POROSITY STUDIO

by the throat

seeking a nexus between Glasgow and Edinburgh

supported by the British Council / Cityscapers
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Porosity Studio Vision: Professor Richard Goodwin
Book Design + Art Direction: Tina Alice Salama
POROSITY
CITYSCAPERS
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Richard Goodwin evolved from architect to sculptor before developing a unique role as a sculptural installation artist on buildings and public projects. In this role, he has opened up new dimensions in the planning of urban spaces and in the way architecture interacts with its physical and cultural context. His core agenda has been the creation of what he calls porosity, or barrier-free connection between the public and private domains, resisting the powerful contemporary trend to sanitise, compartmentalise and alienate public space. In this way, Goodwin aims to return character to our cities and make them stimulating places where people congregate with a genuine sense of community.

‘The desired effect of this research is to expand the uses of public space within the city and alter the design of buildings and their linking structures. Porosity challenges the notion of pedestal architecture and engages the existing flux of city structures such as monorails, signs and restaurant seating.’

‘Security seeks to close a city down. Porosity seeks to open it up. Somewhere between the two a solution must be found within our capitalist system. If we can't find the balance, they'll close the cities and cities will die.’

Richard Goodwin regularly consults on major infrastructure projects such as freeways, bridges, ports and transport interchange. He is Professor at the Sydney College of Fine Arts and winner of the Helene Lempriere National Sculpture Prize. Goodwin holds a Bachelor of Science Architecture, Bachelor of Architecture, a Master of Architecture from RMIT University, Melbourne and a PhD from the University of New South Wales.
About Porosity

The Porosity Studio was established by Richard Goodwin in 2002 and has operated successfully since this time. It provides a potential component of a student's major study in final years from a range of disciplines: Fine Art, Design, Media Studies, Architecture, Urban Design and Engineering. Multi-disciplinary practice is explored and students are able to test their individual practices at the scale of architecture and the city. The studio builds on the practice and research of Goodwin who is both artist and architect. The relationship between the city and public space remain key concerns for the studio, hence the name Porosity which speaks to the need for architecture to be porous in relation to public space.

The Studios have been held in Edinburgh at the Edinburgh University, Beijing at The Central Academy of Fine Art and Tsinghua University, Rotterdam at The Willem De Kooing Institute, Den Haag at Koninklijk Academie van Beeldende Kunsten, and Milan at the Milan Politecnico.

This studio, held at Edinburgh University was generously funded by The British Council Cityscapers as the first of three studios which link the United Kingdom with South East Asia. These studios offer fully paid placements to the best students within a competitive framework.
Cityscapers: By the Throat forms part of the British Council's Creative Cities project - a threeyeacultural and artistic partnership between East Asia and the UK to develop creative cities with successful knowledge economies where global citizens can thrive. This studio in Edinburgh was the first of 3 British studios over 3 years, developed with Professor Richard Goodwin and the Porosity Studio, which aims to support the professional development of the next generation of designers, architects, and visual artists through collaborative work on design briefs in UK cities. After 3 years there will be a network of 180 of the most talented future city-builders in Asia Pacific, East Asia and Europe, who have developed lasting international relationships which they will draw on as they create the cities of the future. Future studios will take place in Cardiff and in London.

The British Council is the UK's leading cultural relations agency. We work in 109 countries around the world to strengthen relationships between the UK and other countries. We're working to create new relationships between the UK and partners in thirteen countries in the Asia Pacific and East Asia region. Our main strategic regional theme for this programme is to develop creative cities with successful knowledge economies.
This will be the century of the city—and nowhere more so than in East Asia, where, according to the World Bank, every month two million more people are living in cities. The distinctive personality of the creative city helps more people to think, plan and act creatively, to grasp opportunities and solve problems inventively.

We’re going to support the development of the essential features of creative cities—openness, networks, effective leadership at all levels, good design and creative entrepreneurship through a series of related programmes, in addition to this series of studios:

Transforming Public Spaces – visual arts collaborations to improve the quality of our physical environments
Creative Entrepreneurs – professional development programmes, study visits to the UK and networks to support business to business links in the creative industries
Inclusive Cities – projects to improve the quality of life for all citizens with an emphasis on people with disabilities; and exploring the impact of migration and new identities on cities and how we can develop intercultural understanding (and new forms of creative expression) through the arts.
about our Tutors
DR MICHAEL GARBUtT  
Lecturer, College of Fine Arts, UNSW, Australia

As an urban designer, much of Michael Garbutt’s recent research has been associated with the design and development of urban corridors, exploring the historical trajectory of linear cities and the future prospects of the form. A second area of his research draws together insights from psychology, psychotherapy, landscape design, and architecture in order to examine the concept of “the restorative space”. This research currently centres on and has practical applications in the development of dementia sensitive design for residential aged care facilities.

DR STEPHEN CAIRNS  
Senior Lecturer, School of Architecture, Edinburgh University, Scotland

Globalization is the inescapable condition for architecture today. Where once information, ideas, capital, technology and people were localizable in particular places or predictable and defined circuits, they now appear mobile and fluid. This mobility has deterritorialized the settled and stable conditions that architects once took for granted and traded upon. The phenomenon of globalization gives rise to a complex and ambiguous topography for architectural design practice: localities are shot through with the effects of global uniformity, yet new and hybrid forms of place are produced within global flows; stable identities threaten to collapse into global equivalence, yet repetitious conditions throw up alternative forms of difference. These conditions demand a reconsideration of what it is to be an architect. They call, in turn, for the reconfiguration, retooling, and realignment of the philosophies, techniques...

MIKE ESSON  
Senior Lecturer, College of Fine Arts, UNSW, Australia

Although working in a broad range of disciplines within the visual arts, the core of Mike Esson’s art practice has been the study, interpretation and expression of the human figure. This has been the focus of 10 major solo exhibitions and numerous group exhibitions.

Mike’s current work continues a long-term exploration of the body; its structure and vulnerability through a personal narrative, which deals with how we view ourselves. Moving between physiology, physiognomy, and psychology, Mike draws upon science and pseudo-science as a catalyst for creating visual interpretations. The visual expression is explored through the drawing process, finding equivalents in line and mark to investigate a visual resonance for ideas of mortality and identity.

Mike’s research is part of a wider cultural climate, forged links between art, anatomy and surgery; not in the obvious way where new technologies dominate, rather through the evaluation of traditional values with a contemporary relevance. Much of his work also deals with the self-portrait. It is here that the role of the artist becomes blurred with that of the surgeon and patient, ambiguous metaphors reflect medical histories and confront private fears.
MR PHO DUC TUNG
Head of Urban and Landscape Dept, University of Forestry, Hanoi, Vietnam

Pho Duc Tung was born in 1969 in Hanoi. In 1987 he went to the former GDR for a study of cultural economics with an inter-governmental scholarship. In 1990, after the German reunification, he changed to the technical university in West Berlin to start a study in management, with a focus on banking and foreign trade, which he finished in 1994. He then started a second degree in Architecture and finished with a PhD degree at the same university in 2000. During the study, he also participated in courses of sinology and philosophy, though without official academic degrees.

In 2001, Dr. Tung came back to Vietnam and founded a new faculty for landscape architecture and urban green at the Vietnam Forestry University in Hanoi and remains dean of the faculty to the present. His main work is in the field of landscape urbanism, where he at the forefront in Vietnam and has been influential in changing the approach to urban planning in Vietnam. Dr. Tung’s future plans include collaboration with European Universities interested in landscape urbanism and to establish a research center for landscape urbanism in Vietnam.

HERU WIBOWO POERBO
Head of Architecture Department, Bandung Institute of Technology, Bandung, Indonesia

Graduated from ITB, the Univ. of Hawaii and Universitaet Kaiserslautern (Germany), Heru works as lecturer and currently the head of the Dept. of Architecture - Institut Teknologi Bandung, Indonesia. He teaches architectural design methodology and urban design studio.

He is also active as senior researcher at the Center for Urban Design Studies (PSUD). At PSUD, Heru has been involved in numerous urban design and urban planning projects – both as research projects, as well as professional urban design for implementation. Besides research and design projects, he has lead PSUD teams in some design competition entries. His team won the urban design competition for redevelopment of Jatinegara old district in Jakarta 2004.
lectures

Professor Richard Goodwin
Director Porosity Studio, College of Fine Arts, UNSW

Professor Bob Morris
Professor of Economic History, University of Edinburgh

Ross McEwan and Shaeron Avebuch
Directors, Art in Architecture

Nick Barley
Director, The Lighthouse

Dr. Eric Laurier
Cultural Geographer, University of Edinburgh

Malcolm Fraser
Director, Malcolm Fraser Architects

Dr. Miles Glendinning
Director of the Scottish Centre for Conservation Studies and Reader in Architecture at Edinburgh College of Art

Professor Alan Johnston
Professor Fine Art, Edinburgh college of Art
Professor Uk Kim  
Dean, School of Architecture, Hongik University, Korea

Dr Stephen Cairns  
Senior Lecturer, School of Architecture, Edinburgh University

Dr Michael Garbutt,  
Lecturer, College of Fine Arts, UNSW

Mike Esson, Senior Lecturer  
College of Fine Arts, UNSW

Heru Wibowo Poerbo  
Head of Architecture Department, Bandung Institute of Technology, Bandung, Indonesia

Mr Pho Duc Tung  
Head of Urban and Landscape Dept, University of Forestry, Hanoi, Vietnam
The Porosity Studio/By The Throat is seeking ideas for a connection between Edinburgh and Glasgow which builds on their existing entanglement and which might serve as a model for other “polycentric urban regions” around the world. These ideas need not be formalized as a traditional master plan or architectural interventions and strategies but then again they can.

The outcomes and scale of operation of this studio are completely open to participants. Around the world, cities are merging or being linked in direct proportion to population growth and their respective industrial and commercial demographics and demands. This phenomena is often coupled with the engine of their old technologies and redundant buildings in need of transformation rather than elimination. There is also the need for sustainable design in the shadow of global warming.

The British architect Will Alsop has produced master plans for a number of northern English industrial cities such as Bradford, Barnsley and Manchester. His “Supercity” project of 2005 proposed a development plan for the M62 motorway between Liverpool and Hull. This area is 20 miles wide, 130 miles long, with a population of 15.5 million is similar to the Ruhr in Germany.

The reason for citing such a project within this brief lies in Alsop’s engagement with the concept of belonging and the importance of this prejudice. To quote Alsop:

“What I realized is that the people who live in this multitude of towns and cities actually use everyone else’s city to do everything they want—and so, it is in fact one city. And yet there’s enormous civic pride attached to each of the little towns there. For the local people, each place has a particular individuality, which is important to them.”

