

Gaia



The Book



The Gaia Book

Produced by the Gaia Project 1993

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INTRODUCTION

A city's heart is found in its people rather than its buildings, streets and squares, just as a church is its congregation rather than its bricks and mortar. But just as the beauty of a church, its carvings and stained glass is a historic record of the spirituality of its congregation. Art in a city can express and record the collective spirit of its people. Art creates places that affirm our sense of belonging and remind us where we are. However the image of public art is too often seen as the grand public sculpture in the corporate lobby or the worthy, but embarrassing community mural.

The role of art in regeneration is increasingly recognised as a powerful tool to show confidence in an area's future. It can improve the environment and the image given to the outside world. It brings life to the streets, it makes a place unique, it adds character, interest and most of all, humanity. As the demolition and redevelopment of Hulme becomes a reality through City Challenge this book documents a range of ideas generated by Hulme artists for artwork with which to enliven the redevelopment of the area.



Art

Public art is sculpture, murals, mosaics, and fountains but it is also more than this. Our townscape is almost entirely man/woman made - almost everything has been designed by someone; letter boxes, railings, steps, fences, seats, play grounds, plant containers and rubbish bins. These things are part of our life and often are taken for granted. There is no one style, no one fashion, no one standard of beauty. But the pressures of cost, convenience and utility often means that these artifacts are dull and drab. If a street light were designed by an artist (and there are some good examples within this book) it would still light the street but it would be a lot more exciting to look at and it may even escape vandalism. It cost no more, for example, to use an artist to design a gate than to buy mass produced off the shelf equipment.

Gaia is interested in more than public sculpture, it seeks to introduce art to all parts of the environment from the main square to the back street, from the grand sculpture to the garden railing. It seeks to promote art which stems from the Hulme community and reflects its outlook and culture. By doing this we can create a testament to all the positive things about the Hulme that is being demolished, and by creating a sense of pride and belonging, help to preserve them as part of the new Hulme. This must be done by allowing the community access to the process of shaping their environment, by letting them add their own personal touch. Using local artists is just the first step. They will bring their experience of living in the area and an understanding of the local community. But they must work with the community to develop their ideas in partnership with local people to foster a natural sense of belonging and understanding.

Hulme

Hulme is a unique community, which is under threat. The Hulme City Challenge will demolish all of the deck access housing in the area which is to be replaced with a range of housing, social and community facilities and commercial development. This is both a threat and an opportunity for Hulme. No one questions that the Hulme of today has tremendous problems, poor housing, an inhuman environment, social problems, crime and drugs. The redevelopment is a once in a lifetime chance to solve some of these problems. But redevelopment could sweep away the good with the bad.

Hulme has developed a tolerant, lively and supportive community despite its environment (or is it because of it?). Its location on the edge of the Manchester City Centre, the availability of affordable flats with space to work from home, its proximity to the Higher Education Precinct and the 'alternative urban communities' that have developed in the area mean that it has become home to a large number of sculptors, artists, photographers, writers, actors and musicians. This is an active and creative community with a strong personality. These artists are not all graduates, many are ordinary Manchester people some who's roots in Hulme go back for generations and others who have been attracted to the area by the supportive community of like minded people. They represent an immense and largely untapped resource of talent and enthusiasm which could contribute greatly to the redevelopment of the area.

GAIA

Gaia started with an article in the Hulme PIG (Public Information Gazette) to campaign for art in City Challenge. It ask where is the missing 1% of the budget which should be devoted to the arts? This is accepted elsewhere by both public and private organisations why not in Hulme? We all know that the housing, social and economic problems are the priority and with tight budgets and hard pressed public agencies it is difficult to argue for the arts. But Gaia does not argue for art for arts sake. It believes that the redevelopment will be all the more successful if the arts are taken seriously as a regeneration tool. If the percent

for art principle were accepted for the Hulme City Challenge, it would suggest a vast amount of money devoted to the arts. Gaia is not asking for this. But a very small proportion of the £52 million City Challenge budget would enable a significant commissioning programme which would inject art into every corner of the redevelopment

The Gaia exhibition was the first step in rectifying this situation. It sought to highlight the wealth of talent in the area and package it in a form which could be used by developers. The initial articles generated considerable interest and local artists were invited to submit ideas for the exhibition, based upon

actual sites in Hulme. A panel met to select artists for the exhibition made up of local residents, council officers, professional sculptors, local children, architects and landscapes architects involved in the redevelopment of Hulme. 6 artists were selected to receive £300 to develop work for the exhibition and a further 12 received £100. The exhibition took place in the Church of the Ascension from the 29th August to the 26th September in 1992. The exhibition generated tremendous interest and excitement about the possibilities of incorporating art into the redevelopment. It raised the hopes and aspirations of local residents and artists. It is now the responsibility of Gaia and everyone else in Hulme to help realise these aspirations.



photos:

left hand page - Tracey Cartledge, Diane Gorvin, Phil Bews and Terry Eaton in collaboration with Sheena Simon students - Partnership Arts Limited.
right hand page - Treadwells Art Mill, Bradford

A Multi Coloured Fountain

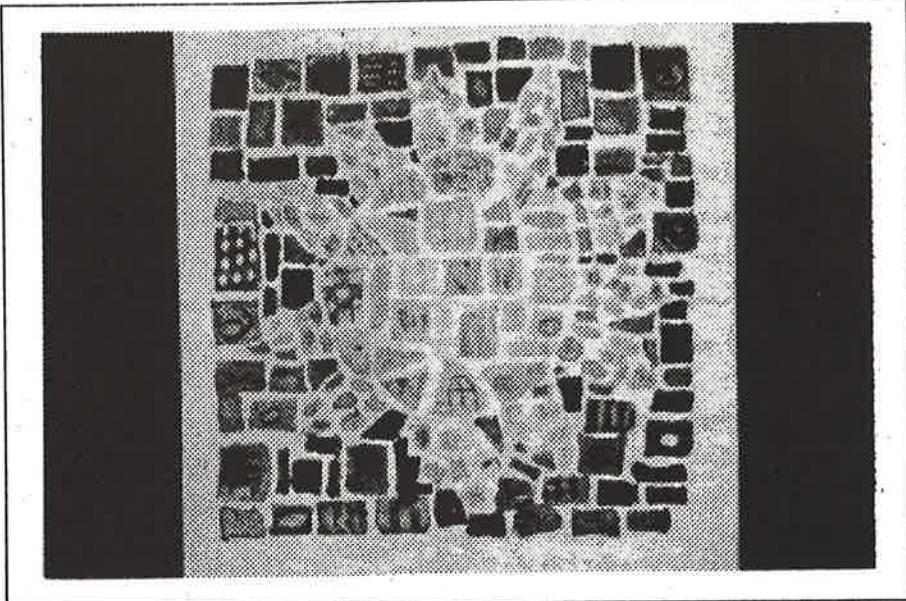
Sally Smith and Nicola Merry both graduated from Manchester Polytechnic in 1990 in Fine Art. Nicola has exhibited works in Stockport and the Whitworth Art Gallery. Past work includes workshops at the Stockport Art Gallery and the study of art conservation in the paper conservation Department of the Whitworth Art Gallery. She is currently working part time in a bookshop and devote the rest of her time for figurative paintings in oil and watercolour, etching and woodcut print.

Sally has spent time working with children in primary and secondary schools in Stoke-on-Trent, Stafford, Atherton and Wigan. She has also worked with students on various art and design projects including Ceramics, Poster and Card design and Murals. She was an artist in residence in Atherton and produced her own work whilst working alongside students of the school. Sally has done voluntary work at the Peacock Centre in Gorton and is currently on a course at South

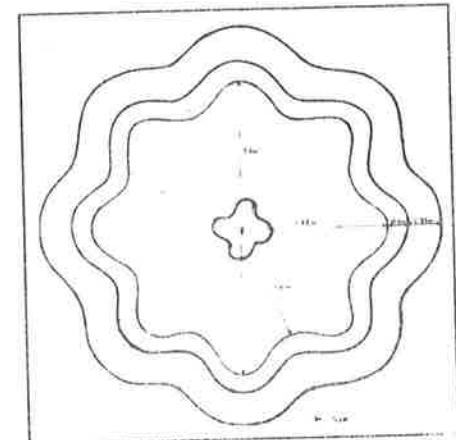
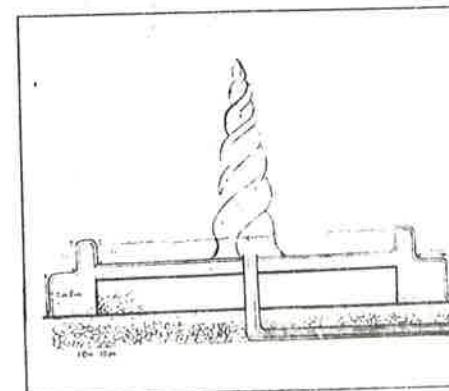
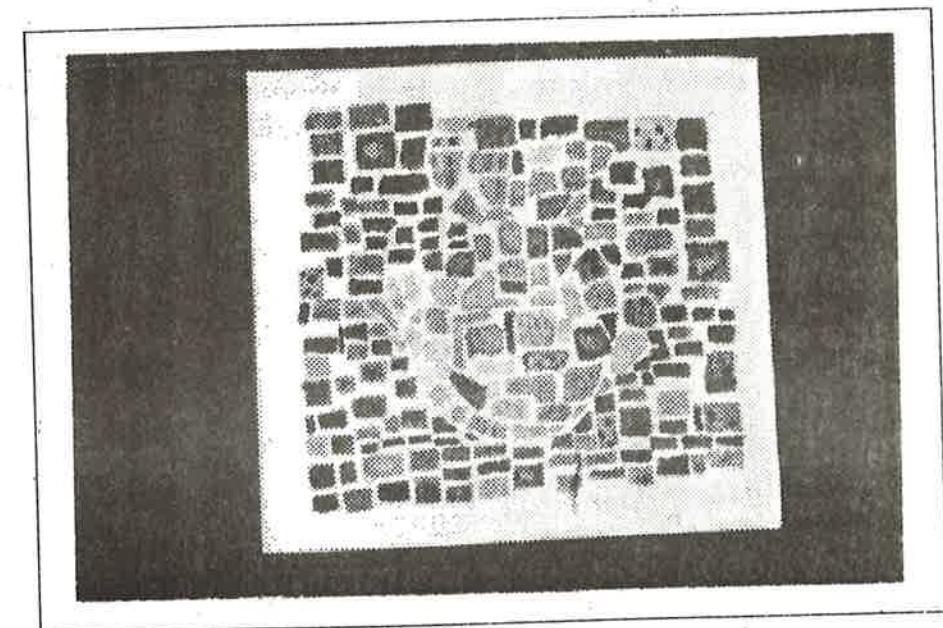
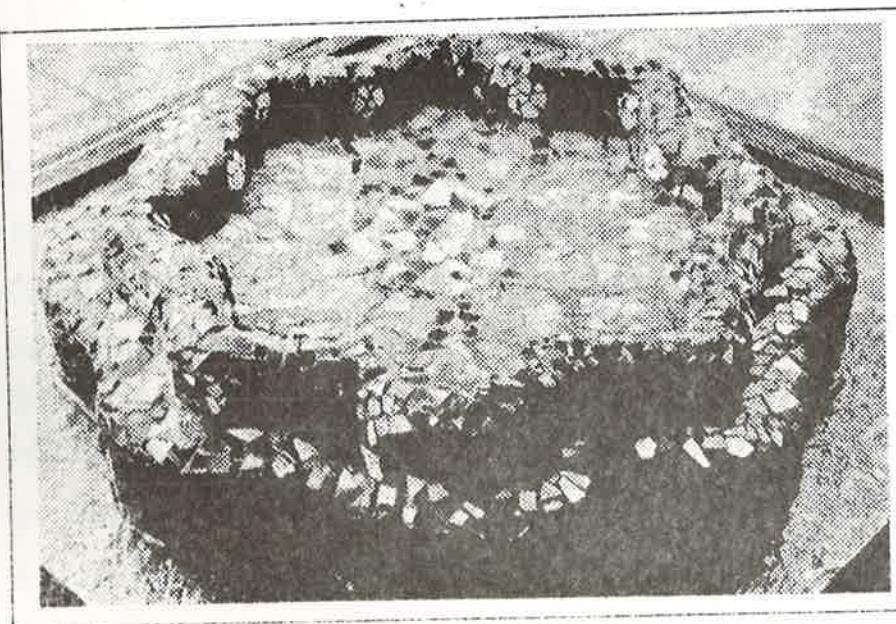
Manchester College, for the unemployed working with ceramics and jewellery.

