

HOME[AGE]

(homage)*

A collaboration between...

A Manchester Student, New York Street Artist, Clinical Psychologist and the Homeless



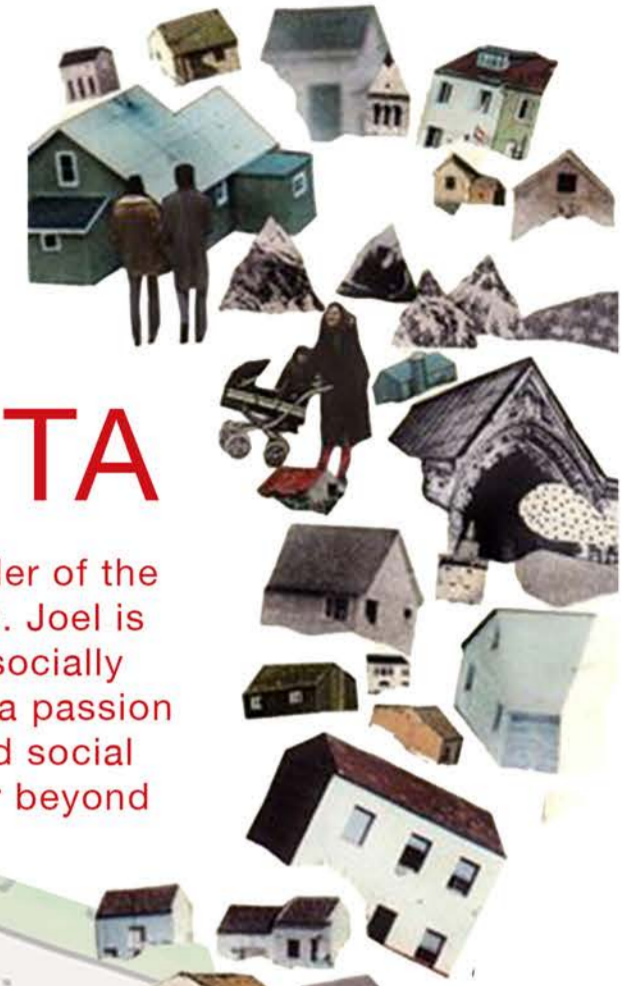
● 1/74

People In Manchester are Homeless

● 94%

Of Homeless Have Experienced Trauma

DOODLE ON DUCIE STREET



Member of Division of Neuropsychology, British Psychological Society and National UK lead in Dementia Care. Ian has written 6 books and published over 200 articles. For most of his career he has worked as a clinical psychologist (CBT, IPT, PBS, Family, neuropsychology).

DR IAN JAMES



JOEL ARTISTA

New York Street artist and leader of the Doodle on Ducie Street Project. Joel is celebrated for his vibrant and socially conscious public murals. With a passion for community engagement and social justice, Joel's work extends far beyond traditional street art.

CONCEPT

Fundamental needs. Fundamental shapes. Fundamental colours. Rekindling a childhood sense of place where creativity can be explored.

