RMIT University acknowledges the people of the Woi wurrung and Boon wurrung language groups of the eastern Kulin Nations on whose unceded lands we conduct the business of the University. RMIT University respectfully acknowledges their Ancestors and Elders, past and present.

RMIT also acknowledges the Traditional Custodians and their Ancestors of the lands and waters across Australia where we conduct our business.
This is my first PRSAU as Chair and I feel humbled to follow in the footsteps of Prof. Leon van Schaik, Prof. Pia Ednie-Brown and interim chair Assoc Prof. Mick Douglas. Firstly I would like to welcome the examinations of Ben Milbourne, John De Manincor, Gyungju Chyon and Paul Loh and the current candidates who will be presenting their in-progress work. I also welcome the examiners, panelists and guests to this event and I look forward to catching up with you during the weekend.

The Design Research PhD at RMIT is the leading national and international Design Research program and has been running for over 20 years. We have had over 160 completions from architecture, landscape architecture, interior design, and most recently, the School of Design. It is an exciting time to be involved in the PRS as we see the robustness of the model to engage a diverse body of practitioners to “research the nature of their innovation” (Prof. van Schaik). By focusing on the unpacking and exploration of this innovation as the core of the Design Research model at RMIT, the program is continuously producing new knowledge produced IN the medium of design that has attracted international practitioners of significance as well as launched significant practices generated through their PhD. The Chair position allows me to take a privileged view not only of the work produced and the reflections on this work, but also the way the world is embracing design research, and seeing the impact our growing alumni are having on the world of design.

Within the PRS family there are three locations, the PRSAU, the PRSEU, chaired by Associate Professor Paul Minifie (who is also the Assoc. Dean of R&I in the school), and the PRSAsia, chaired by Assoc Prof. Graham Crist. Together with Dr Roger Kemp (HDR Coordinator) and with input from the Dean and Associate Deans, we meet regularly to discuss the shifts developing within each location, offering suggestions, and increasing the clarity between these. In taking on this role, having completed my PhD through this model, and participating in the Europe and Asia PRS, I have a renewed focus on the candidates, launching this PRS with an open mind and a commitment to the candidates and their experience. This is, after all, a critical opportunity for candidates to present to a peer review, whose purpose is to listen, guide and discuss, opening up ways of thinking about the candidates work that are simply not possible in any other way. My first goal is to firmly communicate the importance of the candidate in the PRSAU and that the weekend is about the work and the ongoing contributions that are made to the discourse around practice-based PhDs.

With this I warmly welcome you to the June 2019 PRS and I look forward to meeting you all.

Warmest wishes
Dr Leanne Zilka
Chair of PRSAU
Program of Events

PhD Examinations

Thursday 6 June

Paul Loh
*Digital material practice: the agency of making*
10am - 12pm | Project Room 1, Level 2
*Please arrive 15 minutes before exam starts as no late entry*

Gyungju Chyon
*The Attentive Maker: forwarding the interrelationality of thing, material, environment and maker*
2.30 - 4.30pm | Project Room 2, Level 2
*Please arrive 15 minutes before exam starts as no late entry*

Friday 7 June

John de Manincor
*Surface and the Spaces Between: an exploration of surface - space relationships in architecture through the work of AO: The Architecture Office*
2.30 - 4.30pm | Project Room 2, Level 2
*Please arrive 15 minutes before exam starts as no late entry*

Ben Milbourne
*MUTATIONS: Experiments in typology, process and the instrumentality of recognition*
2.30 - 4.30pm | Project Room 1, Level 2
*Please arrive 15 minutes before exam starts as no late entry*

Progress Reviews and Events

Friday 7 June

PRS launch and drinks
5 - 6.30pm – Design Hub Gallery, Project Rooms 1 & 2, Level 2

Keynote and book launches
6.30 - 7.30pm – Lecture theatre, Level 3

Book launch by Prof Leon van Schaik AO
*The Pink Book: Third Edition*

Book launch by A/Prof Charles Anderson, A/Prof Ross McLeod and A/Prof Shanti Sumartojo
*The Exchange at Knowledge Market: An Urban Living Lab*

Keynote by Dr Christopher Pierce
*Ceràmica Cumella: Shaping Ideas*

Saturday 8 June

HDR candidates’ progress reviews
9.30am - 4.50pm – various venues, Design Hub (see detailed program)

Candidate and supervisor forum
*Making the dissertation: approaches to writing and production*
5 - 6pm – Lecture theatre, Level 3

PRS dinner (RSVP only)
6.30 - 8.30pm – Capitol Theatre Salon Party, 113 Swanston St Melbourne

Sunday 9 June

HDR candidates’ progress reviews
9.30am - 12.30pm – various venues, Design Hub (see detailed program)

Closing lunch and drinks
12.30 - 2.00 – Long Room, Level 10
Ceràmica Cumella: Shaping Ideas

Focusing on the four main fabrication processes in use at Ceràmica Cumella – extruding, casting, pressing and revolving – Shaping Ideas presents the work of Toni Cumella and the application of his ceramics in some of contemporary architecture’s most significant projects. Born in 1951, the son of ceramicist Antoni Cumella, Toni Cumella studied industrial engineering at the University of Barcelona before devoting himself entirely to ceramics in 1970. After the death of his father in 1985 Cumella redirected the focus of the workshop towards the development of architectural projects and large-scale artworks, working closely with Studio PER. Between 1989 and 1992 the Cumella workshop undertook two major architectural commissions: the restoration of Antoni Gaudi’s Casa Batlló (with architect Josep Botey) and Parc Güell (with architects Jose Antonio Martinez Lapeña & Elías Torres). Numerous collaborations followed, including Parc Diagonal Mar and Mercat de Santa Caterina by Enric Miralles and Benedetta Tagliabue, the Spanish Pavilions at Expo 2005 by Foreign Office Architects and Expo 2008 by Patxi Mangado, Villa Nurbs by Enric Ruiz-Geli and major installations by the artists Frederic Amat, Pep Durán and Joan Fontcuberta.

Recently completed are projects with Renzo Piano, Centro Botín in Santander; Kengo Kuma, Camper in Barcelona; Amanda Levete, MAAT in Lisbon; Carme Pinós, Massana School in Barcelona; and Hotel Ohla in Barcelona with Dani Isern.

Christopher Pierce is an educator, writer, curator and designer. At the Architectural Association (AA) since 2007 for the last nine years he has been Head of the AA Visiting School – creating an integrated global network of part-time architectural courses/programmes operating in the world’s leading schools, cultural centres and other settings in over forty countries on five continents. He is concurrently on the AA’s Senior Management Team, Intermediate 9 Unit Master, and is leading the AA’s application to the UK Privy Council for Taught Degree Awarding Powers – a momentous step in the School’s 170-year history.

He has published widely on seventeenth- and eighteenth-century drawings as well as writing critiques that cover a disparate range of contemporary architects and buildings, from Leon Krier to Ron Arad. As a curator, he organised the very first gallery exhibition on the contemporary Dutch architectural photographer Iwan Baan; a commissioned exhibition on the AA in Tokyo and Kyoto; and most recently a major retrospective on the Catalan architectural ceramicist Toni Cumella. His architectural practice, Mis-Architecture, was invited to present their recent work with Noma (Copenhagen) at WIRED2015; reached the final two for the design of Noma 2.0; and presented and exhibited at MADS: Tomorrow’s Kitchen.
Design Practice Research at RMIT is a longstanding program of research into what adventurous designers actually do when they design. It is probably the most enduring and sustained body of research of its kind: empirical, evidence-based and surfacing evidence about design practice. It is a growing force in the world, with a burgeoning program of research in Asia, Oceania and Europe. This book documents some of its past achievements.

Two kinds of knowledge are created by the research. One concerns the ways in which designers marshal their intelligence, especially their spatial intelligence, to construct the mental space within which they practice design. The other reveals how public behaviours are invented and used to support design practice. This new knowledge combined is the contribution that this research makes to the field of design practice research.

A collaborative ‘urban living lab’, The Exchange at Knowledge Market was established at Victoria Harbour in Melbourne’s Docklands by RMIT University and Lendlease to prototype forms of community engagement. Over the course of 18 months, the project explored the shared urban environment through the lenses of design ethnography, landscape architecture, interior design, interaction design, fashion and textiles, and graphic design. Through an ongoing set of design research studios, exhibitions and public events, The Exchange addressed challenges facing urban development and how the community understands and might use such developments. The project provided a unique opportunity for a broad discussion on the nature of a resilient urban condition, incorporating the perspectives of governments, developers, architects, designers and residents in a robust and timely exchange of ideas. The design projects developed at The Exchange included proposals which explored the complex issues surrounding community, sustainability, digital infrastructures and urban public space. These included: the design of urban greenery strategies that would regulate temperature, provide shelter from the wind and attract diverse bird species to the area; community-focused initiatives such as a cafe proposal that eliminates the use of disposable cups in a way that is both sustainable and convenient for consumers; biodegradable sushi packaging composed of algae; and devices that monitor the needs of community garden plants through sensors measuring temperature, sunlight and moisture levels.
Candidate and Supervisor Forum

Making the dissertation: approaches to writing and production

What is the relationship of the dissertation to the exhibition and presentation?

How do candidates and supervisors manage the process of feedback through the development of the dissertation?

How do the different modes of PhD (reflective, generative, project and practice) inform the approach to the dissertation?

What are the critical phases of writing? What techniques and practices are employed to support these phases?

Recently awarded PhD practitioner-researchers reflect on their approach to preparing their PhD dissertation.

