

## The Millbank Atlas

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The Millbank Atlas is a collaborative project that brings together researchers, students and local residents to trace the neighbourhood of Chelsea College of Arts. The atlas creates meaning through conceptualising Millbank as comprised of reciprocal relations among 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.

In the 2016 - 2017 academic year, students of BA (Hons) Interior and Spatial Design based in the studio affectionately dubbed 'Chelsea Local' used practice-based research to create maps and other cartographic experiments that identify distinguishing characteristics of the lived experience of this part of London. The maps were showcased in a week-long exhibition, accompanied by a public events programme, both of which were hosted at the Cookhouse Gallery, Chelsea College of Arts (21 - 28 January 2017).

The following account is a description of this iteration of The Millbank Atlas. It re-presents the content of the handout that accompanied the exhibition. This has been reformatted as a photo essay and includes discussion and images of the public events to present the project as distributed across artefacts and activity. Further, it may be helpful to explain that we have written this account largely in the past tense because many of the maps and artefacts have been reworked or recycled. Today they only exist as a documentation.

Drawing on and complementing this description, reflective analysis of The Millbank Atlas as practice-based research was presented at the conference Cities, Communities and Homes: Is the Urban Future Livable? (AMPS - Architecture\_Media\_Politics\_Society in Derby, 22 - 23 June 2017). Our paper, 'The Civic University: The Millbank Atlas as Locally-Engaged Practice' discussed our mapping enterprise as civic education for a civil society. We considered in particular how the creative happenings and artefacts that comprise the atlas help to reinforce relations between the college and other local communities. We sought to understand the potential of live learning in the form of locally-engaged projects to produce a community of communities. This higher order includes the student body and its international students. Their transient status contrasts with Millbank's large population of senior citizens, many of whom have lived in the community for an extended period. What the students and the elderly share is an intercultural and intergenerational proximity to local issues that demand attention out of necessity, owing to rampant cuts in social services. As a live project, The Millbank Atlas addresses real-world needs, not of a distant other but our neighbours and neighbourhood. Key here are the day-to-day interactions through which seniors/students/staff together produce Millbank as a particular part of London and how through coordinated action, this creativity enriches our shared experience.

At the heart of the Millbank Atlas exhibition was a large table. It featured as the project's hearth, around which we could host conversations, map and socialise (Fig. 2). There a tea and coffee station provided free hospitality. A cup of warmth is a gateway to a pause. Hot drinks bring people together as we nourish our bodies and renew our minds. We hoped that in this exhibition pausing would take the form of close encounters of the cartographic kind. It did, with visitors lingering to chat and engage (Fig. 3). The exhibition also had a screening area, where we showed video documentation of live projects that featured mapping in action (Fig. 4). Finally, there was the live project office of the community-led, not-for-profit local initiative Millbank Creative Works. This room featured a desk/work space and an exhibition of recent projects. For the duration of the exhibition, Wilfried Rimensberger, the force behind Millbank Creative Works, indulged in formal and informal conversations with local residents as well as staff and students of Chelsea, often over a cup of tea (Fig. 5).

