Adaptive Reuse as Social Practice for Collective Interiors

Abstract

This paper positions adaptive reuse as a social practice integral to fostering community connections within urban landscapes. It challenges the notion that architecture's impact is confined to physical alterations, asserting that sites themselves play a profound role in shaping perceptions of identity. Beyond this premise, the study explores innovative concepts that leverage existing structures to create social impact, providing platforms for community engagement with spatial production and collective memory.

The concept of "collective Interiors" is introduced, advocating for ‘architectural’ decisions that mirror community choices over individual preferences. KilburnLab, an interdisciplinary research initiative by Middlesex University's Interiors Programmes in collaboration with local interested parties, exemplifies this approach. Through active participation, KilburnLab empowers communities to envision futures to repurpose neglected spaces.

Navigating the nuanced landscape of urban regeneration, the paper recognizes the intricacies of balancing positive revitalization with safeguards against gentrification. It underscores the necessity for comprehensive approaches that carefully evaluate the benefits of urban renewal against potential risks of displacement and cultural homogenization.

Keywords: adaptive reuse, community engagement, interior architecture, interior design, social practice, Kilburn, design education, collective interiors

Introduction

The Interiors Department at Middlesex University in the past years has been at the forefront of creative and transformative projects, collaborating with external partners, councils, and organizations and has developed a series of live projects aimed at reinterpreting and re-establishing community spaces, facilitating the transformation of spaces into places within which all interested parties have agency.

The idea, rooted in the teaching practice of interiors at Middlesex University, is to guide students in considering hypotheses for the use of the building in line with principles of sustainability in a broader sense, conducting a detailed analysis of the context and of the needs of the local residents.

This paper is an account of Kilburn Lab[1], a practice-based research project led by the Interiors Directorate at Middlesex University in London that comprises a series of collaborative projects with local interested parties to explore the future of the area using a participatory design process that involves community members. Through collaborations with One Kilburn[2], a confederation of local people, organisations, initiatives and businesses of the Kilburn Community, supported by Brent and Camden Councils, KilburnLab has engaged the community in envisioning the future and reimagining disused community spaces.

The experience of Kilburn Lab has been instrumental in framing the discipline of adaptive reuse as more than a pragmatic act but as a social practice fostering connections within urban communities. It stands as a catalyst for community-building, emphasizing the potential of repurposed spaces to serve as communal hubs.

After establishing Adaptive Reuse as a social practice, the paper proceeds to outline the objectives of KilburnLab exploring its educational and research-oriented foundation and alignment with Design Activism. Subsequently, the paper conceptualizes the 'site' as a multifaceted and ever-evolving entity. Employing the notion of Quasi-Object, it delves into the site's transformative capabilities. Integral to the theoretical and pedagogical foundation is

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[1] KilburnLab is a practice-based research project led by Francesca Murialdo with Naomi House, Jason Scoot, Michael Westthorp and Gareth Williams @ Middlesex University, London – it comprises a series of collaborative projects with local interested parties to explore the future of Kilburn, a neighbourhood in London.

[2] https://onekilburn.commonplace.is/

the concept of 'collective interiors' that encompasses the ideas and principles guiding students in generating design concepts that effectively respond to the diverse needs of the community.

Adaptive Reuse as Social Practice

This paper builds upon prior research[3], framing adaptive reuse as a social practice that reconnects urban communities and contributes to their cohesion. In the cultural discourse surrounding reuse, interior architecture and design play a pivotal role by having the capacity to forge physical and metaphorical connections between spaces, people, and objects. The discipline's tools and methods can establish links with the social context, offering the flexibility to adapt to specific situations and promote social innovation that fosters awareness of values and beliefs.

The etymology of the word "community" is rooted in the Latin word "communitas", which means the public spirit, partnership, joint possession/use/participation and emphasizes an active role in aspects of "participation" and the "public". For a community to thrive, members need to 'feel' part of it. This sense of community is defined by David M. Chavis and David W. McMillan as 'A feeling that members have a sense of belonging, a feeling that members matter to one another and to the group, and a shared faith that members' needs will be met through their commitment to be together'[4].

As spatial designers, our projects revolve around instigating dialogues within contexts where communities may be fragmented and encounter difficulties in establishing effective communication. In such scenarios, our role becomes one of facilitating and empowering the process of envisioning, by fostering connections, and understanding among various interested parties.

