

## [Understanding Places](#)

APRIL 14, 2011 [LEAVE A COMMENT](#) [\(EDIT\)](#)

Full Text: [Human-Scales-Understanding-Places-of-Centring-and-Decentring](#)

<https://quickanddead.files.wordpress.com/2011/04/human-scales-understanding-places-of-centring-and-decentring.pdf>

FILED UNDER [THE QUICK](#) TAGGED WITH [NETWORKS](#)

## [Filière / Produsage](#)

APRIL 10, 2011 [LEAVE A COMMENT](#) [\(EDIT\)](#)

"...it is important to fundamentally question the models of cooperation and content production which we have inherited from the industrial age – indeed, as audiences have become users and industrially produced products have become collaboratively authored content, we need to question the very language of production itself. ...in collaborative content creation environments it is becoming difficult if not impossible to tell mere users from producers; a sliding scale of user engagement rather than traditional distinctions between producers, distributors, and consumers now applies. We are entering an environment where users are always already also producers of content, or indeed have become hybrid 'producers'.

**Unfinished Artefacts, Continuing Process:** the process of 'produsage' must necessarily remain continually unfinished and infinitely continuing. Produsage does not work towards the completion of products (for distribution to end users of consumers); instead, it is engaged in an iterative, evolutionary process aimed at the gradual improvement of the community's shared content. The content found in a produsage community always represents only a temporary artefact of the ongoing process, a snapshot in time which is likely to be different again the next minute, the next hour, or the next day."

*Jeremy Hunsinger et al: International Handbook of Internet Research 2010*

FILED UNDER [THE QUICK](#) TAGGED WITH [ART](#), [CULTURAL PRODUCTION](#), [JEWELLERY QUARTER](#), [PRODUCTION](#)

## [Filière: Deep Landscape](#)

APRIL 7, 2011 [LEAVE A COMMENT](#) [\(EDIT\)](#)

Read: Deep Landscapes: Constructing Urban Landscapes for Inhabitation

050-04

The multitudinous small horizontal exchanges of complementarity between people don't seem to impact much on this big picture – at least not within the dominant theories of our world and its workings. What I will be proposing we are seeing here in a logic of 'packs' of things and their layering in hierarchies is a little different to a logic of the economy: what we are looking at when we look at complementarity in this way is a logic of 'horizons'; and it's a logic of intelligibility and the making of sense, and the making of things and the carrying out of projects which eventually make sense. We are looking at a domain of everyday things and affairs, and of the work we put into them to put things in order – perhaps in order that another kind of transaction goes up or down the 'hierarchy'. I will be trying to outline a logic of horizontal 'networks' of *situation* which sorts and makes intelligible a messy (i)logic of the daily facilitation of complex processes like economic exchange and the globalization of our world, rather than any economic exchange itself.

What is exchanged first between neighborhoods – eventually what is exchanged first between cities – may be not money, or information, or things, or even people, but a projective ordering we impose on our worlds. This projective ordering is itself based, I will propose, in an attention to matters of our immediate concern that situates us and the things we are engaged with in a relation with each other and our places. We act only from situation, and have to situate ourselves to act purposefully and effectively. This situation amounts to a gathering of what Heidegger calls 'equipment' within 'horizons', and it has (necessarily) both public and private dimensions. In a world in which multitudes of people are individually and simultaneously engaged in multitudes of bigger and smaller projects, and the putting of multitudes of bigger and smaller things in order, it would make little sense if all these activities simply happened in a great tumble over each other, each within entirely private 'horizons' and in a way that didn't coalesce in some way onto a more public order. We don't have to look far in fact to see this more public order; we see much of it in the routines and rhythms of daily living, in the institutions which regulate our activities and behavior, and in the objects, technologies and environments which we implicate in our everyday activities. It is in fact in large part thanks to these objects, technologies and environments that we are able to make sense of the orders of our worlds and of what we are capable of and may do. And these also, because they are shared with others – and because we share the use of them we also share their meanings – allow us to do things with other people. A large part of our 'equipment' is and must be public (Dreyfus, 132), part of a world (and the language which articulates it) held in common. It is as a part of this public world – public in a sense then a little prior to the simple sharing of presence and co-visibility with others – that we understand the places we situate ourselves. In a sense places become synonymous through the logic of situation with the 'equipment' we engage in our tasks and activities, but these places also become public in a massive convergence of the spaces and times of our movements and actions – in the need we have to communicate and share these places in a sharing and a making public of 'horizons', as well as in the impossibility of the tangle that would result from a world of entirely private and individual 'horizons'. Private 'worlds' within private 'horizons' begin to engage with public 'worlds' within public 'horizons' as individual realities take on a fractional relation with a collective reality (Law).

