





popups .05

exploration of ephemeral urban interventions in Melbourne and Adelaide

COVER IMAGE: *Singin' in the Rain* is a 1952 American comedy musical film directed by Gene Kelly and Stanley Donen

T|i|C|k|L|e

About TiCkLe

Tickle is **Taylor Cullity Lethlean**'s vehicle for research, discourse, collaboration and innovation.

Tickle aims to challenge, generate, capture, disseminate and archive, through a wide range of media and sources research investigations, manifestos, exhibitions, lectures and symposiums and other such investigations and events undertaken by Tickle.

Tickle will generate a discourse that informs the practice's work and creates a dialogue between Tickle and the broader design disciplines.

Tickle is to be facilitated through a culture of staff involvement, shared discourse and formed alliances.

Tickle is to be facilitated through the identification and establishment of project / research relationships.

Tickle will speculate on the future of landscape architecture and emerging practice, and how TCL may continue to contribute meaningfully and challenge existing paradigms.

Introduction

Pop Up - definition

A PopUp is an unexpected insertion into the urban fabric.

either temporary or permanent it must have a spatial resonance

either through its built form

eg. a trailer selling produce, fabric wrapped around a tree

or

create a gathering that has ramifications on the urban fabric

eg. a large group of people who turned out to watch a performance

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Case Study: Urban Reforestation

JEN LYNCH

Urban Reforestation is a pop-up vegetable and composting garden at the southern edge of Victoria Harbor in the Docklands. The pop-up is a series of wooden crates surrounded by patterned steel walls, which function as blackboards and are covered with diagrams, instructions, and messages. The pop-up gives the impression of a small community garden that may have arisen through the efforts of a local Docklands group, but it was introduced to the site by Urban Reforestation and is designed to function as a catalytic demonstration garden and education space for sustainable activities throughout the neighbourhood and city. Examples of the activities Urban Reforestation orchestrates include the design and development of community gardens and spaces, balcony garden

design, a program for monitoring waste and facilitating composting in the Docklands, training workshops, and community events. The Urban Reforestation pop-up garden introduces a model for the gardening of the Docklands’ vertical residential landscape. It’s an instance of a pop-up serving as a catalyst for more pop-ups—something emergent and dispersed—in the hopes of changing a spatial and behavioural paradigm. The garden succeeds in setting the stage for an emergent garden infrastructure by providing instruction and materials, and Urban Reforestation situates itself successfully among the various organizations around the city, both formal (planners, developers, universities) and informal (neighbourhood communities, virtual networks, etc.), that

it must collaborate with to make such an undertaking successful. In this sense, UR is a model for a catalytic, instructional pop-up and provides a sense of how pop-up landscapes might be introduced to the city through both a design process as well as through collaboration and negotiation with these formal and informal networks. The typology of the garden and the process of gardening provide a lens for understanding how sustainable technologies and behaviours might be aligned with cultural practices and how a more sustainable relationship with ecological processes might be framed through the urban domestic landscape. What remains to be worked out by Urban Reforestation are the spatial and aesthetic qualities that define the pop-up garden it is establishing as a model.



ABOVE: The Docklands Melbourne revealed from fog



ABOVE: The Docklands Melbourne revealed from fog



HISTORY OF THE POP-UP

Founded by Emily Ballantyne-Brodie in 2009, Urban Reforestation emerged out of a collaboration at Monash University, Future Canvas, which was started in 2007. The group, representing a range of academic backgrounds, conducted research and collectively worked to establish an ideological foundation and language for addressing the questions: “What is sustainability? How can it be made tangible and everyday?” Emily was specifically interested in how design factored into this type of change. “Sustainable everyday design” is a phrase Emily uses to underscore the fact that design is needed to inspire and facilitate sustainable behaviours. Gardening and composting were the sustainable activities UR decided to explore and the Docklands site was selected as a testing ground for several reasons: While the site has a strong sense of place, the Docklands’ residential developments have very short histories, giving them a generic and placeless quality, and these problem have led to a weaker sense of community. The Docklands, at Melbourne’s periphery, also offered an opening within the urban fabric for testing a garden. While it began as a demonstration garden (a pop-up introduced by Urban Reforestation) vs. a community garden, a community within the Docklands has formed around the pop-up. Now that it has “taken root,” the design permanent for a permanent garden has been drawn up by a set of landscape architecture students through AILA. Precedents for the original pop-up garden were international, ranging from a Vancouver urban farm to projects catalogued through research at the Department of Design and Innovation for Sustainability at Politecnico di Milan (<http://www.dis.polimi.it/english/>).

EMERGENT INFRASTRUCTURE,
SUSTAINING FACTORS

Urban Reforestation hopes to lay the groundwork of an emergent infrastructure by changing the way resources flow through households in the Docklands and to accomplish this by creating a dispersed network of gardens rather than by implementing a complete, overall system—what we might think of as landscape urbanism. This emergence is facilitated with a set of components—vetted gardening technologies/tools—and through education—by providing knowledge about the processes the project hopes to catalyze. The original Docklands pop-up is meant to function as the nexus within this emergent network of pop-ups, which UR imagines could colonize the city. Urban Reforestation must manage the network of gardens it creates through various means (monitoring, collaborations with institutions and corporations, orchestrating an events calendar, coordinating a communications campaign, etc.). The two main types of collaboration it must undertake are “top-down” (partnering with building managers, Monash University, the City of Melbourne) as well as “bottom up” (assembling a team of official volunteers and orchestrating a series of ongoing workshops and a calendar of events that provide the “glue” of the community and keeping the momentum of project). The larger-scale, more bureaucratic success of the garden depends on quantitative metrics of evaluation. Those quantitative terms help UR earn funding and support. The more “grass roots”

dimensions of the garden network need to be reinforced by the events, workshops, etc. staged by Urban Reforestation. The “glue” tying this infrastructure, or network, together, in other words, is very black and white but also very informal. These informal networks these can be made virtually (through social network) or anonymously (badges advertising the garden, identifying person wearing the logo with Urban Reforestation, etc.) and so are not necessarily spatial. Urban Reforestation has undertaken a communications campaign, getting word out about the garden on various fronts: its blog, facebook, advertisements, docklandstv.com.au, films, a photo exhibit, garden installations/ demonstrations, etc. Despite the success of these techniques, Emily believes the project needs a spatial, localized expression as well as a calendar of events to ground the virtual community that has formed.