This paper argues that the spatial practice of Adaptive Reuse, intended as a series of actions and processes to transform existing buildings into different ones 'fit' for new purposes, has the power to function as a catalyst for community-building.

At the core of the investigation underpinning this paper is an exploration of the community's spatial significance and how concepts drawn from the realm of Adaptive Reuse can facilitate the phases of envisioning and ownership, even preceding any physical alterations or independently from them. This process involves constructing a more diverse and inclusive urban memory, emphasizing the involvement and input of local communities, often marginalized or underrepresented, in shaping the development of their own neighbourhoods. Social justice is a driving force in this exploration, advocating for equitable opportunities and resources for all. By resisting inequalities, urban communities appropriate tactics to balance the systemic imbalances that often underlie urban development. (Fig.1)

Kilburn Lab and Design Activism

Design activism refers to the intentional use of design processes and outcomes as an agent for change to bring about positive social and environmental change. In the context of the

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[3] Francesca Murialdo, "From architecture to community: Adaptive reuse as a social practice", International Conference on Design Futures 2022. Virtual, the metaverse, Politecnico di Milano with Carnegie Mellon University and Tsinghua University 02 - 03 Dec 2022.
Naomi House and Francesca Murialdo, "From architecture to community: Adaptive reuse as social practice", proceedings of the Cumulus Conference/ Connectivity and Creativity in times of Conflict. Antwerp, Faculty of Design Sciences of the University of Antwerp in close collaboration with the Royal Academy of Fine Arts 12 - 15 Apr 2023.

[4] D*avid* W., McMillan, *David M.*Chavis, "Sense of community: A definition and theory", *American Journal of Community Psychology*, 14(1), 6-23 (1986):9.

paper, design activism involves employing design practices as a means to actively engage with and contribute to the improvement of urban communities.
By envisioning possible futures for existing buildings and involving communities in the design process, adaptive reuse as a social practice aims to address broader social issues, such as community identity, memory preservation, and the revitalization of urban spaces. In this way, adaptive reuse becomes a form of design activism, using design strategies to actively participate in and shape social change within urban contexts.
Kilburn Lab was prompted by the intention to use, as the site for the Adaptive Reuse project of Interior Architecture and Design students at Middlesex University, a building owned by London Camden Council that served as a community centre until 2019 and has been closed since. As we delved deeper into the project, we realized the profound link this building held with the community and felt the collective frustration over the diminishing availability of community spaces. This realization compelled us to take on additional responsibilities, framing the project not just as an Adaptive Reuse initiative but as a social practice project, aiming to address and counteract the growing scarcity of communal spaces in our urban landscapes. As Kilburn Lab progressed, its objectives expanded and the project evolved into a catalyst for meaningful conversations, sparking discussions on spatial issues intricately tied to identity and memory.
Pedagogically, this aligns with participatory pedagogy and socially engaged practices, intertwining aesthetic, social, and political dimensions. Kilburn Lab's student projects played a crucial role in thinking about revitalizing the 'in limbo' site, providing the community with a renewed vision and confidence in their ability to effect change.
This educational approach shifts the focus from the physical attributes of a space to considering its social, cultural, and historical context. The participatory design process has engaged local associations, residents, businesses, and students in collaboration to design functional, sustainable, and emotionally meaningful spaces. (Fig.2)

Place and time as dynamic concepts
The term "genius loci," introduced by Norwegian architect and theoretician Christian Norberg-Schulz[5], encapsulates the immaterial essence of architecture's experience. In his view, the site is the characteristic that better describes the distinctive traits of the building and lends coherence to the hierarchy of components. A building occupies a specific position, possessing its own identity and requiring comprehension in terms of its contextual relationship that encompasses not only the physical realm but also the social, political, and economic dimensions. The concept of place is dynamic and complex, shaped by the interplay of these factors.
Cultural Geographer Doreen Massey's work enriches the understanding of place, which she described as ‘as an ever-shifting constellation of trajectories [that] poses the question of our thrown togetherness.’[6]
For Massey, place - as a specific and highly contextualized entity - represents the experience of space, which is itself complex and continually in flux.
Massey's insights underscore the multiple, conflicted, and ever-evolving identities of places and communities. These entities are not static but adaptive, transforming their material structures and absorbing new inhabitants. Specificity emanates not from a shared historical background but from the web of social relationships and shared experiences that cultivate a sense of place integrated with the global and the local.[7]

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[5] Christian Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture* (University of Minnesota: Academy Editions, 1980).
[6] Doreen Massey, *For Space* (SAGE Publications, 2005), 151.
[7] Doreen Massey, “A Global Sense of Place”, *Marxism Today*, June 1991. http://www.amielandmelburn.org.uk/collections/mt/index_frame.htm
To note Doreen Massey was a Kilburn resident and she used Kilburn as an example in many of her writings.

