

Volume IV: The Talks

The City is a Thinking Machine

Patrick Geddes and

Cities in Evolution

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Volume IV of IV.

Volume IV: The Talks

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Activism and Advocacy in the Built Environment

Lorens Holm

The planner may find that a green place for people to read outdoors in good weather is more effective for building community than amenities, although this may be the result of a walk on a summer Sunday evening after reading the first chapter of *Capitalism and Schizophrenia*. These texts concern the city as a social form, in other words, the environment constructed by people in order to live well in it.

Introduction

These texts are the residue of two programs of public lectures and dialogues by practitioners in the constructed environment. These programs were held in connection with the exhibition, *The city is a thinking machine*, and were the culmination of the research project. *The city is a thinking machine* was an exhibition of work from the Geddes archive plus contemporary work in architecture planning and the arts that – like Geddes – address the city as a social body with a material form. The intention of the program was to contextualise this material. As the material trace of what was essentially an extended oral event, they are what endures and hence what remains available for reworking and working through by others. This is the material condition for discourse as research.

Generalism

The practitioners represented by these texts include planners, architects, artists, lawyers, new media activists, grass routes political activists. They reflect the range of specialisms that Geddes argued were needed in order to create a multidisciplinary task force that could reform the city, what he called civics or applied sociology. In this regard, the generalism that Geddes celebrated was not a weak blend of tea, achieved by dissolving disciplinary silos. Quite the opposite. Everything about Geddes' research program was to strengthening the silos – strengthening the internal integrity of their centres and the external integrity of their differences - and creating a platform for collaboration between them, in the way that the table is a platform for the composition of a still life. Only in this way can disciplinary specialism necessary for tackling the problems of the city as a social form be mobilised to their full potential. This is the clear message of Geddes' synoptic view and Outlook Tower, from the parapet of which all the specialism observe the city together.¹

1. See for instance pages 320ff. in *Cities in Evolution*, in which Geddes recognizes the necessity for specialisms. Collaboration for Geddes was not about breaking down disciplinary boundaries but about finding the platforms for their successful collaboration. The opinion that disciplinary boundaries are detrimental to research enjoys a degree of popularity amongst those who manage academic institutions. This opinion has affinities with the anti-elitist agendas promoted by New Labour, as if elites were bad simply because they were elites. The effect of undermining local elites has been to intensify the most pernicious and global of elites, the money elite, of which the founder of New Labour is now a salient practitioner. The anti-elitist agenda is supported by laissez-faire capitalism, and its current form, neo-liberalism. Elites bring with them a different way of organizing cities and societies, and a different set of values, than the organization and values of capitalism, and are therefore a threat to capitalism. By elites we refer to the disciplines, the professions, organisations of tradesmen, the guilds, any form of specialism that organizes people around a practice or craft or skill or form of knowledge.

Practise

These texts by practitioners in the constructed environment encompass a range of approaches to the city, from studying it to intervening in it. In different ways, they aim to mobilise publics. Political activist Mike Small's text on Geddes and Scottish anarchism uses Geddes' thought to understand current possibilities for social activism; lawyer and media activist Paul Guzzardo agitates for digital platforms for social change; architect Mark Hackett uses plans to document the class warfare that drives Belfast planning; artist John Dummett traces the different ways the public appears in political discourse and in the city. He treats the city as a textual environment that recalls Geddes' comment that the city is a hieroglyph. Curator Matthew Jarron describes Geddes social and environmental activism in Dundee. Professor of planning and former director of the Geddes Institute Greg Lloyd and City Planner Gordon Reid discussed the state of UK and Scottish planning as it has evolved through legislation; they critique neo-liberal planning policy. Wright calls for a democratics as opposed to an economics of the city, an update on civics. In each case, in different ways, we survey the city in order to understand ourselves; and each intervention in the city is a form of sociology of ourselves.

Advocacy, activism, and research in the constructed environment

The nurse may find that touching a patient is more effective for their comfort than a catheter, although this insight may issue from an unexpected encounter with the patient. The planner may find that a green place for people to read outdoors in good weather is more effective for building community than amenities, although this may be the result of a walk on a summer Sunday evening after reading the first chapter of *Capitalism and Schizophrenia*. These texts concern the city as a social form, in other words, the environment constructed by people in order to live well in it. The practitioner of the city, thus poses a special problem for research. The practitioner is not interested in building the evidence base, but getting job done, in real time, by whatever means necessary. Knowledge – that *sine qua non* of research discourse - also issues from what Kant called the understanding which cannot be as easily shared as an evidence base. Arguably, in the constructed environment, there is relatively little new knowledge. Mumford said that man is a natural animal and his nature is technology. Technology is the air we breath. The cities the romans built are still recognisable as cities. The romans would recognise as cities, the cities we build today.

Summary

- Understanding leads to critique [implicitly or explicitly, these texts demonise neo-liberal policy and the planning that emerged from it].
- Critique leads to action.
- Action in the city – in particular the city understood as a social form – involves advocacy and the mobilisation of publics.
- Understanding produces knowledge although rarely does it take the form of a shared evidence base.
- Practical research in the city involves action and advocacy.
- Practical research has its own form of objectivity, the objectivity of what works.

Belfast Trajectories: Restitching the City

Mark Hackett

You reach a point when it is no longer possible to work in the narrow field of an architectural practice, when the whole city is the problem. One theme in this lecture is class conflict, not religious conflict that everyone knows about. Few will discuss it publicly, but class conflict underpins the Troubles in Northern Ireland.

Introduction

You reach a point when it no longer seems possible to work in the narrow field of an architectural practice, when the whole city is the problem.

The current typology of Belfast has been, in my view, more determined by class conflict, than the religious conflict that everyone knows about. Few will discuss it, but separation between affluence and poverty underpins the Troubles in Northern Ireland. Belfast is a small city traversed by class boundaries. Most of the victims of the Troubles came from working class communities facing many of the same problems that Scottish communities faced with de-industrialisation, loss of jobs, multiple discrimination, and displacement from the housing patterns of the 19th Century.

Ron Wiener was a key influence on our practice. An economist from the LSE, he came to Belfast in 1973 and lived in the Shankill Road. In *The Rape and Plunder of the Shankill: Community Action: The Belfast Experience* (1975), Wiener looked at the building of the urban motorway and the house clearances that ripped these communities apart. It detailed the plundering of the communities which had grown up in the tight grid of terraced streets around the ship yards and linen mills: women working in linen mills, men working in ship yards, Catholic men often not able to work at all except in the margins. The typology of Belfast comprised terraces mixed with industrial buildings, right on the edge of the city centre.

The Neo Liberal City



The back and front of Sandy Row – Great Victoria Street.

This inner city Protestant neighbourhood is in decline. In the last 20 years, neo-liberal developers have plundered Sandy Row, selling off buildings or

building permissions within a year or two, with no interest in whether the buildings worked. The back of this 10 story block of flats faces the existing street with car parking on ground floor, secondary windows and gas pipes. Anyone who knows about planning a building knows that this is an obscene way to treat a street. On the other side, glass balconies overlook the wall to a nearby housing estate. We have to understand conditions like these as economic interfaces. There is much talk of *peace-walls* and *political interfaces* and the need to remove these, but no one seems to want to look at the *economic interfaces*.

Infrastructure

There are three urban motorways to the north, west, and east of the city centre. They were planned in the 60's, completely drawn by 1969/70, but were not completed until 1981. They are still not connected. They constitute a *cordon sanitaire* that effectively separated poorer communities from the city centre. *Cordon sanitaire* is the term used in government meeting minutes of 1971. You would not see minutes this candid in government today, about the desire to use roads to deliberately divide the city, to divide not so much just Catholics and Protestants but to isolate the working class they did not want near the city centre. There are still people who think that road engineering is socially neutral, but it is obviously political. 100,000 commuters - half the Belfast working population - drive into the city centre every day on these motorways, with many negative effects for city inhabitants.

There is also an over-scaled inner ring road inside the Belfast Urban Motorway plan. It is about isolating the city centre from the troublesome neighbourhoods that surround it. These neighbourhoods happen to be segregated on a Catholic/Protestant basis, alternating as you go around the centre. These dividing ring roads and the urban *shatter-zones* they created are the key issue of Belfast which becomes apparent if you visit the city for any length of time.

Three important facts about Belfast governance:

- Powers were taken away from local authorities in 1972. Northern Ireland was run by direct rule of a minister and 4 junior ministers. Local councils lost control of roads, regeneration, housing, and planning. These functions were taken on by central government.
- Everything is now run by a forced coalition of at least five parties, which makes it difficult to achieve consensus for decisions. There were two

‘green’ parties, two ‘orange’ parties, and one or two in the centre. It was frustrating to advance advocacy for the city in these circumstances.

- Some powers returned to the city in 2015 - the council is tasked with producing a local development plan for 2017 - but there is now very little planning skill left in local government.

Three strong forces have shaped the city:

- Depopulation: During the Troubles the population dropped from 470,000 to 270,000. The middle class left, like white flight in American cities. The planning system was very permissive of rural development around Belfast. It was both a political and a social (class) flight.
- The Car: The city has been designed around the needs of the car owning commuters who left, but want access to the economic core.
- Market: The quality of development and planning is poor because people in NI feel that they have to take any investment they can get; this thought still pervades.

Forum for an Alternative Belfast

The Forum was launched January 2010 by Lord Mayor Naomi Long. We started our work with plan analysis and desktop surveys of vacant sites. We compared figure/ground plans of Belfast 1960 and 2000 to illustrate the effect of the urban motorway, carving up the neighbourhoods. Dense terraces were replaced by low density cul-de-sacs. People were forced into single identity neighbourhoods all round the centre of Belfast. People who live here now are criticised for still wanting or needing peace walls between them, but they did not design their environment. Also the walls went up almost 40 years ago. There were different issues, different generations, different people. We continue to inflict the ‘blame culture’ on these fairly powerless communities.

The comparison between our figure/ground plans indicate what was demolished by the public sector between 1970 and 1990. It is shocking. When you hear about NI about getting extra funds, it was not for the benefit of the people of NI, it went into the security system and into the system that destroyed the city for no good reason. The housing stock needed fixing, strategic demolition, renewal, but not the *carte blanche* approach that was taken.



**Central Belfast
1960 with
100,000 people.**

Only 32,000 people live in the city centre now. 100,000 people drive in each day. 50,000 come in by other means.



The Doughnut City, showing the isolated centre. Yellow is the commercial core; dark spaces are car parks and roads; neighbourhoods are shaded in buff. These communities have been decimated; reduced to 40% of the population in 1960. That means stripping out housing, jobs, secondary businesses, schools, and services in those areas.



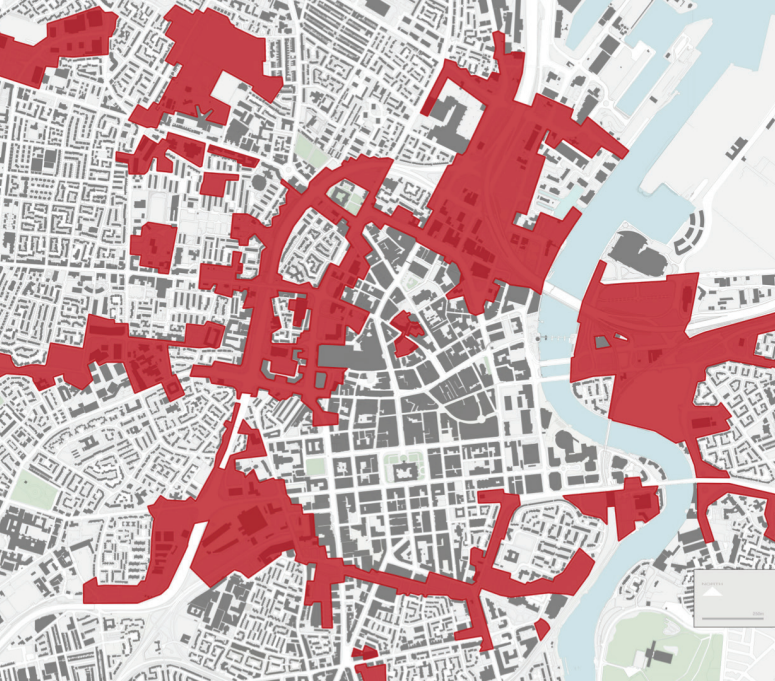
Rebuilding the city in the 1970s.

