



Case information

Case ID	300052762
Name of Site	Crawick Multiverse, Sanquhar, Dumfriesshire
Postcode (if any)	DG4 6EG

Local Authority	Dumfries and Galloway
National Grid Reference	NS 77642 11510
Designation Type	Inventory of Gardens and Designed Landscapes
Designation No. and category of listing (if any)	GDL00413
Case Type	Designation

Received/Start Date	12/07/2021
Decision Date	28/03/2024

1. Decision

Inventory Name	Crawick Multiverse (GDL00413)
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An assessment using the selection guidance shows that Crawick Multiverse meets the criterion of national importance. The decision is to include the site on the inventory of gardens and designed landscapes.

2. Designation Background and Development Proposals

2.1 Designation Background

We have not previously considered Crawick Multiverse for inclusion on the inventory of gardens and designed landscapes.

2.2 Development Proposals

There are no known development proposals.

3. Assessment

3.1 Assessment information

We received a proposal to designate Crawick Multiverse on 12/07/2021.

Designations applications are published on our portal and are available to view during the lifetime of the case and until 3 months after the case is closed.

The applicant provided the following information and views in their application:

- The site is unique in Scotland comprising the last completed work by the renowned landscape architect Charles Jencks, for the Duke of Buccleuch.
- It involved the reforming of an opencast coalmine to represent their joint view of the Galaxies and Universes by way of a public park. It is undoubtedly a designed landscape and is worthy of designation as such.

We also received a nomination to include Crawick Multiverse in the Designed Landscapes of the Recent Past Project. This project began in 2021, and you can find out more on the [HES website](#). It is an initiative to identify, record and celebrate Scotland's remarkable modern gardens and landscapes. The reason for the nomination was:

- I think this is an excellent example of a very recent designed landscape, designed by a world-renowned landscape artist, Charles Jencks and opening in 2015. It transformed a once industrial landscape into a spectacular art land and public space based around themes of space, astronomy and cosmology.
- The site meets the definition of a GDL by being deliberately laid out for artistic effect and I believe the cultural significance meets the categories under the selection guidance.

We visited the site on 10/11/2021.

3.2 Assessment of national importance

We have found that Crawick Multiverse meets the criterion of national importance.

We carried out an assessment using the selection guidance to decide whether a site is of national importance (see **Annex A**).

We consider the degree to which a site survives when assessing it for the Inventory. A garden and designed landscape must have enough integrity to be included on the Inventory. By integrity we mean the site's wholeness and/or coherence. Crawick Multiverse has sufficient integrity to be included on the Inventory.

The designation selection guidance for gardens and designed landscapes are published in the Historic Environment Scotland Designation Policy and Selection Guidance 2019, Annex 3, pp.14-16 [historicenvironment.scot/designation-policy](https://www.historicenvironment.scot/designation-policy).

4. Consultation

4.1 Consultation information

To inform our assessment, we undertook pre-consultation engagement with representatives of the Jencks' Estate, the Crawick Multiverse Trust and Buccleuch Estates between 22 November and 15 December 2023.

Consultation period: 29/01/2024 to 19/02/2024.

We consulted directly with the Buccleuch Estates, the Crawick Trustees, the planning authority, Docomomo Scotland, The Twentieth Century Society, and Scotland's Garden and Landscape Heritage (SGLH). We also published our consultation on Citizen Space.

We publish the consultation report of handling on our portal so that other interested parties can give us their views.

4.2 Designation consultations

Comments we consider

We will consider comments and representations which are material to our decision-making, such as:

- Your understanding of the cultural significance of the site or place and whether it meets the criteria for designation.
- The purpose and implications of designating the site or place. We consider whether these are relevant to the case.
- Development proposals related to the site or place. Where there are development proposals, we consider whether to proceed with designation in line with our designation policy.
- The accuracy of our information.

Comments we don't consider

We do not consider comments and representations on non-relevant/non-material issues, such as:

- Economic considerations
- Abusive or offensive remarks
- Whether you personally like, or do not like, a proposal

Our video about consultations explains how you can comment on our designations decisions, and what we can and can't take into account when considering your views. <https://youtu.be/ZlqU51tRA6g>.

4.3 Consultation Summary

We received 4 responses at consultation from those we consulted directly. The responses to consultation did not raise any issues that put into question the national importance of the site under review. We received no responses to our Citizen Space consultation.

