The Ephemeral Laboratory

A project submitted in fulfilment of the requirements for the degree of Master of Architecture

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The ‘Ephemeral Laboratory’ seeks to create a methodology for myself and other practitioners working within the field of ephemeral architecture.

It tests the proposition that a robust armature can be developed to act as a common methodological device in the design, curation and orchestration of a diverse range of temporal engagements with participants and other practitioners within a variety of public realms.

It explores how this framework might redefine the notion of authorship by exploring different models for creative collaboration within a range of contexts – with particular focus on establishing conditions that can encourage outcomes that are unexpected – often going beyond an author’s expectations.

This enquiry draws on my personal practice - a body of work which has departed from the conventional notion of architectural practice over the past ten years to include projects that cut across a range of scales: urban curation; education; design management; installation and social intervention. Refer to the contents timeline below.

Four key and distinct project areas and scales of operation have been identified and critically examined:
- Urban (City)
- Campus (Institution | Corporation)
- Room (Black Box | Gallery)
- Object (Making as Intervention)

Each project area reveals a different attribute of the proposed methodological framework by way of analysis and comparison, described via four sections or process stages: Audit; Strategy; Infrastructure; and Presented Outcome. This is visually represented in the framework diagram on following pages.
**METHOD**

The following document is comprised of a series of cards either representing a scale of operation or a process stage. The cards can be read in a linear sequence as contained in this box, or as a framework diagram / matrix laid out on a table (as indicated on the reverse side of this card) to show each project’s inter-relationship in terms of process and outcome - describing the idea of armature within a range of practices within ephemeral architecture.

**READING GUIDE A | LINEAR SEQUENCE**

By scale of operation or by process stage

**SCALES OF OPERATION + PROCESS PAGES**

The off-white 'scales of operation' and 'process' cards act as an ordering device for the document.

The **scale of operation pages** provide an introduction and overview to the project area and project methodologies within the urban, campus, room, object context.

The **process stage pages** review how these processes – *audit, strategy, infrastructure and presented outcome* change as they cut across the scales of practice – from the urban through to the object.

**PROJECT PAGES**

The white card project pages explore in detail a single exemplary project in each scale of operation – undertaken as part of the Masters research. They contain the following:

**SIDE ONE**

Project methodology – technique  
*Influential ideas, practitioners + precedents*

**SIDE TWO**

Detailed process diagram + timeline  
*Additional projects; most of which I have undertaken during the masters research*

**NOTE:** These pages also change in depth or thickness. Some cards pull out or concertina to reveal more information about a project.  
*Refer to tabs icon on each appropriate page.*
Scales of Operation: Range of Practice / Projects

1. Urban
   COFA Parasite Studio
   Rotterdam 2006

2. Campus
   Ephemeral Laboratory
   RMIT / Melbourne 2008

3. Room
   Feedback Chambers
   Great Escape Festival 2007

4. Object
   Public Assembly
   Camberwell Markets 2008-

Reading Guide B | Framework Diagram
Note: This will be the format presented at the exhibition
PROJECTS IN AN URBAN SCALE
‘.the city here is simultaneously the epitome of capitalism’s perversities and the cradle from which transgressive change can germinate’

As the city is a nexus of political, economic, social and spatial conditions, it acts as a rich and dynamic backdrop to investigate a range of ideas and interactions within the public realm. Within this context my practice ranges from the momentary and personal act of walking as flaneur, to group radio / sound walks, to temporal markings and urban curation - inviting others to intervene.

Generally, these projects are not driven or influenced by outside forces, like a brief, budget or client. The city here offers the author an unfettered opportunity to work within a robust laboratory at will - to test an idea both in real-time and at 1:1 scale.

Concurrently, the use of maps becomes a critical tool in the analysis, development and articulation of projects within this context. Especially when projects become more complex or shift in scale or scope to the hypothetical or abstract realm.

Maps are also territorial and political devices – articulating how a city is laid out; built and transformed over time. Maps / boundaries are often controlled by the dominant power structures – implying a ‘top down’ overlay or structure, changing over slow time-scales.

PROCESS: COLLECTING | REVEALING
How can I reveal conditions and interact with others?

A. AUDIT: Using the process of mapping to empower the individual or inhabitant of the city to challenge this status quo; finding gaps or opportunities for flexibility within the structure – revealing conditions; offering alternatives and points for interaction as a type of public intimacy. [Shifting awareness beyond the comfortable cocoon of the i-pod]

B. STRATEGY: Referencing the figure / ground map – which implies the type of use via the space between buildings – yet only truly defined or experienced at the 1:1 street level [requiring a shift in scale]. Understanding how people use a space beyond what the map implies....

C. INFRASTRUCTURE: Harnessing trace history; navigational paths and memory – gathering anecdotal evidence - conversations. The juxtaposition of the real + imagined as a creative Interruption to the city fabric.

D. PRESENTED OUTCOME: Curatorial strategy as outcome – revealing a little-known local issue and presenting it within a public forum for on going discussion.

1 Swyngedouw, Erik. The Strange Respectability of the Situationist city in the Society of the Spectacle. Oxford University. 2003
FOCUS PROJECT 1

‘MARGINAL NAVIGATIONS’ | COFA PARASITE STUDIO | Rotterdam 2006
Curatorial strategy for an urban installation

‘Central to this cross-disciplinary studio was the idea or theme of connection, transformation and adaption. The brief of the studio involved the (re)connections of the harbour area with the urban planning of Rotterdam and parallel transformation and rethinking.’

This project was undertaken as the first in a series of activities within the Ephemeral Laboratory. It offered an opportunity to broaden the urban context in which I had previously worked and to develop my methodology within an intensive two-week ‘charette’ style studio alongside COFA and Willem deKooning Academy fine art and design students.

Despite the hypothetical nature of the brief and outcome (as an exhibition of propositions) and the limited project timeframe, this studio proved to be one of the most intense and influential projects within the Ephemeral Laboratory.

It was the first time I developed a proposition through the utilisation of three different spatial scales: mapping at an urban planning scale, exploring the site at 1:1 scale & the imagined mind-map of the project’s subject: the interned asylum seeker.

Another paradigm shift was the development of a social framework or curatorial strategy as a solution to a design brief rather than a physical/spatial form. It proposed a method for situating works within an urban context rather than making the works themselves – offering this to other practitioners for future collaboration.

This project also illustrated the importance of seeking ongoing professional development and peer review. As the project sat within an institutional/academic context, my proposition was influenced by the pedagogical armatures and critical feedback of the studio leaders – in particular, Professor Richard Goodwin.

PROJECT PROPOSITION

Through the overlay of mapping and navigational paths coupled with 1:1 site investigations, this project interrogated Rotterdam harbour as a social landscape – encompassing forgotten issues and detached entities along it’s edge. This investigation revealed the location of a detention centre/barge housing two hundred and seventy foreign asylum seekers. The proposed curatorial framework took navigational bearings back to where these interned individuals came from, drawing out and mapping their memories of home to create a metaphysical space for the refugee. These new interventions proposed to create zones [possible artistic and temporal insertions] across Rotterdam city where the public could perceive the dislocation and isolation of the refugees who awaited an uncertain future.

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A. AUDIT

URBAN

‘MARGINAL NAVIGATIONS’ | COFA PARASITE STUDIO | Rotterdam 2006

PROJECT FOLDER: Containing maps and articles about Rotterdam Harbour

PROCESS | TECHNIQUE

The process of understanding site. Listening, and then speaking.

Collecting maps and information

Criteria – establishing a hierarchy to sort and categorise findings
Seeking commonalities, differences and the human story

Establish a focus area for extended research...

INFLUENCES

Site specificity
+ the importance of drawing on the genus loci of context

The notion of the Flaneur
A person who walks the city in order to experience it
-Charles Baudelaire

Peter John Cantrill and Philip Thalis
Influential as architectural teachers (UTS). They advocated the use of layered historical maps as a technique to understand the exiting urban fabric.
B. STRATEGY

URBAN

PROCESS | TECHNIQUE
Building a conceptual scaffolding in order to reconsider existing conditions.

Cut-up; stitch and overlay of maps. Assemblage and re-insertion
"expand page for further mapping investigations...

Revealing incongruent elements; the intangible and the unseen.
Seeking new or alternative mapping devices - tracing the trajectory of pathways via conversation, walking or cycling

INFLUENCES

Robert Smithson. In particular, his experiments with folding, cutting and reconfiguring maps - exploring the idea of displacement.

Investigating alternative ideas of mapping.

“Walking in the City,”
The act of walking in the city as dynamic and political process.
Between thought and action: Surveying opportunities between the social and built fabric.

Identifying + locating opportunities within the urban fabric – sites for works and interventions; alternate pathways or journeys either by creating a new map or 1:1 site marking

Communication tools for participants (artist / community) for local authorities for the audience / gallery

INFLUENCES
Combining subjective and objective knowledge & studies

**Psychogeography**
"the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals."

Introduction to a Critique of Urban Geography. Guy-Ernest Debord
Published in *Les Lèvres Nues* #6 1955

**Valie Tevere**
An artist who creates psychogeographic maps via audio interviews
D. PRESENTED OUTCOME

**PROCESS | TECHNIQUE | RESOLUTION**

*Understanding that an outcome can be a continuum of process.*

Outcome as exhibition – model + panel although an immersive installation may have been more successful >> Refer to Appendix 1 for extension of project outcome & presentation.

**Platform or curatorial framework** for other artists to work within including an overarching strategy for locating works

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**INFLUENCES**

*The Derive* An idea developed by Guy Debord in 1953. It is an instruction manual or tool kit for psychographic behaviours in the city. Could this be considered a behavioural armature?


*The Institute of Infinitely Small Things* “conductive, participatory research that aims to temporarily transform public spaces dominated by corporate and political agendas. Using performance and conversation, they investigate social and political ‘tiny things’.

http://www.ikatun.org/
A. AUDIT

URBAN

‘MARGINAL NAVIGATIONS’ / COFA PARASITE STUDIO
Rotterdam 2006

PROJECT PROPOSITION

Northern Exposure Festival
Northcote 2006

‘Six Hundred Thousand Acres’ is a site specific temporary installation which comments on the beginnings of Melbourne city – starting with the 1835 treaty signed by Batman & the indigenous Wurundjeri tribe – and followed by an overlay of historical maps of the city as it developed – drawing on the site as a key historical and survey point.

INITIAL SITE VISIT

1:1 SITE OBSERVATION

LOCAL RESEARCH

MAPPING THE TRANSITORY

PROJECT TIMELINE | DAYS
B. STRATEGY

MAKING AS PROCESS TO DEVELOP CONCEPT

MAPPING AS A CREATIVE ENGINE

PROJECT SUBJECT

the refugee

OBJECTIVES

REVISING THE INVISIBLE NAVIGATIONAL BOUNDARIES
HARBOR AS A PRESENT LANDSCAPE VIA NAVIGATIONAL PATH
CONCEPT FROM IMAGINARY CREATIVITY OF THE REAL IMAGINARIES

FIND DETENTION CENTRE

IDEAS "YOU KID ME" - DIFFICULTY IN CHRONICLING THE DEVELOPED PROPOSITION...
C. INFRASTRUCTURE

Rotterdam with key war-torn cities where refugees once called home.
A surround-sound boom-box walk through the streets, laneways and retail hubs of Melbourne each Christmas. Each participant carries a section of music created by New York composer, Phil Kline.

A new journey is mapped each year – allowing enough flexibility for new pathways and spontaneous events to occur as decided by the group as a whole.

"We have no privacy in our centre. We need privacy in order to think, to cry, to remember the people we love and to hope that we will see them again some day. I am not exaggerating. It is very difficult to stay with 270 people in one centre for two whole years." from a letter written by an occupant of the Rotterdam asylum seekers centre.

Unsilent Night Sound Walk
Melbourne 2006 - ongoing

A surround-sound boom-box walk through the streets, laneways and retail hubs of Melbourne. Each participant carries a section of music created by New York composer, Phil Kline. A new journey is mapped each year, allowing enough flexibility for new pathways and spontaneous events to occur as decided by the group as a whole.

Additional projects refer to Appendix 2.

Extension of Outcome
Overarching Final Project: The Interventionist Guide

Refer to Appendix 2 for details on additional projects.
Dunbar's number is a theoretical cognitive limit to the number of people with whom one can maintain stable social relationships. Proponents assert that numbers larger than 150 generally require more restricted rules, laws, and enforced norms to maintain a stable, cohesive group. 3

Acting as an agent within a large educational institution and/or corporation has been the both the anchoring point and a point of disjunction for my practice. It has offered employment, professional experience and insight into the management and realisation of a range of pedagogical and commercial projects and has afforded the opportunity to self-fund and initiate smaller, independent projects.

These environments are characterised by their complex and bureaucratic management structures and/or by the nature of the projects they deliver (in terms of scale, budget, and timeframe). Generally, there is minimal opportunity to engage in the strategic control of these systems – for example, projects will have pre-determined and fixed parameters, such as curriculum / learning objectives; semester dates; construction budget and deliverable drop-dead dates.

Yet there can be enormous scope within one's area of jurisdiction – opening up opportunities to influence and create positive change through action and example. This is when it is critical to understand the institution's integral systems and rules in order to develop a unique and effective communication and management technique as a creative armature to use throughout a project (generally between 6 months – 2 years duration) to educate or empower key stakeholders.

**PROCESS : REACTIONARY | RESPONSIVE**

*How can I improve conditions / pre-existing parameters and empower others?*

A. AUDIT: It is not the spatial mapping that is of importance here, but a structural mapping of the organisational system; their language and their processes. Seeking out areas where there is a state of flux within the system as points of opportunity. [*Acting as a ‘change agent’.*]

B. STRATEGY: Recognising my position within a hierarchy: acting as an intermediary.

C. INFRASTRUCTURE: Creating a common platform of understanding across a range of stakeholders – by building a lexicon of corporate, bureaucratic or pedagogical language. Ranging from spreadsheets to visual guidebooks to subject outlines.

D. PRESENTED OUTCOME: Empowering stakeholders to take ownership. Reinforcing the power of the ‘bottom-up’ approach.

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EPHEMERAL LABORATORY | RMIT INTERIOR DESIGN STUDIO | Melbourne 2008
A pedagogical framework

In the current debate over the use of public space in cities, temporary uses are seen as tools of empowerment: revealing the possibilities of space.4

The prospect of teaching a design studio within the School of Interior Design at RMIT offered a great opportunity to test the robustness of the creative armature or methodology I had been developing within my practice within a new and pedagogical context.

Two timescales of different temporal qualities were apparent in this project – one: the temporal overlay of a teaching strategy for the duration of the semester; and the second: hands-on experiments as teaching tools of a few hours duration.

My role within this context was one of responsibility – establishing outlines, keeping attendance and feedback records and maintaining a right of care - answerable to both the subject coordinator and student expectations. Conceptually, it offered the chance to explore the four shifts in scale (urban, campus, room, object) within my practice and apply them within an intensive 14 week project – in a way, completing the circle – or suite of projects explored within the Ephemeral Laboratory.

It also allowed me to develop teaching tools to impart this design methodology to other designers. The most powerful of these tools was the creation an unfettered zone for play and experimentation via hands-on workshops and the engagement of external practitioners as collaborators to share their knowledge within this context.

PROJECT PROPOSITION

This studio investigated ‘pop-up’ and temporal design as a platform to encourage a range of engagements within the public realm. The studio acted as a live laboratory using the RMIT City Campus as a representation of the broader city context of Melbourne. Here we conducted hypothetical and real (1:1 scale) experiments that explored the relationship between the individual, the city and temporal spaces; insertions; overlays and events.

The aim of the studio was to develop a process, language and a conceptual underpinning for a temporal [bottom-up] practice which could be tested in a final project – situated within a commodified or community context within RMIT University. This challenged the Interior Design student to question the social and spatial amenities provided by the educational institution of RMIT University and to feel empowered to offer alternatives within an environment they had assumed was beyond their control.

