

Practice  
Research  
Symposium

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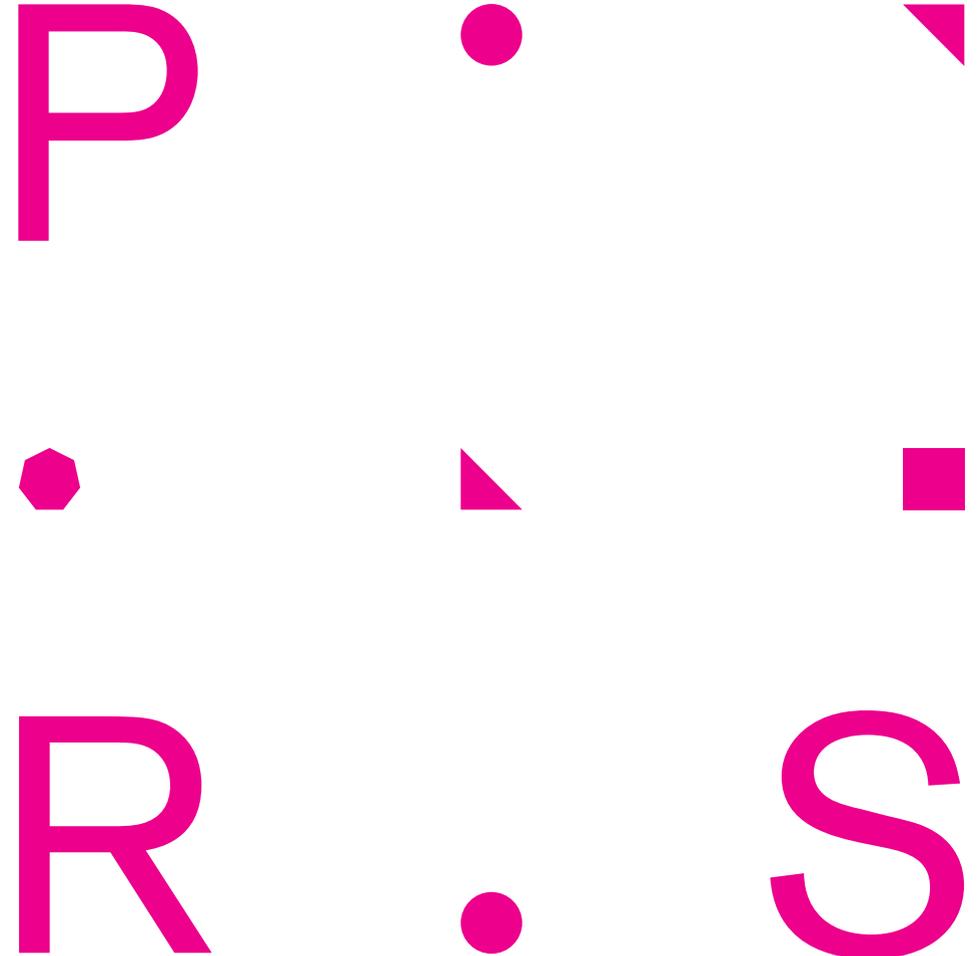
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Asia  
October  
5 - 8 2017

Candidate  
Abstracts &  
Images

Architecture  
& Design

Media &  
Communication



# Research through Design Practice



We seek out practitioners who have developed a body of work demonstrating mastery of their field, invite them to reflect upon the nature of that mastery within a critical framework, to speculate through design on the nature of their future practice and demonstrate their findings publicly.

We argue that architects and designers have a responsibility to the furtherance of their practice domain and that this examination of the nature of their mastery promotes and extends the fundamental knowledge base of their profession, and thus its ability to serve society.

CHÚNG TÔI TÌM KIẾM NHỮNG NGƯỜI HÀNH NGHỀ ĐÃ HÌNH THÀNH MỘT TỔNG THỂ CÔNG TRÌNH DỰ ÁN THỂ HIỆN SỰ TINH THÔNG TRONG LĨNH VỰC CỦA HỌ, MỜI HỌ ĐỂ DIỄN GIẢI BẢN CHẤT CỦA SỰ TINH THÔNG TRONG MỘT PHẠM VI CÓ TÍNH PHẢN BIỆN, ĐỂ SUY ĐOÁN THÔNG QUA THIẾT KẾ VỀ BẢN CHẤT HÀNH NGHỀ CÔNG VIỆC TRONG TƯƠNG LAI VÀ ĐỂ DIỄN GIẢI NHỮNG KHÁM PHÁ CỦA HỌ VỚI CÔNG CHÚNG.

CHÚNG TÔI CHO RẰNG KIẾN TRÚC SƯ VÀ CÁC NHÀ THIẾT KẾ CÓ MỘT TRÁCH NHIỆM TRONG VIỆC NÂNG CAO LĨNH VỰC HÀNH NGHỀ CỦA HỌ, VÀ VIỆC XEM XÉT BẢN CHẤT SỰ TINH THÔNG CỦA HỌ LÀ NHẪM ĐẪU CAO VÀ MỞ RỘNG KIẾN THỨC CƠ BẢN DỰA TRÊN NGHỀ NGHIỆP CỦA HỌ, VÀ TỪ ĐẤY LÀ KHẢ NĂNG ĐỂ PHỤC VỤ CỘNG ĐỒNG.



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## Professor Hitoshi Abe

### *Program & Platform*

Professor, Architecture and Urban Design UCLA, Los Angeles, USA

Director, Atelier Hitoshi Abe  
Sendai, Japan

PhD, Tohoku University  
MArch, SCI-Arc  
MEng, Tohoku University  
BSEngineering, Tohoku University

Professor Hitoshi Abe will present his work in teaching and practicing architecture in Japan and Los Angeles, including the innovative new program that links with industry, called xLAB. xLAB is an international think tank initiative that examines architecture's elastic boundaries and considers new possibilities through collaboration and the study of the future built environment. The lecture is organised as part of the launch of RMIT University's new Master of Architecture program in Ho Chi Minh City, and in coordination with the Practice Research Symposium.

Vienna University of Economics and Business (photo Duccio Malagamba)



Since 1992, when Dr. Hitoshi Abe won first prize in the Miyagi Stadium competition, he has maintained an active international design practice based in Sendai, Japan, and Los Angeles, as well as a schedule of lecturing and publishing, which placed him among the leaders in his field. Known for architecture that is spatially complex and structurally innovative, the work of Atelier Hitoshi Abe has been published internationally and received numerous awards in Japan and internationally, including the 2011 Japan Society for Finishing Technology Award for the F-town building, 2009 Contractworld Award for Aoba-tei, 2009 Architectural Institute of Japan Award for the K-Museum, 2009 the Architectural Institute of Japan Education Award, 2008 SIA-Getz Prize for Emergent Architecture in Asia, the 2007 World Architecture Award for M/Kanno Museum, the 2005 Good Design Award for Sasaki Office Factory for Prosthetics, the 2003 Architectural Institute of Japan Award for Reihoku Community Hall, 2003 Business Week and Architectural Record Award for Sekii Ladies Clinic, 2001 Building Contractors Society Award for Miyagi Stadium, and 1999 Yoshioka Award for Yomiuri Media Miyagi Guest House. Before founding Atelier Hitoshi Abe in 1993 in Sendai, Japan, he worked with Coop Himmelblau in Los Angeles from 1988 -1992. He opened a second office in Los Angeles on 2008, to work on a series of projects outside of Japan including invited competitions and exhibition installations. Abe is also the director of Paul I. and Hisako Terasaki Center for Japanese Studies and holds Terasaki Chair for contemporary Japanese study.

