

Heritage, Memories and Places

Communities and Identity
of Granton and North Edinburgh

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1. Introduction

1.1.About Urban Project B

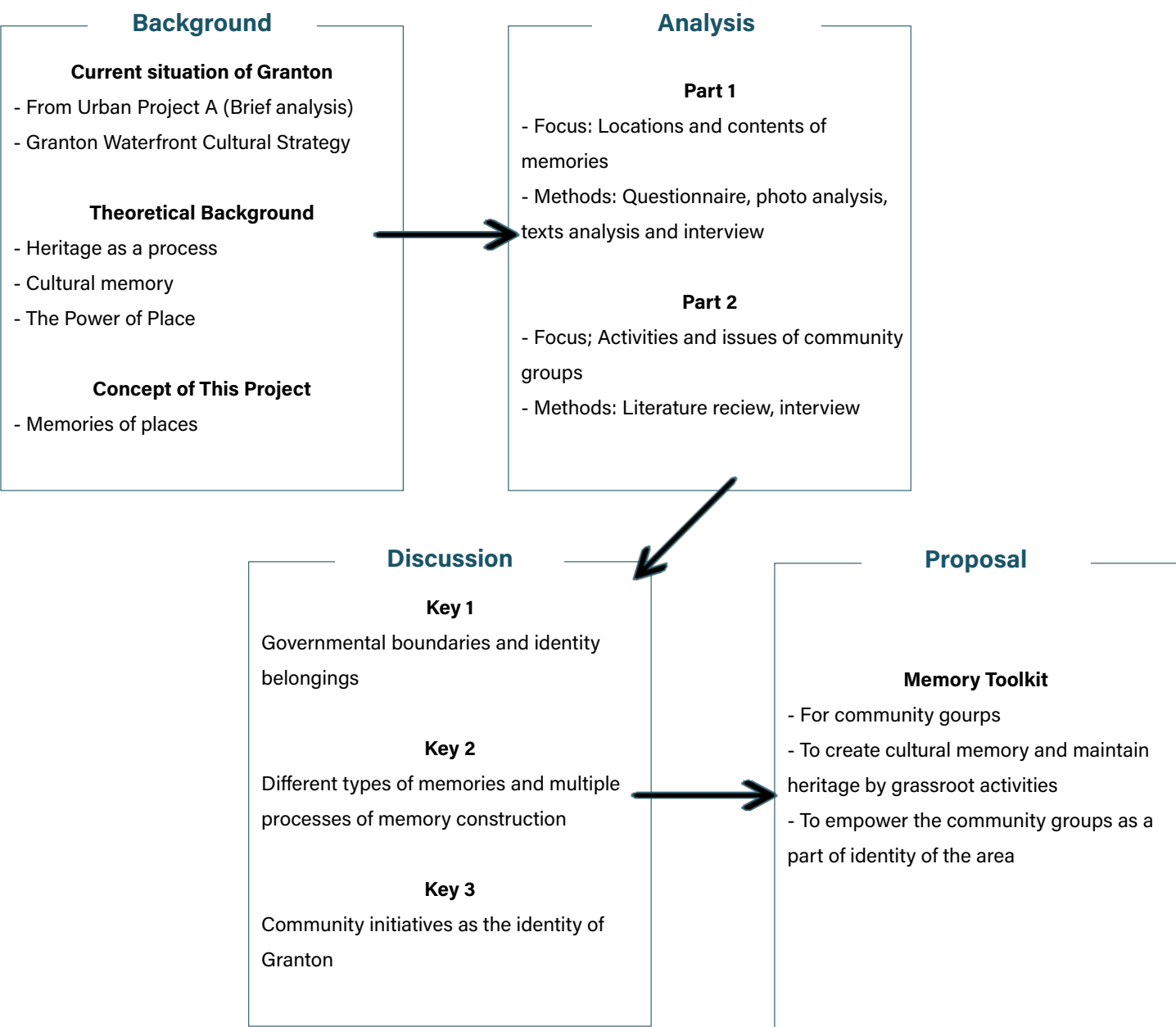
This report is the final project of Urban Project B.
The project B conducted with the directions below.

Theme: Heritage through memories in places

Aims: Give a proposal to enhance the identity of Granton through heritage and memories.

Objectives:

1. Identify the locations and memories of Granton people
2. Understand the contents of memories and identity of Granton
3. Connect heritage, memories, and identity of Granton



1.2. From Urban Project A

From Urban Project A, multiple challenges regarding heritage and culture in the area are revealed. Granton has a strong community identity, but the regeneration project has the risk of the displacement of communities and the demolition of the current built environment.

How can heritage be inherited regardless of the rapid change of the built environment in Granton?

As the starting point, current responses on culture and heritage are reviewed. A Culture Strategy for Granton Waterfront is prepared by the City of Edinburgh Council and Scottish Future Trust to drive the regeneration through the culture-led strategy. This strategy emphasizes the benefits to residents and collaboration between governmental organizations and local community organizations (The City of Edinburgh Council, 2020b).

However, the strategy can be criticized in two points. First, the strategy is provided by the government viewpoint although it emphasizes ‘community’ as the key. Second, as collaborative activities with community organizations, art projects and organizations are prioritized over cultural factors.

The strategy is based on national and regional strategy in Scotland so it follows the aim to achieve ‘world-class waterfront development’ as the economic strategy. This emphasis on the economic perspective causes the prioritization of art projects more than cultural activities in Granton. From a cultural perspective, the strategy is limited to point out the listed buildings. From these critics, Urban Project B proposal intends to enhance the identity of the place by heritage for local communities.



Image 1: Granton Waterfornt Development Framework
(The City of Edinburgh Council , 2020c)

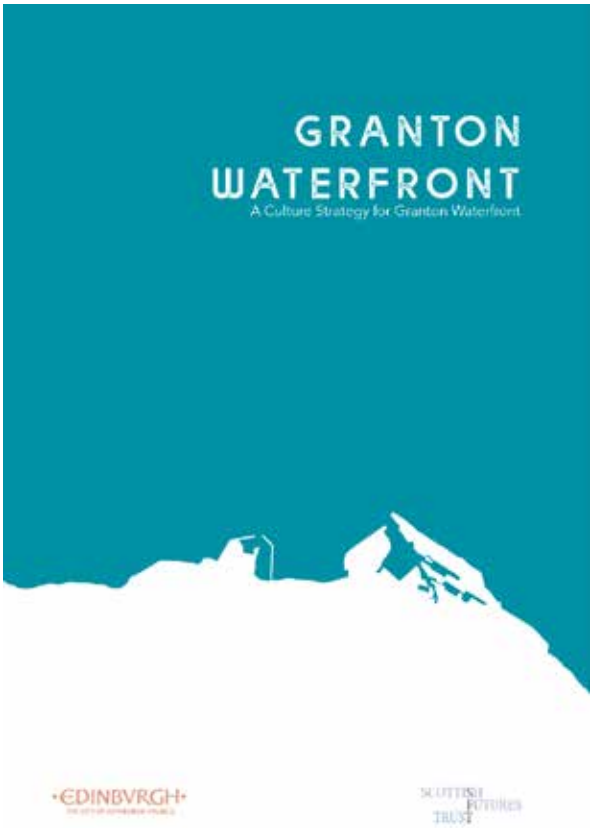


Image 2: A Culltural Strategy for Granton Waterfront
(The City of Edinburgh Council , 2020b)

2. Theoretical Background

In this project B, heritage is defined as ‘the reproduction of the past.’ This definition is formed based on the theory of ‘Dialogue model of heritage’ by Rodney Harrison in Heritage: Critical Approaches in 2012, and a book ‘The Use of Heritage’ by Laurajane Smith published in 2006.

The theme of heritage and culture has been disputed in multiple academic disciples and social actors. This background elaborates a variety of definitions and categories of heritage. Dialogical Heritage by Harrison (2012) and Uses of Heritage by Smith (2006) emphasize that the heritage practice led by citizens regain the identity of place. As Urban Project B, this perspective on heritage will be taken as the backbone, and memories are treated as the key factor in the heritage practice.

As the linkage between heritage and memory, Assuman's cultural memory concept supports the heritage and memories as shared past in a social group (Assmann, 1995). On the other hand, the connection between memories and place cannot be separated. As Dolores Hayden (1994, p. 467) claims in The Powe of Place, the place keeps shared time in a shared territory so the landscape remains the memory of place. Especially for shared memories in a community, a place is a shared time and space so the place can function as the agency of cultural memory.

Although Urban Project B is not for theory construction, a short discussion on the concept with theories is summarized in the first chapter.

Heritage as a process

Not only the academic fields and governmental sectors, but also different levels of institutions from local to international are involved in the discussion of heritage. One of the most prominent critics of heritage is authorized heritage. As a response to the authorized heritage, Harrison (2012) and Smith (2006) argue to recognize the process of heritagization and the practice of heritage is the key to heritage studies. As a consequence, the democratization of heritage retains the identity of place.

The disputes on the authorized heritage have been popular in heritage studies as a modern concept of heritage. Smith (2006) criticizes the authorized heritage through her book The Use of Heritage. Many nation-states have their system of selections and registrations of places as cultural assets. Usually, this recognized heritage tends to be built heritage or material artifacts in museums. They are evaluated by experts such as architects or archaeologists. Because certain parties occupy the power and ‘responsibilities’ on heritage issues, the context of heritage falls within nationalism and authenticity (Smith, 2006, p.42). This dominant concept of heritage excludes some social actors and the practice of heritage. As consequently, this elimination and limitations on heritage concept lead to the absence of identity (Smith, 2006, p. 42).

If heritage is the symbolic and material representation of identity, why the heritage has to be selected by experts? Conversely, if citizens can involve in heritagization and practice, the identity of the place is autonomously retained.

Moreover, there is a risk of the overspread of heritage. Harrison (2012) pushes the disputes on the authorized heritage forward. Recently, every country and even every city has heritage. Harrison (2012) argues the modernization induces the fear of loss of memories because time passes relatively faster. As official heritage, the number of UNESCO World heritage sites steadily increasing. Moreover, authorities merely delist heritage once they are registered as the official heritage (Harrison, 2012, p.168). Ironically, if everything becomes heritage, they will be worthless because of the lack of selection. From this perspective, the issue of the heritage practice will move away from selections to the system.

Harrison's argument settles in the dialogue model of heritage. In his sense, negotiations between actors expand the concept of heritage, which means the definition of heritage is altered through dialogue among human and non-human actors. For example, UNESCO's intangible heritage is an expanded definition formed by the contradictions on the western concept of heritage. There is a negotiation between western and non-western powers (Harrison, 2012).

From theories by Smith (2006) and Harrison (2012) on heritage, the questions on the heritage practice, especially at the local level are summarized will be: How citizens can take the initiatives on heritage practice?

Memories as the conceptualized past

With the broader definition of heritage and the emphasis on the process of engagement with the heritage, the materiality of heritage becomes not the core value.

Although material culture is assumed to represent the identity, it is not more or less than the representation of something else. Furthermore, the materialism in the heritage is articulated with nationalism (Smith, 200, p. 48). Thus, the element to be inherited through generations is identity rather than the material culture itself.

Identity comes from heritage is the symbolized form of the past. If heritage is not limited with its tangibility, heritage is defined as the attitude to or reproduction of the past as Harrison interprets (2012, p.14).

Past means the time that already has gone. The reason people care about the past is there are memories that cannot repeat back. In this sense, memories are the key to manage heritage. Nummi (2018) argues memories can reveal the intangible heritage of the place. Especially for places that do not remain built heritage like Granton, memories can trigger the past of the area and identity of the place.



Figure 1: Heritage and other factors (Kamel, 2015, p.67)

From individual memories to cultural memory

For individual identity, the memories can be kept as personal. However, memories as heritage, which means social assets, require to have a shared concept of memory in a social group.