DESIGN OF THE POP-UP

The design language of the garden (forms, materials, scales, composition) strikes a strong contrast with its context—its crates, buckets, boats, chalkboards, lawn furniture and signage don’t match the architectural language of the site’s buildings; in fact, they throw that contrast into sharper relief. This language was intentionally chosen create a sense of distinction between the architecture on site and the garden. To Emily, the garden is symbolic of nature. The forms, patterns and materials of



the garden’s architecture are meant to represent elements of nature (the patterned walls of the garden, designed by Damian Melotte, for instance, are “ecoresonant”—abstracted, magnified wood cells). The garden design also works with scales, spatial compositions and materials which, Emily says, are identified with “home.” The garden’s quality of enclosure, its finer grain and smaller scale, and the material warmth, olfactory qualities, and texture of its materials (food, herbs, wood) are meant to mimic those qualities. In this sense, rather than bringing the language of the Docklands architecture (which is understood to be incompatible with nature) into the garden, the garden tries to set up a new language (representing nature) in opposition to what surrounds it. How productive the maintenance of this distinction in aesthetic quality, between architecture and garden, through forms, materials, etc., is remains questionable. In a discussion on Urban Reforestation’s website of “beauty and sustainable design,” the aesthetic of the garden, as a landscape typology, is described as one wavering between chaos and order, reflecting change over time through shared maintenance. The aesthetic of the garden, then, is not a stylistic or representational aesthetic, involving a specific set of materials or a static image of nature. It is an aesthetic defined by its unique temporality, flux and shared authorship. In designing and installing prototypes, which design language might be considered strategic, when the aim is to integrate a dispersed network of garden interventions that can be “any place” throughout the city? And how likely is a

shift in the paradigm conceptualizing the place of the garden and nature within the city if these distinctions are upheld? The balcony gardens in one of the Docklands’ towers that have materialized through Urban Reforestation’s efforts are visible from the garden below, demonstrating how verticality, glass/steel and plants might be meshed without the addition of wood, eco-resonant patterns, etc. The garden is a landscape type that has classically blurred the distinction between inside and outside, house and nature (domestic and ecological processes), not drawn a harder line between the two. The eco-resonant walls and wooden crates form that line at the moment. If the aesthetic of the garden were less about defying the architecture of the Docklands and more about demonstrating how it might be hybridized with processes of food production, composting, and the aesthetic experience of caring for plants within a setting of glass and steel, it might be more successful in challenging a paradigm of where nature belongs in the city. An aesthetic language that hybridizes, vs. distinguishes these categories is still missing. Emily’s main concern with the garden is an aesthetic one. She is very interested in the identity of Urban Reforestation and how it, as a brand, might be finer tuned to resonate with the audiences UR is hoping to reach, especially as the group tries to scale up and tackle different domestic landscapes and architectural contexts, like the suburbs.

**WHAT TO LEARN FROM
THIS POP-UP**

The key ideas to be taken from this pop-up are that, for an emergent network of pop-ups to take form, through an introduced landscape type, several things must happen:

- Institutional collaborations (which require an understanding of the pop-up's function in more quantitative terms, ie. ecosystem services metrics)
- Sensitive design that aesthetically resonates, creates sense of place (aligning aesthetics with ethics, which are reflected in maintenance, social practices), technology with identity
- Communications spur a sense of community and give a momentum or pulse to the project: internet/networks/events
- Leadership is required for an undertaking like this—"emergence" requires a catalyst—instruction, materials—and momentum—communications, a calendar of event. UR is not waiting for sustainable behaviours to self-organize. Is self-organization an illusion? Is there always a leader?
- The importance of an identity/brand



“We aren’t approaching the problem of excessive waste being sent to landfill from a strictly scientific standpoint. Rather, we believe that it is by developing the lifestyle behind such behaviour, as well as a sense of community, that will be the greatest driver in such behaviour change.”

**PERFORMANCE METRICS/
RESEARCH & MONITORING—
QUANTIFIABLE VS. INTANGIBLE**

As part of a collaboration with the Victorian Government’s Sustainability Fund, Target 3088, Urban Reforestation has organized a waste reduction project for the Docklands. Part of this project involves a process of self-evaluation by Urban Reforestation of the project’s success. This takes the form of monitoring and audits—changes in amounts of waste produced in the Docklands are tracked and these numbers are shared with Docklands residents in the community’s monthly newsletter. At the same time, Urban Reforestation states, “We aren’t approaching the problem of excessive waste being sent to landfill from a strictly scientific standpoint. Rather, we believe that it is by developing the lifestyle behind such behaviour, as well as a sense of community, that will be the greatest driver in such behaviour change.” In further considering the “top-down”/formal and “bottom-up”/informal/grassroots scales that must be addressed in catalysing a network of pop-ups, it’s worth considering how sustainable processes, like composting, are measured and monitored quantitatively, as well as the ways in which their implementation must have aesthetic and the social resonance to affect behavioural change—through identification with others, with actions, and with place. Ecosystem services are often used to establish metrics for the performance of projects, but run the risk of quantifying or overlooking qualities of place that are less tangible. In considering how the process

of research/monitoring may be coupled with an exploration of the (more intangible) behavioural qualities of gardening as an aesthetic and ethical experience, Urban Reforestation, as a case study, has seen importance in both. The quantitative data they’ve assembled has led to a certain type of support (funding) while the aesthetic performance of the site has contributed to a sense of place and identity and the generation of community. The key, Emily says, is to combine them, or, given the metaphor she uses, to blur the distinction perceived between the two. She uses the analogy of the village well to describe how something like a garden might be perceived as an infrastructure as well as an aesthetic experience and engage a process of identification. The village well is a place-making site as much as it is a place for the function of gathering water, and it generates a set of practices that are social and cultural as much as they technical. The compost bin model Urban Reforestation has experimented with is an example, perhaps, of how this typology might be translated into a contemporary urban context. How could a compost bin generate a culture around waste, by revealing how the compost feeds the soil, turns into vegetables?



Case Study: Gertrude Street Doillies & yarnboming

JEN LYNCH

The “bombing” of the magnolia at 67 Gertrude Street with crocheted doillies by Pene Durston in 2008—for the opening of her Fitzroy shop, Cottage Industry—was the first instance of yarn bombing in Melbourne.

Yarn bombing is a type of pop-up that blends the territorial and often illegal space-marking techniques of graffiti (from which the violent, militaristic language of “bombing” is borrowed) with the material (tactile, warm, personalized, antiquated) language and hand-made qualities of craft.

RIGHT: Gertrude Street Doillies, a tree wrapped in doillies.

