**The Millbank Atlas**

**Cookhouse Gallery, Chelsea College of Arts**

**21 - 28 January 2017, Monday - Saturday, 10 - 4**

Interior and Spatial Design and Camberwell, Chelsea and Wimbledon Graduate School are delighted to join forces for an exhibition and public events programme exploring the lived experience of Millbank

The Millbank Atlas is a collaborative project that brings together researchers, students and local residents to trace the neighbourhood of Chelsea College of Arts. Students of BA Interior and Spatial Design's Studio 07 have used practice-based research to create maps and other cartographic experiments that identify distinguishing characteristics of this part of London. This project creates meaning through conceptualising 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.

This exhibition of The Millbank Atlas is cocurated by Dr Marsha Bradfield and Shibboleth Shechter and will showcase an ongoing community relationship that Shechter established with Millbank local Wilfried Rimensberger in 2014.

The Millbank Atlas is made possible thanks to generous support from Camberwell, Chelsea, Wimbledon Graduate School.

**Curated Conversation** 20 January, 5 - 8

**Millbank Community Brunch** 21 January, 11 -3

**Interactive Mapping** 24 January, 11 - 4

**Finnisage/Closing Event** 26 January, 5 - 8

**JustMap Interactive Community Asset Mapping and Lunch** 28 January, 11- 3 (facilitated by Nicolas Fonti of JustMap)

Everyone is welcome.

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**1. Local-in-residence and Display of *Millbank Creative Works***

***Willfried Rimensberger, office and displays***

As our local-in-residence, Wilfried will activate the exhibition by presenting the work of Millbank Creative Works (MCW). This not-for-profit organisation was set up around the same time as Chelsea College of Arts moved to Millbank more than a decade ago.  MCW aims to build a local ecosystem through creative projects that connect communities and up-skill individuals. Limited support from the College and Westminster Council in the past led to MCW scaling down its planned activities and building its future on a step-by-step approach. They have launched, among other initiatives, a local community radio station and a food trolley scheme, weekly visiting isolated residents with a bag of healthy food. Willfried will indulge in formal and informal conversations with members of MCW and other local residents as well as staff and students of Chelsea. Please visit him for a chat over a free cup of coffee or tea.

**2. *Humane***

W K Akwe

*screen printing on microfiber towels, thread, display table*

The point of departure for my research on my displaced people in Millbank is the question, ‘How does life treat them?’. I want to consider their experience of living on the streets by creating something they are in need of, something practical for everyday use. I decided to use microfiber towels. I improved my idea into a map of local resources (medical care facilities, public toilets, shelters, soup kitchens, etc.), which I embroidered on screen printed maps. These towels absorb a great amount of water and unlike cotton, they dry quickly. Easy to use and light to pack, my towel-maps serve the double function of helping their users to locate themselves in the context of Millbank and to make them more comfortable.

**3. *Recycling and Up-cycling in Millbank***

Shijie Zhang

*vacuumed formed plastic around household objects*

I am interested in promoting recycling and up-cycling in Millbank, highlighting where to dispose of different materials. My map takes the form of a website that can be accessed 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 in Millbank: glass and plastic bottles, cardboard cartons, small electrical appliances. Or you can visit shijiezhangnoel.wixsite.com/millbankandpimlico. Here you will find information about recycling depots and facilities as well as up-cycling ones: charity shops, car-boot sales, Freecycling.

**4. *Milbank Food Trolley***

Sara Abbas, Tracy Mok, Katty Tsz Ki Yu

*hessian coffee bags recycled as Christmas wrapping, found trolley (metal), food donations, paper Christmas cards, wood*

Our original intention was to use our food trolley to distribute donations made by students and tutors of Chelsea College of Arts to homeless nearby. We wrapped snacks, including biscuits, cereal bars and cake, in Christmas bags. Each package also had a Christmas card that was signed by the person who donated the food. Both the bags and the cards were handmade for the project and featured a specially designed logo. Despite all this preparation, our first attempt at distribution was unsuccessful. Perhaps it was too early in the morning, but we could not find anyone on the street to take the gifts. As an alternative, we rolled the trolley to The Passage, London’s biggest voluntary sector resource, providing support to homeless and vulnerable people by helping more than 200 men and women each day. The Passage gratefully received these donations and agreed to distribute them on our behalf. If we could do this over again, we would expand the area where we collected beyond the College. This would get more local people involved in the project and raise awareness about homelessness on their doorstep.