Centre right: Josai University Bldg 21 (photo SS Tokyo Co Ltd)  
Bottom right: 3M (photo Daici Ano)



# Overview of Events

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## Thursday 5 October

### In Chong Lim

Examination: Master of Design (Architecture and Design)

2.00 - 3.00pm

In the gardens of RMIT Saigon South Campus, 702 Nguyen Van Linh, District 7, Ho Chi Minh City

### Professor Hitoshi Abe, *Program & Platform*

Architecture Talks in Saigon

6.00 - 7.00pm

RMIT PNT Campus, 21 Pham Ngoc Thach Street, District 3, Ho Chi Minh City

## Friday 6 October

### Tom Verebes

Examination: PhD (Architecture and Design)

10.00am - 12.00pm

Salon Saigon, 6D Ngo Thoi Nhiem, Ward 7, District 3, Ho Chi Minh City

### Neville Mars

Examination: PhD (Architecture and Design)

2.00 - 4.00pm

Salon Saigon, 6D Ngo Thoi Nhiem, Ward 7, District 3, Ho Chi Minh City

### PRS Asia exhibition opening

6.00 - 8.00pm

Salon Saigon, 6D Ngo Thoi Nhiem, Ward 7, District 3, Ho Chi Minh City

## Saturday 7 October, 9:00am - 5:00pm

PhD Progress Review and Milestone Review Presentations (by prior arrangement)

RMIT PNT Campus, 21 Pham Ngoc Thach Street, District 3, Ho Chi Minh City

PRS dinner (by invitation only)

## Sunday 8 October, 9:15am - 4:00pm

PhD Progress Review and Milestone Review Presentations (by prior arrangement)

RMIT PNT Campus, 21 Pham Ngoc Thach Street, District 3, Ho Chi Minh City

# Media and Communication

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## Saturday 7 October

Building 5, Level 1, Room 3

10:30 - 11:25      **Jhoanna Lynn B. CRUZ**  
PhD Progress Review  
AN, DC, FR-S, JW, MAT

11:30 - 12:25      **Marc NAIR**  
PhD Progress Review  
AN, DC, FR-S, JW, MAT

12:30 - 13:30      Lunch

13:30 - 14:25      **Alvin PANG**  
PhD Progress Review  
AN, DC, FR-S, JW, MAT

14:30 - 15:25      **Sandra Nicole ROLDAN**  
PhD Progress Review  
AN, DC, FR-S, JW, MAT

## Sunday 8 October

Building 5, Level 1, Room 3

10:30 - 11:25      **Laurel FLORES FANTAUZZO**  
PhD Progress Review  
AN, DC, FR-S, JW, MAT

11:30 - 12:25      Observer Information Session

12:30 - 13:30      Lunch

13:30 - 14:25      **Khoa Trong NGUYEN**  
PhD Progress Review  
AN, DC, FR-S, JW, MAT



AN=Adam Nash  
DC=David Carlin  
FR-S=Francesca Rendle-Short  
JW=Jessica Wilkinson  
MAT=Michelle Aung Thin



## Saturday 7 October

Building 5, Level 2, Room 2 & 3

- 9:00 - 9:15 Tea & coffee
- 9:15 - 9:30 Welcome
- 9:30 - 10:25 **Tobias KLEIN**  
PhD Progress Review  
SH©, RB, NB, CF, HA, JK, AN
- 10:30 - 11:25 **Olivier OTTEVAERE**  
PhD Progress Review  
SH©, RB, NB, CF, HA, JK
- 11:30 - 12:25 **Holger KEHNE**  
PhD Progress Review  
PM©, GC, JK, CF, HA, NB
- 12:30 - 13:30 Lunch
- 13:30 - 14:25 **Christian LANGE**  
PhD Progress Review  
PM©, GC, JK, CF, HA, NB
- 14:30 - 15:25 **John LIN**  
PhD Progress Review  
SH©, RB, CF, JK, HA, NB
- 15:30 - 16:00 Tea & coffee
- 16:00 - 16:55 **Géraldine BORIO**  
PhD Progress Review  
SH©, RB, CF, JK, HA, NB



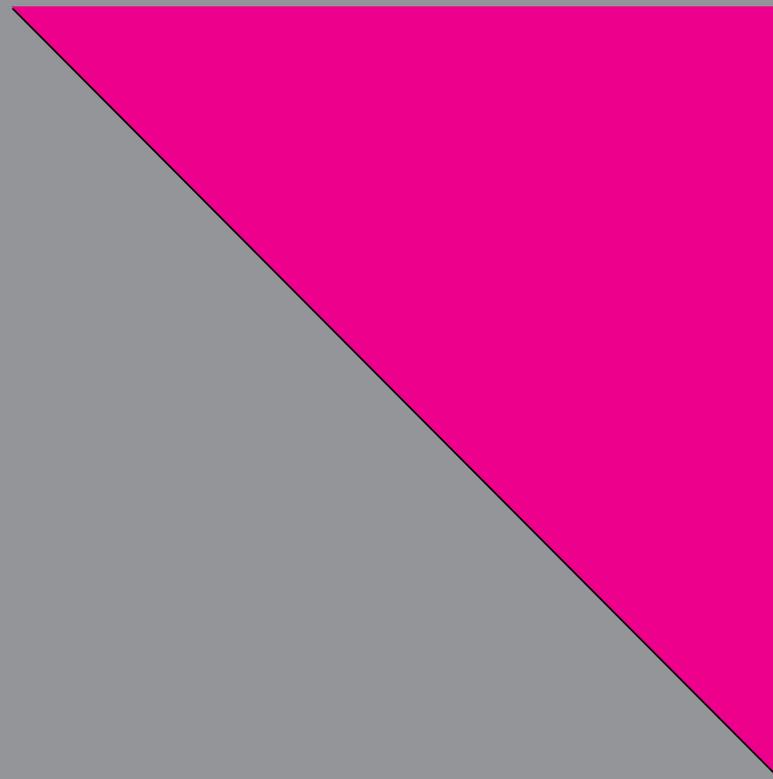
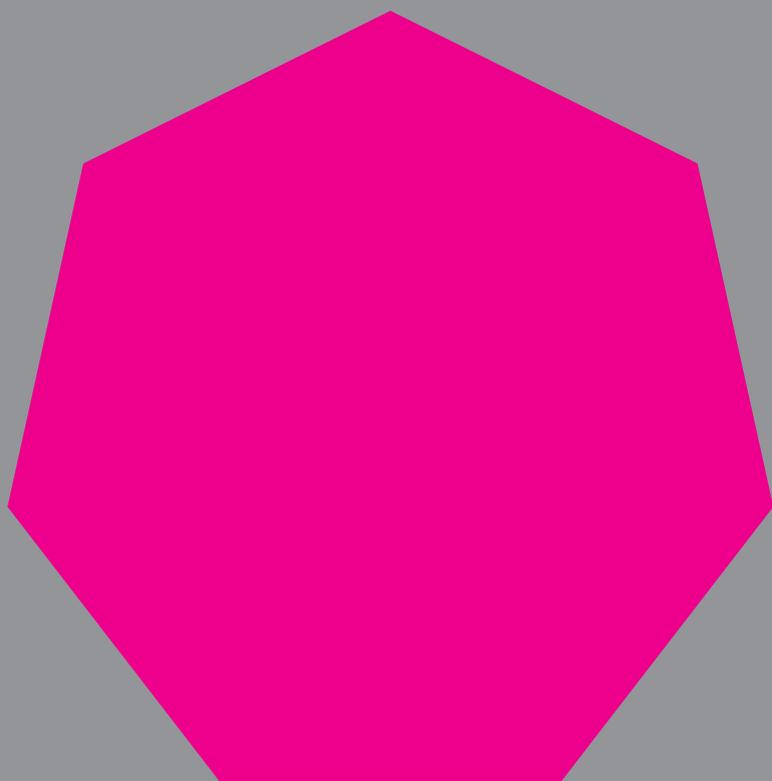
## Sunday 8 October

Building 5, Level 2, Room 2 & 3

- 9:15 - 9:30 Tea & coffee
- 9:30 - 10:25 **Andrew STIFF**  
Confirmation of Candidature  
SH©, GC\*, GW\*, NB, CF, HA, AN
- 10:30 - 11:25 **Dongwoo YIM**  
2nd Milestone Review  
RB©, SH\*, GW, NB, CF, HA
- 11:30 - 12:25 **Johnny CHIU**  
3rd Milestone Review  
GW©, GC\*, SH, NB, CF, HA
- 12:30 - 13:30 Lunch
- 13:30 - 14:25 **Thomas TSANG**  
PhD Progress Review  
SH©, RB, NB, CF, HA, GC
- 14:30 - 15:25 Pre-Application Presentations  
SH©, RB, GC, PM, NB
- 15:30 - 16:00 Tea & coffee

AN=Adam Nash  
CF=Colin Fournier  
GC=Graham Crist  
GW=Gretchen Wilkins  
HA=Hitoshi Abe  
JK=Justyna Karakiewicz  
NB=Nicholas Boyarsky  
PM=Paul Minifie  
RB=Richard Black  
SH=Sand Helsen

Higher Degree  
by Research  
Examinations



October  
2017

***GARDENS, A JOURNEY: SHOW GARDENS AS DESIGN LABORATORIES***

This paper traces my early childhood years, growing in up in a post-war Malaya. It describes my early experiences and the memories that have influenced my design directions. It follows my early participation in design and architecture in hands-on deconstruction and reconstruction of traditional timber structures. It also traces my participation in show gardens in Japan, the USA and Singapore, describing how these show gardens were used as laboratories for experimentation on soft and hard landscape. It concludes with reflection on how these experiments have influenced my work on permanent gardens.



