

(To)

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Edinburgh

Park



“It would be no exaggeration to say that Edinburgh is one of the most beautiful cities in Europe.”

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(To)

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EDINBURGH PARK



AN
EXTRAORDINARY
PART OF
EDINBURGH

PARABOLA

After 10 years of careful planning and design, determined progress and unwavering support from all our partners and stakeholders, we are delighted to present volume two of our Art Strategy, in the hope it captures the story so far, the progress we have made and more importantly, just how excited we are with what the future chapters and journey looks like ahead. This is no longer a project – it is now a rapidly evolving place, part of the wider Edinburgh community, which is set to become one of the most exceptional and attractive destinations in the city.

In the hope that we will deliver what we aspired to achieve at the start – a European archetype in mixed-use design and master planning – Edinburgh Park has always been designed to be more than commercial infrastructure. With the Pentland Hills as our backdrop, and perhaps the best transport connectivity in Scotland, it has promised an accessible, healthy and sustainable environment. The ambition expanded with our commitment to embed the arts, wellbeing and community engagement into the park's DNA. The vision was clear: to create a space that nourished mental wellbeing, creativity and belonging as much as it supported business and green space – more of a 'Sculpture Park' than a Business Park. And by turning a dated business district into a cultural and creative canvas, Edinburgh Park proves that creativity, when nurtured and sustained, can transform environments, empower communities and leave a lasting legacy.

Our journey began with a reimagination of what a business park could be. Rather than focusing solely on buildings and infrastructure, we placed creativity and wellness at its core. It was never about producing a single piece of work, but an ecosystem where creativity thrived and continued to evolve. Across the site, we have now delivered our first phase, which includes an office building which went on to win the much-coveted BCO National Awards for Commercial Workplace.

Edinburgh Park also includes a civic square, a sunken garden square, pickleball courts, tennis, padel tennis, a car park and an Energy Centre. The residential is now well underway with our partners S1 and Places 4 People, providing beautiful

homes at affordable pricing. In addition, we will welcome a new hotel to the Edinburgh scene, with Mollie's Hotel and Diner working on plans to deliver their 'boutique budget' offering, with over 200 rooms, and supporting an American restaurant/diner. We also welcome one of the world's leading entertainment operators, with AEG now in advanced planning to start on site to build Edinburgh's first purpose-built arena, with a capacity of 8,500. This will represent a considerable new amenity, not only for Edinburgh Park, but more importantly, the City of Edinburgh and Scotland, delivering over 150 high-quality events each year, from music to sports to comedy.

Edinburgh Park's creative and customer experience journey stands out because it is holistic – art is simply not grafted in but grows from its mission. It is inclusive, welcoming children, older people, creatives, workers and the public. It is sustainable with ongoing programmes and well-used spaces, ensuring lasting impact. As Edinburgh Park continues to evolve – with new books, residencies, public art and ever more inclusive programming – it embodies the very spirit of the City of Edinburgh and its rich, diverse and cultural offering.

We are so proud of what we have achieved so far, and the challenges and obstacles we have been required to navigate through and overcome, to be in today's position – a position which we could only dream about and wonder if we would achieve 10 years ago. Edinburgh Park, or Edinburgh Sculpture Park, is now a dynamic and very successful part of the Edinburgh scene, which is only going to get better as it delivers further economic growth, homes, culture and environmental improvements. But above all, it is truly a place that provides happiness.

BY PARABOLA

EDINBURGH PARK KEY FACTS & FIGURES

42-acre mixed-use neighbourhood

2,800,000 sq ft total space including
650,000 sq ft offices and **100,000 sq ft**
retail, leisure and hospitality

1,650 homes including affordable housing

15,000+ people living and working by 2035

10 streets, **4** public squares and landscaped
garden courts

Sports and wellbeing facilities including
tennis, padel, pickleball, football, sauna
and cold plunge


25+ public artworks

1 rail station and **3** tram stops

1,000+ new trees and extensive
wildflower planting

On-site energy centre delivering
20MVA of green electricity

4 hotels including Mollie's Hotel and Diner

- 
- 1 Gyle Shopping Centre
 - 2 Gyle Tram Stop
 - 3 Loch Ross
 - 4 City of Edinburgh Bypass
 - 5 Edinburgh Park Tram Stop
 - 6 1 New Park Square
 - 7 AEG Arena
 - 8 Edinburgh Park Train Station
 - 9 Edinburgh Park Tram Stop





WELCOME TO EDINBURGH PARK

Between the Pentland Hills & our Airport
where Loch Ross summons shoals of gulls & geese,
people gather to eat, walk, think, play sports
welcomed to Edinburgh Park to find peace.
Inside, Patina, outside, Padel Courts,
breathe in bread & flowers – inhale, release –
& everywhere we fall in love with nature
find magic in buildings, art & sculpture.

JANETTE AYACHI



KENNETH ARMITAGE
REACH FOR THE STARS – 2001

ALEXANDER MCCALL SMITH
OF SHIFTING LIGHT OF CHANGING SKIES — 2022



of
shifting
light
of
changing
skies





NEW PARK SQUARE





LOUISE PLANT
AMARYLLA GUERRILLA — 2011







New Park Square

For Sale
Call
07827





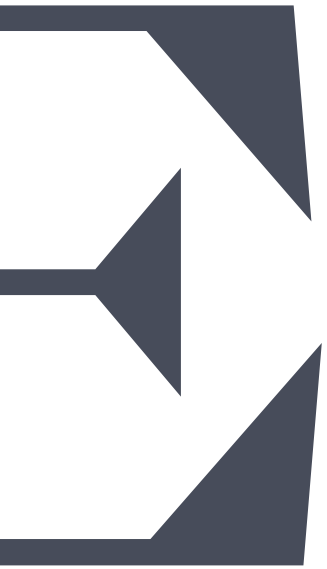
HAMISH HENDERSON BY ANTHONY MORROW
PART OF THE TWELVE POETS OF EDINBURGH PARK — 2005

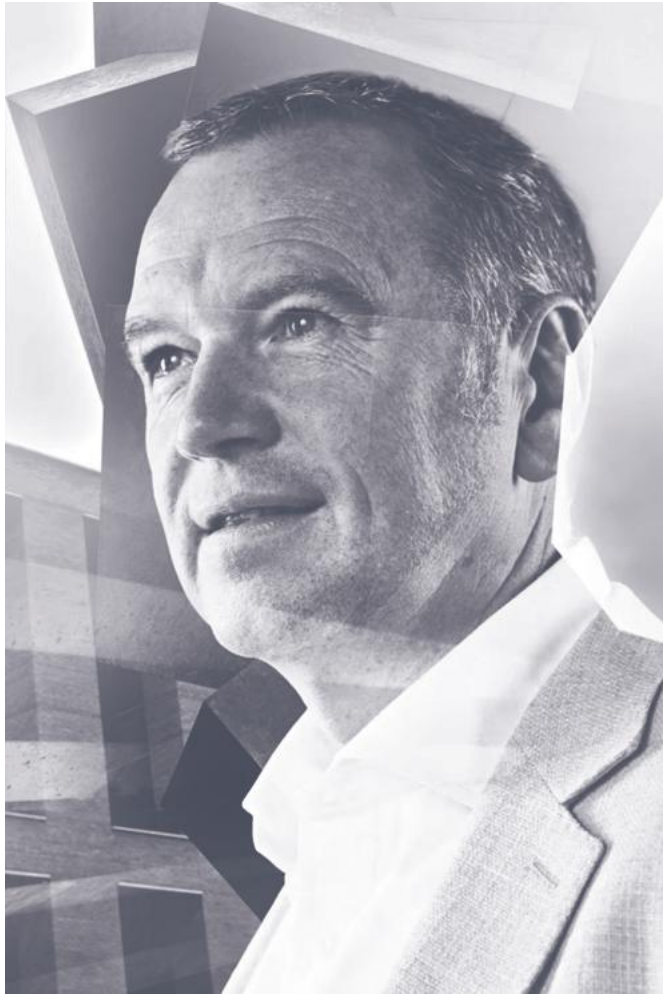
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**IT FEELS LIKE
THE WIND IS
BEHIND US NOW**

TONY HORDON
MANAGING DIRECTOR, PARABOLA

Before joining Parabola, Tony was Head of Office at Cushman & Wakefield in Newcastle, previously having worked in Leeds and the West End of London. Tony has some 35 years' experience in office agency and development specialising in master planning, public realm and design, pre and post development marketing strategy and has advised a wide range of public and private sector clients on acquisition and disposal. Tony joined Parabola, a long-term client, in 2017 and is now the Managing Director for the group. Tony was also a panel judge, then panel Chairman of the BCO National Judging panel for 7 years.

Matthew Jarratt: Is planning getting easier? I hear from other developers that the Planning Process can be slow around the UK?

Tony Hordon: Yes, it's a tricky balance. But we have actually had great engagement from Edinburgh City Council, they have made every effort to support and to see the ambition of the Edinburgh Park Masterplan. It's about ambition, but also trust, and in the hope we have built this trust with CEC having delivered on all our promises.

MJ: Have you noticed any changes in market trends over the last five years?

TH: Definitely. COVID played a significant role. There are fewer enquiries as many occupiers went into a sort of hibernation. But now, as they emerge, there is still a need for office accommodation – just less space, but more of a quality space. The occupiers will always need a front door, a mothership, a place to call home. Occupiers want the best space now, cool, comfortable and a safe space where they can support their staff and welcome their clients/guests.

MJ: Given the challenges during COVID, do you have a design philosophy that has kept you on track?

TH: That's a great question, because if you take a step back when you design a building, you need to look into a crystal ball to see the world in the future. If you think it probably takes two years for design with architects, you then go to planning, you then have the engineering and construction. It is about seven years from concept to completion, so you have to look ahead. Parabola aim to build ageless buildings that stand the test of time. King's Place in London and the first building at Central Square in Newcastle are great examples, 30 years old and still relevant because of careful design, quality finishes, and durable materials.

Whilst we take pride in our design philosophy, we also take pride in our team, and its resilience. With a scheme of this scale, you will always have setbacks. What defines you, and is the real achievement along the journey, is not the successes, which can be few, but the setbacks, which are many – and just how you pick yourself up again, and dust yourself down. I would suggest it's this approach, more than anything else, which has kept us on track.

MJ: We often refer to the process of 'master planning', but aren't you really growing a village or even a small town on the western edge of Edinburgh?

TH: On this scale, yes. With 1,800 homes and about 1m sq. ft of office space, we are looking to introduce in excess of say over 10,000 people, which does not include the existing population on existing Edinburgh Park. Throw into the mix an arena, with some 750,000 visitors per annum anticipated, then Edinburgh Park will be just full of life.

MJ: How important is flexibility in your master plan?

TH: Very important. Things change – markets, the economy, politics, everything. You need a masterplan that can respond to change and there is no better example of that than shifting

the plan to accommodate an arena, particularly given its importance for the City of Edinburgh and of course Edinburgh Park.

MJ: Edinburgh is a leading European city rich in culture and heritage. How does the Edinburgh Park development relate to that?

TH: There's a strong synergy. Having a chairman like Peter Millican, passionate about the arts, helps. The arts and culture scene complements the development wonderfully. Edinburgh Park is a new space with sculpture across the carefully designed public spaces – linked to the historic city centre and the airport by the tram – it's a new and contemporary space which compliments the historic city centre.

MJ: What about the food offerings? Were you surprised by how Patina took off?

TH: Not really. We knew Geffen from Kiln Café in an area called Ouseburn in Newcastle – we always knew it would be a success – what we didn't know was just how early that this success would come and the sheer scale of the success. Kiln Café was based on quality, care and a passion, and at Patina, this is very much the DNA and as strong as ever. The bakery has been instrumental for placemaking.



MJ: What do the artworks bring to the public realm?

TH: You know I just think it enriches the place. I think it gives it soul. It gives it a sense of arrival when you approach 1 New Park Square, you know you've arrived with the Vulcan sculpture. Our public spaces are dressed in the art, turning a good office into something special with character and identity.

MJ: How important is sustainability and innovation in your developments?

TH: It's where we're all heading. We aim to lead, going above and beyond basic

sustainability. For example, our concrete building adds thermal mass, efficiency, and longevity. It costs more upfront but is more than 30% cheaper to run than typical office buildings. This isn't just environmentalism; it's a real bottom-line benefit for occupiers, plus the fact, it just looks bloody good. The concrete finish is absolutely beautiful, and the same design ethos will roll through the future buildings in terms of high quality and sustainable materials and commitment to embedded carbon.

MJ: Are there emerging technologies which you see impacting development in the next 5-7 years?

TH: AI will play a part, impacting employment and changing office needs. Offices however will always be needed but perhaps in a different way. An office building says something about you, your organisation and what you represent – it's your identity which you will always need regardless of what AI replaces.

MJ: You're a figurehead for the development, what feedback are you getting from prospective tenants?

TH: We have done a lot of tours and it's interesting that no one has walked away without enjoying the visit. Reasons for choosing office space are varied and usually size, cost and location – but all occupiers, the ones who haven't taken space, but have visited, have always admired our product. I would also add it's the existing occupiers who are the best barometer, and who equally appreciate our approach and the product – we treat tenants like guests, delivering a service and not just collecting rent. We take pride in our relationships.

MJ: When you travel, how do you describe the project?

TH: I'm fortunate enough to do quite a bit of travelling across the UK and Europe and 1 New Park Square is 'best in class'. We won the British Council for Offices National Award for Commercial

Category, competing against much larger buildings and in the City of London. To win this award, says it all.

MJ: Looking 20 years ahead, how do you think Edinburgh Park will be described?

TH: I hope it's regarded as a really good case study which demonstrates the public sector and the private sector working together, because we couldn't achieve what we've achieved without the support of Edinburgh City Council and the relationship that we have with them. I expect Edinburgh Park to be a European exemplar in mixed-use master planning, a place that is serious about art and a great case study of public and private sector collaboration.

MJ: Social value and well-being are front and centre for Parabola. How does hospitality, art, work, and housing come together to create social value?

TH: It's about destination and enjoyment. This isn't just a business park; it's a place to live, work, enjoy, play, and eat. The artists and artworks have created interesting spaces, our sports facilities are really popular, and this is all a form of social value, we're even exploring things like saunas and cold plunge therapy to enhance well-being.



MJ: Do you have a favourite artwork?

TH: Eduardo Paolozzi's 'Vulcan' sculpture holds sentimental value for me as it originally stood outside Central Square in Newcastle, which was where I first met Peter and was Parabola's first office development. Now the sculpture has come home to Edinburgh, and we have made a film about the piece travelling across the city from the artist's former studio in Leith to Edinburgh Park. I can remember it like yesterday, watching it being erected in position at Central Square, some 28 years ago – and thinking it was such a statement of intent.

ANDREW BURTON
ORANGERY URNS — 2018



ALL OF HEAVEN · PARADISE
LOST



ANDREW BURTON
ORANGERY URNS — 2018





SIR EDUARDO PAOLOZZI
VULCAN – 1999



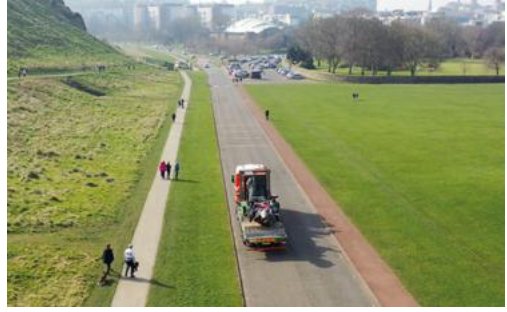
MEETING VULCAN

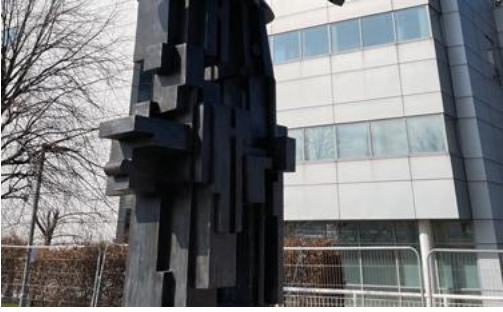
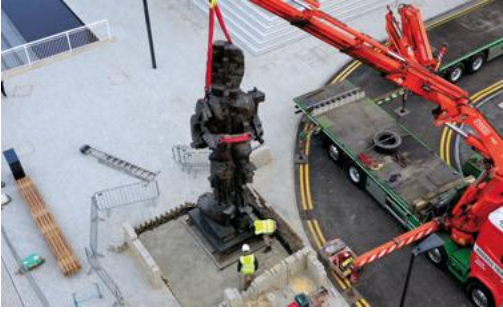
You are daunting, Vulcan, towering above me.
Art shows magnificence well within your grasp
as with your gammy leg and platform heels
you stride the shining hall, hammer in hand.
We could do with you in goal for Scotland:
4 six-footers barely have your reach, your metal.

