

Out in the

Open Air

Public Art in
West Lothian





PUBLIC ART IN WEST LOTHIAN

The map shows the location of the public artworks described in this publication. More detailed information on the location, and a grid reference, is supplied with each artwork's caption in the main text. Information is current at the date of publication.

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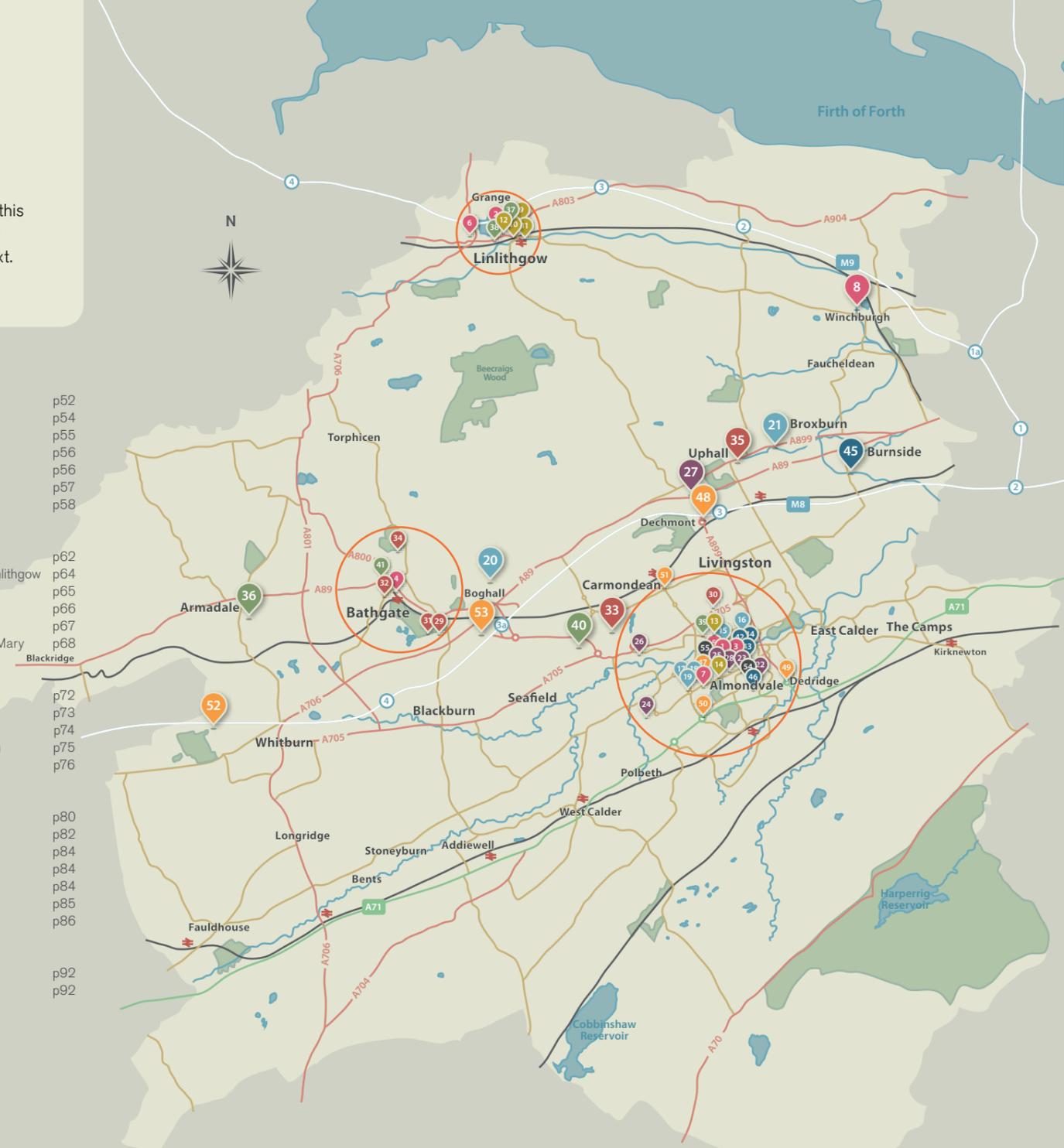
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Linlithgow



Bathgate



Livingston



VISITING PUBLIC ART IN WEST LOTHIAN

Each public art piece in this publication tells a story about the place in which it stands. Looking at the artwork will give you a fascinating insight into West Lothian, its history and its people. There are also specially designed trails around Bathgate and Livingston that will show you different pieces of public art, as well as offering some interesting walks around the more hidden corners of these two towns. Maps for these two self-guided walks are included at the back of this publication.

[Go to Art trails page](#)

Writer/ Researcher: Wendy E. Ball

Photographer: Luigi Di Pasquale

Designer: Chay Nicholson

Project Manager: Camille Archer

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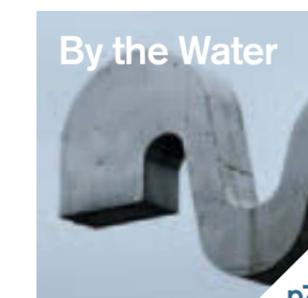
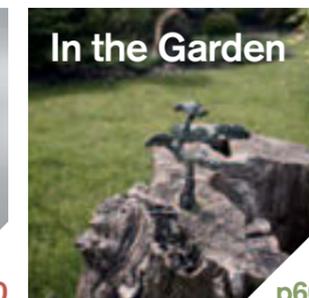
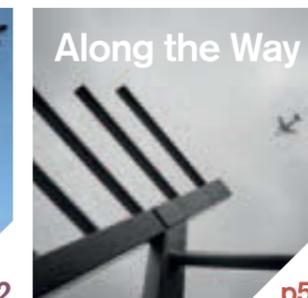
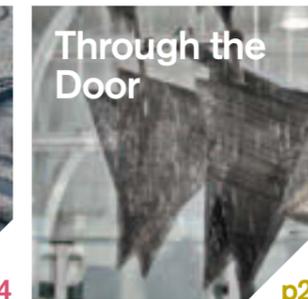
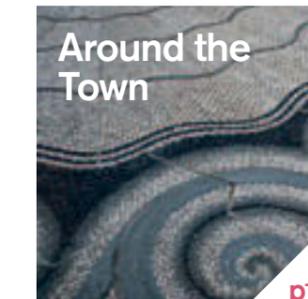
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Out in the Open

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FOREWORD

I am delighted to contribute to this splendid book, OUT IN THE OPEN a celebration of the public art in West Lothian.

Jupiter Artland is a private contemporary sculpture park, bordering West Lothian and Edinburgh, which is open to the public. Now in its fifth year with 31 commissions under our belt it is still a relative baby alongside the 50 years of commissioning by West Lothian Council and its predecessors. At Jupiter Artland, the essence of the commissioning process is the artist engaging with the landscape on a very intimate level and the result is that the viewer is drawn into a world that is evoked by the relationship between art, land and viewer.

As friendly neighbours, we are acutely aware of what public art means to the community of West Lothian. Beyond planning conditions, it's the interjection of art on our lives day to day that is so valuable. The art represented in this book creates widely different experiences for its audiences: silent contemplation, (Deer at West Lothian Crematorium), art to be seen at speed whilst whizzing round a roundabout (Wind Vane Family in Livingston) or art that becomes so familiar it informs the very fabric of our lives (Wave Poem by Ian Hamilton Finlay enveloped by plants in an underpass). A healthy public art programme leads to vibrant landscapes, which in turn leads to a strong sense of belonging and ultimately a stronger community.



JUPITER ARTLAND
Bonnington House Steadings
Wilkieston, Edinburgh EH27 8BB

Nicky Wilson

Nicky Wilson
Jupiter Artland



WELCOME

It is recognised that where artists and communities work to create public art, it helps create a sense of place and pride in local environments.

Many of the works of art across West Lothian contained within this book were established using local artists and local contractors and many were predominately funded by developer contributions.

West Lothian Council continues to support public art and has done so through developing internal partnerships between Planning and Economic Development and Community Arts services, as well as working externally with communities and developers to increase civic appreciation of shared spaces, in both the natural and the built environments.

Participating in culture and leisure activities such as public art increases the quality of life of those who live, work and visit West Lothian. Consequently, I commend this book to you and would encourage you to "get out into the open" and experience West Lothian's impressive array of public art for yourself.

C. Muldoon

Councillor Cathy Muldoon

Depute Leader of West Lothian Council & Vice Chair of Culture & Leisure Policy Development and Scrutiny Panel

INTRODUCTION

If you want to reach all of Scotland's population in the shortest possible time, West Lothian is the place to start. The county is situated right at the centre of the nation's road network, and being at the centre of things exposes a place to change. West Lothian is no stranger to change.

The area was largely rural until the exploitation of its coal and shale oil fields in the late nineteenth and early twentieth centuries. Good road, rail and canal links allowed the mineral resources to be easily exported and small towns and villages like Armadale and Addiewell grew up to house the workers. After the Second World War, the heavy industry declined with all the hardship that entails. Almost nothing is left of the shale oil industry that once employed tens of thousands of people, save the distinctive orange-red bings.

However, West Lothian's central position maintained its significance and made it a good choice for the site of Livingston New Town, designed to take some of Glasgow's overspill population. Energised by the New Town and by good communications, West Lothian became a natural location for huge manufacturing plants such as British Leyland, North British Steel and latterly Motorola. Changes in global markets have now taken their toll on heavy manufacturing in this area and West Lothian has had to adapt once again, this time to play host to a range of light manufacturing companies and supply services.

Change is hard, especially when communities and ways of life are radically altered. But the people of West Lothian are

remarkably resilient and have found ways to adapt and reinvent themselves. Evidence of this resilience can be seen in the way people respond to their built environment and many of the public artworks described in this publication provide an insight into the struggles and triumphs of people adapting to change.

A community representative in Broxburn, when commenting on a community sponsored artwork, said of his own community, "We can look at the historical landscape and just see how adaptable we can be." The public art of West Lothian celebrates that sentiment.

Public Art in West Lothian

The story of public art in West Lothian charts the story of West Lothian in the modern age. The fact that several areas in the district have been re-developed many times since the 1960s has presented ideal opportunities for the development of public art, and it is possible to see how the approach to these opportunities has changed over time.

The whole concept of public art took on new significance with the emergence of environmental art, as developed by David Harding in the 1960s, when public art became site specific. The inauguration of Livingston New Town in 1962 offered a blank canvas, allowing public art to flourish through the foresight and support of Livingston Development Corporation and the employment of the first Town Artist, Denis Barns. Public art took on a proactive role in creating a visual reference and a shared experience for people who were struggling to make new communities with few shared traditions or family links.

As Livingston New Town developed through the 1980s and 1990s, the role of the public art in the town subtly shifted to humanise the developing industrial and residential areas, with commissions designed to create landmarks and reflect the identity of the new neighbourhoods.

Parallel to environmental art, the idea of community arts was gathering momentum. Public art projects began to actively involve communities with varying degrees of success. The establishment of lottery funding further encouraged community involvement. Community connections are becoming increasingly sophisticated, and artists explore novel and sometimes curious ways of tapping into a community and its inspirations. In the instance of the *Bathgate Face* on the former British Leyland site, the artist and local children took the measurements of the faces of 1216 Bathgate residents and created an average profile on which the sculpture was based.

Since the millennium, a significant part of the public art picture is now created by developers. West Lothian Council continues to offer a very pliable canvas as the Local Plan is intended to encourage new businesses and to make high quality sustainable settlements for the attendant new populations. An integral part of West Lothian Council's planning procedure is the Supplementary Planning Guidance for Public Art. This policy requires developers to fund or contribute public artwork appropriate to the scale of the development and the surrounding area. The developer's public art plan is negotiated with the Council and it means that new large scale developments now always incorporate artistic elements into their design.

Right: Greendykes Bing, near Broxburn, view from the west. The "torso" of Niddrie Woman as conceived by John Latham.



Artworks in this collection

To decide what artwork to include in this publication, a definition of public art is needed. But as soon as the question, "what is public art?" is asked, definitions slip through your fingers.

In the 1970s, the artist John Latham described the bings between Winchburgh and Broxburn as "process sculptures" and gave them the title *Niddrie Woman*. Rather ironically, *Niddrie Woman's* heart has now been scraped away, but Latham's idea, to look on landscape as art, encouraged the authorities to take a fresh look at these man-made constructions. Two of the bings at Faucheldean and Greendykes have now been declared scheduled monuments, their future as landmarks and icons of the area assured. Over the years, the bings have assumed meanings for different people and in this they are similar to any work of art that has meaning for the people who recognise it. Furthermore, does a work become a work of art when "the public" recognise it as such – regardless of the intention of the maker?

Whatever the definition of public art, the artworks collected in this publication have certain characteristics in common. They are all sited in an openly accessible public space. They were all created with the intent of being an artistic creation with meaning for the general public. War memorials are artworks with a very specialised purpose and are not included and neither are works whose prime intention is to decorate a functional construction.

This is a comprehensive, if not entirely complete, collection of the better known and well-preserved of the public artworks in West Lothian. These works are often brave and bold, open to comment, ready to engage – out in the open.

People and place

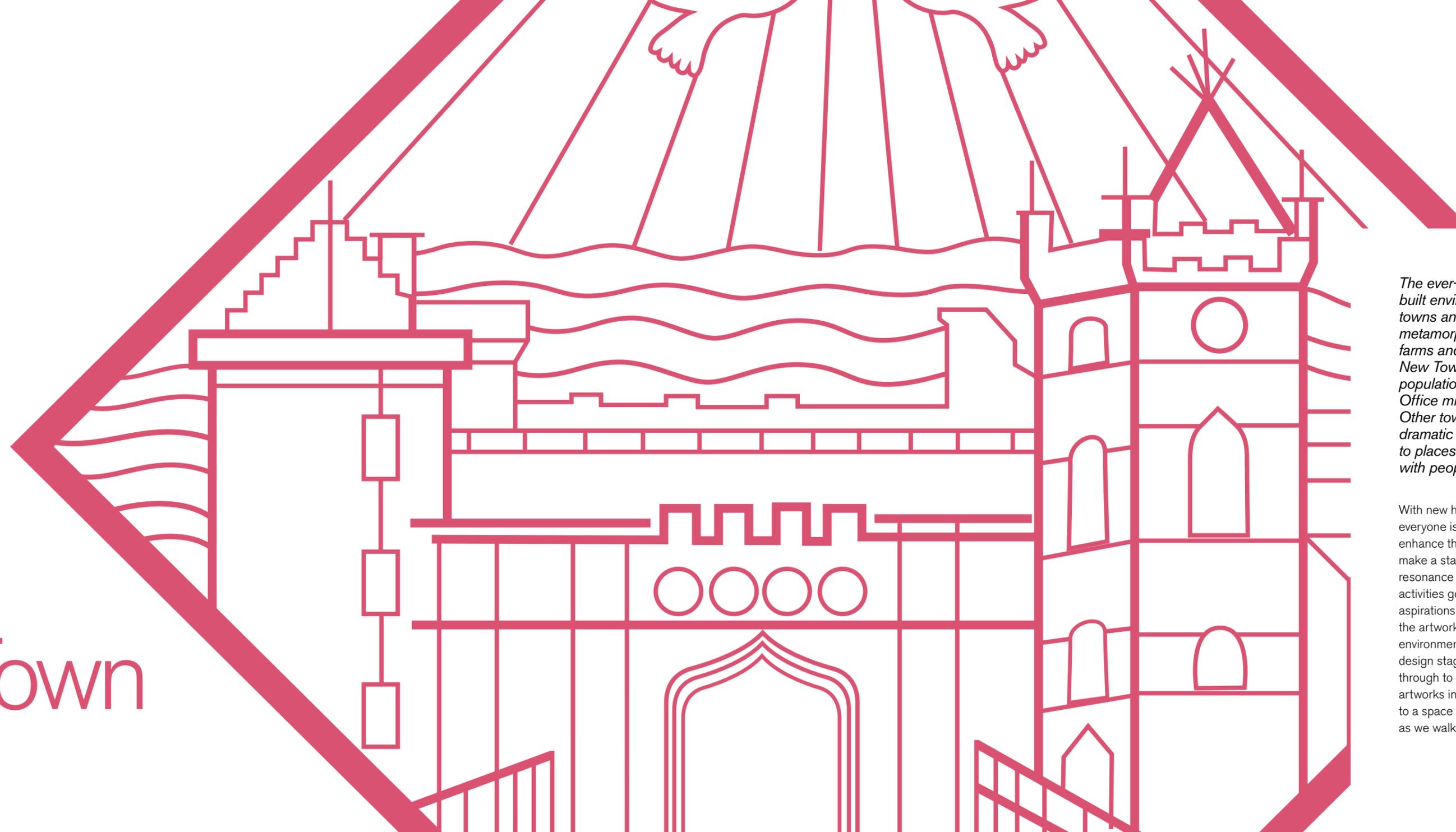
Public art in the modern environment is site specific, each artwork a response to a place, so it is important to present the public art of West Lothian with reference to their location and the kind of spaces they inhabit. Each section of this publication examines a particular kind of space, each one occupied and used by people in a particular way. We look at the traditional places for public art such as *Around the Town* or *Along the Way*. Also, as the road network is so significant in West Lothian, we include artworks *On the Road*. We also consider public artworks *On the Doorstep* that are connected to particular buildings and those artworks installed in our internal public spaces *Through the Door*. We look at more intimate areas *Round the Corner*, *In the Garden* and *By the Water* and see how public art can reflect people's stories. Finally, an understanding of the nature of public art involves an appreciation of the life cycle of artworks and how at any one time a piece might be *On the Edge* of some change.

The main structure of this publication is guided by the way that particular people influence the creation of public art.

Whilst there is usually just one artist making a piece of art, there are in fact many different people that escort an artwork on its journey from the germ of an idea to a solid reality in the landscape. Each section lets us explore that journey through the eyes of an individual person or group representing a particular role in the creation of the artwork. We have those who are involved at the beginning of the journey – the planners and the developers. Then there are those who create the reality – the project co-ordinators, the historians, community representatives and the artists themselves. Once the artwork is created, the people living and working in the area, residents and passers-by, have a hand in creating a presence for the artwork so that it begins to live. And as public art belongs in the public domain, the local authority, West Lothian Council, takes both a nurturing role in commissioning new work and a custodial role in maintaining existing pieces.

Through the eyes of all the different people involved we are able to follow the journey of public artwork through its life cycle and better understand the extraordinary phenomenon that is public art in West Lothian.

Around the Town



The ever-changing landscape of West Lothian's built environment has meant the character of its towns and villages has changed. The most obvious metamorphosis being the transformation of 30 farms and three small villages into Livingston New Town, designated in 1962 and now with a population of over 63 thousand (General Register Office mid-2010 estimate) in the urban area. Other towns in West Lothian have had to make a dramatic shift from being centres of heavy industry to places that supply the central belt of Scotland with people, services and expertise.

With new houses, new industrial units, and new faces – everyone is from elsewhere – public art has an obvious role to enhance the built environment. It helps the new communities make a statement about their identities, sometimes giving resonance to the lost heritage, sometimes referencing the activities going on around, sometimes reflecting people's aspirations for their communities. More often than not, the artwork is an added embellishment to the existing environment, but occasionally the artist is involved at the design stage and can follow the whole construction process through to completion. Whatever the approach taken, the artworks in this section show how public art can add meaning to a space and how it has the ability to please and surprise us as we walk around the town.





ROLLING RIVER
2012. *Natural pebble and ceramic mosaic*

Artist: Maggy Howarth

Commissioned by: Land Securities

Location: The Centre, Livingston

Grid Ref: 305320 666682



ROLLING RIVER

Pebble mosaic is a good choice for public art; it is durable, difficult to damage – this is art to be walked on. Pebble mosaic also provides a hand-made, human touch to otherwise very artificial environments like that in The Centre in Livingston. The Rolling River mosaic is sited at one of the entrances to The Centre and creates a colourful and natural “floodscape” which provides a pleasing contrast to the hard, shiny, plate-glass retail units surrounding it.

This mosaic was commissioned as part of the redevelopment of The Centre by Land Securities with support from West Lothian Council – Community Arts. It was agreed that the theme would be the River Almond which would provide soothing natural elements as a counterpoint to the man-made structures all

around. The mosaic material, mainly natural pebbles, lends itself to curved organic shapes and so Maggy Howarth created a picture of the rolling river and its banks populated with all kinds of living creatures.

Rolling River took Howarth and her team about nine months to complete. An elaborate and detailed drawing was created, this was digitally scanned and scaled up, and this in turn formed the basis of the pattern and the moulds. The mosaic was prepared upside down in separate slabs that were then fitted together like an elaborate jigsaw on the prepared site. The size of *Rolling River* required 240 concrete pieces of slightly less than a metre in size; any larger would make them too heavy to handle.

