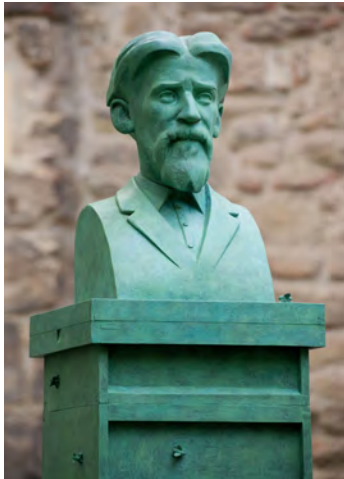


SIR PATRICK GEDDES: MONUMENT

CONFERENCE REPORT
PUBLIC ART
THE ESSENTIAL MONUMENT
8TH FEBRUARY 2013



The Monument to Sir Patrick Geddes had been unveiled on 28th September 2012. The Monument consisted of a contemporary interpretation of a traditional bust on plinth. This Monument has a sculptured beehive as a plinth, giving reference to the natural sciences as followed by Geddes. Set within the existing landscape of Sandeman House Garden in the Old Town of Edinburgh, the Monument celebrates the life and work of Geddes. Monuments recognise the worth of an individual by society as well as raising awareness of the individual and their contribution.

Geddes (1854-1932) was a Scottish THINKER, VISIONARY and POLYMATH.

The report is a collection of ten papers as presented at the conference held at the Scottish Storytelling Centre along the High Street in the Old Town of Edinburgh. The theme was **THE ESSENTIAL MONUMENT** and the general understanding of Public Art. The report is a record of the papers as a follow up to the conference. References are made to the influence of Geddes and his ideas. In the Old Town there is the creation of open spaces and development of gardens within the urban fabric. There was the introduction of social, cultural and community facilities surrounded by tenement housing and retail. Contemporary life has been set within an adapted neighbourhood while retaining the local character.

Monuments elsewhere are included in the papers.

The Monument can enhance landscaped open spaces, while providing a visual focus. The artwork reflects contemporary expression by an artist. The papers explore the theme of **THE ESSENTIAL MONUMENTS** and the development of a sense of place.

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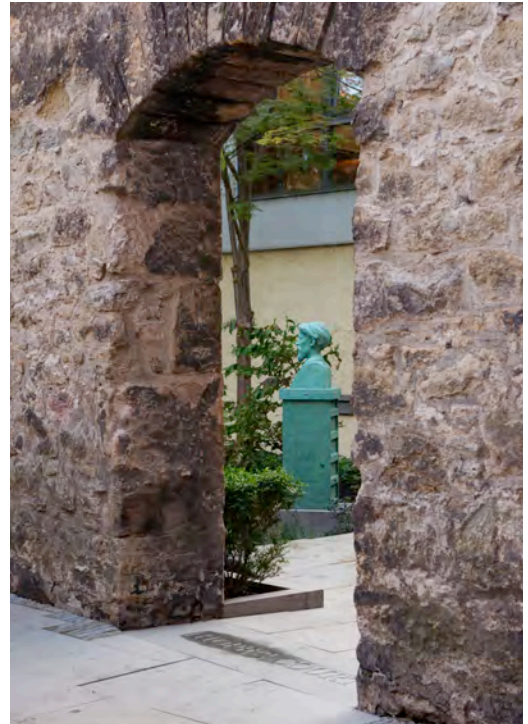
INTRODUCTION

Marjorie Appleton

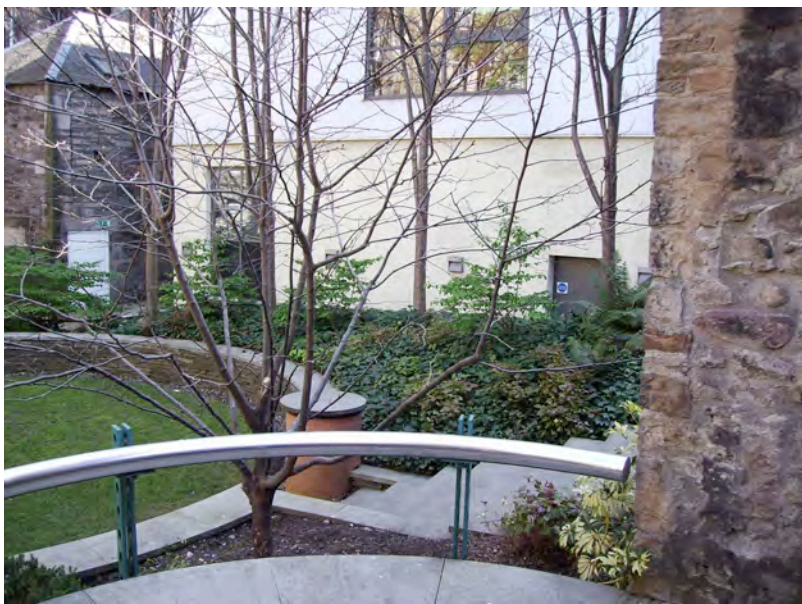
Welcome to the Scottish Storytelling Centre and the conference on Public Art and the Essential Monument. You represent the cream of local creative life. More than 80 of you have turned up attracted by the topics and no doubt a free lunch. This is a follow up session to record experience and consider the future of the Essential Monument.

THE MONUMENT

The Monument celebrating the life and work of Sir Patrick Geddes was recently unveiled in the public garden of Sandeman House. Kenny Hunter was selected from a long list of artists. The brief had been to create a Monument recognising the worth of Sir Patrick Geddes by society. The approach could be figurative, abstract or symbolic. Reference though to Geddes was necessary. A landscaped setting was to be an essential part of the Monument.



GEDDES MONUMENT



SANDEMAN HOUSE GARDEN

THE SITE

The site for the Monument was the existing garden at Sandeman House, itself a developed court within the Old Town of Edinburgh. It exemplified the 'conservative surgery' approach to urban renewal, as promoted by Geddes.

Jean Bareham in her book on hidden gardens of the Old Town of Edinburgh, describes the garden as "stunning". The landscape architect was Mark Turnbull.

The layout of the garden was formal and was an example of a contemporary landscape design. The site for the Monument was set within a cultivated section forming a composition of groundscape, trees, lawn, steps and terrace.

The garden was open daily for use by the local community and visitors.

The opportunity is taken in this introduction to classify approaches.

THE CLASSICAL TRADITION

The *Classical Tradition* covers over 2000 years of Monuments usually as statues on plinths, from Rome to George Street in Edinburgh. An example is a Monument to George IV. The Monument to Clerk Maxwell in George Street by Sandy Stoddart is a recent example of the tradition. The form was constant : base, plinth and statue with varying degrees of decoration.

There is the politically charged stone statues of Stalin of heroic in the Classical Tradition. Henry Moore, in his own way, saw his many sculptures located in front of a town hall and commercial office development: each set on a low base and plinth in the obligatory civic space. Klaus Oldenburg continued the tradition with his amusing oversized everyday objects.



GEORGE IV

FIGURATIVE STATUE

The Monument to Douglas-Hume is an example of a *Figurative Statue* on a modest plinth with a seat including inscription. Bill Scott was the artist. It is a highly professional and realistic approach to a Monument.



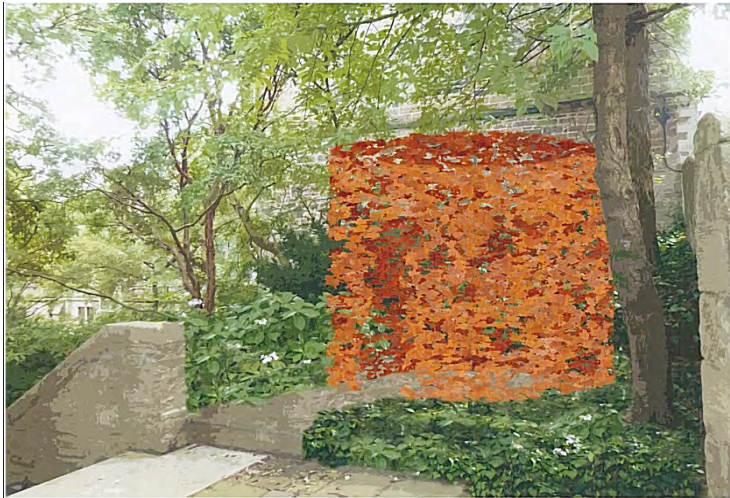
ALEX DOUGLAS -HUME



THE FAIR MAID

INFORMAL REALISTIC FIGURE

The Monument in Perth of the Fair Maid sitting on a bench is an example of an *Informal Realistic Figure*. There is a sense of discovery and surprise. The artist is Graham Ibbeson.



Sir Patrick Geddes Monument. Final Drawing. AGeile 2011

NON-FIGURATIVE ENCLOSURE

Next is the *Non-figurative Enclosure* with bench seats, within a landscape setting. The enclosure consists of Cortan metal with openings. Quotations by Geddes suspended in and out of the enclosure. The artist is Andrea Geile, who I believe is in the audience.



ABSTRACT FORM

The symbolic *ABSTRACT* form is shown within a landscaped setting. The metal ribs provide an association of skeleton and heart. The appeal is the beauty of the form. The artist is Diane MacLean.

The **CURRENT CREATIVE APPROACH** appears to re-define the monument, while responding to local cultural and political conditions, and site characteristics. A primary concern appears to be **CONTEXT**. A further tradition is the incorporation of **ENVIRONMENTAL ARTS** in town centres and neighbourhoods. Victor Passmore led the way when he incorporated his abstract artworks into the built environment. Such involvement by artists in the environment can also be seen in Glenrothes. The employed artist, David Harding, is a speaker.

The Essential Monument can contribute to the design and experience of landscaped open spaces, with the enhancement of the sense of place.

Various speakers will contribute skills, experience and understanding. Each speaker will introduce themselves and their topic. A more detailed biography of each speaker can be found at the end of this report.

*Behind the presentations will no doubt be the questions :
what is art and what is its role?*

Questions from the audience and replies will occur at the end of all presentations.

The first speaker is Charles McKean.



UNVEILING OF MONUMENT

HISTORICAL APPRECIATION OF MONUMENTS

Charles McKean

The following was presented by Charles McKean:

SETTING THE CONTEXT –



A succinct introduction to the Monuments of Edinburgh, with a description of the twelve being restored by the EDINBURGH WORLD HERITAGE TRUST.

He then provided a matrix of the purposes of Monuments within the urban environment :

- To instruct
- To commemorate culture
- To recollect the past/previous cultures (Inveraray)
- To commemorate political history
- To commemorate the heroic dead
- To rebrand the image : Scotland's proposed Valhalla
- To instruct in virtue
- To celebrate martial achievement



TO INSTRUCT



TO COMMEMORATE CULTURE



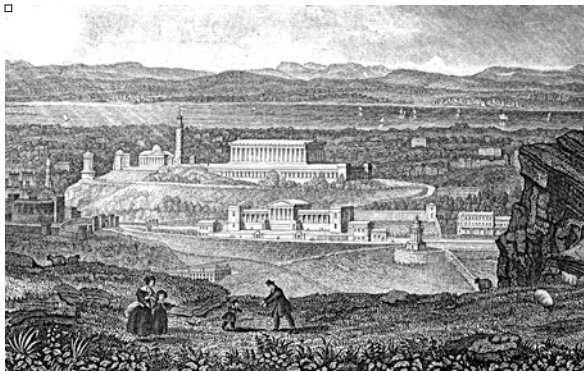
TO RECOLLECT A PAST CULTURE



TO COMMEMORATE POLITICAL HISTORY



TO COMMEMORATE THE HEROIC DEAD – THE SCOTTISH DEAD AT WATERLOO



TO REBRAND THE IMAGE : SCOTLAND'S PROPOSED VALHALLA



A question of scale – Mussolini's war graves in the Veneto



TO INSTRUCT IN VIRTUE



TO CELEBRATE MARTIAL ACHIEVEMENT



TO CELEBRATE MEN OF RENOWN



WHO IS OF RENOWN?

Those of renown are worthies – good people who have assisted the state

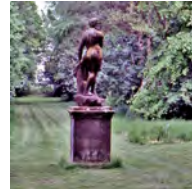


HOW ARE THESE WORTHIES CELEBRATED?

Should they be commemorated using the CLASSICAL PAST?



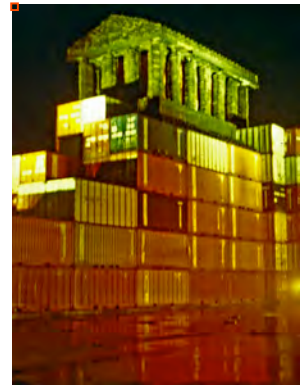
Should they be commemorated as HERMS IN GROVES?



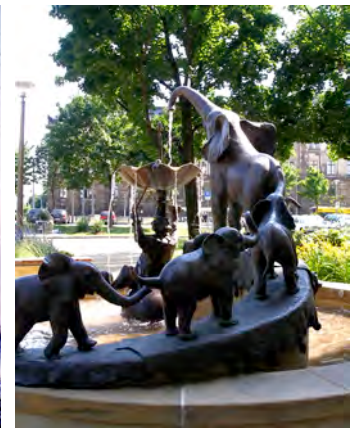
Or as the CHURCH MILITANT
–SHOCK AND AWE?



THE POWER OF IDEAS – just
some tyres and containers – and yet
an acropolis



But commemorating heroes or great
events implies a certain **GRAVITAS**



Yet **MONUMENTAL IDEAS**
do not need to be **MONUMENTAL**



The **BUILDING** itself can be the **MONUMENT**



Like this **MONUMENT** to **HEALTH**



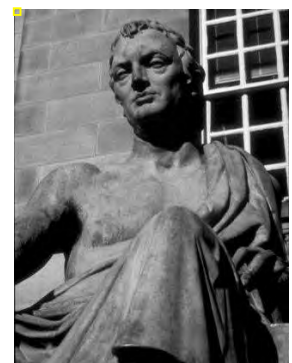
Now an overgrown tribute to a classical ideal

ABSTRACT OR FIGURATIVE?