A different conception of space and time has helped us to see how "every interpretation of reality is based upon a quite unique position. Two paces east or west and the whole picture is changed." (Durrell, p. 12). We see how in a public 'structure of places' the urban surface

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[“Birmingham faces something of a crisis...”](#)

MARCH 28, 2011 [LEAVE A COMMENT \(EDIT\)](#)

[Adonis\\_LunarSociety15.03.2011](#)

Deputy city council leader Paul Tilsley is at the centre of a bitter censorship row after he attempted to prevent a former Government minister from delivering a highly critical speech blasting Birmingham as a city with weak leadership facing a bleak future.

Coun Tilsley failed in a last-ditch attempt to persuade the Lunar Society to stop Labour peer Lord Andrew Adonis from delivering its annual lecture.

Lord Adonis, who was Schools Minister and Transport Secretary in the governments of Tony Blair and Gordon Brown, launched a devastating attack on Birmingham's failure over many years to punch its weight.

*Birmingham Post* 18.03.2011

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[“jeweller's quarter” 1866](#)

MARCH 21, 2011 [LEAVE A COMMENT \(EDIT\)](#)

“It is curious to note how this trade has located itself in one part of the town – the St Paul's district – which has, in fact, become the “jeweller's quarter”... There is scarcely a workshop to be found in any other locality – and yet, twenty-five years since, the site was almost entirely occupied by small gardens.”

*J. S. Wright: 'The Jewellery & Gilt Toy Trades' in Timmins 1866*

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[Artists of Place](#)

MARCH 7, 2011 [LEAVE A COMMENT \(EDIT\)](#)

“A place comes into art loaded with content. An artist comes to a place in one of two ways: either loaded with content or like a clean slate, ready to receive, interpret and represent what is already there. If the former, an artist will displace the resident meanings of a place with his preconceptions about art. If the latter, she will make those meanings visible as if for the first time. In so doing, she may also make something that bears little resemblance to art...”

In place, artists engage meanings that may have nothing to do with art, but which are framed, proposed or clarified [as art] in the engagement. Like archaeologists, artists of place excavate the accumulated history and character of a place; like anthropologists, they study the institutions, myths and customs that characterise a place; like psychotherapists, they unlock the unconscious assumptions and forgotten secrets that keep a place's histories and intentions hidden from public view; like witches or magicians, they invoke the rhythms and spirits of a place; like sociologists, they measure the social systems that give a place its power; and like social activists, artists of place confront the rhetorics of exclusion and power that keep certain places off limits to dissenting voices...”

*Jeff Kelley*

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[Kevin Grey / Museum of the Jewellery Quarter](#)

MARCH 7, 2011 [LEAVE A COMMENT \(EDIT\)](#)

“*Jewellery Quarter Silver*...celebrates the historic Jewellery Quarter, drawing inspiration from the area, its buildings and architecture. Kevin Grey reveals in his work the extraordinary skills and creativity that thrives in the Jewellery Quarter today.”

Click here for: [KG\\_JQinvite](#)

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[Golden Square 2008 – 2010](#)

MARCH 7, 2011 [LEAVE A COMMENT \(EDIT\)](#)

“Art is like the sparkle that catches the eye when passing the jeweller's shop window. Would we have wanted to badge the new public square with a lump of art? Art is in the “vibrant atmosphere which not only attracts people to work, live, play and visit but acts as a honey pot for creative businesses ranging from the current jewellery business base to arts and media” (Jewellery Quarter Regeneration Charter). To have prioritised stand-alone art over good place-making would have skirted with nostalgia and memorialised what has gone, stilted the atmosphere by freezing future possibilities at this particular moment in time, and suffocated the future generations of artists, designers and makers who will take forward the district's renaissance.”

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[“...the void of meaning”](#)

FEBRUARY 20, 2011 [LEAVE A COMMENT \(EDIT\)](#)

“...the radical event of art precipitates a crisis of meaning or, rather, it exposes the void of meaning at the core of a given social situation, which is its truth.”

