











**Notes for a Performance**  
**Weather Permitting**

**Louise Adkins**

## Preface

On Sunday the 11<sup>th</sup> November 2018 I, I attempted to climb to the triangulation point on the summit of Black Combe (600m) in the Lake District. The day was foggy and the weather forecast predicted limited visibility and strong winds of 35 mph at the peak. Black Combe is just 10m short of being classified as a mountain. The prominence, independence and isolation of the summit to its surrounding landscape allows for (weather permitting) outstanding panoramic views of sky, land and sea.

Initially visibility was good. After a short climb I was able to look out to sea to the wind farms, across the Furness peninsular to Hodbarrow Point and beyond to Birkrigg Common. Looking down the hillside I could see the fog creeping across the landscape. Where there had been light on the distant water before, it was now enveloped in mist. The green fields, previously visible, were covered by a white blanket. Occasionally a tiny shape moved across the landscape ... a car on the road below. The fog became opaque and after observing two-minutes silence, as part of Armistice remembrance, I turned back having failed to reach the summit.

Black Combe in fog on Armistice Day became the point of departure for my work as the Extreme Views artist-in-residence at Art Gene. From this point on, research and fieldwork concentrated on the proximity of the geographic coastline to the mountainous landscape, tracking triangulation and mapping routes between Black Combe, Hodbarrow Point and Birkrigg Common. Alongside this, archival research working with Barrow Archive Service expanded my understanding of the locality and its industrial and typographic heritage.

1 The Armistice of 11 November 1918 was the armistice that ended fighting on land, sea and air in World War I between the Allies and their opponent, Germany. On the 11<sup>th</sup> November 2018, 100 years after the end of WWI a two-minute silence was observed in remembrance throughout Britain and around the world.

The performance script, written in collaboration with Nikolai Duffy, was primarily created using audio description<sup>2</sup> techniques (AD) alongside archival material and associated narrative strands. As a development of the AD methodology this publication is formatted in both print and braille. The aim is to vision, in the 'mind's eye,' the sight lines and vistas (real or imagined) visible from the triangulation points visited.

The weather on Black Combe proved to be unforgiving. Performances were cancelled and rescheduled, wind speed and visibility were an ongoing hazard. Working with radio operators Mark Wickenson, Nick Gregory and Chris Leviston from Furness Amateur Radio Society (FARS) 'Notes for a Performance – Weather Permitting' was performed/transmitted from the summit of Black Combe, Hodbarrow Point and Birkrigg Common on Sunday 17<sup>th</sup> March 2019. The performance transmission from Black Combe partnered Summits on the Air Ways (SOTA),<sup>3</sup> further increasing audience numbers, access and reach.

This publication features the original performance script in text and braille alongside a compendium of research and performance documentation in association with Art Gene and the Extreme Views programme.

Louise Adkins  
louiseadkins.co.uk

2 Audio description is an additional narration track intended primarily for blind and visually impaired consumers of visual media including film, TV and theatre.

3 Summits On The Airwaves also known as SOTA is an award scheme for radio amateurs that encourages portable operation in mountainous areas. It operates all over the world and members track summit transmissions and locations as part of radio activity.



# Notes For a Performance Weather Permitting

By Louise Adkins & Nikolai Duffy

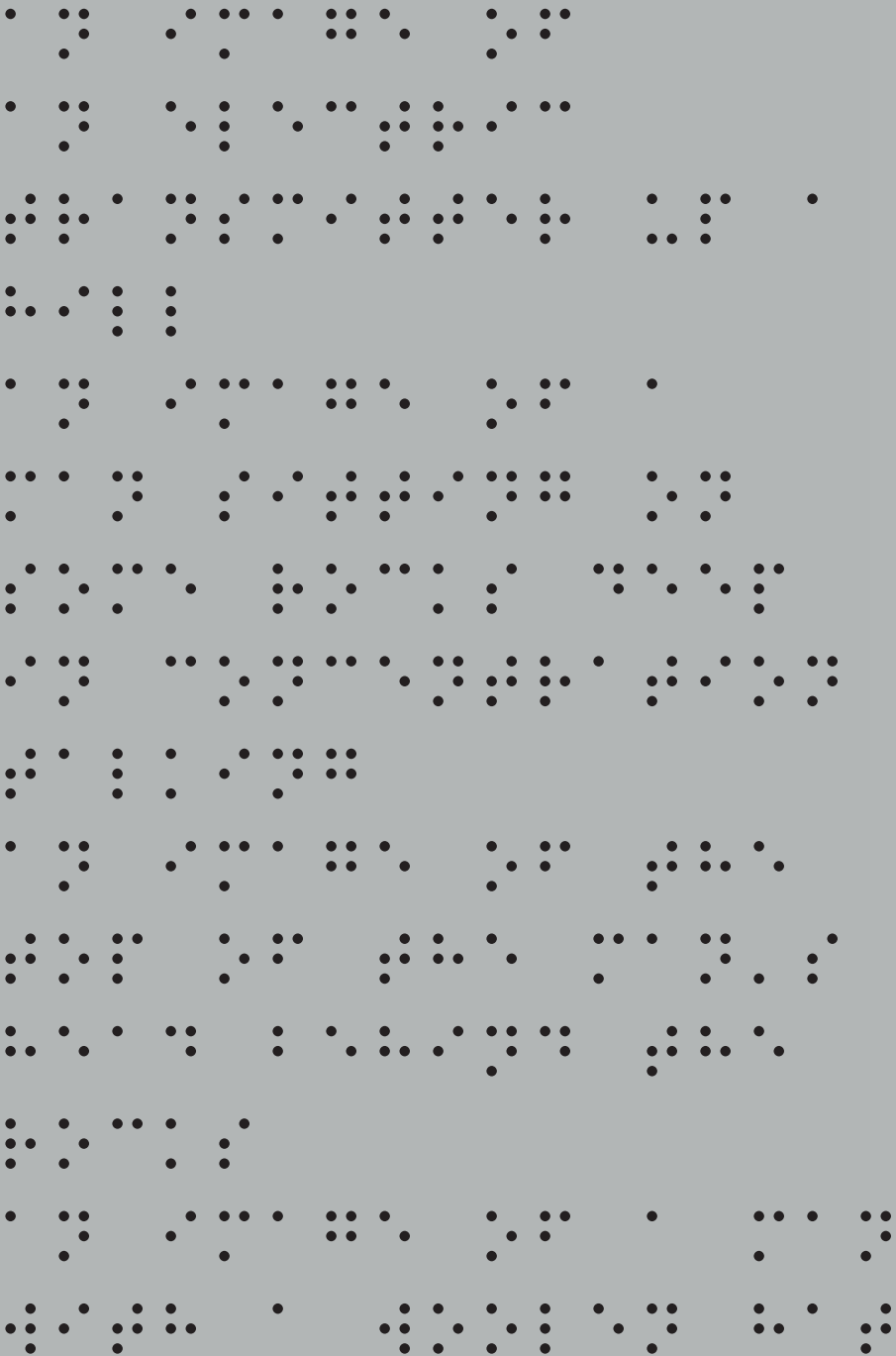
## Performance Script in Three Scenes Sunday 17<sup>th</sup> March 2019