CHRISTINE DE LUCA



VULCANO





Now we have these precious pieces of you, Paolozzi,
 pinballed across Edinburgh
 as if they fell from the sky like meteorites
 as if the heavens spat them out like seeds.

A Vulcan twin sits at The Modern Two
 holding up the gallery gardens for all to see,
 two brothers in Edinburgh,
 one lives under the mirror of its own steel
 polish of silver & ribbed metallic
 see how we can lower
 the Gods down on cranes.
 A step-brother in London
 sits in the far fog of Greenwich
 resurging from the ashes under each new moon.
 At night the twins strap up & down Leith Walk
 wave at the boats from the port
 stars at their back stuck on in pantomime
 pupils as giant as headlamps,
 comforting like a lighthouse.

The Vulcan
 at New Park Square
 speaks:

... ..

there is no finer place I'd rather be;
 everything is new here
 built from the invisible,
 I turn my eye into a telescope of hope
 – let you look through me.

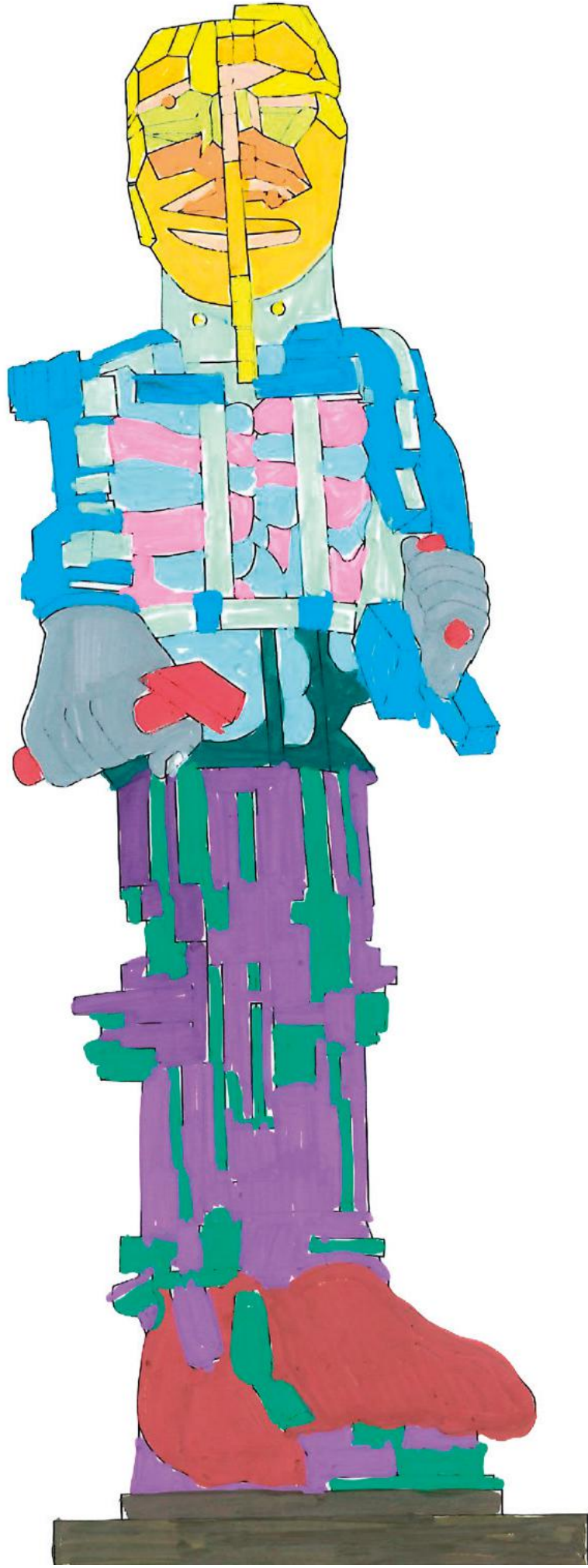
What I see is that
 men like us were not made for forests
 but for towering cities, smore of thunder,
 pylons & tarmac, asphalt, herringbone parking,
 heated flooring & great heights held above like deities.

I have my own sourdough bakery here,
 a sustainable living mallets & pellets
 of Roman metalworking
 to warm the oven.

I am part-man-part-machine-part-God
 monument to the Modern Age,

some see us as semi self-portraits,
 anguished human figures;
 What do you see in me
 that you see in yourself?
 Have you seen me peer in windows,
 my hammer in hand turning like a key,
 you see a human foot fit a robotic leg
 one larger than the other.
 This skyline with its mixed era architecture,
 penthouse of Pentland hills,
 a city & its castle built in the plug of a volcano
 where the one o'clock gun still fires a blankshot every day
 matching its sound to the fossa cone erupting back home.
 I love it here, pipes play & only the wind knows
 what I want for my birthday.
 I, Vulcan, was married at first sight to Venus
 neither of our love languages matched
 she chewed her food too loudly
 her bowed beauty & vowed surrender
 so soon unfaithful, a shallow sanctum perhaps
 but she only desired the symmetry
 of the bodies of other lovers, she leaned towards,
 sought the weightless tongue & less mechanical kisses.
 Electrons & protons,
 jealousy imprinted on my chest
 the anger beyond that which was behind my heavy hand
 hot iron vessels always volcanic in their fury
 bleeding out like pulmonary tree roots over the soil.
Oh Vulcano, they sigh, this is what lies beneath the skin,
 the heart endomorphic now to spark the mountain;
 tending to currents,
 the Earth on hire, on high voltage.
If love were a place where would it be? they ask.
 I've moved from Mount Olympus to Mount Etna,
 Newcastle Central Square to Edinburgh Park.
 Love is home,
 & the feeling I get when
 a toddler gives up trying to reach me,
 rests against the plinths instead.

VULCAN
BY TEIGHAN STENHOUSE AGE 9





VULCAN
BY WILF SPOLTON-DEAN AGE 5

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**IT'S A UNIQUE
OPPORTUNITY TO
CREATE A REALLY
SIGNIFICANT PIECE
OF THE CITY**

RICHARD THOMPSON
ARCHITECTURAL DIRECTOR, PARABOLA

Richard is a qualified architect with over 30 years of experience across education, residential and commercial sectors, and of all aspects of the development process. He has previously worked in private practice on high profile masterplan and construction projects including the redevelopment of the Royal Opera House in Covent Garden, Said Business School in Oxford and Parabola's Kings Place in central London.

Matthew Jarratt: Have you been surprised by the prominence of the food, arts and sports offer as the master plan is rolled out?

Richard Thompson: I think that our belief in the importance of F&B and amenity is something that has been strongly reinforced through our experiences at Edinburgh Park. When I look back through the original brochure setting out our vision for the masterplan, what we have already achieved does align with all of that ambition! A new quarter for people to work, live, meet and enjoy. Patina and padel have played a huge part in that.

We have always known that we had to transform the inherent nature of the business park – essentially a mono culture with a 'Monday to Friday', '9-to-5' focus. This isn't a normal urban

environment, and I don't believe it is a particularly healthy environment. We knew we had to mix things up – to encourage diversity, variety and different uses. To bring culture and activity to the park, and to make it a place to visit even for those not working there.

Our public realm is exceptionally well designed and built, and we have created places where people feel at ease and where they can relax and enjoy themselves. Generous, safe and green spaces that are not dominated by traffic. We thought that we would gradually attract attention and bring people to the site by providing amenity and world class art, but I am surprised how Patina has attracted a whole new audience drawn from neighbouring suburbs and further afield – to just sit, have a coffee and enjoy the environment. Even though there are still building sites adjacent to the new public spaces the design is sufficiently robust and generous to work as changes continue to take place.

I think people look for new spaces. They're looking for, clean, modern spaces that provide that sense of community. Looking back, one of our reference points throughout has been the King's Cross regeneration in London. Partly because it was adjacent to one of

our founding projects (Kings Place) and we have watched the transformation of King's Cross over 20-plus years. I lived about 3 miles away from King's Cross and I remember the fountains in Granary Square were virtually the first thing to appear. Nothing else had been built, but I would take the kids down there to run around in the new public square, because it was generous, safe, and engaging. I think we're all looking for those new environments and experiences, and that's what we've achieved at Edinburgh Park. We've created a new public space that people have discovered and embraced.

MJ: Was it incredibly difficult, to start the first major building during COVID?

RT: It was challenging to build our first phase through COVID, but the team did an amazing job in difficult circumstances. At the same time we were refining the residential masterplan and what we noticed is that people actually rediscovered the park – taking the kids out, walking the dog, pushing prams, cycling and even picnicking. Historically, people thought of the business park as a 'private-keep out' type of place so I think COVID changed the nature of the park.

This brings us back to our focus on placemaking. Success is not all about

what the spreadsheets say. It's about creating an environment first, and then hopefully commercial success will follow. I think our decision to build so much public realm in our first phase has actually helped to create that sense of place more quickly than might ordinarily have been the case.

MJ: And now the new housing phases are starting to be constructed. How do you think that's going to impact the experience of Edinburgh Park?

RT: It's going to have a massive impact, and it is hugely exciting. We knew from the start that we needed to build a community. We needed many new facets to create a real sense of place. We talk of a new cultural quarter and a community where people want to be, seven days a week. We now have the residential accommodation coming forward which is right next to the new public realm and it's a perfect fit. The spaces start to 'stitch' together. People will be able to make these connections and start to bring life to the whole masterplan.

Projects often have a tight boundary, and the focus is just on making your own site work. Edinburgh Park is a rare scenario where we have a wider group



all working collaboratively together. Parabola have a larger canvas on which to work. An opportunity to curate a broader, richer outcome.

MJ: Edinburgh is an international centre for culture. What do you feel about that kind of relationship with Edinburgh Park at the western edge of the City?

RT: Edinburgh is a World Heritage Site and an amazing city, but with that heritage comes some constraints. We have a complementary offer in that we are trying to create a more modern accessible environment that's a bit more generous in its space and its placemaking. A place that is less

car-dominated and created around the idea of a modern urban park setting. You don't usually have the space to do that in historical cities, so to be on the fringe of a very cultural city and to be able to operate with slightly different parameters is a special opportunity.

MJ: And when the Arena arrives I suppose that will create impact across the site?

RT: It will, absolutely. We have looked very closely at Wembley and the O2 Arena in Greenwich which are great examples where adjacent neighbourhoods have thrived next to these venues. Diverse new uses

such as education, leisure, retail and housing have all been attracted to these areas. People like that buzz, that vibe of a lively place with things happening around them. Connectivity is also a key factor. We are increasingly a society of urban dwellers, with the amount of people living in cities increasing year on year, after decades of urban depopulation. City living is becoming increasingly attractive to many.

MJ: How do you factor sustainability into the design and masterplan?

RT: People often pay lip service to sustainability, because it is almost a routine 'tick box' exercise on many projects. Ultimately, sustainability is about producing buildings and places that are resilient, will adapt to change and will not have to be rebuilt within a few years. So, in its broadest sense a sustainable community is often one that is in an urban setting, has a certain density and supports the whole concept of a '20-minute city'. I think the most sustainable places to live are those urban communities where everything is close at hand. One challenge of the master plan is to hang on to that commitment which has been there from the start. So the big principles have stayed the same – build near transport infrastructure, enhance biodiversity, offer great public realm, amenity, support active travel.

Its amazing how efficient buildings are now and how airtight, but also how technology is improving energy usage – smart lighting, use of sensors, integration with efficient plant systems etc. Reduction of solar gain and reduced heat loss mean that energy usage in new buildings is really very low. So the sustainability focus for us now as developers, is not so much about how you run the buildings, it's about what buildings are made of. So, with our new buildings, we have to be very conscious of their embodied carbon

and how the buildings are put together. I think there will be an increase in the use of new technologies and materials (such as carbon capture concrete mixes), and a move towards using more timber within construction. One interesting example of a sustainable approach is a small project where we are building a substation building to serve Edinburgh Park. We are actually using an old technology – natural stone! The stone is from Northumberland, so it's a local material, and also a beautiful material. The stone is cut to brick sizes to minimize waste and handling costs and will weather naturally, and you've got none of that carbon cost of firing a clay brick. Another example is the reception area within the office – 1 New Park Square – where larch was used. This larch had been cut down to prevent the spread of ash die back in the Lake District. Our joiners had seen the opportunity to use this larch rather than commercially grown larch that often comes from Siberia. They hand selected and kiln dried the timber before turning it into beautiful pieces of furniture.

MJ: Do you have a favourite sculpture at Edinburgh Park?

RT: I like Advocate an awful lot, because it is very geometric, and it catches the light in very different ways at different times of the day and at different times of the year. It also casts amazing shadows on the grass. It is a very architectural piece I guess, so that is probably why it appeals to me.

Looking ahead I hope we can commission even more artworks that appeal to children – that was the good thing about the Scottish Emerging Sculptor Award which led to the design for the sculpture that will be sited near the housing.

MJ: Yes we ran the competition with a callout to new and emerging artists across Scotland and five artists were

given design funding by Parabola to develop proposals – some really fun and interesting ideas came forward and the exhibition gave visitors the chance to get involved with the design process by voting for their favourite proposal.

MJ: If you're traveling and you're away from Edinburgh Park, how do you describe it to people?

RT: I always do describe it as being on the fringe of the city but with great connections. A place with a modern European feel. We generally use our brochures and CGI images to explain our vision but it is hard for people to really get an understanding without actually visiting, especially if they are familiar with the 'old' Edinburgh Park. So, my golden rule is to invite people to visit. If I am talking to somebody about Edinburgh Park I will say "get on a train or a tram, let us show you around, and all will become clear!".

MJ: What do you think Edinburgh Park will be known for in 20 years' time?

RT: I'm really hoping and strongly believe that it will be seen as one of the most attractive parts of the city. A new, fresh and modern environment that has been constructed from the ground up as a sustainable, resilient and delightful place in which to spend time.

In an architectural career you tend to work on disparate building projects. You don't often get a chance to design part of a city – the roads, paths, parks and public squares. That is one of the reasons why I was keen to work for Parabola. Edinburgh Park provides a unique opportunity to create a really significant urban quarter in one of the finest cities in the world. I think it will be recognised as a modern suburb of Edinburgh that many people will want to work in, to live in and to visit for many years to come.



SIR JEREMY DIXON
ZIGGURAT — 2014





ANDY J MATHER
INCIDENTAL MOMENTS — 2021



NICO WIDERBERG
SCULPTURES FOR 1NPS RECEPTION







NICO WIDERBERG
ART PIECES FOR INPS RECEPTION



PAX

JL WILLIAMS

And the sudden change of light
And the hand that lifts to shield
The light from baby's eyes

And the hand that lifts the thread
And the hand that lifts the fruit
And the hand that lifts the brush

And the sudden burst of light
And the armaments of war
In the children's sleeping room

And the woman with her breast
Cupped in hand to feed
And the man looking on

And the harpy in the night
And the silence of a lifetime
As you paint, and paint and paint

And the warp opposed to weft
And the weft opposed to warp
In their tension making cloth

And the child astonished by light
And the accoutrements of peace
Shown by fruit, and bread and milk

And the silence in the sky
As the bomb goes either way
Both to ground and to the night

