



# The City is a Thinking Machine

**Volume III: The Geddes Institute**

# **The City is a Thinking Machine**

## **Patrick Geddes and**

### ***Cities in Evolution***

Lorens Holm  
Deepak Gopinath  
Matthew Jarron

Edited by Lorens Holm and Cameron McEwan

Volume III of IV.

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# **Eight Exhibitors**

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**TAYplan and Town & Regional Planning,**

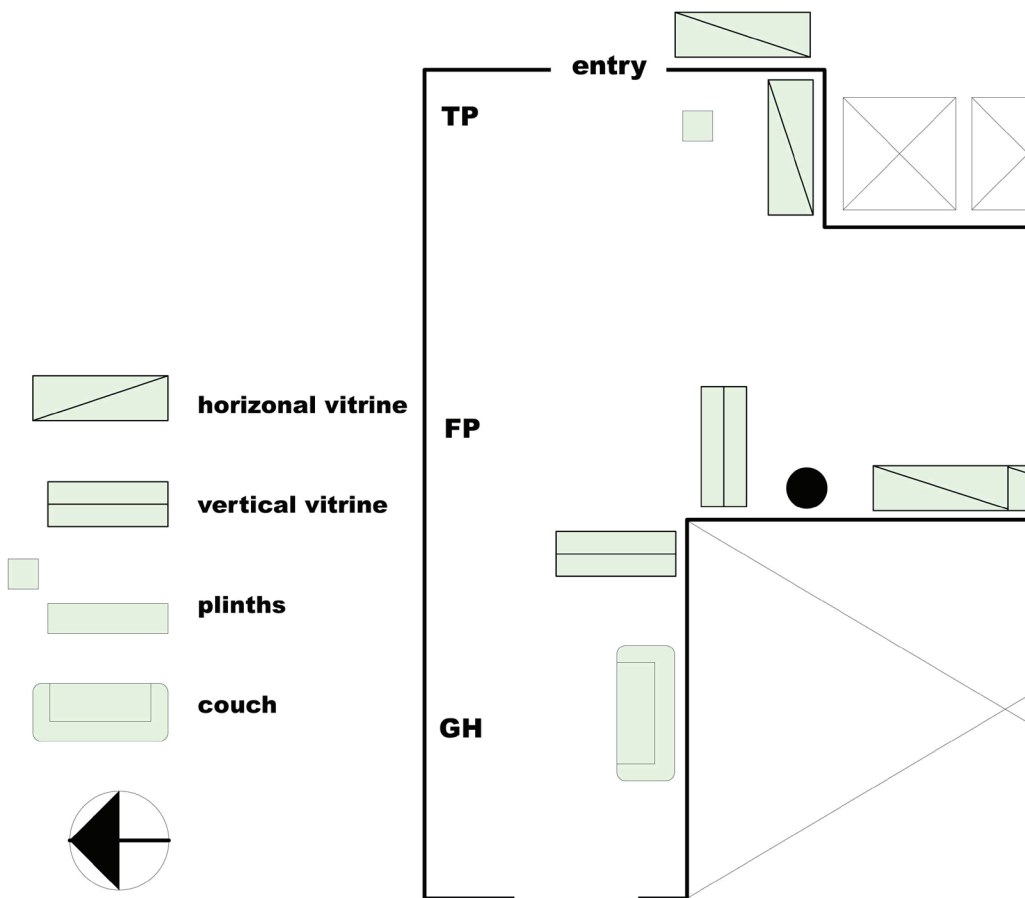
**University of Dundee**

## **A LIFE IN BALANCE! + EVOLVE YOUR PLACE FOLK!**

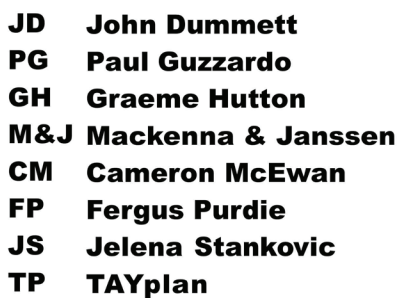
**Tracy Mackenna & Edwin Janssen**



Eight affiliates of the Geddes Institute for Urban Research at the University of Dundee contributed projects to the exhibition. The projects were installed on the gallery walls, with the Geddes archive material in the vitrines in the centre of the space. Moving counter-clockwise beginning in the southwest corner. Paul Guzzardo's video installation records a civil suit that unpacks the relation between power, intellectual property, and digital practice in the city of St. Louis. Cameron McEwan's montage drawings look at the city and society as analogues. John Dummett's montage of text and images looks at the figure of the public in political discourse. Jelena Stankovics plan studies of Banja Luka map the personal and collective memories embedded in the city fabric. The art practice of Tracy MacKenna and Edwin Janssen produced lapel buttons to orient public activists within the city. Deborah Peel with the TayPlan Strategic Planning Authority and the Dundee City Council Planning Department documented the history of Tay Valley regional planning from Geddes' time to the present waterfront plan. Fergus Purdie Architects produced a citizens' civic survey of Perth, comprising 9 A0 screen prints. Graeme Hutton and Charles Rattray produced plan studies for the commercial and residential development of the Dundee waterfront. Using different means and media, these projects treat the city as a social form and use it to think through questions of inhabitation and social life. Reproduced in front of each contribution is the A3 exhibition panel that introduced each project.



# Exhibition Plan



# Projects





Plan detail of the city of Rothenburg, courtesy of the University of Strathclyde, photo by Lorens Holm

## Continuity and Invention

Charles Rattray and Graeme Hutton

These panels summarise a three-year study of Dundee's Central Waterfront, an area that has undergone dramatic change: reclaimed dockland that had an infrastructure of carriageways, roundabouts and overhead walkways, has been re-ordered by the City on a grid of development blocks that frame Kengo Kuma Architects' new V&A Dundee. The project worked within the City Council's block plan while introducing new features including an additional street, within the blocks, which relates to the grain of the existing city. It examines how Dundee's existing urban fabric can be interpreted and extended to create places, streets and buildings which, while modern, show continuity with the past. The project develops a dynamic between important buildings and the ordinary matrix of the city which informs the proposed urban scale and hierarchy of streets.

This research produced a master plan for the Central Waterfront that maximises its continuity with the city centre. It reminds us that architecture and architectural judgment are capable of the sort of critical look at the texture and planning of a city that Geddes regarded as necessary for informed place-making. It confirms the importance that Geddes placed upon the Civic Survey in the planning process.