Interaction with this artwork is almost unavoidable – you have to walk across the mosaic, although there is an alternative route around for those who like to wear stiletto heels. But watching people cross Rolling River is like watching people paddling, they stride out and then slow down as they begin to pick out all the different details.



GUYANCOURT VENNEL SCREEN
1997. Wrought iron

Artist: David Ogilvie

Commissioned by: West Lothian Council

Location: Guyancourt Vennel, Linlithgow

Grid Ref: 300128 677146

GUYANCOURT VENNEL SCREEN

This is a wrought iron mural dedicated to James McGinley in recognition of services to West Lothian after his death in 1997. Originally designed as a screen, this was the centrepiece of a larger free-standing work depicting a nativity scene that was then backlit. McGinley had always hoped that a nativity scene could become the centre of Christmas celebrations in Linlithgow. This work made McGinley's wish a reality and it was thought to be a fitting tribute. David Ogilvie Engineering were commissioned to design and make the screens, and their brief was to convey a message of peace and harmony.

The centre screen now stands alone fixed to the Vennel wall. Its clear design depicts the entrance to Linlithgow Palace, with two birds of peace flying overhead and a five pointed star at its apex. The artwork is site specific but its message of peace and harmony is no longer limited to Christmas.

'Jimmy' McGinley was born into a mining family in Bathgate in 1937 and he then went to work in the mines himself. He then worked for the British Motor Corporation, latterly British Leyland, but left in 1976 to dedicate himself to working as an elected member for local government in West Lothian. McGinley had always been a political activist and Tam Dalyell wrote in his obituary that had it not been for McGinley's energy and drive as SNP agent in the area, British politics in the 1960s would not have witnessed the rise of the SNP.

ANGEL OF PEACE

Gerald Lynch was one of five artists invited to take part in a sculpture symposium by Livingston Development Corporation towards the end of the Corporation's life. Lynch was an American artist with an international reputation and his involvement shows how the opportunities offered by the LDC could attract a high calibre of artist. This particular project aimed to give local people and school children an opportunity to meet the artists and to try their hand at stone carving. In having a hands-on experience, people would be able to understand and engage with the artworks. The five sculptures that resulted from the symposium were all found suitable sites around the town. These included Leaf Lines, Symbiosis, and Paraffin Harvester.

The *Angel of Peace* came to rest outside The Centre shopping mall in Livingston. It is a large, figurative sculpture, rough cut in parts with a power saw to create texture but with finer details added with a diamond saw. The figure is recognisable as an angel but as Lynch explained, "you can see that she is not fully there, like the town of Livingston which will still be growing into the future."



ANGEL OF PEACE
1995. Sandstone

Artist: Gerald Lynch

Commissioned by: Livingston Development Corporation

Location: South Square, The Centre, Livingston

Grid Ref: 305486 666634



BATHGATE ARCH

"A new addition to an old tradition" was the headline in the West Lothian Courier announcing the installation of the Bathgate Arch. The Arch commemorates the tradition of erecting decorated arches for what began as a Founder's Day Parade for the Bathgate Academy and is now the Bathgate Procession and John Newland Festival. The first mention of a decorated arch being used in the Procession was in 1852. The arches became increasingly elaborate and would cross the whole street. Whilst

BATHGATE ARCH
1997. Galvanised steel

Artists: Andrea Gregson and Derek Cunningham

Commissioned by: Rotary Club of Bathgate/ West Lothian Council

Location: Bathgate Town Centre

Grid Ref: 297491 668707



Five span arch built for Founder's Day Parade, Bathgate. 1908

these big arches are no longer made, the tradition is still continued today as the houses of the Procession Principals are decorated and arches are often the main feature.

The *Bathgate Arch* came into being through the auspices of the Rotary Club, who wanted to contribute to the improvements that were being planned in Bathgate town centre. The artist, Andrea Gregson, consulted with local schools and local history groups to identify themes of historical and cultural significance. All these ideas were transformed into motifs that were then translated into cut-outs for the arms of the arch itself. The *Bathgate Arch* was manufactured and completed by the artist blacksmith, Derek Cunningham.



COMMUNITY
1996. Bronze, ashlar base

Artist: Charles Anderson

Commissioned by: Livingston Development Corporation

Location: Almondvale Boulevard, Livingston

Grid Ref: 305245 666822

COMMUNITY

Community was created by Charles Anderson for one of the Livingston Development Corporation's last commissions before its dissolution in 1997. At this time parts of Livingston town centre were undergoing a major overhaul and this sculpture was to be sited in the newly constructed Livingston Square. Anderson had worked as a sculptor and muralist for over 35 years and Community was his last public commission before he retired and took up painting again.

In making the sculpture, Anderson wanted something that would symbolise the aspirations and vigour of a young community like Livingston. He felt that the idea of a nuclear family, with adults and youngsters holding hands, expressed the continuity of the generations and the vibrancy of the growing town. When a member of the judging panel first saw *Community*, she said, "It made me smile. I had a nice feeling of togetherness and community feeling ... something that hopefully the townspeople will take to their hearts."

COMMUNITY

1996. Bronze, ashlar base

Artist: Charles Anderson

Commissioned by: Livingston Development Corporation

Location: Almondvale Boulevard, Livingston

Grid Ref: 305245 666822

KATIE WEARIE

Sitting under a tree at the west end of Linlithgow is the figure of a young woman. The place is an attractive green space, carefully planted with heathers, and when the sun is shining the shadow of the tree marks the passing of the day over a sundial in the paving. The woman and the tree are made out of bronze as this is a representation of Katie Wearie, who local legend describes as being a cattle drover who stopped here with her cattle to drink at the well and to rest from the weary work of droving.

When Tim Chalk was consulting the community and researching for his commission, he found there was no conclusive evidence about the existence of Katie as an historical figure. However, the tree nearby was known as Katie Wearie's tree and her story carries on in story and song. The fact that the tree used to be called the Reform Tree and that Katie may not have existed is not important. The importance is the pride that the people of Linlithgow have in their town.

Chalk involved many members of the community to inspire elements of this artwork, including a local folk singer, Paul Streater, who wrote the lyrics inscribed on the sculpture's base, and pupils from Linlithgow Academy, who created the sundial place markings. This artwork is now incorporated into the heritage town trail which is marked by special plaques also designed by Tim Chalk. The stories of the past can give pride to the present and allow everyone in the town to experience a sense of place, and a sense of belonging.



KATIE WEARIE
2011. Bronze, concrete seating, landscaping

Artist: Tim Chalk

Commissioned by: West Lothian Council/ Linlithgow Town Centre Management Group

Location: West Port Green, Linlithgow

Grid Ref: 299519 677023

TILL WE MEET AGAIN

Public art as a landmark has an important function. In Livingston New Town there are a number of areas that have experienced radical new developments: green fields, demolished factories, and derelict land have been bulldozed to make way for new developments in housing, retail, light industry and business. Amongst the stark and sometimes featureless landscape of retail units and car parks, public art becomes very necessary to identify an area and to add character and interest.

Till We Meet Again was created by Malcolm Robertson, an artist who worked as Town Artist for Glenrothes for twelve years and has an empathy with what is required for new built environments. Robertson says his work is created in response to people and places and tries to be sympathetic in scale and context. *Till We Meet Again* is a large work, 9.5 metres high. It is made of stainless steel formed into hollow box sections that were then curved into twisting components. There is a sculptural reference to the coiled till receipts discarded by customers once they've made their purchases and so we can enjoy the pun in the title as the artwork calls out *Till We Meet Again* when we drive away.

TILL WE MEET AGAIN
2002. Stainless steel

Artist: Malcolm Robertson

Commissioned by: Retail park developers

Location: Almondvale South Business Park, Livingston

Grid Ref: 304808 666202



WINCHBURGH FUTURES

Winchburgh Futures is not a public artwork but public art at work. It shows how embedding an artist in the design and planning process of a large scale housing development can increase the chances of achieving a culturally sustainable settlement. Crucial to this is a good working relationship between the local authority and the developers.

In the 1990s, the scope for regeneration in the area around Winchburgh village was considerable. With the predominance of shale oil bings, undermining, landfill sites, claypits, and brown field sites, it was an environment desperately in need of renewal and repair. When in the first decade of the twenty first century, an unprecedented housing demand needed land for development, Winchburgh, with its good communication links and under-utilised land, emerged as an ideal place for expansion and development.

In an inspired move, West Lothian Council and Cala Homes employed an artist, Peter McCaughey, to research and



produce a project that explored the connections between community interests and the developing masterplan for Winchburgh. Over a period of nine months in 2006/2007, McCaughey used research, consultation and collaboration to find out what made Winchburgh distinctive. His project began and ended with two dramatic and large scale video screenings presenting the voices of the community past, present and future.

From his previous work, McCaughey knew it was important to tap into a community's deep knowledge about its identity. He says, "The artist is not just an amplification system that allows community vision to become audible and visible, the artist is also there to challenge ideas, frame tensions, explore paradox". McCaughey uses the term "conceptual engineer" to help explain part of his role in Winchburgh. This is a reference to the same term used about John Latham, the artist who reframed one of Winchburgh's shale bings as Niddrie Woman in the 1970s during his residency with the Scottish Development Agency.

The challenge for Winchburgh was the speed and the scale at which the change was to happen. McCaughey could see that a balance was needed between preserving the distinctiveness and embracing radical change. Because McCaughey was working closely with the community, he was able to articulate a cultural approach to the planning process, looking at diverse elements such as signage, a local archive, schools, parks, the effect of sound pollution, and path networks, as well as large scale artworks. From these discussions, McCaughey developed a cultural masterplan that fed into the overall development masterplan and this is still the blueprint for the current development.



WINCHBURGH FUTURES 2006. *Written report*

Artist: Peter McCaughey

Commissioned by: Cala Homes/ West Lothian Council

Location: Winchburgh

Grid Ref: 308711 675339

THROUGH THE EYES OF...

the Planner

- # the Developer
- # the Project co-ordinator
- # the Artist
- # the Community representative
- # the Historian
- # the Resident
- # the Passer-by
- # the Arts officer



Wendy McCorrison,
Senior Planning Officer,
West Lothian Council

As a Senior Planner for West Lothian Council, Wendy McCorrison refers to aspects of her work as "place-making". She wants to help create sustainable, well-designed settlements for the future and she strongly believes that good quality materials, attractive open spaces, and good public art will raise the quality of the environment.

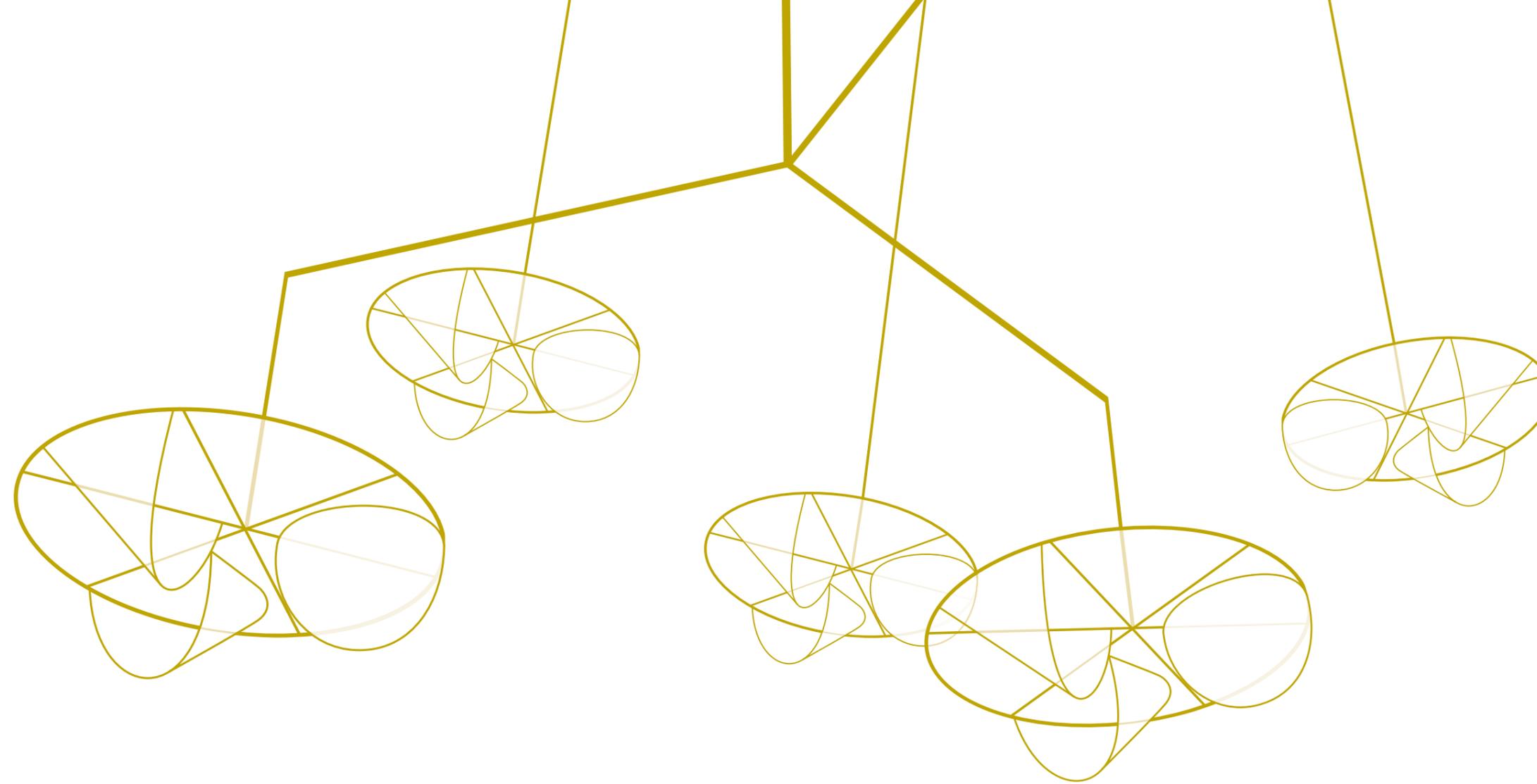
Winchburgh is a place in the making. It is a settlement of about 3000 people but the population is destined to be quadrupled with the building of 3450 houses in the area. McCorrison explains how the area's population was expanding at the start of the millennium and how the original investors produced a detailed master plan for high quality and sustainable urban expansion. This plan realised the aspirations in the West Lothian Local Plan and incorporated the vision of a multi-

disciplinary team, the community, and the artist, Peter McCaughey. Whilst the delivery of this master plan has had to be adjusted because of the credit crunch, it remains as a benchmark for *Winchburgh Futures*.

McCorrison admits that place-making is easiest when the stakeholders are on board. It is a matter of understanding that we not only need schools, roads and houses, but also need pleasant places to live in and to create environments in which we can thrive. House builders naturally try to minimise their costs, and so it is very important to maintain the tension between striving for good value and creating high quality environments.

As part of this thriving environment, the public art can make a statement about the identity of a place and McCorrison believes that public art can play a major role in ensuring that towns and villages don't become clones of elsewhere.

Through the Door



Public artwork has been defined by the environmental artist David Harding as art that is sited in “unregulated, external public spaces”. In today’s age, this should be extended to include internal public spaces as well. Modern public buildings are required to be accessible to everyone without exclusion. Community centres, libraries, hospitals, and transport hubs are all open to scrutiny and must engage with their public as customers. The public art on display in these areas is far more connected to its audience than in the days of commemorative marble busts of the great and the good.

In West Lothian, there is a wide range of public art reached through an open door, adding value to the internal space. The mural and tiles at Linlithgow main line railway station catch the eye of the traveller rushing by; the artworks in Howden Park Centre and Linlithgow Burgh Halls stamp on their spaces a sense of community ownership and articulate a sense of belonging; and the mural at the Low Port Outdoor Education Centre in Linlithgow speaks about the place while at the same time catching the passer-by on the stairs. Using a very different language, the public art piece in the Cathedral Mall of McArthurGlen Livingston Designer Outlet enriches the shopping experience by actively engaging our visual and emotional sensibilities.



COMMUNITY – A FESTIVAL
OF TIME
1988. Mural

Artist: James Cumming

Commissioned by: Wheeler &
Sproson Architects

Funded by: Edwin Abbey Austin
Memorial Trust Fund

Location: Low Port Outdoor
Education Centre, Linlithgow

Grid Ref: 300443 677212

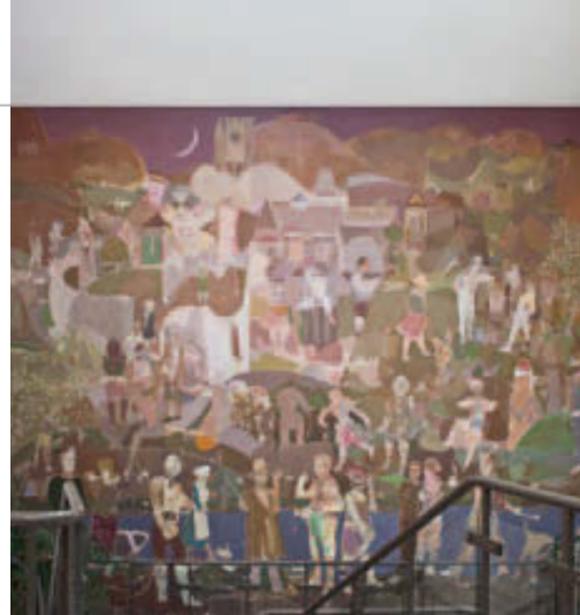
COMMUNITY – A FESTIVAL OF TIME

James Cumming leapt at his first chance to paint a public mural when invited to create a work of art by Anthony Wheeler, the architect for the Low Port Outdoor Education Centre in Linlithgow. Cumming was already a well-respected artist and lecturer at Edinburgh College of Art but had never had the opportunity to create a mural.

Cumming's signature style was to build up images through layers of paint and this seemed ideal for the layers of meaning that he incorporated into his paintings. *Community – A Festival of Time* is no exception as the images seem to multiply as more and more meanings emerge on closer inspection. Fortunately, Cumming has provided a key that

labels the main images. We can identify the River of Time at the base of the painting. There are then a multitude of figures all symbolising different aspects of daily life that touch us on a practical or spiritual level. Time is represented as well as Marriage, Authority, History, the Media, and so on. There is also the rather mysterious label "On the Fence (Gubbins)" which might be Cumming's interpretation of "miscellaneous".

Community – A Festival of Time still has vibrant yet subtle colours. It creates a pleasing and stimulating presence in a stairwell where people are coming and going. The people come and go in the painting, perhaps reflecting the activities on Marches Day in Linlithgow. Iain Marshall, who still works at the Low Port Centre, remembers Cumming working on the mural and recalls Cumming's hard work, kindnesses and enjoyable eccentricities. When people connect with an artwork, there is a sense of ownership and engagement and Iain is still trying to find the additional symbols always hidden away by every self-respecting muralist – can you find the egg and what's that all about?



LINLITHGOW IN BLOOM

This artwork has its roots in good public art tradition. David Harding as Town Artist in Glenrothes undertook a similar project when he realised that one effective way an artist could operate was by creating memorable landmarks within the new environment, and to encourage the incorporation of "marks", however small, by local people.

The theme of this project was Linlithgow in Bloom and the aim was to help towards beautifying the town. There were nine schools involved and each child participating was asked to make a ceramic tile. Under Colin Parker's guidance, the

children designed a flower on their tile and then signed their piece to make their mark. Parker then laid all the tiles together in a bank on a wall around the Linlithgow station waiting room. Each child then had the right to feel that they had contributed to the civic pride of their home town as part of the Scotland in Bloom competition.

2006 was the first year that Linlithgow entered the competition and a community group called Burgh Beautiful was formed to co-ordinate the efforts. Helen Jarvis from First ScotRail worked closely with Burgh Beautiful and the community to beautify the station and make a pleasing first impression of the town for visitors. This succeeded, because in the first year of entering Linlithgow won third place in its category. Linlithgow's residents continue to have pride in their town and strength in their community because by 2011, Linlithgow was the winner in its category for Scotland in Bloom.



MARCHES DAY MURAL
1985. Mural

Artist: Mary Coulouris

Commissioned by: British Rail

Location: Linlithgow Railway Station

Grid Ref: 300507 677090

MARCHES DAY MURAL

"Art should be the place where people can slow down, indulge their senses with a static image that can take being looked at for more than 12 seconds," Mary Coulouris once said, and the siting of one of her best known public murals in the waiting room of Linlithgow railway station is appropriate; here people can pause and think awhile whilst waiting for their train.

The mural *Marches Day* was commissioned as part of the modernisation of the

station. To this mural, Coulouris brought her experience of creating public art in healthcare environments and in play areas to brighten people's lives, as well as a love of the area she had lived in since 1976. The mural depicts the Linlithgow Marches Day held every year in June. The Riding of the Marches of the Ancient and Royal Burgh of Linlithgow is a tradition dating back to the 16th century. The Riding events were readjusted to suit contemporary tastes in the early 20th century and the programme has remained almost unchanged since then.

