Contributory Economies, Design Activism and the DIY Urbanism of *Renew Newcastle*

Cathy D. Smith and Michael Chapman : University of Newcastle, Australia

ABSTRACT

This paper will deploy French philosopher Bernard Stiegler's neo-Marxist notion of the contributory economy to explore conceptions and practices of 'DIY (Do It Yourself) urbanism', with a specific focus on disused interior spaces. Reference will be made to contemporary design and architectural discourses on DIY urbanism and design activism, particularly in relation to the Renew Newcastle *scheme in Newcastle, Australia. Although* Renew *is now a recognised model for urban regeneration, it began in 2008 as a socially-orientated experiment within the unoccupied shopfronts and tenancies of this rapidly transforming post-industrial city. Its DIY urbanism occurs alongside established institutional and commercial entities and as such, it could be superficially understood as an extension of, rather than an alternative to, mainstream project procurement models. Here, Stiegler's invocations of contributory economies, driven by an ethic of care or* cura*, suggest a way of understanding* Renew Newcastle*'s urbanism as a participatory economy coexistent with the same capitalistic economy that prompted the urban decline it addresses.*

INTRODUCTION

In a 2013 interview titled 'We are entering an era of contributory work',[1] Stiegler argues that the twenty-first century heralds the emergence of the contributory economy as an alternative to that of both nineteenth century 'productivism'[2] and the subsequent twentieth century consumerism. According to Stiegler, the contributory model differs from its predecessor through its focus on sociality, participation and heterarchic production methodologies. For Stiegler, the contributory model replaces mainstream consumerism, leading him to declare that 'consumerism has had its day'.[3] It is the contention of the present paper that the DIY urbanism of *Renew Newcastle* can be understood as an example of Stiegler's contributory economy and attendant ethic of care that coexists with, rather than supersedes, mainstream consumerism. Based in Newcastle, Australia, *Renew* contributes significantly to its host city's complex and unique urban condition, accommodating an expanding artisanal 'maker' culture alongside the world's largest coal export port, 200kms from Australia's largest city (Sydney). In 1997, the departure of the BHP steel works from Newcastle undermined the economic cycles upon which the city was formerly based as well as the traditional proletariat identity of the region. Like the earthquake event a decade before, this dramatic change placed the city in a state of flux. By the turn of the millennium, and despite the growth of newly developed regions around the city, Newcastle's central business district remained in decline due to speculative investment patterns and movements of capital away from its traditional centres of economic and cultural stability. Many retail tenancies shifted from their former CBD locations to new peripheral suburban developments, effectuating an evacuation of Newcastle's inner city generally, and the main street (Hunter Street) specifically.[4] Even so, the dereliction and abandonment that ensued spurned new modes of occupation and participatory models of economic activity. The temporary reoccupation of empty retail and commercial spaces in the CBD facilitated by the *Renew Newcastle* scheme during the last five years is an example of design activism transforming the failures of the spaces of capitalism into alternative modes of architectural and spatial practice: modes not unique to Newcastle, but certainly endemic to it.

With this in mind, and in response to this journal's theme of 'Design Activism', the present paper concerns itself with a particular problematisation of capitalism and a subsequent theorisation of

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Figure 1: An example of DIY urbanism; the self-initiated Fence Parasite *(2014), Carrington, Newcastle, by Cathy Smith and Rowan Olsson.*[8]
Photograph: Cathy Smith, July 2014.

an alternative and more socially-orientated economic and spatial model. Focus is on the relation between recent discourses and practices of 'DIY (Do It Yourself) urbanism' and Stiegler's notion of 'economies of contribution'.[5] These practices appear to resonate with Stiegler's notion of 'contributory economies' because they are not reliant upon the commissioning of a discrete product or building outcome by an independent client body. Rather, projects are self-initiated as part of a deliberate attempt to circumvent standardised procurement methods that exclude the 'users' and/or the public from the production process. Driven by a concern for an active public realm, these low-budget and self-initiated practices and projects are often a reaction to difficult fiscal circumstances associated with urban de-investment and decay (Figure 1). By deploying Stiegler's notions to engage with specific conceptions and examples of DIY urbanism both the opportunities and challenges of this design approach will be identified, including its discernible coexistence with mainstream capitalism and consumerism. This paper concentrates on two fields of discourse: contemporary design and architectural discussions outlining conceptions of DIY urbanism, including *Renew Newcastle* and the philosophical writings of Stiegler. Stiegler's writings are influenced by contemporary Marxist discourse[6] and by the writings of post-structuralist philosopher Gilles Deleuze.[7]