Lim In Chong, a Malaysian designer whose friends know him as Inch, was born in year 1955, in a small town call Batu Pahat. He studied in United World College in Singapore and graduated with a Bachelor of Arts degree from Trent University, Canada. Inch's design skills have been honed through many years of practical experience and he sees architecture, interior and landscape as part of the same continuum. He has worked in many countries including Indonesia, Japan, Singapore, Hong Kong, China, Sri Lanka and has participated in a number of garden shows where he has been awarded some of the top awards. Inch works at Inchscape Sdn Bhd and currently lives in Kuala Lumpur.

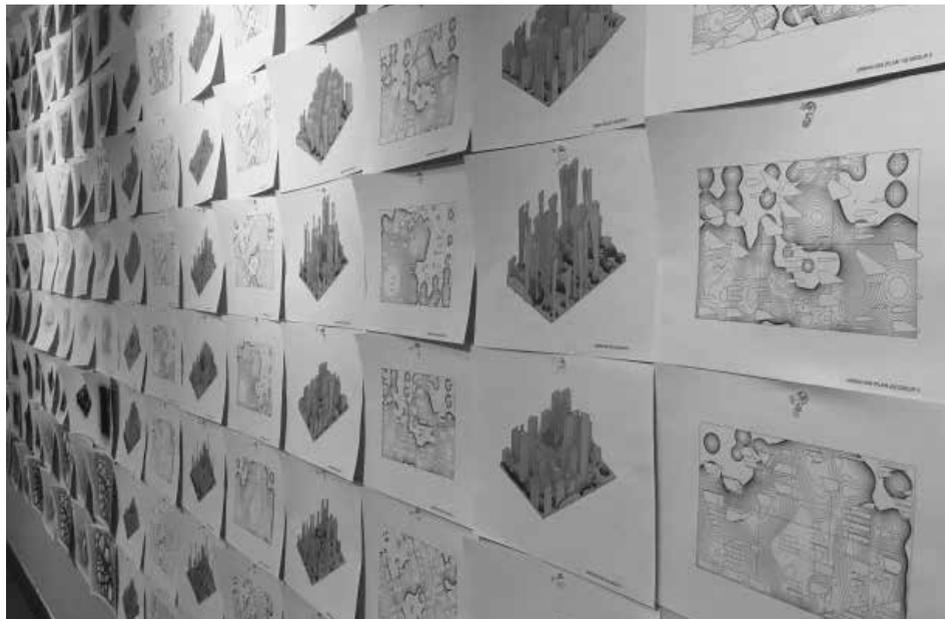


***UrbanISMS: Paradigmatic Practices & their Multifarious Platforms***

This PhD investigates the insights and the blind spots of a model of creative practice characterised by complex reciprocities between design propositions, and editorial and curatorial projects. The diverse voices of this composite practice assert themselves as platforms from which to conceive and debate a particular form of Paradigmatic Practice in Urbanism through varied means of representation, media and formats. Embracing complexity, indeterminacy, change, incompleteness and imperfection, a research problematic has been sustained on the limitations of urban masterplanning. Understanding the agency towards the city as an object of study within a problematised world, the disciplinary capacity for projective imagination raises dilemmas of the playful

pursuit of innovation amidst the risk of positivism. A series of related ontologies have been proposed for comprehending and conceiving the contemporary city, articulated as *Parametric Urbanism*, *The Adaptive City*, and *Mass-Customised Cities*, alongside parallels to the cacophonous attributes of the urban experience of Hong Kong. A contribution to knowledge is the proposition of a design instrument, the interactive, intelligent urban model, and its theoretical and practical consequences. Engaging the discourses and methods of what is prosaically called the *Smart City*, the context for this research is the acceleration of industrial and technological change, during an era of an unprecedented pace and extent of urbanisation in Asia.

Tom Verebes is the Provost of Turenscope Academy, in Beijing and Xixian, Anhui Province in China, and the Director of OCEAN CN based in Hong Kong. Director of Architectural Association Visiting School Shanghai (2007-2017), AA Visiting School Xixian (2017). Visiting Professor roles in 2016 included: University of Pennsylvania, RMIT, SUTD and University of Tokyo. Former roles include: Associate Dean for Teaching & Learning (2011-2014), and Associate Professor at HKU (2009-2016); Co-Director of the DRL at the AA, where he had taught (1996-2009); Guest Professor, ABK Stuttgart (2004-2006). Among over 150 publications, Verebes' work has been exhibited in over 50 venues worldwide, and he has lectured extensively in Asia, Europe, North America, Australia, Africa and the Middle East.



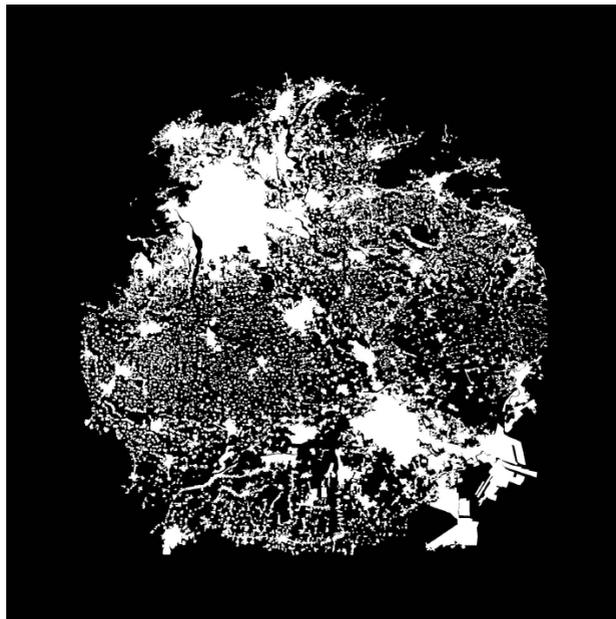
***ASIA BACK UP! an exploration of evolutionary planning principles for pressured urban landscapes***

As science comes to terms with the notion that the city is not man's greatest invention, but rather an increasingly discouraging byproduct of human evolution, the planning disciplines require new tools and theories that embrace trial-and-error. *Asia Back Up!* is not another dogmatic urban vision, but an investigation into how we can learn from the city. As the global community prepares for another wave of flash urbanisation, Asia's breakneck growth offers a laboratory to study an urbanism defined by extreme speed and commercial pressure, density and fragmentation. This dissertation unambiguously proposes densification and brownfield intensification as the prerequisite for sustainable development. While this is today generally admired, mounting

complexity and vast suburbanisation make implementation nearly impossible.

The city has an inherent mandate to evolve. To regain traction in this frivolous process planners must operate within conscious, comprehensive and collective framework. This study sets out to connect the dots between vanguard urban theory and new operational tactics that unfold across scales, introducing missing links to formulate hands-on, interdisciplinary strategies. Derived from over a decade of case studies in challenging field conditions across Asia, a set of 'evolutionary planning principles' is distilled as the basis of an integrated methodology for sustainable urban renewal.

Neville Mars is the principal of MARS Architects Shanghai and director of the urban research platform Dynamic City Foundation. MARS Architects is an award winning firm with projects in Asia, Europe and Latin America. The office focusses on progressive public buildings and sustainable planning, such as Shanghai 2040, the Sino-Dutch Ecocity Shenzhen, Beijing 798, Caofeidian, and future vision Mumbai for BMW Guggenheim. Currently MARS is developing the masterplan for UN HABITAT in Tacloban, the city ravaged by typhoon Haiyan. Mars is an INK fellow and the author of *The Chinese Dream - a society under construction* (010 Publishers, 2008) and the upcoming ecocities planning manual *Manifesto of Mistakes* (NAi 010 Publishers, 2017).