NEEDS SHAPES COLOURS
FUNDAMENTAL

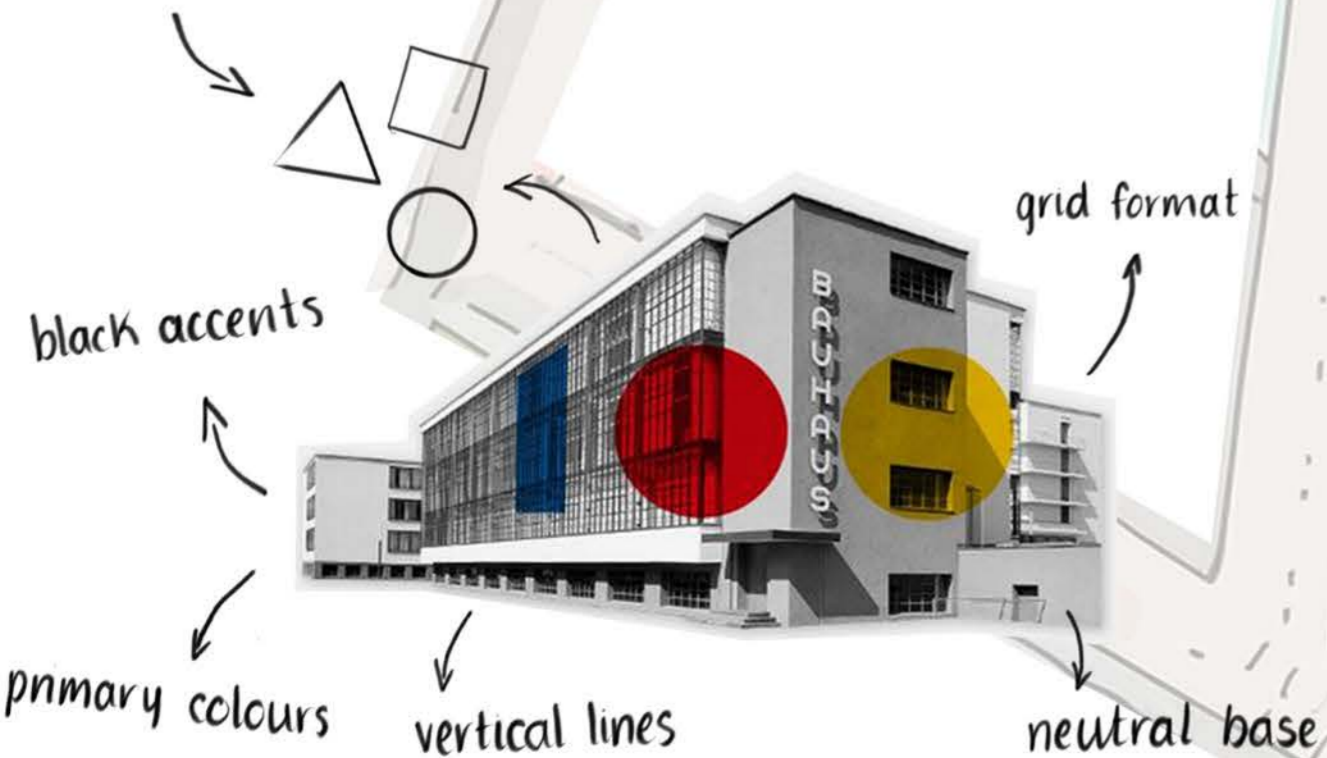


PURPOSE

The opportunity for Homeless to express their voice and find a sense of value within their community; whilst using art therapy to manage emotions.

MIKE PAUL

Mike is a sports coach and independent business owner. In 2009 he was diagnosed with a likely terminal brain tumour. Shortly after he was made homeless for several years. Over the past 20 years Mike has studied philosophies and methodologies that actively support mental, physical and spiritual wellbeing.



FUNCTION

An artistic hub for the homeless, alongside artists to plan and create murals around Manchester.



Childhood Creativity

Art Therapy

self actualisation

Maslow's Hierarchy

Diaries of Ducie Street

Voice from the Street

\$1



Mural Painting

Hostile Architecture

HOM[E]AGE IS...

A mural art hub that provides a platform for homeless individuals to express their voice in the community through art. Collaborating with artists, our initiative empowers the homeless to paint murals across Manchester while harnessing the therapeutic potential of art. By beautifying public spaces, we aim to uplift both individuals involved, and the wider community, showcasing the transformative power of art. Our focus is creating a community and empowering social change through creative expression.

THE DOODLE ON DUCIE STREET

The Doodle on Ducie Street, situated just behind Piccadilly Station in Manchester, is a collaborative effort led by New York street artist Joel Artista and the catalyst for my project. Created back in 2018 by a team of 40 artists, who are or have been homeless. The design depicts a powerful narrative of man flying from his challenges toward a brighter future.



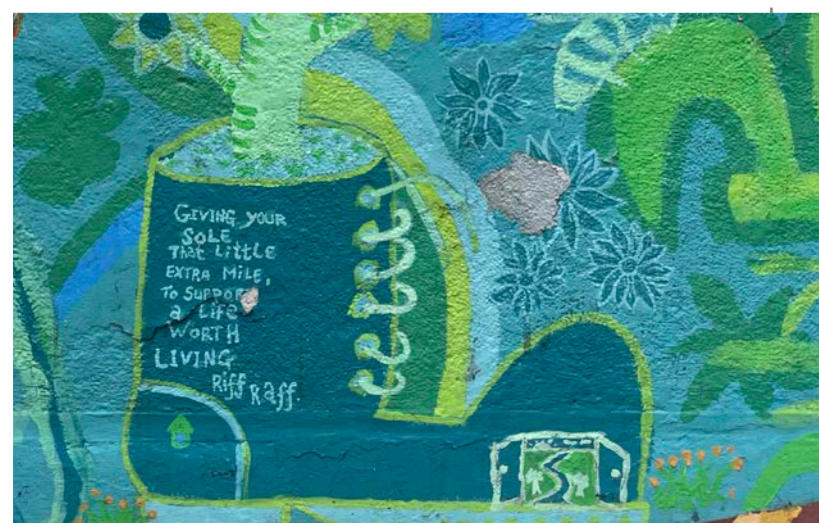
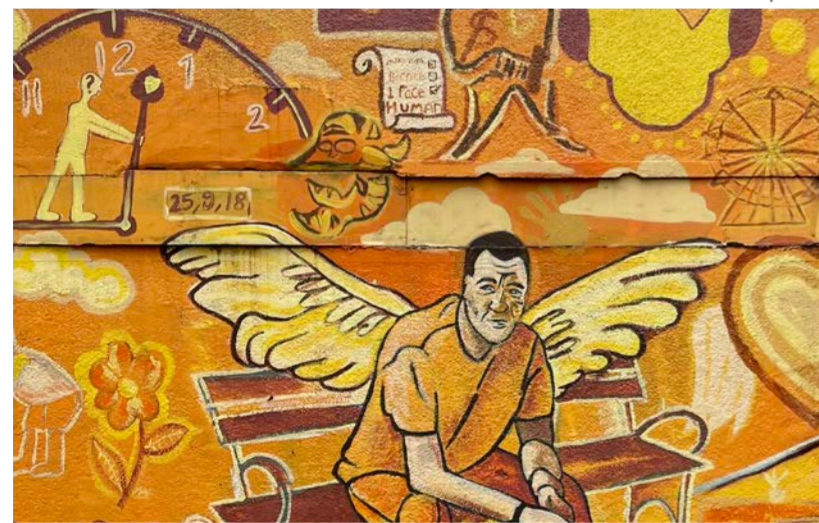
Joel 'Artista' or Bergner is celebrated for his vibrant and socially empowering public murals. He is the CEO and Co-Founder of Artolution, a non-profit organization dedicated to empowering local artists in vulnerable communities around the world to lead art programs. His murals have spanned continents and serve as powerful visual narratives that highlights the stories and struggles of marginalized communities. Each piece is a collaborative effort, involving local residents in the creative process from conceptualization to execution. Joel's work emphasizes the power of public art to bridge divides and bring together individuals with diverse backgrounds. His philosophy centers on the idea that public art can be a catalyst for positive change, providing a platform for dialogue and a shared space for expression and healing.

