

# MAKING IS THINKING

## Poetic Pursuits in Architectural Design





# MOMENTS FOR REPOSE

## Making Along the Pennine Way



# The Lanscape & The Pennine Way

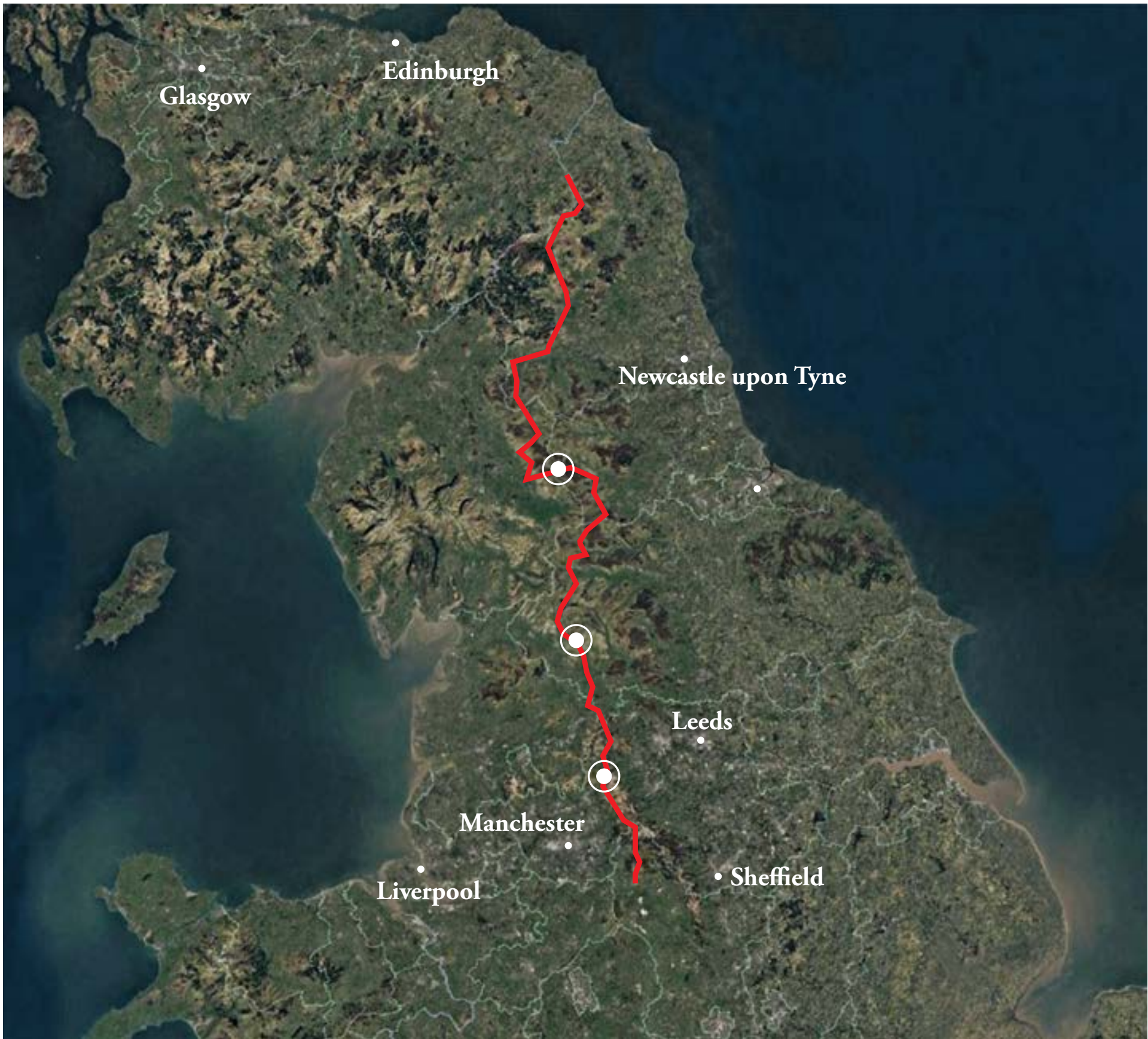


The valley below High Cup





The Pennine Way stretching across northern England

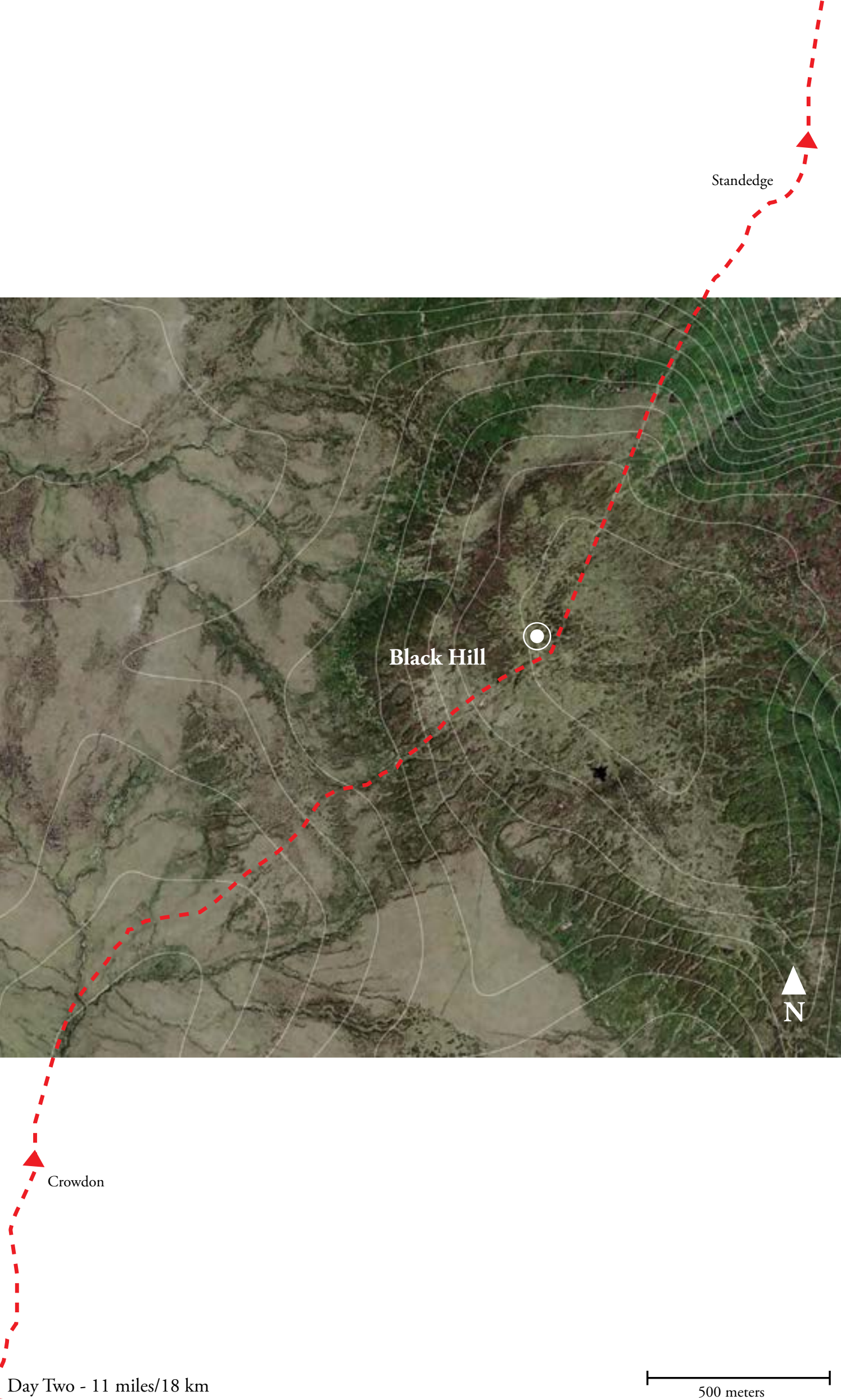


Pennine Way 267 miles/430 km      18 day recommended hike

50 miles/80 km

# The Cairn at Black Hill









*Black Hill is well named. The broad top really is black. It is not the only hill with a summit of peat but no other shows such a desolate and hopeless quagmire to the sky. Nature fashioned it but had no plans for clothing it. Nothing can grow in this acid wasteland. There is no root-hold in this seas of ooze. In the flutings and rippings of the surface of the peat dunes, caused by action of wind and rain, there is a certain weird beauty, a patterned sculpturing beyond the skill of man. But it is a dreadful place in bad weather, and dangerous after heavy rain.*

*Alfred Wainwright*





Recent interventions carried out by Yorkshire Water, who owns the land, overseen by the Heritage Lottery-funded Moors for the Future partnership.





It has seen Black Hill restored in order to 'beautify' the landscape and return some of the natural habitats by introducing a designated Yorkstone path and the reintroduction of some native planting such as heather.









Building the site. Scale 1:100





The existing trig-point/cairn on Black Hill

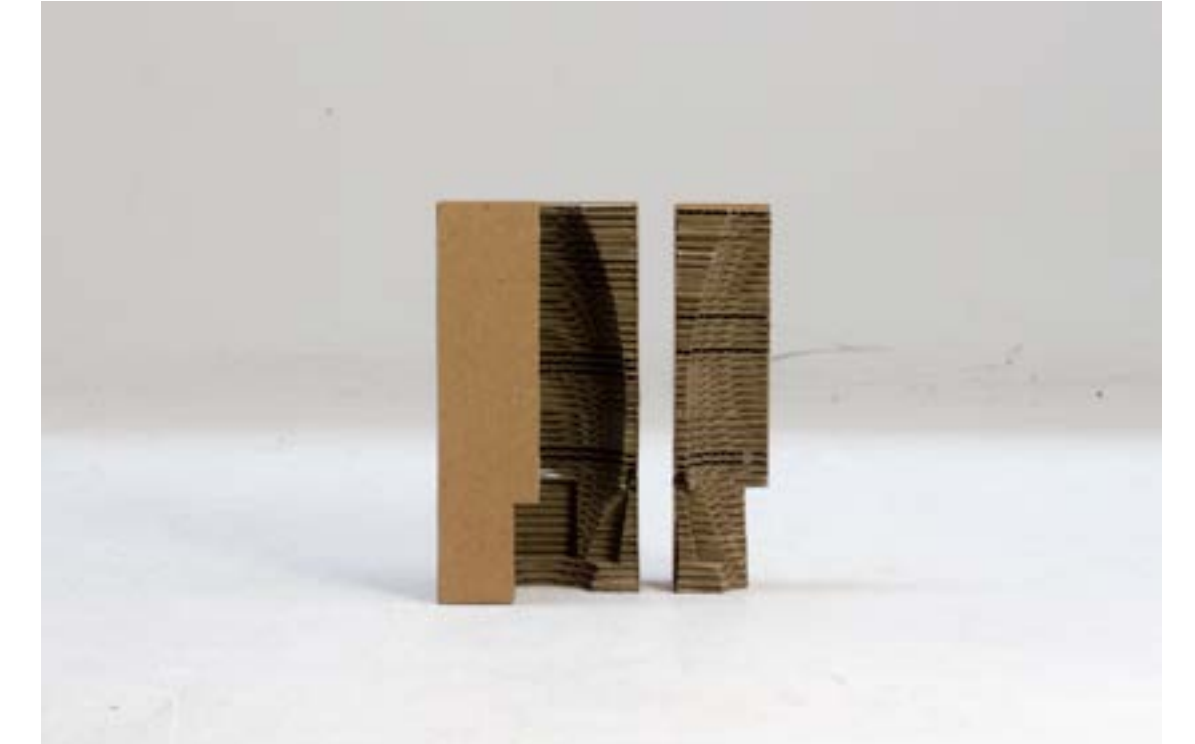
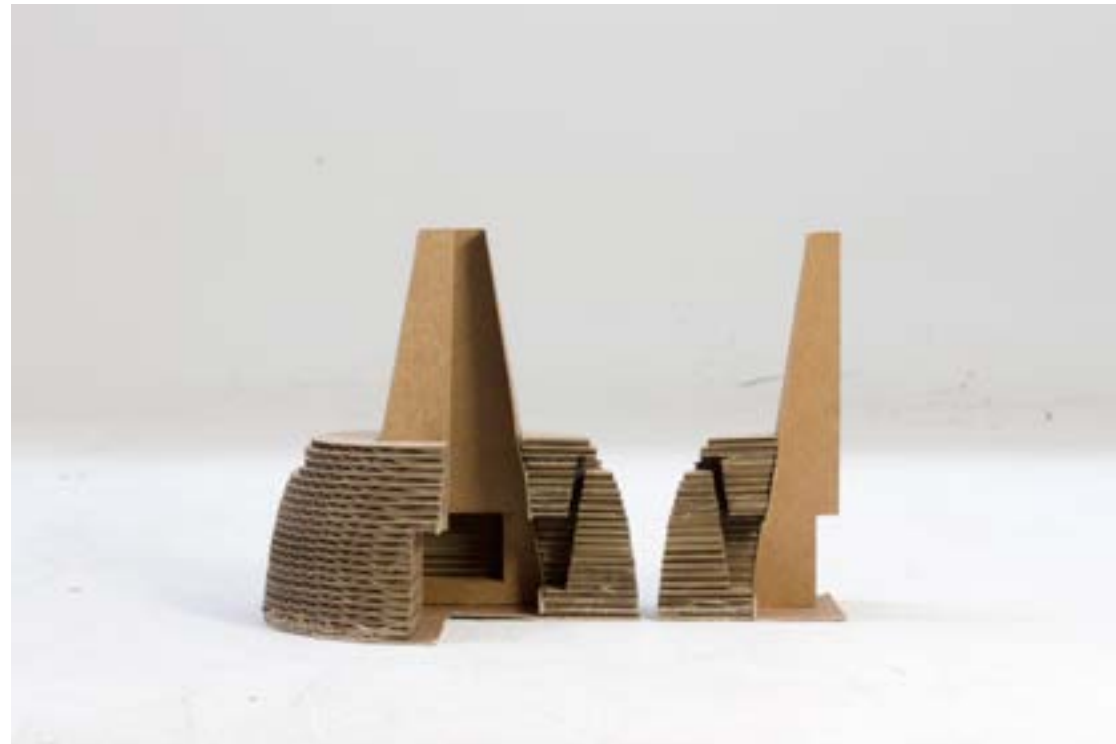


