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Container of dreams

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Container of Dreams

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2019

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This document is submitted as part fulfilment of the requirements of the degree of Doctor of Philosophy at Southern Cross University
DECLARATION

I certify that the work presented in this thesis is, to the best of my knowledge and belief, original, except as acknowledged in the text, and that the material has not been submitted, either in whole or in part, for a degree at this or any other university.

I acknowledge that I have read and understood the University's rules, requirements, procedures and policy relating to my higher degree research award and to my thesis. I certify that I have complied with the rules, requirements, procedures and policy of the University (as they may be from time to time).

Signed: ____________________________________________ Date: ________________

Clare Urquhart
ABSTRACT

*Container of Dreams* is an interdisciplinary research project that merges Social Sciences with Creative Arts processes to examine affordability through micro-housing. The aim of the project was to establish the best conceivable model for initiating Australia’s first-ever affordable micro-housing community project in the Northern Rivers. The project has explored innovation in new housing design by presenting tangible alternatives to conventional building methods and practices. The major outcome is a template for a pathway to home ownership which is intended to address some of the inequities of wealth which are created through home ownership for currently marginalised sections of society.

Using practice-led studio-based exploration methods to investigate micro-house solutions, the *Container of Dreams* project has established a prototype or demonstration model to act as a showcase for sustainable micro-housing solutions to directly address affordability. This model has major implications for the future of affordable housing across Australia. The project has engaged both creative art and anti-oppressive theories to establish a commitment to social justice and has endeavoured to enable the expansion of micro-housing in Australia. A body of small complementary works, which act as artefacts of the act of building the *Container of Dreams*, has been devised to be a portable interpretation of the project.
ACKNOWLEDGEMENTS

This project has been dedicated to my beautiful little family, my partner Cass and my son Jay, who gave me the luxury of time and space in order to execute the demanding task of conducting and completing a large scale research project such as *Container of Dreams*.

I especially want to thank my exceptional supervisors, Dr Sandy Darab and Dr Liz Stops. Their knowledge and dedication proved invaluable to my progress. I am enormously grateful for their incomparable assistance and guidance throughout the entire process.

I would particularly like to acknowledge the project sponsors and supporters without whom the project would never have been possible. I am especially thankful to Royal Wolf who donated the container and delivered it to the site. Without this crucial initial element the project never would have gotten off the ground.

Other significant sponsors include UBIQ and The Green Building Centre, Byron Bay, CSR Bradford, Caroma, Ausdrain, The Elton Group, Pardo Wall Beds, Ecosa Sleep and Sika Australia. Thank you also to, Duraplas Tanks, Metroll Lismore, AEG Powertools and Dulux Paints who all assisted the project with donated goods.

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I would also like to express gratitude to Southern Cross University who granted me an Australian Postgraduate Award. This essential stipend allowed me to concentrate completely on my project without distraction from other employment obligations. They also supported my project with a number of financial reimbursements for which I am appreciative.
## CONTAINER OF DREAMS

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CHAPTER ONE:
INTRODUCTION

The ‘Great Australian Dream’ of owning our own home is something to which, traditionally we have all been conditioned to aspire. However, with Australian housing now among the most expensive in the world (Demographia International Housing Affordability Survey 2018) and job security declining as the national economy restructures (Carney & Stanford 2018; Kent 2014; Sheen 2012), this ambition is dissipating. Jacqui Phillips (2013), spokeswoman for the group Australians for Affordable Housing, said that many young people today;

...can’t look forward to owning a home. We know that housing in Australia is among the most expensive in the world, and this unaffordability crisis is underpinned by a looming lack of housing supply. (Phillips cited in Zielinski 2013)

The cost of housing is now out of reach for a large proportion of our population and consequently many young people have completely given up on ever buying (Singhal & Harrison 2014). Some creative solutions are urgently required to remedy this situation. I strongly believe that the construction of homes could be made simpler, faster, cheaper and accessible to all. However, this would require greater flexibility in the sector with alternative forms of housing designed and made available.

AIM

*Container of Dreams* (COD) is an interdisciplinary research project that merges Social Sciences with Creative Arts processes to examine affordability through micro-housing with the aim to establish the best conceivable model for initiating Australia’s first-ever affordable micro-housing community project in the Northern Rivers. The project aims to explore innovation in new housing design by presenting tangible alternatives to conventional building methods and practices. The major outcome I envisage is a template for affordable and accessible housing for currently marginalised sections of society.

My research question is: *Can creative arts processes combined with social science aspirations articulate micro-housing concepts as a solution to housing affordability?* Hence the aim of the *Container of Dreams* project is to employ arts modes of research to create an artwork to
act as a prototype or demonstration model, a ‘display home’ if you like, to express to policy
makers, local councils and the general public how housing can be made smaller, cheaper and
simpler, so that they can see first-hand how it will work. This model will act as a showcase
for sustainable\(^1\) micro-housing solutions to directly address affordability and has major
implications for social housing across Australia. An image is not enough, to challenge the
perceptions of policy makers and the psyche of the Australian public; it is only through
demonstration projects that change will occur (McGinn 2009). Specifically, *Container of
Dreams* seeks to demonstrate that a material presentation can express compact housing
solutions more effectively than two dimensional representations.

Demand for affordable housing has far outstripped supply in Australia in recent years,
creating widespread problems in the sector (Shelter NSW 2018; Australians for Affordable
Housing 2018). Housing affordability has currently developed into the main concern which
now confronts policy makers in Australia (Yates and Milligan 2007). The 2015 Senate
Economics Reference Committee (SERC) inquiry into affordable housing found that the issue
should be a priority of government policy.

Due to the decrease in housing affordability there are wide ranging implications for our
communities which affect work force productivity, societal unity, economic performance and
most importantly in terms of the interests of this project is the creation and dispersal of
wealth achieved through home ownership (Shelter NSW 2018; Yates & Milligan 2007). Intergenerational equity is of particular concern with greater divides occurring between
generations and with many households now unable to gain access to home ownership (Daley
& Wood 2014; Yates & Milligan 2007). Expressly, the *Container of Dreams* project seeks to
work toward addressing the home ownership discrepancies in the Australian housing market
and tackling the inequities of wealth generated through home ownership by offering an
alternative pathway to property ownership.

The *Container of Dreams* is being presented as an artwork with the purpose of raising
awareness to the issues surrounding affordable housing in order to promote alternative and

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\(^1\) For the purposes of this project the term sustainability, and its derivatives, is demarcated as the attribute of
being able to continue over a long-term period as defined by The Cambridge Dictionary (2019).
sustainable solutions. By using art as an instrument for social change, an objective of this project is to stimulate dialogue regarding the generation of innovative and sustainable solutions for housing affordability in Australia and in line with the current views of many housing organisations and advocates. This innovation includes a complete rethink of housing design in order to address the issue of affordable housing and sustainability. Compact or micro-housing addresses this need. Melinda Dodson (cited in McGinn 2011), a former National President of the Australian Institute of Architects, agrees that compact and micro-houses are the solution and believes that it is all about people’s expectations and how we can help to change the way people think. She argues that demonstration projects are the solution. Gordon Holden, Professor of Architecture at Griffith University, agrees stating,

We really need to change the way we live and what our expectations are; and that has to come from a ground swell ...we can be encouraged, through leadership and by example. (Holden 2009 cited in McGinn 2011 p.42)

The objective of Container of Dreams is to be one of these examples. Consequently, the ambition of this research project is to effectively illustrate, through a tangible presentation, that micro-housing can be one quantifiable solution to housing affordability.

A further objective of Container of Dreams is to substantiate that micro-homes are considerably cheaper to construct than conventional homes. To attest to this economical distinction, financial parameters of the project have been established. In order to be considered a genuinely low-cost alternative form of housing it is estimated that the expenditure for the completed prototype will not exceed twenty-thousand dollars ($20 000). It is important to remember that the prototype will not be an approved dwelling, rather it is intended to be a work of art, but one that can be easily rendered compliant for approval.

Container of Dreams also plans to utilise common construction materials and apply them in alternative and imaginative ways. Visual artists are often pioneers of new methods of creating and are skilled at using objects and materials in unconventional and innovative ways and I intend to harness this talent in this project. I plan to utilise conventional building methods and materials and discover novel applications for them. This innovation enables new methods of production, which then engenders new ways of visualising the modern
world (Myer 2002 p.330). It is envisaged such innovation can then result in significant commercial and technical implications for industry.

**BACKGROUND**

While undertaking earlier housing art projects, my research exposed the overwhelming urgency to address the social problem of affordable housing. By amalgamating creative arts processes with Social Science objectives, I believe that I will be able to devise a template that will enrich both fields of inquiry, as well as contribute practical benefits to large sections of society. This project is an extension of my previous work that stems from a desire to further explore the subject matter of shelter and address housing affordability issues.

Image 2: Clare Urquhart, Interior Invasion, 2012

In 2012, I produced the work ‘Interior Invasion’, which is pictured in Image 2, as part of my undergraduate course work. The rationale for ‘Interior Invasion’ was about prompting the viewer to reflect on their needs and desires in terms of the space they occupy by devising a participatory environment. It was also a broader examination of social contexts of place and global issues of diaspora.
My installation ‘Heading for the Hills (The Last Resort)’ was created in 2013 as a response to
the caravan as a ‘last resort’ form of housing (Marks 2008) and can be seen in Image 3. “With
housing affordability at record lows, and social housing utterly failing to meet demand,
people are increasingly turning to caravan parks as a ‘last resort’ form of housing” (Marks
2008, p.6). The caravan was used in this work as a symbol for transition and dislocation and
as a metaphor for consumption.

My 2014 Bachelor of Visual Arts, Honours project, ‘flatpack habitat’, shown in Image 4,
examined micro-housing with particular attention to affordability, formulating the
contention that a complete rethink of housing design is necessary to address affordability.
Through the Container of Dreams project my intention is to explore these concepts in much
more detail with a view to offering policy makers and not-for-profit developers a practical
and affordable housing model.
RESEARCH GAP

The current study involves the first known instance in Australia of proposing to use converted shipping containers in a community development for the purpose of providing permanent affordable housing. There are presently developments proposed or in production in Australia that employ tiny houses as their foundation for tackling affordable housing. However, it is important to note that of all these proposals for tiny home communities, none of the undertakings, either built or planned, utilises containers as the basis for building their micro-homes, as is intended by my project.

This project aims be an example of genuine innovation in that it proposes to generate significant positive change (Berkun 2013). Katrina Raynor, a postdoctoral research fellow at the University of Melbourne states that innovation is not necessarily about developing a completely unprecedented idea or product but more commonly involves the merging of existing elements in novel ways in order to create new solutions (Raynor 2017). The Container of Dreams project aims to do just that. In other words, the project will combine easily obtainable components with fresh ideas and methodologies with the goal of producing a contemporary solution to the affordable housing crisis in Australia.
Furthermore, pursuing sponsorship in the visual arts sector is not a conventional activity for individual practitioners (Creative Partnerships Australia 2017) and there is little pedagogic research focusing on this sphere. However, a substantial impact would be realized in the visual arts sector with even a moderate amount of supplementary support. I believe that this is a field of investigation that can benefit from further input and through this research project I intend to augment the knowledge base for contemporary visual arts practice in the subject area of private sponsorship for solo artists. The Container of Dreams research project will survey the current situation in visual arts sponsorship and outline the rationale for pursuing individual support, together with defining the methods undertaken during the course of the project.

RESEARCH OUTLINE

The methodology that reinforces this research project will be examined in Chapter Two. This chapter will position the project as an interdisciplinary endeavour within the Creative Arts and Social Sciences paradigms. In this project Social Sciences approaches will be fused with a Creative Arts hypothesis using anti-oppressive theories and practice-led studio enquiry. Studio based and practice-led exploration methods will be outlined in this chapter. It is anticipated this approach may be useful toward resolving the contemporary problem of sustainable and affordable housing provision. The methods of socially engaged, relational, dialogical and littoral categories of art will be expounded upon, clarifying how these interact with the project.

Underpinning these approaches will be the engagement of Social Science methodologies, specifically, Anti-oppressive theories. Selecting anti-oppressive methodologies emphasizes that there is a clear political objective to the research which signifies a commitment to social change. The rationale for using such approaches will be explained in this chapter. The research design is also defined and rationalized and the procedures that were followed will be included in this account, along with the methods applied to analyse collected data.

The chapter will then go on to discuss the artistic audit. This will be an appraisal of existing artists currently working in the field of micro or compact housing and who integrate socially
engaged and interdisciplinary approaches into their art practice. In addition, the examination will study significant contemporary exhibitions spotlighting micro and affordable housing. Ethical considerations that will be deliberated during the development of the research will also be presented.

The existing situation in contemporary art practice is outlined in Chapter Three. Drawing from an extensive body of literature the categories of Installation art, as well as Socially Engaged, Relational, Dialogical and Littoral art forms is examined. Interdisciplinary methods of art production will also be evaluated and defined.

Affordable housing is the topic under scrutiny in Chapter Four. Discussion will focus upon the current conditions surrounding the issue and will examine the logic for using compact housing as one solution. As previously stated, housing affordability is considered by many housing reform advocates to be at crisis point in our country and there is concurrence that urgent and adequate policy responses are essential in order to obligate a substantial rise in the supply of social and affordable housing (Terunawidjaja 2016 p.14). Chapter Four will explore this argument in detail.

Chapter Five will present contextual information and history of the shipping container. In this chapter I will go on to explore the earliest specimens of container housing and survey exemplars of existing container housing applications across the globe. Furthermore, I will examine tiny and micro house projects currently being undertaken in Australia and in the United States which are relevant to this enquiry.

In Chapter Six Corporate Sponsorship and The Artist will be discussed in some depth. The acquisition of donated items and materials from private donors will be a significant method of my research. This chapter will delineate the rationale for obtaining this support, together with defining the processes that will be implemented throughout the project. It will describe my experience with seeking corporate support and offer insights into different approaches.

The main focus of this project is to devise an inexpensive liveable dwelling prototype to showcase micro-housing concepts in a tangible way. Chapter Seven will provide a step-by-
step account of the construction and conversion processes involved in building the *Container of Dreams*. This will incorporate both the successes and the failures encountered in the process and will provide an assessment of all the methods employed.

Details will be given of a series of small mixed media artworks which were created with the intention of embodying the concepts of the entire project and denote the notion of the vanishing and reimagining of the Great Australian Dream. These artworks will be described in Chapter Eight, which will summarise my studio investigations and artistic experimentation while producing this output.

Chapter Nine is the cost analysis and will evaluate the expenditures outlaid to construct the *Container of Dreams* dwelling prototype. The cost analysis will be projected to provide a method of evaluating the economic feasibility of using converted containers for inexpensive housing. The projected expenses will then be assessed with the intention to determine the financial viability of initiating a larger scale community container housing venture in the Northern Rivers Region.

The implementation of the projected community housing development project will be detailed in Chapter Ten. A systematic evaluation of the processes involved in utilising converted shipping containers as dwelling units for a micro-housing community development will be outlined. The subject of legal possession will be one of the main differences between this venture and other tiny home schemes that have begun in Australia and this issue will be investigated in this chapter.

The final chapter, Chapter Eleven, will report the conclusions reached in the research. It will recap the key points in the enquiry and will review how I have met my intended aim. It will specify how future researchers should proceed to improve housing affordability in Australia by indicating future potential research directions that have been uncovered as a result of this study.
Chapter TWO:
RESEARCH COMPOSITION

This chapter outlines the methods and methodologies that were used in the investigation. It describes the research processes and situates the project as an interdisciplinary undertaking within both the Creative Arts and Social Sciences paradigms. The research design is defined and rationalized and the methods that were followed are documented, including the methods applied to analyse collected data. The artistic audit is also appraised in this chapter. This is an evaluation of existing artists who are currently working in the field of micro or compact housing and who integrate social justice and sustainability into their art practice. It also includes artists who engage interdisciplinary approaches and those occupied with socially engaged art practices. The audit includes a survey of significant contemporary exhibitions which inspect micro and affordable housing. Ethical issues that were considered in the research processes are discussed at the end of the chapter.

APPROACH

This project is predominantly positioned within a Creative Arts framework using a practice-led approach. Professor Brad Haseman (2006) from Queensland University of Technology’s School of Creative Practice is a leader in the field of Creative Practice as Research and has published extensively on the topic. Haseman states that practice-led research exists as “an alternative to the qualitative and quantitative paradigms by asserting different approaches to designing, conducting and reporting research” (2006 p.1). Practice-led researchers do not have to originate a research project with problems or issues but may be guided by the passion and development of their work (Barrett and Bolt 2007; Haseman 2006). Prominent proponents of practice-led research describe the art as the production of knowledge (Margolin 2005; Barrett and Bolt 2007; Maharaj 2009; Busch 2009; Andersson 2009). Busch (2009) describes artistic research and its product as “one and the same”.

Key exponents in the academic arena concur that practice-led research methods challenge and often contradict what is generally expected from traditional research methodologies
(Barrett and Bolt 2007; Haseman 2006; Busch 2009; Maharaj 2009). The importance of identifying problems and solutions is an essential element in a qualitative and quantitative research study but is not a requirement of practice-led research.

Using practice-led research and studio based exploration (Haseman 2006, Barrett and Bolt 2007), my methods have been adjusted in response to the development of the work, taking into consideration financial practicalities and timetable constraints, in order to convert an existing shipping container into a liveable dwelling. A key characteristic of practice-led researchers is, as the name suggests, the propensity to begin practising to see what develops, with an understanding that what develops will be distinctive and individual. Haseman asserts that “Practice-led research is intrinsically experiential and comes to the fore when the researcher creates new artistic forms for performance and exhibition” (Haseman 2006 p.3). He contends that research outputs for creative practitioners are made “through the symbolic language and forms of their practice” (Haseman 2006 p.4) with the function of the creative output being to communicate the findings of the research just as text operates in qualitative practice. Haseman delineates the differences in research methods by describing each;

Quantitative Research (the scientific method): the activity or operation of expressing something as a quantity or amount – for example, in numbers, graphs, or formulas.

Qualitative Research (multi-method): refers to all forms of social inquiry that rely primarily on qualitative data...i.e., nonnumeric data in the form of words.

Performative Research (multi-method led by practice): expressed in nonnumeric data, but in forms of symbolic data other than words in discursive text. These include material forms of practice, of still and moving images, of music and sound, of live action and digital code. (Haseman 2006 p.6)

An important differentiation between the disciplines of art and social science concerns the production processes of the two spheres. Despite the fact that often the academic research is corresponding, the end results of the processes are contrasting. While social science practitioners record their data in analytical and conclusion terms, expressing how they attained new knowledge, artists present the outcomes of their processes as compositions or objects signifying meaning in material terms (Andersson 2009).
This production not only describes something but also has transformative powers to instigate change (Bolt 2008 p.8). As a result of vigorous research, art practice can be understood not only as a form of intellectual and imaginative inquiry, but also as reliable and culturally relevant (Sullivan 2010 p.97). Therefore, its function is not merely as a work of art but also it is the effect that it has on the world and the discourse it provides. One of the characteristics of practice-led research is its inclination to question contemporary society and conventionality to produce research that is innovative, inspirational and influential (Rust, Mottram and Till 2007 p.57). Container of Dreams is endeavouring to stimulate change in society by challenging conventional housing expectations. Consistent with the characteristics of practice-led research, my installation is intended to make social commentary about affordable housing in order to create a dialogue about the issues. This topic of housing affordability has become a highly discussed societal problem in Australia. Therefore, by offering an alternative to the conventional dwelling approach, the intention is to question customary attitudes about housing in Australia. By challenging these established mind-sets it is envisioned that this will encourage not only individual change, but also induce socio-political transformation.

Barrett describes the typical motivation for undertaking a practice-led research project is a personal interest or experience (Barrett and Bolt 2007 p.5). The Container of Dreams project emerged from my previous excursions into the subject of micro-housing and affordable housing which exposed an urgency to address this social challenge. My personal convictions regarding social responsibility and political activism are enduring elements of my art practice and strongly influence this research project.

Underpinning these approaches has been the engagement of Social Science methodologies. These additional theories include anti-oppressive approaches applying theoretical texts such as Anti-oppressive Practice by Burke and Harrison (2004) and Research as Resistance - Critical, Indigenous and Anti-oppressive approaches by Brown and Strega, who argue that “Anti-oppressive research is social justice and resistance in process and in outcome” (cited in Potts and Brown, 2005 p.260). These theories are aligned closely with the project’s social justice aspirations and are therefore particularly pertinent to this project. Anti-oppressive theory is an interdisciplinary approach predominantly embedded within the
Social Sciences that focuses on ending socioeconomic oppression. Various emancipatory and critical social science research methodologies, such as feminist research and Indigenous paradigms are used in association with anti-oppressive research (Dominelli 1998, Burke and Harrison 2004). Anti-oppressive theory is defined as an extension of Marxist, feminist, and critical theory, combined with Indigenous, queer, and anti-racist theories and post-structural and postcolonial thought (Potts and Brown, 2005 p.259). These methodologies challenge the existing state of affairs and instead are committed to a transformative agenda in order to build a fairer and equal society.

Associate Professor Steven Hick (2002) from Carleton University in Canada, contends that an anti-oppressive position goes beyond categorizations and that it is more than merely combining numerous categories of oppressions into one. Using classifications to group people and situations can be perceived as central to oppressive relations of ruling and that practitioners should always be aware that their efforts can contribute to, and perpetuate oppression (Hick 2002). A standpoint Burke and Harrison (2004) agree with, stating, “The anti-oppressive principle of reflexivity demands that workers continually consider the ways in which their own social identity and values affect their work”.

Anti-oppressive theories are emergent and individuals engage these in diverse ways. Hick (2002) advocates that Anti-oppressive methodology does not encompass an established and traditional paradigm but is innovative, evolving and contentious (Hick 2002). Potts and Brown argue that anti-oppressive methodology is “the art of asking questions, building relationships, seeking answers, and coming up with more questions” and that this process “is in the art of daily life” (2005, p. 257). Professor Dominelli (1998) of the Department of Sociology at Durham University in the UK, has published extensively in the fields of Anti-oppressive practice and agrees that practitioners examine their own personal predicament and that of others, while examining their impact on the particulars of their daily routines. This examination then translates into obtaining the knowledge and skills to take control of their lives (Dominelli 1998). The purpose of Anti-oppressive research is not to merely collect data and information, there is an intention to build long-term relationships with the communities in which the researchers work (Potts & Brown, 2005, p. 263). It is therefore
useful to develop relationships with potential audiences as well as with those whom we are targeting for change.

In addition to being a method of inquiry, anti-oppressive research is also seen as a means of intervention and a powerful instrument for social change. Potts and Brown (2005 p.258) argue that anti-oppressive research creates a “capacity for agency” which is our own ability to act upon and modify manifestations of oppression in our society when we encounter them, while being aware of our own privilege. The concept of privilege is fundamental to the anti-oppression framework. Privilege is defined by Collins Dictionary (2019) as “a special right or advantage that only one person or group has” and refers to unearned advantages enjoyed simply as a consequence of one’s membership in a given group. Privilege should not be interpreted as offensive, nor does it mean that a privileged individual cannot be the target of oppression (Smyth and Dimond 2014).

Choosing anti-oppressive methodologies for application in this project indicates a commitment to social change. Dominelli maintains that social change at both the individual and societal forms the basis of using an emancipatory approach (1998). Moreover, it highlights that there is a clear political objective to the research and that I, as the researcher, am undertaking an active role in this process. “Anti-oppressive research must be anti-oppressive in terms of both purpose and process. …that is, the desired outcomes are consistent with goals of social change” (Potts and Brown, 2005 p.267). Anti-oppressive researchers accept the challenge to continually reflect, critique and challenge the status quo in an effort to transform the world in which we live. Burke and Harrison (2004) advocate that the application of anti-oppressive methodologies engenders an essential transformation in the relationship that exists between the appraisal of a situation and the nature of the action that is required to alter the existing state of affairs (Burke and Harrison 2004). Anti-oppressive research methodologies require researchers to apply in their practical activities what they expound in their theoretical formulations (Potts and Brown, 2005 p.281). As discussed earlier, the desire to question contemporary society is also a key characteristic of practice-led research (Rust, Mottram and Till 2007 p.57) making the integration of the two methodologies of practice-led enquiry and anti-oppressive research ideally suited to the project. It is the intention of *Container of Dreams* to challenge disparities and injustice in our
society by addressing issues of affordability and inequities of wealth, consistent with the goals of anti-oppressive theories. By using these approaches it ensures that the project objectives of community building and being a catalyst for social change are addressed. The project has been conceived to exchange information regarding the issues surrounding affordable housing in order to stimulate debate in the community. In turn it is anticipated that this will encourage socio-political change and help to inspire a micro-housing revolution.

**RESEARCH DESIGN**

The research design defines the methods within which the project is framed. There are several components which have contributed to the project outcome and these are identified here.

My intention was to create a low-cost liveable dwelling prototype, with a view to establishing this model as a larger-scale housing community. I began my research by exploring possibilities of adapting discarded shipping containers in the construction of the prototype. Container homes were chosen for my investigations due to their availability, flexibility, ease and speed of construction and low cost.

There are more containers coming into the country than returning (Tempohousing 2017), with China being the main exporter. This imbalance leaves an existing and seemingly limitless supply of used containers available for conversion. It makes environmental sense to repurpose these containers using sustainable resources to make affordable housing, as housing supply is always in demand.

Container homes are not new (Rush 2013, Tempohousing 2017,) but I believe this model, as a community or cooperative housing project, has not yet been used in the Northern Rivers Region and would therefore be the first of its kind. This project would work toward addressing housing affordability, sustainability and inequities of wealth by offering an alternative pathway to property ownership. Excellent examples of overseas models can be found in the Netherlands with student housing projects by Tempohousing (2017), a social housing project in the United Kingdom (UK) operated by Brighton Housing Trust (Rush 2013).
and a Container community set up by Atira Women’s Resource Society in Vancouver, Canada (2013). It was essential to the project to study these existing models of housing co-operatives and communities with the intention to determine the best possible model for my own proposed housing community. The Oneesan Container Housing Project, run by Atira Women’s Resource Society in Vancouver, Canada (2013), has been identified as an outstanding example. This project was fully examined in an attempt to assess the feasibility in terms of implementation in Australian conditions. The outcome of these examinations are further detailed in Chapter Five.

Corresponding to this research I have also assessed the viability of advancing the prototype into a larger-scale micro-housing development, which has the potential to be Australia’s first-ever affordable micro-housing container community. It is envisaged that a product of this research could be used to initiate this community housing project in the Northern Rivers region. This vision is in accordance with Anti-oppressive theory whose exponents believe that the researcher has an obligation to ensure that the research is used for social change both during the process of enquiry, as well as once the research is completed. It is in the discovery process that we identify potential uses of the findings and ways to implement these at the conclusion of the research which are consistent with the principles and values of empowerment and social justice (Potts and Brown, 2005 p.277).

Regional Development Australia (RDA) defines the Northern Rivers region as encompassing the Tweed, Byron, Ballina, Clarence Valley, Lismore, Kyogle and Richmond Valley Council areas of northern New South Wales (RDA 2019). The usual climate for the Northern Rivers is sub-tropical (NSW Office of Environment and Heritage 2019). This regional weather pattern is typified by warm summers and with no dry season. The sub-tropical climate of the Northern Rivers dictates that the conversion of containers for housing is feasible providing that adequate insulation is fitted. The examination into the suitability of containers for housing applications is also detailed in Chapter Five.

According to both Anglicare’s Australia’s 2017 Rental Affordability Snapshot report and North Coast Community Housing’s (NCCH) Northern Rivers Housing Study 2018, Housing Needs, the Northern Rivers region of NSW is economically disadvantaged when compared to both
Housing affordability in the Northern Rivers has become “a wicked social problem” according to John McKenna, Chief Executive Officer of NCCH (McKenna 2018 cited in Gilmore 2018 p.3), and as a result of inaction by governments and policy makers the situation has deteriorated (Gilmore 2018). Lismore City Council (LCC) also acknowledges that the region is suffering a housing affordability crisis. LCC’s Strategic Planning Coordinator, Paula Newman admits that there is a shortage of suitable housing for low-income earners and older residents (Echo 2018). Newman said the council was keen to build affordable housing and recognised that innovative models, including tiny homes and small units are among the possible solutions to tackle the accommodation emergency in the region (Echo 2018). LCC has recognized that building smaller, more affordable dwellings is what the Northern Rivers needs to address affordable housing issues and in 2018 offered 3.5 million dollars to help fund affordable and innovative housing options in the Lismore area (Echo 2018, LCC 2018). The Container of Dreams project intends to address this identified need for smaller and therefore more affordable housing in the Northern Rivers by presenting an alternative micro-housing model.