INTERVIEW WITH JOEL BERGNER - HOW DO YOU FEEL THESE TYPES OF PROJECTS BENEFIT THE COMMUNITY?

INTERACTION - 'with the homeless community, so many of them told me that usually they felt that nobody paid attention to them, they didn't interact with, non homeless people hardly at all, except for just, you know, can you spare some change'...'But to have full interactions and conversations with people, which is what they did get to do for this project and people coming by and saying, oh 'great job, we love what you're doing'. This kind of positive reinforcement was something that they really valued about the project and so they were able to connect with all these different people they usually wouldn't be able to.'

CREATIVE EXPRESSION - 'the creative expression part of it as well. Where someone who may not feel in control of their life in so many ways. With the arts, you suddenly do have control. You can create your own reality. And that's something that I experienced when I was a teenager'

THE BIG PICTURE - 'I think these mural projects play a role, but they can't be just one offs, they can't be in a vacuum, they have to be part of something bigger.'...'A painter who comes every week to give a class, or someone who does other kinds of art forms. These become mentors or just positive role models, positive people, for the participants. And those kinds of relationships can be built that are so important to be able to heal and move on to a more positive phase of life.'...



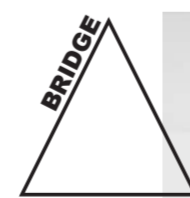
JOEL BERGNER

"In Manchester, I really saw that so many of them had multiple positive experiences of being able to express themselves, being able to connect with others in positive ways, being able to feel part of a community, just over the course of one week"

IMPRINT



TO LEAVE A MARK ON THE WORLD
impress or stamp (a mark or outline) on a surface.



TO CONNECT WITH THE COMMUNITY
a structure built to span a physical obstacle

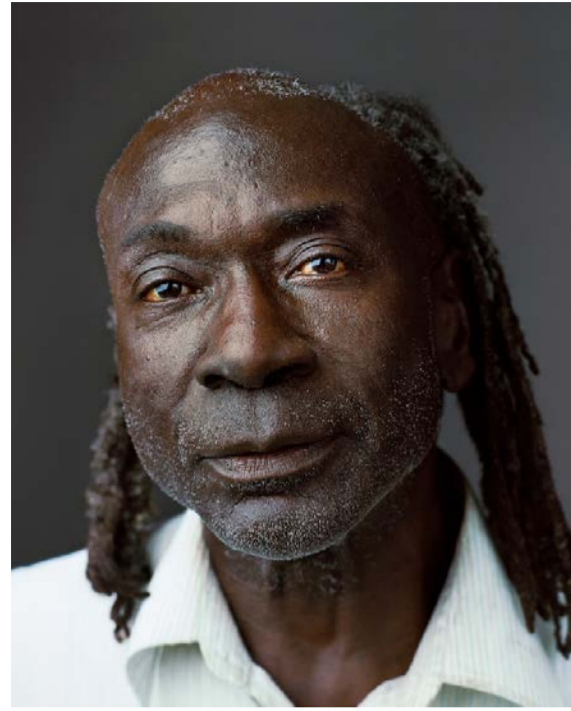


TO TAKE UP SPACE AND HAVE A VOICE
increase by a large or excessive amount.