Saturday 8 June, 5 - 6pm
Lecture Theatre, Level 3, Design Hub
PhD Examinations
**Digital material practice: the agency of making**

Advanced digital fabrication has coupled virtual design modelling and material prototyping in new ways. This has permeated the discourse of architectural teaching, research and practice. A complicated relationship between the production of architecture and digital technology emerges especially when examined through the medium of making. Making is typically seen as an activity that is a means to an end: to achieve a built outcome. I have researched whether the activity of making can be a generative design process in its own right; a knowledge-generating activity.

In this research, I reconsider the relationship between contemporary tectonic culture and digital fabrication in what I call a ‘digital material practice’. This is a model of practice that employs the act of making and digital fabrication as drivers for its generative design process. The fabrication workflow, prototypes and tools emerge as critical agents. These agents have an agentive capacity to deliver what I call affordances for design. Affordances produce emergent aesthetic values that contribute to the formulation and negotiate architectural design intentions through a continuous feedback process. These values are uncovered during and after the act of making.

**The Attentive Maker: forwarding the interrelationality of thing, material, environment and maker**

The Attentive Maker investigates the ways in which a designer may approach the making of things in consonance with the inherent aliveness of materials. Between things, materials, environments and makers, there forms a relational field where the dynamic interplay between all of these entities emerges.

Materials and things are open to interrelations with their environment, producing spatiotemporal qualities. Heightening this openness means allowing materials, environments, and the maker to come in and out of their relational field, and in turn, making and re-making relationships between them. To do this, rather than controlling materials, the maker needs to be precise in setting up the conditions for this relationship to play out and be attuned to the ways in which this complex interplay is manifested. At the same time, vagueness is important so as not to close up the emerging interrelationality. This is what it means for the maker to be attentive to the interrelationality of things.

The research gives a detailed account of the experience of making and observing things after they are made through design projects utilising a wide range of materials from ceramic to algae, textiles to sunlight, paper to bacteria, and digital sensors to fog.
Surface and the Spaces Between: an exploration of surface - space relationships in architecture through the work of AO: The Architecture Office

This inquiry explores surface as a boundary condition in the conception, construction and consumption of architecture through the work of AO: The Architecture Office.

A key outcome of this research casts surface as the simultaneous limit of material and boundary of space. I have come to understand surface as a “multifarious condition”. The ‘multifarious surface’ is neither explicitly cladding nor structure, rather it is simply the conceptual construct that brings them into existence. The dual roles of the ‘multifarious surface’ move away from existing notions in the discipline whereby surface is first and foremost a material condition (from surface as cladding or skin, patterned or otherwise) to surface as the conceptual state of the boundary. It is simultaneously passive and active, implied as both material and immaterial, affective and effective.

The ‘multifarious surface’ rejects material authenticity as a default position in pursuit of conceptual autonomy, yet acknowledges the constraints of physics and economics in a process that oscillates between ideas about buildings and buildings about ideas. To think of surface in this manner is a potentially liberating way of conceiving and perceiving architecture, whereby idea, volume and form might be continually decoupled and recoupled from questions of material and construction – each through the lens of surface.

Ben Milbourne
PhD (Architecture and Design)

MUTATIONS: Experiments in typology, process and the instrumentality of recognition

This research is a reflection on the creative practice of Ben Milbourne, investigating the criteria used and the judgement of their application in the development of architectural and design works. The focus of this PhD has been on exploring processes of transformation, or mutation, of typological information embedded within existing built environments in response to changes in what we require of buildings and the evolving ways in which they are realised.

In the context of this research, ‘Mutate’ is related to its etymological root in Latin, meaning ‘to change’ reflecting an interest in the transition from one configuration to another of architectural traits (formal, spatial, surface and others), while remaining recognisably related to the original or base condition. Investigations documented include an examination of the way in which this practice seeks to engage with existing built environments, articulating a distinction between urban ‘data’ manifestation within a particular place and typological ‘information’ identifiable through the examination of multiple objects or environments of the same type. Through this research I describe a projective typological approach for new design works that carry this typological information for insertions within existing built environments. I also explore design strategies for accommodating programmatic volatility that privileges indeterminacy and investigates the implications of the adoption of advanced fabrication on the design outputs and the organisations of my practice.
The Symbiosis of Machine and Organism

Through a hybrid of biology, computational design and robotic fabrication, this research aims at developing the biocompatibility of digitally fabricated structures with living materials for the architectural scale. This relationship will be explored through the design of semi-autonomous tectonics, where a constant feedback and a direct dialogue will occur between the robot and living organism. This hybrid will be explored through a spectrum of prototypes which contrast between the dominance over biological growth and allowing the organisms unpredictable patterns of growth to directly control the machines movement. In order to hack into natural biological processes, this research will showcase the fabrication of large scale sacrificial formworks which manipulate the growth and decay of mycelium. Through an orchestrated timeline of growth and decay, this research will showcase multi-material and multi scale, heterogeneous forms; where robotic fabrication techniques and organic development contribute to the design process. In contrast, in order to allow the physical materials to take precedent over predetermined computational form, this research will additionally explore a range of robotic fabrication techniques that are controlled by organic development. This methodology will be explored through real time robotics, as the machine will directly respond to the organism’s movement. Ultimately this research aims to open up new possibilities for generative co-design, as there will no longer a distinction between physical and digital realities.
Strategic Composition of Non-Naturalistic Stereoscopic Spaces in Virtual Reality

This practice-based project involves the development of a new approach to spatial relationships in virtual reality. While there are a few artists who have exploited the creation of alternative stereoscopic constructs, the dominant paradigm in most genres, such as cinema, game design, and animation, remains depth realism. When looking beyond these normative representations of depth, stereoscopic illusion offers many possibilities for the creative reconfiguration of the senses. Non-naturalistic stereoscopic composition in virtual reality is a strategic approach to the creation of synthetic spaces with the aim of articulating distortions and disruptions for the purpose of artistic expression.

The research leads to the creation of a set of techniques that challenge traditional rules of depiction in immersive environments. It enables viewers to perceive space in a fundamentally novel way and expands the potential of the human imagination to manipulate ideas and experiences via spatial cognition. Ideas of embodied perception, simultaneity, visual metaphor, and binocular rivalry are all explored in the project. Like the Cubists who approached the composition of paintings through the lens of multiple perspectives, this research approaches the composition of immersive environments through the lens of multiple realities.

Bridging Practices

Over fifteen years, asensio_mah has developed as a collaborative design practice while moving between a wide range of geographical and disciplinary contexts. Moving between four different bases in the United Kingdom, Spain, the USA and now; Australia, our approach towards design practice has consistently confronted the need to establish associations and dialogues with diverse design milieus and cultural contexts. The construction of our practice has also emerged, in part, from the migration of knowledge and modes of operation between our simultaneous engagements in the profession, teaching as well as research.

As an instantiation of a contemporary migratory practice, our work has been enabled by a conversational engagement with different matters and “contexts” at hand and supported the cultivation of a practice fit for “general-purpose”. This research will explore the notion of the “general purpose” in our creative practice.

www.asensio-mah.com

Image: Floating Beaches
Robert Backhouse  
PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Suzie Attiwill, Anthony Fryatt

Design Process for a distributed networked practice

The collaborative practice I am positioned in shares the philosophy that great design is informed by the investigation and the concerns for context, function, aspiration and beauty. These filters, in the critical development of ideas, aim to establish an articulated conceptual clarity that is meaningful to support the communication of a design narrative to engage and induct design collaborators, consultants, stakeholders and clients alike. The shared platform is ultimately of value in defining knowledge and cumulative positions in the judgement and development of the work and in transmitting as a way of practising that can be shared and built up on by many within the network to see it evolve and improve over time and generations. This research will involve an interrogation of my own personal design position or philosophy through projects I have been central to and as a part of the whole collaborative practice more broadly. This is of interest as we are seeking to codify the high-level philosophy and design process to establish a way of practising in the pursuit of diverse distinctiveness rather than dogma and ultimately elevate the quality of collaborative work in a distributed networked practice through teaching, discourse and critique.

Dingwen (Nic) Bao  
PhD candidate, School of Engineering RMIT  
Supervisors: Roland Snooks, Yi Min (Mike) Xie

Encoding Topological Optimization Logical Structure Rules into Multi-agent Systems for Architectural Design and Robotic Fabrication

Natural phenomena have been explored as a source of architectural & structural design inspiration with different approaches undertaken within architecture and engineering. Through a hybrid of natural phenomena, topology optimization, generative design & robotic fabrication, the research proposes a connection between two dichotomous principles: architectural complexity & structural efficiency. Both BESO and multi-agent algorithm are emergent technologies, which are developed into new approaches that are transforming architectural & structural design, respectively from the logic of topology optimization and swarm intelligence. This research aims to explore a structural behavior feedback loop in the process of designing intricate functional forms through encoding BESO logical structure rules into the multi-agent algorithm. This research intends to study and evaluate the application of topology optimization and multi-agent in form finding and later robotic fabrication through a series of various prototypes. It reveals a supposition that structural behavior-based design method matches the beauty and function of natural appearance and structure. Thus, a new exploration of architectural design and fabrication strategy is introduced, which benefits the collaboration among architects, engineers, and manufacturers. There is the potential to seek the ornamental complexities in architectural forms and most efficient use of material based on structural performance in the process of generating complex geometry of the building and its various elements, later for the market of mass customization manufacturing.
Lisa Rae Bartolomei  
Master of Design candidate, School of Design RMIT  
Supervisors: Lawrence Harvey, Jeffrey Hannam

The Transliminal Soundsphere: Narratological representations of Sound in Space and the building of the sonic imaginarium

The Transliminal Soundsphere explores, through a cosmological lens, how environment and imagination co-mingle to create liminal, generative sound worlds in the moment-space of listening. Crossing thresholds from the imaginary, into the ‘known’ world, into the fictionalized, narrativized, sound-sphere. This research uses my spatial practice to examine sonic representations of the solar system from the indexical and mimetic to the abstracted and non-representational.