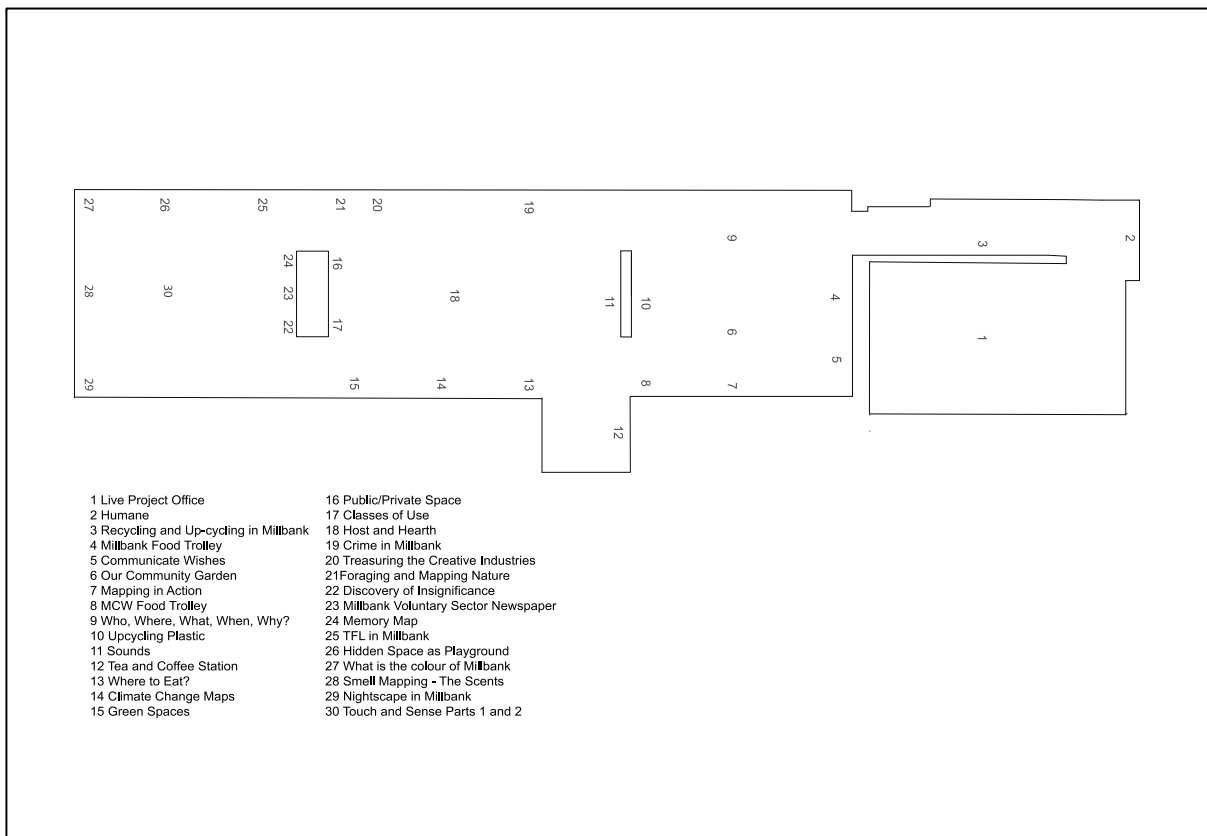


Figure 1: Millbank Atlas Exhibition Layout, Image: Shibboleth Shechter



Figure 2: Hearth and Host, Photo: Fernanda Liberti Duarte



Figure 3: Tea and Coffee Station, Photo: Fernanda Liberti Duarte



Figure 4: Mapping in Action, Photo: Fernanda Liberti Duarte



Figure 5: Live Project Office, Photo: Fernanda Liberti Duarte

## Cartographic Experiments and Tools

The exhibition consisted of two strands of student work. The first of these comprised maps of Millbank and were crafted individually by students, in response to an allocated subject. These ranged from crime in Millbank to memories of the area (Fig. 6-26). The second strand of work comprised of spatial interventions. These were designed by students in small groups as tools to understand and expand existing projects by Millbank Creative Works. These objects were propositional; however, more importantly, they served as cartographic tools to further understand the who, how and where of Millbank (Fig. 27-32).



Figure 6: Humane, Whitney K Akwe, screen printing on microfiber towels, thread, display table, Photo: Whitney K Akwe

### *Humane / Whitney K Akwe*

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



Figure 7: Recycling and Up-cycling in Millbank, Shijie Zhang, vacuumed formed plastic around household objects, Photo: Fernanda Liberti Duarte

### *Recycling and Up-cycling in Millbank / Shijie Zhang*

Shijie was interested in promoting recycling and up-cycling in Millbank, highlighting where to dispose of different materials. His map took 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: glass and plastic bottles, cardboard cartons, small electrical appliances. Or you can visit <http://shijiezhangoel.wixsite.com/millbankandpimlico>. Here you will find information about recycling depots and facilities as well as up-cycling ones: charity shops, car-boot sales and Freecycle.





Figure 8: Sounds, Ricky Tong, electrical circuit, engraved plywood, screws, Photo: Fernanda Liberti Duarte

### *Sounds / Ricky Tong*

Ricky's sound map featured 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. Ricky recorded and organised his findings into five categories: the sounds of nature, leisure, people, warning and machinery. His map is an interactive circuit board. Touching the screw tops activates the sounds, using one sense to access another. The engagement invites interactants to anticipate the kinds of sounds associated with the screws and based on their location on the map.



Figure 9: Where to Eat? Ildiko Czapar, foamboard, ink, paper, pencil, pins, printed images, Photo: Fernanda Liberti Duarte

### *Where to Eat? / Ildiko Czapar*

Ildiko created a series of three maps. The first traced all the known eateries in Millbank, categorising them into type: restaurants, coffee shops, bars and the chain restaurants. Noting that many were Italian, Ildiko 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 what restaurants they liked and why, she went on to create a map that supplemented this feedback with comments published online. This information helped determine and locate the ones that are the most popular.