Ultimately within this project the M62 acts like a river along which new polycentric settlements occur. This works as a central text to the studio. Your task is to build on and critique the strategies of this text. Too often we reinvent the wheel rather than build on progressive research.
The four key strategies within the book will form an armature to either build on or discard.

- Cadell 2 The Counter Tectonic – a series of interruptions to the natural faultlines, which link Glasgow and Edinburgh. “Each shift has the capacity to stitch together the broken landscape”
- Gras, M – 8 Park – new life for a downgraded freeway, slowed enough to create a new park extending between and connecting two cities.
- VD & B, SLOAP (Space Left Over After Planning) – rethinking the interstices of urban planning.

The particularity of these ideas describes the physical boundaries of the project. However Porosity is looking for a more diverse range of solutions to the problem of connection, identity and place. Porosity is looking for a program of strategies which transform. Each student or student group will be asked to create a strategy linked to a specific scale of operation. Students will also have to choose between direct street action and the language of architecture or the gallery or combinations of these formats.

Porosity Studio places all the disciplines represented within the group within the spectrum of art. Contradicting the Bauhaus dictum of “architecture as the mother of the arts”, this studio sees art as the mother of the arts, within an enormous spectrum of practice. Within this spectrum, which I describe as extending from the mud cup to Marcel Duchamp, falls architecture, urban planning, sculpture, painting, digital media, design, etc. The boundaries remain between each specialty, but are now more permeable and porous. You get to choose how much of the arts spectrum you wish to cover.

This studio blurs the boundaries as much as possible in order to find solutions or situations of interest. Multi-disciplinary practice is of course nothing new, however the degree of equality given to the participating disciplines within the Porosity studio has been noted as unique. The arts spectrum is linear, lateral and non-hierarchical. There is no overriding dictate in relation to outcomes or the degree of collaboration undertaken within our two week together. We will however produce an exhibition, book and film. Examples of previous studios will be shown as part of our lecture series. There are milestones within the program to meet. In this regard the studio is very strict. This studio is model driven. This means that from the first concept to the final solution ideas will be expressed as physical models as well as drawings and 3D computer graphics etc. Of course a model for a performance artist may take the form of a performance. It may be film for a filmmaker etc. Porosity believes in the acceleration of the physical model bringing to the process. Those able to control data and computer modeling may choose the computer. The studio also encourages direct action within the city, whether it is via performance or installation. The actions of Vito Acconci, Diller and Scofidio, The Situationists, Archigram, Gordon Matta-Clark, Stalker, are all fundamental to the text of this studio and should need no further introduction.

One has only to think of works like “Black Rubber House” in Kent by Simon Conder to realize the power of direct action and public art. In this case an architectural anachronism placed within the unstable edge of urban development. The work acts like a piece of grit put into an oyster shell, which ultimately produces a pearl. Ever since the great German conceptual artist Joseph Beuys started identifying the city as a wounded body, artists have worked with projects to heal the wound. Gordon Matta-Clark's cuts and building store reveal “Overlapping and multiple readings of conditions past and present” 1977

What strategies can be employed within the studio to provoke clearer perceptions of the problem to hand? Is there a problem? The strategies set out in “Shifts” seek to weave solutions neatly into the existing fabric. Is there need to overlay or impose new models? The great Situationist Constant invented the concept of “Unitary Urbanism”. This vision of what was arguably to be realized virtually as the internet, was of a single interlocking and evolving building of fluid program in which we played, as the Situationists thought we might be liberated from work by technology. We now know the pitfalls of Utopia and its various visions. Today, however, the words of Peter Cook form a useful counterpoint.

“The architect ought to be an improviser rather than someone who wants to rule.”
We have run out of time to completely rebuild and are now forced to adapt and re-use. It can easily be argued that we need to re-tune what exists in order to sustain and be sustainable. But how exciting! This process of improvisation and transformation is great for hungry imaginations and art has always led the way in seeing something another way. From Dada and the “Readymade” to the Surrealists and on through modernism and postmodernism, art has always had the biggest and strongest tools - from automatism to appropriation. We need to embrace them all again.

Herzog and de Meuron’s conversion of the power station to make the Tate Modern would not be possible if they and authorities had fetishised its heritage architecture as so many cities do. Their obsession with new life should be ours. Not how do we preserve this building in aspic but ‘What is the next life of this wonderful envelope?’

Your task is to create your own strategy for and about the possible connection or disconnection of Glasgow and Edinburgh with its expression at the mouth of Leith Dock.

Professor Richard Goodwin
about our Work
I remember reading David Korten’s book 'When corporations rule the world' in which he talks about Capitalism always being offered in the context of 'well, it could be worse, it could be Communism' this always being a one or the other situation with no middle ground ever being offered. It has always seemed to me that some critique of capitalism was perfectly okay and that there is a massive middle ground between the extremes where social wellbeing and economic wellbeing could balance out. I had been looking at Victor Burgin’s advertising style images combining symbols and images to create a critique of advertising. Ross Sinclair's stuff too, and thinking a bit about the lack of public protest in the country. Stephanie Smith had pointed out Ross's t-shirts with slogans and sayings on them and they kind of summed up a different era when it was ok to wear your political (or not) opinion on your chest.

The green eye area is the eye-shaped land defined by the old canal line and the rail link between Glasgow and Edinburgh. We had spoken about this as a group (Sambien, Lucy and I) to Steven Cairns in the studio and I think we kind of agreed that it was a bit of a no-man’s land of commuter towns and agricultural land at least from our limited viewpoint in Edinburgh. So, this discussion stuck in my mind and grew as I began to think of what defined the green eye. It was transportation. This transportation was mainly carried out in the name of business but also pleasure as commuters visit relatives or shop. I'd also been thinking about how we don't really have limitations on travel, this had come about due to my dissertation on the water-powered car and alternative fuels and the price of fuel beginning to spiral. Yeah, so if I want to go anywhere, I kind of know that with a little saving I can, and this got me thinking about a time when you couldn’t just go anywhere you wanted. I began to wonder if that would become the way again in the future as fuel prices rise and maybe we don't travel because of environmental concerns. These thoughts were set against my understanding of the green eye as a transient space, where people are in between leaving and arriving and vice versa, between home and work and vice versa, between consciousness and unconsciousness as the typical transportation daydream descends. This was maybe even a nowhere, a no-place even if only metaphorically.

This transient non-place consisting of the M8, various rail links and a canal was also representative of time spent away from home and community in the name of work and therefore an investment in work and a sacrifice of family or community time. This time invested in capitalism I decided and everyone would be far better off going home to their family. This space was therefore representative of non-community, of non-place.

With this in mind I decided my response to the Cityscapers brief would be to go to this non-place and begin the community of Nae Place. I would define this as the beginning of a community by building a house and calling it No. 1 Nae Place. I would reside in the house at the side of the railway, carrying out domestic chores and advertising my presence to the commuters, hopefully people would come to live at Nae Place and the community would grow. If this failed, I would advertise Nae Place on www.yourmove.co.uk at an inflated price of offers over 200,000, therefore driving up demand for properties in Nae Place. The work was installed for three days, one of which I resided in No 1 Nae Place, the views were lovely and the air was fresh. Ultimately, No 1 Nae Place remains unfulfilled, but is an ongoing work and No 1 Nae Places to be installed in the White Space gallery of the Barns Building on the Glasgow School of Art campus shortly.

The text Nae Place formed worked on a number of different levels all of which I was interested in. The use of Nae was to make it culturally specific to Scotland, and hopefully community too by association of Place being a street name. Nae Place means nowhere in Scottish dialect, but the street name makes it somewhere and by calling the work No 1 Nae Place, I’m giving it an address. By doing so, making a contradiction. A contradiction that posed a question based on the text itself and also on the context in which it would be viewed. But also Nae Place talking of reality too, my version of Martin Boyce’s HERE, BELOW, ABOVE texts. I see this talking in a Baudrillardian sense about reality and all things not being how they appear immediately.
Additional:
I’m not interested in Utopia you see, I don’t believe in it, it’s an excuse not to fix, just as much as religion is not to deal with the consequences of your actions. For this reason, I like the way Simon Starling talks about how we are specialists now and reliant on a specialist to do a particular operation, how in history we had to be multiskilled and make or repair or do without. This highlights modern excess for me in as much as we can have almost anything more and more and without VISIBLE consequence. Of course this is not true. Starling learns these skills that are necessary to complete each work, and in doing so becomes a fixer or a builder, a practical maker. I like the idea of this practical intervention and I think this is the motivation behind always interfering with real objects such as in Circuit Polar Relay where I wired up a mattress with light bulbs to destroy use but also to create.
MOLLY, POLLY AND THE REST OF THE FLOCK
Ashley Paine

As a visitor to the Central Belt, I am unable to resolve the complex social, cultural, historical and urban problems involved in the proposed linking of Edinburgh and Glasgow. Moreover, the very notion of this connection appears problematic, and does not appear to learn from past mistakes in urban planning.

As such, my work uses the ubiquitous sheep souvenirs of Scotland's tourist stores as a means through which to question the studio's central focus on connections—namely, the proposed merging of Edinburgh and Glasgow into a single urban conglomerate—and instead explores a darker side of such interventions, and the making of mutated forms and unnatural hybrids. In particular, a group of soft Scottish Blackface sheep toys have been collected, cut up and re-constituted into a new hybrid form that is at once unsettling and endearing. It opens up questions not only on the connection between Edinburgh and Glasgow, but also between Scotland and the UK. It also implicates the genetic research practices of Scottish scientists in the cloning of Dolly the Sheep (a hybrid between a Scottish Blackface ewe and a Finn Dorset ewe), as well as the Scottish connections to Frankenstein's monster. The presentation of the mutated fluffy sheep in a vitrine also recalls Dolly's preservation and display in the National Museum of Scotland, as well as Damien Hirst's use of a Scottish Blackface sheep in his early work, Away from the Flock (1994).

In this way, renewed meaning and import is brought to this icon of Scotland, otherwise emptied by its commercialisation for tourists. Moreover, significant and difficult questions on national and regional identity, as well as emerging concerns for the genetic research undertaken in Scotland, are brought together through the violent acts made upon these unassuming toy souvenirs.
Synopsis

The project 25, 22, 11 is less about an explicit solution to the Edinburgh/Glasgow dilemma put forward by the British Council and Porosity Studio. It chooses rather to comment on the validity of creative problem solving techniques that often end with diluted solutions of the original brief in addition to aesthetic and technological distractions.

