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INSIDE LANE

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ArtWalk Projects present an art engagement project around Lenzie

Jacqueline Donachie
Nathalie Holbrook
Deirdre Macleod
Rosy Naylor
City of Play

Art Walk Projects

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INSIDE LANE represents an enquiry around the public space of Lenzie. It brings together a collection of artists' installations, temporary street interventions, writings, photography and conversations evolving over a two-month period, which draw upon transitions through Lenzie and its surrounding areas of Woodilee and Lenzie Moss. It connects up disparate, sometimes hidden, places and uses, inviting the public to think about their ways through their public space, relating to local resident, pedestrian, cyclist and car user.

The project is produced and curated by ArtWalk Projects who work with artists to create public, site engaged, contemporary work responding to local environments and communities.

Intro	1
Map	2
Field Work	3
Deirdre Macleod	4
Jacqueline Donachie	5/6
Nathalie Holbrook	7/8
Rosy Naylor	9/10
City of Play	10

Lenzie

'Common Ground' zone of placed works (Deirdre Macleod)

'Tree Orbs', Lenzie Moss (Nathalie Holbrook)

City of Play, chalkworks

LUG

'Old words of Lenzie' Strathkelvin Railway path (Rosy Naylor)

Cycle shelter installation

Telephone kiosk with extracts from Jacqueline Donachie's 'The Circle of Park and Run'

Field Work
Life in Public Space

Many of the ideas and works in this project have developed out of reflections by the artists on interactions between public space and public life, and of the effect physical environments often have on activities in outdoor spaces. It builds a connection to similar research methods used in planning and urban design policy which observe the public's use or involvement with a specific place or locality. Here the artists offer considered responses based on their own personal observations, ideas and imagination. Rather than intending to offer solutions, they create a framework for discussion around what users may hope for from the public spaces of Lenzie, as a place to meet, stop and talk. The project has evolved alongside the work Sustrans are currently doing developing a new street design for Lenzie working alongside East Dunbartonshire Council.

urban games, road markings, territories, community life, orienteering markers, lost space, planting, environmental art, public space, local journeys, life between buildings, traffic use, highway code

Artist 'pop-up'
Saturday 20th May
1-4pm

Come along to find out more and to meet the artists.

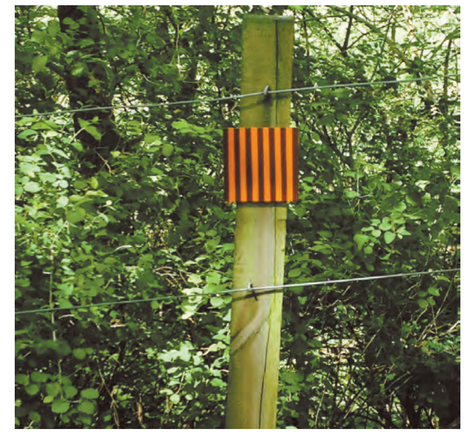
BY THE PLANTER
LENZIE'S PUBLIC SPACE
KIRKINTILLOCH ROAD

With thanks to Friends of Lenzie Moss and Lenzie Community Council

sustrans
JOIN THE MOVEMENT

sustainable thriving achieving
East Dunbartonshire Council
www.eastdunbarton.gov.uk

ScotRail
SCOTLAND'S RAILWAY



Deirdre Macleod 'Common Ground'

In her project, **Common Ground**, Deirdre Macleod has placed 50 colourful metal paintings within the centre of Lenzie, in its residential streets, on pedestrian pathways and within Lenzie Moss. There are 10 different designs which are shown on this page.

Small and unobtrusive, the paintings are visual treasures whose colours resonate with the urban and the natural environments. Abstract in form, they are neither way-markers nor street signs. They do not direct, nor do they inform; there is no map. The paintings may seem mute, but give them, and their surroundings, a second look... What do you see now?

As you walk about Lenzie, you might come across the paintings. Some are more obvious than others. You might catch some out of the corner of your eye, while others might need a more active search. Collect the paintings on your camera or in your mind.