Jean Fisher: *'Francis Alÿs' 2007*

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[Filière as “une affaire d’enchânement de phrases”](#)

FEBRUARY 18, 2011 [LEAVE A COMMENT](#) ([EDIT](#))

“...writing or thinking should not be the construction of systems, theories, works, or conceptual worlds but simply ‘an affair of linking phrases [une affaire d’enchânement de phrases]’... The idea is not to assemble phrases into wholes... ...the ‘genre’ of *Le Différend* ‘is that of Observations, Remarks, Thoughts, Studies, and Notes which are relative to an object; in other words, a discontinuous form of the Essay’.”

Gerald L. Bruns: *'On the Anarchy of Poetry and Philosophy, A Guide for the Unruly'*

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[Sharon Zukin](#)

JANUARY 24, 2011 [LEAVE A COMMENT](#) ([EDIT](#))

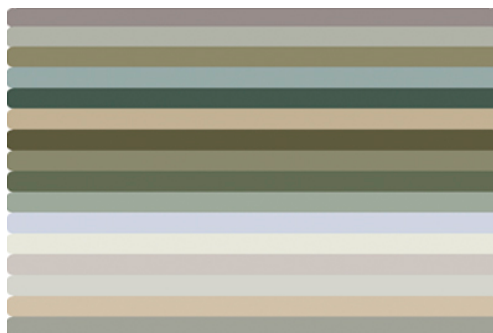
“...as Sharon Zukin shows in *Naked City*, the rapid and pervasive demand for authenticity – evident in escalating real estate prices, expensive stores, and closely monitored urban streetscapes – has helped drive out the very people who first lent a neighborhood its authentic aura: immigrants, the working class, and artists. Zukin traces this economic and social evolution in six archetypal New York areas... She shows that for followers of Jane Jacobs, this transformation is a perversion of what was supposed to happen. Indeed, *'Naked City'* is a sobering update of Jacobs' legendary 1961 book, *'The Death and Life of Great American Cities'*. Like Jacobs, Zukin looks at what gives neighborhoods a sense of place, but argues that over time, the emphasis on neighborhood distinctiveness has become a tool of economic elites to drive up real estate values and effectively force out the neighborhood ‘characters’ that Jacobs so evocatively idealized.”

<http://www.oup.com/>

FILED UNDER [THE QUICK](#) TAGGED WITH [DISTRICT](#), [FILIÈRE](#), [REGENERATION](#), [STRATEGIES](#)

[Pearl Shell Button Colours](#)

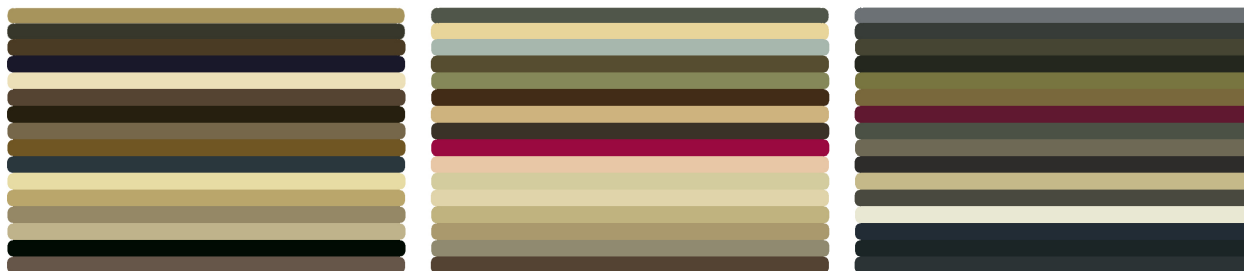
JANUARY 5, 2011 [LEAVE A COMMENT](#) ([EDIT](#))



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[Corozo Button Colours: 49 – 64, 65 – 80, 81 – 96](#)

JANUARY 5, 2011 [LEAVE A COMMENT](#) ([EDIT](#))



FILED UNDER [THE QUICK](#) TAGGED WITH [BUTTON MAKER](#)

## [Quick](#)

DECEMBER 7, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

1: not dead : [living](#), [alive](#)