Memory and imagination synthesize meaning from sonic environments depending on prior experiences and knowledge. Interpretation is often indexical, utilizing language or recognizable, sequential object/events to generate narrative. When recognizability dissolves into abstraction, meaning can endure, operating at the affective registers of understanding.

Field recording, electroacoustic manipulations, sonification, music and mythology combine in an embodied, site-specific binaural headphone experience accompanying the Port Phillip Planetary Walk, a scale model of the solar system along the St Kilda-Port Melbourne foreshore. To then be re-presented as a performative, indoor, sound diffusion concert. Finally, a 360° sonification will represent planetary orbits as a referentially free abstraction.

Cross-disciplinary participants will engage in qualitative interviews to explore listeners’ world building mechanisms across modes of representation.

Sarah Burrell  
PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Roger Kemp, James Carey

Participatory Dialogues with(In) Public Space

This practice-led research examines the invisible social, political, material, and temporal forces that shape public space. It asks how design gestures can act as agitators, making these underlying forces visible and thereby able to be worked with. Approaching the urban through an interior lens (understanding ‘interior’ as a relational condition between people and surroundings), the work aims to generate a suite of strategies for design intervention that will engage the public as participants with the goal of fostering an increased sense of agency and dialogue within public space.

Designed artefacts that take the form of temporary installations, participative spatial encounters, purpose-built objects, and performances will act as mediators in the relationship between participant and place.

The research is motivated by the density of contemporary urban life. As inhabitation has moved increasingly from the domestic into the street the binaries of public and private, interior and exterior, temporal and permanent, and amateur and expert have become less relevant. I will contest these dichotomies through reference to the activities of the urban interior (UI) research group here at RMIT and the writings of Mark Pimlott, which expand the role of the interior within the public environment and embrace the multivalent inhabitations of the contemporary city.

www.sarahburrell.info
Maud Cassaignau  
PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Jan van Schaik, Christine Phillips

working with the urban sitegeist through practices epitomising cities dynamism and interactivity

My urban design practice employs dynamic and collaborative modes of practice. It aims at regaining public engagement in wider urban questions, and influence for the urban design disciplines in related decision-making processes. Through site-specific proposals, which ‘normal’ people can connect to, it talks of wider relevant urban questions. Its positive visions are employed to trigger discussions about globally relevant urban challenges of ecologic, social and economic nature, and offer alternatives to a status quo largely ignoring these crisis depths. Contrasting with data driven globalist urban schemes, my shifting and adaptive practice addresses local particularities and audiences though multiplied channels, operating through different modes of public engagement. These changes of modes of practice and engagement allow me to adapt message and agenda of projects to evolving conditions and new feed-back, while progressively building the impact of my work. Using the collective spatial intelligence of my working context - the city - my methods mirror my understanding of this environment’s unique creative value and ways of creating innovation. Ultimately the aim of my practice is to use projects and practice to advocate for urban development that prioritizes the preservation of urban creativity and inhabitants over profit.

Michael Chapman  
PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Pia Ednie-Brown, Michael Spooner

other Michaels

This research explores creative practice not only as a strategy for the production of architecture, but as a mode of being (and not being) within the world. It is centred on issues of the self and its other, as they have historically formed in my work, and are projected in its future creative trajectory. The research interrogates the binary of subjectivity and objectivity—explicitly, of reality and fiction—and explores this junction as a site for architectural production, embedded within the multitude of constructed realities that we all live within. The creative vehicle for this research is the development of a fictional “office” and back catalogue of work, centred on modifications to the known and creative output of fictional architects named Michael, as they have appeared in film, literature and television. This mode of self-analysis (and other-analysis) opens on to questions already inscribed in the surface of my pre-existing creative practice. By unravelling this emotional network of relationships in architecture, the research aims to make a contribution to new ways of rethinking the constructed reality (and fiction) of architecture and its production, as well as establishing new positions (critical, architectural and existential) for being within the world.
Remie Cibis  
Master of Design candidate, School of Fashion and Textiles RMIT  
Supervisors: Ricarda Bigolin, Sean Ryan

**Fashioning Desire: Body, Image, Garment**

This research explores how garments can be understood as images, or representations, of the body and its desires, and in particular, how womenswear garments often represent the desires of others, rather than those who wear them. Informed by what Joke Robaard and Camiel van Winkel refer to as ‘contemporary art(s) ... assiduous critique of representation,’ and my own background in performance and video art, the research asks; what garment-images do to women’s bodies and what women’s bodies can do to garment-images.

Applying a multiple-methods approach, encompassing garment-making, performances, photoshoots, workshops, installations and publications, this practice-based investigation seeks to reimagine how fashion can otherwise view and enact women’s bodies and women’s desires. This is explored across a series of iterative creative projects and aligns itself with similar object-centred, critical fashion practices – such as Elisa van Joolen’s 11”x17” project and Olivier Salliard’s Impossible Wardrobe series with Tilda Swinton – which seek to understand, intervene and reconfigure both how and what fashion represents.

Image: Remie Cibis, *She is in it not not at all*, modelling by Kathryn Jones and Ruth Hazel, installation by Kel Glaister, hair and make-up by Xeneb Allen, Gemma Victoria, Dani Fischer and Deb Fabris, music and sound by Sanja Pahoki, backstage by Sean Rentero and Paige Costa, Kings Artist Run: Melbourne, March 4 (2019), photographed by Kristin Wursthorn, 2019.

Ying-Lan Dann  
PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Richard Black, Katrina Simon

**Drawing from the edges**

This research uses interdisciplinary mapping techniques derived from contemporary drawing and architecture practices to expose marginal and boundary conditions within an urban area in Melbourne’s inner north. The research agenda flows from Jane Jacobs’s observations of street activity, which led her to successfully resist top-heavy New York planning regimes of the mid twentieth century¹. By re-activating this agenda through a mapping practice that is attentive to the edges and ‘background’², the research aims to identify spaces within the urban environment that present opportunities for renewed urban porosity and the production of ‘common ground’. The research agenda also grows out of a personal dissatisfaction with land acquisitions that continue to proliferate at the margins of Australian cities. Where once, the pursuit of ‘Moreland’, or ‘Fairfields’ at the urban edge, was accepted as a rite of passage, today, designers have a responsibility to reveal, rather than manufacture ‘more-fields’, within our urban spaces.

Anna Durkin
PhD candidate, School of Architecture and Urban Design RMIT
Supervisors: John Fien, Felicity Roddick, Anton James

Waste Water Treatment Resource Reuse Systems in Greenfield Residential Estates

Population growth and the increased demand for new housing within metropolitan and peripheral Melbourne is occurring at a time of decreasing water availability. As a result, there is a need to move away from singular and isolated methods of dealing with waste water to decentralised landscape-based Waste Water Treatment Resource Reuse Systems (WWTRRS), which have the advantage of creating a source of water, and other resources such as biogas and biomass, at the point of treatment. This research is investigating how landscape architecture practices can facilitate the adoption of such innovative waste water systems. Consideration of the physical and environmental constraints, societal and ecological sustainability, technological requirements, urban-form aesthetics, urban amenity and community attitude are all key elements. This research will develop landscape designs for WWTRRS that may address potential concerns of residents, water utilities, local and state governments and the property development industry in order to create pathways for the uptake and implementation of these systems.

Ella Egidy
Master of Design candidate, School of Design RMIT
Supervisors: Brad Haylock, Cathy Greenfield

Fetishising language: A typographic critique of the commodification of language; or style as a certain way of doing violence to sentences

The physical embodiment of language, typography is always a re-presentation, form whose meaning is acquired through preconceptions. Its overwhelming physical presence is intrusive. If language, to some degree, is involved in the formation of the subject, following Julia Kristeva’s notion of the subject-in-process, I aim to demonstrate the role typography plays in the formation and re-formation of this subject within the realm of consumption.

This thesis-based research centralises Marxist feminist standpoints in order to study typography in its commodity form. Undertaking a critical analysis of the typography-in-use and the context in which it has been marketed and sold, I aim to problematise the fetishisation of language and interrogate its multifarious sociomaterial relations. In highlighting the performative gestures of typography and language through a critical study, this research aims to situate contemporary typographic practice within a broader field of cultural critique. I will deploy Kristeva’s concept of abjection in an attempt to unveil the aesthetic deceptions prevalent in society today. This research aims to discourage consumers’ identification with objects of fetishised language.
Doctor Colour
Colour and material palette as a platform for a design process

Reflecting on the assembly of work produced over the past thirty years from art through to design practice has revealed a consistent connection to colour and materials, a fascination for their unique characteristics, juxtaposition and curation.

This has led to a closer investigation into that part of my design process and how decisions are made during the selection of colour and materials to generate palettes.

The PhD will reflect on the process of collating palettes, test how this process potentially constructs a unique framework or system in order to develop a design position and how the palette becomes a platform for dialogue that bridges the inanimate with the physical.

The research is intended to capture a richer understanding of colour and materials and how they translate to interior spaces. It will do so, so that the tacit nature of the application of materials/colour in practice might somehow be elevated as an important tool in creating a crafted spatial experience in an increasingly digital field.

Design at Work; Interior Design before Decoration

As an interior designer I am focused on how interior spaces are created to influence people in a positive way. For most of my career I have designed workspaces for office workers, with a view to creating working environments that do more than simply provide shelter and ‘look nice’. The workspaces I design focus on encouraging positive human interaction, on empowering people to realise their potential, on creating communities and on being desirable places.