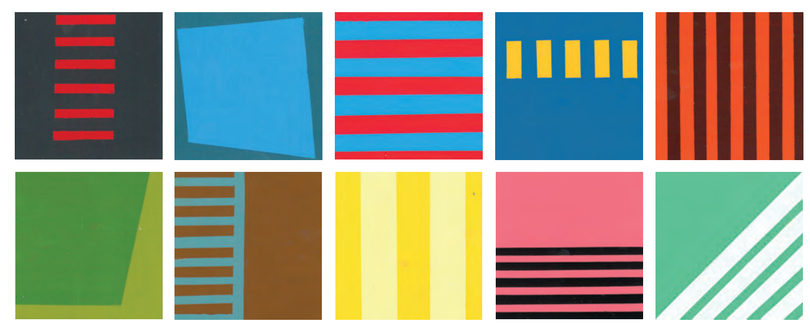
A seriously playful urban game, **Common Ground** encourages you to look at Lenzie again.

Deirdre Macleod is a contemporary artist with a background in Human Geography. Her artistic practice investigates how we experience material and practical aspects of towns and cities, including everyday processes and habits that are often overlooked, such as construction and demolition work, traffic flows and ways of seeing and sensing our environment. Fieldwork and observation methods are central to her working practices.

Deirdre uses forms of drawing and painting to explore our urban experience; both as outputs from her research and as devices through which to explore the human relationship to space and place.

She is currently Artist in Residence at the Institute of Geography, University of Edinburgh.

www.deirdre-macleod.com



Post your photos of Deirdre's project on twitter + instagram to:

#commongroundlenzie

Jacqueline Donachie

If I can see the train when I leave the house I've missed it.

No matter how hard I run, I can't cover the short distance from front door to platform before it slowly pulls away.

If I can't see it but hear it, there's a chance. Dull groaning of rails and heavy panting of me as I race up the road. If I'm on time for the train but realise I've left my phone in the kitchen, I need five minutes to sprint there and back. This can only be done without bags; they must be left on the platform with an understanding nod to any nearby commuters. Or mid-way, on the street, if I remember what I've forgotten whilst en-route. If you're wearing work or party heels forget it - give up on the phone or get the next train in half an hour. In the Venn diagram of distance and missed trains, those who live closest miss more (unsubstantiated fact).

My earliest regular is the 06.38 (though the first is at 6.26). Straight to Haymarket for a connection to Aberdeen. In winter, there's no light till Montrose. Shivering people cuddling their coffees on the platform, then huddled into seats under bright lights and puffa-coat duvets. Once, a phone alarm breaks the dozing quiet.

Depth Charger. Depth Charger. Depth Charger. Depth Charger.

Bleary eyed we look around for the culprit. No response and still it boings. Then I see its mine.

There are many morning journeys before a train is even boarded.

There are parents who walk their small children all the way to school, others who go half-way (in that gentle decline of parenting), before racing back to the station. Many of the mums have mastered this breathy walk-run in heels and I am ever-impressed. Ten to nine is your last chance of a reasonable start; after the glorious rush of rush-hour trains there is then a half hour wait till the next one at twenty past. The worst one to miss! It'll be nearer ten before you're at your desk.

Less convivial than the frantic racing mums, there's the car-parkers once the station spaces are full.

The Circle of Park and Run.

As the morning advances the outfits lighten. More Converse less brogue. The student trains and the lunch crowd.

Some journeys boast novel equipment. Scooter guy, hi-vis-fixie-surgeon, a couple of upright bike ladies (some with added basket). Then there's sleepy pram-dad and proud pram-grandad, and pram-scooter-papoose mum. Not everyone is even boarding the train, as the railway bridge also connects the south houses to school and nursery, bread and frothy coffee.

