



Street Combing:

An Investigation into the use of Found Materials from the Urban Landscape in Contemporary Jewellery Making

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An exegesis submitted in fulfilment
of the requirements for
the degree of Master of Design by Project

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Bachelor of Design -
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*Words
form the sinew and
muscle that hold societies
upright... Consider the Koran,
the Bible, the American Constitution,
but also letters from fathers to sons, last
wills, blessings, curses. Thousands upon
thousands of words infused with the full
spectrum of emotions fill in the nooks
and corners of human life.¹*

Haidara

¹ Haidara, one of Timbuktu's pre-eminent historians cited in Peter Gwin, "The Telltale Scribes of Timbuktu," *National Geographic*, January 2011 (2011).

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DECLARATION

This Thesis/Dissertation/Research Project entitled

Street Combing: An Investigation into the use of Found Materials
from the Urban Landscape in Contemporary Jewellery Making

is submitted in partial fulfilment for the requirements for the Unitec degree of
Master of Design by Research

I confirm that:

- This Thesis/Dissertation/Research Project represents my own work;
- The contribution of supervisors and others to this work was consistent with the Unitec Regulations and Policies.
- Research for this work has been conducted in accordance with the Unitec Research Ethics Committee Policy and Procedures, and has fulfilled any requirements set for this project by the Unitec Research Ethics Committee.

Ilse-Marie Erl

February, 25th 2011

For the neighbourhood of Waterview

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ABSTRACT

My Masters by Research project took me from the insular environs of the jewellery workbench to the social environs of urban Auckland and Taipei. Directed by the writing of contemporary jewellers, such as Roseanne Bartley and Jason Wade, I examined methods of process-driven making, participation, collaboration, the 'performative', and social value. Through research I was drawn to a revised and expanded arena where jewellery processes may relate to an entire social body, rather than being limited to the creation of objects pertaining to a single body.

This investigation of social value and meaning latent in contemporary jewellery practice engaged me in unanticipated notions of preciousness. The research culminated in the creation of a counter-memorial in the Auckland suburb of Waterview, a neighbourhood in which 115 houses and a park will be destroyed to make way for a state highway extension. Guided by the model of 'the urban physiognomist' as described by Walter Benjamin, discourses on counter-memorials articulated by theorist James E. Young, and the work of practitioners such as Jochen Gerz and Rachel Whiteread, I responded to a community confronted by major urban development. Processes typically employed within my jewellery making practice, were transferred and applied within the setting of a public walkway.

115 elements (core samples from homes to be destroyed or reflective car head and tail light plastic) were implanted, without official sanction, in trees in the northern end of Oakley Creek Walkway. Remnants of places where people once lived or the machine that led to their destruction have been transposed to function not only as a geological information system, but as social, historical and political signifiers. A trail of trees has been activated as a locket of community memory, and might now be understood as public jewellery.

Street

Combing:

*An Investigation into the
use of Found Materials from the
Urban Landscape in Contemporary
Jewellery Making.*

*In what ways can worthless materials facilitate
discussions about notions of preciousness in my
jewellery making practice?*

*This research project aims to expand on my practice
of using non-precious, (specifically abandoned)
materials to create jewellery objects that
generate discussions regarding
preciousness.*



Contemporary Midden, 2008

Chapter 1

PROLOGUE

Street combing the urban landscape

My Masters by Research project concerns my jewellery making practice and originated in a contemplation of the notion of preciousness. At the outset I was focused on investigating how remnants of the urban environment might make the transition to 'precious' status. The objective was to expand on my previous use of non-valuable materials to negotiate value and challenge my understandings of contemporary jewellery making practice.

The project title 'Street Combing: An Investigation into the Use of Found Materials from the Urban Landscape in Contemporary Jewellery Making' summed up my objective to glean abandoned materials that carry a history of previous use from the urban environment. I intended to revitalise these supplies by making them a means of reconsidering notions of preciousness and therefore returning some semblance of value to them. By reframing insignificant, overlooked and even obsolete materials and transforming them into jewellery objects, I wanted to invoke contemplations of jewellery's value and poetic potential.

Initially my strategy for examining how far the idea of preciousness in contemporary jewellery making could be stretched beyond material value was to create contradictory, ambivalent jewellery objects that would engage people because they were on some level precious but also unconventional, confusing and challenging. The Australian contemporary jeweller Susan Cohn writes: "Jewellery is precious by association, rather than intrinsic value"².

During the course of time my exploration took my practice into an 'expanded field'ⁱ of investigation where jewellery practice itself and my perception of it needed to be reconsidered and extended. Finally I abandoned the idea of creating jewellery objects in favour of utilising the intrinsic social role and function of contemporary jewellery practice in a context that facilitated insights into unexpected aspects of preciousness.

I had not anticipated using the city environment other than as a source of materials to inform narratives of location, identity and memory. However I found myself combing streets in a search for much more than mere supplies. I began extracting resources that would allow me to reframe my original intentions of discussing preciousness. Further, I developed a system that would allow me to use diminutive objects and quotidian materials to mediate the relationship between the individual and the larger urban, social and political context.

It was the shifting of focus from literal jewellery objects as a result of a working practice to the methods involved in the sourcing of my materials and to the process of associating with a wider social context that allowed me to liberate myself from conventional expectations and to re-evaluate the meaning of contemporary jewellery practice. The exploration of process-driven making, participation, collaboration, the 'performative' and of social value created through these processes captured my attention and made me discover surprising dimensions and potentials of my practice.

This document traces the methods and procedures I have put in place. It records my responses, and details the theoretical context I have built during the course of this study. Most importantly it maps out a journey which made me discover a greater ambition that was lurking in my original question.

2 as cited in Louise Martin-Cheu, "The Great Material Double Dip," *Object Magazine* 2005. 18



Concrete wall (image from Rubicon fashion catalogue 2000)

Chapter 2

LAYING GROUND

Establishing a practice

*Examining
our history through
architecture and jewellery
gives us a very unique perspective of
where we come from, who we are and
where we may be in the future.*

*While architecture defines the spaces
where we interact with one another,
jewellery defines who we are as
individuals within these spaces.³*

Heather Skowood

³ Heather Skowood, *Architectonics, Foundations in Jewellery*, 2006, Available: www.klimt02.net/forum/index.php?item_id=85102010 in the opening speech for her exhibition, 2006.

I always have been puzzled by the preoccupation with nature in contemporary New Zealand jewellery. This perspective is all the more remarkable considering most of New Zealand's population lives in urban environments. The dominant materials and forms of the contemporary jewellery tradition are sourced from the natural environment and reflect a particular understanding of the 'natural'. 'Beach combing' dominates 'street combing'. The urban environment receives comparatively little aesthetic attention.

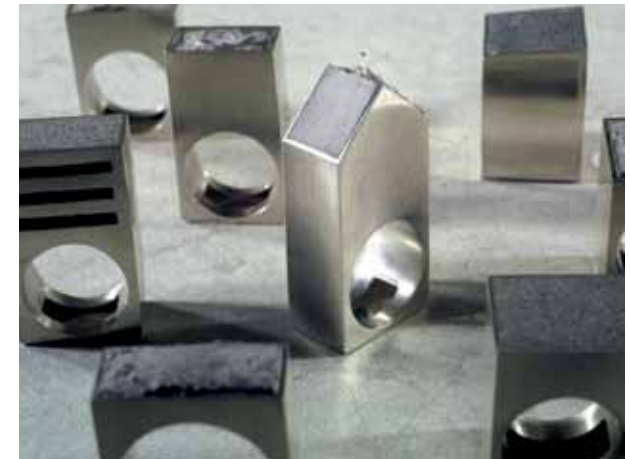
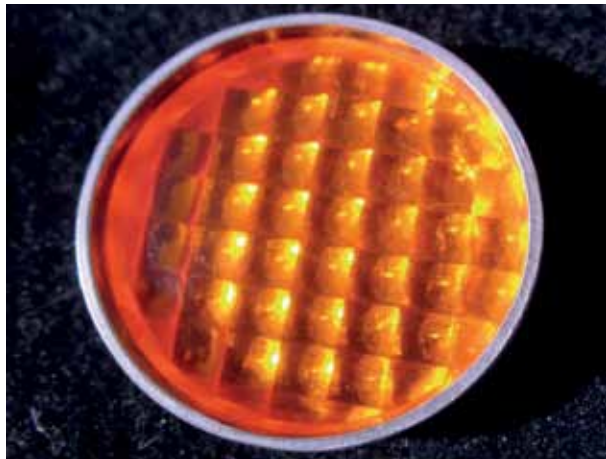
My focus on facilitating a sympathetic acknowledgment and understanding of urban aesthetics resulted in using 'coring' and 'plugging' techniques to extract and re-contextualise material from the city environment. Materials such as concrete and waste plastic from broken car head and tail lights were reconfigured as jewellery items and brought into a direct relationship with the body.

