

# LANEWAYS SUBMISSION

2010

SVENSK  
STANDARD

way as a gaming board

a Hunt

Melbourne  
10007

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Skittlet med penga

There is also  
a map with all the  
locations for  
bills! Find it a  
benefit

Dollar

## ESTRANGEMENT

*Through an international collaboration firmly grounded in Melbourne but with roots in Stockholm, Sweden, we wish to reframe an experience of Melbourne's laneway spaces through the performance of an architecture of estrangement...*

Weary of both the dominant modes of working as “foreign architects” and of the dominant elements of architectural discourse addressing “place-making”, we would dearly like to consciously side-step both the ignorant imposition of foreign forms on unfamiliar contexts, and strategies of “gentrification through glorification” whereby elements of historic urban fabric are scrubbed clean of their present (undesirable) uses in order to introduce foreign programs. Whilst the former might be termed the “Bilbao effect” and has been idolised by those interested in placemarketing via architecture (or simply besotted with Frank O.), the latter presents a more covert way of sanitizing the messy, gritty, difficult areas in cities by creating “buzz”. *Through all of work, and this submission, we wish to propose an alternative to this way of working as architects, and a conscious critique of the above.*

Perhaps there is a hint of irony in reacting against processes of architectural sanitization when talking about Melbourne's laneways, long a city-sized sanitation device in themselves. Despite radical changes to the form and fabric of the city, and as such to the buildings abutting their edges, the laneways have retained their utility as a “backstage” to Melbourne's streets. A place (once you move away from the latte-scented alleys of the south-eastern corner of the city) where garbage bins rest in neat rows, leant upon by piles of cardboard boxes and pyramids formed by used drums of cooking oil. Even the rings of empty bottles circling upturned milkcrates like sharks seem familiar, even somehow necessary within this environment – certainly not a surprise, in any case. *It is in this safe, familiar, utilitarian order of “things” that the site of our proposed project lies.*

In wandering the laneways – whether they are the sanitized, the overdesigned, the messy, the commercial or the deserted variety – all the mystery seems to be located inside the buildings, in the places that you can't go, through the back doors with their industrial locks, whilst the laneways themselves dissolve into a predictable repetition of a basic material language (bin, bin, bin, oil drum, boxes) which becomes rapidly oversaturated: after a while, it all somehow fails to register. From a sociological perspective one might pose that objects only become visible to us, only register, when they access controversy – when they are acclaimed as “innovations”, when they are at a distance and thus “foreign”, when they break down, or when they become a “fiction”<sup>1</sup>. *It is this final category that motivates the present proposal, which aims to make the gritty and utilitarian laneway objects a momentary fiction, in order that we might see them again, and as such see the spaces which they define in a new way.*

What we propose is simple: a temporary installation, a reorganisation of a series of existing lanescapes which leaves them untouched on the surface, but entirely changed from within. We propose to mechanically animate a series of found objects, coercing them with motors and speakers and wireless signals into taking on properties entirely foreign to them: moving, humming, vibrating, singing, whispering and eventually... making music.

<sup>1</sup> Latour, Bruno (2005). *Reassembling the social: an introduction to actor-network theory*. Oxford University Press: Oxford.

## **LOCATION AND DURATION**

The installation is to be temporary, taking place in a number of laneways in Melbourne, across a duration of days or weeks. The installation will be transportable and set up in a series of ‘everyday’ lanescapes - transforming them through a performance undertaken by the architecture itself.

Locations are to be determined during the Concept Development Stage but generally would favour laneways which already fulfill a “backstage” or utilitarian function, generally within the business/office precinct of the city. A detailed mapping exercise would be undertaken, the documentation of which is intended to form a preliminary/ancillary byproduct of the project.

The installation will not be attached or physically affect any building surfaces, potentially operating for a matter of hours in each location, and moving through what is hoped to be a significant number of lanes in the business precinct of central Melbourne. For these reasons specific permission has not been sought from particular building owners. It is not proposed to utilise “private laneways” and considered that appropriate acoustic guidelines might be developed for the project in partnership with the City of Melbourne.

The duration of the work (both the “performance” times and the length of the performance period) is to be negotiated during the Concept Development Stage, although budget estimates are based upon a 10 day duration, this could be extended, condensed or spread across a longer period.

The tension between publication of the location of the installation on any given day/night and the desire for the ability to ‘surprise’ passers-by will need to be finely balanced, with a potential option to publicise locations in advance so as to maximize exposure.

## **AUDIENCE**

Our audience is defined by those who are in some way familiar with the material language of Melbourne’s laneways – those who are capable of surprise, capable of being estranged from the predictable, because they have experienced the normal order of things. Our public will include passersby, city workers, city dwellers and the curious who seek the installation out. The work functions for an audience of one person or a crowd, and will be supervised.

Potential exists to develop the musical “score” which the objects “play”, with this also highlighted as an ancillary “byproduct” of the Concept Development Stage.

