architecture institutions and change

Proceedings of the
Society of Architectural Historians
Australia and New Zealand
Vol. 32

Cathy Smith, University of Newcastle

The Artisan, the State and the Binaries of DIY Urbanism

This paper deploys the philosophical notion of an 'artisan-State' relation to explore the discourses and practices of 'DIY (Do It Yourself) urbanism'. In their collaborative text A Thousand Plateaus: Capitalism and Schizophrenia*, the philosopher Gilles Deleuze and his collaborator, psychoanalyst Félix Guattari, use the term 'State' not only to denote an institutional body and hierarchical form of governance, but also a model of Science, a form of urbanism, and indeed, an approach to life more broadly. As part of their invocations of the State and urbanisation, there is a significant, albeit brief reference to the writings of French historian Fernand Braudel. Braudel, Deleuze and Guattari suggest that the urban conditions which prompted the spread and success of Capitalism already existed in the pre-industrial world, evident in the tensions between locally-based artisanal market economies and their subjugation by States, guilds and merchant-based labour markets. For them, there is a discernible binary relation between the notions and operations of the State and the artisan – a nomadic figure associated with heterarchical operational processes.*

DIY urbanism is difficult to define with any precision due to the diversity of project types associated with its 'nomenclature' and its limited theorisation to date. However, the notion of an artisan-State conceptual binary strongly resonates with the recent discourses and practices of DIY urbanism. A key debate in these discourses concerns the co-option of its grassroots origins and intentions by State-sanctioned urbanism and commercial development. This debate is particularly evident in discussions about the self-initiated Renew Newcastle (RN) scheme in Newcastle, Australia. Through reference to the philosophical notion of the artisan-State binary, it will nevertheless be argued that the relation of DIY urbanism to State and commercial entities is both productive and core to its theorisation.

'DIY urbanism' is an emerging though somewhat nebulous term and notion in urban, architectural and cultural discourses of the New Millennium. It refers to a broad range of self-initiated, temporary and low-budget interventions in existing cities that are enacted by local communities as remedies to perceived problems of mainstream urbanism. Projects described as DIY urbanism range from guerrilla gardening, community yarn bombing to small-scale event spaces and community parks, to name a few. Do-it-yourself urbanists engage in a "nomadic"[1] mode of operation: responding to and working with the problems that they self-identify in an urban milieu, rather than adhering to the dictates to a masterplanned, State-sanctioned urbanism. Of note is the association of DIY urbanism with planners and architects operating outside of the usual remit of professional practice and standard procurement methodologies.[2]

The theorists and practitioners of DIY urbanism consistently differentiate it from both commercialised DIY and sanctioned urbanism on the basis of motivation and social intent. According to one of the notable theorists of DIY urbanism, architectural writer and urbanist Mimi Zeiger, its projects: "are motivated more by grassroots activism than by the kind of home-ec craft projects (think pickling, Ikea-hacking and knitting) sponsored by mainstream shelter media, usually under the Do-It-Yourself rubric".[3] Donovan Finn's definition of DIY urbanism specifically excludes projects with a primary fiscal motive: "DIY projects may, as a trigger for gentrification or other dynamics, have trickle-down economic implications, but direct economic benefits are not generally the impetus for the kinds of DIY interventions analyzed here".[4] The label of DIY urbanism also extends to the temporary occupation of vacant urban buildings, such as those of the Renew Newcastle (RN) movement in the post-industrial city of Newcastle, Australia.[5] Although theorists often focus on DIY urbanism's potentially problematic relation to State-based planning and commerce, this relation will subsequently be re-positioned as both positive and productive.