The Container of Dreams project is intended to target the economically disadvantaged population of the Northern Rivers with an emphasis on providing housing to single older women. It has been proven that women are the most disadvantaged in our society regarding home ownership (Kirupakaran 2015). Recent studies have indicated that the number of women over the age of 55 experiencing housing stress and homelessness is intensifying in Australia (M. Martin 2019). There are numerous reasons for this increase which include high divorce rates, irregular work history and wage inequality (Hartman & Darab 2017; Salt 2018). Women have indicated that autonomy, stability and security of tenure were priorities for
their housing needs (Hartman & Darab 2017). *Container of Dreams* addresses these priorities and the prototype offered by this project will help facilitate a better awareness of housing alternatives available for single older women suffering economic disadvantage.

In addition to studying these processes, the building requirements and development policies of local governments were investigated in order to establish the best practice model for the *Container of Dreams* Community. As I reside in Northern New South Wales and Southern Cross University is also located in this region, local government areas (LGA’S) from Northern New South Wales were selected and consulted on this project. LGA’s were narrowed down to Lismore City Council and Kyogle Shire Council (KSC) as these were perceived as progressive and had current affordable housing policies in place.

My primary artistic influence is USA artist Andrea Zittel (2014), whose 2001 work, A-Z Cellular Compartment Units, is shown in Image 5. Her work navigates through the disciplines of art, architecture and design to create spaces and sculptures which strive to transform everyday living. Just as I endeavour to do via my own artworks, Zittel aims through her works, to prompt the viewer to reflect on the way we live and contemplate alternatives. Other identified artists who work with housing and affordability include Australian Matheiu Gallois and Japanese Architect Shigeru Ban. Gallois’ current project, Reincarnated McMansion
(Reincarnated McMansion 2014, Curating Cities 2014) questions sustainability in architecture and endeavours to generate social awareness and stimulate debate around the topic. Shigeru Ban’s works also cross the boundaries between art and architecture. He has made considerable works exploring temporary housing addressing humanitarian relief. Shigeru Ban has also incorporated recycled shipping containers into the design of a number of his projects which include The Nomadic Museum in Manhattan and the Onagawa Temporary Housing Project in Miyagi, Japan (Shigeru Ban 2018), seen in Image 6. These artists are all examined in more detail in the Artistic Audit, which is the next section of this chapter.

In line with a practice-led approach, I have conducted research into suitable materials and construction methods to support the fulfilment of the anticipated outcome. There has been a process of discovery which led to the establishment of appropriate procedures, equipment and resources. In addition, I performed experimentation actions in order to discover alternative uses for existing materials. This process of creating and interpreting generates fresh insights as ideas are exhibited that help us to see things in new ways which, in turn, alters our systems of knowledge (Sullivan 2010 p.97). The use of reflective documentation
and conceptual diagrams and drawings ensured the success of the discovery process and have been utilised to support the completion of the work. It was necessary for me to learn some new skills such as how to operate the digital three-dimensional (3D) modelling software programs of SketchUp and Planner5D. By storing and collating progressive images, these programs assisted to illustrate concepts as they accrued. Installation art techniques were then exploited to present the outcome of these enquiries. Image 7 is an example of one these developing conceptual ideas using Planner 5D software.

Image 7: Container of Dreams, 3D rendering interior layout concept one, Planner 5D software, 2016

A large part of my research design has been to obtain sponsorship and donations of materials and products from third parties for use in the construction process. It is not common in the visual arts sector to seek individual sponsorship (CPA 2018). Therefore this is a practice that I am particularly interested in contributing toward in an effort to expand the knowledge base for contemporary visual arts practice. As a substantial proportion of Visual Artists have limited incomes, this is a sphere of inquiry that could have significant benefits to practitioners. This process is expanded upon in Chapter Seven.
It takes considerable time and effort to both research appropriate materials for the project and identify potential companies and businesses to approach and then to construct and write letters requesting proposed sponsorship and donations. Consistent with a practice-led methodology, the gathering of these resources and materials has been essential to the outcome of the project and has understandably dictated particular areas of the process from the design stage through to the construction and completion.

**ARTISTIC AUDIT**

The artistic audit functions as a variation of the traditional literature review (Haseman 2006 p8). Andersson (2009) argues that the use of references for artistic research projects differ from the traditional purpose of academic references. The purpose of artistic references selected by artists is to establish works and events that they have drawn inspiration from. This can be designated by artworks, social influences, ideals, etc (Andersson 2009).

The purpose of this audit is to provide insight into the process of developing concepts for creating new works for this project. The inspection of the works of other artists and exhibitions produced awareness of the evolution of my own concepts and works.

There are a multitude of artists who work in the area of shelter and home, so for the purposes of this artistic audit I have focused on those artists who work with micro or compact housing and who incorporate social justice and sustainability into their art practice, as well as artists who take an interdisciplinary approach to their art in order to make a statement. Dominant artists working in this arena include Andrea Zittel (2012), Shigeru Ban (2018), and Matheiu Gallois (2015). I have also surveyed significant contemporary exhibitions examining micro and affordable housing, such as *Open for Inspection*, *The Untitled Collective*, *The HOME House Project* and *Microdwelling*.

**Andrea Zittel**

Andrea Zittel is a US based artist who “…takes an expansive approach to art and space making, creating social sculptures that traverse boundaries between art, architecture, design and technology.” (Kiesler Private Foundation, 2012). My art practice has been strongly influenced by Andrea Zittel over the years as she has made many expeditions into the subject
of micro-shelter. Much of Zittel’s twenty-five (25) year career has been spent examining space and needs and day-to-day living requirements. In this time Andrea Zittel has developed an unparalleled practice that encompasses spaces, objects and modes of living in an ongoing investigation into what it means to exist and participate in our culture today. Zittel is known for challenging ideas, not only in theory but, more importantly, in practice. Her work reveals the complexity and subversive relationship between our attachment to both the functional object and the art object.

A primary concentration of Zittel’s is investigating limitations of living space through the creation of many successions of living environments. Bodies of work, such as A-Z Wagon Stations, which is illustrated in Image 8, Cellular Compartment Units, Planar Pavilions and Homestead Units (Zittel 2012) present arrangements that test and reshape how we think about our needs and articulated human constructs.

Image 8: Andrea Zittel, A-Z Wagon Stations, Wagon Station Encampment 2015, photo credit: Lance Brewer

In a comparable way that I am striving to achieve through the Container of Dreams project, Zittel’s pieces constantly challenge the human perception of space and desires. Through her work she encourages the viewer to reflect on the ways in which they live and to endeavour
to consider alternatives to established customary practices. In a further parallel with my own practice, Zittel intends, through her production, to assign the responsibility of decoding the work to the viewer through their active experience. Her work is often described as experimental, innovative and unrestrained. Zittel positions that her artistic objective is to make objects that are conceptual, functional and artisanal all at the same time (Zittel 2012).

Zittel’s examinations into micro-housing are particularly relevant to all aspects of my work, including this project. While there are similarities in our work, hers differs contextually from my own. The desire to make a difference in the community using art as an intervention in the social sphere is shared, however, Zittel’s explorations into micro-housing and compact spaces originated from a necessity to function efficiently in her tiny apartment in space-deprived New York City (Zittel 2012). Political activism and social responsibility are the foundations for my forays into this subject matter.

Matheiu Gallois

Image 9: Matheiu Gallois Reincarnated McMansion 2015
Australian artist Matheiu Gallois’ current project, Reincarnated McMansion (2015), is a ground-breaking concept which is represented in Image 9. Gallois’ aim is to deconstruct an existing McMansion and use the materials to create four smaller, more sustainable dwellings. This project merges art practices and architecture with the aim to promote sustainable building practices by reducing the environmental footprint of the dwellings, and highlight the unsustainable culture of the McMansion. Dr Naomi Stead (2008) writes that the phenomenon of the McMansion emphasises the shortfalls of architects to provide us with good design and also weighs into the planning debate, adding that she believes the current planning laws in Australia are defective and self-interested. The Reincarnated McMansion project aims to stimulate debate around sustainability and proportions.

Gallois’ Reincarnated McMansion project relates specifically to my project through the shared concerns of sustainability and size. We are both occupied with questioning the current fascination with substantial house sizes and the thinking that bigger is better. Our arguments are alike in that smaller compact houses are the answer to affordability and sustainability issues with regard to housing and these works highlight the necessity to challenge societal ideas and expectations surrounding this. The aim of both my project and Gallois is to stimulate discourse surrounding these issues.

Shigeru Ban

Japanese Architect Shigeru Ban’s work is significant to the Container of Dreams project in that he is a practitioner at the forefront of creating housing for the disadvantaged across the globe. Ban’s work often crosses the boundaries between art and architecture and he has made numerous significant works exploring temporary housing addressing humanitarian relief. He is particularly known for his use of recycled materials, such as cardboard and shipping containers to create instant shelter. Ban has designed several well-known projects using shipping containers which include The Nomadic Museum in Manhattan, USA in 2004, seen in image 10, and the Onagawa Temporary Housing Project in Miyagi, Japan in 2011 (Shigeru Ban 2018). His use of shipping containers to create large-scale relief housing in the Onagawa Temporary Housing Project is especially significant to my research as it is a great example of an art practitioner providing a response to a humanitarian crisis using the
conversion of an accessible and inexpensive resource to provide housing, albeit temporary, to those affected by the Japanese earthquake and tsunami in 2011.

Image 10: Shigeru Ban, Nomadic Museum, Manhattan USA, 2004

Vito Acconci

Acclaimed conceptual artist Vito Acconci, who, interestingly, is now an architect and designer, forayed into micro and portable housing in the 1980s and 1990s. His 1991 work Mobile Linear City, shown in Image 11, was an installation consisting of several self-contained micro-home units which then compacted together onto a semi-trailer for transportation with the intention to be used as a travelling city (Museum Arte Util 2015). Acconci anticipated it would develop into a habitable traveling metropolis but quickly realised the model had flaws for implementation due to legal issues, service connection and local authority permits (Museum Arte Util 2015). Ultimately Acconci became disillusioned with the project, which now, sadly, sits decaying in a warehouse in Vienna.

Acconci says he was drawn to installation art as a way of getting a reaction from the public. He wanted people to experience the artworks by being inside them rather than in front of them and speculated this acted as a more efficient way of generating a change in attitudes (Acconci in interview with Rousseau 2007).
Acconci had a fascination with society’s defined ideas of home and conceived Mobile Linear City as a commentary on the future direction of housing options. This is an important early example of installation art which explores the perception of the home and the eventual concession to the dream of home ownership (Bussel 1994). It was created with the added intention to generate dialogue concerning micro-housing and mobility. It is these combined hypotheses which align Acconci’s work to my own and to the goals of my project. I appreciate Acconci’s attempt in 1991 to address the issue of housing for the future, through his work Mobile Linear City. Acconci’s commentary regarding the use of installation strategies as an effective method of changing perceptions supports my own assertion with regard to this methodology and the election to employ this approach to my project.

Image 11: Vito Acconci Mobile Linear City 1991
Open For Inspection

Open for Inspection (2014) was a group exhibition from the Untitled Collective held at West Space, Melbourne in 2014 (Open For Inspection 2014). The exhibition has an important connection to this project because it addressed the same social issues and employed similar methods, in particular the use of installation art strategies, interdisciplinary practice and socially engaged art principles. It was a participatory art and socially engaged project which researched both Australian and Swedish housing and their respective responses to housing insecurity and home ownership aspirations.

The Untitled Collective (Open For Inspection 2014) is a network of Australian and Swedish practitioners which includes artists, social scientists, architects, graphic, urban and industrial designers and housing researchers and is located both in Melbourne, Australia and Lund, Malmö and Helsingborg, Sweden. The collective members include Keely Macarow, Neal Haslem, Mim Whiting, Margie McKay, Mick Douglas, Guy Johnson, Helene Frichot, Rochus Hinkel and Marcus Knutagard. It was established as a response to global housing issues and the Collective hope to achieve what they describe as homefullness, which is a future where there will be housing for all (Open For Inspection 2014).

The Open for Inspection (2014) exhibition featured artefacts, graphic art, video installations and public forums. An example of one of these artworks, Poster Three, is pictured in Image 12. The exhibition was highly informed by Swedish Functionalist architecture, along with the artists’ personal experiences with insecure housing. The intention was to demonstrate how objects and materials can signify our aspirations for shelter and home ownership. The design concepts of the Swedish furniture company IKEA featured heavily. IKEA is well known for their homogeneous design and manufacturing and the company has influenced our contemporary understanding of housing.

The exhibition experimented with relational and socially engaged art practices, participatory methodologies and inter-disciplinary approaches. It challenged customary exhibition procedure where all the work is created prior to the opening. In this case the work was created and revealed over the exhibition period. This was conceived to highlight the tensions and issues involved when moving house and settling into a new home and presented
experiences such as screen printing tea-towels of their housing manifesto (to be later mailed to politicians) to making and serving cups of tea to participants. The belief of the collective is that Australian housing now requires innovation and diversity so that all Australians can have access to secure affordable housing options, compatible to theories of the Container of Dreams project. In further parallel with my intentions, the aim of the exhibition was to stimulate debate around the topic (Open For Inspection 2014).

Image 12: The Untitled collective, Poster Three, Open for Inspection, 2014
In an added link to *Container of Dreams*, The Untitled Collective also worked with converted shipping containers in their project *LiveHouse* in 2009-2010 (Open For Inspection 2014). In this project a shipping container was modified to create an undercover space to be used as a mobile performance site. It was a collaborative project which included the residents of the Carlton Housing Estate in Melbourne with the aim of investigating housing, mobility and migration (Open For Inspection 2014).

**The Home House Project**


The HOME House project: The Future of Affordable Housing was a pioneering exhibition held in 2004 at the Centre for Art, Design and Visual Culture (CADVC) in Maryland, Baltimore USA. Images of this exhibition are shown in Image 13. It was designed as a competition for artists and architects whose challenge was to devise new designs for affordable and sustainable housing for low and moderate income families. The parameters set for the competition were dictated by the existing building code of their local authority and price guidelines supplied by Habitat for Humanity for their standard three and four bedroom houses. It was so widely acclaimed at the time that it subsequently toured additional galleries and art museums in the United States.

The exhibition came about after an enquiry was conducted into existing housing strategies of the region. It was revealed that there was a shortfall in policies to provide affordable housing and that most local authorities did not meet their targets to increase affordable housing. This translated into a critical lack of housing for many low to moderate income residents and included many service workers such as police, nurses, teachers and firefighters which, in turn, had serious outcomes for their communities.
Affordable housing was an unusual subject matter to be addressed by an art museum in 2004. However, David Brown, who was the senior curator at the South Eastern Centre for Contemporary Art (SECCA) in North Carolina, thought it needed attention (CADVC 2004). This was the first time that a contemporary art museum had presented an opportunity to architects, artists and designers to conceive and exhibit their concepts for low cost sustainable housing. Brown says the exhibition created important connections to the community and commented “We want those who have historically been omitted from the dialogue to have the kind of inspired living space usually reserved for the affluent” (Brown cited in CADVC 2004).

Brown (CADVC 2004) believed that affordable housing can also be art and this concept was received positively. This was a landmark exhibition that is relevant to the Container of Dreams project in that it showcased affordable housing as artworks. The exhibition was highly supported and the competition drew in more than 440 entries from all over the world. There were twenty-five (25) overall winners based on originality of design, sustainability and energy efficiency (CADVC 2004).

The concept was to bring together the two areas of art and affordable housing to try to break down some of the barriers and notions of elitism often associated with the art world. In doing so, it sought to appeal to more diverse sections of the community and help make the arts more relevant in contemporary society (CADVC 2004). This concept is consistent with the objective of the Container of Dreams project which is to utilise creative arts processes to articulate micro-housing concepts and highlight solutions to housing affordability.

LIMITATIONS TO RESEARCH

As with any research project there will be limitations. The parameters to this project dictated particular constraints. These limitations are as follows:

- Restrictive budget

The funds allocated to the project were extremely limited. There was a very small provision of my own personal funds assigned for use to purchase necessary materials and items to
facilitate the construction and conversion of the container dwelling. Because the budget was restrictive the project has relied predominantly on the generosity of companies to donate products and materials. While being a significant weakness, this restriction in funds is also of benefit as it has ensured that the cost-effective aspects of the project were meticulously pursued.

- Reliance on donated materials

The project was primarily dependent on the donation of items and products for use in the conversion of the container home. Therefore this has dictated certain unavoidable constraints. While it is possible to approach identified companies and businesses to request specific items and products for use, there were still no guarantees that the company agreed to the request, or indeed supplied the wanted item. More often, when companies did agree to support the project they provided materials or products of their choosing. These items were not necessarily precisely the element desired but, due to restraints of budget, had to nonetheless be incorporated into the design and construction. The reliance on donated items was both a limitation relating to budget and also to design, as it affected the outcome of the overall finished artwork which may not correspond to the initial desired appearance.

- Location of converted container for examination/exhibition.

I originally requested to have the container situated on the grounds of the Southern Cross University Lismore campus so that it was accessible for exhibiting and assessment. My request was rejected due to Workplace Health and Safety concerns and liability and insurance issues. As a result the container was delivered to my property which is located approximately one hundred kilometres (100kms) west of Lismore and is relatively remote, native Australian bushland. The objective of the project is that the artwork addresses affordable housing issues in our cities and urban environments. It is not being created as an application for rural settings. There are a sufficient quantity of existing ‘cabins in the woods’ and containers are currently satisfactorily utilised in these types of locations (Royal Wolf 2018, Container Build Group 2018). Viewing this project in a rural environment may distort the observer’s perception and present a possibility that the artwork will be taken out of context. An obvious remedy to this weakness is to relocate the artwork to display in a different location However due to both logistical and financial limitations this will not be possible for the purpose of assessment. The high costs associated with temporarily relocating
the container are prohibitive to the projects limited budget, although it is not ruled out as an option for future exhibition opportunities as personal financial constraints improve.

**ETHICAL CONSIDERATIONS**

Ethical matters affect every research design. As my project has not involved any human or animal participation I did not need to seek formal approval from the Human Research Ethics Committee. However, ethical considerations have been an integral part of my project. As a practising artist I am always conscious of the need to work with integrity and operate to my own personal code of conduct. Choosing anti-oppressive research methodologies also signifies a commitment to ethical practice and a respect for others and for social change (Potts & Brown, 2005 p269).

In agreement with the General Principles of Responsible Research as set out in the Australian Code For The Responsible Conduct of Research (National Health and Medical Research Council, the Australian Research Council and Universities Australia, 2007), my ethical considerations throughout the project have included the following: honesty and integrity; knowledge of Copyright and Intellectual Property Right regulations; the correct usage of research resources and data; appropriate acknowledgement of others; respect for human dignity; respect for justice and inclusiveness; working in a professional manner; and accountability.

To conclude, I consider the methodologies of practice-led enquiry and anti-oppressive research to be markedly complementary and therefore ideal for simultaneous engagement in order to contextualize the objectives of the project. The necessity for innovation and reform in the housing sector are obvious and urgent. By undertaking this project, the intention is to demonstrate the potential positive impact that micro-housing could have on the housing market in Australia. This demonstration will be achieved by applying practice-led arts processes to produce a tangible micro-housing model which will act as a platform to illustrate exactly how compact housing can be a quantifiable solution to alleviate the housing affordability problem in Australia. In line with the goals of anti-oppressive theories, *Container of Dreams* strives to confront imbalances and unfairness in our society by addressing issues
of affordability and security of tenure, as well as to mediate, to an extent, inequities of wealth. Significantly, it aims to provide a solution to the accelerating inequalities between those who do not have access to home ownership and those who do by exploring an alternative pathway to property ownership. In the next chapter I will examine contemporary art practices and how these apply to my project. I will establish how these practices can be employed and combined with the methodology to produce an effective outcome.
Chapter THREE:
ART and ART PRACTICE

This chapter surveys the current situation in contemporary art practice. By scrutinizing a considerable body of literature on the topic I have narrowed the disciplines to include only those relevant to my project. This chapter examines the categories of Installation Art, Socially Engaged Art, Relational and Dialogical art forms. In addition, I have identified a further classification of artistic practice, Littoral Art, which is particularly pertinent and this is analysed at the end of the chapter.

ART AS AN INSTRUMENT FOR SOCIAL CHANGE

The choices for my exhibition strategies draw on an extensive history of Installation Art and I have used the principles of this art form to convey my project conclusions. Installation Art uses the involvement of the spectator to achieve its outcomes and requires active participation, a feature which distinguishes it from other forms of art that rely on passive observation. Prominent Art Historian and critic, Professor Claire Bishop points out the differences, “instead of re-presenting texture, light, etc., Installation Art presents these elements directly for us to experience” (Bishop 2008 p.11). The viewer is positioned into the artwork and experiences it by being a part of it, as opposed to viewing it from a distance. This positioning increases the viewer’s responses and understanding of the work (Bishop 2008). Professor Kwon, Art Historian and Curator, (2001 p.91) theorises that installation art often aims to be informational and didactic by integrating art into the community, often with the objective to highlight urgent social issues. Contemporary installation art forms “are seen as a means to strengthen art’s capacity to penetrate the socio-political organisation of contemporary life with greater impact and meaning” (Kwon 2001 p.96). Kwon emphasises that this form of art is usually interdisciplinary and influenced by contemporary discourses (2001 p 92).

Since the 1990s, critics and curators have recognized that participatory art is the definitive form of political art and that artists can promote new and emancipating social interactions by inviting spectators to participate in their work. The recent practice of using art as an instrument for social change has been termed “socially engaged art” (Bishop 2012 cited in
McKee 2016). Current practices, in their various forms, are designed to move away from the idea of the artwork as a determinate object to be perceived in aesthetic terms by an individual understood to be a passive spectator. Rather, the aim is to stimulate the spectator in such ways as to transform them from distanced spectator to full and active participant in an unrestricted socio-political process, performance or experience of differing variety and forms (McKee 2016).

Art historian, Grant Kester (2012), also noted this shift away from object making in art practice and devised the term ‘dialogical practice’, to describe this new form of art practice. Dialogical Art uses processes intended to encourage dialogue and are generally collaborative and politically-engaged and blur the lines between artistic production and community activism (Kester 2012). This emerging category of contemporary art promotes the exchanges which constitute this art form as being active and evolving discourses that are uninhibited and free from institutional viewpoints and official rhetoric. Therefore, it has the potential to produce new knowledge and understanding that would be beyond the limits of standard social or political communication and engagement (Kester 2005).

Similarly Bourriaud (1998) conceived the concept of “Relational Art” which describes artworks that take their meaning from their social context and involve the participation of the audience. He considered the artwork to be the information exchanged between the artist and the viewers.

My work draws upon the influences of Socially Engaged, Relational and Dialogical categories of art as I am relying on the spectator to interpret the work through active experience. By being encouraged into the artwork it operates as a transformative process to alter the viewer’s perception of space and needs by experiencing it directly. The object of my installation is to make social commentary about affordable housing with a view to challenge the standard way of thinking about housing in Australia. By offering an alternative to the conventional dwelling approach, the intention is to create a dialogue about housing affordability issues which have become a much debated topic in Australia in recent times. The artwork will exchange information regarding multiple aspects of the issues in order to stimulate discussion and inspire both individual and socio-political change.

Of course, using creative processes as a means to deliver social change has occurred repeatedly in art over the years. These processes have manifested in diverse ways over
differing generations and Stephanie Smith (2005) labels this as critical practice. Smith believes that critical practice in art is defined as:

...an ethically based, conceptually grounded approach that addresses the social sphere from a position of critique and does so by embracing process as well as product and involving multiple constituencies, sites of production, and strategies for collaboration. (S. Smith 2005 p.15)

Artworks that engage critical practices share an underlying goal to question and challenge society and the way we participate in it (Wang 2003). These issues or questions can be generalised or presented in regard to a specific social issue or situation, in the case of *Container of Dreams*, the subject matter being presented is micro housing solutions to address affordable housing.

**ART CAN BE ANYTHING**

Art can be categorised as a form of knowledge. By Margolin’s (2005) account, doing this makes it all the more powerful. “This definition enables art to bring aesthetic competence into the cognitive process - which makes it different from science and at the same time its equal” (Margolin 2005 p.24).

German Sculptor and Performance Artist, Joseph Beuys suggested that art was not necessarily a profession but a way of living which impacted on every facet of daily life. His work repeatedly distorted the lines between art and life and signified a shift in practice to align art with social commentary and political activism (Wolf 2015). His theory is also supported by Ian Milliss (2014) who argues that art can be anything. Rather than a prescribed set of definitions, Milliss believes that art is more fluid and blends into everyday life, contrary to the commercial needs of institutions and galleries that are predominantly concerned with business models and profit making. He considers the commercial aspects to be destructive to the “real business of artists”. “Treating art as simply a descriptive term, locating the quality of cultural innovation in any human activity, may destroy the mystique of official art but it is a lifeline for the concept of art” (Milliss 2014). Adapting to cultural change is inevitable and Milliss argues that it is an evolutionary process. Both Beuys and Milliss make effective

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2 This heading is in reference to Ian Milliss (2014) who theorises that art can be anything and his argument is outlined in the second paragraph
arguments regarding the blurring of life and art. This resonates with me and is confirmed by my own art practice. My work is strongly influenced by daily life and the problems that affect society. I perceive social commentary and political activism to be the responsibility of an artist and, like Milliss, I am not as concerned with commercial object making but rather political discourse.

INTERDISCIPLINARY PRACTICE

For the *Container of Dreams* project I have used interdisciplinary methods of Art, Design, Architecture and Social Science to achieve my desired outcomes. Scientist Nicolescu is a major advocate of interdisciplinary approach to research and describes it as “the transfer of methods from one discipline to another” (1997), with the aim to devise new methods, theories and concepts that move away from discipline specific approaches in order to address a common problem.

Professor Steffen Lehmann (2014) is an architect and another supporter of interdisciplinary practice. He curated the exhibitions, *Rethinking: Space, Time, Architecture in Berlin* (2002), and *Art+Arch infinite* in Brisbane (2004), which were interdisciplinary projects between artists, architects and designers. He comments that while it is challenging, there is an openness in this experimentation that leads to new understandings and offers a fresh perspective on methods and methodologies. Lehmann observes differences between disciplines noticing that artists are less concerned with “assumed disciplinarian rights” (Lehmann 2014 p.6) than architects and designers, and therefore appear to have more freedom to experiment.

Margolin (2005) differentiates artists from designers stating that the artist does not necessarily have to create anything functional with the significance of the discourse taking priority. Artist Andrea Zittel agrees stating “I am not a designer, designers have a social responsibility to provide solutions. Art is more about asking questions” (cited in S. Smith 2005, p.146). WochenKlausur (2005) weighs in to this debate adding that it “is an advantage for artists, since experts in other fields must conform to the existing guidelines in order to avoid potential difficulties in their professions” (WochenKlausur 2005, p.141). These philosophies confirm my own theories about my production, in that the container home
project is designed to be a work of art aimed to stimulate dialogue around the topic of affordable housing, rather than be a completely resolved and approved dwelling.

The public context of art has changed significantly since the 1970s and the artists of the era pioneered new ways of interpretation through differing methods and mediums in order to represent the state of contemporary society (Lehmann 2005, p.13). Interactivity and active participation were also introduced as a means to engage the viewer with the work with the aim to engineer and magnify their experience (Lehmann 2005). Smith refers to ‘the spectacular everyday’, a way of experimental living and creating where she describes a “powerful conceptual framework for examining how the intersections between installation art and architectural practice disclose our need to conceive of environments in dynamic, responsive and collaborative terms” (C. Smith 2005 p.56).

Artists who highlight social or environmental issues often gain more attention than the people who work directly in these areas. An example of this is artist Dan Peterman (Margolin
2005), who, in 2004, was invited by the Chicago Museum of Contemporary Art to build three structures using steel waste containers, or skips. For the duration of his exhibition two of these units, or kiosks, were located in a nearby park. Image 14 depicts Dan Peterman’s rendering of one of the cubicles. These kiosks obtained more attention and discourse as artworks than as design or functional objects. Margolin (2005) observed that these structures accumulated what he described as “cultural capital” by being presented as works of art that they would not have achieved by being placed directly in the park as kiosks. By exhibiting these works as art Peterman was able to draw attention to the social needs of the community, thereby using the “cultural capital of art’s discursive power” (Margolin 2005, p.27). *Container of Dreams* is aiming to exploit this delineated cultural capital by being offered as an artwork as opposed to being presented as a dwelling in order to raise awareness surrounding the issues encompassing affordable housing.

As Margolin states:

> Imagination is an artist’s greatest asset. It can produce bold visions of what a sustainable future might be like. People can be moved and aroused by powerful environments, innovative designs, and practical demonstrations of active engagement. (Margolin 2005, p.28)

This quote excites me as it embodies the aim of the *Container of Dreams* project, which is presenting a solution to an issue by using creative arts processes to reach audiences and inspire revolution. There is a need to influence additional onlookers and stimulate a transformation in society if people on low incomes are to be adequately housed.