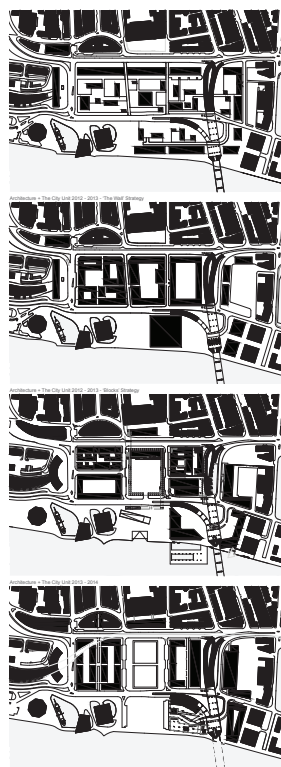
This research was conducted by the Architecture + The City Design Research Masters Unit at the University of Dundee led by Charles Rattray and Graeme Hutton. Rattray, FRSA, is an architect. He was in practice for twenty years, is a former Editor of Architectural Research Quarterly and teaches at Dundee. Hutton, RIBA FRIAS, is an architect and Professor of Architecture at Dundee who practices with JLR+H and has taught with Rattray for twenty years.

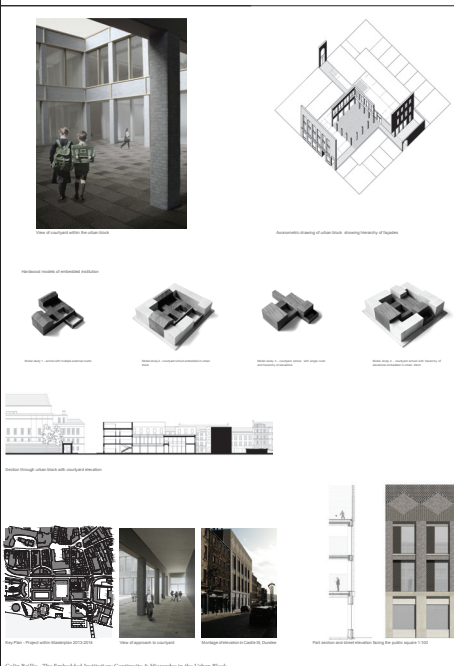
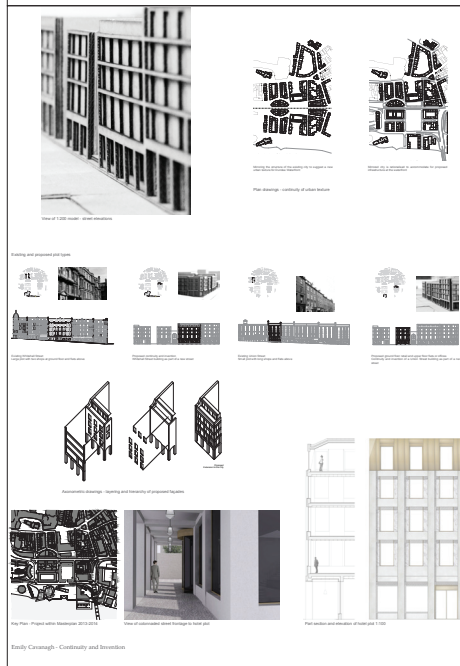
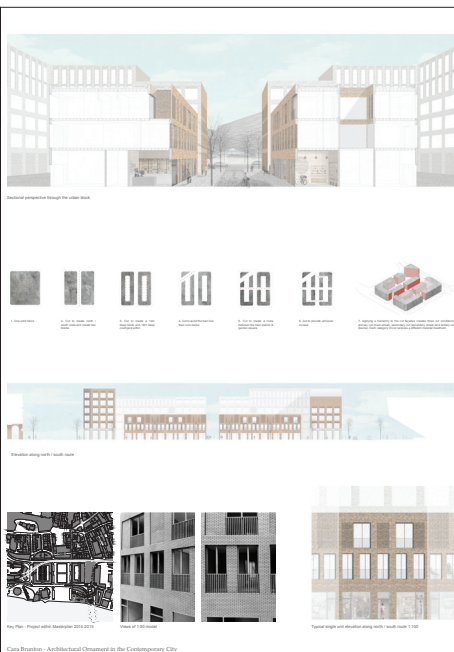
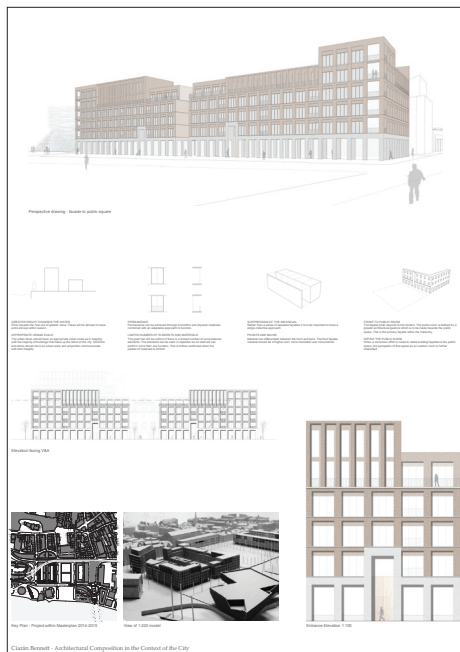




**View of four main panels at exhibition opening (above) and figure-ground diagrams of alternative urban designs for the Waterfront (right).**

**Following pages: Detail images of panels.**









Perspective drawing - facade to public square



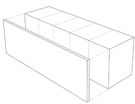
**GREATER HEIGHT TOWARDS THE WATER**  
 Pods towards the river are of greater value. These will be allowed to have extra storeys within reason.

**APPROPRIATE URBAN SCALE**  
 The urban block should have an appropriate urban scale as in keeping with the majority of buildings that make up the fabric of the city. Windows and doors should have an urban scale and proportion commensurate with door heights.



**PERMANENCE**  
 Permanence can be achieved through monolithic and physical materials combined with an adaptable approach to function.

**LIMITED NUMBER OF ELEMENTS AND MATERIALS**  
 The grammar will be uniform if there is a limited number of compositional elements. The elements can be used in repetition as an element can perform more than one function. This is further reinforced when the palette of materials is limited.



**SUPPRESSION OF THE INDIVIDUAL**  
 Rather than a series of separate facades it is more important to have a single collective approach.

**FRONTS AND BACKS**  
 Material can differentiate between the front and back. The front facade material should be of higher cost, more monolithic and monumental.

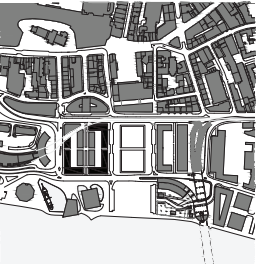


**FRONT TO PUBLIC ROOM**  
 The facade shall respond to the context. The public room is defined by a greater architectural gesture which is to be made towards the public space. This is the primary facade within the hierarchy.

**DEFINE THE PUBLIC ROOM**  
 When a conscious effort is made to relate building facades to the public space, the perception of that space as an outdoor room is further intensified.