DIY urbanism and the State: a troubled history

In 1958, an early academic theorist of DIY,[6] Albert Roland of the United States Information Agency, first identified a vexing relation between artisanal craft, DIY and mainstream commerce – a relation that continues to trouble theorists of DIY into the New Millennium. For Roland, a focus on fiscal value limits the broader social and personal benefits of DIY. He praised do-it-yourselfers motivated by the development of traditional artisanal skill sets and personal growth over those focused on DIY as a means to acquire a product or artefact at a reduced cost.[7] He also noted the difficulty of pinpointing precise inner motivations for DIY pursuit: "if you try to understand the motivations behind do-it-yourself, it begins to appear as if it were many things to many people".[8] Roland's aforementioned concern highlights the ongoing challenge of binding individual motivation and intent to any theorisation of DIY, particularly in association with an artisanal-commercial binary.

Contemporary theorists of DIY urbanism are similarly troubled by the potential 'misuse' of its grassroots social tenets and its short- and long-term impacts on mainstream urbanisation.[9] Due to a focus on issues of "social justice"[10], "urban politics"[11] and "arts activism"[12], these

theorists wrestle with its potentially "antagonistic"[13] and unresolved relation to established planning approaches. In her four-part online essay "The Interventionist's Toolkit",[14] Zeiger directly confronts the association of DIY with mainstream approaches: "[d]oes this kind of association with an established cultural arbiter knock points off for authenticity?"[15] She also suggests we must: "shed light on how dominant cultural structures work to align themselves with grassroots efforts – and in this way benefit from and/or co-opt the sweat equity of activist artists and architects and designers".[16] For Zeiger, the alignment of institutional bodies with DIY urbanism "nomenclature"[17] may result in significant ideological compromise:

> … the larger, ongoing tendency of arts organizations to attempt to align themselves with key socio-political trends … does it run the risk of transferring the cumulative power of individualized action to a more structured, more dominant organization? Might it function, albeit unintentionally, to co-opt the work of the "weak" into the cultural cachet of the "strong"?[18]

Zeiger's concerns for DIY practice are invoked by other theorists and practitioners. For example, Ann Deslandes criticises the deployment of the "rhetoric of amateurism, marginality and informality"[19] without an attendant socio-political focus. John O'Callaghan also notes the potential assimilation of DIY urbanism into mainstream practice regardless of it being "against its very nature".[20] Finn is equally concerned with the grassroots-mainstream relation, although he also frames DIY urbanism as an extension of the social aspirations of mainstream planning: "[t]he rise of DIY urbanism is merely a new iteration of that dynamic, and not inherently a usurpation of planning's claim to responsibility for the thoughtful design and management of the built environment".[21] On the one hand, this implied assimilation of DIY urbanism into mainstream planning may undermine its independence and criticality. In Finn's own words: "certain DIY tactics will be co-opted by cities, thereby stripping away some of DIY's rebellious 'guerilla' luster."[22] Yet on the other hand, if DIY urbanism is to retain its critical stance towards State-sanctioned development, then its ongoing existence is strangely interdependent with the same urbanism it problematises. Thus the important though contentious problems of grassroots ideological 'purity', and the segregation of DIY from mainstream urbanism, may appear to be unresolvable.

Artisans, State entities and their intractability in urban milieus

One of the key differences between DIY and mainstream urbanism relates to the former's production logic involving "the nomadic, the parasitic, the add-on";[23] a nomadic logic which is also described by Deleuze and Guattari as artisanal due to the focus on material circumstances.[24] Deleuze and Guattari's philosophical discourses differ from those on DIY urbanism not only because of disciplinary nuances. Instead of concentrating on ideology or psychological motivation (as DIY discourses do), Deleuze and Guattari explore the "coextensive"[25] organisational processes which connect nomadic artisans to State-based entities. This enables them to define the artisan as: "the one who is determined in such a way as to follow a flow of matter"[26], and this flow can also include those of markets.[27] Their artisans include makers and producers such as the woodworker[28] and the medieval

cathedral builder or nomadic "journeyman".[29] Unlike engineers and masterplanners working with project blueprints and material predictions, artisans discover and respond to problems as they encounter them in "real-life"[30] project sites.[31]