Coulouris refreshed the mural in 1993 to ensure the colours remain vibrant and mindful. It seems that you might become part of the procession as you go through the door to the platform, waved on your way and part of a happy throng celebrating the place and heritage.

LINLITHGOW IN BLOOM
2006. Ceramic

Artist: Colin Parker

Commissioned by: First ScotRail

Location: Linlithgow Railway Station

Grid Ref: 300507 677090

LINLITHGOW BURGH HALLS
2011. Three installations

Commissioned by: West Lothian Council – Community Arts

Location: Linlithgow Burgh Halls

Grid Ref: 300214 677200

LINLITHGOW BURGH HALLS

The artworks that made up this public art project were commissioned as part of West Lothian Council's refurbishment of Linlithgow Burgh Halls in partnership with the Linlithgow Civic Trust. The three installations are all insertions of contemporary art into an historic setting.

The Pend Gates were created by the artist blacksmiths at Ratho Byres Forge. The design of the gates is inspired by the surrounding architecture, exploiting the strong contrast of light and dark caused by the tunnel effect of the pend. The curve of the arch is mirrored in the curve of the gates and there is a clear reference to the strong, defensive gates of medieval times.

The opening up of the fireplaces at either end of the Bailie Hardie Hall and in the West Room of the Gallery has restored dignity to these lovely rooms. It is thought likely that the original fireplaces would have been dressed

PEND GATES
Wrought iron

Artist: Ratho Byres Forge

with Delft tiles and the tiles commissioned from Douglas Watson Studios for the three fireplaces are a contemporary interpretation of original Delft tiles with very clear references to Linlithgow past and present.

The frames above the fireplaces in the Bailey Hardy Hall have been empty for many years. There have been various speculations as to what these permanent stone fixtures might have framed and one possibility is that they might have contained traditional "town portraits". This idea was developed as part of the refurbishment project and in 2009, Michael McVeigh was offered the commission to create an original town portrait of Linlithgow. He then set about on an entirely personal and imaginative journey into the historic and contemporary life of Linlithgow. This resulted in the two artworks, "East and West" that are a colourful reinstatement of contemporary art into these historic over-mantels.



EAST AND WEST
Two paintings - oil on wood

Artist: Michael McVeigh

DELFT INSPIRED TILES
Glazed ceramic

Artist: Douglas Watson Studios





SEW TO SPEAK

Kim Patterson believes that these banners are a visual record of a spirit of co-operation, collaboration and communication between the groups and individuals who worked together with “painstaking patience and a heartfelt love of their area”. Each one of the banners depicts the stories and people from a particular area in West Lothian, although there are some universal themes for all the banners, such as the mining industry and the Gala Days.

Over 300 people were involved in creating these works of art and whilst a viewer can appreciate the skill, techniques and visual impact of the banners, there is also the knowledge that every stitch can tell a story. The people who made this work of art sewed to tell their story; they also sewed to speak to each other and cement their friendships.

SEW TO SPEAK
1995-6. Textiles

Artist: Kim Patterson and community groups

Commissioned by: West Lothian District Council

Location: Howden Park Centre, Livingston

Grid Ref: 305102 667615

BIRTH OF SKY
2001. Kinetic water sculpture

Artist: Susumu Shingu

Commissioned by: McArthurGlen Group

Location: McArthurGlen Livingston Designer Outlet

Grid Ref: 305117 666570



THROUGH THE EYES OF...

the Planner
the Developer
 # the Project co-ordinator
 # the Artist
 # the Community representative
 # the Historian
 # the Resident
 # the Passer-by
 # the Arts officer



Joey Kaempfer,
Chairman,
McArthurGlen Group

BIRTH OF SKY

The installation of this artwork was ahead of the game on several counts. It was positioned in the glass atrium of one of the first designer retail outlets in the UK. It was a forerunner to the “Japan 2001” programme which was a UK wide celebration of the culture and lifestyle of modern Japan. It was created by the artist, Susumu Shingu, who has been exploring sustainable energy since the 1960s – well before the current concerns.

Birth of Sky was commissioned by J. W. Kaempfer, the Chairman of the McArthurGlen Group who built the McArthurGlen Livingston Designer Outlet at Almondvale in Livingston. Kaempfer was determined to have movement in the space allocated and he had initially intended an indoor Ferris wheel. Practical considerations prevailed and now *Birth of Sky* fills the space giving the shoppers many more levels of experience than just one fun interaction with a Ferris wheel.

Birth of Sky reflects the natural environment, although expressed through advanced technology using delicately balanced parts and precise rotation systems. Susumu Shingu is skilled at creating monumental sculptures that use movements generated by natural energy. His focus on the forces and flows of nature leads him to believe that art can provide an impetus for a healthier relationship with our planet.

West Lothian has been a prime target for development over the last 50 years. Previously, the aesthetics of the developments was the concern of local government but now the financial freedom of the public sector is reduced, the onus is very much on the developer. A certain aesthetic standard is encouraged by West Lothian Council's Supplementary Planning Guidance for Public Art which requires an element of public art to be incorporated in certain types of development of a certain scale.

Internal public spaces have perhaps a more obvious aesthetic impact than external spaces as our attention can be more easily channelled. Joey Kaempfer, Chairman of the McArthurGlen Group, developer of the McArthurGlen Livingston Designer Outlet, reports that they were instructed by Livingston “city fathers” to build something magnificent, an architectural focus for the town. And in 2000, the architect Don Hisaka

delivered a light airy space of some 100 thousand square metres, part of which was covered with a huge domed steel and glass roof to create the “Cathedral Mall”.

McArthurGlen look on their retail outlets as creative spaces where people come for pleasure, ready to be entertained. Kaempfer strongly believes that art is a crucial ingredient in this pleasure. He wanted to fill the Cathedral Mall with movement, with something that would delight and mesmerise.

Kaempfer has a passionate interest in art and pays particular attention to the way the spaces are filled in the McArthurGlen outlets. In Livingston, *Birth of Sky* fills its space very successfully. People enjoy the artwork to such an extent that they use it as a wishing well and the fountain has raised thousands of pounds for charity. Art and business are not natural bedfellows but when business agendas and artistic passions match, extraordinary things happen.



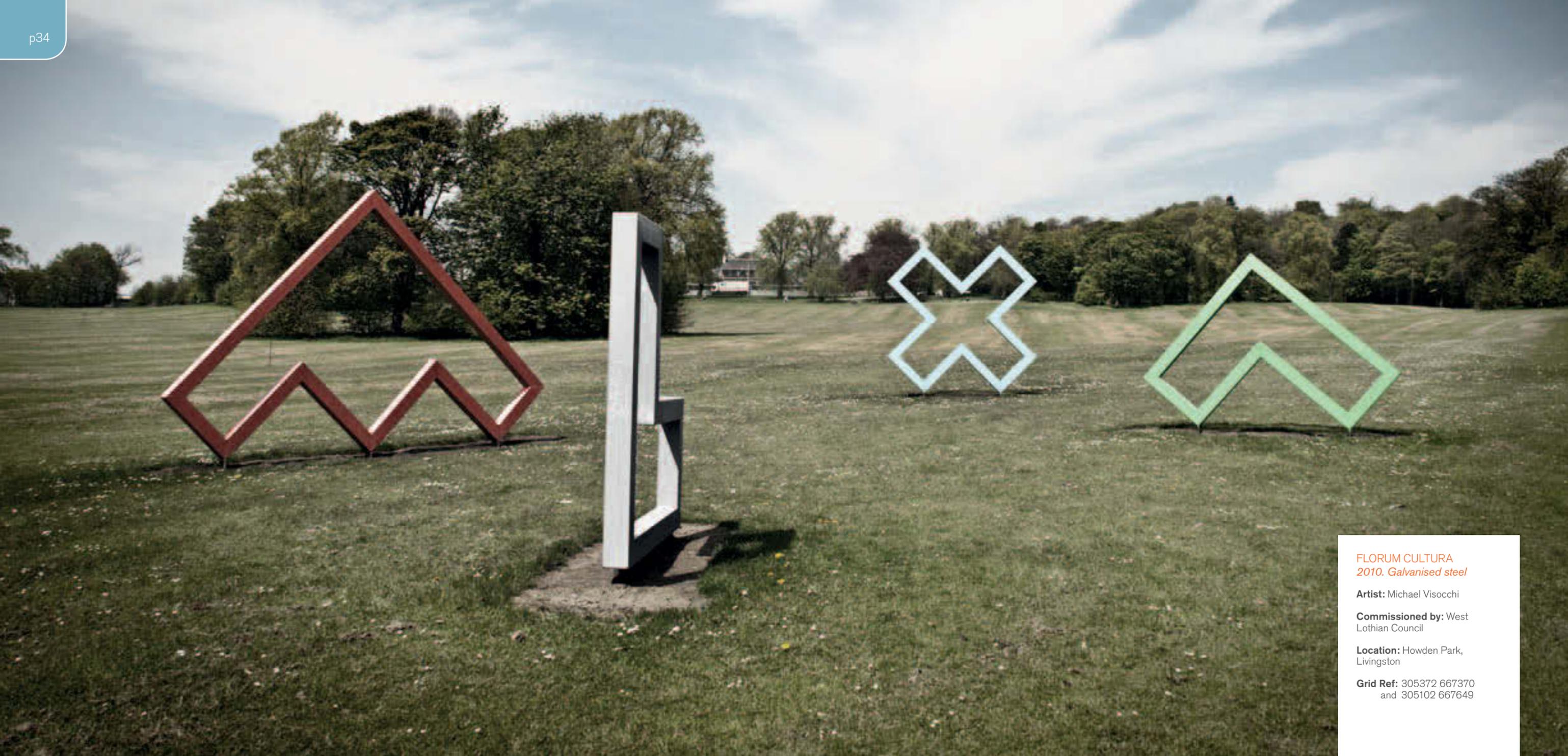
Round the Corner

The sculptor David Moore believes that a public artwork shows that someone has taken the step to acknowledge the space they live in and made a point of saying that this is where we live and work - and we care about it.

Any large scale building development tends to sweep aside the previous landscape, so the new landscape can be very raw and the incoming population share very little collective history. Public art can step in and give a place a conscious focal point where a communal pride in the place can be demonstrated, even in small local spaces round the corner.

Around our homes and places of work, the spaces created by the public artworks can be quite intimate and friendly. The carved stones in the Almondvale Business Park give benevolent companionship for office workers on their lunch breaks, and the *Abstract Totem* in Howden guards the pathway to the play park like a faithful hound. The artwork can act as a magnet for the eye, marking out a place in a previously vacant space, like *Florum Cultura* in Howden Park or *Under the Sky TV* in Boghall. And the *Shale People* artworks in Broxburn provide a daily uplift to the spirits, from the bands people artwork round the corner from the tearoom, to the mural round the corner from the bookies.





FLORUM CULTURA
2010. Galvanised steel

Artist: Michael Visocchi

Commissioned by: West Lothian Council

Location: Howden Park, Livingston

Grid Ref: 305372 667370
and 305102 667649

FLORUM CULTURA

*The simplicity of the four geometric shapes in this artwork belies the underlying complexity of meaning that was intended in its creation. In its most simple terms, **Florum Cultura** is a colourful landmark in Howden Park, Livingston, by the road as you approach Howden Park Centre. The original project was tendered under the title "the Beacon Project" and was designed to complement the redevelopment of Howden Park Centre. Visocchi's piece succeeds as a beacon, announcing to visitors and passers-by that by going to the Centre your senses will be challenged. Visocchi has claimed that each of the four sculptures represents one of the four arts promoted in the Centre.*

The artwork is called *Florum Cultura* because the main concept is rooted in the designs of the ornamental garden layouts as favoured in the Georgian period. This is referencing the development of Howden Park as a Georgian country house and estate. The design also hints at the patterns seen in the maps and urban planning schemes from the

post-war period and therefore refers directly to Livingston's beginnings as a New Town in 1962. Visocchi also brings together many other historical strands tied to the location, including Georgian interior decoration, the Knights Templar, and heraldry.

Florum Cultura announces that Howden Park Centre is round the corner and once at the Centre you can see that inside over the entrance, Visocchi has created a companion piece. The two installations are connected as the four geometric shapes seen in negative within the wall are the same as the larger scale pieces to be found in the park. And so *Florum Cultura* makes a deliberate attempt to connect Howden Park Centre with Howden Park itself, underlining the historical connections of the refurbished building with the heritage of its surroundings.



ABSTRACT TOTEM
1977. Cast concrete

Artist: Denis Barns

Commissioned by: Livingston Development Corporation

Location: Nelson Avenue, Livingston

Grid Ref: 305733 667529



ABSTRACT TOTEM

Abstract Totem is one of four large abstract sculptures undertaken by Denis Barns, the first Livingston Town Artist. The four sculptures Abstract Steel, Standing Stones, Old Men of Hoy and Abstract Totem are so very different and in such different settings that they appear to be a pattern book of public art. Abstract Totem has obvious references to American Indian totem art but the shapes are abstracted and only hint at shapes of living things.

Abstract Totem has weathered well to a warm reddish colour and it has a familiar and unthreatening shape. Its reference to timeless traditions through totem art and its siting round the corner from the play park gives it a protective role. Abstract Totem is a guardian, helping us state that this is where we live and it is worth looking after.

FLORAL STONE & CELTIC STONE

If it is not to be mere decoration, an artwork must have some purpose in its place, usually operating on a number of levels, be they practical, intellectual, or spiritual.

Public art is its most successful when place and purpose can fuse as one. These two standing stones were commissioned in the same year that Bourne attended the International Stone Symposium. Their monolithic nature makes them like prehistoric standing stones, a marker in the landscape, all the more powerful in a new urban environment as they seem to tap into ancient times. Whether the *Celtic Stone* and *Floral Stone* are used as windbreaks for a barbecue, or as a latent power to draw upon, we can see that the success of an artwork can be measured on many different levels.

FLORAL STONE
1995. Stone

Artist: Denis Barns

Commissioned by: Livingston Development Corporation

Location: Almondvale Business Park, Livingston

Grid Ref: 304559 666132



CELTIC STONE
1995. Stone

Artist: Denis Barns

Commissioned by: Livingston Development Corporation

Location: Almondvale Business Park, Livingston

Grid Ref: 304507 666198

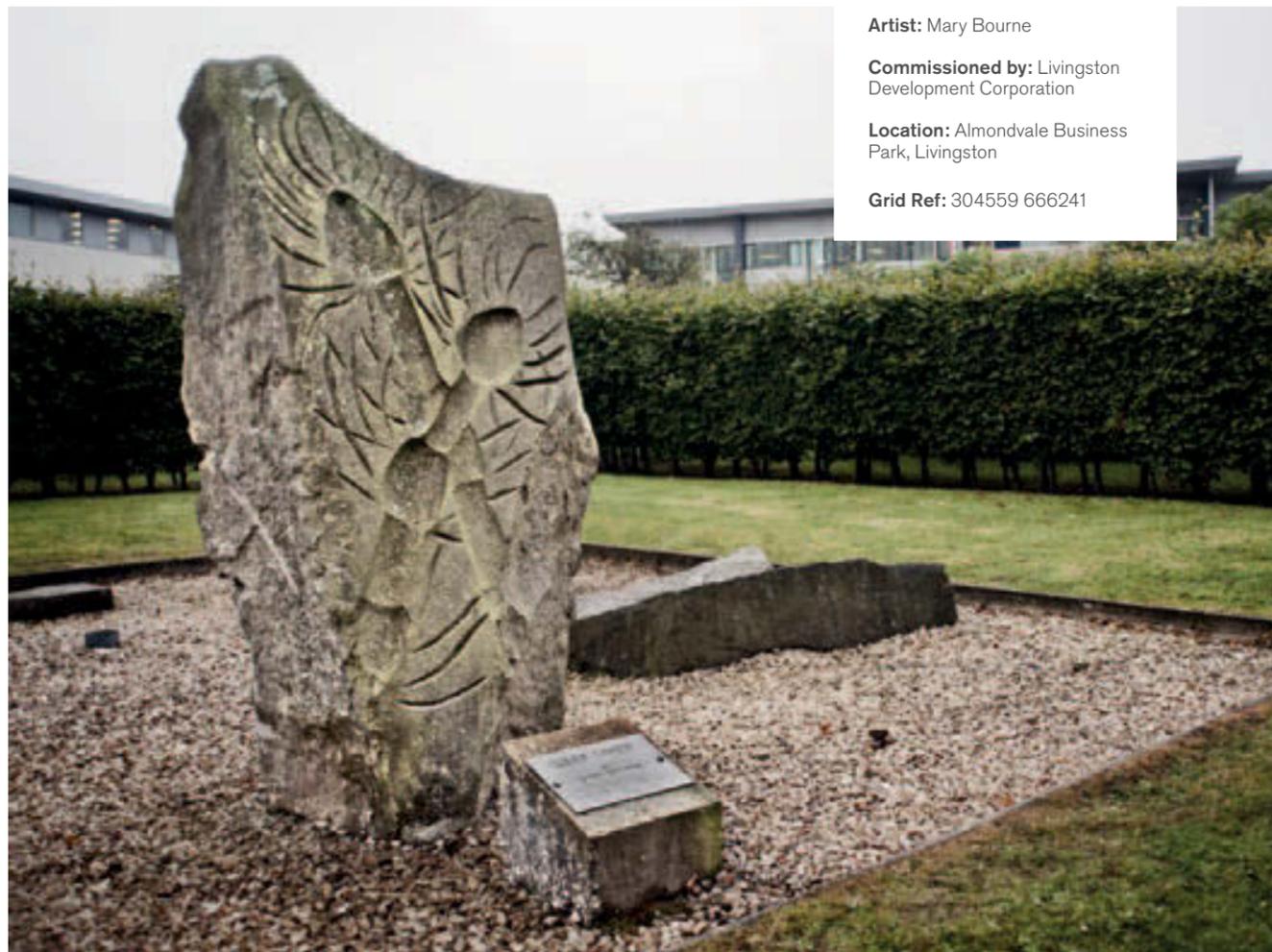


LEAF LINES

As Mary Bourne writes, "To make an artwork for a public place is the opportunity to speak as one individual to another, an acknowledgement of our common humanity in the crowd".

Bourne was one of five artists commissioned to take part in the International Stone Symposium in Livingston in 1995 and she created *Leaf Lines* as a result. The artwork consisted of six rough quarry blocks situated along a footpath, carved with foliage from different eras in the local landscape's development. The intention was to create a sense of progression through time and space, particular to this specific place.

Bourne says that she uses stone to record things. "I am trying to record something forever about this area in Livingston and I am also thinking about the way fossils make a natural record of an area." The office workers having their breaks in the company of the stones may not be reading the record that Bourne has created, but at least if they are occupied by work concerns they can see that there are other things to think about.



LEAF LINES
1995. Stone

Artist: Mary Bourne

Commissioned by: Livingston Development Corporation

Location: Almondvale Business Park, Livingston

Grid Ref: 304559 666241

UNDER THE SKY TV

Under the Sky TV is accessible in so many different ways. It is physically accessible as it is sited on a public green space that is part of the school playground and a public kick pitch. The children incorporate it into their games and passers-by have been seen to pause and sit in the chair. It is also visually recognisable being a sitting room of the 70s and 80s, perhaps belonging to the children's grandparents. The artwork is also conceptually accessible being enjoyable and humorous.

Robin Wood gathered his ideas through local community workshops and site visits with residents, aided by a fellow artist, Tansy Lee Moir. *Under the Sky TV* is a direct response to this interaction. Wood says this work is "a comment on the modern phenomenon of our television saturated domestic culture.... Set under the sky for a roof with distant views for wallpaper and grass substituting for carpet, it reminds the viewer of how our world stretched much further than this familiar setting." *Under the Sky TV* has reclaimed some previously lost public space and uses art to expand the public realm and enrich our lives.



