

— THE —  
MILLBANK  
ATLAS



2017

The Millbank Atlas is an ongoing collaboration that doesn't mind being surprised by its own work. Staff and student researchers come together with local residents and others to bring the Atlas into being. Together we trace and retrace the neighbourhood of Chelsea College of Arts, a constituent college of University of the Arts London (UAL), by creating diverse 2D and 3D maps that are open to unexpected developments, the likes of which are discussed below.

In the academic year of 2016 - 2017, students of BA (Hons) Interior and Spatial Design based in the studio affectionately dubbed 'Chelsea Local' used practice-based research to create and facilitate cartographic experiments. These featured in a week-long exhibition that was accompanied by a public events programme, both of which were hosted in the Cookhouse Gallery at Chelsea College of Arts (21 - 28 January 2017). We have chosen to disseminate this iteration of the project in keeping with familiar notions of an atlas as a collection of maps. The ones documented here all featured in the exhibition and are accompanied by annotations based on reflections by their student-cartographers. These short texts begin to tap the project's diversity and scope.

When we set out to write this curatorial statement, the aim we had in mind was largely one of describing our collaborative cartographic approach with reference to an Argentinian mapping collective whose aspiration we share. Their practice is committed to mobilising the creative and political potential of graphic and artistic devices to challenge ideologically elitist organisations of territory.<sup>1</sup> Iconolastas posit collective mapping as a critical means for coordinating complex territorial viewpoints to support transformational practices for community-based change.<sup>2</sup> For sure, this is also at the heart of Chelsea Local. But tectonic shifts in institutions of higher education that track with shrinkage of the public sphere prompted us to move our focus in this statement onto a more pressing concern: how the knowledge that is co-produced through our studio in general, and the Atlas in particular, seeks to mobilise research in the service of our local community in a spirit of civic responsibility.

UAL's statement of identity and commitment asserts that: 'We uphold the values of social justice and environmental stewardship through our teaching and research, as well as in the way we live, work and conduct our operations.'<sup>3</sup> This provides a useful point of departure for thinking through the civic responsibility of the Atlas in several respects. To begin with, and like many with a stake in higher education - staff, students and the general public - we lament the drift of universities from civic to economic engagement in keeping with the 'knowledge economy' and the privatisation of education writ large.<sup>4</sup> In the case of Chelsea Local's 2017 - 2018 cohort, only three are home/EU students. Eighteen are from overseas (sixteen from China, one from Lebanon and the other from Palestine). The £17,750 in tuition paid by each international student and the £9,000 by each home/EU one is increasingly essential to support the University in the face of cuts in public funding. At the same time, growing cohorts require the renewal and development of UAL's infrastructure. With shrinking space allocations and one-on-one contact, staff, students, administration and management are all challenged to innovate creative ways of putting UAL's values of social justice, environmental stewardship and others into practice.

Although it was not conceived as such, Chelsea Local is purpose built to meet this challenge. While the College serves as a base, our classrooms are the neighbourhoods of Millbank.

1. Iconolastas, *Manual of Collective Mapping: Critical Cartographic Resources for Territorial Process of Collaborative Creation*, (Iconolastas: n.p., 2016), 7, 84. Available from: <[www.iconolastas.net/#](http://www.iconolastas.net/#)> (accessed 11 June 2016).  
2. *Ibid.*, 6.

The Millbank Atlas  
curated conversation  
Photography by  
Marsha Bradfield



3. University of the Arts London, 'Who We Are' <[www.arts.ac.uk/about-ual/strategy-governance/ual-strategy-2015-22/who-we-are/](http://www.arts.ac.uk/about-ual/strategy-governance/ual-strategy-2015-22/who-we-are/)> (accessed 11 June 2016).  
4. See, for instance, Lorraine McLrath for discussion of the challenges posed by the corporatisation of education to the founding principles of many institutions of higher learning in 'The Civic University: A Legal and Policy Vacuum?', in *Learning Through Community Engagement: Vision and Practice in Higher Education*, eds. Judyth Sachs and Lindie Clark (Singapore: Springer), 17-29.  
5. John Goddard, *Re-inventing the civic university* (London: NESTA, 2009), 5.  
6 - Albert W. Dzur, *Democratic Professionalism: Citizen Participation and the Reconstruction of Professional Ethics, Identity, and Practice*. (University Park: Pennsylvania State University Press, 2008).

The studio was in fact established primarily in response to the College's move from its former location on Manresa Road in Chelsea (SW3) to its current one in Millbank. Today it calls Westminster home, with the campus positioned on the banks of the River Thames beside Tate Britain and between the Houses of Parliament, the meeting place of the House of Commons and the House of Lords; and MI6, the foreign intelligence agency of the British Government. Since 2005, the College has occupied the grounds and buildings of what were formerly the Royal Army Medical College. This was constructed back in late nineteenth and early twentieth centuries from bricks reclaimed from the Millbank Prison which stood on the site before. In important ways, the desire to embed the College in both this history and the complex context of Westminster as a specific borough of London has motored Chelsea Local, with the studio self-organising to take the lead in the College's programme of community engagement.

As the studio's core project, the Atlas understands Millbank as comprised of reciprocal relations between the College and surrounding businesses, residential blocks, civil society groups, transportation links and other amenities, infrastructure and further aspects of this built and natural environment. At stake in this place-based approach is a commitment to civic education in the service of civil society. Significantly, however, we do not perceive Chelsea Local as an end in itself but a springboard for community-engaged action the world over. Ideally, it will come to comprise a node in a network that links together diverse projects driven by a sense of civic responsibility that are initiated by practitioner-researchers, including alumni of our course, who share our commitment to social justice. As John Goddard makes the point in a report for NESTA, 'While [the civic university] operates on a global scale, it realises that its location helps to form its identity and provides opportunities for it to grow and help others, including learners, businesses and public institutions to do so too.'<sup>5</sup> For us as tutors of Chelsea Local, these opportunities wrap with fostering in our students a complex understanding of local, regional, national and global relations. This hinges on the capacity to connect empathically with others, both in our immediate communities and, crucially, beyond.

Many work and study at UAL because of the cosmopolitan experience this education in art and design affords. When asked at the beginning each year why they choose to pursue their studies in Interior and Spatial Design through our particular studio, students often declare their interest in not only living and learning in London but weaving these two activities together. They readily grasp that the practice of engaging the communities surrounding the College provides a portal for appreciating the lived experience of London in a more meaningful way. Charged with the responsibility of preparing our students to work in design-related activity across diverse fields and around the world, we support this engagement in the spirit of what Albert Dzur terms 'democratic professionalism'. This identifies the professional as actively involved in facilitating lay participation at a time when the general public is often marginalised in the face of technocratic and bureaucratic decision-making. Democratic professionalism brings diverse types of knowledge to bear on social issues with the aim of stakeholders working together to strengthen a more robust public culture of democracy.<sup>6</sup>

The particular approach to democratic professionalism that we aim to cultivate in Chelsea Local values practice-based research. We encourage our students to not only develop a research sensibility that supports their specific concerns by developing skills and techniques as foundational to their practice going forward. We also encourage them to adopt the identity of practice-based researchers by actively engaging in the ethics and aesthetics of their individual and shared knowledge production. This tracks with our own hyphenated identities as practitioner-researchers who are deeply invested in transformational pedagogies of art and design. Our approach also

proactively aligns research and teaching through curricula. While this is often perceived as ‘bringing’ research to BA and MA programmes, Chelsea Local instead insists on the studio itself as a viable context for practice-based research. Here ‘research’ with a lowercase r - as in finding things out - provides a stepping stone for ‘Research’ with an uppercase R - as in generating original contributions to knowledge. This results in a process that is tentative, messy and ‘live’. New knowledge develops through practice and is readily applied while working in the field before being written up, exhibited or otherwise disseminated as research outcomes for the benefit of a community of practice. Granted, this hybrid approach spanning research and Research may be risky, but it is also urgent. Tapping the matter of conscience at stake in this wager, Michael D Higgins’ reflections are worth quoting in full:

Universities are both apart from a part of society. They are apart in the sense that they provide a critically important space for grasping the world as it is and - importantly - for reimagining the world as it ought to be. The academic freedom to pursue truth and let the chips fall where they may isn’t a luxury - in fact it is a vital necessity in any society that has the capability for self-renewal. But universities are also part of our societies. What’s the point unless the accumulated knowledge, insight and vision are put at the service of the community? With the privilege to pursue knowledge comes the civic responsibility to engage and put that knowledge to work in the service of humanity (emphasis added).<sup>7</sup>

Chelsea Local responds to Higgins’ question by imagining itself, not so much as serving another community, but actively constituting the Millbank community. This provides a critical context for working with other locals of Millbank to address community concerns. In the spirit of live projects based on learning through social engagement, the knowledge generated in our studio cannot be anticipated in advance. It instead accretes and iterates in response to opportunity, chance, desire, capacity and, importantly, relationship building and the acquisition of new skills.

Drawing on the College’s long tradition of art education, this process begins with what the Artist Placement Group has termed ‘not knowing’ as an ‘epistemology of ignorance’.<sup>8</sup> This state of mind can inoculate us against taking too much for granted too soon. We discourage students of Chelsea Local from googling or accessing other sources of information that are mediated by screens and encourage them instead to experience the neighbourhood directly by walking its streets and engaging with locals. This begins with participant observation inspired by artist Vito Acconci’s *Following Piece* (1969). This year, the studio’s first peripatetic exercise was to inconspicuously track a fellow pedestrian for a few blocks, paying close attention to how they moved and where they focused their attention. Students were also encouraged to reflect on how this following enabled them to differently experience a context that they may otherwise take for granted. For many, this simple shift in perception prompted them to see the College’s environs through more specific details. In a small way, identifying with the person they followed may also have encouraged the empathetic understanding that is so crucial for designers seeking to work with and meet the needs of others.

Whether a walk through Millbank or a hand-drawn line on a piece of paper, we underscore in Chelsea Local that design begins with organising material and experience. This makes design less something that one starts to do further to training as a designer and instead something we are all already doing. Our former colleague Ezio Manzini has termed this ‘diffuse design’.<sup>9</sup>



JustMap mapping workshop  
Photography by Marsha Bradford

We are fascinated by how it provides the foundation for more expert forms as we acquire skills and techniques for sensuous practice that key into the visual, audible, olfactory, tactile and other kinds of insight.

