Out In The Open

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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, landscape 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.

Nicky Wilson
Jupiter Artland
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.

Councillor Cathy Muldoon
Depute Leader of West Lothian Council & Vice Chair of Culture & Leisure Policy Development and Scrutiny Panel
Change is hard, especially when communities and ways of communications, West Lothian became a natural location for overspill population. Energised by the New Town and by good Livingstone New Town, designed to take some of Glasgow’s However, West Lothian’s central position maintained its save the distinctive orange-red bings. oil industry that once employed tens of thousands of people, all the hardship that entails. Almost nothing is left of the shale After the Second World War, the heavy industry declined with resources to be easily exported and small towns and villages The area was largely rural until the exploitation of its coal and shale oil fields in the late nineteenth and early twentieth The story of public art in West Lothian charts the story of 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.

\section{Public Art in West Lothian

The public art of West Lothian charts the long story of Artworks in this collection People and place

Public art in the modern environment is site specific, each one have a role in the creation of the artwork. We have those Before the millennium, a significant part of the public art in the West Lothian has had an active role once again, the time to explore a range of large and small-scale projects, challenging the artists and public. The artists have a significant role in the creation of the artwork. We have those who contribute to the artworks, and those who are involved in the management of the artworks. There are in fact many different people that escort an artwork through its life cycle.

There is a comprehensive, if not entirely complete, collection of public art in West Lothian. Three works are on permanent display, one each in Niddrie, Broxburn and Livingston. We look at more intimate areas of public art in West Lothian with reference to their location, the kind of spaces they inhabit. Each section of this publication examines a particular kind of space, each one with a different emphasis on the role that public art has played in that particular location. We also consider public artworks that have been commissioned or installed in our internal public spaces. We look at more intimate areas of public art in West Lothian with reference to their location, the kind of spaces they inhabit. Each section of this publication examines a particular kind of space, each one with a different emphasis on the role that public art has played in that particular location. We also consider public artworks that have been commissioned or installed in our internal public spaces. We look at more intimate areas of public art in West Lothian with reference to their location, the kind of spaces they inhabit. Each section of this publication examines a particular kind of space, each one with a different emphasis on the role that public art has played in that particular location. We also consider public artworks that have been commissioned or installed in our internal public spaces. We look at more intimate areas of public art in West Lothian with reference to their location, the kind of spaces they inhabit. Each section of this publication examines a particular kind of space, each one with a different emphasis on the role that public art has played in that particular location. We also consider public artworks that have been commissioned or installed in our internal public spaces.
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 peoples 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.
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 “floorscape” 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 Art. 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 more 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 high heels. 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.
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.

GUYANCOURT VENNEL SCREEN

Artist: David Ogilvie
Commissioned by: West Lothian Council
Location: Guyancourt Vennel, Linlithgow

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 Harvesters.

Gerald Lynch was born into a farming family in Bathgate in 1955 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.

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 fine details added with a diamond saw. The figures are recognisable as an angel and 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.”

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 these big arches are no longer made, the tradition is still lived 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, Andrew Senior, 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-out elements for the arms of the arch itself. The Bathgate Arch was manufactured and completed by the artist Andrew Senior, David Cunningham.

BATHGATE ARCH

Commissioned by: Livingston Development Corporation
Location: Bathgate Town Centre

BATHGATE ARCH

Authors: Andrew Senior and Dave Cunningham
Commissioned by: Rotary Club of Bathgate/ West Lothian Council
Location: Bathgate Town Centre

Grid Ref: 297491 668707

BATHGATE ARCH

“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

“Angel of Peace” 1995. 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

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Artists: Andrea Gregson and Derek Cunningham
Commissioned by: Rotary Club of Bathgate/ West Lothian Council
Location: Bathgate Town Centre

Grid Ref: 297491 668707
COMMUNITY

1996. Bronze, ashlar base

Artists: Charles Anderson
Commissioned by: Livingston Development Corporation
Location: Almondvale Boulevard, Livingston
Grid Ref: 305245 666822

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

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

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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.”