URBANISATION AND CONSUMERISM: MAINSTREAM AND ALTERNATIVE PRACTICES

The concept of consumerism has been historically conceptualised as inseparable from the urbanisation of the built environment, particularly with respect to the expansion of post-industrial urban marketplaces and the consumerism of the nineteenth century. Architectural theorist and historian Kenneth Frampton argues that the emergence of shopping centres in the mid-nineteenth century was a key moment for the architectural discipline because design became tied to consumerist forces in the city: a space dense with retail opportunities and products.[9] As such, many theorists aligned with Marxism rejected the city in its entirety as a zone inherently geared to the expansion of capitalism. Writing in 2004, eminent ethnologist Marc Augé argued that architecture is also central to the globalisation of cities and the obfuscation of place-specificity.[10] Similarly, urban geographer David Harvey suggests that architecture and urban development support the fiscal conditions and organisation of labour essential for capitalism's expansion.[11] Both Augé and Harvey's critique of architecture and urbanism is based upon the model of a hegemonic capitalist city, continually expanding and attracting potential consumers to itself. This model is the antithesis of many post-industrial cities, which, while aspiring to the attractions of the global and networked city, become increasingly marginalised because of the departure of capital away from their centres. As civic areas progressively lose the capacity to generate capital and encourage consumerism, 'vacancy' replaces the zone of commerce and its associated programmatic networks. For Augé, this vacancy engenders a dispersal of power, capital and urban activity away from its centre and towards the periphery. Yet in the twenty-first century city, this dispersal has created opportunities for non-traditional urbanism and architectures to emerge; their attendant production methodologies and programs situated *outside* of the traditional boundaries of capitalism but simultaneously *inside* its abandoned commercial interiors, buildings and urban landscapes.

'DIY urbanism' has been positioned as a post-Marxist, post-industrialisation production methodology[12] and is (similar to the contributory model) closely associated with the figure of the 'amateur'[13] and the technologies of open-source software and online social networks.[14] As a notion and term, DIY urbanism is used in contemporary design and architectural discourses to encompass a range of different 'bottom-up',[15] 'citizen-led'[16] and 'grassroots'[17] activities occurring in existing city spaces. The projects of DIY urbanism could be understood as a form of design activism because they are initiated by designers and/or local residents in response to a perceived social or environmental problem that they themselves define and articulate.[18] Other associated terms include 'community activism' and 'collaborative urbanism',[19] and 'place making' and 'tactical urbanism'.[20] The label of DIY urbanism is associated with a wide spectrum of projects, particularly those experimental 'tactical interventions'[21] occurring in the interstitial spaces between and within buildings, public zones and shopfronts: art projects, community gardens made by local residents, guerrilla knitting and seed bombing, to name a few.

Regardless of their location (inside or outside buildings) and type, these DIY projects temporarily transform the surrounding urban condition. Urban theorist and writer Joni Taylor notes that DIY urbanism usually operates outside of sanctioned financial, legal and institutional frameworks: 'It looks beyond the Masterplan and reimagines the idea of the urban utopia, not as the functionalist failed city of the past, but as a better place to live'.[22] Irrespective of their professional training, designers and architects may also be the initiates of DIY projects through their involvement in the design, production and project occupation phases; deploying temporary and unusual materials and interventionist processes normally considered to be outside the remit of professional practice. According to Australian architect Rory Hyde, these alternative practices are a form of design activism enabling artists, designers and architects to address their civic and social responsibilities through the creation of public space.[23]