Comments received and our responses are summarised in the table below.

	Comment (Interested parties)	Response (HES)
1	<p>Crawick Multiverse Board of Trustees:</p> <ul style="list-style-type: none"> No additional comments on the content of the report, describing it as a sound and interesting analysis of The Multiverse. 	Noted
2	<p>DOCOMOMO Scotland. In favour of designation with comments:</p> <ul style="list-style-type: none"> We welcome the proposed addition of the site to the Inventory. We consider this decision an especially bold one given the relatively recent completion date of the site, and an acknowledgement that there is value in assessing the merits of sites and buildings less than 30 years old for recognition through designation. The site is a valuable exploration of postmodern ideas on landscape, art, and history, laid out on ambitious scale, emblematic of its creator, Charles Jencks. While of a certain and rather specific typology, we hope the addition of the site to the Inventory will raise the profile and significance of Scotland's modern landscapes more generally. 	Noted

3	<p>The Twentieth Century Society. In favour of designation with comments:</p> <ul style="list-style-type: none"> The committee are keen to support the designation of this unusual landscape. We have no information to add to your comprehensive report. 	Noted.
4	<p>Scotland's Garden and Landscape Heritage. In favour of designation with comments:</p> <ul style="list-style-type: none"> Supports the proposal to include a site completed as recently as 2015 on the Inventory. The site is understood to be a work of cultural significance by architectural historian and land artist Charles Jencks (1936–2019). The publicly accessible nature of the site is important given that the other major land art project [by Jencks] is a private garden, currently opened once a year under Scotland's Garden Scheme. We agree with the proposed Garden and Designed Landscape Boundary, which reflects the extent of the restored former open cast coal mine. Notes that Jupiter Artland is in West Lothian rather than Midlothian. The 'Scotloch' project in Fife is also known as 'The Scottish World'. 	<p>Noted.</p> <p>Minor amendment made to finalised Report / Inventory text to note location of Jupiter Artland.</p>

Dara Parsons

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Heritage Directorate
Historic Environment Scotland

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ANNEX A

Assessment of national importance for inclusion on the Inventory of gardens and designed landscapes

Crawick Multiverse

1. Summary

1.1 Type of site

An early- 21st century, land art regeneration project on a large-scale to designs by Charles Jencks, with landforms, water features and boulder and stone arrangements conveying cosmological themes.

1.2 Main phases of landscape development

2011–2017

2. Location and setting

Crawick Multiverse occupies the site of a former 20th-century open-cast coal mine on the northern slopes of the upper River Nith valley, around 500 metres north of the village of Sanquhar, Dumfriesshire. The site covers an area of 22.5 hectares (55 acres) in a roughly diamond-shaped plan form with a strongly defined north-south central axis. The B740 roads runs along the perimeter to the south.

The lower slopes of the valley to the east and west of the Multiverse site are predominantly used for hill-farming, with evidence of various forms of industrial and agricultural activity. The higher ground to the north of the site is pastoral upland grazing interspersed with areas of forestry plantation.

There are views into the site from various vantage points around the valley, particularly from the single-track road running to the west of the site, with the massive scale of the design in evidence, stretching up the side of the valley.

From within Crawick Multiverse, there are wide-ranging views of the surrounding countryside in all directions. The key location for viewing the sequence of land art installations in the context of the wider countryside is southwards from the summit of the Belvedere (see under Landscape Components), looking towards the village of Sanquhar, the shallow bowl-like depression of the Nith valley and the distant hills beyond.

A tree-lined burn, recorded as 'Bridge End Cleuch' on 19th century maps, flows down through the site to the west. It enters Crawick Water a short distance to the south of the boundary of the Multiverse site.

3. Site history

3.1 Site chronology

A sandstone quarry is shown towards the north end of the site on the 1st Edition Ordnance Survey map of 1856. During the 20th century, the site became one of many open-cast coal mines in the area that were short-lived due to lack of workable coal seams.

The site was visited in 2005 by Charles Jencks at the request of his Dumfriesshire neighbour and owner of the site, Richard Scott, 10th Duke of Buccleuch. They agreed a proposal to restore the site as a privately funded land art installation that would operate as a local amenity, events venue, and visitor attraction.