Why is this chunky monument worthy of a radical poet?



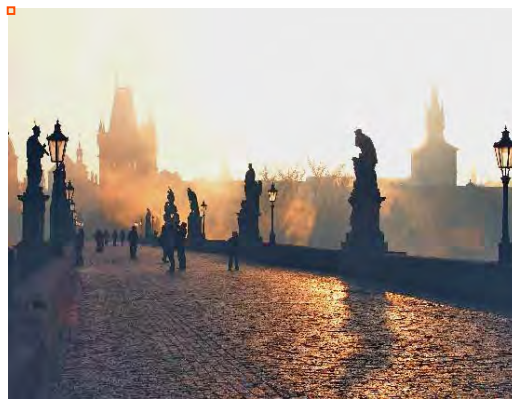
Commemorating Smith and Hume



GEDDES' GROVE



EDINBURGH – AS A BAROQUE EUROPEAN CAPITAL



What if we were to create
THE INTELLECTUAL MILE in Edinburgh by a group of
worthies – who made up the Enlightenment rather than
individuals, and a line of statues were created from Holyrood
House to the Castle.



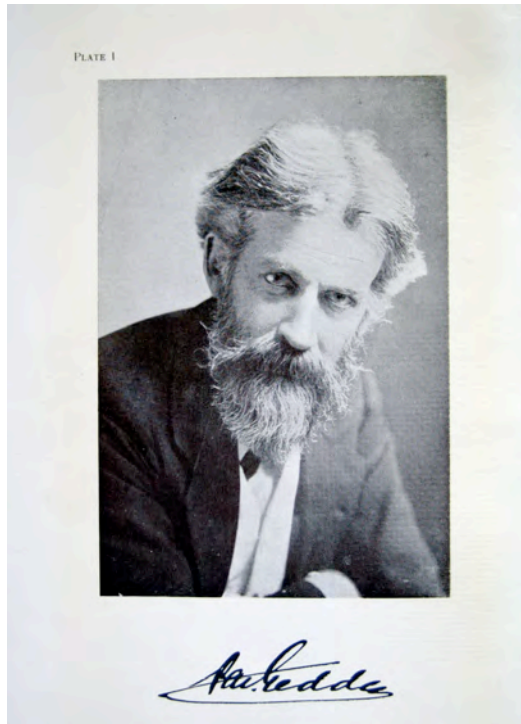
LONG LINE OF STATUES
LEADING UP TO
BOHEMIAN CASTLE.

MONUMENTS
SHOULD SURELY
SIGNIFY
SOMETHING



GEDDES AND ART

Murdo MacDonald



At the beginning of the 1880s Geddes was a young biologist with limited contacts working in the unfamiliar surroundings of Edinburgh. By the end of that decade he was a respected figure who had contributed to the birth of the Arts and Crafts movement and written contributions on biological topics for the *Encyclopaedia Britannica*. At the same time his scientific work had been recognised in his appointment to the chair of botany at University College Dundee. This paper considers this formative stage of Geddes' career in which his commitment to art, science and social reform became clear.

Patrick Geddes' brilliance as a thinker lay in his ability to apply his generalist insight to the pressing issues of his time. The first notable expression of this was in Edinburgh to which he had returned in 1880. This was to be the start of a period of intense activity for Geddes during which his ideas of urban conservation, renewal and town planning developed.

At the heart of this was his commitment to cultural revival. Geddes' focus was the Old Town of Edinburgh, an area of the city that stretches down a geological spine from the Castle to the palace of Holyroodhouse. As its name implies it is the site of the first habitation and expansion of the city. It exists in marked architectural and social contrast to the Enlightenment neoclassicism of the eighteenth-century New Town. From the late eighteenth century onwards there had been a flow of wealthier residents from the Old Town to the New Town, and by the latter half of the nineteenth century the Old Town – whatever its historical interest – was a place characterised by dilapidated buildings and social deprivation. Geddes began to think about the city itself as he would think about any other organism, in terms of its structure, its function and its possibilities. And, where he saw possibilities not being realised, he acted.

Geddes' foundation of the Edinburgh Social Union was a key development. This body facilitated Geddes' early projects both in terms of urban conservation and in terms of major commissions of new art. Consideration of the Social Union gives insight into the social networks of which Geddes was part. It was set up at his instigation in 1884 along lines developed by Octavia Hill in her housing work in London. Another model was found in the more art-orientated Kyrle societies founded by Octavia Hill's sister Miranda; indeed one of these societies had been set up in Glasgow. Such interlinkage of art and social reform was fundamental to the Edinburgh Social Union, and Octavia Hill herself had trained as a painter with John Ruskin, before shifting direction – on Ruskin's advice and with his encouragement – to her pioneering housing work. The Edinburgh Social Union brought together financial philanthropy and volunteer activism in a structure which sought to enhance the city both through conserving its fabric and giving viability to its communities.

Geddes and his circle had begun to make of Edinburgh's Old Town a place of practical experiment in urban conservation and renewal and, integral to that, a place of educational and artistic focus. Faced with this self-imposed task of improving a neglected area, not by clearance and rebuilding, but by rediscovery of its strengths, soon after his marriage in 1886 Geddes left his residence in Princes Street to live in the Old Town with his new wife, Anna

a talented social thinker in her own right who had considered studying housing projects with Octavia Hill in London in 1882. In the event she did not but she became a key point of organisational stability in Geddes' multifarious schemes. They began renovation and conservation of their own immediate area of tenements as a community-led project with municipal and philanthropic help, and the whole notion of conservation and regeneration of urban areas owes much to the initiative they took to rehabilitate these run-down tenements. A notable figure in the early years of the Edinburgh Social Union, Elizabeth Haldane, saw housing work as 'but one side of the bigger work of making life in Scotland, as a whole, more interesting and beautiful'. Haldane had encountered Geddes by chance at Octavia Hill's house in London in 1884, where he was heading a deputation, consisting of himself and his future brother-in-law, James Oliphant, from the nascent Edinburgh Social Union. Although Haldane was only twenty-one at the time, she was persuaded by Hill to learn her system of property administration and apply it to conditions in Edinburgh. In her autobiography she comments that: 'I don't think the immense changes that occurred amongst the more serious part of the community during the eighties have been sufficiently realized . . . this was the beginning of so called philanthropic movements with a different orientation from the past.' The difference for Haldane was that movements such as the Edinburgh Social Union, however much they may have owed to the debates within the churches, were no longer dominated by the churches in their organisation. As with so many involved in the Edinburgh Social Union, Haldane had other talents; indeed like Geddes she can be considered a significant generalist thinker. Her translations of Descartes are still in use today. She also wrote the biography of the early phenomenologist James Frederick Ferrier, and her *Scotland of our Fathers* is notable not least for the clarity of its diagrammatic representation of the secessions and unifications within the Presbyterian churches in Scotland.

Geddes convened the decoration committee of the Edinburgh Social Union, and Haldane convened the housing committee. These two committees were fundamental to the initial structure. Haldane's dealt with acquiring, financing and maintaining accommodation, Geddes' dealt with making aesthetic interventions where appropriate, both within Social Union properties and by facilitating commissions in other locations such as hospitals and church halls. For example, in the first annual report of the Edinburgh Social Union reference is made to work in progress – by Phoebe Traquair – on the mortuary chapel of the Sick Children's Hospital; the completion of murals based on fairy story images by Walter Crane in the Courant Children's Shelter; and lifesize replicas of John Everett Millais' illustrations of the Parables for the Robertson Memorial Church in the Grassmarket. Millais' illustrations would have been familiar to many of Geddes' generation in Scotland, for they were originally commissioned to accompany the retelling of the parables by Thomas Guthrie, published in *Good Words* in the 1860s. Guthrie was a key figure in the Free Church of Scotland, the church in which Geddes himself was brought up. Other artists whose works were copied in this early phase of the Social Union included the German Nazarene painter Overbeck and the late Pre-Raphaelite painter Edward Burne-Jones; indeed in the second annual report Burne-Jones was thanked for his friendly counsel and it was noted that some of the panels based on his work had been exhibited independently.

Gerard Baldwin Brown, first holder of the Watson Gordon Chair of Fine Art at the University of Edinburgh, was another significant Geddes supporter, as was Robert C. Buist. Buist came from Dundee, a city with which Geddes already had a long connection. At the time of the foundation of the Edinburgh Social Union, Geddes had recently failed to gain the chair of biology at University College Dundee, which went instead to his friend D'Arcy Thompson, but Geddes would in 1888 himself be appointed professor of botany at that institution. In the first annual report of the Edinburgh Social Union, Buist gives his address as 'Well Court', a building which heralded the values of the Arts and Crafts movement at the heart of Edinburgh's Dean Village. The next obvious Geddes supporter on the general committee was the architect of Well Court, Sydney Mitchell, who would a few years later be one of the main architects of Geddes' Ramsay Garden complex. The Reverend Alexander Whyte is also of interest here. He was a highly regarded preacher, a minister and in due course moderator of the Free Church of Scotland. An outstanding educator (he became principal of the Free Church College

and on occasion moving correspondence with Cardinal Newman. With respect to the arts, Whyte had been an advocate of the work of the young Robert Louis Stevenson as early as 1880 and he was a close friend of the outstanding visual artist of the Edinburgh Social Union, Phoebe Anna Traquair.

Geddes' initial role as convener of the decoration committee underlines his commitment to visual art. He emphasised this in print in two remarkable booklets both entitled *Every Man His Own Art Critic*. These were responses to the international exhibitions in Manchester in 1887 and Glasgow in 1888. Towards the close of the second essay Geddes writes that 'possibilities of new action are thus nearing us; every man may be more than merely his own art critic, but something of his own artist also, for an ideal is returning to animate the labour of his own weary brain and hand'. This statement is a clear reference to the beginnings of the Arts and Crafts movement. It echoes John Ruskin and prefigures Joseph Beuys, while at the same time having at its heart Geddes' own ideal of a society of valued individuals acting in co-operation.

Geddes drew on the Bible and other texts such as *Pilgrim's Progress* as key teaching tools in his work. However, with respect to understanding Geddes as a thinker, with the exception of Reilly's unpublished work there has been little attempt to credit the intellectual vitality of the Free Church of the time as a significant factor. It is only if one recognises this that one can make sense of Geddes' strong continuing links with major Free Church figures, such as John Kelman, Alexander Whyte and Whyte's wife, Jane Barbour.

While I want to stress the intellectual significance of the Free Church for Geddes, I do not want to overemphasise the importance of those with a Free Church background to the Edinburgh Social Union. For example, Phoebe Traquair was an Irish Episcopalian and it was through her murals that Geddes' commitment to visual art found its most profound expression within the context of the Social Union. She had been born Phoebe Anna Moss in Dublin in 1852. There, in 1873, she married the Scottish palaeontologist Ramsay Traquair, who was in that same year appointed Keeper of Natural History at the Museum of Science and Art in Edinburgh. In Edinburgh her art was given focus by the twin influences of Geddes and John Miller Gray

Traquair received one of the first commissions from the decorative art committee of the Edinburgh Social Union. This was for the mural scheme in the mortuary chapel of the Sick Children's Hospital in Edinburgh. Stylistically Traquair's murals have echoes of Rossetti and Burne-Jones in particular; indeed one of her panels includes portraits of both. Around this time works by both artists were subjects of Geddes' writing in the *Scottish Art Review*

In due course Traquair went on to decorate the Song School in St Mary's Episcopalian Cathedral in Edinburgh. Although not strictly speaking a Social Union commission, this was made possible by a Social Union member, the sub-dean of St Mary's, Dr Cazenove, and the success of this decorative scheme was noted by Walter Crane, who first met Traquair while she was at work on it. Traquair later made an illuminated book based on the medallions from this scheme. It was bound by the Arts and Crafts bookbinder Cobden-Sanderson and was made as a gift for Alexander Whyte's niece, Charlotte Barbour. In 1892 the Social Union commissioned Traquair to decorate Robert Rowand Anderson's Catholic Apostolic Church in Mansfield place.

All this gives an indication of the high level of work made possible by the decoration committee and the initial impetus given to it by Geddes. However, the early structure of the Edinburgh Social Union evolved quickly and by 1889 the decoration committee had merged with another, the art classes committee. This merged committee was co-convened by Gerard Baldwin Brown and D. J. Vallance. Although no longer convener, and beginning to devote his energies elsewhere, Geddes remained on the committee and there were a number of significant new members. They included Francis Newbery, director of Glasgow School of Art, and perhaps it was at this time that Geddes first heard the name of Newbery's promising student, Charles Rennie Mackintosh, from whom he was later to commission designs. Another addition to the committee from Glasgow was James Mavor, professor of Economics at Glasgow University and editor of *The Scottish Art Review*.

Several painters also became members of the merged committee at this time. One was William McTaggart, who was still in the process of radicalising the practice of painting in Scotland. Others involved included James Lawton Wingate, George Reid (soon to be elected President of the Royal Scottish Academy), William Hole, who would go on to make murals for the Scottish National Portrait Gallery and W. D. McKay, who is remembered not only as a painter but as a pioneering historian of Scottish art. Also on the committee were the architects Sydney Mitchell, Stewart Henbest Capper and David MacGibbon. Mitchell and Capper went on to collaborate on the design of Geddes' Arts and Crafts complex of Ramsay Garden. MacGibbon, along with his partner Thomas Ross, had just published his major three-volume account of *The Ecclesiastical Architecture of Scotland*, and the five-volume *Castellated and Domestic Architecture of Scotland* was in process.