In 2000 I acquired a now dwindling supply of commercial concrete from a professional concrete core driller employed to take cores from the walls of the new Mt. Eden Prison building in Auckland to allow for the fitting of plumbing and electrical connections. I also cast concrete myself, and in either case, cut and frame the resulting cross-sections of concrete in silver to form wearable bangles, brooches and neck pieces.

The size of the concrete and other discs I use in my work has been determined by the capacity of a standard 22mm diamond core drill. Typically I polish the Mt. Eden Prison concrete slices and homemade slabs after setting them in precious metal. The polishing reveals a hidden beauty in the mundane supply by high lighting the aggregate added to commercial concrete. The polishing of the home cast concrete produces a more monochrome result since this material contains no aggregate.

In some cases, to exaggerate the combination of 'high' and 'low' materials and processes, I utilise a bubble in the concrete surface as a space to glue in place a small diamond.

The Mt. Eden prison concrete, extracted from a socially charged site which is an integral yet commonly disavowed part of our civil structure, carries a deeply ambivalent message. The aesthetic austerity along with the social implication of a correction facility, disrupt the sentimentality usually associated with jewellery, souvenirs and memorabilia. That these pieces are perceived as desirable means they engage the wearer in reflection on the role of jewellery and its relation to a larger social context.





Typically I have employed the formal qualities of conventional jewellery to render the most banal materials extraordinary. Using traditional setting techniques I isolate material from its original context for rarefied viewing. This intensifies the material's intrinsic visual qualities and gives the impression of careful appraisal associated with contemplation. The approach is analogous to what occurs in a traditional museum setting where objects are estranged from their original contexts and seen in the supreme isolation of the well-lit glass box.









My interventions are minimal and restrained, the intention being to remain true and respectful to materials and processes. The shapes produced are simple and geometrical and the few colours are primary. My making processes and formal language favour a modernist aesthetic vocabulary, yet the works themselves carry more post modern connotations. The pure, abstract form is disrupted by the personal and collective meanings the salvaged materials carry. My preference for a modernist aesthetic could be attributed to my upbringing in an educational environment influenced by Johann H. Pestalozzi's and Friedrich Froebel's principles of early childhood education which were precedents for the modernist design theory of the early Bauhaus⁴.

My fascination with narrative, linguistic process also stems from my childhood immersion in the rich world of the legends, fairy tales and mythology of Central Europe and the Black Forest in particular.



⁴ Ellen Lupton and J. Abbott Miller, eds., *The ABC's of Triangle, Square, Circle: The Bauhaus and Design Theory* (London: Thames and Hudson, 1993).



In accordance with my original intent to expand on my use of abandoned materials, I initially experimented with the remnants of my previous making activities; material from the lowest point in material hierarchy that had accumulated in a rubbish pile in a corner of my studio. In the case of the Mt. Eden prison concrete remnants, the waste was waste of waste.

Conventionally waste is considered as devoid of aesthetic qualities, value and function, but precisely because it is unaccounted for in a value system, I speculated it could offer potential for new possibilities. In accordance with my typical strategy I used conventional jewellery making techniques to manipulate and reframe my materials. The results were visually engaging but in the context of a research project too predictable. They did not offer the prospect of advanced exploration.

Dissatisfied with my work and my collection strategies, which I perceived as too tight and controlled, I turned to “The Tangled Web of Found Objects”, an essay by Australian contemporary jeweler, Jason Wade, for the RMIT Gold and Silver Smithing Graduate Exhibition in 2006. Wade highlights the complexities of found materials and assisted me to rethink my approach to the sourcing and handling of my supplies. The

text untangles multifaceted relations between maker, found material and artifact, encouraging the maker to consider a democratic relationship with subject matter by allowing the source material to influence procedure and outcome. Wade positions the maker as responsive to history and context and therefore engaged in concept development and making processes as a participator, rather than primary manipulator⁵. This insight prompted me to reassess my role as a maker and collector of materials. My former collection process was an impulsive scavenging, I preselected and edited because I had immediate preconceptions of what I could do with the bits and pieces. ‘Found’ material was more accurately ‘selected’ material. This is why my ‘street combing’ did not generate any unexpected engagement or demanding dialogue.



5 Robert Baines and Sophia Errey, “Out of the Basement,” *RMIT Gold and Silversmithing Graduate Exhibition* (Melbourne: RMIT Melbourne, 2006).

To challenge my practice I had to develop different strategies. I needed to establish situations which would enable me to avoid predetermined outcomes and tolerate a less controlled approach to sourcing and responding to material. Consequently I decided to enter into a more equal relationship with my subject matter and to explore scenarios that would allow interaction and collaboration. By doing so I also wanted to tease out potential for collective experience and engagement with materials from the urban environment. Participation and collaboration create a sense of proximity within a social and political context and thus generate social value. This shift from referencing intrinsic value to being involved in the generation of social value, promised a prospect of advanced investigation.

One of the main parameters for my practice was wear ability because I have subscribed to the idea that it is the relationship with the body that 'activates' objects. Within a contemporary jewellery context, the notion that jewellery is only fully engaged on the 'body as site' is a powerful one. After clinging to this key convention for a long period, I eventually made the decision to reassess the notion of the body as the primary site for jewellery.





View over Taipei, 2009

Chapter 3

AUCKLAND – TAIPEI – AUCKLAND

The jeweller as urban physiognomist

...
*the raison d'entre
of the community... is its
own existence... For the writer
(or the artist) this community is
essential; but can not be determined
in any way, and so constitutes a void
into which every writer (or artist)
must venture.⁶*

Maurice Blanchot

The opportunity to extend my practice and test it in the arena of participation and collaboration arrived when I became recipient of an artist residency in Taiwan at the Taipei Artist Village (TAV).

The plan was to abandon solitary searching for materials in favour of surrendering to a situation where external factors could influence my course of action. I set out to immerse myself in the wider community in the search not only for material but also broader social narratives. Due to the involvement of subjects and my exposure to unknown territory my plans developed in unpredictable directions. This acquiescence was intensified by the lack of a workshop and the corresponding need to develop strategies that would allow me to work without a jeweller's bench.

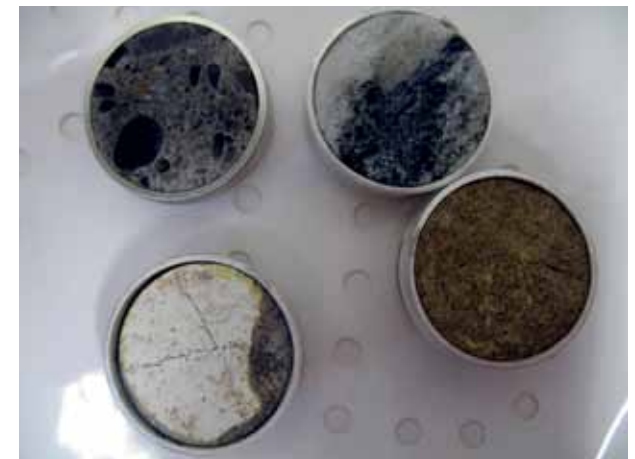
I prepared a project, *Auckland-Taipei-Auckland*, that facilitated site specific interactions between myself and individuals within a larger urban context. My mission was to transplant material from the city of Auckland to the city of Taipei and back and in doing so address notions of social experience, memory and the souvenir.

My approach to the urban environment was inspired by the writings of Walter Benjamin. For him, the elements that compose the metropolitan milieu are a response to, and a structure for human social activity. The buildings of the city are casings which retain traces of the existence of individuals. In his writings he attempts to decipher the cityscape, to establish key understandings of social life by observing everydayness - the 'periphera' - the ordinariness of human experience

within the urban complex. He defines this approach as the activity of the "urban physiognomist" who is "part archaeologist, part collector, part detective"⁷.

