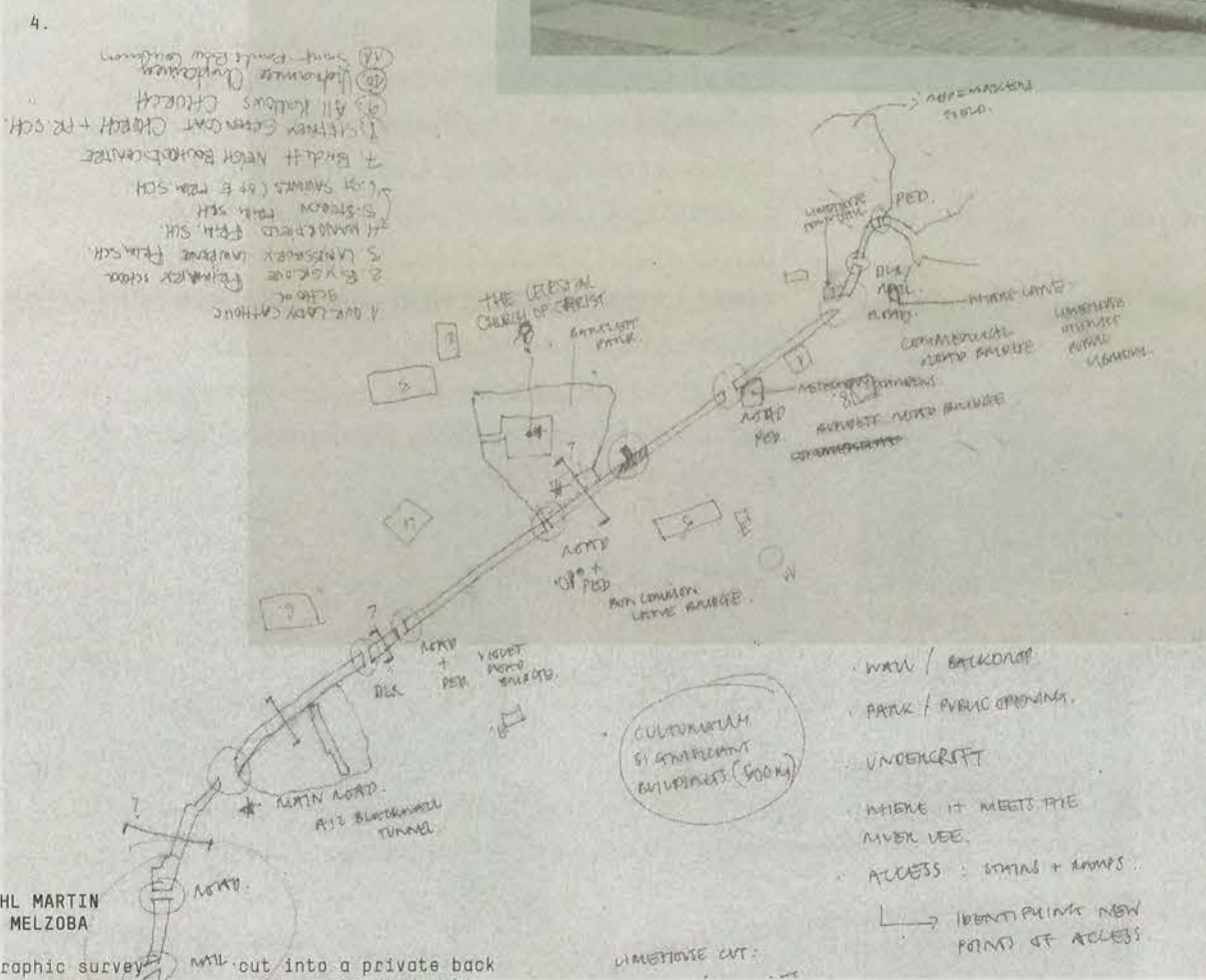


# DAY 2 - CULTURE



1.



DELVENDAHL MARTIN & ARNITA MELZOBA

A photographic survey focusing on cultures of use along the water and the existing urban grain/frontage, focusing on issues of accessibility and visual amenity.

How well does this stretch of the canal work as a public space?

There is charm to its quietness. The tow path limited to the south side of the water, forcing exchange and negotiation for those using this slim, linear route. This also speaks of the historical purpose of the canal and its private, inaccessible nature until relatively recently with development pressure and the threat of homogeneous residential development turning the

out into a private backyard, controlled only by its most immediate neighbours. Identifying key areas along the cut where there remains some trace of its historic purpose and traditional culture.

