

CREATIVE ARTS EXPRESSION

Justice in the green

**Mapping local perspectives in
the appropriation of Green
Spaces in Hackney**

Art Works {*n.*; *vb.*}

(?)



UCL



SUMMARY

HACKNEY | CREATIVE
ARTS EXPRESSION

Justice in the
green

Aims & Scope

-aims; appropriation; environmental justice;
geographical scope; research scope; art in
the public realm.

Research Design & Method

Findings

Analysis

Conclusion

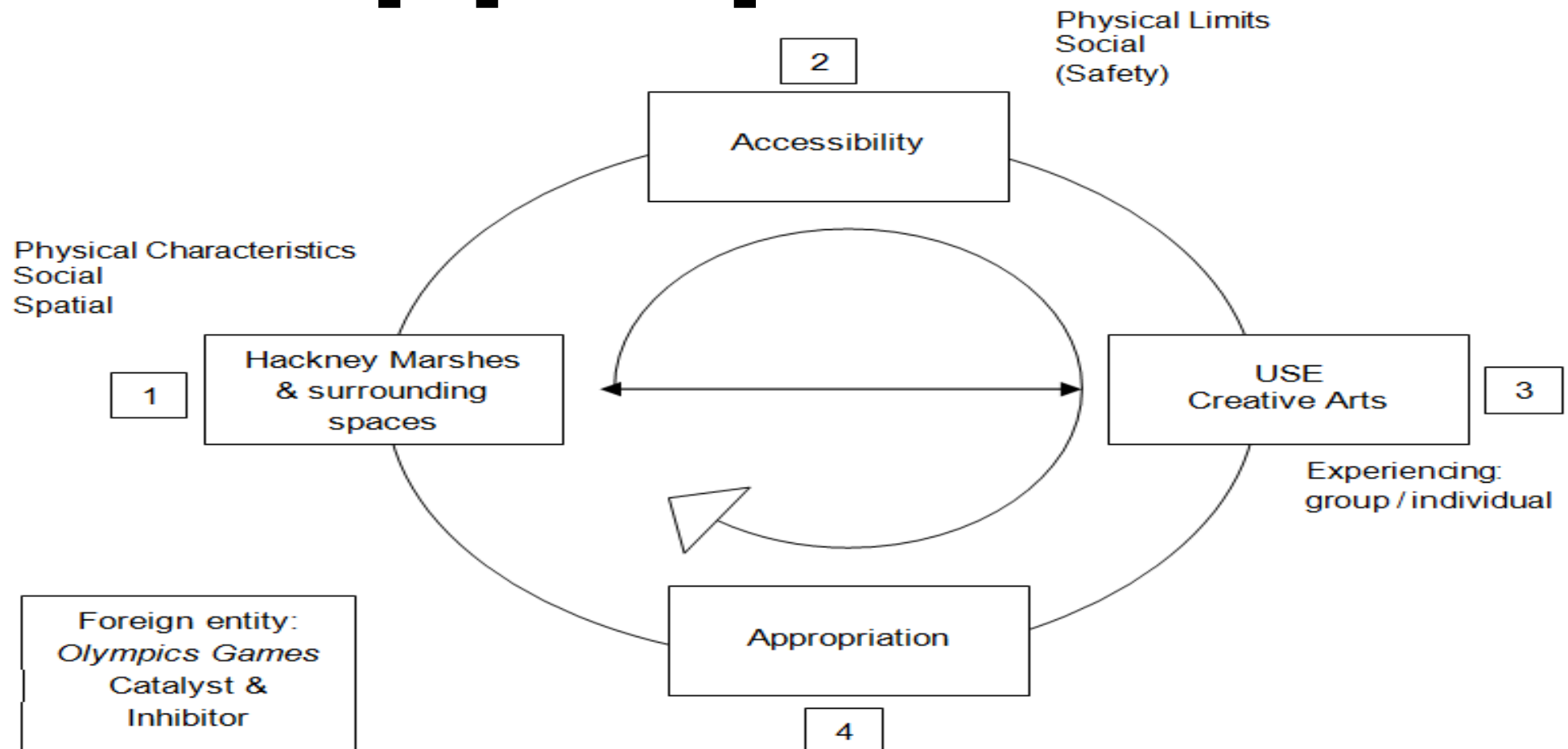
Aims

- To identify and critically analyse the artworks/activities in the marshes and surrounding areas in relation to environmental justice.
- To map local perspectives with a view to their opportunity/capability/willingness to participate in the creative arts in the

