



INTERACTIVE DOCUMENTARY
AND PLACE: PORTRAIT OF A
BEND OF ISLANDS

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Cover images: Placing the Bend,
screenshots

First page and final page: aerial
photography, BOI circa 1962 and
1966, care of Frank Pierce



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A B S T R A C T

Online interactive documentary is an emerging area of new media arts practice that I have used to explore the dense theoretical propositions related to the humanist geographical notion of placemaking.

In this exegesis, with reference to some of the key claims humanist geographers have made in terms of place as hybrid and densely networked, I shall discuss the advantages and disadvantages I have come across in making *Placing the Bend* to see how effective interactive documentary is as a medium.

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DECLARATION

I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the exegesis is the result of the work which has been carried out since the official research program; and any editorial work, paid or unpaid carried out by a third party is acknowledged.

Ed Armstrong

Date

A C K N O W L E D G E M E N T S

I would like to acknowledge the help I have received from my supervisor, Dr. Adrian Miles, who has provided the guidance and backbone for this research from day one.

Without the participation and encouragement of the Bend of Islands community this project would not have been possible. Key contributors include Ross and Christine Henry, Rudi Pauli, Mick Woiwod, Frank Pierce, Janet Mattiske, Tom Fisher, John and Megan McCallum, Tserin Wright, Rodrigo Castellanos and Liz and Pete Mildenhall. The invaluable support I received from James Armstrong, Tobey Henry, and Tarquin and Dan Moore also provided a bedrock for this project to be realised.

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The 2013 RMIT Media and Communication Honours cohort have been an integral part of my experience of achieving this research project. Without the camaraderie of Steven Rhall, Simon Wood, Ben Calder, Ruby Mahoney, Jason Tseng and Josh Nettheim, I doubt I would have been able to get over the finish line. My sincere thanks to them all.

And finally, special thanks to my family and friends for understanding that my absence was due to my stubborn intent to achieve this mammoth task, none of which would have been of any importance without their being a part of my life.



Figure 1: *Placing the Bend*, screenshot

NOTE TO READER

The following exegesis is framed by a series of lists and interview transcripts which may be read independently or as an accompaniment to the main body of text.

Additionally, images situated in-text will be referred to by figure number alone in order to avoid the repetition of images.

All three interactive documentaries of *Placing the Bend* are on the USB thumb drive attached to the front cover of this exegesis. To view each, please launch a web browser (Chrome, Safari, Explorer) and select the index files within each folder.

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INTRODUCTION



The density and complexity of place is difficult to represent in a conventional, linear documentary film as the continual *flows* we experience and assemble to form our understanding of place are in a constant state of flux, being influenced by our social and personal understandings and larger material and immaterial flows.

As we experience the material and immaterial facets of a place, which stem from our individual experiences of the actual things within a place and the conceptual framework that we are exposed to through the societal understanding of place, the multiplicities of *Space* are temporarily 'paused' (Tuan, 198) to produce an assemblage of place.

The intersection of these material and immaterial forces are only temporary as everything we experience fluctuates and changes with every subsequent experience we have. Our notion of place is not fixed, for place is constantly evolving depending on the connections it forms with these *facets*, becoming 'fusions of human and natural order and the significant

Plympton
 Park Forestville
 Frewville
 FulhamFulham
 Granville
 Bank
 Woolshed
 Newington
 Junction
 Sutherland
 Wiley
 Somerton North
 Gardenvale Park
 Blacksoil
 Blackstone
 Booval
 Brassall
 Brookwater
 Bundamba
 Camira
 Churchill
 Coalfalls
 Collingwood
 Hills
 Bexley
 Bexley
 Milperra Hill
 Broadmeadows
 Brunswick
 Brunswick Park
 Bardwell
 Park
 Heights
 Mickleham
 Tennyson
 Why Duffys
 North Wyndham
 Wollert Park
 Brendale
 Bunya
 Burpengary

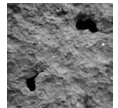
Caboolture
 Caboolture Hills
 Ferny
 Stafford Island
 Dunwich
 Karragarra
 Oaklands
 Battery
 Park
 Heights
 Cheltenham
 Clarinda
 Clayton
 Westlake
 Hills
 Warrawee
 Cabarita
 Bight
 Bonbeach
 Braeside
 Brighton
 Lota
 Balgowlah
 Beacon
 Darling
 Helena
 Springvale
 West
 West Point
 Allawah
 Arncliffe
 Audley
 Bangor
 Banksia
 Barden
 Mount
 Adelaide
 South
 Newtown Potts
 Hindmarsh
 North
 Belconnen
 Everton

centers of our immediate experience of the world' (Seamon 1979, 3).

Interactive Documentary and Place: Portrait of a Bend of Islands is an exegetical reflection on how the three part documentary project *Placing the Bend* explores the complexity of placemaking through online interactive documentary. The problem I am investigating by making *Placing the Bend* is how to understand and represent place as an assemblage through interactive documentary.

Three documentaries were created to explore the Bend of Islands (BOI), a community 30 kilometres north-east of Melbourne, Australia. The first documentary is titled *Round the Bend*, the second *Assembling the Bend*, and the third I have called *Becoming the Bend*. Each iteration progressively fuses the residents of the BOI with the place itself.

The BOI is a unique place. It was officially recognised as the worlds first Environmental Living Zone (ELZ) in 1982 (Woiwod 2010, 153). It is made up of a dedicated community of resident conservationists who seek to promote an ongoing state of 'retention, regeneration



and revegetation' (Jolly & Osler, 82) to preserve a largely undisturbed part of the native Australian bush. Each resident of the BOI has a strong sense of place by choosing to live there and interacting with the surrounding environment in a variety of ways. From weeding to bird watching to planting, campaigning for local government support, conducting surveys, and fine-tuning the zoning guidelines that the community abides by.



My research explores the theoretical claims of humanist geographers Seamon, Massey, Cresswell, and Tuan, seeking parallels between placemaking and interactive documentary. I have adopted humanist geography's phenomenological approach to understanding place through the form of list-making, a key methodology employed in the documentaries in order to understand the BOI as a place consisting of a multitude of events, occurrences, and experiences. By listing a sample of the material and immaterial facets of the place as semi-separate parts, connections have been made between each in the interactive documentaries to form an understanding of how

Pocket Mount
 Stepney
 Samson
 Narre
 The
 Reservoir
 Abbotsford
 Rockdale
 Sandgate
 Warranwood
 Sumner
 Glorious Mount
 Norman
 Upper
 Abbotsford
 Keswick
 Beach
 Leawood
 East
 Zillmere
 Downs
 Sefton
 Richmond
 Vale
 Vale
 Mount
 Bondi
 Leichhardt
 Souci
 Iris
 Hawthorn
 White
 Denistone
 Hawthorne
 Point Wellington
 South Auburn
 Parkside
 Newmarket
 Forest
 Ingleside
 Killarney
 Stretton
 Fremantle North

Manly
 Hampton
 Adelaide Adelaide
 Park Beverly
 Belfield
 Belmore
 Berala
 Birrong
 Camellia
 Campsie
 Canterbury
 Carlingford
 Chester
 Huntingdale
 Coonawarra
 Darwin
 Heights
 Melbourne
 North Cranbourne
 Point
 Fairfield
 Unley
 Samford
 Ashfield Park
 Homebush
 Narwee
 North Epping
 Essendon
 East Ringwood
 Hall
 Gladesville
 Granville
 Greenacre
 Guildford
 Stafford
 South
 North Dandenong
 Pili
 Loftus
 Lucas
 Crossing
 Silkstone
 Springfield

placemaking occurs for the residents of the BOI.

I have chosen to use interactive documentary to generate an intersection of these parts to allow poetic connections to be made, an audiovisual assemblage of information, experiences, and commentary to describe the dense, hybrid nature of place.

This exegesis will offer a short introduction to placemaking, followed by a discussion of interactive documentary, before specifically reflecting upon how *Placing the Bend* can be seen to reflect placemaking using the BOI as a case study. Various lists related to the BOI, as well as images and interview transcripts from the documentaries, will be included to highlight the list-making approach I have taken in the documentary work. First, some background information about the place itself.



THE LAY OF THE LAND

In 1999, a small Australian community along the northern bank of the Yarra River was successful in officially obtaining the name Bend of Islands from the Geographical Place Names Committee (Woiwod 2010, 154). The name was coined by the real estate agent who first subdivided it in the early 20th century after observing the islands that dot the Yarra River from lower Catani Boulevard (Figures 2, 3 and 4).



Kooyong
Normanhurst
North
Park
Nudgee
Wooloowin
Waterford

Rudi: I can remember coming down this road for the very first time and I can remember thinking, “what have I come to here!”

South Highgate
Tree Glebe Lenah
Crosby



Figure 2: *Placing the Bend*, screenshot



Figure 3: *Placing the Bend*, screenshot

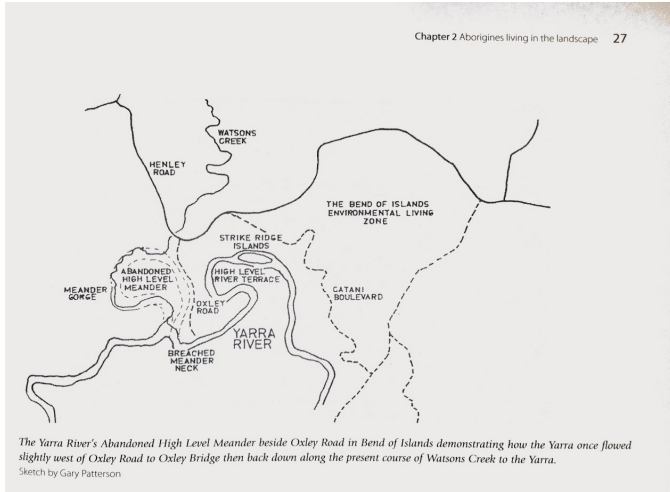


Figure 4: Alonso, 1985

Zetland
 Tallegalla
 South
 BaySouth
 Skye
 Creek
 Parramatta
 Ryde
 Gully
 South Devon
 Beach Henley
 Rocklea Creek
 Springwood
 Tanah
 View
 Fernvale
 Glamorgan
 Warner
 Acacia
 Point
 St
 Hobart

Situated 30km north-east of Melbourne, the BOI consists of 680 hectares of contiguous remnant bushland that contains 713 vascular flora (497 of which are native), 220 species of vertebrate fauna (205 of which are native), and 279 residents (Jolly and Osler) (Figures 5, 6 and 7).

The Yarra geological fault-line extends south-westerly from Steels Creek to intersect with the Brushy Creek fault line heading south towards Bayswater (Woiwod 2010, 17) (Figure 8). These faults have established a highly contrasted land mass, with rounded ridges and deep valleys that together comprise what the



local indigenous people (the Wurendjeri) called Nillumbik. Roughly translated, “Nillum” means “bad” whilst “bik” means “earth.”

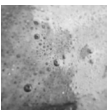
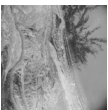
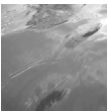
The BOI is located within a “rain shadow” whereby average rainfall rarely exceeds 700mm per year (BICA). The surrounding mountain ranges of Kinglake act as a barrier to rainfall, reducing precipitation across the Nillumbik Shire.

‘Standing some 200 metres above Yarra Glen on the nearby floodplain of the Yarra River,’ (Woiwod 2010, 17) the Nillumbik region has very little top-soil or moisture compared to it’s neighbouring regions. However, the BOI’s primary feature is its river, which was used by the Wurrundjeri for its rich bounty of fish, mammals, and as a means of transport.

A range of government agencies own sections of the land, including Melbourne Water, Nillumbik Council, Parks Victoria, and the Department of Sustainability and the Environment. With the exception of Melbourne Water’s Sugarloaf Reservoir and Winneke Treatment Plant, that lie to the north, all crown land is accessible to the public.

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Tolmans
Park
Fig
Matraville Park
Dinmore East
Kensington
Walkerville
Ovingham
Mount Pleasant
Brighton-Le-Sands
Bundeena
Burraneer
Caringbah
Carlton
Carss
Park
Lakes
East Cannons Hill
Capalaba
Sydney
Coomera Varsity
East Berwick
Black
West Brisbane
Darwin
Coconut
Turrumurra
Hobart
Ryde
Eastwood
Epping
Ermington
Georges
Murarrie
Roselands
Osmond
Heights
Notting
Ramsgate
Scarborough
Tarragindi
Oakleigh



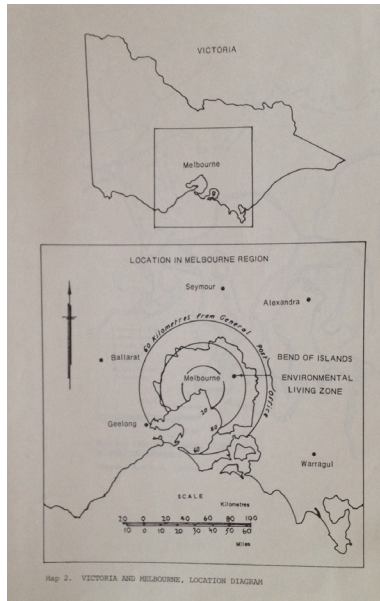


Figure 5: Alonso, 1985

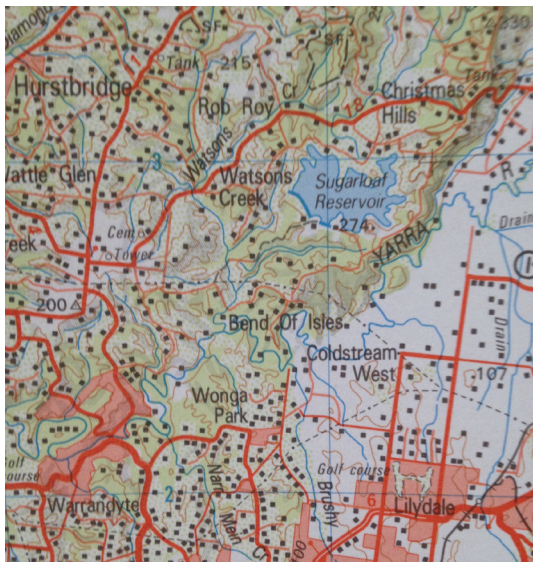
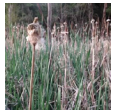


Figure 6: Alonso, 1985



Figure 7: Jolly and Osler, 2013

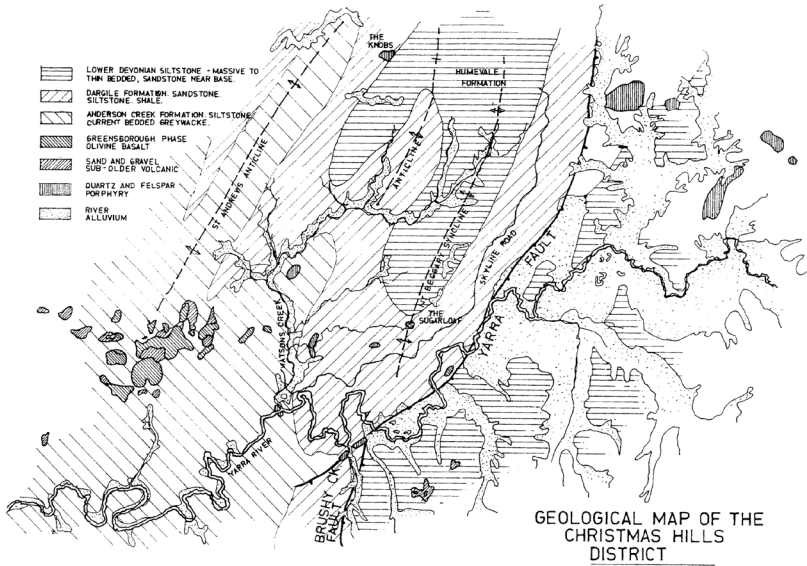


Figure 8: Woiwod, 2013

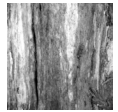
PLACE

PHENOMENOLOGY

shrike-thrush
 grey currawong
 pied magpie australian
 currawong
 grey fantail
 grey raven
 little wattlebird
 red cuckoo shrike b'faced
 kookaburra
 laughing pardalote striated
 honeyeater
 white-eared thornbill
 striated rosella
 crimson swallow welcome
 thornbill
 brown duck
 pacific black
 fairywren
 superb duck
 wood (maned)
 t'creeper
 wh. throated blackbird
 butcher-bird
 grey spinebill eastern
 honeyeater
 white-naped cuckoo
 fan-tailed honeyeater
 yellow faced robin scarlet
 whistler

Seamon and Tuan's humanist geographic conception of place relies on phenomenological principles. Seamon explains phenomenology as 'the study and description of human experience' (2010, 2166), and similarly Tuan explains that '[e]xperience is compounded of feeling and thought', an 'experiential continuum' of these two ways of human knowing (10). According to Tuan, feeling denotes our sensory input (sight, hearing, taste, etc.) whilst thought characterises the conceptual unpacking we engage when understanding things.

