

The London Borough of Deptford



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1. List of figures	3
2.Executive Summarys	5
3.Introduction.....	6
4.Context and urban analysis.....	8
5.Critical identification of potentialities and weaknesses (SWOT).....	10
6.Vision.....	14
7.Design principles and guidelines.....	16
8.Strategy.....	20
9.Intervention sites and design responses	22
10.Conclusions.....	44
11.References.....	46

1. List of figures |

1. OSA (Office for subversive architecture). 2008. "Point of View". <http://osa-online.net/de/frameset/zenset.htm>
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2. EXECUTIVE SUMMARY |

This report is the final output of our double phased engagement with Deptford, Lewisham. It builds upon the information gathered at the initial URBAN ANALYSIS phase, taking inspiration from our own research into the Urban Fabric & Landmarks, as well as from the invaluable resource provided by other the lenses of analysis; Cultures & Economies, Leftovers & Thresholds, Housing & Dwelling, Infrastructures & Mobility and Open & Public Spaces. The report begins with a critical assessment of the strengths and opportunities of the area, presented in a SWOT which has been spatially represented. Based on our findings we identified potential trajectories of action and articulated these in an overall VISION for the site. From this vision evolved our PRINCIPLES for focusing our lens of engagement and our GUIDELINES for their enactment.

The core principles of connectivity and permeability informed our approach, with the aim of dissolving existing boundaries, making histories visible and building upon the value of the existing cultural and social landscape in Deptford. In order to ground these concepts and translate them into action we then propose a series of STRATEGIES focused upon leveraging and connecting the existing assets of the area, as well as infusing the site with the creative vibrancy that exists in its surroundings. These strategies are sub-divided into spatial opportunities and tactical networks to connect existing potentialities. Our proposal aims to provide a framework for supporting the local community to sustain the unique historical, cultural and social identity of the area through realistic and collaborative interventions that network the social and spatial landscape.

3. INTRODUCTION |

We can define our understanding of the role of an urban designer within the urban fabric, much as we define the position of a curator within a museum, working within a process of co-production and 'creat[ing] free space, not occupy[ing] existing space' (Obrist qtd Miessen-Basar 17). With this in mind, our strategy seeks create bridges between artists, publics, institutions and spaces, networking space to create potentialities. It is through ephemeral action, almost inspired by situationist performances, that space is dynamically contested and continually recombined, rearranged and revised. Creatively operating within and challenging the norms of space can build temporary communities, creating a catalyst for gathering together people divergent in ethnicity, social class and age but convergent in social, creative and spatial vision.

Peckham is a borough only a few kilometres from Deptford. Its recent development history can be metaphorically observed through one building: the Peckham car-park. Starting from the installation of the Frank Bar, built on the rooftop in 2008, we can observe the process of gentrification which culminated in 2015. The winning project by the architect Carl Turner aimed to transform the car-park into a workspace which will provide the space for 600 "creative workers" but also for restaurants and cafés.



Figure1. the practice of contesting a space "point of view by OZA"



Figure 2. the practice of contesting a space 'ANWOHNERPARK" By Oza

Art is often linked with the concept of gentrification as galleries 'smooth the flow of capital'(Smith), but ultimately it is capital and not culture which drive processes of gentrification, increasing the potential value to be made from gap rent and fostering redevelopments in order to make profit. When looking to the future trajectory of Deptford, we also look critically to the evolution of areas such as Peckham, Dalston and Shoreditch and seek to learn from their development trajectories.

"Participation" is a term that has been particularly sensationalised over the last few years, often losing its political implication and existing as an empty term, void of its authentic meaning as conceived by Giancarlo de Carlo and Yona Friedman. The tendency still remains within architecture to act as creator, understanding the production of space as a formal and structural issue, and failing to engage with the environment upon a deeper socio-spatial level with awareness of the instrumentality of the social construction of space. As urban designers we attempt to re-evaluate the conventional conception of architecture, through advancing the important role of "spatial practitioners". It is this mindset that we bring to this project, aiming to co-produce and trigger spatial conditions that reveal the broader capacity of political reality through leveraging social capital.

The aim of active and engaged spatial production is not to achieve consensus through compromise but to instigate conflicts between pre-defined fields of knowledge in order

to create debates and interaction (Hirsch). Deptford, with its fragmented urban fabric, exists as a spatial metaphor for a series of tensions and contradictions. The concept of a critical public aims to make conflicts and contradiction visible, against the state which has a want to create consensus. The stage of our interventions is therefore a mise-en-scene of conflict and dissensus, providing opportunities for the emergence of counter power (Hirsch). This counter power should, however, not become fragmented itself. It is important to provide 'ground to build a public realm and give opportunities for discussing and negotiating what is good for all' and avoid simply 'strengthening communities in their struggle to define their own commons' (Stavdrides).

As we want our idea of building upon the commons to lead to an open community, not closed groups, it is important to be aware of this potential tension and ensure it operates as a principle of inclusion not re-enforcive exclusion. Our view of the commons does not focus upon similarities but on the power of a coming together of difference upon common ground. It is in 'regulating relationships between differences rather than affirming commonalities based on similarities'(Stavdrides) that the potential for emancipative commoning truly lies. Engaged creative practice aims to position the artist/architect as a lever for positive social change, giving a voice to communities and ultimately changing the outcome of the equation that art equals gentrification, to that of art equalling local resilience. Our strategies aim

4. CONTEXT & URBAN

ANALYSIS |

Deptford, in South East London, is the northern-most part of the London Borough of Lewisham. The land area spreading from South Dock Marina to Deptford Creek, bordered by Evelyn Road in the South and the River Thames in the North is the study area for this report. This section of land contains multiple sites of prominent maritime and literary significance, the dockyard of Henry VIII, writings of John Evelyn and infamous end of Christopher Marlowe tying the urban landscape into conversation with larger historical trajectories on both a city and national level. It also includes the land of several large regeneration projects, including the contested Convoys Wharf development site. As an identified 'opportunity area' in the most recent London Plan Consultation, it has been highlighted as a 'principal opportunity for accommodating large scale development to provide substantial numbers of new employment and housing...with a mixed and intensive use of land' (GLA 2016). It is an area set to undergo a large amount of transformative change in the coming years that potentially places the existing character, diversity and local enterprise of the wider Deptford area at risk. Before embarking on this next phase of our engagement with the site area and Deptford, we believe it is important to articulate our starting point and the research trajectory we have engaged with to reach this point. Through conducting our site analysis of the urban fabric and landmarks of the area surrounding the Convoys Wharf development, we became



Figure 3. the Convoys wharf site

aware of the subtleties of the composition of this study site.

Before proposing a tangible intervention strategy it is important to obtain as full an understanding of the area as possible and the process of conducting the urban analysis was an invaluable way in which to become immersed within the issues and in this case, the urban fabric, of the designated area. Our exploration, and indeed deconstruction, of the more commonly recognised notion of landmarks aided an exploration of the space that aimed to transcend the functional categories of physical urban analysis and tap into the true human use and embodiment of social meaning within the space. We discovered that the urban fabric in the area is highly fragmented, both spatially and visually. Due to the extent of the bombing damage suffered during the war, the area is missing a dominant aesthetic and buildings erected post-war have been constructed with little concern for their integration into a unified and comfortable urban fabric. Worries are prevalent within the community that the Convoys Wharf developments and other projects in the same vein will intensify the existing fragmentation both visually, spatially and socially.

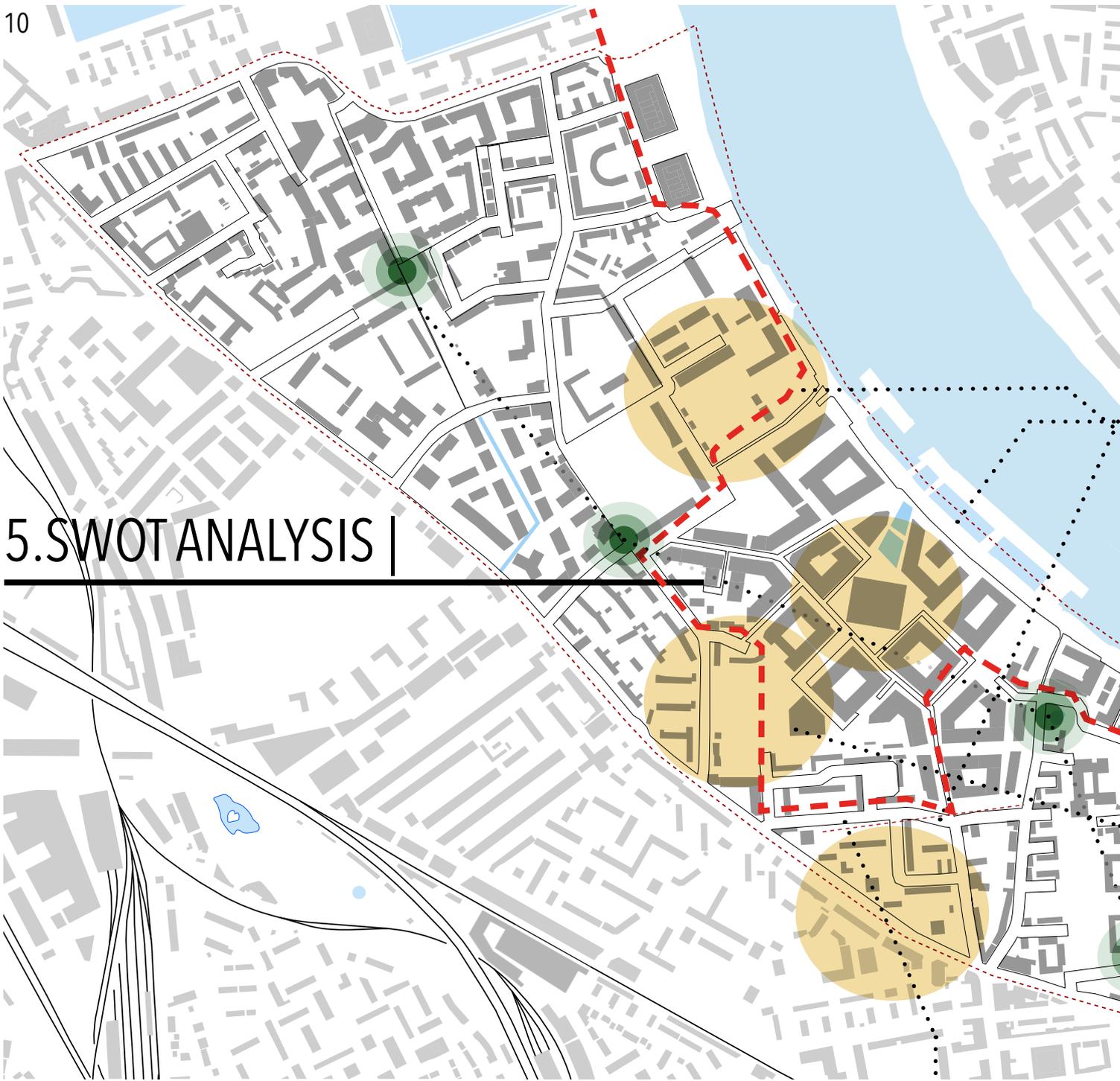
To this self-conducted research we have been able to add the knowledge acquired from the other six lenses of analysis to achieve a fuller picture of the dynamics of this urban area. In order to be constructive, sustainable and just, urban development must be an engaged and interactive process that recognises the different social needs and patterns

of inhabitants. It should inclusively seek to ameliorate areas whilst retaining continuity, instead of fragmenting the physical landscape and heightening social barriers. Large scale projects funded by international capital tend to push the non-place specific "iconic" architecture that has come to be the aesthetic of globalisation. Several questions regarding the site area arise in light of this:

How can a small, diverse community absorb and adapt to this kind of change?