**5. *Communicate Wishes***

Czapar, Jackie Mu, Evan Yu

*cardboard, casters, coffee cups, file box, gloves, leaves, paint, recycled bags, recycled wood from different sources, screws*

The project’s content and form were inspired by traditional Japanese culture. There is a ritual of writing down wishes on a wooden tablets and hanging them upon wooden shelves in temples. It is believed that wishes that are written down will come true. Our ‘wishing station’ is all made out of recycled wood. To provide users with a range of wishes we decided to connect these with our individual projects. Some relate to ending climate change (Jackie). Other relate to literal or figurative touching (Evan). Still others relate to food, e.g. wishing and hoping that new restaurants will open in Millbank, thereby enriching local culture (Ildiko).

**6. *Our Community Garden***

Ally Chung, Michelle Lau, QiQi Luo, Ricky Tong

*wood, casters, glue, everyday objects secured through the Plant Exchange.*

This trolley moves amongst community centres in Millbank, seeding knowledge about growing plants in the area. This takes place through The Plant Exchange, a living economy for trading fauna, information about gardening and everyday objects. The Exchange depends on non-financial transactions to underscore that some things - like the natural environment - are more valuable than money. Our Community Garden aims to grow Millbank’s different and overlapping communities by nurturing specific values. These include patience, which is both tested and rewarded by natural growth cycles. The project talks about stasis and change and how growing things may model ways of adapting to these alternative states.

***7. Projection***

Video documentation of group projects in action. Written, produced and edited by students of BA Interior and Spatial Design's Studio 07

**8. *Food Trolleys***

Yuqi Jiang, Cintia Huang Si Teng, Rongzan Lin, Shijie Zhang

*bamboo, leaves, wood, plastic, paint*

Our trolley is designed to cater to an everyday/weekly food service that delivers to the local area of Millbank. Sturdy, convenient, practical and adaptable, our trolley is built for task at hand. In addition to being practical, we also understand our trolley as a tool for bridging disparate people and promoting community inclusiveness by giving a hand to those who need help most. We have been asked why our first prototype is decorated with a panda. Is this because the upper part is made from bamboo, the bear’s favorite food. While user-feedback on this trolley was positive because it was small and hence easy to move, not everyone were comfortable putting their hands in this structure and it proved impractical for delivering for more than a couple of people at a time. For this reason, we decided to produce another much larger trolley. In contrast to our first one which was made of sustainable materials, this second trolley is designed as ‘street bling’. Gold and garish it is easy to spot and much larger and in this way it is also more practical.

**9. *Who, Where, What, When, Why?***

YiYao Lai, Mona Zaho  Xinyu Li

*acrylic, paper, plastic models, string, wood*

Southwest Fest is a local extravaganza that brings together all that is great in SW1. Our contribution to this festival takes the form of mapping people’s lives in Millbank and how they unfold through everyday activities: studying at Chelsea, working at Tate Britain, walking along the Thames, etc. Then, based on the stories that people share, especially their emotional content, memorable places and hidden spaces, we will visualise the range of activity that takes place in this area. Our map in this exhibition anticipates this future mapping by prototyping our approach. We focused on Chelsea and especially how students are using its various spaces. We invited people to create ‘story cubes’ that feature either how they currently inhabit the building; or, alternatively, how in a perfect world they would like to use the space. We were especially interested in the ways in which the same space hosted different activities. For instance, one student said that she could imagine the shared studios as a sex den where she could watch orgies in progress. In a similar vein, another student imagined showering in the canteen as a regular performance of personal exhibitionism.

**10. *Upcycling Plastic***

W K Akwe, Celine Jabar, Joey Shu - with help from Mohammad Abdi

*Plastic bottles, plastic bags, soil, plants, wood*

We have upcycled plastic bags by shredding them and using this material to weave a picnic blanket. In a complementary vein, we have upcycled plastic bottles, using them to create a vertical garden. What is the significance of these things? On the one hand, our upcycling project brought the community together through a creative activity that offered an alternative to eating and drinking. We were interested in a practical event that could teach locals how to weave; similarly, we wanted to find new uses for discarded plastic bags and bottles. The project also challenged our own group to operate as a micro community in its own right. Learning to work together remains an ongoing process. We have different skills, sensibilities and commitments. Some of us contributed more time and energy to our group project than others and this was not always satisfactory. However, the urgency of finding ways to recycle resources that are not biodegradable and, in fact, difficult to recycle because this can result in harmful emissions, prompted us to persist and bring our prototypes into being.

**11. *Sounds***

Ricky Tong

*electrical circuit, engraved plywood, screws*

My sound map features common noises in Millbank, a selection based on my experience of moving through this part on 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 version of my map presented in this exhibition offers a selection of this archive. I have mapped the sounds where I heard them in the urban landscape. Through creating this project, I learned how to collect sounds and make them accessible on a map that is wired with a circuit board. From touch to listening, the interacting with the screw tops to activate the sounds using one sense to access another. This engagement also invites interactants to anticipate the kinds of sounds associated with the screws based on their location on the map.