A plan showing
the only
remaining
terraces in yellow.



The 'Missing city map'.

Vacant land
in 2000,
corresponding
to a drop in
population from
470,000 (1950)
to 270,000 today.



Negative wasted spaces.
An opportunity to enhance or undermine the city image?

This map illustrates the city zones we try to focus attention on. Any remaining buildings in the red zones are low grade and will go in the next 5-10 years. When you look at these city zones, putting together vacant sites, the buildings needing to be demolished, the streets that don't function, it is a very large zone. It is a cancerous view of city; with no good or safe walking routes through it.



£25 parking and pedestrian crossings.

This area (Sandy Row) was a working class community before the Troubles. They realise they are in a different predicament now. They now have really bad developer buildings, this hotel is one of the worst examples. The

developer obtained all the surrounding land from the public sector, built this horrible hotel. The remaining land is wasted on low cost parking. £25/week is the parking charge.

The pedestrian crossings on the Westlink are little more than a proliferation of signs. For 20 years in West Belfast, your only route to the centre meant crossing an urban motorway with no pedestrian crossings, you had to run through the gaps in traffic. The crossings were put in recently. Note the low standards of workmanship in pavements. These ring roads lie empty for most of the day except for two hours when they are crowded with commuters. Belfast is totally over road-engineered.

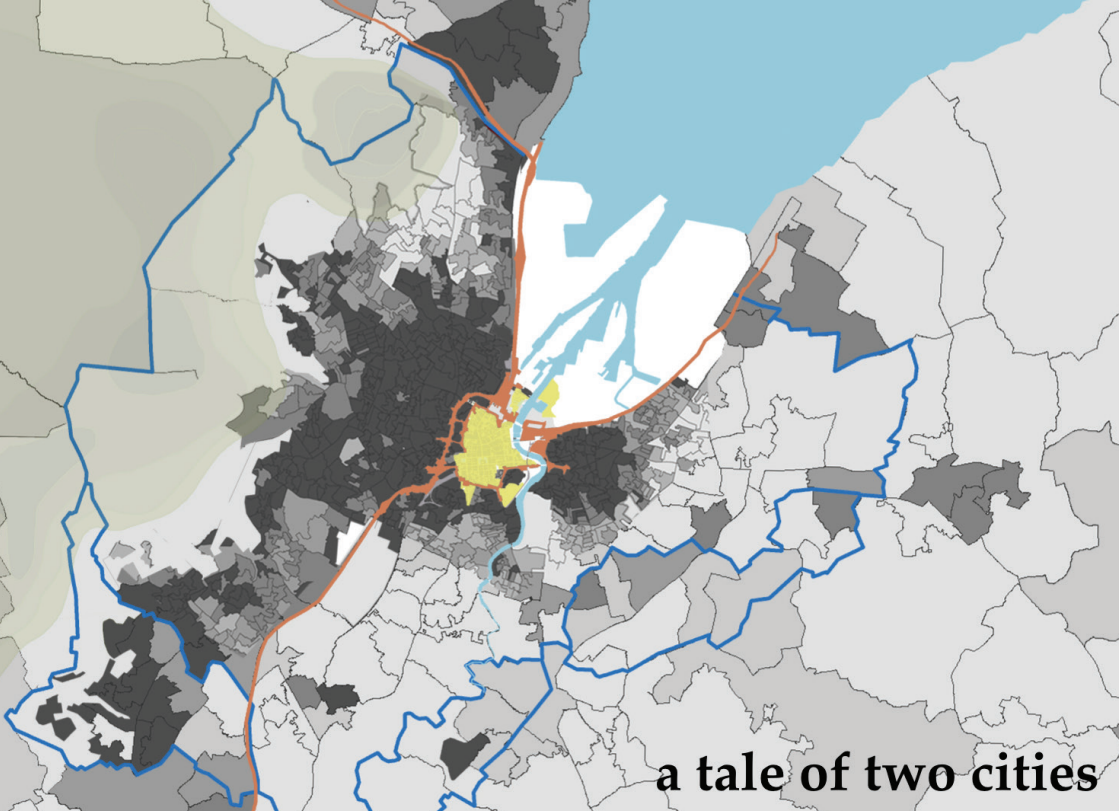
Demonstrating alternatives



The Divis Street link, existing and proposed renders.

This motorway intersection is 300 metres from Belfast City Hall, in the Lower Falls. You can see the *cordon sanitaire* effect. One of our early proposals (illustrated) was to accept the junction strategy but tighten the road space to normal standards, improve pavements, add civic landscape. We managed to get a consultancy working with the road engineers for this proposal. The road engineers replaced everything you see in this junction with a new bus route, kerbs, lights etc. Instead of implementing the ideas we had worked up together they put it all back with almost no changes. We didn't achieve very much in the end. It is disappointing, the funding was there to do the improvements we illustrated, but they didn't want to do it – you have to ask, why?

We have a current project at York Street Interchange, which goes to Public Inquiry in two weeks. The Interchange is about finally connecting the three motorways already cutting into the city. Currently they meet at traffic lights and have huge tailbacks. We illustrated an urban design approach to the Interchange, with a large model completed by 25 University of Ulster students.



A tale of two cities.

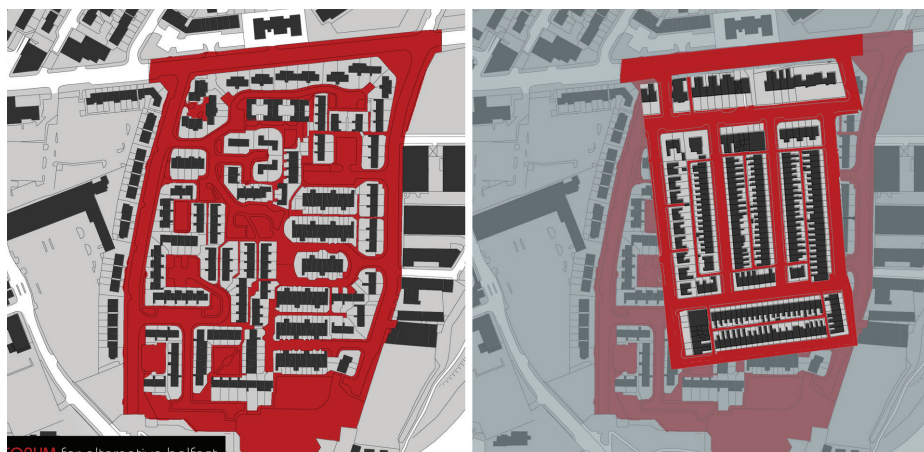
The current neo-liberal vision of Belfast seeks to connect the University in the affluent south with the city centre and on towards the new Titanic Quarter. A city axis that has no basis in the actual layout or typology of the city. The centre is sometimes presented as a neutral space (in Northern Ireland terms) but it is a contested space, contested at the neoliberal and class level. Our analysis identified shatter zones all around the city centre that are obviously the priority urban areas to fix. But the official vision of the city connects only the spaces they want to connect and has nothing to do with where most people live in Belfast, or the connections that residents want, and have a right to expect.

After five years of activism, some people are upset that the Forum is closed but others have said that at least we changed the narrative, changed the way people talk. Politicians and community workers are starting to use a different language. They talk about '*re-stitching the city*', '*economic interface*', terms that we introduced into the dialogue. It is very frustrating as an architect to look back five years of work, and think that's how little we achieved.



Plan comparison, before and after the urban motorway, North Belfast.

A tale of two cities is a map of areas of high deprivation, shown in darker tone. The blue line is the city council boundaries. No one has drawn this map properly before. We have adjusted it to take out industrial areas, parks, etc. to show where people really live. So this map is more representative and accurate. Not drawing maps properly is an example of bureaucratic masking, masking the patterns of class segregation. The motorway and large new roads are drawn in red to show how they ‘secure’ the city centre. The centre is a contested space. The middle and affluent classes have very high car ownership; the south and east are generally more affluent; there is cheap parking in the city centre and adjacent poor areas to enable access to the



Plan comparison between 1970s typical cul-de-sac development and the terraces they replaced. Illustrating the lower density, loss of private garden space, the loss of defined public space, and critically the clarity of house front and back arrangements. The red public space is now incoherent and feels unsafe.



Photos of typical back to front streets.

centre by generally affluent commuters. This phrasing is a crude definition of the problem, but with a lot of truth and indicative evidence. We try to illustrate to people that this is the real danger for Belfast, a city more sharply divided than ever and mainly on the basis of income/affluence, not the older religious conflict that most people assume is the defining problem.

If you look at maps of Lower Falls, from 1965 and today, they illustrate the replacement of the Victorian terraced grid with lower density cul-de-sac development. Note all the streets and connections are gone. This lost connectivity happens in every community around the city centre. The motorway and its deliberate use to create an urban *cordon sanitaire* dwarfs the effects of the peace walls that thread through the new low density cul-de-sacs.

Economic interfaces – Front to back environments

There are 350 ‘back to front’ streets that lie within 10 minutes walk from the city centre. Where are the front doors and windows? Blank walls face each other across the street, destroying the public realm, and creating intimidating environments to walk around in. Note the proliferation of road space – the emptiness. Note the scale of the road, the number of parking spaces in areas where only 25% of residents have a car.

The city trajectory

We use city plans to indicate where trends are leading the city, to clarify the problems, to choose the city we want, and to work towards it.

The Broken City (current trajectory)

- Negative spaces undermine the city image
- Unwalkable
- Population flatlines
- Core is less vibrant

- Economic interfaces add to peace walls
- Multiple city agendas divide resources
- Social disaffection
- Dominated by car commuting by day, dead at night.

The Connected City

- Productive use of wasted space
- Walking connections increase trade and vitality
- Population and economy grow
- Connections + bridges have multiplier effect
- Existing interfaces transform and lose significance
- A city vision that everyone can support
- Projects a confident image abroad
- Transition away from car use as people live in improved city.

This Connected City is a vision that everyone can support. It talks about the city in ways that people can understand.

How can we talk about peace walls coming down in 2023, which is a government objective for NI, when either side of these walls are poor communities with no jobs living in incoherent layouts built by the government. There is no budget for solving these real and extensive problems. The government narrative, 'we must take down the peace-walls by 2023', is both paternalistic and hypocritical, when government continues to erect and maintain other walls to keep these communities out of the new city centre.

As architects we use our skills to show and draw the alternatives.

Geddes and the 5th Estate: Citizenship and Cultural Insurgency

Mike Small



**French anarchists at the Outlook
Tower, c1895.**

Geddes and Cultural Reclamation

In 1995, on a study trip to Mexico, looking at the environmental effect of the NAFTA free trade agreement, I was introduced to a guide who, on hearing I was from Edinburgh, questioned me on the work of Patrick Geddes. To his astonishment, I had never heard of him.

On returning from America, I sought to find out about Geddes and I was struck by the connections between what I had been studying and Geddes' ideas, the work of William James, Lewis Mumford, Henry David Thoreau, Henri Bergson, the ideas of decentralised and participatory democracy, the ideas of ecology and education, the radical European strands of pre-school education. This research opened-up the notion of generalism and, through the generalist tradition, the writing of Noam Chomsky, via James Kelman, and to George Davie and *The Democratic Intellect*. Above all the ideas of cultural renaissance and expression, the idea of organicism and the radical tradition through Kropotkin and Elisee Reclus, to Colin Ward and Murray Bookchin opened out a rich vein of theory and practice that has barely been explored. I want to draw on that vein and explore its significance.

I want to look at Cultural Reclamation, Continuities of Cultural Insurgency and the rise of the 5th Estate.

In the last twenty years, Geddes has had a comprehensive resurrection. There is a new version of *The Evergreen*, a collection of essays by Luath Press, seminars, exhibitions, and conferences. Geddes has a statue by the Storytelling Centre, his words adorn the Scottish Poetry Library, the Eco Schools Scotland curriculum is designed by 'heart, hand and head' and work is underway to create the Patrick Geddes Centre at Riddle's Court, led by the Scottish Historic Buildings Trust. All of which is very positive, but there is a tendency for his work to be diluted and sanitised. This isn't about prettified buildings and quaint educational theories.