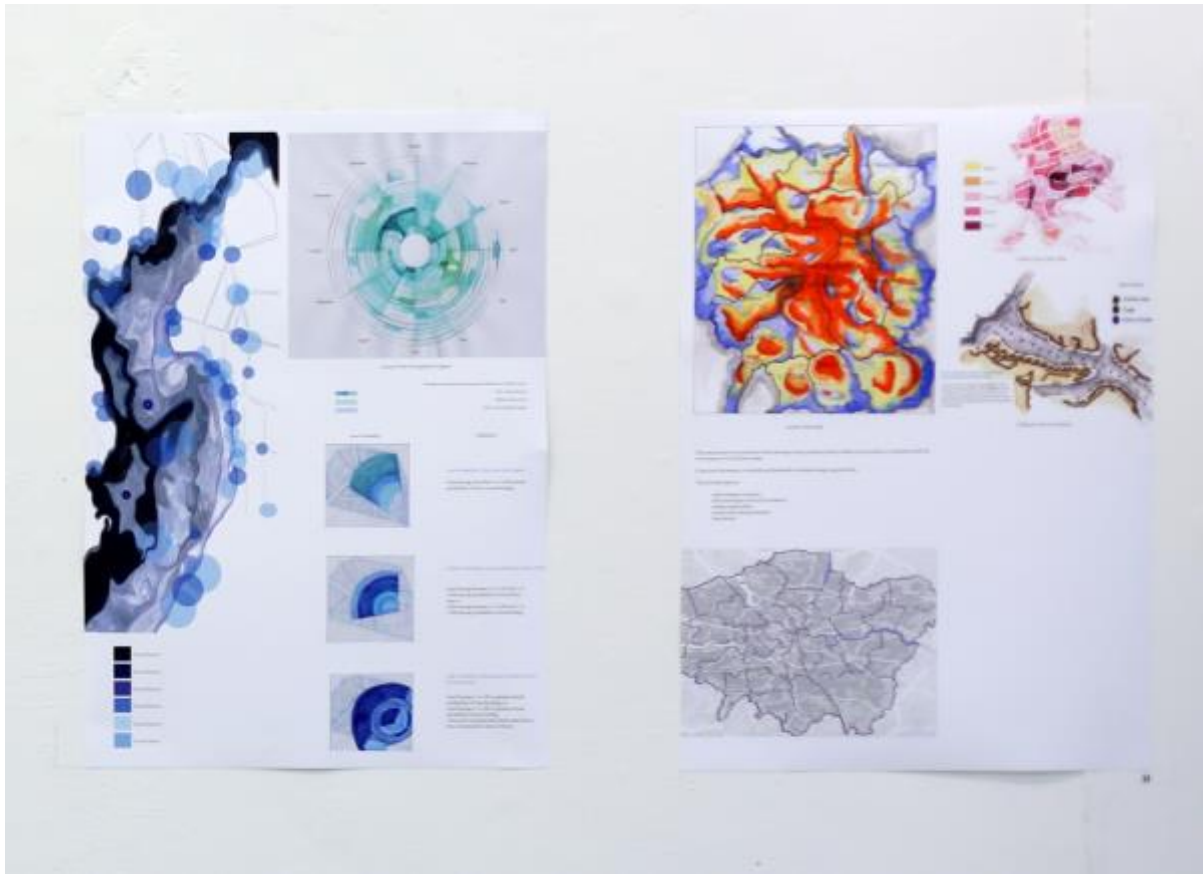


Figure 10: Climate Change Maps, Jackie Mu card, computer printout, digital scan of original watercolour illustrations, tracing paper, Photo: Fernanda Liberti Duarte

### *Climate Change Maps / Jackie Mu*

Jackie's maps demonstrated how climate change in Millbank is impacting 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. Jackie is 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 before it is too late.



Figure 11: Green Spaces, Yuqi Jiang, architectural models, foamboard, ink, signs made from printed plastic, Photo: Yuqi Jiang

### *Green Spaces / Yuqi Jiang*

Yuqi mapped the green spaces in Millbank and in doing so, came to appreciate just how few of these exist. She researched how people use these limited resources, focusing on Sensory Gardens as an exemplar. Part of the Lillington Gardens Estate, it was established in the service 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 gardens 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 picnics.

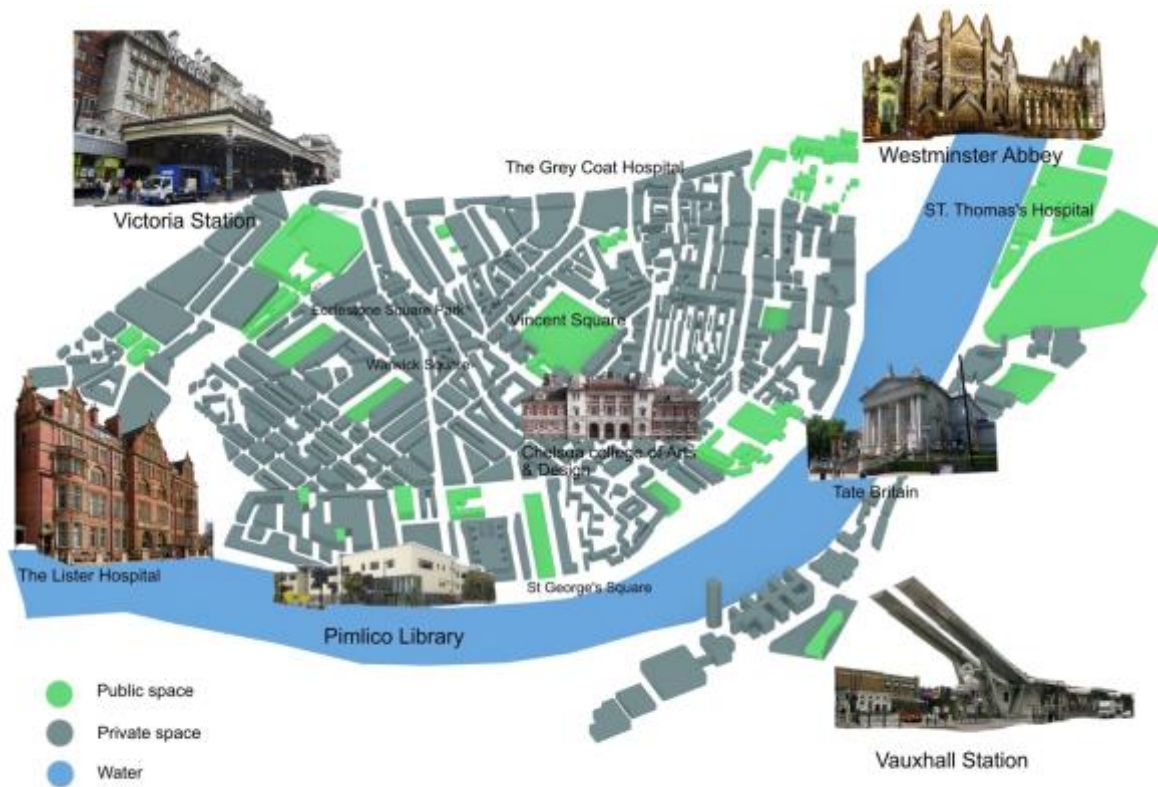


Figure 12: Public /Private Space, Rongzan Lin, digital print on paper, Image: Rongzan Lin

### *Public/Private Space / Rongzan Lin*

One of the places that Rongzan 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 Rongzan to refine his thinking about public space. It is the context 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. People with different cultures and backgrounds share public space. To map this Rongzan used computer-aided drafting (CAD) and the computer programme 3D Max. This digital technology can be useful for making visible a typology of spaces.