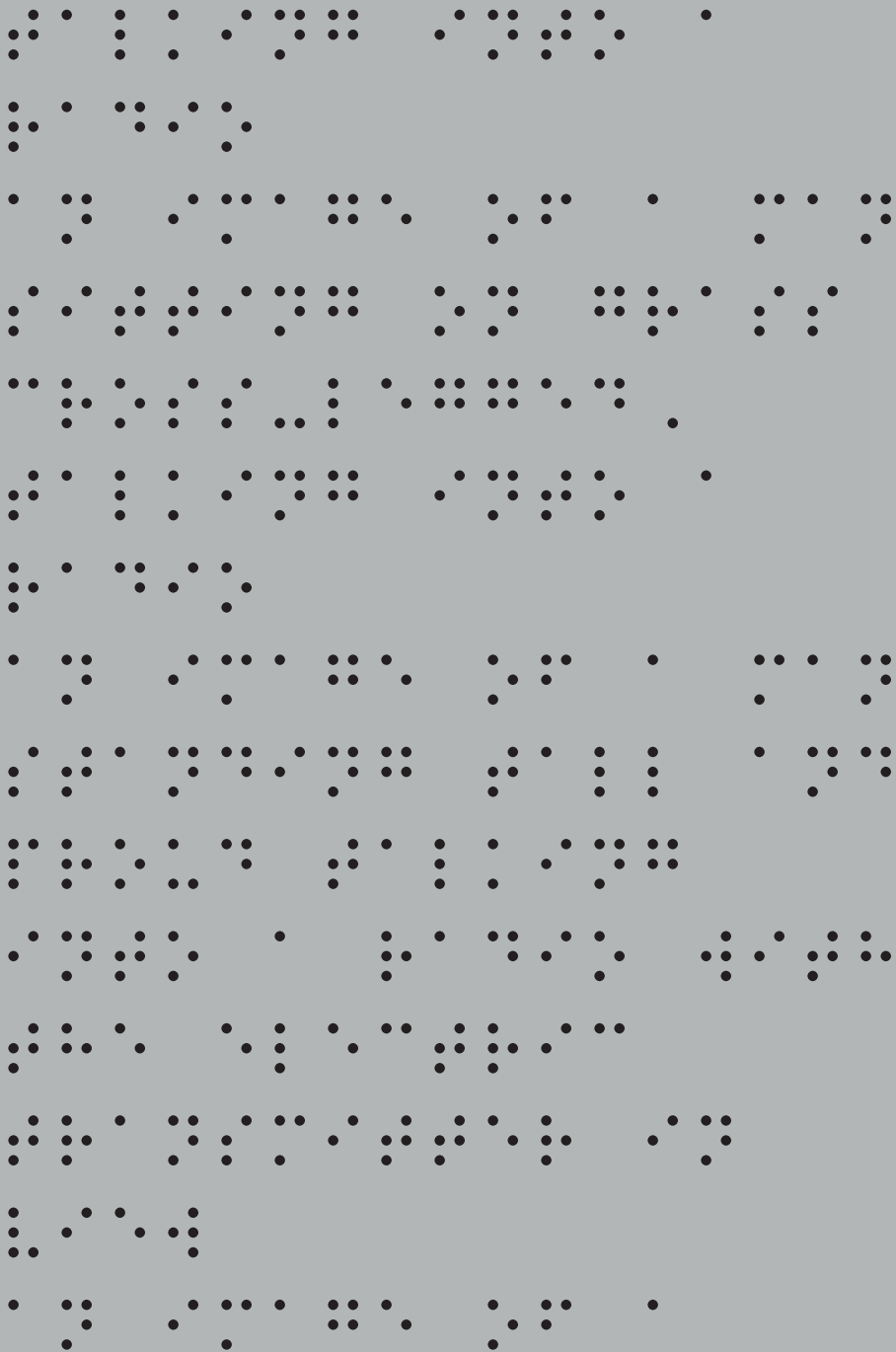
Performed by members of Furness Amateur Radio Society (FARS)