A. AUDIT

Asking the system to question itself.

Posing a series of questions via architectural documentation / plans / syllabus

Examination, investigation, dissection of pre-existing armature or framework.

Increasing knowledge base within area via research + inquiry

CAMPUS

FRAGMENTS OF CONVERSATION + TEXT BASED RESEARCH. Discussion with Subject Coordinator, Roger Kemp

PROCESS | TECHNIQUE

Asking the system to question itself.

Posing a series of questions via architectural documentation / plans / syllabus

Examination, investigation, dissection of pre-existing armature or framework.

Increasing knowledge base within area via research + inquiry

INFLUENCES

The distinction between the concepts of strategy and tactics. DeCerteau links “strategies” with institutions and structures of power, while “tactics” are utilised by individuals to create space for themselves in environments defined by strategies.


Inviting the community into the academic institution as valued participants.

Revaluing community knowledge as a public art project.

Teaching Public Art in the Twenty-first Century – Harrell Fletcher

B. STRATEGY

PROCESS | TECHNIQUE

Building a lexicon as a tool box for understanding.

Creating tailored diagrams / schematic hierarchies and outlines to use as communication / enquiry tools for key stakeholders

Marking up documents – highlighting opportunities + challenges

Creating an inventory of components – a ‘kit of parts’ – both to isolate and highlight key proponents + as a road map for action

INFLUENCES

The Universal Traveller
Underpinning my initial architecture studies at Sydney University. This book provides an armature or guide book for understanding design methodology.

Tools for Conviviality
“Ivan Illich speaks of tools that guarantee individuals the right to work with independence, autonomy and imagination. A convivial tool allows the user to express their meaning in action.”
PROCESS | TECHNIQUE
Responsive and reactionary guides for action for myself and for others.

Create guidelines / frameworks for other designers – including the proposition for 1:1 experiments as a teaching tool.

The development of tailored presentation platforms based on audience and their underlying motivations.

Creating project outlines, workshop strategies and lecture documents.

INFLUENCES
My approach has been influenced by the documented creative practices of other practitioners working within inflexible structured environments, such as:

Ted Noten

Temporary Urban Spaces
Studio – campus inversion.

Public exhibition of outcomes – 1:1 installation of hypothetical proposals and book. Many outcomes exploring interface devices to create engagement or to break down existing social silos.

Empowerment of students to audit / analyse their own environment in a bottom-up approach.

INFLUENCES

Anarchy in Ruins. Dreaming the Experimental University. Nicholas Mirzaeff


Detournement. Nato Thompson.

A. AUDIT

CLIENT LIASION
Understanding Client's objectives values.
Generally client driven rather than self-initiated project

BRIEF ANALYSIS
Asking questions and finding opportunities

RESEARCH ANALYSIS
Researching 'best practice' Both theoretical & practical examples

COLLECTING, REVIEWING & MARKING UP DOCUMENTS

DISCUSSIONS WITH KEY STAKE HOLDERS - ASKING FOR INPUT + BUY-IN

RESPONSIBLE FOR THE PRODUCTION OF RETAIL DESIGN GUIDELINES AS KEY DESIGN TOOLS USED BY THE PROJECT DELIVERY TEAM ON WESTFIELD RETAIL PROJECTS NATIONALY. THEY ADVOCATED HIGH DESIGN STANDARDS, CUSTOMER EXPERIENCE AND SUSTAINABLE PRACTICES TO AN APPROPRIATE QUALITY AND WITHIN THE ESTABLISHED TIMEFRAMES.
B. STRATEGY

PROJECT / SUBJECT FOCUS

CLIENT / LEARNING OBJECTIVES

SITING + LOCATION

MATERIALS

CONCEPTUAL FRAMEWORK

SCALE

TIMEFRAMES

KEY STAKEHOLDERS AS COLLABORATORS

ESTABLISH MODES OF COMMUNICATION

CREATE CONCEPT MOODBOARDS TO ARTICULATE CONCEPT – ESPECIALLY TO A NON-DESIGN AUDIENCE / CLIENT

CREATE STUDENT POSTER / AND PRELIMINARY SUBJECT OUTLINE FOR INPUT + APPROVAL

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Light 1:1 workshop
Participant: Alex Brown

ZINE: Collation of student work. Self published + stocked at zine store, Sticky.

Intensive front-end development of subject strategy + infrastructure
C. INFRASTRUCTURE

COMMUNICATION TOOLS
- DESIGN + TEACHING
- DOCUMENTATION

ADMINISTRATION
- BUDGETS
- AUTHORITY APPROVAL

GUIDELINES
- production

PRESENTATION
- workshop tools

SPREADSHEET
- Time frames
- Capital costs

MEETINGS + DOCUMENT REVIEW WITH KEY STAKEHOLDERS TO ENSURE BUY-IN & APPROVAL

DELIVERY PROCESS

INVITATION OF ARTISTS AS EXPERT COLLABORATORS AND ADVOCATES

HANDING OVER DOCUMENTS TO COLLEAGUES + OTHER PROFESSIONALS FOR DELIVERY

DOCUMENTATION MANAGEMENT

GUIDELINES production

WHITEBOARD

ENGAGEMENT
- NEIL THOMAS | Invited Workshop facilitator
- Forum with invited ID Swinburne students

PRESENTATION + DISCUSSION

WORKSHOP: Hands-on making in real space

INTER UNIVERSITY PRESENTATIONS

DESIGN DEVELOPMENT
D. PRESENTED OUTCOME

TEMPORAL OVERLAYS
leaving no trace

ENGAGEMENT
Experiential processes

QUESTIONING SITE + CONTEXT
Finding opportunities within the Educational faculty;
Retail centre

ACTIVATION OF INTERSTITIAL SPACES

EXPANDED AUTHORSHIP
Creating conditions for participant and group outcomes to exceed initial expectations...
(both mine and theirs)

WESTFIELD | Brandspace
Sydney / Melbourne 2008

The A-HA! moment: By moving departments to temporary retail + pop-ups in the mall, I developed a process diagram to explain my role. This enabled me to realise that my methodology and use of armatures cut across all of my practice.
ENCLOSURE | THE BLACK BOX OR WHITE GALLERY

Projects within my practice that sit with a ‘black box / white gallery’ context are generally embedded within a program of events at an arts festival - positioned within a broader event management structure in which I have been invited to participate in the capacity of arts manager and/or artist.

They are discreet one-off projects occurring 2-4 times each year – each being an intense and demanding process. The project lead-time can be weeks or months, with the outcome duration ranging from a few, fleeting hours, to a series of events over a number of days, allowing the project to transform over time.

Here, the success of the project outcome relies on time management and fast creative thinking at the front end – to broaden the scope of the project in terms of concept, budget, site infrastructure & the inclusion of other creative collaborators. It is here that establishing a ‘creative score’ as an armature for collaborating artists is most important, allowing the opportunity for the author and participants to meet and exceed shared expectations within a tangible space or room.

These projects when examined within the Ephemeral Laboratory have provided a chance to examine and re-evaluate my role as author, observing how I can influence the physical and experiential outcomes of an immersive environment. The most potent being when I shift positions – from facilitator and organiser to artist / collaborator.

**PROCESS : SURVEY | SHARING**

*How do I respond to conditions and engage with others?*

**A. AUDIT:** Contextualisation - drawing on history and/or meaning embodied within the site via research and 1:1 scale experiments. Referencing and using as a guide precedents within the discipline of sound and installation art. Sharing these discoveries with others - both practitioners + participants

**B. STRATEGY:** Creating an unfettered zone for play and experimentation (and with it mistakes...) - the room as an autonomous zone beyond other structures. Optimising space for interaction while experiencing a shared immersive environment – a moment in time. A petri-dish for the production of meaning.

**C. INFRASTRUCTURE:** Employing reversible or delicate overlays – using the base elements of architecture – time; sound + light. Engaging with artists working within these fields as expert collaborators – trust and mutual respect are key.

**D. PRESENTED OUTCOME:** Positioning artists so that there is no delineation between performer and audience - ambiguity of edges (roles; behaviour; expectations) boundaries are blurred. Invited artists too become immersed in the space.
FEEDBACK SOUND CHAMBER | THE GREAT ESCAPE FESTIVAL | Sydney 2007
Art direction and curatorial approach

The Feedback Chamber project sat within a larger 3 day event called ‘The Great Escape Festival’. In its third year, the festival was a major music + arts event with 10,000 participants, situated within The Newington Armoury in Sydney.

As Arts Manager, I was responsible for the curation and delivery of a diverse (and robust!) arts program – working alongside the festival and production team which included curators, artists and installation assistants.

The Feedback Chamber project offered a chance to shift focus from the larger scale of the festival to the production of single venue or ‘room’. Acting as both curator at a conceptual / spatial level and (most importantly) as an artist /co-collaborator, this project placed me in unfamiliar territory. It tested my practice and methodology within a completely new context – providing unexpected outcomes and valuable insights.

It is in this project that I first discovered that a creative armature could shift in format depending on the circumstances – or could simply be the altering of spatial and experiential conditions of a room (in this case, light and acoustics) in which invited sound artists could respond to.

The project underscored the value of seeking out other artists as co-collaborators - despite the risk of making the project vulnerable to failure in a very public arena. It provided the opportunity for artists to transform a space and engage with the audience in ways far beyond what was initially thought possible from a curatorial perspective. It is here that I learnt that mutual trust between curator, curator as artist and artist are key.

As curator and artist within this room context, I was able to investigate ways to engage with the festival participant on an empathetic and intimate way – as both an observer of other artists work and as a performer creating new sound works - reading and responding to a room and its occupants (like designing with spatial and emotive elements) in real-time. In this way, the project provided immediate feedback on the successes and failures of these investigations, making this the most potent and emotionally satisfying project within the Ephemeral Laboratory.

PROJECT PROPOSITION
The Feedback ‘Sound Chamber’ was an immersive, resonating environment created for sound artists to develop and perform site specific works. The installation drew on the chamber’s past as an armament store and it’s contemporary usage as a festival site – and relating it back to a broader social and contemporary context – the war in Iraq, which was underway during the time of the festival.
**Pacing out the space.**

*Survey of conditions on site and in-situ gathering of evidence* – social and historical residues | experiential qualities

Review parameters of brief – as set out by Festival Director including: budget; timeframes; thematic objectives

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**A. AUDIT**

**PROCESS | TECHNIQUE**

*Pacing out the space.*

**Survey of conditions** on site and **in-situ gathering of evidence** – social and historical residues | experiential qualities

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**INFLUENCES**

Extending the methods of reading space to include the sensory and the emotional


B. STRATEGY

**Development & documentation of 1:1 in-situ experiments and tests**

Preliminary responses to set parameters – budget and timeframes

Establish ‘delicate’ reversible overlays within nominal bump-in / out effort and minimal impact on the historical fabric of the site

Draw out key social / historical intersections as a platform for creating the collaborative immersive spatial context for others

**INFLUENCES**

Seeing the ‘Eyes Lies + Illusions’ Exhibition at ACMI, Melbourne was hugely influential in the development of a simple, creative strategy. In particular, experiencing Anthony McCall. *Line Describing a Cone* 1973


The idea of ‘chance operation’

John Cage composed music as a ‘chance operation’: leaving a good deal to the performers’ ingenuity.

This idea has been extended to a spatial context as a music score.

Engagement with other creative participants / artist collaborators and technical install team

Creating briefing documents and visual mood boards to illustrate proposition and to set the scene for creative ‘play’

Determining physical infrastructure for client + site manager to sign-off – removable/low impact; within budget; achievable

**C. INFRASTRUCTURE**

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**a immersive, sensory experience:**

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**IMAGE + PRECEDENT:** Anthony McCall. 'Line Describing a cone' 1973. **TEXT:** Initial email brief to sound artists

**PROCESS | TECHNIQUE**

Engagement with other creative participants / artist collaborators and technical install team

Creating briefing documents and visual mood boards to illustrate proposition and to set the scene for creative ‘play’

Determining physical infrastructure for client + site manager to sign-off – removable/low impact; within budget; achievable

**INFLUENCES**

**The idea of bricolage**

The process of building improvised structures as ad-hoc responses to an environment.

**Armature:** a designed structural and utilitarian framework which can be added to by users. Armatures embody guidelines to produce a public form of architecture amenable to community participation.

An immersive / experiential environment of 3 days duration

Creating a space for artists to experiment, push boundaries yet still engage or captivate or hold the audience

Outcomes were unexpected – and well beyond expectations. Particularly in one emotive performance – virtually ‘healing’ the rupture identified and revealed in the contextual installation.

ROOM | PROCESS | TECHNIQUE | RESOLUTION

FEEDBACK SOUND CHAMBERS INSTALLATION : Spooky Men’s Choir and sound artist Dan Conway

>> Refer to Appendix 3 for audio documentation of participants experiences.

INFLUENCES

The room as a creative score or armature.


The concept of ‘flash-bulb memory’ where memories are perceived to have an almost "photographic" quality.

Sunday Night at the Movies (SNATM) is a weekly, hour long radio programme described as ‘Nocturnal Sound Sculpting’, with a guest artist. This project explored walking and experiencing the city. Working with Eoghan Lewis of Sydney Architecture Walks (SAW) we created a synchronised sound walk that could be received on headphones.

**SITE CONDITIONS**

Most artworks on site invited you to partake.

**NOVEMBER**

- Initial Site Walk
- Research Site History + Images
- Moodboard for November

**PROJECT TIMELINE | KEY DATES**

**SUNDAY NIGHT AT THE MOVIES (SNATM)**

FBi 94.5fm | Sydney 2005

This project explored walking and experiencing the city. Working with Eoghan Lewis of Sydney Architecture Walks (SAW) we created a synchronised sound walk that could be received on headphones.
B. STRATEGY

in their creation. This could be by letting yourself be filmed, photographed or recorded so you

HISTORIC ARMAMENT CHAMBER
Military conflict + combat

CURRENT USE
Festival staging + spectacle

RESEARCH
Video, Sound + installation artist
Minimal bump-in / bump out

timeframes driving scope of installation

PRECEDENT


DEVELOPED BUDGET

SITE REVIEW
INITIAL IDEAS
DEVELOPED CONCEPT
could then emerge as an element in *The Feedback Gallery*’s shifting multimedia installation.

**THE PROGRAM | An Artist’s Great Escape**

**Madeleine Hinchy**

10.04.2007

**MARCH 30**

20

**JANUARY 25**

**FEBRUARY 12**

**ARTIST BRIEFING**

**SITE MEETING**

production

engage a production manager to enable me to engage in space as an artist & collaborator
This project explored the spatial and emotive qualities of a resonant concrete room within Carriageworks, Redfern. In particular, finding the harmonic resonance of the room.

A range of artists (from the spoken word, to percussionists and saxophonists) were invited to assist in this effort. Their experiments were then rebroadcast to the street beyond with low tech radios.

Collaborating with partner, Ceri Hann

Metasense - Nick Mariette and Somaya Langley

Dan Conway and Spooky Men’s Choir
MAKING AS INTERVENTION + INTERFACE

The process of making has always been an important aspect of my design practice, shifting across all scales of operation. It embodies skill and resourcefulness, the real, the represented and the conceptual - allowing room for experimentation and play, success and failure. The Ephemeral Laboratory expanded upon these ideas to explore modes of engagement - using the making process as a mediator for working within and drawing on real and pre-existing community group structures.

Sitting outside the usual project brief scenario, these projects were self initiated and opportunistic. They were short term, low or no cost and very hands on – utilising, developing and expanding upon model making skills from architecture to community radio / sound production experience.

By exploring the role of the author as an individual artist, these projects examined why and how an artist might open up the creative process to include the wider community as co collaborators. They offered an opportunity to examine the process of creating both a methodological armature and a physical / social outcome from elements drawn from the local context or community – arranging or composing these individual elements to create a greater and more meaningful whole.