In a move away from 'positivist science' (Seamon 1993, 1), which employs quantitative methodologies to record cause-and-effect relationships, Seamon advocates for a 'kindly seeing' (1993, 2) to be carried out in order to allow us to 'see the world as it is' (1993, 1). By this, Seamon means to not merely perceive the world from our perspective as individual or collective human beings, but to step 'inside' things to view the world from *their* perspective. In the case of *Placing the Bend*, this involves



stepping inside the BOI in order to understand it from the inside out.

Feeling, thinking, and *kindly seeing* are interconnected in phenomenologically understanding the world and how and where we fit in it. This is the rationale I employed when creating *Placing the Bend* to think about placemaking. By making *Placing the Bend*, I have found my understanding of place has grown (thinking) as the density and complexity (feeling) of my case study — the BOI — has been revealed to me by speaking with residents, audiovisually recording it, and constructing the three interactive documentaries.

Experience is a subjective phenomenon. Regardless of what scientific instrument or methodology we use to measure and understand the world around us, the process of interpreting the world into meaningful information is influenced by our own biases and sensory limitations.

As Tuan notes:

To experience is to learn; it means acting on the given and creating out of the given. The given cannot be known in itself. What can be known is a reality



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golden galah pardalote
 spotted
 rosella
 eastern
 miner
 bell whistler
 rufous
 cockatoo
 sulf
 crested raven australian
 chough
 white-winged magpie-lark
 robin
 eastern yellow bronzewing
 common
 scrub-wren
 wh. browed
 miner noisy
 lorikeet rainbow
 corella
 long billed starling common
 quail-thrush spotted oriole
 olive-backed corella
 little silvereye honeyeater
 yellow tufted thornbill
 buff-rumped owllet-n'jar
 australian kingfisher
 sacred robin
 rose bronze-cuckoo shining
 shelduck australian sitella
 varied teal

grey firetail red-browed coot
 eurasian cuckoo pallid
 cormorant little black
 honeyeater
 new holland egret
 great wagtail willie falcon
 peregrine shrike-tit
 crested kite
 black-shouldered turtle-
 dove
 spotted swamphen
 purple heron
 white-faced cormorant
 pied crane, spotless grebe
 australasian flycatcher
 satin heron
 pacific black cockatoo
 y-tailed ibis
 sacred honeyeater white-
 plumed kingfisher azure
 moorhen dusky owl
 southern boobook mynah
 common parrot
 king honeyeater
 crescent swan
 black woodswallow dusky
 bronzewing brush goshawk
 brown cuckoo
 brush honeyeater brown-
 headed egret

that is a construct of experience, a creation of feeling and thought (9).

We assemble and construct the raw data of experience in order to make sense of the world around us and our position within it. This practice occurs automatically, our bodies negotiating the world around us without the need for constant instructions dictating our every move. Seamon calls this automatic bodily behaviour our *body-subject*, explaining how our body functions 'as a special kind of subject which expresses itself in a pre-conscious way' (1979, 41).

When our bodily behavior is operated 'automatically' by our *body-subject* we can pay more attention to our surroundings, which reinforces our emotional engagement to place, what Seamon calls our *feeling-subject*. Both *body-subject* and *feeling-subject* work in a constant dialectic to build our relationship with place. *Body-subject* is a 'prereflective action grounded in the body' (Seamon 1979, 80), whereas Seamon explains *feeling-subject* as 'a matrix of emotional intentionalities within the person which extend outwards in varying intensities to the centres, places and spaces of a person's



everyday geographical world' (1979, 76). The habitual state of *body-subject* acts as a basis for *feeling-subject*, and our varying emotional experience of place fluctuates in intensity depending on our personal engagement with it.

The *body-subject* engages us in a recurring, automatic rhythm that allows connections to be made and strengthened through the *feeling-subject*, which takes note of the meaningful facets of place (Seamon 1979, 71). By involving ourselves in the place itself we are able to look upon it with *kindly eyes*, drawing upon our own personal connection with every part we encounter;



To be inside a place is to belong to it and to identify with it, and the more profoundly inside you are, the stronger is the identity with the place (Seamon citing Relph 1993, 3)

For example, by routinely walking the same route, BOI resident Frank (Pierce) began to understand the regular rhythms and nuances of the BOI to the point where a small difference would capture

Frank: You know, if you walk in the same area all the time you notice things that are changing throughout the year. And you learn to look for that change the next year and stuff like that...

Interviewer: The relationships you start to recognise in an environment like you were saying before... how the complexity is revealed to you after observing long enough... Do you feel like you can ever really unpack that? Or do you think the entanglement of it and the complexity of it will never kind of... will it forever be too complex to understand?

Frank: You can understand the complexity as far as you can see it. But there's another thousand layers of complexity out there that you just haven't seen.

cattle mistletoe bird

flycatcher
 restless darter
 Australian ibis straw-
 necked cockatoo
 gang-gang mallard eagle
 wedge-tailed pea fowl
 ground-thrush
 Australian robin
 pink frogmouth
 tawny t'creeper
 red-browed lyrebird
 whistler
 olive sparrow-hawk
 collared kite
 whistling weebill lorikeet
 musk flycatcher
 leaden hardhead bronze-
 swift, forktailed owl,
 powerful reed-warbler
 Australian
 cuckoo
 h'field's button-quail
 painted cormorant
 great honeyeater
 fuscous thornbill
 yellow jacky winter fantail
 rufous kestrel
 australian lapwing masked
 9 166 lorikeet
 little thornbill
 yellow rumped native-hen

his interest and add to his increasing knowledge of the place.

At times our conceptual biases precipitate our disengagement with the world around us, prompting habits based on patterns or unquestioned assumptions to be made. For Seamon, phenomenology is a method that 'bids us to turn toward phenomena which had been blocked from sight by the theoretical pattern[s] in front of them' (Seamon citing Spiegelberg 2007, 42), so as to form an intimate relationship through experiencing these phenomena first hand by employing our *body* and *feeling-subjects*.



Seamon explains that we tend to focus on the world around us as 'fractured parts' instead of allowing a more holistic understanding of the 'whole' to unfold (1993, 2). The *whole* does not refer to "the whole of existence," instead, Seamon is referring to a "functioning whole" similar to a machine that can only operate with numerous singular components. These components are what Seamon calls the *fractured parts* that are the general subject of phenomenological experience, due to the limited scope of our subjective experience. Seamon's



intention is to “seek ways to allow being to break forth and to heal the *wholes* that have long since been fractured into *parts*” (italics added, 1993, 2).

Frank’s (Pierce) walking routine developed into an interweaving of *body*- and *feeling-subject* that consequently allowed his consciousness to be free in order to focus upon the specific *parts* of the place around him. He first noticed the seasonal shifts and effects on the environment, then the finer details began to emerge. In his own words, “the story of the bush” revealed itself to him, thus strengthening his understanding and appreciation for the place as a *whole*.

Being exposed to any place for an extended period of time establishes a regularity that provides the basis for any irregularities to stand out. ‘[B]oth *body* and *feeling-subjects* require time to become familiar with and attached to new environments’ (italics added, Seamon 1979, 77), it is only after recurrent exposure to a place that a strong sense of its continuities become apparent. These continuities provide the time for the irregular occurrences to stand out, thus providing highlighted experiences such as the time Frank experienced several

Frank: The best way to get into nature is in your own little patch. Not traveling around to every national park in Australia. Because all you do is gloss over everything, you’re not really getting into it. Whereas if you get an intimate knowledge of... you know, almost like a spiritual relationship with the land, then, when you go somewhere else and stay there for a very short time, you can plug into that same detail. To learn it you’ve got to live in a place and...ah... *feel* it, I reckon (laughs)... You know, you walk and you see choughs, and you watch them for a while and then you see a fox, so you sort of think, “I wonder if I can follow this fox.” So you start following the fox. And the fox sits down, and then the choughs come and fly and attack the fox and you think “what’s going on?!” Then you hear that John

McCallums daughter was
 sitting on her verandah
 three weeks ago and a fox
 took a chough (laughs).
 Or you come across two
 powerful owls sitting there
 with two fluffy white babies
 next to them. That sort of
 experience is, you know, it's
 building a bond and what
 you're learning to do is to
see. So there's sort of like
 an intimacy about getting
 there and feeling like you're
 in-sync with nature, that
 you're actually in it. And
 you're intently listening all
 of the time without even
 concentrating. So, all of that
 stuff is becoming intimate
 and connected with the
 land.

blacktailed cormorant
 little pied sparrow house
 needletail, wh.-throated

choughs attacking a fox (described in
 the soundtrack of *Assembling the Bend*
 and *Becoming the Bend*). By allowing
 his *body-subject* to operate his
 movements, Frank was free to engage
 with the various parts of the BOI to
 strengthen his sense of place through
 his *feeling-body*.

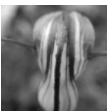
Adjusting our perspective from outside
 to inside the BOI still utilises our
experiential continuum as a tool for
 discovery, yet a different methodology
 must be employed in order to separate
 and distinguish our sense of place from
 its sense of place. This methodology
 requires us to extend our conceptual
 understanding of place by positioning
 ourselves as the place to understand the
 relationships it has with its constituents
 as well as what is external to it.





L I S T - M A K I N G

List-making offers a method to use latitudinal thinking as a practice to explore and investigate the density and complexity of place and placemaking. As Bogost argues, '[l]ists of objects without explication can do the philosophical work of drawing our attention toward them with greater attentiveness' (45). By listing the BOI as videographic *parts*, connections can be made between seemingly heterogenous elements to form networks of relation that the place consists of. When multiple things are listed, patterns emerge amongst items in the list, and these become connections that inform our understanding of place.



Each item on a list becomes a part that is connected to the next by simply being situated in the same way on the list.

The practice of list-making elucidates the connections between things, what Bogost (using Harman) explains as 'vicarious causation', that is the conceptual fusion or connection between things without there necessarily being an interaction between them. Bogost notes that this is a conceptual linkage that breaks the chasm between two things to form a new thing (11).

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bell bird
 trin-warreen
 black swan
 goonawar
 koonoowara
 broлга
 gurrurk
 bronze wing mongebarra
 butterfly (white)
 balam balam
 cockatoo (black)
 nerrinen (Bunurong)
 Hay
 yellow black
 yungay
 cockatoo (white)
 ngaiyuk
 ngaiook
 gang gang
 from 'gan gan' = feather
 cookoo shrike
 djilbi-djilbi (black-faced)
 crane
 karwine (white faced
 heron?)
 crow
 waan
 crow
 worn
 duck (black) tolom
 lekoabel

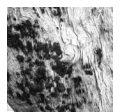
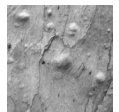
duck (wood)
 lekoabel
 emu
 baraimal burri-mul
 emu wren (totem?)
 bunjil-boroin (meaning
 twilight)
 finch
 Fire-tailed
 korok-goru
 fly
 kuromburra
 green parrot yukope
 grey shrike thrush
 buled-mum
 hawk
 wil gul
 hawk (sparrow)
 par-rite
 kestral
 nankeen
 nirret-marro
 kookaburra
 grong grong
 kuring kuring
 gurrng gurrng
 kookaburra
 tharowerag
 gurrn
 kookaburra
 tororo

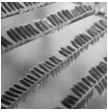
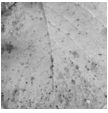
This 'breaking of the chasm' can be thought of as the relationship between separate things that transforms two things into a new thing. Being situated next to one another in a list, or geographical position, or an interactive documentary interface, forms a bond between otherwise separate things that allows us to perceive them as a collective unit, an *assemblage*.

Using brief six second video clips to document the BOI has acted as a form of list-making to help reveal networks between things. Each clip focuses upon one thing within the BOI in order to act as associative building blocks between each interactive documentary.

As each clip is separate within the documentaries, more options are available to how they can become connected to form new *assemblages* of the BOI. With every new clip a changing, networked sense of the place begins to emerge.

Detailing the parts of the BOI is dependent on what level of detail is to be focused upon. *As Placing the Bend* is an exploration of placemaking, I have interviewed multiple residents of the





BOI. The patterns that have surfaced in these interviews relate to its geological, environmental, and sociological histories, as well as its contemporary state. This by no means is an exhaustive listing of what constitutes the BOI, yet can offer an example of the enormity and complexity of place, and provides material for outsiders to construct their own sense of the place via interacting with the *Placing the Bend* series.

In collecting *parts* and listing them together, *Placing the Bend* draws attention to the connections established through the sequencing and listing of separate things. Through this an understanding of place as an emerging assemblage, situated together, occurs.

maggie lark
 did-did
 mopoke
 kokurn
 mosquito
 kogok
 musk crow
 belin belin (currawong)
 native companion
 gook-rook
 owl (boobook)
 mug-mug
 owlet nightjar (totem)
 ngari-barm-goruk
 owlet nightjar
 ngarri-baam-gorak
 parrakeet
 needly-ooing
 parrot (blue mountain)
 dantum rainbow lorikeet
 Trycoglossus porphyrio-
 cephalus
 parrot
 darnum
 pelican
 waajil
 robin (rose-red)
 tee-ung
 superb warbler
 wurn-goruk

tawny frogmouth

djinid-djinid

wagtail (willy)

djiri-djiri

willy wagtail

yerrijerrigand

Liz: Full of new surprises!

Even this morning when

we were walking, I'm going

"oh my God the wax lip

orchids!" Just never noticed

how many of them there

were before, and again, it's

sort of a matter of, you're

not sure, maybe they were

always there but I think you

have to live here for a while

before you really notice

things, or notice how much

of things there are. I think

living here gives you the

opportunity, to um, if you

take the time, feel very at

one with the environment.

Luke: And the river was

the source of everything,

you know. For them (the

Wurendjeri), they were

always crossing the river

EXPERIENCE

Cresswell, Tuan and Seamon are humanist geographers who seek to understand how experience constructs place. Places are not merely spatial coordinates and collections of material things; they are spaces that have been socialised and so embody meaning.

As Cresswell states:

While the spatial scientists wanted to understand the world and treated people as part of the world (just like rocks, or cars, or ice but with the magic ingredient of rationality added), humanistic geographers focused on the relationship 'between' people and the world through the realm of 'experience' (2004, 4).



Experiencing the world around us includes not merely the material parts that populate it but the immaterial parts that are intangible to our bodily senses.

Our 'sense of place' (Cresswell 2009, 134) does not only rely upon collectively constructed definitions, but is influenced by our personal interactions with the things that are in any particular place,

as well as larger, non-personal forces and flows.

Personal experiences can be more intimate than social and nonsocial ones, involving firsthand interaction that establishes relations between ourself and things that make a place. As Pred explains, our 'individual socialization' (287) of a place is dialectically intertwined with our societal understanding of it, each informing our overall understanding of it.

Personal connections with place are achieved through a combination of qualitative and quantitative experiences. We might begin by experiencing a place habitually, which then allows the irregular experiences to become a highlight of our overall impression of it.

As Tuan notes:

While it takes time to form an attachment to place, the quality and intensity of experience matters more than simple duration (198).

Through understanding the regular flows of a sequence in the documentaries of

at night or day, it didn't matter. They would just slip into the river and cross it anywhere and get out again. I would've thought "Geez, it's so cold!" And 'River of mists,' I love what they called it. I think they called it Birrarung, and that means 'River of mists.' And I see beautiful mists out here nearly every morning. I get up at five o'clock so pre-dawn in the winter but in the summer it's just dawnin' out there. All of our views are to the east here, we've got moon rises straight out there, sunrises straight over there. The other thing that really won me for this block is that river in the background. That constant river noise. The rapids down there all year round. And they never stop singing that song. You know, the song of the river.

Ross: They've all got their magic. Whether just the flat



Ed Armstrong

sections or rapids or soft embankments or cliff-face embankments. Treed or opened, yeah, they've all got their interest. And you get really disturbed if you see a can floating down it because you expect it to be like that from where it's come from and where it's going to. You know, you just have to think about it, you drive to Yarra Glen and you see where it's come from. You know, it's sort of like a different kettle of fish altogether. But we just like to think of it (the river) in terms of a timeless little element, a part of the bushscape. The changes you often see are the height of it and the colour of it. Because it changes colour with the rainfall. If there's big rainfall it goes orange and it drops off and goes darker and darker and if there's no rainfall it becomes very dark. And low in the more droughty times.