Using these key moments to introduce new forms of culture while retaining the personality and firmness/robustness of this heritage.

- 1. When the tide's out. The River Lea at Three Mills
- 3. Park on the Cut
- 4. The Limehouse Cut- initial thoughts.



3.



MUF ARCHITECTURE & PAULA VELASCO

We saw the Cut through someone else's eyes. We were led by eight cyclists from Year 7 and their teacher from Central Foundation School in Bow. None of them had been there before.

2. Cycle tour of the Limehouse Cut with pupils from Central Foundation School.

2.

# DAY 3 — CULTURE

MUF ARCHITECTURE & PAULA VELASCO

Ideal residents are moving in the hoardings.

Hoardings which were less informative as to where these new residents will be living.

1-2. Hoardings along the Limehouse Cut.



1.

2.

DELVENDAHL MARTIN & ARNITA MELZOBA

Inhabiting the canal for the day - making people aware that the space exists.

Procession of something - transformed into a street. Reimagining the canal as more than a back street - no longer hidden away. New public front garden for London.

Historically, you are not supposed to see the canal - not visible. Like an industrial railway - smelly, noisy etc. New developments are starting to open it up.

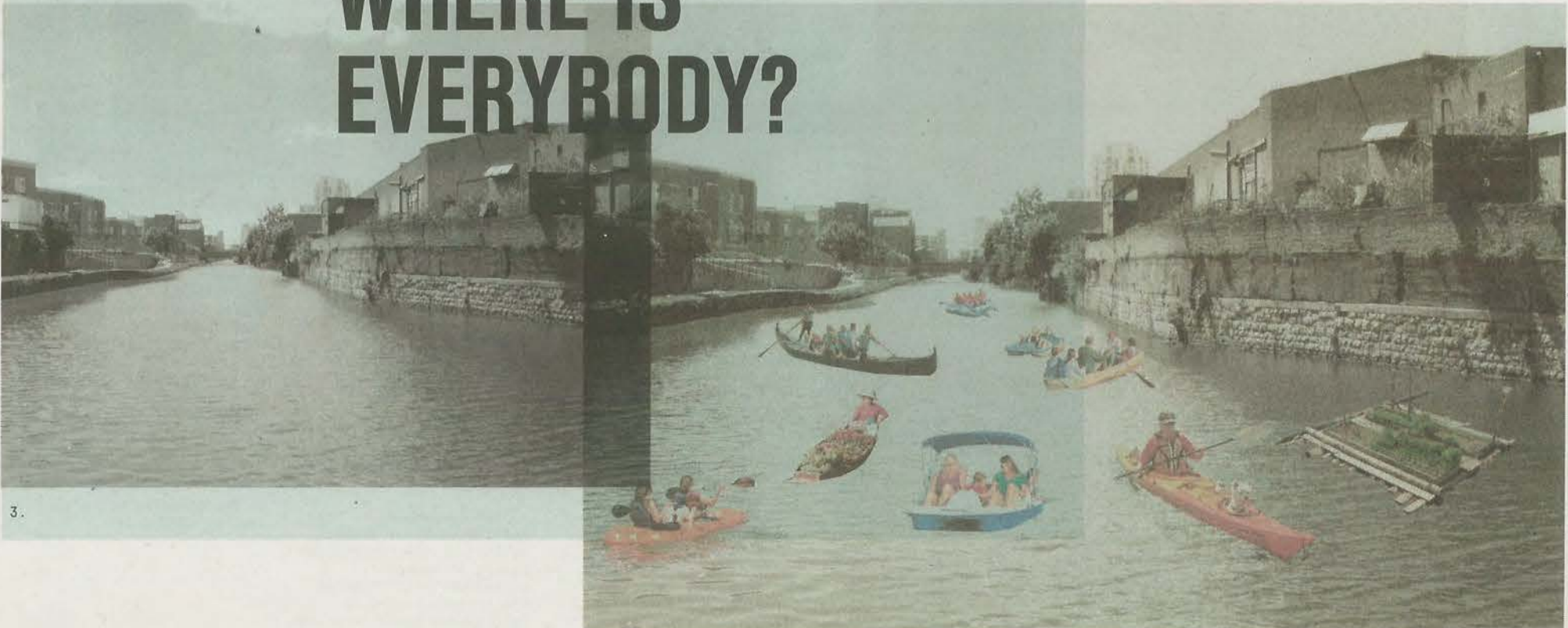
Might these gathering points become untethered, floating along the cut and doubling as infrastructure or as temporary performance spaces?