The artisan's experimental, intuitive approach is not without its problems, as seen in the noteworthy examples of "two [artisanal-built] cathedrals at Orléans and Beauvais [which] collapsed at the end of the twelfth century".[32] Thus for reasons of "safety"[33], Deleuze and Guattari suggest that the artisanal approach must coexist with State-based masterplanning.[34] For example, the "on paper and off-site"[35] design processes of professional architects, along with the pre-construction calculations of engineers, may mitigate the risks of structural building collapse. Renew Newcastle founder Marcus Westbury makes a similar point, noting that RN's small-scale building occupations support a level of low-risk experimentation otherwise precluded in scenarios involving high-risk, large-scale building structures.[36] Although it is the artisan who first discovers problems in 'real-life' milieus, these problems are then resolved using the "theorematic apparatus"[37] of institutional and professional work models. Accordingly, there is a necessary and inevitable "field of interaction"[38] between the nomadic-artisanal model and the State model. As this modal interaction is not tied to specific skills sets, an architect may deploy an artisanal approach[39] in the same way that she may engage with the non-professionalised, small-scale production methodologies of DIY urbanism.[40]

The 'field of interaction' between artisanal and State production is, for Deleuze and Guattari, historically connected with other urban processes involving divergent or 'polarising'[41] entities operating coextensively. A case in point is the relation between the different entities of the country, city and State. The city or "town"[42] – the definitive urban condition for Deleuze and Guattari – is understood to emerge through the co-option of matter into a trading network attached to urban areas. Deleuze and Guattari invoke the writings of French historian Fernand Braudel, who also differentiates the town from the countryside in order to mark it as a particular geographical territory and "a center of a network of communications".[43] Both inhuman and "human" matters are subsumed into a new urban system.[44] The focus and goal of this reorganising and recoding of matter is arguably mercantile: materials are detached from "their own lands" so that they can become part of each town's "free commercial network with other towns".[45] This leads Braudel to posit the town as an inherently "parasitical formation"[46] due to its extraction and redistribution of 'raw' materials and manufactured good from the countryside. Echoing Braudel's aforementioned sentiments about the parasitical nature of towns, DIY theorists Taylor[47] and Sylvia Lindtner[48] suggest that DIY practice exists in a positive 'parasitical' relation to the State: "altering the system from within, contributing to our understanding of the relationship between technology, use, production, society, activism and the State".[49]

For Braudel, the artisan's parasitical relation to the countryside is productive because of the attendant inspissation of the flows of matter and goods within its milieu which subsequently enables markets and identities to emerge specific to each urban locale.[50] Braudel argues

that the rise of towns and urban infrastructure in eleventh-century Europe is inseparable from localised artisanal economies and production methodologies because: "[t]he first shops, which appeared immediately, were really the workshops of bakers, butchers, shoemakers, cobblers, blacksmiths, tailors and other artisans who sold their products".[51] The civic authorities and independent merchants of this time nevertheless attempted to control and subjugate artisanal operations by forcing them into regulated market conditions. According to Braudel, Deleuze and Guattari, these ongoing processes of State subsumption and artisanal resistance produce all urban formations. One might extend this characterisation of productive antimony to the "micro-spatial urban practices"[52] and 'cities within the city'[53] generated through the practices of DIY urbanism in relation to mainstream urbanism.