This image shows a group of French anarchists at the Outlook Tower who were exiled from France after the Paris Commune. Paul Reclus became Geddes right-hand man in running the Outlook Tower, and Elisée Reclus came to Edinburgh at least twice, in 1893 and 1895. He wrote to his wife in August 1895: 'In a few minutes I am going to give my second lecture. The first went very well... My fourth will have to be in English and will be for an audience mostly of anarchist workmen. This will be the difficult part of the campaign'.¹ Another prominent anarchist, the journalist Augustin Hamon (1862-1945) was the editor of the 'Humanite Nouvelle' and was sought by the

1. Sian Reynolds, *Paris-Edinburgh: cultural connections in the Belle Epoque* (Aldershot: Ashgate, 2007) p. 95.

police for his antimilitarist writings. If we trace a history of radical publishing and thinking, we must not lose sight of these roots amongst the soporific language of planning architecture and conservation.

Much of the foundation for a history of eco-anarchism and social ecology is catalogued in Frank Novak's study of the relationship between Lewis Mumford and Geddes. Geddes and Mumford had ambitions beyond policy and planning, that stretched to the rounded self, the citizen, which anarchists can draw inspiration from. There is a further element which demands a mention, connecting the ideas of Geddes with the organicist Murray Bookchin. Mumford writes, 'Geddes made an important contribution in restoring the Aristotelian concept of potentiality and purpose, as necessary categories in the interpretation of life-processes'. Novak explains that '...for Geddes such "potentiality and purpose" are represented in man's capacity for "insurgence"'. To which Mumford adds, 'Man for him (Geddes) was not just an adaptive organism...but increasingly the shaper and molder of his own world.'²

My point is twofold: in the efforts to 'revive' Geddes we have lost some of the critical edge of Geddes's thinking. We need to look at Geddes' output in art, pamphlets, stained-glass and mural-making, as part of a radical milieu. We need to remember that Geddes had exiles from the Paris Commune living with him under false-names to avoid police detection. There is a need for a second-phase Geddes revival that reclaims him from his own revival. What we need is a history of Scottish anarchism. Second, we need to reflect on the journey we have come in the past twenty years, and to celebrate the fact that uncovering Geddes is part of a far wider political awakening, that is only just begun.

Mislaid Culture

Julian Hanna writes in *The International Journal of Scottish Literature* in 2011, 'The Outlook Tower acted as a symbol of resistance and a challenge to London's hegemony as a centre of innovation and cultural production.' The connection between tower and cultural insurgency should not be overlooked. As the French writer Pierre Chabard explains: 'The word "outlook" employed by Geddes to re-name the Tower deserves attention, for its multifarious meanings reflect the numerous concurrent and sometimes contradictory strands contained in his project. But above all, it provides literal evidence of

2. Frank G. Novak, ed., *Lewis Mumford and Patrick Geddes: the correspondence* (London: Routledge, 1995).

the fundamental importance of vision in the organisation and orchestration of the Tower. With his training in the Natural Sciences - biology and botany - Geddes considered first-hand observation to be the basis of knowledge;... Geddes considered the eye to be an organ of fundamental importance to intelligence, for it provided the means to decipher and understand the world. Having nearly gone blind when on a study tour of Mexico in 1879, Geddes always nurtured a predilection for the visual: painting, photography, optical instruments, diagrams and other forms of graphic representation. This predilection was particularly evident in the conjunction of several major visual themes of Western culture at the Outlook Tower: prospect and aspect, perspective projection and panoramic vision, blindness and visual maieutics, Speculum Mundi and Camera Obscura.’

He continues: ‘It is interesting to note from the Reclus brothers’ description that, even though the principal function of the Tower was optical and panoramic in 1896, it was not yet called the Outlook Tower. This appellation would not seem to have appeared until the very end of the 1890s,... Geddes’s ideas for the Tower were as evolutive and elusive as they were chimeric and immoderate. From 1895, he was involved with Elisée Reclus’s “Grand Globe” - an ambitious project akin to a cross between a “Georama” and the Outlook Tower, for the 1900 Paris Exhibition. When the Reclus “Globe” project was abandoned in 1900, Geddes forwarded proposals for a temporary Outlook Tower to be located on the Panoramic gallery at the “Trocadéro Palace” in Paris. In 1902, Geddes threw himself into an ambitious project for a National Institute of Geography in Edinburgh... [which was to include] the Tower of the Regional Survey. In 1904 Geddes submitted a project for the Carnegie Foundation in Dunfermline,... a kind of cultural park containing museums and institutes. The principal building was to have been a History Palace surmounted by a Tower of Outlook.’³

Continuities of Cultural Insurgency

A country that does not elect it’s own government, defend it’s own borders or function as a democracy, is in need of perpetual renewal and renaissance. It needs constantly to acclaim *we exist, we have art, history, culture, ideas!* This need for self-affirmation is exhausting. Julian Hanna writes ‘MacDiarmid’s *Chapbook* pays homage in its opening manifesto, the ‘Causerie’, to Patrick

3. Pierre Chabard, ‘The Outlook Tower as an anamorphosis of the world: Patrick Geddes and the theme of vision’ transl. by Charlotte Ellis, in *Journal of Generalism and Civics*, VI (August 2005) accessed from http://hodgers.com/mike/patrickgeddes/feature_eleven.html.

Geddes's *Evergreen* (1895-96). The earlier struggle for cultural revival is praised not only for its Scottish nationalism but also for its civic and international character. '[T]he organ of a band of social reformers in one of the poorest quarters of Edinburgh,' MacDiarmid wrote, 'touched an international note, and kept up the spirit of the best ideals in literature and art.' MacDiarmid portrayed Geddes, who was still living and very active in 1922, as a worthy predecessor. Years later, in *The Company I've Kept* (1966), MacDiarmid mourned the 'neglect' of Geddes in Scotland, describing him as 'one of the outstanding thinkers of his generation, not merely in Britain but in the world, and not only one of the greatest Scotsmen of the past century but in our entire history'.⁴

Ultimately, however, MacDiarmid judged it necessary to dismiss the earlier Scottish renaissance in order to move forward with a new renaissance. The *Chapbook* manifesto ends: 'The Scottish literary revival proved to be a promise that could not be kept.' This demise cleared the stage for the renaissance of 1922. 'To- day', MacDiarmid declared, 'there is a distinct change in the air' ('Causerie', p. 4). Identity emerges as a central theme in the *Evergreen* and the manifestos it contains. Various competing identities are at play. The magazine's conflicted sense of place, its separate loyalties to Edinburgh, Scotland, and London, as well as to a cosmopolitan intellectual community, is one aspect of this complex identity.⁵ When Geddes and the Edinburgh Social Union encouraged artists such as Phoebe Traquair and Charles Mackie to decorate public buildings with murals, they did so with civic and national pride. The Geddesian cultural insurgency was to envelope others such as Paul Serusier, John Duncan, William-Burn Murdoch, Mary Hill Burton, Robert Brough, EA Hornel. Seen today, the cultural insurgency evokes the 'potentiality and purpose' to which Mumford referred.

As Murdo Macdonald stated in the RTPI Annual Lecture, 2009, 'He was a moving force behind the Celtic Revival in Scotland. He made common cause with the architect Charles Rennie Mackintosh on the one hand and the great Gaelic scholar Alexander Carmichael, on the other. Carmichael published in Geddes' magazine *The Evergreen*,.... And in *The Evergreen*, Geddes advocated not just a Celtic Revival but a Scottish renaissance, an idea

4. Julian Hanna, 'Manifestos at Dawn: Nation, City and Self in Patrick Geddes and William Sharp's *Evergreen*' in *International Journal of Scottish Literature* 8 (Autumn/Winter 2011).

5. *Ibid.*

that the poet Hugh MacDiarmid adopted to great effect.⁶

The 5th Estate

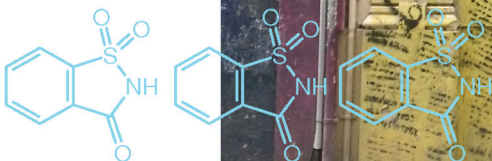
William Dutton has argued that the Fifth Estate is not simply the blogging community, nor an extension of the media, but ‘networked individuals’ enabled by the Internet in ways that can hold the other estates accountable. We have seen how Geddes was embedded in an international network of political and social activists. Networks work through media. This activism continues today, although the media has shifted from Outlook Tower to Internet.⁷

6. Murdo Macdonald, ‘Sir Patrick Geddes and the Scottish Generalist Tradition’, the annual RTPi Sir Patrick Geddes Commemorative Lecture, 2009, accessed at http://www.rtpi.org.uk/media/579470/transcript_-_murdo_macdonald_-_2009.pdf

7. William H. Dutton, ‘The Fifth Estate Emerging Through the Network of Networks’ (Michigan State University - Quello Center, June 10, 2008).

BraveNewWorld 'lite': The Brief

Paul Guzzardo



Monsanto Chemical Works opened its doors in St. Louis in 1901. The company's first product was saccharin. From 1903 to 1905 Monsanto's entire saccharin output was shipped to one company in Georgia: CocaCola.

BraveNewWorld ‘lite’: The Brief details a long-simmering lawsuit. The case is Paul GUZZARDO vs. VANDEVENTER SPRING REDEVELOPMENT CORP and WASHINGTON UNIVERSITY in ST. LOUIS, No. ED104288. It is currently on appeal in the State of Missouri. The case addresses the role of the courts in establishing ground rules for the use of big screen digital technology in public space. The Guzzardo case has been in and out of court for seven years. It involves a suite of law-fact issues. They include guidelines for research protocols and heritage sites, intellectual property curbs, and the use of eminent domain. But the core to the lawsuit is whether there are enforceable media ecological standards in using digital technology on the street. Can we do anything about the glut in our public spaces.

Given the accelerating 21st century media environment, this is an important issue. But there’s next to no law on how on we use these new technologies in assembling a shared civic space. There are no limits to the vapid insertion of digital *techné* in communal brick and mortar places. Guzzardo looks to *The Public Trust Doctrine* for guidance. The doctrine has been part of American jurisprudence from the start. It recognizes that governments hold essential natural resources ‘in trust’ for present and future generations. *The Public Trust Doctrine* is now being used by private citizens in the United States to sue the government on the basis that the government is not doing enough about climate change. Like man-made carbon emissions, the digital maelstrom and social media blather has an impact on all of us. Guzzardo’s lawsuit asks the question: Do governments have a duty to protect the successive generations from being hollowed out by digital buckshot coming at hyper-speed?

Like the carbon regulation, the Guzzardo’s case asks a court to place restrictions on digital noise and unfettered razzle-dazzle bytes. BraveNewWorld ‘lite’: The Brief examines what the Courts might to do so our public spaces have the potential to respond critically to the ceaseless accretion of digital information and imagery. The Brief will use case pleadings, depositions, and court orders to show the role the courts can play in the design of agoras where reflective citizens gather. It is crucial to future forms of public life.

The lecture is an activists call in an era where everything that can be, is turned into a mass media spectacle. Time is short. Guzzardo believes we need to rethink the implications of the digital environment for the space we call Civic. Some might argue it is all too opaque, and too late to look to the courts for tools to play a role in bridging the gap between information

and communication. But in an era when ‘The Donald’ is becoming the model for sifting reality, these are desperate times. With the buffoons at the gate, **BraveNewWorld ‘lite’: The Brief** argues that without new legal media ecology standards we will not be able to keep them out. Like carbon emissions and environmental degradation, the spawning of buffoons in a media maelstrom is a social injustice, one for which there has to be a remedy.

By way of further background, this lawsuit is traced to Guzzardo’s platform design praxis. The platforms were for and on the St. Louis street. They were viewing stations, mirrors of a sort. The big idea behind them were to use them to glimpse ourselves sloshing around in Big Data. The Plaintiff began working on a brief to build them in the mid-1990s. But there is a history here. The ‘new media guru’ Marshall McLuhan worked in St. Louis from 1937-1944. The other player on the street was Monsanto. The company was founded in St. Louis. In St. Louis, McLuhan assembled a like-minded posse. They were the first to look down into the digital black hole. Monsanto had a first too. It’s first product was shipped to Coca Cola. The product was saccharin. It’s when the ‘lite’ got switched on.

