How to catalyse curiosity in students and educators at a time when there is so much uncertainty? What can we take for granted - even get excited about - when crisis is the new normal? In response to these questions, our paper explores ‘the local community’ as a vital context for learning, action and impact through art and design education. Before we dig into this by way of example, let us introduce ourselves and say a few words about our course.
Marsha Bradfield and Shibboleth Shechter

Community:
The Best Show in Town?
The Millbank Atlas as Locally-Engaged Practice

Learning and Teaching Day: 21 March 2017
Largest and most established interior and spatial design course
Art school context
Interdisciplinary approach
STUDIO-BASED STRUCTURE OF BA (Hons) Interior and Spatial Design (ISD)

DRS 1. Experience Culture
DRS 2. Digital Realms
DRS 3. Performative Constructs
DRS 4. Design Fictions
DRS 5. Narrative Environments
DRS 6. Critical Situations
DRS 7. Chelsea Local
Step-by-Step
Millbank Creative Works upcycling project
The Millbank Atlas

21 - 28 January 2017
Monday - Saturday, 10 - 4
Cookhouse Gallery, Chelsea College of Arts

Millbank Atlas is curated by Marshad Bradfield and Shibboleth Shechter
with BA ISD DRS07 students, Nicholas Fonty (JusticeMap)
and Willfried Rimensberger (MCW)

Curated Conversation 20 January 5 - 8
Millbank Community Brunch 21 January 11 - 3
Interactive Mapping 24 January 11 - 4
Finnisage / Closing event on 26 January 5 - 8
JusticeMap Interactive Community Asset Mapping
and Lunch 28 January 11 - 3

everyone welcome

Photo Credit: Evans Ye
Reflexively perform community
Learning environment and tool for community led change
Learning environment where we co-produced a particular local
History  Landmarks  Creative industries  Voluntary sector
Restaurants and cafes  Recycling and Upcycling  Open and green space  Public & private space  Left over spaces
Walking, Cycling and Public transport  Use classes  Feelings / Emotions  Scared + secure  Memorable places  Sound  Touch  Smell
Forging  Hiding places  Homelessness
Community Gardening  Community Radio  Community Newspaper
Food trolley  Creative upcycling  South-West Fest
TOUCH MAP

PLEASE TAKE AND TOUCH THEM

AND PLACE THEM BACK
2. WHAT to map?

**COMMUNITY ASSETS**
WHAT'S GOOD
WHO COUNTS
WHAT NEEDS TO BE
PRESERVED AND SUPPORTED

**COMMUNITY DYNAMICS**
WHAT IS CHANGING,
HAS CHANGED
OR WILL CHANGE
IN THE SHORT/LONG TERM

**COMMUNITY PROPOSALS**
WHAT'S WRONG
WHAT NEEDS TO BE
CHANGED,
AND HOW TO DO IT

**PHYSICAL ASSETS**: community centres, libraries and other facilities, markets, pubs with community life, spaces for venue or exhibitions, parks, playgrounds, local media, genuine affordable housing...

**HUMAN ASSETS**: organisations with positive impacts, community groups, charity groups, specific professional or individual...

**INTANGIBLE ASSETS**: (formal and informal) festivals, sport meetings, barbecues parties, skateboarding, community gardening, street musicians, informal flea market...

**collective diagnosis**

**base map for a cooperative masterplan**

+ classification of these categories through 8 basic topics + a broad series of tags.
A simple search engine would allow to extract customize visualisation according to the request

**TOPICS**
POPULAR CULTURE
COMMUNITY HUBS
LOCAL MEDIA

ECONOMIC LIFE
SUSTAINABLE / RECYCLING
NATURE/WATER IN TOWN
CLIMATE/RENEWABLE ENERGY

HUMAN RIGHTS
EQUITY/CITIZENSHIP
SOLIDARITY

Meaningful past events or historic facts disappeared landmarks or actors

Examples: PUBS + UNDER THREAT or PARKS + COMMUNITY GARDENS + FOOD
How to catalyse curiosity in students and educators at a time when there is so much uncertainty? What can we take for granted - even get excited about - when crisis is the new normal? In response to these questions, our paper explores ‘the local community’ as a vital context for learning, action and impact through art and design education. Before we dig into this by way of example, let us introduce ourselves and say a few words about our course.
1. A rich and rewarding source of solidarity when we use our resources to host locals in a neighbourly spirit.
2. A live project that is activated and iterates can enhance both its experiential significance and potential to generate new and unforeseen knowledge through encounters that cannot be anticipated in advance.
Community of communities
3. CIVIC UNIVERSITY as engaging a third sector, beyond business and government, to provide opportunities for the communities of which it is part and to students and staff in their situated context - a university that operates globally, but forms its identity through its immediate locale.