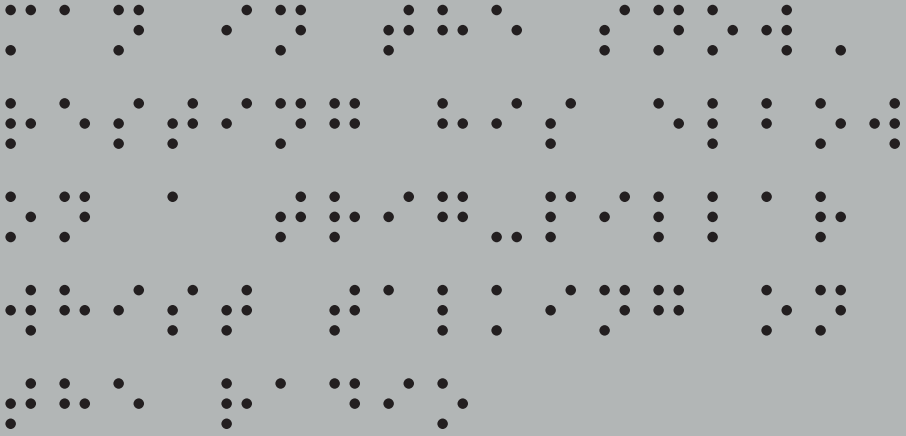
Nick Gregory G0HIK/P – Golf Zero Hotel India Kilo Slash Portable,  
transmitting from Hodbarrow Point trig point Maidenhead locator:  
IO84ie – India Oscar Eight Four India Echo.

Chris Leviston M0KPW/P – Mike Zero Kilo Papa Whiskey Slash  
Portable, transmitting from Birkrigg Common trig point Maidenhead  
locator: IO84kd – India Oscar Eight Four Kilo Delta.

Mark Wickenson M0NOM/P – Mike Zero November Oscar Mike  
Slash Portable transmitting from Black Combe Summit at the trig point,  
Maidenhead locator: IO84ig – India Oscar Eight Four India Golf, SOTA  
ref: G/LD-030 – Golf Lima Delta Zero Three Zero, WOTA ID: LDO-  
002 – Lima Delta Oscar Zero Zero Two.























# Scene 1

## Weather Permitting

**Mark** This is Mark MoNOM/P – Mike Zero November Oscar Mike Slash Portable on Black Combe at the trig point.  
Maidenhead locator: IO84ig – India Oscar Eight Four India Golf.  
SOTA ref: G/LD-030 – Golf Slash Lima Delta Zero Three Zero.  
WOTA ID: LDO-002 – Lima Delta Oscar Slash Zero Zero Two, in a net with fellow FARS members Chris MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable at the Birkrigg Stone Circle trig point and Nick GoHIK/P – Golf Zero Hotel India Kilo Slash Portable at the Hodbarrow Point trig.

*PAUSE*

Morning mist at the foot of Black Combe, in rain.  
Armistice Day.

There is a weird phenomenon known as ‘terrestrial refraction’, in which the atmosphere acts as a prism and bends rays of light to produce images. This has been observed across mountainous landscapes, where the top of far-away hills ‘seem to dance up and down.’<sup>4</sup>

In certain circumstances, the top of a hill totally detaches from the lower part. Creating a band of sky between the two pieces.

Over to you Chris MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable from MoNOM/P – Mike Zero November Oscar Mike Slash Portable

**Chris** MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable.  
Transmitting from Birkrigg Stone Circle trig point Maidenhead locator:  
IO84kd – India Oscar Eight Four Kilo Delta.

Morning mist on Birkrigg Common, in rain.

11<sup>th</sup> November.

Clouds hang low overhead, black, lowering.

Beneath their loose edged forms, the sky retains a dusky soft blue.

As a common approximation, terrestrial refraction is considered as a constant bending of the ray of light or line of sight.

The ray can be considered as describing a circular path.

*PAUSE*

The horizon here is uneven, leaden. Clouds hanging low overhead,  
lowering.

Spiked with the silhouettes of trees thinning out into waterlogged ground  
and bushes rising up to meet the blue of the sky.

Fog slowly eclipses the landscape into banks of darkening cloud.

Over to you Nick GoHIK/P – Golf Zero Hotel India Kilo Slash Portable  
from MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable.

**Nick** GoHIK/P – Golf Zero Hotel India Kilo Slash Portable.  
Transmitting from Hodbarrow Point trig point Maidenhead locator:  
IO84ie – India Oscar Eight Four India Echo.

Morning mist, at the furthest most peninsular at Hodbarrow Point.  
In rain, Armistice Day.

The mist is low and creeps across the footpath, covering everything  
with a growing wet. The fog cuts across the landscape as lights blink  
through the mist.

Despite the fog and imminence of rain, patches of sky are bright blue.

In the near distance, tall trees the colours of autumn.

Further away, wind turbines spinning against descending cloud.

Over to you Chris MoKPW/P – Mike Zero Kilo Papa Whiskey Slash  
Portable  
from GoHIK/P – Golf Zero Hotel India Kilo Slash Portable.

**Chris** MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable.

A cold wind rips across the open expanse of heather, criss-crossed by a  
series of footpaths that cut through heather, fern and pasture.  
From Barrow, it takes just under twenty minutes to drive to the foot of  
Birkkrigg  
Common, on White Gill Lane.  
The Lakeland fells to the north and Morecambe Bay to the east and south.

Clouds hang low overhead, black, lowering.  
Beneath their loose edged form's, the sky retains a dusky soft blue.

Over to you Mark MoNOM/P – Mike Zero November Oscar Mike  
Slash Portable  
from MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable.

**Mark** MoNOM/P – Mike Zero November Oscar Mike Slash Portable.

The fog cuts across the landscape as lights blink through the mist.

Armistice Sunday, two figures in a bank of fog, cocooned by the whole  
mist.

Nothing but whiteness and wind.  
One minute, remaining still on the hillside.  
Remembering.

Dressed for the elements: jackets, gloves, waterproof trousers, walking  
boots, a small map I should have laminated, ready to climb.  
Looking upwards and then out, towards sea and hill, what Wordsworth  
saw as the 'hoary peaks of Scotland.

