



Practice
Research
Symposium

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Asia
September
21 – 23 2018

Candidate
Abstracts &
Images

Architecture
& Urban Design

Design

Media &
Communication

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Overview of Events

Friday 21 September

PRS dinner (by invitation only)

Saturday 22 September

10am - 5pm

PhD Progress and Milestone Review Presentations
(by prior arrangement)
RMIT PNT Campus, 21 Pham Ngoc Thach Street, District 3

Keynote Address, drinks from 6pm for 7pm keynote start
From Smartcities to Food Parliament and Beyond, Prof CJ Lim
RMIT Saigon South Campus, 702 Nguyen Van Linh, District 7, Auditorium 2

Sunday 23 September

11am - 4pm

PhD Progress and Milestone Review Presentations
(by prior arrangement)
RMIT PNT Campus, 21 Pham Ngoc Thach Street, District 3

Introduction



The School of Architecture & Urban Design, the School of Media & Communication and the School of Design welcomes you to the PRS Asia. Through a dialogue between PhD candidates, supervisors, guests and public, we assert the role of practice based research; the role of reflection on our practice in elevating design and its contribution to Asian cities.

We assert the crucial role of the fast changing Asian environment in shaping culture, and the crucial role of advanced design and communication in that shaping.

Through these events both formal and informal, we are participating in a project begun over two decades ago in Melbourne, and continuing in Asia, Australia and Europe; and in expanding the community of reflective and innovative practitioners.

Associate Professor Graham Crist
Chair, PRS Asia
School of Architecture & Urban Design

Dr Jessica L Wilkinson
Senior Lecturer
School of Media & Communication

Dr Adam Nash
Associate Dean, Digital Design
School of Design



06 PRS Keynote Address

From Smartcities to Food Parliament and Beyond
Prof CJ Lim
Professor of Architecture and Urbanism,
The Bartlett School of Architecture, University College London

10 Progress Reviews

31 Candidate Biographies

Thierry Bernard-Gotteland	HDR, School of Design RMIT
Michael Budig	PhD, School of Architecture and Urban Design RMIT
Jhoanna Cruz	PhD, School of Media and Communication RMIT
Andrew Currie	PhD, School of Architecture and Urban Design RMIT
Laurel Fantauzzo	PhD, School of Media and Communication RMIT
Desirée Grunewald	PhD, School of Architecture and Urban Design RMIT
Joshua Ip	PhD, School of Media and Communication RMIT
Holger Kehne	PhD, School of Architecture and Urban Design RMIT
Tobias Klein	PhD, School of Architecture and Urban Design RMIT
Terry Lam	PhD, School of Design RMIT
Christian J Lange	PhD, School of Architecture and Urban Design RMIT
John Lin	PhD, School of Architecture and Urban Design RMIT
Marc Nair	PhD, School of Media and Communication RMIT
Khoa Trong Nguyen	PhD, School of Media and Communication RMIT
Olivier Ottevaere	PhD, School of Architecture and Urban Design RMIT
Alvin Pang	PhD, School of Media and Communication RMIT
Sandra Roldan	PhD, School of Media and Communication RMIT
Andrew Stiff	PhD, School of Architecture and Urban Design RMIT

42 Supervisor and Visitor Biographies

Suzie Attiwill	Supervisor, School of Architecture and Urban Design RMIT
Michelle Aung Thin	Supervisor, School of Media and Communication RMIT
Richard Black	Supervisor, School of Architecture and Urban Design RMIT
Nicholas Boyarsky	Supervisor, School of Architecture and Urban Design RMIT
Ben Byrne	Supervisor, School of Design RMIT
David Carlin	Supervisor, School of Media and Communication RMIT
Graham Crist	Supervisor, School of Architecture and Urban Design RMIT
Beth George	Visiting Critic, University of Western Australia
Sand Helsel	Supervisor, School of Architecture and Urban Design RMIT
Martyn Hook	Dean, School of Architecture and Urban Design RMIT
Anna Johnson	Supervisor, School of Architecture and Urban Design RMIT
CJ Lim	Visiting Critic, Bartlett School of Architecture
Paul Minifie	Supervisor, School of Architecture and Urban Design RMIT
Adam Nash	Supervisor, School of Design RMIT
Fiona Nixon	Visiting Critic, HASSELL Singapore
Francesca Rendle-Short	Supervisor, School of Media and Communication RMIT
Jessica L Wilkinson	Supervisor, School of Media and Communication RMIT

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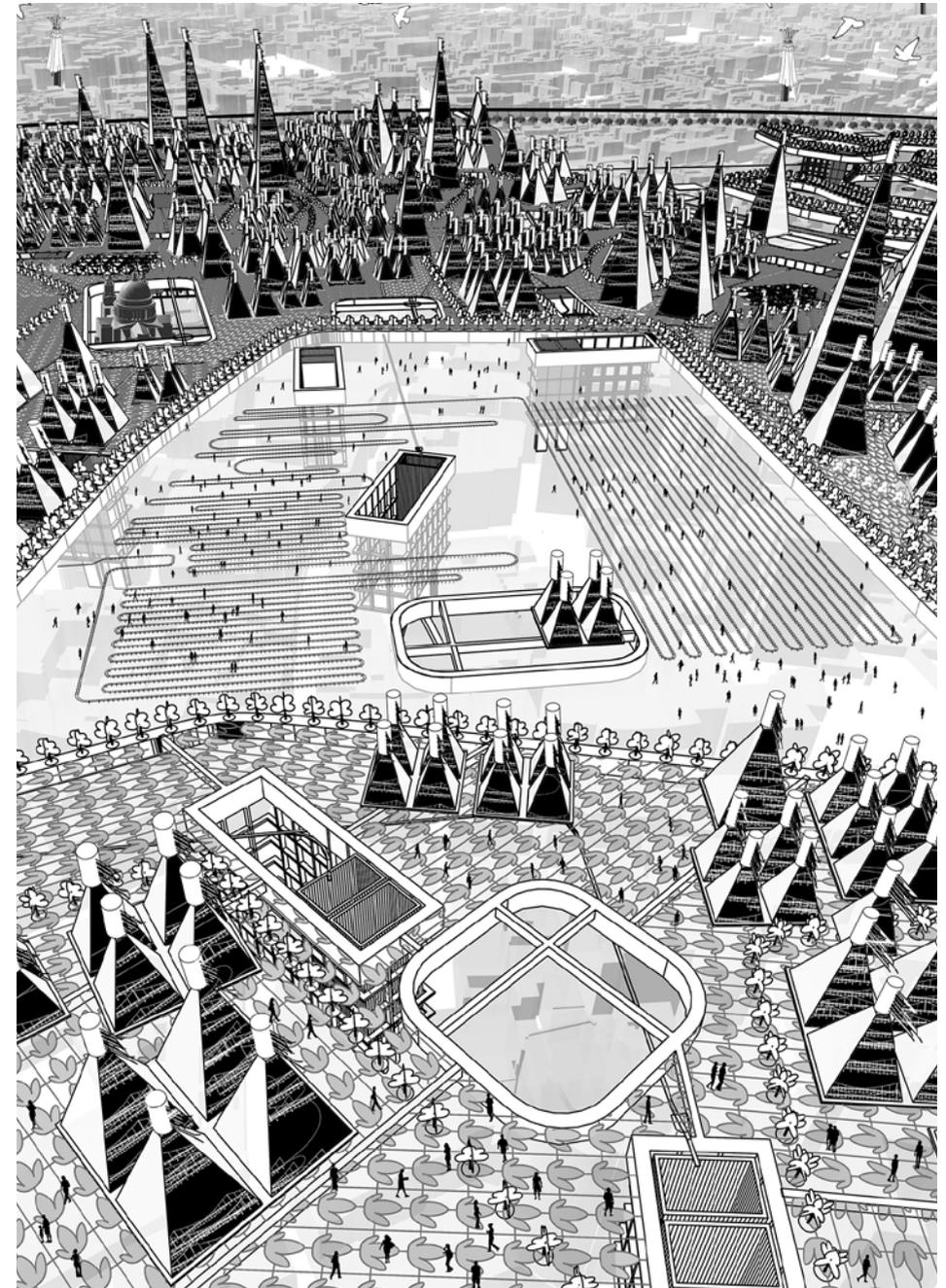
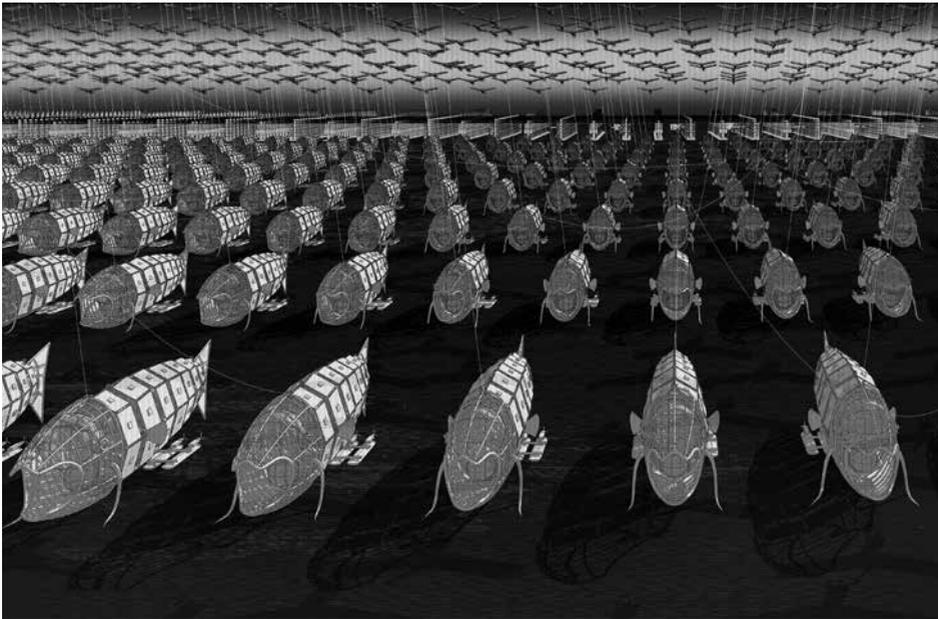