# LOCATION AND DURATION – CONTINUED

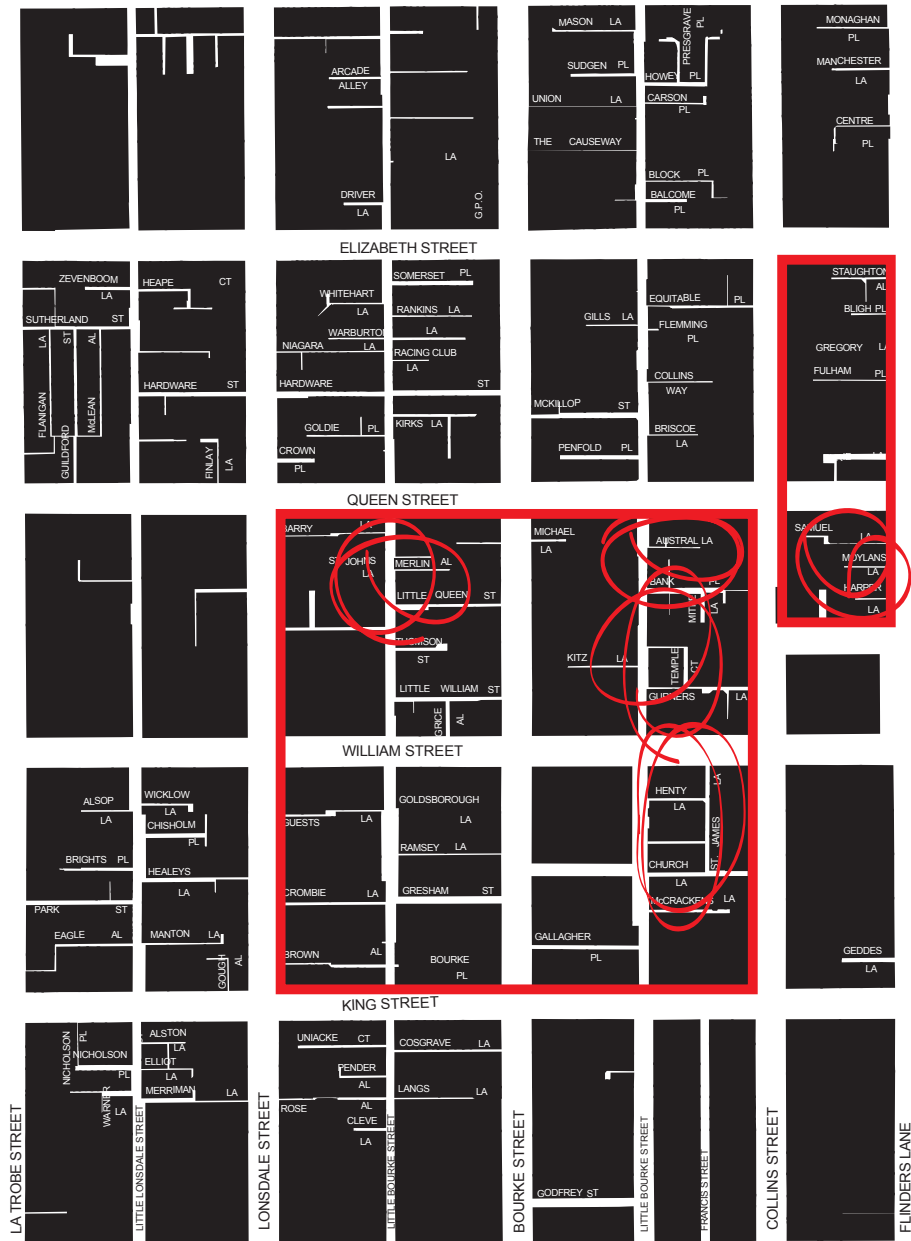
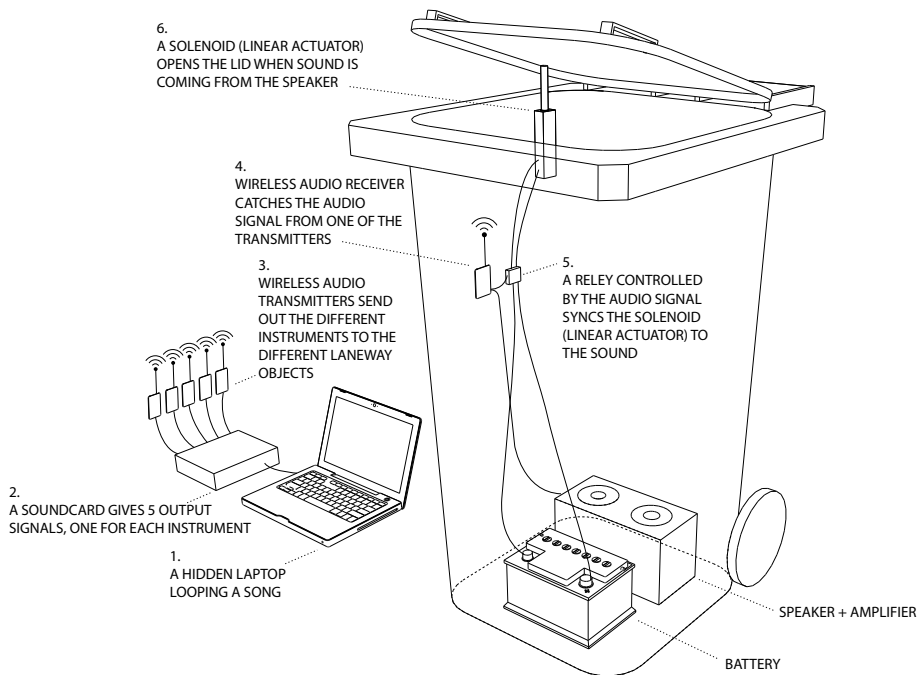


Fig.1



## MATERIAL AND TECHNICAL REQUIREMENTS

Objects which are considered optimal for manipulation (on the basis of their everyday presence in the lanes) include but are not limited to bins (3 sizes), skips, milkcrates, breadcrates, cooking oil drums, convex traffic mirrors, traffic bollards, temporary signage, cardboard boxes, empty bottles, etc... A full catalogue of this system of objects is to be compiled during the Concept Development Stage, which will in itself constitute a preliminary/ancillary byproduct of the project.