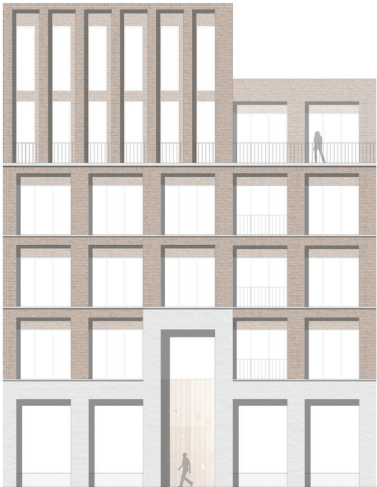
Elevation facing V&A



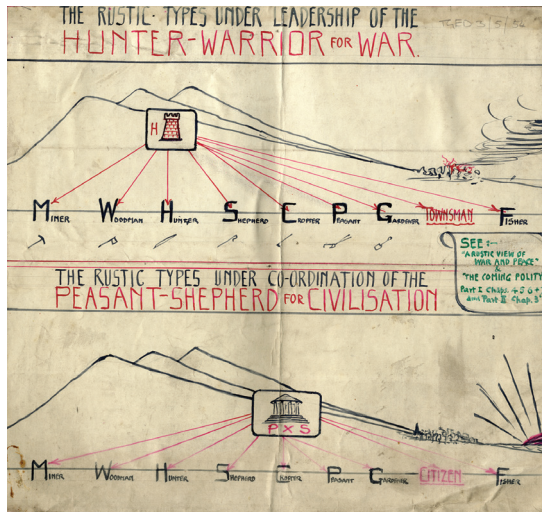
Key Plan - Project within Masterplan 2014-2015



View of 1:200 model



Entrance Elevation 1:100



Valley Section diagram showing the political consequences of leadership based in different positions of the valley: the Hunter-Warrior and the Peasant-Shepherd, courtesy of the University of Strathclyde

## The Artefact and the Analogue

Cameron McEwan

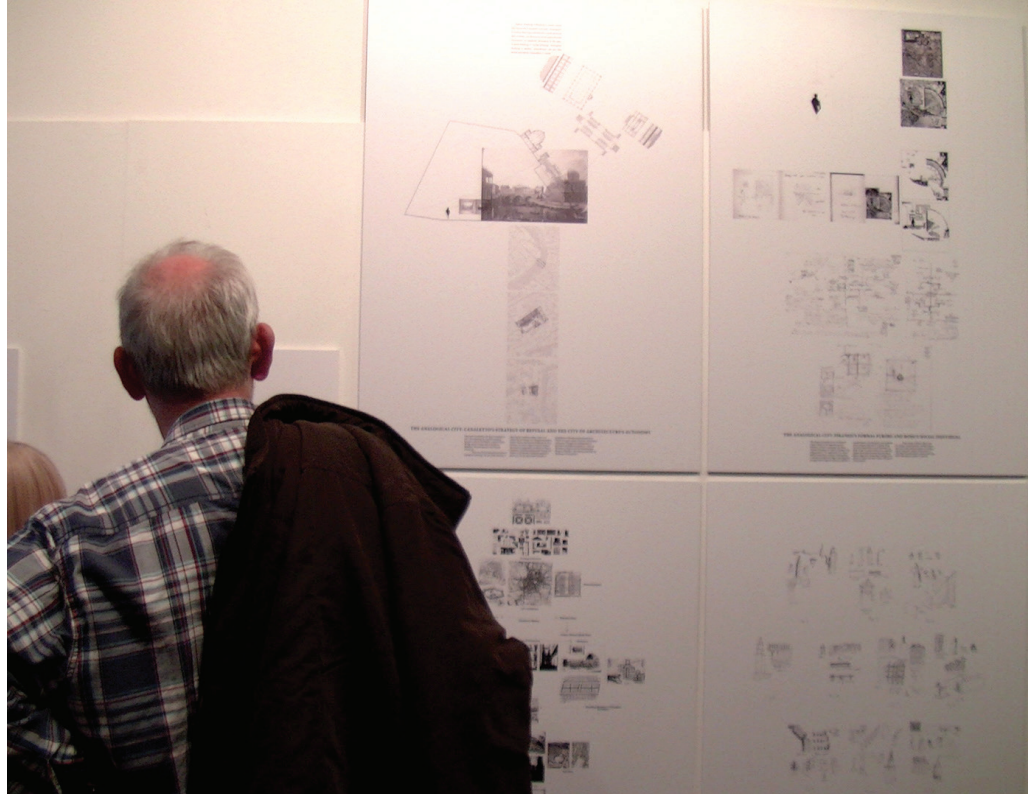
**'The collective and the private, society and the individual, balance and confront one another in the city.'**

Aldo Rossi, *The Architecture of the City* (1966)

Aldo Rossi argued that the city was a formal and political confrontation that crystallised urban dynamics – land ownership, expropriation, relations of production – in architectural form. Rossi's theory of the city can be divided between what he called the 'city as an artefact' and the 'analogical city'. The former was put forward in *The Architecture of the City* (1966). The latter was never fully theorised and instead put across through essays, notebook reflections and drawings.

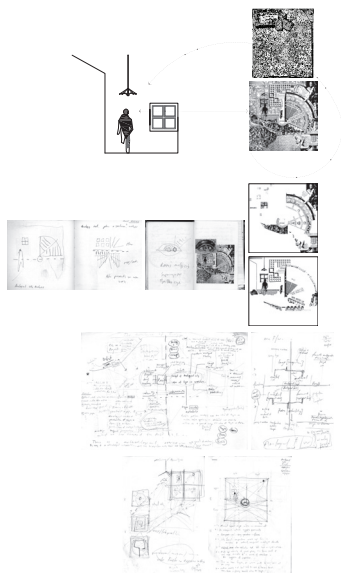
The montage panels interrogate Rossi's theory of the city and are simultaneously analytical and projective. They analyse Rossi's 'city as an artefact' and 'analogical city' by means of images from Rossi's books, re-drawing his drawings and extrapolating the categories used by him. The drawings reformulate Rossi's theory, finding new relations between categories and images, projecting an alternative reading. The panels are 'thinking machines', by which the author thinks through Rossi's theory of the city with a view to speculating about its productive potential for today.

Cameron McEwan studied architecture at Dundee School of Architecture followed by a PhD on Aldo Rossi and the Analogical City. Cameron lectures in architecture and urbanism in Edinburgh and Dundee. At Dundee he co-teaches a Masters Unit conducting research on cities. Cameron is an Associate of the AE Foundation.