From Smartcities to Food Parliament and Beyond

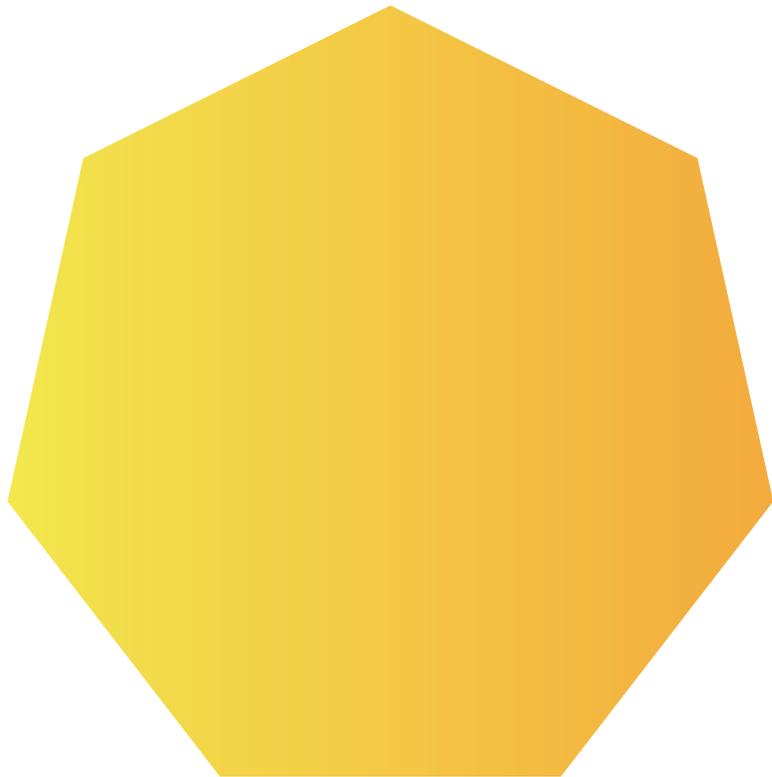
**Prof CJ Lim, Professor of Architecture and Urbanism
The Bartlett School of Architecture, University College London**

Prof CJ Lim will deliver the keynote lecture 'From Smartcities to Food Parliament and beyond' based on his experience of the PRS Europe and how it allowed him to develop a set of agendas and critical thinking, and evolve a specific in-depth research project through the PhD, and eventually informing his current research, publications and practice. The ambition of his research lies in the ability to manifest government policies and scientific data into speculative architecture and urbanism. The research 'Food Parliament' is a combination of nostalgia and futurism in a narrative architecture, and contributes to the discourse around sustainability, food security and the urban utopia.

Prof CJ Lim is the Professor of Architecture and Urbanism at the Bartlett UCL, the director of Studio 8 Architects, and has served as Vice-Dean and Pro-Provost of UCL. His commissions with the Government Planning Bureaus of Shenzhen, Tangshan, Nanjing and Guangzhou are to influence their environmental policies, and the economic and social impacts. He is the recipient of the Royal Academy of Arts London 'Grand Architecture Prize'. His authored books include 'Smartcities + Eco-warriors' (2010), 'Short Stories: London in two-and-a-half Dimensions' (2011), 'Food City' (2014), and 'Inhabitable Infrastructures: Science fiction or urban future' (2017).



**Progress
Reviews**



**September
2018**

Context; de/construction and re/construction: a frame of modulation for immersive audio-driven experience in installation art

Global and local contexts have particular characteristics and shared characteristics. There is a relation across these two. The practice analyzes this as a primary source of inspiration to become the main driver of the artistic process. Through the process of de/construction and re/construction like an intertwined cluster of information, the practice extracts and re-contextualizes all these characteristics by reconstructing a network of new assemblage through its modulation of means. To support the latter, I would like to illustrate it by using an idea of my work in-progress that consists to deconstruct/reconstruct a Heavy Metal band by placing each individual member in different individual rooms of a gallery space. This new form of the band structure or

new means is going to lead the musicians' performance with a particular emphasis over the acoustic properties of the architecture, the physical properties of the rooms.

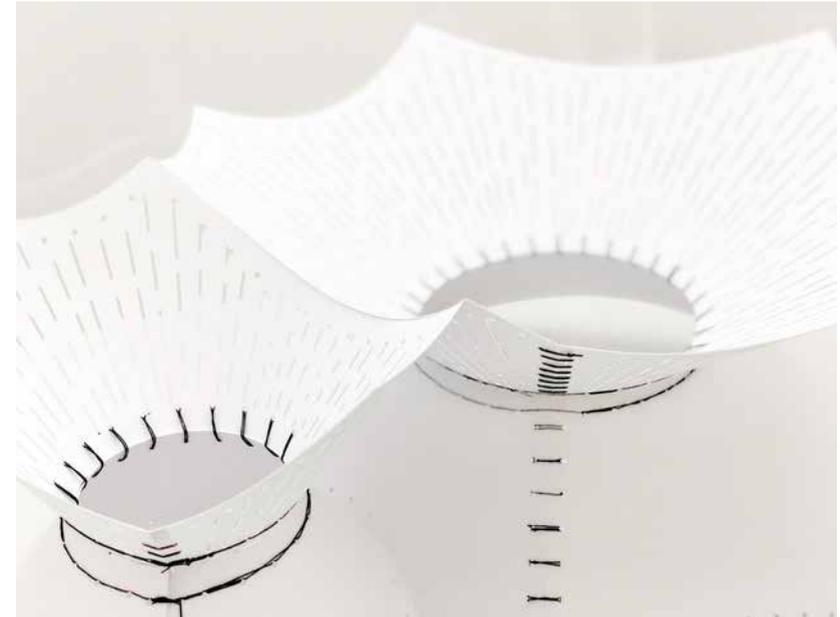
The aim of this research is to investigate a creative practice through the lens of the production of audio and visual materials to build immersive 'experience/environment' outcomes. This practice is rooted in the field of the installation art form. This artistic approach focuses on shared-audio driven art experience leading the whole immersive 'experience/environment' practice further within an engagement in the context of Vietnamese Culture and its resonance within a broader global situation and specification.

***Tectonic Accentuations - A Transitional Design Framework from Structural Surfaces to Fibrous Morphologies***

While the debate on the conflict of manual crafts versus machine making actually roots in the early 19th century, first critically observing and theorising on artificial production, the 'digital turn in architecture' has intensified the relation of man and machine. The recent decades brought a complex set of concepts, going beyond the initial interest in formal and tectonic details and their fundamental origins: individual versus network, object versus field, topology versus typology, compression of information versus big data and so forth. This project follows the ongoing reclamation of the physical world in the context of computational operations.

The research is challenged by the increasing complexity and uncertainty in this process

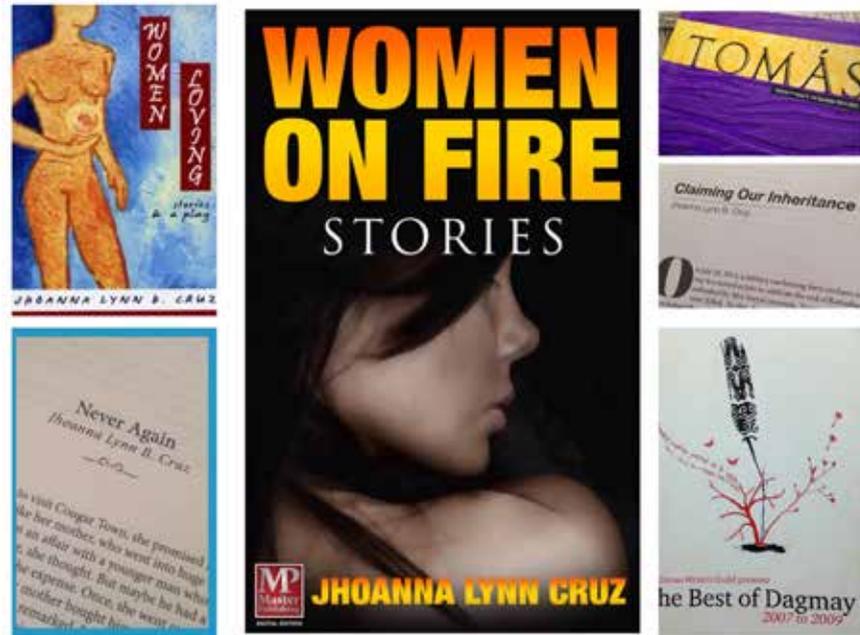
and seeks to fold it back into a nuanced, layered and relational simplicity. I compare speculations on the intrinsic structuralist logic and the transformation into formal articulation through a series of design cases. Thus I reflect on the transition of an idea on the virtuality continuum from possibility to reality by emphasising actualisation over realisation: active engagement versus the detached act of construction. The goal is to redirect the attention to the architectural design expertise and emphasise a computational support for accentuation of form over the more engineering specific notion of optimisation, beyond an assumption that universal computation is inherently linked to intelligent design.