**PROCESS : MAKING | CONVERSATION**

How can I celebrate the forgotten / discarded and make personal connections with others?

A. **AUDIT:** Gathering of raw ‘materials’ - the physical (jewellery) + the abstract (recorded stories) – especially the forgotten; over looked or discarded detritus from a specific site as a starting point or springboard for a project.

B. **STRATEGY:** Making and assembling in public – even in an ad-hoc and low-tech manner - revealing the creative process in a public context – leading by example for others to be inspired, engage, act...

C. **INFRASTRUCTURE:** Object as mediator: excuses for starting conversations with strangers (beyond the gallery context) - generally at an intimate and personal 1:1 level

D. **PRESENTED OUTCOME:** Creating a fragmentary / fluid social architecture – one that goes beyond a set space or location. Creating a network or common platform of engagement between people who may not have met yet eg: shared wearables; shared story telling..

A process that can be characterised by a blend of making as a creative process with the ideas of relational aesthetics - where the aesthetics of human relations are a key component.
PUBLIC ASSEMBLY | CAMBERWELL MARKETS | Melbourne 2008 – ongoing
Making as play

Public Assembly is an ongoing self-initiated project, inspired by weekly visits to the Rotary Sunday Market – a community car-boot sale located within a car park in suburban Camberwell. Running for over thirty years, the market has become an institution for anyone selling and/or looking for the strange, the bargain or the collectors item. It has also become a social hub for a diverse cross section of the community.

The market has provided a regular venue and context to collaborate with my partner, Ceri Hann - a Melbourne based sound and public arts practitioner. It also provided a constant in terms of location and conditions (with the exception of the weather), to source materials, make and draw on complimentary social processes already underway within the market, engaging with this community beyond being just a ordinary fossicker.

While drawing on the notion of play / make in public spaces from other projects, this project has both reinforced my methodology in terms of sourcing and collating of raw materials, but also assisted in developing new methods in the creation of temporal environments where people could feel inspired to source and/ or make their own pieces. I found that the use of humour also goes a long way here – as does working with and subverting the familiar (like our shopping trolley studio).

The most influential aspect of this project was exploring the dynamic between the temporal and the constant. By working outside my area of making expertise and assembling wearables that would only last a few weeks, the project initially pushed against my architectural sensibilities of making an exquisite object and instead shifted the focus to simply exploring the way an object could embody an idea and mediate a conversation. This opened up a new understanding - devaluing the physical object and valuing instead the ephemeral event shared by maker / observer; seller / buyer.

The project provided an opportunity to work on a range of scales – from the assembly of small objects as if they were small 1:1 models to be worn on or near the body, to utilising the object as a mediator for conversation, to the establishment of a broader social network - pieces providing a mode of interconnection between wearers - moving far beyond the physical space of the marketplace. In this way, Public Assembly became part of the community of temporal market stall holders while creating a new community of people wearing our jewellery pieces.

PROJECT PROPOSITION

Found objects from the Camberwell Markets are re-assembled in-situ to become wearable ‘subjects’ of conversation. Participants are welcome to create their own pieces, or wear a ‘ready made’ which can be purchased by donation.
INFLUENCES

My fathers garage has always been a magical play space of electronic components, providing an endless supply of materials for me to make things with – from jewellery to architectural models.

Ted Noten

A. AUDIT

PROCESS | TECHNIQUE

Harvesting and collecting of raw materials and future components

Having a mental map of favourite stall holders within the market

Establishing collection criteria: What am I looking for....?
- Obsolete, post-industrial / analogue components + detritus
- Tools, gauges or measurement / interface devices (knobs, dials)
- Elements that can be worn against the skin / relate to the body

CAMBERWELL SUNDAY MARKET: Stall holder Dave with customers. Coloured items indicate items of interest
Disassembly: cutting and sorting

Classification and organisation of parts - processing of components into smaller and workable pieces

Approaching making as a type of adhocism – to enable ‘play’ and process / idea that labouring over a perfected outcome

INFLUENCES

Lucy Orta. Making as a mediator for community engagement.

Yuka Oyama. Schmuck Quickies.
“I create customised jewellery for volunteers on the spot. Questions such as, “What kind of jewellery shall I make for you?” are asked at first. Then, I start creating according to the participants’ answers.”
http://www.dearyuka.com/sq1.html
Establishing hierarchies of components and storage containers

Portable infrastructure – that is both playful and functional – the shopping trolley as selling stall and public studio

Tool-kit with essential items required to make and assemble – for myself and for others to participate + ongoing up-skilling in jewellery making

### INFLUENCES

An exhibition of jewellery piece that prompt human relations.

Susan Cohn. I Protest: LOVE NO WAR (3), 2004
http://www.annaschwartzgallery.com/
### CONVERSATIONS + COMMUNITY | documentation of conversations and the community of wearers

**PROCESS | TECHNIQUE | RESOLUTION**

Creating **connections and conversations** via the wearable – with other stall holders (suppliers) + the public (as participant). They also connect people who have not met – establishing a new community.

The stall is **an invitation to 'play'** – subverting the passive consumer role to a potentially active participant. Just as it reveals the process of transformation from the discarded to new valued object.

>>> Refer to Appendix 5 for supplementary material.

### INFLUENCES

**Relational Art Practice**

"a set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space."


Page 113
PUBLIC ASSEMBLY | CAMBERWELL MARKETS | Melbourne 2008 – ongoing
in collaboration with Ceri Hann

ANTIPOD I EXHIBITION
Bondi Pavilion 2003
Working with silversmith, Marcello Zarula, these jewellery pieces were designed around two themes. One: pieces made from the detritus of the everyday. The second - pieces containing a map of the wearer’s home as a navigational device.

WEARABLES 1992 –ongoing
Made from found electronic refuse from my father’s garage. These were driven by self-serving process, rather than a social one.

Our favourite stall locations mapped in our mind’s eye.
B. STRATEGY

DISASSEMBLY PROCESS

ORGANISATION OF MATERIALS

1. new items

2. disassemble found pieces

friend drops by

transaction

transaction

transaction

CONTINUED
Two modified shopping trolleys from the 1960's – (found by Ceri in a skip) act as our portable studio and 'shopfront' – subverting an icon of commerce in a playful way.
Audio transcripts of stories from the local community were scribed onto an existing wood pile, which was used for the baking of bread during the CERES Harvest Festival. Via the baking process, the stories were embodied within the bread – living on symbolically by being eaten, shared and distributed by the local community. Creating common ground for conversations...
INTERVENTIONIST

GUIDE :: PARTICIPATORY ACTION :: URBAN CURATION :: LYnda ROBERTS
LYNDA ROBERTS | INTERVENTIONIST GUIDE

The ‘Interventionist Guide to Melbourne’ was a collaborative project that revealed sites for individuals and groups to creatively and temporarily intervene with the city during October 2009. The project took a number of forms – it was a month long exhibition at Platform Gallery, a three day season of urban actions and series printed / on-line publications.

As the project curator and contributing practitioner, my role was to develop a highly responsive framework and to manage it from it’s inception to outcome. Working alongside ten urban partitioners who engaged in a range of mediums and scales (from knitting to gardening; jewellery to performance), the ‘Interventionist Guide’ enabled me to chart this process, exploring how it might be publicly presented.

This guidebook is one of those public outcomes. It sits as one of a series of self-published zines co-produced with each practitioner within the project. Each zine offered a dual purpose: a guidebook for creative action within the city fabric and a brief inventory of each practitioner’s approach and creative process.

This guidebook offers readers an insight into how to facilitate a collaborative project across a range of scales and practices, as well as revealing my own creative processes as a temporal / spatial and socially engaged practitioner, including the following:

- **URBAN**: as a creative urban opportunist
- **CAMPUS**: as an exhibition curator working within a regulated context
- **ROOM**: as a practitioner working within the gallery or urban ‘room’
- **OBJECT**: as a maker of site specific + publicly engaging works

**AUDIT**: Drawing out the creative potentialities at 1:1 scale on the streets of Sydney and Melbourne in 2006 - inspired by local Arthur Stace who chalked ‘Eternity’ on Sydney’s city streets from the 1940-60’s.
a zine about...

PARTICIPATORY ACTIONS + RESPONSIVE FRAMEWORKS

The following framework aims to be a highly responsive process that can react to external inputs. Its approach is robust yet flexible, with a series of simple proactive + reactive actions that can be undertaken by any project facilitator / curator in a similar role to mine in the 'Interventionist Guide'.

The creative framework draws on the experience of facilitating the 'Interventionist Guide' as a real project, using direct experiences as a methodology for mapping out a plan of action. This methodology was unique in the way it enabled live feedback loops from participants via their actions, reactions and feedback. It also enabled critical reflection on the process. Ideas could be tested and analysed in situ.

The framework intends to offer flexible points of participation. The structure needs to be open enough to extend the opportunity for participants to opt in and out yet robust enough to maintain its conceptual objectives. It is this apparent freedom that enables an articulate framework that can be less reliant on the specific direction from the curator or project facilitator.

The fold-out diagram / plan on the inside of this guidebook offers the reader and other practitioners in the field, a candid insight into the project stages, illustrating the techniques used in developing a robust 'armature' or 'architecture' of the creative process. These stages are described as:

AUDIT: idea gathering; preliminary analysis + project engagement
STRATEGY: developing a creative + agreed plan of action
INFRASTRUCTURE: sourcing + creating the tools to enable outcomes
PRESENTED OUTCOME: public presentation – ranging in form + scale

The series of photographs on the following pages illustrate key milestones in the Interventionist Guide project process. The number correlates with the fold-out diagram inside this guidebook.

OUTCOME: Exhibiting the project process at Platform Gallery. The images at the rear of the cabinet show key project milestones, the interior houses evidence from the process (see zine fold-out) the cabinet face is a collated inventory of sites for urban action as nominated by all of the project participants.
CREATIVE FRAMEWORK | STAGES

AUDIT: Opening up opportunities and potentialities of creative action (design | art | event) through careful research, observation & listening to a project's physical and social context.

This can entail:

1. The reading of a site (scale range from city to room to object) at a direct, physical scale in real-time. Consider the act of walking as a creative action – take random and unfamiliar pathways. Slow down and take notes on what you see and experience. What happens over time – morning / night / between weekends and weekdays or special events?

2. Auditing people's actions. Follow a person on their journey. Ask questions; embrace the chance encounter and the value of informal conversation.

3. Seeking out local practitioners as an alternative point of reference - such as a knitter and a gardener. Seek out common ground and points difference. How does their scale of practice / mode of engagement with the public and city spaces shift the way they see or read the city?

4. Unearthing residues – this includes historical research to cataloguing physical evidence that might reveal the site's past – or the potentiality of what the site might hold for future. Local history and news rooms can be a rich location for ongoing enquiry.

Also check out:
Keri Smith's DIY books: How to be an Explorer of the World: Portable Life Museum MUF(UK) Beconton Alt Project, where a 3 month site research residency became the basis for a series of creative outcomes.

AUDIT: Engaging with other urban practitioners from a range of disciplines - broadening my understanding of how others read the creative potential of a city. Siteint, busker and composer, Eye Wood tests and 'listens' to a subterranean laneway as a place for music composition and sonic / empathetic experience.
STRATEGY: The stage of sifting through material found – creating hierarchies and cataloging ideas. Creating an initial and loose approach to an idea and how it might result in an engaging and participatory project. Prioritise your objectives; this is the start to creating an overarching and robust project framework, armature or creative scaffold.

Ensure this early strategy is flexible enough to enable feedback and changes. This is the testing stage – discuss it with a range of participants – from possible collaborating practitioners to those in a position of authority / influence that might effect the outcome (eg: local council authorities; gallery curators etc). Explain the overriding objectives so that all project participants understand critical decisions.

Shift your communication strategy depending on your audience. Hold a group meeting with collaborators – clarify roles and expectations. Facilitate discussions that enable collaborators to get to know each other and ideally, gain mutual respect with one another. Establish early on a robust working relationship with your collaborators – one that can succeed even under a range of challenging circumstances.

Give warnings about key project milestones. Your strategy will shift dramatically depending on timescales, budget, scale and project scope: be prepared to make changes that do not compromise your key objectives.

Also check out: Harrell Fletcher. His practice establishes creative frameworks that inspire community engagement as a method of art making.

STRATEGY: Discussions with Rearawar Fearatata Collective about the strategy for their zine 'Genius is Random Trash, or the Arrogance of Truth': one part rebellious manifesto about art/actions in the city, one part project critique. The zine framework shifted to become a series of questions back to reader, the central 'map' a set of instructions.
Infrastructure: Is the most pragmatic stage of a project. It is the act of project management - i.e.: getting things done. It is the design, sourcing, fabrication and development of tools that enable a project to be publicly presented - with the aim of extending a broader level of participation with the public - whether it is an exhibition / display or a printed or mediated (on-line / aural) document. It can also be the physical manifestation of ideas developed with participants.

Infrastructure can entail:
1. Budgetary and financial support in the development of work
2. Management of key timeframes and milestones - especially with participants / collaborators. Make sure this is carefully managed - ensure the process is enjoyable &/or creatively engaging. NOTE: This process is just as important as the presented outcome in terms of overall project success.
3. Briefing documents and the development of creative guidelines for participants or collaborators - that include the scale and format of outcomes. This can be in the form of models; sketches; text; 1:1 site tests
4. Facilitation of common project elements: communication platforms: websites; guidebooks; catalogues; press releases; text; as well as physical infrastructure like signage; lighting, graphics, sound systems etc
5. If time and budget allows, engage technical experts and support in the above. Seek out assistance when necessary. Ensure you are supported as much as your collaborators!

Infrastructure: Anthony Hagen installs his platform cabinet - he challenged the established creative strategy by removing the unifying 'graphic backdrop' and installed a black surface with mirrored text - reflecting the observer. In an impromptu moment, we all walk across his panel - our residual foot prints reflecting the act of walking...
AS A RESPONSIVE ARMATURE

PRESENTED OUTCOME: The culmination of a project process, it involves the presentation of creative outcomes to the broader public. Outcomes can range in scale, medium, location, timeframes and mode of engagement.

Presented outcomes can entail:
1. A range of presentation platforms: from an exhibition within a formalised gallery space to the unsanctioned performative intervention within the city fabric. The mediums utilised reflect the collaborative practitioners involved: from performance, to light and video projection, to aural narratives and radio broadcasts, to wearables and walks.

2. Diverse documentation – which is generally the responsibility of the project author to manage and deliver. It can range from the creation of large scale maps of the city, to exhibitions within the institution or gallery, to coordinating real 1:1 scale actions within ‘urban rooms’, to the development of small hand-held guidebooks.

3. A range of time scales: from a few hours to a few months. This reflects the changing nature of the presentation techniques: whether it is a one month exhibition within a gallery, to a few hours as an ‘action’ within the city fabric, to an ongoing document like a website or published zine that endures beyond the physical presentation stage.

4. Dynamic and new forms of engagement with the public. The role of the audience might shift from participant to creative contributor, just as the role of the facilitator and collaborative practitioner can change from organiser to participant.

IMAGE: Shifting scales, Numbers = Reality - Guidebook launch with 200 attendees. Utilising a modified 1960's shopping trolley as portable platforms for the display & distribution of participant's guidebook to the public. The launch was similar to a 'flash mob' style occupation of a Melbourne Laneway.
LYNDA ROBERTS | PUBLIC ASSEMBLY
PARTICIPATORY ACTION + URBAN CURATION

Curb-side drinks + hot-off the press interventionist guides
Friday October 16, 2009. Majorca Cabinet: Degraves Street

RMIT Masters and project presentation
Thursday October 22, 2009. Platform Gallery: Degraves Subway

FOR MORE PROJECT INFORMATION GO TO:
www.interventionistguide.org

FOLDING YOUR GUIDE

THE INTERVENTIONIST GUIDE TO MELBOURNE 2009
Opening up the project: Trekking out and engaging with a range of models and people (art and design practitioners) to align with the Platform display cabinets. Finding a representative from a range of mediums/scale of practice (expertise from emerging to established), including: jewellery making to gardening; performance to projection — all reflecting an aspect of my own practice.

