Hub Melbourne
a story about ‘practice/place’ + participation

Ammon Beyerle with Here Studio
November 2010 - March 2011
Title: Hub Melbourne

Scope: Final stage of design, placemaking and fitout of a coworking space in a heritage listed building (kitchen, meeting room, lounge, shared workspace)

Budget: $60k design and build (including $12k fees)

Location: Donkey Wheel House, 673 Bourke Street, Melbourne

Client(s): Hub Melbourne Pty Ltd

Participants:

* Here Studio;
  - Friends;
  - Hub Melbourne staff and volunteers;
  - Hub Melbourne community members (potential customers);
  - Contractors;
  - Suppliers;
  - City of Melbourne;
  - Heritage Victoria;
  - The landlord - Donkey Wheel Charitable Trust;
  - Social media followers; and
  - The general public

Date: November 2010 - March 2011 (stage two of the project)

Participatory Propositions

Key modes of practice in RED

Communication
Event
Governance
Making
Material
Process
Space (occupation)
Contents

[This booklet exhibits a collection of images from the third case study project – Hub Melbourne, together with supporting captions and summaries in three parts.]

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1. Aim of participation in Hub Melbourne

Context of Hub Melbourne

A social movement ‘Hub Melbourne’ is forming on the 3rd floor in the 1890s Donkey Wheel House after six months of conversations and rapid construction of a ‘Pop-up’ space. For the first time the community has a day-to-day coworking space. It is real. It is apparent that aspects of the place remain as hopes and goals. As theory is put to practice, many of the unfinished, imperfect preparations appear: How should the space operate throughout the day? What procedures should be established – and through what roles and practices of the hosting staff? How can new members use the space and pay so that the business and the community is sustainable? How is the space actually occupied and where does it need improvement?

The whole Core Team (including the amateur, professional architectural practice), is burnt out from the rush of opening day, needs a break, and has high, unfulfilled expectations with regard to outstanding decisions and, there is only three months to go to opening the full Hub Melbourne experience.

Tensions in Hub Melbourne

Many of the previous tensions exist – characteristically a class struggle between the ‘activist artists’ and ‘social entrepreneurs’ – only now many arguments are materialised into spatial outcomes and organisational roles. Some arguments are resolved. Others are unresolved or yet to be revisited. The Core Team recognises that the participation of the general membership to do the hard work, build and sell the space needs improvement.

Those members that traditionally hold economic power, particularly men, have become more entrenched, they dominate meetings, strategic decision-making and administrative roles. Others pick up the physical labour, and the ambiguous, on-the-ground time-consuming work of face-to-face engagement. Some
members quit or significantly limit their involvement. Action is a commodity. The participation process highlights the deficiencies in the community and how particular skills are commercialised and made inaccessible due to collective assumptions of the economy.

In addition to the socio-political aspects of participation, the next three months promise further improvements to the space concurrent to members carrying out their own day-to-day businesses. Members have limited time for broad explorations of occupation and participatory events. They hold different expectations of feedback and levels of service.

Because adequate governance structures are lacking, some organisational decisions are difficult, leadership is fraught and community members are increasingly wary. The architects – Here Studio – take on director roles, leading the portfolio of hosting, coordinating the space and events themselves.

Opportunities to work through participation

The same opportunities for participation (to build business, attraction and learning) exist, yet materialisation has a different emphasis. Now that a physical space exists (a home base), participation is an opportunity to test and build practices of community, in and between current and new members.

For the architects managing a start-up project, there is another significant opportunity to work through participation, namely the handover of the role of leading the project, and teaching others how to maintain the space, its processes and events. Here Studio will execute an exit strategy wherein participation allows members to find clear, separable roles and responsibilities. The hope is, that ongoing practices might form to continue the critical and creative aspects of the process into the future, and afford a resilient and dynamic place. To do so, active meanings of the space should shape practices rather than objects. Members will adopt and play out day-to-day habits and tensions to benefit the ambitions of an innovative, socially responsible, collaborative organisation.

‘How might people work together?’