3. Where is everybody?

4. Come and enjoy the Cut



# WHERE IS EVERYBODY?



3.

4.

# DAY 4 - CULTURE

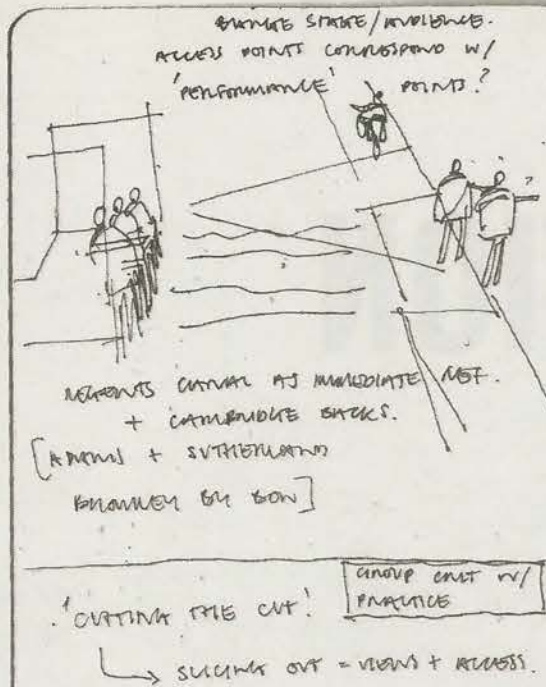
DELVENDAH MARTIN & ARNITA MELZOBA

Interest in approaching theme/site with a 'moment in time' perspective  
 Launching an event - time based intervention.  
 Spontaneous and celebratory - carnival aspect

1. Notes on the relationship between the two sides of the Cut.

2. Investigation into cost of one day license for boat access to the Limehouse Cut and proposal for pedalo hire looking at space available at three levels.

1.



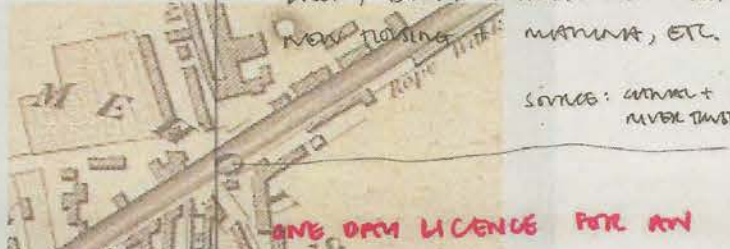
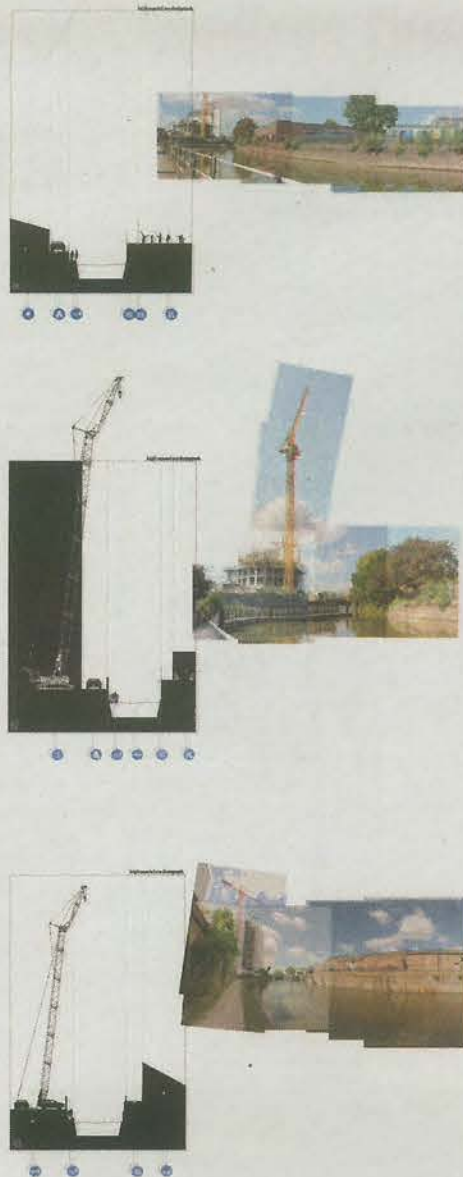
- CHANGE CAPE / STRIVE.
- CANAL BECOMES SOCIAL, NOT ANTI-SOCIAL.
- PEDALO HIRE? → PERMITS?
- DIVING SCHOOL?
- SECTIONS TO TIME? → SWIMMING BOAT?
- LIMEHOUSE WDO?
- LIMEHOUSE CUT BECOMES THE GRAND CANAL!
- HOUSE OWNED PEDALOS!
- REMOVE CONTROL BOAT MAKE...
- BUBBLE BATH → CLEANING THE CUT.