A few commuters brave their interim transport methods onto the train (simplest way to join up a journey at the other end) but the rush hour can be tricky. Too busy for more than three bikes and you need to work out who is getting off first if the Larbert guy is there with his before you. Others park theirs in the palatial new shelter that can hold more bikes than all the commuting cyclists as far as Twechar. These have been welcomed by teenagers for a dry place to sit of an evening, but not quite embraced by the Lenzie cycling massive. And still no runnels on the bridge! (Look it up, its genius).

But there is hope in the air after wall-to-wall transport surveys, of wider bike lanes and well planned infrastructure that will join us all up safely and easily, and down we will all sweep from Millersneuk to Woodilee, Townhead to Auchinloch, Gartcosh to Garngaber, a peleton of workers, no lycra in sight - heels on pedals, step-throughs and skirts! Suits under hi-vis, helmets on workday hair (a dream from European cities where the lines all join up and a sedate cycle to work avoids the risk of death-by-bus).

There is already a beautiful route if you come from the north; a green line through Lenzie Moss (where you can see deer if you're lucky, and trees decorated with dog poo in plastic bags if you're not). At the end of the day the former, even the memory of it, can cheer a tired walk from the station to collect kids from after-school care, before home. That you can also pick some parsley and sage for your tea on the way is another wee glint of local goodness - a planted community resource next to the post box.

At the end of the day everyone floods out of the carriages and spills into the car park, cars and people, people and cars, all competing. Engines of the waiting lift-givers run and run. Running since their passengers left Bishopbriggs perhaps – that familiar call to say 'Im on the train' starting the ignition. It's not a race, but it must be a race, if every second counts.

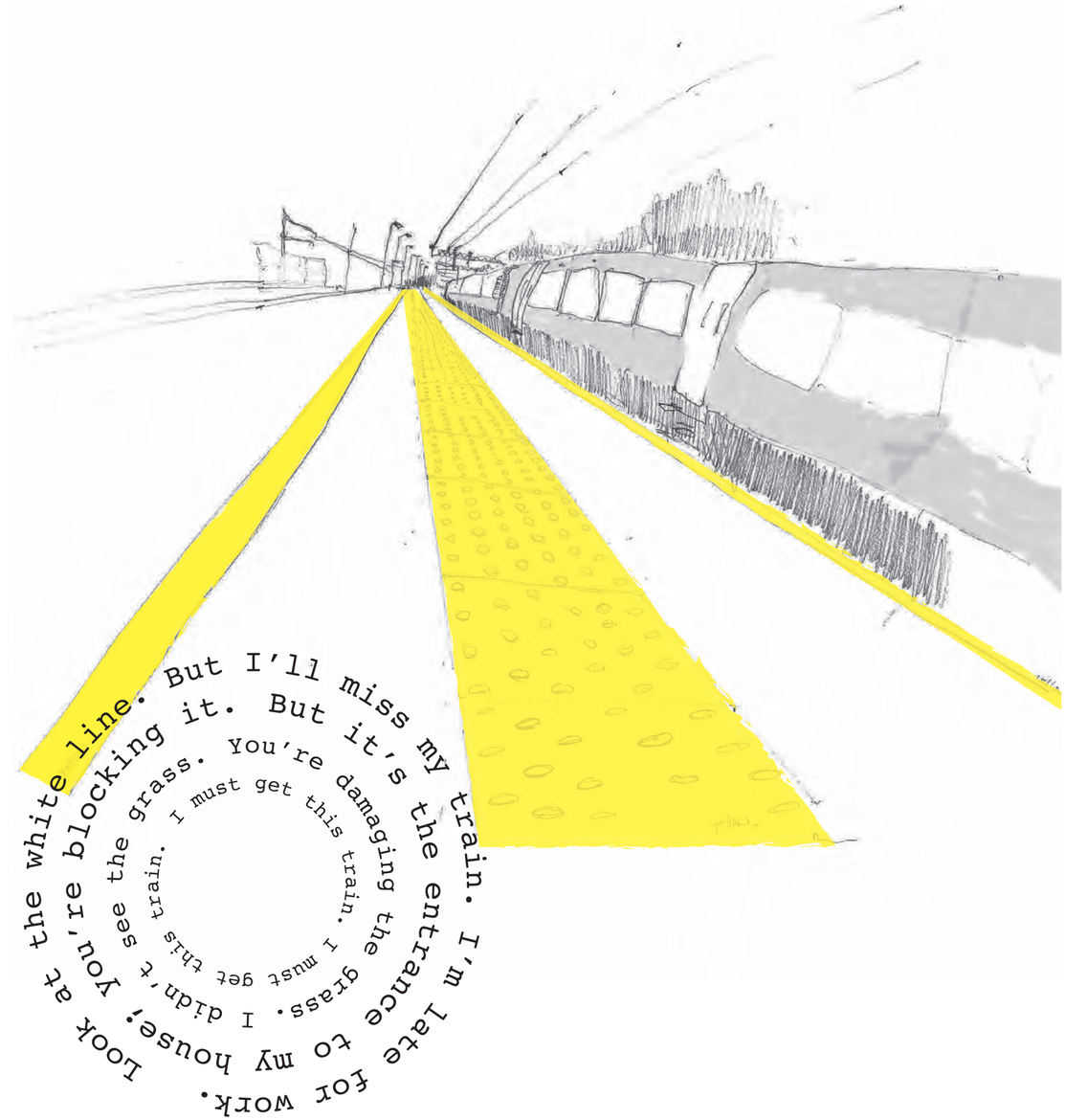
In the evening everyone is shiny. Heading into town.

