The role of drawing in the regeneration of urban spaces

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Abstract:

This PhD project critically analyses processes of urban regeneration using drawing as a core research method. The methodology applies a synergy between drawing practice and theoretical writing about urban spaces, regeneration and the city. The project uses the contested regeneration of the Elephant and Castle in south east London as its primary case study. The area has an extensive historical visual record of urban change and redevelopment since the nineteenth century. The thesis integrates current theories and debates on drawing with urban regeneration. It is partly an account of the drawing process, what I have witnessed and how I recorded it, and how this relates to the theoretical aspects of the research. I have interlinked the multi-themed purposes and motivations behind urban regeneration, visual planning and the London imaginary in the thesis. Many aspects of the stages of urban regeneration have been under-observed, and official visual representations by developers and the local council dominate the flow of public information and perception of changes taking place. Through a location-based, heuristically positioned drawing practice I have sought to document the stages of destruction and renewal in the landscape and contextualise this within the discourses of historical and contemporary urban regeneration. My aim has been to use drawing as a campaigning tool and offer a visual counter-narrative to corporate and officially sanctioned visions. The project has taken a critical view of the market-driven approach and the loss of social housing. The existing literature does not combine these two methodologies and my intention has been to unite them through research into urban regeneration and my own drawing practice.

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Chapter 3

Introduction:

The case study I have used to document through drawing is that of the regeneration of the Elephant and Castle in south east London, close to where I have lived for over twenty years. My drawing practice has not been concerned with designing or planning the urban environment. I have combined working on site with textual research and the extensive visual records of the area. My contextual research for this project has involved interdisciplinary sources from urban theory and architecture to cultural geography, anthropology and art. The legacy of visual representations of London has informed and changed my practice as an artist. Responding to these images and what was about to be lost and destroyed, my initial sketchbook drawings recorded the Heygate social housing estate and the land that surrounded it, focusing on the walkways and the empty housing blocks and emphasising the enclosure of social land to a privatized future. My intention was to record what would soon disappear from the urban landscape as an act of resistance (Figures 1 & 2), using drawing to connect with Berger's notion that 'appearances, at any given moment, are a construction emerging from the debris of everything which has previously appeared'(Berger,2005:67).
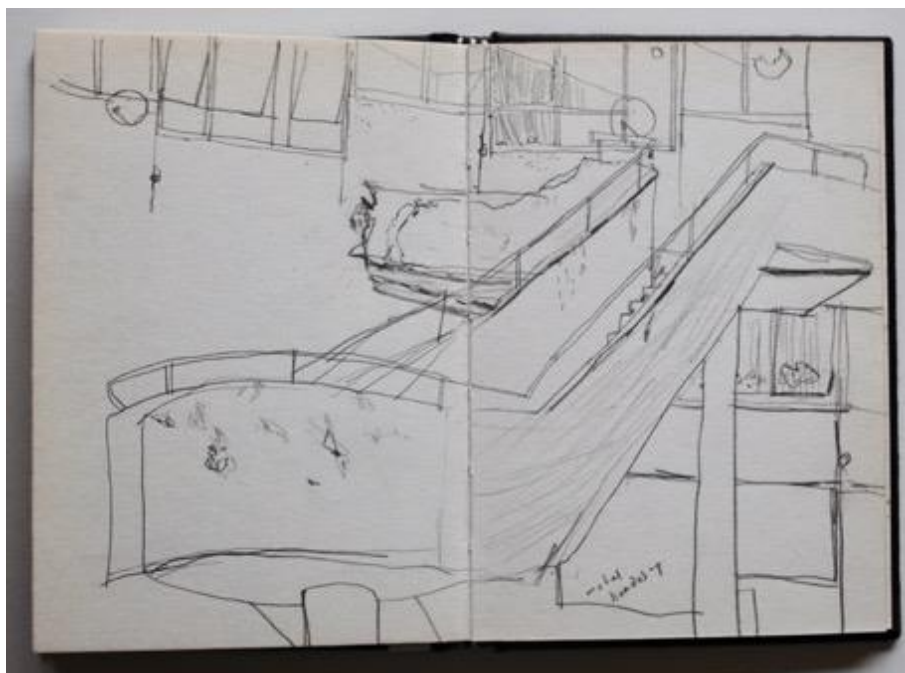
fig.1. H. Read, *Fractured stairwell and walkway - Heygate estate* (11/11/2012). A6 sketchbook, retractable pencil on paper.
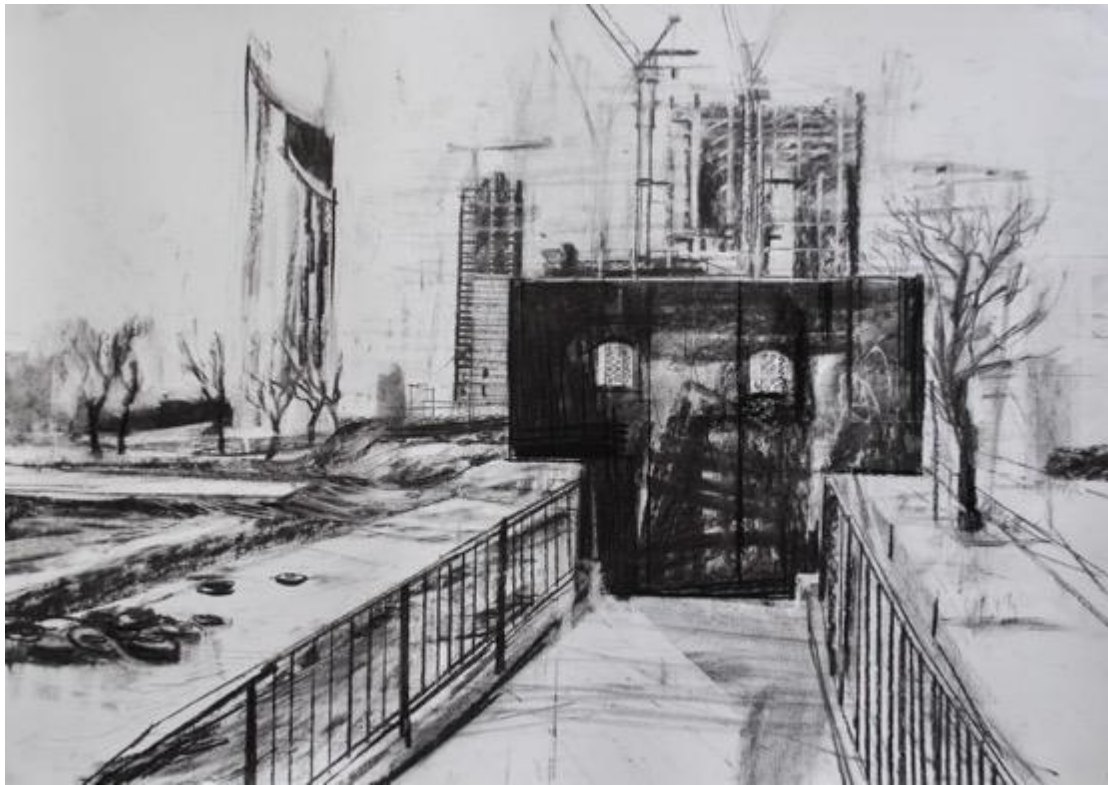
fig. 2. H. Read, *Barrier and new construction – from New Kent Road* (November 2015). Charcoal on cartridge paper.

My studio-based drawings and choice of materials were responses to the various stages of regeneration (from demolition to construction) and also visual contextual sources for example, Gordon Cullen, the artist David Bomberg and the architect Ernö Goldfinger, all of whom used drawing in a precise and expressive style to encapsulate and communicate their ideas and core beliefs. Bomberg, drawing with charcoal, documented the bomb-scarred landscape of London during the Second World War. Goldfinger shaped the post-war built environment at the Elephant and Castle, initially by using expressive sketches to articulate his vision, both at eye level and from an aerial viewpoint. Many of his sketches limit colour in order to denote functionality.

Phenomenological writing about landscape, urban history and memory connected and informed my visual practice. Merleau-Ponty's, *Phenomenology of Perception* (2014) and *The Visible and the Invisible* (1968) were pivotal texts that led to further cycles of reading and interpretation. The anthropologists Tim Ingold and Micheal

Taussig, writing on drawing and its pathways, informed my methodology along with the architectural writing of Juhani Pallasmaa. The visual art of Keith Coventry, Laura Oldfield Ford and Lanuza Rilling informed my understanding of the contemporary visual discourse of representing the contested regeneration and neoliberal policy and economics. All three practioners provided methodological examples of how this might be done. Rilling has written about 'materialsing absence' through a visual photographic palimpsest with the intention of reflecting on 'the discourses of urban decline and renovation that converge on the Heygate Estate' (Lanuza Rilling, 2016:70-76). The visual references that have influenced my drawings are used throughout the thesis with examples of my own practice.

I have structured my thesis to include a literature review and four thematic chapters organised chronologically. Chapter one is an account of the visual and historical context of regeneration at the Elephant and Castle. Chapter two is an account of my practice-based research and the third explores a theory of the sketch. The final chapter focuses on Phenomenology as it pertains to perception and drawing. The thesis concludes with my contribution to knowledge.

I see my drawing practice as contributing to the legacy of the visual record of the area and the work of other academics in researching contested regeneration policy, land transformation in London and its impact on social housing and the forces shaping the city. The validation of drawing and its effectiveness over other media is its versatility and the, situated, first-hand account it provides. My aim has been to watch and capture observations of the stages of urban regeneration as an artist and engaged citizen (trained to look, record and show) using a process that emphasises my individual-yet-representative position in resisting the regeneration. The portfolio of work comprises twelve sketchbooks of drawings made on location from multiple sites of the Elephant and Castle regeneration and organised by date. The drawings made in the studio are based on the sketchbook drawings, recalled memory and sometimes photographs. They are larger in scale and charcoal is the dominant medium. A full explanation of the methodology and drawing process is given in chapter two.

Literature Review

Background

I became interested in researching urban regeneration while working on a drawing commission for the architectural practice Allford Hall Monaghan Morris (AHMM). In 2009 I exhibited at the Barbican Library focusing on the people who lived on the Heygate Estate in Elephant and Castle and was subsequently contacted by AHMM to document through drawing the reconstruction of the Angel Building in Islington London. The brief was to be on site with the architects and document the transformation of what was an old concrete telephone exchange into a contemporary new office building, renamed The Angel Building. As an illustrator this was a new direction for my practice and I began recording the exterior and interior structural changes taking place. This project began a serious engagement into reading and researching urban theory and architecture, which led to my PhD application. Owen Hatherley's provocative articles in *Building Design* about the state of urban Britain sparked my initial interest. Illustrated by the biro pen drawings of Laura Oldfield Ford, the combination of image and text produced a powerful polemic on the contemporary built environment. The cultural and historical references used by the unseen narrator in the film, *London* ([1994] 2012) and *Robinson in Space* ([1999] 2012) by Patrick Keiller, was the other key source of my early inspiration and motivation[1].

Elephant and Castle: historical and visual context.

The key texts for this literature review are grouped thematically as they relate to each chapter. My reading has encompassed texts from different disciplines interlinked to my practice and theoretical methodology. My research has been multi-

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[1] Coverley has suggested it was the poet Rimbaud who coined the term '*robinsonner*, meaning to travel mentally' (Coverley, 2010:20). In Keiller's film Robinson travels the city physically and reflects on its decline articulating his inner most feelings as an emotional and artistic response to Thatcherite ideology (Coverley, 2010:134).

layered in order to understand the complexity of urban regeneration in London and in relation to my case study of Elephant and Castle. My reading has included literature from disciplines traditionally associated with the city, urbanism, architecture and urban planning history. I have also incorporated, social and cultural geography, anthropology and literary fiction. This spectrum of literature has broadened my spatial awareness and perspective, furthering my understanding of the built environment. My practice-based methodology has been informed by the visual representations of urban transformation in London and how they have been documented. My research into drawing has been through theory, architecture and artistic case studies.

The contested nature of regeneration in London and as a government policy initiative is analysed by Imrie and Lees in, *Sustainable London? the future of a global city* (2014) while counter arguments for regeneration are presented by Florida, in *The Rise of the Creative Class* (2004). These texts set the wider context for regeneration as urban policy and the political and economic drivers in global cities such as London. The *London Plan* (Greater London Authority, 2011) defines criteria and objectives for regeneration at Elephant and Castle. The technical terms and abbreviated language of policy makers, statisticians and planners set out the socio-economic agenda and timeline for regeneration as systematic information. This is presented with limited meaningful visual data for a public document. The history of post-war planning at the Elephant and Castle and its architectural and visual legacy was an important focus of my research in understanding the current plans and their impact.

Local historian Stephen Humphrey (2013) describes the district's emergence in the eighteenth century and speculates about the name Elephant and Castle and the importance of its geographical location as an entry and exit point into London from the South. An ethnographic study of the Walworth Road by Hall in *City, Street and Citizen* (2012) provided historical source material and a contemporary view of diversity and inner city street life in the area. Two activist blogs *Southwark Notes* and *35 percent* have campaigned to prevent the regeneration and also provided

historical information about Elephant and Castle and very detailed scrutiny of Southwark Council's financial transparency, conflicts of interest and decisions around viability assessments and social housing policy. A controversial personal memoir of the area and the decline of its white working class culture is provided by Collins (2004)[2].

Contextualising and understanding the current regeneration plans at the Elephant and Castle focused my initial reading on understanding how London developed and how it is visually represented and imaginatively written about in the nineteenth century. Ackroyd (2012), Dickens ([1837-8] 2003), ([1860-1] 2003), Summerson ([1945] 2003), Dyos and Wolff ([1973] 1978), Briggs ([1963] 1990) and Stedman Jones (1971), have all provided historical insight into Victorian London and the reality of living and working in the city. Their texts show improvements have always been driven by infrastructure projects and for the most part, profit motives. The creation of the London County Council and the fluctuations of London governance and its significance to planning and the built environment are explained by Briggs, Hunt in *Building Jerusalem* (2005) and Travers who covers the creation of the London Boroughs and profiles the municipal record and political control of Southwark in *London's Boroughs At 50* (2015)[3].

The inter-war years are briefly described by Grindrod in *Concretopia* (2013) and documented photographically in the local history archive (Southwark Local History Archive, John Harvard Library, Southwark, London) In figures 15,20,24,25,64 and 65. The post-war redevelopment of the Elephant and Castle focused my reading on city-

[2] The book has been described as 'destructive nostalgia' with a racist subtext in its exclusive focus on white working class culture at the exclusion of multiculturism in shaping the post-war history of Elephant and Castle (Philips, 2004). I felt the book offered historical insight about the post-war period but is problematic in its overall focus on white working class culture.

[3] The 1835 local government acts, excluded London and this continued throughout the 1860's and 1870's. Briggs has suggested a central governing body in London was seen as problematic as it was believed it would potentially lead to seditious behaviour and the implementation of a radical socialist agenda (Briggs [1963]1990:64-69). This belief by central government continued in the 1980's with the abolition of the Greater London Council in 1986 (Travers, 2015:106).

wide reconstruction plans both speculative in The Royal Academy of Arts Planning Committee reports *London Replanned* (1942), *Road Rail and River in London* (1944), and the official *County of London Plan,* (1943) by Abercrombie and Forshaw. The latter visually details through photography, drawing and design the redevelopment plans for Elephant and Castle and set the planning dilemmas of rebuilding the Elephant and Castle into a realistic context. The links with planning, creative destruction and post-war renewal in art and design are provided by Matless in *Landscape and Englishness* ([1998] 2016) and Garlake in *New Art New World British Art in Post-war Society* (1998). Matless suggests the viewpoint of the urban planner and the bomber are the same although their motives are very different. The visual tropes of illness and disease are utilised by planners and graphic artists to represent and promote renewal, and in the process eradicate vested interests and corruption (Matless, 2016:288). Garlake suggests the shift in art and design practice, with a move away from established hierarchies of high and low-art, to a more popular, inclusive and inter-disciplinary approach is seen in the formation of the Independ Group (IG) at the Institute of Contemporary Art (ICA) in the winter of 1952-3 (Garlake, 1998:137-140)[4]. These themes are discussed further in chapter 1 of this thesis.

The modernist ethos of the architect Ernö Goldfinger provided insight into the redevelopment of the Elephant and Castle in the post-war period. Goldfinger's drawing archive at the V&A RIBA collection is extensive and shows his rational masterplanning and architectural designs for the area from the late 1940s to the early 1970s. To my knowledge many of these sketches and their revisions have never been reproduced before. The articles and books on his work and drawn approach to architectural design are discussed and analysed by Dunnett and Stamp in *Works 1 Ernö Goldfinger* (1983), Elwall in *Ernö Goldfinger RIBA Drawings Monographs No 3 (1996)* and Warburton in *Ernö Goldfinger The Life of An Architect* (2004). The three authors aided my understanding of Goldfinger's achievements and his speculative

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4 The Independent Group (IG) included artists, writers, critics and architects most notably Richard Hamilton, Sir Eduardo Paolozzi and the architects Colin St John Wilson and Alison and Peter Smithson.

ambitions for the Elephant and Castle as evidenced in his iterative sketches and presentation drawings. At the core of Goldfinger's practice was the belief that the proportional modernist grid could solve architectural and design problems and relate directly to the human body [5]. Goldfinger's Marxist political leanings and ethical position related directly to his belief in rational design.

The commissioning of post-war social housing schemes abruptly ended with the election in 1979 of Margaret Thatcher's government and its market-driven ideology. The breakdown in the 1980s of the welfare state consensus is analysed by Beckett in *Promised You A Miracle UK80-82 (2015)* and Minton in *Ground Control (2009)*. Thatcher's sell-off of social housing under the right-to-buy scheme and the rise of New Labour's Urban Renaissance in the late 1990s impacted on Southwark and precipitated and shaped the current debates about the urban environment and the contested nature of regeneration at the Elephant and Castle. Campkin in *Remaking London* (2013), and Moore, in *Slow Burn City* (2016), provided detailed insight into the decisions surrounding the construction of the Heygate Estate and its pivotal importance to the council in funding the current regeneration plans by selling the land to private developers. Both authors detail the effect and consequences on the local community, social housing provision and the inadequate compensation payments to leaseholders on the estate. Campkin also focuses on the planning and construction of the Heygate Estate the shopping centre and the vicissitudes of Alexander Fleming House in the last decade. Campkin provided a critique of the cultural and visual tropes associated with market-driven regeneration. Campkin combines and describes the aesthetic significance of regeneration with the theory of abjection and the reoccurring metaphors of dirt and disease associated with the un-regenerated city. By recording and monitoring the use of such imagery and language in my visual research helped shape my critique of the process and highlight the cynical intentions of developers and local council policy, exposing how developers

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5 ' While interest in proportional systems, stimulated in 1949 by the publication both of Le Corbusier's *Modulor* and Rudolf Wittkower's *Architectural Principles in the Age of Humanism,* subsided after 1957, Goldfinger was exceptional in continuing to work with them' (Dunnett and Hiscock, 2000:87).

and council officials manipulate expectations at each stage of the renewal process. Official communication through images and text are combined to skilfully control and propagate support for regeneration. Documenting these deceptive messages through my drawing activity was to disclose and resist these visual and textual conceits.

My practice

 The key texts that helped situate my drawing methodology as a purposeful and tested research tool fell into two categories. The first category, the historical account of practitioners who have worked on location and responded directly to news-worthy events and contemporary artists who form part of this documentary tradition. The second set of texts are by practitioners who have analysed their drawing through writing about the process in order to reflect on what drawing can achieve as a research tool and contribute to new knowledge. PhD researchers and artists who have aligned their practice with the disciplines of architecture and urbanism to critique urban regeneration are used as case studies to situate my own practice.

The artist as reporter

Paul Hogarth (1917 – 2001) was a key post-war figure in the British documentary drawing tradition, along with Ronald Searle (1920 – 2011) and Ralph Steadman (1936 -). I teach in this tradition and primarily focused on artists associated with the urban environment for the case studies in this thesis and acknowledge the influence of the reportage tradition within illustration. Hogarth in *The Artist as Reporter* (Hogarth, 1986) charts chronologically the vicissitudes of the role of documentary, location-based artists in relation to nineteenth and twentieth century western history and the press. Hogarth avoids any over-arching theoretical interpretation but argues vigorously for this tradition of drawing and has asserted its relevance, 'in individual hands, drawing can provide a moral judgement without parallel' (Hogarth, 1986:165). Working in-the-field forced 'artists to see things and make decisions and

judgements about what they saw' (Hogarth 1986:7). Hogarth does not differentiate between the graphic and fine art traditions of drawing on location and includes Edgar Degas (1834-1917) and Henri de Toulouse Lautrec (1864-1901) [6]. Hogarth emphasises the role of intuition for what became known as 'Special Artists' and drawing became closely aligned with journalism as a way of finding something out visually (Hogarth, 1986:30) [7]. The London weekly *Graphic* founded in 1869 'pontificated on the social evils of the day and demanded reforms' (Hogarth 1986:57). The impact of these journals and their visual and textual criticism of Victorian society had huge reach. The rapid industrialisation of the city and rise in population shocked the middle class. The drawings commissioned often had a moral force and campaigning zeal in their depiction of social injustice. The intention of this review is not to chronicle every development but to highlight key aspects of documentary drawing and its traditions as the bedrock for my practice and ethical stance. A discussion of the sketch and Baudelaire's essay on the documentary artist Constantin Guys (1821-1867) - a contemporary of Melton Prior - is critically analysed in chapter three of this thesis.

Paul Hogarth, as an influential teacher at the Royal College of Art inspired a cohort of Illustrators in the 1970s and early 1980s[8]. *The Artist as Reporter* focuses on predominately commissioned visual journalism for print publication with a concern for graphic legibility. Hogarth's authorial voice is evident throughout the text and his own motivating drive as an artist stems from witnessing the reconstruction of post-

[6] Hogarth notes ' Today his fame rests primarily on his paintings, but during his own lifetime he was known as an illustrator' and along with Degas, he influenced 'painter-illustrators' to record the 'urban-scene' in Paris and publish their work in emerging magazines (Hogarth, 1986:73-74).
[7] The term 'Special Artist' was first used by the *Illustrated London News* in their coverage of the Crimean War (1853-56). The artist Melton Prior was notable for his journalistic intuition, in knowing what to draw and select as essential visual information. He used written annotations on his drawings from the front to help editors caption his images and explain them. Early cameras were over bulky and impractical to use in a war environment at this time (Hogarth, 1986:67-69).
[8] Hogarth taught many contemporary artist/illustrators who as students engaged with the city, social justice and authorial polemics. The group includes Robert Mason, Anne Howeson, Ian Pollock, Chris Corr, John Hewitt, George Snow and Liz Pyle. This group forged a new direction in the late 1970s and early 1980s using drawing and illustration that took it beyond the standard commissioned editorial route. Specific concerns and an expressive use of materials were utilised to empower them as illustrators to provoke and unsettle. They voiced their concerns in exhibited work and by progressive art direction.

war Europe and recording it through drawing. Documenting contested urban developments is fixed firmly into my own practice as an illustration graduate of the RCA and former tutee of Anne Howeson. The term reportage artist is still used today but along with other practitioners (discussed later in this section) I would prefer the term witnessing artist to describe working on location and observing directly through drawing. It denotes an ethical purpose through direct observation and experience to gain visual understanding. As an outcome drawing is the proof these actions took place and have been recorded to be shown and distributed via exhibition, print or online platforms. Chapter two and the appendix at the end of this thesis documents how my own research has been exhibited and distributed. As visual research the intention has been to disseminate my images as widely as possible and raise awareness of the inequity surrounding urban regeneration. I have done this through an online blog, exhibitions, conference presentations and journal publications.

War reporting and defining embodiment

War is not regeneration, but the landscapes destroyed by military violence share commonalities with the landscapes of regeneration through the brutal upheaval caused by renewal programmes. Recording and representing this brutality on location and the fundamental role of the body is described by Hogarth when discussing Linda Kitson's practice and her drawings made during the Falklands War in 1982[9]. I have used the term embodiment selectively to describe my own practice and the physical, emotional and sensory nature of drawing on location. These qualities are often understated and underexamined when describing location based practice in contested landscapes. Hogarth has described Kitson's Falklands work as a 'kinetic sequence' implying movement, agitation and being propelled towards finding something out. Kitson reflects on her bodily conditions and use of materials

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[9] Linda Kitson was the Official War Artist of the Falklands war (May-July 1982) and the first female artist to be sent directly into battle with the troops. Cameras had been prohibited by the government during the conflict. (Hogarth, 1986:175). An edited selection of Kitson's 400 drawings were published in *The Falklands War: A Visual Diary* (Kitson, 1982).

when drawing in the Falklands as ' "physically agonising. I remember being unable to feel any part of my body [....] only the fear of darkness and freezing fog kept the will going'" (Kitson in Hogarth, 1986:175). The physical conditions of being in the landscape contribute directly to the process of drawing and the material outcome. In my own practice movement and moving while drawing implies active participation and an emotive force. The sounds, smells and physical force of the vibration from machinery often impacted on my body and hands when drawing. The resulting visceral pencil lines are produced by a combination of my body's reaction to the violent mechanical acts on site and my determination to record it. This aspect of my practice led to an exploration and engagement with overlapping and connecting aspects of psychogeography and phenomenological theory as related to movement and activity focused on resistance. The connections are discussed later in this review and chapter four of this thesis.

Citizen journalism, censorship and being embedded

 Contemporary reportage practice is explored by Embury and Minichiello in *Reportage Illustration* (2018). Societal and technological change are informing individual research projects and methods of drawing and documenting on location. Embury and Minichiello highlight the rise of citizen journalism. The distinguishing feature of this work is that it is not commissioned or controlled by powerful companies or news organisations[10]. Official and sanctioned visual material is an issue with war reporting and being embedded with an army or in my case being closely associated with a global developer was something I actively avoided. To what extent censorship and control can define the practice of an artist especially when commissioned for a specific set of drawings is an ongoing question. Hogarth alludes to these conditions if not fully reconciling them in the reproduction of drawn images used for mass circulation and war reporting. I felt strongly that the contested

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[10] Embury and Minichiello suggest ' the disseminating of the resulting imaginary is not through traditional "pay for" means; the work is often disseminated for free [....] it can be argued that this forms a strong alternative to the established news services that are often owned by an elite group of people' (Embury and Minichiello, 2018:151).

regeneration of the Elephant and Castle should be recorded independently allowing me to make ethical judgements and be critical of the process by non-collaborative means. This approach allowed me to avoid scrutiny and question and resist officially determined views.

Contemporary reportage drawing and the use of photography

The studio is a controlled environment and the physical conditions of the site and meteorological conditions do not apply - atmospheric phenomena are removed. The resulting drawings I produced can lack the immediacy and contingency of my fieldwork. The intensity of looking and recording is changed. However, materiality can be explored much more and substitutes this loss. In my own case by using charcoal and working on a larger scale.

My studio-based drawings informed by photographic reference had a calibrated and deliberate feel to them. Working from photographic source material, with a fixed two-dimensional view-point lacked the agency of working directly on site. This is not to add a value judgement or to suggest one method is more legitimate than another but to describe the differences I encountered. In a recent *Eye* profile, the illustrator Oliver Kugler has explained his process as making no drawings on site but interviewing with a digital voice recorder, taking photographs on location and then making large A2 pencil drawings back in the studio from the photographs. The drawings are then scanned, digital colour is added and hand-written text from the interviews is added, the images are then sent for publication. Kugler defines himself as an artist who bears witness to contemporary events (Walters, 2017).

To my knowledge there are no texts that use drawing as a research methodology to investigate urban regeneration apart from the artist Jessie Brennan's *Regeneration! Conversations, Drawings, Archives & Photographs from Robin Hood Gardens* (2015). Brennan's book focuses on the Brutalist social housing estate Robin Hood Gardens in Poplar, East London, designed by Alison and Peter Smithson and completed in 1972. Brennan uses images and text to describe the historical urban record of the estate

and transcriptions from interviews and conversations with residents of the estate before its demolition in December 2017. The visual material includes drawings and photographic archive material from Robin Hood Gardens and Brennan's own drawings as a method of engaging with the residents. Viewed holistically this work asks questions about the provision of social housing in London and the motives behind regeneration. Brennan's project is collaborative and includes two different sets of drawings. The first set *Conversation Pieces* are rubbings made with graphite on paper of resident's entry doormats to show the individual nature of the homes and as a method of starting a dialogue and conversation with the residents who had made the estate their home (Brennan, 2015). Brennan's intention is to contrast the concrete exterior with 'the thoughts and feelings of the people living within the blocks' and to represent 'the qualities of a lived-in brutalism and the personal impacts of redevelopment' (Brennan, 2015:18). The second set of images visualise a section of the façade of the building using a photo-realist drawing technique. A photograph of the façade has been crumpled and folded in on itself three times and Brennan has meticulously drawn each crumpled image as a way to imagine the planned demolition. The four drawings titled *A fall of ordinariness and light* create the stages of collapse and Brennan has suggested they symbolise the fall of social housing and progressive ideals (Figure 3). The title of the sequence refers to the 1970 book *Ordinariness and light* by Alison and Peter Smithson.

Brennan's drawing method is conceptual and ideational in contrast to my own location based methods and use of the sketch. The regeneration time frame is different in that Robin Hood Gardens was still occupied when Brennan's research took place and the demolition is imagined and symbolised through the folded and crumpled drawings of the façade. My own research was in real-time as the regeneration phases took place recording an experiential and visceral experience. I wanted to capture episodes of neglected and overlooked acts of the regeneration process and to achieve this by a heuristic drawn account that included the demolition of the fabric of multiple housing blocks and depict the on-site work involved in the demolition, excavation and emerging new construction (Figure 4). I documented the use of tools and materials and those involved in promoting and

resisting the regeneration using drawing to document an iterative cycle of regeneration and the people involved as a way of witnessing the loss of public land and social housing in London.
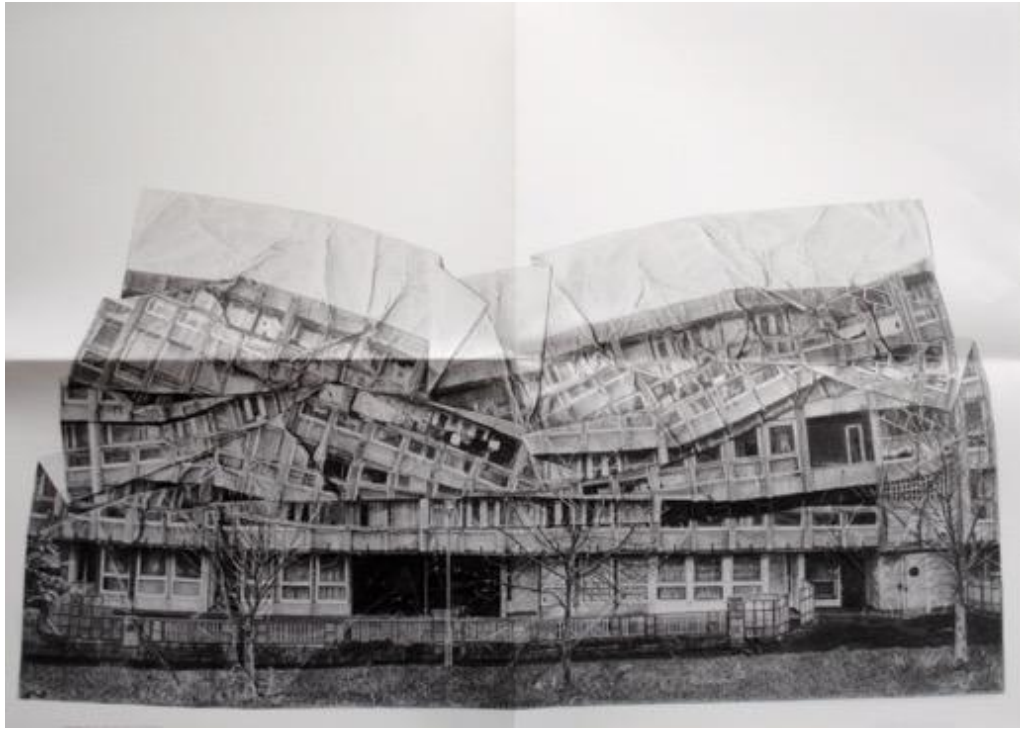
fig. 3. J. Brennan, (2014). *A Fall of Ordinariness and Light - The enabling power.* In: Brennan (2015). Image with kind permission of © Jessie Brennan

fig. 4. H. Read, *Demolition - Wansey Street* (10/10/2014) Sketchbook 10. Pencil on paper

The Olympics Drawn **and drawn PhD research projects.**

Practice-led doctoral research inquiries in the UK combining drawing and urban transformation are very limited to the best of my knowledge. When I started my PhD in September 2012 a UAL PhD studentship investigating drawing and the 2012 London Olympics was advertised. The post was under the supervision of Professor Stephen Farthing at University of the Arts London (UAL). This concluded with a post-doctoral research exhibition at Wimbledon School of Art curated by Dr Joanne O'Hara and Professor Stephen Farthing. The *Olympics Drawn 2012* collated drawings from all aspects of the organisation and planning of the games the literature for the exhibition stated the following:

> Showcasing drawings made by a variety of designers, practitioners and professionals who contributed to all aspects of delivery of the Games, the exhibition presents a truly multi-disciplinary collection of images. Thematic issues of place, performance, movement and iconicity feature alongside material exploring how the Games were planned; how the built environment was transformed; and how the Ceremonies were orchestrated (Farthing and O'Hara, 2014).

This was a survey that celebrated the achievement of the games and excluded the controversy surrounding the regeneration of the area, in this respect it was uncritical. The exhibition presented the drawings in a neutral thematic manner free from adversity. The curation of the exhibition demonstrated the essential use of drawing in all aspects of implementing the 2012 games. My research differed from this approach in several key aspects. As an artist concerned with social justice and the marginalised voices in the process of regeneration my own position was to be sceptical of the press releases, promotional imagery and rhetoric of politicians and developers. I felt their marketing images needed challenging with a counter narrative rather than marvelling at their plans and colossal acts of coordination. Presenting imagery from the master plans and architects designs would have ignored the contested nature of the regeneration at Elephant and Castle and the huge loss of social homes.

Issues of neutrality and opposition when drawing contested urban and rural landscapes are evidenced in several completed and ongoing contemporary PhD inquires that I would situate my own practice in relation to. As drawing has emerged as an art form in its own right (Stout, 2014 and Hoptman, 2002) its legitimacy as a research methodology has grown. Judit Frenz at UCL aligns her practice-led drawing methodology with the critical discourse of the illustrated graphic novel and urban development[11]. Ferenz employs her practice as an illustrator in conjunction with the Hungarian conservation practice of falkutatás ('wall research') and the theoretical writing of Jane Rendell's 'Site-Writing'' (Ferenz, 2019). Ferenz's drawn sequences record home environments and everyday aspects of social housing centred around the now demolished Robin Hood Gardens in East London. Illustrator Leah Fusco at Kingston University investigates the ancient landscape of a deserted medieval village in East Sussex using drawing as her primary methodology[12]. Artist Simon Woolham has explored his childhood neighbourhood of Wythenshawe in south Manchester using audio visual techniques and drawings made with a biro pen in his practice -led PhD at MMU (Woolham, 2019). My own research is situated within this growing terrain of practice-led drawing research. It differs in intention by focusing on drawing a longitudinal case study of urban regeneration as its primary objective and as my contribution to knowledge.

Practitioners writing about drawing

Cain in *Drawing* (2010) provided intuitive insight about drawing as research and inquiry and how it could be combined with other disciplines to forge new knowledge and understanding. Cain's writing reveals how reflection on the process of her own practice could be analytical and involve incorporating other   subject matter, often

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[11] *The Graphic Novel as an Interdisciplinary Conservation Method in Architectural Heritage: A Book of Hours for Robin Hood Gardens* (Ferenz, 2019).
[12] *Visualising Lost Stories in Transient Landscapes* (Fusco, 2019).

scientific, to synergise with her own practice. Above all Cain's approach was perceptual and corporeal:

> The individual's experience is central to the production of relational knowledge because what comes to be known is enacted through the bodily history of the individual…. Like Merleau-Ponty, Varela suggests that perception is always a lived experience in which the body is central (Cain, 2010:59).

Surprisingly few texts exist about drawing as research and as bodily centred methodology. The other key text to aid my understanding was by Garner in *Writing on Drawing* (2008). Garner argues in his chapter on *Towards a critical discourse in drawing research* the artist comes to an understanding through the act of drawing and knowledge is gained through this enquiry. Garner emphasises, 'enquiry is both *into* and *through* drawing – a seamless and symbiotic process' (Garner, 2008:24). Berger's writing is informed by his concern for social justice and humanity and in writing about his own drawing practice in *On Drawing* (2005) Berger's rare articulacy in expressing ideas simply inspired my approach to writing about my practice. His essay *Drawn to that moment*, recounts drawing his dead father, 'the last opportunity to draw what will never be visible, which has occurred once and which will never reoccur,' connecting drawing with personal history and the human need to record memory and disappearance. His prose is clear, precise and full of compassion and poignancy, describing the 'intensity of seeing for the last time' (Berger, 2005:67). This applies also to the subject matter of urban landscape and the urgency of drawing loss and erasure. Method and motivation are combined in drawing subject matter with personal and collective resonance.

The fundamental purpose of drawing as applied to architecture and its broader contexts is the focus of the writing of Pallasmaa and Hale, both theorists who write from a phenomenological viewpoint. Pallasmaa contends in *The Embodied Image* (2011), that knowledge is embodied in the act of making art and architecture, they 'do not demonstrate or mimic ideas of philosophy; they are modes of embodied and existential thinking in their own right' (Pallasmaa, 2011:107). Pallasmma describes

the fundamental importance of drawing as a method of encountering the urban environment and documenting and resolving spatial problems through an active drawing process. Hale in, *Merleau-Ponty for Architects* (2016), suggests the evolution of an idea when generated by an initial sketch and progressed through further iterative stages of drawing and thinking takes us to what Merleau-Ponty has described as ' a "decisive step" often without realizing it' (Hale, 2017:104). Once completed the drawing can ' "teach us our thought", as Merleau-Ponty said of language' (Hale, 2017:104). Hale suggests the act of drawing allows for a 'radical' approach to architectural design, 'drawing allows us to reimagine the world in a more radical way than would be possible without it' (Hale, 2016:104).

The critical discourse on drawing and regeneration are two distinct disciplines and the aim of my literature review has been to seek out connections and commonalities between the two and thus test the inherent qualities of drawing as a methodology and generate new knowledge. The key texts that support this approach are by Rendell, Campkin and Duijzings and Miles. Rendell has suggested in *Art and Architecture* (2006) that practice should be 'both critical and spatial' a 'critical spatial practice', or a 'contextualised practice'. Rendell has noted, 'the urban condition has produced an interdisciplinary terrain of 'spatial theory' that has reformulated the ways in which space is understood and practised' (Rendell, 2006:2). Campkin and Duijzings in *Engaged Urbanisim* (2016) have called for 'intuitive, subjective and phenomenological explorations of cities' and 'non-verbal and embodied dimensions of urban experience', they suggest that:

> experimentation can mean allowing research practices that in conventional social-science or humanities research contexts may be considered 'unscientific' or 'undisciplined' to be tried and tested, and hopefully to flourish, helping to push the traditional boundaries of disciplines' (Campkin and Duijzings, 2016:16).

Campkin and Duijzing's text featured many varied creative methodologies of investigating the city but none using solely drawing. Felipe Lanza Rilling used a process of photographically layering the past and present streetscapes into a series

of images that record the absences and focus on the Heygate Estate before it was demolished. The images act as a palimpsest to document the lost urban history and highlight 'the scorched earth or tabula rasa approach that is a dominant form of development in many contexts globally' (Campkin and Duijzings, 2016:7). Artists who have previously created work about the Heygate estate include Keith Coventry and Laura Oldfield Ford, both of whom made work before the demolition of the Heygate had started. I found no artist who had documented other areas of the Elephant and Castle such as the shopping centre, consultation events and the construction of the new privatised towers and housing blocks. The rhetorics and motives of market-driven regeneration can be recorded and resisted by visual practice. The documentation of regeneration through the process of witnessing by drawing episodes of regeneration at the Elephant and Castle is my contribution to new knowledge. This has been achieved through exposing the unrecorded the neglected aspects of the process through dialogue with people on-site, encounters with the public, architects and development workers. Chapter two of this thesis expands on my practice-led methods and the documentation of these incremental stages that viewed holistically is my understanding of urban regeneration at Elephant and Castle.

Towards a theory of the sketch

Sketching is under-theorised and there are very few books that address its fundamental significance to art and design practice. There are books on techniques and visual case studies of artist and designers sketchbooks but very little sustained, in-depth analysis or critical insight into the crucial role they play and how they function. Petherbridge in *The Primacy of Drawing* (2010) and Rosand in *Drawing Acts* (2002) have provided art historical insight into sketching and actively looking at drawings. Both texts emphasise the performative nature of drawing and its emotive connotations. Petherbridge suggests sketching can be both ordered and chaotic. Baudelaire's analysis in *The Painter of Modern Life* ([1845] 1995) provided the most complete description on the elemental nature of the sketch in recording urban life in the nineteenth century. The anthropological fieldwork notebooks of Taussig in *I*

Swear I Saw This (2011*)* provided a contemporary, reflective and practice-based exposition of the cultural role of sketching and personal memory. Taussig's account of the act of visual discovery when witnessing a momentary event and his reflection on the 'aftermath' through his own act of drawn documentation informed and shaped my own direction as a practioner.

The drawings in my own sketchbooks of the changing landscapes at Elephant and Castle did not follow the route of traditional reportage or illustration. I was not commissioned by or embedded with a developer or the council who could influence and control the outcome. Primarily, I was not seeking reproducibility in print with the work in my sketchbooks, which as an illustrator I had been trained to do [13]. The dissemination was through free exhibitions and an online blog and a newspaper. As a form of citizen journalism, the work was heuristic and linear reflecting my visceral response to the stages of regeneration and opposition to the removal of social housing and publicly owned land.

Psychogeography

The theory of psychogeography advanced my research methodology by informing my thinking about place, politics and the emotional response to specific sites through the dérive and walking. The term psychogeography is an amalgamation of the words geography and psychology and was develped in Paris by the Marxist political group *The Situationist International* (1957-1974) during the 1950s [14]. Led by Guy Debord the group defined psychogeography as a revolutionary methodology to transform city life and overthrow western society. Coverely's account of pyschogeography in *Psychogeography* (2010) and the associations with walking and dissent provided a comprehensive overview of the subject. Coverley notes

13 Commissioned editorial illustration usually involves a process of roughing-out and amending the image before an agreed composition is accepted by the art director. Often further stages of amendment and refinement take place before final artwork is ready for publication.
14 *The Situationists* were prolific manifesto writers and defined terms and practical ideas to achieve their aims. Psychogeography was defined as 'The study of the specific effects of the geographical environment, consciously organized or not, on the emotions and behaviour of individuals' (Coverley, 2010:93).

psychogeography has become a ubiquitous term since its definition by *The Situationists* and is now seen as a 'political strategy' and 'literary movement' often with mystical overtones (Coverley, 2010:14). With the perspective of hindsight there are parallels with radical writers and artists from the past who have used walking as a tool to navigate the city and describe what they had witnessed, creating authentic accounts of city life. Coverley suggests Daniel Defoe (1660 – 1731), William Blake (1757 – 1827) and Thomas de Quincey (1785 - 1859) viewed retrospectively denote key aspects of psychogeographical traditions and methods of reporting and documenting the city [15]. I locate my own practice as a visual artist within this tradition of witnessing and describing the city by walking but not with the visionary, hallucinogenic, or mystical elements often associated with psychogeography. The act of walking and drawing became naturalised into my practice methodology. *Lights Out For The Territory* ([1997] 2013) by Sinclair and the zine aesthetic in *Savage Messiah* (2011) by Oldfield Ford helped shape my understanding of the contemporary dérive as a method of recording subjectively the urban environment [16]. In the writing of Sinclair and the drawings (often with written captions) of Oldfield Ford the power of the individual voice to observe, report and creatively protest at regeneration in London and share this with a wider audience is demonstrated. Both authors incorporate walking as a method of discovery and as an act of challenging established orthodoxies about place and confronting urban politics. (Sinclair uses predetermined routes and explores the terrain with forensic detail, while Oldfield Ford is itinerant in her approach). The two approaches differ in their personal and emotional intensity but are united in their pursuit of social justice and resistance of the forces of global capitalism shaping the city. Sinclair uses extensive research to

15 Coverley has suggested Defoe is a 'political radical' and his account *A journal of the plague year* ([1722] 2003) is an 'imaginary topography' merging fact and fiction, local history and personal memory to describe London during the plague (Coverley, 2010:35). Blake as an artist and writer has ' a strong sense of political radicalism that stands in opposition to authority of every kind' (Coverley, 2010, 41). Quincey's writing in *Confessions of an English Opium-Eater* ([1821] 2003) allies ' him to the invisible underclass' and against the 'commercial traffic' of the city (Coverley, 2010:43).

16 The dérive was a key method used by *The Situationists* to advance their revolutionary aims, defined as 'a mode of experimental behaviour linked to the conditions of urban society: a technique of transient passage through varied ambiances. Also used to designate a specific period of continuous deriving' (Coverley, 2010:93).

convey the layers of history and cultural interconnections of place to describe his journeys. Oldfield Ford's visual practice is more confessional and reflects her interior thoughts and feelings. Both approaches are compelling and driven by an urgency to comment on the unequal forces shaping urban regeneration and policy.

Planning, Architecture and the sketch

Architectural writing about the sketchbook in *Recto Verso: Redefining the sketchbook* (2014), provided further insight and analysis into the role of the contemporary sketchbook from a range of contemporary and personal perspectives. My understanding of visual planning and the contested nature of vision in the post-war period was aided by looking at the time-line of urban designers and architects who used drawing as the basis for their practice. The visual language of Gordon Cullen and commentaries on his work, most notably the Townscape debate and Cullen's contribution to it in *The Concise Townscape* ([1961] 1971) and *Gordon Cullen* (1996) by Gosling provided the starting point. Cullen's contribution while art director of the *Architectural Review*, is explored by Engler in *Cut and Paste Urban Landscape The work of Gordon Cullen* (2016). Cullen's visual ideas about townscape and serial vision associates him with the texts by urban theorists Jane Jacobs, *The Death and Life of Great American Cities* ([1961] 1992) and Kevin Lynch, *The Image of the City* ([1960] 1973). Jacobs and Lynch shared similar pedestrian-centred insights into city planning and design. Their analysis came from observing and recording individual responses and the everyday uses of city spaces. The critical tensions surrounding Townscape and its relation to the picturesque are challenged by Rowe and Koeller in *Collage City* (1978). Rowe and Koeller are dismissive of the concept as a strategy for urban planning and see it as a resurrection of the picturesque and superficial. A contemporary understanding of the debate is explored in *Landscapes and Politics (2003)* edited by Dorrian and Rose who examine the contested and political nature of landscape and its contemporary representation from a range of interdisciplinary perspectives. Pendlebury et al (2015) provided new critical insight and research into the debates centred on post-war planning in British cities and reconstruction. They

discuss the competing tensions between architectural tradition and Modernism in Britain in relation to Townscape and its legacy.

The photographic collage practice of Nigel Henderson in *Nigel Henderson Parallel of Life and Art* (2001) is described by Walsh as helping influence the Smithsons to achieve new methods of visual planning, incorporating drawing and anthropology. The Smithsons incorporated street photography and expanded drawn strategies to design urban space and architecture. In the mid to late 1970s drawing was used to challenge traditional visions of London and focus on radical post-modern alternatives in the architectural practices of Rogers and Foster as described by Sudjic in *New Architecture: Foster, Rogers, Stirling* (1986). The narrative, anti-establishment approach of the NATØ group is described by Jamieson in, *NATø Narrative Architecture in Postmodern London (2017*). The group's work is articulated through punk aesthetics and the sketch. Based in Southwark during the early 1980s and led by Nigel Coates, Jamieson's text expands on the ideas behind the NATØ group's methodology and sketching as a 'furioso' method with 'a purposeful move away from the laborious and contrived' (Jamieson, 2017:75)[17] . They challenged the establishment and what constituted a finished final degree show for postgraduate architectural study. They sought a radically different approach to architectural drawing and explored cultural discourse more widely and this approach provided a radical and serious alternative to imagining the city in a market driven political environment.

 The colourful oversized drawings and paintings of Will Alsop informed urban design projects for public buildings in 1990s Southwark, most notably Peckham library winning the Stirling Prize in 2000. In the current regeneration at Elephant and Castle, Witherford Watson Mann (WWM) use abbreviated linear sketching and layered drawing to unite the urban fragments in attempting to create a historically relevant vision of place. They are working with the past and present urban fragments by being on site and exploring possibilities through drawing rather than imposing a predetermined design plan. Creating local space within a global city is an usual

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[17] The connection with Baudelaire's description of sketching the city will be explored in chapter three.

approach in the current climate. Their drawings are incremental and layered as a process of linking and sequencing the urban forms. The recent history of the Elephant and Castle has not included a critical evaluation of the drawings used to show its redevelopment and the ideas that lie behind them. Addressing this gap has been a key aim of my research and part of my contribution to new knowledge in this thesis.

Phenomenology and drawing landscape

Merleau-Ponty and *Cézanne's Doubt*

 Merleau-Ponty sought to understand the role of the artist in encountering the world by investigating the nature of perception as a concurring set of dualities that intertwine vision of the physical landscape. In doing so he suggests the activity of creating art gives us our authentic sense of the world. Of all the phenomenological philosophers it is Merleau-Ponty who is concerned with the artists endeavour in engaging with the world. Commentaries on Merleau-Ponty's writing connect with my understanding of perception because they are informed by the artists experience of perceiving and visually documenting the landscape, through the activity of moving and working in the landscape.

The key texts informing my understanding and interpretation of Merleau-Ponty's theories were the *Phenomenology of Perception* (1945), *Sense and None-sense,* containing the essay *Cézanne's Doubt* (1964) and *The Visible and the Invisible* (1968). Merleau-Ponty's understanding of perception is informed by his close reading of the letters of Cézanne and how Cézanne felt he *became* the landscape when working in it. Merleau-Ponty suggests 'What motivates the painter's movement can never be simply perspective or geometry'. Cézanne proclaimed ' " The landscape thinks itself in me" [...] and I am its consciousness"' (Merleau-Ponty, 1964:17). The movement of the body in the process of making a drawing or painting is a synthesis of the whole body combining mind, eye and hand with the subject. For Merleau-Ponty these moments of focused attention allow for total absorption when the marks made on

paper are fused with the landscape we inhabit. When describing Cézanne's 'lived perspective' Merleau-Ponty suggests he was 'anchored in them' (Merleau-Ponty, 1964:14). This anchoring incorporates perception, memory, individual history as a holistic form of activity with the landscape and through the movements of creating the image.

Wylie in *Landscape* (2007) aided my critical awareness of Merleau-Ponty's ideas about being-in-the-world by clarifying my understanding of the 'indelibly corporeal' (Wylie, 2007) experience of perception. The mind is located within the body and not separate from it and therefore it is through the body that we experience and *are* the landscape. Merleau-Ponty described the connection of the body and the world as 'enlacing' and 'intertwining' (Merleau-Ponty, [1945] 2014:361). Wylie explains the concept thus: 'It is the fact that I belong to the landscape of visible things that enables my seeing - it is my seeing which enables me to witness that belongingness' (Wylie, 2007:152).

The Intertwining and disclosure of the world

'Intertwining' is at the crux of Merleau-Ponty's theory of perception and being-in-the-world and he expanded on this in his last published book *The Visible and the Invisible* (Merleau-Ponty, 1968: 130-155). For Merleau-Ponty our inner and outer body connects with the sonorous and tactile world to 'disclose' and reveal the world through our activity within it (Merleau-Ponty,1968:134). For Merleau-Ponty there is no disconnection and no contradiction in this duality ' the visible in the tangible and the tangible in the visible; the two maps are complete, and yet they do not merge into one. The two parts are total parts and yet are not superposable' (Merleau-Ponty, 1968:134). Our own bodies 'command the visible for us' (Merleau-Ponty, 1968:136). Merleau-Pony argues 'my body as a visible thing is contained within the full spectacle. But my seeing body subtends this visible body, and all the visibles with it. There is a reciprocal insertion and intertwining of one and the other' (Merleau-Ponty, 1968:138). For Merleau-Ponty this placing together is a form of layering in how we perceive the world and are part of it, together it is form of consonance

aligning the body and the world. Merleau-Ponty has explained the concept as a form of communication:

> 'it is that the thickness of flesh between the seer and the thing is constitutive for the thing of its visibility as for the seer of his corporeity; it is not an obstacle between them, it is their means of communication' (Merleau-Ponty, 1968:135).

Mensch has argued ' we are both in the world and disclosive of it. Here, the place of such disclosure is our purposeful activity' (Mensch,2010:451). I would interpret this active disclosure in relation to my own practice as revealing and accounting for my bodily engagement while drawing the destroyed and rebuilt landscapes at Elephant and Castle and my understanding of Merleau-Ponty's conception of phenomenology has made this an a fortiori.

Merleau-Ponty, art and political engagement

Goehr and Gilmore in separate chapters in the *Cambridge Companion to Merleau-Ponty* (2005) have argued for the ethical and social contexts of Merleau-Ponty's theories to be given additional emphasis and his political engagement with the world in his writing. This aspect is often overlooked when discussing Merleau-Ponty's conception of phenomenology. Goehr has stressed Merleau-Ponty's engagement with the world and his writing about art is part of his ' lifelong engagement with history and truth as a philosopher of interrogation and reflection' (Goehr, 2005:349). Gilmore has argued in writing about a canonical figure like Cézanne ' Merleau-Ponty does not theorize about artistic practice in a way that detaches it from ordinary human experience but shows instead ways in which the two are continuous in their interrogation of the world' (Gilmore, 2005:315). My own practice has been a form of engaged interrogation of the regeneration at Elephant and Castle and my sketchbooks are the visual outcome. The activity of drawing forms the unfolding connection between my perception of the changing environment and as a method of resisting the regeneration through witnessing what I see and documenting the incremental changes.

David Bomberg and the London landscape

Artistic visual representations of London in the post-war period overlap with my research on drawing for urban design and visual planning and I would argue they have clear points of unity. The visual philosophy and teaching methods of David Bomberg are detailed by Cork in *David Bomberg* (1997) and more recently in papers given by Aspinall (2016) and Chorpening (2015) at the Sarah Rose collection; the gallery and archive dedicated to Bomberg at the London South Bank University in Elephant and Castle. Bomberg's classes at the Borough Polytechnic provided a radical and independent voice to traditional art school teaching at the time: He encouraged his students to observe the world rigorously and create work that was intuitive and rooted in physical engagement with their subject matter (Hallman, 2014a:33). The expressive use of charcoal to render mass and form influenced my choice of materials and approach in seeking out viewpoints when witnessing and documenting the urban change at Elephant and Castle and introduced considerations about the haptic nature of materials and Berkeley's theories of sensory vision as an autochthonous proto-phenomenology.