The fountain would be built from concrete with mosaic designs constructed by school children. It is curved and rounded in shape to give an organic feel with seating provided around the perimeter. It would be fourteen feet across. The mosaic patterns covering the fountain are inspired by artists such as Anton Gaudi

and Joan Miro. The width of the pool would be 10ft, depth 8" and the width of surrounding wall would be 10". The possibility of gathering rain water (collected in a tank) could both serve the fountain and water nearby gardens. The surround is paved stone steps.



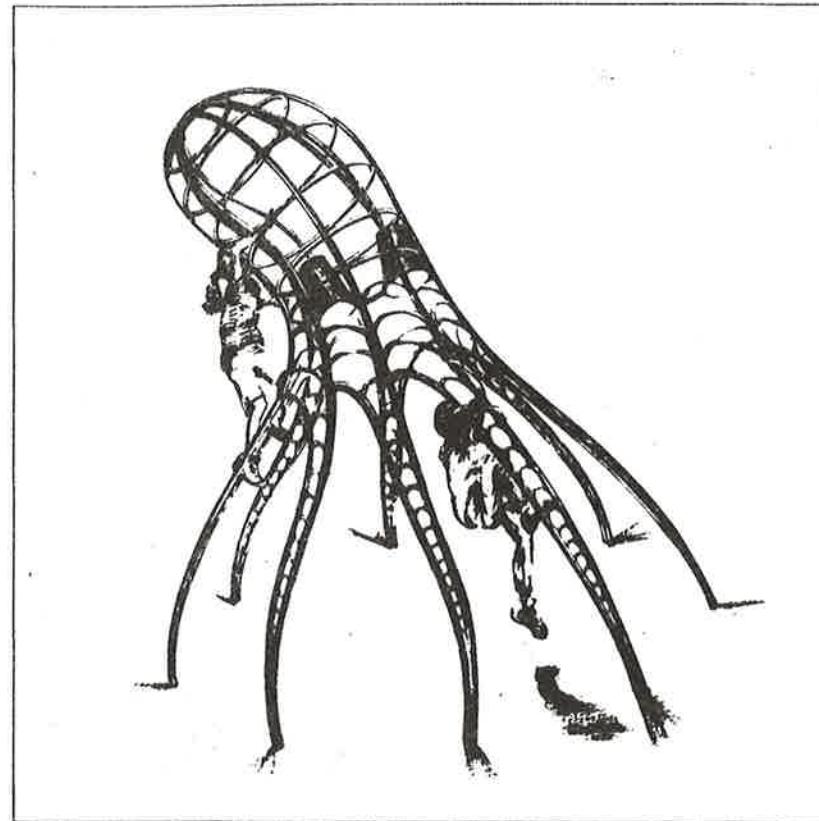
"We have lived in Hulme for the last 2 years and the idea of the fountain was created by the need for something colourful and cheerful in Hulme but also to provide a focal point where people can meet and talk. Ideally we would like to have the chance to work with children from a local primary school, on a school ground or close to it as part of the redevelopment, giving the children an opportunity to create their own environment along side people living in the area."

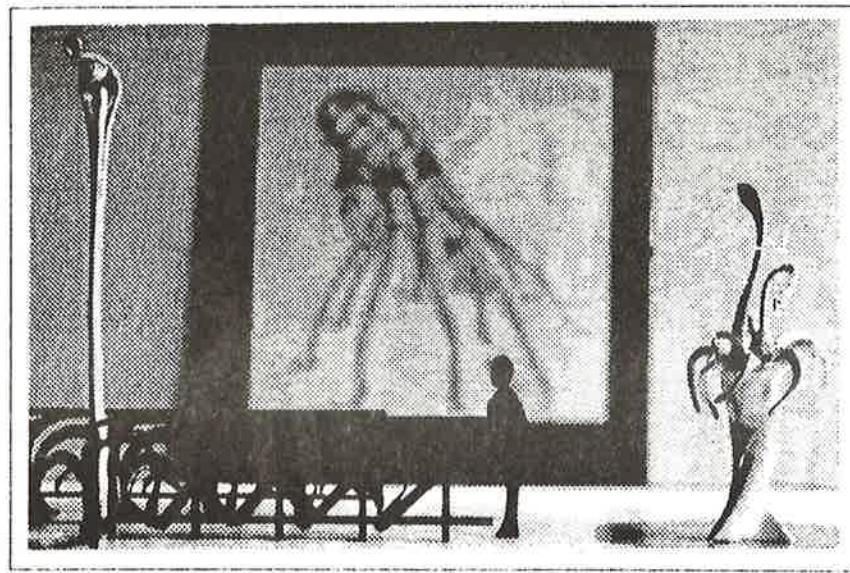


Railings and Squid Fountain

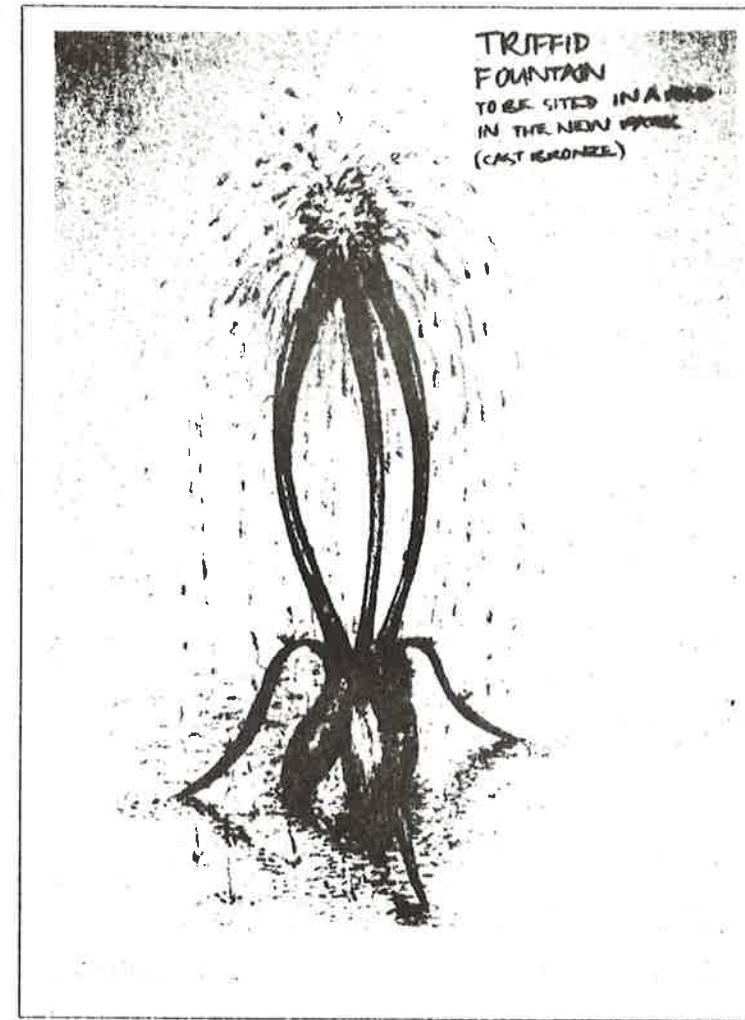
Noah Rose graduated from Manchester Polytechnic in 1988 with a degree in 3-dimensional design, specialising in working with metal. In the last year Noah has worked on a number of public art projects in Ordsall Park in Salford, in Chadderton Library in Oldham and in Bradford. Several of these projects have involved workshops with local community groups to produce ideas and images for the design of finished artwork.

As a result of his involvement with Gaia, Noah has been commissioned by Camlin Lonsdale Associates to work with a local after-school club to produce designs for metal railings for a new playground in Ordsall Park, an area of Salford currently being regenerated after a period of neglect and decline.





"I hope to work by a similar process in Hulme as I believe there is huge potential for incorporating artworks in the new buildings and proposed park. Some of the designs I have presented, the street light and railings, are intended to be used throughout the area whilst the fountain is intended to be sited in a particular place. However, these designs are not necessarily complete or finalised and for this reason I would certainly welcome any comments or suggested improvements."



A Kite

VIV TAYLOR is an installation artist working with projected light. Viv has lived on and off in Hulme for the last 10 years and has been working in theatre and exhibition for the last 6 years since leaving university. In that time Viv has designed staging and lighting for a variety of venues and companies.

In Manchester she has produced work at the Green Room, Cornerhouse, International 1 and 2, Hacienda, Boardwalk, Band on the Wall and many more. Viv designed 'Bridging the Years' exhibition at the Viewpoint Gallery in Salford and produced Tape/Slide presentations for this exhibition and for Age Concern.

Outside Manchester, Viv has worked as a lighting designer for Pleasance Theatre Festival in Edinburgh, has held workshops at the Tate Gallery in

Liverpool and has been an artist in residence at Sutton Community High School as well as teaching part time at Leigh College and St Helen's College. She is currently touring with Third Estate Music and Dance, Sinfonie early Music Company and Swirl. Viv is a member of the Cotton Run Artists Studio Group where she is involved in organising group exhibitions and performances. Recently Viv has worked on a Son Et Lumiere at the St. Georges Church as part of the September 92 Manchester Festival.

For Gaia Viv proposed slide images projected onto a Kite, a symbol of escape, of defying gravity, hung in a dark corner at the entrance of the Gaia Exhibition. The slides changed at intervals with images of butterflies and feathers, images of weightlessness, challenge and freedom.

Although this was a finished work in its own right, Viv feels that the idea could be developed possibly in collaboration with other Hulme Photographers. She is suggesting an outdoor projection work, using the same images, projected onto the side of one of the tower block in Hulme, and a tape/slide package which could be used to stimulate discussion or as a presentation to meetings.

"I recently moved back to the top of a tower block, and the view of Hulme revealed much to me. Construction, destruction - I'm rising above it all. Using light in the dark - images of nights in Hulme - being able to walk about at night visiting people, feeling secure and surrounded by welcoming lights.

The butterflies images of breaking out of cocoons - Hulme is where I did a lot of growing up, like in a cocoon. The kite was anchored to the ground - Hulme is a life line. The kite is an image of harnessing nature and is my response to challenge of rebuilding this area after the way people and places are ground down by constantly being threatened with eviction, re-landscaping and removal.

I am hoping for imagination and creativity to be applied to the problems of bringing this area back to life".



A Mural For Hulme

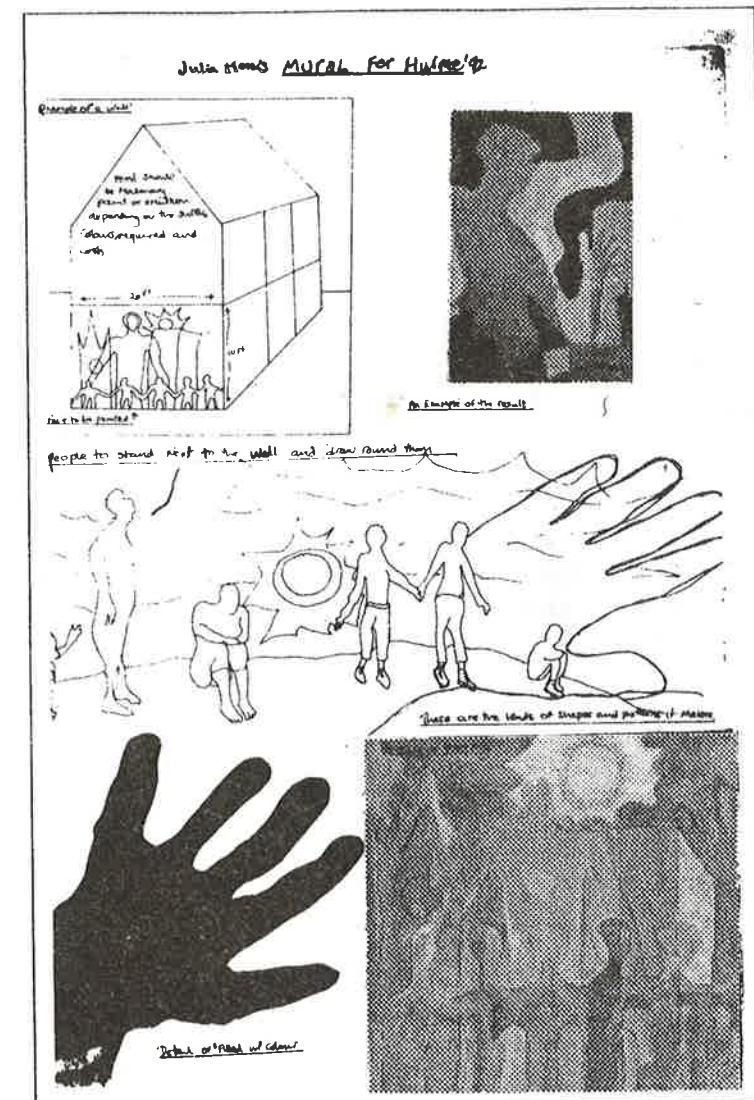
JULIA HORN Believes strongly that people should have power over their own environment, in particular their home/work place. A painter, she is currently Assistant Manager with the Women's Direct Access. Julia has been working mostly in 'Schemes' such as MSC and YOPs and in this work she has usually worked in arts and craft with children.