NOTE: Incentives for collaboration: I offered a small (self-funded) honourarium of $500 to a participant for materials & time, although this was a small but very important offering. The key was ensuring the project had a synergy with the participating practitioners’ practice.

Confirmation of exhibition dates and concept proposal: Signing of gallery contracts. Development of an exhibition strategy, including medium, contextualising and thematic design (what is possible within the gallery) by Platform Gallery curators. NOTE: 6 months out from project launch.

Creating an inventory / to-do list / spreadsheet: Charting the progress of each participant project components. The level of management and facilitation varied depending on the participant. Generally, the exhibition cabinet + zine (documentation of practice and artist) were managed and created by the participant, who was then provided with a short briefing on the role of the gallery cabinet and zine content and their intervention.
This initial stage of a project seeks to define a given project’s scope. No matter what scale of operation a project works within, it is intrinsically tied to context. The role of the author here is to interrogate and question formally and systematically this context both conceptually and physically, in an effort to establish a solid foundation to build the next project stage. This process also checks that the project proposition has meaningful currency to it’s social and physical surroundings.

Generally, this first stage entails a mapping and data gathering exercise that works through all scales simultaneously – from researching city maps at 1:10,000 in the local history room to visiting and measuring the site experience at 1:1.

Just as the scales shift, so too does the types of mapping – each new reading acting as a conceptual engine. Refer to diagram below:

The process of QUESTIONING. Key tools: Analysis; Revealing; Collecting

1. URBAN
The collecting of materials and establishing hierarchies of information. In particular, understanding the parameters political/power structures of public spaces.

2. CAMPUS
Asking questions & revealing the larger system that the project sits within – underscoring the importance of understanding the system before proposing changes within it.

3. ROOM
Analysing the physical qualities of a site and understanding it’s hidden characteristics – like history and social narratives.

4. OBJECT
Collecting materials and observing the larger issue reflected in the small (object / wearable) and temporal (sound / conversation) and visa versa.
A. AUDIT

ADVANTAGES
Auditing a project context can include the physical; social and time based conditions, and can be a potent creative generator of ideas. An idea can be tailored to provide local relevancy and social currency - grounding a concept within relevant framework.

It can provide level of clarity in the inception of an idea and can enable an idea to be successfully communicated and justified to a range of stakeholders. By seeking other participation and input at the audit stage broadens the areas of research and scope of idea generation beyond the initial range of the authors.

DISADVANTAGES
What if the project does not have a site? What if it works within a non-site – like an abstract concept or theory?

This process could have a tendency to overlook the intuitive and the improvised – over rationalising action and the cognitive process. It could also obscure the intuitive initial response to an idea / project.

REFLECTION: FINDINGS + RELEVANCY
Investigating a project’s auditing process has revealed the importance of shifting across many scales of analysis concurrently – no matter what the scale of operation, to ensure a project context has been thoroughly investigated.

It has also highlighted how crucial it is to invest time and effort up front in a project. Without thorough analysis, a project may not have a strong justifiable position to be realised; gain capital investment; or have a robust conceptual underpinning for key stakeholders, invited artists and collaborators to respond to.
Strategy is the process by which an initial creative hypothesis for a project is established, tested and shared - drawing on the contextual audit as a catalyst for ideas.

It is in this stage where a number of loose options are developed by the author, using a range of creative techniques such as concept diagrams, mood boards and 1:1 site experiments. These are then honed into a final unified vision after review and consultation by key stakeholders.

The decision making process at this stage is worthy of comment. Some practitioners operate by stealth in this regard, only to have participants inevitably feel that they have been co-opted into an agenda beyond their control. It is critical to establish a clear understanding and a transparent decision making process to establish trust at this crucial point of ‘buy-in’. It is also worth noting that this is the time to offer an option to opt-out without damaging the relationship.

**The process of SHARING.** Key tools: Mark-ups; Diagrams; Overlays; Experiments

The project context and scale of operation effects the development of the creative strategy in terms of style of approach, timescales and methods of feedback.

1. **URBAN**
The city can provide both formal and informal contexts in which to develop a creative strategy – depending on the scope, number of participants and it’s temporality. Refer to campus and room/object below for context areas...

2. **CAMPUS**
Is a more formal context, where a complex management system is in place. The strategy needs to be a slow, more considered and structured response – using **mark-ups, diagrams and spreadsheets** in an effort to establish a clearly articulated set of rules for myself and others to work within.

3. **ROOM / OBJECT**
Is a more informal context, where there are less stakeholders managing the process from above. The strategy can be quick, impromptu and intuitive – such as creating **rough overlays** and 1:1 site **experiments** – working off site conditions and experiences – gaining immediate 1:1 feedback via observations and testimonials.

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**ARMATURE A / SHARING**
ADVANTAGES

Creating a flexible strategy that seeks feedback from a range of stakeholders enables early buy-in and commitment from a range of participants - enabling the project’s future success. Allowing space and time for the testing of ideas (and failure) at this stage affords the opportunity for greater conceptual experimentation by creative collaborators.

Expected levels of engagement are adjusted to suit each stakeholder: ‘expert’ practitioners act as collaborators - expanding the conceptual framing of the project and assisting in the project delivery; authorities mediate the project’s strategic boundaries; + the general public / broader community provide specific input - tailored to their skills &/or experiences. This process enables the sharing a project’s ‘authorship’ beyond a single individual.

DISADVANTAGES

There is a danger that the author can lose control of this critical stage of a project if the initial strategy is too loose – and not robust enough to withstand critical feedback and changes from key stakeholders. By engaging in the process of engagement at this early stage, you can run the risk of seriously undermining the spirit and strength of a project.

Alternatively, if the strategy is too controlled, it can result in an overly prescribed outcome.

REFLECTION: FINDINGS AND RELEVANCY

The importance of this stage is in the method and technique of establishing a strategic top-level plan – with an underpinning concept, idea or theme in which all subsequent stages can be tested and measured.

It is in this stage where a responsive armature is first established – whereby the role of the author is clearly defined, then expanded to include the participation of stakeholders via the role of active feedback rather than the creation of an idea by group consensus.
Infrastructure is the process of establishing the right conditions to ensure a project concept or creative strategy can be delivered and presented, while allowing the potential for new and unexpected outcomes to be contributed by other project participants.

The Infrastructure stage for projects within the Ephemeral Laboratory respond to an existing physical environment rather than building a new space. In particular, they are site specific adaptations working within the parameters of the context, while reflecting the scope of each participants level of engagement.

This can range from the potential siting of an artist’s work within in the urban environment to the organisation and offering of parts for the public to make with. No matter what scale of operation, the conditions should ensure that collaborators have been given a sense of ownership or a sense of confidence to experiment within a project.

The process of **DISCUSSION, INVITATION & ENGAGEMENT**

Key tools: The ‘kit of parts’; communication tools and the creation of contexts.

1. **URBAN**
   Developing a hierarchy of communication tools in an effort to engage the city occupant in a broader discussion about their city – revealing the creative potential within the urban fabric as part of a creative network.

2. **CAMPUS**
   Infrastructure within this highly structured context focuses on ways to gain stakeholder buy-in. This can range from presentation tools to a system of approach or ‘kit of parts’ which can be used by a variety of participants.

3. **ROOM**
   This is the Installation of physical infrastructure to enhance the tectonic qualities of a space. Creating a context that can become a creative score for performers (both as artist and participant) to work within & respond to.

4. **OBJECT**
   Infrastructure here is the modification and the representation of the familiar – offering an invitation for anyone to participate and make.
ADVANTAGES

When working with collaborative practitioners, ‘infrastructure’ can entail the development of a common or unified format or platform of presentation – creating a visual or physical ‘datum’ that enables the similarities and differences of approach and practice to be read in high relief.

This datum also establishes a robust presentation platform for participants to work within or push-up against. When this platform is challenged or ‘ruptured’ it has the potential to create an exciting and unexpected outcome – extending the original authors expectations.

DISADVANTAGES

If the common project elements or infrastructure are too rigid and do not enable a level of flexibility and customisation by collaborators, the presented outcome has the potential to be uniform, lack a dynamic or range and stifle the creative process for participants. The project risks reading as a single voice rather than many working in unison or collaboratively.

The role of the author here can be a challenging / exhausting negotiation with each participant - enabling them to concurrently comply and re-interpret the project framework. If they have not engaged at the early ‘strategy’ stage, it will be difficult or impossible for them to engage in this stage successfully – jeopardising the project outcome.

REFLECTION: FINDINGS + RELEVANCY

The infrastructure stage is where a robust physical and collaborative armature is established to ensure a project to can exceed the author’s expectations.

This is the stage where the author is reliant on others to engage with the project creatively - offering mutual trust and expanding the role of author to the participant. This stage is not made in isolation in the studio – but rather through the process of site meetings, presentations or engaging with the public realm, offering a creative framework that is flexible enough for others make their own impression while maintaining the integrity of the project strategy.
The presented outcome is the culmination of an ephemeral project – lasting a few hours to a few months. It cannot exist without the creation of a physical space, or presentation device, and requires the participation of an audience.

In each scale of operation, the role of the audience shifts from participant to creative contributor, just as the role of the author in this stage can change from facilitator to participant.

The process of CONVERSATION + EMPATHETIC EXPERIENCES. The key outcomes are audience engagement and expanded authorship enabling a project to go beyond one’s expectations

1. URBAN
The presented outcome can range from an exhibition of hypothetical ideas within a gallery context to a physical (mainly temporal and unsanctioned) intervention within the city fabric - visited by the broader public by chance or by way of a map or walking tour. These attempt to provide a platform for an ongoing conversation about the city.

2. CAMPUS
There are two scales of presentation in this context – one is the empowerment of stakeholders to take ownership in a project, taking the opportunity to learn through experimentation and failure. The other is the exhibition – which plays an important role in the presentation of outcomes. In the case of the educational institution, this idea is expanded to include the physical fabric of the intuition as a location for experimentation, exhibition and display.

3. ROOM
The temporal event or festival provides the perfect context for projects that respond to an interior space or gallery in a playful way. Presented outcomes attempt to engage participants via an immersive and sensory experience. Like the campus context, it also offers up an arena for the participant (dissolving the divide between artist/collaborator and audience) to play and experiment.

4. OBJECT
The physical object as a presented outcome is the crucial mediator of a social connection. Providing a context in which an ephemeral event can be shared by the maker and the participant.
ADVANTAGES

Presenting a range of outcomes that can shift in scale, experience and level of participation enables a dynamic and varied reading. The participatory nature of the creative process also expands the scope and presented outcome. It empowers collaborative practitioners to own the project and push the boundaries of what are possible – especially methods of engagement with the broader public.

By creating a supportive context that allows room for failure and experimentation right up to and including the public presentation stage enables the outcome to be structured yet fluid - allowing for the improvised and unorchestrated outcome when required.

DISADVANTAGES

When presented outcomes are situated in a range of locations – the gallery, the printed guidebook, the city street and on line, how do you enable a participant to experience all of these contexts simultaneously? What about experiences over time and those that have shifting timescales?

Documentation of these outcomes poses some difficulties: How does one document the residues of these events that provide a meaningful, engaging experience for the viewer? By the photograph? Video? Virtual tour? Narrative? Or are the marks, stains and physical residues from an action / experience more potent?

REFLECTION: FINDINGS + RELEVANCY

The most important aspect of the presented outcome within the Ephemeral Laboratory has been the number of projects that have moved beyond the author’s initial expectations.

By opening up the role of the audience / participant, the presented outcome stage it has been the most personally rewarding – especially when one observes the power of other people’s creativity and resourcefulness when given an opportunity to play and experiment..
Reflecting upon the initial framing of the masters investigation, I believed that I would focus on and hone a specific area of my practice, such as urban curation. Instead, I have developed an overarching methodology for a temporal practice which shifts between a range of scales and contexts.

There have been key moments of revelation throughout the project process, especially the key turning point when I realised the parallel between the frameworks I sought to develop for (urban) curation and the organisational structures I had developed in the corporate (campus) context. This led to a growing awareness of the interrelationship of what I had previously considered to be separate parts of my practice.

The process of devising events to expand my methodology into areas of play and experimentation yielded a wealth of new observations and aided the development of new growth within my practice. Just as the process of project analysis revealed that the structures and systems that I have likened to methodological armatures needed to be as dynamic and flexible as the people using them.

At times, the humble retreat from a failed project became a moment of real learning. A key lesson was to learn the subtle difference between expanded authorship and ‘design by consensus’ which can appear ambiguous in some circumstances. This is where the development of a hierarchy of action is of paramount importance - as a way of stating aspirations that match participants expectations and as a way of establishing trust.

The final masters research project called ‘The Interventionist Guide’ at Platform Gallery, brought these findings together and presented them within a public arena.

This project enabled me to critically reflect on my key research aim – the development of a creative framework within a range of temporal practices. It also enabled me to contextualize this framework alongside the methodologies of other like-minded practitioners and provide a loose guide for other practitioners to use.

As the framework identified key milestones within the creative process, it highlighted when critical decisions need to be made. If applied to another, or other practitioners project, these milestones would act as a simple system or foundation for a more complex layer of project specific parameters to sit over. This enables room for specific customisation where required, enabling other practitioners to tailor it to their own creative approach and specific project scope.
As illustrated in 'The Interventionist Guide' project, the proposed framework is a linear process – however, it could work in cycles at certain stages – looping many times until a satisfactory and agreed result is achieved to move to the next stage.

The established linear framework so enables variations and interruptions to the process to be seen in high relief. Interruptions to this process need to be welcomed rather than discouraged. They allow a project and the creative process to develop – sometimes opening a narrow frame of reference.

While the process of undertaking the masters has been of immense value in focusing and reframing my practice, it’s examination via 'The Interventionist Guide' project become a milestone in my going practice, for which I now feel equipped to embrace with great enthusiasm.
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The model made for the exhibition was labour intensive and not effective in articulating the dynamics of the project proposition. I began to reconsider how I would represent the curatorial proposition as an interactive and spatial experience – drawing on the icons of the war map room as a starting point – manipulating the social repercussions of war on civilian lives rather than strategic positioning of military artillery.
APPENDIX 2 | Interventionist Guide: Masters Project
Melbourne, Platform Gallery 2009

During the month of October, the Platform Gallery at Flinders St Station is set to transform into a virtual map of Melbourne. Showcasing ten artists whose practice interrogates the urban fabric, the exhibition will reveal sites for individuals and groups to creatively and temporarily intervene with the city.

www.interventionistguide.org

The Interventionist Guide is an exhibition which applies the principles of a flexible armature within a curatorial context – both framing my Masters research and providing a context for my ongoing practice.

The intention of this project is to establish structures both organisational and physical which could provide or highlight opportunities for risk taking by way of public acts of creativity.

The project works on a range of scales – from the broad context of mapping the city, to the city interpreted within display cabinets and A5 sized zines within the subterranean Platform Gallery. It also engages with a range of artistic practitioners whose work ranges from the intimate wearable to the sound walk.

IMAGE | PLATFORM DEGRAVES STREET SUBWAY, MELBOURNE
Mark up your city... take part in some creative urban orienteering!

During the month of October Platform Gallery will transform into a virtual map of Melbourne, revealing sites for individuals and groups to creatively and temporarily intervene within the existing urban fabric.

Each cabinet within Platform will act as a ‘deposit box’ of ideas which will change over time — representing a wide range of temporal events which sit beyond the gallery, exploring creative urban opportunism and social engagement.

The exhibition will also be the basis for a three day season of temporal events that will take place beyond the gallery where by each artist will produce a creative response in-situ. In this way, each intervention can be visited by Platform audiences — extending the exhibition beyond its subterranean location to become a map and guide to potential creative scenarios for the city above.

