



Aldinga
Arts EcoVillage

live. create. evolve.

Community *Life*

FREE ONLINE EDITION
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SPRING 2009

BUILDING BOOM! The Village welcomes a host of new comers



INSIDE:

- * Kat Worth's creative genius
- * Adrian Oakey's building tips
- * Hugh Robinson on the future of food
- * Jenni McGlennon makes landscaping progress



ENVIRONMENT



ARTS



COMMUNITY

ADVERTISERS WANTED!

THIS MAGAZINE IS CURRENTLY LOOKING FOR SPONSORS AND ADVERTISERS OF AN ETHICAL NATURE. IT IS PUBLISHED QUARTERLY AND IS DISTRIBUTED BY INTERNET AND HARD COPY TO OUR VILLAGE LOTHOLDERS AND VISITORS, WHO HAVE A STRONG INTEREST. IN ARTS, ENERGY CONSERVATION, ECOLOGY, COMMUNITY AND SUSTAINABLE AGRICULTURE. IF YOUR PRODUCT OR SERVICE FILLS THESE NEEDS WE'D LIKE TO HEAR FROM YOU. [help us to help you] FOR EDITORIAL AND ADVERTISING CONTACT JULIA ELISCHER C/O 173 PORT ROAD ALDINGA email:juliae@internode.on.net info:aaev.net

EDITOR'S LETTER

Spring brings new life and as I write we are waiting for a spring baby in our house any day now. How exciting! And what a lot of action there is in the village! New homes popping up everywhere, extensions, landscaping - a veritable hive of activity.

The spring issue of Community Life is also bursting with energy as Adrian Oakey shares his "crazy" owner builder adventure that many of us will relate to and hopefully learn from.

"Crazy" has re-emerged in our owner built home, as we attempt to put a direct-stick timber floor down four years after we've moved in. Oh the things you learn!

Jenni McGlennon gives hope to new settlers in a before and after landscaping tale and Kat Worth takes time out of her busy, busy schedule to tell us about her multi-award winning short film.

Blessings,
Julia

Please forward your feedback to:
juliae@internode.on.net

COVER: Clockwise from the top;
Paul and Chris Worseman's home,
Tom and Hilde's home, Ray and
Kylie's home and Rick and Tricia's
home

EDITOR: Julia Elischer
COMMUNICATION GROUP
COORDINATOR: Elizabeth Heij
GRAPHICS: Kevin Chan

Spring

Dear God,
We rejoice and give thanks for earthworms,
bees, ladybirds and broody hens;
for humans tending their gardens,
talking to animals,
cleaning homes and singing to themselves;
for the rising of the sap,
the fragrance of growth,
the invention of the wheelbarrow
and the existence of the teapot,
we give thanks.
We celebrate and give thanks.
Amen

- Michael Leunig
The Prayer Tree

What to Plant this season...

September

Artichoke
Asparagus
Beetroot
Capsicum
Carrot
Celery
Cucumber
Eggplant
Green Beans
Endive
Lettuce
Leek
Lettuce
Parsley
Parsnip
Pumpkin
Radish
Silver Beet
Squash
Sweet Corn
Tomatoes

October

Beetroot
Capsicum
Carrot
Celery
Cucumber
Eggplant
Green Beans
Leek
Lettuce
Melon
Parsnip
Pumpkin
Rhubarb
Silver Beet
Squash
Sweet Corn
Tomatoes

November

Beetroot
Capsicum
Carrot
Celery
Cucumber
Eggplant
Green Beans
Lettuce
Melon
Parsnip
Pumpkin
Silver Beet
Sweet Corn
Tomatoes

My Village AGM

by Gillian Clampett
September 2009

Some time in the future our AGM will be held in a spirit of celebration.

Our meeting place will be full of beautiful art created by our community.

We will start with a few songs by the Village Singers to set a happy atmosphere.

At lunchtime there will be background music by village performers.

We will be eating food prepared from our prolific gardens and farm.

We will be discussing exciting projects for the coming year, not just the allocation of money.

We will see a power point presentation of our progress during the past year.

There will be awards for outstanding achievements by individuals, groups and committees.

