

**ARCHITECTURE,
LAW
AND
THE
SENSES
SYMPOSIUM**

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3-4 SEPTEMBER 2014

THE FACULTY OF DESIGN, ARCHITECTURE AND BUILDING
702-703 Harris Street, Broadway, Room CB06.06.38

Architecture, Law and the Senses Symposium

Wednesday 3rd - Thursday 4th September 2014

Held in the Faculty of Design, Architecture and Building, UTS

Venues: Level 5 Foyer & Level 6, CB 06.6.38 and CB 06.6.37

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A note to attendees:

Symposium Location

The symposium will be held at UTS Building 6, (the Peter Johnson Building) at 702-730 Harris St, Ultimo. For a useful map, see the final page of this document. There are two entrances to the building at street level (one of which is wheelchair accessible), and another entrance via the over-street bridge to level 4 of the building. The symposium will be held on level 6 in the Postgraduate Seminar Room (Room CB 06.6.38) and the Design Meeting Room (CB 06.6.37).

Registration

The welcome drinks and public keynote lecture will start at 6pm **in the Level 5 Architecture Foyer Space** on Wednesday 3rd September (please note that this is a change of venue from that previously advertised). The lecture will start promptly at 6.30pm. Registration will take place the following morning. Please pick up your nametag and final printed program at level 6, CB 06.6.38 between 8.30-9am on Thursday 4th September. The symposium will start promptly at 9am.

Facilities

The usual Powerpoint facilities will be available in both venues. Please load your presentation before the start of each session to ensure a prompt start. If you have any specific audio-visual requirements, please let the conference organisers know in advance.

Contact

Please phone or SMS Dr Emma Rowden (0407 928 122 / +61 407 928 122) if you are having difficulties finding the venue, or if you are running late.

Catering

Morning Tea, Lunch and Afternoon Tea will be provided on Thursday. Please ensure you have let us know in advance if you have any special dietary requirements.

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SYMPOSIUM THEME: Architecture, Law and the Senses

Architectural scholars have long argued that the sensory bias of architecture towards sight is problematic, reducing habitable space and architectural form to mere images disengaged from a richer experience of space. Socio-legal and critical scholars have similarly argued that lawyers' obsession with the word and text limits their appreciation of how law is experienced, or authority is generated, through performance.

This symposium will explore the phenomenology of the built environment and law by attending to the full panoply of their sensory dynamics. By facilitating a broader engagement with the sensory experience of civic spaces and buildings associated with the production of justice, the symposium will move beyond existing paradigms to consider how spatial experience, scale, depth, sound, tactility and other phenomena inform, or reflect, the engagement of citizens in the rituals and procedures of justice. By examining legal spectacles such as the opening of the legal year or swearing in ceremonies alongside everyday legal rituals in the trial and on the street, it challenges us to consider law's pungency, feel and rhythm. In this symposium we ask: how does architecture respond to law, and how does law respond to architecture?

This symposium is inherently inter-disciplinary and aims to interrogate the various ways in which the disciplines of architecture, design and law can breach conventional academic boundaries. The following questions might provide stimuli for contributors:

- What is the agency of law in the production of space and contextual arrangement of urbanism?
- What is the role of the architect, and the place of architectural agency, in an era of increased regulation, litigation and overly prescriptive design guidance formulated by committees?
- How can buildings reflect or shape cultural and political relationships by prescribing certain types of relationships between subject and environment?
- What can design and art tell us about the ways in which law lays claim to authority and legitimacy, or is experienced as chaos?
- How are bodies controlled through the production of space?

SYMPOSIUM PROGRAM

Architecture, Law and the Senses Symposium		
Wednesday 3 rd September		
	Level 5 Foyer Space	
6.00pm	Welcome Drinks	
6.30pm – 7.30pm	Keynote Address: Linda Mulcahy <i>Tunnel Vision? What can architecture and art tell law about itself?</i>	
Thursday 4 th September		
	CB 06.6.38	CB 06.6.37
9.00 am – 9.15am	Welcome and house keeping	
	Architecture, Law and the Senses Chair: Linda Mulcahy	
9.15 am - 10.45 am	1 – Olivia Barr & Benedict Anderson <i>Walking Teufelsberg: A composition in legal architecture</i>	
	2 – Marc Trabsky <i>Coronial Architecture</i>	
	3 – James Parker <i>A Courtroom is Not a Concert Hall!</i>	
10.45am	Morning Tea – 30 mins	
	Justice Environments Stream - Session 1 Chair: Emma Rowden	Art, Urbanism and the Regulation of Space Stream – Session 1 Chair: Kirsten Orr
11.15am-12.45pm	4 – Kate Rossmanith <i>Staging Remorse: Enacting and evaluating contrition in the courtroom</i>	7 –Alison Young <i>Spaces of Law: Encountering the street artwork</i>
	5 – Carolyn McKay <i>Video Links From Prison: Phenomenology and carceral space</i>	8 – Linda Mulcahy <i>The Specificity of Place: Law's struggle to name and conceive of street art</i>
	6 – Patrícia Branco <i>Courthouse Architecture in Everyday Lif(v)e(s): A Portuguese picture</i>	9 – Thomas A. Rivard <i>Deviant Thresholds: Inhabited boundaries and extrajudicial spaces</i>
12.45pm-1.45pm	Lunch – 1 hour	

	CB 06.6.38	CB 06.6.37
	Justice Environments Stream – Session 2 Chair: Olivia Barr	Art, Urbanism and the Regulation of Space Stream – Session 2 Chair: Benedict Anderson
1.45pm-3.45pm	10 – Leslie J. Moran <i>What’s Mr Kipling’s Bakewell Tarts Got To Do With It? Gender, judicial rites of passage and the performance of judicial virtues</i>	14 – Tarsha Finney <i>Material Experimentation, Jurisprudential Testing and Understandings of the City</i>
	11 – Susan Priest <i>Establishing a Lasting Legacy: Creating something from nothing, the sitting places and the administration of justice by Australia’s original High Court 1903 – 1906.</i>	15 – Richard Mohr & Nadirsyah Hosen <i>Negotiating the Space of Legal Performances: Food, smoke and habitation on a Sydney street</i>
	12 – Matt Watson <i>Justice Seen To Be Done: Law and architecture in the New Zealand Supreme Court building</i>	16 – Russell Rodrigo <i>To Bear Witness: Sensing Justice in Contemporary Memorial Space</i>
	13 – Diane Jones <i>Beyond Guidelines: The design process for the new Coffs Harbour Courthouse</i>	17 – Hing-wah Chau <i>Privatisation of Public Space in Hong Kong</i>
3.45pm – 4.15pm	Afternoon Tea – 30 mins	
	Architecture and Copyright Chair: Tarsha Finney	Art, Urbanism and the Regulation of Space Stream – Session 3 Chair: Thomas A. Rivard
4.15pm-5.15pm	18 – Urtzi Grau <i>Architectural IP and its Discontents: Architectural patents vs copyright</i>	20 – Izabela Wieczorek <i>The Power of Atmosphere: Towards conductive environments and fields of engagement</i>
	19 – Christopher Brisbin <i>Lost in Translation: The copy and the counterfeit in post-critical China</i>	21 – Layne Waerea <i>Social Injunctions and An Unsuccessful Attempt at Chasing Fog</i>
5.15pm-5.30pm	Concluding remarks and discussion	

ABSTRACTS

Keynote Address

Professor Linda Mulcahy

Tunnel Vision? What can architecture and art tell law about itself?

Abstract: This lecture will explore the interface between the disciplines of architecture and law. Moving beyond common conceptions of the relationship between the two disciplines as being primarily concerned with the protection of intellectual property in design, the regulation of construction practice or the resolution of disputes in the building industry, this paper will attempt to articulate a jurisprudence of design that focuses on the many ways in which the potential for a shared intellectual project has been neglected. More particularly it will look at the juxtaposition of concepts of design and due process in relation to the history of ideas about how courthouses should look, engage with space and be experienced. Drawing on Linda Mulcahy's recent book *Legal Architecture: Justice, Due Process and the Place of Law*, and more recent work being funded by the Leverhulme Trust this talk will analyse the ways in which both historic and modern courthouses disrupt progressive accounts of the history of modern law and procedure in ways unanticipated by legal historians. By exploring how dominant narratives around court design have been negotiated, implemented and experienced it will consider the many ways in which lawyers and architects have been complicit in the construction and legitimation of modern fortresses that are not so very different from the medieval castles in which justice was meted out. It will be argued that the rise of the security expert as primary form-maker has militated against the emergence of a critical or democratic design aesthetic for courts which takes into account the shared goal of more radical aspirations of law and architecture towards participation and transparency.