Figure 13: Classes of Use, Michelle Lau, digital print on paper, Image: Michelle Lau

#### *Classes of Use / Michelle Lau*

Michelle's map was 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 Michelle has tried to capture through adding cartoon-like features to her map.





Figure 14: Crime in Millbank, Celine Jabar, Cork, foamboard, pins, ribbon. Photo: Celine Jabar

*Crime in Millbank / Celine Jabar*

Celine's three maps show crimes that have taken place in the Pimlico part of Millbank. These comprise an abbreviated crime typology: adult crime in winter and night time; adult crime in summer and night time; teen crime in summer and daytime. The choice of materials was carefully considered. After several experiments, Celine settled on scoring the 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 (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. It is striking to compare and contrast the three maps, which present different pictures of crime depending on the season, time of day and whether the perpetrators are adults or teens.



Figure15: Treasuring the Creative Industries, Tracy Mok, buttons, cloth, Tate badge, fabric marker, Photo: Tracy Mok

### *Treasuring the Creative Industries / Tracy Mok*

It is astounding that staff and students at Chelsea College of Arts are not better informed about the creative industries in the local area. Tracy's map sought 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 better: the thrift and thrill of charity shops, the pleasure of beauty salons, the import of publishers and other printing. Tracy used colour coded buttons to represent categories of creative industry. To acknowledge this as a growing sector, she also attached a button bag, so that additional tokens can be sewn on the map as new businesses are established.





Figure16: Foraging and Mapping Nature, Joey Shu, card, coloured pencils, line drawing produced through a digital scan, tracing paper and watercolour, Photo: Joey Shu

*Foraging and Mapping Nature / Joey Shu*

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 envelopes. 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.



Figure17: Discovery of Insignificance, Cintia Huang Si Teng, Acrylic paint, Perspex, printed matter, Photo: Cintia Huang

*Discovery of Insignificance / Cintia Huang Si Teng*

There 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. Cintia's map celebrated these spaces but fell short of speculating about their potential use.



Figure 18: Millbank Voluntary Sector Newspaper, Sara Abbas, ink, newspaper and tracing paper, Photo: Sara Abbas

*Millbank Voluntary Sector Newspaper / Sara Abbas*

The Millbank Voluntary Sector Newspaper was designed to inform residents of Millbank about the diverse voluntary sector in their area. A resource for those in need, the newspaper also aimed 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, for example, find appropriate medical treatment for their child.



Figure 19: Memory Map, Yiyao Lai, paper, sticky notes, thread, transparencies, Photo: Yiyao Lai

### *Memory Map / YiYao Lai*

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, Yao came to appreciate how the College is an important place in common. For example, she interviewed a woman who graduated from Chelsea College of Arts and today works at Tate Britain, which is next door. Yao will also be a Chelsea alumna soon. The two did not know each other before this interview, but through sharing their experience, Chelsea became a point of connection, creating a special relationship based on place. Location is a vital thread that connects people through stories that Yao collected. Her map investigated 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.

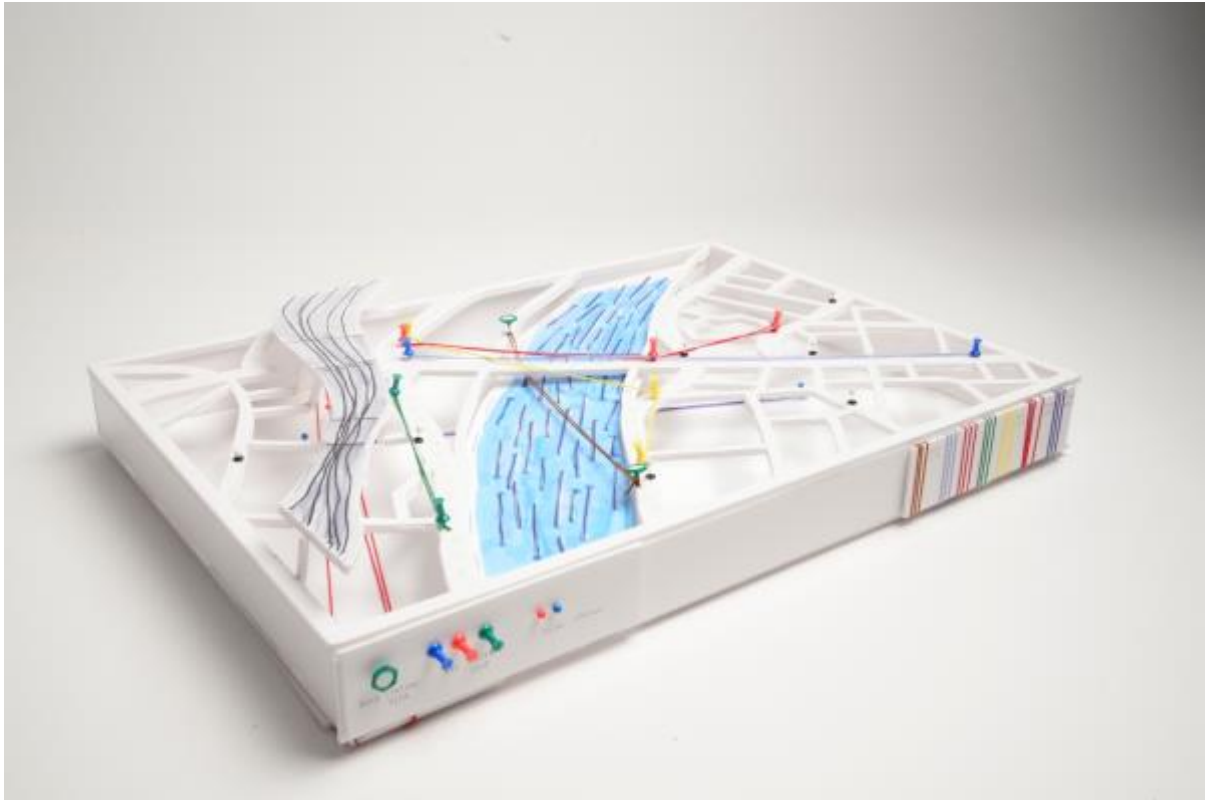


Figure 20: TFL in Millbank, Zhiqi Luo, foamboard, marker, thread, pins, Photo: Zhiqi Luo

