



POSITIVE PLACES

Five art commissions for supported housing





Look Ahead Housing and Care, Public Art Programme

This publication profiles five distinctive public art projects commissioned between 2005 and 2007 within a variety of supported housing settings. Each is a demonstration of the difference that can be made - both to physical environments and individual personal development - when talented artists work with highly skilled social housing and design professionals and Look Ahead's diverse community of customers.

The projects featured in this catalogue illustrate the added-value achieved for customers as a result of Look Ahead's policy, rare for a social housing organisation, of investing 1% of its own capital budget in the art programme.

Foreword



I'm delighted to introduce Positive Places, the Look Ahead Public Arts Catalogue, which documents the commissions produced over the last three years.

I recently joined Look Ahead as a Board Member. I had been aware of the organisation's interest in the arts for some time, through my current job at Arts Council England and in my previous work with Vital Arts, the arts and health programme at Barts and the London NHS Trust. But attending Board Meetings and visiting Look Ahead services has helped me to appreciate just how vital it is for people to have a creative element to their lives. What comes shining through the arts programme is just what a difference good quality art can make to people's living environment and to their lives.

Positive Places provides five concrete examples of what can be achieved when artists and people with support needs collaborate. Living spaces are transformed, and the homes provided by Look Ahead become places that people are proud to live in. They have a stake in them that is sometimes hard to achieve in supported housing. The programme has done much more than transform buildings; it has also transformed people's views of themselves and their skills, and helped them to build or rebuild independent lives.

Positive Places demonstrates what can be achieved when the arts are treated as an important part of everyday life and everyday housing, care and support.

Moira Sinclair

*Executive Director, London
Arts Council England*

Creative Living



Kathleen Boyle and Tessa Fitzjohn discuss the role of the arts programme within Look Ahead Housing and Care.

Tessa: Why does Look Ahead invest in the arts?

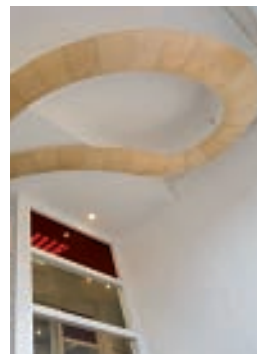
Kathleen: Our mission is to enable people with particular needs to live ordinary lives within the community. Many have had to contend with extraordinary hardship, deprivation, addiction or disability in their past, so our aim is to support them as whole people, and certainly not as labels. We look for the positive and the aspirational in everything we do, and the arts open out a whole new horizon of opportunity.

Our customers deserve well designed and thoughtful spaces; it makes them more likely to engage with services. Engagement is central to customers' success and is a pathway to independent living.

Tessa: I agree. Cultural activity defines us as human beings and challenges perceptions. It asks people to look at their lives in a different way. As an artist, my definition of "the arts" has always been very fluid; I am interested in the quality of the artistic idea expressed in the most appropriate medium. I'd be interested to know how a housing professional might want to define it.

Kathleen: I think it's safest not to limit "art" by defining it. If it helps our customers develop confidence and a range of skills and interests which will fit them for independent living, then I'm happy to call it art. The Campbell Road project, (page 14),

Clockwise from top right Garden furniture, Richard Woods, Mabley Court; box making, Campbell Road; *Zig Zag* (detail), Lothar Goetz, Coventry Road; "Go and See" visit, Coventry Road participants; garden (detail), Laura Ford and Liz Freemont, Bevan House; *Earl's Court Loop* (detail), Seamus Staunton, Princess Beatrice House





included some sessions to make wooden boxes. You could simply call this an arts project, but we see it as an exercise in budgeting, planning, learning new skills, taking responsibility for expensive tools, building teamwork and problem solving.

Tessa: When I joined Look Ahead I was impressed to find out that you put 1% of your new build costs into the arts programme. That's unique as far as I know. But I also know from working with you that your funding is tight in supported housing. Is there a danger of the arts programme becoming a luxury you can't afford?

Kathleen: I think we can't afford not to continue it. Money is certainly tight, and most Supporting People commissioners (who fund our core services) would look askance at a funding application for an arts programme. They fund us because our services are good, and deliver the outcomes they set, including supporting people to achieve economic wellbeing, to enjoy and achieve, to

be healthy, stay safe and make a positive contribution. We know that our arts programme helps us deliver all this, and that's why we make it an integral part of our support services, and not a luxury. We put 1% of our own development costs for new buildings into arts and think we get more than our money's worth in terms of improvement in the environment. You only have to look at the children's play area at Bevan House (page 8) to see how it has transformed the space. We could not fund all of this ourselves, so the Arts Council and charitable funding is vital to us.