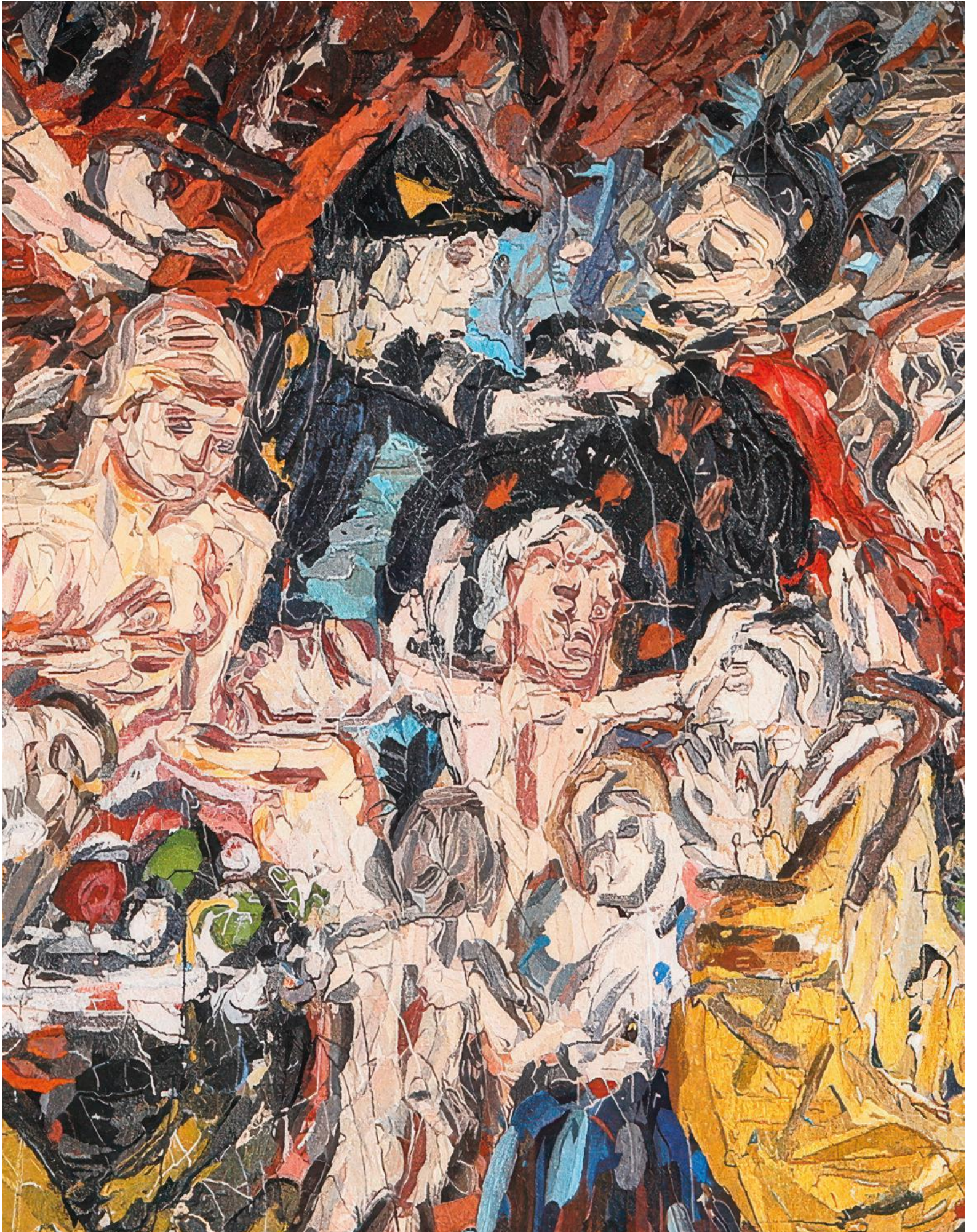
And the wisdom of the gods
Whose only gift is time
And a butterfly's caress

And a sudden change of light
While the men lay down their arms
And the weavers take a rest

And the painter stills his brush
And the child who is hurt
Gives their anger to the wind

Who takes it like a treasure
Past the seas and past the land
Who takes it to the end

Where all things die and start again







DOVECOT STUDIOS
MINERVA PROTECTS PAX FROM MARS — 2021





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**BREAD IS THE
FOUNDATION OF
FOOD, SOMETHING
THAT TRANSCENDS
EVERY CULTURE**

GEFFEN YOELI-RIMMER FOUNDER, PATINA BAKERY

Patina bakery was founded by Geffen Yoeli-Rimmer, who moved to Scotland at 18 and instantly felt drawn to the country's rich culture and the warmth of its people. After years of travelling, Geffen made Edinburgh her home in the summer of 2022. With its vibrant arts scene and world-famous festivals, the city became the perfect place to open what is now Patina.

"I've always loved bakeries. The smells, sights and sounds of a bakery all signify a city waking up. That moment when everything feels possible and the adventure of a new day awaits. Bread is not just food but a cornerstone in human evolution. The process of fermentation and baking are some of our primary experiences of cooking. Something, that in all of the animal kingdom, is unique to humans. Much like music, art and laughter, bread transcends cultural difference. Every culture in the world has their own type of bread, whether it be flatbread, naan, sourdough or bagels. It is a simple recipe – essentially four ingredients – flour, water, salt and yeast. And yet transforming the dough is a delicate and technical process that has been refined over millennia. The processes of kneading, proving and baking tweaked across hundreds of generations. Here at Patina we specialise in sourdough. Sourdough has a unique



fermentation process because it doesn't require yeast. Despite making sourdough loaves onsite everyday it still retains a kind of mystical element. Will the dough prove correctly, will it rise – what is happening inside while it is proving and baking? It still feels like magic.

Coming from a culture where food was always the focal point of the day, it felt natural to be drawn towards the world of hospitality. Food really is my passion. It has an unparalleled capacity to bring people together. When it's done well, it allows people to relax and

fosters conversation and connection. Something we all need more of!

During the Covid pandemic when the world slowed down, it felt important to really go back to basics. The lockdowns gave everyone an opportunity to be their own chefs and bakers, learning and refining recipes. Baking provided solace and grounded people. The fact that people took to baking at home in a big way, reinforced for me the significance of bread as a comfort as well as a necessity during turbulent times. I watched as community bakeries popped up on every corner

and replaced local pubs as the fundamental cornerstone of community. People congregated and queued up for their daily bread and their small slice of luxury – a coffee or a pastry. A highlight and a treat in an otherwise sea of grey days at home. A small moment of happiness and of pleasure just for pleasure's sake.



Observing this phenomenon reignited a spark in me and an insistence that every neighbourhood, regardless of size or demographic needs a bakery. In fact, arguably, a bakery is one of the very things that creates community in the first place.

When I was offered the opportunity to set up my own bakery in a brand new community, it was a chance I couldn't miss. To be that first port in a new development and to be part of something greater felt inspiring and energising. On top of that, for the building to be fully sustainable and carbon net zero was just the cherry on the cake. We now proudly call Edinburgh Park home. The space, the light and the view are phenomenal. It just feels like the perfect location.

My team at Patina is really diverse – we all come from different backgrounds and different walks of life. With an Italian Head Baker, a French Sous

Baker and a Czech Cafe Manager the team brings together a wealth and breadth of knowledge that contributes so much to our product, ambience and space. This melting pot of different culinary traditions gives us endless scope for our creativity. We are always looking for new ideas from around the globe. Which flavour combinations work the best and how we can surprise our customer base and give them something they haven't tried before. At the same time, keeping the goal in mind, to preserve quality and consistency in maintaining the perfect croissant day in day out. After all, novelty is interesting, exciting and engaging but it is the classics that always keep you coming back. The nostalgia of that first croissant that you tried as a kid on holiday in France dipped into a big bowl of hot chocolate. The feeling that this is the single greatest thing you've ever eaten. I want

to inject those little pieces of magic into my customers everyday. I'm particularly proud of the atmosphere we've created at Patina. Located in an open, airy space that flows into an outdoor square, the bakery offers beautiful views of the Pentlands. Alongside being situated in a fully net-zero building, in the heart of Edinburgh Park, our focus and commitment to sustainability is strong. We home brew our own cold drinks, use only compostable packaging and encourage our staff to cycle to work or use the tram.

Everyone gets excited over food, particularly a sweet treat! It's something we have to do every day to survive but it is also a way to care for ourselves and others, to show appreciation and love. Getting the opportunity to set up and run Patina myself, to put my ideas and my passion into it, it was just a dream come true.



A PATINA RECIPE

Sourdough Dark Chocolate and Mix Spice Cookies

680g Brown Sugar
660g Caster Sugar
660g Demerara Sugar

220g Egg Yolk
720g Sourdough Discard
6g Vanilla Paste
1200g Plain Flour
15g Baking Powder
15g Baking Soda
15g Salt
10g Ground Cinnamon
10g Ground Ginger
10g Ground Cardomom
30g Mix Spice
1500g Dark Chocolate Chips

Divide the dough into 90g balls and keep it in the freezer. Bake it at 165 degrees for 20 mins, fan 2.









THE ARTS
ANCE-MUSIC
CLTURE
F JUNE 1982

DAVID HOCKNEY

NINTH BRITISH INTERNATIONAL
PRIMO BEMALZ
Corklight Hall, Upper Park, Bedford
21 March - 22 June 1976

THE ROYAL OPERA

DAVID HOCKNEY

David Hockney

David Hockney

EXIT

DRINK UP
TAKE



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**SUSTAINABILITY
IS ABOUT HOW
YOU TRANSFORM
A PLACE FOR
THE BETTER**

CHRIS MILAN
ASSOCIATE DIRECTOR, PARABOLA

Chris is a qualified architect with over 20 years of experience across the arts, commercial and education sectors. He has experience in all aspects of the development process with a particular focus on design, masterplanning and construction. Chris has previously worked in private practice on high profile construction projects including the redevelopment of both the National Portrait Gallery and National Gallery in London, and Parabola's Kings Place in central London.

Matthew Jarratt: How did you come to work with Parabola?

Chris Milan: I joined Dixon Jones Architects in 1997 and I worked there for 25 years with a short break halfway through to work at another practice. Just before I left for the break I worked on Kings Place so I got to know Peter Milican then. I had worked with Richard Thompson at Dixon Jones from the start as we were both working on the Royal Opera House project in Covent Garden.

I got involved in Edinburgh Park almost from the beginning working alongside Richard on the many iterations of the master plan that we went through. Then, just as COVID hit, Jeremy and Edward (who led Dixon Jones Architects), both 80 at the time, chose to retire so the

practice closed. As soon as Peter heard, he rang up and said "Why not just come and work for me, finish the master plan and get the planning application in". So I joined Parabola and I've been working there for 6 years now.

MJ: My reading of 1 New Park Square, the first building – is that at ground floor level it is a building of two halves. There is the commercial entrance to the north and the phenomena of Patina Bakery facing the new public square to the south. Did you conceive it like that or has it kind of evolved?

CM: Oh, that's a very good question. Well, AHMM designed the building but we worked very closely with them to ensure it responded to the masterplan and vice versa. It was always the idea that there would be a public square and green space to the south acting as a 'town centre' to the development. This was going to incorporate active frontages and arts, which were to do with the life of the city. The office entrance to the north was about addressing the more commercial side of the existing Edinburgh Park. So yes, I think it absolutely was part of the idea that the office entrance looked north to what was already commercial, and then there was a new southern extension with a more public-facing, more residential side.

MJ: Are you surprised by the different audiences that have been attracted to New Park Square with the sports, arts and food offer?

CM: The honest answer is yes, I am surprised. But I suppose, looking back at what Peter Millican did at Kings Place in London, I really shouldn't be. He believes that if you create high quality places with food and cultural uses, somewhere that people want to visit and spend time, then they will come. I think that's absolutely borne out by what's happened with Patina. We assumed that the audience was going to be mostly people from the Business Park but it is also attracting people from all around – families with young children, dog walkers, cyclists – so it's really caught people's imagination. I think it offers something that isn't otherwise available in the local area. It's a beautiful place, with amazing pastries, but there's also lots of different activities and lots of different people. So it's become a great place to get together, and now there's even a place for kids with the new playground.

MJ: It's interesting that you are designing a new play area before the second building is built?

CM: Well yes – even before the residential buildings arrive, absolutely.

But the play area is another important component of what we are trying to do. We have something for people who want to come for sports, we've got a place for people who want to enjoy good food, we've got great sculpture and great art, and now we've got something for kids. So it's a perfect complement to the rest and the right thing to be doing.

MJ: It is almost 6 years on from the original masterplan which I guess has had to be so adaptable? How does that feel from a from a design perspective?

CM: Well, it's fascinating because the masterplan was always intended to be a vision for Edinburgh Park, a suggestion about how it might eventually look. But the aim was always to try and create an adaptable framework into which things could be slotted. So we concentrated on getting the principles right about how things should be arranged on the park: we needed a public space here, we needed roads there, this is how everything connects together, and this is how people are going to experience the place as they walk through. But actually, within that framework we always knew that the plots and building uses were likely to change over time. It was always going to be a 15-20 year project – the developments were never all going to come along at once. This was particularly tested, and more than we could have ever imagined, because of COVID. This has fundamentally changed how people live, work and go about their daily lives. So, it is encouraging to me that the concept is still there, it still works, it's still exactly as intended, but it has developed. It proves how robust the original masterplan was. We have been able to change with the times and I suppose this flexibility and responsiveness has also allowed us to be so open to the idea of change. For instance, we have been able to incorporate the arena and there might now be an Academy of Hospitality, which



is a completely different component than we could have ever have originally imagined and brings a new focus for the master plan and park.

MJ: When you were setting out the public spaces in the master plan, there was a very special opportunity to work with Parabola's collection of public sculpture, and we have subsequently commissioned some further artworks, but I was reflecting that the first building is literally surrounded by sculpture!

CM: Yes, it is. There's at least one sculpture on every side. The artwork is incredible and really sets off the building, and I think the art has been one of the most positive contributions to the quality of the place. Sculpture completely changes how you relate to spaces and it's hard to imagine them not being there. There is something I really like about how sculptures like Vulcan or Dancer after Degas disrupt the formality of the public realm spaces we've created.

MJ: I feel that certain public sculptures can create an atmosphere in a space and make them feel more friendly?

CM: I agree. I always find, coming from the centre of Edinburgh out to Edinburgh Park, you expect to find the corporate world of the business park, but that's not the impression you have when you get off the tram. You suddenly come into this wonderful place, with lots of space, it's green, it's incredibly well looked after, it has amazing light, there's room to move, and then there's the sculpture. The sculpture offers a completely different experience than you'll get anywhere else in Edinburgh. I think it gives a quality which immediately puts you at ease, and makes you feel like it's somewhere you want to be.

MJ: We had a slight difference of opinion about where to place the Orangery Ums sculptures which are sited near the Tram Stop – and you rightly prevailed – and now so many people have said to me 'Oh Edinburgh Park, that's the place with the parrots?'

CM: Yes. It's true! Again, it's not what we originally imagined, but it's a great welcome, isn't it. The ceramic sculptures were the ideal complement to that location. The Urns and Parrots always felt like they wanted to be in a naturalistic landscape rather than the more formal spaces to the south. Being next to the tram stop in the park setting, and particularly now with the wildflowers we planted since they arrived, they fit perfectly.

MJ: Do you think the artworks have contributed to a sense of environmental sustainability?

CM: Sustainability, I think, is an interesting word, because it means so many different things to different people. So it can just be about how much energy you use, how much building material you use, how much carbon is used. We took an enormous amount of care with the structure of the building and how that was made. It's made of very high-quality materials, which mean that they're not going to degrade and need replacing anytime soon. It's also built to very high standards of insulation and air tightness, so actually it takes very little energy to run, as well as having solar panels on the roof. We are putting a lot of care and attention into environmental sustainability.

But sustainability is also about how you transform a place for the better, so that people want to come and use it, to work and live here, so it's a 'sustained place' that will still be here in 100 or more years' time. And the quality of what we're doing is extremely high so it is going to be here for a long time and it is flexible enough that it can change with the times. Our commitment to the sculpture is one part of us ensuring that it is a sustained place.

MJ: Looking ahead, and in your role as an architect, do you think there will be

new trends or technologies that Edinburgh Park needs to plan for?

CM: Technology is an interesting one, because we can all see it coming but it is still hard to plan for. Energy is one area. Until recently we all used gas and assumed that it was here to stay. The change to sustainable energy means electricity is now king. We adapted to that early and have made our project all electric. Another is that I think it's clear that private and public transport is going to completely change in the next 20 to 25 years. I can't imagine that people will have the same relationship with cars in the future as they do now. The great public transport we already have at Edinburgh Park means we should be very well prepared for whatever this change may bring. So, with the master plan we are trying to anticipate what the future might look like but really the best we can do is make the place as flexible as possible to allow for any change and concentrate on making it a great place for people to live and work now.

MJ: A key part of our Arts Strategy has been to work with Poet In Residence Janette Ayachi – what was it like working with a poet to name the streets at Edinburgh Park?

CM: Fantastic – it was one of the most enjoyable aspects of working on the master plan. Janette brings something completely fresh and unexpected to the project with her street names inspired by Scottish Poets. The names will appear as the roads get completed and in fact we've already been talking about getting her involved with the naming the buildings too, which I think would be great.

MJ: If we could fast-forward 10 to 20 years, what do you think Edinburgh Park will feel like?

CM: Well, it's going to be a completely different place because there is going to

be a community of people living here in homes that we are creating: something between 1,500 and 1,800 homes by the time we are finished. S1 are starting their first phase of residential buildings and Places for People are close behind so a good number of new homes will be arriving soon. In just two years' time there's going to be a lot of people living and hopefully working on the park and it's going to completely change the character of the place for the better.

MJ: When you are away from Scotland, how do you describe Edinburgh Park to people you meet?

CM: I think it's a new and emerging place that is both part of Edinburgh and a little bit apart from it. Somewhere that is very much of Edinburgh, but also a bit different from it. Somewhere new and complementary and exciting where you can have a wonderful quality of life.

MJ: What is your favourite artwork at Edinburgh Park?

CM: I would probably have to say that it is the tapestry in the foyer of 1 New Park Square. My mother is a spinner and a weaver, so that craft was a part of my upbringing. It's amazing how the weavers at Dovecot Arts found ways to work during COVID. I find it a wonderful artwork that also really chimes with a process of making that I'm very interested in.