Symposium Papers

1. Olivia Barr & Benedict Anderson

Walking Teufelsberg: A composition in legal architecture

Abstract: There is something profound about walking up *Teufelsberg* in Berlin's outer western district of Wilmersdorf. Firstly, it's a big hill; in fact it comprises three hills. Secondly, it is man made; the highest point rising 115 metres and third, it is entirely constructed from the rubble of bombed-out buildings as a result of the Allied air war on Berlin in World War II. Given its association with death and destruction, it is used as a veritable playground. In summer, you can run and fly a kite there, stroll through the forest, picnic and swim in the *Teufelssee* (Devil's lake). In winter you can go tobogganing in the snow. Yet, walking up *Teufelsberg*, it is surprisingly easy to overlook its dynamic architectural and legal construction.

The emptying of Berlin's mounds of rubble via a system of small trains and rail tracks that traversed the city's temporal and legal topographies would reappear in the rise of *Teufelsberg*. Where there were no trains, women and men would push carriages of rubble to awaiting trucks to be carted away. Aside from trucks and rail carriages, the clearing of rubble was a task carried out by hand and by tools of the hand. This hard labour of the hand singularly changed the geography of Berlin, making possible the disappearance of the destroyed city to its reappearance as a hill.

This paper contemplates the ways in which *Teufelsberg* can be understood simultaneously as both annihilation geography and a material juridical memory. Experiencing *Teufelsberg* is both a physical engagement with an invisible city, a movement in-and-out of history, as well as a way of living with, and walking amongst, a richly laboured juridical inheritance. There is an historical forgetfulness to *Teufelsberg*; an absencing of its construction brought about by the lure of elevated vistas of present day Berlin in the far-off distance. Yet the geography of *Teufelsberg* corroborates its many histories, topographies and archaeologies that work together in the design of this public space; regulating movement, hosting legality and forming place. In this paper, a designer and a lawyer walk *Teufelsberg*, puncturing the material amnesia of this site. Delving into its archaeology through a rethinking of its architectural and legal composition, we notice the spatio-legal allegiance present in the design of this walk-up park. In particular, the paper pays tribute to the *Trümmerfrauen* (Rubble Women) who cleared Berlin's streets of rubble, and in so doing played a major role in reconstructing their city as the burial site of *Teufelsberg*.

2. Marc Trabsky

Coronial Architecture

Abstract: This paper explores how coronial architecture emerged as a distinctive genre of legal architecture in Australia in the 19th and 20th centuries. In the late 19th century coroner's courthouses differed from other places of legal adjudication insofar as forensic techniques were incorporated into the design of buildings. The problem of the visibility of the dead was expressed by an imperative to provide light to enable pathologists to carry out forensic examinations, while the problem of odour was redressed by the construction of a hermeneutically sealed glass screen, which enabled the public to identify the dead without offending their olfactory sensibilities. In the 20th century, on the other hand, the problem of the sight and smell of the dead was further redressed by the elimination of the glass screen separating the mortuary and the inquest room as well as the removal of the mortuary itself from the environs of the courthouse.

The architectural transformations of the coroner's courthouse throughout the 20th century reflected the increasing problematisation of the sight and smell of the dead in other parts of society. It also formed part of the bureaucratisation of the coronial institution, in particular its formalisation as a transparent, accessible and important branch of the judiciary. That being said, this paper suggests that the genre of coronial architecture remains distinctive from other kinds of legal architecture insofar as it still incorporates forensic techniques into the design process. In particular, by continuing to design a place for the inquest, the architect and the coroner work together to construct a forum in which the living can memorialise the dead.

3. James Parker

A Courtroom is Not a Concert Hall!

Abstract: The meaning and power of a song doesn't simply inhere in the lyrics, notes, rhythms, voices, timbres and harmonies of which it is comprised. Nor is it just a matter of the listener's fluency with a particular music culture or 'scheme of interpretation', the peculiar sound-grammar of rock or the madrigal, dubstep or the Rwandan imbyino. Musical meaning is always also a function of context, the way in which the listening experience is staged. 'Music can never be played or heard outside a situation,' Lucy Green explains, 'and every situation will affect the music's meaning'(1988). Thus, when piped through the tinny, treble-rich speakers of a shopping centre, the very same piece of Mozart that in concert approaches the sublime, becomes both a highly effective marketing device and a form of 'sonic architecture' (Sterne 1997: 22). In a train station, by contrast, it is a mode of what Steve Goodman calls 'sonic warfare', quite literally a weapon for warding off 'youths' and 'hoodlums' (2010). And in the car, far more banal: something to unwind to after a hard day at the office.

What about in a courtroom? What happens when music features at trial? How are architecture, technology and procedure engaged to produce a particular kind of 'listening situation', to frame musical performances for the purposes of judgment? This paper works through some of these questions in relation to the trial of Simon Bikindi, who was accused by the International Criminal Tribunal for Rwanda of inciting genocide with his songs and speech. It proposes that in order to understand the many performances of Bikindi's songs at trial, it is crucial to understand that the judicial soundscape is fundamentally oral and discursive, not musical, that it works primarily with speech, not song. From this general starting point, the paper goes on to explore the primary way in which Bikindi's songs featured at trial. The Tribunal's approach may not have been legislated anywhere or even put explicitly into words, but it was nevertheless highly consistent. Bikindi's songs were played and witnesses sang predominantly at the explicit invitation of the Tribunal and invariably with a word or two to frame the way in which they should be heard. The kind of listening thereby encouraged was almost entirely non-analytical. The paper then considers the one moment during Bikindi's trial where a musical performance may have succeeded in resisting the Tribunal's otherwise successful efforts at containment. This moment came at the very end of official proceedings when, for five and a half minutes at the close of his appeals hearing, Bikindi sang his 'final statement'. I argue that if the performance feels transgressive that is because it deliberately breaches the stability of the interpretative frame. Bikindi sang to the Tribunal, but he also sang for himself and to the people of Rwanda.

4. Kate Rossmanith

Staging Remorse: Enacting and evaluating contrition in the courtroom

Abstract: '[Live encounters with offenders] influence me. Whether or not [they] should, that's for other people to judge. I'm just a judge who applies the law and the procedure that we've got. I know [the live encounter] affects me, and I know [that] if I [were] defence counsel in front of me, I'd put my client in the witness box. I'd humanise them and use emotion.'

Interview with NSW District Court judge

'In some cases, [remorse] absolutely stands out. It cries out.'

Interview with NSW Supreme Court judge

In the criminal justice system, people convicted of offences sometimes show remorse. In most common law jurisdictions worldwide, remorse is a mitigating factor in sentencing, and authorities are reluctant to grant parole unless an inmate shows remorse for his/her crime. And yet how judges and parole boards evaluate such expressions is unclear.

This paper centres on remorse enactment and assessment in the courts, and is grounded in an analysis of ethnographic fieldwork I conducted in the NSW criminal justice system between 2010-2013. Drawing on in-depth interviews with Supreme Court and District Court judges, with magistrates, lawyers, forensic psychiatrists and

psychologists, members of the parole board, victims and offenders (as well as participant observation of court hearings, parole hearings and private meetings of the State Parole Authority), I consider people's experiences of evaluating offenders' remorse, as well as offenders' experiences of having their remorse assessed.

In particular, this paper turns to questions of performance, live-ness and affect, exploring the ways in which the courtroom space becomes a site where the offender's remorse is a collective encounter, a profoundly inter-subjective experience. It considers the performative accomplishments required of offenders, and the inherent issues of justice at stake.