Project 25, 22, 11

It is well known that when we get used to a fragrance we lose the ability to smell it. Air freshener company AmbiPur have solved this problem by creating 3volution™, an air freshener dispenser that rotates its fragrances every 45 minutes.

The project 25, 22, 11 hypothesises that the ‘creative problem solver’ would also benefit from this continuous, timed reminder. Therefore the project 25, 22, 11 works as follows:

The three AmbiPur fragrances have been removed from the dispenser and replaced by three ambiguous odours (numbered 25, 22, 11), that represent three problems to be solved*. On every 45 minute rotation the odour representation of the problem fills the air and herewith comes the reminder to re-focus on creating an explicit solution.

Lastly, due to the re-useable design of the AmbiPur dispenser, once one or all of the problems have been resolved a new set of odours, that represent a new set of problems, can be inserted and the process starts a fresh.

Special thanks to: Grainne Brunsdon, Mike Esson, Michael Garbutt, Richard Goodwin, Sarah Jamieson, John Lambeth and Daniel Schierke

*The three highlighted problems (rigidity, neuroticism and rivalry) refer to the original brief that asks to find a connection between the Scottish cities Edinburgh and Glasgow.
E.G: why the connection stinks

rigidity: 33.333333333%

neuroticism: 33.333333333%

rivalry: 33.333333333%
SINGING THE LANDSCAPE
Caiwei Zhou

Ideas of this project: Use music to grasp the essence of Edinburgh and Glasgow, let the nature speak.

The essence of Scotland, what is it? It is the spirit lying in this place, defined by all things—the mountains, the sea, the sheep, the wind. And you can definitely feel it—it is powerful that you can feel your blood circulating ever quicker—love, hate, brave—already some people have artistically interpreted this spirit, example: bagpipes, movie Braveheart, Emily Bronte—Wuthering height and so on.

But where does this spirit come from? Standing on the top of the mountains viewing the sea and listen to the sonata played by wind. You may realise that everything you see can’t be seen, including the city. You can compare the mountains to your legs. The grass on the mountain is just like hair on your leg and you can feel it breathing and the blood running through. The sea might be comparable to a stream of blood that is shouting and inserting energy into the body. Cities were definitely living, they weren’t there originally and they are like small bodies lying on the huge land. Wind is a key factor in creating this spirit. It flows either slower or quicker through the elements and makes sound. It is the sound—music which keeps everything alive. Everything dies when music stops.

We not only live on the world that we see but also live on the world that we hear. Let the nature say things so there is no forced relationship in the development. Hence composing a song out of the landscape and special landmarks says something. I am going to draw the landscape from Edinburgh to Glasgow and collect natural elements then compose them into a piece of music.

I took pictures and record in forms of videos from Edinburgh to Glasgow. Then I have transferred them into a piece of music using mainly piano.
“Interpenetration” aims to interpret the emergence of the author’s notion of time as the fourth dimension, adding to the three dimensions of space. Although the 3D spatial distances between places are constant geographically, the different experiences at the same place of different bodies at different times multiply significantly distinctions and variety of places with the acceleration of information. People can take advantage of this acceleration, or reject it, to decide their own desired spaces. Thus the author assumes that “time” has been penetrating “space”. At certain speeds, “time” and “space” interpenetrate in an indefinite entity (4D space) without edges to create places for each person which are not constant to everybody.

The author explores this state through this first time of leaving his hometown for the Western country of Scotland after more than 20 years of imagining this other part of his world. It shows his mental state of ambiguity and suspicion of time and space, as well as the physical and social elements contained in them, between those of his hometown and those of Scotland.

Initially, the journey was only the spatial penetration of his body from one place to the other. However, it is not so simple, as clinging onto his itinerary is his history and origins. What should be the connection that he is seeking between the two cities of Edinburgh and Glasgow which were unfamiliar to him? “Interpenetration” explores his confusion of time disorientation and spatial disorientation. The answer for the connection of the two cities thus cannot come out. He would refer to let the people who live in and experience them daily respond to that question. Instead, with the following text and model, the author hopes to transfer an example of connection on the base of “4D space” as mentioned above. His expectation is that you may capture and explore a little of Vietnam in Scotland and a little of Scotland in Vietnam existing unsteadily in the only entity after their interpenetration in this “4D space”.

The rain wets the ground, the cold freezes the body. The rare sun’s radiation spatters down the steep arterial. But it halts only on the splendid church summit in the twilight.

There is the quiver in the sorrowful melody from the monochord of the panhandler from the Orient at the doorway, the unfamiliar church.

The seagulls’ sounds are ridiculing the conversations and laughter. The pedestrians, indifferent.

The Scottish bagpipes resound, overwhelming the place, driving away the monochord’s sound.

All interpenetrate, pervading the place.

The viaduct thaws onto the road. At the underpass, the Western beggar sits still, leaning on the broken drainpipe in a sweat-bag, trembling. Rainwater drips on his head, through the slots of the rotten timbers on the rail bed above.

The daffodils on the rails infusing into the meadow, gripping on the ground. They all together escape from the train station, ascending, tying up the mediaeval and gothic buildings, creeping over the city’s antique skyline, then overflowing into my city, chaotic and congested. I am sunken into the ambiguity of the places, homeland and foreign soil, in the lodging sleep.

The train penetrates the Calton Hill, calling upon the souls from the cemetery, towards the dimish point hidden behind the cliffs. Then fade away into the nothingness at twilight.
There is the quiver in the breaths. The unfamiliar cashmere scarf caresses the neck of the passenger, dropping off to sleep on the night bus No. 35 from the Dundee terrace.

The Edinburgh sleep penetrates the Saigon sleep. The street light glows are woven with the sunlight beams through the window in Saigon. I embrace Edinburgh, seeking the train-whistle’s voices, uttering the hollow and speechless words to chat with the Saints of Edinburgh.

The nightmare in the “daymare” The castle wall joins the crags of the volcano erupting since the past. I flick off the soot to seek the ancient habitation under the foundation. It collapses. The sedimentary rock is melting down to the town. Edinburgh, cold in Saigon, hot.

Memories persist, I seek something ceaselessly, but nothing found. Try to touch The dream collapses. then fades away.

Into a jet-lagged sleep I return home.

Legend for materials used in the model

Maps: The city places Tree branches: 3D spaces White wire: Time Board edges: the urban edges/ cities’ skylines
LAND OF HOPE
Between Edinburgh and Glasgow
Wan Qian ge

“April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain…”

Description of my work:
My work is a tree kind installation with artificial contents. Generally speaking, it’s a metaphor of life and death, and also a way of connection between Edinburgh and Glasgow. The whole installation is working like this: on one side of it is very dense tree roots and on the other side are sparse branches, while in the middle is a strong stem that connects both ends together. They are combined with iron pipes and lamp stands. The whole installation is smoked black, however a green life is gradually growing in the middle of the stem during the exhibition time.

Source of material used in this installation:
One dead small lily tree from Royal Garden and some wasted pipes and steel from workshop

Metaphor of this work:
Firstly, about the history of these two cities. In ancient times, when there were no creatures, no words like “Glasgow” or “Edinburgh”, the whole planet only has one name that is “earth”. However, as the appearing of animals and human beings, the feeling of territoriality turned up, then gradually villages, cities, and countries emerged. As a result, the old fairytale – “one planet” was relentlessly divided by human-made boundary lines on the map. In Scotland, this change gives birth to these two cities: Edinburgh and Glasgow. However, recently, with the process of globalization, these two cities are researching for new ways to be together as they once were. This variation of relationship between Edinburgh and Glasgow just like roots and branches of one plant, which used to be together, but later cut apart by the gardener. After a long time of cultivating, the two parts gradually reconnected through growing, furthermore, now a new breed of life is waiting to come out in between at any time.

Secondly, about the characteristics of these two cities:
Edinburgh, it is a very dense city with a long history and many stories. When you walk around, the black hand cut stones, the narrow middle-century street, the bump pavement will give you endless memories of past, but at the same time there are also lots of new buildings that fit very well with this old city, so totally speaking, Edinburgh, to me, has following features, that are: old, new, black, small, and high density.

Glasgow, not having such a complex history like Edinburgh, looks younger, much more fashionable and energetic. In conclusion, Glasgow will have these features: new, large, free, lower density. Both the city of Edinburgh and Glasgow bears similarities with ancient houses and new buildings. Architecture in Edinburgh, to some extent, it’s the best example of a combination of old traditions and new thoughts. According to these features, I made a decision of using root that are shorter and thicker to represent Edinburgh while taking the longer, looser, and younger branches as Glasgow. At the same time, some artificial things are used among these materials, acting as a metaphor of the special forming of these two cities.

Thirdly, having stayed in Edinburgh and Glasgow for 2 weeks, I have a strong feeling that the future of these two cities lies in between, rather than inside them, then the new “life” in between will inject new vitality to these two cities and that’s why I put a seed, as a symbol of hope, between roots and branches. As a whole, this installation is a symbol of a new life, a new life between Edinburgh and Glasgow, a new life on the “waste land”.
“April is a month of hope, breeding Lilacs out of the dead land, mixing Memory and desire, stirring Dull roots with spring rain…”

—— Wan. Land of Hope. 2008
Belt of Phantasm
(SELf PORTRAIT)
Zheng Xupeng

Belt of Phantasm is an investigation into the mythology of collective unconscious within a span of 14 days constantly travelling between Glasgow and Edinburgh.

The dwelling in the cityscape was a search for the euphorical sense from the fragility memory of childhood.

A set of routine activity in which branches and straws (nature) were plucked along the journey from each point, back and forth daily, a performance of saltation process, the name of ‘metaphysics’. Each of them were then labelled and kept in a corner of Edinburgh Waverley Station as a central point.

The found materials were later turned into a making, an expression, a self-portrait which carves and marks the journey in conclusion to the connectivity, a metaphorical creation of nexus between Glasgow and Edinburgh.
How do you separate what society consumes and what it wastes? What it constructs and what it tears down?

A cairn is an artificial pile of stones, often in a conical form. They are usually found in uplands, on moorland, on mountain tops or near waterways. They may mark a burial site; the summit of a mountain; placed at several intervals they may indicate a path.

The landscape is beautiful in the distance. In the foreground there is rubbish. Layers upon layers of it in the scrub, resisting decay; plastic bags shredding themselves to pieces in their struggle to break free from the trees; and great, stagnant mounds of detritus left over from the demolition and construction of buildings. I imagine a bleak future. Blurs of commuters abandoning their junk, and great looming cairns of garbage, like signs next to the road.