A perfumed, polished platform of anticipation.

Later again and it's the wobblers return.

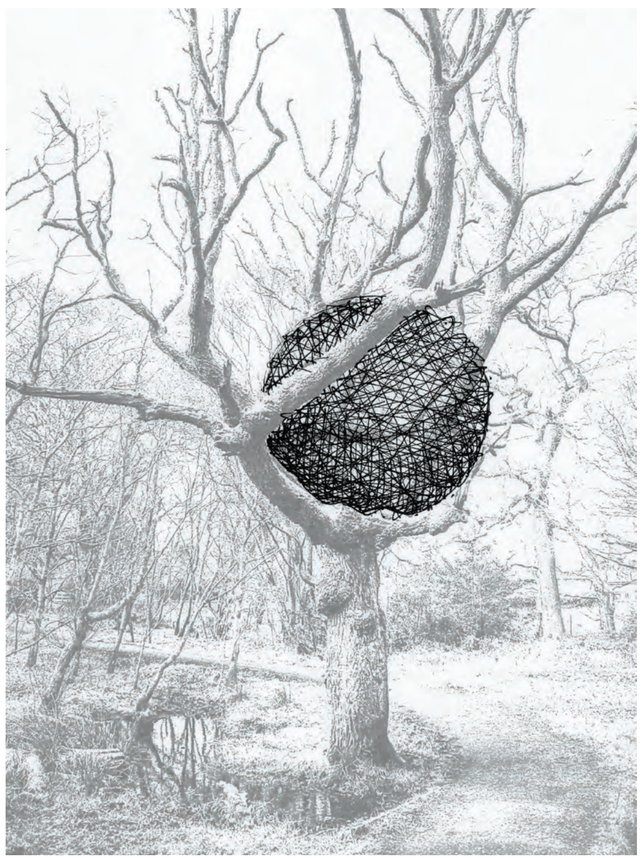
Leaving the car till tomorrow, a few drinks after work.

Careful now.



Nathalie Holbrook

‘Conservation Horizon and Tree Orb’
Lenzie Moss



Nathalie Holbrook is an environmental artist and photographer.

Holbrook’s works heighten the viewer’s awareness of their own relationship to land and the environment. She does this is in an elegantly understated way that connects the feeling of home to our understanding of the environment and our place in it.