Alternative DIY practices exist in a complex interrelation with mainstream DIY and consumerism. As argued elsewhere, this interrelation was particularly evident in the co-option of DIY techniques and practices by the North American counterculture of the late 1960s and early 1970s.[24] Architectural and urban theorist Mimi Zieger also distinguishes DIY urbanism from other commercially driven forms of DIY. [25] Even so, she notes that the outcomes and products of DIY urbanism may superficially resemble those of mainstream DIY practice, retail and commerce. Thus do-it-yourself urbanists are somewhat paradoxically bound to, yet differentiated from, the mainstream DIY community and its attendant consumerism:

> [DIY urbanists] 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. (Although they do slot nicely into the imperative-heavy pages of *Good and Make* magazines.) They are often produced by emerging architects, artists and urbanists working outside professional boundaries but nonetheless engaging questions of the built environment and architecture culture.[26]

A REMEDY AND ALTERNATIVE TO CONSUMERISM: DIY PRODUCTION AND THE FIGURE OF THE AMATEUR

The aforementioned themes of urbanisation, creativity and consumerism inflect much of Stiegler's discourse, including: *The Decadence of Industrial Democracies: Disbelief and Discredit, Volume 1* (2004); Pour une nouvelle critique de *l'économie politique* or *For a New Critique of Political Economy* (2009): a lecture and presentation entitled 'Bernard Stiegler: Economic prosperity relies on creativity' (2010); and the aforementioned interview 'We are entering an era of contributory work' (2013). Stiegler posits 'contributory economies' as an alternative emerging economic model to the orthodoxies and inflexible practices of the capitalist system and its attendant 'culture' industries. The latter are seen by Stiegler as an extension of capitalism through a central focus on profit rather than social and cultural transformation.[27] He, like Marx himself, accepts not only the inevitability of capitalism but its capacity to invade every aspect of contemporary life.[28] For Stiegler, however, capitalism has an inbuilt and unavoidable obsolescence extending from its displacement of the issues of humanity, interconnectedness and sociality from technological production systems. This displacement is evident in the segregations of labour and economic markets, which obfuscate socially beneficial and direct participation in production.[29] In his 2004 text *The Decadence of Industrial Democracies*, Stiegler argues that consumerism initially developed by harnessing the forces and capacities of human desire and *otium*; the Latin term for private leisurely human comportment.[30] Human desire alone is nonetheless insufficient for sustaining consumerist economic activity. For consumerism to self-perpetuate there must also be a perceived and insatiable need to purchase and consume an ever-expanding range of new products, goods and services. Accordingly, consumerism must transform *otium* and desire into business need or *negotium* – the calculable, necessity-driven aspects of existence.[31] This transformation of desire into need produces a scenario in which the natural balance between *otium* and *negotium* is overturned in favour of an artificially elevated sense of necessity inflecting all aspects of life. To encourage consumerist activity, Stiegler also argues that there must be an

accompanying transformation in the relations and connections between humans and the material world. Promoting the 'chronic and structural obsolescence' of objects encourages consumers and individuals to replace seemingly redundant items with new products.[32] Consumers therefore develop superficial, empty and 'disposable' relations with objects and the material world, resulting in an attitude and ethic of 'carelessness'.[33]

As an alternative to the all-pervasive capitalist economic model, Stiegler outlines the more socially-orientated economy of contribution which is (like DIY urbanism) bound to the figure of the 'amateur', the self-producer and the do-it-yourselfer, rather than the passive consumer. For Stiegler, the inevitable obsolescence of capitalism has enabled the current 'reign of amateur' to emerge.[34] Amateurs or 'do-it-yourselfers' are essential to Stiegler's contributory economy because of their direct investment in the products that they both produce and consume. It is the complex intertwining and blurring of production and consumption processes that differentiates the contributory economy from mainstream consumerism: thus 'the contributor is not just a producer, or simply a consumer'.[35] Of note is Stiegler's differentiation between two types of do-it-yourselfer: the 'traditional amateur' aligned with participatory economies; and the goal-focused do-it-yourselfer – otherwise known as 'un bricoleur du dimanche' or 'Sunday handyman', aligned with traditional consumerism.[36] The traditional or artisanal amateur is, for Stiegler: 'primarily motivated by their interests rather than by economic reasons. They can also develop greater expertise than those motivated by economic reasons'.[37] Incidentally, this distinction between committed and occasional do-it-yourselfer recalls Gilles Deleuze and Félix Guattari's philosophical distinctions between the occasional hobbyist and the traditional artisan; their artisan, like Stiegler's 'traditional amateur', is immersed within the material world and the flows and capacities of matter.[38] Through vested interests in production systems rather than fiscal gain alone, Stiegler's contributory economy potentially reinstates a sense of care and interconnectedness between people, their objects and technologies: the ethic of carelessness characterising consumerism is thus replaced by an ethic of care or *cura*.[39] Stiegler's arguments for the contributory economy and the amateur-contributor do not delimit this model to any particular project or production type. Indeed, in a 2010 presentation, Stiegler suggested that the emerging economic model is directly tied to creative practices, urbanity and regional identity: '[a]rtists and creators help regions, cities and regions create a sense of social inclusion and authenticity. Economic prosperity relies on cultural, entrepreneurial, civic, scientific, and artistic creativity'.[40]