If the urban fabric is already so fragmented, is this an issue that extends deeply beyond the functional and aesthetic to the social?

5. SWOT ANALYSIS |



ECONOMY & CULTURE | S O T

INFRASTRUCTURE & PLANNING



Diversity



Local Economy



Cultural heritage



Cultural vibrancy and multicultural environment are important characteristics of Deptford. In the High Street there is a 'unique space of goods and services trading'. This cultural and economic variety should be considered as a strength and a great opportunity to capitalise. Nevertheless is threatened by the new development.

Mobility and infrastructure are not necessarily a lack of a system of interconnected paths of soft mobility such as bicycles.

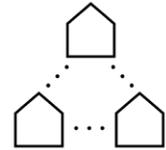
Diversity



Social housing

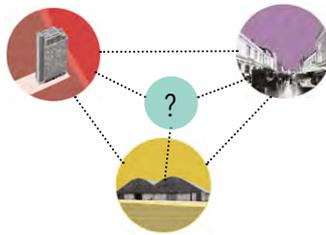


Social links



Deptford is a neighbourhood of diversity and multiculturality. The new development is contributing transforming the area into high housing prices which target high income people. It may not include the residents.

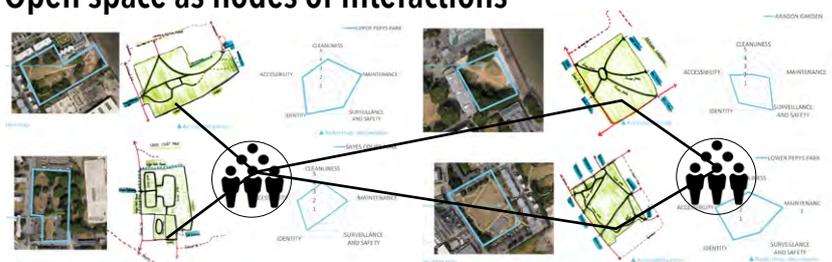
Identity



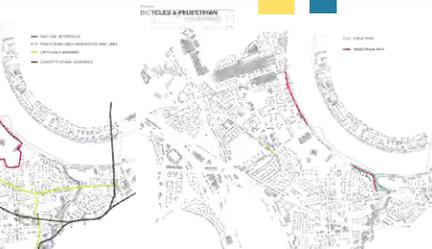
Permeability



Open space as nodes of interactions

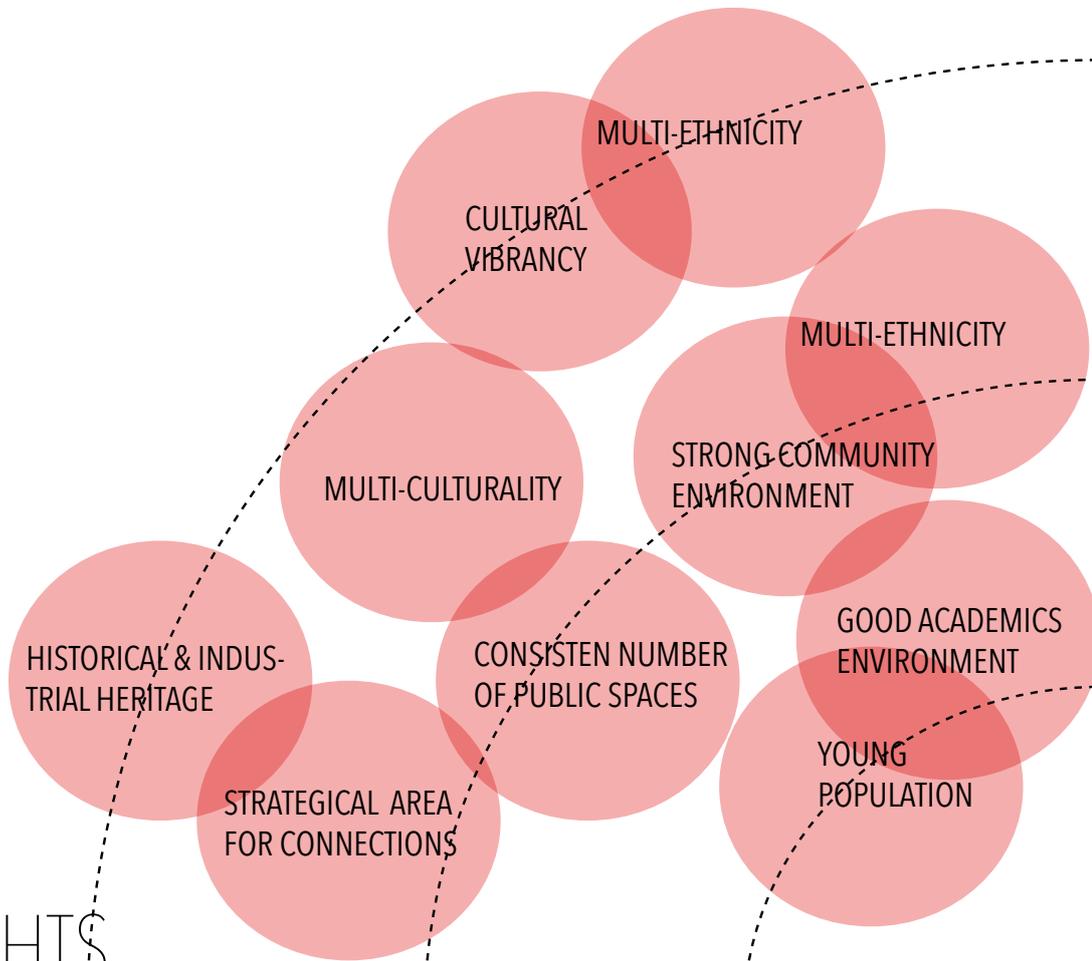


In Deptford there is a wider ranges of green open spaces. As potentials nodes to gather and strengthen the sense of community we consider open spaces as strategical nodes which identity should be promoted to enhance social interactions in those places.

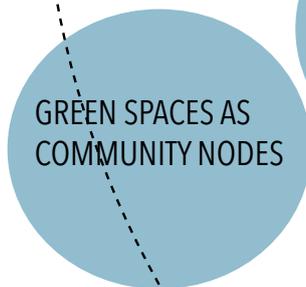


" Abandonment, prohibition and enclosure are not in themselves, thresholds, but instead, they create the conditions in which thresholds and leftovers are then produced " We want to consider the potentiality of those spaces to enhance places of aggregation, small domestic coins of free uses or useful space to lock bicycle and not abandoned one.