The built environment is intrinsically time-specific, designed and constructed to fulfil specific temporal needs. However, a building's lifespan often surpasses its initial purpose. Given the passage of time, buildings must be updated to accommodate societal changes that influence their form, function, and significance. Buildings are integral to a process that unfolds across different timescales, subject to continuous change. Buildings are part of a process and have '[...] to be understood in terms of several different time scales over which they change'.[8] Much like the notion of "place," the concept of "time" is dynamic and unsettled.

Shaping Identity: Beyond Adaptive Reuse

The idea of "reuse" can't be approached solely in terms of function but involves the re-semantization of the meaning of place and time in each specific context, involving a continuous process of re-designing.

Expanding on this foundation, this paper investigates innovative concepts that amplify the potential of existing structures and sites to yield social impact in terms of spatial production and collective memory, offering the community a platform for engaging with memories, collective thought, and future ideas, even if not directly tied to physical application.

The discussion surrounding preservation and reuse has evolved to encompass a wider spectrum of practices that embrace a more dynamic, socially driven, and participatory approach, where the process itself becomes as important as the eventual result. Counterpreservation, a concept brought forth by Daniela Sandler in her book published in 2016[9], encapsulates this perspective. It focuses on the adaptive transformation of architectural spaces with a distinctive emphasis on grassroots initiatives. These initiatives not only stem from the community but also maintain a strong social underpinning. Unlike traditional preservation approaches that might seek to freeze a building's appearance in time, counterpreservation possesses an open-ended nature, both in terms of its scope and the length of time it spans. It views the process of adaptation as a continuous engagement, allowing the building or space to evolve in response to changing community needs and dynamics.

The idea of 'counterpreservation' is relevant to our idea of social practice as it exemplifies a shift from top-down preservation strategies to a more participatory and socially relevant practice. By engaging local communities and integrating their values, memories, and aspirations, this approach ensures that the transformed spaces reflect the collective identity and ongoing evolution of the community. Advocating for a change from traditional planning models, Jasna Cizler asserts that there is a need for "a strategic, long-term model which would leave room for unexpected changes such as temporary use and the greater involvement of non-institutional and non-investor initiatives in the production of a place. These approaches should be more holistic to allow people to adapt spaces according to their needs".[10]

Traditionally, discussions about adaptive reuse are often centred on the tools and tactics that can be put in place to physically change (adapt) buildings and spaces. This could involve renovations, additions, demolitions, or repurposing. However, this paper challenges this conventional perspective by suggesting that the impact of architecture goes beyond its physical alterations. Instead of just looking at buildings as static structures, the paper shifts the focus to exploring how sites themselves, even before undergoing any interventions, can bring about significant changes in the way people perceive and understand their identity.

Sites as Quasi-Objects

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[8] Steven Groak, *The idea of building* (London: Taylor & Francis, 1990), 15.

[9] Daniela Sandler, *Counterpreservation Architectural Decay in Berlin since 1989* (Ithaca and London: Cornell University Press and Cornell University Library, 2016).

[10] Jasna Cizler, "The role of creative and civil initiatives in transforming post-industrial landscapes: A case of study of industrial heritage re-use in the Czech Republic", *Architecture and Civil Engineering* 12, n. 3 (2014):209.