Similar to the design and build process, the opportunity of participation is in layered learning, where the architects might run processes to set up aspects directly with members or curate a programme that offers demonstrative examples of/for future uses.

Overall trajectory of Hub Melbourne

In further establishing an iconic spatial aesthetic, tensions become materialised, transformed into habits or relegated to ideologies. The architects will work to clarify the governance and corporate structures but they quit when negotiations break down – control denies open and collaborative progress.
2. The first days of Pop-up Hub Melbourne, members are busy working alone or in small groups around two tables. Plants feature in the space. The walls are left original.
A lounge area with porcelain sink, Chesterfield couches, Planet lamp, timber pallet seat and a cardboard sculpture.
Members work around a large barn-door table on wheels, someone pastes notes on the wall. Cardboard lamp-shades hang above. In the corner plywood partitions create a meeting room where a member holds a workshop.
2. Propositions for participatory design in Hub Melbourne

What is the explicit concept and what elements were implicit?

The explicit concept for this, the second stage of the project, continues to be design through placemaking, yet with a much greater focus on practice. This ‘practice’ means establishing people’s activities, day-to-day, regular and repeatable into habits and procedures of the place – it emphasises ‘how’. For this reason the principles of working relations are paramount, but as a further step from simple materialisation, members need to practise them to see if they work and to learn to do things differently. Because the physical space already exists, the human behaviours within that space need to be made to fit so that the community is dynamic and sustainable.

More implicitly, there are a number of elements that continue to work and remain (productively) in tension until just before the end. The first: governance, requires high levels of participation by our practice Here Studio – constant negotiation between people, tactics and strategies to work through the political aspects – towards establishing explicit shared structures and processes. Governance is pushed and pulled through a holding on and letting go, where action, refusal, explication and demonstration interconnect with the explicit concept of practice.

The second implicit element is further occupation of the space. By focusing on the concept of practice, it is implied that the material aesthetics should respond, represent and reinforce discussions and resultant behavioural changes, yet how to do this is implied through Here Studio’s expertise and leadership. The expectation is that a sense of the iconic would be imbued through community participation and parallel development led by the architects.
**Event**

Already established as a key mode in the Pop-up, Here Studio conceives event as a successful, shared practice that marries the attraction needs of the business (sales) with the timed, process imperatives for startup (getting things done). Events are momentary. Events can be significant propositions, to keep rhythms of the place and to encourage ambition for cultural development through pointed ideas, curating social interaction and debate. The proposal is to directly address tensions in project steps, by carefully producing a year-long programme – of specific themes, content and participant activities, or week to week – by testing and demonstrating examples of best practice with people.

**Process**

The Pop-up made apparent that active participation needs fine-grain planning. It is important to clarify and assign roles and responsibilities through team meetings, diagramming, workshops, and community events. Here Studio (still) proposes a linear spectrum – community participation increasing as the space develops – but now realises its pedagogical responsibility to design and establish a syllabus of sequential themes, vocabulary and ideas. The proposal is for this process to be overlapping, in layers, experienced in face-to-face interaction and ever-increasing degrees of decision-making over time. Towards hand-over the architect’s leadership will gradually decrease to encourage others’ participations.

**Material**

For Hub Melbourne, the architect’s proposal is for the material to speak for itself iconically and facilitate reproduction of the same values and practices of participation that made it. The space uses primary colours, materials, shapes, and hand-made details to elevate everyday aesthetics. This means preferring details for flexibility and interaction, such as exposed bolts, raw elemental composition, and wheels – over glue, hidden screws, bespoke construction and fixed placements. The aesthetic will tell a story of craft – craft that infers social interaction, celebrates experiment, and explains heuristic processes.

**Communication**

Increasingly, communication becomes a key mode that underpins the aims of participation. By making communication immediate – face-to-face, hand-written notes and signage, simple mobile phone photo-to-email weblog posts, and external and internal social media platforms; regular – weekly and monthly newsletters; seductive – considered design, vocabulary, and palette and graphics; and transparent – a mix of day-to-day, in progress, in debate, finished, and general storytelling, Here Studio will bolster legitimacy and participation in the start-up activities and increase the chance for shared decision-making.
5. A large event about ‘collaborative consumption’. Members and non-members sit on fold-up cinema chairs or stand, before speakers on hired stage. In the back corner some members operate a makeshift café.
Proposition 1: Event
6. A second-hand glass cabinet is turned into a café – a collaboration between members selling home-made food and drink. Plants and handwritten notes are part of the aesthetic.