My expertise lies in the early phases of a workplace project, and how the development of a brief informs all the future activities that need to occur to realise the physical workspace. I take a birds eye view of the world as it relates to the business I am working for, looking at potentially relevant issues, trends, behaviours, challenges and opportunities, sifting and editing to determine those which will play out in the workspace to be created.

Through reflecting on a series of past and current projects, including a body of design writing, I aim to articulate how design ‘works’ to create workplaces that are desirable for a multitude of reasons beyond their aesthetic.
Kate Ferguson
PhD candidate, School of Design RMIT
Supervisors: Yoko Akama, Karien Dekker

Public spaces are important to young people, however they rarely participate in planning or designing them.

I investigated these issues in the local government area of Blacktown in western Sydney. Based on the interests and concerns of young people, council staff, other stakeholders, policy documents, observation, and academic literature, I developed a program in which I worked with a group of 10-15 year olds to design and build a ‘chill space’ for a local park.

My analysis focuses on the way roles and definitions of participation—particularly related to empowerment—were plural and shifting. I hoped the young people would design the chill space with my ‘support’ and ‘advice’. However I found that this intention was impacted by a number of factors: the institutional context and my identity in it, different definitions of empowerment I was trying to facilitate, the impact of design decisions on how participation was enacted (and vice versa), and the young people’s own priorities.

Thus, participation was co-created in a process that entailed constant reflection, reflexive engagement, and responsive negotiation.

kateferguson.org

Alexi Freeman
Master of Design candidate, School of Design RMIT
Supervisors: Judith Glover, Pia Interlandi

Performative textiles within circular systems

Australia sends 500,000 tonnes of textiles to landfill every year. Textiles are the second most ecologically unsustainable industry globally with 85% polluting ecosystems unsuitable for catalysed biodegradation. To avoid environmental disaster, I argue the need to refocus design objectives to facilitate a post-anthropocentric worldview. Daan Roosegaarde states, “We need to turn obstacles into opportunities.” Can we radically shift our methodological approach to textile waste to recover these resources within circular design systems?

To combat negative environmental impacts of textiles, I will develop a mastery of the principles of industrial ecology and apply them to the conceptualisation of performative textiles that emulate biological processes for salutogenic and ecological outcomes. I will identify suitable waste materials, reappropriate them as design resources and audit waste streams to reclaim these materials. Suitable resources will be separated and matched with ‘fit for purpose’ manufacturing technologies.

Through interdisciplinary collaboration with researchers in overlapping disciplines new ecologically viable design outcomes will be created. I argue the relevance of producing photosynthetic textiles that have the performative capacity to sequester carbon dioxide from air pollution to produce respirable oxygen.

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Kate Geck  
PhD candidate, School of Design RMIT  
Supervisors: Marcia Flude, Thomas Penney

**Somatic XR: speculative intersections of wellbeing in digital + sensory space**

This practice led research project utilises speculative critical design to generate conceptual, affective XR experiences that are centred on wellbeing. These speculative artefacts will be extrapolated from current research at the intersections of affective computing, XR technologies, interior space and wellbeing. These outcomes may be positive or negative, and manifest anywhere from diagrams and drawings of XR spaces to interactive experiences incorporating biodata. These artefacts speculate on the ‘Temporal Experiential Surfaces’ that may evolve within increasingly intelligent domestic interiors and through ubiquitous personal technology.

The initial research considers how technologically enhanced homewares might contribute to wellbeing by applying app based augmented reality to a series of speculative interior objects. These works reconsider decorative domestic objects across three broad domains of commemoration, memorialisation and relaxation. These are explored within my emerging notion of ‘Somatic XR’ which considers the affective potentialities of bodily sense in the design of XR experiences. These customisable and precious interior artefacts integrate ‘Restorative Content’ with an emerging sensitivity to the physical and material intersections of sensory and digital spaces. Situated as ephemeral on-demand monuments to personal life events, these interactive domestic experiences are centred on human wellbeing.

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Stuart Geddes  
PhD candidate, School of Design RMIT  
Supervisors: Laurene Vaughan, Brad Haylock

**The materials of the situation: on designing books in conversation and with silence**

This practice-based PhD seeks to understand and make explicit the influence and utility of a series of ideas, tactics and techniques that are central to a way of designing books that I have developed over time and that have crystallised over the course of this PhD. I would describe this way of working as designing in conversation, with reference to Donald Schön’s idea of design as reflective conversation with the materials of a design situation. My aim is to expand this idea with specific research into the form of the book and the complex practice of designing them. This is characterised, in my particular approach, by being in various concurrent conversations, identified broadly as conversations with collaborators, with histories, and with materials. Further, a key set of tactics in these conversations is quietness—listening, waiting, creating silences and inviting interlocutors into them. This can be with people/collaborators, but it can also be with histories and materials.

This post-third milestone presentation will focus on a proposal for the exhibit of the project work of the study.
Negotiating Distance: Taking (a) Place Through (and in) a Practice of Landscape Architecture

This research explores a negotiated approach to design research practice in Landscape Architecture, following my hunch that the discipline maintains a distance (or is remote) from its relationship with the medium (of the external world).

This notion of disciplinary distancing is underpinned by the conceptual dichotomy championing the rational that has arguably informed Western thought since the Enlightenment. It often manifests in representational terms in landscape practice and discourse but is also constituted through geographic, conceptual and cultural dimensions.

This presentation will articulate the emergence of my practice through the research which operates more meaningfully within these dimensions of distance, seeking fruitful ways through which to negotiate it and finally to take responsibility for one’s place in this.

Project works have produced an engagement with ways of understanding the external world that move between landscape theory, Indigenous Australian understandings of Country and conceptions of place through negotiation.

The presentation will articulate the negotiation of these spaces, outlining both techniques developed through and in order to undertake various negotiations as well as the key learnings from these as implications for practice – and for personal responsibility around one’s place in discourse, practice and Country.

What if the world is alive?

Discourses considering the world-as-alive is growing (indigenous ecology, philosophy, arts, anthropology) They call for a paradigm shift which invites rethinking human relations with the other-than-human world. Activating human perception is one response to the increasing degradation of this earth-place called home. My research explores how this discourse might inform practices in landscape architecture and began with the provocation - if the world is imagined as alive, how might it inform design? It draws on embodied relational practices outside the design disciplines which admit the possibility of acting and being acted upon including attuning, active listening, following what is emerging. I am testing these ideas where I live on the edge of the city, where subdivisions and remnant ecologies intertwine. As the research progresses time and the relationship between different kinds of time, has become integral part of the practice. Cyclical time of landscape has long been understood as central to the practice of landscape architecture, whereas human time such as duration and linear timeline of PhD milestones is considered in relation to these larger rhythms. Although conventions such as client and project time-lines have been suspended, I am interested in how this exploration feedback into practice and could be a preliminary phase in the design process.
**On the Pleasure of Seeing**

Along, the eye may be adequate, however purpose of its function is only brought about with the addition of light. Light is not something you can see, only the objects that it illuminates. Light is not something you can touch, only the apparatus or combustion that produces it. You cannot hear it, you cannot taste it, you cannot smell it.

This research looks at how artists have used electronic light producing imaging apparatuses in the design of work that excites the pleasure of seeing with light. So, let’s blacken the walls, block the windows, fill the room with smoke and see how we can represent light in its true volumetric form.

**New Normals**

A lot of planning policy in Australia feels like fantasy; predicated on things we no longer believe in and responding to the perceived realities of somewhere more desirable. Nowhere is it this more clear than in the North of Australia. The extreme climate, isolation, and landscape savage delusions of ownership in very clear and unsurprising ways and yet our planning policies don’t reflect this and continue to impose inappropriate design responses.

New Normals is a provocation; a radical urban design proposition that attempts to acknowledge and reconcile the difficult past and present in the North. This research aims to visualise alternative ways of occupying this country with the specific intent of both catalysing community and community’s relationship with the country they inhabit.

The proposition is framed as a counter proposal to current revitalisation plans in the Pilbara. Newman is one of many initiatives to grow regional towns in the North West of Australia that has received significant financial resourcing by State government in the last 5-10 years. I would propose that periods of planned growth like this would seem an opportune time to invest in some design led revisions to policy.
**Catseye Bay design Techniques**

The title of this PhD indicates the intention to explore the *how*, rather than the *what* of a practice. The key question that this research asks is, ‘how does this practice know what to do?’ and as the doing of this practice is its way of thinking, this enquiry opens up the question, ‘how does this practice think?’.

As this PhD is a project in as distinct from on or about a practice, Catseye Bay --- an emerging commercial practice, creates dynamic conditions in which to explore and experiment with design techniques.

Research to date has highlighted that critical to Catseye Bay’s practice is a way of working that immerses in experience to generate design techniques. As distinct from methods that orient and order doing in advance, techniques enable the creation of emergent trajectories in emerging pro cesses, enabling this practice to produce a kind of knowledge that is in process.