Tessa: When I took up the post at Look Ahead I wondered how one Arts Manager post could transform the lives of 3,500 customers. I quickly learned that getting staff creatively involved was the key to success.

Kathleen: Many of our staff understand instinctively that encouraging their customers to become involved in artistic activity is a natural part of their role. For example, staff at Coventry Road (page 21) supported customers with mental health problems to interview artists, agree as a group whom they wanted to employ, and then work alongside the artist throughout the project. That will give them something interesting for their CV and something to talk about in interviews, as well as ensuring that they got the design of their communal space they wanted from the artist.

Our commitment is driven from the top, with our Chief Executive Victoria Stark chairing our Arts Steering Group, and enthusiastically supporting our endeavours. Some staff do take a little more convincing, but this can often be overcome by training, so that staff get over their fear of being out of their comfort zone.

Tessa: Staff are certainly the cornerstone, but what makes Look Ahead stand out from others is our commitment to using the best quality artists. These artists bring integrity to the programme. We operate a very rigorous selection process with steering groups made up of established arts professionals as well as customers and staff from Look Ahead. We select artists who are excellent communicators, as well as having exciting ideas.

Kathleen: Especially in our public arts programme, we are creating a lasting legacy. So it needs to be good – we don't want to be painting over expensive installations because nobody really likes them. Our artists need to be leaders in their field, but to also have empathy with our customers so that together they produce something of which we can all be proud.

Kathleen Boyle
New Business Director

Tessa Fitzjohn
Arts Programme Manager

Clockwise from top right Door mat designed by Seamus Staunton, Princess Beatrice House; signatures on floor tiles, *Common Room Productions* participants, Campbell Road; garden furniture, Richard Woods, Mabley Court; design drawing, *Zig Zag*, Lothar Goetz, Coventry Road; installation, *Floral Repeat No 19*, Richard Woods, Mabley Court; design drop in session, Princess Beatrice House



Bevan House Garden

Artist Laura Ford

Location Bevan House, in the London Borough of Barking and Dagenham, provides 47 purpose built, self-contained flats for homeless families and single people with a range of support needs including mental health issues, drug and alcohol addiction and young people at risk of offending.

Budget £101,500

Completion Date December 2005

Laura Ford worked collaboratively with Landscape Architect Liz Freemont on the design of a community garden for Bevan House. The commission took place during the construction phase of the building and so Laura and Liz consulted colleagues from other, similar housing projects to understand the aspirations for and constraints on the design.

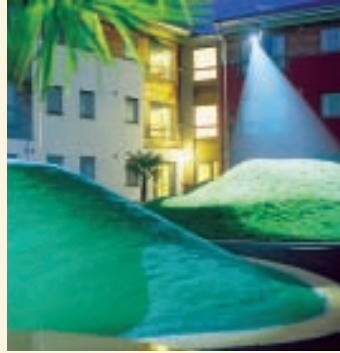
The creative challenge was to design a distinctive and imaginative outdoor space that accommodated a variety of different uses for a wide range of ages. The garden needed to provide the opportunity for young children to play whilst also being welcoming for teenagers and adults living in Bevan House.

The proposal was deliberately designed to confound the stereotypical expectations of a social housing project - an aspiration which Centre Manager Meiska Mamajeski felt was achieved:

"the visual quality of the building and the garden is outstanding and helps to promote the idea that high quality accommodation has a positive role to play in helping customers to recover from traumatic situations".

Bevan House Garden, Laura Ford and Liz Freemont





The material choices made for the garden create an environment which is unconventional, thoroughly modern and safe. Green rubber "hills" and intersecting paths provide opportunities for play and activity whilst flower beds surrounded by curvaceous seats provide space for relaxation and reflection.

Earl's Court Loop

Artist Seamus Staunton

Location Princess Beatrice House in the Royal Borough of Kensington and Chelsea comprises a hostel and 17 cluster flats. It provides short-term accommodation and 24 hour support services to 188 adults who are homeless or have a history of rough sleeping.

Budget £27,000

Completion Date April 2007

The artist's brief was to collaborate with project architect, Christina Brandenburg from Tuke Manton Architects, on the refurbishment of the reception area of Princess Beatrice House.