ANTHONY ABRAHAMS
KING OF KINGS (OZYMANDIAS) – 2008





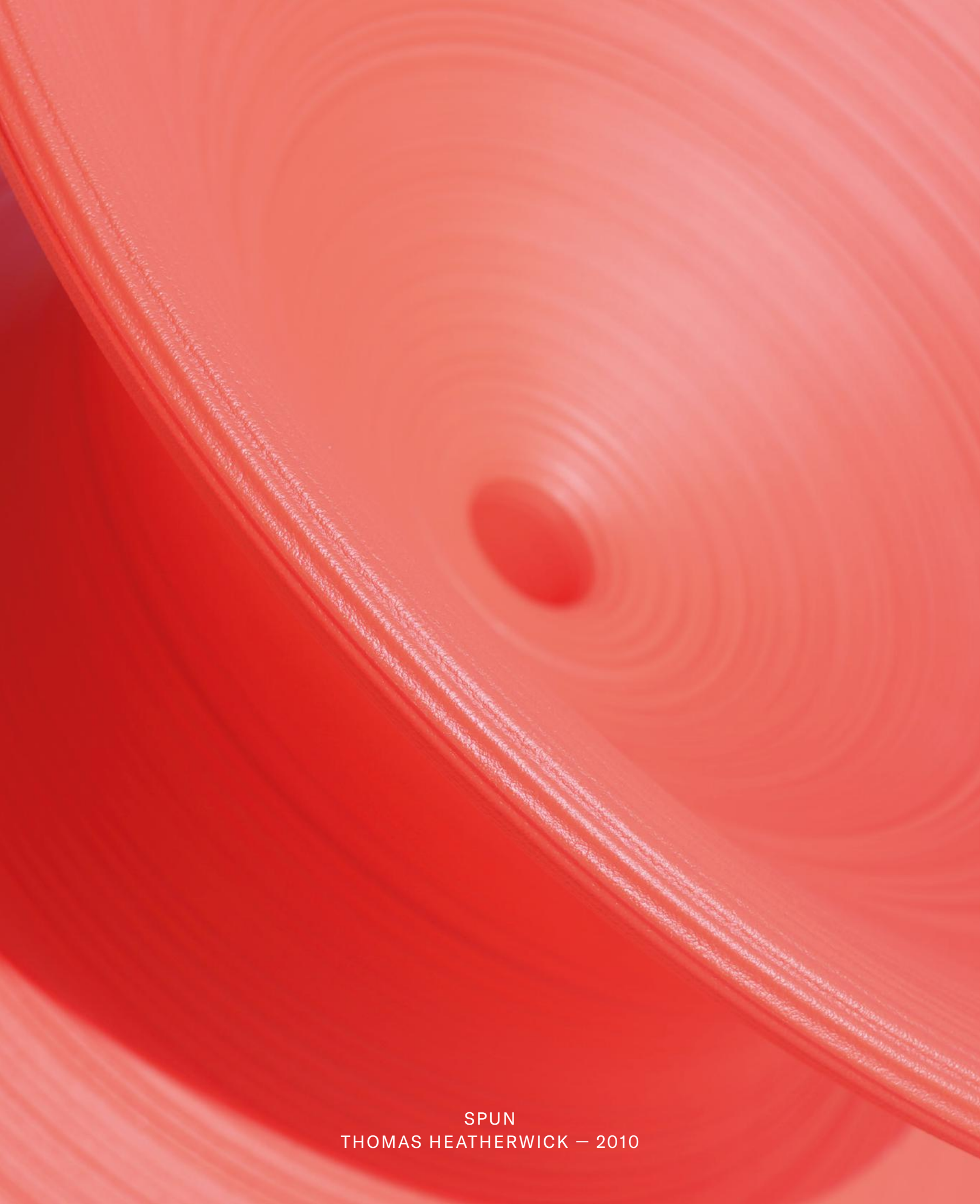
WILLIAM TUCKER RA
DANCER AFTER DEGAS — 2018

BRUCE BEASLEY
ADVOCATE — 2013





ANN CHRISTOPHER
SQUARE LINE – 1990



SPUN
THOMAS HEATHERWICK — 2010



Edinburgh
Park

Game4Padel

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REACH FOR THE STARS

A steel-winged stork delivered you in May
wrapped & strapped by midwives in bright hardhats,
bundle of hope gilded in bronze display
first breath, fist uncurled, little acrobat
umbilical cable gone, time to play.
Your maker's final work, gesture, abstract;
landing already reaching, seen from tram
road or rail come rain, shine or hail as if
remembering where you came from?

JANETTE AYACHI











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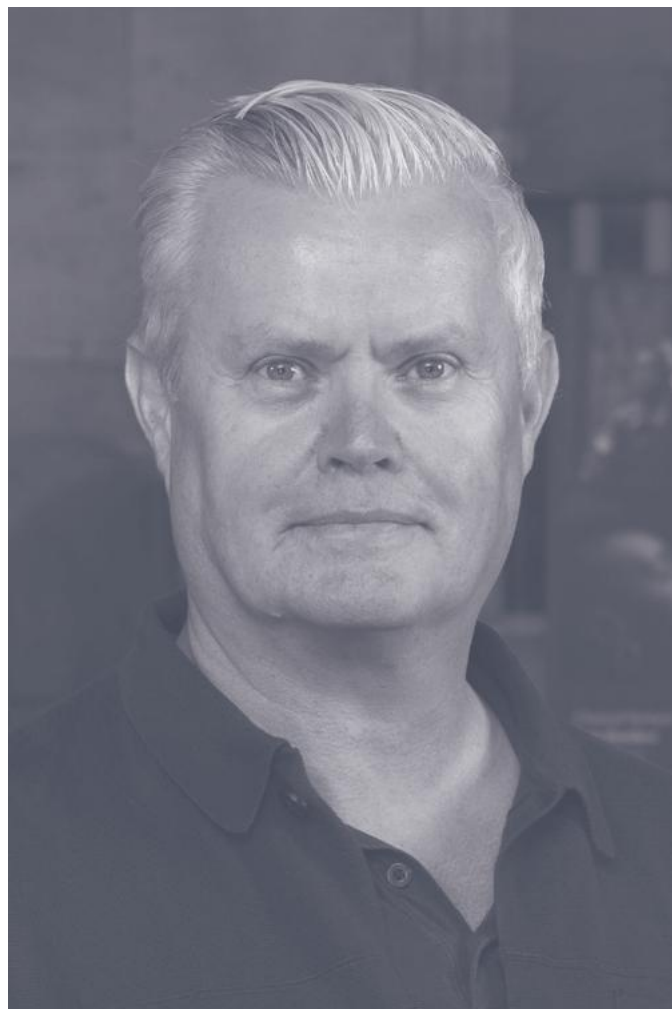
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**OUR ARTS
STRATEGY IS A LIVE
AND EVOLVING
CONVERSATION**

MATTHEW JARRATT
INDEPENDENT CURATOR AND ARTS CONSULTANT

Drawing on over 35 years of experience with the private sector, galleries and Arts Council England, Matthew has worked internationally as a curator, commissioner and consultant. He has worked on the cultural strategy for Edinburgh Park since 2018 and is currently developing arts commissions, poetry projects and exhibitions across the UK, USA, and China.

The ambition of the Edinburgh Park Arts Strategy is clear and unprecedented within current developments in Scotland. Edinburgh is a major European cultural destination with an extraordinary creative ecology, recognised globally as part of the UNESCO Creative Cities Network, and the arts provision at Edinburgh Park is a contemporary addition to this cultural offer.

This commitment to the arts has not been ornamental but formative, influencing the design thinking across the entire masterplan. Unlike many developments the process of developing the Arts Strategy for Edinburgh Park is a live and evolving conversation as more opportunities for sculpture, poetry and engagement are identified by the team at Parabola. The arts aim to create curiosity and delight as Edinburgh Park grows into a special place to live and work.

At its foundation I believe Edinburgh Park is becoming a 'Sculpture Park' with Parabola's Sculpture Collection sited sensitively across the public realm. We have built on this by siting new ceramic sculptures by Andrew Burton by the tram stop, and a new sculpture in the square by Louise Plant. A new generation of sculptors have been engaged through our Scottish Emerging Sculptor Award and Ben Barbour (the first winner of the award) and has been supported to produce a new public sculpture within the housing development. The growing sculpture collection has attracted educational school visits and we have produced creative activity books to enable children to engage with the sculptures.

From the outset, it felt vital that poetry should make connections with the artworks and sculpture as a means of interpretation, invitation and discovery across the site. We took inspiration from the poetry 'herms' (twelve busts of eminent Scottish poets, commissioned in 2005 as part of the site's first phase) and Edinburgh Park is now a place where our Poet in Residence, Janette Ayachi is naming streets, producing poetry events, engaging school children with creative writing projects and gathering fellow poets to write for our regular 'Polaris' poetry zines.

Partnerships are a key component within our arts strategy and have included working with Stills Gallery to appoint our Photographer in Residence; commissioning Dovecote Studios to create a major tapestry; supporting Push the Boat out to make a poetry film with Murrayburn Primary School and Scottish Poetry Library to recruit our Poet in Residence.

Parabola's long-standing commitment to cultural engagement underpins the strategy, complementing the major sculpture programme while creating tangible opportunities for emerging artists in Scotland. Our Arts Strategy has worked through phases, ensuring that each stage of development contributes to the formation of a serious and respected cultural identity.

Together, these strands nurture an ambitious and growing arts programme that is not an add-on or afterthought to the development, but positions art as a central, driving force within it for the audiences who live, work and gather here to enjoy.







**WE LEARN THE
WORLD NOT JUST
BY LOOKING,
BUT BY SEEING**

JANETTE AYACHI
POET IN RESIDENCE

Poetry is a living space for memory – poets are memory-keepers, keepers of the flame & the hearth, a place where molten collects. The residue of memory & the fingerprints of experience are fertile places for poets, as it is where the seeds for our stories are planted – all writing blooms from memory. All stories stem from somewhere. Poetry is symphonic, telling snapshots of our time – it’s an album of moments where emotion, observation & imagination meet to infiltrate the faculty of the mind that stores information. Our brain uses a series of encoding: visual (picture), acoustic (sound) & semantic (meaning) so that memory is something that happens as it undergoes storage & retrieval. Poets, in particular, use a unique process of capture, navigating imagination & images to imagine a world that awakens the creation of sensation, something that is somatic, sensual & linked to the senses to make sense from the desensitising (non)sense frequently omitted from the world.

As Poet in Residence at Edinburgh Sculpture Park, my work has been about finding ways to let language move through the visual landscape – looking at art & environment deeply & responding with words. Through naming streets, holding public poetry projects, school workshops & publishing a bi-annual literary zine called ‘Polaris’,

I’ve explored how the act of not just looking, but seeing can become a form of storytelling. It’s important that our young writers & established poets can feel part of the creative environment that surrounds them. How can we together open the portals to the strange, bright moments in life that refuse to fade?

My practice grew alongside visual images. After completing an MSc in Creative Writing, I worked in the National Galleries of Scotland, walking among famous paintings & carrying a small notebook. I watched as visitors paused, laughed, or fell silent. How do we connect with the unmet parts of ourselves? Through looking, really seeing, by invoking the gaze. The great poet, Audre Lorde, wrote ‘What is it that kept the eyes alive?’ & I think art not only keeps the eyes alive, stirs the soul, unhinges the senses (in a good way) but keeps the whole body alive – a survival, a thriving, from the pleasures of looking. I was fascinated by the art, the way people viewed it, & how it was curated...

I began to realise there was an art to looking at things, & if you looked closely enough, the art looked back. This is where it started to speak.

By slowing down & inviting in mindful viewing, we can relax against the

demands of society. Yet, on average, visitors would only spend eight seconds in front of each artwork, a similar pattern humans have learnt to spend on social media posts – mental health does not benefit from constant interruptions. However, it is possible to retrain the brain, to rewire our neural connections with neuroplasticity, take our time to absorb visuals & reduce stress, build emotional resilience, invoke inspiration & even, if one wishes, reach enlightenment. We can allow the brain to function differently from its prior state; we teach our neural pathways to change & evolve. It’s no miracle that we can always learn new skills over our lifespan! Amongst many things, I learned how a painting can keep a conversation going long after someone has left the room.

I also grew up under an easel: my mother painted sweeping Highland scenes of castles, battles, & stories from Scottish history. I mixed her paints & cleaned her brushes, noticing the rhythms of colour & patience. As a child, sitting beneath my mother’s canvases, I discovered that words & paint are lovers: both ask you to look closely, to notice light & line, to feel the pulse beneath a surface. I came to understand what Stendhal described in Florence when he first viewed a Caravaggio: that breathless feeling of

being overcome by beauty, where the still image seems to move, a stop-start animation in the mind's eye, even to the point of feeling dizzy from the sheer immensity of something.

At Edinburgh Sculpture Park, this belief has evolved into a shared practice between art & education. The residency asks: What does it mean to write from Art? One of the most fruitful projects during my residency has been Fantastic Ekphrastic – a creative collaboration with P4 students at Gylemuir Primary School. The series introduces children to the art of ekphrasis – the ancient practice of writing poetry inspired by visual art. 'Ekphrastic' comes from the Greek for 'description', but I believe it really means 'conversation': art speaks & the poem replies. The results are not explanations, but dialogue, instants – shards of character, moods, fragments that feel like a living memory.

With schools, the work is warm, direct & very playful with lively slide shows & fun activities & discussions about poetry & imagination. I begin with looking: slowing down, noticing colour, form, texture & asking the simplest questions – What do you see first? How does the picture make you feel? – then move from feeling to imagining. I model a few small techniques: sensory listing (what do you smell or taste in this scene?), personification to give voice to the inanimate (what would the tree say?) & quick micro-stories (what happened an hour before this picture?)

I encourage free writing – stream of consciousness with no judgement, no



rules – to expose unexpected language, then we mine the best lines: the moments that hold images strong enough to stand alone. Often, the best poems come from a stubborn image or an unexpected metaphor that the pupil refuses to abandon. The best poets have found their voice through looking – showing that poetry is a bridge between seeing & saying. Which forges a simple structure for creative exercises: Look. Feel. Imagine. What we see depends mainly on what we look for.

These sessions were not just about technique but about invitation. When we look at art, our minds begin to ask questions: What's happening here? What happened before? What comes next? Who is missing from this picture? Those questions are the seeds of poems. They learned to see that language can move like light across a

painting & that art can help us relax, understand ourselves & each other. After the classroom sessions, we moved to the artworks & sculptures outside. This was where observation turned to embodiment. Standing among public artworks, the pupils could feel the scale, sense the materials & hear the city moving around them. They wrote quickly & intuitively, creating short lines, fragments & sensations in response to what they saw. From these lines, I curated a collaborative poem – what I've called a Shape Renga. Inspired by Japanese renga (linked verse) & modern concrete poetry, this new form threads together many voices into a continuous poem – a response that celebrates multiplicity & shared imagination. The poem itself takes shape literally – sometimes curved or geometric, the typography becomes sculpture, the words forming an embodied language

of place. The idea came after seeing a welcome video on Gylemuir Primary's website, where pupils used their bodies to spell out the letters GMPS in formation – a form of human typography that mirrored this project's aim: to bring words into the physical world. The pupils then had the opportunity to see their work publicly printed in *Polaris*, a literary platform usually heralded as a space for professional Scottish poets to respond to site-specific artworks, as we celebrate collaboration between community, art & poetry. Every child received their own copy, a memento & an encouragement to keep writing. When young writers see their words held, shared & maintained, this has real power. The small books we print become communal artefacts: proofs that words can create neighbourhoods. There are practical outcomes, too. Zines travel to classrooms & bookshops & festivals & community centres, exhibitions & displays; they become resources for teachers. Pupils take away techniques, a folded book of their own work, & importantly, the confidence that their writing matters. Teachers gain a set of playful exercises they can reuse. For Edinburgh Sculpture Park & for visiting audiences, these zines, workshops & residencies become evidence of an ongoing conversation between the visual & the verbal. *Polaris* is a pocket gallery & a pocket poem all at once.

I explain that writing is only one part of making a poem. The Greek word *poiema* means 'to make' or 'to create.' A poem, like a sculpture or painting, is something crafted – from attention, from feeling, from a moment witnessed, caught & held. These poems sit alongside the artworks like small mirrors: they do not copy the painting; they open a window into who we are when we stand in front of a visual & let it move us. My role as Poet in Residence is to nurture these moments of connection – between seeing & saying, between art & audience. Through the Fantastic Ekphrastic sessions, I've witnessed how poetry can belong to everyone. When a nine-year-old stands under a sculpture & writes, 'the stone is dreaming,' they have already entered the ancient conversation between the eye & the heart.

Throughout the residency, I've encouraged poetry that listens to place. We write about the sky as a living thing, about fields that remember footsteps, about the hum of an urban street. I'm interested in how language can map motion: how a poem can trace the fall of shadow, the tremor of a sea, the giggle of a child. That sensitivity to line, to light & to the small details that hold feeling is what I try to bring to Art at Edinburgh Sculpture Park, aligning with their ethos of implying forward motion, innovation & optimism.



