

Dwelling on the Stoep

Dieneke Jansen

10 June – 15 July

Gallery One, Two and Frontbox

For *Dwelling on the Stoep* Dieneke Jansen has focused on three distinct housing complexes – Marunda, Jakarta (opened 2009); Bijlmermeer, Amsterdam (opened 1968); and Greys Avenue, Tāmaki Makaurau Auckland (opened 1947/1958). Over the past three years Jansen has spent time at all three sites. In Marunda she lived for three weeks in August and two weeks in November 2015 in Cluster A, and spent time in the common spaces with residents, who she invited to talk about their daily lives and experiences, which are inseparable from the economic, cultural and political conditions of the city. The work *Marunda: Dwelling on the Stoep* which is exhibited in Gallery One, was completed in 2015 for the Jakarta Biennale. In Amsterdam in 2014 Jansen met tenants at the entranceway – the stoep in Dutch – to the apartment blocks and as per Dutch custom when visiting someone at home, gave them flowers. The subsequent conversations recorded at the stoep form part of the installation in Gallery Two. In Tāmaki Makaurau Jansen's connection to Greys Ave tenants is more recent and the form of the work reflects this. During the exhibition an event will be held onsite at 139 Greys Avenue. This is being developed and hosted in collaboration with Radio NFA (No Fixed Abode) – a community orientated radio station run by people who are currently homeless or have previously experienced homelessness. Jansen, who was involved in the establishment of NFA in 2014, has taken the opportunity to connect with Greys Ave tenants through working with NFA on this event – one that is by the community for the community.

The exhibition brings together video, photography and text about each of the sites, including interviews, events and a supplement with material about each location, with the intention of providing further context for the work in the exhibition, the situation of the people in the housing and the wider social and political climate in which they dwell.

Jansen's lens-based practice is situated within several modes, including site responsive interventions, performative actions, installation and documentary practices. Through these she engages with and explores private and public social space – using the potential of the lens to activate social space through an approach that creates events for documentation as opposed to documentation of events. With *Dwelling on the Stoep* Jansen focuses on three post-colonial housing projects, in a manner that acknowledges her Dutch colonial heritage, and her experiences and developing consciousness of the ongoing effects of colonialism in Aotearoa.

Jansen's current focus on 'failed' housing projects raises question around the socio-political aspects of space: who owns it? Who uses it? Who has access to it, and under what conditions?

Jansen is especially interested in situations arising from unsuccessful 'top-down' solutions to housing low-income citizens. In counterpoint to that she works with 'bottom-up' actions – such as community-focused events – that reside conceptually at the stoep, to create aesthetic encounters with social, economic and geopolitical issues. Jansen's research considers how social spaces speak of values, political attitudes, failures and hopes and how societies' ideologies, values and social relations manifest visibly in housing. Over time, the values in many societies have shifted from housing as a process to housing as a product. As David Harvey has observed, housing is an important means of absorbing surplus capital – a defining process of capitalist economy.¹ Internationally, many 20th century state-initiated housing schemes that responded to enormous urban expansions are now considered failures. These housing projects in many urban centres that segregated the new urban working poor reproduced top-down failures, while suppressing bottom-up actions and activities of residents.² Self determining actions such as informal economies, garden initiatives, and social events can be found around housing estates wherever they are, however, in many instances such as in the many renewal phases of the 'failed' Bijlmermeer housing project on the outskirts of Amsterdam, these types of initiatives are seldom recognised by policy makers and designers.

A problem of assigning failure to housing projects is that it often implies that the failure is of the architecture, or the residents. Architecture is an "outcome of larger urban dynamics" and notions of 'failure' should be

questioned within the wider context that encompasses the interrelationship of “design, politics, economics, culture and human behavior.”³ In many state initiated housing complexes social problems tied to systemic inequalities around race and class are prevalent, and the people and spaces can be marginalised and neglected as a result.

With *Dwelling on the Stoep* Jansen brings together three housing complexes that retain their specificity, while at the same time are representative of commonalities with top-down state initiated housing programmes and the effect of shifting values tied to social and political change.

