

Sat	panels 6 14:00–16:00	panels 7 16:30–18:30	eve from 18:30
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6.1	Walking Research
HO A12	
[Chair:]	Mitch Rose (Geography, Hull)
[Description:]	The panel addresses research into walking and walking as research by introducing a number of itinerant research practices from the field of geography, social anthropology and visual art, and by interrogating the 'currency' of walking in contemporary theory.
1	Hayden Lorimer (Geography, Glasgow); John Wylie (Geography, Exeter) Loop
2	Katrina M. Brown (Macaulay Land Use Research, Aberdeen) Alternative landscapes of seeing and being: understanding (velo)mobile experience
3	Gro Ween (Social Anthropology, Oslo); Simone Abram (Tourism and Cultural Change, Leeds Metropolitan); Anne Leseth (Study of Professions, Oslo) Footprints
4	Karen Smith (Plymouth) Talking and walking overland: Narration, navigation and negotiation in artists' land-based practice

1	Hayden Lorimer (Geography, Glasgow); John Wylie (Geography, Exeter) Loop
	<p>There There There are There are There are two There are two There are two walks There are two walks There are two walkers There are two walkers There are two walkers walking There are two walkers walking There are two walkers walking down There are two walkers walking down There are two walkers walking down to There are two walkers walking down to The sea There were two walkers walking down to There were two walkers walking down to There were two walkers walking down There were two walkers walking down There were two walkers walking There were two walkers walking There were two walkers There were two walkers There were two walks There were two walks There were two There were two There were There were There There.</p> <p>[The walkers will walk towards Aberystwyth. The walkers will carry mobile phones, books and some pre-conceived ideas. The walkers plan to arrive soon before they are scheduled to speak at the conference. The walkers and walks will form a loop of landscape, communication and action. This is what the walkers expect to talk about; among other things.]</p>

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6.1 Walking Research

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2	<p>Katrina M. Brown (Macaulay Land Use Research, Aberdeen) Alternative landscapes of seeing and being: understanding (velo)mobile experience</p> <p>Recent debates increasingly recognise the importance of understanding landscapes as practiced. Insights from the affective and performative turn have heightened our appreciation of the role played by the everyday, experiential, mobile, and embodied in shaping social worlds, and have added weight to the critique of ocularcentric and elitist conceptions of landscape and associated ways of seeing. However, as this paper highlights, associated debate often excludes certain people, practices and experiences from discussions and imaginaries of landscape. A key example is the particular preponderance with the mobilities of walking and driving. Much theorisation of everyday, embodied or mobile experiences of urban landscapes celebrates and valorises walking, whilst discussions of countryside and green and open space often conflate access and mobility with walking. This has led to a discernible neglect of less dominant mobilities that is only beginning to be addressed. Through an exposition of the ways in which landscapes are experienced and (re)made through mountain biking, this paper gives visibility to neglected aspects of mobile embodied practice and cultures of mobility, highlighting the implications for the theory and politics of landscape, and for understanding the co-production of landscape, and mobility more generally. In particular, it shows how off-road velo-mobile experience is a very particular way of being in the world, yet one which can shed light on how texture, pace and 'feel' (both kinaesthetic and emotional) combines with visualities to shape and reshape landscapes. In so doing, it underlines why a counter-balancing of ocularcentrism must take care not to abandon the visual altogether.</p>
3	<p>Gro Ween (Social Anthropology, Oslo); Simone Abram (Tourism and Cultural Change, Leeds Metropolitan); Anne Leseth (Study of Professions, Oslo) Footprints</p> <p>What kind of performances are Landscape and Nature? This paper emerges from an international research project that focuses on the translations that occur between knowledge practices. Challenging the binaries of natural and artificial, human and nature, we explore social, environmental, technological processes as mutually constituting. The bodily experiences of walking in the <i>Hardangavidda</i> mountains are the methodological point of departure for this exploration of the motion and emotion that makes Norwegian National Trekking. Based on a co-ethnography by three female Social Anthropologists, it challenges notions of National experience, mixing the footprints the anthropologists make on the land and their bodily sensations of the landscape of which they form a part. We ask, where does the ethnography begin? And where does it end? The paper will be performed as three voices, representing each participant's experience of 'going trekking' (<i>å gå på tur</i>). Their stories expand in both time and space, departing from the bodily experience of moving, and developing through memories evoked by traversing the mountainous landscape.</p> <p>Since its foundation in 1868, the Norwegian tourist association, DNT, has become part of a Norwegian form of life. Drawing on British aristocratic sporting life, it was "democratized" to a Norwegian tourism of walking, drawing on romantic ideals about the "freedom of nature". With the development of the DNT, Norwegian people were introduced to a "new way" of doing nature; the mountains could be appropriated through trekking. At the same time, the vision of mountains helped to consolidate a 'Norwegian people', later reinforced by ideas about the healthy body and mind and the need for "fresh mountain-air". The paper is positioned in this history of Norwegian trekking in which Nature is crucial in defining the new concept of the 'ethnic Norwegian'.</p>