**12. *Tea and Coffee Table***

Marsha Bradfield and Shibboleth Shechter

*coffee, cups, glasses, tea, urn, water and sometimes snacks*

A cup of warmth is a gateway to a pause. We hope that in this exhibition pausing takes the form of close encounters of the cartographic kind. Hot drinks also bring people together as we nourish our bodies and renew our minds. Please help yourself to coffee, tea, water and any snacks that you may find on or around the table.

**13. *Where to Eat?***

Ildiko Czapar

*foamboard; ink, paper, pencil, pins, printed images*

(from left to right)

1: Restaurants around Millbank area - basic findings - how many restaurants, coffee shops and bars and the chains

2: Italian restaurants - focused on this and high proportion of this type of restaurants

3: Popular places to eat based on local knowledge

This series of maps provides information about where to have lunch or dinner in Millbank. My online research helped me to determine where these eateries are located. Noting that many were Italian, I created a second map dedicated to this cuisine. My third map involved asking local residents about their experience of dining in the area. I asked them what restaurants they liked and why. I supplemented these choices with comments that are published on Google. This helped me determine which ones are the most popular. It is my hope this information will help others to find good places to eat.

**14. *Climate Change Maps***

Jackie Mu

*card, computer printout, digital scan of original watercolour illustrations, tracing paper*

My maps demonstrate how climate change in Millbank is impacting the lives of people who live here. One map considers temperature; the other, flooding. The Thames is so close to Chelsea College of Arts that it seems imperative to consider the consequences of its overflow. I am 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 activity like this is especially important because climate change is difficult to measure before it is too late.

**15. *Green Spaces***

Yuqi Jiang

*architectural models, foamboard, ink, signs made from printed plastic*

I mapped all the green spaces in Millbank and in doing so, came to appreciate just how few of these exist. I researched how people use these limited resources, focusing on Sensory Gardens as an exemplar. Sensory Gardens is part of the Lillington Gardens Estate. Established as part of London’s high-density public housing programme in the postwar period, it is easy to see why it has received critical acclaim, winning several architectural awards. Raised beds cater to elderly and disabled gardeners with limited mobility. These beds host diverse species of fawna, encouraging us to appreciate the bounty of nature all year round. Other ways that people use this green space include playing games and picnics.

**16. *Public/Private Space***

Rongzan Lin

*digital print on paper*

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 (SW1) 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 how I think about public space, prompting me to appreciate the various ways it is defined. It is the space of daily life: where we communicate, learn, play and so on together. It is both inside and outside and includes places like gardens, schools, transportation hubs. Public space is shared by people with different backgrounds and cultures. To map public space in my project I used computer-aided drafting (CAD) and the computer programme 3D Max. This digital technology can be useful for making visible different types of spaces.

**17.*Classes of Use***

Michelle Lau

*computer printout*

This map is about how space is used and categorised in Millbank. The area’s dynamic combination of commercial and residential activity helps explain its vitality. This is something I have tried to capture on my cartoon map.

**18. *JustMap: communities, assets and proposals for a fairer London***

Nicholas Fonty (http://justplace-london.blogspot.co.uk)

*computer printout of aerial map, foam board, stickers, pins*

This aerial map will provide the basis for the JustMap workshops featured in the programme of public events for The Millbank Atlas. JustMap is an ongoing collaborative map based on public workshops organised at neighbourhood festivals or specific community events to collect city-users space intelligence. Its goal is to highlight communities assets and projects, to connect actors campaigning for a fairer London and to identify strategic cooperations. Visit justplace-london.blogspot.co.uk for more information.

**19. *Crime in Millbank***

Celine Jabar

*cork, foamboard, pins, ribbon*

(from left to right and top to bottom)

1: Adult Crime in Winter and Nighttime

2: Adult Crime in Summer and Nighttime

3: Teen Crime in Summer and Daytime

My map shows crimes that have taken place in the Pimlico part of Millbank. The choice of materials was carefully considered. After several experiments, I settled on scoring the cork to emphasise the roughness of the topic being researched. The inverted pins are also used symbolically to pinpoint crimes in a tactile and painful way. The colour coding was carefully considered: red represents violent crime; white is for public order (this refers to crimes where there is no victim per se (as in the case of personal drug use); rape is transparent because most cases are never reported and hence go ‘unseen’; green for theft, which is often motivated by money; black represents antisocial behaviour (e.g. racial discrimination) and finally, yellow is for vehicle crime, evoking the glow of car lights. It is striking to compare and contrast my three maps, which present different pictures of crime depending on the season, time of day and whether the perpetrators are adults or teens.