As I have previously mentioned, the term "sites" here refers to not just the physical locations but also the historical, cultural, and social layers that make up a place. These layers combine to create a multi-dimensional entity that goes beyond the tangible aspects of the site. A site embodies its history, its interactions with people, the memories associated with it, and the stories it holds. This multi-dimensionality makes each site unique and complex.
At the core of this perspective lies the concept of "quasi-objects," a notion drawn from Michel Serres' seminal work, The Parasite. [11]
A quasi-object, as Serres defines it, is more than a physical entity; it transcends immediate boundaries, acting as a mediator between different entities or systems. The application of this concept to 107 Kingsgate Road, the former community centre we used as site for our studio practice, unfolds its qualities and unlocks its potential to become a central player in supporting the local community, surpassing its mere physical existence.
The quasi-object nature of the site becomes evident in its multidimensionality. It carries not only the physicality of the building but also historical narratives, cultural significance, and the imprints of community life. It's a repository of memories that breathe life into its walls, connecting past experiences to the present.
107 Kingsgate Road, as a quasi-object, serves as a bridge connecting its historical tapestry to the present, preserving collective memory and fostering a sense of continuity among different generations. Its quasi-object status transforms it into an active space where social interactions thrive, stories are exchanged, and a collective engagement with the surroundings occurs. This metamorphosis turns it into a living entity, fostering a sense of belonging and shared identity among community members.

In the architectural realm, quasi-objects like 107 Kingsgate Road play a transformative role. They are not static; they evolve, adapt, and serve as bridges between environmental, social, and temporal dimensions. They encourage a holistic understanding of space, where the physical structure is just one layer of a broader narrative. This narrative involves the community, allowing them to see themselves as active contributors to the ongoing story, shaping their identity and understanding of history.
In the grand tapestry of Kilburn's urban landscape, 107 Kingsgate Road, with its quasi-object nature, emerges as a dynamic force—a catalyst for change, a keeper of memories, and a communal space that goes beyond the confines of physicality.
In the exploration of the quasi-object approach, where sites are seen as more than physical entities, the learning that unfolded was profound, reshaping the way we comprehend and design collective interiors.
This novel perspective instigated a paradigm shift, urging us to perceive a site not merely as a set of structures but as a dynamic, multi-layered entity. The quasi-object lens prompted us to delve beyond the tangible aspects, embracing the historical, cultural, and social dimensions that constitute a place's essence.
One significant learning was the realization that sites are intricate storytellers, carrying within them the collective memories, cultural significances, and historical roles that have shaped communities. This holistic understanding of a site encouraged us to view it not in isolation but as an integral part of a broader narrative.
The quasi-object approach, with its emphasis on mediation and connection, brought forth a crucial revelation – the community itself is a co-creator of the space.
Designing with a narrative-driven approach, the interiors began to echo the historical narratives and cultural richness embedded in the site. Each design decision was an intentional reflection of the community's shared values and experiences.
The community-centric ethos permeated the design process, resulting in spaces that went beyond functionality. Collective interiors became dynamic expressions of the community's identity and aspirations, fostering a sense of belonging and shared ownership among its members.

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[11] Michel Serres, *The Parasite* (Baltimore: John Hopkins University Press, 1982).

The philosophy of adaptability and inclusivity became embedded in the design language. Spaces were crafted to be flexible, accommodating diverse needs and activities.

Collective Interiors

As demonstrated in the previous pages, the concept of adaptive reuse carries the potential to be more than a pragmatic strategy for repurposing disused structures.
Considering the scenario of a disused building, the abandoned structure transforms into an exceptional opportunity to initiate and foster community discussions.
By focusing on the social interactions, the stories, and the shared experiences that revolve around these sites, it becomes possible to experiment with ways to enhance community engagement. Do these sites promote conversations? Do they spark collaborations? Do they make people feel connected to their environment and to each other?
The structures themselves present a unique opportunity for the community to connect with memories, shared perspectives, and future visions – even if these connections may not have a direct, immediate correlation with the building's physical transformation. This introduces the idea that safeguarding the future of the site goes beyond its mere physical condition or the potential for physical alterations.
The concept of 'collective interiors' encapsulates more than a physical layout; it embodies collective choices rather than individual preferences. It challenges the conventional discourse on the preservation of tangible and intangible attributes of a building, divorcing this discourse from its physicality. In doing so, it initiates a diverse interpretation of community engagement, identity formation and authorship.
This approach prompts us to reconsider which sites merit consideration and from which perspective. Even buildings that may not meet preservation criteria often hold profound significance for the community, possessing unique value within the local context. The focus extends beyond conventional beauty or value to encapsulate other values, broadening our attention to sites that, despite lacking conventional aesthetic appeal, embody essential meaning for the community.
"Collective interiors" serve as a conceptual framework and practical exploration that transcends the traditional view of interior spaces as isolated entities. Instead, it delves into the idea that interiors possess a collective nature—an implication of shared, communal, or participatory dimensions. (Fig. 3)