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6.1	Walking Research
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4	Karen Smith (Plymouth) Talking and walking overland: Narration, navigation and negotiation in artists' land-based practice
	<p>For the middle and final year of my PhD research I have been walking with four artists whose work is concerned with landscape and land; in, on, about, and sometimes of it. This walking research has been described as a 'performance of walking' but could equally be considered 'ethnographic research', or 'walking and talking'. In this way, both the artist and myself are present, we have a brief collaborative encounter for two, where the land becomes a place for choice of discussion, triggering exclamations and buried fragments of past activity, the now, and possibilities for the future. By giving over control of the walk to the person I am walking with, a space for enquiry which traces a path over a particular landscape chosen by the artist, becomes part guided tour, part storytelling, part enquiry, and is held by attending to here and now, and to the framework of the research enquiry. Researching how experienced artists who work with landscape navigate, negotiate and narrate their experiences, with their professional development as the subject for enquiry has created this performative approach.</p> <p>This will be a presentation paper focusing on one artist case study of the research process; how landscape itself and the south west of England landscape in particular, has become part of the performative process of action research in-between artistic disciplines; and talking whilst walking as a research method in a repertoire of methods.</p>

Sat	panels 6 14:00–16:00	panels 7 16:30–18:30	eve from 18:30
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6.2	Building Sites
HO A14	
[Chair:]	Fiona Wilkie (Theatre and Performance Studies, Roehampton)
[Description:]	The panel addresses the performances of designing, constructing and moving within architecture. Papers discuss construction sites, government buildings and art projects aiming for a democratic and creative inhabitation of our built environment.
1	Daniel Sage (Civil and Building Engineering, Loughborough) Why building site might never be landscapes: amid imagination and materiality
2	Andrew Filmer (Theatre, Film and Television, Aberystwyth) Terrains of Power: Performing Parliamentary Architecture
3	Peter Merriman (Geography and Earth Sciences, Aberystwyth) Landscape, architecture, dance: inhabiting environments with Anna and Lawrence Halprin
4	Andrew Todd (Studio Andrew Todd architects, Paris, Ecole Nationale Supérieure d'Architecture Paris-Malaquais) Environment, Image and Materiality in the theatre worlds of Peter Brook and Ariane Mnouchkine

1	Daniel Sage (Civil and Building Engineering, Loughborough) Why building site might never be landscapes: amid imagination and materiality
	Building sites are noticeable largely by their absence from recent performative accounts of landscape, which have tended to focus on imaginary or pre-existing natural and built environments. And yet, construction sites persist in the everyday meanings, emotions and experiences through which we encounter urban and rural landscapes. This paper seeks to examine how this lacuna seems bound up with a particular sense of a landscape as either an imaginary representation or material entity. Drawing upon ethnographic work within the construction industry, the paper moves on to consider how building sites might inform and develop performative approaches to landscape. A growing body of critical work within construction-related disciplines has sought to acknowledge construction projects as complex practical performances, rather than predictable and bounded technical systems. Despite the prevalence of pre-fabricated structures, instrumentalist management procedures and automated building technologies, construction work is typified by unpredictability and complexity: risky on-site material experimentation practiced by poorly paid manual labour in unpredictable weather conditions. As a building site develops the very definition of the landscape constantly shifts back and forth from being an external representation that is planned, designed, inspected, measured and calculated to a living performance that is bound up with the emergent capacities of individual bodies, ground, material and technologies to be arrayed and assembled. The construction site provides a unique lens to capture such imbroglios of imagination and materiality, order and chaos. A landscape which is becoming – never will be or has been.