Temporal interventions: October 16–18
Refer to the enclosed map for locations and meeting points.

**ARTIST LOCATION**
1. Anthony Maçan
2. Cye Wood
3. Men in Suits
4. Neil Thomas
5. Rayna Fähre
6. Projector Obscura
7. Ian Abrahams
8. Rereowan-feartáta-collective
9. Caz Su/ney
10. Ceri Hane
11. Lynda Roberts
1. **Anthony Magen | Sound Walks**

Anthony lives in Melbourne. He is a full-time landscape architect, part-time educator, sonic inquisitor, audiovisual performer (The ambitious Vessel Project and as half of the infamous HELMETHEAD), is active member of Australian Forum for Acoustic Ecology and currently editor of Soundscape: Journal for the World Forum for Acoustic Ecology.

He has performed abroad and in Australian multidisciplinary events that include producing instant flutes workshops I-III at “This Is Not Art” (Newcastle), performing at The newMDW (Sydney), Other Film Festival (Brisbane), Golden Plains (Meredith, Vic.), Sounds Unusual (Alice Springs) and curating events for Digital Fringe, such as the Mobile Projection Unit.

His interests include but are not limited to the creative responses to the environment in multifarious forms, in scientific research, field recordings, anecdotes, musical improvisation, physical activity and especially active listening as a life enriching experience.

www.aflae.org.au

2. **Cye Wood | improvised violin**

Cye began studying classical violin at the age of three. He joined his first band when he was eleven and has been involved in numerous bands and recording projects since then. Over the years he has contributed solo viola and string arrangements to various documentaries and feature films and has had the pleasure of working with a diverse range of artists including Jesse Yuen, Yesh, The Bird, Lisa Gerrard, and Garth Kite.

Some of his most inspired moments have been improvising in acoustic spaces that create ambient overtones, in effect providing rich soundscapes to play within. These locations have ranged from empty underground tunnels or walkways grazed by the occasional passer by, or under a bridge playing to a curious turtle, to inside a lighthouse with butterflies circling outside.

When composing and recording Cye works with a wide variety of instruments and basically anything that the work requires including field recordings, prepared piano and various subtle experimental techniques. He has recently completed and released an EP of his own compositions titled Araya.

www.cyewood.com
3 Men in Suits | Acapella Choir

Men in Suits are without peer as Australia’s leading musical performing group in the genre “other Melbourne-baited non-religious well-dressed male parody choir.”

Buried deep within the nation’s economic stimulus package, Men in Suits have accepted a mission to lift the spirits of musically deprived Australians with a fiscally challenging mixture of wisdom, Georgian lullabies and nonsensical fun.

Under the direction of the wonderfully endowed Suitmeister, Stephen Taberner, they even think they can go places. Men in Suits — blokes who sing like blokes who can sing, together.

www.meninsuits.com.au

4 Neil Thomas | The Transistor Show

Neil Thomas has an international reputation for innovative, exciting and highly successful public performance works. He has created street theatre and theatre for over 20 years and for the past ten years has specialized in the creation of performance window installations and site-specific public art in Australia and Europe.

Neil created and performed the Urban Dream Capsule for the 1996 Melbourne Festival and has internationally toured his solo piece Blue Boys. In 1999 he co-created the installation Museum of Modern Oddities (MoMO) with Katy Bowman.

Recently, Neil co-wrote and performed The Transistor Show for the 2007 Nantwich Fringe Festival and for the last two years he has solidly been working on his new project, wooden postcards, an amalgamation of his various skills and expressive of a world attitude and philosophy.

www.neilthomasart.com
5 Rayna Fahey | Radical Cross Stitch

Rayna Fahey aka Kakairiki is the Co-founder of Melbourne Craft Cartel http://craftcartel.com and Co-founder of the Melbourne Revolutionary Craft Circle. Rayna is part of the great Kiwi conspiracy to colonise Australia. She is an activist, mother, lover - gardener and is best known for reclaiming ugly chain link fences with conscious crafty love.

"My work is very much focussed around challenging notions of space, particularly around issues of ownership, construction and access. I'll be sharing the skills for three types of craft based intervention and am pleased to say none of it involves yarn bombing."

www.radicalcrossstitch.com

6 Projector Obscura | Guerilla Projection

Projector Obscura is a time based art collective formed by a group of visual and new media artists that studied at RMIT University. Since 2007, Projector Obscura has penetrated the urban subculture of Melbourne with digital motion and sensory art, collaborating with other groups of artists and generating noises in the unwilling minds of sleepwalkers.

www.myspace.com/projectorobscura
7 Ilan Abrahams

Ilan Abrahams has a passion for creating transformative theatre and workshop experiences that integrate people, approaches to sustainability, and the local landscape. He is the founder and artistic director of Sense of Place Projects.

He has walked the full length of the Yarra in one continuous journey, lectured in Ecology and Art at the Victorian College of the Arts, and worked as a town planner and permaculture designer. His creative approach is influenced by studies and training in ecology, Buddhism, permaculture, dance, theatre, music and somatic movement. In 2008 Ilan created and co-ordinated the permaculture garden and gardening program at The Asylum Seeker Resource Centre.

Currently Ilan is building a permaculture garden and running outdoor movement workshops for children based on the phases of growth in the garden at ARTPLAY, The Centre for Children’s Art, adjacent to Federation Square, funded by the City of Melbourne. He is also working as an artist in schools for The Festival For Healthy Living, a Royal Children’s Hospital initiative to promote mental health in schools through the performing Arts. Ilan has just released a CD of songs for sustainable living for families called WELL.

www.senseofplace.com.au

8 ROARAWAR PEARTATA COLLECTIVE

Performance to effect public discourse

Founded by Craig Darryl Peade and Benjamin Cittadini, ROARAWAR PEARTATA as a loosely connected collective, converged to experiment improvisationally with text.

As performance artists, they interrogate notions of: who is Public?

“The social world is a world in becoming, not a world in being (except...insofar as ‘being’ is a description of the ‘static’ (temporal models men have in their heads)...there is no such thing as ‘static action.’” Victor Turner — “Social Drama and Ritual Metaphors. Words such as ‘society’ and ‘community’ are irrelevant in relation to the actual flux of social engagement.

www.benjamincittadini.blogspot.com
9 Caz Guiney | Jewellery within the urban realm

"Jeweller Caz Guiney has a unique way of engaging within public space, utilising it's spatial environments in her work as a resource, a collaborator and a muse. Her approach to her practice as a jeweller is experimental, the outcomes of her processes are tempered by working within the unpredictability of social space, but her commitment to making objects is still firmly located within the skill based field of craft."

From the Precious Nothing catalogue. Written by Roseanne Bartley.

www.cazguiney.com

10 Ceri Hann | Light-jacking

Ceri Hann is a Melbourne based sound and arts practitioner. His practice tends to avoid categorisation - the outcomes of his creative process are more often defused in the wonder of everyday life rather than squandered in the recognition of authorship.

Recent directions have seen a move toward establishing systems that enhance the conditions for creative group thinking. The use of low tech devices such as overhead projectors and line marking tools are used as the medium for mutually inspired activities for people that may not consider themselves artists.

www.scramblededge.org
**Lynda Roberts | Curator: Interventionist Guide**

Lynda Roberts is a design and arts manager interested in the instigation, curation and facilitation of temporal 'bottom-up' cultural spaces and events. Drawing on a background of architecture, public art and education, Lynda’s current practice strives to empower and engage a range of stakeholders by developing creative frameworks or armatures.

Lynda’s work is underpinned by an active artistic practice called ‘Public Assembly’—a socially engaged practice that explores new modes of engagement within public spaces via the creation of temporary interventions as platforms for prompting conversation and establishing an empathetic awareness of one’s environment.


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**ACKNOWLEDGEMENTS**

Thank you to everyone who has participated in the Interventionist Guide Exhibition. Without your assistance and valuable contribution this project would not have been possible.


Platform: Especially Din Heagney and Anusha Kenny

The incredible production team: Elaine Hogarty; Erin Ender; Gus Kemp; Claire O’Boyle; Ele Hills + the Dawson St Posse

Sand Heisel; Kate Shaw; Sticky Shop; family + friends
Roarawar-feartata-collective
Performance.
Friday October 16. Somewhere . . . everywhere . . . anywhere in the city . . . there's no meeting point. It won't happen unless you're there to see it . . .

CAZ GUINEY
Installing work insitu.
Saturday October 17 at 2pm. Meet at the corner of Bourke St and Godfrey St

Men in Suits
Acapella Choir
Where might you see these Men in Suits? In the foyers of the cathedrals of capitalism? Amongst the bustle of a corporate coffee shop conference? In the laneways and byways of commercial city centres? Without fear of identification in the vastness of fine public spaces?

LYNDA ROBERTS
Curb-side drinks + hot-off the press interventionist guides!
Friday October 16 at 6pm. Majorca Cabinet: Degraves Street.

ILAN ABRAHAMS:
Planter box shuffle. Friday October 16 from 3pm. Federation Square, Swanston St side

CERI HANN
Barrel of monkeys philosophy department. beside the city square around a 44 gallon drum bring mirrors, lenses and imagination Friday October 16 at 8pm

RAYNA FAHEY
Installing across various CBD locations during October 16-18. Check the Platform cabinet for more details.

ANTHONY MAGEN:
Sound Walk.
Friday October 16 at 7pm. Meet at the Majorca Cabinet: Degraves Street.
Sunday October 18 at 3pm. Meet at the Majorca Cabinet: Degraves Street.

ILAWARRAH
Porter box shuffle. Friday October 16 from 3pm. Federation Square, Swanston St side
what is a soundwalk?

Simply, soundwalks are a listening exercise that involves walking without communicating (and is best experienced as a group).

The soundwalks I have facilitated have all been as simple and transparent as possible. There is only one rule: no communication for its duration. They are rigorously planned, in as much as I spend 3-5 hours preparing a route that is accessible and achievable for the event at the predetermined time. This is the most control I have attempted to cast. Any more seems too heavy handed; though I am not saying that other iterations of Soundwalks are not valid it is just the simplicity of this method that I like.

Soundwalks remove inequality born of race, age and religion, as it requires only willingness, ears and mobility. Soundwalks are designed to be simple and I like them to be free. Free of the economic system that muddies the experience and ultimately undermines their potency.

The variables of a soundwalk are so myriad that I am always surprised by sonic events that occur. I have enjoyed as an active participant, the variety and serendipity of a familiar route, as if I had never followed that path before. This 'unknown' factor is one of the reasons they are so potent. They allow time for a human body in space to focus 'alone' but in a group situation; in 'Common'.

It was described in the post-walk debrief by one auditor as a 'simple, powerful and ancient experience'. 
LISTENING...
what sound do you here at these locations?

NOTE: These are just examples. Refer the online forum for further examples and post yours!
www.interventionistguide.org
finish these sentences...

Walking and listening with awareness...
[allows time and space for deeper human communication.]

Respect for acoustic environments as public domain is...
[ed. a

What is your favourite sound heard today...

The office ambience sounds like...

The first sound I heard today when I woke up...

The most distant sound I heard today...

A comforting sound I heard today...

The quietest sound I heard today...

What are some sound barriers that prevent us from hearing dist exchange among living beings and non-living elements?

---

Read out loud:
gait gate know no cents sense real reel tea tee i ey s
ACTIVE PARTICIPATION.
"This guide has been designed to facilitate your experiences. Try these exercises + enjoy!"

An important step in human development!

ance, space and the more subtle sounds of acoustic

ee sea ewe you great grate too two be bee hear here
a soundwalk anecdote...

On one soundwalk I facilitated for the Now Now Festival in Sydney there were a series of midnight starts, following live musical improvisations. The dense urban and suburban landscape of sydneys inner west revealed many sonic surprises, one of these was in narrow street with two storm water drains on either side. As the group approached a frog began calling from within one of the reverberant drains... we walked closer and suddenly another frog piped up from the other side of the street. Simultaneously the group gathered in the middle of the street to pause and listen. Mesmerising in its stereoscopic serendipity the groups focus was tangible and momentous. Together we slowly walked on...

what is your story...


anthony's philosophy...
Active participation with landscapes facilitated by awareness will reconnect us to our physical space. This in turn leads to a 'sense of place' that is identifiable and understandable. Listen and learn.
inspiration and further resources...
a miscellaneous miasma which includes but is not limited to...


Hildegard Westerkamp is a composer, radio artist and sound ecologist. http://www.sfu.ca/~westerka/ <http://www.sfu.ca/%7Ewesterka/>

Arthur and Corrine Cantrill http://www.arthurandcorinnecantrill.com/


Other Film http://www.otherfilm.org/


Henri Michaux www.henri-michaux.com/


Ceri + Lynda at publicassembly.com.au

Fungi the omnipresent the Fifth Kingdom full of magic and wonder

Len Lye http://www.govettbrewster.com/LenLye/

Cephalopods http://www.thecephalopodpage.org/

Tape Projects, Jim Denley, Joyce Hinterding, Dale Gorfinkle, Rod Cooper, Lachlan Conn, Sean, John Jacobs, Xonk, Sim Joelstern, Miyuki, Robin Fox and all the melbourne peeps that create for the love of exploration
Anthony Magen | EXPERIENCE SOUNDWALKS ON..

**Friday October 16 at 7pm.**
Meet at the Majorca Cabinet: Degraves Street

**Sunday October 18 at 3pm.**
Meet at the Majorca Cabinet: Degraves Street

SHARE YOUR SOUND EXPERIENCES! GO TO:
www.interventionistguide.org

**FOLDING YOUR GUIDE**

Interventionist Guide to Melbourne
The walking element of a 'Soundwalk' is crucial to the activity. Walking is the "right speed" for the person, allowing the time and space to move through literal and metaphorical spaces. Ears are one of the first sense organs of humans to develop in the womb. Sound can elicit a subjective response, an emotional response, and conjures memories, therefore also denotes a specific time and space for an individual. What are you listening to? "Listen to the land, Listen to the people." - Jimi Hendrix
CYE WOOD | Improvised violin

Cye began studying classical violin at the age of three. He joined his first band when he was eleven and has been involved in numerous bands and recording projects since then. Over the years he has contributed solo violin and string arrangements to various documentaries and feature films and has had the pleasure of working with a diverse range of artists including Jesse Younan, Yeshe, The Bird, Lisa Gerrard, and Eartha Kitt.

Some of his most inspired moments have been improvising in acoustic spaces that create ambient overtones, in effect providing rich soundscapes to play within. These locations have ranged from empty underground tunnels or walkways graced by the occasional passer by, or under a bridge playing to a curious turtle, to inside a lighthouse with butterflies circling outside.

When composing and recording Cye works with a wide variety of instruments and basically anything that the work requires including field recordings, prepared piano and various subtle experimental techniques. He has recently completed and released an EP of his own compositions titled Araya.

www.cyewood.com

City Interventions
Friday October 16 from 4.30pm. Centreway Arcade – Collins St + Flinders Ln
Saturday afternoon October 17. Arts Centre.
Sunday afternoon October 18. Degraves Street.

SHARE YOUR SOUND EXPERIENCES GO TO:
www.interventionistguide.org
Interventionist Guide to Melbourne
Art Centre Walkway 1.
Art Centre Undercroft 2.
Collins Street Arcade 3.
Rialto Towers Subway 4.
Platform, Degraves Street 5.
Rialto Towers Subway 6.

7. Marsh Centre 555 Lonsdale street
8. 460 Lonsdale street
9. Hardware Lane Carpark
10. Protest Galleria Plaza Bourke Street
11. QV Corner
This zine is a guide for those interested in playing / improvising music in the city, utilising (almost) empty / uninhabited reverberant spaces. Some of the places I have chosen for this Interventionist Guide are almost hidden from view, others are places of minimal human traffic.