Sari-sari: Writing My Selves Through Mixed Forms

This portfolio presents progress in my examination of my migrant identity in Mindanao and my practice of writing nonfiction, particularly in a memoir project and in my weekly opinion column in a local daily. Guided by queer theory and Helene Cixous's *Ecriture Feminine*, I explore ways of em-bodying my evolving and unstable identity in my writing. A nonlinear and conceptual approach to the memoir form has led me to a complete draft of my memoir, tentatively entitled *Abi Nako. Or So I Thought*, which draws attention to my false expectations of my move to Davao City as well as the writing of memoir. This research uses Kazim Ali's concept of genre as "a form

a drag" to gain deeper insight into the past and present life material I am working with in nonfiction in order to fashion what I assume as my queer writing self. I have tried to stretch the form of both the memoir and the opinion column by utilizing "drag" as a method, using different forms to dress them according to particular purposes. I revisit my memoir draft in ways that open it up towards what I have been afraid to do, rather than move it forcibly into completion. Through this, my research takes a different trajectory towards what I do not yet know about my own thinking about my past (and the present), as well as the writing of nonfiction, particularly as a writer with protean identities.



A Design Code: provoking practice potency

This research codifies the element of design that resides in the gaps between the many rules, regulations, building codes and guidelines that occupy the everyday life of architects, and the creative freedom we call design. This is the DNA that distinguishes one firm from another, expressed through their projects as architectural form, composition, and spatial intelligence.

are left to learn the code through the unpredictable processes of observation, assumption, happenstance, and osmosis.

I argue that by exposing, documenting and sharing this code we empower practices to operate more effectively, better develop their staff, better serve clients and ultimately produce more potent and distinctive designs.

Present in all practices, this implied and elusive design code resides mostly in the minds and mastery of practice leaders and trusted senior staff. Other project participants, and in particular those staff who are relied upon to develop and implement projects,

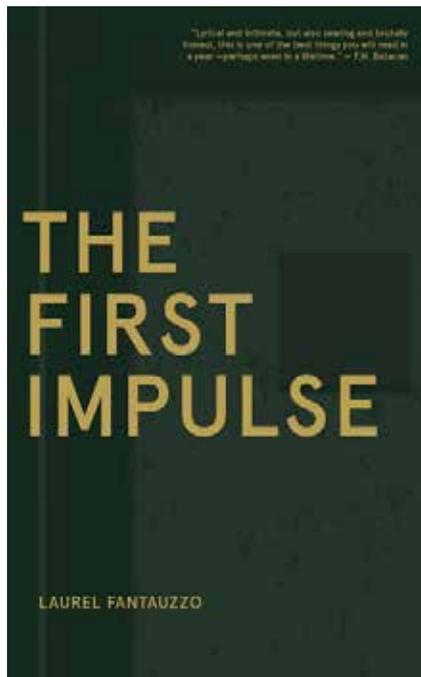
I further contend that such a code provides a powerful mechanism with which to define and defend our position to clients, clarify expectations of staff and establish a point of departure for exploration and evolution in design philosophy and language.



Seeking the Form: Laurel Flores Fantauzzo

This progress review presents an ongoing case study of one multi-identified writer who practices nonfiction and fiction. While drafting a debut fiction book for a young-adult audience located in the United States, and revising and reconsidering the boundaries of an imperfect memoir, the writer documents subtle shifts, intersections, problems, and discoveries in her practice. A guiding question emerges: how does hyphenation act as a creative valve for a category-disrupting writer of multi-genre prose? This presentation considers the particular obligations, pressures, and opportunities a queer, mixed-race, Filipina American writer surfaces in her practice.

My research is situated specifically within a community of Philippine diaspora writers located in the United States, in the Philippines, around the world, and, more broadly, within transnational immigrant, mixed race, and queer communities. My research uncovers the challenges and inspirations of embodying multiple subjectivities, in multiple genres, with reference to being a queer diaspora fiction and nonfiction writer both connected to, and away from, the Philippines.



Spatial narratives of ephemeral urban landscapes. A creative exploration of Ho Chi Minh's vernacular from memory and imagination

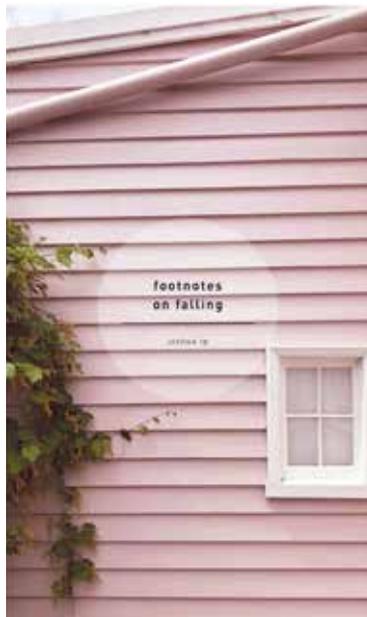
Desirée's project is an artistic contribution to Saigon's new narrative and commemoration of its disappearing vernacular elements through a visual output. Such an output will add knowledge to the design and architecture community and potentially also influence urban planners and other practitioners that talk about the city.



Poetry Machines

Singapore poetry is dominated by the confessional mode and the exploration of identity politics in a multi-racial, multi-religious, post-colonial city state. However, in the past seven years my practice has been dominated by the notion of poetry as "machine" – yoking various moving poetic parts together under some form of artificial constraint to mechanically produce a body of work, where the writer's identity is subsumed within or annihilated by the collective whole. The poetic parts can be individual poetic actors, as exemplified in the SingPoWriMo (Singapore Poetry Writing Month) digital community, which produces thousands of

poems a year, or various anthologies conjured under time or thematic constraints. The component parts can also be reconfigured fragments of reported speech by political figures, as illustrated in the twin cinema form as a means of pluralistic satire. Collective constraint as a way of industrialising poetry fascinates me far more than any individual writer.



Mediation and Affect

This investigation focusses on form – as the primary medium of architecture – in regard to its cognitive impact. By organizing and analyzing the work of Plasma Studio into a matrix of interrelated registers, it will extract a vector from mediation to affect, as combination and contrast between the existing (indexical, contingent reflexion of context, underlying systems and references) and the new (projections of unprecedented experience). While both strategies operate beyond the generic, arbitrary and normative conditions bestowed by most spaces and objects, they best work dialectically and in synergy to lift users from an unconscious automated interaction with their environment towards an emancipated, active, participatory state.

- Analysis of projects by Plasma Studio to extract their hidden but fundamental diagrams. Clarify and demonstrate the work's endowment to translations between form, material and affects.
- Production of new geometrically and materially-driven objects that further interrogate above and expand the oeuvre towards the direction of making both the genotype and the phenotype (tangible applied and built 'appearance') legible.
- Establish and employ the term 'mediation' to focus on the various registers that form can operate to affect people: index/diagram, legibility, transparency, translation, socio-political, aesthetical, performative, affective, decoded, sublime...



Potentiality and Actuality: Reconciliation between virtual and actual architecture through digital craftsmanship and fragmented embodiment

Through the lens of digital craftsmanship – a construct of congruence and liminality between traditional material driven making and Computer Aided Design and Manufacturing (CAD/CAM), the research articulates strategies to articulate unbuild, narrative, intangible imaginary and embodied architectures, dreamt up equally in the beginning of the digital revolution and the craftsmanship led past, into the physical actual.

In developing unique methods of transitioning found physical items into digital potential (3D Scanning, MRI, ...) – analogue to a process of sublimation, and reciprocally transferring the digital into the state of actuality (CNC, 3D Print, Projection, ...), comparable to reification, hybrid objects and constructs emerge. Each resulting object is a prototype and artefact exploring the synthesis of methods in

amalgamating and augmenting the found actual with new materials and constructed source narratives. At the same time each, through its curated, chosen and scanned origin, is related to another, anatomically constituting a body of intersections and overlaps. Together they form a memory space, a narrative ecology comparable to the space of an evolved *Wunderkammer*. Everted, through the hybrid nature of its specimens the former introverted closed space becomes a landscape of possibilities and actual constructs – a concrete utopos.