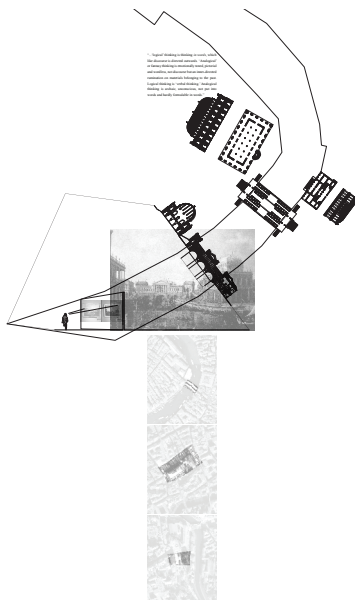
**View of panels at exhibition opening (above).**

**Following pages: Detail images of panels.**



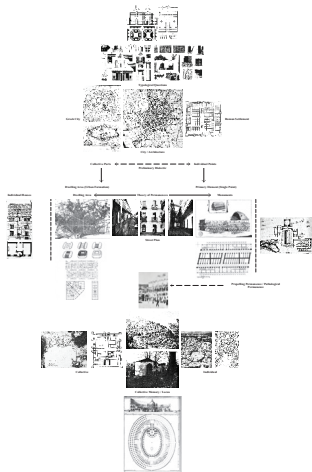
THE ANALOGICAL CITY: FRAMER'S FORMAL FORMER AND BORDY'S SOCIAL INDIVIDUAL

FRAMER'S FORMAL FORMER AND BORDY'S SOCIAL INDIVIDUAL



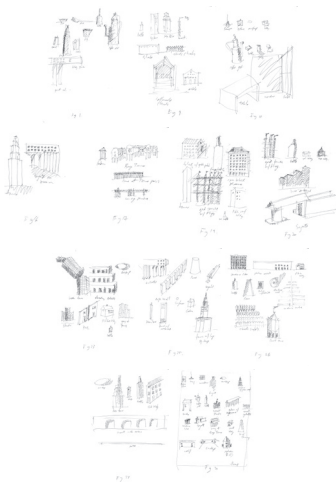
THE ANALOGICAL CITY: CANALETTO'S STATISTION OF REFUAL AND THE CITY OF ARCHITECTURE'S AUTONOMY

CANALETTO'S STATISTION OF REFUAL AND THE CITY OF ARCHITECTURE'S AUTONOMY



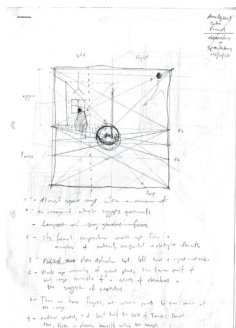
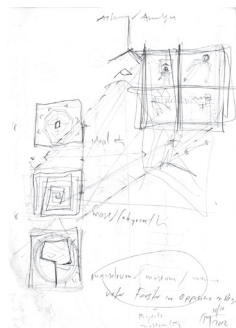
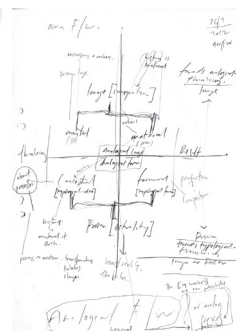
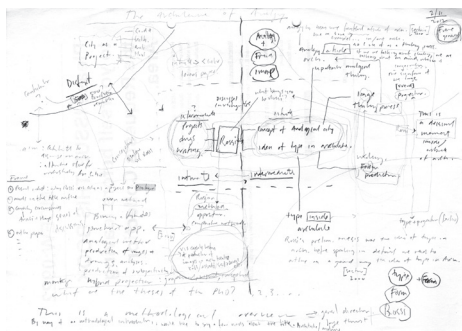
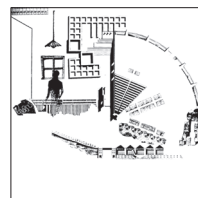
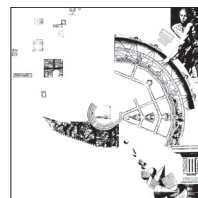
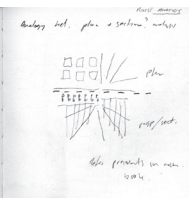
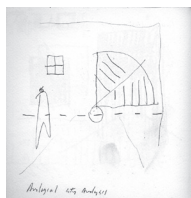
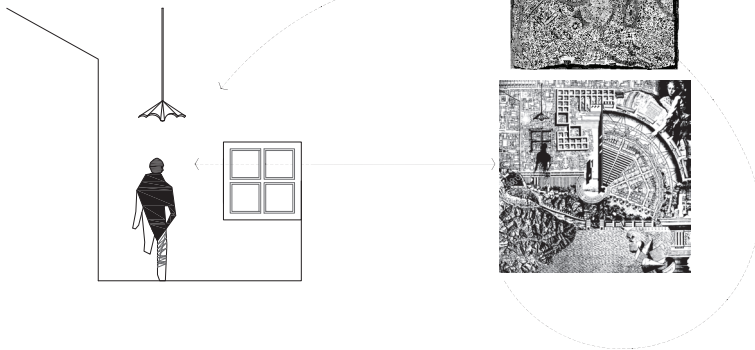
THE CITY AS AN ARTEFACT: THE CITY IS ARCHITECTURE'S OTHER

THE CITY IS ARCHITECTURE'S OTHER



THE ANALOGICAL CITY: DE-MONTAGE OF TYPICAL GEOMETRIC AND ARCHITECTURAL ELEMENTS

DE-MONTAGE OF TYPICAL GEOMETRIC AND ARCHITECTURAL ELEMENTS







Photograph by Fergus Purdie of a bas-relief study of Geddes valley section at the Scots College Montpellier, France

## Perth City Study

Fergus Purdie Architect, RSA

**‘Town-planning is not mere place-planning, nor even work-planning. If it is to be successful it must be folk-planning.’**

Patrick Geddes

In 2008 the practice was commissioned by Perth and Kinross Council to participate in a cultural planning study of Perth city centre. Fundamental to our thinking were the ideas and values of Patrick Geddes within the context of current urban design practice. Our chosen methodology required a more generalist approach through observing, recording and reflective practice. To support this line of enquiry we situated a temporary studio space in a local land mark building - the Fair Maid’s House and operated an open door policy allowing public interest and curiosity to prevail. Thereby an open dialogue with our practice and city study was established. This spirit of co-operation culminated in the decision to present our findings in an exhibition at the Fair Maid’s House using screen prints supported by models and slide show. The outcome, a more engaging, informative and educational approach that would have no doubt received Geddes’s approval.

The Perth City Study panels exhibited here are facsimiles of original AO screen prints, held in the Royal Scottish Academy of Art & Architecture (Diploma Collection) © Royal Scottish Academy of Art & Architecture.

Before establishing an independent practice Fergus Purdie completed a broad range of educational and professional experiences that has informed his practice and teaching including graduate studies at the University of Dundee, postgraduate research and internship at the architecture studio of Herman Hertzberger, Amsterdam. Practice work focuses on houses, arts projects, housing and community focused initiatives to urban studies. It has been acknowledged in publications, exhibitions and awards. Teaching interests include studio tutor and invited lecturer. [www.fwp-architect.com](http://www.fwp-architect.com)



**View of exhibition panels  
(above).**

**Following pages: Detail images of  
panels.**

**CULTURAL PLANNING STUDY OF PERTH**  
A PROCESS INFLUENCED BY THE LIFE AND WORK OF PATRICK GEDDES

## PATRICK GEDDES













.....there is nothing new, the most real and vital of all educational developments – that of sharing from the best experience, seeing our world, and taking part in it.....Observe how people live and work, and this in fact may be by sharing in their work and life, from hills down to sea and back again.....So – as I have been saying all along – get beyond books, and even ball games, and into action survey, always growing and extending, of the real world around you. And reinforce out and find out what your life can best do to be in that to be of service to it.



