

~~Extinction~~
~~Obsolete~~ Disintegration
~~Broken~~ ~~Erasure~~

~~Fragments~~
~~Displacement~~

EMOTIONAL POWER
IS
Radical Potential
For
Radical Solutions

Abeen Sami

Research Strand: Museum// Through StoryTelling// Lost Histories.

My research journey began by exploring how museums convey stories, how best to capture them and how architecture can make recall memories. As I strolled through Somers Town and Kings Cross, I became captivated by the impact of gentrification, which can lead to stories becoming erased and extinct. My research then evolved to explore how people can harness their emotional power, evoked by the ruins, to create radical solutions to rebuild their identity and sense of place.

Content.

Abstract.

Gentrification -

The role of Margaret's
Day Nursery

Loss of a Public
Park.

Ruins and Emotional Power.

Collection of findings.

Case Studies.

Euston Square Gardens

The People's Museum -

Granby Four Streets by Granby Community
Land Trust and Assemble

Abstract.



Figure 1: Erasure (Sami, A (2023) Erasure - Charcoal Sketch.

Regeneration should
NOT come at the
expense of local ethnic
Minority working-
class communities.¹⁾

Figure 2: Illustration by Abeen Sami (Sami, A (2023) - Charcoal Writing.)

Gentrification is the process of transforming a poor or middle-class neighbourhood into a richer neighbourhood by introducing new amenities, such as high-end shopping, expensive restaurants, and unaffordable housing. This transformation results in the displacement of the original population and the closing and demolishing of a building to make new space for new developments which would make more profit and invite overseas investments. This phenomenon has been prevalent in London for over twenty years, and it is crucial to address because it leads to places and buildings being broken, fragmented, and disappearing, thereby creating ruins in the space, and causing a loss of communal identity, sense of place, and belonging.

“Neglect and careless disposal can lead not only to the erosion of architectural distinctiveness but also to a loss of communal identity.”¹⁾

1) Waterson, M. (2019) Rescue and reuse : communities, heritage and architecture. Edited by I. Morrison. London: RIBA Publishing.

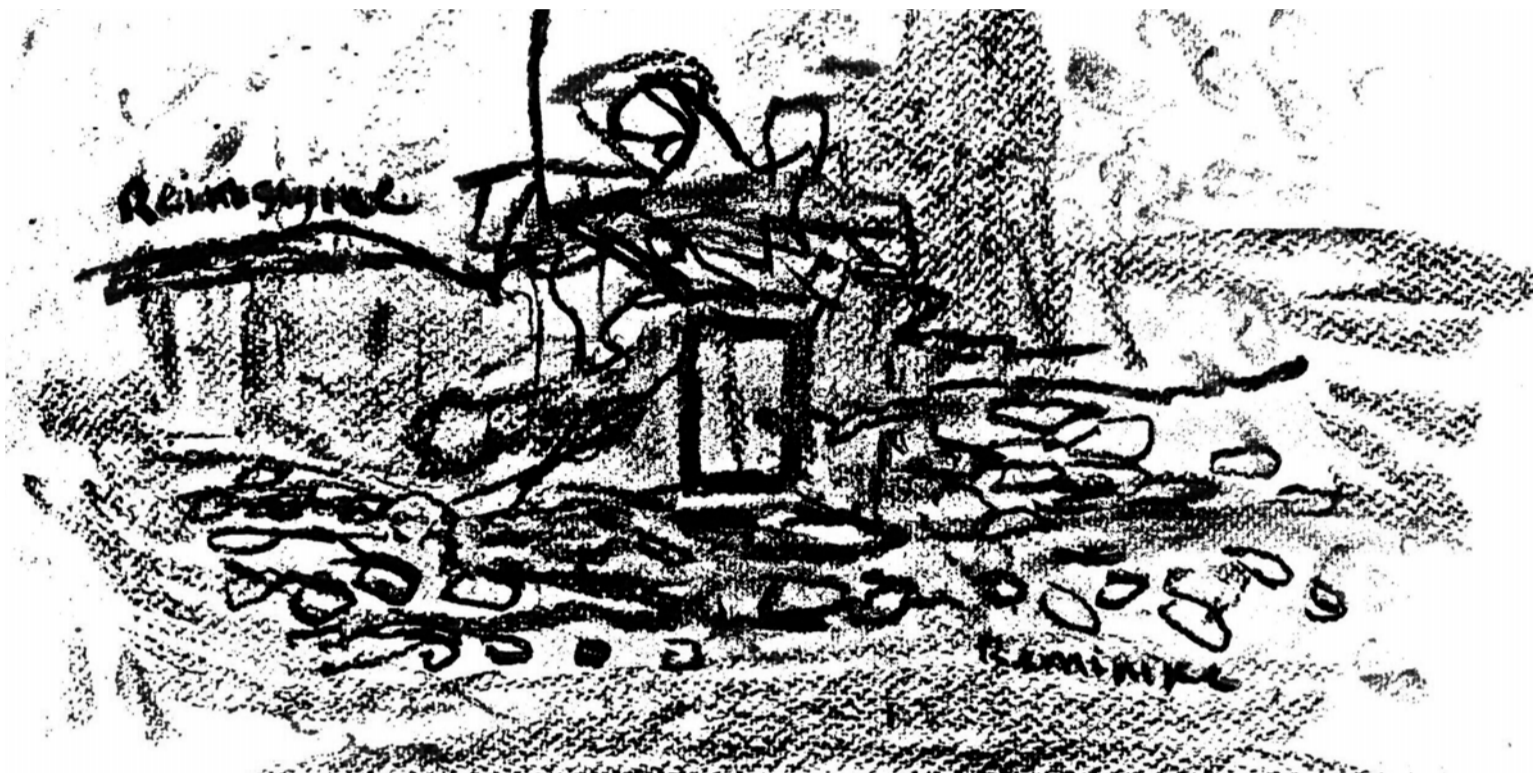


Figure 3: Ruin (Sami. A (2023) Ruin - Charcoal Sketch).

“Neglect and Careless disposal can lead not only to the erosion of architectural distinctiveness but also to ~~loss~~ LOSS OF COMMUNAL IDENTITY.”²

Figure 4: Illustration by Abeen Sami (Sami. A (2023) - Charcoal Writing.)

“Regeneration should not come at the expense of local ethnic minority working-class communities.”²

Ruins have an evocative power that forces us to remember, reflect on our past and future, question our values, and ask ourselves where we are headed.³ This questioning sparks an emotional response within the community, creating radical potential and radical solutions. While local authorities have control over the developments, communities can use their emotional power to combat gentrification. This paper discusses three case studies — Euston Square Garden, People’s Museum, and Granby 4 Streets — one highlighting radical potential and two presenting radical solutions, where communities used their emotional power to combat gentrification and take control through protest, community engagement, and collaboration.

2) Ambrose, T. (2021) Revealed: London’s most gentrified boroughs, Evening Standard. Available at: <https://www.standard.co.uk/news/london/gentrification-london-ethnic-minority-key-workers-under-threat-report-b937624.html>

(Accessed: 24 November 2023).

3) Treib, Marc. (2009) Spatial recall : memory in architecture and landscape. First edition. London: Routledge.

Gentrification



Figure 5: Steps of losing Identity and Place (Sami. A (2023)
Steps of losing identity and place - Charcoal Sketch).

This paper will talk about the emotional power of the community generated by ruins, created by gentrification, and how they can use it to come up with radical solutions to promote sustainable developments and inclusivity which preserves communal identity, heritage, and values.

Gentrification and capitalism are always creating new places and environments in London to generate more profit and this creation usually happens when poor neighbourhoods are transformed into rich neighbourhoods. While gentrification is considered appropriate by local councillors and the government to 'regenerate' the area, they often overlook the harsh realities of poverty, rise in displacement, the effect on communities by demolishing buildings, and unaffordable housing as rent increases. Many local councillors view gentrification as economic growth, while from the perspective of neighbourhoods and working-class communities, it is more political and a threat to displacement and identity.⁴

As developments are introduced like expensive shops and restaurants, the area starts to become expensive. Cheap retail stores have a hard time competing with upper-class and trendy stores leading to the closure of shops as they lose their sense of belonging in the area. An example of this is Hackney, in Hoxton Street, which has gone through this process resulting in a resident asking the important question: 'Who are they catering for?'⁵ Many people are living in council flats, and they cannot afford to go to these shops which means developers are trying to cater to other people to come in who can afford these amenities

Furthermore, as London's population grows, land values increase leading to a rise in overseas investments. There is pressure on houses and council estates to redevelop which leads to the demolition of houses and council estates and an increase in rent prices. Since 1997, 54,263 council estates have been demolished in the UK which is ironic because council housing is seen as shelter from gentrification for the poor.⁶ Moreover, about 300,000 homes have been built in London since the 2010s but only a third were classified as affordable.⁷

The increase in rents and demolition leads to people having no choice but to relocate to another area or city leaving their memories, identity, friends, and work behind. People identify themselves strongly with a particular place and its characteristics and this sense of belonging in a place comes over a long period which requires intimate association with a place.⁸ Displacement creates broken communities as some stay and some leave and the place atmosphere changes as it no longer has a sense of feeling at home and no sense of familiarity. The gentrifying neighbourhoods become a 'nostalgic idealized ethnic community -scape.'⁹

4) Lees, Loretta., Slater, T. and Wyly, E.K. (2008) *Gentrification*. New York ; Routledge.

5)] Reades, J. et al. (2023) 'Quantifying state-led gentrification in London: Using linked consumer and administrative records to trace displacement from council estates', *Environment and planning. A*, 55(4), pp. 810–827. Available at: <https://doi.org/10.1177/0308518X221135610>.

6) Reades, J. et al. (2023) 'Quantifying state-led gentrification in London: Using linked consumer and administrative records to trace displacement from council estates', *Environment and planning. A*, 55(4), pp. 810–827. Available at: <https://doi.org/10.1177/0308518X221135610>.

7) Ambrose, T. (2021) *Revealed: London's most gentrified boroughs*, *Evening Standard*.

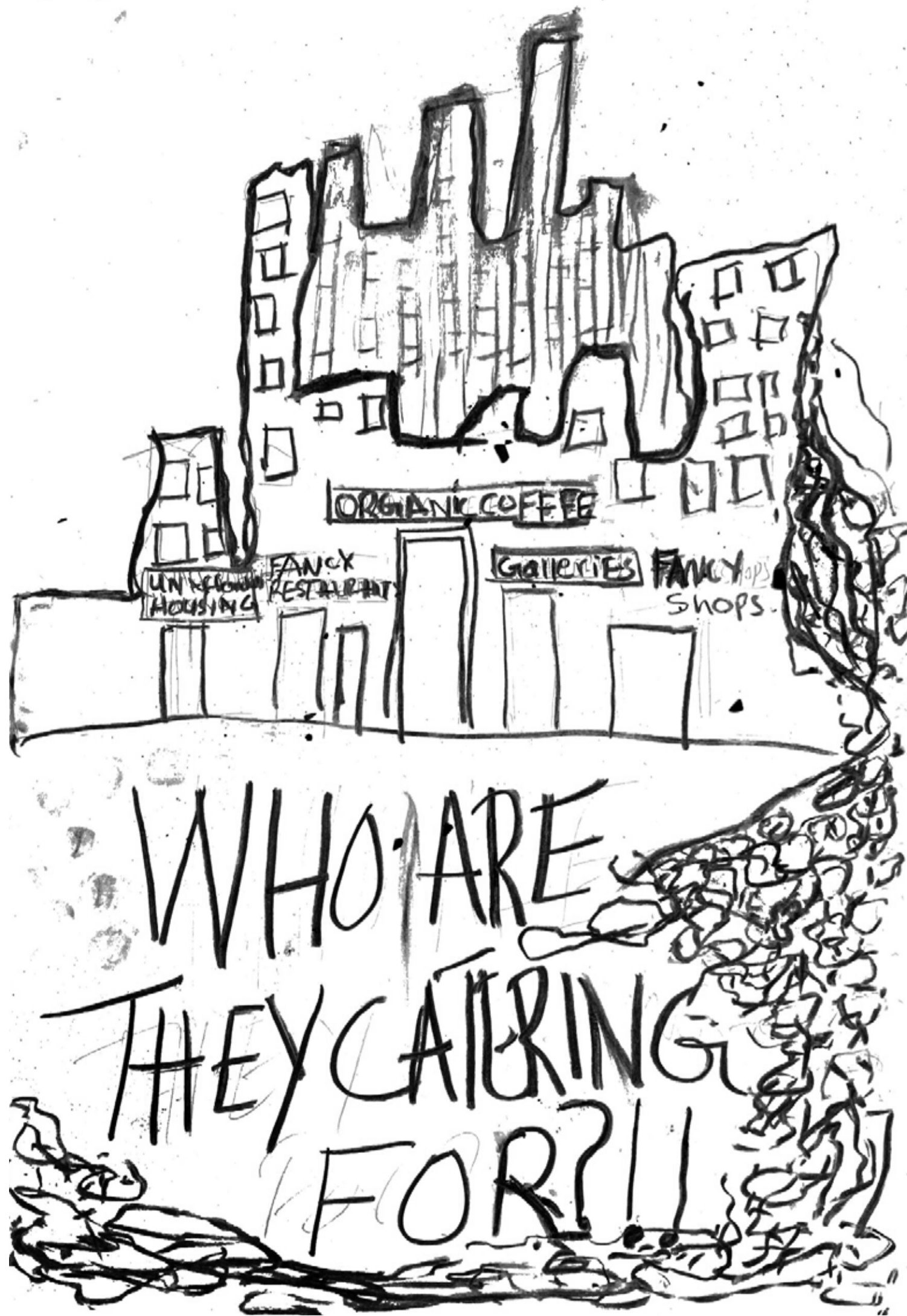


Figure 6: Changing landscape of Hackney on Hoxton Street (Sami. A (2023) Changing landscape of Hackney on Hoxton Street) - Charcoal Sketch.

Available at: <https://www.standard.co.uk/news/london/gentrification-london-ethnic-minority-key-workers-under-threat-report-b937624.html> (Accessed: 24 November 2023).

8) Kopec, Dak. and Bliss, AnnaMarie. (2020) Place Meaning and Attachment Authenticity, Heritage and Preservation. Milton: Taylor & Francis Group.

9) Butcher, M. and Dickens, L. (2016) 'Spatial Dislocation and Affective Displacement: Youth Perspectives on Gentrification in London', International journal of urban and regional research, 40(4), pp. 800–816. Available at: <https://doi.org/10.1111/1468-2427.12432>

Loss of a Public
Park.

Disruptive. An alien.



"Precious green space sold off for a 28 storey luxury ~~building~~ tower, yet we hear of commitment to environment, community, and social housing."



Brill PL, London, NW1 0X.