Before departing from Auckland I had drawn coordinates on the city map a certain distance away from my studio. The strategy of establishing random target zones relates to methods used by early conceptual artists to define and communicate everyday experiences of time and space. The *World Series* projects undertaken by the Boyle Family in the 1970s is one example. The adoption of this arbitrary approach forced me into unknown terrain which I then negotiated in the guise of an 'urban physiognomist'.

Once on site I looked for people I could explain the project to and asked for their participation. People were surprisingly accommodating of the idea of having a 22 mm hole drilled into a concrete or rock section of their property. I hired a professional concrete core driller to obtain core samples from five Auckland locations. I then transferred these coordinates to Taipei, overlaying the same structure as reference point but allowing this information to take me on a different journey through a different cityscape.



6 As cited in Karin Findies, ed., *On Location Making Stories: Siting, Citing, Sighting* (Pyrmont NSW: Jewellers and Metalsmiths Group of Australia, 2007). 8

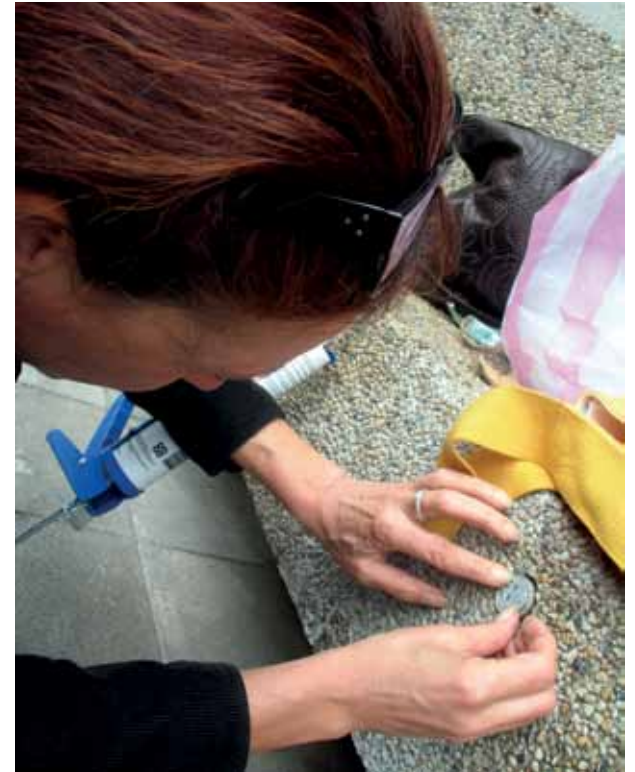
7 Graeme Gilloch, *Myth and Metropolis: Walter Benjamin and the City* (Cambridge: Polity Press, 1996). 6











I plugged the holes made in both places with cores taken from the correlating locations in the other country, thus exchanging material from one city to another.

After my return from Taipei, slices retained from all the core samples were cut, polished, set in silver and made into a necklace resembling a mayoral chain.

The pilot project *Auckland-Taipei-Auckland* incorporated interactions that shifted between interior and exterior spaces and facilitated relationships between individuals and the larger urban social context. More covertly, the project also considered ideas about memory and in particular, the souvenir. Snap shots

I had taken of the North, East, South and West views from each core sample site were later printed as post cards. Participants in Taipei selected New Zealand location cards and were asked to write and send the correlating local post card to the inhabitants of each of the Auckland sites. This level of personal introduction established inter-subjective exchanges between city dwellers at geographical remove from each other.





Auckland East, Mt. Eden, East



Auckland East, Mt. Eden, North



Auckland East, Mt. Eden, South



Auckland East, Mt. Eden, West



Taipei East, Songshan, East



Taipei East, Songshan, North



Taipei East, Songshan, South



Taipei East, Songshan, West



Auckland North, Kendall Bay, East



Auckland North, Kendall Bay, North



Auckland North, Kendall Bay, South



Auckland North, Kendall Bay, West



Taipei North, Shilin, East



Taipei North, Shilin, North



Taipei North, Shilin, South



Taipei North, Shilin, West



Auckland South, Blockhouse Bay, East



Auckland South, Blockhouse Bay, North



Auckland South, Blockhouse Bay, South



Auckland South, Blockhouse Bay, West



Taipei South, Yong-He, East



Taipei South, Yong-He, North



Taipei South, Yong-He, South



Taipei South, Yong-He, West



Auckland West, Te Atatu, East



Auckland West, Te Atatu, North



Auckland West, Te Atatu, South



Auckland West, Te Atatu, West



Taipei West, Sanzhong, East



Taipei West, Sanzhong, North



Taipei West, Sanzhong, South



Taipei West, Sanzhong, West



Auckland UNITEC, Mt. Albert, East



Auckland UNITEC, Mt. Albert, North



Auckland UNITEC, Mt. Albert, South



Auckland UNITEC, Mt. Albert, West



Taipei, TW, Zhongzheng, East



Taipei, TW, Zhongzheng, East



Taipei, TW, Zhongzheng



Taipei, TW, Zhongzheng, West

Interacting with residents and officials at the sites determined by my coordinates increasingly became the most compelling aspect of my work on the project. I never knew what to expect at the established locations and the challenge was to remain flexible and improvise. Every step of the project had to be negotiated in response to occurring circumstance, to the point of accepting inconclusive or otherwise unsuccessful outcomes. As the project developed, in return for giving up being 'in charge' I was gaining precious experience in the social dimension. This new mode of authorship prompted me to read more widely about process-driven making, the 'performative', and the potential social value created through participation and collaboration.

In her article, "Circling and Broaching the Performative Process of Jewellery"⁸, Australian jeweler, Roseanne Bartley discusses the social value intrinsic in jewellery practice that leaves the solitary studio bench behind. This discussion is a conversion of certain characteristics of 'relational practice' or 'relational aesthetics' in a jewellery context. French theorist Nicolas Bourriaud termed 'relational aesthetics' as an interactive creative approach that he defined as, "a set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space"⁹.

Bartley also explores 'performative process' and 'performative practice' in relation to contemporary jewellery, particularly projects undertaken by jewellers

in public spaces which are then transformed into what she describes as, "a performative domain for social interaction and engagement with material culture". As she writes, "the makers opened their practice to possibilities of interpretation, interruption and allowed for the complexities of the urban world to infiltrate"¹⁰. By elaborating on the significance of the public, audience and viewer in an experience of human social exchange, she draws attention to the value inherent in practical social interaction.

A process that occurs in a public environment is intrinsically unpredictable. The maker turned facilitator/ participator has to be willing to surrender control in a situation where many external factors influence courses of action and outcomes. Materials, artefacts, public and maker enter into a complex and arguably more equitable relationship resulting in the creation of sociological value. In Bartley's view, the 'non-material outcome' is equally as precious as the highly crafted object.

This redefinition of 'preciousness' in the context of jewellery practice spoke directly to concerns that had arisen in the wake of my residency in Taipei. The outcome of my project was a set of remains from performed actions but the 'Mayoral Chain' form they were set in was frustrating me. The chain failed to communicate the breadth of experience gained. By forcing my activities of coring and plugging back into a jewellery context and creating a jewellery object I felt I had closed potential avenues of inquiry.



8 Roseanne Bartley, *Circling and Broaching the Performative Process of Jewellery*, Available: <http://www.craficulture.org/Archive/rbartley1.htm>.

9 Nicolas Bourriaud, *Relational Aesthetics* (Dijon: Les Presses du Réel, 2002), 113

10 Bartley, *Circling and Broaching the Performative Process of Jewellery*, 9

The prospect of shifting my attention from the making of literal jewellery objects to the process of associating with a broader social context, allowed me to liberate myself from accustomed expectations and re-evaluate ways in which my project might be located within the framework of contemporary jewellery. The original discussion of preciousness had become progressively more conceptual and engaging. The process of community involvement was becoming more challenging to me than the jewellery emanating from it. After my time in Taipei, I no longer felt the obligation to revert to the language of jewellery. I could instead continue with the processes of extracting and setting, namely of coring and plugging, that I had developed in my jewellery making as a means of speculating on the social potential inherent within the practice of jewellery.