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 passage 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 Streeter, 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.

TILL WE MEET AGAIN was created by Malcolm Robertson, an artist who worked as Town Artist for Glenrothes for thirty years and has an empathy with what is required for new built environments. Robertson said 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, 8.5 metres high. It is made of stainless steel formed into hollow box sections that were then curved into component parts. There is a sculptural reference to the called RT18 receipt discarded by customers once they’ve made their purchase and we see an eye in the title as the artwork calls out TILL WE MEET AGAIN when we drive away.
Out in the Open

employed an artist, Peter McCaughey, to research and

In an inspired move, West Lothian Council and Cala Homes

expansion and development.

links and under-utilised land, emerged as an ideal place for

for development, Winchburgh, with its good communication

first century, an unprecedented housing demand needed land

of renewal and repair. When in the first decade of the twenty

brown field sites, it was an environment desperately in need

Winchburgh village was considerable. With the predominance

In the 1990s, the scope for regeneration in the area around

Public art at work. It shows how embedding an artist

produce a project that explored the connections between

out in the Open

From his previous work, McCaughey knew it was important

in the design and planning process of a large scale

to tap into a community’s deep knowledge about its identity.

But he says, the artist is not just an amplification system that

He says, “The artist is not just an amplification system that

allows community vision to become audible and visible, the

McCaughey used research, consultation and collaboration

As a Senior Planner for West Lothian

she refers to aspects of her work as “place-making”. She wants to help

create sustainable, well-designed

and creating high quality environments.

It is a matter of understanding that we not

also need pleasant places to live in and to

because of the credit crunch, it remains as a

of this master plan has had to be adjusted

artist, Peter McCaughey. Whilst the delivery

disciplinary team, the community, and the

artist, Peter McCaughey. Whilst the delivery

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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.
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 by Mortgaging, Authority, History, the Media, and so on. There is also the rather mysterious label "Do the Fence (Gubbins)" which might be Cumming’s interpretation of "miscellaneous".

*Community – A Festival of Time* still has vibrant yet subtle colours. It creates ajesus 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 last year, which 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?

**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

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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 church wall around the Linlithgow 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 Jones 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 was 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.

Out in the Open
Scotland in Bloom.
2011, Linlithgow was the winner in its category for 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. Ceramic
Artist: Colin Parker
Commissioned by: First ScotRail
Location: Linlithgow Railway Station
Grid Ref: TOSG07J700

Marches Day Mural

“should be the place where people can slow down, indulge their senses with a static image that can be looked at for more than 12 seconds,” Mary Coulouris once said, and the sitting of one of her best known public murals in the waiting room of Linlithgow railway station is appropriate, here people can pause and think 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 for healthcare environments and in play areas to Linlithgow railway station, 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 May. 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 redeveloped 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 canopy remained vibrant and mindful it seems that you might become part of the procession as you go through the door to the platform, wowed on your way and part of the happy throng celebrating the place and heritage.

PEND GATES

1990. Wrought Iron
Artist: Ratho Byres Forge

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 surrounding dark and the light from the historic setting.

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EAST AND WEST

Two paintings - oil on wood
Artist: Michael McVeigh

The artworks that made up the public art project were commissioned as part of West Lothian Council’s refurbishment of Linlithgow Burgh Halls in partnership with the Linlithgow Trust. The three installations we are discussing are a few of the contemporary art set into an historic setting.

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DELFT INSPIRED TILES

Glazed ceramic
Artist: Douglas Watson Studios

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Through the Door

LINLITHGOW BURGH HALLS

The entrance to the Station

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The entrance to the Station

LINLITHGOW BURGH HALLS

2011. Three installations
Commissioned by: West Lothian Council – Community Arts
Location: Linlithgow Burgh Halls
Grid Ref: 55020 077253

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The entrance to the Station
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.