Crawick Multiverse was constructed largely between 2011 and 2015, with additional work by Jencks in 2016 and 2017. It was opened to the public in 2015 and is managed by the Crawick Multiverse Trust. Jencks' co-worker on the project was Alistair Clark, (Head Gardener at Portrack Estate, now retired). The site contractor was Campbell Duncan.

3.2 Charles Jencks and site design

Charles Jencks (1936–2019) was a prominent cultural theorist, landscape designer, architectural historian and the co-founder of the Maggie's Cancer Care Centres. Among the first to define Postmodernism as an overarching movement, his pluralistic views on architecture and culture can be charted through a run of more than 30 books, published and reprinted between 1972 and 2019. Born in America but resident in the UK for most of his adult life, Jencks began to focus on landscape art and garden design from the late 1980s onwards to further explore his ideas.

Rapid social and technological change and increasing ecological awareness during the twentieth century led many artists to look beyond the constraints of traditional artistic mediums. The emergence of the 'Environmental Art' and 'Land Art' movements during the 1960s and 1970s saw artists interacting more directly with their environments, with their ideas played out in nature using natural materials.

Charles Jencks developed his own distinctively sculptural approach to Land Art, with contemporary scientific theories about the nature of the universe informing and inspiring the work. His first land art project of scale was the *Garden of Cosmic Speculation*, begun in 1988 in collaboration with his wife Maggie Keswick Jencks at their family home of Portrack House in Dumfriesshire. Mixing architecture and landforming with sculpture, epigraphy and planting, Jencks has said they were trying

to develop a new language of landscape together (Ward Thomson, 2007; Lily Jencks, 2023).

Many of Charles Jencks' other major works are also in Scotland. These include the *Ueda Landform* (2001) at the Scottish National Gallery of Modern Art in Edinburgh; The *Scottish World / Scotloch* project at Kelty, Fife (from 2003, unfinished); *Two Cells* (2003–5) at the Inverness Maggie's Centre; the *Cells of Life* (2009) at Jupiter Artland, West Lothian; and *Double Walk* at Midpark Hospital, Dumfries (2011–2012).

Outside of Scotland, his work includes the *Black Hole Landscape*, Pune, India, (2002); the *Spirals of Time* at Portello Park, Milan (1997-2003); and *Northumberlandia* near Cramlington, England (2004). Collaborative projects with daughter Lily Jencks include the *Eco-Geo Park* in Suncheon, South Korea (2011-2013) and design plans for *Cosmic Rings of Cern* in Geneva (unrealised).

Crawick Multiverse (2015) was Jencks' final land art project and his largest completed work in the UK. Construction involved major excavations, earth-moving and gathering natural materials to create a sequence of site-specific land art installations relating to "the universe and its rhythms" and the surrounding countryside (Jencks, 2015). The site has been designed to convey a range of explicit and implicitly coded ideas and scientific principles, centred around the over-arching philosophical/scientific concept of the 'multiverse' (that our universe is one of many). In 2015 Jencks noted that 'no one will know what the science is, but that doesn't matter. The important thing is for people to know it has meaning' (Scottish Field, 2019).

The work draws influence from many sources, from 'Arte Povera' (literally 'Poor Art' advocating the unconventional use of common and inexpensive materials), to the monumental landscapes of British prehistory (Hoffman, 2011). The design process involved creating models, paintings and drawings, and consulting physicists and astronomers (www.lilyjencks.com). Materials used include thousands of tons of earth, including around two thousand mudstone and some sandstone boulders excavated from below the surface of the site, as well as many hundreds of unusually coloured and patterned river stones from the nearby River Nith. In 2015, Jencks described Crawick Multiverse as 'the greatest pleasure of my life' and suggested that 'of all my work, it shows that the primitive, the very basic, can be heroic if you work at it' (Scottish Field, 2019).

Another important motive was community benefit (www.charlesjencks.com). Local people had previously lobbied the landowner about the dereliction of the site and the works from 2011 onwards involved a process of decontamination to make it accessible to the public. Events staged to mark the site's completion included public talks, exhibitions, recordings, and conversations with scientists, encouraging a variety of future public functions. Jencks remained involved with the site until his death in 2019. Current annual events include solstice celebrations and a two-day music and arts festival (www.crawickmultiverse.co.uk, 2023).