We will finish perhaps with a performance by the children, who will be included in parts of the decision-making, and will have a workshop to practice a performance piece.

Then community bush-dancing, a bonfire and pizza!

Let's start anticipating this change of attitude now!



Who says bureaucracy means boring? New Governance Coordinator 'Rainbow Ray' Mines prepares to hit us with a flower.

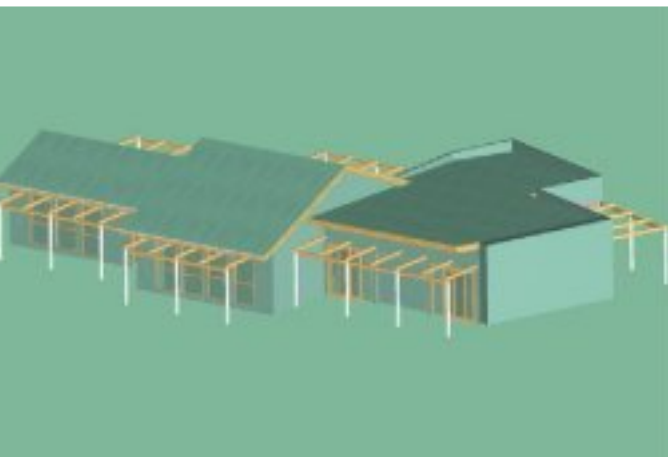


You've got to be crazy to build a house - but it is fun!

by Adrian Oakley

When I was asked to write an article on my experiences of building my home, my initial thought was that I would not be able to remember anything because as you work through the latest challenge, the one before it fades from memory. Instead it has been a reflective process that has found me appreciating far more how much I have achieved.

It had always been my dream to build my own house and in 2002 I bought into the Village dream and the epic saga commenced.



The Design Process: There were at least 11 different concepts and three that actually made it to the BDC as formal applications. I like to play around with design but it was circumstances that resulted in the evolution. "Starship Enterprise" was the first, the second "Eye" design was approved by the BDC but ultimately I needed a simpler design that would be easier for a builder to do. Thus came the "Bob the Builder" house; and what did I do? Built it myself. But I'm so glad that I did simplify the design as even this one was challenging for this owner builder.

Who did what: YES, I did do it all myself – at least a significant portion of it. I had some help in the form of Dad who dragged himself across from Canberra a few times. He was there for the framing and lining. There was the assistance of villagers for the big lifts (roof trusses and roof sheet etc.) though there were many occasions that I should have sought help but did the job on my own. Trades were kept to a minimum - the slab, the plumbing, the wiring, bricklaying and the cobblestone driveway.

Time is relative: I love framing! Because the house takes shape quickly and there is that illusion of progress. The windows go in and then the cladding – great fantastic it's all happening! Then nothing happens – not true but that is what it looks like. Then there's the painful grind to complete the detail. 18 months to move in and 18 months to just finish off the inside of the "West Wing – and the final coat of render on the strawbale still needs doing.

Quality: No one else sees the things I see – I look at what I did and can see that it was done by an amateur and call it character; its a much nicer way of thinking about it! But it is an interesting feeling to be intimate with every wrong measurement, out of square wall, bit of bog, fill and knowing what is actually under that cover strip!

“And nailing the entire frame with a HAMMER - no nail gun - how archaic is that! But my elbow tells me - use a nail gun next time. WHAT NEXT TIME?!”

Getting Hurt: Building a house is fraught with danger, as others have found out but it did not stop me from taking risks and in hindsight I should not have. Fortunately, nothing too bad happened, but there were some close calls. I fell off the scaffolding onto the concrete floor – just winded but could have been far worse. Didn't wear sunnies when on the roof and burnt my eyes. Numerous cuts, bruises, scrapes and near falls - the life of a builder!

The dumbest thing I did: – walking across the roof ridge carrying 6 metre length of ridge cap! Or was it lying on the sloped roof with a sheet of cement sheet on top of me while I tried to nail it up under the eaves!



The greatest curse: The wind – as we all know there is plenty off it. Guaranteed to blow when you don't need it – just as you are about to lift roof sheeting or cement sheet. Everything flaps and bangs and just plain gets on your nerves – which does not help when trying to think out a problem.