2: acting or capable of acting with speed: as

a (1): fast in understanding, thinking, or learning : mentally agile <a *quick* wit> <*quick* thinking> (2) : reacting to stimuli with speed and keen sensitivity (3) :aroused immediately and intensely <*quick* tempers>

b (1): fast in development or occurrence <a *quick* succession of events> (2) :done or taking place with rapidity <gave them a *quick* look>

c: marked by speed, readiness, or promptness of physical movement <walked with *quick* steps>

d: inclined to hastiness (as in action or response) <*quick* to criticize>

e: capable of being easily and speedily prepared <a *quick* and tasty dinner>

3a: *archaic* not stagnant : [running](#), [flowing](#)

b: [moving](#), [shifting](#) <*quick* mud>

4: *archaic* [fiery](#), [glowing](#)

5: *obsolete*

a: [pungent](#)

b: [caustic](#)

6: *archaic* [pregnant](#)

7: having a sharp angle <a *quick* turn in the road>

— **quick·ly** *adverb*

— **quick·ness** *noun*

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### [The Art of Making Things Stick](#)

DECEMBER 6, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

"Things do not last through inertia; they are made to last through intense human creative efforts."

Karin Barber: *'Improvisation and the Art of Making Things Stick'*

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### [Cultural Improvisation](#)

DECEMBER 5, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

"...we want to make four points about improvisation. First, it is *generative*, in the sense that it gives rise to the phenomenal forms of culture as experienced by those who live by them or in accord with them. Second, it is *relational*, in that it is continually attuned and responsive to the performance of others. Third, it is *temporal*, meaning that it cannot be collapsed into an instant, or even a series of instants, but embodies a certain duration. Finally, improvisation is *the way we work*, not only in the ordinary conduct of our everyday lives, but also in our studied reflections on these lives in fields of art, literature and science."

Tim Ingold & Elizabeth Hallam: *'Creativity and Cultural Improvisation, An Introduction'*, 2007

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### [DCMS at the J. W. Evans Factory](#)

DECEMBER 4, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

FILED UNDER [THE DEAD](#), [THE QUICK](#) TAGGED WITH [REGENERATION](#)

### [Léger told this story...](#)

NOVEMBER 9, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

"On a main street two men carry gigantic golden letters in a wheelbarrow; the effect is so startling that everyone stops to look at it. *There is the origin of modern performance* . . . The street thought of as one of the fine arts!"

Carolyn Lanchner et al: *'Fernand Léger'* MOMA New York 1998

FILED UNDER [THE QUICK](#) TAGGED WITH [ART](#), [GOLD](#), [STRATEGIES](#)  
[Steel Pens](#)

NOVEMBER 3, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

FILED UNDER [THE DEAD](#), [THE QUICK](#) TAGGED WITH [ANNEALING](#), [CLEANING](#), [COLOURING](#), [CROSS GRINDING](#), [CUTTING OUT](#), [HARDENING](#), [MARKING](#), [PIERCING](#), [RAISING](#), [SIDE SLITTING](#), [SLITTING](#), [STEEL PENS](#), [STRAIGHT GRINDING](#), [TEMPERING](#), [VARNISHING](#)  
[Sublime!](#)

OCTOBER 8, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

"No, shimmies, mate; it dances, this place really moves and shines. A bit like a jewel does; Thanks, thanks... It sparkles to your touch The Jewellery Quarter: craft and art and business meet. Sublime!"

Ian McMillan, 2008

FILED UNDER [THE QUICK](#) TAGGED WITH [ART](#), [CRAFT](#), [JEWELLERY QUARTER](#)

[2,000 tons of shells a year](#)

OCTOBER 1, 2010 [LEAVE A COMMENT](#) [\(EDIT\)](#)

"There may once have been as many as 3,000 people engaged in the pearl button trade in Birmingham, mostly living in the Jewellery Quarter. ... At the height of the trade Birmingham was importing close to 2,000 tons of shells a year..."  
<http://www.birminghampost.net/life-leisure-birmingham-guide/postfeatures/2008/08/31/george-hook-the-pearly-king-of-the-black-country-65233-21643887/#ixzz1180IFLr1>

FILED UNDER [THE QUICK](#) TAGGED WITH [BIRMINGHAM](#), [PEARL BUTTON](#)

[Secular Sentimentality](#)

OCTOBER 1, 2010 [LEAVE A COMMENT](#) [\(EDIT\)](#)