Our interest in mapping as a way to ‘make the complex accessible, the hidden visible, the unmappable mappable’,<sup>10</sup> to borrow Janet Abrams and Peter Hall’s neat phrase, was at the heart for our studio brief for the 2016 - 2017 academic year. Titled, ‘Drawing Together’, it started with various exercises like the following one discussed above to ‘draw out’ facts and figures alongside hidden stories and histories of the neighbourhood, understood as both a site and a community. With their projects established, students built on their personal experience of Millbank by ferreting through archives and surfing the internet, interviewing and surveying locals, generating reflective analysis and 2D and 3D cartographic experiments, presenting these in one-to-one and group critiques. In the process, they learned how to learn about the way we live, work and conduct our operations through community architectures that fan out across the built environment and interpersonal networks. While highly contingent on the one hand, the methods used to bring this knowledge into being are often transferable, making this foundational to practice-based research.

While there is no question that design through community engagement is a broad and diverse field, it is useful to remember that for many students of Chelsea Local, the maps they produced for the Atlas were their first foray into this complex way of working. While the documentation and annotations that feature in this boxed catalogue provide useful summaries of their respective projects, what this coupling elides is all the messy learning that took place in the field. This unfolded as the students collaborated with people living and working around the college, thanks to invaluable introductions and support from community activist Wilfried Rimensberger. The Atlas unfolded through walks, meetings, appointments, phone calls, emails and numerous other exchanges that propelled the body of research that is distilled here. The richness of this interpersonal exchange - so integral to diverse and resilient communities - outstrips what we can account for in these brief curatorial remarks. Suffice to say that moving forward, alumni of this studio, residents and other co-researchers on the Atlas as well as Chelsea College (as both a pillar in the local community and an institution of higher learning) are all enmeshed in an ongoing collaboration. It takes as its mandate reorienting traditional norms of design education towards more participatory epistemology, collaborative practice-based research, local impact, a mixed culture of expert, lay and other knowledges<sup>11</sup> and a combination of ad hoc and long-term strategising. In this way, and in keeping with UAL’s commitment, Chelsea Local aims to uphold the values of social justice and environmental stewardship through the studio’s teaching and research as it critically engages in the ways we live, work and conduct our operations.

When framed as a method for understanding our place in the world and how we reproduce this through our activity, the Atlas outstrips its significance as a locally-engaged project. Overarching Chelsea Local is a sense of lived experience as distributed across myriad transactions, and that better understanding the interdependence of this exchange can result in a richer experience of everyday life. In the spirit of the civic university, conscientiously co-producing with the stakeholders involved can lead to more equitable and exciting futures.

**7** - Michael D. Higgins, ‘Remarks by President Michael D. Higgins at the launch of the Irish Centre for Autism and Neurodevelopmental Research, Galway’ (2012), quoted in McIlrath, 17.  
**8** - For further discussion on ‘not knowing’ as an ‘epistemology of ignorance’, see Elizabeth Fisher and Rebecca Fortnum, eds., *On Not Knowing: How Artists Think* (London: Black Dog, 2014).  
**9** - Ezio Manzini, *Design, When Everybody Designs: An Introduction to Design for Social Innovation* (Cambridge, MA: MIT Press, 2015).

**10** - Janet Abrams and Peter Hall, ‘Where/Abouts’, in *Else/Where: Mapping New Cartographies of Networks and Territories*, eds. Janet Adams and Peter Hall (Minneapolis: University of Minnesota Press, 2006), 12.  
**11** - John Saltmarsh, ‘A Collaborative Turn: Trends and Directions in Community Engagement’, in *Learning Through Community Engagement: Vision and Practice in Higher Education*, eds. Judyth Sachs and Lindie Clark (Singapore: Springer), 5-6.

Asked to define The Millbank Atlas, I would say it is a creative, sustainable local community enabler. This may be a mouthful but it gets at how this project operates in conjunction with others, most notably Millbank Creative Works (MCW). As a director of this community interest company, I am deeply committed to growing and diversifying a local community-based ecosystem of creative and innovative practices. The most recent version of The Millbank Atlas furthered this by working with MCW to develop aspects of its outreach, including prototyping a trolley to deliver food to housebound locals and open doors of connection with others who are atomised as a result of mental illness, unemployment or both.

It is surprising a collaboration between Chelsea College of Arts and MCW has taken so long to establish. When, more than a decade ago, it was confirmed the art school would be moving to Millbank, I recall the excitement many of us working in the area's creative industries felt. Excited by what this might mean for our community, including local artists, designers, craftspeople, other practitioners and local residents. When the Royal Military Hospital was slated for redevelopment, we had lobbied hard to have it turned into something other than luxury flats, something certainly out of reach for most locals, with a majority on low and fixed incomes. Far more intriguing was the prospect of an art school and how it might be able to anchor a kind of cultural quarter in Westminster. But this is not exactly what has happened. Chelsea College moved to Millbank and after several years of little interaction with the local community, resentment began to grow amongst residents. There was a widespread perception that the College's students, tutors and management were living in their own bubble. What MCW and others wanted instead was a community of stakeholders - the College, Tate, studios and other maker spaces. This is something we have been striving to create but it has taken a very long time to develop and is still in the early stages because the process stalled several times after agreements were broken and funding was pulled.



The situation has improved in the last three years thanks in good part to Senior Lecturer Shibolet Shechter introducing her studio, Chelsea Local, (BA [Hons] Interior and Spatial Design at Chelsea College of Arts) to MCW and Millbank residents beyond. Shibolet opened up students' coursework by creating linkages between their activities and positions and those of the local community. MCW became the facilitator - the students' port of call - for various kinds of community involvement.

Relations have been particularly strengthened by MCW taking up residence in the College, thanks to the provision of free office space to serve as a base for MCW's activities. Significant too, at the early stages of our relations, was #TransActing: A Market of Values, which took place on the Rootstein Hopkins Parade Ground, Chelsea College, in July of 2015, and was coordinated by Dr Marsha Bradfield and other members of Critical Practice Research Cluster, which is also based at Chelsea College. This non-exploitative market hosted more than sixty stalls, each one featuring practices to explore value beyond the financial: trust, loyalty, care, etc. MCW participated with a stall promoting 'shares of community values', which proved popular with Millbank local because it created a platform in a College event for sharing their commitments and concerns. Shibolet and her students were also involved in the Market, and it was this collaboration, in part, that led to Marsha joining Chelsea Local in 2016. Now she, Shibolet and I are all working to incubate a local, community-based ecosystem of creative and innovative practices. This is slowly forming a community of practice that straddles the College and the communities beyond it.

The first such collaboration, Millbank Stories, ran between 2015-16. A project that used the method of storytelling to bring together design objects to tell stories, with creative events and parades to bring them to life. This enabled a space of exhibition to make visible the existing communities of Millbank and open up opportunities for new encounters between residents to take place. Building on the success of Millbank Stories, The Millbank Atlas has now taken this process to the next level. Students and locals are working together to explore the College's environs as places to live and work, with the Atlas developing links between the College and residents and local



The Millbank Atlas  
live project office  
Photography by  
Fernanda Liberty Duarte



The Millbank Atlas  
private view  
Photography by  
Fernanda Liberty Duarte

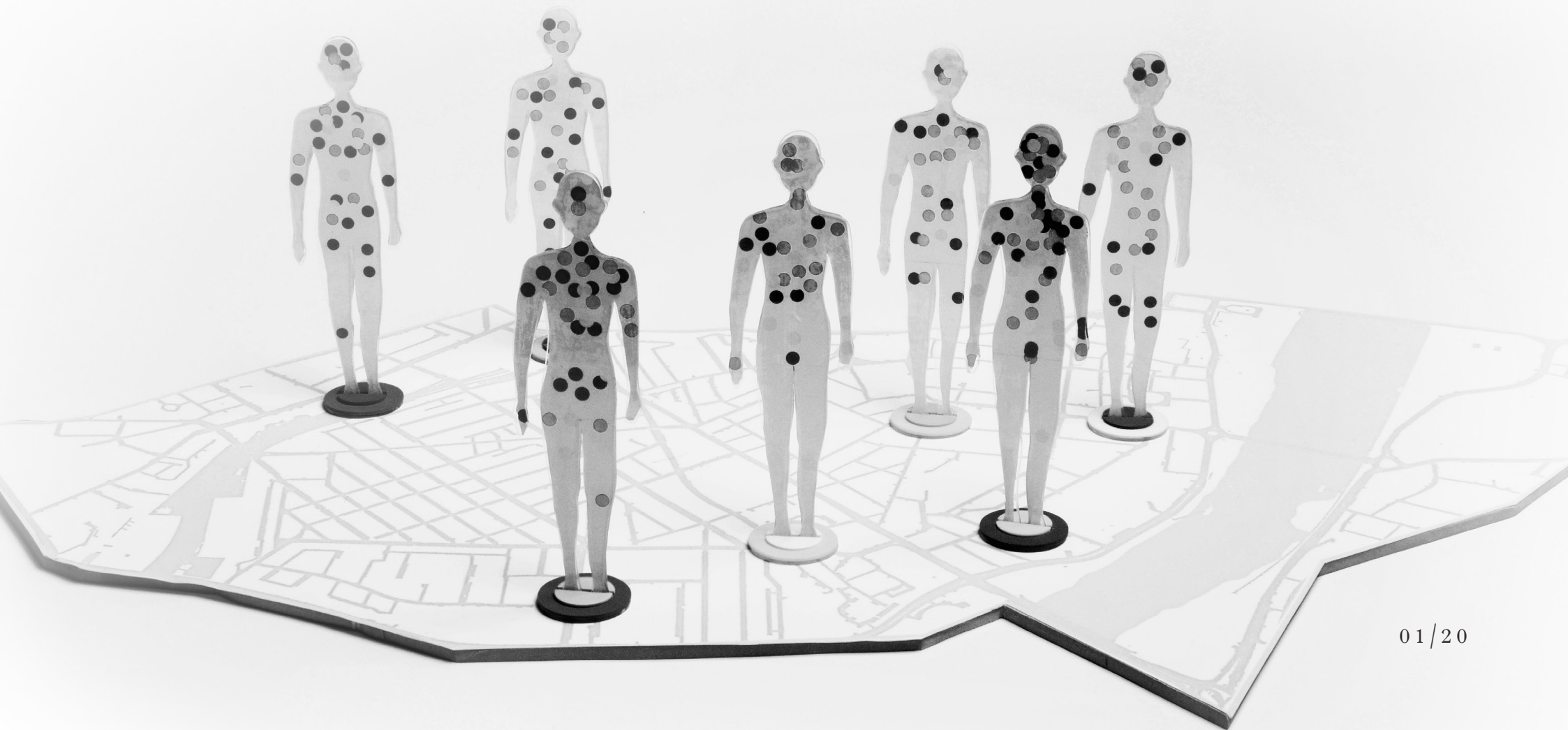
associations. These include libraries and events, especially the neighbourhood celebration SouthWestFest. Connections have also been made with The Passage, which runs London's largest voluntary sector resource centre for homeless and vulnerable people; and Cardinal Hume Centre, which works with homeless young people, badly housed families and others to gain the skills they need to overcome poverty and homelessness. In a further example of bolstering local community spirit there is the Wilkie Moat Community Garden, which has transformed a space that was previously notorious for anti-social-behaviour. Building relationships with associations like these is essential to supporting student projects that aim to enrich and promote new and existing community services.