Placing the Bend, peaks of qualitative clips begin to spark our interest.

Similarly, Seamon's notion that our *body-subject* provides a habitual routine 'grounded in patterns of the past' (1979, 57) offers a schema to understand how the quantitative exposure to a place forms a base of regular rhythms from which qualitative experiences can grow. The '*[b]ody-subject* learns through repetition and therefore requires time to familiarise itself with the world in which it finds itself' (emphasis added, 1979, 48).

Tuan's qualitative experiences, that are integral in the process of establishing a meaningful bond with place, can therefore be understood as similar to the quantitative flows that we embody using Seamon's *body-subject* theory.

Assembling the Bend emphasises the quantitative rhythm of place by repetitively using clips which last for six seconds. A temporal regularity is established that encourages the user to look at the content to enrich their experience of the documentary. Irregular flows are therefore possible within the content of each clip, where the peculiarity of the thing, apart from its





temporal rhythm, becomes noticeable as a particular quality. For example, the intricate details of a bearded orchid in close up that follows a sequence of dead leaves and 'barren' woodland peaks our interest as a qualitative experience.



Similarly, in the interviews with BOI residents I found they often recollected one significant experience that defined their understanding of the BOI, while the continual exposure to the BOI strengthened their bond with the place as a *whole*.

For example, when Janet (Mattiske) first moved to the BOI she was overwhelmed by the flowering wattle that are common throughout the BOI (Figure 9). This first impression became a benchmark for subsequent experiences of that location for Janet. Hence, when winter turns to spring each year, Janet looks forward to the blossoming trees that transform the brown and green landscape to yellow. She understands this occasion is connected with various other events around the BOI, for example, many of the sixty-three species of orchid that are native to the BOI also begin to go into blossom at this time. Her sense of the place has thus been asserted by her

So, that's interesting.

And also the island down there disappears when it's surging. Which it, which it kind of looks like a continuous thing. Whereas when it's low you just get this terraced effect of the river, coming down to the next level and going to the next, whereas a fall is just a woof!

Janet: I very clearly remember not long after we'd been here, um, that, the incredible colour of the wattles. They would've been all the low acinacias that were flowering. It was an incredible experience to sort of come here and see this sea of yellow. Um, I haven't quite experienced that since. Whether I've become more used to that or whether it hasn't happened to that extent again, um, because of weather, because of clearing, because, oh, you know,

whatever, because you know, they're not long-lived plants. They do go through a cycle.

Frank: Summer is the butterfly and the dragonfly (time), when they're starting to come out. Spring time you get all the wattles. Winter and spring, or late winter, you get these fantastic flashes of yellow from the wattles. And then for the rest of the rest of the year they're just drab. You know, it comes to May and the ironbarks go into flower.

first qualitative impression of it, which has proven to punctuate her annual quantitative experience of the BOI.

Conversely, Janet's partner Frank (Pierce) explains how walking around the area beside the first block he owned in the BOI every day for several years established an intimate bond with the landscape. At first Frank started walking with the particular aim to exercise and observe his surroundings. Before too long he began to notice the patterns and *flows* (Seamon 1979, 55) of the surrounding environment. This is what Seamon refers to as a *body ballet*, whereby Frank's habitual movement through the space became 'automatic'



Figure 9: *Placing the Bend*, screenshot



(1979, 41), as his *body-subject* was engaged whenever he would traverse the area.

And there's just this carpet
of yellow flowers underneath
the trees that the cockatoos
have eaten. It's not just
what you see, because it's
continuously changing.
And everything's got it's
own little place and you
know, something else relies
upon that all of the time, so
you get this appreciation
for the complexity of it all.
And then, after a few years,
you see how it changes
differently each year for the
season. If it's a dry season
or a hot season you see "oh,
the orchids aren't very good
this year" and then the next
year they're on steroids. The
complexity is never ending
and it's a bottomless pit.
The more you know, the
more there is to learn.



Ed Armstrong

Luke: You hear the river every day. And you know, I mightn't go down the river for a month, ya know, and then you finally get down there and you're like say "oh my God!" ya know? (Laughs) "I live here! Look at this beautiful river!"

Anaconda ((Snake Dance))

African animal dance

Ardha (Arab tribal war dance)

Argentine Tango

Arkan (Ukrainian, Hutsul)

Aerial

Attan (Pashtun)

Azonto (Ghanaian dance)

Baba Karam (Persian, Folk)

Bachata (Latin Club, Folk)

Bagurumba (Folk dance of

Assam, North-east India)

Balboa (Swing)

Ballet, category, also known as classical dance

Ballos (Burçak tarlası

oyunu)(Greece), (Turkey)

Barn dance, category

Bergamask (Be dance, from

Bergamo, Italy

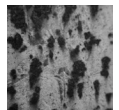
BODY BALLETS

According to Seamon, *body ballet* refers to the habitual behaviour brought about by engaging in a particular activity or task. On the other hand, *time-space routines* are routine behaviours regularly undertaken. When several *time-space routines* weave in and out of each other at a particular location a *place ballet* is established (Cresswell 2004, 34).

Seamon believes places are made in this manner, using the analogy of dancing to convey the dense choreography involved between the things flowing in and out of a particular location:

Body ballets are task-orientated and are triggered by what is necessary to achieve any task. This task is not bound by time, instead, it can be performed at any given moment. *Time-space routines*, on the other hand, are initiated at a particular time in the day or week or month or even year. If we always turn the radio on at seven in the morning then this becomes a *time-space routine*.

Body ballets then can form the building blocks of *time-space routines* when engaged with regularly. Everything that moves systematically within the course





of a period of time plays out a *time-space routine*, from the smallest of insects to the climactic shifts of a region.

As Seamon suggests:

Time-space routines, together with body ballets, manage the habitual, repetitive aspects of life. They free our conscious attention for other more eventual endeavours (1979, 56).



All three iterations of *Placing the Bend* provide an interface or space where each video clip's unique *body ballet* intersects to create a simulation of place assemblage. Each clip flows through the Korsakow system on its own accord to emerge at specific instances to form our understanding of the BOI. The clips within *Placing the Bend* do not exactly fulfil the requirements of either a *time-space routine*, as with every new viewing of each documentary a new assemblage of clips emerges, and thus each clip does not abide by the same time constraints. The clips are then better understood as *body ballets* where each engages with the interface as part of its overall role within the system. Every clip behaves in a certain



Ed Armstrong

Bhangra (Folk Dance of Northern India)

Bharatanatyam (Indian classical dance)

Big Apple (Line dance)

Bihu dance (Folk dance of Assam, India)

Black Bottom (see Lindy Hop)

Blues (Club dance, Swing)

Bolero (American Ballroom, Cuban, European)

Bollywood (Danced in Indian Movies)

Bomba (African, Caribbean)

Bon Odori (Japanese)

Boogaloo

Boogie-woogie (Swing)

Bop, see Bop music, also ABA at List of dance organizations

Bossa nova (Brazilian, see Bossa nova music)

Borrowdale (Zimbabwean, see Museve music)

Boston

Bourrée (historical)

Bump and grind

Bugg

Bunny Hop

Butoh (Japanese)

Butterfly (Urban, USA/
 Caribbean)
 Buyo (Japanese)
 Cat Daddy
 Cajun dance, (Louisiana,
 USA Regional, Cajun)
 Cajun Jig or Cajun One Step
 Cajun Jitterbug and Two
 Step
 Cajun Waltz
 Ceroc (Modern Jive, Club)
 Chacarera (Argentina)
 Chaconne
 Collegiate shag
 Compas (Haiti)
 Conga
 Hip Hop
 Contact improvisation
 Contemporary dance
 Contra dance
 Cordax Greek / Roman
 erotic dance
 Cossack dance
 Cotillion
 Country/western dance
 Country dance
 Country/Western Two-step
 Country Swing or Western
 Swing
 Cupid Shuffle

way to fulfil its role, appearing in the interface in direct response to the clips it is linked to. Therefore, every clip within the documentaries of *Placing the Bend* are task-orientated, creating contained, unique assemblages by performing their role within the greater documentaries assemblage.

The clips that feature in all three of the *Placing the Bend* documentaries intersect with one another by performing a *body ballet of sorts*, thus creating a sequence of micro assemblages to inform our understanding of place.



S P A C E

According to Massey, Space is seen as a site of potential material and immaterial intersections, where new relationships are established, dissolved, rearranged or extended. This might feed our sense of wonder and interest in the world, and allow us to discover and create new places of social and personal meaning:

Space is the dimension of multiplicity. If time is the dimension of sequence, things coming after each other, then space is the dimension of contemporaneous existence... the dimension of radical simultaneity (Massey).

According to Cresswell, '[s]pace becomes a place when it is used and lived' (2009, 2), and so place is meaningful because social and personal experiences become fused to material spaces.

When we embark on 'placing ourselves' in a space to experience its parts we cannot predict what these parts are and what they will entail. We know that there are many uncertainties involved in space, and that living those

Hut
willam
Boomerang
wangim
Fighting club
molka
Canoe
koorong
Basket
binak
Spear
djirra
Party
gayip
Ball
mangurt
Fire
wiin
Smoke
burt
Water
baarn
Blood
gurrk
Creek
yaluk
Sun
ngawan
Moon
mirnian
Star



durt
 Thunder
 ngurndabil
 Lightening
 djirringu
 Camp
 willam
 ground
 biik
 Mistletoe
 balee
 Red gum
 bial
 Stringybark
 wayut
 Ironbark
 yirrip
 Silver wattle
 muyan
 Black wattle
 garrong
 Ti-tree
 burgan
 Scrubby
 yering
 Good
 burndap
 Bad
 nillum
 Angry
 narringyan

uncertainties transforms them into actualities; experiences created by an amalgamation of many flows of material and immaterial things.

For example, the Wurendjeri can trace their ancestral roots and creation stories by recognising key places within what they call their estate; ‘country clearly defined and acknowledged as home country by both their neighbours and themselves’ (Woiwod 2012, 236). Each stone and tree has significance for them, containing their ‘song lines’ as an extension of their own cultural identity. There is no distinction between the land and themselves.

Stanner explains how ‘the Aboriginal would speak of “earth” and use the word in a richly symbolic way to mean his “shoulder” or his “side” (40). The landscape around them is an extension of themselves, and from it they draw their sustenance and ongoing cultural connections.

As Seamon, quoting Relph, states:

People are their place and a place is its people, and however readily they may be separated in conceptual terms, in experience





*they are not easily differentiated
(1979, 138).*

In the contemporary BOI, particular locales become embedded and created as place by the personal experiences each resident has. For example, every time BOI resident Tserin (Wright) kayaks through a particular rapid in the river he is reminded of the time he sat in that rapid with his brother and made the decision to move to the BOI. His memory of this is now fused to that place.

Happy
barrbunin
Sad
marden
Dance
ngarrga
Today
yaalingbu
Tomorrow
yirramboi
Summer
pur-ripe

Tserin: And the clencher is, I still remember, when my brother came out, we sort of explored up the rapids more, because we grew up on a river quite similar up north. You know, rapids, and... it was a lot cleaner, but... I remember seeing the Yarra and going "oh God," this is up in, um, Diamond Valley... Thinking, oh, (laughs) "this muddy creek!" After the Bellinger river, which is just, pfft, pretty nice. I guess, just having my brother there as well, ya know, like, that's where we grew up and... Me

and Jess had talked a little
 bit about whether we are
 beach people or whatever...
 And I think that was the
 clencher, I mean, well, we're
 more river people- I mean,
 love going to the beach,
 but for a holiday... And you
 know, I remember we were
 sitting up there [my brother
 and I], and I went "oh, I can
 bring kids up here." And
 yeah, so we moved out here,
 and have been here since.

Japanese traditional dance
 (Japanese)

Jarabe tapatio

Java (French dance
 developed in France in
 the early part of the 20th
 century)

Jazz dance

Jazz Funk

Jenkka (see Music of
 Finland)

Jerkin'

Jig Ireland

Jig (Scottish country)

Jitterbug (Swing)

HYBRIDITY

A place is not merely us and 'the place,' but a coming together of many different parts that causes the 'event' of place. We are one of a multitude of things that combine to form the unique identity of place. The tree that has been situated there for the last fifty years; the wallaby passing through; the sun that warms our back, are all flows that enter a particular instant of time to make a place a unique experience of 'hybridity.'

Understanding that we are merely another flow of a place's *hybridity* allows us to readjust our focus to appreciate the variety of other flows that make the place what it is.

Each part, whether a bird, a snapped branch that Frank (Pierce) sees on his walk, or an aeroplane that flies overhead, can be seen as a flow that weaves into his *place ballet*. For every part that *Placing the Bend* presents and puts into relation to other parts, an idea of place as flow and *hybridity* develops.

As Lippard explains:

*Each time we enter a new
 place, we become one of the*



ingredients of an existing hybridity, which is really what all 'local places' consist of (1997, 5-6).

This *hybridity* is similar to Seamon's *place ballet* where places come into being through a *hybridity* of various flows in and out of a space (Lippard, 5-6; Cresswell 2004, 13).



Massey uses the analogy of *flows* to refer to the coming together of semi-separate parts that creates the 'event' we know as place (Cresswell 2004, 39). These flows are 'routes [that move through the landscape] rather than roots' (Cresswell 2004, 13) fixed to it. They are transitory, pausing briefly to produce the event that is place.

As Tuan notes:

If we think of space as that which allows movement, then place is pause; each pause in movement makes it possible for location to be transformed into place (6).

Tuan is careful not to use the words "still," "static" or "immobilised" in his description of place, for good reason. If we think of place as Massey describes it

Cajun Jitterbug
 Jitterbug Stroll (Line dance, Swing)
 Jive (Ballroom, International Latin)
 Joged (Indonesian)
 John Wall dance
 Jota (Spanish dance)
 Jove Malaj Mome (Bulgarian folk dance)
 Jumpstyle (Techno based dance)
 jump
 run
 skip
 hop
 walk
 crawl
 bend
 sway
 swing
 shake
 twist
 gallop
 leap
 roll
 twirl
 kick
 tip-toe

stamp
 grab
 punch
 pull
 push
 wiggle
 catch
 throw
 dig
 wave
 climb
 wink
 clap
 yawn
 blink
 shuffle
 creep
 march
 turn
 ride
 swim
 dive
 skate
 dance
 jog
 stomp

— as an *event* — we can see that it only occurs in and through time, as what it consists of is many transitory things and movements, what might also be thought of as an *assemblage*.

Placing the Bend lists memorable experiences interviewees have had of the BOI and these are used to influence the visual content, as if evoking ‘memory traces’ through the content of the video clips (Jones). It makes the implicit experiences of the respondents explicit by linking their commentary (the soundtrack) with place (video clips). Each experience can be seen as a facet of the BOI, assembled together to form our overall understanding of place as Seamon’s *whole*. Bringing soundtrack and video clips together helps present the *hybridity* of the BOI and the various flows that make it a place.

Placing the Bend presents the BOI as a visual and audio hybrid experience. The longer we interact with each of the documentaries the more we learn about the BOI, as each subsequent part, presented as video, forms new connections with other parts, and a more sophisticated flux of place emerges





as a *hybrid* place of connected and disconnected parts.

For example, a thumbnail of a stone wall may sit alongside a thumbnail of the Nillumbik sign and the Yarra River (Figure 10), perhaps implying that the Nillumbik community resides in stone housing near a river.