Edinburgh is also beautiful. History towers above and before you. What faces you at street level is a different landscape. But you can buy it.

All along The Royal Mile. It is sold to me and people like me: visitors and strangers. It is junk. It is an eraser, a hat, a pencil coated in luscious tartan; two terriers on a magnet, holding up a shield that beckons "Haste Ye Back"

Souvenirs.

Shelves upon shelves of paraphernalia mark the path for tourists. Follow the tartan road!

For this project, I’ve made my own path-marker.
THE EMERGENCE OF DISAPPEARANCE

Jenifer Tran

I started this project with the ambition to create a connection between Edinburgh and Glasgow through a series of public artworks. But it only came to my realization when I first arrived in Glasgow that the two cities had already been connected in many ways. So would it be necessary then to actualize or to make them too explicit? Developing the Central Belt? Will it exist as a connection or in reverse, forming a solid wall in between the two entities of Scotland. Most of all, will the emergence of a mega-city mean the disappearance of its components? In this context, the emergence of disappearance holds two functions. Firstly, the work represents the artist’s perspective on the existing problem. Towards the viewers, the work questions the practicality of the whole process.
Only cars, micro space, constraint. Road is everywhere flat, boring, without rhythm and identity. People are efficient and fast, they think to reach a point and don’t appreciate the landscape around. The M8 has just the quality to be functional.

The first idea was a third corridor with another kind of transport like cable car, bike or a green path for pedestrians. But in a second time I asked myself what is my dream and what is the dream of car drivers in the M8? I’ve imagined the opposite of the M8 to offer a new experience for people.

This opposite for me is some bubble in the sky which carries people in each city thanks to the wind. I wanted something light, immaterial, moving in the air without constraint at all. I’ve imagined this possibility because most of the people have already have dreams to be high up, to fly, to contemplate, to observe, and to be privileged when the road is boring, too long, or congested.

High up people will discover the central Belt, Grangemouth, the hills, all the elements of the landscape differently and feel the connection between the two cities. The goal is not only the destination but the journey as well. I have chosen to work with cogwheel to mean the connection because if one cog doesn’t work, nothing works and there is no more link. When it’s windy the trip is fast and when there is no wind, it means in Scotland that is sunny, the trip is slower and the structure works thanks to reserves of energy.
Network Cities
Hyunsuk Min and Jinhee Kim

Physical + Virtual + Synesthetic Connections

The Scottish central belt connecting two brilliant cities, Edinburgh and Glasgow is the strategic core of Scotland. Edinburgh is the political and cultural heart of Scotland, where the cheerful military music by a brave soldier with tartan tells a weak visitor of the strong Scottish spirit. Glasgow is the economic and industrial centre of Scotland, where the precise voice of Adam Smith opens an exhausted stranger’s eyes to the economic vivacity of Buchanan Street.

Hereby the connection between two dominant cities with their own characters should trigger the prosperity not only in the central belt area but also in the whole of Scotland. However, the connection between two cities by conventional approaches, cumulatively Christaller’s Central Place Theory based on the hierarchical and rigid spatial structure, won’t play its role in the ceaselessly evolving urban context. So the urbanity in the central belt area should be dynamically woven with each other in the form of network cites.

Concept of Network Cities

The network cities are achieved by the interactive mechanism among autonomous cities with their own urban features. It is a symbiosis between fusion (concentration) and diffusion (decentralization), but a metamorphic one under changing internal and external milieu.

The network cities are connected in some systematic ways, i.e., network of nodes (cities) and links. The urbanity of individual cities is strengthened with their specialized functions in the need of interactions from which their potential synergy could be achieved, whereas the links are physical and virtual networks between urban nodes.

Making network cities, the individual development activities are coordinated and managed in the consideration of their effects on the whole network structure. The responsibility for them is shared by discursive planning methods not only with city councils but also with citizens. Then the network cities develop urban mosaics that provide not the same physical milieu but the same satisfaction of urban life. Depending on the functional cooperation that is not competitive but complementary, network cities supply more specialized services. They can’t be offered by a conventional hierarchical system.
Network Cities in the Scottish Central Belt

In order to make network cities in the Scottish central belt, here were suggested physical networks by railway connections and virtual networks by synesthetic ways, which stimulate human sense. The Scottish Central belt has developed along a transportation ring linking Edinburgh, Falkirk, Cumbernauld, Glasgow and Livingston. Inside of the urban ring there is an eye-looking green area with the Scottish glacial landscape. The green eye area is where people can enjoy the nature near their shelters. The East-West stretching central belt area has meanwhile two different faces. The small and medium-sized cities in the East have developed in the polycentric patterns, while the urbanization in the West has progressed around the big city, Glasgow. The network cities in the Scottish central belt should be made to manage the sustainable development against the urban dichotomy between the busy city centre and the cozy suburban areas and to keep a balance between the East and the West. Considering ecological impacts on the green eye area, the urban connections should be railway-based and land use development integrated around transportation nodes. Edinburgh and Glasgow should be connected via the airport using a high-speed railway system, which should be extended to Aberdeen in the North. In the short term, the utilization of existing railway lines can be considered rather than the construction of a new railway line for a bullet train. The travel distance can be shortened by reducing stops between two cities.

To make a balance between the West and the East in the central belt area, the urban function of eastern cities should be intensified based on their indigenous and exogenous industries. At the same time, inter-city railway connections can help boost up urban cooperation in the East, cumulatively among Edinburgh, Falkirk, Dunfermline and Livingston. The functional sharing by the inter-city connections will contribute to the formation of network cities in the Scottish central belt.
Virtual Networks between the cities and people

Along with the formation of physical networks, the cities should be linked with people who make their lives in the Scottish central belt. The process of making network cities is not only linking cities physically but also connecting tangible milieu with intangible human minds.

Even though the cities connect with their citizens by the internet now, they inform in very limited boundary and even in authoritative manners. To supply more citizen-oriented services, an information centre should be installed in a public area, such as in a railway station, where people always gather and leave, they always need some information about an unknown world and want to express wishes about a known one. A digital centre serving information in their form of multi-media can stimulate human sense and it becomes a meeting place between the cities and people. At this moment a digital information centre translates human descriptions into electronic rhythms, vice versa.

In this translating process human sense can evolve into synesthetic descriptions. To find out synesthetic expressions, here were analyzed the colour and the smell of Edinburgh. They were selected among stuffs easily found in Edinburgh. The colour of Edinburgh was extracted from grotesque buildings on the Royal Mile. From Dwarf Furze which blossoms in the spring on the steep Calton Hill, the smell of Edinburgh was chosen. These sensitive elements will call the image of Edinburgh in people’s mind and can be used by conversation tools between the city Edinburgh and people.

At a digital information centre in the Waverley station, people can encounter with Edinburgh in form of colour and smell, where people can get information written on the dark ivory coloured (R: 179, G: 171, B: 161) and Dwarf Furze smelled paper.
As a group we propose that travellers along the M8 should be intrigued and educated during their journey. The concept of our design uses several, tunnel-like installations. These tunnels begin as a wide, open space, gradually becoming smaller in the middle and open up again towards the end.

The idea of these tunnels is that they welcome you into the atmosphere, providing a unique experience while in transit and open up showing the expanse and diversity of the surrounding landscape. This could also be linked to bodily functions that expand and contract, very similar to the movement of a rib cage and lungs.

While passing through the tunnels, viewers will see not only the flicker of show imagery on the pillars but also the landscape of the central belt between, this will give an impression of the images being implanted into the surrounds.

The design of the structures does not consist of a solid tunnel but closely packed curved beams made from polished red concrete. These beams are placed 2 meters apart from each other, they are not only eye-catching in colour and shape, these also contain lighting for night vision and speakers to accompany your journey with music.

Over the course of a journey, when driving through the tunnels, the passenger will see a mixture of sceneries, the films and music are changed to help make new journeys each day. Our design is aimed not to connect Glasgow and Edinburgh as one city but to make both existing places proud of their heritage and celebrate Scotland as a separate country.

We want to make this journey an experience to remember, making the existing M8 less boring or an eye sore.
Hello! My name is Dr Pepper
For our human body, a great leap needs the power of the muscle. We need to gather strength to make a jump. The movement of different muscles can result in different actions. Analogically, the Great Leap Forward was an economic and social plan used from 1958 to 1960 in China. This political movement aimed to rapidly transform mainland China from a primarily agrarian economy dominated by peasant farmers into a modern industrialized society. There was an unprecedented shift towards favouring rural development in generally populist policies.

Studying the central belt and the relationship between Glasgow and Edinburgh, I compared the two cities' relationship as two different points at one skeleton. The biceps and triceps on skeleton connect the two points, but there are other factors affecting the balance, radius and ulna. The movement of radius and ulna changed the form of muscle between the two points. The leverage involved in the muscle exercise is comparable to the power of policy.

I tried to imitate the development of the central belt using a series of pictures. At a very early stage, development of different areas in the central belt didn't join together, they were small, independent. Eventually they combined with each other, a public belt had been established between them. The form was coherent with the landscape of Scotland's rolling landscape. They became bigger now and we can see a cellular formation emerge. Each cell can be represented as a family unit or social unit. The belt was stable and strong enough to hold all the units. There was a turning point; development shifted to the otherside because we needed to change rapidly and dramatically. There was a corresponding strenuous exercise, like great leap forward. The form changed greatly. However, the excessive movement and the overgrowth of the individual cell broke the belt. There was no connection anymore, every cell had been set free, but finally they all drop dead. The whole belt collapsed.

What I'm doing here is to show my great anxiety about my country and my city thousands of miles away, where change is a very in thing. We have many plans for metropolis, everyone is talking about great ambition of future, everyone wants to show how strong and how rich we are now. Are changes always a good thing for us? Maybe it is very important to control the speed of development or power of government carefully. If we lose control it is hard to say if another disaster like 50 years ago will happen again.

Furthermore, best wishes to this small lovely country, Scotland. After two weeks journey here I want to say it is good to be small and good to be slow.
M8H / M8EDGE / M8
HETERO OTPIA
Aritand Akbar

Regarding to the theories of Michael Foucault and Vichenzo Richeri.

I propose the notion of shifts in the motorway’s schematic system, in its very basic framework. The changes encompass shifting of motorway lane’s pattern, thus signifying a new arrangement of emergency lane, slow lane, and fast lane combination as an entity of new motorway’s body.

In the present practice, the emergency lane is on the left, on the border of the road. And the fast lane is on the right, just separated by a 3-4 meters median, adjacent to the opposite fast lane. The new concept is all about uncovering heterotopia, the other place of in between, by the following changes of motorway’s design.