"Hygienic arguments alone do not adequately explain the transfer of cemeteries to outlying regions. A new relationship between the living and the dead was emerging as well, a relationship appropriate not only to health but to the individuality required of both parties. Such a relationship, contrary to the concerns of the hygienists, was evidenced not in the increased removal of the dead from the world of the living, but rather in the movement of the living to these newly relocated places of the dead. Cemeteries, for so long the anonymous grave sites of the faithful, were over time replaced with individual burial sites or plots. ... The coffin, as well, came to be seen as "an essential element of the decent funeral, even for the poor". ... The acceptability of the mass grave and the anonymous burial was replaced with an emphasis on individuality, even in death. A secular sentimentality for the dead was emerging."  
*Wood & Williamson: 'Historical Changes in the Meaning of Death in the Western Tradition', 2003*

FILED UNDER [THE DEAD](#), [THE QUICK](#) TAGGED WITH [CEMETERIES](#), [SOCIAL](#)

["the total firm density function"](#)

SEPTEMBER 23, 2010 [LEAVE A COMMENT](#) [\(EDIT\)](#)

"Drawing on the organizational demography (Hannan & Freeman, 1989), we calculate the total firm density function as the sum of the difference between births and deaths for each year and firm density for the year before. The formula we use is:

$N_t = (B_t - D_t) + N_{t-1}$  with  $t = 2, \dots, 40$  years

The firm density curve of the [Birmingham Jewellery Quarter] mirrors its development over time.

...the demographic analysis shows that the inverse U-shaped density was at its maximum at the turn of the twentieth century. The curve suggests that the expansion of the [Birmingham Jewellery Quarter] must have taken place before 1880, given that from 1880 to World War I, the [Birmingham Jewellery Quarter] was experiencing a period of stable growth, corresponding to the flat maximum of the density curve. This situation of stable maturity was stalled by World War I, which corresponds to the dip in the density curve in the second half of the 1910s, followed by a sharp rise in the mid-1920 before the 1929 crisis."

*Lisa De Propris & Luciana Lazzeretti: 'The Birmingham Jewellery Quarter: A Marshallian Industrial District' 2007*

FILED UNDER [THE DEAD](#), [THE QUICK](#) TAGGED WITH [MARSHALLIAN](#), [DISTRICT](#), [JEWELLERY QUARTER](#), [MANUFACTURING](#)

[By Definition #2...](#)

SEPTEMBER 4, 2010 [LEAVE A COMMENT](#) [\(EDIT\)](#)

"How does a collective imagination – hanging, it seems, on ideas 'up in the air', judged by reasoning reason as factitious, fantastic, erroneous, empty ideas, indeed even as mumbo-jumbo or as pernicious ideas – how does this imagination exert a force of attraction, mobilization, dynamization, activation or reactivation..."

*Henri Desroche: 'The Sociology of Hope' 1979*

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[By Definition #1...](#)

SEPTEMBER 4, 2010 [LEAVE A COMMENT](#) [\(EDIT\)](#)

"...we have entered a phase in which dissent, if it is to retain its power, must anticipate its recuperation, and adopt strategies of surprise and shock. In anticipation of the mechanisms that control opposition, dissent might need to become 'unreadable' – but only for those who require the maintenance of coherence, stability, and order to maintain their 'grip' on public opinion and, by extension, public space."

*Roger Farr: 'Protest Genres and the Pragmatics of Dissent' 2002 (in Shukaitis 'Imaginal Machines' 2009)*

FILED UNDER [THE QUICK](#) TAGGED WITH [DISSENT](#), [POWER](#), [PUBLIC SPACE](#), [RECUPERATION](#)

[The Textility of Making](#)

AUGUST 20, 2010 [LEAVE A COMMENT](#) [\(EDIT\)](#)

"Contemporary discussions of art and technology continue to work on the assumption that making entails the imposition of form upon the material world, by an agent with a design in mind. Against this hylomorphic model of creation, I argue that the forms of things arise within fields of force and flows of materials. It is by intervening in these force-fields and following the lines of flow that practitioners make things. In this view, making is a practice of weaving, in which practitioners bind their own pathways or lines of becoming into the texture of material flows comprising the lifeworld. Rather than reading creativity 'backwards', from a finished object to an initial intention in the mind of an agent, this entails reading it forwards, in an ongoing generative movement that is at once itinerant, improvisatory and rhythmic."