The students are responsible for leading this process and, in so doing, many develop confidence as they strengthen their design practices. Local associations and residents benefit through joining students to work on projects and participate in exhibitions. For many residents this is the first time they have crossed the threshold and visited the College. These invitations through the Millbank Atlas and other projects also make them feel more at ease and hence interested in attending other public events at the College. One resident has even become a member of the University of the Arts London's Sustainability Working Group, which is now initiating the first sustainability collaboration between the University and Westminster City Council. A number of other collaborations, such as PimpUrBike, are also in development.

Mapping the neighbourhoods of SW1, exploring the experience of living in Millbank and the community and social values created by its people and associations lead to The Millbank Atlas as an exhibition. In conjunction with public events throughout January 2016, the show at the Cookhouse Gallery, Chelsea College of Arts, was fantastically well received. This mapping of local neighbourhoods also encouraged organisations such as OneWestminster, the South-Westminster Network and others to look into and organise their own cartographic exercises. In turn creating further community and heritage-related

projects. The Atlas exhibition's public events featured a daylong mapping and social enterprise workshop lead by JustMap, an ongoing collaborative map of London community resources, campaigns and projects; and SE Junction, a collaboration hub for social entrepreneurs, to swap stories and hatch plans in a convivial atmosphere. Several residents and students have subsequently begun to develop their projects for the Atlas exhibition into entrepreneurial ventures that are already demonstrating additional long-term benefits for the community. For example, with the support of locals, student Sara Abbas mapped the area's not-for-profit activities and produced her report in the form of a newspaper template for the Atlas exhibition. The newspaper template was further piloted as a local project and the plan going forward is to publish quarterly the newly minted MPV Times. As Sara has now graduated, others are set to become involved, with the newspaper being produced by locals for locals. In another spin-off Wing Tong is developing a design start-up, using his interactive sound map for the Atlas as a starting point. Students are also joining locals in creative upcycling workshops held by MCW at Tate Britain. And, for the first time, Chelsea College will have a presence at the annual neighbourhood extravaganza, SouthWestFest, where The Millbank Atlas will be presented to thousands of festival goers. Interestingly, local resident and artist Sophie O'Leary was 'discovered' as a result of being in residence during the Atlas exhibition. A promoter of Flux Art, who visited the exhibition, has invited Sophie to participate in the next Flux show, providing a real stepping stone in her career.

So the future looks bright for the collaboration between Chelsea College and MCW. Thanks to our work together, I have recently been invited to apply for the SpacehiveLondon crowd-funding project supported by the Mayor of London. If successful, our funding bid will be used to establish MCW as a fully-functioning, self-sustaining community interest company, supporting students and College staff, as well as Millbank's residents and business owners, by providing funding and organisational support for their community projects. Our vision will always be driven by creativity and sustainability as fundamental tools for community building and renewal.

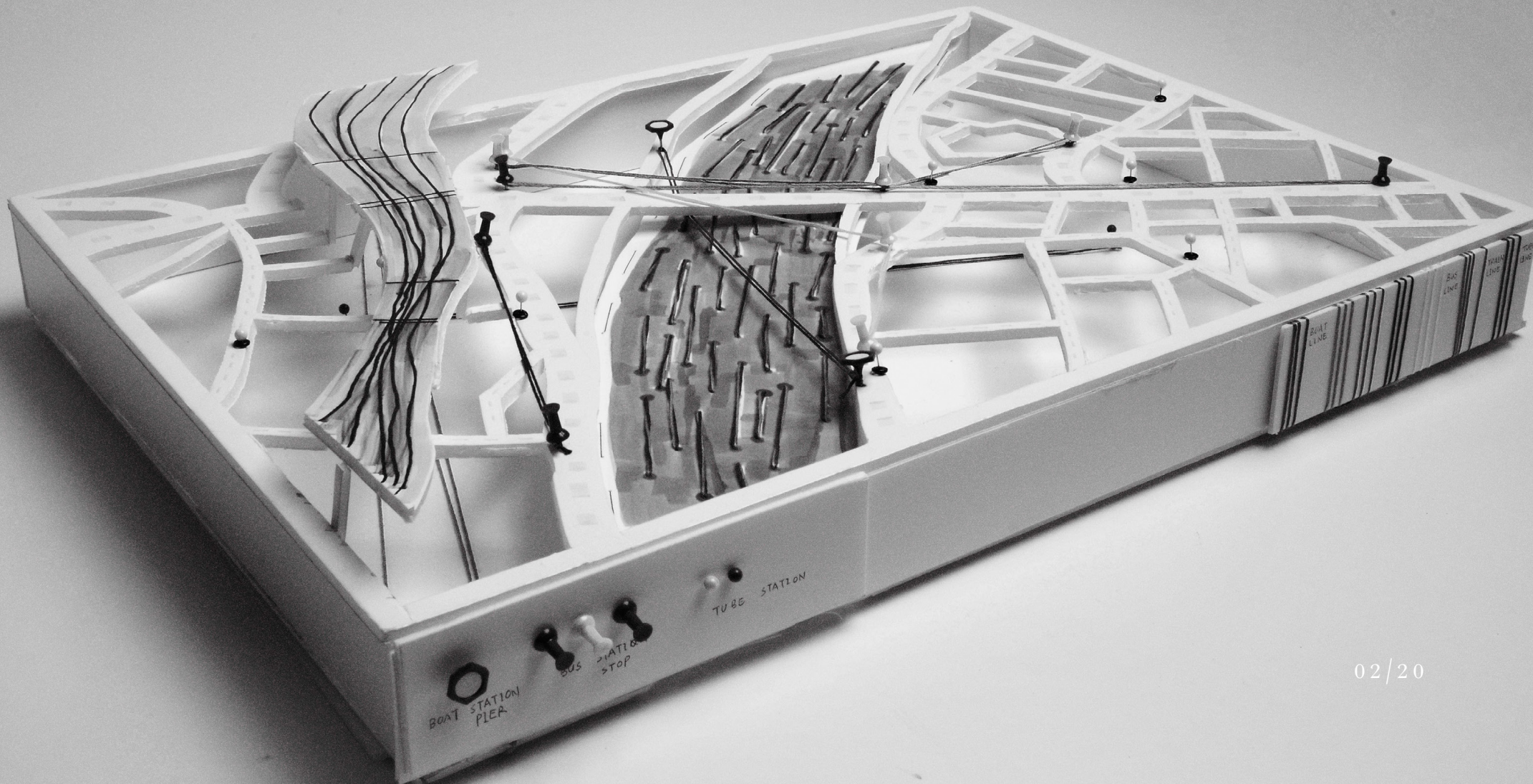


## WHAT IS THE COLOUR OF MILLBANK?



I asked those living and passing through Millbank, 'Tell me, what in your opinion, is the colour of this area?'. The standing figures on the map present emotional data, which was collected by asking people to stick coloured dots on a 1:1 figure. Different colours expressed different emotions: yellow was for happiness; pink for love; blue for sadness; green for anxiety; red for anger and white for neutrality. I found it fascinating to observe that the same place solicited such diverse emotions. I was intrigued that the same person felt variously on alternative visits to the same place. The instability of our emotional states makes this type of mapping exceptionally dynamic.