5. Carolyn McKay

Video Links From Prison: Phenomenology and carceral space

Abstract: Prisoners increasingly appear in court from spaces of incarceration, linked by audio visual technologies. The criminal justice system is moving into a "videosphere" (Goodrich 2011: 163) where prisoners' communication with the outside human world is framed "face-to-interface" (Richardson 2010), and their bodily presence is contained in the prison video studio, remote from the site of legal adjudication. In this paper, I examine the nature of these prison video studios and the embodied experience of prisoners who appear by video link in criminal proceedings.

Fundamentally, prison environments differ from open, civic courtroom spaces. Places of incarceration are highly controlled, non-public, enclosed spaces that inherently isolate and conceal perceived transgressors from society (Foucault 1995: 298). Prisons are embedded with qualitative attributes that create specific phenomenological experiences, spatial relationships and human responses (Bollnow 2011: 18-19). Certainly the prison video booth is "phenomenologically at odds with the social space" (Rowden 2011: 253) of the physical courtroom in which the prisoner's legal proceedings takes place. I explore these prison video studios through phenomenologist Juhani Pallasmaa's haptic notion of architecture.

My interviews with NSW prisoners about their video-mediated court appearances revealed phenomenological perspectives from the space of incarceration. Prisoners provided insights into the multi-sensorial experiences of video link including the sounds and smells of incarceration, the hard architecture of custodial space, and their corporeal engagement with technology. Video links from prison generate new spatial, visual and corporeal relationships between prisoners and the criminal justice system, with screen appearance producing tensions between inclusion and exclusion (Mulcahy 2011: 485). For many of the prisoners I interviewed, the use of video link magnified their removal from the human world, exacerbated their sensorial impoverishment, loss of selfhood, and diminished opportunities for meaningful participation in the world beyond the prison walls:

I'm out of the picture, I'm just on the screen.

F05 (33 year old, Indigenous woman)

6. Patrícia Branco

Courthouse Architecture in Everyday Lif(v)e(s): A Portuguese picture

Abstract: Space, though our relationship with it is sort of ambiguous, is of great importance to mankind since it exerts power over our consciences, for our actions and practices happen in space(s), and our lives' events are intertwined with the space in which they occurred. Architecture, on the other hand, organises and structures space, not in a neutral way, but in a political, social and symbolic manner. And that is clearly noticeable in courthouse architecture, which carries with it an intention, a particular vision of society and legal ideology. Hence, the architectural evolution of courthouses responded historically to the political, juridical and economic powers of each period, the gradual empowerment of the judicial function, changes in the trial process, the imposition of new professions (architects and lawyers), and last, but not the least, the shapes imposed by architectural tendencies over time.

Today there is a rupture with the architectural models of courthouse buildings inherited from the past. However, it is unclear what will, or may, be the courthouse architecture paradigm(s) for the 21st century. Between projects by "archistars" and adaptations of existing buildings, justice seems to take place in spaces ranging from high-tech architecture to assemblages of rooms, from those made of glass transparency to high-security buildings, from eco-sustainable concerns to deteriorated spaces. In all of these buildings, and on a day-to-day basis, court professionals and users are confronted with three important issues: the questions of (mis)recognition, (dis)functionality and access to justice.

This paper, stemming from my research conducted in Portugal, seeks to shed some light on these questions, stressing that, most of the time, it is the pro-activism of court professionals, which takes place ahead of the initiative of the entities responsible for the construction/adaptation of courthouse buildings, that creates everyday spatial practices to deal with the problems posed.

7. Alison Young

Spaces of Law: Encountering the street artwork

Abstract: Cities are sites of cultural and aesthetic production, engaged in a continual process through which they refine their self-image and through which urban spaces are inhabited, altered, and interpreted. One urban intervention that seems to invoke anxiety about an absence of law and can result in an invocation of the need for (more) law is the production of uncommissioned urban images in the form of graffiti writing and street art. This paper will present findings from two research projects funded by the Australian Research Council examining the intricacies of street art as a cultural practice in cities such as New York, Rome, Berlin, London and Melbourne. Such activities tend to result in the criminalisation of its practitioners and a great deal of social policy dedicated to 'responsibilising' citizens in the prevention of illicit images. However, the encounter with the street artwork can evoke more than the

criminalising or governmental impulse. This paper will read urban spaces as productive sites in which the appearance of an illicit word or image may mean that a crime has been committed but can also indicate the existence of alternative conceptualisations of property, authority and ownership. Furthermore, such encounters bespeak a contest between competing aesthetic paradigms, through which texture, composition and placement are subjected to the litigation of spatialising practices. The paper will consider the impact of uncommissioned art within the contemporary city, and suggest ways of thinking through the paradoxes of a cultural practice existing at the borders of art and law: how does the illicit artwork in public space show us new ways of thinking about the role of the law in the production of urban spaces?

8. Linda Mulcahy

The Specificity of Place: Law's struggle to name and conceive of street art

Abstract: This paper will examine the place of the street in street art and the implications that this has for law's understanding of this creative form. Drawing on the findings of an observational study of street art in Shoreditch in 2013-14, this essay considers exactly what is lost when street art leaves the streets and the challenges that the street poses for the dominant methodologies employed by art historians and lawyers. Existing academic work on the phenomenon of street art has focused on attempts to understand the motivations of street artists and graffiti writers; the association of graffiti and street art with discourses of dirt and disorder; the norms and practices which allow street artists to be defined as a sub-culture and attitudes to the regulation of the work produced. More recently there has been an important shift of emphasis from the people who produce street art to the street art itself and it is to the latter that this talk will turn. Emphasis will be placed on disrupting dominant notions of property that focus on individual rights in order to consider whether concepts of the commons or cultural property are better placed to grapple with the complexities of street art presented as a gift to the community or an inducement to potentially anonymous strangers to collaborate in the co-production of art works.

9. Thomas A. Rivard

Deviant Thresholds: Inhabited boundaries and extrajudicial spaces

Abstract: Deviant thresholds are liminal spaces defined by their operative content and the experience of these acts, rather than by territorial demarcations. This paper premises that the 21st century city demands transgressive and participatory acts as a necessary challenge to standard methods of urbanism, those principally delineated by the forces of commerce and the strictures of legislation.

The contemporary city increasingly suffers from the spatial homogenisation inherent in the deployment of ever-greater amounts of capital, acts that only ever deliver ersatz public space. Concurrently, increased legislation proscribes much quotidian

activity from the putative public realm. As a result, inhabitants of the city are estranged, having little sense of ownership of the spatial and cultural fabric of their cities. In response, individuals seek to disengage themselves from these frameworks and generate methods of alternate civic activation within (or across) the boundaries of urban developments.

Spatial entities and communal demands no longer correspond: to freely navigate an increasingly deracinated and explicitly delineated public realm demands individual interpretation and opportunities benefitting from this indeterminacy. Negotiating between the fabricated and the occupied requires space that defies quantification and invites an ownership beyond that of quantifiable areas of land or behavioural jurisdictions.

Deviant thresholds are marginal conditions; physically and perceptually indeterminate, they either exist across commercial and legislative boundaries, or ignore them entirely. These liminal zones invite a socially active instrumentation of space where the imaginative is conflated with the corporeal, where multiple narratives become possible, in an indefinite and constantly changing territory.

From Copenhagen's Christiania establishing a legislative free space, to Sydney's ocean pools inhabiting a threshold condition to neighbourhood green spaces transcending property boundaries, this project investigates ways in which the obscuring, erasing or ignoring of legal boundaries can afford a new urban fabric, one in which a new ownership of the city becomes possible.

10. Leslie J. Moran

What's Mr Kipling's Bakewell Tarts Got To Do With It? Gender, judicial rites of passage and the performance of judicial virtues

Abstract: During the legal year October 2012 to September 2013 I attended over twenty judicial swearing in ceremonies at the Royal Courts of Justice in London. Seven of the swearing in events related to the appointment of women. These ceremonies, performed in the court of the Lord Chief Justice at the Royal Courts of Justice on the Strand in London, are for those appointed to the High Court and Court of Appeal. They are 'public' events marking the inauguration of institutional life of the judicial elite. They take place in a particular 'theatre of justice', the court of the Lord Chief Justice of England and Wales. Each event is dominated by the performance of speeches: one by the Lord Chief Justice and another by a representative of the Bar. Each takes the form of a hagiographic representation of the life of the newly appointed judge. Each speech is a portrait of the new appointee as the embodiment of the judicial virtues.