Selecting the stone wall thumbnail generates three new associations in *Round the Bend*, which might include scattered hail, the remains of a man-made fire, and a mixture of understory grasses

Balee	mistletoe
Banyule	high hill
Coranderrk	native mint
Darebin	swallows (bird)
Maroondah	native pine tree
Mernda	country
Merri Merri	many stones
Monda	rain
Mooroolbark	red earth
Narre Warren	=
foothills	
Ngayuk	white cockatoo
Nillumbik	bad land

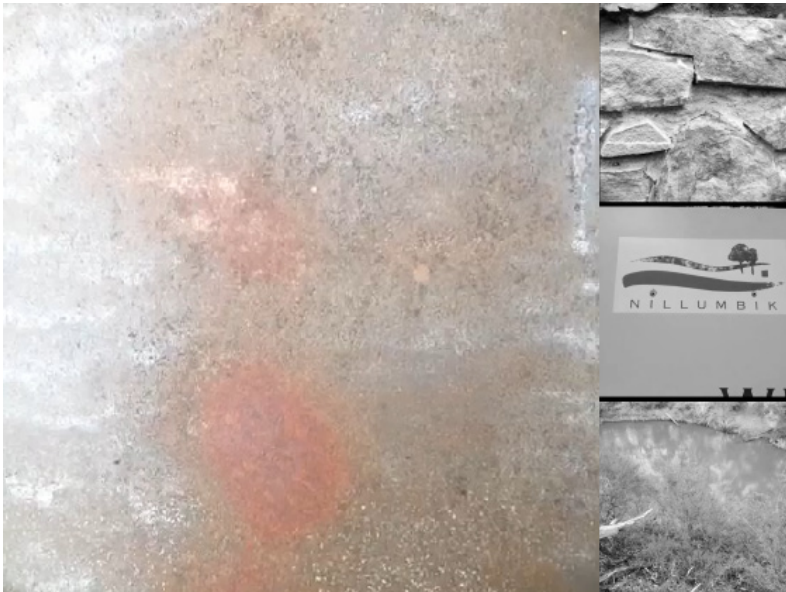


Figure 10: *Round the Bend*, screenshot

Ed Armstrong

Tangenong high mountain
 Tarrawarra slow waters
 Toolangi stringy-bark
 tree
 Toolebewong
 rib of mountain
 Warringal dingo
 Woori Yallock
 running creek
 Yan Yean young man
 Wyenondabul
 fiery hill

(Figure 11). This combination of images may evoke particular associations between each of these new parts: Perhaps the stone wall and use of fire provides shelter for the BOI community from the hail and encroaching flora. Or the juxtaposition between moist and dry things may prompt thoughts around bush fire prevention.

With each new connection a new facet of the stone wall emerges in an ever-changing rhythm of a flow.

Collectively, the BOI community offer a greater understanding of place than I could muster alone. Given their time to

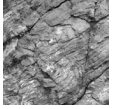


Figure 11: *Round the Bend*, screenshot

establish a *place ballet* they are able to use Seamon's *kindly seeing* and share this through our interviews.

When situated within place we have an effective vantage point to initiate the practice of list-making, looking upon it with *kindly eyes*. This perspective strengthens over time as we begin to experience more and more of the facets of that place that differ over time in relation to our engagement with each part of the place.



Tom: It's a significant point, as most junctions are, I think. And they're often associated with birth. I guess because you've got two forces coming together. And there's some speculation at least, or stories at least, about William Barak being born in that area. So that (Brushy Creek) is very much a women's site. And there's now some moves afoot to

A S S E M B L A G E S

begin to reclaim that. It's
been very badly degraded

Mick: So I remember
swimming across the
river, to the other side, and
walking down to Brushy
Creek. You couldn't get
across the Creek for there
was no bridge over it
but there was a log that
someone had fallen down
to actually get across. I
remember walking out on
that and sitting there and
I sat there for a couple of
hours. And I kept thinking
there was something about
this place that gets me. Ah,
there, there was something
that happened here, you
know? And I went home that
afternoon and that was the
first time I put pen to paper
to write a story (laughs).
Because it worried me, you
know? I, you know, I don't
get this (feeling). So I wrote
a little piece there and I sort
of played around with it over

Assemblage theory heralds the
notion that everything is in constant
flux, whereby worlds and things are
continuously forming and reforming. The
multifaceted nature of an *assemblage*
in concert with our experience is a
'process' of continual change (Cresswell
2004, 37). If place is an *assemblage* then
each new experience of its parts creates
a new impression, and shows us new
dimensions of what the *assemblage* is
over time. These things become more
and more multifaceted as we recognise
the many different facets they have.

The term *assemblage* I find a
more practical term to *hybridity*
as it provides a way to explain the
constant shifting relationships
that form a network between the
immaterial and material facets of
space and place. *Hybridity* seems
to conjure a fixed state of elements,
as opposed to *assemblage* that
emphasises 'emergence, multiplicity
and indeterminacy' (Anderson &
McFarlane, 124).



As Anderson and McFarlane claim;

'[a]ssemblages are not organic wholes, where the differences of the parts are subsumed into a higher unity,' (125) but a composition of 'heterogenous elements that may be human and non-human, organic and inorganic, technical and natural' (124) that are 'provisional contingent wholes' (Anderson & McFarlane citing Braun, 125).

'Facets' are exposed to us through engaging with the parts of an *assemblage*. This engagement may be material or immaterial, and so place can be thought of as an *assemblage* of these *facets*. For instance, over time a resident of the BOI would come to know many *facets* of the place by experiencing it in different contexts, and by having place present itself through many *facets*.

By listing place as *facets* through clips and then the soundtrack of *Placing the Bend* we are able to develop an understanding that the BOI is multifaceted and so an *assemblage*. If things exhibit different *facets* of



the years. And I find out later on that the dreamtime story that's attached to that place. Ah, I don't believe in the spiritual and stuff like that but I don't think when things happen that's the end of the day. That things are more a part of the story and the land somehow. So, a very particular dreamtime story about that very particular little place where that log came over. There's a small gorge there. And the dreamtime story's about Bunjil, the Eagle, looking down one night and seeing his people misbehaving and he reaches out and grasps a small star and hurls it down and destroys them. That's what made the gorge.

There's a whole lot of things that come together right on that spot.

Calwell
 Westering
 Mt Graham
 Skyline
 Rob Roy
 Gills
 Osheas
 Osborne
 Reeves
 McKinnon
 Happy Valley
 Everard
 Knobs Junction
 Caledonia
 Smiths Gully
 Buttermans
 Wild Dog Creek
 Yow Yow Creek
 Melba
 Sugarloaf
 Five Mile Creek
 Rifle Range
 Wurendjeri
 Spanish Gully
 Dinsdale
 Reedy Creek
 Watsons Creek
 Big Hill
 Bills Track
 Alma

themselves then each new *assemblage* presents new *facets*.

For instance, Brushy Creek, like many places, is meaningful as a result of the geological allowances and effects of the location. The Yarra fault lines intersect on Brushy Creek, causing the surrounding landscape to form the hills synonymous with the region. This region of Nillumbik is called Christmas Hills, that grow in altitude as they stretch northward into Kinglake. The mountains within the Kinglake region shelter the BOI within a “rain shadow” (BICA website), enabling Brushy Creek to provide an ideal place for the Wurendjeri to establish a women’s sacred site to give birth to their young. The intersection between Brushy Creek and the Yarra was also an influence in drawing the Wurendjeri to the location.

‘[I]t wasn’t all that unusual for confluences to be seen as women’s birthing places due to the belief that the mist that is sometimes seen to hover over the mixing of waters of different temperatures is the spirits of unborn children awaiting birth’ (Woiwod, 2013).



Brushy Creek therefore can be seen as an *assemblage* with the BOI. It performs different roles depending on the connections that occur, which may have taken place in the past or perhaps in the future. These *facets* therefore include (among other things) its geological, cultural, ecological, and political histories.

It is the connections and relations between the *parts* of an *assemblage* that provide context to how we see them as *facets*. Things in an *assemblage* perform with other things within the *assemblage*, their role changes depending on how it is related or connected to other *parts*, and so escapes specific definition.

The more we focus upon a particular place the more *facets* are revealed to us of it, further enabling its *assemblage of parts as becoming*. *Becoming* sees everything as a constant ‘process’ (Massey 2004, 69), and similarly ‘[p]laces are never “finished but always “becoming”’ (Cresswell citing Pred 2004, 35).



For example, the seasons shift the *assemblage* of the BOI, and thus alters how the place operates. When it is summer, with a strong northerly wind

Tom: The change of seasons is really noticeable. Most mornings the first thing I do is take a walk or meditate. So I notice a change in light and temperature. Those are markers, I think. And the temperature varies so much. How uncomfortable it is both in the winter and in the summer because this (wood fire) is our only heating when the solar power is less and less.

Ross: I must admit I do not identify with most of the seasons. Now we’ve moved into the next, I find it quite varied and go with the flow. But certainly it feels differently at different seasons. Especially on the river, you get more varieties in relation to the river because you get these fogs in the morning and the odd frost and things like that to. And it’s quieter here (near the Neil Douglas Reserve). The winds aren’t as strong,

so the spring winds, they go over the top of you. You know, they don't actually buckle your windows and things like that.

Rodrigo: And then this amazing mist appears. And when you drive out of the Bend (of Islands), you know your up in the hills in Henley (Rd), you can see this amazing white serpent going around from the hills and you know that there's a river. That's the river that just goes and goes and goes. And the mist just follows that. The mist is an incredible sight in this area.

Tom: The northerly wind is something that sets me on edge.

Meg: I don't like it very much in the summer. (Laughs) When it's dry and hot and windy and um, scary. But I mean that's just the bush. Everyone's

bellowing through the gullies and over the ridges of the BOI, the place is dangerous to people. There is a palpable sense of fear in the air due to the increased likelihood of bush fires occurring. When it is winter, and a bone-chilling southerly thrashes the trees back and forth, showering the place with rain and hail, the place presents completely different *facets* of itself, thus altering its overall *assemblage*. As Seamon, citing Fisher, argues:

Always a relatively full analysis of any phenomenon must include its relation to neighbouring phenomena (1979, 17).

This is the role of list-making in all three of the documentaries of *Placing the Bend*. Lists are generated, compared and contrasted with one another to form an *assemblage* of place.

Assemblages always 'claim' a territory as heterogeneous parts are gathered together, this can only ever be a provisional process: relations may change, new elements may enter, alliances may be broken, new conjunctions may be fostered (Anderson & McFarlane, 126).



INTERACTIVE DOCUMENTARIES

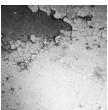
KORSAKOW

I have chosen to explore and represent placemaking using an online interactive documentary platform called Korsakow.

Korsakow is an open-source non-linear digital platform that lets video makers create connections between imported video files. The author of a Korsakow film (K-film) attaches keywords to each clip or sequence in the final film.

Adding keywords to clips means that relations can be established between clips because a keyword first places the video clip into a category, and secondly embeds a search action for the system to find other clips that match the specified keywords. This is done programmatically by the Korsakow system when the film is 'played.'

Usually within a K-film interface there is a window which plays a video clip and a number of preview thumbnails to allow other clips to be selected. With every selection made the interface loads the clip chosen and searches for matches based on its keywords. Any matches are displayed as thumbnails.



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getting more conscious of the fact that it's, you know, it could be hazardous.

Clouds Over Cuba

Hollow

Mumbai Madness

Unknown Spring

Journey to the End of Coal

Out My Window

Green Unplugged

Barcode

Welcome to Pine Point

Big Stories, Small Towns

Becoming Human

Gift of a Lifetime

Water's Journey: Everglades

Hometown Baghdad

The Iron Curtain Diaries

One World Journeys

Expeditions

Canto do Brazil

Inside Beijing

New York Minute

In Situ

Waterlife

Where is Gary

My Tribe is My Life

16 Tons
 Prison Valley
 The Big Issue
 Dayton Express
 Planet Galata
 18 Days in Egypt
 Standard Operating
 Procedure
 The Invisibles
 Ceci N'est Pas Embres
 The Block
 Asylum: Exit Australia

 Webdoc
 idoc
 Narrative database
 interactive documentary
 Web documentary
 Digital nonlinear archive
 Nonlinear digital
 storytelling
 Webisode
 Multimedia
 Transmedia
 Crossmedia
 Multiplatform

 Input Audio & Video
 Formats
 3GP/3GP2
 ASF (Windows Media)

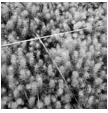
By using keywords the video clips become grouped into particular categories within a Korsakow project, and while hidden from the users when the K-film is viewed, they are what determines its multilinear structure.

Many K-films are designed to emphasise the intrinsic rhythmic quality of the material used. For example, Matt Soar composed his K-film *C'est n'est pas Embres* (2012) in a way that counterpoints an upbeat emotional clip with a downbeat one, thus creating an emotional rhythm within the film. Similarly, *Planet Galata* (2010) presents preview clips that emerge fleetingly, as a brief opportunity of choice, before vanishing to leave the current clip playing. This choreographed effect creates a harmony between clips and previews that counterpoints or highlights key information within the documentary.

In my interactive documentary series *Placing the Bend*, thumbnails are presented as black and white images to distinguish them from the video clips and to reward the user's selection by loading a full colour video of the thumbnail, motivating a continuing state of interactivity that propels the K-film on.



Clips presented alongside thumbnails in an interface form a hybrid visual space where the various categories of clips either counterpoint or compliment one another.



Korsakow as a system differs from many other online documentary platforms in the way that it offers a more ‘poetic’ structure for narrative construction, relying on patterns to emerge from the keywords it relies upon. As Nichols declares in relation to documentaries:

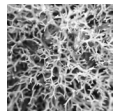
The poetic mode is particularly adept at opening up the possibility of alternative forms of knowledge to the straightforward transfer of information, the prosecution of a particular argument or point of view, or the presentation of reasoned propositions about problems in need of solution (103).

For example, understanding that both the vertical and horizontal themed clips in *Round the Bend* connect with depictions of rounded plants, or close ups, allows ‘round’ to act as a bridge between the vertical and horizontal shots.

Audio Interchange File
Format (AIFF)
AVI
DNxHD (SMPTE VC-3)
DV video
Flash Video
Matroska
MOV (Quicktime)
MP4 Audio-only
MP4 Video/Audio
MPEG-2 TS
MPEG-2 PS
MPEG-1
MPEG audio layer 3
Ogg
PCM
RealMedia
VOB (Video Object)
WAV
WebM
Many more...
Unsupported Video Codecs
Apple Intermediate
ProRes 4444 (ProRes 422
Supported)
HDV 720p60
Go2Meeting3 (G2M3)
Go2Meeting4 (G2M4)
ER AAC LD (Error Resilient,
Low-Delay variant of AAC)
REDCODE

Compatible Video Codecs
 3ivx
 4X Movie
 Alaris VideoGramPiX
 Alparysoft lossless codec
 American Laser Games
 MM Video
 AMV Video
 Apple QuickDraw
 ASUS V1
 ASUS V2
 ATI VCR-2
 ATI VCR1
 Auravision AURA
 Auravision Aura 2
 Autodesk Animator Flic
 video
 Autodesk RLE
 Avid Meridien
 Uncompressed
 AVImshz
 AVIzlib
 AVS (Audio Video Standard)
 video
 Beam Software VB
 Bethesda VID video
 Bink video
 Blackmagic 10-bit
 Broadway MPEG Capture
 Brooktree 411 codec
 Brute Force & Ignorance

This lets the shots within each category work like lists. Through this list-making the connections the things in each shot has with its environment become visualised. K-films function in a selective, hyperlinked manner to produce different *assemblages* of video clips. Each selection the user makes activates a video clip and produces a new list of thumbnails that represent options to select new, related, video clips.



PARADIGM AND SYNTAGM

In *The Language of New Media*, Manovich appropriates Saussure's semiological terms *paradigm* and *syntagm* in order to describe the shift from media that was designed to be sequential, to new media that allows simultaneous presentation of media. Manovich describes a *syntagmatic* system as a sequence of elements strung together temporally, whereas a *paradigmatic* system chooses each new element from an established set of related elements. In this way, Manovich summarises the *syntagm* as explicit whilst the *paradigm* as implicit; 'one is real and the other is imagined' (203) in linear media.



Put another way, *paradigms* can be seen as lists whereas *syntagms* can be seen as timelines, with our understanding dependent on what position they take when grouped. By filming a variety of things within the BOI, and collating each clip with keywords within the Korsakow system, I was able to utilise Korsakow's capacity for *paradigmatic* ordering and thus establish an array of lists that informed what I would next capture. By engaging with Korsakow early on in

Braille
 Continuous
 Tactile
 Print
 Paged
 Visual
 Projection
 Morse
 Screen
 Continuous
 Visual
 Audio
 Speech
 Continuous
 Speech
 Television
 Visual
 Audio

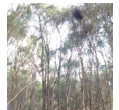
 Print
 Web
 Letter
 Memo
 Email
 Map
 Chart
 Cartoon
 Comic Strip
 Graphic Novel
 Advertisement
 Musical Score

Libretto
 Manuscript
 Typescript
 PDF
 Word doc
 JPEG
 MP3
 MP4
 XML File
 Radio
 Television
 Microform
 Audio Cassette
 Video Cassette
 Audiotape
 LP
 Vinyl
 Film
 Sound filmstrip
 Laser disc
 Slide program
 CD-ROM
 DVD-ROM
 Oil on canvas
 Lithograph on paper
 Graphite on paper
 Bronze
 Photogravure
 Aquatint
 Photograph
 Performance

the project I was able to adapt my video coverage to cater for the emerging lists that the program generates and their particular qualities.