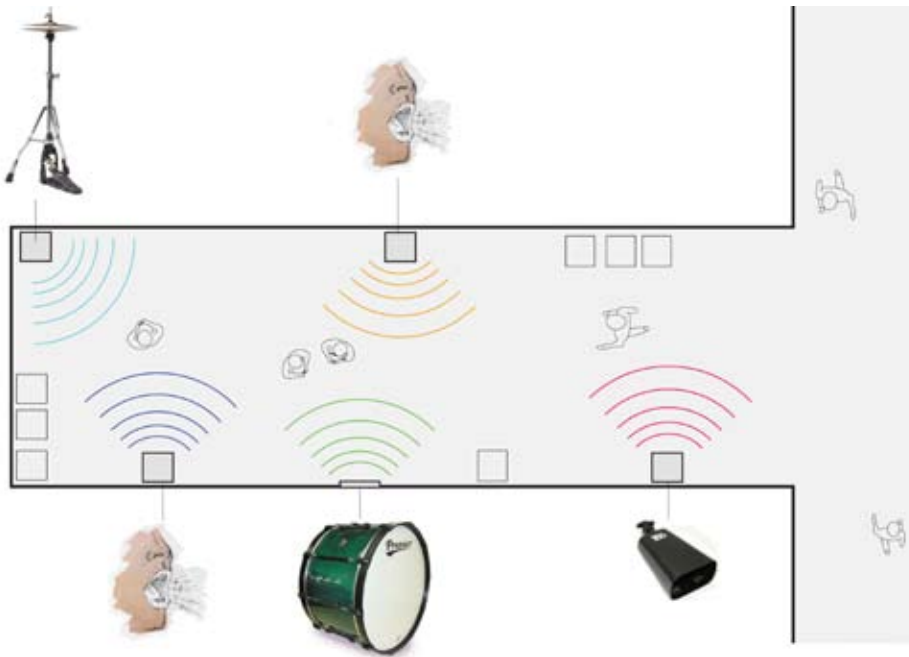


**HOW IT WORKS**  
Diagram of example with wheelie bin

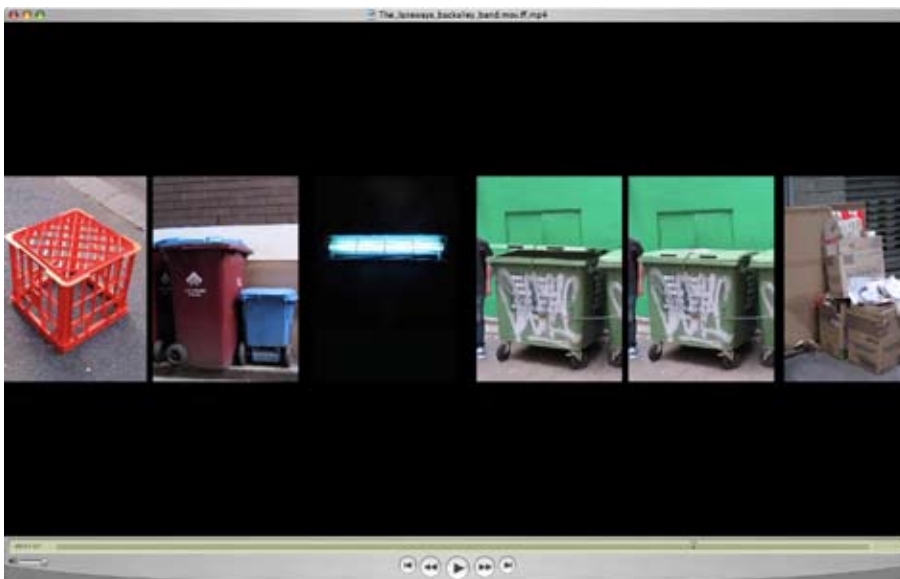
## THE SPACE OF SOUND

The music, a system of rhythm and melody creates a new program where each object plays an intricate role. In the realized project the objects will be the architects and the material is music. All objects carry the sound of one instrument, creating a laneway where the visitors are caught in the instruments' communicative space. It's invisible but at the same time impossible to ignore.

It's determined by the position of the objects; if the objects move, the space moves with them.



Diagrammatic plan of a laneway transformed into the instruments' communicative space.



**VIDEO**  
<http://www.vimeo.com/8639044>

### Statement: Positioning a practice

A consistent thread that runs through Svensk Standard's work is the notion that architecture should be viewed as an act – a *doing*, rather than a *thing*. We believe that *doing* architecture generates understanding of and insight into the spaces which people both inhabit and desire. In the past three years, we have been testing the way in which such a *doing* might be “performed” publically, and strongly suspect that such a performance can itself begin to produce its own spaces and audiences, which can be entirely other from the traditional *products* (built structures) and *users* (inhabitants).

Whilst the *products* of our practice – because there are still products – might constitute artifacts, buildings, images, texts or commodities, the *object* of our practice at present remains focused upon *processes*. In our work to date, we have followed our interest in process through projects which have explored and questioned the existing qualities and rules of “the monument”, “the office”, “myth”, and “the foreign architect”, often with the aim of reframing an encounter between an audience and an existing space.

We engage in art practice because it gives us a stage on which to perform: it offers up audiences, it implies publicness and it demands a relentless production. It is also a space set apart from the architectural/design economy – a space which provides us with an open brief and a measure of autonomy.

Svensk Standard has worked in a number of different contexts (primarily in Stockholm, Sweden but most recently in Beijing, China) and comprises a number of different people and competencies which shift and change on a project by project basis. With specific reference to the present proposal, it is noted that team members have previously worked on constructing complex installation pieces (refer Virtu-Real in Tokyo <http://www.vimeo.com/2611075>; Svensk Standard at Cebit <http://www.vimeo.com/3647621>; and Svensk Standard Beijing Field Office <http://www.vimeo.com/7755673>, **CD material**) music production, urban analysis and publication. A number of ancillary products have been proposed to result from the Concept Development Stage, which are considered part of the work as a whole.