Significance and intent of the pop-up

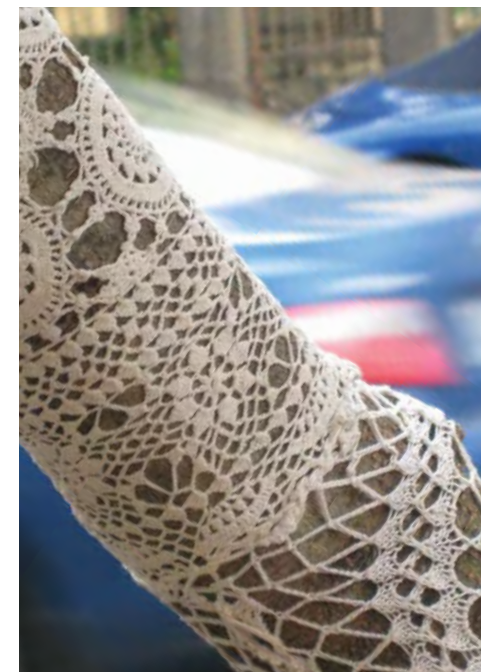
For Pene, who chairs Craft Victoria, this act of marking public space through yarn bombing is a matter of beautifying the urban environment, not a political act. She explains the intent in covering a street tree with the doillies is to “make you notice something you didn’t notice before.” The “negative space” of the street is familiar, even invisible, Pene explains, but once it’s covered, one sees it in a different way, notices the form of the tree, the “twists and turns, bubbles and lumps.” By crossing two innocuous and familiar things, they both become strange and noticed: the “negative space” of the street tree, but also the doily, which “emerges from grandmother’s house,” becoming “escaped,” “feral,” “wild.”

As it is hybridized with public space, the language and techniques of this pop-up signify several things: An urban context is required: in a wilderness, the installation does not hold the same resonance. It is antiquated: a “fashion that has gone out of fashion,” in both the function/cultural standing/place of the doily and the practice of doily-making as a craft (and craft as a type of “economy”). It is familiar, comforting, and nostalgic: it evokes the memory of something “familiar, comfy.” While it is not political (and the reversible nature of the doily perhaps embodies this), the beautifying process of public, guerilla crocheting creates a subversive sensation; taking this craft out of doors is described as feeling “naughty and exciting.” Aesthetically, the patterns of the crochet evoke everything from Melbourne’s architectural vernacular of lacey Victorian ironwork to “hoarfrost patterns, spider webs, and floral patterns.”

Effect of the pop-up

The effect of this pop-up is that it communicates “intent in the tree”—in other words, the visible care taken of the tree prevents damage of it. Because the crochet is nurturing rather than damaging/violent and the cultural language it speaks is so familiar and comforting, the yarnbombing is not incendiary, not political, and does not become a target. Some pieces of the textile are stolen, but the wrapped tree fairs better than its naked peers.

The physical effect of this care on the tree is that the tree grows faster, flowering earlier; the yarn makes seasonality more extreme, visually (striking a contrast with new foliage or the tree’s shifting colors) and by accelerating seasonal processes. When the crochet is replaced (every 6 to 12 months), the crochet that is removed has left patterns on the bark, which has been protected from dirt.



ABOVE: Detail of doillies

BELOW: Siting the yarnbombed tree on Gertrude Street



Larger Discourse: Genealogy of the craft and other cultural threads influecing yarnbombing

Pene briefed me on the genealogy of subversive, public practices of craft that emerged as a response to craft’s decline in the 1970s, due to an overlap of the women’s lib movement and consumerism. This early “renegade craft” is now considered outdated (though, with titles like Subversive Stitch, the literature of this moment in the 1970s seems worth a look). More recent precedents Pene cites are yarn bombings in the US, wrapped religious statues in Europe, and art installations, which have covered everything from tram interiors to bridges.

The form the discourse of yarn bombing takes is largely virtual, with information about the range of bombings, from everyday installations to large-scale organized events

(like Yarn Bombing Day, June 11), traveling via facebook, blogs, sites like yarnbombing.com, lovelytextiles.blogspot.com, books, and blogs that have become books (such as Lee-Ann Pratt’s Mandy Moore and Leanne Prain, authors of Yarn Bombing : The Art of Crochet and Knit Graffiti. Through these formats, the language of “yarnbombing” has become familiar, even mainstream.

The medium of this discourse allows the bombers to be critical of what they do over time. Pene, for instance, wrote a blog post about the “cupcaking of craft” (how the formation of a market for craft degrades quality of craft itself) which went viral, sparking debate across a range of craft forums.

BELOW: The tree in relationship to the shop



Learning from this pop-up

A non-ephemeral pop-up? Is this instance of yarnbombing a pop-up if it’s permanent? Must a pop-up be ephemeral? The “permanence” of this installation is interesting in that the nature of the installation (both the materiality of the doily and the dynamism of the tree as a living thing) is one that requires maintenance. This nature of engagement with time, synchronizing care or maintenance with change through set of regimes, transforms, I’d argue, this pop-up into a garden.

Alternative hedonism: Kate Soper, in theorizing a means of spurring new sustainable behaviors through novel aesthetic experiences, argues for alternative hedonisms, new models for the “good life” that are not organized

around the compensatory pleasure of consumerism, which she frames as an act representing “an existential loss, whether of meaning, security, or identity.” (Soper, 570) The outcome consumerism is an indifference toward the degrading social and ecological outcomes of the activity itself, and she makes an argument that this model “ is unlikely to be checked in the absence of a seductive alternative—an altered conception of what it is to flourish and to enjoy a ‘high’ standard of living. In this sense, the chances of developing or reverting to a more ecologically sustainable use of resources, and hence of removing some of the key sources of environmental exploitation, are dependent on the emergence and embrace of new modes of thinking about human pleasure and self-realization...an anti-consumerist ethic and politics should therefore appeal not only to altruistic compassion and environmental concern but also to the more

self-regarding gratifications of consuming differently: to a new erotics of consumption or hedonist ‘imaginary.’” (Soper, 571) This yarnbombing/gardening is an instance of an aesthetic experience of alternative hedonism that merging pleasure with an immediate and regenerative (vs. abstract and degrading) aesthetic relationship with the environment, while at the same time structuring a relationship of an identification and meaning, beyond the aesthetic experience of consumption.

This is in concert with the very definition of “craft” that Pene argues on behalf of and tries to tap into in her yarnbombing. Craft was originally about making for enjoyment, not to sell. It didn’t have a “market”—it was given or exchanged and its transparent quality and the care that quality involved were the “capital” that the “economy” of craft ran on. The symbolic meaning of the yarnbombing.



FAR LEFT: The tree from the opposite side of the street.

RIGHT: A distinct branch stands out from the rest of the tress in the street.

A manual and a kit of parts Another interesting aspect of the yarnbombing is that it is an emergent, vs. planned, form of space-making. There is a community discourse from which the identity knowledge of the craft originate and this can be virtual, site-less. The way that spaces are created is through the dissemination of instruction through various, virtual media (blogs, facebook, etc.). The "design" is a kit of parts and a generic set of instructions (crocheting patterns, how to wrap a lamppost, etc.). These remain constant, but the location and outcome of these practices are emergent, following the principles of yarnbombing but responding to the specificity of site. The discourse is ongoing and critical,

too. Pene writes critically in her blog, for instance, about the "cupcaking of craft," which provoked a range of responses.

Is it craft anymore or is it art? I think it's art.