*PAUSE*

The fog rolls in for a moment. I see nothing, not even my foot ahead of me.<sup>5</sup>

Over to you Chris MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable from MoNOM/P – Mike Zero November Oscar Mike Slash Portable

**Chris** MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable.

A cold wind rips across the open expanse of heather.

I get out of the wind and sit down behind a boulder...

Clouds hang low overhead, black, lowering.

Beneath their loose edged forms, the sky retains a dusky blue.

*PAUSE*

When the fog starts to lift, I begin again to traverse the scrag, daylight casting a long-shadow to the side of the path, light brown and muddy from recent rain, the grass kept short by grazing sheep, and edged by bracken and fern.

Over to you Mark MoNOM/P – Mike Zero November Oscar Mike Slash Portable from MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable.

**Mark** MoNOM/P – Mike Zero November Oscar Mike Slash Portable.

The mist is low and creeps across my feet, layering everything with a growing wet.

Fog everywhere. These are not ideal conditions for walking. Somewhere ahead a single sheep moves slowly across the hillside, minutes later its bleat replaced by the sudden appearance of a woman in red waterproofs, a small dog beside her, heading for home.

Where there was light on the down-below water a few moments ago, it is

suddenly lost in the fog as occasional cars cut across the landscape.

When we come across the woman for a moment I am convinced it is my mother, coming out of the mist to tell me, once again, about triangulation and how the Ancient Greek philosopher, Thales of Miletus, stood on cliff-tops and measured the distance to ships at sea using only three straight sticks and a knowledge of altitude.

And how he argued water formed the principle of all things; and to tell me of the weather, that Thales, she said, would predict...

Over to you Chris MoKPW/P – Mike Zero Kilo Papa Whiskey  
Slash Portable from MoNOM/P – Mike Zero November Oscar Mike  
Slash Portable

**Chris** MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable.

Where there was sky there is now fog, as occasional cars cuts across the landscape.

A pale-yellow Volkswagen Beetle winds its way along a narrow ribbon of road besides the glassy black surface of a placid lake, flanked by jutting cliffs of granite.

The car is a yellow dot that winds its way through the starkly silent country hardly ever passing another vehicle.

Green fields spread out below in the distance, then they too are gone in the damp of the thickening mist and fog.

Over to you Mark MoNOM/P – Mike Zero November Oscar Mike  
Slash Portable  
from MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable.

**Mark** MoNOM/P – Mike Zero November Oscar Mike Slash Portable.



I imagine my mother approving of my sensible clothing but wondering why my eyes cannot meet hers or why I struggle to stop and only stumble a greeting, and why my hand does not quite reach hers as she folds me into the mist of her arms...

*PAUSE*

At which moment I lose her all over again and the woman walking her dog smiles at me but does not stop, pulling the hood tighter around her face and calling to her dog to keep up.

This is MoNOM/P – Mike Zero November Oscar Mike Slash Portable closing the net.

Thanks to Nick and Chris and any listeners.

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## Scene 2

### Terrestrial Refraction

**Mark** This is Mark MoNOM/P – Mike Zero November Oscar Mike Slash Portable on Black Combe at the trig point.  
Maidenhead locator: IO84ig – India Oscar Eight Four India Golf.  
SOTA ref: G/LD-030 – Golf Slash Lima Delta Zero Three Zero.  
WOTA ID: LDO-002 – Lima Delta Oscar Slash Zero Zero Two, in a net with fellow FARS members Chris MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable at the Birkrigg Stone Circle trig point and Nick GoHIK/P – Golf Zero Hotel India Kilo Slash Portable at the Hodbarrow Point trig.

Clouds hang low overhead, black, lowering.

*PAUSE*

Terrestrial refraction, sometimes called geodetic refraction is the apparent angular position and measured distance of terrestrial bodies.

It is of special concern for the production of precise maps and surveys.

Since the line of sight in terrestrial refraction passes near the earth's surface, the magnitude of refraction depends chiefly on the temperature gradient near the ground, which varies widely at different times of day, seasons of the year, the nature of the terrain, and the state of the weather.

Over to you Nick GoHIK/P – Golf Zero Hotel India Kilo Slash Portable from MoNOM/P – Mike Zero November Oscar Mike Slash Portable.

**Nick** GoHIK/P – Golf Zero Hotel India Kilo Slash Portable.  
Transmitting from Hodbarrow Point trig point Maidenhead locator: IO84ie – India Oscar Eight Four India Echo.

The fog rolls in for a moment and I see nothing.<sup>6</sup>

The triangulation point at Hodbarrow stands at about four feet.

It's a cold, stone rectangular column, flattened off at the top and sloping gently in as the sides rise up from the base.

It has a circular opening in the centre with grooves, channelled out of stone and lined with metal.

*PAUSE*

These spaces are where water collects.

Over to you Chris MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable from GoHIK/P – Golf Zero Hotel India Kilo Slash Portable.

**Chris** MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable.  
From Birkrigg Stone Circle trig point IO84kd – India Oscar Eight Four Kilo Delta.

Clouds hang low overhead, black, lowering. Beneath their loose edged form the sky retains a dusky soft blue.

*PAUSE*

A common measure of refraction is the coefficient of refraction.

There are two different definitions of this coefficient.

One is the ratio of the radius of the Earth to the radius of the line of sight, the other is the ratio of the angle that the line of sight subtends at the centre of the Earth to the angle of refraction measured at the observer.

Over to you Mark MoNOM/P – Mike Zero November Oscar Mike Slash Portable  
from MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable.

**Mark** MoNOM/P – Mike Zero November Oscar Mike Slash Portable.

The mist is low and creeps across the footpath, layering everything. Where there was light on the down-below water a few moments ago, it is suddenly lost in the fog as occasional cars cut across the land.