The Laneways Commission 2010 represents a return home to home ground for those of us have grown up and practised in Melbourne and moved home after a period away, and others of us who never left. It also represents an opportunity for those of us in Stockholm to explore foreign ground – it is noted that if the proposal progresses to the Concept Development Stage, an application for travel funding will be made Swedish artists through the Swedish Arts Grants Committee's International Programme for Visual Artists.

Svensk Standard for the  
Laneways Commission 2010

Helen Runting (Melbourne)  
Tristan Main (Melbourne)  
Ola Kejer (Stockholm)  
Sara Liberg (Stockholm)  
Rutger Sjögrim (Stockholm)  
Markus Wagner (Stockholm)

## INDIVIDUAL ARTIST CV

### Helen Runting

**D.O.B:** 11 June 1982

**Qualifications:** Masters of Urban Planning & Design (Royal Institute of Technology, Stockholm, 2009), Postgrad. Dip. Urban Design (University of Melbourne, 2006), Bachelor of Urban Planning & Development (University of Melbourne, 2004).

**Current Employment:** Urban Designer, Hansen Partnership, Melbourne.

**Other (non-Svensk Standard) projects:** *Co-author Minimal gestures in planning and architecture*, SITE Magazine 2010; *Author Material Conversations: Autonomy, Performativity and Being Between*, Masters thesis, 2009; Associate Editor [www.citiesthemagazine.com](http://www.citiesthemagazine.com), 2009.

#### COMPETENCIES

Urban analysis  
Architectural theory  
Urban design

### Tristan Main

**D.O.B:** 19 May 1984

**Qualifications:** Bachelor of Design – Visual Communication (Monash University, Caulfield, 2009)

**Current Employment:** Graphic Designer, Chase & Galley, Melbourne

**Other (non-Svensk Standard) projects:** *Meta*, Student journal concerned with critical issues in art and design, 2009 Monash University. Southern Cross packaging awards second place in aerosol category, 2009 ASX awards

#### COMPETENCIES

Graphic design  
Art

### Ola Keijer

**D.O.B:** 26 March 1979

**Qualifications:** Masters of Architecture (Royal Institute of Technology, Stockholm, 2009.

Additional master studies in TU Delft, The Netherlands.);

One year studies of Human geography the University of Stockholm;

One year studies of Arts at Konstskolan i Stockholm.

**Current Employment:** Architect, Arkitektstudio WRB, Stockholm, Sweden

**Other (non-Svensk Standard) projects:** *Naturum Tinnerö*, Competition 1st prize, 2008 through Arkitektstudio WRB.

A competition for a new nature museum in Linköping, Sweden;

*Future Work Place 2007*, Competition 1st prize.

A conceptual competition for new office environments.

#### COMPETENCIES

Architecture practice  
and analysis  
Urban design practice  
and analysis  
Musician



## INDIVIDUAL ARTIST CV

### Sara Liberg

**D.O.B:** 08 December 1977

**Qualifications:** Masters of Architecture (Royal Institute of Technology, Stockholm, 2009)

**Current Employment:** Self-employed architect, consultant at Erik Möller Arkitekter, Stockholm

**Other (non-Svensk Standard) projects:**

“Re:accessing Wong Tai Sin”, Masters thesis, Hong Kong 2009

“The Swedish Dance History”, Layout editor, book production/performance, Stockholm 2009

“Tensta Connection”, project researching new tools of urban development, Stockholm 2008

“NAIf”, Artist Residence and installation at Nederlands Architectuurinstituut, Rotterdam 2008

#### COMPETENCIES

Architecture  
Urban design  
Art

### Rutger Sjögrim

**D.O.B:** 25 August 1980

**Qualifications:** Masters of Architecture (Royal Institute of Technology, Stockholm, 2008)

**Current Employment:** Architect, BERG Arkitektkontor AB, Stockholm.

**Other (non-Svensk Standard) selected projects:**

Co-founder of the architecture practice fswe.arkitekter HB, 2006-2008 Through fswe.arkitekter HB...

Competitions: Art hall, Kalmar, Sweden

Conceart hall, Västervik, Sweden

Senior appartments + masterplan, Barkaby, Sweden

Appartments, Nässjö, Sweden

Clients: Oceanic-Creations; design concept for a skydiving center, New York, USA

Abba The Museum; Design concepts for different areas of the exhibition, Stockholm, Sweden

#### COMPETENCIES

Architecture  
Art

### Markus Wagner

**D.O.B:** 05 October 1982

**Qualifications:** Masters of Architecture (Royal Institute of Technology, Stockholm, 2008)

**Current Employment:** Architect, VERA Arkitekter, Stockholm.

**Other (non-Svensk Standard) selected projects:**

Artist Residence at Fabrik Potsdam, ended up in a stage performance. Berlin, Germany 2007

Part of installation/performance at Steiricher Herbst art festival, Graz, Austria 2007,

Part in a spatial installation at House of Sweden, Washington DC, USA, 2008

Part in Architectural installation in the foyer of the Swedish embassy, Tokyo, Japan 2009

#### COMPETENCIES

Architecture  
Art

## RECENT PUBLIC ART PROJECTS



### WEB REFERENCES

<http://www.svenskstandard.org/2009/10/30/the-beijing-field-office-at-notch09/>

<http://www.notch09.com/>

### Beijing Field Office

What: Invited performance in the Architecture section (“Open Studio”) of the No+Ch (Nordic + Chinese) Festival in Beijing, November 2009. Funding (equivalent AUD \$11,500) through The Swedish Arts Grants Committee’s International Programme for Visual Artists.