Xinyu Rick Li  
Paper, Perspex,  
stickers, wood



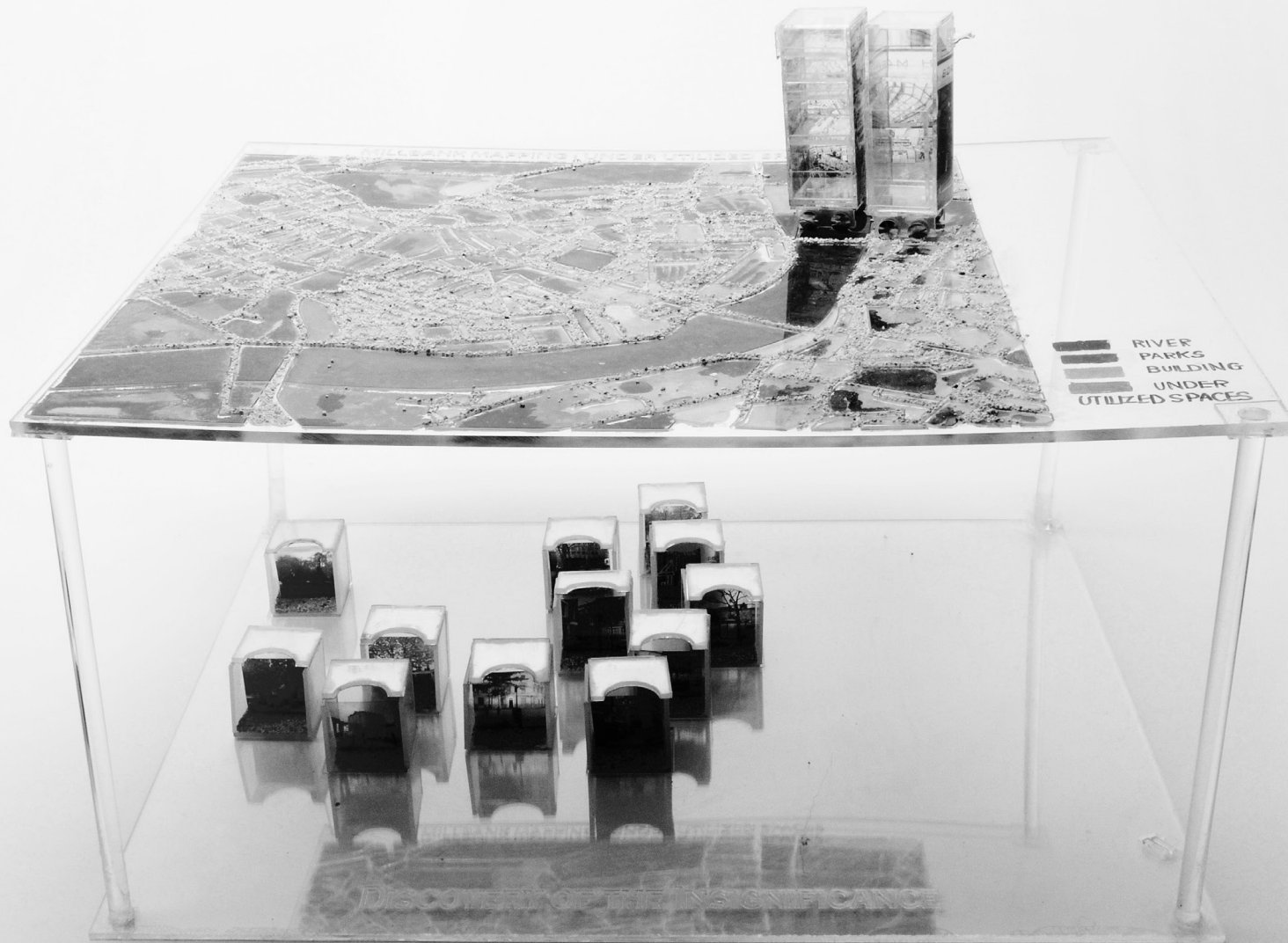


# TRANSPORT FOR LONDON IN MILLBANK



**M**y map visualises Millbank's transportation networks and how they mesh together. While maps of particular systems (bus, ferry, rail, etc.) are readily available, I was interested in where they overlap, how they supplement each other and which systems are the most accessible. My maps show not only that Millbank has good transportation links but also what kinds of transport people use to move in and out of this area. This information is particularly helpful to tourists who, unlike local residents, are unfamiliar with neighbourhood traffic flows and how they network Millbank's businesses, schools and other amenities. As an international student and new resident of London, I found the process of making these maps interesting and relevant because it enriched my lived experience of Chelsea and its environs.

Zhiqi Luo  
Foam board, pins,  
marker, thread



DISCOVERY OF  
INSIGNIFICANCE



**T**here are so many insignificant places in our urban landscape, with some of them taking the form of neglected spaces.

Many are underutilised and provide exciting opportunities for diverse kinds of occupation.

My map celebrated these spaces but fell short of speculating about their potential use.

Si Teng Cinthia Huang  
Acrylic paint,  
printed matter,  
Perspex



## RECYCLING AND UPCYCLING IN MILLBANK



I was interested in promoting recycling and upcycling in Millbank, highlighting where to dispose of different materials. My map takes the form of a website that is accessible in one of two ways. You can scan the QR codes that feature on the vacuum-formed plastic that encloses samples of stuff that can be recycled: glass and plastic bottles, cardboard cartons, small electrical appliances. Or you can visit [shijiezhangoel.wixsite.com/millbankandpimlico](http://shijiezhangoel.wixsite.com/millbankandpimlico). Here you will find information about recycling depots and facilities as well as places to up-cycle: charity shops, car-boot sales and Freecycling.

Shijie Zhang  
Vacuum formed  
plastic around  
household objects



## CRIME IN MILLBANK



**M**y maps show crimes that have taken place in the Pimlico part of Millbank. They are comprised of an abbreviated crime typology: adult crime in winter at night-time; adult crime in summer at night-time; teen crime in summer in the daytime. The choice of materials was carefully considered. After several experiments, I settled on scoring cork to emphasise the roughness of the topic being researched. Inverted pins are used symbolically to pinpoint crimes in a tactile and painful way. The colour coding aimed to represent the type of assault: red represented violent crime; white indicated public order crimes (this refers to crimes where there is no victim per se as in the case of personal drug use); rape was transparent because most cases are never reported and hence go 'unseen'; green was for theft, which is often motivated by money; black represented antisocial behaviour (e.g. racial discrimination); and finally, yellow was for vehicle crime, evoking the glow of car lights.

Celine Jabar  
Cork, foam board,  
pins, ribbon



The plan is a study of the city's layout, showing the relationship between the street grid and the river. The plan is a study of the city's layout, showing the relationship between the street grid and the river. The plan is a study of the city's layout, showing the relationship between the street grid and the river.

- The River
- The Street
- The Block
- The Building

**Bicycle**

1.0	1.0
2.0	2.0
3.0	3.0
4.0	4.0

**MENU**

1.0	1.0
2.0	2.0
3.0	3.0
4.0	4.0



The plan is a study of the city's layout, showing the relationship between the street grid and the river. The plan is a study of the city's layout, showing the relationship between the street grid and the river. The plan is a study of the city's layout, showing the relationship between the street grid and the river.

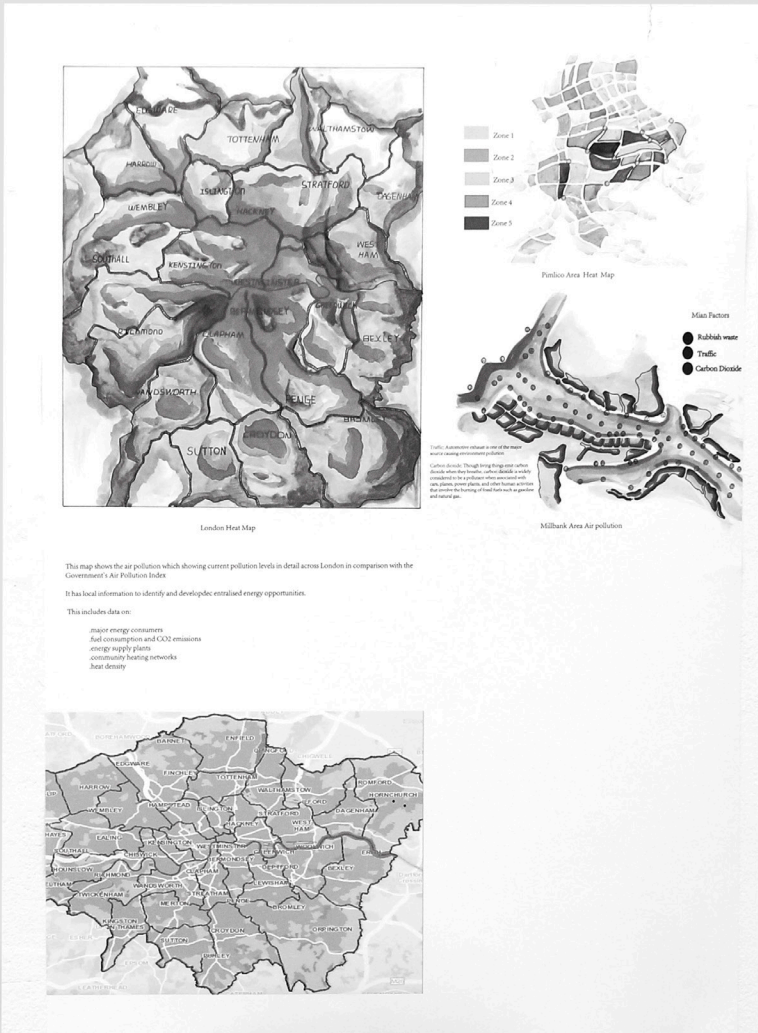
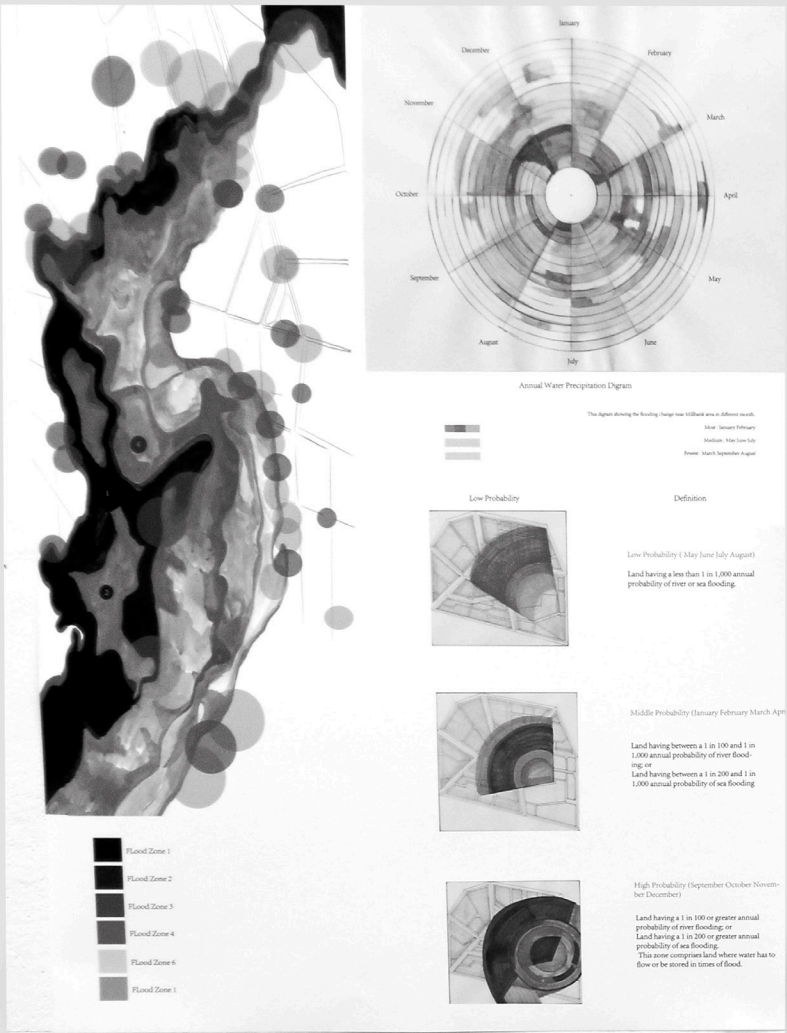


## WHERE TO EAT?



I created a series of three maps. The first traces all the known eateries in Millbank, categorising them into type: restaurants, coffee shops, bars and chain cafes. Noting that many were Italian, I created a second map dedicated to this cuisine. The third map involved asking local residents about their experience of dining in the area. Having enquired which restaurants they liked and why, I created a map that supplemented this feedback with comments published online. This information helps determine and locate popular places to eat.

Ildiko Czapar  
Ink, paper,  
pencil, pins,  
printed images



## CLIMATE CHANGE MAPS



**M**y maps explore how climate change in Millbank is impacting on the lives of people who live in the area.

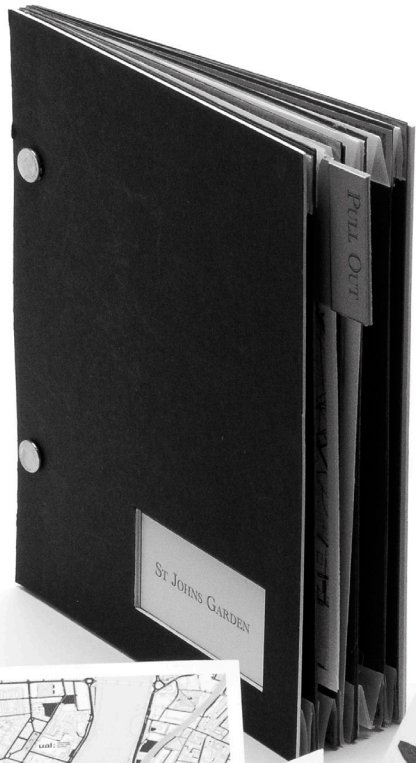
One map considered temperature; the other, flooding. With the Thames in spitting distance of Chelsea College of Arts, it seems imperative to consider the consequences of its overflow.