Phenomenology and architectural theory

The chronology of phenomenological ideas in architectural writing during the post-war period underpinned my historical reading on the subject. The continued relevance of phenomenological ideas is discussed in *Phenomenologies of the City* edited by Steiner & Sternberg (2015). The teacher and architectural historian Dalibor Vesely's writing helped connect my practice and theoretical methodologies in his chapter, *Between architecture and the City* (2015). Vesely cites Aragon to argue that 'corporeality and embodiment' are fundamental to rediscovering the complexity of the city when walking. Benjamin in *The Arcades Project* (2002), uses the dilapidated shopping arcades of nineteenth century Paris to reflect on critical ideas about urban development, history and culture. Benjamin presents fragmented textual sources to investigate the past and present by montaging primary and secondary quotations

and extracts thematically. The marginal and the neglected are used to archive and remember the past and the rupture created by redevelopment and central planning edicts. In Convolute M, Benjamin writes about the flâneur walking the streets of Paris and suggests there is an innate sensory knowledge in his walking and perception of the city:

> That anamnestic intoxication in which the flâneur goes about the city not only feeds on the sensory data taking shape before his eyes but often possesses itself of abstract knowledge….as something experienced and lived through' (Benjamin, 2002:417).

Phenomenology and Psychogeography

Both Vesely and Benjamin scrutinize the urban fragments of the past to examine how we live in and remember cities and locations authentically. In grouping these writers from different disciplines my intention is to emphasise the importance of Merleau-Ponty's ideas on perception, activity and movement in understanding the city and the upheaval caused by redevelopment. In writing about the city and connections between the body, mobility, sensation and fragmentation links between phenomenology and psychogeography are forged. Petherbridge has commented on this crucial link between aspects of perception in phenomenology and psychogeographical theories of practice:

> The trace of an action that constitutes drawing is not only related to the hand or the traditional materials and tools of drawing. In the 1950's the Situationists wandered around Paris mapping out a series of bodily encounters to constitute a psycho-geography that might or might not be charted in an actual graphic map.

Performance-based responses to space have since the 1960's become very much part of fine art practice as Petherbridge continues; artists 'have used their own bodies to pace and describe the boundaries and limits of a performance space, charting a spatial and temporal diagram …'(Petherbridge, 2010:105). But I would

argue not only artists, writers and cultural theorists have also used this methodology to observe, navigate and remember urban phenomena and the displacements that take place within specific city spaces. Ingold has suggested in *Lines* (2007) that fragmentation allows us to create and build cities ' amidst the ruptures of dislocation' and this is achieved through movement and walking ' to understand how people do not just occupy but *inhabit* the environments in which they dwell, we might do better to revert from the paradigm of the assembly to that of the walk' (Ingold, 2007:75).

Construction sites, labour and the use of tools

The nature of construction sites, labour and the use of tools are often overlooked or hidden in the presentation and representation of regeneration. The physical process and stages of regeneration was an aspect I documented consistently by drawing. Literature about this is not extensive other than technical manuals and regulations. The cultural and aesthetic significance has been largely ignored. Thiel in *Builders: Class, gender and ethnicity in the construction industry (2012),* ethnographically documents his own working experience on a building site. Ingold explores the subject from a theoretical phenomenological perspective suggesting labour and the use of tools is 'perceptual activity'. Ingold has suggested 'a task such as sawing through a plank of wood […] entails a generative movement that is at once itinerant, improvisatory and rhythmic. It is just the same as drawing' (Ingold, 2011:178). For Ingold this is a form of '*graphic anthropology*' based on the drawn line.
 'Coupling the movements of doing, observing and describing, this anthropology calls on us to do three things: to follow the materials, copy the gestures and draw the lines' (Ingold, 2011:179). Ingold sees drawing as fundamental to being human and living in the world he does not use the word intertwining but Merleau-Ponty's ideas about our belonging to the landscape through our actions and movement are very similar. Ingold suggests when drawing on location and observing an event or sequence of phenomena we are immersed in the landscape and our creative activity:

'to observe is not so much to see what is 'out there' as to *watch what is going on*. Its aim is thus not to represent the observed but to participate with it in the same generative movement' (Ingold, 2011:223).

From my research of the literature and the official marketing material of the Elephant and Castle I would argue no sustained or sequenced visual account has yet been provided of the incremental stages of regeneration. It could be argued that essentially the regeneration process is composed of these undocumented and hidden somatic acts and not the final constructed and inhabited buildings and spaces sold and marketed as the end result. Ingold has argued drawing is 'fluid, processual and improvisatory' (Ingold, 2011:226) and so I would argue able to capture and disclose the essential elements of urban regeneration. By combining Merleau-Ponty's theory of intertwining with psychogeography's use of walking as a radical method of dissent I have recorded the processes of regeneration to disclose an alternative vision of how regeneration maybe perceived and how it can be documented through engaged drawing activity.

Chapter 1. Elephant and Castle regeneration: the historical and visual context

Introduction

This chapter chronologically examines the visual record and textual documentation of improvements, reconstruction and regeneration plans for the London district of Elephant and Castle, in the borough of Southwark by critically analysing images and textual sources. This includes proposals that actually happened and speculative and uncompleted plans. Emphasis is placed on a critical assessment of the post-war period, incorporating the proposals by Abercrombie and Forshaw in *The County of London Plan* 1943, architect Ernö Goldfinger's modernist designs and subsequent visual representations of regeneration plans. The London imaginary, eighteenth and nineteenth century maps and images of improvement initiatives have been

incorporated to help contextualise the current redevelopment. This visual record has been at the core of my research. It is primarily through looking at these images, and what they show that I have gained insight and knowledge of the changes in the urban environment at Elephant and Castle.

The plans for Elephant and Castle encapsulate the national debate about London and UK urban regeneration policy. The etymology of the word regeneration 'appears in the twentieth century in the repertoire of socio-biological metaphors' (Campkin, 2013:4) and from the 1980s gained, 'wide spread currency in present- day London' (Campkin, 2013:4). Campkin has suggested in *Remaking London* that in the visual representations of regeneration, the city is often seen in abject terms:

> Abjection refers to spatialised processes through which the subject, or society, attempts to impose or maintain a state of purity. Importantly, the concept accounts for a level of ambivalence on the part of the subject - the abject may attract as well as repel....the idea of abjection is also a powerful notion with which to underpin our thinking about the various displacements performed in the name of urban regeneration and the degraded conditions it purports to counter (Campkin,2013:13)

Ackroyd has also alluded to this sense of the diseased impure city, when writing about the road systems in the *County of London Plan,* suggesting 'It was a way of containing the inner city, as if it were some dangerous or threatening organism which could not be permitted to grow. On most maps it is painted black '(2012:611). The visual discourse of regeneration has been conducted through dual metaphors of disease and hygiene, health and cleanness. Matless has suggested, 'the constructive and destructive powers of planning and bombing might seem unnervingly adjacent' (Matless, 2016:288) as both pilot and planner work with aerial perspective to achieve their aims.

The London imaginary

Historically regeneration in Southwark has been a process of 'eradication and omission' (Hall, 2012:49). Hall has argued these removals and subsequent plans are not only the consequences of war and bombing but 'tend to re-assert the cultural value of the north over the south....the symbolic confidence captured by the image of London to the north of the Thames' (Hall, 2012:49) determines the drive for regeneration in the borough.

Art historical representations of London are often centred on the river Thames. The earliest views of the city focus on the river and are often by foreign residents of the city. The topographical drawings of the Thames by Czech artist Wenceslaus Hollar (1607-1677) are among the most enduring images of the city (Figure 5). His legacy and influence gave rise to images of 'landskip' in Britain (Owens, 2013:33). Hallman has suggested, 'In keeping with Londoner's appetite for the extreme, some of the city's most striking images have been born of its defining catastrophes' (Hallman, 2014b:32). Foreign artists who have been creatively inspired by the city include; Canaletto, Pissarro, Monet, Whistler, Doré, Derain and Kokoschka. To an extent the London imaginary has therefore been defined and visually recorded by foreign artists. It is foreign eyes that have surveyed the city and scrutinised its visual possibilities. Looking away from the Thames, artists have created urban views from the streets and parks of inner and outer London, providing alternative viewpoints of London. The images record the everyday and create an intimate and localised vision of the city. This is very different from the panoramic scenes of iconic buildings along the north side of the river Thames. Hallman suggests British artists who have recorded the city have often done so in:

> ...fragmentary, isolated articulations; William Hogarth's allegorically imagined *Gin Lane*; Constable's pastoral raptures upon Hampstead Heath; the squalid bedsits and garden squares of Camden Town haunted, half a century before Auerbach, by Walter Sickert and Spencer Gore; Henry Moore's tube shelters;

and the late Thames paintings of Michael Andrews, brimming with alluvial mud
and mist' (Hallman, 2014b:31)
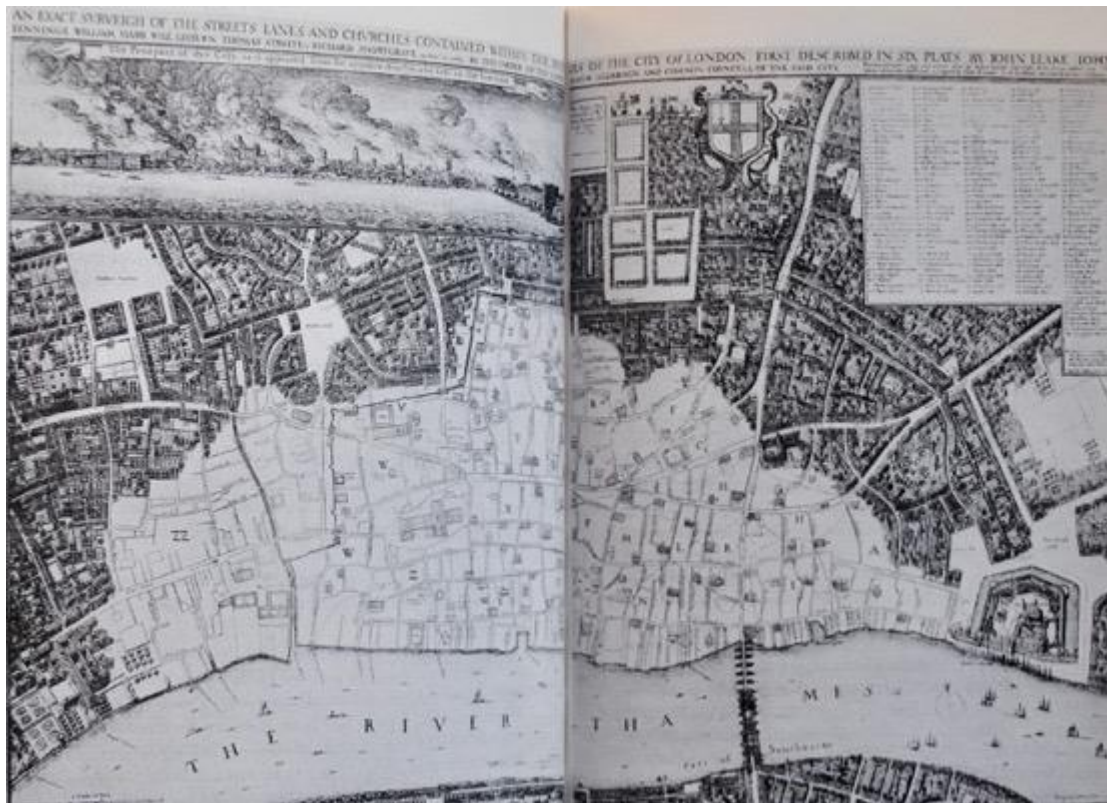
fig.5. Wenceslaus Hollar *The post-fire Map of London 1666* in Tindall, 2002. Holler uses a dual viewpoint to show the destruction caused by the fire. The map illustrates the aftermath of the fire on the city streets and this is combined with a panoramic, eye-witness account from the south side of the Thames, showing the burning city. Map image © Public Domain.

Two post-war artists who have continually recorded the city streets are Frank Auerbach and Leon Kossoff, both heavily influenced by the teaching and art of David Bomberg. The recurring themes of their work and creative drive 'show us what it feels like to live in the city, a *terra firma* in constant flux '(Hallman, 2014b). Visual documentation of regeneration has traditionally been viewed as outside and separate from the fine art tradition. It is my contention that this visual material constitutes an equally valid tradition in our understanding of the London imaginary and how the city is transformed through change.

The age of improvement

 John Rocque's 1766 map of London, made up of twenty-four panels, is the first

comprehensive and accurate map of the city. It provided accurate cartographic

detail of the south side of the river Thames. Panel 3b (Figure 6) delineates the area

of Newington, now the Elephant and Castle. The publishing of Rocque's map

coincided with John Gwynn's improvement plan, *London and Westminster Improved*,

based on an analysis of a Wren drawing made after the Great Fire of London in 1666.

The plan contained over a hundred ideas. Summerson argues that he had 'a

complete grip on reality' and Gwynn's ideas 'inaugurate the age of *improvement*'.

However, most of the suggestions were ignored and it was not until the *County of*

London Plan, published in 1943, that some of them were incorporated (Summerson,

[1945] 2003:119). Rocque's map was reproduced in the 1943 *London Plan*.

fig.6. John Roque Map 1766, detail from panel 3b delineating the area of Newington in Humphrey, 2012:12. The section of the map shows the preindustrial area of Newington before it was named after the Elephant and Castle Inn. Map image © Public Domain.

The age of improvement includes significant Acts of Parliament, the 1774 Building

Act codified building regulations and structural requirements for houses even down

to the amount of combustible material that could be used in the exterior of the building. The Lighting and Paving Acts for London in 1791, followed. The Acts were also introduced to assist the wealthy easily navigate and prosper in the city (Summerson, [1945] 2003). Central London's west end was improved by the planning and architectural designs of John Nash (1752-1835). Commissioned by the Prince Regent in 1818 he started by creating a masterplan and designs for Regent Street and Regents Park. Tyack has argued Nash drew on classical sources and used them in a variety of ways to create curved streetscapes that delighted in 'visual and dramatic effect' rather than insisting on 'stylistic consistency […] In this respect they conformed to the spirit of an age that, like ours, valued change, mobility and sensation' (Tyack, 2013:123).

 Bridge building increased and Summerson concludes it was not until the 1830's that the government lost interest in planning and maintaining improvements. There was no central planning or governing body responsible for London until 1889 when the London County Council was elected with its 'progressive' majority (Briggs, [1963]1990:337-339).

Gwynn's book was published before the area of Newington became known as the Elephant and Castle with a tavern first recorded with that name in 1765 (Humphrey, 2013:13). Gwynn had considered the strategic importance of Newington as an entry and exit point into London and made specific mention of the route over St. George's Bridge (now Waterloo Bridge).

Elephant and Castle Inn: Thomas Rowlandson

New roads, if not of the width and ambition Gwynn had envisaged, continued to be constructed. New bridges across the river Thames increased the flow of traffic in the late eighteenth and early nineteenth century and with it a socially varied and growing street life. The artist Thomas Rowlandson (1757-1827) recorded with 'slapstick' humour the burdens of travel and life in the city (Phagan, 2011). Phagan suggests: ' he could also step back and draw panoramic views of wide streets, as in the Elephant and Castle Inn and he often added knots of pedestrians in conversation

and coaches in transit' (Phagan, 2011:84). The Rowlandson watercolour drawing is the first visual recording of the Elephant and Castle, dated, between 1806-1820 (Museum of London online). The drawing depicts a panoramic view outside the inn with no social hierarchy evident (Figure 7). Petherbridge has suggested that art that encompasses caricature and humour to document everyday life, such as Rowlandson's, has been marginalised. The work 'floats in between major genres of art production'(Petherbridge, 2010:351-353). Rowlandson's inclusion of bundles of human activity is at odds with the purity of the traditional architectural panorama and conveys the inevitable messiness of life, emphasising the resistance of caricature to be a neat category of art.

Ackroyd has argued that Rowlandson's practice is viewed as satire and caricature, containing an 'all-encompassing urban energy' (2012:122). It is this 'urban energy' that is evident in the Elephant and Castle drawing. The subject matter of the drawing contains a herd of cows, dogs yapping and chasing, pack horses, children playing, crowded stage-coaches, young and old couples in conversation and workmen pushing wheelbarrows. The 'knots of pedestrians' are from all social groups with six stagecoaches arriving or embarking on journeys. At the centre of the image is a wordless wooden signpost – with directions pointing north, south, east and west - emphasising that the district is a point of convergence for horse drawn traffic from all directions. The Inn sign depicting Elephant and Castle can be seen on the building to the left hand side of the image. Newington is still very much a rural community; the size of the road and amount of traffic suggest this is an emerging urban district with close proximity to the city.

The 'honest vulgarity' of Rowlandson's drawn observations demonstrates his interest in the 'behaviour of those he saw around him' (Goldman, 1989: introduction). Rowlandson's work has an empathetic social realism, without making patronising judgements, which differentiates his drawing from contemporaries like Gillray with its overt anger. The Rowlandson scene is a view of the urban environment at Elephant and Castle on the cusp of expansion and change, as the Industrial revolution takes hold and the Victorian city emerges. The artist James

Pollard's painting of Elephant and Castle dated 1826 represents the speed of change (Figure 8). The pub has been substantially rebuilt and the pace and volume of traffic is hectic, almost frenzied. Signs of commerce are starting to emerge and the directions on the sign-post indicate, London Bridge one mile, and in other directions, Kennington, Kingston, Croydon and Lambeth, Rothertithe and Greenwich. The Georgian pub was replaced in 1898 by a more substantial building of redbrick and Portland stone designed by architect John Farrer. The Edwardian pub stood on the site until 1959, the brightly coloured figurehead of an elephant with a castle on its back is the only surviving element, now standing outside the current Shopping Centre (Humphrey, 2013:29).

fig. 7. Thomas Rowlandson, Watercolour (detail) of the *Elephant and Castle Junction* c.1806-1820. © Museum of London. The symbol of an Elephant with a seat on its back is over 2,300 years old and originates from India. In the seventeenth century over fifty pubs in London had the name Elephant and Castle. Angel, Islington is the only other London district named after a pub. The Elephant and Castle pub sign is a graphic symbol and code for wayfaring for the illiterate. It is also used as a heraldic and civic symbol. The drawn sign functions as an identifying mark for the district, its exact boundary and territory never defined. The local and the universal are combined in this sign and graphic image. Image reproduced with kind permission of © Museum of London.

fig. 8. James Pollard's view of the Elephant and Castle pub, 1826. © Museum of London. The painting records the growth of urbanisation and has none of the relaxed intimacy of the Rowlandson drawing. Pollard's image of coach traffic at the Elephant and Castle anticipates the congested junction that emerges in the late twentieth century and has defined the area ever since. Image reproduced with kind permission of © Museum of London.

Nineteenth-Century London

The Victorian city and its development after the 1830's saw huge population expansion, with planning largely left to the free market. Briggs has argued, 'economic individualism and common civic purpose were difficult to reconcile' ([1963]1990:18). Briggs stresses the importance of strong civic leaders to drive the improvements and planning needed in British cities. No grants were given to local government by central government to assist in implementing improvement or urban planning. Hunt has suggested John Nash's (1752-1835) planning in central London influenced Haussmann's strategic embellishments in Paris. Haussmann (1809-1891) was appointed *Préfet* of the Seine in 1853 and over the next twenty years:

> 'built seventy-one miles of new road, laid 400 miles of pavement, doubled the number of trees to 100,000, laid sixty miles of sewers (still twenty-two miles short of Bazalgette), demolished 27,000 and built a further 102,000 houses'(Hunt, 2004:109-110).

London was left with no local government or governing body, and while Paris was in effect being rebuilt during the 1860s and 70s by an iron fist of central planning, London was left neglected. The 1835 local government Acts excluded London and this continued throughout the 1860s and 1870s. Briggs has argued that a central governing body in London was seen as problematic for its potentially radical and seditious agenda (Briggs, [1963] 1990:66). The city's infrastructure and new transport systems created ever-greater displacements of people. Neighbouring districts became overcrowded with those displaced by the railways and slum clearance. Private investment remained unchecked by central government or any city wide municipal authority. Stedman Jones has argued the transformations that took place in central London at this time, led to a greater movement of the urban poor than the contemporaneous reconstruction of Paris:

> In its arbitrary and unplanned way demolition and commercial transformation in nineteenth-century London must have involved a greater displacement of

population than the rebuilding of Paris under Haussmann. (Stedman Jones, 1971:159).

Underground in central London, order emerges through ambitious engineering works. Sewers, drains and a network of pipes are built under the city streets. It was left to social reformers to confront the nineteenth-century city and all its injustice. The energetic working methods of Charles Dickens (1812-1870) and his observed fictional accounts of city life imaginatively documented the realities of London (Sen, 2008:84-106). Few other writers confronted this reality of so directly. The opening pages of *Little Dorrit* (1857*)* describe the living conditions of the urban poor dwelling near St Pauls Cathedral and the river Thames:

Miles of close wells and pits of houses, where the inhabitants gasped for air, stretched far away towards every point of the compass. Through the heart of the town a deadly sewer ebbed and flowed, in the place of a fine fresh river (Dickens, [1857] 1982:68).

Dwelling, displacement and land clearance

No Act of Parliament has ever defined a slum and it still lacks a clear 'technical meaning'. The term is often used to describe a variety of dilapidated dwellings that a local authority may want to demolish rather than the type of houses involved (Dyos and Reeder, [1973]1978:363). The term originated as slang and was expanded by Pierce Egan in *Life in London* (1821) and by Dickens in 1841, both writers used the phrase 'back slums' to refer, as Egan wrote, to "'low, unfrequented parts of the town'" (Dyos and Reeder, [1973]1978:363). The slums increased with the cities unchecked infrastructure projects. Between 1853 and 1901 almost eighty thousand people were displaced due to railway clearances, with sixty-nine schemes submitted to Parliament (Stedman Jones, 1971:161).

In Dickens' *Great Expectations* (1861) John Wemmick, the legal clerk to Mr Jaggers (the lawyer who acts on Pip's behalf and informs him he has a wealthy anonymous

benefactor), escapes the harsh realities of inner London and his job by living in Walworth, which borders the Elephant and Castle. The description of his home life illustrates the semi-rural nature of London's inner suburban districts, south of the river within walking distance of the centre. Describing the walk to Walworth and the house he encounters, Pip observes:

> It appeared to be a collection of back lanes, ditches, and little gardens, and to present the aspect of a rather dull retirement. Wemmick's house was a little wooden cottage in the midst of plots of garden, and the top of it was cut out and painted like a battery mounted with guns (Dickens, [1860-61] 2003:206).

The census figures suggest this semi-rural idyll changed dramatically with the displacement of the poor and their search for alternative housing near the centre of London in the following decades. The character of Wemmick and his private and public personality accurately summarised middle class Victorian attitudes of pursuing a working career in the city at odds with a gentler, more caring domestic life outside of the commercial and industrial centre. The smallholding Pip encounters has a flagstaff, gothic windows and door, 'almost too small to get in at'. At the back 'there's a pig, and there are fowls and rabbits' with a vegetable garden, Wemmick refers to his house as the 'Castle' and is adamant about the division between work and home life:

> "'When I go into the office, I leave the Castle behind me, and when I come into the Castle, I leave the office behind me. If it's not any way disagreeable to you, you'll oblige me by doing the same. I don't wish it professionally spoken about.'" (Dickens, [1860-61] 2003:208).

Wemmick's 'castle' is in sharp juxtaposition to the living conditions of the urban poor. The 1872 illustrations by Gustave Doré in *London A Pilgrimage* convey the full inhuman conditions of life in London and the misery of the urban poor seeking shelter in the city. Henry Mayhew's journalistic survey, *London Labour and the London Poor (1849-50)* also gives a documentary account of the trades and

employment of the urban poor without caricature or sensationalism. Dyos and Reeder have suggested it seems, 'impossible to believe that the repercussions of all this random slum clearance were not recognized at the time', with newspaper reports avidly describing the demolition and slum clearances which enticed middle class onlookers to go and gaze at the spectacle (Dyos and Reeder, [1973] 1978:366). Saffron Hill in Farringdon, the assumed home of Fagan and his gang of criminal children in *Oliver Twist* (1837-38), was one such place and journals of the time noted spectators gathered to see it demolished. The land cleared was left vacant for decades. In the mid 1830s forty thousand people were removed in the Farringdon Road clearances and the land left empty for over thirty years. Between 1830 and 1856 the most densely populated areas of the city had been cleared by road building schemes across all central districts, including New Oxford Street, Victoria Street in Westminster (displacing five thousand people) and at Cannon Street. Stedman Jones suggests, 'It is probable that altogether street clearance accounted for the displacement of not far short of 100,000 persons between 1830 and 1880 (Stedman Jones, 1971:169). An unregulated landlord system of renting a whole street for a year and then subletting a house and within that dwelling subletting a single room lead to overcrowding in dwellings with no one person taking responsibility. Ackroyd has suggested that 'the caricatures of Hogarth or of Fielding, damn the victims rather than their oppression '(Ackroyd, 2012:111).

Documenting poverty and social reform

In the 1890's Charles Booth (1840-1916) recorded the urban changes taking place south of the river. Section 36 of Charles Booth's London Poverty map, published in 1889 includes the area around the Elephant and Castle (Booth,1902:34). The colour-coded map shows areas of extreme poverty as black, categorised as vicious and semi-criminal, through to the more affluent streets in shades of red to denote affluence, categorised as well-to-do or middle class (Figure 9). Booth's maps show us the conditions street by street, the map giving us the power to imagine, rather than

telling us in written form [18]. The survey covers the key streets and gives a percentage breakdown of those in poverty or comfort, with sub-groups in each category.

fig. 9. Elephant and Castle district in *Descriptive map of London Poverty 1889.* Booth, C. The map shows us the poverty conditions street by street rather than telling us. The Elephant and Castle junction at this time is relatively well off and prosperous. Image © Public Domain.

In Southwark as a whole, the percentage classed as in poverty is 67.9 per cent but the area of Walworth (the southern border of the Elephant and Castle) is 36.7 per cent. Despite post-war regeneration plans this figure of deprivation still remains one of the highest in London (Hall, 2012:5). With the newly elected London County Council in 1889, plans for the Elephant and Castle were proposed and repeatedly thwarted.

[18] I would argue the map as a detailed visual document contains knowledge and contributes to the London imaginary.

The inter-war years

With the expansion of the railways and the Bakerloo underground line extension from Waterloo, which opened at the Elephant and Castle in 1906, the area became a popular shopping destination south of the river. The two-storey Underground station was distinctive with its red ox tile facade designed by Leslie Green (1875-1908). With traffic increasing and no traffic lights to regulate the flow of vehicles and pedestrians, the first underpass at Elephant and Castle was constructed in 1910-11 (Humphrey, 2013: 93). The area prospered as an alternative to the West End with large entertainment and shopping venues, the most prominent being the Trocadero cinema and the Tarn's department store on the land later used for Alexander Fleming House after the Blitz. Grindrod has argued the overwhelming priority given to transport infrastructure in the planning of towns and cities is often understated:

> The London County Council had failed time and again to solve the transport mess at the Elephant and Castle. The Edwardians' attempt to remove the pub from its island site had been scuppered by the great war; a 1930 plan was thrown out for being too expensive; and a further proposal in 1937 was trounced by the blitz, which devastated the entire area (Grindrod, 2013:192).

The impetus for regeneration at the Elephant and Castle is constantly focused on its geographic location and its popularity before the First World War as a retail and entertainment destination. Reconciling the traffic flow with the potential for retail space has so far proved very difficult.

London Blitz and post-war planning

The Blitz began on 7th September 1940 and lasted just under eighty days. By the end of October 1940 almost 20,000 houses had been destroyed and ten times that number had been seriously damaged, a quarter of a million people had become homeless and eleven thousand killed (Garlake, et al. 2009:37-38). The bombing devastated London's East End and areas like the Elephant and Castle in the south east of the city (Figure 10). The London County Council map records the buildings

destroyed in black and purple. Discussions for reconstruction began, immediately with several plans put forward, after the Blitz. In 1941 Lord Reith, then government Minister of Works and Planning commissioned *The County of London Plan* published in 1943 and adopted as the official plan. A year earlier The Royal Academy's newly formed Planning Committee, chaired and founded by architect Sir Edwin Lutyens (1869-1944), produced its own fully illustrated plan for London (Ridley, 2003:407). Published by *Country Life* and with an exhibition at Burlington House (home of the Royal Academy) during October and November 1942, *London Replanned* was a vision of a ceremonial city inspired by the City Beautiful Movement and Daniel Burham's monumental planning of Chicago (Hall, 2002:174). A. C. Webb's, drawn plan of London is given prominence on page four of the report (Figure 11). The Committee's vice chairman, Sir Charles Bressey, had worked with Lutyens on the 1937 *Highway Development Survey of London*.

The primary proposal to create a new inner Ring Road and connect this with all existing railway lines emphasised the importance of transport infrastructure. The other radical feature is the creation of a large new park in south London mirroring the John Nash design of Regents Park and the circular layout echoing Ebenezer Howard's diagram for the first Garden Cities. The committee explained the reasoning behind this idea thus:

> At St. George's Circus, the geographical centre of London, a new park is formed to provide circulation between all the bridge roads that radiate from this spot, and to give the much-needed open space to this crowded district. It is anticipated that the older portions of the district will be entirely rebuilt (The Royal Academy Planning Committee, 1942:5).

fig.10. Detail from LCC Map 76 *Waterloo and Elephant and Castle* showing colour coded bomb damage of Elephant and Castle area. In Ward, L. *Bomb Damage Maps 1939-1945*.
As a map documenting the destruction it bares comparison with the map drawn by Holler in 1666.
Map image © London Metropolitan Archives.

fig.11. The Royal Academy Planning Committee's Interim Report 1942: *London Replanned*, showing A. C. Webb's plan for London, drawn in the neoclassical style associated with the Beaux Arts tradition. The emphasis is on an ordered arrangement of streets and 'tidying-up' the muddle and human scale of London's historical street pattern is erased. Webb's planning drawings have been criticised for their 'clinical and cold treatment' and technical proficiency which is 'less attuned to human scale' (Larkhan and Lilley, 2015:111). Map image British Library.

Matless considers a further reconstruction plan that uses a persuasive visual sequence of images to capture the political post-war consensus. C.B. Purdom's *How Should We Rebuild London?* Incorporates, 'Batt' Oswald Barrett's dramatic character based illustrations to visualise the importance given to planning ideals, land values and post-war aspirations (Figures 12 & 13). These images put the returning soldier at the centre of the reconstruction now working for a more equal society and determined to thwart corruption and vested interests. The healthy striding figure wipes away the destruction and corruption of the past, to remake the city and promote new planning and rebuilding:

> The titles of the drawings recalled the religious rhetoric of the Beveridge Report. A soldier is shown returning to a world of rubble, land speculation, inertia, reminders of the failure of the Wren plan and promises of new 'Technics'. In a drawing labelled 'Purpose' the soldier, armed with copies of the Uthwatt Report and the *County of London Plan*, rolls his sleeves up …and faces a city map. In 'vision' he wipes the suburbs clean from the plan, leaving a newly road-ringed city and clearing 'Exploitation', 'Chaos', 'Inertia' and 'Evil'(Matless, 2016:287).

figs.12 &13. 'Batt' Oswald Barrett illustrations in *How do we rebuild London?* C. B. Purdom. Dent, London, 1945. The images visually link ideas about health, cleanness and hygiene with regeneration and reconstruction. The visual tropes of health and decay are reoccurring metaphors in images promoting regeneration. Images British Library.

Modernism v tradition

The post-war years provoked strong debate and reactions about the role of tradition and modernism in English architecture. Pevsner argued in the *Architectural Review*; "' architectural modernism had been 'prepared step by step in England' yet only 'made abroad''' (Matless, 2016:290). Architectural modernists like Ernö Goldfinger articulated his ideas about planning in the *Architectural Review.* Goldfinger expressed his modernist credentials when commenting on Faber and Faber's series of books *Rebuilding Britain*. The series had a clear bias towards the Garden City movement (Hunt, 2005:426-452). Kynaston notes, Goldfinger's review was 'hostile'. Goldfinger was a life-long Marxist and his beliefs are evident in the 1942 article:

> "The problem before the re-planners of the country can be neatly and precisely defined by saying that it is to create a frame for human life, liberated as far as possible from the drudgery of material need. Modern technology enables this to be done. But this aim will not be furthered by the introduction of sentimentality" (cited in Kynaston, 2007:33).

The principles behind Goldfinger's ideas about rational planning found a highly visual and textual articulation in *The County of London Plan Explained* (1945) a collaboration with E. J. Carter. This accessible book went on to become a bestseller and is a very visual and instantly understandable piece of communication (Warburton, 2004:124-5). It exemplifies Goldfinger's flair for combining imagery and modern design using illustrations by Gordon Cullen to contrast the destruction of the city with new building and modernity. Expanded captions were used alongside the images to explain the plan.

The County of London Plan 1943

The County of London Plan (1943) was the official plan for post-war reconstruction in London. The plan was comprehensive in its scope and ambition, no other plan considered housing, roads, transport, industry and parks and leisure for the whole of

London. It is also a very visual document using contemporary photography by Bill Brandt and maps and illustrations by William Walcot to visually communicate the ideas contained within it (Jeffrey, 2007). Housing was seen as the priority with a secondary focus on roads, an echo of the Gwynn proposals:

> the other area requiring renewal is the south bank of the river, and, indeed, the district behind it extending as far as the Elephant and Castle, for which a new pattern of zoning and roads has been prepared…mention may be made of the axis leading south from Waterloo Bridge, and, at the Elephant and Castle (radically replanned), forking S. E. and S. W. with the central route on the line of Walworth road, gradually developing into a parkway for traffic towards Crystal Palace (Abercrombie and Forshaw, 1943:14).

The area is treated not as a community or district but as part of a comprehensive road *system* to convey Londoners from the centre of the city to the open countryside (Figure 14). The Elephant and Castle is identified as a key road junction in the plan 'Part of the south bank project would, of course, include the complete redevelopment of the area around the Elephant and Castle' (1943:19). *The County of London Plan* recommended a fifty-year programme of reconstruction for the south bank incorporating the area. The 1947 *Town and Country Planning Act* made this possible, giving first priority to the East End followed by the South Bank area and the Elephant and Castle.
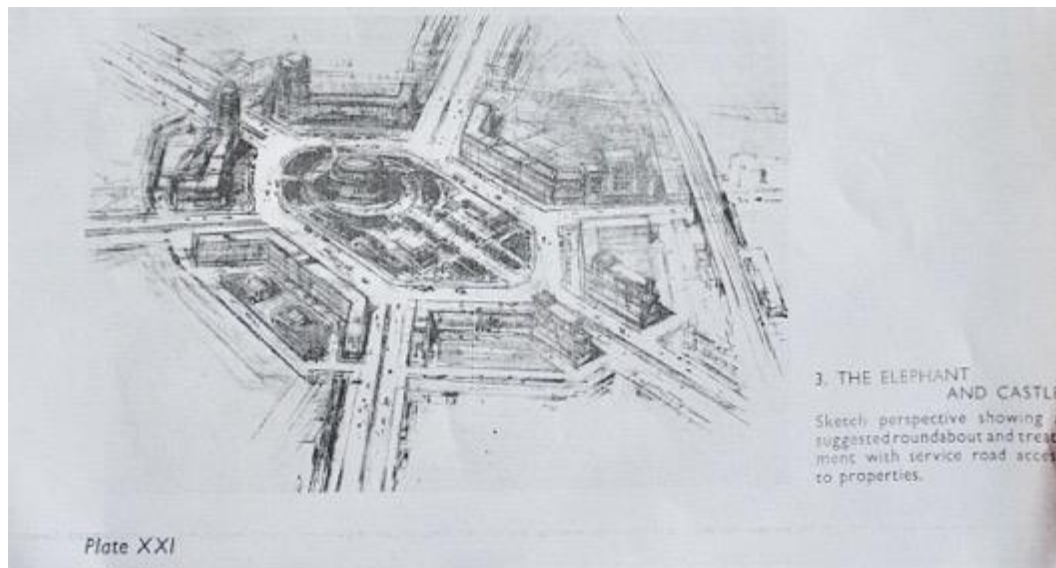
fig. 14. *The County of London Plan*, Prepared for the London County Council 1943: Traffic Intersections and Road Widening, perspective drawings by William Walcot, showing the proposed new Elephant and Castle roundabout and service road access to properties. The aerial viewpoint of the road system feels remote and disconnected from the pedestrian experience. The initial plan presents an anachronistic vision in hindsight of Elephant and Castle's future redevelopment that contrasts directly with the human energy of Rowlandson's panorama. Image British Library.

Sir Giles Gilbert Scott (1880 -1960) succeeded Lutyens as chairman of the RA Planning Committee (Lutyens died in 1944). The final Royal Academy report of 1944, chaired by Gilbert Scott was titled *Road, Rail and River in London.* Scott in his introduction, summarises the first report as, 'emphasising the importance of beauty' and focusing on 'a general aesthetic approach'. The 1944 report aims to be 'revolutionary' in terms of its recommendations for road and rail. The main suggestion is for a sunken inner ring road or beltway ' connecting all the main line terminal stations of London'. This would be an entirely new road and 'avoids existing main roads'. Scott's plan has a direct bearing on the future redevelopment of the Elephant and Castle and his opinions on the function of roundabouts appear prophetic. Of the six key points the third is the use of traffic roundabouts 'as shopping and business centres' with the 'separation of pedestrians and vehicular traffic'. The planning consensus that Elephant and Castle should operate as a major road junction and retail centre is fixed in the post-war visions of road systems. The physical experience of the street for the pedestrian is entirely neglected.

1949: *Picture Post* editorial feature on Elephant and Castle

Booth's maps of 1898 raise questions about the exact boundary and geographical location of the Elephant and Castle. In Booth's survey the name 'Elephant and Castle' is not used. A *Picture Post* feature written by A. L. Lloyd in 1949 summed up the area's location thus:

> a vague region just left of centre in the busy borough of Southwark. It has no definite boundaries [....] where St. Georges Road, the London Road, the Newington Causeway, the New Kent Road, the Walworth Road and Newington Butts all debouch on to the doorstep of the Elephant and Castle public house…Seven Bridges point straight to it. Six traffic arteries meet at its heart. From the top of the pub, the elephant with its castle dominates London's liveliest domain (Lloyd, 1949:10-16).

Much of the textual captions feel clichéd but the sequence of photographs by Bert Hardy are observed and authentic (Figure 15). Campkin suggests: 'the photographs impose a strong sense of visual and spatial order on a severely bombed-out neighbourhood' (Campkin, 2013:37). The images suggest less a spatial order and more the recording of everyday life in the bomb-scarred landscape. The intimate photographs of people at work and leisure (with a central image looking down from the Elephant and Castle pub at the bomb damaged streetscape) visualise individual narratives that are random and at the same time intertwined collectively by their geographical environment. Hardy claimed the area had '"no unity"' (Campkin, 2013:38). However, Hardy's photographs appear to be the first attempt to capture the rhythms of everyday life at the Elephant and Castle and have much in common with the work of *Mass Observation*[19] and the first pictorial image of the area by Rowlandson as documentary eyewitness accounts.

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[19] Mass-Observation was founded in 1937 by the anthropologist Tom Harrison, painter and filmmaker Humphrey Jennings and the poet and journalist Charles Madge. Their aim was to study the everyday lives of ordinary people in Britain (Curzon, 2017).
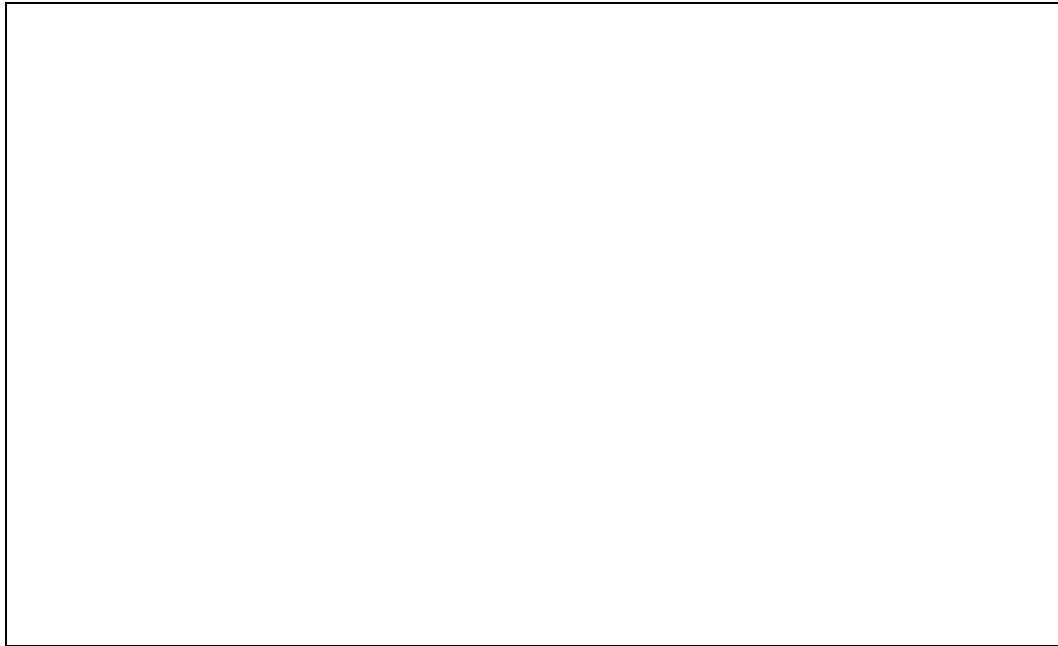
fig. 15. Bert Hardy photograph of Elephant and Castle 1948.'*The Emblem of the Cockney World'.* In Campkin, B. 2013:38. Hardy's photographs and viewpoints give an eye-witness account of the bomb-damaged landscape and the sense of individual and intertwined lives at Elephant and Castle. Image available at: http://www.jameshymangallery.com/publications/544/bert-hardy-the-elephant-and-castle

The Festival of Britain 1951

The need for housing was a major priority in *The County of London Plan* and featured prominently in the 1951 Festival of Britain. The building of the low rise Lansbury Estate in Popular was used as an ideal example of the type of new housing needed (Figure 16). Built in the East End and organised by planner Arthur Ling at the London County Council, the new architectural designs were compared with the more traditional mock-tudor style facades, which were seen as examples of 'how–not-to-do-it' (Matless, 2016:362). Atkinson has suggested the new housing scheme was part of the 'visual idiom' of the festival and the ethos of the designs provided 'the existence of a continuing character or *genius loci* embedded in place' (Atkinson, 2015:83). A new generation of architects and planners emerged from their participation in the Festival, confirming their modernist ideas for rebuilding British towns and cities. 'The Architectural Review hailed the South Bank as 'the first modern townscape' an 'exhibition as landscape' realizing the best principles of reconstruction' (Matless, 2015:364).

fig. 16. Abram Games Poster. *New Homes rise from London's Ruins* 1951. Games' graphic language often draws parallels with the cleanness of modernity and the disease of the destroyed city. Renewal is promoted through Modernist ideals and the caring hands of the newly created welfare state. Image available at: https://i.pinimg.com/236x/c1/dd/6f/c1dd6fc138862238b3ca46aca86447e1--modernism-top-ten.jpg

The Festival of Britain on London's South Bank, firmly anchored redevelopment and renewal discourse with cultural and national achievement. The Festival was intended to boost the national mood with its association with the Great Exhibition of 1851 and Victorian Britain's powerful industrial economy. The method of aligning culture, science, technology or sport with large-scale regeneration projects at national, regional and local level has since been used by politicians to gain support for contested projects. Arts and culture led regeneration has been one of the driving features of urban regeneration since the Festival of Britain. Promotion of these initiatives has been achieved through the use of innovative architecture and visual design.

1955 LCC Plan for the Elephant and Castle and Ernö Goldfinger

The London County Council's 1955 planning proposals for the Elephant and Castle were comprehensive and ambitious (Elwall, 1996:82). The proposal included five sites of over thirty-one acres of bomb-cleared land, and at the same time a road-widening scheme was initiated. The LCC intended the Elephant and Castle to be a major transport junction and an important shopping and entertainment centre south of the river. The model and masterplan resemble a refined version of the Walcot drawing in *The County of London Plan,* with the addition of a high-rise tower, recommended by Abercrombie. The roundabout is sunken, and shown as a car park, with wide tunnels and the rotunda has been removed (Figure 17). The scheme was promoted as an opportunity for, 'public and private enterprise to join in producing an outstanding example of constructive replanning, which will form a unique addition to the life of the metropolis' (LCC, 1955:7). The 1960 illustration (Figure 18) shows further revisions to the roundabout system with the sunken car park removed and the futuristic Rodney Graham structure that Collins has defined thus:

> In 1961… an 80 foot wide silver cube appeared on the roundabout at the Elephant & Castle interchange. It's made up of 728 stainless-steel panels, and rises 20 feet above pavement level.. what it became: an eyesore on a patch of land destined to be lumbered with more doomed monoliths than any postcode in London. To its architect Rodney Graham, it was a clue to the urban future we might inherit (Collins, 2004: 141-142).

fig. 17. (left) *Model of LCC's 1956 plan for Elephant and Castle, showing an 18-storey office tower acting as a focus on site 3, and the central sunken roundabout*. In Object-Lesson by James Dunnett, Architects Journal 1989:31 and in The Municipal Journal, 1956:479-481. Southwark Archives. The perimeter planning and road widening scheme seen in the Walcot drawing has been refined and developed into a less threatening planning model. Larkham and Lilley have suggested that 3D models known as 'scenography' gave 'published reconstruction plans…visual immediacy, a sense of a future reality' (Larkham and Lilley, 2015:110). However they point out that if visions by rendering artists differ it would create confusion about the outcome. Image © Southwark Local History Library.

fig. 18. (right) *New Sites of London,* LCC 1960 . The linear illustration (from a higher viewpoint and the opposite end of the site) represents a more amiable vision of the redevelopment. Through the line quality the pedestrians and transport are shown in an ordered and unhurried setting. The LCC publication notes the concept of a figure of 8 roundabout system is being tested on the area for the first time. Image Central Saint Martins Museum and Study Collection copyright unknown.

 The proposed Site 2 development was on the corner, between Newington Causeway and the New Kent Road. An open competition in 1959 enabled Ernö Goldfinger (1902-1987) to propose a design for over a quarter of a million square feet of office space, working with the commercial developer Imry Properties Ltd (Figures 19 & 20). Goldfinger proposed an alternative to the existing building line or perimeter which was accepted by the LCC allowing Goldfinger to produce a masterplan for the whole redevelopment area to underline his rationale for the site (Figure 21). The completed building for site 2 was purchased for the Ministry of Health on completion in 1963 and named Alexander Fleming House (after the

discoverer of penicillin – the name links with the tropes of abjection and the city being both a mould and a medical cure when prescribed to the city). The site comprised three separate blocks interlinked with bridges and a central square courtyard with a water feature. Two blocks stand at seven storeys high and the third at eighteen constructed from bush hammered reinforced concrete (Goldfinger, 1962:244). The development of the building and its proportions express important aspects of Goldfinger's work and his concept of rational design. The building may have led to Goldfinger's inclusion in *This is Tomorrow* at the Whitechapel Gallery in 1956 organised by the architect and critic Theo Crosby (Clement, 2011:85). The exhibition's intention was to show the connection between artists and architects, working together. Goldfinger collaborated with the artist Victor Pasmore and the sculptor Helen Phillips. The publicity and exposure generated from the first 'Pop' exhibition, raised Goldfinger's profile as an architect and champion of modernism. Goldfinger's sketches are reproduced in the catalogue of *This is Tomorrow,* to illustrate his ideas about proportion and the human figure.
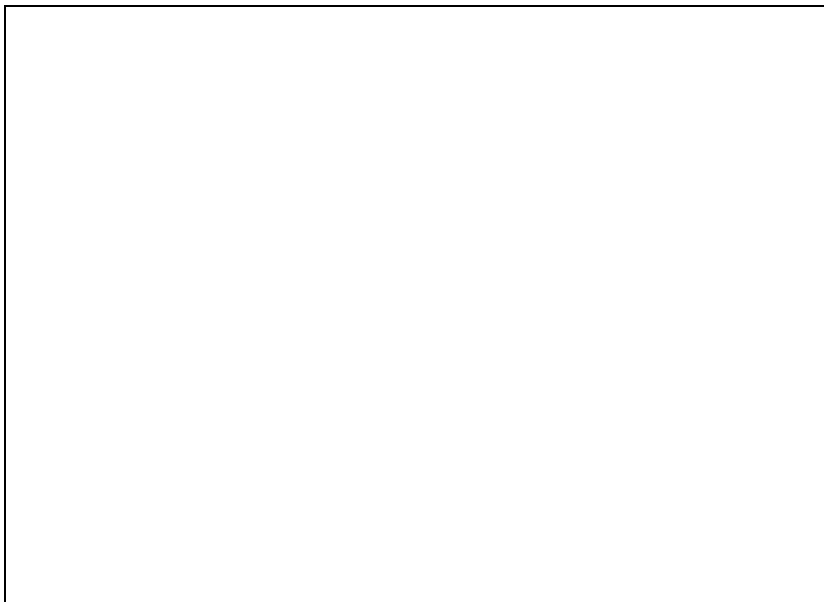
fig. 19. *Design for Alexander Fleming House, Elephant and Castle, London, for Imry Properties ltd, 1959.* Print and pencil, pen and Chinese white added on tracing paper (710x860). In Elwall, R. 1996:82. Jacob Blacker was taken on as an assistant to create the detailed drawn vision of Alexander Fleming House using Goldfinger's initial sketches. Over Christmas 1958, Blacker worked at Goldfinger's house in Hampstead to complete the drawings for the competition deadline in the new year (Warburton, 2004). This image has been removed as the copyright is owned by another organisation or individual.
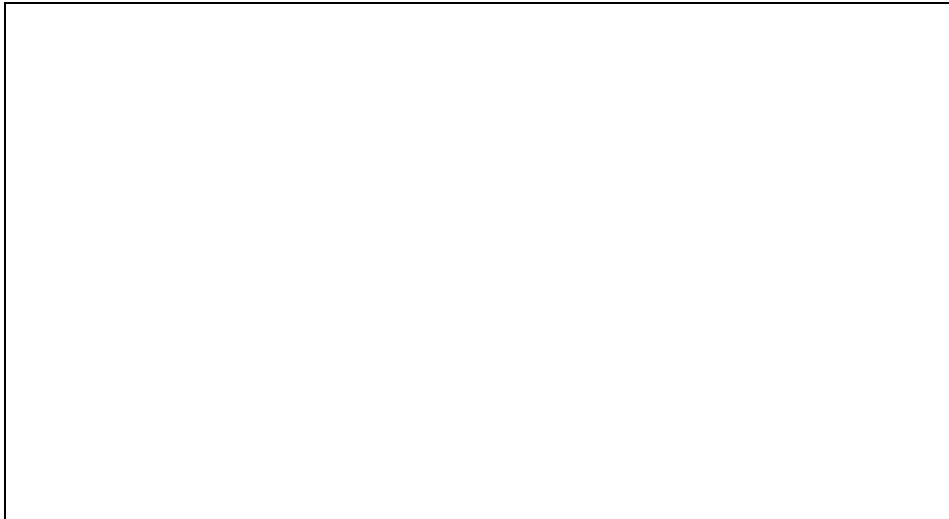
fig. 20. *Design for Alexander Fleming House, Elephant and Castle, London, for Imry Properties Ltd, c 1959.* Drawn by J. Blacker. Print 9780x1210). In Elwall 1996:83. The naming of the building directly connects modernism with the eradication of disease and infection. The new geometric architecture is hygienic and healthy compared to the old organic culture of the past. This image has been removed as the copyright is owned by another organisation or individual.

The scale of the redevelopment at the Elephant and Castle was immense; by the early 1960's four of the five sites were under construction (Figures 22 & 23). The scale was ' awe-inspiring, South London had seen nothing like it, the planners had taken control of the area' (Grindrod, 2013:191). Grindrod uses the visual record to contrast the old 'jumble of Victorian squalor and gentility' with the new areas of construction (Grindrod, 2013:192).
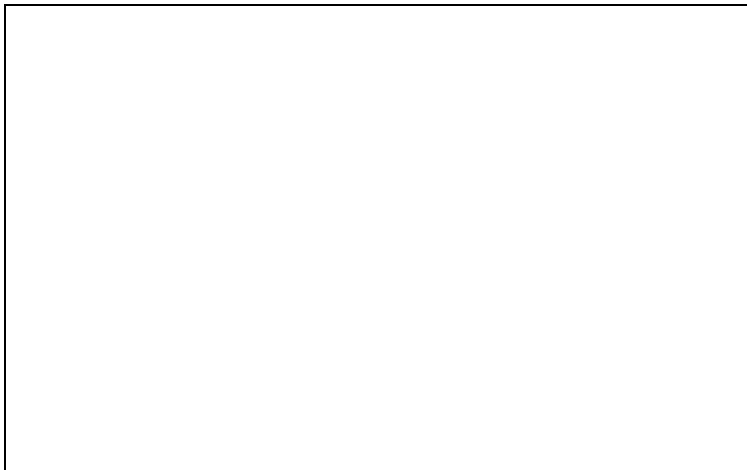
fig. 21. Goldfinger sketch and masterplan for Elephant and Castle. RIBA collection V&A Archive. Elwall has written about the importance of drawing to Goldfinger, noting he liked to sketch out ideas and plans using a 3B pencil on butcher's paper. The paper is white or brown in colour and usually sold in rolls and used for wrapping meat or fish. Many of these iterative sketches are also on tracing paper and remain undated in the V&A archive. Image RIBA collection V&A Archive. This image has been removed as the copyright is owned by another organisation or individual.

fig. 22. Elephant and Castle November 1961 *Rebuilding one of South London's vital road junctions.* From Southwark Archives and credited as a Guardian photograph 4/11/61. The removal of the pub from its island location redefined the physical and emotional spirit of the area as documented it Hardy's photographs. Site 2, Goldfinger's office block is seen under construction on the upper right hand side. An additional block was added to the site and became the new home of the pub, which remains there today. Image © Southwark Local History Library.
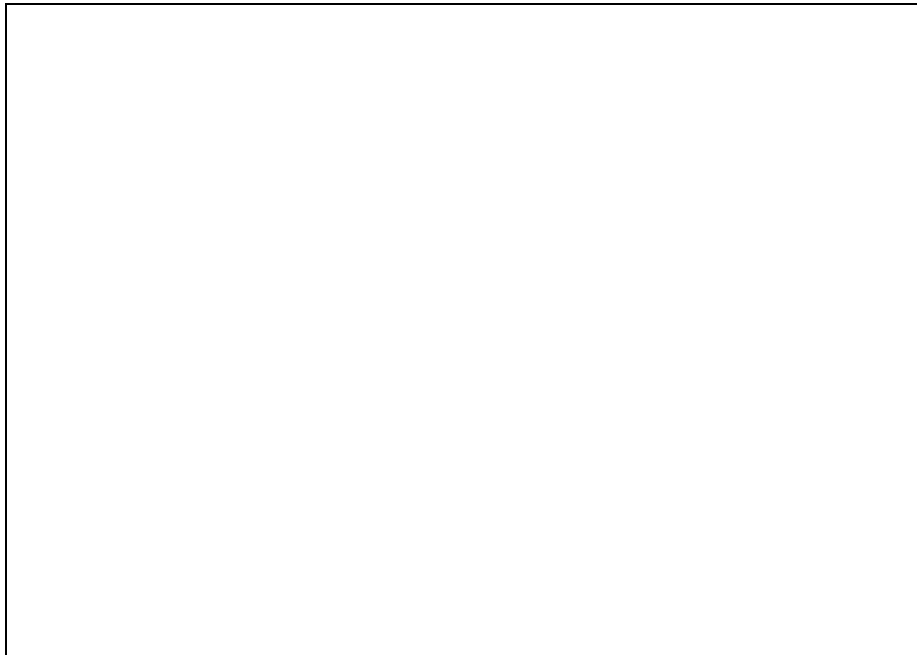
fig. 23. *Goldfinger's plan for the Elephant and Castle, showing 34-story Y-plan block on site 3, Alexander Fleming House to its right on site 2, and the shopping centre in front of site 1* (Dunnett, *Architects Journal* 1989:31). It is difficult to imagine such a modernist vision designed by one individual being created in Britain, due to the cost and the layers of bureaucracy that would need navigating. This image has been removed as the copyright is owned by another organisation or individual.