Aims & Scope



Appropriation



Aims &

Scope



Environmental Justice

- Environmental Justice is achieved when the citizenry is able to engage with, use and appreciate the artworks located in the green spaces, which in turn facilitates the sense of common ownership of the green spaces and a common identity.

Aims &
Scope



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Geographical Scope



Research Scope

- We have focused on art in the public realm, whether sculptures, festivals or socially engaged projects, performative art, happenings; not commercial art practice made in the studio
- We are aware of further public realm projects in the vicinity - Alexandra Parry's *Table on the Marshes*, but this was outside our geographical scope, Festivals, but as they take place once a year we focused on the permanent artworks in

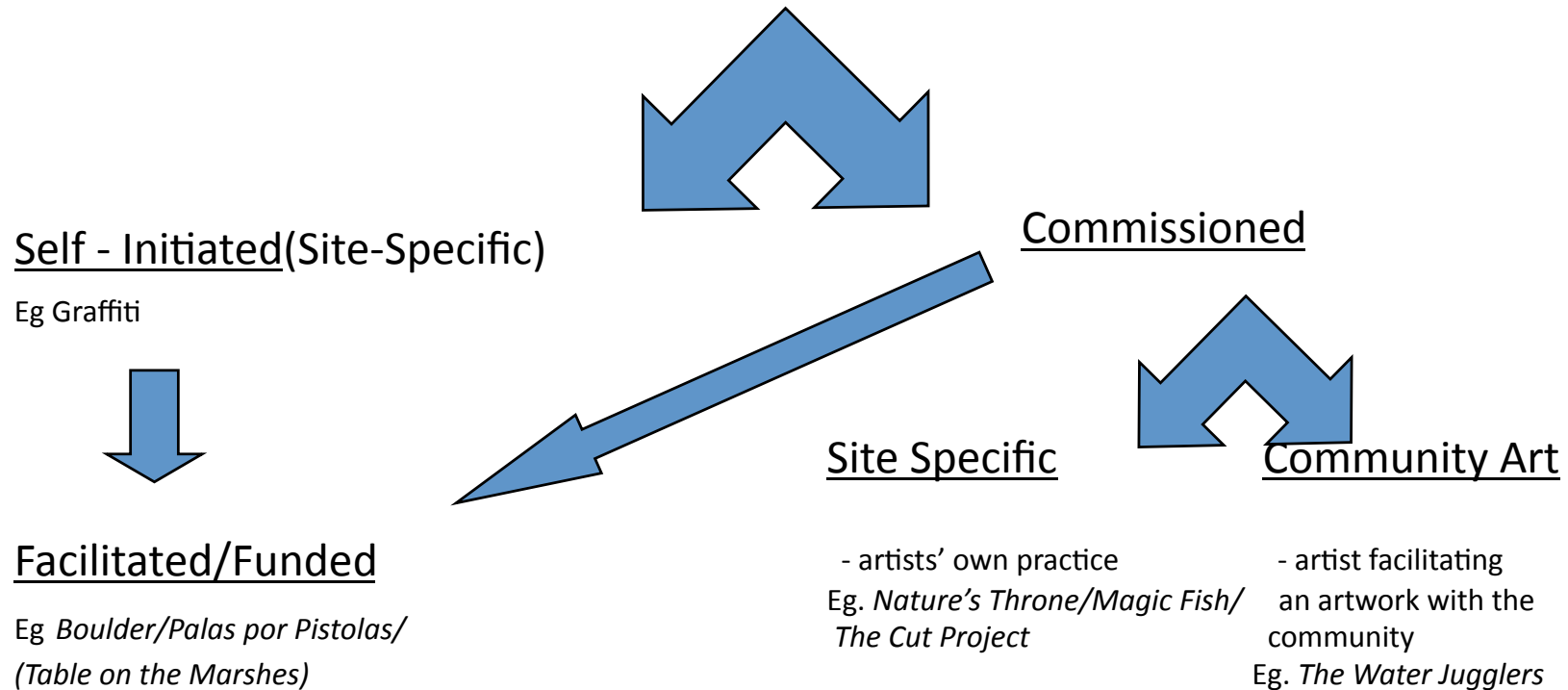
Aims & Scope



Art in the Public Realm

Individual or Collaborative

Permanent or Non-Permanent



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Research Design & Method

**-research method; hypothesis; limitation to
our research**

Findings

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Research Method

Qualitative

Direct observations:

- Transect walk
- Photographs/videos

Interviews:

- Questionnaires
- Formal & informal semi-structured interviews with the community

Secondary Data:

- Websites
- Newspapers

Quantitative

- Questionnaires

Hypothesis

- The creative arts facilitate environmental justice and as such enhance the use of the Hackney Marshes and the surrounding green spaces by the community.