BraveNewWorld ‘lite’: The Brief is one of a ‘5-SOME’ of projects that examines the use of technology in assembling shared civic space. **The Brief** follows *A Septic Turn in a Space of Appearance*, which was part of the 2015 exhibition, *The City is a Thinking Machine*. *The City is a...* marked the centennial of Patrick Geddes’s *Cities in Evolution* (1915). *A Septic Turn* involved a lecture and installation. In 2006, it began with the installation *Laser\net* (Lorens Holm, Paul Guzzardo, and *F15*). *The Cartographer’s Dilemma* (2010) included an installation, publications, and a documentary. *A Walk on the Digital Sublime* came next. It entailed a line of installations in England, Scotland, and the United States. The ‘5-SOME’ is chronicled in Guzzardo’s e-book *Hackerspace for Myth Making | The Manual*. Paul Guzzardo is a Fellow in the Geddes Institute for Urban Research.

dispatch from a [zombie] front

Marshall McLuhan died on December 31, 1980. At the time of his death McLuhan was being left behind, forgotten, a hacker storyteller blotted out. A professor at New York University helped turn it around. Neal Postman organized a new field of storytelling scholarship. It is called media ecology. He traced it back to ‘Geddes’s Drop’, that petri dish, and he credited McLuhan with much. Postman was after myth. This is how Neal Postman ends his 1988 essay ‘Social Science as Media Theology’ (quoted in Lance Strate, *Amazing*

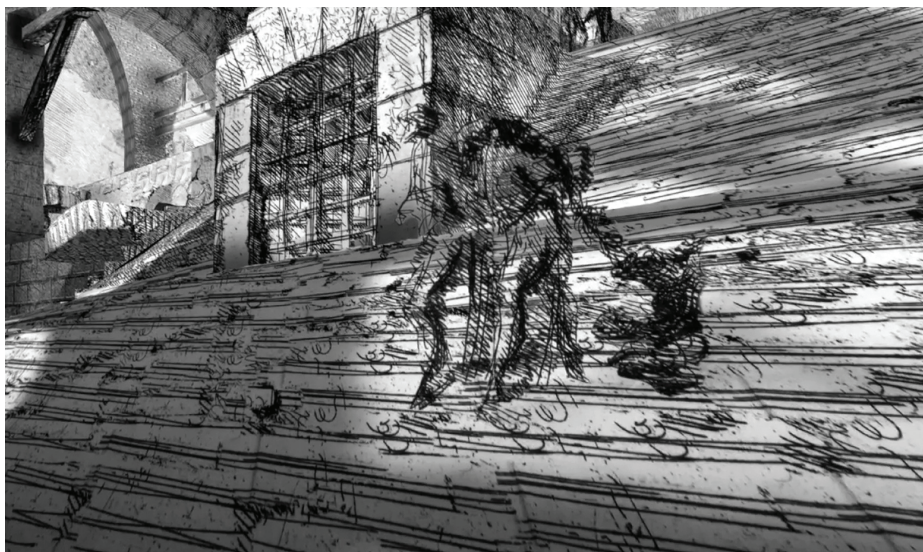
Ourselves to Death - Neal Postman's Brave New World Revisited (Vienna, Peter Lang, 2014)):

‘The purpose of social research is to reconsider the truths of social life; to comment and criticize the moral behavior of people, and finally to put forward metaphors, images, and ideas that can help people live with some measure of understanding and dignity. Specifically, the purpose of media ecology is to tell stories about the consequences of technology; to tell how media environments create contexts that may change the way we think or organize our social life, or make us better or worse, or smarter to dumber, or free or more enslaved. I feel sure the reader will pardon a touch of bias when I say that the stories media ecologists have to tell are rather more important than those of other academic storytellers because — the power of communications technologies to give shape to people’s lives is not a matter that comes equally to the forefront of people’s consciousness, though we live in an age when our lives - whether we like it or not - have been submitted to the demanding sovereignty of the new media. And so we are obliged, in the interest of humane survival to tell tales of what sort of paradise might be gained, and what sort lost. We will not have been the first to tell such tales. But unless our stories ring true, we may be that last.’



Into the Drop.

It was T. H. Huxley's laboratory. A young Scottish botanist was looking through a microscope, peering at a drop of pond water. A grey great beard loomed over his shoulder. The young man stepped aside. The bearded man's eye went to the lens, and then he shouted "look they're alive". The young Scot was Patrick Geddes. Charles Darwin was looking and shouting into the drop.



Dispatch from a [zombie] front.

And so we are obliged, in the interest of humane survival to tell tales of what sort of paradise might be gained, and what sort lost. We will not have been the first to tell such tales. But unless our stories ring true, we may be that last.

The Demise of Strategic Planning (Again and yet Again)

Greg Lloyd

Neoliberal economic values based on the notion of government failure, crowding out, and a permissive approach to trickle down serve to question the good from planning and intervention. The imposition of austerity and the promotion of individualism have served to undermine the raison d'être of strategic and land use planning. The very need for strategic forward thinking and integrated working is denied.

In the UK, strategic planning emerged from the maturing theory, practice and experience of statutory land use planning. Strategic planning was an acknowledgement that site specific planning decisions relating to the built environment were not isolated and there were benefits from a joined up strategic framework. Strategic planning tends to take place over broader territorial scales and sets the context to statutory land use planning. Strategic planning has taken many forms over time. These have included regional industrial policies, regional economic planning, national planning guidelines, regional development agencies, and city regional planning. Today, the National Planning Framework approach in Scotland is part of this strategic planning tradition and lexicon.

There are a number of principal characteristics of strategic planning. First, there is a general focus on the regional scale of governance and policy design and implementation. Strategic planning thus performs an important conduit between the local focus of land use planning and national considerations. Here strategic planning seeks to secure agglomeration economies of scale. Second, strategic planning asserts priorities and seeks to create a collegiate approach to planning interventions – bringing together the diverse agents involved. Here strategic planning seeks to secure network economies of scale. Third, strategic planning has been deployed at times of economic growth and contraction – seeking to provide growth management strategies and also to (say) provide infrastructure or inter-organisational capacity to facilitate recovery and stability in regional economies. Fourth, there are specific characteristics (which create benefits for planning and governance) of strategic planning. These turn on strategic planning providing a hierarchy and provision of contingency for public policy and private investment decisions, matching context and the method of engagement, operating at the appropriate scale and asserting regional ambitions, being political and resourced, and offering leadership and the appropriate risk management. These characteristics also represent the pre-requisites for effective strategic planning.

Yet notwithstanding these characteristics strategic planning has been exposed to the vagaries of change. Each manifestation of the strategic planning approach has experienced differentiated influences and change. Political circumstances, ideological conditions, policy priorities and resource agendas have all had an impact on the progress of strategic planning. First, economic restructuring, sector changes and an uneven geography of opportunity at all levels combine with very specific ideological ideas and political priorities to create an antagonistic context for strategic and land use planning. Neoliberal economic values based on the notion of government failure, crowding out, and a permissive approach to trickle down serve to

question the good from planning and intervention. The imposition of austerity and the promotion of individualism have served to undermine the *raison d'être* of strategic and land use planning. The very need for strategic forward thinking and integrated working is denied. Second, the extent to which such neoliberal values and policies have become normalised creates a very different intellectual and practical context to understanding and appreciating the purpose of strategic planning. Planning will always be viewed as a problem. Embedded vested interests dig in, little respect is afforded the implementation of the planning system and there is a reversion to the short term. Yet there is some evidence that strategic planning is a foundation for effective growth management – as shown by thinking in London (London First 2014, 2015).

This perspective explores these trajectories of change and argues that over time strategic planning has been increasingly diluted and eroded. Drawing on the changing experiences of strategic planning from across the devolved nation states, the presentation argues the case for deliberate strategic planning in order to avoid what was memorably described as the 'know nothing' school (Breheny & Hall, 1984). The argument considers the implications of a denuded strategic planning approach for the necessary activism in the regulation, planning and management of built environments.

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THE CITY IS A THINKING MACHINE

Activism in the Built Environment: Planning

An evening event to accompany the exhibition in the Lamb Gallery

Wednesday 09 December 2015, 6-8pm in the
D'Arcy Thompson Lecture Theatre, Tower Building

Greg Lloyd: The demise of strategic planning (again and yet again)

Greg Lloyd is Emeritus Professor of Planning at Ulster University. He has researched and published widely on all aspects of planning, with a particular focus on national, strategic and city-regional planning. Drawing on some forty years in academia, Greg will take the long-view of strategic planning in Scotland, tracing the evolution of Geddes' city-regional thinking and imagining its future incarnation in light of the Scottish Government's 2015 review of land use planning.

Gordon Reid: TAYplan: City-regionalism in practice

A graduate from Town & Regional Planning, Gordon Reid is Team Leader for Development Plans & Regeneration at Dundee City Council. A seasoned practitioner, Gordon has direct experience of the evolution of city-regional planning policy and practice in the Tay Valley region. Reflecting on his experiences, Gordon will discuss how strategic planning has evolved and what can be learned from wider community and stakeholder engagement in regional planning.

For more information, please visit the Geddes Institute website at:
www.dundee.ac.uk/geddesinstitute/projects/citythink/

Score for a Prepared Voice

John Dummett

The contemporary city is never fully here; caught up in speculative scenarios of its possible futures, probable pasts and unfulfilled present moments, a city is a secondary literature on the ideal. The concrete, dust and tarmac, the material fabric of the built environment in which we pass our everyday lives, is then a wayward and discursive shadow...

A Spectral Grammar

The contemporary city is never fully here; caught up in speculative scenarios of its possible futures, probable pasts and unfulfilled present moments, a city is a secondary literature on the ideal. The concrete, dust and tarmac, the material fabric of the built environment in which we pass our everyday lives, is then a wayward and discursive shadow, an incoherent and faulty model of the plans that precede it. And like a plan or indeed a body of writing, the built environment is subject to change, annotations or ‘corrections’. But this re-modelling or ‘re-writing’ is not systematic; although often undertaken under the guise of an urban master-plan it is rarely deliberate or organised. Rather it is an intermittent and discontinuous process in which, to use the terminology of writing, short phrases, words or punctuation are edited, deleted or inserted. It is this continual process of adding, subtracting and altering that renders the material fabric of the built environment a permanently unsettled and faulty text of orphan words, fragmentary syllables, stray commas and errant full stops.

To experience the city then is to be caught up in this indefinite and shifting mode of textuality. But we are not simply bystanders or onlookers. We are implicit in its perpetually unresolved condition. Each moment we pass in the city and with every trajectory we score across its page we are individually and collectively engaged in an act of paraphrasis, a continuous restating that gives concrete presence to what lingers ephemerally in the immediate materiality of the city.

But this act of paraphrasis is not a free for all; a city is never a *tabula rasa*, a blank page. A city is instead always and already haunted by a patina of discourse and practice that determines both *a city’s* appearance and how *we* appear and act in it as ‘the public’. Or to put it another way; in this experience of a city as an act of paraphrasis, particular practices of architecture act as a *spectral grammar* that paradigmatically define the clauses and phrases of our appearance as ‘the public’.

Operant Conditioning Chamber 1930

The operant conditioning chamber devised by B. F. Skinner in the 1930’s is a piece of laboratory equipment or apparatus. Its purpose is to act as a controlled environment in which a subject animal, for example a rat or a primate, is ‘taught’ to ‘perform’ specific actions. The crucial characteristic of this designed space is reward and punishment. Depending upon how an animal responds to particular light or audio stimulus, food or other forms of reward are delivered. The box can also, if an animal does not respond or responds ‘incorrectly’, inflict punishment. From this brief description it is clear that the Skinner Box is a brutally simple environment that remorselessly

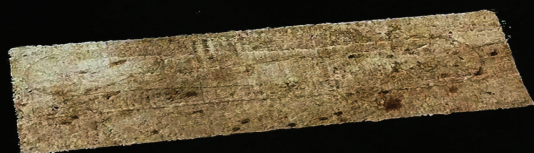
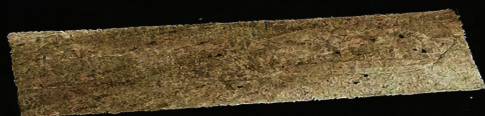
and invariably follows predesigned trajectories, which from the perspective of its captive lead to either food or pain; a bare life instituted by principles of repetition and reinforcement.