The moods: There are the satisfying moments when something is completed. You know that Colourbond advert where the guy gazes at his roof – had plenty of those moments at the end of a day. Then there is the sheer frustration when nothing goes right and any little thing will set off a tirade of cussing- sorry Tim and Ilona if you could hear me! One thing I learned is never do anything complicated if you are grumpy.

The worst moment: That point in any build when it is all too hard, there is no energy to do anything and complete despair kicks in. It did happen – I put down my tools for nearly six weeks.

The best moment: Actually many moments when people walk by and I get to chat about the house and building and anything else – after all that's what I wanted to do – share the experience.

I love my house – but I hate it too – that's how it is.

MY VIEW ON:

Plastering: What a slog, I'd definitely pay someone next time. Putting up the sheet and taping the joints is the easy part. Doing the flushing – not so easy, dust in your eyes and up your nose and very sore arms especially when doing the ceilings. I did lose it in phase one and had a professional come in to finish off. Picked up a few tips, which made it possible to make a reasonable hash of it in the "West Wing".

Painting: You really feel like it's a house when that first coat goes on and all the plaster joints are covered up.

Tiling: Talk about fiddly and time consuming – how do the professionals get those tiles level? Dad did the first bathroom and I wondered why it took so long. Now I know having just finished the second bathroom.

Steel Sheeting: Not the best idea when you have lots of windows to flash around. You need the right tools. And when they say that using a cutting disk will leave metal dust that will rust – they mean it – DO NOT USE CUTTING DISKS!

Rendering and straw-bale: Don't be an idiot and try to do all the rendering by hand – no matter how much you read about it there is no substitute for actually doing it. Got lots of ideas on how to do better next time.



VILLAGE ARTS & CULTURE COORDINATOR
KAT WORTH TALKS ABOUT HER MULTI
AWARD-WINNING SHORT FILM, VILLAGE
LIFE AND JUGGLING HER MANY PASSIONS

COMMUNITY, KIDS & CINEMA

Your film **Sixteen** has won a number of local and international awards, what is the film about?

Sixteen is about Jianna being 16 and explores her thoughts and desires around boys, men and herself.

How did you come to be co-director?

I initiated this project in 2005 when I was artistic director of Restless Dance Theatre and began developing the concept with filmmaker Sophie Hyde. New artistic director, Ingrid Voorendt further developed it into a tryptich involving three films with three choreographers and one set of conceptual parameters for all artists to work within.

You are a dancer and choreographer, how did you cross over into film direction?

I have created and used film previously with live dance works and really enjoyed the experience. I have wanted to make a stand-alone dance film for some time now and after building a relationship with Closer Productions through my work with Restless, I was in a good position to make something really worthwhile.

Who did you work with and how was it?

The partnership was between Restless Dance Theatre, Closer Productions and the 3 choreographers. This involved a lot of people and at times too many directors! The opportunity to work with Closer was really informative. They are extremely professional and have stacks of passion for their work. The experience of working with such a large film crew was totally new for me and very exciting. I loved being on set and even got to call 'Action' now and then! The dancers in the film were intimately involved as collaborators and Jianna initiated the theme of 'boys' and 'salsa'. I had worked with the dancers before in Restless live theatre productions but it was very different being part of their transition from rehearsal room to film set.

What was your major challenge and triumph?

My major challenge was finding the balance between film direction and dance direction. Although I am happy with the film now, I never felt that we

really settled on one solid concept for Sixteen. The triumph has to be the premiere screening on the big screen at Adelaide Film Festival. Since the films screened in February this year though I continue to feel rewarded by its successes.



Do you have plans to make any more films?

Sure do. I have a journal for my film ideas and unfinished scripts and have about 5 dance films in my head at the moment. I have just been successful with some Australia Council Dance Board funding for the creative development stage of a new dance film called Sleep Disorder that I will be working on in 2010.

You are still Community Leadership Officer for City of Onkaparinga, an independent practitioner and mother of two, how do you fit it all in?

Hah! I really don't know. I ask myself that all the time. Most of the time I feel

that I can't fit it all in and that I can never truly give my all to any one thing. It also means that I have very little, if any space to take on new things. Take this article for example; it has taken me 7 months to answer your questions!