7. Close up, the café has a home-made hands-on aesthetic. The items for sale feature on second-hand crockery and checkered tea-towels.
8. The speakers on the black stage sit on bright, red and pink and patterned knitted chair covers.

10. Outputs of the workshop – messy notes on butchers papers. Some key points are highlighted, linked or decorated in shapes. “How do we categorise [people]?” and “How can we attract these people?”

11. Brainstorming on the floor.

12. A Powerpoint slide describes “7 rules of brainstorming”.

13. Members sit closely on a couch and articulate their thoughts with their hands.
13. Participants stand over, wonder and discuss the outcomes of the brainstorming.
Proposition 2: The placemaking process is a series of overlapping and consecutive themes. More significant design decisions are reserved for when the community has the capacity to make them.
16. Members of the Core Team proudly hold up the outcome of a planning session.

17. A typical meeting table.
The Core Team plan is mapped onto a graphic template with Post-it notes and displayed on a wall. The page includes key principles, a timeline in rows, inputs and goals. Other documents are attached.
19. A volunteer and one of the architects paint partitions in the space. They use fine brushes and paint by eye. The colour scheme matches the knitted chair covers.

20. The fixings are in steel and the construction (and colouring) shows the separate parts.

21. No glue is used. Galvanised brackets are bolted with hex nuts, and overlapping bolts are hacksawed and sanded.
22. On the front sides the simple, hex bolts have a single glossy-zinc washer to protect the timber. They are carefully aligned.
23. The iconic petal tables are made up of distinct pieces. The steel bases are from old office chairs. The top side has cedar inserts which sit against the curved plywood tops. There is a hole left for power cords.

24. The base of the petal tables is on wheels.
25. An insulated power cord is designed to sit up inside the stem of the steel support pipe, through a drilled piece of dowel.

26. The power cord insert protrudes just above the surface of the table with a female power outlet. One of the members and one of the architects wire the contraption by hand.
27. A member is paid to produce a set of stools from plywood – three stools per two sheets with very little waste.

28. He tests them for a working height in his shed at home, and photographs his posture for feedback.
The finished stool is in sanded plywood, foam and charcoal grey felt. It uses off-cuts as foot rests at two different heights.
30. Me, inspecting the prototype stool on-site.

31. Discussing the prototype stool with one of the makers.

32. Sheets of paper for feedback and comments on the prototype stools are taped to the bench.

33. The completed set of stools around the fold-down bench.
34. A member sits on the couch knitting some of the final chair covers with organic wool from Nepal.

35. Closely knitting and fitting covers together.
36. Teacups, drawings and arranged chairs during a weekend knitting-circle to knit the final chair covers.

37. Participants to the knitting workshop, including one of the architects – proudly show their different design patterns.
A real-time web-log shows developments of the process over time, in photos, video, and little stories. It celebrates achievements and promotes upcoming activities. Most of the content is sent phone-to-email-to-blog shortly after something happens.
Proposition 4: Communication
39.

- window seats
- play area
- phone zone
- dining room
- meeting room
- pet tags
- jelly tank
- lounge?

Should the plants be dispersed? Takes up a lot of room.

Move to opposite end of wall?

Where & how? 2 hour / 20 min chairs?
39. One of the final architectural plans, hand-drawn, describes what each area is with annotations and titles. The furniture forms different programmes. Pencil drawings indicate some of the possibilities for change and flexibility.
3. Occupations and reflections in Hub Melbourne

How was it occupied?

Through the participatory process Here Studio created a beautiful space that received positive publicity and national commendation. However, as the architects, their best efforts, plans, explanations, strategies, staging and careful community development, were unable to stop problems of participation from repeating and exacerbating.