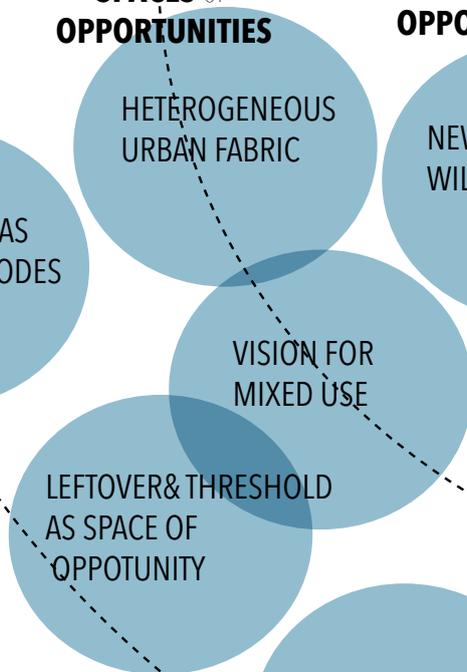
STRENGTHS



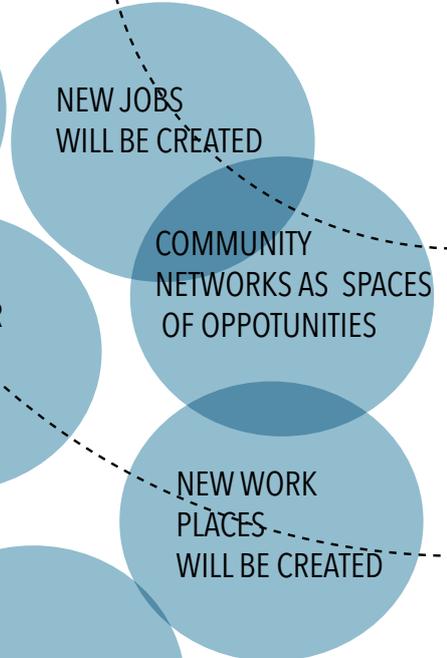
MEMORY



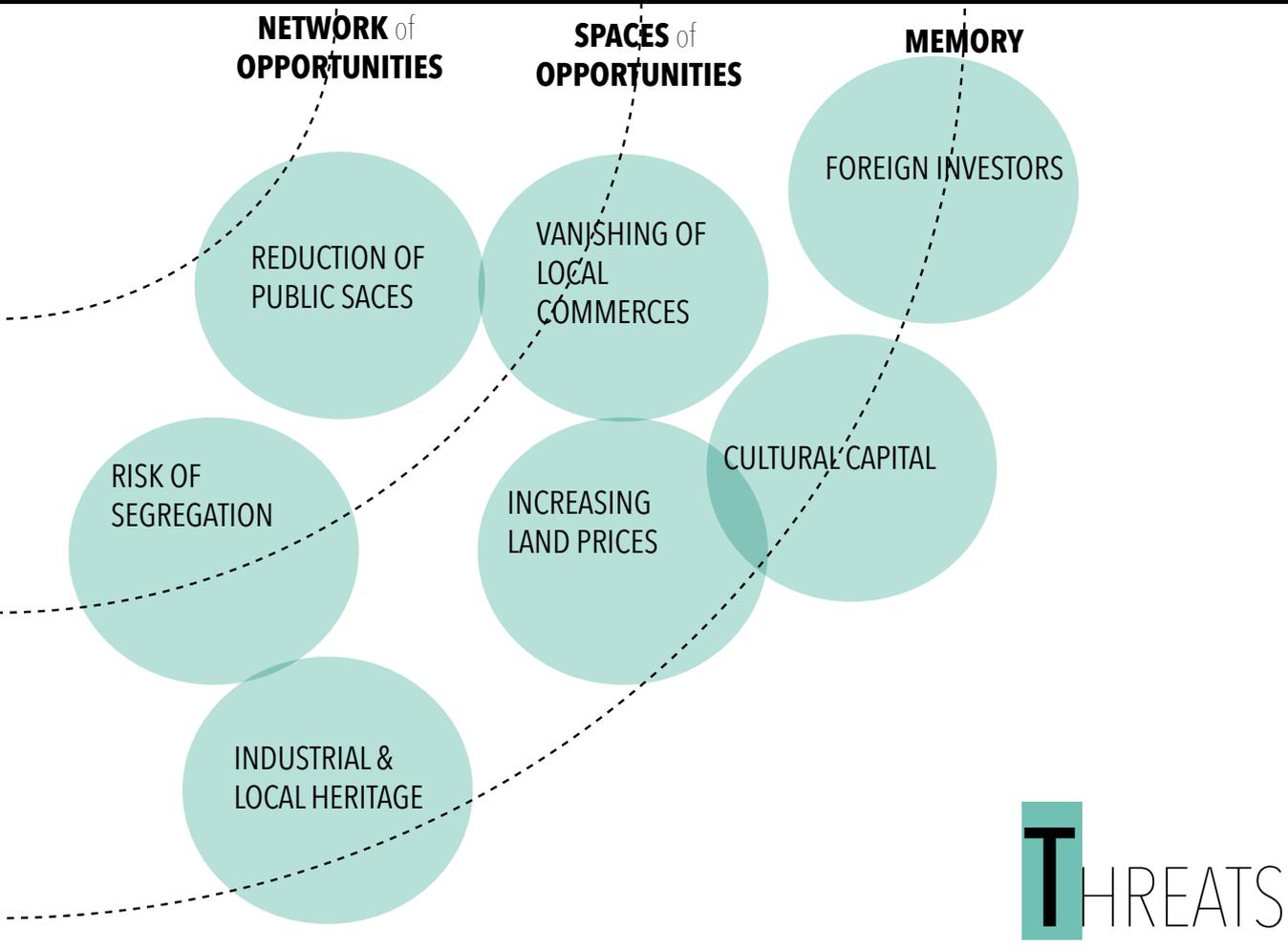
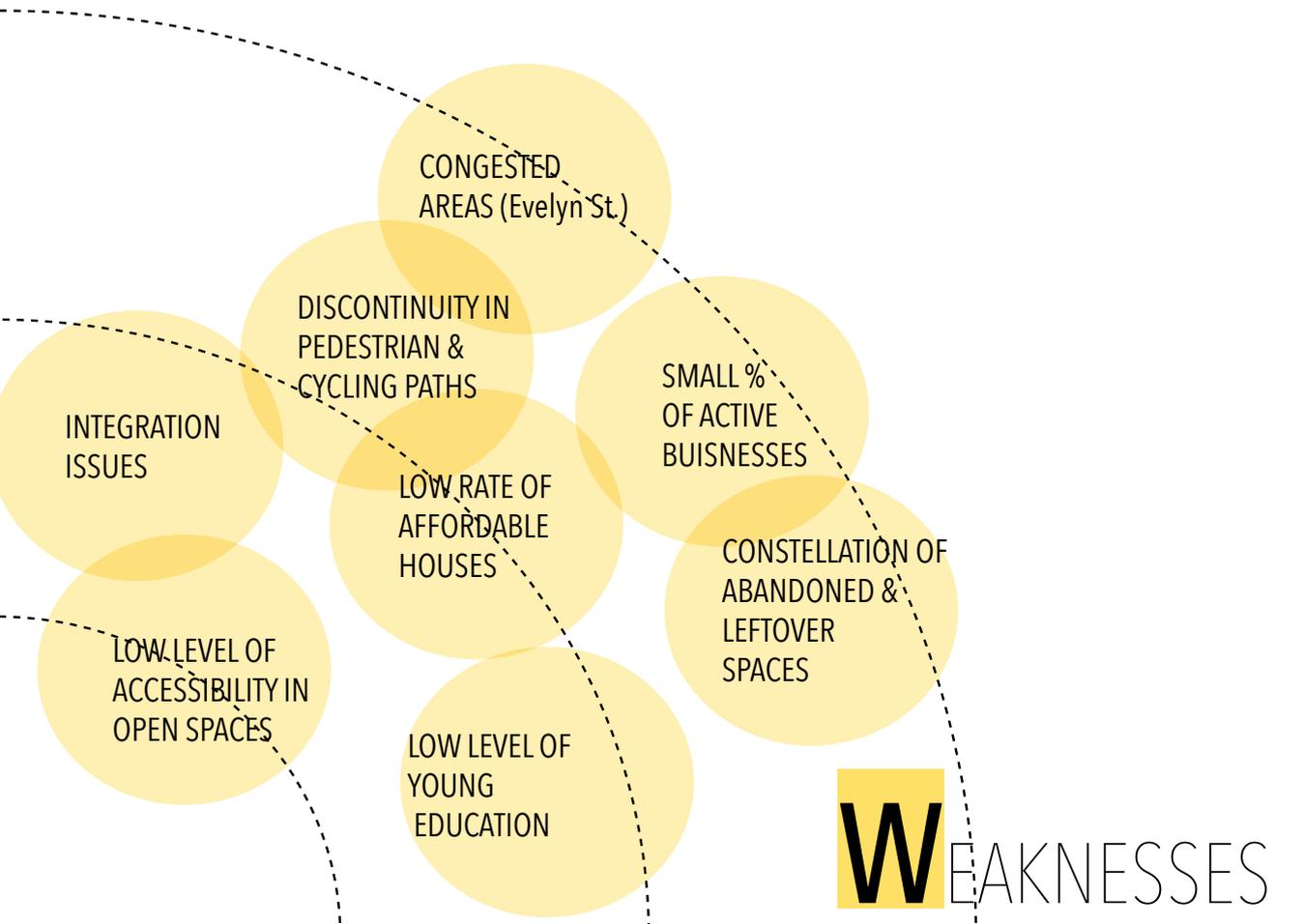
SPACES of OPPORTUNITIES



NETWORK of OPPORTUNITIES



OPPORTUNITIES

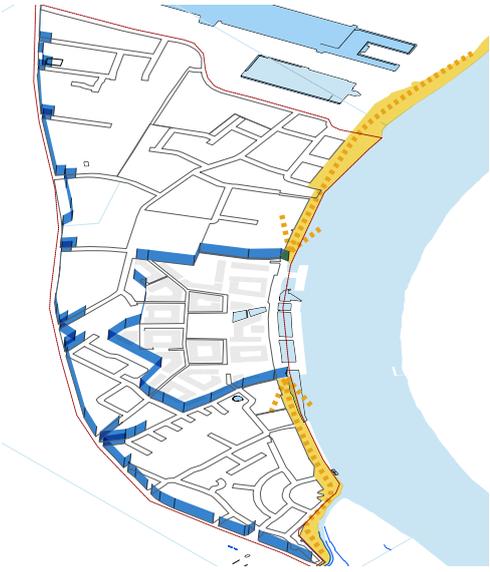


6.VISION |

Our vision is based around embracing diversity and enhancing community cohesion through increasing the permeability and interconnectivity of the area, in order to capitalise on the potentials of this next phase in Deptford's evolution.

Deptford is culturally and artistically rich, with many independent micro-businesses, a strong sense of identity and resistance to the invasion of non-compatible development practices. Our vision is built around leveraging and connecting these existing assets, complementing current initiatives and diffusing them into our site area, in order to vibrantly strengthen social and spatial levels of interconnection.

We believe that the engagement and stimulation of connectivity regarding socio-spatial interaction, and encouraging a mixed-use environment can help to address the currently fragmented site and present new opportunities for community solidarity and agency in light of the onset of developments stimulating processes of rapid transformation.

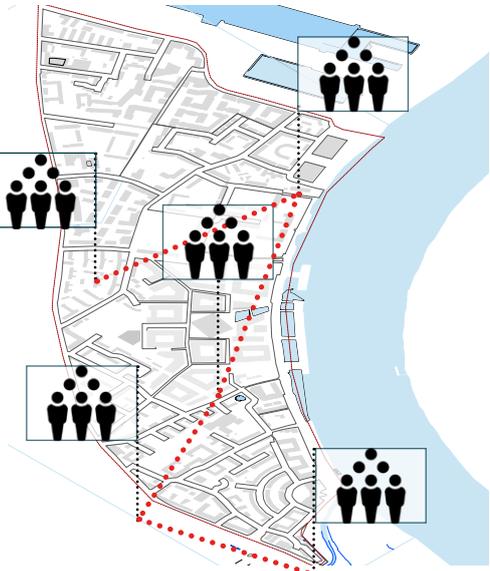


A SYSTEM OF CONFINED SPACE |



Create connectivity and improve the accessibility of public spaces

SPATIAL CONNECTIONS |



Create strong sense of the place and connectivity within local actors

NETWORK CONNECTIONS |

7. PRINCIPLES & GUIDELINES |

| Dissolving boundaries

Currently the River Thames and Evelyn Road act as physical borders to the site, defining the area and separating it from the wider urban fabric. In order to trigger the productive engagement of our site with the surrounding area, we aim to suggest ways in which to increase its permeability and connectivity. Of course, boundaries and borders are not only physical but economic, social and cultural.

Therefore in order to be transformative our principle of networking will seek to work on a deeper socio-spatial level.

Guidelines:

- 1 Revitalise and make the most of the waterfront area as a public space for community interaction
- 2 Fortified the connections to the waterfront creating pedestrian paths and cycles lanes to reach permeability into the area
- 3 Promote the site's transition into a mixed-use environment
- 4 Reclaiming the existing public spaces : leisure, performances, encounters

Bringing history into the present

The site area has a rich maritime, literary and social history containing sites of significance such as Convoys Wharf, Sayes Court and the Pepys Estate. Currently the history of the area is largely invisible, its significance dulled underneath subsequent layers of the urban palimpsest. The development of the Convoys Wharf site presents a pivotal point in terms of safe-guarding and celebrating the history of the area. If strategies to bring the history of the area into the present in a relatable and vibrant manner are not intelligently enacted the historical importance of the area stands to be lost, perhaps irrevocably.

Leveraging and networking existing assets

We believe that in order for strategies to be viable, compatible and sustainable they must build upon the existing strengths and capacities of the area. It is damaging and counter-productive to treat a site as a blank slate onto which to enact a new vision for the future; and this is part of the debate surrounding the development visions within the area that are accused of failing to appropriately engage with the area's past. A vision for the future of the land and its inhabitants must be co-developed in tandem with due engagement with existing community assets (note that we hesitate to use the term co-created due to an implication of stasis).