Figure 6: Illustration done by Abeen Sami (Sami. A (2023) 'Authoritative, Disruptive, An Alien' - Charcoal Sketch).

Figure 7: Brill Place Tower (Image taken by Abeen Sami on 28th September 2023).

Figure 8: Illustration done by Abeen Sami (Sami.A (2023) 'Disrupted Park' - Charcoal Sketch).

Figure 9: Illustration done by Abeen Sami (Sami. A (2023) - Charcoal writing).

Authoritative

In Somers Town, this trend is exemplified by the loss of public parkland due to a 28-story luxury apartment building being built on top of it which had promised to be 'invisible.'¹⁰ I visited Somers Town to observe the effects of gentrification and a local, who works in the people's museum, told me the park was the only remaining green space that wasn't a graveyard. The luxury apartment building was very prominent, authoritative and it had taken control and disrupted the park.

One side of the park was under construction as a result there was no grass instead it had barriers around it with a sign saying 'WARNING, these premises are protected, Anchor 24/7 security.' This is ironic because parks are supposed to be open, welcoming, enjoyable, and a public space for communities to interact with each other.

Unfortunately, the park turned into 'where there should have been bustle and noise and life there was quiet.'¹¹

Diana Foster, founder of People's Museum and a radical thinker, voiced her opinion in Camden News Journal 'Somers Town is being dismantled, building by building, park by park, with precious green space in our park sold off for a 28-storey luxury tower, yet we hear of commitment to environment, community, and social housing.'¹²

Commercial developments are taking place without regard for the historical significance to the area and community, causing irrevocable change in London. Many buildings are first closed by local authorities to allow them to deteriorate without maintenance before disposal takes place. This makes it easier for councillors to argue with local people

10) Foster, D. (2020) Pr sees Somers Town written off as 'a forlorn' part of London, Camden New Journal. Available at: <https://www.camdennewjournal.co.uk/article/pr-sees-somers-town-written-off-as-a-forlorn-part-of-london> (Accessed: 24 November 2023).

11) Littlefield, David. and Lewis, Saskia. (2007) Architectural voices :

listening to old buildings. Chichester: Wiley-Academy.

12) Foster, D. (2020a) It could be a Rachel Whiteread but it's not..., Camden New Journal. Available at: <https://www.camdennewjournal.co.uk/article/it-could-be-a-rachel-whiteread-but-its-not> (Accessed: 24 November 2023).

Tale of Margaret's
Day Nursery

"It does
rather rankle
when consultants
are paid thousands
to create a sense of
place."



42 Phoenix Road NW1 1TA

Ruin
Disregard

Figure 10: Illustration done by Abeen Sami (Sami. A (2023) - Charcoal writing).

Figure 11: Margaret's Day Nursery Sketch (Sami. A (2023) - Pencil Sketch).

Figure 12: Illustration done by Abeen Sami (Sami.A (2023) 'Neglect, Ruin Disregard.' - Charcoal Sketch).

that a wholesale re-development is desirable while locals want imaginative yet careful integration of old and new which would benefit the society, values, culture, and heritage.¹³

The tale of Margaret's Day Nursery in Somers Town epitomizes this struggle. The nursery was planned for demolition to make way for student flats despite being a locally listed building holding significant social history for people. The nursery first opened in 1934 for fatherless children and later it transformed into a centre to support Bangladeshi Women and children who recently came to the UK and then into a tutoring service.¹⁴ The plans proposed by the councillors provided no benefit to the community. The demolition meant a valuable service and history would be lost.

While locals understand that change is inevitable, they hoped the council also include social housing alongside the student flats. This is important to the locals because Somers Town has a rich history of social housing and they want to preserve that heritage and continue to create a space for the working-class community. The locals opposed the plans, however, Camden Council went ahead with demolition, creating a ruined nursery as well as a loss of communal identity, sense of place, and heritage. Diana, owner of People's Museum, wrote in Camden News Journal "Much change is inevitable, but it does rather rankle when we hear that consultants are paid thousands to create a 'sense of place.'¹⁵

Neglect

13) Waterson, M. (2019) Rescue and reuse : communities, heritage and architecture. Edited by I. Morrison. London: RIBA Publishing.

14) Leslie, E. (no date) Emergences & Disappearances, PEOPLES MUSEUM. Available at: <https://aspaceforum.club/our-projects/emergences-disappearances/> (Accessed: 24 November 2023).

15) Foster, D. (2020) Pr sees Somers Town written off as 'a forlorn' part of London, Camden New Journal. Available at: <https://www.camdennewjournal.co.uk/article/pr-sees-somers-town-written-off-as-a-forlorn-part-of-london> (Accessed: 24 November 2023).

Ruins and Emotional Power.

Gentrification, with its sudden eruptions, transformations, declines, closure, demolition, and fragmentation leads to a society, once whole, begins to disintegrate, and the disappearing of places and people creates a landscape of modern ruins such as the nursery and the public park in Somers Town. Furthermore, artist Rachel Whiteread, in her portfolio, 'Demolished,' captured the essence of a landscape in ruins. The portfolio documents the demolition of tower blocks on three separate housing estates in the borough of Hackney, East London. The images are reminiscent of nuclear explosions and war damage caused by bombing. The event holds a personal resonance for the artist, who lived in East London during a time of dramatic socio-economic changes in the early 1990s, which resulted in an increase in homeless people. Her images signify 'something that is going to be completely forgotten the detritus of our culture' while also hoping for better for the future by creating a memorial of the past.¹⁴

Ruins in the modern day are classified as 'slow decay or sudden eruption'¹⁵ and they are important because they are evocative, hold emotional power, and serve as a mnemonic device that aids our memories. They preserve the cultural values of an obsolete society from a distant time and their eroded settings such as fragmentation, disappeared elements, decay, and patina make us imagine and remember the past as a whole.¹⁶ Furthermore, it motivates us to question our values, reimagine the future, and question 'where are we headed.' Louis Kahn articulates the significance of the ruin beautifully 'when it has fallen into disrepair, when it has nothing but itself to show then the very nature of the building is exposed and the true character of its existence is revealed.'¹⁷

I experienced these qualities and the emotional power of ruins when I visited and researched a ruined nursery at 42 Phoenix Road in Somers Town. When I saw the nursery, my body recalled the fear and nervousness of my first day at school while simultaneously evoking happy memories of my childhood in Pakistan. The ruins made me wonder about the past inhabitants, and how they lived and made me reflect on the future and our values. Ruins allowed me to 'loose in time, to hover among past, present and future.'¹⁸

14) Manchester, E. (1996) 'A: Clapton Park Estate, Mandeville Street, London e5; Ambergate Court; Norbury Court; October 1993', Rachel Whiteread, 1996, Tate. Available at: <https://www.tate.org.uk/art/artworks/whiteread-a-clapton-park-estate-mandeville-street-london-e5-ambergate-court-norbury-court-p77870> (Accessed: 04 January 2024).

15) Dillon, B. (2014) *Ruin Lust*. London: Tate Publishing

16) KORSMEYER, C. (2014) 'The Triumph of Time: Romanticism Redux: The Aesthetics of Ruin and Absence', *The Journal of aesthetics and art criticism*, 72(4), pp. 429-435. Available at: <https://doi.org/10.1111/jaac.12104>.

17) Stone, S. (2020) *UnDoing buildings : adaptive reuse and cultural memory*. New York, New York ; Routledge.

18) Dillon, B. (2014) *Ruin Lust*. London: Tate Publishing.

19) Dillon, B. (2011) *Ruins*. London: Whitechapel Gallery

20) Dillon, B. (2011) *Ruins*. London: Whitechapel Gallery

21) Barasch, D. (2019) *Ruin and redemption in architecture*. London: Phaidon Press Limited

The triggers, reflection, and questioning of the ruin spark an emotional response and power within people and communities to change their future as they do not want to become an obsolete society. This emotional power within the community is understanding and realizing where their future as a community is headed and it motivates the community to stop developments that affect community values, heritage, and culture and put them in danger by becoming obsolete.

The realisation and the prediction of the future come from the ruin as Brian Dillon noted 'ruin casts us forward in time; it predicts a future in which our present will slump into similar disrepair or fall victim to some unforeseeable calamity.'¹⁹ Therefore, ruins created by gentrification are 'not a site of melancholy but of radical potential'²⁰ and it is up to the community to use their emotional power to 'discover the narrative of a building's past and imagine and determine its future' and create radical solutions.²¹

Radical potential are the different ways and possibilities to combat or confront a problem whereas radical solution is the strategy used to solve the issues.

How can the community use their emotional power to create radical solutions?

This paper will now discuss how communities have used their emotional power to create radical potential and unlock radical solutions to combat gentrification.



Figure 12: Clapton Park Estate, Mandeville Street, London E5; Ambergate Court; Norbury Court; October 1993

I wanted to delve deeper into the importance of mnemonic devices and how they affect people emotionally so I decided to collect fragments that belong to my dear Aunt. Through this exercise, I learned how much certain objects can mean to someone and how they shape their sense of identity. It was a very personal journey that helped me appreciate the value of preserving cherished items.

My Body



Remembers
the Fear and

Nervousness

This reminds me of my Aunt, my aunt's sister. My Aunt wasn't able to come to Pakistan after the partition in 1947 therefore she didn't see my mum for a long time. This handkerchief was the first meeting gift she gave us in 1981 when she was finally able to come to Pakistan. Memories of rejoicing arise when I look at this handkerchief.



Figure 1: Handkerchief gifted to my grandmother and Aunt in 1981

On My First



At School.

Figure 13: Illustration done by Abeen Sami (Sami.A (2023) 'Personal Emotional response evoked by Margaret's Day Nursery'). Image of St Margaret Day Nursery

Rehman, S. (2023). Interviewed by Abeen Sami. 20th December, London.

Booklet: Explaining Mnemonic Devices through my Aunt's fragments.

Collection of findings.



‘FUTURE UNDER REVIEW.’

Figure 14: Illustration done by Abeen Sami (Sami, A (2023) ‘Collection of emotional power, mnemonic devices and Effects of Gentrification.’)

After walking through Somers Town and Kings Cross to observe the effects of gentrification, I created a site map showcasing my findings and observations. This exercise informed my thinking for both the writing and design phases. It guided me in choosing appropriate case studies that reflect emotional, radical potential, and radical solutions. Additionally, it helped me with my design by envisioning a space for people to voice their opinions through drawing and protest.

‘PEOPLE ARE THE BIGGEST KILLERS OF COMMUNITY.’

‘WHERE IS EUROPEAN SQUARE GARDEN?’



STON
DEN?'

'HOUSING IS NOT ENOUGH
PEOPLE NEED ROOTS.'

"WHERE THERE
SHOULD HAVE BEEN
BUSTLE AND NOISE
AND LIFE THERE WAS
QUIET."¹

1) Treib, Marc. (2009) Spatial recall : memory in architecture and landscape. First edition. London: Routledge.

EUSTON Square Garden

The first case study delves into Euston Square Garden which represents the radical potential as people harnessed their emotional power to protest against the development of HS2 through diverse means.

HS2, a high-speed railway spanning the West Midlands, London, and Birmingham from Euston station, caused disruptions in areas like Somers Town, Camden, Parkway, Regent's Street, Euston, and Agar Grove.²² The impact included the demolition of 220 homes in the area, and according to the Woodland Trust, approximately 32 ancient trees would be cut, with an additional 29 affected by disturbance and pollution.²³

Many communities around Euston faced significant challenges due to HS2. Mary Fidelis school, a locally listed building, in Somers Town was demolished to make way for HS2 rail and there was 'no attempt made to salvage important items – and they were seen to be chucked in the skip.'²⁴ Agar Grove's plans for the redevelopment of Maiden Lane estates came to a halt due to the introduction of railway tracks in the area.

Landmarks like Camden lock bridge was under threat to be dismantled and in Regent's Park 368 homes will have to be destroyed and in total about 500 homes in Camden will be destroyed because of HS2.²⁵ Evictions preceded compensation, exemplified by the case of Bree Louise, a pub owner of 15 years, drawing support from the Somers Town Neighbourhood Forum. The post wrote 'A protest took place making this point and to support the family who are now in rented accommodation with no business to run.'²⁶

HS2 promises that the new station will bring huge improvements and regeneration to the area to create new homes, businesses, shops, community facilities, and open and green spaces.²⁷ However, in the process, the community has to sacrifice their homes, face displacements, and see their space and community change and disintegrate. Moreover, HS2 would take ten years to complete which meant people would have to live with noise, dust, pollution, and traffic. A newspaper said 'HS2 made life unbearable'²⁸ and a resident living near HS2 construction called it 'virtually inhabitable.'²⁹ Ambitious plans, neglect and careless proposals by the HS2 'lead not only to the erosion of architectural distinctiveness but also to a loss of communal identity.'³⁰

This sudden disruption created by HS2 created a landscape of ruins driving the community to take direct action to protect green spaces when HS2 announced that Euston Square Garden would be closed to create an underground pedestrian link between Euston railway station and Euston Square tube station and to create a temporary taxi rank.³¹ This meant that ancient trees would have to be cut down and a loss of public park space despite HS2's promises to replant the trees and reopen the space. Construction had started right away. Amidst the changes and losses, the community vigorously protested against the development, utilizing their emotional power to ensure their voices resonated.

Figure 15: Illustration done by Abeen Sami (Sami.A (2023) 'Euston Square Garden in ruins and Dust, pollution, disruption caused by HS2')- Charcoal.

22) Foot, T. (2013) All aboard for Destination Destruction: The Alarming Impact that HS2 would have on Camden, Camden New Journal. Available at: <https://www.camdennewjournal.co.uk/article/all-aboard-destination-destruction-alarming-impact-hs2-would-have-camden> (Accessed: 03 December 2023).

23) Corr, B. (2021) The trees of Euston Square Gardens are emblematic of all the trees that will be destroyed in the building of the High Speed Rail Link, Fitzrovia News. Available at: <https://fitzrovia.com/2021/02/05/the-trees-of-euston-square-gardens-are-emblematic-of-all-the-trees-that-will-be-destroyed-in-the-building-of-the-high-speed-rail-link/> (Accessed: 03 December 2023).

24) Gulliver, J. (2018) Historical gems that don't seem to matter so much, Camden New Journal. Available at: <https://www.camdennewjournal.co.uk/article/historical-gems-that-dont-seem-to-matter-so-much%22> (Accessed: 03 December 2023).

25) Foot, T. (2013) All aboard for Destination Destruction: The Alarming Impact that HS2 would have on Camden, Camden New Journal. Available at: <https://www.camdennewjournal.co.uk/article/all-aboard-destination-destruction-alarming-impact-hs2-would-have-camden> (Accessed: 03 December 2023).