Another notable member of the art classes and decoration committee was David Watson Stevenson, a key figure in the development of public sculpture in Scotland in the wake of the opening-up of this area by Sir John Steell. Steell is most remembered today for his image of Sir Walter Scott, the central element of the Scott Monument in Edinburgh. Some fifty years later, Stevenson's most prominent commission was his statue of William Wallace for the exterior of the National Wallace Monument near Stirling. Stevenson had an immediate significance for the Social Union both as a supervisor of sculpture classes and as landlord for its studio space. His activities as a sculptor of monuments illuminate a cultural nationalism in Scotland which informs Geddes' later thinking about traditional revivals. Stevenson's statue for the Wallace Monument was erected in 1887. In the next decade he was closely involved in the marking of the centenary of the death of that archetypal cultural nationalist, Robert Burns, notably with his statue of the poet, erected in Leith in 1898, and his *Highland Mary* at Dunoon, erected in 1896. A key project of the late 1890s was the making of figures for the exterior of the Scottish National Portrait Gallery, a building funded by yet another Edinburgh Social Union member, John Ritchie Findlay, proprietor of *The Scotsman* newspaper. Stevenson was one of a remarkable group of artists working on this project. His statues for the façade included the geologist James Hutton and Napier of Merchiston, the inventor of logarithms. The images of William Wallace and Robert Bruce were sculpted by William Birnie Rhind. Internally, mural decoration was also important, and the commission was offered initially by the Social Union to Phoebe Traquair. For reasons that are not clear she turned this down; however, this decision is consistent with her clear preference for spiritual rather than historical subject matter. The murals, including a frieze of over 150 famous Scots, were eventually carried out by another Social Union member, William Hole, who was commissioned in 1897. Hole was a distinguished artist whose work successfully set the tone for the interior of this cultural nationalist building. He was also a notable book illustrator, not least of the works of his friend Robert Louis Stevenson. His illustrations include *Kidnapped*, a novel which is itself a statement of cultural nationalist pluralism, telling the tale of two ideologically opposed Scots united by circumstance, friendship and, crucially, the geography of Scotland itself.

The presence of James Mavor and Francis Newbery in the Edinburgh Social Union in 1889 sheds further light on the network of which members of the Social Union were part. Mavor was editor of the *Scottish Art Review* to which both Newbery and Geddes were contributors, and all three had close connections with William Morris and other Arts and Crafts activists. From the art and design side, Newbery, appointed as director of Glasgow School of Art in 1885, 'actively encouraged Morris to visit Scotland'. Mavor's links to Morris were also political; indeed he had been one of the signatories of Morris' Socialist League Manifesto published in the first issue of *Commonweal*, dated February 1885. Another Scottish-based signatory to this manifesto was the Viennese furniture-designer and political activist Andreas Scheu, co-founder of the Scottish Land and Labour League, whom Morris had visited in Edinburgh in 1884. Reilly has pointed out that Patrick Geddes was himself a member of this radical group for a short time in the early 1880s. In 1886 Geddes joined Morris in a course of lectures delivered in Edinburgh, Glasgow and Dundee; the papers were collected by Geddes' brother in law James Oliphant and published under the title *The Claims of Labour*. As Mavor notes, in due course there was some tension between Geddes and Morris; however, Geddes' admiration for Morris is clear in his 1886 lecture, and Mavor also notes the essential continuity of their goals.

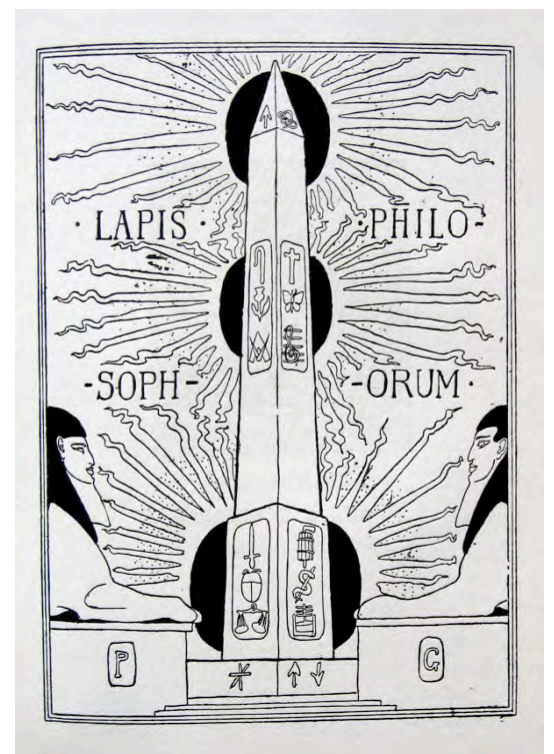
DESIGNS FOR THE OUTLOOK TOWER



VALLEY SECTION



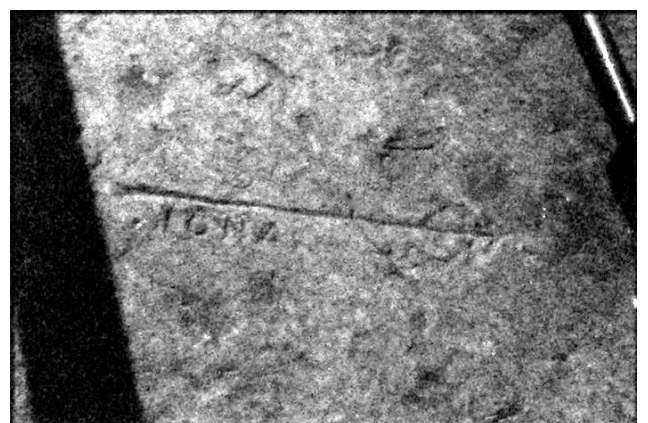
ARBOR SAECULORUM



LAPIS PHILOSOPHURUM



RAMSAY GARDEN

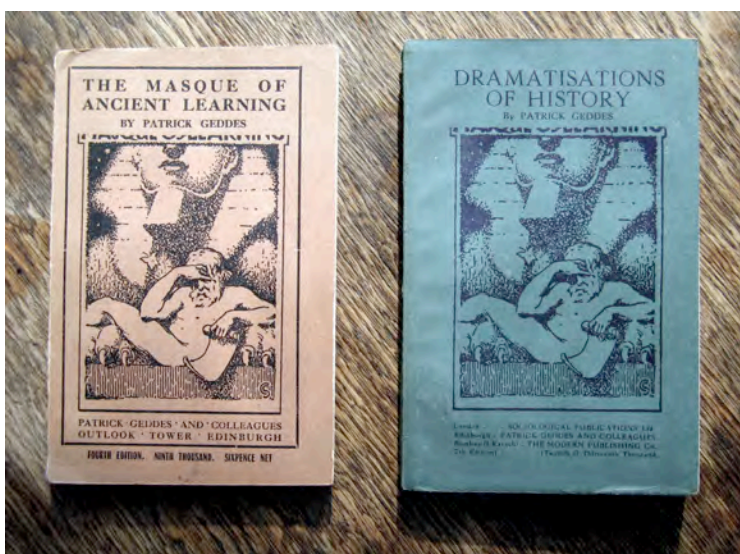
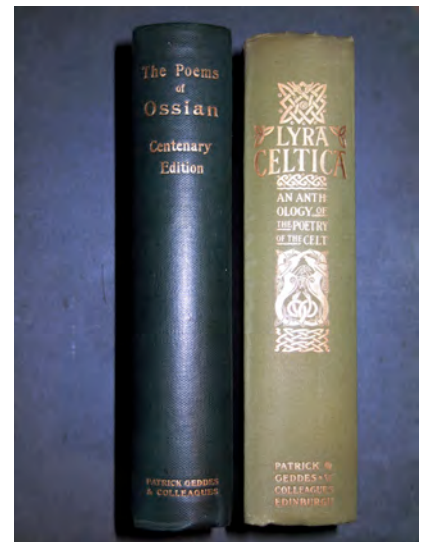
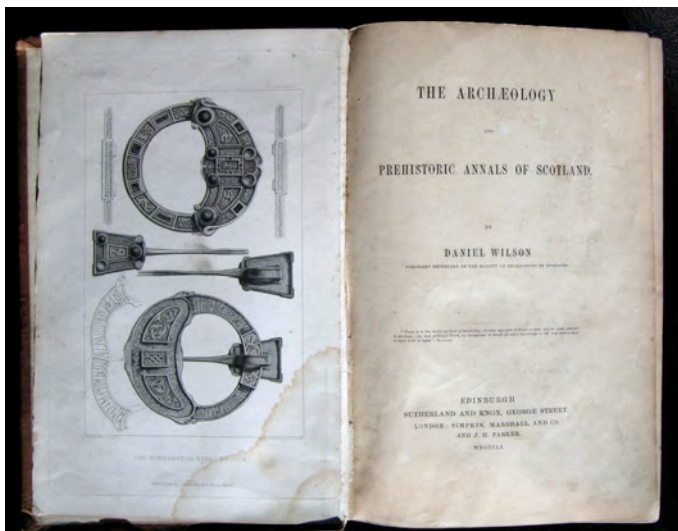


POINTING TO IONA
A marker on the parapet of the Outlook

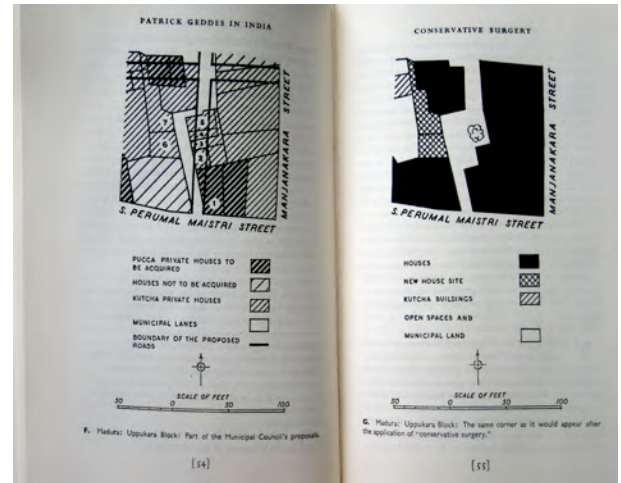
The magazine which James Mavor edited, *The Scottish Art Review*, had a short but vibrant existence. Its origins were in the desires of the painters of the Glasgow School to create a journal which would represent their concerns in a Scottish and international context. Its first editorial was distinguished by the stated intention that practitioners should write about their own arts. But like many another cultural magazine project, before it was even published it had run into problems both editorial and financial. It began publication as a monthly in June 1888, and from April 1889 James Mavor appears as editor. Mavor's appointment was controversial; indeed the painter Macauley Stevenson saw his editorship as undermining the original purpose of the magazine. Mavor certainly adopted what was, to use his own word, a more eclectic policy, including, for example, articles by Kropotkin and Havelock Ellis. The Arts and Crafts strand was reflected not only in previews and reviews of the first and second exhibitions and congresses of the Arts and Crafts movement, but in contributions from Walter Crane and Gleeson White, as well as a cover design by Crane and title page decoration by Selwyn Image. Scottish contributions both verbal and visual came from numerous members of the Glasgow school, including James Paterson, Alexander Roche, James Guthrie, Macauley Stevenson, John Lavery and Pittendrigh Macgillivray and also from William McTaggart, James Cadenhead, William Hole, W.G. Burn-Murdoch, Phoebe Traquair and William Strang. In his autobiography, Mavor goes out of his way to mention the high production values of the magazine. These were in the hands of yet another Edinburgh Social Union member, W. B. Blaikie of T. & A. Constable. Blaikie has a hidden but crucial role in the cultural activity of the time and in due course he took on the production of works associated with both Phoebe Traquair and Patrick Geddes. Blaikie's main work for Geddes was *The Evergreen*, of which more below, but he was in addition a supporter of Geddes' projects throughout his life. Blaikie's company was also responsible for a number of other exceptional publications of direct relevance to cultural nationalism. These included the centenary edition of the works of Burns published in 1896 and 1897, and the Edinburgh edition of the works of Stevenson, published as something of a memorial to Stevenson between 1894 and 1898. Blaikie was Stevenson's cousin, and each volume was initialled by him. The first had as its frontispiece a portrait of Stevenson by William Hole, who was also the key illustrator for the Centenary Burns. In 1890 a volume which reflected Blaikie's extensive antiquarian interests, *Scottish National Memorials* had been published, while in 1900, that most magnificent of all Celtic revival books, Alexander Carmichael's *Carmina Gadelica*, was produced under Blaikie's supervision. In 1909 Blaikie became president of the Old Edinburgh Club, and the early volumes of *The Book of the Old Edinburgh Club*, a key source for anyone concerned with the history, conservation and regeneration of the Old Town of Edinburgh, are further fine examples of his work at T. & A. Constable.

Much can be gleaned from the pages of *The Scottish Art Review*. For example, the October 1889 issue includes a review of Thoreau's *A Week on the Concord and Merrimac Rivers*. The anonymous reviewer notes 'the tendency which seems to be developing itself towards simplification of life' that 'stands in definite relation to the influence of Thoreau'. The human-ecological thrust of this review brings Geddes to mind. It also resonates with the well-established interplay of botany and art during this period, a relationship fundamental to Arts and Crafts thinking. There is an early statement of it in 1860 in part one of volume five of Ruskin's *Modern Painters*, *Of Leaf Beauty*. Much later we find it as a developed vision in Geddes' remarkable distillation of his ecological philosophy into four words 'by leaves we live'

The close link between natural sciences and art can be further noted here. So many of the thinkers of Geddes' milieu either operated in both art and science or had very close associates on the other side of the disciplinary line, so to speak. Phoebe Traquair's husband was an outstanding palaeontologist. Geddes himself was a botanist, an ecologist and geographer as well as an advocate of the visual arts. His close associate and former student J. Arthur Thomson was a noted biologist but also wrote key texts to accompany John Duncan's murals at Ramsay Garden. Similarly, James Cossar Ewart, professor of biology at the University of Edinburgh, was at the same time convener of the Edinburgh Social Union handicraft school committee.