Customers were involved in selecting Seamus, advising the steering group, commenting on the creative brief and approving and documenting the final outcomes. Several also went on a "Go and See" visit to see work by artist Michael Craig Martin at the Laban Centre in Deptford and designer Thomas Heatherwick at the Wellcome Trust Building in central London. In contrast to these environments customers described their own reception area as "daunting", "institutional" and "unwelcoming". They wanted the new design to create an environment they would be proud to return home to.

Seamus describes his work as "a sculptural form that loops around and links the three parts of the reception ... it reflects the way people move around the space."

Clockwise from right Constructing the sculpture at the artist's studio; celebration event; model of door mat design; customers' documentary photography project during construction period; Danny Quinn speaking at the celebration event; Steering Group meeting

Danny Quinn, a customer and key participant, reflected that the process "has changed my ideas and upped my ambition to try new things. I have found out about other kinds of work. It has been a chance to get to know staff as colleagues and for us to get to know each other."



Common Room Productions

(DIY Customize, DIY Garden, DIY Publish)

www.commonroomproductions.org

Artist Ella Gibbs with young people, staff and invited guests

Location Campbell Road in Bow, London Borough of Tower Hamlets, provides self-contained flats for 20 young people aged 16-23 with medium to high support needs.

Budget £48,500

Completion Date May 2007

Opening Doors by Ana Laura Lopez de la Torre

In 2006, Ella Gibbs was selected to work with the young people living in Campbell Road. As an artist with an outstanding reputation for working collaboratively with communities and other artists, Ella's brief was to "create new works for Campbell Road, which came from direct engagement with young people, over a sustained period of time". The project aimed to support participants in gaining confidence, skills and knowledge and provide activity that would be an integral part of their individual programmes leading to independent living.

When Ella began work in October 2006 Campbell Road was a brand new building. The new staff team and young people had moved into an environment that was functional but characterless with bare walls painted in magnolia and blue carpeted to the rim. A culture of communal activity had yet to develop and the common areas were not yet regularly used.

Clockwise from top Door painting (Junaid), *DIY Customize*; turf for the meadow, *DIY Garden*; laying the meadow (Elizabeth), *DIY Garden*; preparing the BBQ, *DIY Garden*; freestyle haberdashery, *DIY Customize*

Following page *Common Room Productions* project diagram, Ella Gibbs





During the first three months Ella spent regular periods of time encouraging use of the common room and organising day trips and small informal creative activities. She developed ideas with the young people – individually and collectively – based on their interests and the kinds of things they were keen to learn. This led to her proposal for a project centred on the idea of customisation and D.I.Y. as expressions of independent living.

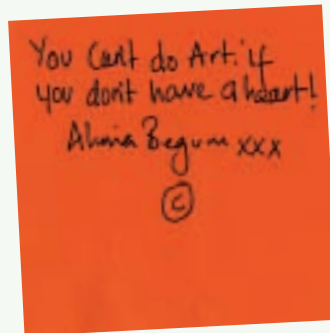
The project was structured in three parts that ran concurrently over three months: DIY Customize (learning skills to customise objects and spaces); DIY Garden (creating a sustainable garden); and DIY Publish (disseminating the resources generated by the project through a website). More than 15 artists and makers came along to share their skills with the young people in open, often day-long workshops. Young people and guests mingled informally in the common room, cooked and ate together, helped each other create or complete works, and made impromptu interventions in the building. In the heat of the moment some collateral damage occurred in the building - paint spillages, a hole in a wall - reminders that for a space to be alive, a door also needs to be left open for things to go wrong and that finding imaginative solutions to unexpected events is all part of the creative process.

Outdoors, Termite Low-Impact Construction, assisted by resident gardening enthusiasts led by Junaid, built an exquisite urban garden out of recycled and locally reclaimed materials. The wild meadow and vegetable patches, herb tracks and brown field site are thriving in what used to be a disused area. The garden now links Campbell Road to its surroundings, creating a small natural haven that is part of the area's wild-life corridor.