Gibbet of Montfaucon, Paris 13th century, used until 1629, dismantled 1760

Suspended in a tree, nailed to a cross or encased in an iron cage, the corpse of a criminal has, since antiquity been a public spectacle. In tandem with religious rituals and ceremonies of state, the display of the condemned was a crucial rhetorical medium that aided and abetted public expressions of power. The form of rhetoric inscribed in the hung, nailed and encased body is that of prosopopoeia. Derived from the ancient Greek roots of *prósopon* meaning face or person, and *poiéin* indicating to make and to do, prosopopoeia is a mode of communication in which a speaker or author addresses an audience by speaking as or though another person or object. In the example of gibbeting, the body of the criminal becomes an authorial voice of the state. As an oratorical instrument, the displayed corpse is a visceral example of one of the constitutive functions of public space that still endures today; that of being a form of rhetorical persuasion.

Theatrum Anatomicum, Leiden University 1596

Prior to the establishment of anatomical theatres, the inside of the human body was rarely seen. Only on the battlefield and in the torture chamber was the body opened to view. But in these circumstances the broken body of the soldier or victim of interrogation is not conducive to the production of scholarly knowledge. The body does not confess its inner secrets under the blunt force of knife or musket shot, a less passionate hand is required to unveil its 'truth'. The torture chamber and the battlefield, places scored by pain and suffering and often either remote or hidden from public view, were superseded in the late 16th century by the anatomical theatre. It is in the latter that the body becomes an aperture that admits to sight a hushed landscape of blood and bone. With skin parted and lifted as if it were a curtain being raised on a performance, the corpse becomes a cold spectacle. Although removed from the violence of the battlefield and the torture chamber, the body is still subjected to an interrogative inquisition, but it is one that has been moved from the particular to the universal. The 'confession' that the anatomical theatre seeks to extract from sinews and tissues does not relate to the particularities of an individualised body. The scalpel and steady hand of the anatomist desires one body to publicly confess for all of us. In the anatomical theatre the scalpel cuts into being a universal We, a new mode of address that speaks to the many as if they were one.

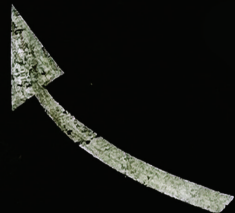
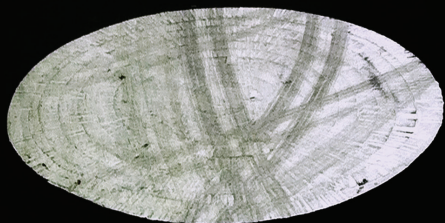


The theatre in the Sanctuary of Asklepios at Epidauros, Greece 4th Century BCE

What is the Panopticon if not a theatre? Designed as ‘a new mode of obtaining power of mind over mind’ Jeremy Bentham’s vision of a Panopticon in 1791, set architecture in motion as a machine of observation. Capable of being used for hospitals, schools and asylums, Bentham’s plan became the omnipresent blueprint for institutional buildings from the 19th century onwards. Identified in the work of the French thinker Michel Foucault (*Discipline and Punish* 1975) as the paradigm of a disciplinary society, the Panopticon haunts contemporary debates about corporate and state surveillance in physical and digital iterations of public space. But a precedent for Bentham’s ‘mill for grinding rogues honest’ can be found in the theatre of Classical Greece.

In the Greek theatre the audience sits in the theatron, the ‘watching place’. In a reversal of Bentham’s Panopticon, the overseer is an ‘audience’ of citizens that instead of watching prisoners ‘perform’ a penal code, witness actors and a chorus perform Tragedies, Comedies and Satyric dramas. These three forms embodied and affirmed the myths, ethics and histories that constituted ancient Greek and specifically Athenian, culture. In this sense the Greek theatre was a rival to the Agora as the central institution in their civic and public life. Although the Agora, which means ‘gathering place’ or ‘assembly’, is commonly situated as the political hub of Greek life, it was also the central market or commercial area of the city. From the perspective of contemporary capitalist societies, the focus on the Agora is a productive one, as it validates and legitimises current forms of representative democracy, which have commercial activity as their defining motif. But it is the Greek theatre and its pivotal reversal in the work of Bentham that lays bare what underscores contemporary politics and public space.

The half circle of the Greek *theatron* frames an abstracted and codified space in which myths, ethics and histories are subjected to practices of representation and mediation. Under the aegis of scripted acts, an image of an idealised society is performed and seen. The relationship of the citizen spectator to this spectacle is one of affective affirmation. With Bentham’s Panopticon this relationship is reversed, the citizen spectator becomes the spectacle that is watched. In the Greek theatron the role of the citizen is to witness, in the Panopticon the citizen becomes the performing subject, incarcerated and directed to obey a given script. In the former the citizen is an anonymous individual positioned on the edge of a performance, in the latter they become named and numbered subjects held captive in an ordered and disciplinary performance of an idealised image of a society. It is this last sense that underwrites contemporary public space.



We; first person plural pronoun

Designed in 1798 to be ‘a New and Less Expensive mode of Employing and Reforming Convicts’, Jeremy Bentham’s idea of the Panopticon provided an enduring architectural blueprint for how institutional buildings seek to make ‘the public’ legible. With an observer positioned at its heart Bentham’s disciplinary structure is, following the work of Michel Foucault, a stereotypical image of the watchful state. Yet it is not only with architecture that the state in the closing decades of the 18th century, sought to make its citizens ‘visible’. Language also provided a crucial practice for identifying the constituents of a state.

In 1794 Bertrand Barère de Vieuzac, a member of the National Convention during the French Revolution, stated that ‘For a free people, the tongue must be one and the same for everyone’; de Vieuzac’s words are echoed in a central document of the Revolution by Henri Grégoire, *Report on the necessity and means to annihilate the patois and to universalise the use of the French language* (1794). In the construction of a new state the revolutionaries in Paris understood that the language of the state and that spoken by its citizens must be the same. Only by speaking one language could ‘the French’ become one People and thus one nation. In this sense language became a tool for cohering what were profoundly different regions and cultures, in which ‘people often find it hard to understand what someone from the next parish is saying’ (Lucien Romier, *Explication de notre temps*, 1925). To understand ‘the letter of the law’ a universal tongue is critical.

A correlate to this universality can be found in the opening word of the *Constitution of the United States of America* in 1787; *We*. This first person plural pronoun meaning ‘I and another or others’, is the prime act of political representation. Through subsuming the individual under a collective, *We* is a declaration that produces and validates both a document and a future political arrangement. But underpinning this *We* is the implicit assumption that its constituents are legible and visible, that they are present. It is through this first person plural pronoun that a disciplinary panopticism is practiced not only through architecture but also language.

Language, whose semantic understanding determines how each of us finds our bearings in the world, exudes *déjà vu*. Its words and punctuation mark the horizons for a strange zone, in which incidental and recurring details hold us to the world in all its material actuality. Captured by these details each of us, as a constitutive aspect of ‘the public’, paraphrases a narrative whose plot is ‘being *with* others’. But in its architectural iteration, the experience of this narrative is only a ‘being *amongst* others’, in which each of us is a memory of solitude.



‘Forget the silly notion that I’m here to teach you Botany’: Patrick Geddes in Dundee

Matthew Jarron

Patrick Geddes was one of the radical thinkers of his age. Botanist, town planner, environmentalist, educationalist, sociologist, cultural catalyst, regionalist, nationalist and internationalist – Geddes's work embraced projects in Edinburgh and London, in Paris and Montpellier, in Palestine and in India. But for much of that time – over 30 years in fact – Geddes was based in Dundee as Professor of Botany at University College. Most writers have paid little attention to his work in the city, where his post at the University gave him the opportunity to engage with students, gardens, science and the arts.

As well as laying out numerous gardens at the University, Geddes inspired a generation of students with his unique and unpredictable teaching. In particular he strongly encouraged his female students – women like Nellie Wishart, who went on to become the University's first female chemistry graduate, and came back in the 1920s as a lecturer, doing important work on organic stereochemistry. Another was Mary Lily Walker, who became the driving force behind one of the most significant enterprises Geddes was involved with – the Dundee Social Union. Geddes had been the principal founder of the Edinburgh Social Union, which was enormously important in helping to improve conditions in the Old Town slums. It also placed considerable emphasis on the importance of bringing art and decoration into the lives of working people. Although Geddes didn't found the Dundee Social Union, it was established by his colleagues three months after his arrival in Dundee. His main contribution seems to have been in the inspiration he gave other members of the Union, particularly Walker, who turned the Union into an active, campaigning organisation and ultimately reformed it as the Grey Lodge Settlement Association.

Perhaps the most interesting of Geddes's students was Etta Johnstone, who became his assistant, and thus possibly the College's first female member of staff. She was a talented artist and was invited by Geddes to lead a project which would have a considerable significance for his future work.

Geddes was a visual thinker, and he was keen to bring art into his teaching. Soon after the founding of the Dundee Graphic Arts Association, Geddes approached them with a request to create a series of oil and watercolour paintings of plant life that he could show to his students. He asked Etta Johnstone to organise a studio for this purpose, and she proposed the project at a meeting of the Association in May 1891. One of those who approved the scheme was the Dundee artist John Duncan. It seems almost certain that he would have been one of the 23 artists who took part in the project, and so if he had not already met Geddes, he must have done so here.

The two formed a lifelong friendship, and Duncan became the principal artist for Geddes's Celtic Revival projects, painting murals for him in Edinburgh, illustrating his seasonal periodical *The Evergreen*, and then going on to paint masterpieces of Celtic mythology and decorative art.

Geddes also encouraged Duncan's career as a teacher, firstly at the short-lived Old Edinburgh School of Art and then in Dundee, where Duncan taught classes in Design at the YMCA, University College (hosted by Geddes) and the Technical Institute. In 1900 Geddes secured for Duncan the prestigious post of Professor of Art at the Chicago Institute, though bereft of his mentor, Duncan's stay there did not turn out to be a happy one.

Geddes always championed the synthesis of art and science, and was instrumental in the appointment of one of his former students, W G Burn-Murdoch, as an unofficial 'artist in residence' on a unique scientific endeavour, the Dundee Antarctic Expedition of 1892-3, credited as an important catalyst for the whole 'Heroic Age' of Antarctic exploration.

Geddes came up with many other ideas for projects in Dundee, most of which would never materialise. These included Law Park Way, a scheme for transforming the Bleaching Green between Constitution Road and the Royal Infirmary into a special kind of garden – an open-air, working women's club. Connected to this were his proposals to turn the tunnel under Dundee Law into an atmospheric fern grotto.

Geddes hoped to create a chain of gardens from University College down the Seabraes to Magdalen Green, where he proposed his most elaborate scheme called the West End Park, similar to the Botanic Garden Dundee has today, albeit in a different location. His plans were exhibited both in Dundee and London and were published in the local press with the headline "Generous Citizen Wanted". No such person was forthcoming, and this was a recurring problem for most of Geddes's Dundee ideas. Because he was only regularly here during the summer term (and very often not even then, to the annoyance of his employers at the University) he didn't have time to build the relationships needed to ensure that others would be able to take his ideas forward. If nothing else, however, his position here gave him a level of financial stability and professional reputation combined with relative administrative freedom, which enabled him to develop his interests in so many different directions, and to undertake the many other projects around the world for which he became so renowned.

Geddes's final lecture in Dundee contains this powerful statement of his ecological approach to the world:

How many people think twice about a leaf? Yet the leaf is the chief product and phenomenon of life. This is a green world, with animals comparatively few and small, and all dependent on the leaves. By leaves we live. Some people have strange ideas that they live by money. They think energy is generated by the circulation of coins. Whereas the world is mainly a vast leaf colony, growing on and forming a leafy soil, not a mere mineral mass: and we live not by the jingling of our coins, but by the fullness of our harvests.

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The merits of ‘City Development: A Report to the Carnegie Dunfermline Trust’

Hugh Begg

It would have been easier if he had taken the time to persuade the richest man in the world, a fellow Scot, donor of libraries and museums, peace warrior and social reformer, of the merits of his thinking.