My point of departure is a reference in one swearing in speech to a well known English branded confection, 'Mr Kipling's Bakewell tarts'. During the course of the ceremony a box of these cakes was presented to the Lord Chief Justice. The gesture was accompanied by much laughter. Far from being an exception, my empirical

research suggests laughter is a part of every swearing in event. 'Mr Kipling's Bakewell tarts' appeared in the swearing in of a new female member of the High Court. What is the gendered nature of this well known almond flavoured, iced and cherry topped cake? What role did this confectionary play in the gender performance of judicial virtues staged through the swearing in ceremony? 'Mr Kipling's Bakewell tarts' provides an opportunity to reflect on the interface between legal authority, performance, space, gender, social class and emotions.

11. Susan Priest

Establishing a Lasting Legacy: Creating something from nothing, the sitting places and the administration of justice by Australia's original High Court 1903 – 1906.

Abstract: In October 1903, three of Australia's 'Federation Fathers', Samuel Griffith, Edmund Barton and Richard O'Connor, were sworn in as the original justices of the High Court of Australia. With no permanent seat of court to call its own, but instead functioning from the beginning as a circuit court, the task for the judges in establishing a new court at the apex of the Australian judicial system that required long regular distances of travel in a newly formed federal polity was immense.

Referring to archival sources, this paper aims to demonstrate that in establishing the court's sitting patterns from state to state, this early High Court as a 'judicial nation builder' taking justice to the people, established its authority and legitimacy as Australia's highest court in a way that would have lasting and permanent effects on the primary practices and procedures of the modern High Court in the 21st century.

Further, in depicting the ways in which the expectations for the court's success in its foundation years were fulfilled, the paper will provide insights from the original sources with regards to some of the legal environments that were made available to the justices during their circuits and what personal reflections on these spaces the judges have left for our consideration in 2014.

12. Matt Watson

Justice Seen To Be Done: Law and architecture in the New Zealand Supreme Court building

Abstract: That justice must not only be done, but must also be seen to be done, is a key tenet of the rule of law as observed in the New Zealand legal system. Belief that justice is 'done' is usually an act of faith by participants in the legal system as those most often personally affected by judicial process (ordinary citizens) often have the least influence over it. That justice is seen to be done is fundamental to that act of faith, supported by the experience of the settings of the justice ritual. Investigations of courthouse architecture provide insight into those experiences. A recent and significant example of judicial architecture in New Zealand, the Supreme Court complex (2010), reveals much about the expression of judicial aspirations in New Zealand at the beginning of the 21st century. This paper seeks to illustrate how the

embodiment of judicial aspirations in the Supreme Court complex reveals to those who engage with it notions of the New Zealand justice system's heritage and independence, social and cultural conditions, and access to justice by citizens. As the embodiment of the Supreme Court institution, analysis of the architecture of the complex reveals how the built form of the courthouse expresses the official aspirations of the institution (as expressed in the Supreme Court Act 2003), creating a phenomenological experience which simultaneously mirrors and reinforces the unique legal, cultural, and social conditions of the administration of justice in New Zealand at the beginning of the 21st century.

13. Diane Jones

Beyond Guidelines: The design process for the new Coffs Harbour Courthouse

Abstract: The new Coffs Harbour Courthouse – part of the Coffs Harbour Justice Precinct – is now under construction and will be commissioned in early 2015. The design process during 2010-2013 worked between a 2009 schedule of accommodation based on the NSW Department of Attorney General and Justice (DAGJ) guidelines and knowledge derived from the research activities of the Court of the Future since 2005.

Nonetheless, the DAGJ team was open to exploration of new ways to address rapidly changing judicial and operational needs. By the end of the design development phase, the schedule of accommodation bore little resemblance to the 2009/2010 brief.

The conference presentation will graphically represent the differences between the guidelines and the final design in terms of space – size and proportion. Importantly, however, the amendments by the design team allowed other significant changes which work towards the creation of a space suitable for both the social and physical context (a semi-tropical regional centre with a high proportion of people coming to court who are in the lower socio-economic community) and evolving and expanding judicial rituals.

The research outcomes of the Court of the Future-led ARC Linkage Project grants on audio-visual technologies, safety and security and interpreters in courts, yielded information which influenced the type and number of support spaces, as well as the spatial qualities of these spaces. In these studies, the purely pragmatic is tempered by an understanding of how people use and respond psychologically to places.

Further, the spatial sequence and organisation of the Coffs Harbour Courthouse reflects the work undertaken by architectural critics such as Professor Kim Dovey on the relationships between authority and architectural organisation. How can understanding of how a building is put together influence people's sense of calmness, security and engagement with the justice procedures?

Through the case study of the design process of the Coffs Harbour Courthouse, the presentation will address both the inadequacy of most guidelines to address evolving justice rituals and processes; and the value of using current research as part of the architect's dialogue with the client and user team during the design process.

14. Tarsha Finney

Material Experimentation, Jurisprudential Testing and Understandings of the City

Abstract: Rowe and Koetter's 1973 publication *Collage City* opens with the juxtaposition of an image of Le Corbusier's Ville Radieuse next to the image of an unnamed New York City Housing Project. The reader is asked to see a direct relationship of cause and effect where visible is the tragedy of the built object in the original model, while also clear is the inevitability of the model in the finished and built project. By the early 1970s there was a pervasive and well-documented critical impulse that dominated the field of architecture and urbanism to see the traditional and existing city as the site of the Modern Movement's failure. Evident in a diversity of architectural writing from Rossi's *The Architecture of the City*, to Koolhaas in *Delirious New York*, it can be seen particularly in narrative historiography's treatment of the Tower in the Park type housing solution that came to dominate housing provision and urban transformation in cities like New York from the late 1930s through to the 1970s.

The much criticised land acquisition mechanism used for many of the mid 20th century Tower in the Park projects in the United States was eminent domain, known also as 'physical takings' under the Fifth Amendment of the US Constitution: "nor shall private property be taken for public use without just compensation". While 'just compensation' was a simple matter of independent land evaluation, jurisprudential challenges to the designation of eminent domain occurred instead on the grounds of definitions of 'public use.' Critical to the evolution of the concept of 'public use' became the notion of 'urban blight'.

Blight, notoriously difficult to define, can be seen to emerge during the 1920s as an argument and dispute that enabled a desperate group of interests in the city, housing reformers, local government, real estate interests, local business organisations and planning professionals, to gain political traction over the problem of urban renewal.

Far from the inevitability between model and built outcome argued by Rowe and Koetter's opening images in *Collage City*, dispute around blight suggests a different kind of relationship and directed politics between architecture's disciplinary material and formal experimentation, jurisprudential testing of concepts like Public Use and understandings of the city that emerge as a consequence.

15. Richard Mohr & Nadirsyah Hosen

Negotiating the Space of Legal Performances: Food, smoke and habitation on a Sydney street

Abstract: The paper explores the intersection of informal legal performances, space and the senses in Marrickville Road, 7 km south west of the Sydney CBD. It is based on three case studies involving negotiations between formal and informal legal regimes in the production of space:

1. Smell: smoke. Two adjacent cafés show differing negotiations of the semi-privatised space of outdoor seating on a public street. The Council licenses the tables, and imposes smoking bans in the area. Yet there are areas at each café where smoking is more, and less, tolerated. Formal and informal laws play a role in the production of space.

2. Taste: meat. We examine the changes in access to halal meat from experience in the late 1970s when backyard slaughter caused tensions and legal conflicts, to the present time when there are halal restaurants, butchers and take-away food outlets the length of Marrickville Rd. Achieving this accommodation has involved the intersections between local government and Shari'a legal regimes, commerce and the private (yet semi-public) space of the suburban backyard.