4. Landscape components

Paths and walks:

The principal walking routes up and down the site are known as the High Road and the Low Road. The pathways connect the site's four ecologies of grassland, mountain, gorge, and desert. Progression around the site is suggested rather than fixed, while maintaining a sense of movement towards the highest and narrowest point of the site to the north.

The High Road or 'Comet Walk' proceeds along the east perimeter of the site through a belt of birch trees, passing through four upright gateway stones representing a prehistoric monument type known as a 'four-poster'. These four stones were the largest found on the site during the excavation process. The path continues up along an exposed, scalloped ridge, past five groups of stones in a curving arrangement that function as seats while also representing the trajectory of comets in gravitational relation to the sun. The path terminates at the highest point (the Belvedere) with views over the entire Multiverse site and beyond.

The 'Low Road', starting from the car park, is more gradual and provides several choices along its route moving up through the sequence of landform elements in diminishing size, from the Sun Amphitheatre to the two galaxy landforms, to the Supercluster, and then the Multiverse landform.

Woodland:

The site has belts of mainly birch and sycamore at its borders to the east and west of the site boundary. This is most pronounced along the course of a steep-sided burn running through the west side of the site. The trees provide colour, texture, background and scale to the landforms and other designed elements of the site. More trees are being planted (2023) to help increase the biodiversity of the site, while grass-cutting and controlled maintenance helps define the four separate 'ecologies' that were part of the initial design (www.charlesjencks.com).

The Gardens:

The Multiverse site comprises earthwork landforms, water features, standing-stone alignments and boulder arrangements, laid out on a grand scale using robust natural materials.

The individual components (see below for details on each) refer simultaneously to more than one narrative, drawing on scientific and cosmological theories and events, mythical and metaphysical concepts, the megalithic monuments of British prehistory, and the past industrial use of the site. The relationships between these narratives tend to be inferred rather than stated, with the potential for 'greater meaning to

emerge over time' (www.charlesjencks.com). Interpretative signage is present, but discreet.

In addition to these components, Jencks interprets the impact of the open-cast coal mining of the site as four contrasting landscape types or 'ecologies' (www.charlesjencks.com). These areas consist of a grassland meadow on the lower ground to the south, a secluded tree-lined gorge with a small burn or 'cleuch' running through it toward the southwest boundary of the site, a 'mountain' ridge to the north surmounted by the Belvedere (see below), and a 'desert' of compacted clay to the northwest where the large Andromeda and Milky Way galaxy landforms are sited.

North-South Path – A 400-metre-long processional avenue through the middle of the site on the north-south axis. The path is lined with 300 upright mudstone and sandstone boulders set at regular intervals, leading the eye to the site's northern lookout point, known as the Belvedere, at the summit of the escarpment. From the Belvedere looking south, the path aligns with the centre of the 19th century Crawick Viaduct (LB17254) which is located outside of the Multiverse site boundary. The boulders along the southern section of the avenue dip in height gradually toward the centre, forming a shallow curve. Intersection boulders mark two additional pathways which run at right angles to the east and west of the North-South Path.

The standing stone avenue and alignments evoke monumental landscapes of the Neolithic and Early Bronze Age such as the Calanais (or Callanish) Stones in the Western Isles (SM90054) and various monuments on Orkney. Among other things, they reflect Jencks' interest in the 'cultural continuity' of stone circles, henges and other monumental landforms constructed over a 3500-year period in the British Isles (The Universe in the Landscape, 2011).

Sun Amphitheatre – This is a circular henge-like landform 90 metres in diameter, located at the centre of the Multiverse site, and dissected by the North-South Path. Designed to host public events and performances, it has grassed, sloping embankments radiating outwards from a central gravelled area. Around the perimeter of the central area are three tiers of boulders arranged in a semi-circular seating formation.

To the south of the Sun Amphitheatre, the North-South Path dissects a mirrored pair of elliptical lagoons. To the north the rising path is lined with increasingly large upright stones towards the 'Omphalos' (see below).

Embedded at the centre of the amphitheatre is a stylised 'solar flare' motif in the form of a mosaic, using specially selected river stones from the nearby River Nith. The motif (designed by Jencks in 2016) depicts the magnetic shield that protects the earth from the sun's rays and solar winds, the effect of which can be seen in the night sky as the 'aurora borealis' or Northern Lights. The stones are arranged according to size, colour and type and are split to reveal and accentuate their unusual circular markings.

