

The School of Pedestrian Culture

Manifesto (concise edition)

1. Forget all the standard art forms.

The School of Pedestrian Culture: Existing as a collection of emerging artists and researchers interested in a psychogeography outside of London, the SoPC offers a nomadic environment for the collective exploration of contemporary psychogeography in Scotland.

The SoPC teaches the art of moving through space according to feelings, effects, processes, and politics, rather than for ordinary ends.

We practice playful pedestrianism as a political act, disturbing dominant narratives of space and place.

Pedestrian Culture is both a culture emerging from those who travel urban spaces on foot (psychogeography) while also a critique of art as something gatekept by an intellectual and economic elite.



2. Make it unsure even to yourself if its life or art .

Walking together sometimes weekly, sometimes occasionally, we collectively encountering and re-imagining neoliberal cityscapes and urban histories through chance encounters, walking practices and informal conversation.

The classroom began in late 2021 as a response to a lacking sense of collective pedagogy within the Edinburgh College of Art.

3. Give up the whole idea of putting on a show for audiences.

The SoPC has no teachers and no students.

The term 'participation' has become common within the context of art and design circles, however, this term often references basic interactions from audiences and does not refer to any co-operation among creatives.

The value of participation lies in its uncertainty, participants are never sure about the results of their exchanges, it is possible that through the uncertainty's involved in their collaboration unforeseen adaptations lead to unexpected outcomes.

We place ourselves in direct contact with risk, using chronic uncertainty as a creative and generative methodology through an openness to unforeseen innovation & change.

4. For those who don't want to stand off and just look.

We Practice Critical Participatory Action Research, critiquing the relationship between researcher and participant, and therefore 'theorists' and 'practitioners'.

The artist researcher becomes a facilitator, rather than a creator, with the group co-creating new knowledge, perspectives, and solutions to shared problems.

Artistic creation ('Action Research') can initiate something beyond art.

We exist as an educational institution as to highlight the central role of critical pedagogies within our practices.

Our classroom is a critical classroom creating a space for activists, academics, students and the wider public to explore Feminist, Queer and Anti-colonial pedagogies.

The classroom is open to anyone who wants to propose a walk.

