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

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

The population map and its meaning

noses are here swallowed up, apparently for ever, like those microscopic ones, those tiny plants and animals, which a big spreading snail so easily includes, so resistlessly devours! Here for most practical purposes is obiously a vast new unity, long age well described as "a province covered with towns".

Chapters 11

The population map and its meaning

The population map and its meaning

In 11 towns: As historians and topographers we cannot too faithfully preserve the record of all those absorbed elements; but as practical men governing, or being governed, we have practically done with them. Let

Look now at the map of London with any friend, or, if possible, with two—a Progressive and a Moderate. What real difference survives between them when they sit down like plain, open-minded citizens to look at the map—the original, if possible, anew again. Do you not agree the air parties would do it in their respective ways!
It was T. H. Huxley’s laboratory. A young Scottish botanist was looking though a microscope, peering at a drop of pond water. A grey great beard loomed over his shoulder. The young man stepped aside. The bearded man’s eye went to the lens, and then he shouted, “look they’re alive.” The young Scot was Patrick Geddes. Charles Darwin was looking and shouting into the drop.
“Cities in Evolution” was published in 1915. It was by Patrick Geddes. It was the first book to link the city to Darwin’s big idea. Geddes was well placed to start. He was a biologist in Thomas Huxley’s laboratory. He left Huxley for the street and then roamed for the rest of his life. Hackerspace author Guzzardo is a Fellow at the Patrick Geddes Institute for Urban Research Institute. The Institute and the Carnegie Foundation for Universities of Scotland marked the centennial of “Cities in Evolution” with a bash. It was called “The City as a Thinking Machine.” Thinking Machine showed off Geddes archival maps, notes and drawings. It also had some new work. One add-on was “A Septic Turn in a Space of Appearance.” It was a looping media installation. It included video depositions from a St. Louis lawsuit and new media documentaries. A tableau strip topped the septic mix. The strip was a fragment from a lost silent film. The silent source was thought to be Dickens’ Bleak House. “A Septic Turn” was also the moniker for a five-city pitch, a Dundee, Edinburgh, Newcastle, Plymouth, London lecture tour. The talks used bits from the hacker myth book that follows. Talks were remixed from city to city, ever in search of a tighter narrative about raw elites and bear skinned emperors. It was similar to what Charles Dickens went on the road to do, but he was better at it.
tour then book
M416 Evans 18:00pm Tuesday 01.12.2015
Paul Guzzardo ‘A Septic Turn in the Space of Appearance
University of Westminster, 35 Marylebone Rd, London NW1 5LS

"A Septic Turn in the Space of Appearance" by Paul Guzzardo is a text that discusses the concept of the septic turn within the context of space and appearance. The text explores how the septic turn challenges traditional notions of space and appearance, offering a new perspective on the way we understand and interact with the environment. The text is likely to cover themes such as the relationship between the body and the environment, the role of appearance in social interactions, and the implications of the septic turn for contemporary thought.
24th November 2015, 17:00
Evolution House, Room 2.13, 78 West Port, Edinburgh
Led by Paul Guzzardo, Fellow at Geddes Institute for Urban Research, University of Dundee

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

A Septic Turn offers a contemporary update on Geddes’ citizen survey and Civic Exhibition. The installation details an ongoing lawsuit between the plaintiff Paul Guzzardo and two defendants: Grand Center - a private corporation with statutory development powers in St. Louis, and Washington University - a bioscience research institution. Unlike Charles Dickens’ Bleak House the transactional is secondary here. It’s also about Marshall McLuhan’s role in the intellectual formation of St. Louis, and how Geddes’ synoptic vision got muscles out by a sycophantic one. Project journals and looping multimedia tell the story. The journals contain press, legal pleadings and testimony. Guzzardo’s documentaries and video depositions comprise the multimedia. The documentaries are buildbetterbarrel, the cartographer’s dilemma, and posses | protocol | perp walks. The deposition witnesses are: Emily Pulitzer, collector and founder of the Pulitzer Foundation of the Arts; Heather Woofter, teacher and chair of graduate studies at the Washington University School of Architecture; and Paul Guzzardo, lawyer and media activist/artist.

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

Lorens Holm, director of the Geddes institute says ‘Geddes sought to transform lives and transform environments. This exhibition is important because it brings together Geddes’ thinking machine diagrams – a key to this thought on civics and cities – with the exemplary city plans he collected for his exhibitions, at a time when our cities are under increasing pressure to accommodate new populations without losing sight of sustainability and citizenship, the key principles for well-being in the built environment.’ The exhibition will take place separately at the University of Dundee, 19th Oct – 11th Dec 2015.