Elephant and Castle Shopping Centre

The purpose of urban regeneration is often multi-themed and a consumer-led approach was the designated outcome for Site 1 at Elephant and Castle. Large scale, covered shopping centres were a new phenomenon in Britain and a competition for the development was held in 1959. Thirty-six entries were received and five shortlisted, Goldfinger's being one of them. The competition was won by the husband and wife architectural team Boissevain and Osmond for a covered three floor galleria design. The 1962 Willett Group marketing image for the centre by A. J. Middleton, unintentionally shows how remote the centre would become. The centre is inaccessible to pedestrians due to the widened road system (Figure 24). The design aspirations for the interior spaces were never fully realised due to the cost. Miles and Miles have argued that the role of mass consumption and shopping in the post-war period are new forms of spectacle. The Arcades of Paris described by Benjamin and the new shopping malls of the 1960s 'are architectural forms specific to new kinds of consumption. Both are enclosed, artificial worlds' (Miles and Miles, 2004:86).

Goldfinger's design was part of his integrated townscape plan for the whole area, the shopping centre design being composed of two tower blocks on the same proportional square grid system as Site 2. The central presentation drawing by Hugh Cannings is very colourful (Figure 25). Elwall has suggested:

> The shopping centre itself was distinguished by its use of highly coloured and strategically placed advertisements as an integral part of the composition in a manner that was at once both reminiscent of Russian Constructivism of the 1920s and in tune with 1960s Pop art (Elwall, 1996:85).

Dunnett's, appraisal of the Goldfinger masterplan and its benefits were optimistic, and writing much later Dunnett has suggested 'something approaching an acceptable segregated pedestrian environment might have been achieved' (1989:26-32). Without major alterations to the traffic junction and road system this seems

very unlikely. The 1963 Buchanan committee's *Traffic in Towns,* if implemented could have made a difference. Equally, it could have created further problems by diverting traffic away from the Elephant and Castle and decreasing the volume of people using the area (Grindrod, 2013:186). Grindrod along with others has summed up the failure of the shopping centre and redevelopment thus:

> After all the planning and reconstruction, the shopping centre found itself as stranded as the Elephant and Castle Hotel had been at the turn of the century. Budget restrictions imposed by the Ministry of Transport had reduced the promised spacious and elegant pedestrian subway system to a warren of poky tunnels less than nine feet wide (Grindrod, 2013:203).

The plan had relied on the idea that people from a wide catchment area would come and shop in the new complex, but with poor pedestrian access this aspiration never materialised. The area's primary function had now been defined as one of London's busiest road junctions and to be travelled through as quickly as possible.
Elwall has argued the development ultimately failed due to, 'the essentially contrasting visions […] as a major gateway into London and an important shopping centre, the one implying transience, the other a place to linger, were never satisfactorily resolved' (Elwall, 1996:82).

fig. 24. Willett Group marketing illustration by A. J. Middleton for Boissevain and Osmond's winning Shopping Centre design 1962. In Campkin, 2013:115. The image provides a fictional representation of the new consumer aspirations. In regeneration projects images work as both fictional visions for aspiration and deprivation. Image © Southwark Local History Library.
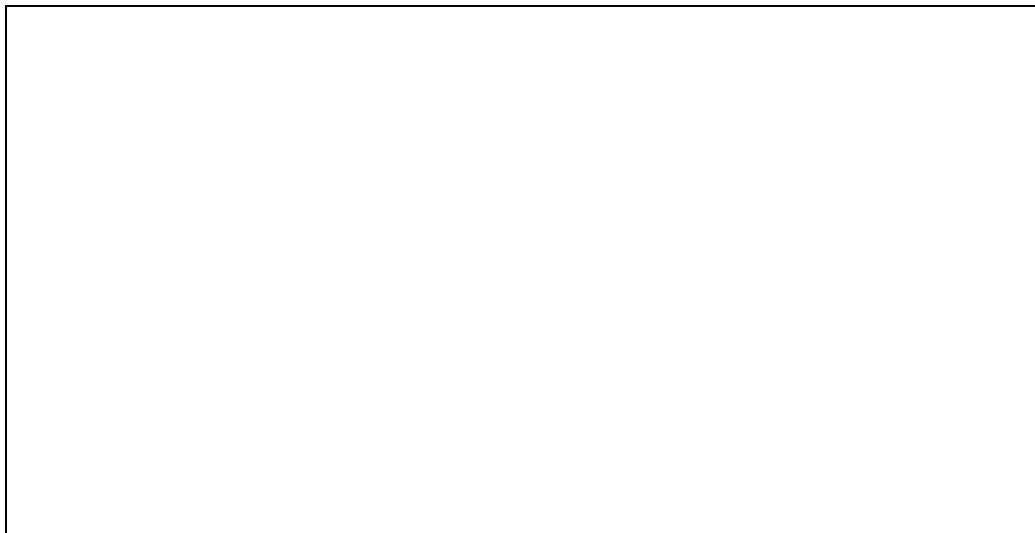
Fig. 25. *Competition design for a shopping centre at the Elephant and Castle, London, for Imry Properties Ltd, 1960*.Drawn by Hugh Cannings. Print with mixed media including collage added on board (585x 1220). In Elwall, 1996:85. The image represents the allure of the future with bright hoardings and super graphics facilitating the illusion. The reality is a structure isolated by its moat like road system. The pedestrians are alienated and left to gaze at the chimera. Image available at: https://www.architecture.com/image-library/ribapix/image-information/poster/unexecuted-competition-design-for-a-shopping-centre-at-the-elephant-and-castle-southwark-london/posterid/RIBA13282.html

Social housing and the creation of the new boroughs

 The motivation behind regeneration projects for progressive politicians of left and right has been assumed to be the creation of new and better social homes. Since the creation of the LCC and the welfare state this has not always been the case. The fluctuations in housing provision, has depended on the ideology of the governing party at local and national level, and on public consensus.

The Arnold Circus Estate in Shoreditch (1896) in East London is regarded as the first British council estate (Hanley, 2007:54). Designed by LCC chief architect for the project Owen Fleming. Fifteen acres of the Old Nichol Slum had previously occupied the land. Arthur Morrison's *A Child of the Jago* is a fictional account of life in the slum. The introduction to the novel describes the dilapidation of the area before it was developed (Morrison, [1896] 2012). The higher rents charged by the LCC for the new estate meant 'not a single slum dweller moved to Arnold Circus' (Blakely, 2012). Hanley has suggested, 'It did little for the 5,719 inhabitants of the Jago, who, apart from eleven who were rehoused on the new estate'. The rest were removed without compensation (Hanley, 2007:56). Since the construction of Arnold Circus London has seen a massive expansion of social housing under the London County Council (LCC 1889-1965) and the Greater London Council (GLC 1965-1986).

> During the 1946-61 period, nine-tenths of all London's post-war housing was provided by local authorities… By 1981 this accounted for 31% of all London households. In Inner London this figure was 43% (Watt and Minton, 2016:209).

 In the Borough of Southwark the figure reached 65%. The creation of the London boroughs in 1965 added another layer of government in London and the responsibility for planning and social housing was transferred to the 32 newly created boroughs. Travers has suggested that, 'architects and planners were among the later posts filled' (Travers, 2015:54) and goes on to suggest it is impossible to understand London without taking account of the role of the boroughs and their individual policies. Their collective budget is double that of the Mayor of London and

their different policies in these areas can be seen on the London skyline and streets. In housing policy Travers argues inner city boroughs have had very different policies to the outer boroughs:

> In their first fifty years, boroughs have had remarkably different policies about housing. At the time of their creation, and for the first five or so years, many inner boroughs built large new council housing estates to take the place of overcrowded slums… There was resistance in outer boroughs even to transfers of poorer residents from the inner city.' (Travers, 2015:60).

The inner London boroughs housing policy and housing design were dependent on the political make up of the borough and the quality and vision of the borough architect. Moore has suggested that young idealistic architects have contributed across the capital to well-designed social housing that is of a high standard and which is sympathetic to the local surroundings. Moore, highlights examples such as Kate Macintosh's design Dawson's Heights in East Dulwich for Southwark Council in 1968-72, along with the practice of Ted Hollamby, Director of Architecture at Lambeth council from 1969-81 and the low-rise, innovative estates of Sydney Cook in Camden from 1965-73 (Swenarton, 2017).

Construction of the Heygate Estate, Elephant and Castle.

Southwark council has one of the highest proportions of social housing of any inner London Borough (Moore, 2016). The borough has had a poor record of architectural design and quality for its social housing, despite some rare examples given by Moore. The Heygate estate was completed in 1974, and the original architect remained unknown until *The Guardian* journalist Stephen Moss wrote a detailed piece in March 2011. The estate was under threat of demolition and residents were under threat of eviction, Moss tracked down and contacted the original architect, Tim Tinker (Moss, 2011). Moore has suggested that Rick Mather and John Kesteven were also involved as young architects at Southwark. 'The estate replaced a treeless tissue of tenements that Tinker recalls as a ' rat run, terrible, really horrible, like

Naples' (Moore, 2016:196). This judgment would appear not to be entirely accurate. Two of the previous tenements facing the New Kent road were known as the Palatinate estate and constructed in 1875 by local builders Sutton and Dudley. They were six-stores high and seen as innovative for the time with shops on the ground floor level. The buildings were '"to provide convenient and healthy dwellings at moderate rents" to enable those "of a grade higher in the social scale" than the working class to live near their work (Survey of London, 1955:117-120) In 1967 the buildings featured in the Ken Loach film *Poor Cow.* The tenements to the south on Weymouth Street, were of a lower standard and known as Weymouth dwellings. In 1883 the street was renamed after a local sixteenth-century merchant and Member of Parliament John Sayer (Southwark Archives). Photographic images of Gurney street show the tenements at the time of their demolition in 1972 (Figure 26).

fig. 26. Gurney Street tenements c.1972 Southwark Archives. The design and height of the front elevations have been echoed in the new buildings on Elephant Park. Image © Southwark Local History Library.

The planning of the Heygate estate was modernist in aspiration with green spaces surrounding each housing block, connected by walkways (Figures 27,28,29 & 30).

Moore has suggested ' it was [...] hoped that community spirit could be recreated by the protected interior and the raised walkways' (Moore, 2016:198). The estate occupied twenty-five acres of land and comprised '1,212 council homes', later ' reduced to 1,033 by the sale of 179 to their tenants' (Moore, 2016:196). The materials used for construction were from a 'Danish prefabricated concrete large panel system (LPS) known as 12M Jespersen – pre-cast reinforced concrete components, assembled *in situ* – procured by the government' (Campkin, 2013 :81). Campkin has described the design of the estate thus:

> The characteristics of the design of the 1,194- unit Heygate, were in many ways typical of Corbusian and Athens Charter-inspired modernist mass housing in post-war Europe; exposed concrete; 'honest' expression of structure; repetition of geometric forms; and the elevation of slab blocks on piloti. The architects were inspired by Le Corbusier's Unité d'Habitation in Marseille, with its roughcast concrete, decorative relief sculptures and elegant communal roof garden, and this is communicated well in the original drawings (Campkin, 2013:82).

fig. 27. *Heygate Estate during construction* c.1973. Southwark Archives. Photograph by B.D.D. The architecture department was often the last to be appointed when the new boroughs were created (Travers, 2015). Southwark had no record of who had designed their large estates until journalist Stephen Moss wrote about the early phases of the regeneration for *The Guardian in 2011*. Image © Southwark Local History Library.
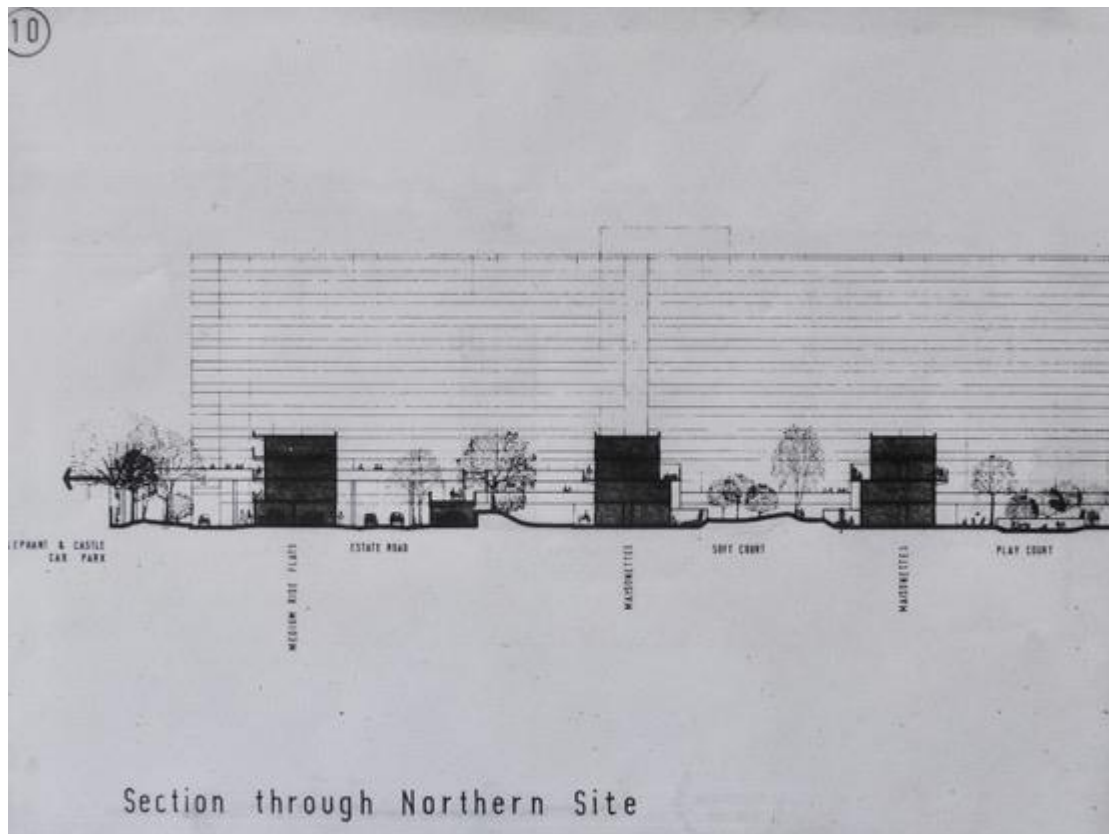
fig. 28. Southwark Council Architecture and Planning Department. Heygate Redevelopment booklet 1969 *Section through Northern Site*. Southwark Archives. The trees and landscaping are hidden from view by the taller outer blocks, which face outwards onto the road. The inner space and low-rise maisonettes blocks made the estate highly desirable to the residents who lived there. Image © Southwark Local History Library.

fig. 29 & 30. Southwark Council Architecture and Planning Department. Heygate Redevelopment booklet 1969. Sketch drawings of *The Ground Level Mall* (Left) and *Soft Court from Upper Maisonette Terrace* (right). The foreground figures sit uneasily in the landscape of the new estate. Image © Southwark Local History Library.

 The materials used to build the estate and the green spaces surrounding it are all positive aspects that are conveniently overlooked by the stigma and negative assumptions surrounding inner city social housing estates. The images of disorder and decline are often false, promulgated by social theories with political agendas.

However there is also an ideology that lets poor design and architecture off the hook for social housing schemes that have not served their purpose. Images of decline are then used by the media and communicated to initiate the process for regeneration and, supposedly, restore health and virtue.

Moore suggests the Heygate estate owes its design to the much larger Aylesbury estate further south. Oscar Newman's BBC *Horizon* programme in 1974 featured the Aylesbury estate, to illustrate his theory on *Defensible Space,* published as a book two years earlier. In the programme Newman argued that the higher the block the higher the crime rate and social dysfunction. Newman cited Pruitt-Igoe in St Louis Missouri as a case study. The thirty-three high-rise blocks were demolished in the mid 1970's due to the crime rate. Campkin and Minton argue Newman's ideas influenced planning in Britain and arguments around gated communities and safety are still vigorously debated. In Britain the social housing debate – whether or not to build high-rise blocks - was informed by the collapse of Ronan Point in 1968, due to poor construction methods. The problems of the inner cities and de-industrialisation, were reflected in the shift of government policy in 1976. Peter Shore, the Labour Housing Minister ended the financial support for the New Towns and diverted the money into the 'failing inner cities' (Grindrod, 2013:400) [20].

The Thatcher government: privatization, regeneration and housing policy.

The Thatcher government's ideological hostility to state intervention meant their urban and housing policy would follow a market-driven agenda, planned for in opposition (Jones, 2018). A new form of privatized regeneration, based on private capital emerged during this period. It remains the blueprint for urban regeneration today. Thatcher's sale of the state's assets, especially social housing stock and the subsequent disinvestment, has led to the social housing crises of today (Minton, 2009). These policies were sold through a new popular advertising aesthetic in which

[20] Dubious urban theory, political Ideology, poor construction methods and de-industrialisation in the 1970's all shaped and contributed to the debate about the role of social housing in Britain.

the Saatchi and Saatchi agency used narratives that implicated previous state failure and new individual freedom through investment and greater choice (Beckett, 2015).

The Housing Act of 1980, 'Thatcher's seminal social policy' (Beckett, 2015:222), expanded home ownership in the UK by allowing council tenants the Right-to-Buy their council homes. In the 1979 election this had featured heavily in the Conservative manifesto. The Labour party under Jim Callaghan had rejected the idea after much internal discussion. The Labour proposal, and the crucial difference with the Conservative plan, would have replaced the sold council homes 'and have put the proceeds back into building more council properties' (Beckett, 2015:222): Not adopting this policy is still seen as an own goal. Beckett argues that the Thatcher government not only benefitted from North Sea Oil revenues but the post-war investment in building council homes:

> Thatcherism liked to present itself as a rejection of the post-war, state-driven, more profligate way of doing things. But in housing, her administration was actually the post-war state's beneficiary, selling off the assets that it had built up. A similar dependency lay, almost never acknowledged, behind her social and economic reforms generally. Her freedom to make Britain more risk-taking and individualistic in some ways only existed because the country she had inherited, for all of its flaws and tensions, was a relatively stable, unified place [....] Her administration, supposedly dynamic and new, in fact partly lived off this social capital. (Beckett, 2015:227).

Right-to-Buy sales started slowly and picked up in 1982 when, '174,697 – almost as many dwellings as in the whole of Liverpool' were sold (Beckett, 2015:224). Beckett argues Britain had been 'more equal in the late 1970s than it had ever been' with little civil unrest under the Callaghan government and relative peace (Beckett, 2015:227). Houses prices had been in line with the average wage and not seen as investment opportunities. For those who did not buy their home, social rents increased, 'by 1991 they were 55 percent higher' and Beckett suggests, ' home ownership was made possible for wealthier council tenants through discounts paid

for by their poorer neighbours ' (Beckett, 2015:228). Meek argued that this had been 'an astonishing leak of state money' (Meek, 2015:193).

1980s Urban Regeneration policy in London

It is ironic that Michael Heseltine, one of the less ideologically driven of Thatcher's ministers, was the Environment Secretary who enabled the legislation for the Right-to-Buy policy and the redevelopment of London Docklands. The abandonment of state intervention led to private capital taking ownership of this public land and its regeneration. The London Docklands Development Corporation (LDDC) was created through government legislation in November 1980 and by 1985 the Canary Wharf project, was the biggest proposed office complex in Europe, 'its developers were the Canadian conglomerate Olympia and York' (Beckett, 2015:315). Minton has argued this was the first time the word 'regeneration' became prominent in redevelopment terms, ' it conjures up the image of the phoenix of Canary Wharf and the new economy rising from the ashes of Docklands and Britain's industrial past' (Minton, 2009:5). The intention was that wealth would 'trickle down' into the poorer areas surrounding the privatised regenerated business districts. Minton has argued the model this has created has seen land ownership transfer from public to private hands ever since:

> previously, the government and local councils 'owned' the city on behalf of us, the people. Now more and more of the city is owned by investors, and its central purpose is profit' (Minton, 2009:5).

Elephant and Castle: Alexander Fleming House

The ideological hostility to the ideals of post-war modernist architecture are encapsulated by debates focused on the use and fate of Goldfinger's Alexander Fleming House in Elephant and Castle. The building designed by Goldfinger for Imry Properties as a private office development had been used by the Department of Health and Social Services (DHSS) since the early sixties. By the late 1980s, due to a lack of repairs, the building began to be attacked for its quality, overall design and suitability for the department's civil servants (Campkin, 2013:62). The Conservative government's Environment Minister, Virginia Bottomley (who had been Minister for Health and worked in the building) refused a listing application on the grounds it was not fit for purpose. Campkin suggests the reason was more ideological:

> Bottomley is reputed to have given another more telling, explanation: 'We don't want to list that – it's concrete, it's communist!' This apocryphal statement suggests the contradictory ideological associations of the building, of its predominant material and of the aesthetic principles that governed its design. In spite of its being built as a private office speculation, the architect's Constructivist concrete forms apparently denoted Communist allegiances. This remark associated the building's – and by implication, modern architecture's – failures with 'communist' politics, the 'revolutionary ideas' referred to in today's regeneration discourses, rather than with a neglect of the maintenance of public assets and irresponsible management of public funds (Campkin, 2013:63).

The vicissitudes of the building symbolise changing political attitudes to modernist architecture and regeneration policy. In 1996 planning permission was given to develop the building. Fairhurst architects turned the interlocking blocks into privately gated residential units. The concrete façade was painted white with 'blue spandrel panels' running horizontally across the building (Campkin, 2013:66). The new apartments were marketed as, "'a fashionable new urban village in the heart of the inner city'" (Campkin, 2013:66). The redevelopment disavowed the building's historical context and architectural significance. Warburton has argued, that

Goldfinger's understanding of concrete in its natural form came from his training with Auguste Perret in Paris:

> Where Goldfinger differed from Le Corbusier was in the finished exterior of a building. The training he had received from Perret had convinced Goldfinger white rendering was not needed (Warburton, 2004:39)[21].

The London borough of Southwark and Regeneration

During the 1990s 'the quality of the borough's administration suffered as ideological struggles dominated local politics' (Travers, 2015) and in 2002 the Liberal Democrats gained control of the council for the first time in the borough's history. Labour regained control in 2010 and has run the council since then. In 1997 Tony Blair made his first speech as prime minster from the Aylesbury estate, proclaiming his government would be the voice of the forgotten poor. Travers suggests by the end of the 1990s Southwark had become the New Labour experimenting ground just as Wandsworth had been for the Thatcher governments in the 1980s:

> The borough's director of regeneration, Fred Manson, and chief executive Bob Coomber worked with John Sienkiewicz, a free-thinking civil servant, to deliver the contemporary version of Southwark. From having a remarkably high proportion of social housing, it was decided to move to a more mixed economy of council housing and owner occupiers (Travers, 2015:123).

Travers suggests Southwark emerged from a troubled political past to become one of the most 'progressive, pro-development' of all the London boroughs and 'a miracle of modern local government' (Travers, 2015). Tate Modern, The Globe Theatre and the Shard all indicate the investment results the New Labour policies have brought to Southwark (Travers, 2015:124). Fred Manson 'was a new type of

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[21] No art historian would sanction the restoration of a painting using a completely different colour to the original intended by the artist but in architecture this is often ignored. Campkin has noted Goldfinger's Trellick Tower in London has been refurbished and left in its original raw concrete state and is now seen as a highly desirable place to live (Campkin, 2013:67).

bureaucrat' (Moore, 2016:200) and he wanted more middle class people in Southwark, asserting, "If you have 25 to 30 per cent of the population in need, things can still work reasonably well. But above 30 per cent it becomes pathological" (Moore, 2016:200-201). Tallon has suggested 1997 and the New Labour government's Urban Task Force, headed by Lord Rogers 'marked another dividing line in central government urban policy in the UK' (Tallon, 2010:78). The policy called for an urban renaissance and aimed to tackle social injustice. Minton has pointed out a fifth of Southwark councillors worked as lobbyists and there seemed to be a 'revolving door' policy between council employers and development companies regenerating Southwark. Tom Branton, the manager for the Elephant and Castle project left the council in 2011 to work for Lend Lease, the Australian development company appointed to undertake the Elephant and Castle regeneration, along with other key staff, (Watt and Minton, 2016). Moore also suggests the pro-development agenda of the borough may have shifted in the wrong direction, especially with its social housing policy. Like New Labour's approach the 'ability to deliver lasting urban regeneration, especially those relating to social exclusion, community involvement and complexity of the policy landscape' (Tallon, 2010:104) remain unresolved.

Elephant and Castle Regeneration revived: Heygate estate and replacement Housing schemes

Southwark's first attempt to regenerate the entire Elephant and Castle and Heygate estate began in 1999 when SLR Ltd (Southwark Land Regeneration) was selected to work with the council in creating ' a new public square, a public park, replacement homes for residents of the Heyagte and about £250million in cash for the council' Moore, 2016:202). The deal collapsed in 2002 with the council accusing SLR Ltd of seeking excessive profits. The case for regeneration as a cultural and creative process was supported by writers such as Richard Florida, who argued inner cities needed to provide 'The creative class … a variety of economic opportunities…'. His first book was published at the time of the dot.com boom and was aimed at the educated middle class. (Florida, 2004:11). Florida's boosterist arguments have now

shifted in the opposite direction and by 2017 he was addressing the problems of gentrification, the housing crisis and inequality.

In 2004 Southwark published a new regeneration framework for the Elephant and Castle that incorporated culture, entertainment and business with the creation of 4,200 new homes of which a 28.6 per cent or 1,200 would be 'social rented' (Moore, 2016:202). The master-plan for the area was designed by Norman Foster and Partners and the two signature high-rise towers resemble the plans proposed by Foster for the Kings Cross development in the early 1990s but never built (Figures 31, 32 & 33).
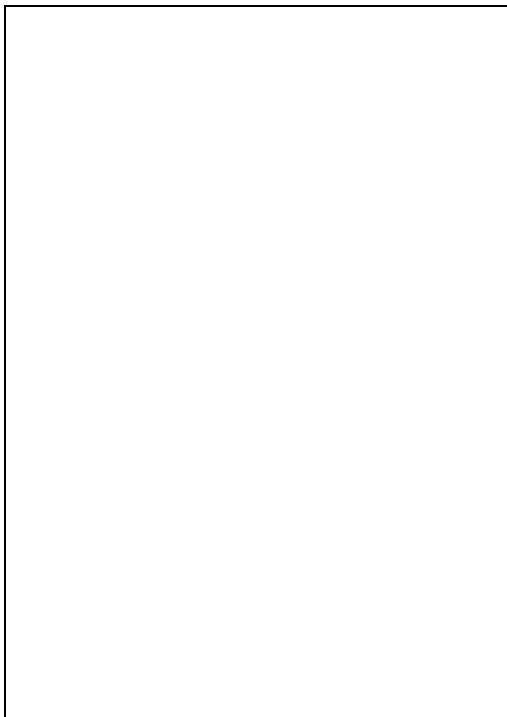
figs. 31 & 32. (left) Norman Foster sketch for Kings Cross development 1990. This image has been removed as the copyright is owned by another organisation or individual.

(Right) H.Read Photograph. Southwark Council newsletter 2004.
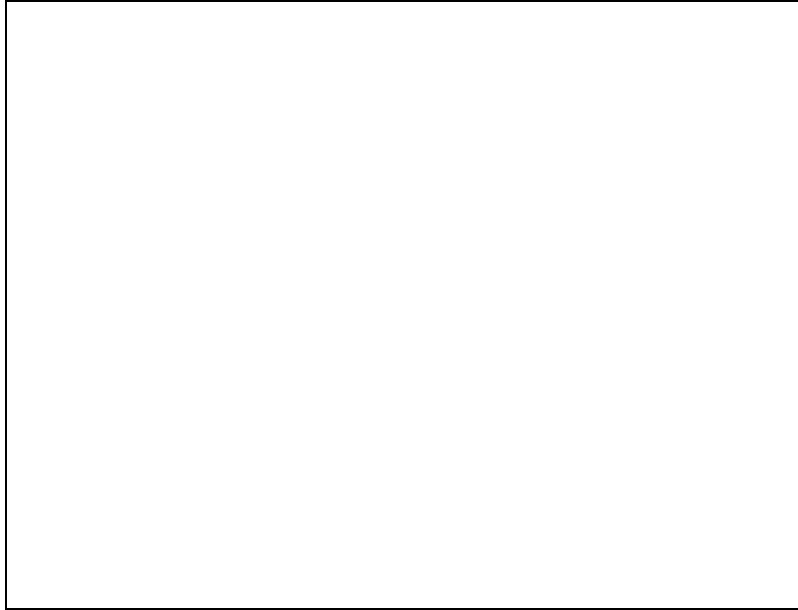
fig. 33. Southwark Council 2004 impression of the New Elephant and Castle town centre created by Norman Foster and Partners. Image available at: https://www.london-se1.co.uk/news/images/040220_elephant1.jpg

New build regeneration

The early housing schemes were proposed with some residents involved in 'choosing the architects and specifying layouts and decoration of their homes (Moore, 2016:203). Lend Lease were appointed as developers for the regeneration by the council and in 2007 the decanting of residents was brought forward before the replacement housing schemes had been built (Figures 34 & 35). The resulting campaigns and anger at this are well documented by local activist groups on the *Southwarknotes* blog and by the *35 per cent* group. Former tenants had the 'right to return' within seven years, leaseholders were offered compensation, that did not allow them to buy in the area, 'they were offered £175,000 for a two-bedroom flat, compared with the £415,000 at which new units were expected to sell' (Moore, 2016:215). Their displacement was mapped and published by the *35 per cent* group's use of the Freedom of Information Act. The human cost has never been researched but the financial cost has been made clear with the disclosure by campaigners of the financial viability reports (Flynn 2016: 278-286). The council spent over £65m and received a payment from Lend Lease of £50m for the Heygate estate land. The viability agreement between the council and Lend Lease has been at the centre of a

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bitter legal dispute (Flynn, 2016:278-286). The lack of financial transparency shows what Watt and Minton have called the 'information under load' and 'democratic failure' at the heart of the Elephant and Castle regeneration project. They conclude:

> The over-arching policy frameworks and initiatives in relation to social housing provision and regeneration under both Conservative and New Labour governments have de facto contributed towards processes of state-led gentrification (Watt and Minton 2016:211).

fig. 34. H.Read photograph showing how the estate became a blank canvas for graffiti artists once residents had been decanted.

fig.35. H.Read photograph showing the occupation of the Elephant and Castle pub when it was reported the estate agents Foxton's had applied to open a new branch at the location.

The early replacement homes announced by Southwark council in 2005, for decanted former Heygate residents demonstrate the high aspiration but ultimate failure of regeneration policy. Fifteen relatively young architects had been selected to design the replacement homes over fifteen sites and the intention had been to build them before the estate was demolished. Wainwright has called this 'an astonishingly progressive move' (Wainwright, 2011). The intention had been that the decanted residents would move into the fifteen sites close to the Heygate estate on land owned by the council. Chris Horn, then Elephant and Castle development director, had called the designs by the selected architectural practices 'jewel boxes' in the council's housing assets. Wainwright suggests the original intention was imaginative and a bold creative decision by Southwark Council. The reason the scheme did not happen as intended, with only a few of the small scale housing designs built, demonstrates the role of personalities on the ground, local politics and bureaucracy in the regeneration process. Horn would appear far more humane and idealistic in his aspirations than others in the Southwark regeneration scheme. He was project director from 2002-2007 and has suggested, 'we should not equate the deficiencies of the place with the value of the lives of the individuals and families who have grown up here' (Horn, 2005:40).

Under the heading *Taking social housing into the 21st century*, Horn set out his ideas and the need for quality social housing, asking 'why should social housing look any different from private housing? why should your home radiate your perceived social status?'. He, put design and quality at the forefront of the process, stating that ' there will be no standard unit type and no palette book. Each phase of housing will receive the best design possible [....] creating excellent individual sites but with an eye on the wider context' (Horn, 2005:43). From 80 applications to design the 15 social housing sites 16 practices were selected: Panter Hudspith, Glen Howells, Glas Architects, Proctor and Mattews, Cartwright Pickard, Loates-Taylor Shanon Limited, deRijke Marsh Morgan,Haworth Tompkins, Niall McLaughin, Riches Hawley Mikhail, The AOC, KmK Architects, Metaphorn Ltd, s333, Sarah Wigglesworth Architects and Featherstone and Young. When Horn left his post the policy changed and most of

the designs were not commissioned. However, several architectural practices did benefit and their designs were selected for several sites. The architects who survived this process included dRMM, Metaphorn, Panter Hudspith and Haworth Tomkins. Southwark Council's website lists the replacement homes it has built to date and each new build has a chart stating how many of the homes in each new development are for social rent, intermediate rent or privately owned (Southwark Council online 2016) Only two of the schemes listed show how many former Heygate tenants have moved to the new schemes one of them being dRMM's design on Wansey Street. Two of the largest replacement sites were completed in 2017, twelve years after the replacement homes were first announced and years since people were decanted or forcibly evicted from the estate. Wainwright reviewed two of the sites completed in 2011, Wardroper House on St Georges road, designed by Sarah Wigglesworth Architects and S333's Arch Street development, Wainwright noted, 'the insane' regulations that were required by both schemes:

> compromised design-and-build products of a fundamentally flawed process, of tortuous years battling against financial and systematic impediments to making good buildings for private housing associations on publicly owned land [....] Speaking to architects involved [....] is like listening to battle-worn veterans comparing scars (Wainwright, 2011).

An overview of the 2011 London plan and regeneration strategy

London's Spatial Strategy is set out in chapter two of the London plan 2011. The key Regeneration areas are listed and codified, the Elephant and Castle district being classified as part of the Central Activities Zone (CAZ). The document confidently asserts: 'Agglomeration of activities in town centres will make them more economically sustainable'. This policy is visualised by a key diagram that, 'brings together the main components of the spatial strategy' (London Plan, 2011:63). The Elephant and Castle is an important transport nexus, and its geographical proximity to London's zone one commercial and financial centres is listed as an important opportunity area (which is defined as a minimum of 4,000 houses):

There is scope to create a series of connected public open spaces complemented by environmental and traffic management improvements. Resolution of these and rail related issues are crucial to the successful redevelopment of this southern gateway to central London (London Plan, 2011:267).

The 2011 plan shows the Elephant and Castle is rated High for regeneration and as an area of more than local significance, classified as NT3 (London Plan, 2011:288). Over the period of the plan the changes are rated as Major and the reasons given being that: 'These areas are the Census Local Super Output Areas (LSOAs) in greatest socio-economic need, defined on the basis of the 20 per cent most deprived LSOAs in the Index of Multiple Deprivation' (London plan, 2011:295). The 2017 London Plan places less emphasis on the regeneration of the area, now seen as either complete or under way. The extension of the Bakerloo line and the development of a new town Centre are the key objectives.

Elephant and Castle new town centre 2019

Consumer-and-culture- led regeneration are fused in the future plans for the Elephant and Castle town centre. This new vision is presented in a sequence of CGI's (computer-generated imagery, Figure 36). The contested vision has been protested against by local traders, the Latino community and other local housing groups on the grounds that it provides no base for their local businesses or social housing (Figure 37). At the time of writing Southwark Council has voted to accept an amended proposal from Delancey and UAL (University of the Arts London) that includes more social housing. The final sign off on the proposal has been granted by the London Major's office. Protestors are still hoping to push for more guarantees on social housing and retail space for the local businesses that surround and are housed in the Elephant and Castle shopping centre. The Delancey development plans for the Elephant and Castle town centre include a land swap with the London College of Communication, the College will   occupy the site of the shopping centre once it is demolished. The significance of university-led regeneration is very evident in the

town centre plan and shows the alignment of academic institutions with economic and commercial outcomes.

The economic drivers at work are evident in the process far more than the social considerations because 'the city as an economic entity holds far more weight than the city as a social entity' (Miles and Miles, 2004:172). The authors argue this financial control operates through 'the visual imagination' and 'under the mask of democracy and freedom' (Miles and Miles, 2004:172). Melhuish has suggested universities are now major developers in the process of regeneration 'projecting new urban futures through a proliferation of promises packaged in rhetoric and alluring visual imagery' (Melhuish, 2015:2). The universities are seen as 'cultural anchors' (Melhuish, 2015:3). UAL's, Central Saint Martins campus at Granary Square, Kings Cross was converted from a disused nineteenth-century granary store by architects Stanton Williams. Melhuish has argued that '[....] cities and towns are becoming increasingly expectant of, and reliant upon universities to represent and promote their own urban interests at regional, national and international levels' (Melhuish, 2015:3). UAL has a Regeneration and Cultural Partnerships Manager working with the local community and promoting support for the proposal at Elephant and Castle. Arguing in a recent interview for the benefits of university-led regeneration: '" we need to celebrate the past, but look towards a future which retains diversity, culture and creativity at the heart of the Elephant"' (Saricetin, 2018:30).

The question of whose culture is allowed to thrive and become visible is debatable: 'Culture also has the advantage of seeming to be politically neutral, as if outside the socially divisive mechanisms of power and money' (Miles and Miles, 2004:45). The authors conclude that visions and images of consumer culture actively discourage difference and promote 'homogeneity […] The city represents a localization of global and economic social forces and a location in a world capitalist order' (Miles and Miles, 2004: 171). The proposed new building at Elephant and Castle and its interior space is very similar to the configuration of the Manchester School of Art, Benzie building and the proposals for the London College of Fashion's new campus at the Olympic Park in London. Art and Design schools have undergone a corporate make-

over since the introduction of student fees and are at the forefront of visual projections promoting economic and cultural regeneration.
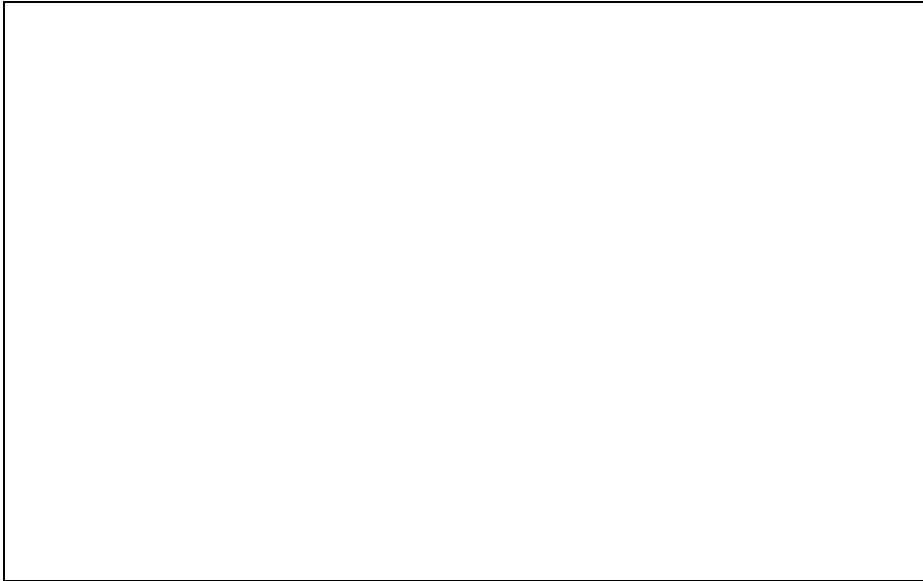
fig. 36. The CGI vision of the new Elephant and town centre has at its core the London College of Communication replacing the shopping centre and acting as the educational and cultural anchor for the regeneration. The volume of traffic circulating around the site is still a dominant feature like earlier post-war visions. Image available at: https://www.londonnewsonline.co.uk/wp-content/uploads/2018/02/Elephant-and-Castle-Town-Centre-777x437.jpg

fig. 37. H.Read, photograph. The Aylesbury estate hoardings show graffiti lettering used by protesters to highlight the loss of social housing. The council's use of imagery is raised as an act of concealment in the representation of the regeneration and the housing issues involved.

Conclusion

In regeneration, images work as fictional visions for both aspiration and deprivation. The historical narrative of regeneration in Elephant and Castle is evidenced by the visual legacy of the district. The images selected for this chapter give an account of the contested discourses driving and shaping regeneration policy. These images, maps and plans can be read as a historical visual sequence and form part of the ongoing London imaginary. The metaphors of disease and hygiene associated with urban regeneration are still used as visual tropes today to influence and represent urban blight and renewal. Cultural, consumer and socio-economic regeneration are evidenced by the visual record at Elephant and Castle. In many instances this takes the form of drawing and graphic systems. The hand drawn image contrasted with the CGI is one of immediacy versus the seduction of the measure.

 The repeated cycles of regeneration at Elephant and Castle have been concerned with trying to balance the needs of transport, retail, entertainment and social and affordable housing. Campkin has argued that in the 1980s and 1990s the Shopping Centre and Alexander Fleming house were seen as belonging to an obsolete past and ' the antithesis of London's desired global city image' (Campkin, 2013:74).The Heygate Estate, a distant relative of the Arnold Circus Estate has now been demolished and the new, high density, private homes populate the site. Campkin suggests the motivation behind the removal of former council estates 'is not the desire to eliminate poverty but the wish to eliminate its visibility' (Campkin, 2013:103). The land of the former estate has provided the capital to pursue the regeneration *without* providing affordable homes.

Chapter 2. My Practice-led research

Introduction

In an exhibition at the Drawing Room, London, exploring the theme of *Graphic Witness* (18th May-9th July 2017) curator Kate Macfarlane suggested:

> To witness is to have observed, either as a participant, as a bystander or remotely, to create a graphic response to this act of witnessing is to reconstruct this experience in the immediate aftermath [….] Drawing is particularly suited to representing evidence as it is a legible medium; to look closely at a drawing is to trace the history of its making and in this sense each drawing acts as its own witness (Macfarlane, 2017).

Visual reference points

The visual practitioners who influenced my practice included artists, illustrators and architects and throughout my practice-led research I took a heuristic approach to drawing and frequently aligned my own methods to those represented in figures 38,39, 40 & 41. The use of the sketch and its qualities are discussed later in this thesis in relation to Gordon Cullen and Goldfinger. Bomberg's use of charcoal during The Blitz had a natural association with the destroyed landscapes at Elephant and Castle after the demolition of the Heygate estate. The layered images of Lanuza Rilling and the large scale work of Will Alsop. both enhanced my approach by their use of layering, scale and collage which I utilised to represent the displaced community of the Heygate estate. In this chapter I have written about how my own practice was altered by these visual connections and in the latter chapters compared my own drawings with the visual references using specific examples.
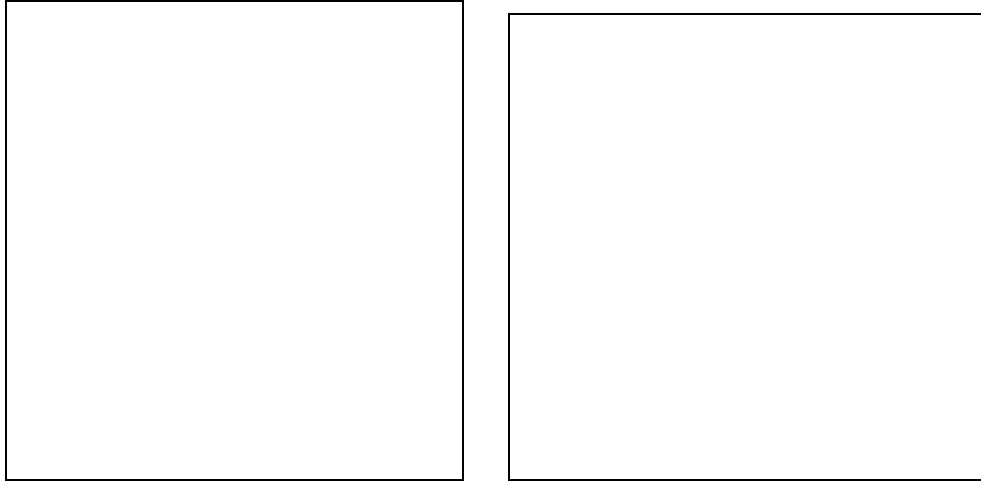
fig. 38 Ernö Goldfinger drawings of Alexander Fleming House sketch proposal from above (left). Elephant and Castle. This image has been removed as the copyright is owned by another organisation or individual.

Fig. 39. Gordon Cullen. (right) sketch (Cullen, 1971). Image available at:
https://www.flickr.com/photos/quadralectics/8182123799/in/photolist-cMXn4U-cNHUrw-cwLpow-v9pxti-q2SbHC-q2Jc6k-gqS4oy-e3N2kd-81ntxX-gmetC4-cNHU1W-cwLpFq-ht3CmY-cNHTSE-cMTruh-vNHWUE-w6poLk-gYhXVn-pKkV1Y-q2JcaP-pZCHEw-wpUmT5-xbbzDJ-c1bdYY-VGi56w-7w3Vz2-GvFtYB-pKkV79-pKiMqT-p5WLGJ-p5Zw7p-oeBrkp-9h24YH-9h257v-dsF4Rp-dt6ccC-9h252B-dt6css-f5LzBF-f61QX7-dt6cvw-dt2woH-f5LzJx-f61QRm-dt2Hzs-dt2wqv-dt2wkZ-bV49e7-bV4eVd-2h8Vwax
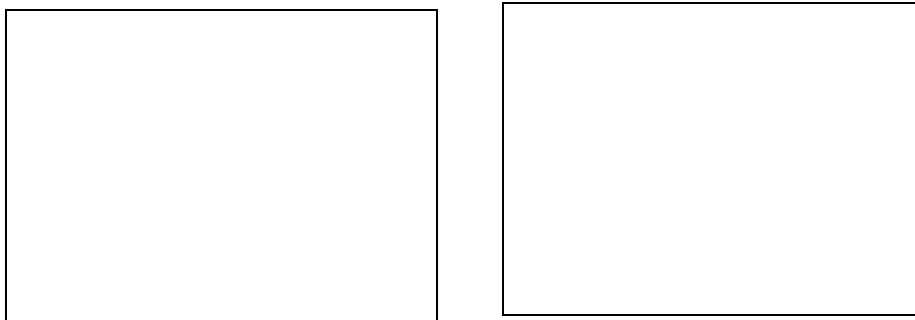
fig.40. (Left) David Bomberg. *St Paul's and River*, 1945.Charcoal, 50.8x63.8cm. Tate Gallery, London. Image available at: https://www.tate.org.uk/art/artworks/bomberg-st-pauls-and-river-t01964

fig. 41. (right) Felipe Lanuza Rilling.Four Palimpsests for the Erasure of the Heygate Estate. In Campkin and Duijzings (2016: 79-75). I. B. Tauris. London. Image available at:
https://www.ucl.ac.uk/bartlett/architecture/sites/bartlett/files/styles/large_image/public/image-lanuza.gif?itok=FHzQRG6P

This text is a description of my visual research practice as an artist and the structure follows the chronological date of each sketchbook from 2012. Firstly, I have described the drawings in each sketchbook and secondly the theory informing my practice. The two research strands have combined to inform my understanding of urban regeneration and the role of drawing as a research methodology. Throughout my research I've spoken informally to a range of participants to gain knowledge and

understanding. These conversations range from the formal consultation events to the overheard views of local people. Hand drawn maps of the area have been included to illustrate the locations and viewpoints I have drawn from (Figure 42). The following text is an edited account of my use of drawing as a methodology to understand and witness the process of urban regeneration, using sketchbooks and studio-based drawing.
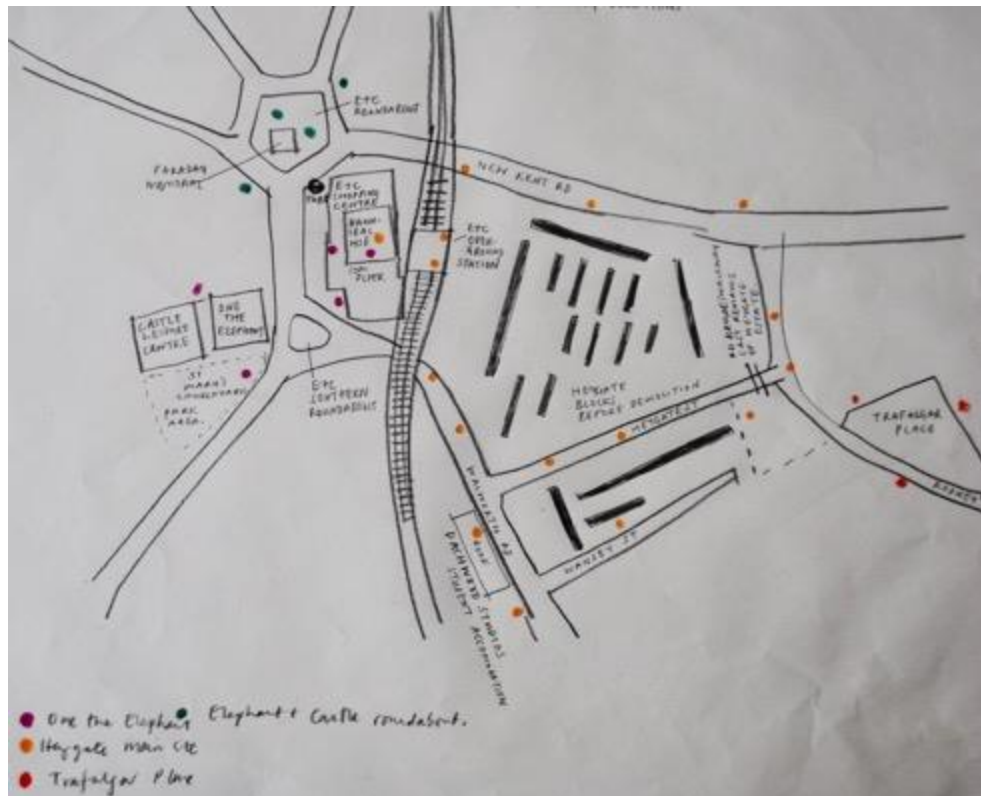
fig. 42. H.Read (2017). Map of the Elephant and Castle regeneration area and key drawing locations. Pencil and colour pencil on paper.

Sketchbooks, blog and working methods

I have used sketchbooks throughout the research project to record the process of regeneration. The first phases of the development coincided with my research timeline, an important aspect in deciding to use the Elephant and Castle as my primary case study. With a hardback A6 sized sketchbook I walked through the regeneration zone on a daily basis. The Heygate social housing estate and the public land it occupied has been a key focus throughout the project. When I began the project in October 2012 the estate was empty of residents. They had been

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'decanted' to use the misleading language of Southwark Council and the land was still accessible to walk around. Only the housing blocks on the Rodney Road site, renamed Trafalgar Place had been demolished as shown in the drawn map on the right (Figure 42).

Before I started drawing, I would walk around the site and spend time looking, observing what had changed and analysing what I wanted to document and capture. As a process of working this was a subjective response and professionally naturalised, therefore invisible to me. Bringing these drawing actions to consciousness and reflecting on them has been a key part of my practice-led research. When drawing I would shift position and intuitively focus on what I could see and how I was situated. I would often need to crouch, tilt, bend or stretch to obtain the view and information I wanted. All the time selecting and editing the information; to capture the essential aspects I wanted to record. The weather played a part in the outcome of each drawing session, if it was cold the drawings were shorter in length and the line more schematic. I would not look down at the paper until the drawing episode felt finished this duration was due to the moment of attention and focus. I did not use a rubber and would revise or start again over the existing drawing or turn to a new page. When trying to capture movement the line became more expressive and freer flowing.

Hoptman has argued 'drawing is not a verb but a noun' (Hoptman, 2002:12). I would disagree and argue in my own practice it is very much an active one of making visible the loss of public land and social housing. The pencil line is active, it has a material aspect and an erosive and degradable quality that connects directly with the destruction of the regeneration process. As a personal choice working with fibre and biro pens lacked these qualities, I felt the marks I made with a soft 9b pencil - which could be sharp or blunted and physically reduced with use gave me a direct connection with the subject matter I was capturing. I was left with many discarded and stubbed-out pencils over the course of the research. Our reading of drawings is affected by these line qualities. Pallasmaa has argued, 'the basic architectural experiences have the essence of verbs rather than nouns' (Pallasmaa, 2011:123).

From the outset I realised I would need to find higher viewpoints that allowed me to see what was happening. I sought out viewpoints from where I could survey undisturbed and that provided an alternative aspect to the high, remote crane shot photographs released by the developers Lend Lease. I wanted vantage points that retained a human scale and distance to the development. This was something Bomberg had achieved in his drawings of St Paul's Cathedral. I also decided I would use the sketchbook I was working in at the time to draw the different sites, rather than have a sketchbook for each location. In practical terms this meant I only needed to carry one sketchbook with me at a time if I switched and moved to a new location during the course of the day. This meant the visual information I created would still need to be structured and organised into a coherent sequence of drawings showing the changes over time and I began to realise a blog would be the most effective way to do this. The visual wordpress blog I created sequences the linear timeline of each site as it changed (https://howardreadsketchbooks.wordpress.com).

As an artist I did not feel my approach should be overly scientific and rational. I wanted to respond much more freely and intuitively to each site as significant changes took hold. I wanted the movement and mobility of my body, not just my intellect to sense and make sense of the situation [22]. The portability of a single sketchbook and the peripatetic nature of my process meant I could document more accurately the unfolding developments across the site locations. To systemise my approach would have led to an impersonal and institutional account [23]. The single sketchbook created a form of organisation that was cumulative and empathetic with the experiential nature of my heuristic approach to the project.

[22] This conception of perception and movement is explored in the following chapters.
[23] I posted examples of Southwark Council's official regeneration material on the blog and intended my own drawings to be a form of resistance to this sanitising graphic packaging of the regeneration.