Each issue is thematically & stylistically different, & creativity is at the heart of its driving force. So, as this poetic work consolidates community, & new ways of seeing continue, I will keep weaving words through the contemporary development – in pages, in performances & in public spaces – so that poetry & art remain visible companions. Together they remind us that to create is to notice & that in noticing what we see, we make the world feel more alive.

POLARIS

An ongoing poetry zine commissioning
new work from established Scottish poets
writing ekphrastically in response to the
artworks at Edinburgh Park.

JANETTE AYACHI, EDITOR
MATTHEW JARRATT, CURATOR
FOUNDED, DESIGN

2) Looks like the infinity gauntlet

happy.

1) Made from iron

think that he is a villain and he is going to take over the world.

monster who is about to eat you.

4) His feet are

is scary

1) made from steel

3) I feel terrified.



THE GODLY BUSINESS

The pilot edition, collated on the autumnal equinox of 2023,
focuses on Leon Kossoff's 'Minerva Protects Pax From Mars', which
has been woven into a tapestry by Edinburgh's Dovecot Studio.
Featuring Poets Rob. A Mackenzie, J.L Williams, Elle Nash, Janette Ayachi

No one has ever needed a god
to start a war. The gods exchange
friendly fire among themselves.

ROB A MACKENZIE
ISSUE ONE - WORDS WE WEAVE

MEETING VULCAN

The second edition of Polaris welcomes a centennial commemoration of Eduardo Paolozzi, March 7th 2024, marking 100 years exactly since his birth. Featuring Poets Kirsten Norrie MacGillivray, Christine De Luca, Tom Pow, Janette Ayachi.

Rubicon of the summer-rubbed dust,
you come all madonna and crucifix of tin
whose presence in the room is holstered in sound:
fins of chisel, brush fins, upscaled monstrosity
and cascaded monolith: the side-face wept
into Edinburgh mist.

KIRSTEN NORRIE MACGILLIVRAY
ISSUE TWO - PAOLOZZI - TITAN OF METALWORK

BIRTHING WOODLANDS

The third edition of Polaris is a celebration of Louise Plant's Amarylla Guerrilla - her work has a magician's feel, creating fluidity from material so rigid, awakening the very atoms and molecules of movement.

For true love, I stabbed myself
& grew an Amaryllis flower
from the dormant bulb of my heart.
I left the gift of myself on his doorstep
& each drop of blood lit up an arterial red path
shooting up impeccably every January to March.

JANETTE AYACHI
ISSUE THREE - PLANTING AMARYLLIS

FANTASTIC EKPHRASTIC

Issue four featuring work from a series of Poetry from Art sessions for the P4 pupils at Gylemuir Primary School in their classroom and during a tour of the landscaped grounds.

Having a good night's sleep as we all go and fly on the stars.

As the water turns blue, the daffodils bloom in the sky.

I love everything.

GYLEMUIR PRIMARY P4
ISSUE FOUR - FANTASTIC EKPHRASTIC

SCOTTISH EMERGING SCULPTOR AWARD

Subterranean Diversion (Gogar Burn) invites viewers to reimagine the layering of histories that has taken place on this site across time. The free-flowing line depicts the historic path of Gogar Burn through what is now Edinburgh Park. At 2.4m high, the circle in the sculpture directly references the height of the culvert pipes which divert the Burn underground through the site today. With these two elements intertwined, the resulting structure invokes the form of a Bronze Age brooch which was found in the Gogar Burn.

The sculpture was selected following a Scotland-wide invitation launched in 2024 to commission a permanent public artwork for Edinburgh Park's emerging cultural quarter. Five artists were shortlisted and invited to develop proposals responding to the site and its layered narratives. The public were then invited to vote for their preferred proposal, with artist Ben Barbour announced as the winner.

Ben worked with arts curator Matthew Jarratt and Pangolin Editions to realise the work as a 2.4 x 2.6 x 1.4m stainless steel sculpture that will find its permanent home at Edinburgh Park within the new residential area by S1.

The Scottish Emerging Artists Award was established by Parabola to support new public art while offering meaningful opportunities for emerging artists to develop their practice and establish their careers. Subterranean Diversion draws together archaeology, infrastructure and landscape into a single gesture, revealing what lies beneath and reconnecting it to the present, creating a dialogue between past and future, nature and development.



Above: Bronze Age penannular brooch found at Gogar Burn, Midlothian, 850-975 AD. Originally from Eastern Europe, probably Finland. Image © The National Museums Scotland. Right: Ben Barbour at Pangolin Editions







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**CREATIVITY,
WELLBEING, AND
ART BREATHE
LIFE INTO EVERY
CORNER**

LINDSAY DEFESCHE
COMMUNITY AND MARKETING MANAGER, PARABOLA

Lindsay leads our community engagement and marketing, shaping the strategy that connects people, builds relationships, and brings our spaces to life. With a background in events and market research and a degree in Marketing Management, she combines creativity with commercial insight to drive growth and engagement. Lindsay brings a people-focused approach to her role and is passionate about creating vibrant, supportive communities and delivering a structured customer experience programme that enhances tenant wellbeing while strengthening brand and market presence.

Matthew Jarratt: Tell me about your role at Edinburgh Park?

Lindsay Defesche: My work in Community Engagement and Enlivenment is rooted in a simple belief: that a place becomes extraordinary when people connect deeply with it. Our vision for Edinburgh Park has always gone beyond business – it's about nurturing a living community, where creativity, wellbeing, and art breathe life into every corner.

MJ: Are you surprised at how Edinburgh Park is attracting people?

LD: Yes, we always thought it was going to be busy Monday to Friday during

office hours, but the surprise has been in the number of people and families coming on the weekends. On an average Saturday and Sunday, you'll see loads of families and sports people. The padel courts are almost solidly booked all week and weekend, and the coffee shop and bakery, sculpture, civic square and calming spaces draw in people from all areas. I bumped into somebody who's a neighbour of mine in Falkirk, who'd heard about Edinburgh Park from somebody else and had popped down to see what was happening. The secret is starting to get out about this little gem that you should pop along to see.

MJ: What sort of impact do you think the sculptures create?

LD: It's had a huge impact. I've never seen anything like it. You can go down to King's Cross and see some pieces of art and sculpture, but the art at Edinburgh Park is very unique, varied and different from each other piece. The one thing that sticks out for me is when we first sited the Orangery Urns by the Edinburgh Park Central Tram Stop, I would watch the trams coming and going with people getting on and off, almost everyone paused to look at them. What was especially noticeable were the children who would stop and point, wanting to run over. The parrots on the urns are a big hit! When we've had visits

from local Primary Schools it's fascinating to see the conclusions the children draw about the various pieces of art. After taking in the 'Dancer After Degas' sculpture, one child said they thought it looked like a giraffe. I'm not quite sure how they got there, but it's great that their imagination came up with that! I love the Amarylla Guerilla sculpture, it's not colourful but I still think it brightens up the place, I call it the happy sculpture. My favourite, however, is still the Advocate, I love the colours of the bronze – that's my favourite piece by far.

MJ: One of your roles involves taking visitors around Edinburgh Park, what does it feel like when you're showing people the architectural model?

LD: People are always amazed. Nowadays, a physical model feels old school in an age of digital and CGIs, but it perfectly captures what we're doing. It brings the development alive. Everyone asks: "Oh, do you mind if I take some photos?" It feels like the model brings out the inner child; you want to look closer and touch the little trees and cars. The ability to walk around this large model showcasing the magnitude and variety of development is far more impactful than seeing something in a book or a picture or a CGI. Children love it as well, but I would say that it has

more impact on adults, whereas the kids get carried away in imagination and awe with the sculpture and art.

MJ: We've touched on the range of people that are coming to Edinburgh Park, but what sort of impact do you think the playground is going to have?

LD: There are already a lot of families that come here, and especially in the spring and summertime, there's a lot of activity. The civic square, which is on the doorstep of Patina Bakery, is the perfect place for little ones to scoot around on bikes and twirl around on the Thomas Heatherwick spinning chairs while parents enjoy a coffee and pastry. Now they'll have their own dedicated playground. What is more – we've released a children's art activity book, and it adds to the enjoyment and activities for families at the park.

MJ: Well, there will be even more families coming once the housing is built – what do you think Edinburgh Park will feel like in 10 years?

LD: I think it's going to be full of families and a hub for sports players. There are those who are focused on fitness and wellness and like to be out because the weather is good; there are also people playing padel up to 10pm at night – I've come to the conclusion that nothing stops padel players from coming to play!



MJ: It's so interesting how an area known for offices and financial services can evolve, as you say, to be a hub for family, sports, arts and cultural activities?

LD: What I've noticed when I run events, is that a lot of the people that come to the events, especially in the evenings and on weekends, are not workers at Edinburgh Park, they come from further afield. We've had attendees to events that have driven up to an hour to be here. Engaging with a variety of people has been a welcome, unexpected part of my job.

MJ: What happens on a typical school visit?

LD: Firstly, we are aiming to involve all the schools in the surrounding areas. The kids are always excited. The teachers do a great job of shepherding the children in, which can be a challenge, but they always come prepared with support from parents, some of whom come along to assist. We'll start off in the reception area of 1 New Park Square, quieten them down, and I'll introduce myself, Parabola and what we are doing at Edinburgh Park. From there we'll do a walking

tour around the art and sculpture. The encouragement is to engage with the art, think about what it is, what it could represent, how it makes them feel and what they think of the various pieces. Something I'll never forget is when a young girl from Murrayburn Primary went over to the soft grassy areas. She kept touching the grass and was fascinated by the landscaping, we had a hard time getting her to move off it! I think it is a wonderful opportunity for children to come and see something so different, and I love being a part of that.

MJ: When you are travelling and you're away from Scotland, how do you describe Edinburgh Park?

LD: I always describe Edinburgh Park as the place to watch. We are still right at the beginning and I'm not sure people appreciate just how different and wonderful a place it will be in 5-10 years' time. In the next few years there will be an incredible new arena with a programme of over 100 events including concerts, family shows, comedy, sports events, corporate hire and more. New homes will be completed bringing 24/7 vibrancy, a new modern hotel and other developments in the pipeline are going to be a game changer for West Edinburgh. People talk about the 20-minute community, Edinburgh



Park will be that, you can literally live here, work here, eat and play here – without having to go very far. Most importantly, you won't need a car as we are so well connected with public transport. Edinburgh Park is establishing its own identity and postcode, its own complete community. The masterplan was always supposed to be mixed use, but it is evolving into a place with such a unique vibrancy about it. We look forward to welcoming everyone, from locals, to those from further afield, and all the international tourists that visit our beautiful city.



Padel





Edinburgh
Park

Play

Game4Padel





HERE

Living here is like the sky roaring
while an astronaut lands on the moon
and clouds make shapes.

Living here is a delicious, layered cake
with lots of different ingredients
that make it taste sweet.

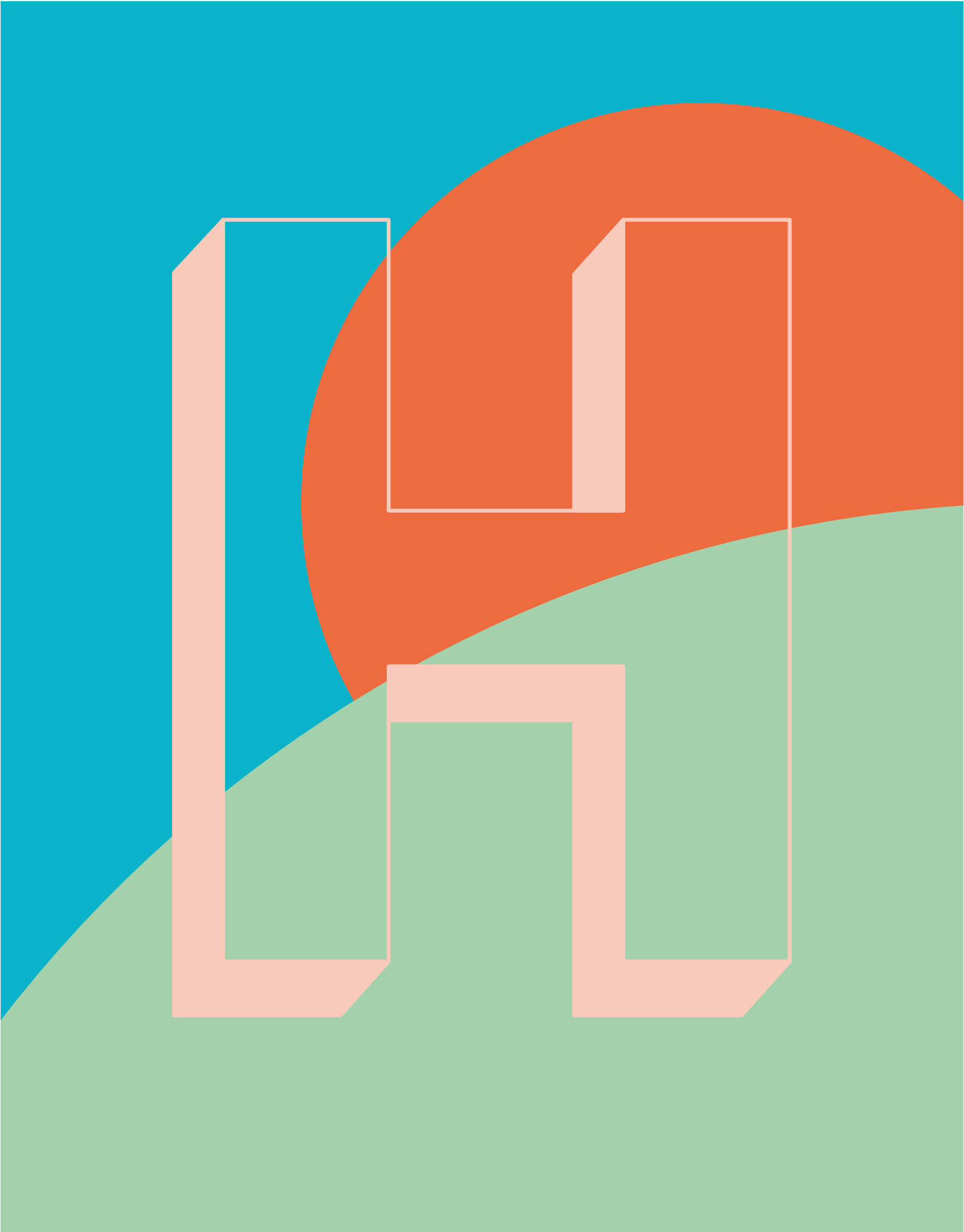
Living here is an ice-cream in summer
that gives you an ice-cream smile
and dribbles through your fingers.

Living here is just right.
It's more than money,
better than buildings.

Living here is the centre of our universe,
a solar explosion of cheerfulness.
It is a flying miracle.

BY P5 CHILDREN FROM MURRAYBURN PRIMARY SCHOOL

Working with poet Colin McGuire, for Push the Boat Out: Edinburgh's International Poetry Festival
Commissioned as part of Edinburgh Park's Art Strategy.











LIVING HERE IS THE
CENTRE OF OUR UNIVERSE,
A SOLAR SYSTEM
OF CH...