Renew Newcastle: the parasitic and the productive

The complex and coexistent relations between DIY collective formations and mainstream urban entities are particularly evident in the dynamic and changing relations between the Renew Newcastle (RN) scheme, State authorities and private property investors. RN has been self-positioned as a form of 'DIY urban renewal'[54] because it was first initiated in 2008 without specific institutional or business support.[55] With a primary social agenda to reactivate a derelict post-industrial city, the scheme manages the occupation of abandoned CBD shopfronts and offices by low-budget artisans until (or if) a commercial tenant is found. To facilitate this occupation, RN developed an innovative legal structure and short-term leasing protocols which enable artisans to contract with property owners for a minimal participation fee. Much of the current tenancy composition includes local producers who self-fabricate and sell their products at minimal cost within combined workshop-retail spaces. One current example is the 33 Degrees South Soap Factory, named after the latitude of Newcastle. Using natural oils and fragrances manufactured regionally (where possible), 33 Degrees South make and sell unique cold-press soap from their RN space (Figure 1). While some RN projects produce marketable products, the scheme also includes

Fig. 1 The 33 Degrees South Soap Factory produces and sells cold-pressed soap within its RN space. Photograph by Cathy Smith, 2015.

temporary spaces intended for performance-based works and artistic pursuits without a retail agenda or marketable products.[56] Regardless of the potential economic benefits to its host city,[57] RN's primary focus is the social and cultural reactivation of the city through artistic endeavours.[58] Any subsequent rejuvenation of the city will result in the scheme's redundancy, a point noted by RN itself.[59]

A significant feature of the RN scheme relates to its constructive association with both institutional funding bodies and the commercial property owners who allow its artisans to temporarily occupy their vacant properties. Since its inception, RN has transformed into an award-winning[60] model of urban regeneration in cities similarly afflicted by "urban decay".[61] A recently formed sibling entity, Renew Australia, occupies vacant urban properties across the continent.[62] In Newcastle, the scheme has been lauded for its positive social, cultural and economic benefits: it is cited as the primary reason for city's cultural rebirth as a hipster tourist destination "even cooler than Seattle".[63]

The commercial and institutional support for any grassroots scheme is not without its perceived tensions. Planning academics Keiken Munzner and Kate Shaw recently criticised the RN scheme because they associate RN with increasing property value rather than the cultural and artistic opportunities accorded to its artisans who occupy the otherwise vacant commercial buildings.[64] They also argue that RN's temporality precludes it from supporting a long-term cultural agenda: "outcomes have to be considered in the context of Renew's clearly overarching focus on economic development: on the end goal of getting 'the market' working again so that Renew is no longer required".[65] Munzner and Shaw's claim of a market bias does not account for RN's stated focus on cultural and urban remediation[66] nor the unique productivity of a grassroots-mainstream relation. If, however, we accept Braudel, Deleuze and Guattari's contention that artisanal practice is both nomadic and inseparable from mainstream entities, then RN's temporality might be repositioned as core to its creativity.

The material exchanges involved in RN projects nuance and coagulate the flows of money and matter typically associated with free capitalist enterprises. Unlike conventional business practice, RN project longevity is indeterminate and the primary focus is on artistic experimentation and risk-taking rather than profit.[67] While RN tenants are vetted by each property owner, they must also conform to RN's definition as a cultural or arts enterprise and cannot be in competition with local businesses and commercial operations.[68] This cultural 'caveat' may ensure that RN's grassroots agenda is prioritised over any economic gain.[69] RN participants can "graduate" from the scheme if they move to an alternative commercial space or pay standardised commercial lease on their current RN space.[70] In the meantime, its numerous willing participants occupy the equivalent of a "lawful"[71] squat.

Although some RN projects involve the sale of creative works, others cannot be directly associated with fiscal gain. A case in point is the exhibitions of non-saleable works within The Project Space: an experimental gallery for non-standard works and "short-run creative projects".[72] The Project Space is one of several areas within The Emporium Galleria located within a building formerly occupied by retailer David Jones (Figure 2). The works displayed

inside The Project Space – including recent project drawings and models by the architecture students of the University of Newcastle[73] – have no directly measurable impact upon the value of the property in which they are located (Figure 3).[74] As such, the complex relationship between the RN scheme, its varied participants and institutional sponsorship complicates any relation to financial markets – a point reinforced by Deleuze and Guattari themselves. They suggest that artisans not only follow the flow of matter but other flows, including those of a "market".[75] The different foci and interactions of the artisan and the non-producing, finance-focused "merchant"[76] produce interesting artisan-commercial "mixes"[77], such as those of the RN scheme. Perhaps RN's interactions with State entities and mainstream businesses can be understood as a process of continuous action and reaction without one entity being completely subsumed by the other. As Deleuze and Guattari say: "[t]here is always a current preventing the ambulant or itinerant sciences from being completely internalized".[78]