View of SH 16 at the Waterview exit

Chapter 4

WATERVIEW

The jeweller as contemporary anthropologist

*Borderline
jewellery is about
borders, about going beyond
borders, about over the border.*

*Borderline artist jewellers can't live just in
the reality of showcases, galleries and museums.*

*They need other ways to establish a bond with
people, with people other than the usual jewellery
audience... In this way they might disseminate the
humane qualities of jewellery in the world. They
want to add their jewellery-bound language to
a wider world and by stretching they cause
new and thrilling uncertainties.¹¹*

Liesbeth den Besten



At my initial workshop presentation in spring 2008, the first image I showed was of a partially demolished state house in my neighbourhood. I registered this site as a potential repository of jewellery making supplies that I might scavenge. Later, after considerable observation of the urban environment and questioning of my practice, I again found myself dealing with houses; however, my view was no longer of the house as a jewellery store cupboard. At this point my research came full circle: I would not be working with abandoned material but entire redundant sites. It was in pursuit of a deeper understanding of the social potential of contemporary jewellery practice that I became drawn into the preciousness people invest in the architectural shells that house and protect our bodies.

Essentially I had used an arbitrary approach to determine the sites for the core sampling in Auckland

and Taipei. On reflection I decided to develop a project that would render the sampling and implanting of core material more socially meaningful. I settled on examination of the political and social tensions surrounding the SH20 motorway extension in Auckland where 365 houses¹¹, very like the one I had shown at my first workshop presentation, were scheduled for removal by the New Zealand Transport Agency (NZTA) in the interests of creating a 48km stretch of motorway to connect up the three main state highways that serve Auckland. The 'Western Ring Route', running 5.5 km through the suburbs of Avondale, Mt. Albert and Waterview, is the final link in this project¹².

Given this extension would cut through long established communities; its level of controversy was predictable. At the Waterview Connection, where the new section of highway will join the existing North

Western Highway, 115 properties¹³ and a park will be demolished. The majority of these properties is owned by Housing New Zealand Corporation (HNZC), and provides state subsidised housing for low income families. NZTA has also undertaken purchase of the small number of privately owned properties in the area.

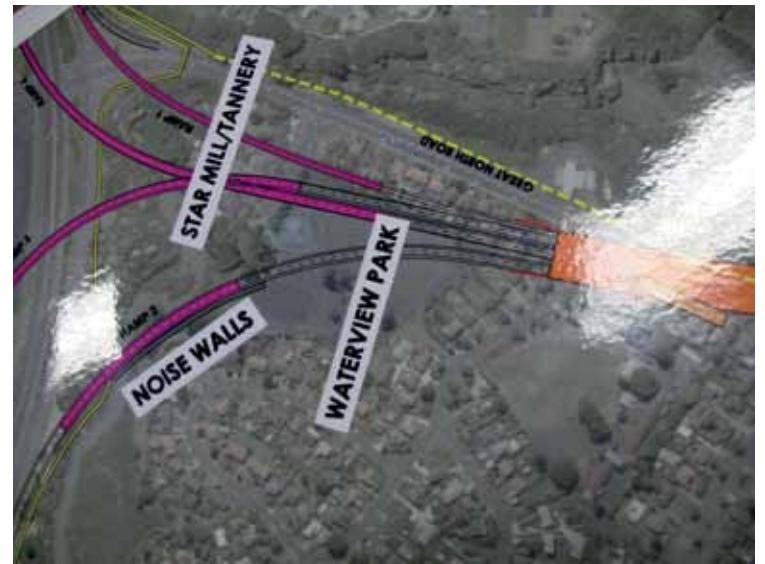
Commuting through this area daily, I became acutely aware of the feeling this project was generating when 'Tunnel or Nothing', an oppositional community based initiative, placed signs on each property threatened by demolition¹⁴. I decided to focus my investigation on this situation. My intention was to use jewellery technology to become involved in this community confronted by major urban development. The plan was to visit the properties, meet the residents and extract core material and information. Again, this approach was that of the 'urban physiognomist', the connotations of the method being both archaeological and anthropologicalⁱⁱⁱ.

11 Findies, ed., *On Location Making Stories: Siting, Citing, Sighting*, 22

12 For more information see <http://www.nzta.govt.nz/projects/waterviewconnection>

13 This figure was selected on the basis of information about the maximum number of houses that would be lost, supplied to me by Carol Greensmith, communications manager of NZTA, January 2010.

14 For more information visit <http://www.tunnelornothing.org.nz>



I asked individuals who answered their doors whether I could extract a 22 mm core sample from their property. In the cases when they agreed to the request, I asked what they would like me to do with the removed material. My hope was that people would direct me as to what they wanted me to do with the extract from the property about to disappear; so the direction of my project might be negotiated in response to the suggestions of the participants.

Soon after I embarked on the process of meeting residents, the complexity and challenge of the undertaking became clear to me. I was working with a community of individuals who for years had been vulnerable and deeply unsettled over the proposed development. Most residents were highly charged by the prospect of having to leave their homes and communities they had been living in, some for 30 or 40 years. I was concerned people would perceive me

as intrusive or exploitative and I was grateful when I gained the trust and interest of some. Even though I met few willing collaborators I spent a lot of time conversing with people. Usually they were too shy or too mistrusting to participate but still had their story to tell and questions to ask. I did not record these encounters because I considered it would be unfair and insensitive.

During my times of 'door knocking', *The Comfort of Things* by anthropologist Daniel Miller¹⁵ provided inspiration, reassurance and encouragement. This fascinating account of contemporary social anthropological fieldwork documents the human diversity in a random street in London. Miller and his assistant spent over a year acquainting themselves with the neighbourhood to explore the relationships residents cultivate with their possessions. To engage with arbitrary strangers by asking them for permission

to enter their personal spaces is a taxing expedition. My process was further stressed given I was reminding all who opened their doors to me of the daunting future of their premises.

Another inspiring companion during my explorations of this urban territory was *Species of Spaces and Other Pieces* by French theorist, Georges Perec¹⁶. His witty observations of the 'infra-ordinary' and poetic musings on domestic and public spaces intrigued me. The buoyancy of Perec's analysis is offset by the poignancy of his descriptions and illuminations of banal interior and exterior settings. His eye for the human dimension within the cosmopolitan milieu intensified my view of the urban environment. His work provided delight and sustenance at times when the emotional impact of my fieldwork threatened to smother me.



15 Daniel Miller, *The Comfort of Things* (Cambridge: Polity Press, 2008).

16 Georges Perec, *Species of Spaces and Other Pieces* (London: Penguin Books, 1997).

Often I would restrict my approach to only a few homes per day because the encounters left me emotionally exhausted, or turned into rather perilous missions. It was disheartening to get chased off the property by a Pakeha man who insisted I was a real estate agent. It was frightening being bitten by a dog the first time in my life. It was sad to contemplate the fate of the thriving fruit trees with a father who had established and cultivated his treasured back yard for his large Samoan family over the past 14 years. It was upsetting to meet a 90 year old single Pakeha lady who had been living in her own unit for 17 years and did not want to be resettled to another suburb because she would lose her social network. It was easier to meet a mellow Tongan who assured me he would take each single brick he could remove of the present property to his family's new home.

It was heartbreaking to listen to the worries of an old Maori lady who could only walk on crutches with great determination. She had been begging to be relocated in the area because she had spent most of her life there, but she never received a reply from authorities. It was exhilarating to be able to have a very rudimentary conversation with a Berber woman who did not speak a word of English. I recognised her tattoos and we were delighted when I managed to remember some words in her language I learnt on my visits to Morocco over 25 years ago. It was almost amusing to hear an Ethiopian telling me how fantastic the new highway development for the communities would be. He had been living in the place for only 6 months. His case was indicative for the disruption that this community had witnessed.

Many of the long established tenants had already been moved to other locations, and although there was little hope of this neighbourhood providing more than temporary shelter, the empty houses had nevertheless been let to recent migrants, solo parents and refugees.















Chapter 5

OAKLEY CREEK

Adorning a forest

Table in my studio, 2009

*I will have
spent my life trying to
understand the function of
remembering, which is not the
opposite of forgetting, but
rather it's lining.¹⁷*

Chris Marker

Very early in the process it became evident that most inhabitants expected me to have an intention as to how to utilise the extracted cores. Two of the residents wanted to keep the cores from their properties as souvenirs, but the others looked to me to put the sampling into a context of my own devising. In response to this situation and my theoretical investigations, I began to develop an idea of establishing a counter-monument along Oakley Creek Walkway, commemorating the neighbourhood to be lost in the name of progressive city planning. This provided a resolution to my core sampling that was acceptable to the residents I encountered.