26) Bree Louise evicted for HS2 (2018) Somers Town Neighbourhood Forum. Available at: <https://somerstownplan.info/bree-louise-evicted-for-hs2/>

(Accessed: 03 December 2023).

27) London euston (2023) HS2. Available at: <https://www.hs2.org.uk/building-hs2/stations/euston/> (Accessed: 03 December 2023).

28) Jessel, E. (2023) High-speed to hell: The Londoners stuck in homes they can't sell as HS2 stalls, Evening Standard. Available at: <https://www.standard.co.uk/homesandproperty/property-news/hs2-delays-london-homeowners-stuck-homes-construction-b1081521.html#:~:text=More%20than%20200%20homes%20on,for%20years%2C%E2%80%9D%20says%20Gull.> (Accessed: 03 December 2023).

29) Foot, T. (2023) Fury as – after years of demolition and disruption in Camden – HS2 is delayed to the 2040s, Camden New Journal. Available at: <https://www.camdennewjournal.co.uk/article/fury-as-after-years-of-demolition-and-disruption-in-camden-hs2-is-delayed-to-30>

30) Morrison, I., Waterson, M. and Waterson, M. (2019) Rescue and re-use : communities, heritage and architecture. Newcastle upon Tyne: RIBA Publishing.

31) Rotherham, I. (2018) HS2 appalling threat to London trees in Euston Square Gardens, ianswalkonthewildside. Available at: <https://ianswalkonthewildside.wordpress.com/2018/01/14/hs2-appalling-threat-to-london-trees-in-euston-square-gardens/> (Accessed: 03 December 2023).

“Virtually
inhabitable”



Radical Potential

Everyone used their emotional power in different ways but each one of them was radical and caused change. Instead of succumbing to melancholy the community found opportunities within the ruins to impede the development. As Johnathan Hill noted 'the ideas and thoughts discovered in ruins can be seen as incomplete and open for future development'³²

Anne Stevens, vicar at the St Pancras Church tied herself symbolically to the tree with metal chains, which was marked for destruction. She does not oppose the entire project 'but the way it has been brought is devastating.'³³ People, who call themselves 'tree protectors,' lived in trees for four weeks, and they did not move until forced.³⁴ People also tied knitted scarves around the trees to signify the resident's love for the threatened trees. On a website, a person recalled how the trees shaded them when it was really hot in London the tree acts as a trigger for memory making people realize its importance.³⁵

Extinction Rebellion UK, held picnics in Euston Square Garden as a form of protest highlighting its importance to the community through music and dance. Parks are important spaces where communities can interact and

escape the hustle and bustle of the city as it is advertised on the Euston square garden website.

People expressed their anger and frustration towards the development through posters and graffiti. Many posters had thought-provoking sentences such as 'people are the biggest community killers,' 'NHS not HS2,' 'Save some trees 4 our kids,' 'HS2 is a bad idea,' 'HS2 is killing us. No one wants HS2 or needs it.' 'Where is Euston Square Garden?' Furthermore, a group of people, from the extinction Rebellion UK, unfurled a poster at the canopy of the HS2 Ltd offices saying 'Essential work should heal not harm.' This banner stands in solidarity for climate activists who were living in tunnels in Euston Square garden.³⁶

Graffiti and posters proved effective in conveying messages, with a higher chance of surviving as they adhered well to the walls. This helps outsiders, like myself when exploring Somers Town, examine the posters, learn about the history, context, resilience, and emotional power of the community and their strong sense of urge to protect communal identity. It made me resonate with the community despite being an outsider.

32) Hill, J. (2019). The Architecture of Ruins: Designs on the Past, Present and Future. United Kingdom: Taylor & Francis

33) Topham, G. (2018) Priest to chain herself to tree at Euston in protest against HS2 felling plans, The Guardian. Available at: <https://www.theguardian.com/environment/2018/jan/11/priest-chain-tree-protest-euston-hs2-felling-plans-london#:~:text=Anti%2DHS2%20protesters%20will%20use,this%20part%20of%20central%20London.%E2%80%9D> (Accessed: 03 December 2023).

34) Taylor, D. (2021) Activists Occupy second london tunnel in protest at Tree-felling plans, The Guardian. Available at: <https://www.theguardian.com/environment/2021/feb/09/>

activists-occupy-second-london-tunnel-in-protest-at-tree-felling-plans (Accessed: 03 December 2023).

35) Rotherham, I. (2018) HS2 appalling threat to London trees in Euston Square Gardens, ianswalkonthewildside. Available at: <https://ianswalkonthewildside.wordpress.com/2018/01/14/hs2-appalling-threat-to-london-trees-in-euston-square-gardens/> (Accessed: 03 December 2023).

36) Taylor, D. (2021b) Digging, cards and chocolate; HS2 activists on life in Euston Tunnel, The Guardian. Available at: <https://www.theguardian.com/environment/2021/feb/06/digging-cards-chocolate-hs2-activists-life-euston-tunnel> (Accessed: 03 December 2023).



The posters

A bolder act unfolded as climate activists dug secret tunnels for two months which was 30 meters long³⁷ claimed that HS2 is a 'vanity project'³⁸ and 'we need to become closer to nature to learn from it rather than destroy it.'³⁹ The tunnels were kept secret until the BBC published an article online.

The activists lived in the tunnels and they had food, water and books to read for six weeks but the oxygen level was low and risk of collapse due to rain which concerned the eviction team. Even then the activists remained resolute and did not to leave until they were forced to do so a brave young protestor said "I shouldn't have to do this - I should be in school - the trouble is, they are stealing that future and I have to stop them."⁴⁰ While the activists enthusiasm is appreciated however, the eviction team thought this as 'reckless, irresponsible, and deeply concerning' and rightfully so.

The protests have not gone to waste because recently, the HS2 northern leg has been called off by the British Prime Minister, Rishi Sunak, due to increase in cost and insisted the regions would benefit from equal or more spending on local transport projects under the Network North scheme.⁴¹ Whether actions are bold or soft they make radical changes.

While Euston Square Garden epitomizes radical potential, questions arise about alternative methods to combat gentrification without risking lives. This transition leads to the next case study: the People's Museum. Their radical solution involves creating a communal space and preserving the stories of working-class people and events such as HS2.

37) Taylor, D. (2021b) Digging, cards and chocolate: HS2 activists on life in Euston Tunnel, The Guardian. Available at: <https://www.theguardian.com/environment/2021/feb/06/digging-cards-chocolate-hs2-activists-life-euston-tunnel> (Accessed: 03 December 2023).

38) Mackintosh, T. (2021) Euston Tunnel protest: The activist who celebrated her 17th birthday in jail, BBC News. Available at: <https://www.bbc.co.uk/news/uk-england-london-55848795> (Accessed: 23 December 2023).

39) Taylor, D. (2021b) Digging, cards and chocolate: HS2 activists on life in Euston Tunnel, The Guardian. Available at: <https://www.theguardian.com/environment/2021/feb/06/>

digging-cards-chocolate-hs2-activists-life-euston-tunnel (Accessed: 03 December 2023).

40) Mackintosh, T. (2021) Euston Tunnel protest: The activist who celebrated her 17th birthday in jail, BBC News. Available at: <https://www.bbc.co.uk/news/uk-england-london-55848795> (Accessed: 23 December 2023).

41) Gwyn Topham, Kiran Stacey and Pippa Crerar (2023) Industry backlash at Sunak's 'damaging' U-turn on northern leg of HS2, The Guardian. Available at: <https://www.theguardian.com/uk-news/2023/oct/04/industry-backlash-at-sunaks-damaging-u-turn-on-northern-leg-of-hs2> (Accessed: 23 December 2023).

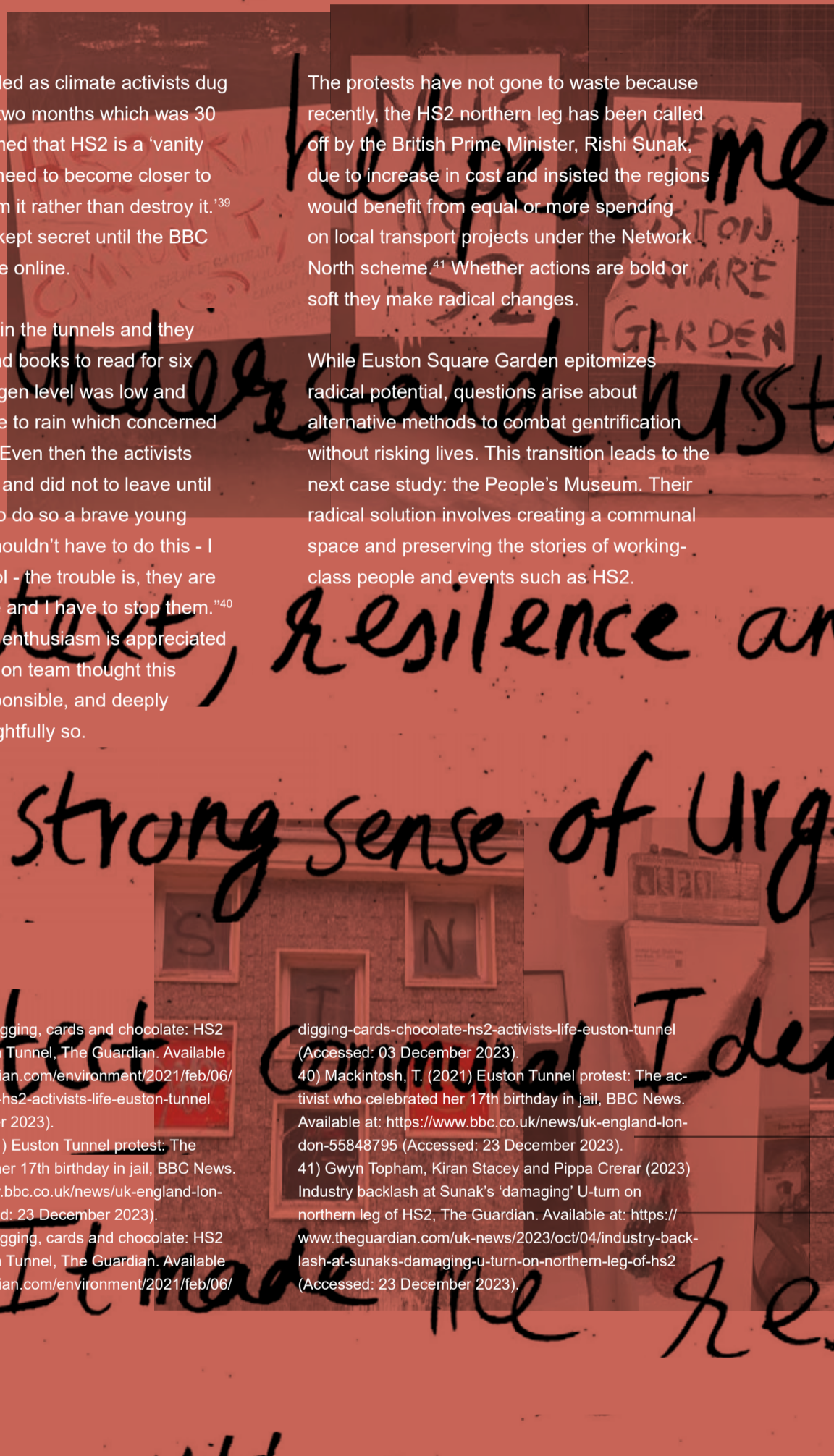


Figure 16 (left page): Illustration done by Abeen Sami (Sami.A (2023), 'Radical Potential') - Collage using Images from Guardian Newspaper.

Figure 17: Illustration done by Abeen Sami (Sami.A (2023), 'Personal observations of remnants of posters and graffiti left by HS2') - Collage using my own images and using charcoal

The People's Museum - 52 Phoenix Road, London, NW1 5ES. /



Figure 18: Father Basil Jellicoe.



Figure 19: Irene Barclay.



Figure 20: Gilbert Bayes.

People's Museum was established in response to the rich history of radical thinkers and the radical innovative solutions that took place in Somers Town. In the late 19th century, Somers Town was filled with slums and dire living conditions which prompted a Priest, Father Basil Jellicoe, to start the St Pancras housing in 1924 to declare a 'war on slums' and Irene Barclay, surveyed the area, was shocked to see the dilapidated houses lacking bathrooms, many families were cramped together and bug infested homes.⁴²

Not only did they clear the slums but they believed that housing was not enough and that 'people need roots'⁴³ which meant that creating a community is important. Homes were improved some were demolished but no one had to face displacement as people were placed back into their improved homes. Courtyards were added to the estates where festivals and events for children took place and washing posts had Gilbert Bayes' animated sculptures which were added to enhance beauty.

The courtyard was an important part of architecture as it

provided a common space for people to connect, strengthen bonds, and create beautiful memories. George, born in 1935 and a Somers's Town resident, was able to stand in the courtyard of St Mary's flat and recall his memories as a child and the people he lived with.⁴⁴

Despite this rich history of radicalism, there's a dramatic transition from early the 20th century to now. This wonderful history and community, like many other areas, are at risk of extinction because developers and councillors are trying to regenerate the area.⁴⁵ Somers Town has great land values of incredible worth and the building itself is worthless despite holding significant social history to the community creating tensions between Camden council and the locals. Some of the developments, as mentioned before, are 28-story luxury apartments, the loss of a nursery, and schools, the closing down of pubs, which was the hub for social activity, the loss of social housing, and now recently the pending decision of demolishing St Mary's church where radical ideas and action for clearing slums originated.



Figure 21 : Courtyard at St Mary's flat.

42) JEFFERY, R. (2008) 'Housing Happenings in Somers Town', Twentieth century architecture, (9), pp. 24-36.

43) Parkes, M. (no date) Lost/Found: Somers town, lostfound Somers Town. Available at: <https://lostfound.aspaceforus.club/sample-page/reformers/people-need-roots-irene-barclay/> (Accessed: 03 December 2023).

44) Foster, D. (2019) Home, Part 2. Available at: <https://spirit.aspaceforus.club/content/two.html> (Accessed: 03 December 2023).

45) Barkham, P. (2017) Luxury flats instead of birdsong: Can regeneration ever be the right thing? | Patrick Barkham, The Guardian. Available at: <https://www.theguardian.com/commentisfree/2017/feb/06/luxury-flats-bird-song-regeneration-green-space-labour-council-st-pancras> (Accessed: 03 December 2023).

This wonderful history
 and community is at
 risk of extinction
 because community
 are trying to regenerate
 the area.



Figure 22: Illustration done by Abeen Sami (Sami.A (2023), 'Risk of Extinction') - Collage using Images from ASpaceForUs website.

Architectura | Mnemonic Devices



Figure 23: Illustration done by Abeen Sami (Sami.A (2023), People's Museum)



Figure 24: Illustration done by Abeen Sami (Sami.A (2023), People's Museum's courtyard)



Figure 25: Mural beside Margaret's Day Nursery and Hoardings of stories.