German based WochenKlausur (which translates as ‘weeks of closure’) is a group of activist artists who conduct artist residencies explicitly designed to address a specific social issue and devise tangible long-term solutions. They advocate that “artistic creativity is no longer seen as a formal act but as an intervention into society” (WochenKlausur 2005, p.136). They are often asked why their work should be categorised as art. WochenKlausur argue that the materials of their art are their socio-political relationships which replace the traditional materials of art such as paint, marble, canvas and that just as with traditional forms of art their substances are not immediately pliable either and must be transformed for the artwork to materialise. They establish realistic goals but set their aspirations high enough that a noticeable change can be witnessed (WochenKlausur 2005, p.138). WochenKlausur does
acknowledge that this does not necessarily mean that artists have better ideas than other people but believes that using art to intervene in the social sphere is effective and therefore artists have an obligation to assist in identifying solutions (2005, p.141) thus making for a “more integrated role for the artist in society” (Lacy 1994, p.40). WochenKlausur’s arguments about what constitutes their work as being defined as art matches my own convictions about my work for this project. The *Container of Dreams* is being offered as an artwork in order to raise awareness to the issues encompassing affordable housing and facilitate the discovery of alternative solutions. Resembling Zittel, who considers her role as an artist is to ask questions (cited in S. Smith 2005, p.146), I consider that my responsibility as an artist is to make social commentary and contribute to solving, or at the very least, highlighting contemporary socio-political issues.

The ever expanding array of artistic possibilities in the last century has had positive results for the future of art and particularly for art forms that engage with societal issues. However, when we evaluate art that moves from discourse to action, art in which the intent is to produce a useful result, what criteria do we use? By incorporating the three categories of object, participation and action in the work, the distinctions between art, design, and architecture are blurred. Art critics are now discovering new relations between the value of form and the value of use and therefore a new aesthetic will be needed to account for artists whose work fits this category (Margolin 2005 p.28). Littoral Art is an emerging new area of art practice which addresses this necessity.

**LITTORAL ART PRACTICE**

Littoral Art was first designated by Canadian Artist Bruce Barber. It defines art forms which exist in the spaces in-between, outside the traditional art world establishment and which accentuate the interaction between the artist, the work and the viewer. Littoral is a geographical term which describes the zone in-between sea and shore, between high and low tides. This is a constantly changing and unstable area where land, air and water repeatedly interact. In his *Sentences on Littoral Art*, Barber (1998) states that the term ‘Littoral’ is used as a metaphor to describe cultural projects that are undertaken predominantly outside the established framework of the institutionalized art world. He contends that Littoral art is more about community outcomes than personal success and the
contribution made by the artist is about stimulating dialogue which also can lead to social change. Number eight (8) in Barber’s *Sentences on Littoral Art* states that “Littoral artists acknowledge Marx’s injunction in his 11th Thesis on Feuerbach, that it is not up to philosophers (artists) to simply interpret (represent) the world; the point is to change it” (Barber 1998). Artists who work in Littoral practice may use any modes and materials and utilise any techniques to attain their goals. Barber contends that Littoral art helps to dissolve boundaries and reach different communities and audiences who would not ordinarily be part of the established art scene (Barber 1998).

Champions of Littoral practice (Littoral 2016) come from all corners of the world but share some quite specific traits. The intention to advance socially engaged art practice is one of the most important of these traits, along with an interest in highlighting social and environmental issues and encouraging community involvement. Less importance is placed on establishing individual art careers. Littoral zones are ambiguous spaces which can be complex, uncertain, underinvested, marginal and unstable, and this is where the Littoral artist feels most comfortable. Littoral work is practitioner-led, and driven by a sense of social responsibility and “…an interest to redefine artistic practice through an explorational or critical interface with communities” (Littoral 2016).

My art practice corresponds effectively into Littoral Art methodology particularly through my fervent consciousness of political activism and social responsibility. The major *Container of Dreams* project artwork is intended to challenge community perceptions and highlight social issues. It is also deliberately targeted toward the greater community in order to reach different audiences and those who would not necessarily otherwise view works of art in conventional gallery settings. This dissolving of boundaries is symbolic of Littoral art practice. The object of my installation is to make social commentary about affordable housing in order to challenge the accepted way of thinking and therefore stimulate debate around the topic to inspire change.

Art should not be disconnected from complementary practices which engage the same issues and situations because that leads to the danger of preserving a distorted and biased cultural hierarchy in which art projects are understood (Margolin 2005). Littoral Art practice
addresses the sometimes confusing and unclear parameters of works which exist outside of traditional art practices and challenges the normative assumptions of conventional art works by defining a new critical framework and a new aesthetic paradigm. “There are aspects of Littoralist practice that simply can’t be grasped as relevant (or in some cases identified at all) by conventional art critical methodologies” (Kester 2000 p.2). The fact that Littoral art practice has the capacity to contravene existing categories of knowledge makes it one of its defining strengths.

Littoralist works are as much a process as they are a physical product with the potential to challenge and transform both artist and viewer. These works can blur the predictable distinction between artist, art work and audience (Kester 2000). Littoral artists are concerned with alleviating privilege associated with conventional art institutions and art practice and endeavour to stimulate and equalize the process of dialogical exchange.

*Container of Dreams* is an ideal illustration of Littoral work as a genuinely interdisciplinary project. The project employs architectural and construction techniques along with art practices. Additionally, I have engaged Social Science methodologies including Anti-oppressive theories in the work. Anti-oppressive research, in addition to being a method of inquiry, is also a process of intervention and an effective mechanism for social change. Littoral works are always interdisciplinary with the need to discover and educate in order to produce meaning through other contexts. It has the investigative capacity to engage resources from other disciplines such as social sciences, critical theory and environmental science and the ability to work among alternative sites, which can produce unexpected forms of collaborative knowledge. Littoral art always involves current political and social affairs such as relevant public policies and debates. In the case of this project, affordable housing is an extensively discussed topic in Australia at present and is developing into a key area of concern. Core to the practice of Littoral art is the inclusion of liberating political vision. By using art to highlight the issues this urges the observer to engage more intimately with the object which then dissolves the void between the combining elements and political expression. My project is using these mechanisms of Littoral Art to expose the housing affordability emergency to supplemental spectators.
In summary, my work is deeply influenced by daily life and the problems that affect the social order. Political activism and making social commentary are persistent elements of my art practice. This combined with the interdisciplinary design of the project and its didactic characteristics situate it comfortably within the Littoral Art framework. The project is intended to make social commentary and generate political discourse by highlighting housing affordability as an urgent social issue. The work is intentionally focused to the wider community in order to reach those spectators who would not otherwise view artworks in traditional gallery settings. It is anticipated that this project will reach alternative viewers with the aim of inspiring transformation in general opinion and thus generate innovative solutions to sufficiently house more of society. The issues surrounding affordable housing, why it has emerged as a critical societal concern and why we need to transform our thinking about housing are all examined more closely in the following chapter.
Chapter FOUR: AFFORDABLE HOUSING

This chapter provides an analysis of the current state of affairs surrounding the issue of affordable housing and housing affordability. The research reveals a gap in the provision of affordable housing and examines the reasons for using compact housing solutions. The Container of Dreams project is making the assertion that we need to reconsider our desires in relation to housing if we are to address housing affordability. This rethink therefore requires the complete transformation of both housing design and policy and these arguments are expounded upon here.

In Australia many of us have been conditioned to aspire to personal home ownership under the guise of “The Great Australian Dream” (Allon 2005; Daley, Coates & Wiltshire 2018; Kelly & Donegan 2015; Mehrpour 2012). However, this ambition is rapidly collapsing with Australian housing being among the most high-priced across the globe (Demographia International Housing Affordability Survey 2018; Australians for Affordable Housing 2018). At the same time, job security is decreasing due to the restructuring of the national economy (Carney & Stanford 2018; Kent 2014; Sheen 2012). The cost of housing is now out of reach for a significant percentage of our population and the younger generation have completely lost hope of ever owning their own home (Singhal & Harrison 2014).Jacqui Phillips, spokeswoman for housing advocacy group Australians for Affordable Housing, said that many young people today will never own a home of their own (cited in Zielinski 2014). Associate Professor Judith Yates from the University of Sydney affirms, "It's home ownership that has protected a lot of households from poverty and disadvantage in old age. So we've got potentially severe problems coming through" (cited in Janda 2012). These issues are expected to intensify because of the lack of provision to supply affordable housing in our existing housing market (ACOSS 2015a; Australians for Affordable Housing 2018; Fox & Finlay 2012; Shelter NSW 2018; Walters 2015).

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3 Affordable housing is a generic term which covers any form of low cost housing, while housing affordability is a term that denotes the relationship between household income and household expenditure on housing costs.
According to the Australian Housing and Urban Research Institute’s (AHURI) Report, written by Yates and Milligan (2007 p47), titled *Housing Affordability: a 21st century problem*, housing affordability is now the most crucial problem confronting housing policy makers in our country. More recently, Adrian Pisarski, Executive Officer of National Shelter adds “The crisis in affordable housing is now so deep it cannot be far short of catastrophic” (ACOSS 2015b). There are a wide range of societal implications associated with declining affordability and these include economic performance, labour market productivity, social cohesion and the creation and distribution of wealth through home ownership (Fox and Finlay 2012; Shelter NSW 2018; Yates & Milligan 2007). Home ownership promotes the perception of personal autonomy and ontological security (Valentine 2001). According to the 2016 *Ache for Home Report* released by St Vincent de Paul Society, and edited by Rita Terunawidjaja, housing is a fundamental human right and the basic requirement that every Australian needs to fully participate in society (Terunawidjaja 2016). Dr Cassandra Goldie, Chief Executive Officer (CEO), of the Australian Council of Social Service (ACOSS) believes that the deficiency in housing affordability is having a severe impact on the population both in humanitarian and economic terms and must be considered a national infrastructure priority in order to address economic growth, productivity and participation (ACOSS 2015b).

The provision of housing also influences a range of non-shelter outcomes such as workforce participation, family stability, educational attainment, health issues and access to services. Without a safe place to call home individuals are unable to fully participate in society, let alone function and prosper. Terunawidjaja (2016 p.4) notes that a lack of shelter severely limits the capacity to tackle other circumstances affecting people’s lives which reduces their ability to participate in society. The dream of owning a home of our own has been deeply entrenched in the Australian psyche, it underpins our sense of belonging and promotes a sense of self. “Without somewhere to belong, our spirit and identity are adrift, and our capacity for community engagement is weakened” (Terunawidjaja 2016 p.4).

Home ownership is something that many low-income households will never even hope to attain (Yates & Milligan 2007 p.12). Of particular concern is “intergenerational equity which is compromised by the escalating disparities between those who gain access to home ownership and those who do not” (Yates & Milligan 2007 p.6). The Grattan Institute Report (2014) titled ‘Wealth of Generations’ authored by Daley and Wood (2014) indicates that the older generations are getting wealthier while the younger population is actually going in
reverse. Home ownership rates have declined in the last 20 years, especially among the young, and will translate into a lower standard of living than the generation before them; a backwards step, something not seen in previous generations (Daley & Wood 2014). Sociologist Peter Walters (2015) warns that an absence of home ownership and an increase in tenancies will have an extensive negative impact on the way we live together as a society. Therefore, Government action in terms of housing policy is imperative to address affordability outcomes. According to the Senate Economics Reference Committee (SERC) 2015 report;

Home ownership is an important means for people to achieve financial and social wellbeing. Investment in affordable housing returns dividends not only for the individual struggling to access safe, secure and affordable housing but to the budgets of Australian, state and territory governments and ultimately the Australia taxpayer by having a more productive community with reduced costs for social, health and unemployment services. (SERC 2015 p.21)

Homelessness is an increasing community issue and is seriously affected by the lack of affordable housing (Shelter NSW 2018; Valentine 2001). Australians for Affordable Housing (2018) concur, adding that while there are a raft of factors that contribute to the cause of homelessness, the simple fact is that the solution cannot be found without an affordable home. Glenda Stevens, CEO of Homelessness Australia adds “We know that homelessness and housing are inextricably linked. A safe and permanent home underpins all the functions of our society” (ACOSS 2015b). The St Vincent de Paul Society has observed through their work with disadvantaged and marginalised individuals that the key factor to help solve poverty is access to a safe, stable and secure home (Terunawidjaja 2016). AHURI’s report also contends that “more active consideration will need to be given to innovative ways of generating opportunities for housing security” (Yates & Milligan 2007 p.36). This statement directly expresses the objectives of this project.

Tim Williams (2015), chief executive of advocacy group The Committee for Sydney, thinks there is a necessity for new thinking regarding the entire housing market in our country. He believes there is an opportunity for the private sector, the public and non-government organisations to collaborate together to create visionary and innovative housing projects (Williams 2015). A point agreed by Adrian Pisarski;
Governments, community organisations and the private sector must partner to create new ways to leverage investment in affordable housing at scale. Through partnership, innovation, investment and strategic reform we can meet this challenge and unlock the economic and social dividends of secure, affordable and stable housing for all. (ACOSS 2015b)

Laila Mehrpour (2012), winner of the National Women in Construction 2012 International Women’s Day Scholarship and author of the white paper, *The Great Australian Dream: Density and Aspirations in Sydney. A global assessment of the relevance of aspirations in influencing spatial planning in cities*, believes the issues are not adequately addressed by current policies and an obstructive governmental structure allows the continuation of past ideals, despite the obvious necessity for reforms. Economist Saul Eslake concurs stating that while government policy has inflated housing demand, housing supply is still being restricted by local governments due to poor land use and planning policies (cited in Bleby 2014). Alan Moran (2011), from the Institute of Public Affairs, is a strong advocate for planning and land use reforms and believes that existing government policies are the main contributor to rising house prices and the lack of housing affordability. The Planning Institute of Australia (PIA) also agree with reform and is requesting the modernization of planning laws across all levels of government (SERC 2015). Walters (2015) weighs into the debate adding that “planning decisions and tenancy laws need to change if Australia is to avoid a dystopian future with socially polarized cities” (2015). Carol Croce, CEO of the Community Housing Federation of Australia, agrees that reform is required but adds, “What’s needed now is the political will and commitment to bring affordable housing to the forefront of national debate and action” (ACOSS 2015b).

**MICRO-HOUSING, SUSTAINABILITY AND THE GREAT AUSTRALIAN DREAM**

In Australia there is a growing need for smaller affordable houses due to the growth in single-person households (Salt 2018). There are a variety of reasons for this increase which includes higher divorce rates, more women choosing to live independently and the ageing of the population (Salt 2018, Yates & Milligan 2007). And even though household sizes are decreasing, houses themselves are getting larger (Mehrpour 2012). While smaller Australian households have increased, the housing market is not keeping up with this trend (Kelly &
Donegan 2015) and in 2009 Australia overtook the United States in constructing the largest houses in the world, on average (Mehrpour 2012; SBS News 2015). The aspiration of the Great Australian Dream is “consistently cited as the primary obstacle to the provision of housing at higher, more sustainable densities” (Mehrpour 2012, p.2).

The notion of the Great Australian Dream developed in the prosperity after World War II and was promoted as the epitome of Australian living. It was all about home ownership in the suburbs and usually on a quarter-acre block of land (Allon 2005; Mehrpour 2012). According to Dr Fiona Allon from the University of Sydney, politicians of the era encouraged all Australians to aspire to this dream way of life; “when you bought a piece of Australian land you were demonstrating that you had a stake in the country in a very literal way” (Allon 2005). This influential period was paramount in establishing the Great Australian Dream in the psyche of the Australian people to the point of being part of the foundations of Australian identity (Allon 2005; Mehrpour 2012). This ideal has now become part of Australian legend and is the hypothesis that has subsequently formed housing policy (Kelly & Donegan 2015).

The image of the Hills Hoist rotary clothes line in my works is used as a direct reference to the notion of the Great Australian Dream. The imagery of the Hills Hoist has helped define the personality of Australia and as a cultural symbol of the Great Australian Dream the clothes line is seen as a physical manifestation of the traditional homogeneousness of suburban Australia (Wood 2010) even to the point of having venerated status (Jackson 2002). This form of clothes line is celebrated by Australians to the point that it has become interwoven with the national identity (Jackson 2002). The Hills Hoist is a great example of Australian vernacular iconography and instantly invokes the idea of the Great Australian Dream.

Prominent Architect Melinda Dodson, a former National President of the Australian Institute of Architects, believes that housing design needs to be completely reconsidered in order to address the issue of affordable housing and sustainability. She argues that while many Australians believe they need to live in larger homes, compact houses are actually more suitable and therefore people’s ideas and expectations need to be changed. The problem here is how we can change people’s way of thinking (Dodson 2009 cited in McGinn 2011
Gordon Holden, Professor of Architecture at Griffith University, agrees that expectations and aspirations are the barrier to smaller housing and that the best way to transform people’s ideals is through good direction and by example (Holden 2009 cited in McGinn 2011 p.42). The intention of *Container of Dreams* is to be one of these examples. Closely associated with the philosophy of this project, Dodson and Holden both believe that the way forward is to present demonstration projects that showcase alternatives to the general public. The objective of this current research project is to illustrate how this type of tangible demonstration can convey sustainable compact housing opportunities more effectively than two dimensional representations.

As ‘*Ecological Citizens*’ (Isin & Woods 1999), we all have an obligation which necessitates us to make hard decisions in the here and now to guarantee environmental justice for the future. “This requires us to acknowledge the interdependency between human activity and the environment and therefore our obligations and responsibilities towards each other and the environment in which we live” (Isin & Woods 1999 cited in Valentine 2001 p.295). The design and construction of smaller, sustainable houses in Australia is one way to address this obligation.

Fay and Sellbach (2008) contend that sustainability should be developed beyond environmental issues to encompass the everyday practices of people. Architect Roger Fay believes that small spaces should be designed with considered adaptability in order to address sustainability. Designing a space to be used in differing ways as the occupants needs change over time can be sustainable (Fay & Sellbach 2008). Smaller housing not only lessens our environmental footprint, it also translates into a reduction in household expenses which decreases debt levels and permits households to spend more money in the local economy, ultimately serving society overall (Fox & Finlay 2012).

**GAP IN PROVISION**

Consistent with National Shelter’s 2013 National Affordable Housing Agreement Final Report there has been a gap identified in the delivery of affordable housing (National Shelter 2013 p.24). The requirements of those on very low incomes who have high needs are being met by social housing, whereas rental subsidies exist for those with moderate incomes. However,
currently there is very little assistance in the housing sector for the increasing number of households on low incomes who cannot demonstrate an elevated need. This lack of assistance is noticeable in all areas of housing provision from social housing, rent assistance and support to enter into home ownership. Additional investment in affordable housing for these low income households is essential. This can be achieved by the construction of stand-alone or mixed tenure housing projects by not for profit housing providers (National Shelter 2013). There are real opportunities to create partnerships between the not-for-profit organisations, government and private sectors in order to accomplish this. The community development model proposed by the *Container of Dreams* project is designed to address this gap in provision by offering a low cost solution to make home ownership both affordable and accessible to low-income and disadvantaged households.

The private rental market currently provides a substantial proportion of housing to those households on low incomes. The shortage of affordable homes leads to increased pressure in the sector which has resulted in higher rents in the private market for low income households. In turn, this rental increase has pushed many households into housing stress\(^4\) (Terunawidjaja 2016 p.14). Increasing the supply of affordable housing is crucial to operational performance of the housing market as a whole. Progressing a percentage of these households presently in rental accommodation into home ownership would unburden existing rental properties and, in doing so, create more opportunities for low income households to secure adequate shelter. This can result in a flow on effect by improving security of tenure and even reducing the percentages of people becoming homeless. It is the underlying intention of the *Container of Dreams* community development model to present a pathway into home ownership for those on low incomes.

Over the years there have been many strategies in place in regards to affordable housing policy by all levels of government. It has been generally agreed that these have remained insufficient and unsuccessful in providing adequate social and affordable housing. “put simply, Australia does not have enough social and affordable housing to meet the needs of those who require it” (Terunawidjaja 2016 p.14). When it comes to increasing housing

\(^4\) Housing stress is expressed when a household is paying more than thirty percent (30%) of its income on housing costs (Parliament of Australia 2018).
supply, the tax concessions available to property investors such as negative gearing have proven to be ineffective, specifically at the lower tier. Organisations and advocates for affordable housing reform argue that urgent and adequate policy responses are required to stipulate a substantial increase in the supply of social and affordable housing (Terunawidjaja 2016 p.14). Most urgently needed are programs that directly fund the construction of affordable homes to deliver an effective supply of housing for currently marginalised and disadvantaged people.

Over the last twenty years there has been a considerable transformation in the delivery of affordable housing in Australia. Social housing is no longer viewed as an extension of welfare provision but is now integrated into the discourse surrounding the entire housing system and housing policy. The establishment of a community housing sector has been one of the most significant changes. This sector has become substantial and is expanding rapidly (National Shelter 2013). Community housing providers have assumed greater obligations and activities in order to deliver affordable housing. By engaging and partnering with governments and the private sector to construct affordable housing developments they have become a much more complex sector (National Shelter 2013).

**HOUSING IS A HUMAN RIGHT**

Housing is most importantly a human right, not a commodity, as it is increasingly considered by many, and should be considered by governments as such when making housing policy. Artists Wilson and Statton (2018) have drawn attention to the issue in their 2015 mural, *Housing Is a Human Right*, shown in Image 15. In our society, this concept of commodification is changing the function of housing from social to financial. The United Nations Special Rapporteur on the right to adequate housing, Leilani Farha observes, “Housing has been financialized... it has become, for investors, a means to secure and accumulate wealth rather than a place to live in dignity, to raise a family and thrive within a community” (Farha 2017). There needs to be a change in attitude to delineate housing as a basic human right, just as health and education are considered as such. Housing advocacy groups are calling on all levels of government in Australia to officially recognise the human right to housing as a

5 The Community Housing Sector is operated by not-for-profit community organisations outside of Government agencies and are primarily concerned with social and affordable housing (Milligan et al 2016).
foundation for housing policy and by doing so accept the obligations this places upon them (Terunawidjaja 2016).

The potential of investment in property is made all the more appealing by negative gearing and capital gains tax rules. Negative gearing is where the costs involved in owning a house for investment, including the interest you pay on the mortgage, exceed the income you receive from that property, and therefore the investor is able to deduct these losses from their overall income for tax purposes (Koulizos 2016). This practice encourages investors to manage investment properties at a loss which produces a financial incentive by way of reduced taxes. Even though in most circumstances the investor will actually make a profit via the sale of the property. Capital gains tax is then payable upon sale of the asset and is fifty percent of the profit made on investment properties (Australian Taxation Office 2017).

The current taxation policies surrounding the housing market such as negative gearing and capital gains tax produces inequities relating to the distribution of wealth amongst Australians. Those with the financial means exploit these tax policies to their benefit which leaves those on lower incomes struggling. Thervini Kirupakaran, author of the St Vincent de Paul Society’s report, ‘A Right To Housing: A Gendered Perspective On Housing And Taxation’,
asserts that there is also evidence to suggest that the main beneficiaries of these taxation strategies are men, while women bear their cost (Kirupakaran 2015 p.14) an argument concurred by Terunawidjaja (2016 p.17).

Instead of increasing housing stock, negative gearing and capital gains laws are actually escalating housing costs (ACOSS 2015c; Terunawidjaja 2016 p.17). This cost increase is mainly due to the fact that these tax benefits are nearly always directed to existing houses and therefore insufficient quantities of new dwellings are being constructed as a result. The consequence of limited housing stock translates into escalating housing market prices. This inflation means that aspiring low-income purchasers are being squeezed out by those with superior financial resources. Not surprisingly this translates into detrimental consequences for those on low incomes (ACOSS 2015c; Hulse et al 2015, SERC 2015; Kirupakaran 2015).

There are additional government policies in place which do attempt to assist people into home ownership. These are generally aimed at those on average incomes and, in some states, include first home owner’s grants and waiving of stamp duty fees (NSW Government 2017). These are all in essence market-driven methodologies which result in supporting middle-income Australians as they effectively transfer public or private money to the owners of existing houses or to the developers of new houses. The end result is an increase in the price of housing in order to absorb the additional funds (Terunawidjaja 2016 p.17). These costs are rising faster than the earnings of those on low incomes or fixed benefits and as a consequence progressively more people are being excluded from home ownership (ACOSS 2015c). Farha goes on to add “Without a course correction, housing will continue to become a prize for the wealthy, and a dream for the majority” (Farha 2017).

To recapitulate, the once assumed ideal of The Great Australian Dream of home ownership for the majority of Australians is now rapidly disappearing due to the escalating costs of housing in our country. Owning your own home is now completely unattainable for a substantial percentage of our population compelling widespread political and social reform across the entire housing sector. Altering community attitudes in terms of their requirements and desires in relation to housing proportions is one way to realize reform and this will necessitate a complete rethink of housing design. Another is to radically transform housing
policy through all levels of government by first of all acknowledging housing as a human right. These alterations are congruent and are each dependent on the other for change to occur.

The opportunities for using innovative models to create collaborations with government, not-for-profit and private sectors to construct affordable homes have been established. A gap in the provision of services has been identified concerning the delivery of affordable housing to assist those on low incomes to enter into home ownership (National Shelter 2013 p.24). The Container of Dreams project is striving to address home ownership discrepancies in the Australian housing market and will focus on this gap in provision of services by proposing an alternative pathway to property ownership.

In the next chapter I discuss the logic for utilising containers to convert for use as micro-housing as an immediate and innovative solution to the escalating affordable housing challenge in Australia. I present exemplars of developments already undertaken throughout the globe to validate this rationale.
Chapter FIVE:
CONTAINER HOMES and TINY HOUSES

Any discussion of smaller and sustainable housing must include tiny homes, micro houses and container homes. This chapter examines the history, applications and exemplars of container housing across the globe, as well as examining the Tiny House Movement. The chapter also inspects tiny house projects and other relevant developments currently being undertaken in Australia and in the United States.

SHIPPING CONTAINERS

Shipping containers were standardised in the 1950s to create a more efficient and economical way to transport goods around the globe (Brandt 2011). Today the repurposing of containers into modules for building is becoming more widespread (Clark & Sattineni 2013) and is now creating a new category of architecture which some have labelled...
“cargotecture” (Berryman 2014; Brandt 2011; Schreiber 2014). Due to their availability and relative low cost more people are investigating the use of containers for many innovative purposes, not the least of which is housing applications (Pouraghabagher 2014). While the phenomenon is growing rapidly around the globe there is still some resistance in western countries, to use containers as permanent housing (Brandt 2011; Clark & Sattineni 2013; Winter 2013) due to a perceived negative stereotype (Forrest 2015; Potdar 2016; Winter 2013; JTW Consulting 2014). However, broader architectural applications such as retail, businesses, workshops and portable and temporary accommodation are increasing, with an emergent conversion industry developing (Container Build Group 2018, Royal Wolf 2018).

Shipping containers are also known as ISBUs (Intermodal Steel Building Units) or ISO containers (International Standards Organisation) and they generally come in the standardised sizes of 10, 20 or 40 foot lengths (Pouraghabagher 2014; Tempohousing 2017) which makes them ideally suited to becoming construction building blocks (Berryman 2014; Brandt 2011; Clark & Sattineni 2013). Many containers are only used for one trip, as returning an empty container to its country of origin, usually China, is not economically viable. This import/export disparity has generated a surplus of containers in most western ports. Image 16 is an illustration of this excess and is featured on the cover of The Deadly Life of Logistics, Mapping Violence in Global Trade, written by Deborah Cowen (Khalili 2014). Repurposing these surplus receptacles makes both economic and environmental sense (Tempohousing 2017). Dr Caroline Uittenbroek, Assistant Professor at Utrecht University in the Netherlands, describes the repurposing of shipping containers as “…the ultimate in sustainability, using far fewer materials and far less embodied energy than any kind of construction” (Uittenbroek 2009 p.57).

The drawcard of the shipping container is undoubtedly its structural strength as they are made from high quality corten steel which is an incredibly strong, yet lightweight material made to tolerate the harsh elements often experienced at sea. It is certainly this strength combined with their uniformity which originally led architects and builders to explore alternative uses beyond storage and shipping (Brandt 2011; Clark & Sattineni 2013; Pouraghabagher 2014; Tempohousing 2017).
CONTAINER HOUSING

This section examines existing container housing communities or developments around the globe. These include examples of the earliest known projects, the Esperanza Farmworker Community and Sean Godsell’s FutureShack. No examination of global container housing projects would be complete without an analysis of the world’s largest container community, Keetwonen in Amsterdam. It also investigates pioneering social housing projects including Richardson’s Yard in the United Kingdom and the Oneesan community housing project in Canada.