PUBLICATIONS



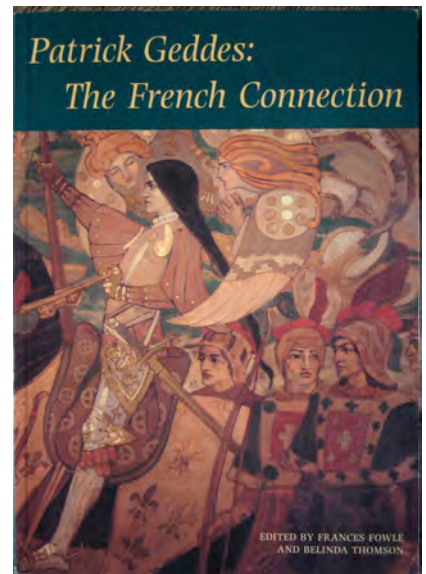
PATRICK GEDDES IN INDIA - CONSERVATIVE SURGERY



THE GODS OF OLYMPUS



THE GODDESSES OF OLYMPUS



ADVICE IN GREEK AND SCOTS ON THE EXTERIOR OF RAMSAY GARDEN



JOHN DUNCAN'S WITCHES FOUNTAIN, CLOSE TO RAMSAY GARDEN

Similarly, James Cossar Ewart, professor of biology at the University of Edinburgh, was at the same time convener of the Edinburgh Social Union handicraft school committee.

The issue of *Scottish Art Review* which includes the review of Thoreau also notes the approaching Arts and Crafts congress to be held in Edinburgh at the end of October 1889, and the wider context of this event, the second Arts and Crafts exhibition, running from early October to early December. In January 1889 the *Scottish Art Review* had noted the overall success of the Liverpool Arts and Crafts congress the year before. Geddes' presentation at that first congress, 'Economic Arguments for the Encouragement of the Fine Arts', attracted the interest of the reviewer as one of a group of papers 'valuable for their luminous suggestiveness'. Geddes was also, of course, a speaker at the Edinburgh Congress. Some wider sense of Edinburgh during the congress is given by Walter Crane when he writes in his autobiography that:

'among the interesting and sympathetic people one met at Edinburgh must be mentioned Professor Patrick Geddes, whom I visited in his tower and who showed me his schemes for saving the fine old palaces, turning them into residential flats; and we exchanged ideas about the beautification of modern towns, schools, gardens, flowers, and other things.' At the congress, Crane spoke on book decoration and illustration. At the time the Kelmscott Press was not yet in being, indeed Crane recalls how the socialist group (consisting of himself, Morris, Cobden-Sanderson and Emery Walker), went over from Edinburgh to lecture in Glasgow, and while staying there they discussed the possibility of establishing the press.

The meeting place for the Edinburgh Congress was Rowand Anderson's as yet unfinished Scottish National Portrait Gallery in Queen Street. Along with key figures of the movement, including Morris, Crane, J. D. Sedding, Emery Walker, Cobden-Sanderson and C. R. Ashbee, the Congress brought together as speakers many of those involved in the Edinburgh Social Union or in the *Scottish Art Review*. Elizabeth Cumming has described the Congress as 'one of the most important, and certainly the most illustrious, gatherings in the entire history of the British Arts and Crafts movement'. This comment properly characterises a programme which is a remarkable reflection of the intellectual and aesthetic extent of the Arts and Crafts movement, and of its Scottish dimension. The painting section included William Hole speaking on 'Art and the People', W. D. Mackay on 'Traditional and Modern Methods of Oil Painting' and J. Lawton Wingate on 'Apprenticeship in Picture-Making'. D. W. Stevenson spoke in the sculpture section, Rowand Anderson was president of the architecture section and David MacGibbon spoke on 'The Characteristics of Scottish National Architecture' while G. S. Aikten spoke on 'The Architectural Education of the Public'. In the applied art section, along with contributions from Morris and Crane were papers by Thomas Bonnar and W. S. Black. Baldwin Brown was president of the museums section. The full title of that section gives a better idea of its purpose: 'Museums and National and Municipal Encouragement of Art'. Both Joseph Anderson (director of the Museum of Antiquities) and Patrick Geddes were speakers. With typically international reference, Geddes' topic was 'National and Municipal Encouragement of Art upon the Continent'. A number of combined meetings of sections also took place, and further contributors included the painter Alexander Roche and the architect James Gowans. In the combined meeting of the museums section and the applied art section, Geddes' friend Mary Burton spoke on 'Art Teaching in Elementary Schools' while Francis Newbery spoke on 'The Place of Art Schools in the Economy of Applied Art'. Newbery was followed by C. R. Ashbee speaking on 'Decorative Art from a Workshop Point of View'. Ashbee would remain linked with Geddes throughout his career, not least through their mutual friend in the early years of the twentieth century, Ananda Coomaraswamy, of whom more later. In the combined meeting of the sculpture and architecture sections, papers were given both by the London architect J. D. Sedding, whose words would soon inspire Charles Rennie Mackintosh, and by the Glasgow architect John Honeyman, who had recently employed the young Mackintosh.

This period from his foundation of the Edinburgh Social Union in 1884 until the second Arts and Crafts Congress in 1889 is the first period of Geddes' maturity. By the end of it the key network for the development of his career was in place.

UNDERSTANDING ESSENTIAL MONUMENTS AND PUBLIC ART

David Harding

A structure edifice or erection intended to commemorate a notable person, action or event. This has usually been in a Renaissance classical style as part of an architectural structure whether that be a plinth a column or a colossal edifice like the Arc de Triomphe. It became an element of urban planning in classicist cities like Paris Berlin Washington DC.

Making monuments and memorials - particularly figurative ones - went out of fashion in the 20thc. After the huge number of memorials erected after the WW 1 there seemed to be a lack of interest in memorialising individuals. There was a brief flurry of activity after WW 2 however Sandy Stoddart's David Hume was the first memorial statue in Edinburgh's High St for 100 years. And in that recently contested space in Glasgow, George Square, the last statue to be placed there was around 1903. Commemorating events and heroes, all male of course, went out of fashion in an age of modernism and democratisation. It was not to be taken up again until the flourishing of public art in the later 20th c when the term PS became part of the much broader concept of PA. Post modernism opened up the possibility for a wide range of work to be commissioned from the conceptual to the figurative. Into this mix came an area of public art in which elements of broader public participation were deemed to be important.

I'm going to talk about two monuments



MONUMENT AGAINST FASCISM. 1986 – 93 BY JOACHEN AND ESTHER GERZ.

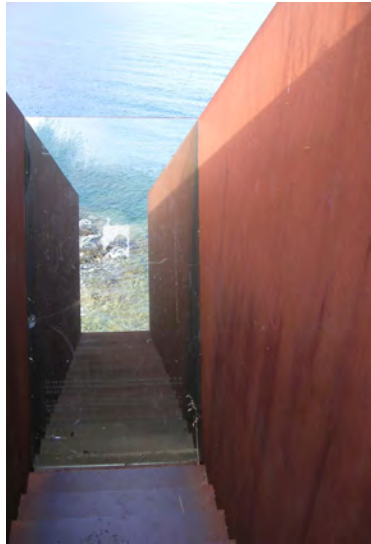
They won an open competition to carry out the work which was to be placed in a public park in Hamburg.

They proposed that it should be in an urban setting and a site was chosen in Harburg a busy 'suburb' of Hamburg.

Their approach to the commission – 'Monument Against Fascism' – was guided by the notion that no physical monument will counter fascist activity only people themselves can do that.

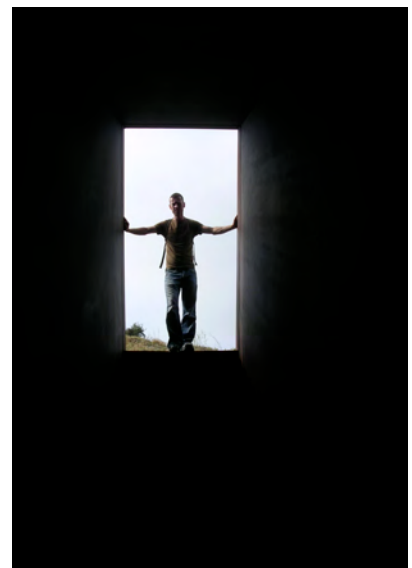
The artists devised a work in which people actively participated.





PASSAGES/PASSAGEN/ PASSAJE

Commissioned to mark the 50th anniversary of the death of Walter Benjamin in 1990 it was completed in 1994. Funded by Federal German and Catalan governments The work is by the Israeli artist Dani Karavan. Rather than the work incorporating the landscape, the landscape becomes the catalyst that activates the work. It refers not only to Walter Benjamin's fateful journey but also Passagen Werk - his Arcades Project. Traces of past pain, memory and exile with the possibility of a new and better future it honours all those who have to cross borders to escape persecution. It is not simply commemorative but a call to participation and action. It incorporates Walter Benjamin's concepts of the philosophy of history; the necessity of experience; the idea of limit; the landscape as aura; the necessity of memory.



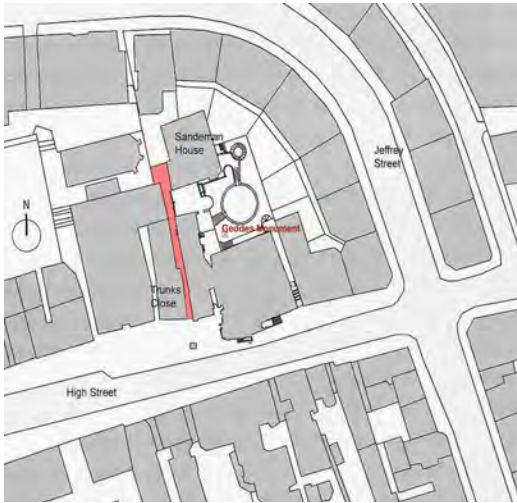
On the glass panel is written in three languages:

"It is more arduous to honour the memory of the nameless than that of the renowned. Historical construction is devoted to the memory of the nameless."

To commission works of this daring takes courage and single-minded determination. I know of no such works in the UK that are participatory in the ways I've described and deal with such profound issues and yet are such beautiful concepts. They are for me among the **Essential Monuments**.

GEDDES AND THE BEES

Donald Smith



Viewed from the air, the courts and closes of Edinburgh's Old Town cluster like a honeycomb around the central passage of the Royal Mile. It was this organic, and dynamic, environment that Patrick Geddes sought to retain through his 'conservative surgery'. I have been privileged to work within that setting through a period when the city has sought consciously to reanimate his legacy. I have lived in the honeycomb.



But of course there are also hives. The existing **Sandeman House Garden** is an example of a contemporary landscape placed within the network of closes and courtyards situated around the site of the former Netherbow Gate or Port, which was initially adjacent to John Knox House and moved east to the crossroads five hundred years ago after Flodden. The garden is therefore a developed inner court within an especially intensive cluster. After the removal of a number of buildings in the late nineteenth and early twentieth centuries the garden was established as a social space, inspired by Geddes' 'green space' concept. It was then superbly redesigned in 1996 in a joint venture between the owner, Mark Turnbull (a landscape architect) and the Lothian and Edinburgh Enterprise Ltd, which involved all the adjacent organisations.

The inner court is surrounded by institutions housed in buildings which have been restored, adapted or extended. It is a hive. As well as the Scottish Storytelling Centre, which includes John Knox House, there are the Scottish Book Trust in Sandeman House, the former Brass Rubbing Centre in the Trinity Apse and the Cockburn Association in Moubray House. In addition, tenement housing along Jeffrey Street encloses the garden. This mix of cultural, social and residential uses is continuous with Geddes and some initiatives such as the Edinburgh Arts and Crafts business established in 1911 in Moubray House, and William Hay's former bookshop and publishing venture in John Knox House, were directly influenced by Geddes's vision of the Old Town. It is interesting to note that the two former churches on the site the Trinity College Church and the Moray-Knox Church both engaged in social and cultural 'mission', through facilities like Sandeman House, in a way that chimes with Geddes ideas about renaissance and renewal. The most recent addition to the cluster, Malcom Fraser Architects' design for the new Scottish Storytelling Centre (built 2003-2006), seeks to relate to this setting in a way that its predecessor Netherbow Arts Centre (built 1970-72) signally failed to achieve.

The creation and erection of an art work such as the Monument to Sir Patrick Geddes enhances this sense of place. But it goes much further. In placing the stylised bust of Geddes on a bee hive, Kenny Hunter has reminded us of Geddes' roots in evolutionary biology. His interests lay not just in the structures of human activity such as buildings but the dynamic patterns of such activity, and the life process itself. To tag Geddes as 'the father of town planning' is ludicrously inadequate to the range of his thinking, and actually misleading if the concept of 'restorative surgery' to buildings is highlighted as his principal legacy.



For Geddes social and cultural life are organic, an expression of the endlessly adaptive and procreative life energies. The special place or capacity of art is its ability to reflect consciously on the life process and potentially influence or inspire. So for Geddes the arts in all their manifestations must synergise with the social, educational and environmental or, starved of oxygen, wither. Inevitably therefore the forms and patterns of cultural expression are ever changing and cross pollinating. You cannot deal with architecture and ignore drama. You cannot separate the visual arts from literature or sculpture from narrative, because aesthetic perception taps into all aspects of the imagination.

Geddes' ideas are remarkably in tune with contemporary endeavour. The Curriculum for Excellence in Scottish education embraces his cross curricular approach, and above all his emphasis on learning as a dynamic, participative, and creative process. The two leading cultural agencies in Scotland, 'Creative Scotland' and 'Glasgow Life', are both striving towards a view of culture that is integrated and integrative, as their names suggest. Perhaps the recent leadership and communication troubles in Creative Scotland could have been avoided if more attention had been paid to the unifying purposes articulated by Geddes.