“People need roots”

Diana, the People's Museum founder, observed these changes taking place in Somers Town, and surveyed the residents about their views and gathered oral history of the area. The survey revealed simple wishes like green spaces, and a place to sit and wanted the past back in terms of community which was starting to disintegrate as people were being pushed out and their children could not live with their parents as they were not enough council flats which was the case for George's children.⁴⁶

The survey, changes, disruptions, and ruins made Diana ask an important question 'This area has so much history and identity why would you want to wipe that? 'Why isn't Somers Town protected like Bloomsbury?'.⁴⁷ This questioning sparked her to create a museum that would preserve local voices, and heritage and celebrate radical reformers and rebels. She believed that the working class deserved a museum and she aimed to promote sustainable development of cities as Somers Town was slowly being wiped away and soon be forgotten.⁴⁸ The museum consists of finding lost and found objects, displaying history and donated items,

creating films, podcasts, and magazines, creating artwork with the community, heritage walks, painting murals, memory café, organizing festivals, and launching a website to keep a collection and history of the museum.

The people's museum serves as a powerful mnemonic device for Somers Town 'that record and transmit vital aspects of culture and history.' In our fast-paced and accelerated lives, mnemonic devices play a crucial role, helping individuals reconnect with their memories and values. As the saying goes, "the degree of speed is directly proportional to the intensity of forgetting."⁴⁹

Moreover, the role of mnemonic device becomes significant because the Museum is located in the middle of Phoenix road. Here, extensive landscaping, funded by HS2, has dramatically altered the landscape, with developments encroaching from all sides. Unfortunately, in this process, established mnemonic devices, such as the nursery, have been demolished.

46) Foster, D. (2019) Home, Part 2. Available at: <https://spirit.aspaceforum.club/content/two.html> (Accessed: 03 December 2023).

47) Foster, D (2023) People's Museum, Guest Talk Series for Module 3130 Middlesex University.

48) Foster, D (2023) People's Museum, Guest Talk Series for Module 3130 Middlesex University.

49) Treib, Marc. (2009) Spatial recall : memory in architecture and landscape. First edition. London: Routledge.

Digital Mnemonic Devices

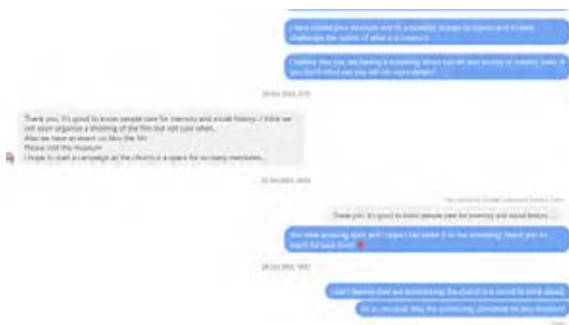


Figure 26: Conversation between Diana and me about demolition of St Mary's church on Instagram



Made of Somers Town



Figure 27: Made of Somers Town on asapceforus website.



Figure 28-30: Made of Somers Town on asapceforus website.

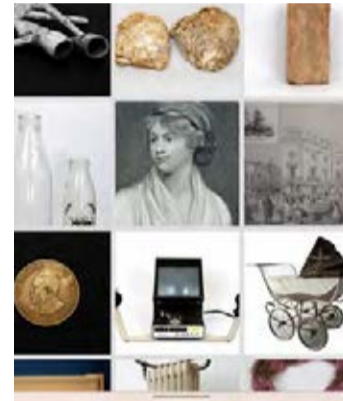


Figure 31: Lost and Found objects.

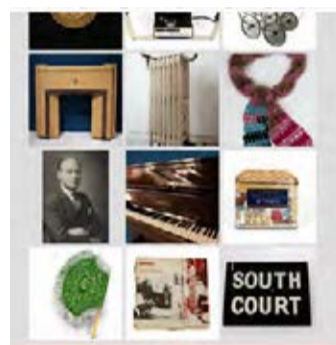


Figure 32: Lost and Found objects.



Figure 33: Spirit



Figure 34: Spirit

"The degree of speed is directly Proportional to the intensity of Forgetting."

The Museum challenges the developments through its aim, events, and projects by creating more mnemonic devices architecturally and digitally in Somers town. Architectural mnemonic device are the projects initiated by the People's Museum such as mural painting, display of found and donated objects, and posters on hoardings, whereas, digital mnemonic device is the website, 'aspaceforus', films, photography, and Spirit magazine.

Illustrating the power of mnemonic devices, the People's Museum has embraced projects like murals and hoardings on development sites and ruins. One of the first projects of the museum, before it had space, was 'Made of Somers Town' to counteract the controversial poster 'Made of King's Cross' ⁵⁰ placed on the site for luxury apartments. This poster was insulting to the local people because it was forcing King's Cross identity into the area. Recognizing the local sentiment, Diana responded by adorning hoardings with posters featuring resident's stories. An event for people was held to share their stories of living in Somers Town, some shared

about their mothers in pantomimes back in the day, and some shared about life in pubs which has now been closed.⁵¹

A parallel endeavour unfolded in the mural painted on the hoardings of Margaret's Day Nursery as part of the London Festival of Architecture.⁵² Here, individuals expressed their perspectives on the evolving landscape. Sentences like, embedded in the art, 'people need roots,' 'our kids need to play,' 'trees are not towers' echoed concerns that resonated with the principles upheld by Basil Jellicoe and Irene Barclay in the 1920s, which are still prevalent today in Somers Town society. Using the ruins, the museum seizes opportunities to reinforce the community's values, history, and identity. Through community engagement, it leaves a tangible trace, inviting other radical individuals to witness, resonate, and contribute to rebuilding their shared identity.

50) No. Name (2020) Made of Somers Town...or made of King's Cross? <https://somerstownplan.info/made-of-somers-town-made-of-kings-cross/>.

51) Town, S. (2022b) Private view made of Somers town. Available at: <https://vimeo.com/503595554>.

52) London Festival Of Architecture (2022) Paint our mural! - London Festival of Architecture. <https://2022.londonfestivalofarchitecture.org/event/family-mural-workshops/>.

Collection of Objects

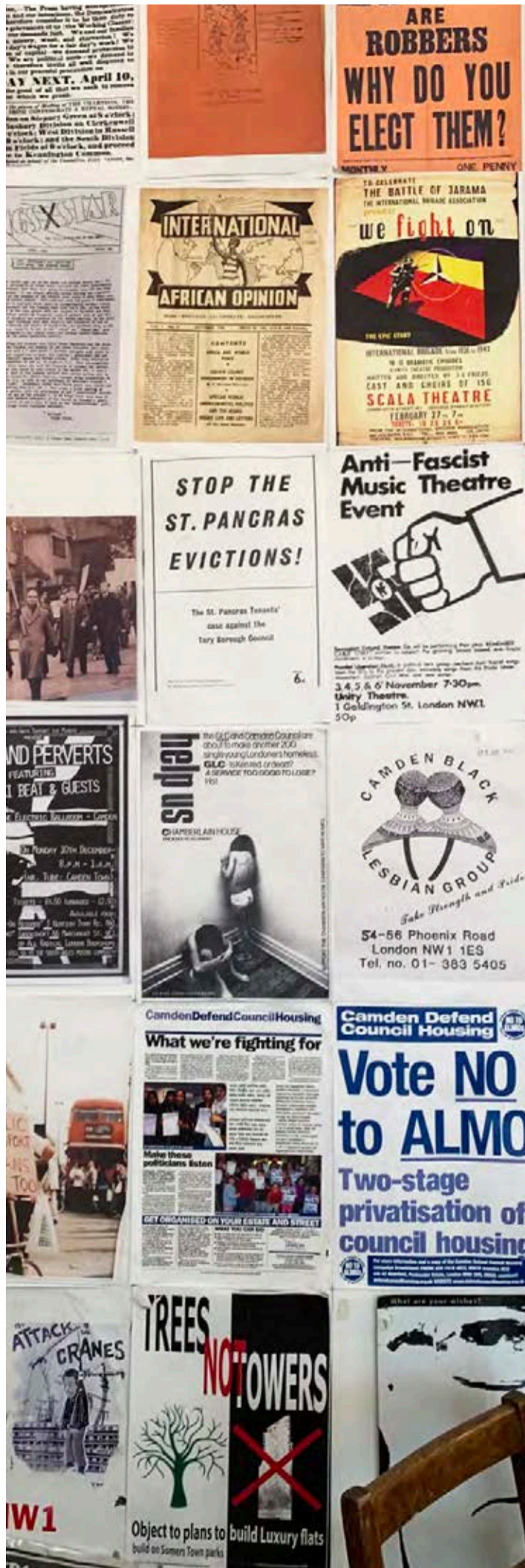


Figure 35: Radical Wall in People's Museum (own image).

The museum's co-creation with the community has yielded in a diverse range of objects to display and celebrate. The objects range from the 20th century to now. Many objects have been donated to the museum for example the Bengali bridal veil⁵³, a knitted scarf that was used in the HS2 protest⁵⁴, clay pipes from demolition sites⁵⁵, Gilbert Bayes animated sculptures procured from America after being stolen and the museum also has a radical wall adorned with posters expressing a spectrum of opinions.

The museum functions as a repository for people's objects and memories to be stored and it recovers the lost narrative of people's stories and places such as Agar Town⁵⁶, a book published in 1935, which went through demolition and now it no longer exists. Diana, during her talk, said 'We don't have Roman Ruins, Somers Town is lost so I'm collecting to tell a story.'⁵⁷ The objects within act as a mnemonic device for people to 'expand and reinforce the realm of memories.'⁵⁸

Having visited the museum thrice I encountered different volunteers on each occasion, passionately caring for the space. Every time I would have a conversation with the volunteers they would have no trouble telling me the story behind each object signifying that they deeply cared about the community and its history and the urge to protect it. I had an interesting talk with Stephen, who works at the museum, he said 'buildings don't create communities' and 'to have wings you need roots.' Their sense of care and pride epitomizes the quote 'Memory is the ground of self-identity we are what we remember.'⁵⁹

We can compare the people's museum to a courtyard in one of the housing estates during the 1930s. The courtyard, during the 20th century, provided a space for events, create memories and links with the community. Similar to the courtyards, the museum gathers determined locals fighting for working-class heritage, organizing events, festivals, films, and art workshops. It serves as a hub, uniting like-minded individuals in the fight against extinction.

The museum is consulted on matters such as Cecil Rhodes renaming project and hard to reach groups. She has connections with the famous architect Thomas Heatherwick who has visited her museum trying to gather inspiration for the Google building in King's Cross. The museum highlight its impact in preserving and promoting the rich history of Somers Town amidst ongoing changes.

53) Bengali bridal veil – lost/found: Somers Town (2010). w

54) Hurford, J. (no date) Scarf, bag and book against HS2 – lost/found: Somers Town. <https://lostfound.aspaceforum.club/sample-page/radicals/scarf-bag-ad-book-against-hs2/>.

55) lost/found: Somers Town (no date). <https://lostfound.aspaceforum.club/>.

56) Bolton, T. (no date) Agar Town – lost/found: Somers Town. <https://lostfound.aspaceforum.club/sample-page/origins/agar-town/>.

57) Foster, D (2023) People's Museum, Guest Talk Series for Module 3130 Middlesex University.

58) Treib, Marc. (2009) Spatial recall : memory in architecture and landscape. First edition. London: Routledge.

59) Treib, Marc. (2009) Spatial recall : memory in architecture and landscape. First edition. London: Routledge.

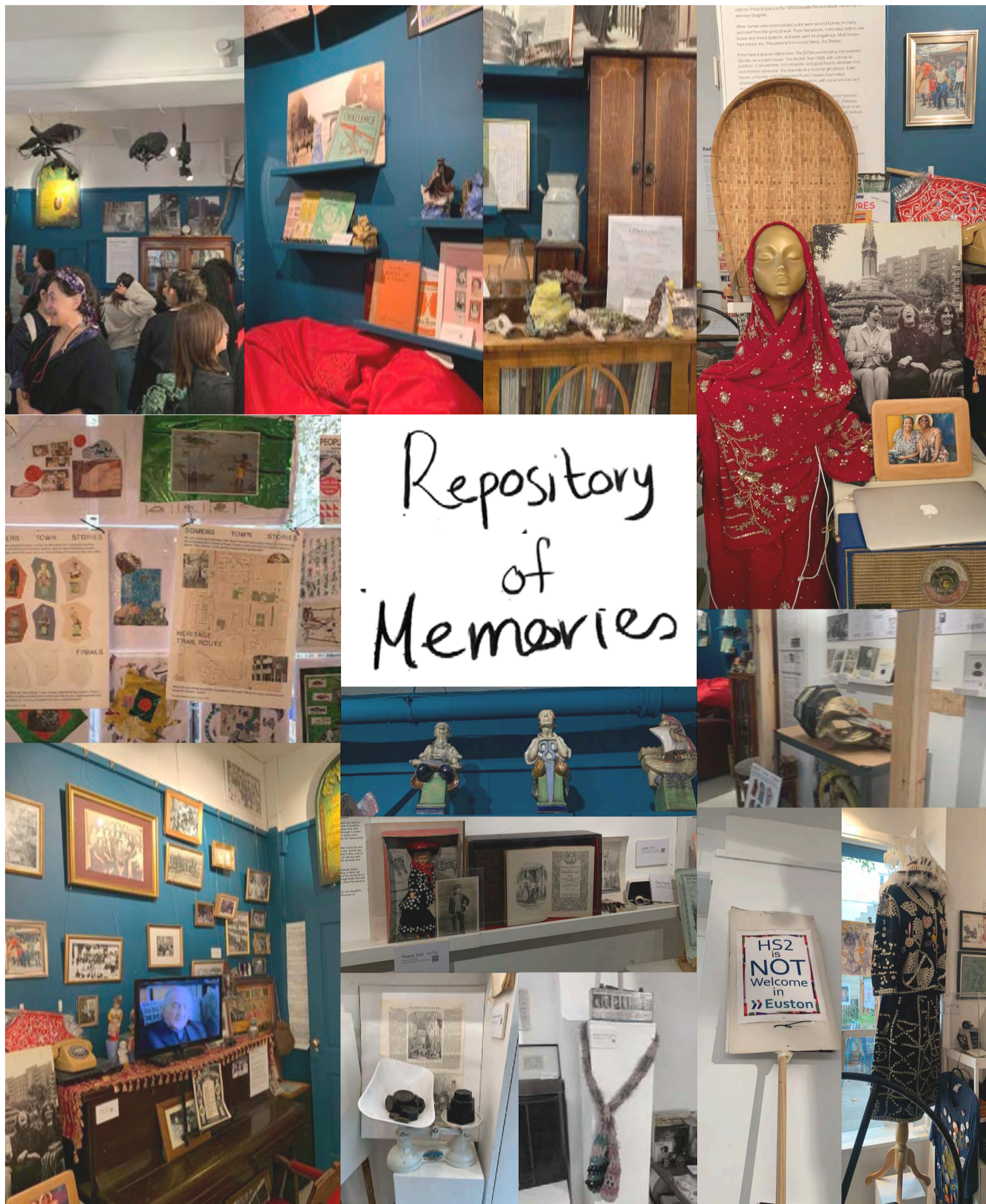


Figure 36: Collection of objects some historic, some are donated and some are reclaimed. Images taken by Abeen Sami

Granby Four Streets by Granby Community Land Trust and Assemble

The Granby 4 Streets project in Liverpool is a remarkable case study that showcases the radical solutions developed by determined locals to take control of their neighborhood and make the changes they want legally. They did so by forming a community land trust, instead of waiting for local councillors to take action.