### *TFL in Millbank / Zhiqi Luo*

Zhiqi's map visualises Millbank's transportation networks and how they mesh together. While maps of particular systems (bus, ferry, rail, etc.) are readily available, Zhiqi was interested in where they overlap, how they supplement each other and which systems are the most accessible. Her maps showed 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 particularly helpful 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, Zhiqi found the process of making these maps interesting and relevant.



Figure 21: Hidden Space as Playground, Mona Zaho, / ink, paper, tracing paper, watercolour, Photo: Fernanda Liberti Duarte

*Hidden Space as Playground/ Mona Zaho*

Mona's maps were about finding hidden spaces around Milbank, especially nooks and crannies that are good for hiding. One map indicated these with black lines. Mona 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 experience, evoking children's games like hide and seek.





Figure 22: What is the colour of Millbank? Xinyu (Rick) Li, paper, Perspex, stickers, wood. Photo: Rick Li

*What is the colour of Millbank?/ Xinyu (Rick) Li*

Rick asked those living and passing through Millbank, 'Tell me, what in your opinion, is the colour of Millbank?' The standing figures on his map presented emotional data, which Rick 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. Rick found it fascinating to observe that the same place solicited such diverse emotions. He was intrigued that the same person felt different on different visits to the same place. The instability of our emotional states makes this type of mapping exceptionally dynamic.



Figure 23: Smell Mapping - The Scents, Katty Tsz Ki Yu, bottles of found materials, tissue paper, and watercolour on watercolour paper, wood, Photo: Katty Tsz Ki Yu

### *Smell Mapping - The Scents / Katty Tsz Ki Yu*

Katty's map celebrates smell and how it helps us make sense of daily life. She walked around Pimlico, using her nose to observe the local smellscape. At first, the most dominant scents were perfume and cologne. But through cultivating her appreciation, Katty 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. Hence the map required a visual language that could convey this instability. After several experiments, Katty settled on watercolour in light of its muted hues and fluidity. She combined this mark making with samples of stuff regularly smelt in Millbank and annotated these with handwritten text to suggest the impressionistic nature of her subjective map, which was based on qualitative data.

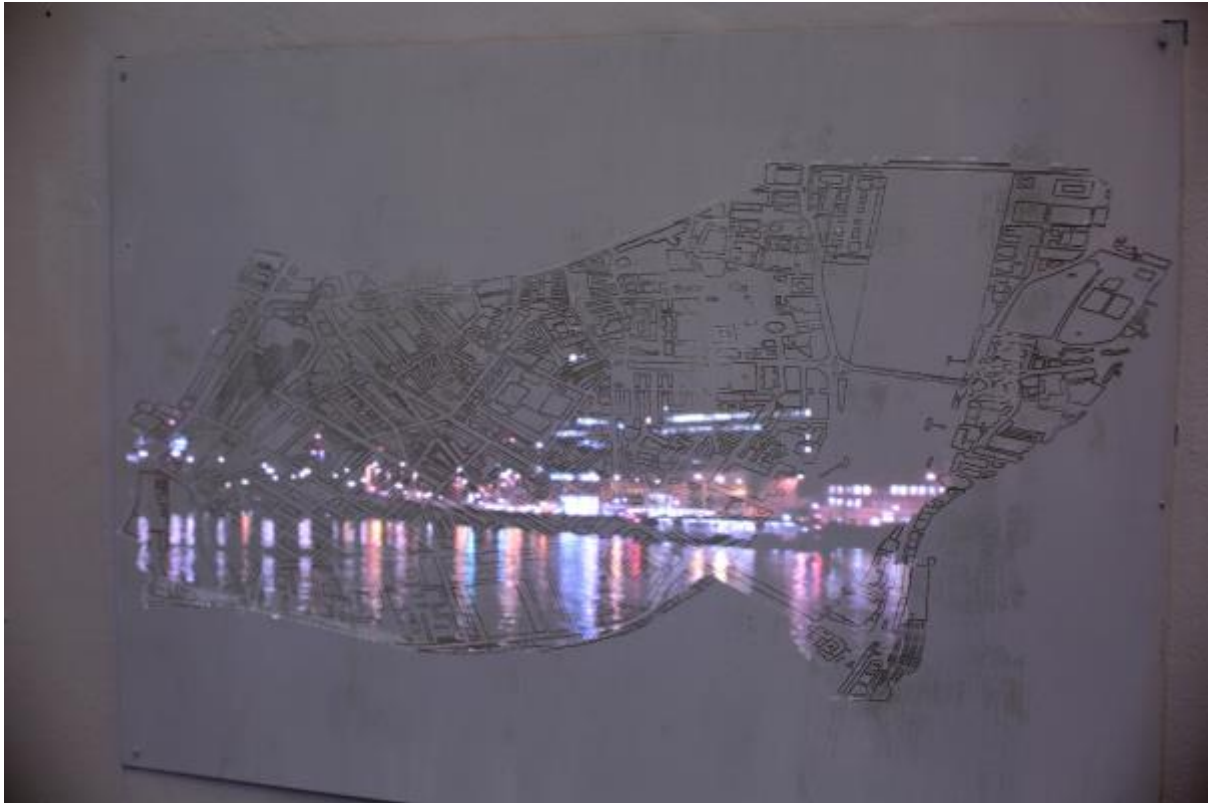


Figure 24: Nightscape in Millbank, Ally Chung, engraved plywood, projected footage, Photo: Fernanda Liberti Duarte