*Tim Ingold: 'The Textility of Making' 2010*

FILED UNDER [THE QUICK](#) TAGGED WITH [ART](#), [CREATIVITY](#), [FIELDS OF FORCE](#), [FLOW OF MATERIAL](#), [MATERIAL](#)

#### [Guilloché / Rose Engine Metalwork](#)

AUGUST 20, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

A form of lathe in which the rotary motion of the mandrel may be combined with a radial movement of the tool-rest, the result being a movement of eccentric character. An eccentric chuck is also used with a stationary tool-rest, or the work in the lathe is, by means of suitable mechanism, made to oscillate slightly. Whatever the method used, the result is the tracing on a flat surface, such as the back of a watch-case, of a series of waved or circular lines which may be considered to bear some resemblance to a full-blown rose. The rose-engine is used to make complicated ornamental tracings on the engraved plates used for printing bank-notes, bonds, etc., and in decorating watch-cases and other metal-work. The work performed by it is called engine-turning.

FILED UNDER [THE QUICK](#) TAGGED WITH [ART](#), [GUILLOCHÉ](#), [ROSE](#)

#### [Art #2](#)

AUGUST 20, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

"The contribution of art and artists is more than merely placing a piece of art in front of a building, or staging a performance in a public space. This is narrow thinking."

*Charles Landry*

See: <http://www.charleslandry.com/>

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#### [Art #1](#)

AUGUST 20, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

"it will be the staging of uncertainty; it will no longer be concerned with the arrangement of more or less permanent objects but with the irrigation of territories with potential; it will no longer aim for stable configurations but for the creation of enabling fields that accommodate processes that refuse to be crystallized into definitive form; it will no longer be about meticulous definition, the imposition of limits, but about expanding notions, denying boundaries, not about separating and identifying entities, but about discovering unnameable hybrids; it will no longer be obsessed with the city but with the manipulation of infrastructure for endless intensifications and diversifications, shortcuts and redistributions."

*Rem Koolhaas*

FILED UNDER [THE QUICK](#) TAGGED WITH [ART](#)

#### [The Quick & Dead Beetle](#)

AUGUST 20, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

[\[IMAGE\]](#)

FILED UNDER [THE QUICK](#)

#### [Beating the Bounds](#)

AUGUST 20, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

'Beating the Bounds' ceremonies in communities up and down the land may have had a common purpose of securing the continued existence of a parish boundary and reinforcing this in the minds of local people; but, the manner in which they were performed were anything but standard. The decentralised nature of church and manorial governance which persisted up until the 1800s ensured that such customs adopted local distinctiveness.

See: <http://www.strangebritain.co.uk/traditions/bounds.html>

FILED UNDER [THE QUICK](#) TAGGED WITH [BOUNDARY](#), [CUSTOMS](#), [LOCAL DISTINCTIVENESS](#)

#### [Filière: De Propriis & Wei](#)

AUGUST 20, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

Drawing on the existing debate on the link between the governance of local production systems (i.e. clusters or industrial districts) and the development of localities, this paper analyses the structure of interfirm networking and co-operation, as well as the structure of governance, in the jewellery district in the Birmingham Jewellery Quarter (BJQ). The BJQ was an historical urban Marshallian industrial district at the turn of the 20th century; even today, in a small web of streets, there

are still a large number of jewellery firms and allied jewellery trades. In fact, the BJQ is still a remarkable example of a localised industry with a pool of highly skilled labour, an extensive external division of labour across specialised firms and a fabric of social relationships. Since World War II, technological shocks and the emergence of tougher competition have damaged the organisation of production of the district, as well as impacting on its ability to be innovative and competitive in domestic and foreign markets. The sustainability of the jewellery district in the BJQ is one of the main targets of local policy-makers and agencies. However, as it is in the process of reinventing itself from a stagnant manufacturing industrial district into an urban creative district, its very existence is threatened by the transformation of parts of the area into a popular place in which to live, eat and drink. In this context, the participation of jewellery firms in the processes of decision-making is of paramount importance to ensure that the interests and needs of all stakeholders are voiced and taken on board.

Lisa De Propriis & Ping Wei: 'Governance and Competitiveness in the Birmingham Jewellery Quarter' 2007

See: <http://usj.sagepub.com/content/44/12/2465.abstract>

FILED UNDER [THE QUICK](#) TAGGED WITH ['MARSHALLIAN'](#), [BIRMINGHAM](#), [CO-OPERATION](#), [DISTRICT](#), [FILIÈRE](#), [JEWELLERY](#), [NETWORKS](#), [PRODUCTION](#), [SOCIAL](#), [TRADES](#)

[Filière: De Propriis & Lazzeretti](#)

AUGUST 20, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

The paper presents the findings of a study on the Birmingham Jewellery Quarter at its zenith from 1880 to 1920.