During my theoretical research I had become engrossed in notions of the counter-monument as defined by James E. Young, Professor of English and Judaic Studies at the University of Massachusetts¹⁸.

I was led to this by James Lingwood's discussions about memorials in response to Rachel Whiteread's public sculpture project *House* (1993). Lingwood refers to Robert Musil, who in writing about the urban environment of the early 20th century, observed that, "the most striking feature of monuments is that you do not notice them. There is nothing in the world as invisible as a monument... Like a drop of water on an oilskin, attention runs down them without stopping for a moment."¹⁹

We create monuments to do the remembering for us. Traditionally these public commemorations are erected by authorities prone to controlling or institutionalising memory. This is particularly interesting when considering traumatic events caused by authorities or regarded as historically ambivalent, like the Holocaust or the Vietnam War.

The challenge is to find means of remembrance that do not support and reinforce the powers and monumentality. Young describes these structures as the 'counter-monumental' or the 'counter-memorial'; "the monument that disappears instead of standing for all time; that is built into the ground instead of above it; that returns the burden of memory to those who come looking for it."²⁰



17 As cited in Xandra Eden, John Roberts and Sarah Cook, *The Lining of Forgetting: Internal & External Memory in Art* (Greensboro: Weatherspoon Art Museum, 2008).

18 For an extensive definition and discussion of this topic, see Adi Gordon and Amos Goldberg, *An Interview with James E. Young*, 1998, Shoah Resource Center www.yadvashem.org, Available: http://www1.yadvashem.org/odot_pdf/Microsoft%20Word%20-%203852.pdf.

19 James Lingwood, ed., Rachel Whiteread. *House*. (London: Phaidon Press, 1995). 11

20 Adi Gordon and Amos Goldberg, *Holocaust Monuments and Counter-Monuments*, 1998, Shoah Resource Center, www.yadvashem.org, Available: http://www1.yadvashem.org/odot_pdf/Microsoft%20Word%20-%203659.pdf. 1



Public projects by German conceptual artist, Jochen Gerz, typify the counter-memorial and the following works provided context for my Waterview project.

The Sinking Column - Monument Against Fascism (1986), was a 12m high lead covered column raised in the suburb Harburg in Hamburg, Germany. The public was invited to inscribe their names into the soft lead surface to signify their opposition to fascism. The plaque reads;

We invite the citizens of Harburg, and visitors to the town, to add their names here next to ours. In doing so we commit ourselves to remain vigilant. As more and more names cover this 12-metre tall lead column, it will gradually be lowered into the ground. One day it will have disappeared completely, and the site of the Harburg Monument against Fascism will be empty. In the end it is only we ourselves who can stand up against injustice.²¹

The Square of the Invisible Monument (1993) is the result of collaboration between Gerz and the students of the Hochschule für Bildende Kunst, Saarbrücken, Germany. Initially, the project was carried out in secret and illegally without official commission. During the night the students would remove a certain number of paving stones from the lane passing the square in front of the Saarbrücken Castle, site of the Provincial Parliament. These stones were exchanged

with ones that were inscribed with the names of the 2,146 Jewish cemeteries that were in use in Germany before the Second World War. They were placed with the inscription facing the earth and therefore the engravings are undetectable. Eventually the project was officially sanctioned and Castle Square was renamed *The Square of the Invisible Monument*.²²

These projects focus on extraordinary historical and political contexts. However, ordinary events happening to common people also shape our society and we need to heed them. Writing in *The Independent* Andrew Graham-Dixon describes Rachel Whiteread's *House* as "a sculpture that memorialises, in its transfiguration of an ordinary person's home, the ordinary lives of ordinary people (ordinariness, it suggests, is one thing we all have in common). Unlike other kinds of monumental statuary – Nelson's column, say – which suggests that history is made by the great and merely lived by the rest of us, *House* is stubbornly unheroic and democratic."²³

Oakley Creek which runs parallel to the neighbourhood to be lost seemed an appropriate to location for a commemorative walk. Oakley or Te Auaunga is a waterway that connects the harbours of the Manukau and the Hauraki across the Auckland isthmus. Over many years its water catchment has been threatened by urban development, either by residential or road building plans. The saving grace of

the remaining 40% has been its historical significance to Maori and the efforts of community initiative 'Friends of Oakley Creek'; an organisation dedicated to assiduously educating the public and most importantly authorities, about the ecological, cultural and social implications of this waterway²⁴. Regardless of the support it generates, Oakley Creek remains vulnerable. 60% of the southern area of the waterway was lost to the Mt. Roskill part of the SH20 extension finished in May 2009, putting an end to the vision of a coast-to-coast walk and cycle way across the Auckland isthmus²⁵. The remaining section of the waterway runs through the Alan Wood Reserve, through Hedon Park and finally parallel to Great North Road along the western boundary of the Unitec campus before spilling into the Hauraki Harbour at Waterview. The ecological environment of the water banks flanking Unitec has been carefully restored, managed and established as the 'Oakley Creek Walkway' by 'Friends of Oakley Creek' and its volunteers.

21 Jochen Gerz, *Monument against Fascism*, Available: http://www.gerz.fr/html/main.html?res_id=5a9df42460494a34beea361e835953d8&art_id=76fdb6702e151086198058d4e4b0b8fc.

22 Jochen Gerz, *2146 Stones - Monument against Racism*, Available: http://www.gerz.fr/html/main.html?res_id=5a9df42460494a34beea361e835953d8&art_id=e796072e25c4df21a6a3a262857e6d3f.

23 Lingwood, ed., Rachel Whiteread. *House*. 134

24 For more information see www.oakleycreek.org.nz

25 Information obtained through a phone conversation with Norma de Langen, committee member of 'Friends of Oakley Creek' in June 2009.

My particular interest is in the stretch of Oakley Creek Walkway that runs parallel to the vicinity of the homes to be demolished on the opposite side of Great North Road. My counter -memorial starts at the height of Oakley Ave and finishes opposite the Cowley Street neighbourhood at the northern entrance of the Walkway. For each of the properties to be displaced I have implanted either the core sample acquired through my fieldwork or a core sample from car light plastic obtained from a West Auckland car wrecker. The concrete samples were typically extracted from driveways and correspondingly carry references to cars, dwellings and specific sites. The reflector plastic was chosen for its association with the vehicle that dominates our urban environment.

Into the bark of 115 native and non native trees the length of 1111m of the northern end of Oakley Creek Walkway I inserted seven concrete and rock cores

and 108 vivid car light plastic cores to represent each lost home. The plugs have a diameter of 22 mm; their height varies from 3 mm (car light cores) to 25 mm (rock and concrete samples). The project has been installed over three days in April 2010 and its durability depends on the life span of each individual tree. Rather than set the cores in precious metal, the skin of each tree is used to frame the alien implant. This insertion causes no harm to the tree; instead the bark eventually closes over and heals completely leaving just a scar. The tree will symbolically swallow the signifier of its enemy. The resulting lump might be compared with a pearl generated by an oyster irritated by a grain of sand in its shell. Like the oyster, the tree holds something precious. Metaphorically the tree is transformed into a piece of memorial jewellery. Holding the memento safe and close to its heart, it now acts as a keepsake locket. The trail of trees, pierced

with alternately glittering and barely perceptible cores, has been activated as a public container of community memory. The materials utilised in this undertaking operate not only as a surrogate geological information system but are also activated as social, political and historical signifiers.

The piercings and resulting scars are traces of performed actions and past events. The memorial does not only link the past to the present but also arches into the future. In evolution nature has always outlasted human civilisations. Therefore the memorial inducing contemplation of the past (in German *Denkmal*) can also function as a *Mahnmal*, a memorial pointing to the future as caution and as assurance (the German language has two terms to define these quite different qualities of a traditional monument)²⁶.



26 Sarah Wilson, *A Stranger with Secrets: Jochen Gerz, Future Monument, Public Bench.*, Available: <http://www.courtauld.ac.uk/people/wilson-sarah/JOCHEN%20GERZ.pdf>, 13

In carrying out this work I decided to operate under cover. I excluded official publicity and sanction by any authorities to maintain the status of the project as a counter-memorial for ordinary people who had their ordinary homes demolished for a monumental highway extension. This memorial space in every aspect is meant to challenge the principle of the monument by being unheroic and unauthoritarian. It is not built above the ground on a pedestal but into an ephemeral host and it will disappear over time. "With no inscriptions, recognisable symbols or gathering places, it disrupts what monuments normally do."²⁷

I wanted to keep the project and the outcome very simple. The people will be gone, the houses will be gone. We can choose to remember the residential areas between Oakley Ave and the SH 16. All the same we will be glad we are having a direct connection between the different highways of our city allowing for more convenient travels. It is a common situation that happens all the time, all over the world where urban development reshapes established environments and brings old and new into impossible proximity.

