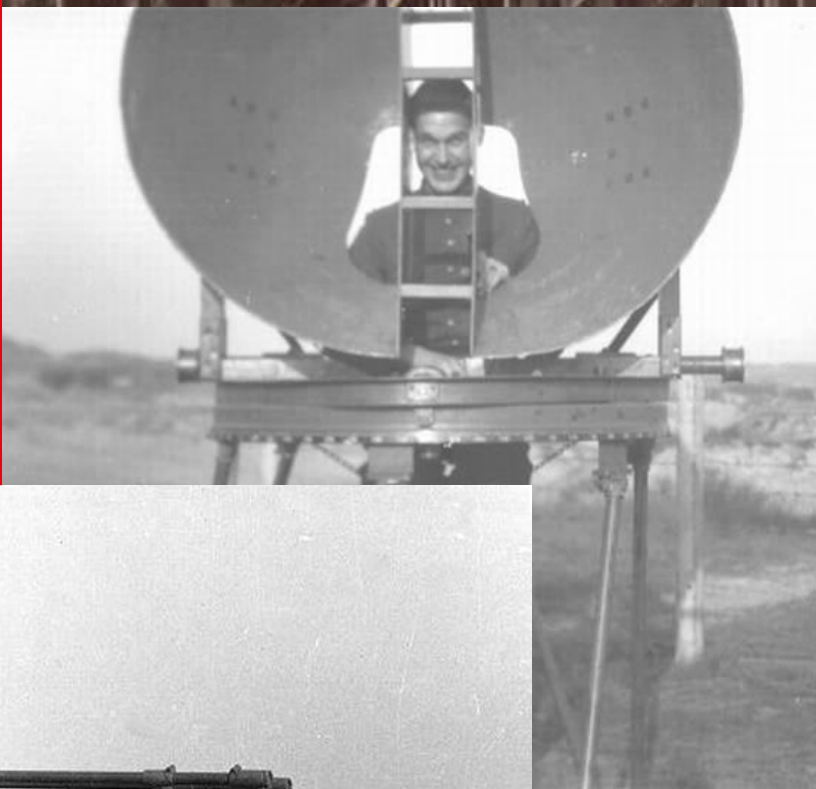


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synoptic visions

Aristotle-the founder of civic studies, as of so many others-wisely insisted upon the importance, not only of comparing city constitutions (as he did, a hundred and sixty-three of them), but of seeing our city with our own eyes. He urged that our view be truly synoptic, a word which had not then become abstract, but was vividly concrete, as its make-up shows : a seeing of the city, and this as a whole ; like Athens from its Acropolis, like city and Acropolis together-the real Athens-from Lycabettos and from Piraeus, from hill-top and from sea. Large views in the abstract, Aristotle knew and thus compressedly said, depend upon large views in the concrete.

Cities in Evolution | patrick geddes



CHAPTER II

THE POPULATION-MAP AND ITS MEANING

The Population-Map and its uses. London ("Greater London") as a spreading man-reef. Even its modern form of government, afforded by the L.C.C., is constantly being outgrown. Need of inquiry into smaller cities and city-groups. But here the same growth-process appears, industrial towns and cities uniting into vast city-regions, "conurbations," which the broadest surveys are needed to realise. Conception of urban Lancashire as the vastest of conurbations, exceeding Greater London itself, and yet now demanding comprehensive foresight and civic statesmanship as a whole. Beside this vast "Lancaster" are arising other colossal city-groups, here generalised as "West Riding," "South Riding," "Midlandton," "Southwaleston," and "Tyne-Wear-Tees." Thus is arising a veritable New Heptarchy, whose water supplies and coalfields, and kindred local affairs, are thus the essentials of national existence, no longer negligible as the mere "parish pump" and "coal-cellar" of metropolitan politics. Similar conception of Greater Glasgow and Edinburgh, as "Clyde-Forth." New forms of civic and rural organisation thus becoming needed, yet before these, fuller surveys, deeper diagnoses; and further again, preliminary conferences—representations of all concerned, of all aspects therefore, as well as interests.