## VIEWS+ACCESS AT EVENT: FOOD / RECREATIONAL FESTIVAL.

### CANAL BECOMES SOCIAL, NOT ANTI-SOCIAL

RECREATIONAL CROSSING. THE CANAL THAT BLENDED THE BRIDGE.

3. Propose to make links that are not bridges by making the single aspect cut, it dual aspect. By finding more of those potent small spaces on either side.



As industry along the Cut brought buildings to the canal they also pulled back to create yards

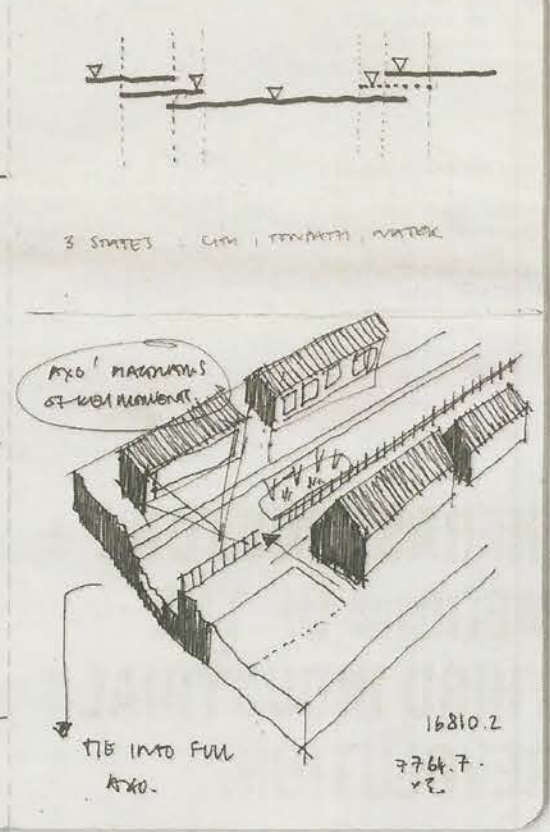
= £4.66

MAX 4 PA.  
 FOR PEDALOS FROM  
 LEE VALLEY BOAT CENTRE:  
 1 HOUR = £ 13.00  
 1/2 HOUR = £ 8.50

CREATE INVITATION TO PEDALO RETURN.



- Barney
- Barney
- Can path
- Canary Park
- Canal
- Canal building
- Industrial building
- Industrial building
- Industry
- Canal
- Canal building
- School
- Canal



MUF ARCHITECTURE & PAULA VELASCO

Propose to make links that are not bridges by making the single aspect Cut dual aspect, by finding more of those potent small spaces on either side.

3. Sections showing both sides of the Cut at different points.

# DAY 5 — CULTURE



MUF ARCHITECTURE  
& PAULA VELASCO

The balconies make visible what there is not room for within the flats.

On the Cut very small spaces allow for expansive uses.

4. Balconies on the Limehouse Cut

5. A civic balcony

6. What is there room for?

DELVENDAHL MARTIN & ARNITA MELZOBA

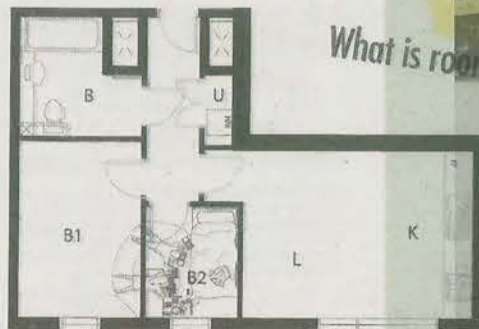
Researching the Canalival event in the Regents Canal, the Angel Canal Festival & the Islington Boat Club at City Basin: is there an opportunity to celebrate and use the water similarly? Ground floor programme of new development at Bartlett Park appears to be engaging with similar, water-specific activities including a new boating centre.

- What form might these new cultural interventions take?
- Could they be part of a wider celebration of the canal?
- Floating the Cut: An annual parade & festival along the canal

The festival as an annual event, focused on promoting the Cut and

elevating the canal from the bottom of the urban section of Poplar, raising it up into the air and subsequently increasing people's awareness of its existence and potential as a public space. Creating a sense of spectacle and curiosity while hinting at the historic narrative of the canal and its industrial past; the tethered canal boat balloon float a symbol of industry and culture on the water as well as migration and the arrival of international communities in east London.