Creating a memorial in response to a monumental highway extension could imply the need to operate on a large scale. As a maker of jewellery objects, I am drawn to subjective experiences created by an engagement with small-scale intimate objects. The cores I have implanted are of modest size and placed into the tree trunks at various heights with the

intention of creating glimpses rather than an obvious trail. These signifiers for remembering need to be sought out, their minuscule scale focuses attention, slowing our perception of time and inducing a contemplative state of mind; an intense involvement, an intimate experience, an occurrence that can be rare in the rush of contemporary life²⁸. The viewing experience is consciously very different from that induced by a more typical large public sculpture.

When the day comes that the homes are demolished, I will upload a visual document of the walk to the World Wide Web. A short explanation of the project will also be supplied. The internet, as autonomous site, external memory device and epitome of the public domain, will be the gallery for and archive of the project. The information will be accessible to anybody who notices the interventions on the walk and seeks explanation. The technology of internet surfing means the site may also be stumbled upon by those searching for information on anything related to the various aspects of the project or its locality. Everybody who finds out about the *Waterview Counter-Memorial* and wants to look for it can do so, actually and virtually.

This project was challenging because it led me to work beyond the context of the human body. Literally, I was now adorning trees. Eventually I appreciated that transgressing the tightly held convention of jewellery (that jewellery is only fully activated when worn on the body), is in many ways not the issue. The departure from object making reinforced my sense of the peculiar

social role of jewellery. Intrinsically, jewellery is a social art and operates at the interface of public and private; it is art we carry on our bodies into the public arena.

Like memorials, jewellery has historically served as domain where the public nature of commemoration and the private act of remembrance coincide. Memorials by themselves are inert and amnesiac, incomplete without the active act of remembering which only can happen with the involvement of an individual²⁹.

The relationship we have with jewellery is more direct and intense than the one we have with traditional monuments. We handle the jewellery item, attach it to our body, cherish it, keep it as an heirloom or investment, bestow it with sentiment, give it as a gift and/or make it our guardian or signifier of personal identity. Its form can secure the most precious personal secret while being exposed to the public gaze. Its small scale demands our attention and by doing so it involves us on a personal level. The establishment of intimacy which is so crucial to the active memorial experience means jewellery-centric formal qualities may be as effective for public remembrance off the body as they are for private remembrance on it.

27 Chris Barton, "Architecture of the Holocaust," *The Weekend Herald* 29. January 2011.

28 M. Anna Fariello and Paula Owen, eds., *Objects and Meaning: New Perspectives on Art and Craft*. (Lanham: Scarecrow Press, 2005). 186-187

29 Gordon and Goldberg, *Holocaust Monuments and Counter-Monuments*. 5













Making the walkway has in a sense re-contextualised a body of work I first presented in 2001. At this time, under the title, *Bright Lights and Concrete*, I exhibited pieces developed using urban materials, namely concrete and waste plastic, with the intention of creating awareness and appreciation of our metropolitan environment. Referencing the geometry and the primary colours of traffic signals, a set of reflective brooches was made of car head and tail light plastic.

However, the work also possessed another agenda; it was intended to seduce Kiwi males into wearing more jewellery by employing materials stereotypically associated with masculinity. At the time I thought this was unfortunately something I failed to achieve as the works were acquired by women and a few men familiar with and comfortable wearing contemporary jewellery.

In the wake of the Waterview project, what were once bright urban jewellery items, have acquired a new resonance as badges of commemoration. The correlation between the scale and material of these 'jewels' and those inserted into the trees in Oakley Creek on some level transforms the wearers of the earlier pieces into inadvertent counter-memorials. A certain satisfaction accompanies the idea that trees are now sporting my jewels and that I have presented a West Auckland car wrecker with a reflector badge in exchange for a lifetime's supply of broken car lights. Perhaps ironically I have on some level achieved what I earlier set out to - monumental rather than micro social change – producing some alteration to the relationship between the male body and jewellery.

On a broader scale and to close the circle, the Waterview project has affirmed for me that working on or off the human body is not an issue. The issue is working in a socially meaningful way. My work *Waterview Counter-Memorial* is the result of contemporary jewellery practice, not only because I applied the techniques and tools of my training, but also because of the jewellery references it carries on a more than formal level. Diverted from the human body to its casings (houses, cars) and finally trees, my interest had become increasingly socially focused. Eventually these public signifiers of loss plugged into Oakley Creek Walkway will become a secret hidden under living bark echoing the intimate aspects of memento, heirloom, souvenir and keepsake. Rather than being limited to the creation of objects pertaining to a single body, jewellery processes may explore social contexts in relation to an entire social body.



A Mysterious Locket, 17th Century

Chapter 6

CONCLUSION

Coming full circle

*So
the task now is
to take our artistic-looking
idealised theory, once white
marble, nowadays more angular
Perspex, and drag it back into the mud
and murk of everyday life until it looks
a lot less intimidating, and more like
something we feel at ease with
bringing home to the folks.³⁰*

Daniel Miller

The aim of this research project was 'to expand on my use of non-precious, (specifically abandoned) materials to create jewellery objects that generate discussions regarding preciousness'.

The invitation to work in Taipei challenged me to function without a workshop, but within the original parameters of my research. This and frustration with my method of collecting materials encouraged a rethinking and expansion of my mode of operation. Eventually materiality became of less concern as process acquired prime focus. The decision to operate within a social environment led me to the unpredictable and unknown territory of Waterview. The interactions and experiences provided invaluable insights about the challenges inherent within a collective situation.

Traditionally control over processes is an important aspect of jewellery practice. I chose to seek out projects determined by sets of conditions beyond my control. Expanding my skills as a maker was not important. Instead I have looked to master the difficult art of surrendering aspects of authorship in exchange for precious experiences in a social dimension.

One of the outcomes of my research is a video. As I am not familiar with working in a time based medium, I had to yield control over this essential and final aspect of my endeavor. To rely on someone else at this point in the process has been the most significant challenge for me.

The most inspiring and informative critical discourses in relation to my practice came from Australian writers. Roseanne Bartley proposes a contemporary jewellery practice within an 'expanded field'. "In contrast to the predominant critical analysis of craft my analysis is not focused on my skill as a maker or the aesthetics I creatively pursue, but rather on the sociological experience of being involved in the process." Bartley suggests this allows for "an experience of creating beyond the formal order of process in our discipline... Critical analysis of jewellery often focuses on the materialised object and measures of success are framed in terms of an idealised aesthetic and the maker's mastery over the material. More often than not once the moment of creative clarity has been achieved, the process is considered complete. Transcending this ideology of process to engage with the public, time and space presents a challenge for those who practise the craft of jewellery and those who appreciate it."³¹ These contemplations have extended my understanding of preciousness in the jewellery context and encouraged unanticipated dimensions of my practice.

The outcome of my research is not a literal set of jewellery objects, instead I have found myself adorning trees and transforming them into metaphors for sentimental jewellery. The bearers of my 'jewels' are not exhibited in a private space, but are an integral part of a public walkway. Both the *Waterview Counter-Memorial* and the traces of it that can be found on the internet, occupy a social environment where "the role of artworks is no longer to form imaginary and utopian

realities, but to actually be ways of living and models of action within the existing real, whatever scale chosen by the artist."³²

During the course of my research I have made a point of exploring the work of practitioners in other fields and have translated findings into my own area of expertise. I approached these sources as I approached 'found/selected' materials; I picked them because they resonated and then worked with them in my own context.

On reflection, this Masters project has liberated my practice from a number of conventional prescriptions that previously constrained it. I can choose to operate in the privacy of my studio or in the public arena. I can choose to focus on the human body as primary site or on the social body of a community. I have navigated the vast and previously foreign terrain of 'non-material outcome' and experimented with encompassing social dimensions through participation, collaboration and 'performative process'. The research has given me confidence to extend my practice to explore the wider post-disciplinary environment of cultural studies and material culture and bring my course of action back into an expanded contemporary jewellery terrain.