My research questions the potential of a technological medium (techne) to be able to construct a sensual and intangible spatial construct (poiesis) – hybrid – partly physical, partly digital and partly assemblage, collage and immaterial narration as a form of architectural space.



Advancing visual narrative in immersive storytelling

For my PRS 2, I focus on investigating the transformation process of my practice from a visual-based to content-based approach to visual storytelling. The narrative depends on both visuals and language, as well as communication between the authoricreated content and the reception of visuals by viewers. Further, in the continuing development of digital media, the effect of transformation inheres in and alters the way of transmitting and receiving the content and its meaning. My previous practice, which shifted through various media-like video arts, feature films, commercials, games and virtual reality, has changed my way of seeing and understanding the media itself. It is worth investigating the transformation of myself (as a practitioner) and the effect of the transformation itself to the community of practice (a collective of practitioners). Especially during the last two decades in Hong Kong cinema, the transformation not only appears in the visual language, but also in the selection of content by the increasing

constraints of the political situation in Hong Kong – from Hong Kong AND China to Hong Kong OR China. This transformation is created by the merging of two very different socio-cultural and political environments between Hong Kong and China. I will use my current feature film project (China market focus) and the future projects (Hong Kong market focus) from the new movie studio I joined, as the ground of investigation.

In my research, I place the key focus on the content creation of the visual storytelling first, but this is not the final destiny of my research on the transformation of visual narrative: I plan to extend it to the investigation of how the transformation of the visual narrative uncovers new ground for a constrained storytelling environment. Hence, the constraints can be not only on the politic side, it can involve other factors, such as the crossing of technological boundaries.



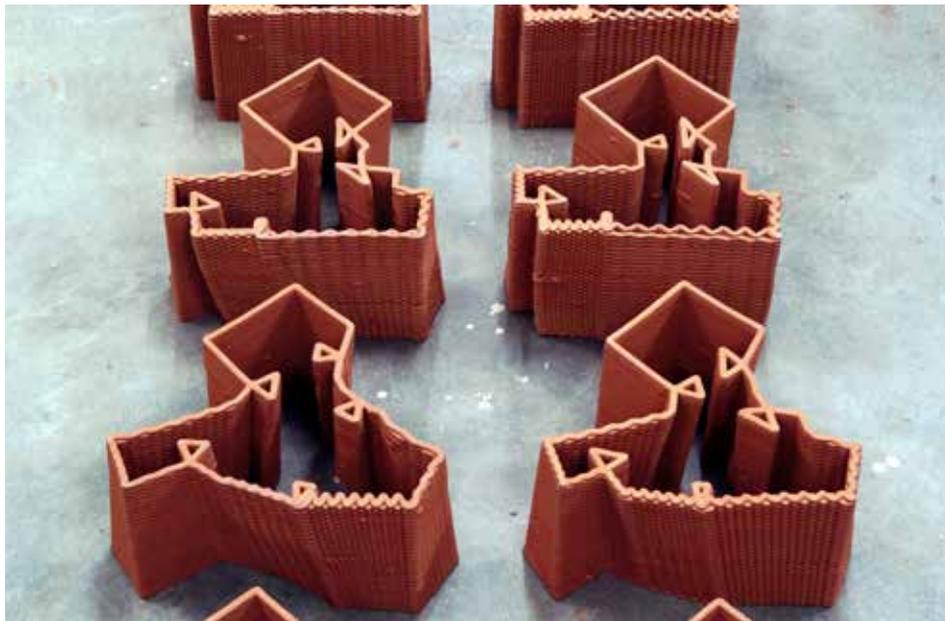
Serial Architectures, Systems of Multiplicities and Singularities / Methods for unique idiosyncracies in architectural material systems

In the last two decades, computational design has significantly informed and changed the conceptualization and production of architecture. Today, with the use of calculus-based software and computer-aided manufacturing processes the conception of modularized (and standardized) architecture as proposed by modernism has been challenged.

While many experts in the field utilize the possibilities at our disposal to optimize and rationalize existing production methods, this research centres on how we can benefit from technological advances to challenge the very making of architecture. An essential aspect of the study is the investigation of material-behavior in the physical as well as in the

digital environment, its interdependencies, and how those influence our understanding of craftsmanship and ornamentation. In this sense the research addresses new modes of production through innovative and arising methods, exploring forms and outcomes enabled by an ever-developing palette of material systems.

The PhD reflects on previous and current explorations, and strategies examined in my practice and unfold, contextualize and theorize the methods of making that have been developed successively over time. The research will further explore the anomalies, opportunities, and constraints in the field of digital production and making, and speculate on future trajectories.



ARCHITECTURE WITHOUT ARCHITECTS REVISITED: Designing in Sites of Contradiction

In 2005, the Chinese government announced its intention to urbanize half of the remaining 700 million rural citizens within 30 years. At the same time, Rural Urban Framework was established as a research and design studio to investigate the processes of rural urbanization via engagement through making buildings. Our projects have taken place in sites undergoing dramatic transformation – often as the result of collision between rural / urban economies and landscapes. How do we begin to design in these sites of contradiction? How does this redefine the role of the architect? The title of this PhD refers directly to the exhibition and catalogue *Architecture Without Architects* held at the MOMA in 1964. As its title suggests, it was not only a thesis about the integrated relationship between architecture and its context, but a challenge to rethink the role of the architect. Two years ago, we revisited one of the documented sites from Northwestern China. We found many conflicts between agriculture and industry,

between aboveground and underground living and the slow abandonment of vernacular architecture. These sites of vernacular architecture have become the focus of a new phase of project making. Through examining the adaptations by local villagers to their traditional houses, we are beginning to understand a new program of rural living. By seeking to integrate traditional and modern techniques of building, we are actively transforming the typologies of vernacular architecture, while rescuing them from obsolescence. This design approach actively places the role of the architect into an evolutionary perspective. The primary objective is to reconcile a disjunction between the gradual development of vernacular architecture with a sudden explosion of generic architecture. In our contemporary world is the site of *Architecture Without Architects* demanding a new role for the modern Architect?



Dug out homes in northern China



Nomadic structures in the Sahara and in the Ger districts of Ulaanbaator, Mongolia

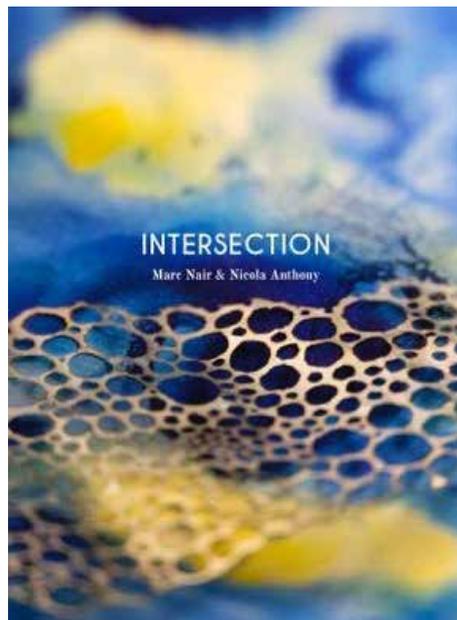


Common Place: Art from the everyday

While creating a cultural practice from the everyday has often been restricted to the realm of the documentary, the everyday can also be engaged through a variety of artistic forms. How is this to be done? There are macro and micro factors at work. Larger concerns include redefining the topography of the city, subverting language and undermining social norms by engaging current topics of interest. In ordinary life, familiar things, by their very nature, escape our notice. Only when we are surprised, when things are not as we expected, do we become explicitly aware of our expectations. Such awareness modifies how we see the everyday and thus creates a canvas for art to be created. My research represents

an evolving reflection of what it means to practice in the quotidian space of the city through the intersection of artistic disciplines such as poetry, music, photography and visual art both individually and with fellow collaborators.

At this stage of my writing career, I am keen on both clarifying and reframing my practice, as I have found myself simultaneously producing poetry on a parallel track with other art forms over the past few years. While I do feel that my previous work involved pushing collaborative boundaries to some extent, I would definitely like to develop a stronger theoretical component to my work in terms of realising the critical underpinnings that lie at the intersection of text (specifically poetry) with other art forms. The aim is for the PhD to lay the foundation to build a robust multidisciplinary practice while also shaping my work with other artists in a coherent and cohesive manner.



Innovative Storytelling in Immersive Cinema

This practice-based research PhD reflects upon a screenwriting and moving image career spanning 20 years to inform the development of a practice that explores the concept of motherland through the remediation of memory and guerilla filmmaking tactics.

Audio is often associated with evoking powerful, emotional memories. This research takes its starting point from an interview I conducted 10 years ago of a man's journey to find his mother's remains in post-75 Vietnam and from the music I heard as a child. These audio triggers will prompt the production of short and long-form narrative experiments

that explore the representation of memory while embodying the essence of motherland in relation to the "Viet Kieu" (overseas Vietnamese) experience.

The aim of this research is to investigate how guerilla filmmaking tactics can be deployed to realize original stories that explore the intersection between displacement, identity, and memories in development of a new Vietnamese cinematic language.