Guidelines:

17

5 Foreground human histories and make local narratives visible

6 Attempt to ensure the heritage of the area is appropriately celebrated and made visible

Guidelines:

7 Support networks of local consumption and production

8 Support the economic growth of local businesses through increasing visibility and solidarity

9 Promote the site's transition into a mixed-use environment



S P A C E S O F D I A L O G U E S

Local Walks



Survey

Community workshop

Deptford walls Exhibition

N E T W O R K S O F O P P

Art Deptford

Local history landmark map

Deptford Local Commerces

Community Food Sharing

Pepys Commu

S P A C E S O F O P P O R



Waterfront reActivatio

Deptford Summer Festival Water front

Olympia Building project

Bicycle paths

Monthly food

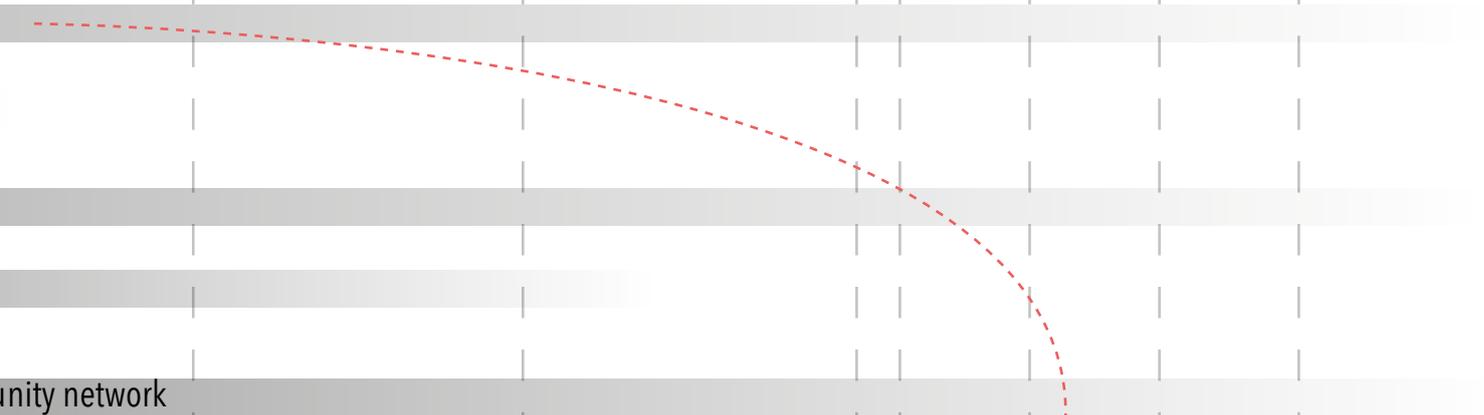
Pepys Estate Art Installation

M TERM STRATEGY

LONG TERM STRATEGY



O R T U N I T I E S



community network

R T U N I T I E S

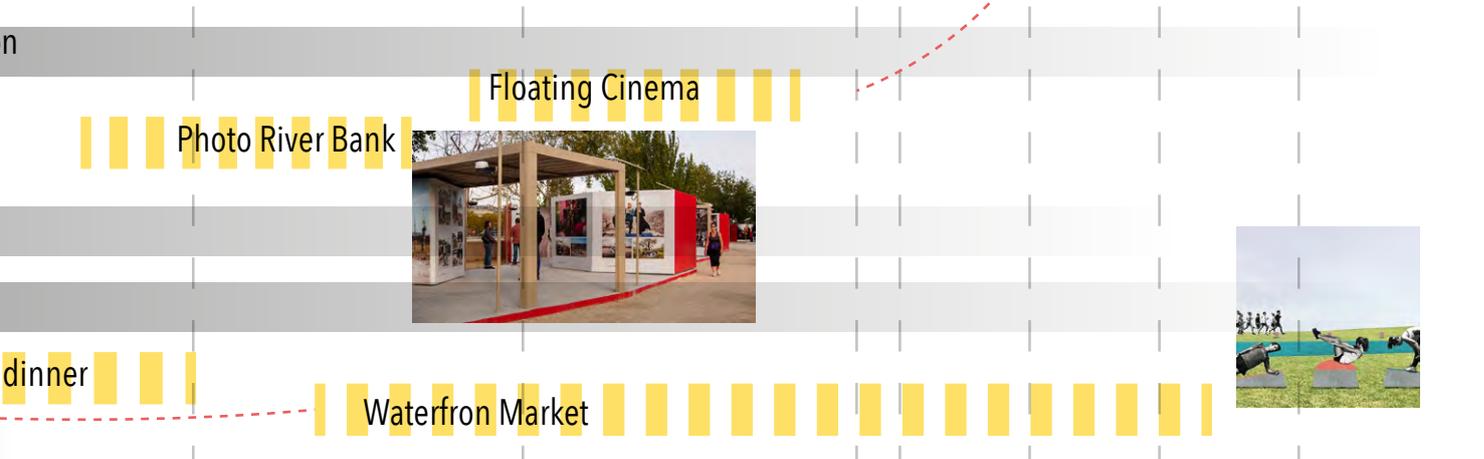


Photo River Bank



Floating Cinema

dinner

Waterfront Market



8. STRATEGY |

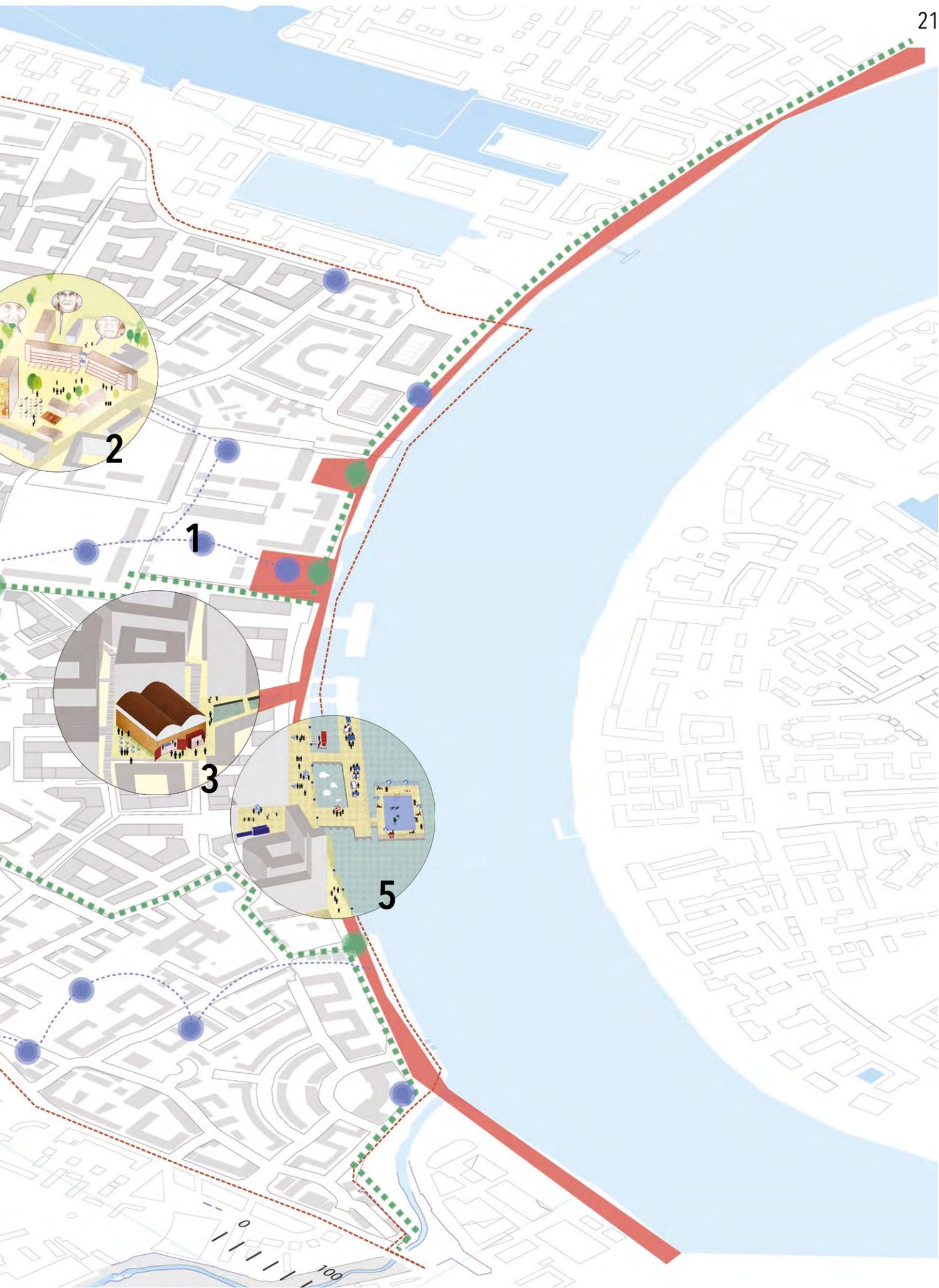
PHISICAL OPPORTUNITIES

- 1 Art Deptford
- 2 Re-estate
- 3 Landmarks identities
- 4 Re-connection paths
- 5 Reactivation of the waterfront

SOCIAL OPPORTUNITIES

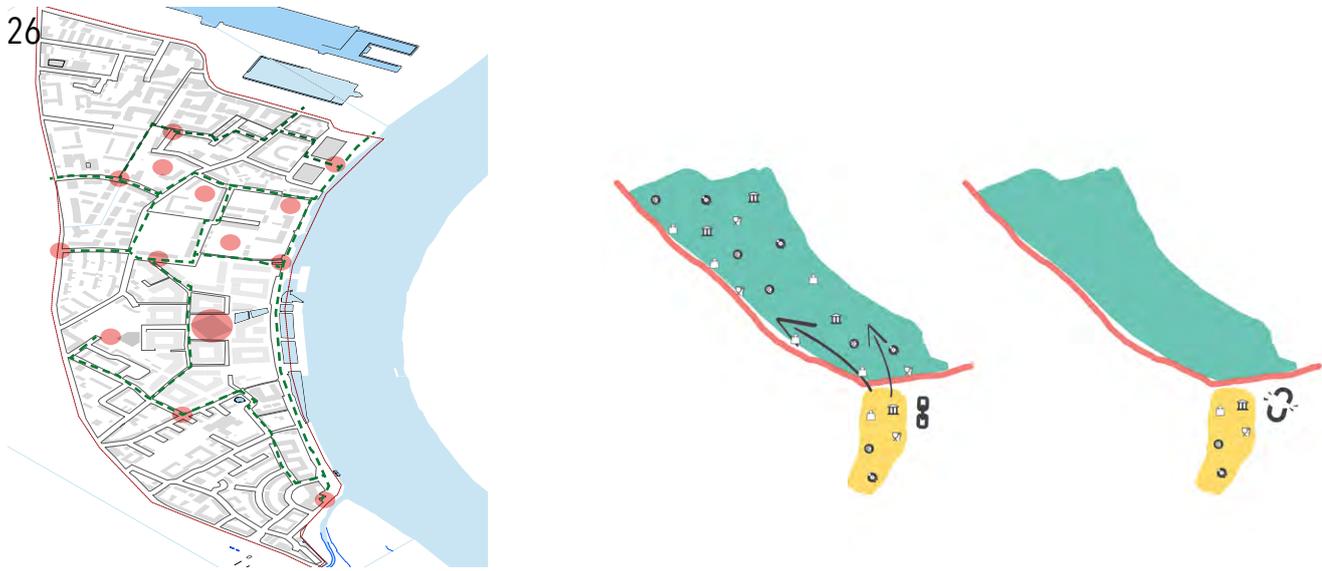
- Local history landmark opensource map
- Deptford business owners' platform and photography exhibition
- Community food sharing