With the completion of the *Waterview Counter-Memorial* my project had come full circle. I was no longer working with abandoned material but with entire redundant sites. Again and again during this time I have found myself looking at houses; but my view is now of the house as an extension of the body; a structure containing property value, but most significantly, a repository of existential and sentimental value. In January 2010 my fieldwork led me to the door of Dorothy Davis, a 90 year old resident of 4/3 Cowley St, which she had owned for 17 years. When I asked what 'home' meant to her, she responded simply: "Home? Home is my life!"

30 Daniel Miller, *Stuff* (Cambridge: Polity Press, 2010). 80

31 Bartley, *Circling and Broaching the Performative Process of Jewellery*. 5, 9-10

32 Bourriaud, *Relational Aesthetics*. 13

*We
shall never be able
to explain or justify
the town. The town is there.
It's our space, and we have no other.
We were born in towns. It's in towns that
we breathe. When we catch the train, it's
to go from one town to another town.
There's nothing inhumane in a town,
unless it's our own humanity.³³*

Georges Perec



Auckland City Council Map in Oakley Creek Walkway, 2011

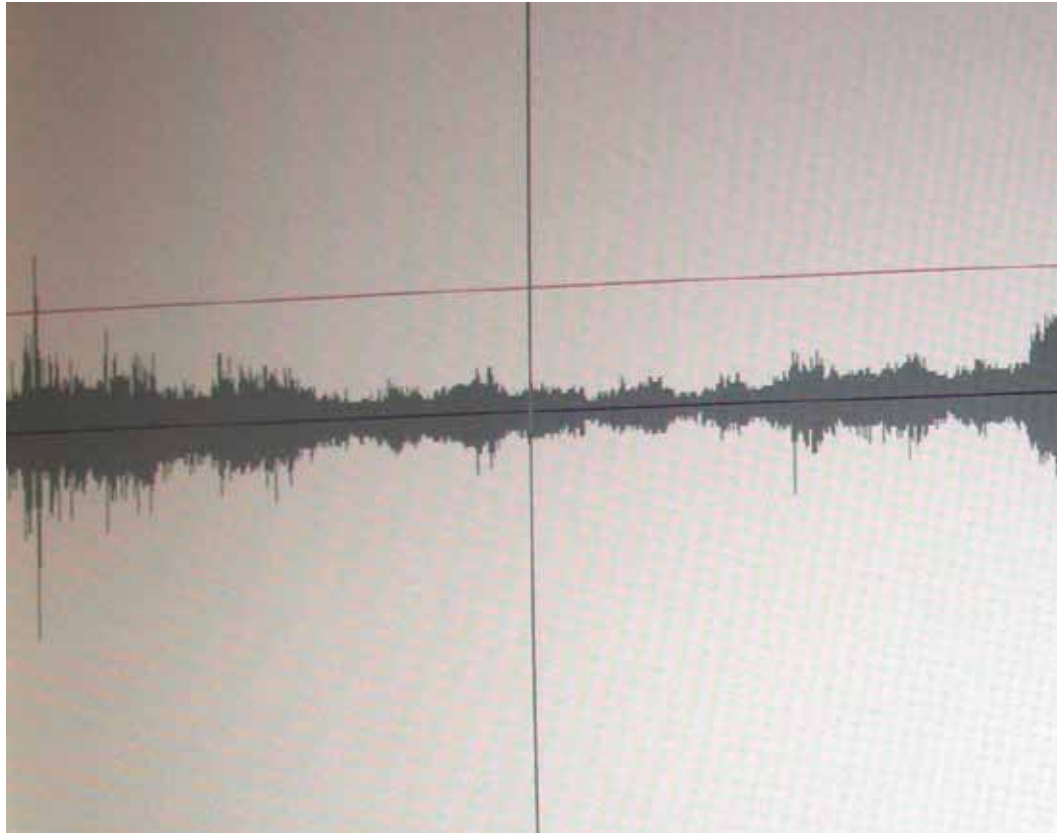
Chapter 7

SPECULATION

Back to a beginning

After making the *Waterview Counter-Memorial* I am left with a collection of 115 small cores from trees in the Oakley Creek Walkway. My intuition is that the project continues to evade completion; another possibility has been opened by the domino effect inherent in my strategy of coring and plugging. What can I do with these withered wooden circles? I could implant them into the SH20 extension, exchanging them for cores of asphalt and ponder what to do with the resulting samples. I could throw them into the uncured concrete of the road building site to put the chain of events to rest. I could string them like a pearl necklace and create a piece of wearable jewellery of unbearable sentimental value. I could hand them out to the community as a souvenir.





Recording of SH 20 traffic noise, 2010

Jewellery must be sentimental and never look for compromise
Jewellery must be owned by the public if it wants to be touched by the public
Jewellery must steal and seek to be stolen
Jewellery must cherish its enemies in order to make friends
Jewellery must forget the psychoanalysis of the studio
Jewellery must go into the street to eat and be eaten
Jewellery must be shamelessly curious
Jewellery must look where to attack and neglect its defences
Jewellery must use traditional codes in order to break them
Jewellery must neither forgive nor forget
*Jewellery must ignore all prescriptions.*³⁴

Gert Staal

34 Gert Staal, "In Celebration of the Street," *Metalsmith Magazine* 2007. 53

Appendix 1

ENDNOTES

- i I have appropriated this expression from Rosalind Krauss because it describes best the releasing of possibilities within a discipline that is liberated from prescribed modes of operation. In the article 'Sculpture in the Expanded Field', Rosalind Krauss proposes a reassessing of our understanding of sculptural practice in the light of post modernism, where "practice is not defined in relation to a given medium-sculpture-but rather in relation to the logical operations on a set of cultural terms, for which any medium-photography, books, lines on walls, mirrors, or sculpture itself-might be used."*
- http://www.situations.org.uk/_uploaded_pdfs/Krauss.pdf 42
- ii This number of properties was in question at the beginning of my investigations beginning of 2009. Just before Christmas 2009 NZTA announced major changes to their development plans. Instead of a 'cut and cover trench' for Great North Road they finally opted for an extensive and far less disturbing tunnelling option. This change of heart came as a respite to some of the concerned inhabitants living on the proposed route: instead of 365 properties doomed for demolition only 205 needed to be removed. However, property requirements on the northern end of the construction zone had not changed, "110 to 115 (properties) from Oakley (Street) northwards depending on final construction method and contractor requirements" were in question now. This information was obtained through email communication with Carol Greensmith, Communications Manager of NZTA, January 18th 2010.*
- iii Walter Benjamin defines the 'urban physiognomist' as a scrutiniser ('Anseher' in German) of the social and physical cityscape. I think I aligned myself more closely with his notion in this phase of my project. Even though I did thoroughly explore my urban environment while a visitor of Taipei, in comparison due to the nature of my stay, it was more as an observer ('Seher' in German) than as someone who gets critically involved to study a complex social context as apparent in Waterview.*
- Gilloch, *Myth and Metropolis : Walter Benjamin and the City*. 6
- iiii According to the visual information, the maps and plans provided to me by NZTA I could only locate approximately 100 properties concerned. I visited each of these houses. Some of them accommodate several separate households. My estimate would be that I knocked on approximately 110 doors during my field work.*
- At a community information event hosted by NZTA in Owairaka in March 2010, I noticed that the information on some maps, plans and models varied. A ventilation facility in the place of a substantial number of residential properties on Great North Road north of Oakley Street does not feature consistently.*

Appendix 2

LIST OF IMAGES

Unless stated otherwise, all images and works are by Ilse-Marie Erl

Page 9 Work from the *Bright Lights and Concrete* solo exhibition at Fingers Contemporary Jewellery Gallery, Auckland, 2001

Left and centre: *Urbis Reflector Brooches*, 2001. Car light plastic, fine silver, sterling silver, steel, 25mm to 40mm x 5mm variable

Right: *Urbis Concrete Rings*, 2001. Concrete, sterling silver, 25mm to 60mm x 25mm variable

Page 10 *Concrete Brooch Collection*, 2007 - 2010. (From top left to right bottom) Concrete, fine silver, sterling silver, steel, implants of: pearls, deer antler, sterling silver jewellery, horse tooth, mother of pearl, mother of pearls with wormholes, paua, bones, glass from bottle neck, sterling silver tubing, mother of pearl, bone, paua (from top left to right bottom), 46mm x 8mm