This installation reflects Jencks' interest in symbology and the sun's historical associations with regal or divine power. In his writing, he promotes the idea of a new sun symbology relating to a more contemporary understanding of science and culture (www.charlesjencks.com). Two panels inset into the lowest level of tiered boulder seating provide some information about the old and new symbology.

Comet Collisions – An arrangement of large mud-stone boulders to the south of the Sun Amphitheatre, located on a pathway branching from the main north-south path. The boulders are positioned in a splayed arrangement representing an impact or the collision of comets and asteroids (www.charlesjencks.com). The group also includes a dolmen-like arrangement of stone slabs that provide shelter.

Cosmic Collisions – A slightly later companion-piece to Comet Collisions, installed in 2017. This comprises a similarly splayed semi-circular arrangement of boulders, projecting at angles from the ground. At the centre of an arc of yew trees is a vertical sculpture made of salvaged metal with two rusting sawblades representing the future collision of the Andromeda and the Milky Way galaxies, projected to occur in 4 billion years' time. Resin panel installations inset into some of the boulders depict the celestial collision of Cigar, Cartwheel, Antennae and Whirlpool-shaped galaxies, and the creation of a billion new stars. A discreet panel inset into one boulder uses words and images to convey a range of creative and destructive forces associated with the collision of objects and ideas, from the smallest to the largest scale.

Omphalos – This is a cave-like recess constructed of large boulders at the north end of the central North-South Path, at the base of the escarpment. The twin-gated entrance to the Omphalos is set within a wall of boulders and faces southeast. It is topped by two large boulders forming a V-shape, and a crown-like array of rusting metal struts. On the inside, the structure uses volcanic and other rock-types constructed around a conical-shaped central supporting stone.

Jencks notes that the Omphalos signifies both the geological and the mythical interior of the Earth. The locked gates of the Omphalos, which means 'navel' in Greek, represent the hidden or the unknown. The conically shaped stone at the centre of the interior of the Omphalos alludes to, among other things, the sacred stone within the Temple of Apollo at Delphi (www.charlesjencks.com).

Andromeda and The Milky Way Landforms – The spiral galaxies of Andromeda and The Milky Way are represented by two large mounds of earth at 25 and 15 metres high respectively. Both have spiral pathways leading to their summits, which feature spiralling arrangements of mudstone and red sandstone boulders and smaller stones representing the effect of black holes, space dust and other cosmological phenomena on the galaxies. The path of the smaller Milky Way mound is more tightly wound than that of the slower moving and older Andromeda galaxy. Long lines of sandstone boulders at the base of both structures represent gravity acting on Andromeda and the Milky Way as they begin to collide and to strip each other of matter (Jencks, 2015).

Beside the compacted clay bases of the Andromeda and Milky Way mounds are crescent-like lagoons designed to fill with rainwater and naturalise over time.

The large spiralling earthwork landforms used at Crawick are among Jencks' most emblematic land art devices. Similarly shaped landforms are present at Jupiter Artland, the Garden of Cosmic Speculation, and at the Scottish National Gallery of Modern Art in Edinburgh.

Supercluster – This is a low-lying, broadly circular landform around 30 metres in diameter, located between the Milky Way and the Multiverse landforms. Its earth and rock shapes and pathways consist of a mixture of abstract triangular formations and 'just a few anthropomorphic shapes' (Jencks, 2017), creating shadow patterns that change relative to the position of the sun. The landform represents galaxy supercluster groups, which are the biggest structures in the known universe, and to which the Andromeda and Milky Way galaxies belong.

Multiverse Landform – This is a spiralling landform, located on higher ground 20 metres to the north of the larger Supercluster in a relatively sheltered part of the landscape beside a belt of scrub birch and sycamore trees. At around 15 metres in diameter, it has a tightly winding spiral path densely lined with 100 irregularly shaped mudstone slabs.