Other space that is supposed to be functional in the body of motorway is by shifting the emergency lane from the border of the track to the very side of the right (inverted). Thus the fast lane shifted to the left side, to the border of the body. It will automatically embrace a slow hub in the median of the motorway, a place safer for human activity. And this linear area is supposed to be filled with activities of another, that we could never meet before in any motorway. Somehow, it’s not only connecting Edinburgh and Glasgow, but also links the rest of the city lives in central belt.

This frame makes a lot of changes beside the advantages of security and safety which is better than the old system. By design, we create a slow hub beneath the body of the motorway, and a lot of possible changes for spaces of human activity, the central of the motorway then might be a human economic hub, sauna/spa, hot water pool, tourism, entertainment, etc., instead of a barrier of grass and signs.

The arrangement shows interesting improvements like:
- maximum distance between fast vehicles;
- access from both sides to the point where an emergency or an accident has occurred;
- central position of SOS line, service, counter, rest area, etc., with full and two-way utilization;
- more fluid exits and access to the lanes;
- an opportunity of varying motorway design itself to a higher level of articulating new emergences, new experiences.

The spaces in between could be various as well, at the same time as activities will be placed onto the site. I’ve already pinpointed 4 areas, the so-called chosen shifted area, there are around Livingston, Whitburn and finally in around Saltsburg. Places chosen due to the physical condition and opportunities of site potency itself.

Each site has a different articulation, various localities to be exposed, various other activities to do.

This just a simple brief about the notion of heterotopia in M8, which could spawn a lot of advantages especially in innovation of spaces, and soon. So far...
WATERBURGH
Yu Momoeda and Takuto Sasendo

Edinburgh has developed in the urban citadel and Edinburgh Castle is located in the centre of Edinburgh's urban context. Even though the old citadel of Edinburgh has disappeared, the old urban structure still exists in this boundary. This old town, which is registered as world heritage should be preserved. At the same time, this old traditional city is to evolve its shape and it should be connected with outside.

Scotland is quite a rainy land. The average precipitation in Scotland is 40~80mm. Rain always erodes the stony Edinburgh Castle and penetrates softly this hard wall, which stands against the unknown World. We have designed ponds and a spa, a playground related with water, a stream, etc point by point along the streets of Edinburgh.

On a rainy day, water begins to permeate because the entire town has the inclination, and everything is connected, and it connects with the canal although these exist usually independently.

Edinburgh and Glasgow, London tie finally all at once through the canal. It is opened to the sea, and Edinburgh is to connect with the world gradually, and to survive.
DEZONED ZONES OR STUDIES FOR AN INFRASTRUCTURAL GAME
Nick Sharp

The continuation of the bland homogeneity that is rife in new developments of the Central Belt appears ceaseless. Have lessons been learnt, or is the monotony of identical housing estates, each simultaneously the same but each slightly different, further accentuating the post-war sprawl that has consumed the Scottish landscape? What my exploration seeks is a provocation and critique of many of the contemporary issues facing Scotland, and indeed many ways the world. Independence, immigration, asylum, energy dependency, post-industrial ecology, urban alienation and disenfranchisement are all problems that my proposal seeks to resolve, investigate and even perpetuate.

By seeking to play games with a series of card pieces on a microscale, we unlock an opportunity to gauge the response and reaction of people in a way so as to see this applied to a wider, macro context. We can see that when presented with certain criteria, how likely people are to comply, to be persuaded or encouraged to take certain paths of action. What the experiment shows is that far from being confined to the uniformity and regularity of the card pieces, rampant individualism is manifested in a desire to break with the system, to experiment, to mould and grow, often in a haphazard and organic fashion. As equally present as the desire to contribute in a collective construction is the desire to dismantle, to dismember to bring about anarchy. But through this, an equilibrium is reached, whereby the constructive and destructive forces are in harmony.

The project seeks to utilise the post-industrial landscape of Scotland; the mines, the pits, the shale bings, the dismantled railways and transform them into zones, separate and different from anything that exists at present in Scotland. A similar series of games or parameters might then be established to create a series of conditions within the central belt that are quite unique. Just as the subtle differences in the card game arise, so too the rules governing these zones might produce equally fascinating results. Across the world there are examples of such spaces, but rarely have they ever been created willingly. Whether this be the Korean DMZ as one of the finest preserved ecological regions in the world having had little or no human intervention for over 50 years, or the Kowloon Walled City enclave formally located in Hong Kong, there are countless examples where an seemingly anarchistic approach to zoning has organically evolved into self-regulating and sustaining pockets where the wider confusion exists outside, not within. Scotland already has such areas, though they may not be as readily noticeable or pronounced; a fractured industrial landscape, isolated pockets disconnected from public transport and the non-places bypassed by rapid transit on the M8. These issues will have to face up to in the future, particularly if plans for independence succeed. It is widely accepted that if Scotland is to thrive, particularly as an independent nation, then it must embrace some radical and new concepts, for its industries and services to specialise such that the country can offer what nowhere else can. What my proposal might achieve is a challenge to the conditions already present, such that anything might be possible.

Zones might be created that provide processing and detainment facilities for immigration in Scotland, new industrial processing plants and refineries for a sustainable Scottish power supply, military bases for a Scottish army, a combined Scottish international airport, renewable energy generation zones, areas without planning regulations that foster greater densities, tax havens to encourage economic growth, new nature reserves and tourist attractions that challenge the traditional historic biases and iconography, lawless and self-regulating enclaves, zones that have no rules at all; the possibilities are endless.

Presented at the exhibition is the original concept model, the public interventions/experiments, and a potential realisation of the card pieces in a scale model, the game board forming the site of a series of built modular interventions that might occur in one of these theoretical zones.
Felicity (n):
  happiness: state of well-being characterized by emotions ranging from contentment to intense joy

What if a city is built on a foundation of happiness?

The FeliCity project is based on the idea of developing a poly-centric urban region based on the Gross National Happiness concept. Through an Internet search of expressed feelings by inhabitants of each city in the Belt, the Happiness Index of each city is calculated. This index is then mapped on the region, creating an emotional landscape of the region. This emotional landscape shows a range of peaks and troughs which is not analogous to the physical size of the city nor its economic prowess.

The project proposes that the key strategy in developing this region is to regulate the levels of happiness so as to maintain a state of emotional equilibrium across it. The concept of emotional equilibrium is deeply embedded in the idea that a region is able to develop to its maximum potential when it has a high Happiness Index. Thus, through regulating and transferring the emotional energy of happiness from one city to another, this ideal state can be achieved.

In order to achieve this, it is proposed that the M8 be replaced by a new transport system, named Plutchik, which otherwise being a mass rapid transit system is also a means to regulate the emotional energy of commuters from one city to another.

The Plutchik system is based on the metaphor of a rollercoaster, which represents the emotional journey of humans up and down the track. The system is made up of stations along a common track, much like a conventional mass transit system but, beyond that, every aspect of it will be based on the emotional landscape map. Each Plutchik station will be located in response to how it fares in the happiness index study. For instance, any town with a low score will find its station located at high altitudes in order to evoke a strong emotional response, probably a cocktail of fear, happiness, and anticipation of going down a slope. The opposite will be true for a city with a high index score.

In all, this project aims to ask the stakeholders in the built environment, 'What if a city is built on the concept of happiness?'

Footnotes
1- A Google search was done with the keyword "I Feel' + 'Name of emotion' + 'Name of city' and the results tabulated.

2- The system is named after Robert Plutchik whose psychoevolutionary theory of emotion is probably one of the most influential classification approaches for general emotional responses.
Glasgow's architectural style battled out as a product of Dubai's extravagant spending spree that spanned the first three decades of the century. Digital tools united architecture to other design disciplines and in doing so, every architect wanted their building to look like the latest personal rapid transport vehicle, a classic Ferrari 599 GTB or a concept yacht. Scratch below the surface of these buildings and there was nothing so extravagant about them. Architecture's blind conservatism meant that other industries flourished and the major global issues of the times such as global warming and Scotland's own transport and energy problems were resolved primarily by scientists and engineers. At the turn of the century, architects were attempting to close the gap on other developing industries but had now put themselves at another 15-year handicap. Edinburgh's resistance to change meant that Glasgow's CBD was now the second largest in the United Kingdom after London. Multinational companies were attracted to Glasgow as it had developed innovative methods of transport that would eventually be implemented throughout Europe, as well as methods of energy production that could be easily implemented in new or existing buildings. Multipurpose towers were built throughout Glasgow and some of these designs were implemented in other parts of the country.

2020-2030
Architecture's failure gave rise to the mighty developer who had the support of the public to build cheaper housing with low-quality materials. At 132 years, the average lifespan of buildings in the United Kingdom was once a benchmark. Now buildings were being torn down or gutted every 20 years. A short bullet-train trip out of Glasgow city center today would make it clear that Glasgow developed much too quickly for the rest of the country. The countryside is now home to graveyards of forgotten technologies that once promised so much, before a better solution was introduced. Cleaner air and a relatively sustainable future lead to a population boom in and around the city, which experienced a housing crisis. Architects were once again asked to develop solutions for the Central Belt between Edinburgh and Glasgow, as opposed to the primary belt which connects Glasgow and London.

2030-2040
Some plausible bold visions emerged, but the developing authorities, solely owned by the developer themselves, opted for a solution generated by Google's APS (automated planning system). The system proposed a new suburb called Town Three, located halfway along the belt and linked to the bullet train network. Town Three needed to be large enough to house five hundred childcare centres and two hundred thousand homes. The developers opted for a grey-stucco revival, claiming that any attempt to introduce a new architectural language into the Old Town had failed and they weren't going to make the same mistake in Town Three. They were too busy investing in antivirus software to stop further computer viruses spreading among human beings. Since the completion of the Bullet train and personal rapid transport systems, the other residential areas surrounding the central belt and Town Three had been completely overlooked for development. The road that was once called the M8 was still used by anyone with an industry A vehicle permit or farmers that occupied the residual suburbs. Some people chose to isolate themselves by moving to these rural areas since computer viruses began to infect human beings throughout the city.

2040-2058
Edinburgh still manages to hold onto its heritage and has been happy to take a back seat to Glasgow's rapid development. Edinburgh has resisted any attempt to introduce a new architectural language into the Old Town, but a law was passed to allow any structure necessary for technological or environmental development to be built. This is in stark contrast to the high-density housing of Leith. Once an exclusive waterfront development, has now become abandoned, slowly eaten away by the elements and zoned for redevelopment.
The joyful spending of ourselves for others fosters a condition of connectivity between Glasgow and Edinburgh by blurring them together.