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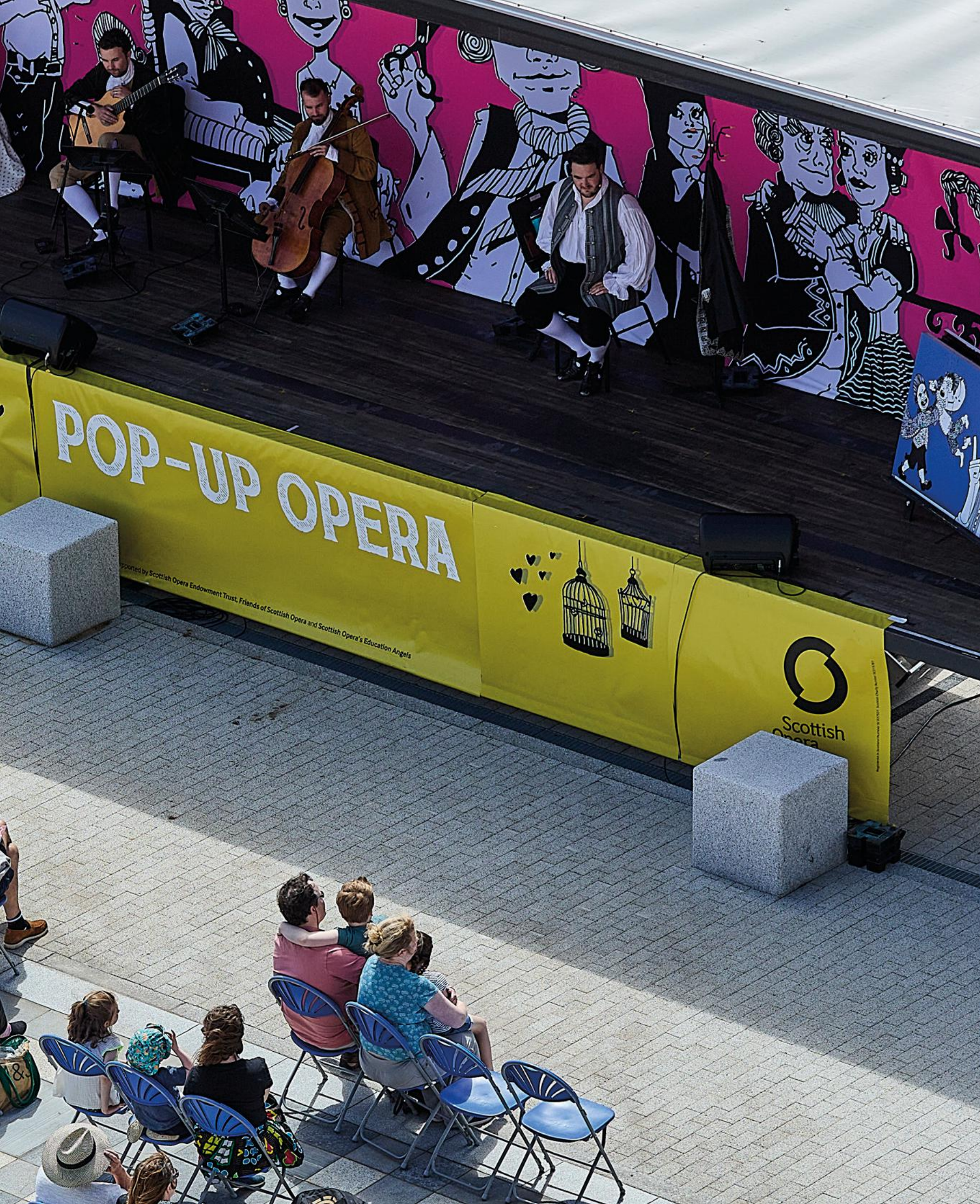




60 YEARS

Bringing opera to you
This performance is part of our
60th Anniversary celebrations –
we are travelling to 60 locations across
the length and breadth of Scotland
bringing opera to your doorstep.





POP-UP OPERA

Supported by Scottish Opera Endowment Trust, Friends of Scottish Opera and Scottish Opera's Education Angels



Scottish Opera



EDINBURGH PARK ART TOUR RENGA

An odd shape, reaching to the sky, as bumpy as a road.
I move with the wind. Look at the flowers.
It is as stretchy as a string to America.
Looks like a giraffe's head.

It is whole. It echoes. It is rust like a fungus.
It is as fiery as the sun.
Born at the same time as me –
an electric flower.
The flowers make me flow & fill with joy.
They are firm & cannot be knocked down.

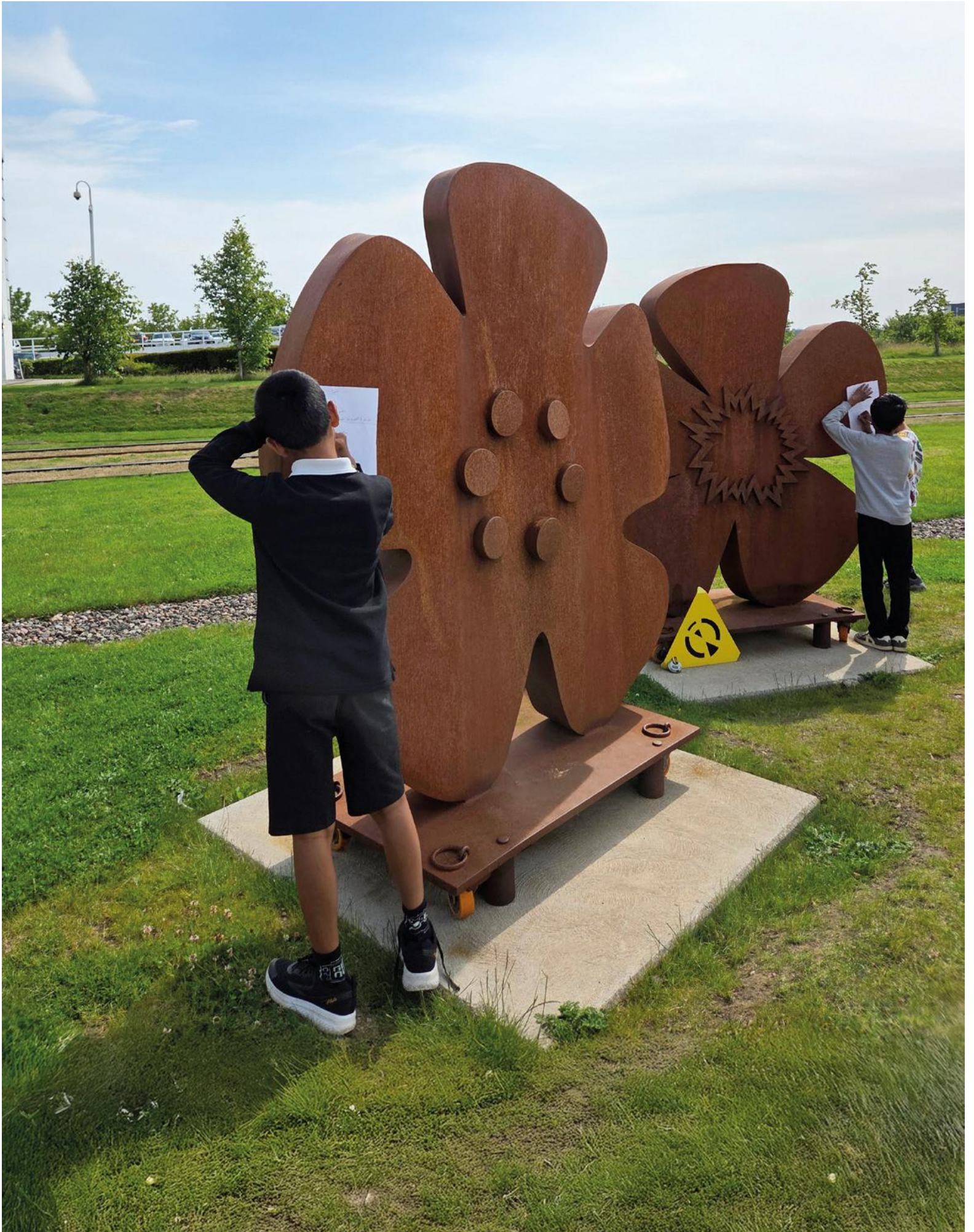
As I cross my legs, I go upside down.
It's as scary as a tornado.
It's as red as a red ant.
Red as a strawberry & fun to play on!

He is a villain & he's going to take over the world –
a man made of rocks, bricks & shaped metal!
It walks & jumps on a waterfall, splashing it with joy!
Part-man, part-Lego, part-machine –
a monster calling out for something.
It sounds like someone falling off a cliff.
How I feel: I feel like it's rough, alive, or angry.

There is a ghost inside the pot & it's telling me to come inside.
Bro slept for more than a hundred years.
It is as deadly as ashes.
I found a special flower beside the parrot cup.
It makes me feel calm.

As the water turns blue, the daffodils bloom in the sky.
I love everything.





as pretty as a rose. 
as me feel happy!

inside is a dead body

and a special blue flower
the parent cup.

as tall as the isal tree.





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**CAFÉS, EVENTS
IN THE SQUARE,
ART EVERYWHERE,
A REAL SENSE OF
COMMUNITY**

DAN TEAGUE
DIRECTOR, S1 DEVELOPMENTS

S1 Developments is led by brothers Dan and Shane Teague, who were both raised in Edinburgh. Founded in 2007, S1 Developments is a dynamic, opportunity-based development company known for delivering exceptional schemes and have been named 'Housebuilder of The Year' at the Scottish Home Awards on six occasions. 'The New Village' at Edinburgh Park is their most ambitious project to date and an opportunity for their in-house architects, designers and builders to create something exceptional.

Matthew Jarratt: When S1 begin to design something as large as the residential project at Edinburgh park, where do you actually begin?

Dan Teague: We inherited the original Parabola design as part of the wider masterplan. The residential proposals already existed within the large-scale model, so we came into the process with a lot of information in place. Our role was to make changes that simplified the buildings while keeping the integrity of the original design. The main reason for simplifying was deliverability. This is an emerging location, and while quality was crucial, the scheme also needed to be realistic to build. We rationalised layouts, simplified forms, and aligned the

buildings more closely with each other. That process has paid off – we're now on site, which is what Edinburgh Park has needed for a long time. We feel we've helped give the development fresh momentum.

MJ: Do you see this as a different type of development for your practice?

DT: It's similar in many ways to a project we delivered in Leith called Ropeworks. That was a 16-acre brownfield site – formerly industrial, run down, and not seen as a residential destination. We delivered high-quality brick, contemporary apartments with strong public realm, and it completely transformed the area.

In Scotland, too much new housing is still weak on design – rendered boxes, poor layouts, basic finishes. When you do something that's well designed, well built, and sensibly priced, there is a strong market for it. Edinburgh Park feels similar. It's long been seen as an office location, but office-only places don't work anymore. You need mixed use – homes, hotels, cafés, culture, public space. That's a vision we share with Parabola.

MJ: So you have built major housing developments at both ends of the tram line now in Edinburgh?

DT: Yes, Ropeworks at one end and Edinburgh Park at the other. The tram makes an enormous difference. Public transport connections are fundamental to creating successful places. You see it in London, in Europe – development follows transport infrastructure. At Edinburgh Park we're effectively creating a new village. You've got employment, education, the arena, residential, public realm – it's all starting to come together now. You can see the village forming.

MJ: The public spaces seem central to the project. How important are they?

DT: They're absolutely crucial. We've designed generous communal spaces between the buildings, and every apartment has a balcony. The views are exceptional – towards the Pentlands, back to the city, and across Edinburgh's hills. You don't really understand how panoramic it is until you're out there. We're filming drone footage to show views from different levels, because I think people will be genuinely surprised by what they see.

MJ: How do you see people responding to Edinburgh Park as a place to live?

DT: A lot of people still don't quite "get" Edinburgh Park yet, even people who live in the city. That's why our messaging and social media are so important – showing what's there, what's coming, and how connected it is. I think Edinburgh Park is a great starting location for people with the transport links, the apartments and the family housing that's going to be delivered. But that's definitely where we see the market. Young professionals and 1st time buyers, and it's just anyone who wants something that has style and quality, I think they'll be attracted to this, so I think we'll connect with that niche market that is looking for impressive design. I think it'll be like Ropeworks: there'll be a moment where it just clicks, and suddenly people see it as a great place to live. Quality architecture, sculpture, beautiful public realm, and excellent transport – that combination is powerful.

MJ: Sculpture is clearly a big part of the wider development. How does that feed into your residential scheme?

DT: One of the key artworks for us is Reach for the Stars, the large hand sculpture. It will be located at the southern end of our site as a focal point, visible from the communal spaces between the apartment blocks, with the Pentlands beyond. We're also excited about the new sculpture being created through the competition for Emerging Scottish Artists. That piece is likely to sit at the northern end of our site, near a raised terrace outside a commercial unit. These artworks aren't decorative extras – they're integral to the identity of the place. We are excited to see the sculpture park idea develop, so that it can become a tourist destination where people can come on the tram, have a walk round to see art, enjoy the spaces. There is nothing like it in Edinburgh.



MJ: There's a sense this could become a destination in itself.

DT: Absolutely. The sculpture trail could become a real attraction – people getting the tram out, walking the route, engaging with the art. Over time, it could be something students, visitors, and residents all use. What's important is that we follow through and complete it properly. These works could be here for 100 years. That sense of permanence matters.

MJ: Sustainability is increasingly central to residential design. What are the key elements here?

DT: The development will be entirely fossil-fuel free – no gas at all. We're using a communal air-source heat pump system and triple-glazed windows. That means very low energy demand and lower running costs for residents and the fact that they've not got that big carbon footprint of all these gas boilers going in, so, you get a 'future approved' home.



This is our fourth project using air-source heat pumps. We were early adopters, and we think it's the right thing to do. It future-proofs the homes and significantly reduces carbon impact.

MJ: Are there new trends in how people use transport?

DT: Parking is consciously limited, which aligns with City Council policy, but the transport connections are excellent – tram, rail, bypass. We'll also provide car-club vehicles, which suits the way younger generations live now. Ownership is less important; access is

what matters. It's about creating a lifestyle where everything you need is nearby – cafés, events, green space, culture – so you don't feel the need to travel into the city centre all the time.

MJ: If you fast-forward 20 years, what do you hope Edinburgh Park will feel like?

DT: I hope it becomes a name that just trips off the tongue – like Stockbridge or Morningside. A known place with character. People sitting in cafés, events in the square, art everywhere, a real sense of community.

There's been a lot of disappointing development along the tram line over the years. This is a chance to create something genuinely high quality – a village within the city that people are proud of. One New Park Square has already set the benchmark. If we can carry that quality through the residential buildings, I think it'll stand the test of time





TEN STREET NAMES

COMET KISS STREET
Edwin Morgan (1920–2010)

The galaxies slipped into kaleidoscope once more
comet kisses melting against sun, at seventy.

CARRADALE GARDENS
Naomi Mitchison (1887–1999)

High over the harbour of Carradale; ghost quatrains
written, clams cooking, washing blowing in the wind.

BEAT STREET
Douglas Dunn (1942–)

Voyages of navy fleets attack the broken heart
Blood keeps the undaunted beat from the end to the start.

HAAR STREET
W.S. Graham (1918–1986)

Gregorian thunder, haar, sunsets change colour,
the sea's spherical miracle sings us back to shore.

GENIE AVENUE
Hugh MacDiarmid (1892–1978)

Summer is a genie promising to offer us
whatever we wish from the triage after Earth's crash.

BOTHY WYND
Hamish Henderson (1919–2002)

To pipers, drummers, border shepherds, bothy songs,
ballads of soldiers, poems as anthems, I belong.

MOONSHINE WYND
Sorley MacLean (1911–1996)

You let the birch tree decide its moonshine bardic cry
as the long dead walked the empty forest of Raasay.

JIGSAW MEWS
Tom Leonard (1944–)

I saw thi wurd jig through the sound like my heart bypass
an open dictionary in my chest, jigsaw fast.

AIRBORNE PLACE
Liz Lochhead (1947–)

My tales won't speak abstract art, they fall apart in paint;
I want them to live in air, the streets that they were born.

HOMER LANE
Iain Crichton Smith (1928–1998)

Raised in plain Highland mud, cities glittered for you;
Homer in hand, heart undone, fast trains, a well-stocked mind.

JANETTE AYACHI

HAAR
STREET

CARRADAL
GARDENS

COMET KISS
STREET

GENIE
AVENUE

JIGSAW
MEWS

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**A WORLD-CLASS
ARENA WILL ADD
ENERGY, PROFILE
AND VISITORS TO
EDINBURGH**

ALISTAIR WOOD
AEG EUROPE EXECUTIVE VICE PRESIDENT, REAL ESTATE & DEVELOPMENT

Alistair has a history of working internationally with AEG in an executive leadership role across entertainment, construction, business management, and real estate development.

Matthew Jarratt: Can you describe the scale and location of the new Arena?

Alistair Wood: We are proposing a new 8,500 capacity arena for Edinburgh. Edinburgh has been on our radar for a long time as a company and we scoured the city through initial discussions with Edinburgh City Council, who were very helpful in pointing us to different opportunity areas because the world heritage site is challenging and these arenas by their nature take a lot of land. We looked in a number of different locations and ultimately started a discussion with Tony Hordon at Parabola, and the site at Edinburgh Park became available and fitted our brief perfectly. The Arena will be suitable to accommodate a range of different venue and concert configurations, but also capable of hosting basketball, netball, tennis, boxing, or even Disney on Ice, so it will be a really flexible venue.

MJ: Will the Edinburgh Park Arena be different to other AEG venues?

AW: Yes, we look at Edinburgh and see that it is a fantastic catchment, a great city with hundreds of thousands of

tourists visiting every year. All the fundamentals are there. But equally with every marketplace we go into, we tailor our offering to suit that market. Whilst 8,500 capacity is right for Edinburgh, it won't be one of our biggest venues like The O2 or the Crypto.com arena in Los Angeles, which can host up to 23,000. At the moment there is a massive gap in Edinburgh between the venues of up to 2,000 capacity such as the Usher Hall, then you go right the way up to Murrayfield, there is nothing in-between. We see this gap as our opportunity! We very much tailor the offering to the market and 8,500 for Edinburgh seems perfect to us.

MJ: There is also the new Dunard Centre coming forward so it is an exciting time for music in Edinburgh.