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6.2	Building Sites
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2	Andrew Filmer (Theatre, Film and Television, Aberystwyth) Terrains of Power: Performing Parliamentary Architecture
	<p>In <i>The Symbolic Uses of Politics</i> (1964) Murray Edelman notes that, “The appropriateness of act to setting is normally so carefully plotted in the political realm that we are rarely conscious of the importance or ramifications of the tie between the two.” (99) This statement is nowhere more relevant than when considering the design, construction, and use of parliamentary buildings and precincts.</p> <p>Such buildings and precincts perform various symbolic functions: they help to construct a sense of national identity, to represent the processes of government, and to assert the authority and legitimacy of the state. More immediately however, at the level of spatial program and built form, they also promote and entrench certain possibilities for movement and interaction whilst discouraging others. In this respect they exert a material influence on the way in which government operates and the way in which the public interacts with it. In this paper I apply interpretive strategies drawn from Performance Studies to examine two recently constructed precincts: the Scottish Parliament at Holyrood (2004) and the Welsh Senedd on the shore of Cardiff Bay (2006). By focussing on the performative relationship between bodies and the environment I seek to build on existing studies of civic space and capital city design and, in doing so, to assess the extent to which the design of these new precincts might remain “closely tied to political forces that reinforce existing patterns of dominance and submission.” (Richard J. Vale 1992:10)</p>
3	Peter Merriman (Geography and Earth Sciences, Aberystwyth) Landscape, architecture, dance: inhabiting environments with Anna and Lawrence Halprin
	<p>In this paper I draw upon geographical writings on performance and theories of practice to explore the collaborative landscaping practices of Anna and Lawrence Halprin – avant-garde dancer/performance artist and architect/landscape architect, respectively. I examine how their collaborative work enabled Lawrence to actively incorporate ideas of embodied movement and choreography from dance into his architectural and environmental designs, and I explore the techniques he used for working with users and clients to understand how they and others would inhabit these spaces. The paper will examine the architectural philosophies which lay behind Lawrence’s designs, before discussing a series of performance events and workshops organised by Anna and Lawrence in the 1960s and 1970s – including <i>Experiments in Environment</i> – which enabled participants to explore their embodied relationships with architectural spaces and environments, and helped professionals to develop new interdisciplinary approaches to creative expression, inhabitation, democratic planning and participation.</p>
4	Andrew Todd (Studio Andrew Todd architects, Paris, Ecole Nationale Supérieure d’Architecture Paris-Malaquais) Environment, Image and Materiality in the theatre worlds of Peter Brook and Ariane Mnouchkine
	<p>The theatrical avant-garde which emerged in the late 1960s rejected the codes and structures imposed by official theatre architecture, inventing other forms of spatial practice. In so doing it also weakened the hegemony of visibility identified by thinkers such as Guy Debord as a central tool of political control. By working in non-theatrical spaces, directors such as Brook and Mnouchkine opened up new pathways for the imagination in the theatre, restoring the ‘thingness’ of their theatre environments (‘natural’ skylight, earth, water, fire, temporality, the fabric of their buildings) in a manner which, they progressively discovered, provided a far richer theatrical potential than was possible in a conventional building. Their new-found methods allowed changes of scene and scale within the audience’s imagination rather than represented as spectacle, particularly with respect to changes between interior and exterior settings. It is not insignificant, also, that they instinctively adopted a sustainable agenda (adaptive re-use of spaces, working with minimal means). They have attempted to restore the wholeness of human experience to the theatre, and set a challenging precedent for anybody attempting to create theatre space today, a challenge which can be addressed through a consideration of materiality, threshold, temporality, human proportion and the unity of the senses.</p>