# Progress Reviews

October  
2017



**Parallel Works: Looking for the In-Betweens: 'The Peng Chau Case Study'**

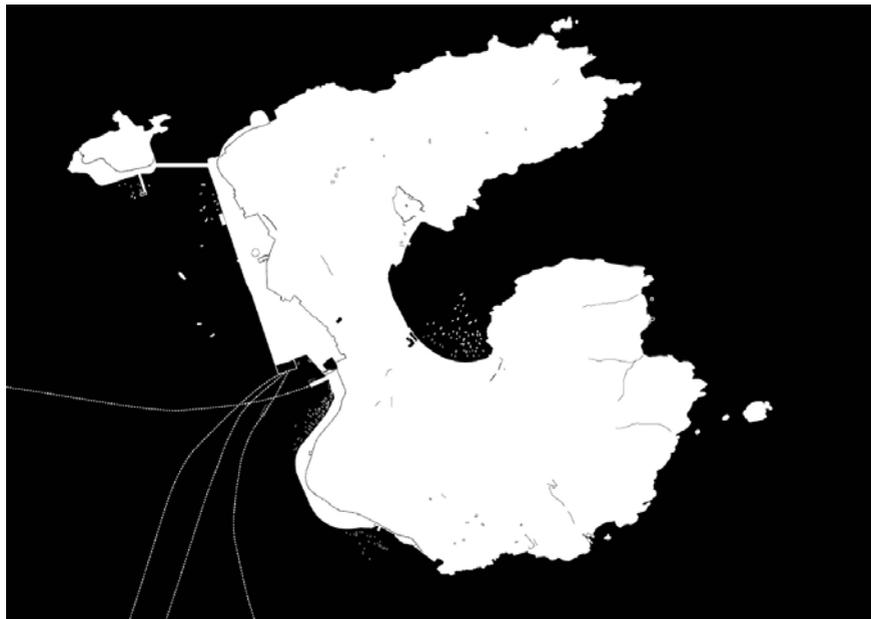
During the last decade, the focus of my research was about understanding Asian cities' development mechanisms through the lenses of urban voids. Instead of looking at the built forms, I have studied the residual buffer zones and non-planned spaces within the dense urban context.

I have learned about some of the invisible rules behind the generation of those spaces and have developed a set of design guidelines that aims to transpose the teaching from the streets to the design of architecture.

I am now interested in looking back at cities from a distance and shifting to the territorial scale. The primary goal of this research is to

understand the mechanisms at work within a looser context. Neither urban, neither rural the study of the ambiguous condition of territorial 'in-between' can change our perception towards the way we use, program and generate space.

The first case study is Peng Chau, a small island within the big city of Hong Kong where I have simultaneously undertaken a territorial diagnostic at macro-scale and some in-situ testing at micro-scale.

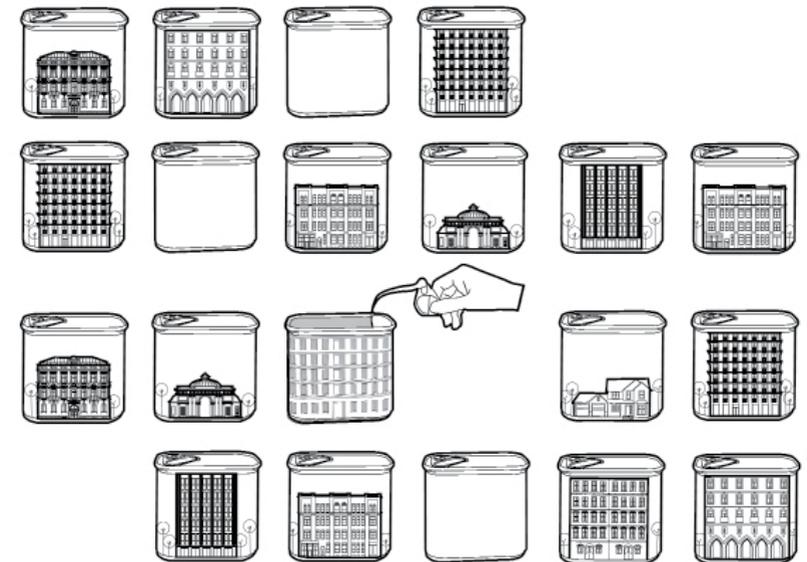


**Peeling Away Architectural Façades, Revealing Intimate Surrounding Moments**

Cities such as Taipei seek out flashy designs from the most recognisable names in the world of architecture. Behind these societies enchanted by designer brands are cities with rich and intimate internal environments, waiting to be shaped.

J.C. Architecture (JCA) has worked to understand and operate within Taiwan architectural & interior market for the past seven years. JCA's project offer the idea that architecture can move beyond big-name-produced luxury goods/buildings, while at the same time engaging the iconic and the quickly packaged.

A question that emerges through JCA's practice and from the peculiarities of the industry in Taiwan is whether a site is best designed working from the architectural shell to the interior, or outward, from interior experience to architectural facade. JCA puts forth the idea that the individual, residing in and using a space, is much more important than the building shell. Design that emerges organically from individual spaces, and that then drives those ideas outward onto the architecture, results in environments that are suited to the people living, working, or playing in these buildings.



### ***Taking Place In Mindanao. Or So I Thought***

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. A significant development is my debunking of my preliminary method of periautography towards a more fragmentary approach to the memoir form. My memoir, tentatively entitled *Abi Nako. Or So I Thought* draws attention to my false expectations of my move to Davao City, which has led to my decade-long adventure of 'getting lost', which, as Rebecca Solnit has discovered, is

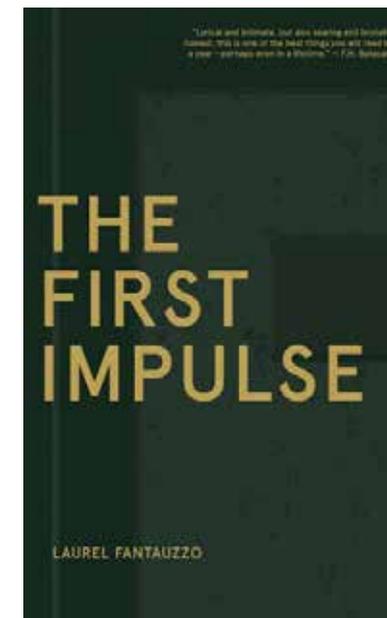
actually a path of discovery. This research also uses Kathleen Stewart's concept of "ordinary affects" to gain deeper insight into the past and present life material I am working with. In a similar vein, I have tried to stretch the form of the opinion column by incorporating segments of memory and the quotidian to my politics. Through this method, my research takes a different trajectory towards what I do not yet know about my own thinking about my past, as well as the genre. In this manner, I also hope to discover my ways of 'queering the essay', as David Lazar dares us to do.



### ***Seeking the Form in Darkness***

This stage of research considers a case study of one hyphenated writer's movement between the genres of nonfiction and fiction. While publishing works of short-form literary journalism, choosing to turn away from the drafting of a memoir, and drafting a debut fiction book for a young-adult audience located in the United States, the writer tracks dynamic shifts in her practice. Her text considers the internal and external challenges a category-disrupting author faces while struggling to expand and continue her creative writing. How does a hyphenated writer choose what form a textual truth can take? Working with reflections from relevant

theorists, writers, and thinkers across literary and psychological fields, the writer examines concepts and complications of truth, genre, identity, and market prestige. An uneasy discovery emerges: for a hyphenated writer, the motivations of a writing practice may be composed of an individual drive toward truth-telling and self-representation. But such motivations may also look to prestigious gatekeepers of the literary market to validate a complicated subjectivity.



### ***Systemic basis for complexity in contemporary architecture***

This research will interrogate the need for housing complexity and cohesiveness in the built environment, questioning the pluralist and iconic patchwork of current architectural culture where 'styles' are equally defined in opposition to others and to the idea of a continuous historical progression. It seeks to pinpoint continuities, commonalities, inherent linkages and drivers that can be found within architectural design processes by Plasma Studio, predecessors and contemporaries.

Through dialectical frames such as 'rational-sculptural', 'conceptual-pragmatic' and 'axiomatic-contingent' several strands of investigations are sought:

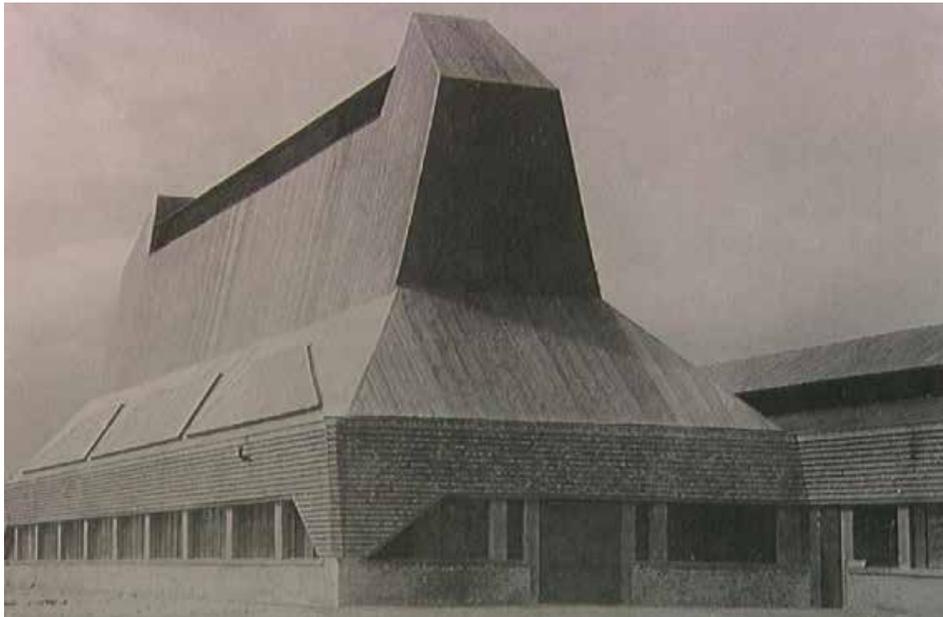
1. To contextualise historically and towards communities of practice, a range of texts,

projects and architects will be identified that are relevant to the work of Plasma Studio and contemporary culture.

