Planning Berwick upon Tweed with Contemporary Art

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The Context is Half the Work

At one time considered a contender for UK UNESCO World Heritage Site status, Berwick-upon-Tweed is a small regional town on the English-Scottish border. [1] One of the finest surviving fortified towns in Britain, it guards the main river crossing to and from Edinburgh.[2] Particularly noted for its Elizabethan walls and bastions, the town is perhaps best known for its eighteenth century barracks which houses the Berwick Gymnasium Gallery; itself renowned for its artist residency programme. Managed by English Heritage, the International Berwick Gymnasium Residency (1993-2011) supported international artists to live and work in Berwick. Similar initiatives are upheld today as part of Berwick Visual Arts' (BVA) programme, including an annual six-month residency co-hosted with Newcastle University's Centre for Rural Economy (CRE)–a University research centre committed to interdisciplinary rural social science research.[3]

Shaped by a myriad of heritage institutions and expert practices, heritage is 'identified' and 'assessed' against predefined 'criteria'.[4] English Heritage for example designates Berwick's 'heritage' as particularly manifest in its walls, barracks and bastions; had it been successful, the world heritage status of Berwick would have been bequeathed by the European authority of UNESCO. This is what Smith calls 'Authorised Heritage Discourse' (AHD)–where the authority of experts are positioned as the legitimate spokespersons of the past and the past is something to be *preserved* without question. [5] As decided by English Heritage and other professional experts, Berwick's walls and so on are to be preserved as material or 'tangible' heritage. As the town is located in the UK rural region of Northumberland, it's authorised assessment is influenced by the dominant discourse of the 'rural idyll', where planners and conservationists are the experts positioned to maintain the 'green and pleasant land'–as home to the country cottage, with roses round the door. [6]

Established in 1947, planning policies that restrict development in the countryside remain largely in place, with the main pressure being focused on housing development which is the focus of this chapter. [7] However, as previewed by bottom-up processes such as village design statements and parish plans, Parkinson and Pendlebury also remind us that Britain's more recent planning turn to localism (with the introduction of the Localism Act of 2011 and a new National Planning Policy Framework in 2012) supports *community-informed* planning and preservation processes, which has enjoyed higher take-up in rural as opposed to urban areas. [8] We may then speculate that localism and subsequent practice might shift the dominant protectionist discourse. However research suggest that these community plans do not in fact provide any radical departure from the traditional protectionist approach to the countryside. [9] Thus, as planner-preservationism continues in the planning system, this chapter experiments with embodied ways of exploring housing development in Berwick-upon-Tweed.[10] As developed with an artist-in-residence, the research focuses on the experience of heritage and as such contributes to our understanding of the interplay between tangible and more intangible notions of heritage as 'living cultures'. [11]

The origination of artist-in-residency programmes is often attributed to the Artist Placement Group [APG]. Conceived by Barbara Steveni in 1965 and established a year later with John Latham and others, APG promoted the 'placement' of artists in organisations. In artistic discourse, APG are particularly known for their memorable statement–'context is half the work'. [12] This statement pronounces their ambition to reframe the traditional patronage relationship with artists, to rather 'integrate artists into a participatory role in business matters and decision-making at their host organizations'. [13] Forming the Incidental Unity in 2016 (with funding from Arts Council England, Flat Time House, University of Westminster and University of the Arts, London), Steveni and colleagues have recently returned to consider the ongoing relevance of APG's approach. [14] Inspired by this return to APG, this chapter considers

Belgian artist Sander Van Raemdonck's residency in Berwick as a 'placement'. We give particular attention to CRE as the placement 'organisation'. With the notion of 'half of the work' in mind, we also consider how Sander *participates in* CRE research with a focus on instances of intersection between Sander's placement and rural planning practice in the 'context' of Berwick-upon-Tweed.[15] In opposition to the canonised or authorised discourse, heritage is increasingly described as relational. [16] This chapter suggests that the research placement supports a relational understanding of the heritage experience.