I for one am very grateful to Kenny Hunter, and to all those involved in commissioning this work, that there is now a visible sign of Geddes' all pervasive and so often invisible influence. Already the Monument looks as if it has always been here in the garden, which on a number of levels is profoundly true. But I am grateful most of all that the Monument embodies and expresses that dynamic, vital relationship between humanity and the bees. Welcome home to the hive.



REFLECTIONS ON A CONTEMPORARY RESPONSE TO THE PORTRAIT BUST

Kenny Hunter

I would principally like to talk to you today about the research, development and process behind my monument to Patrick Geddes, I would also like to put it in context by relating it to a few other selected projects I have previously completed.



Patrick Geddes (1854-1932) was a Scottish polymath, thinker, and visionary. He is best remembered for his innovative approaches to town planning and, in particular, the foundation of an ambitious urban renewal programme in Edinburgh's overcrowded and dilapidated Old Town.

In the 1880s and 90s he pioneered the principle of 'conservative surgery' by implementing sensitive improvements to living conditions, while retaining the existing character of historic buildings. This process included restoration, redevelopment, integration of cultural and community facilities, and the formation of open spaces and gardens. The gardens provided daylight and sunlight as well as islands of peace and contemplation.



CONSERVATIVE SURGERY- FORMATION OF A GARDEN IN THE OLD TOWN



NORAH GEDDES CHILDREN'S GARDEN DESIGN



His legacy is alive and a thriving part of contemporary old town culture today as evidenced in this image of a garden recently planted in Geddes memory at Grannies Green in the Grassmarket.

We are currently seeing a wide spread resurgence in urban planting and gardening, this can be put down to several factors such as economic hardship, an ethical position on food production and a persistent and very real human need to feel directly engaged with nature. Further evidence as if it was needed of Geddes relevance and vitality today.

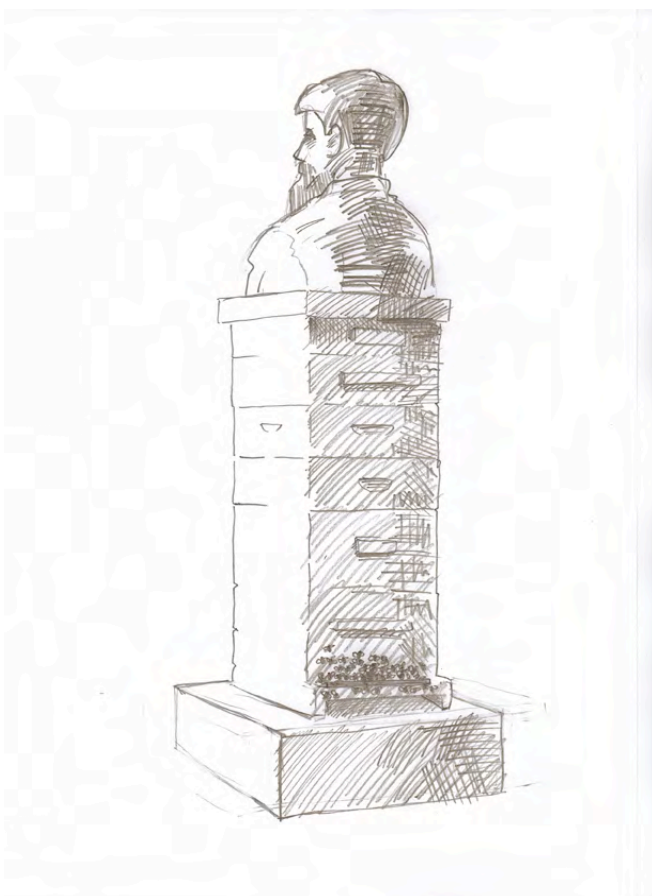
It is very appropriate therefore that this recently installed monument to him has been located within this tranquil landscaped urban garden.

This Public Art project began with the usual process commissioning - long lists, drawings and site visits, followed by short-lists, model building and interviews. But beyond that and very early on in this process I got a tangible sense of the respect and affection that people have for him and this in turn made me more and more serious about my own research and my attempts to understand the nature of the man and his work.

I created a Mind Map (above) of Geddes's thinking which helped to get my head around the variety and depth of his output.

Apart from reading, I found conversations with experts on Geddes like Sofia Leonard, Mike Small and Ian Appleton to be pivotal in gaining insight into this multifaceted and vital individual, while testing my ideas through dialogue.

It was important for me to produce a form that reflected his complexity but was also communicated a clear and concise expression of his life and work.

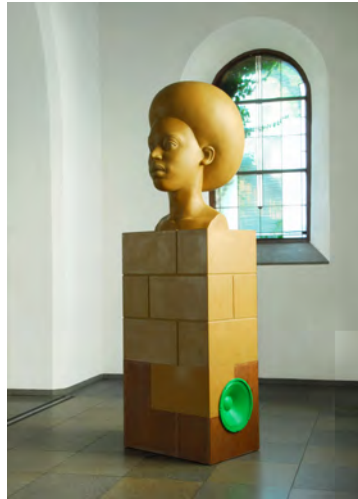




GEDDES MACQUETTE 2011

By way of articulating my approach to this project I would like to now look at some previous works .

The Geddesian approach of retaining that which is useful and taking out that which is not - 'Conservative Surgery' is in some way akin to my own position as an artist, whereby not only modern traditions but all of Art History, is for me relevant to how I research and develop my ideas. I strive to communicate what is now and what has always been, wearing the art of the past on my belt not on my shoulders.



DUB MONUMENT



THE WASTELAND



THE RED BOY



iGOAT



THE UNKNOWN

Patrick Geddes explained an organism's relationship to its environment as follows:

"The environment acts, through function, upon the organism and conversely the organism acts, through function, upon the environment." (Cities in Evolution, 1915)

In human terms this can be understood as a place acting through climatic and geographic processes upon people and thus shaping them. At the same time people act, through economic processes such as farming and construction, on a place and thus shape it. Thus both place and folk are inextricably linked and through work are in constant transition.



Applying his insight as an approach to creating a piece of public sculpture – reads almost like a definition of the site specific artwork – whereby the environment through function informs the artwork and conversely the artwork acts, through function upon the environment.



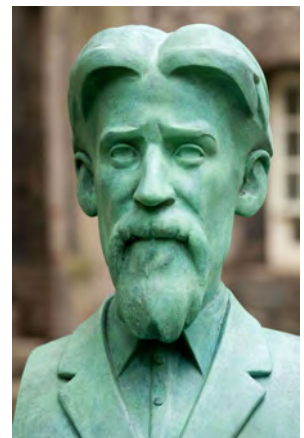
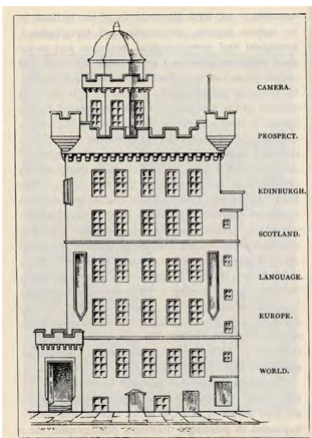
I would like to now speak directly again about the creative process behind the monument to Patrick Geddes. Initially I felt that I had to assess whether a likeness of Geddes was a relevant and important factor to include or exclude from any potential design. I felt that it should, as he made such a vital and stimulating contribution to his fields and yet his face is one most Scots would struggle to recognize. However relevant a likeness might be in this context, it could not on its own fully articulate his unique approach to learning and life. So I opted for a portrait bust over a full figure. This would afford the opportunity to extend the narrative and reflect more fully his ideas by imaginative use of the plinth or pedestal.

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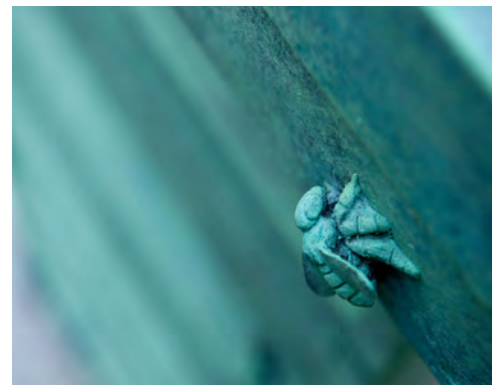
FIG. 12.—The Queen (A), Worker (C), and Drone (B) of the Common Hive-bee.

I gravitated toward the expressive potential of the beehive both as a functioning plinth and metaphor. Many of Geddes' ideas were generated by the close observation and study of nature; this research could then be applied to for instance to urban town planning. Geddes studied and wrote widely on bees in his book 'The Evolution of Sex', being the key component in 80% of plant pollination Geddes would have appreciated more than most their vital role on this planet. Among many of the titles given to Geddes (town planner, botanist, teacher, etc.) the one he preferred was gardener. This sculpture positioned within a garden, imitates the Outlook Tower with its own staged sections devoted to distinct yet interconnected roles. The beehive seems to not only to find a home here but also evoke his life, work and dissemination of ideas.





His legacy is in many ways still in motion and may infact be finding it's conclusion in a developed world, where many are shedding the *Grow or Die* philosophy for the more Geddisian '*By leaves we live*', a phrase that acknowledges our co-existence and the finite nature of materials.



DISCUSSION

David Harding and Kenny Hunter

DAVID HARDING :I'm interested in your approach in using a more formal and stylized form rather than what I might call a super – realism. I think in doing this you are seeking to say more about the character of the subject. It is over life size too.

KENNY HUNTER : It was important for me to achieve a likeness with the portrait of Geddes but realism was not the ambition as you say. His character or spirit was for me the most important aspect. Although I should also say that I want people to consider the artwork from the ground up – the portrait is only part of the sculpture.

DAVID HARDING : Which artists of the past do you admire and see as your antecedents?

KENNY HUNTER : I do take influence from pre modern sculpture, in particular the Graeco - Roman tradition but I wear those influences on my belt rather than on my back.

When I was at Art School in the eighties it was a deeply uncool thing to be making figurative sculpture. However the Art world has become a less rigid these days and there has been an emergence over the last couple of decades of important Artists who make representational sculpture such as Katharina Fritsch, Thomas Schutte, Paul McCarthy, Robert Gober, Kiki Smith and the Chapman Brothers. All of who are doing real challenging and exciting work with the human form.

More recently I have become more aware of younger artists like Mark Manders, Urs Fischer and Matthew Monahan who have continued to expand this field.

On a more local level I graduated from the Glasgow School of Art, right between the figurative painters of the early eighties and the new conceptualism that followed. Both in part have informed my identity as an artist, sometimes I think that particular trajectory has left me a bit out there on my own – but that isn't necessarily a bad thing.

DAVID HARDING :I read a quote you used from Rodin – 'Clay the Life. Plaster the Death. Bronze the Resurrection'

KENNY HUNTER : For me it is a great illustration of the metaphorical power of materials, their nature and how they can communicate different associations. By illustrating sculptural process it also suggests the potential of spiritual transformation through art, not something I subscribe to personally. I instead reworked the last line to read 'Bronze the Retrospection', suggesting a loss of faith in any meaningful ability to change the human condition. I wasn't the first to alter Rodin's famous maxim, Iain Hamilton Finlay changed the last line before me to 'Marble the Revolution'.

DAVID HARDING ;In one short interview you made a number of references to philosophers – Socrates, doubt, Karl Popper, anti-directionalist historicism, Nietzsche and Bataille. This indicates to me a well-read and intellectual mind at work. Is this correct? Can you give other examples?

KENNY HUNTER : As an Artist your research to some degree is your own business and you can follow your own path where ever it goes.

I am a Sculptor but I have always been interested in the world outside of Art and have searched for influences to ground my practice into the bigger picture if you like.

In turn I believe this has helped to connect my work to a wider audience. My process as a sculptor is slow, messy and arduous – so considering that commitment I have to be serious about what I am trying to communicate.

DAVID HARDING : What about this notion that I ‘ve read by a number of writers about the paradox of monuments and remembering. If I could quote only one, John Calcutt: ‘Just as the statue removes the god from the realm of infinite possibilities – just as Plato believed that writing embalms speech – so the monument steals memory. Why take responsibility for remembering when remembering is the responsibility of the monument?’ What is your view?

KENNY HUNTER : I think it is a valid point, but it is a complex one too.

Memorials often address trauma, loss and pain and nobody wants to live permanently in that state, so if memorials can do some of the remembering then that is a good thing. They are not only physical things manifesting these internal feelings but importantly they are positioned in public places. I have seen that they can act as conduits for collective feeling and shared experience. Beyond that they are a historical legacy - a window into the past values and aspirations of our ancestors.

DAVID HARDING : What do you think of the role of the Interpretation Panel? (Question from the audience)

KENNY HUNTER : Location and size must be carefully considered and not compete with the sculpture. There is a case for there to be no interpretation panel and for the viewer to interpret themselves. I however believe a balance has to be struck, an encounter with an Artwork which resonates with questions is a more valuable experience than one in which the work is over explained.

DAVID HARDING : What do you think about proliferation of statues of football players?

KENNY HUNTER : It requires great skill to produce a sculpture of a footballer about to kick a ball, however the end result contributes nothing to the understanding of football, it's culture and values. Part of the problem lies in the source material – most of these statues are created from photographs of players in action. Which for me is a horrible thing. Figurative sculpture should essentially be still, perhaps indicating potential action, pregnant movement at most. Football already has a great visual culture created by the fans, their colours and their singing, there are a few good examples of football statues but for the most part they are sentimental and alien objects.

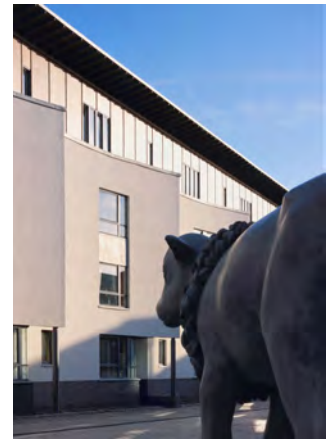
MEMORABLE SETTINGS

Karen Nugent

When we look at a piece of Public Art we are not only looking at the piece but also at the public consensus that put it there. It is a historians delight – so much of the past is revealed- and we should take account of this public consensus in any resetting, removal or moving.