9. INTERVENTION SITES & --- DESIGN RESPONSE |

NETWORKS OF OPPORTUNITIES



9.1. ART DEPTFORD

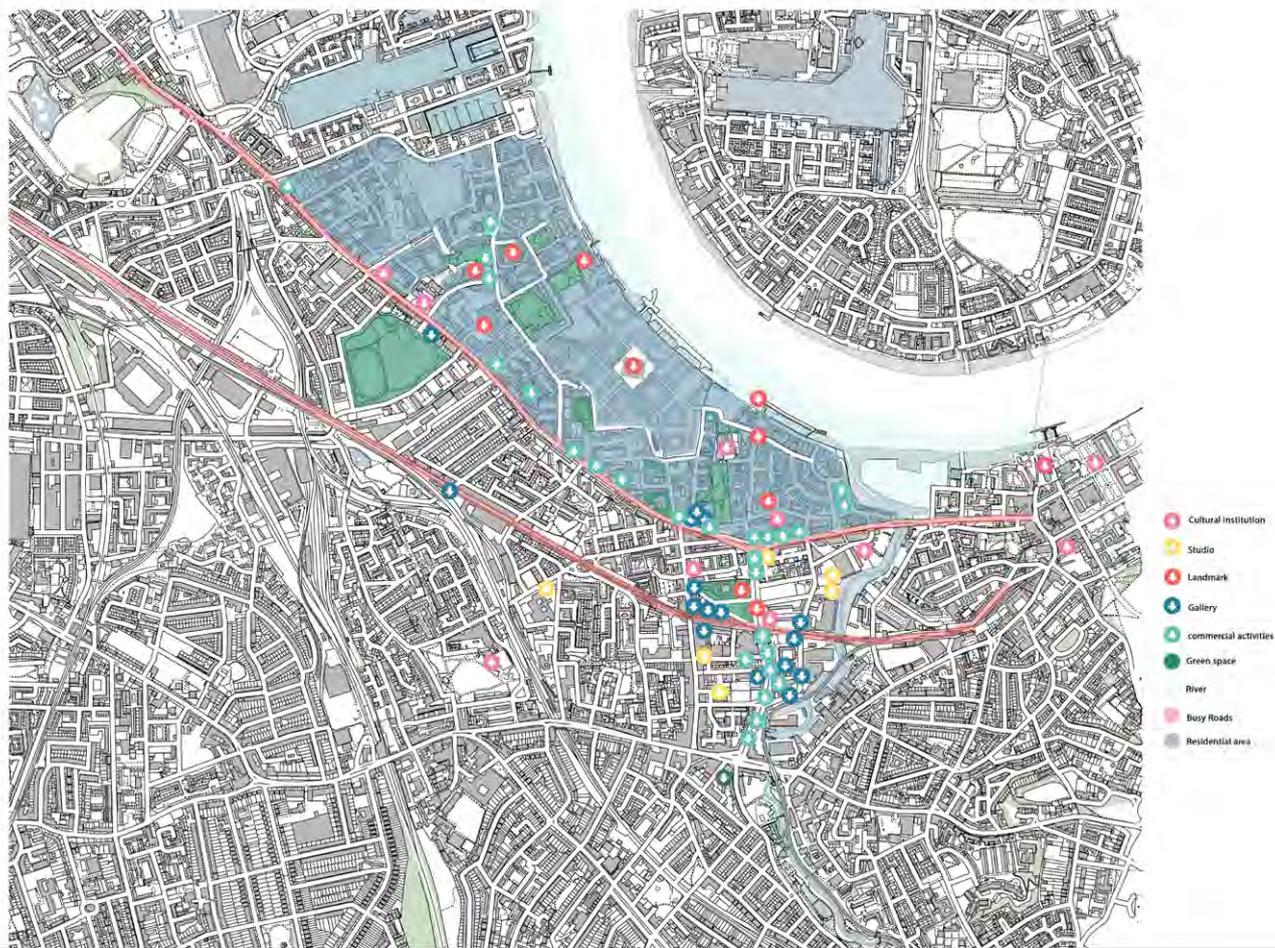
As displayed by this map indicating existing practices, the Deptford area has a dense artistic presence along its High Street and its surroundings, while our site has no functional mix. Its uses are almost solely residential forming a fragmentary monotonous use. We therefore propose to increase the vibrancy of the area by diffusing the concentrated activities in Deptford High Street and spreading a series of these inside the site. For example, the replication of art installations, festivals and events, in addition to the creation of temporary spaces for creative practices for both adults and children.

"Culture is not only beneficial to cities; in a deeper sense, it's what cities are for. A city without poets, painters and photographers is sterile." -Rebecca Solnit

Our approach therefore combines urban planning with community building, stimulating local economies and people's potential to lead to more innovation, cultural diversity, and civic involvement. As the value of a place can be improved through creativity, culture and art can bring out the best and unique characteristics of it and add much more that exceeds the boundaries of the world of art. Art based place-making can have an impact upon dwelling, employment, education, health and transportation. Creating further projects like Deptford X and The Deptford Project (but with a focus upon all stratas of the community) can bring benefit to a wide selection of actors and give opportunities to the youth and low-income groups. Through this mutual benefit, art can dissolve bar-

riers between the many diverse communities and add to their opportunities to utilise their potentials and talents. The site should be a launchpad for more local talent next to the many existing talents in Music, Fashion, painting and sculpturing, performing and cooking. This could address the many complex issues in Deptford of social inequity and enhance the quality of the public spaces. In this strategy, we are trying to diffuse the vibrancy of Deptford High Street through the site, changing it from a monotonous area to a more diverse, vivid, colorful and high quality place. In terms of artistic interventions we propose to host several festivals and activities to promote social interaction between locals and commercial activities.

Locals will be the main actors and decision makers in deciding ultimately what kind of activities to organise. Local skills and capabilities can also be leveraged in making these temporary structures and designing community events. This new generation of temporal artistic interventions will not only help to sustain existing creativity, but spread its vibrancy throughout areas which are currently lacking, creating a new more diverse and inclusive artistic identity for Deptford.



WATERFRONT

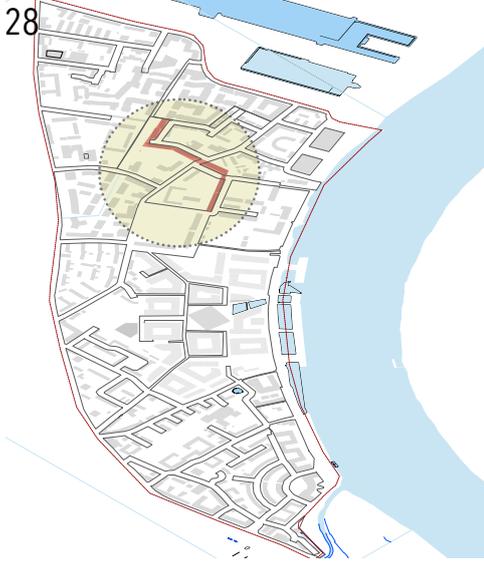


GREEN SPACES



STREETS





9.2 R-ESTATE

In a nutshell: A community-led art installation displaying the historical narrative of the Pepys Estate.

The creation of community narrative murals intends to highlight community landmarks and their history whilst attempting to involve a cross-section of residents in a common project. Community arts 'struggles for cultural equality and the right of people to participate in the production and distribution of culture in a way that allows for different voices in society to be heard' (Carpenter and Murphy 2015, 420) and our initiative aims to enact these principles.

We propose to begin by coordinating the creation of an artistic representation of the historical timeline of the Pepys Estate. Information to produce the various temporal scenes will be collated from residents' memories and archive material, as was done in a similar project conducted at the Becontree Estate, Dagenham. The piece of art will visualise the history of the land and the people, acknowledging how the history and stories of the diverse community are overlaid and interact with the history of the physical space.

A local artist will be chosen by the residents involved in the project, in order to ensure this is a community led representation. This installation will help to make history artistically visible, both for existing residents of the area and for newcomers. There are several information signs imparting historical knowledge, but this signage is currently subtle



CREATE



and largely text-led which means it may not draw attention unless one is specifically looking to engage with historical information.

We suggest viewing the installation as a vibrant, community-produced complement to these signs. Potential placement is proposed on the riverside edge of the estate buildings, but would be open to residents for evaluation. We feel it is also important to include Aragon Tower and residents of all of the estates' fairly spread out manifestations, to encourage interaction and the bringing together of people over shared exploration of the history of the place they currently call home.

An unveiling event with local films, photos and stories will highlight lesser-known and more personal histories of the estate and the diverse journeys of its residents. Depending on the success of the process further artworks will be considered, such as a piece depicting the historical trajectory of Convoys Wharf.

Proposed collaborators for this project are Lewisham Council, Pepys Community Forum, Historypin, the Barbican, and Create London. Perhaps also Cockpit Arts Deptford.