Drawing on a unique database covering four decades and secondary data, it has been possible to map out the organization of production, the degree of firms' specializations, and extent of production and social networking within the Quarter. Such evidence seems to suggest that the Birmingham Jewellery Quarter was a Marshallian industrial district at the turn of the nineteenth century.

Lisa de Propriis & Luciana Lazzeretti: 'The Birmingham Jewellery Quarter: A Marshallian Industrial District' 2007

See: <http://www.informaworld.com/smpp/content~db=all?content=10.1080/09654310701550785>

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[Rose Villa Tavern](#)

AUGUST 20, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

The first listing for the Rose Villa Tavern is in the 1867 Kelly Street Index, when it was run by an Edward Moore. It looks like the pub was built some time 1865/1866 and the site was previously (1864) "Miss Maria Taylor's Ladies School".

By 1890, the Rose Villa Tavern was owned by Charles Woodbridge. Woodbridge commissioned architect Oliver Floyd (3 Temple Row West) to draw up plans for alteration (Archives ref. BP 7591) which were approved in September 1890.

These plans show that the Rose Villa Tavern, at that time, comprised just the building that ran along Warstone Lane and not the section that includes the bay window, etc. along Vyse Street.

In 1919-20, Mitchell's and Butler's commissioned the architectural firm of Wood and Kendrick to design a new building at a cost of £15,000. The new building included the stained glass windows and interior tiling still in-situ today. The West Bromwich based practice of Wood and Kendrick also designed the Grade II listed Gem Buildings at 58 Key Hill in 1913 for Ginder and Ginder, diamond cutters and polishers.

"The Rose Villa Tavern was opened in 1920. The interior, with its fine tiling and stained glass, looks older and has thus far escaped the craze for themeing. All the more pity, then, that your abstemious nature precludes you from taking a look inside. The pub was erected by a Mr Rose, who hailed from a long established Jewellery Quarter family. Back in the nineteenth century one of his relatives had emigrated to Australia, where he made a fortune in opal mining. Some of this fortune was spent on building a very fine house, which he dedicated to his favourite Sydney football team, called Aston Villa. When the relative died he left the house to Mr Rose, who built the Rose Villa Tavern with the proceeds."

[http://bobmiles.bulldoghome.com/pages/bobmiles\\_bulldoghome\\_com/walk13.htm](http://bobmiles.bulldoghome.com/pages/bobmiles_bulldoghome_com/walk13.htm)

FILED UNDER [THE DEAD](#), [THE QUICK](#) TAGGED WITH [AUSTRALIA](#), [JEWELLERY QUARTER](#), [ROSE VILLA TAVERN](#), [WARSTONE LANE](#)

[Filière](#)

AUGUST 20, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

"One manufactured article, which is sold retail for a penny, may go through twenty workshops before it is finished...there is perhaps no town in England where there are so many persons combining in themselves the characters of master and workman, as Birmingham, and none in which there is more observable a chain of links connecting one with another."

*The Penny Magazine* 1844

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[Jane S. Pollard, Urban Studies, volume 41, January 2004](#)

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How urban regeneration strategies, promoting cultural production and consumption, are being experienced by one of Birmingham's oldest manufacturing communities. How these strategies may ultimately undermine the economic and social bases of the jewellery manufacturing networks.

Abstract:

Cities now occupy a central role in economic regeneration. Literature on such regeneration has focused on the supply side, neo-liberal leanings of projects, the centrality of cultural production and consumption, and the undemocratic, exclusionary geographies being produced through such regeneration schemes. This paper explores how urban regeneration strategies, premised on promoting cultural production and consumption, are being experienced by one of Birmingham's oldest manufacturing communities-its jewellers in the city's historic Jewellery Quarter. The aim is to investigate how this repackaging of the Jewellery Quarter, moulded by Birmingham's broader urban regeneration strategies, is affecting the material and social networks that constitute jewellery manufacturing. The repackaging of the Jewellery Quarter highlights some of the contrasting, and contradictory, conceptions of economic development competing for space in the West Midlands. The paper argues that the greater stress being given to the aestheticisation of the Quarter may ultimately undermine the economic (and social) bases of the Quarter's jewellery manufacturing networks.

*Jane S. Pollard: 'From industrial district to 'Urban Village'? Manufacturing, money and consumption in Birmingham's Jewellery'*

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