Granby was once a flourishing area until the 1980s-2000s when hostility between the communities and police leading to riots in 1981 resulting in the area becoming bleak.⁶⁰ The area declined with shops closing, rise in unemployment and houses being empty as people left. In the absence of investments, housing associations believed demolishing and rebuilding would remedy community issues and be cheaper, leading to a continuous demolishment until only four streets remained. The houses turned empty, neglected, and derelict, contributing to the ruins of Granby.⁶¹

Eleanor Lee, long-time resident of Granby, decided to take action when she noticed her neighbours had left when she returned home. Her anger and frustration had bottled up for many years and she had decided that it was enough. She protested against the failed attempts made



Figure 38 : Members of the Granby Community Land Trust.



Figure 39: Derelict house on Cairns Street

by local councillors to regenerate the area by cleaning the rubbish on the streets and in front of the houses left by fly-tippers. She painted and planted flowers in front of the houses as the neighbourhood had become dark and dreary.⁶² Soon the neighbours saw her, joined her, collectively engaging in painting and repairing the house, and they would discuss the area's challenges.

Hazel Tilley, another long-time resident of Granby, said that she has seen the area thriving, fighting, and then makeup, and 'we knew what it could be like.'⁶³ Furthermore, they started a street market which solidified the community and it was a huge success and gave a message to the council 'Don't forget we exist.'⁶⁴ The ruins served as a memory aid for the neighbourhood to recall their memories of Granby before its decline which motivated them to use their emotional power to preserve their red brick Victorian houses and think long term to create a 'heritage for the future.'⁶⁵

Like Euston Square Garden, Granby also protested, however, their protest was much softer and consisted of 'undervalued domestic activities that normally take place in the home but now moved to public spaces breaking taboos.'⁶⁶ Yet they were able to create a radical solution which was to form a Community Land Trust consisting of locals which gave them legal power to make changes to the community that reflected their values, culture, and heritage.

Community land trust was formed without land, paperwork, and funding instead it was built on imagination. This formation was essential because the communities were being destroyed and they needed to rebuild the places and the spaces that were already available they were rotting and continued to stay in a state of ruin. Further, ten houses were marked for demolition

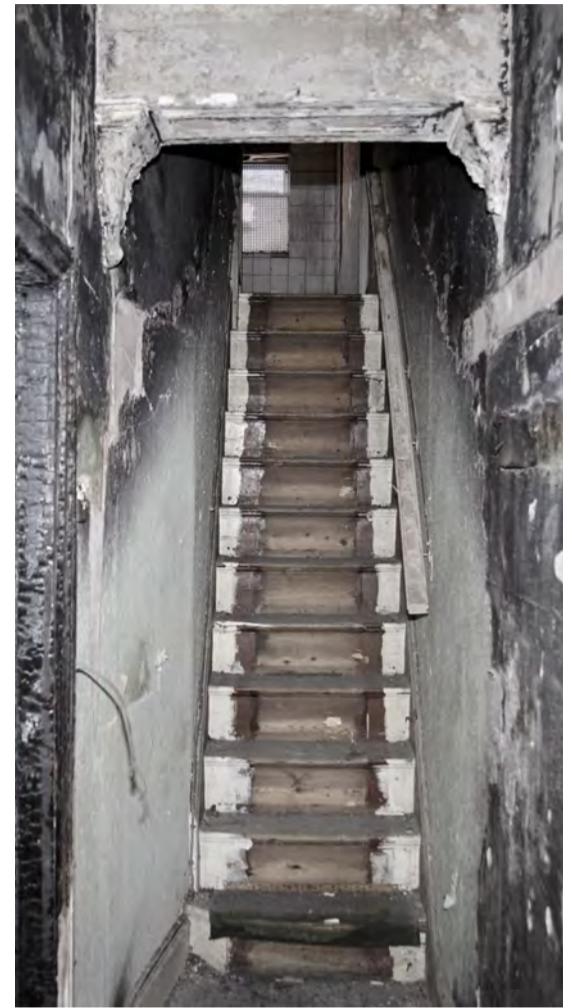


Figure 37: Inside of a derelict house on Granby Street.

by the councillors however the Community Land Trust bought the ten houses each for shockingly for one pound.⁶⁷ Then they decided to hire and collaborate with Assemble architects to propose designs for the derelict houses. The locals described working with the architects as good listeners, imaginative, understanding of their struggles, and great problem solvers.

60) History — Granby 4 Streets Community Land Trust (no date). <https://www.granby4streetsclt.co.uk/history-of-the-four-streets>.

61) GRANBY FOUR STREETS CLT – FROM DEMOLITION TO REGENERATION (2017). Available at :<https://cooperativecity.org/2017/10/25/granby-four-streets-clt/#:~:text=It%20was%20just%20a%20set,and%20strategically%20important%20for%20Liverpool> (Accessed: December 3, 2023).

62)Chakraborty, A. (2020) 'How one community beat the system, and rebuilt their shattered

streets,' The Guardian, 3 February. Available at: <https://www.theguardian.com/commentis-free/2018/feb/14/community-liverpool-residents-granby>.

63) Chakraborty, A. (2018) The Alternatives: how a Liverpool suburb upended its housing market – podcast. <https://www.theguardian.com/politics/commentisfree/audio/2018/feb/14/the-alternatives-how-liverpool-suburb-upended-housing-market-podcast>.

64) Chakraborty, A. (2020) 'How one community beat the system, and rebuilt their shattered

“Don't Forget
We Exist.”



“We knew what it could be like.”

Figure 40: Illustration done by Abeen Sami (Sami.A (2023), 'Painting, Drawing and Planting done by the Community') - Sketch of Granby street's derelict house with creative endeavours taken by the community.

streets,' The Guardian, 3 February. Available at : <https://www.theguardian.com/commentis-free/2018/feb/14/community-liverpool-residents-granby>.

65) Chakraborty, A. (2018) The Alternatives: how a Liverpool suburb upended its housing market – podcast. <https://www.theguardian.com/politics/commentisfree/audio/2018/feb/14/the-alternatives-how-liverpool-suburb-upended-housing-market-podcast>.

66) Waterson, M. (2019) Rescue and reuse : communities, heritage and architecture. Edited

by I. Morrison. London: RIBA Publishing.

67) Chakraborty, A. (2018) The Alternatives: how a Liverpool suburb upended its housing market – podcast. <https://www.theguardian.com/politics/commentisfree/audio/2018/feb/14/the-alternatives-how-liverpool-suburb-upended-housing-market-podcast>.



Figure 41 : Illustration done by Assemble

Granby Workshop.

I believe Assemble Architects seamlessly integrated their efforts with the community's prior creative endeavours, such as painting and drawing on boarded-up houses.

Figure 42 : Writing done by Abeen Sami.

Assemble Architects took a unique approach, steering away from proposing new structures. Instead, they immersed themselves in the community and their emotional power, listening, observing, and investigating, ultimately unveiling three transformative programs: the Granby Ceramic Studio Workshop, ten affordable housing units, and the Granby Winter Garden. The goal was to cultivate a self-sustaining community, redirecting financial resources back to the locals, establishing a community-owned resource, and generating employment opportunities.⁶⁸

Granby Ceramic Workshop, initiated by Assemble, involved training locals to craft array of tiles and clay works. Tiles were created by passionate locals utilizing post industrial waste and demolition waste embracing sustainability. Each tile became unique and special as they introduced chance, randomness and experimentation into their process.⁶⁹ These tiles, now taking commissions, have been showcased at institutions like the Craft Council and hold a permanent place in the V&A's collection, each narrating a distinct story.

I believe Assemble Architects seamlessly integrated their



Figure 43: Double height space due to a floor missing.

68) About the Winter Garden (no date) Granby 4 Streets Community Land Trust. Available at: <https://www.granby4streetsclt.co.uk/granby-winter-garden> (Accessed: 25 December 2023).

69) Granby Workshop (2023) Haeckels. Available at: <https://haeckels.co.uk/journal/granby-workshop/> (Accessed: 25 December 2023).



Figure 44 : Outcomes from the workshop



Figure 45 : Fireplace made from casting waste from demolition sites



Figure 46 : Unique patterns



Figure 47: Experimentation



Figure 48: Each tile has a unique story.



Figure 50: Tiles installed in bathrooms.

The acceptance of the houses' conditions and experimentations nature of the tiles made each house look and feel different while creating a sense of place.

Figure 51 : Writing done by Abeen Sami.

efforts with the community's prior creative endeavours, such as painting and drawing on boarded-up houses. By providing a workshop, a platform, they propelled the community towards a community oriented business. These products are a physical manifestations and desire of the community to rejuvenate the area through innovative design and create locally driven architecture.⁷⁰

Consequently, their initial range of products were tailor made for the ten derelict houses undergoing transformation into affordable housing by Assemble. Bathroom tiles, doorknobs, and fireplaces, cast from demolition sites, adorned these homes. The concept of adapting the house was to not design against the derelict houses rather Assemble celebrated the

'idiosyncrasies of what's already there'⁷¹ such as one of the houses had a floor missing instead of rebuilding it they decided to have a double height space. The acceptance of the houses conditions and experimentation nature of the tiles made each house look and feel different while creating a sense of place.

The success of the affordable housing project was evident as former residents, now able to afford these homes, returned to the transformed Granby Street, reminiscing about the positive changes. "I lived in this street when I was six, back when it was all slum landlords and rats, and they were trying to get everyone out. It's amazing to come back and see the place transformed."⁷²

70) MacLeod, F. (2015) Granby Workshop: Assemble launch an eclectic range of socially conscious homeware, ArchDaily. Available at: <https://www.archdaily.com/776243/granby-workshop-assemble-launch-eclectic-range-of-socially-conscious-homewares> (Accessed: 25 December 2023).
71) Wainwright, O. (2014) The Liverpool locals who took control of their long-neglected streets, The Guardian. Available at: <https://www.theguardian.com/artanddesign/2014/nov/27/liverpool-locals-took-control-long-neglected-streets> (Accessed: 25 December 2023).

72) Wainwright, O. (2019) 'five years to do 10 chuffing houses!' – meet the guerrilla gardeners of Granby, The Guardian. Available at: <https://www.theguardian.com/artanddesign/2019/jul/08/assemble-guerrilla-gardeners-of-granby-liverpool-terrace-turner-prize> (Accessed: 25 December 2023).

Granby Winter Garden.

Cairns Street witnessed the conversion of houses 37 and 39 into 'surreal winter garden at the heart of the residential street.'⁷³ The garden became an oasis amidst desolation and a busy life erupted the area. Assemble architects, attentive to the community's needs, created this space on the idea of bringing people who have been gardening on their streets inside the gathering space as well which shows respect to the hardworking community and their values and resonating with the community.

Due to neglect, the floors had collapsed which allowed the inserting of trees and plants into the triple height glass ceiling creating an ephemeral and everchanging space as the trees grew in different directions making the space feel occupied, undisciplined, radical like the locals themselves rather than designed. The glass ceiling allowed natural light to pass through making a dramatic space highlighting the rough edges of the wall and making the previous occupation visible.

The Winter Garden became a focal point for various activities such as painting, yoga, discussion groups, artist residencies, and casual visits, offering a diverse range of engagements for community members. The Winter Garden not only served as a hub for



Figure 53: Balcony

73) Assemble creates "secret garden" within derelict Victorian house in Liverpool (2020). Available at : <https://www.domusweb.it/en/architecture/gallery/2019/04/15/granby-winter-garden-by-assemble.html>.

"Engagement with the local community is usually the way to ensure that a scheme is both successful and sustainable." ¹



Figure 52: High ceiling to insert trees to create ephemeral space.

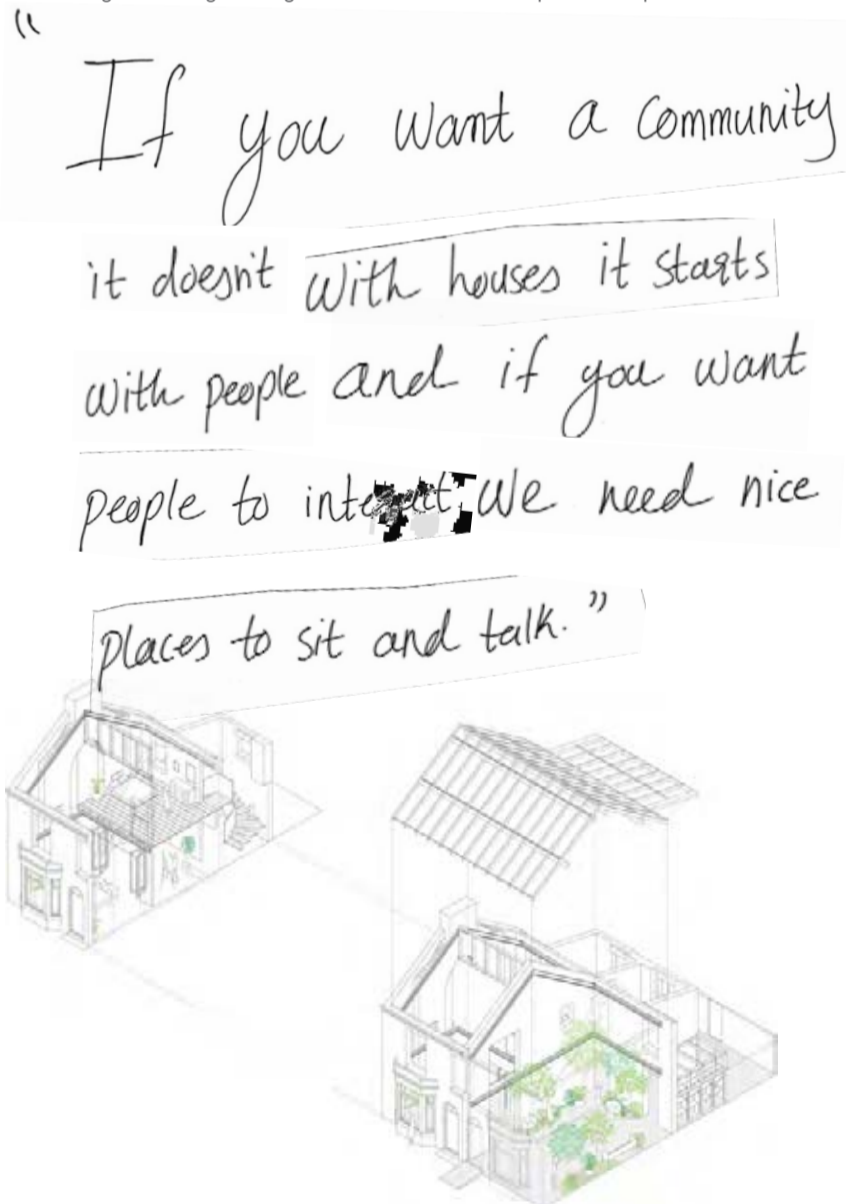


Figure 54: Axonometric Diagram by Assemble showing insertions and activity.