How it is similar to / different from graffiti? Graffiti as more violent, more index, less reversible, different genealogy, different gendering; graffiti as similar making of public space, "tagging" /identificatory nature of practice / product as key component of both, guerilla / subversive nature of both

The productive nature of mixing material and cultural languages In this case, military + granny. What makes this

medium so successful is the uncanny way in which it mixes the militaristic attitude (guerilla, subversive, eve violent) and language ("bombing") of graffiti with the familiar, cozy, careful, domestic, and nurtured language of crochet. The uncanniness is provocative in itself, but what would be considered vandalism / crime is somehow "cute," but would be dismissed as "cute" makes a statement. This hybridization also reveals something otherwise hidden: how subversive craft is, as an alternative hedonism, a model for an alternative economy, a different way of treating urban public space.



Case Study: Section 8

JEN LYNCH

On a Tuesday afternoon at 2pm, fifteen minutes after a hailstorm, the Notwist’s “One with the freaks” (10-year-old German indie rock I hadn’t heard for at least 5 years) streams from the speakers of Section 8. The bar, located in a former car park off Tattersalls Lane in Chinatown, has been assembled from: piles of wooden shipping containers, which form a topography of seats and tables; some empty steel barrels, which function as cafe tables; plastic sheeting, which forms a roof (gaps in which provide space for the branching of the site’s two trees); and, finally, a trailer, which holds the bar itself. The person at the bar, when I say I’m meeting with Maslyn Salt at 2, makes me feel like I’ve entered an underworld where doors open and introductions are made only when special passwords are uttered. She makes a phone call to him, “upstairs,” and tells me he’ll be down in a minute. Even to get in touch with Maz involved crossing a series of odd thresholds—visiting Section 8’s sparse but flashy website meant being directed to a cheekily gauche myspace.com page. When he shows up and sits next to me he immediately lights a cigarette and starts taking drags. An unrequested espresso appears on the table next to him a minute later. Between the music, the space, and the tone of all the interactions, such a strong, cinematic atmosphere is generated, so self-serious

that the scene starts to feel comical. Section 8 (the term “section 8” refers to a category of discharge from the US military for the reason of being mentally unfit for service) opened in March 2006. The bar’s site was originally a decommissioned private car park owned by a local restaurateur. When Maslyn first came across the site he was struck by how beautiful it would be to occupy as an outdoor space; he approached the owner who agreed to rent the space to him for use as a bar. Within a few hours of opening the bar, after the crowd had doubled itself several times over, a line had formed down the lane. There has never been advertising for the bar. The construction materials of the pop-up are a reflection of thrift (Maslyn says he had just hit broke the night of the bar’s opening). The choice to use wooden shipping containers arose from two months of research at the library on prefabricated structures. The bar’s plastic roof was added six months later. Some of the graffiti was found, other graffiti was added by folks who’ve worked at the bar, and some has appeared. The trees on site are found: a peach and nectarine (their fruit is turned into jam). Section 8 was Melbourne’s first outdoor space for drinking according to Maslyn, who says that no precedents were considered when the bar was first formed. (When I



mention Section 8 to Melburnians, though, another bar is consistently mentioned, St. Jerome’s, which was built into a back corner of Myer and which had a courtyard space. The bar closed in 2009 after 5 years of business and after generating a laneway music festival that now takes place in 7 cities. It’s by no means an obscure precedent, especially in Melbourne). Maslyn has had offers to purchase the bar and Section 8 has generated some copycats. The Pond, which popped up for three months at the end of a laneway near the corner of Queen and Franklin streets, was a short-lived marketing experiment for Foster’s that borrowed heavily from Section 8 but which tried to inflect the Section 8 model with an aesthetic of sustainability, with plants salvaged from a local golf course construction, terra cotta pots traded

for beer, etc. Besides an imitation of the material and spatial qualities of Section 8, the Pond also marketed itself virally, attempting to replicate the word-of-mouth, informally “advertised” nature by which Section 8 earned its popularity. A true pop-up, it disappeared within three months. The question for Maslyn seems inevitable—“How do you preserve the qualities that made Section 8 so remarkable (its temporary, ad hoc construction, materials, etc.) when, the more established it becomes, the more antithetical the place becomes to be to those qualities that defined it?” (a 07/06 review in the ?, a mere 4 months after the bar’s start, anticipates its future lameness) In answering this question, Maz seems to be aware of this paradox (of the non-ephemeral pop-up) but also of how the story of Section 8 might

be spared a tragic ending if it walks a fine line between control and flux/change/fate. Maz calls the Section 8 site a “public space” in that it has no door and no cover charge. He conceptualizes Section 8, as a bar and a business, as a “temporary occupation of public space,” and occupation of the bar by customers as a process of slowly reclaiming that space. Groups of all sorts try to appropriate the place, from “guys in suits who show up on Friday nights after work” to “emo kids who have coffees on Saturday nights.” As groups of people flow through the space, temporarily tying their identities to it, Maslyn says, the vibe and atmosphere of the bar changes, and it becomes necessary to remain in tune with the sociological dynamics of the bar and consider how they may be influenced. While the bar is a “public space,” the process of





“claiming” by different subcultures that takes place could end up defining the bar as something static and compromising its flexibility as a space. So while Maslyn says his intent is for the place to run its course, he also carefully orchestrates social cues to mediate the dynamics that define that course. When I ask him what these cues are, he says, “Well I can’t tell you that,” but he eventually lists the strings he can pull, as parameters of the site: “It’s the type of music you have playing, it’s the volume of the music, it’s the price of the drinks, it’s the type of drinks, it’s the person serving the drinks, it’s the person at the door—I once had this guy in a giant chicken costume run around. That freaked certain people out. Others will be attracted by that, though, show up saying, ‘I heard you had this guy in a chicken costume running around.’” “So it’s all about being in tune with who is “claiming” the space, deciding which group you want to repel or attract based on that, and changing the qualities of the bar to accomplish that shift.” “Yeah, exactly.” I ask him what he sees as the future of the bar, and he says he sees it “running its course”—the original materials rotting away, and then, rather than replacing or “renewing” the bar, eventually beginning something fresh and different on the site—letting things decay and die, ultimately, in other words, to prevent things from ever becoming stale. I ask him if he’s ever considered doing this in an instant, with a cathartic blaze of fireworks. “Maybe. But I don’t think I’d ever be able

to do that, for legal reasons and for the reason that I’m a businessperson. This place is really successful.” Maslyn is cagey about his background. He says he has studied design and also worked in the hospitality industry for years. He has opened 4 other businesses since, enabled by the success of Section 8. The conversation turns to pop-ups. “This place isn’t a pop-up,” he says. “The only reason it started being called a pop-up was because when I was asked about the bar I said it would eventually disappear. But to have a pop-up be an actual pop-up... it would be too expensive. It takes so much energy and money to start something up and to just have it disappear so quickly isn’t possible unless you have the money beforehand to pay for that.” The thing that makes Section 8 so interesting is that it has remained successful and its sense of flexibility and impermanence that a pop-up, ideally, would involve while also becoming a Melbourne institution or even a model for a new typology in the city. What also makes it interesting is how it doesn’t have to die young and become a legend or sell-out and replicate itself to remain successful, like St. Jerome. By conceptualizing the space and something public but mediated and understanding which influences this mediation process must balance, the bar has manoeuvred the paradox that defines both its success and, it would seem, fate to fail.