Julia has been living in Hulme for 15 years and went through three tenancies. The ideas for her paintings have developed over some years, through her work with shadows and silhouettes. Using these 'first hand images', the feeling for the image is drawn into the painting. She feels that there is something fascinating about a shadow that has no immediate cause, a reminder of the past and the idea of change.

The idea behind this mural is that passing local people will stop and add their image to the wall. Children will be invited to paint the images themselves. The picture should be a relevant collection of local people, and will show the history and development of Hulme in the buildings and people portrayed. It will be bright and eye catching. The large areas of colour are mediated by detail which is quietly included as pattern.



"In Hulme, too often, the past has been eroded, lost, betrayed and destroyed with no replacement. These pictures are about both remembering and changing, and in doing this, making our future."



Black Venus and White Mars

STEVE FOSTER aka Safem graduated in 1988 from Manchester Polytechnic. Steve had a one man show at the Hannover Gallery in Liverpool, displayed at the Granada Arts Festival in 1990 and at the Ideal Home Exhibition in the G. Mex Centre.

The Black Venus is intended to be a landmark for Hulme, mother of Humanity, creativity and civilization. Ancient pyramid, the form of society itself, stable upward movement. Steve feels that the public art in the UK is white art, and excludes the other origins and traditions which exist in the country as well as in the west. Being a black man in Hulme, living with black people, Steve's dream is to see the redevelopment of Hulme, representing

the contributions of different cultures to community and society. The White Mars on the other hand, always displayed next to the Venus, represents the antithesis, modern destructive, downward pressure.

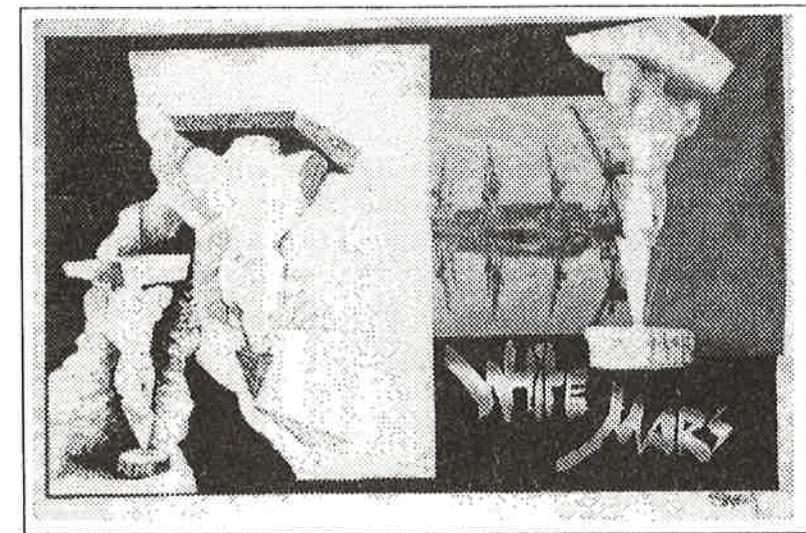
The Venus's base is concrete with lime stone aggregate, to give it a stone texture. Steve would like to see a collaboration in constructing the base, involving local people in its design. A side of the base could be used as a billboard for local advertisements, other sides could be designed as a momento of Hulme's history, for example, with a bronze plaque recording an important event. Both the Venus and Mars are cast in bronze.

Ideally located at the end of a vista in Hulme, the Venus would be 18ft high. But Steve's



prime site would be in front of the Town Hall or Crown Square, as a statement by Manchester that Black people are here and represented.

"My sculptural work is self consciously aware of the western art history of which I am part. It draws influence from diverse cultural traditions and while embracing terms such as ancient and modern, I achieve a timelessness, through the use of 'found objects' and materials, not only for their physical qualities but also their metaphoric properties".



Permaculture

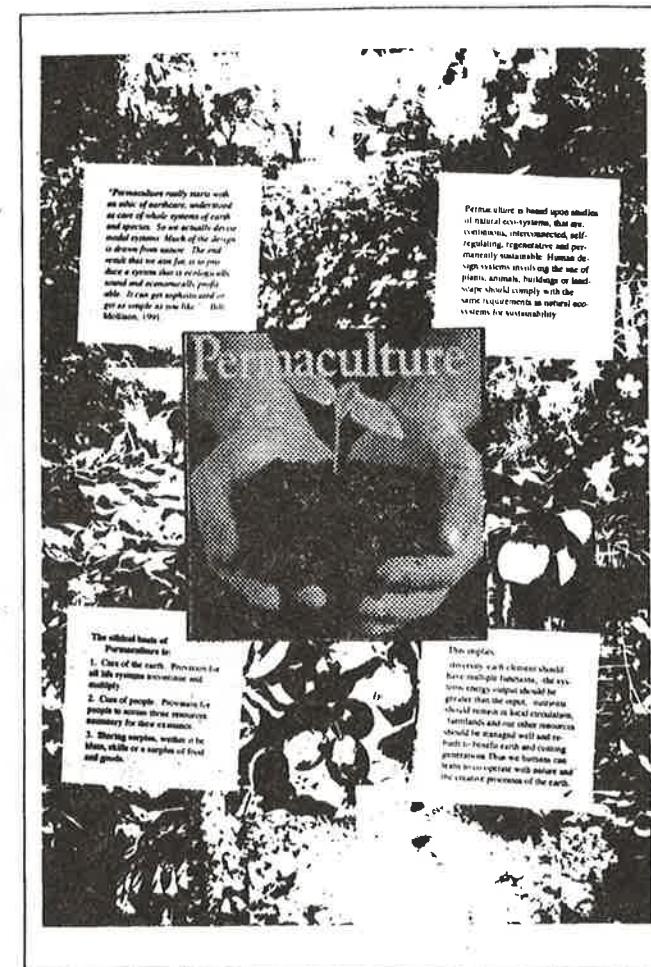
ROB TRANMER and JIM PARKINSON are both landscape Architects and members of the Greater Manchester Permaculture Group. Their philosophy defines a holistic approach that sees problems as the way to solutions and turns waste into a usable inputs.

In nature life and death is an ongoing cycle. This balance of growth and decay is essential. There is no waste in nature. Decayed organic matter is returned to the earth as soil.

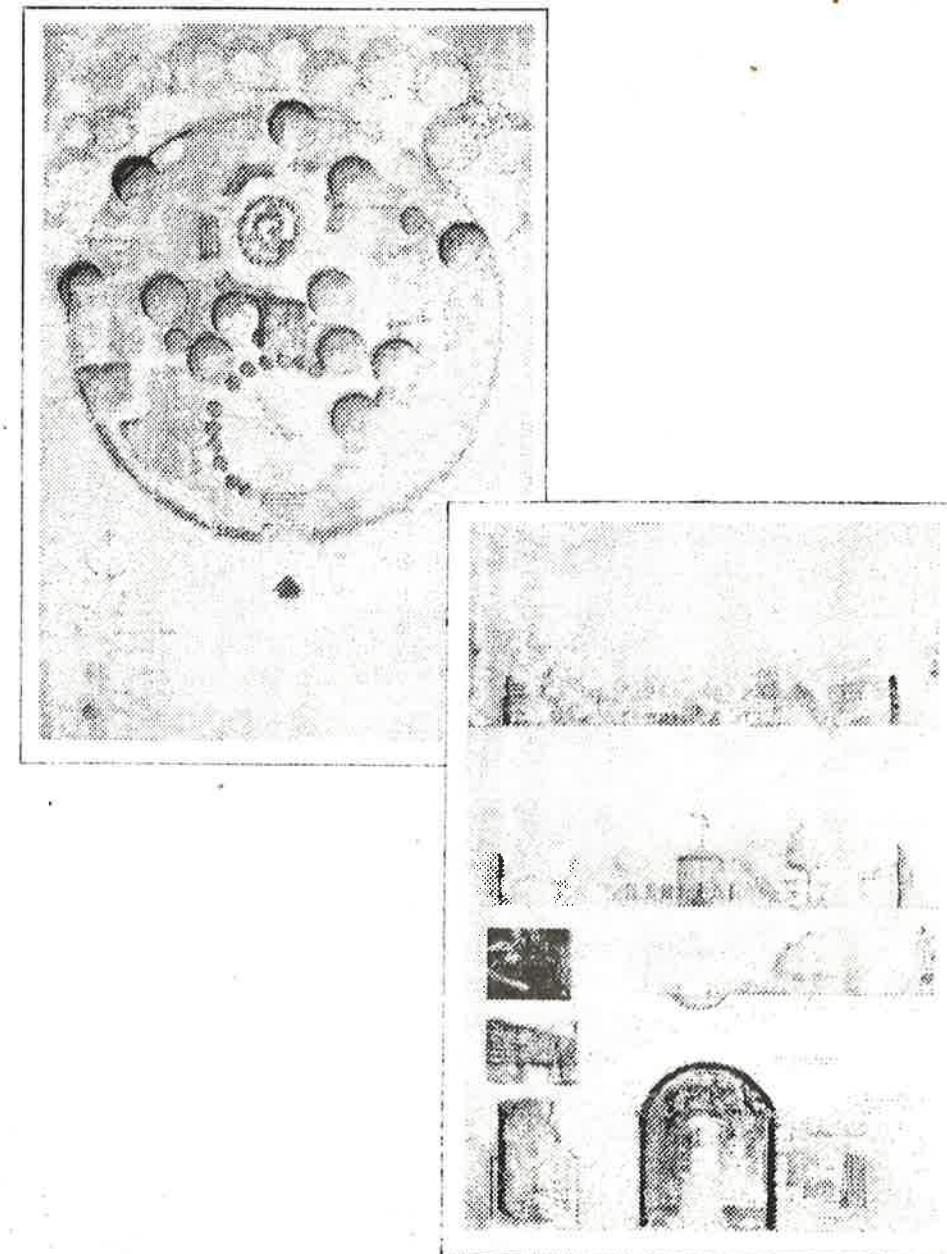
The Ethical basis of Permaculture is:- Care of the earth, provision for all life systems to continue and multiply. Care of people, provision for people to access those resources necessary for their existence. Sharing surplus, whether it be ideas, skills or a surplus of food and goods.

The earth can be seen as a living organism where plants, animals, land and sea are all in balance with each other. A self sustainable system. They all share symbiotic (mutually beneficial) relationships which is essential to the survival of all. Nature maintains a corps of soil workers to deal with what falls on the surface. This is transformed into useful nutrients and life building matter.

Did you know that the top 25mm of the earth's surface contains more activity and life than anywhere else within nature. A flat teaspoon of soil has within it more (microscopic) animals than all the humans in the world. The soil is composed of water, air, mineral particles, fauna (earthworms, bacteria, etc.) and humus (decayed organic matter).



"The potential for a Permaculture approach in Hulme is extra-ordinarily high. The pool of creativity and untapped resources (unemployed people, artists and the community) are all exciting ingredients that can energize and create self-sustaining, site specific solutions to many physical, social and community problems".