Beijing in itself is a city that is heavily hyped as a space of *possibility* – beyond the walls of the “Open Studio”, the image of a city which writhes and stretches was a compelling one, its skin crawling with immediate change and with the promise of future modification. These images of a field of possibility tease....

Such images were explored directly in Svensk Standard’s *Beijing Field Office*. Upon being invited to the No+Ch Festival in Beijing, instead of sending a “work”, the team sent themselves and created a temporary office, which over two weeks served as a space for the projection of the desires of the five individual Chinese clients who were invited to answer the question: what architecture would you like to have, if anything were possible?

## RECENT PUBLIC ART PROJECTS



### WEB REFERENCES

<http://www.weld.se/program/filmpremiar-i-tanto-3-sept/sv/>

### **Narvapaviljongen (The Narva Pavilion)**

What: Commissioned artwork for Weld, Stockholm, August 2009.  
Funding (equivalent to AUD \$1,500) through Weld and Tantofolket.

Can one ‘find’ a monument? One can certainly lose one... In this collaborative site-specific work, Svensk Standard was invited by curator and choreographer Anna Koch to reconsider an abandoned music pavilion and to work with a restoration.

Whilst being filmed (the film “Another Pavilion” featured six different of artists/groups facing the same question), the team discussed what a restoration might mean, when it didn’t necessarily involve physical construction. Opting to explore “the unique and sometimes secret story of objects”, a myth was woven, a sign was commissioned, and history was “made”.

## RECENT PUBLIC ART PROJECTS



### WEB REFERENCES

<http://www.svenskstandard.org/2008/10/01/monument-no-5-lost-public-art-competition/>

<http://www.vimeo.com/1857714>

### Monument No. 5

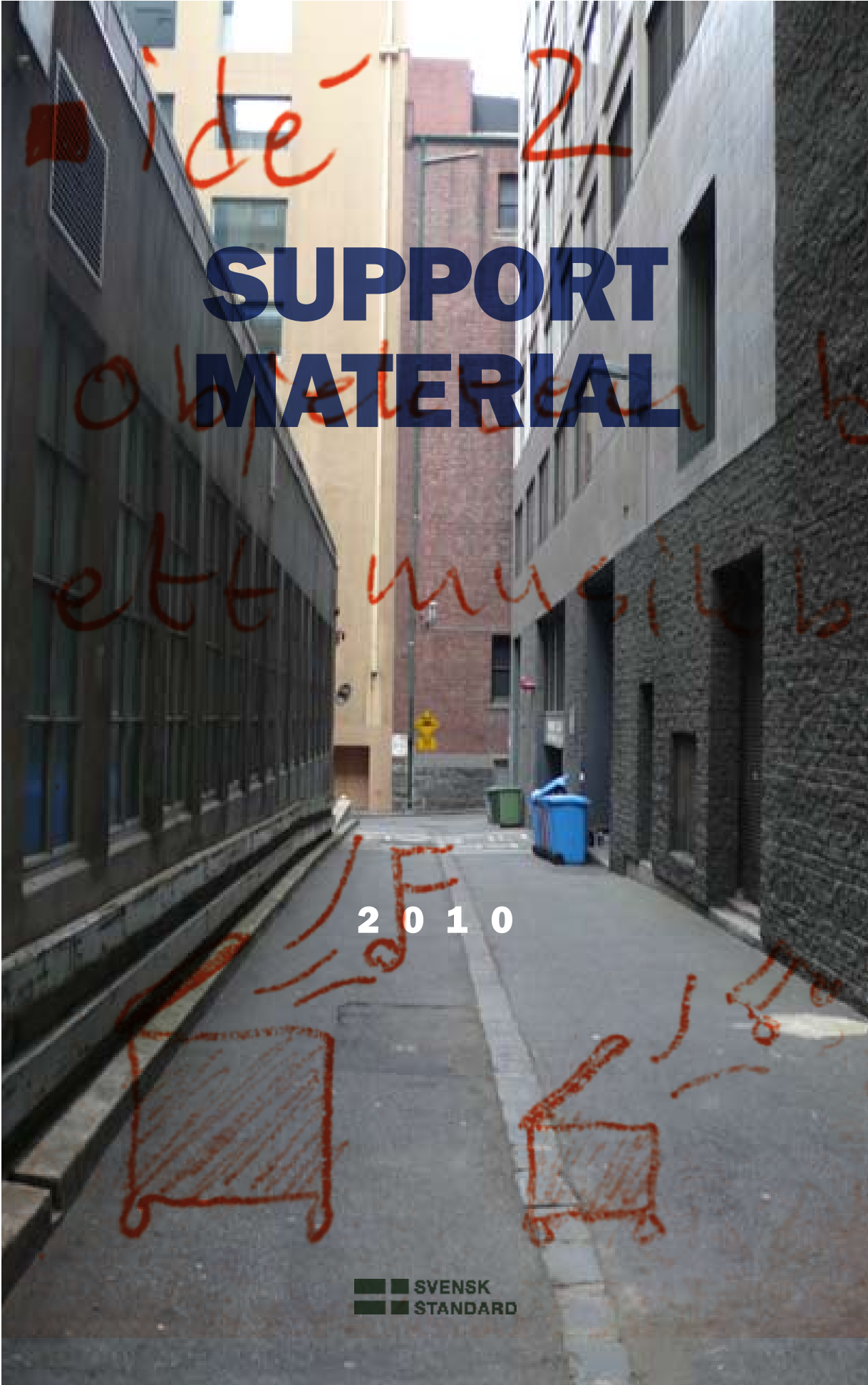
What: Entry in *Konstnärlig gestaltning i stadens rum* (Artistic design in public space) an open public art competition held by *Eva Bonniers Donationsnämnd och Stockholms kulturförvaltning* (Stockholm's Culture Board). Unrealised but short-listed, proposal material was exhibited in Top 20 exhibition, Kulturhuset (Culturehouse), November 2008.