When read backwards, the title becomes ‘Techniques design Catseye Bay’, proposing that a PhD in a young practice has a generative function. I have used this PhD to foster the techniques of this practice, that might not otherwise find support in a commercial context.

www.catseyebay.com
@catseyebay

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**9DOF Music: Aesthetic Augmentation of Interactions with Environmental Phenomena**

With the rise of ubiquitous and affordable sensing, new forms of musical interaction are becoming possible, but how can music be structured to expressively represent high-precision, 9 degree of freedom, positional data? Can such expressive, musical feedback lead to new aesthetic sensations of environmental phenomena such as the dynamics of gliding flight? This project sets out to develop a generalisable strategy for composing and arranging music for 9-degree of freedom, positional data through the creation of a suite of three works exploring physical interactions with water, rock and air. Real-time musical feedback produced during kayaking, rock climbing and paragliding will be compared to explore aesthetic augmentation of interactions with these environmental forces and the potential emergence of new modes of artistic performance.

zeal.co
Joseph La Delfa
Master of Design candidate, School of Design RMIT
Supervisors: Floyd Mueller, Rohit Ashok Khot

Understanding the design of human-drone interactions to facilitate an appreciation for movement-based bodily sensations

Prior work suggests that interactive systems can facilitate an appreciation of bodily sensations, which has many health and wellbeing benefits. In my work, I focus on appreciation of bodily sensations through slow movements, as promoted through practices such as Tai Chi, answering the research question: How do we design interactive systems to facilitate an appreciation of bodily sensations? I designed a novel enchanting human-drone interaction to deliver 3-dimensional feedback to a person’s slow movement. Early pilot studies suggest an appreciation of bodily sensations can occur when control of the drone is difficult to discern. I aim to uncover design strategies for interactive systems to facilitate an appreciation of bodily sensations, ultimately enriching people’s experiences of movement-based activities.

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Ronnie Lacham
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Supervisors: Scott Mitchell, Juan Sanin

BETWEEN LOST+ FOUND: FROM EVERYDAY PRACTICE TO A PAUSE

This study builds on critical design frameworks to explore the visual and material dimensions of objects and their relationship to the everyday experience of time; and based on this exploration it will use design tactics of ambiguity and play to transform this experience.

By blending critical design frameworks with a poetics approach, I will explore the ways that design might deconstruct, reconstruct and re-imagine our experience of time to engender experiences of a ‘pause’.

Using ambiguity and play as design methodologies will explore whether designed objects can deconstruct the traditional anchors of time, habits and routine in daily life. Can the design tactics of ambiguity and play create a shift in the perception of daily life and take us back to moments before we became trapped in ‘task time’?

In considering the influence of time on the ways we live, I noticed an enduring theme of ‘play’ through my work. For me, ‘play’ is a strategy that activates a lost experience of time in defiance of the work-focused ‘task time’ of adulthood.

This research will connect my practice, my own philosophical and cultural learning and teaching through sociocultural and political critique, using critical design as a medium for enquiry.
Liz Lambrou  
PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Roger Kemp, Philippa Murray

Space in transition: an interior practice through media, mediation, and motion

This research examines interiority as an immersive condition generated through media, mediation and motion. It explores transition within spaces that ‘move you’ and spaces that you ‘move past’. The work engages with the dynamic transferences observed within urban sites where layered materials, surface and form increasingly embedded with digital interfaces and screens are in a state of flux.

Operating at the threshold of actual and virtual, this research aligns with James Patten’s notion ‘where the dynamism of the digital world is embodied in the physical’.

This research manifests through the production of spatial devices that respond to transitional sites and situations within the built environment. These devices draw upon past, present and future screen technologies and observed incidental visual phenomena often a result of reflection and projection of adjacent environments. The work uses activated material surfaces with integrated digital technologies to enable augmented experiences by disrupting, enhancing, and extending our perception of the urban condition.

This practice of interior making seeks new experiential possibilities within an urban context. How can a physical/digital convergence enhance how we occupy, access and navigate our cities?

Ben Landau  
PhD candidate, School of Design RMIT  
Supervisors: Mick Douglas, Caroline Vains

Platform Productions

Contemporary participatory art focusses on the repair of the social bond, but often acts as a social band-aid or creates temporary utopias, and can be too readily instrumentalised by institutions. This research investigates the potential of participatory social engagement through my creative practice of developing Platform Productions. I examine how to avoid these pitfalls through utilising ambiguity and non-consensus to avoid ‘solutionisms’. I help participants build negative capability, which is to be comfortable in uncertainty. I use this methodology to seek deeper critical engagement with contemporary societal issues such as labour, economy, political representation and identity.

Through Platform Productions, I create a platform of conditions and implied instructions, with the resulting production being the aggregated affect of participant’s actions. I acknowledge that under late capitalism, platforms and production have facilitated hegemony, alienation, and anxiety. In addition, my work is nested within platforms and prevailing production which reproduces dominant power hierarchies and a culture of growth: for instance, my research currently sits within an academic platform (RMIT University) which obliges me to produce new knowledge.

The research hopes to contribute insights into how socially engaged art can spur agency within structures, while retaining autonomy through new social formations.
Graziella Leone  
PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Grace McQuilten, Jan van Schaik

This research will be a reflection on design and public art practice through the exploration of the potential for, and value of, transdisciplinary practice in the interpretation and expression of the changing face of the city. ‘The city has all the design it needs. For another category—“public art”—to have a function in the design of city spaces, “art” has to be brought back to one of its root meanings: “cunning.”¹ This research will involve reflection on my past and current practice as a public artist, designer, educator and curator. In so doing, it will explore how transdisciplinary practice between art and architecture might expand each field through foregrounding the act of ‘double agency’ and ‘cunning’ practice.


Gillian Lever  
Master of Design candidate, School of Design RMIT  
Supervisors: Lawrence Harvey, Darrin Verhagen

Symbiosis, sound perfusion and listener agency: examining living relationships between listener, composed space and listening space

The relationship between listener, spatial sound work and site can be considered in biological terms. The ecology created by this relationship is contingent on what changes occur as a listener explores and notices the sounds present in both the listening space and that introduced by the performance or playback of sound, the composed space.

This masters research produces compositions creating a synergistic, intertwined coexistence between listening and composed spaces, and allowing the listener to take part as a third player in this symbiotic relationship. I aim to create situations whereby the listener’s agency to direct and effect their own experience within this microcosm is given prominence.

By mastering the composition of multichannel works, I seek to evaluate, understand and effect the way in which spatial sound is experienced by listeners. A series of creative outputs will be used to investigate how a listener explores a symbiotic situation created by their interaction with a particular composed space in a given listening space. Through comparison of the reported perceptions of listeners, techniques for forming this coexisting relationship will be developed and mastered.

www.gillianlever.com
Understanding the Design of Ingestible Play

Ingestible sensors are pill-like sensors that people swallow mainly for medical purposes. We believe that ingestible sensors could offer unique opportunities to facilitate intriguing bodily experiences in a playful manner. To address this, three prototypes are designed as case studies. The first project Guts Game is a two-player game where the players play against each other by changing their body temperature measured by an ingestible sensor to complete a variety of gameplay tasks. The second project HeatCraft is a two-player system that translates the user’s body temperature measured by an ingestible sensor to localized thermal stimuli delivered through a waist belt equipped with heating pads. The third study will support users to see the images of their gastrointestinal tract using a capsule endoscopy and manipulate the images via body movements. Based on the three studies, this thesis proposes a design framework for ingestible play. This research will contribute to the understanding of ingestible play design and ultimately help designers to create a wider range of future play experiences.

zhuyingli.info

The designer artisan dialogue: Establishing the conditions for an expanded design practice

In our world of hyper connectivity novelty is rapidly consumed and marketed globally before returning to a status of the mundane. Uniformity threatens to homogenise our material world and nullify the rich diversity of cultural lives. Cultural artefacts become the key marker here. Their means of production are specific and different, drawing and responding to a defined cultural DNA. However within our contemporary and connected world these culturally responsive objects are dissolving in favour of a singular set of universal artefacts devoid of any regional significance. The loss of such cultural artefacts more significantly marks the decline and loss of knowledge, of making, of materials, of rituals, of community and ultimately of cultural identity itself.

My research will investigate the rich cultural specificity of artefact creation through a dialogue between the artisan and the designer within the domain of the production workshop. The project seeks to comprehend tacit cultural knowledge and typologies within a contemporary design idiom through an exploration and exchange of design and material enquiries. Importantly it seeks to exemplify such established cultural typologies, materials, processes and rituals as reflected within both their environment, workshops and their everyday use.

Image: metal jug detail, Simon Lloyd.
Adrian Lucas-Healey  
PhD candidate, School of Design RMIT  
Supervisors: Ben Byrne, Larissa Hjorth, Thomas Penney

The Vapor Probe:  
Codesigning with the Vaporwave community for critical reflection

Vaporwave is a niche genre of electronic music that explores cultural nostalgia through the re-contextualisation of found media. It emerged from various social media platforms in the late 2000s. To date, only a handful of scholars have studied Vaporwave. In this literature they have focused almost exclusively on the cultural and political significance of Vaporwave as an aesthetic phenomenon and little is known about the community itself.

Drawing inspiration from cultural probes (Gaver, Dunne and Pacenti, 1999), the Vapor Probe project seeks to address this gap by focusing on participants’ ‘lived experiences.

It takes a community development codesign approach. Through engaging participants-as-practitioners, this project harnesses their vernacular creativity (Burgess, 2006) to defamiliarise the quotidian and open up spaces for critical reflection of the everyday (Bell, Blythe and Sengers, 2005).

This project sees methods as inventive in, and through, community-making. Beginning with cultural probes, it codesigns through a series of iterative provocations about Vaporwave quotidian creativity. This project takes seriously the role of the archive as a living, dynamic and creative context for not just documentation but active critical reflection.

Hamish Lyon  
PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Paul Minifie, Michael Trudgeon

RISK – The Private life of Public Architecture

What role does risk play in architecture? What affect does the overlay of contemporary governance systems and risk mitigation have on the traditionally purified worlds of academic research and critical design thinking? When viewed through the lens of the current economic and political climate surrounding large scale infrastructure projects or privately delivered public buildings it is clear the role of design competes with any number of other critical project drivers. Even more significantly, the point of origin for design thinking has shifted from the heroic pencil sketch or scrunched piece of paper to the data of excel spreadsheets or the metrics of area schedules.