Concrete Approximations: Responsive formwork for an amplified experience of space

Olivier Ottevaere, researching prototyping of temporary scaffolds for concrete casting that are more responsive to the material properties (methods), discovered the potential for their non-deterministic physical transformations across scales to project new spatial formations (projects), which contributes alternative strategies enhancing the subject's experience of built space through materiality and its revived forces (practice).



Knotty relations: Segmentivity and the Singapore poet

Building on feedback received from the panel of experts, my practice has evolved, taking in the breadth of my literary practice, context and history whilst maintaining a critical distance in order to avoid sentimentality. I hope to develop a literary aesthetic and approach to meaningfully and productively harvest the plurality (of languages, cultures, genres, disciplines) available to the field of contemporary literary practice in Singapore, and to demonstrate the possibilities of this aesthetic of plurality through creative products and methodologies. Building upon but moving beyond my Anglophone origins as a literary practitioner, I would like to make work that only a person steeped in a multilingual, multicultural, diverse milieu can create, unfettered by the politics of tokenism, anxious nationalism, parochialism or reductive notions of literary art. Inclusivity and diversity should not only be socio-political constructs – their fecundity can and should be demonstrated at fundamental levels in our creative output.

In this presentation I will focus specifically on poet and critic Rachel Blau DuPlessis's concept of segmentivity in poetic doing, which offers a sense of a dynamic whole made from several and various, perhaps even contradictory parts – held in meaningful relation with each other. I read into DuPlessis's sprawling oeuvre (including the decades-spanning Drafts series) for ways in which evolving notions of segmentivity inform her creative and critical practice in its engagement with a variety of themes, text types, self-reflexivity, wit, politics, and material relations, through "self-questioning, judgemental and polyvalent" strategies. I examine other uses and applications of segmentivity as a concept in writing practice: from McHale (2009) to Fanaiyan (2015) and others. I then explore and extend the possibilities of segmentivity as a frame to account for and connect manifold, non-linear relations significant to my ongoing creative practice as a poet in Singapore.

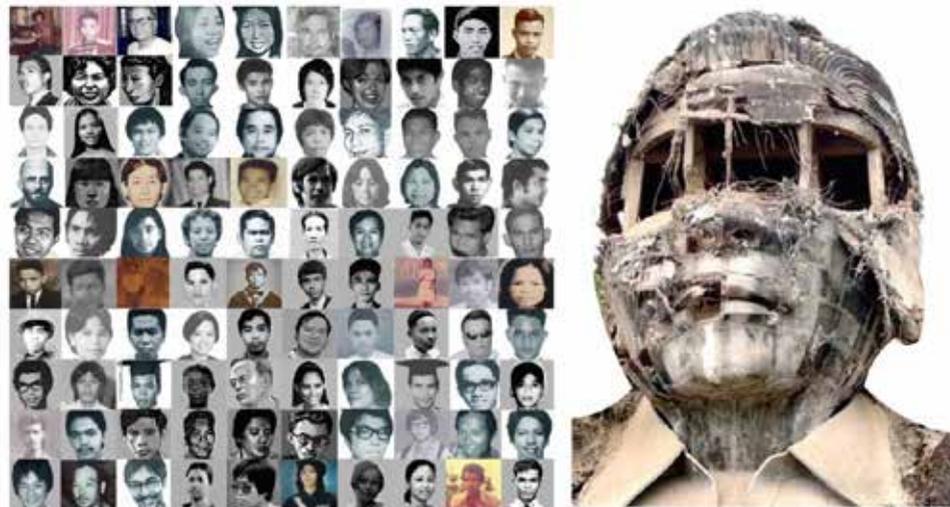


Merienda with Martial Law Babies: The Table as a Space for Truce and Truth-telling

Much of my writing in the past fifteen years has centred on the traumatic martial law experiences of my family during the Marcos dictatorship and its aftermath. Recent developments in the Philippines compel me to continue working in this area, especially during this time of historical revisionism and alternative facts presented by both the Marcos family and the Rodrigo Duterte administration.

For this paper, I will address my continued examination of how memoir can serve as a counterpoint to monuments of the Marcos dictatorship, in a cultural context that privileges orality over the written word, and tangible symbols over documented fact.

Excluded from official martial law narratives, my generation must now reiterate our lived experience of Marcos atrocities in the face of historical revisionism. I will present new examples of my practice to position memoir as the intersection of individual and collective history, conflict and trauma, space and place, memory and forgetting. I continue to explore how space retains traces of traumas, and how places that have disappeared may survive as acts of writing. To posit that memoir writing is also place-making, I refer to Hirsch's "post-memory", Nora's "les lieux de memoire", and works by Massey, Ingold, and Casey.



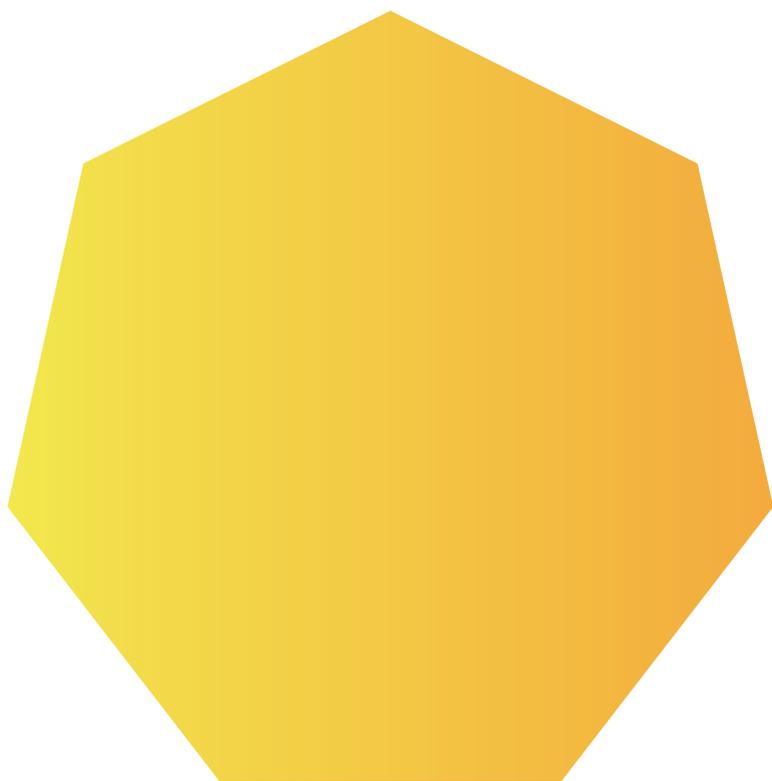
Intimate Spaces: An archive of creative observation

The research investigates place through the collection of audio visual data from the urban realm. The research undertakes detailed reflection of creative practice, through processes of collecting, archiving and reproducing physical and ephemeral data in Ho Chi Minh City, Vietnam. The results will produce an archive with two primary aims; to develop a code for these extremely dense and dynamic urban spaces (the 'hem code'), and to establish these threatened spaces as contextually significant to Ho Chi Minh City. The urban infrastructure of Ho Chi Minh City is a unique window into the experiential relationship between the inhabitants and their immediate built environment. The hem code will capture their significance through creative

observational filmmaking, using different lenses such as colour, scale and movement. This research and archive are developed with a clear role for both in situ observation and a secondary process of creative observation on discrete events, movement and space. The resulting archive will document and newly reveal uncelebrated places of the 'egoless' city, offering an intimate portrait of how spaces are formed and how they operate. The hem code enables new forms and interpretations of these spaces within the future city.



Candidates



**September
2018**

Thierry Bernard-Gotteland

Thierry Bernard-Gotteland is a French-born artist living in Ho Chi Minh City since 2006. Graduated from l'École supérieure d'Art de Grenoble, he received a scholarship to attend a Post-Graduate Residency Program at Le Fresnoy, National Studio of Contemporary Arts in France, where he worked with acclaimed artists; Antoni Muntadas, Atau Tanaka & Gary Hill during 2002 and 2004. Exploring the installation art form, Thierry works in the wide range of traditional fine arts mediums to audio & visual programming with a particular audio-driven interest that brings him to sound live and music performance acts. He is currently working as an Associate Lecturer at RMIT Vietnam (School of Communication and Design). His work is represented by Galerie Quynh, a leading contemporary art gallery in Vietnam.



Michael Budig

Michael Budig is an architect, researcher and educator. He is Assistant Professor at the Singapore University of Technology and Design, where his research focuses on innovative form and construction intelligence, hybrid systems and composite materials with emphasis on renewable materials and timber. He held academic positions as affiliate faculty at the Massachusetts Institute of Technology and senior researcher at ETH Zurich's Future Cities Laboratory. Prior to that, he worked with Zaha Hadid and Patrik Schumacher at the University of Applied Arts Vienna and the University of Innsbruck. He was director of moll.budig architecture, a multi-disciplinary office on architecture, urbanism and design strategies. Built projects include industrial and residential buildings that have received international recognition.