Artist in Residence

Nowadays residencies are commonplace in urban contexts and also, increasingly, in rural areas. Additional examples of residency programmes in Northumberland include Allenheads Contemporary Arts and Visual Arts in Rural Communities; other UK examples include Deveron Projects (previously Arts) in Huntly and Art Gene in Barrow-in-Furness. [17] Although rural residencies are prevalent, placements with academic 'organisations' are still relatively rare, which makes the annual CRE collaboration with BVA fairly unique. Funded by Arts Council England, BVA/CRE artists are selected from an international call via an interview panel including art professionals and CRE academics. During their placement, artists are invited to develop work in response to a broad research theme. Previous artists include: visual artist Stephanie Misa; photographer and film maker Piotr Piasta; filmmaker and animation director Gemma Burditt; and GÂST, the collaborative practice of visual artists, Laura Mahony and Dale Fearnley. As shaped by Menelaos Gkartzios (rural sociologist and planner, CRE) and James Lowther (head of visual art, Berwick Visual Arts), the year in which Sander was appointed, the theme was 'Making Homes, Making Rural'. To explore the possibility of Sander's residency in relation to the research of CRE, additional funds were raised from the Newcastle Institute for Social Renewal (NISR). This award supported the expansion of the research team to

include Julie Crawshaw (art anthropologist and planner, now Northumbria University) and funding for additional workshop-type activity. Drawing on the 2016 NISR fieldwork collaboration, this chapter was developed by the two authors with Sander Van Raemdonck and James Lowther.

The theme 'Making Homes, Making Rural' is informed by a long tradition of rural housing research in Britain, consisting of inter-related issues around prolonged counter-urbanisation and gentrification processes, and housing affordability and supply [18], resulting in characteristic inequalities in rural England well debated in rural sociological and planning research. As an artist, and as somebody who has never lived in Britain, Sander was not familiar with this scholarship. So how to start Sander's placement? To begin, Menelaos discussed some issues in rural housing with Sander (based on selective English case studies in academic papers and the British press), and Sander joined monthly research meetings at CRE and shared his work and ideas with rural social scientists. From here Sander's first thought was that the way the research would work would be that he would 'make material' and the researchers (Julie and Menelaos) would 'do the research'. After reflecting on this statement, however, Sander began to question the duality of his assumption, '[because] research of *this kind* doesn't work that way'. So, how did this placement work?

Whilst in Berwick, Sander developed two strands of work: firstly, through walking, and secondly through making sculpture, graphic design and installation, with both strands of work included in an exhibition with Berwick Visual Arts (2015). There is much to explore around the full body of work produced but here, we focus on Sander's walking practice, which manifest in two iterations. Firstly, as what might be described as a '*dérive* inspired' artwork[19] entitled *Guide the Guide*; secondly as a 'walkshop', a method developed by the interdisciplinary research team–inspired by *Guide the Guide*–for engaging planning and

heritage professionals in a sensory encounter with a proposed housing development area of Berwick.

As a way of getting to know Sander's practice, Julie and Sander met on three occasions for around four hours walking through and around Berwick. The material drawn on in this chapter includes: Julie's ethnographic diary, photographs (taken by a hands-free camera worn around her neck) and audio recordings of the initial meetings with Sander; audio recordings and photographs of *Guide the Guide* and the emerging 'walkshop'; and public documents gathered by Sander in his fieldwork and his communication materials. Evolving from the initial focus of housing in particular, this chapter is structured to explore the points of intersection between Sander's placement and a relational understanding of heritage.

Walking

As a way of getting to know Berwick, Sander walks Berwick, and invites Julie to walk with him. In the words of the phenomenological anthropologists Ingold and Vergunst, 'The first steps [they] take are tentative, even experimental, and time passes slowly as [they] attempt them […]. It is only after quite a few steps, when the feet have found their rhythm and the body its momentum that [they] discover–without being aware of any moment of commencement–that [they] are already walking'. [20] As FIG 1 illustrates, following cobbles and tarmac, they find their feet together.