I was fascinated by the impact that human behaviour has on the natural environment. While carbon dioxide emissions are an obvious place to look for this, we should also consider things like the wastage and disposal of food. Tackling an activity like this is especially important because climate change is difficult to measure yet it is crucial to do so before it is too late.

Jiayi Jackie Mu  
Card, computer printout,  
digital scan of original  
watercolour illustrations,  
tracing paper



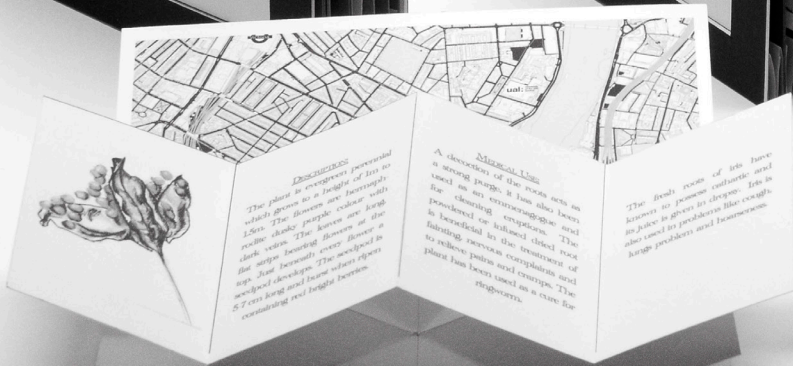
BESSBOROUGH GARDEN



ST JOHN'S GARDEN



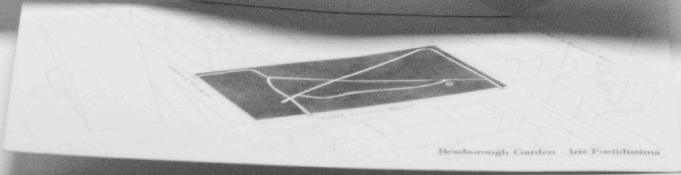
ST GEORGES GARDEN



**DESCRIPTION**  
The plant in various periods  
which grows to a height of 120 to  
150. The flowers are purplish  
with dark purple color with  
the outer bearing seven to  
eight leaves. The seedling is  
scarcely developed. The seedling  
5.7 cm long and light berries  
containing red light berries.

**MEDICAL USE**  
A decoction of the roots acts on  
the stomach. It has also been  
used as an emmenagogue and  
for clearing constipation and  
is beneficial in the treatment of  
fainting, nervous complaints and  
to relieve pains and cramps. The  
plant has been used as a cure for  
dyspepsia.

The fresh roots of this have  
known to possess cathartic and  
its juice is given in drops. It is  
also used in problems like cough,  
high pressure and haemorrhoids.



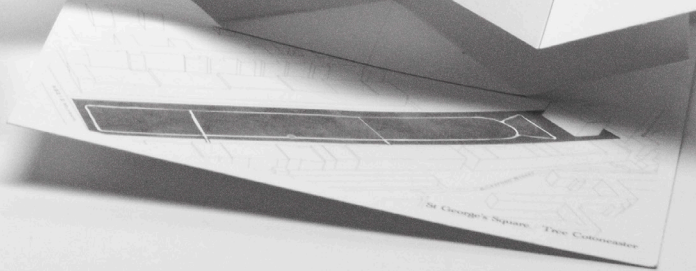
Bessborough Garden - 18th Footprint



**DESCRIPTION**  
The plant is a shrubby plant  
with about 100 and small  
rigid, woody, branchy growth  
and about 100-150 cm high.  
And about 100-150 cm high.  
The flowers are small and  
in white. The fruit is a  
small, half-sphere, 10 mm  
long. The fruit is yellow in  
color and is orange.

**MEDICAL USE**  
This plant is rarely used in food  
but its medicinal properties are  
used in the form of decoction or  
the extract. It is used to treat  
the disease, rheumatism, gonorrhoea,  
jaundice, edema, nervous dis-  
orders, etc.

In the treatment of epilepsy, the  
herb is used in the form of a  
decoction. The plant is used for  
treating the disease, rheumatism,  
jaundice, edema, nervous dis-  
orders, etc.



St. George's Garden - 17th Footprint

## FORAGING AND MAPPING NATURE



**M**apping Nature is a game that challenges people to find plants in Millbank that are edible or can be used for medicine. Players are instructed to visit three local gardens (Bessborough, St George's and St John's), using instructions found in envelopes. These also contain cards with hand-drawn sketches of each plant species, a description of their nutritional and medicinal significance and recipes or other information about how the plants can be used. In this way, 'Mapping Nature' highlights the practical use of local flora, which is often overlooked.

Ka Ying Joey Shu

Card, coloured pencils, line drawing produced through a digital scan, tracing paper, watercolour



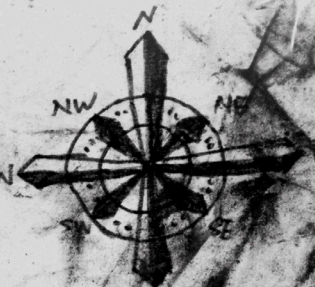
## CLASSES OF USE



**M**y map is about how space is used and categorised in Millbank. The area's dynamic combination of commercial and residential activity helps explain its particular diversity. This energy is something I tried to capture through adding cartoon-like features onto the map.

Hoi Lam Michelle Lau  
Digital print on paper

- Book publish/ Print
- Galleries
- Second hand shop
- Design/ Supplies
- Fashion
- Salon & Beauty



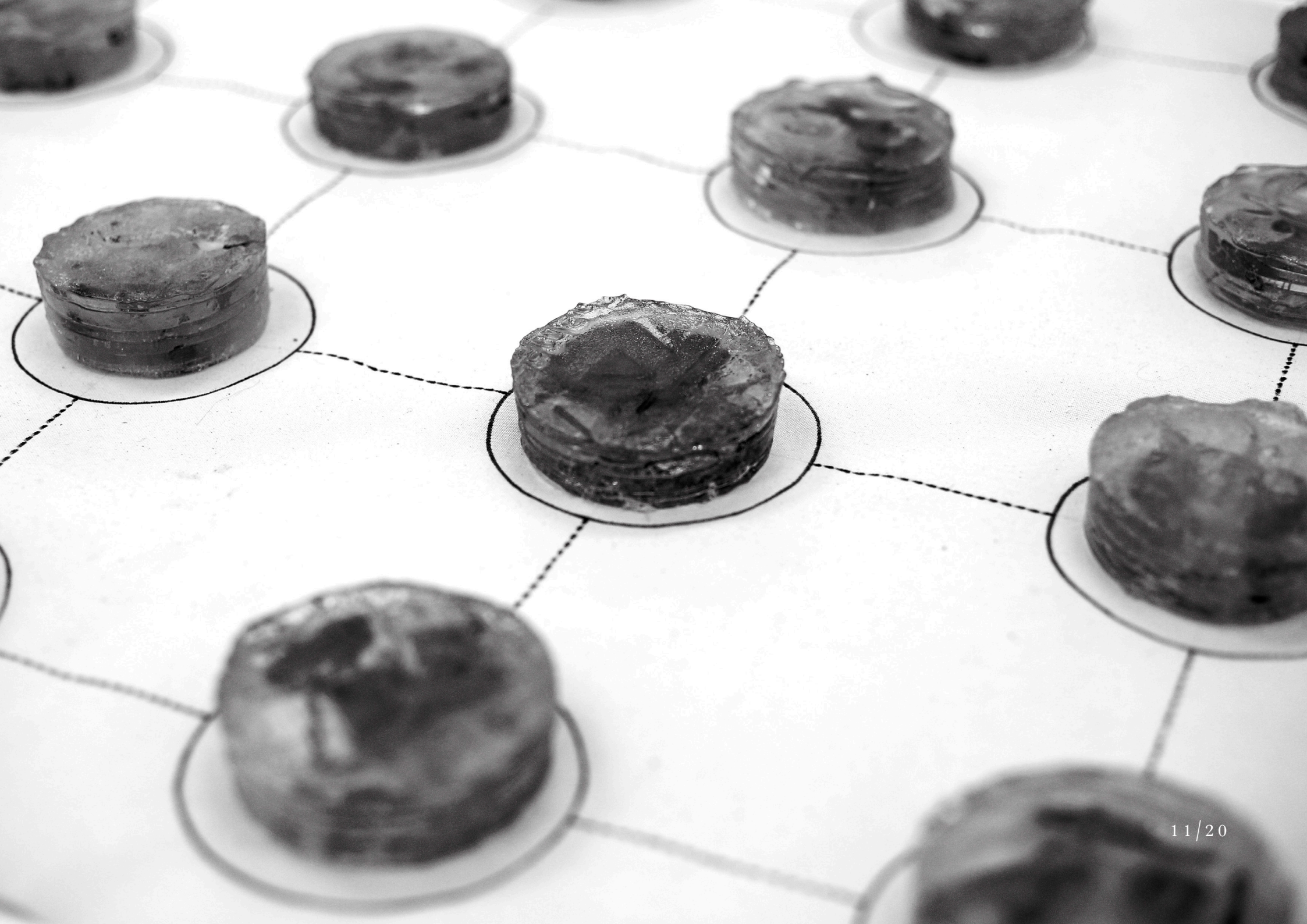


# TREASURING THE CREATIVE INDUSTRIES



**I**t is astounding that staff and students at Chelsea College of Arts are not better informed about the creative industries in the local area. My map seeks to rectify this in a playful way. It used the genre of a pirate's treasure map to liken these businesses to a valuable trove that surrounds the College. The creative industries deliver a rich array of products and services that make our lives richer: the thrift and thrill of charity shops, the pleasure of beauty salons, the import function of publishers and other printing. I used colour coded buttons to represent categories within the creative industries. To acknowledge this as a growing sector, I also attached a button bag, so that additional tokens can be sewn on the map as new businesses are established.