Esperanza Farmworker Housing

One of the first documented projects to use shipping containers for community housing is Esperanza Farmworker Housing in Mattawa, Washington in the United States of America, which can be seen in Image 17. Considered to be ground-breaking, it was constructed and operated by the local housing authority of Grant County in the 1990s. The community was made up of 26 converted 40 foot shipping containers. These containers were transformed into housing units with the inclusion of windows, air-conditioning and heating. Kitchen and bathroom facilities were also installed. This provided 240 beds for seasonal farm workers (Common Ground 2013; Abbett 2005).

The cyclic influx of migrant workers requiring housing was overwhelming small agricultural communities in the USA, often resulting in the lack of accessible safe and affordable housing.
Each year hundreds of itinerant workers and their families resort to camping illegally, creating serious health and safety risks (Abbett 2005). Esperanza was one of the first developments to address the shortage of seasonal farmworker housing in rural USA. The container homes have since been removed to make way for new, updated buildings and site amenities.

**Future Shack**

Australian architect, Sean Godsell, claims to have designed one of the first repurposed shipping container houses in 1984, which he titled Future Shack, for use as emergency shelter (Architel TV 2015). It was intended to be mass produced and stockpiled for deployment in natural disasters or times of conflict. Godsell (2015) believes that architects have social responsibilities and designed the Future Shack to respond to this obligation.

The building, shown in Image 18, is designed around the shell of a shipping container with very little alteration made to the exterior of the original container. The interior is lined with plywood and features in-built furniture. Future Shack is entirely self-contained, packed with solar power, water tanks and even a satellite receiver. The design is simple and efficient, using minimal materials to allow for mass production, ease of deployment and affordability (Godsell 2015).

Image 18: Sean Godsell, Future Shack, 1984
Tempohousing in The Netherlands are considered pioneers in the field of container housing (Winter 2013). What initially began as a means to address a student housing shortage in Amsterdam, Tempohousing has now expanded into new territories including hotels and social housing. They have completed several successful large scale projects including Keetwonen, the largest container community in the world (Tempohousing 2017), which can be seen in Image 19. Their student housing developments are ideal examples of successful containerised accommodation models.

Keetwonen was completed in 2006 and was originally built as a temporary housing experiment. In acknowledgement of its success, Amsterdam authorities granted the development permanent status in 2011. Keetwonen’s extraordinary success has captivated both architects and housing organisations around the globe who are looking for inexpensive solutions to address deficiencies in housing provision (Forrest 2015).

The Keetwonen project consists of twelve (12) separate accommodation blocks. Each block consists of individual container units arranged in stacks of five (5) high and varying in lengths to accommodate a total of 1034 modules (Tempohousing 2017). The development also houses a supermarket, café, launderette, office spaces and even a basketball field.
Richardson’s Yard

Brighton Housing Trust in the United Kingdom has established a housing project on a vacant lot of land with the aim to provide temporary accommodation to some of the city’s homeless (Rush 2013; Winter 2013). The development, shown during construction phase in Image 20, consists of 36 shipping container homes placed on a former scrap metal yard, known as Richardson’s Yard. Andy Winter, CEO of Brighton Housing Trust, understands that some people will have reservations about the idea of housing people in containers. The concept can invoke images of people being transported in appalling conditions by people traffickers or being held in overcrowded warehouses (JTW Consulting 2014). Winter initially thought the idea was an April fool’s joke and that “…we had lost all concept of decency” but soon altered his standpoint once he considered how it could transform people’s lives. The people being housed in the units also find the idea of being self-contained much more desirable than the sharing of facilities in sheltered accommodation or share houses (Winter 2013). After some initial teething problems concerning anti-social behaviour and effective insulation, the project has been declared as remarkably successful. Winter believes that this type of housing could be more widely used to address housing affordability issues including using them as starter flats for young people, “We’re all on a housing journey. For some people, having their own place with their own front door is a great first step” (Winter cited in Forrest 2015).
Oneesan Container Housing Project

Image 21: The Oneesan container housing project Vancouver, Canada

CEO of Canada’s Atira Women’s Resource Society, Janice Abbott, always maintained conviction regarding the concept of utilising upcycled containers and declares that their project proves "how liveable small spaces can be" (cited in Ball 2014). The agency studied the cost of container housing and believed it to be cheaper and faster in terms of construction, as well as environmentally friendly (McKenna 2015). The Oneesan project in Vancouver, seen in Image 21, was created as a housing prototype and accommodates twelve women in twelve containers on three levels. It is an outstanding example of a container community and has won acclaim from both the community and industry for its innovation and sustainability including an International Best Practice Award for Innovation in Housing (JTW Consulting 2014). The Oneesan project was Canada’s first development of recycled shipping containers and the residences are so popular that additional developments are already in the pipeline (McKenna 2015) including the tallest container-housing complex in North America (British Columbia Government News 2017). Atira’s strong social values have made them leaders in the area of social innovation. Atira acknowledges that by being the first and now to be the tallest has aided in raising the profile of their organisation.
IDENTITY CRISIS

Not everyone agrees that shipping containers are the solution to affordable housing. Some architects and builders argue that costs associated with conversion are not as inexpensive as commonly assumed. Cutting into the container affects their structural integrity. Architect Mark Hogan (cited in Forrest 2015) argues that once containers are cut and welded together in elaborate configurations costs begin to increase which means that a container conversion is no cheaper than any other form of conventional building method. Tempohousing’s architect, Quinten de Gooijer, acknowledges this fact. He explains that the only way to make building with containers significantly cheaper is to neatly stack containers on top of each other otherwise there is a need to attach stabilising structures to add strength which in turn increases construction costs considerably (Forrest 2015).

Container homes also face a crisis of identity. There is a reluctance to embrace the resource for application in permanent housing due to preconceptions about their uses. Container housing projects around the globe are continually presented as temporary solutions for the homeless or dispossessed or as emergency accommodation in response to natural disasters or conflict. This results in the opinion that shipping containers are somehow only good enough to be housing for the poor or displaced. de Gooijer admits that Tempohousing are still struggling to overturn these conceptions. “People think bricks and mortar are eternal, but that’s not the case. Gradually the psychology is changing” (de Gooijer cited in Forrest 2015). To date the majority of Tempohousing’s client base have had requirements for basic, simple housing to satisfy a short-term need. This is due to the fact that basic converted container homes are the most cost effective solution. However, once containers are made more elaborate then the costs start to rise.

Human cargo is a further presumption which adds to the containers negative disposition. Images of ruthless people smugglers and desperate detainees being kept in abysmal conditions often spring to mind. Novelist and human rights activist, Réal Laplaine, suggests that millions of people are trafficked in shipping containers and transported internationally every year, evading port authorities by using concealed compartments to hide people inside the containers (Laplaine 2014). The automated nature of international ports, combined with the structural integrity of the container has made shipping containers the comfortable choice for international people smugglers (Laplaine 2014; Martin 2013).
Health and safety is an added concern when utilising second hand containers. Many used containers are treated with hazardous chemicals such as pesticides (Port Shipping Containers 2017; Potdar 2016). Many conversion experts expound the belief that only brand new or one trip containers should be used for creating housing due to the risk of unknown chemical contamination. These risks can be managed and reduced through the implementation of appropriate conversion techniques such as applying suitable surface coverings and treatments to both the interior and exterior of the container where applicable (Potdar 2016).

One trip containers are those that have been used to ship a single cargo load and do not return to their country of origin once they have arrived at their destination (Tempohousing 2017; Royal Wolf 2018). New or one trip containers are in much better condition than used containers so this makes it easier to build with them but it will also add to the cost as they have a higher purchase price. However they will also have a longer expected lifespan than used containers (Royal Wolf 2018; Tempohousing 2017; Potdar 2016).

Another consideration is usable space. Containers come in fixed sizes making interior space, especially width, challenging (Tempohousing 2017; Potdar 2016). Good design and smart use of space can help alleviate these issues but they can still feel somewhat claustrophobic. Many people also believe that micro-housing is only suitable for single person households. (Forrest 2015).

**TINY HOUSES AND THE TINY HOUSE MOVEMENT**

Tiny homes can be defined as any structure with a footprint between ten (10) to forty (40) square metres and the term commonly refers to the small houses built to mimic larger homes in appearance which are usually mobile (Anson 2014, Shafer 2009). As you would expect, container houses can also be classified as tiny homes.

The Tiny house movement is a current social trend which is growing in popularity across the globe. The movement promotes the concept of living simply in small spaces and is a recent phenomenon credited with starting in the United States of America (USA) by Jay Shafer (Anson 2014), although it is important to note that tiny houses have been around for much longer than the modern version of the movement suggests. Devotees of the movement
advocate the philosophy of less consumption, lower environmental footprint and a return to community (Anson 2014, Shafer 2009, Stewart 2015).

The Tiny House movement is swelling in contemporary fascination with an ever increasing array of publications and articles, films such as: Tiny: A story about living small, Small is Beautiful: A Tiny House Documentary and a television series titled Tiny House Nation. There is also an Australian television version called Tiny House Australia which started screening on Foxtel’s Lifestyle Channel in 2016. April Anson (2014) suggests that it has even attracted a cult following.

In her critical examination of the movement Anson (2014) also suggests that choosing to live in a tiny home is fraught with legal and financial concerns. Due to current policy, there are very few considerations in planning regulations and local governments are unclear as to whether these structures are classified as mobile, temporary or accessory dwellings. This deficiency in classification results in problems with securing finance, insurance, building permits and even tenure. As tiny houses are not currently recognised by local government policy in Australia and do not fit into prevailing council planning and building codes, both the Tiny Homes Foundation’s Gosford project and Melbourne’s tiny social housing project faced numerous delays because of these deficits in current planning regulations (2Day 2018, Raynor 2017). A small number of local councils are conscious of the upsurge in tiny house endeavours and are deliberating the inclusion in their locality’s housing strategies. However, this has proven to be painstakingly slow and immediate widespread reforms to include micro and compact housing are urgently required in order to make housing more affordable and accessible.

Catherine Paquette (2014), from the Economics Student Society of Australia, wonders if a tiny home is just too tiny. She questions whether the compromised size can create stress and feelings of claustrophobia, a theory backed by Dan Kopec from Boston Architectural College in the United States. Kopec (2012) considers that tiny homes are ideal for young people but this can translate as detrimental for older people due to changing stress and lifestyle influences. Liveability was also a concern for the Oneesan project which compromised cost effectiveness to ensure utmost contentment (JTW Consulting 2014). Instead of configuring the units using the complete length of one standard forty foot container, the project resolved to place two containers side by side with a dividing wall built in the centre to produce two
separate units. This arrangement allowed for a wider living space which was considered by the project designers to make the units more comfortable, however it also compromised efficiency factors and generated more expense to build (JTW Consulting 2014).

**TINY HOUSE AND RELEVANT PROJECTS**

Such is the emergent attraction of tiny homes that the concept is gaining global momentum as a solution to the housing affordability crisis. Since beginning this research numerous proposals for tiny home developments have been expressed with a number of social housing schemes realised across the globe. The most relevant to this enquiry is the Tiny Homes Foundation (THF) project in Gosford, NSW, The Social Housing Project in Victoria and Evolve Housing’s Guilford Development.

All these developments employ tiny houses as their foundation for tackling affordable housing. It is important to note here that of all the proposals for tiny home communities to date in Australia, only three are in production or have been completed (Evolve Housing 2018; THF 2018; VicRoads 2017) and none of the undertakings, either built or proposed, utilises containers as the basis for building their tiny homes, as is planned by my project. Two of the Australian projects address homelessness as their priority and are offering tiny houses for rent as a transition until more permanent housing options can be located (THF 2018; Raynor 2017; VicRoads 2018). The third project, by Evolve Housing, is using pre-fabricated modular construction techniques. The occupancy arrangement is also offered only as a tenancy for social housing clients and low-income tenants (Evolve Housing 2018) and does not provide security of tenure through ownership of title as is proposed by the *Container of Dreams*.

**Tiny Homes Foundation**

The Tiny Homes Foundation has just completed construction of Australia’s first tiny home project for the homeless in Gosford, NSW, The Tiny Home Boarding House. An artist’s impression of the project is depicted in Image 22. The development was completed and officially opened on 8 February, 2018. It consists of four (4) purpose-built tiny homes, a shared laundry and common area, for facilitating meetings and providing welfare services, as well as a community garden (THF 2018).
Each home is just fourteen and a half square metres (14.5 sqm) and contain a bed and living space, a kitchenette, bathroom, and are completed with a small outdoor sundeck (Verrender 2018). The objective is to provide low-cost rental accommodation to people experiencing homelessness. Relying on observations from welfare service providers, THF’s Project Coordinator, Kellie Parkin speculates that the design of tiny houses is ideal for the transition of the long-term homeless (2Day 2018). The small and compact characteristics of the dwellings make them feel safe and secure with inviting outside space allowing occupants to feel more comfortable and confident in their capacity to progress into more conventional housing.

Tiny Homes Foundation effectively partnered with the Australian Apprentice Association (AAA), Hunter College of Technical and Further Education (TAFE) and the Skills Generator to involve young people in need of skills and training to help construct their tiny houses (THF 2018). In addition to many other partnerships with companies supporting the project, THF have united with social housing provider, Pacific Link Housing, to help assess and manage prospective tenants.

The homes are built on land which is leased to THF by the Gosford City Council. The project encountered several delays due to existing planning regulations as tiny houses are not currently recognised by local government policy and do not fit into prevailing council planning and building codes (2Day 2018). However, after successfully negotiating with
Gosford City Council, Parkin considers that tiny houses are such an economical method of building that they are emerging as “a game-changer” for the future of housing in Australia (Verrender 2018). Other council jurisdictions across Australia are alert to the progress being attained by the project and are monitoring its evolution (Parkin cited in 2Day 2018).

**Melbourne’s Social Housing Project**

In 2017 the Victorian Planning Minister approved stage one of a proposed fifty-seven (57) unit tiny house project for Melbourne. The social housing project is intended to deliver accommodation for people at risk of homelessness using transportable houses. These tiny portable homes will be located throughout nine different sites in Footscray and Maidstone in Melbourne’s Inner Eastern suburbs and will be designed to accommodate both singles and couples (Raynor 2017). Image 23 presents an artist’s impression of the Melbourne Social Housing Project.

There are three very significant factors central to this project and its success. They are innovation, collaboration and prefabrication. Rather than analysing these elements independently, it is the interaction between these components that make the scheme so remarkable. In her examination of the project Katrina Raynor, a postdoctoral research fellow of the Transforming Housing Project at the University of Melbourne observes, “Innovation rarely results in an entirely unprecedented idea, product or service. More often it recombines existing elements in novel ways to create a new solution” (Raynor 2017). It is this very characterization of innovation that I have harnessed in the *Container of Dreams* project.

As I have already established in this research, transportable dwellings are not new. However, the prefabricated and modular home industry is still emergent in Australia, and tangible opportunities exist for expansion. Raynor observes, “The capacity to bolster existing factories or create new factories to build pre-fabricated homes exists. Evidence of demand and the success of this pilot project could help support that goal” (Raynor 2017).

A further significant element of Melbourne’s social housing project is the considerable philanthropic contribution being donated by Flight Centre founder, Geoff Harris and his son, Brad Harris. They have provided four million dollars to the scheme (VicRoads 2018; Raynor 2017).
But it is the collaboration with VicRoads that really makes this project noteworthy. The land parcels that each tiny house cluster of homes is based on is owned by VicRoads. The plots are vacant parcels retained by the Victorian roads authority for future road development. The land is leased to the project for a token fee, in order to meet legal requirements, of only one dollar per year. As the homes are relocatable, it allows for them to be transported to a different location when the land is needed and therefore taken back. VicRoads is one of the largest landowners in the state of Victoria. They possess thousands of properties and unoccupied allotments that have been obtained for future road widening, making this initial project tremendously significant when considering the very tangible potential of expansion (VicRoads 2018; Raynor 2017). However, while being a remarkable venture, there is still the issue of insecurity of tenure associated with this project. The requirement for VicRoads to retract land utilised by the project declares this. As discussed, the homes are offered only as transitional accommodation to people at risk of homelessness until more stable housing opportunities can be located (VicRoads 2018; Raynor 2017). In my project I am seeking to address this uncertainty by offering a model that can offer home ownership to residents.
Evolve Housing – Stimson Street, Guildford

Sydney Community Housing Provider, Evolve Housing has completed construction on their social and affordable housing project located in Stimson Street, Guildford, NSW. An artist’s impression of Evolve Housing Guildford development can be seen in Image 24. The project was completed in 2018. The housing provider is constructed a four-storey apartment building containing twenty-three units which were available for rent to low-income tenants and essential workers such as police officers and nurses (Maddox 2018). While not a tiny house development it is relevant to this inquiry as this building is made up of pre-fabricated modules stacked together which are similar to shipping containers and use the same steel in their manufacture (Evolve Housing 2018; Maddox 2018). The difference between this project and my own is that these modules are not repurposed containers but custom made components that are shipped to the Sydney site from China. By undertaking the pilot project, Evolve Housing wanted to demonstrate that affordable housing could be generated faster by using prefabricated and modular construction techniques as opposed to conventional construction processes, without compromising quality (Maddox 2018). David Risby, General Manager of Developments at Evolve Housing states, "You're probably looking at three to four months of construction that was done in two days“ (Risby cited in Maddox 2018). Interestingly, they report that completion costs are comparable to those of conventional building costs (Maddox 2018). Once again, this project is addressing affordable housing through tenancy (Evolve Housing 2018) and does not provide security of tenure through ownership of property title as I am proposing with my project.

Image 24: Artist’s Impression of Evolve Housing Guildford development
In conclusion, repurposing used shipping containers for use as shelter is considered the ultimate in sustainability (Uittenbroek 2009 p.57). There is a surplus of containers stacked up in ports all over the world therefore the recycling of these makes both economic and environmental sense. Container homes are not new and there is an existing conversion industry across the globe, however they do suffer from an adverse reputation that needs to be overcome if they are to endure and deliver permanent accommodation options in perpetuity. Outstanding examples of active developments can be found in other countries including the Oneesan Community in Canada, providing validation for initiating my innovative container housing development in Australia.

In the next chapter I discuss how corporate sponsorship and donations from business can enhance individual artistic practice. Relevant to my exploration is the securement of sponsorship and donated items which were necessary to facilitate the construction of the converted container home, the Container of Dreams.
Chapter SIX: CORPORATE SPONSORSHIP AND THE ARTIST

A significant portion of my exploration has been to obtain donations of materials and products from third parties for use in the construction and conversion process of the container dwelling. This chapter outlines the rationale for obtaining sponsorship, together with defining the processes and procedures undertaken in relation to donations throughout the project. Pursuing individual sponsorship in the visual arts sector is not commonplace (Creative Partnerships Australia 2017). Therefore, I believe that this is a field of investigation in which this study can make a contribution and beneficially broaden the knowledge base for contemporary visual arts practice. As a substantial proportion of Visual Artists have limited incomes (Campbell, Murray, Brennan & Pettit 2017), this is a sphere of inquiry that could deliver significant gains to practitioners.

According to Campbell et al. (2017), art influences the preferences and opinions of the community, shaping our consumer habits and manufacturing standards. Consequently, the arts play a significant economic role in our society. According to the latest research conducted by the National Association for the Visual Arts (NAVA) into the visual arts, the small to medium arts sector is producing more art, sustaining more artists and connecting with more diverse and broader audiences than at any time in history (Campbell et al. 2017). Despite this, the financial support for this sector of the arts has not multiplied at the same rate as inflation and population growth (Campbell et al. 2017). Thus artists are increasingly looking for inventive alternatives to replace this support.

There is a small degree of corporate philanthropic and sponsorship support in the contemporary visual arts sector in Australia. However, the quantity of support offered is quite limited and rather small in comparison with the amount of support secured from private donors overseas, particularly in the United States (Myer 2002 p.317). In Australia, most of this support is provided to larger arts organisations and companies. Moreover, the degree of sponsorship secured by the arts is relatively small when compared with other charitable areas, such as sport, education and community welfare (Myer 2002 p.321). The
Visual arts sector is an area where even a moderate amount of additional support would have a considerable impact. Thus the philanthropic sector could play a greater role in supporting individual artists and supplementary support from the corporate sector would directly affect our ability to create work (Campbell et al. 2017).

Creative Partnerships Australia (CPA 2017) is an agency that was established after the merger of Australia Business Arts Foundation (AbaF) and Artsupport in 2013, to assist artists to partner with the private sector and facilitate these collaborations. CPA (2017) identify their role as fostering a more sustainable arts sector by bringing together donors, businesses and artists with the aim of growing the philosophy of giving. They express the theory that philanthropic injections into the arts sector translates into benefits for all Australians (CPA 2017).

Sponsorship and product donation differs from other forms of aid as it is referring to product or material donation provided to an individual artist by a company or organisation, in exchange for an agreed return, usually exposure or promotion. One of the challenges for visual artists when seeking sponsorship for their projects is the perception that businesses will want something substantial in return for their support. Myer (2002 p.318) considers these types of sponsorship agreements to be a business arrangement, with benefits to the community united efficiently with corporate and business goals.

In conducting this project, I found that the majority of sponsors or product donors became involved due to their company’s commitment or affiliation with the subject matter; in this case, affordable housing and micro-housing. Furthermore, they wished to be acknowledged by the media, industry bodies and the public as supportive of these types of projects. As discussed earlier, this desire for recognition could also present a challenge for artists. However, in this project, there were some companies who donated goods purely for altruistic purposes, as a gesture of goodwill, with no expectation of return.

CPA’s fundraising expert Nicole Newman (2017) argues “sponsors want your audience, not your art”. They are looking for innovative ways of reaching new audiences and maintaining their faithful customer base. Consumer attitudes can be intensely manipulated by the ways
in which a company interacts with its community. While the commercial benefits are not always easily measured, it is considered that by supporting innovation and experimentation, companies can improve their brand positioning by penetrating niche markets and increase goodwill in the community by enhancing the image of the company (Myer 2002 p.320).

A genuine partnership is the favoured type of relationship and can be rewarding for both parties. In contrast a sponsorship arrangement is perceived as less valued (Mitchell 2011 p.9), however it can be an important starting point for an individual artist. The solo artist can commence with a sponsorship arrangement that, if cultivated appropriately, can grow over time to become a satisfying and mutually beneficial alliance (Mitchell 2011 p.9). Individual sponsorship has some benefits to the sole practitioner. As many companies or businesses have limited resources or finances to offer large amounts of support, smaller levels of sponsorship are attainable, especially when soliciting the provision of goods or materials. While conducting my research, I discovered that most major companies already had sponsorship affiliations and contributions in place so I recognised the importance of identifying smaller or localised companies and businesses to approach.

Image 25 depicts a selection of logos from companies that agreed to donate to the project (please see Appendix A for a complete list of donors). In my experience it has been important to use divergent thinking to identify a varied collection of potential donors rather than go to the “usual suspects”⁶. Most contributors to the Container of Dreams project expressed a keen interest in the subject matter of micro-housing or affordable housing and wished to be involved in the project for this reason. UBIQ and the Green Building Centre, Byron Bay, who jointly donated a significant amount of engineered cementitious composite (ECC) wall board cladding and decking, were perfect examples of this interest. Some sponsors, such as Caroma, who donated several substantial items for the kitchen and bathroom, did so for philanthropic purposes, while a lesser number had an interest in art. All donors, in particular the larger companies, were concerned with the publicity that may result from donating to the project. They viewed this potential outcome as the return on their investment, an endorsement of their company as philanthropic, and an enhancement of their reputation in

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⁶ The “usual suspects” is a term which refers to the people or things you would expect to be present in a specific situation or doing a particular thing (Cambridge Dictionary 2018). In this case it refers to major companies who manufacture and supply well-known construction materials.
broader society. This public recognition, which in the case of Container of Dreams included appreciation on social media platforms, is an important way to acknowledge the donors contribution to the project.

In order to solicit this support, I initially researched items and materials needed for the project and then explored manufacturers and suppliers of these materials and objects using online methods. Next I compiled a list of potential sponsors for each item required. I began by seeking a container which was fundamental to the project, so my research concerned investigating companies who supply shipping containers. I sent emails to all the companies that I had identified as potential donors. I devised a document for use as a template in order to request donations - see Appendix B. Some companies require contact exclusively through enquiry forms on their websites and an example of my response is in Appendix C.
Royal Wolf responded to my request for donation and agreed to contribute a used Twenty (20) foot container to the project (see Appendix D). As the container was the most essential element to the project, I regarded this procurement as a particularly significant accomplishment. The successful acquisition of the container then gave me the conviction to apply this same method to successive donation requests.

Contacting potential donors was done in stages, as each construction step was completed. In this way, materials did not stockpile to the point of obstructing production and that accumulation of tasks did not overwhelm the researcher/builder. Communication with donors continued as products and items were identified and continued until the conclusion of the build.

It was necessary to look for the distinctive aspect of the work to ensure that it stood out to potential sponsors and to illustrate to them the benefits of being involved in the project. Mitchell (2011) argues that relationships that are well designed and considered can yield mutual substantial merit, however support proposals often lack imagination. It became evident in this project that artists need to be able to demonstrate the cultural and social value of their work if they are to attract significant and reliable private sector support. The Container of Dreams project is about addressing affordable housing, which is highly topical. It was encouraging that donors could appreciate the social value of the work and that they were eager to be associated with the project.

Contemporary visual arts practice is often a process of development of ideas. By Myer’s account (2002 p.330), creative works are commonly produced through a process of research and development, complementing the theory that contemporary art practice is embedded in innovation, technical risk and the acquisition of new knowledge. Such innovation also applies to the use and application of materials. Container of Dreams has utilised common construction materials and employed them in alternative and imaginative ways. For example, the use of drainage cell as exterior cladding is one illustration of innovation. The implications for the alternative application of this product are notable and could potentially produce the opportunity for market expansion to the company, Ausdrain, who donated the product (see Appendix E). It is this type of originality that attracts potential sponsors to participate in visual
arts projects. Gerard Jorna, Chief Executive Officer of Ausdrain, values this contribution. He was impressed with the repurposing of his product and commented on the outcome on the Container of Dreams Instagram page (COD 2018b) which can be seen in Image 27.

![Image 27: Screenshot from Container of Dreams Instagram page showing drainage cell product used as cladding with comment from Gerard Jorna, CEO of Ausdrain.](containerofdreams_CLadding_complete_on_the_north_wall_of_containerofdreams_big_shout_out_to_Ausdrain_who.generously-supported_the_project_gerardjorna_Wow!_Thank-you_for_showcasing_our_product_in_a_new_light_containerofdreams__gerardjorna_glad_you_like_it!_Thanks_for_supporting_the_project!_Follow_our_progress_at_containerofdreams_following_new_south_wales_containerofdreams.png)

According to Australian Government Business (2018) the phenomenon of social media in recent times can significantly influence a company’s reputation so they are increasingly relying on this medium to promote their products or services and improve their networks. The role of social media sites are also materialising as vital to attracting greater arts philanthropy in Australia (Scaife & Williamson 2016). I have utilized social media platforms to publicise my project and have established dedicated Container of Dreams Facebook and Instagram pages to broadcast the project to the wider community. A screenshot from the Container of Dreams Facebook page is pictured in Image 28 (COD 2018a). These have both been well received by the social media communities. Offering exclusive content to sponsors for use on their social media sites enhances their company’s online presence and increases user traffic to their sites. This practice is proving to be successful in collaborative partnerships (Newman 2017). As discussed earlier, I included recognition of sponsors on my social media pages. Some sponsors, such as AEG Powertools, also shared my posts on their own pages.
Furthermore I used the platform to procure a wanted item for use in the project. I advertised on four (4) social media sites which focussed on residents of Northern Rivers region of NSW that I required a used Hills Hoist clothesline for no financial outlay. The response was almost immediate and I was offered the opportunity to inspect clotheslines from three (3) separate individuals. I accepted one offer and subsequently collected this clotheslines from a person in Tenterfield.

In summary, the literature reveals that corporate sponsorship does currently exist in the Australian visual arts sector but is typically provided to larger arts organisations and companies rather than to individual practitioners. As visual artists are more likely to have limited incomes (Campbell et al. 2017), private support would be of substantial benefit for solo artists and supplementary assistance from the corporate sector is well worth pursuing. This sponsorship did directly affect my ability to produce the Container of Dreams. Had I not sought donations the project would never have proceeded. The initial donation of the container by Royal Wolf was a welcome and significant development. Moreover, this sponsorship was consequently interpreted by other potential donors as an endorsement of the project and aided in the subsequent successful procurement of donations. Obtaining sponsorship unequivocally affected and determined my ability to produce the work for this
project. I was heartened by the level of generosity and genuine interest conferred by the donors to my project.