City Development: A Report to the Carnegie Dunfermline Trust, which was published in 1904, made proposals relevant to Pittencrieff Estate and its environs. In later life Professor Patrick Geddes looked back on the *Report* as his master work. His son, Arthur Geddes, mentioned *City Development*, but not *Cities in Evolution*, in his contribution on his father in the *Oxford Dictionary of National Biography*. Geddes' admirers, including Patrick Abercrombie, Jacqueline Tyrwhit and Lewis Mumford amongst others went on to promote it as a work of genius.

The Philanthropist

The Carnegie Dunfermline Trust was set up by Andrew Carnegie. Born there in humble circumstances in 1835 the family emigrated to the United States in 1848. Carnegie employed his considerable commercial skills to lead, often ruthlessly, the enormous expansion of the American steel industry in the late 19th century. In 1903 Carnegie gifted Pittencrieff Estate to the people of Dunfermline to be managed by the Carnegie Dunfermline Trustees using an annual income £25, 0000 (£2.7million in 2016) to provide beneficial facilities outwith the park including libraries, health clinics, and sports facilities. The Trustees were urged to be: 'Pioneers, always ahead.'

The Practitioner and the Professor

In pursuit of Carnegie's wishes the Trust invited Thomas Mawson, the most celebrated landscape architect of the Edwardian era to prepare a plan for the laying out of the Park. However, Henry Beveridge, who had first met Geddes at one of his Edinburgh Summer Schools, persuaded his fellow Trustees to commission a second report from Patrick Geddes who had a track record in influential publications on botany and had some interesting notions on the connections between social processes and town planning.

The Report

In 1904 Patrick Geddes was 50 years old. The commission from the Trustees was his first opportunity to put into practice the accumulated thinking of past three decades. The scope of Geddes' *Report* went far beyond the 76 acres at Pittencrieff Estate and its environs. It was 'A Study of Parks, Gardens, and Culture-Institutes'. Starting from notions previously developed in his Edinburgh survey, he applied his triad of personal observation, instinct and intuition to use his self-acquired knowledge to develop ambitious proposals. Typically, Geddes refused to give the commission his undivided attention,

preferring instead to continue with a range of related interests in London and elsewhere.

However, the Report was finally completed by the beginning of June 1904: it was not an easy read: there is neither an executive summary nor a chapter given over to summary and conclusions. As a result, *City Development*, like the rest of Geddes writings, is more often quoted than read. For the serious scholar there is no escape from a reading of the whole.

The invitation from the Carnegie Dunfermline Trust presented Geddes with an opportunity to carve out a niche for himself within the emerging town-planning movement which was almost unexplored by others at that time. On the one hand, Ebenezer Howard's Garden City concept required totally new departures from existing settlements; and on the other, the public health and housing response to town planning was being pioneered in cities such as Manchester, Birmingham and London. Geddes message in *City Development* was for the smaller provincial city and its potential to develop in a manner beneficial to its citizens and to be a model for others.

The Missed Opportunity

On 23 June the Trustees decided to thank Geddes for his labours and, for the minute, stated: 'that he has furnished suggestions which may prove to be of much value to the Trustees in their future work. The report will have their earnest consideration.' In short, Geddes had breached too many of the cardinal rules of the successful consultant: he had strayed too far from his remit without adequate consent of his client; he had failed to deliver on time and within a justifiable budget; he had assumed the results of his work were his own property rather than that of his client; and related to all that, and of crucial importance, he had delivered work which was incapable of being implemented even within the considerable resources of the Trustees. The combination of these deficiencies was fatal to Geddes aspirations to have his work taken forward in Dunfermline as a model of what might be achieved elsewhere.

Thomas Mawson's report to the Trust was likewise shelved but it had impressed Carnegie sufficiently that it led to a commission to landscape his estate at Skibo Castle in Sutherland. Mawson emerged as the leading practitioner of the emerging profession of landscape architecture (a term he coined) with commissions throughout Britain. In Canada he prepared plans for Regina and Vancouver. In later life he turned to teaching and writing. In 1904 Andrew Carnegie was possibly the richest man in the world, and

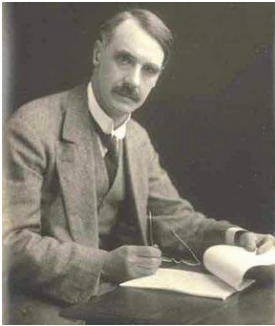
although he came from a vastly different background, he shared many of Geddes' ideals for philanthropic endeavours, social reform, and world peace. In Carnegie, Geddes had a potential patron with sufficient resources to fund his ambitions including those for the Outlook Tower, related ventures in publishing associated with the Celtic Revival, a National Institute of Geography, educational initiatives outside the conventional university structures and many more.

The Legacy

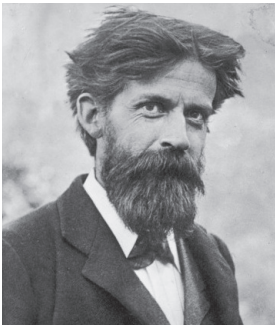
For the next decade, Geddes continued as a peripatetic scholar and propagandist shuttling between London, Edinburgh and Dundee with numerous diversions to Dublin and elsewhere. His aims had clarified into two strands which he saw as interlinked: to persuade his listeners of the merits of his views on 'civics' as a means to social reform and to seek their practical application in the renewal of cities within their regional context. It was an exhausting business achieved at the cost of a settled family life and secure income for his wife and children; in the end he was unsuccessful in what he set out to achieve. It would have been easier if he had taken the time to persuade the richest man in the world, a fellow Scot, donor of libraries and museums, peace warrior and social reformer, of the merits of his thinking. The vehicle for that was Andrew Carnegie's beloved Pittencrieff Park but Geddes was too engrossed to recognise the need to focus on the commission placed before him. Seen in that context City Development may well be seen as his masterpiece work but whatever its merits it was also a self-indulgent piece of work. Instead of recognising that the Report could be an end leading thereafter to further commissions, he had condemned himself to swimming towards an ill-defined and seemingly ever receding shore.



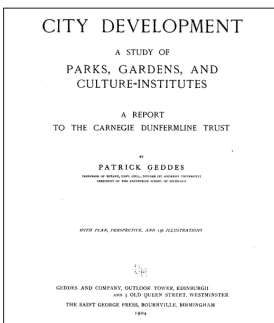
The Philanthropist. Andrew Carnegie



The Practitioner. Thomas Mawson



The Professor. Patrick Geddes



The Report. City Development



The Park. Geddes Plan for Pittencreeff Park

Thinking Versus Action: Patrick Geddes' Conservation Paradox

Michael Hebbert

Patrick Geddes's activism sprang from a philosophical appreciation of regional uniqueness, learned from the French geographer Elisée Reclus. He saw conservation of buildings and landscapes as a means to make living documents of collective memory.

In their classic of conservation literature, *A Future for the Past* (1961) Moultrie Kelsall and Stuart Harris drew an interesting observation between Sir Patrick Geddes's practice of organic, holistic planning and its contemporary misappropriation 'in defence of the very kind of destruction and unintegrated thought he so roundly condemned' (Kelsall and Harris, 1961, 12). This is the paradox that my lecture explores.

The starting point has to be Patrick Geddes the activist, the doer, the fighter - a role model for every practical conservationist: in 1882, settling with Anna in the slum tenements off the Royal Mile, fixing windows, whitewashing courts, installing toilets, planting flowers, lobbying the municipality, raising sponsorship, developing student housing; in 1903, getting the worthies of Dunfermline to see that their prodigious cash windfall of half a million pounds sterling from Andrew Carnegie would be better spent enhancing rather than wiping away the historic fabric of the Pittencrief Estate; in 1910, bringing out the dismantled masonry and timberwork of the fifteenth century Crosby Hall from London County Council storage for re-erection at Cheyne Walk, Chelsea as London's first student hall of residence; and most remarkably from 1916, his practice of 'conservative surgery' in Madras, Lucknow, Baroda and Indore where he attempted to challenge the utilitarian orthodoxies of slum clearance, street widening, and Western-style sewerage installation in as many as fifty towns and cities. Every one of these campaigns still has some relevance today, and so does the need for individuals like Geddes who practice what they preach.

Patrick Geddes's activism sprang from a philosophical appreciation of regional uniqueness, learned from the French geographer Elisée Reclus. He saw conservation of buildings and landscapes as a means to make living documents of collective memory. Here was how he explained his Carnegie-sponsored work in the City of Dunfermline to readers of *The Contemporary Review* in 1905:

I have had the joy of familiarising myself with its whole series of survivals, from the eleventh century to that lately ended, and have therefore felt the duty of insisting upon the preservation of this actual and obvious, albeit half-forgotten and little-valued, Open-Air Museum of the Centuries as a prime asset of the city, and a main element of its education, as in trust for Scotland - indeed for all men.

The modern reader may find Geddes's grandiloquent syntax hard to swallow - it was a bad habit acquired from Thomas Carlyle - but the message of

interpreting the city as an open-air museum of the centuries is clear and good. The problems of transmission that troubled Moultrie Kelsall and Stuart Harris weren't due to this idea of the unity of time and place. They had a different origin.

Before he studied geography, the young Patrick Geddes was a natural scientist, trained by Thomas Huxley at the School of Mines in South Kensington. He researched the morphology of marine protozoa at the University of Paris's marine station at Roscoff in Brittany, writing up his investigations of the function of chlorophyll in flatworms for the *Archives de Zoologie expérimentale et générale* in 1879 and continuing to contribute on cell theory and other scientific matters for a further decade, including the authoritative entries on reproduction, sex, variation and selection for the Ninth Edition *Encyclopaedia Britannica*. Thereafter Geddes switched his energies full-time to city planning and conservation, but that initial laboratory training in taxonomy left a permanent mark on his thinking. Whatever the topic, his mind would seek to classify.

In the winter of 1879-80 he contracted an eye infection in Mexico City. Forced to sit in a darkened room with his head wrapped in bandages, he explored the mnemonic potential of paper folded vertically and horizontally. These matrices, became his 'thinking machines'. He began with simple two-by-two classifications of historical stage and geographical type, progressing to elaborate taxonomic systems with up to 64 cells. Visitors to the University of Dundee in the autumn of 2015 could browse a fine selection of the original manuscript diagrams in Lorens Holm's exhibition *The City is a Thinking Machine*.

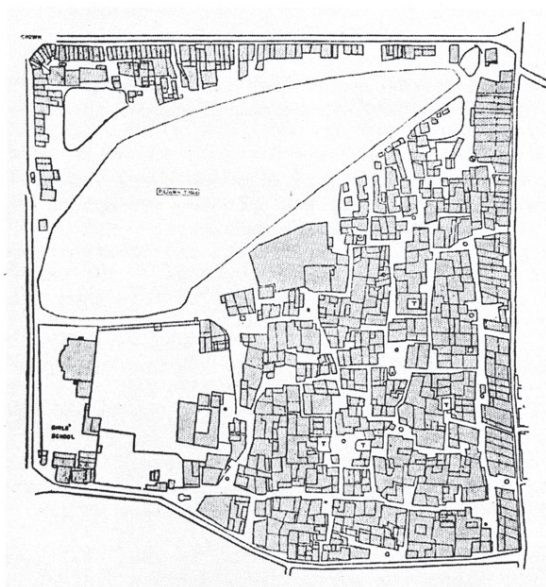
Geddes found illumination in these squares and triangles, describing them as 'many-armed signposts to the radiating paths of knowledge'. Unfortunately, as Helen Mellor observes in *Patrick Geddes - Social Evolutionist and City Planner* (1990), they proved to be a poor means of communicating thought, and the more he insisted on them, the greater the uncertainty around their content. So this founding father of modern town planning, himself - as we have seen - an inspiring practitioner in Edinburgh, Dunfermline, London and many parts of India, left a more confusing and ambivalent legacy in the realm of ideas. In the first of many biographies of Patrick Geddes, published in 1927, his disciple Amelia Defries had hailed him as *The Interpreter*; but it would be truer to describe him as an interpretee, whose influence depended to an exceptional degree on the translation work of those who came after.

The Geddesian message which generations of city planners learned second-hand had two elements. One was a belief in the historical inevitability

of the sequence described in *Cities in Evolution* (1915), from a coal-based ('Paleotechnic') era of laissez-faire and social Darwinism to a 'Neotechnic' era of clean electrical technology, rationality, and collective planning. The other supposed Geddesian legacy, derived from a misunderstanding of Le Play, was a simplified theory of method - survey, analysis, plan - that gave designers the assurance of positive knowledge and scientific technique, and a dangerous sense of immunity from the messy logic of political choice.