A cairn further north on the trail. Alexander Padon's Monument



One of Andy Goldsworthy's egg shaped cairns in Penpoint Scotland





Permutation Models. Scale 1:100



Sketch in context





Defining the moment. Scale 1:33. Plaster cast and Hammered brass



Form with and without facade





Approaching the Cairn





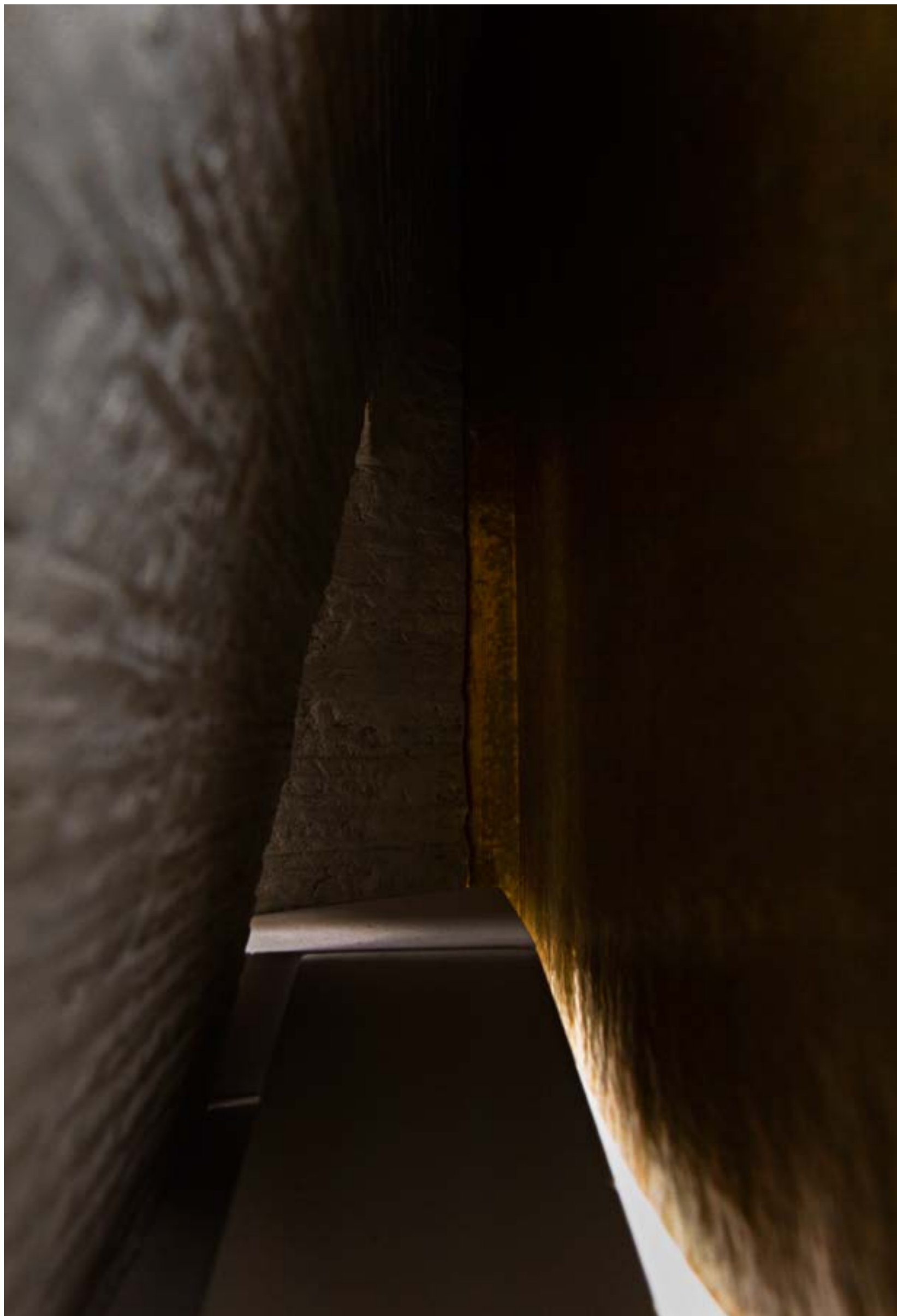
Approaching the Cairn





Approaching the Cairn





Entering the Cairn