The Multiverse landform represents the scientific theory that we inhabit an ensemble of universes. Most of the stones were chosen for their relatively average qualities, to represent the philosophical 'Principle of Mediocrity' which suggests that most events in the universe, such as the creation of a solar system, are not uncommon or exceptional (Jencks, 2017). Several stones have incised shapes and patterns representing six universes that have failed due to unbalanced kinetic or gravitational forces. A large megalithic-like standing stone with symbolic carving at the summit of the mound suggests a well-balanced universe such as our own that can support life. Beside the stone is an explanatory panel with a timeline of cosmological events ranging from less than a second to many billions of years. At its base the acronym 'PIC' refers to the scientific 'Principle of Increasing Complexity' (www.charlesjencks.com).

Belvedere and Void – The Belvedere is a smaller spiral mound landform located at the highest point of the site. A belvedere is an architectural term for a structure designed to take advantage of a fine view or panorama. Here, the Belvedere has been designed as the key location from which the entire Multiverse site, and the wider surrounding countryside, can be viewed and contemplated. To the immediate south of the Belvedere mound is a pair of large upright stones set in alignment with the North-South Path below.

At the summit of the Belvedere is a lectern-like structure in the form of an open book (metal panels on a stone base). The stylised panels name and depict the various land art installations and other land features, neighbouring settlements, the distant hills, and the passage of the Southern Upland Way. Also at the summit, a group of

five stone boulders protrude from the ground at a 53-degree angle. These imply the fingers of a hand with the index finger pointing towards Polaris, the one star in the northern hemisphere which remains fixed in its location as the earth rotates.

To the north of the mound is the 'Void'. This is a mirror inversion of the Belvedere mound, with a descending spiral path, and a central pool of water with a mud-stone slab island. A 'void' is the name given to a cavity in the landscape caused by coal mining, with the word also referring to the vast expanses of cosmological space (Jencks, 2017). Beyond the Void towards the northernmost point of the Multiverse site is the North Shelter, constructed of boulders and set about with splayed arrangements of stone.

The view from the Belvedere draws in 'borrowed' landmarks beyond the Crawick Multiverse site including Crawick Viaduct (LB17254) to the south. Crawick Viaduct is an 1850 railway viaduct depicted in Jenck's original design painting for the site, and his Sun Halo painting. It acts as an 'eye-catcher' on the North-South Path alignment through the site. Its south-westerly orientation in the landscape mirrors that of the 'Omphalos' to the north end of the central Path. Other landmarks include large mounds of industrial spoil or 'bings' from mining activities at the Gateside and Tower Collieries 600 metres to the west. Depicted on the stylised panels at the summit of the Belvedere, the mounds of spoil broadly echo the shapes of the Andromeda and Milky Way landforms.

The Coalface - This is the visitors' centre and ticket kiosk near the south entrance of the site. It is a rectangular-plan, flat-roofed, metal frame building designed with sustainably sourced materials including three repurposed containers. It has a sliding frontage with short-length timber cladding that opens the west side of the building to the elements to support a variety of uses. The name recalls the former use of the site as well as the metaphorical meaning of 'working at the coalface' (Jencks, 2017).

To the west of the Coalface, on the brow of a shallow ridge, are two vertical panels, one set slightly behind the other, with a mosaic depiction of the Andromeda and Milky Way landforms and their surrounding landscape. This artwork marks the start of the 'High Road' or 'Comet Walk', with the path running east below a tree-covered embankment of earth and industrial spoil. This high embankment conceals the various land art components to the north from the B740 road and the visitors centre.

5. Importance of site

Statement of national importance

Crawick Multiverse has outstanding artistic interest as the largest and the last completed land art project by the internationally renowned landscape designer and cultural theorist, Charles Jencks (1936-2019). The site is an important representation

of his work, drawing on his earlier landscape art, and a lifetime of postmodern critical enquiry into the nature and meaning of art, architecture, and culture.

It has outstanding historic interest as an important, fully realised example of early 21st century land art in Scotland. It conveys cosmological themes, evokes prehistoric landscapes, and references the earlier industrial history of the area, and plays a role in connecting people with the past.

Laid out on a conceptually grand scale for artistic and contemplative effect, Crawick Multiverse makes an outstanding contribution to the scenic quality of the local area and has additional interest as an example of a major land restoration project intended for public access.