[FIG.1 1: around here]
[Caption: FIG 1: Sander and Julie on the North bank of the River Tweed before walking over a bridge to Spittal Point. Photo: JC (2016).

Here 'the movement of walking itself is a *way of knowing*'.[21] As such walking has been utilised widely as a method and strategy across both artistic practice and the social sciences[22]. 'ROAM' (2008) and 'Walk On' (2013) are examples of 'art walking' events focused on 'experiences of walking'.[23] The events share historical antecedent with the European avant-garde movement of the Situationist International (1957-72), who utilized *dérive* as a way to notice the relations of urban space.[24] Through *dérive,* walking (as 'drift') has a historical pathway as a strategy in art practice. Artists of the Situationist International argued that the *derive,* 'required individuals to *set aside* a period of time to walk with *intensified sensitivity* to place, to be more aware of how places attract and repel and how they educe particular types of movements and behaviours'.[25]

Walking also holds traction across social science disciplines, including rural studies–most particularly amongst feminist scholars.[26] As sustained in feminist re-workings of classical pragmatism, and the work of John Dewey in particular, interest in bodies has been reawakened by the 'new' materialist and affect theorists, who continue to refute the linguistic by moving us away from 'culture, cognition and language, towards a focus on corporeality, ontological immanence and affect'.[27] Rather than being linguistic, as a *lived* philosophy, pragmatism's core paradigm is *experience* and as such emphasises action and corporeal embeddedness.[28] In walking, feet find rhythm and the body has momentum. Where does walking take us?

As acting in and responding to the environment, for feminist pragmatists, bodies are regarded as transactional, where the epidermis is not a rigid border but a crossing between things *outside* the skin and *within* it.[29] As such we are taken to transactional space in the sense that objects and humans are '*within* each other in continuous construction'.[30] Meanwhile, planning processes are oriented around dis-embodied objects in the sense that plans-*in*-use are largely disconnected from our experience as

bodies-*of*-environment. [31] As bodies-of-movement, Sander and Julie are not set apart from any 'context' but are *part of* the continuous construction of Berwick. As such, the way Sander's placement intersects with this space is epistemological–as a way of knowing transactional-heritage-experience.

Spittal Point

On one of the occasions when Sander met Julie at Berwick train station, he suggested they walk to Spittal Point, which is an area covering 3.7 hectares across the Tweed from Berwick centre. When walking he became interested in the area which occupies a very prominent position on the southern bank of the River Tweed which has a long history of industrial and fishing-related industry. It currently incorporates a mix of land use, 'mostly low-grade industrial and storage uses such as car body workshops and residential, predominantly terraced housing'.[32] As shown in FIG 2, amongst the terrain a prominent chimney remains, providing a distinctive landmark when viewed from many angles.

[Image 2: around here]
[Caption: Sander and Julie at Spittal Point. Photo: JC, 2016]

As reported in the *Berwick Advertiser* in support of retaining the chimney as a 'memorial to the men and women who worked there', Mr Henry G McCreath recalls some of the industrial operations that made The Point so busy: the chemical plant that made acid for the factories; the manure works that used potash from Germany; phosphates from North Africa and nitrogen; and the landed herring that produced ammonia sourced from bones and guts dissolved in sulphuric acid. Because the entrance to the Tweed Dock was tricky, Mr McCreath states that it was the advent of the big ships which started to 'sound the death knell' for the Spittal Point industry. [33]

Impelled by his interest in the area, Sander writes to the land owner:

[Dear Landowner] As I managed to find my way around town, I walked along this peculiar cleared out industrial site at Spittal Point. Initially I didn't have a clue of what former industry had taken place at the site, why the site was cleared out and why a tall brick chimney was still standing. Since I was determined to find out, I undertook a survey to learn more about it. And eventually I discovered that the area is awaiting a future development but only progresses slowly in the direction of a renewed quarter. After some further digging I found out that you are the owner of the site [...].