It is maintained by Roisin MacDowell from Hackney City Farm, starting a long-term partnership between both organisations. Door-stops for the communal areas were made using off-cuts from the garden-build, helping to keep the doors open, in both a physical and metaphorical sense. The significance of the doors in this building – offering safety but also keeping people apart – was explored through a collective exercise that saw everyone choosing a colour to paint a door, whilst talking about the significance of that colour in their lives. Over two weeks artists Andrea Crociani and Martin Wooster painted the doors, helped by the proud door owners. This changed many things: it brightened up and improved orientation within the labyrinth-like space and symbolised a profound shift in understanding of the entitlement of the young people to imprint their personalities on such space.

Well after the project's completion, the walls of the ground floor communal areas have been painted in different colours by Cameron – one of the last project participants still living in the building.



These walls are now covered with maps, pictures, charts and miscellaneous contributions by young people and staff alike. And the floor of the staff room sports several blue carpet tiles graffitied to perfection by young people.

Most of the project participants have moved on to independent living, and have hopefully taken with them a seed of what was learned and shared. Going through the building on my last visit, a year on, I spotted a picture on the wall, where Felix is teaching how to stencil and spray to some new arrivals. This image encapsulated for me what this project was all about: throwing the doors open to do things for each other and do things for ourselves. Be expressive, be warm, be generous. In one of the life-tips shared by the young people, Alima wrote: "You can't do art if you haven't got a heart". I couldn't have put it any better.

Zig Zag

Artist Lothar Goetz

Location Coventry Road in Bethnal Green, London Borough of Tower Hamlets, provides self-contained flats and 24 hour support to 20 customers with long-term mental health needs.

Budget £21,500

Completion Date April 2007

Painted Halls by Louise O'Reilly

Coventry Road provides each customer with a self-contained flat and use of communal areas including a TV lounge, kitchen, garden, social area and meeting rooms. The service is staffed 24 hours a day by a team of 12 who aim to provide customers with the confidence, skills and community support to move on to more independent accommodation within two years.

The aims of the art commission were to improve the communal areas within the building and to encourage customer involvement in the project process. Lothar Goetz was appointed following an interview process which invited all occupants to view work by the artist candidates. One customer, Matthew, was nominated to represent the views of customers during the formal interview process and remained an advisor to the project throughout.

The project started with a "Go and See" day to visit examples of painting and architecture which were influential on Lothar's art practice.

Customers, staff and I went with Lothar to visit three impressive, historic examples of art within architecture: the Banqueting House in Whitehall with a magnificent painted ceiling by Peter Paul Rubens commissioned by Charles I in 1635; Willow Place, a home designed by Modernist architect Erno Goldfinger with architecture, furniture and art works conceived as a single visual whole; and Kenwood House, a grand domestic residence remodelled by the great Georgian architect Robert Adam in the late 1700s with ornately decorated rooms displaying paintings by Rembrandt, Vermeer, Turner and Constable.

Replete with visual riches the "Go and See" group sat down and had a cup of tea to discuss what we had seen and what it had to do with Coventry Road. Ernest thought that the decorated interiors and pictures must have been what people looked at before they had television. We agreed and disagreed about how much we liked certain colours. We came away understanding that the places we had seen were all homes, and all unique, and that Coventry Road could be so too.

Lothar's ideas for the commission developed over the next few weeks. He proposed a grand painted hall for Coventry Road, to make the communal areas a "three dimensional painting you can walk into which makes the space vibrant, dynamic and welcoming". He wanted "the experience of the colour to be as overwhelming as walking into a garden in full bloom". The proposal was supported by the Steering Group and customers and installed in January 2007.

So how can we judge the impact of *Zig Zag*? Most immediately obvious is that it provides a beautiful and unique physical environment for the customers of Coventry Road many of whom are accustomed to living in institutional environments and for whom the desire to feel at home is very significant. It makes a symbolic statement too. Grand painted halls are not just for the rich, famous and privileged; they are for the residents of social housing too.