Whatever we do with these inherited public art works will be a critique of the past and therefore a political act. Architects do not determine the public view but it should not simply be a space tidying exercise.

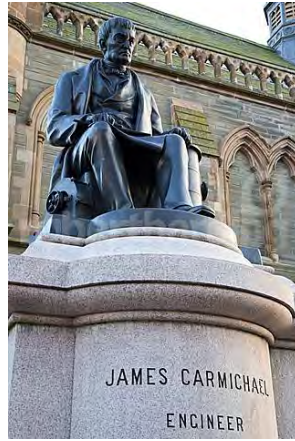
Our role is to create settings within which society can both respect that which has gone before but also offer the potential for new settings for public expression.



At **Albert square** we didn't do anything to the statues. They stood still while we moved the landscape around them. Previously at a distance behind railings on lawns, these are now brought closer to view. The new stone paved surface sweeps out from Gilbert Scott's gothic centrepiece and enlaces the plinths of the statues. The lines composed to frame them, The diagonal twist of the Burns, Kinloch and Carmichael statues set between radiating stripes.

Queen Victoria sits squarely at the entrance, a symmetrical axis runs through her. A weighty pyramid seemingly immovable. Forever marking the entrance to the building built in memory of her beloved Albert.





George Kinloch and James Carmichael, MP and engineer respectively, stand at the corners looking out to approaching citizens. Kinloch, by John Steell pre-eminent Scottish sculptor, who was also responsible for the statue of Burns, erected after a campaign of public fundraising.



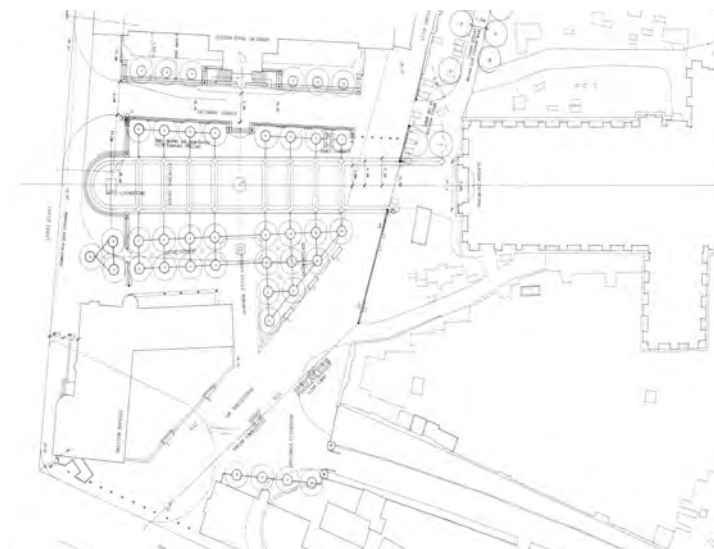
Here we see Burns the man whose aching heart has fed a poem, (written on paper at his feet) forever looking over his shoulder and skywards for his lost love Highland Mary, not in fact the radical the city wanted to commemorate. This statue was commissioned in NYC to a romantic brief and a copy sent over at a bargain.



Our **Cathedral Square** project created a civic place from a car park, moving the statues into position to charge the space.

Monuments to David Livingstone, and three respected citizens, populate the square. John Mossman was the sculptor of three the fourth by G A Lawson.

These characters bring the stillness of the monument but also bring life, in their gaze, we can meet their eyes and wonder at the lives led and marked by those who respected and esteemed them.



The David Livingstone monument by Mossman, perhaps fittingly for this explorer had travelled around before finding this current testing place. He stands on axis with the Cathedral entrance, establishing a line in the square that gives order to the space.

A grid of trees reinforces the geometry, placed on the centre lines of the cathedral aisles. Thus, springing from imagined bosses on the ground are inversions of the aisle vaults in living vegetation.



And in the grove of trees a monument marks the place of the Bishops Palace, a charming drawing of the building where St Mungo's museum now stands, is engraved on the bronze plate naming Francis Henderson, Lord Dean of Guild, who erected the pillar.

Three Jimmys line the route from the south, that of the old medieval processional route reinstated, James Lumsden, Lord Provost stands near the entrance to the cathedral, the Royal infirmary he supported rising behind him. He faces the second axis defining the square, that of the processional route from the south. Two further figures line this route, James White and James Arthur, local businessmen and benefactors commemorated by local citizens and employees.



At **St Andrews Cathedral** we were involved in the reinvigoration of the interior and addition of a walled garden at the east side, hoped to be cloister in future when funds permit.

A memorial to the lives lost in the SS Arandora in 1940 rests at the centre of the space. Funded by the local Italian community and designed by Italian landscape architect, Maria Giulia Chiarini Testa. A series of mirrored planes, running water and reflections creates an ethereal landscape for the words engraved in the mirrors. Stillness and life hovering, making an inbetween space in the city, a still threshold to the sacred space of the cathedral.

Inside further commissions from contemporary artists Peter Howson, Jack Sloan and Tim Pomeroy, continue the tradition of celebrating God through art.



The portrait of St John Ogilvie bathed in gentle light before his execution, God's humble servant and Glasgow's only Reformation saint, the doors to the sacristy hold Jack Sloan's sculpted panels depicting the Scottish saints, St Ninian, St Bridget, St Andrew, St Mungo, St Margaret and St Columba. Tim Pomeroy's baptismal font a gentle ancient form, origin of the axes connecting the entrances, leading to the altar.

SUMMARY

What unites these schemes is life and death. Remembrance of life in a still present. Each of these spaces acts as memorial garden for the dead and calming space for the living. A breathing lung feeling of space emerging from the busy shopping streets, memorial statues in a square filled with trees, a sculpture of reflections engraved with words of poetry and prayer.

Our architecture tries to create a harmony with the elements we find, gothic geometry, civic victorian philanthropy, medieval procession, church liturgy

The art here works to bring meaning and life to the spaces, to charge the space, triggering our imagination and memory.



SOME THOUGHTS AND THEMES ON PUBLIC ART AND THE CITY

Neil Gillespie

Introduction to a series of Parallel Narratives

I view the city as an accumulation of individual acts. I am deeply suspicious of the *Masterplan*. These innumerable acts are a measure of a culture or indeed expose a lack of culture.

I view Public Art as a fine layer within this gradual build-up of people's lives, loves and ambitions that express themselves in built form and objects. No structure is without a history or narrative. No one leaves without leaving its trace or mark on the city.

Some thoughts on Public Art set the context for the monument to Sir Patrick Geddes by Kenny Hunter. However my thoughts and experience are more on the general notion of Public Art. I view this as an architect who has been involved in architect/artist collaborations for many years.

Accumulation of images, objects and narratives, a vast complex interconnected. To think about Public Art for me is to think about the City and therefore its citizens.



Torre David, Caracas

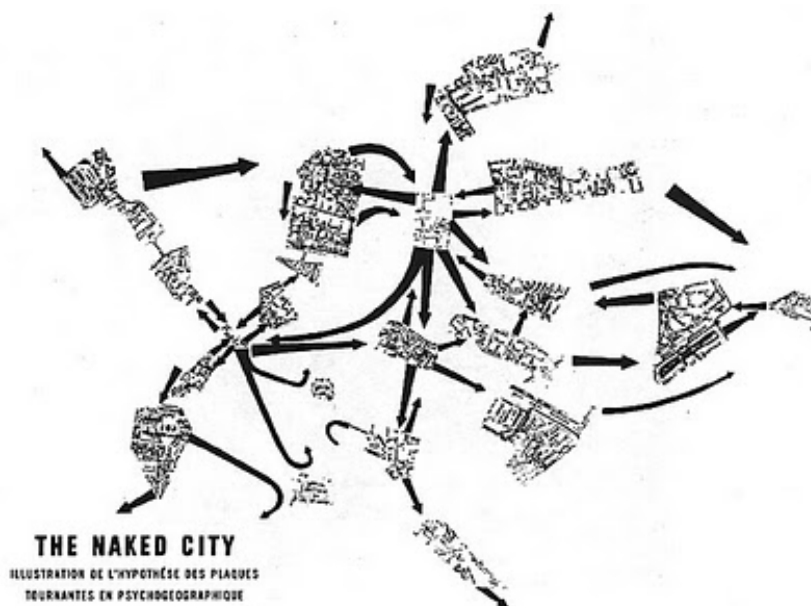
It is part of human nature to grow, to survive. Here this folly to the global financial crash, an incomplete office tower is taken over and turned into a vertical city, energised, alive. For me it expresses the fundamentally positive desire to move forward and inhabit and in doing so leave our mark. The grid of the tower is contrasted by the lives of people.



**Giovanni Mansueti,
*Miracle of San Lo***

This painting expresses to me the notion that buildings are simply witness to life's events. The city looks on. Public art celebrates life and emotions in a more direct and human way.

Witness



The Situationists Map of Paris

The city is constantly changing. Our perception also changes as we enter different phases of our life. At any given moment the shape of the city we inhabit is deeply personal and related to our view at that time. Areas become more focused while others recede.



Thomas Struth, New York

This image records the tragedy of individual lives and loves. Although not on the scale of the twin towers each of the buildings lining the street share a language although each are different experience joy and sorrow, each bears the marks of its designer, its owner and the events it has hosted and witnessed.



Twin Towers Memorial

Even obliterated by an act of terrorism the twin towers leave their indelible mark both physically and psychologically on the city.



Heterotopia, a sense of otherness

Public art acts a vehicle to take us somewhere else, a parallel story. Looking into a mirror we see ourselves yet it is not us. Great public art is somehow part of our lives, the ordinary, yet also outside our lives, the

Collective Gallery, Reiach and Hall Architects

We designed Spaces for art that move from ambivalent connecting space to clearly defined space. The gallery becomes part of the city or does the city become part of the gallery, The City as a Work of Art.



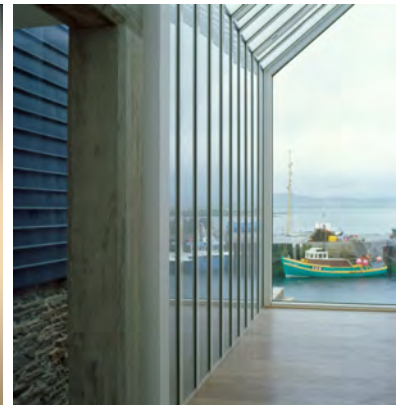
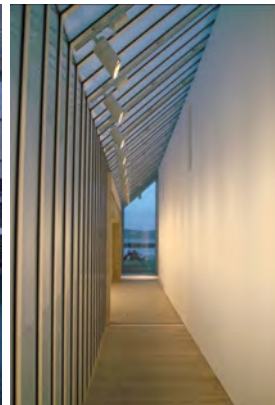
Stills Gallery, Reiach and Hall Architects

We worked with Nathan Coley on Stills Gallery. Nathan was part of the design team and influenced architectural moves while also creating a publication called Sanctuary. Recently we have collaborated on the idea of sanctuary and memory in a piece for Jupiter Artlands.



Pier Arts Centre, Stromness, Orkney, Reiach and Hall Architects

The interior spaces frame views and the city in much the same way public art can reveal a moment, shape a view of the world.



Loudoun Hall, Ayr, Reiach and Hall Architects with Louice Lusby Taylor

Close collaboration with artist that created a glass wall to the south of the site with a stone wall to the north. People sat with their backs to the stone warmed by the sun, looking south but literally and metaphorically reflecting on the north.





Dundee House, Reiach and Hall architects with Prof Gary Fisher

The existing buildings former life as a comic printing works are recalled through castings made into the very concrete structure of the building. Unlike a comic that is ephemeral these marks are resolutely indelible.



Dundee House, Reiach and Hall Architects

A building that attempts to explore the idea of civics and dignity through, proportion, modelling and material. It is seen as a civic marker in the city.

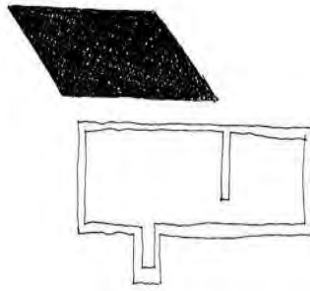


Roger Ackling and Wilhelm Hammershoi

These artists trace light. Hammershoi petrifies moonlight in oils while Roger Ackling captures the heat of the sun to burn his marks, his drawing, into a found piece of timber. The timber piece has always had another life, a drawer, a table leg. The mark is made in response to existing marks.

Ackling Cook Bothy, Ettrick Water, Reiach and Hall Architects

A Shadow on the hill, our extension to this wee bothy recalls Roger's work with sunlight while revealing the old bothy form. The shadow is cast from the north in a reference to the Scottish Enlightenment.



The form of the extension forms an inversion of the existing pitched roof, the form is mirrored creating a heterotopic space.

In Memory Jupiter Artland Nathan Coley with Reiach and Hall Architects

As architects we created a concrete walled space that acts as the vessel for the work. Like the buildings that make the ordinary backdrop to the city. The entrance slot is enigmatic inviting exploration. Inside the strength of the work is revealed.



Oxford Bar, Edinburgh

A meeting with artist Prof Alan Johnston and the beginning of a long collaboration. The Oxford Bar is an institution in the city and a key measure of a hidden culture.



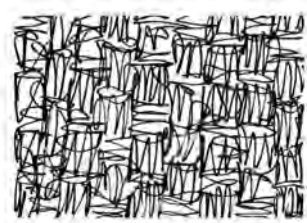
Alan Johnston, Lisson Gallery

Alans work always creates and is derived from a relationship and response to architectural space. Alan works has been biggest influence on my own work.



**Alan Johnston, *A Northern Mirror*, Bury with
Reiach and Hall Architects**

A fragile glass cube is set within a protective mesh sadly not strong enough the work has been destroyed but its influence survives and lead to an idea for a building façade collaboration.