In the following chapter I describe how this support has contributed to my capacity to create the *Container of Dreams*. It describes the progressive processes of the construction and conversion processes undertaken and the ways in which the donated materials and items were incorporated into the overall artwork.
Chapter SEVEN:
THE CONTAINER OF DREAMS

In line with a practice-led approach, I have utilised studio-based exploration methods in my research design. My methods have been modified as the artwork progressed and the outcome of the experimentation processes were adapted and responded to. Practicalities of time and budget constraints were also a major consideration. A proportion of my studio focus has been to experiment with the adaptation of existing materials and find new applications. The intention of this method is to contribute to an existing pool of knowledge regarding alternative construction techniques and resources. This chapter outlines my studio investigations and experimentation and documents both accomplishments and failures experienced throughout the project. It provides a step-by-step description of the construction and conversion processes involved in building the major art work.

The main focus of this project was to devise an inexpensive liveable dwelling prototype to showcase micro-housing concepts in a tangible way. My research began by exploring possibilities of adapting discarded shipping containers in the creation of this model. Shipping containers were chosen for this purpose due to their affordability, availability, flexibility and speed of construction. This prototype is titled the ‘Container of Dreams’.

Image 29: Container being delivered to site, 2015
The container used in the project was donated to me by Royal Wolf, a company who specialise in supplying and converting new and used containers to the Australian market (see Appendix D). The one supplied to me is a second-hand, twenty (20) foot long container which is over twenty (20) years old and in fair condition. Image 29 shows the container being delivered to site.

I have utilised software programs such as InDesign and Planner 5D in conjunction with reflective documentation to investigate design concepts and appropriate layouts for the interior and exterior applications to support the completion of the project. Image numbers 30 and 31 illustrate some of these initial explorations.

Image 30: Container of Dreams, COD Village concept, 3D digital imaging software, 2016

Image 31: Container of Dreams, interior layout concept one, 3D digital imaging software, 2016
After investigating several interior layout options using these computer software programs I established the best design arrangement for the space. This also took into consideration the materials I had to work with which had been donated, such as the folding wall-bed and the full sized bath, both large items which had to be accommodated to fit acceptably in such a small area to make the space work efficiently. This resolved layout is discussed on page 117 and illustrated in Image 53.

The next step was to establish the most effective resolution for installing insulation. Sufficient insulation is an essential requirement when converting a container for habitation. I needed to decide whether to apply the insulation, also a donated item, to the exterior or the interior of the container. This decision had to consider the interior and exterior covering materials that had been donated by supporting companies, as well as the available space. Due to the fact that I had been provided with materials to use as external cladding and that I had also elected to construct a roof-top deck in order to install a Hills Hoist on there to enhance the artistic aesthetic and add layers to interpretation, I determined to apply the insulation on the exterior facade of the container. This decision was also influenced by the fact that the internal area was already very small. Constructing interior lining walls to accommodate insulation would have further reduced the internal space and made an already small area minute. This treatment, in turn, would have added more design constraints and made it even more challenging to create a functional space, resulting in the dwelling being less habitable.

**Rooftop Deck**

To construct the rooftop deck, I first calculated the amount of timber required to assemble the framework. I decided to fabricate the frame directly onto the roof of the container using standard pre-cut 2400 millimetre treated pine sleepers as joists, which I purchased from Bunnings. The use of standardised timber was elected for convenience as the width of the container is also standardised at 2400 millimetres and the timber could be placed directly on the roof with no alterations needed. The sleepers were placed on the roof on their ends spaced at forty-five (45) centimetres apart as required by the installation instructions supplied by the manufacturer of the decking material. Image 32 shows the timbers being placed onto the roof of the container. Using the cordless drill which had been donated to the project by AEG Powertools (see Appendix F), the joists were then secured to each other using
framing timber which was screwed along the outside edge of the deck area and then also attached to the stud framing timbers using screws.

Once all the timbers were secured into place, I then installed the insulation. The insulation was donated to the project by CSR Bradford and was described by them as medium density glass wool insulation boards, which consist of large sections of fibreglass wool insulating material (see Appendix G). As the roof joists were spaced at forty-five centimetre distances, the insulation material had to be cut to size. Each gap had to be measured individually and each piece of insulation cut to fit and then put in place.

After the insulating material was installed, I then placed a layer of builder’s film - a black polythene sheet - over the whole area, leaving a reasonable amount of overhang on each side. The overhang was to allow the moisture barrier to be continued on the outer walls and to permit moisture run-off.

The next step was to then cover the whole expanse of the roof top with large sheets of Inex Wallboard (see Appendix H). The Inex Wallboard was donated to the project by UBIQ and The Green Building Centre in Byron Bay. It is a low carbon, advanced high strength and fire reinforced cladding material for interior or exterior applications. It is made from a composite cement product which contains approximately sixty percent (60%) of post-industrial recycled materials, known as Engineered Cementitious Composite (ECC) (UBIQ 2018). The sheets
supplied to the project were 1200mm x 3000mm. This size made them very awkward to handle. Due to their length and the material they were manufactured from they were inclined to crack easily in the centre if not handled with caution. They were also heavy at fifty-seven kilograms (57kg) per sheet and difficult to manoeuvre.

For the challenge of positioning these sheets onto the roof I needed to engage another pair of hands, namely my partner Cass, to assist me. We tried several differing approaches to try to get the boards on to the roof and I have to say that we struggled with each effort. Regrettably, after numerous attempts to lift these large heavy sheets onto the roof of the container, the plan was abandoned. Had I had access to building technologies and contemporary construction site practices, for example the use of scaffolding or a scissor lift platform, this would perhaps not have been such a problem. Unfortunately, this was a small-scale project on a very tight budget so having these extra building tools was not an option for me. A different solution was necessary, and after much consideration, I decided that the builder’s film would suffice as a moisture barrier under the decking boards, the installation of which was the subsequent step in the process, as long as the decking boards were then treated with adequate waterproofing.

Image 33: Installing the decking boards onto the rooftop
The decking material used were Inex Decking Boards (see Appendix I) which were donated to the project by UBIQ and The Green Building Centre, Byron Bay. These are made from the same composite cement product as the wallboard. The decking boards supplied to the project were 2700mm x 140mm and were only nine kilograms (9kg) per length which made them lightweight enough and straightforward to place on to the roof. The boards were screwed into position, as pictured in Image 33, on to each roof joist using masonry self-drilling screws, eliminating the need to pre-drill the holes. I observed this to be a time-consuming and laborious task and I was left feeling aching and drained from the repeated boring of fasteners. However it was an uncomplicated task and easily achievable for a solitary operative.

Once the boards were fixed into place they were coated with Sikalastic 560, a polyurethane waterproof membrane (see Appendix J). This product was donated to the project by Sika Australia. It is a liquid product which was painted on, requiring three coats. It is non-toxic and resistant to ultra-violet radiation. As an added advantage, the product creates a reflective coating which improves energy efficiency and insulating properties (Sika Australia 2018).

**Exterior Cladding**

As the container is made of high strength corten steel I knew that it would prove difficult to attach stud framing to both the inside and outside of the container. The stud framing is necessary to facilitate the attachment of the external and internal coverings. I had never worked with corten steel before so I explored several possibilities of how to proceed. These options included the welding of steel studs to the exterior or welding steel brackets to attach timber studs to enable the application of the outside cladding. The third option, to drill through the steel and attach stud timbers with the use of bolts and nuts, was the one that I decided was the simplest and therefore the one I would evaluate first.

On July 26 2016, I drilled the first hole on the container. This was experimental research as I was unsure whether I would be able to drill through the steel without difficulty. If it was unproblematic then this was the simplest and most achievable way for me to accomplish the conversion of the container. If the drilling was going to prove difficult then it would require the alternative option of welding plates and brackets. This would develop into a much more challenging process as it would require relying on third parties to facilitate.
I am pleased to report that the drilling of holes was discovered to be a reasonably trouble-free procedure. I had purchased high tensile steel drill bits of the required size for the bolts, in this case 5/16. I consulted with the store assistant who recommended a certain brand as being better quality and therefore longer lasting than other available brands. He also recommended that when carrying out the drilling process, I should be aware that I exercise caution and drill slowly and steadily so as not to blunt the drill bit prematurely. Following this advice, I managed to drill through the strong steel of the shipping container quite easily and so proceeded to continue to drill several more of the required holes.

Since carrying out this exercise and while undertaking a separate construction task on the container, I have been advised by my friend John Raymond, a retired master tradesperson, that drilling holes through corten steel is made even easier by using a smaller drill bit as a pilot hole then using the larger drill bit to open up the drilled hole to the size required. This proved to be a much easier and faster way of executing this task.

Once the holes were drilled, I then attached vertical timber studs to both the inside and outside of the container walls. I drilled matching holes through the timber and then attached these timbers to the walls using bolts placed through the drilled holes in the container walls. This resulted with the internal stud corresponding to the external stud with the steel of the container walls sandwiched in-between.

Image 34: Insulation between timber framing ready for exterior cladding on western wall
After the timber stud framing was bolted into place, it was necessary to attach horizontal timber framing to these wall studs to enable the attachment of the cladding material. The vertical timbers were attached using high quality metal screws specifically manufactured for use in outdoor applications to ensure optimum strength when fixing the heavy exterior cladding material to the structure. Insulation material was then interleaved between the framing timbers, as shown in Image 34, and the entire area was then enclosed with builder’s film as a supplementary measure of protection from the elements.

I had many concerns about the use of the Inex wall board for the cladding of the building. As I had previously attempted to use this product for lining the roof, and failed in my attempts, I was apprehensive about its effective operation in this situation. For a second time, I determined that another pair of hands was necessary so, again, I engaged my partner Cass, to assist me to move the wallboard sheets into their required position. We both handled the sheets of wall board easily enough and without incident this time. Although heavy and awkward due to their size, we managed to manoeuvre them in to place and fix to the structure without too much difficulty. Each sheet was placed vertically next to the previous one and secured into place with masonry self-drilling screws. This installation process is depicted in image 35.

Image 35: fixing the wallboard into position on the exterior of the container
I then had some choices to make in regard to how I managed the final covering of the exterior walls of the container. Due to the donated products I had on hand I decided to go with two different looks to showcase the varying appearances that can be achieved by using alternative materials in unconventional applications. In addition, as this is a visual art project, I wanted the surface treatment of the container exterior to deliver a convincing aesthetic.

**Western and End Wall**

The western and end walls have been dressed in plastic drainage cell, supplied to the project by Ausdrain (see appendix E). Drainage cell is a black plastic product manufactured for use as a horizontal drainage application for roof gardens, planter boxes, green roofs, paving and sporting fields (Ausdrain 2018). This application of drainage cell as an exterior finishing for buildings is a completely new and innovative way of utilising this product. Image 36 illustrates the western exterior wall of the container fully clad in drainage cell.

![Image 36: Container exterior showing completed drainage cell installation](image-url)
I first thought about using drainage cells in this manner after watching an episode of Grand Designs Australia. In this episode the builders were installing a grow wall in a house that was being constructed. The grow wall product being used in this build was specifically designed and manufactured for this purpose and was large, cumbersome and moderately expensive. I thought that it had an interesting aesthetic quality on its own, before growing medium, or potting mix, and plants were placed into it, and I began to contemplate how I might incorporate a comparable aesthetic into this project. I proceeded to look into alternatives, both lighter, in terms of weight capacity for the structure, and cheaper, to improve affordable aspects of my project. While conducting an online search I discovered drainage cell and conceived the idea to employ the product as exterior wall cladding. I then approached Ausdrain, a company who manufacture drainage cell, to support the project. The implications for the alternative application of this product are significant and could generate opportunities for potential future market expansion for the company. Ausdrain happily agreed to supply sufficient product to cover the exterior of the container and were impressed with the outcome of the repurposing of their product. Gerard Jorna, CEO of Ausdrain, commented on the Container of Dreams Instagram page with a “Wow!” and thanked me for showcasing their product in a new way (Jorna cited in Container of Dreams 2018b).
The drainage cell is fabricated into 500mm by 500mm interlocking panels which made the installation process very simple which can be seen in Image 37. These panels were straightforward to mount and fastened into place using galvanised screws secured through the pre-set fixing holes in the cell panels. Simple cutting with a hand saw trimmed the excess at the wall ends.

**Grow Wall Experiments**

I have done various testing and experimentation into additional uses of the plastic drainage cell. As indicated I had always intended to use the product in an alternative manner to the one for which it is designed. My trials were related to supplementary treatment on the exterior surface of the container, in this instance their effective application as a grow wall or green wall.

I trialled two different approaches for this experiment. One was to use the drainage cells in a horizontal configuration and the other was to assemble the cells in a vertical arrangement. Both investigations were conducted in unison to establish the best format to apply to the construction of the container itself. My rationale for conducting the two research methods was to determine whether it was preferable to establish the plants in the cells first and then attach to the container or whether it was easier to fix the empty cells on to the exterior and then plant out.

I wanted to use edible species of plants for my initial trials to add an element of self-sufficiency to the project to enhance its sustainable aspects. Consequently, I elected to use common garden mint and strawberries for these preliminary experiments. These were chosen for their growing qualities and their root systems. Mint has an extensive spreading root system and I considered this would assist in keeping the growing medium in place in the cells. Strawberries are shallow rooted and have a trailing root system. They are easily grown in vertical arrangements.

The first trial was to lay the drainage cell horizontally, or flat, to allow the growing medium and plants to establish before lifting cells into their vertical position. Part one of this process, the horizontal arrangement, was considered successful. Two (2) single cells were used in this experiment and were not connected to one another. The growing medium chosen was a high quality potting mix and the plant selected was common garden mint.
The second method of experimentation was to fix the drainage cell into a vertical position prior to the application of any additional substances. This was considered to be the preferred technique due to the processes required in the construction phase of the container home.

Four (4) interconnected cells were fixed to a temporary vertical wall, in this instance, a wooden pallet, using galvanised screws and then filled with potting mix. The addition of straw was required to aid the potting mix to remain in place and assist with moisture retention and release of nutrients. Coconut husk, known as coir, was also considered as an alternative growing medium. Builder’s film was used to protect the surface of the wooden wall from any damage arising from moisture. Strawberries were selected for the trial of this method and the planting of strawberry seedlings for this testing is pictured in Image 38.

![Image 38: Planting strawberry seedlings into prepared drainage cell](image.jpg)

Both experiment types were very consuming of both time and resources. They both necessitated daily watering, although the vertical trial required much more water than its horizontal counterpart. This was believed to be due, in part, to the size of the drainage cell used. The cells are only thirty millimetres (30mm) deep which exposed their limitations for
their capacity to retain moisture. The vertical configuration meant that moisture drained away faster due to the forces of gravity than it did in the horizontal rendering.

In the summer of 2016 and 2017 a heatwave hit. It was categorised as the hottest Australian Summer on record at the time (Australian Government Bureau of Meteorology 2017; Marchese 2017). The place where I reside, one hundred kilometres (100kms) west of Lismore in Northern New South Wales (NSW) experienced several consecutive days where the temperature regularly reached forty-eight (48) and forty-nine (49) degrees Celsius over the months of December 2016 and January and February 2017. These dangerous conditions even saw temperatures reaching fifty degrees (50) Celsius on a couple of occasions. This extreme weather event had critical consequences for the Container of Dreams project, and this green wall experiment was one of the first casualties.

The trials failed. The plants died in the extreme heat. I was unable to maintain sufficient water to preserve them and they literally fried in the high temperatures. Nevertheless, I concluded that while the experiment itself failed due to lack of moisture, the concept could still have been successful with some minor alterations.

Had the drainage cell been that of fifty millimetres (50mm) in depth, instead of the thirty millimetre (30mm) type which were used in my research, the plants would have had an improved prospect of survival. However this would have resulted in much greater weight being placed on the supporting structure of the container and would need to be considered in the construction phase. The use of steel for exterior framing would offset this problem.

After the breakdown of these investigations I concluded that I would not integrate the green wall component into my construction. I made this evaluation after reflecting on the findings of the inquiry. It was a major undertaking to retrofit the container to enable it to support such weights as would be required by a grow wall. This would add considerable expense to an already restricted budget and one that was not practicable under the conditions of the project. However, that is not to say that it cannot be done, just not under the parameters of this project. I concluded that I had initially investigated the drainage cell as a wall dressing because of its aesthetic attributes and I was more than satisfied with the outcome of that exploration.
Eastern Wall

The eastern wall has been finished with the Inex decking boards (see Appendix I), supplied by UBIQ and The Green Building Centre, Byron Bay. The decking boards have been painted in black Dulux Weathershield paint (see Appendix K), donated by Dulux Paints, prior to installation and fastened in a vertical arrangement. These boards were relatively uncomplicated to attach and fixed in the same technique as the boards installed on the roof, using masonry self-drilling screws. A small interval of eleven millimetres (11mm) was left between each board. This was achieved by placing a length of timber for use as a spacer to separate each panel from the previous board and the next one to be fixed. The use of spacer while fixing boards can be seen in Image 39. This guaranteed that the spacing between each vertical board was consistent allowing for continuity in the overall pattern. The completed vertical composition, including the optical interruption of the upright surface, was selected to enhance visual appeal of the structures façade and to augment the design component of the project.

![Image 39: Picture shows timber spacer between painted decking boards being fixed](image-url)
In addition, a house motif was integrated into the eastern wall design and painted onto the boards prior to installation, as shown in Image 40. This ornamentation was planned to reference the notion of home by displaying a conventional template of the traditional archetype of how a home is perceived to appear. This situates the piece directly into the research topic by prompting the viewer to reflect on their own perceptions of home by reimagining the idea of home, the Great Australian Dream and their place within it.

The house pattern also has the function of tying this larger artwork to my series of smaller works which address the concept of the vanishing and reimagining of the Great Australian Dream. In my smaller works, which will be discussed in the following chapter, I have used the house shape to represent the concept of what is understood as a home and to reference the theory of duplication. By constantly replicating the motif, it not only orients the pieces within the housing and shelter framework, but it also references pre-fabrication and production aspects of the larger ideals of the project as a whole. Image 41 illustrates the installation process of the decorated panels onto the container exterior.
Door Framing and Doors

On October 26 2017 I began to undertake another significant construction process on the container, to cut through the high tensile steel walls to facilitate the installation of the doors. I was donated a cordless, battery operated angle grinder (along with a cordless drill) by AEG Powertools (see Appendix F) for use in the project and I considered this to be the ideal opportunity to use it. I admit to being moderately apprehensive about executing this task. I had consulted many people prior to commencement of this assignment and was met with varied opinions, all of which quantified that it would prove to be a difficult undertaking. I can now attest to you that it is not. I did not find it problematic, complicated or unmanageable. Contradictorily, in my personal experience, it was relatively straightforward. My hands were a little tired afterwards from having such a controlled and tight grip on the disc grinder and I was covered in fine metal shavings and dust, but it was categorically achievable. Initial cuts made by me through the wall of the container are pictured in Image 42.
Furthermore I was advised that I would need to make certain that I had a lot of cutting discs on hand to complete the cutting process. I purchased a tin containing twelve (12) cutting discs with the anticipation that that would suffice. Surprisingly to me, the process of cutting the hole in the wall of the *Container of Dreams* used a grand total of three (3) discs. I had been led to believe that I would need much more than just the three (3) discs that I used. The discs had to be exchanged and rested as they overheated. One disc was damaged by the movement of the wall as the cutting was being performed and had to be changed, but the remaining two (2) discs still have life left in them and can be used for other applications.

The container walls surrounding the subsequent void left behind then needed to be reinforced with steel. For this assignment I employed the use of my friend and neighbour, John Raymond, a retired welding expert. John, shown in Image 43, welded a custom made steel frame, which he had prepared earlier, into position along the perimeter of the cavity that had been cut into the wall. He welded a further length of steel above the doorway for additional structural integrity. This steel framework then acted as an instrument for fixing the timber door frame and is illustrated in Image 44.
Image 43: John Raymond welding the custom made steel frame onto the container

Image 44: The eastern wall showing the welded steel door frame being fitted
John and I made the door frame together using dressed pine timber which was then secured into position in the void, and can be seen in Image 45. The doors were then prepared by attaching two (2) sets of hinges to the spine of each door at equal measurements. Once hinges were attached the doors were hung into place. Image 46 illustrates the installation method showing one door suspended in place and the other door being prepared for hanging. Supplementary timber edging was then applied around the doors as an additional weather seal.
The doors installed in the *Container of Dreams* are two adjoining timber and glass entrance doors purchased from Bunnings. I elected to hang the doors at opposite sides of the doorway so that they open in the middle, in the French-door style, in order to create a large opening space. The fitted doors are shown in Image 47. The choice to utilise two glazed doors and hang them in this manner was a considered one, as this substantial void, created when the doors are opened, will assist in producing an impression of larger space in what is essentially quite a small area. Additionally, the glazing on the doors was deliberately chosen to enable natural light to enter the dwelling whether the doors are open or closed. Shipping containers in their unaltered state are extremely dark inside so it is a necessity to modify the container in some way to rectify this. The common solution is to install windows to allow in light and air. By combining the doors and windows into a single resolution, the installation of glazed French doors, made practical and economic sense. This also satisfies many local council regulations of requiring two access locations in a dwelling and negates the need to install windows.
The location of the constructed doorway was also a measured one and was positioned as close as possible to the interior dividing wall to permit light to distribute in to the bathroom area of the dwelling together with the remainder of the living space. This positioning also took into account the interior layout which had to allow for the placement of furniture, both fixed and flexible, plus the ease of human movement within the space.

A small free-standing deck has been constructed just off the french doors on the eastern side of the dwelling. This deck provides a sense of extra living space and is a linking mechanism to connect the outdoors to the inside space. The deck was easily constructed using treated pine sleepers for beams and joists. For both ease of construction and as an aesthetic feature, I elected to fabricate the deck to the dimensions of the Inex decking boards (see Appendix I) that I had on hand. This required that the treated pine supports be exactly 2700mm in length, identical to the length of the decking boards. It was necessary to dig a small trench in order to position the beams at the required height. These were made level and some concrete was poured around them for added stability and to ensure they didn’t shift. I then used nine (9) standard 2400mm treated pine sleepers as joists and placed them at equal intervals along the crossbeams, shown in Image 48. These were secured into place using screws. The decking boards were then placed directly onto the joists and fastened into position using masonry screws. The completed deck is pictured in Image 49.

![Image 48: Initial stages of deck construction showing joists being placed on support beam](image-url)
Flashings were then installed at all exposed corners of the exterior. Flashing is required as a weather barrier to decrease water penetration around all joints. It was necessary to install this at all the corners and along the roofline. Flashing also assists in finishing off the construction and contributes to the completion of the overall aesthetic appeal of the building. The flashing used was donated to the project by Metroll Lismore (see Appendix A) and is shown in Image 50.
An 1130 litre round polyethylene water storage tank, donated by Duraplas Tanks (see Appendix A), was then mounted at the rear of the structure. This will enable the collection of rainwater to supplement water supply to the dwelling.

To finalize the exterior appearance a Hills Hoist clothesline was erected on top of the container, on the rooftop deck. A second hand clothesline was acquired free of charge after advertising on social media (see Chapter Six). The Hills Hoist attained was in reasonable condition and was disassembled. It still had the mass of concrete enclosed around the supporting steel pole at the base from where it had been dug from the ground. This necessitated cutting the pole off just above this concrete section with the angle grinder. Making a new stand for the clothesline to enable it to be attached to the rooftop deck was then required. This support was made from metal pipe and angled steel which was welded together by John Raymond, who also assisted me with fastening it to the rooftop deck, as is illustrated by Image 51. The central pole of the clothesline was inserted on to it and bolted in to position. The remaining poles were then reattached into their corresponding locations to complete the installation.

Image 51: John Raymond assisting with installation of hoist stand on roof of Container of Dreams, 2018
The rationale for inserting the Hills Hoist into this composition is to make reference to the Great Australian Dream. My project is about discovering creative approaches to established housing in order to reimagine the Great Australian Dream through micro-housing solutions. The Hills Hoist is commonly recognized as a physical manifestation of Australian suburbia (Wood 2010) and there is an authoritative entrenched symbolism ascribed to the object itself. It is this statement of the clothesline’s distinctive place in Australian lore that I have extracted in this work and consequently it is used here as a cultural symbol to represent the Great Australian Dream, as shown in Image 52. This depiction gives the viewer the tools to imagine a different interpretation of the conventional model. It is used as a device to bring all the concepts of the project together.
**Interior**

There are many aspects to the interior fit out including design, construction phases, fitting of fixtures and installation and placement of furniture, both fixed and movable and these processes are expounded here.

Initially it was essential to determine the best design arrangement for the space. After investigating several interior layout options using computer software programs I developed what I concluded would be the most efficient use of the internal space. I had been donated some large items, specifically a folding wall-bed provided by Pardo Wall Beds (see Appendix L) and a full sized bath donated by Caroma (see Appendix M), which had to be taken into consideration when determining the best design arrangement. These items, along with the equipping of the dwelling with obligatory elements, such as kitchen and additional bathroom fittings and fixtures and other furniture, had to be accommodated to fit acceptably in such a small area to make the space work effectively. Image 53 illustrates the interior layout design which was ultimately adopted. The design arrangement in the image shows the wall bed in the lowered position.

![Image 53: Resolved interior layout digital imaging software, 2017](image-url)
The next step in the interior fitout was to cover the walls. For this process I had been supplied some eco-plywood sheets which were donated to the project by The Elton Group (see Appendix N). This plywood sheeting is marketed as an eco-friendly building product known as EPly Pangua Pure Glue. Manufactured from certified plantation grown timber using a soy based adhesive, it contains no added formaldehyde which helps to improve air quality to make a healthier indoor environment (Elton Group 2018). The plywood was supplied in sheets measuring 2440 x 1220 x 9mm. I selected to line only one long wall, the interior of the western wall, and to leave the other, the eastern wall, in its original state. The eastern wall was assigned to remain in this condition to reference the container itself and as a gesture of remembrance to its previous appearance and function. A small partition wall at the southern end of the interior area was constructed as a divider to provide additional privacy for the bathroom and was also lined using the plywood sheets.

The plywood lining was attached to timber stud framing that had been installed earlier. This covering was then painted in a geometric pattern using white, orange and yellow paints to add colour and visual appeal. Some of this paint was donated to the project by Dulux Paints (see Appendix A).

**Living Zone**

The wall bed was installed directly in front of the constructed partition wall. A wall bed is a space saving solution designed specifically for small spaces and they are also known as Murphy beds. The bed frame is attached to a spring mechanism and hinged at one end to allow the bed to be lowered for use or raised vertically against the wall when not in use. This is designed to open up more living space, especially in environments were floor space is at a premium.

The wall bed mechanism and base in the *Container of Dreams* is queen sized and was donated to the project by Pardo Wall Beds (see Appendix L). It was installed following the manufacturer’s directions by fixing the apparatus to both the floor and wall using screws, shown in Image 54. The bed frame was then inserted into the device and fastened into position which is pictured in Image 55. A queen sized mattress, donated to the project by Ecosa (see Appendix O), was secured to the bed frame using straps provided by the bed
structure supplier. These straps hold the mattress in position when the frame is being raised or lowered.

Image 54: Wall bed mechanism installation

Image 55: Wall bed mechanism and frame in position after installation
The kitchen cabinets are metal lockers arranged in horizontal formation. Two (2) locker units, marketed as entertainment units, were purchased as flat packs from Kmart. I assembled these both electing to omit the legs, for height purposes, and then these were placed on top of each other and positioned into the designated kitchen zone of the living area. A pre-made benchtop was also purchased and fixed to the top of these lockers. This benchtop was deliberately calculated to overhang the cabinets to facilitate the installation of a small fridge if desired, although not included in the work due to budget restraints.

To install the kitchen sink a large sink-sized hole was cut in both the timber benchtop and the top of the metal unit using the cardboard template that was provided with the sink. The sink is a Clark Evolution single bowl sink (see Appendix P) which, along with the tapware, was donated by Caroma. These are pictured in Image 56. The sink is marketed as appropriate for smaller kitchens and has added features, which make it ideal for this application, which includes a range of multi-function accessories such as a stainless steel draining basket, a colander, and a wooden chopping board. These supplementary elements assist in making the sink and benchtop area genuinely adaptable and multi-purpose. Two wall mounted metal cabinets, purchased from IKEA, were then installed above the kitchen cabinetry. These helped to engender the presence of what is understood as a kitchen and provide important additional storage space. The completed kitchen zone is shown in Image 57.
I decided not to include a freestanding stove in the kitchen zone for a number of reasons. It was not in the limits of my budget and they are rather large, cumbersome items requiring a lot of space. A portable induction cooktop, was instead selected for the cooking application and was purchased from IKEA. Induction units are considered extremely energy efficient and this item takes up very little space in an area where space is already at a premium. The cooktop unit is compact and portable, so that when it is not in use it can be neatly stored away, freeing up bench space for other applications. The portable cooker can be seen in the stowed position in Image 57.