GIVEN, then, our population-map, what has it to show us? Starting from the most generally known before proceeding towards the less familiar, observe first the mapping of London—here plainly shown, as it is properly known, as Greater London—with its vast population streaming out in all directions—east, west, north and south—flooding all the levels, flowing up

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the main Thames valley and all the minor ones, filling them up, crowded and dark, and leaving only the intervening patches of high ground pale. Here, then, and in the coloured original of course more clearly, we have the first, and (up to the time of its making) the only, fairly accurate picture of the growing of Greater London. This octopus of London, polypus rather, is something curious exceedingly, a vast irregular growth without previous parallel in the world of life—perhaps likeliest to the spreadings of a great coral reef. Like this, it has a stony skeleton, and living polypes—call it, then, a "man-reef" if you will. Onward it grows, thinly at first, the pale tints spreading further and faster than the others, but the deeper tints of thicker population at every point steadily following on. Within lies a dark and crowded area; of which, however, the daily pulsating centre calls on us to seek some fresh comparison to higher than coralline life. Here, at any rate, all will agree, is an approximation to the real aspect of Greater London as distinguished from Historic London. What matter to us, who look at it for the moment in this detached way from very far above, or even really to the actual citizens themselves to-day, those old boundaries of the counties, which were once traced so painfully and are still so strictly maintained, from use and wont or for purposes other than practical ones? What really matter nowadays the divisions between innumerable constituent villages and minor boroughs whose historic

names are here swallowed up, apparently for ever, like those microscopic plants, those tiny plants and animals, which a big spreading amoeba so easily includes, so resistlessly devours? Here for most practical purposes is obviously a vast new unity, long ago well described as "a province covered with

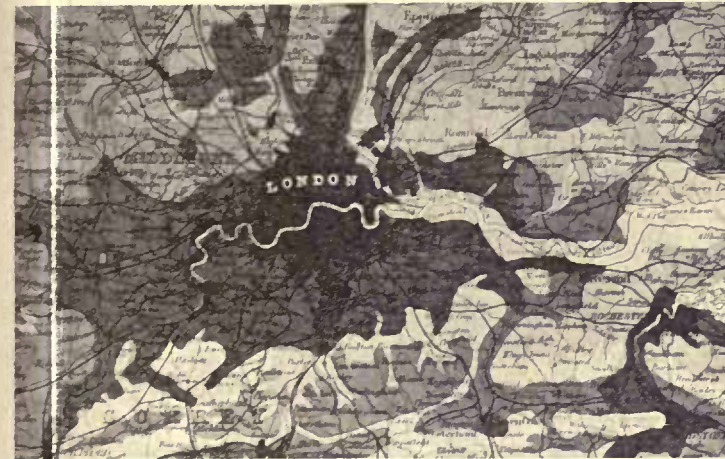


FIG. 12.—Greater London.

houses." Indeed a house-province, spreading over, absorbing, a great part of south-east England. Even the outlying patches of dense population already essentially belong to it; some for practical purposes entirely, like Brighton. Instead of the old lines of division we have new lines of union: the very word "lines" nowadays most readily suggesting the railways, which are the throbbing arteries, the roaring pulses of the intensely living whole; or, again, suggesting the telegraph wires running beside them, so

many nerves, each carrying impulses of idea and action either way. It is interesting, it is necessary even, to make an historic survey of London—an embryology, as it were—of this colossal whole. We should, of course, look first into its true historic cities; we should count in its many bones that have been up before being absorbed; we should remember, however easily we forget, its old villages and hamlets, its spreading dormitory areas—look for the rich, nearer and more crowded, and for the poor? We see, we realise, that we must corporate or at least associate ourselves with this politic, all growing more and more agglomerate, and this with its government, its County Council already far outgrown; but in the process continues, as in every other case, that in present conditions it must, this process must overtake the spreading growth, this process must really functional London into a new economy and advantage to the people concerned. Of course, in a general way, already known to the reader—to Londoners, greater or smaller; but does it not gain a new vividness with such a map before us, a new suggestiveness also? Do we not see, and more and more clearly as we study it, the need of a thorough revision of our traditional ideas and boundaries of country and

town? As historians and topographers we cannot too faithfully conserve the record of all these absorbed elements; but as practical men governing, or being governed, we have practically done with them. Let



Look now at the map of London with any friend, or, if possible, with two—a Progressive and a Moderate. What real difference survives between them when they sit down like plain, open-minded citizens to look at the map—the original, if possible, we again repeat. Do they not agree that both their parties would do well to sit down to the map, also, to survey the whole

cities in evolution

An early lab

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.