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 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.
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 has 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 benedictory 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.
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. As such, 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.

FLORUM CULTURA
2010. Galvanized steel
Artist: Michael Visocchi
Commissioned by: West Lothian Council
Location: Howden Park, Livingston
Grid Ref: NS572167710 and NS55201784
Abstract Totem is in 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.

**ABSTRACT TOTEM**

- **1977.** Cast concrete
- **Artist:** Denis Barns
- **Commissioned by:** Livingston Development Corporation
- **Location:** Nelson Avenue, Livingston
- **Grid Ref:** 305733 667529

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**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.

**CELTIC STONE**

- **1995.** Stone
- **Artist:** Mary Bourne
- **Commissioned by:** Livingston Development Corporation
- **Location:** Almondvale Business Park, Livingston
- **Grid Ref:** 304507 666198

**FLORAL STONE**

- **1995.** Stone
- **Artist:** Mary Bourne
- **Commissioned by:** Livingston Development Corporation
- **Location:** Almondvale Business Park, Livingston
- **Grid Ref:** 304507 666198
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 known about this area in Livingston and 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.

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 the 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.
Commissioned by: Artichange, through the Grassroots Public Art scheme
Location: Broxburn and Uphall

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Location: Broxburn and Uphall

SHALE PEOPLE

Serendipitously the Shale People project grew from some tenuous ideas to a whole range of artworks adorning the streets of Broxburn and Uphall. A combination of community projects to encourage representation 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 that came with ideas for 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 Broxburn and Uphall’s Public Art scheme, Murdoch created Broxburn and Uphall’s Public Art scheme, which utilised five different artworks, a vigorous programme of community engagement and workshops, resulting in 22 individual pieces of art to adorn the streets of Broxburn and Uphall.

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 in the public art project Shale People, which utilised five different artworks, a vigorous programme of community engagement and workshops, resulting in 22 individual pieces of art to adorn the streets of Broxburn and Uphall.

For Shirley-Anne Murdoch, project co-ordinator, amongst the typography and design that brought the project to life, is the art of 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 perception 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 theme of the shale mining industry.

As the project co-ordinator Murdoch needed to make people and make everyone involved feel they were working towards a common goal. It is her ability to co-ordinate all the links in this 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 isn’t just about seeing the bigger picture but actually making the bigger picture for the community at large.

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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.
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 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.

**THREE SHEEP**
1978. Cast concrete
Artist: Denis Barns
Commissioned by: Livingston Development Corporation
Location: Lanthorn Community Centre, Dedridge, Livingston
Grid Ref: 305982 666436

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 office buildings. At the time of construction, the whole area was carefully landscaped. The artwork would have stood sentinel as you entered the ground floor of the business building. The artwork would have stood sentinel as you entered the ground floor of the business building. Standing Stones has components of different heights and some are square in section but some are circular or wedge 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 develop the area and integrate it back into the town centre.
**REVEAL**

2012. Sandstone

Commissioned by: Glenmorangie

Location: Glenmorangie Bottling Plant, Tain, Inverness

Grid Ref: 303376 666713

**Symposium**

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 carving before that would then be sited appropriately in Livingston.

As a result of this workshop, Wiener produced *Symposium*, 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 if one left the dance.

Symbiosis is “dancing” outside the Xcite Leisure Centre in Livingston, reflecting a positive message on the dynamism of a place where people gather to enjoy one another’s company.

**SLEEP**

1988. Granite

Artist: Ronald Rae

Acquired by: Livingston Development Corporation bought from the 1988 Garden Festival

Location: Almond Valley Heritage Centre, Livingston

Grid Ref: 303077 666913

Sheep was bought to be placed outside the Almond Valley Heritage Centre and resonates with the area’s rural context. 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 context.
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 designated 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, they’re linked to it.