Here Studio, took on an even more extensive scope including hands on building work to achieve the quality on time and in budget. Gradually the community became more wary of ambitious concepts of volunteerism, relationship building and cultural change.

Some people quit the project. They bemoaned the lack of governance structures and the entrenchment of particular powers that Hub Melbourne was explicitly supposed to address. Although the ‘activist artists’ continued to carry the majority load of labour, the creative force of their ideologies seemed delimited to physical materials and aesthetics. In comparison, ‘social entrepreneur’ ideologies formed the business practices and ethics. The participatory process made the innovation, limits and politics of the enterprise explicit, bringing forward a reality that alienated and excluded certain types of participants.

Although difficult to measure, one key observation for this project, was that through participation, the results of placemaking often had the greatest effect and meaning outside of the immediate space of participation – many participants adopted the learnings and practices to positive effect into their own lives, homes and businesses.
Event

Increasingly, the mode of event exacerbated the disconnections between participants: those that attended attractive, entertaining events versus those that volunteered time and skill to explore and develop the place. A clear tension arose between paid and unpaid (free) events – should community workshops be free, or creative revenue? Curating the events calendar was therefore a challenge because members were expected to produce and deliver good quality content and essentially pay for the privilege to share it. Although Here Studio developed the event culture and a bigger narrative of celebrating participation, the business promotion imperatives tended to strip out community meaning and energy.

Process

Managing the mode of process was so complex that Here Studio took on more responsibility and therewith, a greater expectation of equity in the business. The financial investor scheduled milestones expecting the architect take responsibility for costs and delivery. Notwithstanding the community developed methods to manage reliability and quality of volunteers, and less tolerance. Even paying for labour was difficult; when tendering work to contractors, tensions increased at the (high) costs versus the (low) budget. One strategy was to employ descriptive, simple communication, another was to simply ‘do it yourself’.

Material

Despite tensions over the aesthetics during planning, when Here Studio made bold decisions – such as the colour palette – the built outcome was praised. The DIY-everyday aesthetic proved to be popular yet implied shared maintenance; the managers replaced some elements with mass-produced goods. Many plants died. The concept that materials could express making processes failed when the makers themselves were no longer present to maintain the space, tell stories or identify details. Some design elements, such as whiteboard walls, were removed, where others, such as wheels and movable screens, became integral.

Communication

The community developed its own vocabulary for everyday interactions and projects that contradicted business-orientated modes of communication. Members readily communicated Hub Melbourne’s foundations and (ambitious) politics yet because these had limited translation, people perceived a culture of low integrity. Conversely, individual participants adopted communication practices of the architects in their own projects: including real-time and regular communication, celebration, graphic design style, theming of events, personal storytelling and narrative. Here Studio endeavoured to show and celebrate the stories of the making process in the materials, and left some participation cues.
An event held in the smaller space, half-ready, painted and still under construction. The event had no clear front or back.
Occupation 1: Event
41. A weekly shared lunch held around the large communal table.

42. Lunch was an opportunity for people to take a break and talk one-to-one in a relaxed atmosphere. As one of the architects I’m was still thinking about work.
The table was strewn with second-hand plates and glasses and left-over candles from a previous evening. People brought ingredients to share. There was a smart-phone in view.
44. The main room full of people as part of a workshopping event. A few people drank beer. There was lots of noise and laughter.

45. The workshop was about making a game together, including the purpose, gameplay, rules and props.

46. A ‘rapid prototyping’ workshop; the presenter – an expert in social media – held a smart phone.
Different groups sat at different table arrangements, deeply engaged in their discussions and fun.

One group member articulated his point to the whole group. There were a couple of beers in the frame.
49. A group discussed their ideas for the game using props and drawings.

50. At the end of the event, each group stood up and presented their game, one person talked to a piece of paper with workshop notes.
51. A visiting design school made a presentation to workshop participants and other members in the smaller space.