Amidst snow-capped mountains a pale-yellow Volkswagen Beetle winds its way along a narrow ribbon of road besides the glassy black surface of a placid lake, flanked by jutting cliffs of granite.

Green fields spread out in the distance, and then disappear in the damp of the thickening mist and fog.

Over to you Chris MoKPW/P – Mike Zero Kilo Papa Whiskey  
Slash Portable from MoNOM/P – Mike Zero November Oscar Mike  
Slash Portable

**Chris** MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable.  
Seen through a theodolite, the picture of the landscape is dizzying. The panorama before my eyes disappears and is replaced by an enlarged image of a minute portion of land, magnified almost beyond imagination and bisected by a grid of wires that help to pinpoint an exact spot.

The experience is like swapping the eye back and forth between a small-scale map of the nation and a large-scale estate survey.

Across the common are burial mounds, ceremonial structures, and enclosures dating from the Neolithic Period to the Bronze Age.

The double-walled Druid's Temple Stone Circle with pits in the southern quadrants containing cremated bone.

The barrows between the stone circle and the trig point, in one of which was found an inverted urn; dog walkers traversing this history.

The landscape is open, wide, empty, and dark.

Over to you Nick GoHIK/P – Golf Zero Hotel India Kilo Slash Portable  
from MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable.



Nick      GoHIK/P – Golf Zero Hotel India Kilo Slash Portable.

The fog rolled in, for a moment I see nothing.<sup>7</sup>

Clouds hang low overhead, black, lowering.

In terrestrial refraction the atmosphere acts as a prism and bends rays of light to produce images.

A rusted sign, around a metre and a half bending in the wind, advises 'Bathers, boaters and Surfers' to 'beware of the dangerous currents, walkers beware of the soft sand.'

A stationary boat sits on the shallow water.

The damp sand is a dark brown broken by the whites and greys of pebbles, shingle, an occasional shell, the dull greens and browns of strands of seaweed.

Over to you Chris MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable from GoHIK/P – Golf Zero Hotel India Kilo Slash Portable.

Chris     MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable.

Two distant figures, in red walk.

Two shadows, two heads, two dark rounded patches, moving.

Small dark forms, at the bottom of the field of vision.

Two distant figures, in red walk.

Two shadows, two heads, two dark rounded patches, moving.

Small dark forms, at the bottom of the field of vision.

*PAUSE*

Looking ahead along the path, the fog drifts in from the right.

Black Combe peak is a ghostly outline against the cloud.

The fog comes ever closer, swirling, swallowing up and engulfing in its damp... whiteness.

Over to you Mark MoNOM/P – Mike Zero November Oscar Mike  
Slash Portable  
from MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable.

**Mark** MoNOM/P – Mike Zero November Oscar Mike Slash Portable.

As a common approximation, terrestrial refraction is considered as a constant bending of a ray of light or line of sight, in which the ray can be considered as describing a circular path.

In 1608 the spectacle makers Lippershey, Janssen, and Metius, designed the earliest recorded working telescope, known as a ‘looker’.

When Galileo heard about the telescope it took him one month to build his own. Grinding glass to the right shape for refracting telescope lenses, Galileo’s telescopes produced a slightly blurry view of the sky, with coloured ‘haloes’ around astronomical objects.

*PAUSE*

From high up on the left, two narrow beams of light break through the fog, like the arms of divers, or a pair of compasses.

The surface of the triangulation column disappears into darkness as my shadow moves over it, only to emerge again into gleam and glimmer. Somewhere ahead a single sheep moves slowly across the hillside, minutes later its bleat replaced by the sudden appearance of a woman in red waterproofs, a small dog beside her, heading for home.

When we come across the woman for an inexplicable moment I am convinced it is my mother, coming to tell me, how Thales of Miletus, stood on a cliff-top and measured the distance of ships at sea using only straight sticks and a knowledge of altitude...

Over to you Nick GoHIK/P – Golf Zero Hotel India Kilo Slash Portable  
from MoNOM/P – Mike Zero November Oscar Mike Slash Portable.

**Nick** GoHIK/P – Golf Zero Hotel India Kilo Slash Portable.

The fog rolled in, for a moment I can see nothing.<sup>8</sup>

Just north of here is a small peninsula with a sea wall leading out across the water and curving rightwards.

At the peninsula's edge, a white lighthouse, weathered, ringed in red; at its base a mesh fence nesting rubbish, paper, drinks bottles, and other human waste.

Along the top of the sea wall a flat path dotted with grass, walkers, and dogs; among the berries, redwings and field fares; terns, ringed plovers, redshanks and oystercatchers on the sand.

Over to you Chris MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable from GoHIK/P – Golf Zero Hotel India Kilo Slash Portable.

**Chris** MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable.

To protect a theodolite from harsh weather, a portable observatory is erected, internal skeleton oak braces, sides and roof covered in painted canvas.

These were carried up hills, across difficult landscapes.

Heavy and clumsy.

*PAUSE*

The mist is low and creeps across my feet, layering everything with wet.

Over to you Nick GoHIK/P – Golf Zero Hotel India Kilo Slash Portable from MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable.

**Nick** GoHIK/P – Golf Zero Hotel India Kilo Slash Portable.

Black Combe draped in lowing fog, the trig point on its summit a small dark stone. The mound curves gently, rising out of the landscape below. To the right, the land levels out a little before joining with its neighbour, White Combe, which is neither as high nor as curved.

To either side of the sea wall, water breaks over rocky boulders as the tide comes in, sunlight dark-green across the water, mudflats, dune and salt marsh.

Over to you Chris MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable from GoHIK/P – Golf Zero Hotel India Kilo Slash Portable.