Fig. 2 The Emporium: Renew Newcastle's most prominent space within a building formerly occupied by retailer David Jones. Photograph by Cathy Smith, 2013.

Fig. 3 Conditions and Speculations: an exhibition of works by first year Master of Architecture students from the University of Newcastle, The Project Space, The Emporium, Renew Newcastle, August 20-30, 2014. Photograph by Cathy Smith, 2014.

RN presents a very specific example of DIY urbanism embracing both the tensions and productivity of an artisan-State coexistence. It underscores a necessary shift in the theorisation and discourses of DIY urbanism: moving from a focus on incontrovertible ideological categorisations, to an explication of its inherent complexity and hybridity. This

explication does not in itself resolve any of the aforementioned problems and concerns of the theorists of DIY urbanism, particularly with respect to ideological 'purity' and social motivation – a longstanding concern already evident in Roland's 1958 essay on North American DIY. Nevertheless, a subsequent recasting of theoretical focus might transform the discourses of DIY urbanism from an ideological battleground of grassroots makers and State autocrats to a site of productive "multiplicity".[79]

1 A direct link between DIY urbanism and nomadic operations is posited by urbanist Joni Taylor. Joni Taylor, "DIY Urbanism – Sydney Reconsidered," *The Right To The City*, exhibition catalogue, ed. Lee Stickells and Zanny Begg (Sydney: Tin Sheds Gallery, University of Sydney, 2011), 49.

2 Mimi Zeiger, "The Interventionist's Toolkit, Part 1: Provisional, opportunistic, ubiquitous, and odd tactics in guerrilla practice and DIY urbanism," *Places* (January 2011), https://placesjournal.org/article/the-interventionists-toolkit (accessed February 3, 2015).

3 Zeiger, "The Interventionist's Toolkit, Part 1."

4 Donovan Finn, "DIY Urbanism: Implications for Cities," *Journal of Urbanism: International Research on Placemaking and Urban Sustainability* 7, no. 4 (2014): 383.

5 Ann Deslandes, "Exemplary Amateurism: Thoughts on DIY Urbanism," *Cultural Studies Review* 19, no. 3 (March 2013): 218.

6 Contemporary historian Stephen Gelber describes Albert Roland as "the only academic analyst of do-it-yourself in the 1950s". Steven M. Gelber, *Hobbies: Leisure and the Culture of Work in America* (New York: Columbia University Press, 1999), 292.

7 Albert Roland, "Do-It-Yourself: A Walden for the Millions?" *American Quarterly* 10, no. 2, Part 1 (Summer 1958): 159.

8 Roland, "Do-It-Yourself," 155.

9 Kurt Iveson, "Cities within the City: Do-It-Yourself Urbanism and the Right to the City," *International Journal of Urban and Regional Research* 37 (May 2013): 942-943; Deslandes, "Exemplary Amateurism," 218, 223; Zeiger, "The Interventionist's Toolkit, Part 1"; Tarsha Finney, "Urban Change," *Architecture Australia* 101, no. 1 (January-February 2012): 70-72.

10 Deslandes, "Exemplary Amateurism," 217.

11 Iveson, "Cities within the City," 945.

12 Mimi Zeiger, "The Interventionist's Toolkit, Part 2: Posters, pamphlets, guides," *Places* (March 2011), https://placesjournal.org/article/the-interventionists-toolkit-project-map-occupy (accessed February 3, 2015).