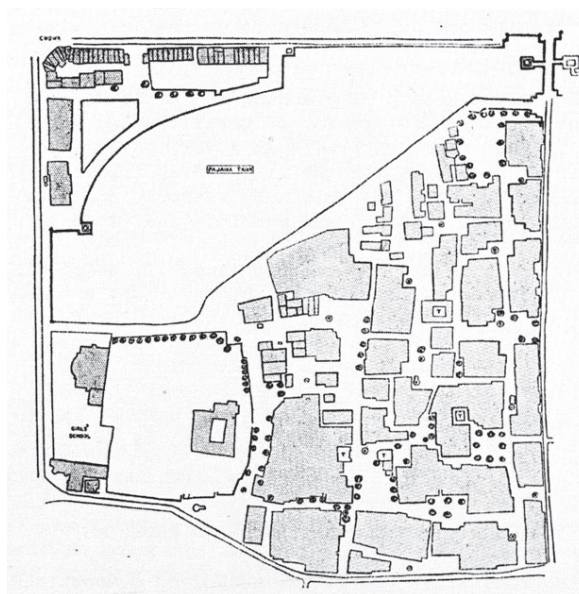
We see how these ideas come together in Patrick Abercrombie's paper 'Slum Clearance and Planning' in the 1935 volume of *Town Planning Review*. It opens with homage to the late Patrick Geddes 'and his fundamental theories of Place-Work-Folk'. Then, with examples from Manchester, Leeds and Sheffield, we are shown how comprehensive survey and civic exhibitions can pave the way for clean-sweep slum clearance plans based on redevelopment of inner districts at suburban densities, with new 'exit streets' laid out as parkways connecting town and country.

This little article of 1935 presages an entire era of postwar reconstruction plans in which Geddes's name, to return to Moultrie Kelsall and Stuart Harris, came to be 'freely invoked in defence of the very kind of destruction and unintegrated thought he so roundly condemned'. Here was the paradox: his actions demonstrated one type of practice, but his thinking took a different journey.



**Balrampur, the existing
'insanitary quarter.'**

Mapped in Geddes's 1917
Report to the Hon'ble the
Maharaja Bahadur, from
Tyrwhitt (1947).



**Balrampur, the
'conservative surgery.'**

Proposed in Geddes's
1917 Report to the
Hon'ble the Maharaja
Bahadur, from Tyrwhitt
(1947).

Nablus: An Authentic Urban Space

Naseer R. Arafat

Nablus is a Palestinian city in the West Bank, 63 kilometers north of Jerusalem, with a population of 136,000 inhabitants. Located in a strategic position between Mount Ebal and Mount Gerizim, it is the capital of the Nablus Governorate and a Palestinian commercial and cultural center.

The Urban Fabric

In Nablus, the name ‘Old City’ denotes a specific geographical area. The name is also used to describe a particular urban fabric, unified by special elements and characteristics. Window shape, doorway design, overlap between buildings and structures, and antique external appearance combine to give this area an architectural unity which distinguishes it from other areas of the city.

Social, economic and political transformations in the Old City greatly affected the form of Nablus. In the Ottoman period, the local governors founded a distinct type of residential building, known as ‘castles’ or ‘an-Nabulsi palaces.’ In this period a number of characteristic building types developed across the Old City, including markets, commercial agencies and *khānāt* (or caravanserais), as well as ordinary residential buildings. Generally the Old City retained the urban form bequeathed by Roman town planning. But during the Islamic period, especially in Ottoman times, the issue of privacy gained in importance and influenced construction.

Town planning in Nablus became distinguished by the creation of sinuous ways and passages. These paths and alleys, some narrow, some wider, adapt closely to the site’s geography. This gives the present-day city a quality quite distinct from the equal and perpendicular lines of the original Roman foundations.

The adjacent and overlapping buildings form an architectural, organic and unified framework. This framework dictates the shape and width of roads and alleys in the Old City. Nablus shares these characteristics with other Islamic cities including Jerusalem and Hebron in Palestine, Damascus and Aleppo in Syria, Tripoli in Lebanon.

The Plan of the Old City

There is a clear division of the Old City into neighborhoods, according to the nature of work in each. The market of handmade goods and the shops and squares connected with it are in the public domain of the Old City. At the edge of the Old City, several commercial centres and *khānāt* were built specializing in the reception of visitors, hosting commercial deals, buying and selling.

In this area, there are quarters, *ḥārāt*,¹ which have clear borders that include within them semi-specialized neighborhoods. These spaces are open squares in residential areas, and are separated from the public market through gates that used to be closed in the evenings.

Residential buildings were linked by a system of *al-ahwāsh* (yards), so that each *hawsh* (yard) forms a special residential area; it is considered part of the *ḥayy* (quarter). The *ahwāsh* represent a large portion of the total area of the Old City. Residential buildings in the *ahwāsh* have a single entrance connected with the public street by a relatively short passage, although there are a few buildings in *ahwāsh* that have a direct entrance onto the public street. These exceptions are distributed throughout the Old City.²

The divisions of the Old City, which consist of markets, *ḥārāt* and *ahwāsh*, still preserve the city's general form, using a style that fulfills many functions. The transition from public space to the most private space is gradual. This is clearest in the residential *ḥayy* and in access routes to it: moving from market area to a residential *hawsh* is by way of a special passage, which leads to an open square surrounded by residential buildings.

The large number of *ahwāsh* in the trade quarter supports the opinion that the reason for setting the houses back from the street is economic: this form makes for wider frontages overlooking the public street. This is an asset in commercial terms, as it allows an owner to gain more of a return than from a residential house alone.

There is a graded transition on entering the house. At the entrance there is a long passage that leads to a square, open to the sky, with the different sections of the house distributed around it. Bedrooms are located in a special and separate zone. A number of researchers studying the functional classification of different spaces and the mechanisms that force gradual movement from the public to the private have documented even more extreme cases of such privacy planning. For example Stefano Bianca, a scholar

1. Al-Ḥārāt (quarters) with its singular, al-ḥarah (quarter), is a term that refers to an urban entity which includes commercial, residential, and public service buildings. Its limits are set by streets separating it from the neighbouring ḥārāt, and its limits are confirmed by local residents' agreement in naming and ascribing different buildings to one ḥarah or to another. This underlines the importance of privacy in the oriental identity of cities: social, economic, religious and cultural systems contribute to forming this mixing and merging of different buildings into a single spatial unit, with known limits and name.

The term 'Maḥallah', or district, is used to refer to the same urban entity. Old documents confirm that this term was commonly used. The term 'ḥayy' or quarter is a newer term, mainly used for urban areas. The basis for demarcation of neighbourhoods today is the framework decided by the Nablus municipality.

2. Some researchers use the term 'al-hawsh' for the private garden of the house, which is surrounded by a fence separating it from neighbouring buildings. However, the structure named here is a group of buildings that have a single entrance and a semi-public yard that is a social meeting-place for residents of the ḥawsh.

of Islamic architecture, has pointed out that in the Syrian city of Aleppo, functional organization inside the home follows this style. Bedrooms are separated from their surroundings and from the open square by one stair or two, taking bedroom floor level above the level of the square. This achieves an increase in separation fitting for the privacy of a room's use. It may also increase privacy for the *olliyyah* (garret), which is distinguishable by its location above the ceilings of the neighbouring rooms, and cannot be reached except by special stairs.

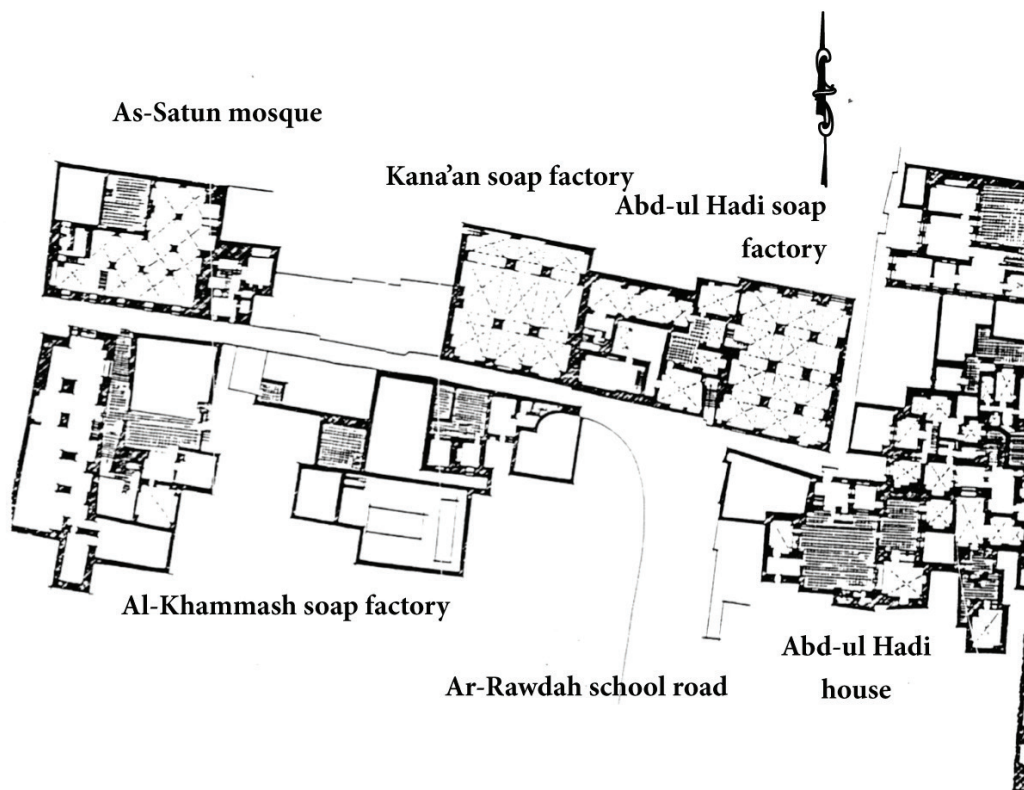
The bridges above the main streets played an important role in organizing the Old City. The heights of bridges above the public streets vary, as do their widths, ranging between two and six meters. These bridges were tailored to the people who used them: their low height does not allow animals with riders or carts with loads to pass, preventing them from reaching residential areas. This compels a separation between public places (where anyone is allowed to enter and carry out commercial activities) and residential areas where only pedestrians may enter. Building bridges helped to support adjacent buildings, as well as to protect walkways from rain and from the sun. They also allowed the exploitation of the upper area of buildings over the public street. A large number of bridges were destroyed by the 1927 earthquake. It is still possible to see where bridges were located on the building fronts that overlook the public streets.

The design of the *hawsh* and its entrance offered different benefits, both social and economic, connected to local traditions:

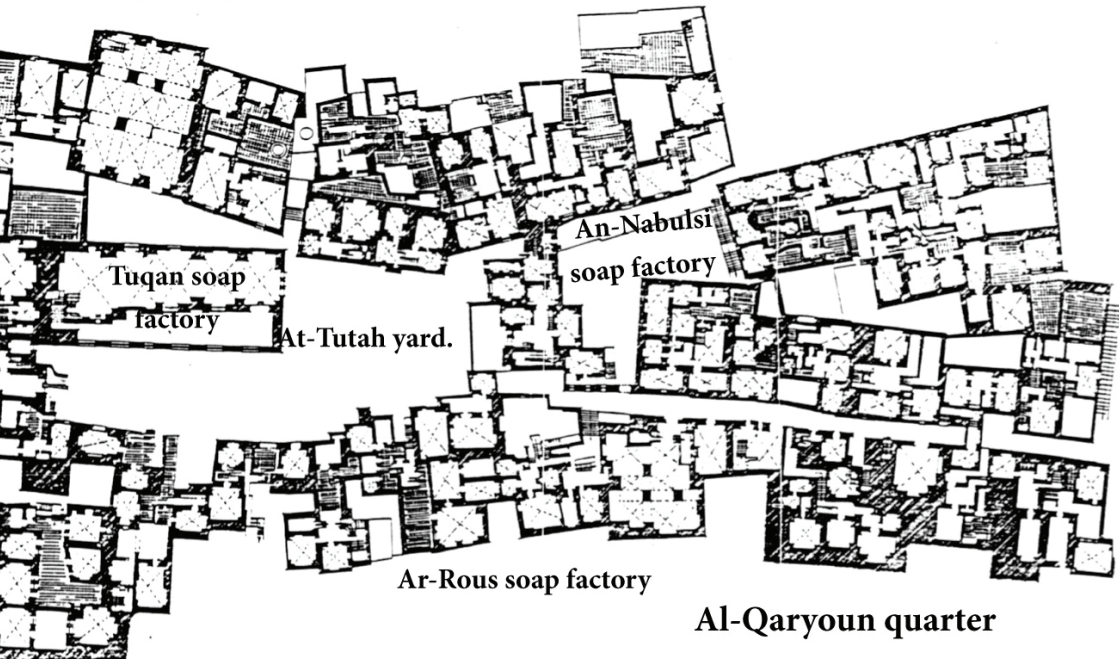
1. It was possible to exploit the main street frontage by building a number of shops with entrances facing the market area. Residential buildings by contrast are set back by a suitable distance.
2. The narrow passages which lead to the internal yard of the *hawsh* or to the entrances of houses are built with just enough room for two people to walk past each other. Camels and other animals cannot enter. The architecture imposes a *de facto* rule: only people are allowed to enter, large animals are prohibited.
3. The narrowness and sinuosity of the passages give privacy to the internal space of the *hawsh*, and separate it visually from the market area. Passers-by on the public streets cannot see into the *hawsh* without entering. Nor is it easy to enter or exit the *hawsh* quickly and without notice.