52. The participants stood waiting for the next part of the workshop.
53. At the end of the workshop participants critiqued and discussed the outcomes.
Six laptops, power adaptors and a lamp on a small round table in a semi-enclosed space. Behind was a projector, one member was describing his project, others multi-tasked. “Active Creatives” was an event where people shared their individual project; and work together for a few hours.
A member described her project to me to see if I could give some input or advice from my perspective.
56. There were Post-it notes on the wall, another wall was used as a whiteboard. A lawyer listened to the argument of a web developer as other members kept working.
The Chief Executive Officer made a speech on opening night on a makeshift stage. The local city Councillor was present and a local indigenous representative gave a ‘welcome to country’.
58. Dancing after the opening celebration on the way out for the night.
On a working bee to paint Hub Melbourne all of the volunteers and two contractors sat around one large table for lunch.
After lunch people sat and chatted.
61. The whole 200m² space was abuzz with people painting and others putting wheels on furniture.

62. One of the contractors showed two volunteers how to use a paint roller.

63. One of the architects volunteered too – and found small detail paint jobs.
The space was slowly transformed by paint. The contractors prepared a wet wall using a scaffold.
65. Unrolling a wall map.

66. The paid Host held the map for others to stick to the wall.

67. The member who owns the map did the sticking whilst one of the architects held it in place.
68. A number of hands made it possible to hang a long poster straight. There were still members working in the space.
Hub Melbourne - Design Workshop (www.homelovenydesignworkshop.posterous.com)

so, WHAT are WE ARE DOING THIS WEEK?

<table>
<thead>
<tr>
<th>artwork</th>
<th>pasteup wall</th>
<th>pasteup wall on white outside wall of bathroom/kitchen, artist incremental installation</th>
</tr>
</thead>
<tbody>
<tr>
<td>buy</td>
<td>bathroom light</td>
<td>improve lighting in bathroom, perhaps warmer light, lamps?</td>
</tr>
<tr>
<td>buy</td>
<td>Janitor suit</td>
<td>shopping at savers, bit of fun, size 34?</td>
</tr>
<tr>
<td>buy</td>
<td>new petal tables</td>
<td>find more legs</td>
</tr>
<tr>
<td>buy</td>
<td>painting</td>
<td>idea paint for the triangular wall</td>
</tr>
<tr>
<td>buy</td>
<td>rug for lounge</td>
<td>carpets for communities</td>
</tr>
<tr>
<td>craft</td>
<td>wheels</td>
<td>research done, need to go shopping</td>
</tr>
<tr>
<td>craft</td>
<td>cardboard lamps</td>
<td>pulley system to raise/lower</td>
</tr>
<tr>
<td>craft</td>
<td>lockers</td>
<td>potential pigeon hole upgrade, to make semi-lockable</td>
</tr>
<tr>
<td>craft</td>
<td>maintenance</td>
<td>ongoing</td>
</tr>
<tr>
<td>craft</td>
<td>meeting room partitions</td>
<td>Cut missing meeting room partition supports (4)</td>
</tr>
<tr>
<td>craft</td>
<td>rigging cinema chairs</td>
<td>rigging of items to hoist into ceiling space, cinema chairs and others?</td>
</tr>
<tr>
<td>craft</td>
<td>wheels</td>
<td>need wheels on almost everything, big complex job</td>
</tr>
<tr>
<td>craft</td>
<td>window clean</td>
<td>likely to need dismantle window and scrape or abseil? :)</td>
</tr>
<tr>
<td>deliver</td>
<td>chesterfield</td>
<td>deliver chesterfield couch, offset delivery if not melbourne</td>
</tr>
<tr>
<td>deliver</td>
<td>rug for lounge</td>
<td>carpets for communities, recycled large rug for lounge</td>
</tr>
<tr>
<td>delivery</td>
<td>painting prep</td>
<td>construct scaffolding, move furniture, check safety</td>
</tr>
<tr>
<td>design</td>
<td>a/c backup</td>
<td>need to research hiring options for the 4 super hot weeks of the year</td>
</tr>
<tr>
<td>design</td>
<td>painting</td>
<td>design final painting scheme</td>
</tr>
<tr>
<td>design</td>
<td>blinds</td>
<td>design an external blind system, low-cost and easy to move on west windows</td>
</tr>
<tr>
<td>design</td>
<td>boardroom table</td>
<td>new table, foldable, not plywood, perhaps found object on chrome base</td>
</tr>
<tr>
<td>design</td>
<td>climate control</td>
<td>ecoMaster.com.au, consult for sealing and winter in particular</td>
</tr>
<tr>
<td>design</td>
<td>coffee table</td>
<td>1-3, for lounge</td>
</tr>
<tr>
<td>design</td>
<td>lockers</td>
<td>potential pigeon hole upgrade, to make semi-lockable</td>
</tr>
<tr>
<td>design</td>
<td>meeting room</td>
<td>Further work on meeting room to come</td>
</tr>
</tbody>
</table>

continued page 2....