3. Sight: dining and habitation. We consider two adjoining restaurants and the transformation of their architecture and use over time. A Vietnamese restaurant once housed the proprietors and their family above. Next door, a building housing a Thai restaurant has been renovated so that there are 4 modern apartments above. Design has taken account of sight lines from the street to preserve the streetscape. Yet rear access to the dwellings creates issues in the public space of the laneway.

Formal and informal laws, including local government regulation and religious laws, define overlapping parameters for actions in public. These regimes and performances also produce space and calibrate spatial and legal boundaries. These borders—legal/illegal, public/private—are negotiated with reference to cultural background, economic opportunities and institutional constraints.

16. Russell Rodrigo

To Bear Witness: Sensing Justice in Contemporary Memorial Space

Abstract: In the built environment, narratives representing traumatic events have potentially significant political, legal and material consequences for individuals, communities and nations. In these narratives, memory is shaped through socio-political processes that determine what is worthy of commemorating, controlling the sequence of actual events and their interpretation for future generations. Bearing witness in the material world to traumatic events involves often complex and contentious interpretation of cultural memory and cultural trauma by designers of memorials and controllers of the built environment.

Cultural trauma, as emphasised by Alexander (2004) is a social construction, meaning that it is the cultural representation and attribution of an event that is traumatic, not necessarily the event in itself. Cultural trauma is transmitted through cultural agents such as the mass media and cultural institutions such as the law, which define the nature of the trauma and its relationship with members of the society (who may only have experienced it indirectly) and assign responsibility.

This paper will examine how the articulation, or bearing witness to trauma, is manifested in contemporary memorial space and how these dynamics inform and reflect the engagement of citizens in the sensing of justice. The paper will focus on the rhetorical, aesthetic and experiential dimensions of memorials related to the trauma of the "Forgotten Australians", a term used by the Australian Senate in its 2003-4 report *Inquiry into Children in Institutional Care*, referring to the estimated 500,000 non-indigenous and indigenous children and child migrants who are survivors of the institutional care system during the 20th century in Australia.

17. Hing-wah Chau

Privatisation of Public Space in Hong Kong

Abstract: Citizens, as claimed by Henri Lefebvre, should have the right to the city. To him, 'the right to the city manifests itself as a superior form of rights: right to freedom, to individualisation...to habitat...to participation...'. In terms of the use of public space, this can be examined in terms of accessing right, occupying right, and participating right.

In Hong Kong, such a hyper-dense metropolis, it is common for developers to dedicate part of the areas of their private development projects for public use. Under the Building (Planning) Regulations Section 22 (1) and the Practice Notes for Authorised Person APP-108, private developers are entitled to additional plot ratio as an incentive for dedication. Obviously, the increased land values can bring enormous revenues to the government with no development or management cost for public spaces, whereas developers can enjoy extra floor areas and retain ownership and control over dedicated areas. The increasing control and surveillance by private management, however, significantly restricts the usage and function of public space.

Through three controversial cases in Hong Kong: accessing right to the podium garden of the Metro Harbour View residential development in Tai Kok Tsui, occupying right to the ground floor of the Hong Kong Bank Headquarters in Central, and the participatory right to the plaza at the Times Square in Causeway Bay, the inter-relationship between public domain and private interest in the urban environment of Hong Kong are examined and discussed.

18. Urtzi Grau

Architectural IP and its Discontents: Architectural patents vs copyright

Abstract: Architecture is probably the one creative field in which the flow of knowledge is least regulated. In music or cinema copyright laws dictate the maximum length of the fragments that can be freely use by others. In literature terms such as plagiarism, quotation, or paraphrasing have legal value. In visual arts, intellectual property (IP) rights render illegal any transformation of a work not sanctioned by its author. Albeit architecture, since 1990, has enjoyed a legal status similar to these other fields, none of these principles seem to apply. In fact, IP regulations remain mostly underdeveloped and rarely enforced.

Analysing the recent legal precedents Calatrava vs. Bilbao Municipality and Apple's Architectural patents in parallel with the theoretical proposals of Ana Miljacki, Pier Vittorio Aureli and OSArc, this paper argues that the fragile nature of architectural knowledge is at stake, and that this danger implies possible developments for architectural IP, alongside changes in disciplinary culture. Specifically it focuses on what can be described as a flaw in IP international regulation, which places architecture under copyright law rather than patent protection. Copyright is the law of authorship and ideas, while patent is the law of invention. The former focuses on aesthetic and cultural value and it seems to be the preferred model in the previous examples. The latter recognises a solution to a specific technological problem – it may be a product or a process – and, in architecture, has been typically used to acknowledge constructive solutions. Yet patent categories have expanded to include new forms of invention such as Business Methods, Treatment of Human Beings, Analogous Uses, Combinations, Collocations, Kits, or Packages, among others. They seem ready to welcome other types of architectural inventions. Current legal debates tend to import IP models from visual arts, a mistranslation that favours the assessment of aesthetic and cultural values. Levelling the legal discussion on the nature of architectural knowledge requires acknowledging the hybrid nature of the field – between fine and applied art. A reformulation of the architectural IP conundrum cannot miss the other half. Architects design devices, methods, compositions, or processes that achieve completely unique functions or results (i.e. inventions). Categories that qualify its value are missing.

19. Christopher Brisbin

Lost in Translation: The copy and the counterfeit in post-critical China

Abstract: China's rapid densification and unquenchable demand for Australian resources is a much debated and contentious political narrative within contemporary Australian society. Whilst the sheer scale of China's low-cost labor force has historically fed both the consumptive desires of the West and its own economic growth, China's population is rapidly transforming from working-class producers to middle-class consumers. In 2013, the emergent middle-class equated to 1/3 of China's population of 1.354 billion, and is set to exponentially grow to 70% of its projected 2030 population. Whilst there are undeniable environmental costs

that result from this 7.15% exponential growth, there is also a cultural cost. The single greatest generator of China's skyrocketing middle-class is the concept of 'face' and its affect upon the 'status consumption' of Western luxury goods. The effects of this extraverted display of luxury has super-charged consumption and bred piracy of all forms of consumable goods, including, more recently, the architectural icons of the West.

The paper discusses the effects of Western Copyright Law infringement in China, illustrated by the counterfeit of recent architectural projects such as Zaha Hadid's SOHO shopping complex in Beijing (2011–14) by the Meiquan 22nd Century building in Chongqing, as a continuation of China's ideological disposition to 'collectivist sharing'. Ultimately, the paper considers the political narrative and meaning that results from such architectural 'copies' through the theoretical lens of post-critical art and architecture. The paper argues that, whilst pretending to be neutral, post-critical works, such as those of exemplary post-critical Australian artist Michael Zavros, are in fact 'inherently political and partisan'. The post-critical therefore demonstrates how seemingly inert copies of Western architecture possess a hidden critical voice. As China attempts to reconcile its own political ideologies of hierarchical Communism with the economic structures of free-market Capitalism, it facilitates the ultimate transgressive act; consuming the post-critical ruins of the West and regurgitating them anew as a form of global criticality. Perhaps we have more to learn from China's ideological preference to sharing than they do from Western Copyright Law?

20. Izabela Wieczorek

The Power of Atmosphere: Towards conductive environments and fields of engagement

Abstract: In an attempt to define the psychological basis of architecture, Heinrich Wölfflin explored the lawfulness of space in relation to its effects, drawing on the argument that "every building produces a specific impression within a whole range of moods" (1994 (1886): 149). His observations, although subject to certain limitations, anticipated the theory of atmosphere, the notion of which has been increasingly discussed across many disciplinary fields in recent years. Atmosphere was also used by Andreas Philippopoulos-Mihalopoulos to illustrate the fusion between space and normativity – namely a "lawscape" where "every surface, smell, colour, taste is regulated by some form of law" (2013: 35). Lawscape calls, however, for exploring law beyond merely contractual agreements and verbal regulations, as it directs attention towards its material, spatial and corporeal dimensions. It also invites the exploration of the term "law" in its polysemy, bearing in mind that it has been deployed to describe both social and natural orders. Moreover, it brings to the fore the affective qualities of atmosphere that constitute "a sensory background" (Thibaud 2011: 2013), and, consequently, a background for socio-spatial relations. In this regard, atmosphere is to be approached as a relational field that entails the distribution of norms through the sensible, hovering in an intermediate realm

between manipulation and appeal. That is, an intensity by which the bodily states are regulated – increased or diminished – and turned into actions.