Investigation: Urban Realities – Landscape urbanism 3 Day Design Challenge

ORGANISED BY - OUTR
(OFFICE OF URBAN
TRANSFORMATIONS
RESEARCH)

URBAN REALITY
URBAN LANDSCAPES
URBAN STRATEGIES
URBAN TRANSFORMATIONS
URBAN INTERVENTIONS
URBAN ENVIRONMENTS
URBAN CITIES

WINNERS

First Prize: \$20,000.00

SITE 09 // DIRTYBUOY

High Commendation:

SITE 04 // SH10.K

Commendation:

SITE 10 // MISKOM

Public Vote: \$5,000.00

SITE 01 // MAD COLLECTIVE

The following investigation is a compilation of photographs, observations and collected material from the participant's blogs involved with Urban Realities. This section of PopUps aims to explore each proposal and uncover hidden gems within the work. It represents the collective group of ten projects to be explored through the group and also individually. Questions of each piece will be asked; how does the intervention respond to its surroundings? Is it a successful intervention from a pop up point of view? Do the public engage with it or observe it from afar? How could the popup be improved? While exploring each popup separately it is worth asking if a spread of activity is better than an isolated direct intervention. Urban Realities has run its fast pasted course has it achieved what it set out to do? Or is it another event in the past that is added to the collective memory bank of the docklands that is somewhat intangible.

URBAN REALITIES BRIEF - TO DESIGN AND CONSTRUCT A PUBLIC SPACE!

Development occurs in a state of flux and we must learn to design and construct an urban environment that embraces continual transition. Temporary use is the opposite of the masterplan: it starts out from context and the current condition, not from a distant goal; it seeks to use what already exists rather than inventing everything anew; it is concerned with small places and brief spans of time as well as the conditions at various points in time. Temporary uses are symptoms of an alternative understanding to urban planning, rather than leaving development to government and the economy alone, they explore an appropriation of the city.* Temporary urban landscapes therefore offer a unique opportunity for design events of limited life to exist, injecting the urban environment with playfulness, imagining possible futures that are experiential and adaptive. Urban Realities: Landscape Urbanism 3 Day Design Challenge Melbourne challenges teams to participate in a competition that involves designing and constructing a site in response to a brief within 3 days.

All event participants will be living and working together for the 3 day period at the Urban Realities Headquarters.

* Haydn, Florian and Temel, Robert, 2006, Temporary urban Spaces, birkhauser, Basel Switzerland
www.urbanreality.org – accessed 5/8/2011

EVENT PROGRAM

Day 1 Teams arrive and get settled into home base. Uniforms will be handed out at the welcoming ceremony and the afternoon will be spent doing an orientation of the Docklands sites reviewing the current status of the precincts public spaces.

Day 2 Participants have the opportunity to attend an organised symposium where local and international Designers, Policy Makers and Artists are invited to present their work. The symposium aims to set the radical and innovative framework and expectations of the event. Teams will have the chance to complete a number of small group exercises to get the imagination flowing.

Day 3 Teams will assemble at the docks at 10.00am sharp where an opening ceremony will take place. The challenge for each team will be revealed. Once the start time has been called teams will have precisely 3 days/72 hours to complete the design challenge!

Day 4 Day 2 of the competition. Teams will purchase materials and commence construction of their sites in response to design challenges.

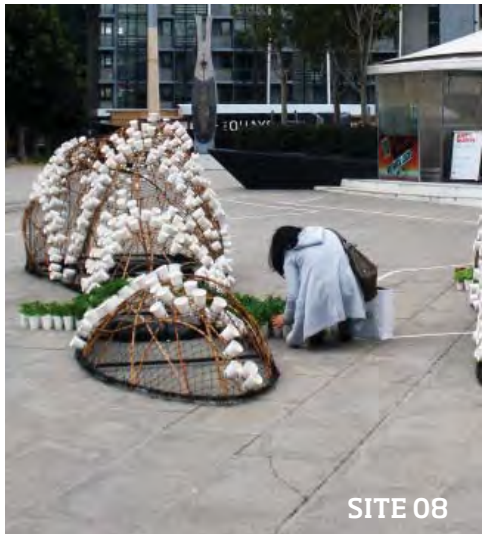
Day 5 Day 3 of the competition. Teams should be well underway with construction. As of midday, teams will have 24 hours left to complete their design challenge.

Day 6 Time will be called precisely 3 days after starting time and teams must cease working. The jury will spend the day viewing the projects and interviewing teams. A closing party will take place from 7.00pm where the winners of the competition will be announced and all participants will have an opportunity to celebrate the conclusion to the design challenge.

25TH - 30TH JULY 2011
IT'S REAL, IT'S REALITY!

www.urbanreality.org – accessed 5/8/2011

Urban Realities - Landscape urbanism
3 Day Design Challenge - Site Entries



Site01:
Urban Augment

Team 2
The MAD Collective



RIGHT: The Docklands
Melbourne revealed
from fog

Site02:
Urban Fillers

Team 7
Blanket Solution



Site 03:
Urban Transplant

Team 8
Super 8



Site 04:
Urban Stitch

Team 9
Team 9



Site05:
Urban Ectomy

Team 1
Team One



Site06:
Urban Plasti

Team 6
Super Flux 6



Site07:
Urban Implant

Team 4
Vic Cabal



Site 08:
Urban Cision

Team 10
Team X



Site 09:
Urban Augment

Team 5
Dirtybuoy



Site 10:
Urban Graft

Team 3
MisKom



Watch out for the Snow!

LUCAS DEAN

A busy Melbourne street is transformed for a melting moment in time. On Tuesday May 17th 2011, a cold morning roughly 1 metre cubed of snow was dumped on the pavement of Rathdowne Street near the Exhibition building. Dumped in the wee hours of the morning the snow started to melt as the sun rose, however the cold autumn day ensured the snow didn't melt too quickly before being enjoyed. Who dumped the snow? Why was it there? Nobody knows. However three