KilburnLab @ Interiors, Middlesex University

Kilburn, extending across Camden, the City of Westminster, and Brent councils, was historically known as an Irish community hub. However, its present-day dynamic multiculturalism, strategic location, and responsiveness to gentrification collectively create a complex urban space in continual transformation. The former community centre at 107 Kingsgate, owned by Camden Council, reflects Kilburn's challenges and adaptability. Closed in 2019, it served diverse purposes during the pandemic, from a Covid testing centre to housing for live-in Guardians. The site served as the pedagogical and methodological foundation for establishing collaboration with interested parties.
The collaboration has taken on various forms throughout the year. In the beginning, students focused on investigating and understanding the Kingsgate former Community Centre and its context, offering insights and ideas for discussions about its future. Utilizing forensic research methods, students uncover hidden narratives and design precedents to construct accounts that reimagine the site's past, present, and future. Along the process members of the community and of the local government were invited to participate in reviews, giving students their views and perspective.
At the end of January 2023 an event organized by Camden Council, in partnership with Brent Council, Kiln Theatre and Middlesex University, invited local residents, businesses, local associations in the area to come together to showcase possibilities and ideas for the future of the area. The initial exploration by students of the site and its broader context,

along with the design outcomes produced thus far, was presented at this event, sparking discussions about strategies and ideas for the future. Members of the community and local government were then invited to contribute to a series of workshops, focusing on four main questions: 'What makes Kilburn special,' 'What is the vision of Kilburn,' 'What can we do now,' and 'What can we do in the future.' The outcomes that emerged from this event have informed the next phase of the students' projects, prompting them to engage with local associations, form working groups, and actively participate in community events to present their results and gather feedback. (Fig.4)

KilburnLab has generated multiple outcomes, including substantial projects by BA Interior Architecture and MA Interiors (Architecture + Design) students. Ranging from the imaginative transformation of the dormant Kingsgate Community Centre to an exploration of Kilburn's cultural heritage, the showcased projects offer a diverse array of insights into the potential future of the neighbourhood. These outcomes culminated in a series of exhibitions and events in the Summer of 2023, including the Middlesex Degree Show and the exhibition at Kilburn Camden Library for the London Festival of Architecture.

Among the various concepts contemplated for the future use of the former Kingsgate Community Centre, ideas spanned from a debating chamber and a hub for local organizations to an urban sanctuary connecting with nature, a space for reviving traditional skills and crafts, and a platform for local entrepreneurs to thrive.

Iwona Porebska[12] worked closely with local community organisations and engaged with these groups as if they were real project clients. “I felt like I was part of it,” she says. “I did a visit to the Kingsgate Centre and met the guardians taking care of it. They remembered all the facilities – it had a place to eat, a dance studio mainly for kids. They gave me ideas about what the building was and what could be preserved. David Kaye, co-chair of Kilburn Neighbourhood Forum[13] and a lifelong Kilburn resident was impressed with Iwona’s design for the Kingsgate Centre, with a debating chamber doubling up as a performance/music space in the middle: “A very democratic space – people can join the meeting or be on the edge of it”. (Fig.5, 6)

These initiatives have facilitated talks and workshops, creating a space for dialogues and community engagement, ultimately leading up to the "From Architecture to Community" workshop produced for the London Festival of Architecture in June 2023. The workshop aimed to provide a platform for all those invested in shaping the future of community spaces, offering an opportunity to contribute to the ongoing discourse surrounding Kilburn's development.

At the project's outset, we were unaware of its implications and the diverse projects that would unfold within its scope. The methodology, characterized by continuous adaptation and responsiveness to unfolding events, went through evolving phases that engaged various layers within One Kilburn and its different facets.

The experience brought about positive outcomes for all parties involved, yet it also posed certain challenges. Some students faced difficulties in identifying specific needs within such a unique neighbourhood, and not all community members were willing to share their thoughts with us. Despite these challenges, the process has provided valuable insights and growth opportunities, fostering a dynamic interaction between the university and the local community.

Feedback from various interested parties has been very positive, with attendees expressing their enthusiasm and a sense of inspiration derived from the collaboration.