AW: They will be completely classical, whereas we are creating something which will bring new events to Edinburgh. So we are not looking to compete with the Dunard Centre, Murrayfield or the Usher Hall. This is something that will bring content to Edinburgh that is currently going to Leeds, Glasgow or Aberdeen and we hope to unlock the latent demand that just isn't being serviced at the moment because there aren't the right venues.

MJ: Can you describe AEG's 'fan first' vision?

AW: We pride ourselves on creating great venues that put the fan first. Since we opened The O2, the market has evolved massively, but when it opened, it created an offering that just didn't exist at all in the UK at the time. Not just in music, but in the sports and wider entertainment industry, The O2 has different types of offerings for different customers including fantastic acoustics, comfortable seating, easy access to concessions, easy access to merchandise. We also know that fans seek a lot of information before an event on how to get there and plan their visit accordingly. We always have the customer at the heart of every decision, so our offerings are always very much fan-first.

MJ: So are people looking for different things when they go to a gig compared to 10 years ago?

AW: Definitely! There are great independent venues in Edinburgh and there is an important place for those venues, but equally, I think customers do expect more now, and that sits at the heart of everything we do. We're trying to bring something to Edinburgh that will really create a platform to allow Edinburgh to attract the content it should be attracting.

MJ: We have seen how shows like ABBA Voyage have utilised new technology, do you need to plan for innovation within the new building?

AW: Abba Voyage is an incredibly complex and impressive piece of engineering – I've had a behind the scenes tour, and it is staggering. We are putting in place the infrastructure, but we want to be the 'big village hall' for Edinburgh. The venue will have a relatively simple house system, but generally the touring productions are getting bigger and bigger and it tends to be the show that brings the 'technical whizz' to the venue. At this stage, architecturally, we are focusing on great sight lines, a great building and great facilities. There will be tons of rigging capacity in the roof and a great stage outlook, but fundamentally, it's a relatively blank canvas for the act to come in and be able to do their thing without any barriers.

MJ: When you have delivered Arenas in other places, you must have seen quite an impact in terms of employment opportunities?

AW: Yes, that is huge! Very early on in our bid for the Dome in Greenwich, we were clear that The O2 development would create jobs and not only that, but we wanted those jobs to go to local people wherever possible. So, we joined a partnership there called the Greenwich Local Labour and Business Forum (GLLAB), and we hired Charlton Football Club to do our first recruitment exercise. At that time Greenwich had high levels of deprivation and a lot of unemployment, so we focused our efforts with GLLAB, to harness as many of those jobs and opportunities to be opportunities for local people. That is very much something we aim to achieve in Edinburgh.

MJ: Many cultural venues are reporting that it's quite hard to get technicians and people with the right skill set and I presume that could be a challenge in Edinburgh?

AW: Yes, it's a challenge everywhere! It presents an opportunity to train people and to develop them into roles. When I walk around our office here, we've got a great mix of staff – it's an incredible industry to work in. Our hope for the Arena in Edinburgh is that it will present a lot of opportunities for locals across the board.

MJ: I understand that AEG are delivering 22,000 events this year, which is quite a mind-boggling number! You must be in a great position to see trends emerging?

AW: Yes, I think the productions are getting bigger, but I think what is really encouraging for us is that ticket sales are incredibly strong across the board. If you look at 2025 for example, The O2 hosted 239 shows, which is a massive record for us that comfortably exceeds the previous record year in 2024. There is hardly any downtime between shows, and you can't, in practical terms, deliver many more than that. I think that is an encouraging trend for us in that there seems to be huge appetite for experiences. What's also great to see is that those shows are across a broad array of genres – we're really seeing the globalisation of music firsthand. What's more, this year so far we have 42 acts playing the venue for the first time, which is incredible.

MJ: Edinburgh Park has a commitment to sustainability, I know it's a challenge with touring and big scale events but how are you, as a company addressing sustainability?

AW: This is a cornerstone of what we do and how we do it. We have a sustainability team here who operate across all our venues, and we are driving global initiatives into each of our venues and sharing best practice. Step by step we are reducing the footprint of these buildings and getting them as efficient and lean as we can in operation.

MJ: How do you see Edinburgh Park in 10 years' time, and what would your hopes be for the Arena?

AW: I hope it becomes a cornerstone of Edinburgh's economy, nightlife and amplifies its tourism appeal. It will be driving hotel nights, driving job opportunities, and bringing acts to Edinburgh, that currently have to bypass it because there's not a suitable venue. As we do with all our venues, we can start thinking about programming, for instance what can we do to tie in with Edinburgh Festival and how can we tie in with other venues in the city? There will be all sorts of opportunities, and I always say arenas are infrastructure, and a successful city to me has to have a great venue that it can be proud of, and that all of its people can enjoy. That's really what we're trying to create. We want it to be part of the fabric of Edinburgh Park and part of the landscape of the city. Edinburgh is a world class tourist destination already, but we think this is another important component that will help to drive more people and interest and excitement to the city.





EDINBURGH ARENA

EDINBURGH ARENA

Entrance A







GEOFFREY CLARKE
PAST, PRESENT, FUTURE — 2010





 Caution
hot surface

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SHAPING EDUCATIONAL IMPACT

The Hospitality Futures Academy will make a unique and valuable contribution to Scotland and the UK's educational and cultural landscape. An independent higher education institute that challenges the established approach to learning, it will focus on unlocking the regenerative potential of hospitality and the food system, to ensure places, communities and natural ecosystems can flourish.

Focused on a sector that is too often regarded as peripheral to the mainstream economy, and treated with complacency by policymakers, the Academy will champion the central role hospitality can play in revitalising urban and rural environments, building thriving local economies, enhancing public health, empowering minority communities and achieving greater social cohesion. In the face of fundamental societal and environmental challenges, it will seek to position hospitality as a force for progressive change.

A distinctive educational philosophy.

A defining characteristic of the regenerative agenda is its commitment to human development – to realising the

potential of all participants, and of the living systems of which they are a part. The Academy will aim to cultivate well-rounded, curious, ecologically and culturally literate individuals who display genuine leadership qualities.

This will require a fresh approach to learning that is creative, immersive and collaborative, which stands in contrast to the top-down, passive approach that is all too common in the increasingly 'transactional' higher education environment.

Educational delivery will span bachelors and masters programmes, specialist learning for those in employment and public outreach courses.

Rooted in Scotland, but with global reach.

Located in Edinburgh, one of the world's most popular destinations for international students, the Academy will capitalise on its Scottish roots to develop a strong sense of place and distinctive identity. It will build a global community of stakeholders, across education, the hospitality and food industries, public and non-profit sectors and media, who build its

reputation, support its students and help it fulfil its cultural and environmental objectives.

The campus – an international educational, cultural and culinary destination.

Designed by leading architects Stanton Williams, the bespoke campus will help define the Hospitality Futures Academy on the worldwide stage. A key attraction for prospective students, the campus will support the Academy's unique 'holistic' pedagogy and encourage a strong sense of belonging amongst members of its learning community. It will also make a significant contribution to the cultural and culinary life of Edinburgh and Scotland as an exhibition and performance venue, and through its ground-breaking restaurant, culinary school and extensive walled garden.







The Academy campus will incorporate:

The Central Hall – the symbolic heart of the Academy community; a beautiful space used for communal dining, and ceremonial and cultural events, with access to the courtyard garden.

Shared workspace – for unrestricted use by students, staff and visitors, on an individual or collaborative basis, which also enables chance encounters and creative discussions.

Diverse learning and teaching spaces – including seminar, tutorial and meeting rooms, supported by advanced tech, to enable a variety of learning experiences.

Social enterprise incubator – a hub for aspiring and established entrepreneurs, in which to meet prospective investors, benefit from mentoring and engage in professional development programmes.

Library and digital resource centre – for independent research and face-to-face learning support, as well as access to special collections and archives.

Restaurant, culinary school and productive walled garden – forming a unique and welcoming hospitality infrastructure that contributes to the evolution of Scottish gastronomy; attracts local, national and international guests, learners and collaborators; and publicly represents the Academy's defining belief, that hospitality businesses which think and act regeneratively can have a transformative impact on communities, places and natural ecosystems, and in doing so can secure competitive advantage.

IT'S A MOLLIE'S THING

Some places you stay at. Some places you immerse yourself in. Mollie's is the second kind. And it all started with the diner.

There's something the classic diner always understood. That a booth and a good meal could hold a lot of human experience. The road trip. The reunion. The quiet Saturday with nowhere to be. The late arrival that needed feeding before anything else. The diner wasn't just somewhere to eat, it was somewhere to land. A place of warmth and possibility, where the coffee never ran out and everyone belonged. It stood for something: that ordinary moments deserved to feel good. That a meal didn't need to be fine dining to feel like an occasion. Somewhere along the way, hospitality forgot that. Mollie's remembered.

Mollie's was founded on the belief that great design, genuinely warm hospitality and a memorable experience should not be reserved for those willing to pay handsomely for them. The idea began on the road. The first outpost arrived in Oxfordshire, a motel and diner built with mid-century soul and an entirely British heart, that guests started driving to, rather than just through. Bristol followed. Then Manchester, inside the storied Old Granada Studios on Quay Street, a building that once

hosted The Beatles, the Sex Pistols and decades of the North's most restless creative energy. Each location reads its surroundings carefully. Each one feels, at its core, unmistakably Mollie's.

The design is considered and quietly confident, spaces that feel deliberate without feeling designed. And that same conviction carries through to every room. Hypnos mattresses. Egyptian cotton. Cowshed amenities, Dyson and GHD as standard. These are not upgrades, they are the baseline. Rooms that don't announce themselves loudly, but reward you slowly: the quality of light, the weight of the linen, the quiet sense that every decision was made carefully and none of them were made cheaply. Mollie's is a certified B Corp, a reflection of a founding conviction that a business ought to be genuinely accountable, to the people inside it, the communities around it, and the world it operates within.

A new Mollie's is coming to one of Scotland's most connected addresses, tram to the city, minutes from the airport, and built to the same uncompromising standard that has made every previous Mollie's worth the detour. Edinburgh Park is a place being shaped with genuine ambition. Just like Mollie's.

We can't wait to welcome you.





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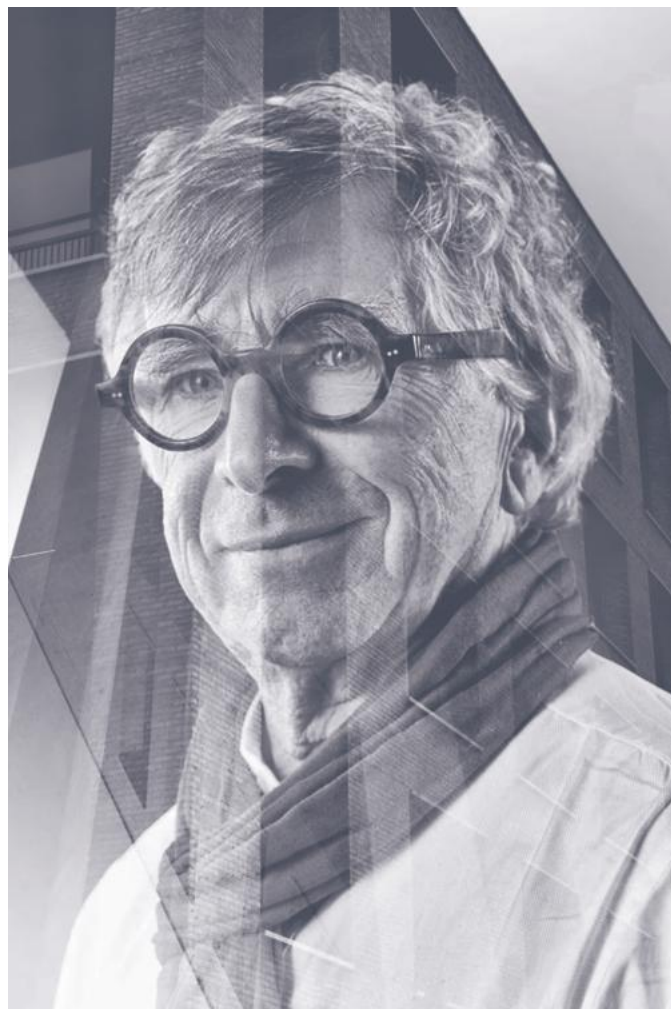
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**VULCAN WAS
MY FIRST
SCULPTURE AND
HOLDS SPECIAL
MEANING**

PETER MILLICAN
CHAIRMAN, PARABOLA

After starting, building and selling a retail chain, Peter established Parabola twenty years ago in order to build two award-winning office developments in Newcastle. Subsequently, Peter and Parabola went on to create Kings Place, the pioneering complex that mixes arts and commerce in London. Peter continues to chair the Music Foundation at Kings Place and the conference and catering company, Green and Fortune.

Matthew Jarratt: Six years on from breaking ground for the first building – how does it feel to look back on that period?

Peter Millican: It's been a long six years. COVID really changed the speed and direction of everything, and we're still feeling the effects. And of course, that came after the financial crash, which I think people underestimate – the implications lasted far longer than most realise. The country is still suffering from that, and then came Brexit, and then COVID. It's been a perfect storm for anyone trying to deliver a major development! These projects are never easy. Our Kings Place building in London's had its ups and downs too, but our goal here is so exciting that I know we'll get there.

MJ: When you're dealing with pressures like COVID – especially when no one knew when it would end – how do you maintain a commitment to design quality?

PM: For me, the whole point of doing this is to create something meaningful for Edinburgh and the people who live around it. If you throw away the idea of quality, then why are you doing it at all? The project has to feel worthwhile for everyone involved.

MJ: People seem genuinely surprised by the success of Patina. Has that reaction surprised you?

PM: I'm staggered by how successful it's been. It has completely changed people's perception of the place – more than anything else we've done. When you're there, you could imagine you're in Denmark or somewhere else in Europe. It's an amazing first building block for the site, and it's already shifting how people think about living and spending time here. And the proof is in the weekends. Saturday and Sunday – when we thought we'd be quiet – are by far the busiest days. These aren't office workers; they're people walking, cycling, running, driving in from all over. We've tripled the café space and it's still so busy!

MJ: Soon thousands of people will be living on site just a few hundred metres away. How do you imagine the public spaces evolving?

PM: I think they'll be lovely. The playground may need to expand when the next building goes up, but there will be lots of safe, traffic free places where kids can play and parents can enjoy the bakery, and there will be more cafés and other offerings as the site grows. Once the arena opens, you could have 8,000 people there three times a week. That will have an enormous impact.

MJ: You mentioned earlier that “masterplanning” feels like a limited term now. Why is that?

PM: Because this really does feel like a village – almost a small town. But the masterplan itself is very clear and orthogonal. It's like planning a chessboard: the grid is fixed, but the pieces change as you go because you never know exactly what will come along. What's unusual here is the size of the red line. Normally it's small. This is a huge chessboard, which is why getting the masterplan right at the start was so important. That's what Haussmann did, what Wren did – set the big moves first.

MJ: Edinburgh is a major cultural city. How do you see the relationship between the historic centre and the growing cultural offer at Edinburgh Park?

PM: If you look at European cities, it's not unusual for cultural quarters to emerge on the outskirts – areas that were once derelict or run down becoming vibrant. Copenhagen, Amsterdam, Berlin – they all have examples. Sculpture parks and cultural building are often on the edge of cities too so I think Edinburgh Park fits into that pattern.

MJ: Is West Edinburgh becoming a more coherent idea for you, given the neighbouring developments and the airport?

PM: West Edinburgh is the most exciting new area of the city in terms of population, connectivity, and cultural offerings. With what we're doing, what Jupiter Artland is doing, the Arena – when you put these things together, the whole becomes greater than the sum of its parts.

MJ: The development is surrounded by sculpture. Can you talk about Parabola's sculpture collection and how it came about?

PM: Public art transforms public spaces. It changes how people perceive them. It's wonderful seeing groups of children sketching the pieces – that's exactly the kind of engagement you hope for. The quality of the work we've assembled is extraordinary. Many of the pieces are museum standard. And yes, as the park grows, we'll add more. I'm involved in the sculpture world, and we have relationships with artists young and old. It's something we're passionate about.



MJ: Sustainability is a major theme for the development. How does that play out in practice?

PM: The biggest sustainability impacts come from transport and energy. We're on a major public transport hub. The site is all electric – no gas. We have some self generation through Photovoltaics, and the buildings are designed to use as little power as possible. The office building uses about a quarter of the energy per square metre that a building from 10-15 years ago would use. The apartments will need virtually no heating because they're so well insulated. Even the substation uses unfired stone blocks – they produce about a quarter of the carbon of normal bricks. It's a small thing, but it shows the level of thought going into every part of the site.

MJ: Are there emerging technologies that might influence the next decade of development?

PM: People talk a lot about laminated timber buildings, but there's a lot of smoke and mirrors there, but for larger buildings, the real solution is green steel. Concrete and steel are the two most carbon intensive materials society produces. Green steel made with hydrogen could change that. As we generate more renewable electricity, using surplus power to make hydrogen becomes a smart way forward. Things are moving quickly.