The production and temporary habitation of a blur was initially explored through a series of performative models, attempting to blend people and context. A performance involving a group of people vigorously spinning on swivel chairs was a pivotal point in the design process. The participants in this performance reported an experience of individual disconnection (dizziness) which lead to a greater sense of corporate connection. The individuals identified themselves as part of a group, rather than positioned apart from other people. This information suggested that the blur had connective properties.

This project strived to understand the implication of the blur at an urban scale. The Scotrail train that connects Edinburgh and Glasgow was selected as a site. This decision was informed by the conception of this train as a space which is defined by movement, which blurs the space between Edinburgh and Glasgow. This project aimed to blend the intercity commuters into that blur.

Throughout the initial performative modelling process, the social and ergonomic functions of furniture were tested. This line of enquiry was initially drawn into the train through the analysis of the existing seating design and layout. It was discovered that the existing seating design and layout privileged the individual, the private and the grid. A process of performances, 1:1 furniture models and drawings developed the design of a new seating typology which induces a condition of connectivity.

The proposed seating typology could be described as an amorphous blur smeared down the centre of the train carriage.

You sit, I sit; we shift.

The proposed seating typology has a plastic ball and gel core, which moulds to the body; rendering each body as a part of its own. This system can be understood as a highly reactive, yet fluid beanbag, which distributes the weight of each seated body throughout its entire form. The proposed seating typology effectively blends the passengers together, as the motion of the train blurs the space between Edinburgh and Glasgow.

This line of enquiry resulted in a reactive model which can be read beyond the envelope of the train and into urban space. The joyful spending of ourselves for others induces a condition of connectivity between Glasgow and Edinburgh by blurring them, together.
INTERFACE: EDINBURGH
Jason McDermott, Athalie Moedjoko and Rangituhi Hollis

The interface only exists between a body and its environment. Come to this place and see that we are outsiders, foreigners in a new land—naïve and blissfully innocent of this place. We seek to make a connection, an understanding, to learn from the city by touch and by feel. By striking, pulling and tearing. Each time we impact, resonate and crash through the layers of a city’s resistance, we learn something more of its limit. It is conversation, but not spoken. This information is physical.

In the space of the gallery, the interface folds back on itself. The results of our exploration are projected onto canvas—but only when the canvas is activated by touch. Curious onlookers (and the many other outsiders) do not passively observe but become involved in revealing the city’s unspoken surprises. Strangers are offered the chance to play the city instrument. We touch, scratch and pound the canvas in the gallery, we hammer and kick and make noise. The interfacing is deemed a success! It is the same thesis that drives a child’s desire to test unseen boundaries—we want to know our (?) place and not by mere observation. The interface always reveals itself informed, regardless of environment—it is both body and information in one. We touch, scratch and pound the surfaces, at all times looking for an answer. Our in-situ interface is given over to new form or understanding. The city and gallery converse via the active canvas and the information it holds. We interface with the city in as many ways imaginable. We play the city’s instruments, be they playful, curious or sinister. We attack and wait for response…
A Landscape Patina
Marina Breit and Sarah Foque

Sarah Foque is an Edinburgh based landscape architect. While working part-time, she is currently undertaking her MFA in Art, Space and Nature at Edinburgh College of Art. As an artist she explores the medium of mapping.

Marina Breit has majored in graphic, jewellery and object design and her practice is firmly embedded in a strong conceptual approach. More recently she has been engaged in the urban scape with the intention to stimulate and regenerate spaces and to breed new perceptions and readings into those specific sites through art form.

A Landscape Patina highlights the importance of the landscape on which cities are being and have been developed. Edinburgh is an archaeological city which is deep in thick layers and this project aims to create a subtle emergence between the city and the landscape by adding a new layer without causing any physical impact. This work follows the tradition of land art and it gives a translation into a city context.

Turf has been used as a medium because of its non-destructive nature and it also references the Scottish landscape. With this added layer of turf, the natural forms of the landscape and the strong lines within the city become enhanced. The turf was laid out as a square. This simple, geometric shape represents surface and pure form.

Rather than the city being a layer on the landscape, the landscape becomes a layer on the city. A new layer, which holds skin-like qualities, in the way that it transforms in response to the physical nature of the site.

The simplicity of the square has been used as a vehicle for this collaborative project. The experience has involved an exploration of process and a combined response to the emotion and fabric of both the landscape and the urban environment.
Cooking Directions

Bring the big clean pot. Wash the garlic and onion and roughly chop into about 1 cm pieces, put on the pot with olive oil, fry these staffs for about 15 minutes. Add the chopped carrots and the water with salt and pepper. Once the chicken has been boiling for about one hour add the chopped herb of bay leaf and thyme and bring back to the boil and then simmer for two hours.

Cook the rice, heat the oil in pan. Add the chopped garlic, onion, bacon, add the eggs and rice. Fry until take a good smell, eat with Yu and Taku. Eat the onion, carrot, and chicken in the soup with fried rice with Ashley, Yu, Rangituhia, Zhou, Daniel, Athalie, Anne Louise, Wan, Xu, Paskalis, Taku, Chloe who bring the pasta with tomato sauce. Someone leaves the fork and spoon.

Back to the kitchen at 2 o'clock in the afternoon and boil the soup again. The other side boil the salted water and add the pasta and the broccoli at the same moment. Wash the garlic and onion roughly chop into about half cm pieces, put on the pan with olive oil and fry for 7 minutes. Add the pasta, the broccoli, and eggs to the pan, turn off heat and wait a few minutes. Eat with Yu and Taku.

Filter the chicken, the onion and the garlic the pot. Remove the oil from the water, and add the salt and pepper. Bring the pot from the kitchen to the studio with Yu. Put it on the chair in the studio, put it in front of RICHARD and the CITY SCAPERS. Have a tasting with Richard and Mike. Take the pot to Glasgow by bus, so it can be put on the entrance at the Lighthouse museum. Take a photo at George Square in Glasgow. Back to Edinburgh. Walk around in Tesco and take the pot back to the kitchen. Heat up the soup, and remove the oil from the water again. The other side cook the rice. Fry the salted chicken with pepper and basil for about 10 minutes. Add the ginger juice and honey. Turn off the heat and put in the chopped tomato. Eat with Yu who brings the German potato and Taku.

Add the chopped leek in the pot, and bring down after boil the soup. Empty the leeks into a small pot half of soup and heat up again. Add the cooked rice, soy sauce, and eggs. Eat alone.

Throw the soup out when it goes bad. Wash and dry the pot. Add the olive oil, 3 chopped big onions and 3 pieces of garlic. Fry on low heat for about 15 minutes. Add the salted lamb and fry until the color changes. Add the 5 chopped carrots, and 1000 ml of boiled water, chopped parsley and coriander. Add the cinnamon and cumin. Carry the pot from the kitchen to the studio with Athley, Anthony. Make a table kitchen in studio, boil the water and heat up the pot. Share the soup with Paskalis, Nadia, Michael, Tina, Laraine, Tran Thi...
Drive to the studio because of the hot plate and go to workshop. Make a kitchen on the working table in the workshop. Boil the water and add the kuskus with salts. Share the soup and kuskus with Yu, Taku, Chloe and Lachlan. Listen to the lecture by Eric who gave the information about the Spoon Cafe in Edinburgh. Carry the pot to an underground club, and then to the kitchen, and heat up the pot. Eat with Yu and Taku in Yu’s room.

Add the milk, boiled potato and broccoli. Melt a wee bit of butter and add the chopped carrot in the pan. Add the carrot in the pot. Chop the tomato and the mozzarella cheese. Serve them and put the olive oil and fresh basil leaf on the top. Eat with Yu and Taku in Yu’s room.

Put the olive oil in the pan, fry the chopped garlic and add the salted shoulder bacon. Add the onion which is chopped like a crescent. Add the soup and simmer for 5 minutes. Put the pasta in the boiled water until Al Dente. Serve the pasta and soup, eat. Heat the oil in a frying pan. Add the chopped garlic, onion, mushroom and salted ground beef. Then fry until browned. Add the boiled water and tomato puree and mushroom sauce.

Cool down this tomato sauce until the next day.

Start to make a new kitchen which protects the food from the dust, keep clean in the workshop. Put the pasta in the boiled water until Al Dente. Heat up the tomato sauce in the pan. Toss with spinach, shavings of cheshire cheese, and fried bacon. Eat with Yu, Taku, and Paskalis.

Bring the washed pot from the kitchen in the flat to the new kitchen in the workshop. Heat the olive oil in the pot, add the chopped garlic, onion, and the beef, and fry for a few minutes. Add the boiled potato, and the sugar. Bring the boiled water and simmer for 23 minutes. Put the soy sauce and the sugar. Simmer for another 8 minutes. Have a tasting with Alan, Sani, Robin, Wan, Zhou, Paskalis, Xu. Clean up the new kitchen until 5 o’clock. Carry the pot to the kitchen after taking the pot to the studio and listen to the lecture in the lecture room. Cook the rice. Heat the oil in the frying pan. Add the chopped garlic, mushroom, bean sprouts, carrots, and cabbages, and salted chicken. Add the oyster sauce, and then serve the soup and rice. Eat with Yu, Taku, Xu who bring Chinese rice and Paskalis who left pizza sandwich, and scarf.
On Edinburgh-Glasgow

Just before the story starts, there is a connection. And just before the story goes to its end, all the connection concluded into beginning.

I was transplanted into these strange cities, everything shifts: morning to evening, right-hand-turn to left-hand-turn, CNY to BGP, climate to weather. Which is great though!

Edinburgh is the old sister, while Glasgow no longer its young brother. Edinburgh is shrinking, while Glasgow is flaming. Edinburgh is non-Scots, while Glasgow gathered.

But what’s in-between?

They call it Central Belt!

I came across Parallels, Jacob’s Ladder, Lineals and a Broken Bicycle in the two week stay and living in Edinburgh. Last night I invented the word ‘BiCity’. Let’s take the metaphor of a bicycle to the annexes of Edinburgh and Glasgow, two wheels. The sprung frame is its ‘central belt’ infrastructure? the drive chain its transportation? The brake cables its administration? And who is sitting on the seat, and who is taking care of the handlebars?

BiCity is the potential model.
Central Unit, Aberdeen.