I recently read *The Divided Heart- Art and Motherhood* by Rachel Power. It shared the stories of Australian woman and how they manage their arts practice and their mothering. It reminded me how bloody challenging it is but also how important my art is to me and that I need to be creative to be a whole person and happy mother.

You were one of the earliest village residents, how do you find village life?

We have lived here almost 6 years now and it is fascinating to watch the village grow and change both environmentally and with people. It is difficult to balance village life with outside employment. That is part of the reason why I left work at Restless in Adelaide to work closer to home. It takes lots of time and focus to keep your own garden and house going and then there's your neighbourhood group, committees, meetings and social events. I love the days I spend at home, where I walk around the village, catching up with people and seeing the changes. The best thing for me is having such a large collective space and community living for the kids.

What is your favorite feature of the village?

I love that we are self-governing. As challenging as that can be, it offers so many opportunities to learn about ourselves, each other, society and decision making. It also means we are in control of our own destiny and can really make change happen.

“I love that we are self-governing. As challenging as that can be, it offers so many opportunities to learn about ourselves, each other, society and decision making. It also means we are in control of our own destiny and can really make change happen.”



You are Arts & Culture Coordinator for the village, how is that?

I think this is my third year in the role and Sue Gebhart has just joined as joint coordinator which is great news as there is so much potential for us village artists to produce and create collectively but it takes a lot of work to coordinate it. There is plenty of art practice happening in the village, however it tends to be quite independent and private. I think the role of the ACC is to raise the profile of this work more publicly. My main focus for the coming year is working on the development of play-spaces in the village that will incorporate artistic works.

What is your artistic and cultural vision for the village?

My dream list:

- an annual arts and permaculture festival
- a sculptural and artwork trail around village
- a busy workshop studio offering visual, performing, textile, ceramic, new media, metal, wood and more
- a creative school holiday program

AWARDS FOR 'SIXTEEN'

MELBOURNE INTERNATIONAL FILM FESTIVAL 2009:

Best Experimental Short Film

SA SCREEN AWARDS 2009:

Best Short Film

Best Non-Narrative Film

Best Editing

Best Production Design

2009 Enhance TV ATOM AWARDS (Nomination; awards Oct)

Best Experimental

The Independent Spirit IF Award, 2009 (Nomination; awards Oct)

Necessity and Sixteen were also awarded an honorable mention at the London International Creative Competition.

FESTIVALS:

BigPond Adelaide Film Festival 2009

Melbourne International Film Festival 2009

Vladivostok International Film Festival "Pacific Meridian" (Sept 09)

Uppsala International Short Film Festival (Oct 09)

Abilities Arts Festival, Toronto, CAN (Oct 09)

FILM PHOTOS TAKEN BY MATT NETHIEM



A Before & After Landscaping Story



BY JENNI MCGLENNON
3 OLEARIA WALK

For a very long time the only plant we could see from our front window was one lousy Eremophila.

It looked like nothing for the best part of a year while we were consumed with finishing the inside of the house, and then all of a sudden it grew like crazy and was covered in a glorious spread of red flowers. Almost immediately the honeyeaters moved in and that one sickly looking plant turned into a living smorgasbord for the birds that came from nowhere. Most importantly for our morale, it brought life to the chaos of our barren weedy yard.

Since then the Eremophila has died. My fault, throwing dishwater onto a plant from the desert wasn't such a great idea in retrospect. But this is a happy story not a sad one and we have learnt a thing or two since then. Which brings me to just two of the things that I love about the village

- the constant learning, and the joy of watching the landscape change throughout time.

Wayne and I bought our block in Olearia Walk in June 2002 and our very first day here was spent planting around a very wet Market St dam. I remember my gum boots being well and truly stuck in the mud as I gathered up bucket-loads of water to pass to a chain of people who were watering in our very first tubestock.