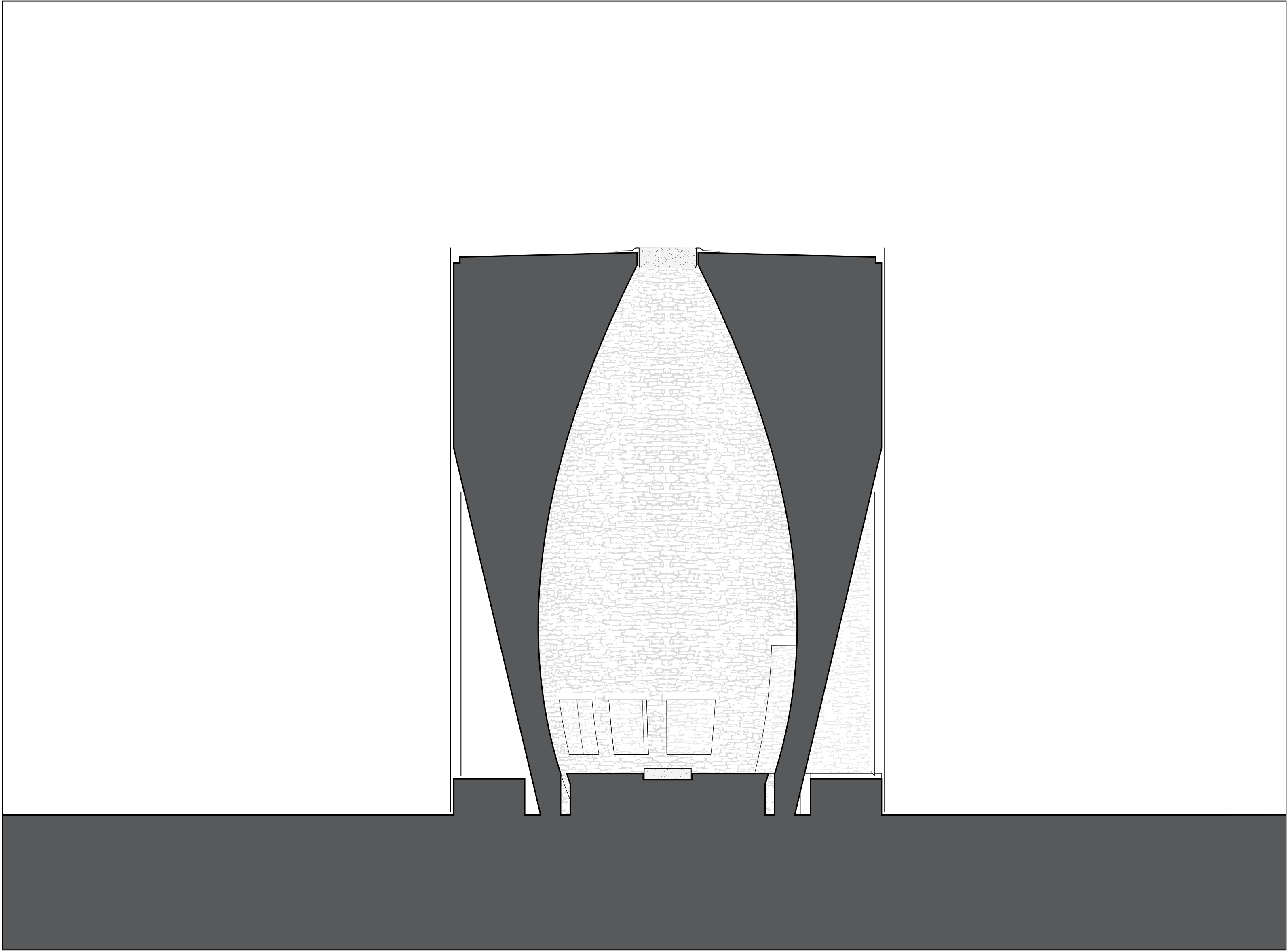


Turning into the Atrium

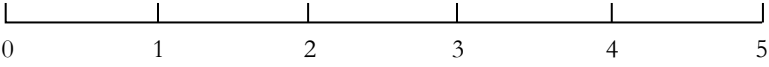




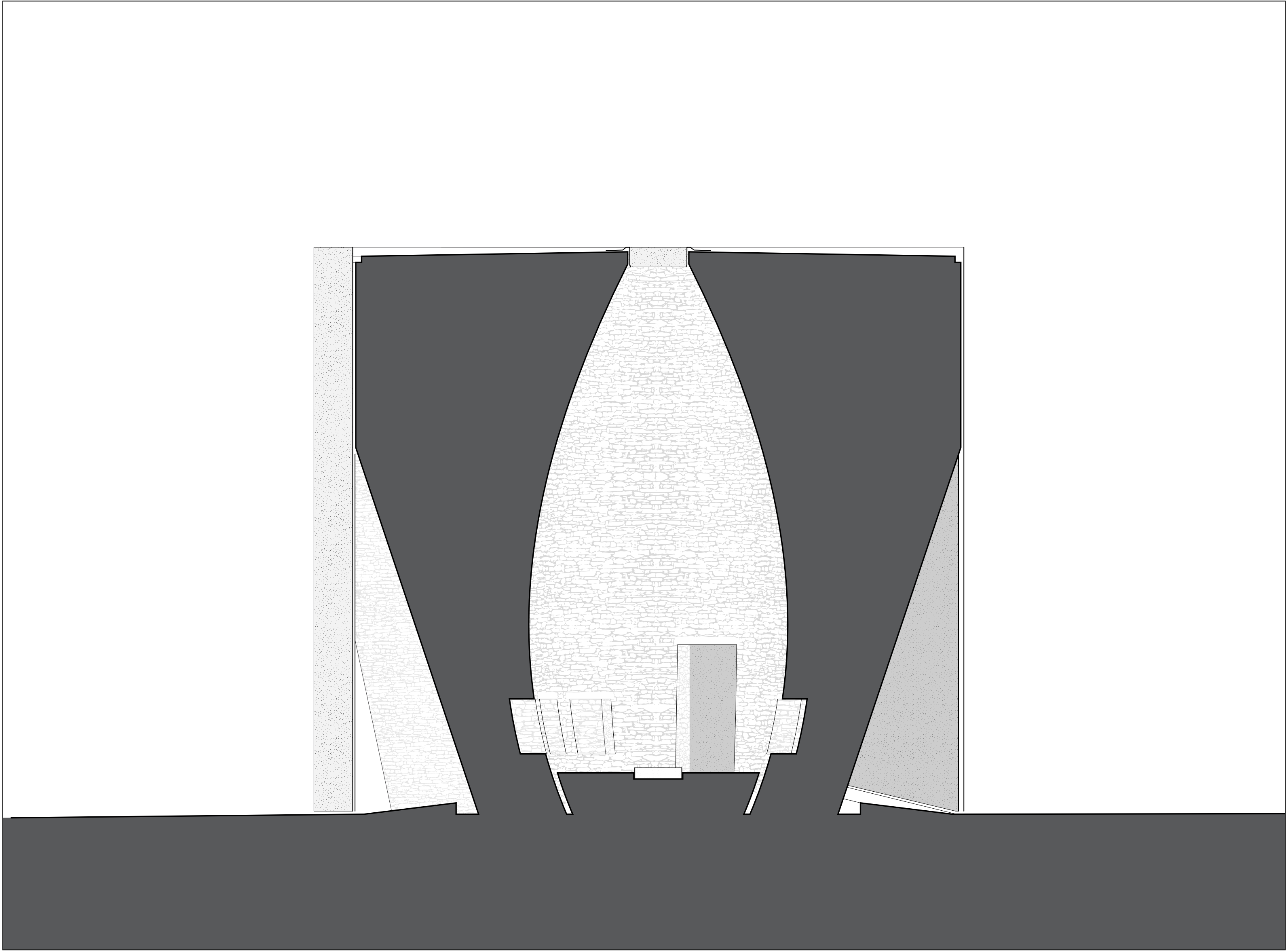
Inside the Atrium



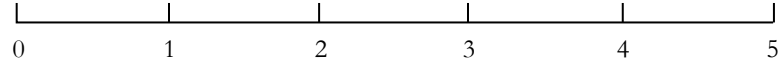
West Section

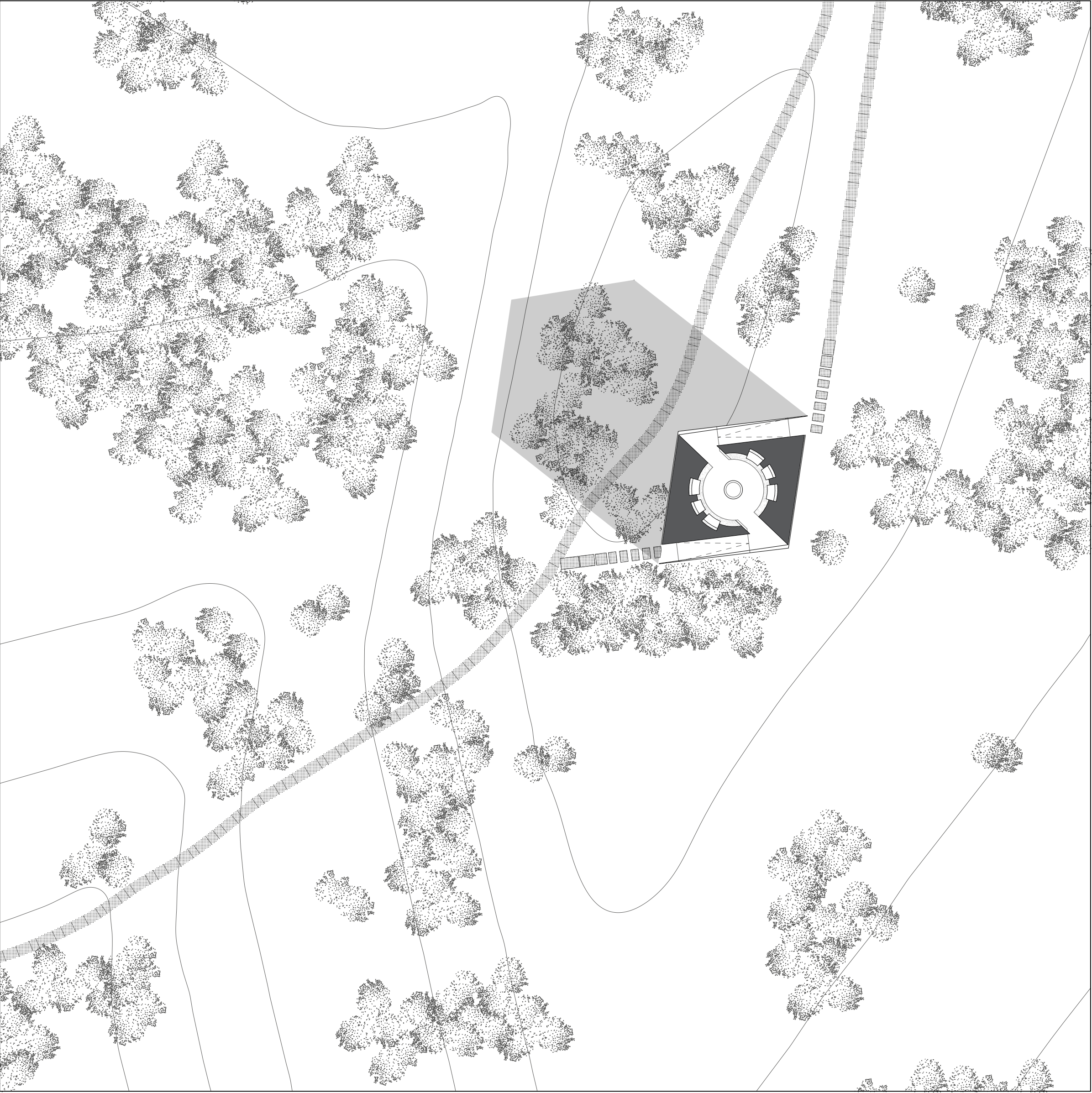






North West Section





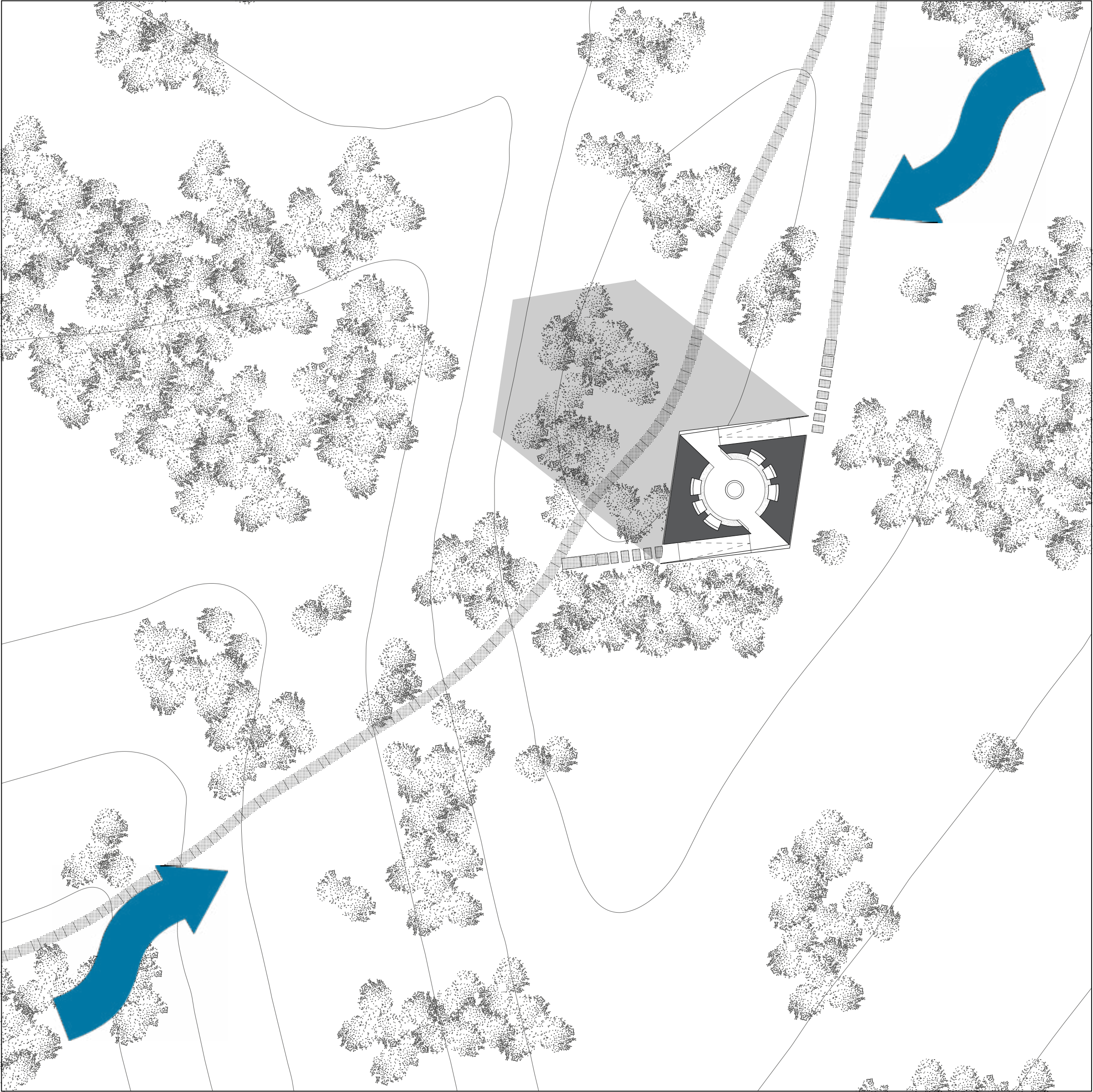
Site Plan





Occasional spring winds

Prevailing winds



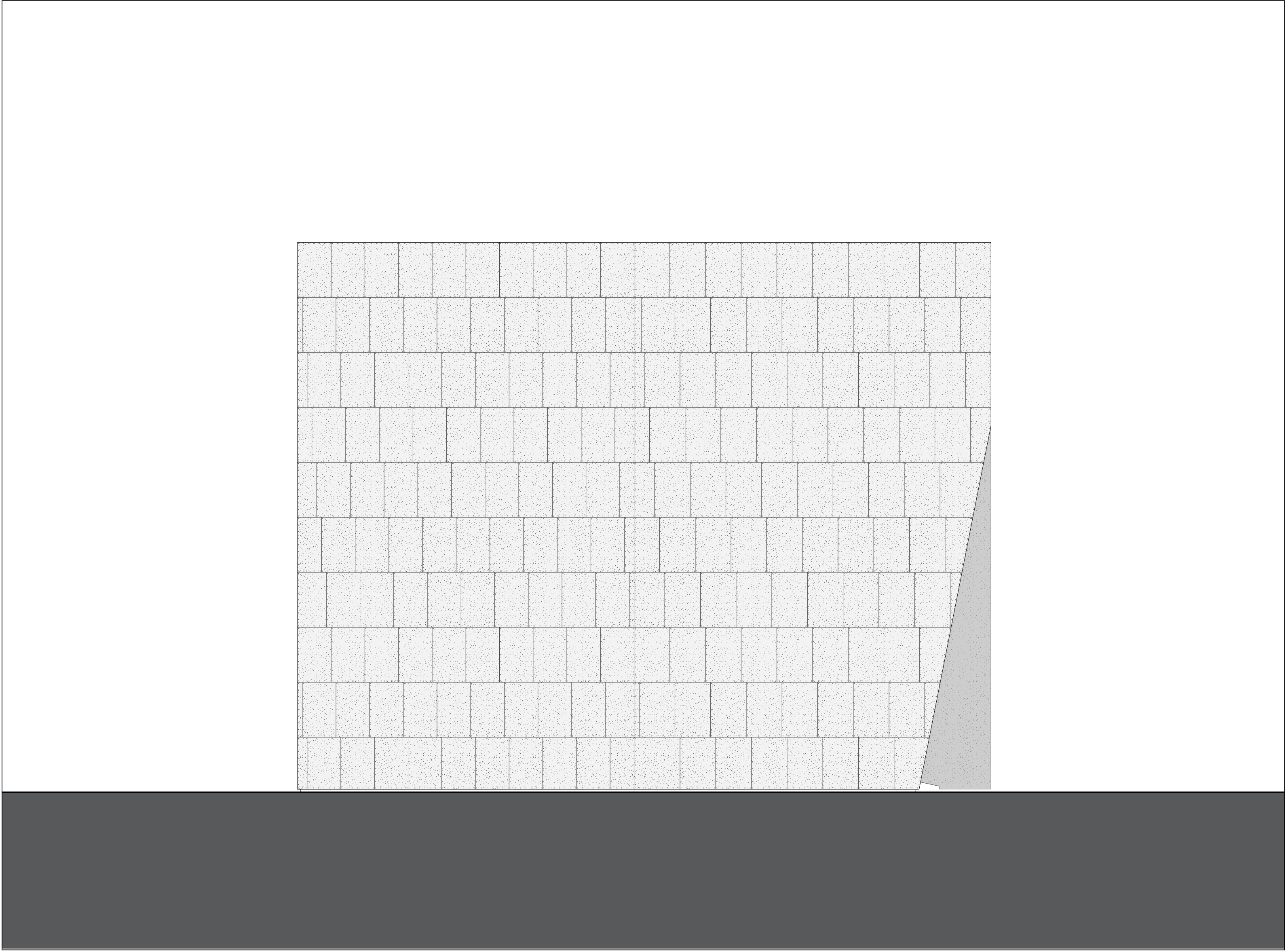