Timeline and drawing knowledge

I wanted to avoid collaboration with or co-option by the developers. At the same time I realised I would need to talk informally to significant people and attend consultation and community events to gain understanding of each stage of the process [24]. My observations by necessity would be selective and from a subjective viewpoint, it would be impossible to be comprehensive across multi-sites within such a large geographic area. I saw my drawing practice as expanding on the legacy of the visual record of the area and the work of other academics in researching contested regeneration policy, land transformation in London and its impact on social housing and the forces shaping the city. The validation of drawing as a method comprised seeing and recording aspects of the impact of the development and the urban transformation it created. The effectiveness of drawing over other media is its legibility and simplicity to use in a situated first-hand account. My aim has been to capture observations of urban regeneration as an artist and engaged citizen (trained in looking, recording and showing) using a process which emphasises my individual opposition to the loss of social housing and public land in the regeneration . Garner suggests 'drawing research presents a powerful opportunity to demonstrate the ability to generate new knowledge about the visual and to communicate this through visual imagery[…]' He goes on to argue this knowledge can take the form of drawing alone, words may not be needed the 'intellectual analysis' can be inherent in the drawing (Garner, 2008:17). Pallasmaa has emphasised this point in relation to the body and our existence arguing that:

> Artistic ideas arise from an existential understanding and desire, and they are not ideational or translatable into verbal interpretations or explanations. They are embodied existential metaphors (Pallasmaa, 2011:106).

Garner argues the artist comes to an understanding through the act of drawing and knowledge is gained through this enquiry. Garner emphasises, 'enquiry is both *into*

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[24] As discussed in the literature review there are problems with being embedded as an artist and it is difficult if not impossible to critique and resist global organisations from within.

and *through* drawing – a seamless and symbiotic process' (Garner, 2008:24). By this process, drawing research is 'making knowledge'[25]. Pallasmaa contends, that knowledge is embodied in the act of making art and architecture, they 'do not demonstrate or mimic ideas of philosophy; they are modes of embodied and existential thinking in their own right' (Pallasmaa, 2011:107). Garner concludes this must be explained and written about from the viewpoint of the artist, 'we also need to write on drawings; we need to make a contribution to this knowledge base through articulating our work' (Garner, 2008:25).

I regard myself as a witnessing artist, visualising what I see. The anthropologist Michael Taussig, reflecting on the drawings in his fieldwork notebooks has suggested, 'drawing …is a depicting, a hauling, an unravelling, and being impelled toward something or somebody' (Taussig, 2011:preface). Taussig argues drawing is about being present and 'what it means to bear witness' (Taussig, 2011:133). Taussig suggests the role of "participant observation" in anthropology does not adequately cover the need to "bear witness", he argues, it 'goes beyond this, suggesting observation with an edge, participation of another order' (Taussig, 2008:133). My participation has been through watching, listening and drawing what I have seen and making it visible and communicating this through exhibitions as evidenced in the appendix.

Sketchbook 1. October 2012- December 2012

Location: Heygate Estate.

I was drawing by focusing on architectural details such as the shapes of the walkways and the concrete pillars (Figures 43 & 44). The columns had so many associations with the post-war modernist infrastructure built in Britain, from social housing to motorway bridges. The columns were built with a spirit of optimism and a progressive vision of the future. The estates dilapidated state and recent urban

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[25] 'Making knowledge' is created by the individual artist through their working methods and then disseminated to the wider society. In my case through exhibitions, participatory events and conference presentations which I have evidenced in the blog and appendix at the end of this thesis.

policy informed my reading. Hatherley has argued, 'Instruments brought in after 1945 in order to bypass the interests of slum landlords and landowners legally – were now used to the opposite end' (Hatherely, 2010:xvii) and Minton made much the same point. The materials I was using to record and document the site, echoed the linear simplicity of the early Heygate concept sketches. Now, making visual a neglected and dilapidated place. I felt the linear mimetic sketches would focus and capture all the visual information I needed to record what was being lost and erased [26]. The A6 sketchbook, I was using was very portable and unobtrusive – nobody seemed to mind or ask questions about what I was doing. During the cold winter months drawing rapidly without having to carry heavy equipment was convenient and practical. I was drawing in episodic bursts usually drawing five to six sketches in each location while I was there.
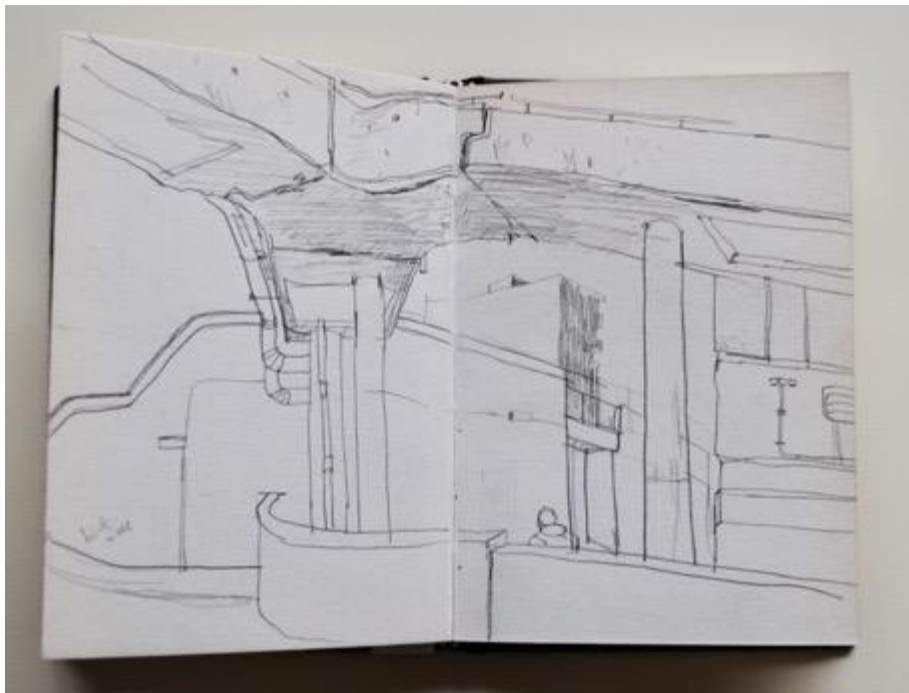
fig. 43. H. Read, *Under the Walkways* (01/12/2012). Heygate estate. A6 sketchbook, retractable pencil on paper.

[26] I felt drawing was a way of preserving and remembering the estate and the sketchbooks a form of personal archive that could be shared collectively through exhibitions and the issues surrounding regeneration debated.
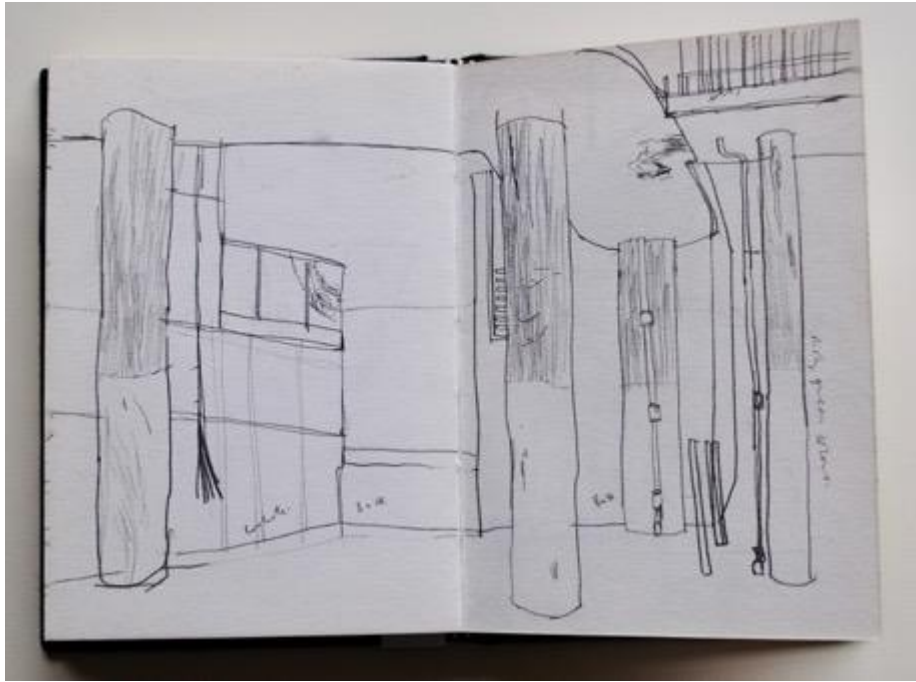
fig. 44. H. Read, *Pillars and Walkways* (01/12/2012). Heygate estate. A6 sketchbook, retractable pencil on paper.

The first barriers, made from metal sheets had been erected blocking the walkways. The stairwells have similar obstacles and long semi-circular metal spikes preventing entry to the corridors of the housing blocks. Many of the windows had been smashed and graffiti artists had started tagging the exterior concrete walls. In the sealed-up buildings, wallpaper and curtains were still visible along with abandoned furniture. On upper balconies and in backyards garden sheds and patio chairs had been left. I recorded these elements rather than the larger housing blocks. The small details and the human scale of the maisonettes provided a real sense of the homes that had been lost. Pallasmaa has written, ' there is a vivid unconscious identification, resonance and correspondence between images of the houses and our own body' (Pallsamaa, 2011:124). Pallasmaa cites Bachelard's writing about the home and its fundamental importance to human existence. Bachelard writes, 'man is laid in the cradle of the house […] life begins well, it begins enclosed, protected…'(Bachelard, [1964]1994:7). Pallasmaa has suggested our existence and understanding of the world begins with architecture:

> Bachelard criticises the Heideggerian idea of the primal human anxiety resulting
> from being thrown into the world, on the grounds that instead of being cast into an

unstructured and meaningless world, we are always born into an architecturally

prestructured world (Pallasmaa, 2011:104).

The larger housing blocks, eleven storeys high, appeared remote and aloof. Viewed

from the front elevation, each home had been boarded up with metal sheets that

had been welded over the window frames and entrance doors. Spikes protruded like

medieval fortifications from each landing. From the back satellite TV dishes still

remained and it was possible to see into the abandoned homes (Figure 45). They

conveyed none of the individualised character of the maisonette homes.

fig. 45. H. Read, *Walkways and larger blocks with satellite dishes* (10/12/2012). Heygate Estate. A6 sketchbook, retractable pencil on paper.

Sketchbook 2. December 2012 – May 2013

Location: Heygate Estate.

Date 26/01/13

 I would spend time wandering around and looking before I began drawing. The

intentions of the dérive described by *The Situationists* became a compelling idea in

the way to draw and record the early stages of the regeneration process. The individual as a dissenting voice against global corporations and the prevailing government ideology is evident in Sinclair's writing about the city. Sinclair creates a contemporary psychogeography to imaginatively resist vested interests and critique the synthetic and shallow capitalist state. He has imagined the city as a huge termite nest, the Shard its newest manifestation in glass and steel:

> The City is termite territory: thousands of heads-down workers serving an unacknowledged queen, a fear motor buried deep in the heart of the place. A dominatrix with carmine lips. Which is why all those drones, wide boys, and compulsive hustlers, responded so feverishly to the imago of Margaret Thatcher […] how the planners laboured, with their pastiche statuary, their cloned modernism, to invoke the Gotham City of the graphic novelists, of Tim Burton (Sinclair, 2013:89).

As the Lend Lease marketing imagery about the regeneration began to saturate local and national media outlets drawing allowed me to recall and make visible through small details the individual lives that had been disrupted and removed from the site.

Location: Trafalgar Place, Rodney Road.

Excavation has begun and the levelled landscape was changing with large craters being dug and filled with the crushed concrete remains of the former Wingrove housing blocks. I made rubbings of the textures from the site and collected materials from the edge of the construction site. The large rock shaped concrete blocks with wire and tangled rods sticking out of them were strewn around the site. Bright green cabins for the construction workers had been moved onto the site and two large red skips placed in the centre. The visceral qualities of the scene were made manifest in the pipes, drains and wires from the demolished blocks. Observing these left-over entrails at the side of the excavation craters and moving around the site to record them created a sequence of images from different view-points. I began to look at the work of Gordon Cullen and his notion of serial vision. The linear clarity of his work was something I admired and his writing about shifting position while on location

and the visual impact this has were elements I wanted to incorporate into my own practice while sketching. Serial engagement with the site created unexpected contrasts as the regeneration process took hold (Figures 46-53).

In the background Renzo Piano's, Shard loomed as an omnipotent sensor, very much part of the regeneration Southwark council wants to see more of. A detached house (once used as a homeless shelter and now sold by the council) stood in the middle ground. The influence of the city was being made increasing visible by the removal of the estate.

As the initial phases of the excavation began, graffiti began to appear on the temporary perimeter hoardings of the site (Figure 53). The tagged comments *Do not trust 'em. Inside job. Why?* Succinctly summarised the local opposition to the regeneration. Once this was removed very little graffiti appeared on any of the other sites and the developers made a concerted effort to rebrand all hoardings with marketing speak and clean-up any offending versions of their vision of the future.

fig. 46. (left) H.Read, Sketchbook 2. Levelling and excavation (2/3/13). A6 sketchbook. Pencil on paper.
fig. 47. (right) H.Read, Sketchbook 2. Levelling and crushed concrete (2/3/13) A6 sketchbook. Pencil on paper.

fig.48. (left) H.Read, Sketchbook 2. *Concrete, wire and tangled rods* (4/4/13). A6 sketchbook. Pencil on paper.

fig.49. (right) H.Read, Sketchbook 2. *Excavation crater and figure* (6/4/13). A6 sketchbook. Pencil on paper.

fig.50. (left) H.Read, Sketchbook 2. *Excavation crater and exposed building layers* (6/4/13) A6 sketchbook. Pencil on paper.

fig.51. (right) H.Read, Sketchbook 2. *Excavation crater with rods, pipes and wires* (6/4/13) A6 sketchbook. Pencil on paper.

fig. 52. (left) H.Read, Sketchbook 2. *Red skips, house and shard* (6/4/13). A6 sketchbook. Pencil on paper
fig. 53. (right) H.Read, Sketchbook 2. *Do not trust 'em. Inside job* (7/4/13). A6 Sketchbook. Pencil on Paper.

Studio Drawings

Using the sketches, I had made on site I began to create larger drawings experimenting with texture and colour in the studio (Figures 54,55 & 56). During the excavation phase, I realised my linear drawing style was not adequate enough to capture what I was seeing and experiencing. The violent reconfiguring of the landscape by mechanical and physical human effort was dramatic and overwhelmingly sensory. I needed new materials and expressive mark making to describe the sensations of this excavated landscape and the changing city views it offered. These early studio images were not always successful. I was unsure about media and exactly what I was aiming to capture. Working on a larger scale and using my memory was an aspect I wanted to explore more. This would also involve

thinking about my theoretical research and trying to unite the elements. The current studio-based work was on reflection too self-conscious and removed from the immediacy of the location based work. I needed to link back to the visual material I was looking at as part of my contextual research.

fig. 54. H.Read. Studio drawing. *Construction work- levelling and excavation*. Coloured pencil, acrylic paint and collage on paper.

fig. 55. H.Read, Studio drawing. *Excavation and concrete block*. Acrylic paint and collage on paper.

fig. 56. H.Read, studio drawing. *Red skips*. Paint and collage on paper.

Sketchbook 3. February 2013

Location: Trafalgar Place.

The mesh fencing around the Trafalgar Place site has been replaced with glossy CGI hoardings. New advertising copy is used to sell the regeneration and repeated on each image panel. The main heading is integrated with happy and smiling people proclaiming 'a green future' and 'rooms with a view', all in lower case (Figure 57 & 58). I'm informed local people have been used in the images. They have been photographed in the outdoor public spaces and cafes around the Elephant and Castle to sell an authentic urban lifestyle. The people on the balconies enjoying the view at twilight are not local. Each hoarding image repeats the new advertising copy: 'The life, the heart, the Elephant'. Pallasmaa has argued, 'cynical intentions can be concealed in apparent order and forced sentimental beauty [….] images often mask shameless economic, ideological and cultural exploitation (Pallasmaa, 2011:114). I see my own drawings and engagement as the opposite of the 'cultural exploitation' of the area and an authentic account of the hidden stages of regeneration. The new hoardings partially obscured my view of the site and it became more difficult to see what was taking place. I'm reluctant to draw the signage and walk round the site making notes. They are in contrast to the Tate Modern extension hoardings by artist Martin Karlsson - using drawing to give context to the place and process. Karlsson reimagines Gustave Doré's London, *A Pilgrimage* for a contemporary audience, by sketching the locations of the original illustrations.
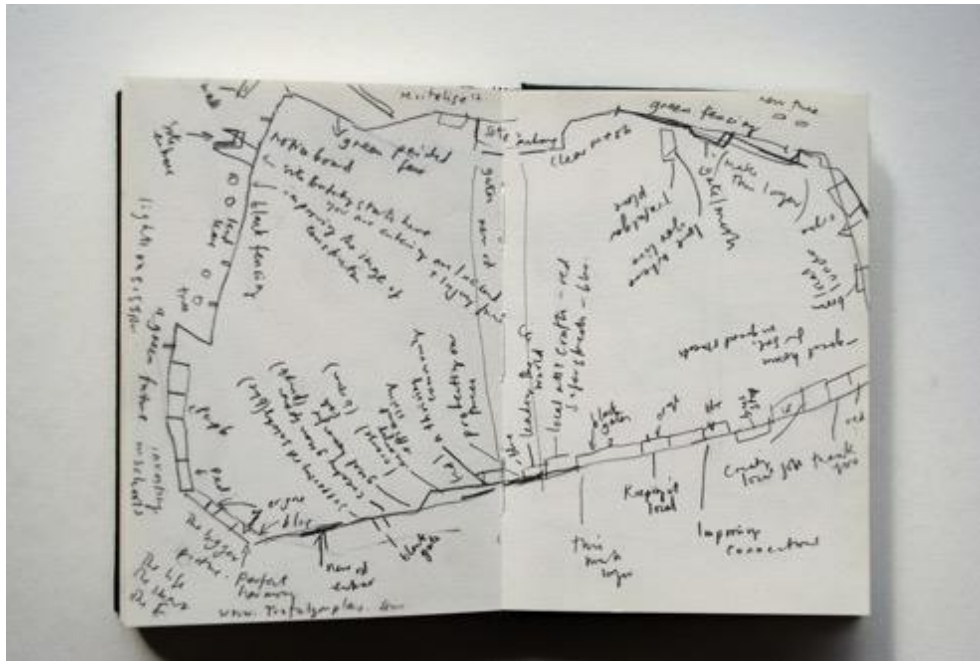
fig. 57. H.Read, Sketchbook 3. *Marketing copy on hoardings*. Trafalgar Place.

fig. 58. H.Read, Sketchbook 3. *Marketing copy and imagery on the hoardings - A green future.* Trafalgar Place.

Sketchbook 4. June 2013
Location: Soundings Hub Walworth Road – A public consultation event.

Date: 08/06/2013

The Soundings hub was based at the top end of the Walworth road in an empty
retail unit. As 'community engagement experts' Soundings aim is to; 'work with
developers, local authorities, architects, multidisciplinary teams, agencies and
communities to provide an integrated approach that actively supports complex
design and regeneration projects' (Soundings online, accessed 10/05/17). The
Soundings website informs clients what they can expect from the community
engagement they facilitate, 'Consensus and support, positive public perception of
process and trust' (Soundings online accessed 10/05/17). The event was organised
by the local Soundings team. The architects present were from Maccreanor
Lavington, there was also a representative from Lend Lease. The walk started at 2pm
from the Soundings hub and passed down Wansey Street, through the mobile
garden (an interim community garden provided by the developers) and onto the
development at Rodney Road. I drew and photographed the event and listened to
the conversations Figures 59 – 68) [27]. The cost of the new apartments and the loss
of communal land was not something the architects wanted to engage with as the
perimeters of the agreed masterplan put it beyond their control and personal
opinion on these matters were guarded and subscribed.

fig. 59. (left) H.Read. *Public consultation event Soundings Hub Walworth Road. Filling out questionnaires before
the event started.* (08/06/14) A6 Sketchbook. Pencil on paper.

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[27] I was influenced by the reportage methods of illustrator Oliver Kugler and used photographs to
supplement my initial sketches and 'add-in' further details such as facial expressions and some hand
gestures. This helped convey the interaction between residents and the architects and developers.

fig. 60. (right) H.Read. *Discussion of the plans and presentation boards.* (08/06/14) A6 Sketchbook. Pencil on paper.

fig. 61. (left) H.Read. Waiting for the event to start -residents look at the model and presentation boards (08/06/14) A6 Sketchbook. Pencil on paper.

fig. 62. (right) H.Read. *A developer explains the timeline and takes questions* (08/06/14) A6 Sketchbook. Pencil on paper.

 fig. 63. (left) H.Read. *Wansey Street, local residents discuss plans with architects and developers the fenced off Wansey Street Maisonettes are on the left.* (08/06/14) A6 Sketchbook. Pencil on paper.

fig. 64.(right) H. Read. Architects and a local resident view Garland Court, Wansey St – the first replacement housing scheme for residents of the Heygate (08/06/14) A6 Sketchbook. Pencil on paper.

fig. 65. H.Read.(left) *Many local residents are well informed and ask for clarity about aspects of the plans.* (08/06/14) A6 Sketchbook. Pencil on paper.

fig. 66. (right) H.Read. *Wansey Street, local residents – watch from bedroom windows.* (08/06/14) A6 Sketchbook. Pencil on paper.

fig. 67. (left)H.Read. *Wansey Street, local residents question the developers* (08/06/14) A6 Sketchbook. Pencil on paper.

fig. 68. (right) H.Read. *The event passes through the temporary Mobile Garden at the end of Wansey Street*. (08/06/14) A6 Sketchbook. Pencil on paper.

I drew local people for the first time and of all the events I attended this was the most populated. The knowledge of people varied; some entirely new to the process listened while others offered forthright views on what was going on, usually critical and sceptical of the plans. Most lamented the poor sale price of the land by Southwark Council. Many people were under the impression they would have a considered input into the final look of the buildings and the scale and height of them. The developers listened attentively and expressed concern, knowing full well they have all the power and will define what happens. Consultation events give the illusion of a meaningful dialogue but the reality is very different. My sketches of this event are fragmented and have captured the body language of the people at the event in conversation and passionate engagement with the architects and developers. There was discussion, dialogue and debate but it confirmed my view that the local community have no power of negotiation or influence over events once the masterplan has been approved. The event fulfilled the statutory obligation to consult 'face to face' with the local community. But the local community has no real or meaningful leverage on the redevelopment and how it impacts on their neighbourhood.

I submitted six of my drawings of the consultation event to *Urban Pamphleteer Issue #2 Regeneration Realities* – a UCL Urban Lab publication. The editors accepted the proposal with some suggested revisions, 'Could you please provide a few sentences of overall description of the image series, the process, and your motivations, your relationship to the specific neighborhood context? Could you provide individual captions including basic information such as date, site, specific place, and medium?' The feedback comments highlighted the need to think carefully about how my work was going to be reproduced. The gutter of the sketchbook distorted the image and what worked in a hand-held sketchbook would not reproduce well as a printed image. The gradient and strength of the line changed this would be difficult to reproduce. The images needed to be understood by a wide audience and I had to be clear about my motivations. I was not confident enough the originals would be effective in their raw state. The final four drawings printed in the pamphlet feel like a compromise and they are different from the original sketchbook drawings. For the first time I needed to have a clear idea about how I wanted my final visual work to be presented. The printed *Urban Pamphleteer* images are included in the appendix at the end of this thesis.

Sketchbook 5. July 2013 – November 2013

Location: Heygate Estate

Date: 16/07/2013

fig. 69. H.Read. Alsatian *guard dogs - Heygate Estate* (16/07/2013). A6 Sketchbook. Pencil on paper.

 Security men with guard dogs patrolled the main Heygate site. The green perimeter fencing prohibited access to the estate. Most of the guards were unfriendly, they were impossible to engage in conversation, they seem suspicious of anyone who stopped and looked at the enclosed estate. In the summer evening and nights there was a foul smell. The Alsatians were difficult to draw, they were left to roam around the concrete areas near the Swanbourne block on Wansey Street (Figure 69). Sinclair has suggested: ' …Alsatians are good for nothing except barking, bouncing impotently against the mesh fences of scrapyards' (Sinclair, [1997] 2013:58).

July 2013: Trafalgar Place - construction equipment arrives on site.

The excavations have been completed and filled in again. The foundations are being poured with concrete over a lattice of metal rods. The first signs of the drainage and water pipes are being installed on site for the new housing blocks (Figure 70). Sections of a large red tower crane arrive on site and start to be assembled. The

plots and outlines of the new buildings are marked out with colour-coded stakes and concrete pathways are like pontoons and border each plot. Wooden notice boards appear at the edge of the plots. On the perimeter fence an information notice announces the generators for the tower crane is run on biofuel. By August the site has become much more populated; a high yellow turnstile has been erected with a guard for entrance and exit. The construction workers leave the site at 5.50pm, both men and women in casual clothes). Some of this was very hard to capture as a convincing sketch and adding notes was the only way of doing so.

fig. 70. H.Read. *Drainage and water pipes* (July 2013). Trafalgar Place. A6 sketchbook. Pencil on paper.
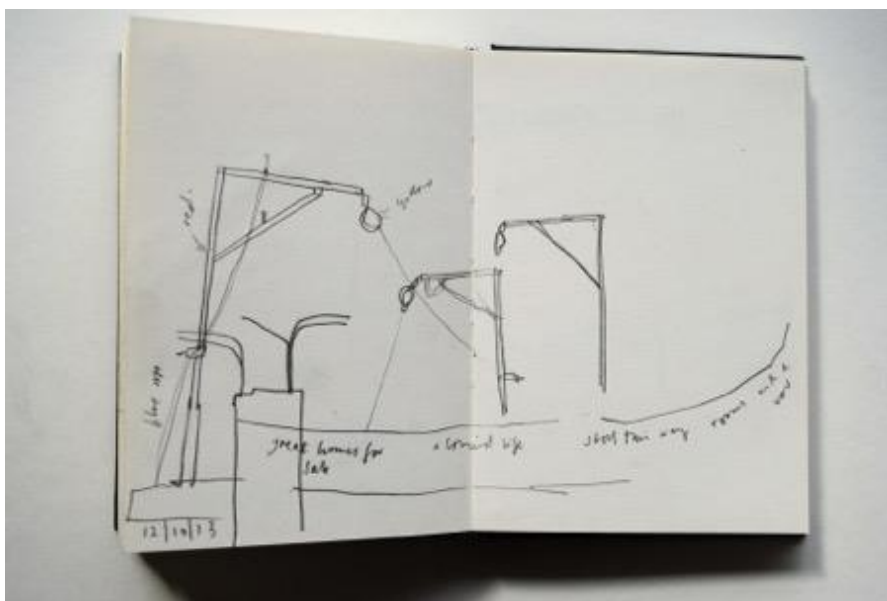
fig. 71. H.Read. (July 2013). *Safety harnesses.* Trafalgar Place. A6 sketchbook. Pencil on paper.

September 2013: The landscape is now being transformed, metal grills and plastic pipes are laid across the building site. The first floors of buildings are starting to rise from their foundations. The red safety harnesses the workers are attached to look like gibbets and are clearly visible above the hoardings - sprouting above the line of construction. They appear almost as memento mori for the execution of the social housing that has been erased by the new construction (Figure 71). Hoardings proclaim how great this development will be. I'm stopped by a woman from the Guinness estate opposite the site. I explain, I'm not connected with the developers. She tells me 'they are bastards and start work at 5am' and she continues to list the problems of living near the site. I walk around the site and list the slogans on the hoardings. Each panel contains a new slogan: 'a thriving community, protecting the environment, leading the world, local arts and crafts, safer streets, keeping it local, improving connections, love where you live…' There is a huge disconnect between the imagery of the hoardings and the experience of local residents. While out drawing I'm told by another local resident: 'they are being sold in China, it's going to be a Chinese ghetto, there's already loads of them. I went to the hub – they don't listen. They told us it would benefit the environment, I don't know how?' The woman asks why I'm drawing and how long I've lived in the area. Two men walking a dog stop at the hoarding showing what the finished regeneration will look like in 2025. The man holding the dog says: 'They are cunts these people'.

October 2013: The finalised phase one (MP1) plans are shown at the Soundings hub. The architects from the consultation event are present and representatives from Lend Lease. I talk with a development project manager from Lend Lease, who informs me they have moved from Portland Place into the 10th floor of Hannibal House, the office block above the Elephant and Castle shopping centre. They have a birds eye view of the project – I'm invited to visit the space.
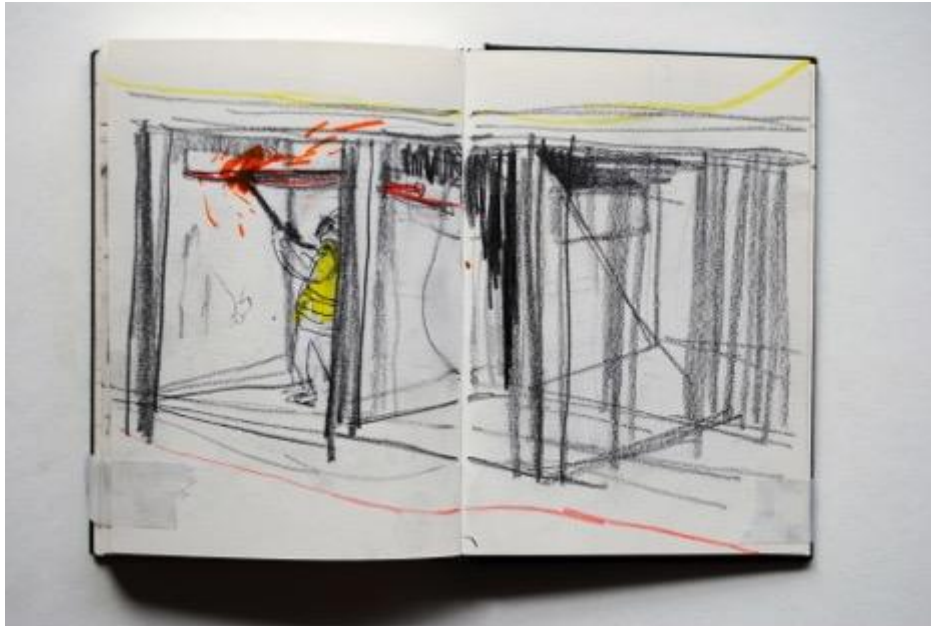
fig. 72. H.Read. *Phased soft strip demolition process*. Heygate estate. A6 sketchbook pencil on paper.

November 2013:The ground floor garage doors have been removed from the front of the large Kingshill block. The metal pipes, running through each garage are removed with specialist cutting equipment – orange sparks splinter the gloomy morning air (Figure 72) I used colour specifically to highlight the actions as Goldfinger had added colour to his sketches to denote function. The blocks are draped in yellow cabling and bright lights. At the back the block windows have been removed and men in high visibility clothing work in what were once individual living rooms and bedrooms. The bright colour of paint and wallpaper is intensified as the daylight becomes brighter. Interior doors have been removed from their jambs and it is possible to see through the building from front to back. The Evening Standard on Friday 8th of November report the last resident of the Heygate estate Adrian Glasspool has been 'forcibly removed'. The report on page thirty two by Rod Kitson continues:

> Mr Glasshouse (sic), 39, a teacher, defied an eviction order to leave on Monday and police and bailiffs forcibly removed him yesterday. His stand came as the council was accused of breaking a pledge of having 35 per cent of new homes at affordable rents. Only 79 – or three per cent – of the 2,400 homes on the new development will be available at social rents. (Kitson, 2013).

Sketchbook 6. November 2013 – May/June 2014

Location: Heygate Estate

Date: 15/01/14
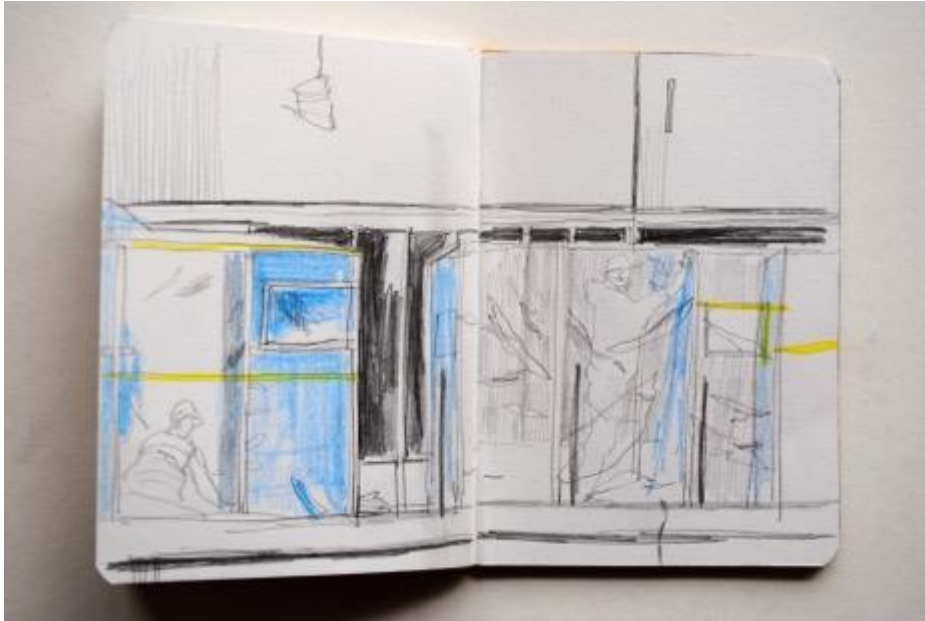
fig. 73. H. Read. *Asbestos removal* (19/02/14).Wansey Street. Maisonettes.

 I arranged to meet with Demolition site manager and the Lend Lease community Liaison officer to discuss possible drawing locations within the Heygate estate. We walked around the site, and the different stages of demolition underway were explained, starting with the soft strip demolition of household waste and furniture left behind by the former residents. To the removal of asbestos panels below the windows of each unit (Figure 73). The need for protective, colour-coded suits – from red to white was explained and the toxicity of this work was underlined by the fact each worker is tested every two years for contamination. The contractors had one hundred and seventy workers on site, dismantling the eleven floor high blocks. Each block had scaffolding erected to hold the white, Micro flex protective sheeting wrapped around each high rise. The top six floors of each block where removed panel by panel, with clamshell diggers hoisted onto the structure. Finally the remaining floors were crunched down to the ground floor. The fluidity of the process meant a demolition meeting was held every day as the situation and sites were very fluid and changing rapidly. Agreeing a fixed location on site from which to draw from proved impossible. One block was fenced off near Heygate Street. The housing block

was 'reserved' for an Artangel project by the artist Mike Nelson organised by Southwark Council. This disputed regeneration art project was later abandoned due to local protest[28].

I found the Mobile Garden (an interim use community project) proved the most accessible place from which to draw from. This site was not covered in hoardings and provided clear views of the demolition of the Kingshill block, which stood away from the road and other buildings allowing it to be dismantled differently from the other large blocks. The Kingshill block was demolished sides-ways and not covered in white sheeting as all the other large blocks had been and demolished is stages from top to bottom (Figures 74, 75, 76 &77).
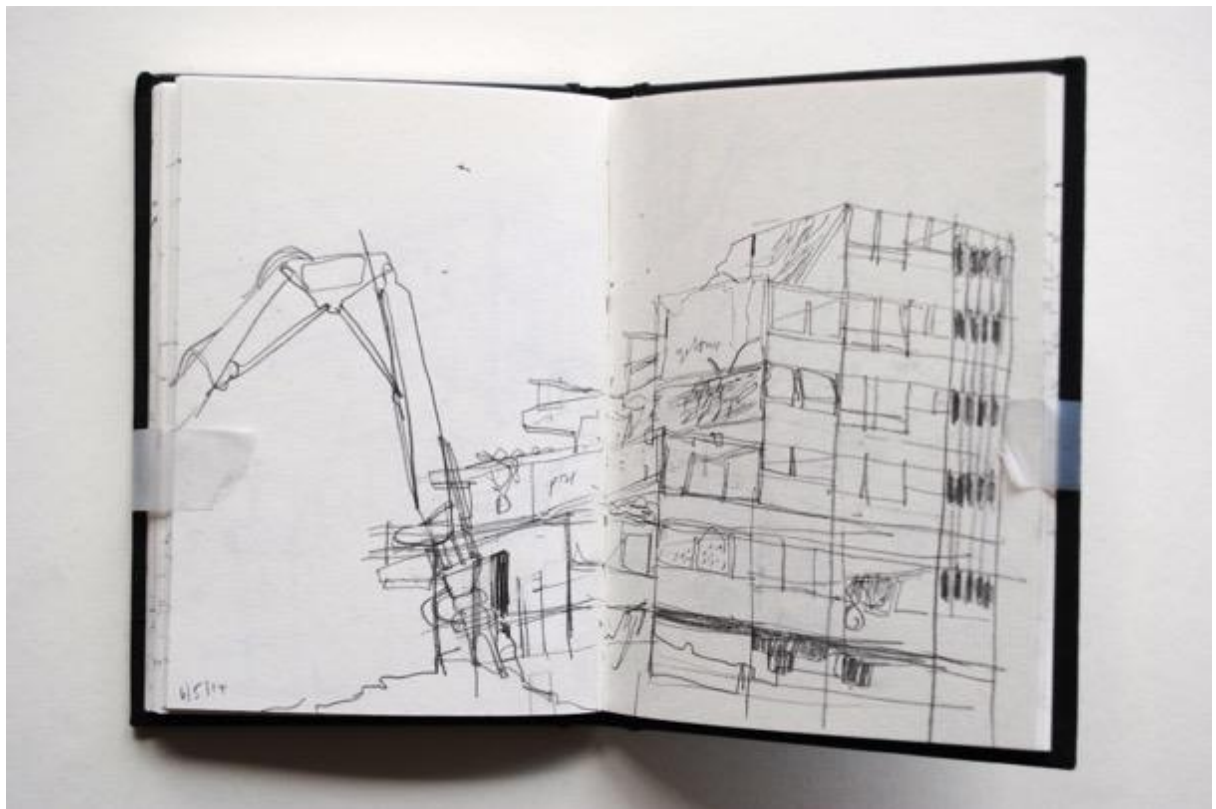
fig. 74. H. Read. *Kingshill block demolition*. (6/5/14). A6 Sketchbook pencil on paper. The demolition exposed the interior spaces of each room from the pale blue lined wallpaper of a living room to the yellow and pink decoration of a child's bedroom. The patterns, textures and colours were juxtaposed against concrete debris and the outer surfaces of the building. Each room was individual and revealed the choices of the families who had lived there.

[28] The protest and objections to Artangel and the artist Mike Nelson are discussed in greater detail in the last chapter.
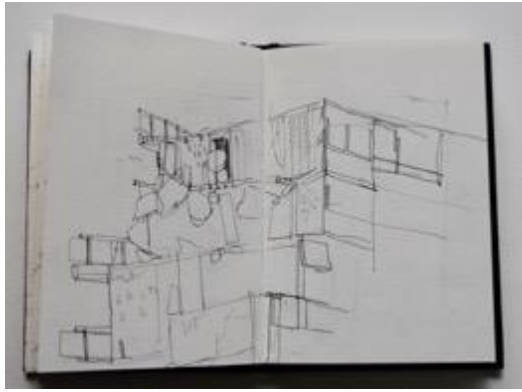
fig. 75. (left) H. Read. *Debris and balcony fragments* . (6/5/14). A6 Sketchbook pencil on paper.
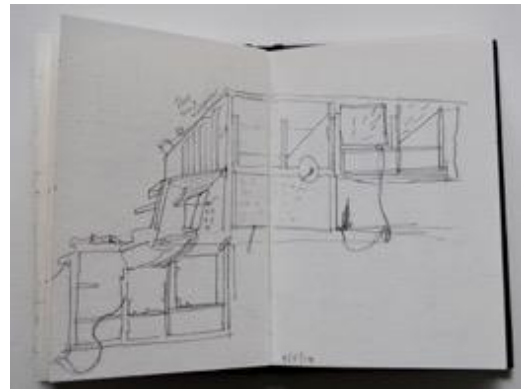
fig. 76. (right) H. Read. *Dislodged window frames and pale blue wallpaper*. (6/5/14). A6 Sketchbook pencil on paper.
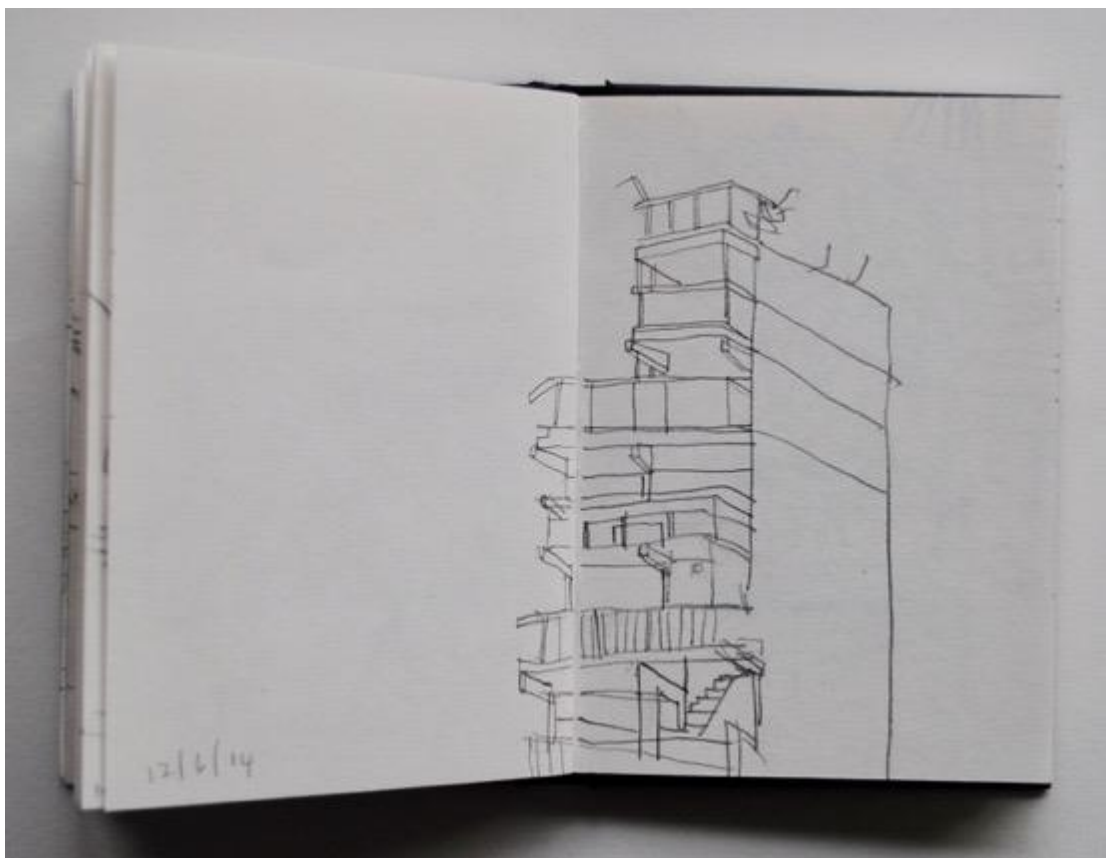
fig. 77. H. Read. *The last stairwell*. (12/6/14). A6 Sketchbook pencil on paper.

Location: Walworth road

Date: Early March 2014

Drawing the demolition of the larger blocks was hard to capture in any detail (the exception being the Kingshill block). It felt as if a scale threshold had been reached in

the process of destruction. My relationship with the blocks became abstracted as it occurred at a non-bodily scale - a different kind of representation was needed. The blocks were wrapped in white sheeting and broken down from the top floor downwards in sections. Much of this work was hidden from view. Only when the sun backlit the blocks was it possible to make out the silhouettes of the workmen and machinery their removal was more orderly, systematic and controlled. Occasionally the white covering material ripped open in high winds, exposing the work. My drawings are linear and very simple and describe the large shape of the blocks and the white sheeting. The understated grids and delicate simplicity of Agnes Martin's drawings at Tate Modern have an influence on the way I draw the blocks (Figures 78, 79, 80 & 81). Martin's work does not reproduce well; the physical reality of the work needs to be experienced. I am reflecting much more about how other artist's work impacts on my own drawing and using this to test out my own assumptions about drawing. The layout of the blocks had been visualised by the artist Keith Coventry to show how lived experience could be represented by modernism and abstract reduction of form. Van Doesburg's experiments of visual construction and movement provided the influence for Coventry's aesthetic. On reflection I felt this method lacked the human and figurative elements needed to record the regeneration (Figure 82). It worked in sketch form to indicate the brevity of form but not on a larger scale as evidenced in my studio drawings (Figure 83).

fig. 78.(left) H.Read. *Front elevation of the Swanbourne block demolition with sheeting.* A6 sketchbook. Pencil on paper.
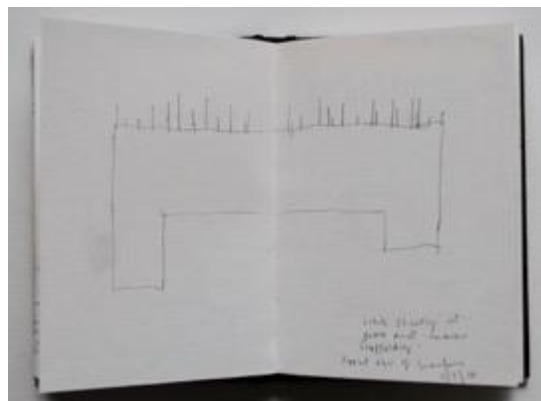
fig. 79. (right) H.read. *simplified diagrammatic shape of the sheeting and scaffolding.* A6 sketchbook. Pencil on paper.

fig. 80. (left) H.Read. *Sideways view of Swanbourne.* A6 sketchbook. Pencil on paper.
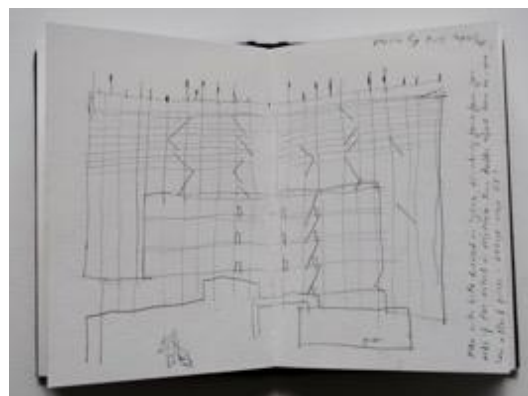
fig. 81. (right) H.Read. *linear pattern and grid with notes.* A6 sketchbook. Pencil on paper.
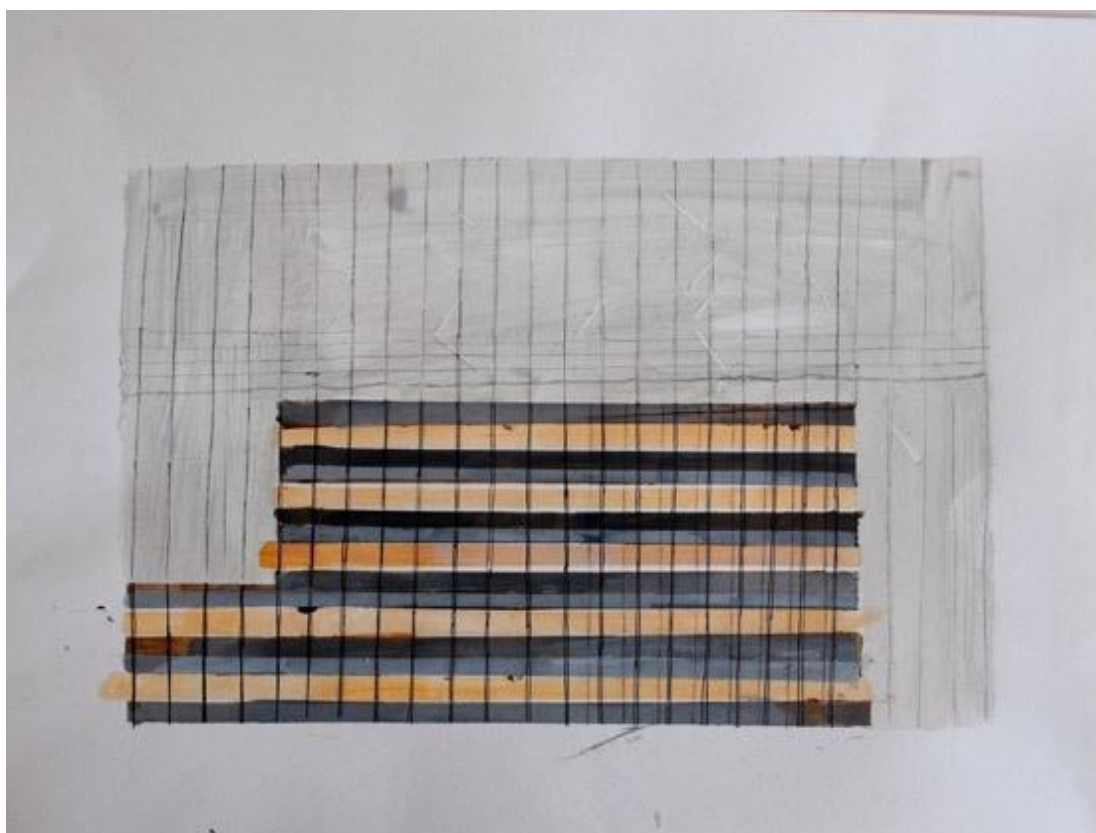
fig. 82. H.Read. *Hidden behind white sheeting, demolition of the large-scale blocks* (02/03/14). Pencil, colour wash on A3 paper.
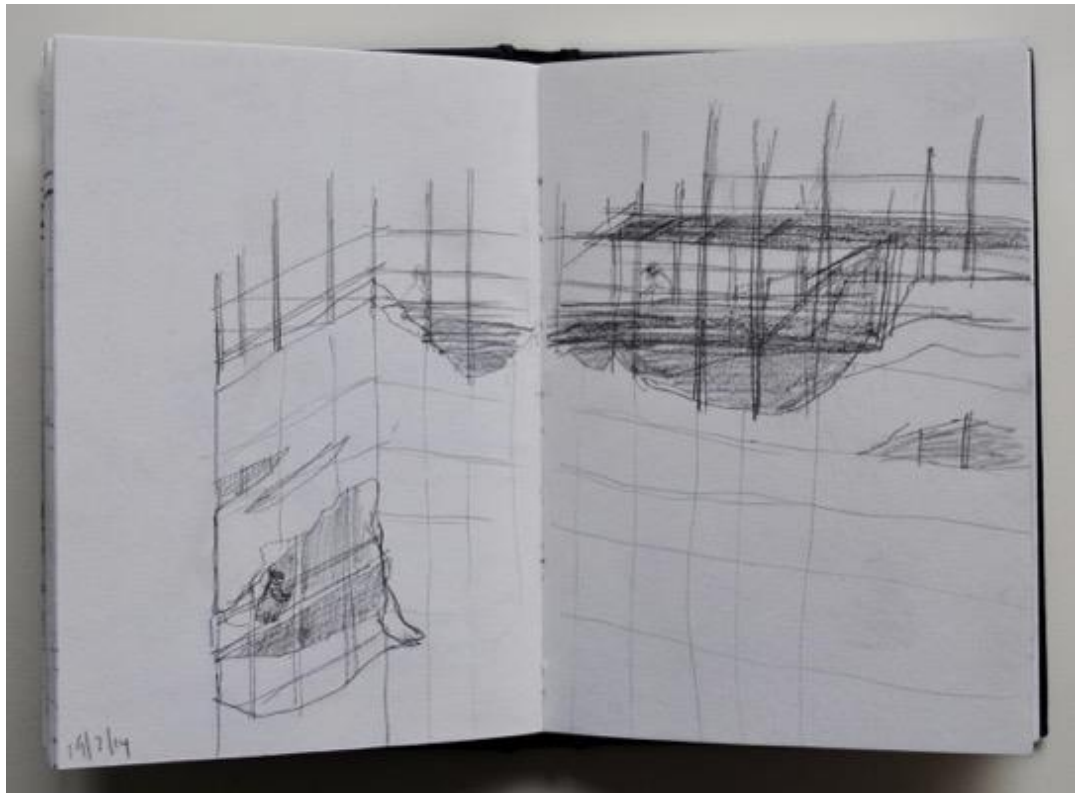
fig. 83. H.Read. *Torn sheeting revealing the scaffolding and workmen systematically demolishing the large-scale blocks* (19/02/14). A6 sketchbook. Pencil on paper.

Location: Demolition of Wansey Street Maisonettes

Date: 7/5/14

The modular construction panels of the buildings are very evident in the dismantling of the housing units, torn apart by the clamshell diggers. The Estate was constructed mainly from a 'Danish prefabricated concrete large panel system (LPS) known as 12M Jespersen – pre-cast reinforced concrete components, assembled *in situ* – procured by the government' (Campkin, 2013 :81). One of the original, sequential linear concept sketches promoting the Heygate estate shows a family arriving by car with the number plate 'JESP 12M' (Campkin , 2013: 81). It was possible to overlook the site from the second floor of Garland Court. The drawings made over the course of a few hours are sequential (Figures 84 - 95). I drew rapidly over many double pages, during the course of the morning. The sequence documents the complete demolition of the maisonettes. Witnessing this and being able to get it down – is what I'd found difficult with the larger blocks. Selecting the right viewpoint and close

proximity aligned my work to the sensory momentum of the rhythm and pace of the demolition. The drawings are fluid and capture the levelling and erasure of the buildings. The sequence of drawings relied on timing and viewpoint and ended with the construction workers parking the clamshell diggers and discussing what have been completed. Jets of water were used to subdue the dusk from the demolition. There is something flip-book like in this set of drawings due to the duration of the episode and the scale of the smaller housing units. It was possible to record the absolute cycle of destruction. The maisonettes were completely obliterated during the course of one day. The demolished housing units exposed views of the Victorian terraced housing on Wansey Street and the oil tank, plumbing and piping of the former dwellings (Figure 96). Over the next month the concrete rubble was broken down and removed by truck and the the metal cables and rods salvaged and removed (Figures 97-100). Cullen's use of serial imagery and focused attention on recording small local details helped shape this sequence of work.
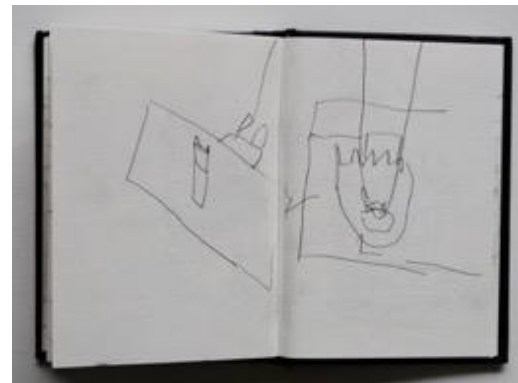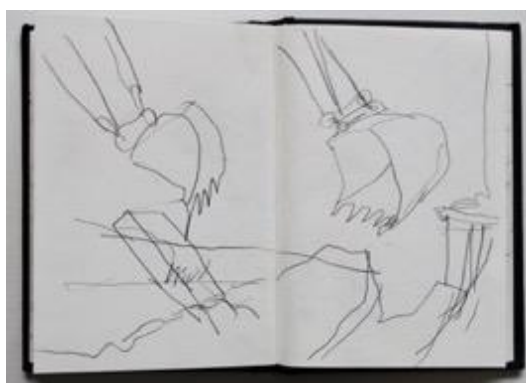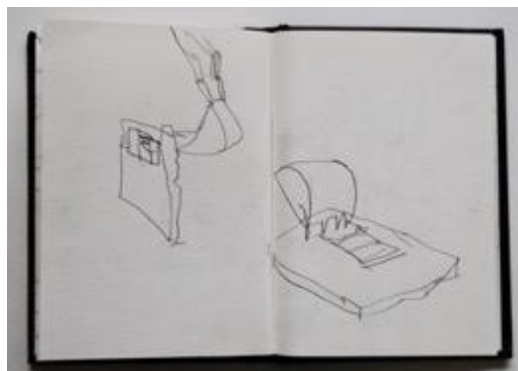
figs. 84 - 95. H. Read. *Demolition of Wansey Street Maisonettes* (07/05/14). A6 Sketchbook. Pencil on paper.

