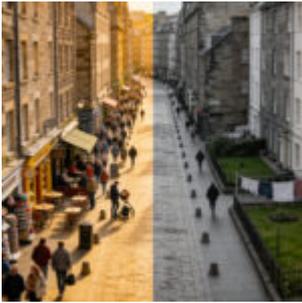# Week 4 – Making Invisible Boundaries in Edinburgh's Public Space More Visible

Category: Uncategorised
written by s2814160 | 11 February 2026

Following this week's collective discussion, I continued to explore how invisible boundaries in Edinburgh are made in everyday life. They are generally not imposed explicitly. More often, they are produced through repeated habits, time patterns, and ordinary ways of using space, until they start to feel natural. Which is why they are difficult to recognize.

This was clear to me when I started to closely observe people's everyday use of space. In the Royal Mile and Princes Street, where the tourist presence is significant, local inhabitants tend to avoid the "busy" hours and instead move to other areas for recreation or relaxation. During festival periods, squares, streets, and pedestrian areas are reorganized by performances, tourist flows, and temporary structures. As a result, how these areas are accessed is transformed. After repeating the same use pattern a couple of times, unbalanced space use can be mistaken for being a matter of choice. These barriers, therefore, are not invisible because they don't exist, but because of their ubiquity.

I also started thinking of creating a light AR element. I did not want to use technology simply to make the project more up-to-date. I was interested in whether different surfaces at the

same location could be recovered. So, if I made an augmented street scene, I might be able to see today's retail tourist scene and a trace of previous life. This natural and fixed place could, then, be viewed as the outcome of commercial interests, choreographed movement, and controlled visibility. In this context, AR could be used to undo the idea of "this area has always been like this".

AI-generated mock-up for Lightweight AR Visualisations for Edinburgh. Produced as a speculative visualisation for project development.

We also had a private meeting with the collective about the title and manifesto, and that helped me to understand the public stance of the project better. I don't want high-profile commercial activity confused with the public. It might be crowded and commercial, but that does not necessarily follow that it will also be of equal public value. Nor do I want differences in rates of use, which vary by hour, day, or season, to be treated as an inherent part of public space. More importantly, I do not want the project to equate the problem with that of residents and tourists. Of more concern is the relationship between capital, management, and circulation that results in spatial hierarchy. Otherwise, there would be a risk of reproducing exclusions within the exhibition.

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# Week 2 – The Early Formation of a Non-Linear Viewing Structure

Category: Uncategorised
written by s2814160 | 11 February 2026

This week, I reconsidered the meaning of curating. Curating is far more than placing works in a space. It is, in fact, a practice of reshaping narrative and actively guiding how audiences understand what they see. The classroom discussion of dematerialisation, contemporaneity, decolonisation, and intersectionality made me realise that curating takes place within a reality structured by inequality. For that reason, it cannot pretend to be neutral or entirely objective.

The case that affected me most directly this week was Counterspace. What interested me was its clear attempt to build an ongoing structure of interaction and exchange between individuals, groups, and institutions. This led me to rethink curating as a continuous process of building relationships rather than a simple act of display. More importantly, the case also brought out a contradiction worth taking seriously: once critical curatorial methods enter a large institutional framework, how can they avoid being absorbed by that system, or even repackaged as a consumable form of "difference"? Documenta 15 exposed this problem further and pushed me to think seriously about whether critical curating can still retain any real power to challenge structures of authority once it enters an institution.
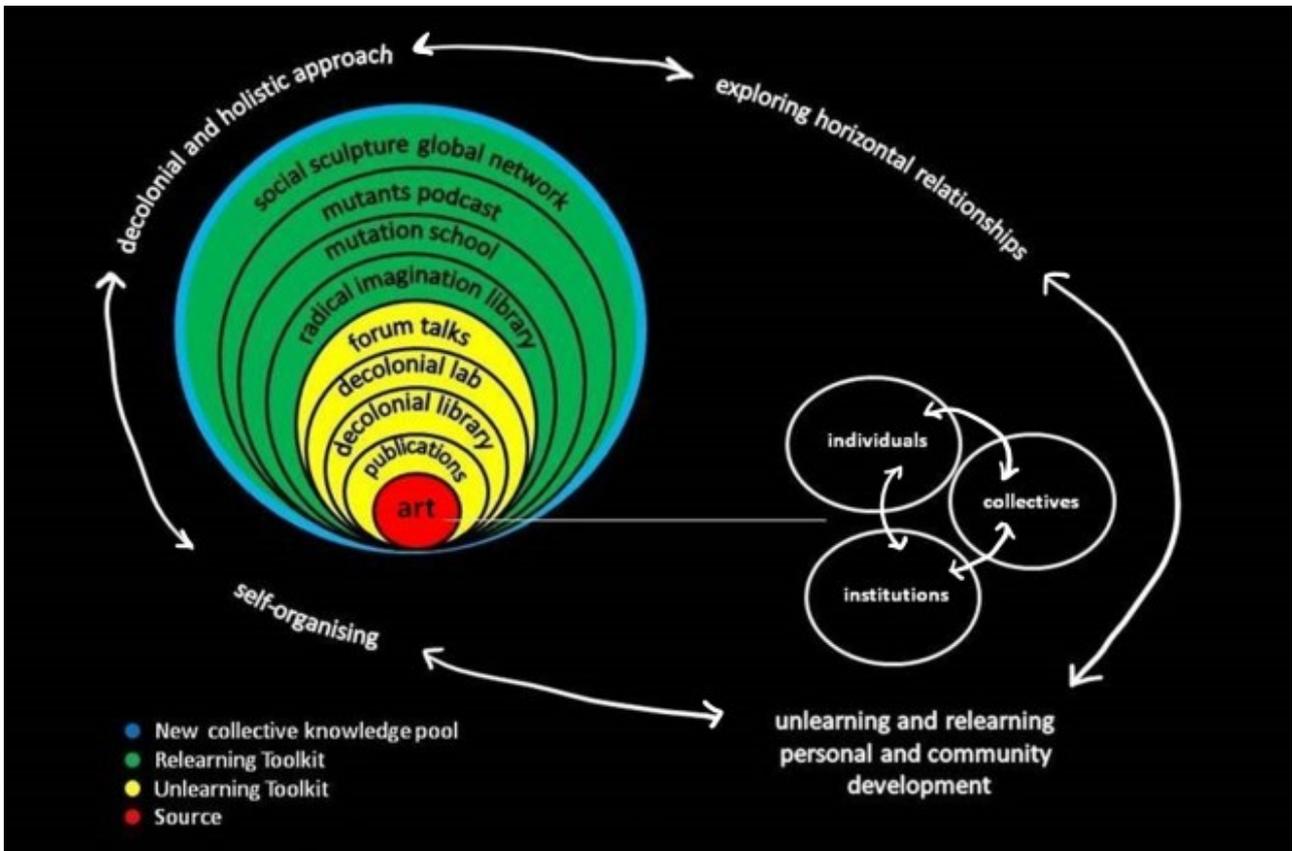
Counterspace diagram, Cultural Strategy, London, 2021. Commissioned by Cristina Morales. Source: Counterspace website.