13 Mimi Zeiger, "The Interventionist's Toolkit, Part 4: Project, map, occupy," *Places* (March 2012), https://placesjournal.org/article/the-interventionists-toolkit-posters-pamphlets-and-guides (accessed February 3, 2015).

14 Zeiger, "The Interventionist's Toolkit, Part 1."

15 Mimi Zeiger, "The Interventionist's Toolkit, Part 3: Our cities, ourselves," *Places* (September 2011), https://placesjournal.org/article/the-interventionists-toolkit-our-cities-ourselves (accessed February 3, 2015). According to Ziegler, the debate between grassroots DIY and mainstream urbanism emerged during the 2010 The Right To the City symposium and exhibition at the University of Sydney. See Lee Stickells and Zanny Begg, "Introduction," *The Right to The City*, ed. Lee Stickells and Zanny Begg (Sydney: The Tin Sheds Gallery, 2011).

16 Zeiger, "The Interventionist's Toolkit, Part 4."

17 Zeiger, "The Interventionist's Toolkit, Part 4."

18 Zeiger, "The Interventionist's Toolkit, Part 4."

19 Deslandes, "Exemplary Amateurism."

20 John O'Callaghan, "Taking DIY Urbanism to the Classroom," *Archi-Ninja.com*, 'Opinion' section (Archi-Ninja, 2014), www.archi-ninja.com/taking-diy-urbanism-to-the-classroom (accessed April 13, 2014).

21 Finn, "DIY Urbanism," 395.

22 Moreover, Finn argues that "planners will also have to accept that many DIY interventions are not merely just pranks or a sophisticated variant of graffiti but, indeed, heartfelt solutions offered in a spirit of communality". Finn, "DIY Urbanism," 394.

23 Taylor, "DIY Urbanism," 49.

24 Deleuze and Guattari associate artisans with "nomad science", also referred to as the "ambulant sciences". Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (London: Continuum, 2004), 407, 412. Deleuze and Guattari also refer to the intuitive approach of nomadic artisans working as medieval church builders. Deleuze and Guattari, *A Thousand Plateaus*, 412.

25 Deleuze and Guattari, *A Thousand Plateaus*, 412.

26 Deleuze and Guattari, *A Thousand Plateaus*, 452.

27 Deleuze and Guattari, *A Thousand Plateaus*, 452.

28 Deleuze and Guattari, *A Thousand Plateaus*, 452.

29 Deleuze and Guattari, *A Thousand Plateaus*, 406.

30 Deleuze and Guattari, *A Thousand Plateaus*, 412.

31 Deleuze and Guattari, *A Thousand Plateaus*, 412. They describe the specific example of a woodworker: "an artisan who planes follows the wood, the fibres of the wood, without changing location". Deleuze and Guattari, *A Thousand Plateaus*, 451.

32 They make reference to two artisan-built Medieval cathedrals in twelfth-century France. Deleuze and Guattari, *A Thousand Plateaus*, 412.

33 Deleuze and Guattari, *A Thousand Plateaus*, 412.

34 For Deleuze and Guattari, the State-based approach includes the predeterminations of "State scientists", engineers and professional architects who adhere to professionalised and institutionalised work practices. Deleuze and Guattari, *A Thousand Plateaus*, 406-407.

35 Deleuze and Guattari, *A Thousand Plateaus*, 406.

36 Marcus Westbury, "Cities: Are They Youtube or Hollywood?" in *Marcus Westbury; My life. On the internets* (May 22, 2013), www.marcuswestbury.net/2013/05/22/cities-are-they-youtube-or-hollywood (accessed January 6, 2015).