**20.** *Treasuring the Creative Industries*

Tracy Mok

*buttons, cloth, Tate badge, fabric marker*

It 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 uses 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 better: the thrift and thrill of charity shops, the pleasure of beauty salons, the import of publishers and other printing. I use colour coded buttons to represent categories of creative industry. To acknowledge this as a growing sector, I have also attached a button bag, so that additional tokens can be sewn on the map as new businesses are established.

**21.** Foraging and *Mapping Nature*

Joey Shu

*card, coloured pencils, line drawing produced through a digital scan, tracing paper and watercolour*

Mapping 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 envelops. These also contain cards with hand-drawn sketches of each 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 in the case of cultivated plants.

**22. *Discovery of Insignificance***

Cintia Huang Si Teng

*Acrylic paint, Perspex, printed matter*

There are too many insignificant places in our urban landscape. Some of these take the form of neglected spaces. Many are underutilised and provide interesting opportunities for unusual kinds of occupation. My map celebrates these spaces and without speculating about their potential use.

**23. *Millbank Voluntary Sector Newspaper***

Sara Abbas

*ink, newspaper and tracing paper*

The *Millbank Voluntary Sector Newspaper* was designed to educate residents of Millbank about the rich voluntary sector in their area. A resource for those in need, the *Newspaper* will also be useful to 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, for instance, find appropriate medical treatment for their child.

**24. Memory Map**

YiYao Lai

*paper, sticky notes, thread, transparencies*

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 an important commonality. For example, I interviewed a woman who graduated from Chelsea College of Arts but today works at Tate Britain. I will also be a Chelsea alumna soon. We did not know each other before this interview but through sharing our experience, Chelsea has become a point of connection, creating a special relationship between us based on place. This location is a kind of thread that connects people through their stories. My map explores this further 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.

**25. *TFL in Millbank***

QiQi Luo

*foamboard, marker, thread, pins*

My map visualises Millbank’s transportation networks and how they mesh together. While maps of particular systems (bus, ferry, rail, etc.) are readily available, I am 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 will be especially useful to tourists who, unlike local residents, are unfamiliar with local 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.

**26. *Hidden Space as Playground***

Mona Zaho

*ink, paper, tracing paper, watercolour*

My maps are about finding hidden spaces around Milbank, especially spaces that are good for hiding. One map indicates hiding spaces with black lines. I am using this  visual language to suggest experiences of hiding that may be tense or confining. When, for instance, we are evading danger. Ther other map is more fun. The colours suggest a more playful approach as in the case of children’s games like hide and seek.

**27. *What is the colour of Millbank?***

Xinyu Li

paper, Perspex, stickers, wood

Tell me, what is the colour of Milbank in your opinion? It was questions like this one that  I aimed to explore by mapping the emotional responses of people living and passing through this area. The standing figures on my map present emotional data, which I collected by asking people to stick coloured dots on a 1:1 figure. Different colours express different emotions: yellow is for happiness; pink is for love; blue is for sadness; green is for anxiety; red is for anger and white is for neutrality. It was fascinating to observe that the same place solicited such different emotions. I was also intrigued that the same person experienced felt variously on different visits to the same place. The instability of our emotional states makes this type of mapping especially dynamic.

**28. *Smell Mapping - The Scents***

Katty Tsz Ki Yu

*bottles of found materials, tissue paper, watercolour on watercolor paper, wood*

My 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 I encountered were perfume and cologne. But through cultivating my appreciation I came to recognise a greater variety of scents: of construction, food, nature - rubbish. The challenging thing about mapping smells is that they can be fleeting and blend together. I needed a visual language for my map that would convey this. After several experiments I settled on watercolour in light of its muted hues and fluidity.  I combined this mark making with samples of stuff that I regularly smelt and annotated with handwritten text to suggest the impressionistic nature of this subjective map, based on qualitative data.

**29. *Nightscape in Millbank***

Ally Chung

*engraved plywood, projected footage*

Something surprising about Millbank is how quiet it is outside of working hours and at the weekend. This 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 but presenting Millbank as an intriguing destination to be discovered and explored. I have projected footage of Millbank at night to suggest how it might be differently encountered as something closer to a dream.

**30. *Touch and Sense Parts 1 and 2***

Evan Ye

*canvas, plaster, canvas, glass wax, found materials, marker*

I was inspired by the textures of Millbank, especially the brick facades. I want users of my map to feel the history of this place through their fingertips. Many of the building in this 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 have been constructed on the prison’s original footprint. A canvas map below indicates the names of the buildings. The other map is a geological sampling map (Part 2). It features materials I collected from selected points where the Millbank Prison once stood. I cast the materials in glass wax so as to make them visible as units. By separating them out and suspending then, I aim to highlight things that we often take for granted. This gives us a richer sense of our built environment.