2. To reverse-engineer underlying aims, drivers and influences within the work. These sets will then be compared with the wider social and cultural context.

3. To seek synthesis of repertory and grammar, incorporating an expanded range of architectural demands and expressions.

By aligning historical and theoretical contextualisation and analysis with design research, the methodology will aim to unearth fundamental principles and diagrams, framing architecture as systemic organisational practice with fresh potential.



### ***Digital Handmade: Craftsmanship in Digital Environments***

The global discourse on contemporary digital design tools ranges from building information modelling and parametric assembly to optimisation in form and construction. This debate is led in the fields of sustainability, efficiency, technological application and follows a tool-centered binary input/output logic.

Contrasting this modus operandi, the period of the Rococo was able to articulate a synergy between tool and cultural context as a craftsmanship led style. Thus, the Rococo acts as a comparative context for a critical analysis and differentiation between tool, method

and type in the projects of the practice. The research aims to construct an alternative practice model for the use of digital technologies and workflows in design.

In clear opposition to Computer Aided Design as an optimisation tool, this research develops transfer methods from analogue craftsmanship to contemporary CAD/CAM design environments through a series of artefacts, objects and a cumulative space, articulating the potentials of the new digital handmade.



***Serial Architectures, Systems of Multiplicities and Singularities – Towards an Architecture of progressive heterogeneity***

In the last two decades, the use of computation has significantly informed and changed the conceptualisation and production of architecture. Today, by using calculus-based software, architecture can be realised as algorithmic prototypes first. As a result, it is possible to generate many different versions out of the same information.

With this approach and computer-aided manufacturing procedures at hand, the conception of modularised architecture as proposed by modernism has been challenged. We are now witnessing a shift from the architecture of modularity towards an architecture of variability and adaptability.

The fundamental question that forms the basis for this PhD is straightforward: Can Architecture through computational methods of design and making overcome the modernist concept of standardisation? Can Architecture be thought as species, proposing multiplicities and singularities within the same typologies simultaneously?

The PhD will reflect on previous and current explorations and strategies examined in my practice and unfold, contextualise and theorise the methods of production 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.



***MAKING ARCHITECTURE IN A PLACE WITHOUT ARCHITECTS:  
Designing for contradiction***

In villages throughout China, a building boom coupled with a lack of regulation, has led to densities greater than in urban areas. As villagers migrate to the cities, remittances sent back begin a cycle of house construction. The paradox is; as the population declines, the building density increases. Traditional building techniques are abandoned in favour of generic concrete frame and brick in-fill. The rural building fabric becomes indistinguishable from the city. The processes of rapid urbanisation have created these and many other paradoxes. The question remains, how can we engage these contradictions through design?

The thesis will engage the issue of housing within the context of rural to urban transformation in China. After centuries of successful evolution and adaptation, collective housing typologies are gradually

replaced by individual houses. At the same time, the context has transformed from an agrarian landscape into a contested territory; dense, speculative, commercial, abandoned. Surviving examples of vernacular housing are often surrounded by a sprawling proto-urban fabric. Contending with these spatial changes, is it possible to learn from, and refashion a contemporary housing typology out of traditional ones? Can new typologies evolve from the old?

For the most part, economic development has led to a shift away from security and agricultural production as common necessities; from collective to individual interests. Can the design of collective housing conceive of other reasons for living together? Can the rural inform the urban?



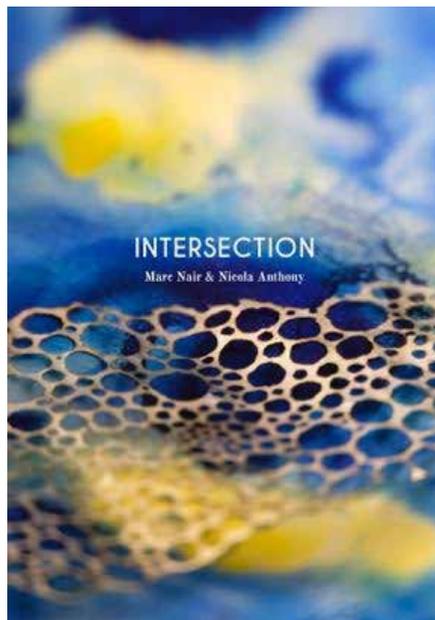
***The experience of ekphrasis: Mapping the poetic voice across media***

My research considers how ekphrasis allows me to create, comment and respond poetically to work that exists in other mediums.

I will utilise reflective practice, narrative inquiry and audience response tools to examine Intersection, a three-year multidisciplinary project that I undertook in collaboration with a visual artist from 2014 to 2017. This project created an artistic map of space and place across three different cities, leading eventually to an exhibition and the publication of an art book. The research outcomes from this project will form the

fundamentals for proceeding with practice-led research across three different forms of media: photography, graphic art and dance; all of them involving diverse collaborators and revolving around poetry.

Some of the questions that I hope to address in the course of my research include how the poetic voice changes when engaged ekphrastically with another art form, whether the poet's concerns become subsumed or coerced into the themes and motives of the other art form and whether a third voice emerges, an 'ekphrastic embodiment' that transcends the medium.



***Innovative Storytelling in Immersive Cinema***

As part of the first wave of the Vietnamese diaspora which scattered millions of Vietnamese across the globe away in 1975, I thus began my journey as a Viet Kieu, an overseas Vietnamese. But the nostalgic stories of a romanticised Vietnam in the midst of war told by my parents planted the seed of desire to return home.

The innovative storytelling practice that I seek to engage in for this practice-based research PhD employs the remediation of memories to produce three distinct creative projects. The screenwriting project stems from an interview that I conducted 10 years ago of a Vietnamese man named Thanh and his journey to find his Mother's remains after the Vietnam war.

The 360 video experience features popular pre-1975 Vietnamese songs by banned Vietnamese composers Trinh Cong Son and Pham Duy which will serve as the muse for the development of authentic stories that capture the nostalgia of the refugee experience.

The VR experience relies on interviews of Vietnamese men and women from the Vietnam War era whose voices will fall silent if their stories are not documented soon. Visuals produced in VR will enhance the poetic words expressed by these individuals for future generations to behold.



**Concrete approximations: Responsive falsework at incremental scales**

Through the lens of specific materials and the interaction with their active properties, the research focuses on alternative procedures of construction that challenge typical generic forms of building.

In developing unique methods of fabrication, the aim is to create designs that have the potential to impact and influence the monotony of mainstream construction systems. Each design is considered as a prototype that adheres to the limitations of material and structural logics, exploiting the gap between digital inputs and physical outputs as a productive space for design-research innovations.

The practice work involves laboratory experiments with materials such as concrete, applies knowledge gained from different types of material experiments to site-specific design-build structures and investigates the economic feasibility of realising larger scale architectural projects through the specific industrial production practices found in the Pearl River Delta.

How some of the conducted material experiments and invented prototyping techniques inform the making of architecture at larger building scales, constitutes the main research question.



**Making Visible; Visible Making (and making visible making visible)**

To situate my practice-research, I survey a range of ideas to do with notions of the plural, mixing and the assertion of multiple particularities and differences, in fields ranging from critical theory to postcolonial and cultural theory, sociology, translation studies, genre studies, and gender & queer theory. I assess how my practice might relate or not relate to these contexts. In so doing, I identify two critical trends in considerations of the multiple and the heterogeneous: the first is a resolve to make certain particularities more visible and legitimate as categories of experience and analysis; the second is to regard such categories as socially constituted,

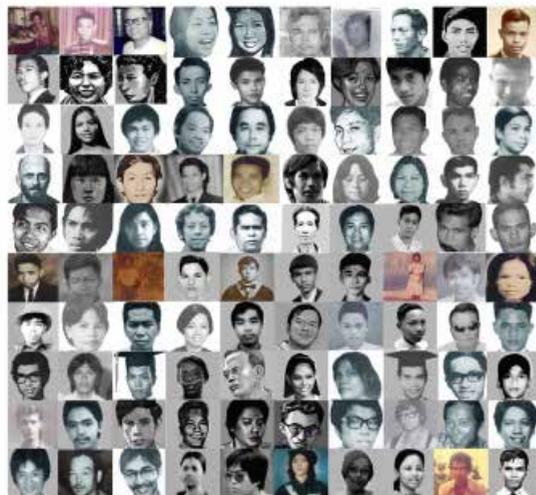
contextual, and relationally positioned, rather than inherent. Such perspectives challenge notions of unitary coherence (of identity, culture, language, etc.) in ways that also question claims of multiplicity and plurality in writing. To deepen, interrogate and qualify my own practice, I propose a method with which to position texts more explicitly in the context of my creative practice, to further radical experimentation alongside self-reflexive critical scrutiny: a more visible mode of making, embedded in what is made.