MJ: Given the long delivery timeline and the challenges along the way, do you feel you're now operating in a different market than when you began?

PM: Yes – the uses are different from what I originally imagined. We thought it would be predominantly housing and offices, with a strong sculpture presence. But now we have an arena, which is transformational, and the possibility of an academic institution, a church, and sporting facilities. That's a very different mix.

MJ: A church really does shift the feel of a place – almost like creating a whole new town.

PM: Completely. There's something about having a church that gives a place a sense of completeness. I find it incredibly exciting.

MJ: Your design philosophy – the thing that sustains you through a long project – does that evolve over time?

PM: Of course it evolves. We're always learning. We're off to Copenhagen soon to see what's happening there. We've been to Basel and Zurich to look at housing and offices. Benchmarking against leading European cities is essential. I see us playing on a European field, not just a Scottish or British one.

MJ: And the team learns from those visits too?

PM: Definitely. You see things to aspire to. For example, in Basel we visited the Novartis Campus – wonderful buildings, great public spaces, really interesting architecture. In Zurich we saw co-living blocks where people were living in ways very different from what we're used to in this country – and they loved it. You absorb all of that. When we designed the concert hall, we went to Japan and visited a dozen concert halls. We didn't copy any of them, but they all influenced us. You never quite know which ideas stick; you just keep looking and learning.

MJ: Thinking about legacy – what do you imagine Edinburgh Park will be like in 20 years?

PM: I think it will be the hub of West Edinburgh. There will be expanding housing around it, a buzzy atmosphere, great places to eat, great sculpture, cultural institutions – the Arena among

them – and a place people genuinely enjoy living in.

MJ: When you're abroad and someone asks what Edinburgh Park is, how do you describe it?

PM: I usually say it's a new cultural quarter on the outskirts of Edinburgh. It's important people understand Edinburgh first – what an astonishing city it is – and then see this as a new satellite to that.

MJ: People often talk about cultural destinations outside city centres – like the museum outside Copenhagen. Do you see parallels?

PM: Yes, absolutely. People will travel for cultural destinations. Cities often try to regenerate areas through art, but what's different here is that it's not council led – it's privately driven.

MJ: When you talk about value creation – social value, wellbeing – how do you describe what you've created?

PM: A lot of developers promise and don't deliver. We've tended to under promise and over deliver. I probably should have a neat way of describing it. But really, it's all the ingredients going into the pot. Ultimately, you want people to live there and feel proud of it. It's the stories people tell about the place. At King's Cross, we had an opening night for the new season and people kept coming up to me saying, "This is wonderful, it's amazing, it's changed my life." And that was just one building. Edinburgh Park is the whole place.

MJ: It feels like the public realm will be the glue that holds everything together. Have you worked on large housing schemes before?

PM: No – so that will be fascinating to work with our housing partners

S1 and Places for People. When the first residents arrive and start living there, that's a whole new chapter. But we have very good partners who are very well respected in Edinburgh. We designed the housing and secured detailed planning permission. They've finessed it, but it's essentially the masterplan design. People will feel connected to the whole site, not tucked away in an enclave.

MJ: You mentioned the idea of rebranding the project as "Edinburgh Sculpture Park." That's quite a thing to have in your address.

PM: I think it will be a real plus. Just adding the word "sculpture" makes people pause. We could introduce it subtly – just keep saying – it but it's a positive and creative progression from thinking about the development as solely a 'Business Park'.

MJ: Do you have a favourite artwork?

PM: It's hard to choose, I absolutely love Bill Tucker's Dancer After Degas piece which is one of our newest commissions cast at the Pangolin foundry, but Paolozzi's Vulcan – that was the first piece I was involved with, so it's special. He's such an important artist for Edinburgh. We worked with him towards the end of his life and he was incredibly nice. We commissioned him, and he said he wanted Pangolin to cast it, I remember sitting with him in a café on Dover Street where he always had lunch – every time we visited, he gave us a print or a small maquette. He was so generous. He'd produced two designs for the Museum of Modern Art in Edinburgh – the steel version is in the café there – and he showed us another piece and I said, "I love it," As simple as that!





PARABOLA

Parabola is a privately owned real estate development and investment company operating across Edinburgh, Newcastle and London. Founded over two decades ago by Peter Millican, the business has established a reputation for delivering design-led, high-quality places that combine commercial strength with cultural and civic value. From the outset, Parabola has taken a long-term approach to development, focusing not simply on buildings, but on the creation of enduring environments where people, businesses and communities can thrive.

The company's philosophy is rooted in the belief that development carries both responsibility and opportunity. Each project is shaped by a commitment to architectural integrity, sustainability and placemaking, ensuring that schemes contribute positively to their wider urban context. Rather than pursuing short-term gain, Parabola invests in locations with care and patience, assembling experienced consultant teams and collaborating with leading architects, engineers and cultural partners to achieve lasting quality.

Parabola's portfolio reflects a consistent ambition to integrate work, culture and community. Its developments often combine commercial offices with residential,

retail, leisure and public realm, forming vibrant mixed-use destinations. This holistic approach recognises that successful places must function beyond working hours, encouraging interaction, creativity and wellbeing throughout the day and into the evening. The result is a series of carefully curated environments that balance commercial viability with human experience.

Sustainability and environmental responsibility are central to the company's ethos. Parabola embeds ESG principles into its decision-making, from masterplanning through to construction and long-term asset management. Emphasis is placed on energy performance, biodiversity, sustainable transport connectivity and high-quality public space. Developments are designed to be future-resilient, adaptable and efficient, responding to evolving patterns of living and working.

Beyond the physical fabric of its projects, Parabola actively champions culture as an integral component of place. Through curated public art, residencies and partnerships with artists and performers, the company supports creative practice as part of everyday life within its developments.



This integration of culture is not an afterthought but a defining characteristic, reinforcing identity and fostering community engagement.

Today, Parabola stands as a respected force in UK property development, recognised for its thoughtful, design-driven approach and its commitment to creating places with purpose. By combining strategic vision, architectural quality and social awareness, the company continues to shape distinctive urban quarters that enhance the cities in which they are located and deliver long-term value for generations to come.





Glen Ord

Glen Mhor

Inchgower

Pittyvaich

Clynelish

Teaninich

Brora

Glenfiddie

Port Ellen

Teaninich

Dufftown

Glenkinchie

Cardhu

Lowland Distilleries



DEVELOPMENTS

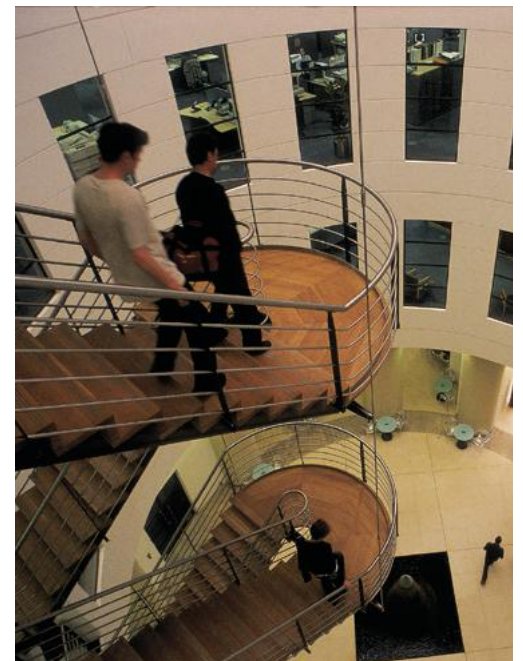
Parabola's developments are defined by ambition, precision and long-term stewardship. Each project begins with a clear masterplanning vision that considers how buildings relate to landscape, infrastructure and community life. Rather than treating architecture as isolated objects, Parabola shapes coherent districts, carefully sequencing phases to ensure continuity of quality and experience.

At Edinburgh Park, this approach is evident in the transformation of a former business park into a mixed-use

urban quarter integrating offices, homes, cultural venues and generous public realm. The emphasis is on walkability, biodiversity and transport connectivity, supported by high environmental standards and robust construction methods.

In London, Kings Place demonstrates similar rigour, combining Grade A workspace with concert halls and gallery spaces, delivered with exceptional material quality and acoustic performance. Across all schemes, Parabola prioritises

craftsmanship, durability and technical excellence. Materials are selected for longevity as well as aesthetic integrity, and delivery partners are chosen for their expertise and alignment with the company's standards. From façade detailing to landscape design, careful coordination ensures that the finished environment reflects the original architectural intent. This consistent commitment to quality underpins Parabola's reputation for producing developments that are both commercially successful and architecturally enduring.



PARABOLA FOUNDATION

Parabola's philanthropic activity is channelled primarily through the Parabola Foundation, which supports cultural, educational and humanitarian initiatives in the UK and internationally. The Foundation reflects the company's belief that development should extend beyond physical infrastructure to create meaningful social impact.

In the arts, Parabola has provided sustained support to organisations such as Aurora Orchestra, enabling innovative performances and wider access to classical music. Educational initiatives include music programmes in primary schools, ensuring that

children from all backgrounds have opportunities to learn instruments and perform collectively. The Foundation also supports projects that give voice to marginalised communities through creative expression.

Internationally, funding has contributed to water infrastructure, education facilities and healthcare provision in East Africa, improving living conditions and access to essential services. Support for sculpture foundations and community health projects demonstrates a holistic approach that links culture, wellbeing and local resilience.

Through these partnerships, Parabola reinforces its commitment to responsibility and generosity. The Foundation's work complements the company's development ethos, strengthening communities not only through buildings and public spaces, but through sustained investment in creativity, opportunity and human potential.







**STING, LARSEN
FROM JAZZ**
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HEAR ME OUT
www.hearmeout.org.uk



**COTTAGE HOSPITAL
UGANDA**

The Cottages Hospital Uganda is a leading provider of specialist medical services in the region. The hospital is a key employer in the area and provides a wide range of services including surgery, medicine, dentistry, and pathology. The hospital is also a major provider of training and research in the region.

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**KINGS PLACE MUSIC
FOUNDATION**
kingsplace.co.uk

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Parabola established Kings Place Music Foundation to fund the world's leading music education charity in Kings Place, London, offering creative careers and education opportunities for all. Through a mix of live events and spoken word programmes, Kings Place Music Foundation continues to inspire, uplift and support music talent and offers our membership to learn and perform, working with internationally recognised partner organisations.



**SISTEMA SCOTLAND
- BIG NOISE**

makeabignoise.org.uk/sistema-scotland

SUPPORTED BY

PARABOLA

Sistema Scotland, with 5 years of financial support from Parabola, started a new Big Noise programme in Wester Hailes, Edinburgh in spring 2022.

Big Noise is a high-quality music education and social change programme, where the symphony orchestra becomes a community which supports children and young people to gain vital life skills including confidence, resilience, creativity and aspiration.

ATELIER JUNGWIRTH

ARTWORK APPENDIX



KENNETH ARMITAGE
Reach for the Stars, bronze, 2001, p9

The artist's later works often featured symbolic arms in gestures of reaching or welcome and this monumental 30-foot piece was his final sculpture and captures his sense of immediacy and playfulness.



ANDREW BURTON
The Orangery Urns, ceramic, 2018, p26

The sculptures feature large scale ceramic vessels that weave a visual narrative with text, coal and exotic parrots, around the story of Mary Eleanor Bowes, the Countess of Strathmore and her beloved orangery.



ALEXANDER MCCALL SMITH
This is a city of shifting light, of changing skies, neon, 2022, p10

Edinburgh is a UNESCO City of Literature and this neon quote is by Alexander McCall Smith who was a Professor at Edinburgh University before becoming a leading fiction writer.



LOUISE PLANT
Amarylla Guerrilla, CoreTen steel, 2011, p14

Amarylla Guerrilla is a sculptural response to the growing numbers of guerrilla gardeners who seize the moment to plant on public ground, in defiance of town planners' cost cutting neglect of the aesthetic beauty of flowers and shrubs.



SIR EDUARDO PAOLOZZI
Vulcan, bronze, 1999, p30

Paolozzi was born in Leith and studied in Edinburgh. A number of major works by the artist are sited across his home town and this seven-metre tall piece has been exhibited across the UK before coming home to Edinburgh Park.



VARIOUS ARTISTS
Twelve Poets of Edinburgh Park, bronze, 2005, p18

A 'herm' is a sculptural head above a simple plinth symbolising the body, and this installation alongside Loch Ross at Edinburgh Park celebrates the theme of Scottish Poetry with a series of twelve herms.





SIR JEREMY DIXON
Ziggurat, stainless steel, 2014, p46

Dixon started Dixon Jones Architects in 1989 with fellow architect Edward Jones, and designed The Royal Opera House, and the National Portrait Gallery.



ANDY J MATHER
Incidental Moments, photography 2021, p48

As Photographer in Residence Mather created portraits of construction workers which are now sited in the reception.



NICO WIDERBERG
Sculptures at 1NPS reception, p50

Widerberg achieved international recognition early in his career by winning many significant public commissions and established himself internationally.



DOVECOT STUDIOS
Minerva Protects Pax From Mars, tapestry, 2021, p55

Produced by Dovecot Studios the work is inspired by Leon Kossoff's painting and is his first work to be translated into tapestry.



ANN CHRISTOPHER
Square Line, bronze, 1990, p83

Ann Christophers work was restored by Pangolin Editions to create a welcome at the Edinburgh Park Central Tram stop by 1 New Park Square.



ANTHONY ABRAHAMS
King Of Kings (Ozymandias), bronze 2008, p78

Originally commissioned for Kings Place in London the sculpture takes its name from the Percy Shelly poem Ozymandias.



THOMAS HEATHERWICK
Spun, polypropylene, 2010, p84

Spun grew from research into metal spinning and a collaboration with Italian furniture maker Magis created symmetrical, enjoyable chairs which can rotate.



WILLIAM TUCKER RA
Dancer After Degas, bronze, 2018, p80

'Dancer After Degas' is a theme which Tucker has frequently revisited and this monumental bronze evolved from a smaller work produced in silver.



BEN BARBOUR
Subterranean Diversion Gogar Burn, aluminium, 2026, p108

The sculpture reflects a Bronze Age brooch found in the Gogar Burn which now runs under Edinburgh Park.



BRUCE BEASLEY
Advocate, bronze, 2013, p82

Beasley uses digital 3D design to investigate the sculptural form which he has developed as one of the most innovative sculptors in America.



GEOFFREY CLARKE
Past, Present, Future, aluminium, 2010, p154

Clarke's experimentation with new materials saw him create works that epitomised the Modern British art scene.

EXPLORE THE ARTS AT EDINBURGH PARK

- 1 Sir Eduardo Paolozzi, *Vulcan*
- 2 Alexander McCall Smith / DNCO,
This is a city of shifting light, of changing skies
- 3 Ann Christopher, *Square Line*
- 4 Andrew Burton, *Orangery Urns*
- 5 Anthony Abrahams, *King of Kings (Ozymandias)*
- 6 Louise Plant, *Amarylla Guerrilla*
- 7 William Tucker RA, *Dancer After Degas*
- 8 Bruce Beasley, *Advocate*
- 9 Kenneth Armitage, *Reach For The Stars*
- 10 Geoffrey Clarke, *Past, Present, Future*
- 11 Thomas Heatherwick, *Spun*
- 12 Ben Barbour, *Subterranean Diversion Gogar Burn*
- 13 Interior artworks at 1 New Park Square
Sir Jeremy Dixon, *Ziggurat*
Andy J Mather, *Incidental Moments*
Nico Widerberg, sculptures at 1NPS reception
Dovecot Studios/Minerva Protects *Pax From Mars*

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Edinburgh Park would like to thank its creative partners and contributors:

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Masterplan Architect	Dixon Jones
Office Architect	Allford Hall Monaghan Morris Architects
Residential Architects	HTA / Dixon Jones / Sutherland Hussey Harris
Landscape Architects	Gross. Max.
Mechanical and Electrical Engineer	Hulley & Kirkwood
Structures and Civil Engineer	Woolgar Hunter
Transport Consultant	Tetra Tech
Mobility Management Specialists	Ansons Consulting Ltd
Acoustic Consultant	Sandy Brown
Planning Consultant	Montagu Evans / Pritchett Planning Consultancy
Fire Engineer	Jeremy Gardner Associates Tetra Tech
Arts Consultant	Matthew Jarratt
Poet In Residence	Janette Ayachi
Communications Consultant	DCL
Commercial Advisors	Cushman & Wakefield / JLL
Residential Advisors	Rettie & Co / Savills
CGi's	Assembly Studios
Photography	Andy Mather / Laurence Winram / Timothy Soar / Tom Manley
Bar / Interior Design	Raskl
Publication Design	Founded.Design
Lawyers	Shepherd and Wedderburn / Morton Fraser Macroberts

Sculpture images courtesy of the artist and the artist's estates.

(To)
PROGRESS
ENGLISH

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GAELIC

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Edinburgh

Park