Stiegler's understandings of the do-it-yourselfer, sociality and consumerism appear to resonate with those of an earlier North American academic theorist of DIY, Albert Roland of the now-defunct United States Information Agency. In a 1958 essay, Roland also identified different types of do-it-yourselfer based on focus and motivation. His invocations of the 'craftsmen-hobbyists'[41] and 'oldtime craftsman'[42] are similar to Stiegler's 'traditional amateur', motivated by an interest in the work itself. Whilst noting the difficulty of pinpointing precise inner motivations for engaging in DIY pursuit, Roland argued that many of the post-war do-it-yourselfers relied unnecessarily

on DIY 'kit assembly'[43] as a shortcut to a more engaged and meaningful investment in productive acts. Although Roland and Stiegler's respective invocations of the amateur were developed in very different historical, cultural and technological contexts (1958 and 2013 respectively), both associate DIY with an economics founded upon sociality. Whilst Roland suggests that DIY is an extension of mainstream North American 'consumerism' and its dispersal of DIY goods and services, he also sees that it engenders skill and productive capacities amongst unskilled labour.[44] Roland's do-it-

Above
Figure 2: The office of architectural firm Anthrosite, located in a short-term lease space managed by Renew Newcastle.
Photograph: Cathy Smith, July 2014.

yourselfers of the 1950s often participate in 'groups organized to bring together fellow craftsmen'.[45] Accordingly, DIY can be understood as: 'a social phenomenon focusing on relationships among people'.[46] Stiegler's equivalent contributor-amateurs of 2013 operate through online 'social networks'[47] united by specific investments in DIY pursuit. New digital technologies, free and open-source software and tools such as web-based platforms[48] promote knowledge sharing amongst online communities; shared digital production workplaces such as the 'fab labs' allow ordinary individuals 'to make their own objects'[49] in an inexpensive and accessible manner. These digital and online technologies are seen to empower citizens with the knowledge that will enable them to directly participate in design and production activities. Examples of participatory production methodologies, in which ordinary consumers directly influence corporate branding and content, are increasingly invoked in the mainstream media.[50] A recent article in the 'Good Weekend' supplement of *The Sydney Morning Herald* refers to the allied term 'sharing economy' to refer to the emergence of: 'a new economic model […] a virtual marketplace of peer-to-peer exchange, using the web to tap into idle capacity and unused abilities [...] we are all potential "micro entrepreneurs" unshackled from industrial-age structures and freed from greedy corporate middlemen'.[51] Indeed, it is Stieger's contention that the do-it-yourselfer, amateur or 'contributor of tomorrow'[52] is becoming the dominant force in world economies because of her social, rather than purely economic motivations. For an earlier, pre-digital example of the participatory model, Stiegler refers to the French international retailer Fnac – initially founded in 1954 by two members of the Young Socialist movement. Within the Fnac model, customers were seen as participants who directly contributed ideas and suggestions to the business and product direction: inextricably binding production to consumption.[53]