1 Harvey, David. (2012) *Rebel Cities: From The Right to the City to the Urban Revolution*, New Left Books. New York.

2 Paalman, Floris. (2003) 'Kidnapping the Bijlmer' in *Locality, Regeneration & Diverse[C]ities*. Series: Advances in Art & Urban Futures VI. Eds Bennett, S. & Butler, J. Bristol, Eng.; Portland, Or. : Intellect. See the *Dwelling on the Stoep* supplement accompanying the exhibition for this article.

3. See Failed Architecture <http://www.failedarchitecture.com/about/> (Accessed 2 June 2016).

Dwelling on the Stoep

Dieneke Jansen

10 Pipiri – 15 Hōngongoi

Taiwhanga Toi Tuatahi, Tuarua me te Matapihi

I tēnei whakaaturanga o *Dwelling on the Stoep* i aro a Dieneke Jansen ki ētahi whare motuhake e toru – Marunda, Jakarta (i whakapuaretia i 2009); Bijlmermeer, Amsterdam (i whakapuaretia i 1968); me Greys Avenue, Tāmaki Makaurau (i whakapuaretia i 1947/1958). I ngā tau e toru kua hipa kua kua noho a Jansen ki ēnei wāhi e toru. E toru wiki te roa o tana noho ki Marunda i te marama o Hereturikōkā, ā, e rua wiki anō i te marama o Whiringa-ā-nuku i te tau 2015 i te Cluster A. I noho ia i ngā wāhi pāpori i te taha o ngā kainoho, nāna nei rātou i tonu ki te kōrero mō tō rātou ao me ngā āhuatanga ka pā ki a rātou, kāore e taea ēnei mea te wewehe mai i te āhuatanga ā-ōhanga, ā-ahurea, ā-tōrangapū anō hoki o te tāone nui. I whakaotihia te whakaaturanga o *Marunda: Dwelling on the Stoep* e iri nei i te Taiwhanga Tuatahi i te tau 2015 mō te Jakarta Biennale.

I te tau 2014 i Amsterdam i tūtaki a Jansen ki ngā kainoho i te tomokanga o te whare, koinā te whakamāoritanga o te kupu stoep i te reo Tatimana. I runga anō i ngā tikanga Tatimana ki te peka koe ki te whare o tētahi ka haria e koe he putiputi. E whai wāhi ana ngā kōrero i puta mai i te tomokanga ki te whakairinga nei i te Taiwhanga Tuarua. Nōnakuanei te hononga o Jansen ki ngā kainoho o Greys Ave i Tāmaki Makaurau, ā, e kitea ana tēnei i te āhua o ngā mahi. Ka tū tētahi kaupapa ki reira, ki 139 Greys Avenue i te wā o te whakaaturanga nei. Kei te whakahaerehia ngātahitia tēnei me Radio NFA (No Fixed Abode), he mea whakahaere tēnei reo irirangi ā-hapori e te hunga kāinga kore, e ētahi atu rānei kua noho kāinga kore. I whai wāhi a Jansen ki te whakatūnga o NFA i te tau 2014, ā, nā tana mahi tahi ki a NFA i tēnei kaupapa i tūhonohono ai ngā kainoho o Greys Ave – he kaupapa tēnei nā te hapori, mā te hapori.

Kei roto i tēnei whakaaturanga ētahi atata, ētahi whakaahua mē ētahi tuinga mō ia wāhi. Kei roto anō i tēnei whakaaturanga ētahi uiui, ētahi kaupapa me ētahi atu hanga e pā ana ki ia wāhi. Ko te whāinga kia whai horopaki ngā mahi o te whakaaturanga, te āhuatanga e pā nei ki te hunga i roto i ngā whare nei me te āhua anō o ngā take pāpori me ngā take tōrangapū ka pā ki a rātou.