***Mapping Our Memories of Martial Law***

This PhD examines how the memoir can serve as a counterpoint to the physical monuments of the Marcos dictatorship, especially in the context of a culture that privileges orality over the written word, and tangible symbols over documented facts. Though previously excluded from the larger narratives of martial law (ML), my generation is now compelled to reiterate the factuality of Marcos atrocities and to highlight our own ML experiences in the face of historical revisionism. Through reflecting and theorising on my own writing practice, I want to position the memoir as the intersection of individual and collective history, conflict and trauma, time and place,

memory and forgetting. This project also relates to my interest in how a place retains traces of its previous iterations, as if a palimpsest of traumas and conflicts that occurred within its boundaries. I am interested in places that have disappeared, sites of conflict and memory that survive only as an act of writing. In order to posit that memoir writing is ultimately an act of place-making, I refer to Hirsch's notion of 'post-memory', Nora's 'les lieux de memoire', and works on place and space by Massey, Ingold, and Casey.



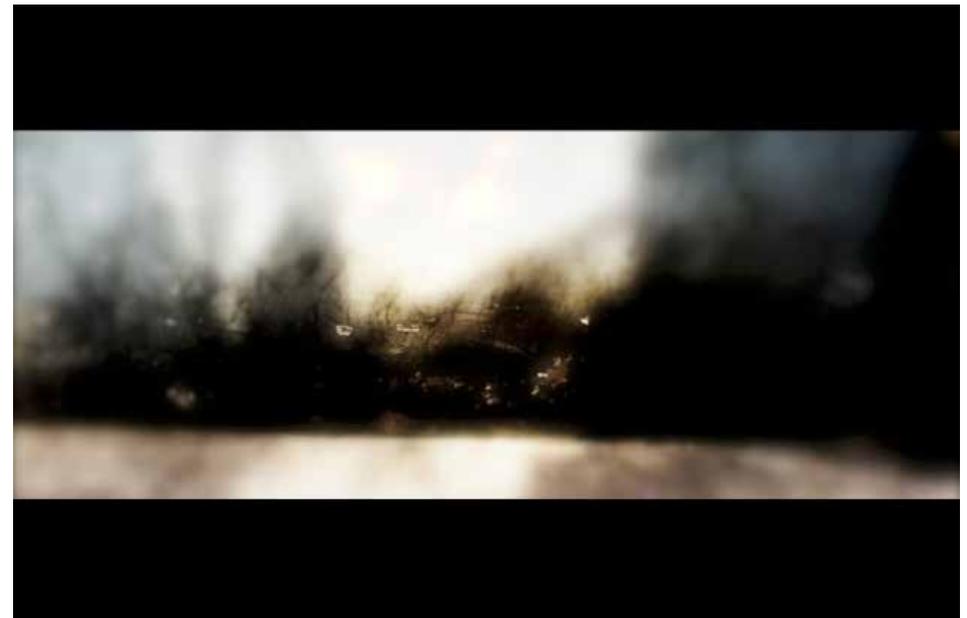
***Intimate spaces: An archive of creative observation***

This research takes the form of a detailed reflection, through creative practice, on the process(es) of collecting, archiving and (re)producing physical and ephemeral data from the urban realm, with a specific focus on Ho Chi Minh City, Vietnam. The research investigates place through the collection of audio visual data. The results of this work, will be collected into an archive of audio visual material that will establish these spaces as contextually significant to HCMC in a period of rapid change and development within the city.

The urban infrastructure of Ho Chi Minh City is a unique window into the experiential relationship between the inhabitants and

their immediate built infrastructure, and this project will capture the significance of the spaces through different lenses of colour, scale and movement through a process of creative observational filmmaking.

This research is being conducted with the aim of developing a clear role for an archive of observational and creative readings of discrete urban spaces and features. Using the uncelebrated places of the city, an intimate portrait of how spaces are formed and operate can come through and guide larger scale civic projects.



***Unbuilt: Un-Accumulated Archives of the Miniatures***

*Unbuilt* reintegrates and explores disappearance, absence, as well as merging the spatial and atmospherics of the site with a rooted historical position and perspective. This chapter focuses on the short history of unrealised specifics, while it goes unnoticed and little facts are revealed, with no exception addresses the difficult moment between artist's intention and its realisation, construction and demolition, lost and found, protection and corrosion. This particular work fosters artistic abstraction in milieu of crisis aimed at reinhabiting the boundaries, and explores how uncarried works can respond to inhabitation—both informed and reformed—of the unbuilt.

The PhD addresses, resists and upholds the disciplinary practices in architecture. The work examines and questions the nature of imagination and ambition in plans without a predetermined 'object'. The archive of these relationships will result in a future-archeological artifact named as such because it documents a building process that will never become a built body, or construction, never intended to end.



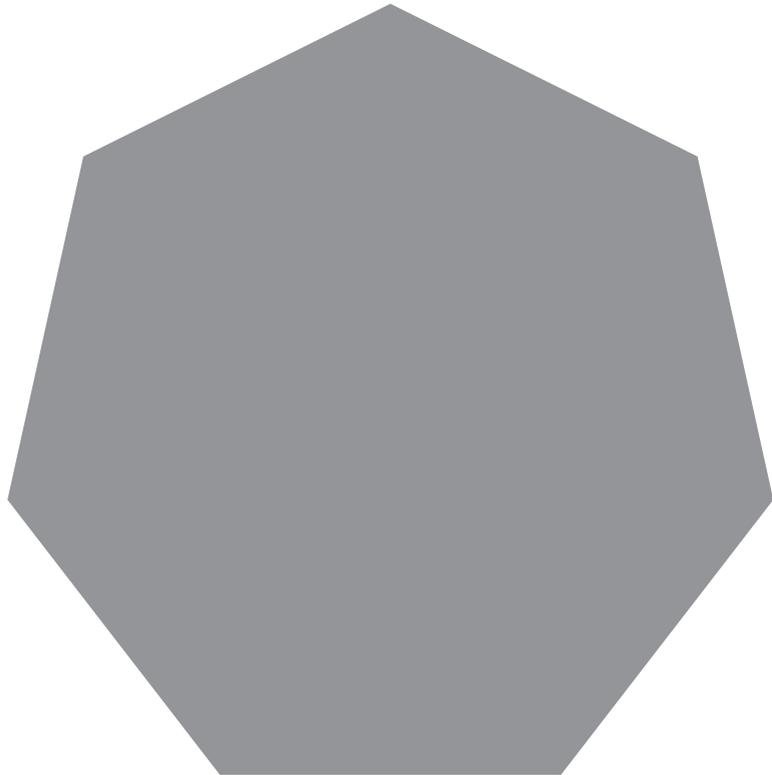
***Microdistrict as Sustainable Housing District Model***

The research is to propose a housing model that reflects the idea of microdistrict and responds to the emerging industry with makers revolution. It is developed through a wide range of my professional practice from urban research to practical projects, and from publications to exhibitions. It is a procedure of understanding how the original proposal

of the new microdistrict is being transformed and developed by pursuing my own practice related to socialist city, North Korean cities, and various architectural projects. It is also a journey of finding theoretical linkages between my practices that seem widely spread out horizontally.



**Candidate  
Biographies**



**October  
2017**

### Géraldine Borio

Géraldine Borio is a Swiss Registered Architect and co-founder of Parallel Lab, an architectural office and laboratory for urban research based in Hong Kong. She is currently teaching at the School of Design, Hong Kong Polytechnic University. Prior to that she has been working with various firms in Tokyo, Beijing and Hong Kong and has taught architecture at the Hong Kong University and the Chinese University of Hong Kong. Her work has been exhibited at the Vitra Museum; Rotterdam Architecture Biennale; St-Etienne Design Biennale; Beijing Design Week; Zurich University of the Arts and ICI Curatorial Hub, New York. She is the co-author of the book *Hong Kong In Between* (MCCM | Park Books, 2015).