Sally Holder from the Kilburn Neighbourhood Forum, who comes from a voluntary sector and community development background, attended the exhibitions at MDX and Kilburn Library: "I was blown away by the creativity and innovation I witnessed,” she says. “Talking to the students, they conveyed enthusiasm, pride and professionalism. It was refreshing to see Kilburn High Road from their perspective […] It perfectly aligns with the Neighbourhood Forum’s goals, and I believe it will generate valuable stories to enrich our consultation

[12] Iwona Porebska is a class 2023 graduate in Interior Architecture at Middlesex University, London.
[13] https://kilburnforum.london/

process. […] To me, this is what education should be about — the students contribute and learn by putting theory to a real-life situation".
Kilburn Camden Library Manager Priyanka Sharma asserted: "Kilburn has a very strong sense of identity and pride that you don't get in many other places in London. There's a strong understanding of people's heritage. People come into the library all the time saying they remember what the High Road was like when they were children […] We were getting a lot of positive feedback from residents. We had people from local shops and services coming down for events, perusing the signage boards".
KilburnLab has fostered enduring collaboration, poised for further development, as Gabi Abadi, Principal Regeneration Officer at Camden Council, mentions: "The future of Kingsgate Community Centre is a real project. I hope when we go out for local contributions and input, we can use students' work as an evidence base".
The students' efforts have not only provided a vision for the building and the area but have also been an effective tool in demonstrating attention and commitment to under-considered spaces and communities. It has played a crucial role in bringing a building 'in limbo' unstuck from its situation. Kilburn Lab remains active, collecting diverse stories from the community and spawning ongoing projects such as Kilburn Museum Lab[14], funded by The British Academy, which focuses on collecting community members' stories, objects, and artifacts to discuss the role and meaning of a 'museum' – a collective interior community-led and focused. (Fig.7)

Conclusion
This paper frames Adaptive Reuse as an inclusive and dynamic discipline that places community engagement and collective memory at its core. This model emphasizes the interplay between heritage and community, transcending traditional preservation paradigms and fostering socially impactful urban environments. It highlights the transformative potential of design activism and community-based practices in shaping engaged citizens and promoting social change envisioning a future where adaptive reuse not only preserves physical structures but also revitalizes social connections and collective identities.
Reclaiming public spaces, revitalizing abandoned or degraded areas, and fostering citizen-driven events are emerging design practices that use a range of strategies. These interventions, even if their impact is often short-lived and reversible, demonstrate the potential to create lasting change in the perception of what can be done using a "bottom-up" approach that engages in dialogue and interaction with the "top-down" perspective.
Striking a delicate equilibrium between the beneficial dimensions of urban revitalization and the imperative to counteract the perils of gentrification constitutes a multifaceted endeavour. This intricate task involves carefully weighing the advantages of rejuvenating urban spaces against the potential drawbacks of socioeconomic displacement and cultural homogenization.
This process necessitates a comprehensive approach, blending thoughtful urban planning, social equity considerations, and policies that empower local residents and businesses to actively participate in shaping their neighborhoods' transformation.

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[14] Kilburn Museum Lab is a project by Francesca Murialdo (MIddleasex University), Kilburn Camden Library and Paprika Collective, supported by The British Academy

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Captions for Illustrations

Fig1- from left: ©Irma Vesterlund (Middlesex University Interior Architecture, class of 2022); ©Victorija Marcinkeviciute (Middlesex University Interior Architecture, class of 2021).

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Fig.3 – from left: ©Iwona Porebska, site illustration of Kilburn High Road (Middlesex University Interior Architecture, class of 2022); ©Alessandro Viscardi, detail and axonometric drawing of Mecenate House (Middlesex University Interior Architecture, class of 2022); Matteo Spiga, a visual of Urban Sanctuary (Middlesex University Interior Architecture, class of 2022).

Fig.4 – One Kilburn: Imagining the future of `Kilburn, exhibition, workshop and talks by Interiors students and staff at the Kiln Theatre, Kilburn High Road, 23rd January 2022.

Fig.5 – from left: Middlesex University Degree Show 2023; Emilia Tan Eexun, axonometric drawing of Debate Chamber (Middlesex University Interior Architecture, class of 2023); Middlesex University Degree Show 2023.

Fig.6 – from left: Iwona Porebska, detail and section, Communal Mind's Depot (Middlesex University Interior Architecture, class of 2023); exhibition at Kilburn High Street Camden Library, June 2023.

Fig.7 – From Architecture to Community, workshop at Kilburn High Street Camden Library, June 2023 for the London Festival of Architecture.