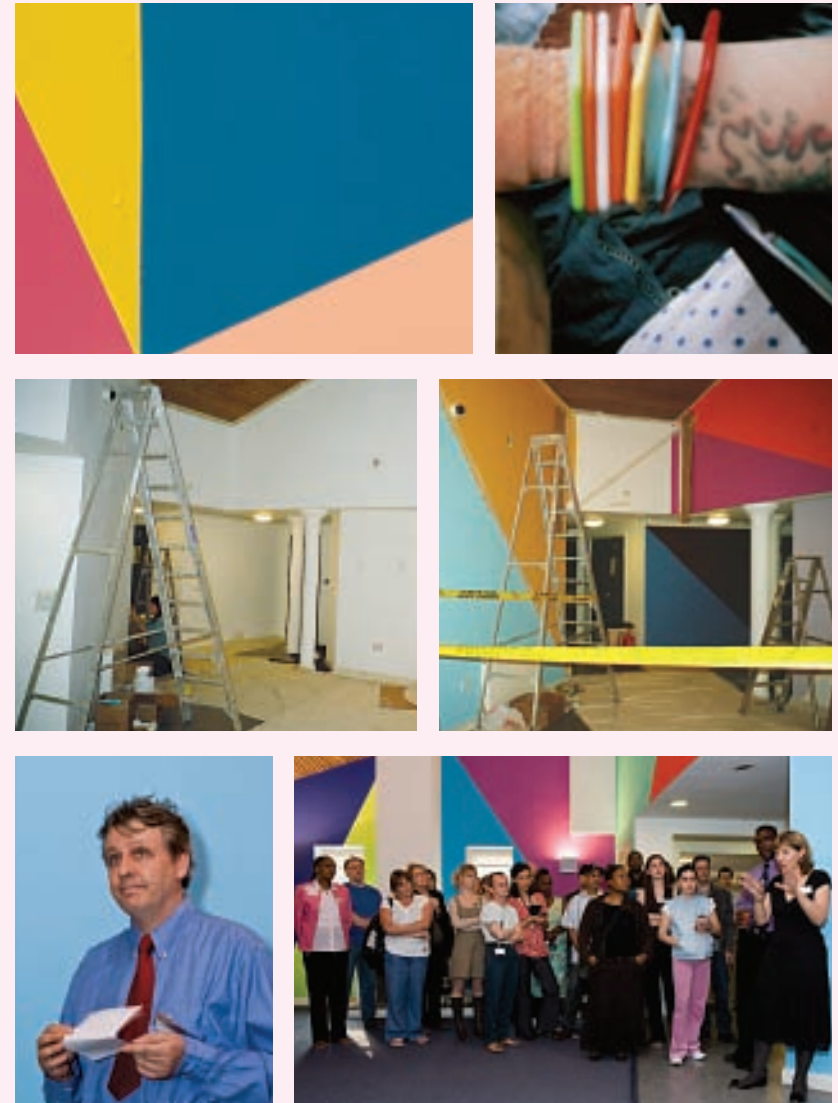


Clockwise from top right "Go and See" visit, customer photograph; installation; celebration event; Matthew O'Donoghue speaking at the celebration event; installation; *Zig Zag* detail

The more significant legacy, however, is harder to track as it is based in the experience of the participants and the influence of that experience on future attitudes and choices. A year on from the completion of *Zig Zag* I called Peter Airey, Manager of Coventry Road, to learn more about how much difference the artwork had really made. His comments were illuminating and encouraging. The key impact on customers was how much they appreciated the exposure to something different and how this had encouraged them to be more open to ambitious, new activities. "The project offered the customers an unprecedented opportunity and made me realise the importance of providing activity that is inspiring and aspirational".

Since the completion of *Zig Zag* Coventry Road has provided an impressive programme of arts activity with professional arts organisations Reach 4 Dance, Sub-Text and the New London Orchestra. These projects have been well attended and very successful. However, Peter doubts if they would have taken place at all had it not been for the catalyst of the public art project. "The impact of the project is that it started the snowball; we now have ongoing art activities with more and more people getting involved".

The use of the space has similarly developed. There has been a noticeable increase in the amount of time customers spend in the communal areas. More significantly, customers recently suggested that tenants from other projects could be invited in to use the space for their own activities. This was the first suggestion by customers to invite outsiders in and is perhaps the best indication that they are proud of their space and happy to show it off.



Floral Repeat N°19

Artist Richard Woods

Location Mabley Court in Bracknell, Berkshire, provides self-contained accommodation for six young people between 16 and 24 with low support needs.