UNDER THE SKY TV
2011. Oak

Artist: Robin Wood

Commissioned by: "pARTners in the Park" through the Grassroots Public Art scheme

Location: Boghall Primary School, Bathgate

Grid Ref: 299579 668610

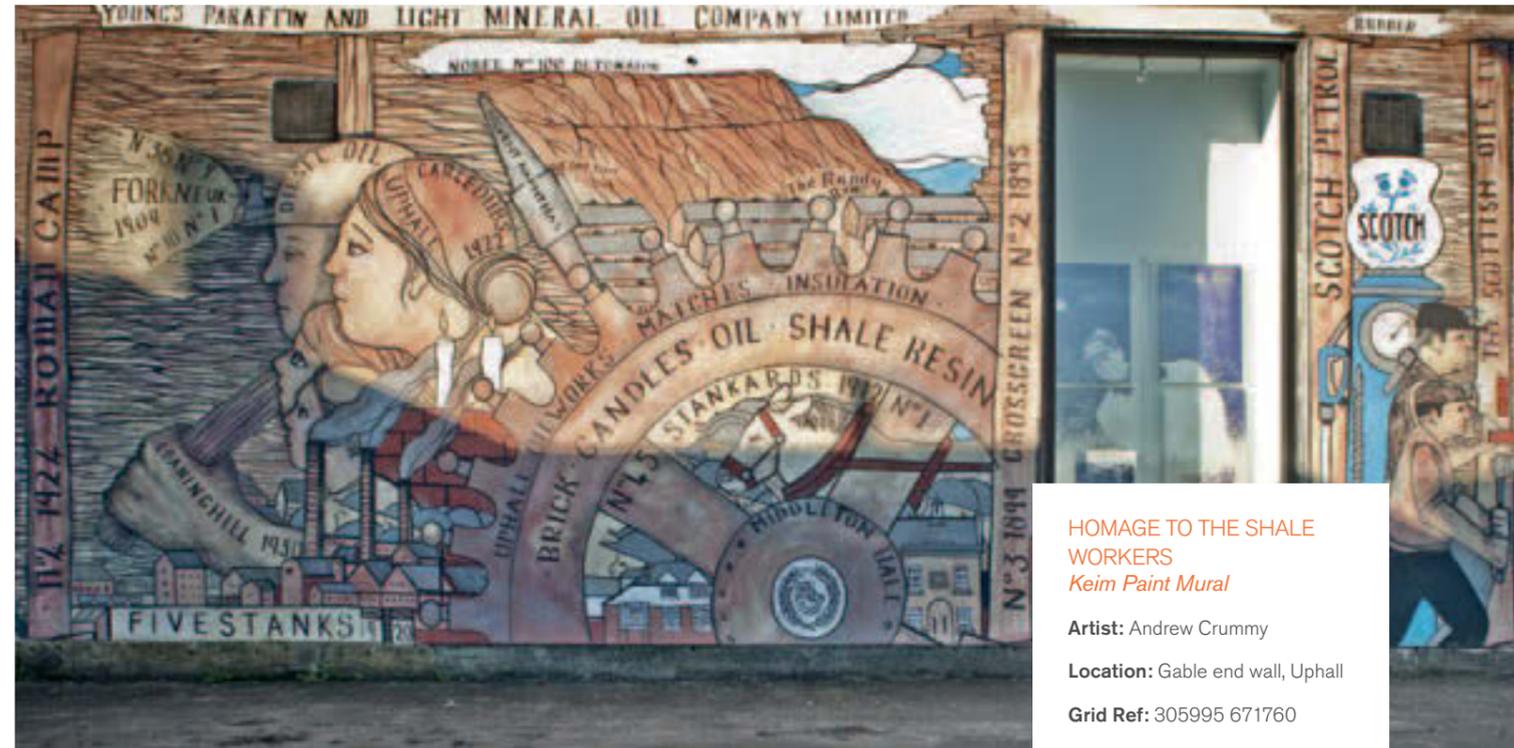
SHALE PEOPLE 2010. Five installations

Commissioned by: Artichange through the Grassroots Public Art scheme

Location: Broxburn and Uphall

SHALE PEOPLE

Serendipity allowed the Shale People art project to grow from some tenuous ideas to a whole range of artworks adorning the streets of Broxburn and Uphall. A combination of community projects to encourage regeneration of the area and a lively public arts programme driven by West Lothian Council provided an opportunity. A local artist, Shirley-Anne Murdoch, provided a catalyst as she was primed with ideas of how art can change people's perception of the place that they live. With funding and support from West Lothian Council's Grassroots Public Art scheme, Murdoch created a community group "Artichange" and Artichange was able to gather together a group of artists and commission a series of artworks



HOMAGE TO THE SHALE WORKERS Keim Paint Mural

Artist: Andrew Crummy

Location: Gable end wall, Uphall

Grid Ref: 305995 671760

around the theme of the shale mining industry in the area.

The aim of the project was to positively reconnect the community with the Shale People heritage to visually enliven specific sites around the villages. The idea was to instill a new sense of community involvement and pride.

Murdoch had previously been working alongside Andrew Crummy who is an

acclaimed muralist and is accustomed to combining community activism with artistic expression, as his mother, Helen Crummy MBE, was the one of the co-founders of the Craigmillar Festival. As part of the *Shale People* project, Crummy painted a mural called "Homage to the Shale Workers". The mural incorporates physical landmarks of the shale oil industry, as well as the names of the mines, factories and villages, many of which have disappeared but live on in area and street names round the corner.

Murdoch relates how the site of the mural was on the path between the bookmakers and the pub and how once Crummy had started painting, older people passing to and fro would tell him stories. Some of the men had started their apprenticeships at 14 years old down in the pits – the shale oil was part of their lives. As time went on, Crummy got to know the stories. His painting changed and the mural evolved, and so it became the people's story, the story of the *Shale People*.

ALSO PART OF THE SHALE PEOPLE PROJECT...

Clocking Off – Gala Day & Quoits Mural
Brick

Artist: DUFI (AI McInnes and Fin Macrae)

Location: Broxburn Swimming Pool exterior walls

Made by Shale People
Print onto dibond banners

Artist: Shirley-Anne Murdoch

Location: Front of Broxburn Library & Local History Museum

Shale People – Then & Now
Banners

Artist: Shirley-Anne Murdoch with Fin Macrae (Photography)

Location: The Atrium at Strathbrock Partnership Centre, Broxburn

THROUGH THE EYES OF...

the Planner
the Developer
the Project co-ordinator
the Artist
the Community representative
the Historian
the Resident
the Passer-by
the Arts officer



Shirley-Anne Murdoch,
Project Co-ordinator,
Artichange

Making public art happen is an art in itself. There are many people to be involved and all their efforts need to be co-ordinated to achieve the desired result. This is well-illustrated with the public art project Shale People, which utilised five different locations, five different artists, a vigorous programme of community workshops, all resulting in 22 individual pieces of art to rejuvenate the centre of Broxburn and Uphall.

For Shirley-Anne Murdoch, project co-ordinating comes naturally. She is a typographer and designer by training and this means she can work to a brief; she can take the unfettered process of creating art and squeeze it into a budget and a time scale. Murdoch believes the skill is in seeing the bigger picture and not to get de-railed by one particular detail.

Being Broxburn born and bred, Murdoch was keenly interested when regeneration plans for Broxburn were proposed in 2009. She came forward with some proposals for public art, demonstrating how art can change people's perceptions of a place. Her proposals sparked interest, and supported by the Grassroots Public Art scheme, Murdoch started the community group Artichange and drew up plans for a public art project, choosing the area's shale mining heritage as a theme.

As the project co-ordinator, Murdoch needed to excite people and make everyone involved feel they were working towards a common goal. It is her ability to co-ordinate all the links in the chain that has brought *Shale People* to the streets of Broxburn and Uphall so people can feel proud and happy to be part of the place. It's not just about seeing the bigger picture but about actually making the bigger picture for the community at large.



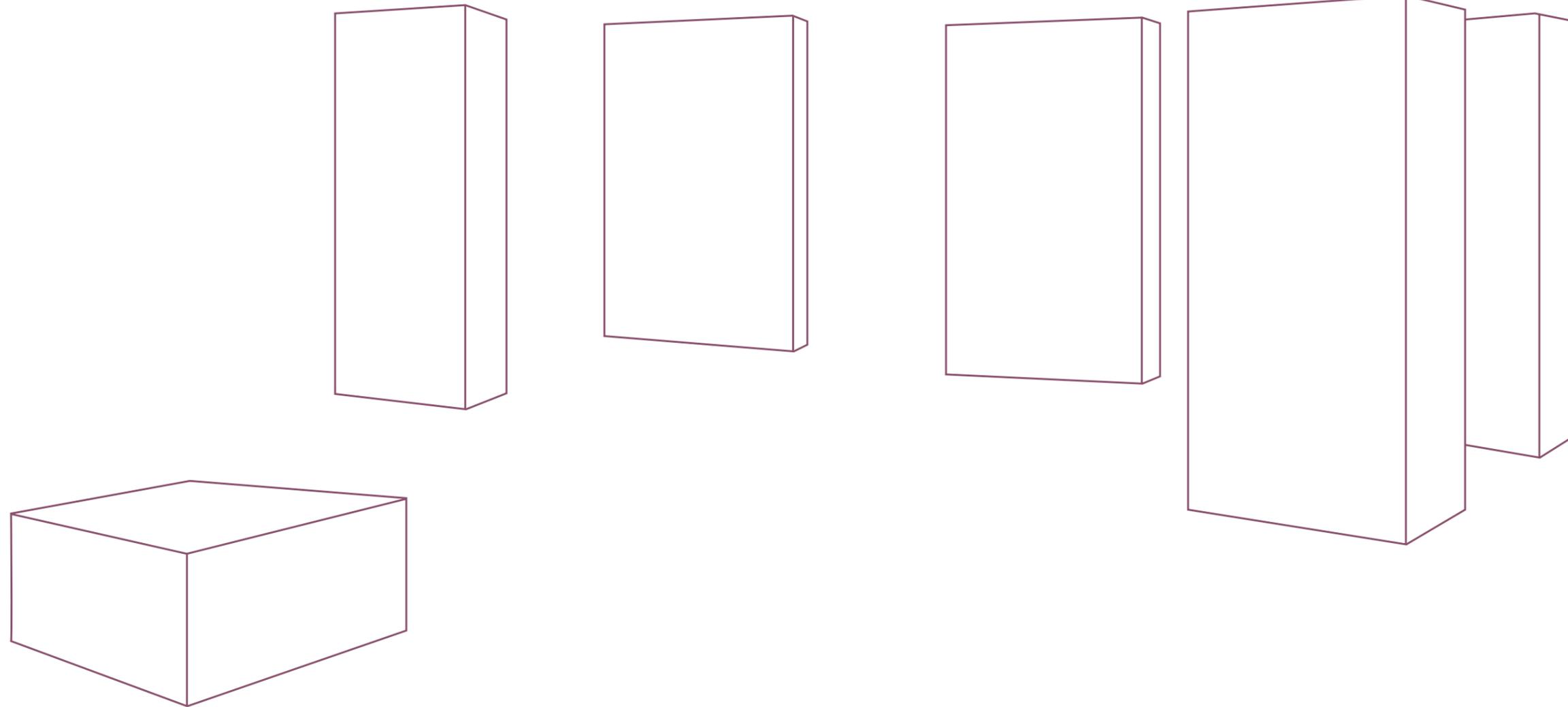
SHALE HEARTS – PEOPLE TRAIL Print onto dibond sheet

Artist: Mike Inglis

Location: Six sites along Main Streets in Broxburn and Uphall

Grid Ref: 306030 671776

On the Doorstep



*The destinies of some artworks in this publication are bound to a particular building. In these cases, the work reflects the nature of the business in the building and so acts as a beacon on the doorstep. This relationship between the artwork and the building can be overt, as with the metal and wicker Poppies sprouting at the entrance to the Dobbies Garden Centre in north Livingston, but sometimes the relationship is far more subtle. *Reveal on Alba Campus, Livingston*, echoes history connected with the client's business *Glenmorangie*, and *Symbiosis in Almondvale*, created through a community project, is fittingly positioned outside the town's community swimming pool and fitness centre.*

Sometimes, as is the case with *Paraffin Harvester* and *Standing Stones*, both in Almondvale, the original buildings have gone but the artwork remains and the relationship between the building, its surrounding space and the artwork has been severed. If the artwork is strong in its own right, bereft of its original context, it becomes imbued with an almost mystical significance.





THREE SHEEP

THREE SHEEP
1978. Cast concrete

Artist: Denis Barns

Commissioned by: Livingston Development Corporation

Location: Lanthorn Community Centre, Dedridge, Livingston

Grid Ref: 305982 666436

At the Lanthorn Community Centre there are a series of arches and these are the only architectural remnants of the New Farm that stood there until engulfed by Livingston New Town. It is therefore very apt that a group of three sheep should be standing in the courtyard.

These are the work of the first Livingston Town Artist, Denis Barns, appointed in

Elephants in Livingston created by Denis Barns. Similar sculptures by Barns for a development in Irvine won a Saltire Society Award in 1979



Denis Barns, Livingston Town Artist 1974–1980.

1974, and they show part of his response to the remit given to him by the Livingston Development Corporation which was to engage the community and “encourage the participation of the townspeople in improving their environment”. Barns created a number of concrete creatures that appeared all over Livingston to engage with the townspeople and they are still remembered with much affection by older residents. They include mice, frogs, crocodiles, and elephants.

To help him achieve the impact that he had on the built environment of Livingston, the LDC allowed Barns his own Town Artist

Department, and at times he had over 30 people working for him. The Town Artist Department actually became a victim of its own success when in 1979 Barns was invited by the LDC to transform his department into an independent commercial enterprise. Barns accepted this and formed Town Art Ltd. If you wanted sheep or frogs for a play park, Town Art Ltd could supply them. The environmental artist David Harding felt that the idealism of the concept of Town Art had been lost at this point but it still cannot detract from Barns' legacy in Livingston.



STANDING STONES
1978. Cast concrete

Artist: Denis Barns

Commissioned by: Livingston Development Corporation

Location: Adjacent to the former site of Lammermuir House, Livingston

Grid Ref: 305742 666521



Standing Stones in their original context c. 1980s

STANDING STONES

This is one of four large abstract sculptures created by Denis Barns, Livingston's first Town Artist. It is perhaps the one that has survived the least well as it is bereft of its context and unlike Paraffin Harvester that still has a relevant message, the language of Standing Stones is less complex, more vague, and is now somewhat incoherent.

Standing Stones was erected outside one of Livingston Development Corporation's and latterly West Lothian Council's office buildings. At the time of construction, the whole area was carefully landscaped. The artwork would have stood sentinel near the entrance, conveying the timeless solidity of ancient obelisks together with the modernity of man-made material. *Standing Stones* have components of different heights and some are square in section but some are circular or wedged in plan, which led to them being known as “the Cheeses”.

Lammermuir House has been demolished and the area is now in the corner of a carpark so *Standing Stones* is looking rather incongruous and forlorn although there are plans to redevelop the area and integrate it back into the town centre.



REVEAL

This artwork is about connections; connections with the company and its location, the location and its past, the past and the artist, the artist and the company.

The Hilton of Cadboll Stone is a fine example of late eighth century Pictish stone carving and was originally sited near the location of the Glenmorangie Distillery, near Tain in north-east Scotland. In 1999, the Tain and Easter Ross Civic Trust commissioned Barry Grove to carve a replica of the Stone. Grove lives in the locality and is familiar with its heritage. He completed the work four years later and one of the panels has been adopted by Glenmorangie as their signet.

When Glenmorangie built their new bottling plant in Livingston in 2010, Barry Grove was a natural choice as the artist to create a signature piece sculpture for their doorstep. It seemed logical for Grove to reach for the connections between Glenmorangie and the Pictish Cadboll Stone. Furthermore, back in 2001, over 800 fragments of the base of the Cadboll Stone were recovered from its original site. Grove was inspired by the

idea of uncovering further evidence and he employed the concept of leaves being swept away to reveal a treasure beneath.

So in *Reveal* we see the leaves, swept aside to reveal the panel on the Cadboll Stone that is now the Glenmorangie signet. Grove has created an artistic delight in revealing the clear-cut crisp edge of the panel underneath the curled organic shapes of the leaves.

The sculpture is made out of Clashach sandstone and the main block weighs a massive 23 tons. Grove found it moving to think that in carving the same shapes as on the Cadboll Stone, he was having exactly the same experience as the person who carved the Stone some twelve hundred years ago – a direct connection between past and present.

Grove lives with his sculptures for a long time. *Reveal* has taken over a year to create and it was so big that it became part of the landscape outside Grove's kitchen window. Once a sculpture has been installed, Grove says he has to steel himself to make the piece lose its preciousness, but for the first two or three days he cannot help feeling bereft. Grove has poured his heart and craft into the stone and his loss is our gain.

REVEAL
2012. Sandstone

Artist: Barry Grove

Commissioned by:
Glenmorangie

Location: Glenmorangie Bottling Plant, Alba Campus, Livingston

Grid Ref: 303295 665355

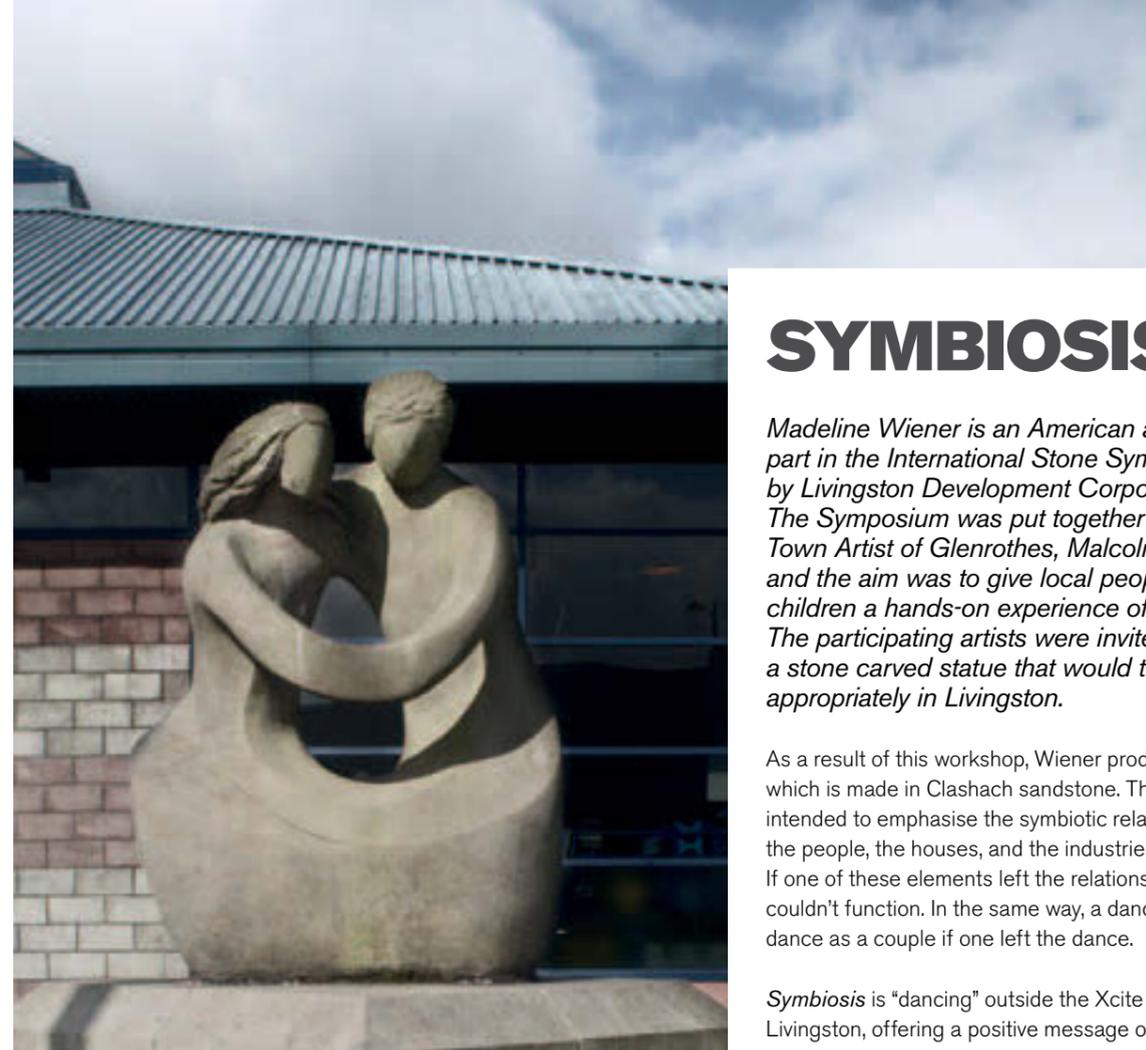


SYMBIOSIS

Madeline Wiener is an American artist who took part in the International Stone Symposium hosted by Livingston Development Corporation in 1995. The Symposium was put together by the ex-Town Artist of Glenrothes, Malcolm Robertson, and the aim was to give local people and school children a hands-on experience of stone carving. The participating artists were invited to complete a stone carved statue that would then be sited appropriately in Livingston.

As a result of this workshop, Wiener produced *Symbiosis*, which is made in Clashach sandstone. The sculpture was intended to emphasise the symbiotic relationships between the people, the houses, and the industries of a New Town. If one of these elements left the relationship, the New Town couldn't function. In the same way, a dancing couple couldn't dance as a couple if one left the dance.

Symbiosis is "dancing" outside the Xcite Leisure Centre in Livingston, offering a positive message on the doorstep of a place where people gather to enjoy one another's company.