Pui Kwan Tracy Mok  
Buttons, cloth,  
Tate badge,  
fabric marker

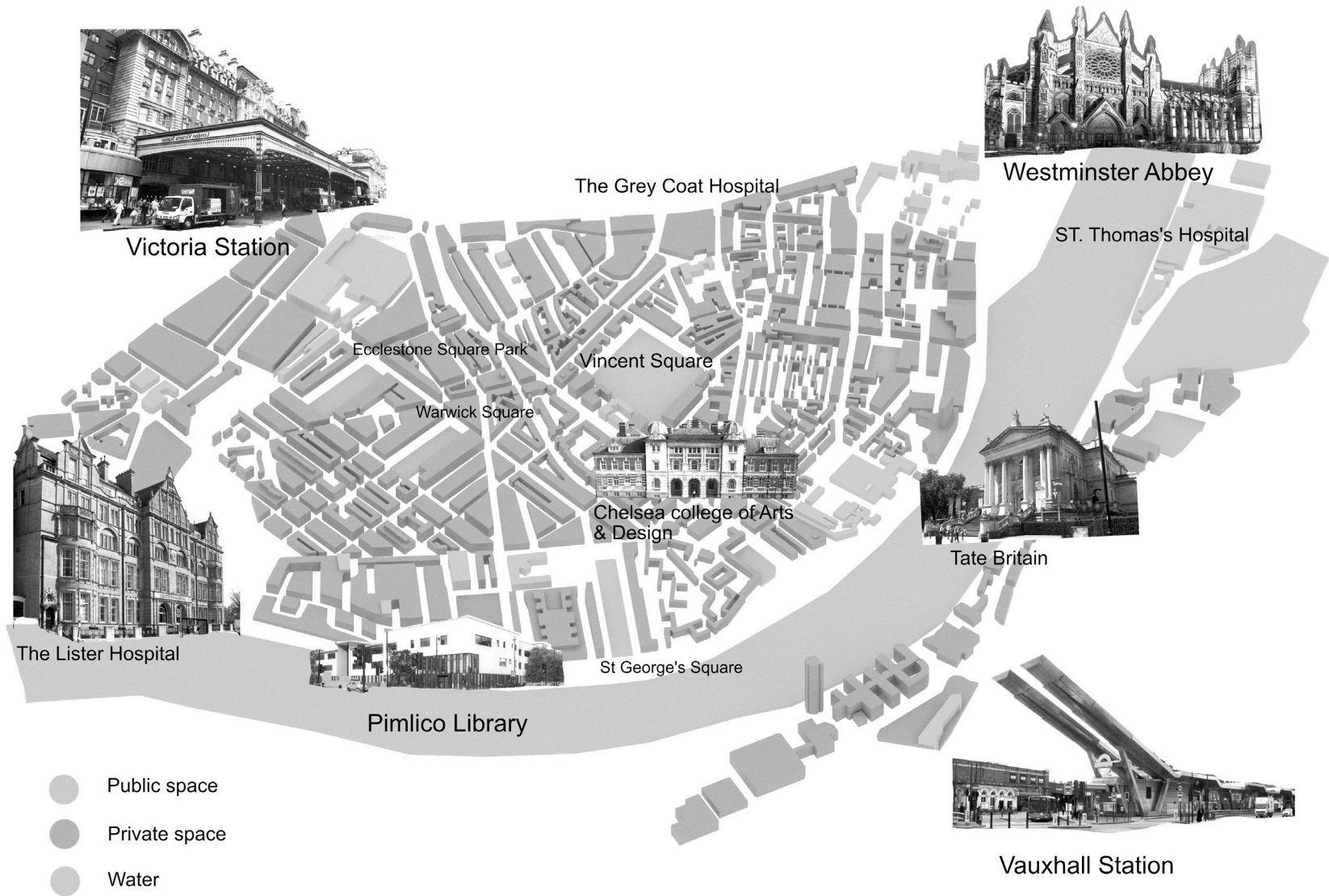


## TOUCH AND SENSE PARTS 1 AND 2



I was inspired by the textures of Millbank, especially the brick facades. I wanted users of my maps to feel the history of this place through their fingertips. Many of the buildings in the area were built from bricks that were recycled when the Millbank Prison was demolished after it closed in 1890. One of my maps is made from plaster (Part 1). It casts textures of buildings that were constructed from the prison's original footprint. A canvas map below indicates the names of the buildings. The other map uses the language of geological sampling (Part 2, featured on the back). It features materials collected from selected points where the Millbank Prison once stood. I cast the materials in glass wax to make them visible as units. By separating them out and suspending them in clear material (glass wax), I aimed to highlight things that we often take for granted.

Qilin Evans Ye  
Canvas, marker,  
found materials,  
glass wax



## PUBLIC/PRIVATE SPACE



One of the places that I encountered while mapping public space in Millbank was St George's Square Garden. Built in 1843, this narrow strip in Pimlico is London's only residential square that is open to the River Thames. Despite this unusual access, the Square has official opening hours, making it seem more public at certain times of the day than others. This shifting status inspired me to refine my thinking about public space; it is the context of daily life, where we communicate, learn, play, and so on, together. Public space is both inside and outside and includes places like gardens, schools, transportation hubs and people with different cultures and backgrounds share this space. To map this, I used computer-aided drafting and the computer programme 3D Max. This digital technology is useful for making visible a typology of spaces.

Rongzan Lin  
Digital print on paper



Voluntary sector in Milbank, London

# Millbank Trust

Millbank Trust.co.uk

## Help us prevent Homelessness



Courtesy of The Passage

"Our aim is to provide homeless people with support to transform their own lives".

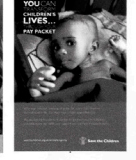


● The Passage ● Millbanks' organisations offering help that is needed today ● The AbbeyCommunity Centre

### The Passage

The Passage runs London's largest voluntary sector resource centre for homeless and vulnerable people: each day we help up to 200 men and women. Our eight-strong team of Outreach Workers makes contact, often late at night or early in the morning, with those sleeping rough in Victoria as they are bedding down or getting up each day. Our 46-bed hostel, Passage House, was officially opened on 1 March 2009. In the year 1st April to 31st March 2013, 23 residents completed a planned move on. Our 16 self-contained studio flats in Montfort House have staff support on site and specialist

in helping very long term rough sleepers. We welcome and treat clients with respect and dignity, and find out what they need and want. We offer professional and appropriate, advice and support according to the client's needs and aspirations. We agree an action plan with clients which is time limited with the aim of supporting clients out of homelessness. Of the over £4 million a year it costs to keep The Passage going, only 40% is funded from statutory sources; the rest comes from donations from individuals, church organisations, charitable trusts and companies. The Passage is committed to fostering good re-

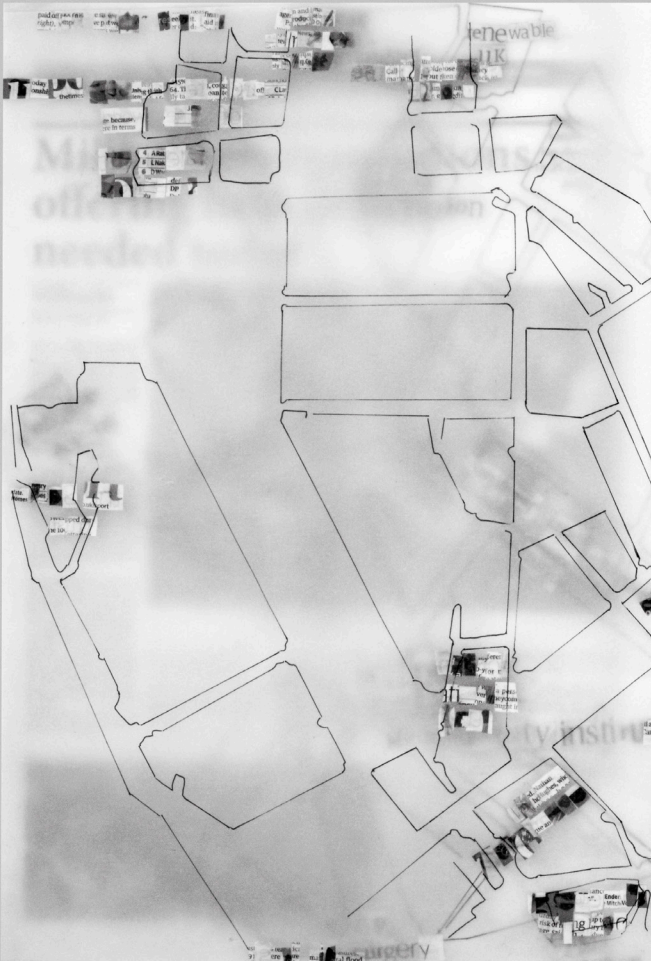


### Joao's Story

Joao is a 32 year old man from Portugal. Joao was found rough sleeping in Westminster by our Outreach team in November 2013 and at their suggestion he began using our Resource Centre the following day. Joao explained that though originally from Portugal, he had been living in the USA for 10 years. Having lost his job, he found himself excluded from American welfare and returned to Europe. Staying initially in a B and B, Joao quickly

ran out of money and was forced onto the street. Joao was keen to work, either in Construction, Catering or Office work. To begin with, we helped Joao apply for benefits in order to stabilise his situation. He then began to write a new CV, applied for a British bank account and study for his CSCS card.

Throughout this period Marco diligently looked for work and attended coaching sessions regularly both with ourselves and the Job Centre. Plus outreach service which is based in our centre 4 days a week. Despite our best efforts Joao wasn't getting beyond the interview stage due to his recent lack of construction experience and no experience within Britain. Through The Passage's partnership with Land Securities, an opportunity came up. Joao was initially sceptical about it because it didn't lead to paid employment straight away. After talking it through, he decided it would be a worthwhile experience that might



Help families and young people overcome poverty, homelessness

providing services for elderly, community projects too.

net-working people to help each other, providing resources, mutual support

Helping people (unable to find shelter) in the poorest communities in the world, helping them learn to help people

combat educational equality, preventing subsequent waste of talent. Give young people the chance to prosper and study regarding family background, school, neighbourhood.

### Millbanks Card for life time

Helping families and young people overcome poverty, homelessness

years projects, primary and secondary schools, access to universities and the professions

Teach and help highly talented

setting up a charity and helping charities meet legislative and governmental laws, give guidance and monitor charities annual returns. (www.gov.uk)

providing daily medication on daily basis to release pressures.