DIARIES OF DUCIE STREET

JOEL BERGNER'S PERSONAL FIELD NOTES



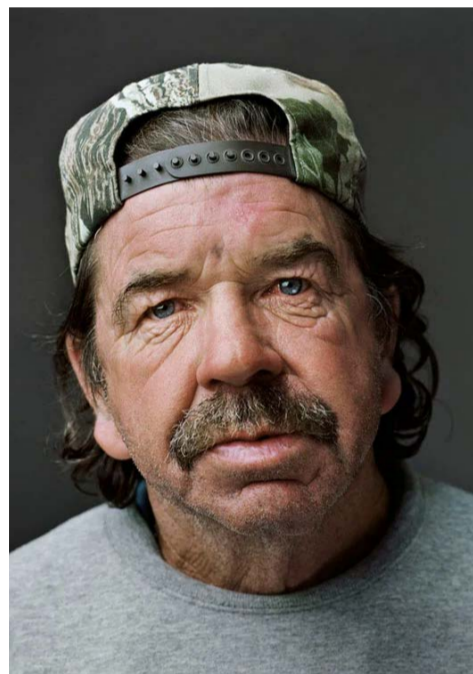
GRANDAD

“Grandad’ took on a spokesman role in the homeless community, speaking out about injustices to all who would listen, including journalists and our filmmaker who interviewed him. **One of his most important points was that homeless people are invisible in society.** “I feel like I’m a ghost,” he says, an understandable feeling for those who have faced years of people ignoring them and their struggles.”



MAGGIE

“Maggie echoed Grandad’s sentiment with her message on the wall, which she worked on diligently for several days. It says, “See me with your heart... touch me with your soul.” She told me that **she feels misunderstood and ignored, that people only look at her with their eyes, which she explained is a superficial way of judging people.**”



STANLEY

“Stanley was one of our most enthusiastic participants, and presented as fairly “normal”. Probably in his 50’s, Stan mentioned that he had mental health issues, which led him to homelessness and a broken life. He had always been into art, so **he threw himself into the project with a spark in his eyes** that reminded me of a teenager who just discovered his passion. **A local shop owner came by one day and offered him a gig painting on the wall of his establishment. Stan was over the moon! His first art job!** However, I also witnessed his instability after Sharon calmly explained to him that he was using the wrong colour. He visibly shrank, and threw paint brushes against the wall. He made statements like, “This is what I always do in my life, I ruin everything.” I talked him through it and he soon apologized to Sharon, but several incidents like that happened in the next few days, demonstrating his mental health challenges. On the final day, **he brought me a book as a gift with a message inside, proclaiming that the project had been the best week of his adult life.**”



MIHRAN

“Mihran was one of our most colourful and lively characters. A young gay man who had left Iran and bounced around from **seeking asylum due to his sexual orientation. In Manchester, he said living in a Muslim community had been traumatic, as he had faced hate crimes.** He left his living situation and ended up homeless, his life in turmoil. **He became a sex worker and struggled with depression.** Luckily, he was being **supported by an organization called the Men’s Room that works with vulnerable members of the LGBTQ community.** One day, he sat looking dejected across the street. He told me he had a hard time getting motivated due to his difficult living situation and homophobia he faced. He then joined the group and made incredible paintings all week with really interesting and symbolic images that were the highlights of the mural. He always had a big smile and friendly words for everyone. **When it came time to choose the main character depicted in the mural, his name was chosen from the hat! He was so excited to represent the whole group. On the day of the final ceremony [also his birthday] he video-chatted with his family in Iran, and they were full of pride that Mihran’s face was now featured prominently on a mural in England.**”