“Cities in Evolution” was published in 1915. It was by Patrick Geddes. It was the first book to link the city to Darwin’s big idea. Geddes was well placed to start. He was a biologist in Thomas Huxley’s laboratory. He left Huxley for the street and then roamed for the rest of his life. Hackerspace author Guzzardo is a Fellow at the Patrick Geddes Institute for Urban Research Institute. The Institute and the Carnegie Foundation for Universities of Scotland marked the centennial of “Cities in Evolution” with a bash. It was called “The City as a Thinking Machine.” Thinking Machine showed off Geddes archival maps, notes and drawings. It also had some new work. One add-on was “A Septic Turn in a Space of Appearance.” It was a looping media installation. It included video depositions from a St. Louis lawsuit and new media documentaries. A tableau strip topped the septic mix. The strip was a fragment from a lost silent film. The silent source was thought to be Dickens’ *Bleak House*. “A Septic Turn” was also the moniker for a five city pitch, a Dundee, Edinburgh, Newcastle, Plymouth, London lecture tour. The talks used bits from the hacker myth book that follows. Talks were remixed from city to city, ever in search of a tighter narrative about raw elites and bear skinned emperors. It was similar to what Charles Dickens went on the road to do, but he was better at it.

tour then book



M416 Evans 18:00pm Tuesday 01.12.2015

Paul Guzzardo 'A Septic Turn in the Space of Appearance University of Westminster, 35 Marylebone Rd, London NW1 5LS

appeared at a St. Louis City Hall rally, and met with local and regional government officials, including state legislators in Jefferson City, and Congressman Lacy Clay's Chief of Staff. Yard signs reading "no to eminent domain" appeared throughout the St. Louis metropolitan region. The outcry was further provoked by a national campaign centered on an eminent domain case before the United States Supreme Court. This case, *Kelo v. City of New London*, 545 U.S. 469 (2005), was the first major eminent domain case heard by the Supreme Court since 1984. It involved the use of eminent domain to transfer land from one private owner to another private owner for furtherance of economic development.

Analysis and Redevelopment Plan for the GRAND CENTER Redevelopment Area, was quoted in the newspaper as saying he was surprised to learn about Day's situation. "Had I 20 been aware of it," McMillan said, "I would not have supported the way it was done." In addition to the Alderman, Eric Friedman testified that Congressman Clay's office was also "very unhappy" about what was happening.

54. A series of emails between Vincent Schoemehl and Eric Friedman addressed the racial and the political fallout that was resulting from Mr. Day's and the press's condemnation of the Defendant Grand Center. The Plaintiff and Director Pulitzer were copied on some of these emails.

56. The State of Missouri revised its eminent domain laws following a wave of public outcry over *Kelo v. New London*, the Defendant's mismanagement of the Gentle Day condemnation, and the imprudent use of eminent domain in the city of Sunset Hills. As part of this revision the state legislature created "The Office of the Ombudsman for Property Rights". This Office is officially charged with documenting the use of eminent domain within in Missouri and any issues associated with its abuse. CONTRACT TERMINATION AND THE BURNT CHURCH

57. On May 17, 2005 the Executive Board of GRAND CENTER met and voted to withdraw the Petition for Condemnation. When asked about this meeting in his earlier deposition Vincent Schoemehl testified: A. There was a national organization that came to town over the over the Day case that wanted to have demonstrations in GRAND CENTER. I mean, there was -- there was a lot of-- there was a lot of concern about this from a public relations standpoint. A...we made the decision to drop it. Q. Who was involved in that decision and when did that decision - I don't know the exact