He nui ngā tirohanga o Jansen, ko tētahi he titiro ki ngā mahi tene a te tangata hei whakautu i tētahi mahi i taua wā tonu, ko tētahi he mahi whakaari, ko tētahi he whakairinga, ā, he whakarite pakipūmeka anō hoki. Mā roto mai i ngā tirohanga e maha e toro atu ana ia ki ngā wāhi tūmataiti me ngā wāhi tūmatanui, mā te tirohanga anō e ora mai ai te wāhi tūmatanui kia puta mai he kaupapa hei whakaahua māna. I tēnei kaupapa o *Dwelling on the Stoep* e aro ana a Jansen ki ētahi kaupapa whare e toru, e hāngai ana te āhua o tana kawae i a ia anō ki ana tikanga Tatimana, nga wheako kua pā ki a ia me tōna mōhio anō ki te whakaawenga o te whakapākehātanga i Aotearoa.

Nā te aronga o Jansen ki ngā kaupapa whakanoho tangata kāore anō i eke i toko ake ai te pātai ki tēnei mea, ki te takiwā, ā, nō wai te takiwā? E whakamahia nei e wai? E wātea ana ki a wai, ā, he aha ngā here?

pūtea kāore i eke. Hei āpiti atu, e hāpai ana ia i ngā mahi pēnei i ngā kaupapa ā-hapori e noho ā-whakaaro ana ki te tomokanga kia whakakitea ai ngā take ā-pāpori, ā-ōhanga, ā-tōrangapū anō hoki. E titiro ana te rangahau a Jansen ki ngā wāhi tūmatanui e tohu ana i ngā uara, i ngā whakaaro tōrangapū, i ngā matenga, i ngā tūmanako me te āhua anō o ngā whakaaro o te hapori whānui ka hua ake i te āhua o te wāhi noho. I roto i te wā, kua huri ngā uara o te hapori ki te āhua o te wāhi noho hei hua arumoni. Kua kite a David Harvey, kei te kohikohi ngā whare i ngāmoni tāpiri – he tukanga nō te ōhanga mahi moni.¹ He nui ngā kaupapa whare ā-motu o te rautau rua rau i toko ake nā te kaha o te tupu o ngā tāone nui e kīia ana he mate ō ērā. I wehea i ēnei kaupapa whare o ngā tāone nui te hunga pōhara, ā, i pēhitia anō ngā mahi hāpai a ngā kainoho.² E kitea ana i roto i ngā wāhi noho ētahi kaupapa i whakatūria motuhaketia pēnei i ngā ōhanga hanga noa, ngā hinonga māra me ētahi kaupapa pāpori, heoi anō i te nuinga o te wā pēnei i te whakahounga o te kaupapa whare o Bijlmermeer i ngā tapa o Amsterdam, kāore e whakamanahia ēnei Ko tētahi o ngā mate o te whakahua i ngā matenga o te kaupapa whare ka herea i te nuinga o te wā tērā mate ki te kaiwhakahoahoa, ki ngā kainoho rānei. He hua ngā mahi whakahoahoa nō te takoto tonu o te tāone, ā, me titiro ngā matenga i roto tonu i te horopaki me te hāngaitanga anō ki te hoahoa, ki ngā tōrangapū, ki te ōhanga, ki te ahurea me ngā whanonga ā-iwi.³ Kei te kitea i roto i ngā kaupapa whare ā-motu ngā raruraru ā-pāpori e herea ana e ngā whakahaere ā-motu e pā ana ki te ira me te momo o te tangata, ā, ka noho ko te tangata me te wāhi te papa o tēnei tūāhuatanga.

I tēnei whakaaturanga o *Dwelling on the Stoep* e whakatōpūhia ana e Jansen ētahi whare noho e toru e noho tonu ana i runga i ō rātou motuhaketanga, ā, e kitea tonutia ana ngā ritenga e puta mai ana i ngā kaupapa whare ā-motu me te hua ka puta mai i ngā uara rerekē ki ngā take pāpori, tōrangapū anō hoki.

1 Harvey, David. (2012) *Rebel Cities: From The Right to the City to the Urban Revolution*, New Left Books. New York.

2 Paalman, Floris. (2003) 'Kidnapping the Bijlmer' in *Locality, Regeneration & Diverse[C]ities*. Series: Advances in Art & Urban Futures VI. Eds Bennett, S. & Butler, J. Bristol, Eng.; Portland, Or. : Intellect. See the *Dwelling on the Stoep* supplement accompanying the exhibition for this article.