Hence for contemporary architects to penetrate beyond the outer veneer of presentation renders and one-liners they must engage with design strategies that connect a project's overarching management and delivery framework with the core ambition of the central narrative. There must also be a redefinition of the expectation that aesthetics can be ideologically driven by a centralised hero architect. Instead the operating systems and risk profile for large scale public architecture requires endless gateway and hold points to be negotiated and reconciled by a vast network of people and opinions. So what colour of carpet will the client approve?

www.nharchitecture.net
**Unseen: Beyond a Visual Perception of Dress**

Clothing is a worn identity, often thought to speak on our behalf through the power of visual communication. But who and what becomes excluded when we talk about fashion through the sense of sight? This research explores the sensory experience of clothing in various spaces and practices throughout its creation and use, from trend forecasting and fashion design through to shopping and wardrobe practices. Each space offers an opportunity to challenge and expand scholarship and common understandings of the visual experience of dress. It also offers an opportunity to examine theories of clothing as a visible language and the broader relationship between clothing and language in translating a sensory, dressed experience. Multiple research methods, including sensory ethnography, autoethnography, and visual and textual analysis, are being used to explore the practices and sensory experiences of people with vision loss or blindness, contributing to knowledge on fashion and sensory experience and practical outcomes for those often excluded from fashion due to vision loss.

**Co-Creating the story of how Australian Aboriginal art centres support their Elders: participatory action research in practice**

My PhD is examining the practical use of Participatory Action Research (PAR) methodology in a project I am leading with a team at the National Ageing Research Institute. It is a collaboration between three Aboriginal controlled art centres, two aged care providers and two universities, who together are working to understand how Aboriginal art centres are supporting older artists and those living with dementia. I am documenting the research process and weaving artefacts to elucidate how participatory methodologies, practices and research methods reveal themselves in ways that are iterative, unexpected and transformative in nature. Attuning to these practices, methods and methodologies is proving critical to co-create environments where a plurality of perspectives can flourish, and in turn, models of care can be reimagined, trialled and evaluated. This approach to research practice may be unaligned with mainstream health and academic regulatory frameworks and provides an opportunity to both highlight and challenge these norms.

This work in progress presentation will explore some insights from a recent project workshop that was facilitated using the cycle of PAR, and propose a path towards my second milestone in October 2019.
**WORKING MIGRANTS**

Displacement and migration are becoming commonplace experiences for contemporary design practice. Whether it be drifts between disciplinary fields, or geographies, contemporary practice can be subject to periods of disruption and dislocation. However, these migrations of (and across) knowledge and modes of operation traversing disciplines and cultures can be productive processes that enable the cultivation of specific creative practices.

At a more general or strategic level, our practice has been motivated by the need to locate bridges and associations across the practices and concerns of the design disciplines and cultures that our migratory trajectories have moved through. Rather than claiming to undertake mastery over all these spheres, for us, design practice has proven to be productive when inhabiting disciplinary or cultural border zones or by constructing operational and tactical bridges between these fields. This research endeavors to identify the specific ways in which migration and displacement may be generative of specific design practices, knowledge and cultures.

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**Designing Card Games for Learning the Pragmatics of a Second Language**

Pragmatics is a subfield of linguistics that examines how context of a situation affects the meanings of utterances between two speakers during spoken discourse. Knowledge of pragmatics allows learners of English as a second language (ESL) to comprehend the intended meanings of native speakers during conversations. However, resources for teaching pragmatics in ESL classes are still limited. There are many educational games for ESL contexts available. However, those games focus mainly on vocabulary or grammar and not pragmatics.

My research presents ‘Mind you!’, a card game for learning English pragmatic markers. Pragmatic markers, a subfield of pragmatics, are individual words or phrases that provide context clues about the intended meaning of the speaker when uttered.

The card game’s design process uses a research through design approach which includes conducting three case studies of existing ESL card games and three brainstorming workshops. The findings from these studies informed the iterative design of Mind you! The aim of this card game is to develop ESL learners’ proficiency in using pragmatic markers in an engaging environment.
Max Marschall  
PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Charles Anderson, Jane Burry, Malte Wagenfeld

**Occupant Behaviour Simulation for Sustainable Architectural Design**

Occupant behaviour affects building performance and vice-versa. While current simulation toolkits for architects allow a deterministic evaluation of physical properties, they lack adequate possibilities to include arguably the most important factor in building performance: the human. The problems resulting from this are twofold. First, especially for building designs that provide environmental control mechanisms to occupants, the simulations tend to misrepresent user behaviour and therefore lead to unrealistic simulation results. Second, I observed in practice that designers often dismiss simulation tools in the first place, distrusting their ability to reflect how a building design would be used and perceived by its future occupants.

This research is aimed precisely at integrating the “human factor” into building performance simulation. This is done by analysing the effects of occupant behaviour and providing a framework to incorporate real-world data into performance simulation. A longitudinal field study was conducted to derive statistical models of occupants’ environmental control behaviour. These were then integrated into a set of computational design components aimed at fostering a more visceral engagement with occupancy effects on environmental building performance.

The research indicates that sustainable architectural design can be facilitated by a data-driven approach to integrating occupant behaviour in building simulation.

Tom McEvoy  
Master of Design candidate, School of Fashion and Textiles RMIT  
Supervisors: Ricarda Bigolin, Robyn Healy, Georgia McCorkill

**Awakening Aurora; Creating Sustainable And Intimate Historical Narrative**

Schiaparelli, Poiret, Vionnet, IRFÉ, Trigere, Mainbocher and Charles James. These are the narratives involved in a burgeoning field of ‘Sleeping Beauty’ brand revival. Arnaud de Lummen who is a co-founder of Luvanis, is the pioneer of brand awakening methodology. He now owns more than fifty once famous fashion brand IP’s, so what is inspiring Arnaud Arnault of LVMH, to invest so heavily into resurrected brand heritage?

Is it just a cynical exercise in exploiting heritage for profit, or is it a genuine attempt to create a sustainable practice in highlighting artistic and cultural achievements?

‘Awakening Aurora’ is a research project that seeks to examine and deconstruct ‘Sleeping Beauty’ methodology through an empowered Australian lens.

With long dormant Australian ‘Sleeping Beauty’ brands such as George Hubert Victor Thomas, Madame Peltier, Pierre Fornari and Victor Harrod Haffenden, what could be a sustainable garment design methodology that brings these pioneering Australian fashion narratives back to life? Is it possible that a garment can now innovate how people consume historical literature?

I’m Wearing a Tracksuit
Lucinda McLean  
PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Richard Black, Mauro Baracco, Peter Downton

Architectures to the Side: a practice of ongoing and incremental making + growing

An ‘Architecture to the Side’, positions architecture and the architect as not central. This shift in the positioning of architecture and the architect leads to shifts in the way we think about the temporal and spatial boundaries of architecture and its making and growing.

The project that we looked at was the both the geological making of the mound and the making of the building. The architecture was not central, we experienced it as an incremental part of the ongoing mounding of ground.

An ‘Architecture to the side’ is not a judgement of architecture’s importance. It is not the location of architecture secondary to other things. It is a ‘step to the side’, to observe and elaborate relationships between architecture with what is beside and beyond.

For example, when visiting the newly constructed Parliament House in Canberra with my mother when I was about eight years old, together we marvelled at the uplifted contours of sedimentary rock revealed in the road cutting of the new Parliament Circle.

Kirsty Moegerlein  
PhD candidate, School of Design RMIT  
Supervisors: Yoko Akama, Sarah Pink, Mick Douglas

Co-designing community in transitional times

Environmental and economic issues are converging in alarming ways to disrupt the once perceived certainty that modern civilisation has secured a safe pathway for humanity’s progress. Whole-scale changes to the social, economic and political dimensions of everyday life, will be required to navigate this impasse (Kossof 2015). However, these changes cannot be brought about with the same thinking that created them. Many acknowledge that we must unshackle design from it’s modern/colonial origins (see for example Escobar 2018). Design practitioners are calling for the development of practices that support a transition to more mutually enhancing ways of being, knowing, and doing (Du Plessis 2015, Light 2017, Wahl 2016). However, as Rettig (2015) notes, we know little about how to ‘prototype patterns and dynamics of human experience and relationship’ (13). This PhD research articulates a set of design practices that aim to incubate different ways of being together in transitional times. Developed over three years in collaboration with a small community, it is my hope that this work contributes to the development of new methods that work with (and in) the relational dimensions of transition.

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**Hesam Mohamed**
PhD candidate, School of Architecture and Urban Design, RMIT
Supervisors: Roland Snooks, Stuart Bateman, Phillip Crothers

**Robotics Fabrication and Complex Geometries**

To give tangible form to intricate intangible architectural concepts, geometries, surfaces and structures created within highly speculative computational design process, this PhD research employs prototyping and robotic fabrication as a way to inform and characterise the design process, to explore new hybrid fabrication methods and to develop new hybrid materials and techniques.

To change the idea of “design for fabrication” to “fabrication for design” this research will employ expertise from different design and engineering fields. This includes mechanical, aerospace and material science to develop new hybrid fabrication techniques, to explore advancements in material science and use of materials with higher efficiency and stronger structural capacity such as carbon fibre to revolutionise conventional fibre reinforced polymer (FRP) fabrication methods.