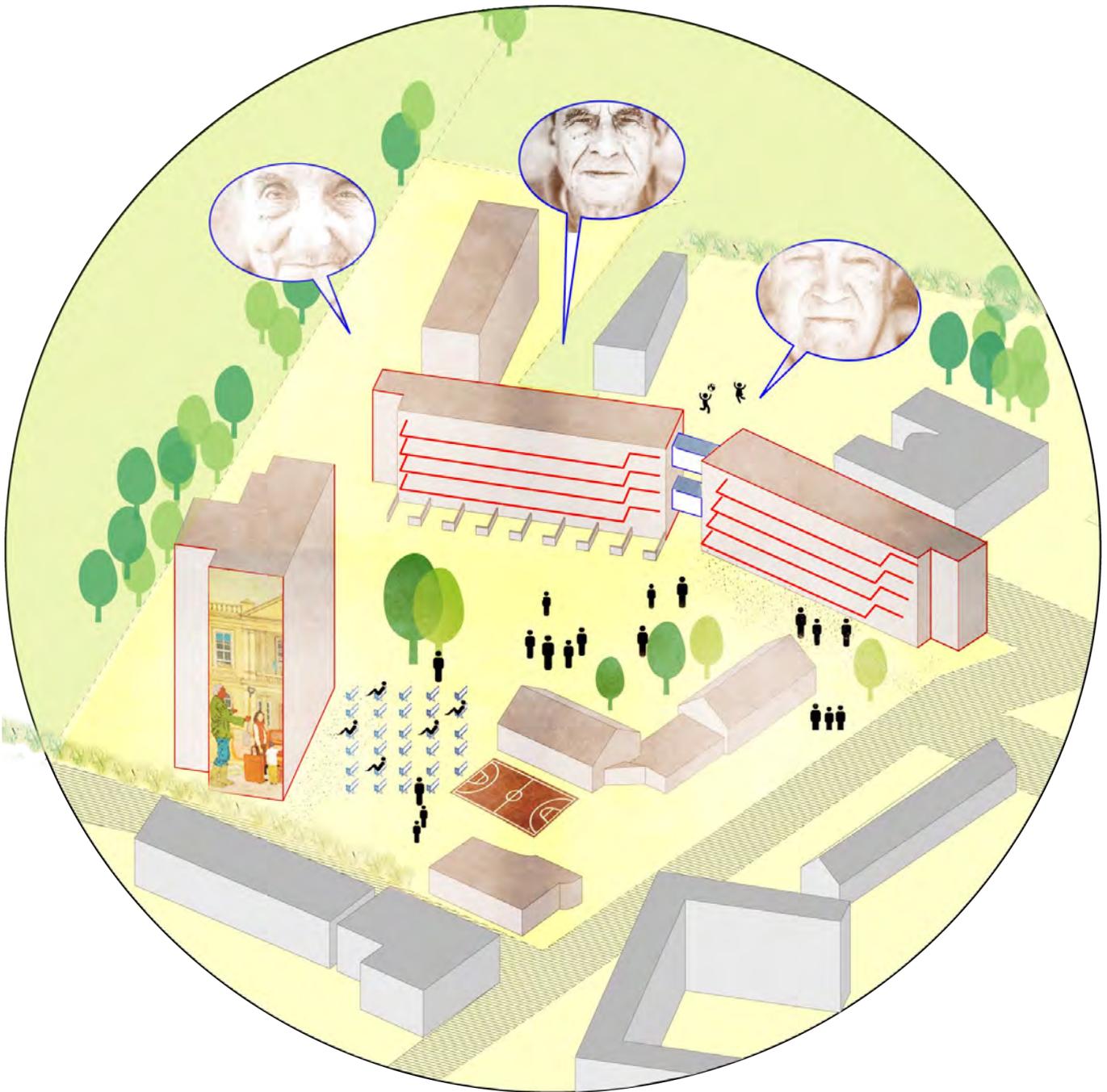


Figure 4. Visualisation of a possible example of art installation



Figure 5. Visualisation of a possible example of art installation



9.3 LOCAL HISTORY LANDMARK |

In a nutshell: Interactive map platform with historical information, building upon the potentialities of the Jubilee Greenway.

With the onset of the Convoys Wharf development, fears that 'the history of the King's Yard will lie in a shallow grave underneath shiny apartment blocks and cappuccino bars' are prevalent (Long).

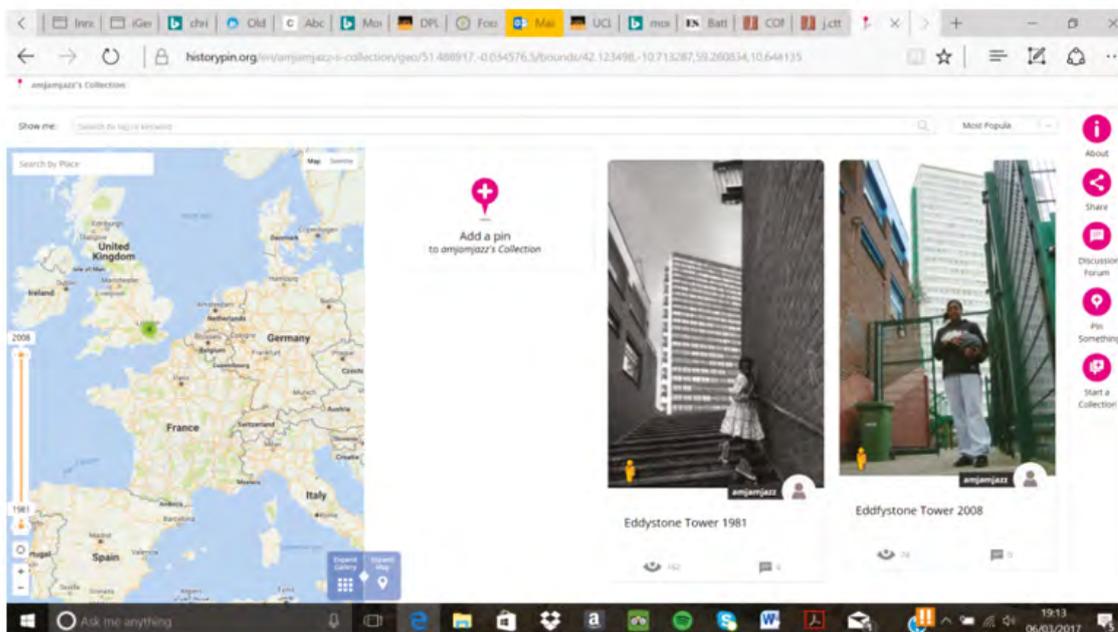
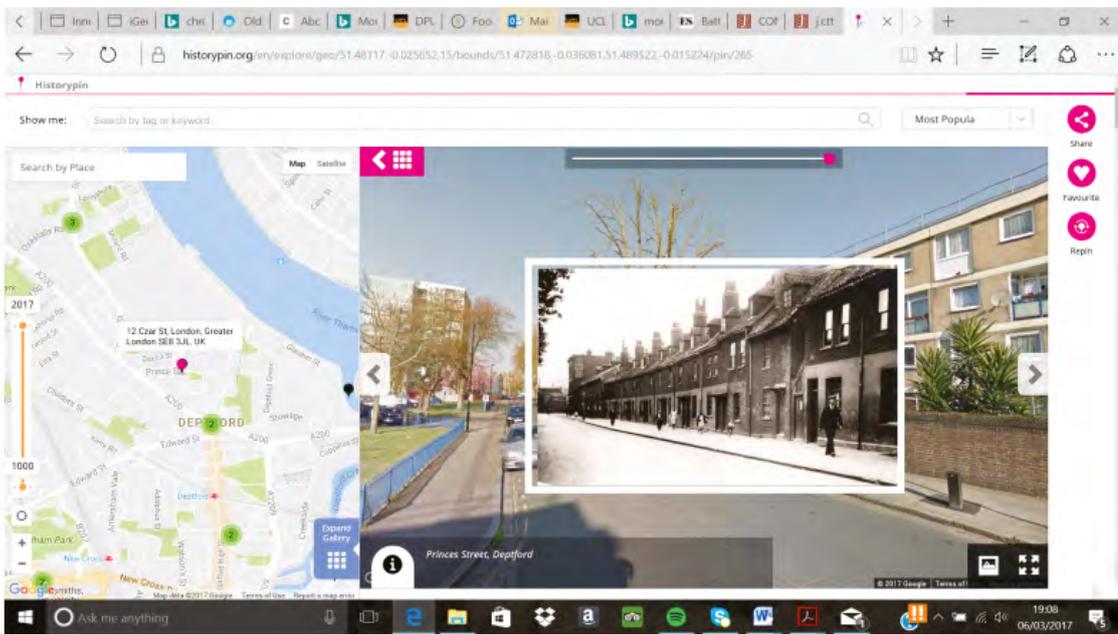
This strategy involves the development of a local history landmark map, leveraging digital tools to address lack of visibility, as well as an absence of both spatial and historical connectivity. The first stage would be to work with a platform such as Historypin to develop the existing data, which for the Deptford area is sadly lacking. This collection of historical images would then translate into an interactive route map (something the Historypin platform is currently lacking), incorporating photographs of various community-highlighted points and their evolution through the years, so that history can be actively interacted with when navigating through the area.

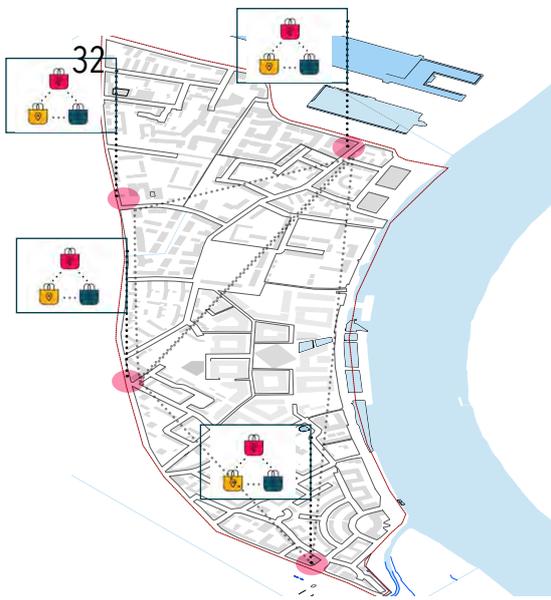
Landscape experience the events of life, 'each trace modifying and being modified by the new additions, to produce something like a collage of time' (Lynch 1972, 171); this digital platform aims to reveal the layers of this palimpsest. It will work to increase the 'legibility' (Lynch 1960) of the area in terms of the current morphology, which is key for an inviting and accessible urban landscape, whilst also working to make history legible and present.

The application will incorporate the three categories of landmark - historical, visual and personal (community, in this incarnation) - that we identified in our Urban Analysis Report. Another layer of the project would be to incorporate this digital history app with the Jubilee Greenway route. The creation of a multi-layered digitised map of Section 7 of the pathway will not only form an efficient guide to the Greenway Path, but simultaneously effectively highlight the history en route, providing photographs and information snippets to complement a walker's location.

Further potential collaborators are Lewisham Council, Lewisham Local History and Archives Centre and Lewisham Local History Society. There may also be potential for collaboration with Deptford Forum Publishing to create a paper guidebook version, so not to exclude based on access to technology or age. Examples of the interface of the Historypin Platform; the initiative this project takes inspiration from, and would like to partner with, in order to apply the existing concept to a location-routing map.

Figure 6,7. Example of the application Historypin which incorporates 31 photographs of the neighbourhood and their evolution through the years





9.4 DEPTFORD LOCAL COMMERCES

In order to highlight, connect and celebrate local commerce we propose to create a platform collating information around the many independent Deptford businesses. Microbusinesses (ventures that employ less than 5 people) form a large share of the commerce in Lewisham. Over 84.2 percent of businesses fall into this category, meaning that there is great potential for fostering innovative emerging business, but also a high level of fragility (E1 Urban Analysis Report Economy and Culture).

Profiles will introduce each business from the perspective of those behind its formation, humanizing the retail process and highlighting the unique diversity of the local commerce environment. Also included, for those proprietors who consent, will be photographs from 'Business Owners of Deptford' an accompanying photography project and exhibition that we propose will aptly illustrate the area's diversity and culture and record its now sadly unique character for future generations.

There are some existing solidary forums for local business owners, such as deptfordhighstreet.co.uk (@deptford-highst), so it would make sense to involve and collaborate with these groups, harnessing their support to create a platform with an intuitive interface that will amalgamate and co-ordinate the promotion of local businesses.