Figure 55: Learning about planting



Figure 56: Private space to Public Space



Figure 57 : Community Engagement.



Figure 58 : Workshop space

" This is what Winter Garden did for us it raised our aspirations and made us believe we could do something good. "

74) Kucharek, J.-C. (2023) Flourishing granby Winter Garden commended in Macewen Award, RIBA. Available at: <https://www.ribaj.com/buildings/macewen-commended-2021-granby-winter-garden-assemble> (Accessed: 25 December 2023).

community activities but also inspired residents to enhance their gardening efforts, transforming a once rubbish filled alleyway into a lush green space. It became a source of motivation, reminding the community of their resilience and catalysing positive transformations in their surroundings. 'This is what Winter Garden did for us it raised our aspirations and made us believe we could do something good.'⁷⁴

The Winter Garden fulfils the concept created by Hazel Tiley 'If you want a community it doesn't start with houses it starts with people and if you want people to interact we need nice places to sit and talk.'⁷⁵

Granby 4 streets project is proof that collaboration with like-minded people with radical locals and architects can bring a vision come to life by understanding and resonating with each other resulting in creating elevated spaces which relate and benefit to the people. Furthermore, this project has been awarded a Turner Prize which is usually awarded to visual artists. Their win makes the community and architect's hard work pay off and becoming a role model for other communities.

75)Chakraborty, A. (2018) The Alternatives: how a Liverpool suburb upended its housing market – podcast. <https://www.theguardian.com/politics/comment-is-free/audio/2018/feb/14/the-alternatives-how-liverpool-suburb-upended-housing-market-podcast>.

Conclusion and Reflection

Gentrification is a complex issue that hurts communities leading to displacement loss of communal identity, and erasure of architectural distinctiveness. However, communities have the power to combat gentrification by using their emotional power to engage in protest, community engagement, and collaboration. The three case studies presented in the essay demonstrate the potential for radical solutions to emerge from questioning sparked by ruins and the loss of communal identity. Furthermore, I believe a space for the community where they can come up with radical solutions by collaborating with locals, architects, artists, and councilors can build sustainable communities that foster a sense of belonging and identity.

The three case studies symbolize distinct types of spaces and strategies that can be used to establish community-centric spaces. Euston Square Garden, for instance, serves as a platform for people to raise their opinions through diverse ways, posters, speeches, drawings, and many more whether small or big, loud or soft. People's Museum is a hybrid museum containing a repository of memories and voices of people, engages the community, and utilizes mnemonic devices outside traditional museum boundaries to attract like-minded radicals. Whereas, the Granby 4 Streets project represents a collaboration space for locals, architects, and councilors to create changes that challenge gentrification and create a sense of place amidst ongoing changes.

After combining and analysing my findings I conceptualised a community hub for activism in Coals Drop Yard, Kings Cross. Inspired by the spaces above and hoardings in Somers Town my design is an inside-out museum that disrupts Coals Drops Yard with the vibrant voices of the people expressed through graffiti, posters, drawings, and murals. Like Granby Ceramic Studio Workshop my design also has a cycle. The threshold consists of wooden panels that can be removed, washed, and used again to announce other threats.

I believe emotional power and responses generated by people are essential and should be preserved to narrate a compelling story to others. As part of my final major project, it is crucial to include an exhibition space showcasing successful community projects, a collection of old memories to enhance the sense of place, and a collaboration space. Furthermore, the creation of devices to attract people and create a cycle of community-driven space, serving as a resource for the community, made by the community and owned by the community, is also important.

Word count: approximately 5763.



Figure 59: Billboards.



Figure 60: Extends out of the arch.



Figure 61: Threshold disrupting Coals Drop Yard.

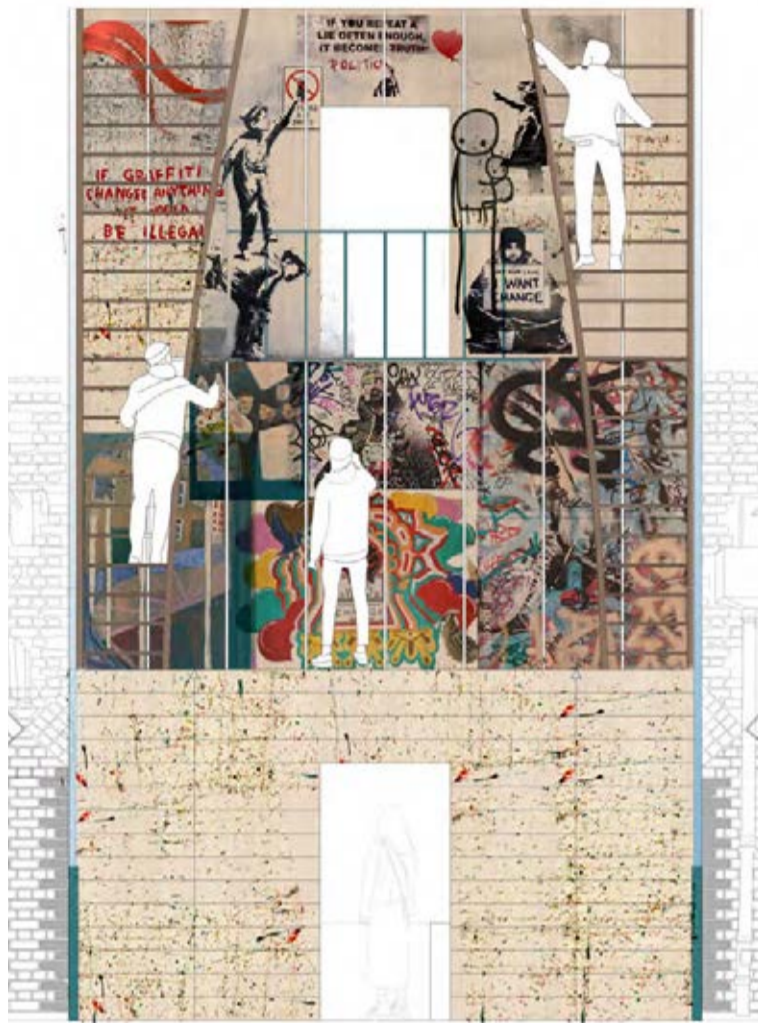


Figure 62: Threshold announcing threats and voicing opinion



Figure 63: Repository of voices, a discussion forum, amphitheatre.



Figure 64: Panels which can be removed washed and reused again to announce other threats

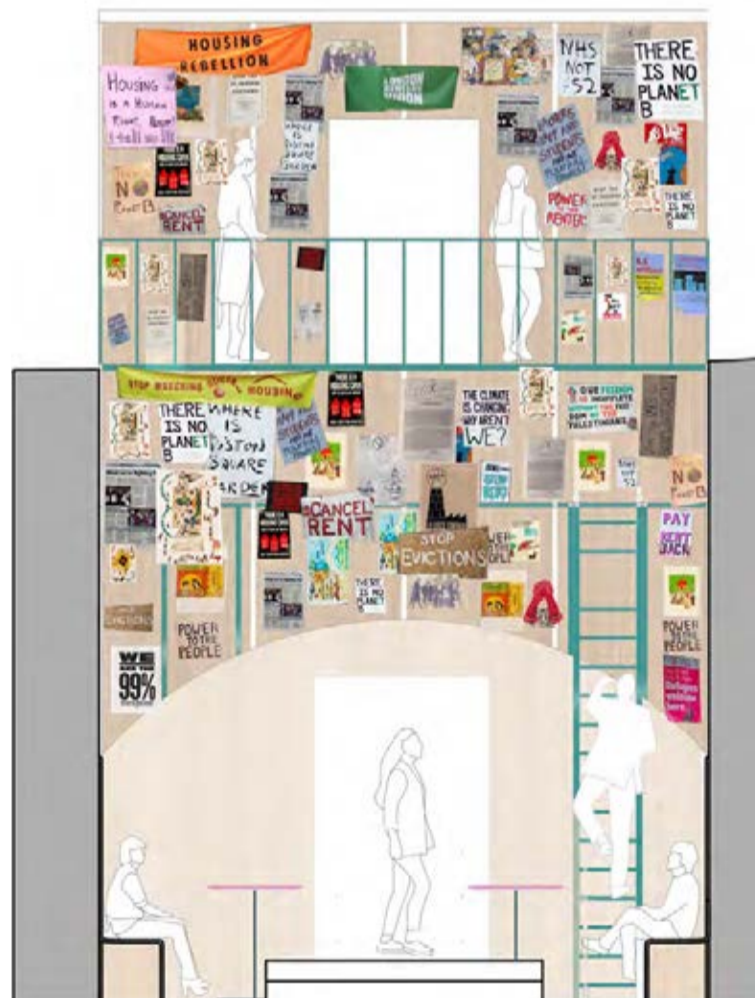


Figure 65: Attaching posters and collages on the billboards.

Bibliography

- 1) Waterson, M. (2019) *Rescue and reuse : communities, heritage and architecture*. Edited by I. Morrison. London: RIBA Publishing.
- 2) Ambrose, T. (2021) *Revealed: London's most gentrified boroughs*, Evening Standard. Available at: <https://www.standard.co.uk/news/london/gentrification-london-ethnic-minority-key-workers-under-threat-report-b937624.html> (Accessed: 24 November 2023).
- 3) Treib, Marc. (2009) *Spatial recall : memory in architecture and landscape*. First edition. London: Routledge.
- 4) Lees, Loretta., Slater, T. and Wyly, E.K. (2008) *Gentrification*. New York ; Routledge.
- 5) Reades, J. et al. (2023) 'Quantifying state-led gentrification in London: Using linked consumer and administrative records to trace displacement from council estates', *Environment and planning. A*, 55(4), pp. 810–827. Available at: <https://doi.org/10.1177/0308518X221135610>.
- 6) Kopec, Dak. and Bliss, AnnaMarie. (2020) *Place Meaning and Attachment Authenticity, Heritage and Preservation*. Milton: Taylor & Francis Group.
- 7) Butcher, M. and Dickens, L. (2016) 'Spatial Dislocation and Affective Displacement: Youth Perspectives on Gentrification in London', *International journal of urban and regional research*, 40(4), pp. 800–816. Available at: <https://doi.org/10.1111/1468-2427.12432>
- 8) Foster, D. (2020) *Pr sees Somers Town written off as 'a forlorn' part of London*, Camden New Journal. Available at: <https://www.camdennewjournal.co.uk/article/pr-sees-somers-town-written-off-as-a-forlorn-part-of-london> (Accessed: 24 November 2023).
- 9) Littlefield, David. and Lewis, Saskia. (2007) *Architectural voices : listening to old buildings*. Chichester: Wiley-Academy.
- 10) Foster, D. (2020a) *It could be a Rachel Whiteread but it's not...*, Camden New Journal. Available at: <https://www.camdennewjournal.co.uk/article/it-could-be-a-rachel-whiteread-but-its-not> (Accessed: 24 November 2023).
- 11) Leslie, E. (no date) *Emergences & Disappearances*, PEOPLES MUSEUM. Available at: <https://aspaceforus.club/our-projects/emergences-disappearances/> (Accessed: 24 November 2023).
- 12) Dillon, B. (2014) *Ruin lust*. London: Tate Publishing.
- 13) KORSMEYER, C. (2014) 'The Triumph of Time: Romanticism Redux: The Aesthetics of Ruin and Absence', *The Journal of aesthetics and art criticism*, 72(4), pp. 429–435. Available at: <https://doi.org/10.1111/jaac.12104>.
- 14) Stone, S. (2020) *UnDoing buildings : adaptive reuse and cultural memory*. New York, New York ; Routledge.
- 15) Dillon, B. (2011) *Ruins*. London: Whitechapel Gallery
- 16) Barasch, D. (2019) *Ruin and redemption in architecture*. London: Phaidon Press Limited
- 17) Foot, T. (2013) *All aboard for Destination Destruction: The Alarming Impact that HS2 would have on Camden*, Camden New Journal. Available at: <https://www.camdennewjournal.co.uk/article/all-aboard-destination-destruction-alarming-impact-hs2-would-have-camden> (Accessed: 03 December 2023).
- 18) Corr, B. (2021) *The trees of Euston Square Gardens are emblematic of all the trees that will be destroyed in the building of the High Speed Rail Link*, Fitzrovia News. Available at: <https://fitzrovia.com/2021/02/05/the-trees-of-euston-square-gardens-are-emblematic-of-all-the-trees-that-will-be-destroyed-in-the-building-of-the-high-speed-rail-link/> (Accessed: 03 December 2023).
- 19) Gulliver, J. (2018) *Historical gems that don't seem to matter so much*, Camden New Journal. Available at: <https://www.camdennewjournal.co.uk/article/historical-gems-that-dont-seem-to-matter-so-much%22> (Accessed: 03 December 2023).
- 20) Bree Louise evicted for HS2 (2018) *Somers Town Neighbourhood Forum*. Available at: <https://somerstownplan.info/bree-louise-evicted->

for-hs2/ (Accessed: 03 December 2023).

21) London euston (2023) HS2. Available at: <https://www.hs2.org.uk/building-hs2/stations/euston/> (Accessed: 03 December 2023).

22) Jessel, E. (2023) High-speed to hell: The Londoners stuck in homes they can't sell as HS2 stalls, Evening Standard. Available at: <https://www.standard.co.uk/homesandproperty/property-news/hs2-delays-london-homeowners-stuck-homes-construction-b1081521.html#:~:text=More%20than%20200%20homes%20on,for%20years%2C%E2%80%9D%20says%20Gull.> (Accessed: 03 December 2023).