Architect Roger Fay believes that small spaces should be designed with considered adaptability in order to be sustainable. Designing a space to be used in differing ways as the needs of the occupants change over time can accomplish this (Fay and Sellbach 2008). Bearing in mind the need for adaptability, I selected furniture that could be multi-purpose. To this end I designed the lounge area seating with multiple functions in mind. I established the concept of a modular and mobile seating area which could be adapted as necessary to perform various functions within the space. In keeping with the hypothesis of multi-function and adaptability, these modules were envisaged to have storage added, as well as be functional seats. Moreover, the concept was to make these individual units moveable to enable them to be effortlessly moved about within the space. It was conceptualised that these modules would serve as a lounge seating area when the bed was in the upright position.
and be able to be wheeled around the space for ease of movement when the bed was needed to be utilised in the lowered state. They would also function as chairs around the table and provide additional seating when more was required. They could even be taken on to the outdoor deck area when desired.

After researching existing furniture items which could be adapted for my purposes I purchased four (4) padded stools with integrated under seat storage from IKEA. To adapt these for use in my concept I also purchased four (4) pot trolleys from Bunnings being careful to assess the weight load rating and ensure appropriate capacity for the application. Pot trolleys are pot plant stands with attached wheels underneath manufactured to assist with moving and arranging potted plants around the home without the need for heavy lifting. They are rated to accept assorted weight loads to bear large and heavy potted plants and are available in square or round shapes. I purchased pot trolleys with a weight load of one hundred kilograms each (100kg) in the square form. I considered these ideal for the task and cost-effective as well. To attach the pot trolleys to the stools it was necessary to cut some thick plywood to the same dimensions of the stool frame for use as a base to enable the trolley to be screwed into place and the frame of the stool to then be fixed to this base. Image 58 illustrates this process, while Image 59 shows the completed module.
The table area was conceived yet again with efficient use of space in mind. The design is using a simple folding technique which allows it to be transformable to accommodate extra people, or additional area for work or other purposes, as can be seen in Image 60, and to fold down out of the way when not in use, as shown in Image 61. When folded down it remains as a small table space to allow for a laptop, writing desk and even a personal meals area.
The table required three (3) legs, which were purchased from IKEA, to be fixed to the underside of a pre-made timber benchtop, which was bought from Bunnings. Two (2) of the legs are fixed permanently to the folded down version of the table. The third leg is attached easily using a simple screwing motion into the fitting, as shown in Image 62. This leg is stored away in the kitchen cabinet when not in use.

Image 62: Table leg fitting

**Bathroom**

The bathroom zone, pictured in Image 63, had to accommodate all the customary features one would expect and require in a bathroom. This includes a toilet, basin and shower, however, in the *Container of Dreams*, it also features a bathtub. The bath, along with the other bathroom fixtures of toilet, shower and basin were donated to the project by Caroma. A full-sized bath is not typically an item that would be associated with a micro house. This bathtub is measured at 1600mm in length and is promoted as a space saver (see Appendix M). Caroma was eager to donate it to the project to demonstrate their relevance in this arena. I was also keen to incorporate this item into the dwelling as I estimated that this would portray an essence of indulgence and would indicate that, with appropriate design, such luxury items did not need to be compromised in small spaces. Interestingly, the addition of this size bath to the room did not take away any significant space from the overall layout.
However, it was necessary to install the shower, also donated by Caroma, over the bath as a supplementary space saving procedure. A compact toilet suite, once again supplied by Caroma, was also installed in the bathroom. Branded as the Urbane Compact (see Appendix Q), it is designed so that the toilet pan has a shorter protrusion than standard toilets and the cistern is concealed in the wall cavity to conserve space.

As a further result of budget restrictions I elected not to install a washing machine in the finalised container house, however there is adequate space in the bathroom to install one in the future if desired. The addition of a washing machine would reinforce the self-containment credentials of the residence and offer an added degree of self-reliance for the occupant.

In the end the container home is not a fully resolved and approved dwelling. It was not intended to be, rather it is designed to be a work of art aimed to stimulate dialogue around
the topic of affordable housing. It has been conceived to showcase how smaller spaces can work effectively and how this can assist in altering community perceptions. Using art as an instrument for societal change, the object of my installation is to make social commentary about affordable housing in order to challenge the accepted way of thinking. As a consequence this will encourage debate around the topic and inspire transformation in the wider community. The next chapter introduces the smaller artworks which have been devised to represent the declining of the Great Australian Dream and the need now to reimagine it. These works are intended to suggest an association to the *Container of Dreams* so that a relationship is formed to the piece and a connection can be made by the viewer.
Chapter EIGHT:
THE VANISHING AND REIMAGINING OF THE GREAT AUSTRALIAN DREAM

In line with my research trajectory and using a practice-led approach, I have created a succession of small mixed media works to represent the notion of the vanishing and reimagining of the Great Australian Dream. As described in the previous chapter, this further series of work was created as a linking mechanism to the construction concepts of the Container of Dreams. Studio-based exploration techniques were employed to create these pieces which evolved as the consequence of the studio experimentation processes. This chapter includes a detailed account of the creation of this body of artworks.

These smaller works were not conceived at the beginning of the project but resulted as the adaptation of the container progressed. Due to the momentum of the construction and my continuing discoveries I began to visualize a body of smaller works that could be an adjunct to the much larger container. These small works were devised to be a more portable representation of the project and a more easily realised means of reaching an audience to circumvent the difficulty of moving the container.

Consistent with practice-led methodology, I have utilised studio-based exploration methods to develop this sequence of works. My methods have been adjusted as a response to the experimentation processes and the progression of the artworks. Using leftover materials from the container refurbishment assisted in linking all the differently scaled components. The resulting works were based on evaluations from the development process and were influenced by aesthetics.

My preliminary studio investigations into this topic has instigated a progression of works which address the vanishing and reimagining of the Great Australian Dream. These pieces all include the image of the Hills Hoist in some way. The iconography of the Hills Hoist is exploited as a visual representation of the Great Australian Dream. The other linking device is the motif of the house. This imagery is visible throughout all the artworks from the largest,
the *Container of Dreams*, through to the small wooden houses. This motif was intended to reference the common perception of home by displaying a traditional archetype.

My first series of works are titled *Vanishing* and are represented in Image 67. The works for *Vanishing* have been crafted by using tiny wooden houses which I bought ready-made. The traditional shape positions the pieces within the housing and shelter framework. The ready-made component of these pieces is a signifier for something that is mass-produced. Consequently these pieces are making reference to the pre-fabrication and production aspects of the larger aspirations of the project as a whole.

The scale of these works is intentional. Their height is no bigger than a matchbox (see Image 64). The reference to tiny houses is an obvious evocation. However the miniscule dimensions are also a suggestion of the shrinking housing options available to many in Australia at present.

I painted these tiny wooden houses to reference the colour scheme and design of the *Container of Dreams* interior. Each house was then ornamented with digitally manipulated screen printed images of suburban backyards of days gone by, complete with Hills Hoists. The backyards in these pieces are depicted as a metaphor for the idea of the Great Australian Dream. The concept behind this imagery is to position the didactic nature of the project and to create a discourse regarding the vanishing of this ideal. As discussed in Chapter Four, the
notion of the Great Australian Dream is rapidly disappearing in Australia for a number of reasons, most importantly and most relevant to this project is the affordability of housing and the resulting crisis surrounding this. The size of the printed surface area and the intentional fragmentation of the printing alludes to this evaporation. These pieces represent the vanishing of the Great Australian Dream due to the rapidly changing housing market in Australia.

Corresponding to **Vanishing**, my subsequent series of artworks are titled, **Reimagining**. These pieces were also crafted to represent the declining notion of the Great Australian Dream, but with the need to now reimagine it. They were created using small ready-made manufactured timber and laminate houses, two examples of which can be seen in Image 65. The mass produced and pre-fabricated aspect of these small houses enriches the narrative of the project as a whole, tying the pieces to the larger work by referencing the modular pre-fabrication aspirations of the project. Corresponding to this pre-made characteristic, the repetition of forms in **Reimagining** symbolise the hypothesis of duplication of the larger dwellings in a neighbourhood or community arrangement. The small size of these houses is, once again, an intentional indicator of reference to the concept of micro or tiny houses, a subject area within which the project is also resolutely located.
The small wooden houses are enhanced with the addition of plywood cut-outs which have digitally manipulated images of Hills Hoists printed onto them using screen printing techniques. With the intention to develop a relationship to the larger work, the plywood utilised in these small works are off-cuts from the Container of Dreams build, and are decorated with swatches of coloured paint intended to match the interior decoration of the dwelling. Similarly, the positioning of the plywood attachments, almost as a form of chimney, on the roof of the timber houses is a direct reference to the *Container of Dreams* which features a Hills Hoist on the roof of the dwelling. This facet was intended to create a connection between the smaller works and the central piece. Both were conceived to represent the re-imagining of the Great Australian Dream.

**The Hills Hoist**

I have used the iconography of the Hills Hoist in these works as a representation of the Great Australian Dream. It is the persisting imagery exploited throughout the pieces and I have used it as a tying mechanism to bring all the concepts of the project and the artworks together.

The Hills Hoist is so esteemed by the Australian public that it has now become incorporated into our national identity (Jackson 2002). “The ubiquity of the Hills Hoist within the Australian landscape has situated it firmly within the Australian consciousness” (Wood 2010, p.100). The myriad representations of the Hills Hoist has facilitated the unique characterisation of Australia and as a cultural symbol of the Great Australian Dream it is seen as a material manifestation of the accepted uniformity of suburban Australia (Wood 2010) even to the point of having revered status (Jackson 2002). The Hills Hoist in my works creates a highly distinct visual language and even though this clothesline can be seen as a cliché, it is this expression of its unique place in Australia’s history that I have drawn upon in my artworks.

A multitude of Australian artists have explored the iconography of the Hills Hoist and these include Lin Onus, Chris O’Doherty (also known as Reg Mombassa) and Andrew Baines. Equally the clothesline has been a prominent inclusion in many iconic Australian films and these include *Muriel’s Wedding* (1994), *Mental* (2012) and *Strictly Ballroom* (1992) (Baker 2013). Art has traditionally performed a role in the construction of national and cultural identity and there is an ongoing conviction within the arts and media industries that the endorsement of
this significant imagery is enormously valuable to Australian cultural identity and therefore requires preservation (Bowles 2007, p.246).

In his 2011 installation, Post Modern Backyard, artist Andrew Baines erected eight (8) Hills Hoist clotheslines on Bondi Beach in Sydney. The exhibit included women outfitted in dressing gowns and slippers hanging out washing on each of the lines throughout the day. The aim was to draw attention to the fact that the concept of the backyard in Australia is rapidly diminishing and is now compelling families to gravitate to public spaces as a substitute to the traditional backyard (Baines 2018). By placing the extremely familiar clothesline into a foreign environment, Baines drew attention to the underlying symbolism attached to the object itself. It is this cultural implication and discourse that I am eliciting in my works.

In a similar vein, Lin Onus extracts this allegory in his pivotal 1991 work, ‘Fruit Bats’. In this work, Onus has suspended 100 fibreglass fruit bats onto a Hills Hoist clothesline. The bats are decorated in a striped crosshatching design, known as rarrk, which is unique to the Arnhem Land region of the Northern Territory. The clothesline in Onus’ work is unmistakable as the representation of the suburban Australian backyard and the piece overall signifies the juxtaposition between two conflicting cultures (Alexander 2014).

Chris O’Doherty uses humour in his suburban scenes and has used the symbolism of the Hills Hoist in several of his works. His distinctive artistic style outwardly derides the suburban landscape yet reveres it as a social ideal using the iconic clothesline as the embodiment of this belief (Van de Ven 2009 cited in Museum of Applied Arts and Sciences 2018). Once more, this element of representation is one that I have also drawn upon in my artworks.

The use of the Hills Hoist in my works is intended to invoke a sense of the idea of suburbia yet expose it as a site of contradiction. The works describe the Great Australian Dream as a social ideal and give us the tools to imagine a different interpretation of this model.

Materiality

In order to link all of the works and connect the exhibition to the major artwork, the Container of Dreams, I have developed a series of small compositions which contain components of the actual materials used in the construction of the container dwelling. Titled
Dwell, this compilation of works progressed through studio investigations during the building process and can be seen as artefacts of this activity, permitting the viewer an insight into the act of creating the dwelling.

To produce Dwell I have enlisted the method of bricolage. Bricolage is an art term which applies to the use and assemblage of non-traditional art materials that happen to be available (Tate 2018). Bricolage developed popularity in the early 1900s, when materials were limited, but gained political attributes in the 1960s when the approach was used by artists to circumvent the art world’s growing commercialism in order to emphasize the value of the ordinary and everyday (Tate 2018). My art practice has incorporated bricolage methods in the past and I regularly use everyday items and found objects in my works. In addition, the use of the method of bricolage fits nicely with Littoral Art approaches as it also seeks to subvert traditional art production (Barber 1998).

In the case of making artworks for the Dwell series, everyday materials are defined as the genuine resources used to build the Container of Dreams. The idea of using authentic materials in these works is to permit the viewer to comprehend the substances utilised, thereby promoting a sense of relationship and understanding of the larger piece. Objects can act as symbols for understanding and by experiencing these works in person, viewers attach meaning to the objects. This, in turn, transfers a relationship to the materials used and therefore a connection to the Container of Dreams is formed. Images 69 to 76 illustrate these investigations.

Image 66, titled Dwell1, combines the two materials used for exterior cladding on the Container of Dreams, a piece of the cement composite, or ECC decking board and a section of the drainage cell. Both have been cut and connected to resemble the pattern of what is understood as a house. This shape is echoed throughout all the pieces and was intended to suggest the tacit perception of home by presenting a traditional profile. By using the actual cladding material from the Container of Dreams, the viewer is able to form a connection to the Container of Dreams without having to experience it physically. The piece of ECC board used in this work came from the rooftop deck. While installing the flashing onto the container dwelling, a decking panel was damaged and had to be replaced. This is the actual part that was removed from the roof, hence the presence of screws, rust and waterproofing membrane on the board. The addition of the small swivelling wheel, or castor, which was a
found object, is a reference to the mobile furniture that I devised and integrated into the *Container of Dreams*, and which was described in the previous chapter. The work is mounted on an offcut of the plywood that was used to line the interior walls.
Dwell2, shown in Image 67, also utilises a section of ECC decking board. This was an offcut of a painted board that was accidentally broken during construction. I intentionally left the broken section in order to expose the innards of the board and reveal the composition of the material. I then applied a trimming from a piece of pine used in the construction of the door frame. As a further linking method I painted this with the yellow paint used to decorate the interior of the Container of Dreams. I cut this portion to size with an angled top to evoke the house profile and fastened it to the ECC board. To balance the arrangement I have attached one of the feet from the metal cabinets used in the kitchen that were surplus to requirements.
Image 68 depicts \textit{Dwell3}. This work once again includes a section of damaged ECC panel which is partially covered in waterproof membrane. This board was also left uncut on one end in order to expose the internal layers of the substance. However this time it was cut in half and trimmed on the top to provide one half of the house profile. To complete the shape I have used a piece of the drainage cell and attached them together. An Allen key\textsuperscript{7}, provided with the purchased stools from IKEA, was then applied to counterbalance the composition. The inclusion of this element is to evoke in the mind of the observer the sense of undertaking construction activity. Furthermore, the Allen key can be viewed as a metaphor for prefabrication, which functions as a reference to the concepts of the greater project. The arrangement is then mounted on an off-cut of board which was used to construct the mobile seating in the dwelling. In a supplementary connection to my previous work, this plywood board was used as panels in my 2014 Honours artwork, \textit{flatpack habitat} (shown in Image 4 on page 20) and repurposed for inclusion in these pieces.

\textsuperscript{7} An Allen key is an L-shaped tool that has a hexagonal cross section and is used to turn a screw with a corresponding sized hexagonal head (Collins English Dictionary 2018)
The arrangement in *Dwell4*, seen in Image 69, is a reworking of the materials described in the previous artworks with some alternative attachments. A broken fragment of ECC decking board opposite a trimmed section of drainage cell makes the base for *Dwell4*, once more replicating the house contour. This composition is then enhanced with additions. In the top right I have used the round metal cut-out which was left over after cutting a hole into the kitchen cabinets to facilitate the installation of the kitchen sink. Notably, this work also presents an Allen key, for the reasons discussed in *Dwell3*, as a symbol of self-assembly and prefabrication and so that the action of building the *Container of Dreams* can be brought to mind of the onlooker. A hinge is screwed to the drainage cell to reference common household hardware. This piece is affixed to the off-cut of kitchen bench which was left over after cutting the hole to accommodate the sink.
Dwell5 is a further variation on the works previously described and is pictured in Image 70. This piece presents a remnant of the blue construction timber, used throughout the building process of the Container of Dreams, as one part of the home motif and an offcut of the drainage cell to form the completed profile. A castor also features in the arrangement, as in Dwell1, in order to reference the mobility features of the larger work. The inclusion of the white metal bracket reflects a remnant after assembling the kitchen cabinets. These additions are fixed to the artwork using the same screws which were utilised in the Container of Dreams. The intention in all these works is for the viewer to understand the materiality and form a connection to the Container of Dreams without necessarily having to experience it firsthand.
Represented in Image 71 is Dwell6. This artwork varies slightly from the others. The dimensions are marginally wider due to the addition of the metal cabinet foot, described earlier, on the corner of the piece. Furthermore it features the inclusion of the partial illustration of a hills hoist which I screen printed onto a segment of pine using excess black paint from the Container of Dreams. I then cut this wood to fashion one side of the divided house profile. Blue construction timber has been exploited to create the corresponding segment to form the house motif, as it was in Dwell5. The inclusion of a white metal bracket left over from building process of the Container of Dreams kitchen cabinets adds balance to the composition while performing the function of drawing the elements of the arrangement together.
Image 72: Dwell7

*Dwell7*, seen in Image 72, also deviates from the previous works. This piece is made up of scrap timber from the build which has been cut to resemble the house motif. It has been painted in orange and black to indicate the relationship to the *Container of Dreams*. A white metal bracket left over from the assembly process of the kitchen cabinets has been attached to the left hand side. A partial print of container entry doors onto plywood has also been fixed to the work using a hinge. This imagery operates as a reference to the use of a container in the building process, while the hinge denotes the functionality of the doors. It also performs as an instrument to allow the viewer to form a connection to commonplace hardware items and represents the act of assembly. As with all the works in this series, the components used in *Dwell7* are incorporated with the express intention to be understood by the observer as artefacts of the activity of constructing the *Container of Dreams*.
The final piece in the succession of works focussing on materiality is titled *Dwell8* and is pictured in Image 73. Again, this artwork is a variation of the earlier defined compositions. A full-width section of painted, broken ECC decking board has been utilised as the base. I elected not to trim this fragment to a size matching the previous works as I appreciated the random nature of the breakage points and determined that this enhanced the overall aesthetic of the piece. A further desire to demonstrate the internal constitution of the product strengthened my resolve. A grinder disc, which was damaged during the cutting of the void for the doorway while working on the *Container of Dreams*, was positioned and glued onto this base. Layered on top and to form the now familiar house outline was another segment of unpainted ECC board. This was the trim from previously crafted artworks explained earlier. An off-cut of plywood was then printed with an image of a Hills Hoist and applied to one half of the ECC board. The function of this printed imagery is to assist the viewers in making the association to the broader concepts of the project. It also acts as a
tying mechanism to the earlier described series of artworks, *Vanishing* and *Reimagining*, which also feature variations of this imagery. To complete the piece, a round white metal disc, off-cut during the kitchen sink installation process, performs the role of securing all components to the base board using a hexagonal head screw.

**Presentation**

The small artworks were devised to be portable in order to reach a broad audience and circumvent the complexities of transporting the container to the exhibition space. I have arranged the use of some pop-up space in Lismore’s shopping district in which to present the body of small artworks. My strategy is to exhibit the works outside of the traditional gallery setting, consistent with Littoral Art theory and Socially Engaged Art practices. The advantage of moving beyond controlled conditions of traditional gallery spaces and using alternative sites for exhibiting artworks is that artists can reach new audiences and engage in activities that can bring an extra dimension to their work (Barber 1998, Kester 2005). Inspired by my passion for community and the opportunity to experiment, this approach has been planned to create a more intimate and inclusive setting in order to emphasize the interaction between myself (the artist), the works and the viewer.

The majority of the *Dwell* series of works have been mounted on trimmed off-cuts of the plywood sheeting that was used to construct the divider wall in the dwelling. I intend to install drainage cell, which was used as one exterior surface treatment of the *Container of Dreams*, in a single strip configuration to create a band around the walls of the exhibition space to mount these artworks onto. This is designed to create a chromatic and textural contrast in which to display the works in order to accentuate the materials. Additionally, it will act as a linking mechanism to transfer an association to the substances used with the intention of promoting an extra connection to the *Container of Dreams* in the mind of the observer.

The smaller sculptural works will be displayed on a combination of platforms fashioned from left-over building materials, such as ECC decking boards, and construction paraphernalia, such as scaffolding framework. As stated previously, this has been devised as a linking
technique for the viewer to connect to the act of construction and the processes involved in building the *Container of Dreams*. 

For this exhibition I intend to utilise the Hills Hoist as a vehicle to communicate the larger work, the *Container of Dreams*, to the public. The clothesline will be the central feature in the exhibition and will have the role of drawing the viewer into the space. Hanging on the line will be a series of tea towels which have been adorned with printed imagery of the construction processes of the *Container of Dreams*. Using printed iron-on transfers I have embellished each tea towel individually with a black and white photograph of one of the progressive building stages of the container conversion. A photograph showing two of these tea towels is illustrated in Image 74. The intention is that through seeing these images the viewer has an understanding of how the construction methods were applied and how the transformation of the dwelling was achieved. By inspecting the tea towels a connection will be formed to the larger work and enable the viewer to attain a perception of the act of building the dwelling. Combined with the previously described *Dwell* series of works, it is anticipated the viewer will be immersed in the project, linked by materiality, persisting imagery and concepts.

![Image 74: Embellished teatowels](image-url)
Through the strategic use of imagery, of both the Hills Hoist and the motif of the home, combined with the materiality of the *Container of Dreams*, the body of small works has been highly satisfying to create and successful in communicating the project concepts. These works are effective in bestowing a relationship to the larger work, *Container of Dreams*, while also connecting to the subject matter of housing affordability. I will discuss construction costs in the next chapter so that the financial viability of using containers as housing can be assessed. These costs will be calculated using the discoveries defined in Chapter Seven. The building progression and materials incorporated during the process were all designated in Chapter Seven and are analysed and computed in the subsequent chapter.
Chapter Nine:
COST ANALYSIS

This chapter evaluates the costs required to construct the *Container of Dreams* prototype dwelling. The cost analysis is intended to provide a means of assessing the economic viability of utilising containers as low cost houses. The purpose is to analyse expenses and establish the financial feasibility of undertaking a container housing project as a way to address affordable housing in the Northern Rivers region.

**PROTOTYPE INEFFICIENCIES**

The *Container of Dreams*, was designed to be developed as a prototype for a containerised housing community and to compare to standard construction practices and costs. Commensurate with any prototype innovation, there was an important developmental learning curve associated with the construction process. This learning curve meant that some processes were unnecessarily undertaken or completed in more time than would customarily be required.

In this project, the *Container of Dreams* was fabricated for ease of repetition. To evaluate the efficiency of any concept or product designed for replication, knowledge gathered and generated through the project is reviewed and allowances made to develop streamlined production processes. In this way, expertise is developed (JTW Consulting 2014).

**REPORTED PROJECT COSTS**

Construction costs for the project needed to be recorded and examined. The final construction costs for the *Container of Dreams* prototype has been subsequently calculated at $26360. The final project figure of $26360 however includes expenses that could be considered one-time research and development costs or that were associated with donated goods, including some luxury items that were not deemed as necessary but were used for enhancing the aesthetic. Consequently these one-off expenses have been identified and
deducted to give an adjusted project cost of $12921 which is explained in Table 1, the detailed table of expenditure, later in this chapter.

**CONTAINER COST MODELLING**

In order to be a pioneering project and to address innovation, one of the key areas of focus for the *Container of Dreams* was to evaluate the feasibility of developing a pilot container housing community, utilizing the prototype model. Consequently, an evaluation of a larger scale container housing project has been undertaken using the *Container of Dreams* recorded construction costs.

It is important to recognize that all forms of construction, whether they be large, medium or compact in size require a certain amount of fixed cost items. This means that regardless of building size, these costs remain constant. Some examples of these items are: kitchen and bathroom fixtures such as stove, sink, toilet and shower. Another fixed cost example is the connection of site services such as sewage, drainage and electricity. Service connection costs are discussed at the end of this chapter.

**COSTS**

Table 1: Table of Expenditure

Legend: column one designates the cost of the materials that were used in the actual construction process while column two provides an alternative and more economical option.