Limitations to our research

- Limited sample for quantitative surveying (Sample Size 44)
- Adverse weather conditions
- Not being able to get in touch with different stakeholders
- Biased interpretations of qualitative surveying

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Findings

-findings; quantitative findings; qualitative findings; limitations to public research; output map; findings from output map; cross fertilisation

Analysis

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Findings

- There are 6 permanent artworks located along the canal and in Mabley Green.
- The festivals take place in the urban fringes of the HMs.
- There are no artworks in the HMs

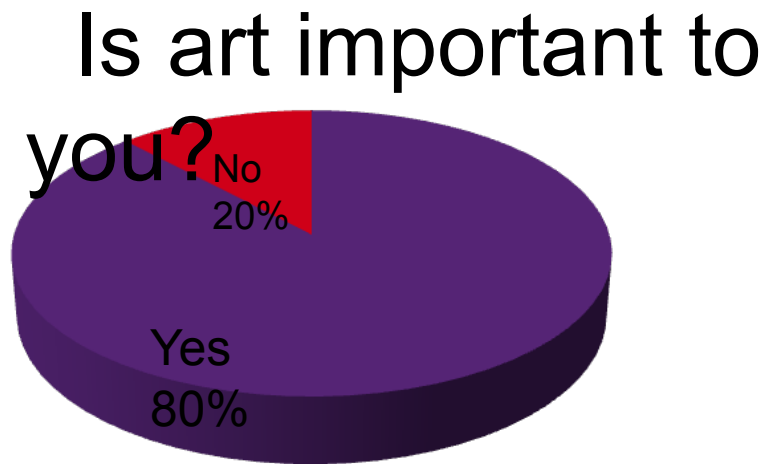
“The HMs are going through strange times...the Olympics have created (a situation) where people aren’t willing to put money into interim spaces.”

Fiona Fieber, Space Studios

Quantitative Findings



- It was found that art is important to local residents; however, not many are aware of the artworks/art activities in the HM:
- 80% of those polled said art is important to them, and 75% consider themselves

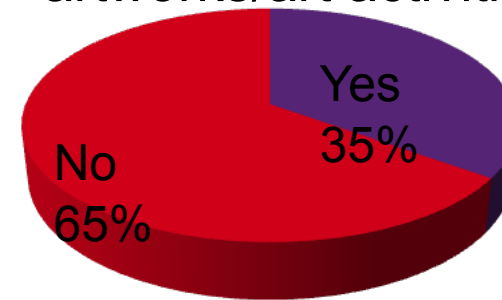


Quantitative Findings

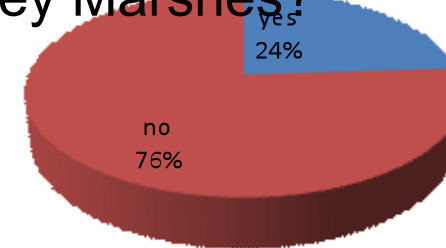


- Engagement and interaction with the artworks/activities is low. In addition, the artworks do not make a significant difference to how the people use the green spaces
- 35% engage with the artworks/activities
- 76% believe the

Do you engage with the artworks/art activities?