37 Deleuze and Guattari, *A Thousand Plateaus*, 413.

38 Deleuze and Guattari, *A Thousand Plateaus*, 413.

39 This paper does not establish such a duality between the artisan and the architect, and the focus is on the specific procedures and processes deployed. Other Deleuzian theorists contrast the artisan with the architect: see John Protevi, "Political Physics: Deleuze, Derrida and the Body Politic," in *Transversals New Directions in Philosophy*, ed. Keith Ansell-Pearson (London: The Athlone Press, 2001), 131; and Mark Bonta and John Protevi, *Deleuze and Geophilosophy: A Guide and Glossary* (Edinburgh: Edinburgh University Press, 2004), 53.

40 Zeiger's definition of DIY urbanism refers to architects and urban professionals deploying a DIY sensibility. Zeiger, "The Interventionist's Toolkit, Part 1."

41 Deleuze and Guattari use the term "polarization" to define urban social formations. Deleuze and Guattari, *A Thousand Plateaus*, 480.

42 Deleuze and Guattari, *A Thousand Plateaus*, 477. Note that Braudel – to whom Deleuze and Guattari refer in their invocations of the town – refers to the town and cities. Fernand Braudel, *Capitalism and Material Life, 1400-1800*, trans. Miriam Kochan (London: Fontana/Collins, 1977), 374.

43 Braudel, *Capitalism and Material Life, 1400-1800,* 374.

44 Deleuze and Guattari, *A Thousand Plateaus*, 477.

45 Deleuze and Guattari, *A Thousand Plateaus*, 477.

46 Braudel, *Capitalism and Material Life*, *1400-1800,* 373.

47 Taylor refers to DIY urbanism as 'parasitic' in its relation to mainstream practice. Taylor, "DIY Urbanism," 49.

48 Silvia Lindtner, "Hackerspaces and the Internet of Things in China: How Makers are Reinventing Industrial Production, Innovation, and the Self," *China Information* 28, no. 20 (2014): 145.

49 Lindtner, "Hackerspaces and the Internet of Things in China," 145.

50 Deleuze and Guattari, *A Thousand Plateaus*, 477.

51 Fernand Braudel, *Civilization and Capitalism 15th-18th Century: Volume II: The Wheels of Commerce*, trans. Siân Reynolds (London: Collins, 1982), 62.

52 Finn, "DIY Urbanism," 381.

53 Iveson, "Cities within the City," 943.

54 Marcus Westbury, "About Marcus," in *Marcus Westbury; My life. On the internets* (October 26, 2013), www.marcuswestbury.net/about (accessed December 16, 2013).

55 Creative Industries Innovation Centre (CIIC), 'Renewing Newcastle,' 2.

56 One current space for very temporary projects is The Project Space, also located in Renew Newcastle's most prominent tenancy, The Emporium Galleria. See Renew Newcastle, "The Project Space," *Renew Newcastle*, http://renewnewcastle.org/projects/project/the-project-space (accessed February 8, 2015).

57 Michelle Harris, "Budding Recovery Starts," *The Herald*, April 6, 2010, 18; Integrated Design Commission SA, *Economic Benefits of City Activation and Renewal* (Adelaide: Government of South Australia/IDSA, January 2012), 7.

58 As noted on the RN website: "Renew Newcastle was founded to help solve the problems of Newcastle's empty CBD". Renew Newcastle, "About," Renew Newcastle: City Revitalisation Through Creative Use of Empty Space (2011), http://renewnewcastle.org/about (accessed May 3, 2015).

59 Renew Newcastle, "About."

60 Its awards include a 2010 Australia Business Arts Foundation (AbaF) award for an arts and business partnership, shared with the GPT property Group. Renew Newcastle, "Renew Newcastle and GPT win Australia's leading business arts award," in *Renew Newcastle: City Revitalisation Through Creative Use of Empty Space* (October 25, 2010), http://renewnewcastle.org/news/post/renew-newcastle-and-gpt-win-australia-s-leading-business-arts-award (accessed April 13, 2014).