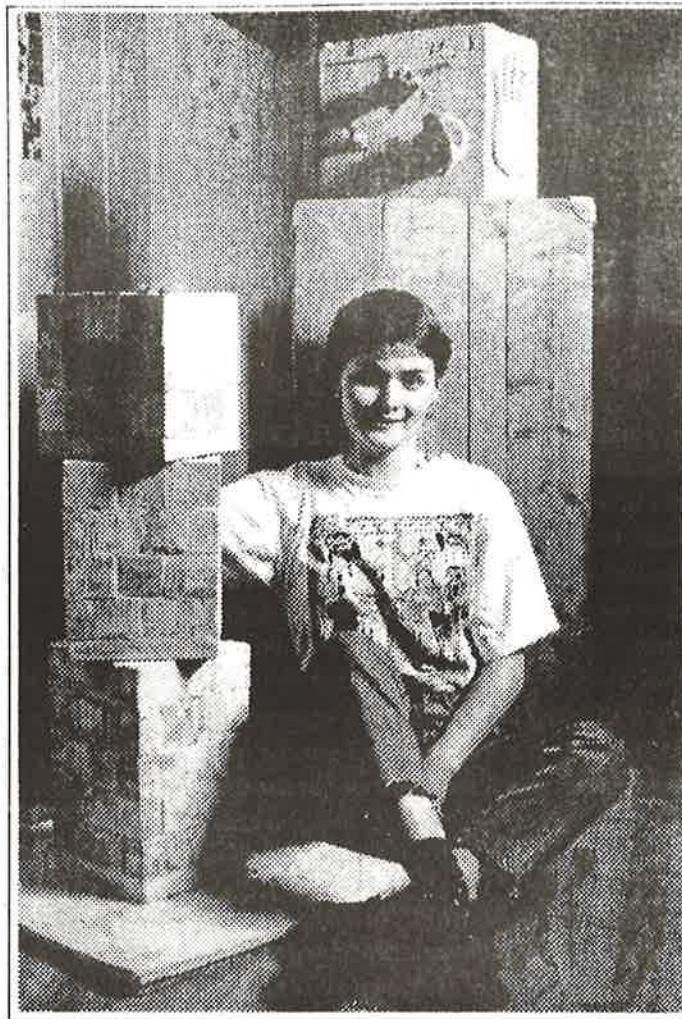


Box Structures

TRACEY CARTLEDGE has completed three big community mosaic pavings for parks in Salford, York and Davyhulme on behalf of Chrysalis Arts. She has created 5' high frogs with local people in Chester for Countryside Management Services and built trees from cans and other waste with the public at St Helen's Annual Fair. Tracey has also run workshops in schools and local libraries exploring local architecture through sculptures, investigating 20th Century British Sculpture and making plaster reliefs. She has produced ideas and developing sculptural elements to contribute to the 'Piccadilly Project' in conjunction with Partnership Art Limited and has exhibited in France, at the Perpignan's Ecole Des Beaux Arts. Tracey is now well established in a variety of media connected to the production, collaboration and administration aspects of public art.

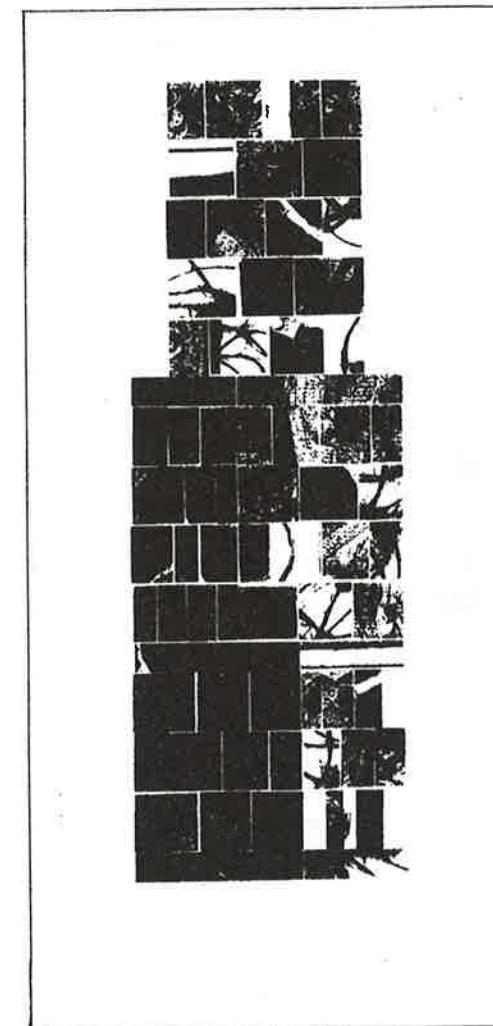
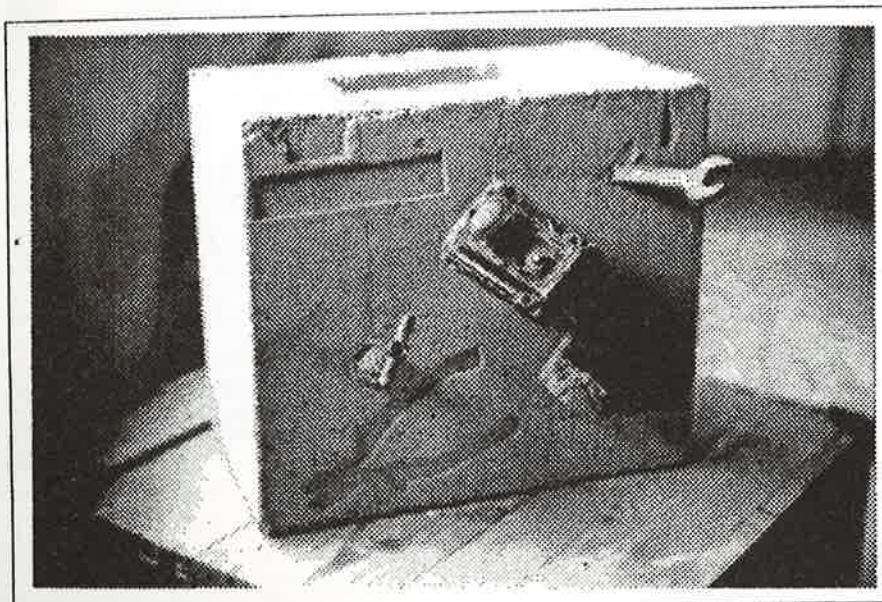
She graduated in Fine Art at Wolverhampton Polytechnic and works in a shared studio space at SIGMA in Hulme, where her preoccupation is to create experimental sculpture derived from observations in her immediate physical environment.

On the outside, Tracey feels that Hulme is a very regular looking place. Box structures of uniform scale predominate and its exterior image is correspondingly dull and uninspiring. On the inside, the myriad of concrete dwellings contains a rich community of diverse people. Every interior reflects its occupant. A colourful wealth of character and interest. To address this contradiction, her sculpture visually turned inside out.



The participation by Hulme residents could contribute greatly to the making of the structure. They could offer objects to be cast into the blocks, or used to make impressions on the surface, cast metal additions, or produce design ideas for tile or other decorations. Through this they can experience at first hand the stages of the process 'before their very eyes'.

"It may seem an odd choice of material, since concrete is so abundant in the area, but with imaginative application and the odd piece of coloured tile, it is quite bright and charming".



Circle of Geometric Shapes

RACHEL KING's work was the favorable of the two 12 year olds on the selection panel, the ultimate play area for them, designed by a genius. And similarly, Rachel's work experience on children play schemes contains a good understanding of what children look for in a play area.

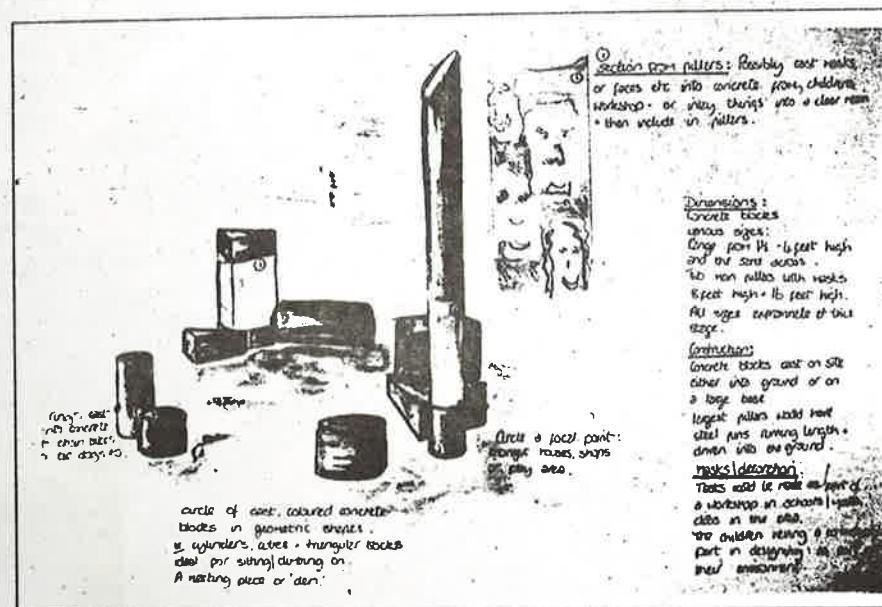
She finished a Fine Art degree at Manchester Polytechnic where she studied sculpture. Rachel's coloured concrete blocks would be a focal point for people and kids to meet and interact. Using the ancient form of the stone circle to create a natural meeting place.

They would ideally be sited by a school or shops, but what did it for the children was the idea of it being a "den".

Using cast coloured concrete blocks to produce geometric shapes, ranging from 1.5 to 4 feet high, to sit or climb on, some of them have rings cast into them to tie dogs to or chain bikes to. Rachel is suggesting that the two biggest pillars ranging from 8 to 16 feet high would have wide bands of interest, either 2/3 dimensional mural or perhaps masks or pictures cast into them done by local children.



"I feel if you involve the children in their own home redevelopment they may take more pride in the area in the long term. This is why I intend to involve schools in the piece I am proposing".



Blue People

SHARON FOWLES Being born and bred in Hulme has inspired Sharon with her blue people. She went onto a Recreational and Foundation Art course locally, but then was turned down by Manchester Polytechnic. Still she was accepted at Leeds Polytechnic, but couldn't just leave everything and everyone and move there with her seven years old little girl. She has supported herself with pub, cleaning and shop work which gives her the chance to meet different people.

Sharon's Blue People was the overwhelming favourite of the selection panel for the exhibition.

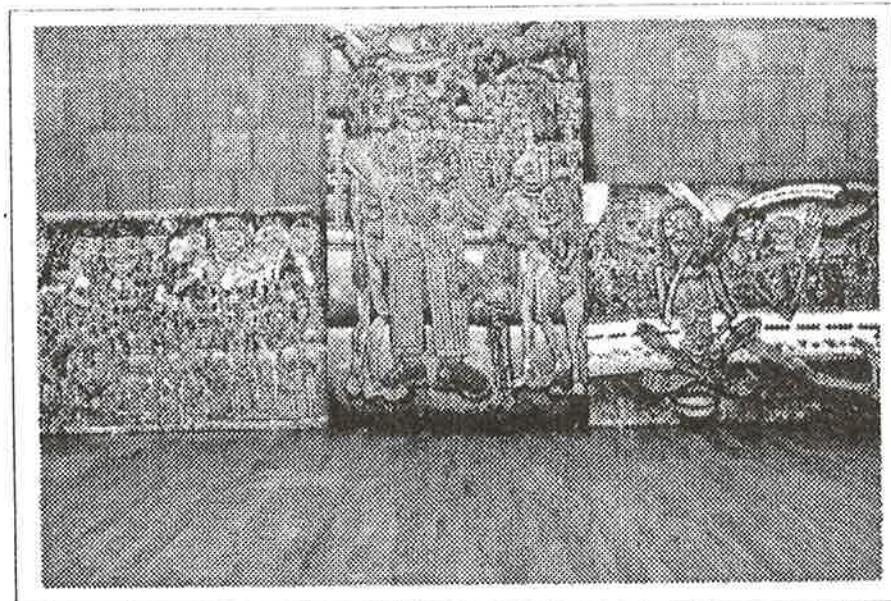


"I have always took a keen interest in people and the way in which all different kinds of people live, therefore the best way for me to express how I feel about certain issues is in my paintings.

My theme is based on every day normal people, I have represented this in blue men, women and children. They wear no clothes and they all look equally the same. I have lived all my life in Hulme, blue and powerless to the system is how I see myself and the only way to get back at the injustice and unfairness is to paint about how i see it. I see my blue people not only in Hulme, but all over the world.

Alongside with my blue people I have painted colourful men, women and children. They represent people with money, like politicians, royalties or just people who are blind to the realities of the world.

Many people who live in my area have told me that they can relate to my work, and even though it is a serious topic, it is also quite humorous. I think my blue people would make an interesting mural interpretations of life for people to view".



A Metal Wolf, A Bridge & A Wooden Dog

DOGS OF HEAVEN is no ordinary company. It has evolved from a diverse and disparate community, a community the press have referred to as 'a cancerous growth'. It is from this community that the Dogs of Heaven have arisen. They are carpenters, engineers, fine artists, doctors of electrical engineering, sculptors, dancers, writers, secretaries, biochemists, film makers, directors and lorry drivers. The Dogs are a company where people foster their ideas, share skills and visions, put them into action, making them a reality.

For the last 3 years the company has been creating large scale environmental performances in Hulme. Bonfire night became a central focus for producing this work, as it is already an established calendar event. These productions have been using the environment of concrete housing blocks as both a back-drop and a stage, to re-invent the ingredients of Britain's only outdoor national celebration.