Adam Smith
Psychoanalysis & Parmenides
Elephant Man
Royal Mile
THE MAIDEN
Guillotine
Name & Name
BY THE THROAT
DNA Chain
Snakes and Ladders
M8
Gaelic
Fanopticon
CCTV
Thistle & Rose
Close & Wynd
Lineal
Tectonic
Broken Bicycle

Jacob's Candle
David Hume
Brain vs Sperm

By Leaves We Live
The Water of Life

Heart of Midlothian
Up the Cowgate
up the Canongate
lice on the march
tar on the amputated stump

Hell speaking with the tongue of Heaven
a woman tied to the tail of a cart.

Norman MacCaig
November 1968

The phrase “By the Throat” conjures images of strangulation and the act of strangling. Coming back to the question raised by Richard Goodwin in his introductory lecture, “What does the architecture want to become?” I began to question how we could find that out. One other question we could ask is “What does the architecture want to tell us?” Perhaps by trying to listen to the city, we might find out what the architecture wants to become. So begins the process of wandering the streets of Edinburgh and Glasgow, searching for the voice (albeit a strangled voice) of the two cities and how they related to each other. They say that walls have ears, but do we listen?

I am tired. Why won’t they leave me alone? I am wounded but I have stopped bleeding. I have been bled dry by industry. Scabs have formed into the little tearooms and shops selling kilts at twenty pounds for the tourists on the Royal Mile.

Those tourists with their cameras, snapping up every square inch of my wounded body, photographing every pore of my skin with their digital cameras and mobile phones. They look with prying eyes into my every corner, every close and dark alley...

The people in their Smart cars and Mazdas and VWs move around like fleas on my back. Moving up and down my royal spine, they make me itch but I can’t shake them off or scratch the itch with my amputated stump. They have become a part of me, so I guess I’ll have to live with that.

I love you, garbage collector, picking up the pieces of paper and trash from my crevices, keeping me respectable despite my old age and scars; making an old cripple look good enough to attend a wedding, or perhaps it’s a funeral that I’m attending my own.

But I’m not dead. Not yet. I should have died but when they took out my heart and replaced it with an artificial one pumping iron blood in and out of Waverly; pumping and chugging blood through veins of steel and stone.

My town squares like square lungs where you come out for air or for a smoke. You breathe deep but I wonder if you still smell the rotten corpses that you used to hang in my squares. Now, as always I’m still tickled by the tiny feet of pigeons scampering all over my ribs’ pigeons that you feed with crumbs from your sandwich while you sip your IRN-BRU.
On those cold nights, I sweat through my pores at the halfway houses and dark bars. I sweat that bittersweet liquid and you drink me up in pints and half-pints. Some nights the sweat turns to blood when you tell stories of my past, I'm reminded of my fallen sons, whose bodies were taken away in the night, dug out of my womb, cleaned up, cut and studied just like they cut me up for the love of knowledge; they dig out my heart, saving it for art.

Those city planners, builders, architects, engineers who dig into my skin, they excavate into my flesh, rubbing new salt into old wounds, trying to draw blood from my frozen arteries as if I haven't bled quite enough.

They want to join me to my younger sister, Glasgow and so they tie a knot around my throat and tie the other end to her like an umbilical noose. I'm so different from her, my sister. She's the fashionista, the shopaholic, the party-goer. She's got McDonald's and Starbucks outlets sprouting up in her hair like so much dandruff that she can't wash off. And I keep telling her to quit smoking. She's like a smokestack at times! She picked it up from the big wig industrialists and businessmen in suits and well, I guess some habits die hard.

Upon Arthur's Seat the lovers carve their names into my scalp as the wind blows my grassy hair. They want me to remember their love for each other. Some lovers stay together, others go their separate ways. Some stay true, others die or fade away but their names remain in my hard head long after.

I know them. One by one. I know you by name. And who was it who said that nature doesn't care about the individual? Ach, that's not true! I care for each one of you, from the chairman of the board in his Ermenegildo Zegna suit at the Radisson to the homeless guy in a baseball sweater down at The World's End. I'm trying to speak to you, try to tell you something but you keep cutting me off. You strangle me with your love for each other. You make me gag! But nothing comes out but my morning breath, the smell of hops and haggis on the cold morning air.

I'm more than what you see. I'm full of contrasts and contradictions. If only you would stop to listen and observe for a bit. I'm in those dark bars and high places where the wind is without mercy.

I have emptied my docks, Leith they've taken my lips. They want to perform liposuction on me! I mumble through groken teeth, klenched from the cold. I taste the salt rawter but I can't sit it out!

I'm not your New York, Paris or London. They don't seem to ever need sleep. But they're young and their nights are young. They dance all night. I'm through dancing. I'm old. I don't merely need to sleep. Lay me to rest. Just carve my name on a plaque and fix it to one of your benches along Princes Street or at the Botanic Gardens. And remember me.

The idea was to write these lines like prayers within a drawing built up of single continuous lines. The drawing-writing becomes a mental map of my wanderings throughout the city streets, her back alleys, hills and gardens. It's a reconstruction though not an accurate geographical one of the route taken from the residence to the University and the stray meanderings in between. While drawing these lines, the meditative process is interrupted by the written lines, reflections on the voice of the old city mixed in with my own thoughts or things that are overheard such as the news on the telly or conversations.
COLLECTIVE MEMORIES OF A SPACE
Anne-Louise Dadak, Amelia Smith and Morag Macdonald

This work explores notions of transience, memory, and connections between cities: specifically non-physical connections and the fleeting moment.

Using the darkened room as a laboratory, we experimented with construction, projection light and the space. Through this investigation we generated a variety of environments and effects, some of which strongly resonated with our core ideas. Nonetheless, as the project progressed we found that we were creating structures and works of increasing permanence, each vying for attention against one another and thus losing their intricacies and fragility.

The experimental process has been highly beneficial, but initially the end result defied our original intentions. The room did not reflect our ideas of momentary intangibility, but rather was a forced environment, trapping the viewer in a contrived context with an aggressive ambience. The delicate and fragile nature of the invisible connections that we aimed to explore seemed to have changed into a blatant, controlled and very tangible output.

For us, the process of this project was far more important than the end result of the room itself. The final result that we display is not a replacement for the project process, but instead displays the most successful elements of the project. In displaying our work this way, we have condensed and captured this sense of time passing, and our shared experience of the room. The viewer, rather than being forced into a manufactured moment, can recreate in his own mind the lost moments of the space.
RESPICE POST TE, HOMINEM TE ESSE MOMENTO (look behind you, and remember that you are human)

Chloe Hughes

Series of three black and white digital print stills taken from video footage, each 57 x 38 cm

Performance and photography are the forms that give rise to the work Respice post te, hominem te esse memento (Look behind you, and remember that you are human). The photographic series exists as evidence of a performance that was enacted on the third day of the By the Throat studio. Foreshadowed by both the initial performance action and the resulting photographic documentation was a second, somewhat anticipated performance, which occurred at the opening night of the By the Throat exhibition.

The subject of the work is a mythical bird-wolf performance persona. The mythical creature does not originate from existing folklore but rather from the imagination of the artist. The mythical bird-wolf creature was the essential component of both performance works. The presence of the mythical creature assured audience members of an experience in which imagination and reality were integrated. The mythical creature serves no moralizing purpose, however it does intend to evoke feelings of fear and anxiety within the audience. The sense of fear and anxiety inspired by the performance persona was primarily of a social nature, pertaining to conventional modes of social interaction. Therefore, the idea of a corporeal fear or anxiety generated by the potentially harmful ominous bird-wolf becomes a metaphor for the social anxiety discussed above.

The performance persona employed a herding action in order to physically displace members of the audience. This bodily disturbance reminded audience members both of their own physicality and the physicality of the space which surrounds them. Within the context of the performance, the bird-wolf creature existed on a mythical level but acted on a physical level. With this cohesion of realms in mind, the work Respice post te, hominem te esse memento (Look behind you, and remember that you are human) asks its audience to consider it possible that the physical world may be inhabited by unperceivable supernatural beings.
RECRUITMENT
Chloe Hughes and Lachlan Anthony

Single channel DVD, duration 24 mins

A view of the street from a restaurant table is the subject of the video work Recruitment. A mirror set perpendicular to the restaurant’s main window results in an optical illusion whereby cars and people disappear into the junction of the two planes. By imagining that unique laws of time and space govern the streetscape, the video imbues the pre-existing site with supernatural significance. The supernatural peculiarity of the location is communicated by extensive use of slow motion throughout the video. A brief narrative which offers a deceitful rendition of normal durational experience interrupts the mesmerising slow motion sequence that comprises the majority of the work. The narrative proffers the re-emergence of the mythical psychopomp featured in the photographic series Death Place. Seated at the restaurant, the dark hooded figure impassively scans the street for potential recruits. The conclusion of the narrative is reached when the psychopomp identifies an appropriate candidate and abruptly leaves the restaurant in pursuit of the damned.
The M8 Motorway linking Edinburgh and Glasgow embodies not simply an intangible metropolitan umbilical, but also a runway to finality of the human corporeal realm.

Within his seminal exploration of the elements, which constitute Place and Non-Place, (Non-Places: Introduction to an Anthropology of Supermodernity 1995) Marc Auge presents the contemporary motorway as a quintessential Non-Place; bankrupt of linked history, meaningful identity and connected memory. Ostensibly, the M8 motorway irrefutably concedes to such categorization. My proposition however, is that the incidence and represented memory of death via roadside shrines, offers pockets of disruption, challenging the "motorways" categorical definition as a Non-Place. A specific site on a specific road becomes a place, a place where someone died horrifically and tragically. The once banal, arbitrarily becomes an important historical location for the collective identity of the grieving.

The departed share a mode of death, and an urban context from which their soul exited the body. Each departed might likely shares similar final visions of the earthly world; asphalt, road signage, cars and homogenous median strips. Within an imagined connectedness, the road or motorway is rendered a shared eternal geography for the departed. The shrines themselves are curious phenomenons, standing as pockets of semi-privatised space among a vast ocean of banal public space. Plastic flowers and poems, football jerseys and teddy bears. Iconologically, each shrine speaks of race, ethnicity, religious denomination, gender, institutional allegiance, e.g. Sport, education, and, derivatively socio-economic positioning of the dead and the family of the departed. Interestingly each of the five shrines we visited on the morbid pilgrimage was nameless. Individual identity is thus reduced to key anthropological constituent parts.