Does the existence of the artworks/activities make a difference to how you use the Hackney Marshes?



Qualitative Findings



Artworks add value to the green spaces

- “I think they enhance people’s experience when they’re there...I think they keep people there a bit longer...There’s a sort of enrichment that goes on and I think they pose some interesting little questions or some intersections within somebody’s walking journey.”

*Fiona Fieber
Space Studios*

“Some is fabulous”

- Artworks add value to the green spaces and implicitly lead to an increased use of the Hackney Marshes
- This in turn facilitates the appropriation of

“I usually go quite quickly (passing Nature’s Throne) and then you know you get that signage that says ... it’s a mystery and then it draws you into this area and then you appreciate it ... people take a time-out from their journey.”

*Vincent Piggens,
Hackney resident/Cyclist*

Qualitative Findings



Artworks create a sense of common identity

“It’s people from all over the world here; that’s the most exciting thing about it and that’s what inspires me as well...we all sort of intermix here.”

*Graham,
Graffiti artist*

“It’s an amazing place (Hackney Marshes)... Mabley Green became a canvas.”

John Frankland

“Those little interactions are the best thing; those conversations erode the barriers and misunderstandings”

John Frankland

- Engaging in arts provides a level playing field for people of different backgrounds to interact
- This will create a sense of a common “Hackney” identity
- In turn this will increase the accessibility on the Marshes and facilitate appropriation

Qualitative Findings



Artworks create a sense of common ownership

- “In terms of the space and being used as a kind of place where people can go and make art or play music, it’s great. It’s a completely open space. It’s a public space that anyone can use.”

*Alexandra Parry,
Artist*

- Artworks can give a sense of common ownership to a space
- By viewing the usage of space as common and equitable, people will form a more cohesive society
- This will enhance appropriation and environmental justice

Qualitative Findings



There is a disconnect between the artists' intentions and the public

It's the

expens

ive

meeting

point"

It's probably not particularly positively viewed as a piece of art...but I think people understand the landmark nature of it..."

John Frankland, artist: Boulder



Qualitative Findings



There is a disconnect between the artists and residents as very few of them are aware of the artworks

“Not Seen”

“Don’t know it”

“They’re two tribes. Artists are an inward looking community.”

Fiona Fieber, Space Studios

Qualitative Findings



There is a lack of communication/information/signage which results in limited awareness

“The Boulder functions best as the Meeting Point; I don’t think people even need to know it’s art.”

Fiona Fieber, Space Studios

However – artist’s don’t necessarily want signage: “I’m happy for Boulder to be understated and to gain cultural weight through just being here.”

John Frankland, artist: Boulder



“Haven’t seen it”

Limitations of public art



Limitations

- “Art in the public realm always has difficulty justifying itself.”

Fiona Fieber, Space Studios

“When it comes to talking about a piece of public sculpture you have a potentially hostile audience in terms of where it’s going and the amount of money involved. That hostility appears very quickly.”

*Chris Dorley-Brown,
Artist*

- “It’s a piece of public art. You can do anything you like in your studio, but when you’ve got to work with other people it becomes a different thing.”

John Frankland

“I don’t miss there being art in the Hackney Marshes. I don’t walk around thinking ‘Oh god this needs art’. Some days you go there and goal posts and football matches are as interesting or entertaining as (the artworks).”

Chris Dorley-Brown

Limitations of public art



OUTPUT MAP

link

FINDINGS FROM MAPPING EVENT



FINDINGS FROM MAPPING EVENT

- General mistrust concerning legacy of Olympics.
- Olympic generated art projects in area fail to involve local community.
- People pass by the artworks, but don't necessarily know where they come from.
- A lot of positive responses for

“You think you know a place, but then you can see it from a different perspective, I've seen things today that I would just normally walk passed. But now I'll think about them from a different perspective.”