SYMBIOSIS
1995. Sandstone

Artist: Madeline Wiener

Commissioned by: Livingston Development Corporation

Location: Xcite Leisure Centre, Almondvale, Livingston

Grid Ref: 305076 666733



SHEEP

This sculpture was first exhibited by Ronald Rae at the Glasgow Garden Festival in 1988 and was the first animal sculpture he had ever carved. The Festival was one of five Garden Festivals held across the UK with the intention of attracting business and investment back into areas needing regeneration. This sculpture was part of the Recreation and Sport exhibit and it was later auctioned and bought by the Livingston Development Corporation, along with Glasgow Dog by Shona Kinloch.

The silver grey granite Rae used for his earlier works like *Sheep* came from the quarries on the Solway Firth. He makes no plans in advance for his sculptures. He carves intuitively to find what is within each stone and often he finds animals. Rae says "I do not just carve animals, I try to carve the spirit of animals". *Sheep* was bought to be placed outside the Almond Valley Heritage Centre and resonates with the area's rural past as presented in the Heritage Centre.

SHEEP
1988. Granite

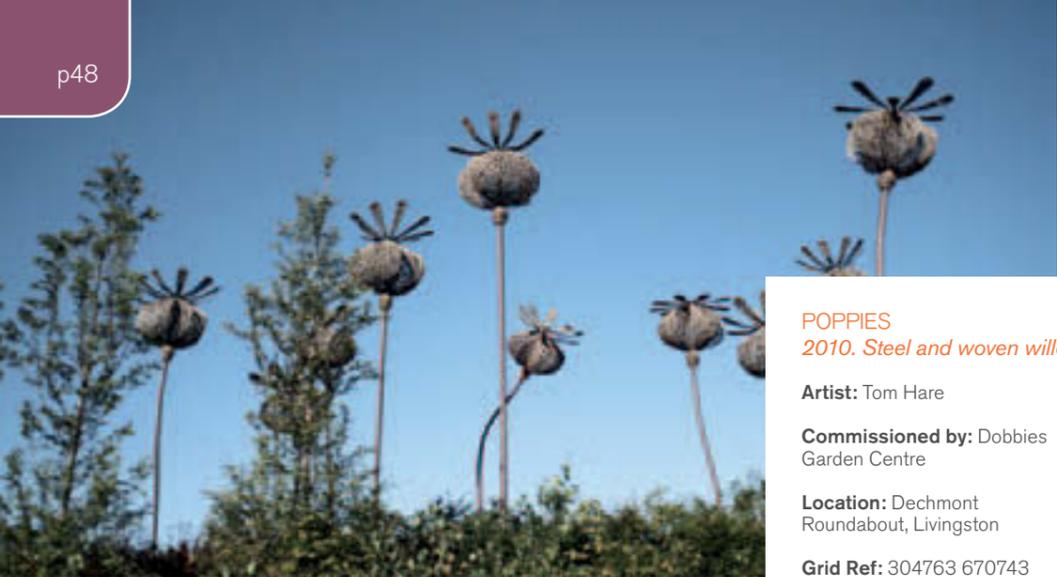
Artist: Ronald Rae

Acquired by: Livingston Development Corporation bought from 1988 Garden Festival

Location: Almond Valley Heritage Centre, Livingston

Grid Ref: 303267 666912





POPPIES
2010. *Steel and woven willow*

Artist: Tom Hare

Commissioned by: Dobbies Garden Centre

Location: Dechmont Roundabout, Livingston

Grid Ref: 304763 670743

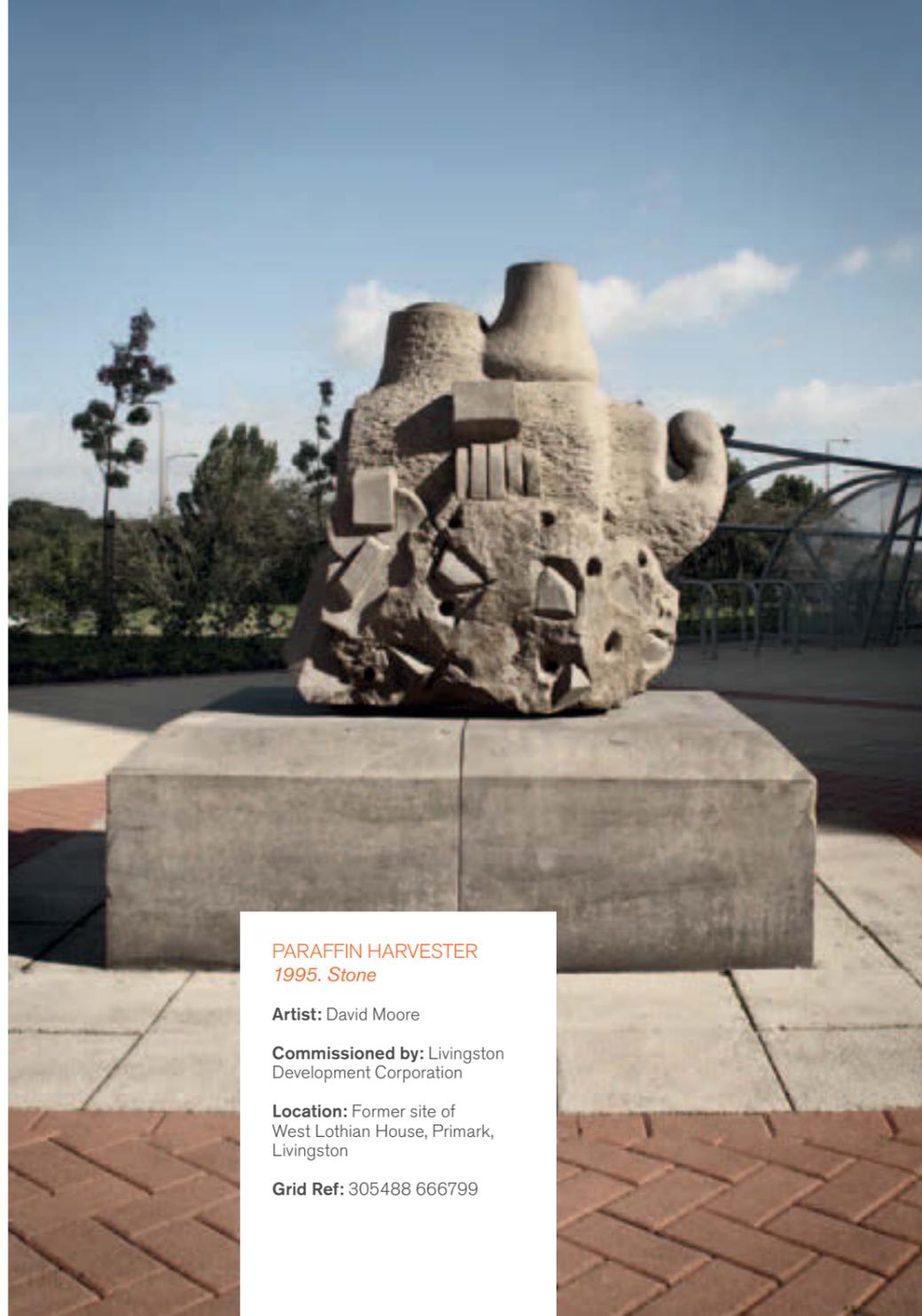
POPPIES

The giant poppy seed heads sprouting out of the ground at the entrance to Dobbies Garden Centre in Livingston are visual proof of West Lothian Council's public art strategy in action. New developments in the county are required to have a public art plan that supports the creation of a visually stimulating environment and encourages public engagement with art. Whilst building the new Garden Centre, Dobbies put together a public art plan and commissioned an artwork which would have a horticultural theme but also fit in well with the surrounding landscape.

Tom Hare was asked to accept Dobbies' commission to create an artwork using

his signature material, woven green willow. However, there was also a requirement that the artwork would make a strong and lasting visual impact. Hare therefore used willow but in conjunction with weathered mild steel. These organic shapes are now captured in a kind of dynamic permanence. Through Hare, Dobbies were also able to offer a willow weaving workshop for the public and so engage and excite people around the time the Centre was opened and the *Poppies* were "planted".

Encouraged by the Council, Dobbies have incorporated public art into their contact with the public and they have indicated that they will hold competitions for schools, and feature the work of local artists on a regular basis. Also, in an imaginative move, the urinals and wash basins in the Garden Centre are bespoke in the shape of huge blossoms, showing that art can bloom in all aspects of our daily lives.



PARAFFIN HARVESTER
1995. *Stone*

Artist: David Moore

Commissioned by: Livingston Development Corporation

Location: Former site of West Lothian House, Primark, Livingston

Grid Ref: 305488 666799

THROUGH THE EYES OF...

- # the Planner
- # the Developer
- # the Project co-ordinator
- # the Artist**
- # the Community representative
- # the Historian
- # the Resident
- # the Passer-by
- # the Arts officer

PARAFFIN HARVESTER

In 1995, Livingston Development Corporation hosted the International Stone Symposium and David Moore was one of three Scottish and two American artists commissioned to take part in a stone carving workshop. The workshop was designed to give local people and school children an opportunity to meet the artists and try their hand at stone carving. Moore believes that when people see that there is a human being behind an artwork they feel far more part of the work; if they've talked to the artist, they feel they know the history of the piece and don't just take it for granted.

Moore's *Paraffin Harvester* combines a number of shapes to reference West Lothian's industrial past. The viewer can make out a train and a paraffin lamp emerging out of a base that is treated to look like raw rock about to be mined. This is a visually stimulating reminder of the extractive industries that were a crucial part of West Lothian's past. As such, *Paraffin Harvester* was very appropriately placed at the door of the West Lothian Council's headquarters.

The Council moved to the new Civic Centre in 2009 and the building was redeveloped to provide more retail space as part of The Centre, Livingston. Although the link between the sculpture and the original building has gone, *Paraffin Harvester's* message has enough strength and general appeal to still have relevance.



David Moore,
Programme Director for
Sculpture,
Edinburgh College of Art

Fifty percent of the content of public art is the context. This notion was adopted by David Harding during his tenure as Town Artist of Glenrothes from 1968 to 1978, where the site-specificity of the artwork and the engagement with the local community enabled him to make a significant impact on the urban landscape.

In 1985, Harding went on to found the Environmental Art programme at Glasgow School of Art. This approach to public art is now adopted by Edinburgh College of Art and is hugely important to David Moore, the Programme Director for Sculpture, who believes that the idea of place is central to how you think about a public artwork. He encourages his students to look at public space very carefully, to understand how people are using the space and for what purpose.

And an artwork cannot just land in a place. As a young and enthusiastic sculptor, Moore was commissioned by the Livingston

Development Corporation in 1996 to join a stone carving symposium. The symposium was open to the public and gave a chance for people to see the artists in action. Moore describes this as a soft landing approach. He explains that if an artwork is helicoptered in, people will react adversely. If people are involved in some way, they realise there is a human being behind the art and begin to relate to the artwork itself. Most importantly, if school children are actively involved, they understand the history of the piece and the art becomes a little part of their history.

As part of the symposium, David Moore created the *Paraffin Harvester*, a conscious reference to the industrial legacy of the region. The piece was originally placed outside a local authority building where the reference to regional identity was strong. The building has gone and a vast retailing barn has risen in its stead. However, the strength of the artwork still carries the message; the place might have changed but the legacy remains.

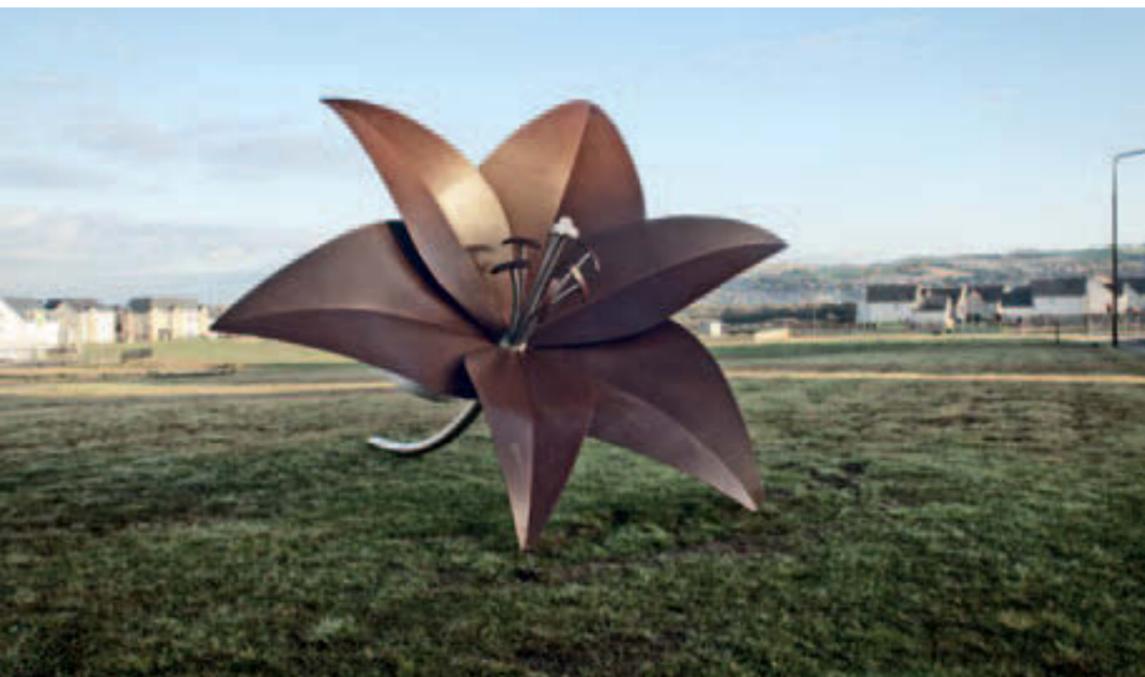
Along the Way



When planners are given a blank canvas for development, understanding the way people move about is crucial to the successful development of a place. Desire lines and easiest access have to be identified before the pavements, paths and cycleways can be laid in tarmac. Once in place, a network of paths or greenways creates a particular environment for public art, dictated by how people are using the space.

Travelling on foot or by bicycle at a more leisureed pace makes it easier to consciously think about where you are. Artwork along the way can help you enjoy the journey, mark the location, help with orientation. Often art in these kinds of spaces is very much concerned with making a statement about the place, telling you where you are. It can explore the heritage, like *Poured Metal*, now in Bathgate; it can make a statement about the present in the way the *Bathgate Face* does; or it can look forward to the future like *Angel Sculpture* in Ladywell, Livingston. Public art offers us emotional waymarks along the way, helping us appreciate where we are, where we are going and what we are doing.





IN FULL BLOOM
2012. Steel

Artist: Martin Heron

Commissioned by: West Lothian Council/ Wester Inch Community Association

Funded by: Persimmon Homes/ Taylor Wimpey

Location: Wester Inch Village, Bathgate

Grid Ref

Lily: 297310 667197
Hibiscus: 297331 667181
Daisies: 297791 667313
Rose: 298600 667700

IN FULL BLOOM

"Public Art should encourage and stimulate interaction with the world around us. It should evoke a sense of pride and wonder for the unique quality of the places where we live, visit and work," was the reply given by the artist Martin Heron to the question, "What does your job involve?" In creating In Full Bloom, Heron seems to have worked wholeheartedly to achieve what he believes. In a period of about four months, he held between 30 and 40 workshops and involved over 400 people. Heron was dedicated to finding out what the people of Wester Inch felt about the place they lived.

Wester Inch is on the site of the British Leyland Truck and Tractor plant which was closed in 1986. Much of the site has been redeveloped with new housing and to serve the incoming population the Simpson Primary School was opened in 2007. Heron realised that this was a new community forging its own new future and he understood that the connection between the parents and the next generation was key. Heron wanted

to take the residents of Wester Inch on a journey of discovery with him, and he was particularly interested in helping children and their parents travel together. He devised a number of creative activities for all ages to explore the processes in creating a sculpture, including sand casting, wax modelling and chalk drawing.

From all the creative consultation with the community, an idea began to emerge. The theme of flowers kept recurring and so this was the concept that led to the creation of *In Full Bloom*. The artwork became a metaphor for a burgeoning community with blossoming community feeling and a forward looking approach.

Heron has made six huge blooms to go on three sites along the ways in Wester Inch. They are placed in wide open spaces and so have to be appropriate in scale, the largest being 3 metres in diameter. The petals are made in Cor-Ten steel, a heavy industrial material referencing the manufacturing past of the area but here, paradoxically, used to make the delicate flower petals. The stems and leaves are made of stainless steel. The unique quality of Wester Inch has certainly found unique expression with *In Full Bloom*.

ANGEL SCULPTURE

Many of the early public art commissions generated by the Livingston Development Corporation were intended to create opportunities for young Scottish artists. However, William Tucker, who had trained in England, was offered the commission for *Angel Sculpture* on the recommendation of Ian Hamilton Finlay, who was involved in creating the *Wave Poem* at the time. *Angel Sculpture* is typical of Tucker's early work, being made of steel and configured into an abstract, almost geometric form.

Tucker wrote in 1998 that he sees the role of contemporary sculpture as "preserving and protecting the source of mystery, of the unknown, in public life". In this artwork's hard geometric shapes, we might see a reference to aerials or transmitters, but perhaps we can also see the wing of an angel. *Angel Sculpture* stood along the way from one of the first neighbourhoods built in Livingston New Town. Over 30 years later, the artwork is somewhat softened by the maturing trees surrounding it, but now *Angel Sculpture* stands near the entrance of Inveralmond Community High School and is still perhaps a source of mystery for the younger generation as they come and go.



ANGEL SCULPTURE 1976. Steel

Artist: William Tucker

Commissioned by: Livingston Development Corporation

Location: Willowbank, Ladywell, Livingston

Grid Ref: 304992 668687



BATHGATE FACE

The plaque by this artwork reads, "Bathgate Bemusement Park, The Bathgate Face, 1216 local faces measured and combined into the largest collective portrait in the world. By Lumir Soukup and W. Maxwell and S. Lowrie. With the active participation of 1500 people."

Soukup won the commission in 1997 from Sustrans, the national cycle network, to

create a human face along the cyclepath by the old British Leyland storage site next to Bathgate's golf course. The main aim of the project was to engage all the children in a community enterprise to improve their environment. Soukup said at the site he could see over 20 thousand parked vehicles and hear the roar of the motorway. He was standing in a completely man-made environment but minus the people who made it, so he was inspired to make the human face.

Lots of local school children were recruited to measure their parents' and grandparents' faces. The final face was made out of rubble

from the demolished British Leyland factory site, the surface smoothed and planted with grass and wild flowers. The *Bathgate Face* soon became part of the community with people sometimes sitting in the eye sockets and children pedalling their bicycles up and down its forehead. It has even survived what the artist called, "a suburban makeover". Although the artwork does not now match up to Soukup's original conception, the *Bathgate Face* still lies along the path to remind us of the people who build the world we live in.

BATHGATE FACE 1998. Earthwork

Artist: Lumir Soukup

Commissioned by: Sustrans

Location: Wester Inch Village, Bathgate

Grid Ref: 298306 667638



POURED METAL
1995. Cast steel

Artist: Jeremy Cunningham

Commissioned by: Sustrans

Location: Linkston Way,
Bathgate

Grid Ref: 297323 668363

POURED METAL

Sustrans is the national cycle network organisation and it works with artists all over the UK to provide artworks along the nation's cycleways. The main aim of the organisation is to use the art to publicise the cycle routes and to make the journeys more interesting and fun. From an artist's point of view, Jeremy Cunningham found the relatively open brief gave him an exciting opportunity.

The artwork was to be sited near the North British Steel Foundry and Cunningham was asked to work with the workers in the foundry to produce the sculpture. He found a foundry ladle in a scrap heap and then cast the steel to

create the illusion that the ladle was pouring steel into a casting box. The weight of the sculpture is distributed so that it is very stable. When finished, the sculpture attracted a lot of attention and Cunningham believes that people like it because it is, "simple and accessible with a sense of precariousness".

Poured Metal was originally sited on National Cyclepath 75 along the line of a disused railway. In 2004, plans to reopen the Bathgate to Airdrie railway had the go-ahead and so the cyclepath had to be re-routed. *Poured Metal* was reinstated on the roundabout outside a new retail development in Bathgate. Whilst the immediate context has disappeared, North British Steel Foundry was demolished in 2010, *Poured Metal* recognises the history in Bathgate, and enough people in Bathgate recognise the fun in *Poured Metal*.

PYRAMID CAIRN

Travelling by bike or on foot along the way from Kirkton to Deans in Livingston, you will come across a huge cairn standing about 3 metres high. Its shape is abstract and obviously man-made but it has weathered and seems to belong in the landscape. Its distinctive shape, like a cairn or pyramid, marks the place and sends a clear message to say others have been here before. It is a benevolent and reassuring artwork telling us we are on the right track.