*The 80,000 prisms of the obelisk in the central square of Stockholm reflect the light of 365 different days every year...*

Rather than propose the creation of a new monument in a new space - new beauty to be momentarily noted and then forgotten, or uprooted by its own representation as a tourist icon or traffic island - Svensk Standard's "Monument No. 5" proposed an artwork dedicated to the existing beauty of an existing artwork, in an existing space. The performance, which was proposed to last for 4 days, involved the release of helium into soap-filled baskets located in the fountain in the main square of Stockholm, surrounding the obelisk ("Kristallvertikalaccent", by Edvin Öhrström, 1962) in billowing pink clouds of foam.

## BUDGET — ESTRANGEMENT

Artists' Fee (@6 artists x \$600)	\$3,600
On-costs (Superannuation, WorkCover @10%)	\$360
Materials:	
Speakers (x 12)	\$960
Sound card + wireless audio transmitters (x6)	\$260
Solenoid (linear actuator) (x 4)	\$680
Mechanical/light (secondary x 6)	\$1000
Laptop	\$1,600
Other (fastening, joining, cabling etc)	\$600
Bin/skip/crate hire (@\$100/day)	
Batteries and electrical connections x 6	\$1,000
\$800	
Consultant:	
Mechanical engineer, 2 days@\$160/hour	\$2560
Transport:	
Travel from Stockholm for 1 artist	\$2,500
Van hire, 10 days@\$139/day	\$1,390
Other:	
Contingency (@10%)	\$2000
Publication, printing & graphics (documentation)	\$400
<hr/>	
TOTAL	\$19710



# SUPPORT MATERIAL

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■ ■ SVENSK  
■ ■ STANDARD

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## Support Material

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## CD Material

Laneways Proposal  
Estrangement

Supporting Projects (MP4 files)  
Svensk Standard at Cebit  
Svensk Standard Beijing Field Office  
Virtu-Real in Tokyo

Chase & Galley  
Letter

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ABN: 59 270 846 086      89 George Street      Victoria, Australia  
Phone +61 3 8060 9745      Fitzroy 3065      chaseandgalley.com

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Thursday the 21st of January, 2010

To whom it may concern,

I am writing in support of the 'Estrangement' project proposed by Svensk Standard. Drawing experience from my various roles as co-chair of West Space Contemporary Art Gallery, as one of the founders of Is Not Magazine and as founder and director of Chase & Galley (a design studio that works predominantly in the cultural sphere), I believe this project is a great candidate for the receipt of a laneway commission.

The thoroughness of the project proposal and the previous work of the people involved will make for an exciting laneway experience for the city.