Chris Dorley-Brown, artist

USES OF RENAMED MAP

- It will be a physical map as well as online. It creates a TOUR of the artworks – to guide users: currently no such guide exists and even the creators of the artworks are unaware currently of the other artworks. (eg. John Frankland was not aware of Nature's Throne).
- Any community group could take this model and make their own map to appropriate the area/take ownership.
- It's fun. You meet people along the way and hear their stories/perceptions/opinions=cross-fertilisation

Cross Fertilisation



How can the appropriation of the Marshes be enriched through cross fertilisation among the activities taking place across the six categories?

If we imagine the cross-fertilisation between the different user groups of Hackney Marshes as a network, or a web, and the individual members as guardians of the web, then we can ascertain that through their presence on the Marshes, the groups' appropriation of the space is constant and uninterrupted

Cross Fertilisation



Unstructured Play

- Boulder – is for climbing. **Core Arts lead climbing groups with local youth.**
- Nature's Throne conducive site for unstructured play.



Moving Through Nature

- Tour of the artworks adds spark to a walk or run.
- Jogger said the artwork gave him food for thought on his run (transect walk).
- 'Dawn Chorus Walk' on Saturday the 24th of April from 9.30am organised by Lee Valley Park



Cultivating Spaces

- *"Our tree-planting with Pedro Reyes on the 18th was amazing! The Hackney Tree Gang generously donated three hours out of their busy morning to get stuck in."* – Mabley Meadow Blog
- Mabley Meadow group excited to cross fertilise with

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**-analysis; potentials and constraints;
recommendation**

Conclusion

ANALYSIS

- Lack of communication/disconnects
- Lack of awareness of artworks (including artists)
- Lack of interest
- HMs represent potential to artists
- Disconnect between artists' intentions and public perceptions
- Disconnect: lack of signage, but some artists don't want signage

Recommendations

- Use Justice in the Green events to network with other user groups,
- The Council should support more local artist and community led arts projects,
- The Council should facilitate linkages between different user groups,
- The Council should facilitate a program of creative events engaging local artists and community members

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The presence of artworks in and around Hackney Marshes enhances the appropriation and environmental justice of the area through creating a sense of common ownership of the space, creating a common identity and through adding value to the space. However, this is limited by the following factors:

- Lack of communication/engagement. Presence of disconnects
- Lack of signage
- Lack of interaction between the artist and the community

Kenny, *dog-walker*

Graham, *graffiti artist*

Simon Reuben-White, *founder*

John Frankland, *artist, Boulton*

Fiona Fieber, *Space Studios*

Vincent, *cyclist*

Bruce Eadie, *artist*

Chris Dorley-Brown, *artist, The Cut Project*

Alexandra Parry, *artist*

ACKNOWLEDGEMENTS

Hackney Council, <http://www.hackney.gov.uk/>

Hackney Marshes Master plan,

<http://www.hackney.gov.uk/assets/documents/hackney-marshes-master-plan.pdf>

Space Studios, <http://www.spacestudios.org.uk/>

The Cut Project, <http://www.spacestudios.org.uk/whats-on/>

Mabley Green Community Meadow, <http://mableymeadow.org.uk/>

Hackney Citizen, <http://hackneycitizen.co.uk/>

Hackney Environment Network, <http://hackney-environment.org.uk/>

Justice in the Green, <http://justiceinthegreen.org.uk/>

Pedro Reyes, <http://pedroreyes.net/palaspornpistolas.php>

Elevator Gallery, <http://www.elevatorgallery.co.uk/contact.html>

The Boulder, <http://www.peeruk.org/projects/frankland/john-frankland.html>

The Peer Gallery, <http://www.peeruk.org/k/arts-entertainment/art/features/observations-the-wick-is-hot-for-local-art-in-hackney-1764860.htm>

Wrights and Sites, <http://mis-guide.com/mg.html>

Mabley Meadow Community Meadow blog, http://3.bp.blogspot.com/_xsLqnifcBnY/TMGePI8bXtI/AAAAAAAAATA/39g8O2pZzvE/s1600/pedro_reyes_2.jpg

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Hackney
Presentation