**Chris** MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable.

The mist is low, layering everything with a growing wet. Where there was light, it is suddenly lost in the fog as occasional cars cut across the landscape.

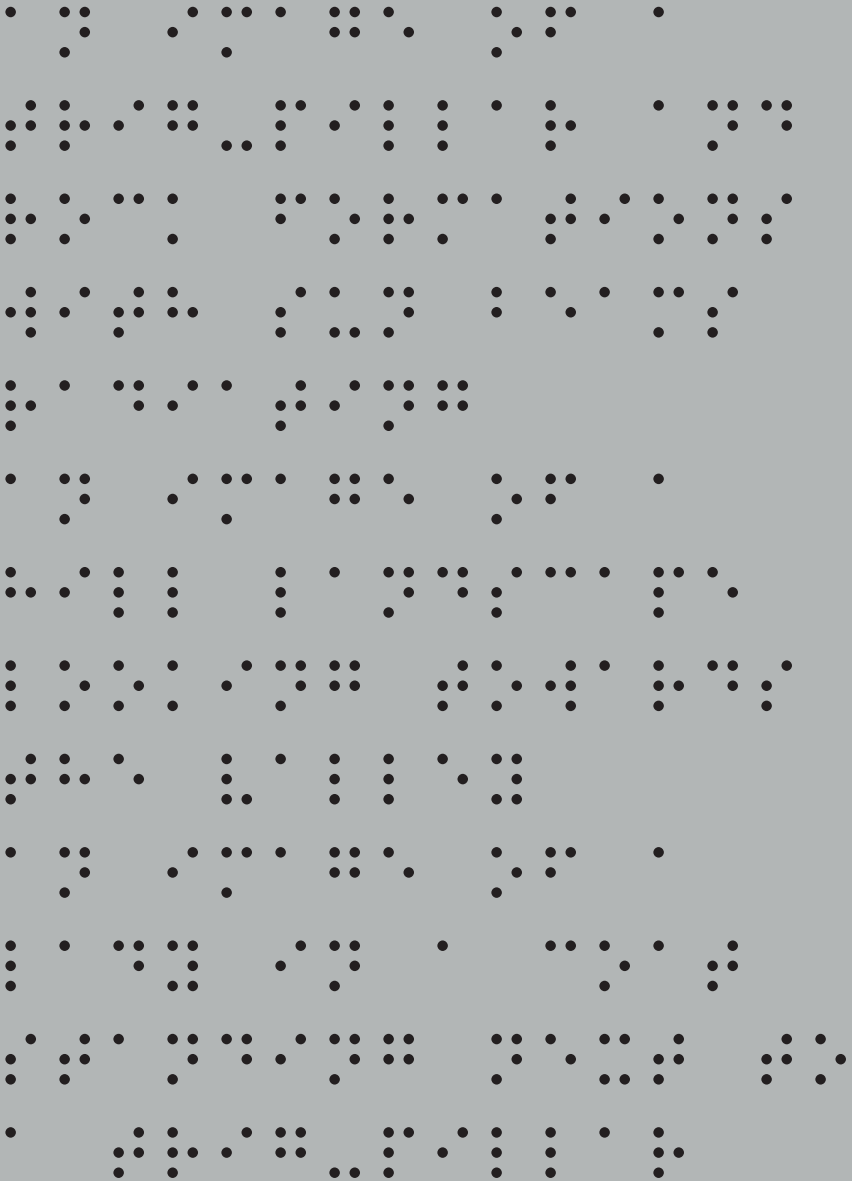
Over to you Mark MoNOM/P – Mike Zero November Oscar Mike Slash Portable  
from MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable.

**Mark** MoNOM/P – Mike Zero November Oscar Mike Slash Portable.

Somewhere ahead a single sheep moves slowly across the hillside, minutes later its bleat replaced by the sudden appearance of a woman in red waterproofs, a small dog beside her, heading for home.

This is MoNOM/P – Mike Zero November Oscar Mike Slash Portable closing the net.

Thanks to Nick and Chris and any listeners.











## Scene 3

### Trig Point

**Nick** This is Nick GoHIK/P – Golf Zero Hotel India Kilo Slash Portable at Hodbarrow Point trig point, in a net with fellow FARS members Chris MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable at the Birkrigg Stone Circle trig point and Mark MoNOM/P – Mike Zero November Oscar Mike Slash Portable on Black Combe at the trig point, Maidenhead locator: IO84ig – India Oscar Eight Four India Golf, SOTA ref: G/LD-030 – Golf Slash Lime Delta Zero Three Zero, WOTA ID: LDO-002 – Lima Delta Oscar Zero Zero Two.

The triangulation point at Hodbarrow is a cold, rectangular stone column, flattened at the top. Equidistant grooves in the centre point in three different directions. These spaces are where the water collects.

The fog rolls in for a moment I can see nothing, not even the foot ahead of me.<sup>9</sup>

*PAUSE*

In the middle distance the tall black spire of Millom Church; houses; chimney smoke; farmland; fields crossed by dry stone walls; shades of green, darker for the wooded area to the right.

Over to you Chris MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable from GoHIK/P – Golf Zero Hotel India Kilo Slash Portable.

**Chris** MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable.  
From Birkrigg Stone Circle trig point IO84kd – India Oscar Eight Four Kilo Delta.

Mist is low and creeps across the footpath.

Where there was light on the water, it is suddenly lost in the fog as occasional cars cut across the landscape.

At the top of the hill, the trig point is slightly to the left.

It is white, and rough-hewn.

A plaque on its side reads, 'This ordnance survey column has been adopted by Aldingham Parish Hall, Scales, to commemorate the completion of the restoration of the hall, April, 1997.'

To the left, is the mound of a distant hill; at arm's length, the textured ground of the common lying like velvet and ink.

*PAUSE*

A pale-yellow car winds its way along a narrow ribbon of road besides the glassy black surface of a lake.