3. See Failed Architecture <http://www.failedarchitecture.com/about/> (Accessed 2 June 2016).

List of works: GALLERY ONE

***Marunda: Dwelling on the Stoep* (2015)**

Video projection, duration 35:40

Nine videos on monitors, duration varies from 5:04 – 16:52

This work was commissioned by the Jakarta Biennale and focuses on narratives collected at makeshift social spaces in and around the Cluster A housing project in Marunda, on the outskirts of Jakarta. Within Cluster A, nine of the 11 housing blocks were occupied. Each block can accommodate 500 households. For this work, a social space was selected in each block as a temporary 'chat-room', with a video camera as invitation for residents to tell their stories. This footage was compiled and presented as a film-screening event in Block Pari at Marunda on 2 September 2015. This event in turn was filmed and together the footage forms the moving image installation of nine screens with individual narratives inserted into the projected film-screening event.

***Jakarta: Real Estate* (2015)**

30 photographs on Corflute, dimensions vary

Corflute is a material used for temporary signage such as real estate signs. Rent, leases and ownership of the Marunda houses have precarious relationships with those who were originally relocated there, some having been sublet or sold illegally. Many tenants relocated to Marunda could not afford to stay, as no employment opportunities existed nearby. An increasing number of middle class people have purchased these houses as is evident in the number of vehicles in the car-parks. Many of the original relocated inhabitants evicted from Kampung (villages – in Jakarta typically poorer areas within the city) owe months and years of rent. They live in fear of being evicted again.

***Jokowi's Hydroponics & Nassarol's Informal Gardens* (2015)**

Video, duration 8:34

Photograph, pigment inkjet print on Ilford Gold Fibre Silk, 1080 x 720mm

In 2014 the governor of Jakarta Joko "Jokowi" Widodo gifted a hydroponic greenhouse to Marunda with the

intention that as a commercial enterprise it would be a source of work and income for residents. Two of the five hydroponic farmers discuss some of the difficulties they experience, including that its size is not commercially viable. Bapak Nassarol, Cluster A Rukun Tatangga (chief), supports the creation of informal gardens, which have significantly increased in the last two years.

Cluster A: Bapak Nassarol & Ibu Lela (2015)

Synchronised video, duration 19:22

Bapak Nassarol is the Rukun Tetangga (RT) (chief) of Cluster A at Marunda. As a team husband and wife Bapak Nassarol Dompas and Ibu Lela Nurlela express their commitment, hopes and frustrations with the situation. They were supportive of the Jakarta Biennale project and contributed to the film screening event – seen in the work *Marunda: Dwelling on the Stoep* – held on 2 September 2015.

Monologues in Bahasa turn into a discussion with Jansen in English. As Gayatri Spivak has acknowledged, translation is the experience of the impossible, this is demonstrated across the written and spoken Bahasa and English in this work. The translator Sita Magfira, has attempted to concisely represent what is said to the extent of summarising. Including her written translation in the work acknowledges her contribution and presence.

List of works GALLERY TWO

***Bijlmer Bloemen* (2014)**

Four videos, left to right:

Kruitberg Bloemen, duration 11:01

Groenenveen Bloemen, duration 14:22

Kikkenstein Bloemen, duration 14:24

Gooioord Bloemen, duration 14:47

At the entrance of four housing blocks: Gooioord, Groenenveen, Kikkenstein and Kruitberg, Jansen gave away 40 bouquets of flowers to residents, recording the resulting conversations from a distant yet very visible camera position. As a person with Netherlands citizenship Jansen visited a neighbourhood that is populated largely by immigrants from the Dutch colonies. In this situation, she wished to fully acknowledge their rights and role as hosts and hers as guest. In the Netherlands, as a guest it is customary to arrive at someone's house with flowers rather than food and drink; arriving with food and drink is seen as undermining the role of the host.