Budget £35,000

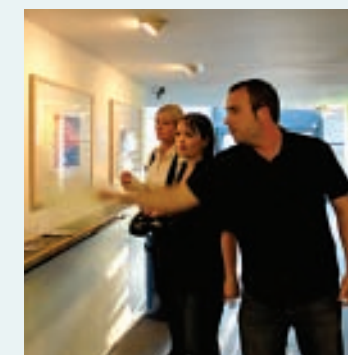
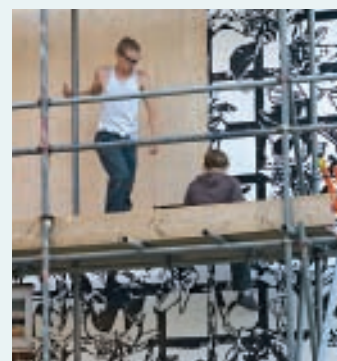
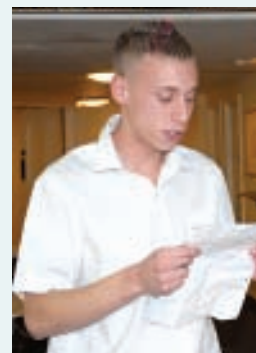
Completion Date September 2007

This project took place during the conversion of Mabley Court into flats for young people. The aim was to create an exterior work, which created a distinct visual identity for the building suitable for housing for young people.

Following discussions with young people living in neighbouring Look Ahead accommodation, Richard proposed a large-scale external hoarding work on the side elevation of the building and bespoke furniture designs for the garden. The young people also participated in an eight week programme of creative workshops led by artist, Deborah Jaffe, which complemented the creative process being undertaken by Richard. The artworks created during these workshops were exhibited at South Hill Park Arts Centre in Bracknell as part of the planning consultation for the commission.

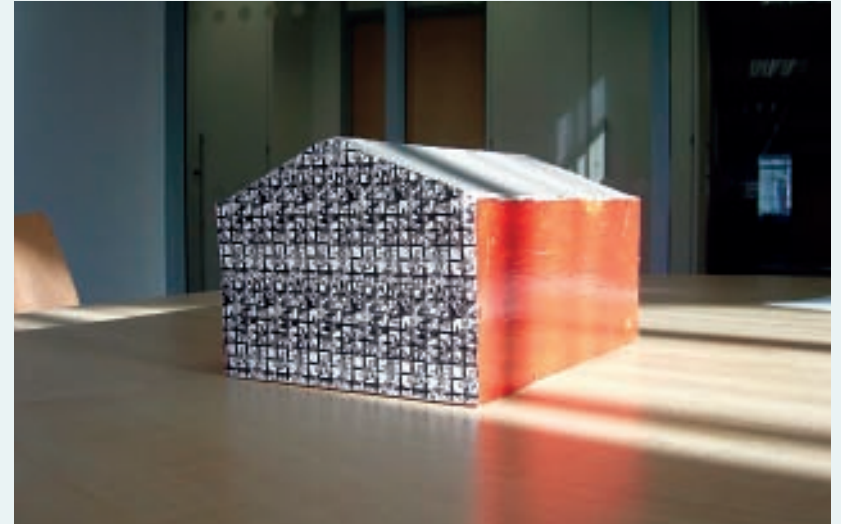
The intent of *Floral Repeat N°19* is to create a work that symbolises something nurtured and tended - a trellis of flowering foliage - as the building is primarily a home. The graphic style and black and white colour scheme reflect both Richard's artistic style and preferences expressed by the young people.

Clockwise from top right garden furniture; installation; exhibition of customer artwork, South Hill Park Arts Centre; installation; installation; Ashley Wallis speaking at the exhibition and consultation evening, South Hill Park Arts Centre





Left *Floral Repeat No 19*, final installation, Richard Woods
Right design model



The design for the garden was developed by Richard Woods and Landscape Designer Ian Hardman and includes brightly coloured bespoke furniture painted with the same wood block printing technique as *Floral Repeat* and providing the young people with a sociable and lively outdoor space.

The legacy of this project includes increased recognition by staff that the art programme is a key personal development tool and the establishment of strong and ongoing partnerships with Bracknell Forest Borough Council and South Hill Park Arts Centre.

Biographies



Laura Ford (b.1961)

studied at Bath Academy of Art and Chelsea School of Art, London. She has exhibited internationally and was included in *Somewhere Else* at the Welsh Pavillion in the 51st Venice Biennale (2005). She has received awards from the Henry Moore Foundation, British Council, Scottish Arts Council, Glasgow City of Culture and the Arts Council of Great Britain. Her solo exhibition *Rag and Bone* at the Turner Contemporary, Margate (2007) was transferred to the Economist Plaza, London by the Contemporary Arts Society. She is participating in the *Aesthetics of Similarity* at the International Triennale of Contemporary Art in Prague 2008.