23) Rotherham, I. (2018) HS2 appalling threat to London trees in Euston Square Gardens, ianswalkonthewildside. Available at: <https://ianswalkonthewildside.wordpress.com/2018/01/14/hs2-appalling-threat-to-london-trees-in-euston-square-gardens/> (Accessed: 03 December 2023).

24) Hill, J. (2019). The Architecture of Ruins: Designs on the Past, Present and Future. United Kingdom: Taylor & Francis

25) Topham, G. (2018) Priest to chain herself to tree at Euston in protest against HS2 felling plans, The Guardian. Available at: <https://www.theguardian.com/environment/2018/jan/11/priest-chain-tree-protest-euston-hs2-felling-plans-london#:~:text=Anti%2DHS2%20protesters%20will%20use,this%20part%20of%20central%20London.%E2%80%9D> (Accessed: 03 December 2023).

26) Taylor, D. (2021) Activists Occupy second london tunnel in protest at Tree-felling plans, The Guardian. Available at: <https://www.theguardian.com/environment/2021/feb/09/activists-occupy-second-london-tunnel-in-protest-at-tree-felling-plans> (Accessed: 03 December 2023).

27) Taylor, D. (2021b) Digging, cards and chocolate: HS2 activists on life in Euston Tunnel, The Guardian. Available at: <https://www.theguardian.com/environment/2021/feb/06/digging-cards-chocolate-hs2-activists-life-euston-tunnel> (Accessed: 03 December 2023).

35) JEFFERY, R. (2008) 'Housing Happenings in Somers Town', Twentieth century architecture, (9), pp. 24–36.

28) Parkes, M. (no date) Lost/found: Somers town, lostfound Somers Town. Available at: <https://lostfound.aspaceforus.club/sample-page/reformers/people-need-roots-irene-barclay/> (Accessed: 03 December 2023).

37) Foster, D. (2019) Home, Part 2. Available at: <https://spirit.aspaceforus.club/content/two.html> (Accessed: 03 December 2023).

29) Barkham, P. (2017) Luxury flats instead of birdsong: Can regeneration ever be the right thing? | Patrick Barkham, The Guardian. Available at: <https://www.theguardian.com/commentisfree/2017/feb/06/luxury-flats-birdsong-regeneration-green-space-labour-council-st-pancras> (Accessed: 03 December 2023).

30) Foster, D. (2023) People's Museum, Guest Talk Series for Module 3130 Middlesex University.

31) Foster, D. (no date) About, PEOPLES MUSEUM. Available at: <https://aspaceforus.club/about-us/> (Accessed: 03 December 2023).

32) Romilly, M. (2021) So they want to divide Somers Town.... <https://www.camdennewjournal.co.uk/article/so-they-want-to-divide-somers-town>.

33) No. Name (2020) Made of Somers Town...or made of King's Cross? <https://somerstownplan.info/made-of-somers-town-made-of-kings-cross/>.

34) Town, S. (2022) Private view made of Somers town. Available at: <https://vimeo.com/503595554>.

35) London Festival Of Architecture (2022) Paint our mural! - London Festival of Architecture. <https://2022.londonfestivalofarchitecture.org/event/family-mural-workshops/>.

36) Bengali bridal veil – lost/found: Somers Town (2010). <https://lostfound.aspaceforus.club/sample-page/un-common-people/bengali-bridal-veil/>.

- 37) Hurford, J. (no date) Scarf, bag and book against HS2 – lost/found: Somers Town. <https://lostfound.aspaceforum.club/sample-page/radicals/scarf-bag-ad-book-against-hs2/>.
- 38) lost/found: Somers Town (no date). <https://lostfound.aspaceforum.club/>.
- 39) Bolton, T. (no date) Agar Town – lost/found: Somers Town. <https://lostfound.aspaceforum.club/sample-page/origins/agar-town/>.
- 40) History — Granby 4 Streets Community Land Trust (no date). <https://www.granby4streetsclt.co.uk/history-of-the-four-streets>
- 41) GRANBY FOUR STREETS CLT – FROM DEMOLITION TO REGENERATION (2017). Available at :<https://cooperativecity.org/2017/10/25/granby-four-streets-clt/#:~:text=It%20was%20just%20a%20set,and%20strategically%20important%20for%20Liverpool> (Accessed: December 3, 2023).
- 42)Chakraborty, A. (2020) ‘How one community beat the system, and rebuilt their shattered streets,’ The Guardian, 3 February. Available at: <https://www.theguardian.com/commentisfree/2018/feb/14/community-liverpool-residents-granby>.
- 43) Chakraborty, A. (2018) The Alternatives: how a Liverpool suburb upended its housing market – podcast. <https://www.theguardian.com/politics/commentisfree/audio/2018/feb/14/the-alternatives-how-liverpool-suburb-upended-housing-market-podcast>.
- 44) Assemble creates “secret garden” within derelict Victorian house in Liverpool (2020). Available at : <https://www.domusweb.it/en/architecture/gallery/2019/04/15/granby-winter-garden-by-assemble.html>.
- 45) Foot, T. (2023) Fury as – after years of demolition and disruption in Camden – HS2 is delayed to the 2040s, Camden New Journal. Available at: <https://www.camdennewjournal.co.uk/article/fury-as-after-years-of-demolition-and-disruption-in-camden-hs2-is-delayed-to->
- 46) Topham, G. (2018) Priest to chain herself to tree at Euston in protest against HS2 felling plans, The Guardian. Available at: <https://www.theguardian.com/environment/2018/jan/11/priest-chain-tree-protest-euston-hs2-felling-plans-london#:~:text=Anti%2DHS2%20protesters%20will%20use,this%20part%20of%20central%20London.%E2%80%9D> (Accessed: 03 December 2023).
- 47) Mackintosh, T. (2021) Euston Tunnel protest: The activist who celebrated her 17th birthday in jail, BBC News. Available at: <https://www.bbc.co.uk/news/uk-england-london-55848795> (Accessed: 23 December 2023).
- 48) Gwyn Topham, Kiran Stacey and Pippa Crerar (2023) Industry backlash at Sunak’s ‘damaging’ U-turn on northern leg of HS2, The Guardian. Available at: <https://www.theguardian.com/uk-news/2023/oct/04/industry-backlash-at-sunaks-damaging-u-turn-on-northern-leg-of-hs2> (Accessed: 23rd December 2023)
- 49) About the Winter Garden (no date) Granby 4 Streets Community Land Trust. Available at: <https://www.granby4streetsclt.co.uk/granby-winter-garden> (Accessed: 25 December 2023).
- 50) Wainwright, O. (2019) ‘five years to do 10 chuffing houses!’ – meet the guerrilla gardeners of Granby, The Guardian. Available at: <https://www.theguardian.com/artanddesign/2019/jul/08/assemble-guerrilla-gardeners-of-granby-liverpool-terrace-turner-prize> (Accessed: 25 December 2023).
- 51) Wainwright, O. (2014) The Liverpool locals who took control of their long-neglected streets, The Guardian. Available at: <https://www.theguardian.com/artanddesign/2014/nov/27/liverpool-locals-took-control-long-neglected-streets> (Accessed: 25 December 2023).
- 52) Kucharek, J.-C. (2023) Flourishing granby Winter Garden commended in Macewen Award, RIBA. Available at: <https://www.ribaj.com/buildings/macewen-commended-2021-granby-winter-garden-assemble> (Accessed: 25 December 2023).
- 53) MacLeod, F. (2015) Granby Workshop: Assemble launch an eclectic range of socially conscious homeware, ArchDaily. Available at: <https://www.archdaily.com/776243/granby-workshop-assemble-launch-eclectic-range-of-socially-conscious-homewares> (Accessed: 25 December 2023).

Other sources that inspired by thinking.

- 1) Herscher, A. (2014) ‘In Ruins: Architecture, Memory, Counter-memory’, *Journal of the Society of Architectural Historians*, 73(4), pp. 464–469. Available at: <https://doi.org/10.1525/jsah.2014.73.4.464>.
- 2)Bloszies, C. (2012) *Old buildings, new designs architectural transformations*. 1st ed. New York: Princeton Architectural Press.
- 3) Hunt, R. and Boyd, I. (2017) *New design for old buildings*. Newcastle upon Tyne: RIBA Publishing
- 4) Louw, M. and Papanicolaou, S. (2019) *Buildings reimaged : a dialogue between old and new*. Mulgrave: Images Publishing.

- 5) Ferguson, N. (2017) 'The monuments of Kings Cross: a visit to the new ruins of London', *Journal of cultural geography*, 34(1), pp. 93–114. Available at: <https://doi.org/10.1080/08873631.2016.1231372>.
- 6) Burwick, F. (2015) *Romanticism : keywords*. 1st ed. Chichester, England: John Wiley & Sons, Ltd.
- 7) Sandy, M. (2016) *Romanticism, memory, and mourning*. London: Routledge. Available at: <https://doi.org/10.4324/9781315607009>.
- 8) Ziolkowski, T. (2016) 'Ruminations on Ruins: Classical versus Romantic', *The German quarterly*, 89(3), pp. 265–281. Available at: <https://doi.org/10.1111/gequ.12000>.
- 9) Heath, D. and Boreham, J. (2014) *Introducing Romanticism : a graphic guide*. London: Icon Books Ltd.
- 10) Herscher, A. (2014) 'In Ruins: Architecture, Memory, Counter-memory', *Journal of the Society of Architectural Historians*, 73(4), pp. 464–469. Available at: <https://doi.org/10.1525/jsah.2014.73.4.464>.
- 11) Dobraszczyk, P. (2019) 'The dead city : urban ruins and the spectacle of decay', in. London, England: I.B. Tauris. Available at: <https://doi.org/10.5040/9781350988583>.
- 12) Arboleda, P. (2019) 'Reimagining unfinished architectures: ruin perspectives between art and heritage', *Cultural geographies*, 26(2), pp. 227–244. Available at: <https://doi.org/10.1177/1474474018815912>.
- 13) Galli, G. (2013) 'Nostalgia, Architecture, Ruins, and Their Preservation', *Change over time*, 3(1), pp. 12–26. Available at: <https://doi.org/10.1353/cot.2013.0001>.
- 14) Colombino, L. (2013) *Spatial Politics in Contemporary London Literature: Writing Architecture and the Body*. 1st edn. London: Routledge. Available at: <https://doi.org/10.4324/9780203553411>.
- 15) Edensor, T. (2014) *Industrial ruins : space, aesthetics and materiality*. London: Bloomsbury Publishing.
- 16) Watt, P. and Smets, P. (2017) *Social Housing and Urban Renewal: A Cross-National Perspective*. 1st edn. Bingley: Emerald Publishing Limited.
- 17) Lyndon, D. and Moore, C. (1994) *Chambers for a memory palace*. Cambridge: MIT.
- 18) Bloomer, K.C., Moore, C. and Yudell, Buzz. (1977) *Body, memory and architecture*. New Haven ; Yale University Press.
- 19) Lucas, R. (2020) *Anthropology for Architects: Social Relations and the Built Environment*. 1st edn. London: Bloomsbury Publishing Plc. Available at: <https://doi.org/10.5040/9781474241533>.
- 20) Minton, A. (2022) 'From Gentrification to Sterilization? Building on Big Capital', *Architecture and culture*, 10(3), pp. 387–407. Available at: <https://doi.org/10.1080/20507828.2022.2105573>.
- 21) Sitkin, A. (2012) 'Tales from the frontline of regeneration', *Soundings (London, England)*, 52(52), pp. 147–159. Available at: <https://doi.org/10.3898/136266212803853572>.
- 22) Kaufman, P.S. (2015) 'MacKay-Lyons, Brian. Local Architecture: Building Place, Craft, and Community', *Library Journal*. Library Journals, LLC, pp. 85
- 23) Redfern, P.A. (2003) 'What Makes Gentrification "Gentrification"?', *Urban studies (Edinburgh, Scotland)*, 40(12), pp. 2351–2366. Available at: <https://doi.org/10.1080/0042098032000136101>.
- 24) Psarra, Sophia. (2009) *Architecture and Narrative The Formation of Space and Cultural Meaning*. 1st edn. London: Taylor & Francis Group.
- 25) Brooker, G. (2013) *Key interiors since 1900*. Laurence King.
- 26) Plevoets, B., Cleempoel, K. van. and Cleempoel, K. van (2019) *Adaptive reuse of the built heritage : concepts and cases of an emerging discipline*. London: Routledge
- 27) Harbison, R. (2015) *Ruins and Fragments*. [edition unavailable]. Reaktion Books.

- 28) Challenging the gentrification of council estates in London – Urban Transformations (2018). <https://www.urbantransformations.ox.ac.uk/blog/2018/challenging-the-gentrification-of-council-estates-in-london/>.
- 29) Davis, B. (2021) HS2 activists say their euston tunnel is flooded with 'liquid mud', Evening Standard. Available at: <https://www.standard.co.uk/news/london/hs2-protest-euston-activists-tunnel-flooded-b917972.html%20> (Accessed: 05 January 2024).
- 30) Taylor, D. (2022) HS2 protesters who occupied tunnel near Euston Station to face retrial, The Guardian. Available at: <https://www.theguardian.com/uk-news/2022/dec/16/hs2-protesters-occupied-tunnel-euston-station-london-face-retrial> (Accessed: 05 January 2024).
- 31) Espiner, T. (2023) HS2: No new compensation for 'pain' of people affected by scrapped rail route, BBC News. Available at: <https://www.bbc.co.uk/news/business-67015663> (Accessed: 05 January 2024).
- 32) Watterson, K. (2023) Crewe: What will happen now HS2 is cancelled?, BBC News. Available at: <https://www.bbc.co.uk/news/uk-england-67221420> (Accessed: 05 January 2024).
- 33) Dawson, B. (2023) Rishi Sunak scraps northern leg of HS2 rail line, POLITICO. Available at: <https://www.politico.eu/article/rishi-sunak-hs2-rail-london-north-england/#:~:text=UK%20leader%20says%20the%20'facts,leg%20of%20major%20rail%20project.&text=LONDON%20%E2%80%94%20Prime%20Minister%20Rishi%20Sunak,2%20project%20has%20been%20scrapped.> (Accessed: 05 January 2024).
- 34) Somers Town Neighbourhood Forum. Available at: <https://somerstownplan.info/> (Accessed: 05 January 2024).
- 35) <https://somerstownplan.info/hs2-extinction-rebellion-to-be-forcibly-removed-from-euston-sq-gardens/>
- 36) O'Reilly, L. (2021) HS2 wins legal ruling to force protesters out of Euston Square Gardens, Evening Standard. Available at: <https://www.standard.co.uk/news/uk/hs2-injunction-euston-square-gardens-protesters-b920556.html> (Accessed: 05 January 2024).
- 37) Manchester, E. (1996) 'A: Clapton Park Estate, Mandeville Street, London e5; Ambergate Court; Norbury Court; October 1993', Rachel Whiteread, 1996, Tate. Available at: <https://www.tate.org.uk/art/artworks/whiteread-a-clapton-park-estate-mandeville-street-london-e5-ambergate-court-norbury-court-p77870> (Accessed: 04 January 2024).
- 38) Taylor, D. (2021) HS2 protesters say conditions in Euston Tunnel are deteriorating, The Guardian. Available at: <https://www.theguardian.com/environment/2021/jan/29/hs2-protesters-conditions-euston-tunnel-deteriorating> (Accessed: 05 January 2024).
- 39) Davis, B. (2021b) Six HS2 protesters arrested after tunnels dig in Euston Square, Evening Standard. Available at: <https://www.standard.co.uk/news/london/hs2-rebellion-euston-square-gardens-protest-tunnel-b901275.html> (Accessed: 05 January 2024).