By expanding the notion of atmosphere in terms of its affective qualities, often concealed by its poetic potential and far less considered in architectural discourse, the intention is to present Atmospherology – to borrow Tonino Griffiero's terminology (2014 (2010)) – as a particular material practice based on the effects by which it lays claim to affective and, hence, societal orders. In doing so, a series of paradigmatic works of atmospheric engineering will provide a canvas for discerning the means of creation of that thick and almost viscous spatiality analogous to the dense mist composed of bubbles of affects – that is, the particles that are charged with power and normativity.

21. Layne Waerea

Social Injunctions and An Unsuccessful Attempt at Chasing Fog

Abstract: This presentation considers how art performance interventions in the public realm might operate to question, expose and exploit legal and social ambiguities that can exist in the everyday. With a particular focus on how the Treaty of Waitangi (1840) may continue to operate as a cultural/political force in Aotearoa/New Zealand today; this presentation will present documentation of actions which acknowledge participation in the social sphere and through the tactical deployment of humour, draw attention to, interrupt, and challenge those socio-cultural and legal constraints that can influence behaviour in the public social.

For Henri Lefebvre space is depicted not just as a combination of the geographical or physical location but also as indicative of the political and legal intersections that frame the relations of capitalist production. Chris Butler, a critical legal theorist, writes that for Lefebvre, “the experience of everyday life is mediated and structured by multifarious ways in which space is produced and because social space is a product of human agency, it in turn helps shape social, economic, legal and political relations”. Butler reveals that for Lefebvre the law—as a bundle of abstract rights that traverse “the public/private distinction, property rights and contractual relations on social life”—plays a significant role in the construction and commodification of any social space.

Political theorist Chantal Mouffe, writes of a radical plural democracy that actively promotes ‘disagreement’ or ‘dissensus’ as necessary counter-hegemonic interventions in the public sphere. Acknowledging the social relations within the public space as contingent upon the political, Mouffe refers to this form of ‘disagreement’ as ‘social agonism’; where the articulation of diverse groups would increase their potential to effect change to social structures and institutions.

In favour of Mouffe's call for a social domain that fosters disagreement, dissensus and social agonism, this presentation offers evidence of how art performance interventions might operate to further mediate these legal and political frameworks

in the public sphere and in particular how the Treaty of Waitangi (1840) may continue to operate as a cultural/political force in Aotearoa today.

BIOGRAPHIES

Professor Benedict Anderson works in scenography, dance dramaturgy, architecture and film. Projects commissioned, exhibited and performed include: Lisbon Architecture Biennial, Laboral Gijon and ARCO Art Fair Madrid Spain, Fondation Cartier Paris, CDC Toulouse, Es Space Pier Paolo Pasolini, Valenciennes and Festival of Arts Amman, Jordan. Screening of his documentary and experimental films include: Espace Media Centre de Rencontre International Monaco, Normandy Contemporary Film Festival, Panorama Film Festival Athens, Museum for Contemporary Art Leipzig and the Palast der Republik Berlin. He co-convened *Mobility Visions* Symposium for Theater der Welt Halle Germany and SEAM2009/2011/2013 Symposiums Sydney, incorporating themes on choreography, architecture and authorship (www.benedict-anderson.com). He studied scenography at St. Martins London, won prizes for his scenographic work and academic research (MA and Ph.D.) and acquisitions include Australian Centre for the Moving Image. He has given numerous guest lectures including: Istanbul University of Technology and BILGI University Istanbul, Ghent University, Lisbon University and Arvo Aalto University, Helsinki. He has taught in architecture, design and scenography since 1994 holding a diversity of positions including: Post-graduate Advisor EU Urbanism Bauhaus Dessau, Gäst Professor Institut für Raumgestaltung (Spatial Design) University of Innsbruck, Gäst Doctor/Dozent TU/Berlin, RMIT and Swinburne Universities Melbourne, Course Director and later Visiting Fellow Spatial Design, University of Hertfordshire UK. He led the design team for an urban redevelopment design strategy for the UK National Highways Agency and is a partner in the Berlin based firm Thinkbuild Architecture (www.thinkbuild.com). He is Professor of Spatial Design and Director of the Centre for Contemporary Design Practices (www.ccdpresearch.com) at the University of Technology, Sydney.

Dr Olivia Barr is a Lecturer in the Faculty of Law at the University of Technology, Sydney, and has previously worked in law reform, as a government solicitor, and for the United Nations Permanent Forum on Indigenous Issues. Having travelled institutionally via the University of Western Australia, the University of British Columbia and the University of Melbourne, where she completed her PhD at Melbourne Law School through the Institute of International Law and the Humanities, Olivia writes at the intersections of jurisprudence, geography and history and is currently curious about questions of movement, lawful place, roads of the South, and the creation and conduct of the laws of friendship. Her forthcoming book, 'A Jurisprudence of Movement: Common Law, Walking, Unsettling Place', will be published by Routledge in 2015. Other publications include 'Walking with Empire' (2013) 38 *Australian Feminist Law Journal* 59 and 'A Moving Theory: Remembering the Office of Scholar' (2010) 14(1) *Law Text Culture* 40.

Dr Patrícia Branco is a researcher at Centro de Estudos Sociais, University of Coimbra in Portugal; and member of the Research Group DECIDE (Democracy, Citizenship and Law). Patrícia has a PhD from the University of Coimbra (2013) and LL.M in Legal Theory from the European Academy of Legal Theory, Brussels (2006). From April 2010 to December 2011 Patrícia Branco was the principal researcher in the now completed project *Courthouse Architecture and Access to Law and Justice: The case of family and child courts in Portugal*. Her current research interests include access to law and justice, spaces of justice and the administration of justice; the connections between law and the humanities; and the mutations of family and child law and its connections with gender issues. She has published in *Lex Familiae* (2010) and *Law Text Culture* (2009), contributed to *Espaces du Droit et Droit des Espaces* (ed. G. Protière, 2008), and edited the book *Sociologia do(s) Espaço(s) da Justiça: Diálogos Interdisciplinares* (2013).

Dr Christopher Brisbin teaches design studio, analogue and digital communication, and history and theory in Architecture and Interior Architecture. He is currently the Communication Skills Studies Coordinator in the Architecture Program at the School of Art, Architecture and Design, the University of South Australia. Brisbin's research spans several areas, including contemporary space/image relations and questions of criticality in design practice today. In particular, his current research examines the impact of image-technologies in architecture through the lens of older relations between space and image in Western Art in an attempt to reveal and re-present conceptual and technical clues as to how to accommodate the embodying potentialities offered by ocular image-technologies in architecture today; such as the exploration of the physiognometric and phenomenological conditions of threshold and liminality in the verandah fenestrations of Queensland and South Australia. Brisbin has, more recently, been researching the changing nature of critique, criticism and criticality through International round-table events and conferences in 2012-13. He is currently co-editing a book on critique/criticism/criticality in art, architecture and design entitled *Critique-ality* to be published in 2015.

Dr Hing-wah Chau has recently completed his doctoral research in architecture at the University of Melbourne. Apart from receiving architectural education at the University of Hong Kong, he also completed a law undergraduate degree at the University of London and a philosophy postgraduate degree at the Chinese University of Hong Kong. He is a registered architect in Hong Kong, a member of the Hong Kong Institute of Architects and an authorised person (list of architects) in Hong Kong. He is a recipient of an Australian Postgraduate Award, the Melbourne Abroad Travelling Scholarship and the Norman MacGeorge Scholarship. He is the senior tutor of an architectural design studio and has been involved in teaching both undergraduate and postgraduate history and theory subjects at the University of Melbourne.