*It is only by thinking things out as one lives them, and living things out as one thinks them, that a man or a society can really be said to think or even live at all.*

## PROCESS

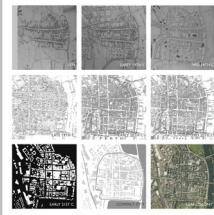
*Place, Work and Faith*. Golden identified a range of underlying principles essential for the successful planning of a collective human environment. Planning the physical environment should take into account the key factors of how we acknowledge *Place, Work and Faith*. *Place* – the need to achieve complementary and mutually beneficial relationships between the built and the natural environment, *Work* – the purposes of employment and the economy, *Faith* – the social need of the community.

<p>Russell, Richard and the author have been working together for several years on projects throughout the United States and Canada. Russell is a specialist in the use of the computer in the historiography and the teaching of history. He is currently the director of the Center for the Study of the American West at the University of Colorado. The study was supported by a grant from the National Endowment for the Humanities.</p>	<p>Insulated from the cultural pressures of the American West, the author has been able to bring a fresh perspective to the study of early colonization by the Spanish. He has been able to interpret and analyze the complex and often conflicting evidence in the many forms of Hispanic literature and art. His work has been published in a number of journals and in a book, <i>Spanish Colonial America: A Study in the History of the West</i>.</p>
<p>  </p>	<p>  </p>
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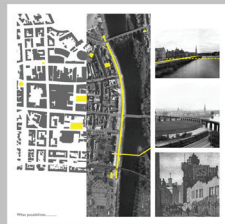
## LOOK AND LEARN

*Imagery and Symbol* The value of icons and structural imagery in conferring value and significance on the built environment can be seen in identifiable features that are easily recognised and used as landmarks e.g.



## WHAT IF?

**Outlook:** Geddes' famous Edinburgh Outlook Tower was designed to encourage the active participation of the whole community in the running of Edinburgh, enabling citizens to understand their city in the light of a wider regional and international context. Geddes saw the Outlook Tower as an holistic view of the internal and external landscape. Given access to the top of the tower with its panoramic outlook, everyone would be able to see and experience the unity and coherence of the natural world. They would understand the importance of this view for knowledge and ideas. Geddes emphasized the need for generation or joined-up thinking.



## PERTH AS A CURATED SPACE

*"By Leaves We Live" Goddard believed that the human condition reflects the biological cycles in nature. He argued the case for a continuous cycle of blossom, leaf fall and renewal in ideas. He believed that vigorous new growth derived from the deep and fertile mould of old leaves. The development of the city should have its roots in the traditions and established cultural values of the city.*

The cultural glazing is assisted through a process based on footballer identities of various origins and glen. This approach supported the evolution of innovation in the form of ideas and conversations within the city centers based on the concept of **THE CITY AS A GALLERY**. SINCE, a concept with increasing



He could make  
young men  
dream dreams  
and old men see  
visions.....

What are you going to do, to **create**?





## GROWTH AND CHANGE

Decentralisation and consensus: Geddes believed in the decentralised, democratic approach to planning issues. He argued that a generative discussion and creative interaction between individuals and groups within a community would harness human energy for concrete action. He insisted on constructivist thinking. Do you support the principal of involving all members of the community to achieve broad consensus?



## POLICY AND PRACTICE

Consensus between city and citizen: The form of buildings and the spaces between them can encourage or help community identity and communication. In a healthy community people should not need to control themselves. Instead, they should be able to control their environment. The form of a public space can encourage or discourage the social interaction and the social interaction can encourage or discourage the form of a public space.



## CULTURE AND RESOURCES

Health and human resources: The form of buildings and the spaces between them can encourage or help community identity and communication. In a healthy community people should not need to control themselves. Instead, they should be able to control their environment. The form of a public space can encourage or discourage the social interaction and the social interaction can encourage or discourage the form of a public space.

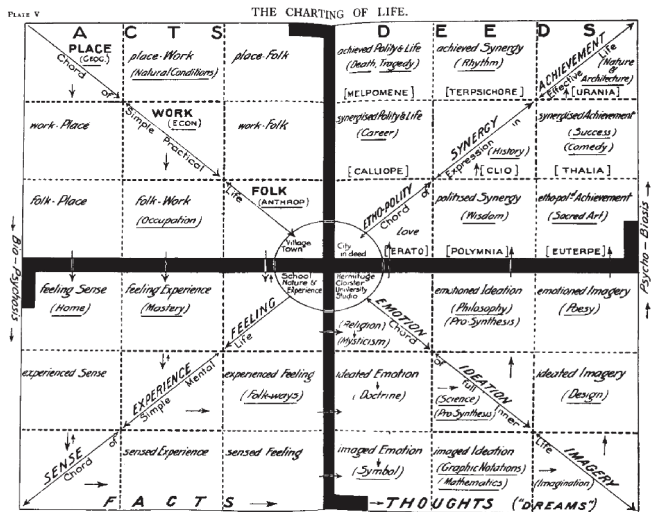


## GROWTH AND CHANGE

Decentralisation and Consensus: Geddes believed in the decentralised, democratic approach to planning issues. He argued that a generative discussion and creative interaction between individuals and groups within a community would harness human energy for concrete action. He insisted on constructivist thinking. Do you support the principal of involving all members of the community to achieve broad consensus?

Whilst city development can make significant changes to the public realm, recognising what remains essentially the same can provide key themes with which to explore cultural planning. Mapping processes assist this 'reading' of the city by revealing the patterns and nature of city evolution. For example the migration of civic functions from the city centre clearly illustrates the impact of progressive planning decisions (e.g. corporate and institutional) on the built environment. The counterpoint to such development activities are planning strategies for the short, medium and long term use of vacant properties, redundant buildings and gap sites. In Geddesian terms it could be seen as the application of conservative surgery consistent with a city that clearly understands and demonstrates the potential for civic regeneration at small, medium and large scale levels of engagement. In doing so it provides a level of cultural continuity resistant to the persistent erosion of the public realm - in the form of a city's collective memory - by the development process.





The notation of life diagram reproduced from Patrick Geddes, *Cities in Evolution* (London: Williams and Norgate Ltd., 1947)

## The Collective Memory of Banja Luka

Jelena Stankovic

Banja Luka reflects on its past so that it can plan for its future. This project records the Banja Luka that only exists in plans, photographs, municipal records, the memories of its inhabitants. It is a part of a research project on collective memory and the city, which indexed the plans of Banja Luka in archives around the world, and developed a discourse on cities and memory, drawing on architectural, sociological, and psychological literature. In the Notation of Life diagram, Geddes argued that the development of the consciousness of a society mirrors the development of its built environment. The inner terms Town, School, University, City comprises the stages by which town evolves into city; the outer terms Acts, Facts, Dreams, Deeds comprise the corresponding cycle by which consciousness evolves from a consuming preoccupation with subsistence labour to reflection, to future planning, to its institution in the city, which for Geddes was the most advanced artifact of civilization. This plan of Banja Luka, which deals with reflection and planning, resides in the two bottom quadrants of Geddes diagram.