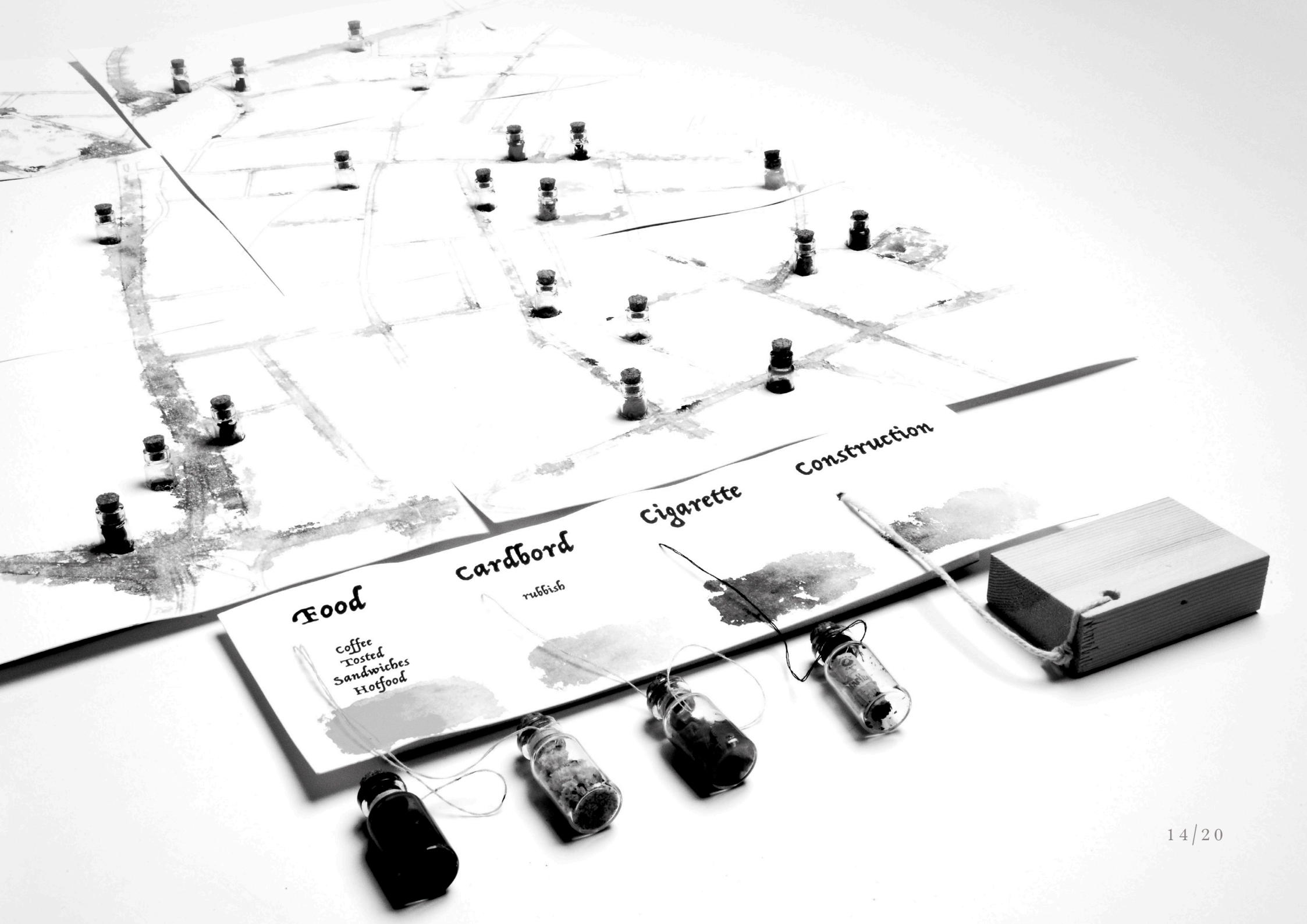
more complicated gap between the East and West as she responded with the Delfina Foundation. In many ways, the work of the foundation is also a continuation of her previous relationships with the region via Delfina Studin's residence of artists such as Khalil Rabah, Susan Hellum, Khoshroo Hassanzadeh, Frank Akafo, Farhad Mohseni, etc. Now, after five years with an exclusive focus on the Middle East, Delfina is widening the foundation's remit to include more international partnerships. Delfina has always been interested in artists, as individuals, yet she firmly believes that they have the power to alter the way we see the world and perhaps each other. It is the personal rather than the professional connection to artists that has always mattered the most to Delfina. She does not collect art but, in her own words, she 'collects artists'. ACW is an association of women-led societies and groups working collectively for the shared vision of an improved quality of life for women and communities worldwide.

MILLBANK VOLUNTARY  
SECTOR NEWSPAPER



**T**he Millbank Voluntary Sector Newspaper was designed to inform local residents about the range of voluntary organisations and other initiatives in their area. A resource for those in need, the newspaper also aims to support volunteers working locally. A concise description of each organisation will familiarise them with the service landscape. With this knowledge, volunteers will be better able to connect users with a broader range of resources. For instance, a volunteer at a soup kitchen may use the newspaper to determine where a client might find appropriate medical treatment for their child.

Sara Abbas  
Ink, newspaper,  
tracing paper



**Food**

- Coffee
- Tosted
- Sandwiches
- Hotfood

**Cardbord**

rubbish

**Cigarette**

**Construction**



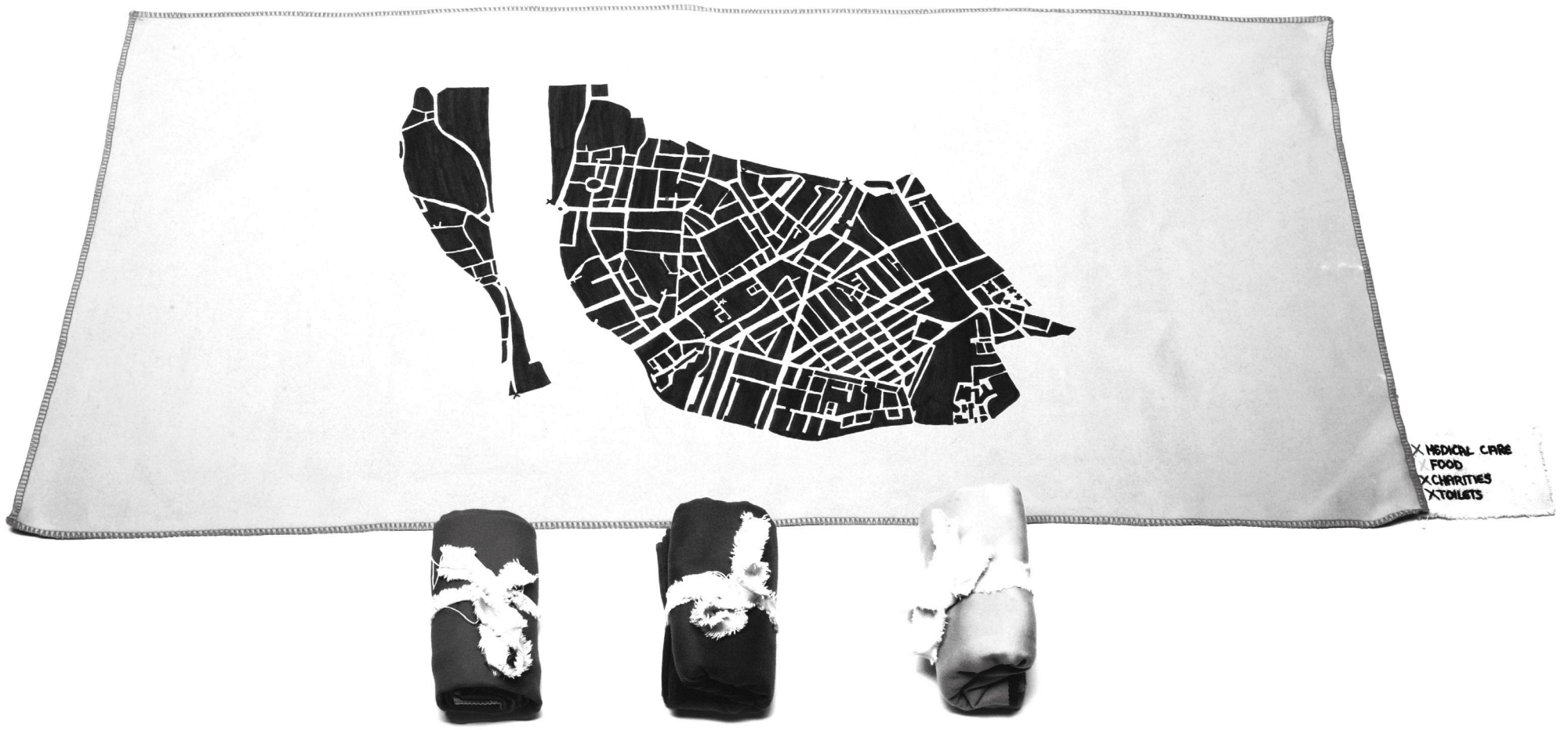
## SMELL MAPPING

### THE SCENTS



**M**y map celebrates smell and how it helps us make sense of daily life. I walked around Pimlico, using my nose to observe the local smellscape. At first, the most dominant scents were perfume and cologne. But through cultivating my appreciation, I came to recognise a greater variety of scents: of construction, food, nature and rubbish. The challenging thing about mapping smells is that they can be fleeting and blend into one another. Hence the map required a visual language that could convey this instability. After several experiments, I settled on watercolour in light of its muted hues and fluidity. I combined this mark making with samples of things regularly smelt in Millbank and annotated these with handwritten text to suggest the impressionistic nature of my subjective map, which was based on qualitative data.