Tarsha Finney is an architect graduate and an urbanist. Her research interests cross several areas: domesticity and the problem of multi-residential housing with specific knowledge of the cities of New York, Beijing and Sydney; architectural typology and notions of disciplinary specificity and autonomy; and the architectural urbanism of innovation in cities. In 2003, whilst completing a Masters degree in Housing and Urbanism at the Architectural Association London, Tarsha won the Michael Ventris Memorial Award which enabled her to conduct primary research in China looking at the Danwei Live work unit implemented by the Communist government following the 1949 revolution. In 2004 Tarsha commenced doctoral studies at the Architectural Association with the thesis: *Repetition and Transformation: The housing project and the constitution of the urban field. New York 1935-1971*. Architectural Association Supervisors: Lawrence Barth (Architectural Association) and Dr Nikolas Bullock (Cambridge University). This work has now been transferred to UTS Supervisors: Professor Desley Luscombe (UTS) and Dr Charles Rice (Kingston).

Dr Urtzi Grau is an international architect, Director of the Master of Advanced Architectural Design at UTS and co-founder of Fake Industries Architectural Agonism—an architectural office of diffuse boundaries and questionable taste, distributed between Sydney, New York and Barcelona. Grau graduated from the School of Architecture of Barcelona in 2000, was awarded Master of Science in Advanced Architectural Design by the Graduate School of Architecture Planning and Preservation, Columbia University (GSAPP) in 2004, and is currently completing his Ph.D. at Princeton University School of Architecture on the 1970's urban renewal of Barcelona. Grau has previously taught at Cooper Union, Princeton University, Columbia University and Cornell University. His work and writings have been published in various international journals such as *AV, Bawelt, Domus, Kerb, Log, Plot, Praxis, Spam, Volume* and *White Zinfadel* and exhibited at the Buenos Aires Biennale, P! Gallery, Shenzhen Biennale, Storefront, the Venice Biennale and 0047.

Dr Nadirsyah Hosen is Senior Lecturer at the Faculty of Law, University of Wollongong, where he teaches foundations of law, constitutional law, Islamic law and contemporary issues in Southeast Asian law. He completed his first PhD (law) at the University of Wollongong and a second PhD (Islamic law) at the National University of Singapore. He is the author of *Shari'a and Constitutional Reform in Indonesia* (Singapore: Institute of Southeast Asian Studies 2007) and *Human Rights, Politics, and Corruption in Indonesia* (The Netherlands: Republic of Letters) and also a co-editor (with Joseph Liow) of *Islam in Southeast Asia* (London: Routledge 2010, 4 volumes). Nadirsyah Hosen and Richard Mohr are co-editors of *Law and Religion in Public Life: The Contemporary Debate* (Routledge 2011 and 2013).

Adjunct Professor (UNSW) Diane Jones studied architecture at UNSW and the University of Texas at Austin. She is an Adjunct Professor of the Faculty of the Built Environment, UNSW, a Director of PTW Architects, and a Life Fellow of the Australian Institute of Architects. Diane is co-convenor of the Court of the Future (research) Network. She is an industry partner for a number of ARC Linkage Project grants that empirically test the effect of the built environment on the well-being and cognitive abilities of people. Her work as an architect is primarily in the field of

public architecture in the areas of health, older people, justice and heritage. The powerful description of the courtroom as “a theatre for social activity in which architecture interacts with the institution to shape its meaning” (Katherine Fischer Taylor 1993) underlies the multi-disciplinary research activities of the Court of the Future Network and its associated ARC Linkage Project grants. Architects working with the network explore the potent links between architecture and the social institution of justice, and between architectural practice and structured empirical research. The Coffs Harbour Justice Precinct gave Diane and her PTW team the opportunity to translate these learnings into the design of the new regional courthouse.

Carolyn McKay is a PhD candidate in criminology at Sydney Law School and the recipient of the John O'Brien Memorial Research Scholarship in Criminal Law and Criminology and the Cooke, Cooke, Coghlan, Godfrey & Littlejohn Top-up Scholarship. She lectures in both law and visual arts at the University of Sydney and University of Newcastle, and is a research assistant at Sydney Law School. Carolyn's work has been published in various journals including *Law Text Culture*, *Surveillance & Society*, and *International Journal of New Media, Technology & the Arts*. She is also a practicing digital media artist, currently working on a response to Newcastle's convict past: www.carolynmckay.com.

Dr Richard Mohr is a Visiting Professorial Fellow in the Legal Intersections Research Centre at the University of Wollongong, where he taught in the Law Faculty from 1998-2010. He is Director of Social Research Policy and Planning PL and holds a PhD in sociology from the University of New South Wales. His 1999 work on court architecture was republished in *A Thousand Eyes: Media, Technology, Law and Aesthetics* (Oslo 2011). His recent work on theoretical, ethical, semiotic and empirical issues in law, courts and social relations has been published in the *Australian Feminist Law Journal*, *Canadian Journal of Law and Society*, *European Journal of Legal Studies*, *Indigenous Law Bulletin*, *International Journal for the Semiotics of Law*, *Griffith Law Review* and *Utrecht Law Review*. Richard co-edited *Law and Religion in Public Life: The Contemporary Debate* with Nadirsyah Hosen (2013, Routledge).

Professor Leslie Moran is Professor of Law at Birkbeck College, University of London. He has published widely in areas relating to sexuality and law, criminal justice and the judiciary. He is principal grant holder and co-director of an Arts and Humanities Research Council network project on Judicial Images. The goal is to build a network of people who work in the media and culture industries, the judiciary and their media advisors, policy makers in the justice sector, and scholars and educators from a variety of disciplines including art history, education, film and television studies, politics, sociology and cultural studies as well as legal studies, from the UK and beyond. Three workshops are being organised to examine the production, management and consumption of judicial images. The first will take place in early November 2014. The others will follow in February and June 2015. He created the first undergraduate module in the UK on judicial studies. He has undertaken pioneering research on judicial diversity and visual images of the judiciary and

published the findings in international journals and edited collections. His most recent work explores the aesthetics of 'live' performances of judicial authority in a variety of settings. Judicial Images Network website: judicialimages.org
Twitter: @JudicialImages

Professor Linda Mulcahy has held posts at the Universities of Bristol, Oxford, London, South Bank, and the Law Commission, and is currently Professor at the London School of Economics and Political Science (LSE) where she is the Director of the LSE Doctoral Training Centre. Having gained qualifications in law, sociology and the history of art and architecture, her work is strongly interdisciplinary. Her research focuses on the socio-legal dynamics of disputes and their resolution and she has received a number of grants from the Economic and Social Research Council, Arts and Humanities Research Council, UK Department of Health, Nuffield Foundation and the National Lottery in support of her work. She is currently in receipt of three research grants one of which is funding a collaborative two-year project with Dr Emma Rowden at UTS. Her most recent book, *Legal Architecture: Justice, Due Process and the Place of Law*, has received critical acclaim and has prompted invitations to deliver plenary lectures at conferences across the UK, Australia, USA, France, Portugal and China.

Dr Kirsten Orr is an Associate Professor in Architecture at the University of Technology, Sydney and a registered architect with extensive experience in Australian architectural practice. Her research balances traditional academic research with contemporary practice-based investigation and is underpinned by a deep interest in Australian architecture and material culture. This stretches from the 19th century, when the Australian colonies were on the cusp of nationhood, to today, when emergent technologies are rapidly transforming construction practices and challenging the way architects contemplate and manipulate architectural form, structure and material. Her research has contributed particularly to understanding the development of Australian cultural institutions, urban innovation and architectural style. It fills crucial gaps in the history of late-19th century Sydney and the literature on Australian Federation by revealing the role of the built environment in the evolution of the city functions that led to Federation.

Dr James Parker is a Lecturer at Melbourne Law School and Director of the Research Program 'Law, Sound and the International' at the Institute for International Law and the Humanities. He holds a PhD in law from Melbourne University (2013), an LLM from McGill University (2007) and a BA in jurisprudence from the University of Oxford (2005). His research explores the many relations between law and sound, and particularly in the context of international law. He is currently finishing work on a book entitled *Acoustic Jurisprudence: Listening to the Trial of Simon Bikindi* which looks at the trial of Simon Bikindi, who was accused by the International Criminal Tribunal for Rwanda of inciting genocide with his songs. He is also a music critic and radio broadcaster. He has had his criticism published in a wide range of art journals and music publications, both in Australia and internationally. Since 2011, he has presented a weekly radio show on Melbourne independent broadcaster PBS 106.7fm.