In 1991 the Dogs lead an audience of five thousand through the streets of Hulme into the environment of the

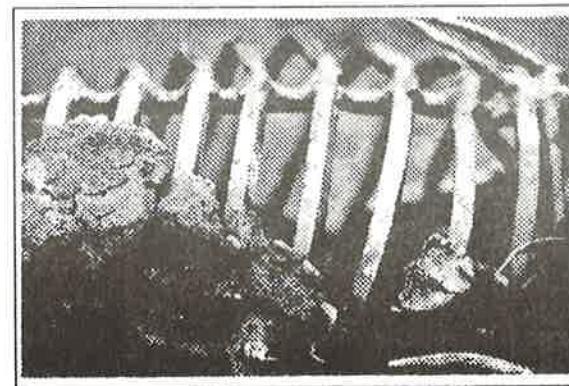
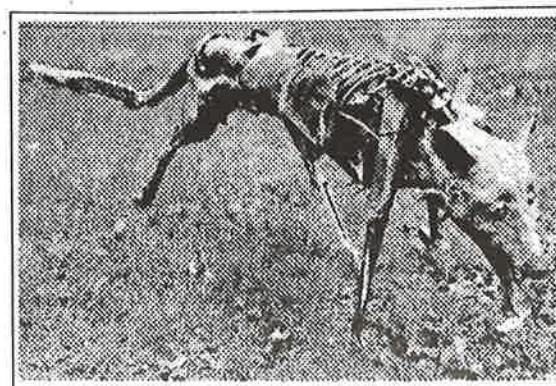
famous high rise crescents. This bonfire charged its audience with energy and excitement, distant rockets exploding in the dark sky, sailboats descending off flood lit housing blocks, and a 40 foot Viking ship was towed through the streets to the beat of primal percussion. A performance was executed in a 800 foot arena, with spectators on the ground and in the balconies of the housing blocks.

Also in 1991 the Dogs performed at the Little Germany Summer Season in Bradford. They transformed a hill of

Victorian streets and warehouses into a dream-scape with a production called "Psychopolis". One critic said:- "Imagine kinetic sculpture, can-can dancers, light projections, fireworks, musicians and you have about 2% of the total performance of Dogs of Heaven".

In 1992 the Dogs Of Heaven performed at Glastonbury with an exploding 40 foot high Wicker Man, attracting press and media coverage.

For 1993, the company is preparing an event "Safe As Houses", in March, creating a real-time frieze of the lives, emotions and expectations of a unique community poised on the brink of a final removal; the demolition of their homes. They will create a field of memories in the earth between the concrete crescents containing moments of the hundreds of lives experienced on the site of the event. It is scheduled for the end of March '93.



JASON CROUCH administrator and founder member of the company and a graduate MSc Instrumentation & Analytical Science. Specialist in graphic design and computer consultancy for a range of clients around the North West. Founder of M15 Design Works.

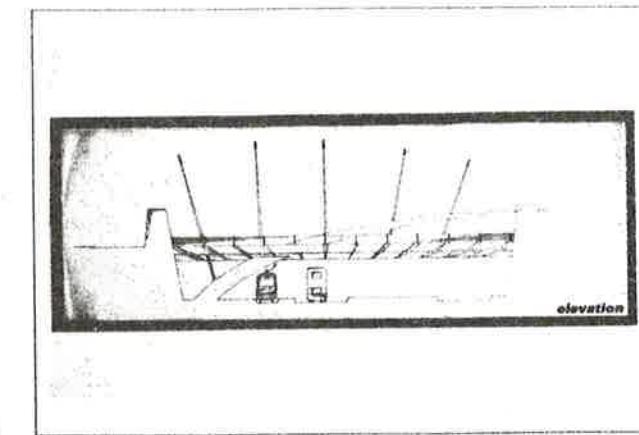
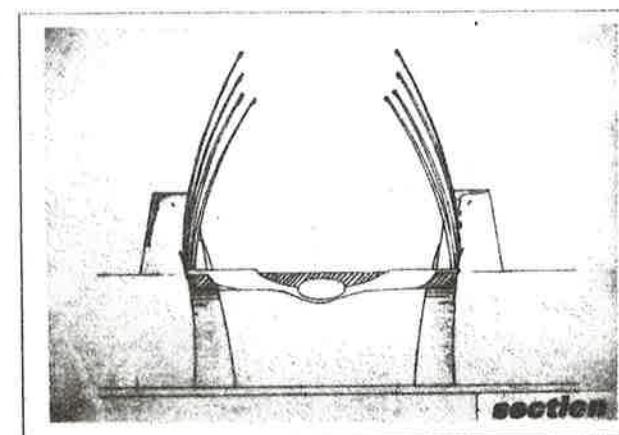
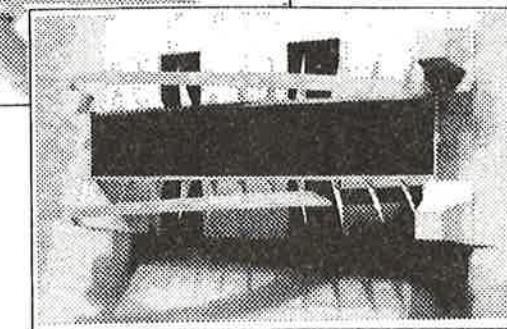
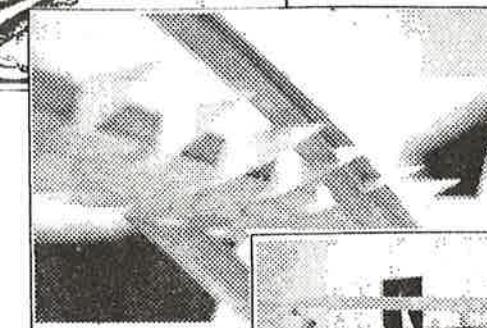
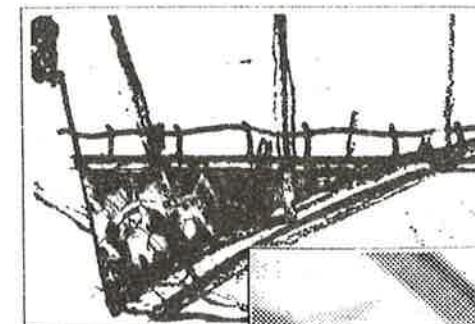
CHARLIE BAKER is a trained architectural designer and spent the last 6 years as a professional photographer working with theatre companies and musicians such as Kaboodle, Red Stockings, Footloose Dance Co, Theatre Powys, and A guy Called Gerald. Charlie designed and built his own work for a Red Or Dead franchise in Sheffield, designed a £2.5M housing and arts studio and is currently re-designing the Unity Theatre in Liverpool.

They both collaborated on the design of the Stretford Bridge influenced by Parisian bridges. Talks of recreating the Old Stretford Road gave Charlie and Jason ideas for their design, offering their vision of the ultimate bridge across Princess Park Way through Hulme.

The Metal Dog was designed by **SARAH WARDLAW**, and also displayed one of her Dog paintings. The metal dog would ideally be sited in the new Hulme Park.

GARY WARMINGTON musician/performer/craftsman/painter/filmmaker, founder member of RISE and DZWR. Gary worked with Mutoid Waste Co in Barcelona and with Eric Hobijn on the Dante Organ. Gary designed Spike, a wooden dog with a central pole of metal. Different shades of woodstains or different types of wood could be used for each piece. For best impact, Spike should be made twice natural size of normal dog, possibly more.

"What we want is to continue this rich collaboration by producing more work, not work that invades an environment, but work that is inspired by an environment. In order to create performance that is powerful, theatrical and unforgettable, unleashing an explosion of imaginative power, that entertains and inspires."



QUEER WITH CLASS Billboards

HOMOCULT described by some as Manchester's sex terrorists, simultaneously threaten and amuse through the juxtaposition of words and images in ways that make anything else you will have read seem tame. Homocult is based in Hulme and are well known in the Lesbian and Gay communities, both locally and nationally. Works have appeared in the press, Scene Out and Capital Gay and recently produced a book 'Queer With Class'. They have taken the corpse of Punk and resurrected it for Manchester Gays.

They propose billboards in the new Hulme on which people and groups could put up changing art works which relate to the dynamics of their lives. The billboard would be changed every

few months or so, offering a constantly shifting and involving background. This would provide a more integrated view of art in a community and keep it alive, aware and responsive.



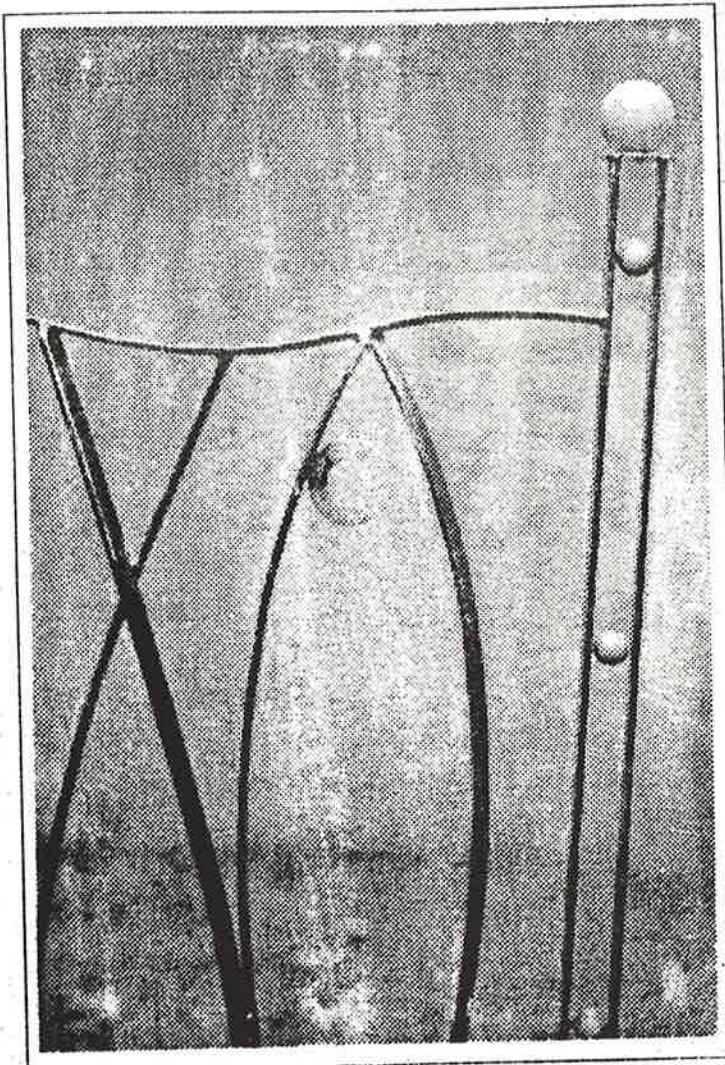
"In many redeveloped housing estates the view of the developer is usually to inflict a standard straight and narrow view of family living on its tenants. They reflect this right throughout the decision making process, from building design to landscaping and cultural features, which are usually blank and soulless.

What is interesting about Hulme is the open diversity of lifestyles and cultures of its inhabitants. We would like to see a recognition of this within the new Hulme. A voice which would give strength and presence on the streets to all the people and choices which are overlooked by the planners.

It is usually a politician decision to overlook the complexity and diversity of lives on these estates, but by doing so they always make the same mistakes of building a structure which does not represent its

Packed Like Sardines

Phillip Litterick (aka Sid a man of few words) learnt to weld at a car silencer factory five years ago, and is now a well established furniture designer. Working from his studio 'Arch Eye', Phillip has furniture displays in Manchester at Pop Goes Design, Manto, Craft Centre, Royal Exchange, Amber Arch Gallery, and has designed a permanent sign for Afflex Palace.

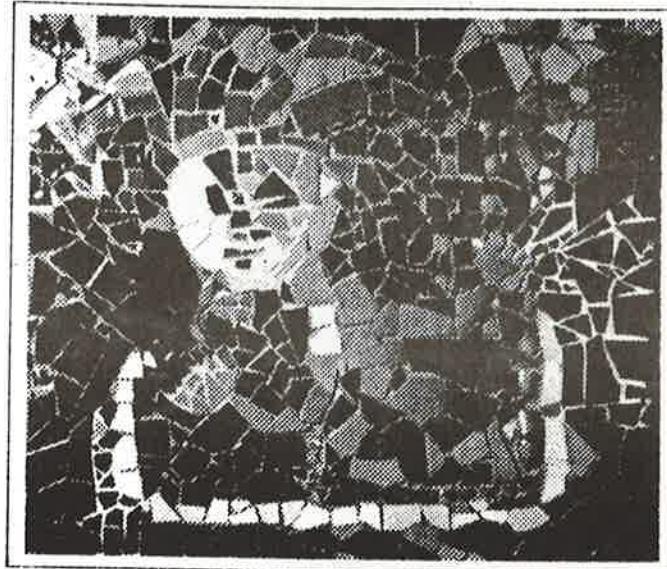


The Fountain Come River

The Fountain Project celebrates the expressive potential of colour, water and nature in new and exciting ways. The watercourse is intended to be part of the new park. All features have been designed so that they are not only attractive, but are sturdy and safe enough for people to play in the water, operate the locks/dams and climb into the well-pool. The water will be so shallow that even young children can safely play in it. It would also be easy to maintain the canals, they could be 'swept' clean.