### *Nightscape in Millbank / Ally Chung*

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. Ally wanted to challenge this perception by presenting Millbank as an intriguing destination to be discovered and explored. She projected footage of Millbank at night to suggest how it might be differently encountered as something closer to a dream.



Figure 25: Touch and Sense Part 1, Evans Ye, canvas, plaster, marker, Photo: Fernanda Liberti Duarte

*Touch and Sense Parts 1 and 2 / Evans Ye*

The textures of Millbank, especially the brick facades, inspired Evans. He wanted users of his map 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 Evans' maps was made from plaster (Part 1). It cast textures of buildings that were constructed on the prison's original footprint. A canvas map below indicated the names of the buildings. The other map uses the language of a geological sampling map (Part 2). It features materials collected from selected points where the Millbank Prison once stood. Evans cast the materials in glass wax to make them visible as units. By separating them out and suspending them in the clear material, he aimed to highlight things that we often take for granted.

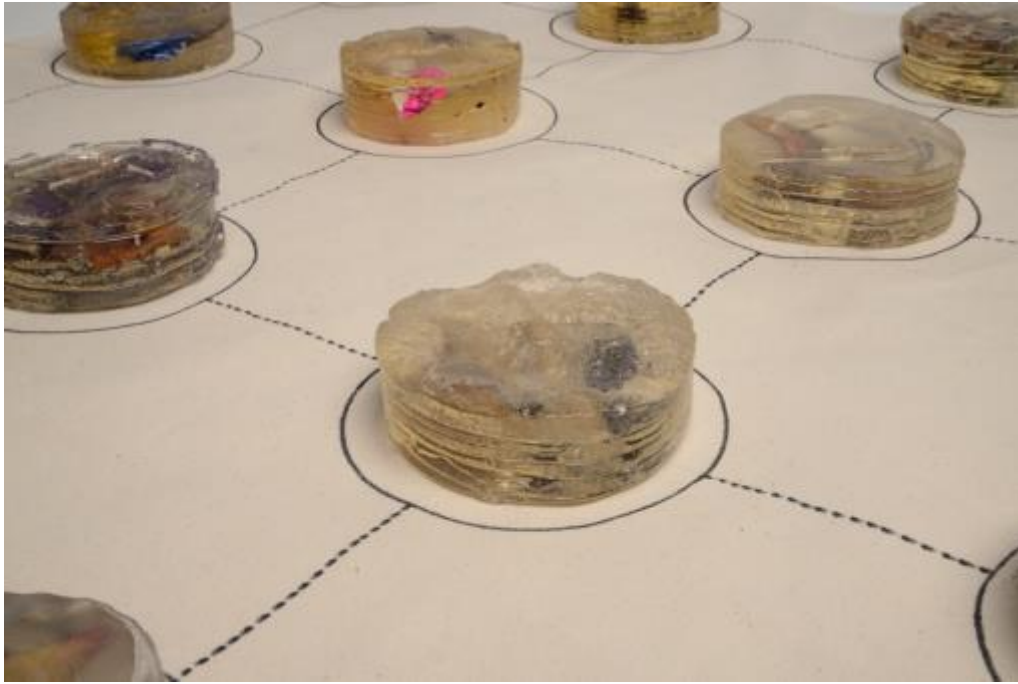


Figure 26: Touch and Sense Part 2, Evans Ye, canvas, glass wax, found materials, marker, Photo: Fernanda Liberti Duarte



Figure 27: Milbank Food Trolley, Sara Abbas, Tracy Mok, Katty Tsz Ki Y, hessian coffee bags recycled as Christmas wrapping, found trolley (metal), food donations, paper Christmas cards, wood, Photo: Fernanda Liberti Duarte

*Milbank Food Trolley / Sara Abbas, Tracy Mok, Katty Tsz Ki Yu*

The original intention was to use the food trolley to distribute donations made by students and tutors of Chelsea College of Arts to homeless nearby. Sara, Tracy and Katty wrapped snacks, including biscuits, cereal bars and cake, in Christmas bags. Each package 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, the first attempt at distribution was unsuccessful. Perhaps it was too early in the morning, but they could not find anyone on the street to take the gifts. As an alternative, they rolled the trolley to The Passage. London's biggest voluntary sector resource, it provides 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.





Figure 28: MCW Food Trolley / Yuqi Jiang, Cintia Huang Si Teng, Rongzan Lin, Shijie Zhang, bamboo, leaves, wood, plastic, paint , Photo: Fernanda Liberti Duarte

*MCW Food Trolley / Yuqi Jiang, Cintia Huang Si Teng, Rongzan Lin, Shijie*

The trolley was designed to cater to an everyday/weekly food service that delivers to the local area of Millbank. Sturdy, convenient and adaptable, the trolley was built for the task at hand. In addition to being practical, the trolley was designed as a tool for bridging disparate people and promoting community inclusiveness by giving a hand to those who need help most. The artefact made its appearance in the neighbourhood as 'street bling'. Gold and garish, it was easy to spot.