“As a gatherer and transitory writer of stories and encounters, the root of the work is to uncover and assess its geological, ecological and sociological history, to transform these collections and shape these histories, by adding something of my own time and energy to them.”

www.nathalieholbrook.com

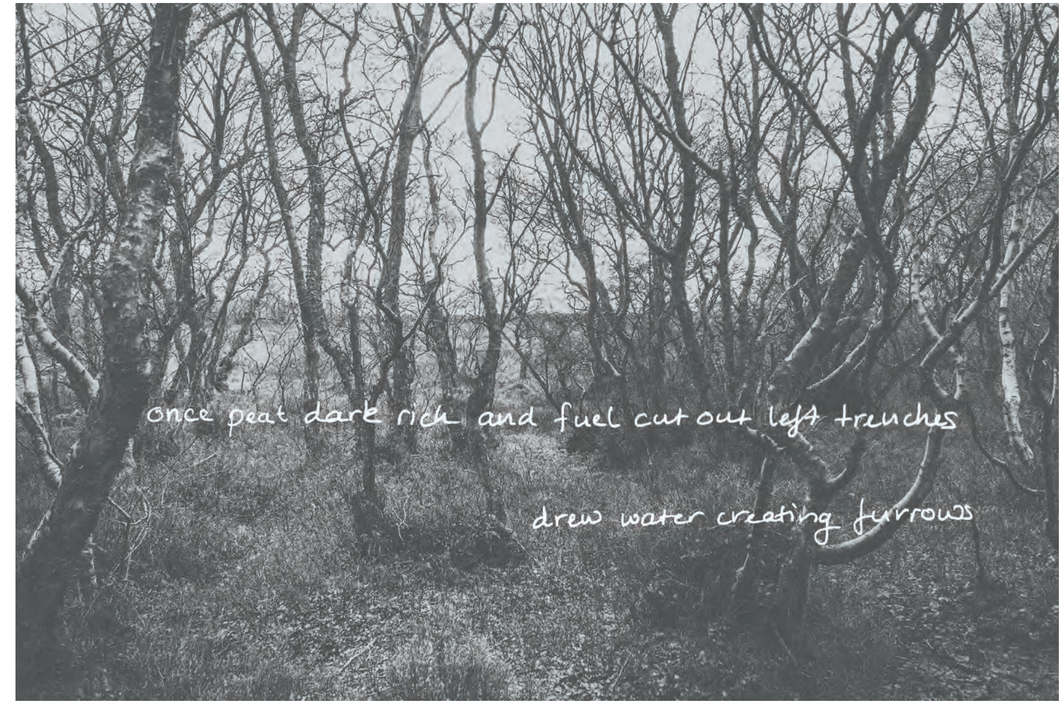
My work has evolved around ideas of landscape and of how we, as humans, inhabit, navigate, and comprehend the world around us. When working with any site, it fascinates me to ask the question and explore in the landscape itself ‘how do our socio political landscapes change our physical landscapes and the future of our forests, rivers and fields’.