Jhoanna Cruz

Jhoanna Lynn B. Cruz wrote *Women Loving* (2010), the first sole-author anthology of lesbian stories in the Philippines, also available as an eBook entitled *Women on Fire* (2015). She has a Master of Arts in Language and Literature and a Master of Fine Arts in Creative Writing from De La Salle University Manila. She is Associate Professor at the University of the Philippines Mindanao. Cruz has presented her work in literary events in Hong Kong, Bangkok, Singapore, Vietnam, Japan, Bali, and Australia. Her recent creative work appears in *Cordite Poetry Review*, the "New Asia Now" issue of *Griffith Review* and the Asia-Pacific anthologies *The Near and the Far* (2016) edited by David Carlin and Francesca Rendle-Short and Press: *100 Love Letters* edited by Laurel Fantauzzo and Francesca Rendle-Short. She maintains a weekly opinion column, Lugar Lang, in the Mindanao Times.



Andrew Currie

Andrew Currie is an Australian-born architect who has lived and worked across South-East Asia for more than 30 years.

In 2004 Andrew established OUT-2 Design, an architecture and interior design practice with offices in Hong Kong and Ho Chi Minh City, Vietnam.

Today, OUT-2 Design is primarily focussed on projects in Vietnam, working with both international and local clients in four main areas: commercial offices, international education, bespoke hospitality, and multi-residential communities.



Laurel Fantauzzo

Laurel Flores Fantauzzo is the author of the nonfiction book *The First Impulse* (Anvil Publishing), named a best book of 2017 by CNN Philippines, the Philadelphia Inquirer, and the Philippine Daily Inquirer. She is currently a college lecturer in Singapore.



Desirée Grunewald

Desirée Grunewald is an associate lecturer at RMIT University Vietnam. She is in charge of the courses of Art Direction and Illustration in the Design Studies program and is part of the research project: 'Interdisciplinary archival practices: An archive of creative observation.'

She is an illustrator and has worked for clients such as Pearson Education, Salamanca City Council, Spanish Ministry of Gender and Equality and The Onion Cellar (Hanoi). Her work includes logos, posters and children's books and she's especially interested in using different visual tools and techniques to convey stories.



Joshua Ip

Joshua Ip is an award-winning Singaporean poet, editor and literary organiser. He has published four poetry collections, most recently *footnotes on falling* (Math Paper Press, 2018), edited seven anthologies, and directs Sing Lit Station, an over-active literary charity that runs programs including SingPoWriMo, poetry.sg, and Asia's first manuscript bootcamp. www.joshuaip.com



Holger Kehne

Holger Kehne is an architect trained in Germany and the UK. He aims at engaging practice and academic research in unison, beginning in London where he gained extensive academic experience as unit master in the Diploma School of the Architectural Association while setting up and developing the architectural practice Plasma Studio, winning numerous accolades such as BD/ Corus' Young Architect of the Year Award and Architectural Record's Design Vanguard in 2002 and 2004 respectively. He relocated to Hong Kong, where he has been teaching at the University of Hong Kong since 2011. His academic research is context- and material-driven and explores the systemic relationships between urbanism and architecture.



Tobias Klein

Tobias Klein works in the fields of Architecture, Art, Design and interactive Media Installation. His work generates a syncretism of contemporary CAD/CAM technologies with site and culturally specific design narratives, intuitive non-linear design processes, and historical cultural references. Before joining City University Hong Kong in the role as interdisciplinary Assistant Professor in the School of Creative Media and the Architectural Department, he was employed at the Architectural Association and the Royal College of Art. His works are exhibited internationally, with examples at the Antwerp Fashion Museum, the London Science Museum, the V&A, the Bellevue Arts Museum, Museum of Moscow and Vancouver. He publishes internationally, most recently on the translation from craftsmanship to digital manufacturing.



Terry Lam

Terry is a media creative and brand strategist with over 17 years of experience in film, advertising and digital media industry. He has a thorough understanding of both creative process and design workflow, gaining many international media awards.

Terry has been an animator, visual effects supervisor and CG director. He has worked on over 20 Hong Kong movies. He was Executive Creative Director at CTV Media Group in Beijing. In 2014, Terry was reallocated to Seoul to focus on creative consultancy for VR and mixed reality projects between Hong Kong, China and Korea. Terry is Teaching Fellow for the Digital Media faculty at Hong Kong Polytechnic University.



Christian J Lange

Christian J Lange is a founding partner of Rocker-Lange Architects, a research and design practice based in Hong Kong and Boston. He is a registered German architect and Senior Lecturer in the Department of Architecture at the University of Hong Kong, where he teaches architectural design and classes in advanced digital modeling and robotic fabrication. A strong emphasis in his work is the implementation of computation and novel fabrication methods in the design and construction process. His work and research has been published internationally and featured in over 30 exhibits, including the Venice Biennale 2010 and the Hong Kong & Shenzhen Bi city Biennale 2012, 2014 and 2018.



John Lin

In 2005 the Chinese government announced its plan to urbanise half of the remaining 700 million rural citizens by 2030. At the same time, Joshua Bolchover and John Lin set up Rural Urban Framework (RUF), a research and design collaborative based at The University of Hong Kong. Conducted as a non-profit organisation providing design services to charities and NGOs, RUF has built or is currently engaged in various projects in diverse villages throughout China and Mongolia. As a result of this active engagement, RUF has been able to research the links between social, economic, political processes and the physical transformation of each village.



Marc Nair

Marc Nair is a poet and photographer. He has performed spoken word in solo and group performances for fifteen years in more than ten countries and has represented Singapore in international poetry slam competitions. Marc has published five solo volumes of poetry and has released another three collections in collaboration with visual artists, photographers and graphic artists. His latest collection of poetry is *Vital Possessions*. Marc has released two spoken word albums with his band, Neon and Wonder, and has been working with Lee Kin Mun, aka mrbrown, on the mrbrown show for over a decade, writing satirical sketches and songs.

Photo by Dalene Low



Khoa Trong Nguyen

Khoa Trong Nguyen is a Writer/Director of two feature films in Vietnam. His education includes a BA in Fine Arts from UCLA and an MFA in Cinema-TV Screenwriting from USC. He currently works as the Discipline Lead of Design at RMIT Vietnam and is exploring the potential development of the indie film scene through guerilla filmmaking tactics in Vietnam.



Olivier Ottevaere

Olivier Ottevaere is an architect and educator whose work investigates new procedures of construction that seek greater structural logic and more active participation of material through prototyping. Since 2012 he is the founding principal of Double(o) Studio, an architecture practice based in Hong Kong. He is the recipient of several international awards and his built work has been exhibited and published widely. Prior to teaching at the University of Hong Kong, Olivier has taught design studios at various universities such as the AA in London, SUTD in Singapore, EPFL in Switzerland and at the Royal Academy in Copenhagen. He graduated from the Cooper Union and from the Bartlett School of Architecture.



Alvin Pang

Alvin Pang is a poet, writer and editor from Singapore. Active internationally in literary practice, his writings have been published worldwide in more than twenty languages, including Croatian, Macedonian, Slovene and Swedish. Among various engagements, he is a board member of the University of Canberra's International Poetry Studies Institute and a doctoral candidate in the practice of creative writing at RMIT University. His latest book is *WHAT HAPPENED: Poems 1997-2017*.



Sandra Roldan

Sandra Nicole Roldan is author of the forthcoming *At The School Gate* (Bookmark, 2018). Her fiction and nonfiction most recently appeared in *Storytelling ASIA*, *High Chair*, *Kritika Kultura*, and *Mondo Marcos*. She was awarded a 2016 workshop fellowship at Seoul Art Space, a 2007 Philippines Free Press award for the essay, and a 2006 LTI Korea writing residency. She is Assistant Professor at the University of the Philippines Diliman where she teaches creative writing and literature. Sandra is working on her first essay and story collections, and is collaborating on an oral history project with fellow martial law babies. She lives in Cubao, Quezon City.



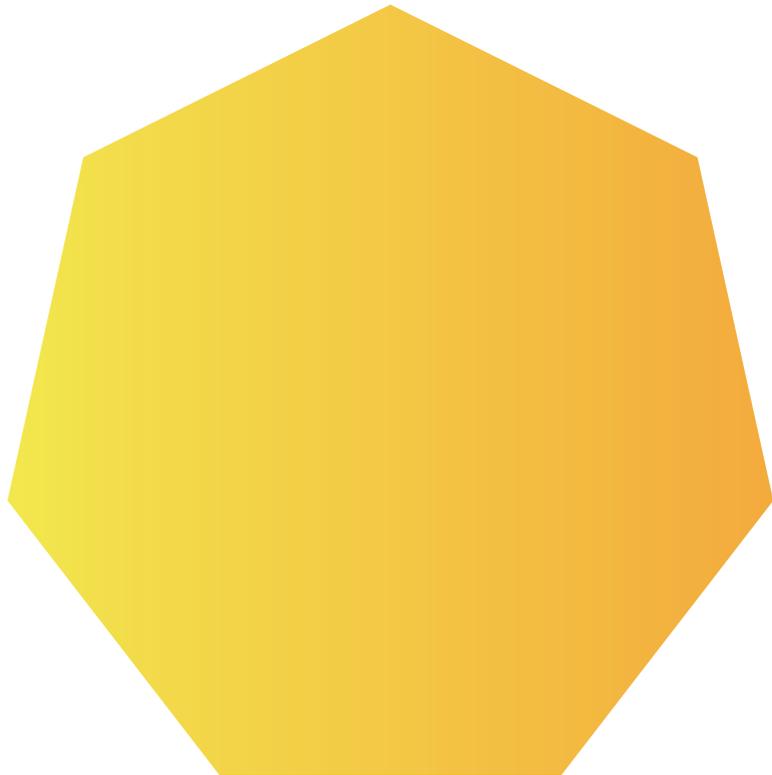
Andrew Stiff

Andrew Stiff's design practice investigates the process of collecting, archiving and (re) producing physical and ephemeral data from an urban realm. Using and exploring the possibilities of digital tools, his practice employs moving image media. His work has been shown internationally from the US, Hong Kong, Japan and in South East Asia, as well as a number of venues in Europe.