Willing to help out by volunteering your time? or learn some new skills?

Please leave your contact or email info@herestudio.net
so, WHAT are WE ARE DOING THIS WEEK?

<table>
<thead>
<tr>
<th>Task</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>design meeting room chairs</td>
<td>need to plan more</td>
</tr>
<tr>
<td>design other artwork</td>
<td>need to plan more</td>
</tr>
<tr>
<td>design plants</td>
<td>scope for more plants and quote</td>
</tr>
<tr>
<td>* design rigging cinema chairs</td>
<td>find an easy way to store cinema chairs above the ground, spea to circus</td>
</tr>
<tr>
<td>electronics bathroom light</td>
<td>change the colour, make warmer</td>
</tr>
<tr>
<td>electronics cutting chords</td>
<td>cut chords to more practicable set of lengths, especially for petal tables, see Nirvana</td>
</tr>
<tr>
<td>knitting knitting chairs</td>
<td>repair few knitted chairs and finish knitting stock +6?</td>
</tr>
<tr>
<td>knitting knitting cords</td>
<td>french knitting/crochet to cover electrical chords, can do at home</td>
</tr>
<tr>
<td>* order boardroom table</td>
<td>new table, foldable, not plywood, perhaps found object on chrome base</td>
</tr>
<tr>
<td>order office chairs</td>
<td>12 office chairs, add beanbags, prototypes,</td>
</tr>
<tr>
<td>order sound proofing</td>
<td>deep, high quality curtain in communal space to block and soften sound</td>
</tr>
<tr>
<td>painting book cases</td>
<td>paint remaining 2 bookcases with paint from walls</td>
</tr>
<tr>
<td>painting meeting room partitions</td>
<td>Stain remaining meeting room partition supports (4)</td>
</tr>
<tr>
<td>painting new petal tables</td>
<td>lacquer for 5 new petal tables, 4 coats</td>
</tr>
<tr>
<td>painting painting</td>
<td>idea paint for the triangular wall, and bathroom?</td>
</tr>
<tr>
<td>painting walls</td>
<td>painting of all our walls for a BIG change!! NEW hub!</td>
</tr>
<tr>
<td>painting walls prep</td>
<td>minor plastering, scraping, filling gaps, sanding</td>
</tr>
<tr>
<td>* sanding new petal tables</td>
<td>sanding new petal tables into lovely curves ready for lacquering</td>
</tr>
</tbody>
</table>

Willing to help out by volunteering your time? or learn some new skills?
Please leave your contact or email info@herestudio.net

A digital task-list broke down items left to be done one-by-one, organised by simple action verbs with a short description. Highlighted items identified clear opportunities for volunteers.

**Occupation 2: Process**
The proposed colour scheme was tested on a clear image of the space before further changes were made.
Variations of the same image were ‘photoshopped’ with different colours to work out the final colour scheme.

Occupation 3: Material
The final colour scheme was specified by drawing in coloured pencil and photographing over a plan.

The final colour scheme was painted in the actual paints on a white card model.

Presentation of the colour palette.
75. Close-up photos of the colour-scheme model.

76. Close-up photos of the colour-scheme model.
78. The architects and the host looked at the final model close up.

79. The space after being painted.
80. Recycled timber from the nearby docks was inspected for the meeting room table.

81. The timber was found out the back of a member’s shed.
82. The architects and the amateur carpenter held out a paper mockup of the meeting room shape.

83. Picture of the completed meeting room table with recycled chairs decorated by the architects.
84. Local artists from Urban Village Melbourne set up a paste-up photo.