As the theory for the practice of Urban Project B, the concept of cultural memory by Assmann (1995) is introduced. Cultural memory was developed based on the concept of collective memory and social memory by Maurice Halbwachs and Aby Warburg. Assmann's cultural memory is much closer to the concept of heritage in terms of its reproduction and institutionalized mechanism in a social group.

Halbwachs' collective memory mentions memories that are produced in individuals through social interactions in groups such as family, neighborhood, and a nation. This concept was formed as corresponding to the concept of memory in biology. In Halbwachs concept, memories are recognized with self-images (Assmann, 1995, p.126). Collective memory will be lost once the memory is objectivized as documents, photographs, or monuments.

On the other hand, cultural memory emphasizes the production of the memory in a social group. It is ‘the creation of identity so it drives the awareness of unity in the community. With this sense, cultural memory can exist in two forms; as archives such as texts, images, and also the rule of conduct act, and as the mode of actuality which means creating the relevance of identity to the self (Assmann, 1995, p.130).

In addition, based on the concept of shared value in a social group, Assmann characterizes cultural memory with its organizational role. In order to distinguish from the individual memories, or communicative memory in the article, formalization is required by specialists. The specialists are actors who ‘cultivate’ memories as cultural memory (Assuman, 1995, p.131).

With the focus on the process of heritage practice, the production process of cultural memory is emphasized in Urban Project B.

Shared memory through places

In order to create shared memories in a social group, the role of place is not ignorable. The perspective from urban design and human geography convince the role of place as the coordinator of social memory.

In The Power of Place, Hyden (1994) criticizes historic preservation from the human geography perspective. In his view, historic preservation prioritizes authenticity so it does not capture the history of people. On the other hand, a place has ‘the power of place’ The power of place means the nature of a place to keep social memory through shared time and territory. Thus, it remains the people’s history than heritage conservation.

From his view, the place can be regarded as the agency of social memory. Assmann (1995) indicates the cultural memory is organizational. By combining the concept of cultural memory and the power of place, a place might be determined as the mechanism to cultivate individual memories to cultural memory.

In practical cases, Tang, Ku, and Yang (2020) apply the memories of place into a renovation design for a bridge in China. Their paper indicates more emphasis on the individual emotional memories in a place for design. However, the spirit is the same as Hyden in the sense that place captures the memories and history of people.

For urban project B

Until this point, multiple theories on memories are brought from heritage studies to memory studies. The main theories are

- Dialogical Heritage by Rodney Harrison (2012)
- Uses of Heritage by Laurajane Smith (2006)
- Cultural Memory by Jan Assmann (1995)
- The Power of Place by Dolores Hyden (1994)

From these theories, it is figured that memory is at the intersection of the intangible aspect of heritage, urban environment, and identity of place.

For this urban project B, one specific question comes up;
‘How can community organizations in Granton be empowered in heritage practice through cultural memory production with places?’

For the improvement in the citizen role in the process of heritage, to transform individual memories into cultural memory, and to link memories with places, community organizations will be the core actor of Urban Project B.

Therefore, Urban Project B explores the memories in Granton and community groups for heritage and memory practice.

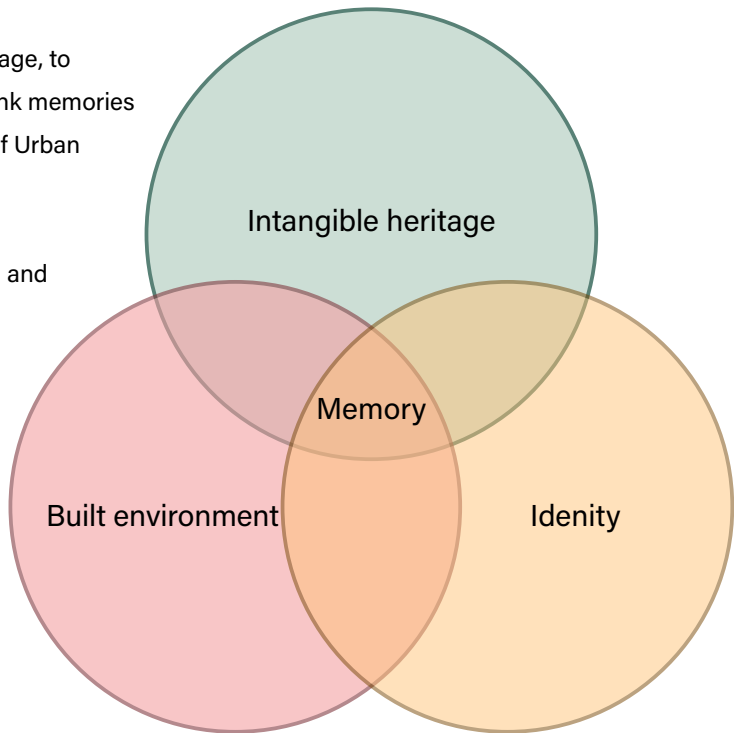


Figure 2: The concept of Urban Project B (made by author)

3. Analytical Framework

3.1. The Overview of the Research Methods

Based on the background, the analysis and proposal will be prepared for community groups to develop the cultural memory in Granton. This cultural memory enhances the community identity through the idea of heritage and memories of places. To construct the proposal, the project conducts researches on memories and community activities on heritage and memories in Granton. The analysis tries to answer questions;

- 1. Where and what memories do Granon people have?
- 2. How and what interventions can community groups make?

The analysis is conducted in two parts. In the first part, the locations and contents of memories are revealed. In addition, the gaps between the government works and local needs on culture and heritage are reported. In the second part, the analysis focuses on community groups as the actor to benefit the communities and fill the gaps between the government and local people.

As the first part of the investigation, questionnaires, photo crowdsourcing, and text analysis or interviews are conducted. These three methods are taken to identify locations and the contents of memories.

The locations of memories are utilized to show where to be intervened by the strategies. Nummi (2018) employs social media photo crowdsourcing and questionnaire to examines public participation methods. She mentions photo crowdsourcing as an effective tool to take the local perspective into the urban planning policy and identify intangible heritage in the area. Concerning her method, the project analysis conducts the questionnaires and photo crowdsourcing. Employing these two methods is also useful to cover both conscious and unconscious memories. The conscious memory in this project means memories that people can recall without any information given by the third person. On the other hand, unconscious memory is memories that are recalled when someone gives a part of memory. Stories that are reminded by another person are included in the unconscious memory.

For the contents of memories, text analysis and Interviews are conducted as supplements to the questionnaire. Because unconscious memories are not revealed without information from others, the comments that are inspired by historic photos and interviews are more effective than the questionnaire.

In the second part, literature and web information are explored. Then, interviews are conducted to examine how community groups can take the initiative on cultural memory production. The interviews identify activities and difficulties that are faced by community groups.

Summary of Analysis Process

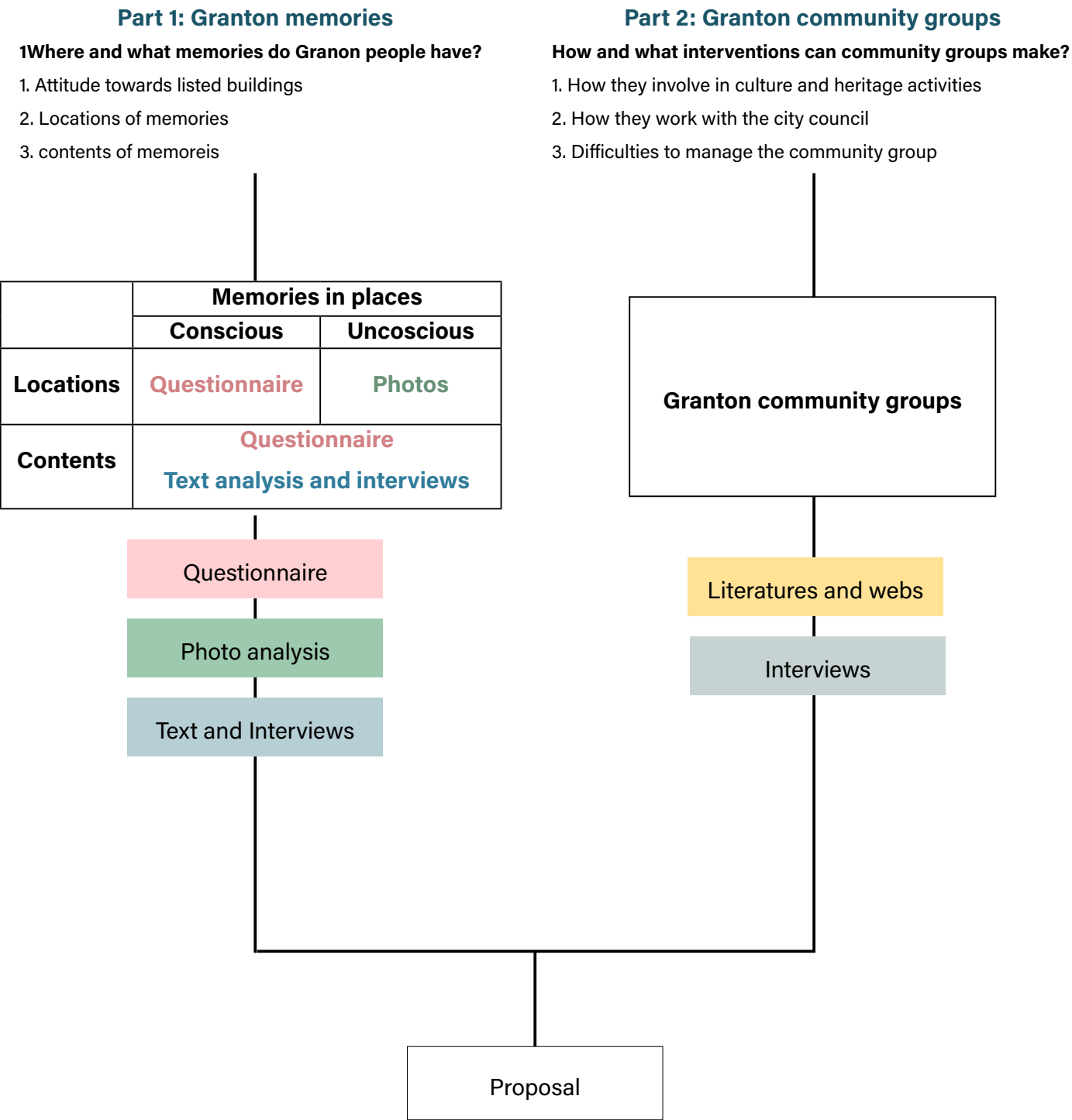


Figure 3: Summary of the analysis part (made by author)

3.2. Analysis Methods for Part 1: Memories in Granton

Questionnaire

The survey is conducted to broadly identify the gaps between the government and local people, and where and how places are important to locals.



Nummi (2018) conduct a PPGIS (Public Participation GIS) to identify buildings that local people value. There are two objectives of the questionnaire. One is revealing the gaps between professionals and locals on authorized heritage. Another is identifying important buildings that are not recognized by professionals (Nummi, 2018). Nummi's research focuses on buildings, but the analysis for Urban Project B expands this method to any types of places includes seashore and land plots. Moreover, since the restrictions of the pandemic, face-to-face surveys or interviews were avoided. The format of the survey is an online questionnaire.

In the first part of the survey, questions intend to reveal the attitudes towards listed buildings. Five sites with listed buildings are selected to analyze; Granton Gasholder, Northern Lighthouse, Former station building, Granton Castle, and Former Medelvic Car factory and the office building. For each site, the question asks to rate how much the site is important personally and for the community. In addition, there is an open-ended question to describe the memories in each site. The questionnaire form is attached in the appendix of this report.