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6.3	Myth, Folklore and the Performance of Landscape
HO C164	
[Chair:]	Sarah Goldingay (Drama, Exeter)
[Description:]	The panel addresses the contemporary performances of myth, folklore, 'deep time' and ritual and their relation to and staging of specific landscapes.
1	Chris Low (African Studies, Oxford); Sian Sullivan (Birkbeck, London) Shades of the Rainbow Serpent: A KhoeSaan Animal Between Myth and Landscape in Southern Africa
2	Amy Staniforth (CPR, Theatre, Film and Television Studies, Aberystwyth) Ancestral landscapes: Origins and Olduvai in the 21st century
3	Peter Harrop (Arts and Media, Chester) Car Park and Calendar Customs
4	Andrew Gryf Paterson (Media Lab, TaiK Helsinki) Meeting the Clackmannan Stone (-person) on the Main Street

1	Chris Low (African Studies, Oxford); Sian Sullivan (Birkbeck, London) Shades of the Rainbow Serpent: A KhoeSaan Animal Between Myth and Landscape in Southern Africa
	<p>The snake serves as a potent symbol and metaphor in many cultures across the world. This presentation contextualizes the snake amongst southern African KhoeSaan, exploring its role as transformative mediator between the day-to-day and shamanic KhoeSaan world. As elsewhere, the KhoeSaan rainbow snake is linked with the moving medium of water. Frequently it is present in places in the landscape where water concentrates, as well as manifest in the transient presence of rainbows and their links with life-giving rain. Associated with fertility, shape-shifting and transformation, the rainbow snake is an archetypal 'truth' for thinking through and explaining the unpredictable and dangerous aspects of life and death.</p> <p>Through text and images we explore this polysemic quality of the KhoeSaan rainbow serpent: an animal connecting myth and landscape in southern Africa. We open with descriptions of snakes as they appear in KhoeSaan encounters: a mamba rising from a trail to stare them in the face; to a coiled serpent the size of a cartwheel hidden in the long grass, whose smell causes sickness. From these more familiar snakes, we move to snakes of the spirit world: from lantern headed snakes glowing in the veld at night, to a massive man eating river snake who makes "a noise like the wind blowing into the open mouth of a calabash", to an ox-like creature that is left on the banks of receding rivers, changing into a snake and slithering into the water as people approach.</p> <p>We supplement these rich stories of sensual encounter with analysis of snakes in rock art that further associate the snake with flowing rain, blood and milk and we pursue the snake into KhoeSaan epistemology and ontology. Drawing on longterm fieldwork exploring KhoeSan folklore and healing, we demonstrate some of the conceptual movements and motifs that permit the snake to be both an aspect of natural history and the physical environment, and a multiplicitous spirited presence, whose potency both explains otherwise inexplicable events and requires appropriate practices of respect.</p>
2	Amy Staniforth (CPR, Theatre, Film and Television Studies, Aberystwyth) Ancestral landscapes: Origins and Olduvai in the 21st century
	<p>Olduvai Gorge, in northern Tanzania, East Africa, has been called the birthplace and cradle of mankind. It was here in 1959 that Louis and Mary Leakey began to discover the hominid fossils that made the gorge and the Leakeys world news and the National Geographic society began funding and reporting on the popular scientific enterprise. Nestled between Ngorongoro Crater and the Serengeti Olduvai Gorge, although dry and dusty, became a regular stop on the popular northern Tanzanian (and southern Kenyan) safari route.</p>