Figure 29: Communicate Wishes, Ildiko Czapar, Jackie Mu, Evan Yu, cardboard, casters, coffee cups, file box, gloves, leaves, paint, recycled bags, recycled wood from different sources, screws , Photo: Fernanda Liberti Duarte

*Communicate Wishes / Ildiko Czapar, Jackie Mu, Evan Yu*

The project's content and form were inspired by traditional Japanese culture. There is a ritual in temples of writing down wishes on wooden tablets and hanging these upon wooden shelves. It is believed that wishes that are written down will come true. The 'wishing station' is made of recycled wood. To provide users with a range of wishes Ildiko, Jackie and Evan connected these with their maps. Some wishes relate to climate change, others to literal or figurative touching, still others concern food, e.g. wishing and hoping that new restaurants will open in Millbank, thereby enriching local culture.



Figure 30: Our Community Garden, Ally Chung, Michelle Lau, Zhiqi Luo, Ricky Tong, wood, casters, glue, everyday objects secured through the Plant Exchange, Photo: Fernanda Liberti Duarte

*Our Community Garden / Ally Chung, Michelle Lau, Zhiqi Luo, Ricky Tong*

This trolley moved amongst community centres in Millbank, seeding knowledge about growing plants in the area. This took place through The Plant Exchange, a living economy for trading fauna, information about gardening and everyday objects. The Exchange depended on non-financial transactions to underscore that some things - like the natural environment - are more valuable than money. The overarching project, 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.

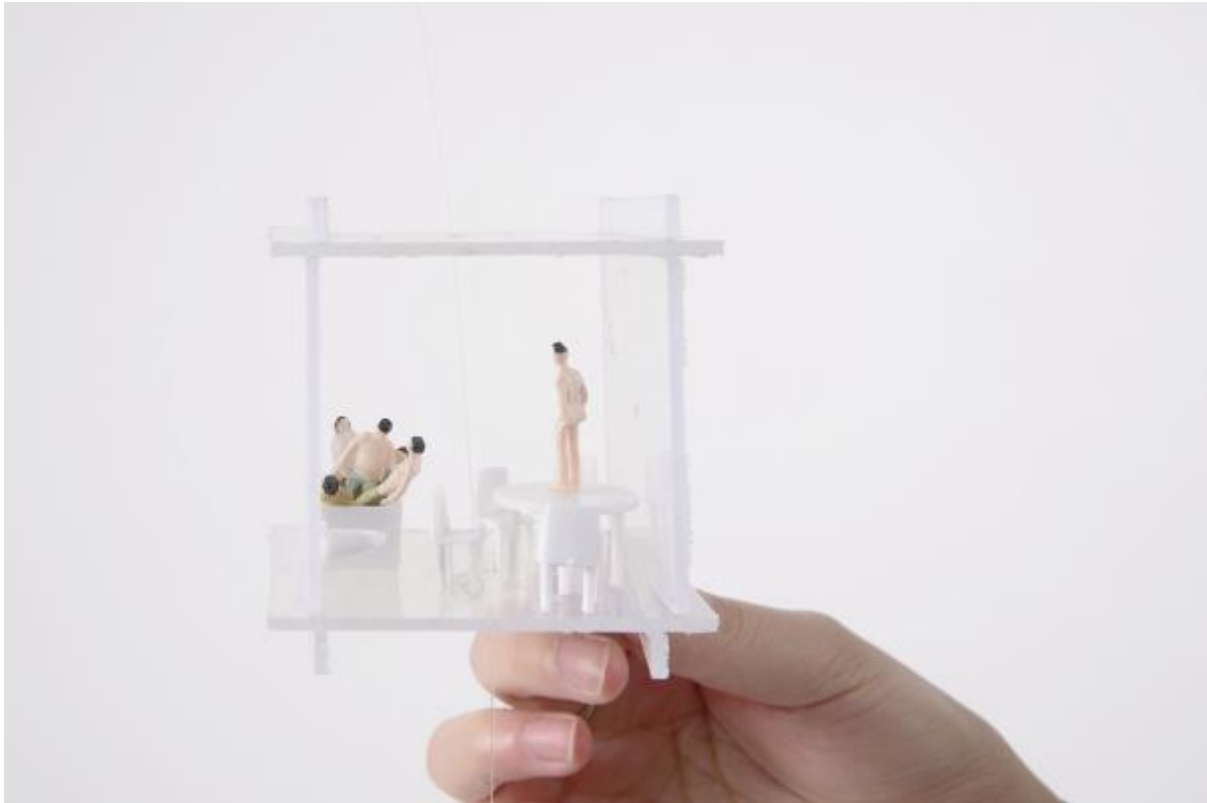


Figure 31: Who, Where, What, When, Why? , YiYao Lai, Mona Zaho Xinyu Li , acrylic, paper, plastic models, string, wood, Photo: Xinyu Li

*Who, Where, What, When, Why? / YiYao Lai, Mona Zaho Xinyu Li*

Southwest Fest is a local extravaganza that brings together all that is great in SW1. 'Who, Where, What, When, Why?' aimed to contribute to this festival by 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. Based on the stories that people share, especially their emotional content, memorable places and hidden spaces - the range of activity that takes place in this area - were visualised. People were invited to create 'story cubes' that feature either how they currently inhabit these spaces, or how in a perfect world they would like to use them.