Another part of the survey explores places that are not recognized by experts such as planners and governments. Instead of pinning locations on maps, the form provides a map of the corresponding area. There are three questions; where the location of the important place, how important the area relative to the other sites to nominated, and what kind of memories are in the site. Participants are allowed to nominate three sites as the maximum.

In the last section of the questionnaire, places to belong to, gender, and age are asked for references.

The survey was distributed through social media and emails of community organizations. The form had been opened from March 31st to April 30th in 2021.

Photo crowdsourcing

Another method to explore memories is using visual materials. Photo crowdsourcing is a popular method to analyze collective memory.



Social media has become popular as the research data source these few decades (Nummi, 2018). The analysis on the place-based experience is one of the most popular research that employs social media analysis. The concept of memories with places is pretty much close to the place-based experience. Thus, the research through photo crowdsourcing is reasonable for this project.

In this project, two sources are utilized. One is a website called EdinPhoto that is organized by an individual. He started to record his research on the history of photographs, including some photographers, in Edinburgh. This is a totally personal website, but local people started to send photos and stories related to the posted photos to him through emails. He continued to manage the site for 20 years and the number of photos he uploaded reached 25000 in total. However, in 2019, he gave up to update the webpage because he cannot catch up with too many photos from local people.

Although the website is not an official institutional resource, the quality of photos and comments by local people are enough credible to analyze memories that cannot be revealed by questionnaire. By sorting the photos by my hand, locations of memories are examined. Furthermore, the comments and information of photos are used to analyze the types of memories.

Another source of photos is social media. For social media analysis, the transportation and social connectivity group in Urban Project A conducted photo mosaic analysis on Twitter so the result is referred to as the social media analysis.



Text analysis and Interviews

The analysis of texts and interviews intends to reveal the deeper contents of memories. This method is a relatively qualitative study.



The text analysis is conducted with the comments provided by local people on the pictures in EdinPhoto. People comment on stories and memories related to places captured by photos. There is also information regarding photographs by the website organizer. For interviews, fortunately, one person who worked at Granton Gasworks from 1970 to 1974 could be reached to conduct an email interview.

There are multiple sites of memories in the study area and it is not realistic to analyze every memory in places. Also, the contents of each memory are not the main information that is required to give a proposal in this Urban Project B. From this background, text analysis and interview information are utilized if the research process requires it.



3.3. Analysis Medoths for Part 2: Community Groups in Granton

Community groups in Granton and North Edinburgh area

In the North Edinburgh area that includes Granton, there are diverse community groups. As the actors who bridge the government and locals, community groups are supposed to take the initiative on the memory and heritage practice.

For the interview analysis, Granton:hub and Friends of Lighthouse are selected. Granton:hub is an active organization that is recognized by the city council. They have many collaboration activities with the council, also National Museums Scotland and National Galleries Scotland. On the other hand, Friends of Lighthouse works only on a Facebook page and it is a casual organization. These two community groups are chosen to compare their activities and status.



Image 3: Granton Community Garden
(Taken by the author)



Image 4: Granton:hub Community Garden
(Taken by the author)

Interviews

The interviews are conducted through emails. Mainly questions ask

1. How they involve in culture and heritage activities
2. How they work with the city council
3. Difficulties to manage the community group

Through the interviews, how community groups can intervene strategies on memory and heritage is explored.

Granton:hub is an active organization and they conduct multiple projects on history, heritage, and culture for residents. To identify what activities are more needed as the proposal, the activities by Granton:hub are searched through literature and web search. These methods are selected because I could not get responses to emails after several interviews and the face-to-face interview was not accepted because of the pandemic.



Image 5: North Edinburgh arts
(Taken by the author)



Image 6: Granton Castle Walled Garden
(Taken by the author)

4. Research Results

Through the questionnaire, 12 responses in total that includes seven males and four females who are aged from 36 to 80 are obtained. Most of the people belong to the North Edinburgh area that includes Pilton, Trinity, and Leith. One participant worked in Granton but has never lived in the area. On the Edinburgh Photo website, there are 57 sections in the collection of North Edinburgh. In each section, pictures with comments are summarized.

4.1. Attitudes Towards Listed Buildings

The first analysis result shows the gap between the governmental perspective and local perspective on heritage. Listed buildings are selected as the viewpoint of professionals such as conservationists. It focuses on the value of architecture rather than memories or the identity of places.

This critic is examined with the questionnaire. How much the listed buildings are important to the local people, what kind of memories they have and what factors they feel more value on the listed buildings are examined. The figures show the responses from the questionnaire that ask people to rate how much each listed building is important for them. There are two scales. One is the rate for the personal value and another is the rate for the community value. The x-axis shows the scale of value with 1 as 'totally valueless' and 5 as 'Extremely valuable'. The y-axis shows the number of responses.

Overall, the importance of the site is determined by how many people have memories. If people have individual memories more, the score on the personal value increases. For community value, the facility of the site is one element to increase the rate. In addition, some people recognize the authentic value of architecture.

Granton Gasholder

Granton Gasholder is more appreciated by the local people. The gasholder is strongly related to the memory of work. Several participants in the questionnaire were workers at the gasworks. They mention memories that they worked and time spend with their colleagues. The value of historic architecture is also recognized by people.

Moreover, people comment they feel at home when they see the structure. It is a huge architecture so many people answer that they enjoy looking up the structure when they walk around the area. At this point, the gasholder has an iconic feature, not just the historic value. Interestingly, there is one person who answers it reminds him of the hometown in England. The structure of the gasholder is similar to the one in his hometown so even it is not actually the same architecture, he feels nostalgia for it. From the questionnaire result, the gasholder can be regarded as the place that forms cultural memory in the community.

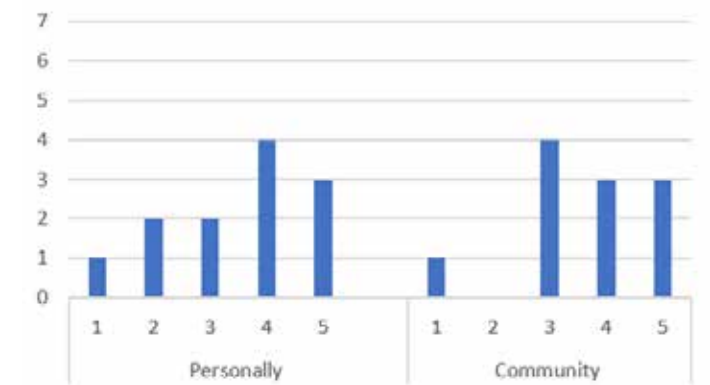


Figure 5: Questionnaire results for the gasholder (made by author)

Medelvic Car Factory and the Office Building

For the Medelvic Car factory, people value it because it remains a history of industry in Granton. However, people do not have individual memories. Because of this background, the value as a community asset is stably higher than other sites but the personal value is low. One person answered the architecture of the factory and the office is very unique so it has iconic value either.

The Medelvic office building is currently used by Granton:hub and there is a community garden so it is expected that the site will have more activities that create individual memories in the future. From this perspective, the site has the potential to support the identity of the place in the long -term. Contrarily, the site must have memories of workers like the gasholder so there is a space to work on providing opportunities to look back memories that can form a cultural memory.

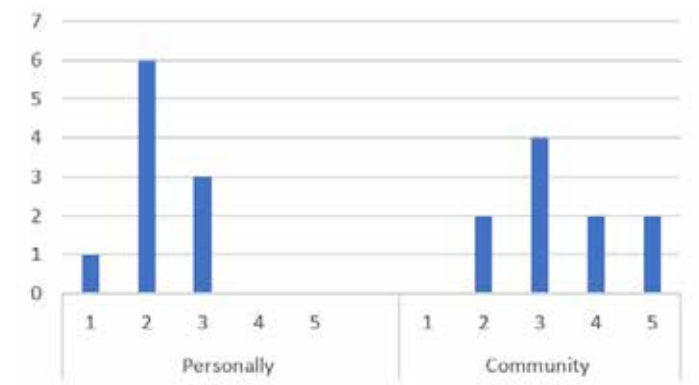


Figure 6: Questionnaire results for Medelvic car (made by author)

The Northern Lighthouse

The value of the lighthouse is unique among the examination sites. People who appreciate the lighthouse are from Leith or Newhaven where is geographically close to the site. These people pass by the building when they are walking. It is an iconic building but people from the west side of the waterfront area do not have occasions to walk the area near the lighthouse. Except for enjoying the exterior of the architecture, people visit the site only on the open day. It causes a lack of attachments.

Currently, the lighthouse is used as a music studio, but it might be a limited number of people who have opportunities to use the facility. This site might need exercises for both creating new memories and reflecting old memory at the site.

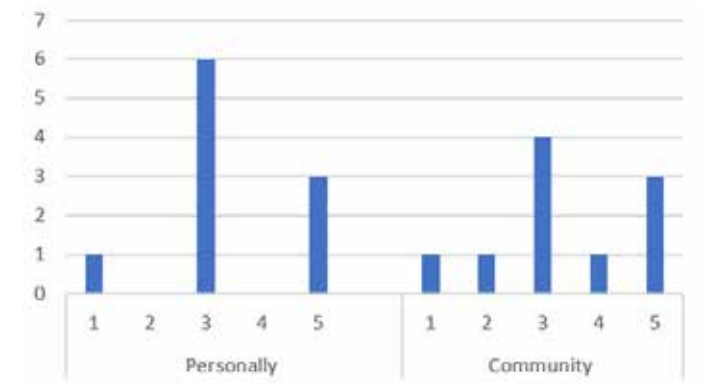


Figure 7: Questionnaire results for the lighthouse (made by author)

The Former Station Building

For the former station building, there is a recognition as the industrial heritage so the value as a community asset is supported in some points. However, the station building is the least appreciated site from a personal perspective.

People who rate it as five or four mention the authenticity of the architecture. On the other hand, there is one person who did not know that it was a station building. It seems people do not pay attention to this building because they do not have opportunities to learn about the site or do some activities there.

This station building is planned to reuse as the business hub in Granton. This is a flagship project in the redevelopment place. This redevelopment hopefully provides prospects to create new memories on the site. More importantly, more opportunities to learn history or reflecting memories on the site might be demanded.

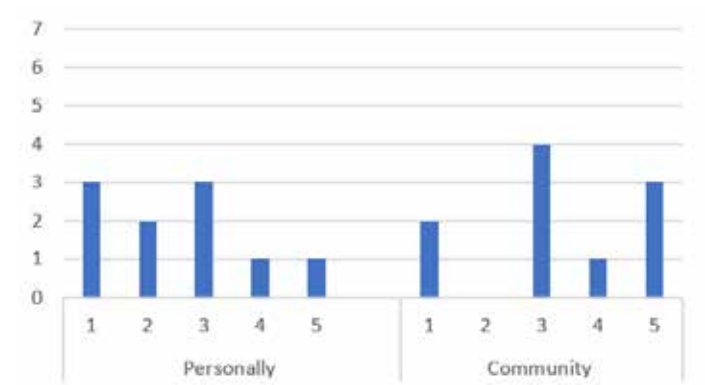


Figure 8: Questionnaire results for the station building (made by author)

Granton Castle Wall

Granton castle is highly valued as a green space and a social space by people who know this site is used as the castle walled garden. Also, people appreciate the ruin as a historic site.

From a memory perspective, the castle walled garden has two faces. One is the memory as the community garden and another is the memory as a castle. The site is currently valued more as the garden but it seems participants on this questionnaire do not join the garden activities personally. This results in the standard score on personal value.