The output of this research will be a series of 3D printed prototypes embedding developed fabrication strategies and techniques to enable complex networks of structure, and services embedded within skins/surfaces, enhanced 3D printed joints and connections to enable continuity of structure, electrical, data and mechanical services. This research will also examine the mass-customisation implications of 3D printing and robotic fabrication for highly advanced and speculative designed geometries and the flexible digital models.

**Mohammad Mohammadi**
PhD candidate, School of Architecture and Urban Design, RMIT
Supervisors: Quentin Stevens, Bridget Keane

**Social and Interactional Potential of Privately-Owned Public Space (POPS)**
*Design, Use and Management of POPS in Melbourne*

Privately owned public spaces (POPS) might support more distinctions in kinds of activities than public spaces because private spaces have specific intended uses, whereas, in many public spaces, there is not a distinction between activities within and beyond dominant and necessary functions – all activities are possible and optional in public space. In this regard, this research aims to reach a better understanding of the discouraging and encouraging features for social activities. And specifically, how the design features and management practices attract or deter the actors from doing actions and using POPS.

To do so, it engages two bodies of literature which are related to; a) constraining features and practices, b) enabling features and encouraging affordances. In other words, the methodology of this research is all about environmental affordances and constraining and enabling features to find about how choosing activity happens in the space and which of the physical features and control practices works and does not work. Moreover, it observes and maps actual activities either expected or unexpected in four case studies in Melbourne to find about how choosing activities to happen in POPS.
Tal Mor Sinay  
PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Quentin Stevens, Charles Anderson, Liam Fennessy

**Not just a Toothbrush -**  
**Meaning making in informal commemorative practices**

The memorial is an object which reflects and represents people as part of a society or as individuals in a certain time in history. In many ways my interest in these objects is that as of a scientist: investigating the particular socio-material phenomena of memorialising within a petri dish of human culture. This research focusses on informal commemorative practices derived from their distinctive but diverse visual and contextual characteristics in an attempt to understand people’s needs and practices in this realm. It explores the informal, the spontaneous, and the individual memorial such as road side memorials, ghost bikes, and spontaneous shrines, rather than the permanent and monumental.

This is a project-based research consisting of the design, planning and execution of a set of proposed projects to explore possible forms and methods of informal memorial design. These take in consideration and respond to different variants: local needs, limitations and possibilities which are encountered along the way.

The exploration of the memorial realm is set to provide a better understanding of the role of the creative practice vis-à-vis the varied “clients” of these objects, i.e. the mourners, the stakeholders, government agencies and of course, the general public.

Elise Mountford  
Master of Design candidate, School of Design RMIT  
Supervisors: Areli Avendano Franco, Judith Glover

**Parents, adolescents and pornography: Designing a pathway to healthy discourse**

Effects of pornography on young people is a serious sexual - and mental health, and social justice issue. Sexual education is under attack from various religious and parental groups. The resistance to educating young people about the issues pertinent to their healthy sexual decision making, affects progress in delivery of educational imperatives. Parents want to be primary influences with sexuality education of their adolescents, yet many lack the wherewithal to address this with confidence.

This project aims to assist parents develop ongoing conversation with teens surrounding the harms of pornography. Implementing the principles of game theory and utilising anecdotal scenarios with human centered design methodologies, gamification of these difficult social issues faced by young people will assist in the instigation of parent/teenager discourse. Developing characters and approaching the issue through play will assist in softening the approach to what is an awkward topic, while providing parents with tools required to implement the contentious discussions. While initially, the prototype will be restricted to a boardgame, the potential to develop a digital interface will hinge on funding.
AN ARCHITECTURE OF PLACE

An Architecture of Place forms the basis for an investigation into a practice that has been defined through teaching, research and built work. The nature of reflective practice has forced a rigorous conversation to evolve that won’t allow contributing parts to go unnoticed, unquestioned.

As architects are we place makers or agitators of place? The PhD explores the tools that have been developed over many years to define an architecture that can only sit where it does. Not content with responding lightly to place, a rigorous process of questioning and agitating and eliminating is employed.

An Architecture of Place defines a design process employed in order to view and understand place. Observation through photographic documentation – the Precedent and memory. Writing it Out – a process of questioning and agitating and the Collage defining a formal memory. These tools provide a mechanism for responding to place. Coupled with a body of evolving research into the role of civic and utilitarian architecture, the nuances of these typologies are ‘collaged’ back into the architecture to define a formal response, a formal language specific to purpose, specific to place.

Heavy Typography

Situating my PhD in places connecting design, typography, printing, education & curating, the tension and weight of typographic design through making, material & community is examined. Resource development and capability building in Vocational Education is leveraged to create atypical relationships, provoking an expanded field of typography printing practice. As much as the elements and principles of printed typography can be played with, the value systems and power play contexts of such production can also be considered as material and subject to critical design thinking and practice. This in-progress presentation will focus on some emerging synergies resulting from my work towards a more literal outcome of making 3d letterpress blocks to print, with the intention of a deeper engagement with type in teaching & learning graphic design.

It will present hybrid practice that must be sustainable, frugal, multidisciplinary & speculative in developing what graphic design of typographic language can propose as forward trajectories for generative communities of practice. It will also discuss phenomena of legacy, stasis, & loss in regards to the ongoing dispersal of existing letterpress resources and expertise.

Lisa Overton
PhD candidate, School of Design RMIT
Supervisors: Neal Haslem, Marius Foley, Ingo Karpen

Human Centred Transformation: How Service and Strategic Design can help organisations effect lasting transformation

For over 20 years design has been promoted as an approach that organisations can utilise to foster innovation and create new value. While human centred design continues to grow in popularity for Australian organisations, change theories remain rooted in 20th century logics, presenting challenges to organisations seeking to transition to design-minded practices. By using design approaches as the mechanism for this change, rather than simply the object of it, organisations can effect more lasting transformation for their people, their individual organisations, and the larger institutions in which they exist. This research conducted within a Victorian legal system reform project will explore specific ways that human centred design practices from the fields of Service and Strategic Design can be applied to drive better change outcomes, addressing a significant gap in existing organisational change literature and suggest new approaches for the transformation of complex institutions.

Megan Patty
PhD candidate, School of Architecture and Urban Design RMIT
Supervisors: Harriet Edquist, Laurene Vaughan

The Catalogue: Books as moments for the museum

The museum as we know it is in a state of flux; change can be seen across all areas of museum practice including exhibition programming, exhibition display, communication strategies and the online environment. Publishing too has undergone much transformation, from declarations of despair to format shifts. Museums have long histories of publishing practice, but how might publishing be a significant act in this context? How are books agents for a continuum of conversation, histories, and themselves be exhibitions without walls? This practice-based research explores publishing as a critical activity that expands the reach of the museum, to communicate beyond the form of the book, with the potential to reshape the dialogue art has with its publics.

Still from Human Flow, 2017. Image courtesy Ai Weiwei Studio
Glory without Power: the creative possibilities of low power audio-visual mesh networked systems

How can creative technologists, media artists and designers modify their practice to favour technologies that have a smaller energy footprint while simultaneously using the constraints of low power to innovate new aesthetic and spectacular outcomes?

The most easily sustainably powered devices are ones that use little energy to begin with. Utilising assemblages of mesh networked, small custom low powered audio-visual devices as a departure point, this project seeks to explore the constraint driven creative possibilities in such a spartan media framework.

This research asks the question "What are the strategies for immersion?" in order to explore through this framework the perceptual, spatial, topological and affective factors necessary for a meaningful aesthetic experience.

Drawing on theories of materiality, emergence and biomimicry this project looks to create a theoretical foundation upon which practical and creative design decisions can be made in the low power sphere.

Through a series of custom built installations, this research aims to spearhead interest in and demonstrate the viability of alternative, modular, low power designs in the field of audio-visual creative practice.

Unravelling the Complexities of the Textile and Clothing Waste Ecosystem

The increasing rate of textile and clothing (T&C) waste generation and the current practice of sending this waste to landfill are significant global issues that require effective alternatives. While knowledge of T&C waste is advancing, there are many challenges in implementing an alternative T&C waste management system for cities. Challenges include the heterogeneous and fragmented nature of the T&C ecosystem, from materials and product types to the competing demands of many diverse stakeholders. To date, there is little research that examines the dynamic network of players, and the relationships, interconnections and disconnections between these players.

This PhD research maps a city’s T&C waste ecosystem, taking metropolitan Melbourne as the case, drawing on Actor Network Theory. Through a series of semi-structured interviews with key players within metropolitan Melbourne’s T&C waste ecosystem (including charities, councils and private sector providers) the social, cultural, political, creative and technical dimensions of the ecosystem will be analysed and mapped. By better understanding this complex ecosystem, the study seeks to find the potential to introduce alternative practices and support a shift towards a circular T&C ecosystem.
Designing with XReality for Health and Wellbeing

This research explores how virtual, augmented and mixed reality mediums may best support patient-centred approaches to health and wellbeing. Seeking to outline the roles and function of the ‘digital design practitioner’ in the application of new XReality tools the research aims to contribute to positive health outcomes for patients in the areas of dementia, patient health literacy and wellbeing of the elderly at home.

The first phase of field exploration investigates and reports on key precedents, concepts and concerns: elaborating on potential lines of inquiry, methods for collaborative designing, facilitation of patient participation and the design of wellbeing experiences in the digital realm. Encompassing the researchers’ experiences in designing for health, practitioner and patient feedback and insights, alongside approaches to process and codesign, the project presents a prototypical demonstration of virtual experiences in the health context. It does so to enable a discourse on the design, implementation, and the implications to notions of ‘wellbeing’ of a new domain of digital health interventions.