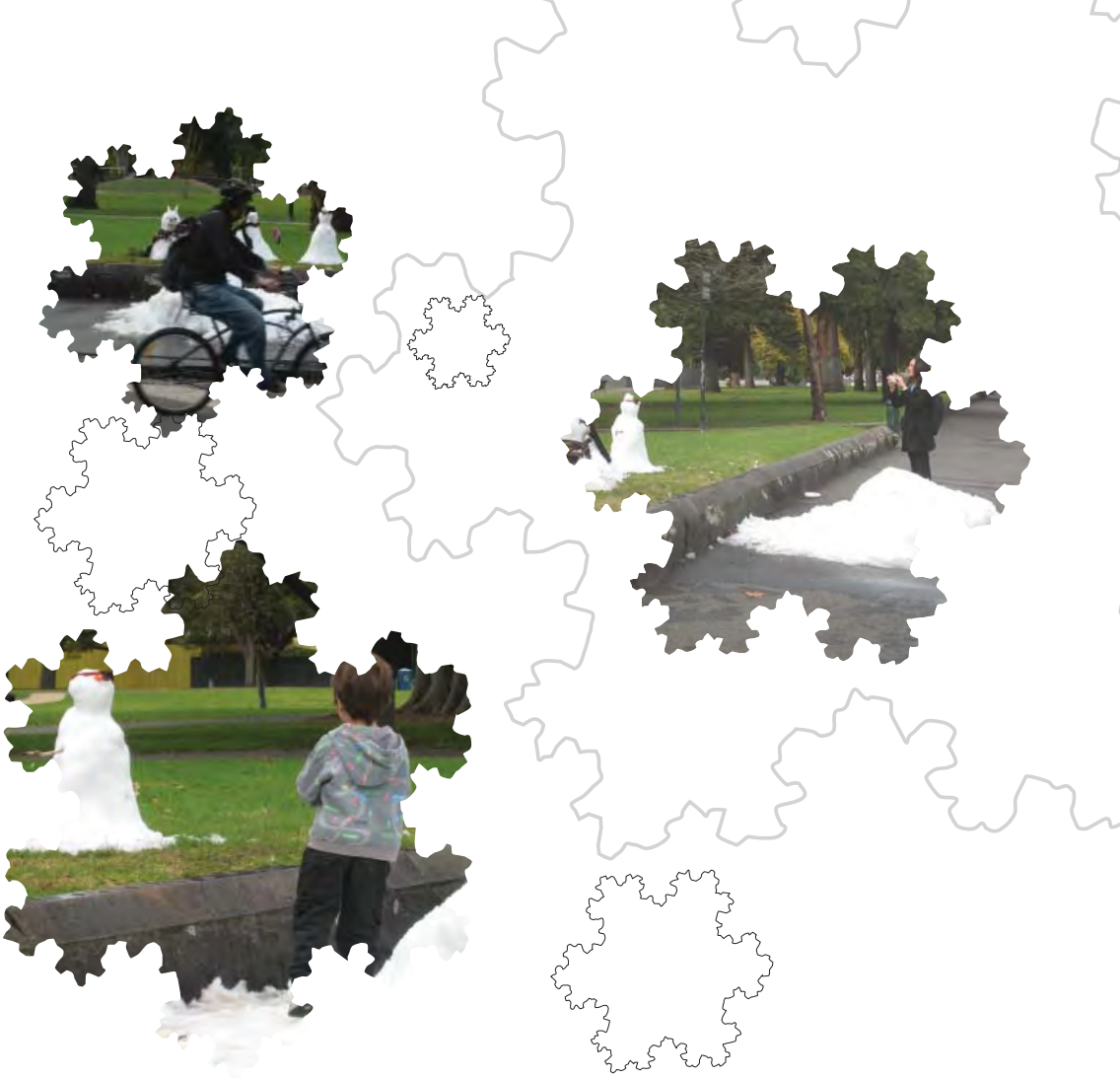
little snow men watched and brought joy into people's life as they came across the mountain of snow on the street. The first observation, it would have to be a very good catapult to get the snow from Mt Buller or Falls Creek to land nicely on the footpath on Rathdowne Street. There had to be some human involvement in the placement of the snow. The pedestrians smiled with surprise as the snow shocked them from their usual commute to work. Bike riders turned around to photograph,

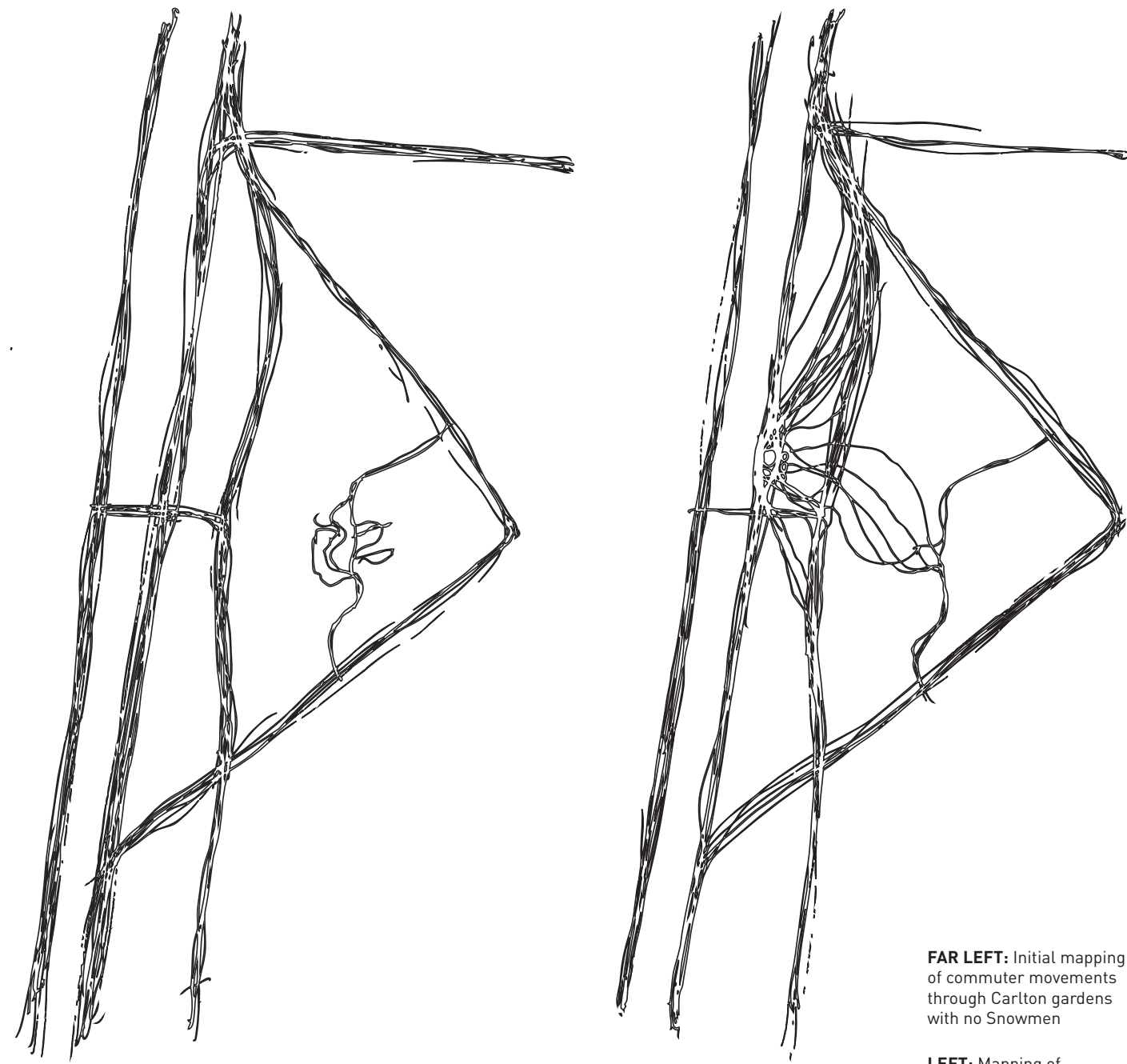
tweet and upload to facebook. Shouts of joy from children as mothers tried desperately to drag them to the school gate on the opposite side of the road, 'Mum! What is that?' from one child, a wonderful laugh 'That's snow darling!' The dumping of this snow is more than an act of forgetfulness from the abominable snow monster not picking it up on his way to work, 'Oh, I forgot my lunch!' it's a clever placement of the unlikely.