Page 11 Work from '*Bright Lights and Concrete*' solo exhibition at Fingers Contemporary Jewellery Gallery, Auckland, 2001

Left: *Mt. Eden Prison Concrete Pendant & Diamond*, 2008. Concrete, diamond, fine silver, sterling silver, steel cable, 22mm x 5mm pendant

Centre: *Concrete Pendants*, 2001-2011 Home cast concrete (above), Mt. Eden Prison concrete (below), fine silver, sterling silver, steel cable, 22mm x 5mm pendants

Right: *Urbis Mt. Eden Prison Concrete Bangle*, 2001. Concrete, fine silver, 95mm x 25mm

Page 12 *Hip Hop Breast Plate*, 2008 (front and back view). Mt. Eden Prison concrete with spray paint, sterling silver, fine silver. 95mm x 1mm to 15mm pendant with detachable chain 5mm x 15mm x 450mm

Page 13 **Top:** *Concrete Flower 1*, 2008 (front and back view). Mt. Eden Prison concrete, mother of pearl, sterling silver, nylon, approx. 55mm x 15mm, pendant

Bottom: *Concrete Flower 2*, 2008 (front and back view). Mt. Eden Prison concrete, pearls, sterling silver, fine silver, silk, approx. 55mm x 15mm, pendant

Page 14 **Left:** *Concrete Disc & Diamond*. 2006. Concrete, diamond, fine silver, nylon, 60mm x 5mm pendant

Centre: *Concrete Disc & Diamond & Square*, 2007. Concrete, diamond, fine silver, nylon, 60mm x 5mm pendant

Right: *Concrete Square*, 2007. Concrete, fine silver, nylon, 60mm x 60mm x 5mm pendant

Page 15 **Left:** *Broken Mt. Eden Prison Bangle*, 2008. Mt. Eden Prison concrete, approx. 450mm x 25mm x 7mm

Centre: *Broken Bangle Brooch*, 2008. Mt. Eden Prison concrete, fine silver, sterling silver, steel, approx. 70mm x 20mm x 8mm

Right: *Broken Bangle Neckpiece*, 2008. Mt. Eden Prison concrete, sterling silver, fine silver, approx. 450mm x 25mm x 7mm

Page 16 Remnants of my making in my studio, 2008

Page 17 *Gimmel Rings*, 2008. Quartz, found volcanic rock with spray paint, sterling silver, approx. 40mm x 20mm

- Page 18** *How to Explain Jewellery to a Dead Hare*, 2008. Found rabbit poo, cultivated pearls, nylon, found dead rabbit.
- Page 21** Silver framed slices of core samples ready for implanting, 22mm
- Page 22** *Core Samples Auckland*, North, South, East, West of Unitec (centre), 2008
- Page 23** *Participants in Auckland*, 2008. North, South, East, West of Unitec (centre)
- North:** Kendall Bay - Not finding willing collaborators on site an unsuspecting rock was 'hijacked' from the beach. Represented by Emosi Dau, project supporter.
- South:** Blockhouse Bay - Mrs. Joanne Powell. Proprietor.
- East:** Mt. Eden - Mike Reid and Utaiwan Luasuk. Tenants.
- West:** Te Atatu - Ray Edward, Michelle M. O'Donnell and Ruth O'Donnell. Proprietors. (Tangata Whenua, Ngati Whatua, Nga Puhi): "Our ancestors used to take a piece of whenua on their travels and when they landed they planted it to claim the new land".
- Centre:** Mt. Albert - Unitec, School of Design, Building 76. Represented by Rick Ede, chief executive & president.
- Page 24** *Participants in Taipei*, 2009. North, South, East, West of TAV (centre),
- North:** Shilin – Represented by Matt Kao and Nicole Lin, employees of the Blue Stone Design Store.
- South:** Yong-He – Represented by Chang-Yeh, administrator of the Yong-He City Hall.
- East:** Songshan – Represented by Jack Lee, employee of the Puppetry Art Museum of Taipei.
- West:** Sanchong - Random rock on a car park through an act of despair after days of unsuccessful negotiations with administrators. Represented by Alin Lin, parking attendant.
- Centre:** Zhongzheng - Taipei Artist Village. Represented by Su Yaohua, director.
- Page 25** *Core Samples Taipei*, North, South, East, West of TAV (centre), 2009
- Page 26** **Left:** *Coring Songshan*, Taipei East, March 2009
- Centre:** *Coring Te Atatu*, Auckland West, December 2008
- Right:** Silver framed slice of core sample from Blockhouse Bay is inserted with silicon into the City hall of Yong-He
- Page 27** **Top left:** With participators, Taipei East, 2009
- Bottom left:** Members of the public and participators discussing my project, Taipei North, 2009
- Top right:** *Plugging Yong-He*, Taipei South, March 2009
- Bottom right:** *Insert Auckland East in Taipei East*, 2009
- Page 33** *Core Chain*, 2008-2009. Ensemble of detachable core samples polished and set in silver, mimicking a mayoral chain. This image shows the piece representing Auckland only. 22mm x 5 mm pendants, 550mm x 20mm x 20mm chain.
- Page 34** *Adornment for Building*, 2009. Mother of Pearl, brick wall, silicon. 20mm to 25mm implants. Experimentation with Mother of Pearl implanted into the fabric of the former psychiatric asylum where I completed my undergraduate education.
- Page 37** Protest march, 2009. Courtesy www.tunnelornothing.org.nz
- Page 38** **Left:** Action kit, 2009
- Right:** Action plan, 2009
- Page 39** **Top left and right:** Model and poster of Waterview connection photographed at the NZTA community consultation meeting in Avondale, 2009
- Bottom left and right:** Map of Waterview connection photographed at NZTA headquarters, 2009

- Page 40** **Left and centre:** Views of the Waterview neighbourhood, 2009.
- Page 40** **Right:** Core sampling, Cowley Street, December 2009
- Page 41** **Left:** Waterview Park
Centre and right: Cowley Street, 2009
- Page 42** Simote Tangulu, Tongan, 1/5 Cowley St, Housing New Zealand tenant, has been living at this address for 1 year
- Page 43** Tai Peter, Samoan, 4/5 Cowley St, Housing New Zealand tenant, has been living at this address for 2 years
- Page 44** Monte, Samoan, 3/5 Cowley St, Housing New Zealand tenant, has been living at this address for 14 years
- Page 45** Mulu Alem, Ethiopian, 1425 Great North Rd, Housing New Zealand tenant, has been living at this address for 6 months
- Page 46** I finished my round in summer 2009/2010. By that time many of the houses stood empty. Bleak buildings and deserted gardens anticipated their next short term tenant. Herdman Street, 2010
- Page 49** **Left:** North entrance to Oakley Creek walkway, 2009
- Page 49-50** Views of Oakley Creek Walkway running parallel to west aspect of Unitec campus, 2009
- Page 52** **Left:** *Waterview Counter-Memorial* with red implants, April 2010
Centre: *Waterview Counter-Memorial* with orange implant, April 2010
Right: *Waterview Counter-Memorial* with red implant, April 2010
- Page 54** *Waterview Counter-Memorial* with red implants, April 2010
- Page 55** **Left:** *Waterview Counter-Memorial* with Cowley Street sample implant, April 2010
Centre: *Waterview Counter-Memorial* with red implant, April 2010
Right: *Waterview Counter-Memorial* with red and orange implants, April 2010
- Page 56** *Waterview Counter-Memorial* with red implant, April 2010
- Page 57** **Left:** Concrete and rock core samples from the Waterview neighbourhood, February 2010
Centre: Car light plastic core samples, April 2010
Right: South end of *Waterview Counter-Memorial* with white implant, March, 2011
- Page 58** Map of Waterview showing *Waterview Counter-Memorial* location.
- Page 59** **Left:** *Reflector Brooch White*. Car light plastic, sterling silver, fine silver, steel. 2001 to 2010, 22mm
Right: West Auckland car wrecker wearing *Reflector Brooch White*, June 2010
- Page 61** *A Mysterious Locket*, 17th Century. Locket ring secreting the figure of a person in gardener's clothes holding a rope and a flower. The inside of the lid shows the portrait of a gentleman. This locket can be closed to hide the content from view. I suspect it conceals a secret love affair.
- Page 66** 115 wooden core samples, April 2009

Appendix 3

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