Fig. 96. H.Read. *Oil tank and debris*. (7/6/14). A6 Sketchbook. Pencil on paper.

Figs. 97- 100. H.Read. *Salvage and removal*. (7/6/14). A6 Sketchbook. Pencil on paper.

Sketchbook 7. June 2014 – August 2014

Location: Elephant Road

Date: 07/2014

The Elephant Road site had previously been a large grassed children's playing area and football pitch, used by residents of the Heygate Estate. Platform 1 of the Elephant and Castle Overground station overlooked the development and ran the entire length of the site, linking the top end of Walworth Road to New Kent Road. The railway arches underneath the platform are home to Latin American cafes and businesses; they give the area a defined sense of place and identity. The loss of the large grassed playing area and the potential displacement of the Hispanic business' made this development highly contested. The proposed new name for the site - Tribeca Square drew ridicule from local people and campaign groups. The developers Delancey, intended to build four high rise towers, very close together at the Old Kent Road end of the land, including a subterranean four-screen cinema complex and a market square at street level stretching towards the Walworth Road. From the outset the CGI images of this development looked out of place and unrealistic, the building design had no connection to the architectural elements in the surrounding area. There was no attempt at sympathetic place making, this was a bland generic architecture that could have been built anywhere.

I had drawn the view of this land, since it had been a public park and had continued to do so when it was enclosed by hoardings and became an active construction site (Figure 101). I started drawing details of the cutting machines at the Walworth road end of the site and the arched cement poring cranes at the Old Kent Road entrance (Figures 102, 103 & 104). This was the largest and busiest site I had drawn so far. There was a depth and scale of construction activities occurring that I had not encounted before. No buildings had needed to be demolished to prepare the site and much of the construction activity had been about digging downwards and scooping out earth for a vast underground basement (Figure 105). Encountering this site accelerated questions about how I was drawing and what I was drawing with. The daily interaction was forcing me to question my use of drawing materials. The

magnitude and force of this regeneration site changed the direction of my drawing methods. I needed to use a larger sketchbook and find materials that would allow me to respond to what I was seeing. I began to use charcoal and graphite powder to express the laceration in the landscape.

The steep sides of the excavation, covered in black plastic sheeting with the concrete pillars protruding through the plastic, had a geological feel making the site resemble a gorge or canyon. The site was changing everyday and offered unique unseen views of the city. Looking downwards into the building site and seeing the amount of activity taking place reminded me of Auerbach's expressive sketches of the Shell Building in 1958. His forceful use of heavy pencil lines evoking the labour and effort required to build on such a site is discussed later in this thesis.
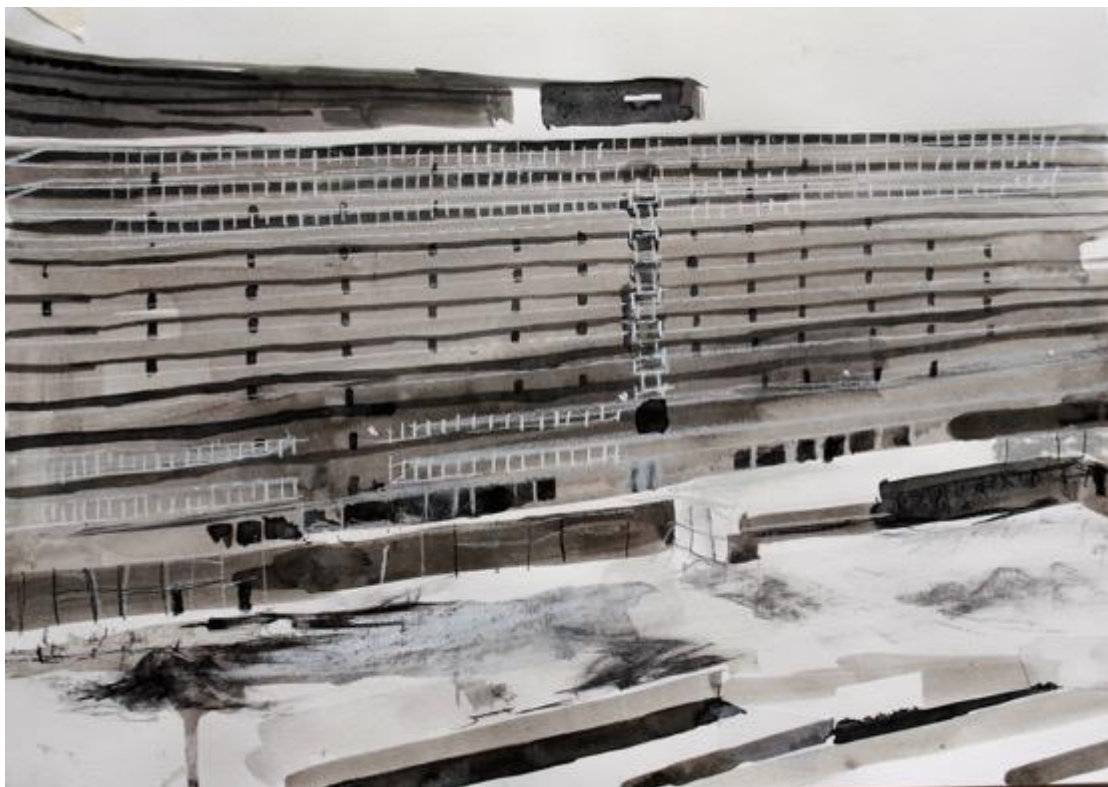
Fig. 101. H.Read. Elephant Road site – cleared land with soon to be demolished Claydon block behind. Ink on paper.
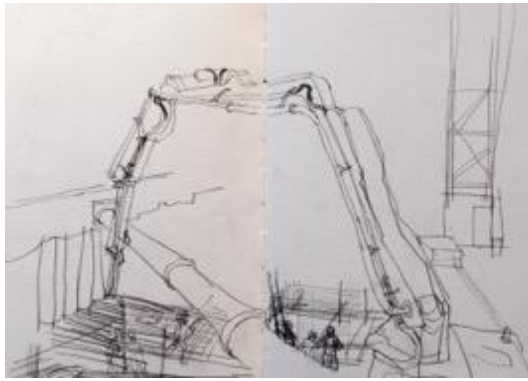
figs. 102 & 103 (left and right) H.Read. *Elephant Road from platform 1 of the Elephant and Castle overground station* – pouring cement. (20/6/14) Square A4 sketchbook.
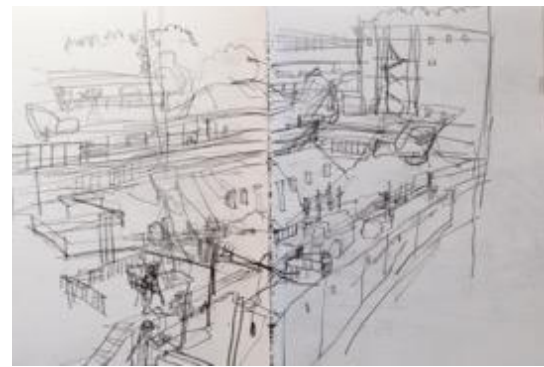
fig. 104. (left) H.Read. *Elephant Road from platform - supports and cement cranes*.(22/6/14) Square A4 sketchbook.

fig. 105. (right) H.Read. *Excavation and digging downwards - Elephant Road from platform 1 of the Elephant and Castle overground station.* (12/7/14*)*. Square A4 sketchbook.

 I was responding directly to what I was seeing and as a consequence my drawings were becoming much more expressive and gestural. My affinity with the media was a confluence of usage and technique. Looking at Bomberg's war-time drawings exhibited at the Sarah Rose Collection on Borough Road and reading Petherbridge had an impact on my choice of media. Using charcoal connected the current regeneration with the devastation caused by the Blitz. The properties of charcoal as a medium felt particularly pertinent. Cain has suggested when writing about pre-determined drawing styles:

> I began to question whether it was actually possible to carry out a totally pre-determined drawing without the process of making it changing one's plans as one went along. Could it be the case that the act of making would always interfere to change one's intentional or logical reasoning? (Cain, 2010:29).

At the start of my research project I felt very strongly that a clear linear style would give the project visual coherence and a sense of unity. This was breaking down and beginning to feel forced, as the regeneration took hold. I began to realise a more expressive way of drawing was needed. Lines made with a pencil did not feel adequate. What I was seeing was determining my media and process. The larger the drawings became the more gestural the marks and an increasing bodily engagement with the process. By drawing the site I was becoming more aware of construction techniques and the use of reinforced concrete piles to secure the depth and permanence of the basement walls. (Figures 106 & 107).

fig. 106. H.Read. *Piling wall and steep slope of soil - Elephant Road site*. Sketchbook study using graphite powder and charcoal.

fig. 107. H.Read. *Wall of reinforced concrete piles (detail)*. A2 Charcoal drawing
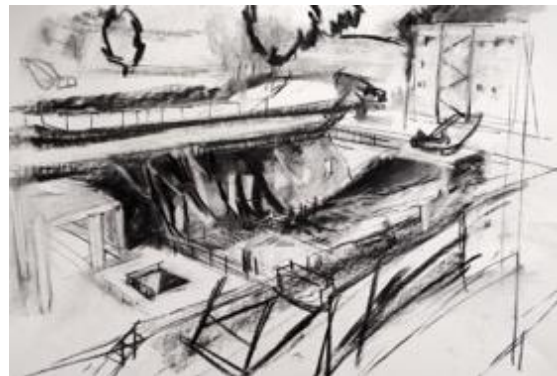
Figs. 108 & 109 (right and left) H.Read. *Construction and basement excavation*. Elephant Road. A2 Charcoal drawings on paper

In an essay on Seurat's drawing *Seurat Distracted* Richard Shiff has noted 'Seurat's intense probing took a crucial turn at a relatively early stage of his career when he devoted himself to an investigation of drawing', citing the Symbolist writer Gustave Kahn's two volume account, *Les Dessins de Georges Seurat* written shortly after Seurat's early death in 1891. Kahn was a personal friend and the volumes describe conversations and first-hand accounts of the working methods of this secretive artist. Shiff notes, ' ..one phrase – less than a complete sentence – stands out: 'the art of fathoming a surface'. This goes beyond pictorial illusion, Shiff adds in note 3,

the emphasis on the French word ' *Creuser* refers to excavation, digging into something, emptying it out, that is to say, thinking it through, pondering it thoroughly, fathoming it in an intellectual way'. Fathoming is intellectual and physical 'a synonym would be *probing*; applying direct experience to a material situation in order to gain more experience, with a willingness to adjust … to fathom is to probe and test the unknown'(Hauptman, 2007:18). Petherbridge suggests in relation to Seurat's drawing they have a 'phenomentality' and 'a vibrancy of becoming', a 'haptic identification'. The heuristic and the analytic combine with the 'serried shadows' and 'ghost markings' of charcoal drawings as part of the gestural immediacy and process of using the medium. (Petherbridge 2011:139-156).

At certain stages of the process my own drawings would be the antithesis of the linear and controlled drawings of the planners and architects – my visual understanding of regeneration would be expressive and gestural. The drawing style I had set out with was breaking down due to the process of regeneration. What I was seeing was making me question how I drew, what I drew with, and what constituted a finished drawing or body of work. All my assumptions had now changed. I had assumed at the beginning my process would have a visual unity of style. I now realised it was more likely to be a variety of approaches and changes in materials that would constitute my heuristic documentation of the different stages of the regeneration.

Sketchbook 8. June 2014

Studio Practice

Using the linear drawings I had made in sketchbook 6 and 8, I used the photocopier, to make recursive images by repeatedly feeding the drawings through the photocopier to try and create the same mechanical repetition of the demolition process (Figures 110 & 111). Feeding the drawing through several times - just as the clamshell diggers repeatedly thumb the walls of the building until they give way and break down. I combined drawings of the same location made from slightly different

viewpoints and a few minutes apart. The result was a bolder line quality, with elements of overlaid blurring and unexpected compositional elements. The images would become unreadable and break down into a dense mesh of black compacted lines if I continued this process beyond a certain point.

Exhibiting this work would help with feedback and reflection on what I was doing and how effective this method would be. I also wanted to compare and test the drawing with photography. I submitted a proposal to UCL Urban Laboratory's Cities Methodologies programme. The proposal was accepted and the work exhibited at the Slade Research Centre, Woburn Square, London on 28th – 31st October 2014. The results of this exhibition can be seen in the appendix of this thesis [29].
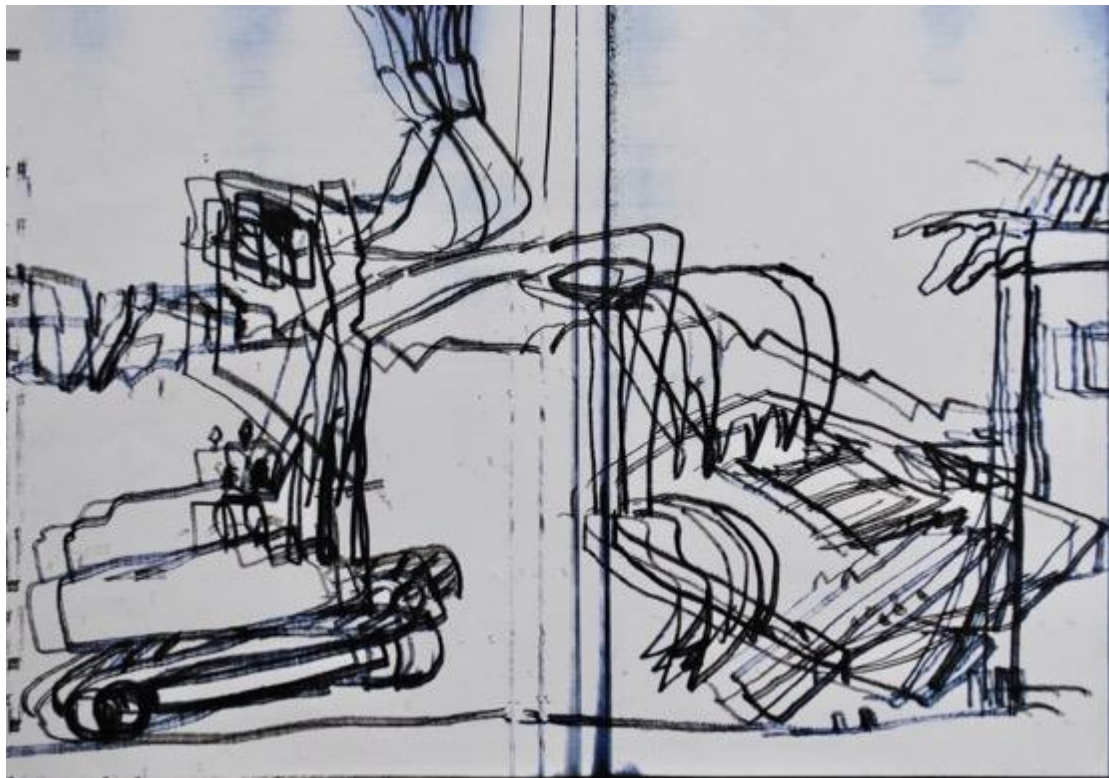
fig. 110. H.Read. Recursive photocopy drawing: *Demolition of Wansey Street Maisonettes*. Heygate Estate. May 2014.

[29] The exhibition was well attended, and the lunch time programme of informal presentations allowed me to talk about my research with members of the public and urban researchers. This process helped disseminate my research and gave me valued feedback.
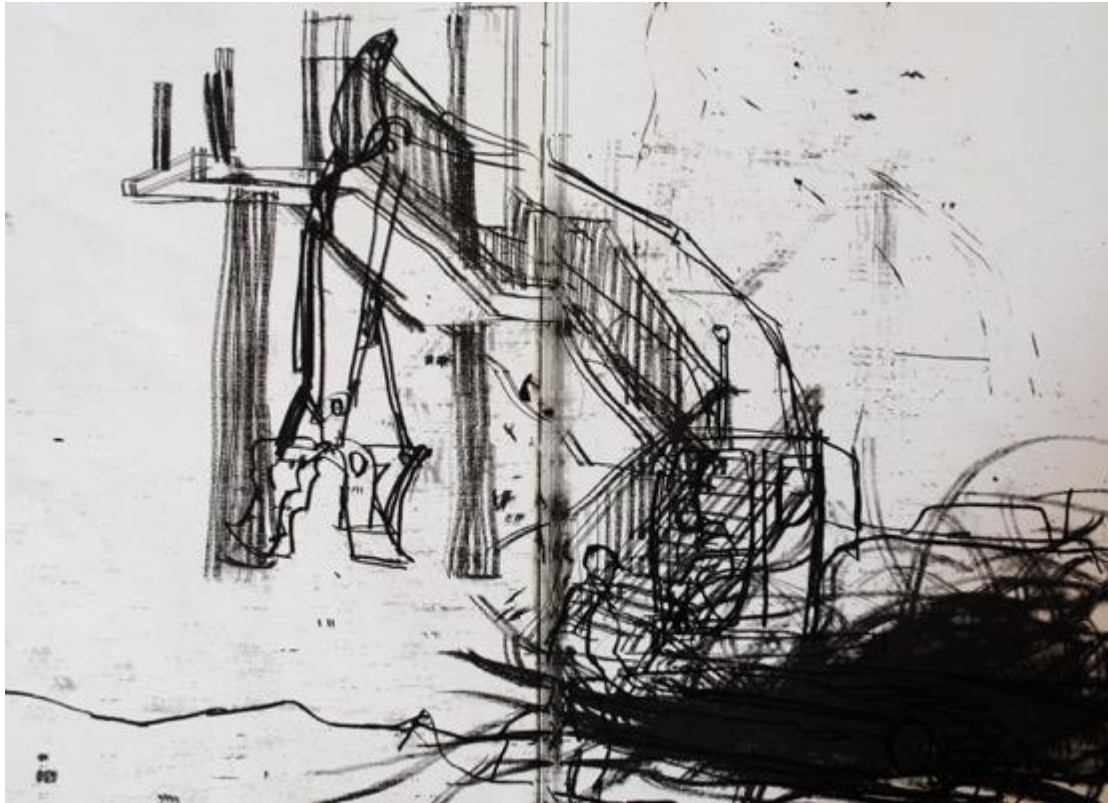
fig. 111. H.Read. Recursive photocopy drawing: *Stairwell*. Heygate Estate. May 2014.

Sketchbook 9. June 2014 – September 2014

Location: Construction of One the Elephant

Date: 22/06/2014

One the Elephant is the Lend Lease landmark building opposite the shopping centre it has no social housing instead the 106 agreement provides a new leisure centre and swimming pool. The plot of One the Elephant had been the footprint of the previous centre. It was possible to draw this construction from the 11th floor in Hannibal House and from all sides at ground level. More than any other development this proved the Elephant and Castle was changing and the future was vertical luxury. The higher viewpoint allowed me to view this site in the context of the wider urban landscape and I had drawn this view from at an early stage of the development (Figure. 112). The view encapsulated the layers of previous building, from the social housing of Draper house to the out of place Strata Tower (Figure 113). Pallasmaa has

suggested images that make visible, 'juxtaposition of old and new' can communicate the difference between 'cultural eras' and express 'dramatic conflict' with the present (Pallasmaa, 2011:71). The contrast between Draper House the tallest social housing in London when it was built in 1965, and the new privately owned towers represents the 'dramatic conflict' in values from the welfare state ethos to the monetised present and future.

fig. 112. H.Read. *Early construction of One the Elephant* (detail). A0 size. Charcoal and graphite powder mixed with acrylic retarder on paper.

fig. 113. H.Read. *Strata Tower, Draper House and the early construction of One the Elephant* (From left to right). A0 size. Charcoal and graphite powder mixed with acrylic retarder on paper.

The higher view-points were allowing me to concentrate and focus on the landscape and how the regeneration was reconfiguring the urban environment (Figures 114 & 115). Taussig's account and formulation of why he drew and what it meant, resonates with my own aims and methods as an artist. Taussig draws to remember and describe what he has witnessed. This process aligned with my beliefs in contemporary psychogeography as a form of resistance to urban regeneration policy. The notion of bearing witness and giving voice to what is occurring through drawing was an important one. By drawing the contested regeneration sites and recording the changes in site usage, it was possible document the loss of social housing and disseminate the research to a wider audience. Taussig argues that drawing captures reality, especially in the hurried sketches of his notebooks. Writing he asserts can often push reality away, 'writing is actually pushing reality off the page'(Taussig, 2011:16). To establish his idea further, Taussig compares drawing with photography and makes the distinction between '*taking*' a photograph and '*making*' a drawing (Taussig, 2011:21). I would argue it is possible to use both drawing and photography as many contemporary reportage artists do. In seeking to communicate and engage with an issue both methods are valid as discussed in the literature review and later in this chapter.

fig. 114. H.Read. *One the Elephant* (22/06/2014) .A4 Sketchbook. Pencil on paper.

fig. 115.H.Read. Construction of the Lend Lease tower One the Elephant (22/06/2014). View from the 10th floor of Hannibal House, Elephant and Castle shopping centre. Drawings mage in the studio from location sketchbooks and photographs. Charcoal on A2 cartridge.

Location: Walworth Road and Heygate Street.

Date: 14/08/2014

The Demolition of the remaining maisonette blocks and walkways on the main Heygate site became the focus of my drawings over July and August 2014. The cycle and repetition of demolition and destruction across the sites was increasing. The sight lines at street level of the newly cleared land made the City of London buildings appear very close. The fleeting views caused by the demolition process where one of the most brutally impressive aspects of the demolition. They showed geographically why the land the estate had been built on was so valuable.

Only the mature trees from the estate remained, because of the commercial value they offered the new development. The variety and maturity of the trees became more pronounced as the housing was destroyed and cleared away. The trees were used in the marketing imagery and literature of the new development framing it as an urban park setting. The trees featured heavily in my drawings and the canopy they provided in the summer really did make the land the Heygate Estate was built on feel like a well-planned area. The green public spaces of the old estate would be lost entirely by the density of the new housing blocks. The last remaining walkways and maisonettes were demolished with the disappearance of the Riseborough blocks 15-36 and 1-14. Their interior spaces were left exposed to the elements and the individual decoration of each room was highly evocative and a reminder of the individual lives that had been displaced by the regeneration (Figures 116, 117 & 118). These small maisonette blocks were often seen as the most successful housing on the Heygate Estate due to their low density and the green spaces that surrounded them.

fig. 116. H.Read. *The exposed rooms of the Riseborough blocks before demolition*. A4 sketchbook. Pencil on paper
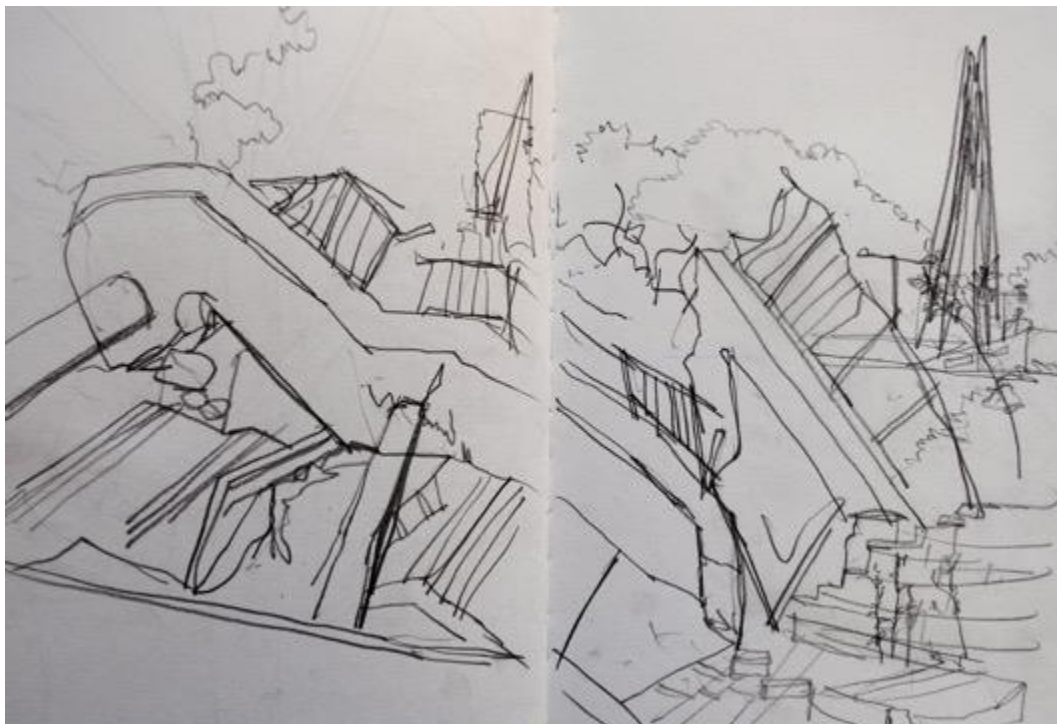
fig. 117. H.Read. *Shattered concrete walkway and Shard*. Heygate Estate. A4 sketchbook. Pencil on paper.

fig. 118. H.Read. *Mature trees with protective covers and views of the city*. A4 Sketchbook. Pencil on paper.

Sketchbook 10. October 2014 – April 2015

Studio-based work

Location: Walworth Road, from the rooftop of Dashwood Studios

The focus of my work was the landscape of the demolished estate. I wanted to document this from a high-viewpoint that would allow me to survey the entire site undisturbed. The seven storey high purpose-built student hall of Residence at the top of the Walworth road proved to be the best vantage point. This location more than any other gave me a comprehensive view of the entire site.
 Gaining access to the roof top of Dashwood Studios proved difficult and I had to ask permission of the receptionists and rely on the good will of the duty caretaker to be allowed on the roof. At all times I had to be accompanied by the caretaker to access the roof and the amount of time for drawing was limited usually no more than ten

minutes. On several occasions when I asked to draw from the roof, I was told this would not be possible. Two caretakers who were interested in talking about how the area was changing told me their weekly rota times and suggested I visit at those times and they would make time to take me onto the roof.

In the ten minutes I had on the roof location I made very quick sketches and took photographs of the panorama (Figures 119 & 120). The location provided a unique view of the regeneration in its totality across multiple sites. I took photographs to document the landscape and worked from them as primary reference material in the studio with the sketches. This process was very different from working directly on site and the studio drawings that emerged from this process are much larger than any other work I created. The photographs provided more information than I wanted to use. My focus was on the cleared earth and the open spaces emerging from the demolition of the estate. Using charcoal allowed me to erase and redraw – building up textures and marks that represented the new landscape. The drawings were created by standing and working quickly blocking in shapes in the same manner I had drawn when sketching. Movement and gesture were still very important when drawing from photographs, so the image felt alive on the paper. The static images of the photographs put me at a remove from the actual site and my memory became important in assessing what I had seen from different locations on the roof. It would not have been possible to create these drawings without physically being on the roof and experiencing the site from this height.

Fig. 119. H.Read. Photograph from the roof-top of Dashwood studios looking towards the City.

Fig. 120. H.Read. Photograph from the roof-top of Dashwood studios looking south-east.

Over the course of the first phase of the regeneration I made four large drawings from the rooftop using photographs. I stopped when it became increasingly difficult to gain access due to changes of personnel at Dashwood Studios and when the new

buildings blocked out the view entirely. Drawing from this height and at such a distance from the sites removed the human element from the regeneration. It was very difficult to see individual construction workers and the activities on the ground and there is a atmosphere of abandonment and forlornness in the drawings which I wanted to overcome and represent the past history of the site (Figure 121).

fig. 121.H.Read. *The Lost Estate (charcoal drawing).* Aerial view from the roof of Dashwood Studios. Walworth Road.

I wanted the studio drawing of this site to combine the past and present and the layered work of Lanuza Rilling helped situate this aspect of my practice as did the work of Keith Coventry. I added the diagrammatic signage of the Heygate estate using orange collaged elements to the drawing. This imagery connected the post-war urban history with the destroyed landscape and was intended to emphasise the huge loss of social housing (Figures 122 & 123). I Have written an account of my working method in creating these drawings for the Journal *Drawing:research, theory, practice:*

> The combination of the charcoal drawing, overlaid with the modernist housing plan
> is intended to unite past and present and show the welfare state ethos that has
> been lost. The mounds of rubble on the lower left hand side of the drawing are the
> last visible remains of the estate. The final drawing does not represent a purified
> vision of the London imaginary but its alluvial, sedimented history (H.Read, 2018:
> 381-386).

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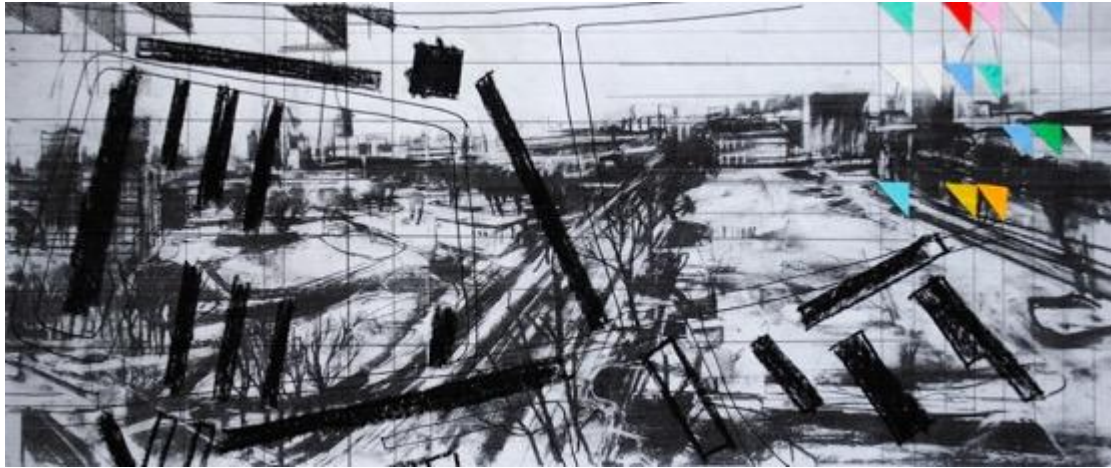
fig. 122. H.Read. *The Lost Estate - experimental compositional sketch (oil pastel with collage).*

fig. 123. H.Read. *The Lost Estate (with collage – orange paper).*

The view of the cleared land at ground level also provided a contrast with the aerial view. The concrete imprint of the former Heygate Estate housing blocks was visible without the need to add collage elements (Figure 124). From the roof top of Dashwood Studios it was not possible to see the elongated shapes of the former housing blocks as the colours merged with the earth. The new buildings of One the Elephant and the construction on Elephant Road grew upwards as the rectangular traces of the Heygate blocks lay on the ground, like unmarked sepulchres before the new construction obliterated them forever.

fig. 124. H.Read. *The last traces of the Heygate Estate with Strata tower, One the Elephant and the construction on Elephant Road site rising above them*. Charcoal on paper. Ground level view from The New Kent road.

Sketchbook 11. May 2015 – December 2015

Sketchbook 11 alternates between views of the Elephant and Castle roundabout and Wansey Street which overlooks the South Gardens and West Grove phase of the Lend Lease development. The intention of the Tfl plan was to transform the roundabout it into a peninsula. Using an A4 sketchbook I documented the roundabout before it was completely reconfigured and the subways filled-in and removed. The roundabout's distinctive architectural feature is the Faraday Memorial. Collins, in *The Likes of Us* has suggested this was a symbolic boundary line, denoting the territory of the Elephant and Castle and goes on to describe it thus:

> 'In 1961… an 80 foot wide silver cube appeared on the roundabout at the Elephant & Castle interchange. It's made up of 728 stainless-steel panels and rises 20 feet above pavement level [….] what it became: an eyesore on a patch of land destined to be lumbered with more doomed monoliths than any postcode in London. To its

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architect Rodney Graham, it was a clue to the urban future we might inherit'
(Collins, 2004:141-142).

Location: First floor exit of the Elephant and Castle Shopping Centre.

The liveliness of the sunken market is hidden from the road. Stalls sell a mixture of
clothes, carpets and electrical goods. It is usually very busy by mid-day and the stalls
are close together with the paths between them narrow (Figure 125). The sunken
market initiative was devised by Eric Reynolds and his Urban Space Management
company in 1991. To resolve the problem of the shopping centre stranded on its
isolated island Reynolds painted the centre pink with the intention of transforming
the area through local entrepreneurship. As Minton has argued Reynolds is a shrewd
businessman who knows how to create 'cutting-edge places' such as establishing the
market at Camden Lock in the 1970s. Reynolds is an example of how creative ideas
and local knowledge can transform blighted urban spaces and promote local
business (Minton, 2009:191).
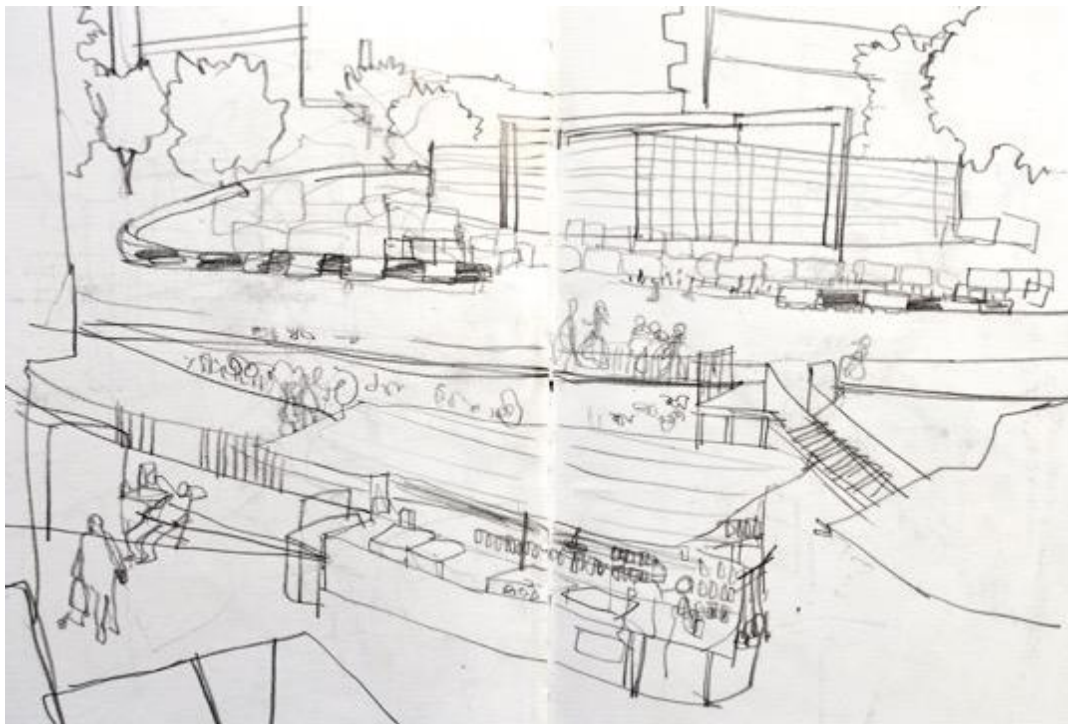
Fig. 125. H.Read. *Sunken market with the roundabout and Faraday memorial behind*.(28/5/15).A4 Sketchbook.

I use coloured pencils to draw the brash designs of the carpets pegged onto the railings. Each underpass has a distinctive tiled pattern at its entrance. Inside the underpasses are murals – I did not have time to draw these before they vanished. The London Mural Preservation Society's blog gives details of the artists who painted the murals, David Bratby and Denise Cook. I lay a colour wash in my sketchbook before arriving on site and use pencils and later paint in the studio to record the market and the distinctive tiled entrance to the subway (Figure 126).The underpass outside LCC (London College of Communication) has already been blocked up with breeze blocks and several pipes sticking out. With the underpasses boarded up it now takes much longer to navigate the area. I use photographic reference and paint once back in the studio to record the tiled pattern (Figure 127). The use of bright colour links the images back to Goldfinger's highly coloured presentation drawings for his shopping centre proposal.

fig. 126. H.Read. *Tiled entrance to the Elephant and Castle Shopping Centre underpass.* Colour wash, pencil and acrylic paint. A4 sketchbook.

fig. 127. H.Read. *Blocked underpass and coloured tiling near LCC.* Pencil and acrylic paint. A4 sketchbook.

Sketchbook 12. April 2016 – November 2016.

Location: Wansey Street and the South Gardens (Lendlease name of the site)

Documenting the human effort and team endeavours needed to transform each site has been an important aspect of my visual practice. The physical toil and daily stamina needed by construction workers was something I continually documented throughout the regeneration. This included the exertion and bodily movements of the year-round labour that went into the demolition, excavation and early construction process. Throughout my sketchbooks and studio drawings I wanted to capture this labour and the repetitive cycles of these activities from piling to pouring concrete – all manually tough and bodily immersive work. The workers often submerged in the earth in an elemental struggle to establish order. The organisation of the sites and the vast teams working on them requiring specialist skills and actions was something I wanted to make visible (Figures 128 & 129). The overwhelmingly haptic and visceral nature of this work and the use of tools is discussed in the last chapter of this thesis.

fig. 128. H.Read. *Construction teams, piling drill and concrete pouring*. (20/4/16). A4 sketchbook. Pencil and highlighter pen on paper.

fig. 129. H.Read. *Piling drill and concrete pouring*. Charcoal. A1 cartridge paper.

Location: Wansey Street and South Gardens

Date: June 2017

South Gardens (Figure 130) is a view of one of the new development blocks [....] The view is from ground level, looking upwards and the scale of the construction sits uneasily with the traditional Victorian terraced street behind. The drips and spillage seeping off the lower edges of the drawing, are a mixture of graphite powder and acrylic retarder, thinned with water. It is the first added layer in the accretion of the drawing and the marks are at odds with the vertical luxury the buildings are intended to represent. Using a brush I have applied the graphite liquid to suggest the rawness of poured concrete. The solidity of the emerging structure on the right hand side, and its fortress-like upper floors is juxtaposed with the linear astringency of the structure on the left, suggesting the inevitable erosion and dilapidation that will occur over time. It is at this stage in the construction process, when a building has no architectural embellishments, I find most revealing. The dark, interior spaces are drawn with compressed charcoal and give no hint of being inhabited. The emerging structures of the buildings resemble the ruins they will become. (H.Read, 2018:381-391).

fig. 130. H.Read. *South Gardens.* Charcoal on A1 cartridge paper.

With the completion of South Gardens the first phase of the regeneration had been achieved by the developers. The new owners had moved into their apartments with

polychrome brick facades, balconies and concierge facilities. Architecturally they had no resemblance to the Heygate, and some of the features seem to reference the previous tenements the Heygate replaced such as the window bays. Overall they give a sense of newness and a generic conformity that could locate them in any new development in London (Figures 131, 132 & 133). The landscaped gardens had dense planting, were gated and monitored with security cameras to secure the enclosed spaces. There was a stark contrast with the images of the gardens on hoardings and in marketing publicity – they are open and shown without any barrier or fencing and it is perpetually mid-summer - with no sign of the heavy railings that now secure them. Cullen campaigned against Prairie Planning with his use of drawing and layouts for the Architectural Review. I intended my drawings of the new enclosed gardens to highlight the gated planning and exclusion of these new developments. When this had been public land and part of the Heygate estate children would play in the open space's, neighbours would chat and pensioners would enjoy the shade of the trees.

fig. 131 H.Read . *South Gardens – polychrome brickwork.* (2/10/16). A4 Sketchbook. Pencil on paper.
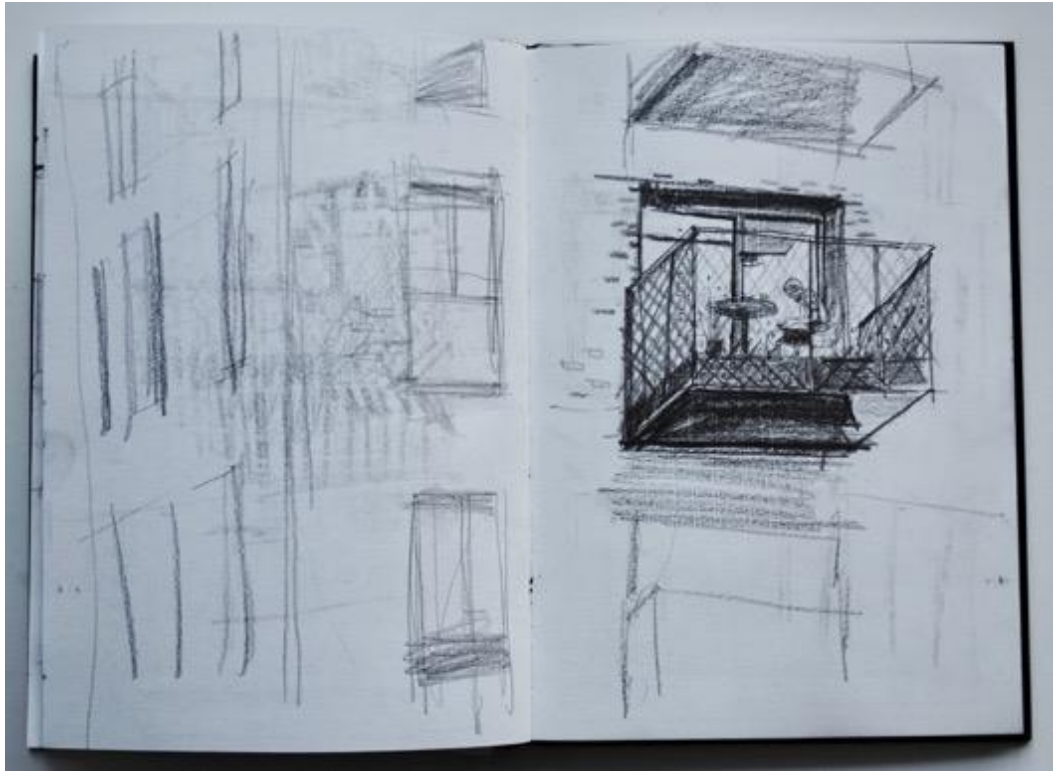
fig. 132. H.Read. *South Gardens - Balcony with figure.* (4/6/17) A4 Sketchbook. Pencil on paper.
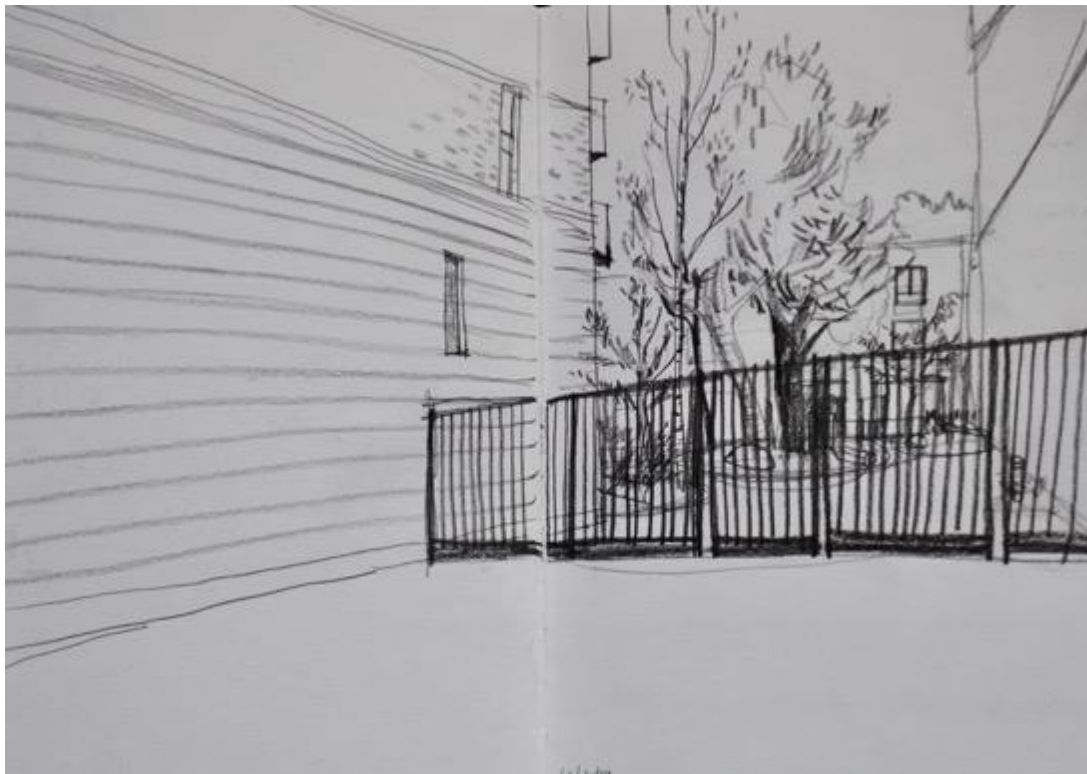
fig. 133. H.Read. *South Gardens – enclosed gardens.* (12/6/17). A4 Sketchbook. Pencil on paper.

Sketchbook 13. May 2016 – July 2017

The new buildings sit uneasily within the existing urban environment. The scale, density and height dominate the landscape. The four towers on the Elephant Road site (Figure 134) are the starkest example of this. The new towers are double the height of the largest Heygate blocks and have no communal land between them. Walking around this development is to feel alienated and removed from the vibrancy of the Hispanic businesses on the opposite side of the street housed in the railway arches. This development has no connection with the local surroundings and feels out of place. The use of colour gives it a synthetic allure which is at odds with the authentic worn urban fabric of the existing low rise buildings. Pugin and Cullen often used visual juxtaposition in their images to disagree with prevailing attitudes about urban design and my sketch of the new development was intended to show the incongruity of the new development with the established streetscape.

fig. 134. H.Read. *Elephant Road Development and Coronet – showing the contrast between new and old.* A4 Sketchbook. Pencil, wash and colour pencil on paper.

Exhibition of visual research, sketchbooks and studio drawings

Location: Elephant Hotel gallery space.

Date: 10/12/2016

My original intention was to hold my research exhibition in a local library or community centre, this proved difficult to arrange (the local library in Walworth Town Hall had burnt down in March 2013 and had still not reopened due to lack of funding). I arranged to display the work in a community run studio space called Hotel Elephant on the edge of the regeneration area. I had always assumed I would use previous regeneration material, from Southwark Council and the developers to exhibit alongside my own work. The more I tried to integrate the two elements into the curation, it became apparent this did not work. I had more drawings and sketchbooks than anticipated when I started the research and decided to exhibit the drawings only. I posted the Southwark Council regeneration material on the blog I created as part of the research which can be viewed online and in the appendix.

In preparing for the exhibition and to help disseminate my research I designed a poster and newspaper that incorporated image and text (Figures 135 & 136). Using Newspaperclub.com I created a tabloid sized newspaper to accompany my exhibition (examples of the page layouts can be seen in the appendix). I combined image and text throughout the paper using drawings from my sketchbooks and studio practice. The textual extracts were from previous essays I had written as part of my research connecting my drawing with the theoretical themes of regeneration. Producing the newspaper aided the dissemination of my research and helped clarify and refine the structure and content of my final thesis. As a prototype thesis it was useful to test what I was communicating through the research on regeneration and the synergy between the writing and drawing. It was a printed and portable method to distribute my research and provide an individual and alternative view of the process. As a form of free citizen journalism the newspaper documented and hidden and overlooked stages of regeneration unlike the official council and marketing material which only showed perfect visions of the final outcome.

I emailed as many of the people I had spoken to during the course of the research since September 2012 and included the poster as an attachment with the email. I was surprised to learn many of Lend Lease employers had moved onto new projects and although they gave friendly replies they did not attend or comment on the poster. In total 40 people came to the exhibition and this included predominately local residents and a few architects and one photographer who had taken some of the images used on the hoardings around the early regeneration sites. The sketchbooks became the main focus of people's attention and they spent much longer looking at them than the larger drawings on the wall (Figures 137, 138 & 139). I asked people to write down any comments they had on the work and regeneration and its impact on them. Most people were supportive of my work and enjoyed looking at the drawings and their comments encouraging. The drawings did make them recall specific aspects of the demolition and construction and voice strongly held - often hostile views but with an overwhelming feeling of "it is out of our control". A few comments were very specific and offered insight and support for a drawn record of the stages of regeneration. The photographer wrote in the comments book "there is a lifestyle component that offers too much of a lie. I'm a photographer involved in telling some of these lies. I need the money! We need more of this work". Other comments noted the social impacts are massive but only just being realised and will be ongoing. An architect wrote; "At present the sanitised perfect CGI street scene image (people smiling, busy, beautiful, sunny, clean etc.) is the most used communication on hand and most accessible. But obviously only represents a limited image of what regeneration means – and regeneration has multiple good and bad impacts [....]". these written comments have been anonymised.

The exhibition provided a platform to discuss the regeneration and the role images play in shaping our perceptions and feelings. In seeking to disseminate the research further and provoke debate about the nature of the regeneration process I will look for further opportunities to exhibit and present this work. One possible venue would be Goldfinger's home now owned by the National Trust on Willow Road Hampstead, London. A local shop or empty retail unit would also provide an opportunity to

exhibit the work and generate a local dialogue about the ongoing impact of the transformation of Elephant and Castle and how it is documented through drawing.

fig. 135. H.Read. Exhibition poster – the design and choice of typography was intended to have the format of a 1970s community newsletter.
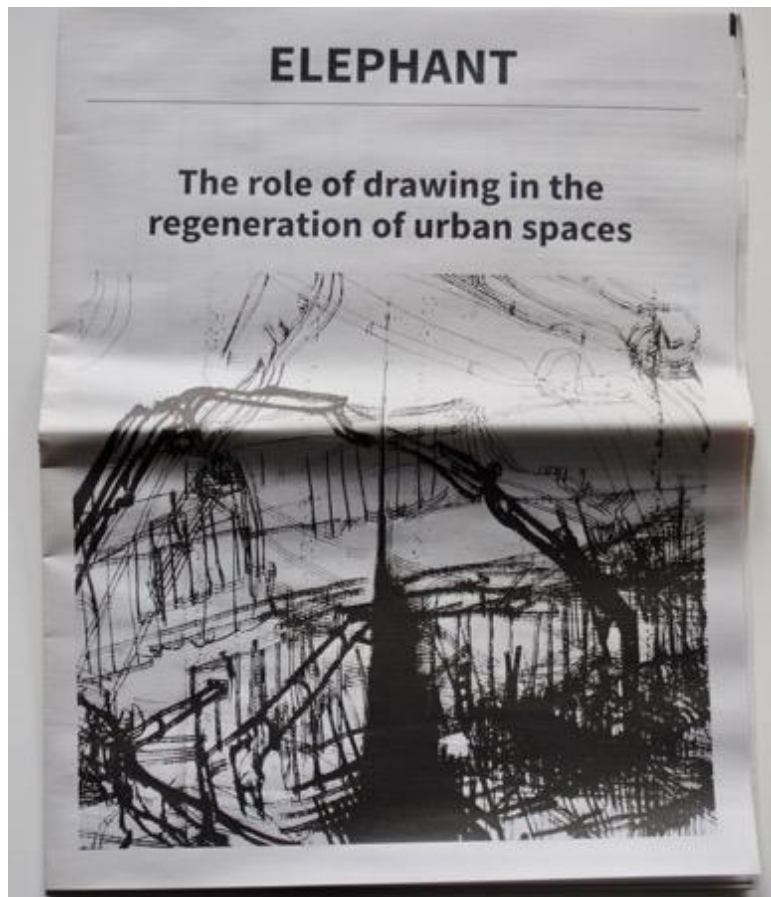
fig. 136. H.Read. Front cover of the newspaper designed for the exhibition

fig. 137. H.Read. Photograph of Elephant exhibition December 2016

Fig. 138 H.Read, photograph of visitors to the exhibition looking at my sketchbooks.

Fig. 139. H.Read, photograph of visitors to the exhibition viewing the large drawings and sketchbooks.

On-going documentation and site access 2018

The exhibition marked the end of the first phase of the regeneration and my intention was to then spend time writing up my practice and reflect on the interconnection with the theoretical aspects. I continued to draw in sketchbooks and make studio drawings on a less regular basis than I had been doing. I continued to document key events and the completion of the new buildings. The naming of the buildings referenced the market gardens and semi-rural spaces seen in the Rowlandson drawing of the area in the early nineteenth century (Figure 140). Names such as Orchard Gardens sat oddly with the reality of the increased density and height of the new development with no fruit trees in sight. The use of language to subvert meaning was evident on other site names throughout the regeneration zone.

fig. 140. H.Read. *West Grove site and near completion of the Orchard Gardens building* (22/7/18). In August a two bedroom flat in the building was for sale at £808,500.

Hannibal House

July 27th 2018

Gaining entry to Hannibal House is now much more difficult. Everyone is stopped and asked to show ID by the two security guards. I explain I just want to draw the view from the stairwells of the construction site. The security guard in the lobby reception area tells me I must have permission and need to report to the management office next to the TSB bank in the shopping centre. I buzz the door and the receptionist lets me in and hands me a slip of paper with the email address of a PR company (Redwood Consulting) who I need to contact in order to request access to Hannibal House. The receptionist then tells me I'll be wasting my time as nobody is being given permission – this is due to the protests and security issues surrounding the development. I ask how long she thinks the shopping centre will remain open – she tells me everything changes here every day. I mention the need for more social housing and she shrugs and says there is no social housing here now. She talks about the mixed nature of Brixton market and how the Latino community will still be here but housed in different locations. She mentions the arches near Strata tower and around Draper house. She is very honest and straightforward and tells me I should just walk in and act confidently. I try again and am stopped by the same security guard I tell him the receptionist in the Management office has OK it. The guard phones her and after a few minutes tells me to sign in and not cause any trouble, he tells me not to go any higher than the seventh floor.

When I return home I look up Redwood Consulting, their web site states they are; ' reputation and communication experts for the property industry, specialising in UK and international real estate and the built environment'. The team is large and specializes in all aspects of the planning vision and construction process in terms of media representation. The control of reputational image and accessibility adds another hidden outer layer of complexity to the management of the regeneration. This outer layer is vital to the official narrative of the development, in pursuit of the official vision, as vital as the on-site construction schedule and labour.