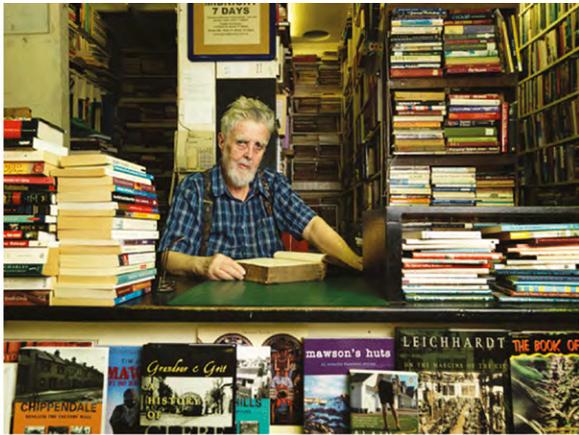
The profiled businesses will also be plotted onto an interactive map, and will use iGeolise, and their Traveltime Search API, so that users can search location-based data intuitively by travel time. We also suggest an accompanying Instagram feed, to complement and direct traffic to the site. Deptford Market Yard has a feed with a similar vibe, but information is limited to the businesses within that precinct and does not touch upon the older and more well-established businesses that are embedded within the community.

There is also potential for the platform to incorporate profiles on the stall owners at Deptford's market. Potential collaborators for 'Business Owners of Deptford' include Art Hub Studios (for exhibition curation) and Goldsmiths, University of London.

Examples from a similar photography project that was conducted in the suburb of Newtown, Sydney:

(Group E1 Economy & Culture) Lewisham has a prominent microbusiness sector that requires nurture in the context of large scale real-estate developments

Figure 8,9,10 . Example of a similar photography project that was 33
conducted in
New town, Sydney



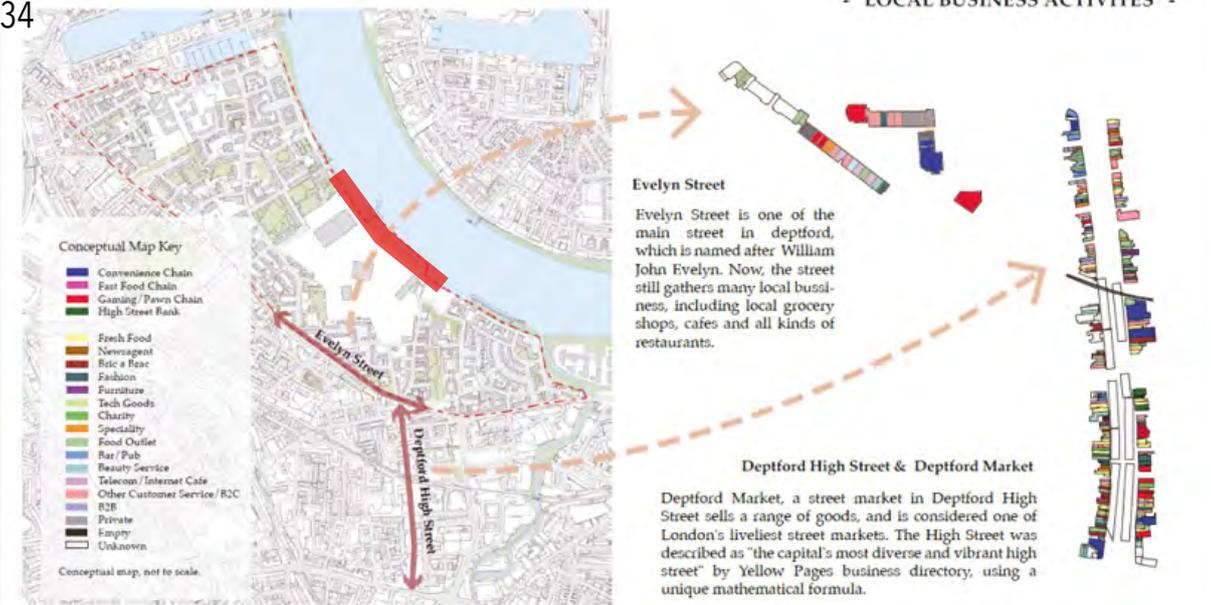


Figure 11. (Group E1 Urban Analysis Report Economy & Culture, 'Mapping Economy and Culture')

9.5. WATERFRONT MARKET |

In a nutshell: A seasonal riverfront market to help to revitalise the waterfront area and provide an opportunity for local commerce to engage with the potential customer base in the new development.

Convoys Wharf is set to be a mixed-use space with retail and restaurant units on site which may lead to a lack of engagement with the surrounding area.

The aim is to break the potential lack of integration between the Convoys Wharf Development and Deptford High Street and Market, by holding a riverfront event that celebrates the produce and products of local businesses.

There is potential for this to be held in the Olympia building as its ongoing function within the development is undecided, but it would also be suited to the riverfront concourse on the western side of Convoys Wharf.



Figure 12,13. Food gatherings

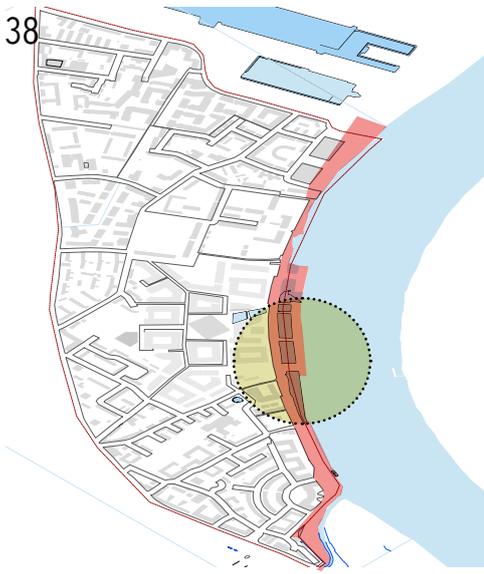
10. COMMUNITY FOOD SHARING

In a nutshell: Revitalising the waterfront area and encouraging community bonds through the sharing of food.

Monthly community meals, where residents of the area can share the culinary culture of their roots, aim to foster cultural understanding and friendship through providing a platform for interaction over a common action; that of eating. From reading the analysis reports of other groups, it is clear that there are different experiences of living in such a diverse ethnic environment, from enriching co-habitation, to experiences of fear and discrimination. It is important to leverage the potentials of difference and the strength that a diverse community offers.

Tables are the vehicle of every gathering; in every space the table becomes the meeting point. From the kitchen table that acts like the private meeting point in a house, until the sea of cafés tables that flood the public spaces, there is a range of different uses of space around tables where food, coffee and information is constantly being consumed.

SPACES OF OPPORTUNITIES



9.6 WATERFRONT |

The Deptford waterfront at the moment is underused and perceived as a border more than as an opportunity. The re-appropriation of this space might have different meaning: on one hand it means revitalize the interstitial space between the borough itself and the river and so the physical boundary, on the other it is a gesture of inclusion for the new development, now perceived as a separate enclave. This goal will be achieved through:

- art based place-making
- Summer Festivals (e.g. DIY Deptford 'floating' Cinema)
- Local artists exhibition
- Community food sharing
- pop-up local market

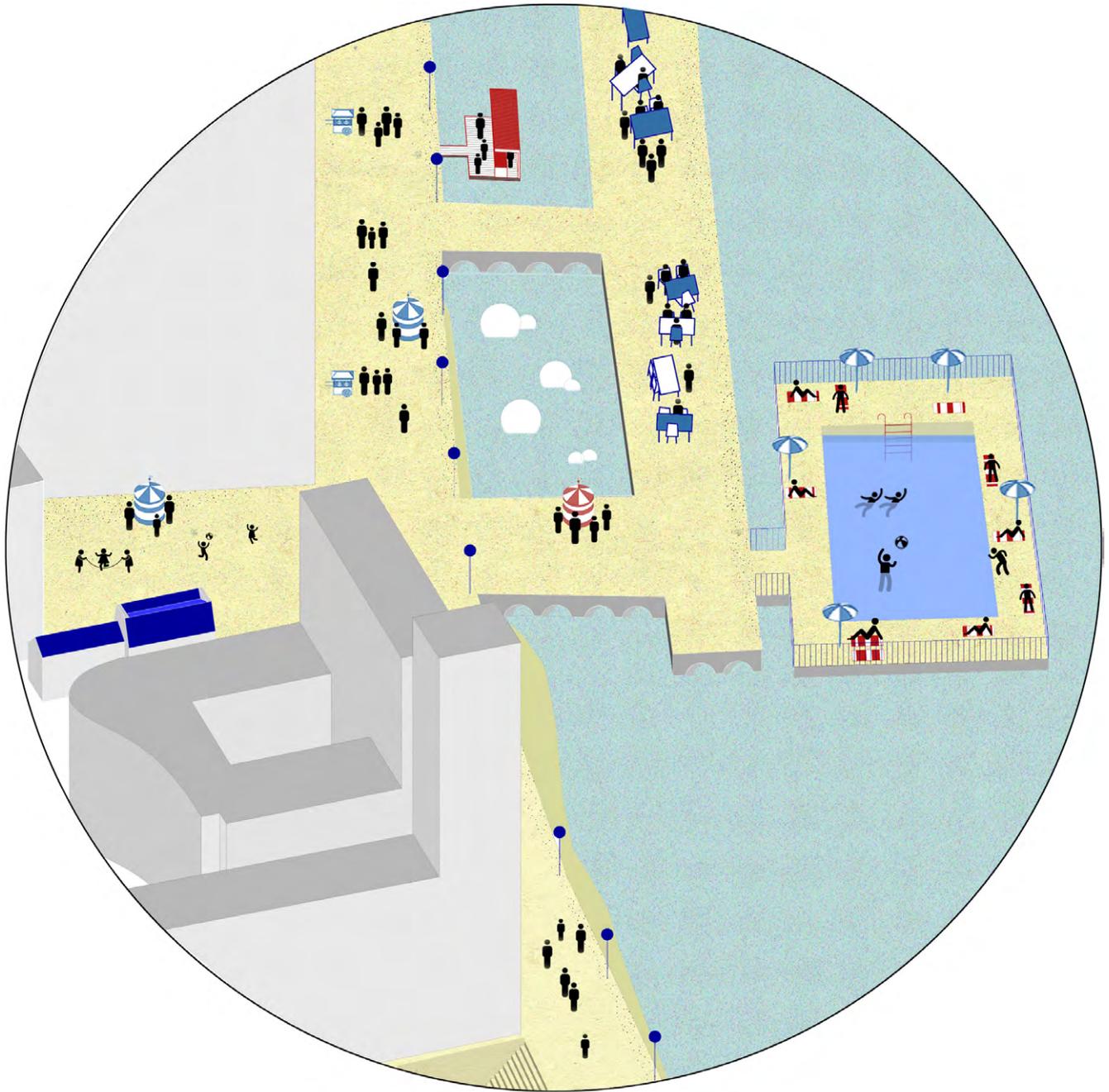
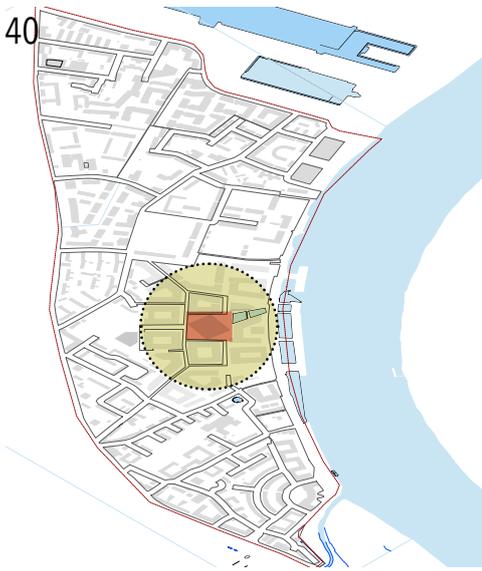


Figure14, 15 . Possible example of art installations, or equipment along the river



9.7 LANDMARK IDENTITIES |

The Olympia building is understood as the core of the new development but its function has not longer been decided. The planners suggested to turn it into an iconic building in order to allocate the museum of the "Lenox" ship and mirroring the strategy of Greenwich.