1. Industrial wall becomes the scene for culture
2. New cultural interventions along the industrial heritage
3. Rising up the whole length of the canal



6. What is room for?

a civic balcony

CULTURE at the Limehouse Cut



muf

# DAY 6 - CULTURE

DELVENDAHL MARTIN & ARNITA MELZOBA

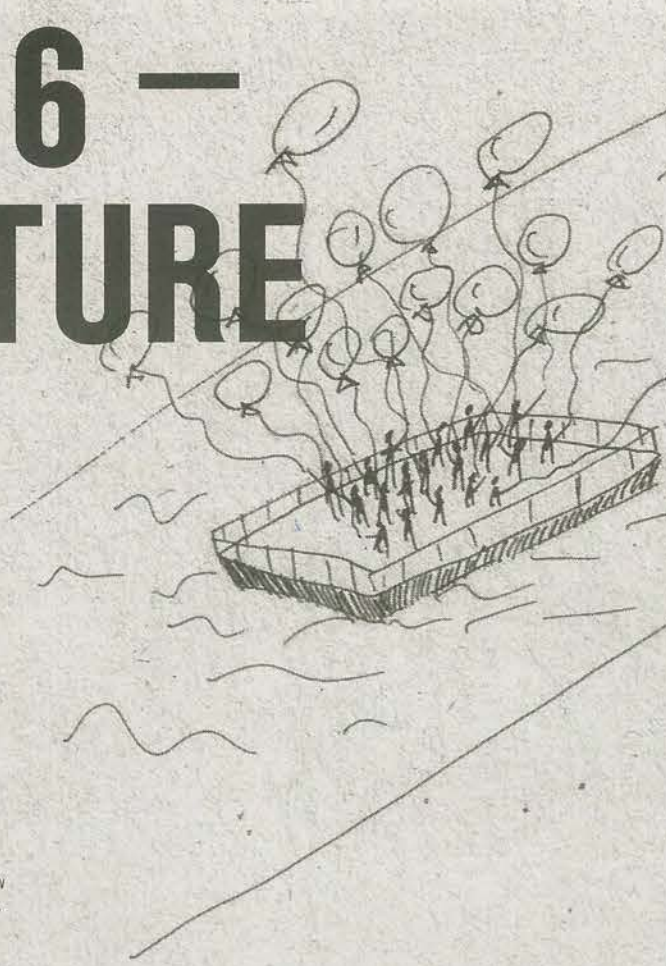
Designing a set of circumstances that allow the event/temporary intervention to grow organically - work with the people that could use the space. Grassroots rather than a top down strategy, light approach.

Evidence of a historical carnival that happened before the Cut was created? - the 'event' will revive this story.

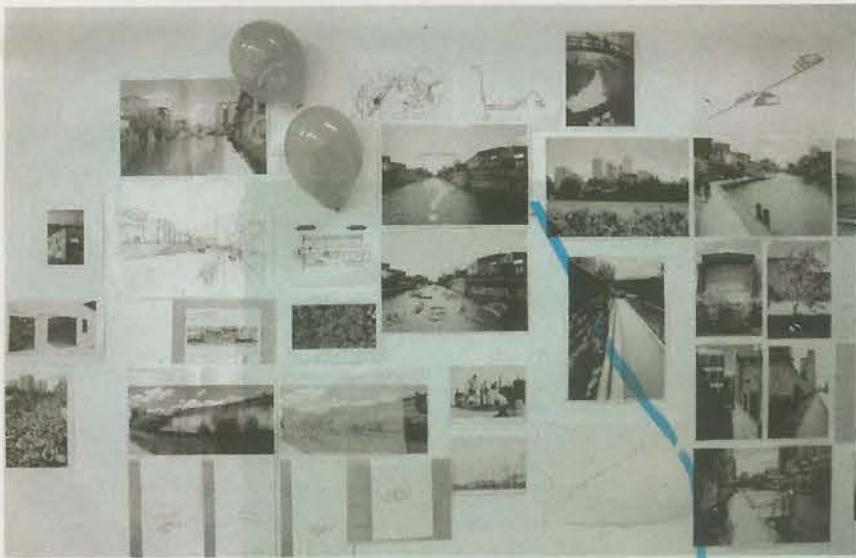
1. New infrastructure, new cultures. Festival Island.