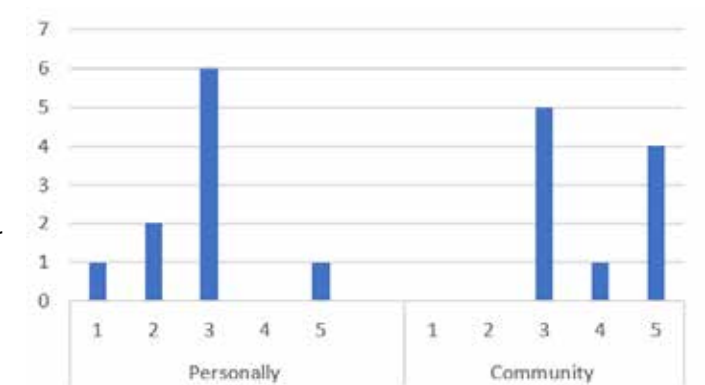


Figure 9: Questionnaire results for Granton Castle (made by author)

Through the analysis, the gap between professionals and local people is examined. Local people value the site with memories and engagement. As interventions, it is expected that community groups can enhance memories of both individual and cultural memory. Individual memories can be created by activities so the site like Medelvic car factory and Granton castle should organize opportunities for local people to have personal interactions with the site more. For cultural memories, exploring the past and individual memories to construct the common form of memories might be needed.

From the questionnaire, people's memories at the lighthouse and the former station building are remained to be unclear.

To examine if there are more memories than the questionnaire answers about the lighthouse and the station building, historic photos and texts are explored.

As the result, the station building is noted as the site which has memories linked with other places. For the lighthouse, the value of iconic architecture that can lead to the place identity is recognized.

The Former Station Building

The first two photos that are shared in the EdinPhoto were taken around 1903. There are comments that the type of train is the new style in that period. Also, a person mentions that the train was operated for free for workers to commute to the gasworks. From the photo on the right-hand side, the web page organizer imagined if they are heading to the opening dinner of the gasworks.



Image 9: The opening party (EdinPhoto, 1903c)



Image 7: The station plat home (EdinPhoto, 1903a)



Image 8: The footbridge (EdinPhoto, 1903b)



Image 10: Towards the station (EdinPhoto, 1908)



Image 11: The junction (EdinPhoto, 1934)

In 2011, some photos were taken by the Cockburn Association. The Cockburn Association (Edinburgh Civic Trust) is one of the oldest and most powerful community organizations that work for architectural conservation and urban planning in Edinburgh since 1875 (The Cockburn Association, n.d.).



Image 12: The station building (EdinPhoto, 2004)



Image 13: A visit by Cockburn association (EdinPhoto, 2011)

There are not so many comments on photos of the station building. From the comments and scenery in the photos, it is expected that the station building is a subpart of the gasworks so there might be memories associated with the gasworks rather than as a single site.

In addition, the train was used by workers to commute so there might be people who live in the city center and have memories of the station. People who lived in the walkable distance might not have so many memories of the site.

From these points, the memories of this type of site require connecting with other sites and see a wider geographical area to collect memories.

The Northern Lighthouse

The building was constructed in the late 1800s or early 1900s but there are no photos in EdinPhoto until 1991. There are records that the site was used as a depot by Northern Lighthouse Board around 2002. Since this condition, there are some photos that capture the lighthouse with the depot.



Image 14: The yard (EdinPhoto, 1992)



Image 15: The lighthouse board (EdinPhoto, 1993)



Image 16: The stone yard (Edinphoto, 2002)

According to photos taken in 2004, there was a snack bar that used to come near the lighthouse. Also, it is seen that there was a marathon competition across Silverknowes, Newhaven, Leith to Portobello. This photo captures the lighthouse is standing on the route.



Image 17: A snack van (EdinPhoto, 2004a)



Image 18: Marathon (EdinPhoto, 2004b)

The tenant of the lighthouse has been changed through the years and the building is not large so the number of people who have direct memories linked to the site is small. It might be possible to collect records on the site by contacting previous tenants. However, as the memory of the community, the reality is that the site used to be the iconic building that people pass by like mentioned through the questionnaire and the photo of the marathon explain.

The history of the site is also unclear so it is difficult to form the cultural memory from records. On the other hand, the iconic architecture has stayed there through decades. This kind of iconic value as the identity will be discussed later discussion part.

4.2. Where and What Are Memories in Granton?



Map 1: Locations of memories (Made by the author by QGIS)

- | | | | | |
|-------------------------|--|--|----------------------------------|--|
| 1. Granton Harbor | 7. Granton Parish Church | 13. United Wire | 19. Granton United Church | 25. The site used to be The Gunner |
| 2. Lower Granton Road | 8. Granton Community Gardeners | 14. Medelvic Car Office | 20. Former Station Building | 26. North Edinburgh Art |
| 3. Granton Road | 9. Pilton Community Health | 15. Medelvic Car Factory | 21. Granton Gasholder | 27. The site used to be a shopping area under Muirhouse Place East |
| 4. Granton Square | 10. The site used to be the Embassy Cinema | 16. Waterfront Avenue | 22. Granton Castle Walled Garden | 28. Craigroyston Community Center |
| 5. Edinburgh Direct Aid | 11. West Granton Road | 17. Ainslie Park Leisure Center | 23. Shops on Ferry Road Drive | 29. Lauriston Castle |
| 6. Northern Lighthouse | 12. The Anchor Inn | 18. The flat used to be Ainslie Park High School | 24. Gipsy Brae Recreation Ground | 30. The walking path on the seaside |

Various tyoes of places with memories and changes through time

From the questionnaire and photo crowdsourcing, locations of memories are identified as illustrated on the previous page. There are various kinds of places that are raised as important places with memories. These include sites that used to be commercial areas, community and social activity spaces, and public facilities such as schools and churches.

One finding on the contents of memories is Granton identity might be strongly related to marine industries scenery. Moreover, this scenery has been changing rapidly through redevelopment and the memories should be maintained to enhance the place identity.

One significant place that is nominated by many people through the questionnaire is the seashore. This result is the same as the analysis conducted by the mobility group through social media photo crowdsourcing. Moreover, the EdinPhoto has more than 120 pictures with the main object of the ocean view. The coastal line is continuing through the west to the east so it might be the familiar landscape in the area. Moreover, the coastline is suitable for walking in daily situations. People can have more opportunities to create memories easily. For people who work or worked in the Granton, the harbor has industrial memories. With this point, the seashore has been loved by local people throughout history.

Furthermore, the harbor is related to the marine business. There might be connections among towns such as Fife. From EdinPhoto (n.d.), one photo of a trawler is found. The comments show the company was registered in Glasgow but all crews were Granton people. There are some comments from the person whose relative worked as a sailor. He talks about the memory he stated in Granton during a holiday with his uncle and father.



Image 19: Photo mosaic of 2020 (Mobility & SS integration group, 2021, p.70)



Image 20: Crews (EdinPhoto, n.d.)

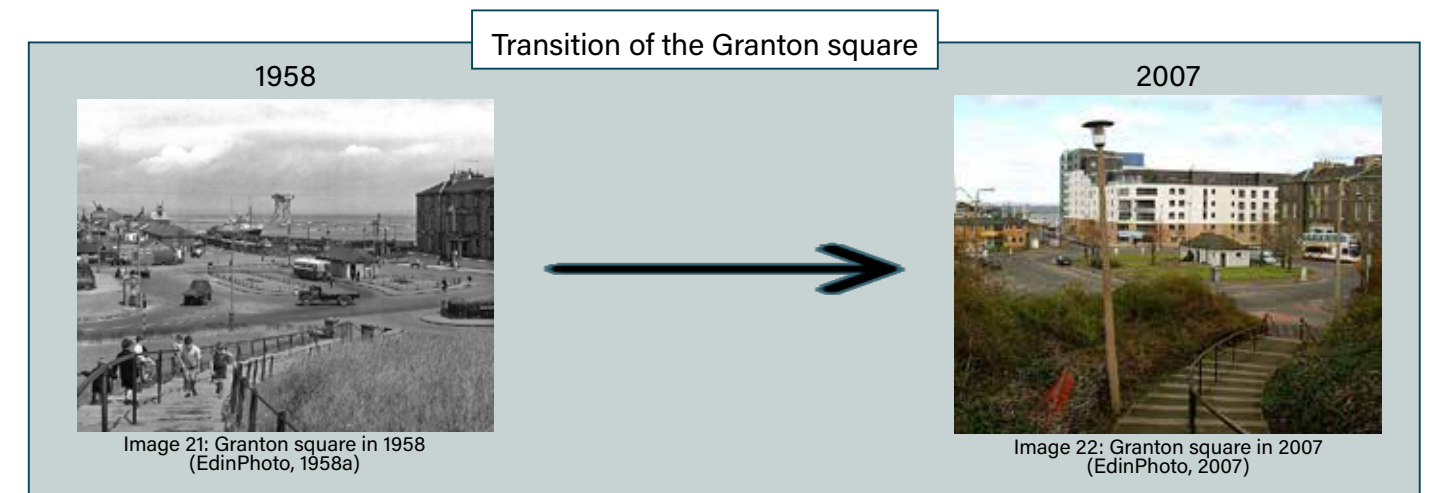
Another place that has a large number of archives is Granton square. Nonetheless, there is no answer mentioning the site in the questionnaire responses. Here is a hypothesis that the site has unconscious memories more than conscious memories. To trace back the unconscious memories in Granton square, texts and records on EdinPhoto are referred to.

From text analysis and visual transition of the site, there are three features that people have memories of Granton square. One is the view of the harbor. There are multiple photos that capture the square towards the sea. Several comments on the photos of the Granton square are regarding names of ships captured in the photographs. The view from the Granton crescent park to the harbor is composed of multiple identity elements of Granton such as industries and transportation. Unfortunately, this landscape has been lost since the new apartment was constructed around 2005. Some people show regrettable feelings about the loss of the scenery through the comments.

Another element of the site memories is the tramline and the roundabout. The tramline had been operated from Granton through the city from 1909 to around 1956. Currently, the roundabout remains the same style and some bus routes are the same line as the tram operated.

There is one iconic building at Granton square; HMS Claverhouse also known as Claverhouse training center. This building was used to be Granton hotel in 1910 when the photo on the right side of the second raw from the top was taken. The building has been a listed building since 1970 but the development framework does not mention this building. Neither people do not talk about the building through the questionnaire.

To sum up, there are tons of memories regarding the sea and marine industries from the old-time to now. There may be the space of intervention to manage these memories for the place identity, but moreover, the use of spaces and meaning of places have been changing. There are new memory constructions and old memories. This process of the memory constructions and reflections is going to be touched on in the later chapter.