Site Plan



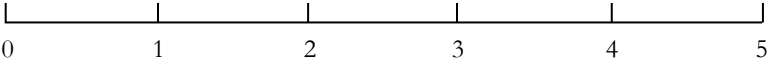


Walking past the Cairn

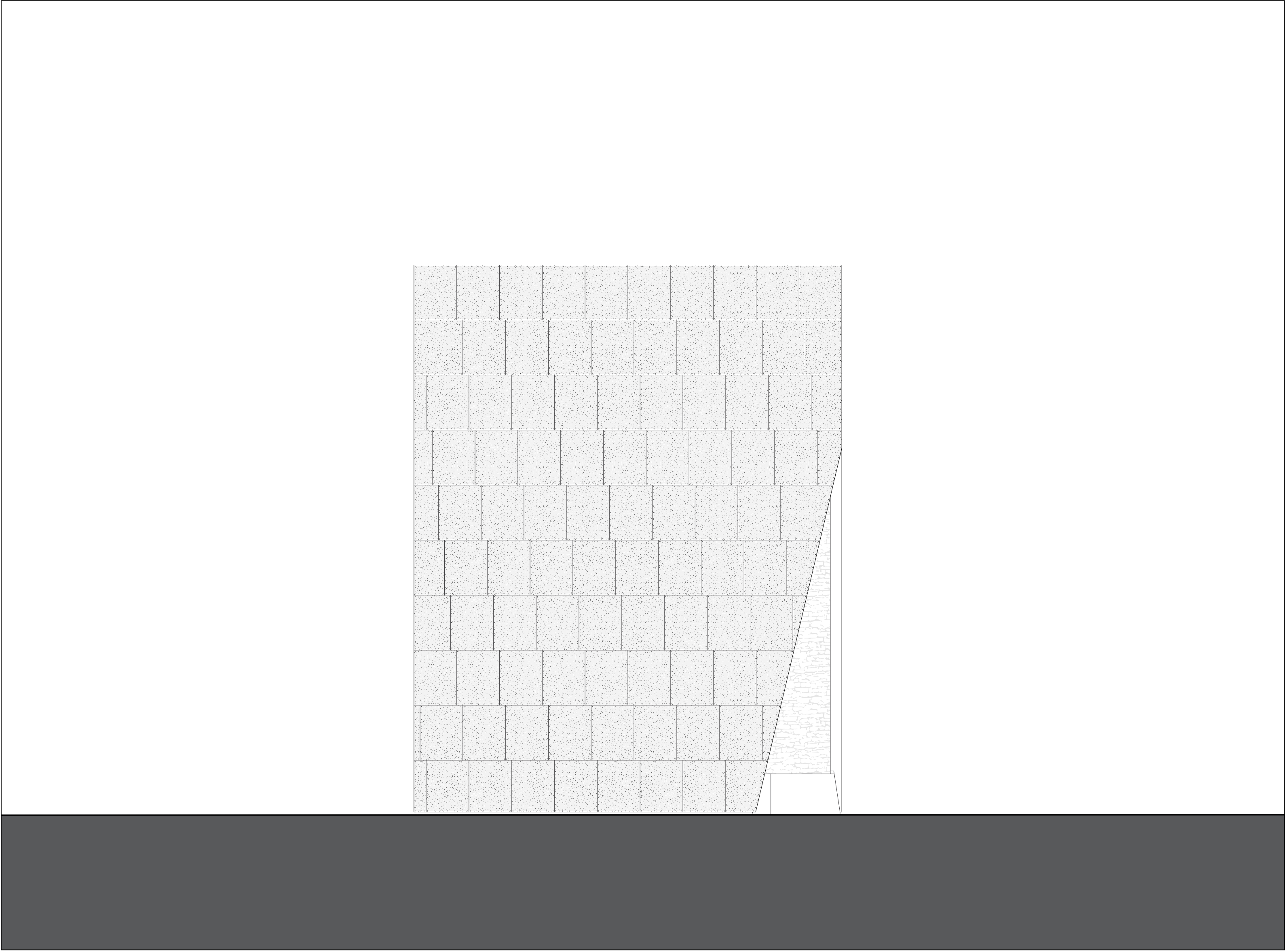




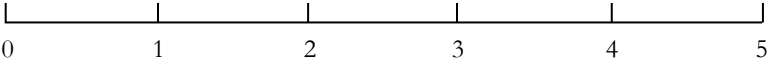
North West Section



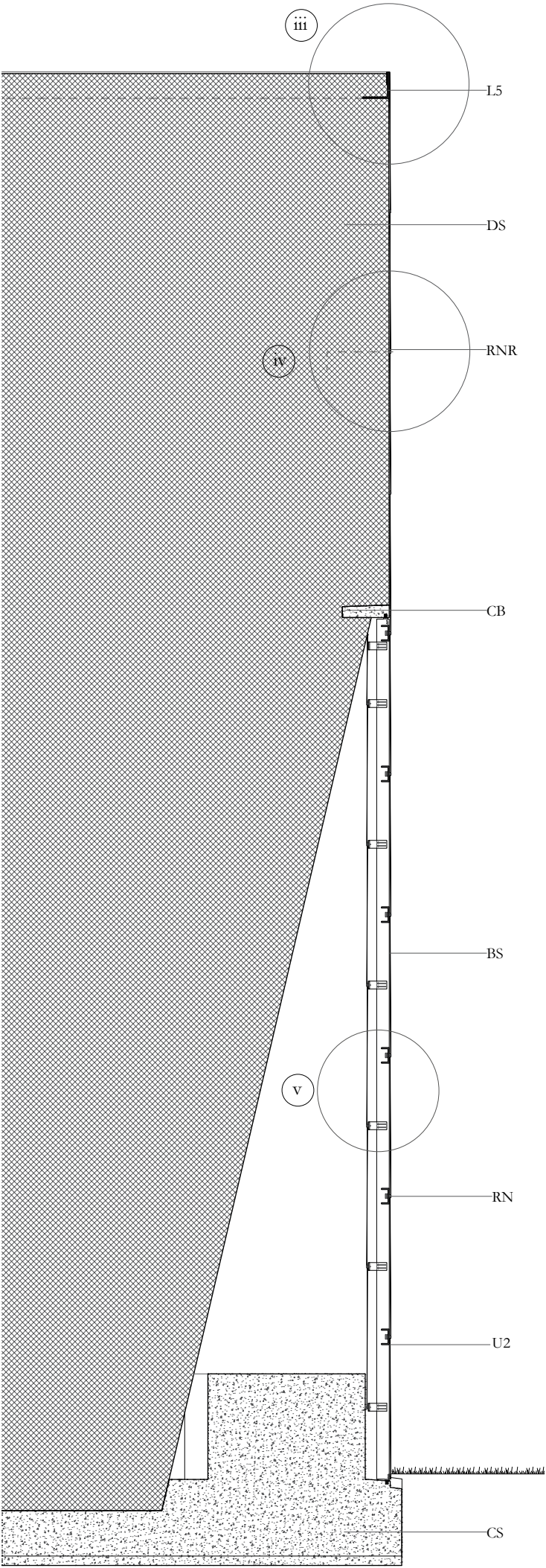
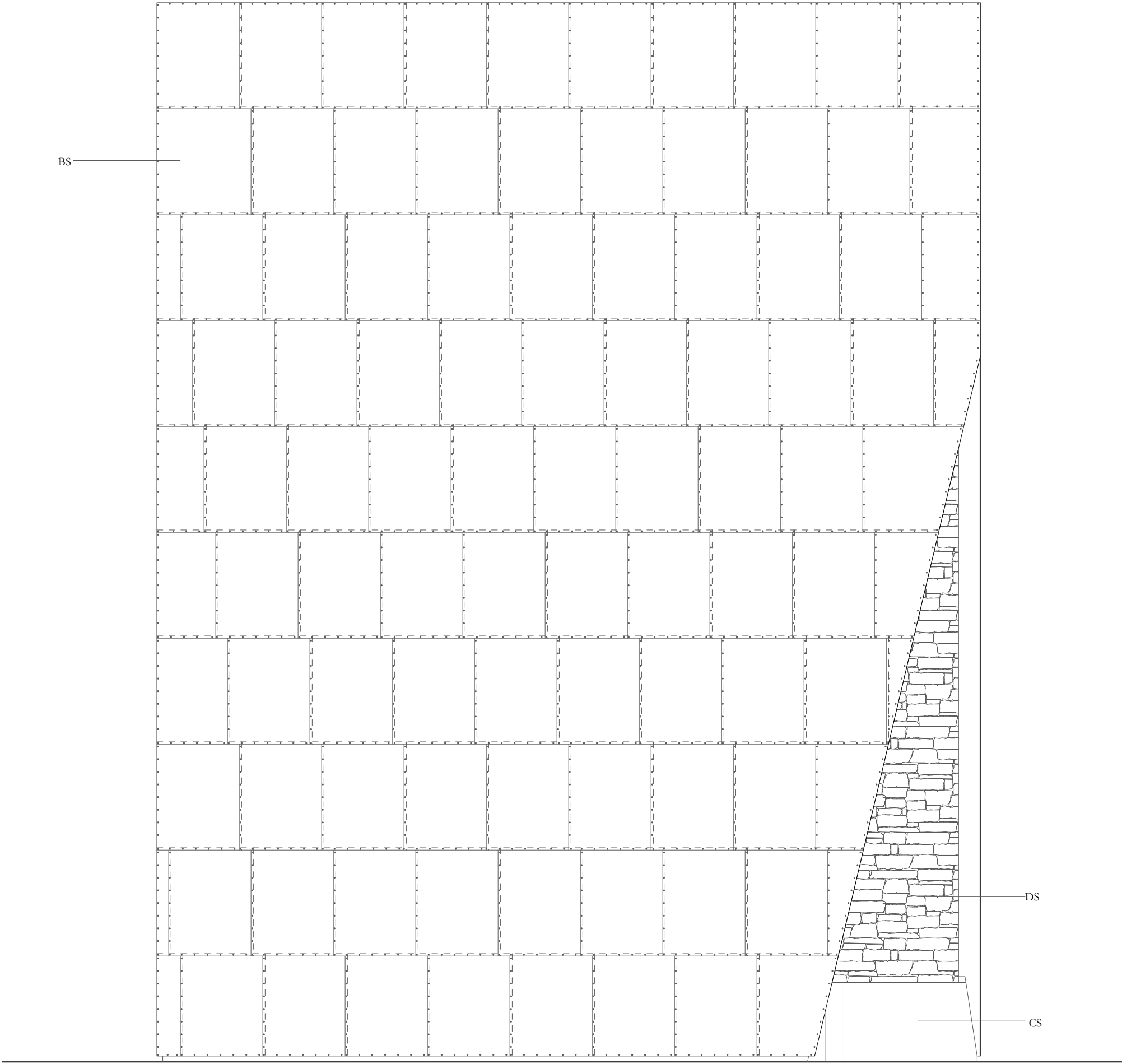
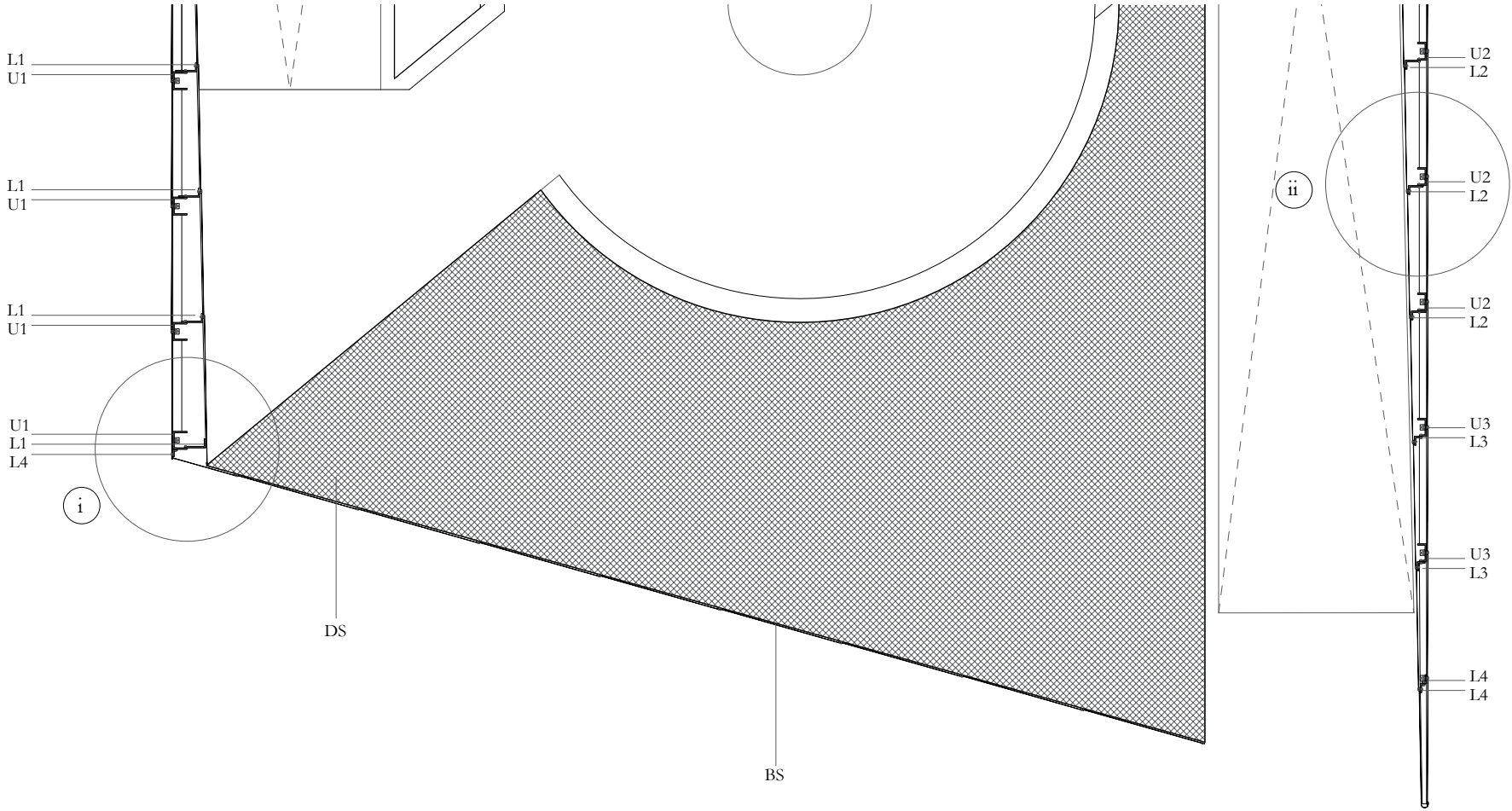




West Elevation







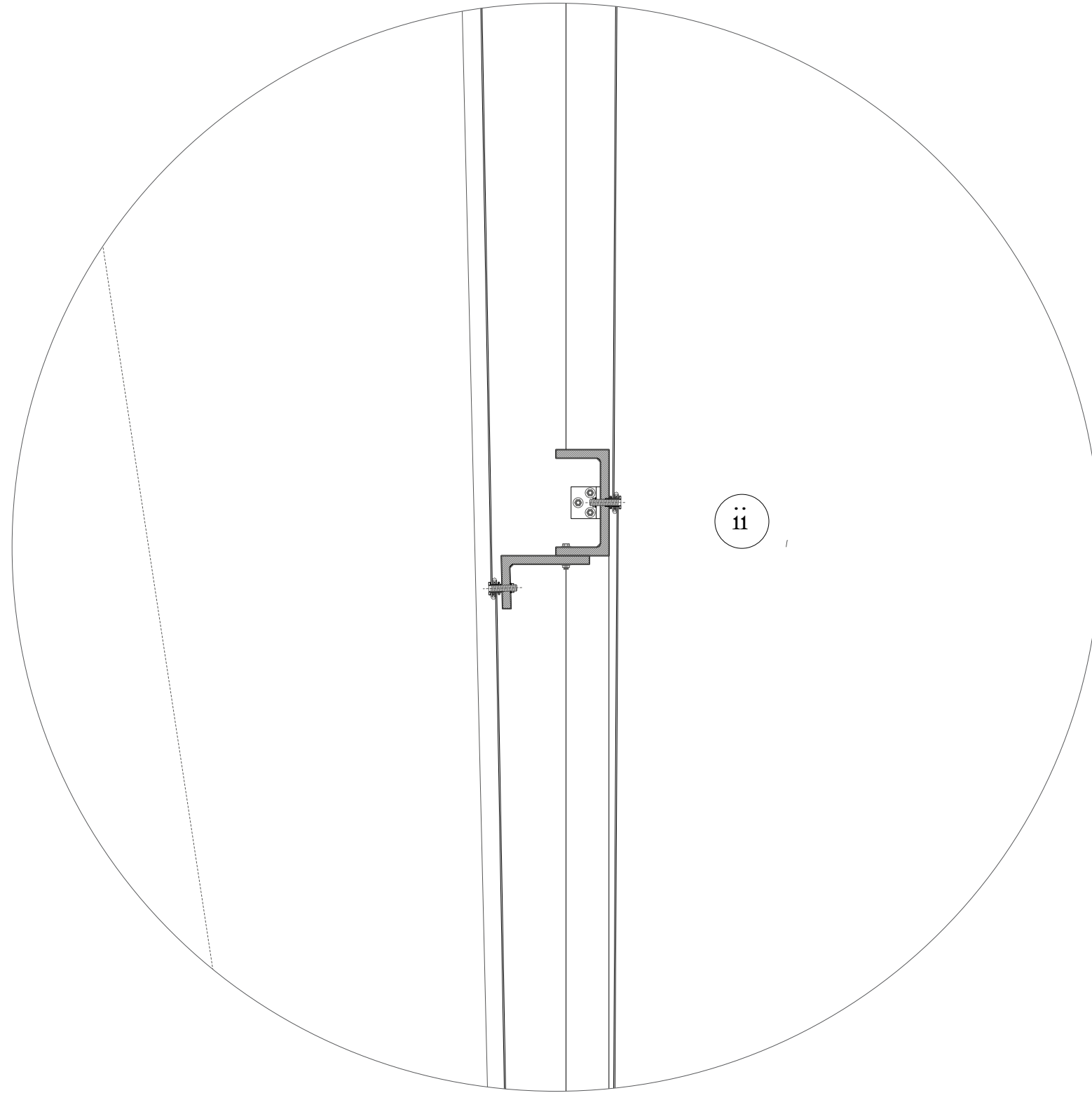
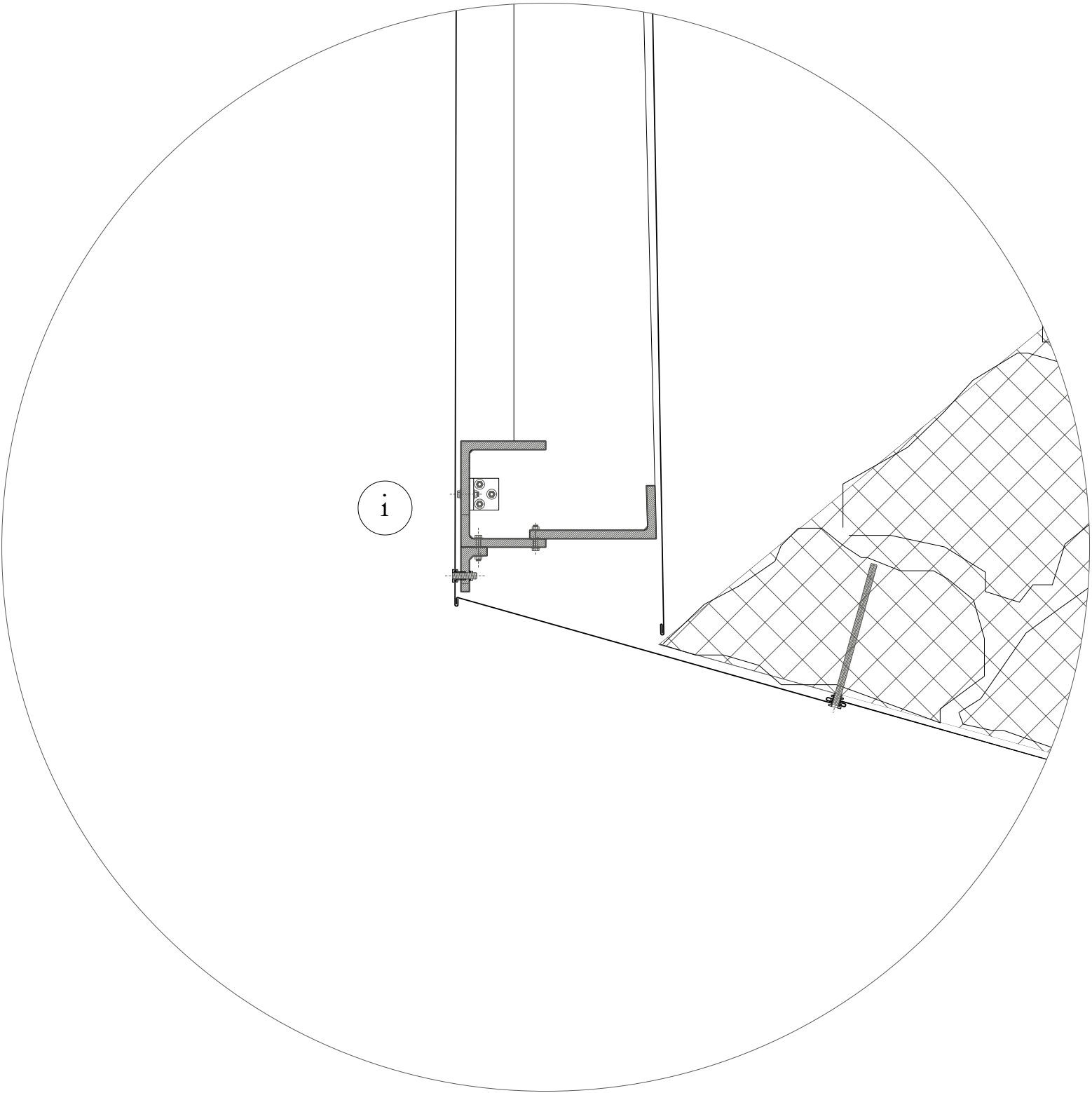
Details 1:20 & 1:5

Steel:

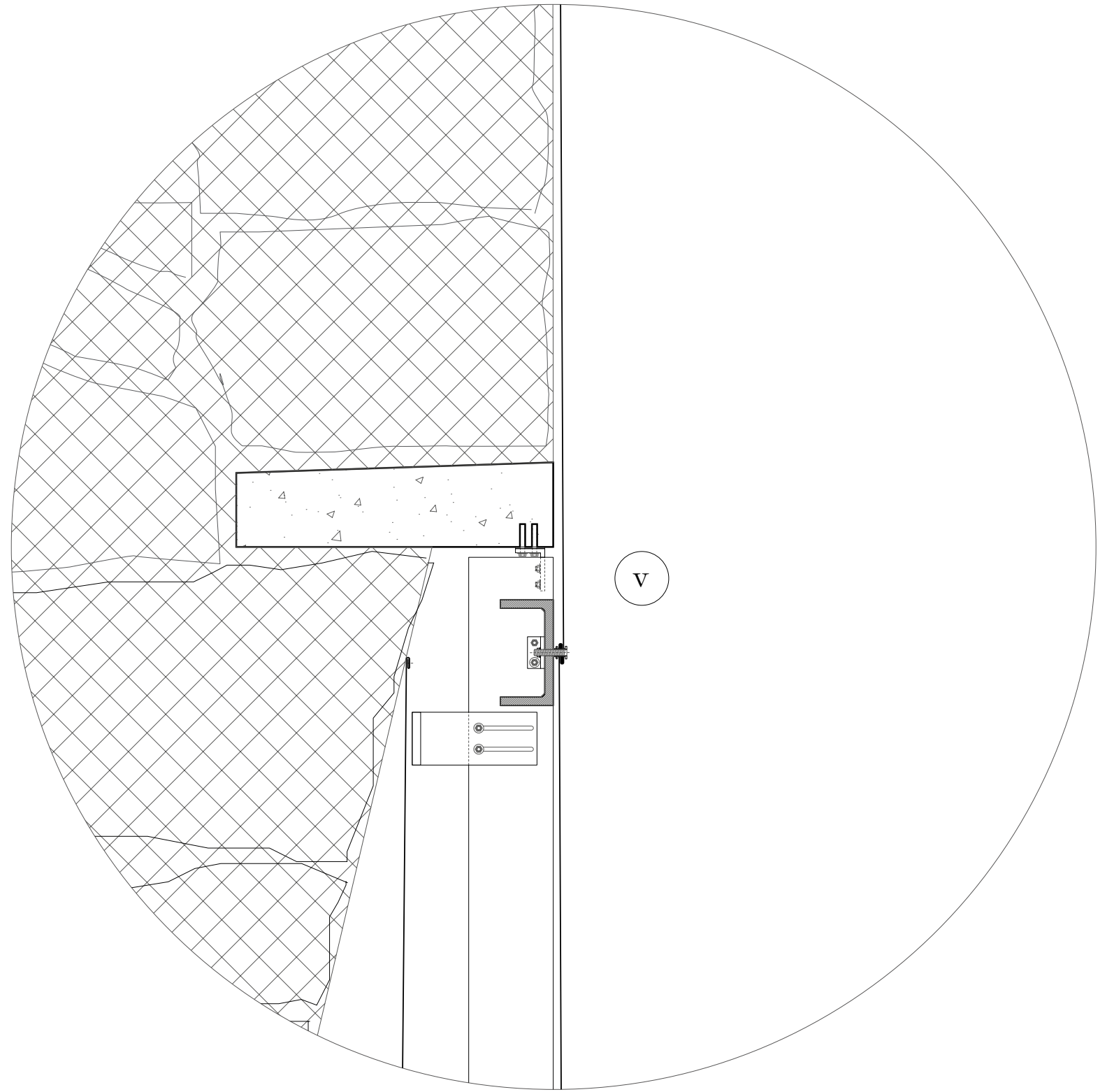
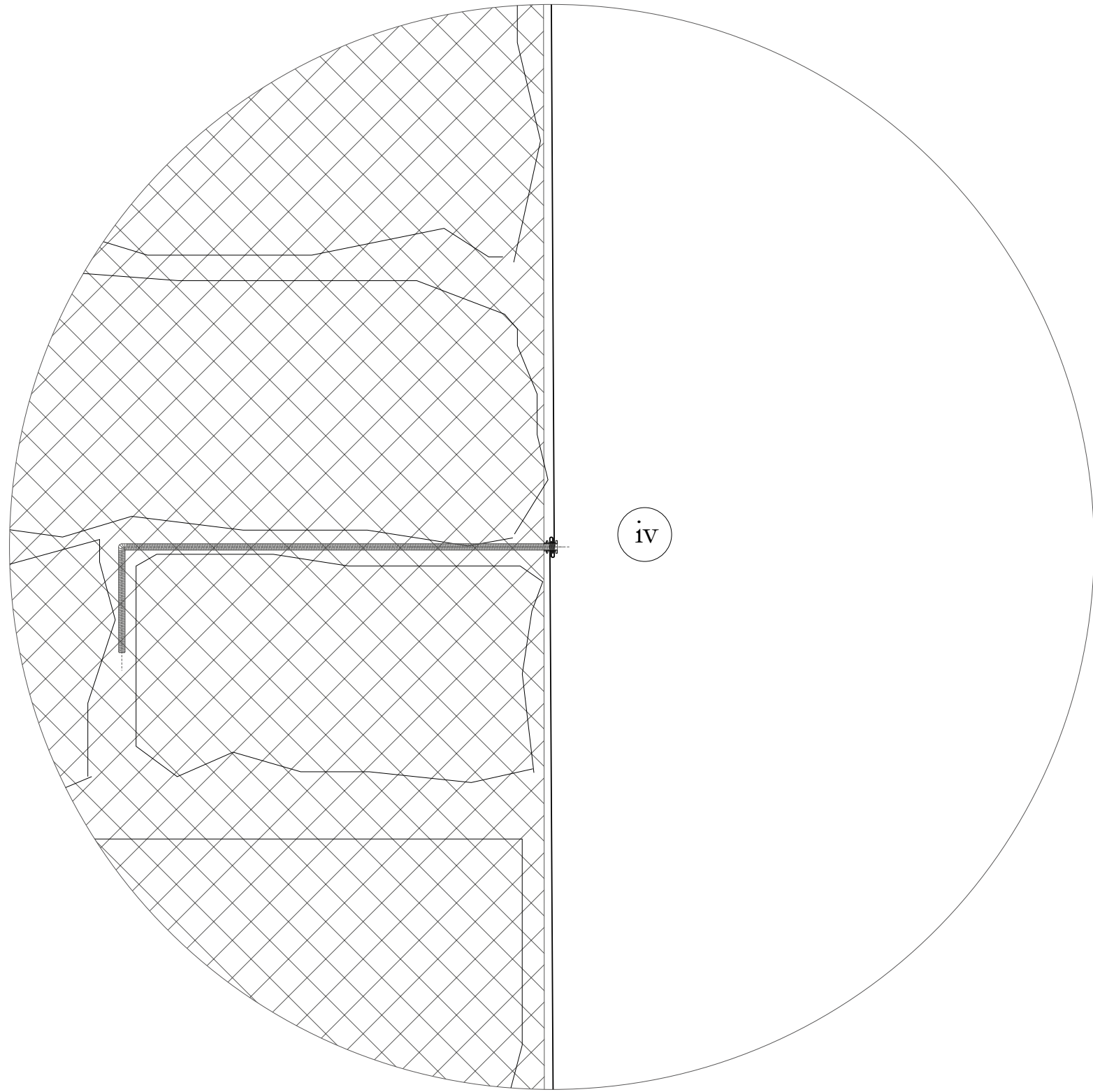
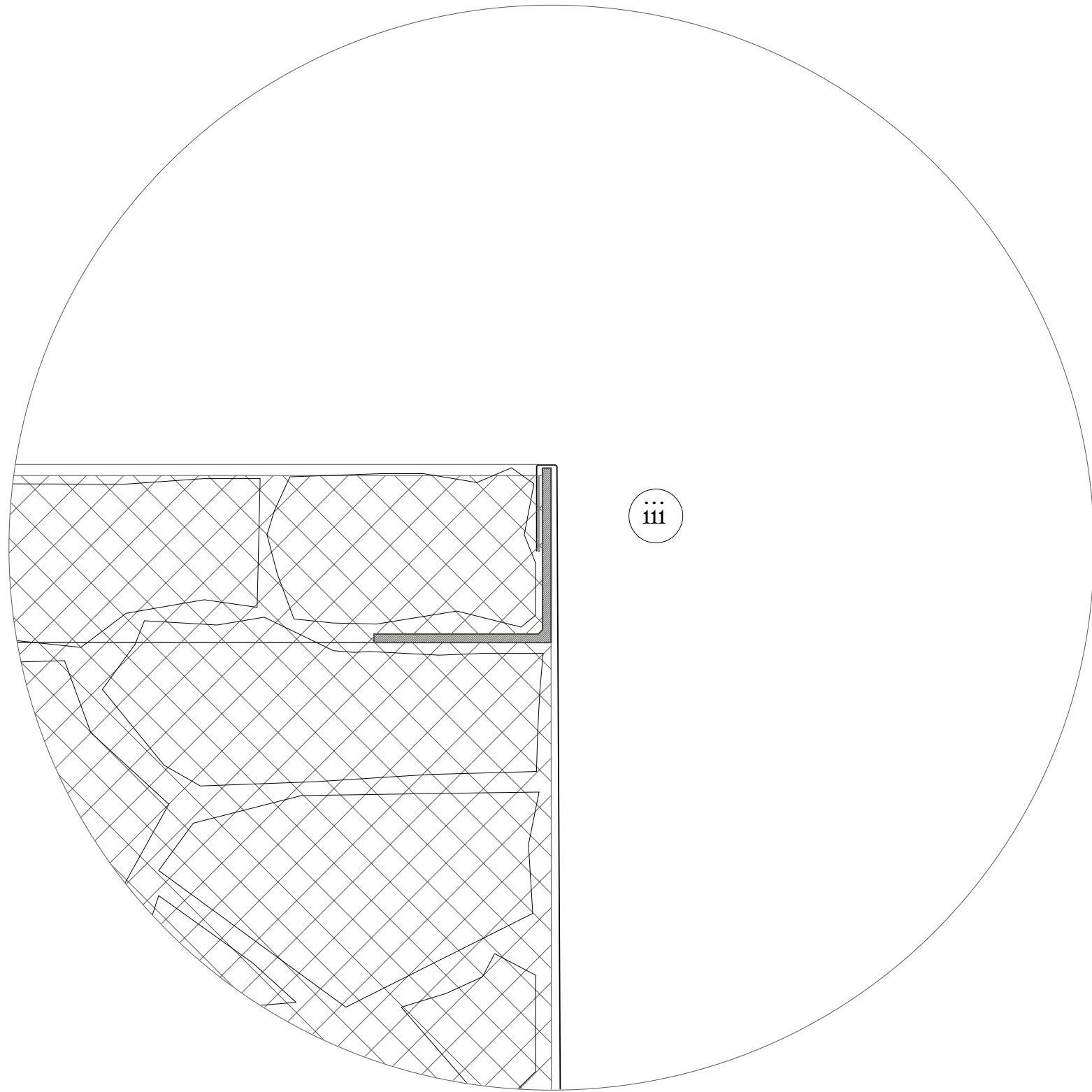
U1 80mmx 100mm U steel  
U2 80mmx 100mm U steel  
U3 80mmx 100mm U steel  
L1 80mmx 100mm U steel  
L2 80mmx 100mm U steel  
L3 80mmx 100mm U steel  
L4 80mmx 100mm U steel  
L5 80mmx 100mm U steel

RN rivet nut  
RNR rivet Nut with rod rie  
DS dry stacked stone  
CS concrete slab/foundation  
CB concrete beam 300mmx 80mm  
BS brass shingle 700mm x 900 mm