<table>
<thead>
<tr>
<th>ITEMS AND MATERIALS</th>
<th>Actual Cost</th>
<th>Alternative Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prices correct as at Wed 14 February 2018</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Container</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20ft premium grade used container</td>
<td>$2970.00</td>
<td>$2970.00</td>
</tr>
<tr>
<td>Delivery costs</td>
<td>$1000.00</td>
<td>$1000.00</td>
</tr>
<tr>
<td><strong>Exterior</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foundations 1x sleeper</td>
<td>$13.98</td>
<td>$13.98</td>
</tr>
<tr>
<td><strong>Roof</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Treated pine H4 sleepers 16 x $13.98ea</td>
<td>$223.68</td>
<td>$223.68</td>
</tr>
<tr>
<td>Decking Boards Inex boards 2.7m 45 x $31/ea</td>
<td>$1395.00</td>
<td></td>
</tr>
<tr>
<td>roofing iron – 4 sheets zinclume x $26.49/lim</td>
<td></td>
<td>$688.74</td>
</tr>
<tr>
<td><strong>Exterior Walls</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------------------------------------------------------------------------------</td>
<td>-------</td>
<td>-------</td>
</tr>
<tr>
<td>Blue construction timber 35 x $6.60each</td>
<td></td>
<td>$231.00</td>
</tr>
<tr>
<td>Inex Wallboard sheets 10 x $84.12/sheet</td>
<td></td>
<td>$841.20</td>
</tr>
<tr>
<td>Inex Decking Boards 2.7m 28 x $31/ea</td>
<td></td>
<td>$868.00</td>
</tr>
<tr>
<td>Ausdrain Drainage Cell 14 pks x $17.60/4 pack</td>
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<td>$246.40</td>
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<tr>
<td>Weathertex 3660 x 200mm Primelok Ruff Sawn 50 x 36.50 ea</td>
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<td>$1825</td>
</tr>
<tr>
<td>CSR Supertel insulation board 16 x $311.13ea</td>
<td></td>
<td>$4978.08</td>
</tr>
<tr>
<td>r.5 earthwool 9 x $72ea</td>
<td></td>
<td>$648.00</td>
</tr>
<tr>
<td>Waterproofing - builder’s film</td>
<td></td>
<td>$98.00</td>
</tr>
<tr>
<td>Sikalastic 560 $82/4litres</td>
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<td>$82.00</td>
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<tr>
<td><strong>TOTAL EXTERIOR incl. container</strong></td>
<td>$12947.34</td>
<td>$7780.40</td>
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<table>
<thead>
<tr>
<th><strong>Freestanding Deck</strong></th>
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</thead>
<tbody>
<tr>
<td>Decking boards 17 x $31ea</td>
<td></td>
<td>$527.00</td>
</tr>
<tr>
<td>Treated pine sleepers 2.4m 9 x $12.80</td>
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<td>$115.20</td>
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<tr>
<td>Treated pine sleepers 3m 2 x $16.58</td>
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<td>$33.16</td>
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<td><strong>TOTAL FREESTANDING DECK</strong></td>
<td>$675.36</td>
<td>$675.36</td>
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<table>
<thead>
<tr>
<th><strong>INTERIOR</strong></th>
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<tbody>
<tr>
<td>Ecoply plywood sheets 10 @ $70/sheet</td>
<td></td>
<td>$700.00</td>
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<tr>
<td>Project Panel 1220 x 2440mm Premium Plywood @$25/sheet</td>
<td></td>
<td>$250.00</td>
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<tr>
<td>batons 14 @$2.29ea</td>
<td></td>
<td>$32.06</td>
</tr>
<tr>
<td>structural timber 12 @$6.43ea</td>
<td></td>
<td>$77.16</td>
</tr>
<tr>
<td>mouldings 5 x $2.28</td>
<td></td>
<td>$11.40</td>
</tr>
<tr>
<td><strong>Kitchen</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hevea FJ Panels $36 x 2 (benchtop and tabletop)</td>
<td></td>
<td>$72.00</td>
</tr>
<tr>
<td>Cupboards Kmart locker tv unit x 2 @$69 ea</td>
<td></td>
<td>$138.00</td>
</tr>
<tr>
<td>Tillreda portable cook top IKEA</td>
<td></td>
<td>$59.00</td>
</tr>
<tr>
<td>Caroma Sink Evolution Single Bowl Undermount Sink – EVOSBU</td>
<td></td>
<td>$1103.00</td>
</tr>
<tr>
<td>IKEA FYNDIG Single-bowl inset sink, stainless steel</td>
<td></td>
<td>$49.99</td>
</tr>
<tr>
<td>Caroma Quatro solid sink mixer - 90716c5a</td>
<td></td>
<td>$285.00</td>
</tr>
<tr>
<td>Tapware Bunnings</td>
<td></td>
<td>$69.00</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Bathroom</strong></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Caroma Cube 1600 back-to-wall bath - CU6WFW</td>
<td></td>
<td>$2477.00</td>
</tr>
<tr>
<td>Mondella 900 x900mm White resonance Shower Base</td>
<td></td>
<td>$139.00</td>
</tr>
<tr>
<td>Description</td>
<td>Price</td>
<td></td>
</tr>
<tr>
<td>-----------------------------------------------------------------------------</td>
<td>--------</td>
<td></td>
</tr>
<tr>
<td>Estilo 1830 x 900 Chrome or white Framed Glass Shower Screen</td>
<td>$199.00</td>
<td></td>
</tr>
<tr>
<td>Hansa Ecojet Neu 1 Shower on Rail</td>
<td>$176.90</td>
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</tr>
<tr>
<td>Flexispray WELS 3 Star Pulsar 5 Function Rail Shower</td>
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</tr>
<tr>
<td>Caroma Liano Nexus Inset basin - 665205W</td>
<td>$448.00</td>
<td></td>
</tr>
<tr>
<td>Caroma Quatro Bath/Shower Mixer - 90704C</td>
<td>$167.30</td>
<td></td>
</tr>
<tr>
<td>Liano Bath Set - 96148C</td>
<td>$342.00</td>
<td></td>
</tr>
<tr>
<td>Caroma Quatro Wall Basin Mixer - 90702C6A</td>
<td>$243.80</td>
<td></td>
</tr>
<tr>
<td>Mondella white basin and vanity</td>
<td>$172.00</td>
<td></td>
</tr>
<tr>
<td>Bunnings basin tapware</td>
<td>$69.00</td>
<td></td>
</tr>
<tr>
<td>Caroma Urbane Compact Invisi Wall Faced Toilet</td>
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<td></td>
</tr>
<tr>
<td>Mondella WELS 4 Star 4.5/3L Overture Back to Wall Toilet set</td>
<td>$193.00</td>
<td></td>
</tr>
<tr>
<td>Washing Machine - Haier 6kg</td>
<td>$349.00</td>
<td></td>
</tr>
<tr>
<td><strong>Bedroom/living room</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wall Bed Queen size mechanism</td>
<td>$1040.00</td>
<td></td>
</tr>
<tr>
<td>Ecosa Sleep queen mattress</td>
<td>$1099.00</td>
<td></td>
</tr>
<tr>
<td>Amart IRIS leather look click clack sofa bed</td>
<td>$151.20</td>
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<tr>
<td><strong>TOTAL INTERIOR</strong></td>
<td>$9709.62 $2086.71</td>
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</tr>
<tr>
<td><strong>Doors</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Entrance Doors 2 x $154ea</td>
<td>$308.00 $308.00</td>
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</tr>
<tr>
<td>Framing Timbers</td>
<td>$75.11  $75.11</td>
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</tr>
<tr>
<td>Steel</td>
<td>$36.50  $36.50</td>
<td></td>
</tr>
<tr>
<td>Hardware (hinges, screws, welding rods, etc.)</td>
<td>$37.00  $37.00</td>
<td></td>
</tr>
<tr>
<td>Door locks – entrance set</td>
<td>$44.00  $44.00</td>
<td></td>
</tr>
<tr>
<td>Additional door Hardware (hooks, bolts)</td>
<td>$36.60  $36.60</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL DOORS</strong></td>
<td>$537.21 $537.21</td>
<td></td>
</tr>
<tr>
<td><strong>Paint</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Valspar 4L Orange</td>
<td>$68.80</td>
<td></td>
</tr>
<tr>
<td>Dulux Wash and wear 4 litres Yellow</td>
<td>$91.40</td>
<td></td>
</tr>
<tr>
<td>Dulux Weathershield 10 litres Black</td>
<td>$217.00 $217.00</td>
<td></td>
</tr>
<tr>
<td>Dulux Weathershield 4 litres White</td>
<td>$93.90 $93.90</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL PAINT</strong></td>
<td>$471.10 $310.90</td>
<td></td>
</tr>
<tr>
<td><strong>Furniture and Decorator items</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>lighting</td>
<td>$25.00</td>
<td></td>
</tr>
<tr>
<td>Description</td>
<td>Price 1</td>
<td>Price 2</td>
</tr>
<tr>
<td>-----------------------------------------------------------------------------</td>
<td>---------</td>
<td>---------</td>
</tr>
<tr>
<td>Cube Stools IKEA 4 x $29.99ea</td>
<td>$119.96</td>
<td></td>
</tr>
<tr>
<td>Pot Trolleys 4 @ $14.20ea</td>
<td>$56.80</td>
<td></td>
</tr>
<tr>
<td>Chairs IKEA 2 x $40ea</td>
<td>$80.00</td>
<td>$80.00</td>
</tr>
<tr>
<td>IKEA Metal Cabinets 2 x $35ea</td>
<td>$70.00</td>
<td>$70.00</td>
</tr>
<tr>
<td>IKEA Trones Shoe cabinet</td>
<td>$79.00</td>
<td>$79.00</td>
</tr>
<tr>
<td>IKEA Aldis Table legs blue 3 x $6.00ea</td>
<td>$18.00</td>
<td>$18.00</td>
</tr>
<tr>
<td><strong>TOTAL Furniture and Decorator items</strong></td>
<td>$448.76</td>
<td>$247.00</td>
</tr>
<tr>
<td>Fixings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25 Bolts/nuts 25 @ $0.66 each</td>
<td>$16.50</td>
<td>$16.50</td>
</tr>
<tr>
<td>Screws buildex</td>
<td>$52.00</td>
<td>$52.00</td>
</tr>
<tr>
<td>Fibre Tek screws</td>
<td>$57.00</td>
<td>$57.00</td>
</tr>
<tr>
<td>Steel CSK Screws</td>
<td>$8.46</td>
<td>$8.46</td>
</tr>
<tr>
<td>Hex screws</td>
<td>$10.85</td>
<td>$10.85</td>
</tr>
<tr>
<td><strong>TOTAL Fixings</strong></td>
<td>$144.81</td>
<td>$144.81</td>
</tr>
<tr>
<td>Misc items</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Silicone grey</td>
<td>$4.98</td>
<td>$4.98</td>
</tr>
<tr>
<td>Welding electrodes</td>
<td>$18.28</td>
<td>$18.28</td>
</tr>
<tr>
<td>Grinding discs pack 12</td>
<td>$17.50</td>
<td>$17.50</td>
</tr>
<tr>
<td>Diamond cutting blade</td>
<td>$26.48</td>
<td>$26.48</td>
</tr>
<tr>
<td>Gap filler</td>
<td>$5.47</td>
<td>$5.47</td>
</tr>
<tr>
<td>Liquid nails pack 3</td>
<td>$12.99</td>
<td>$12.99</td>
</tr>
<tr>
<td>Masking tape 2 x $3.30</td>
<td>$6.60</td>
<td>$6.60</td>
</tr>
<tr>
<td>Drill bit viper 5/16 x 2 @ $10.68</td>
<td>$21.36</td>
<td>$21.36</td>
</tr>
<tr>
<td>Drill bit set</td>
<td>$7.90</td>
<td>$7.90</td>
</tr>
<tr>
<td>Moulding board</td>
<td>$6.00</td>
<td>$6.00</td>
</tr>
<tr>
<td>Paint brushes</td>
<td>$9.24</td>
<td>$9.24</td>
</tr>
<tr>
<td>Paint roller kit 3 @ $2.10</td>
<td>$6.30</td>
<td>$6.30</td>
</tr>
<tr>
<td>Paint roller on a pole</td>
<td>$8.50</td>
<td>$8.50</td>
</tr>
<tr>
<td><strong>TOTAL MISC ITEMS</strong></td>
<td>$151.60</td>
<td>$151.60</td>
</tr>
<tr>
<td>Plumbing items (drains, risers, pipes, etc.)</td>
<td>$436.12</td>
<td>$436.12</td>
</tr>
<tr>
<td>Wiring/Electrics</td>
<td>$838.68</td>
<td>$551.21</td>
</tr>
<tr>
<td><strong>TOTAL Build costs</strong></td>
<td>$26360.90</td>
<td>$12921.32</td>
</tr>
</tbody>
</table>
While there is no washing machine in the finalised container dwelling, due to budget constraints, it was important to include a washing machine in the costings. This bolsters the self-containment credentials and offers the occupant a further degree of independence.

The cost of building a small dwelling is much more economical than constructing a residence with a larger footprint. Jamie Van Tongeren, CEO of Container Build Group concurs and claims that the cost of a container granny flat would be calculated at approximately four times less than building with conventional methods (Container Build Group 2018). In a 2015 comparison to conventional building systems Aidan Devine, Real Estate journalist for the Daily Telegraph, in consultation with Van Tongeren, has reported that the costs for construction of a small sized conventional dwelling would total $99000, while expenses for a similar sized container version would come in at $42000 (Devine 2015). They estimate council fees to be the same for both at $7000 and have calculated costs for connection to services for either dwelling type at $7000 (Devine 2015).

Using these approximations for connection of services and council fees I have estimated that Container of Dreams projected costs to build would come in at approximately $27000. Obviously there are many variables to any building project and this is only an estimation for assessment purposes only. Evidently this cost has not included any outlay for land. Land prices are an unknown and can be fluctuating depending on location. This can add considerable expense to any building project and economic practicality would need to be carefully considered when selecting an appropriate land parcel to locate any proposed community.

It has been confirmed construction expenditure has been valued at approximately $13000 (without sponsorship). As a result it is reasonable then to conclude that a converted container home can be considered a viable cost-effective alternative to conventional housing construction methods. Using these calculations, estimations can be forecast to scale up the project into a larger capacity housing development. These costing assessments validate the economic feasibility of implementing the Container of Dreams community housing project, the concept of which is designated in depth in the next chapter.
Chapter Ten:
COMMUNITY HOUSING DEVELOPMENT
PROJECT CONCEPT

This project is presenting an imaginative solution to the affordable housing dilemma. *Container of Dreams* is proposing a micro-housing community development utilising converted shipping containers as dwelling units. It is necessary to conduct a methodical and inclusive assessment of the complete process in order to accomplish an effective outcome. This chapter documents the essential actions and crucial components that will need to be adopted in order to present the proposed *Container of Dreams* pilot community housing development.

While implementation of the community development model is not in the parameters of this project, it is envisaged that a product of this research could be to initiate this community housing project in the Northern Rivers region after its conclusion. The principles of Anti-oppressive methodologies, which have been engaged in this research, prescribe that the researcher has an obligation to make certain that the investigation is used for social change throughout the process of enquiry, as well as once the study is completed. It is the in the discovery process that we identify potential uses of the findings and ways to put these into action at the closing stages of the research that are consistent with the principles and values of social justice (Potts & Brown, 2005 p.277). This exploration into the scaling up of the project into a community development activity as a future direction of the research substantiates the engagement of these ideologies.

There are many stages to consider when designing delivery of the proposed concept. Each step of these initial planning stages takes considerable time in terms of implementation. The project can be separated into five stages.

These stages are defined as:
Stage One  Preparation and Pre-Planning
Stage Two  Planning and Development
Stage Three  Pre-Construction
Stage Four  Construction Off and On-Site
Stage Five  Occupation

STAGE ONE: PREPARATION & PRE-PLANNING

Step one in the preparation process is to register the company. In order to deliver the housing project it will be necessary to become a legal entity. *Container of Dreams* will become a registered not for profit (NFP) company with charitable status. According to the Australian Securities and Investment Commission (ASIC) website (2018), to register as a not for profit company it will fall under the parameters of a public company limited by guarantee. This means that the company will need to have the minimum of three (3) directors and one (1) secretary (ASIC 2018). The rationale of applying charitable status is so that the company can receive donated products and materials from companies willing to sponsor projects. It also means that the company can apply for grants and financial contributions from various available sources. This will mean that the company will need to register with the Australian Charities and Not-for-Profits Commission (ACNC).

The concept of the *Container of Dreams* micro-housing community pilot development is to deliver affordable housing utilising modified twenty (20) foot shipping containers. These containers will be converted into self-contained dwelling units. This model has the potential for significant implications for the housing sector in Australia from both an economic and technical perspective. It has the capacity to become a ground-breaking program offering a tangible solution for affordable housing.

This is the first known instance in Australia of proposing to use converted shipping containers in a community development for the purpose of providing permanent affordable housing to those on low-incomes. The initial project concept is deliberately designed to be simple and straightforward in order to manage both financial and practical limitations. The simplicity of
this model will also assist to streamline local council development requirements such as zoning and building permits.

It is proposed that the pilot project will consist of four (4) to six (6) self-contained dwelling units that will be arranged in a single story formation. The intended housing units can be partially or wholly fabricated off-site then installed on-site and completed where necessary. Sponsorship would be sought from container companies to supply the containers to the project, as was the case with the container used for the Container of Dreams conversion prototype, having been donated by container supply company, Royal Wolf.

Suitable land will need to be identified and sites will be selected with consideration given to topography, demography, location, proximity to transport, employment opportunities and health services. Agreements will be reached with property owners. This arrangement can take the form of a partnership if the land is owned by an authority, such as a local council or state or federal government authority or a Not-for-Profit agency, such as a housing provider. Charities and church organisations that often own parcels of vacant land, also offer the potential for prospective partnership arrangements. Donations of land can be sought by major companies or property developers or land parcels can be purchased outright with available funds, where applicable.

Local regulatory body approval requirements will be considered including all Zoning and Planning Requirements, Local Council Development Application (DA) and any Environmental considerations. The local planning authority will be one of three local councils, identified as Lismore City Council (LCC), Kyogle Shire Council (KSC) and Richmond Valley Council (RVC). They are responsible for approving the project plans and DA. A DA is required in order to build on any parcel of land and is determined by local council zoning, Development Control Plans (DCP) and Local Environmental Plans (LEP). State Environmental Planning Policy (SEPP) can also impact decision making (LCC 2018). For a development of this size and nature, the DA will need to be placed on public exhibition in order to give the public a chance to comment. This would comprise on-site signs and newspaper advertisements. In addition to these requirements, it may be necessary to send letters to adjoining or nearby property owners.

It is essential to network with council staff to discuss the project and its requirements. A meeting with a council planning officer would be considered necessary in order to obtain a
written indication from them that they are responsive to the project taking place in their Local Government Area (LGA) before lodging a DA. It would also be an ideal opportunity to gain pre-lodgement advice and to clarify Council expectations (KSC 2018; LCC 2018; RVC 2018).

**STAGE TWO: PLANNING & DEVELOPMENT**

Once stage one has been completed and the DA has been assessed and approved by the local council further documentation is then required. A complete set of architectural drawings and site plans will be designed in conjunction with architectural and planning firms. This will include a Wastewater Management Plan, Stormwater Management Plan, Statement of Environmental Effects (SEE), Landscape Plan, Management Plan, Application Form and payment of applicable fees (LCC 2018).

**STAGE THREE: PRE-CONSTRUCTION**

Project funding will need to be secured and can be broken down into pre-construction and construction phases. Pre-construction costs vary widely depending on site characteristics and location. In general, fees relating to DA and Construction Certificate amount to between ten thousand ($10000) and fifteen thousand ($15000) dollars (LCC 2018). Other pre-construction costs would commonly include architectural fees, town planning, land surveying, structural engineer, soil assessment and private certifier (LCC 2018; THF 2018).

Construction Certification is required and will be sought from either the local council or a private certifier. This comprises a soil assessment and structural certification. If building on a main road or blocking traffic for any period of time, for example to deliver containers to site, it may also require a traffic control plan to be included.

**STAGE FOUR: CONSTRUCTION OFF/ON-SITE**

Construction costs comprise materials, labour, licenced trades such as plumber and electrician. Material costs for the *Container of Dreams* prototype are currently calculated at twelve thousand nine hundred and twenty-one dollars ($12921). However it is likely that
these costs will vary considerably depending on factors such as donated goods and services and the use of recycled or discounted materials.

The building site will need to be fully fenced with temporary fencing. There will need to be Workplace Health and Safety (WH&S) procedures in place and Public Liability and Contract Works Insurance cover acquired (THF 2018).

Partially constructing the homes off-site would mean that a container conversion workshop could be established to construct dwellings all year round. The creation of a workshop would enable the organisation to supply dwellings to private buyers, as well as social housing agencies to help generate additional revenue for the company. There is a real opportunity to tap into this prefabricated market in Australia and these opportunities exist right now. “Prefabrication and modular design is still embryonic in Australia. It accounts for about 3-5% of all new construction and housing” (Raynor 2017). There is confirmation of demand already demonstrated by the success of the pilot prefabricated tiny house projects which are discussed in Chapter Six.

This workshop would seek to become a Work for the Dole host organisation to assist job seekers to obtain additional skills, experience and confidence which can help them move from welfare into employment (Australian Government Department of Jobs and Small Business 2018). There are also real possibilities to partner with employment & training providers, such as TAFE. The Tiny Homes Foundation (THF) which has completed Australia’s first Tiny Home project for the homeless did just that (THF 2018). Engaging young people in need of skills and training THF have successfully partnered with the Australian Apprentice Association, TAFE and the Skills Generator to help construct their tiny houses (THF 2018).

The concept of “sweat equity” would also be employed to allow prospective purchasers to take part in the construction of their own homes. The term “sweat equity” refers to an agreed contribution of labour in return for a financial interest in a property (Business Dictionary 2018). This would assist individuals with limited incomes and no savings to invest their time and toil into a partnership with the aim to enter into property ownership. Home ownership would be otherwise unobtainable for disadvantaged members of our society.
Building a Brighter Future With Habitat Philadelphia: One Family’s Journey to Affordable Homeownership

The Coleman Family at home

1. APPLICATION
   TO HABITAT’S HOMEOWNERSHIP PROGRAM DEMONSTRATED THEIR
   ✔️ WILLINGNESS TO PARTNER
   ✔️ ABILITY TO PAY A MORTGAGE
   ✔️ NEED FOR HOUSING

2. THEY WORKED 350 HOURS OF
   SWEAT EQUITY
   • BUILDING HOMES WITH HABITAT
   • HELPING AT THE RESTORE
   • ATTENDING HOMEBUYER WORKSHOPS

3. THE COLEMAN FAMILY PURCHASED THEIR HOME
   WITH A 30-YEAR, ZERO-INTEREST MORTGAGE

Habitat for Humanity Philadelphia

BENEFITS OF HOMEOWNERSHIP
   COMPARED TO FAMILIES WHO ARE RENTING, HOMEOWNERS...
   💸 SAVE AN AVERAGE OF $5,400 PER YEAR ON HOUSING COSTS
   🐖 ARE 34% MORE LIKELY TO HAVE A RETIREMENT ACCOUNT
   👨‍👩‍👧‍👦 RAISE CHILDREN WHO ARE 116% MORE LIKELY TO GRADUATE FROM COLLEGE

Image 75: Habitat for Humanity Philadelphia Sweat Equity Poster
The sweat equity model is something that global housing charity, Habitat for Humanity, successfully integrate into their practice, as shown in Image 75. They believe that only a small number of people on low-incomes can afford to save for a home deposit. “Instead, partner families are required to contribute sweat equity. The phrase sweat equity refers to an ownership interest created by the sweat of a person’s labour” (Rubel 2009, cited in Habitat for Humanity, 2018). Participants in Habitat for Humanity’s programs must complete a minimum of 300 hours before they are able to move into their homes. Other advantages of sweat equity include reducing the volume of paid labour which decreases building costs. In addition, the personal investment made while building encourages an awareness of pride and ownership in the participant, while also imparting valuable building and house-maintenance skills that are beneficial for homeownership (Habitat for Humanity of Broward 2018).

The container housing development should endeavour to enrich and strengthen the locale and street of which it is part. This aspect includes complementing existing surrounding buildings and infrastructure. The development should be attractive and contextual giving the building a more permanent character to help alleviate any misconceptions or presumptions regarding container housing. As discussed in Chapter Five, container homes can experience an identity crisis. There is a lack of enthusiasm in Australian society to adopt this resource for application in permanent housing due to preconceptions about their uses. Container housing projects are repeatedly portrayed as temporary solutions for the homeless or dispossessed or as emergency accommodation in response to natural disasters or conflict. The resulting judgement is that shipping containers are somehow only good enough to be transitory housing for the poor or displaced in society. Learning from Melbourne’s social housing project, which experienced planning delays and required intervention from the State Minister due to opposition from neighbouring residents (Raynor 2017), community engagement would be sought in order to dissipate potential concerns from the local community.

A landscaping plan will be created illustrating the proposed plants, including trees, gardens, paving, walls, fences, and other landscape elements. A vegetable garden and fruit tree orchard would be designed for residents use and incorporated into the landscaping plan.
STAGE FIVE: OCCUPATION

The development is intended to be medium density, residential, single-storey dwellings on Strata title. Strata title is the preferred choice due to the security of tenure offered by this form of ownership. In this form of title individual units or homes are owned privately with common property, such as stairwells, driveways and swimming pools, shared by all the owners and managed by a Body Corporate (Sorensen 2015).

Company title is another possibility for ownership structure, although is now becoming increasingly outdated and replaced with Strata title. Company title refers to the purchase of shares in a property or building, which then grants exclusive use and occupation of a unit, and shared use of common property, to the title holder (Sorensen 2015). However, it is often viewed as being personal property, as opposed to real property, and therefore does not attach the same security of tenure that comes with owning real property. Evaluations between these two forms of title suggest that Strata title generally adds more value to a property.

Community title is a further alternative option and will be explored with advice from the relevant local governing authority. In community title or neighbourhood title schemes a Community, Neighbourhood plan is created and registered. Along the same lines as Strata title, in a community title scheme common areas are owned by an Association made up of all the owners within the community (NSW Land Registry Services 2018). This is a more commonplace arrangement for division of land allotments, as opposed to units under a Strata Title scheme, where each plot of land is owned individually with shared common use areas such as roadways, pools, open areas or parkland.

The subject of title is one of the main differences between the Container of Dreams project and other tiny home schemes that have begun in Australia. Container of Dreams is intending that residents become the owners of the homes and therefore hold the title deed to the property. This addresses issues of permanency and security. Renting certainly provides inhabitants with a roof over their heads as in the case of the Tiny Homes Foundation’s Gosford project (THF 2018). The THF’s target group is homeless men. This is an important pathway to move from homelessness into housing, but it is no more than an intermediate
solution. Similarly, the Social Housing Project in Victoria (VicRoads 2018) houses those at risk of homelessness. The homes are built on land owned by VicRoads and leased to the social housing provider, Launch Housing (VicRoads 2018). This is a temporary arrangement as the land will be required for the expansion of roads in the future and the dwellings will need to be relocated (VicRoads 2018; Raynor 2017). Tenancy is not perpetual and rarely offers security of tenure. Even social housing structures cannot guarantee duration of occupancy. The home ownership hypothesis that Container of Dreams is proposing would offer this guarantee to residents.

US social agency, Cass Community Social Services (CCSS) (2018) are building a tiny home neighbourhood that allows residents to become home owners. All the occupants are low income earners and come from a variety of backgrounds, from seniors to students and some former homeless.

Residents in the tiny house community pay a manageable fee of only one US dollar per square metre (approximately US$250 or AUD$325) per month. The organization has consciously targeted people on low incomes. They consider that the homeless and poor are well provided for in this sphere by housing charities and providers but not many agencies are aimed at assisting low-income workers to enter home ownership. This gap in provision also exists in Australia and has been identified in the National Affordable Housing Agreement Final Report by National Shelter (2013 p.24). CCSS considers that low-income earners are not in a financial position to pay a mortgage and therefore believes their ownership pathway to be a pioneering scheme (CCSS 2018). Container of Dreams would be advocating a similar ownership structure aimed at low-income earners including consideration to those in receipt of Centrelink benefits.

Occupants chosen to take part in the pilot project will be selected by a panel. Applications will be invited from low-income earners from the local area. Applications will be confidential and include questions about annual income, earning capacity, barriers to home ownership, health issues and age. The panel will be made up of Container of Dreams board members and appropriate community representatives. An assortment of inhabitants from different
backgrounds would be the desired strategy for occupation of the dwellings. This would seek to enhance the diversity.

Any dwellings not part of the equity program will be retained by the organisation and rented out. These tenancies will be managed by Container of Dreams in partnership with a community housing provider, where appropriate. This would supplement revenue provision for the company by way of rental income. The ratio of tenancies to owner occupiers would remain in preference of title ownership consistent with the principles of the project. Specifically, the Container of Dreams project seeks to address the home ownership discrepancies in the Australian housing market and tackle the inequities of wealth generated through home ownership.

In summary, while executing the community housing scheme is not in the scope of the current project, this chapter has established that it is most certainly practicable as a continuation of the research. The prospective development hypothesis has the capacity to become a ground-breaking program which can offer a palpable solution to alleviate the issues surrounding affordable housing and present an alternative pathway into property ownership to those who are disadvantaged. In the conclusion to this research, which follows, this concept, along with all the other contributing factors, will be summarised and designated with regard to how they relate to the project as a whole.
CONCLUSION:

I was successful in my aim to use arts processes to adopt a discarded shipping container and convert it into a liveable dwelling. The completed dwelling is pictured in Image 76. My project was effective in demonstrating that creative arts methods, combined with social science methodologies, can successfully articulate micro-housing as a new and distinctive template to contribute to help solve housing affordability in Australia. The Container of Dreams project has been productive in activating dialogue among the greater community concerning the need to devise more innovative solutions to the issues besieging affordable housing in Australia. Indeed the engagement and feedback on COD’s dedicated social media sites reflects strong community support for the project. The prototype effectively demonstrates how micro-housing can assist to alleviate affordability issues by offering a tangible exemplar which substantiates the economic credentials of going tiny.

One of the objectives of the Container of Dreams project was to make social commentary about affordable housing in order to challenge the accepted way of thinking. The intention of my artworks, and the project as a whole, was to stimulate debate around the topic to
inspire change in our society. For this reason the project has fitted effectively into Littoral Art theories. The resultant exhibition of interconnected works is to be presented in a traditional shopping venue which is directed toward the greater community in order to reach diverse audiences and those who would not necessarily view works of art in conventional gallery settings. This dissolving of boundaries is representative of Littoral art practice. To date the community response from social media has indicated robust public interest and it is anticipated that the exhibition of small works will continue this trend. The project has been an ideal example of Littoral work as a genuinely interdisciplinary project as it utilized architectural and construction techniques in conjunction with art and design practices interleaved with social science theory. The complementary methodologies of practice-led research and anti-oppressive approaches were simultaneously engaged in order to realise the ambitions of the project and to highlight the concerns surrounding affordable housing to great effect.

Compliant with practice-led methodology, my compilation of smaller artworks were conceived as the transformation of the container evolved. Due to the complexities of transporting the *Container of Dreams*, the small pieces were devised to be a portable interpretation of the project. By using the materiality of the *Container of Dreams*, intermixed with the strategic use of imagery, the small works are effective in bringing all the concepts of the project together. The iconography of the Hills Hoist operated as a signifier of the Great Australian Dream and was productive in its function as a tying mechanism which connected the project artworks to one another. The intention in the fabrication of this body of portable work was to enable the viewer to form a relationship to the larger work without having to observe it in person. The collection of small works can be seen as artefacts of the act of building the *Container of Dreams*. This recognition facilitates the observer to gain cognizance into the enactment of creating the dwelling and assists in stimulating a sense of relationship and comprehension of the larger piece.

Demonstration projects such as *Container of Dreams* are the solution to facilitate changing the perceptions of policy makers, community organisations and indeed, the wider community. *Container of Dreams* addresses the issues of possession and impermanence by combining the philosophy of living tiny with security of tenure. Through this project, I have
offered a different pathway to property ownership, a tangible alternative for first home
buyers to get their foot on the property ladder with the desire to tackle intergenerational
inequity. The *Container of Dreams* project can assist in the realisation of home ownership
aspirations by presenting a viable and alternative inexpensive form of housing supply. The
project seeks to offer security of tenure for single person households of any age. This
ownership model is also applicable to the growing number of older Australians facing
retirement with limited savings, thus challenging the distribution of wealth and potentially
keeping them from poverty in old age. Specifically, the *Container of Dreams* project has
accomplished its objective to offer an alternative response to the home ownership
discrepancies in the Australian housing market.