2. Rendering of historic image to show parade. View of Crisp Street, c 1900, Poplar courtesy of Tower Hamlets Library Archives.

4. Studio Wall



FESTIVAL ISLAND



MUF ARCHITECTURE & PAULA VELASCO

3. Diagram showing where 'balcony' could be created by removing fences and giving frontage to schools



# DAY 7 – CULTURE

DELVENDAHL MARTIN & ARNITA MELZOBA

The key focus of our proposal for the Limehouse Cut consists of drawing attention to the Cut and celebrating it as a public amenity. We are interested in the potential for an annual event, a parade as part of a festival, which would be organised by Poplar's multitude of social enterprise groups (including the Bow Arts Trust and FoodCycle) with the support of local communities and schools neighbouring the Cut.

However, we are also interested in the possibility of the festival becoming an inter-borough event, with groups coming from elsewhere to engage with the parade and share in activities around the canal. This parade would act as a billboard for the Cut while raising local interest and engagement in and around this water infrastructure and its few remaining historical artefacts. It is intended

that the form of the parade and its 'floats' might in some way reflect the historical narrative of this stretch of the canal and its traditional cultures of use. In addition to the event, we propose a series of key interventions, ranging from more permanent, small-scale infrastructural projects to temporary, 'meantime' actions that are intended to improve access to the cut from the surrounding area and promote both the existing cultures of use along this stretch of water while also strategically introducing one or two new forms of cultural programmes or activities. We intend that these could also legitimately engage with the activities of one or more of Poplar's social enterprises.

- 1. The Limehouse Cut Parade, view from the canal
- 2. Stairs to the Cut
- 3. The Limehouse Cut Parade, view from Balfour Tower

MUF ARCHITECTURE & PAULA VELASCO

2253m long x 2m Wide = 4506m<sup>2</sup> room

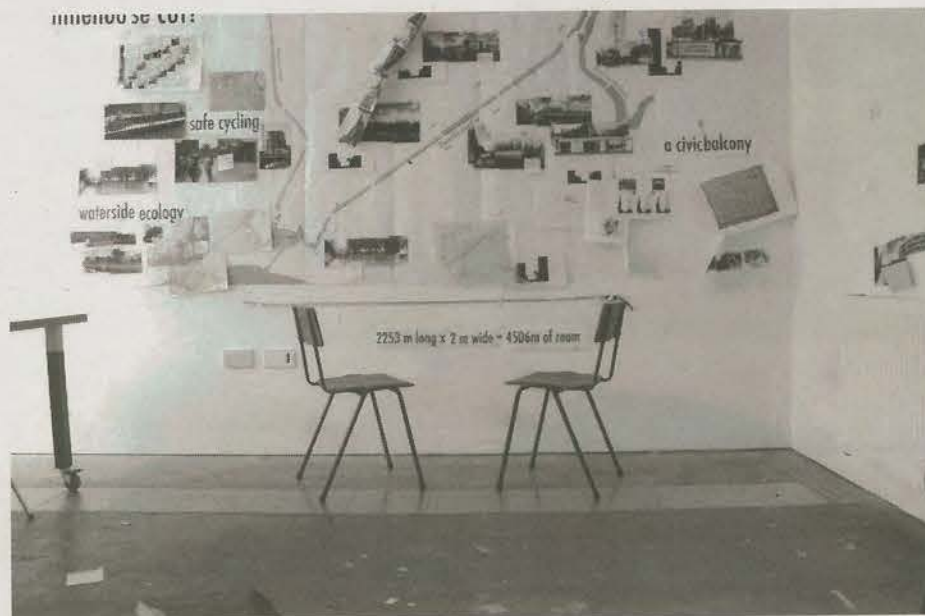
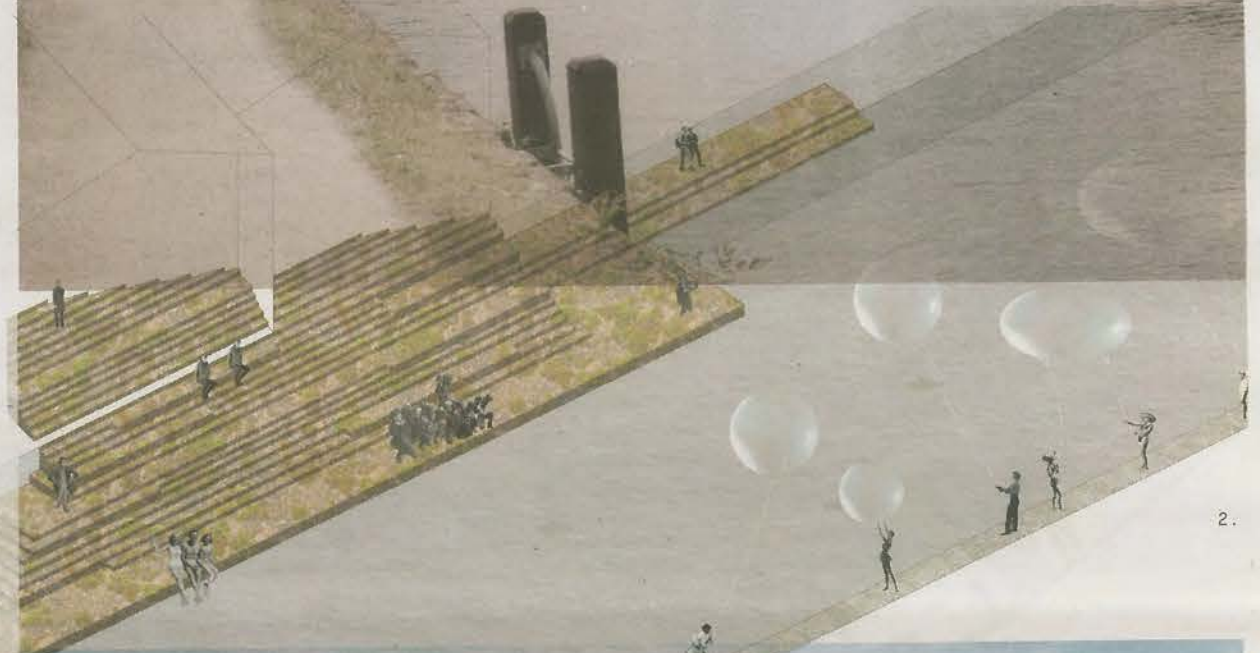
MoVe/muf propose a new extended civic balcony for the Cut. This new shared balcony (just like the balconies of the new developments which overlook the canal) can make room for the things room has not been made for. Such as:

- Linking the cut not by bridges but by making room on both sides of the cut for spaces of spectacle and spectating.
- For under-determined space.
- For post-industrial ecologies of trees and plants to take root.
- Spaces big enough for anyone to get away from everything.

In detail this can play out through proposals such as:

- A new frontage for the school, somewhere for the things there is no room for in the curriculum.
- An invitation for the institutions settling in up river to have a guest appearance.

4. 2253m long x 2m wide = 4506m<sup>2</sup> room



2.

3.

4.

## CULTURE – LIMEHOUSE CUT DELVENDAHL MARTIN AND GAISS ARCHITECTS (LATVIA)

By identifying natural spaces along the Limehouse Cut that could allow for culture and exchange, Delvendahl Martin and GAISS Architects suggested ways that through temporary interventions and an annual festival this waterway could be animated through activities and events. By designing platforms, stages and seating, people would be encouraged to engage with the water once more and gain more access to it.

—  
Arnita Melzoba (LATVIA)  
GAISS

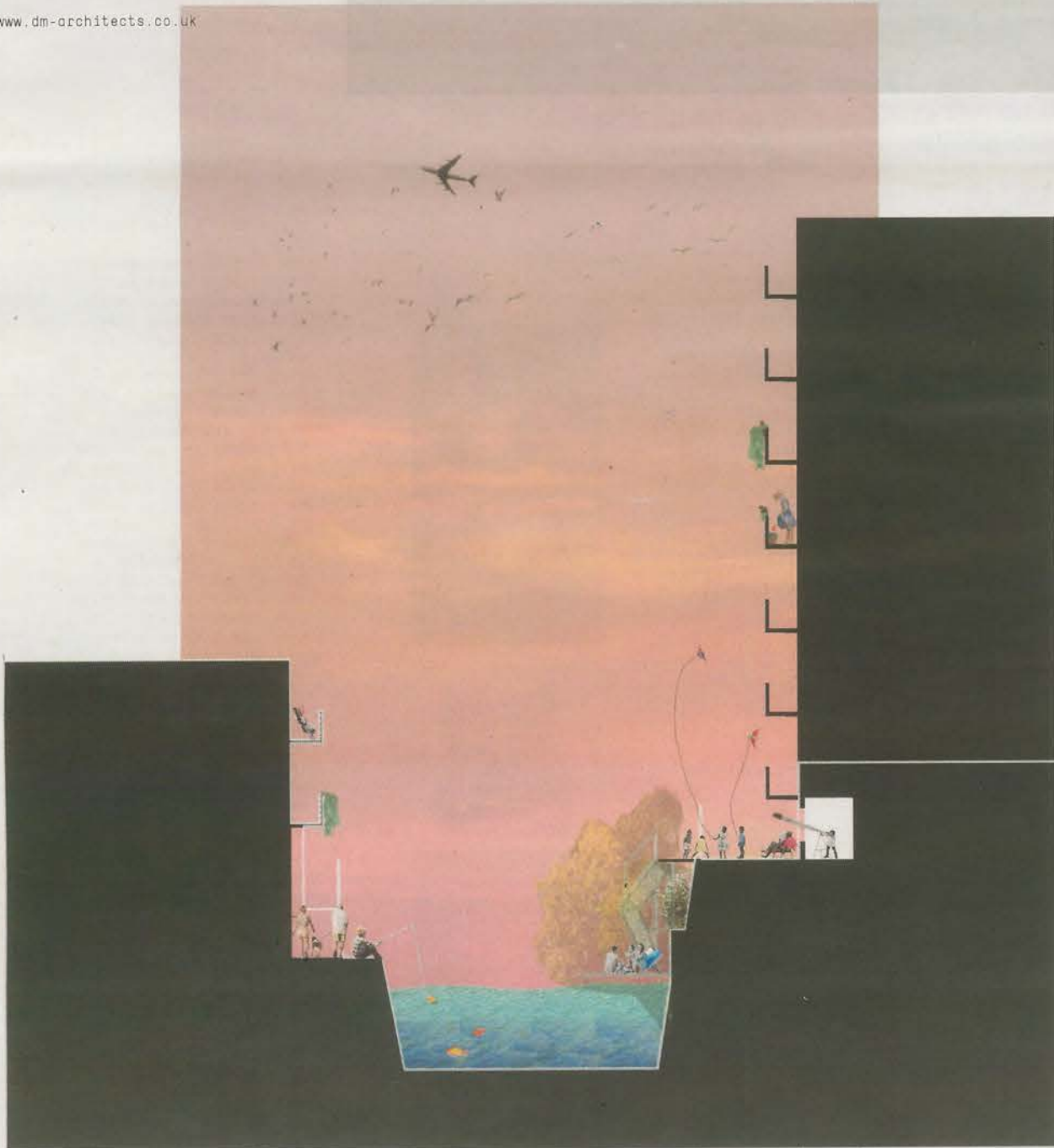
Architecture studio GAISS was founded in 2011 by Arnita Melzoba and Kārlis Melzobs. They partnered-up while studying architecture in Latvia, Norway and Italy and have both worked for leading Latvian practices. Arnita is a member of the Latvian Association of Architects.

[www.gaiissarhitekti.lv](http://www.gaiissarhitekti.lv)

—  
Delvendahl Martin (UK)