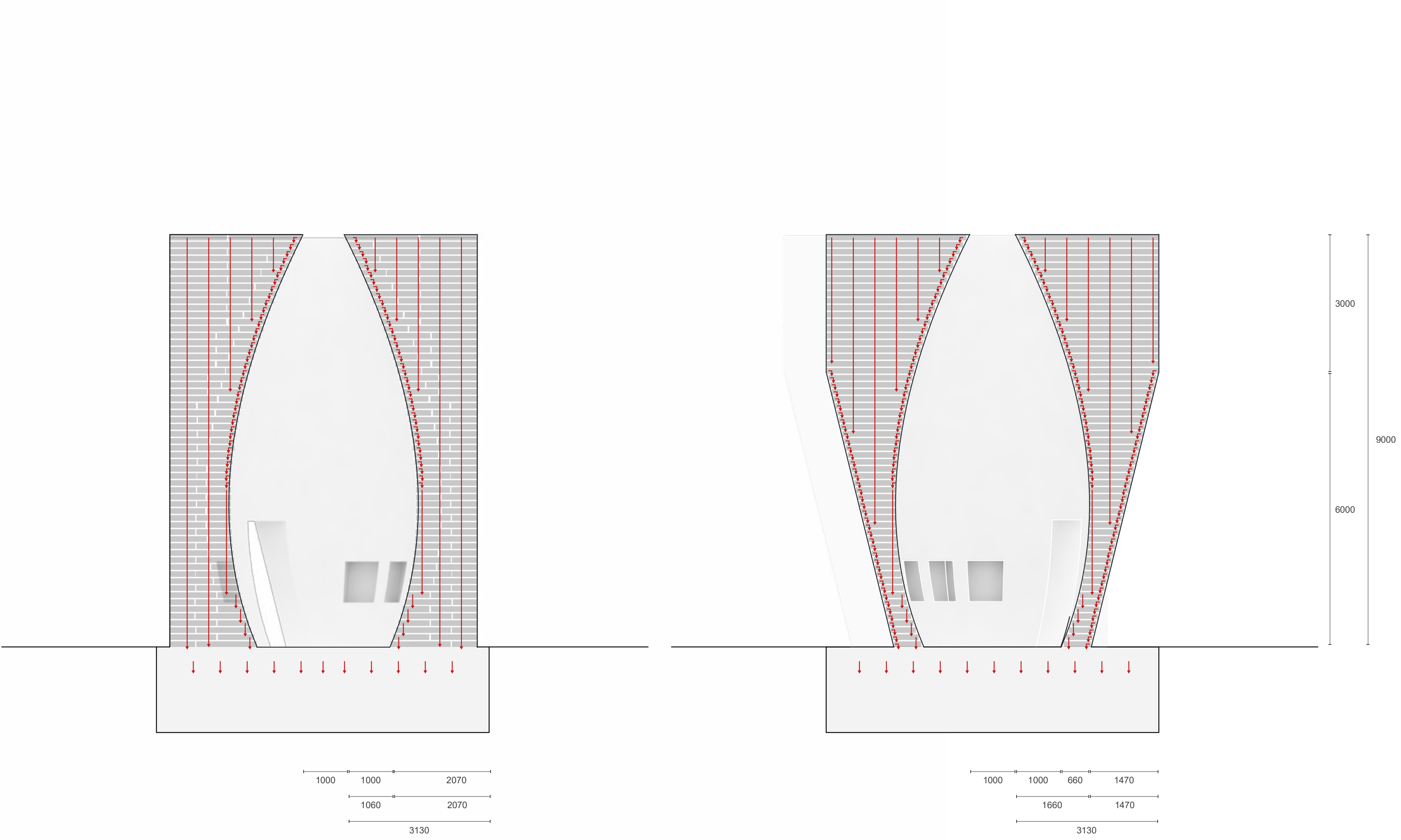












Distribution of vertical load





Beyond the Cairn and looking back



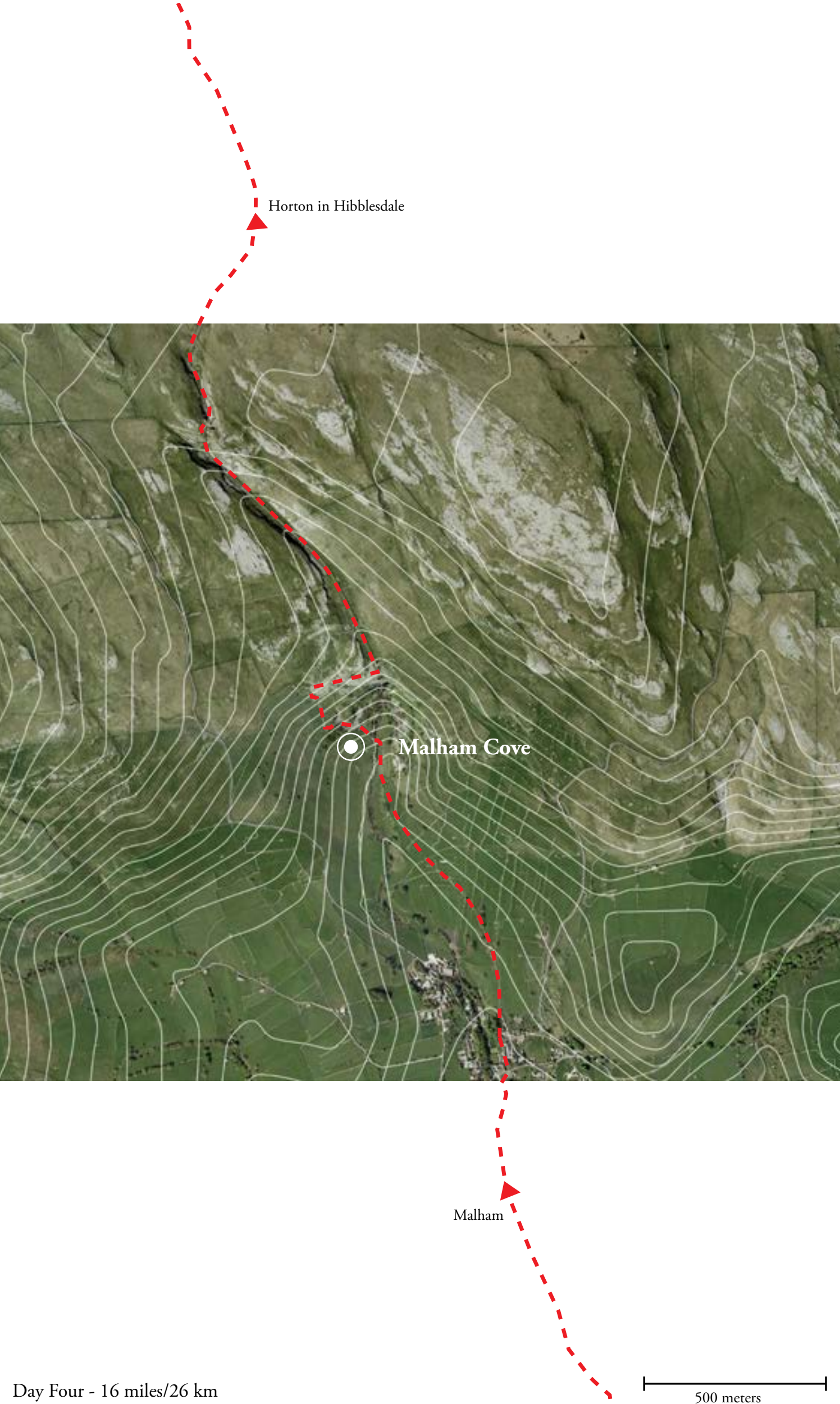


Weathered brass facade



# The Clapper Bridge at Malham Cove





Day Four - 16 miles/26 km

500 meters





*The cliff, extending in a long curve, is a majestic and overpowering sight: the greatest natural feature seen on the whole course of the Pennine Way. From an impenetrable cave at the base of the cliff emerges a crystal-clear stream, known here as Mlahma Beck but destined soon to become the Rive Aire... On the crest thus attained, another surprise awaits the walker in the form of an extensive platform of naked limestone, a level 'pavement' criss-crossed by a network of narrow fissures and cracks in the sheltered recesses of which flourish small ferns and flowers—at botanists delight.*

*Alfred Wainwright*





The stream flowing from under the cove





Malham Patio atop the cove





Alternate routex





A clapper bridge further south at malham cove



A clapper bridge in Malham village





Tarr Steps, Exmoor, Somerset



Clapper bridge in Postbridge on Dartmoor

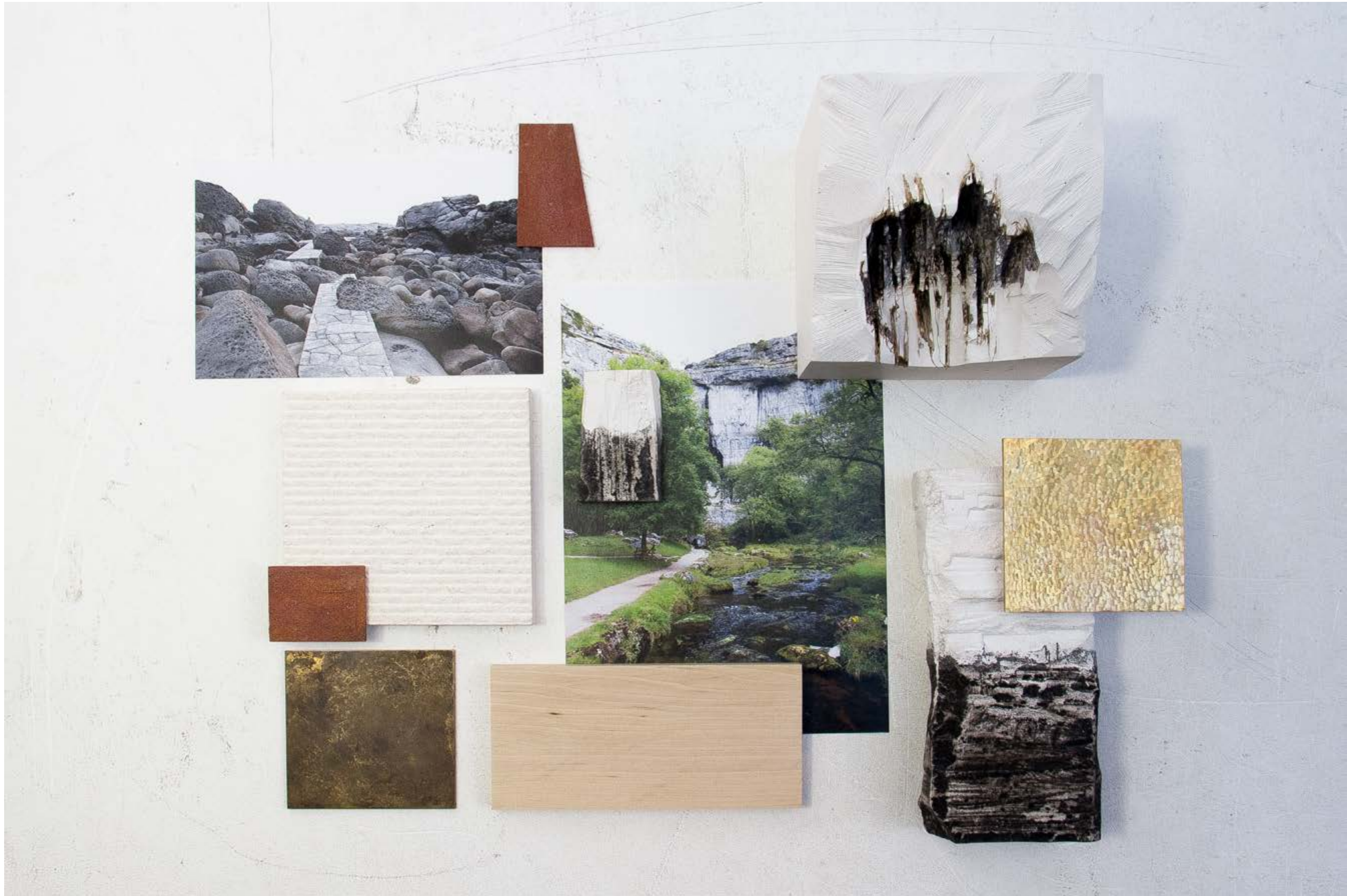




Early sketch in site model

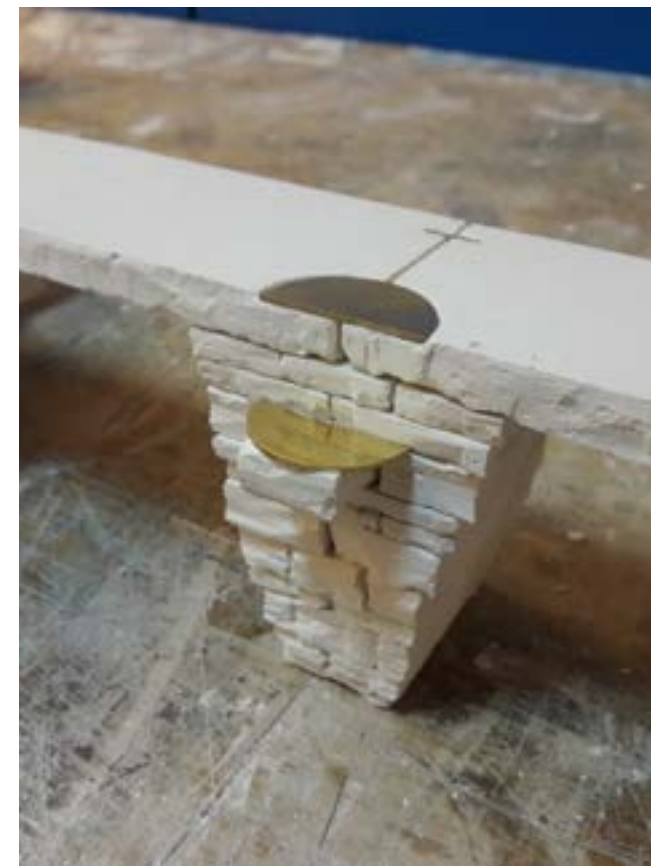
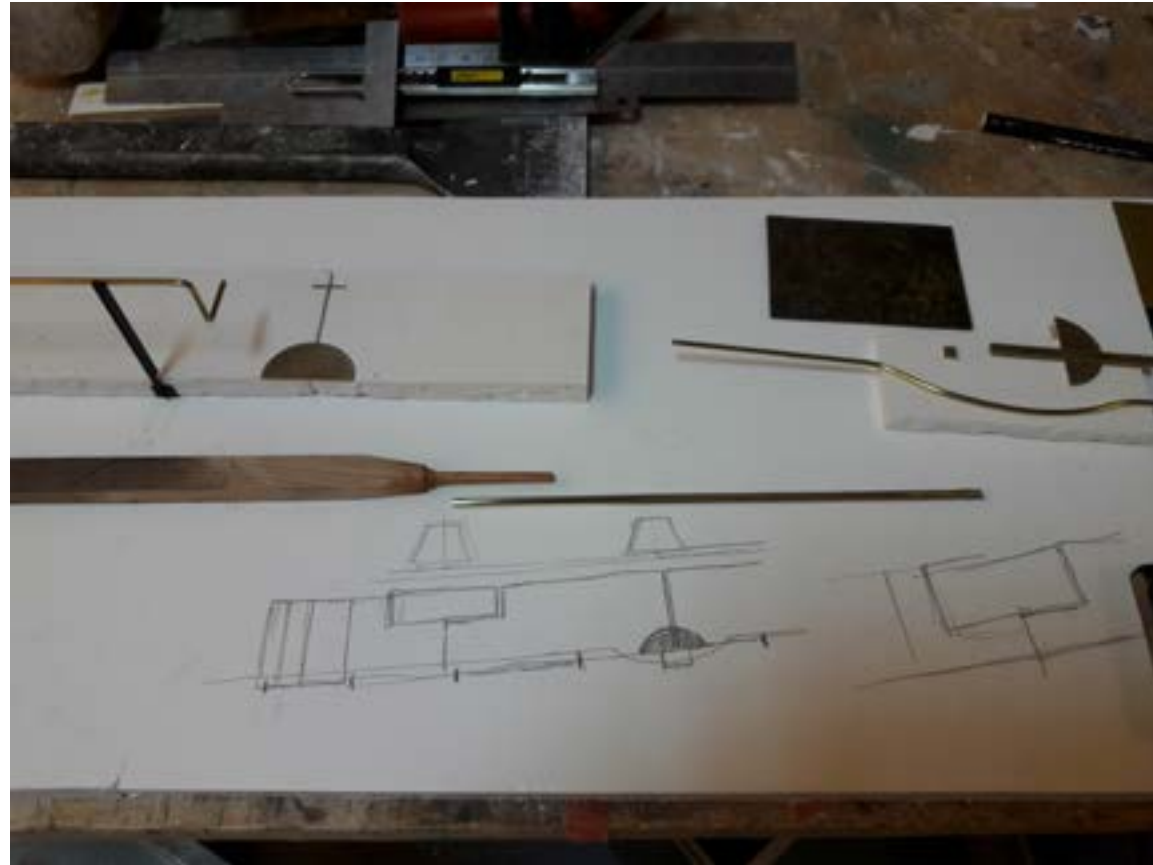