6.3 Myth, Folklore and the Performance of Landscape

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	<p>Even as fossils have been discovered in other African countries host to the Great Rift Valley, Olduvai Gorge remains a popular manifestation of East African human evolution. The layers of Olduvai Gorge are what make it so evocative for tourists, letting it act as a visual snapshot or trace of time and together with an apparent lack of local people and their activities Olduvai often comes to stand quite literally for the landscape of our deep past. Yet, multiply constructed-by tourist brochures, archaeologists, government ministries, documentaries, Maasai cattle, and so on-the landscape of Olduvai Gorge is also multiply experienced, narrated, and performed. Olduvai Gorge exists at once in the western imagination, in UNESCO documentation, in local peoples' everyday work practices, in scientific lore and tourist awe, and in the daily activities of Tanzanian and international archaeologists, palaeontologists and geologists. By exploring it as a diversely performed cultural landscape in 2009, as diverse groups come together to celebrate the Golden Jubilee anniversary of the fossil's excavation, perhaps we can gain access to the often intangible processes and practices of constructing both deep time, and relationships with the postcolonial Other.</p>
3	<p>Peter Harrop (Arts and Media, Chester) Car Park and Calendar Customs</p>
	<p>The paper will describe some of the ways in which a nondescript car park in Monkseaton, North Tyneside, has been scripted into local memory by the performance and repetition of folklore traditions from other places. Focussing on a series of new years' day morning performances the paper considers: Serial site specificity as a component of processional performance; Calendar customs as temporal promenades; The aesthetics that emerge from the fixed siting of performances in calendrical time; The process of meaning that arises from the repeated intersection of time, place, performance and person.</p>
4	<p>Andrew Gryf Paterson (Media Lab, TaiK Helsinki) Meeting the Clackmannan Stone(-person) on the Main Street</p>
	<p>This contribution elaborates the narrative of 'The Stone of Manau' and a related socially-engaged arts strategy for a 2-week collaborative oral-history and heritage fieldwork project. Sitting on a whinstone monolith, the ancient 'Stone of Manau' has been placed on public view at the top end of Main Street, Clackmannan, Central Scotland, since 1833. It sits next to the remains of pre-modern burgh life – tolbooth/prison, mercat/market cross – and their authority in the area. Noted in legends recalling the Norman-Scots Bruce dynasty, the Christianising-Pict Servanus, and supposedly once a ritual object for the Brythonic Celtic sea-god Manau/Manaw/Manannan, the stone has in contemporary times gained a reputation as a fertility symbol, and inspired threats of 'sit-in' protests from local residents. Caught in the CCTV video data-stream keeping check on drunk and disorderly locals, it also has an archival record and shared data-body with locals that has never been so close. The fieldwork strategy laid-out here projects the monument as a 'stone-person' (in the animist sense) who has been in a relationship with local people over a long period of history. This imaginary relationship can be embellished by local folklore, legend, stories, oral historical interpretation, expert knowledge, media and data. A 2-week 'open fieldwork lab' was originally proposed as part of this year's 'Homecoming Scotland 2009: Meet Your Ancestors in Clackmannanshire's programme, to investigate and gather oral interviews and history surrounding the stone, including workshops generating different types of intangible artefacts relating to the stone, such as stories and virtual characters. However, it was not possible to raise the additional finance needed in time to include the project in the programme for this summer. It is hoped that it will take place next year instead. Meeting the Clackmannan Stone(-person) is imagined to be coordinated and facilitated by the author, proposing to be artist/researcher-in-residence, inviting other human persons of different ages – locals and visitors to the region, artists and storytellers, historians and heritage workers – into the process of fieldwork. http://apaterso.info/projects/clackmannan/ http://agryfp.info/</p>

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6.4	Heritage Landscapes
HO C165	
[Chair:]	Jo Robinson (English Studies, Nottingham)
[Description:]	The panel addresses the role of performance in the interpretation of heritage sites in reference to museums, castles and stately homes in the US, England and Italy.
1	Gareth Hoskins (Geography and Earth Sciences, Aberystwyth) On arrival: performing landscapes of memory and migration
2	Polly Williams (Performance and Cultural Industries, Leeds) Underground Landscapes: Performance and the Underground Tour at the National Coal Mining Museum for England
3	Claudia Robiglio ; Raffaella Gabriella Rizzo (DESI, Verona); Luca Simone Rizzo (TeleGeomatica, Trieste; Verona); Andrea Scipioni (A.Gi.Mus, Verona); Monica Zaru (Musica e Incanto, Milano) Living Landscapes: Musical performances and heritage sites in the North-East of Italy – A territorial perspective
4	Sarah Cole ; Anne Eggebert (University of the Arts London) Folly: Contemporary formations of the historic leisure landscape