### Johnny Chiu

Johnny Chiu is the founder of J.C. Architecture, an international design firm recognised for its fresh perspective and concept-driven work. Headquartered in Taipei, his projects have been the recipient of several awards such as I.D. Magazine – Best of Year, iF, IIDA, Reddot, and Good Design. With a Master of Architecture degree from Columbia University, he also founded OUT Scholarship, sponsoring design students to travel the world. His growing portfolio has put him on the cover of several media outlets, including *Interior Design Magazine*, *Frame*, and *Wallpaper*. *Prestige Magazine* named Johnny Chiu 'Top Four Young Power' in Taiwan.

[www.johnnyisborn.com](http://www.johnnyisborn.com)



### Jhoanna Lynn B. 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, and Australia. Her recent work appears in the 'New Asia Now' issue of *Griffith Review* and the Asia-Pacific anthology *The Near and the Far* (2016) edited by David Carlin and Francesca Rendle-Short.



### Laurel Flores Fantauzzo

Laurel Flores Fantauzzo is the author of *The First Impulse* (Anvil Publishing), a work of literary journalism that documents a love story and a mystery in Metro Manila. She is the co-editor of *PRESS: 100 Love Letters* (University of the Philippines Press), an anthology of women's love letters across the Asia-Pacific. She has earned residencies and fellowships from Hedgebrook, Fulbright, and Erasmus, among others, and was a finalist for the PEN/Fusion Award in Nonfiction in 2016. She teaches in the Writers' Centre at Yale-NUS College.



### 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 (2008-2014) and the Royal College of Art, (2007-2010), teaching students at the postgraduate level. Examples of his work are in the collection of the Antwerp Fashion Museum, the London Science Museum, the V&A, the Bellevue Arts Museum, Museum of Moscow and Vancouver. [www.kleintobias.com](http://www.kleintobias.com)  
[www.facebook.com/studiotobiasklein](https://www.facebook.com/studiotobiasklein)



### 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. A strong emphasis in his work is the implementation of computation in the design and construction process. His work and research has been published internationally and featured in over 30 exhibitions, including the Venice Biennale 2010 and the Hong Kong & Shenzhen Bi city Biennale 2012 and 2014.



### 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 from Singapore. He has published seven volumes of poetry and has performed spoken word internationally for over ten years. He is also the co-founder of *Mackere!*, a culture magazine.

### 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 the Design Program at RMIT Vietnam and is a founding member of the Mixed Reality Studio, which explores AR, VR, and MR to produce applications and content for social impact in Vietnam. Khoa also serves as the chief advisor for YOLO Pictures, a production company that produces TVCs, documentaries, promotional and corporate videos, and music and viral videos in Vietnam.

Photo by Dalene Low



### 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, author, editor and translator. He has over a dozen books to his name, and has been translated into over fifteen languages. He is Editor-in-Chief of a public policy journal, *ETHOS*, and has taught creative writing at Yale-NUS College. He was Singapore's 2005 Young Artist of the Year for Literature, and was conferred the 2007 Singapore Youth Award (Arts and Culture). Recent publications include *Tumasik: Contemporary Writing from Singapore* (2010), *Other Things and Other Poems* (2012), *When The Barbarians Arrive* (2012), and *UNION: 15 Years of Drunken Boat / 50 Years of Writing from Singapore* (2015).



### Sandra Nicole Roldan

Sandra Nicole Roldan is a writer whose 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 Marcos martial law babies. She lives in 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.

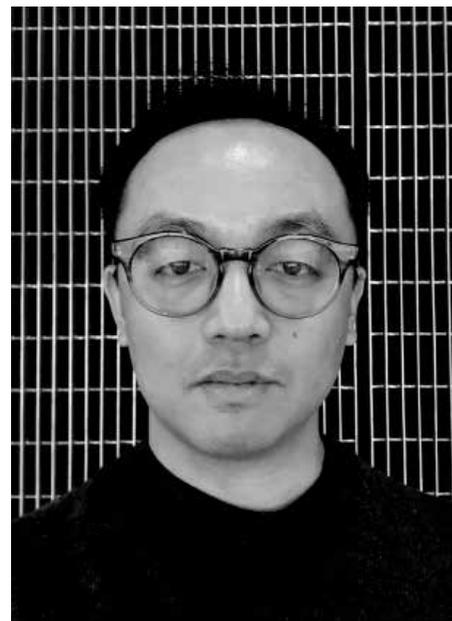
Andrew Stiff is an Associate Lecturer at RMIT University Vietnam. His other roles include Research Coordinator for CoCD [Centre of Communication and Design], with particular interest to including more practice based outcomes within the university.



### Thomas Tsang

Founder of DEHOW PROJECTS, Thomas Tsang's practice work integrates artistic practice with architecture in installations, exhibitions, and curations. His curatorial projects include *Cloud of Unknowing: A City with Seven Streets* (2014) at Taipei Fine Arts Museum (with Roan Ching-yueh.) He is the recipient of numerous awards, including the Shinken-chiku-sha Prize, and the Rome Prize by American Academy in Rome, Civitella Ranieri Fellowship, and Mellon Visiting Artist at the Susan and Donald Newhouse Center for the Humanities at Wellesley College, with a research project entitled *Sounding Architecture*. He taught at the Cooper Union and China Academy of Art, and is an Associate Professor at the University of Hong Kong.

[www.dehow.com](http://www.dehow.com)



### Dongwoo Yim

Dongwoo Yim is the co-founder of PRAUD and Assistant Professor at Hongik University Graduate School of Architecture and Urban Design. He received his masters degree at Harvard University and bachelor's degree at Seoul National University, and currently is a PhD candidate at RMIT. He is the winner of Architectural League Prize 2013, and the author of *Pyongyang*, and *Pyongyang After*, and the co-author of *(Un) Precedented Pyongyang*, *North Korean Atlas* and *I Want to be METROPOLITAN* among others. His works have been exhibited worldwide including the award winning Korean Pavilion in Venice Biennale 2014, Museum of Modern Art in New York, DNA Galerie in Berlin. Dongwoo was an adjunct professor at Rhode Island School of Design from 2011 through 2017, and visiting assistant professor at Washington University in St. Louis in 2016.



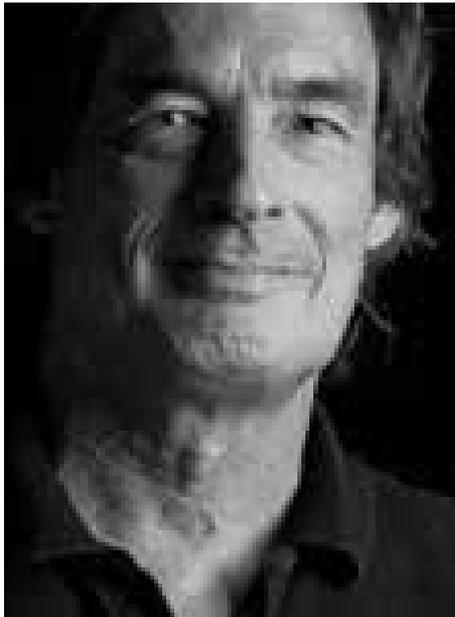
Examiner,  
Visiting Critic  
& Supervisor  
Biographies

October  
2017



Colin Fournier was educated at the Architectural Association in London. He is Emeritus Professor of Architecture and Urbanism and Principal Research Fellow at the Bartlett School of Architecture, University College London (UCL), where he was, for the last 15 years, Director of the MArch in Urban Design, and is currently Visiting Professor at the Chinese University of Hong Kong (CUHK). Prof. Fournier was an associate member of the famous experimental design group Archigram Architects and was for many years the Planning Director of the Ralph M. Parsons Company in Pasadena, California, USA, in which capacity he has designed and implemented a number of major urban design projects in the Middle East, in particular the new town of Yanbu in Saudi Arabia. He was Bernard Tschumi's partner for the design of the Parc de la Villette in Paris and co-author, with Sir Peter Cook,

of the Graz Kunsthaus in Austria, a radical museum of modern art in the city of Graz, Austria, that was completed in 2003 as part of the 'cultural capital of the year' programme, and has received a considerable amount of international recognition. The Austrian Goldener Ehrenzeichen medal was awarded to him in 2005 by the Governor of Styria for his role as Partner in Charge of this project. His recently completed project 'Open Cinema' was built in Guimarães, Portugal, European Cultural Capital of the Year for 2012 and was selected as an Associated Project for the 2013 Architecture Triennale in Lisbon. He is currently Chair/ Principal of TETRA X where he continues to research and conduct works on the city. Colin had been appointed by the West Kowloon Cultural Development Authority (WKDA) as President of the Jury for the M+ Museum Competition.