One of my first impressions was amazement at the knowledge and experience of the people around me that day. They really knew a whole lot of stuff. I had the realisation that this was a place that you could not only live in but pretty much learn anything you wanted. I didn't know an Acacia from a 'how's your father' at that point, but I

“Throwing dishwater onto a plant from the desert wasn't such a great idea in retrospect. But this is a happy story not a sad one and we have learnt a thing or two since then.”

decided as I poured my sore office-worker body back into the car for the trip home, that I was going to immerse myself into the world of local plants. I was going to learn by doing.

We moved into our house in January 2006. As I write this I stare out of the window and I still marvel that there are trees taller than me and that our garden is feeding both us and the increasing number of birds that are visiting.

I remember how overwhelming it felt staring out at a block of weeds when we first built so I offer these before and after photos to those who are still building. Yes it's a whole lot of work and it certainly helps if you know someone who would choose a date with a dingo over just about anything else. But also remember that there are loads of people around that know stuff and have been learning by doing, so don't be frightened to ask.

Mallee trees are used for fuel production because they can be cut every four or five years and will re-shoot and grow

again. The mallee root continues to grow and store carbon and the process has a very high ratio of energy output compared to the energy input. This contrasts with biofuels currently used that are made from energy intensive annual food crops such as canola or corn. Biochar is a byproduct of the process and is also a form of carbon storage. It is a soil fertiliser and assists water retention.

This project is a groundbreaking example of the many more plantings that the FOWB would like to see in our area. The woodlot exemplifies permaculture principles such as using a diversity of plant species, having multiple uses, requiring minimal fossil fuel energy input and also integrating animals. Thank you to the many Villagers who have been so supportive of this project both with encouraging comments and hands-on help!



Wine quality up - ecosystem down!

CSIRO REPORT ADAPTED BY
ELIZABETH HEIJ

If you enjoy a drop of wine now and then, you cannot have failed to notice the gradual replacement of wine bottle corks with alternative seals of various kinds. While some may lament the loss of the venerable cork culture, with its stylized removal and sniffing of the cork, the change is promoted in the interests of wine quality – avoiding spoilage of a significant fraction of bottled wine by “cork taint” and oxidation. After all, whoever heard of “sticking a lump of bark in the neck of a



livihoods of the local residents who tend the trees and harvest their bark in a non-lethal rotation system. When a primary production system fails financially,

After all, whoever heard of “sticking a lump of bark in the neck of a bottle” and expecting the contents to stay fresh indefinitely!

bottle” and expecting the contents to stay fresh indefinitely!

There is an unexpected downside to the change, however, as one might expect if everything is connected to everything else in our complex global world. The more we replace corks with alternative seals, the less demand there is for the bark of the cork oak tree, a product that is still harvested in Portugal from a managed but naturally endemic cork-oak woodland ecosystem. As demand from the biggest dependent industry falls, it threatens the

the obvious answer is to rip out the crop and plant something else. We have seen it happen for grapevines, citrus trees and many other crops here in Australia as market forces have evolved in a global trading environment. The difference is that, in Portugal, we are talking about the natural, albeit managed, vegetation of the region. The early signs of woodland replacement are already being seen. What a shame for the natural environment. Viva la cork!

(Adapted from p19 of the CSIRO Sustainability Network Newsletter 54, 1 Nov 2005)

NEIGHBOURHOOD UPDATES

It's been nine months since our last update, and what a lot of progress there has been! Welcome to all the new villagers and for those in the throws of building, we're thinking of you!