The Death Place series was created via a sombre ritualistic pilgrimage to the sights of end for the souls ascended. Sightseeing and pilgrimage became fused, their juncture providing a significantly divergent rendition of itineracy. The motorway pilgrimage implicitly mapped a Edinburgh/Glasgow nexus. The notion of a landscape of death bred an alternative topography, which transcends the locational tags that a city's name represents. Connection through corrosion, an alternative Topography via the incidence, memory and representation of death. This Topographic mapping established a context for intervention.

psychopomp (also psychopompos) - noun
in Greek mythology a guide of souls to the place of the dead.
ORIGIN from Greek psukhopompos, from psukhe, 'soul' + pompos 'conductor.'
PLACARD
Robin Thomson

The work plays with the appropriation of the street sign. At first inspired by the role of street signs in the city which provide orientation and articulate, ultimately, destination, I wanted to penetrate the stable and determinable surface of their objective representations.

To introduce an element of subjectivity into the language-scape of the city; the blackboard provided a very potent medium through which to communicate my perceptions and experiences of it.

The blackboard is quintessentially a medium of change: designed for immediate and direct communication it supports a transient form of writing in a flexible and experimental environment. This allowed me to begin a dialogue with (in) the public. The surface of the blackboard is endlessly changeable and can be carried easily from one place to another, semantically shifting to suit each new context.

Perceptions of movement and destination are critiqued using the ephemeral materials of chalk and blackboard: the sign is a place where information is accumulated and temporarily stored but never fixed.
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ESCAPE YOUR DESTINATION
ARRIVE AT YOUR ORIGIN

BETWEEN THE BARS OF THE CIT
UNDO YOUR CENTRAL BEC!
Presented with the challenge of connecting between Glasgow and Edinburgh, I became fascinated by the hitchhiker. The common driver occupies an encapsulated, intimate sphere; the private automobile within the public road. This intimate sphere allows for a state of self-idealisation that is affirmed by the freedom of driving and the empowerment of speed as the vehicle transcends space and time, allowing a euphoric state that renders malleable self-identity under the whim of desire.

The hitchhiker comes from somewhere, penetrates the driver's intimate realm for a period of time and is dropped off someplace else to continue journeying. The hitchhiker involves in a spontaneous and unregulated invasion of hedonistic space that stitches together places and people. It was not my intention to directly connect Edinburgh and Glasgow but to indirectly connect them through places in-between using the methodology of the hitchhiker.

My first action was to attempt to hitchhike. With Lucy Turner, another artist from the Porosity collective, we painted a sign, "GLASGOW, please." Lucy and I began at Edinburgh Castle, the pinnacle of Edinburghian identity, before moving through the city, toward the freeway. After unsavoury responses from drivers who abandoned the project, whilst we failed in our hitchhiking attempt, the direct fear of violence and perversion involved in that failure came to inform the project further down the line. It resonated with issues of the nature of common current-day connection. That in the age of terror, fear is what binds. We continued to make our way to explore the no-man's land adjacent to the freeway by taxi and foot. No-man's land enticed. We saw it as a psychological dumping ground for unwanted self of the idealising driver; a potential physical manifestation of existential rejection.

There, amongst garbage, bits of clothing and materials leftover from roadworks, we discovered the scene of a bicycle accident. A biker had somehow ridden off the freeway, her bike skidding down a steep embankment, removing young trees planted by council, breaking through a wooden fence and avoiding a fall into the creek below only by virtue of the bike crashing and becoming caught on the trunk of a oak tree. The broken bicycle was left behind. Its remnant, the broken fence and the disruption to planting patterns allowed us to piece together the narrative of the unlucky biker. Thus, the scene allowed a certain number of clues permitting the piecing together of a story. Questions arose out of this discovery; what happens when someone falls into a space such as the no-man's land of the freeway? Is this space comparable to the driver's space of hedonistic self-creation? What is the no-man's land of self-idealisation?

These questions, the piecing together of the biker's narrative and the fear of perversion and violence that attended our hitchhiking became the foundation from which a narrative emerged with myself as the main character: a girl who goes missing, last seen hitchhiking from Edinburgh to Glasgow. I drew out a intricate map of the M8 road route between the two cities and all the small towns close to the freeway and slept. When I woke up, I defaced the work. The three metre long work became a piece of graffiti, involving violence and sexuality that alludes to underlying currents of missing persons and hitchhiking stories. The guerilla act of defacement carried through to the following action.

I created missing posters of myself and left them without anyone's knowledge for a period of two days. The map was subverted, answering to where I was to be. Whilst missing, I visited the small towns marked out, posting my own "MISSING" signs. By posting my own "MISSING" self, I sought to hitchhike into the minds of passers-by and invade the private space of their imagination, stitching together places with a fictional yet terrorizing mystery: "What happened to this girl?" "Missing or runaway?" "Missing or wanted?" "Victim or deviant?"
The car boot exists on the very periphery between interior and exterior space. Designed as a private space, it protects the owners' personal belongings from the vision of strangers. It is a space that facilitates privacy and individualism: it's your space in which to keep whatever you wish.

The magic happens when a person is obliged to open the boot to fish something out in public space, then private and public space lose their edges and become indefinable.

70% of Scotland's population live on the Central Belt, all of whom use the M8 corridor on a regular basis. Of the millions of vehicles that daily traverse the 40 mile stretch of motorway that narrows the gap between Edinburgh and Glasgow, roughly 7.6% stop for a rest at Harthill service station. Whether they stop because they need to refuel or have a snack, to empty their bladders or swap drivers; they all co-exist here, on the edge of the road for a few minutes. By this usage, they become a temporary community, an informal collection of diverse individuals brought together by need of comfort.

The way I see it, taking a closer look at these individuals - people who traverse Scotland via this road, from East to West, vice versa and back again - and observing the internal baggage that they transport with them, builds an interesting snapshot of humanity: how a seemingly cold urban structure functions in a more organic way, as an environment in constant flux.

The motivation each traveller has for stopping each purpose or unavoidable circumstance is as revealing of their personality as the vehicle they drive. The young mother with the hatchback stops to take her toddler to the loo; the salesman in the ageing corolla stops to have lunch; the workmen and builders in vans and dinky sports cars congregate halfway between jobs, loitering with polystyrene coffee cups. Other more peripheral characters appear. The overweight lady who sits for hours in her wee red car, smoking and reading cheap fiction; the folk singer who travels with a just-a-bit-too-small-boot full of eccentric instruments and the art students who are enchanted with the dilapidated bridge that spans the motorway, aliens, out of place in their sensual pedestrian engagement of the station, cameras poised.

It is an odd thing to do; ask strangers to let me take photos of their car boots. Many people thought it was inappropriate. They giggled incredulously at me and refused to let me peek. I must admit that some of the most interesting characters that I met were people who refused me access.

I began my survey on the East side of the Motorway at roughly 1.30 pm. I spent an hour there, politely introducing myself as an art student and trying to persuade people to let me in. Then I crossed the bridge over to the north side at 2.30 pm and spent an hour there.

Of the 50 people that I asked, 25 were heading Eastwards and 25 were heading West. Of the 25 heading East, I got 10 photos, 10 polite rejections and 5 odd looks. There was a similar trend on the other side. Of the East-bound traffic I got 9 photos, 11 polite rejections and 4 odd looks.

Only one person told me to fuck off.
Porosensibility is a work that consists of four drawings and two soundtracks. The images and sounds are based on experiences and emotions from being involved with Porosity. Hence Porosensibility means by the senses of porosity.

From the brief given by the studio administrators, I was exposed to architectural, social and geographical separations between the two main cities in Scotland bisecting the central belt, Edinburgh and Glasgow. Between the two cities were a cluster of towns that weren't easily linked to either city and a cluster of towns that were linked by the motorway and train line. From these issues, proposals had been drawn and written illustrating solutions to the transport problems between Edinburgh, Glasgow and the “hinterlands”, as well as attempts of connection within issues of identity, arts, fashion and commerce.

Drawing some inspiration from Trainspotting, a film made in the 1990s directed by Danny Boyle, and set in both cities; Edinburgh and Glasgow, I wondered about the stark contrast not only in reputation but history and culture as well. Edinburgh a place of castles, ales and cobblestone, and Glasgow a place of modernist heritage, contemporary fashion and passionate nightlife. I didn’t think I wanted to see the two cities merged like any of the examples suggested because I thought that result might be a dilution of each city’s strengths. I saw the rivalry between the two cities as a positive in the sense that it steered each city toward its own strengths by the competitive forces between.

What my work reveals is that problem of connection. Sounds were recorded from Glasgow and the Edinburgh and mixed together to remove them from their cultural place and time. International practitioners based in Edinburgh playing music with a Glasgow local in his house illustrates the dilution of style and substance in a cross-cultural interaction as well as drawings such as the one depicting two people on a Glasgow subway whose experiences seem removed from either cultural identity. These works of alienation are made up of connected experiences with the surroundings. Interviews with visiting tourists from Italy by a visiting tourist from Australia are on the streets of Edinburgh, highlighting the international nature of the city and the different cultures it is exposed to.
MEASURING CORPSES
Luke Tipene

Measuring Corpses is a work about the between spaces of Glasgow and Edinburgh. In extension to a discussion on the physical space between the two cities, this work provokes dialogue about the uninhabited spaces places with each city. This is part of a continuing series of works that interrogate the way contemporary architecture and urban spaces affect our lives.

For all the improvements of contemporary urbanism; it has still not addressed the urban condition of alienation. And at the onset of the age of international urbanism, of global cities, where we are beginning to realise cities at a scale we have never seen them before, one must stop and ask how these enormous new worlds will effect the individuals sense of being part of a collective identity.

This work addresses this question by taking places that are common to the contemporary architectural experience: the office, the lunchroom, the lounge, the bedroom, the bathroom, and putting them in places where they don’t belong. It is an invasion of the street, the promenade, the anonymous places between, and in these cities: The footpath, the public stair, the freeway footbridge, the motorway. Though these are common to all of us they are also places where we find no commonality. Where we can see everyone, but know no-one.

Each installation takes architecture and turns it back on itself. Collageing and juxtaposing conditions of the interior, the intimate and the private into places of the public, the urban and the anonymous.

As a constructive criticism, this work addresses the question; how do we engender the new urbanism with the familiar sense of collective belonging that once was the foundation of public space. This point became apparent during the performance of the installations themselves; unsure of what to expect from the disruptive nature of these works, it was surprising that almost every response from passersby was humour and inquisition. Far from frustrating, these works provoked dialogue, conversation, and a bit of a laugh. These values should be the ever-present agenda and responsibility of public art today.

Furthermore, this work criticises contemporary architecture’s agenda to encapsulate the conditions of contemporary living into the private domain. In this respect there is a silent protest in the installations, a want to get in the way. This work fractures the contemporary city experience, producing a surreal intervention into the real. The inhabitants of the street stop, look up and hopefully see the streets and buildings in an entirely new way.
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