All act in some way as a public space to express myself musically whilst still allowing me to access the inner space that is essential for me to improvise freely.

Placing myself in the periphery of the public awareness in this way allows people to either hear me play as they walk by (immersed in their own inner world) or acts as an opportunity for them to stop for a moment and listen.
The bulk of the world’s knowledge is an imaginary construction.
Rayna Fahey aka Kakariki is the Co-founder of Melbourne Craft Cartel and Co-founder of the Melbourne Revolutionary Craft Circle. Rayna is part of the great kiwi conspiracy to colonise Australia. She is an activist, mother, lover + gardener and is best known for reclaiming ugly chain link fences with conscious crafty love.

This zine is the result of a series of conversations between the Interventionist Guide curator, Lynda Roberts and Rayna Fahey — where we discussed ideas around creative engagement within the city and Rayna’s motivation as an artist and activist.

CRAFTIVISM X RADICAL CROSS STITCH
Radical Cross Stitch is about using craft to communicate subversive ideas, subverting craft to communicate ideas and playing on the ambiguity of legal parameters — like what’s graffiti? Does it have to be made with a marker or a spray can? Defining graffiti is both pointless and shows the gender dynamics of street art. Saying that graffiti is ‘this’ - just defining it - is what narrow and rather pointless. This discussion is about finding new canvases for craft, asking questions about space and questions to do with ownership, access, power and control.

Melbourne Revolutionary Craft Circle is the ‘terrorist’ front name for what we do. And I mention this because I’ve been asked ‘how do people join the craft circle?’, and I say they should start their own; every suburb should have their own revolutionary craft circle. And there are - they’re starting up everywhere. What really interests me is the history of the subversive uses of craft. And that has quite a strong historical relevance for Australia. Because who I point to as being the original radical crafters were the luddites; who were crafters who got very political. This is back in the day when craft was an everyday part of our lives and the crafters were the people that made all the stuff we used. Manufacturing was craft.

The luddites saw the introduction of the industrial revolution as the end of that culture and they used direct action to try and stop it. Whilst sadly some were executed, most of the people that got convicted under the machine breaking laws in England were transported to Australia. Radical craft analysis was part of Australian culture and part of our identity.

Australia does have a good history of celebrating a rebellious spirit in a sense - because there’s the Eureka Spirit and there’s Ned Kelly two very strong cultural aspects of Australian history that are about defying authority. I see no reason why we shouldn’t continue to use craft as a medium of rebellion and dissent.

WAYS TO ENGAGE WITH THE CITY FABRIC
1. Stitching on existing built canvases
These are grids that I find in urban spaces. I’m especially interested in tucked away ones as well. So when some one stumbles down an alley drunk for a piss, they find something that makes them go ‘oh maybe I shouldn’t just piss all over the place?’ I’m very conscious of the gender dynamics of urban space and really concerned with this whole ‘fuck the land, it’s mine, I’m going to conquer it and put big penis skyscrapers on it and then go out and get drunk and piss all over it’ attitude. I believe this is an attitude that needs some serious challenging. And that doesn’t mean more security cameras or police on the streets. That means cultural change initiated by the community.

2. Working with temporary grids.
An example is doing creative stuff with peoples bike baskets. A real acknowledgement of the passing through activities that occur in urban spaces. It’s about paying respects to the people who don’t cause a war in Iraq every time they go to town.
3. Engaging with the the current graffiti debate...

by doing graffiti that doesn’t fit within the normal definitions of graffiti. The debate is very ageist and it’s very elitist and it’s such an exclusionary thing. It’s saying ‘your art isn’t art, and it doesn’t belong in this space, you don’t belong in this space, get out.’

I’m also interested in questioning the stupid logic behind banning of spray paint cans. This is saying ‘y’ know it’s not the only form of street art.’ So I’m quite keen to take existing pieces of finished women’s work and sticking it into the urban space, like graffiti.

So this is a piece that would be excluded from craft. When I found it in the op shop I just laughed because it’s just so technically wrong, it is hideously stitched!!

I thought ‘this is like the graffiti of craft’. So rather than mock this, I thought I should really honour it, by stitching ‘Punk Lives’ on it - this is anarchy in action. Fuck all conventions - because craft, especially things like needlepoint and embroidery is so heavily conventionalised. You DO NOT reinvent stitching. You DO NOT break traditions and the norms. It’s even worse than art in some of those regards. Which is why I did that one.

So I’m quite keen to turn this into a bit of a graffiti piece and go and stick it up somewhere - and do this with a few more pieces. Probably not exactly like this but rather getting a piece of fabric, stitching on it and going and sticking it on something within the urban fabric.

THE ROLE OF THE ARTIST

I’d say the role of the artist in society is to reflect what society looks like, and to communicate a vision of what society could be. Because what drives me as an artist is that I came into it from politics. And I sat as a politician being constantly frustrated at artists who refused to engage in the world.

IDEAS X ISSUES

I’m quite keen to talk about my experiences as a migrant. Because when I say I’m a migrant, people look at me and go ‘but you’re white?’ There’s a privilege that I have as a white person have coming into this country that I automatically have more rights and privilege than certainly the indigenous people, but even non-european looking non-indigenous people.

One of the things I’m quite keen to talk about is that as a migrant to New Zealand, and when I was living there I did consider myself a migrant, as a part of a migrant family. Despite the fact that my family had been living there for seven generations. The reason I was able to live there was because of the Treaty. That was my contract of entry.

It concerns me that the debate is still very much in the context of talking about Treaty being for indigenous people. A Treaty isn’t for indigenous people; it’s for non-indigenous people - it’s a code of conduct for visitors. And I think there’s too much focus on it being part of reconciliation. I’ve never liked the word reconciliation. Because reconcile is to make peace. And that’s important but it’s only the first step. The debate really should be about decolonisation, which is about changing behaviour.

So I’m quite keen to go around and stitch mini land rights flags in little places. Because I think Victoria more than anywhere, indigenous people are so invisible and so marginalised and whenever we talk about ‘the indigenous problem’ in Australia - and I say that very tongue in cheek. It’s like, what’s going on in Arnhem Lands or Alice or where ever, what’s going on with the intervention. But actually look at what’s happening in Victoria. Because here as much as anywhere, we are on Aboriginal Land.

There is no Treaty here. And as a migrant, I want one.
FINDING INSPIRATION...
Thanks to strong influences in my family, history is very important to me. It’s so hard to find the history of radical craft. I’ve got a degree in Women’s Studies so I already knew that women’s history was marginalised. And then I started learning about craft and was surprised I hadn’t learnt any of this in my degree. It’s a marginalised history within a marginalised history. So I started to investigate the history of political craft and no ones done it.
Go to my blog to read about my research: www.radicalcrossstitch.com/wiki

There are books about specific times or techniques, but there are no books on radical craft most of the resources are web based...

There is one book called the Subversive Stitch and it’s fabulous. It talks about how embroidery was used to educate women about feminine values but it looked at how women subverted it. And it’s very subtle. If you were uneducated about the history and you looked at some of these pieces you would not think they were subversive. But the very cheeky twists of words and sayings.

Web based resources...
Greenham Common history site. www.yourgreenham.co.uk

Greenham Common was very much used as a way to experiment with female ways of protest and women’s ways of challenging the system. So they very much challenged method and message of protest and resistance. Craft of course played a strong role.

Also, my ancestor Lucy Lyall (great-great... grandmother) was politically active in New Zealand before suffrage. After revisiting her story recently I discovered she was into radical cross stitch in the 1860s! To go the full circle, start with family history, getting political, knowing the family political history, getting into craft, getting into craft history then discovering the radical craft history in my family has been a wonderful process.

Other key inspirations
www.lisanneauerbach.com
www.microrevolt.org
www.sararahbar.com

There has been a huge resurgence back to craft and most of it’s all about making cute vintage stuff. And I reckon there’s gotta be more to it than that — especially in terms of radical potential. You can make a crochet carrot or you can make a food not bombs crochet carrot. And it’s the same thing but it’s what you call it and how you use it. These are questions we shouldn’t be afraid to ask ourselves.

The other thing that really interests me is the waste. Because we are so compulsively prolifically wasteful when it comes to textiles. It’s one thing to challenge the unsustainable aspects of fashion. But a bit crazy to then go and support the same production methods in craft supplies. It’s all about process.

I call myself a craft evangelist because of stuff like this.

But the fiery radical spirit, where has it gone?
One of the things I find about young political women now is that they’re much more than I’ve ever experienced, seek permission to be radical. The amount of people who have asked if they can be part of my revolution astounds me. It’s like ‘no, you can’t not if you’re going to ask!’ It doesn’t work like that. The revolution will not be televised and you don’t have to take home a permission slip.

I have a pram, and I’m pregnant and I’m by myself and I’m in the city. It’s like ‘what the fuck are you doing? ‘You don’t belong here’
Instructions: Cross Stitch

Separate your thread so you have two strands and thread needle. Starting at the top of the pattern, thread your needle through from the back of the fabric, leaving 3 cm of thread at the back. When you begin stitching make sure the tail of the thread is tucked under and secured.

There are two methods. The first method is to work a row of half stitches (\_\_/), then work back (\_\_\_) to complete the X’s. Use this method for most stitching. The second method is to complete each X as you go. Use this method for vertical rows of stitches. It is important that all the X’s are crossed in the same direction. That is, the top thread of the X should always slant in the same direction (either \ or /). It does not matter which way they slant, but if they are mixed the finished piece will look wonky.

Be careful not to pull the thread too tight as it will distort the fabric and make it harder to straighten at the end. When you get to the end of a piece of thread, run it under the stitches at the back so it holds it tight. Trim off any spare bits of thread. But make sure that there is at least 2 cm of thread held tight at the back.

Any questions, check out www.radicalcrossstitch.com/xstitch for resources or email kakariki@radicalcrossstitch.com
PROJECTA RESCURA
GUERRILLA PROJECTION | INTERVENTIONIST GUIDE
ABOUT:

PROJECTOR OBSCURA

Is a loose collective of interactive media / animators who operate across the city of Melbourne.

"Projector Obscura is an outlet to be creative, subvert and important for us to be accessible (to other artists & audiences)."

This is a DIY 'guerilla projection' manual. It outlines how to get you started - based on the experiences of Projector Obscura.
To create impromptu renegade or 'guerrilla' projections

tive and to collaborate with other artists. It's also
ences) and to be non-destructive. Nicky Pastore
the type of gear you will need and some basic tips to
bscura...
**TOOLS**

**DATA PROJECTOR**

The projector needs to be projector. Try to buy yo you can be self-sufficient

**HAND TROLLEY**

For access to all of the hard-to-get-to spaces - like under bridges...

**POWER INVERTER**

These take power from 12 volts to 24 volts (from DC to AC). You can start off with a 250 watt power inverter - that will be ok for 1x data projector for about an hour. The more current you draw (ie: the bigger the projector) the larger inverter you will need. Check out Jacari or Dick Smith.

**GET PORTABLE!!**

**THE CAR**

Firstly - you can draw need to recharge the battery of a good shelter when in it sites on a single night
e as powerful as your budget allows. We use a 4000 lumen
our own projector - so you can access it at any time - so
ont and be responsible for your own gear

Use photoshop for the live sketching with
a blank canvas and you can get rid of the
file menus and we have a blank canvas -
get rid of the pen tool as well and just
have an empty black page.

VJ software - using QLab or VDMX

BATTERY
If you are going to project without
a car, deep cycle batteries are the
best - because they last longer -
car batteries are ok - but you can
get small lead acid batteries if you
want to be super mobile. The size of
the battery effects the time you are
out on the street

REMEMBER! Be careful - you
are still working with 240
volts which is as dangerous
as household electricity.

DON'T FORGET THE
BATTERY CHARGER TOO!

power directly from the car battery with an inverter and you don't
battery. Secondly - it's great as a platform for your gear as well as
rains. Finally, it's a fantastic way to get across town to a range of
POWER
Finding a power source is THE critical issue - scout for existing power points. We have found power points in a range of locations - from outside a bank to behind a restaurant near St. Jeromes to a range of car parks - the only problem is that most are either locked, not on or located where there aren't any dark spaces nearby - although, don't let that deter you - you could simply (but safely!) run a really long power lead! If your starting off, check out Bowen St at RMIT where they have unlocked power points and security is relatively friendly.

DEALING WITH THE AUTHORITIES...
Be prepared to be asked to leave by security. Since guerrilla projections are temporal and non-destructive, we've had very little interaction with the Police - although this wasn't the case when we first started out. One night we had been pasting and stenciling for a few hours around Melbourne and we weren't being very careful. What we didn't know was that the Police had been watching us on cameras for over an hour, and they cornered us in a laneway. Our advice is NEVER talk back to the police - but keep calm and talk reasonably with them - own up for what you were doing... and watch out for surveillance cameras!

TIMESCALES...
It's key to be spontaneous - develop a way to include and engage with people. "It's not about how long we get to project on a building - it has a lot more to do with how much fun we are having - if it doesn't work, we move onto another location" Sam Keene

INTERACTION...
This completely depends on how many people are walking past... sometimes you can just play amongst yourselves. If we are on our own we just get the Wacom tablet out and start drawing - or we have battles between each other - where someone will start a drawing and someone does a drawing over the top in real-time.

Types of people you might interact with range from people on a night out to hobos to other creatives doing stuff around the city - so you get the full range of from artists to people who no idea what's going on... One of the best interactions we had was with a bunch of school kids from Bathurst NSW who were in Melbourne on a sports excursion. They started to play with us with their red lasers from the third floor of their hotel - and we started to play with them on our waycon tablet. Then the teachers came down to talk to us - and while we thought they would be angry we found to our surprise, they were interested to find out more about this 'new form' of urban graffiti.
Influences

Inspiration for the Projector Obscura crew comes from many places:

Graffiti Research Lab was an early influence. (www.graffitiresearchlab.com)

Sam Keene

Is inspired by motion graphics studios - signage - old circus side show banners - to German Expressionists from the 1920's and 1930's - Hannah Hoch and Kurt Schwitters. UFO photographer George Adamski from the 1940's. Cinema Luminare footage, pre-cinema footage, taboo footage and Chrono-photography,

Nicky Pastore

Draws ideas from attending festivals, watching films & music videos and looking at illustrations, picture story books & magazines.

Short Films are a main influence. Great festivals to check out are:

The Melbourne Animation Festival (www.miaf.com)


Also check out McSweeney's 'Wholphin' DVD's for watching unusual and hard to find shorts. (www.wholphindvd.com)
About this zine:
This zine is the result of a series of conversations between the Interventionist Guide curator- Lynda Roberts and Projector Obscura members- Nicky Pastore and Sam Keene - exploring how different artistic practitioners facilitate peoples engagement with the city.

NOTE:
Italics are quotes by Projector Obscura

PROJECTOR OBSCURA IS:
Nicky Pastore Sam Keene Rob Jordan Nick Lynn Seb Berto Isaac Williams Kav Singhi

GUERRILLA PROJECTING ON:
Saturday October 17 at 8pm.
Meeting Point: Banana Alley Bridge, Finders Street.

FOLDING YOUR GUIDE:

Interventionist Guide to Melbourne
www.interventionistguide.org
MAP

Projector Obscure:
(1) Myers Place Car Park - CAR/POWER POINTS
(2) A’Beckett Car Park - CAR
(3) Franklin Car Park - CAR
(4) Banana Ally Bridge - FOOT
(5) Chapter House (Next to St Paul’s Cathedral)
(6) Bowen Ally RMIT - FOOT/POWER POINTS - CAR
(7) Brewery Lane - FOOT/POWER POINTS (Shop)
(8) Art Gallery
(9) Bridge on the Yarra - FOOT
MORE

interventionist guide to Melbourne

ILAN ABBRAHAMS

YARRA RIVER CATCHMENT

LOWER YARAA
MIDDLE YARAA
UPPER YARAA

NON HYBRID OLD TRADITIONAL OPEN POLINNATED VARIETIES

Use before:

OCT 09
an introduction...
This zine seeks out and opens up a conversation around different ways to feel more connected and more immersed in life - with people and the world around you. Artist Ilan Abrahams will share his ideas and experiences on this topic. NOTE: His words are expressed here in Italic.