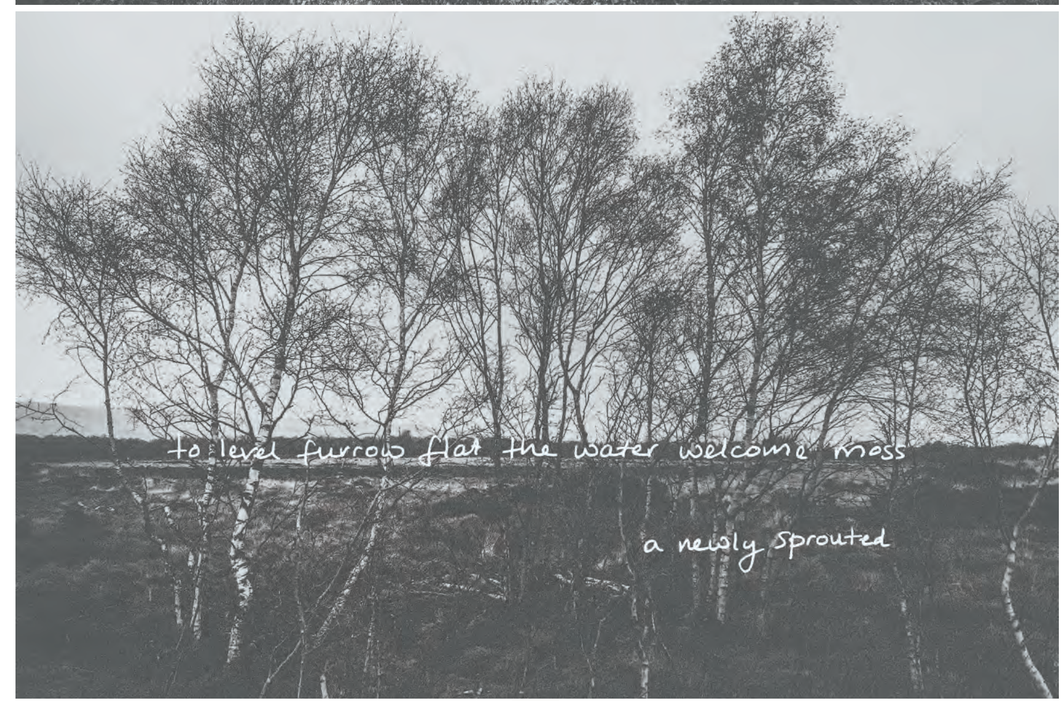
Lenzie has an incredibly diverse history and it is also the comforting green space known locally for a respite, a leisurely walk and reengagement with our natural surroundings.

The work being installed considers these histories and celebrates the site by drawing attention to some of the memories that the land holds. Whilst the landscape of Lenzie has physically changed, people and the land remember.

The installation ***Conservation Horizons*** ponders the changes to the horizon of the moss. Over time it has been cut, undulated and leveled. Each phase has had a life, a meaning and a story. The segments of the installation represent these individual chapters and together make the furrowed horizon of peat works or the newly restored moss, as the viewer moves around and views the installation from different perspectives.