The Olympia building should become the spatial heart of the community, symbol and evidence of the glorious past of the docks. The extraordinary scale, the huge void and its raw structure make this space a transitory point for the urban imaginary. The presence of a multifunctional space can further make the space more usable and the potentiality of the site allows experimental theatre, ephemeral art, performances...

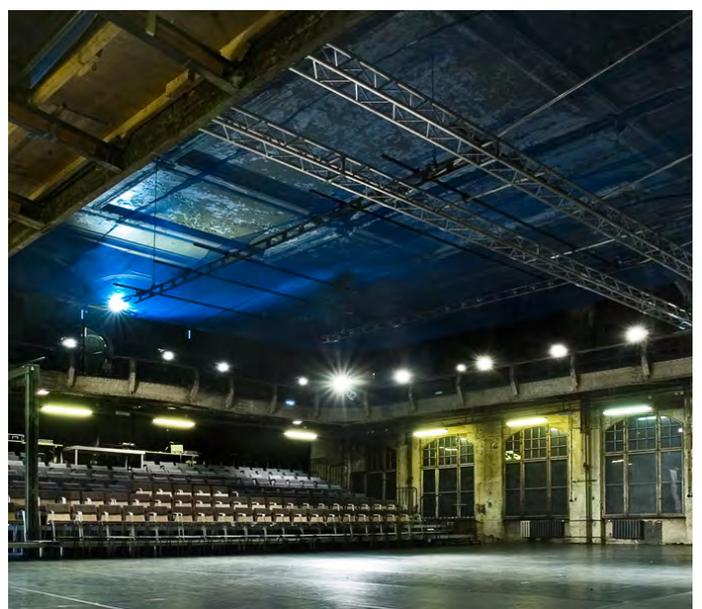


Figure16, 17 . Possible example of configuration of the space for the Olympia Building

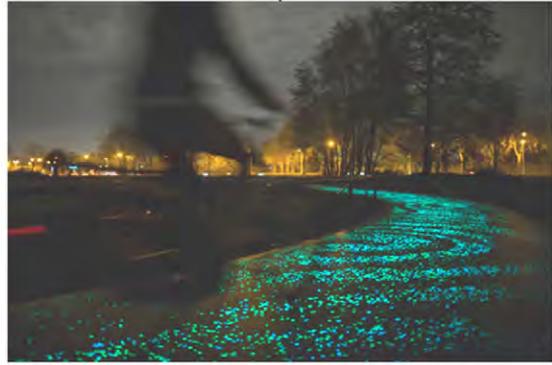
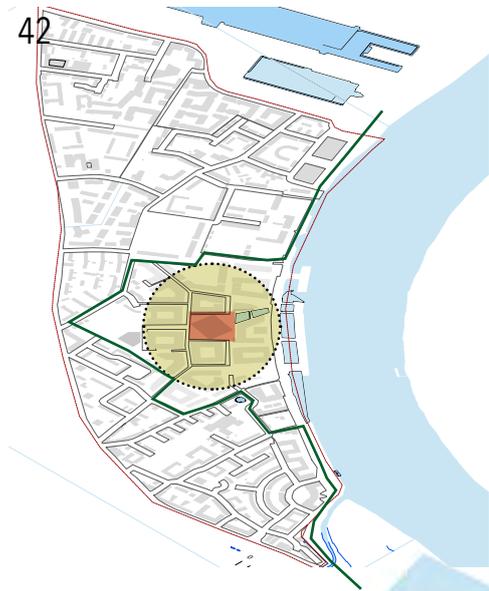
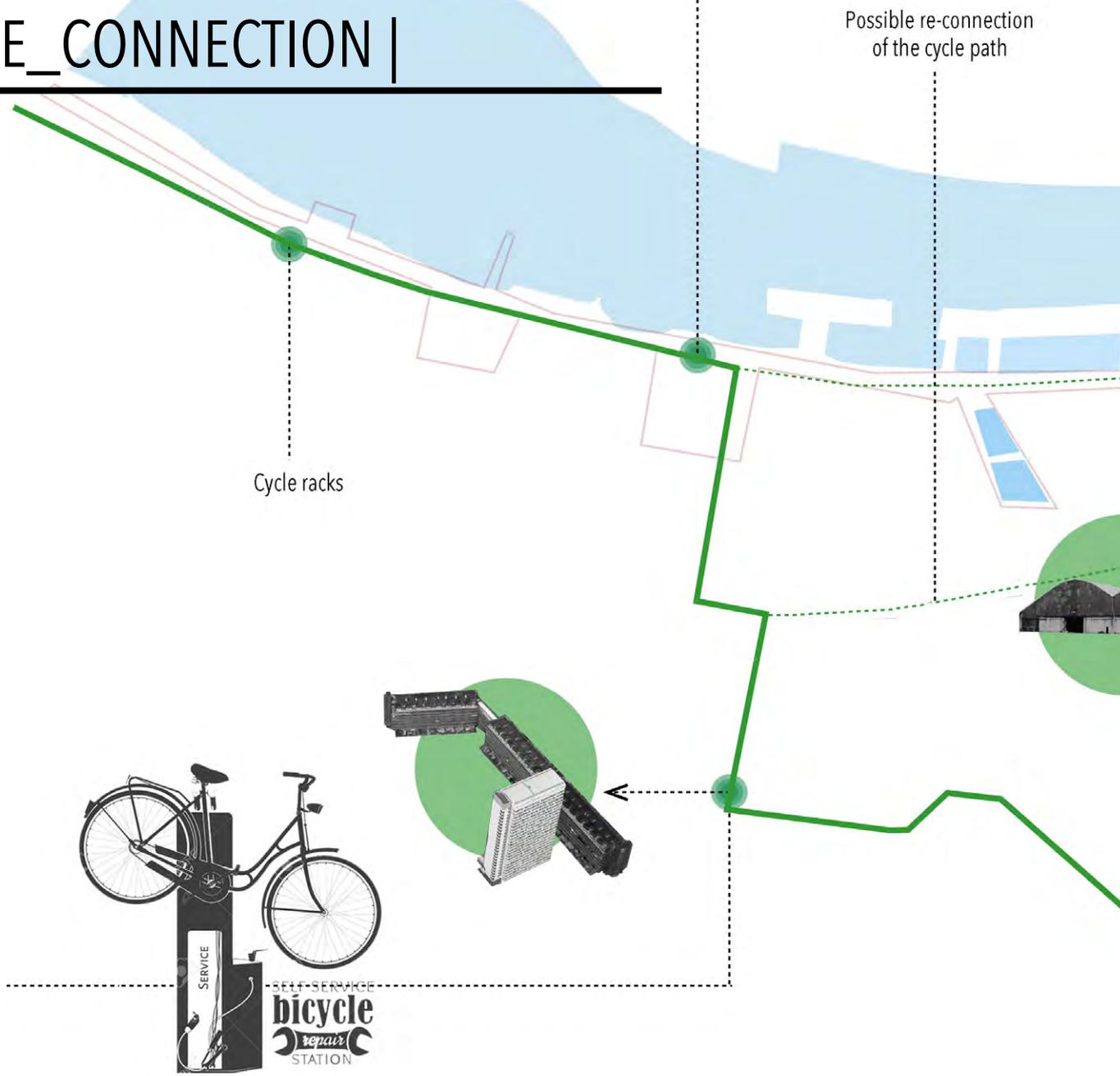


Figure18. Section of cycle path illuminates in swirling pattern: a nearby solar panel is used to generate power to illuminate the coated surface

9.8 RE_CONNECTION |



Possible re-connection of the cycle path

Cycle racks

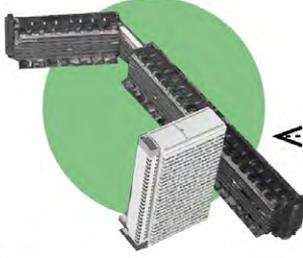




Figure19. The cycle racks along the river have an integrated light system. Their presence encourages people to stop by the river.



The Jubilee Greenway is a pedestrian and cycle path which runs along the wall of Convoy Wharf area. Our intent is to enforce the presence of this path also after the construction of the new development: its function is not only to make the area more permeable, creating connection between Evelyn street and the waterfront but also to encourage people to explore the area and discover its historical trail.

11. CONCLUSIONS

A sustainable, just and equitable urban development strategy is about building upon existing potentialities with the hope of enacting change that benefits the people who live within the community. Amongst a landscape of profit-seeking large scale development, the humans who interact within and ultimately produce the space are often mis-considered, social capital falling to the bottom of the hierarchy of priorities. Despite this it is ultimately people who bring value to land, and it is vital that the future development trajectory of this site ensures this land can reciprocate and remain of social, historical, cultural and economic value to the community, not simply a source of capital to distant, dis-engaged profiteers.

The strategies we propose in this report are designed to increase the permeability and connectivity of the area through a multi-level approach, networking social, cultural and economic capacity to provide spaces for the community to unify and ground itself. Resisting the pressures of land speculation and global development visions is becoming an increasingly complex and politically charged endeavour.

Through capitalising upon existing assets of the community and acting to diffuse them into the site area, the space can be reinvigorated and its potential tapped for local, mixed use. A strategic focus upon collaboration and co-production underlies our vision, as no productive space can be produced in isolation or from a single perspective. Collective productive action within space generates an invaluable feeling of communal ownership, encouraging diverse communities to amalgamate over the aspects of their positionalities that are shared.

The strategy outlined in this document consists of potential points of departure for encouraging the emergence of a spatially, socially and historically reconnected landscape. They are by no means the only, or necessarily the best strategies for this, simply our offering as spatial practitioners hoping to aid the negotiation and creation of equitable and just urban outcomes.

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