This is a simple artwork with a comparatively simple message. Malcolm Robertson was Glenrothes Town Artist from 1978 to 1990 and perhaps he knew instinctively what was needed for a particular site in a New Town landscape. In 1995, Robertson was co-ordinating the International Stone Symposium that resulted in a collection of fine stone sculptures being placed around the town towards the end of the Corporation's life. Robertson retained his connection with Livingston and produced a more sophisticated work, *Till We Meet Again*, for a retail park in Almondvale.



PYRAMID CAIRN
1996. Glass and reinforced concrete

Artist: Malcolm Robertson

Commissioned by: Livingston
Development Corporation

Location: Lochshot Burn
Greenway, Eliburn Campus,
Livingston

Grid Ref: 302557 667597

BATHGATE MAPSTONES

These sculptures were originally part of a whole redevelopment scheme for a central area of Bathgate called the Steelyard. In the late 1980s, the Steelyard had become a glorified traffic island and it was decided that Bathgate needed a rejuvenated central focal point.

In May 1990, a competition was held to completely redesign the Steelyard and entrants were asked to consider how the references to the past could be incorporated into the design. Several artists and designers were involved and Sibylle von Halem's proposal was just one artwork to be incorporated into the whole.

The *Bathgate Mapstones* are large monolithic creations that help residents and visitors alike navigate Bathgate's past. One stone has references to prehistoric and ancient times, specifically to the nearby Cairnpapple Hill burial site, and the other refers to the myriad industrial activities from the nineteenth to the twentieth centuries. A later phase in Bathgate's development meant that the *Bathgate Mapstones* were moved and now stand at the side of the road in Balbardie Park. It is sad that the stones are not easily consulted at close quarters apart from by the occasional curious golfer. They were designed to have an impact at a distance with their simple outlines but they also rewarded closer examination as there are finer details to see with many layers of meaning. However, the sculptures are strong and make an imposing impression along the way to the sports complex in Balbardie Park.



BATHGATE MAPSTONES
1992. Sandstone

Artist: Sibylle Von Halem

Commissioned by: West
Lothian District Council

Location: Balbardie Park,
Bathgate

Grid Ref: 297516 669649

BELOW AND ABOVE: A TRIBUTE TO THE WEST LOTHIAN SHALE OIL MINING INDUSTRY

The key concept in the brief to the artist was that the artwork should make connections between the past, the present and the future. The project was part of a regeneration programme for an area struggling to grow afresh from a beleaguered industrial past, so these connections were very important.

The group of community representatives who oversaw the project were particularly keen to involve the children in the community. They strongly believe that you cannot make sense of a place without having an understanding of the past. The sculptor, Michael Johnson, was experienced in working with communities and as he got to know the people of Uphall and Broxburn he realised that the shale oil mining had to be the focus for the artwork. For several months he worked hard with all kinds of community groups and spent a lot of time on the shale bings - the result was *Below and Above*. Below, within the strata at the base of the sculpture, is a collection of bronze castings relating to the shale oil industry. In the middle, circling the rim of the base, are designs inspired by the children's work and they represent our investment in the present. Above, growing out of the bedrock of the base, are the typical plants that are the first to colonise the dumped waste on the bings - symbols of regeneration and the future.



The siting of the sculpture stimulated a lot of discussion and the location was carefully chosen. It sits along the main road that joins the two communities, on the very boundary between the two. It gives the message for everyone to see as they pass that the communities of Broxburn and Uphall acknowledge the past of their locality as they move on with renewed confidence to the future.

For Johnson, the sculpture is a metaphor for the way that people adapt to change. The area around Broxburn and Uphall is undergoing a lot of change, but change is often slow. He believes that new ideas and ways of doing things have to colonise a place like the plants on the bing. *Below and Above* is perhaps the first sign that new ideas are taking root.

Above: *Below and Above* – work in progress

Right: Maquette of *Below and Above*. A maquette is a small scale model of the artwork to help with visualisation of the unfinished work.

Below: Gordon Allan, member of the public art sub-group, Broxburn and Uphall TCMG, with Michael Johnson, the sculptor.



THROUGH THE EYES OF...

the Planner
the Developer
the Project co-ordinator
the Artist

the Community representative

the Historian
the Resident
the Passer-by
the Arts officer



Broxburn & Uphall Town Centre Management Group

Left to right: Irene Bishop, Councillor Alex Davidson, Tom Roy, John Richardson

As part of a regeneration process, public art can boost morale and help people recognise the links between the past, present and future of their community. This is a belief held by a sub-group of the Broxburn & Uphall Town Centre Management Group, who have spent two years working hard to bring a work of art into their community.

The Broxburn & Uphall public art group was set up in 2010, to oversee the development of a public art project as part of a regeneration scheme in their locality. For these community representatives, the challenge was greater than most because they don't represent one community but two.

In 1850, Uphall was a village of farm labourers and quarry workers, and Broxburn was a small village by the Union Canal. In the 1860s, the shale oil industry developed and Broxburn boomed. Both villages have continued to grow and they are now joined but are still two

very different settlements, proud of their separate identities.

With representatives from both villages, the public art group strived to make the right choices on behalf of everyone. Guided by the Council's Arts Development officer, they went through the whole process of drawing up the brief, commissioning the artist, and managing the community involvement. When it came to the decision of the site, there was a public consultation and this further endorsed the community's ownership of the artwork.

The public art group know that listening and consulting takes time (the project took a year longer than anticipated), but this is one sure way to help people work together and make things happen. So walk along the way between Broxburn and Uphall and be impressed!

BELOW AND ABOVE: A TRIBUTE TO THE WEST LOTHIAN SHALE OIL MINING INDUSTRY

2012. Bronze, steel, shale deposit and resin

Artist: Michael Johnson

Commissioned by: West Lothian Council/ Broxburn & Uphall Town Centre Management

Location: Goschen Place, Broxburn and Uphall

Grid Ref: 306618 671999



In the Garden



*As enclosed green spaces, gardens create their own atmosphere. Artworks add to that atmosphere as they appeal to our emotional, as well as aesthetic, senses. The Mayfield Community House Garden in Armadale has used artwork very deliberately to add to the calm and contemplative atmosphere within the garden and the installations are called *Inspired by Zen*.*

As distinct from decorative garden features, public artworks bring additional messages and additional stories to their gardens – a classical urn or a garden gnome does not tell a story or spark a strong emotional response. *The Glasgow Dog* and the *Deer* bring quiet messages to their respective gardens in St John's Hospital and West Lothian crematorium on the west side of Livingston. And a young *Mary, Queen of Scots*, with her hunting merlin on her arm, brings Scotland's history, old myths and a modern story right into the garden of Annet House in Linlithgow.

Through serendipity, some public gardens in West Lothian have become a place of refuge for artworks. *Robert Burns & Highland Mary* at the Bathgate Partnership Centre and *John Hope* at Linlithgow Burgh Halls have both found sanctuary in their gardens and in doing so have enhanced the places where they now stand.



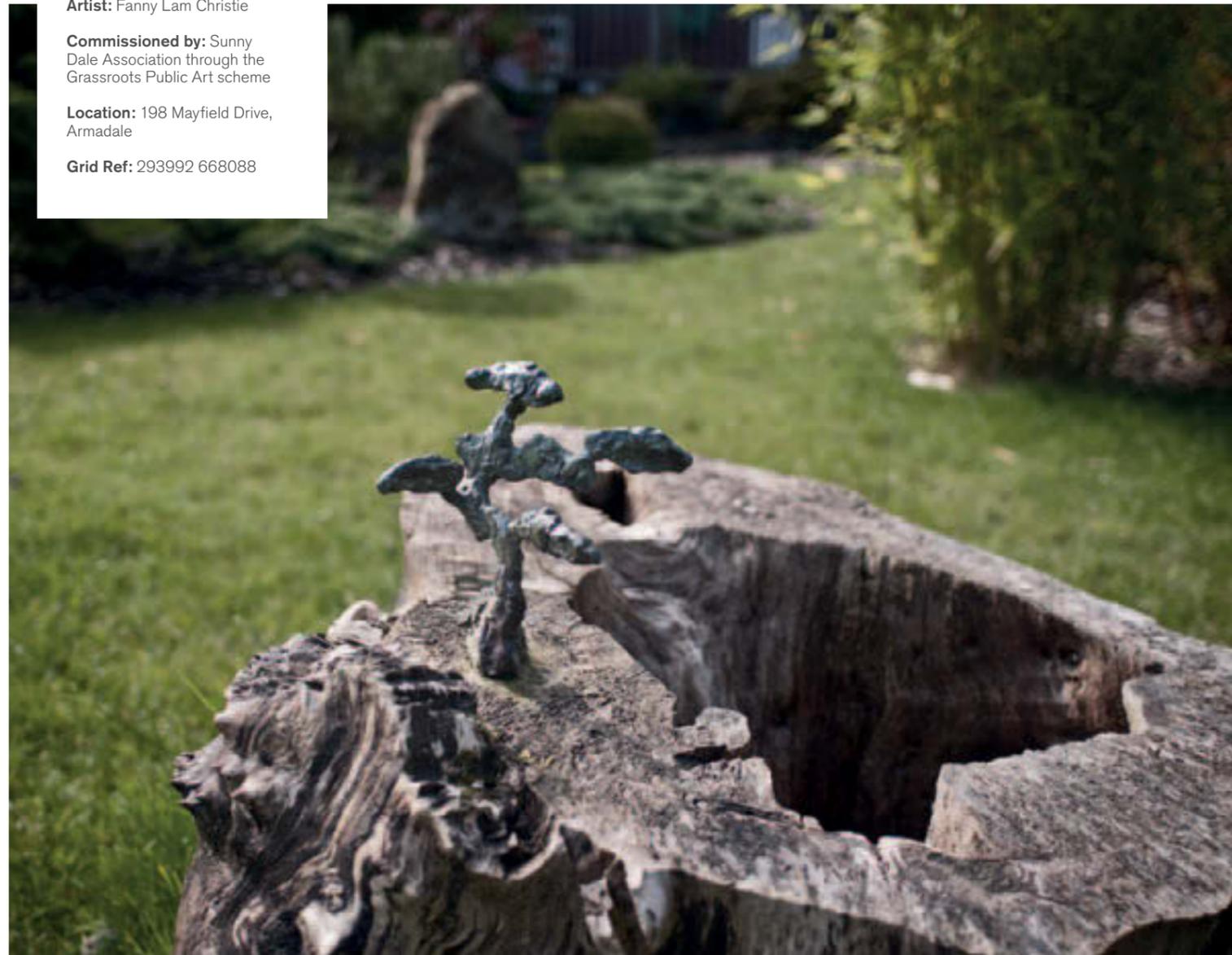
INSPIRED BY ZEN
2010–11. Bronze sculpture;
landscaping

Artist: Fanny Lam Christie

Commissioned by: Sunny Dale Association through the Grassroots Public Art scheme

Location: 198 Mayfield Drive, Armadale

Grid Ref: 293992 668088



INSPIRED BY ZEN

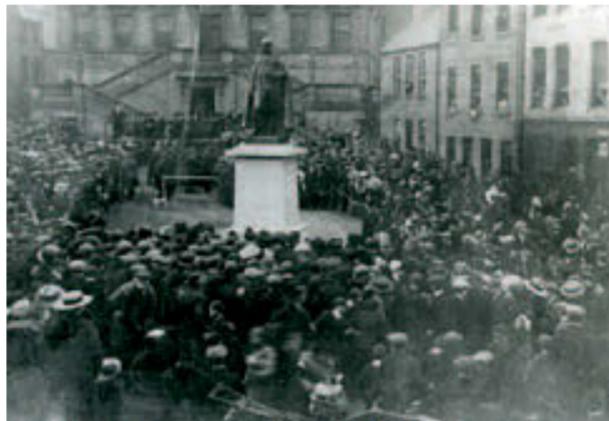
Mayfield Community House can now provide a haven of peace and relaxation for the community it serves. Over a period of seven months in 2010 to 2011, the environmental artist Fanny Lam Christie created a garden for the house inspired by Japanese Zen concepts. Christie worked closely with local residents of all ages. These people inspired some of the garden elements but they also became passionately involved in the building and planting of the garden, and so made the garden their own.

The Sunny Dale Association is a group of local volunteers who help run the Mayfield Community House with the support of West Lothian Council. With the creation of *Inspired by Zen*, made possible through the Grassroots Public Art scheme, Mayfield Community House now has a place where local residents can go and find mental space to think and relax, away from daily worries.

The whole garden is designed with aesthetics in mind. It is asymmetrical but well balanced and has three sculptures which add

focal points. The garden is built around the concept of a crane, a symbol of good health and longevity, landing in Mayfield. There is a flying crane swooping along in the brick path. There is a bronze piece of a young crane being supervised by a mother crane, called Tsuru, and this links to the idea of the garden as a place for families to relax. There is also a bronze bonsai tree growing out of a sycamore tree stump and this is intended as a metaphor of the town's regeneration process - new growing out of old. The materials in the artworks are carefully chosen to connect to Armadale's industrial past. With metaphors and past stories, *Inspired by Zen* articulates the intention of the garden to bring peace into the chaos of everyday living.





Unveiling of the memorial to John Hope, 1st Marquis of Linlithgow, 5th October 1911, at Linlithgow Cross. From a Robert Braid postcard.

JOHN HOPE, 1ST MARQUIS OF LINLITHGOW

Memorials are artworks with a very specific purpose and are not covered in this publication, with the exception of this piece which illustrates how artwork relates to its setting.

The statue was unveiled with great ceremony in 1911 by Lord Rosebery and stood in a prominent position in front of the Burgh Halls as befitted the man it commemorated. John Adrian Louis Hope was son of the 6th Earl of Hopetoun born in 1860 at Hopetoun House in South Queensferry, which was then in Linlithgowshire. He was a politician and a colonial administrator and in 1900 he became the youngest ever Governor General of Australia at the age of 40. He was Governor General for little more than 18 months, and his term of office was beset by difficulties. However, on his return in 1902, King Edward VII made him the 1st Marquis of Linlithgow in recognition of his services.

As time went on people may not have known who he was, or the significance of his standing, and so he became known more familiarly as "The Green Man" on account of the patina on the bronze statue. In 1970, in order to make more space for increasing traffic, and an indication of changing times and social order, John Hope was moved to the rear of the Burgh Halls. He now stands quiet and pensive amongst the trees but he retains his dignity and brings interest into the gardens.

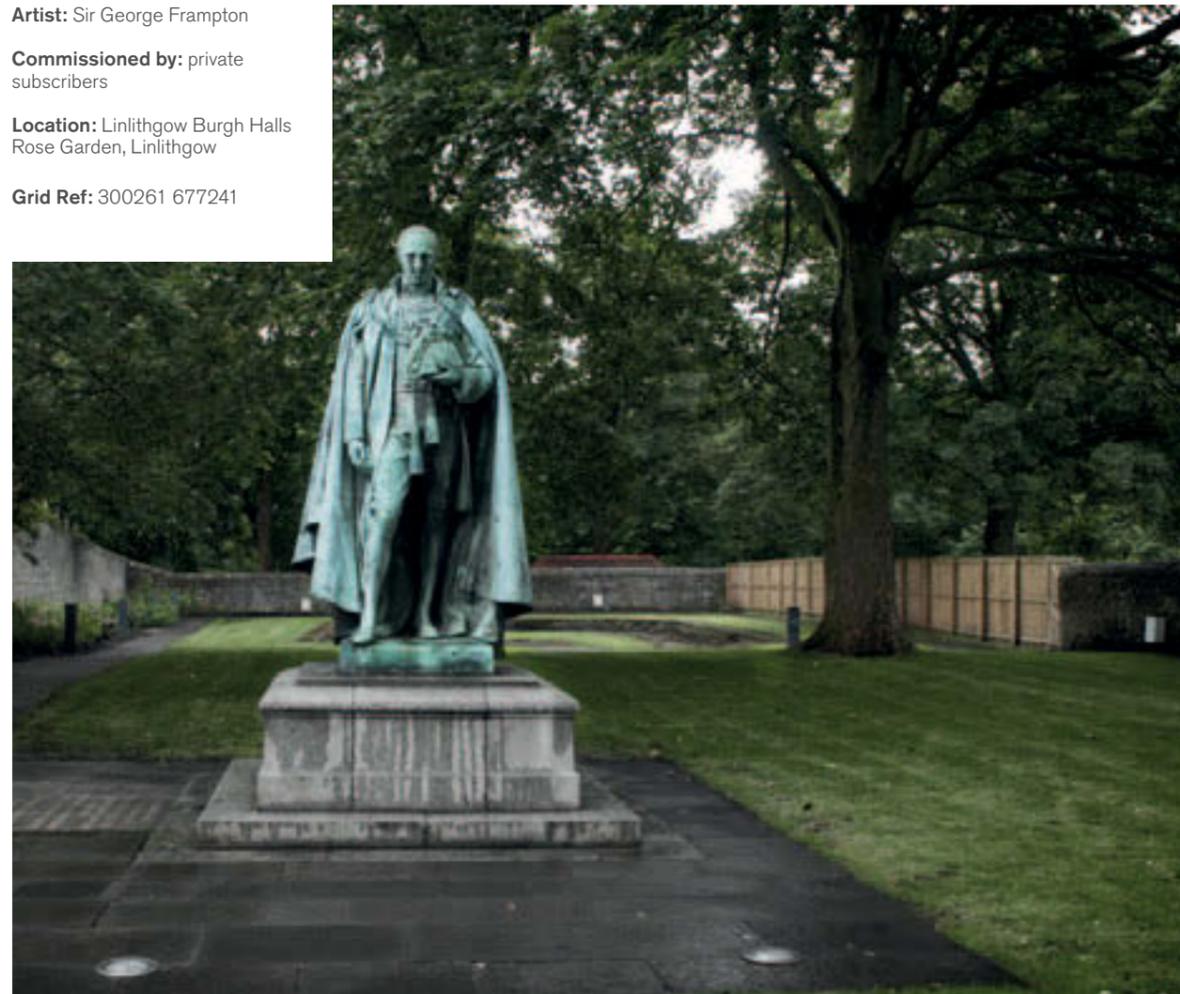
JOHN HOPE, 1ST MARQUIS OF LINLITHGOW
1911. Bronze

Artist: Sir George Frampton

Commissioned by: private subscribers

Location: Linlithgow Burgh Halls
Rose Garden, Linlithgow

Grid Ref: 300261 677241



MARY, QUEEN OF SCOTS

This sculpture has to be included in this publication as it is the only public statue of Mary, Queen of Scots, in Scotland, apart from the one on the east facade of the Scottish National Portrait Gallery in Edinburgh. Standing as it does in the Annet House Museum Garden in Linlithgow, this statue speaks volumes on behalf of the people who erected it and care for it.

The statue is dedicated to the memory of Tom McGowran. He was the founding secretary of the Linlithgow Trust and since the early 1980s he lobbied tirelessly for a dedicated museum for Linlithgow. In the early 1990s, after many years of campaigning, the Linlithgow Trust acquired Annet House and became the Linlithgow Heritage Trust in order to develop Annet House as a museum and to restore the garden as a typical nineteenth century townhouse "rigg".

When Tom McGowran died in 2001, members of the Trust wanted his work for the heritage of Linlithgow to be recognised. A statue of Mary, Queen of Scots would fulfil his long-held wish that Mary should have appropriate recognition in the town of her birth. In an imaginative move, some of the funds were raised by selling keys to the backdoor of the beautiful rigg garden. Mary now stands on the top terrace of this garden as a young girl with a merlin on her arm, ready for hunting, ready for anything fate would throw at her.



MARY, QUEEN OF SCOTS
2002. Resin and cold bronze

Artist: Alan Herriot

Commissioned by: Annet House Museum Trust

Location: Annet House Museum
Garden, Linlithgow

Grid Ref: 300046 677040





GLASGOW DOG
1988. Cast concrete

Artist: Shona Kinloch

Acquired by: Livingston Development Corporation from Glasgow Garden Festival

Location: St John's Hospital, Livingston

Grid Ref: 304850 667588

GLASGOW DOG

The corridors of St John's Hospital are kept light by several internal courtyards open to the sky. Some of the courtyards are simply gravelled, others are intended as pleasant places for patients to come and sit in the rare sunshine. In one of the courtyards there is a small greenhouse with pergolas and pots, and it is here that the Glasgow Dog sits cheerfully with his tiny companion jumping off his head.

The Livingston Development Corporation purchased this sculpture from the Glasgow Garden Festival in 1988. This was one of five Garden Festivals held across the UK with the intention of breathing life back into areas needing regeneration. The Glasgow Festival was the most successful of these and this, together with its being designated the European City of Culture in 1990, did a lot to restore a positive and prominent profile for Glasgow city.

The Garden Festival featured many sculptures and Shona Kinloch attracted a lot of attention with her very popular art piece entitled Seven Glasgow Dogs. Only one dog has come home to Livingston and he has sat here for so long that he has lost his painted black and green coat. He is now mottled grey but he is a friendly and trustworthy animal to have in the hospital garden.