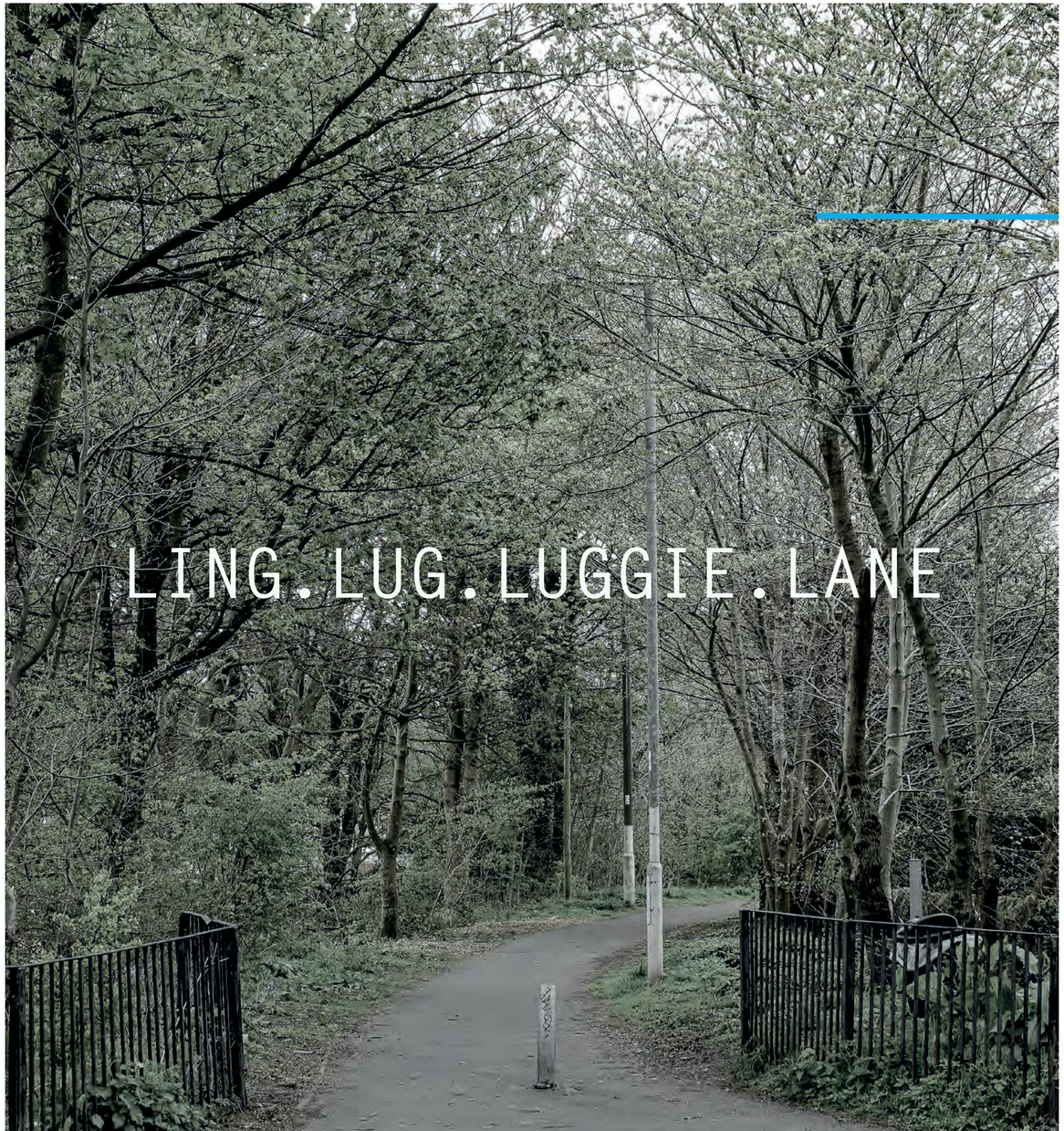
Tree Orb celebrates the avenue that marks the mature trees of the site. Avenues were often planted along access ways and boundaries and today leave stories of old throughways and movement across the land.





Rosy Naylor

‘Old Words of Lenzie’
Strathkelvin Railway Path



Rosy Naylor, artist and founder of the ArtWalk, creates an engagement project around the old words of Lenzie. ‘Lane’ comes from meadow, or swampy plain, and upon which the ‘Inside Lane’ project is named. ‘Ling’ is the old Scots for the common heather, and also a prefix for bog-grass. ‘Lug’ is applied to a root vegetable with too much leaf or stem, due to being cultivated on land too rich. ‘Luggie’ is referred to ground which produces such crops.

Rosy’s intervention will be at the entrance to Strathkelvin Railway Path from Woodilee Road in early June.

City of Play

‘Mirror bridge’

The City of Play is a multi-disciplinary creative practice - rooted in Architecture and Urban Design - that aims to enrich communities and promote the child’s right to play through creative place-making, research and design. We deliver socially and economically responsive design solutions at range of scales, to re-activate under-utilised spaces; provide the stimulus for active, creative and social activity; and create a stronger connection with the places in which we live, work and play.

Floor chalk work will be seen in a number of places around Lenzie during the project including the public space by the planter, and behind the station leading from the area of the old ‘Mirror Bridge’.

The railway bridge over Kirkintilloch Road, near the intersection to Auchinloch Road, was once familiarly known as the ‘Mirror Bridge’ due to the fact a mirror was installed around the time of 1914 to help drivers negotiate the sharp, narrow bend. Kirkintilloch Road was later straightened in the 1960s with the original road from the station to the bridge no longer in use.

The brick remains of the peat processing plant form as a reminder of Lenzie Moss' history of peat extraction, visible by the side of the main path close to the rail line. Narrow gauge rail lines led to the plant, where peat was shredded and bagged. On the other side of the path can be seen the remains of the rail platform.

Project Production, Design, Photography : Rosy Naylor mobile 07941 710304 email rosy@artwalkporty.co.uk