Elephant and Castle town centre – council vote.

The final vote on the redevelopment of the town centre was streamed live from Southwark Council's YouTube channel. The view was from a fixed camera and it was possible to hear the objections but not see them. I had to work late that evening and was not able to attend the council meeting. Walking through the Elephant and Castle shopping centre at half-time during England v Columbia football match I witnessed a spontaneous celebration of the Columbia goal. It was ironic that the Latino community at the Elephant – a unique aspect of the area were almost certainly to be displaced and lose out by the council vote that evening. An earlier protest had also taken place outside LCC (Figures 141, 142, 143 & 144).
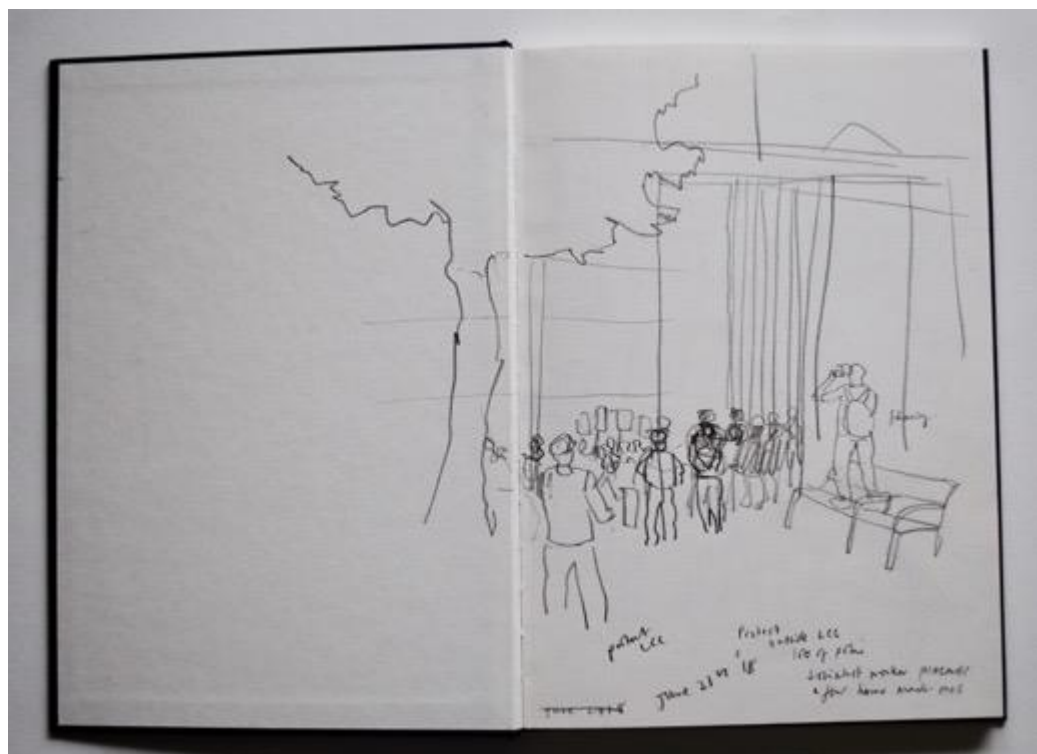
fig. 141. H.Read. *Protestors outside LCC before the council vote on the new town centre plans.*

fig. 142. H.Read. England v Columbia – half time score (03/07/2018).The celebration of the Columbian goal against England took place outside the Tesco Metro in the shopping centre.
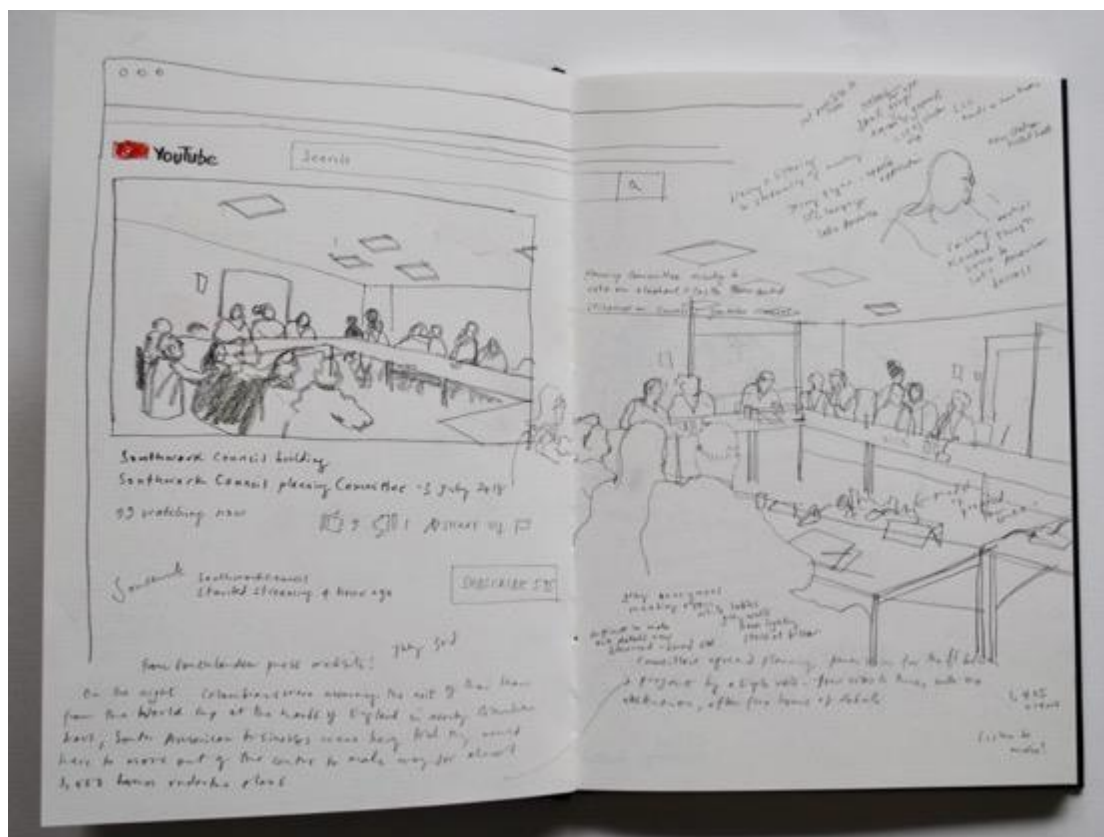
Fig. 143. H.Read. *Council vote – drawn from YouTube channel* (03/07/2018). The Planning committee vote was streamed on the council's YouTube channel from a fixed camera angle. The vote was carried by 4 votes to 3.
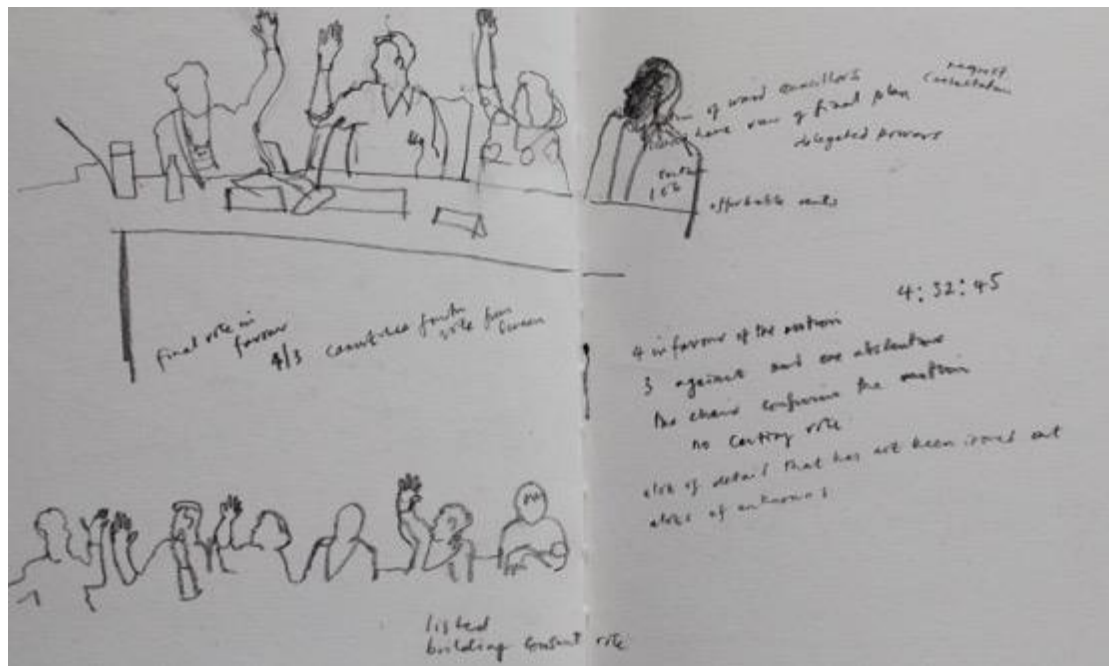
fig. 144. H.Read. *The final vote* (03/07/2018). The vote felt definitive with the final decision referred to the Mayor's office for approval – this was duly given.

Conclusion

My practice-led research

I have used drawing to document transformation in regeneration, what was destroyed, what was re-built, what was lost and what is gained, in the context of the local landscape. Regeneration is often sold as a completed spectacle and the small incremental stages of how it occurred are never explicitly presented unless by a time-lapse camera, usually from a fixed position.

Drawing has not usually been used as a method in critiquing the process of urban transformation and my research contributes to the gap in knowledge in this area. I believe drawing is undervalued as an analytical tool and it has allowed me to immerse myself in a longitudinal case study experiencing regeneration on site and testing and engaging with theory. I have chronicled the landscape to evaluate my experience and record through drawing the local imaginary changing in the face of global forces that determine regeneration. Drawing has been my critical voice and I have advocated and tested drawing as a research tool by documenting what I have witnessed and experienced in the

ongoing process of regeneration at Elephant and Castle.

I usually worked across double pages when using sketchbooks so the shape of the drawing was landscape in format. Something compelling and cinematic occurs when looking at a double page spread, like a children's picture book. The drawings took on there own internal reality, becoming a way of describing the world as I experienced it, in black and white linear form. The fact there is no commercial reason for drawing the changes I was witnessing, (unlike the other images produced in the process) validated the research as a subjective experience that could be made public and accessible through exhibiting the work. Its apparent worthlessness is part of its real value. Dexter has argued drawing is always 'becoming' and 'improvisatory' by its nature, and its essential characteristic 'its eternal incompletion always re-enacts imperfection…and always in motion' (Dexter, 2007).

As the phases of the regeneration progressed I found it difficult to cover the activity at the multiple sites. I became aware that I may not have a definitive set of images that summarised what was happening. However the portability of my sketchbooks and simplicity of drawing media provided me with a notational and rapid set of episodic drawings that taken together suggest the sequence of events occurring over the sites.

Studio-based drawings, created from the location based sketchbooks, allowed me to stand back, reflect and formulate what I wanted to communicate. The use of charcoal, influenced by Bomberg's war-time drawing, became the expressive media most suited to recall and describe what I had witnessed and connect materiality with subject matter. Bomberg's panoramic vistas encouraged me to seek higher viewpoints in which to survey and monitor the changing landscape. Pallasmaa has argued the artist's experience is embodied knowledge, asserting that:

> Artists…think through the existential knowledge accumulated in the silent wisdom of
> the body…artistic images arise from, and are articulated through the maker's sense
> of self and the very act of making (Pallasmaa, 2011:107).

The embodied nature of the site as I experienced it, along with its history, needed to be made visible. In the later drawings, traces of the Heygate Estate and the lives it represented are visualised through the use of collage. The nature of this site encapsulates neoliberal regeneration policy in London, and is recorded and articulated through the non-linear, episodic narrative arc of my drawings. I argue that drawing has the necessary capacity to witness and document these changes, to make us look at and examine what has been lost. As explored earlier in this thesis, drawing is 'seeing for the last time' (Berger,2005) and it prevents forgetting. In the contested urban landscapes my drawing connects personal and collective history with memory and the city imaginary creating a dissenting voice:

> …drawing can become a site for deviating and challenging the historical… drawing can serve as an analytical tool to reveal the real history of spaces, its inherent subjectivity offering a different means of inquiry to the photograph and text (Allen and Pearson, 2016:68).

I do not see myself as an activist in the conventional sense but as a concerned citizen with an emotional, intellectual and ethical viewpoint. As an artist who believes in social justice I use drawing as a method to document and render visible changes in the landscape to counter the officially sanctioned boosterist narrative driven by the developers and Southwark council. My drawing practice stands in contrast to the calculated technical efficiency of the official masterplan and diagrams. Pallasmaa has suggested 'individual experience…. forms a counterforce to calculation and exploitation. Art safeguards the foundations of individual mental autonomy and dignity' (Pallasmaa, 2011:109). Moving through the landscape and drawing has allowed me to activate this theory through practice. Images halt time on the page and expose what has been erased. Such as can be seen in the destruction of the homes on the Heygate Estate, the focus of much of my early documentation.

I must acknowledge undertaking this research project from a position of privilege. I have not been forced out by higher rents or displaced and the property I purchased

over a decade ago has increased in value due to the regeneration. The unfairness of this process is something I care deeply about and I think drawing has a role to play in visualising this concern. Addressing the gap in what has not been shown in the stages of regeneration is my contribution to new knowledge. I have engaged with theoretical ideas throughout my research and used drawing to test and evaluate their significance to my own experience of moving through the landscape and drawing. The following two chapters expand on these theoretical and visual connections and the role of the artist as a voice of dissent, resisting and questioning official interpretations.

Chapter 3

Towards a theory of the sketch

Introduction

The visual record of Elephant and Castle is composed of drawings and sketches that are ideational and observed. These images have contributed to its unique imaginary and defined its urban character and design. This chapter will focus on understanding the sketch in relation to the Elephant and Castle and my own drawing practice and critical voice. My contention is that the sketch can be considered as a finished art form and a provisional genre of drawing. Academic writing on the sketch and the use of sketchbooks is under-theorised with very few books on the subject, which is surprising given the fundamental nature of the practice for all art and design subjects. Using interdisciplinary theories of practice from art, design, planning and architecture I will emphasise the historical and contextual uses of drawing as sketching.

Walking and recording in urban spaces has an established creative tradition in London and Paris. A sense of place is evoked and made vivid in the critical writing of Charles Baudelaire (1821-1867) who aligned the sketchy reportage drawings of Constantin Guys with modernity and the everyday life of the city. The experimental

mapping of Guy Debord (1931-1994) and the *Situationist International's* theory of the dérive, have informed the contemporary pyschogeographic methods of Iain Sinclair and Laura Oldfield- Ford [30]. My focus is on the use of the sketchbook as a portable means of witnessing and documenting the transformation of urban redevelopment at Elephant and Castle peripatetically. Focusing on its function as a means of resisting official views and policy. The sketchbook is an album of accumulated experience.

The inherent qualities of sketching are open to more than one definition, Petherbridge has argued the sketch can be 'systematic or chaotic', 'sequential and suggestive '(Petherbridge, 2010:). Post-war visual planning in the UK has been shaped by the sequential drawings of Gordon Cullen (1914-1994) and his articulation of 'serial vision' as a method of understanding urban design (Cullen, [1961] 1971). I will reflect on the *Townscape* debate and its legacy. The architectural sketches of Le Corbusier and his influence on Ernö Goldfinger, through to the punk aesthesis of the NATØ group and sketchbooks of Will Alsop will be analysed in relation to urban design in Southwark. The use of the sketch in the current regeneration and the work of architectural practice WWM will be examined to determine its relevance. The use of a sketchbook as an act of witnessing will form the final section of this chapter.

First thoughts - *Primi pensieri*

My own fieldwork sketchbooks are composed of drawing using rapid, notational linear sketching as a direct way of capturing the different phases of the regeneration process and the underlying themes. Petherbridge focuses on the sketch and its central role in artistic visual activity, commenting on the earliest accounts of sketching and the consistent and similar themes associated with sketching; 'speedy, exploratory, spontaneous, abbreviated, unfinished, indeterminate, fiery, contingent and disordered'. These adjectives are all attributes used to characterise sketching

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30 As discussed in the literature review these theories allied visual documentation of the city with walking and political dissent as a radical means of resisting governmental and local urban redevelopment policy.

and all stem from the idea of first thoughts or *'primi pensieri'* (Petherbridge, 2010:26). The word *'schizzo'* used by Leonardo and sometimes alternated with *'abozzo'* is the etymological derivation for most European terms for the sketch (Petherbridge 2010:29). The historical attributes of sketching and its applications today remain the same, as a primary means of visualising ideas and the world around us. Noting its functions as a conceptual and mimetic notational tool across disciplines Petherbridge suggests:

> Sketching continues to be identified with the invention of new ideas, with the recording of, or response to, the external physical world, as well as constituting the private signs of the subjective and emotive creative self' (Petherbridge, 2010:26).

The first thoughts of the sketch allow for an economy of mark making and direct response to what has been perceived or imagined, the immediacy of the sketch, allows for brevity and speed of reaction. Petherbridge cites the German artist and Bauhaus teacher Paul Klee and the French poet and critic Baudelaire, who associated sketching with the nature of fire and frenzy when drawing (Petherbridge, 2010:29). The French art critic Nicholas Bourriard has suggested ' transitivity' is a tangible aspect of any artwork and the nature and portability of the sketch firmly link it with this notion of condensing an emotion and bringing it to life. Bourriard's premise that art should not be 'crushed by contemplation' and contain 'a forever unfinished discursiveness' (Bourriard, 2002:26), equally applies to the sketch. Petherbridge has noted how these qualities relate to the sketch:

> An important aspect of the sketch in any medium is that it is part of a chain of evolution (systematic or chaotic) inviting sequential cognitive and practical procedures. Its essential aspect is its suggestiveness; open-ended, ambiguous, imprecise, it allows for interpretations and reinterpretations, and lends itself to corrections, second thoughts, redrawings, rewritings and recordings (Petherbridge, 2010).

Within the architectural tradition the sketch has evolved from 'improvised' lines drawn directly on location by the master-builder. Ingold has argued, planning outlines for major buildings such as cathedrals were scored directly into the soil at the actual scale needed or string was used in the Middle Ages (Ingold, 2007:161). The profession of architect was still lacking definition until templates and diagrams were drawn with a ruler off-site and measurement introduced. The only surviving exception to this is the sketchbook of Villard de Honnecourt (1225-1250). In his incomplete sketchbook Villard speaks directly to the viewer, ' It will […] teach you how to render something accurately and how to do line drawing, according to the rules and precepts of geometry' (Kruft, 1994:37). The primary aim of the sketchbook was not literary, the drawing came first and the text was added. Kruft has suggested that it was a pictorial pattern book, and 'developed in his hands and those of his successors into a written embodiment of the lodge traditions' (Kruft, 1994:37).

Fieldwork: the flâneur and psychogeography

Baudelaire identifies and describes a new type of modern artist in his essay *The Painter of Modern life* (Baudelaire, [1845] 1995). Suggesting the working methods of reportage illustrator, Constantin Guys (1802-1892) is perfectly placed to visually capture and record the changing nature of urban Paris. Baudelaire described Guys as an artist with a focused aim, in trying to draw rapidly and seize the fleeting nature of modern urban existence; '…loftier than that of a mere *flâneur*…he is looking for that quality which you must allow me to call 'modernity' (Baudelaire, [1845] 1995:12). Baudelaire describes Guys working method, emphasising his use of memory, combined with the rapid, frenzied use of materials to visualise what he is seeing, '..a fire an intoxication of the pencil or the brush, amounting almost to a frenzy' (Baudelaire, [1845] 1995:17). Baudelaire argues the consuming energy needed to capture an urban situation through drawing, has an, 'outstanding virtue, which is that, at no matter what stage in its execution, each drawing has a sufficiently 'finished' look; call it a 'study' if you will…' (Baudelaire, 1995:17). Petherbridge suggests the importance of speed in the execution of a drawing and the question of what constitutes a finished drawing has been a constant theme in earlier urban art

forms. Baudelaire made them explicit in his description of the elemental force at work in the creation of a sketch:

> Baudelaire's valorisation of these aspects of urban commentary (Guys worked for the daily press) was to have the widest implications for art practice. Nevertheless, he had reasserted something that had existed in an underground manner for many centuries: the connection between quick caricatural sketching and everyday life, embracing the subversive aspects of 'low' subjects regarded as incompatible with classical ideals and academic aspirations (Petherbridge, 2010:353).

The increasing speed of urbanisation and crowded city life is reflected in how artists such as Guys responded and recorded it. Roob (2005), in his survey of reportage illustration has argued that writers such as Baudelaire and Poe accurately reflect the changing circumstances of urban life. What constitutes a flâneur is open to question and has no clear definition. Poe's short story, *The Man of the Crowd* ([1840] 2003) describes an ambiguous male figure, a new urban type, who wanders around the city streets. His precise motivation and movements are contradictory; he may be a criminal or a gentleman. The unnamed narrator of Poe's story observes '…I caught a glimpse both of a diamond and of a dagger ' (Poe, [1840] 2003). Poe and Baudelaire are attuned to the changing nature of the nineteenth-century city and imaginatively record how they encounter it and artists who represent it (Figure 145).

fig. 145. Constantin Guys, *The Brighton coach*. The crowded coach is sketched with concentrated cross hatched lines that dissolve at the sides into schematic mark making conveying the speed and movement of the urban scene. Image available at: https://d32dm0rphc51dk.cloudfront.net/3t-Mp1Vh8lQGTqd7Acsc0Q/large.jpg

The flâneur is part of the urban crowd and yet set apart from it. Solnit has suggested the flâneur can be 'a primeval slaker' or 'a silent poet', the one constant aspect of his character is, ' the image of an observant and solitary man strolling about Paris' (Solnit, 2002:198). It would be misleading to confuse the artist that Baudelaire describes with that of the flâneur. Both are observing and navigating the city on foot but the visual artist is recording observations with an intensity of activity, trying to capture the urgency of city life. Speed and kinetic energy became a feature of my own practice when drawing on location. I did not use hatching when drawing but frenetic lines helped record the turbulent demolition process (Figure 146).

Fig. 146. H.Read. schematic sketch of the turbulent and relentless destruction caused by the demolition process.

In Victorian Britain it was by looking backwards to the nature of Gothic architecture that the leading architect and catholic convert Pugin and his socialist rival, the critic John Ruskin hoped to rethink the form of the modern industrial city. Their damning critique of industrialisation was communicated largely by drawing (Figure 147). Ruskin's pyschogeographic[31] exploration of Venice carried out through intensive observational drawing in notebooks resulted in *The Stones of Venice* (1851-53). The notebooks represent a form of intuitive visual and textual reportage. Resulting in a subjective architectural hypothesis and moral critique on the nature of work and the development of British cities (British Council, 2010:13). 'Ruskin had written … that his overriding ambition for the book was to show: ' that art is valuable or otherwise, only as it expressed the personality, activity, and living perception of a good and great human soul… '(Hunt, 2005:120)[32].

[31] With hindsight Scheppe has suggested Ruskin's notebooks 'could have served as a model of what Guy Debord and the situationists imagined as the psychogeography of a city' (Scheppe, 2010:13).
[32] The nature of perception and artistic activity in relation to construction work is expanded on in the last chapter of the thesis.

fig. 147. A. W. N. Pugin's *Contrasts* (1841). The 36 images in the book 'juxaposed the artistic creations of medieval England with their modern equivalents, shaming the latter by comparison…Pugin looked beyond the design of individual buildings to show how the moral health of a society as a whole was reflected in its physical form' (Lewis, 2002:85). Image available at https://www.architecture.com/image-library/ribapix/image-information/poster/contrasts-a-town-in-1840/posterid/RIBA10214.html

Disappearing city spaces and the subjective response to them are evident in Aragon's *Paris Peasant* (1926). Coverley has suggested: 'it was *Paris Peasant* that first drew Benjamin's attention to the significance of the arcades and to the role of walking as a cultural act' (Coverley, 2010:75). Aragon laments the destruction of the Paris Arcades:

> The great American passion for city planning, imported into Paris by a prefect of police during the Second Empire and now being applied to the task of redrawing the map of our capital in straight lines, will soon spell the doom of these human aquariums (Aragon, [1926] 1994:14).

Solnit argues that the legacy of exploring Paris by walking continues after The Situationists and Guy Debord in the 1950s, with 'Michel de Certeau in the 1970s and Jean Christophe Bailly in the 1990s' (Solnit 2002:212). Solnit is sceptical of the claims made by Debord to be the originator of walking as a cultural or revolutionary act in experiencing the city but emphasises the seriousness of his intentions in making walking a fundamental aspect of understanding city spaces. Sadler has suggested the nature of Pyschogeography and the intentions of the dérive are to combine 'Subjective and objective modes of study ' (Sadler, 1998:77). Cresswell in his overview of the meaning of place has suggested that 'place [….] needs to be understood as an embodied relationship with the world.'(Cresswell 2004: 37). There are three main approaches to understanding place in geography. Cresswell describes these as; the descriptive, the socially constructed, and the phenomenological. These definitions helped shape the theoretical direction of my own research and understanding of the meaning of place. Cresswell has argued that:

> These three levels should not be seen as discrete sets as there is clearly some overlap between them […] Research at all three levels (and the ones between) are important and necessary to understand the full complexity of the role of place in human life (Cresswell, 2004:51).

Baudelaire's and Benjamin's descriptions of the flâneur and walking as a method of imaginatively encountering the city are pertinent to my drawing practice and methodology in documenting the process of regeneration at Elephant and Castle. Coverely has argued that London and Paris have literary traditions that combine walking with political dissent. Walking and drawing city spaces allows for individual interpretations of the city and creates the conditions to rethink established and official views. This methodology can actively and imaginatively challenge the status quo.

> Walking [….] allows one to challenge the official representation of the city by cutting across established routes and exploring those marginal and forgotten areas…walking

becomes bound up with psychogeography's characteristic political opposition to authority (Coverely, 2010:12).

Visual planning and post-war British culture

Pousin has argued in his essay *Visuality as Politics*, 'When the terms "townscape" and "urban landscape" came into common usage in the fields of architecture and town planning, they raised questions about the representation and description of towns'. Pousin continues, 'images shape the ability of vision to constitute and communicate ideas. The critical discourse on the town and the means of designing it go hand in hand' (Pousin in Dorrian and Rose, 2003:173). Pendlebury has suggested the use of data and diagrams led to a '"planner's gaze" […] and the purging of the visual from the field reduced planning's communicative possibilities' (Pendlebury, et al 2015:6). In the post-war period Gordon Cullen among, others, shaped much of this discourse through his drawing and graphic design.

Cullen's appointment as art director of the *Architectural Review* in 1949 coincided with a mood of national optimism about the future and utopian aspirations for the kind of society Britain could create (Kynaston, 2008). A cultural shift in the visual arts to dismantle the hierarchies and blur boundaries between disciplines was also taking place. This progressive mood was seen with the creation of the *Independent Group* which intended to dissolve the 'categorisations of high/low, fine art/architecture or, most important, art/not art' (Garlake, 1998:137-140). Garlake adds from its emergence in 1952 the debates and calls for inter-discliplinary associations came from the architects Alison and Peter Smithson and the architectural critic Reyner Banham. The Smithsons were influenced not only by Le Corbusier, but their understanding of urbanism was influenced by anthropology and contemporary art practice, notably Nigel and Judith Henderson. The history and origins of the CIAM grid are described by Mumford (2009) in relation to modernist planning and urban design. Nigel Henderson's 'grille' or grid for the Smithsons was presented as a visual manifesto for a new kind of urban planning at CIAM in 1953 (Walsh, 2001:8). The work combined photography, typography, conventional linear plans and drawing

(Figure 148). The graphic sensibility and use of media has associations with the influence and art direction of Cullen at the AR[33]. Engler has argued Cullen's legacy is 'multifaceted' and his work has ' permeated other academic fields' (Engler, 2016:231). Cullen's free hand drawings have been liberating, 'delicate or overpowering, agile or steady, and always precise' (Engler, 2016:236).
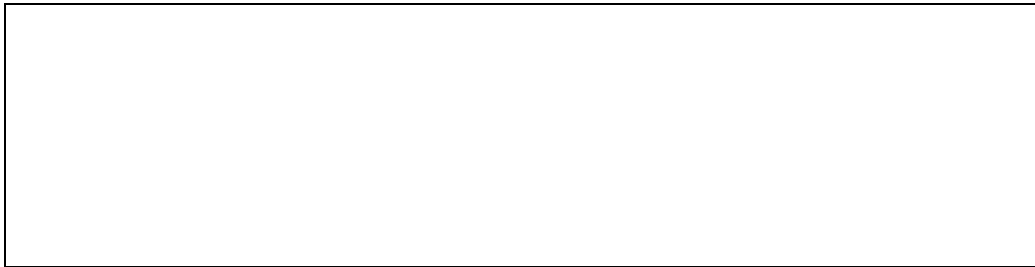
fig. 148. *Alison and Peter Smithson, CIAM Grille, 1953.* Collage, Photographs (by Nigel Henderson), ink on paper. Eight panels each 260 x 55cm. In Nigel Henderson Parallel of Life and Art. Henderson observed children playing in the street in London's East end. The images informed the Smithson's thinking about urban design and how real people use and interact with it. Image available at:
https://i.pinimg.com/originals/b1/e9/e8/b1e9e89da3990dafaaaee5a28aed88db.jpg

Gordon Cullen primarily drew the city using sequential imagery from the viewpoint of a pedestrian. His work as art director at the *Architectural Review* culminated with his most important achievement, the book *Townscape* (1961). Like much of his practice this was achieved through collaboration and the use of innovative graphic layouts and easily understood explanatory captions. Engler has argued, that Cullen's visual methodology should be seen in the context of Jane Jacobs' writing and Kevin Lynch's ideas about diagrammatic sequencing working together to form an embodied understanding of city spaces:

Most scholars have placed all three on the "embodied eye" and socially concerned side of the debate, concluding that the three have privileged sensory and mobile pedestrian experience over the visual and static (Engler, 2016:231).

Engler has gone on to suggest that there is a direct association with Lynch and Cullen's pedestrian centred work and Debord's ideas centred on the dérive to

[33] As design it lacks the visual flair and rhythms of Cullen's editorial page layouts. However, in the combination and use of different media and typography the grid connects with the graphic language and visual communication of Cullen.

visualise urban experience and bring about new forms of understanding city spaces (Engler, 2016). However, the marketability of Lynch and Cullen's use of sequencing to understand the experience of walking in the city and defining place as a sensory experience is very different from the intentions of Debord[34]. Gosling argues that Cullen pioneered 'the idea of pedestrianisation and its links to human scale and urban enjoyment' (Gosling, 1996:24). The term 'Serial vision' is a fundamental concept of Cullen's *Townscape* drawings, which he defined thus: 'the perception of the town as a piece of moving scenery… this is visually what the town is – a moving set' (Cullen, 1971).

Townscape: Cullen's visual contribution

Much of Cullen's pre-war collaborative work is credited or wrongly attributed (Engler, 2016:15) but his astringent, freehand drawing style is easily recognised in some popular and accessible explanations about post-war planning and reconstruction, most notably in Ernö Goldfinger's and E. J. Carter's 1945 publication *The County of London Plan Explained.* The book packages planning ideas by combining drawings and visual information with long captions. One such example juxtaposes two views of the city creating a deliberate visual contrast (Figure 149). Cullen's drawing on the left depicts a bomb-damaged site, the right-hand side image, the same site rebuilt with modern office blocks and flats. The caption underneath the drawings asks the question, 'The opportunity…. lost?' and rails against private land speculators and those who have no vision or imagination to rebuild the city using the London plan for a better future (Carter and Goldfinger, 1945:12).

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[34] Engler has suggested 'Cullen combined the attributes of an artist and salesman' and he was able to create a graphic language of 'savvy visual marketing for Townscape' incorporating elements from advertising and theatre arts. (Engler, 2016:27).

fig. 149. Cullen, G. (1945) *'The opportunity …lost?'* In. Carter, E. J., and Goldfinger, E. (1945:12). There is a historical echo with Pugin's *Contrasts* (1840) using drawing and juxtaposition to influence social and urban change. Image British Library.

 The *Architectural Review's* visual style changed in 1949 when Cullen became art director replacing the longstanding illustrative work of John Piper, who had been there since 1936 and whose work could be categorised as Romatic Modernism (Harris, 2010). Under the editorship of J.M. Richards and the ownership of Hubert de Cronin Hastings (1902-86) the magazine began to formulate and graphically articulate the arguments for Townscape. It was Cullen who gave this planning concept the visual form it needed. Engler suggests that Cullen's working method and his drawing skills above all enabled the ideas to have mass appeal:

> Cullen increasingly used the camera to provide illustrations for his and his colleagues' essays, but the hand drawing, rather than the camera, was his unparalleled instrument of choice and marketability, even if most drawings were produced "after the photo". His photographs and drawings together formed the core of his Townscape essays, where the texts served as expanded captions' (Engler, 2016:113).

The graphic formats of the essays on Townscape incorporated experimental visual layouts along with vernacular lettering and tactile surface details from the urban

environment. The essays would be recycled to produce the Townscape Casebook in 1961. Cullen had been formulating these ideas since 1949 under the title "A Tiny Beginning of How to See", an eleven-page mock-up or dummy book exploring the themes of Townscape (Engler, 2016:169). Cullen always worked with the visual idea and his loose drawings first, as Engler has argued:

> Cullen conceived of his texts not so much as intellectual projects as accompaniments to his pictures. He morphed the attractive picture-based format of photojournalism into his own form of "pictojournalism": journalistic pictures that combine drawings and photographs (Engler, 2016:113).

Cullen's use of 'tactile details' and his 'social conscience' expressed in confident line work when drawing influenced the early stages of my own documentation of recording the Heygate estate. The small details that were unique to its urban landscape and architectural fabric were elements I wanted to capture and record. The observed fragments and economy of line helped distill the deracinated mood of the empty estate before it was destroyed and forgotten (Figures 150 & 151).

fig. 150. H.Read. Deracinated: bricks and tree roots Heygate estate 2012
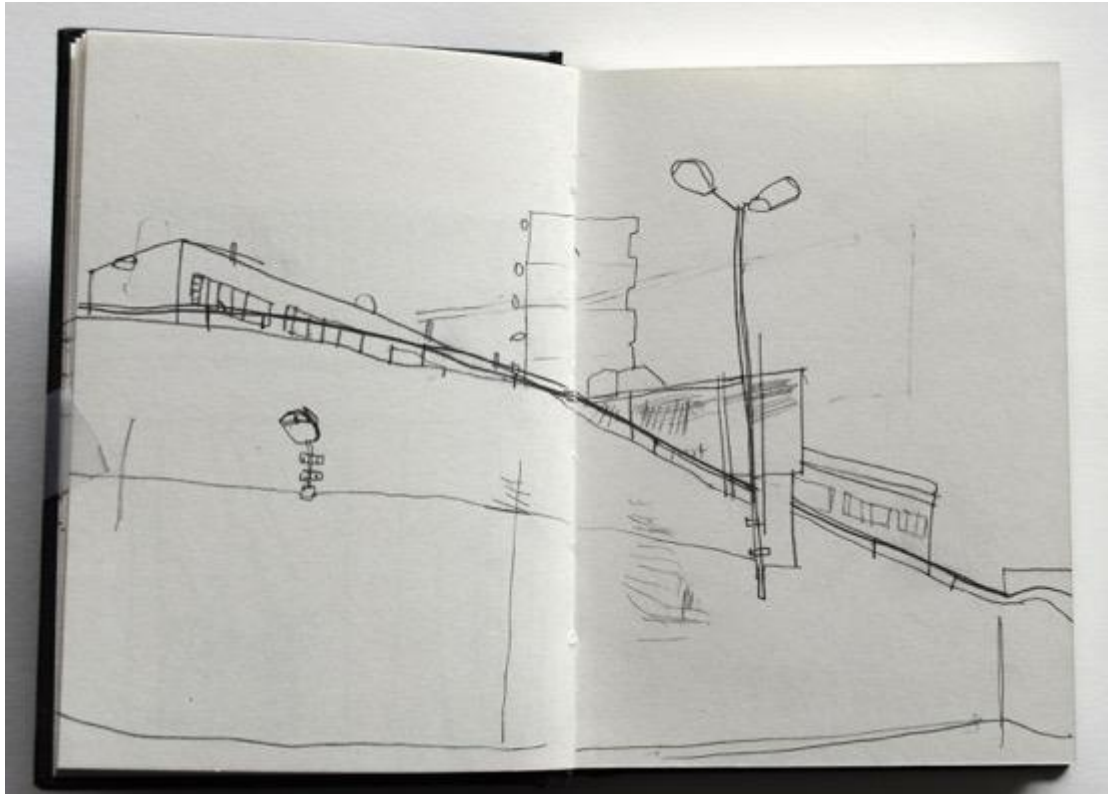
fig. 151. H.Read. Redundant lighting and blocked walkway with housing blocks behind 2012.

Townscape and Serial Vision

In a 1955 special edition of the *Architectural Review*, entitled "Outrage", the concept of Townscape was given a wider audience (Figures 152 & 153). Writing in that issue on 'the inevitability of suburbia' Ian Nairn argued for 'a visual conscience to partner the social conscience that has grown up in the last century' and invented the term 'subtopia' to describe poor design and planning (Darley and Mckie, 2013:27). The collaboration between Nairn and Cullen, became known as 'the counter-attack bureau', as Darley and Mckie suggests, it was, in effect little more than a shared in-tray, identifying townscape problems, becoming a monthly polemical feature in the magazine:

> The angry abrasive language anchored by the snapshot images and bravura, sophisticated presentation had given Nairn's words and Cullen's visualisations the status of revolutionary, even prophetic texts in the USA (Darley and Mckie, 2013:32).
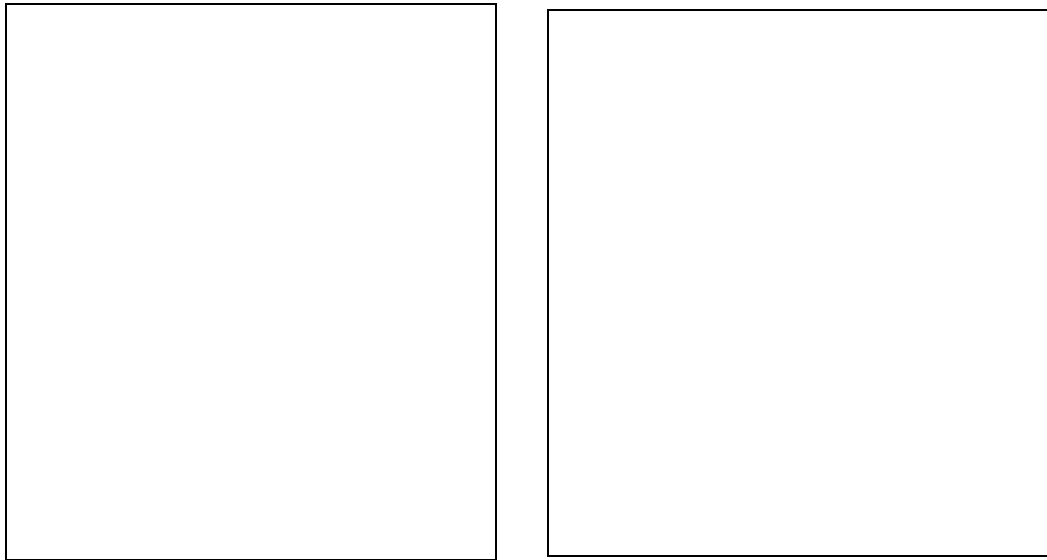
fig. 152. (left) Gordon Cullen visualising the problems with prairie planning. Image available at: https://i.pinimg.com/236x/a8/ec/31/a8ec31d6042724e10e8e8f6489a82920--gordon.jpg

fig. 153. (right) Gordon Cullen highlighting the significance of material details in the pedestrian streetscape. Image available at: https://i.pinimg.com/736x/9b/2f/8e/9b2f8ea29556d1befa636ec3612a1782.jpg

Cullen devised three categories for his original visual analysis of Townscape; *Serial Vision, Place* and *Content* and in the 1971 concise edition added a fourth *The Functional Tradition*. Cullen emphasised the collective effect of buildings to give a town coherence, rather than a single building, and saw this set of relationships at the core of his work, '..there is an *art of relationship* just as there is an art of architecture' (Cullen, [1971] 1999:7). The pedestrian on foot experiencing the town at eye level was the focus of his definition of 'Serial Vision' (Figure 154). Cullen describes the human body and its emotions and reactions to the '*existing view'* and '*emerging view'* (Cullen, [1971] 1999) from this position the imagination can begin to shape the town.

> ..the human mind reacts to a contrast, to the difference between things, and when two pictures (the street and the courtyard) are in the mind at the same time, a vivid contrast is felt and the town becomes visible in a deeper sense. It comes alive through the drama of juxtaposition. Unless this happens the town will slip past us featureless and inert (Cullen [1971] 1999:9).

The importance of small details, such as the building materials used to create urban textures or trees to break up space were all considered important, along with changes in level and scale to create contrasts. Serrano and Rodriguez have suggested the concept of mobility shaping vision have their modernist planning origins in the ideas of *Vision in Motion* by László Moholy-Nagy, shown in London at the 1938 MARS group's exhibition (Serrano and Rodriguez, 2015:36-47). It was another Hungarian modern architect, Ernö Goldfinger who, in 1933 helped establish the MARS group - Modern Architectural Research, the group that championed Le Corbusier's ideas in England (Warburton, 2004). Serrano and Rodriguez argue 'the important matter was not to be the design of one space or another, but rather the general impression that the public was supposed to acquire on passing through its various areas' (Serrano and Rodriguez, 2015). The importance of European modernism and its influence on Cullen is often overlooked but is achieved in his best work. The synthesis of these ideas within an English context is emphasised by Serrano and Rodriguez and they argue are key to understanding the ideas behind Townscape and visual planning in the work of Cullen[35]. Calder has argued the debates about Townscape and post-war modernism should be seen 'not as a series of coherent oppositions but as a complex continuum' (Calder, 2015:200).

Alternative views on Townscape

The origins of the concept of Townscape and Visual Planning are uncertain and should include Nikolaus Pevsner (1902-83). Aitchison and Macarthur, suggest. They recreate his unpublished text, *Visual Planning and the Picturesque,* in its three proposed parts. (Aitchinson and Macarthur, 2010). In the introduction entitled 'Pevsner's Townscape' they state, 'These issues of publishing history and attribution are part of a wide confusion regarding the reception of both Pevsner and Townscape and their interrelations' The introduction goes on to examine the evolution of the concept of Townscape at the *AR* under its editor and owner Hubert de Cronin Hastings . The first article on Townscape appeared in the *AR* in 1949 under the title, '

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[35] Cullen's modernist ideals are expressed through his visual language and Townscape campaign for a better urban future. His views are not parochial but aligned to his social conscience.

Townscape: A Plea for an English Visual Philosophy Founded on the True Rock of Sir Uvedale Price'. Orillard has also suggested that the authorship of the Townscape concept is a collective collaboration amongst the *AR* editorial team:

> While Cullen was a member of the editorial board, he was author of only one sixth of the 'notes' under the 'Townscape' column in this section. He wrote only five such 'notes' while another writer, Andrew Hammer, published nine and a third author, Robert More, who was probably Ian McCallum, a key member of the board, wrote four (Orillard, 2012:719).

Rowe and Koetter (1978) formulate another critique of Townscape. They suggested that it had no core concepts and, 'could be interpreted as a derivative of the late eighteenth-century Picturesque'. Rowe and Koetter's argument questions the use of figurative drawing to convey ideational meaning. Cullen's work is featured over several pages of *Collage City* but no credit is given in the index to Cullen (Rowe and Koetter, 1978:34-35). *Collage City* had originally featured as an *AR* special edition in 1975. Furthermore, Rowe and Koetter argued, that Townscape had no rational objectives and its very qualities, of an embodied viewpoint were irrelevant. Rowe was attacking the British architectural establishment having spent the previous two decades working in the USA:

> ....townscape seems to have lacked any ideal referent for the always engaging ' accidents' which it sought to promote; and, as a result, its tendency has been to provide sensation without plan, to appeal to the eye and not the mind and, while usefully sponsoring a perceptual world, to devalue a world of concepts' (Rowe and Koetter, 1978:36).

Architectural critic Rayner Banham, the Smithsons, and Rowe took up the opposition to Townscape. Calder has argued they needed a sense of 'self-definition' to define the two groups which in reality had many overlapping similarities. When Banham moved away from supporting Brutalism and advocated the high-tech aesthetic of Archigram he was criticised by Rowe for following '"townscape in a space suit"' (Calder, 2015:213).

fig. 154. Cullen, G. (1971) *'CASEBOOK: Serial Vision.'* In: Cullen, (1971:17). Cullen's use of sequence and the small incremental adjustments in viewpoint and position were ideas I used in my own drawing when recording the demolition of the Heygate estate (Figures 46-51, 59-68 & 84-95). Image available at: https://www.flickr.com/photos/50101949@N03/4598687409/in/photolist-81ntxX-eDn8g1-6FHNpa-aiZKMa

Feliks Topolski and John Berger

The linear clarity of Cullen's drawings during the 1950s and 60s coincided with the expressive reportage drawings of Feliks Topolski (1907- 1989) who responded to the public events of the day through an expressive sketchy drawing style. Aspinall has suggested, that Topolski believed drawing should be about observation and create ' a synthesis of impartial experience and artistic interpretation' and this primary response would be an 'act of physical witness and participation' providing 'insight' (Aspinall, 2014:208). Topolski's methods captured details and episodes that combined in the final imagery and made the drawing feel improvised and intuitive in style. Topolski's work was intended to be an emotional and sensory response to the world he recorded, and this was its value and legitimacy. Aspinall has explained it thus:

The sketching of details was combined with the experience of witnessing - or of being present in the moment with the entire being of the witness [...] Topolski's style embodied subjective knowledge (Aspinall, 2014:208-9).

The new interdisciplinary terrain for the arts saw the emergence of influential figures such as John Berger (1926-2017) and his writing on drawing connects him with debates about social justice and the places we shape and build. Edward Soja has noted that Berger, 'dwells on the intersection of time and space in virtually all his writing' and he is the 'most spatially visionary of art historians' (Soja, 1989:22). In an essay entitled "Drawn to that Moment", Berger links personal history, with a human need to record memory and disappearance. He reflects on the difference between drawing and photography, the urgency to recall and the 'intensity of seeing for the last time' (Berger, 2005:65).

A drawing slowly questions an event's appearance and in doing so reminds us that appearances are always a construction with a history. (Our aspiration towards objectivity can only proceed from the admission of subjectivity.) We use photographs by taking them with us, in our lives, our arguments, our memories; it is we who move them. Whereas a drawing or painting forces us to stop and enter it's time. A photograph is static because it has stopped time. A drawing or painting is static because it encompasses time (Berger, 2005:70).

What Cullen, Topolski and Berger have in common is their use of drawing to convey ideas with an emotional weight and humanism, to be present and record a specific place or social event. The versatility of the sketched line whether expressive or precise, communicates directly the conviction of the artist and what they have witnessed. The sketch is the primary reaction and response to being present and the method to communicate this creates visual knowledge and meaning. The hand to eye connection is an intense disclosure of what they feel about a subject.

The architectural sketch: An Elephant and Castle case study

Sir Joseph Paxton's first sketch for the 1851 Great Exhibition building known as the Crystal Palace, the original 'back of the envelope' architectural sketch has become something of a cliché today and used by international global architects like Frank Gehry whenever he is filmed (BBC, 2015). However, the architectural sketch has played a crucial role in the post-war development and planning of the Elephant and Castle. The Modernist ideals that helped shape the post-war era, and influenced the masterplanning and architectural designs of Goldfinger, can be traced back to Le Corbusier's sketches for developments in Rio de Janeiro and Bogotá (Dunnett, 1989:30-31). On the importance of Le Corbusier's sketchbooks, and the principal method to interpret his practice, Clarke suggests, that the sketchbooks show 'a careful thinking and observing process (Clarke, 2014:213). Le Corbusier alludes to the embodied and muscular act of drawing and working in his sketchbooks, suggesting the physical act of daily drawing is an essential method of understanding his ideas:

> '"… extracting from wherever I could the secrets of form and developing a spirit of invention in the same manner that the acrobat trains his muscles everyday and achieves control. I believe that if people are going to see something in my work as an architect, it is to this private labor that one should attribute its deepest quality'" (de Francoise, 1981:11).

Dunnett has argued that Goldfinger was influenced by Le Corbusier's abandonment of perimeter planning (Figure 155), as seen in Le Corbusier's 1932 design sketch for Rio de Janerio and the slab block as a sculptural form (Figure 156), seen in Le Corbusier's sketch of the centre of Bogotá, 1950. Dunnett argues by avoiding perimeter planning as envisioned in the London Plan of 1943, to 'planning in terms of freestanding blocks across a site', Goldfinger was referencing the ideals of modern architecture and the abolition of the 'corridor street' (Dunnett, 1989: 26-32). Goldfinger's primary influence in terms of his architectural style and materials was Perret, however Elwall has suggested Goldfinger criticised him for not teaching the

new ideas of town planning (Elwall,1996). Goldfinger's masterplanning scheme at Elephant and Castle was never realised:

..concern to see architecture in the wider context of urban planning , alien to many British architects but typical of the modern movement, informed all of Goldfinger's work even though he was denied the opportunity to put his ideas fully into effect' (Ewall, 1996:11).
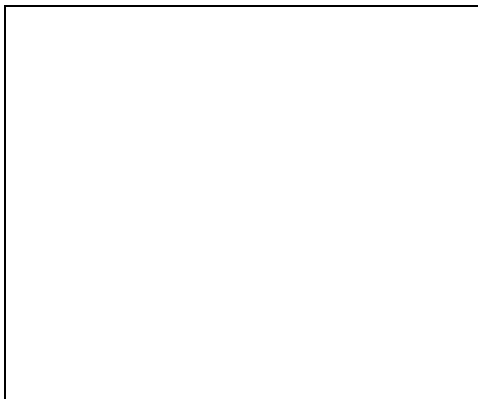
Fig. 155. Dunnett, J. (1989: 26-32). *Sketch by Le Corbusier, 1932 showing his abandonment of traditional perimeter planning in favour of a slab block at Rio de Janeiro*. This image has been removed as the copyright is owned by another organization or individual.

fig. 156. Dunnett, J. (1989:26-32). *Le Corbusier's sketch for the centre of Bogotá, 1950, showing the use of two slab blocks at right angles to one another, as contrasting sculptural forms.* This image has been removed as the copyright is owned by another organization or individual.

Goldfinger's sketch for the additional blocks added to Alexander Fleming House in 1962, show the use of colour to define the 'massing of the blocks and the pushing and pulling of the façade' (Elwall, 1996:84). Goldfinger through his use of propositional sketches was able to realise his vision and articulate a design with

brevity and speed (Figure 157 & 158). The final presentation drawings would be worked-up by an architectural assistant who understood the architectural principles behind them. The town plan for the Elephant and Castle, never realised, show Goldfinger combining a rational modernist design with sculptural form and the colourful and bold energy of pop art.
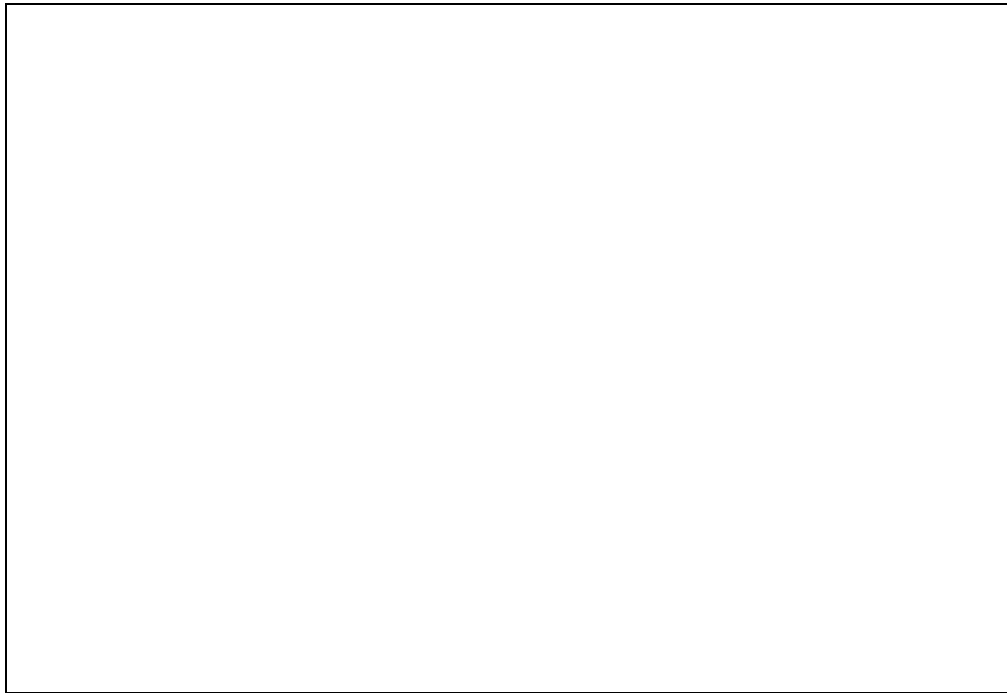
Fig. 157. Elwall, R (1996) *Preliminary studies for block D, Alexander Fleming House, Elephant and Castle, London, for Imry Properties Ltd, 1962*. Pen and coloured washes on detail paper (250x375) In *Ernö Goldfinger RIBA Drawings Monographs No 3 p.84.* Image available at: https://www.architecture.com/image-library/ribapix/image-information/poster/preliminary-studies-for-block-d-alexander-fleming-house-elephant-and-castle-southwark-london/posterid/RIBA13318.html
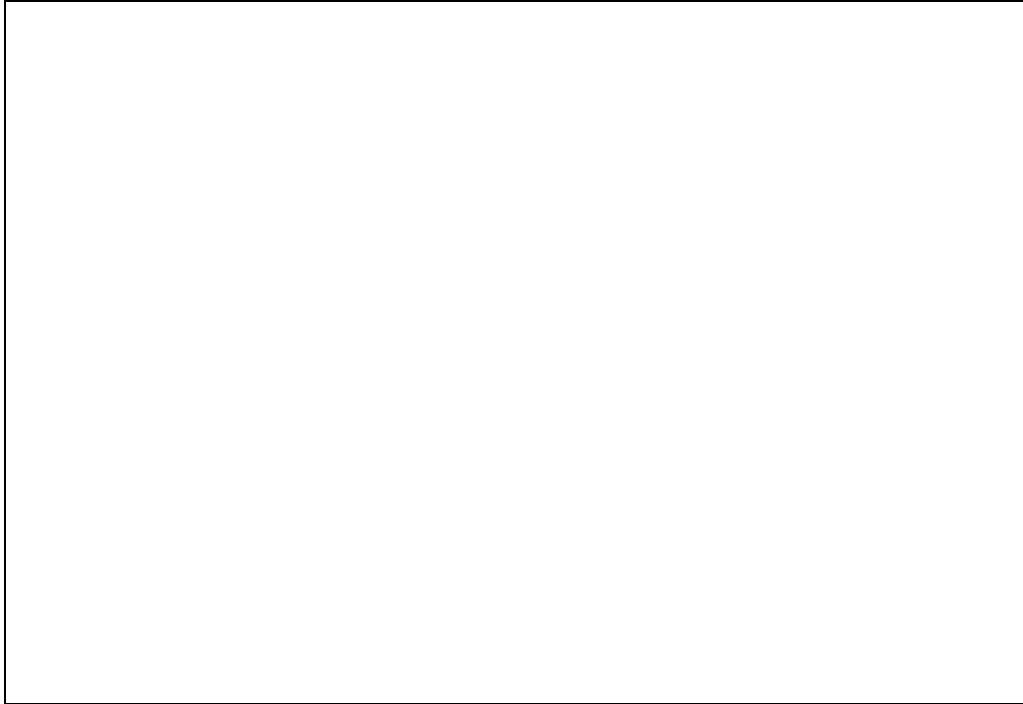
fig. 158. Goldfinger's ideas for the urban environment at the Elephant and are evident until the early 1970s. There is a strong sense that he grabbed any drawing tool he could to commit his architectural ideas to paper. Often the sketches visualize two viewpoints from above and from the ground at eye level. This image has been removed as the copyright is owned by another organization or individual.