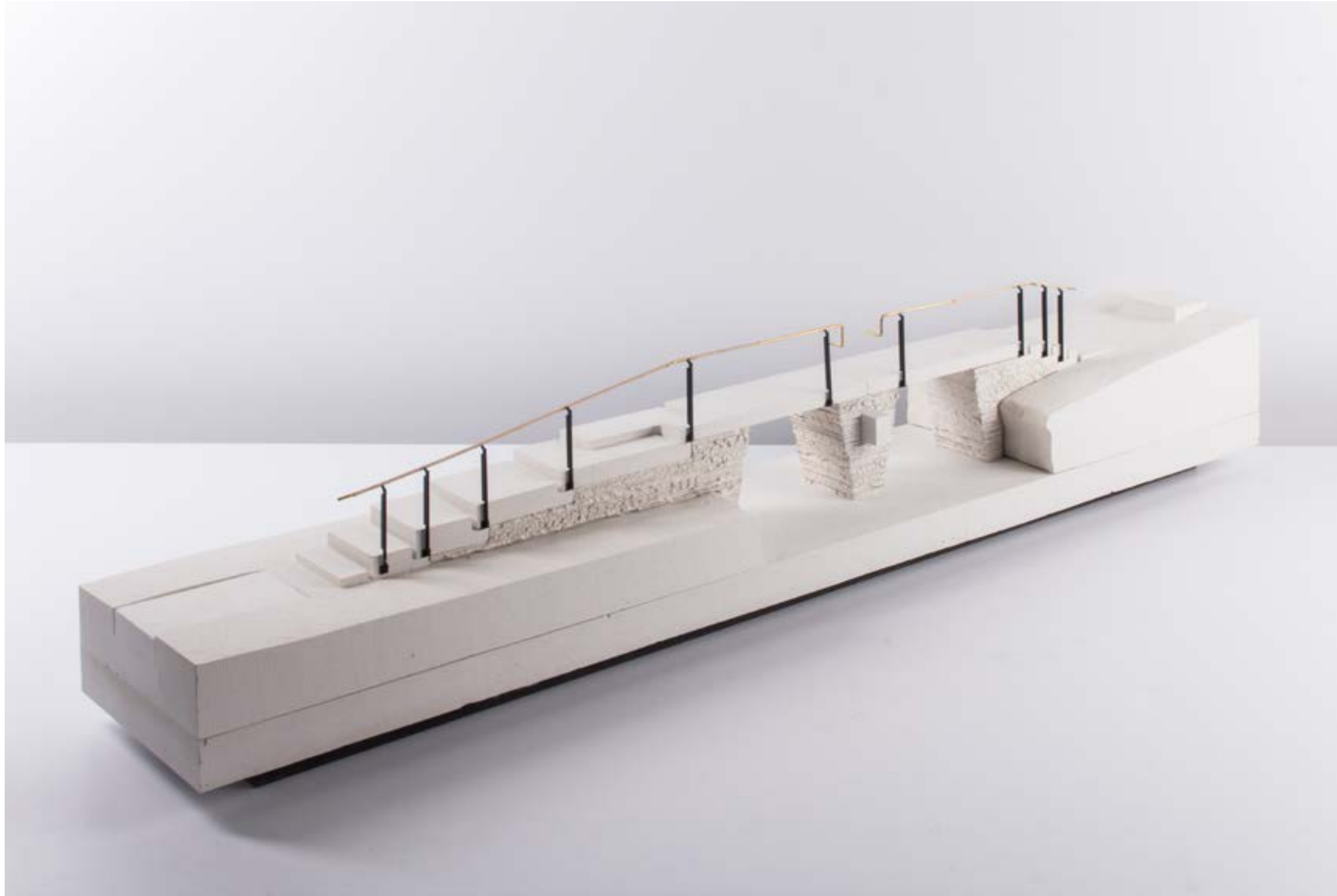
Material response





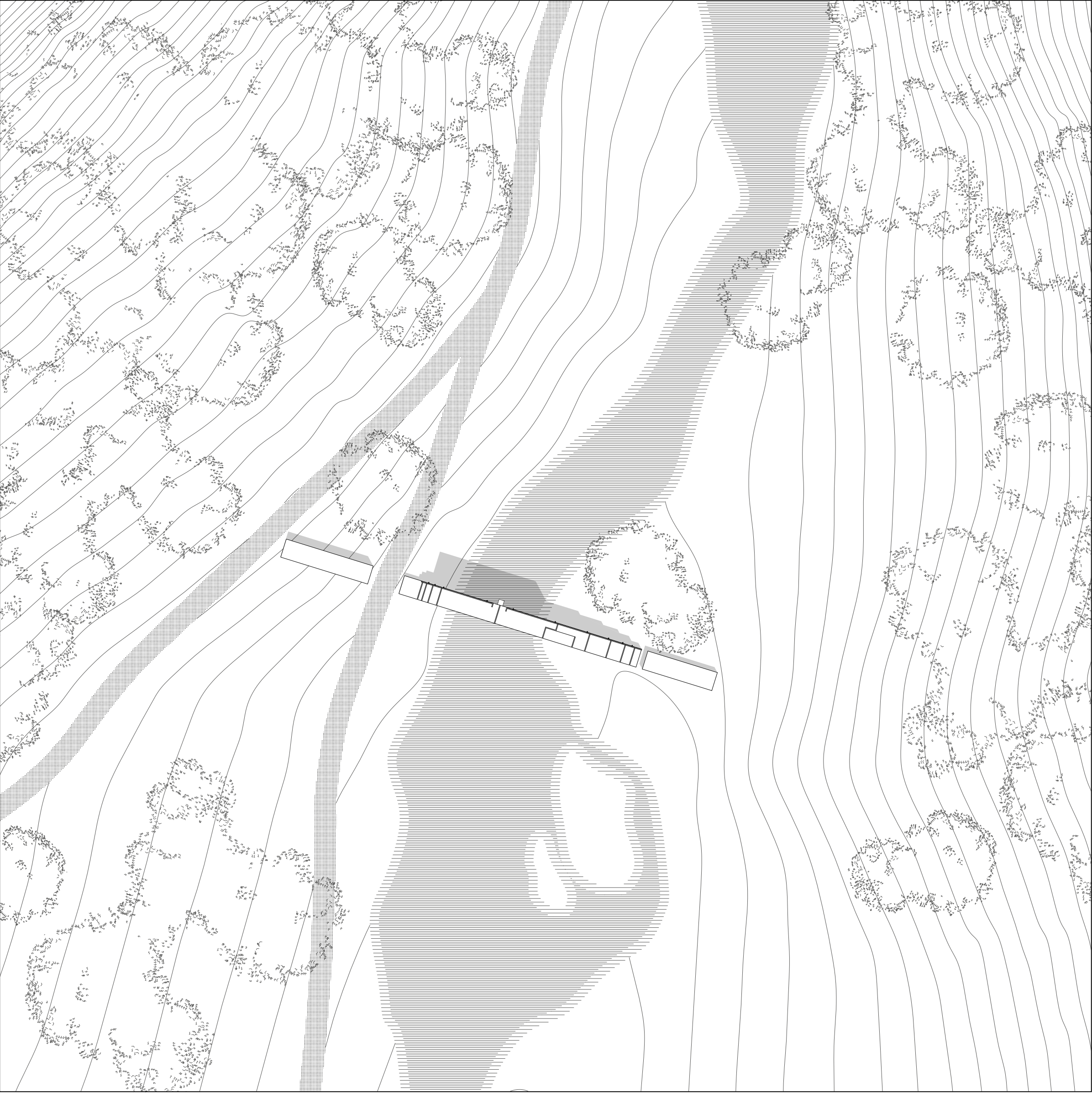
Defining the moment. Scale 1:20. Sketch model and process