Locations of memories, identiy and communities to belong

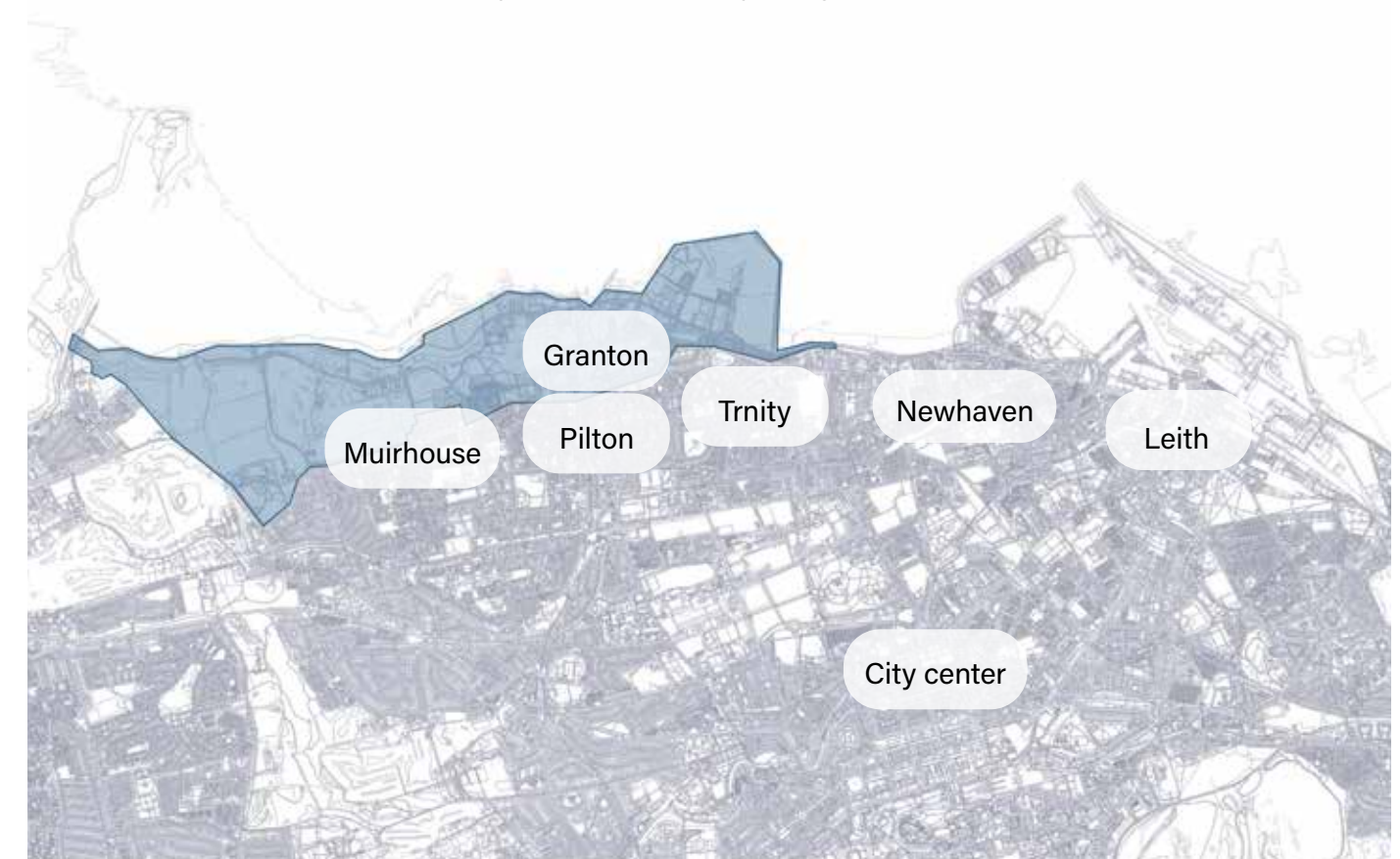
There is a key finding through the analysis of memories in Granton. People who have memories in the Granton area live across the city. Especially people who are in Leith have more memories than people who live on the east side of the waterfront development framework district. For example, the lighthouse is more appreciated by people from Newhaven and Leith.

Historically, the gasworks developed as a merged corporation of companies in Leith and Granton so it might also influence the strong connections among waterfront towns.

The interview with the person who worked in the gasworks mentions the colleagues were living in the neighborhood like Pilton and Muirhouse. Additionally, many people who worked in Granton moved to other places after the industries decline so the owner of memories can be any other towns.

On the other hand, when people define their communities to belong, many of them do not say it is Granton. Because the area of Granton used to be an industrial area, there have been a few residents and communities. To work on the memories and identity of the place, the focus should be given to collect memories from a wider area and synthesize them into the new residents.

The map below summarizes where the survey participants think they belong to.



Map 2: The participants' communities (Made by author by QGIS)

4.3. Current Community Group Activities and Issues

As the second part of the analysis, the community groups in Granton and current community work on heritage and culture are explored. The interviews are conducted with Granton:hub and Friends of Lighthouse as explained in the analysis framework part.

Community activism is the core identity of the North Edinburgh area. However, these various grassroots activities are not easily recognized by the formal sectors. There is also a funding issue to organize activities.

Community activism as the identity

Firstly, the result from the analysis supports the community group as the leader for the proposed project in Urban Project B. This is because the strong community initiative itself is the identity of Granton.

Through interviews with two community organizations, both groups talked that the strong community power is the identity of Granton and the North Edinburgh area. From the historical perspective, the many built heritage that escaped from demolitions is because of community protests. Even the Castle Walled Garden is one of the examples.

Also, there is a publication and DVD that record the history of activism in North Edinburgh. 'Never Give UP!' was published in 2011 as the community history of the fight for social justice. Lynn MacCabe, the community worker who engaged in the project of Never Give Up, mentions the people in the North Edinburgh area have achieved campaigns on various topics such as health service, child cares, public transport, and racism (2011).

Throughout history, this area has the identity of community activism. Since this Urban Project B aims to enhance the identity of the place as the final goal, the proposal is expected for community groups to take the initiative.

Formal and informal community groups

As noted above, the North Edinburgh area has been flourished with community activities. Churches are also very active in organizing community projects. For example, Granton Parish Church leads the Granton Goes Greener project funded by the city council.

There are tons of community groups with different levels of formality. Some organize physical activities and they are recognized by the governmental bodies. On the other hand, there are many groups that are activities through Facebook pages. These community organizations with low levels of officiality tend to be excluded from the governmental public participation schemes.

In the cultural strategy for Granton Waterfront (The City of Edinburgh Council, 2020), only Granton:hub and Friends of Granton Castle Walled Garden are included in the collaboration group as the cultural, or non-art, groups. Granton:hub offers community workspaces at the Medelvic car office building. They manage a range of historical and cultural workshops and classes. Friends of Granton Castle Walled Garden is another active community organization that is valued by both the council and local people. These groups are relatively official and recognized community groups so they have enough negotiation power with the council as well. For example, the interviewee from Granton:hub talks they often talk with the council as the landlord of their properties. Also, they are linked with the North West Edinburgh Forum. One strength of Granton:hub mentioned by the interviewee is close links with other community organizations. This connection is another point that the group is valued as the leader of the community groups.

However, there are unrecognized groups that have anger. Friends of the Lighthouse is a group that is currently working only on a Facebook page. The interview allows getting to know more about the informal community groups in Granton. The origin of the group is to protest the redevelopment projects in the 2000s. They sometimes proposed alternative plans for redevelopment to show what local people want and where to be conserved as the identity of the place. Also, they tenanted as the recognized group at the lighthouse before.



Image 23: Never give up!
(North Edinburgh Social History Group, 2011)

However, they had difficulties in coordinating different views with the council and the relationship got worse. Moreover, they had to move from the lighthouse for redevelopment projects so the Friends of the Lighthouse is formed as a Facebook community group to continue the activities informally.

Through the interview, it is revealed that the formal process of public participation provided by the city council is not enough to provide opportunities for informal community groups to protest.

On-going activities for memoris, heritage, and culture

There are already cultural or historic projects conducted as community activities. Especially Granton:hub is one of the most active groups on cultural projects in the area. These projects are mainly conducted from a historical perspective.

Granton:hub's activities cover interactions with built heritage to workshops on historic handcrafts. The building of the Medelvic car foffice is opened for everyone and workshops and events are held at the site. There is a future project plan as a collaboration with artists and local people at the Medelvic car factory. This is planned to create boards which will be erected on the windows of the car factory. This project intends to create the connection between the past and the present as the interviewee mentions. Iron Age Log Boat building is making an iron-age logboat, using tools and methods from the era and based on the design of one found nearby.

However, community-led activities usually focus on history rather than memories so there are not so many projects to capture the memories of local people. In addition, the activities tend to focus on listed buildings. One interesting project with the philosophy that is close to the memories of places is the Curious Edinburgh mapping project. Curious Edinburgh is a history map project lead by the University of Edinburgh (The Curious Edinburgh Project Team, n.d.). This map includes sites without buildings. Since the project is initiative is taken by the university side, the activity is not fully grass root. Other than Granton:hub activities, there is a Facebook page called Muirhouse Living Memories that sharing the memories and photos of Muirhouse. It is not an official community group but people share old photos and memories of places in an effective way.

On the other hand, there are some activities that are not recognized as heritage events. For example, Granton:hub held a film event titled The Embassy Cinema. The event included movie screens and film educational shows. The key of this event from the memory perspective is the title of the event. The Embassy Cinema is the name of a theater that actually existed in Boswall Parkway from 1935 to 1975. In terms of recalling memories of places, this event created connections with the demolished site through the name and contents.

Issues and difficulties in management

Through the interviews, there are two main difficulties in the management of community groups.

The first one is funding. Although Granton:hub is a recognized organization, they do not have funding so the organization needs to generate income to pay for the building and to organize the core room hire activity. Everything else is run by volunteers.

Another issue is a place to meet. Groups like Friends of The Lighthouse do not have even a space to use as the regular meeting. So they do not hold face-to-face activities. This condition might occur because social media developed. This can be regarded as a positive point as an option to create community organizations without physical sites, but there is a space to discuss how these informal groups can be enhanced as community organizations.



Image 24: The Embassy Cinema event
(Granton:hub, 2016)



Image 25: The Embassy Cinema in 1958
(EdinPhoto, 1958b)



Image 26: The site of the Embassy Cinema in 2021
(Taken by author)

5. Discussion for the Proposal

If heritage matters the process of engagement with the past, the proposal for Urban Project B should address to construct the mechanism rather than the physical condition.

From this perspective, a toolkit for memory and heritage, especially for community groups to take the initiative, is proposed as the final output.

Through the analysis, a process of cultural memory construction and some principles for memory and heritage are raised. However, there are no theory-based examples of cultural memory construction, especially with community initiatives. Therefore, several case studies and researches that are applicable for each part of this cultural memory construction are referred to. In addition, discussions on how cultural memory can be formed through the proposal are illustrated here.

In this chapter, why a toolkit and what factors are taken into account to create a toolkit for community organizations in Granton. Then, the concept of cultural memory production for the toolkit is discussed based on the result from the analysis.

5.1. Considerations on the Proposal

There are several reasons that a toolkit is applicable as the proposal of Urban Project B. Reasons are varied from practical reasons to the context of Granton.

Firstly, there are not so many strategies that focus on memory to manage itself in a heritage context. There are some toolkits that maintain one type of memories as shown in the later section of this chapter. However, through the analysis and tutorials for Urban Project B, it is argued that Granton people have a lot of memories that are produced through remarkable community activities. For example, the value of the Granton castle walled garden is not because of the memory produced by the old period, but it is the memory of community activities. Since even the same place has layers of memories and history, the proposal tried to commit to these different stages of memory production in places.

As practical examples, there are design projects such as Tang, Lu, and Yang (2020) conducted in China. Their intention is to capture the memories of a site and apply the collective memory to the design of the site renovation. This kind of design through memories might be one possible proposal that could be made on Urban Project B. However, as explained in the previous paragraph, Granton has multiple layers on memories. Moreover, understanding the memories of the site and applying them to design will not enhance the community identity in a long-term perspective. Personally, the proposal is intended to commit to the management perspective rather than creating another place of memories

In Granton's context, one issue that came up through the analysis is the multiple council boundaries which are not linked with the identity of places. To address this issue, also with the formation of identity in the Granton with new residents, the proposal aims to introduce a mechanism that community groups can work across council boundaries. The questionnaire on the important places of locals is conducted online. This allows targeting wider geographical areas that people live. As the result, even people from Inverleith and Leith participated in the survey. These people are regarded as an outsider for the Granton Waterfront Development Framework. However, people from outside of the council boundaries sometimes have more place attachment in some sites. For example, the lighthouse is more appreciated by people from Newhaven or Leith because the site is closer to these council areas. This result reasons that the proposal should take multiple councils into the Granton or North Edinburgh area for identity issues. Moreover, in Granton Waterfront Development Framework, the neighborhood includes Muiehouse and Pilton are treated as 'surrounding communities of Granoton' which means 'outsider' for the Graton. However, in reality, memories related to the sites in Granotn are owned by people who worked in the industrial areas, which means people who lived in the neighborhood, because Granton does not have communities for now. From this perspective, people who live in North Edinburgh should be the people who take the initiative, not as collaborators, on the identity of Granton. This helps to integrate with the new residents and current residents through the production of the cultural memory. Therefore, the proposal is designed as a toolkit to stimulate the participation of local people from across the council boundaries.