Armour Boys (set of 5), Laura Ford, courtesy of Pippy Houldsworth, London, 2006



Seamus Staunton (b.1952)

lives and works in Bristol, UK. He studied at Canterbury College of Arts and St Martins School of Art in London. He has exhibited widely including *ARTfutures*, Bloomberg Space, London (2007), *Small Works*, VINESpace, London (2006), *Low Tide*, Huyton Gallery, Liverpool and *Dialogue* Bristol City Docks (2003). He was a prize winner at the Tallinn International Sculpture Symposium, Estonia, in 1996 and has created public works for Bristol City Council, South Gloucestershire Council and Cardiff Bay. His work is in several public collections including the Institute for Child Health, Tallinn Zoo, Bretagne Eurosculpture and the Contemporary Art Society.

Low Tide, Seamus Staunton, 2002



Ella Gibbs (b.1968)

currently lives and works in London. She has an established reputation for a unique social practice, often working in collaboration with artists, invited guests and local communities. Her practice includes national and international projects, exhibitions, live events and independent initiatives like *Belt - a space in between*, Vyner Street, London (1996 – 1999). Commissions include *Spare Time Job Centre*, Chisenhale Gallery, London (2003) and, in collaboration with Amy Plant, *Laburnum Pilot - a street magazine*, The Drawing Room, London (2004). Also with Plant she is developing *Energy Café* for *The Art of Common Space* at Gunpowder Park in East London's Lee Valley.

Spare Time Job Centre, Ella Gibbs, Chisenhale Gallery, London, 2003



Lothar Goetz (b.1963)

studied aesthetics at the University of Wuppertal and Visual Communication at the Fachhochschule Aachen in Germany before completing an MA in Painting at the Royal College of Art, London. He has exhibited internationally and his public commissions include works for Heathrow Airport, the British Council in Berlin and West Lea Primary School. In 2007 he completed a new commission for Arts Council England's head office in London in collaboration with Caruso St John Architects. In 2008 he is participating in *RE-Reading the Future* at the International Triennale of Contemporary Art at the National Gallery, Prague.

Cars and Bungalows, Lothar Goetz, Kunsthalle Wilhelmshaven, Germany, 2008



Richard Woods (b. 1966)

studied at Winchester School of Art and the Slade School of Fine Art in London. He has exhibited internationally and was commissioned by the Henry Moore Foundation to create *Import/export sculpture*, a temporary installation for the 50th International Venice Biennale in 2003. Woods has created a number of large-scale architectural projects transforming buildings as diverse as a private home in New York State (*Super Tudor*, 2003), the 14th century Long Room at New College Oxford (*NewBUILD*, 2005), Miami Beach Public Library (*Nice Life no.2*, 2003) and Milton Keynes Gallery (*Flora & Fauna*, 2008)

NewBUILD, Richard Woods,
New College, Oxford, 2005

Contributors

Ana Laura López de la Torre (b.1969)

is an artist and writer based in London. In 1997 she completed an MA in Fine Art at Central Saint Martins College of Art and Design. Her practice is collaborative and explores public opinion, the use of public space, and the role of the artist as a cultural agent within localised contexts. Currently Ana Laura is working on two public art projects in South London.

Louise O'Reilly (b.1965)

studied Law at the London School of Economics and Art History at Birkbeck College, University of London. She has worked as a visual arts professional for 17 years and was director of public art agency Artpoint from 2000 to 2005.

In 2006 she established Louise O'Reilly Visual Arts, a consultancy specialising in visual arts projects for social spaces. She is currently working on major commissioning programmes in Oxford and Corby.

Contributors

Look Ahead Housing and Care would like to thank the following people who have contributed to the success of these projects.

Bevan House Garden

External Partners Graham Pratt, Petch & Fermaud Architects; Mark Adams, Appleyard and Trew Project Management; Tracey McNulty, Group Manager Arts and Culture Development, London Borough of Barking and Dagenham.

Earl's Court Loop

Customers Danny Quinn, Manuel Gianni, Yvonne Murray, Terri-Ann Oudjar, David Tytherleigh, Bill Flounders, Barry Pointer, Charlotte Crane, Suhab Salmin, Alberto Velo, Antonella Mazzini, Sanjeev Bagha, Steve Broome, Jose Clero, Tim Black, Chris Quish, Jimmy Getahun, Hamza Omer, Garry Pittock, Omar Rachi.