85. Final touches are made on the completed paste-up photo in the entrance.
86. Collage images on the paste-up wall outside the toilets.

87. Collections of artefacts and objects arranged in the rest-rooms by Urban Village Melbourne artists.
88. One of the active community participants had a go at drawing on the paste-up wall.

89. Traces on the paste-up wall.

90. A member posed proudly in front of his work.
I collaborate

with

trust

social change
innovation

organization

uh/um
91. An artist-made mural in the entrance quantified the numbers of buzz words uttered when they were drawing it.

92. This drawing was a collaboration between the two artists who start a romantic relationship.
93. In the space, volunteers knitted long cords in bright colours for a lamp made from cardboard and a bicycle wheel.

94. The knitting was tactile and detailed.

95. This idea of knitting cords extended to power boards.
The architects used a jig to drill holes in the table dowels.
I added finishing touches – small hooks for the short-term locker baskets.
In the week after opening one of the most active participants posed with me after building a makeshift projector mount.
At the end of the build just days after opening I wrote about the time – days before – I nearly lost both my thumbs. This image was published in the weekly newsletter.
WHAT'S ON THIS WEEK...

This past week we've seen some important steps and shifts in our incubator – better communication, manuals and stories are starting to populate the space, and we've been continually working to clarify our governance and business plan.

The mixed bag lunch is becoming a real hit for members and non-members to meet and connect, sparking the sorts of little and big conversations that Hub Melbourne is all about! We hear of new collaborations and enterprising projects, friendships and innovative learnings. There’s lots of talk of holidays as the year draws to a close, and still some time to contribute to our programme of community building gatherings.

This week the incubation process looks forward to important conversations about third space, comfort and social impact and... of course, some more hands-on making!

MINDFUL MONDAY MORNINGS

Monday 07 March – 8:30–9:00am

What better way to start your working week at Hub Melbourne or if you're in the Melbourne CBD than in a mindful and meditative way?

Contact: the Hosting Team, host@hubmelbourne.com

MIXED BAG LUNCH

every Thursday, 12.30–1.30pm

Bring one ingredient and bring along a friend too!

Our basil plants also need some love, so bring along a friend too!

Contact: the Hosting Team

KNITTING GRAFFITI

Saturday 4th December

Come and be a part of this collaborative graffiti project where we are going to create and knit more chairs for Hub Melbourne!

The invitation is for this Saturday from 4pm to 6pm and drinks and snacks will be a welcome bonus! Bring along the knitting or graffiti bits you have to share or let us know if you'd like to join the hosting team to make more! We look forward to welcoming you at the Hub!

Contact: Marianne Meier
**Thursday March 17th 4pm to 5:30pm.**

Social media hasn’t replaced but has enhanced real world relationships making them faster, more transparent and more authentic.

This will be a jam-packed session of useful information

**IN A FEW WEEK’S TIME...SCARF/HUB COMMUNITY DINNER**

Scarf is a non-profit social enterprise which borrows restaurants to run unique hands-on hospitality training and mentoring programs for marginalised youth. Scarf founders, Jess and Hannah are members of Hub Melbourne, so we thought it would be a great opportunity for us to kick off our community dinners.

**When:** Monday, 28 March

**Time:** 8.00pm

**Where:** Bistro Flor in North Carlton

**Cost:** $35 for a two course set menu plus coffee and petits fours.

**RSVP:** Email host@hubmelbourne.com

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**Thursday Ed Bag Lunch**

Thursday 17 March 9:00am‑12:00pm

Thursday 17 March from 1:30pm

Thursday 17 March 4pm to 5:30pm.

Social media hasn’t replaced but has enhanced real world relationships making them faster, more transparent and more authentic.

This will be a jam-packed session of useful information

**HUB MELBOURNE MARCH CLINIC: WHAT IS SOCIAL MEDIA, AND HOW CAN I MAKE IT WORK FOR ME?**

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**Knitting Graffiti Workshop**

**Date:** Saturday 4th December 2010

**Time:** 12:00pm - 3:00pm (incl. lunch)

**Location:** Hub Melbourne, Level 3, 673 Bourke Street

**Contact:** Marianne Meier, knittingthelife@gmail.com

This exciting collaborative knitting workshop is going to create and knit more authentic!