Andrew Stiff is an Associate Lecturer at RMIT University Vietnam. His other roles include Research Coordinator for CoCD [Centre of Communication and Design], with particular interest in including more practice based outcomes within the university.



**Supervisors &
Visiting Critics**



**September
2018**

Suzie Attiwill is Associate Dean Interior Design, RMIT School of Architecture and Urban Design, Melbourne Australia. Since 1991, her practice research has involved exhibition design, curatorial work and writing on interdisciplinary projects in Australia and overseas. Her practice poses questions of interior and interiority in relation to contemporary conditions of living, inhabitation, subjectivity, pedagogy and creative practice. Research is conducted through a practice of designing with a curatorial inflection attending to arrangements (and re-arrangements) of spatial, temporal and material relations. Research projects include: *urban + interior* – a collaborative publication project bringing together a editorial team situated in Milan, Madrid and Melbourne; *beyond building* with Gregory Nicolau (Australian Childhood Trauma Group) focuses on the situation of

residential care homes for young people who have been placed in government care as a result of family abuse and/or neglect; a series of curatorial experiments in ecologies of learning – physical, social and mental. She has published book chapters, conference presentations, and journal and magazine articles. Recent publications include: 'interiorizt', Brooker, G & L, Weinthal (eds), *The Handbook of Interior Architecture and Design*, 2014; and 'Urban and Interior: techniques for an urban interiorist', Hinkel, R (ed), *Urban Interior. Informal explorations, interventions and occupations*, 2011. Other roles include: artistic director of Craft Victoria (1996-99); board member/chair, West Space Artist Led Initiative (2006-10); program director, RMIT Interior Design (2005-2012); chair, IDEA (Interior Design/Interior Architecture Educators Association, 2006-12) and executive editor, *IDEA Journal* (2014-15).



Michelle Aung Thin began her writing life as an Advertising Copywriter in London, England. Her novel, *The Monsoon Bride* (Text 2011), was shortlisted for the Victorian Premier's Literary Awards as an unpublished manuscript and received a Readings Foundation/Wheeler Centre Fellowship. She was the first Asialink resident to Myanmar in 2014 (funded by Arts Victoria), where she researched her current project – a story that traces the parallels between contemporary Yangon and historical Rangoon and addresses

questions of home and belonging. Other research interests include how Myanmar's writers are using mobile and smartphones in their practice. Michelle holds a PhD from The University of Adelaide and teaches both creative writing and copywriting for advertising. Michelle was the recipient of the 2017 National Library of Australia Creative Arts Fellowship for Australian Writing (supported by the Eva Kollsman and Ray Mathew Trust).



Richard Black

Supervisor, School of Architecture and Urban Design RMIT

46

Dr Richard Black is a registered architect and Associate Professor at RMIT University where he is director of the Bachelor of Architectural Design degree. Richard's design practice, teaching and research activities explore overlaps and adjacencies between architecture and landscape. His practice includes installations, built works and speculative projects that have been nationally and internationally recognised through exhibition and publication. Mappings of the Murray River floods, fieldwork and associated design projects (part of his PhD) were exhibited at the Aedes Gallery Berlin and have been acquired by the Centre for Art + Environment, Nevada Museum of Art, Reno, USA. As an architectural writer he has also co-authored two books on his RMIT design studio teaching. His current book to be published by Thames & Hudson and

co-authored with Dr Anna Johnson, looks at the critical relationship between landscape and houses in non-urban settings. Richard is also a founding member and contributor to the X-Field group in the School of Architecture and Urban Design – a touring exhibition supported by symposia and collected contributions to this dialogue began in Melbourne, followed by Seoul, Beijing and Taipei before returning to Melbourne in an expanded format. Prior to his position at RMIT, Richard worked in practice in Western Australia and Austria. He obtained his B.Arch (first class honours) from Curtin University (WA), and has completed post-graduate study under Professor Sir Peter Cook at the Städelschule Art Academy, Frankfurt, Germany. He completed an M.Arch (by Research) in 1998 and a PhD (2009) both at RMIT University.



Nicholas Boyarsky

Supervisor, School of Architecture and Urban Design RMIT

47

Nicholas Boyarsky PhD, AA Dipl, BA(Hons), RIBA, ARB trained at the Architectural Association in London, graduating in 1988. He worked for Zaha Hadid, Michael Hopkins, and Stefano de Martino before establishing Boyarsky Murphy Architects in London with Nicola Murphy in 1994. His PhD was titled *Serious Play – a Deltiology of Practice*.

Alongside his architectural practice Nicholas has lectured and taught at many European, North American and Far Eastern schools of architecture and contributed to conferences, symposia and workshops. He has been a Visiting Professor in the US, at Cornell, RISD and NJIT, at Bergen Architecture School in Norway, and at NCKU in Taiwan. He directed

Syracuse University's London architecture program from 2007 to 2010. Nicholas taught a design studio at the Bartlett, London, in the Masters of Urban Design until 2012 and he is currently teaching a fifth year studio at Oxford Brookes as part of a collaborative research project with schools of architecture in Stockholm, Estonia and Bosnia Herzegovina based on post-communist urban landscapes. Nicholas is a founding member of the Urban Flashes network. His work with the Alvin Boyarsky Archive has led to the development of the travelling exhibition 'Drawing Ambience' and two publications. He is a Professor of Architecture, Industry Fellow at RMIT University.



Ben Byrne

Supervisor, School of Design RMIT

Ben Byrne is a scholar, media artist and curator who explores sound, media and culture through technology, engaging the complex interplay that exists between identity, mediation and environments. He is a Lecturer in Digital Media at RMIT University in Melbourne, Australia. He is also the founder and director of Avantwhatever, an organisation that publishes contemporary experimental music, sonic art and media.

www.benbyrne.com.au



48

David Carlin

Supervisor, School of Media and Communication RMIT

David Carlin is a writer and creative artist whose books include *Love in the Ruins*; *Survival Guide for Life after Normal* (co-authored with Nicole Walker, Rose Metal Press, forthcoming 2019), *The Abyssinian Contortionist* (UWAP, 2015) and *Our Father Who Wasn't There* (Scribe, 2010). David is Co-President of the NonfictionNOW Conference, co-director of non/fictionLab and WrICE, and Professor, School of Media and Communication, RMIT University.

49



Graham Crist

Supervisor, School of Architecture and Urban Design RMIT

50

Graham Crist is an associate professor of architecture at RMIT and an Australian registered architect. He is formerly discipline director of the RMIT Master of Architecture program in Vietnam, and of the Master of Architecture in Melbourne. He currently leads international engagement for RMIT Architecture and Urban Design.

He is the founding director of the design practice Antarctica, which leans toward socially engaged public architecture and speculations for the wider population. Antarctica is the recipient of AIA Architecture awards, published projects in *Architecture Australia*, *Architecture Review* and *Monument*. It has participated in a number of large scale exhibitions including *Melbourne Now* and the Australian Venice Biennale show 'Abundance'.

His writing in academic environments and for professional journals *Architecture Review Australia* and *Architecture Australia* is focused on pressing issues facing cities, addressed through design. Graham has worked in architectural practices large and small, in Melbourne, Perth and Paris.

Graham's bachelor and masters education was completed at the University of Western Australia where he taught before coming to RMIT. His PhD was completed at RMIT and supervised by Professor Leon van Schaik. Entitled *Sheds for Antarctica: the Environment for Architectural Design and Practice*, it aimed to bridge the space between everyday contingencies and architectural form-making.



Beth George

Visiting Critic, School of Design, University of Western Australia

51

Beth George is a lecturer in Architecture at the University of Western Australia. She is a teacher, practitioner and researcher. Beth has been an educator for over ten years, lecturing at both UWA and Curtin University, in architectural design, design communication and urban and regional architecture. Completed at RMIT in 2009, her PhD – a study in urban curation through the medium of mapping – has been published through book chapters and via exhibition. Beth is a registered architect, an exhibited drawer, and has been recognised and awarded for her excellence in both teaching and design practice.