Similarly, places of memories in the North Edinburgh area should be explored in the same context regardless of its locations to the boundaries of the Waterfront Development Framework. For example, The Gunner is a pub that used to be a popular spot for workers at the gasworks. This site is located outside of the Waterfront Development Framework boundaries. However, in the memory context, it should be linked with the gasholder and the station building. To manage places with memories, the proposal should be separated from the governmental framework.

Last but not least, the most important purpose of the proposal is to enhance the identity of Granton. The proposal for community organizations to empower their initiatives is most suitable from both theoretical and contextual perspectives. Theoretically, Harrison (2012) emphasizes active participation in the process of heritage selections and negotiations with other actors. In order to allow citizens to select their memories, the proposal should approach community organizations that can bridge individual memories and collective memory. In the Granoton context, the community initiative itself is the identity of the place. The active participation in heritage in Granton might be achieved not just by public participation organized in the top-down system. From this indication, a toolkit is designed as a guild, which gives a space for community groups to make decisions on what to do for their memories, rather than offering actions to take.

For the proposal, it is presumed that the toolkit is distributed to community groups like Granton:hub. It might be possible to be utilized by any kids of community groups regardless of formal or informal, but community groups like Granton:hub work to collaborate among communities and with other institutions. Therefore, the toolkit can be developed to empower the negotiation power of community groups not only to guide for actions. The toolkit must contain case studies that are more realistic for community organizations in terms of resources. Funding and property ownership are raised as difficulties through interviews so the resources are carefully considered in the feasibility. With regard to the contents and design, guidelines for making toolkits like YALSA (2015) and toolkits for community groups and museums such as Bertram (2019) are referred to. For instance, visual design and word choices are considered to attract non-professionals to read the toolkit.

5.2. Concept

In this section, the concept that is used in the proposal is explained. The process of cultural memory construction is designed based on literature reviews, research and professional projects, and also analysis thorough Urban Project B.

The process of cultural memory production

The analysis on memories owned by local people through questionnaires and photo crowdsourcing revealed that various types of memories. These memories might not be possible to be classified but we can find a law of process in cultural memory construction. This process of cultural memory construction is inspired through tutorials in Urban Project B.

The process is a cycle of four stages; exploring, accumulation, creating, and recording memories. Through this cycle, individual memories are updated and transformed into the cultural memory of a community.

Exploration of memories focuses on finding forgotten memories through archiving. This process takes the right to select memories back to locals or non-experts. As discussions on heritage as politics, the heritage has been highly political and dominated by elites (Harrison, 2012). Looking back on memories that have been forgotten from the governmental archive is an important process to democratize heritage.

After people recognize memories to maintain, the process of accumulation of memories is required. In this process, not only selecting but also forgetting memories are completed. As Harrison (2012, p.166), to sustain the active engagement with the past, it is required to be brave to give up some memories and decide what to be succeeded through generations. Thus, the process requires community groups to decide which memories to be archived for the future. Through constructing the common memories in the community, the accumulation of memory is completed.

Not only reflecting the past but also forming new memories in the community is the active involvement in the past. Through the analysis of the memories in Granton, many places for social activities are nominated as important places. These places are regarded as spaces to create new memories in the community. For instance, community gardens, schools, and churches are values to interact with others. More specifically, this process theorized as the identity construction and places as discussed later.

Memories to remember have to be recorded. Although all activities are not necessary to be remembered, people record memories without intentions if they are memorable. In the sense of active participation in heritage by Harrison (2012), forgetting memories is one form of decision-making by nature. Therefore, the recording might be inside of minds, like pictures or documented. Regardless of the format of recordings, these records of new memories enable communities to explore them in the future.

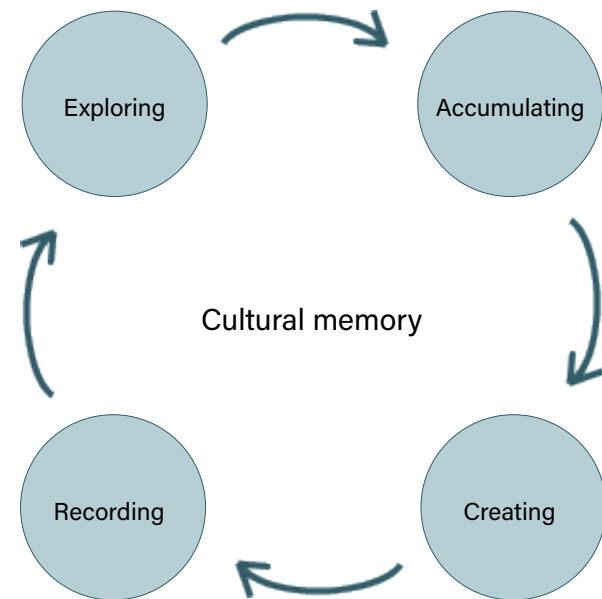


Figure 10:The process of cultural memory production (made by author)

Exploring memories

Through the analysis, different periods of memories are recalled in the same locations. It is obvious but people who know old times such as those who worked in the gasworks or who have families lived there have historic memories in their mind. Also, lots of unconscious memories are identified through photo analysis. These memories need to be explored and keep as the community memory if necessary. If the memories are not be found, these are going to be forgotten and cannot create the cultural memory through the grassroots process. The goal of this phase for community groups is to provide events that allow people to realize individual memories in their minds.

In Granton, community activities for this process are currently not popular. For example, Granton:hub as an active community organization currently working on a project of ‘Trover: Granton art and heritage on the map.’ This aims to map cultural places with experience-based locations. It is innovative that this map is an interactive and local perspective. However, this project more focuses on art and heritage rather than the memory aspect. At this point, this project is regarded as the recording stage of cultural memory construction.

An example of activities for the exploration stage is the Facebook page of Muirhouse Living Memories as mentioned in the last chapter. This Facebook page allows people to explore old photos and output individual memories among other community members. As case studies, mind mapping of memory places or photo-taking tours, and creative workshops on memories are recommended. Gardener et. al. (2019) report a research project on how the perception of places is captured through cognitive mapping. There are creative workshops that might be enjoyable for local people involvement. The Memories in the Community project was conducted by Museums in Cambridgeshire (2017). This project is for the elderly, especially those with short-term memory loss and dementia, to improve their wellbeing. As volunteers, museums staffs provide photographs and documents to recall personal memories. This project includes interviews but also workshops to create patch-work pieces with cigarette cards, postcards, photographs, and fabrics. This method can be applied to explore identify memories in the community. The community group might take the role of museums and provide objects that can recall individual memories. Then, participants can create memory books or community memory maps through handcraft workshops. Through these activities, the community organization can identify what memories to be kept in the community.

This stage requires research-like activities so the collaboration with universities or museums is one strategy as Curious Edinburgh does. It might be important for community groups to realize their negotiation power not only towards the council but also towards research institutions.



Image 27:The workshop in MiC (Museums in Cambridgeshire, 2007, p.2)



Image 28:The mindmap (Gardener, 2019, p.1)

Accumulating memories

The accumulation of memories is the reproduction of the past. There are two roles in this phase. One is for people who provide information, knowledge, or memories of the past with other community members. . Another is for people who experience memories or receive the information. Through sharing the common memories among community members, the accumulation process concrete the identity and the community history of Granton.

Community groups can select which memories to be kept as the identity of Granton through organizing events. Granton:hub is actively working on this phase. History walk and Age Log Boat building are organized to provide opportunities to experience the past and share common memories in the community. However, they can improve to form community heritage, which is rather democratic, with a memory perspective. Maybe the historic evidence nor listed buildings are not so important in this perspective. Based on the memories identified through the exploration part, a community project might be considered.

Some events of the memory place-making project by Tang, Lu, and Yang (2020) can be conducted as community events. The event ‘Everyone Owns Three minutes of Bridge’ called people to share their memories of the Nanjing Yangtze River Bridge as a historic architecture with only three minutes for each participant. If this case study is applied to Granton sites, probably there will be three minutes of the Gasholder, Granton square, and churches. Tang, Lu, and Yang also held an exhibition of a soundscape. It is probably interesting if Granton people could reproduce the sound of trains or the seaside as their identity.

Creating memories

One significant finding on the analysis of memory places in Granton is there are not only historic memorial places, but also places to create new memories. This finding also a rationale that this proposal should be the toolkit for the process of cultural memory construction. The identity of place is created through present activities either. Not only the memories in the past are valuable to manage. If the places are effective enough to create community identity, the activities there can be the community memory only a few seconds later.

According to Jung and Negami (2014), identity and the sense of places are formed mainly by three factors of spaces. First is the iconic exterior of buildings. For example, people feel the place is valuable if space or architecture is symbolic from the local perspective. The second factor is activities. In this perspective, even a space without buildings can create a sense of belongings. People feel value in the social interactions in the place. Public spaces where local markers are opened are examples. Lastly, the facility of the space. The facility is applied to places where are meaningful because of its function. Places like theatres and supermarkets are valuable because of their services. In Granton, the Gasholder is appreciated with the iconic factor. It does not have either activities or functions nowadays, but people feel it is home by just looking up the structure. Community gardens might be in both of activities, facility function, and even the iconic for the case of Granton Castle Walled Garden. However, the activity aspect might occupy a larger portion of the value. On the 1st of May, there was a chance to visit the inside of the castle walled garden. There were people who enjoy gardening but also people who just sit on the ground and enjoy talking with community people. The place is valued because of the social activities rather than the facility as a garden. Spatans is a sports center in Granton. This is nominated as the place of memories especially by the younger generations around the 30s. This is an example of an identity place with facilities.

Conversely to the analysis for places, if we pay attention to these three factors, it might be possible to create places that people can feel more attachments. For example, the lighthouse is not appreciated because the building does not represent the identity of the area, no activities, or any function. If there is one of these three factors, the lighthouse will be the identity of the Granton. Namely, creating new memories at the lighthouse is needed.

Image 29: The soundscape exhibition (Tang, Lu, & Yang, 2020. 63)



The practice of creating memories might be organizing more event-like projects. Granton:hub is planning to conduct an art project on the Medelvic car factory windows. An example event for non-listed buildings might be the film event named after the Embassy Cinema as mentioned in the previous chapters.

Case studies might not necessary for this phase but one notion here is the iconic type of place can easily face the risk of losing identity because it can be physically demolished. Therefore, the creating of memories is much more important even in terms of the place-identity vise vers.



Image 30: Granton Castle Walled Garden (Taken by author)

Recording memories

After new memories are created, these memories have to be recorded for exploration in the future. As noted in the process part, if we are seized with the fear of forgetting and try to keep everything, heritage or memory will be worthless (Harrison, 2012). Therefore, this process also includes the recording in minds.

Except the recording in minds, taking photographs and keeping diaries might be the popular way of recording memories. As community groups, there might be local newspapers that documented community events. Also, leaflets and letters will be a type of recordings in the future. These days, social media becomes popular so community group accounts might be an effective tool to keep records of memories. Social media at the individual level will be also an important source of memories in the future.

Many community groups in Granton have social media accounts even for now. They helped a lot with the analysis on Urban Project B as well. However, the organization accounts are difficult to post photos of detailed activities because some participants in events do not feel comfortable with being on social media. Granton: hub account on Instagram is mainly operated to inform upcoming events rather than to keep records of activities and memories. Therefore, blogs or diaries might be useful to keep the contents of memories.