CARE, INTERVENTIONIST PRACTICE AND THE DIY URBANISM OF RENEW NEWCASTLE

Through its emphasis on sociality, cultural and urban transformation and the heterarchical relation between production and consumption, the discourse on DIY urbanism appears to closely resonate with the tenets of Stiegler's notion of contributory economies. However, closer analysis of a particular example of DIY urbanism – *Renew Newcastle* – also indicates an inextricable bind between DIY modes of operation and mainstream commerce: a bind also evident in the aforementioned discourses on DIY urbanism. Described by its founder, festival director and Australian media presenter Marcus Westbury, as a 'self-initiated'[54] example of 'DIY urban renewal',[55] *Renew* organises inexpensive, temporary rolling-lease arrangements with the property owners of unoccupied commercial spaces until (and if) a long-term tenant is installed. Accordingly, fitouts are constructed by their artisan-tenants with little or no alteration to the existing building shell, often using affordable or recycled materials. The temporality of *Renew Newcastle* interiors is particularly evident in the self-built office workspace of the architectural firm Anthrosite; designed for quick disassembly and removal, the workspace includes a suspended ceiling made of inexpensive netting and timber laundry pegs (Figure 2).

From its inception in late 2008 as a not-for-profit entity, *Renew Newcastle's* agenda was to recuperate the city's urbanity through the temporary occupation of abandoned shopfronts and other unused spaces by local emerging artists, designers and other 'low-budget'[56] producers financially precluded from accessing standard commercial properties. In the late 1990s, the failure of homogenous commercial strategies for Newcastle's urban spaces – many in place since early colonisation – prompted the effective 'evacuation' of CBD commercial space that continued unabated for the next decade.[57] These vacated interiors were the same spaces targeted by *Renew Newcastle* for a range of modes of design activism and temporary occupation. In its earliest stages, *Renew* projects took the form of artistic installations, temporary stalls and non-standard studio spaces. As the profile and success of *Renew Newcastle* expanded, the tenancy type shifted accordingly and included creative office-based practices and commercial, albeit artistic, retail: a recently created area of The Emporium, The Project Space, reinstates opportunities for temporary works and non-standard retail that are reminiscent of *Renew's* earlier temporary projects (Figure 3).[58] All of the aforementioned projects, retail-based or otherwise, are seen to support *Renew's* experimental socio-cultural agenda. To borrow from Westbury: 'It's not about money. It's not about certainty. It's about opportunity for experimentation'.[59]

Although *Renew Newcastle* is a self-initiated, 'bottom-up' [60] response to the failures of mainstream consumerism and urbanism, it is also now supported by public and private investment in recognition of its contribution to the city's rebirth as a global tourist and cultural destination.[61] *Renew* currently receives funding and in-kind support from both state institutions and private developers, including the New South Wales State Government and its Premier's Rural & Regional Grants Fund.[62] Its most prominent tenancy, The Emporium, is located in a heritage building (currently) conjointly owned by a private investor and developer – the GPT Group – and UrbanGrowth NSW, the land acquisition and development section of the NSW State

Above
Figure 3: Conditions and Speculations: future urban living and density in Newcastle. *An exhibition of work by the first year students of the University of Newcastle Master of Architecture program, located in The Project Space,* Renew Newcastle, *August 20-30, 2014. Photograph: Cathy Smith, August 2014.*

Government. *Renew's* relationships with both private and state development entities have been publicly recognised as an exemplary business and economic model through a number of awards.[63] This unique bind between *Renew's* DIY urbanism, mainstream commerce and the entity of the state precludes certain tenants who are seen to be competitive with existing city businesses and/or who do not fit the definition of an arts or cultural provider.[64]