Figure 32: Upcycling Plastic, W K Akwe, Celine Jabar, Joey Shu, Plastic bottles, plastic bags, soil, plants, wood, Photo: Fernanda Liberti Duarte

### *Upcycling Plastic / W K Akwe, Celine Jabar, Joey Shu*

Plastic bags were upcycled by shredding them and using the material to weave a picnic blanket. Plastic bottles were upcycled to create a vertical garden. This upcycling project brought the community together through a creative activity that offered an alternative to eating and drinking. The project challenged the group to operate as a micro-community in its own right. Learning to work together can be a challenging process. We all have different skills, sensibilities and commitments. Some contribute more time and energy to a community than others, and this is not always satisfactory. However, the urgency of finding ways to recycle resources that are not biodegradable prompted the community to persist and bring the prototypes into being. Upcycling Plastic was especially concerned with materials that are difficult to recycle because this can result in harmful emissions.

## **Cartographic Events**

During the two weeks that Millbank Atlas was open, a series of public events activated the project in ways that in retrospect served to crystallise key moments in the project's becoming. A curated conversation that launched one-week exhibition aimed to showcase the project. We invited staff and students of Chelsea and the local community to an informal discussion. What unfolded was an exceptional interface twice over. On the one hand, it was a rare opportunity for these different communities to interact. On the other, it was also exceptional because touring the exhibition hosted a complex medley of conversations that emerged in response to a particular set



of possibilities: researchers and students listening to residents who in turn generously shared their local knowledge. Jackie's maps were a poignant example because they demonstrated how climate change in Millbank is impacting the lives of people who live there. These maps came alive when Sophie, a senior citizen and a long term local resident, stood in front of the display and described, in a hoarse voice, how the increasing pollution is impacting her breathing and speech and that of many of other locals.



Figure 33: Curated Conversation, Photo: Marsha Bradfield

Our second event was a mapping session, facilitated in collaboration with Nicolas Fonty, a researcher based at the Bartlett School of Architecture and a key member of the community mapping initiative, JustMap. Using JustMap methods, students translated their discoveries of the lived conditions of Millbank into community assets, community proposals and community dynamics. As part of their brief, they were asked to use The Millbank Atlas exhibition as a point in time to crystallise specific design considerations that would improve the neighbourhood. The physical act of pinning flags with graphic symbols, signifying activities, grievances, problems, campaigns and proposals, on a large map of the neighbourhood, was a transformative educational moment for many involved. What was up until that point an academic exercise, shifted into something more practical and relevant as the students translated their insights into measures that could be used by the local community. To this end, this mapping exercise highlighted possible sites for intervention and ways to design for change in the area.



Figure 34: JustMap Mapping Photo: Marsha Bradfield

Another critical moment was our closing event. *The Millbank Atlas* exhibition was envisaged not solely as a presentation of outcomes but also a space for learning and community-led change. As such, we felt more appropriate to hold a *finnisage*, in place of a vernissage or private view at the exhibition's onset. As the exhibition progressed, some of the artefacts were reconfigured in response to feedback from the exhibition. At the same time the atlas' 'community of communities' matured, with people from across London visiting and interacting with students, staff and residents. The *finnisage* coincided with the Chinese New Year. As 80% of the students taking part in *The Millbank Atlas* this year came from China and were spending the holidays away from their families, it seemed important to celebrate together. Food here proved the gateway for intercultural and intergenerational exchange, with our 'community of communities' enjoying a dinner of takeaway from a local Chinese restaurant. The Cookhouse smelled like Sichuan delicacies for the remaining few days of the show. This was appropriate in a site-specific way, in light of the gallery's prior use. Historically, it was here that food was prepared for those working the Royal Army Medical College. It moved from the site in 1999 and in 2005, 16 John Islip Street became home to Chelsea College of Arts.



Figure 35: *Finnisage* Photo: Fernanda Liberti Duarte

Our fourth and final event was a second mapping session with JustMap. On a Saturday morning, community mapping enthusiasts and experts from across London joined students, locals and researchers. We shared community mapping knowledge and added to our growing understanding of Millbank's various resources, campaigns and projects. In this way, insights generated through The Millbank Atlas were made available to the JustMap community and its collaborative map of the capital. A brunch of soup and bread prepared by Millbank Creative Works provided refreshments during the event. Further nourishing our local knowledge, the heartwarming vegetable soup was made entirely from surplus vegetables collected from nearby shops and markets. It was a rewarding way to culminate our exhibition as a live project.





Figure 36: Community Brunch, Photo: Marsha Bradfield



Figure 37:

Community Mapping, Photo: Marsha Bradfield

A few concluding thoughts: At a time of great tumult and uncertainty, when there is little to be enthusiastic about, valuing our local communities can have real significance. This process has

tremendous potential to anchor us in time and space when we understand it as locally-engaged practice. The recent iteration of The Millbank Atlas underscored that live projects like this can be a rich and rewarding source of solidarity, which is strengthened when they serve as a learning context to host locals in a neighbourly spirit. Residents were delighted to attend the exhibition and to join in our programming, especially when we recognised and shared their vital knowledge, with this stemming from Millbank as a particular space in the world with specific community struggles.

The value of this project as an outcome for BA (Hons) in Interior and Spatial Design is further explored in the forthcoming publication, *The Millbank Atlas 2016 - 2017*. A boxed set of the maps featured in the exhibition, it will further comprise essays by Wilfried Rimensberger and exhibition curators Marsha Bradfield and Shibboleth Shechter, who also co-teach the studio, Chelsea Local, that is advancing The Millbank Atlas as an ongoing project. Visit The Camberwell, Chelsea, Wimbledon Graduate School Blog or email [themillbankatlas@gmail.com](mailto:themillbankatlas@gmail.com) for more information about how to purchase hardcopies of publication or download the free PDF.