This project has illustrated how micro-housing concepts can be implemented in our lives,
ultimately helping humanity by creating more housing options and thus house more people.
The underlying principle is that we all need to reduce our consumer habits and live using
more sustainable practices. While it has been established that container homes are not new
(Brighton Housing Trust 2013, Tempo Housing 2014, Atira Women’s Resource Society 2014),
I believe this model has not yet been used in Australia, as a community or cooperative
housing project. Hence this project would be the first of its kind in our country and would
directly address security of tenure, affordability and mediate inequities of wealth to some
degree.

Creating smaller housing translates into actual monetary savings which helps to reduce long-
term household debt. As substantiated in chapter nine, container homes can be constructed
for less than $13000 (without sponsorship). This figure increases to $27000 after fees and
services have been added. Ultimately this means households are not burdened with long-
lasting financial commitment and have more money to spend in their local economy which
serves to benefit society as a whole.

The procurement of donated items and materials was a successful strategy and I would
endorse its implementation for other art centred research enquiries. The methods of
soliciting goods and products from companies that I employed was tremendously fruitful and
provided the opportunity to actuate the project. Ascertaining the applicable elements and
then approaching appropriate companies to make requests for products and materials was a time-consuming endeavour but one that proved to be both productive and rewarding. Without the donated items the venture would not have been possible to undertake due to the project’s restrictive budget.

In some circumstances it occurred that the provided items were not exactly the item that was originally requested, but an item or material that the contributor was willing to supply in its place. The budgetary limitation dictated the need to apply these donated items and in the process produced an opportunity to stimulate my creativity. By engaging practice-led methodologies, in the progression of my studio enquiries I was able to discover innovative uses for products and materials different to that of their original intended function. Fresh ideas were unveiled through this process of intuitive interpretation that allowed me to see things in novel ways. I would agree with Sullivan (2010 p.97) that this activity did alter my system of knowledge. These studio investigations were a particularly significant component of my research design and included the successful application of both drainage cell and decking boards as exterior cladding material. Discovering alternative uses for these products fulfilled the innovation aspects of my aim and enhanced the aesthetic elements of the project. The implications for this could result in potential market expansion for the companies involved who donated product.

One direction for future research has been identified as a need to conduct more exploration into alternative building methods. This would incorporate altering the use of easily obtainable existing materials to substantially reduce building expenses for consumers. The majority of the existing research to date on the issue of housing affordability focuses on conventional buildings and building methods. In order to genuinely address innovation, further research into alternative construction methods is needed. Repurposing disused shipping containers in order to create housing goes some way to ameliorate this issue. Evaluated construction costs for the Container of Dreams prototype have been confirmed at under $13000 (this figure does not take into account any sponsorship). This verification of expenditure means that the use of converted containers for housing can be considered a viable substitute to conventional construction techniques.
A further potential research direction has been identified as the expansion of the project into a community housing development. The prototype was successful in verifying the cost-effective aspects of micro-housing. As reported, the expenditure for the conversion came in under $13000 (without sponsorship). This confirmation of the project’s economic feasibility strengthens the rationale for upscaling the prototype into a community development. The parameters of this project were to examine the viability of establishing this proposal in the Northern Rivers region of NSW. However, my research indicates that containers have not yet been used anywhere in Australia as the basis for creating an affordable housing scheme. While the resource is being embraced by some sections of society as a cheaper construction alternative it has not yet been used to provide permanent housing for those on low-incomes, therefore, the community development model proposed by the Container of Dreams project has the potential to be first in the country and become a ground-breaking housing venture. The scheme would address a gap in provision of affordable housing in Australia by offering a low cost solution to make home ownership affordable and accessible to low-income and disadvantaged households.

As a result of this research, it is envisaged that provisions will be made to pioneer the Container of Dreams housing project in the Northern Rivers region. The principles of Anti-oppressive methodologies, which have been engaged in this study, prescribe that the researcher has an obligation to make certain that the investigation is used for social change both throughout the process of enquiry, as well as once the research is completed. Consistent with this methodology, the formation of a not-for-profit company in order to realise the ambitions of this project, has been evaluated and actions have already commenced to bring this to fruition. I have been successful in receiving a small grant of one thousand dollars ($1000) from Lesbians Incorporated (see Appendix R) in order to take the first steps to realise this endeavour. The grant money is allocated to cover the costs of registration of the company which will be titled, Container of Dreams Limited. I have a personal commitment to social justice and strong convictions on the subject of affordable housing. I can recognize and appreciate the capacity that this kind of scheme has in generating benefits to society. For these reasons I am committed to progressing the venture forward. The method I applied to this project of securing donated items and materials was so effective that it has given me the conviction to harness this approach for use in the future.
It is anticipated that this process will be utilized in conjunction with other fund-raising strategies to expand the company in order to realize the greater ambition of implementing the community housing development.

The *Container of Dreams* project has been successful in demonstrating the viability of generating low-cost housing solutions from easily obtainable existing items. It has proven that conversion of surplus containers for affordable housing is economically viable. The *Container of Dreams* housing model is a significant innovation as it is extending opportunities for alliance creation and joint-venturing in a social context. This model has significant implications for the housing sector in Australia from both an economic and technical perspective. By utilising Littoral Art methods and anti-oppressive theories the project has established its innovative credentials by taking elements of existing models to another level and challenging us to think in a new way. I concur with Raynor (2017) that innovation is not always about discovering an unprecedented idea or product. It is equally about finding new and different ways to merge available components which produce fresh solutions with the purpose of generating significant positive change. This enterprise has the capacity to become a ground-breaking program offering a tangible solution for affordable housing. The *Container of Dreams* project has confirmed that creative arts practices, combined with social science methodologies, can effectively convey micro-housing as an innovative and economical solution to address the current affordable housing crisis.
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Image 17: Esperanza Farm Worker Housing, image retrieved from: http://suzanne-obermeyer-eifs.squarespace.com/esperanza-mattawa-wa


Image 19: Keetwonen Student housing, Tempo Housing, image retrieved from: http://www.tempohousing.com/projects/keetwonen.html


Image 21: Oneesan Project, Atira Women’s Society, image retrieved from: http://www.atira.bc.ca/oneesan-container


Image 75: Habitat for Humanity Philadelphia Sweat Equity Poster, image retrieved from: [https://www.habitatphiladelphia.org/how-we-build](https://www.habitatphiladelphia.org/how-we-build)
APPENDIX A

List of Companies who have supported the project as of 8 September 2018;

<table>
<thead>
<tr>
<th>Company Name</th>
<th>Donated Items/materials</th>
<th>Value:</th>
</tr>
</thead>
<tbody>
<tr>
<td>AEG Power Tools</td>
<td>Cordless Drill, cordless angle grinder, battery charger, 3 x batteries</td>
<td>$548.00</td>
</tr>
<tr>
<td>Ausdrain</td>
<td>Drainage Cell 30mm - sufficient to cover 38sqm</td>
<td>$528.00</td>
</tr>
<tr>
<td>Caroma</td>
<td>Bath, shower, basin, toilet, cistern, sink, tapware, etc.</td>
<td>$7031.00</td>
</tr>
<tr>
<td>CSR Bradford</td>
<td>Wool Insulation - sufficient to cover 53sqm</td>
<td>$7778.25</td>
</tr>
<tr>
<td>Dulux Paints</td>
<td>10 litres Dulux Weathershield, 4 litres Dulux Wash &amp; Wear</td>
<td>$308.40</td>
</tr>
<tr>
<td>Duraplas Tanks</td>
<td>R1130 litre poly water tank</td>
<td>$685.00</td>
</tr>
<tr>
<td>Ecosa Sleep</td>
<td>Queen size Mattress</td>
<td>$1099.00</td>
</tr>
<tr>
<td>Elton Group</td>
<td>Soy based Plywood lining sheets Quantity: 20</td>
<td>$1400.00</td>
</tr>
<tr>
<td>Metroll Lismore</td>
<td>7 x flashings, various lengths</td>
<td>$407.00</td>
</tr>
<tr>
<td>Pardo Wall Beds</td>
<td>Queen bed wall mount mechanism and frame</td>
<td>$1040.00</td>
</tr>
<tr>
<td>Royal Wolf</td>
<td>Shipping Container - 20ft (6 metres) incl. transport</td>
<td>$3970.00</td>
</tr>
<tr>
<td>Sika Australia</td>
<td>Sikalastic 560 polyurethane waterproofing membrane 3x15ltr</td>
<td>$666.00</td>
</tr>
<tr>
<td>UBIQ/Green-Building Centre</td>
<td>Inex Wallboard 6, quantity: 20 sheets, value - $1682.40</td>
<td>$6208.40</td>
</tr>
</tbody>
</table>

**Total value of donated items and materials**  $31669.05
APPENDIX B
COD DONOR TEMPLATE LETTER

Hi …,

I am a Visual Artist from the Northern Rivers Region of NSW and I am currently undertaking PhD studies at Southern Cross University through an Australian Postgraduate Award. As part of my PhD project I am converting a shipping container into a micro-home as an artwork with the purpose of addressing affordability.

I am hoping that you may be interested in donating some of your products for use in my project, in exchange for some advertising and publicity for your company. I am more than happy to accept discontinued, ex-display or cosmetically damaged stock if necessary.

In particular, I am in need of…..

Royal Wolf have already generously provided me with a 20 ft. used shipping container and now I am seeking further sponsorship to enable me to accomplish the conversion process. Several other companies have also agreed to support the project and these include CSR Bradford Insulation, Dulux Paints, UBIQ, Elton Group, Metroll, Ausdrain, Pardo Wall Beds and AEG Power Tools.

My PhD project is titled ‘Container of Dreams’, here’s a little more info;

The ‘Great Australian Dream’ of owning our own home is something we have all been conditioned to aspire to but with Australian housing now among the most expensive in the world and job security declining as the national economy restructures this ambition is disintegrating. Jacqui Phillips, spokeswoman for the group Australians for Affordable Housing, said that many young people today “can’t look forward to owning a home. We know that housing in Australia is among the most expensive in the world, and this unaffordability crisis is underpinned by a looming lack of housing supply.”

The cost of housing is now out of reach for a large proportion of our population and young people have “...just given up on buying” Some creative solutions are urgently required to remedy this situation. I strongly believe that the construction of homes should be made simpler, faster, cheaper and accessible to all. This would require greater flexibility in the sector with alternative forms of housing designed.

Container of Dreams is an interdisciplinary research project that merges Social Sciences with Creative Arts processes to examine affordability through micro-housing to establish the best conceivable model for initiating Australia’s first-ever affordable micro-housing community project in the Northern Rivers. The project aims to explore innovation in new housing design by presenting tangible alternatives to conventional building methods and practices. The major outcome I envisage is a template for accessible housing for currently marginalised sections of society.

The Container of Dreams project proposes to establish a prototype or demonstration model, a ‘display home’ if you like, to demonstrate to policy makers, local councils and the
general public how housing can be made smaller, cheaper and simpler, so that they can see firsthand how it will work. This will act as a showcase for sustainable micro-housing solutions to directly address affordability and has major implications for social housing across Australia. An image is not enough, it is only through demonstration projects that we will change the perceptions of policy makers and the psyche of the Australian public.

For more information about me please see my website; **www.earthfirespirit.com**

This is an exciting and interesting project crossing the boundaries of Art and Architecture and something I think your company would benefit from being a part of.

I hope you are able to help me realise my dream.

Kindest Regards,

Clare Urquhart

clareurquhart@earthfirespirit.com

www.earthfirespirit.com
Clare Urquhart

Oct 11, 12:38 AEDT

Name: Clare Urquhart
Email: clareurquhart@earthfirespirit.com
Telephone:

Comment: Hi,
I am a Visual Artist currently undertaking PhD studies at Southern Cross University through an Australian Postgraduate Award. As part of my PhD project I am converting a shipping container into a micro-home as an artwork with the purpose of addressing housing affordability.
I am hoping that you may be interested in donating a queen size mattress for use in my project, in exchange for some advertising and publicity for your company. Royal Wolf have already generously provided me with a 20 ft used shipping container and now I am seeking further sponsorship to complete the project. Several other companies have also provided support and these include Dulux Paints, Caroma, Pardo Wall Beds, Bradford Insulation, AEG Power Tools and UBIQ building products.
My project is titled 'Container of Dreams', please google it to find more details.
Kind Regards, Clare Urquhart
Create more space at home or at work with a 20ft (6m) or 40ft (12m) shipping container from Royal Wolf.

Store excess furniture, tools, business papers, sports equipment and more to free your home and work space from clutter. Strong, practical and secure, a Royal Wolf 20ft container is so large it can hold the entire contents of a typical 3 to 4 bedroom home!

Custom modify your container to provide flexible space for a home office, workshop, hobby room or personal gym. With a Royal Wolf container the possibilities are endless!

Call us today for a fast and easy quote on hiring or purchasing a new or pre-used Royal Wolf container perfect for your storage needs at home, at work, on site or on the farm.

1300 651 700
royalwolf.com.au

YOU CAN DO ANYTHING IN A ROYAL WOLF
DRAINAGE CELL
MODULAR HORIZONTAL DRAINAGE

- Roof gardens
- Planter boxes
- Podium landscaping
- Sports fields
- Civil works
APPENDIX G

Bradford™
more than insulation

GLASSWOOL SUPERTEL (32kg/m³)

INTRODUCTION
Bradford Supertel is designed for applications where high thermal and acoustic insulation performance is required at minimal thickness. Available in either blanket or semi-rigid board form. Supertel is available with a range of functional and decorative facing materials to complement its base material performance properties.

PRODUCT DESCRIPTION
Manufactured from a resilient engineered Glasswool insulation blanket or medium density board, typically with an appropriate foil or decorative facing material. Supertel is manufactured by spinning molten glass, containing up to 65% recycled content, into fine wool like fibres. These inorganic, non-combustible fibres are bonded together using a thermosetting resin giving the product a hydrophobic ability to repel water.

APPLICATIONS
Designed for a range of applications, typically used as an internal lining for air conditioning duct work, the medium density of Supertel is also very effective behind perforated cladding where additional support is required. Available in a broad range of thicknesses that meet the performance requirements as set out by the NCC/BCA. Typical applications include:
- HVAC – excellent thermal, fire, acoustic and particle retention properties
- Under soffit – high thermal and acoustic performance with a range of facing materials
- Under slab for car parks – a range of acoustic and light reflective properties available
- Shaft linings - easy to fasten, low profile acoustic insulation

SKU TABLE

<table>
<thead>
<tr>
<th>Base Material K-value</th>
<th>Nominal Thickness (mm)</th>
<th>Nominal Length (m)</th>
<th>Nominal Width (mm)</th>
<th>Pieces per Pack</th>
<th>Nominal Coverage per Piece (m²)</th>
<th>Nominal Coverage per Pack (m²)</th>
<th>Nominal Piece Weight (kg)</th>
<th>Nominal Pack Weight (kg)</th>
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</thead>
<tbody>
<tr>
<td>P0.4</td>
<td>13</td>
<td>2.4</td>
<td>1200</td>
<td>18</td>
<td>2.9</td>
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<td>29.2</td>
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<tr>
<td>P0.6</td>
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<td>22.2</td>
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<tr>
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<td>2.0</td>
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<td>20.0</td>
<td>2.0</td>
<td>20.0</td>
</tr>
<tr>
<td>P1.0</td>
<td>33</td>
<td>6.6</td>
<td>1200</td>
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<td>56.0</td>
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<td>56.0</td>
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<tr>
<td>P1.5</td>
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<td>8</td>
<td>56.0</td>
<td>56.0</td>
<td>56.0</td>
<td>56.0</td>
</tr>
<tr>
<td>R1.0</td>
<td>40</td>
<td>10.0</td>
<td>1200</td>
<td>8</td>
<td>56.0</td>
<td>56.0</td>
<td>56.0</td>
<td>56.0</td>
</tr>
<tr>
<td>R1.5</td>
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<tr>
<td>R2.0</td>
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<td>16.0</td>
<td>1500</td>
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<td>16.0</td>
<td>1500</td>
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<td>29.0</td>
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<tr>
<td>R5.0</td>
<td>75</td>
<td>2.4</td>
<td>1500</td>
<td>2</td>
<td>29.0</td>
<td>29.0</td>
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<td>1500</td>
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<tr>
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<td>1500</td>
<td>2</td>
<td>29.0</td>
<td>29.0</td>
<td>8.8</td>
<td>20.7</td>
</tr>
</tbody>
</table>

Note: Most SKU’s are available as either blanket or board product.

HEALTH AND SAFETY
This product is manufactured using the latest safe-to-handle Fibre Bio-Soluble (FRS-I) Glasswool formulation and is not classified as hazardous according to the criteria of the ASCC (formerly NOHSC) guidelines. For further information refer MSDS sheet on the Bradford website.
APPENDIX H

PRODUCT INFORMATION SHEET

INEX WALLBOARD™ is a revolutionary, low carbon, high strength multi-purpose board for both interior and exterior applications.

INEX WALLBOARD™ is currently only available in 12mm thickness.

INEX WALLBOARD™ comes with both both arised and recessed edges to suit different joint and setting requirements.

The smooth side of INEX WALLBOARD™ provides a superior surface finish for paint applications or can also be finished in its beautiful raw form by applying a clear sealer.

<table>
<thead>
<tr>
<th>PRODUCT</th>
<th>LENGTH (mm)</th>
<th>WIDTH (mm)</th>
<th>THICKNESS (mm)</th>
<th>Kg/m²</th>
<th>Kg/Sheet</th>
<th>EDGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>INEX WALLBOARD 12</td>
<td>3000</td>
<td>500</td>
<td>12</td>
<td>15.9</td>
<td>28.5</td>
<td>ARRISED</td>
</tr>
<tr>
<td>INEX WALLBOARD 12</td>
<td>3000</td>
<td>1200</td>
<td>12</td>
<td>15.9</td>
<td>57</td>
<td>ARRISED</td>
</tr>
<tr>
<td>INEX WALLBOARD 12</td>
<td>3000</td>
<td>500</td>
<td>12</td>
<td>15.9</td>
<td>28.5</td>
<td>RECESSED</td>
</tr>
<tr>
<td>INEX WALLBOARD 12</td>
<td>3000</td>
<td>1200</td>
<td>12</td>
<td>15.9</td>
<td>57</td>
<td>RECESSED</td>
</tr>
</tbody>
</table>

MATERIAL

INEX WALLBOARD™ is an advanced high strength and fire reinforced Engineered Cementitious Composite (ECC) product, containing 60% of post-industrial recycled materials.

LOW CARBON

INEX WALLBOARD™ is low carbon product containing about 40% of the embodied energy of equivalent Portland cement derived products.

HIGH PERFORMANCE

Whether, Impact, Water, Fire or Acoustic performances are required, INEX WALLBOARD™ delivers – and all in the one single board.

DURABILITY

INEX WALLBOARD™ is long term durable and is warranted for 20 years. It is suitable for both internal and qualified external applications.

VALUE

INEX WALLBOARD™ is priced for value for the construction industry and strongly competes against all comparable products. Pricing is available on application to UBIQ or its distributors.

INEX WALLBOARD™ can currently be used externally only as the panel for proprietary express wall systems.
APPENDIX I

PRODUCT INFORMATION SHEET

INEX-DECKING™
ANY BUILDING • ANY SURFACE • ANYWHERE

INEX-DECKING is a unique engineered cementitious composite material.
The textured surface of INEX-DECKING provides a superb surface for a wide range of approved coating systems.
INEX-DECKING has pencil round edges along the length of the board.
INEX-DECKING is suitable for all decking applications, where the required Live Load is not greater than 1.6kN and a uniformly distributed load of not greater than 3.0 kPa.

<table>
<thead>
<tr>
<th>PRODUCT</th>
<th>LENGTH (mm)</th>
<th>WIDTH (mm)</th>
<th>THICKNESS (mm)</th>
<th>Kg/m²</th>
<th>Kg/Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>INEX-DECKING</td>
<td>2700</td>
<td>140</td>
<td>10</td>
<td>24.6</td>
<td>9</td>
</tr>
</tbody>
</table>

WEIGHT
At approx 9kg per length, INEX-DECKING is relatively lightweight and easy to handle on site.

HIGH PERFORMANCE
INEX-DECKING can be cut and worked just like comparable fibre cement sheets, but offers improved bending strength characteristics and finish quality. INEX-DECKING spans over joints at maximum 450mm centres.

BAL-FZ & NON-COMBUSTIBILITY
INEX-DECKING is deemed non-combustible under AS1530.1 and is therefore approved for all Bushfire Attack Levels including BAL-FZ construction in accordance with A33969-2006.

MOISTURE RESISTANCE
INEX-DECKING is moisture resistant and retains its structural integrity when subjected to multiple soak/dry cycles in accordance with clause 8.2.5 of AS/NZS 2088.2.2000 ‘Cellulose-cement products Part 2: Flat sheets’.

DURABILITY
INEX-DECKING is highly durable and represents a real alternative to natural timber. INEX-DECKING can be coated to achieve the timber look, without the ongoing maintenance issues of natural timber.

Note: UBIQ’s concrete is a natural product and UBIQ sees it as such, with all its vital signs and characteristics. Each INEX-DECKING board is regarded as a single piece, just like natural timber. Efflorescence or small, visible pores or patches are not defects. They add to the character of the final finished and stained product. Differences in the surface appearance, which do not affect the fit for purpose of the boards, are permitted. The surface is not homogeneous and the variations and texture are what deliver the remarkable appearance once these coatings are applied. They are what set these boards apart from other composite decking products.

UBIQ Pty Ltd, 57 St. Hillers Road, Auburn NSW 2144 Australia • ABN 14 140 366 142 • (02) 9510 4490 • sales@ubiq.com.au • www.ubiq.com.au
### Sikalastic®-560 (AU)

**Economical and eco-friendly liquid applied waterproofing solution based on Sika Co-Elastic Technology (CET)**

<table>
<thead>
<tr>
<th><strong>Product Description</strong></th>
<th>Sikalastic®-560 (AU) is a cold-applied, one-component waterborne liquid applied waterproofing membrane, highly elastic and UV-resistant.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Uses</strong></td>
<td>For roof waterproofing solutions in both new construction and refurbishment projects. Waterproofing of wet areas, decks, and podiums where not subjected to regular foot traffic.</td>
</tr>
<tr>
<td></td>
<td>For roofs with many details and complex geometry where accessibility is limited.</td>
</tr>
<tr>
<td></td>
<td>For cost efficient life cycle extension of failing roofs.</td>
</tr>
<tr>
<td></td>
<td>For reflective coating to enhance energy efficiency by reducing cooling costs.</td>
</tr>
<tr>
<td></td>
<td>For water storage tanks.</td>
</tr>
</tbody>
</table>

| **Characteristics / Advantages** | UV resistant and resistant to yellowing and weathering |
|                                | Highly elastic and crack-bridging - direct application of polymer modified tile adhesive (SikaCeram range) |
|                                | Non-toxic and VOC compliant water based coating |
|                                | One component - ready to use, no separate primer required |
|                                | Excellent adhesion on porous and non porous substrates |
|                                | Seamless waterproofing membrane |
|                                | Water vapour permeable |
|                                | 12 months shelf life |

<table>
<thead>
<tr>
<th><strong>Tests</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Approval / Standards</strong></td>
<td>Fulfils requirements acc. ETAG-005 Part 8</td>
</tr>
<tr>
<td></td>
<td>Fulfils initial solar reflectance requirements acc. Energy Star (0.820)</td>
</tr>
<tr>
<td></td>
<td>Meets requirements of external fire performance ENV 1167 Class (T1) on non-combustible substrates</td>
</tr>
<tr>
<td></td>
<td>Approved in accordance with AS 4020 and AS4858 - Approval for Use in Potable Water and Wet Area applications.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Product Data</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Form</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Appearance / Colours</strong></td>
<td>Grey and White (Energy Star)</td>
</tr>
<tr>
<td><strong>Packaging</strong></td>
<td>4L and 15L pails</td>
</tr>
</tbody>
</table>
An acrylic paint for exterior use which is self priming on most surfaces. Dulux MaxiFlex™ Stretch Technology gives a tough flexible finish for long life from all protection all Australian weather conditions. Dulux guarantees that this product will not blister, flake or peel for as long as you are living in your house*.
ASSEMBLY INSTRUCTIONS

SINGLE,
DOUBLE, QUEEN
DIY MECHANISM ONLY

Tools Required For Assembly

No 2 & No 4 Phillips Head Screwdrivers
No 2 Slot Head Screwdriver
Hammer

Electric Drill (Hammer Drill for Masonry)
6.3mm Masonry Drill Bit
Pliers

Spirit Level
Adjustable Spanner
Caroma

Cube Back-to-Wall

Acrylic Bath

Nominal Sizes: 1800mm x 800mm x 579mm
1750mm x 850mm x 579mm
Ecosa Mattress.
Engineered and designed just right for better nights.

Waterproof & Dust Mite Free

The waterproof cover contains microfilaments to protect the mattress from bacteria and dust mites.

Adjustable Firmness

All the options in one mattress. Switch easily to your desired firmness layer.

Back Support

Each layer of our mattress is engineered to support your spine’s natural alignment. We have your back!
APPENDIX P

The below products have been shared with you through the Caroma Specifi website. Visit specify.caroma.com.au to find more inspirational and innovative bathroom products.

EVOLUTION SINGLE BOWL UNDERMOUNT SINK

The Clark Evolution sink collection includes a range of multi function accessories creating a total food preparation solution. Its inspired Australian design features tight radius corners flowing to a flat side base for a cutting edge geometric look.

- A great fit for smaller kitchens or butlers pantries
- Ability to be under-mounted for a streamlined look
- 1.2mm high grade 304 stainless steel, providing corrosion resistance
- Includes rear mounted basket wastes, three quarter size colander, stainless steel draining basket and full size chopping board
- Corner radius - 11mm

*Please note: for accurate cutout sizes only use templates provided with packaging.

PRODUCT CODES

EVOSER Evolution Single Bowl Undermount $1,103.00*
Urbane Compact
Invisi II Suite

4.5/3 litre Dual Flush Toilet Suite with
Urbane Compact Wall Faced Box Rim Vitreous China Pan
and Invisi II Cistern for Inwall, Under Counter, Induct or
Incelling applications
APPENDIX R

Lesbians Incorporated: Offer of Grant - March Funding Round 2018

Dear Clare Urquhart,

Lesbians Incorporated received 27 applications in its March 2018 round of community grants.

Applications included a diverse range of high quality projects that provide a snapshot of the creative talents and community focus of lesbians and lesbian friendly organisations across Australia.

The LInc Committee is made up entirely of volunteers. We each independently ranked the applications against the selection criteria for the community grants scheme. Funded applications are determined by this process and by the amount of money we have available for each round.

The March round also particularly encouraged applications from lesbians who are Aboriginal or Torres Strait Islander, lesbians with disabilities, lesbians from non-English speaking backgrounds and lesbians in non-metropolitan communities.

Twenty of the twenty-seven applications were fully funded this round.

We're pleased to inform you that your application Container of Dreams - Options for Affordable Sustainable Housing has been selected for funding.

Please complete the acceptance form, including your bank details at: https://linc.submittable.com/submit/1a4d7754-c3f2-4d89-b84b-5977214d05a2/lesbians-inc-grant-agreement-quarter-1-2018

By completing the acceptance form and providing the requested information you are agreeing to the terms of the funding (see below).

In order to publicise the grants, we also invite you to provide:

* brief information about your project
* website & social media profiles (especially Facebook and Twitter)
* at least one high quality photo for social media/newsletter purposes

We encourage you to announce through your own communications and social media channels that you have received a grant from Lesbians Inc. - formerly Lesbian Space Project.

In the About Us section of our website you can download a logo pack.

We appreciate being provided with photos and reports of completed funded projects that can be used by LInc for promotional purposes. When available, please send these to comms@lincgrants.org.au
If you have any questions about the process at all please feel free to reach out to us. And if you haven’t already, follow us online:

Sign up for our newsletter: [http://eepurl.com/cDN0ND](http://eepurl.com/cDN0ND)
Follow us on Twitter: [http://twitter.com/Lesbians_Inc](http://twitter.com/Lesbians_Inc)
Follow us on Facebook: [http://facebook.com/lincgrants](http://facebook.com/lincgrants)

Congratulations once again!

Deb Hayes
LInc Treasurer

**TERMS OF FUNDING**
Where appropriate, grant recipients will acknowledge our organisation as a funding source. Funding is provided for the project as described in the application form. Alterations to projects require the prior written consent of LInc. Within 30 days of the completion of the project, applicants will provide LInc with a brief account of how well it fulfilled its intended purpose. Any money not spent as specified in the application must be returned to LInc. Failure to comply with the above conditions may result in future funding requests by the applicant being ruled ineligible.

You can go here to view the submission: [https://linc.submittable.com/user/submissions/9994323](https://linc.submittable.com/user/submissions/9994323)