NATØ (Narrative Architecture today)

The compendiousness of Goldfinger's drawing remains unquestioned and unchallenged within the architectural establishment but this is not the case for Nigel Coates and his postgraduate architectural students who made up the NATØ group in the early 1980s. Jamieson has suggested the drawing traditions of the Architectural Association under Peter Cook and Bernard Tschumi in the 1970s and early 1980s were radically transformed by the work of the cohort of students who worked collectively as NATØ (Jamieson, 2017:71). Under the teaching supervision of Nigel Coates the group forged a 'new expressionism' and expanded the 'possibilities of the sketch' aligning their methodology with wider socio-cultural developments (Figures 159 & 160). In a series of projects the sketch was used as the final work, the need for tests were eliminated. Coates worked on the projects with the students and set out to 'propose the uninhibited and vigorous line as an appropriate mode to represent space' (Jamieson, 2017:75). Their studio on Jacob Street in Southwark, was in the

deindustrialized area close to the river and part of the government's new Urban Development Area. The wharves and warehouses provided affordable living and working space for artists, designers and film-makers such as Derek Jarman. The NATØ group at the start of their diploma studies were able to counter the UDA's version of the official regenerated future through their drawn method. Jamieson suggests the early *Albion* project had less to do with narrative and was more about emotion and a 'frenetic transitus' in reclaiming the city from authority. Drawing is directly used to combat the market-driven agenda of the Thatcher government and reclaim the city and resituate its contemporary history. Jamieson associates the kinetic properties of sketching with revival and alternative visions of regeneration in her assessment of the group's working methods (Figure 161). James Stirling, the external examiner, found the final portfolios, 'little more than a bunch of sketches with a few cartoons at the end' (Jamieson, 2017:84).

In describing the work of NATØ, Coates has argued, the 'furioso' method was 'a purposeful move away from the laborious and contrived' with the intention of implanting, 'the feel through the pencil. A scribble, an attack, a transfer from the factual form and back again…' (Jamieson, 2017:75) [36] . The quality of the pencil line became increasingly important in my own work, the stress, determination or hesitancy it can convey were important to my practice. Coates's description of the sketch as 'an attack' and the associative qualities of speed and agility connect, historically with Baudelaire's writing and the psychogeographic strategies of the Situationists. The qualities of the sketch are attuned to our memory and bodily perception as Derrida has argued:

> For Baudelaire, it is the order of memory that precipitates, beyond present perception, the absolute speed of the instant (the time of the *chin d'oeil* that buries the gaze in the batting of an eyelid, the instant (the time of the *Augenblick*, the wink or blink, and what drops out of sight in the twinkling of an eye)…'(Derrida, 1993:48).

[36] This description links directly to Baudelaire's description of Guy's method as seen in figure 145.
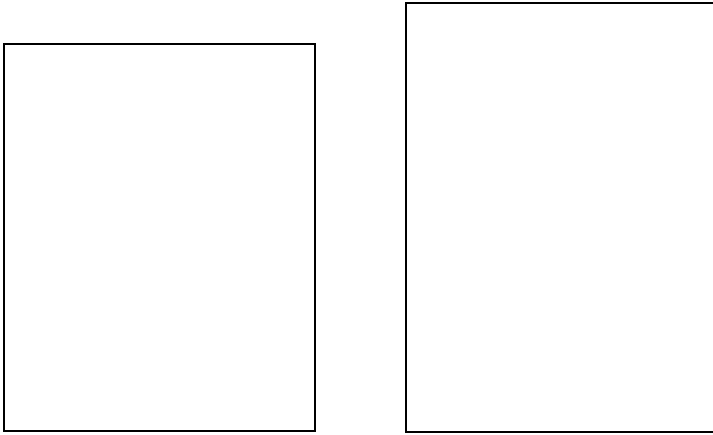
fig. 159. (Left) Front Cover, NATØ, issue 1, 1983. AA publication in Jamieson, C. (2017:120) 'fragmentation and montage' are all utilised in the work of NATØ. The ethos of provisional, fluid urban spaces, echoes ideas articulated by Non-Plan in the late 1960s. In the work of NATØ drawing was at the forefront of their punk aesthetics, confronting established contemporary architectural ideas ' to reclaim a spirit of Englishness that revealed in mythology and history, reinvesting the present with fragments from the past' (Jamieson, 2017:155). Image available at: https://2.bp.blogspot.com/--diC4DFC0J0/WYhS0h_346I/AAAAAAAALJ4/Pyraf1On6N0wD8YqZP1gKmGru9zfKPNvgCLcBGAs/s400/NATO%2Bmagazine%2Bcovers.jpg

fig. 160. (Right) Front cover, NATØ, issue 3, 1985. AA publications in Jamieson, c. (2017:123).
The final zine from the group features the Gamma City project. The visual aesthetic is influenced of cultural-style magazines such as *The Face*. In all three issues figures and faces are used on the front covers, integrated into the collage, placing the citizen at the heart of architecture and urban planning. Image available at: https://rca-media.rca.ac.uk/images/importerdataexport_student_imagesNATO_Gamma_City.width-1000.jpg
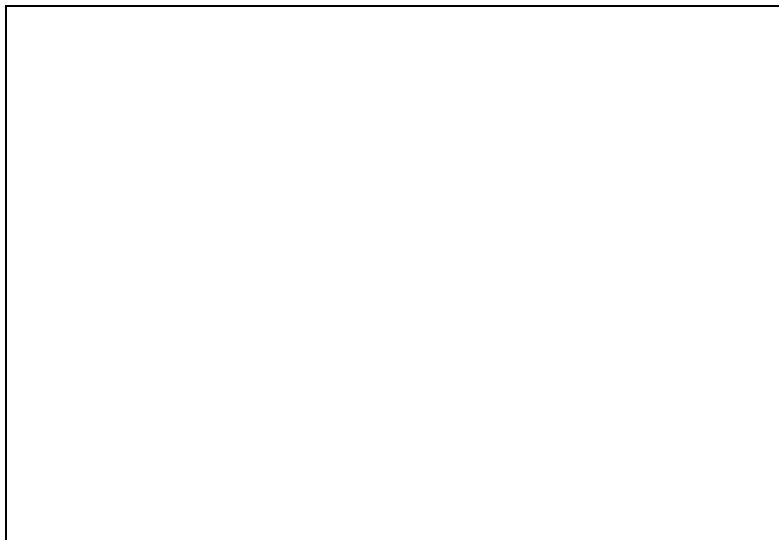
fig. 161. Mark Prizeman 'Wolf Housing' for *Albion* 1983.
Jamieson has suggested the 'feral energy' of Mark Prizeman's sketched drawing *Wolf Housing* depicting a housing estate surrounded by a greyhound track and layered with multiple narrative vignettes is a ' richly furnished polyphase drawing […] embodied in the different actions and scenarios taking place. Indeterminacy is maintained through ambiguous chronology, causality and teleology, which establishes the complexity of the scene' (Jamieson, 2017:88-89). The drawing represents the discursive use of the sketch by Prizeman and the NATØ group to formulate a view of the city and its urban fabric that is dissonant and open to revision. This image has been removed as the copyright is owned by another organisation or individual.

Architecture and London planning

Sudjic has argued that in the mid 1980s modern architecture and planning in London were attacked on two fronts, through the Prince of Wales and his traditional views on appropriate architectural styles for national projects, and the end of the post-war state led consensus, 'the object–in-the-park-school of planning, functional zoning and high-rise housing were all subjects of furious attack' (Sudjic, 1986:117). Richard Rogers was at the centre of these debates through his competition design for the National Gallery extension and plans to unite both sides of the Thames through ambitious city planning on north and south banks of the river Thames (Figure 162). Sudjic argues Rogers was motivated by social and architectural concerns to revive the inner cities. The unelected influence of The Prince thwarted many projects and a 'crisis of confidence' for progressive architecture ensued for almost a decade (Sudjic, 1986:48). Rogers plans for the South Bank and Coin Street saw opposition from local activists, who prevented the scheme's implementation.
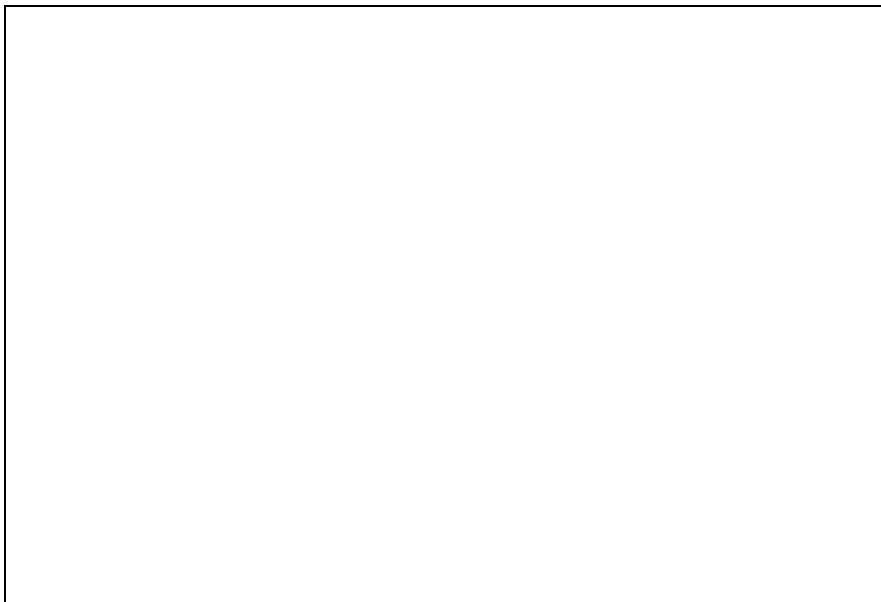
fig. 162. Laurie Abbott sketch for Richard Rogers proposed structure to replace Hungerford Bridge in Sudjic, D. 1986. In many of Rogers' and Fosters' projects sketching seems to be used after the design has already been decided. The sketch feels added to suggest greater authenticity and orgination. This image has been removed as the copyright is owned by another organisation or individual.

Will Alsop (1947-2018) and the 'Bruce effect'

In the 1990s, Will Alsop collaborated with the painter and performance artist Bruce McLean to create large scale artworks and learnt "large thinking" from McLean (Gooding, 1992:76). The result was an embodied series of drawings and paintings that are the exact opposite of the architectural thumbnail sketch. Mark-making with paint and in sketchbooks is used to create new attitudes to space and design without having a clear and defined outcome. In much the same way the work of Coates and NATØ posed more questions than answers in their visual work, the use of experimentation is used to scope out alternative urban possibilities. Alsop has suggested that this activity is central to his relationship to architectural design:

> 'with the painting on the large scale you are using your whole body; you have a completely different relationship between yourself and the imagined building […] there is a true dialogue between the two' (Gooding, 1992:76).

The redevelopment of the Thames at Bankside, including most significantly, Giles Scott's power station into Tate Modern created, opportunities for Alsop (Figures 163 & 164). From an open competition in 1994, thirteen architectural practices were selected, among them Will Alsop, and one other British practice, David Chipperfield. Both lost out to the Swiss practice of Herzog and de Meuron who won the commission. Powell has suggested that for Alsop, art and architecture were fluid processes, 'a parallel approach' (Jones and Sagoo, 2011:39). This method of creative working is shown in the sketchbook for Scott's power station and the final design:

> Alsop …was anxious to break down the image of the building as an impenetrable citadel of power …impressed by the huge scale of the turbine hall… his proposal conserved the essence of Scott's building by juxtaposing it, in effect with a new structure- two building, intersecting each other. 'As a Londoner, I wanted to provide a new perspective on a familiar scene' (Powell, 2002:134-135).

Alsop has argued, that 'the thumbnail sketch, like the diagrammatic representation (prospect/elevation) falsifies our real experience of buildings and the spaces in them,

which is partial'(Gooding, 1992:76). Alsop in his experimental approach to drawing has imagined urban design using collage and by sketching on the windscreen of his car for the Channel Four series *Supercity* (2004). This approach expanded my own use of scale and materials when sketching. Layering my drawing with collage and cement fused the past and present urban history of the regeneration at Elephant and Castle and the haptic qualities of construction materials (Figure 165).
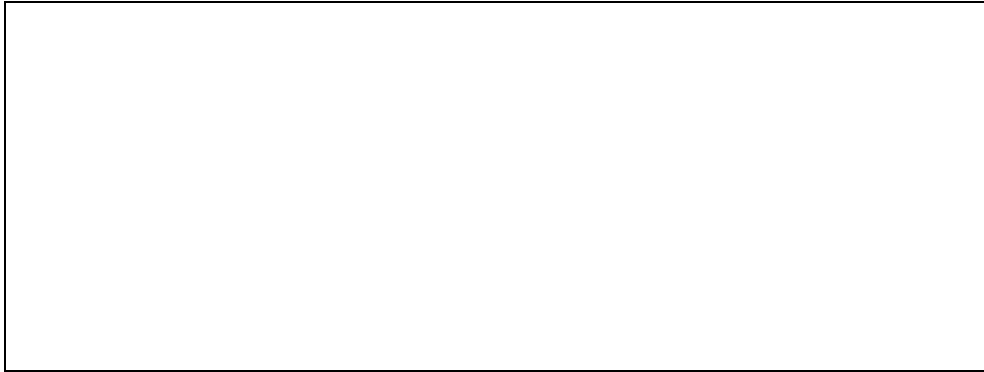
fig. 163. Will Alsop sketchbook of Bankside power station before its conversion into Tate Modern. *The Turbine Hall after Decommissioning* (In Powell, K. 2002:132-133). This image has been removed as the copyright is owned by another organisation or individual.

fig. 164. Will Alsop, Sketchbook drawing for Peckham Library (Powell, 2002:167). The building won the Stirling Prize in 2000. Alsop went onto design distinctive buildings throughout Southwark. The last of these is the circular Michael Faraday primary school (2010) on the Aylesbury estate. Alsop frequently used the use of colour and organic form in his final designs. This image has been removed as the copyright is owned by another organisation or individual.

fig. 165. H.Read. Experimental landscape drawing layering materials to represent and the past and present.

Witherford Watson Mann (WWM)

I had an informal conversation with Stephen Witherford from the architectural practice WWM on November 29th 2014 at a Transport for London (TfL) consultation event at the Elephant and Castle shopping centre. The event was organised to show the plans and drawings of the proposed new northern roundabout. WWM have been commissioned to develop the northern roundabout at Elephant and Castle into a peninsula and future town centre. Witherford explained the company's working process and the importance of the initial sketch drawings – which he stressed can lead to an emphasis that a computer generated image cannot not give – the stress on a line or shape made by hand, can give understanding and enhance interpretation of urban space (Figure 166).
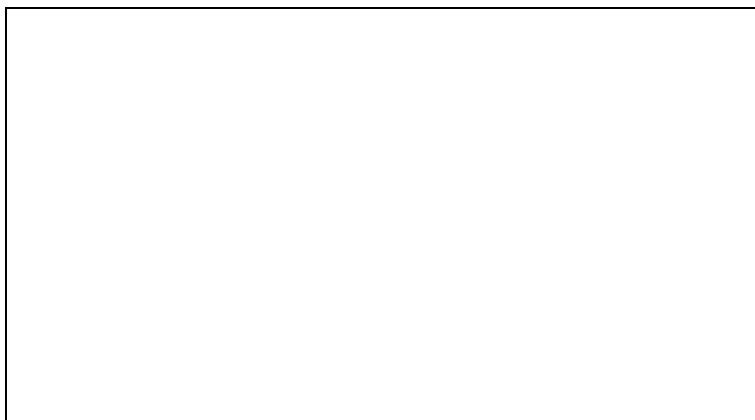
fig. 166. Witherford, S. (2014) *Concept Diagram of Elephant Square.* Tf L. [online image]. Image is available at:
http://www.wwmarchitects.co.uk/projects/elephant-castle

The larger drawings in the consultation exhibition were by WWM associate director Arthur Smart and show the same process, but extended in complexity, with layering slowly added to the hand drawn process, the drawings are instinctive and about exploring space rather than imposing a design on the space. The sketch was used in the final presentation boards and larger worked- up drawings were rejected by Tfl for their 'murky' nature. The sketch provided an immediate and direct form of drawn communication (Read, 2014)[37].

The contemporary sketchbook

Clarke argues that sketchbooks empower an individual view of the world they record, and this is very different from the flat one presented by digital manipulation and the instant Google image search (Clarke, 2014:207). Our sense of the world and how we visualise it through creating a drawn record is also cited by Minichiello, who argues that the digital and photographic record dulls our perception, 'it is the primal directness of expression through drawing that revitalizes an intimacy with what we see' (Minichiello, 2014:180). Clarke suggests that, the sketchbook should be seen as a 'device' to record the world and these hidden properties need to be recognised more fully. Clarke comments, 'personal and private moments continually find shape in the foreground of sketchbooks' (Clarke, 2014:208) Clarke sees the sketchbook as a laboratory of ideas aiding and shaping future approaches to work and as such should be seen as complete in their own right. This notion of the sketchbook as complete and a crucible of experiments – lifts the status of what is usually a very private drawing space and inaccessible to public gaze. The act of seeing and recording is often spontaneous and intuitive. Clarke suggests the sketchbook represents a 'drawing conversation', this conversation is informal and intimate and can occur multiple times with each viewing of the sketchbook. (Clarke, 2014:211). Viewing a sketchbook

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[37] I felt from talking to Stephen Witherford the working process of WWM had a depth and weight that is represented in the sustained use of drawing to accumulate the experience of being on site and connect with the urban history and sense of place.

also represents an exchange of views and further dissemination of the contents and ideas.

The anthropologist Michael Taussig, reflecting on his fieldwork notebooks sees them, 'as a type of modernist literature that crosses over into the science of social investigation and serves as a means of witness…' as a way of 'conserving' knowledge 'something alive' (Taussig, 2011). Taussig does not use the word sketchbook (and I use the term to mean, journals, notebooks and journals that contain sketches) and describes his fieldwork notebooks as a combination textual and visual fragments from glimpsed episodes. Hendrix suggests the working of the mind and the sketchbook are linked, through the nature of fragments and palimpsest:

> Palimpsest can be a quality of a sketch, drawing, building, city, perception, memory, or idea. Applied to art and architecture, it can contribute to work of meaning and consequence, in the expression of human identity and experience' (Hendrix, 2014:48).

Lucas suggests that there are 'phenomenological implications' in drawing in a sketchbook and sees the 'seriality' of this as a form of 'collecting oneself' (Lucas, 2014:197). Clarke argues the experience of looking through a sketchbook is 'filmic' and this has a physical dimension, holding the book and turning the pages is an engaged physical act which Clarke describes thus: 'once movement transforms the pages it is possible to consider them akin to walking through a building or viewing a film as a narrative with episodes and multiple paths' (Clarke, 2014:214)[38] . The experience of holding and looking at a sketchbook is very different from that of a single drawing. It is also a more intimate experience as Clarke suggests, 'the mind at work reveals itself through the pages of the sketchbook and provides intimate glimpses of private creativity' (Clarke, 2014:214). The inherent nature of sketchbooks and their potential for expanded creativity is analysed further by Clarke in relation to the built environment:

38 The 'filmic' aspect of drawing in a sketchbook is closely aligned with Cullen's notion of serial vision and our perception of the urban landscape.

If a building implicitly contains time as memory, which is fundamental to understanding architecture, then would a similar reading of the architect's sketchbooks (as a chain of interior time processes of conceptual thinking) be possible? Between the observed and the imagined, there is a world of enormous creative potential. It seems to me that the sketchbook is best equipped to both hold and document this sense of time..' (Clarke, 2014:217).

Duration and Memory

The possibilities of duration and memory are explored by Pallasmaa, who argues the muscles of the body when drawing create a 'muscular memory' and the act of sketching creates three variations of the drawing, he explains the process thus; 'the drawing that appears on the paper, the visual image recorded in my cerebral memory, and a muscular memory of the act of drawing itself' (Pallasmaa, 2014:90). Pallasmaa evaluates the process as more than 'momentary snapshots, as they are recordings of a temporal process of successive perception, measuring, evaluation, correction and re-evaluation' (Pallasmaa, 2009:90). Pallasmaa believes the physical act of sketching creates an image, 'that compresses an entire process fusing a distinct duration into that image. A sketch is in fact a temporal image, a piece of cinematic action recorded as a graphic image' (Pallasmaa, 2014:90). This description appears to take the act of sketching very close to aspects of photography and Pallasmaa suggests the 'layered exposure' of sketching is very different from taking a photograph in that it is an immersive experience and the memory of places sketched is far more 'vivid'. Pallasmaa has called this a 'double perspective' (2009:91) and the internal thoughts of the practitioner are embedded into the lines of the drawing:

Each sketch and drawing contains a part of the maker and his/her mental world, at the same time that it represents an object or vista in the real world, or in an imagined universe. Every drawing is an excavation into the drawer's past and memory (Pallasmaa, 2009:91).

That drawing can never be purely objective and will always contain a subjective element is described by Ruskin in his writing on drawing. Ruskin suggested drawing is, 'an abstract of natural facts' and any practitioner when engaged in the act of looking and drawing will inevitably 'be falling short' (Ruskin, [1857] 1991). Ruskin acknowledged that however realistic the striving for observed representation, the subjective and abstract are always a fundamental aspect of drawing. Pallasmaa has extended this idea much further suggesting that every drawing is a testimony:

> It is evident that the act of drawing mingles perception, memory and one's sense of self and life; a drawing always represents more than its actual subject matter. Every drawing is a testimony [....] a drawing does not reproduce the tree as it manifests itself in the objective reality; the drawing records the way the tree is seen or experienced (Pallasmaa, 2009:92).

In his writing on sketching Pallasmaa is suggesting that drawing is far more than the visual outcome. The physical and mental absorption of the act needs to be understood with the history of the practitioner as deeply embedded in the making of the work. Ingold (2007:75) has emphasised, that we '*inhabit*' our environments through the lines our bodies create through gesture and motion and the sketch across all art and design disciplines, conveys 'a powerful sense of movement' and can 'seem to be *alive* on the page' (Ingold, 2007:166). The movement of our bodies Ingold has suggested when drawing is 'generative' and 'improvisatory' a form of graphic anthropology' (Ingold, 2011:178). This description is closely aligned with Merleau-Ponty's concept of 'intertwining' and disclosing the world through our activity of being in and part of the landscape (Merleau-Ponty, 1968:134). This notion will be discussed further in the section on the 'use of tools' and is an echo of Baudelaire's call for the contemporary artist to capture and comment on modern society. Pergam has suggested:

> It is in its relationship to time-recording, representing, and resisting- that the medium speaks most profoundly to its intersection with issues of the contemporary.

With Baudelaire's dictum to artists to represent the everyday as the rallying cry for modernism, timeliness, not timelessness, has been prioritized (Pergam, 2015:8).

Drawing as reclamation

redefining drawing through the movement and lines our bodies make expands the conceptual possibilities of recording and documenting the urban environment. The writer Iain Sinclair combines the personal with the political in his attentive and revealing walks in and around London[39]. Coverley suggests that Iain Sinclair's walking and writing about London is an act of resistance: 'With its casual and [...] unplanned combination of local history and biography, political and philosophical debate and digressive style..' (Coverley 2010:76). James has suggested that Sinclair has 'a psychogeographic strategy' and his dérives around London synergise fact and fiction using walking as the 'intuitive, transient modes of inquiry', with a watchful and observing approach to each place he encounters 'he is dedicated [...] to relaying the exploration of places that cannot be encoded in advance simply by referring to aerial maps'. This quest to recontextualise and validate a certain viewpoint, James suggests, may have problems and risks the 'aestheticization of physical space, confronting London as an opportunity for stylistic showmanship rather than frank reportage'(James, 2008:69-96). In a Guardian interview, Sinclair has made clear his intentions as a writer and counters the charge of hyperbolic stylization as not only justified but politically necessary:

> The business of the writer is to find something out for yourself and to stick by it. To forge a new mythology out of materials pertinent to the moment. Otherwise you're at the mercy of *their* mythology, which is a destruction of language, above everything else. This non-language, this bureaucratic- speak of the global corporate entities, is a horror in the world' (Sinclair, 2013:12-13).

[39] I would argue Sinclair inhabits landscape through walking to engage with and resist the powerful economic forces shaping London. In doing so the methods of artist and writer are closely aligned. Conceptually both use their bodies to draw lines and are attentive to details of place.

In *Savage Messiah* artist Laura Oldfield-Ford has used the cut and paste aesthetics and the zine format to critique neoliberal capitalism and urban policy, reclaiming drawing as a political tool and personal confessional (Oldfield-Ford, 2011). Oldfield-Ford's inquiry is situated in southeast London, including the Elephant and Castle and the Aylesbury estate. The dérive is a key aspect of her working methodology and the media used to draw with is a biro, which lends itself to printable reproduction very effectively (Figure 167). Ford creates a personal narrative sequence, using a cut and paste aesthetic. The work combines drawing and fragmented textual extracts with photography. Memory and diary elements fuse with critical reflections on the urban environment. *Savage Messiah* is a multilayered account in the psychogeographic tradition of Argon and Sinclair. The zine format is used much like a sketchbook and in the radical tradition of the pamphlet as a form of activism and protest. At an early stage of my research to test methods of visualizing and documenting the regeneration. I produced several zines and exhibited them as shown in the appendix (Figure 168). However, I felt the production of the zines removed the immediacy of working directly on location and being situated in the landscape.
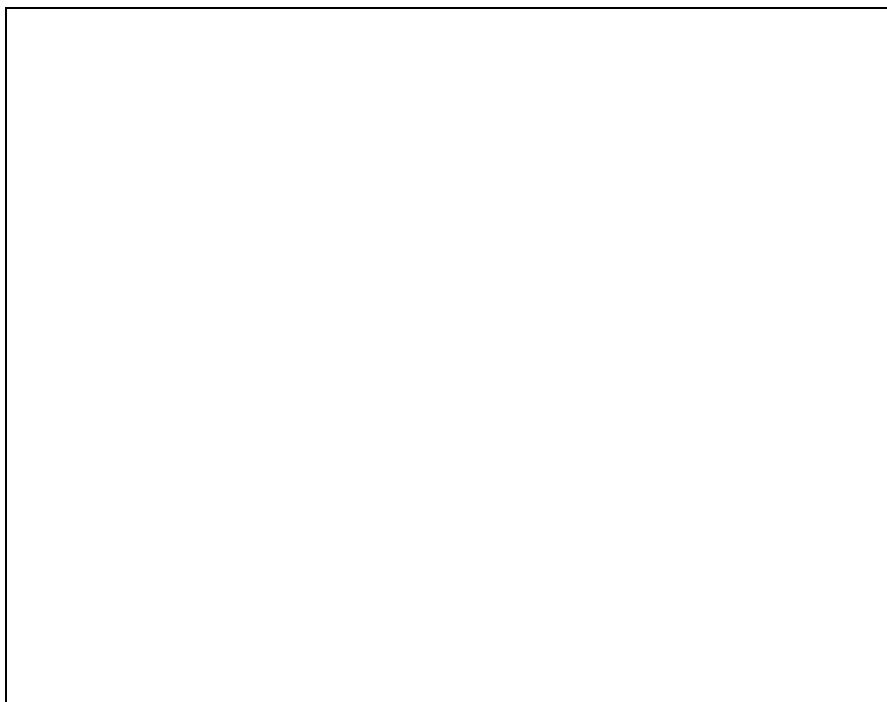
fig. 167. Oldfield-Ford, L. (2011) *Savage Messiah. (page numbers not listed*) Verso: London. Image available at: https://lauragraceford.blogspot.com/2017/01/always-yearning-for-time-that-just.html

fig. 168. H.Read. Experimental zines combining image and text with found ephemera 2013.

Conclusion

This chapter has examined the use of the sketch as a methodological tool for understanding urban space. This has been done from the viewpoint of architecture, visual planning and related disciplines. The intention has been to reflect and analyse the inherent qualities of the sketch and its interdisciplinary function in the documentation and redevelopment of urban space. Baudelaire's description of drawing on location and trying to capture fleeting moments of modern city life are still relevant today. Baudelaire's text equates sketching with the elemental force of fire. Petherbridge has refined this description to suggest the sketch can also be a process of chaos and order. The sketch emerges as a finished artwork in its own right at the same time as the rapid speed and development of the nineteenth-century city. The nature and form of the sketch describes and reflects modernity. Pugin's and Ruskin's social concerns for the industrial city meant looking to the past to create a more progressive urban future. The nature of seeing, drawing and walking in the changing urban environment was an active and engaged one, and the sketch was an elemental part of recording and documenting this experience and continues to be so for others.

After the destruction of much of London's built environment during the Blitz in the Second World War, the need for effective planning and rebuilding was essential and unquestioned and the role of visual planning emerged to communicate key strategies. The sequential Townscape drawings of Cullen focus on the pedestrian viewpoint and their sensory experience of urban space. It is through drawings that the formation of the townscape is fully articulated, and poor design is challenged. The legacy of this method would be difficult to fully map and this has not been my intention but the connection and visual associations are visible in the planning of the Elephant and Castle. The speculative, iterative and colour coded drawings of Ernö Goldfinger are shown in relation to his modernist ideals and the influence of Le Corbusier. Goldfinger's sketches convey his zeal and commitment to the built environment. The intuitive spontaneity of the sketches are in contrast to the formal presentation drawings prepared by assistants.

Topolski and Berger's practice is imbued with an expressive humanity and observed participation in witnessing public and private events to visualise subjective knowledge. Berger recounts drawing loss and absence, a recurring theme in the regeneration of urban spaces. As an act of reclaiming the city from market forces the sketched line of the NATØ group agitates and attempts to redefine the conventions of architectural practice through a collaborative narrative and socio-cultural voice. They represent the chaotic spectrum of the use of the sketch, contrasted with Cullen's linear order and precision. In the current contested regeneration at Elephant and Castle the use of the sketch by the WWM practice navigates layered histories by linking fragmented urban elements from the past and present to create a viable town centre.

The hand-to-eye connection of being-present, are at their most basic and essential when sketching and recording. When these ideas are contained in a sketchbook they form a sequential order and function. Turning the pages of a sketchbook, we are pulled-in by looking and incrementally we are absorbed into the visual process. The experience is an active one and sequential and very different from standing and

looking at a finished drawing. Making and viewing a sketchbook is predominantly unobtrusive, often a private and hidden activity. The sketchbook can combine written notes that work with the images or on their own to create a personal viewpoint, that bear witness and in my case resist and challenge official orthodoxy. New ideas can emerge to generate knowledge and understanding about urban space. For the artist and designer unexpected incompleteness can inspire and frustrate. For the viewer it can provoke and reveal. The intimate and internal nature of drawing in a sketchbook is evoked by Rosand, who argues the completed sketch when viewed is an act of re-connection and engagement with line and our understanding of the world, the sketch lies at the heart of imagination and personal creativity:

> Meaning is generated in and by the act of drawing itself, for the act of drawing is already one of feeling. In no other art- save, perhaps, dance – are means and end, the how and what of significance, so perfectly identified. Responding to drawings, we make our way back, through line, to the originary impulse of the draftsman. Interpretation involves a connecting act of *re*-creation, the self-projection of the viewer *re*-imagining the process of drawing (Rosand, 2002:16).

Chapter 4

Phenomenology: Elephant and Castle and the London landscape

Introduction

The history of London includes many episodes of destruction and ruination caused by fire, plague, civil and world war, industrialisation and its social-economic consequences. This repeated cycle of rupture has led to new planning, demolition and rebuilding and more recently the privatisation of publicly owned land. At each stage of these traumatic events those who live and work in the city are immersed in the changes. The themes of inhabiting and materiality are intertwined in the demolition and reconstruction of spaces and buildings. The role of memory, both

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collective and individual, is at the core of these lived experiences. The thematic focus of this chapter concerns selected artistic documentation of post-war London and the Elephant and Castle. My understanding of the city has been advanced by theories and interpretations of psychogeography, as it pertains to walking, dissent and recording. However, psychogeography did not encompass elemental aspects of my drawing practice and my understanding of bodily perception. Merleau-Ponty's theory of Phenomenology, as it relates to intertwining and disclosure has deepened and intensified my drawing activities and my fundamental understanding of regeneration and the London landscape.

David Bomberg drew the city while it was under nightly bombardment during the Blitz. Often putting his own life at risk he sought out views to document the city view near St Paul's Cathedral. Bomberg used charcoal to depict the bomb-scarred landscape and ruined buildings blown apart by the onslaught. The drawings have a tangible and expressive clarity and solidity. His theory of vision was derived from the eighteenth-century philosopher Berkeley, arguably a precursor to the ideas about touch later shaped by phenomenology and perception. After the war Bomberg incorporated his intuitive and expressive views about art into a radical drawing class at the Borough Polytechnic in Elephant and Castle.

Post-war phenomenological architectural theory has a sustained tradition and continues today with writers such as Vesely and Pallasmaa. Pallasmaa has described buildings as 'extensions and shelters of our bodies, memories, identities and minds' (Pallasmaa, 2009:116). This person-centred view of architecture and construction is fundamental to understanding how we live and has more recently become the focus of anthropology and cultural geography. Ingold has suggested that lived experience is primarily about movement or 'wayfaring' (Ingold,2011:12) at each stage of the process of building, from the tools we use to the cities we inhabit, our lived experiences are about sensory mobility and our personal feelings.

'Urban memory' and 'forgetting' are relatively new terms in understanding the city but closely linked to my central theme of bodily engagement. Hale has suggested

that remembering requires 're-enactment' and these are 'bodily' experiences, 'and all knowledge is in some way *situational*' (Hale, 2017:21). The demolition of the Heygate social housing estate, raises questions of economic power and inequality in contemporary London. Moreover the role and function of art is brought into question along with collective and individual testimony in the contested regeneration at Elephant and Castle.

Merleau-Ponty in context

Merleau-Ponty's *The Phenomenology of Perception* was published in 1945 when most intellectual debate in British art schools was focused on the ideas of Existentialism (Moorhouse, 1996). Merleau-Ponty was a contemporary of Sartre and his ideological viewpoint was that of a humanist Marxist (Goehr, 2005:339). Merleau-Ponty sought to show above all that Cartesian perspective does not in fact truthfully describe lived, human experience. He argued that Phenomenology, 'grapples with fundamental issues around subjectivity, knowledge and perception'and is 'indelibly corporeal' (Wylie, 2007).

> Understanding the classical phenomenological notion of being-in-the-world. I *am* my body, which is always both *in and of the world.* The body's active agency within the world thus does not consist of a series of operations *upon* a pre-given space. Rather the body is both always already immersed in wordly spatiality and also creative of that space (Wylie,2007:149).

In *The visible and the Invisible* (1968) Merleau-Ponty described this sense of intertwining as a kindred relationship of the world and our bodily vision as an immersive sensory duality that is fundamental to our engagement in the world. The intertwining gives us our sense of understanding through our agency:

> A participation in the kinship with the visible, the vision neither envelops it nor is enveloped by it definitively. The superficial pellicle of the visible […] the depth

beneath this surface contains my body and hence contains my vision. My body as a visible thing is contained within the full spectacle (Merleau-Ponty, 1968:138).

Gilmore argues that for Merleau-Ponty the eye is an organ within the body, Gilmore argues, and an ' attribute to one's experiences in the world' and the artist being 'moved by some impact of the world' is restoring the visible connections directly 'through traces of a hand'(Gilmore, 2005:301). Gilmore continues 'what the artist restores to the visible is thus much greater for Merleau-Ponty than the "visible in the narrow and prosaic sense" [….] It includes those features of our existence in the world that attend to our bodily experience of it'(Gilmore, 2005:302). It is Gilmore's insights into Merleau-Ponty and expression that emphasise the link between social context and phenomenology. Gilmore comments, 'Expression thus implies a kind of social context in which meaning can be shared, and consequently expression admits the possibility of failure of meaning as well' (Gilmore, 2005:304). Wylie has summarised Merleau-Ponty's conception thus:

> The visible landscape, for Merleau-Ponty, is neither the 'field of vision' of an observing subject, nor simply the sum total of external visible things. The visible landscape is instead an ongoing process of intertwining *from which* my sense of myself as an observing subject emerges. It is the fact that I belong to the landscape of visible things that enables my seeing - it is my seeing which enables me to witness that belongingness' (Wylie, 2007:152).

David Bomberg and the bomb-sites of London.

The artist David Bomberg (1890-1957) taught a drawing class at the Borough Polytechnic (now the South Bank University which is situated within the territory of the Elephant and Castle) just after the war years. He was also employed to teach a drawing class at the Bartlett School of Architecture. The 'stark geometry' of Bomberg's urban landscape drawings in the early 1940s had impressed Sir Charles Reilly, who was enthusiastic about Bomberg's ability to capture the mass and structure of a building. Reilly wrote a letter of recommendation for Bomberg to be

employed to teach a drawing class at the Bartlett (Cork, 1987:258). Bomberg's career was in decline. Before the First World War he had been one of the first British artists to engage with Cubism producing paintings with severe linear grids and geometric shapes (Chilver, 2013:4-13). The experience of the First World War and the machine-induced destruction profoundly changed Bomberg's direction and by the time of the Second World War, his style had radically shifted becoming much more expressive (Figure 169).

Bomberg and the materiality of charcoal.

Chorpening has argued that Bomberg's drawings of the London cityscape at this time were intensely phenomenological in their expressive use of charcoal. Bomberg's drawings of the destroyed landscape around St Paul's Cathedral are arguably his most effective because of their materiality and physical engagement with the urban landscape, Chorpening has written:

> Those drawings of the area surrounding St Paul's Cathedral after the Blitz –using burnt wood to depict destroyed buildings – will always be powerful for the way the visible hand of the artist lends proof to the event that took place and the artist was there to record it (Chorpening, 2015:10).

Wren's design and building of the Cathedral emerged from the destruction of the great fire of 1666 and its survival during the Blitz became a national symbol of resilience (Bevan, 2006). Charcoal as a drawing material is derived from fire and Aspinall argues that this associates it with the very first description of drawing in Western art and with a sense of loss, absence and memory:

> Charcoal is elemental in many ways. Aesthetically its rich, broad blacks contain a depth that graphite and even ink struggle to contend with. It is a by-product of fire – that primary symbol of transformation and reckoning. And, it is elemental in our cultural imaginations too: coal, charcoal's close relative, was the tool used by Callirrhoe, the ancient Greek who traced her departing lover's shadow, and, for

centuries has been celebrated as the mythical mother of drawing, and, by extension, of the Western European art tradition (Aspinall, 2016:1).

Petherbridge, when discussing material traces, drawing and the properties of charcoal alludes to the varied properties of the medium and its connection with building and construction noting that its dust is traditionally used 'for snapping strings fixed on nails as guides, plumb lines or grids…' (Petherbridge, 2010:136). Charcoal is an 'archaic' drawing material with expressive, gestural and speculative qualities, this connects it to the provisional qualities of the sketch. Charcoal's inherent materiality, its 'simplicity and friability' when combined with erasing and revising marks on a paper support 'reveals the history of its own processes of making'. Petherbridge goes on to suggest that rubbing out when drawing with charcoal, using an eraser is 'a battle of accretion and disavowel'. The connotations with excavation, and the early stages of the construction process link with the French term for rubbing-out '*arrachage'*, implying 'uprooting'; could equally imply digging out or extracting. (Petherbridge 2011:138).

Bomberg's drawing *Evening in the City of London* (1944) (Figure 169) has a raw, observed naturalness, Cork's description of the image is phenomenological, highlighting the danger involved in securing the view and the ' charcoal sooty enough to have been seized, still smouldering, from the burnt-out wreckage of a bomb-site' (Cork, 1987:255). Bomberg's drawings are visual manifestations of his beliefs and intense physical immersion in the bomb scarred landscape. The expressive nature of the drawings Bomberg was producing at this time show no extraneous detail. Cork has suggested that 'Bomberg sees the cityscape as a sequence of eerily deserted containers, no more than a skeleton of the metropolis that he knew before Hitler's raids pummelled the area so grievously' (Cork, 1987:255) The drawings of St Paul's Cathedral contrast with those of the official war artist Muirhead Bone. Bone's approach is highly detailed and linear, Bomberg's is an essential outline of the architectural form made boldly in charcoal with the grey, smudged background showing the constant revisions. The drawings, through their making, evoke the smouldering ruined landscape that convey Bomberg's intentions

to grasp the 'tactile values' of drawing and ' to disengage from ordinary perception and discover a more intuitive way of grasping reality' (Cork, 1987:266). The drawings are balanced between an expressive abstraction and figurative observation and have more in common with later American artists in the mid 1950's than anything in British art at the time (Cork, 1987:260).

fig. 169. Bomberg. *Evening in the City of London,* 1944. Charcoal, 46.4 x 59cm. Ashmolean Museum, Oxford. In Cork, 1996:255. Bomberg depicts the destroyed buildings as empty shells devoid of human life. The confident charcoal marks give the panorama a palpable sense of the artist being present despite the jeopardy of his unstable location higher up amongst the ruins. Image with kind permission of © Ashmolean Museum, University of Oxford.

Bomberg, Berkeley and Phenomenology

Hallman has suggested that the publication in Paris in 1945 of Merleau-Ponty's the *Phenomenology of Perception*, influenced cultural discourse in British artistic circles. Bomberg's own theory about art and perception was influenced by 'the proto-phenomenlogical' writing of the eighteenth-century Irish philosopher Bishop Berkeley of Cloyne, specifically his 1709 essay, *Towards a New Theory of Vision*

(Hallman, 2014a:Tate Papers). Bomberg had encountered his writing at the Slade as a student in 1907 but it was in preparing his classes after the Second World War that Berkeley's ideas became prominent in his thinking about perception and representation. Cork suggests that Berkeley's ideas about touch informed much of Bomberg's thinking about art with 'special reliance on the sense of touch to give form and body to the visual information we receive' (Cork, 1987:266).

Writing after Bomberg's death in 1957 the art critic David Sylvester, has argued there are direct parallels with Cezanne's immersion in the landscape and Bomberg's. Sylvester cites a 1929 essay on Cezanne by the novelist D.H. Lawrence as a way of understanding Bomberg's work, ' " …intuition needs all-roundness, and instinct needs insideness. The true imagination is forever curving round to the other side, to the back of presented appearance"' (Hallman: 2014a: Tate Papers). In describing Bomberg's later expressive work, Hallman has suggested that Sylvester enters into it. His account is a form of ekphrasis:

> ' "it is as if the contact were so close and so sustained that the painter had gone beyond being in the landscape and become the landscape. Looking at his picture, I scarcely know if I am facing the scene or facing outwards from it"' (Hallman, 2014a:Tate Papers).

Bomberg's teaching and legacy

Bomberg's teaching was deeply informed by his own practice. He was not interested in the academic 'form –language' approach, but encouraged his students to seek out their own personal response when drawing, wanting them to emotionally engage with their chosen subject matter (Cork, 1987:260). Bomberg's notes on drawing describe his intentions as a teacher; he was striving for, ' " the representation of all our feeling about a form'" as being the essence of a drawing and in what remains 'a highly debated phrase' Bomberg's notion of the ' "spirit in the mass"' Cork argues it is highly debateable if Bomberg used this term while teaching (Cork, 1987:260). Chorpening has argued the 'spiritual element' in Bomberg should include his

background and political beliefs, informed by his childhood poverty in the Jewish East End of London, ' I think it is fair to say that the spiritual element for Bomberg was intertwined with a sense of personal integrity as a citizen' (Chorpening, 2015:3).

Several students who have become established British artists attended Bomberg's drawing classes at the Borough Polytechnic, most notably Frank Auerbach and Leon Kossoff, both of whose subject matter is urban London. Both from an early stage in their careers have engaged with a first-hand account of the destroyed post-war city and its transformation. Both artists have been present to witness the changes on specific sites and record them through daily drawing (Figure 170). Embedded in Auerbach's physical and expressive response are personal, collective and artistic aggregates that combine in his sense of the city, Wright has suggested it is the amorphous qualities of urban renewal that are the most conspicuous visual elements:

> This was territory that had not been resolved into a neo-Romantic of ruins. Indeed, Auerbach's favoured stage of a site was when the building had only just begun to emerge from the ground and the contrast between the chaos and formlessness of the excavated earth and the early suggestions of architectural order' (Wright, 2010:17-18).

In my own practice the early stages of construction and the struggle to establish order became a subject I documented with repeated drawn iterations of the early stages of construction (Figure 171, 172 &173). Looking down onto the site at the workers and their physical use of equipment such as piling drills and moulds led to a series of drawings recorded over a double-pages in my sketchbook. The physical force of this work and the effort to establish order meant I had to move around the site to find the best viewpoints to record the early stages of construction.
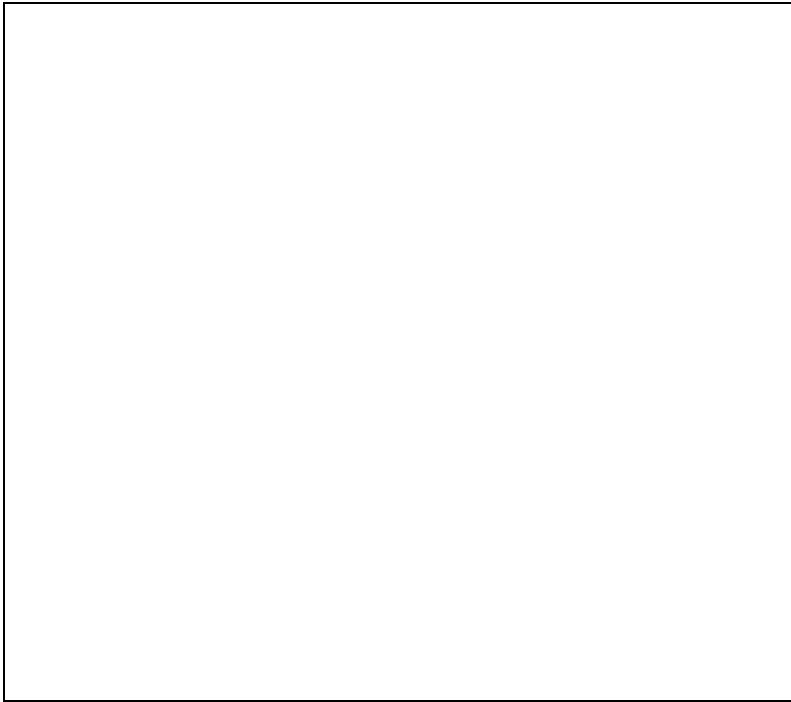
fig. 170. Frank Auerbach, *Study for the Shell Building site: From the Festival Hall* c. 1958-59. Pencil on Paper 17.8 x 22.5cm Private collection reproduced in Frank Auerbach London Building Sites 1952-62 (2010:99). The viewpoint of the sketch looks downwards into the canyon-like construction site which is drawn with hurried and serrated lines to suggest equipment and figures beginning excavation working to establish the site. Auerbach uses multiple drawings and viewpoints to create his final roiled paintings. Image available at: https://courtauld.ac.uk/gallery/what-on/exhibitions-displays/archive/frank-auerbach-london-building-sites-1952-62

Fig. 171. H.Read. Looking down on the construction site with workers in high visibility jackets. (17/4/16).

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fig. 172. H.Read. Workers and pilling drill (27/4/16).
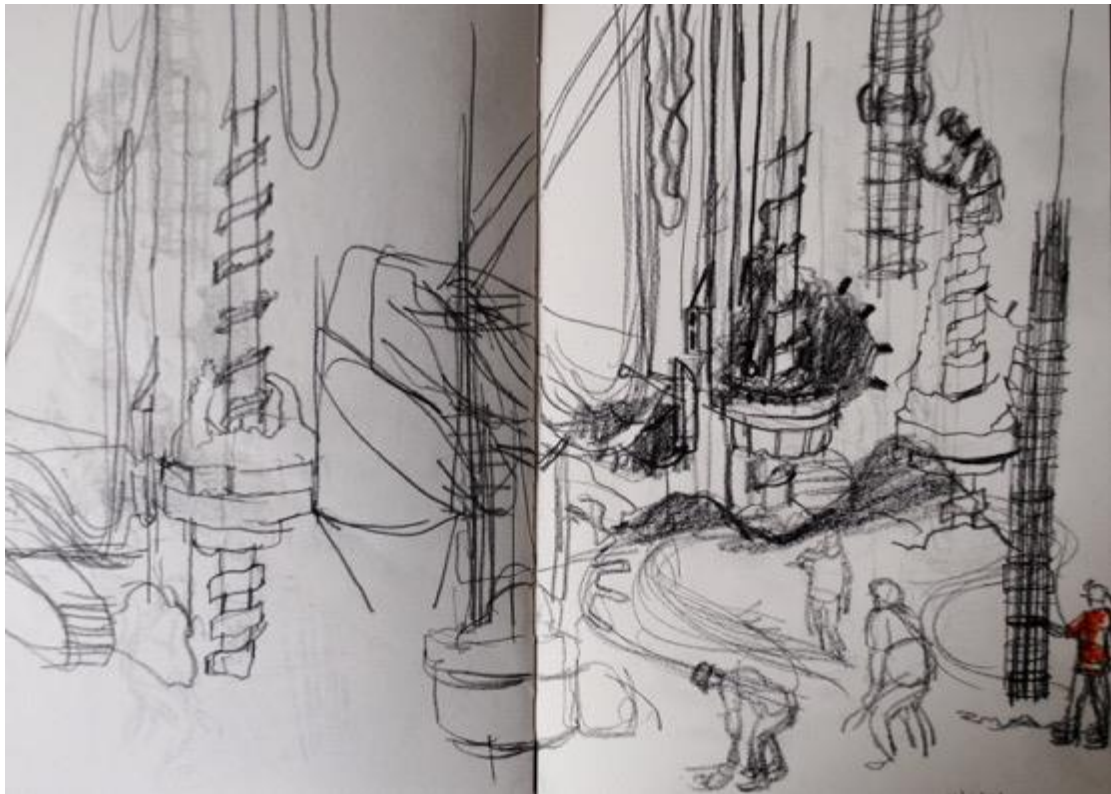
Fig. 173. H.Read. Workers, piling drill and moulds (27/4/16).

The intensity of the Borough classes led to the formation of a group of the same name. Chilver has gone on to suggest, that ' the approaches to drawing in Auberbach and the Borough Road group link back through Bomberg to Cubism and Picasso' (Chilver, 2014:) Cork concludes Bomberg's drawing classes established 'one of the most significant and consistently adventurous classes in post-war British art education' (Cork, 1987:260). By observing and gathering primary research, through a sustained response to urban subject matter Bomberg encouraged his students to think independently and forge an expressive visual language. Chorpening has argued the contemporary relevance of Bomberg's teaching was to enthuse his students to bodily engage in their subject matter, to see and feel for themselves first hand and not worry about fashionable conventions or artistic styles. Chorpening has suggested the instant ease by which we can now view any subject matter via photographs and reproductions or on a screen, may have dulled our visual senses and the 'impact' of 'first hand knowledge' and the idea of the socially aware practitioner:

> I can certainly imagine how more first-hand engagement with subject matter could lead to an increased sense of personal responsibility. Artists in the world, drawing to both visualise and shape a future they would much rather be a part of (Chorpening, 2015:13).

The embodied nature of buildings

The planning, architectural design and construction of the buildings and cities we live and work in are embodied. At the core of all urban renewal and construction the role of the body and lived experience is primary and elemental from the tools used to build to the spaces we move through and inhabit. For Pallasmaa this is an essential point:

> Buildings are not abstract, meaningless constructions, or aesthetic compositions, they are extensions and shelters of our bodies, memories, identities and minds.

Consequently, architecture arises from existentially true confrontations, experiences, recollections and aspirations' (Pallasmaa, 2009:116).

The historical context for architectural theory relating to phenomenology emerges from mid twentieth century architectural historians. Steen Eiler-Rasmussen, Christain Norberg-Shulz, Joseph Rykwert and Kenneth Frampton all draw on phenomenological theory to address key issues in architecture. The leading architects of today who cite phenomenology as an important aspect of their practice include Peter Zumthor, Daniel Libeskind and Steven Holl. As Steiner and Sternberg have argued in their introduction to *Phenomenologies of the City:* 'If the city is a cultural product establishing a concrete material frame for human life', consequently a theory of architectural phenomenology offers, 'a significant interpretative framework', in which to critique the city and urban development (Steiner and Sternberg, 2015:3-4). Holl has argued for an architecture that interweaves the 'subjective-objective' with the aim to 'realize space with strong phenomenal properties' (Holl, [1996] 2007:16).

In defining the relevance of phenomenology to architectural theory; it is the ordinary citizen who should be accounted for in the design of urban space.
Vesely describes architecture as having a 'fragmented history' and phenomenology as 'directly relevant to architecture' (Vesely, 2015:153). Vesely uses this central idea of the fragment and phenomenology to write about the modern complex city, architectural practice and a visual methodology for encountering and designing city spaces. Vesely suggests the 'corporeality and embodiment' described in a walking scene along a street in Paris from Louis Aragon's, novel *Paris Peasant,* needs to be 'rediscovered' and 'requires an appropriate kind of knowledge and vision of urban development' (Vesely, 2015: 154). Vesely argues for the idea of the city fragment to be visualised in architectural design and planning projects, so that 'architecture does not dominate the city, but is subordinated to its nature and life' (Vesely, 2015:155).