61 "Urban decay" was a term used by Claire Williams – deputy chair of the Newcastle City Centre Committee – to describe the many empty shopfronts dominating the Newcastle CBD in 2010. Barbara Messer, "Renewing Newcastle," in CreativeInnovation.net.org, Creative Industries Innovation Centre, Queensland University of Technology (March 2010), www.creativeinnovation.net.au/media/docs/CreativePlaces_Newcastle-aab912dd-c0eb-488e-81cc-5d9b946bc927-0.pdf (accessed April 6, 2014), 2. See also Marcus Westbury, *DIY Transforming a Dying City*, Vimeo video, 8.53min. (Newcastle: Renew Newcastle, 2011), http://renewnewcastle.org/about (accessed April 8, 2014).

62 Renew Australia, "News," Renew Australia, http://renewaustralia.org (accessed February 9, 2015).

63 Allison Barrett, "Five Global Hispster Meccas Even Cooler than Seattle," *The Seattle Globalist*, Travel section (April 13, 2012), www.seattleglobalist.com/2012/04/13/five-global-hipster-cities-cooler-than-seattle/2296 (accessed April 19, 2014).

64 Keiken Munzner and Kate Shaw, "Renew Who? Benefits and Beneficiaries of Renew Newcastle," *Urban Policy and Research* (December 2014): 6.

65 Keiken and Shaw, "Renew Who?" 15.

66 Keiken and Shaw, "Renew Who?" 17.

67 Westbury, "Cities."

68 Renew Newcastle, "General Application Information," Renew Newcastle: City Revitalisation Through Creative Use of Empty Space (2011), http://renewnewcastle.org/get-involved/project-applications/general-application-information (accessed April 8, 2014).

69 Finn, "DIY Urbanism," 383.

70 Renew Newcastle, "Graduates," Renew Newcastle: City Revitalisation Through Creative Use of Empty Space (2011), http://renewnewcastle.org/projects/graduates (accessed May 3, 2015).

71 Deslandes, "Exemplary Amateurism," 218.

72 Renew Newcastle, "About The Emporium," Renew Newcastle: City Revitalisation Through Creative Use of Empty Space (2011), http://renewnewcastle.org/projects/project/the-emporium (accessed May 8, 2015).

73 In 2014 and 2015, architecture students from the University of Newcastle exhibited speculative drawings and models from their fourth year design project. The project explored density and experimental live-work scenarios in the nearby inner city harbour of Carrington, Newcastle. Cathy Smith (curator), Conditions and Speculations: Future Urban Living and Density in Newcastle, Australia (2014), The Project Space, The Emporium, Renew Newcastle (August 20-30, 2014): Cathy Smith (curator), Conditions and Speculations: Artisan Microhousing (2015), The Project Space, The Emporium, Renew Newcastle (June 10-13, 2015). In 2015, the students were assessed by staff within the space as a critique of the closed-model of the assessment processes and the university institution more broadly.

74 Indeed, many of the student projects recently on display challenged State-sanctioned, commercially-driven models of urban development. The 2015 student projects for a mixed-use, multi-rise artisan micro-house challenged both local council zonings (LEP) and the current NSW housing legislation for minimum apartment sizes. For more information on the current debate about SEP 65 legislation on apartment sizes, see Michael Neustein, "Size Matters," *ArchitectureAU* (May 6, 2015), http://architectureau.com/articles/size-matters (accessed May 7, 2015).

75 They suggest that artisans not only follow the flow of matter but other flows, including those of markets: "there are second-order itinerancies where it is no longer a flow of matter that one prospects and follows, but, for example, a market. Nevertheless it is always a flow that is followed, even if the flow is not always that of matter". Deleuze and Guattari, *A Thousand Plateaus*, 452.

76 Deleuze and Guattari, *A Thousand Plateaus*, 452.

77 Deleuze and Guattari, *A Thousand Plateaus*, 452.

78 Deleuze and Guattari, *A Thousand Plateaus*, 411.

79 Deleuze and Guattari, *A Thousand Plateaus*, 26.