Dr Justyna Karakiewicz, BArch(Hon) AA Dip PhD MSAI RIBA FRSA, trained as an architect at the Architectural Association, Bartlett School of Architecture, University College, London and spent 14 years as Associate Professor at The University of Hong Kong. Currently she is a Professor at The University of Melbourne. She has exhibited work in Royal Academy (London), Venice Biennale (three times), New York, Kyoto, Barcelona, Hong Kong, Beijing, Sydney and some twenty other venues. Her numerous successes in international competitions include First Prizes in: Gateway to Mecca (1979); Crystal Palace Solar Housing Competition (1981; built); Dunkerque Waterfront (1992; partially built); Swansea Working Men's Club (1995; built); awarded Prize at Royal Academy Summer Exhibition for the best drawing (2005); Honorable Mention and prize in Asia Front Village 39th Central

Glass International Architectural Design Competition sponsored by Shinkenckusha Co., Ltd., Prize (2004); Honorable Mention in Modern Saudi House Design Competition (2004); Honorable Mention in eVolo Annual Skyscraper Architectural Competition (2006); Best Paper Award at 13th Annual CAADRIA Conference, Faculty of Architecture, Chiang Mai University, Thailand (2008); First prize for Spinney Garden project completed 20 years ago, Housing Design Awards 2008 Historic Awards (2008); Second Prize in the Austral Bricks Design Ideas Competition (2010). Justyna has published over 60 papers, 12 book chapters and two books: *The Making of Hong Kong* and *Promoting Sustainable Living: Sustainability as an Object of Desire*. Currently she is completing her third book on Complex Adaptive Systems, to be published in December 2017.



Michelle 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 is the 2017 National Library of Australia Creative Arts Fellowship for Australian Writing (supported by the Eva Kollsman and Ray Mathew Trust).



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 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

Visiting Critic

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Dr 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 an Adjunct Professor of RMIT University.



## David Carlin

Supervisor, School of Media and Communication

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Associate Professor David Carlin, co-director of the NonfictionLab research group, is a writer and creative artist. He works on questions of memory, narrative, design and collaboration, and in nonfiction forms including essay, memoir and biography. As co-director of the NonfictionLab, David leads a multidisciplinary team of researchers. His field of research connects creative writing, cultural studies and digital media under the umbrella of nonfiction studies. The common thread is examination of the politics, poetics

and practices of nonfiction, attempting to trace and analyse the network of connections between memory, the archive, observation and desire. David has a professional background as a writer, director and producer in film, theatre and circus. His essays and articles have appeared in *Griffith Review*, *Overland*, *TEXT*, *Newswrite*, *Continuum* and other journals. David is co-chair of the international NonfictionNOW Conference.



## Graham Crist

Supervisor, School of Architecture and Design

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Graham Crist is an Australian registered architect and associate professor of architecture at RMIT in Vietnam where he is head of the new Master of Architecture program in Saigon.

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'.

Graham writes frequently for professional journals *Architecture Review Australia* and *Architecture Australia*. Prior to founding his

design practice he has worked in the offices of Donaldson Warn in Perth, and Denton Corker Marshall in Melbourne. He has formerly been the program director of architecture at RMIT in Melbourne, and coordinator of its masters program and coordinator of its design studios.

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.

<http://antarc.com.au/>



## Sand Helsel

Supervisor, School of Architecture and Design

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Sand Helsel is Professor of Architecture at RMIT University, and Director of the PRS Asia, RMIT's PhD program located in Ho Chi Minh City. 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 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.



## Paul Minifie

Supervisor, School of Architecture and Design

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Associate Professor Paul Minifie is Director of RMIT School of Architecture and Design's Centre for Design Practice Research, called d\_\_Lab, and is a Senior Lecturer in the Architecture program. 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-Seaford 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 Media and Communication

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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 director of the Playable Media Lab in the Centre for Game Design Research, and program manager of the Bachelor of Design (Digital Media), both at RMIT University.



Archie Pizzini has practiced architecture and design for twenty five years. He was educated in fine arts and architecture at Rice University and the University of Houston in the U.S. and in 2014, he earned his PhD in architecture from the RMIT University with research into how the social, economic and urban fabric of Ho Chi Minh City are intertwined and how that understanding can enhance contemporary design. Since 2005 he has been a Design Principal (with Hoanh Tran) in the partnership of HTA + pizzini architecture based in Ho Chi Minh City, Vietnam. During that time, the partnership has designed and seen constructed apartment towers, fine arts galleries, design offices, penthouses,

residences, hotels, a fashion boutique and a chocolaterie. Since 2013, he has been teaching in the Master of Architecture and Master of Urban Design studios of RMIT Melbourne. In addition to design work, he has increasingly focused on photography, which formed a large part of his research in Vietnam. His work has appeared in several publications including *Cite*, *Art4D* and *Arch+*. He has shown work in exhibitions in the U.S., France, and most recently in Vietnam and Japan.



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, co-director of non/fictionLab and WrICE (Writers Immersion and Cultural Exchange). Her books include the critically acclaimed memoir-cum-novel *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 including *Best Australian Science Writing*, *Killing the Buddha*, *Just Between Us* (Pan Macmillan), *Overland*, *Bumf*, *Rabbit*, *Margaret Lawrence Gallery*, *Queensland Historical Atlas*, *New Writing*, *Life Writing* and *The Essay Review* (Iowa). 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.



Dr Hoanh V Tran is a native of Saigon. He received his education at University of Dallas (BS Chemistry and Liberal Arts), Columbia University (MS Historic Preservation – Design Sector) and Southern California Institute of Architecture (M Arch), and his PhD from RMIT University. His professional experiences consist of art conservation science, architectural preservation and architectural design. After returning to Ho Chi Minh City

and working for various foreign architectural firms, Hoanh founded Hoanh Tran Architects in 2004. A year later, the name was changed to HTA+Pizzini Architects when Archie Pizzini joined the practice. Together, Hoanh and Archie have been designing mostly architecture with emphasis on the local urban context of Ho Chi Minh City.



Associate Professor Gretchen Wilkins is Head of Department - Design at RMIT University Vietnam, where she oversees programs in Architecture, Fashion, Digital Media and Design Studies. Gretchen led the development of RMIT's Master of Architecture program in Vietnam since 2014, and ongoing establishment within the academic and professional communities in Southeast Asia. At RMIT Melbourne Gretchen launched and directed the global Master of Urban Design program based in Asia, Europe and Australia, and led the 'Cities' stream in the Centre for Design Practice Research (D-Lab). Her PhD in Architecture focused on the integration of industry with urban density, especially in rapidly developing cities. This research continues through the 'Future Factory' postgraduate design studios, and the FarmHD project - an Australian-government funded project researching high-rise farming and

food security in Hong Kong and Australia. (<http://www.farmhd.org>)

Before arriving to RMIT Melbourne in 2008 Gretchen was an Assistant Professor of Architecture at the University of Michigan in Ann Arbor, and co-principal of the architectural practices Wilkins+Comazzi Design and Ply Architecture. She is the editor of *Distributed Urbanism: Cities after Google Earth* (Routledge) and *On-The Spot: Atelier Hitoshi Abe* (Michigan Architecture Papers). She has published and exhibited design research internationally, including in *Architectural Design*, Princeton Architectural Press, the Storefront for Art and Architecture and the Urban Lab+, UCL. Her research has been supported by the Japan Foundation, the Australia-China Council, the Holcim Forum for Sustainable Development, and the James L. Knight Foundation.



Jessica L. Wilkinson is a poet, critic and editor, who has published two poetic biographies - *marionette: a biography of miss marion davies* was published by Vagabond Press in 2012 and shortlisted for the Kenneth Slessor Poetry Prize in the NSW Premier's Literary Awards; *Suite for Percy Grainger* was published in 2014, a poem from which won the 2014 *Peter Porter Poetry Prize*. She is working on a third book, on the life and work of choreographer George Balanchine, with a side section on Australian prima-ballerina Lucette Aldous. In 2011, Jessica founded *Rabbit*: a journal

for nonfiction poetry, which will celebrate its 20th issue in 2016. *Rabbit* also publishes small single-author collections in the *Rabbit Poets Series*, which supports work by new Australian poets. She has recently co-edited the *Contemporary Australian Feminist Poetry* anthology (Hunter Publishers, 2016) with Bonny Cassidy. She has a PhD in Creative Writing and Literary Studies from the University of Melbourne and is a Senior Lecturer in Creative Writing at RMIT University, Melbourne.





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