Nikolai Delvendahl and Eric Martin formed their practice in 2009 after more than 10 years of working on diverse London projects. The practice focuses on the creative process of architecture, how it impacts on human lives and the intricacies of its production and delivery. Another of their 'trademarks' is the thoughtful analysis of the different aspects of the brief, establishing logic between the site conditions, the tectonic expression of materials, and their impact on the environment.

[www.dm-architects.co.uk](http://www.dm-architects.co.uk)



## CULTURE – LIMEHOUSE CUT MUF AND MOVE (CHILE)

Through an analysis of the 'usable' areas along the Limehouse Cut, Muf and MoVe suggested ways that these spaces could be used for activation linking both the left and right banks of the canal and bringing informal spectacle to the banks of this waterway. This proposal would act as a new extended civic balcony for the Cut and would make space for things that at present there appears to be no room for.

—  
muf architecture/art (UK)

The work of London-based muf flits between the built and social fabric, the public and the private, mainly -- but not exclusively - in East London. Projects range from urban strategies to furniture design, from conceiving landscapes to buildings. muf were the authors of the British Pavilion in Venice at the Architecture Biennale 2010. muf won the 2008 European Prize for Public Space for a new town square for Barking, a first for the UK.

[www.muf.co.uk](http://www.muf.co.uk)

—  
Paula Velasco, (CHILE)  
MoVe Arquitectos

MoVe have worked in the fields of architecture research and teaching in London and Chile since forming their practice while studying at the Architectural Association. Paula has worked as an architect at Cecilia Puga Architects in Chile, and with PLP Architects London and Heatherwick Studio in London.

[www.movearchitects.com](http://www.movearchitects.com)