STEADY

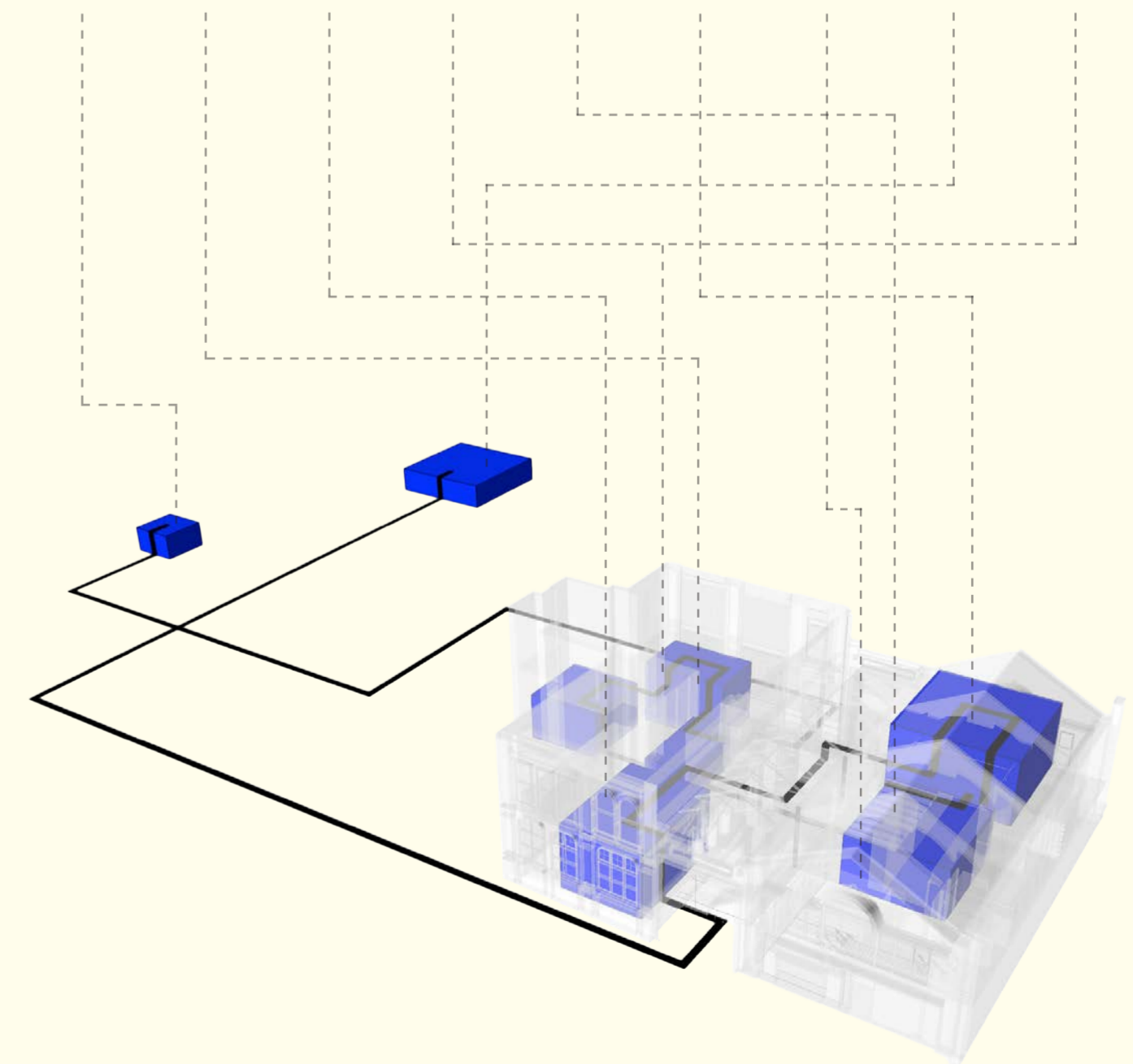
“One of the saddest cases was **Steady.** Despite his name, **Steady was a disabled man who could barely walk or talk clearly.** Each day, he sat on the corner of the mural wall, begging for change from passers-by. **Our team tried to get him involved on multiple occasions, though he didn’t want to miss out on the income from begging.** He asked us to save the corner near where he sat so that he could paint it. Finally on the last day, he joined in and had a great time! **Sharon told him of arts programs for the homeless in Manchester that he could join, but he was fearful of going, as he had been attacked and even raped by other homeless people when visiting centers. He made me realize that even within the homeless population, there are those lower on the totem pole who are victimized by the others.** Several participants agreed to accompany Steady for safety, so he can get more involved in activities. **At the closing ceremony, Steady told us what an important experience the project had been for him.**”

Photos by Jan Banning (2010) Names changed for autonomy

outdoor work and dining space



01. wake up, gather belongings and walk to Lloyd street
02. collect clean clothes and towel from laundry reception
03. store valuables in a locker and have a warm shower
04. hand in old clothes and towel to laundry staff
05. head to pizza kitchen and prepare a fresh meal
06. enter collaboration space to finalise mural design
07. visit art supply and gather equipment needed
08. walk to mural sight and paint mural
09. return to Lloyd street and collect clean clothes



INTERVIEW WITH DR IAN JAMES

ART THERAPY AND MENTAL HEALTH

Art therapy is a vehicle for expressing ideas, thoughts and emotions that people may not be able to express in words. The expression can be via drawing, painting, music, dance.

It's particularly helpful to those who may not want to talk about their problems, or may not have the words to express their difficulties. So art helps to provide a physical way of exploring difficulties and potential solutions. The physical act of conducting an activity can be beneficial. Group art can be particularly beneficial as the social element can provide a means of connecting with others, and gaining a sense of 'belongingness' within a group.

One of the key features linking artists and their mental health is the concept of creativity. It is suggested that creative people 'think' differently to the 'normal' population in terms of higher degrees of 'divergent thinking' and 'associate recombination'. Divergent thinking is having an ability to 'think outside the box', to be able to think tangentially and fluently. Studies suggest that artistic people have an ability to inhibit 'standard' perceptions of the world, and therefore are freed up to be more creative.

Another feature of many artists is a willingness or need to express their emotions. It is unclear whether this due to a tendency to have more emotions intrinsically or whether the emotions are a feature of having poorer mental health. Whatever the reasons for their enhanced emotional status, their appears to be some need and potentially a cathartic effect of expressing them.