Jelena Stankovic studied architecture at the University of Banja Luka and is currently a doctoral student in Architecture at the University of Dundee, where she is completing her PhD thesis on the role of the city in the memory of its inhabitants.



**View of panels at exhibition (above).**

**Following pages: Detail images of panels.**









Drawing by John Dummett

## score for a prepared voice

John Dummett

A contemporary city is never fully present, it is always either ahead of itself or looking back upon its origins. To experience a city in this conflicted temporality is to undertake an act of paraphrase, an act of restating scored by possible futures and probable pasts in which the present is always elusive. But it is only in this ephemeral present moment that perception and the city meet, and the city becomes other than a speculative and abstract proposition.

Appropriating Patrick Geddes' *Civics as Applied Sociology* as a starting point, *score for a prepared voice* will observe and register the complex temporalities at play in a contemporary city. Conducted over 2 months along a pedestrian route in Dundee, *score for a prepared voice* will use different practices of writing, photography and drawing to enter the ephemeral present of a city.

Rolling documentation of *score for a prepared voice* will be published at <https://twitter.com/dummyPublic>

John Dummett is an artist working at the margins of sculpture, text and architecture. Utilising practices and discourses imbued with aesthetic, critical and spatial registers, Dummett draws upon a wide range of material including Political texts from the 17th and 18th centuries, Modernist architecture from the late 20th century and current Public Art, to critically engage with contemporary representations of 'the public'. Dummett is undertaking an AHRC funded Fine Art PhD at the University of Dundee and is a Henry Moore Institute Research Fellow.



**View of exhibition display  
(above).**

**Following pages: Detail extracts  
from exhibition material.**

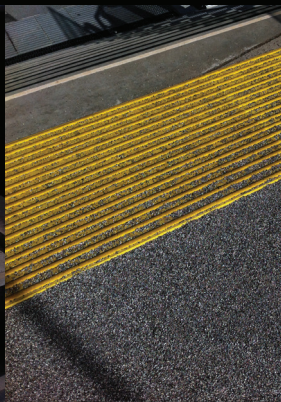
first  
refrain



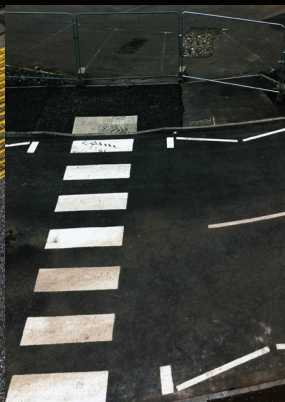
second  
refrain



third  
refrain



fourth  
refrain

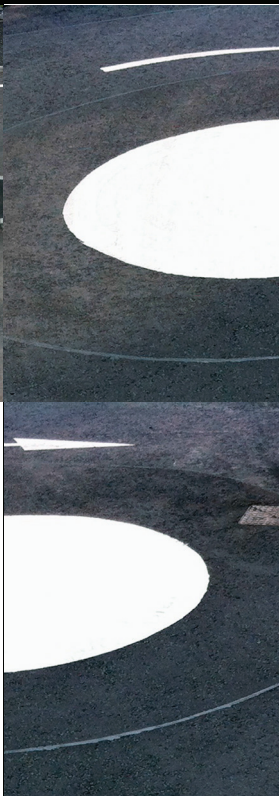




fifth  
refrain



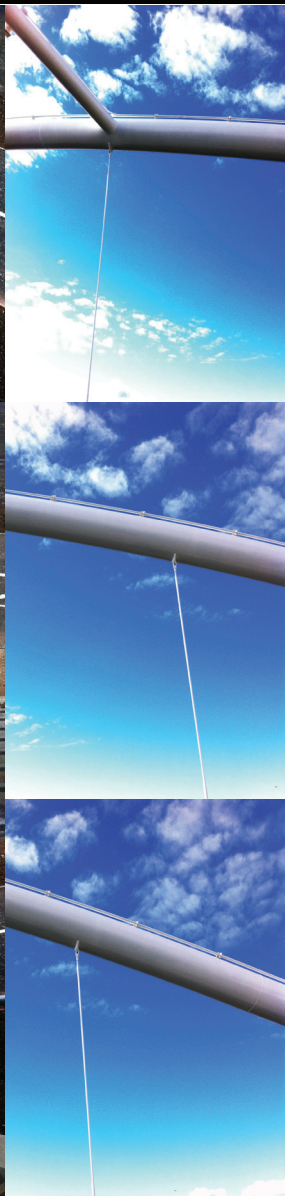
sixth  
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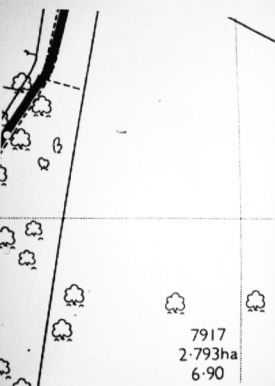
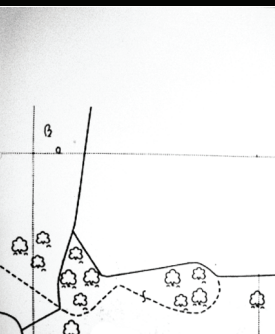
seventh  
refrain



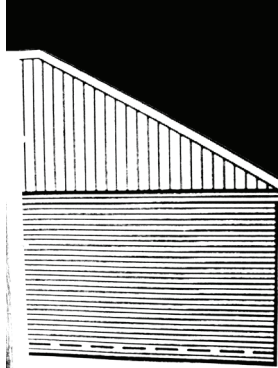
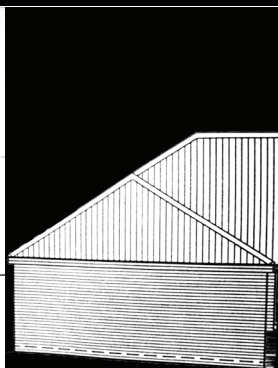
eighth  
refrain



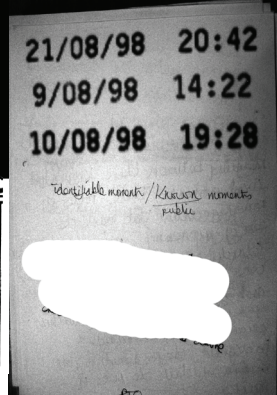
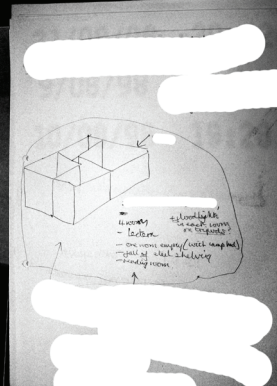
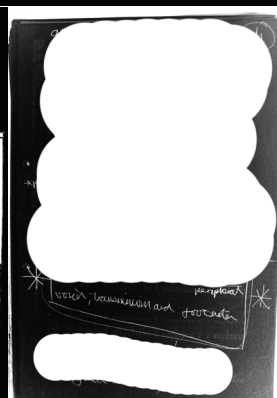
first  
index