As a form of urbanism and interior spatial practice, *Renew Newcastle* appears to invoke the twin conditions of *otium* and *negotium* that Stiegler argues are a necessary component of human comportment. Grounded in genuine concerns for Newcastle's social and urban vitality and otium, *Renew's* projects are enabled through negotium and 'brokerage'[65] with the city's property owners and the local council, and their associated legal and fiscal structures. *Renew* explicitly differentiates itself from mainstream or established retail and consumerism through its primary conceptual focus on place-specificity, localised production and emerging creativity: concerns also invoked in Stiegler's arguments for the contributory economic model. The blurring of the processes of production and consumption characterising *Renew's* self-initiated projects allows for a new urbanity to emerge that is site-specific and bound to ambitions of 'social inclusion and authenticity', to borrow from Stiegler's terminology.[66] *Renew's* contributory model involves the overt display of production and consumption, process and product, within and alongside (rather than in competition with) the processes and operations of mainstream retail and consumerism: its artisan-tenants frequently construct their works inside their shop and office spaces (Figure 4). Accordingly: '*Renew Newcastle* is not about turning the city into another suburban shopping centre or filling every shop with one type of gallery. It is about making Newcastle a place with a wide variety of unique creative things and energies.'[67]

One project example involving a deliberate interplay between the conditions of *otium* and *negotium*, pleasure and business, is the 2009 *Hunting Grounds* temporary installation by Kim Bridgland, Ksenia Totoeva and other collaborating architectural students from the University of Newcastle. Contributing design skills and labour, the students initiated the project in response to an early call for projects by *Renew Newcastle*. The installation was located in 'The Room Project' space (a former shop), and was comprised of upcycled and individually calibrated pieces of timber forming an undulating floor surface with a new and alternative materiality to the generic commercial space in which it was sited (Figures 4 and 5).[68] *Hunting Grounds* deliberately challenged the functional use of dormant retail spaces because its sole purpose was to provide a sensory and auditory experience, and to invite atypical modes of occupation in a retail space void of commodities. The timber pieces registered the movement of the audience (the architecture students themselves alongside the general public) who travelled freely in and through the space, accompanied by an ambient soundscape. The students adjusted and nuanced the placement of the timber pieces in the space without altering the building shell per se: as such, the work was effectively produced in the same location as it was consumed. The 'consumer' (here, the audience of students and the participating public) was invited to consider the careful reprocessing of the objects of everyday life within a former commercial space that is particular to the Newcastle milieu. Like many other

Opposite top
Figure 4: Architecture students constructing the Hunting Grounds *installation,* Renew Newcastle, *2009.*
Photograph: Kim Bridgland, 2009.

Opposite bottom
Figure 5: Hunting Grounds, Renew Newcastle, *2009.*
Photograph: Kim Bridgland, 2009.

Renew Newcastle interventions, *Hunting Grounds* reintroduced a 'material life' and productivity to otherwise abandoned spaces. If standard retail lessees are encouraged to reoccupy these re-animated commercial properties, the somewhat paradoxical subsequent dislocation of the temporary *Renew Newcastle* tenants is nonetheless a measure of the success of the scheme's DIY urbanism.

CONCLUSION: COEXISTENT PRACTICES AND THE ETHIC OF CARE

According to Stiegler, the contributory economy has already replaced the superseded consumerist economic model; and the amateur-contributor has emerged as a hybrid, creative entity encompassing the figures of the producer and consumer. The contributory production methodologies associated with this current 'reign of the amateur' are seen to restore the balance between the conditions of *otium* and *negotium* formerly displaced by the processes of capitalism and attendant focus on fiscal gain. Within the contributory model, the typical segregation of production from consumption is undermined and 'ruptured':[69] a rupture that is particularly evident in examples of DIY urbanism that are self-initiated by their 'consumers'. Importantly, the contributory economic model is implicated in new conceptions of urbanity and creativity that complicate a purely Marxist conception of the city, inseparable from the spread and success of mainstream capitalism and consumerism. Even so, it could be argued that the spaces of cultural production are, in many instances, an extension of mainstream consumerism in their primary concern with profit – a point made by Stiegler himself.[70] The notion, discourses and practices of DIY urbanism are arguably different from mainstream cultural practices because of their social and cultural priorities. Indeed, when explored through the conceptual frame of the participatory model and the attendant ethic of care, these DIY practices may challenge Stiegler's contention that the contributory economy stands in place of consumerism. The spaces of the *Renew Newcastle* scheme reside within the spaces and processes of mainstream consumerism and as such, involve a DIY urbanism that is coexistent with, rather than completely substitutive of, the urbanity associated with the capitalist apparatus. A case in point is the aforementioned *Hunting Grounds* installation: its careful, hand-crafted and site-specific materiality defies the generic and placeless character of the intact, though vacant 'host' commercial interior. One could therefore argue that it is through the coterminous conditions of contributory and mainstream capitalism that the relationship between architecture, design and systems of capitalism can be recast; and a radical, hybrid mode of spatial practice and production, unique to the last decade, can be understood.