"Maybe I have this nostalgic view of what pre-industrial societies were like or what some non-Western societies are like, but I feel that there's another way of being in the world. And my creative practice is in some ways reaching for this other way of being which is more continuous, more immersive, less reductionist - and it seems like a lot of other people relate to wanting that. It might be a feeling that we experience occasionally - during a community celebration, in a friendship or relationship, or gardening.

One of the books I'm reading at the moment is 'A Pattern Language'. It articulates a pattern language for spaces of all different scales (country wide infrastructure to a single room in a house), and I'm finding this idea of a language for space, which enables us to live in a more connected, immersive, human way really exciting - but the book stops at the body. It doesn't add a human to the spaces it describes - which is you, and what your body does in that space...

I'm really interested in extending this pattern language into the realm of the body. I've studied lots of movement forms - dance, physical theatre, somatics and there's scant attention - real attention - to the interaction between those two worlds.

And it's those patterns (for space and body) - coming into movement and music, possibly folk music and dance which gives people a common community language for local space and time - which is compact, memorable and transmissible.
‘A Pattern Language’ is great but a weighty tome and at best we can remember a few pages - yet we can remember thousands of songs and thousands of dances because we’re pattern machines. And that’s what folk songs and dances can be - but there are no meaningful folk songs and dances that I’ve encountered in our culture that really convey a meaningful sense of local space and time. So my practice is about wanting to create those things.

Sensory experiences are powerful tools to inform this pattern creation - which brings us to the ideas behind ‘Sense of Place Projects’. Looking at the three words individually, there is ‘Sense’, our sensory experiences are powerful bases for coming to know a place and our true place in the world. With just Internet, movies, books and talk our bodies and spirits would starve! Our senses are the way we interface with the world. By enriching our sensory experiences through theatre, workshops, and earth based practices (food growing, revegetation, building) we can be more connected to and immersed in the world around us.

‘Of’ is this word in between and it refers for me to the nature of reality and our place in this reality. In our language, we’ve decided to label things and we don’t refer much to the spaces in between these things, but everything is constituted by these spaces in between – these relationships. We do not end where are skin ends. We are intrinsically connected to and continuous with all things. The things are just nodes through which energy and resources flow.

And finally ‘Place’. The atmospheres, sensations, ways of being, and cultures which are unique to a place (could be a water catchment, a city, a street, a garden). The uniqueness and specialness of a particular place.
a method of engagement...

I have a range of emerging and changing practices. For this project I have proposed a set of questions for you to engage with the urban environment, memory, and planting, and the senses.

Meaningful pattern creation may take generations – but this practice can be another small step.

relevant projects...

WELL CD
Songs for Sustainable Living. Featuring The Seed Song, The Six Seasons Rap, Celeriac, and other favourites. This is music for the whole family that turns the dutiful acts of living sustainably into ones that are entertaining, enriching and fun. Check out www.myspace/ilanabrahams and www.senseofplace.com.au/WELLCO

References and further reading...

The Permaculture Designers Manual, in particular the Patterns chapter. Bill Mollison says 'it is a challenge to artists to study and portray knowledge in a compact, memorable, and transmissible form, to research and recreate for common use those surviving art forms which still retain their meaning, and to re-integrate such art with science and with society and its functions and needs. It is a challenge to educators to revive the meaningful songs, and dances that gave us, and our work meaning.'

Boundaries of Home: Mapping for Local Empowerment, edited by Doug Abberly. The chapter on indigenous mapping describes a number of intriguing mapping techniques, including representations of prevailing winds by the Polynesians with bamboo structures.
Dancing The Food Cycle, ARTPLAY (The Centre for Children’s Art)
Here I am building a mobile permaculture garden and running creative/sensory/gardening workshops for 5-12 year olds and their parents. During these workshops we aim to develop an embodied language of time and space (using music, dance, and drawing) – each workshop is structured around an aspect or stage of growth in the garden – like the ‘waggle dance’ that bees do to communicate to each other, or the journey from seed to mature plant.

ASYLUM SEEKER RESOURCE CENTRE Food Garden
In this project we created a permaculture garden with the asylum seekers and used it as a place for shared experience, story telling, friendliness, conversation, and connection. We also grew some food for the meals program at the centre.

An Imaginary Life by David Malouf: The Roman Poet Ovid, in exile, tells the story of his encounter with a wild boy, brought up among wolves in the snow.

A Natural History of the Senses by Diane Ackerman
“what is most amazing is not how our senses span distance or cultures, but how they span time. Our senses connect us intimately to the past, connect us in ways that most of our cherished ideas never could.”

The 2005 documentary: The Real Dirt on Farmer John. Is the epic tale of a maverick Midwestern farmer. Castigated as a pariah in his community, Farmer John bravely transforms his farm amidst a failing economy, vicious rumors, and arson. He succeeds in creating a bastion of free expression and a revolutionary form of agriculture in rural America.
About this zine:
This zine is the result of a series of conversations between the Interventionist Guide curator, Lynda Roberts and Ilan Abrahams.

About Ilan Abrahams:
Ilan Abrahams has a passion for creating transformative theatre and workshop experiences that integrate people, approaches to sustainability, and the local landscape. He is the founder and artistic director of Sense of Place Projects: www.senseofplace.com.au

He has walked the full length of the Yarra in one continuous journey, lectured in Ecology and Art at the Victorian College of the Arts, and worked as an urban planner/designer and permaculture designer. His creative approach is influenced by studies and training in ecology, Buddhism, permaculture, dance, theatre, music and somatic movement. He won the Warrandyte Film Festival with 'The Minstrel' (2006), a documentary about the local six seasons calendar.

In 2008 Ilan created and coordinated of the permaculture garden and gardening program at The Asylum Seeker Resource Centre, and engaged in three weeks of training and teaching at the S.E.E.D.S. Festival (Somatic Experiments in Earth, Dance and Science) in the United States.

Currently Ilan is building a permaculture garden and running outdoor movement workshops for children based on the phases of growth in the garden at ARTPLAY, The Centre for Children's Art, adjacent to Federation Square, funded by the City of Melbourne. He is also creating performance in vegetables gardens as an artist in schools for The Festival For Healthy Living, a Royal Children's Hospital initiative to promote mental health in schools through the performing arts. Ilan has just released a CD of songs for sustainable living for families called WELL (www.senseofplace.com.au/WELLCD)

Visit Ilan at Federation Square, Swanston Street Side on Friday October 16 from 3pm.

SHARE YOUR EXPERIENCES - GO TO: www.interventionistguide.org
MELBOURNE PLANTING MAP

answer the questions and find a place to plant
and nurture the enclosed broad bean seed
QUESTIONS

1. Do you have a garden?
2. If yes, what is growing there?
3. Close your eyes where you are. What can you hear, smell, taste, and feel?
4. What is your first memory of being outside?
5. Tell somebody nearby the answers to these questions, and ask them the same ones.
6. What about a story or a song?
7. When you are moving through the city, find a place where you think it might be nice to have a food garden. Then close your eyes and see what you can hear, smell, taste, feel. If you can see any soil about, put this seed in the ground (twice as deep as the seed is wide) Come back to water, and to visit to see what happens. ;)}
GENIUS IS RANDOM TRASH
OR
THE ARROGANCE OF TRUTH
HOW TO UN-DESIGN SPACE

FIRST OF ALL
YOU NEED TO MAKE A SPACE FEEL SPECIAL,
COMMENT ON ITS VIBRANCY,
ITS SEEMINGLY INTRACTABLE PERMUTATIONS SOLVED,
ITS MARRYING OF STYLES SUCCESSFUL,
THE WAY ITS ANGLES AND SIGHT LINES COMPLETE
BE GENTLE.
LAUGH CONSERVATIVELY AT ITS QUIPS
AND HUD UNDERSTANDINGLY AT ITS GRAND STATEMENTS.
BE OBEDIENT AT FIRST,
SIT IN DESIGNATED SEATING AREAS,
MOVE WHEREVER THE SPACE LEADS YOU
- EAT OUT OF THE PALM OF ITS HAND,
LIKE A DOCILE CHILD.

EVERY NOW AND THEN,
EVER SO GENTLY,
GIVE THE SPACE A NUDGE.

ONE BY ONE,
DRAG YOUR FINGERS
OVER ITS PROPORTIONED SURFACES.

DANCE,
ACROSS ITS DETERMINED LINES,
RUB YOURSELF AGAINST ITS ANGLES,
SING,
LOUDLY IN ITS DEAD CORNERS.
Finally,
lay down with it.
put your whole body in its embrace.
melt its foolish structures
with the idle warmth of your skin.

Undesign its naive facade
with the fluid reality of your limbs,
re-integrate the space back into yourself,
so that it may once again
be a loose collection of ideas.

You fill me with terror.
A terror that makes me fear & tremble,
with fascination.

I name you object
as I am subject. Absolute & singular

You are my pleasure
I am looking at you
No, rather
I am thinking of you
my personal mystery, tremulous fascination
mistrust, recognition
I think I know you like I know myself
This misunderstanding is perplexing
you are an impossible

You are like a god
And yet
You are not.
Inexplicable
Incomprehensible
You are wholly other
Go on.
Take it slowly.
Cross paths.
Be surprised.
Bump into someone.
Don't apologise.
Say hello in an unfamiliar language.
Say yes instead of no.
Let go.
Let yourself be drawn into the conversation you don't want to have.
Give in to the feeling you don't want to feel.
Be here.
Be vulnerable.
Go there.
Listen.
Then talk.
Then listen.
Again.
Agree.
DISAGREE,
EXPLORE OTHER OPTIONS.
TAKE IT ALL ON BOARD.
RAISE YOUR EYES FROM YOUR PHONE,
TAKE YOUR HEADPHONES OFF YOUR EARS.
GIVE SOMETHING
FOR NOTHING.
TAKE SOMETHING.
DON'T UNDERSTAND.
CROSS THE LINE.
BE AFRAID.
FORGET WHAT TO SAY.
MEET SOMEONE ELSE
WITH NOTHING BUT YOURSELF.
TREMBLING
NOW
LAUGH
THEN
CRY
HAVE AN INTERACTION
A lawyer has a practice. A lawyer’s practice is concerned with a rote knowledge of the rule of law.

An artist has no practice. An artist’s practice has no parameters. It can be ALL THINGS AT ALL TIMES and consequently, NO THING. There is NO CODE or specific set of knowledge, nor does it evidently benefit, or detract, from anyone or thing.

So, is it a practice?

Is the word practice used to bolster our artist’s insecurity about the validity of what we do?
A doctor has a practice. A doctor's practice is concerned with the empirical knowledge of the human organism.

Practice:

The external world:

Why do we need to call it a practice?

- Has the term 'practice' been applied to art in an attempt to limit its scope, to set its goals, to contain its aspirations, to validate mediocrity, to authorize pretension, to systemize creativity, to quantify the remarkable to idolize the unremarkable, like a terror like a terror

This is craft's saving grace.

Things must be nominated.
THE INTERVENTIONIST GUIDE TO MELBOURNE

PLATFORM DEGRAVES SUBWAY

EXHIBITION DATES

OCTOBER 1 - 30 2009

FRIDAY OCTOBER 16 SUNDAY OCTOBER 17

INTERVENTIONS

YOU ARE COMMANDED TO GET INVOLVED UPLOAD LOCATIONS, IMAGES, VIDEOS & STORIES OF YOUR INTERVENTIONS TO: WWW.INTERVENTIONISTGUIDE.ORG

ROARAWAR FEARTATA COLLECTIVE

FOLDING YOUR GUIDE

BENJAMIN CITRADI

CRAIG PEADE
What is the best place to see a Melbourne sunset?

What is the most dangerous place in the city, or region?

What is the most dangerous place in the city?

What is the best place to look at the sun rise?

Can you show me the best place to look at the sun rise?

Would you like to take a photo of the sunset?

How do you think I am doing?

What is the most dangerous place in the city?

What is the most dangerous place in the city?

Can you show me the best place to look at the sun rise?

Can you show me the best place to look at the sun rise?

Can you show me the best place to look at the sun rise?

What is the most dangerous place in the city?

What is the most dangerous place in the city?

What is the most dangerous place in the city?

What is the most dangerous place in the city?

What is the most dangerous place in the city?

What is the most dangerous place in the city?

What is the most dangerous place in the city?

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What is the most dangerous place in the city?

What is the most dangerous place in the city?

What is the most dangerous place in the city?

What is the most dangerous place in the city?
COMMIT NO NUISANCE

Caz Guiney | The Interventionist Guide To Melbourne
This is a zine about finding potential gallery sites within the city fabric that can relate to both small crafted objects and to the human body in an intimate way. It is a guide that will enable you to seek out your own spaces for sating small works via a conversation with local Melbourne jeweller, Caz Guiney (see italics).

You are also invited to experience first hand the types of spaces that lend themselves to a sense of intimacy by seeking out and observing the spaces highlighted on the enclosed map of Melbourne.

Since 2003, Caz Guiney has been exploring the creative process of making and siting jewellery within the urban fabric. Two key projects – City Rings (2003) and Precious Nothing (2008) both involve gathering evidence from public and marginalised places.

For the Interventionist Guide project, she shares her experiences of working within the city and opens up her process and practice:

*Caz has a unique way of engaging with space, utilising its spatial environments in her work as a resource, a collaborator and a muse. Caz’s practice brings the outside in: discovering a language of intimacy and nothingness through a dialogue with jewellery.*

Precious Nothing Catalogue | Roseanne Bartley

**MELBOURNE AS A CONTEXT....**

In Melbourne, there is a brief history in the city of intervention and working in and with the city fabric compared to a city like Barcelona, where every second person is doing something on the street - whether its sitting or chatting, whether its groups of students or the general public – everyone seems quite comfortable interacting in public.

*Drawing on my experience from fossicking and installing around Melbourne, I’ve observed people’s reactions to my work and my process.....I’ve seen the bemusement on people’s faces - the shock and the horror, the uncomfortable nature of ambiguity. People don’t come up and ask questions: what are you doing?*

*In this way, there seems to be a real sense of fear in Melbourne – I noticed this especially when I was doing the ‘City Ring’ project in 2003, when the anti-terrorist campaign ‘be alert, but not alarmed’ was around - if you’re doing something that looks slightly suspicious, be prepared for people to became very uncomfortable, and or annoyed.*
Flinders Street Station. Casting for Precious Nothing Exhibition 2007

Castings from a significant meeting spot. Selecting places that people are connected to. However the connection has much more to do with the bold physicality of the place in terms of clocks, steps, but not much awareness or sense of the actual finer details. So I took a molding of the steps and made a ring, the idea is that you could wear the ring with all the step texture and detail - to draw people in to how beautiful these spaces are...

I like the fact that I am almost invisible...sometimes there is a glance - but most people are too fearful to stop.

City Square: Installation City Rings 2003

I love this one because the blokes are having their lunch in the background - I didn’t manipulate any of the spaces – I made rings to fit. In this piece, there were spikes on the edge and I hammered them in.

I am reminded of Stefan Sagmeister’s coin installation in Amsterdam. When I was young I super glued a twenty cent coin to the footpath, the next day going back to find chisel marks and blood where it had been....

www.sagmeister.com/urbanplay/
SITING GUIDE

Seek out intimate spaces that relate to small scale objects. Remember to respond to those spaces by creating pieces that are based on the actual space itself – create pieces that fit to the space's exact dimensions in terms of form and shape, or relate via materiality or texture.

Find nurturing spaces for your objects in terms of shelter and protection from the elements, which also provide an intimate connection to the body or observer. Remember that your piece will decay or change over time – they will weather or be taken away – depending on its location and level of exposure.