The bottom of the basins would be decorated with mosaics designed by local people, schools and colleges. The watercourse would be made out of coloured concrete. When it rains the water will fill the shallow well, with easy to work, light, sturdy, and durable dam lockgate. These gates do not block the water, but divert it.

The main source in the centre is to be simply a gentle bubbling spring, the sources to the rear are open to many different approaches such as real water taps. The water itself will be pumped in a cycle with a reservoir under the mount served by drains in the bottom lake.



CHRIS HARVEY Postman from 6pm, he finished studying Fine Arts a couple of years ago in Manchester Polytechnic and feels that the 'Hulme Canal' would invite people to sit by it, walk in it, play with it or simply watch the water flow.

TOM HODGINS Co-founder of the Art In Ancoats Studio, Tom studied Fine Art at Manchester Polytechnic and exhibited in an outdoor exhibition at the 'Little Germany Festival' in Bradford.

MAREN KOEHLER Studied Fine Art at Manchester Polytechnic, after leaving her native Frankfurt 5 years ago. Now teaching to 12 years old in Warrington, she teamed up with her neighbours on this project for a place to think, a place to walk, a place to play, and a place to rest.



"Fun, fun, fun. Hard to vandalize, easy to maintain. To provoke thought, to stimulate interest, to generate new ideas. Nothing is finalised. We encourage participation in all further stages".



The Zion Mural

ZAP was formed in 1990 after **ALISON KERSHAW's** one week residency as an artist to work with people who have long term mental health problems. Alison is employed by Central Manchester Hospitals and Community Care Trust. ZAP, Zion Art Paintbox, provide an art drop-in and an art's resource for Zion users.

Their idea is to create a mural for the wall of the Zion Community Health and Resource Centre which houses a number of Health Projects. They have invited all the groups to contribute their ideas to the mural, and great interest was particularly taken by the Afro-Caribbean Mental Health project.

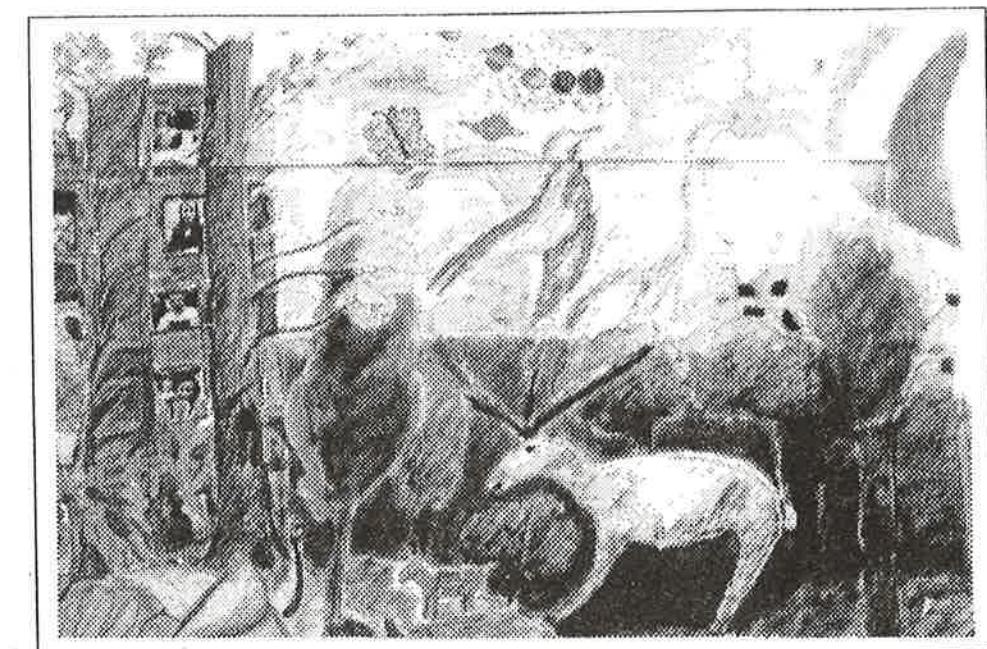
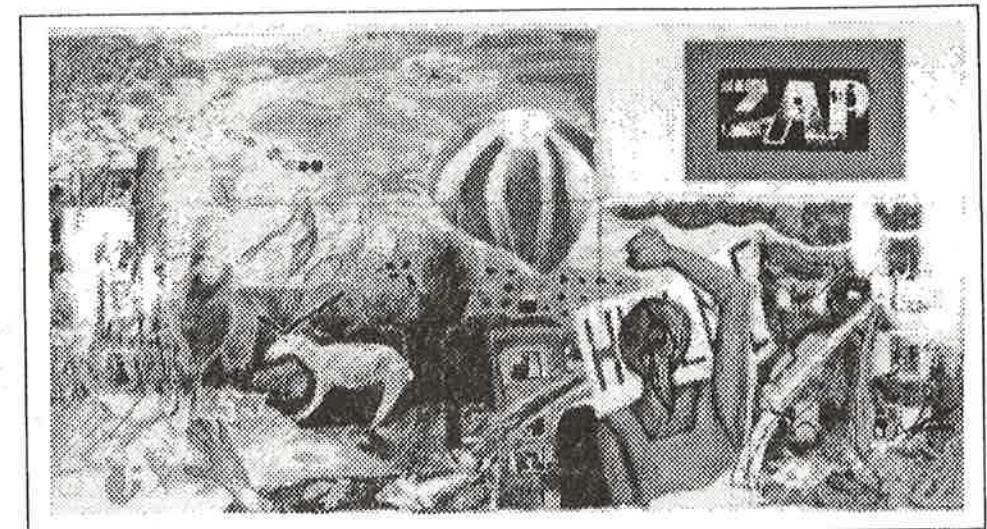
The design shows Hulme as a strange jungle landscape, waterfalls, foliage bursting out of flats and crescents. An air balloon rises into the sky, once seen at the annual Hulme Carnivals, whilst the crowd waves a proud banner and a multi-racial community looks on from the Hulme homes.



"During our open week, we asked our longest attending member, Ron to draw up a design to which ZAP members, Cindy, Carl, Sara, and Andrew added colours and little extras. With the help of Doreen who toured Hulme with a Polaroid, photographing familiar faces, we included another idea, a wheel of faces, from white to black with every shade and race in between using photos of local people.

We would like to include other images of what goes on inside the Zion including rooms and symbols of care which take place there, the Zion depicted as a space ship going into outer space! Also the historical mural should feature some of Hulme's famous campaigners and incidents in the popular memory. Our project seeks funds to employ volunteers to paint the mural, thereby providing some employment to ZAP members, rendering the wall, materials and equipment, scaffolding, maintenance and run a series of planning workshops to polish up and develop Ron's original design.

We will produce a design which can incorporate the ideas, styles and themes of as many members and Zion users as possible, at the same time aiming to create a strong and lasting image."



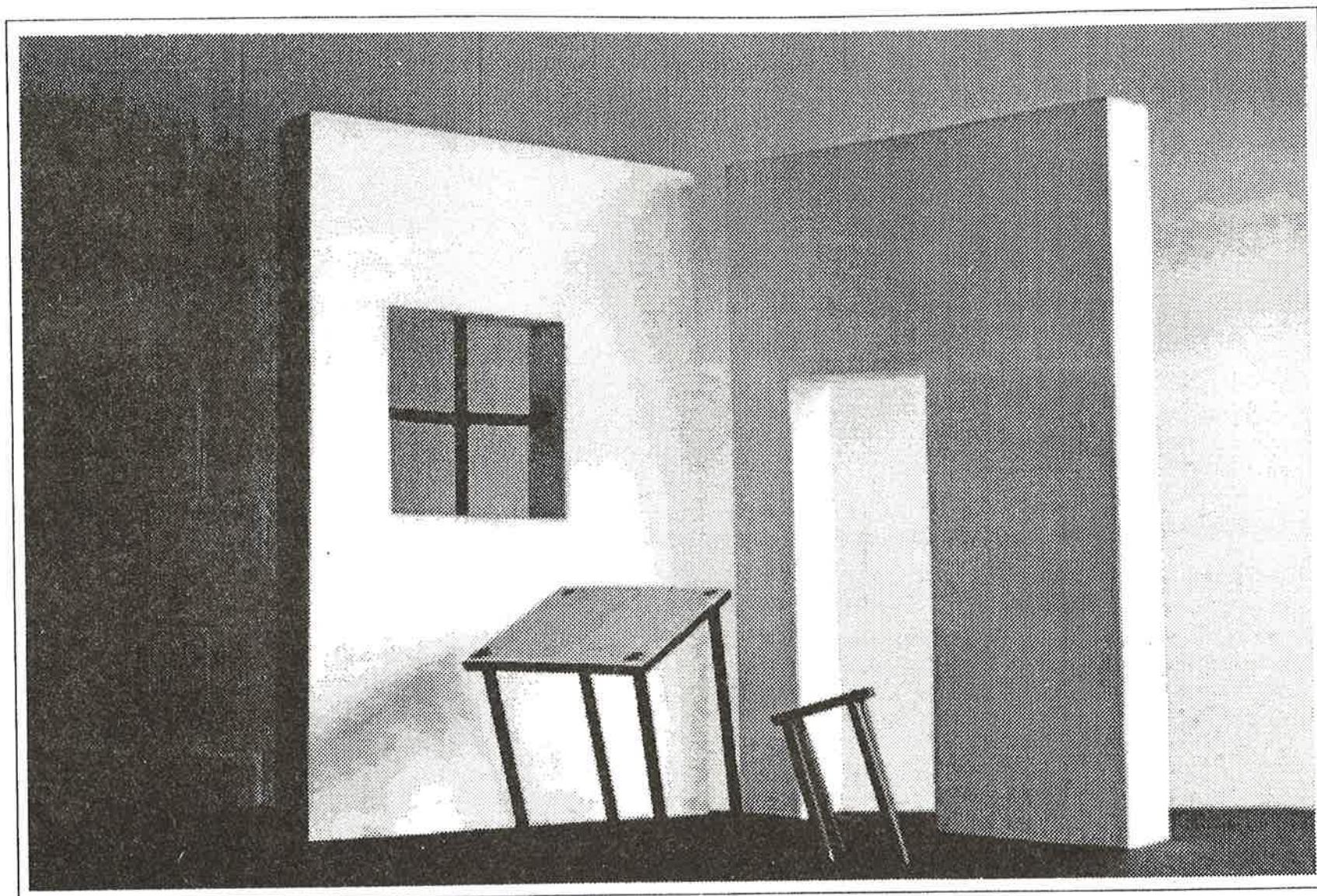
Hulme 1st. Lest we forget!

JOHN MALE Props and set designer for Willy Russell's play 'Breezeblock Park', Head Chef in Mexican food, involved in set construction for 'Emmerdale Farm', and now a furniture Designer. John has completed at the Jacob Kramer College in Leeds a BTEC National Diploma in three dimensional furniture design and a BA at Manchester Polytechnic in three dimensional design in wood, metal, ceramic and glass. John has had two exhibitions, at Manto Bar and Gallery and in Stockport and Salford Art Galleries for the "Kaleidoscope" exhibition.

John's table and chair would be made as solid steel frames fixed to the ground with top and seats made using recycled wood. The wall structures would be made using breezeblocks, cement and concrete foundations and the windows in mild steel. The sculpture would be life size, the door being 7 feet high. The floor could be laid in concrete or tiled.

Due to the size and space necessary for this piece, John's envisage it being sited on a spacious site for it to make the impact it needs for the sculpture to work.