Green fields spread out below in the distance and then disappear in the thickening mist and fog.

Over to you Mark MoNOM/P – Mike Zero November Oscar Mike  
Slash Portable  
from MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable.

**Mark** MoNOM/P – Mike Zero November Oscar Mike Slash Portable.

Transmitting from Black Combe Summit at the trig point, Maidenhead locator: IO84ig – India Oscar Eight Four India Golf, SOTA ref: G/LD-030 – Golf Lima Delta Zero Three Zero, WOTA ID: LDO-002 – Lima Delta Oscar Zero Zero Two.

At the summit of Black Combe stands the trig point, numbered, on a rectangular metal plate, 11600, and surrounded by a metre-high drystone perimeter, arranged in the shape of a horseshoe, the two edges of its opening like the jaws of a fox.

It is accepted by historians of science that ‘accuracy’ was a relatively new concern for eighteenth-century astronomers, geodesists and map-makers, who became preoccupied with the idea of the ‘quantifying spirit’ in attempting to emulate the certainty of Newton’s *Principia Mathematica* and realise the Enlightenment ideal of perfect measurement.

The wind lifts and blows the mist into an obscured view of the sea.

Over to you Chris MoKPW/P – Mike Zero Kilo Papa Whiskey  
Slash Portable from MoNOM/P – Mike Zero November Oscar Mike  
Slash Portable

**Chris** MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable.

Since the line of sight in terrestrial refraction passes near the earth’s surface, the magnitude of refraction depends chiefly on the temperature gradient near the ground, which varies widely at different times of day, seasons of the year, the nature of the terrain, and the state of the weather.

Over to you Nick GoHIK/P – Golf Zero Hotel India Kilo Slash Portable  
from MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable.

**Nick** GoHIK/P – Golf Zero Hotel India Kilo Slash Portable.

The clouds are evidence of deep, penetrating wounds in each ocular orbit, entering into the cranial cavity.<sup>10</sup>

Black Combe is draped in glowing fog, the trig point on its summit a small dark stone. The mound curves gently, rising out of the landscape below. To the right, the land levels out a little before joining with its neighbour, White Combe, which is neither as high or as curved.

*PAUSE*

According to the 17<sup>th</sup> century physicist Francesco Maria Grimaldi, diffraction is the bending of waves around obstacles and the spreading out of waves past small openings.

The effects of diffraction are most definite where the wavelength is of a similar size to the diffracting object.

Small particles in the air can cause a bright ring to be visible around a bright light source such as the sun or a halogen lamp. The word 'diffraction' comes from the Latin 'diffringere', meaning 'to break into pieces'.

Over to you Mark MoNOM/P – Mike Zero November Oscar Mike  
Slash Portable  
from GoHIK/P – Golf Zero Hotel India Kilo Slash Portable.

**Mark** MoNOM/P – Mike Zero November Oscar Mike Slash Portable.

From high up on the left, two narrow beams of light break through the fog, like the arms of divers, or a pair of compasses.

Two narrow beams of radiant light intersect forming that shape of an x.  
Like two shiny spears, one forming a diagonal, left to right, the other right to left.

Meeting in the centre.

As we reach their lower, outer points, they become slightly transparent, allowing the gold, sun-drenched water to be glimpsed through them.

A soft edged ball of light encloses the x shape.

A shiny translucent, rounded form, which shimmers and glimmers.

*PAUSE*

Grinding glass to the right shape for refracting telescope lenses, Galileo's telescopes produced a slightly blurry view of the sky, with coloured 'haloes' around astronomical objects.

The surface of the triangulation column disappears into darkness as my shadow moves over it, only to emerge again into gleam and glimmer, a piece of silver in the mist, before returning to pewter, matt gleam, tinged with green.

The wind lifts and blows the mist into an obscured view of the sea.

Over to you Chris MoKPW/P – Mike Zero Kilo Papa Whiskey  
Slash Portable from MoNOM/P – Mike Zero November Oscar Mike  
Slash Portable

**Chris** MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable.

From this viewpoint it is possible to look out into the failing light, towards the hillside, black under an expanse of dark fog and scudding clouds. Dotted along the tops of the hillside, trees and bushes. Nearer to here, the lighter shapes of ruined burial mounds.

The wind sweeps the bare branches of a tree to the left.  
It is black, in the encroaching fog.

*PAUSE*

Theories of metric expansion suggest the opening out of the universe is intrinsic: it is defined, simply, as the relative separation of its own parts rather than any motion outward into something else.

As the universe expands and the scale of what is observable contracts, the distance to the edge of what can be seen gets closer and closer.

*PAUSE*

When the edge of what is observable becomes smaller than a body, gravitation is unbound and falling away becomes diffracted.

Over to you Nick GoHIK/P – Golf Zero Hotel India Kilo Slash Portable  
from MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable.

Nick GoHIK/P – Golf Zero Hotel India Kilo Slash Portable.  
Beyond the trees, out into distance on the right is the grey-blue glimmer of water, reflecting the leaden light of the fog.

What are the clouds out there, evidence of deep, penetrating wounds in each ocular orbit.<sup>11</sup>

PAUSE

‘At Hodbarrow,’ a sign reads, ‘the power of the tides had to be tamed to protect the mines from the sea.’

After two failed attempts the outer wall finally held, and the mine, labour rights notwithstanding, became one of the most productive in the world. After the mines closed in 1968, the land subsided and the salt-water lagoon formed.

Over to you Mark MoNOM/P – Mike Zero November Oscar Mike Slash Portable

from GoHIK/P – Golf Zero Hotel India Kilo Slash Portable.

Mark MoNOM/P – Mike Zero November Oscar Mike Slash Portable.