CLEMATIS WALK



BEAU AND JODIE SUMMER'S FRAME GOES UP. JODIE IS EXPECTING A SPRING BABY



S-E ELEVATION OF DANNY AND SUE FILMER'S HOUSE, AND THEIR TWO DAUGHTERS RAHNE AND SHANTI

COTTAGES



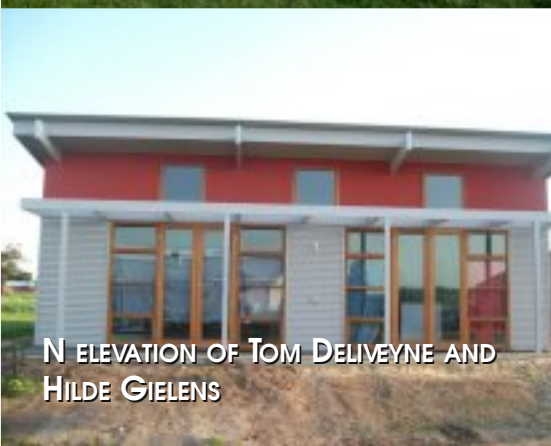
DIANELLA WAY



N ELEVATION OF KEVIN AND LUCY CHAN'S HOME



W ELEVATION OF SALLY BELL'S HOME



N ELEVATION OF TOM DELIVEYNE AND HILDE GIELENS



W ELEVATION OF ERIN PALMER AND ALEX YAP HOME



S ELEVATION OF CLAIRE ASTILL'S HOUSE CURRENTLY RENTED TO DEBBIE CRISP

GRAVILIA WAY



N ELEVATION OF MARK KELLY'S
TIMBERCRETE HOME



S ELEVATION OF MIKE AND JILL
WILSON'S HOME



N ELEVATION OF HANS BERAN'S HOME

HAKEA WALK



N ELEVATION OF LYNDA McCARTY'S
FRAME



S ELEVATION OF HALF OF RICK
DAVIES AND TRICIA O'DONOVAN'S
HOME

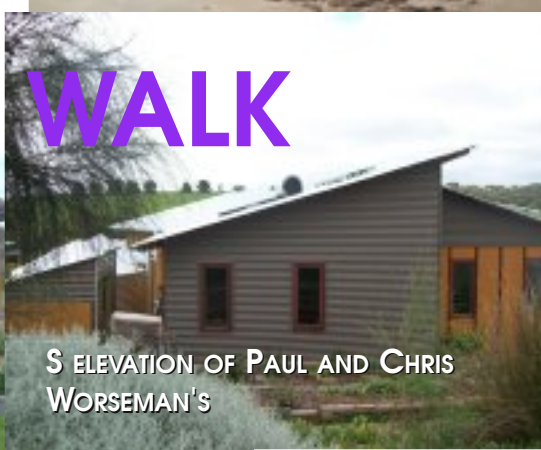


W ELEVATION OF RAY AND KYLIE MINE
HOME

KENNEDIA WALK



N ELEVATION OF PAUL AND CHRIS
WORSEMAN'S HOUSE



S ELEVATION OF PAUL AND CHRIS
WORSEMAN'S



S ELEVATION OF SUE ELTEHIR AND
ADRIAN OAKEY'S HOME, CURRENTLY
RENTED TO RACHEL WELLINGTON



S_W ELEVATION OF DHEERA PAYLER'S COTTAGE



JUSTIN AND KAT'S NEW EXTENSION

OLEARIA WALK



E ELEVATION OF SHANE AND MAJDA SCHILDER'S
HOME

RECYCLE BAY



SHED 1 (PICTURED) NORTHERN MOST, OFFICE, STORE RM., LUNCH RM. TOOL
RM. MACHINERY. SHED 2 SOUTHERN MOST ,RECYCLING, STORAGE, ETC.

What will we eat?

by Hugh Robinson



It is reasonable to assume that by late 2009, an increasing percentage of Australians will be aware of the deep rooted and wide spread climatic and economic challenges facing Australia's vital rural industry.

Unfortunately, some of the difficulties now causing so much concern are significantly different from the short-term difficulties such as those in 1965 - 1967 and 1982.

The current challenges now facing the rural industry are much more global and deep-rooted. The Agricultural Policies of the European Economic Community, the cost of production in Australia and the external efforts to damage our reputation in some international markets are just a start. Frequent delays in



greater tax payer support than the rural sector), and one can see how much we have to address, in addition to better seasons and prices for commodities.

The deteriorating climate and over population are perhaps the most serious of all threats facing the future of many

“The deteriorating climate and over population are perhaps the most serious of all threats facing the future of many rural enterprises, indeed humanity as a whole.”

delivering 'the goods' and other examples of national, often waterside, mismanagement too numerous to mention, all add to the primary producers' problems. Add secondary sector protection (where manufacturing and other industries have enjoyed vastly

rural enterprises, indeed humanity as a whole. Most farmers make it more difficult, for their industry as they remain price takers instead of becoming price makers by not being much more marketing oriented.