Not that I'm looking for a position in the process of development and actual building. I am attracted to the formal aspects of the debate (if we could speak of a debate) that is taking place at a very slow pace, and in a vaguely public atmosphere. As an artist *I work with imagery to facilitate communication* [our emphasis]. I strongly believe that there could be a lively interaction among the many stakeholders of the site that would enable the constructive discussion, leading to a successful development.

The letter was unable to be delivered as the addressee had 'gone away', but it helpfully previews some issues surrounding the development plans for the area and, more critically, it also outlines the way Sander understands his role as 'facilitating communication'. In relation to the development plan the *Design and Access Statement*[34] includes an Illustrative Masterplan that included terrace housing, refurbishment of existing buildings and a larger parking court but these plans have not yet materialised. In 2012[35] some indication was given for the impasse: opposition to the housing as 'not appropriate'; risk of flooding to the car park area; and disagreement about the chimney being kept. How, then, might Sander's strategy of communication interface with this

situation? To help our ongoing articulation, it is helpful to note that Dewey was particularly struck by the affinity between the words 'communication', 'community' and 'common'–as communication is the way in which community come to possess things *in common, so* having things in common is not the prerequisite, but the outcome of communication. As Ingold argues, 'To communicate with people is to common with them in the participatory process of living together'.[36] So how might Sander 'common with' to fashion things in common? And how might this mode of communication have import in this development process?

Guide the Guide

Sander's strategy to facilitate communication led to *Guide the Guide*–a walking art event for residents in and around Spittal Point. Sander distributed public invitations for people to assemble at a car park at 2pm on March 12th 2016 where he gave everyone a 'map' with twenty-two images on it and a list of image names, which he referred to as 'stops' on the tour. As shown in the image below (FIG 3) the map constituted a mosaic of significant (i.e. the chimney) and insignificant (i.e. a corner, a street mast, a bench) planned stops, which as such mixed 'identified' and 'unidentified' authorised material heritage locations. At every 'stop' Sander raised questions for responses from the walkers. Around twenty people attended, comprising residents and visitors as well as Menelaos, Julie and James and another academic from CRE. It lasted for more than two hours.

[Image 3: somewhere here]
[Caption: Julie holding the *Guide the Guide* 'map' made by Sander. Photo: JC, 2016.]

On the way (see FIG 4 below), people talked about a number of topics: how the chimney is a point of tension, equally loved and loathed, and whether it should been preserved, demolished or transformed; the history of the site (i.e. landownership) and memories of

an industry now gone; types of housing development and the style of housing they would like to see in the area; and that they were cold and that the clothes they were wearing were not warm enough (resulting in Julie sharing her spare layer with a woman in a blue felt coat).

[Image 04 around here]

[Caption: Participants of *Guide the Guide*. Photo: JC, 2016.]

The group comprised bodies that felt the cold and wet whilst breathing salty air. The maps we held struggled in the wind and coats were equally compromised–pushed around our backs and legs by the gusts that sometimes whipped sand round our faces. From here to suggest this *Guide the Guide* experience can be encompassed entirely in that which was said about the material heritage locations is not the full story. Rather, in line with Sander's scribed ambition, the way we 'communicate' is not simply verbal but also *takes place* through bodily transaction. When holding the tropes of classical pragmatism we are not standing *on* Spittal Point as spectators *of* a post-industrial scene. But how do we know in practice? We know through our bodily interface–through walking. Walking makes us aware of ourselves as *part of* the environment; this is how we 'common with'. 'The context' is *not separate*; it is 'half the work', because it cannot be divorced from it. This is the point.