NOTES

1. This paper refers to both an English translation and the original interview published in French in *Rue89*: see Bernard Stiegler and Elsa Fayner, "Nous entrons dans l'ère du travail contributif," in *Rue89*, Le Nouvel Observateur (February 2, 2013), accessed December 16, 2013, http://www.rue89.com/2013/02/02/bernard-stiegler-nous-entrons-dans-lere-du-travail-contributif-238900; Bernard Stiegler and Elsa Fayner, "Bernard Stiegler; 'We are entering an era of contributory work'," in *SamKinsley* (2013), trans. Sam Kinsley, accessed December 16, 2013, http://www.samkinsley.com/2013/02/06/bernard-stiegler-we-are-entering-an-era-of-contributory-work/
Note Stiegler refers to the term 'travail contributif' or 'economies of contribution'.
2. Bernard Stiegler, "Bernard Stiegler: Economic Prosperity relies on Creativity," in *LABKULTURTV: European webmagazine* (November 8, 2010), accessed August 5, 2014, http://www.labkultur.tv/en/blog/interview-bernard-stiegler, 2.
3. Stiegler and Fayner, "Nous entrons dans l'ère du travail contributif," 2: Stiegler and Fayner, "Bernard Stiegler; 'We are entering an era of contributory work'," 2.
4. Joanne McCarthy, "Picking Up the Pieces," *Newcastle Herald*, August 28, 2010, 4.
5. Stiegler also makes reference to the 'Economy of Contribution' 'économie de la contribution' in his 2009 text *Pour une nouvelle critique de l'économie politique*, translated in 2010 as For A New Critique of Political Economy: Bernard Stiegler, *For A New Critique of Political Economy*, trans. Daniel Ross (Cambridge: Polity, 2010), 71.
6. Particularly with respect to Marx's conceptions of labour and production: see Bernard Stiegler, *The Decadence of Industrial Democracies: Disbelief and Discredit*, Volume 1 (Cambridge: Polity Press, 2011), 4; 23. The present paper refers to this 2011 English translation of Stiegler's 2004 text titled *Mécréance et discrédit des démocraties industrielles*. In this text, Stiegler makes explicit his particular criticisms of Marxism: that it focuses too heavily on the issue of production efficiency rather than markets and the processes of consumerism. Stiegler, *The Decadence of Industrial Democracies*, 23.
7. Stiegler makes direct reference to Deleuze's notion of the societies of control, specifically the all-persuasive nature of capitalism. Stiegler, *The Decadence of Industrial Democracies*, 80.
8. This temporary, self-initiated intervention sits over an existing fence and folds out to create a space for neighbourhood social interaction. *The Fence Parasite* can be cut out from a single sheet of weather-resistant plywood and assembled with standard screws and hinges: the cutting template will be made available for free public download. See https://diyarchitecture.wordpress.com/fence-parasite-diy-urbanism/
9. Kenneth Frampton, "Industrialisation and the Crises in Architecture," in Oppositions: Selected Readings from a Journal for Ideas and Criticism in *Architecture 1973-1984*, ed. K. Michael Hays (New York: Princeton Architectural Press, 1998), 58.
10. Marc Augé, "Introduction to the Second Edition," in Marc Augé (ed.), *Non-Places: An Introduction to and Anthropology of Supermodernity*, ed. Marc Augé, 2nd Ed. (London: Verso, 2004).
11. David Harvey, *The Enigma of Capital* (Oxford: Oxford University Press, Inc., 2010), 166.
12. Alastair Parvin, "Alastair Parvin: Architecture for the people by the people," *TED Talks*, 8.35 minutes mp4 (February 2013), accessed January 7, 2013 http://www.ted.com/talks/alastair_parvin_architecture_for_the_people_by_the_people.html, 8.46-9.05/13.11 minutes.
13. Ibid., 5.35/13.11 minutes.
14. Ibid., 6.03/13.11 minutes.
15. Stiegler and Fayner, "Nous entrons dans l'ère du travail contributif," 1: Stiegler and Fayner, "Bernard Stiegler; 'We are entering an era of contributory work'," 2.
16. Parvin, "Alastair Parvin," 8.46-9.05/13.11 minutes.
17. Mimi Zieger, "The Interventionist's Toolkit," in *The Design Observer Group*, 'Places' section, accessed February 10, 2014, http://places.designobserver.com/feature/the-interventionists-toolkit/24308/, 2.
18. It is important to note that within contemporary cultural and historical discourse, DIY is a nebulous and poorly-theorised term generally referring to people creating things and environments for themselves. For an expanded account of DIY and DIY architecture, see Catherine Smith, *Productive Matters: the DIY Architecture Manuals of Ant Farm and Paolo Soleri*. Doctoral thesis (Sydney: Faculty of Architecture, Design and Planning, University of Sydney, 2012), 23;198.
19. Kylie Legge, *Doing it Differently*, Urban Trends series (Place Partners, 2012), 33.
20. Ibid., 34.
21. Joni Taylor, "DIY Urbanism – Sydney Reconsidered," in *The Right To The City*, exhibition catalogue, ed. Lee Stickells and Zanny Begg (Sydney: Tin Sheds Gallery, University of Sydney, 2011), 47.
22. Ibid., 47.
23. Rory Hyde, "The Urban Activist: Camila Bustamante," in *Future Practice: Conversations from the Edge of Architecture*,