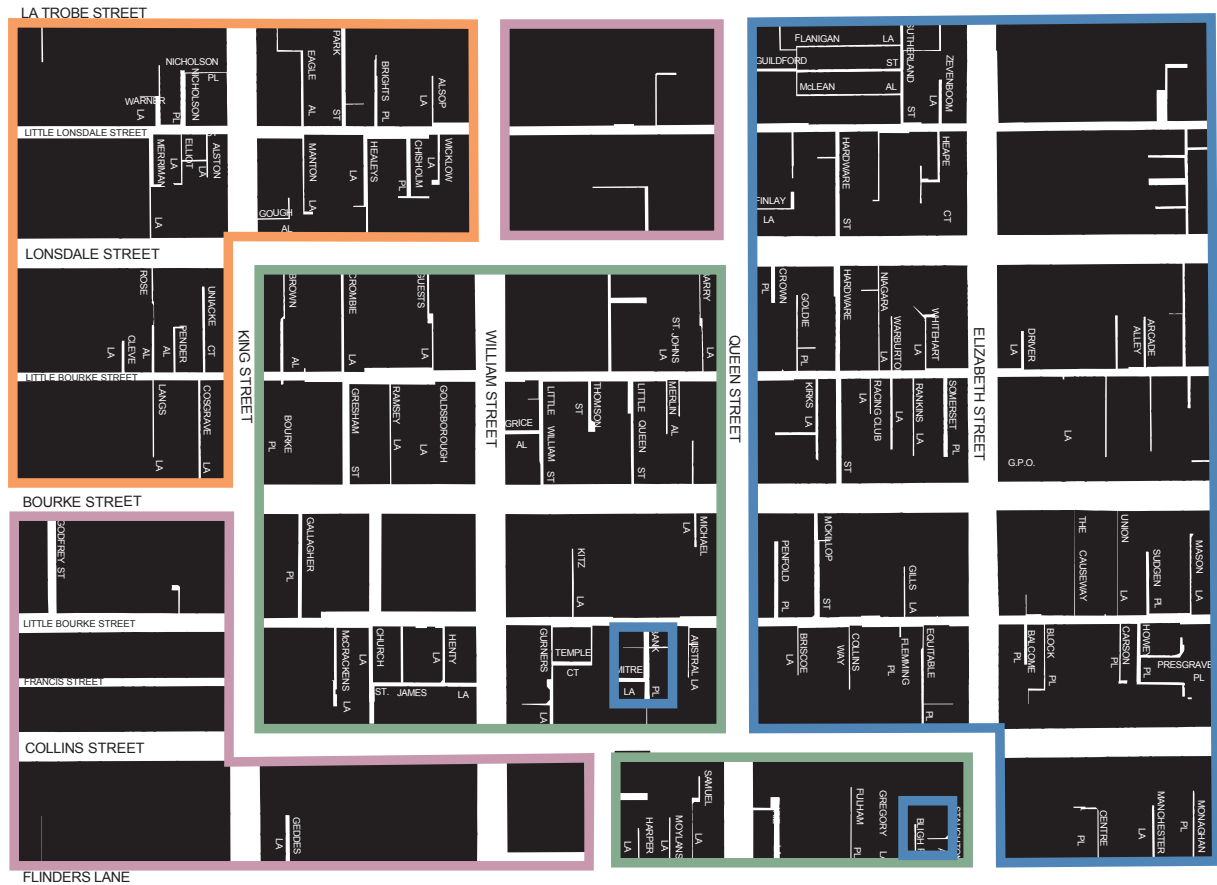
Sincerely,



Stuart Geddes



# PRELIMINARY SITE ANALYSIS — MAP 1



- COMMERCIAL LANESCAPES
- NON-LANE AREA
- FRAGMENTED FABRIC
- OFFICE LANESCAPES

Lanes which service the rear of remnant Victorian shopfronts, shopping gallerias, or which (like Hardware Lane and Midas Lane) have become destinations in their own right.

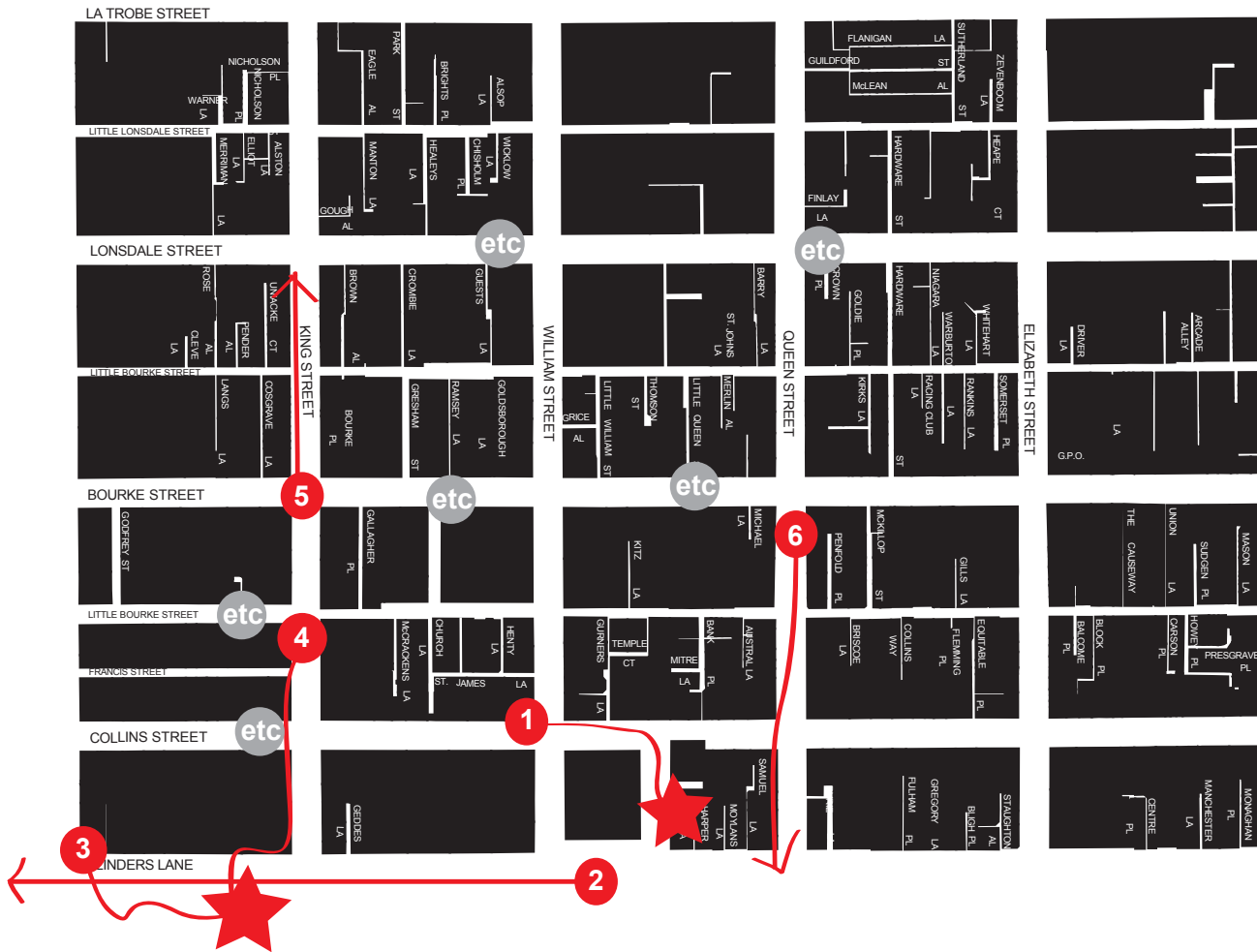
Streetscapes or fabrics which derive little of their character or function from the presence of laneways.

Fragmented areas where laneways persist strongly however within the mix of frontages and rears, new and heritage buildings, high and low form, residential and office uses.

Between the tower blocks, the lanes have often been heavily "designed" to act as defined public or traffic spaces. However many retain their sanitation function and many feel eerily deserted, despite the development which surrounds them.