Placement

For most bodies, 'going for a walk' (in some variation) is familiar. If this is the case, we are reminded of our transactions daily, perhaps hourly, even every minute. So why in professional practice do we keep Cartesian distance? Or in other words adhere to dualisms that separate culture from nature as illustrated by the 2008 *Design and Access Statement* that promotes narratives for developing, not *with,* but *on* Spittal as a surface

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for human endeavour. So how might *Guide the Guide* intersect here? As a noun, any English dictionary will tell us that placement is the action of placing something or someone somewhere. Its etymology is something like 'that which' places. Perhaps we can start to consider Sander's placement as extending through *Guide the Guide* as an action towards considering *that which places* through the transactional body.

Awakened by the resurgence in relational ontology, there is a growing body of scholarship interested in art as a way of 'mapping relations'[37]. In this vein, proposing art can act as a 'relational diagnostic'[38], our previous work has drawn on the transactional heritage of Dewey's experiential aesthetics[39], where Dewey regards the art experience as one of transacting the body's border by suggesting that art alters 'outer' physical materials (such as paint, plaster and plastic) as well as our 'inner' emotional selves[40]. It is obvious of course that making art makes changes in materials such as marble, plaster and paint; following from here Dewey asks us to similarly attune with adjustments made to our memories and emotions. His work draws us to understand art *as transactional*– not simply in terms of the relations between objects, and objects and people–but being *within* each other as produced through an exchange of 'inner' and 'outer' materials. How can planning incorporate transactional *practice*? And what might this mean for heritage valorisation beyond the AHD of tangible material?

Walkshop

Reflecting on the *Guide the Guide* experience induced reflections on how planning might be re-embodied via walking art. Developing from *Guide the Guide*, to experiment with this possibility, the research team developed a second walking event for professionals involved in planning Berwick. As supported by the NISR funding workshop allowance, we called it a 'walkshop'. The walkshop was attended by the research team, plus: Peter, a planner; Annette, a heritage officer; Sally, a visiting artist (who had come to find out and

write about Sander's work); and, Gabriel, an architect and academic (who had developed a student project in Spittal Point a few years earlier). As replicating *Guide the Guide*, Sander handed us the 'map' in the Spittal Point car park. As before, as shown in FIG 5, we continued our walk from there.

[Image 5: Somewhere around here]
[Caption: James in front of Julie on the 'walkshop'. Photo: JC, 2016.]

During the 'walkshop' the stops acted as prompts for reflection. At the third 'stop' Sander introduced a concrete building as a 'kind of warehouse'. He thought it would be interesting to stop, 'because it shows what is left of the actual industry', and told us that one of the participants of *Guide the Guide* had suggested that it should be preserved as architecture of the industrial heritage in the same way as some of the older brick buildings. In response Peter suggests that the warehouse could perhaps be seen as having utilitarian significance and that there are aerial photographs from the 1930s that show 'a density to it'. [41] There is no sense of that density now because, 'it has become a kind of non place'.

Annette continues to develop from Peter's reflection on 'density' by saying that whilst she and colleagues were undertaking an assessment of the conservation area (called a Character Appraisal) 'people were saying they missed the sounds and the noise and the rhythm of life that industrial processes bring; and they want to see the docks used again because of that'. [42] With the 'comings and goings and sounds', it was 'a hive of activity' she says. 'But it must have been horribly smelly', prompts Peter. 'It is interesting' she replies, 'because when you do these types of character appraisal it is the *sensory things* [our emphasis] that people convey to you. And smells often come up. That is what they *describe* to you'.

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As introduced in the *Spittal Conservation Area Character Appraisal and Management Strategy,* character appraisals are undertaken to assess conservation areas, which can:

> derive from many factors including individual buildings, building groups and their relationship with open spaces, architectural detailing, materials, views, colours, landscaping, street furniture and so on [...] and can also draw on more abstract notions such as sounds, local environmental conditions and historical changes.[43]

At the time of this 2008 document there were twelve conservation areas in the Berwick-upon-Tweed Borough; Spittal was the smallest of the conservation areas with its special character determined 'by its long life as a fishing village and then as a popular seaside resort'. [44]