Merleau-Ponty's description of how we encounter and reveal the world through our 'intertwining' (Merleau-Ponty,1968:130) is the key to my own experience of

witnessing and recording the changes of the urban landscape, it is both perceptual and an emotional response as I feel it is part of my history and daily life. My daily routines are part of this landscape, from the paths I walk and the routes and views I see on a daily, hourly basis. Gilmore suggests the artist is restoring connections directly through art, 'what the artist restores to the visible is thus much greater for Merleau-Ponty than the "visible in the narrow and prosaic sense". It includes those features of our existence in the world that attend to our bodily experience of it…'(Gilmore, 2005:302-303) It is Gilmore's insights into expression and Merleau-Ponty that suggests the link between social context and phenomenology. Gilmore suggests, 'Merleau-Ponty conceives of such meaning as generated not exclusively by the artist but by the world in which the artist is situated'(Gilmore, 2005:304). Gilmore concludes the section on *Expression* by referring to Heidegger's writing on art and disclosure, explaining the idea thus:

> Merleau-Ponty adopts a position akin to that of Heidegger in his essay, " The Origin of the work of Art", construing visual art as a means of "disclosure" of the world- not in terms of resemblance, but in terms of showing through the artists way of rendering the world what in experience resists articulation' (Gilmore, 2005:304).

For Merleau-Ponty the artists reveals the world through an expressive style and use of materials. Gilmore suggests this is through 'an individuals bodily perception of the world […] style encodes what our embodied existence in the world makes salient about it' (Gilmore, 2005:305). For Merleau-Ponty this rendering is a 'way of inhabiting' the world and 'a sensorimotor experience' (Gilmore, 2005:307). It is our bodily movements that create pathways in the world and allow us to disclose our emotional attitudes to events.

Hale suggests working like this is 'literally providing a space to think 'between the lines'. (Hale, 2017:103). When sketching on site, rather than using a camera, judgements are made about what elements are important. Hale believes 'the productive gaps between image and reality begin to create space for the designers' imagination to inhabit' (Hale, 2017:103). The on-site sketch allows 'things to be

reconfigured' or to use the 'familiar software analogy, the drawing allows the world to be 'unlocked for editing'.(Hale, 2017:103).

Hale suggests the evolution of an idea when generated by an initial sketch and progressed through further iterative stages of drawing and thinking takes us to what Merleau-Ponty has described as 'a "decisive step"'. Often without realizing it' (Hale, 2017:104). Once completed the drawing can, '"teach us our thought"', as Merleau-Ponty said of language' (Hale, 2017:104). Hale suggests the act of drawing allows for a 'radical' approach to architectural design, 'drawing allows us to reimagine the world in a more radical way than would be possible without it' (Hale, 2017:104).

The nature of building sites

Building sites are self-contained places, hidden from public view by perimeter fencing with power supplies, enclosed and controlled access and exit points. They are self-sufficient settlements with routes and navigational systems (Thiel, 2012:62). There are few theoretical texts that engage with the work carried out on building sites and the tools used on a daily basis. Thiel provides a historical summary of the organisation of building work and makes clear the physical skills needed on building sites 'the fundamental physical skills required to build something; tasks that remain largely pre-industrial or even 'pre-modern'' (Thiel, 2012:41). Benjamin in the *Arcades Project*, Convolute E *Haussmannization, Barricade Fighting* visually illustrates the point (Figure 174) with an extract from Le Corbusier and a diagram of tools used by Haussmann's workers:

> "' Haussmann cut immense gaps right through Paris, and carried out the most startling operations. It seemed as if Paris would never endure his surgical experiments. And yet, today, does it not *exist* merely as a consequence of his daring and courage? His equipment was meagre; the shovel, the pick, the wagon, the trowel, the wheelbarrow – the simple tools of every race...before the mechanical age. His achievement was truly admirable."' Le Corbusier, Urbanisme (Paris<1925>), p.149. [E5a,7] (Benjamin, 2002:133-134).

fig. 174. '*Tools used by Haussmann's workers. Artist unknown .See E5a,6.'* In: Benjamin, W. (1982, reprinted 2002) *The Arcades Project*. p. 134. Cambridge, Massachusetts. USA: Harvard University Press.

The use of tools

Ingold uses the example of how we use tools to construct and build things to illustrate his much broader points about the basis of human life being about movement or 'wayfaring' (Ingold, 2011:12). For Ingold human life is not about Heidegger's notion of dwelling, dismissing the concept as a 'snug, well-wrapped localism that seems out of tune with an emphasis on the primacy of movement'. (Ingold, 2011:12). Heidegger did not write about the destruction or rebuilding of Germany, but chose instead to focus on the romantic notions of dwelling in the forest. Ingold questions Heidegger's notion of a dwelling in the clearing of a forest and argues for the word 'habitation' to express how we live: 'To be…is not to be *in* place but to be along paths. The path, and not the place, is the primary condition of being, or rather of becoming' (Ingold, 2011:12).

Ingold has suggested that the alignment of the body of a craftsmen, such as a carpenter and the use of a simple tool, like a saw is an embodied experience and part of the constant flow and movement of life. The tool has a past history, through its usage but when it becomes an extension of the body through 'remembered traces of past performance' of skilled usage and repetition a 'synergy' takes place between the practitioner, the work bench and the material being cut. It is the body and its history that activates this knowledge and story (Ingold, 2011:57) Ingold makes the point, this would be obvious, were it not for the 'conceptual' fact that:

> ' bringing into use' is a matter not of attaching an object with certain attributes to a body with certain anatomical features, but of joining a story to the appropriate gestures. *The tool, as the epitome of the story, selects from the compendium of the hand the gestures proper to its re-enactment* (Ingold, 2011:58).

Ingold's observation mirrors aspects of Ruskin's notion of the skilled worker in relation to the rise of industrialisation, 'You must either make a tool of the creature, or a man of him' (Ruskin, 2004:14). Sennett has suggested Ruskin's credo for the worker is freedom and experimentation in relation to the skilled use of tools, 'Ruskin sought to instil in craftsmen of all sorts the desire, indeed the demand, for a lost space of freedom; it would be a free space in which people can experiment, a supportive space in which they could at least temporarily lose control' (Sennett, 2009:114). Sennett has gone on to suggest working with CAD can limit this freedom and our physical sense of place[40]. The tactile and physical nature of movement when using tools or drawing have a deeper resonance for our understanding of place and lead us to a profound sense of habitation.

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[40] Sennett has argued 'the tactile, the relational, and the incomplete are physical experiences that occur in the act of drawing. Drawing stands for a larger range of emotions […] the difficult and the incomplete should be positive events in our understanding; they should stimulate us as simulation and facile manipulation of complete objects cannot' (Sennett, 2014:44).

Elephant and Castle case study: *The Builders*

Children's drawings used for hoardings at Trafalgar Place, Elephant and Castle 2014.

Images created by local school children from years five and six were used as hoardings for the Trafalgar Place construction site in 2014. The Victory school directly bordered one side of the construction site. The rest of the site was hoarded with market-driven visualisations selling the Lend Lease development. Working with a local artist, the hoarding explains the project aims; 'The illustrations bring to life some of the people working on this Lend Lease building site'. The larger landscape imagery created by the children of the construction site gives an emotional sense of what it feels like to be near the building site and the work involved, with dramatic changes in scale and line quality (Figures 175 & 176).

The Children's drawings depict real labour and hard work. Their images are the only visible glimpse of the nature of the work being carried out and the individuals working on the construction site. The content of the children's imagery is usually completely absent from digital visualisations on the perimeter hoardings of construction sites which are used to market and sell the spectre of the final apartments. The children's drawings of the builders are full bodied, life size portraits accompanied with a description of their name and job title. There is a stark visual contrast with the digitally manipulated images on the other hoardings showing inert figures on the balconies of the soon to be constructed apartments (Figure 177). The commercial hoardings with their digitally manipulated views show only static figures, dressed formally and gazing passively into the twilight, they are not part of the urban landscape, or even the apartments they own but stand aloof from everything suspended in the artificial 'dazzle, glint, glow, twinkle, glare, glimmer, haze, and shadow..' of lighting effects (Rose et al. 2016:110).

fig. 175. H.Read, photograph. 'The Builders' by children from Victory School (April 5th 2014). If authentic imaginary such as this had been used across all sites on the hoardings it would be groundbreaking and a radical departure from digital market-driven imagery. Using the real names of the workers and their roles reveals the individual and collective effort needed in building and construction.

fig. 176. H.Read, photograph. Hoarding by children from Victory School (April 5th 2014). The multifarious activities of the construction site are conveyed by the variety of incised lines and mark making. The sound of physical and mechanical work seems audible in the children's drawing.

fig. 177. H.Read, photograph. Lend Lease hoarding Trafalgar Place (April 5th 2014). The female figure poses on the balcony and gives no sense of living there. The visual styling of such images is usually set at twilight with an iconic building shown on the horizon. The figures in such images are visual motifs and float in the spaces rather than inhabiting them.

Building and construction work is messy and physical, carried out all year round under all weather conditions and Pallasmaa has argued that the 'traces, stains and dirt' should all be shown in drawn images to reflect the human labour taking place on site (Pallasmaa, 2009:109). I focused a series of drawings on workers and their immersive tasks such as pouring cement and disgorging earth from drills (Figures 178 &179) to record the movement and exertion needed at each stage of the building process. Watching and drawing an activity like pouring cement demonstrated the powerful forces at play and the physical strength needed to control the jet of cement being poured into a piling mould. What began as a gentle cascade would suddenly and unexpectedly turn into a rapid gush of wet cement . At all times human skill and power was required to control and complete the task which was repeated many times over during the course of the day (figure 179). The collective tasks required equally skilled judgements and moments of force to prepare the earth for construction (Figure 180).

fig. 178. H.Read. Cleaning the drill on site.

fig. 179. H.Read. Pouring wet cement into a piling mould on site.

fig.180. H.Read. Working collectively with skill and force (29/7/15).

Phenomenology and urban memory

The erasure of social and cultural memory is a recurrent theme in market-driven regeneration initiatives. The loss of authentic usage in the urban environment is often accelerated by art projects that reinforce the official views of regeneration discourse rather than challenge them. Crinson has argued that redeveloped buildings in post-industrial city centres are, 'deracinated' (Crinson , 2005). The buildings are often reconfigured with modern interiors or '… memory with the pain taken out, and the paradox of this is that it works in a context where deprivation has increasingly become peripheralised (Crinson, 2005:xi). The phenomenology of memory is a relatively new area of academic research and Crinson suggests the role of development and regeneration 'is image-thin.' In Southwark the results are very evident especially in relation to the reduction of social housing.

 Market-driven policies have been at the cost of social housing and led to the displacement of thousands of households. Watt and Minton suggest the mainstream

media has paid little attention to the problem with its focus chiefly about getting on the property ladder. The result being '36% of ex-council homes in London […] are now let by private landlords' and 'From 1998-99 to 2009-10, nearly 85,000 council homes were sold in London' and not replaced (Watt and Minton, 2016). Watt and Minton calculate, 'during the New Labour period 1997/98-2009/10, a derisory 340 new council homes were built in London'. Watt and Minton argue this has marked a real shift in public attitudes since the 1960s and the impact of television dramas like *Cathy Come Home* directed by Ken Loach in 1966 for the BBC. Which resulted in the founding of the homeless charity Shelter. Fifty years later there has been no defining drama or artwork to galvanise collective memory and impact on national consciousness in the same way.

Crinson has suggested Rachel Whiteread's cast of an entire east end house in 1993 focused debate on housing in London and the role of art, memory and 'mute mourning' Although not a council dwelling Crinson suggests *House* provoked varied interpretations with its spectral presence, 'evoking the Blitz and post-war planning, *House* attracted Freudian and political interpretations' (Crinson, 2005:196). More recently the fire at Grenfell Tower in Kensington and Chelsea, on June 15th 2017 has seared public opinion and the mainstream media and demonstrated the political need to urgently address the housing inequality in London. The Daily Mirror had a one word heading the day after the fire: 'CRIMINAL' and went on to comment:

> 30 years ago Britain turned its back on social housing. Profit mattered more than putting a safe roof over the heads of our poorest. It is a diabolical failing which shames our nation…We need answers. We need change. (The Daily Mirror,2017: Front page).

In *Capital*, Thomas Piketty has suggested nineteenth century novelists like Balzac and Austen did not name the poor in their novels or anyone on an income below what was '5 or 10 times the average' (Piketty, 2014:414). Piketty comments this relates to the 'deep structures' of European society. In particular earned wealth and inherited wealth, the latter becoming demographically broader (not just held by a small

aristocratic elite) and now accounting for an amount equal to that of earned income in the 'top centile' of the population:

> This is a fairly disturbing form of inequality, which is in the process of attaining historically unprecedented heights. It is also more difficult to represent artistically or to correct politically, because it is a commonplace inequality opposing broad segments of the population rather than pitting a small elite against the rest of society' (Piketty 2014:421).

Erasure and social housing

For Świtek the role of memory is addressed using the writings of Paul Ricoeur and 'and his criticism of forgetting as a matter of erasure, or of manipulation' in relation to the ruined urban land used to build a post-war housing estate in Warsaw, Poland. Świtek poses the questions: whose memory?; what is memory?; for and how do the citizens remember? This phenomenology of memory and how it functions in the city is at the centre of her argument, 'does the city remember through its ruins, buildings, and monuments, or through its historians, inhabitants, and visitors? (Świtek, 2015:230). Switek asks the ''hauntological' question', is the past 'a gradual sedimentation and continuity' or 'disconnected fragments and ruptures' (Świtek, 2015:233).

The site of the former Heygate estate has witnessed a similar act of forgetting and erasure of the lived experience and architecture of former residents.
The artist Felipe Lanuza Rilling has created images by layering the visual history of the area to investigate the meaning of absence in relation to of the Heygate (Figure 181), working with photography and digital manipulation. In *Engaged Urbanism* Campkin and Duijzings have suggested Rilling's work is:

> ...immersive, evoking serene atmospheres through the digital and manual layering of images from different periods... Lanuza Rilling's work is distinctly individual and not participatory or collaborative in its production...these projects mobilise history

as a critique of the scorched earth or tabula rasa approach that is a dominant form of development in many contexts globally (Campkin and Duijzings, 2016:7).
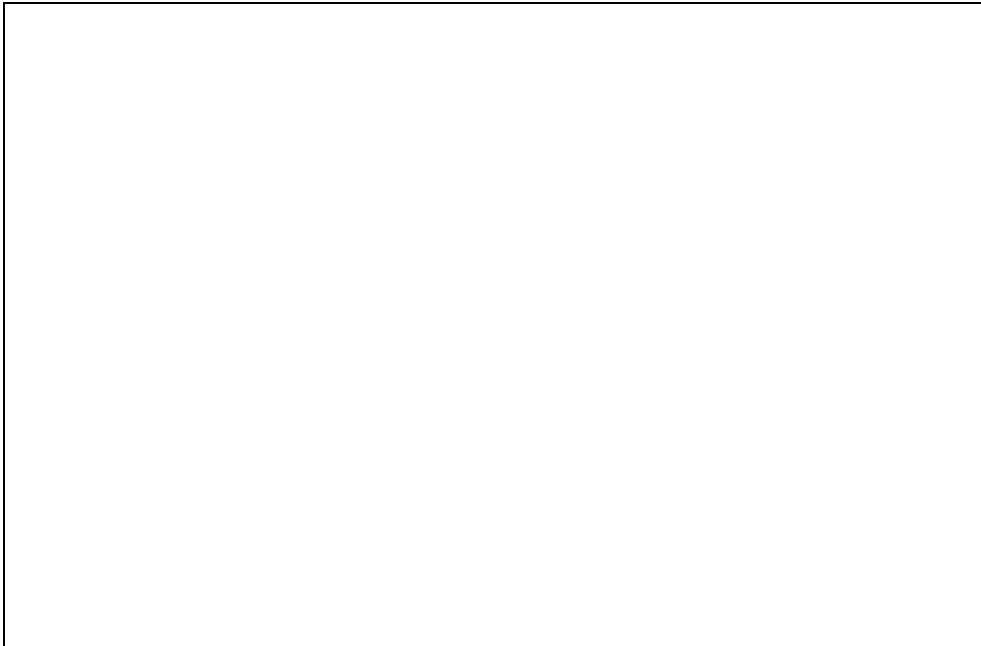
fig. 181. Lanuza Rilling, F.(2013) *Overlay of sixteen photographs taken in the north-eastern part of the Heygate Estate (formerly Pollock Road).* In Campkin, B., & Duijzings, G. (Eds.). (2016). Engaged Urbanisim. Four Palimpsests on the erasure of the Heygate estate p.72. London: I.B. Tauris. Image available at: https://www.ucl.ac.uk/bartlett/architecture/sites/bartlett/files/styles/large_image/public/image-lanuza.gif?itok=FHzQRG6P

Fig.182. H.Read. Heygate bridge at night (17/12/15).

The contested erasure of other London council estates have provoked national significance and debate, an eight-tonne section of the Smithson's designed Robin Hood Gardens in Tower Hamlets was purchased by the V&A museum and later a fragment of the façade was exhibited at the Venice Architecture biennale in 2018. (Brown, 2018). The last remaining architectural fragments of the Heygate estate disappeared without such exulted display. I recorded the concrete bridge spanning Heygate Street at night in my sketchbook, the bridge was used by the construction workers to transit between sites on either side of the road (Figure 182). The worn concrete texture Illuminated at night by the street lighting represented the 'tabula rasa approach' to regeneration described by Campkin and Duijzings. The nigh-time endowed the bridge with an atmosphere of an object from another era in contrast with the new concrete forms blurred by the darkness. Retaining a functional fragment of the old estate and integrating it into the new development would have given the new spaces a sense of history and a reminder of what had been lost and erased.

Forgetting

Inequality and the suppression of urban memory are linked, the economically driven policies of regeneration attempt to erase past memories. Leary and McCarthy suggest there are two dominant drivers of the regeneration process, 'globalisation and neo-liberalism and associated discourses that underpin the general activity of urban regeneration.' (Leary and McCarthy 2013:7). The contested site of the Heygate estate is a relevant example of who controls local memory and how 'repressed memories or officially forgotten events nevertheless return to haunt contemporary landscapes?' (Wylie, 2007:191).

At the Elephant and Castle an Artangel proposal by the artist Mike Nelson in late 2013 to build a Pyramid from the recently (forcibly) vacated homes on the estate was thwarted by the powerful memories and testimony of former residents of the homes and a local action group. Miles has argued that this is part of the 'cultural turn' running in parallel with the policy driven social and economic drivers of

regeneration. Miles questions the role of culture in the regeneration process, wondering, 'whether advocacy for the cultural industries as general problem solvers is based on more than vested interest, or may represent a co-option of culture to the agenda of marketisation' (Miles, 2007:890). In 2008 artist Roger Hiorns used 75,000 litres of copper sulphate solution to create an installation called *Seizure.* Covering the walls, floor and ceiling of a former low rise council home in a 'crystalline growth'. The use of the 'abandoned dwelling' was widely praised, with art critic Brian Dillon suggesting:

> The building at 151-189 Harper road recalls an anxious and conflicted moment in the history of social housing in Britain, and points more precisely to a sudden loss of faith in modernism' (Dillon, 2008).

The reception of *Seizure* contrasts sharply with The Pyramid proposal by Artangel and   Mike Nelson (Figure 183). The local opposition to the Artangel project by the Southwark Notes activist blog and the former residents focused on local and individual memory. Southwark Notes argued the site did not exist 'in a neutral vacuum' and contained 'local memory and a local desire' and no art work could be produced without being aware of local context, 'it has to be produced in some kind of context and that context is both in the realm of its production and its later reception' (Southwark Notes 2016). *The Guardian* carried the story and used the testimony of John Colfer, a former resident of Chearsley House, whose former maisonette was to to be used as part of the pyramid structure to highlight the trauma caused by the proposal:

> "We were the first people in, at the start of 1974," Colfer said. "My father made the home a home, fitted new floors, everything. My parents never planned to leave the estate. So when you're talking about using those same materials to make a pyramid, you just think: what is there to show that this was a well-loved home? These are our memories being turned into an artwork." (Walker, 2013).

Traumatic memories are experienced bodily, they do not function like a normal sequence of memory associations. The body reacts through ' re-enactments, nightmares, and flashbacks' (Whitehead, 2009:115). Memories involving traumatic events are much harder to deal with for the individual. Whitehead has argued that replacing the word "forgetting" with "amnesia" could imply illness, or be associated with forgiving. Weizman has argued that the deep memories of traumatic experience are 'bound up with the senses' and the role of testimony has an ethical and political force:

> It is not only what the victims say that is important in reconstructing histories of violence, but also all the things that interrupt their testimony – the confusion, terror, and contradictions – that are understood to be ethically and politically significant and also laden with information (Weizman, 2017:80).

Crinson has argued that art can 'question what constitutes and marks epochal change and what interests might be at stake in the forgetting of what has gone before as much as in its memorialization' (Crinson, 2005:196). Crinson does not see this art in any way as 'conventional memorials' or the 'ideological collaboration between regeneration and public art' (Crinson, 2005:196). The rhetorics and motives of market-driven regeneration and the co-option of visual practice can be navigated. I would argue observed drawing is part of this questioning [41]. It may not be powerful enough to thwart the change but it can record what has been lost and act as a prescient mnemonic.

[41] Drawing can record and witness the undocumented and hidden acts of regeneration rather than the final constructed buildings. In my case study drawing has formed a longitudinal body of work that when exhibited provided a visual record of the process and a platform for discussion, debate and memory.
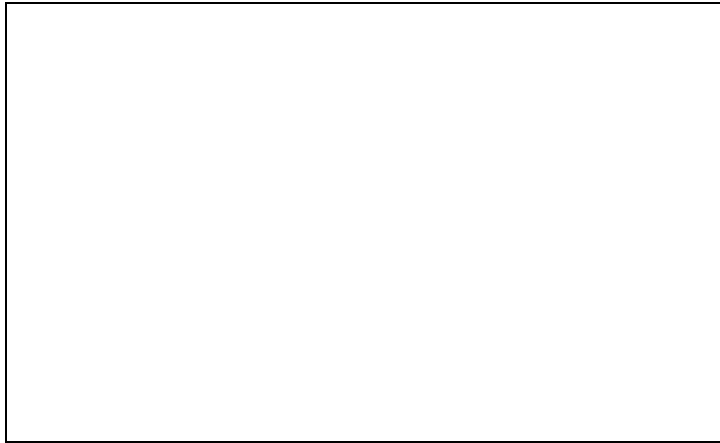
fig 183. Mike Nelson's plan for the Heygate pyramid artwork (Walker, 2013). Image available at:
https://www.theguardian.com/uk-news/2013/dec/12/heygate-pyramid-london-estate-evicted-condemn-artwork

Remembering

Remembering requires 're-enactment' and these are 'bodily' experiences, 'and all knowledge is in some way *situational*' (Hale, 2017:21). Henri Bergson first evokes the body and memory, through 'involuntary memories'. Whitehead has commented on this idea of bodily movement and memory suggesting that walking, by retracing familiar routes and paths is an important aspect of remembering:

In the habitual behaviours of walking […] the body's past is simply lived and acted in the present, rather than represented. Nonetheless Bergson's analysis provides an important recognition of the hitherto overlooked role of the body in modes of remembering (Whitehead, 2009:104).

This form of memory, 'grasps the past in its entirety' through not only a 'memory image' but also, 'sensations and emotions'. Whitehead suggests it 'captures […] the spontaneity of pure image' (Whitehead, 200:104). In *The Destruction of Memory,* Bevan suggests the idea of collective memory, or common memory, are the combination of individual memories or fragments that unite to become 'a framework provided by societal memory' (Bevan 2006:16).

The artist Keith Coventry has visualised these concerns in a series of artworks about social housing estates in London the paintings are held at Tate Britain and recently were exhibited in *Ruin Lust*. In *Heygate Estate* 1995, Rittenbach suggests Coventry's ' 'Estate Paintings' mark the rupture between the aspirational aesthetic forms of post-war planning and the failure to realise utopia on a social scale.(Rittenbach, 2012). The painting is black and white and depicts a diagrammatic section of the estate street signage (Figure 184). Blazwick has suggested the link between use of the estate's diagrammatic signage and Constructivist art implies:

> These simplified structural configurations as well as the inherent reductionism of an aerial view (which) neatly resolves the complexity of thousands of individual lives into a few cool rectangles [….] a potentially holistic platform where spatial politics can be debated if not resolved' (Blazwick 1997:4).

fig. 184. Coventry, K. (1995) *' Heygate Estate, 1995.'* Oil on Canvas, wood, gesso and glass, 96.6 x 71.2cm. In: Bracewell, M. et al (2009) *Vanishing Certainties*. p.39.
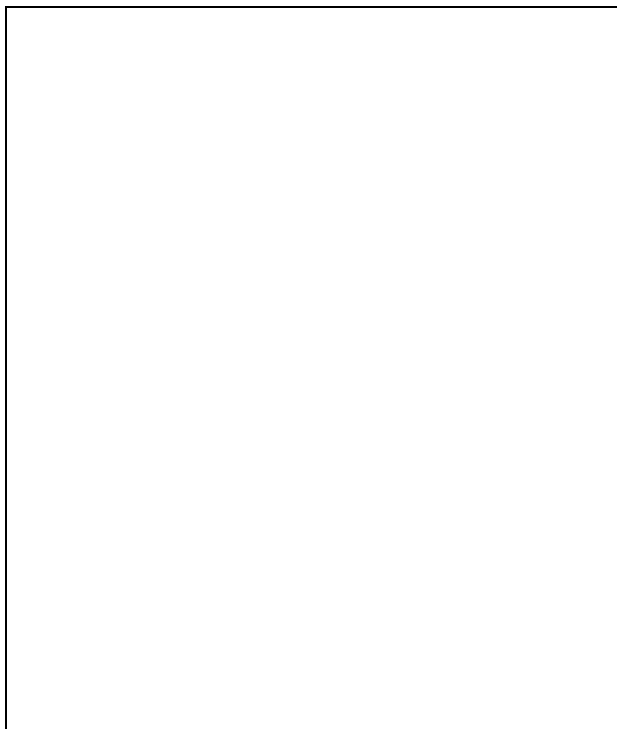London: Haunch of Venison. Image available at: https://www.tate.org.uk/art/artworks/coventry-heygate-estate-t12300

Conclusion

The act of being present and witnessing dramatic changes in the urban landscape has an artistic and architectural legacy. In the post-war period David Bomberg's engagement with drawing has deepened this visual tradition. Bomberg's use of charcoal and his belief in the haptic qualities of perception informed his own practice and teaching. Bomberg's experimental approach to teaching and resistance of conventional orthodoxy is inspiring and should not be forgotten in art schools today[42].

Construction sites are temporary settlements in the urban landscape and usually concealed by hoardings around their perimeter. The imagery used on the hoardings has no connection with the physical nature of the work carried out within the sites. This work is physically demanding and the skills used are rarely made visible in the regeneration process. The visual case studies, by children illustrate the phenomenological nature of these sites and Ingold would suggest, elemental aspects of human life and movement. At Elephant and Castle this takes place in the context of the destruction and erasure of social housing and the memory of those who had homes, on what was public land. Crinson and Miles suggest art can be co-opted into this process and this should be resisted and challenged. I would argue drawing as an emotionally embodied activity is a socially engaged method by which to document these events and make visible what is hidden and destroyed.

Campkin and Duijzings argue for 'intuitive, subjective and phenomenological explorations of cities' and 'non-verbal and embodied dimensions of urban experience'. Suggesting that, 'experimentation can mean allowing research practices that in conventional social-science or humanities research contexts may be considered 'unscientific' or 'undisciplined' to be tried and tested, and hopefully to

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[42] Bomberg put perception and bodily engagement at the core of his artistic exploration of subjects and in doing so created an individual and haptic vision of the world around him. Virtual simulation as Sennett and Chorpening have suggested cannot replace the experience of a real place .
In my own teaching practice – walking, observation and location drawing is often the primary method for investigating a subject and understanding the context. This can often lead to students producing visual communication of greater authenticity, depth and nuance.

flourish, helping to push the traditional boundaries of disciplines' (Campkin and Duijzings, 2016:16).

Contribution to knowledge

 The intention of this thesis has been to embed the theoretical and social context of my practice into a case study of regeneration, and to gain insights into how the process works. As a student I lived on the Heygate Estate and still live close to the Elephant and Castle district. Architectural critic Jane Rendell has written about practice that is 'both critical and spatial' a 'critical spatial practice', or a 'contextualised practice'. Rendell has noted, 'the urban condition has produced an interdisciplinary terrain of 'spatial theory' that has reformulated the ways in which space is understood and practised' (Rendell, 2006:2). My practice-led research contribution to knowledge lies in the exploration of this 'interdisciplinary terrain', using drawing to witness and document a specific case study, critically engaging with the post- war legacy of planning and social housing and the issues driving regeneration in contemporary London.

The critical discourse on drawing and regeneration are two distinct disciplines and the aim of my thesis has been to seek connections and commonalities between the two and thus test the inherent qualities of drawing as a methodology to generate knowledge. Chapter two evidences my practice-led research through the use of sketchbooks and studio drawings. By recording and documenting the hidden and unexplored aspects that make up the stages of regeneration I have sought to make visible the process of regeneration. This has included the demolition of the Heygate estate and construction of the new gated developments. I have documented public consultation meetings and the demanding nature of on-site labour and construction. I would argue that essentially the regeneration process is composed of these undocumented events and the hidden physical acts of construction and not the final privatised buildings visually marketed and sold as the final result.

The London imaginary is expanded by the visual material from sources outside of the fine art tradition. I would argue the visual references used in this thesis and my own practice-led research contribute to this tradition and show how the city is transformed through regeneration. The recent history of the Elephant and Castle has not included a critical evaluation of drawings used to show its redevelopment and the ideas that lie behind them. Addressing this gap has been a key aim of my research and part of my contribution to knowledge.

My sketchbooks and studio drawings have been exhibited and made available online with the intention of reaching as wide an audience as possible and communicating this new visual knowledge and I intend to continue to disseminate this research. The practice-led and theoretical research has informed my teaching practice and facilitates discussion and debate about social and economic issues around redevelopment. The act of drawing compliments my theoretical critique of the policies shaping Elephant and Castle as a local district within a global city. This has included the transfer of land ownership from public to private and loss of a social housing estate. The written thesis has developed knowledge by researching the past, present and future drawn visualisations of Elephant and Castle, and presenting them as a form of continuity.

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Appendix 1.

Documentation and dissemination of visual research.

My practice-led drawings featured in national and local exhibitions throughout my research project culminating in an exhibition of all my sketchbooks and selected studio drawings. This appendix lists chronologically the exhibitions, conferences, presentations and journal articles I have produced and taken part in during my PhD research.
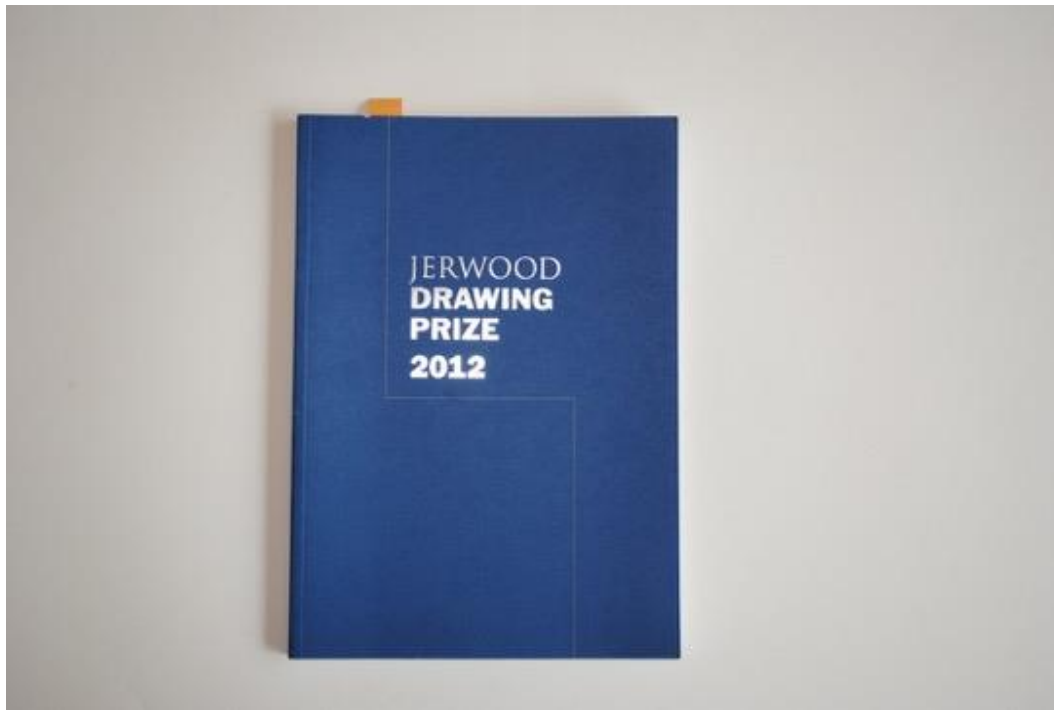

fig. 1 2012 Jerwood Drawing Prize Exhibition, Jerwood Space London, (National touring exhibition).
Jerwood Gallery Hastings, 8th Decemenber 2012 – 6th January 2013.
Mac Birmingham, 12th January – 3rd March 2013.
The Gallery The Arts University College Bournemouth, Poole, 22nd March – 26th April 2013.
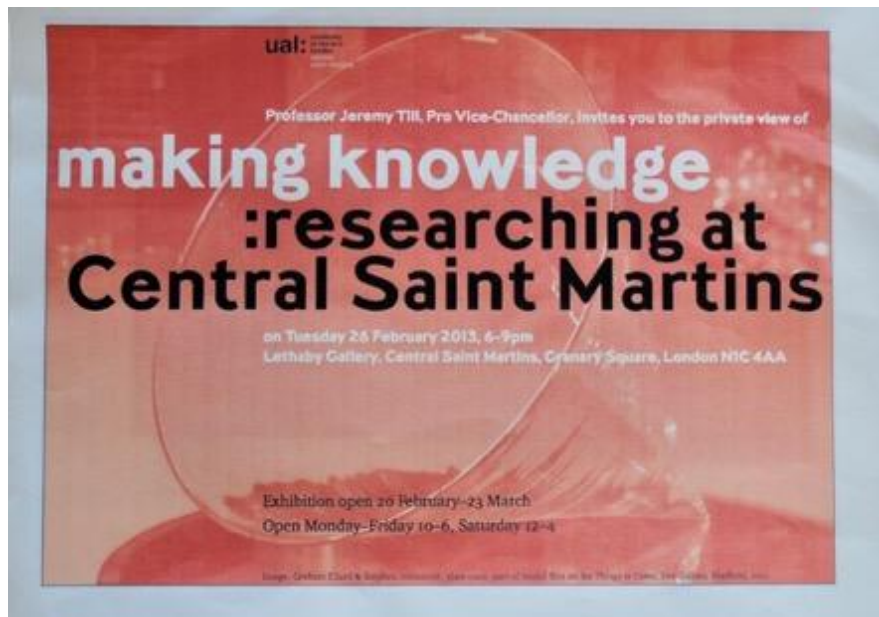
fig. 3. My early research drawings featured in the *Making Knowledge* exhibition at CSM. February 2013.
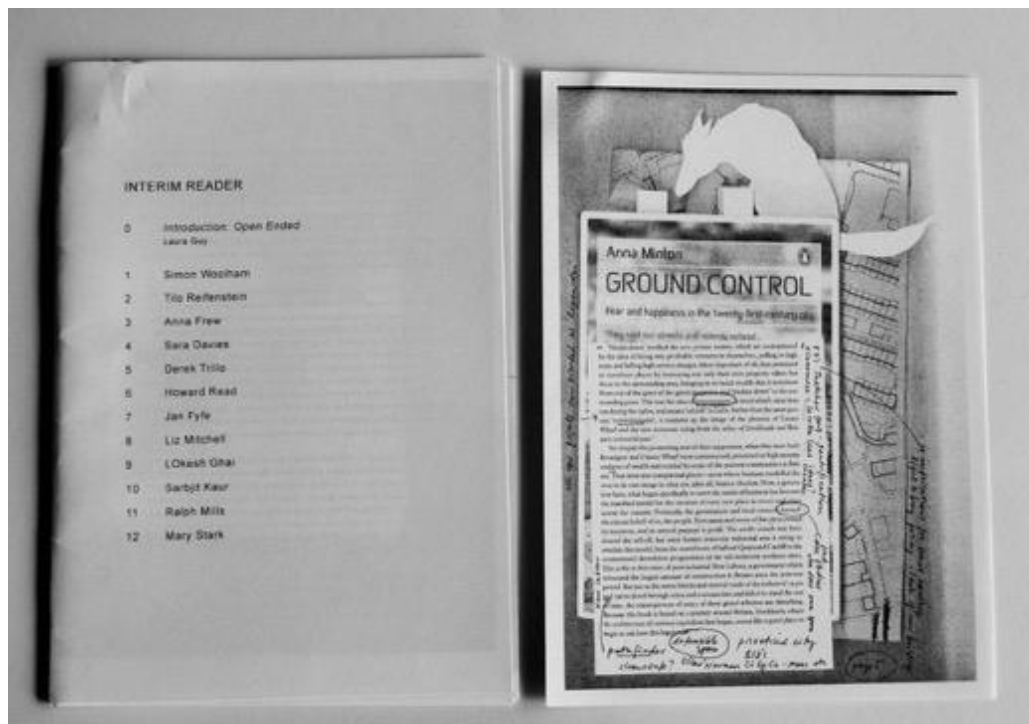

fig. 4. *Interim* a group exhibition at Paper Gallery Manchester from October - November 2013.
The catalogue featured 'marked-up' texts from twelve visual research projects at MMU to help give context to the exhibited work. The image of the left shows my notes from a page of Anna Minton's *Ground Control.*

fig. 4. (left) *DIY Cultures* Artists self-publishing fair, Richmix, Shoreditch, London March 2013.
(right) Spiralbound The London Radical Book Fair & Alternative Press Takeover, Bishop Gate Institute, London.
May 10th 2013.

fig. 5. My zines featured on a table at both venues. I created editions of 10 and many of them sold out and
people were eager to discuss their experience of regeneration in London.
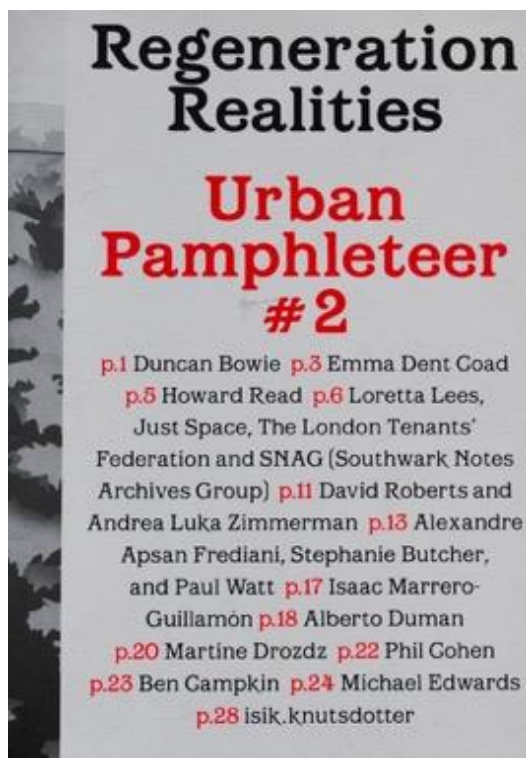
Fig. 3. 2013 *Heygate Estate Sketches(Drawing)*, p.5, in Urban Pamphleteer 2, Regeneration Realities. (eds. Campkin, B; Ross, R.) UCL, Urban Laboratory: London. Isbn (print) 2052-8647 (online) 2052-8655.

fig. 4. UWE *Reportager* Newspaper (2013). One of my sketchbook drawings was featured with an explanatory caption. Other contributors included Sue Coe and Marshall Arisman.

Howard Read

The A6 Sketchbook page shows the guard dogs used to patrol the deserted and 'tinned-up' Heygate Estate - Elephant and Castle, South East London - before it is demolished later this year. The Alsatian dogs and guards are on the site 24/7. The dogs when not on patrol have a high meshed pen to roam in. The majority of the Heygate is now bounded by the same high perimeter fencing. The estate used to be owned by Southwark Council and provide social housing for a thousand families. The 10 hectares of land has now been sold to global developer Lend-Lease.

This work is part of my practice-led PhD research using drawing to visually analyse and investigate the process of urban regeneration. I have been recording the changes taking place over the last year. The corporate idealised visualisations of regeneration are never countered and do not deal with the rupture and change (from demolition to newness) that occurs in the local environment, the transformation is largely ignored and unrecorded. By Drawing, observing and recording on site in sketchbooks and talking to local people I aim to create a body of work that critically questions the process of urban regeneration. Below is a blog documenting this drawn visual research.

h.read@csm.arts.ac.uk

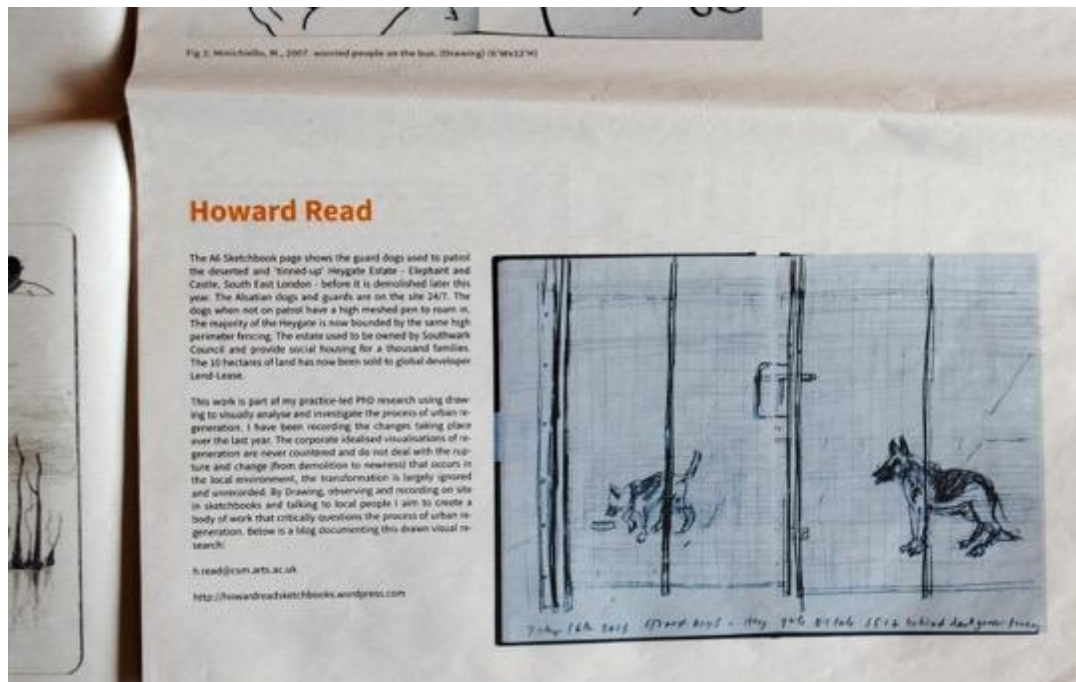http://howardreadsketchbooks.wordpress.com

fig. 5. UWE Reportager (2013). A6 sketchbook drawing of guard dogs on the Heygate estate.

fig. 5. *Cities Methodologies* Exhibition Slade Research Centre, UCL. london
28 - 31 October 2014.
http://www.ucl.ac.uk/urbanlab/latest/events/cities-methodologies
https://www.flickr.com/photos/116563188@N08/sets/72157649115874055/
https://soundcloud.com/uclsound/sets/cities-methodologies-2014

fig. 6. *Cities Methodologies* Exhibition Slade Research Centre, UCL. London. I exhibited my recursive drawings of the demolition process.

fig. 7. *Cities Methodologies* Exhibition Slade Research Centre, UCL. London

Conference presentations 2014:

2014 Drawing Research Network Presentation Coventry University
DRN Postgraduate symposium.
2014 Wolverhampton Faculty of Arts Conference Paper presentation.
Urban Regeneration: An illustrated case study.

fig. 8. 2015 Reportager Award 2015 Exhibition, University of the West of England, Bower Ashton Campus, Kennel Lodge Road, Bristol BS3 2JT. May 8th – 15th.

fig.9. 2016 Columbia Threadneedle Prize Exhibition 2016:*Figurative Art Today*.
Mall Galleries London. February 3rd-20th . *The Lost Estate* drawing was selected for the exhibition.

fig. 10. *Figurative Art Today.* Palazzo Strozzi, Strozzina,Piazza Strozzi, Florence, Italy. July 1-24th 2016

fig. 11. *Figurative Art Today.* Palazzo Strozzi, Strozzina,Piazza Strozzi, Florence, Italy. July 1-24th 2016
The Lost Estate drawing was shown in London and Florence.

fig.12. Sketchbook 10 was selected for the Rabley Drawing Centre *Sketch 2017* touring exhibition.

fig. 12 and 13. *Sketch 2017* (National touring exhibition) Rabley Drawing Centre, Rabley Barn, Marlborough, SN8 2LW. 22 July – 3 September 2017

Black Swan Arts, 2 Bridge Street, Frome, BA11 1BB. 9 September – 6 October 2017
Plymouth College of Art, Tavistock Place, Plymouth PL4 8AT. 20 November – 15 December 2017
Peter Scott Gallery, Lancaster Arts, Great Hall Complex, Lancaster University LA1 4YW.

fig. 14. 2017 *Sketchbook 10 (Drawing)*, p.94, in Sketch2017, Rabley Drawing Centre catalogue. Touring exhibition. Wiltshire. Isbn 978-0-9926817-1-5.
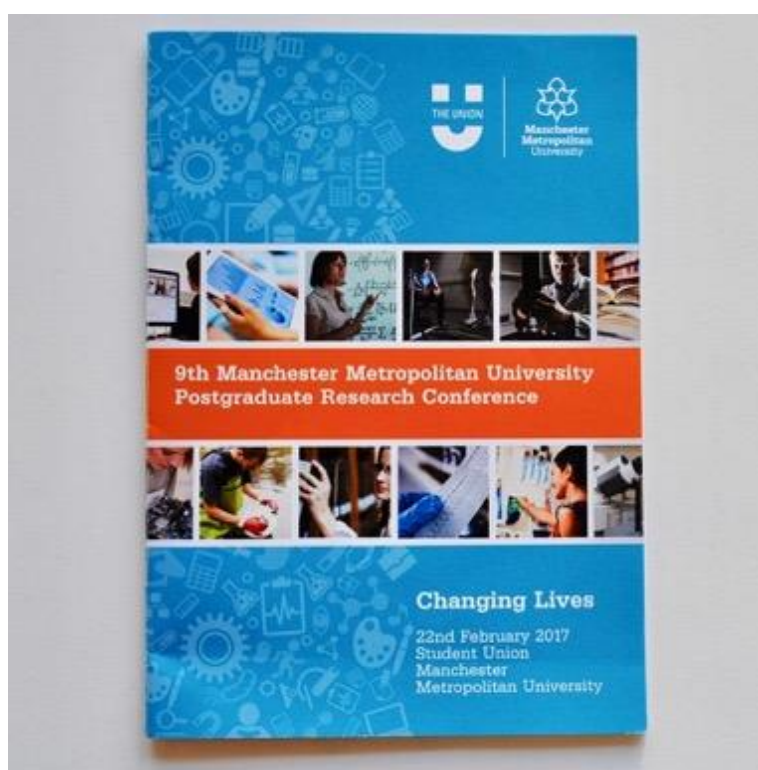

fig. 15. I gave a poster presentation at the 9th MMU Postgraduate Research Conference on 22nd February 2017.
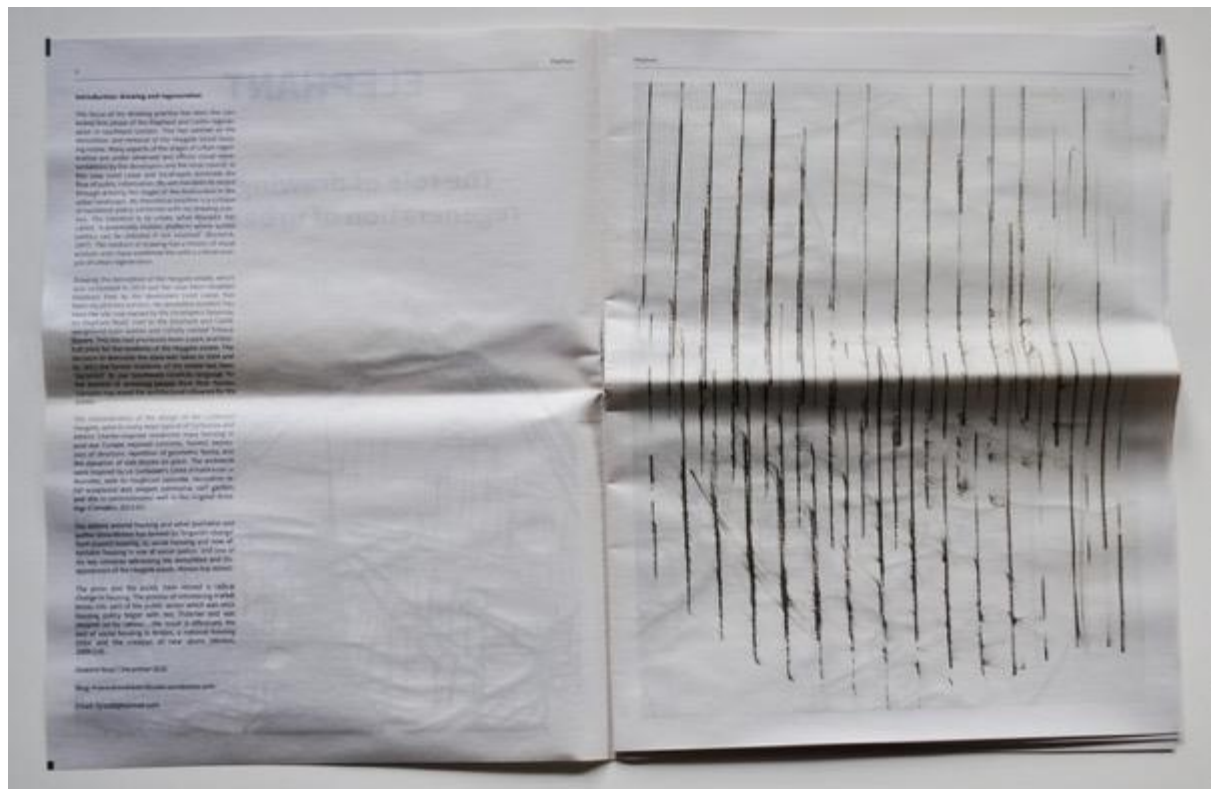
fig. 16. Page layouts from the *Elephant* Newspaper I created for my research exhibition at Hotel Elephant November 2016.

fig. 17. *Elephant* Newspaper of a double page spread showing my experimental landscape drawings.
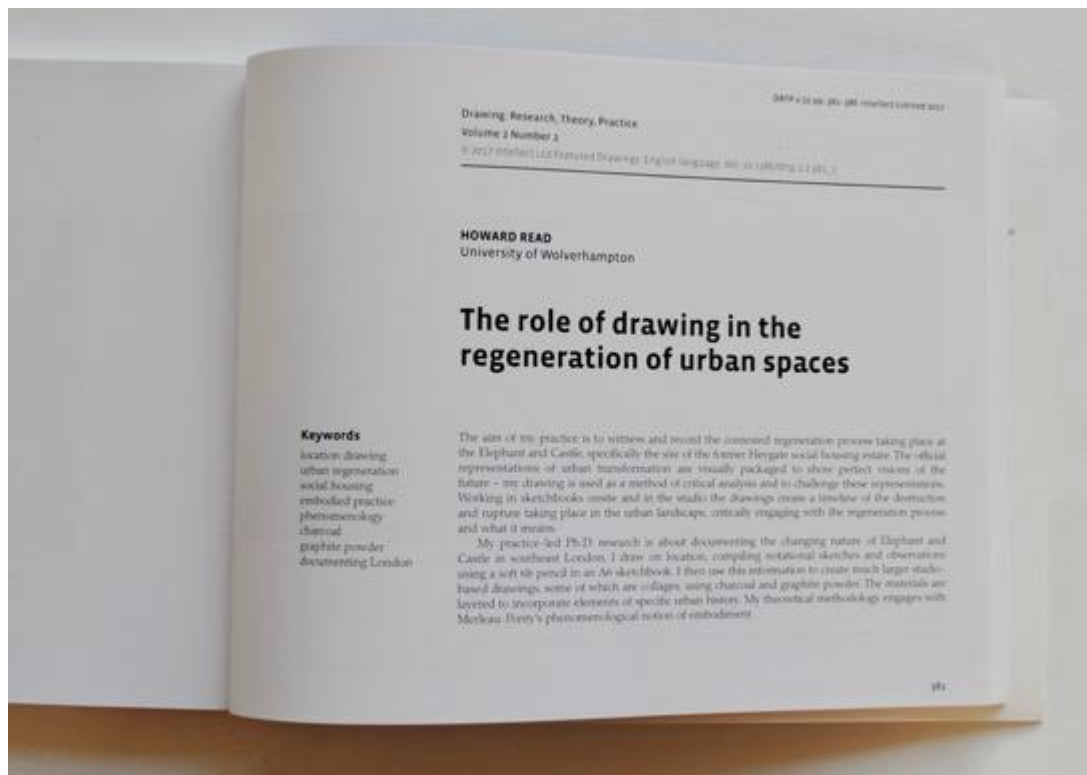
fig.18. Howard Read, 2017, The role of drawing in the regeneration of urban spaces. Drawing: Research, theory Practice, Journal, Intellect books. Vol., 2, Number 2. Pg. 381-386.

Blog: Documentation of visual research
https://howardreadsketchbooks.wordpress.com

The blog united the sketchbook drawings with those made in the studio. Each set of drawings is ordered by location and shows the changes occurring over time. The blog creates a visual timeline of the regeneration and changes in land use and construction for the sites around the Elephant and Castle. It also highlights my changes in drawing materials as my research progressed and the impact of each stage of the regeneration progressed. I decided to keep the use of text to a minimum wanting the drawings to show what I had witnessed. Alongside the location drawings are photographs of exhibitions my research drawings have been selected for and Southwark councils regeneration literature promoting the regeneration scheme.

In April 2004 Southwark Council (then run by the Liberal Democrats) launched a bi-monthly full colour A3 size Regeneration newsletter. The council published 10 issues of the promotional leaflet which featured seductive drawn visuals of the proposed transformation of the Elephant and Castle. In issue 7 Deputy Leader of Southwark Council, Councillor Catherine Bowman writes 'Local residents and business traders at Elephant and Castle help make Elephant and Castle the diverse community it is, and I cannot emphasise enough that your interests, needs and long-term aspirations are at the very heart of the regeneration plans'. The arial view masterplan illustration in issue 7 is by architectural illustrator Richard Carman. Many of his illustrations and those by Fosters Architects feature in an earlier booklet: *The thriving quarter of central London* – promoting the regeneration and they are repeatedly used again in the A3 leaflets.

Regeneration
Publicity and
Promotional
Material

April 14, 2014 //

figs. 19 & 20. Blog pages showing examples of Southwark Council regeneration literature.