Many interactive documentaries offer an opportunity to explore the information presented *paradigmatically* (spatially) rather than *syntagmatically* (temporally). The latter style of interactive documentary appropriates it's structure from conventional documentary: a linear narrative that allows 'exit points' to various other multimedia that contextualises the information we have been exposed to in the main linear narrative. This peripheral information can deepen the users understanding of the topic whilst also allowing them the opportunity to interact and assemble their own unique narrative pathway. *Paradigmatic* work, on the other hand, draw upon the functionality afforded by the computer to allow the user to navigate freely through information presented to us simultaneously.

For example, *Prison Valley* (Dufresne & Brault, 2009) is a 90 minute linear documentary about Canyon City in Colorado where a town of 36,000 citizen's depend upon 13 prisons to survive. It's





structure is *syntagmatic* as the user has the opportunity to exit the linear documentary to navigate their way through a three-dimensional motel room (Figure 12), looking at pictures strewn across the bed or turning the television on to watch the local news stations. At any point the user can enter this motel room to investigate Canyon City by themselves, or continue on where they left off with the linear documentary.

On the other hand, *Water Life* (McMahon, 2009) is a *paradigmatic* work where the interface allows the user to navigate through the fragmented information in a variety of ways. Each fragment is represented by a thumbnail

Theatre
Opera
Ballet
Dance
Circus
Reading
Address
Lecture
Tutorial
Keynote speech
Interview
Legal source

CamStudio
Camtasia Screen Codec

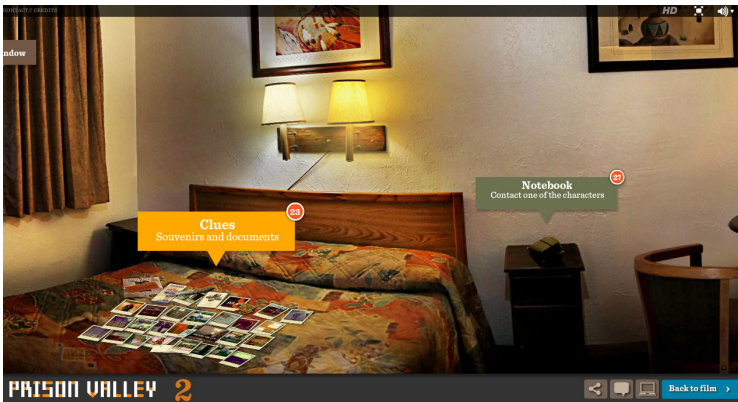


Figure 12: *Prison Valley*, screenshot

Canopus HQ Codec
 Canopus Lossless Codec
 CD Graphics video
 Chinese AVS video
 (AVS1-P2, JiZhun profile)
 Cinepak
 Cirrus Logic AccuPak
 Creative Labs Video Blaster
 Webcam
 Creative YUV (CYUV)
 Delphine Software
 International CIN video
 Deluxe Paint Animation
 DivX :-) (MPEG-4)
 DNxHD (VC3)
 DV (Digital Video)
 Feeble Files/ScummVM
 DXA

image that assembles itself with the other thumbnails to form a larger image (Figure 13), representing a particular theme or topic that is associated with water (e.g. fishing, hydropower). The user can select a thumbnail to experience a particular fragment, select a theme along the right side of the interface that automates a sequence of fragments based upon that theme, or hover their cursor along the horizontal axis at the bottom of the interface that highlights what theme each thumbnail represents.



Paradigmatic interactive documentaries make the implicit explicit by presenting them contemporaneously, which assumes that events share ‘multiple

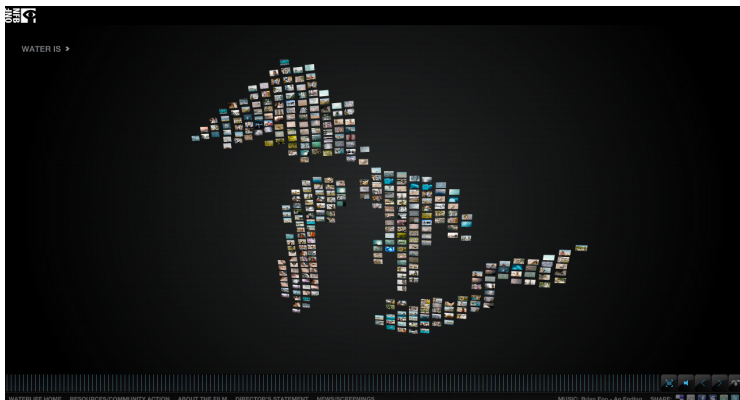


Figure 13: *Waterlife*, screenshot

causes and must be analysed as a web of interconnecting influences or patterns' (Nash citing Nichols, 205). Korsakow allows us to make this link by giving us the opportunity to navigate through a collection of information simultaneously to construct our own narratives amongst the parts provided.

FFmpeg video codec #1
 Flash Screen Video
 Flash Video (FLV) /
 Sorenson Spark / Sorenson
 H.263
 Forward Uncompressed
 Video Codec
 fox motion video
 FRAPS: Realtime Video
 Capture
 GeoVision Advanced
 MPEG-4
 GoToMeeting codec (v1
 and v2)
 H.261
 H.263, H.263+
 H.264 / AVC / MPEG-4 AVC
 / MPEG-4 part 10
 HuffYUV
 I263



Ed Armstrong

P A T T E R N S

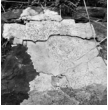
Fractals
 Spirals
 Meanders
 Waves
 Foams
 Tilings
 Cracks
 Stripes
 Symmetry
 Asymmetry
 Echinoderms
 Cubic
 Octahedral
 Spiral
 Turbulent flows
 Ripples
 Curves
 Spots
 Colour
 Tessellation
 Columns
 Pediments
 Lintels
 Abstract
 Art Deco
 Argyle
 Arabesque
 Art Nouveau
 Batik

The documentaries of *Placing the Bend* are not narratives in a literal sense. When viewing *Round the Bend* the user may encounter a clip of several burnt tree trunks, before proceeding to select a thumbnail of an insect in close-up, that in turn reveals three thumbnails of the river. This 'sequence' does not evoke a clear causal narrative, instead, it invites the user to interpret the sequence as a list and to infer connection. If you have experienced bushfire you may be shaken by traumatic memories associated with a charred landscape, a conservationist, on the other hand, might marvel at fire and its impact on the ecology of woodlands, while a meteorologist may experience the sequence as about climate change.

Sequences created in an assemblage like this are what we impose meaning on. The sequence is still construed as a type of narrative by our desire to understand and affix meaning to everything that we experience.

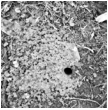
In the documentaries of *Placing the Bend* we assemble information in a different manner to a linear film. Meaning arrives from the connections between the video





clips rather than the actions played out within the video clip. Here these connections function in a similar way to the connections and associations that create place. In the films patterns emerge amongst the categories and clips, and these reflect the ingredients (facets) that Lippard describes as making up a place as *hybrid* (assemblage).

Unlike a conventional, linear narrative that bases its progression on psychological cause and effect, a nonlinear narrative such as *Placing the Bend* works in a way that promotes a poetic investigation to discover the relations between the clips.



By weaving together the categories of clips of the BOI's parts, the films begin to produce patterns of sequences amongst the clips used. For the user, the interest becomes about why or how these different clips are connected, rather than what the things within each clip are doing. The actions of the things in each clip has less consequence to the overall narrative of these K-films than their relations as there is no direct cause and effect enacted by the objects within each clip of footage.

Bead
Blotch
Organic
Artificial
Diamond
Crystal
Floral
Geometric
Holes
Lattice
Moiré
Mosaic
Patchwork
Pencil stripe
Collage
Plaid
Roman stripes
Serpentine
Striae
Stylised
Tapestry
Tartan
Textural
Unbalanced

Circular
Square
Horizontal
Vertical
Triangle

Sphere
 Rectangle
 Octagon
 Dodecahedron

Template matching
 Prototype matching
 Top down
 Bottom down
 Repetition
 Motif
 Recursive
 Probabalistic

John: Redbox, long leaf box,
 red stringy bark. Down the
 gully: long leaf, peppermint,
 candle bark, yellow box.
 And on the other side,
 narrow leaf, peppermint,
 and a bit of manna gum.
 More stringy bark. Bit of
 messmate...

Ross: So hand-built homes,
 you know, you end up with
 a strong relationship with
 that home that you built.
 Much more than just buying
 it off the back of a truck. It
 does involve a lot of physical

As *Placing the Bend* is about the relations between each clip opposed to what occurs within them, this allowed me to simplify the documentation of the parts of the BOI by letting me capture each thing in a single, brief shot. This has provided an efficient method to quickly list many video 'items.'

Nonlinear, poetic assemblages evoke meaning through the patterns they generate. For example, these patterns may include the presentation of different tree trunks together, within any of the *Placing the Bend* documentaries, that may be interpreted as how every tree is constructed in a similar fashion yet with different skin. The visual texture may excite our tactile senses, evoking our experiences of touching these rough surfaces.

I have utilised the varying surfaces of the BOI as a way to create evocative patterns when they are situated within the interface, a tactile response elicited from calling to mind our previous experiences of each part. The rusted metal panel aligned with thumbnails of a stone wall, the Nillumbik sign, and the river (Figure 10) may evoke our experience of these things in how they



are cold and rough in varying ways. This may bring to mind how water corrodes smooth surfaces into rough surfaces. Or the differing characteristics of building materials that make a man-made construction of natural materials more durable than processed materials.



In *Becoming the Bend* thumbnails presenting the varying qualities of the residents skin juxtaposed with a video of the river (Figure 14) places an emphasis on the different tactile qualities of each thing; skin is soft and warm whilst water is soft and cold. Similarities can also be drawn from the inflections and creases in skin, the intricate detail of how each pore ages with how the rivers ripples and eddies come and go depending upon the external and internal connections with it.



The *syntagmatic* patterning of *Placing the Bend* also evokes associations, for instance, the repetitive image of water in *Assembling the Bend* brings to mind metaphors of flow, movement, life and time. The repetition of these images refers to the omnipresence of water for the BOI, the fluidity of how we endlessly construct and reconstruct assemblages throughout our experience of placemaking.



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effort and stamina and persistence to build, you know, to make three or four thousand mud bricks on your own block of land. And then you sort of think, "well, I've achieved something." And yeah, it's the walls you look at all the time from outside and inside. There's not a lot of hand building going on. People don't do it. Not as interested to do it or not as driven.

Janet: It's hard to get a sense of ownership unless you've actually had a purpose or a reason for owning it.

Cric: We don't have any fences, so, I don't really regard any of this as ours, it's all just the bush, all around you. Um...So... We're not just protecting our own little block we've got to protect the whole area. And I think it's great the way everyone's sort

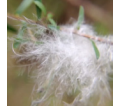
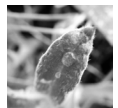


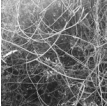
Figure 14: *Becoming the Bend*, screenshot

of...You know, the more people understand that through Landcare, and, you know, the Conservation Association, um, I think the better. That's the only way we're going to do it. And imparting each other's knowledge about how to go about it and...

Frank: You do get a different appreciation for the whole area the more you

The relationships we interpret between each clip produces poetic interpretations of them. The more basic the connections are, the more room we have to fill in the gaps and pour in our own reading of the material. As Bachelard writes, “the poetic image is essentially *variational*, and not, as in the case of the concept, *constitutive*” (xix). This means that depending on the connections we make between images, either *paradigmatically* or *syntagmatically*, our reading of the assemblage alters.

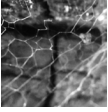




The connections that each documentary creates through its keywords forms a pattern that Bernstein describes as a 'contour' (22). These *contours* in the films become a strong thematic point in the overall work, revealing how they could be read.



This has similarities to understanding place as consisting of flows that 'need to be understood through the paths that lead in and out' (Cresswell 2004, 43) of them.



Within the K-films of *Placing the Bend* we may not comprehend these patterns until we have viewed the work several times. For example, the relations between a tree trunk, moss, and a river may only become apparent on the third or fourth time of engaging with the documentary. One reading of these connections may be exploring the unity between flora and the river within the BOI, another may relate to the juxtaposition between slow and fast rates of change within the BOI, and yet another may be about the formal visual patterns of vertical lines, circles, and horizontal lines. It is through the connections between each clip and what is heard on the soundtrack that the

know. But there's also, the driver is, to record what's here, to actually document it so that it makes this place more special if you've got these things. You know, if you say here's our butterfly list, there's thirty-six species, people say "wow, yeah..." and here's our orchid list of sixty orchids, oh, and by the way we have lyrebirds coming through here and they've only been coming here since 2000 and before that they hadn't been recorded before the '62 bush fires... So, there's all sort of ways you can use that information that promotes the area. It's consolidating the area again, building on what's been there before. I see all of these, you know, the lyrebird, the butterfly list, all of that, building there, so that if someone wants to put a freeway through here we can say bugger off and this is why you have to bugger off.

contours that come to represent the BOI as place emerge.

Monotremes

Platypus

Spiny Anteater

Marsupials

Dunnart (at least one species)

Brown Antechinus

Brush-tailed Phascogale

Sugar Glider

Brush Tailed Possum

Ring Tailed Possum

Koala

Common Wombat

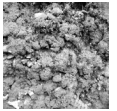
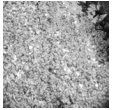
Swamp Wallaby

Eastern Grey Kangaroo

Placental Mammals

Eastern Water Rat

Grey-headed Fruit Bat



THE PROJECT

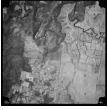
PLACING THE BEND

Placing the Bend is the collective title I have given to the series of three interactive documentaries I have made to explore the idea of place using the BOI as content. The first is titled *Round the Bend* in reference to the use of 'round' things linking clips within the documentary; the second is *Assembling the Bend*, a work that uses four specific characteristics of the BOI to provide thematic structure with an accompanying interview soundtrack featuring twelve residents, and finally *Becoming the Bend*, that builds upon the first two iterations and adds visual content of the residents in order to realise a poetic understanding of place as socialised space.

The differences between each documentary marks the development of my own practice in understanding how interactive documentaries might function, and my developing knowledge of how dense and multifaceted place can be.

Coming from a conventional filmmaking background I was unaware of the flexibility and interactivity of new media as a mode for documentary, nor was I

John:One of the concepts that you teach in senior biology is this notion of animals having certain requirements of their environment. Animals have requirements of their environment in order for them to survive. So, I would use examples of animals that I know out here like the sugar glider or the wallaby to help the kids understand that these animals have special requirements so the environment has got to provide those requirements, and if you bugged up the environment the animals will not have those requirements and will not be able to survive. So, for example, if you take the crimson rosellas. You know, really nice birds that you see around here. They depend on having hollows in reasonably tall eucalypts to make their nests. Because they won't



Ed Armstrong

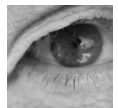
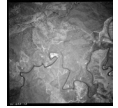
breed unless they can make a nest in the right place. Now, the environment gets messed around by having say, common miners that are sometimes called indian miners, introduced into it. They will out compete the rosellas for those nesting spots and one of the absolute requirements for rosellas to maintain their presence in a population is to breed every year. If they can't breed, they go. So, taking steps to ensure that introduced birds don't become established is very important. And one of the things that attracts those sorts of birds, like blackbirds and miners and sparrows and things is having appropriate food. So they'll pinch the stock food. If you have a chook pen that is not properly looked after and you've got food and stuff that they want to eat or other things that attract them to such an enterprise

aware of the theoretical quandaries of humanist geography. 2013 has provided a steep learning curve technically and intellectually as I have undergone a thorough project-lead research exploration into the notion of placemaking.

Placemaking is a difficult concept to express through documentary filmmaking, especially the linear style I am accustomed to from previous study and practice. I sought to create a documentary experience that applied Massey's notion of *flow* and Seamon's *place ballet* to communicate the complexity and changeable nature of place.

Approaching the BOI as a place through documentary has involved video and audio recordings of the many *parts* and *facets* that form it as an *assemblage*. I began by walking through the landscape and shooting the things I noticed and the details that intrigued me. I found that shots of six second duration allowed time to convey each *part* of the place, and the flexibility to list each in an efficient manner.

By then importing these shots into a Korsakow project I began to see what keywords and associations emerged



to inform further shooting. I began to build upon the stronger categories and associations I discovered in order to strengthen my research and consequently each documentary's effectiveness.

I endeavoured to carry the practice of focusing upon one part with one shot through all three of my documentaries but found this to be contrary to the variable nature of placemaking. In *Assembling the Bend* I experimented with the constant rhythm of six second clips but found more of a harmonious dynamic — that was in line with humanist geography's view of place as a changeable construct — was achieved in *Round the Bend* and *Becoming the Bend*, where I used clips and sequences of varying length and content, to adjust the pace of each experience.



Sound recording played an important role in documenting the BOI, providing an experiential overlay for the interactive component of each documentary.