Since the line of sight in terrestrial refraction passes near the earth’s surface, the magnitude of refraction depends chiefly on the temperature gradient near the ground, which varies widely at different times of day, seasons of the year, the nature of the terrain, and the state of the weather.

The wind lifts and blows the mist.

Over to you Nick GoHIK/P – Golf Zero Hotel India Kilo Slash Portable  
from MoNOM/P – Mike Zero November Oscar Mike Slash Portable.

Nick GoHIK/P – Golf Zero Hotel India Kilo Slash Portable.

Beyond the trees, out into distance on the right is the grey-blue glimmer of water, reflecting the leaden light of the fog.

When the fog lifts there is a brief break in the sky: rinsed through clouds and space to breathe, even though, over the sea, there is another welt of cloud rolling in thick and wet on the wind.

*PAUSE*

As a common approximation, terrestrial refraction is considered as a constant bending of a ray of light or line of sight, in which the ray can be considered as describing a circular path.

Over to you Mark MoNOM/P – Mike Zero November Oscar Mike  
Slash Portable  
from GoHIK/P – Golf Zero Hotel India Kilo Slash Portable.

**Mark** MoNOM/P – Mike Zero November Oscar Mike Slash Portable.

It is early.

The fog is leaden and laden.

On the way down, the view of the valley opens up, edging out from under the dark grey cloud. Fells sweep up to the left and right. In the valley, rolling green fields divided by narrow roads, two farms, and houses, and the glimmer of light, reflected in mist and distant water.

A yellow car winds its way through the silent country hardly ever passing another vehicle. Green fields spread out below and then are lost in the damp of thickening mist and fog.

Few people are about: a small handful of dog walkers; a runner; in the near vicinity the call of the natterjack stretching and strangely unreal.

*PAUSE*

The wind sweeps through. It is black, in the encroaching darkness.

Over to you Chris MoKPW/P – Mike Zero Kilo Papa Whiskey  
Slash Portable from MoNOM/P – Mike Zero November Oscar Mike  
Slash Portable.

**Chris** MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable.

The wind sweeps through. It is black, in the encroaching darkness.  
Beyond the trees, out into distance on the right is the grey-blue  
glimmer of water.

Over to you Mark MoNOM/P – Mike Zero November Oscar Mike  
Slash Portable  
from MoKPW/P – Mike Zero Kilo Papa Whiskey Slash Portable.

**Mark** MoNOM/P – Mike Zero November Oscar Mike Slash Portable.

There is a weird phenomenon known as ‘terrestrial refraction’, in which  
the atmosphere acts as a prism and bends rays of light to produce images.  
Dark energy is a more modern way of filling in the blanks. The way  
things are is the way they were when light left them and the present is the  
experience of light’s past.

As I descend, the view of the valley below opens up, edging out from under  
the dark grey cloud. Fells sweep up to the left and right.

Green fields divided by narrow roads, two farms, and houses, and the  
glimmer of light, reflected in mist and distant water.

I stay as long as possible.

*PAUSE*

The surface of the triangulation column disappears into the darkness as  
my shadow moves over it. Mist at the foot of Black Combe, in rain.

This is MoNOM/P – Mike Zero November Oscar Mike Slash Portable  
closing the net.

Thanks to Nick and Chris and any listeners.



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# Extreme Views

On waking up...

I'm not exactly sure what a discursive practice looks like – though I am pretty sure we have been doing it for a while...

'In the last decade or so, art has become institutionally discursive: discourse is not merely desirable or necessary. It is inevitable, one might even say it is obligatory. Discourse now carries a moral force, and artworks that don't situate themselves discursively risk being side-lined as passively aesthetic.'

Sean Ashton RESPONSE: BULLSHIT AND ART'S 'DISCURSIVE TURN'

<https://mapmagazine.co.uk/bullshit-and-arts-discursive-turn>

'Extreme Views' seeks to forge a commonality of purpose through hearing conflict at the grass roots – Navigating the no man's land which lies between different interests, agendas and demands on space: Industrial – Social – Environmental.

To gather and respond to that collective intelligence – imaginatively devising strategies and projects which empower whole communities to build sustainable, locally relevant and meaningful change.

In recent years faint civic memorials to real achievement and historical fact have been commissioned – cluttering our public spaces, pacifying disinvested populations; and distracting our minds from a focus on our futures with commemorative benches and sculptures on failing high streets where no one wants to sit let alone be inspired to imagine a better future.

We need to recognise and learn from the cultures which thrive within our communities and stop telling them they are deprived and excluded because they don't recognise, engage with or particularly value 'ours'.

The next stage in human evolution (if there is to be one) is, I believe,

not about finding creative ways to maintain the status quo. It is about making creativity ubiquitous, powerful, purposeful and ultimately influential in that it should change the why and way we live.

The traditional drivers of social cohesion have been lost and we need to reinvent some for our time...

There is no place for egos, economic growth driven models, endless oppositional conflict and class wars in forming sustainable futures – it's a moral act – but not a selfless one – ultimately there is no survivable future without a shared outwardly collaborative, steady and persistent cooperation – one driven by the realisation that

Sustainability lies in the actions of whole communities...

That means working with the folk you trust and especially the folk you don't trust – those which share your values and those that don't.

'Extreme Views' begins with deep listening, respect, sharing food, open debate, a mutual valuing of place, the will to cooperate, to learn from each other and an ability to change ones mind.

In 2018 we commissioned Louise Adkins to develop a collaborative piece of work to add value to the Extreme Views Programme: to draw out, respond to, and engage with grass roots cultural activity as a means through which to reveal a locally distinctive connection with place. To celebrate a different perspective, add to our collective understanding and grow wider perceptions of how our communities engage with and perceive their environment – the social, natural and built features of our place.

Stuart Bastik 2019  
[www.art-gene.co.uk](http://www.art-gene.co.uk)



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