- 21 Q. take place? A.date. I don't know the exact date, but it went --- I did take that to the full Grand Center Board. Q. And was that after the publication of this -A.Yes. Q. Wagman article? A. It was after the publicat and we need to --you know, we need to just dismiss this case with prejudice. Q. Was a primary concern on behalf of the Vandeventer Redevelopment Board and the Grand Center Board adverse reputation, bad-will by publicity. 58. Fifteen minutes after the May 17, 2005 meeting in which the Grand Center Executive Board voted to withdraw the Petition for Condemnation Schoemehl received a call from the St. Louis Post Dispatch also indicated that an alternative site for the Media Box needed to be found. Shortly after leaving the phone message Schoemehl sent the Plaintiff two emails regarding alternative -replacement Media Box property was suggested by Vincent C. Schoemehl Jr. to Plaintiff, as an alternative location for the Media Box. The Defendant owned this property. The property is listed in Municipal Bond prospective as "The Spring Church". It fire in April 2001, reduced the wooden interior and roof to ash. ----This ruin and the vacant plot sit directly across Spring Avenue from the new Cardinal 22 Ritter College Prep High School. In their current conditions, rounding properties and provide an important greenspace in the District. It is anticipated that Grand Center, Inc. will retain ownership of the property and be responsible for its maintenance. It is anticipated that TIF fi that the allowable amount of TIF Obligations: Urban Garden was \$ 280,000. Elsewhere in the enabling Ordinance the property is listed as a Series C Notes. Later ordinances show it as a Series D Note and state that ti provided Plaintiff with site plans and architectural drawings of the burnt Church, and the adjoining lot. He asked his assistant, JoAnne LaSala, to work with Plaintiff to relocate the Media Box into this church. LaSala is posed inserting features of the Media Box into the derelict church structure, and described how the church could be transformed into a glowing new media "information lamp", lighting up GRAND CENTER and mai testified that he was "willing to try to be cooperative with them to try to sustain the development of these ideas which I had b een working on which I consider part of our national patrimony and put them in Grai Media Box would would need to be moved elsewhere in the district. APPROPRIATION OF THE PLAINTIFF'S PROPRIETARY DESIGNS

62. Immediately after dismissing the condemnation action the Defendant GRAND CENTER corporations engaged Sung Ho Kim and Heather Woolfer of Axi: Ome Ilc as the "de facto in-house designers" for the district. They were charged with exploring how digital media might be applied to different locations in GRAND CENTER. Both individuals had worked as consultants for the Plaintiff on the Media Box. "The Urban Media Complex GRAND CENTER" was the first project they did for the District. The Urban Media Complex GRAND CENTER" was based on the Media Box and the Plaintiff's protocol. There was nothing new here, except the name. 63. Neither the GRAND CENTER Defendants nor their agents contacted the Plaintiff again until late December 2006, when Vincent Schoemehl sent the Plaintiff an email. Schoemehl sought the Plaintiffs assistance in designing a media-projection infrastructure for the GRAND CENTER district. Vince Schoemehl <vince@grandcenter.org> wrote: Paul: I would like to speak with you about a lighting/projection project in Grand Center. We've been given a fairly nice gift for new arts projects and this is one of the projects we'd like to propose to our committee. I'm looking for some help with technology specifications and some ideas on how to program this. We're looking at starting with projections onto several walls/surfaces in Grand Center and then as a second phase placing "art walls" on the superstructures on top of the Club Riviera Building and possibly the Fox and other buildings in the district. My office number is (314) 289-1502 and my cell is (314) 369-6630. Give me a call if you get a chance. Thanks and happy New Year!!! Vincent C. Schoemehl

about the Media Box in December 2006? 24A. He was contacting me about the media installations in Grand Center. He indicated that they were going to be moving in a two-stage process, all series of district projections, which would then lead to, you know, inserting projection infrastructures at multiple locations in the district. Q. In December of 2006 was there any discussion of potential locations for the original Media Box concept? A. No. No. It dealt with, in some respect, blowing up the Media Box into a series of fragments and forms which would then be, you know, snapped into place in Grand Center.