Instagram: jacob.sheahan
Portfolio: jacobsheahan.me

Creating communities of practice in independent publishing through experiential audience engagement

This practice-based project aims to investigate how creating an independent publication using a community of practice-based publishing approach, and experiential audience engagement, can provide a platform for a pre-existing community of practice and how this process may subsequently affect business and creative outcomes for publishers.

This project will come to fruition through the creation of Tøs Journal, a peer-led independent lifestyle and culture publication focusing on the intricacies of the sex industry. This research will occur through three action research cycles with Tøs Journal, acting as the site for research, transformative practice and analysis.

This project seeks to discover if utilising an audience-based community of practice throughout the publishing process can transform the publishing process into a unique value proposition for a pre-existing community of practice by providing editorial infrastructure and a publishing platform. The findings of this project will be significant for independent publishers, those working in the sex industry, and the academic discourse relating to communities of practice.

This project will be informed by key communities of practice theory, experiential marketing theory and the practical application of democratic design theory to a journalistic publishing context.
Kate Storey  
PhD candidate, School of Design RMIT  
Supervisors: Noel Waite, Marius Foley, Zaana Howard

**Futuring Montsalvat’s visitor and service experience through a Sensory Embodied Design practice**

This research explores the strategic development and design of Montsalvat’s visitor and service experience. Founded in 1934, Montsalvat is of national cultural significance for its built heritage and its arts community, it is of state significance (Ratworth 2001). My research aims to improve visitor experience of the site by developing awareness and deepening engagement with its creative practices, and to develop Montsalvat’s creative and educational services.

I’m exploring the development of a Sensory Embodied Design practice, focusing on the design of immersive moments to create deep engagement, lasting memory, transmit embodied knowledge, and connect people to place. In this work-in-progress presentation I will discuss three sensory prototypes developed during a 6-month residency at Montsalvat. This embedded practice has enabled me to come to terms with the site, its buildings, and histories, and immerse into the community as an embedded design researcher. It has also developed trust and built relationships with key stakeholders.

Despite Montsalvat’s acknowledged cultural significance, its tangible and intangible cultural heritage is poorly communicated and difficult for visitors to access. By simultaneously exploring creative practice and visitor experience on the site, this research will contribute to sustaining a creative ecology at Montsalvat.

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Ziga Testen  
PhD candidate, School of Design RMIT  
Supervisors: Brad Haylock, Noel Waite

**‘Glaube und Wirklichkeit’ (Belief and Reality). The role of ideology in the making of graphic design history and in contemporary practice**

Via a case-study my research interrogates the relationship between design discourse(s) and design practice. Building upon the historiography of German/Swiss designer and typographer Jan Tschichold, I aim to demonstrate how the making of design discourse and in particular that of design history is embedded in, and reflects the social context of the subject or in this particular case the historiographers. This research is not concerned with finding new historiographical information on Jan Tschichold. Rather, it aims to critically reflect upon the existing discourse and investigate the role of these historical narratives on the formation of contemporary practice. This progress review presentation will focus on a single photographic portrait of Jan Tschichold.

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![Tschichold in 1962, photo by Frank Bolliger](image-url)
HANOI URBAN MORPHOLOGY: SPATIAL INFLUENCE ON HOME-BASED ECONOMIC ACTIVITIES

This research examines the influential roles of the spatial configuration of the urban form on the viability and location of Hanoian’s home-based businesses (HBBs). Focus is given to pathways linking between the front door of these HBBs and local pools of economic opportunities which are usually main streets. These pathways providing access to dwellers and goods are shaped by the arrangement of void spaces between buildings and unoccupied spaces inside the building. A mixed method adapted from Space Syntax, morphological mapping, observation and in-depth interview is developed to capture the spatial complexity of these pathways and to measure the accessibility of household’s living places. Data comes from in-depth interviews with more than 100 HBB owners and surveys of their living/working places. Findings reveal the critical impacts of diverse urban morphologies and building typologies in shaping and distributing economic opportunities to households. The research provides evidence-based understanding of the economic performance of informal urbanism and the potential impacts of urban design and planning decisions on cities’ and citizens’ economic well-being.

From Documentation to Atmosphere: A construction of the 19th century interior photograph

In the last century photography has had difficulty to find its place, due to its many purposes in its use and continue to do so. Contemporary photography argues that a photograph can be constructed digitally to create an atmosphere and become a work of art. Walter Benjamin states that a photograph created through machinery cannot give an aura transmission between an image and the viewer, such as a painting and cannot be considered art. However Gernot Böhme supports The Dusseldorf School of Photography’s use of the mechanics of photography and computerised technological reconstruction methods, where photographs of every day environment, including architecture and nature meet art. Through a creative practice led research I will explore how a photographic artwork can be created from digitally manipulating documented photographs using atmospheric image making techniques to create a narrative to a contemporary audience. Photographs taken in Norway and Iceland will be used to construct images using technological methods adapted from the photographers of The Düsseldorf School of Photography. This will be compared to the techniques used in 19th Century Scandinavian Interior image making where photography played a large part in creating atmospheric paintings. The research will respond to an identified gap of knowledge relating to 19th Century domestic Scandinavian interiors, reframed as a two dimensional digital space, the study of atmosphere and narrative image making. It will contribute to the field of photography and image production through applied methods of reconstruction of the digital image as an extended investigation of the Düsseldorf School of Photography, where photography meets art.
**F E L T - S T I T C H E S : stirring a sensorial creative practice**

Modernist design has largely nurtured the intellect and the eye, abandoning the body and other senses. The design ideation phase is mainly affected by ephemerality and hasty design practices due to endless production and multiplication of images, thereby distracting the designer from the authentic perceptual experience. This research arose from a perspective that was based on the sensorial advances that seem to develop through discovery-learning and intuitiveness within a visual impairment state such as blindness. The proposed research is a shift in my practice as a fashion designer, where design has predominantly been a vision-centered two-dimensional pursuit. This reflective practice opposes the status quo, i.e., the problem-solving nature of affirmative design practices. This is envisaged to be achieved through an experience-based exploratory attitude for engagement with the maker and the observer. The research proposes a making process conceived through touch, appreciating Merleau-Ponty’s approach of attaining authentic being-in-the-world through body movements that go beyond thought processes, and empowering other senses. ‘Felt Stitches’ is an exploratory sensorial approach to textile-making, which is a consequence of the interminable bias to ocularcentrism and the lack of insight. It is guided primarily by the hegemony of the eye, weakening our capacity for empathy, compassion, and participation in the world. The practice draws from phenomenology of touch perceptions; it aims to raise contextual binaries of ‘craft-art’, ‘skilled-unskilled’, ‘designer-maker’, ‘exclusive-inclusive’, to direct a textile-based making process that fosters empathy.

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**Self-Organizing to Self-Intuitive: Innovative Methodology of Generative Architectural Design Process with Machine Learning**

Emergence, as key performance characteristics of Complex System has dramatically subverted contemporary awareness of architectural design process to a “bottom-up” mode with a self-organizing system. However, the limitations of the generative design process still impede itself to be applied in more complex architectural typology across diverse scales.

With the rise of machine learning, this research project aims to develop a highly speculative design procedure which cultivates the generative self-organizing system with more decent architectural intuitions.

Reinforcement learning, a mathematical Agent-Behavior framework, is the core technique of the project due to its close correlation with current generative-design theory. A series of behavioral strategies will be developed regarding both features of self-organizing system and RL, local-interactive behaviors and global-decision-making behaviors accordingly. In addition, the project will explore the possibility of design intention digitization which converts virtual architectural understanding to quantitative evaluation system for the cultivation oriented generative procedure.

All the developed strategy and process will be in a loop of testing and improving with design projects, as well as publications and exhibitions as outcome of research.
**Curating in Between**

Since the 1990s, curatorship has increasingly been considered as a part of creative practices, and the role of curators has transferred from behind-the-scenes organisers to important collaborators who bring different spheres into contact. The shift in the role of curators can be seen as a response to the changing meanings and relevance of contemporary art practice and exhibitions over the past three decades influenced by ideas such as relational aesthetics, social practices and participatory art among others.

The practice-based research, ‘Curating in Between’, is situated in curatorial practices that experiment with collective curating. The study specifically investigates how curators and artists with different artistic practices can work collectively. It explores the feasibility to adopt the technique of devising performance, especially improvisation, exercises, games and work in progress to provide space for critical discourses leading to collective curatorial practices.

This presentation introduces a collaborative creative project ‘Encounter and In-Between’ as a part of the RMIT site-specific group exhibition ‘Artland 2018’. The exhibition sets up an experimental laboratory in and around the RMIT Brunswick campus to frame and interact with the concept of curatorial collaboration. It examines the application of collaborative and collective curatorial practices, providing an unconventional approach to contemporary art production.

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**Public Memorials in Chongqing: Explore the Function of Memorial based on the View of Landscape Architecture**

Chongqing is developing fast after being brought under the jurisdiction of the central government in 1997. An interesting phenomenon is when wandering in the urban space of Chongqing, people are likely to see or come across the memorial. Putting them chronologically, a varying trend is embodied on their form and content, the role of memorials in relation to urban activity and to urban development, and the way of people’s engagement. Different to most present research which only focuses on one or several cases, this research is committed to explore what exact changes are through a large number of cases within a time sequence and discourse how these changes are produced based on a perspective of landscape architecture. The main research question is: ‘How do various memorials function in Chongqing?’ Meanwhile, three sub-questions are proposed according to different considerations and scale: memorial, people, and urban design; What is the identity of various memorials embodying in historical and cultural, political, aesthetic, spatial design, technological aspects?; How do people engage with different memorials in public space?; What role does the memorial play in urban design?
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