2.1 Artistic interest

Level of interest: Outstanding

- Crawick Multiverse is an important representative work of the internationally renowned landscape designer and theorist of postmodernism, Charles Jencks. It carries forward key ideas and devices relating to multiplicity of meaning, as explored in his influential writings and site-specific land art installations.
- The layout of Crawick Multiverse closely reflects the designer's intentions (2023). It includes planned visual relationships between the various landforms and borrowed landscape features beyond the boundaries of the site such as the Crawick Viaduct (listed at category B, LB17254).
- Media reports and reviews demonstrate appreciation for the scale, ambition, and potential of the site, both within the context of Jencks' work and reputation, and as a public resource (Hawcock, 2015; Scottish Field, 2019).

2.2 Historical interest

Level of interest: Outstanding

This refers to the garden and designed landscape within a historical context, the evidence for its development and the relationship of the site to people.

- The planning and construction of Crawick Multiverse is well documented. Images of Jencks' original design paintings and drawings are published online. Print and digital media record his own explanations of Crawick's founding concepts. Further archival material is likely to be located in the archive being curated by The Jencks Foundation (www.jencksfoundation.co.uk).

- It has outstanding historic interest as a fully realised land-art project in Scotland. While it follows other late- 20th century land art sites in Scotland (including Little Sparta, The Garden of Cosmic Speculation, and Jupiter Artland), it is set apart by its ambitious scale, conceptual integrity, and its additional interest as an example of a major land restoration project intended for public access.
- Crawick Multiverse contains site-specific examples of the signature, spiralling landforms pioneered by Jencks at other sites in Scotland. Compared with his other completed projects, it is probably the most directly evocative of British prehistoric landscapes.
- As a restoration project created for public access, events and performances, Crawick Multiverse is of ongoing benefit for local communities. In referencing the earlier industrial history of the area (and other connections with prehistory), the site plays a role in connecting people with the past.

2.3 Horticultural interest

Level of interest: Little

- The site is horticulturally sparse as a deliberate design choice. There are no scientific collections or rarities on site. Minor interest comes from the wildflower meadow and tree belts, which help define the landscape views and the four 'ecologies'.

2.4 Architectural interest

Level of interest: Little

This recognises the presence of buildings and structures that are listed in recognition of their special architectural and historic interest - the degree to which the buildings or structures within the designed landscape contribute to the character of the site, either through their own intrinsic interest, through their interest as a group or through their relationship with other aspects of the site

- The interest of the landforms is described under 'Artistic' or 'Historical' Interest.
- The Coalface visitor centre and reception building is a sustainably sourced example of bespoke architecture designed specifically and contextually for its site. The building was a regional finalist in the 2022 Civic Trust Awards (civictrustawards.org.uk).

- There are no listed buildings on the site (2023). Buildings less than 30 years old are not normally considered for listing.

2.5 Archaeological interest

Level of interest: None

- Extensive excavations and earthmoving on the site mean that there is limited potential for archaeological features to be present on the site.

2.6 Scenic interest

Level of interest: Outstanding

- Crawick Multiverse makes an outstanding contribution to the scenic quality of the local area due to the physical extent of the site, the scale and character of the landforms and boulder arrangements, and their visibility from various vantage points around the valley.
- Within the context of the four contrasting 'ecologies' of mountain, gorge, meadow and desert, the Crawick Multiverse land art installations both echo and contrast with the wider surrounding landscape in a variety of ways that reflect the evolution of the landscape over time.

2.7 Nature conservation interest

Level of interest: Some

- Located within the Galloway and Southern Ayrshire Biosphere (UNESCO gsabiosphere.org.uk), Crawick Multiverse is a post-industrial landscape restoration project that contains different habitats that are managed for sustainability and biodiversity. These habitats include ponds, wildflower meadow, and woodland. Part of the current management of the site is to maintain and improve the habitat for nature and biodiversity, while also providing opportunity for local employment (Sustainability – crawickmultiverse.co.uk).

6. References

Canmore: <http://canmore.org.uk/> CANMORE ID: 345191

Maps

Ordnance Survey (surveyed 1856, published 1861) 1st Edition, 6-inches to one mile, Dumfriesshire, Sheet VI, Ordnance Survey: Southampton.

Ordnance Survey (surveyed 1938, published 1949) 4th Edition, 6-inches to one mile, Dumfriesshire, Sheet VI. SW, Ordnance Survey: Southampton.

Sources

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