Dr Susan Priest is an Assistant Professor in law at the University of Canberra. Susan has undergraduate and post-graduate qualifications in education and law and is a legal practitioner in the ACT. Susan has given a number of presentations and conference papers and published in a variety of books and journals. She has particular research interests in Australian legal history, colonial criminal law and some human rights and women's issues.

Thomas A. Rivard heads Lean Productions, a multi-disciplinary practice fabricating interventions, buildings, objects and narratives, in and about the City. He received degrees in Art History and Design from Dartmouth College and a Masters of Architecture from University of Pennsylvania. Lean Productions was formed in 1998 as a collective enterprise dedicated to bringing together all manner of skills in the common (and uncommon) pursuit of the fantastic, the impossible and the improbable. Regularly congregating myriad collaborators from various disciplines, their work in the fields of performance, architecture, installation and media re-imagines the potential links between cultural acts and the urban environments in which they thrive. Tom teaches regularly in (most of) Sydney's universities as well as internationally and is founder and coordinator of the Urban Islands program. He is currently a PhD candidate at UTS exploring Performative Urbanism, the interface between art and urban culture, investigating the relationship between public space, society and the narrative.

Dr Russell Rodrigo is a Senior Lecturer in Design Studio at the University of New South Wales, Australia. Russell's research focuses on the architecture of memory and place and its relationship with interiority at the scale of both the private and the public. He has published through international journals and conferences and his research has been recognised nationally, including the awarding of the British Council's Design Research Award in 2009 and a Visiting Fellowship at the Humanities Research Centre, University of Canberra in 2013. Russell is the designer of a number of memorial projects including the NSW Police Memorial and Gay and Lesbian Memorial in Sydney and has recently completed a research-through-design PhD focussing on the spatialisation of traumatic memory.

Dr Kate Rossmann is a Lecturer and socio-legal researcher at Macquarie University, Sydney. Her background is in performance studies, which combines theatre and anthropology and which has laid the grounding for her ethnographic research on remorse enactment and assessment in the justice system. Kate is also a literary nonfiction writer, her essays 'The Work of Judges' (nominated for a Walkley award in 2013) and 'The Release Plan: Life on parole' appearing in *The Monthly*. She is currently writing a narrative nonfiction book about remorse and the courts.

Dr Emma Rowden is a Chancellor's Postdoctoral Research Fellow at the School of Architecture, the Faculty of Design, Architecture and Building at UTS. Her fellowship project, *Contested Visions of Justice: designing the space of law in Australia*, aims to put Australian spaces of adjudication on trial. In charting, for the first time, a spatial history of dispute resolution in Australia this project will fill important gaps in the disciplines of architecture, history and law. Her doctoral research, attached to the

ARC Linkage Project *Gateways to Justice: improving video-mediated communications for justice participants*, investigated the impact of video-mediated technologies on the architecture of law courts and culminated in a set of practical best-practice design guidelines currently in use by Australian courts (www.uws.edu.au/justice/justice/publications). She is a chief investigator on the recently awarded ARC Linkage Project, *Just Spaces: security without prejudice in the wireless courtroom*, which will test for the first time under experimental conditions whether the dock jeopardises a defendant's right to a fair trial. She is also collaborating with Professor Linda Mulcahy on the Leverhulme Trust funded project *Design and Due Process: Facilitating participation in the justice system*.

Marc Trabsky is a Lecturer in the School of Law at La Trobe University. He completed a BA/LLB (Hons) at the University of Melbourne and a MPhil at the University of Sydney. He is currently completing a doctoral thesis at the Melbourne Law School titled *Voices of the Dead: Law, office and the coroner*. Marc writes in the intersections of legal history, theory and aesthetics. He has published articles in the *Griffith Law Review*, *Law in Context* and *Media & Arts Law Review*. In 2013 he co-edited with Jake Goldenfein and Laura Petersen a special symposium issue of the *Griffith Law Review* titled 'Law and Its Accidents'.

Layne Waerea is an artist and educator of Maori/New Zealand descent, living in Auckland, New Zealand. With former experience practising and lecturing in law, she uses this learned knowledge of cultural and legal frameworks to carry out performative art interventions in public spaces which challenge and critique modes of social and cultural behaviour in the public social. Layne is currently enrolled in the PhD programme in the School of Art & Design at Auckland University of Technology (AUT) University and works in learning development at the same university. www.laynewaerea.wordpress.com

Matt Watson, a former lawyer, was admitted as a Barrister and Solicitor of the High Court of New Zealand in 2001. After practicing law for some years he attended Victoria University of Wellington's School of Architecture, graduating M.Arch. in 2012. Matt is now an architectural graduate with Jasmax, based in Christchurch and involved in the post-earthquake recovery. Matt maintains an active research interest in legal matters and especially the junctures between law and architecture.

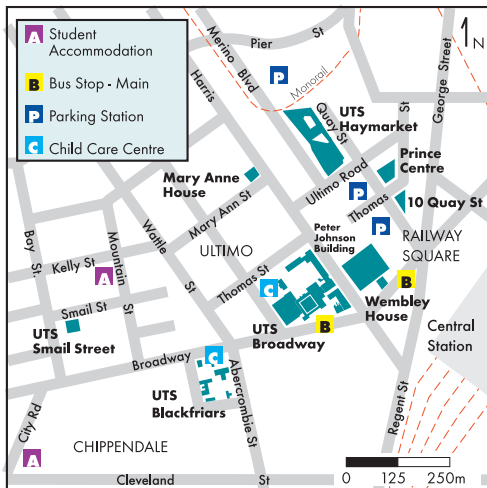
Izabela Wieczorek is an international architect, with qualifications from the Faculty of Architecture at the Cracow University of Technology (1998) and the Higher Technical School of Architecture of the University of Seville (2005). Currently she is undertaking research on the concept of 'active materiality' as a PhD candidate at the Higher Technical School of Architecture of the Technical University of Madrid (ETSAM UPM). She has developed most of her academic career as a Lecturer at the UPSAM (2005-2012), UFV (2008-2009), IEDMadrid (2008-2010) and at the School of Architecture of the Alcalá University (2011-2012). Currently she holds an Associate Professorship at the Aarhus School of Architecture in Denmark where she has staged a pedagogical project called *AI! Atmospheric Laboratory* and is curating the In-

Between Lecture Series – *From Studio to Laboratory: Research and collaborative processes*. She is co-founder of G+W gálvez-wieczorek arquitectura.

Professor Alison Young teaches and researches in the School of Social and Political Sciences at the University of Melbourne, and is Adjunct Professor in the Griffith Law School and Honorary Professor in the Law School at City University, London. She has an LL.B (Hons) from Edinburgh University and a Masters and PhD in Criminology from Cambridge University. She is the author of *Street Art, Public City* (2013), *The Scene of Violence* (2010), *Street/Studio* (2010), *Judging the Image* (2005), and *Imagining Crime* (1996), as well as numerous articles on the intersections of law, crime and culture. Her key research areas are visual criminology, spatial criminology, and law and public cultures. From 2012-2014, she is carrying out an ARC Discovery Project examining the reception of street art in the cultural field, focusing upon its transformative potential in urban space; its reception and interpretation in the domain of fine arts; and its impact upon the socio-legal regulation of public spaces. She has been researching graffiti and street art in Melbourne and internationally since 1996, and has been awarded three Discovery grants from the Australian Research Council. The photographic and textual material from these projects is currently being digitised as a University archive. She has also conducted consultancy research for the Cities of Knox, Melbourne and Onkaparinga, and is currently co-curating an exhibition for the National Gallery of Victoria on Melbourne graffiti styles.

FACULTY GUIDE → MAPS AND LOCATIONS

CITY CAMPUS



The Faculty of DAB is located at 702-730 Harris Street, Sydney NSW on the Broadway site of the City Campus of the University of Technology, Sydney.

The Campus is just minutes walk from the City's central bus and train interchange providing services to:

- ♦ Sydney Harbour 15 minutes to the north
- ♦ our city beaches 20 minutes to the east
- ♦ and the Sydney International Airport, Kingsford Smith, 20 minutes south.

BROADWAY SITE