Sound recording was broken into two parts, the first was recording and composing a soundscape that consisted of the BOI as a natural environment, and secondly I built a soundtrack that was

acacia
 berry yung
 Straight-leaved Acacia
 acacia
 burn nar look
 Blackwood (A. melanoxylon)
 acacia garrong Black Wattle
 (A. mearnsii)
 Coranderrk
 acacia garrong; A.
 mollissimo
 acacia
 mo yang
 Blackwood (A. melanoxylon)
 acacia
 moeyong
 Blackwood (Bun)
 burn-na-look (Yarra)
 acacia
 mooejong
 Acacia
 melanoxylon for clubs
 acacia
 moiyan
 Silver Wattle
 acacia
 muyan
 acacia
 jurk — gum from for fixing
 stone to spears

appleberry
 kar a wang
 Solid Appleberry (Billardiera
 scandens)
 appleberry
 karrawang
 Yellow
 Apple-Berry
 appleberry
 garawin
 garrawang
 aster (twiggy)
 boe boe (Olearia ramulosa)
 austral mulberry
 djelwuck (Yarra)
 banksia
 wa rul (Banksia marginata)
 banksia
 weerete
 banksia (silver)
 woorike
 bidgee widgee
 murre yuke
 bidgee widgee
 moriyoke
 billy buttons
 pin pat
 Big Billy Buttons (Craspedia
 richea)

made up of the interviews I conducted with twelve of the BOI's residents.

While traversing the BOI to gather my visual content, I ensured I had an audio recording device to capture the natural soundscape of each *part* and *facet*.

These location recordings became the underlying soundscape for all three documentaries, conveying a progression from the dry ridge environment to the riverside, through wind and rain.

The interview soundtrack was composed from the recordings I initiated as part of my research in trying to see the BOI through *kindly eyes*. I interviewed a total of twelve residents who had lived for varying periods in the BOI.

Common themes emerged relating to their growing awareness of the multifaceted nature of the environment from living there for an extended period of time. This awareness became an important theme through the works of *Placing the Bend*, with the change of experiencing the environment from a detached vantage point to becoming aware of its finer details and intricacies.

I was conscious of talking with new and old residents to explore the various



degrees of connection each person has with the BOI. The recent arrivals offer new connections with place, their understanding of it's rhythms and nuances still quite fresh, whereas the residents who have lived there most of their lives provide a rich history of its regular rhythms and multifaceted nature. Their comments are a mixture of intimate and practical recollections of the place, allowing us to hear it through the *kindly eyes* of each resident.



The location based soundscape and interview soundtrack are fixed in time in each documentary. The soundtrack sometimes appears to relate to what is being viewed, whilst other times it is seemingly unrelated. This undulating consistency of personal impressions and video clips adds to the poetic quality of the films, perhaps providing a deeper understanding of place as a multifaceted assemblage that we are able to glean from the video sequences alone.

Round the Bend is the only documentary that does not include the interview soundtrack, but employs an additional footstep track to transition the soundscape from region to region whilst

bulbine lily
 pike Common Yellow Lily
 (Bulbine bulbosa)
 bulbine lily
 pike (Coranderrk)
 burgan
 burgan (Kunzia
 peduncularis)
 burgan
 burgan
 bursaria
 kur wan
 Sweet Bursaria (Bursaria
 spinosa)
 karwan
 bursaria (Sweet)
 kurwan
 tupy (prob. not Victorian)
 bush pea
 kan berr Prickly Bush Pea
 (Pultenaea juniperina)
 caesia
 mudrurt
 cherry tree (exo)
 polite
 clematis
 min namber ruk (Clematis
 aristata)
 clematis
 minamberang (Clematis
 aristata)

Interviewer: So the motivation behind bringing it into the classroom, is that because you were exposed to the fragility of it (the environment) with your mother showing you-

Janet: mm. And, until you start to see things and observe them you take it for granted. I mean, it was interesting this study with the bird. I mean, these parents would say to me, you know, "I didn't know what a white-faced heron was and now we're seeing them everywhere we go." You know, it was that sort of awareness development... You know, it's a matter of becoming familiar with what you see, taking notice of it, and then you'll see something different.

also conveying my firsthand experience of the place.

Instead of the continuous ambient soundtrack which *Round the Bend* features, *Assembling the Bend* and *Becoming the Bend* use a soundtrack of residents discussing their experiences of living in the BOI and what it means to them as a place. This creates a qualitative change in how we are able to experience the place, as this human *part* is added in order to see it through *kindly eyes* and thus offers us a more emotional engagement to how we construct our understanding of the films and place.

Each resident can be seen as offering another *facet* of place, influencing our overall impression of the BOI by producing more ways to experience place as a growing assemblage. With the addition of each part to the *assemblage*, the documentary and place grow in density as new *flows* become evident.

The following discussion revolves around how each documentary has changed in appearance, functionality and content to better investigate how place is initiated, and develops as we experience it over time. There are six key



elements that I believe are significant to these films, including their *interface*, *soundscape*, *interview soundtrack*, *content* and *duration* of each clip, and the *keywords* used for each iteration.

The *interface* is the first thing we are introduced to in each documentary. The composition of each has developed according to what has helped make associations between video and thumbnail images more apparent, and therefore the navigation through the documentary the most effective.

The *soundscape* composed from the natural environment of the BOI features in all three documentaries as an aural overlay to the visual interactivity between video and thumbnails, the *interview soundtrack* offers a thematic journey of the anecdotal and practical experiences twelve of the BOI residents have had of the place.

The video clips alter in *content* and *duration* through the development of *Placing the Bend* in order to express the variable rhythm of experiencing place and as a way to emphasise the quantitative and qualitative bonds that develop between resident and location.



clematis
 wet o mel len
 Greater Clematis (Clematis aristata)
 common heath
 gin in ee moon (Epacris impressa)
 convolvulus
 nur-nur.
 erubescens?
 Australian Bindwood
 coprosma
 morr
 Prickly Coprosma
 (Coprosma billardiera)
 coprosma
 morr (Coprosma quadrifida):
 morr (Coranderrk)
 cumbungi
 cumbungi
 dock (swamp)
 kad se kad sek Swamp
 Dock Swamp Dock Rumex
 brownii
 dogwood
 grunel
 eucalypt
 beal Red Gum (E. rubida)
 beal Red Gum
 be-al

eucalypt
 bin kul luk
 Stringy Bark
 eucalypt
 katatak
 Red Stringy-bark (E.
 macrorhyncha)
 Galeena Beek Trail
 eucalypt
 binnap
 Manna Gum (Yarra)
 (note: the Kangaroo Ground
 Manna Gum is Eucalyptus
 viminalis cygnetensis
 eucalypt
 bundy
 Long-leaf Box (E.
 goniocalyx)
 eucalypt
 ter touit bin (Narrow-leaf
 Peppermint)
 eucalypt
 tir ba twe bin
 Narrow-leaf peppermint (E.
 amygdalina)
 eucalypt
 wangnara Messmate-
 stringybark (E. obliqua)
 Wurundjeri
 eucalypt
 wangnara Stringybark

The sixth topic of discussion is how the *keywords* used in Korsakow have evolved to encourage poetic connections between video and thumbnails to establish the patterns that inform our sense of place. What determines the *flow* of images in all three documentaries is the design of the keywords. The keywords I have used have changed in consideration of the poetic connections I felt were appropriate for how place comes into being.

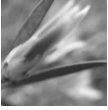


Each film uses different keywords to alter its particular assemblage of the BOI, influencing how different parts intersect with one another to form understandings of place. The location, residents, and their common and different histories, together form the *assemblage* that is place. The films of *Placing the Bend* create these assemblages from the various parts and facets of the BOI to explore and reflect upon how place forms.

A major development that has occurred over the three interactive documentaries is how the variation of clip length and content alters the rhythm of each K-film. Experiencing place does not occur in an orderly, regular fashion, but through an

emerging rhythm of flows that establish our understanding of it.

I shall now elaborate in more detail as to how each iteration of *Placing the Bend* has evolved in expressing the emerging, changeable, and multifaceted nature of place.



eucalypt
 wangnarra or woeyork (E.
 obliqua (string)
 eucalypt
 wayut
 Stringybark
 eucalypt
 wiyal
 Peppermint (Bunurong)
 eucalypt
 woorun
 Mountain Ash (E. regnans)
 eucalypt
 wurrun
 White Gum Tree (Manna
 Gum)
 eucalypt
 binnap (E. viminalis)
 eucalypt
 dharung
 Yellow Box
 eucalypt
 dhagurn
 Yellow box
 eucalypt
 dargoyne (mesmate)
 eucalypt
 yanut
 Mountain Ash

ROUND THE BEND

eucalypt ?
 eur-look (peppermint tree)
 Could be other species?
 Eucalypt
 Earip E. leucoxylon
 (spurious Ironbark-tree)
 everlastings
 pooi booy
 Shrubby Everlasting
 (Helichrysum ferrugineum)
 everlasting spp
 neringnerit

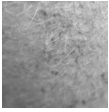
The first interactive documentary in the series, *Round the Bend*, is an attempt to understand place by exploring the formal qualities of the things seen within it. The film begins with an image of the BOI welcome sign, and hovering a cursor over the image shows that it can be selected. Once selected, a new interface opens which includes a large square frame playing a short video clip, with three smaller black and white thumbnails aligned to the right.



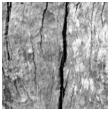
Figure 15: *Round the Bend*, screenshot



Each thumbnail offers a particular view of part of the BOI, and the larger window always contains a looping short video clip of single shots and shot sequences.

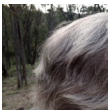


The black and white thumbnails provide links to their respective video clips. The aesthetic choice of black and white does not only distinguish the thumbnails from the video content, but provides a reward for the user as every thumbnail they select transforms into colour and motion. This transformation refers to how by being an active participant in trying to understand place each part of it becomes heightened as our awareness of it increases.



Once a thumbnail is selected the project loads the video, simultaneously selecting three new, related, black and white thumbnails from which to choose.

Over time thematic connections emerge between the clips being played and the thumbnails beside it, as similarly themed thumbnails are generated with each new selection. For example, a video of a vertical or horizontal thing seems to always be coupled with thumbnails of round or close up things. And vice versa, when round or close up things are



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Antarctic Beech
 Australian Almond
 Australian Indigo
 Australian Teak
 Banana Bush
 Beach Bird's-Eye
 Beach Casuarina
 Bird Lime Tree
 Black Apple
 Black Bean
 Black Booyong
 Black Plum
 Black Walnut
 Black Wattle
 Blackbutt Tree
 Blackwood
 Bleeding Heart
 Blueberry Ash
 Blue Gum
 Blue Grevillea
 Blue Quandong
 Bolly Gum Green
 Bolly Gum White
 Bolwarra
 Brittlewood
 Broad-leaf Star Hair
 Brown Beech
 Brown Gardenia
 Brown Tamarind
 Brown Tuckeroo
 Brush Apple

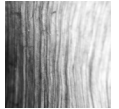
Brush Box
 Brush Caper Berry
 Brush Ironbark
 Brush Cherry
 Brush Kurrajong
 Brush Pepperbush
 Brush Teak
 Brush Wedding Bush
 Bull Kauri Pine
 Bunya Pine
 Bushy Tamarind
 Byfield Spider Flower
 Cadaghi
 Cassia
 Cassowary Plum
 Celery Wood
 Chain Fruit
 Cheese Tree
 Coachwood
 Coastal Banksia
 Coastal Tea Tree
 Common Acronychia
 Coogera
 Corkwood
 Crabapple
 Creek Sandpaper Fig
 Cuderie
 Curtain Fig
 Cuttsia
 Davidson's Plum NSW
 Davidson's Plum QLD

playing, thumbnails of either vertical or horizontal things show up beside them.

This formal pattern of horizontal, vertical, and round emerged because when I began to video the BOI I was not entirely sure what footage I would shoot to make an interactive documentary.

Viewing the first batch of footage I found general visual patterns appearing in the things I documented. I found strong patterns that emerged from the listing the different types of bark each tree trunk has. I also found that the intricate detail of things provided much more interesting comparative visual material than the long shots of the landscape, as the characteristics of the BOI woodland are best appreciated up close. A web browser also generally presents visual material on a small screen and in a lower quality resolution to enable efficient access depending on internet bandwidth.

Patterns emerged from Korsakow where the tree trunks I had documented presented a vertical axis whilst the landscape shots provided an example of horizontal lines. These became the





impetus for further documentation by finding more of these shapes.

Round the Bend uses shots of vertical and horizontal things, connected by round things, to draw attention to the simple formal visual patterns that configure places as an abstract assemblage. It may not become apparent to the user of *Round the Bend* that the keywords are based upon the formal qualities of each clip, yet they nonetheless discover patterns from their own reading of the clips that alters the assemblage of the entire film.

For instance, a bright orange rounded fungus set beside roughly textured brown tree trunks that display a variety of bark growth streaming upwards urges us to interpret how and why these things are associated with one another. We may interpret the associations based upon the juxtaposition of their textual qualities, their colour, or the ecological manner in which they grow.

The form each thing takes within the clips becomes the initiating points for poetic speculation that results in the pattern-making associated with identifying assemblages.

Denhamia
 Devil's Needle
 Dorrigo Maple
 Doughwood
 Dwarf Kurrajong
 Elderberry Panax
 Feather Wattle
 Featherwood
 Fibrous Satinash
 Fine-leaved Tuckeroo
 Firewheel Tree
 Five-leaved Bonewood
 Flame Tree
 Flax-leaved Paperbark
 Flooded Gum
 Foambark Tree
 Forest Maple
 Forest Oak
 Furry Nightshade
 Giant Stinging Tree
 Golden Guinea Tree
 Golden Pea
 Grease Nut Tree
 Green Banksia
 Green Wattle
 Green-leaved Rose Walnut
 Grey Ironbark
 Grey Gum Small-fruited
 Grey Myrtle
 Grey Possumwood
 Guilfoylia

Guioa
 Gunn's Phyllanthus
 Hairy Bird's-eye
 Hairy Fig
 Hairy Lollybush
 Hairy Psychotria
 Hairy Rosewood
 Hairy Walnut
 Hickory Wattle
 Honeysuckle
 Hoop Pine
 Hovea
 Ivory Basswood
 Ivory Curl Flower
 Jackwood
 Johnstone River Satinash
 Kamala Red
 Kangaroo Apple
 Koda
 Lacebark Tree
 Lemon Myrtle
 Lemon-scented Gum
 Lilly Pilly
 Long-leaved Bitter Bark
 Long-leaved Native Olive
 Long-leaved Paperbark
 Macadamia Nut
 Macaranga
 Macleay Laurel
 Maidens Blush
 Maiden's Wattle

The formal pattern of horizontal, vertical, and circular associations that the keywords of *Round the Bend* are based upon, invites poetic speculation where a sense of place is constructed abstractly in the work by finding patterns in the work itself, separately from what the shots specifically show.

A major structural design for all of the *Placing the Bend* documentaries has been the use of a 'connector' clip or keyword (Miles). This *connector* works as the bridge between all other clips within the system, and therefore appears more often, so can be thought of as a motif of sorts. The *connectors* in *Round the Bend* are clips that fall into the category of 'round' things. *Round* as a keyword caters for a variety of things within the BOI, including flora that grows in a circular fashion, or close ups of the various parts of the BOI that are so abstracted to not present a vertical or horizontal axis. Allocating round things as the *connector* in *Round the Bend* was a poetic design choice to draw attention to how whole, circular things juxtapose with vertical and horizontal things. An intuitive approach to pattern-finding that sees how things conveying a line — vertical and horizontal — can be seen





as 'open' whereas circular things can be seen as closed, complete wholes.

From the beginning of *Round the Bend* an ambient soundscape of the BOI's natural environment plays automatically (birds singing, wind blowing, river in the background) before footsteps can be heard on gravel. This soundscape continues throughout the documentary, providing a progression from the dry ridges of the BOI to the riversides to underwrite the discontinuous video sequences used. We are able to hear the footsteps walk along the riverbank past rapids, up into the higher country to hear birds sing and wind rustling leaves, before the wind picks up and rain begins to fall, prompting the frogs to call, and finally ending on the distant bird calls that signal the day is over. These are all facets that contribute to the overall experience of the BOI that are characteristic of it as a place.