The evolution of the Old City is defined by the ongoing separation of private

and public spheres, protecting the privacy of the residents of the *hawsh* from the markets, main streets and public buildings frequented by the public. In this respect it demonstrates Patrick Geddes' thesis that urban morphology and social formations evolve in response to each other.



Ya'ish soap factory



Al-Qaryoun quarter

91
A
B
C
D
E
F
G

1 2 3 4 5 6



Al-Ahwash and The Yards



No.	Yard Name	Dirctions
3	Al - 'At'at yard	E - 6
5	An-Nasr yard	E - 7
7	Al - Jit'an yard	F - 8



The Evolutionary Spirit at Work in Patrick Geddes

Ian Wight

Economics, rather than civics, has been 'running' the (planning) system. We seem to need some form of countervailing civics, on a par with the economics, perhaps conceived as a democratics (rather than a politics)...

The presentations by Greg Lloyd and Gordon Reid - on the current strategic and regional planning scene in Scotland - recalled my own early practice (in a Canada/Alberta/Peace Country setting, 1970s) and subsequent Celtic Fringe philosophizing (1980s, Aberdeen) leading to my framing of regional planning in terms of a territory/function dialectic, at work in a social learning context (territorial autonomies in functional interdependencies) (Wight 1985). It was therefore a case of some *déjà vu*, but also with some new twists, thanks in no small part to the spirit of Patrick Geddes at work.

I can now put my own earlier experiences in the context of my recent Geddes scholarship, better informed by his activism in the built environment, and more aware of his propensity for informing this activism through his thinking machines. In this short commentary I would like to focus on Geddes' advocacy of civics, as part and parcel of his town planning advocacy. It seemed to me that Greg and Gordon, in their presentations, were helping to make the case for some current activism in terms of a refreshed notion of civics – a 'neo-civics' in effect.

What impressed me most in Greg's remarks was how economics, rather than civics, has been 'running' the (planning) system. We seem to need some form of countervailing civics, on a par with the economics, perhaps conceived as a *democratics* (rather than a politics) - that helps these competing/complementary interests to be deliberated more openly, more transparently. I am wondering if this might involve some reconsideration of the contemporary significance of the distinction/duality referenced by Geddes and Victor Branford in their operative theory of society as an interplay of 'the temporal' and 'the spiritual' (Scott and Bromley, 2013).

What impressed me in Gordon's remarks was the ongoing challenge of community engagement, especially in planning at a strategic/regional scale. I found myself wondering if this challenge could be better met through more conscious operationalisation of a more explicit neo-civics. This will require - among other things - a reframing of professional/lay-person relations, and some targeted 'evolving' of current manifestations of professionalism, in planning and in the built environment professions more generally. And this will have implications for professional education. In Geddesian terms we are probably thinking of planning professionals that are more into synthesis (rather than simply analysis), more embracing of a design perspective - as part and parcel of their planning, and with a positive moral outlook, as purveyors of goodness and wellbeing - as pragmatic Eutopians.

My current work focuses on 'evolving professionalism beyond

the status quo' (in the context of contemplating the education of the agents of the next enlightenment). It involves problematising merely 'modern' professionalism, which tends to be primarily functional and technical (currently functioning in service to neo-liberalism), conferring an essentially solo/silo professing. I think Geddes can still help us articulate the necessity of professional education programming that complements such limited and limiting 'modern' professionalism with a supra-ordinate civic professionalism, and a boundaries-stretching inter-professionalism. These thrusts would confer more activist impulses, and more collaborative action, enlivening community/planners engagement and infrastructure/planning integration.

I have been exploring 'the evolutionary spirituality at work in Patrick Geddes', conceiving his offerings as 'spirit-in-action' (Wight, 2015). A major implication of this is the evolution and development - the growth in consciousness - of the person professing, the planner planning. We have not done a good job of respecting the importance of the associated inner work, preferring to focus only on certain aspects of outer manifestation, on essentially exterior referents. Geddes was as much about 'in-looking' as 'out-looking', but we have mostly avoided addressing the implications of this. We need more 'in-looking' - individually and collectively, personally and culturally. This is partly - I think - why I have such an attraction these days to the ideas in *Blossom*, by Lesley Riddoch (2014); I am quite sure that a Patrick Geddes of today would enthusiastically endorse this work, and its underlying sentiment.

The City is a Thinking Machine exhibition also has me wondering about how Geddes might now interpret such a notion. I feel sure (though it could of course be 'wishful thinking') that he would couch these in less mechanical and more organic terms - as living/learning systems, with the thinking merged with doing and being. In my scholarship on Geddes I have suggested he was a proto-integral (Wight, 2015, 3, 11); his thinking/doing/being was so integrated, on so many levels, across so many fields - that he merits what is now considered 'integral' status. More likely, were he around today, he would be pioneering the exploration of 'meta-integral' territory, which is now orbiting very much in the noos-sphere, in the realm of consciousness, where the spiritual and the material are both in play. Paraphrasing Teilhard de Chardin (1959), are we essentially human beings having a spiritual life, or spiritual beings having a human life? I think Geddes lived this paradox, and we would all benefit if we too could apply this lesson. Activism in the built environment would certainly be the better for it.

How might we act? I would recommend a re-thinking and re-positioning of planning, as placemaking, as wellbeing by design. Both are essentially about whole-making, in pursuit of more wholeness - the ever more elegant integration of truth, goodness and beauty. I appreciate that Geddes placed 'place' in the triad with Folk and Work, but I think he might now embrace an integral concept of place, as the integration of physicality, functionality, conviviality, and spirituality. Those involved in the built environment professions are all in the 'space-place transformation' business; ideally their professional education will enable them to become more effective and more empathic agents of such transformation, in part as entrepreneurs of a fully-realised neo-civics.

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Biographies

Naseer R. Arafat is an architect and specialist in development, planning, and conservation. He is the director of the Cultural Heritage Enrichment Centre, Nablus. He is the author of *Nablus, City of Civilizations* (2012) and has published on Palestinian architectural heritage, particularly concerned with social and historical issues. He studied architecture at Birzeit University, West Bank, Palestine, and specialized in urban regeneration at the Institute for Advanced Architectural Studies, University of York. He has a Masters degree in Planning and Development from University College, London (2000).

Professor **Hugh Begg** was Head of the School of Town and Regional Planning and Dean of the Faculty of Environmental Studies at Dundee University. In 1992 he left the University to become an independent consultant with the Directorate of Planning and Environment Appeals and with Cambridge Economic Associates. Recent clients have included the Scottish Parliament, Highlands and Islands Enterprise, and the United Nations. He co-edited a book of essays to celebrate the Centenary of the absorption of the Burgh of Broughty Ferry into Dundee. Hugh is Honorary Professor of Economic Development at Abertay University and a Geddes Fellow at University of Dundee.

John Dummett is an artist and writer based in Scotland. Working between text, architecture, and performance, John addresses the social production of knowledge. Drawing on a wide range of material including political texts from the 17th and 18th centuries, modernist architecture, and current Public Art, his work examines the different and often contradictory images of ‘the public’ and how these underpin the architectural and social fabric of the urban environment. John is an AHRC funded Fine Art PhD student at Duncan of Jordanstone College of Art & Design, University of Dundee, an affiliate of the Geddes Institute, and a Henry Moore Institute Research Fellow.

Paul Guzzardo is a media activist, designer, and lawyer based in St Louis and Buenos Aires. He maps the devolving state of the American public sphere. He has published papers in *Urban Design Journal* and *AD: architectural design*, and co-authored with Michael Sorkin and Mario Correa, *Displaced: Llonch+Vidalle Architecture*. His installations and theatre pieces have been exhibited and performed the US and the UK. He is a Fellow at the Geddes Institute for Urban Research.

Mark Hackett is a Belfast-based architect specialising in building, research and urban design. As a director in City Reparo, and a founding director in Forum for Alternative Belfast, both multi-disciplinary research consultancies working with the social, public and private sectors, he has authored architectural research projects on the divided city of Belfast. With Hackett Hall McKnight, he is the architect of the award winning MAC Arts Centre. He won the UK and Ireland ‘Young Architect of the Year Award’ in 2008.

Michael Hebbert, Professor of Town Planning, University College London, has taught and conducted research at Oxford Polytechnic, London School of Economics, and University of Manchester. He joined UCL in 2012. Michael is currently working on the use of figure-ground maps in city planning, and on the science-policy networks in 1950s Britain, particularly the Land Use Society and the British Group of the International Centre for Regional Planning and Development. He is editor of *Planning Perspectives*.

Matthew Jarron is Curator of Museum Services at the University of Dundee, which includes responsibility for the D'Arcy Thompson Zoology Museum, the Tayside Medical History Museum and the University's collections of art, science, and medical history. He is the author of *Independent & Individualist: Art in Dundee 1867-1924* and publications linked to exhibitions he has curated, including *David Foggie: the Painters' Painter* and *A Glimpse of a Great Vision: The D'Arcy Thompson Zoology Museum Art Fund Collection*. He has edited or co-edited issues of the *Journal of the Scottish Society for Art History*, *Museum Management & Curatorship* and *Interdisciplinary Science Reviews*.

Greg Lloyd is Professor Emeritus of Urban Planning at Ulster University and Visiting Professor at the Land Use Planning Group, University of Wageningen. He has researched and published widely on all aspects of planning, with a particular focus on national, strategic and city-regional planning.

A graduate from Town and Regional Planning, **Gordon Reid** is Team Leader for Development Plans & Regeneration at Dundee City Council. A seasoned practitioner, Gordon has direct experience of the evolution of city-regional planning policy and practice in the Tay Valley region.

Mike Small is the editor of *Bella Caledonia*, a columnist for *The Guardian* and a lecturer in Food Citizenship as part of the UNESCO Chair of Sustainable Development and Territory Management at the University of Torino. He founded the Fife Diet local eating experiment which aims to re-localise food production and distribution in response to globalisation and climate change. He worked with the anarchist ecologist Murray Bookchin. He has published widely on Geddes.

Dr Ian Wight, University of Manitoba, has a long career in regional planning practice and is an advocate of a new civic professionalism. Ian's publications engage with action research, focusing on the implications of an integral perspective - prospecting an integral form of planning that would transcend and include the best of pre-modern, modern and post-modern planning. Building on the social technologies of 'presencing' and 'meshworking', Ian is committed to praxis-making and ethos-making – meshing the personal, the professional and the spiritual.

THE CITY IS A THINKING MACHINE

an exhibition marking the
centenary of Patrick Geddes'
Cities in Evolution

Lamb Gallery, Tower Building,
University of Dundee

17 October - 12 December 2015

Mon-Fri 09.30-19.00 Sat 13.00-17.00

Opening event on Friday 16 October, 5.30-7pm



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Talks

**Lorens Holm
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