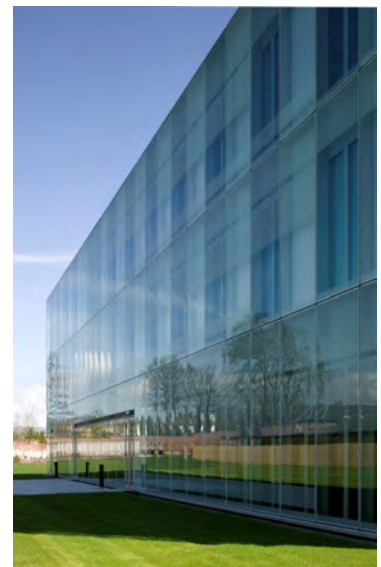
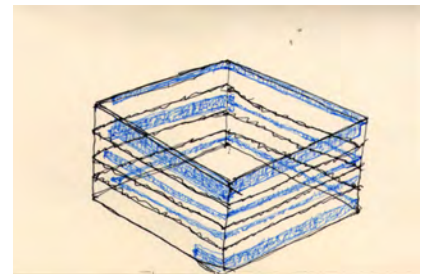
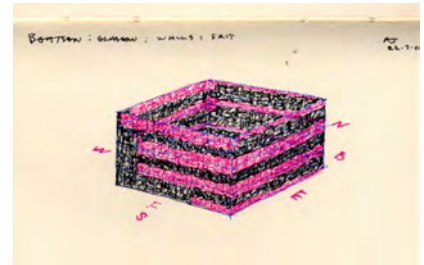
Alan Johnston, Drawing

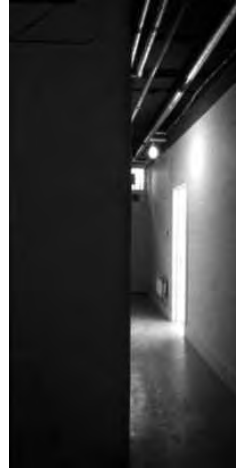
Alan has his own mark, a fragile tenuous line.

**The Beatson Cancer Research Institute,
Reiach and Hall Architects with Alan
Johnston**

The Building façade is seen as a drawing. The Beatson is a place of research, of speculation, of thinking. How can the architecture avoid merely being a sophisticated system building? Our approach was to embrace the system and draw on it. Drawing is a human fundamental act. The building is given dignity and a sense of otherness through the involvement of an artist.

The building contains a highly controlled and focused research environment. The sheerness of the façade alludes to the precision of the research. At times the drawing on the glass is invisible lost in reflection.





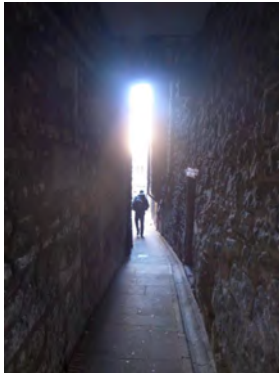
sleeper Gallery, Alan Johnston with Reiach and Hall Architects

Our long standing collaboration is a tiny space for art secreted in the Edinburgh New Town. The gallery does not promote its existence it operates in the shadows.



Andreas Karl Schultze, sleeper Gallery

A delicate installation of threads and colour, individually the pieces are incidental together they make a complexity, a city.



Turnbull Jeffrey Landscape Architects Sandeman House

The first act, a Geddesian act is the creation of a garden. I used to have a flat in Jeffrey Street overlooking a derelict garden, then came the new garden along with it trees, birds song and colour.



Patrick Geddes, Kenny Hunter

Geddesian looks out on a garden. He looks North. It is wholly appropriate that the space is secret set aside. The bronze is accessible the language understood yet there is art and depth to the work.

SCULPTURES AT EDINBURGH PARK

Ian Wall

The majority of my talk will be about Edinburgh Park but I want to place it in the context of South Gyle as a whole.

The first public sculptures in the area appeared in the car park for Gyle Shopping Centre. I worked on this in the mid and late eighties under a newly elected Labour Party flushed with socialist rhetoric but social democrat objectives; one tiny part of those was a programme called '1% for the arts', I am sure you are familiar with it, the idea being that every developer should spend 1% of the capital budget on artworks. Not surprisingly it was never put into action as it interfered with making profits but it seemed to me that as the Shopping centre was the Council's own development it should practice what it preached and show the way.

At that stage Ian Hamilton Finlay had not had a substantial public commission that I was aware of in Scotland whilst being recognised increasingly elsewhere in the world; in a different way although highly admired Tim Stead had never been given a major commission; beyond that I wanted to give commissions to younger artists, here I was advised by Bill Scott.

The outcome was as follows.



Fossil Tree – Bill Scott



Veil – Jake Kempshall

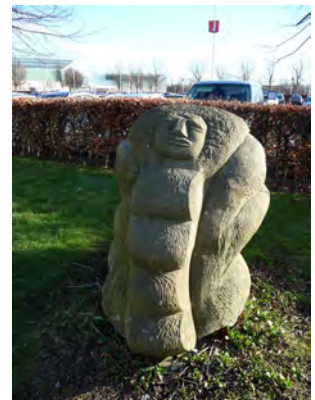
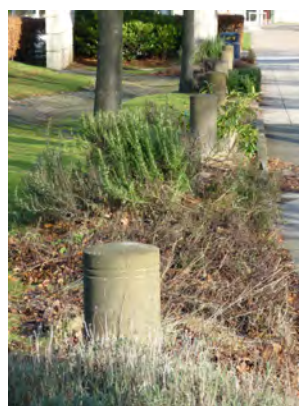


Figure in a Landscape –
Sylvia Stuart



Seven Bollards – Ian Hamilton Finlay



Stacked Spades –
Marion Smith



Concrete Jungle - Alan Watson



Strange Attractor – Oss

As you can see they were eclectic, intentionally so, including Edinburgh's first new kinetic sculpture since Picardy Place roundabout, but the missing one and a half are Tim's and part of Ian's. This was because the process had not concluded before the Council sold the shopping centre to M&S who refused to complete them.

At Edinburgh Park the design objective was to try and create a common environment that the workers could enjoy not only through the windows but to and fro from work and during their breaks. Thus the chain of lochans, the footpaths, functional and leisurely, and the planting.



Beautiful as it was I wanted to give it greater richness and some humanity. I came up with the idea of a series of 12 herms of 20th century Scottish poets (prompted I think by a visit to Ljubljana to see Plecnik's buildings where I saw some interesting urban examples). These two constraints are self-imposed but essential for the discipline that helps produce good results.

The small nature of each commission was intentional. One, I wanted a relatively large group of sculptures across the Park and secondly I had developed the view that much public sculpture is too grand, is called upon to carry too much weight of objective and expectation and involves only a very small number of star sculptors/artists therefore I wanted to give out a relatively large number of commissions so that artists have the chance to practice and develop their skill without the pressure of a major set piece.

The format was a sandstone column, topped by a head and with glass plates on two sides, one of which gave a brief biography and the other an example of their poetry.



Hamish Henderson by Tony Morrow



Douglas Dunn by Michael Snowdon



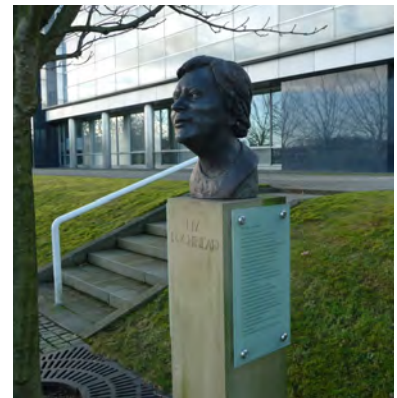
Sorley McLean by Bill Scott



Tom Leonard by Alex Main



Hugh MacDiarmid by Tony Morrow



Liz Lochhead by Vincent Butler



Edwin Morgan by David Annand



Ian Chrichton Smith by Michael Snowdon



Norman McCaig by David Annand



Naomi Mitchison by Archie Forest



Jackie Kay by Michael Snowden

Hamish Henderson by Tony Morrow; Tony wasn't happy with this so he did another for his own satisfaction a copy of which is now in the Story Telling Centre.

One is missing, W S Graham by Tony Morrow, as it has been taken down temporarily for the construction of the tram.

This could not have been achieved without the imaginative and practical contribution of Ian White, the landscape architect who designed the park, and Robyn Marsack the Director of the unique and wonderful Scottish Poetry Library who wrote the glass plates. Which provides a Geddsian connection as Tessa Ranford who created the Library adopted the tag 'by leaves we live' from Geddes.



We didn't stop there; I mentioned that M&S refused to erect Tim Stead's otherwise completed work 'Epitaph for an Elm' but, when they got into commercial difficulty and sold the shopping centre, I managed to have it transferred to Edinburgh Park. One problem was that it had been a site specific work but we found a location not dissimilar in Edinburgh Park and had it erected there. Tim died after we had recommenced the process but before we completed. Ian Hamilton Finlay designed the title stone. The piece is called 'Epitaph for an Elm' so it became also, in a manner, an epitaph for him.



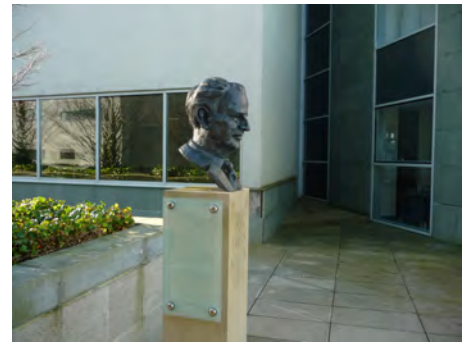
Elsewhere we encouraged others to commission work and these were the results:



'Questor' by Keith McCarter.



'Ying and Yang Garden' by Ian White,



James Miller by Tony Morrow



But for ourselves for our next piece we commissioned a window of stained glass by Yoshiro Oyama in the new railway station.

I mentioned at the beginning the purpose of the park was to create something of social value for the workers on the park (though it has proved popular with local residents also) and as part of that we published a book describing the flora and fauna which includes a walk around the shopping centre sculptures too.



I also arranged for a second casting of all 12 heads which we presented to the National Portrait Gallery who mounted an exhibition, of which this is the catalogue, and which has subsequently been sent out to other parts of Scotland. The catalogue can be bought at the Gallery or the Scottish Poetry Library.



I mentioned at the beginning the Gyle area; outside Edinburgh Park is Paolo Soleri's enormous piece, 'The Wealth of Nations' paid for by the RBS when their criminal fraud and overweening incompetence had yet to be discovered. (and 'Primavera' by Peter Maine for which I have lost my photo)

Elsewhere other work was commissioned in the same spirit as Edinburgh Park:

'Burdz do Sit' by Shona Kinloch



Finally, as a pendant to these; the planners in granting a planning permission for another massive retail warehouse, itself two and a half acres in size, just to the south of Edinburgh Park, imposed a condition that an artwork be placed in the scheme.

Oss was asked to create another kinetic sculpture, but whatever merit it may have had in this location has been destroyed by the same planners granting planning permission for two fast food drive-throughs.

In summary, I suspect that Gyle is the largest urban sculpture park in Britain and Luath Press have agreed to produce a guide book to all the sculptures with photographs by Norman McBeath who has recently worked with the poets Paul Muldoon and Robert Crawford.

There have been no further sculptures at Gyle in the past five years but it is to be hoped that when further development takes place in the area that others will follow suit and that the planners will continue to require developers to commission sculptures; either way it would be good if it continued to grow as it is being interestingly complemented by the Jupiter sculpture park not far away.



PUBLIC ART COMMISSIONING

Amanda Catto

I feel uncomfortable with the term public art, because I'm not sure what it means. If it means what I think it does, then I don't do it. I'm not crazy about categories.

Barbara Kruger

Creative Scotland Objectives

- Talent Development
 - Quality Arts production
 - Public Engagement
 - Cultural Economy
 - Place
- + cross cutting themes of
- Equalities, International, Education

Public Art Commissioning

- Place
- Work
- Folk

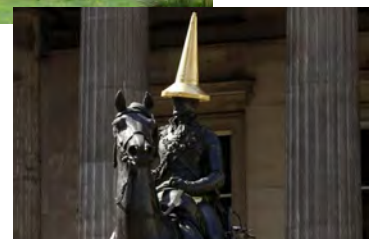
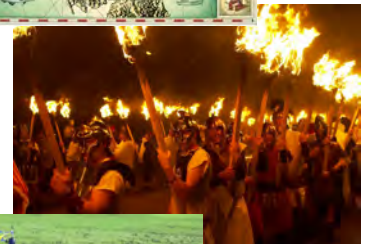
Amanda Catto provided a brief overview of Creative Scotland's core objectives and considered the position of public art within these.

As the national development agency for the arts, screen and creative industries Creative Scotland is concerned with: developing talent; encouraging quality production; developing public engagement and increasing access to the arts; supporting the cultural economy; responding to place and all of the geography of Scotland. Across these objectives the organisation is committed to promoting equality of opportunity, learning for all and an international dynamic in the work of artists and arts organisations.

Arguably, the field of public art addresses all of these objectives although individual projects may lay greater emphasis on some rather than others. In considering its policy for public art Creative Scotland has to consider a range of factors. These can be simply described using the Geddes framework of **Place, Work and Folk**.