***Bijlmermeer: Henno & Arjan* (2014)**

Video projection, duration 34:02

Henno Eggenkamp, who has been a Bijlmermeer resident since 1969, set up the online Bijlmer Museum in 1998. Arjan de Jager has lived in Amsterdam since the 1960s. As in the work *Cluster A: Bapak Nassarol & Ibu Lela* in Gallery One, the translation of narratives is subtly foregrounded in this work, where Arjan contributes to the initial discussion between Henno and Dieneke Jansen via translation and interpretation of Henno's recorded words. Arjan has experienced Amsterdam in the time period that Henno discusses but has never lived in the Bijlmer. Arjan and Henno have not met each other.

FRONT BOX

139 Greys Ave: May 2016

Photographic banners, 3900 x 1500mm each

Apart from the parking spaces, the other shared space available to tenants at 139 Greys Avenue Housing New Zealand flats, is limited to lifts, landings and the rooftop laundry facilities.

139 ONLINE

12-4pm Saturday 2 July 2016: A collaborative event with Radio NFA at 139 Greys Avenue, Auckland. All welcome.

Ngā mahi toi: TAIWHANGA TOI TUATAHI

Marunda: Dwelling on the Stoep (2015)

Video projection, duration 35:40

Nine videos on monitors, duration varies from 5:04 – 16:52

He mea tono tēnei mahi e te Jakarta Biennale, ā, e aro atu ana ki ngā kōrero i kohia i ngā wāhi pāpori i puta noa i te takiwā o te kaupapa whare o Cluster A i Marunda, kei ngā tapa o Jakarta. I te Cluster A, he mea noho e te tangata ngā whare noho e iwa o roto o te tekau mā tahi. E 500 ngā kāinga kei roto i te whare noho kotahi. I tēnei kaupapa, i whakaritea tētahi wāhi pāpori me tētahi kāmera i roto i ia whare noho hei wāhi kōrerorero, i tonoa ngā kainoho ki te whakaputa i ā rātou kōrero. I whakaaturia ēnei kōrero hei ataata i te Block Pari i Marunda i te 2 o Mahuru, i te tau 2015. Kātahi ka hopukia tēnei kaupapa, ā, ka noho ngā ataata katoa hei whakairinga ataata, e iwa ngā whakaata, kei ia whakaata tōna ake kōrero.

Jakarta: Real Estate (2015)

30 photographs on Corflute, dimensions vary

He hanga te corflute e whakamahia ana mō ngā tohu hoko whare. He hononga pāhekeheke te hononga i waenganui i ngā rēti me te rangatiratanga o ngā whare o Marunda ki te hunga i whakanōhia ki reira i te tuatahi, ā, kua rētihia anō, kua hokona hētia rānei ētahi. Nā te kore mahi i te takiwā o Marunda he nui ngā kainoho i whakanōhia ki reira kāore i āhei ki te noho pūmau. Kua piki te hunga whaimoni e hoko ana i ēnei whare, e kitea ana tēnei i te nui o ngā waka kei ngā taunga waka. He nui te hunga i whakanōhia ki reira i peia i Kumpungs (he pā kei ngā takiwā pōhara o te tāone o Jakarta) e noho nama ana mō te taha ki te rēti. E noho ana te hunga nei i roto i te māharahara kei peia anō rātou.

Jokowi's Hydroponics & Nassarol's Informal Gardens (2015)

Video, duration 8:34

Photograph, pigment inkjet print on Ilford Gold Fibre Silk, 1080 x 720mm

I te tau 2014 i takohatia ki Marunda e te kāwana o Jakarta, e Joko "Jokowi" Widodo tētahi whare whakatipu ā-wai, ko te hiahia mā te hinonga arumoni nei e whai mahi ai, e whai moni ai anō hoki ngā kainoho. Tokorua o te tokorima o ngā kaiahuwhenua whakatipu ā-wai i kōrero mō ngā uauatanga i pā ki a rāua, ā, kāore i te tika ā-arumoni nei te rahi o te whare whakatipu ā-wai. E tautoko ana a Bapak Nassarol, Cluster A Rukun Tatangga (rangatira) i te mahinga o ngā mōra hanga noa kua kaha ake te puta mai i ngā tau e rua kua hipa.