Staff Mark Kapszewicz, Head of Property and Maintenance Services; Esther Calliste-Noel, Facilities Manager; Ronen Cooke, Skills Development Officer; Len Charles, Senior Homelessness Manager; Eamon Bradley, Skills Development Manager; Fatti Salia, Receptionist.

External Partners Judith Nesbitt, Head of Exhibitions and Displays, Tate Britain; Amanda Smethurst, Arts Manager, Royal Borough of Kensington and Chelsea; Christina Brandenburg and John Prior, Tuke Manton Architects; Hazel Colquhoun, Public Art Consultant; Kevin Hull, GD Construction.

Common Room Productions

Customers Junaid, research advisor / master gardener / host; Felix, project consultant / party chef; Jaye, project Illustrator / vox pops / party makeovers; Cameron, video presenter / entertainment host; Alima, youth rights consultant / writing / poetry; Terry, master carpenter / bird box maker; Elizabeth, DIY décor / garden assistant / party makeovers; Shahin, carpentry assistant / music / DJ host; Rajna, stencil designs / cooking / garden planter; Michael, life tips / video interviews / garden planter; Lady Pink, workwear stylist / customised flooring; Ayo, party MC / talent show enthusiast; Marvin, research tips / box maker; Waheda, Kadeja, Cydney, Abdullah and Orlando, creation of the door colour scheme.

Staff Rabena Faried, Project Manager; Marian Balogun, Sahanara Rahman, OJay Wilson, Adrian Bradshaw, Victoria O Samuel, Kechituru Ogbonda, Debbie Okoro, Saatchi Dhillon, Adam Webb, Georgia Avraam and Sheila Jones, Support Workers; Collins Mensah, Senior Contract Manager.

Invited Guests Termite, Low Impact Construction, DIY Garden; Simon Jenkins, box making; David Lillington, slide show; Leon (c6), stencil and graffiti; Rachael Matthews, freestyle haberdashery; Martin Wooster and Andrea Crociani, painting doors; Martino Gamper, communal furniture / chef; Ana Laura Lopez de la Torre, project manager; Madalene Viccasiou, project assistant; Adam Walker, website designer; Sebastian Lowsley Williams, drawing classes; Roisin MacDowell, Hackney City Farm seasonal gardening club.

External Partners Amy Plant & Anna Best, research consultation; Theodore Mukhiguly, toolkit drawings; Tomoko Takahashi and Taeko, garden assistants; Yasmin Zahir, Independent Curator; Marijke Steedman, Curator – Community Programmes, Whitechapel Art Gallery.

Zig Zag

Customers Khalida Begum Ali, Matthew O'Donoghue, Lodi Pantan, Nazneen Hussain, Ernest Baumgartl, Kreshnik Bajurami, Donna Reader, Collins Denys, Abdul Halim, Peter Wenzel, James Lisbon, Nazima Begum.

Staff Peter Airey, Project Manager; Keith Dawkins, Esther Mwangi and Olufunke Alli-Balogun, Support Workers; Anne-Marie Brenckle, Project Manager; Agnes Wambugu, Deputy Manager.

External Partners Catherine Hughes, Creative Workshop Leader; Simrit Bhullar and Hannah Sharpe, Artist's Assistants.

Floral Repeat N°19

Customers Danielle Edmond, Luke Florey, Dominic Holloway, Lisa Horne, Daniel James, Tracey Jearum, Daniel Moore, Carl Rushen, Kieron Sherwood, Beverly Thompson, Abigail Tyler, Ashely Wallis, Lucy Marie Wright, Serina Andrews.

Staff Christian Lee, Support Worker; Dave Haugh, Project Manager, Rainforest Walk.

External Partners Lynne Dick, Arts Development Officer, Bracknell Forest Borough Council; Kerry Lemon, Visual Arts Outreach Officer, South Hill Park Arts Centre; Tom Freshwater, Head of Visual Arts, South Hill Park Arts Centre; Christina Brandenburg and John Prior, Tuke Manton Architects; Jason Moore and Helen Culkin, Youth Support Workers, Berkshire Association of Clubs for Young People; Ian Hardman, Garden Designer.

Look Ahead's Public Art Team

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Look Ahead Housing and Care provides housing, care and support services to around 3,500 people a year across London and the South East of England. Look Ahead works with people who are amongst society's most vulnerable and takes an holistic approach to each individual to help them develop new skills, try out new experiences and support them to move on to more independent living.