Tsz Ki Katty Yu  
Bottles of found materials,  
tissue paper, watercolour on  
watercolor paper, wood

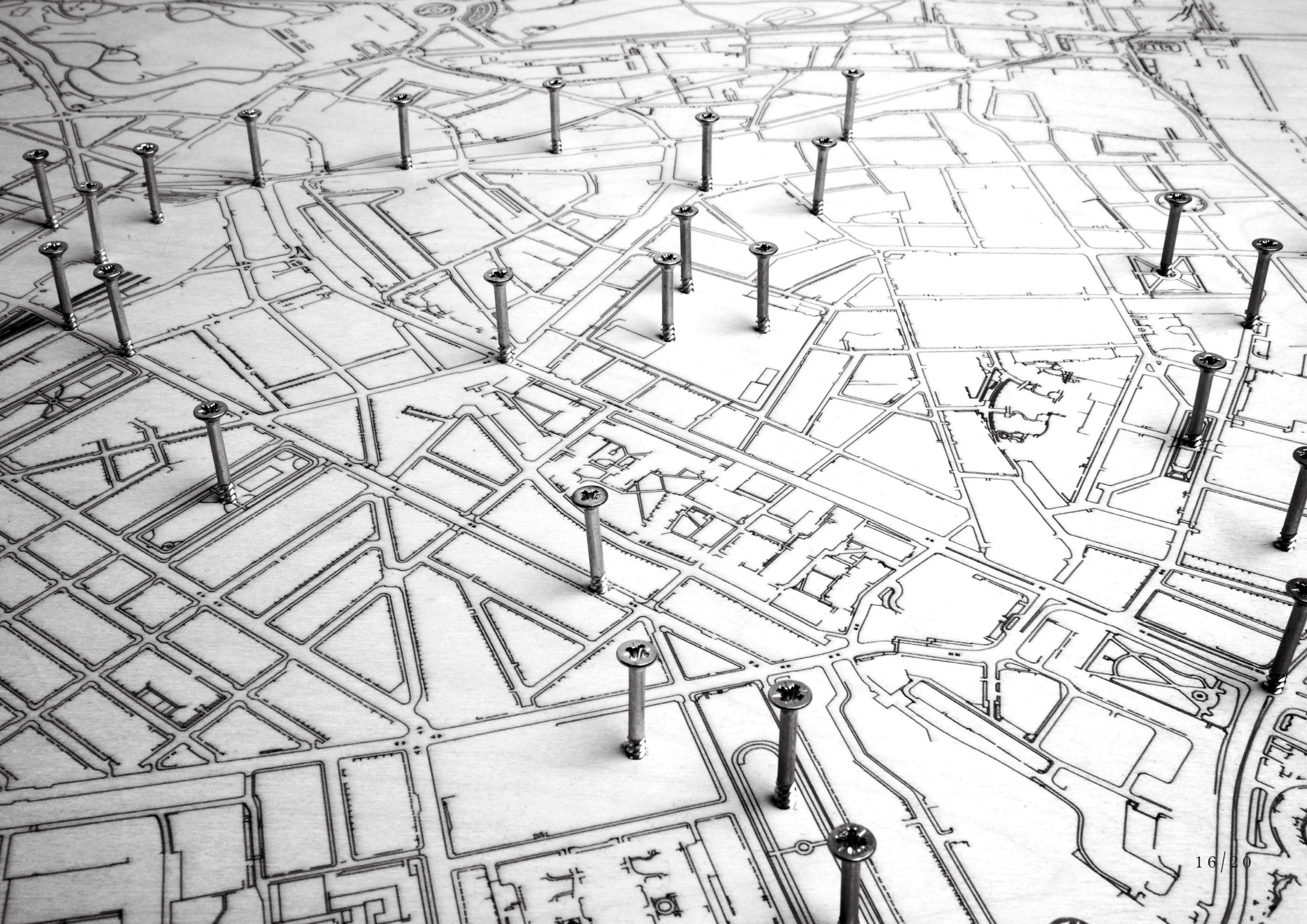


HUMANE



The point of departure for my research on displaced people in Millbank was the question, ‘How does life treat them?’ I considered their experience of living on the streets by creating something they are in need of, something practical for everyday use. I screen printed and embroidered a map of local resources (medical care facilities, public toilets, shelters, soup kitchens, etc.) on microfiber towels. These absorb a terrific amount of water and dry quickly, making them easy to use and light to pack. In this way, my maps serve the double function of helping their users to locate themselves in Millbank and to make them more comfortable.

Whitney Klaudia Akwe  
Screen printing on  
microfiber towels, thread



## SOUNDS



**M**y sound map features the familiar noises of Millbank, a selection based on a personal experience of moving through this part of London over two days in the autumn of 2016. I recorded and organised my findings into five categories: the sounds of nature, leisure, people, warning and machinery. The map is an interactive circuit board. Touching the screw tops activates the sounds, using one sense to access another. This engagement invites interactants to anticipate the kinds of sounds associated with the screws based on their location on the map.

Wing Kit Ricky Tong  
Electrical circuit,  
engraved plywood,  
screws



## NIGHTSCAPE IN MILLBANK



Something surprising about Millbank is how quiet it is outside of working hours and at the weekend. This quality helps to explain why, despite its many residential blocks, this area of London is often regarded as a place to study and work. I wanted to challenge this perception by presenting Millbank as an intriguing destination to be discovered and explored. I projected footage of Millbank at night to suggest how it might be differently encountered as something closer to a dream.

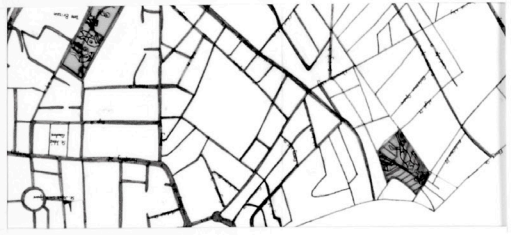
Wing Yin Ally Chung  
Engraved plywood,  
projected footage

Everything I look around  
Big Boy

It's the first underground  
that I have when I was  
the first time I was  
the first time I was

I was out at the  
about the time I was  
probably

I was out at the  
about the time I was  
probably





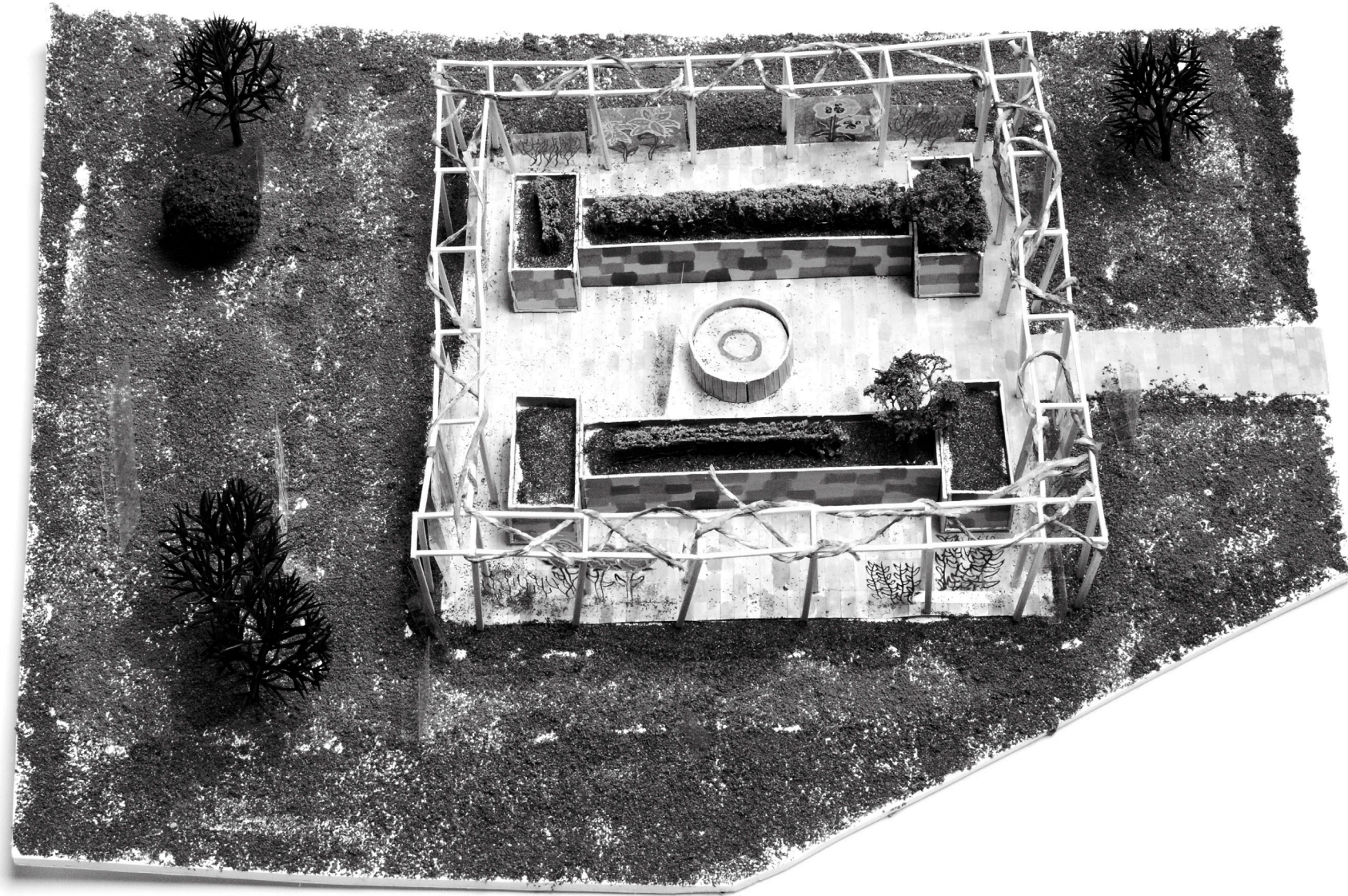
## MEMORY MAP



This map shows what we can learn from comparing and contrasting different people's stories. Through asking Chelsea students and others who live and work in the local area about their day-to-day life, I came to appreciate how the College is a place these individuals hold in common as important. For example, I interviewed a woman who graduated from Chelsea College of Arts and today works at Tate Britain, which is next door; I will also be a Chelsea alumna soon. We did not know each other before this interview, but through sharing our experience, Chelsea became a point of connection, creating a special relationship based on place. Location is a vital thread that connects people through the stories that I collected. My map investigates this in greater detail as a book of drawings. Each one shows a different vignette, but when these are layered, they give the impression of alternative activities being spatially and temporally coextensive.

Yiyao Lai

Paper, sticky notes, thread,  
transparencies



## GREEN SPACES



I mapped the green spaces in Millbank and in doing so, came to appreciate just how few of them exist. I then researched how people use these limited resources, focusing on the Sensory Garden as an exemplar. Part of the Lillington Gardens Estate, the Sensory Garden was established in the service of London's high-density public housing programme in the postwar period. It is easy to see why these gardens have received critical acclaim, winning several architectural awards, with initiatives such as raised beds to cater to elderly and disabled gardeners with limited mobility. The Sensory Garden host diverse species of fauna, encouraging us to appreciate the bounty of nature all year round. Other ways that people use this green space include playing games and having picnics.

Yuqi Jiang  
Architectural models, ink  
foam board, signs made from  
printed plastic



HIDDEN SPACE  
AS PLAYGROUND



**M**y maps are about finding hidden spaces around Milbank, especially nooks and crannies that are good for hiding. One map indicated these with black lines. I used this visual language to suggest experiences of hiding that may be tense or confining - when, for instance, we are evading danger. The other map was more fun. The colours suggested a more playful approach, evoking children's games like hide and seek.

Xingnan Mona Zhao  
Ink, paper, tracing paper,  
watercolour