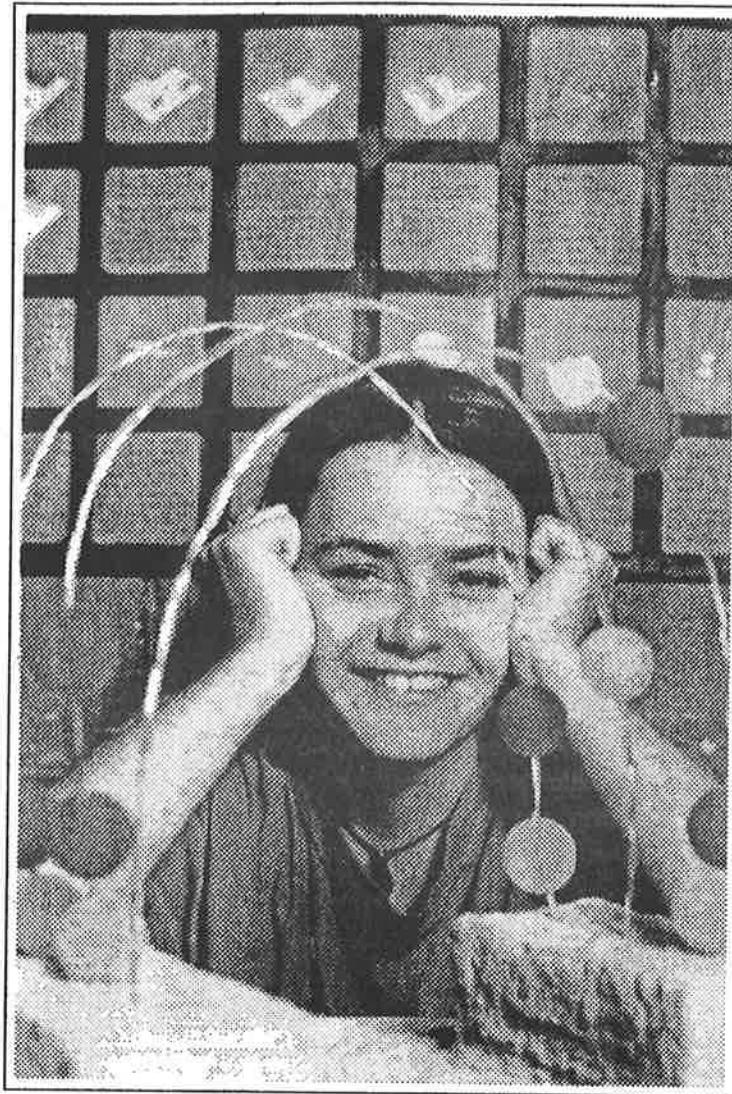
"This sculpture represents some of the difficulties that Hulme has witnessed over the years. What is it that people need and what is it that they want? In my sculpture I have not sought to redefined the elements necessary for a 'home' but to simply represent them as they are. It brings together some of the basic elements of a house/home common and necessary to us all".

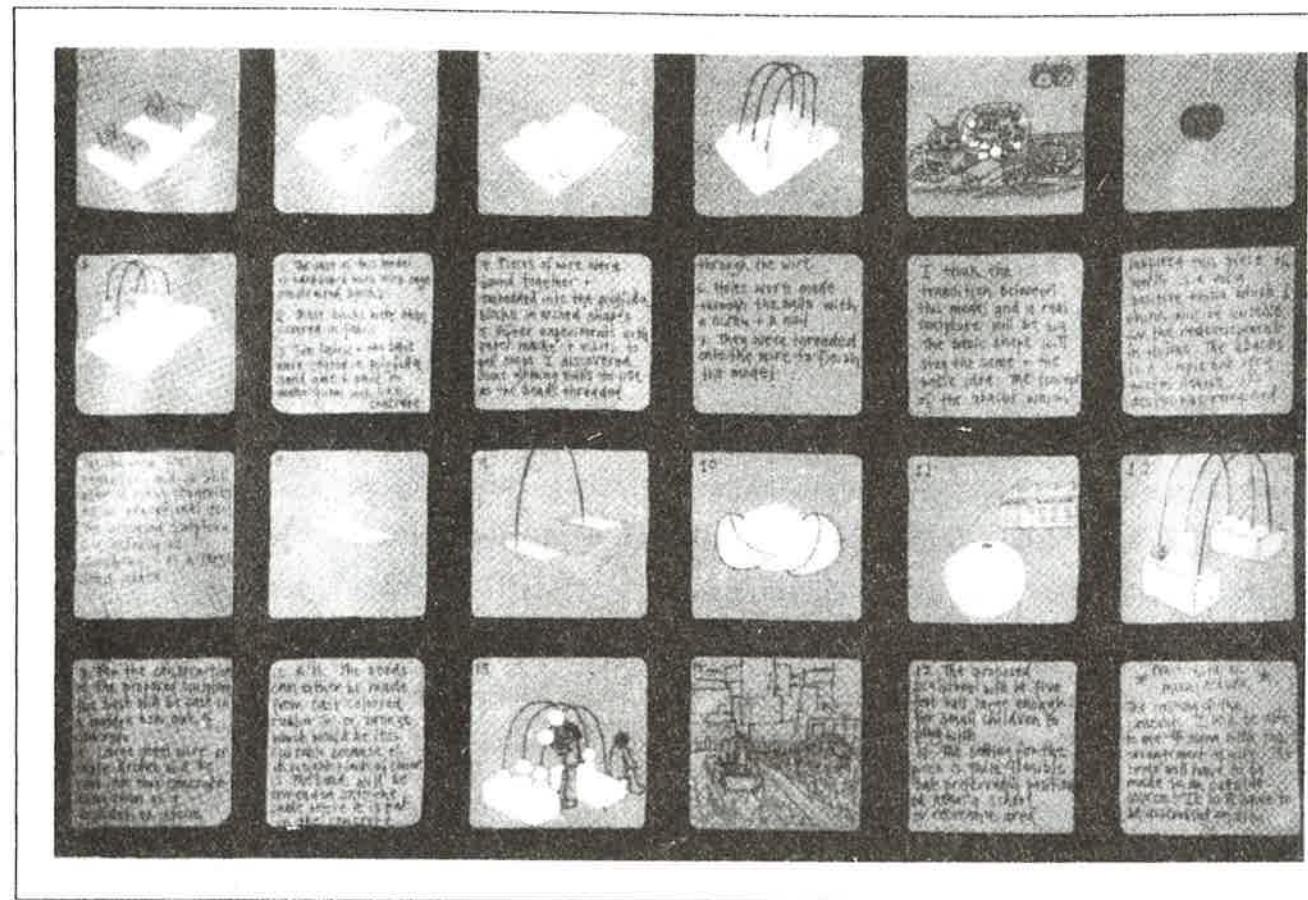


Abacus

JOANNA BERRY graduated from Manchester Polytechnic in 1992 and has lived in Manchester for 3 years. Jo describes herself as a painter and incorporates printed imagery into her work. Jo is preparing a one woman exhibition in January 93 at the Pankhurst Centre in Manchester.

The Abacus sculpture would keep its function as the wooden shapes can be moved from one side of the arch to the other. The 'beads' would be painted in brightly coloured Hammerite paint, with different colour, shape and texture. All abstractions of a basic spherical shape. Jo would shape the beads herself and find the steel arches setting them into concrete blocks which can easily be cast into box shapes.





"I haven't done much 3-D work before, but rather than compromise my usual 2-D painting into a mural piece, for this work I decided to approach it from a sculptural angle. The site of this sculpture is flexible, but it would be good if it was near to a school or an area visited by children, as this piece is in a way a toy but it can be used by adults too".

Lampposts

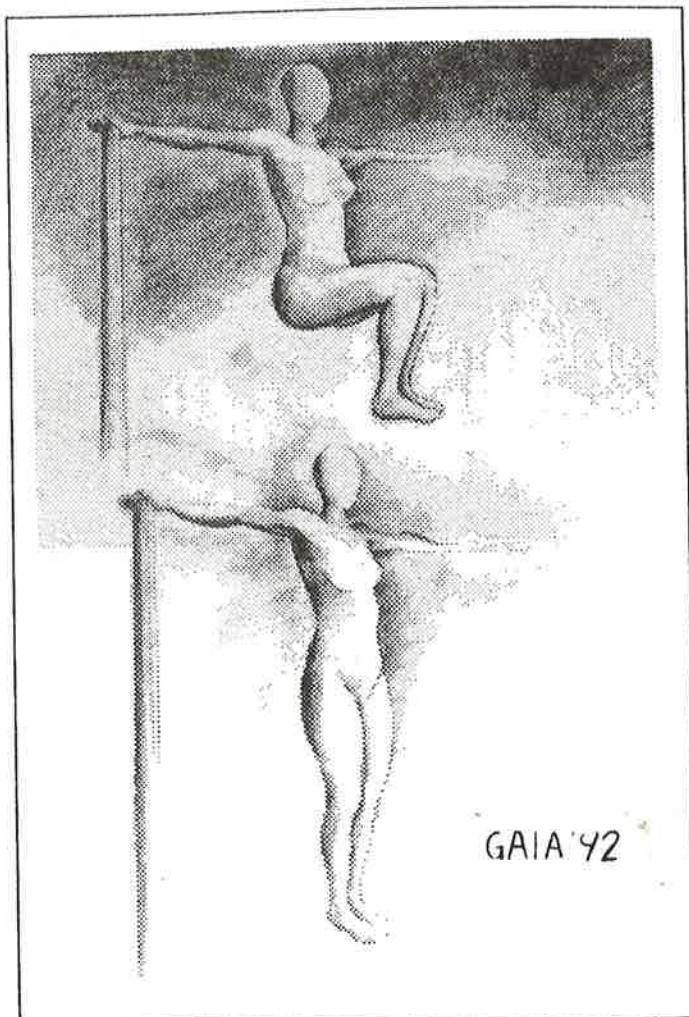
Ian's first one person show was in February 92 at the '3HCS Partnership'. He has also been involved in public arts proposals for the development of the Castlefield Docks, working on an integrated approach to art and architecture with Simpson Associates. Currently teaching at Manchester Polytechnic on the BA and Foundation courses, he has been living in Hulme for 4 years.

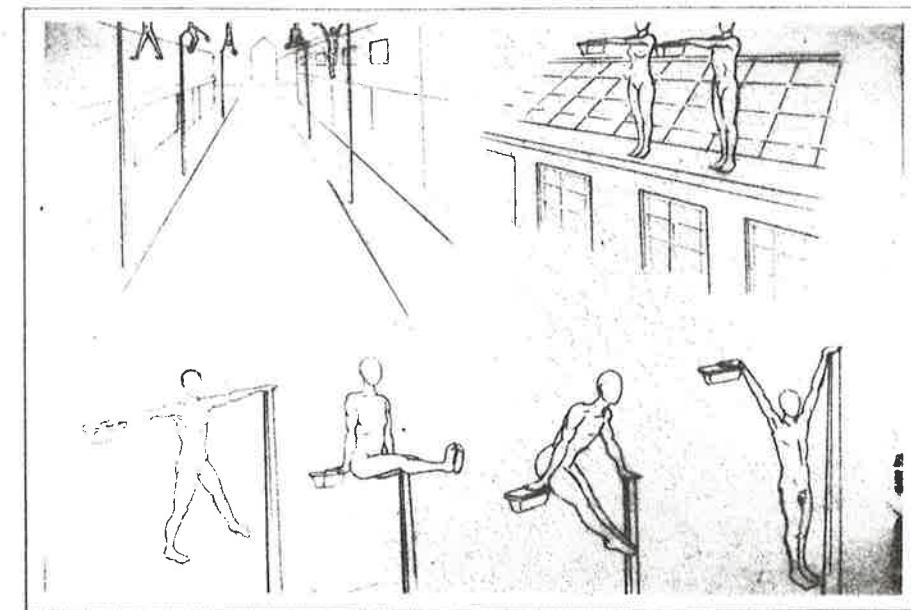
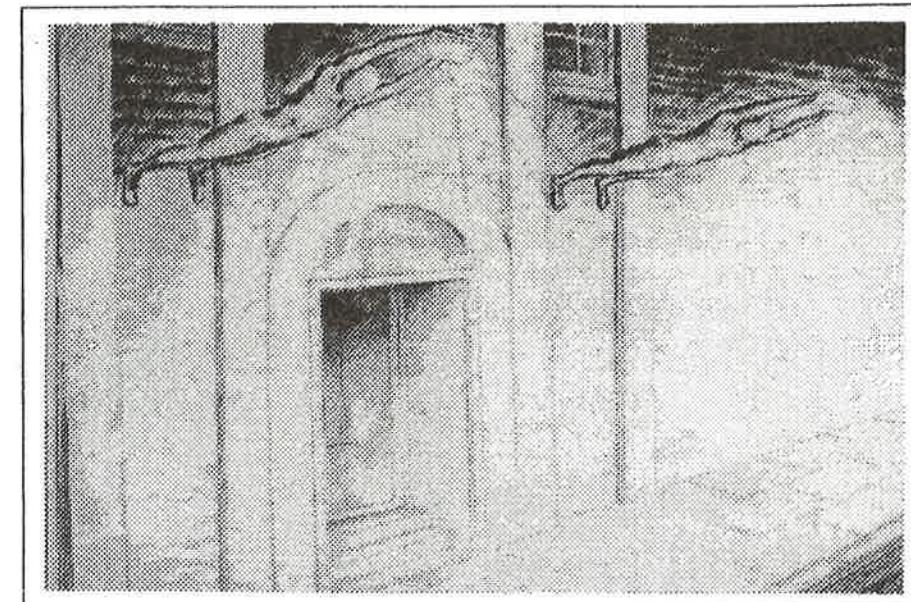
His figures are in a variety of dynamics and formal poses, apparently holding the light itself. Each is in some way defying gravity or giving the impression that the light itself is supporting the weight of the sculpture.