Place – as a national agency Creative Scotland has a responsibility to ensure that people across Scotland have access to the arts and the opportunity to express their distinct culture and traditions. It is critical that work is developed in response to site and context and as a funder we are aware that commissioning public art in Shetland may be very different to commissioning work in Glasgow. We understand that artists can help to reflect the unique characteristics of places across Scotland.

place

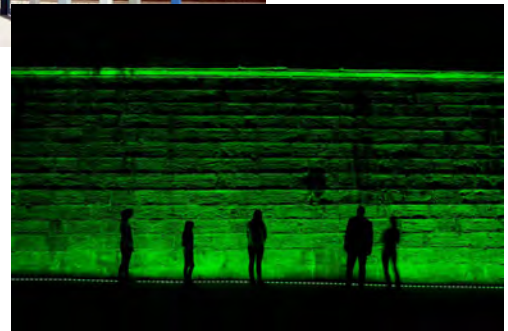


work

In recent years Creative Scotland has considered public art to go beyond the traditions of the visual arts and to embrace a wide range of approaches and forms of work. There is a great diversity of work taking place in public places and it can be of a temporary and a permanent nature. While respecting the place of the permanent sculptural commission Creative Scotland is keen to encourage different approaches that put as much emphasis on the process as on the final product.

Creative Scotland understands artists' work in public places to encompass a very wide range of temporary and permanent art created for specific contexts. This ranges from Zoe Walker and Neil Bromwich's 'Bàta Brèagha / Bonnie Boat' (2011) for Atlas Arts, to Donald Urquhart's 'Sea Beams' (2006) for Dysart, to Callum Innes work 'The Regent Bridge' (2012) for Edinburgh Art Festival and the Ingleby Gallery.

'The Regents Bridge', originally commissioned as a temporary piece for the Edinburgh Art Festival, was expected to be in situ for 2 months. It has now been given permission to become permanent – permanent in the sense that the LED light system has an expected lifespan of 20 years.



folk

Scotland has developed a real strength in more socially engaged forms of practice that put the public at the heart of the commissioning process. A large number of projects are based on the model of the artist in residence eg in communities, in schools, in hospitals, in teams with other professionals and researchers. These projects enable artists to work over a period of time to draw out the interests and concerns of the people who are commissioning the work and for these to be reflected in the final piece. Often, the work that is produced will encourage public participation. 'Gordons of Huntly,' Ross Sinclair's project with Deveron Arts created a new, temporary community by engaging all the people with the surname Gordon living in Huntly. Many temporary works generate an experience, a unique moment in time that will live in the memory of those involved. While Jeremy Deller's Sacrilege is no longer on Glasgow Green the many hundreds of people that experienced that work will remember it for years to come.



In considering how best to support and develop public art commissioning in all its forms Creative Scotland has been working with PARRS (Public Art Research and Resource Scotland) to explore a number of questions.

What counts as artists' work in public places?

IOTA (Inverness Old Town Arts) has been developing artists work in public places, temporary and permanent, for more than five years now. Some of the projects have been place-making such as Matt Baker's 'Three Virtues,' but others like 'Freaky Fridays' (2011) and 'TRANSART' (2012) which has given locals and in particular young people the opportunity to get involved in transforming cars, have also taken place in public and been enormously popular.



Why is it challenging to make art in the public realm.?

Andy Goldsworthy's 'Striding Arches' (2008) are a permanent installation in the natural amphitheatre of Cairnhead deep in the Southern Uplands. This artist-led project is now embedded in the promotion of the area, featuring on a range of tourism and activity websites, but the initiative came from the artist.



How could we articulate the value of artists' work in public places?

Craig Coultard's 'Forest Pitch' (2012), which formed part of the Cultural Olympiad programme, perhaps suffered from the lack of any quality critical coverage. The value of a work such as this, which raised complex issues of identity and belonging, focuses one of the key challenges for artists' work in public places – the work is always located, sometimes in remote locations, and it will therefore be mediated by the professional and mainstream press.



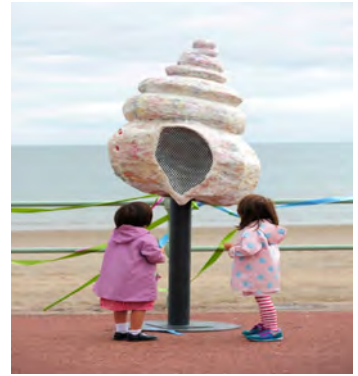
What happens if we have a more risk oriented public art culture.

A real juxtaposition in terms of press might be Jeremy Deller's work 'Sacrilege' (2012), a life-sized replica of Stonehenge as a bouncy castle, which premiered at the Glasgow International Festival of Visual Arts and then toured in association with the Cultural Olympiad programme. This work received widespread positive media coverage and also captured the imaginations of all ages.



Who decides what works are commissioned and what are their motivations?

Big Things On The Beach is a community organisation in Portobello, Edinburgh, who use the commissioning of artists' work in public places as a structure for community development.



In generating discussion with artists, commissioners and others around these questions we hope to establish effective mechanisms for research, development, advocacy and funding. Taking inspiration from the theme of the seminar we could imagine that a future policy for public art in Scotland could reflect the principles that Geddes applied to town planning.



THE THREE DOVES
OF SYMPATHY

Sympathy, Synthesis and Synergy

Sympathy for the people and environment affected by any social remedy; synthesis of all the factors relevant to the case; and synergy, the combined co-operative action of everyone involved in order to achieve the best result.

Sir Patrick Geddes

Returning to the theme of the Essential Monument there is a need for confident commissioners who can imagine new forms of memorial. We should encourage planners and others to remember that

‘a city is more than a place in space, it is a drama in time’

and that art responds to this dynamic best when it is free to engage people in the widest range of both permanent and temporary projects.

BIOGRAPHIES

MARJORIE APPLETON

Marjorie Appleton B.Arch(Hons), FRIAS, RIBA is an architect. She graduated with first class honours in Architecture at Edinburgh University in 1969. Founded the Appleton Partnership with Ian Appleton in 1974 (which continued until 2011), mainly focusing on theatre and arts buildings, research projects, including the publication, Access to Arts Buildings,(SAC); sustainable urban developments; conservation of listed buildings; private houses, and community architecture.

AMANDA CATTO

Amanda Catto's portfolio as Portfolio Manager for Creative Scotland includes International, Cultural Export and Visual Arts. Amanda joined Creative Scotland with a successful career in the Scottish arts scene. Her previous position was as Head of Visual Arts for the Scottish Arts Council, she has an MA in Art History from St Andrews University.

NEIL GILLESPIE

Neil Gillespie OBE is a Geddes Honorary Professor at the University of Edinburgh and Visiting Professor at the Scott Sutherland School of Architecture. He was elected to the RSA in 2009. Educated at Edinburgh College of Art, he joined Reiach and Hall in 1978 and became Chairman in 1999. Many of his buildings have won awards, including the Beaton Cancer Research Facility and the Piers Arts Centre, Orkney, awarded best building in Scotland in 2009. Other projects include Forth Valley College, New Bute School of medical Sciences for the University of St Andrews, Dundee Council Offices, Bannockburn Battlefield Project and Maggie's Cancer Care Centre, Wishaw. He was awarded an OBE in the Queen's Birthday Honours List 2011.

DAVID HARDING

David Harding has executed numerous social and public art works and lectured widely on public and socio/political art in the UK, France, Germany, Sweden, USA, Australia, New Zealand since the 1960s, and most recently at the Universities of Gothenburg and London Metropolitan, in the Toyota Museum of Contemporary Art, Japan, the Tramway and CCA, Glasgow and Chelsea College of Art. He worked in art education in Nigeria from 1963-67 and was appointed Town Artist of Glenrothes, Fife in 1968 during which he worked with planners, architects and civil engineers while developing the role of the artist as planner. He was senior lecturer in Art and Social Contexts at Dartington College of Arts in Devon 1978-85. In 1985 he was appointed Head of the new Environmental Art course at Glasgow School of Art, and Head of Sculpture and Environmental Art from 1996-2001. He was artist in Residence as AHM (Ainsley Harding Moffat) at the Glasgow Sculpture Studios 2008 -11. He has written extensively on public art. Since 2005, in collaboration with Ross Birrell, he has made films and associated artworks which have been exhibited throughout Europe and the USA. In 2002 he was made an OBE.

KENNY HUNTER

Born in Edinburgh in 1962, **Kenny Hunter** studied sculpture at Glasgow School of Art between 1983 and 1987. He has exhibited extensively abroad and in the U.K. including solo exhibitions at Arnolfini (Bristol, 1998), Scottish National Portrait Gallery (2000), Centre for Contemporary Arts (Glasgow, 2003), Yorkshire Sculpture Park (2006) and Tramway (Glasgow, 2008). Hunter has also created a number of high profile, commissioned works for Scotland including 'Cherub/Skull' (1997) for the Tron Theatre, Glasgow, 'Man walks among us' (2000) for Glasgow Museums, 'Youth with split apple' (2005) for Kings College, Aberdeen and 'Citizen Firefighter' (2001) outside Glasgow's Central Station. Kenny Hunter lives and works in Glasgow.

MURDO MACDONALD

Murdo Macdonald holds the Chair of History of Scottish Art at the University of Dundee. He studied at the University of Edinburgh, where he was tutored by George Davie, author of *The Democratic Intellect*. His doctoral thesis (University of Edinburgh, 1986) explored the relationships between art and science. He was editor of *Edinburgh Review* from 1990-1994. He is author of *Scottish Art* in Thames and Hudson's *World of Art* series. His recent research has explored the art and art history of the Scottish Gàidhealtachd, as principal investigator of an Arts and Humanities Research Council funded project *Window to the West / Uinneag dhan Àird an Iar*. Towards a Redefinition of the Visual within Gaelic Scotland. This was a collaboration from 2005 to 2011 between the Visual Research Centre of Duncan of Jordanstone College of Art and Design at the University of Dundee and Sabhal Mòr Ostaig, the Gaelic College of the University of the Highlands and Islands. It explored the inter-relationships of contemporary art, Gaelic language and culture, and art history. To a significant degree that project drew on his long-term interest in the arts advocacy and generalist ideas of the cultural activist and ecologist Patrick Geddes. He is also engaged in research into art and Robert Burns, in particular in relation to statues and monuments relating to the poet. He was made an Honorary Member of the Royal Scottish Academy in 2009.

CHARLES McKEAN

Professor Emeritus **Charles McKean** FRSE Hon FRIAS, Hon FRIBA, Hon FRSGS, D Litt (Hon), FRSA, FSA (Scot) FRHistS was professor of Scottish Architectural History, University of Dundee from 1997 - 2011. He is now Senior Research Fellow. He has been Secretary and Treasurer of the Royal Incorporation of Architects in Scotland, chairman of the NTS Buildings Committee, member of the Historic Environment Advisory Council for Scotland, the Heritage Lottery Fund Scottish Committee, and chairman of UNESCO Edinburgh World Heritage Trust. He is President of the Scottish Castles Association, Hon President of the St Andrews Preservation Trust, and Vice President of the Old Edinburgh Club. He is author of *Fight Blight* (1977), *The Scottish Thirties*, (1987), *Edinburgh – Portrait of a City* (1990), *Making of the Museum of Scotland* (2000), *The Scottish Château* (2001), *Battle for the North* (2006), co-author of *Lost Dundee*, and co-editor of *Dundee – Renaissance to Enlightenment* (2009). He is also founder/editor of the RIAS Landmark Trust architectural guides to Scotland, and author of six. His other current research is into the deleterious cultural effects of the Enlightenment, and into *Unbuilt Scotland*.

KAREN NUGENT

Karen Nugent BSc (Hons), MSc CABD joined Page \ Park in 1997 . She was one of two project architects for the National Museum of Rural Life at Wester Kitchside. This was the first national museum located in the west of Scotland and the innovative design of a flexible, robust container was integral to the display of the collection. Karen was also project architect for the Maggie's Centre in Glasgow, an adaptation of the Gatehouse by John Burnet Junior at the entrance to the Western Infirmary and University. Karen has considerable education experience including projects at Fettes College, Edinburgh and The Glasgow Academy. These have involved working with schools and other community groups, managing consultation processes and ensuring a collaborative and inclusive approach is adopted. Other relevant projects include the concept design of new visitor centre, Rosslyn Chapel, 2008, and streetscape improvements at Albert Square, Dundee, 2008.

DONALD SMITH

Donald Smith is a storyteller, author and educationalist. As Director of The Netherbow Arts Centre from 1982, and founding Director of the Scottish Storytelling Centre since 2003, Donald has been in the thick of cultural and social developments in Scotland, and beyond, over three decades. He believes in the power of culture to enhance confidence and well-being, and in the vital importance of individuals and communities being the inheritors and makers of their own stories. He leads workshops and storytelling sessions nationally and internationally. With a first class honours degree in English and Classical Greek, qualifications in Theology, and a Ph.D from the School of Celtic and Scottish Studies of Edinburgh University in 1982, he also is a Fellow of the Higher Education Academy and a Visiting Professor at Edinburgh Napier University. Donald has worked in theatre and literature in Scotland since the seventies. He was also a founding Director of the National Theatre of Scotland, first Chair of the Literature Forum for Scotland, and a founder of FEST, the Federation for European Storytelling. In addition to his creative work Donald has written, lectured and published widely on Scotland's cultural and religious life, past and present and has produced, adapted or directed over sixty plays. His next play *Leaving Iona* will mark this year's 1450th anniversary of Columba's arrival. He has been Artistic Director of the Scottish International Storytelling Festival since its inception in 1990

IAN WALL

Ian Wall DSc.,FRICS, Hon FRIAS has spent his career in urban regeneration in Durham, Manchester, London and Scotland, retiring as CE of The EDI Group, where he was placed in the top 25 clients for architecture by RIBA for six years running, until he retired five years ago. He is currently Visiting Professor at the Scott Sutherland School of Architecture and a non-executive director of Lowther Homes and Scottish Regeneration Forum. Twenty five years ago he invented the Edinburgh International Science Festival, of which he is a Board member; this was the birth of what is now a world-wide social movement. Current responsibilities include board membership of Shelter UK, Children in Scotland, The International Centre for Mathematical Sciences, the Scottish Council for Development and Industry and Chair of the Science, Technology, Engineering and Mathematics Education Committee advising the Scottish Government. Other commitments include Chair of WASPS Trust, providing working accommodation for 750 artists across Scotland, Chair of the Scottish Poetry Library and literary editor of Property Week.