DEER

The West Lothian Crematorium was opened in 2011 and as part of the planning agreement with West Lothian Council, the Westerleigh Group commissioned a sculpture for the grounds.

The sculpture is laser-cut from mild steel and stands some 4 metres high. The Mor Design studio often explores "assimilating images of nature through design and art" and these almost abstract shapes of man-made material manage, with their positioning and elegance, to work with the backdrop of trees and remind us of the resident herd of fallow deer.

Deer is linked to the poem "Hallaig" by Sorley Maclean where the first line reads "Time, the deer, is in the wood of Hallaig". There is a plaque near the floral tribute area with quotes from the poem. In the poem, Maclean uses physical things to embody abstract concepts and so populates an old landscape with memories. In referencing this poem, *Deer* is linking time, place and memory, bringing a fitting message to a crematorium garden.

DEER
2011. Galvanised steel, powder-coated white

Artists: David Buurma and Mor Designs

Commissioned by: Westerleigh Group

Location: West Lothian Crematorium, Starlaw Road, Livingston

Grid Ref: 302070 667230





**ROBERT BURNS AND
HIGHLAND MARY**
c.1879 (restored 2011).
Marble

Original Artist: Hamilton P
McCarthy.
Restoration Artist: Graciela
Ainsworth

Gifted to the town of Bathgate by
Robert Anderson in 1952.

Restoration commissioned by:
Bathgate Historical Conservation
Society

Location: Garden Orchard,
Bathgate Partnership Centre,
Bathgate

Grid Ref: 297287 668775

ROBERT BURNS AND HIGHLAND MARY

In 1786, Robert Burns met Mary Campbell and they became betrothed. The couple were planning to emigrate to Jamaica but shortly before they were due to leave, Mary contracted a fever and died. The poignancy of this story would have appealed to Victorian taste and the sculptor, Hamilton P. McCarthy, was very much inspired by the story. McCarthy made a marble statuette of Robert Burns with Highland Mary in the 1870s and created the larger Bathgate statue later that decade. After he had emigrated to Canada, he made a large statue of exactly the same composition in bronze for Beacon Hill Park in Victoria, British Columbia, which to this day provides a rallying point for Burns Day celebrations.

This particular statue passed from private ownership to the town of Bathgate as a gift in 1952. The statue was sited in Kirkton Park and remained there until the mid-1970s when it was very badly vandalised. The Parks Department of the time had no option but to put the statue into storage where it remained for the next 35 years or so.

The statue came to the attention of the Bathgate Historical Conservation Society and this group of volunteers publicised the plight of the statue at the highest levels. They established



THROUGH THE EYES OF...

the Planner
the Developer
the Project co-ordinator
the Artist
the Community representative
the Historian
the Resident
the Passer-by
the Arts officer



**Sybil Cavanagh,
Local History Librarian,
West Lothian Council**

A significant number of public art pieces described in this publication make some allusion to the past. This is because one of the most natural ways to make sure that the artwork resonates with the public is to refer to a shared past or a shared story.

Sybil Cavanagh is Local History Librarian for West Lothian Council and is often a port of call for artists and people working on public art projects. In her experience, people are not so much looking for detailed historical facts (although she was happy to help find out the story of how the *Robert Burns and Highland Mary* statue came to be in Bathgate), but rather they are getting a feel for the background. They are not so much researching the local history but more tapping into the folk memory and into the popular history that will resonate with the public.

And Cavanagh believes that this is a very important aspect of the relationship of history with public art. If a piece of artwork is tapping into folk memory and local history, this can give the community a great pride in their place, a pride in their heritage. It also has a cohesive effect, giving people a chance to share stories and experience a shared past. Cavanagh observes that the interest in the history is more about the present than the past. The weaving of historical allusions into a public artwork is not to understand the history perfectly, but to give a pride in the present through the stories of the past.

a Restoration Trust Fund in 2007 and started fund raising and campaigning. Their efforts focussed around not only restoring a landmark of which they had fond memories but also the principle that a high quality artwork of the national poet could not just be ignored.

Funds were raised from various sources, including from the developer of the Bathgate foundry site and eventually restoration began in 2011. In 2012, *Robert Burns and Highland Mary* were installed in the garden at the back of the newly opened Bathgate Partnership Centre. The statue is now embarking on a new stage of its life story and carries with it not only its own history, but that of all of the people who have known it.

By the Water

Water makes a strong visual impact on the landscape. Whether it be still or running, water expands the artistic palette with its varied sounds and reflected light. West Lothian has several water courses, both natural and man-made, that have been used as settings for artworks.

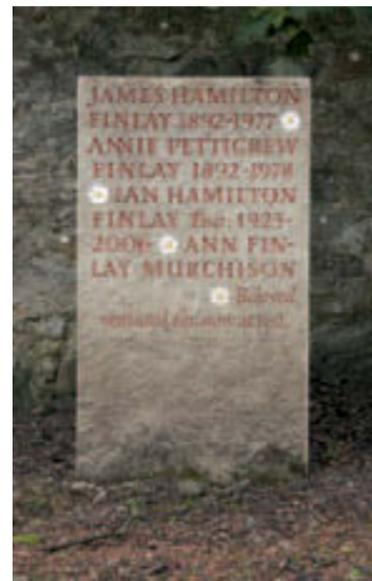
The River Almond rises in North Lanarkshire and runs through the heart of Livingston before flowing into the Firth of Forth. At various points along the river are pathways and parks, places where people can enjoy being at leisure, and the artworks by the water become part of this pleasurable landscape. At Dedridge Burn, a tributary of the Almond, the local residents have claimed back a wild space in an urban landscape by using artwork to embellish a restoration programme. The water is no longer a place of waste disposal but a place of beauty and peace, providing a refuge for both people and wildlife.

The Union Canal makes its way along the 240 foot contour through the north and east parts of West Lothian. It was completed in the 1820s to connect Edinburgh to the Forth & Clyde Canal at Falkirk. The canal is now well used for leisure purposes and under Drumshoreland Bridge, the *Kirkhill Pillar Art Project* uses the watery setting to surprise and interest any passers-by.





Ian Hamilton Finlay is buried in West Lothian at Abercorn Parish Church. He died in 2006 at the age of 80.



WAVE POEM

Wave Poem is a major work by one of Scotland's major artists. It is sited at one of the main pedestrian entrances to the shopping centre in Almondvale, Livingston, and owes its existence to the innovative vision of the Livingston Town Artist, Denis Barns, supported by the Livingston Development Corporation.

The remit of the Livingston Town Artist was to be involved in the "direct design and execution of environmental art" and to achieve "diversity with quality" which involved eliciting artwork from different sources, including commissions from other artists. This particular project was a significant collaborative effort where Ian Hamilton Finlay was commissioned to

WAVE POEM
1976. Cast concrete

Artist: Ian Hamilton Finlay

Commissioned by: Livingston Development Corporation

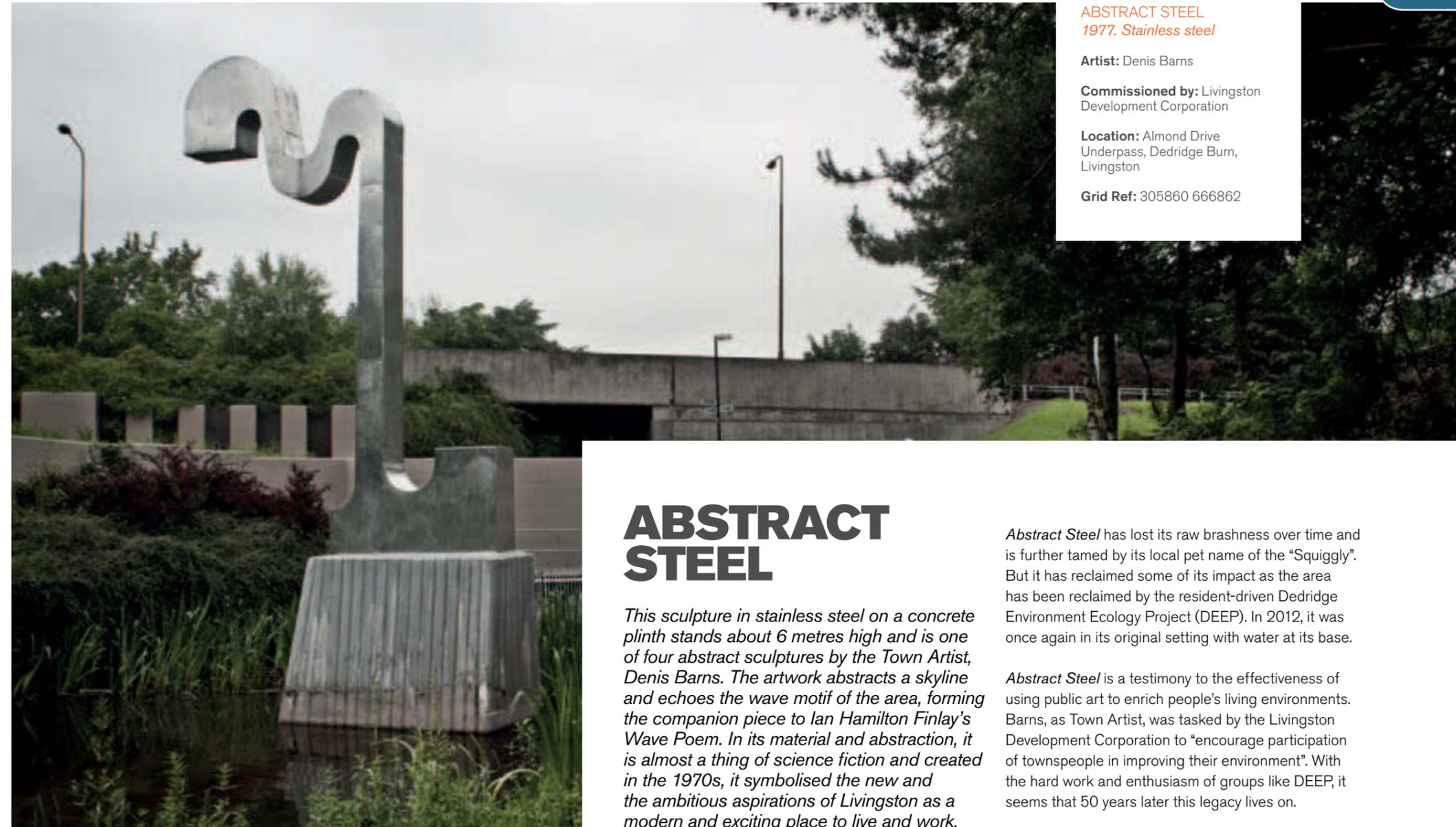
Location: Almond Drive Underpass, Livingston

Grid Ref: 305834 666857

produce a work, a "concrete poem" and Denis Barns created the setting and a companion piece. The project involved landscaping, planting, a mural, street furniture, and large scale concrete construction. The actual construction of the *Wave Poem* required five concrete panels, several feet in length, divided by weighty buttresses and functioning as a retaining wall. Ian Hamilton Finlay wrote, "I am sure that it is the only poem that has been realised with the aid of a jib crane".

In its simplest terms, the whole project was seen as the creation of a rest and recreation area for shoppers going to and from the area. It is this to-ing and fro-ing of people that is picked up by Hamilton Finlay's *Wave Poem*. Everything about the artwork is pushing and pulling our sensibilities like the constant pulling in and out of waves on a shore.

The poem is made with the word "wave" in five different languages, English, Latin, Italian, German and French. Within the script it incorporates a proof-reader's wave-shaped sign which means reverse these letters. We read one way, but the correction takes us in reverse. The layout of the poem on the concrete wall also allows us to walk one way and follow the words like waves, and we can turn and do this in the reverse direction. This artwork plays with us on many different levels.



ABSTRACT STEEL
1977. Stainless steel

Artist: Denis Barns

Commissioned by: Livingston Development Corporation

Location: Almond Drive Underpass, Dedridge Burn, Livingston

Grid Ref: 305860 666862

ABSTRACT STEEL

This sculpture in stainless steel on a concrete plinth stands about 6 metres high and is one of four abstract sculptures by the Town Artist, Denis Barns. The artwork abstracts a skyline and echoes the wave motif of the area, forming the companion piece to Ian Hamilton Finlay's Wave Poem. In its material and abstraction, it is almost a thing of science fiction and created in the 1970s, it symbolised the new and the ambitious aspirations of Livingston as a modern and exciting place to live and work.

Abstract Steel has lost its raw brashness over time and is further tamed by its local pet name of the "Squiggly". But it has reclaimed some of its impact as the area has been reclaimed by the resident-driven Dedridge Environment Ecology Project (DEEP). In 2012, it was once again in its original setting with water at its base.

Abstract Steel is a testimony to the effectiveness of using public art to enrich people's living environments. Barns, as Town Artist, was tasked by the Livingston Development Corporation to "encourage participation of townspeople in improving their environment". With the hard work and enthusiasm of groups like DEEP, it seems that 50 years later this legacy lives on.



OLD MEN OF HOY
1976. Cast Concrete

Artist: Denis Barns

Commissioned by: Livingston Development Corporation

Location: River Almond, Livingston

Grid Ref: 305920 667133

The Old Men of Hoy in the 1980s when they were more prominent features in the local landscape.



OLD MEN OF HOY

The Old Men of Hoy is another of the four large abstract sculptures created by the first Livingston Town Artist, Denis Barns. Like Abstract Steel, this artwork is in a setting featuring water but in contrast to the modernist Abstract Steel, Old Men of Hoy is referencing the natural landscape of geological sea stacks as in the Old Man of Hoy.

Barns has erected five cast concrete pillars about 5-6 metres high. Each one has stylised patterns cast into the surface, looking like geological strata and giving a more natural look to the pillars. Between some of the patterns are small inserts of coloured mosaic.

When they were installed, the *Old Men of Hoy* were like a punctuation mark in the landscape where footpaths meet the River Almond. Now the *Old Men* are weathered and mellow and have been absorbed into the landscape, almost forgotten. Recently however, the Dedridge Environment Ecology Project are cleaning up the *Old Men of Hoy* and welcoming them back into the community.

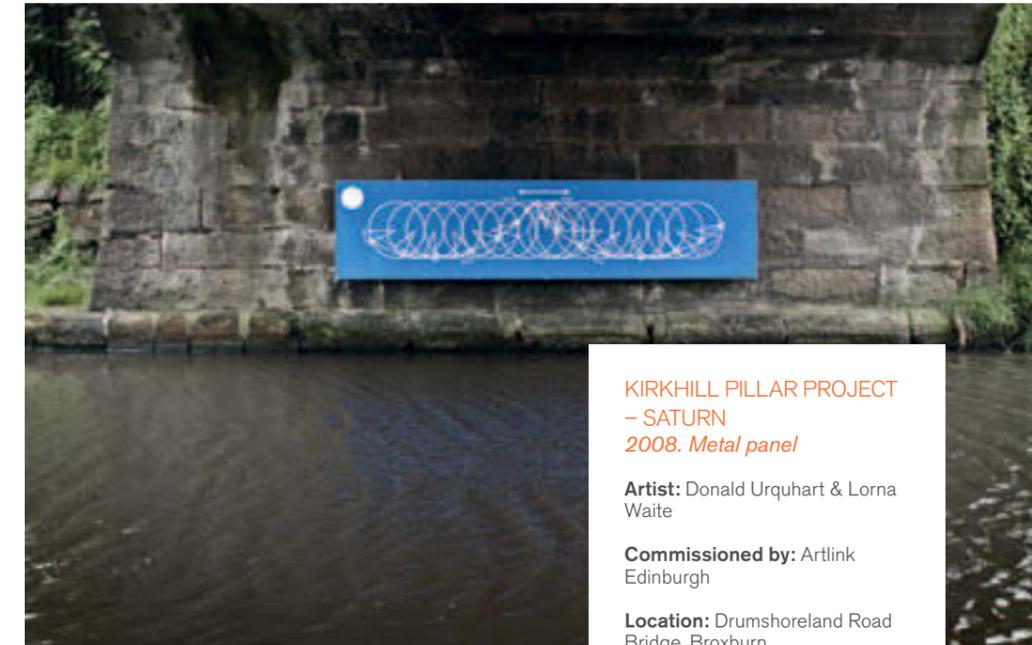
KIRKHILL PILLAR PROJECT – SATURN

This artwork is on a 3 metre panel and presents a scientific drawing describing the motion and nature of the planet Saturn's rings. It is part of an ambitious public art project completed in 2008 that installed a series of sculptures creating a scale model of the solar system. Each artwork representing the planets was site specific and the whole project extended over an eight kilometre radius on public land. A group of local people collaborated with the artists over a period of three years to make the ten sculptures.

The inspiration for the project was the eighteenth century Kirkhill Astronomical Pillar, now standing in Almondell Country Park. This construction is the last remnant of a model solar system created by the 11th Earl of Buchan, David Stewart Erskine.

It is possible to walk through this solar system and the planets, the Sun and Thule are publicised as focal points for local walks, the details of which are available on the project website. But to encounter an individual planet still gives the feeling of discovery. Saturn is fixed to the wall under a small road bridge going over the Union Canal. The water, the reflections, and the darkness under the arch perhaps all bring an elemental quality to the artwork. Passers-by on the tow path and on the water can react to the piece and a comment on the public image sharing site Flickr calls it "strange but intriguing" and shows how public art can give an added dimension to the public realm.

David Stewart Erskine built a scale model of the solar system in 1776 and the calculations used to construct the model were then summarised on all four sides of this stone pillar. The pillar was removed for safe-keeping and then rebuilt in 1988 in Almondell Country Park. The Kirkhill Pillar Project celebrates Erskine's achievement.



KIRKHILL PILLAR PROJECT – SATURN
2008. Metal panel

Artist: Donald Urquhart & Lorna Waite

Commissioned by: Artlink Edinburgh

Location: Drumshoreland Road Bridge, Broxburn

Grid Ref: 308369 671249





EARTH WISDOM
2011. Three installations of stone and steel

Artist: Ratho Byres Forge

Commissioned by: Dedridge Environment Ecology Project (DEEP) through the Grassroots Public Art scheme

Location: Dedridge Burn Plantation, Livingston

Grid Ref

Damsel: 305976 666162
Mushrooms: 306002 666010
Oak Leaves: 306013 666178



EARTH WISDOM

Moved by the poor condition of their local green space, residents in the Dedridge Burn area of south Livingston got together in 2007 to take action and formed the Dedridge Environment Ecology Project, known as DEEP.

Given the opportunity by the Council's and Creative Scotland's funded Grassroots Public Art scheme and with the support of the Community Inclusion team, DEEP wanted to use a public art project to develop their woodland for their community. They wanted to create outdoor permanent artworks that

would draw inspiration from the natural landscape and the local people and so inspire residents and visitors to care for the area.

DEEP have succeeded in harnessing active "resident-power" and have the support of all kinds of local community groups, including West Lothian Council. To create the artwork for the Dedridge Burn Plantation, members of the community were asked in different consultations what they wanted to see. A clear message came back that people wanted something that reflected the natural environment and something that they could recognise.

Ratho Byres Forge is a local family firm of artist blacksmiths and they were particularly skilled in interpreting the artworks the community envisaged. Local school children were involved in creating the Fungi Jungle;

a collection of toadstools sprouting from the woodland floor offering shelter to all kinds of woodland creatures waiting to be spotted. These are familiar works of art; you can sit on the toadstools and stand on the Oak Leaves and Acorns, they are part of the woodland scene. And in the centre of the pond is the beautiful Damsel Fly, poised on its stone, its bright colours reflected in the water, delighting visitors to the woods.

DEEP are proud of their community. Lots of people volunteer to help and there are all kinds of activities that now take place in the woodland. Several sculptors working in the public realm have observed that where there is successful public art, it makes a statement that people care about the place in which they live, and frequently such places have very little vandalism. People who volunteer to litter-pick at Dedridge Burn are now running out of work.



THROUGH THE EYES OF...

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- # the Artist
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- # the Resident**
- # the Passer-by
- # the Arts officer



Members of the Dedridge Environment Ecology Project (DEEP)
Left to right: Wilma Shearer, Roley Walton, Margaret Lothian, Linda Lincoln

Below: Edna and her brood

Edna the Swan and her current brood have a good life - clean flowing water, a healthy environment, and special swan food supplied by the local community centre. Edna is lucky because she is a resident of Dedridge and this is the home of DEEP (Dedridge Environment Ecology Project).

Dedridge Burn Plantation used to be a place to be avoided; the pond was filled with polluted silt and shopping trolleys, the woods littered and overgrown. Residents' complaints were such that Councillor Danny Logue called a meeting, and it was here that Wilma Shearer and Roley Walton first met and realised that they had to do something. Roley Walton describes her motivation as being based on NIMBY-ism; she didn't want to live in an area where the green spaces were derelict. So she and Wilma galvanised other residents and DEEP was formed.