## PRELIMINARY SITE ANALYSIS — MAP 2



### FOLLOWING PEOPLE

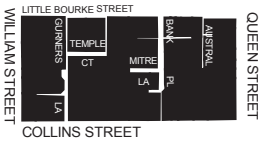
- 1 man with small backpack... 447 Collins Street, south to Market lane, gets into blue corolla.
  - 2 Green tee-shirt man (military and faced-paced).
  - 3 "Jeff", bit wobbly... enters door in lane (Wallis Group Market Research staff entry).
  - 4 Subway-eating depressed guy... also goes to Wallis Group.
  - 5 Woman with trolley... Must be going to the Market.
  - 6 Older couple. Sandles and socks. Headed towards Southbank.
- etc etc etc

Sunday 13 December 2009:

It was a strange time to be in the business district - no one around us seemed to have a legitimate reason to be there. The only people around were tourists (usually older couples with backpacks and socks and sandals) who must have woke up in hotels in that part of town and thought that they would go for a "walk", maintenance guys cleaning the streets, bouncers and door girls standing outside the strip clubs near the stock exchange, homeless people feeding birds and strange people who disappeared down laneways and went in back doors to buildings (where could they possibly be going?). There were lots of security guards around, looking bored.

It felt a little like we weren't meant to be there. That no one was.

# PRELIMINARY SITE ANALYSIS — MAP 3

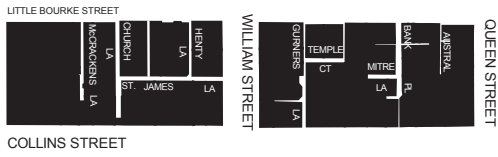


Sunday 20 December 2009:

In our dazed state, we began to notice that a lot of people seemed to have used the lanes to "hang out" in the night before (not sure if this was teenagers or restaurant workers or homeless people) - there were lots of milkcrates turned upside to make seats, tins full of cigarette butts, and bottles lying around. We following these traces through a series of lanes that took us to a beautiful old building which had huge chandeliers in the windows and no name or sign over the door. It must have been a private member's club - a left over from the colonial British days. At the door was a small window and an office where a guy monitored who could come in and out. On a sign behind him (Tris took a photo of this), in white letters on a black felt background, was the phrase "Smoking in the stranger's room only" (!?!?) We liked this and the idea of a "stranger's room", whatever that might be....



# PRELIMINARY SITE ANALYSIS — MAP 4



Monday 4 December 2009

We have been wandering the lanes for weeks now. The mystery, it seems, is always on the other sides of those doors and walls: in the private spaces behind and alongside the lanes. In the buildings. The lanes themselves seemed to hold little mystery of their own...

Perhaps we can only value that which is unknown, foreign, strange. We feel this must be the case.



## CONCEPT DEVELOPMENT: A REMOVED DISCUSSION



### Sunday 13 December 2009

First site inspection (Svensk Standard Melbourne Office - Helen & Tristan), email to Svensk Standard Stockholm Office (Ola Kejer, Sara Liberg, Rutger Sjögrim and Markus Wagner).

"It felt a little like we weren't meant to be there. That no one was. And we started discussing the strange "opening hours" that whole districts of a city can operate within. The business part of town, with its big ugly skyscrapers and millions of lunch restaurants is clearly a 8am-6pm monday-friday affair. Who are the people who use it outside of these hours? Who belongs here when the offices are shut?"

### Monday 14 December 2009

Response to Melbourne Office material from Stockholm Office (Ola):  
"Our meeting continued and we came up with more ideas, some more serious than others. We had a lot of fun, maybe too fun at times, but i think that was good. We left the meeting with a strong feeling that the project should be more than just some 'thing' in one ally, that it should somehow affect the whole area."

Response from Melbourne Office (Tristan):

"...Perhaps the project sheds light on a fictitious society, exposing secret codes, signs, handshakes... the night workers / service industries?? Someone told me recently that the metropolitan fire brigade has signposts at almost every intersection that communicate something that only they can identify and decipher??!? Could be an interesting line of inquiry..."

**Monday 21 December 2009**

Second site inspection (Melbourne Office).

Development of concepts: (i) sanitation; (ii) “alternate place of business”; (iii) secret society.

**Friday 1 January 2010**

Email to Stockholm Office from Melbourne Office:

“We are still super interested in the idea of telling stories, of adding program more than form, of sanitation, of private members clubs and restricted access, of secret societies, and doing something strange and beautiful.”

**Sunday 3 January 2010**

Skype meeting Stockholm and Melbourne offices.

“how can we increase the value of a space/building through an “art project”?”

How can we make the familiar, banal and everyday become remarkable or noticeable so that it is recognised for its value?

What are the props, objects or signs that define a space yet which we often fail to “see”?

What is an “office” and how can the production of an art project mirror or critique the way in which offices work (particularly in a rapidly globalising/generic world).”

**Tuesday 5 January 2010**

Third site inspection (Melbourne Office).

Letter (emailed) to Stockholm Office from the Melbourne Office.

“Perhaps we can only value that which is unknown, foreign, strange. We feel this must be the case.”

**Sunday 10 January 2010**

Response received from Stockholm Office (emailed letter and sketches)

“We quickly realized that there was no way that we could fully understand these objects without their context, what parts they play in the economic and social structures of Melbourne.

The objects that we were given all derive from a need and are connected to the local and global programmatic system in the area. Like many European architecture offices working out of context, for example in China, we perform an architectural colonialism by ignoring the objects’ context and functions. Instead we invent a new programmatic system for the objects to work within....”

**Wednesday 13 January 2010**

Meeting, Melbourne Office.

Email to Stockholm Office with an updated proposal submission.

**Sunday 17 January 2010**

Response from Stockholm Office:

“We think it will be a great piece of architecture.  
good luck. puss/M”