1	Gareth Hoskins (Geography and Earth Sciences, Aberystwyth) On arrival: performing landscapes of memory and migration
	This paper explores how visitors to heritage sites are tacitly enrolled into performances of landscape by interpretive programming based around, but not explicitly labelled as, historical re- enactment. It focuses on visitors to Ellis Island Immigration Station, New York who become instrumentalised as both subjects and objects – as observers of the scene but also and simultaneously part of what constitutes that scene. Museums scholar Tony Bennett highlights an instruction to sightseers posted at the 1901 Pan American Exposition which enjoined ‘Please remember when you get inside the gates you are part of the show’. At Ellis Island visitors become part of the show through their arrival-by-water. An arrival-by-water is claimed to be an essential part of any visitor’s experience since it enables the adoption of a migrant’s point of view which, in turn, leads to ‘true feel’ of what it was like to land on U.S soil. But arrival-by-water is not as straightforward as this site’s island status might suggest. The addition of a 400-yard bridge connecting the Immigration Station to Liberty Park, New Jersey was constructed in 1983 to expedite a 150 million-dollar restoration effort. It remains open only to those engaged in official park business despite a recent campaign to allow New Jersey citizens pedestrian access. The paper tracks numerous appeals made to protect arrival-by-water as the exclusive mode of tourist access to the site. In doing so it demonstrates how heritage practitioners routinely incorporate ideas of performance into their interpretative efforts and how they are sometimes moved to privilege one form of performative encounter over the many possible others

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6.4	Heritage Landscapes
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2	Polly Williams (Performance and Cultural Industries, Leeds) Underground Landscapes: Performance and the Underground Tour at the National Coal Mining Museum for England
	<p>To go underground is no ordinary journey. The underground tour at the National Coal Mining Museum for England is an act of revealing which allows the underground landscape to be illuminated: seen as it is appears physically around us and re-seen or imagined through the narratives of the ex-miner who describes it in its former life. This landscape is animated through the re-enactment of working practices which are produced by the juxtaposition of miner, machinery and artefacts, environment and visitor. The tour also challenges reality as it reverses time and leads us back through layers of geological time, back through historical time to the late 18th century origins of the colliery and back through individual memory as the miner narrates his past working life. It is also a disruption of our normal progress through space as we penetrate the surface landscape to a place within the earth, that has been forced into being – that we wouldn't normally see, that defies us to see, that has no aesthetic appeal even. These restrictions on normal viewing and restrictions on movement underground where we must be led, force visitors into a different kind of museum experience and a different engagement with their environment - here where maybe we shouldn't really be.</p> <p>This paper is part of my collaborative PhD research at the National Coal Mining Museum for England entitled <i>Living Histories: Performing Work and Working Lives in the Industrial Museum</i>. It explores how work and the working environment is represented and reproduced through performances of environment and site, interpreters, actors, guides and ex-workers. It has a particular focus on authenticity and how industrial museums, interpretive staff and visitors locate authenticity in relation to these performances.</p>
3	Claudia Robiglio ; Raffaella Gabriella Rizzo (DESI, Verona); Luca Simone Rizzo (TeleGeomatica, Trieste; Verona); Andrea Scipioni (A.Gi.Mus, Verona); Monica Zaru (Musica e Incanto, Milano) Living Landscapes: Musical performances and heritage sites in the North-East of Italy – A territorial perspective
	<p>It has become evident in recent times that there is a need to rethink the mechanisms whereby we communicate, disseminate and internalize the long-held values that local cultures express. Developing greater involvement and awareness on the part of both individuals and interest groups is an essential requirement if local systems are to mould a global culture that is more in line with the identities that they embrace and encompass. The University has an important role to play in this regard: it is, in fact, both a centre of expertise and skills on which to draw and also a propellant, acting as a catalyst and crystallizer for collective efforts that will then be transformed into creative energy. This apparently obvious correlation remains, however, often unexplored.</p> <p>This study describes an event that has been launched in the last few years ("Musica nei Castelli - Rassegna Itinerante" of Verona), which involves collaboration between the university and both public/no-profit and private institutions and expresses itself through forms of cultural cooperation that are based on profound knowledge of the local context and territory. The aim has been to integrate scientific and artistic languages, offering a synthesis that might reflect, on the one hand, on the connection between landscape and the collective memory (to be maintained, substantiated and codified) and, on the other, between a cultural resource, the territory and local development. Two worlds (that of cultural and economic geography and that of music) have, therefore, been exploited, in an attempt to: convey wide-ranging, complex messages in an original and concise way; inspire dialogue between different spheres (research and the arts); obtain greater understanding and enhancement of the cultural heritage offered by a local territorial system; give a stronger identity to this cultural heritage (as regards both local people and those from outside the area) and "reach out to" the citizen, thus increasing his or her sensibility; communicate complex landscapes and bring them to life.</p>