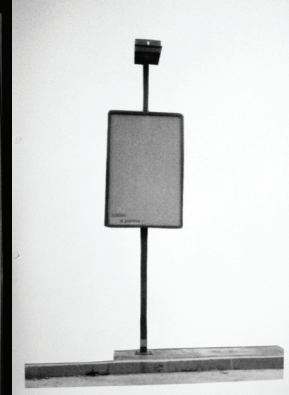
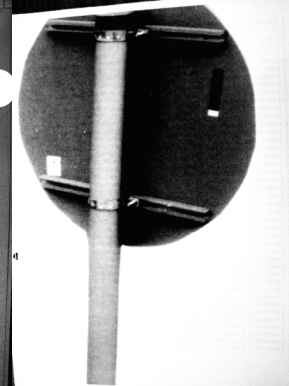
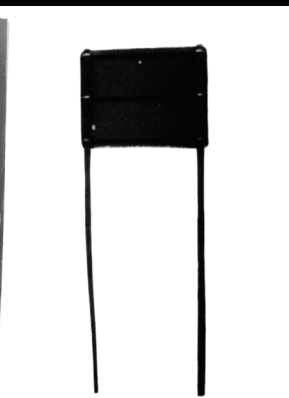
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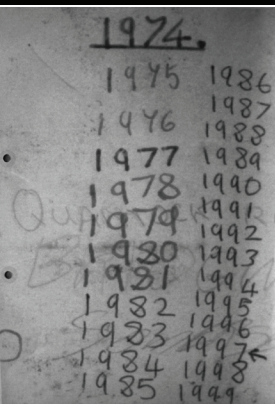


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'Medusa' detail of Geddes lecture notes courtesy of University of Strathclyde, photo by Lorens Holm

## A Septic Turn

Paul Guzzardo

*A Septic Turn* offers a contemporary update on Geddes' citizen survey and Civic Exhibition. The installation details an ongoing lawsuit between the plaintiff Paul Guzzardo and two defendants: Grand Center - a private corporation with statutory development powers in St. Louis, and Washington University - a bio-science research institution. Unlike Charles Dickens's Bleak House the transactional is secondary here. This is about the role of digital media in collective consciousness and how media shapes the relation of people to places. It's also about Marshall McLuhan's role in the intellectual formation of St. Louis, and how Geddes' synoptic vision got muscled out by a sycophantic one.

Project journals and looping multimedia tell the story. The journals contains press, legal pleadings and testimony. Guzzardo's documentaries and video depositions comprise the multimedia. The documentaries are *buildbetterbarrel*, *the cartographer's dilemma*, and *posses | protocol | perp walks*. The deposition witnesses are: Emily Pulitzer, collector and founder of the Pulitzer Foundation of the Arts; Heather Woofert, teacher and chair of graduate studies at the Washington University School of Architecture; and Paul Guzzardo, lawyer and media activist/artist.

Paul Guzzardo is a Fellow at the Geddes Institute for Urban Research. Further biography can be found in the project journals and multimedia.



**View of panels and films at  
exhibition opening (above).**

**Following pages: Detail images of  
main panels.**

# 6

It is high time to be staging the civic drama, renewing its long-forgotten ideals. For as we escape from the myths of a homeless individualism we see that the city in one age with acropolis and forum, in another with town house and cathedral has ever been the theatre and stage indispensable for expressing, with any real fullness and adequacy, each individual life.

**patrick geddes: cities in evolution**

In the course of elaborating his fundamental graph, Geddes had in fact exposed the archetypal drama of life: and what was even more important had restored the missing factors of time and change. In the scenario for this drama the actors, the plot and the scenery, the dialogue, the performance, the setting actively bring into existence an interwoven sequence of events whose meaning and purpose no single part, however clearly presented, can possibly convey.

**lewis mumford: on his mentor patrick geddes**

Amphitheatres, open-air stages, and performance spaces in theaters and public halls are standard features in Geddes's city design reports. He suggests an amphitheater as early as 1904 in his report for Dunfermline and proposes one again in his last city design report from 1925 for Tel Aviv.

**volker m. welter: biopolis**

The space of appearance comes into being wherever men are together in the manner of speech and action.

**hannah arendt: the human condition**

Patrick Geddes was a message Huxley and Darwin sent to the future. He died in 1932; the same year Aldous Huxley published "Brave New World" - another dispatch. Geddes left us a tool chest packed with maps. They're maps to build platforms that glimpse, peer ahead, assess what is coming, and maybe humanize this new place.

**holm-guzzardo: the cartographer's dilemma**



Patrick Geddes was a man in search of an archetypal drama(s) of life. Like Chaucer's brutal Hobbesian stage. Both men v

# flat

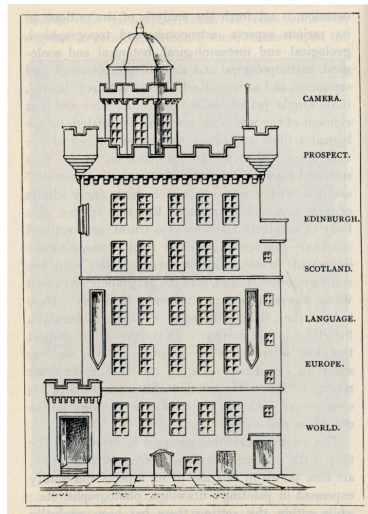
a city is more than a place in space, it is a drama in time.

patrick geddes

The film strip is from a fragment of a lost silent film. It is thought to be based on *Bleak House*, and believed the first time a Dickens tale was adapted to film. The strip is survey kit, part of a Geddesian tool chest. It's used to map a descent into flat. It shows up in the Guzzardo book *Hackerspace for Myth Making - The Manual*, Chapter 6.



h of an arena that exposed the  
Charles Dickens he was a player on a  
wanted to change the set.



Outlook Tower diagram reproduced from Patrick Geddes, *Cities in Evolution* (London: Ernest Benn, 1915)

## City-Regional Planning in Scotland

TAYplan and Town & Regional Planning, University of Dundee

Geddes' seminal ideas relating to the city-region have been highly influential in Scottish planning. This legacy is embodied, for example, in the name of the University of Dundee's planning school – Town & Regional Planning. Land use planning – or spatial planning – in Scotland has led the way in terms of strategic planning. National Planning Guidelines were a Scottish innovation in 1974. Interestingly, these were a response to North Sea Oil and Gas and the need for strategic coastal planning. Scotland has also introduced a National Planning Framework.