BELOW: Panorama of Rathdowne Street and Snow Men

A Marketing Ploy

It was a witty act of subconscious marketing. Forgive me for being the pessimist, however this very clever placement of a pile of snow in a prime location was intended to encourage intrigue, provide curiosity and shock the commuter on their way to work. Despite neglecting in some marketing strategies this act was not labelled and no one has taken responsibility for the dumping; yet. It has provided thousands of people with a morning smile, a sense that everyday isn't the same, an understanding that the season are changing and that the weather is getting colder (not that we didn't already notice). However this act has enabled children who have never seen snow before to engage with an unknown element in life.





FAR LEFT: Initial mapping of commuter movements through Carlton gardens with no Snowmen

LEFT: Mapping of charged commuters journey through Carlton Gardens with Snowmen

Isn't this what we as a landscapes architect try to do every day? It is from this we can learn that rigidity creates monotony; while we enable our own flexibility with the commute we cannot always guarantee a clear path. The unusual in the most unlikely of places is fantastic and surprising, while the snow was completely de-contextualised; three creative people produced three snowmen. If it brought a smile to 30 people's faces while I was there, why didn't more people build a snowman? Are we restricted by our own inhabitation to engage with the foreign on our way to work? Was it too cold to take our hands out of our pockets to play? The children loved it, willing to engage with it, while the majority of the adults pondered why? The ones i chatted to drew the same conclusions as I, a marketing stunt, but if we read beyond this initial placement and selling of the snow, the act itself is rather generous. Somebody drove the snow down the mountain for these glimpses of joy, they brighten the mornings of thousands of commuters and not only that, they encouraged diversity in our urban fabric; even only if for a melting moment.

Politics or Play

Reading deeper into this act, the snow is a potent reminder of the ice caps and the continuing of global warming, could it be stretching it too far to say that this act of snow dumping was a political statement and not an act of advertising. The message unlike most political protests is subconscious a lingering reminder of our affect on the world. While the effect of people engaging with, especially children was visually apparent the glimpses of happiness it brought were only noticeable as smiles on commuters' faces. With interpretation open to speculation the idea that this was a political stunt is far too absurd for such a small insertion onto the asphalt of Rathdowne Street. A political statement would be to dump a truck full of snow on the steps of Parliament on Exhibition Street.



ABOVE: MX image appears the afternoon of the 17th of May for those commuters who didn't see the snow

RIGHT: School students sketch, talk and discuss the first time they touched snow

FAR RIGHT: Three snowmen watch the commuting traffic perched on the raised lawn at Carlton Gardens

Tuesday May 17, 2011 5
mxNews

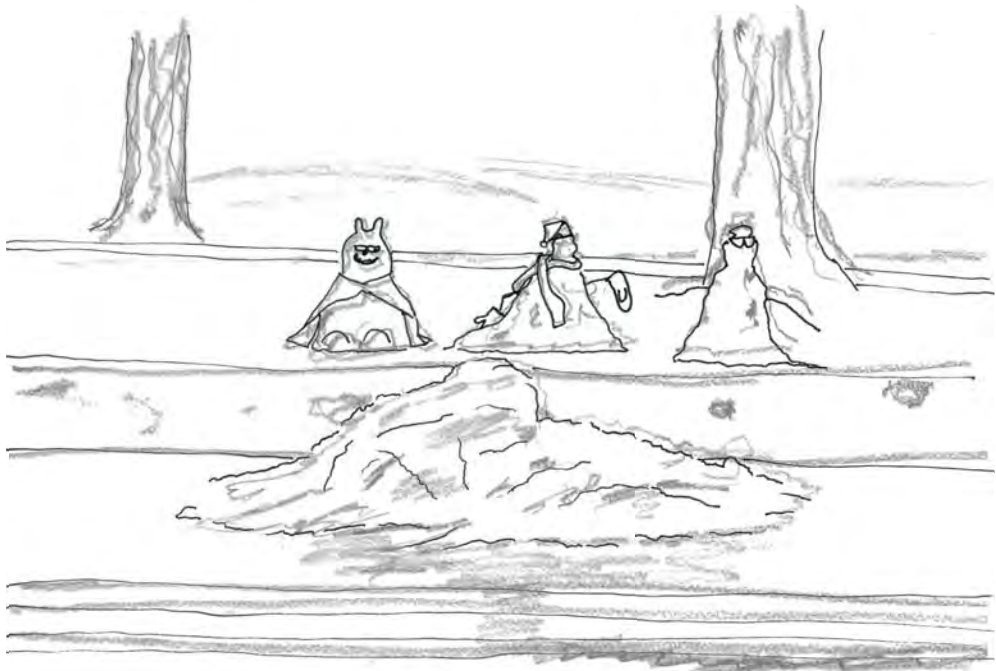


Where they came from snow-body knows

Sure, it's been getting a little chilly lately as winter rapidly approaches, but we didn't think it was quite this cold. A pile of snow and these happy little characters mysteriously appeared in Carlton Gardens this morning.

Picture: NICOLE CLEARY

'Watch out for the Snow!' Is a PopUp that stunned the commuters on their way to work, surprised by the pile of snow most walked around, while some lingered, photographed and played the majority of interaction came from the children wanting to touch. Was it a marketing ploy by Mt Buller or Falls Creek or a larger statement on global warming? It doesn't really matter, because the creative act of three people to make snowmen from the provided snow ensured that this autumnal morning will be remembered.



Voice of Wildlife

ANIMAL IMAGES ARE THE WORKS OF BEN WRIGLEY, SARAH LYNCH, JENNIFER, CHLOE CARBINES AND TREVOR PRESSCOTT.

On Tuesday 31st of May 2011 volunteers pasted over 300 A3 posters and one 6 x 3 meter poster in the lanes on Little Collins St between Swanston St and Elizabeth St.