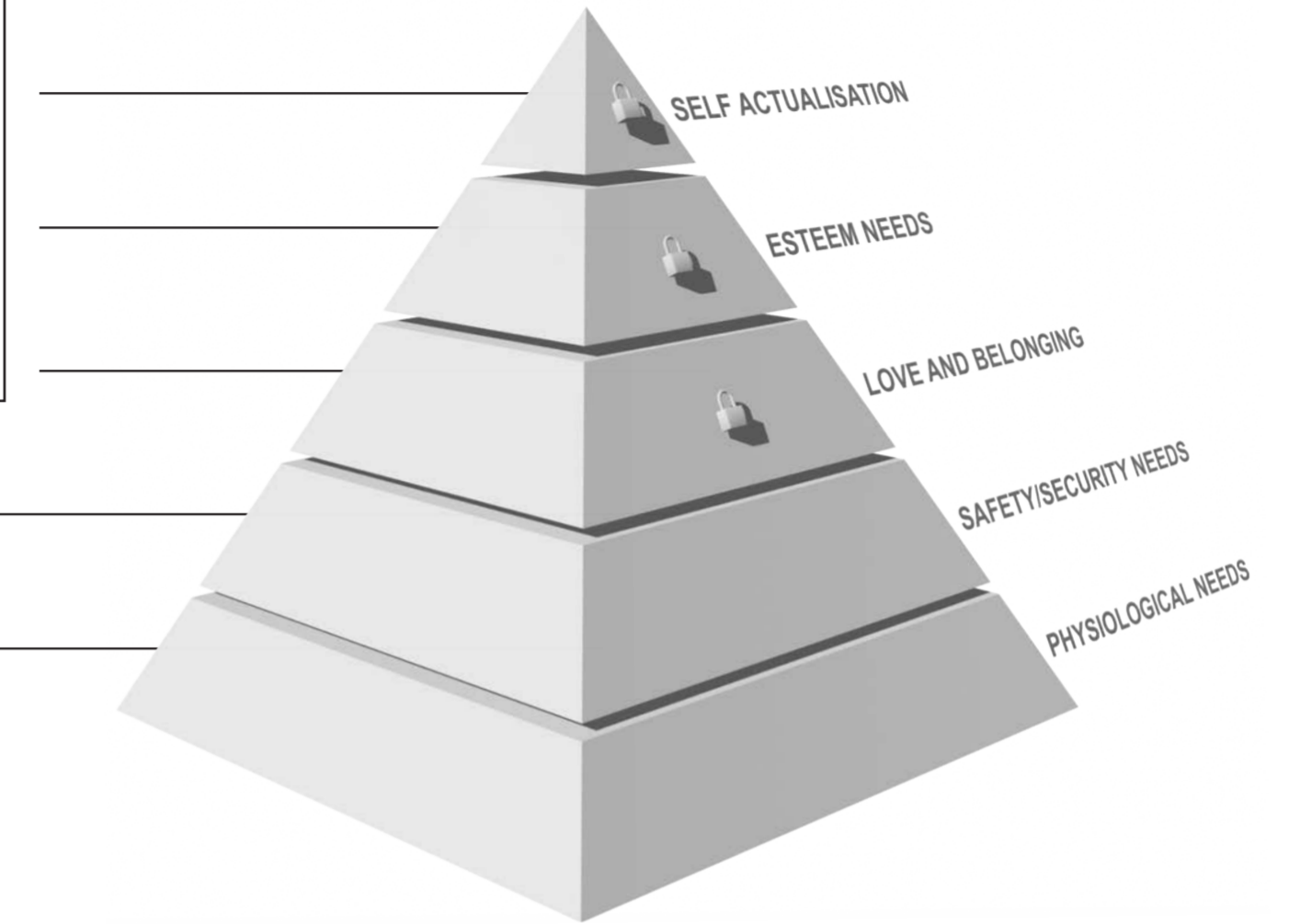
There was a study where they noticed patients with frontal lobe dementia demonstrated enhanced artistic abilities - they became far more expressive and creative. It appears they have been 'freed-up' and become less inhibited in their expression of their ideas. They are not necessarily technically better, but they no longer feel a need to 'hold back', becoming more expansive, flowing and experimental.

This is very similar to a young child's creativity, they are not restrained by societal standards and norms. For them there is no right or wrong, and hence they are extremely creative. Formal education dampens this creativity because they start to become judged, requiring to fit in with norms. This features leads to a more conservative approach to their work, and restrictions on how to express their feelings.

MASLOW'S HIERARCHY

NEEDS HOPING TO BE MET THROUGH:

- a sense of community
- recognition/ appreciation for work
- fulfilling work
- city pride
- creative outlet
- a structured day