Illustration List.

Figure 1: Erasure (Sami. A (2023) Erasure - Charcoal Sketch).

Figure 2: Illustration by Abeen Sami (Sami. A (2023) - Charcoal Writing.)

Figure 3: Ruin (Sami. A (2023) Ruin - Charcoal Sketch).

Figure 4: Illustration by Abeen Sami (Sami. A (2023) - Charcoal Writing.)

Figure 5: Steps of losing Identity and Place (Sami. A (2023) Steps of losing identity and place - Charcoal Sketch).

Figure 6: Changing landscape of Hackney on Hoxton Street (Sami. A (2023) Changing landscape of Hackney on Hoxton Street) - Charcoal Sketch.

Figure 6: Illustration done by Abeen Sami (Sami. A (2023) 'Authorative, Disruptive, An Alien' - Charcoal Sketch).

Figure 7: Brill Place Tower (Image taken by Abeen Sami on 28th September 2023).

Figure 8: Illustration done by Abeen Sami (Sami.A (2023) 'Disrupted Park' - Charcoal Sketch).

Figure 9: Illustration done by Abeen Sami (Sami. A (2023) - Charcoal writing).

Figure 10: Illustration done by Abeen Sami (Sami. A (2023) - Charcoal writing).

Figure 11: Margaret's Day Nursery Sketch (Sami. A (2023) - Pencil Sketch).

Figure 12: Illustration done by Abeen Sami (Sami.A (2023) 'Neglect, Ruin Disregard.' - Charcoal Sketch).

Figure 13: Illustration done by Abeen Sami (Sami.A (2023) 'Personal Emotional response evoked by Margaret's Day Nursery'). Images were taken by Abeen Sami

Booklet: Explaining Mnemonic Devices through my Aunt's fragments.

Figure 14: : Illustration done by Abeen Sami (Sami. A (2023) ' Collection emotional power, mnemonic devices and Effects of Gentrification').

Figure 15: Illustration done by Abeen Sami (Sami.A (2023) 'Dust, pollution, disruption caused by HS2')- Charcoal. Images taken from and available at: <https://www.camdennewjournal.co.uk/article/unprecedented-council-homes-points-plan-for-the-hs2-tenants>, <https://www.telegraph.co.uk/news/2021/02/05/hs2-bailiffs-dig-10ft-shaft-directly-protesters-tunnel-activists/>

Figure 16 (left page): Illustration done by Abeen Sami (Sami.A (2023), 'Radical Potential') - Collage using Images from Guardian Newspaper. Available at: <https://www.theguardian.com/uk-news/gallery/2021/jan/27/police-remove-hs2-rebellion-protesters-euston-square-gardens-in-pictures>, <https://www.theguardian.com/uk-news/2018/jan/12/vicar-unchained-tree-protest-hs2-work-euston>, <https://www.theguardian.com/environment/2021/feb/05/bailiffs-spend-12-hours-trying-remove-hs2-activist-euston-tunnel>, <https://www.constructionnews.co.uk/civils/hs2/hs2-risked-camden-complaint-over-unliveable-noise-levels-01-07-2022/>, <https://www.ianvisits.co.uk/articles/euston-towers-demolished-for-hs2-station-40263/>

Figure 17: Illustration done by Abeen Sami (Sami.A (2023), 'Personal observations of remnants of posters and graffiti left by HS2') - Collage using my images and using charcoal.

Figure 18: Father Basil Jellicoe. Available at: JEFFERY, R. (2008) 'Housing Happenings in Somers Town', Twentieth century architecture, (9), pp. 24–36.

Figure 19: Irene Barclay. Available at: JEFFERY, R. (2008) 'Housing Happenings in Somers Town', Twentieth century architecture, (9), pp. 24–36.

Figure 20: Gilbert Bayes. Available at: JEFFERY, R. (2008) 'Housing Happenings in Somers Town', Twentieth century architecture, (9), pp. 24–36.

Figure 21 : Courtyard at St Mary's flat. Available at: JEFFERY, R. (2008) 'Housing Happenings in Somers Town', Twentieth century architecture, (9), pp. 24–36.

Figure 22: Illustration done by Abeen Sami (Sami.A (2023), 'Risk of Extinction') - Collage using Images from ASpaceForUs website. Available at: <https://spirit.aspaceforus.club/content/one.html>, <https://spirit.aspaceforus.club/content/two.html>, <https://spirit.aspaceforus.club/content/three.html>, <https://spirit.aspaceforus.club/content/four.html>, <https://spirit.aspaceforus.club/content/five.html>

Figure 23: Illustration done by Abeen Sami (Sami.A (2023), People's Museum)

Figure 24: Illustration done by Abeen Sami (Sami.A (2023), People's Museum's courtyard)

Figure 25: Mural beside Margaret's Day Nursery and Hoardings of stories.

Figure 26: Conversation between Diana and me about demolition of St Mary's church on Instagram

Figure 27: Made of Somers Town on aspaceforus website. Available at: <https://aspaceforus.club/made-of-somers-town/>

Figure 28-30: Made of Somers Town on aspaceforus website. . Available at: <https://aspaceforus.club/made-of-somers-town/>

Figure 31:: Lost and Found objects.

Figure 32: Lost and Found objects.

Figure 33: Spirit

Figure 34: Spirit

Figure 35: Radical Wall in People's Museum (own image).

Figure 36: Collection of objects some historic, some are donated and some are reclaimed. Images taken by Abeen Sami

Figure37 : Inside of a derelict house on Granby Street. Available at : <https://assemblestudio.co.uk/projects/10-houses>

Figure 38 : Members of the Granby Community Land Trust. Available at: <https://www.liverpoolecho.co.uk/news/liverpool-news/streets-were-forgotten-city-fought-16947325>

Figure 39 : Derelict houses on Cairns Street. Available at: <https://www.theguardian.com/artanddesign/2019/jul/08/assemble-guerrilla-gardeners-of-granby-liverpool-terrace-turner-prize>

Figure 40 : Illustration done by Abeen Sami (Sami.A (2023), 'Painting, Drawing and Planting done by the Community') - Sketch of Granby street's derelict house with creative endeavours taken by the community.

Figure 41 : Illustration done by Assemble. Available at: <https://assemblestudio.co.uk/projects/granby-workshop>

Figure 42 : Writing done by Abeen Sami.

Figure 43 : Double height space due to a floor missing: Available at: <https://assemblestudio.co.uk/projects/10-houses>

Figure 44: Outcomes from the workshop Available at: <https://granbyworkshop.co.uk/>

Figure 45: Fireplace made my casting waste from demolition sites. Available at: <https://granbyworkshop.co.uk/>

Figure 46: Figure 46 : Unique patterns Available at: <https://granbyworkshop.co.uk/>

Figure 47: Experimentation Available at : <https://granbyworkshop.co.uk/>

Figure 48 : Each tile has a unique story. Available at: <https://granbyworkshop.co.uk/>

Figure 49 : Tiles installed in bathrooms. Available at: <https://granbyworkshop.co.uk/>

Figure 50: Tiles installed in bathrooms.

Figure 51 : Writing done by Abeen Sami.

Figure 52: High ceiling to insert trees to create ephemeral space. Available at: <https://assemblestudio.co.uk/projects/granby-winter-gardens>

Figure 53: Balcony. Available at: <https://assemblestudio.co.uk/projects/granby-winter-gardens>

Figure 54: Axonometric Diagram by Assemble showing insertions and activity. Available at: <https://assemblestudio.co.uk/projects/granby-winter-gardens>

Figure 55: Learning about planting. Available at: <https://assemblestudio.co.uk/projects/granby-winter-gardens>

Figure 56: Private space to Public Space. Available at: <https://assemblestudio.co.uk/projects/granby-winter-gardens>

Figure 57 : Community Engagement. Available at: <https://assemblestudio.co.uk/projects/granby-winter-gardens>

Figure 58: Workshop space. Available at: <https://assemblestudio.co.uk/projects/granby-winter-gardens>

Figure 59: Billboards. (own image)

Figure 60: Extends out of the arch. (own image)

Figure 61: Threshold disrupting Coals Drop Yard. (own image)

Figure 62: Threshold announcing threats and voicing opinion (own image)

Figure 63: Repository of voices, a discussion forum, amphitheatre. (own image)

Figure 64: Panels which can be remove washed and reused again to announce other threats (own image)

Figure 65: Attaching posters and collages on the billboards. (own image)

"Don't Forget
We Exist"

"We knew what it could be like"

"It does
rather rankle

WHO ARE
THEY CAIRING
FOR!!

Why is history
being wiped out?

when consultants
are paid thousands

to create a sense
place"

We are being pushed
out!

Where Are we Headed?

Interior Architecture

Semester 1

Abeen Sami

Mnemonic Devices

I wanted to delve deeper into the importance of mnemonic devices and how they affect people emotionally so I decided to collect fragments that belong to my dear Aunt. Through this exercise, I learned how much certain objects can mean to someone and how they shape their sense of identity. It was a very personal journey that helped me appreciate the value of preserving cherished items.

This reminds me of my Aunt, my mom's sister. My Aunt wasn't able to come to Pakistan after the partition in 1947 therefore, she didn't see my mom for a long time. This handkerchief was the first meeting gift she gave us in 1981 when she was finally able to come to Pakistan. Memories of rejoicing arise when I look at this handkerchief.

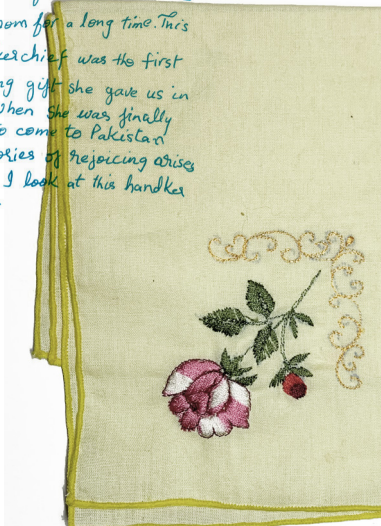


Figure 1: Handkerchief gifted to my grandmother and Aunt in 1981

I made
this
handkerchief
in
school.



Figure 2: Handkerchief made by my Aunt in 1983

Rehman, S. (2023). Interviewed by Abeen Sami. 20th December, London.

These report cards

remind me of my five

years of Primary School.

I remember it in
fragments.

St. Rita's K.M.C. Primary School

PROGRESS
Report of the Year

1977- 1978

Name Saleha Rehman

Class IV Section _____

RULES & REGULATIONS

All the children must come neat & tidy to school.

Girls must wear blue Uniform & white blouse with the red tie & white tennis shoes, Red sweaters in winter.

Boys must wear, blue shirts or long pants, white shirt with a red tie & white tennis shoes.

School timings 8.15 to 12.15 noon
Friday 8.15 to 11.00
Saturday 8.15 to 10.30

All children must be in time to school, if a child comes late to school, they will be sent home.

Figure 3: 4th Grade Report Card 1977-1978.

Parents: The Value of this report depends upon the attention

| SUBJECTS | Max. Marks | MONTHLY MARKS OBTAINED | | | | |
|--------------------------------|------------|------------------------|-------------|---------|----------|-------------|
| | | August | September | October | November | January |
| | | Religion | 25 | 20 | - | |
| Eng. Reading | 25 | 15 | 10 | | | 10 |
| Eng. Writing | 25 | 24 | 20 | | | 9 |
| Dictation and Spelling | 25 | 14 | 15 | | | 9 |
| English General | 25 | 25 | 19 | | | 5 |
| English Text | 25 | 15 | 19 | | | 5 |
| English Poetry | 25 | 15 | 8 | | | 5 |
| Mathematics | 25 | 23 | 16 | | | 18 |
| M. Arith | 25 | - | - | | | 9 |
| Urdu Reading | 25 | 17 | 22 | | | 5 |
| Urdu Poetry | 25 | - | - | | | 24 |
| Urdu Text | 25 | 15 | 16 | | | 20 |
| Urdu Dict. & Spell. | 25 | - | 18 | | | 25 |
| Urdu General | 25 | 21 | 22 | | | 24 |
| Social Studies | 50 | 37 | 45 | | | 8 |
| General Science | 25 | 25 | 18 | | | |
| Drawing | 25 | 22 | 15 | | | |
| Grand Total | | | | | | |
| Rank | | | | | | |
| Attendance | | Regular | Regular | | | Regular |
| Signature of the Class Teacher | | [Signature] | [Signature] | | | [Signature] |
| Signature of the Hd. M. | | [Signature] | [Signature] | | | |
| Signature of Parents | | [Signature] | [Signature] | | | |
| Remarks | | Good | Good | | | |

For Parent's Attention Please

- Parents and Guardians are requested to enforce regularity and punctuality and to see proper School Uniform.
- Parents and guardians wishing to discuss any problem relating to their children are advised to meet either Head Master/Head Mistress or class teachers.

Figure 4: 4th grade subjects and marks.

Sometimes I recall my teachers, friends and class mates all at once.

My sister made this when
she was in school.



Figure 5: Handkerchief made by my Aunt's sister
in 1974

Rehman, S. (2023). Interviewed by Abeen Sami. 20th December, London.



Figure 6: Recycled pattern.

This has been recycled about 2 to 3 times and I have used this pattern in many of my dresses by cutting it and stitching on different dresses. This pattern reminds me of important events that took place in my life such as wedding of my sister.



Figure 7: Family History in local newspaper in 19th November 1969 first preserved by my grandfather then passed on.

This is the history of my forefathers and how they traveled, educated and migrated from Afghanistan to India to Pakistan. This came in my local newspaper and my elder sister preserved it and she distributed copies to the rest of us. I bought this to London when I got married.

Rehman, S. (2023). Interviewed by Abeen Sami. 20th December, London.



Figure 8: Gifts received by my other Aunt who lives in Pakistan.

Gifts for my elder sister
given by her friend in
1979.

Nowdays people do not care much about ~~collection~~ collecting objects for memories and do not care about their belongings as much. Most people think it's old-fashioned but I think it holds values culture and relationships.