Round the Bend is the most subjective investigation of the three documentaries, privileging my own experience of the BOI. The soundscape offers my experience of the place sonically, and the videos emphasise my view of place visually, where the form of each shot



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Magenta Lilly Pilly
 Malletwood
 Marbled Baloghia
 Messmate
 Milk Bush
 Moreton Bay Fig
 Narrow-leaved Orangebark
 Native Frangipani
 Native Gardenia
 Native Guava
 Native Hydrangea
 Native Olive
 Native Tamarind
 Native Rosella
 Newry Golden Wattle
 Northern Acradenia
 Northern White Lilly Pilly
 Odour Bush
 Oliver's Sassafras
 Paperbark
 Pine Mountain Corkwood
 Pink Bloodwood
 Pink Cherry
 Pink Euodia
 Pink Hibiscus
 Pink Laceflower
 Pink Walnut
 Plum Myrtle
 Poison Peach
 Port Jackson Cypress Pine
 Powderpuff Lilly Pilly

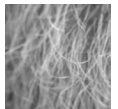
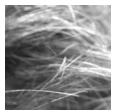
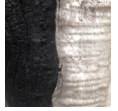
Purple Cherry
 Prickly Ash
 Python Tree
 Quandong
 Red Apple
 Red Ash
 Red-barked Sassafras
 Red Bloodwood
 Red Boppel Nut
 Red Carabeen
 Red Cedar
 Red Mahogany
 Red Olive Berry

 Mosquito, small
 Spider, clubbed
 Spider, red-lipped
 Spider, small
 Mantis, eastern
 Tall-Greenhood, brown-lip
 Tall-Greenhood, emerald-lip
 Duck, large
 Beard, naked
 Beard, red
 Beard, purplish
 Beard, late
 Autumn bird
 Midge, sharp
 Helmet, veined

takes precedence over any possible experiences or relations associated with them.

Round the Bend deliberately establishes up and downbeats that relate to the content of each clip, as well as its duration, adding to the changeable nature of its assemblage. The accented notes distributed at varying stages of the sequence are clips that present irregular things within the entire sequence that peak our interest and therefore encourages a qualitative engagement with it. For example, an orchid may capture our interest as an irregular thing within the assemblage of the BOI as it is delicate and vivid in colour, as opposed to the majority of things within the BOI that are harsh and have a robust quality, appearing generally as a range of muted browns and greens. This rise and fall of aesthetic interest can be likened to the quantitative and qualitative experiential rhythm of Seamon's *place ballet*.

The clips that are sequences rather than single shots encourage the user to take notice as they provide a denser flow of information. Similar to the interview description of the choughs attacking a fox that can be heard in the soundtrack





of *Assembling*, and *Becoming the Bend*, the clip that presents a montage sequence of scattered feathers upon the forest floor reveals a far denser flow of place than the standard six second clips are able to achieve (Figure 16). This sequence encapsulates a particular facet of the place as one of violence and presumed death, portraying the aftermath of a situation we may recognise as a bird having been consumed by a predator.

Helmet, fringed
 Helmet, slaty
 Fingers, blue
 Gnat, common
 Greenhood, dark-tip
 Autumn-Greenhood, large
 Hyacinth, rosy
 Golden moths
 Donkey
 Leopard
 Tiger
 Broad-Tip Diuris
 Parson's Bands



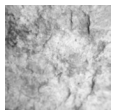
Figure 16: *Round the Bend*, screenshots

Potato
 Wax-Lip
 Hare
 Greenhood, dwarf
 Onion, slender
 Onion, common
 Mayfly
 Ruddyhood
 Fingers, pink
 Fingers, white
 Fingers, tiny
 Fingers, summer
 Blue Fairies
 Leek, short-lip
 Greenhood, mountainair
 Greenhood, blunt
 Greenhood, slender
 Greenhood, nodding
 Maroonhood
 Bird
 Tiny-Greenhood, small-
 green
 Tiny-Greenhood, brown
 Caps, musky
 Caps, early
 Caps, green
 Greenhood, trim
 Sun, forest
 Sun, peppertop
 Sun, twisted
 Sun, dotted

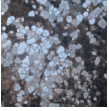
This qualitative experience becomes dense due to the time spent on the *event* and the various shots within the montage, standing out from the quantitative, standard clips that depict the regular facets of the forest floor.

The duration of each clip in *Round the Bend* is an important aspect to how the work is experienced and understood. Contrary to my usual practice in this project of one clip equals one shot, the longer internal sequences act as a medley that focuses on how several parts of the BOI work together to form smaller assemblages. When this medley appears next to thumbnails of different things a denser network is created, and what is normally one becomes many, much like the intersection of place where material and immaterial things conjoin.

In *Round the Bend*, selecting a thumbnail of a cliff face shows a montage of various rock walls and cliff faces. The quick cutting accelerates the tempo, using a list of similar or contrasting things within the one clip. This internal sequence of things within the clip evokes comparisons to be made between the clip and the thumbnails of things situated around it. As this clip

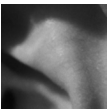


has a different tempo to the majority of clips, which are six seconds in length, it draws attention to the variability of flows within an assemblage. The clip presents information in a way that breaks away from the film's standard length clips and therefore encourages a different way of reading and understanding how it might be associated to the other video clips.



This becomes an irregularity that sparks our interest in a qualitative sense.

The varying lengths of the clips in *Round the Bend* adds to the rhythmic quality of the assemblage, drawing attention to the varying scales of the parts of the BOI, as well as how each part can be placed within an assemblage.



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Sun, tall
 Sun, slender
 Sun, trim
 Sun, salmon

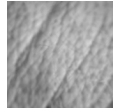
 Andesite
 Anorthosite
 Aplite
 Basalt
 Basanite
 Boninite
 Carbonatite
 Charnockite
 Dacite
 Diabase
 Diorite
 Dunite
 Essexite
 Foidolite
 Gabbro
 Granite
 Granodiorite
 Granophyre
 Harzburgite
 Hornblendite
 Hyaloclastite
 Icelandite
 Ignimbrite
 Ljolite
 Kimberlite
 Komatiite

A S S E M B L I N G T H E B E N D

Lamproite
 Lamprophyre
 Latite
 Lherzolite
 Monzogranite
 Monzonite
 Nepheline syenite
 Nephelinite
 Norite
 Obsidian
 Pegmatite
 Peridotite
 Phonolite
 Picrite
 Porphyry
 Pumice
 Pyroxenite
 Quartz diorite
 Quartz monzonite
 Rhyodacite
 Rhyolite
 Scoria
 Sovite
 Syenite
 Tachylyte
 Tephrite
 Tonalite
 Trachyandesite
 Trachyte
 Troctolite
 Trondhjemite

Assembling the Bend is the second documentary made and presents a significant departure in design to *Round the Bend* in how it approaches the notion of placemaking. Each clip within *Assembling the Bend* is the same length (six seconds) and aims to present each part of the BOI equally to the user. This was a methodological practice I carried through from how I approached the shooting of material within the BOI in each film. Six seconds became an adequate length to record one part within the landscape and allowed me to list the various parts of the BOI effectively, building up a catalogue of clips to import into Korsakow.

I had experimented in *Round the Bend* with clips of varying lengths and combinations of things which created a rhythm similar to the 'organic narrativity' (Tarasti, 296) found in musical narratives. The variation of duration and content in each clip provided another way to express the quantitative and qualitative ways in which place is experienced.



The six second clips used in *Assembling the Bend* established a regular rhythm of exposure to the facets of place, moving more towards the idea of list-making, whereas the varying length clips of *Round the Bend* pronounced particular things of note, and through shot and sequence length offered an understanding of various smaller assemblages within place.



The interface design in *Assembling the Bend* now has thumbnails and video that are aligned horizontally to suggest the way we scan a landscape to identify its characteristics. By scanning the combination of video and thumbnails we quickly find associations between each, informing our next selection. With each thumbnail selection the video window switches from one side of the interface to the other, encouraging us to engage with this scanning reflex and to understand that the swapping of the video's position is related to the swapping of keywords used within the K-film. This change of interface matches a change of keyword or category, with the videos on the left of the interface signifying water, and the clips to the right a rotation of categories; man-made things, close things, and things from a distance.



Ed Armstrong

Tuff
 Websterite
 Wehrlite

 Argillite
 Arkose
 Banded iron formation
 Breccia
 Chalk
 Chert
 Claystone
 Coal
 Conglomerate
 Coquina
 Diatomite
 Dolomite
 Evaporite
 Flint
 Graywacke
 Gritstone
 Itacolumite
 Jaspillite
 Laterite
 Limestone
 Marl
 Mudstone
 Oil shale
 Oolite
 Rock gypsum
 Sandstone
 Shale

Siltstone
 Travertine
 Turbidite
 Wackestone

 Anthracite
 Amphibolite
 Blueschist
 Cataclasite
 Eclogite
 Gneiss
 Gossan
 Granulite
 Greenschist
 Hornfels
 Marble
 Migmatite
 Mylonite
 Metapelite
 Phyllite
 Metapsammite
 Pseudotachylite
 Quartzite
 Schist
 Serpentite
 Skarn
 Slate
 Suevite
 Talc carbonate
 Whiteschist

This changing interface helps illuminate the relations between video categories, and as a result *Assembling the Bend* can be seen as substantially more complex than the previous work in how it generates patterns. This is not only due to the addition of another keyword, as *Assembling the Bend* functions with the keywords *near*, *far*, *water* and *human*, but the increased complexity comes from how we are able to *read* the videos.

Unlike the simple poetic elegance of the visual patterns that shape the assemblages within *Round the Bend*, I used keywords in *Assembling the Bend* in a more literal sense, with shot scale and content informing which keywords to use. Categories are derived as the explicit point of each shot. For example, a generator pump, door handle, and chain all relate to the 'human' keyword in the documentary, and these are connected to clips representing water which encourages the consideration of a connection between these things. Shot scale, which was dependent upon my position as camera operator, established the dialectic of *near* and *far*.

Water then becomes prolific in *Assembling the Bend* as it is used as the



connector between all other categories of videos. This was intended to show how the river is a defining attribute of the BOI, whilst also referring to how water is an agent of change in the constant *becoming* of this place. Water moulds as well as erodes in an effortless, constant flow of movement.

Water becomes the most malleable keyword within *Assembling the Bend* as it can be seen to relate to all things within the place, even the man-made, artificial things. Water is a material thing and a medium which influences the *becoming* of all other things in the BOI.



The keywords *near* and *far*, on the other hand, act as counterpoints to each other, initiating an intriguing poetic dialectic in relation to the growing awareness each resident describes on the interview soundtrack. This experience is the interweaving of the *body* and *feeling-subjects*, that in turn encourages an increasing attachment to place. The *body-subject* can be seen as the far clips, the shot scale establishing a disengaged objective stance for the user. This is the basis which allows for the growing awareness of the many flows of close

Adamellite
 Appinite
 Aphanite
 Borolonite
 Blue granite
 Epidosite
 Felsite
 Flint
 Ganister
 Ljolite
 Jadeitite
 Jasperoid
 Kenyte
 Vogesite
 Larvikite
 Litchfieldite
 Luxullianite
 Mangerite
 Minette
 Novaculite
 Pyrolite
 Rapakavie granite
 Rhomb porphyry
 Shonkinite
 Taconite
 Teschenite
 Theralite
 Variolite

up shots that function as the intense, qualitative experience of place that Tuan speaks of. It is these qualitative experiences that resonate with our *feeling-subject*, speaking in “a language foreign to cognition and logical thinking” (Seamon 1979, 77) to spark our interest and encourage us to become emotionally attached to the material. The associative structure of *Assembling the Bend* tries to mirror this interplay between quantitative and qualitative experiences of place.



The voice soundtrack and clips then form an amalgamation to become a flow of experiences within *Assembling the Bend*, strengthening the concept of place as a social, collective and personal experience.

This distinction of near and far only became apparent when I imported the footage into Korsakow and understood that a pattern had established itself from my shot coverage. I further developed this notion of two categories to emphasise the qualitative shift in perspective each resident described experiencing when growing more attached to the BOI. By designing the keywords to transition from a

Grave
 Very Slow
 Largo, Lento
 Slow
 Larghetto
 A little faster than Largo
 Adagio
 Moderately Slow
 Andante
 “Walking” Tempo
 Andantino
 A little faster than Andante
 Allegretto
 A little slower than Allegro
 Allegro



far, detached perspective, to a near and intimate one, a rhythm of flows conveying the idea of *wholes* becoming *parts* and vice versa can be seen.

One of the aims of *Assembling the Bend* was to explore this change of perspective, using water to link far and near. This revealed a strong pattern that highlighted how both perspectives are interconnected in a fluid choreographed sequence between *body* and *feeling-subjects* to allow each resident the opportunity to learn more about the place they live in. Each new *far* clip links to *water* before focusing in on a *near* clip to examine a part of the environment in detail. Water becomes the symbolic agent of change to represent this transformation of perspective. In hindsight, I feel the keyword *human* muddies the elegance of this interchanging cycle of *near* to *far* in *Assembling the Bend* as *water* provides the link for all three other categories, thus breaking the momentum between the *near* and *far* clips. This proved to be a design fault I rectified in *Becoming the Bend*.



Fast
 Vivace
 Lively
 Presto
 Very Fast
 Prestissimo
 Very Very Fast
 Moderato
 Moderate(ly)
 Molto
 Very

Meuse
 Yangtze
 Kanawha
 Susquehanna
 Nile
 Rhine
 Amazon
 Amur
 Macleay
 Murrumbidgee
 Colorado
 Thames
 Indus

Murray River
 Murrumbidgee River
 Darling River
 Lachlan River

Cooper Creek
 Flinders River
 Diamantina River

 Agnes
 Aire
 Albert
 Anglesea
 Avoca
 Avon
 Barham
 Barwon
 Bass
 Bemm
 Benedore
 Betka
 Big
 Brodribb
 Broken
 Buckland
 Bundara
 Bunyip
 Calder
 Campaspe
 Cann
 Cobungra
 Coliban
 Cumberland
 Darby

B E C O M I N G T H E B E N D

Becoming the Bend is the last iteration of the documentary series *Placing the Bend*, and builds upon the first and second films by maintaining the simplicity of a three keyword structure, the variable clip duration and content as seen in *Round the Bend*, and the soundtrack compilation and thumbnail size of *Assembling the Bend*.

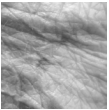
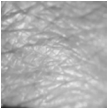
A significant addition to *Becoming the Bend* is the use of close up shots of the interviewees to bridge the gap between location and resident. As Lippard suggests, we are but another ingredient in the hybridity of place, and so the residents of the BOI have been included in *Becoming the Bend* sonically as well as visually to create an assemblage of place as an explicitly socialised concept.

Finding that stronger patterns emerged in *Round the Bend* and *Assembling the Bend* due to the size of thumbnails in the interface from the near shots I took of the environment, I decided to continue with this aesthetic when documenting the interviewees. Each shot of the interviewees then becomes merely



another part of the BOI, detailing close up parts of their bodies.

The interface in *Becoming the Bend* is a quadrant, creating a visual merger between the parts of the place, as thumbnails and videos lie equally against one another. With each new thumbnail chosen a new pattern emerges between the thumbnails of its category and the video. The category of *near* things is perhaps more receptive to this merging as each shot is detailed to the extent of abstraction, the thing collapsing its borders to easily accept other shots as part of its assemblage. For example, when close ups of each resident align together as thumbnails it becomes an assemblage of 'face,' similarly, close ups of tree trunks offer a visual texture that collectively creates poetic patterns that may be read as an assemblage of bark, tree and place.



The sizing of each window in the interface has remained the same as *Assembling the Bend*, as I recognised that the clarity of thumbnails was an important factor in identifying the paradigmatic patterns between thumbnails and clips.

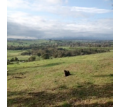
Dargo
 Delatite
 Delegate
 Elliott
 Eumeralla
 Fitzroy
 Ford
 Franklin
 Geary
 Gellibrand
 Genoa
 Glenelg
 Goulburn
 Grey
 Hartland
 Hopkins
 Howqua
 Jamieson
 Johanna
 Jordan
 Kennett
 Kiewa
 King
 Lang Lang
 Latrobe
 Lerderderg
 Little (multiple rivers)
 Little Yarra
 Little Murray
 Loddon
 Macalister

Maribyrnong
 Merri
 Mitchell
 Mitta Mitta
 Moorabool
 Mount Emu Creek
 Morwell
 Moyne
 Mueller
 Murray
 Nicholson
 Ovens
 O'Shannassy
 Patterson
 Parker
 Perry
 Plenty
 Powlett
 Red
 Rubicon
 St George
 Shaw
 Snowy
 Suggan Buggan
 Surrey
 Tambo
 Tarra
 Tarwin
 Thurra
 Tidal
 Timbarra

The use of the black and white has remained to provide a reward for selecting a clip, and to signify the experiential change that is realised by moving between levels of awareness by engaging our *body* and *feeling-subjects* when experiencing place.