REHOUSING SCHEMES

SHELTERS, FOOD BANKS, SOUP KITCHENS

PSYCHOLOGICAL BENEFIT OF PROJECT

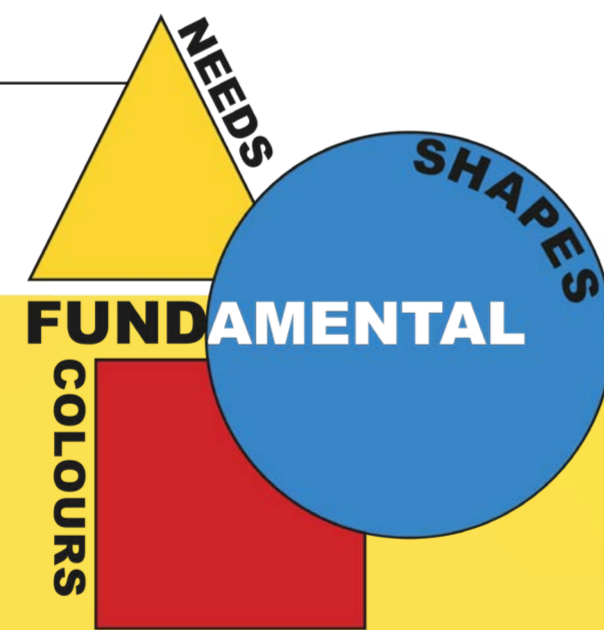
There are high levels of mental health needs in the homeless community. Some homeless people may have problems expressing their needs in ways others finding socially acceptable; they may feel constantly judged. They may also think their ideas are neither valued nor worth expressing.

As such, Hom[e]age provides a psychological safe place in which the homeless people can feel accepted, and be encouraged to express their views and emotions in a non-judgemental manner. People would be able to attend on their own terms, express their identity, and have an opportunity to connect in ways they find acceptable. In terms of Maslow's hierarchy of needs, the people attending the building will have the opportunity to meet some of the higher needs of the pyramid, such as a sense of belonging, enhanced self esteem, and perhaps a degree of 'self-actualisation'

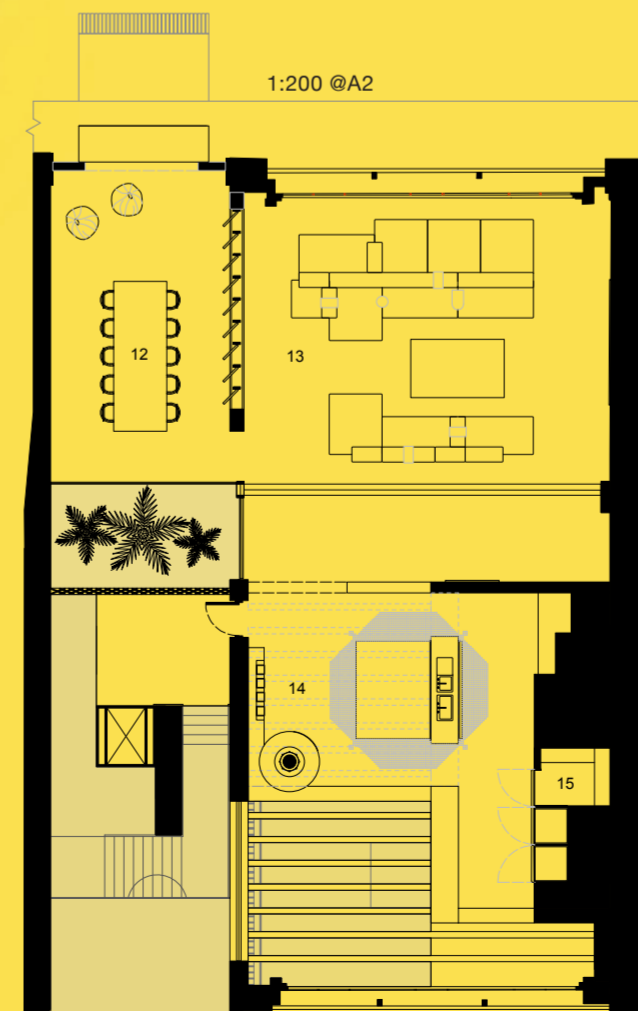
CONCEPT

The concept of Hom[e]age centres on rekindling a childhood sense of place, where creativity can be explored freely—an experience that individuals with long-standing trauma may have never fully experienced.

The three basic shapes - triangle, circle, square represent children's building blocks. The primary colours—red, yellow, and blue—are foundational to mural painting, as they are combined to create all other colours in the visible spectrum.



- 01 Clothes Donation Point
- 02 Laundry Reception
- 03 Laundry Room
- 04 Donation Sorting Room
- 05 Showers
- 06 Lockers
- 07 Art Shop
- 08 Art Supply Room
- 09 Art Studio
- 10 Indoor Courtyard
- 11 Pottery Studio
- 12 Dining/Work Area
- 13 Collaboration Space
- 14 Pizza Kitchen
- 15 Kitchen Pantry



INTERVIEW WITH MIKE PAUL

HOW DO YOU FEEL THE CURRENT SYSTEMS FAILS TO REDUCE HOMELESSNESS?

"I think, the big disparity is that we've alienated people a lot of the time. But then we expect to bring them back by treating them the same way that alienated them in the first place. It's never going to work."