In a town planning context, designation as a conservation area is significant because the local council is given duty to exercise its planning powers to pay special attention to the desirability of preserving or enhancing the character or appearance of conservation areas. The Management Strategy for Spittal is expressed as focusing on living conservative issues. The 'working list' for the 'identification & protection' issues starts with '1A: The Importance of Environmental Wealth', which is included as part of its valuable 'human heritage'. It is also suggested that to include conservation areas in human heritage would help to strengthen the application of this policy 'in line with the passionate enthusiasm for built heritage that was evident in the consultation carried for this Management Strategy'.[45] In other words, the conservation management strategy for Spittal has an ambition to bring together 'human (or intangible 'living') heritage' and 'built (tangible) heritage'.

Nearing the end of the 'walkshop' Annette turned to Sander and said:

> It is interesting that your practice is all about walking. And now we are outside and walking we are having a *different* sort of conversation and it is good as a group doing that. Conversations are different when you have them in the environment. You cannot just parachute in to a place, you need to get *under the skin'*.

So how might artistic practice get under the skin of a place?

Under the Skin

Although there is scant mention of artistic research in planning studies, the notion of *art as research* has taken hold within and beyond artistic disciplines.[46] The visual, literary and performing arts are increasingly framed as modes of inquiry and this turn to research in the arts has nurtured interest from across social science disciplines including anthropology and human geography. [47] Following our previous work Sander's 'placement' with CRE/BVA further establishes artistic research in rural planning specifically. [48] As developed in the placement, the major research component in this chapter is *Guide the Guide*; following academic convention, we reference this artwork for further citation *independent from this chapter*–in footnote 45[49]. So what is the intersection of Sander's placement with planning Berwick-uponTweed?

Whilst placed in the 'world heritage' of Berwick-upon-Tweed, Sander's departure from CRE's rural housing research initiated interest in the planning of Spittal Point, which in social science terms initiated 'primary research' undertaken by Sander. This included walking, surveying public documents, meeting with community members and planning officials, and writing a letter to the landowner. From this 'survey' (Sander's word) we find that Spittal has a long history with industrial and fishing-related industry and that a housing development within a larger Master Plan has faltered. So what next? Introducing his role as one of 'facilitating communication', Sander's letter to the landowner suggests

that he is interested in contributing a '*lively interaction between stakeholders*'. The stakeholders that participated in the 'lively *interaction*' of the artwork and ensuing walkshop comprised residents, visitors, artists and academics.

In *Guide the Guide* and the walkshop, we might say that the 'lively interaction' took place through walking punctuated by pre-defined 'stops' where Sander talked briefly about the building or structure for others to reflect and develop from. In the example given, the third stop on the walkshop generated reflection on the prior 'density' of the warehouse 'comings and goings', including how smelly it must have been. This inspired Annette to share that when engaging people in character appraisals they often *describe* smells. She notes later that walking in the environment (during the walkshop) engenders a *different sort of conversation*–that gets under the skin of a place. As bodily, *Guide the Guide* offers a 'different sort of conversation', through the *experience* of being *in situ*. As following a Deweyan sensibility rather than 'lively *interaction*', we underscore this conversation as 'lively *transaction*' that takes place *within* the heritage space (as 'half the work'). Thus, what is produced is an experience of the heritage space that transacts between 'built' and 'lived' or more sensory and emotional notions of heritage. [50]

Transactional end note

For many years Berwick-upon-Tweed has hosted artist in residency programmes. But what do they do? Inspired by the Artist Placement Group, we have explored how an artwork produced by Sander Van Raemdonck during his 'placement' intersected with the rural research of CRE as the 'organisation'. Departing from housing research, we have traced how *Guide the Guide,* as an artwork, was utilised as a transactional mode of communication that enlivened a sensory 'description' of the heritage space of Spittal Point via a 'bodily conversation'–through walking. We suggest that the transactional mode of this walking practice couples with the word place*ment,* in the way that *Guide the*

Guide and the walkshop *place* participants *within* Spittal, challenging any notion of walking or developing *on* it.