Becoming the Bend simplifies the categories used in *Assembling the Bend*, returning to the three keyword structure of *Round the Bend* to allow more evocative connections to be made between disparate categories. When Korsakow urges connections to be made between each clip and thumbnail, the more disparate the categories the longer the poetic leap becomes for the user. The less keywords used establishes a space for more poetic connections to be made between each clip, allowing a flexible assemblage to emerge through the process of interacting with the documentary.

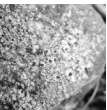
In *Becoming the Bend* I began by designating the category of things from a distance, what I called 'far' in *Assembling the Bend*, as the connector between the close ups of the BOI environment and the close ups of its residents, suggesting that place is the



assemblage of 'the natural order' (Seamon citing Relph 1979, 64) and residents. By selecting *far* clips we are transferred to a detail of the BOI, whether native flora and fauna or the residents, as all represent the parts of the place that constitute its assemblage. Similar to the coverage used within a linear documentary, where an establishment shot provides context before focusing in on medium and close up shots of the subject, this iteration of *Becoming the Bend* allowed the user to view the BOI landscape before focusing upon a detail of it. The *far* clips established a base regularity of experiencing the place before accentuating our experience with the detailed facets of each part, further developing this notion of the growing awareness each resident describes occurring.



However, I found that designating the *human* keyword as connector drew more upon my phenomenological approach of investigation. Although I enjoyed the exploratory nature found when jumping from *far* clips to *near* clips to examine a detail of the place, this involved allowing all far clips to be played a limitless time as I had fewer of them. Instead,



Ed Armstrong

Thomson
Wallagaraugh
Wannon
Watts
Wentworth
Werribee
Wimmera
Wingan
Woody Yaloak
Wye
Yarra
Yarrowee
Yea
Yeerung

Rodrigo: You can design the environmental features of an eco village. You know, where the houses are located, everybody has the same access to water. Everybody has similar orientations in their blocks. And you can put the community centre in the middle but you cannot force people to come. You know, at the end of the day community is not something- ...you can provide elements

to facilitate community
but you cannot force
community.

Janet: Anyway, that's what happens. There is change in the Bend of Islands. It doesn't stay the same and that's fine. It's the people that make the zone and so I think we can cope with new people coming in and keeping the community going and the place going but it is adjoining lands, the impact of adjoining areas that can pose enormous threats to us.

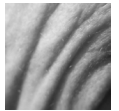
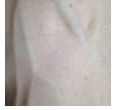
Rodrigo: The more people put into the community and is present in the community the more the community will be willing to hear and help on issues that people may have. It's never obviously one direction, and unfortunately that's a lot of what people expect. I never do anything for the common good, but when I

allowing them to "die off" leaves us with a simple dialogue between the parts of the environment and the parts of the residents.

The progression from viewing the place from a distance to becoming fully immersed in its parts conveys a growing bond between the landscape and residents of that place. Similar to the paradigmatic merging found in the quadrant interface, this syntagmatic progression from viewing the place at an objective, detached standpoint, to viewing it in detail, unifies both *near* categories into a multifaceted sequence of place.

As the *far* clips are six seconds in length while both *near* categories offer a varied duration, this further builds a progression from the regularity of *far* clips to the qualitative experiences we may come across in the *near* clips. Similar to *Round the Bend*, *Becoming the Bend* utilises montage clips of varying lengths to create up and downbeats of quantitative and qualitative experiences to mirror the diverse *flows* that form place.

The keywords *near*, *far* and *human* allow room for poetic connections to be made



between the detail of things (human or non-human) and the landscape as a *whole*. Similarities can be seen between the human and non-human parts of the BOI, the wrinkles and creases in the skin similar to the cracks and patterns within the bark of trees and veins of leaves. This suggests a merger between both to form an assemblage of place, as each are set beside the other to become one thing; the BOI.

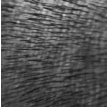
The soundtrack in *Becoming the Bend* has remained the same as *Assembling the Bend*, an amalgamation of the natural soundscape of the BOI with a mosaic of interviews conducted with some of the BOI's residents. The anecdotal accounts of place provides a perspective from within it, seeing it with *kindly* eyes in order to form an attachment to it. The soundscape alone, as heard in *Round the Bend*, offers a sonic overlay of experiencing the clips but does not engage with the human side of the BOI, which is a considerable factor of what constitutes a place.

The final iteration of *Placing the Bend* I have named *Becoming the Bend* to conclude the research with the idea of unifying resident with place. The

expect that when I have my issues the common good will respect them. And that view is what makes us have problems in societies...

Janet: Things like our experience of the echidnas here, has made me so aware of where I see echidnas these days. I mean, (laughs) every time you drive one way or the other or drive across the country across the States, I always see echidnas quite quickly. I'll notice them.

Frank: One year I recorded fourteen different echidnas coming to have a drink at our pond one summer. And we had a mother raise two babies out of the same burrow just outside the back door here. First time it has ever been recorded in science. I wrote a paper for the Victorian Naturalist with Peter Monk Horst - you know, the guy who's done



the Australian Mammals book. If you've got a dog running around your house, that's not going to happen.

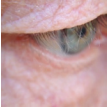
Luke: We've got wombats and greys (kangaroos) out here every night. Wallabies. A big old buck-roo about six foot or eight foot when he stands up. When he sits on his back haunches, you know. When you run into him in the dark (laughs)... I'm often walking out to my ute or something then I hear a (thump), and he bounds off. And you know who it is. That's one of the great things about not having domestic animals out here. The wildlife don't have those dog and cat smells around to deter them, ya know? One of my favourite things is watching the birds in the bird bath. We have a constant stream of small birds in the bird bath every day. From blue wrens to fantails, to all the other

inclusion of clips representing parts of each resident, juxtaposed with the clips of the BOI itself, forms an intricate assemblage where both merge as Seamon's *Place Ballet*. Each part flows into the assemblages that are made in *Becoming the Bend* to represent the simultaneous merger of *body ballets* as place. The residents progressively become a part of the BOI as the documentary switches back and forth from *near* parts of residents to *near* parts of place.



CONCLUSION

Creating *Placing the Bend* allowed me the opportunity to explore place through crafting three very distinct documentaries about the BOI, and in the process extending my knowledge of interactive documentary design and humanist geography. Through Korsakow the practice of list-making enabled by my use of keywords to designate the various facets I recorded of the BOI, allowed assemblages to be formed from the associations between each video clip. Coupled with the interview soundtrack in *Assembling* and *Becoming the Bend*, a 'fusion' between the clips representing these facets of the BOI and the personal facets seen through the *kindly eyes* of the residents provided a 'centre' (Seamon citing Relph 1979, 64) to experience place.



The Korsakow interface can be seen as a paradigmatic site where a variety of multimedia and user's intersect to establish a virtual assemblage of place. This is similar to Massey's connection of place as *flow*. Videos alongside thumbnails, coupled with a natural soundscape and interview soundtrack all become flows that intersect within the



Ed Armstrong

little bushbirds like the
pardalotes...

Tom: Occasionally a
wombat will drink from that
small ornamental pool. One
night I came out and saw
this dark shape which, it
didn't particularly surprise
me but you don't see very
often. And I walked toward
it. And it squared off of me
and started hissing, which
is something I've never seen
before. And then I noticed
two little baby shapes
behind it (laughs)...

flower
 gurn (gurrk)
 fly trap
 errie nellam (Drosera
 auriculata)
 geranium
 terr at Cut Leafed Geranium
 (Geranium dissectum)
 geranium
 (Crane's Bill) terrat,
 (Coranderrk)
 glycine clandestina
 nanggert
 goodia
 tre tal (Goodia latifolia)
 Golden Tip
 grass tree
 tool i merin (Xanthorroea
 minor); dulemerrin
 ground-berry
 ber kul ber kul Green
 Groundberry (Acrotliche
 serrulata)
 honey pots
 burgil burgil
 hypochaeris glabre
 nareengnan
 kangaroo apple
 mookitch, mayakitch

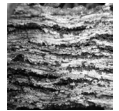
interface, 'pausing' (Tuan, 6) briefly to form an assemblage that simulates place.

The subsequent experiences that spring from this *centre*, that informs our understanding of place, are grounded in the rhythmic interplay of Seamon's *body* and *feeling-subjects* as regular quantitative experiences form a basis for intense, qualitative experiences.

It became apparent in making *Assembling the Bend* that placemaking does not consist of equal durations of experience, rather a dynamic variation that involves smaller assemblages of *facets*, at fluctuating durations. The standardised length of clips used throughout *Assembling the Bend* neglected how variable our experiences of place are, and therefore does not represent the temporal flow and rhythm that can be seen in *Round the Bend* and *Becoming the Bend*.

Korsakow provides an infrastructure to explore these rhythmic flows that occur through our *body* and *feeling-subject*, simulating our quantitative and qualitative experience of place.

This temporality incites our interest in trying to understand *why* certain





rhythms are evident (i.e. slow, fast, repetitive, etc.) whilst the spatial presentation of each clip and thumbnail across the interface prompts us to seek aesthetic and thematic patterns within each part in order to create a *whole*.



Korsakow offers consistent visual and temporal patterns which allow us to experience the assemblage of place quantitatively and qualitatively. Each clip can be seen as similar to a musical note whereby the duration or aesthetic quality of content displayed can either captivate the user or provide a downbeat to relax their interest within the overall sequence.

The montage clips offer a variation from the standard six second clips to peak our interest from the uniform rhythm, where a close up of an orchid contrasted with a medium shot of a branch is an example of the aesthetic balance between contracting our interest with a qualitative experience, or relaxing it with a quantitative one.

I have used Korsakow to generate lists to specifically promote poetic connections between disparate things, so that 'visual associations, tonal

lomaria?
 gaggawar Lomaria capensis
 (possibly Lomandra?)
 lomaria?
 waibu gaggawar Lomaria
 discolor
 marsh flower
 tab rup Yellow Marsh Flower
 (Villarsia reniformis)
 mat-rush
 karawun Spring-head
 (Lomandra longifolia)
 (Wurundjeri)
 matrush
 karawun Xertoles longifolia
 (for baskets
 melaleuca lanceolata
 Moonah
 mint
 panaryle Mentha australis
 mint
 parn kul River Mint (Mentha
 australis)
 mint bush
 co ran derk (Prostranthera
 lasianthos)

John: One of the concepts
 that you teach in senior
 biology is this notion of

animals having certain requirements of their environment. Animals have requirements of their environment in order for them to survive. So, I would use examples of animals that I know out here like the sugar glider or the wallaby to help the kids understand that these animals have special requirements so the environment has got to provide those requirements, and if you bugger up the environment the animals will not have those requirements and will not be able to survive. So, for example, if you take the crimson rosellas. You know, really nice birds that you see around here. They depend on having hollows in reasonably tall eucalypts to make their nests. Because they won't breed unless they can make a nest in the right place. Now, the environment gets messed around by having

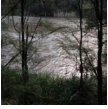
or rhythmic qualities, descriptive passages, and formal organisation' (Nichols, 33) become emphasised.

Nichols' poetic mode of documentary can be used to understand Korsakow's functionality, and offers a theoretical framework to understand how we can assemble films about place by using the various flows that form our understanding of it. These lists that *Placing the Bend* generates encourages us to think about how these clips and flows are connected and what this may tell us about place.

Seamon explains that '[w]ords like "flow" and "rhythm" indicate that *body ballet* is organic and integrated rather than step-wise and fragmentary' (emphasis added, 1979, 55). Much like the *becoming* of the Yarra River is for the BOI, *Round the Bend* and *Becoming the Bend* offer an assemblage where relations are changeable, as new parts enter past parts exit in a constant rhythm of varying qualities and quantities.

Gaudenzi describes interactive documentaries as 'living systems' (6), and as seen through the construction of *Placing the Bend*, each assemblage is a





becoming of sorts, with every new clip altering the user's impression of the work as a *whole*.

Through these interactive documentaries a sense of place as an assemblage in flux emerges, drawing attention to how through a symbiosis of quantitative and qualitative experience of the parts of place an understanding of its *whole* can be glimpsed. *Placing the Bend*, like the process of placemaking, is a *living system* that is continually made and remade with every new intersection of flows within the interface.



It is this changeable nature of place that would prove difficult to convey in a linear documentary. Korsakow's system of nonlinear, poetic connections represents the fluidity and interconnectivity of place in a far more holistic way than a strictly linear documentary is capable of doing. The changeable nature of how each paradigmatic assemblage reconstitutes itself from the selection of the user offers an appropriate fit to placemaking, whereas a conventional linear documentary is sequentially fixed and therefore cannot fulfil the requirements of place as an explicit *becoming*. Linear documentaries are able to achieve both a



Ed Armstrong

say, common miners that are sometimes called indian miners, introduced into it. They will out compete the rosellas for those nesting spots and one of the absolute requirements for rosellas to maintain their presence in a population is to breed every year. If they can't breed, they go. So, taking steps to ensure that introduced birds don't become established is very important. And one of the things that attracts those sorts of birds, like blackbirds and miners and sparrows and things is having appropriate food. So they'll pinch the stock food. If you have a chook pen that is not properly looked after and you've got food and stuff that they want to eat or other things that attract them to such an enterprise they'll be more likely to be here. So that's why if you have chooks it's desirable for you to make sure they

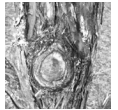
are contained. Totally. And everything that comes out of that chook pen gets dealt with before it goes into the bush.

Rudi: This month so far I've heard the pollard cuckoo, the shining bronze cuckoo, and the fantail cuckoo. They're all back. I think the fantail came back last month, but they're all around at the moment and they're all beautiful sounds to listen to.

native bread
the underground fungus
Polyporus mylittae
orchid
kul in
Common Spider
orchid mer wan
Snake Orchid (*Diuris pedunculata*)
orchid
naring garrik
Tall Orchid (*Diuris longifolia*)

syntagmatic and paradigmatic system of expression, yet are unable to reform their parts into new sequences and associations to alter the assemblage of place.

At best, the interactive documentaries of *Placing the Bend* can offer a rudimentary simulation of what is involved in the process of placemaking. The complexity of place does not only rely upon the social construction of it, but our personal experience of its many facets and thus is impossible to replicate in full. Place is *becoming*, in a state of constant renewal that cannot be fixed to one definition or mode of expression. The *becoming* of place is impossible to create even through new media modalities as it involves allowing for the 'multiplicity' of space. Populating each K-film with numerous clips cannot fulfil the endless possibilities that space can offer, nor can any modality of media. Place feeds off the radical simultaneity and multiplicity of space to carry out its *becoming*. Experience is what grounds these multiplicities and therefore place can be seen as "primary because it is the experiential fact of our existence" (Cresswell 2004, 31). By this rationale, Korsakow, and indeed many new media modalities, prove to be an effective





medium to investigate phenomenological inquiry. The poetic connections established through the simple practice of list-making allowed me to explore how through the multiple flows of space intersecting in the Korsakow interface an understanding of place can be communicated. Applying the practice of list-making to any experiential inquiry, no matter what modality used, can further our understanding of the subject matter and thus bring us closer to viewing the world as *whole*.



orchid
 ngarring
 Diuris pedunculata (cowslip
 orchid?)
 orchid
 merwan
 Diuris pedunculata
 orchid
 ngaring
 Snake Orchid (Diuris
 pedunculata)
 orchid
 gulin
 Caladenia pulcherrima (also
 'man')
 panax (tall)
 koon a de ang
 Tall Panax (Panax
 dendroides)
 panax
 gunadiang P. sambucifolius
 (spp ginseng in China)
 pea (bitter, spp)
 kinginquonggerin
 poa australis
 bowat (for net-bags) billang-
 Cowat)
 pomaderris
 kal ert I wan
 Hazel Pomaderris
 (Pomaderris apetala)

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PLACING THE BEND INTERVIEW
PARTICIPANTS

All interviews conducted at the private place of residence of each participant in the Bend of Islands, 3097, Victoria, Australia.

Castellanos, Rodrigo. Personal interview. 17.09.13

Fisher, Thomas S. Personal interview. 24.09.13

Henry, Christine. Personal interview. 27.09.13

Henry, Ross. Personal interview. 27.09.13

Mattiske, Janet. Personal interview. 27.09.13

McCallum, John. Personal interview. 22.09.13

McCallum, Megan. Personal interview. 22.09.13

Mildenhall, Peter. Personal interview. 21.09.13

Mildenhall, Liz. Personal interview. 21.09.13

Pauli, Rudi. Personal interview. 16.09.13

Pierce, Frank. Personal interview. 24.09.13

Woiwod, Mick. Personal interview. 16.09.13

Wright, Tserin. Personal interview. 18.09.13