What a wonderful insertion into the laneway fabric of Melbourne. Not only are the works beautiful they also increase the laneways animal biodiversity (for the wall at least)!

Please visit www.vow.net.au for more information



Roll Up Valet Bike Parking



EVENT:
Roll up Bicycle valet parking

DATE:
Wednesday 20 July
5pm – 9pm
State of Design Opening Night
Royal Exhibition Building
9 Nicholson St, Carlton

Thursday 21 July
5.45pm – 8pm
Federation Square
BMW Edge, Melbourne

Friday 22 July
9pm – 11pm
Late Night Platform at ACCA
Australian Centre for
Contemporary Art
111 Sturt Street, Southbank

Monday 25 – Friday 29 July
5.45pm – 9pm
Do Design Space
GPO, Level 2, 350 Bourke Street,
Melbourne (enter via Postal Lane, Lift B)

COST:
Free

PHONE:
0428 993 779

EMAIL:
pip@melbournebikefest.com.au

WEBSITE:
roll-up.com.au
http://www.stateofdesign.com.
au/Public-Events/Free-Events/
Roll-Up-Bicycle-Valet-Parking

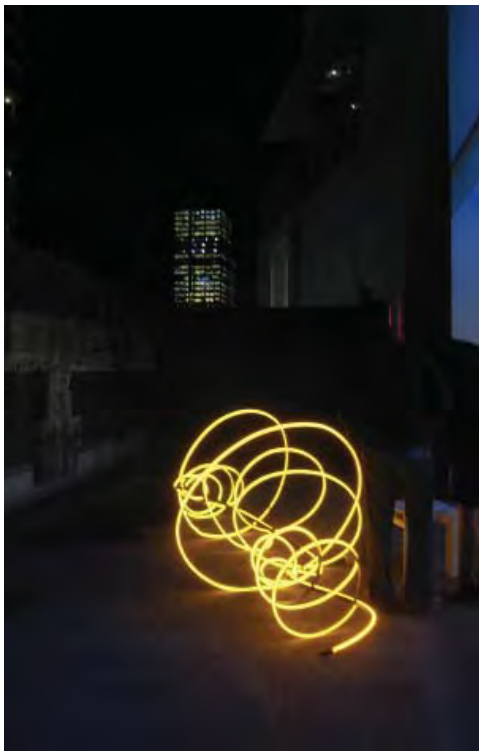
Fluid Taxonomies

BY PHILIPPA ABBOT & SIMONE BLISS

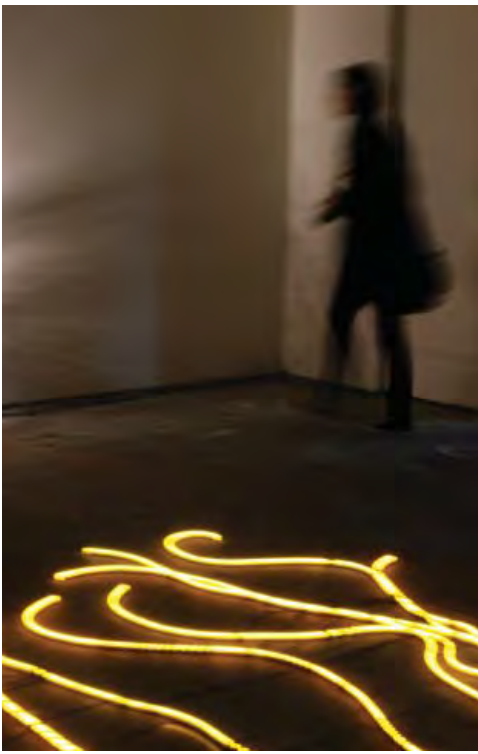


AIM:
To map positive social interactions in urban environments and create an illuminated form - representing connection, interaction and community.

INTRODUCTION:
“As we traverse our urban environment we experience a dynamic perception of place. We are, after all fundamentally social beings. As we move we become part of the throng, like birds turning as a flock in the wind, we react to our immediate environment and our sense of one another. As we travel; engaging and avoiding, dissipating, and interacting, we are becoming fluid taxonomies of place, through the patterns of people. We speak of, and to, the connections and capacities of being human, and the innate symbiosis in our interaction. Is it identification with place? What are these patterns of person to person interaction? How do they differ from place to place? And how do these patterns get interrupted and formed by the city?” Fluid taxonomies portrays how an everyday happening can act as attractor, deterrent or diversion. It analyses, and depicts how clustered or linear networks of human connection can form as quickly as they dissipate.



RATIONALE:
Map and document two areas within the city (Melbourne Central station entrance - lower level & Curtin House Rooftop Bar, Swanston St) according to social use and human to human connection. Thread together the points in time and place that people connect – direct eye contact, touch, affection, a smile, enjoyment of sunshine or whimsical moments of reflection and interest. Map a third area using the same tools however in direct comparison to the first two, A close knit indigenous family living on native title land in the Central desert, Northern Territory. This provides different constructs of closeness and how we interpret the public-private divide.



MATERIAL FORM:
We will create three contrasting installations. By mapping this series of social interactions in a fluid dynamic the results prompt and build the form. The chosen medium of silicon coated LED rope lighting is then woven together using different weaves, coded according to type of interaction observed. Woven strands of light creating an analogy of the social fabric of place.

Gertrude Street Projection Festival



EVENT:
The Gertrude Street Projection Festival

DATE:
Friday 22 - Sunday 31 July, 2011

TIME:
6pm - midnight

COST:
Free

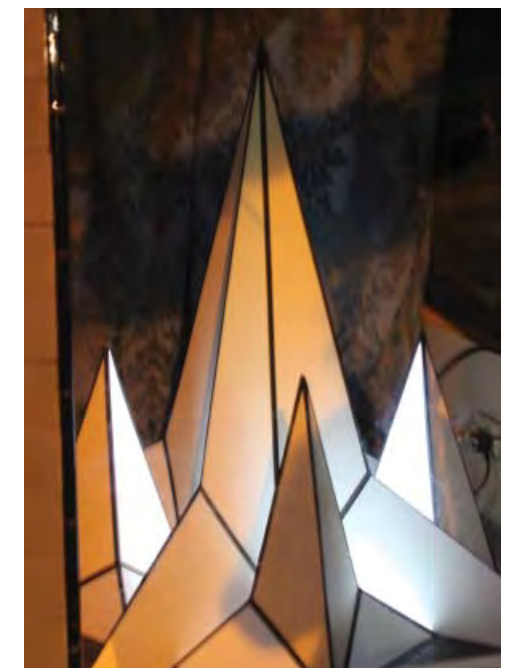
CONTACT:
Kym Ortenburg

EMAIL:
info@thegertrudeassociation.com

WEBSITE:
www.thegertrudeassociation.com/

LOCATION:
Fitzroy VIC 3065







Graphic Design: Sandra Elms Design, Adelaide
Production: Lucas Dean, Jessica Baldwin

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