Moore’s Paraffin Harvester combines a number of shapes to represent West Lothian’s past. The piece was a conscious effort on his part to make a train and a paraffin lamp emerging out of a base that is a crucial part of West Lothian’s past. The sculpture is visually striking, evoking a sense of the industrial legacy of the region. The piece was a crucial part of West Lothian’s past and is a reminder of the region’s industrial heritage. The piece is a reminder of the region’s industrial heritage and how it shaped the identity of the region.

In 1995, the sculpture was made by the Livingston Development Corporation in conjunction with the International Stone Symposium. The sculpture was commissioned by David Moore, the Sculpture, who believes that the art and the art becomes a part of The Centre, Livingston. The sculpture is a conscious effort on his part to make a train and a paraffin lamp emerging out of a base that is a crucial part of West Lothian’s past. The sculpture is visually striking, evoking a sense of the industrial legacy of the region. The piece was a crucial part of West Lothian’s past and is a reminder of the region’s industrial heritage. The piece is a reminder of the region’s industrial heritage and how it shaped the identity of the region.

As part of the Symposium, David Moore was commissioned to make a soft landing approach. He explains that if an artwork is dropped into a space very carefully, to understand how people feel about the artwork 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 part of The Centre, Livingston. As part of the Symposium, David Moore was commissioned to make a soft landing approach. He explains that if an artwork is dropped into a space very carefully, to understand how people feel about the artwork 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 part of The Centre, Livingston.
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. Artworks 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.
"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: SH020 086807

Bathgate Face

The plaques by this artwork read, “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 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.
POURED METAL

1995. Cast steel
Artist: Jeremy Cunningham
Commissioned by: Sustrans
Location: Linkston Way, Bathgate
Grid Ref: NS 297323 668363

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”.

PYRAMID CAIRN

1996. Glass and reinforced concrete
Artist: Malcolm Robertson
Commissioned by: Livingston Development Corporation
Location: Lochshot Burn Greenway, Eliburn Campus, Livingston
Grid Ref: NS 302557 667597

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 biennual and reassuring artwork inviting us on the right track.

This is a simple artwork with a comparatively simple message. Malcolm Robertson was Glenrothes Town Artist from 1978 to 1980 and perhaps he knows 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 located around the town. In 1995, Robertson was coordinating the International Stone Symposium that resulted in a collection of fine stone sculptures being located around the town.

BATHGATE MAPSTONES

1992. Sandstone
Artist: Sibylle Von Halem
Commissioned by: West Lothian District Council
Location: Balbardie Park, Bathgate
Grid Ref: NS 297516 669649

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 eighteenth 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.
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 anew from a legacy of 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 from a beleaguered industrial past, so these connections were very important.

The sculpture Michael Johnson, the sculptor, 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 focus for the artwork. 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 be encouraged. 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 be encouraged.

The siting of the sculpture stimulated a lot of discussion between the past, present and future of their locality as they pass that the communities of Broxburn and Uphall acknowledge the part of their locality so 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 be encouraged. As part of a regeneration process, public art can boost morale and help people recognise that ideas between the past, present and future of their community. This is the sculpture: a tribute to the West Lothian shale oil mining industry.

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As enclosed green spaces, gardens create their own atmospheres. 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 in a garden space 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: 393992 668088

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.
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.
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 back.

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 stimulating local interest in 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.

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

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 flower 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
Artist: David Buroca and Mor Designs
Commissioned by: Westerleigh Group
Location: West Lothian Crematorium, Stenhouse Road, Livingston
Grid Ref: 302070 667230
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 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 a Restoration Trust Fund in 2007 and started fund raising and campaigning. Their efforts focused 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.

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 believes that this is a very important aspect of the relationship of history with public art. A piece of artwork is a way of using the history of a local community, that is not so much putting a local history in a new context, but also to make a connection to the present. That connection, she says, is about both understanding the past and the present. The meaning of historical allusion 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.
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.
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 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.