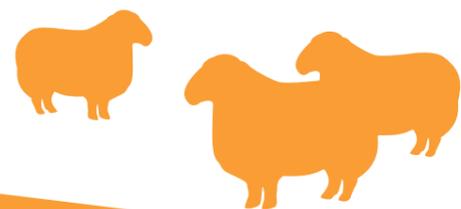
DEEP is not just a project run by a committee of activists, it is an all inclusive

community group with residents of all ages taking an active part in the project. With a Grassroots Public Art grant DEEP grabbed an opportunity to use public art as a catalyst for community involvement. Residents of all ages were invited to share and develop ideas about what kind of artwork they would like. The artworks have become part of a nature trail through the woods and the residents are proud of Dedridge Burn Plantation – it is now a pleasant place that everyone can enjoy.

Roley Walton describes how many people came to Livingston in the early 70s with what she calls a "clean slate for friendships" and so, as another resident observes, projects like DEEP have inestimable value in getting people involved to build up the community as a good place to live.



On the Road



Wedged in between Scotland's biggest cities, Glasgow and Edinburgh, roads have criss-crossed West Lothian for centuries. Indeed, West Lothian, or more specifically the Heatherfield Roundabout between Bathgate and Armadale, was declared by a government sponsored study in 1989 to be at the very centre of Scotland's communication network. And the road network continues to play a key role in West Lothian's development.

In 1962, when Livingston was designated as a New Town, roads dominated the design and the residents dubbed it in affectionate exasperation "Roundabout City". As the new urban landscapes had no established landmarks, the Livingston Development Corporation commissioned large pieces of public art to act as landmarks, helping those on the road make sense of where they were and orient themselves in the ever-changing New Town landscape.

Efforts were made in the 1990s to make Central Scotland a focus for development and to raise the profile of the area as an exciting and innovative place to live and work. As part of this idea, the M8 Art Project emerged, intending to radically transform the M8 corridor. From this project *The Horn* by Whitburn and *Sawtooth Ramps* by Bathgate were created, and, love them or loathe them, they now embellish a landscape that was previously ignored or tolerated but is now marked and acknowledged. This art operates on a large scale and through it we can begin to recognise, and even own, the otherwise indifferent and anonymous places on the open road.



WIND VANE FAMILY

Before its dissolution in 1997, the Livingston Development Corporation oversaw major developments in the town centre. The Almondvale Shopping Centre underwent a major overhaul, accompanied by the construction of Almondvale Boulevard and Livingston Square. To embellish these spaces, two major pieces of sculpture were commissioned and Phil Johnson's Wind Vane Family was chosen for Almondvale Boulevard.

The concept of the *Wind Vane Family* was bold. The artist stated that the work was "to be sited on the highest point of the Boulevard Roundabout, [and] will create a sense of place and an arrival point for Livingston Town Centre. The family of

WIND VANE FAMILY
1995. Rolled steel

Artist: Philip Johnson

Commissioned by: Livingston Development Corporation

Location: College Roundabout (Boulevard Roundabout), Livingston

Grid Ref: 304759 666514

five, like ancient guardians protecting and overseeing the entire surrounding area, will rise up out of the earth ... and will break the skyline at all points of visual access." It is made up of five tall cone shaped towers of varying heights each standing on two arched legs.

The *Wind Vane Family* is full of symbolic detail. The retaining dry stone wall is built in an ancient Scottish style and three access paths represent the three villages on which Livingston was established. Each piece is decorated with simple elements representing five topics relevant to the area: fossils and geology; botany and rural life; mining and heavy industry; people of Livingston; and the electronics industry.

In his original plan the artist states, "Through time the *Wind Vane Family* may come to be seen as the overlords of Livingston. They will stand noble and tall, overseeing the spreading community..." Time has in fact given the *Wind Vane Family* a kinder and gentler role. As the trees and buildings have grown around them, they have mellowed and become citizens of the shared landscape.



Artist: David Wilson

Commissioned by: Livingston Development Corporation

Location: Livingston

THE LIVINGSTON LANDMARK PROJECT

The Livingston Landmark Project was one of the last commissions by the LDC and its purpose was “to help visitors and residents find their way around the road system.” New Towns are notoriously difficult to navigate with their lack of traditional landmarks and so to have four main roundabouts adorned with striking sculptures is a great navigational aid.

David Wilson was offered the commission as he was known for his imaginative use of stone work. He is a Scottish artist trained in Dundee and continues to work marrying traditional craftsmanship with a modern aesthetic. His brief was to create a sculpture for each of the roundabouts at the four main approach roads into Livingston. Wilson

realised that the pieces had to make an instant impression as you moved round the roundabouts, but also the shapes made by the pieces had to be fluid and interesting as you viewed them from different angles. The roundabouts were all different and this meant that each site would have a different dynamic. The four sculptures created are *Chrysalis*, *Compass*, *Dyke Swarm* and *NORgate*.

Although each sculpture is different, they are tied together by being made of the same materials: reclaimed dyking stone, black whinstone, yellow limestone and machined copper. Overlying Wilson's main inspiration – organic forms and the symbolism of growth – is his intention in his choice of materials to reflect the industrial activities of the area and Livingston's heritage as an original “garden city”.

NORGATE
1996. Stone and copper

Artist: David Wilson

Location: Livingston East Roundabout, Livingston

Grid Ref: 304815 670188





THE LIVINGSTON LANDMARK PROJECT CONT.

COMPASS
1996. Stone and copper

Artist: David Wilson

Location: Lizzie Brice Roundabout, Livingston

Grid Ref: 306792 666277



DYKE SWARM (LEFT)
1996. Stone and copper

Artist: David Wilson

Location: Newpark Roundabout, Livingston

Grid Ref: 304775 665358

CHRYSALIS (FAR LEFT)
1996. Stone and copper

Artist: David Wilson

Location: Eliburn North Roundabout, Livingston

Grid Ref: 303922 668570

THE HORN
1997. Stainless steel on concrete base

Artists: Matthew Dalziel & Louise Scullion

Commissioned by: Art in Partnership on behalf of West Lothian Council

Location: Polkemmet Country Park, near Whitburn

Grid Ref: 292871 665399

THE HORN

This work provoked a storm of public protest when it was installed in 1997 as part of the M8 Art Project. Councillor Allister Mackie, Deputy Provost of West Lothian stated, "we want to get across the idea that West Lothian is an exciting place in which to live and an innovative location to build a successful business".

The Horn was designed to explore the relationships between the people, their vehicles, the road and the natural environment they were passing through. It is a 24 metre high tubular steel structure that tapers straight up before twisting into a flared trumpet which faces the motorway and "speaks" to the passing vehicles. The piece was designed to broadcast a soundtrack and although this could only be heard on foot at the base of the structure, it is the knowledge that it could speak that was significant. The artists said, "The work strives to visualise aspects of our shared environment ... to re-establish and re-evaluate our engagement with the non-human species we live alongside".

Amongst the controversy about the funding and the design, Councillor Mackie likened *The Horn* to the Eiffel Tower, which was originally condemned but then became iconic. Like it or not, *The Horn* has certainly achieved success as an icon on the M8.



SAWTOOTH RAMPS

The Sawtooth Ramps are a remarkable landmark on the M8 motorway. In 1992, Art in Partnership, the first public art commissioning agency in Scotland, initiated the M8 Art Project to transform the motorway through art works and art-led environmental improvements. This innovative approach made Scotland the European leader in the field according to the Glasgow Herald. At

this time, Motorola were building a mobile phone manufacturing plant near Bathgate and, prompted by the M8 Art Project, they commissioned a public artwork. The New York environmental artist Patricia Leighton won the commission with her design for a 1000 foot long sculpture along the motorway. It consists of seven 36 foot high ramps which reference the geological features of the natural landscape (the glacial drumlins) and the man-made shale bings.

The Sawtooth Ramps were very cleverly designed to be made with the waste soil from the construction of the

Motorola plant. The earth was then seeded with grass and kept short by grazing sheep. The local farmer often colours his sheep to add further interest and entertainment for the travellers on the motorway. The Bathgate Area Local Plan for 1998 states that, "on a grander scale, artists can make an invaluable contribution in establishing visual symbols of regeneration and growth which broadcast a message of lively optimism to a wider audience". The Motorola plant closed in 2001, devastating the local economy, and yet the population continues to grow, and businesses are beginning to move back in. And who can resist a smile at the sight of red or purple sheep on these ramped hills?

THROUGH THE EYES OF...

- # the Planner
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Tom Deans,
Network Manager,
Bear Scotland (S.E. Unit)

Travelling over 30 thousand miles per year in south-east Scotland, Tom Deans is certainly a man who knows his roads. In his work for Bear Scotland (South-East Unit), he is responsible for making sure the motorway and trunk road network function effectively.

Deans' work takes him up and down the M8 at least six times a week. As a passer-by and as someone who is interested in roads, he believes that artwork along the way makes for a more enjoyable journey. He says his five-year-old loves to look out for *The Horn*; it is something to catch the attention whilst travelling. Deans points out that for commuters, the road is just an obstacle between two places. But give people something interesting and thought-provoking along the way and, as long as there are no safety issues, their journey becomes more enjoyable.

Motorways are designed to the same standard and so the fact that they all look pretty similar, wherever you are in the country, is hardly surprising. Some areas, Deans observes, have stunning scenery but if there are not many landmarks, public art can step in and have an important role in making one part of the road different from another. Public art gives us reference points, we know where we are, and we have something interesting to look at. The Sawtooth Ramps may not be as grand as the Angel of the North, but they are something different, something interesting. Travelling would be very, very dull if the road network was just functional.

SAWTOOTH RAMPS 1993. Earthwork

Artist: Patricia Leighton

Commissioned by: Motorola

Location: M8, Junction 3A
Bathgate Exit, West Lothian

Grid Ref: 299723 667597

On the Edge



Public artworks have a lifespan. An artwork appears in a place, new, exciting and sometimes controversial. It gradually becomes part of the landscape, a background for photos, a place to meet, a landmark for giving directions. Then it is removed because materials decay, buildings are knocked down, areas are redeveloped and tastes change. So the custodians of public art, such as the local authority, have to react to this process in the best way they can by maintaining the artwork through its life and by sensitive de-commissioning when necessary.

At any one time, every public artwork is at a different stage in its life - there are always artworks living on the edge. Some pieces are on the point of being removed, such as *Strive*, in Livingston, which has suffered irreparable weathering, whilst some have long gone and are on the point of being forgotten, like the concrete menagerie of elephants, mice, and frogs created by Livingston's Town Artist in the 1970s, which now only inhabits childhood memories.

Just as there is an end to an artwork's life, there is a beginning. West Lothian Council has a clear public art strategy and most artworks commissioned in the county have a successful progress through from inception to installation. But this is art, these are people, and inevitably there are those pieces, like the David Mach proposal for Livingston, that were on the point of being commissioned but never saw the light of day for a whole host of interconnected and often complicated reasons.

As with life itself, the life of a public artwork is a lot more interesting when you can see the whole picture.





UNITY

The artwork Unity has now been decommissioned. When it was installed in 1970 on its concrete plinth in Craigshill, Livingston, it epitomised the optimism of the time and resonated with the dynamic and forward-looking development of Livingston as a New Town. Unity was one of a series of sculptures loaned and commissioned by the Livingston Development Corporation and displayed along the footpath system in Livingston as part of their belief in public art to enrich the new built environment. John White also created another abstract, called Interpiercing, as part of the same public art programme.

Communities develop and *Unity* became disconnected with the people in the locality. The 3 metre piece was badly vandalised and removed in the 1990s. It transpired that the piece did not belong to West Lothian Council and so Council officials made efforts to establish ownership but were unsuccessful. There was a move to have it re-erected outside West Lothian College but conservation proved prohibitively expensive. *Unity's* time had run out and the piece was decommissioned.

UNITY
c.1970. Sheet metal

Artist: John Henry White

On loan to Livingston
Development Corporation

Decommissioned 1990s



TIME TO LOOK
1976. Rolled steel

Artist: Andrew Mylius

Commissioned by: Livingston
Development Corporation/
Scottish Arts Council

Decommissioned 1990s

TIME TO LOOK

Time to Look was a major artwork project. Tracking its development in the minutes of the Livingston Development Corporation, we can see how the size of the piece had huge implications for the budget and for the landscaping requirements. It was destined to sit at the Regional Centre, west of the sports centre, north of Almondvale Boulevard. Andrew Mylius was commissioned to undertake the work and asked to create the maquette in 1974. In 1975 the project was approved, work started a year later and the whole project was completed in 1978.

The structure was abstract in concept, mainly consisting of two areas of steel forming an angle in the shape of an arrow or wedge. Different angles within the sculpture framed different views of the surrounding landscape, insisting to the viewer that it was "time to look" at the ever-changing landscape of Livingston. However, in the end change overtook *Time to Look*; the area underwent significant re-development in the 2000s and *Time to Look* did not survive.



DAVID MACH PROPOSAL
2011. Mixed media on paper

Artist: David Mach

Not commissioned

This informal digital photograph is almost the only record of the David Mach proposal, underlining the ephemeral nature of ideas.



DAVID MACH PROPOSAL

Whilst some artworks live out their lives, some never make it off the drawing board. When a new development in Livingston presented an opportunity to site a public artwork on a roundabout near one of the retail parks on Almondvale Road, David Mach was approached for a proposal and devised an installation for an elongated and twisted car, but this work remains on paper.

The commissioning of a public artwork involves so many variables, such as harnessing resources, community involvement, public support, planning, engineering and landscaping requirements. Sometimes the weight of all these considerations doesn't allow the piece to fly off the drawing board.



LANTHORN FOOT
1970s. Cast concrete

Artist: Denis Barns

Commissioned by: Livingston Development Corporation

Location: Lanthorn Community Centre, Livingston

Grid Ref: 306007 666361

LANTHORN FOOT

Denis Barns was appointed as Livingston's first Town Artist in 1974 and he made a significant impact on the emerging urban landscape of the New Town. The Town Artist was required to be a consultant member on the Corporation's housing and industrial building team and as such he contributed to the aesthetic look of many parts of Livingston's early built environment. Barns and his small

team designed and created gable end murals, play parks, "trim courses", signage, and street furniture, as well as being influential in overall building design and landscaping.

Barns also created a menagerie of concrete animals and objects that delighted the residents of Livingston for many decades. But landscapes are constantly evolving and concrete is not a very stable material, so many of these engaging sculptures have disappeared. Foot bollards once made a somewhat surreal stamp in various neighbourhoods in Livingston, but now they have either made way for other development or been weathered into an almost unrecognisable form.



Far Left: A "trim course" in Livingston designed by Denis Barns. This series of giant feet were designed to be jumped over "leapfrog" style.

Left: The giant foot, seen here at Livingston Village, was used at a number of locations around the town, including at the Lanthorn Community Centre.

STRIVE

Outside Almondvale Stadium, there is a sculpture of a human torso with one arm straining skywards, reaching for that ball, that objective. The figure has a heroic stance, reminiscent of public art in the ex-Soviet Union, celebrating ordinary people striving to excel for the sake of their country and their community. Here is a figure outside the sports stadium, striving to reach for a personal best, striving to excel like the New Town itself.

The sculpture stands about 3 metres high on a plinth. It is made of cast concrete and finger prints, and hand moulding show that finer details were added after casting. Perhaps because of the layered nature of the construction, the sculpture has been badly affected by rain and frost weathering. The surface is now badly cracked and the future of Strive is now under discussion.

The future of a public artwork cannot be considered lightly and West Lothian Council have procedures in place to cover different eventualities. The different procedures are navigated by the dedicated Arts Officer and these include: discussions with the original artist where possible; conservation when funds are available; re-commissioning another artist to repair; and the last resort of de-commissioning. Strive's future is as yet uncertain, its message may have run its course, but it will be treated with respect.



THROUGH THE EYES OF...

the Planner
the Developer
the Project co-ordinator
the Artist
the Community representative
the Historian
the Resident
the Passer-by

the Arts officer



Camille Archer,
Arts Officer - Visual & Public Art,
West Lothian Council

West Lothian Council supports community art because it recognises that art has meaning in people's lives. As part of this understanding, the Council supports public art through its Arts Officer, Camille Archer.

The Council recognises public art can take many forms but the tendency in partnership and community projects is to favour the creation of more permanent artworks in external public spaces. Whilst this can be interpreted as a relatively traditional stance, Archer feels that it is very important that members of the public can relate to the public art. A physical artwork with a tangible presence is immediate and accessible in the way it connects to its local space and the people around. For many public art projects, people are encouraged to undertake a journey of discovery with the artist and others in the community to fully appreciate the artwork and it is this journey that Archer finds the most satisfying part of her job.

Having an established public art strategy, West Lothian Council is in a position to lever funds for art from outside sources which gives Archer the opportunity to find projects to promote and champion. Then, with a dedicated officer at the tiller, the Council can steer a clear course through the whole process of making a public artwork happen, from writing briefs, right through to the landscaping and installation.

Archer describes public artworks in terms of feng shui, influencing people's experiences of a space – object placement has meaning and consequence. She also observes that public art pieces are statements with life cycles and that they weather and age differently and need attention according to their own shape and material. Understanding that materials crumble, tastes shift, and opportunities arise makes public art a fascinating part of the changing fabric of our public places.

STRIVE
1995. Cast concrete

Artist: Mark McCue

Commissioned by: Livingston Development Corporation

Location: Almondvale Stadium, Livingston

Grid Ref: 304833 666892



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The following photographs are reproduced by kind permission:

- P17: The Bathgate Arch – Dorothy Cook
 P31: J. W. Kaempfer – Nick Haddow
 P42: Denis Barns, Livingston Town Artist; Elephants in Livingston; Standing Stones in the 1980s – West Lothian Archives & Records Centre
 P62: Unveiling of Memorial to John Hope (1911) – West Lothian Local History Library
 P72: Old Men of Hoy in the 1980s – West Lothian Archives & Records Centre
 P88: Unity; Time to Look; Time to Look maquette – West Lothian Archives & Records Centre
 P90: Trim course; Giant foot – West Lothian Archives & Records Centre

West Lothian Council Community Arts team would like to acknowledge the ground-breaking work of Susan Thores, Stuart Edymann and Colin Hutcheon in creating the contemporary public arts programme for West Lothian Council which has enabled a publication like this to see the light of day.

[Back to map overview](#)

Two easy self guided walks in the heart of Livingston and Bathgate...



LIVINGSTON

Livingston has a wealth of public art works dotted within its boundaries. This legacy of public art began with the planning of the new town by the Livingston Development Corporation in the 1960's. Subsequently, new planning guidance has continued the public art tradition and several new artworks have made their way into Livingston's landscape.

On this walk you will see a selection of ten public artworks, made between 1976 and 2012. The walk takes you through Howden Park at the beginning and then onto paved walk ways and into the shopping centre and loops back to Howden Park Centre at a gentle uphill gradient.

DISTANCE: **Approx. 4.4 Km**
 DURATION: **Approx. 1 hr and 30 mins**
 (slow to moderate pace)

1. **Florum Cultura**
2. **Strive**
3. **Community**
4. **Symbiosis**
5. **Wind Vane Family**
6. **Birth of Sky**
7. **Rolling River**
8. **Angel of Peace**
9. **Wave Poem**
10. **Abstract Steel**

BATHGATE

Bathgate's public art has been supported by different organisations such as Sustrans and the local council. The recent regeneration of the town centre area saw the relocation of some artworks from the steel yard elsewhere into Bathgate, as did the opening of the new railway line connecting Bathgate to Glasgow. New artworks have also been created as part of the largest new housing development to affect the Bathgate area, Wester Inch Village.

On this walk you will see a selection of nine public artworks, made between the 1870s and 2012. The walk takes you from the back garden of the New Partnership centre, along paved walk ways, very briefly onto unpaved gravelled paths under the rail bridge and then back onto paved walkways, all on level ground, back into the centre of town.

DISTANCE: **5.63 Km**
 DURATION: **Approx. 1 hr and 45 mins**
 (slow to moderate pace)

1. **Robert Burns and Highland Mary**
2. **Poured Metal**
3. **In Full Bloom: Lily**
4. **In Full Bloom: Hibiscus**
5. **In Full Bloom: Daisies**
6. **Bathgate Face**
7. **In Full Bloom: Rose**
8. **Bathgate Arch**





The story of public art in West Lothian charts the development of West Lothian in the modern age. A selection of fifty-eight public artworks is described in this publication. Through these artworks we can reflect on the changes that the county has experienced over the last few decades. We can also look at the artworks through the eyes of the people working with public art, and in doing this we can better understand how those artworks came to be.

This richly illustrated publication is the first comprehensive collection of the better known and well-preserved public artworks in West Lothian. Maps and suggested public art trails are included. The public artworks are brave and bold; they are open to comment, open to everyone – out in the open.