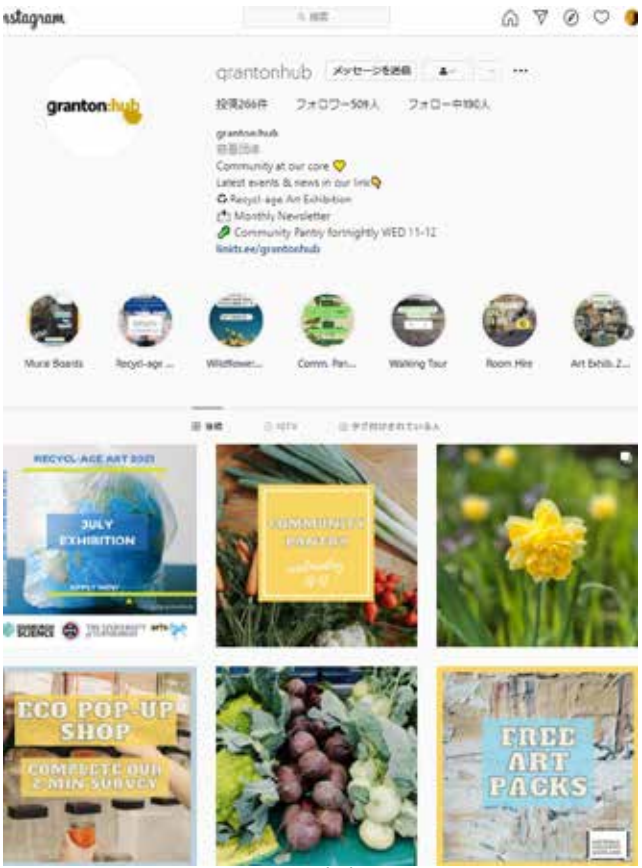


Image 31: Granton:hub on Instagram (Granton:hub, 2021)

6. Proposal

As the final proposal, a booklet of a toolkit that is expected to distribute to community organizations is created as another document.

The document is attached from the next page followed by the conclusion of this report.

Images and maps in the toolkit are created or taken by the author except two photos below:

- 1) Image 32 on the backside of the front page (EdinPhoto, 1958b)
- 2) Image 33 on page 8 (Museums in Cambridgeshire, 2017, p.4)
- 3) Image 34 on page 9 (North Edinburgh Social History Group, 2011, p.1).
- 4) Image 35 on page 19 (Museums and Galleries Edinburgh, n.d.).

Toolkit for Cultural Memory and Heritage in Granton and North Edinburgh

For Community Identity and Empowerment





Contents

1. Introduction
 2. Concept
 3. Collaborators and Case Studies
 4. Principles
 5. Steps for Projects
 6. Memory Map and the List of Sites
- Useful Links

1. Introduction

Who is This Toolkit for?

This toolkit is designed for community groups that organize projects for cultural memory. However, the user is not limited to the community groups, but also individual local people who engage with the projects might refer to this toolkit. This toolkit is based on analysis focusing on Granton and North Edinburgh area. Thus, the contents are arranged with the local context.

Toolkit for Cultural Memory and Heritage, (memory toolkit) is a practical guideline to organize projects for creating cultural memory in a community.

- The contents cover
- 1. Introduction to the concept of cultural memory production
 - 3. Principles for projects organizations
 - 4. Actions and case studies of projects
 - 5. Steps and checklists for practices
 - 6. A map of memory places and site photos.

Background

In 2020, Granton Waterfront Development Framework is approved by the City of Edinburgh Council. Through the redevelopment projects, North Edinburgh will have new residents and facilities. To create a vibrant community with current and future residents, memories and heritage of this area should be maintained as community assets.

Currently, heritage management is mainly led by experts and the city council. However, especially in the context of North Edinburgh, the initiatives by community groups and local groups is necessary to form the place identity.

By redefining heritage as 'cultural memory', the toolkit for memory is designed for community groups to produce 'heritage' from the local perspective.

Why memories?

When we hear the word 'heritage, we might imagine sites with historic buildings. However, it is not always buildings where we have memories that should be inherited through generations.

Listed buildings or historic sites are mainly selected from the governmental perspective. If we can decide which memories to keep by ourselves, are these buildings going to be nominated? There might be also other valuable places for locals than listed buildings such as pubs everyone goes to. Memories also contain more stories and perceptions more than history. It appeals to the feelings and cultural context of the place.

Moreover, memories are not removed even the physical environment change through time. Thus, memories are more convenient and beneficial for community groups to manage.

For North Edinburgh, the community initiative itself is the identity of the place. Therefore, taking the leadership on heritage and memory management leads the multiple enhancements of the identity of the North Edinburgh area.

By engaging with the cultural memory production, the community identity is enhanced. This community identity gives insight for future decision makings on multiple community activities. However, memories are individual and not visible so how we can manage them?

This toolkit introduces the concept of cultural memory and how community groups can manage them as the driver of community identity.

2. Concept

What is Cultural Memory ?

Everyone has memories in mind. However, there are common memories to be shared in a social group like a community, a city, or a nation. Cultural memory is the collective memory in a community.

The word 'cultural memory' emphasizes the identity of the place rather than simply saying 'collective memory'. The production of cultural memory is strongly connected with the identity of the place, which will help future decision makings in the community.

What is the role of community groups?

Community groups are the key actor because they can take the initiatives as institutions but also work with individuals. In the process of cultural memory production, community groups organize activities and projects for local people in order to drive the flow of the production process.

Therefore, the efficiency of the community organizations in organizing events is the key. In each stage of the cultural memory construction, there are examples of projects and potential collaborators that community organizations should approach. Also, there are principles to keep in mind. With this toolkit with covers that information, the cultural memory is managed by community groups more easily.

How can we make it?

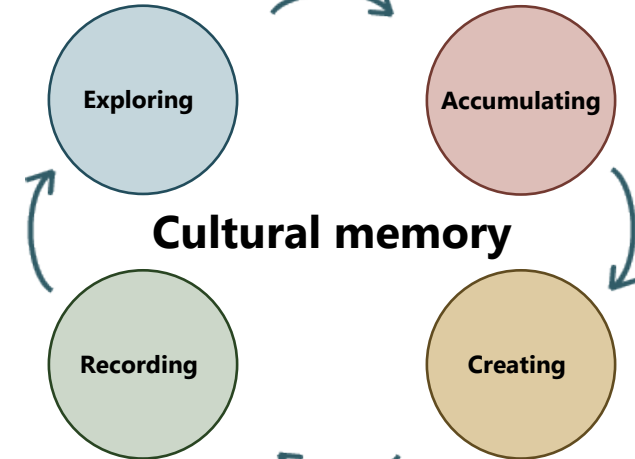
Memories are owned in individual minds. To form cultural memory from individual memories, running a cycle of four steps is essential. The steps include exploring, accumulating, creating, and recording memories.

In addition, the production of cultural memory will be effective when activities are linked with place. A place is a shared time and territory in a community. So creating activities for each process with sites drives the cultural memory production.

The process of cultural memory production

Exploration of memories requires identifying old memories through activities. Activities include researching historic photos and interviews with people who know the past. Activities in this stage tend to utilize academic research methods.

The activities for the accumulation of memories are the reproduction of old memories. Historic activities are applicable, but projects with the memory perspective can be for personal stories rather than historic events.



Activities should be recorded for other exploration processes in the future. The recording might be in documents photo such as blogs, photographs, and also in individuals' minds. Keeping activities in any form like event leaflets will be helpful.

Memories are produced in every second. Organizing events to create new memories is also a process of cultural memory production. Event-like activities create memories with the visual impacts, physical activities, and facilities of sites.

3. Collaborators and case studies

Here are potential collaborators and case studies for each stage of the activities. These are only examples and can be referred to, but do not limit the variety of activities.

Exploring

Potential collaborators: National Museums Scotland, National Galleries of Scotland, Edinburgh College, and other research institutions

Case Study: Memories in the Community project by Cambridgeshire (MiC)

MiC was conducted to help elderlies, especially with short-term memory losses and dementia. The workshop is for making patch-work pieces and memory boxes with cigarette cards, postcards, photographs, and fabrics. This project can be referred to explore and share individual memories among community members. Here are potential collaborators and case studies for each stage of the activities. These are only examples and can be referred to, but do not limit the variety of activities.

Accumulating

Potential collaborators: Historians, care centers for elderlies, and schools that want to educate young generations

Case Study: 'Everyone Owns Three minutes of Bridge' for the Nanjing Yangtze River Bridge in China

The speech event was a part of the renovation project of the bridge. The researcher tried to apply memories to a new design of the bridge. They called people who want to share their memories related to the bridge within three minutes. The event also took the role to reproduce memories with local members.



Image 33

Creating

Potential collaborators: Other community organizations, property owners, and the city council.

Case Study: The Embassy Cinema film event by Granton:hub

This film event was held by Granton: hub in 2016. The event was named after the theatre that existed at the current site of Pilton Community Health. Any kinds of events are applicable to this stage, but the case study is effective because it reflected the memories of a site, and also created new memories by linking the site.



Image 34

Recording

Potential collaborators: Local newspapers, recording studios, and individual community members

Case Study: NEVER GIVE UP! by North Edinburgh Socia History Group

The project was conducted to record the history of activism in North Edinburgh. This case study is relative to the historic aspect. However, the project recorded interviews with local people who talk about their memories related to the activism. These interviews are available on YouTube. This enables anyone to access the recorded memories.

4. Principles

There are principles that should be kept in mind to organize and participate in activities for cultural memory production. Some of these principles are especially relevant in the culture of Granton and North Edinburgh context. Remember with NORTH Edinburgh!

Principle 1:

Never stop the activities

In order to form the cultural memory, keeping the cycle of the activities is necessary. It is the flow of creating individual activities to transforming into the shared memory. So try to keep organize activities.

Principle 2:

Over council boundaries

North Edinburgh has multiple community councils. However, council areas do not matter to talk about memories in places. It is important to cross boundaries and share memories of sites to form the place identity of North Edinburgh.

Principle 3:

Remember but also forget

People tend to feel fear to forget memories. However, only valuable memories should be inherited through generations. Once we are trapped in too many memories to remember, none of them will be worthless because of the oversupply of memories. Forgetting is also one way of selecting memories.

Principle 4:

Together with more generations

People who live in the area longer have more memories and information about places. On the other hand, young people and new residents tend to be active in exploring the sites and activities. Through activities with various generations, the community can share different types of memories and produce common memories across generations

Principle 5:

Have activities in every process

These four processes for the cycle of cultural memory production. Some processes are easy to have activities. For example, the accumulation of memories is a historical activity that usually community groups conduct. Creating memories can be achieved without intentions. However, it is more important to manage the cycle of the four processes so try to have activities in each process.

Principle 7:

Drive the future

Lastly, but not least, remember that you are the one who creates the identity of the place. It cannot be lead by the government or outsiders. The identity of the place will form the future of the community. Especially North Edinburgh has vibrant communities that must lead the culture and the future of the place.

