



Micks wrap-up from the Sat 21 Aug Saturday arvo crew workshop

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it was great to see Dianne, Shi & Philip, Phillipa and Stef at the session today.



Phillipa and Stef worked on the shark and Dianne, Shi, Philip and I chose an idea for the group to make as a giant sculpture. We then started work on a maquette (scale model) of the beast's internal structures.

Goal for the Day

So the goal for the day was to **choose a single idea for us to work on**. But before we did, we needed to **think about what kind of idea**. We want something that will have impact... something big, something dynamic and something our key audience (kids and people who want to play like kids) will like to engage with.

As such I suggested that everyone take a look at the following three articles:

- 1 - [our grampus Cardboard pinterest board](#) to give us a sense of all the wonderfull effects you can create with cardboard.



2 - a [blog post by Larrisa Pham](#) who explains what she learnt about the history of sculpture as a life drawing model. This might help us to work out how we pose our figure to maximise its visual impact (composition, volume, movement, positive and negative space etc).

A Figure Model's (Brief) Guide to Poses through Art History

By Larrisa Pham, December 16, 2019

Being an artist

Larrisa Pham's column, *Devil in the Details*, takes a tight lens on single elements of a work, weaving them throughout art history.



He paid \$11.50 an hour with clothes on, \$4.5 with clothes off. The classic, 1890s, was chosen.

3 - a [breakdown of the types of play that children need and want to support their physical, social and cognitive development](#) so we can develop our design with our primary audiences engagement in mind.



If any of this sparks some thing in you or you like to comment dont hesitate to add something to the comments bar or email me mick Dot byrne at SLQ.qld.gov.au

The Idea

Seeing as there was so much rich narrative and possible overlap for the [Rocu thing](#) and [No Name thing](#), that Dianne & Shi (respectively) had developed in their last attendances, we looked at running with the best aspects of both of these.

Overlaps

Both Rocu and No Name are cranky old magical creatures. They were, originally, both full bodied quadruped hoofed animals that have started to literally disappear.

- Rocu is barely more than a horse skeleton held together by vines and plants - because he has nothing to eat in his logged out forrest,
- and No Name is some kind of metamorphosed deer whos's back legs, skin and muscle are starting to crystalize and eventually disappear as well - why because he has grown so lonely.

Both have difficult relationships with their human neighbours, Rocu because they destroyed his habitat, Noname because the villages are scared of him and tell stories of him stealing childrens souls.

Whats different

We all agreed that each of the ideas had a different theme driving their narrative. Rocu was suffering was due to human imposed environmental destruction. Noname's suffering comes from his isolation a product of his neighbour'f fear of him.

- Rocu is a horse, a hangry magic horse vine skeleton.
- Noname is a deer, a lonely, angry, magic deer with a beard and face arms.

😏 But I suggested that while one narrative was clearly about enviromental impact and the other about social exclusion why not have all of this bubbling away in the backstory of our design.

The Marquette