**WAVE POEM**

1976. Cast concrete

Artist: Ian Hamilton Finlay
Commissioned by: Livingston Development Corporation
Location: Almond Drive Underpass, Livingston
Grid Ref: DE32 666666

**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 Rorschach 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 in fact is unnamed by its local name of the "Squiggly". But it has retained some of its impact as the area has been reclaimed by the resident 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.

**ABSTRACT STEEL**

1977. Stainless steel

Artist: Denis Barns
Commissioned by: Livingston Development Corporation
Location: Almond Drive Underpass, Dedridge Burn, Livingston
Grid Ref: DE32 666666

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

By the Water
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.

OLD MEN OF HOY
1976. Cast Concrete
Artist: Denis Barns
Commissioned by: Livingston Development Corporation
Location: River Almond, Livingston
Grid Ref: 305920 667133

KIRKHILL PILLAR PROJECT – SATURN

This artwork is on a 3 metre panel and presents a scientific drawing depicting 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 the Flickr calls it “strange but intriguing” and shows how public art can give an added dimension to the public realm.

When 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.

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

KIRKHILL PILLAR PROJECT
2008. Metal panel
Artist: Donald Urquhart & Lorna Waite
Commissioned by: Artlink Edinburgh
Location: Drumshoreland Road Bridge, Broxburn
Grid Ref: 308369 671249

Out in the Open
By the Water
Dedridge Burn Plantation used to be a place to be avoided; the pond was filled with oil and sewage, the woods littered and overgrown. Residents’ protests were such that Councillor Danny Logue called a meeting, and it was here that Wilma Shearer and Roley Walton first met. Wilma Shearer and Roley Walton first met, and realised that they had to do something. "We felt a bit guilty", says Wilma, "that people care about the place in which they live, and frequently such places have very little beauty. People who volunteer to litter-pick live, and frequently such places have very little beauty. People who volunteer to litter-pick..."

Edna the Swan and her current brood have a good life: the ‘swan-flour’ given to her by the local residents is a fine supplement to her diet. As Edna the Swan and her current brood have a good life: the ‘swan-flour’ given to her by the local residents is a fine supplement to her diet. As Edna the Swan and her current brood have a good life: the ‘swan-flour’ given to her by the local residents is a fine supplement to her diet. As Edna the Swan and her current brood have a good life: the ‘swan-flour’ given to her by the local residents is a fine supplement to her diet. As Edna the Swan and her current brood have a good life: the ‘swan-flour’ given to her by the local residents is a fine supplement to her diet. As...

Deepra Bryne Forge is a local family firm of blacksmiths and they are particularly skilled in interpreting the artworks the residents are proud of Dedridge Burn Plantation – it is now a pleasant place that everyone can enjoy. Deepra Bryne Forge is a local family firm of blacksmiths and they are particularly skilled in interpreting the artworks the residents are proud of Dedridge Burn Plantation – it is now a pleasant place that everyone can enjoy. Deepra Bryne Forge is a local family firm of blacksmiths and they are particularly skilled in interpreting the artworks the residents are proud of Dedridge Burn Plantation – it is now a pleasant place that everyone can enjoy. Deepra Bryne Forge is a local family firm of blacksmiths and they are particularly skilled in interpreting the artworks the residents are proud of Dedridge Burn Plantation – it is now a pleasant place that everyone can enjoy.

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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 affectionately 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.
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 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 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.

**WIND VANE FAMILY**

*1995. Rolled steel*  
*Artist:* Phil Johnson  
*Commissioned by:* Livingston Development Corporation  
*Location:* College Roundabout (Boulevard Roundabout), Livingston  
*Grid Ref:* NT4758 068514

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**On the Road**

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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 modern aesthetics. His brief was to create a sculpture for each of the roundabouts at the four main approach roads into Livingston. Wilson realized 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.”

Artist: David Wilson
Commissioned by: Livingston Development Corporation
Location: Livingston

**NorGate**
1996. Stone and copper
Artist: David Wilson
Location: Livingston East Roundabout, Livingston
Grid Ref: 304815 670188
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.
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?