This project highlights two milestones in strategic or city-regional planning which reflect Geddes' approach of 'survey, analysis, plan'. The Tay Valley Regional Advisory Plan (1950) presents a comprehensive physical, social and economic survey for the management of change. In contrast to this relatively formal approach, we present the current work of TAYplan which uses innovative ways to engage people in strategic plan-making processes.

This presentation is a collaboration between Pam Ewen and the TAYplan team, and staff in Town & Regional Planning at the University of Dundee. One of four strategic development planning authorities in Scotland, TAYplan covers the city-regions of Dundee and Perth and is a statutory partnership of Dundee City, Angus, Perth & Kinross and Fife Councils. TAYplan provides direction for the next 20 years about where and how new development and infrastructure should occur.





**View of panels and film (above).**

**Following pages: Detail images of main panels.**



# 1950 CITY-REGIONAL PLANNING IN SCOTLAND

The preparation of the Tay Valley Regional Advisory Plan (1950) was based on the Geddesian principles of survey, analysis and plan.

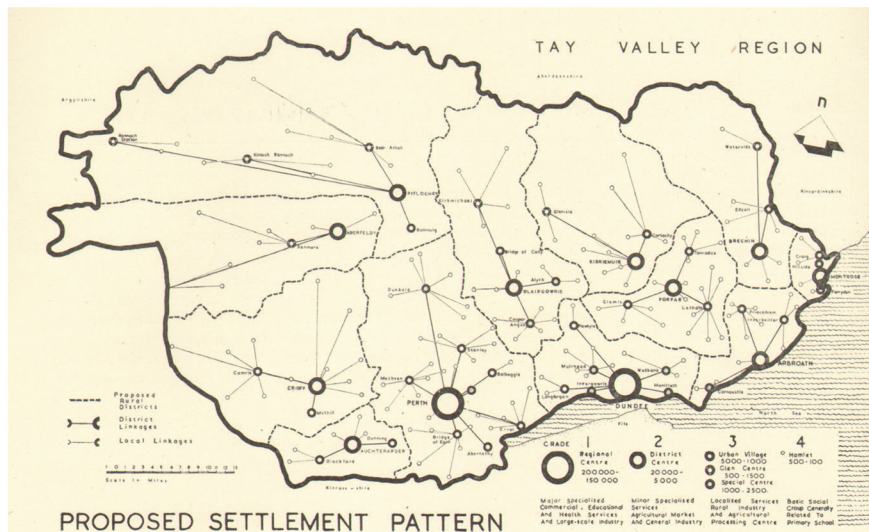
Anticipating current political priorities, in the Foreword to the Plan, Gordon Payne noted:

*It is my hope that my journeying of some 25,000 miles in pursuit of knowledge for the Survey and Plan will not prove in vain; and that from the information and proposals contained herein a new spring of hope, confidence and well-being for the people of the region will be tapped from which will flow a richer and better life.*

Citizen engagement, however, was somewhat restricted and did not involve active public participation. The authors simply anticipated that:

*...the reader of the foregoing pages will have travelled in thought through widely varied circumstances and characteristics of the Region and of its people. Some aspects may be of interest to him personally and have made him conscious of factors and influences of which he was not previously aware.*

(Lyle & Payne, 1950, p. 235)



## KEY PRIORITIES OF THE TAY VALLEY PLAN

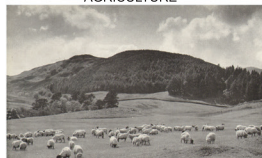
### HOUSING



### SOCIO-ECONOMIC LINKAGES



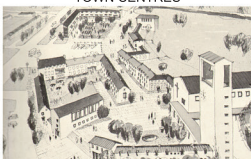
### AGRICULTURE



### BUILDINGS WITH CHARACTER

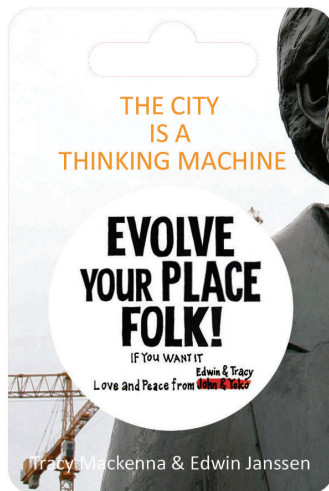
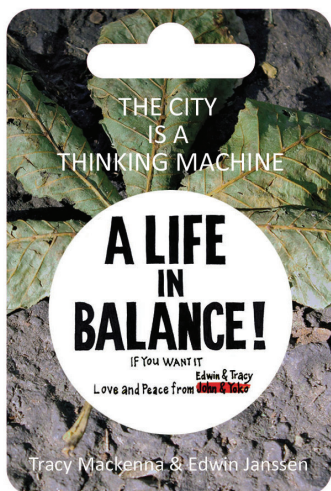


### TOWN CENTRES



### HYDRO-ELECTRIC SCHEMES





## ***A LIFE IN BALANCE! + EVOLVE YOUR PLACE FOLK!***

Tracy Mackenna & Edwin Janssen

Geddes' ideas regarding environmental wellbeing are reflected in our collaborative art practice that revolves around the question 'how to live a good life?'. We are interested in activating the city as a stage for presentation and exchange. Looking beyond the confines of the white cube gallery environment, we offer our joint practice as a site for social interaction and animated discussion.

In response to *Cities in Evolution*, we have made two portable artworks that are not bound by walls, floors and ceilings but that fluidly move from place to place on the lapel or in the pockets of the receiver who transforms into the messenger. The slogans *A LIFE IN BALANCE!* and *EVOLVE YOUR PLACE FOLK!* will be gifted to the exhibition visitors in the form of badges created to trigger a response. These badges are additions to our *John & Yoko Drawings* series.

Tracy Mackenna & Edwin Janssen share a collaborative art practice that is a discursive site for production, collaboration, social engagement and reflection. Exhibition projects, environments, publications and writing integrate art making, presentation, exchange and education. They focus on 'how to live a good life', art and wellbeing and the relationship between material culture and memory. They teach at Duncan of Jordanstone College of Art & Design, University of Dundee. [www.mackenna-and-janssen.net](http://www.mackenna-and-janssen.net)

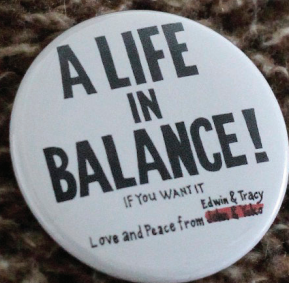




**View of plinth with take-away badges at exhibition (above).**

**Following page: Badge as modeled.**





# Colophon

Editors: Lorens Holm and Cameron McEwan

Design: Cameron McEwan

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## **Exhibitors**

**Charles Rattray and Graeme Hutton**

**Cameron McEwan**

**Fergus Purdie Architect, RSA**

**Jelena Stankovic**

**John Dummett**

**Paul Guzzardo**

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