The policies are made by people who have no real life experience of the factors surrounding homelessness, e.g. The use of sanctions for people on Universal Credit and who maybe homeless (that was my situation). I was down at my lowest and getting continuously threatened with losing payments if I failed to attend a meeting. Life was already stressful enough!!!! The system also fails to understand the psychology and state of mind of those that are homeless and what leads them there and expects them to act as rational human beings but history would suggest this is not a good way forward and a proper understanding of the person's needs should be developed. But the system is set up so that individuals need to fit in with the system's needs. The system reacts to people becoming homeless rather than help being available to prevent someone becoming homeless. For me, there was this impending sense of, I've somehow just gotta keep clinging on by my fingernails. Because if I let it go, that's it. I'm either gonna turn to drugs or I'm gonna do something incredibly violent which will get me in prison."

HOW DO YOU THINK WE VIEW HOMELESSNESS AS A SOCIETY?

"I think society at best ignores it, at worst thinks those who are homeless probably deserve it. It becomes a them and us. I think there is a small percentage that look to face it but the I believe from my own thoughts prior to having been homeless and conversations with friends subsequently, that it's somebody else's responsibility. In the modern world, whilst there maybe a society, there predominantly is no community. Again I refer to our British Values - democracy, yet our democratic system is severely flawed and often undemocratic; The Rule of Law - our own leaders don't even follow this and everyone else is expected to; individual liberty but no mention of social or community responsibility; mutual respect - clearly not in evidence or practiced by many in power; tolerance of other faiths and beliefs - tolerance to me doesn't really promote understanding - whilst being homeless is not a faith or belief, it suffers from the same idea - we tolerate it but don't try to understand. Tolerance doesn't lead to solutions, understanding does."

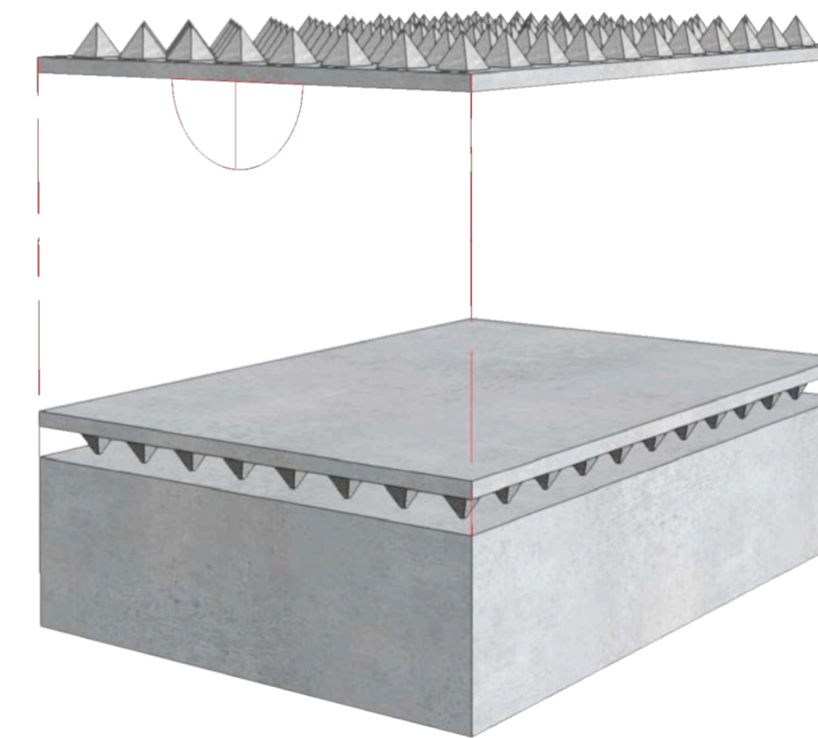


Materiality *inspired by* the Protagonist

FLIPPING THE NARRATIVE



HOSTILE ARCHITECTURE > ART SHOP TABLE



RECYCLED CARDBOARD

LINK: Sleeping Rough



POLYSTYRENE CUPS

LINK: Soup Kitchen



COFFEE HUSK

LINK: Soup Kitchen



HOSTILE ARCHITECTURE

LINK: Sleeping Rough



WHAT ARE YOUR THOUGHTS ON HOSTILE ARCHITECTURE?

"The term "hostile architecture" says it all. It reeks of trying to sweep the problem under the carpet and appeasing the masses who have been fortunate enough to avoid this state of affairs. It feeds into this idea that we don't want to accept this in our society. We don't want it to be seen. The whole concept simply stops us having to confront the problem."

Maybe if it was partnered with effective policies and practices to give the homeless an alternative then it would make some sense. Homelessness is a societal problem and to my mind everyone and all businesses should, as well as government, play a part in the solution. However, in this country our "British Values" do not reflect any form of social or collective responsibility."

HOW DO YOU THINK HOM[E]AGE COULD BENEFIT THE COMMUNITY?

"It's a whole spectrum of people. Your ability to respond in the way that you should, that's so important. And that's why, this idea of being able to find novel, interesting ways to bring people back to the fold and make them feel valued, a sense of belonging and autonomy, that side of it's really important. And it takes a special type of person and place to slowly give you that time to allow you to fit back in. I think there is a possibility with Hom[e]age for the homeless to be able to tell their stories - to be able to meet other members of the public in a more favourable / positive setting could lead to better understanding."