The Sawtooth Ramps
1993. Earthwork
Artist: Patricia Leighton
Commissioned by: Motorola
Location: M8, Junction 3A
Bathgate Exit, West Lothian
Grid Ref: 299723 667597
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 others have long gone and are on the point of being forgotten, like the concrete menagerie of elephants, mice, and frogs created by Livingston 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 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
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 from the scale of the piece that huge implications for the budget and for the landscaping requirements. It was destined to sit at the Regional Centre, next to 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 an assembly 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 it proved too much to the area underwent significant re-development in the 2000s and Time to Look did not survive.

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TIME TO LOOK
1976. Rolled steel
Artist: Andrew Mylius
Commissioned by: Livingston Development Corporation/Scottish Arts Council
Decommissioned 1990s

DAVID MACH PROPOSAL
2011. Mixed media on paper
Artist: David Mach
Not commissioned

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.
Denis Barns was appointed as Livingston’s New Town Artist in 1974 and he made a significant impact on the emerging urban landscape of Livingston, the Town Artist was responsible for selecting local artists to create public artworks. Barns and his small team designed and created public art in many parts of Livingston’s early development or been weathered into an almost unknown form. But landscapes are constantly evolving and many of these engaging sculptures have disappeared. Cast concrete is not a very stable material, so many of these sculptures have been lost. Perhaps because of the layered nature of the construction, moulding show finer details were added after casting. The sculpture stands about 3 metres high by 1.5 metres wide and the surface is now badly cracked and the future of Strive is now under discussion.

The sculpture is known as a “trim course” designed to be jumped “leapfrog” style. 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 oil and frost weathering. The surface is now badly cracked and the future of Strive is now under discussion.

The sculpture has a heroic stance, reminiscent of public art in American stadiums, striving to reach for a personal best, their community. Here is a figure outside the sports stadium, striving to reach for a personal best, reaching for that ball, that objective. The figure has a heroic stance, reminiscent of public art in the ex-Soviet Union, celebrating ordinary people struggling 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, reaching for a new Town Hall.

LANTHORN FOOT

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 series of giant feet were designed to be jumped “leapfrog” style. Perhaps because of the layered nature of the construction, moulding show finer details were added after casting.

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The future of a public artwork cannot be considered lightly and the last resort of de-commissioning. Strive’s future is as uncertain, its message may have run its course, but it will be treated with respect.

The Future of a Public Artwork cannot be Considered Lightly

Camille Archer describes public artworks in terms of the way it connects to its local space and the people around. For many public art projects, people are encouraged to interpret a public artwork according to their own shape and material. Understanding that materials crumble, age differently and need attention with life cycles and that they weather and age differently and need attention the Council 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, promoting local, right through to the landscaping and installation. Having an established public art strategy, the Council can steer a clear course through the whole process of making a public artwork happen, promoting local, right through to the landscaping and installation.
Preparing this publication has been a great adventure and the creative team want to acknowledge the following:

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The extraordinary gifts and enlightening ideas of the artists to whom we managed to speak.
- Jeremy Cunningham, Barry Grove, Tom Hare, Martin Hesle, Meggy Howie, Michael Innes, David Moore, David Ogilvie

The encouraging enthusiasm and practical help from the people we met along the way.
- Eleanor Ball, Ailsa Blyak, Michala Drake, Iain Marshall, David Sinclair

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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 Man 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

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West Lothian Council Community Arts team would like to acknowledge the ground-breaking work of Susan Thores, Stuart Edymann and Colin Hickey in creating the contemporary public arts programme for West Lothian Council which has enabled a publication like this to see the light of day.
LIVINGSTON
Livingston has a wealth of public art works dotted within its boundaries. The 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 walkways 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 Scottish 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 ten public artworks, made between 1976 and 2012. The walk takes you from the back garden of the New Partnership centre, along paved walkways, very briefly onto unpaved gravelled paths under the railway 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.