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6.4	Heritage Landscapes
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	<p>In the case of the event in question, these landscapes have been linked to the past – the period of the domination by the La Scala family – through “monumental” sites: the 13th century castles in the Province of Verona. The landscapes dominated by these cultural assets have also been given a distinctive aspect thanks to agricultural crops (especially viticulture, from the Bardolino D.O.C. on Lake Garda to those of Valpolicella, Custoza and Soave, renowned worldwide). This farming is the result of both ancient traditions and modernization, with notable differences evident even within a short distance of one another. Furthermore, these agricultural landscapes are juxtaposed by the invasiveness of buildings linked to the industrial and tourist sectors. The adoption of digital communicational and representational technologies (mobile IT devices and GIS) has led to the development of more subtle and ingenious methods for teaching, assisting and connecting individuals. With this in mind and as a complement to the event in question, a thematic network of itineraries was created, in order to encourage the responsible exploitation of the resources being studied as well as integration of the economic and cultural interests involved.</p>
4	<p>Sarah Cole; Anne Eggebert (University of the Arts London) Folly: Contemporary formations of the historic leisure landscape</p> <p>Our paper explores the representation of the performing body in the leisure landscape. We will discuss our research and show work in progress for Valentines Mansion historic house and garden (currently undergoing an HLF restoration programme) within the urban parkland of Valentines Park, Ilford, in the London Borough of Redbridge. We are visual artists researching the source context of Venetian landscape vignettes found in vintage wallpaper (circa 1950) on the walls of the former servants quarters at the top of the house. Our interest lies in the peopling of these images and how their representation provides décor for the house; that the beginnings of the travel leisure industry in Europe were informed by popular home décor culture, its representations of exotic landscape including the subject engaged in leisure activities e.g. sitting at a café. We are developing a video work that seeks out the sites in Venice of the wallpaper’s drawn motifs alongside a series of photographs capturing a 21st century leisure pursuit, free running, over the mansion’s follies.</p> <p>We are also interested in the potential of an altered perspective through virtual representations of landscape (e.g. Google Earth) and the implications of this extraterrestrial view in revealing new surfaces to engage with. Free-runner athletes test the historic landscape not as a view but as a multiplicity of surfaces to be physically encountered - the folly of a playful and foolish action that finds a use for the ‘useless extravagant structures’ of the historic landscape. A play on space that finds an alternative trajectory through it as all elements encountered within the landscape become surface. Our video and photographic works will depict contemporary leisure activities to comment on contemporary formations of the historical landscape and the performative nature of space.</p> <p>www.sarah-cole.co.uk www.anne-eggebert.com</p>