Participating in *Guide the Guide* and the walkshop made space for transaction. As recognising the continuity of bodies *within* the environment it contributes a feminist pragmatist orientation to CRE's research in rural housing (and rural planning more widely) that makes connection with heritage studies. We acknowledge of course that Sander has not introduced walking to rural studies or heritage studies, but that the stops and starts of *Guide the Guide* offered punctuation that reminded planners Peter, Annette (as the designated experts) and us, that conversation and as such conservation is not simply verbal.[51] From here this bodily transaction can support the Conservation Area Management Strategy by paying attention to the way 'human heritage' is *part of* 'built heritage' and *visa versa*. Overall, strategies for being transactional bodies *of* transactional space (such as *Guide the Guide*) support a more sensory mode of conversation towards the intersection of human-built heritage in rural planning practice and in turn support a more a transactional valorisation process through engaging bodies within the environment.

Acknowledgements

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9 Parker and Salter (2017), cited in Parkinson and Pendlebury (2019)

10 Matless, David, *Landscape and Englishness* (London Reaktion Books, 1998)

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12 For information on the Artists Placement Group, visit: https://en.contextishalfthework.net/about-apg/artist-placement-group/

13 (https://frieze.com/article/context-half-work).

14 For information about The Incidental Unity, visit: https://www.flattimeho.org.uk

15 In recognition of the practical nature of our collaboration, we have chosen to use the first names of the research collaborators

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17 https://www.acart.org.uk/, https://varc.org.uk/, https://www.deveron-projects.com, http://www.art-gene.co.uk.

18 e.g. Rural Housing Policy Review, 'Affordable Housing. A Fair Deal for Rural Communities' (2015) http://www.acre.org.uk/cms/resources/afairdealforruralcommunitiesmainreport3-1.pdf [accessed 25 April 2018]; Madhu Satstangi, Nick Gallent and Mark Bevan, *The Rural Housing Question: Communities and Planning in Britain's Countrysides*, (Bristol: Policy Press, 2010); Peter Hetherington, 'Affordable Rural Housing Under Threat' https://www.theguardian.com/society/2015/jan/13/affordable-rural-housing-new-threat [accessed: 25 April 2018].

19 As a walking based practice utilised by the Situationists, see Simone Hancox, 'Contemporary Walking Practice and the Situationists International: the Politics of Perambulating the Boundaries Between Art and Life, *Contemporary Theatre Review*, 22:2 (2012) 237-250.

[20] Tim Ingold and Jo Lee Vergunst, *Ways of Walking: Ethnography on Practice on Foot* (Burlington: Ashgate, 2008), p. 3.

[21] Tim Ingold and Jo Lee Vergunst, *Ways of Walking: Ethnography on Practice on Foot* (Burlington: Ashgate, 2008). Our emphasis.

[22] e.g. Julia Aoki and Ayaka Yoshimizu, Walking Histories, Un/Making Places: Walking Tours as Ethnography of Place, *Space and Culture,* 18.3 (2015), 273-284; Jonathan Anderson, Talking While Walking: a Geographical Archaeology of Knowledge, *Area*, 36.3 (2004) 254-261.

[23] As discussed in: Sarah Pink et al. 'Walking across disciplines: from ethnography to arts practice', *Visual Studies* 25.1 (2010) 1-7.

[24] Sadie Plant, *The Most Radical Gesture* (London: Routledge 2002).

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[26] (see an example and associated literature in Rodriguez Castro, 'The Embodied Countryside: Methodological reflections in Place', *Sociologia Ruralis*, 58.2 (2018) 293-311.

[27] Clara Fischer, 'Revisiting Feminist Matters in the Post-Linguistic Turn: John Dewey, New Materialisms, and Contemporary Feminist Thought', in *New Feminist Perspectives on Embodiment* (New York: Palgrave Macmillan, 2018), p. 83.