Principle 6:

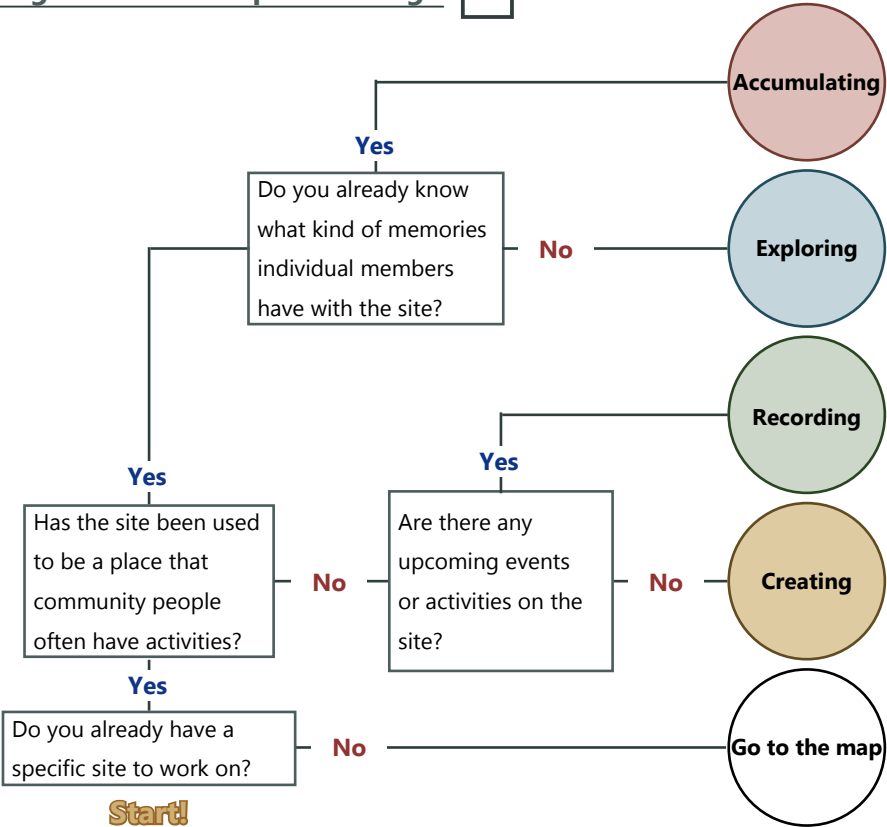
Engage with places

A place allows people to remember memories easier because it is linked with perception and senses. Some academic researchers mention there are no memories without places. Although the built environment can change through the years, locations of memories will remain. By linking memories with places, create a lovely feeling of home in North Edinburgh.

5. Steps for Projects

Organizing activities for cultural memory is step-by-step. Here, steps to create activities especially with places are summarized. The map for current memory sites is attached on page 14.

Step 1: Figure out which process to go ☐



Step 2: Decide which place to work on

Decide a specific place for the activity. If you already have the site, go to step 3. If you have no idea, look at the map on the next page.



Step 3: Search stakeholders of the site

If you want to conduct an activity on the site, check the property owners or tenants if the place is accessible. If site visits are not needed, go to the next step.



Step 4: Decide specific activities to fit the step 1 and 2 with 3

Give an idea of activities that fit the stage identified in step 1. If there are restrictions came up through step 2 and 3, these are also considered.



Step 5: Find partners for activities

After you decide what to do, there might be some information, materials, or skills to be used for the activity. Approach to institutions or experts to help the activities.



Step 6: Conduct activities

With enough preparations and participants, enjoy the activity of memories and the place.



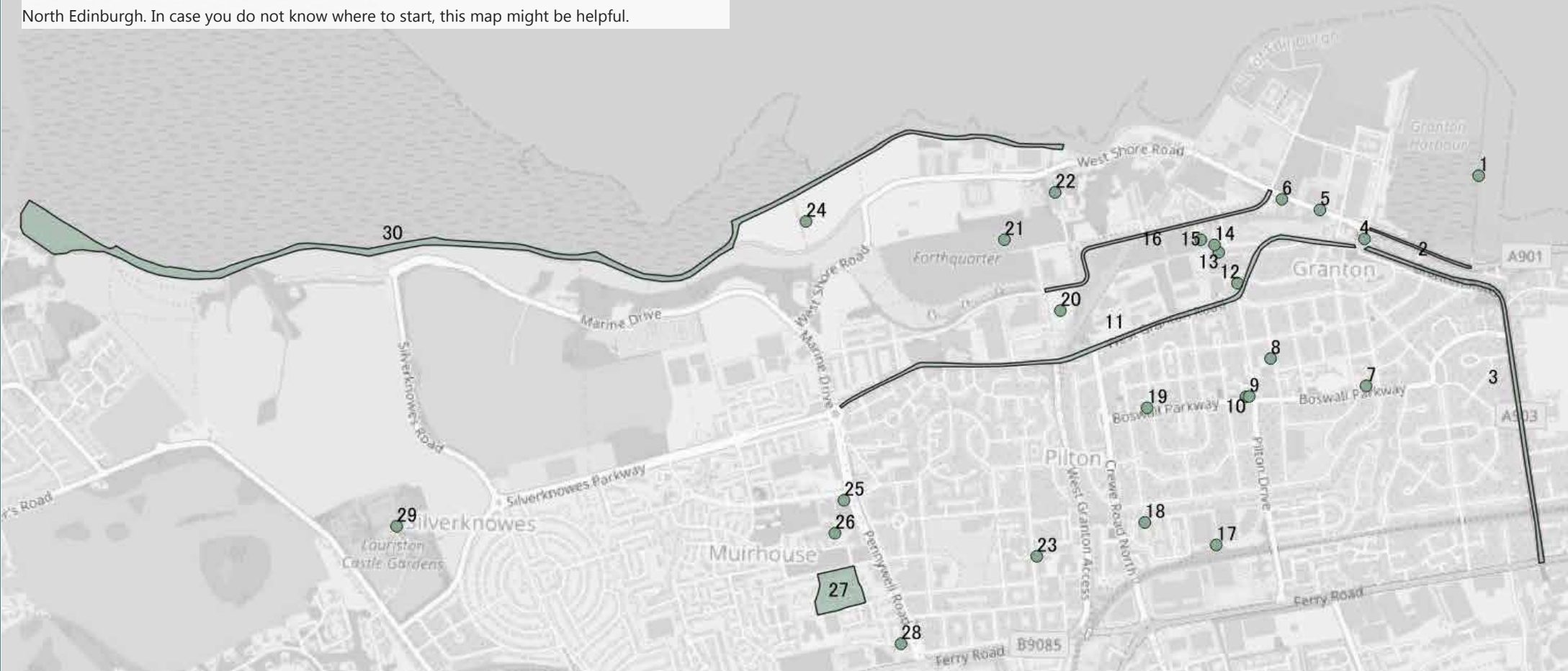
Step 7: Keep record where and what activitis are done for the process

After the activity, keep a note on which place or locations and what activities are conducted for this stage of the cultural memory production. By recording, we will see which locations have more memories, which stage need to be enhanced, and what kind of identity North Edinburgh has.



6. Memory Map and the List of Sites

This map shows the locations of memories raised by people who have an identity in Granton and North Edinburgh. In case you do not know where to start, this map might be helpful.



1



Granton Harbor

2



Lower Granton Road

3



Granton Road

4



Granton Square

5



Edinburgh Direct Aid

6



Northern Lighthouse

7



Granton Parish Church

8



**Granton
Community Gardeners**

9



Pilton Community Health

10



**The Site of
the Embassy Cinema**

11



West Granton Road

12



The Anchor Inn

13



United Wire

14



Medelvic Car Office

15



Medelvic Car Factory

16

**Waterfront Avenue**

21

**Granton Gasholder**

26

**North Edinburgh Art**

17

**Ainslie Park Leisure Center**

22

**Granton
Castle Walled Garden**

27

**The Site of Shopping Area
under Muirhouse Place East**

18

**The Flat used to be Ainslie
Park High School**

23

**Shops on Ferry Road Drive**

28

**Craigroyston
Community Centre**

19

**Granton United Church**

24

**Gipsy Brae
Recreation Ground**

29

**Lauriston Castle**
Image 35

20

**The Former Station Building**

25

**The Site of The Gunner**

30

**The Walking Path
on the Seaside**

Useful Links

UNESCO Interpretation of Sites of Memory

<https://whc.unesco.org/en/activities/933/>

Memories in the Community by Museums In Cambridgeshire

https://issuu.com/museumsincambridgeshire/docs/memories_in_the_community

Museum of the Intangible

<https://www.artscouncil.org.uk/case-studies/making-using-and-enjoying-museum-intangible>

How the Nanjing Yangtze River Bridge Changed China Forever

<https://edition.cnn.com/style/article/nanjing-yangtze-river-bridge-revival/index.html>



MSc Urban Strategies and Design 2020/21



THE UNIVERSITY
of EDINBURGH



7. Conclusion

Through out the semeseter, the research and a project on Granton, especially focusin on heritage and culture aspect has been explored.

The final proposal focused on the memories as the agency that connect heritage, places, and identity. As the final proposal, a toolkit for community groups are creatred to maintain ordinal heritage which is an opposite concept of authorized heritage. Moreover, in the case of Granton, the toolkit is expected to empower community organizations which create the sense of belongings and the strong identity of Granton and North Edinburgh Area.

Granton and North Edinburgh has the strong community initiative. This charcteristic of the place is vital to the future of the area. Futhermore, I personally hoep heritage practice is also driven communities like Granton and heritage studies move the discussion further as an academic field.

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Appendix

Questionnaire form

Survey of history, memories and activities with places in Granton, Pilton, Trinity, and Muirhouse area

This is a survey to identify which places are important to residents in South Edinburgh area. You do not have to answer every question if questions are not clear or you do not have specific answers.

The result of survey will be used for a coursework in Urban Project offered in MSc Urban Strategies and Design at University of Edinburgh. In the coursework, students prepare analysis of the area but the coursework will not be published or used for actual urban regeneration projects.

I really appreciate your cooperation with my study. Please contact me if you have questions or any issues regarding the questionnaire. Email: z.zhu@ed.ac.uk

Adam Forrest
MSc Urban Strategies and Design

How much these buildings are important to you? What kind of memories do you have in each site?

In the first part, I want to know how important the buildings are to you. Please answer the following questions in order to know how much these are important for total people.

1. How much is the place important? (For me personally)

Mark only one circle

1 2 3 4 5

Totally valueless Extremely valuable

2. How much is the place important? (For community)

Mark only one circle

1 2 3 4 5

Totally valueless Extremely valuable

3. What kind of memories, stories, or activities do you have here?

Write down your answer in the space below.

1. Granton Cathedral



1.1 How much is the place important? (For me personally)

Mark only one circle

1 2 3 4 5

Totally valueless Extremely valuable

1.2 How much is the place important? (For community)

Mark only one circle

1 2 3 4 5

Totally valueless Extremely valuable

1.3 What kind of memories, stories, or activities do you have here?

Write down your answer in the space below.

2. Muirhouse Lighthouse



2.1 How much is the place important? (For me personally)

Mark only one circle

1 2 3 4 5

Totally valueless Extremely valuable

2.2 How much is the place important? (For community)

Mark only one circle

1 2 3 4 5

Totally valueless Extremely valuable

2.3 What kind of memories, stories, or activities do you have here?

Write down your answer in the space below.

3. Former station building



3.1 How much is the place important? (For me personally)

Mark only one circle

1 2 3 4 5

Totally valueless Extremely valuable

3.2 How much is the place important? (For community)

Mark only one circle

1 2 3 4 5

Totally valueless Extremely valuable

3.3 What kind of memories, stories, or activities do you have here?

Write down your answer in the space below.

4. Granton Castle



4.1 How much is the place important? (For me personally)

Mark only one circle

1 2 3 4 5

Totally valueless Extremely valuable

4.2 How much is the place important? (For community)

Mark only one circle

1 2 3 4 5

Totally valueless Extremely valuable

4.3 What kind of memories, stories, or activities do you have here?

Write down your answer in the space below.

5. Former Maberley car factory and the office building



5.1 How much is the place important? (For me personally)

Mark only one circle

1 2 3 4 5

Totally valueless Extremely valuable

5.2 How much is the place important? (For community)

Mark only one circle

1 2 3 4 5

Totally valueless Extremely valuable

5.3 What kind of memories, stories, or activities do you have here?

Write down your answer in the space below.

6. Former station building



6.1 How much is the place important? (For me personally)

Mark only one circle

1 2 3 4 5

Totally valueless Extremely valuable

6.2 How much is the place important? (For community)

Mark only one circle

1 2 3 4 5

Totally valueless Extremely valuable

6.3 What kind of memories, stories, or activities do you have here?

Write down your answer in the space below.

[illegible]