Saturday from 10:30 to 18:30. The workshop will provide yarn and basic knitting skills.

Leave with a full stomach and new skills.

Friday Winedown

Thursday is certainly the day to come and visit Hub Melbourne if you’re not a regular in the space. We’ve welcomed some new members over lunch, making new connections and generally having a merry old time. And it’s not all work – we’ll be lots of things to do!

From 6:00 pm we will be painting, building more petals, knitting, etc. – there will be some serious harvesting – so bring along a friend too!

**COMMUNITY DINNERS**

Thursday 17 March 2010, 4:30pm

Join us for this super-duper tea party at the brand-new Design Factory!

Thursday 17 March 9:00am‑12:00pm

Design Factory supports the development and change towards a passion-based, student-centric learning culture.

As one of the three Aalto University factories, Aalto Design Factory – Alato uses cross-disciplinary teams to design solutions for multi-national companies.

HUB Melbourne with Swinburne University Hosting A! Aalto Design Factory events.

If you've got something you want to get off your chest, an idea you need to bounce or maybe something great for feedback, come and share it with the Mixed Bag Lunch crowd.

Thursday 2 December 2010, 4:30pm

MIXED BAG LUNCH

Thursday 17 March 12:30‑1.30pm

Bring one ingredient and together we will make a meal!

**IN A FEW WEEK’S TIME...SCARF/HUB COMMUNITY DINNER**

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**Occupation 4: Communication**

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FRIDAY WINE DOWN

every Friday, 5:00pm

Bring your partner, bring your colleagues, bring your neighbour, bring your dog – it's the Hub Melbourne Friday Winedown!

Oh, and.. BYO bottle of wine!

Contact: the Hosting team, host@hubmelbourne.com

HUB MELBOURNE + SWINBURNE UNIVERSITY HOSTING AALTO UNIVERSITY DESIGN FACTORY

Thursday 17 March 9:00am–12:00pm

HUB Melbourne with Swinburne University Hosting A! Aalto University Design Factory – Alato use cross-disciplinary teams to design solutions for multi-national companies.

As one of the three Aalto University ‘factories’, Aalto Design Factory supports the development and change towards a passion-based, student-centric learning culture.

Check: it out at aaltodesignfactory.fi/

Register: with EventBrite hubmelbourneaaltodesignfactory.eventbrite.com

PLACEMAKING: BRICOLAGE

Wednesday 8 December, 5:00pm

On the agenda: jigsaw. sandpit. painting. PIZZA!

Contact: Ammon & Michelle

MEMBER SOAPBOX

Thursday 17 February, 5:00pm

Got something you want to share? Got an idea that's been rattling around in your head? We're all keen to hear what you just have some great ideas that we'd like to share!
Hub Melbourne

What's On @ Hub Melbourne

RESEARCH AND IMPACT EVALUATION

Thank you for continuing to participate in the incubation (deprived basil plant!) We love to see Hub Melbourne evolve books in colour order and that Simon rescued our sun

Got something you want to get off your chest? How about

Thursday 17 February, 1:30‑2:30pm
you just have some great ideas for HUB Melbourne...share

an idea that's been rattlin

Got something you want to get off your chest? How about

Thursday 17 February, 12.30‑1.30pm

INSPIRATION AND LIFEs.

To know your HUB Members so come

It's a great wa...

100. The weekly newsletter progressively got its own graphic design icons for regular events.

101. The layout of the newsletter became progressively clearer – with strict typography, and invitations to working bees were short and to the point.
102. A blackboard sign in the entrance let people know what building disruptions were going on.
103. Explanations of what’s going on were physically posted around the space – and were opportunities to invite people to participate.

104. How participation worked best.
Author/s: Beyerle, Ammon

Title: Participation in architecture: agonism in practice

Date: 2018

Persistent Link: http://hdl.handle.net/11343/225579

File Description: Creative Works Booklet 3

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