[28] Clara Fischer, 'Revisiting Feminist Matters in the Post-Linguistic Turn: John Dewey, New Materialisms, and Contemporary Feminist Thought', in *New Feminist Perspectives on Embodiment* (New York: Palgrave Macmillan, 2018), p. 87.

[29] Shannon Sullivan, *Living Across and Through Skins: Transactional Bodies, Pragmatism and Feminism* (Bloomington: Indiana University Press), p. 24.

[30] Gary Bridge., 'A Transactional Perspective on Space', *International Planning Studies* 18.3-4 (2013) 304-320.

[31] Simone Abram, *Culture and Planning* (Farnham: Ashgate, 2011).

[32] *Design and Access Statement: Spittal Point, Berwick upon Tweed*, (Royal Carlton Estates Ltd, 2008).

[33] 'Leave Spittal Chimney as a Memory to Those Who Lived There', *Berwick Advertiser* (Wednesday 9th March, 2005).

[34] *Design and Access Statement: Spittal Point, Berwick upon Tweed*, (Royal Carlton Estates Ltd, 2008).

[35] 'Long Awaited Plans for Spittal Point Get All Clear', *Berwick Advertiser* (Saturday 10th March, 2012).

[36] Tim Ingold, 'On Human Correspondence', *Journal of the Royal Anthropological Institute* 23.1 (2016) 9-27. p15.

[37] e.g. Estelle Barrett and Barbara Bolt eds., *Carnal Knowledge: Towards a 'New Materialism' Through the Arts* (London: I. B. Taurus, 2013).

[38] Julie Crawshaw and Menelaos Gkartzios, 'Getting to know the island: Artistic experiments in rural community development', *Journal of Rural Studies*, 43 (2016) 134-144.

[39] See also Julie Crawshaw, 'Art as Rural Planning Inquiry', in *Routledge Companion of Rural Planning* eds. Mark Scott, Nick Gallent and Menelaos Gkartzios (London: Routledge, 2019); Julie Crawshaw, 'Island Making: Planning Artistic Collaboration', *Landscape Research* 43.2 (2018) 211-221.

[40] John Dewey, Art as Experience (Perigree: New York, 134), p. 15.

[41] As stated by Sander in conversation with Julie and Menelaos.

[42] In this section we are drawing on fieldnotes from the empirical activity. As a strategy to involve the reader more closely in the fieldwork experience, when using the empirical ethnographic material the tense is changed to the present.

[43] *Spittal Conservation Area Character Appraisal and Management Strategy* (Berwick Upon Tweed Borough Council Planning Department, 2008), p. 6.

[44] *Spittal Conservation Area Character Appraisal and Management Strategy* (Berwick Upon Tweed Borough Council Planning Department, 2008), p. 11.

[45] Berwick Upon Tweed Borough Council Planning Departent, 2008, p. 14.

[46] Shannon Sullivan, *Living Across and Through Skins: Transactional Bodies, Pragmatism and Feminism* (Bloomington: Indiana University Press).

[47] Julie Crawshaw, 'Art as Rural Planning Inquiry', in *Routledge Companion of Rural Planning* eds. Mark Scott, Nick Gallent and Menelaos Gkartzios (London: Routledge, 2019).

Tim Ingold, *Making: Anthropology Archaeology, Art and Architecture* (London and New York: Routledge, 2013).

Harriet Hawkins, *For Creative Geographies* (London: Routledge, 2013).

[48] Julie Crawshaw, in *Routledge Companion of Rural Planning* (London: Routledge, 2019).

[49] Sander Van Raemdonck, *Guide the Guide* (Berwick upon Tweed, 2016).

[50] Denis Byrne, 'A Critique of Unfeeling Heritage', in *Intangible Heritage* eds. Laurajane Smith and Natsuko Akagawa (London: Routledge, 2009)

[51] By which we mean conversation can reach beyond the spoken word to engage the senses.