Rory Hyde (Hoboken: Taylor and Francis, 2012), 104.
24. Cathy D. Smith, "Handymen, Hippies and Healing: Social Transformation through the DIY Movement (1940s to 1970s) in North America," in *Architectural Histories*, 2(1): 2, (2014) pp. 1-10, DOI: http://dx.doi.org/10.5334/ah.bd.
25. Zieger, "The Interventionist's Toolkit," 2.
26. Ibid., 2.
27. Stiegler, *The Decadence of Industrial Democracies*, 9-10.
28. Ibid., 81.
29. Stiegler, *For A Critique of Political Economy*, 126; Stiegler and Fayner, "Nous entrons dans l'ère du travail contributif," 2: Stiegler and Fayner, "Bernard Stiegler; 'We are entering an era of contributory work'," 2.
30. Stiegler, *The Decadence of Industrial Democracies*, 18; 66.
31. Ibid., 66.
32. Stiegler, *For A Critique of Political Economy*, 83.
33. Stiegler is particularly spurious of 'American capitalism' which: "implements the "American way of life" as a new libidinal economy through the psychopower of marketing': Ibid., 95.
34. Stiegler and Fayner, "Nous entrons dans l'ère du travail contributif," 2: Stiegler and Fayner, "Bernard Stiegler; 'We are entering an era of contributory work'," 2: Stiegler, "Bernard Stiegler: Economic Prosperity relies on Creativity," 1-2.
35. Stiegler and Fayner, "Nous entrons dans l'ère du travail contributif," 2: Stiegler and Fayner, "Bernard Stiegler; 'We are entering an era of contributory work'," 2.
36. Ibid., 2.
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39. Stiegler, *The Decadence of Industrial Democracies*, 18.
40. Stiegler, "Bernard Stiegler: Economic Prosperity relies on Creativity," 2.
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42. Ibid., 159.
43. Ibid., 159.
44. Ibid., 162-163.
45. Ibid., 159.
46. Ibid., 162.
47. Stiegler, *For A Critique of Political Economy*, 128.
48. Stiegler and Fayner, "Nous entrons dans l'ère du travail contributif," 2; Stiegler and Fayner, "Bernard Stiegler; 'We are entering an era of contributory work'," 2-3.
49. Stiegler and Fayner, "Nous entrons dans l'ère du travail contributif," 2: Stiegler and Fayner, "Bernard Stiegler; 'We are entering an era of contributory work'," 2.
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