Sand Helsel is a Professor of Architecture in the School of Architecture and Urban Design at RMIT University. She received her architectural qualifications from the Architectural Association School of Architecture (AA) and her MArch (by Research) and PhD from RMIT. Prior to her current academic role, Sand has been Deputy Dean International in the School of Architecture and Urban Design and Head of the Department of Architecture at RMIT, and a Unit Master at the AA. Her design research practice ranges in scale from installations to urban design. She is a founder member of X_Field, an informal group of international practitioners who work in the margins of the disciplines of art, architecture, landscape architecture, interior,

industrial and urban design. She has co-curated a suite of exhibitions of this work in Melbourne, Seoul, Beijing and Taipei; a book is in progress. Her work has been included in group shows at URS 126 in Taipei, the Seoul National University Museum of Art, and the Center for Art and Environment at the Nevada Museum of Art. The Asian city is the current focus of her international lectures, conferences, publications, exhibitions and design workshops. She is a founding member of Urban Flashes, an international group of artists, architects and educators established in Taipei in 1999, and her book, *Taipei Operations*, documents one of her collaborative design workshops with a focus on bottom-up design techniques.



Professor Martyn Hook is Deputy Pro Vice-Chancellor Partnerships of the College of Design and Social Context (DSC) at RMIT University. He leads College activity in government and industry partnerships as they relate to Learning and Teaching including Partnered Projects, WIL, Internships and their interface with Research. DSC is one of three academic colleges at RMIT consisting of seven schools and 25,000 students across a broad range of disciplines and with presence in Vietnam, Barcelona, Singapore and China. Martyn has also led university-wide projects in relation to campus development (particularly new types of learning space), digital strategy and student experience.

Martyn is Dean of the School of Architecture and Urban Design at RMIT University, consisting of multiple creative disciplines including Design Innovation and Technology, Interior Design, Landscape Architecture and Urban Design. He was the Founding Director of the RMIT School of Architecture and Design Postgraduate Program in Europe, Practice Research Symposium PRS_EU, which gathers a collection of European based practitioners to engage in research through design practice. This program was the recipient of a major \$4M EU Grant under the Marie Curie Actions. He has also contributed significantly to the development of the PRS_Asia which commenced at RMIT Vietnam in 2012.

Within his industry focus, Martyn also maintains his role as Director of multi-award winning iredale pedersen hook architects, a studio practice based in Melbourne and Perth, dedicated to appropriate design of effective sustainable buildings with a responsible environmental and social agenda.

As an architect and critic, Martyn has lectured internationally on his own practice and more broadly on Australian architecture in London, Auckland, Bern, Vienna, Ghent, Aarhus, Rome, Kuala Lumpur, Barcelona, the Bauhaus (Dessau) and recently in Chennai and Bangalore. He has been Guest Professor at TU Wien, University of Innsbruck and Hochschule Wismar, and Visiting Critic at the Bartlett School of Architecture UCL, the Mackintosh School of Architecture, Glasgow, Sheffield University, the University of Brighton and Westminster University London, KU Leuven's Sint Lucas School of Architecture Ghent, London Metropolitan University, Auckland University of Technology.



Anna Johnson

Supervisor, School of Architecture and Urban Design RMIT

54

Dr Anna Johnson is a senior lecturer in the School of Architecture and Urban Design at RMIT University. She is Asian Architecture and Urbanism coordinator in the Masters of Architecture, and International Student Coordinator. She completed her PhD in 2014 which focused on the critical and generative relationship between writing and drawing as explored through her practice. Her design work has been speculative and engaged in potential relationships between generative drawing, allegory, narrative and the strategic employment of writing as a design driver equal to drawing.

She is an established architectural writer with over 10 published books on Australian contemporary residential architecture, South East Asian architecture and design practice research. Her current book to be published by Thames & Hudson, co-authored with

Associate Professor Richard Black, looks at the critical relationship between landscape and houses in non-urban settings. This book explores contemporary architectural strategies and thinking concerning site – the landscape – and what that now means in Australia and New Zealand. The term landscape itself is interrogated for its scenic, picturesque associations that, by default, establish a particular distance and indeed hierarchy between land and building. Johnson and Black propose a more immersive, qualitative and engaged relationship with landscape that draws on a spectrum of influences from indigenous patterns of occupation and use, to climactic and historical readings as well as looking to broader cultural, artistic and architectural trajectories that inform our reading and hence landscape/architectural relationships.



CJ Lim

Visiting Critic, The Bartlett School of Architecture, University College London

55

Prof CJ Lim is the Professor of Architecture and Urbanism at the Bartlett UCL, the director of Studio 8 Architects, and has served as Vice-Dean and Pro-Provost of UCL. His commissions with the Government Planning Bureaus of Shenzhen, Tangshan, Nanjing and Guangzhou are to influence their environmental policies, and the economic and social impacts. He is the recipient of the Royal Academy of Arts London 'Grand Architecture Prize'. His authored books include 'Smartcities + Eco-warriors' (2010), 'Short Stories: London in two-and-a-half Dimensions' (2011), 'Food City' (2014), and 'Inhabitable Infrastructures: Science fiction or urban future' (2017).



Paul Minifie

Supervisor, School of Architecture and Urban Design RMIT

56

Associate Professor Paul Minifie is a Senior Lecturer in the Architecture program at RMIT's School of Architecture and Urban Design. He directs the firm MvS Architects (started in 2000 as Minifie Nixon Architects) with Jan van Schaik. Constructed projects include the Victoria College of the Arts Centre for Ideas, the Healesville Wildlife Health Centre and the Edithvale-Seafood Wetlands Discovery Centre. MvS is also known for their unbuilt and theoretical projects which have been widely published and exhibited in Australia and overseas.

Prior to MvS Architects, Paul worked at Ashton Raggatt McDougall for ten years. He was a design architect under Howard Raggatt's direction on various notable projects including RMIT's Storey Hall, the St Kilda Town

Hall and the National Museum of Australia.

Paul has taught at RMIT in an ongoing capacity since graduating in 2001. He is a leader of the 'Advanced Architecture' stream of design practice, which places emphasis on speculative modes of practice, often engaging with technological, social and economic drivers of architectural and urban transformation. Most recently, his research projects examine connectedness, exchange and differentiation – properties that can be tested by modelling – as fundamental drivers of urban morphology.

<http://www.mvsarchitects.com.au/doku.php>

**Adam Nash**

Supervisor, School of Design RMIT

57

Adam Nash is an artist, composer, programmer, performer and researcher in digital virtual environments as audiovisual performance spaces, data/motion/affect capture sites, artificially intelligent, evolutionary and generative platforms. His work has been exhibited in prestigious galleries, festivals and online worldwide. He is Associate Dean of Digital Design in the School of Design at RMIT University.



Fiona Nixon

Visiting Critic, HASSELL Singapore

58

Fiona Nixon is an award-winning Architect with almost thirty years' experience. She is currently Principal and Architecture Practice Leader at HASSELL Singapore, following time with Kerry Hill, DCM, Wood Marsh, and a decade running her own firms, Minifie Nixon (with Paul Minifie) and Atelier Lim and Tan (with Karen Lim).

Fiona specialises in the architectural and interior design of programmatically intense projects for living, learning, and work. Her most significant projects include the Lulu Hotel (Taiwan), VCA Centre for Ideas (Melbourne), DBS Bank Headquarters

(Singapore), and the Du Shu Hu Academy (Suzhou). The Australian Wildlife Health Centre, in Healesville, was widely acclaimed, receiving the Victorian Premier's Design Award for Cultural Architecture and the Australian Institute of Architects William Wardell Award.

Fiona received her architecture degree and a graduate diploma in computing (software engineering) from RMIT. She is APEC, Victoria, and Singapore registered and a Fellow of the Australian Institute of Architects, for which she has chaired the International Committee.



Francesca Rendle-Short

Supervisor, School of Media and Communication RMIT

59

Dr Francesca Rendle-Short is an award winning novelist, memoirist and essayist based in Melbourne, Australia. She is an Associate Professor of Creative Writing in the School of Media and Communication at RMIT University, Deputy Dean, Communication, codirector of non/fictionLab and WrICE (Writers Immersion and Cultural Exchange). Her books include the critically acclaimed memoir-cumnovel *Bite Your Tongue, Imago*, and *The Near and The Far* (co-edited with David Carlin); also the forthcoming *No Notes (This is writing)* (co-authored with Martina

Copley) and *100 Love Letters* (co-edited with Laurel Fantauzzo, University of Philippines Press). Her work has appeared in anthologies, literary journals, online and in exhibitions. Her artwork is in the collection of the State Library of Queensland. She has a Doctor of Creative Arts from the University of Wollongong, was the recipient of an International Nonfiction Writers' Fellowship at the University of Iowa, USA, and was showcased in the Outstanding Field at Victoria College of Arts, University of Melbourne.



Jessica L Wilkinson

Supervisor, School of Media and Communication RMIT

Jessica Wilkinson is a poet and scholar whose publications include *Marionette: a biography of Miss Marion Davies* (2012) and *Suite for Percy Grainger: a biography* (2014), both with Vagabond Press. Her forthcoming poetic biography is on choreographer George Balanchine. Jessica is founding editor of *Rabbit: a journal for nonfiction poetry* and Senior Lecturer in Creative Writing at RMIT University.



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