Junction details – how will the object sit or stay in position? How do you ensure you do not damage the surface you are fixing to?

Look for the small, overlooked or forgotten space or niches in a building façade – rather than an obvious location. Consider your audiences vantage point – sometimes full view is not always the best – encourage your audience to seek out and look for your work.

Find other ways to connect to your audience – look for places that maybe of key significance – such as meeting points across the city, or locations where people dwell to eat their lunch. Find locations which may embody strong memories for the viewer...

ADVICE

Just go out and explore and experiment within the city rather than seek approval.
FINDING SPACES IN THE CITY...

The walking and the observing is important to me – since moving my studio from the city, my time spent in the city is much more intense. Even if I am not in the city with the intent of looking for things, there will be a constant barrage of information and ideas based on what I see.

Humble, Unconsidered spaces....
As well as the intimate scale, I look for something that is intrinsically humble about these spaces. In a way, it’s a reaction to the grandness of the city - like the shards and the geometric monstrosities and those gravity-defying, angular, colorful forms. It’s the spaces that are built without any consideration that I look for.

Engagement via the exploration of detail...
I look for opportunities and a way to engage with public space that can also be quite private because of the intimate scale. Although they are within the public realm it takes a bit to seek these out, it takes effort and a bit of focus - trying to encourage people to slow down and to see the detail and to see what the world is made up of.

Sharing your own experiences...
It’s sharing your own experience – because that is my experience of the world – it’s seeing what makes up a city not the overall creation, I see intersections, textures, materials and I also see what is left behind - and these spaces are part of what is left behind - maybe something about the under dog and my interest in low brow.

When you see the city in this way it allows you to contribute to it without getting overwhelmed and it is a way to connect with a place that can potentially be very alienating.
PHILOSOPHY

Caz’s work is embedded within the craft and skill of jewellery making, with an intrinsic sense of engaging with a broader community.

There is a simplicity to my approach which questions and explores both traditional concepts and values of jewellery and seeks out and finds value in ordinary places. From a jewellery perspective, I explore and respond to preconceived ideas about jewellery as a traditional craft - where the expectations are fairly narrow. In my work I try to encourage wearers, viewers, hoarders, investors to think in different ways about jewellery and where they might find it....”

Caz creates a path between the object, the architecture of the place and the person, between something that has been a part of the city or has evolved from the city, its site and it’s relation to the human body. It’s about creating a dynamic - a connection with an object that, when worn, makes you feel more ‘complete’ for that day- this feeling could be different on another day, but if you chose to wear one of the pieces that evolved from the city, there would be some kind of journey which would take you back to that intimate place. In a way, capturing a fleeting, passing experience....

INSPIRATION...

Things that inspire me: suburban front yards, suburban backyards (peering from the train), mostly low brow stuff. I am obsessed with caravans – or scenes of things that are abandoned that were never super quality in the first place. I don’t do new particularly well.

I’m inspired by domesticity and routine and exploring these ideas through objects, I collect kitchen items – which have great designs, shapes and materials and are in use everyday – like the porridge spoon that wears down over time from constant use or the steps of Trades Hall in Melbourne.

In terms of the city I observe people in the city - whether they have a blinkered, grandiose or A+B approach - you come to the city as a sight seer or in a 9-5 routine and this happens now seven days a week 24 hours – the city never sleeps.

I have worked in the city and watched spaces change. Watching the art studios disappear creates a sense of urgency to make a mark - to encourage people to take notice that there is more here than meets the eye.
Precious Nothing exhibition
installation Craft Victoria, 2008

Each group of work was exhibited in windows designed as if the gallery had become an internal city ‘room’ - carved or cut into the walls. Each window reflected the locations that the group of the pieces came from – Nicholas Building, St Patrick’s, Fed Square etc...so bringing the outside in – each body of work directing you to place which they had come from and connecting the viewer to the way I view the world.

Installation | Eric North

In terms of other practitioners, there is ‘Slinkachu’ – little people in the city...his work is absolutely beautiful.

http://slinkachu.blogspot.com/

Also Susan Cohn – Her recent political responses with her badge project within the Solutions for Better Living Exhibition in Craft Victoria – there’s just not enough of these kind of stories being told within the discipline of jewellery making.

Susan Cohn.
Protest: LOVE NO WAR (3), 2004
Solutions for Better Living Exhibition.
Craft Victoria 2007
Caz Guiney
www.cazguiney.com

Installing work insitu.
Saturday October 17 at 2pm.
Meet at the corner of Bourke St and Godfrey St

SHARE YOUR INTERVENTIONS! GO TO:
www.interventionistguide.org

FOLDING YOUR GUIDE:
600 Little Collins St, Stella Maris, suburban 60's survives the CBD
Size: middle squares 9.5cm³
Tips: Crafty nooks galore! This site is once again verging on private property as pre prep and efficiency are of the essence. There is no back to this fab 60's open brickwork so craft works will need to be secured with tape or designed to be tension fit. Saturated whisky breath, a swagger and a sailor's cap might be worth considering for this site as it is actually a Seafronts Centre run by the Catholic church. Hopefully their pastoral care extends beyond sea faring folk to interventionist folk. If not be prepared for confession.... just don't forget to leave a crafty intervention in the confessional to amuse the next sinner!

Rialto 495 Collins St (cnr King St) Empty Garden Beds
Size: Eastern bed near café window – 0.5m deep x 5.5m long, Southern bed with dark grey backing wall – 1m deep x 9m long
Tips: Both of these locations are similar in that they are empty garden beds (or giant ashtrays) full of white stones. The craft works made for these locations could vary however I suggest that for efficiency, works on skewers/sticks/stiff stainless piano wire (available from Hearns) 225 Flinders St) might enable you to create a garden installation of sorts. I would also suggest you suit up to blend in with the crowd, perch on the edge and suck on a Styro for lunch; it's a smokers paradise! As you draw on your cigarette simply lean back, set course for fun and discreetly implant your installations. Anyone who notices will probably assume you have left some rubbish behind, smile back at the glare and then relish in the thought that the punter may just take a second look and be witness to a sneaky intervention that they will still deem to be rubbish!

8 Rialto 495 Collins St (cnr King St) Sulul Café, display shelf
Size cms: 30wide x 600long
Tips: This location is tricky as it verges on private space. A suit, a latte, an intervention partner and a long brolley are absolute necessities. Some studio prep is a must for this site. Works will need to be attached to a long flat piece of light weight timber, cardboard or foam core (preferably white) which can simply be slid onto the shelf, the brolley acts as a push tool to nudge the work along out of reach. Locate yourself at the café table closest to the shelf during business hours (lunch time may be too hectic!). When suit up keep it simple and don't try too hard, if you feel daggy or strangely powerful you've nailed it.

448 Flinders Lane, low rectangular alcove
Size mm's: 200h x 400w x 240d
Tips: This location is fairly public so I suggest a pair of overalls, high vis vest, peaked cap and a lunch box with cut sandwiches (preferably a stack of 4; corn beef and pickles if you want to be authentic) and a can of Coke. I am not suggesting you consume either of these but they will provide enough of a disguise for you to slip your work into the alcove with little or no fuss. If you do need to fuss at least you are dressed for the job. The cobalt blue wall is quite dramatic and has potential to inspire a colourful response to this location.

Show Girls Bar 20-46 King St, eyelet screw (12m from corner of Flinders Lane – look for a vertical recess in bluestone wall that houses a grey downpipe. Height: Approx. 2.5m off the ground
Tips: Preferably install during daylight hours to avoid the King St blood bath that commonly occurs in these parts. The screw eyelet dimensions: 1/8 10mm, OD 20mm. It is closed (unlike a hook) so your piece will need to be designed to thread through the 10mm hole. This could simply be a hook attached or designed into your piece. Umbrellas are handy devices in this game to enable you to hook your work onto the eyelet. If you are still unused to carrying an umbrella in Melbourne you might prefer a walking stick or perhaps in these parts an expandable police baton. A baton, fishnets and feathers perhaps?

In this carry position the expandable baton is concealed. It won't alarm the public, and most importantly it won't smash your knees when you are running!

OPTRICKS:
OR, A
TREATISE
OF THE
REFLEXIONS, REFRACTIONS,
INFLEXIONS and COLOURS
OF
LIGHT
JACKING

BY GERI HANN

INTERVENTIONIST GUIDE TO MELBOURNE
Printed for SAM SMITH, and BENJ. WATFORD,
Printers to the Royal Society, at the Prince's Arms in
St. Paul's Church-yard. MDCCIV.
WHAT IS LIGHT JACKING

The name light jacking is a hack adaptation of the term hijacking and refers to the practice of appropriating urban light fixtures.

By using a mirror and a magnifying glass it's possible to project through a stencil off ground level lights in the street.

In a broad sense it can be interpreted as the process of subverting power structures that govern our everyday lives.

$2 Shop Magnifying Glass

Any flat mirror will do

A stencil cut or drilled out with holes of 4mm diameter
WHAT ARE IDEAL SITES?

The best locations for light jacking is architectural up lighting in areas that have limited overhead lighting. Diverting the light from architectural features and back into the darker surroundings makes most effective use of the source.

Another approach is the placement of a translucent structure/form over the up lighting in city pavements. Even a simple witches hat capping a pavement light can transform into an iridescent glowing orange cone.
THE ESSENTIAL LIGHT

- Collect any thing that look like a lens and play!
- The optics don't need to be high quality. $2 shop magnify.
- Not essential but looks kind of fancy.
- Tape is good for this too.
- Acetate is OK.

Use masking to block out spill.

Wardrobe as with most interventions dress like a worker.
T J ACKING TOOL K IT

EVS AGENTS
IT'S A SMALL VERSION
OF THIS

SHAVING MIRRORS
FOCUS & REFLECT

MIRRORS

I' M Y E G L E S S A R E F I N E

FRESNEL LENS-TO
MAKE SMALL TV'S BIG
WITH THIS YOU CAN FOCUS LARGE LIGHTS

GOOD STENCILS ARE BETTER
BUT

OR CHILL A PATTERN OR HAMMER TIN WITH A NAIL

THESE SHADES MIGHT NOT HELP YOU SEE ALIENS BUT HELP WITH GLARE

TIPS & ADVICE . . .

From my perspective the intension of light jacking is it's application as non-destructive graffiti so that the structure or attachment should also not damage infrastructure. It would also be important not to result in a safety hazard for pedestrians.

So while it's possible to gaffa tape and wire stuff to lights I opt for the performative approach of hand held devices that can be the basis for a theatrical moment.
THOUGHTS ABOUT PROCESS . .

I have come to question the excessive use of materials (often toxic) in the production of 'ephemeral art'. My interest in light projection stemmed from this concern and lead me to investigate low-tech possibilities.

The first attempt was to simply grind the base off an old overhead projector and place it over up-lights. As local universities have been upgrading to digital, they have been throwing them out.

I have further investigated using the optics in different configurations. Other variations have been developed including the barrel of monkeys philosophy department based on a 44 gallon drum placed on an up-light at the university to simulate a fire in order to stand around it and contemplate existence. Visualize a group of people performing reiki on this drum with fingerless gloves exchanging mindless platitudes while having fun.

It's the kind of fun that is required to get a group talking that interests me. I have run workshops based on circuit bending where it is possible for anyone to achieve a spontaneous musical outcome by short circuiting a kids toy. It's my intention to offer the same level of playfulness in the process of short circuiting the strange logic of the city grid with the tools of light jacking.

Just remember:

"art is a way not a thing"

Japanese proverb

and

"paranoia is the radar of the soul"

conspiracy enthusiast
ABOUT CERI
or, how to treat an art allergy

As the son of an art teacher I became allergic at young age to the white cube - it could have been the gnawing on the 1970's lead paint of a white plinth or maybe the deep psychological impact of a hideous figurative sculpture inspired by the glory god cut + polished from tree stumps.

My meandering pathway away from the aesthetic fetishes of gallery art led me to seek alternative creative vices - often music starting with traditional instruments and winding up butchering kids toys to bend their circuits in search of tortured sounds.

Before I knew it the vortex of institutional art had me in its tractor beam and I found myself employed as an art technician. I've heard you are supposed to suffer for your art but it's a twisted fate to windup suffering for somebody else's.

However, I have begun to revive my faith in the ability of art world's dense thicket of purposelessness to provide refuge for creatively empowering activism.
Ceri Hann
www.scramblededge.org

LIGHT JACKING ON:

PLEASE BRING MAGNIFYING LENSES,
MIRRORS & YOUR IMAGINATION!

SHARE YOUR INTERVENTIONS! GO TO:
www.interventionistguide.org

FOLDING YOUR GUIDE:

Interventionist Guide to Melbourne
LIGHT-JACKING LOCATIONS

- Bowen Street: RMIT
- Little Longdale Street
- Merriman Lane
- NGV Northern Facade
- Swanson Street: State Library
- 68-78 Macarthur Street: Treasury Building
- Collins Street: St Michaels Uniting Church
- Swanson Street: City Square

Objects can be hung from structures intended for architecture.

Lights on top of columns that can be reflected and focused on the dark streets.

Line up with a group of friends at the edge of the car park to stage an instant theatre of silhouettes.

Using a large Fresnel lens, a focused shadow puppet show can be played out on the cultural fortress wall.

A large amount of strong lights can be directed back towards cardboard and use the.

Spray paint with light.
1. Sound Feedback Chamber. Live recording. Artist: Jake Beirut. 7:57
   Sunday Night at the Movies. FBi 94.5fm. Broadcast Sunday April # 2007.

Installation descriptions

2. Eoghan Lewis 1:53
3. Somaya Langley (artist) 1:50
4. Renata Pari 1:51
5. Imogen Semmler 1:18
6. David McDonnell 4:39
   Chamber One: Photographic feedback chamber
UNDERBELLY | Art Festival
Carriageworks, Sydney 2008

A collaboration with Team Vespertine.

An influential project within the Ephemeral Laboratory can also be one that can fail or fail to meet expectations.

This was the case for the second Underbelly Art Festival in 2008 – which became a challenging collaboration between artists, event organisers and local government authorities.

The intention of the project was to extend the ideas explored in our first project by locating an installation beyond the bounds of the ‘art institution’ of Carriageworks in an attempt to connect with the local residents of Redfern.

This aspiration was thwarted by conflicting interests from different scales of hierarchy and by limited timeframes—destabilising trust between the collaborating artists and resulting in an unsatisfactory and disappointing outcome.

Project Proposition:

The wall that runs along 245 Wilson Redfern acts as a physical and symbolic barrier between the local residents and the recently opened arts hub, Carriageworks.

‘Perforation 245’ sought to disrupt this divide – by using light projections and sound, surveillance technologies and radio frequencies. The project proposed to create a dialogue and interface between inside and out – Carriageworks and local residents, past and present.

Final Installation – an assembly of our creative experience embodying the potential of what could have been...

*note the red tape
APPENDIX 5
OBJECT | Support Material

The pieces of this jigsaw have been enjoyed by many as badges and pendants, purchased by donation from Camberwell Market, gifted to friends and sent to international acquaintances.

The set has come to represent the many and the one. The fragmentation of dispersion and the inevitability of reconnection.

A corner of this puzzle is offered to each of the examiners as a token of appreciation for their role in the reframing of my practice which has been evidenced in the accompanying document.
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Ashleigh Rye
Bethany Mann
Alice Wensor
Angela Neylon
Adrian Pieman
Elizabeth Gimmer
Alexander Brown
Jonathan Ong
Gavin Ho
Greta Mak
Charlotte Dethick
Yvonne How

THE GREAT ESCAPE | Feedback Chambers
Artists
Dan Conway
Metasense: Nick Mariette and Somaya Langley
Brett Maverix: Jake Beirut
Imogen Semmler
Spooky Men’s Choir
Production
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THE INTERVENTIONIST GUIDE | Platform, Melbourne
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