Cluster A: Bapak Nassarol & Ibu Lela (2015)

Synchronised video, duration 19:22

Ko Bapak Nassarol te Rukun Tetangga (RT) (rangatira) o Cluster A i Marunda. He kapa hoa wahine, hoa tāne a Bapak Nassarol Dompas rāua ko Ibu Lela Nurlela e whakaputa ana i tō rāua ū, i ō rāua tūmanako me ō rāua āwangawanga anō hoki ki tēnei tūāhuatanga. I tautoko rāua i te kaupapa o Jakarta Biennale, ā, i whai wāhi hoki rāua ki te whakaaturanga o te ataata e kitea ana i *Marunda: Dwelling on the Stoep* – i tū i te 2 o Mahuru, i te tau 2015.

I huri ngā kōrero a Jansen i te reo Bahasa ki te reo Ingarihi. Ka kī a Gayatri Spivak, e kore e taea te whakamāori, ā, e kitea ana tēnei i ngā tuhinga me ngā kōrero i te reo Bahasa me te reo Ingarihi i roto i tēnei mahi. Kua whai te kaiwhakamāori, a Sita Magfira ki te whakaatu tika i ngā kōrero i puta mai mā roto mai i te whakarāpopoto. Mā te whakauru i ana whakamāoritanga ki tēnei mahi e kitea ai tana whai wāhitanga mai.

Ngā mahi toi: TAIWHANGA TOI TUARUA

Bijlmer Bloemen (2014)

Four videos, left to right:

Kruitberg Bloemen, duration 11:01

Groenenveen Bloemen, duration 14:22

Kikkenstein Bloemen, duration 14:24

Gooioord Bloemen, duration 14:47

I te tomokanga o ngā whare noho e whā, o Gooioord, o Groenenveen, o Kikkenstein me Kruitberg, i tukuna e Jansen ētahi putiputi e whā tekau ki ngā kainoho, he mea hopu ā rātou kōrero i puta i tērā wā ki tētahi kāmera i tū ki tawhiti tonu engari i kitea tonutia. He kirirarau a Jansen nō Hōrana, ā, i toro ia ki tētahi takiwā e nōhia nuitia ana e ngā tāngata nō ngā pūwhenua o Hōrana. I tēnei horopaki, i hiahia ia ki te whai i ngā tikanga e pā ana ki te kawenga a te tangata whenua me te kawenga a te manuhiri. I Hōrana, he tikanga nā te manuhiri te kawē putiputi i te pekanga ki te whare o tētahi, kāore e haria te kai, te inu rānei. Ina haria atu he kai he tohu whakaiti tērā i te kawenga a te tangata whenua.

Bijlmermeer: Henno & Arjan (2014)

Video projection, duration 34:02

I te tau 1998 i whakatūria e Henno Eggenkamp, kainoho ki Bijlmermeer mai i te tau 1969, i te Bijlmer Museum ā-ipurangi. Kua noho a Arjan de Jager ki Amsterdam mai i ngā tau 1960. Pēnei anō i te mahi *Cluster A: Bapak Nassarol & Ibu Lela* i te Taiwhanga Toi Tuatahi, ka noho ngā whakamāoritanga o ngā kōrero hei tūāpapa, ā, ka whai wāhi atu a Arjan ki ngā matapakinga i waenganui i a Henno rāua ko Dienneke Jansen mā roto mai i te whakamāori i ngā kupu a Henno kua oti te hopu. Kei te taunga ki a Arjan a Amsterdam me te takiwā e kōrerohia nei e Henno, heoi anō kāore anō ia kia noho ki Bijlmer, ā, kāore anō rāua ko Henno i tūtaki noa.

FRONT BOX

139 Greys Ave: May 2016

Photographic banners, 3900 x 1500mm each

Atu i ngā taunga waka, kei te wātea noa iho ngā ararewa, ngā papa arapiki me te whare horoi kaka o te tuanui ki ngā kainoho i ngā whare o 139 Greay Avenue Housing New Zealand.

139 ONLINE

Kei te whakahaerehia ngātahitia tēnei kaupapa me Radio NFA ki 139 Greys Avenue, Tāmaki Makaurau, 12-4pm, Rāhoroi te 2 o Hōngongoi, 2016. Nau mai, haere mai.

Te Reo translation by Hēmi Kelly

Floorplan