65. In response to Schoemehl's request the Plaintiff prepared an updated resume and a memorandum for the Defendants GRAND CENTER. In the resume he attached exhibits of additional projects and recent work. In his memorandum, the Plaintiff again detailed how digital media could be used and incorporated into the GRAND CENTER district. In a reply email VincentC.SchoemehlJr.wrote „Paul:Thanks.this is perfect.“ After "this email message, the Defendant terminated all communication with the Plaintiff.

66. Subsequently and without the Plaintiffs authorization, the Defendant took the proprietary and confidential Media Box architectural concepts, program and content summaries from the planned Media Box project, and used these to design and program a series of GRAND CENTER projects - one temporary, the others permanent. The temporary project was installed in the burnt church. The permanent, built projects are located half a block from the original Media Box site, at 3651 - 3655 Olive Street. All of these projects have made use of the Plaintiffs proprietary and confidential designs. The Plaintiff received no compensation or acknowledgment for the plans he proposed to the Defendants in confidence.

67. The GRAND CENTER Defendants have actively supported and encouraged its agents and stakeholders to incorporate proprietary Media Box protocols in these temporary and permanent projects. The GRAND CENTER Defendants have promoted, and continues to promote these projects as the frontline - of new media and public design. In none of the projects do the GRAND CENTER Defendant's acknowledge the Plaintiff, the use of his original Media Box protocol, or St. Louis's new media heritage. Descriptions of the hijacked projects follow, beginning with the burnt church.

The Community Light Project was sponsored by Pulitzer Foundation of the Arts, in collaboration with the GRAND CENTER Defendants. It was organized and presented in conjunction with the Pulitzer Foundation's exhibition Dan Flavin: Constructed Light, which ran from February 1, 2008 through October 4, 2008 inside the museum. Outside the building four GRAND CENTER installations comprised the Community Light Project. One of these, a multimedia projection titled Crystal World, was installed directly across the street from the original site planned for the Media Box. "The Lamp Project at Spring Church" involved the installation of lamps into a shell roof attached to the burnt church - the alternative site that the GRAND CENTER Defendants had offered the Plaintiff.

"The Lamp Project at Spring Church" ran from September 4, 2008 through October 17 of 2008. Two German light artists, Rainer Kehres and Sebastian Hungerer, installed several hundred donated lamps in a temporary shell ceiling to create a light 26"roof" for the church. Earlier in 2005 Kehres and Hungerer had exhibited a somewhat similar lamp installation at ZKM Museum of Contemporary Art in Karlsruhe, Germany - considered one of the foremost media arts exhibition venues in the world. The 2005 installation, Space Invaders drew international attention. It was exhibited in the same venue for a second time, from December 12, 2007 to February 24, 2008. ZKM announced the second Karlsruhe lamp installation on its website, and included hyperlinks to The Community Light Project. The success of previous installation during the ZKM special exhibition "Light Art from Artificial Light" in 2005/06 reached up abroad: the record number of visitors and especially the internationally publicized for light art exhibition catalog effected for the Karlsruhe artist an invitation to the "Pulitzer Foundation for the Arts "to St. Louis [U.S.] to a light art exhibition in September 2008, along with artists such as Dan Flavin, Spencer Finch and Kim Sooja. The Light Project, the participation of the artists in the exhibition Dan Flavin. Constructed Light, 01.02.04.10.2008, Pulitzer Museum, St. Louis [USA] Rainer Kehres, Sebastian Hungerer:

70. The Community Light Project was also heavily promoted in the United States. PFA Director Matthias Waschek wrote the forward to the Light Project's promotional brochure, which did not mention either the Plaintiff or St. Louis's new media heritage mentioned. This following excerpt is from the brochure: With The Light Project the Pulitzer Foundation for the Arts spills beyond its walls for the first time. Grand Center is literally illuminated by four artworks, each of which is conceived by an artist (or artist team) with interna tional visibility, curated under the auspices of an institution based in St. Louis and invested in this neighborhood. Conceptually, the Pulitzer's exhibition Dan Flavin: Constructed Light pointed the way. After sunset surreal beams of florescent color emanate from the Pulitzer's window and bounce off the water-court toward the south, creating between the Pulitzer and its neighborhood an imma terial but palpable bond. In a given setting one may perceive in light anything from basic safety to sublime spirituality. Its meaning lies very much in the context. Some of the artists invited to participate in The Light Project take light's site specific meanings as ancillary effects, others engage them directly, even joyfully. The total effect of The Light Project is, like light itself, difficult to pin down. Though the project is ostensibly on view for only six weeks. If it is successful, it will be outlived by memories that generate a new sense of what Grand Center can be. For this reason it is my pleasure to thank a great many people: the artists Spencer Finch, Sebastian Hungerer, Rainer Kehres, Ann Lislegaard, and Jason Peters, for their willingness to set our neighborhood aglow; the curators Robin Clark, Laura Fried, and Matthew Strauss, for their efforts and expertise; our 27 partnering institutions the Contemporary Art Museum St. Louis, Saint Louis Art Museum, and White Flag Projects, for their involvement, and individuals and enterprises too numerous to be named here, for their generous support.

71. "The Lamp Project at Spring Church" required that extensive structural repairs be made to the church before any lamps could be installed. The Executive Committee of GRAND CENTER met on March 15, 2007, "to take care of the problem". The minutes state that Director Pulitzer made a motion to approve a resolution authorizing a loan from the Illinois Facilities Fund in the amount of \$750,000 to fund the stabilization and development of the burnt church property located at 620 North Spring. The burnt church was pledged as security for the loan. The motion passed unanimously. The chairman of the meeting was Don Lents, the chairman of Bryan Cave LLP, the Defendants' Bond Counsel.

72. Upon the best of our knowledge information and belief, the GRAND CENTER directors at the March 15, 2007 discussed the Plaintiff, the Media Box, and the lighting/projection project which Schoemehl had recently sought the Plaintiffs design and programming assistance. This discussion, however, was not put into the minutes. The minutes of this meeting are attached hereto and incorporated herein, marked as Exhibit B.

73. The loan documents indicate that the church was to be used as the Phoenix Art Forum. In a May 31,2007 cor respondence to GRAND CENTER, the lender, the Illinois Facilities Fund wrote, "Congratulations on the completion of your project, funded with a loan from IFF. It is a pleasure partnering with you as you seek to meet the needs of those less fortunate." The Church, however, has only been used once since the loan's disbursement and church stabilization, and that was for the PFA-sponsored "The Lamp Project at Spring Church".

74. Construction began on the permanent infrastructure projects shortly after the completion of "The Lamp Project at Spring Church". Former



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Paul Guzzardo 'A Septic Turn in Space'
M416 18:00 pm Tuesday 01.12.2015

Evolution House, Room 2.13, 78 West Port, Edinburgh
Led by Paul Guzzardo, Fellow at Geddes Institute for
Urban Research, University of Dundee

Paul Guzzardo is returning to Scotland to present this lecture and discussion at PROKALO on his current work, which is part of the public exhibition *The City is a thinking Machine*. He will discuss his work at the exhibition as well as *A Septic Turn*.

The exhibition of which this presentation will discuss is a research project whose aim is to evaluate Geddes' thinking at a time when city regions are under increasing pressure to accommodate new populations without losing sight of their natural heritage and sustainability. Sir Patrick Geddes, the polymathic Scottish planner and botanist, published *Cities in Evolution* in 1915. This seminal text on civics promoted his Cities Exhibitions which he organised from 1910 onwards. He also proposed local Cities Exhibitions as permanent institutions in each city centre which he argued were a necessary condition for participatory democracy. This important exhibition on Geddes' thought and work has three parts: city plans from Geddes' touring Cities Exhibitions; his thinking and lecturing diagrams, drawn from the Archives at the Universities of Dundee, Edinburgh, and Strathclyde; and recent architecture and planning projects by affiliates of the Geddes Institute for Urban Research at the University of Dundee. Geddes' diagrams have not to our knowledge been exhibited or published before, nor have these plans been brought to the public view since the Outlook Tower closed in 1949.

The exhibition will take place separately at the University of Dundee, 19th Oct – 11th Dec 2015.