Because this contradiction had a real effect on my own project, I began to think more systematically about whether modes of viewing are themselves already arranged in advance by institutional logic. Does institutional power not only shape space and organisation, but also determine the order in which audiences encounter works and the ways in which those works are understood? I began to see clearly that route design is itself part of how narrative authority is distributed. I discussed this further with my tutor and group members during our collective discussion. This then led me to the question that increasingly concerns me: how do audiences move within an exhibition, and can that movement itself become an organic part of the exhibition's structure?

My initial idea was to connect several outdoor sites through a map, offering a suggested route while also allowing audiences to choose their own path. But I quickly realised that the real

issue was not simply to provide one more route option. What mattered was whether route design itself could change how audiences enter the works. If a fixed route often corresponds to a relatively fixed interpretive logic, then multiple routes and audience choice leave more room for participation, judgment, and understanding. I therefore developed a strong and lasting interest in a non-linear viewing structure. Such a structure does not require the audience to move in a single sequence, but instead treats the act of viewing itself as part of the exhibition narrative.
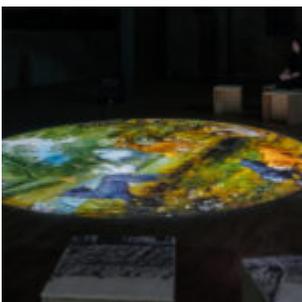
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Week 1 — From Description to Structure

Category: Uncategorised
written by s2814160 | 11 February 2026

The Anthropocene, the Capitalocene, and A Billion Black Anthropocenes together provided a layered critical framework

for the ecological crisis I am concerned with this week. The Anthropocene shows that human activity has shaped a global crisis. The Capitalocene challenges the idea of "humanity as a whole" and instead treats capitalism itself as a major historical structure of ecological destruction. Yusoff then powerfully connects geological extraction, colonialism, and racial violence. A clear and important insight follows from this: curating cannot operate on only one level.

Because of this line of thinking, my way of viewing Sarah Wood's Project Paradise changed. What now seemed especially important to me was not only the content of the work, but also its mode of presentation. The work takes the form of a floor projection, and viewers enter it from an overhead angle into a space composed of archival images, drone footage, history, and memory. From this, I drew the conclusion that exhibition form is not simply a support for content. It actively shapes how content is experienced and understood.

Installation view of Sarah Wood, Project Paradise, Fruitmarket, Edinburgh, 2023–24. Source: Fruitmarket website.

Using these three concepts, I was also able to reread the

exhibition more critically. Fruitmarket introduces Project Paradise mainly through ecology, landscape, memory, and extraction. This is a useful point of entry, but it also naturally leads to more fundamental questions: which histories are made visible, and which structural or racialised dimensions remain underdeveloped? This was the first time I understood very clearly that the same curatorial work can open into different layers of meaning depending on the theoretical lens through which it is read. From this, I gradually began to understand that curating is not only about displaying material, but also about organising how that material is read.

Figure 2. Film still from Sarah Wood, Project Paradise, Fruitmarket, Edinburgh, 2023—24. Source: Fruitmarket website.

During the first collective discussion, everyone introduced their own background and areas of strength. I could see that group members had different kinds of experience in installation, editing, communication, and modeling, and many of these were areas in which I am not yet strong. This helped me understand the purpose of the collective. Learning in this course will not develop through theory alone, but also through collaboration. For me, the collective is therefore an

excellent site for building practical experience.

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