These figures would be cast directly from the human form in fibreglass and assembled around a metal frame to support the weight of the lamp and figure. Electrical wiring from the lamp itself would be concealed inside the figure running along the supporting framework.

In silver finish, one could be ideally placed at the 'entrance' of Hulme and one at the 'exit' of Hulme. Fibreglass can be reproduced over and over again cheaply, thus a number of them could be interesting. With sufficient height it would be safe enough to preclude vandalism.

IAN RAWLINSON Graduated from Winchester School of Art in Fine Art in 1987, co-founder of 'Arch 3 Studios', Ian's most recent project is to stage an exchange exhibition of British and German artists in collaboration with the Castlefield Gallery in Manchester.





'These figures are a generalisation of the human form and consciously differentiate solely between male and female. They are intended to represent hope for a positive change in Hulme'.

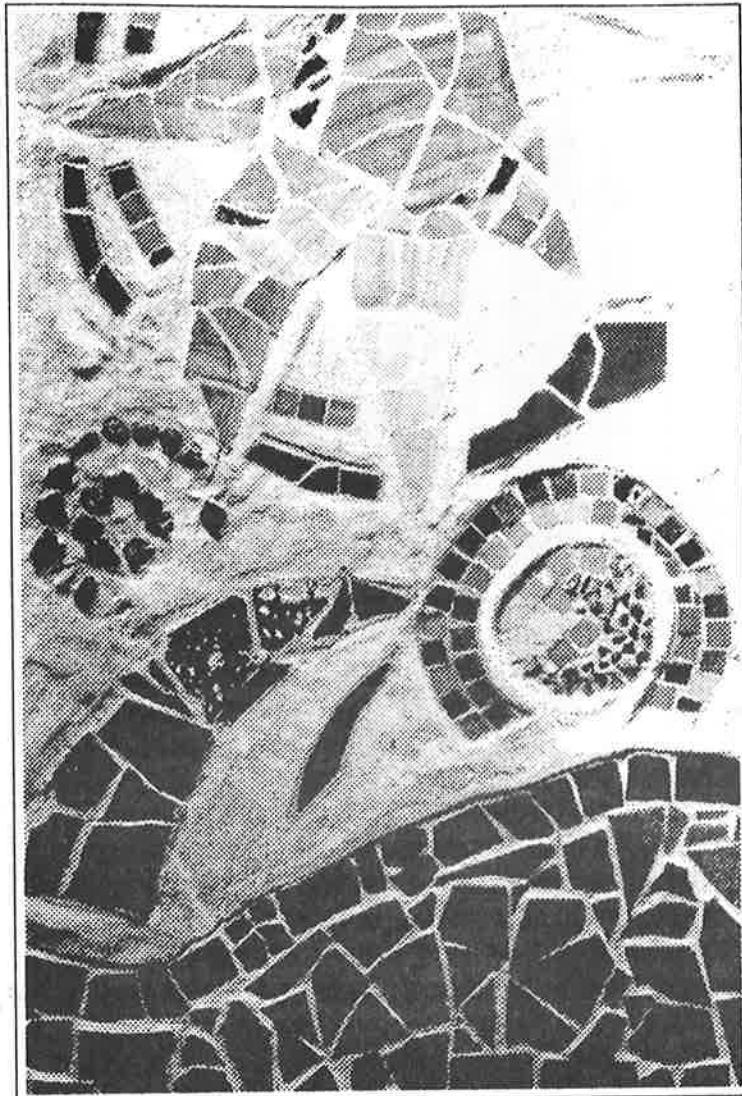
A Design Motif in the Landscape

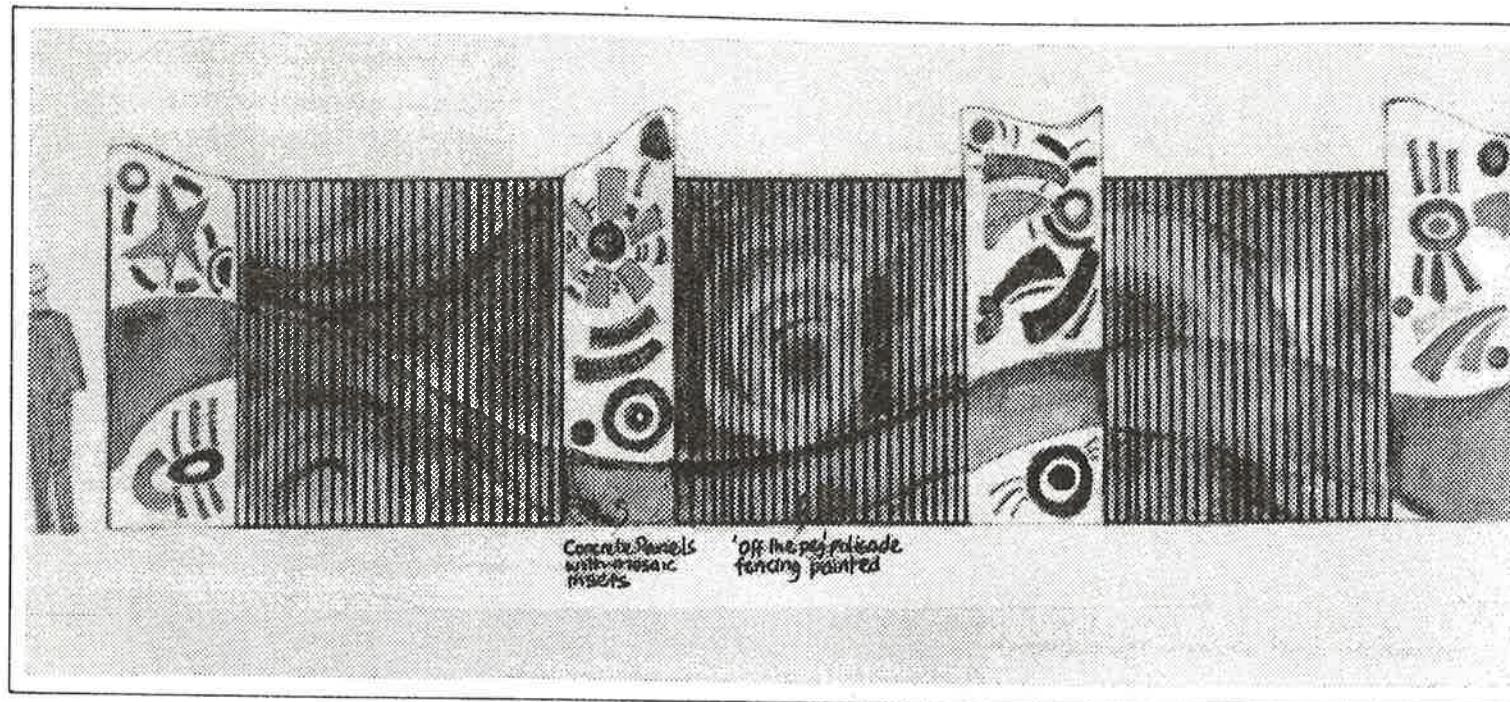
KATE ARMSTRONG Brilliantly coloured, glittering palisades masking ugly buildings, decorated planting tubs and bollards, mosaics and murals on church spires and street names made of smashed tiles. The green ripple in all her designs provide a link and runs through Hulme creating a visual pathway. Kate feels it is important to take a motif that emphasize Hulme's proximity to the city centre rather than an inner city area, isolated by major roads. And she adds that it could even link with the British Design Council and their railings and undulating paths.

Kate studied for her degree and diploma at Manchester Polytechnic and is now a Landscape Architect. She has worked

with a charitable organisation in Liverpool that provides technical and professional services to a wide range of community groups, architectural and landscape projects.

Her designs are painted onto the tiles with glaze. They are smashed and then grouted onto flat surfaces. This allows a bright and complex mosaic effect that could be created with the minimum guidance to become a self build project. All members of the community can become involved. Kate would like to transform Procters Youth Club by painting the palisade and designing mosaic insets onto concrete panels.





Concrete Panels
with mosaic
inserts

'off-the-peg' palisade
fencing painted

"The dichotomy is that individuality may become separatism and this is alien to the spirit that has made Hulme habitable and hospitable. The tolerance and intermingling of all types. The development of a community that had shared problems and faced common 'enemies'. Different landlords, different developments. The need to create individual areas will certainly change the physical aspect of Hulme and may reflect on the spiritual. I feel a tribute is needed to the old Hulme".

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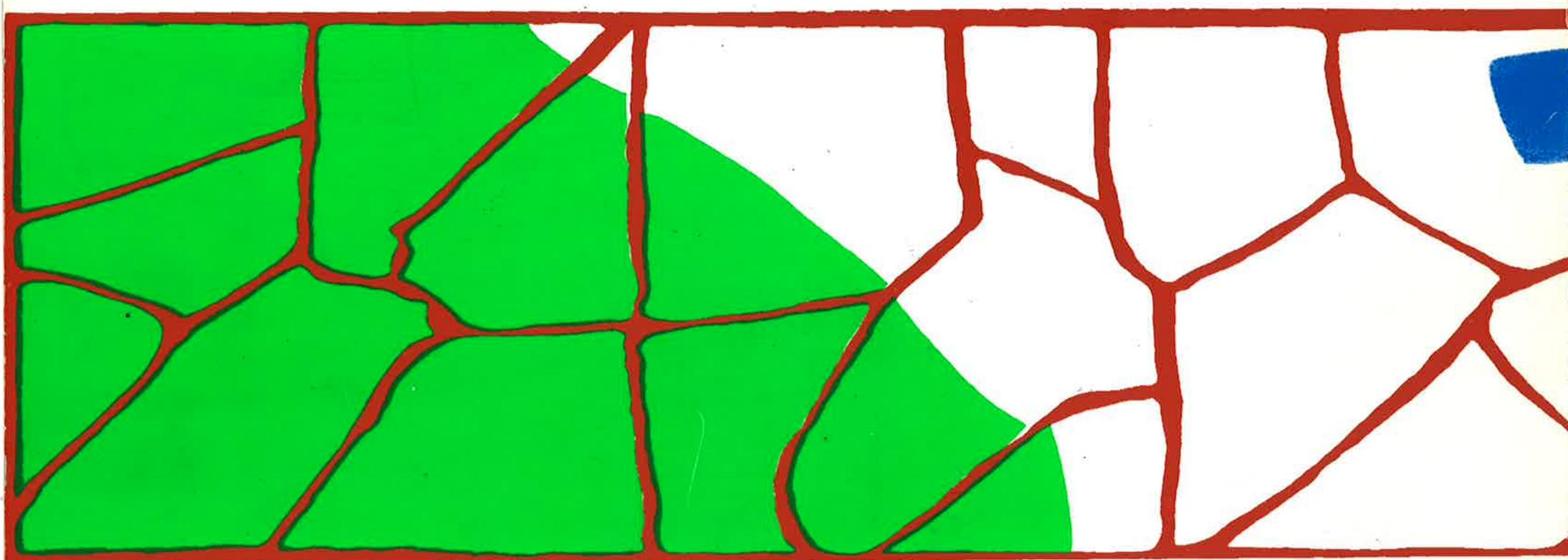
David Rudlin
URBED

Jason Crouch
For your computer wizardry

Doreen Gillette
Eagle Eye

Aisha
Zion Childcaring group

This book documents the work for the Gaia Environmental Art Exhibition in Hulme, Manchester, in August and September 1992. It is about the artistic contribution that the artists and residents of Hulme want to make to the design and development of the 'New Hulme'. The book seeks to encourage developers, planners, architects and other professions involved in the rebuilding of Hulme that collaboration with local artists have the potential to bring a host of creative, economic and social benefits.



Cover Design by Kate Armstrong

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