Defining the moment. Scale 1:20. Plaster and brass





Site plan

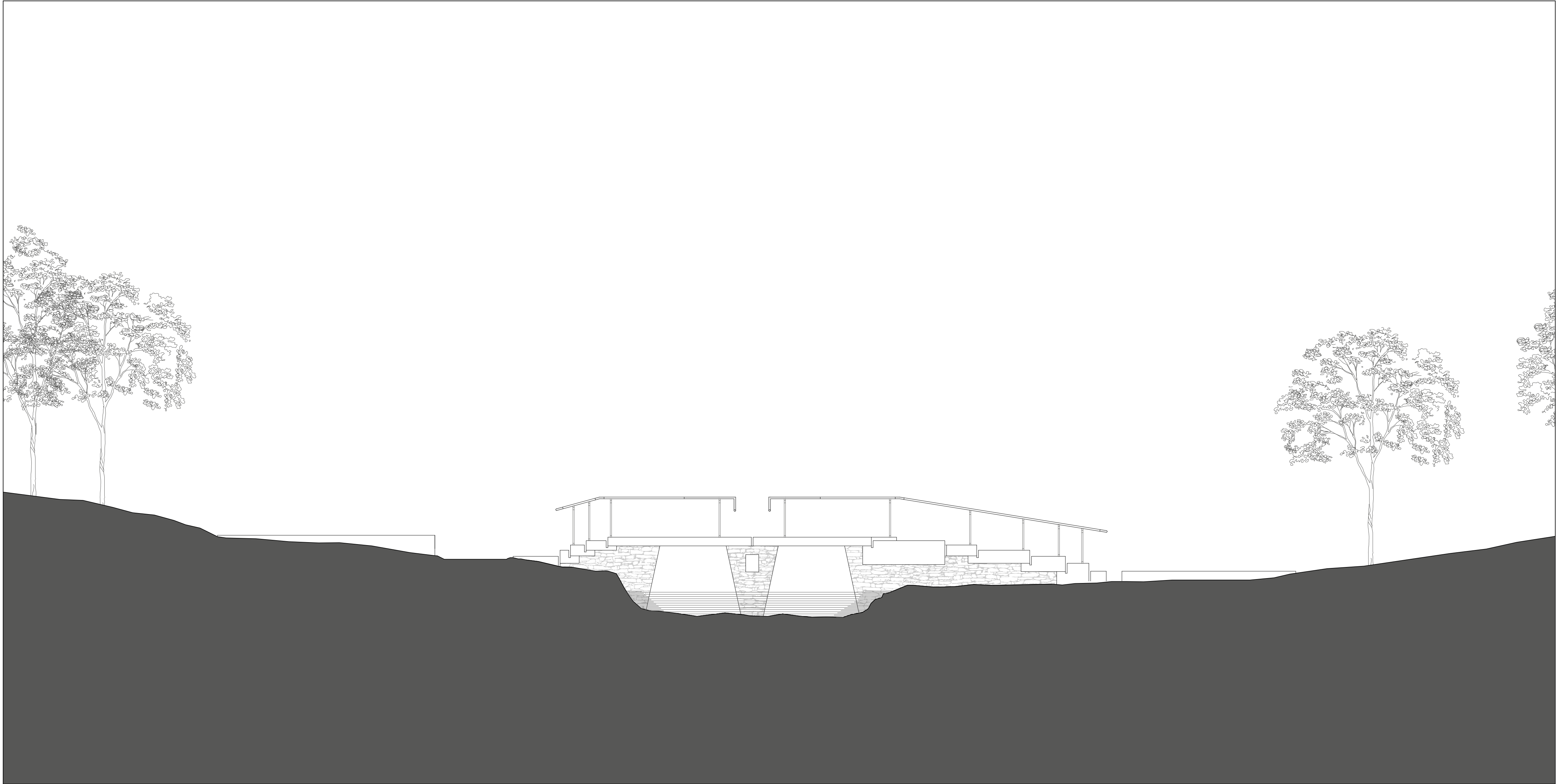




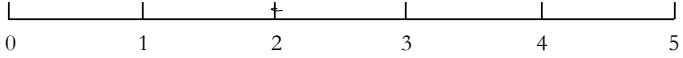


Approaching the Clapper Bridge

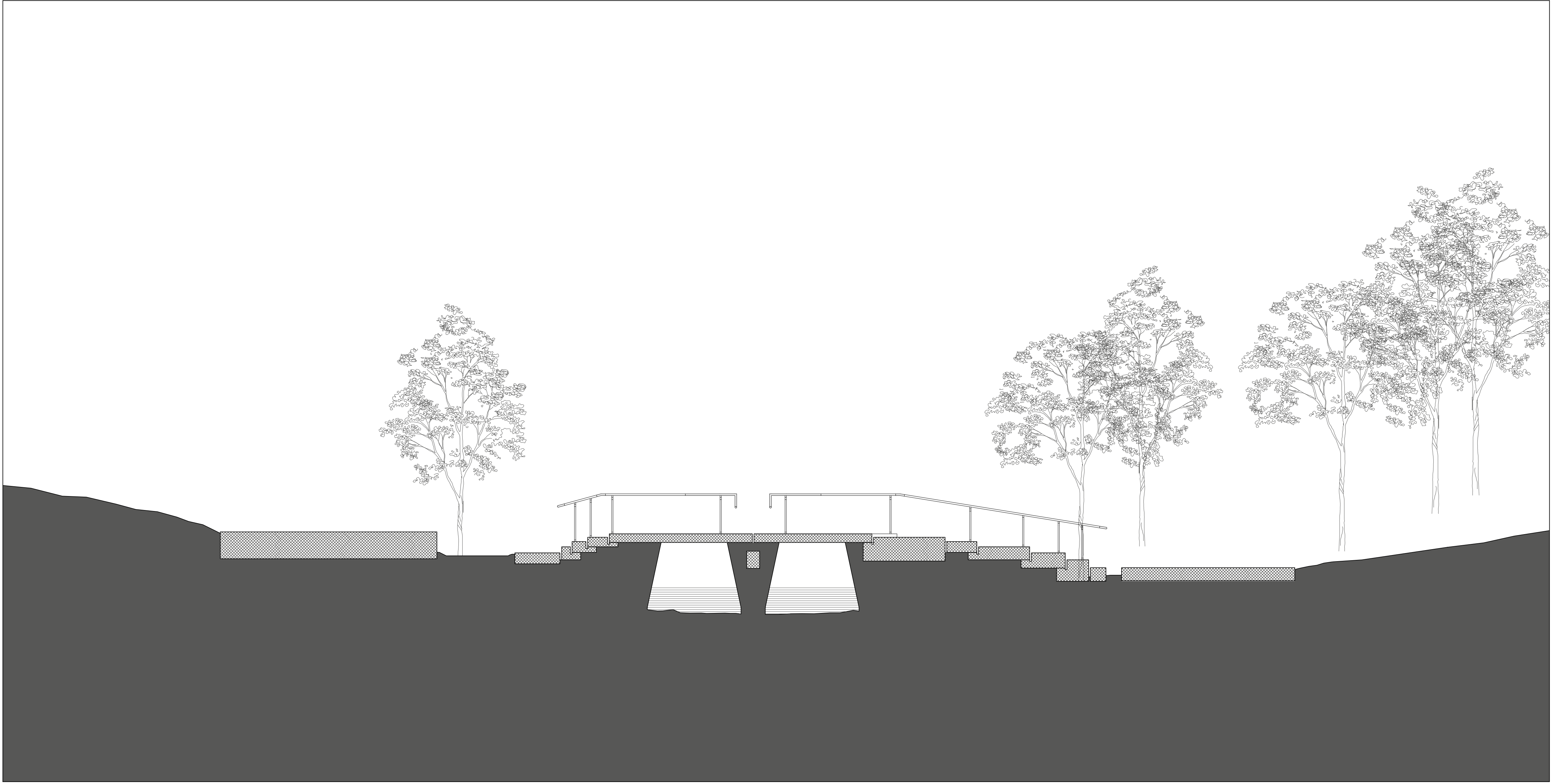




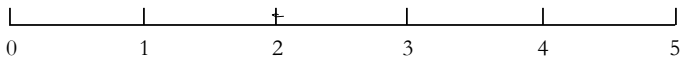
North elevation







North section







Approaching the Clapper Bridge





Across the Clapper Bridge







Clean-cut slabs and rough stone





Wood to brass handrail





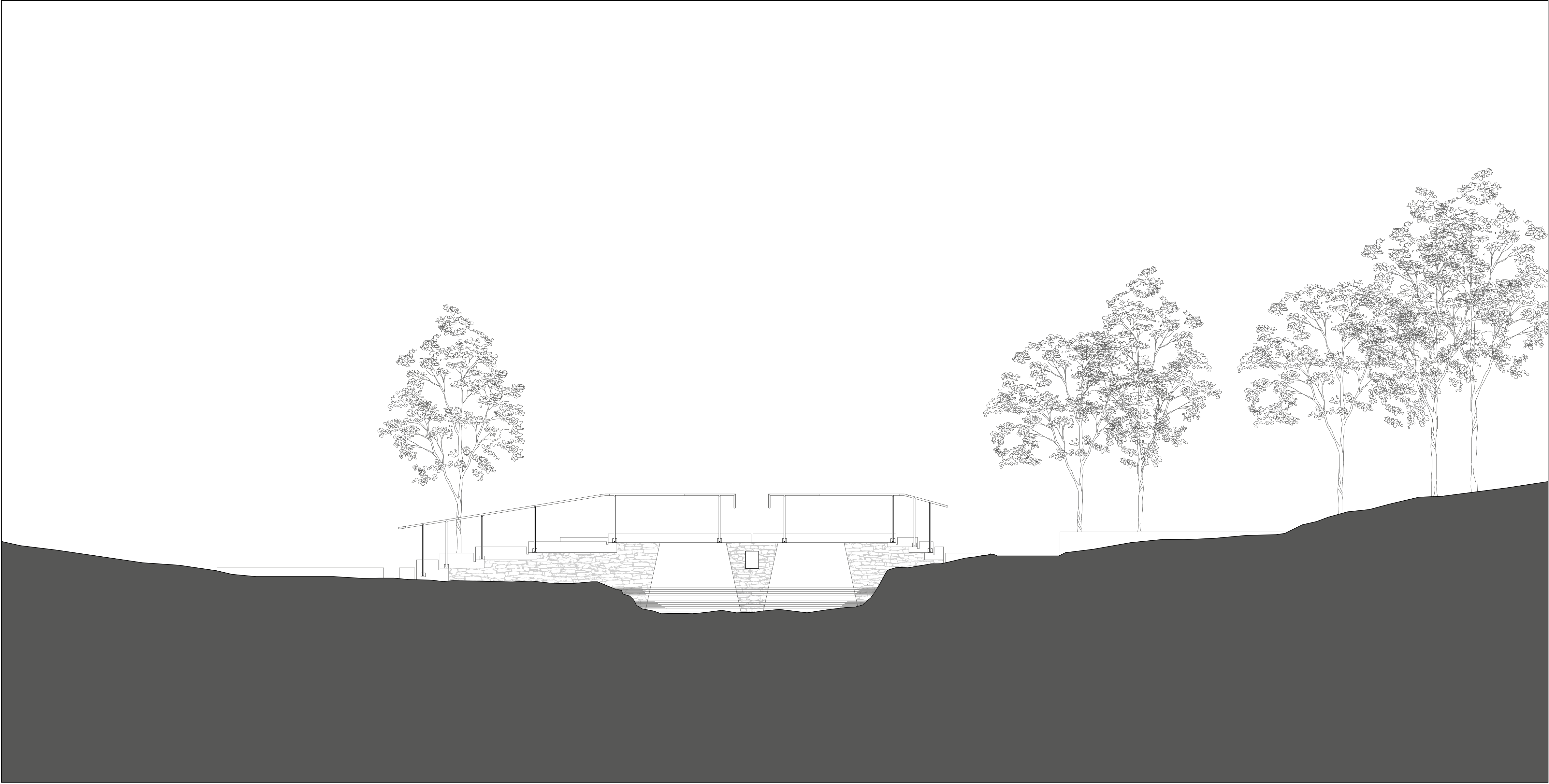
Looking back towards the Clapper Bridge



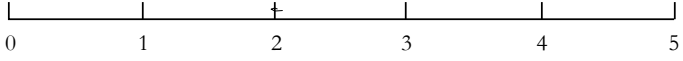


Looking back towards the Clapper Bridge

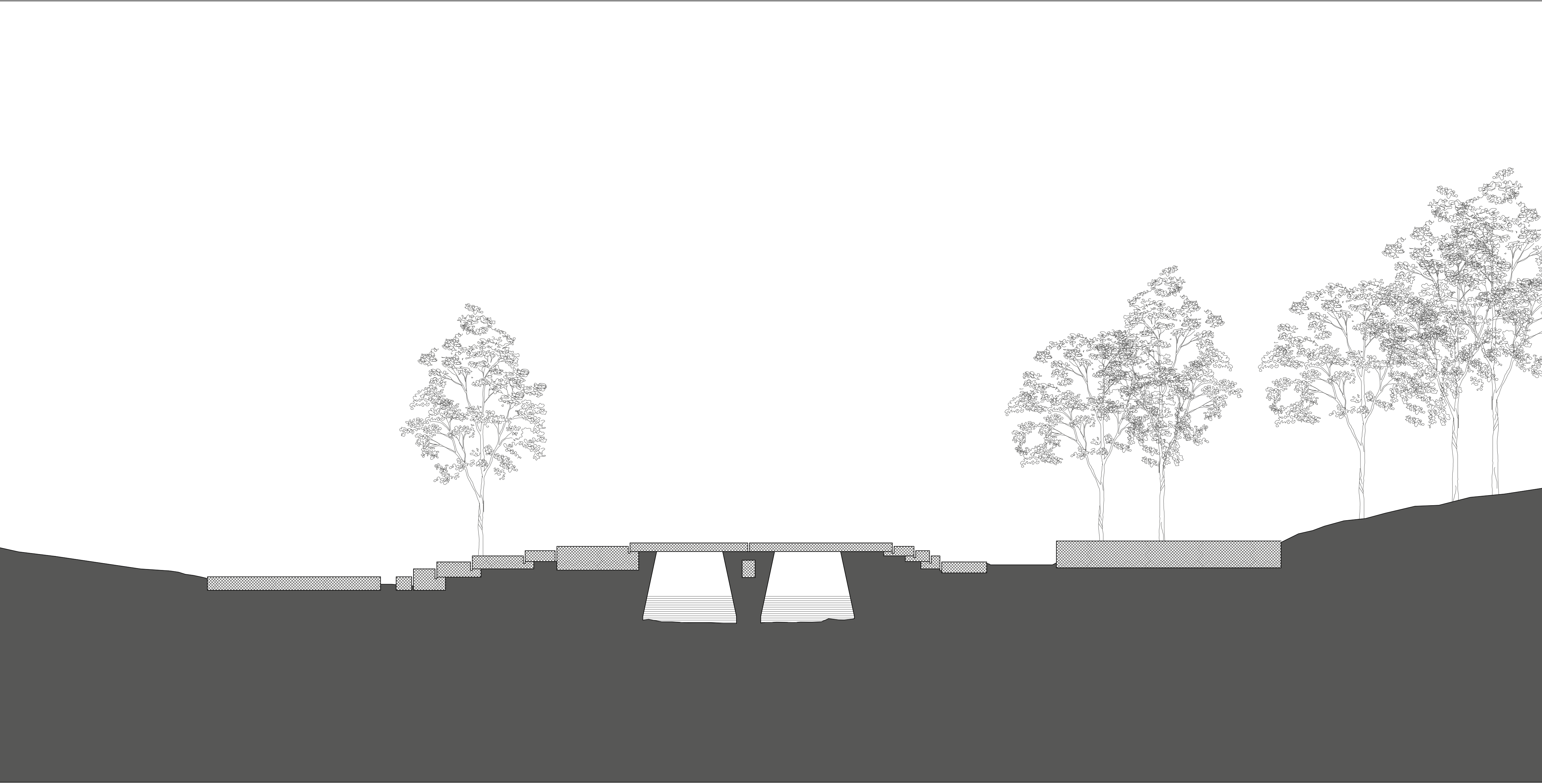




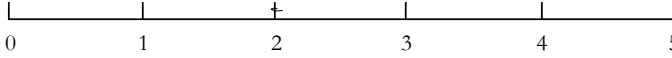
South elevation



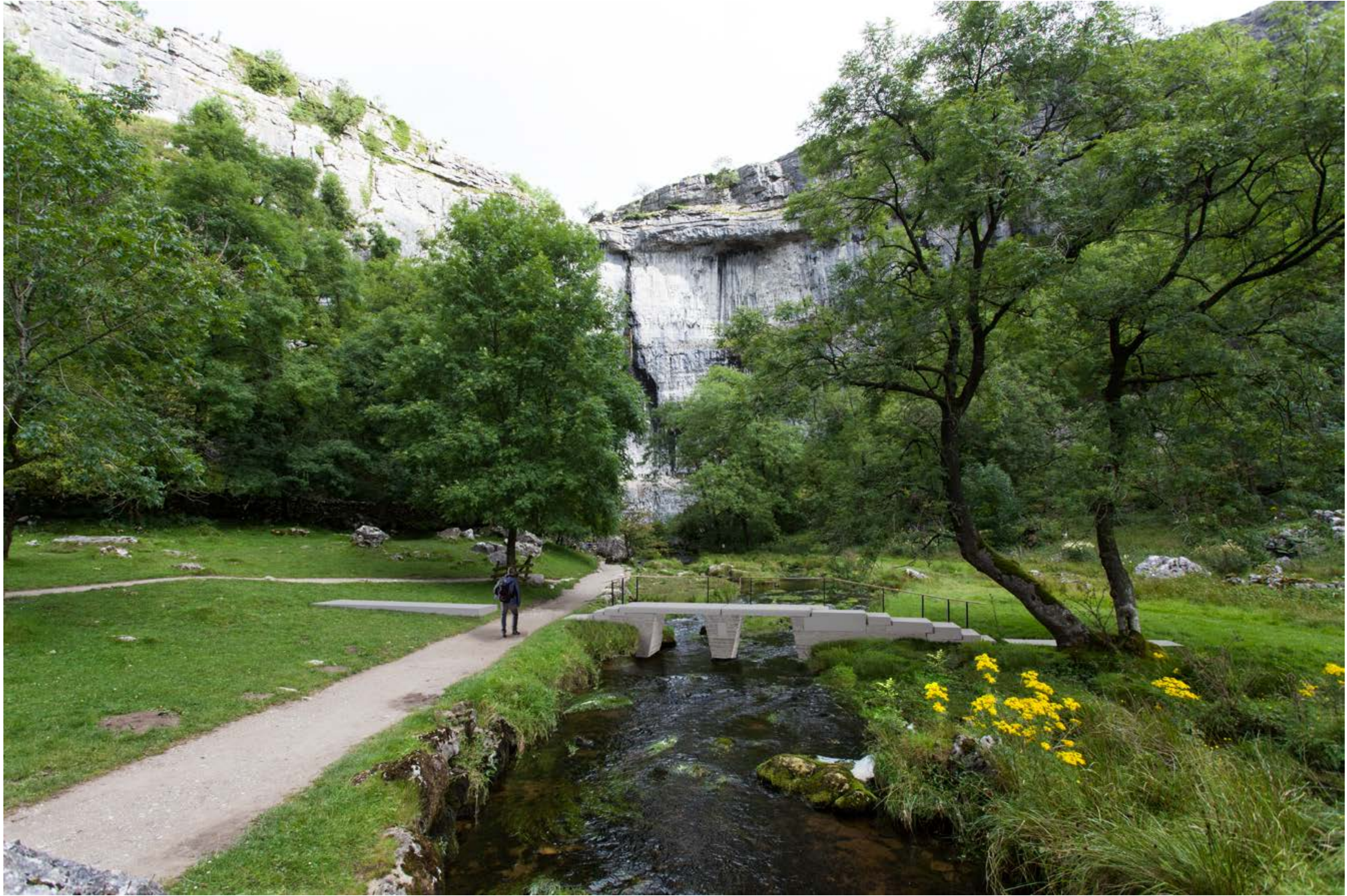




South section





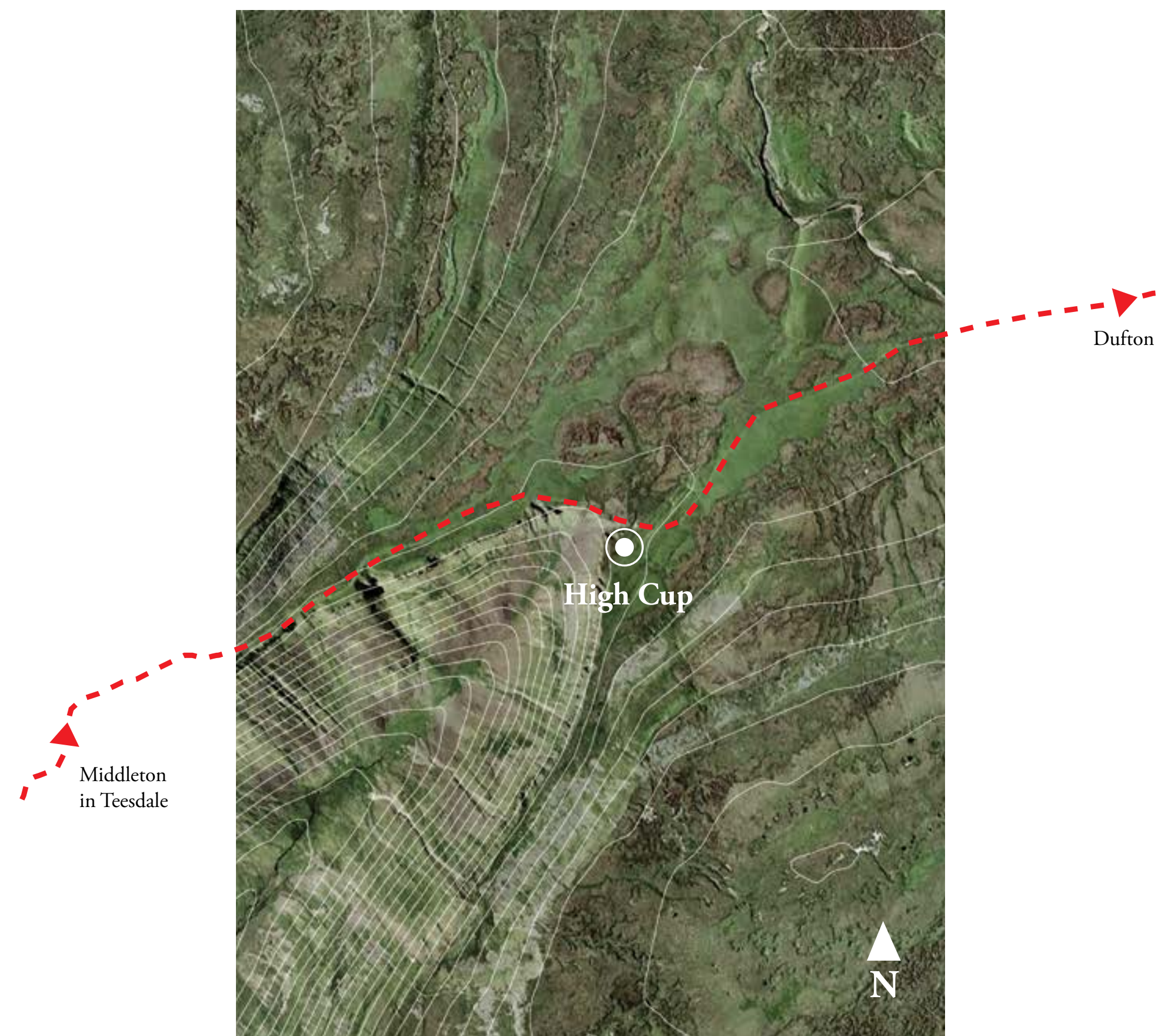


The Clapper Bridge

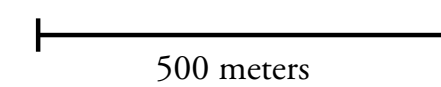


The Sheep Shed at High Cup





day 10 - 21 miles/34 km







*High Cup is revealed suddenly, without warning, and the effect is awesome. A profound abyss opens dramatically at one's feet, a massive symmetrical bowl rimmed by a formation of columnar basalt crags that maintains a remarkably level contour all the way round. Below the line of crags, steep slopes of tumbled boulders fall into the depths where a small stream winds westwards to join the river Eden... High Cup is a geological phenomenon, a natural wonder.*

*Alfred Wainwright*





At the bottom of high cup. The wall runs along side the stream





Looking back towards High Cup





Typical stone Sheep Shed barns which belong to the region







Material response

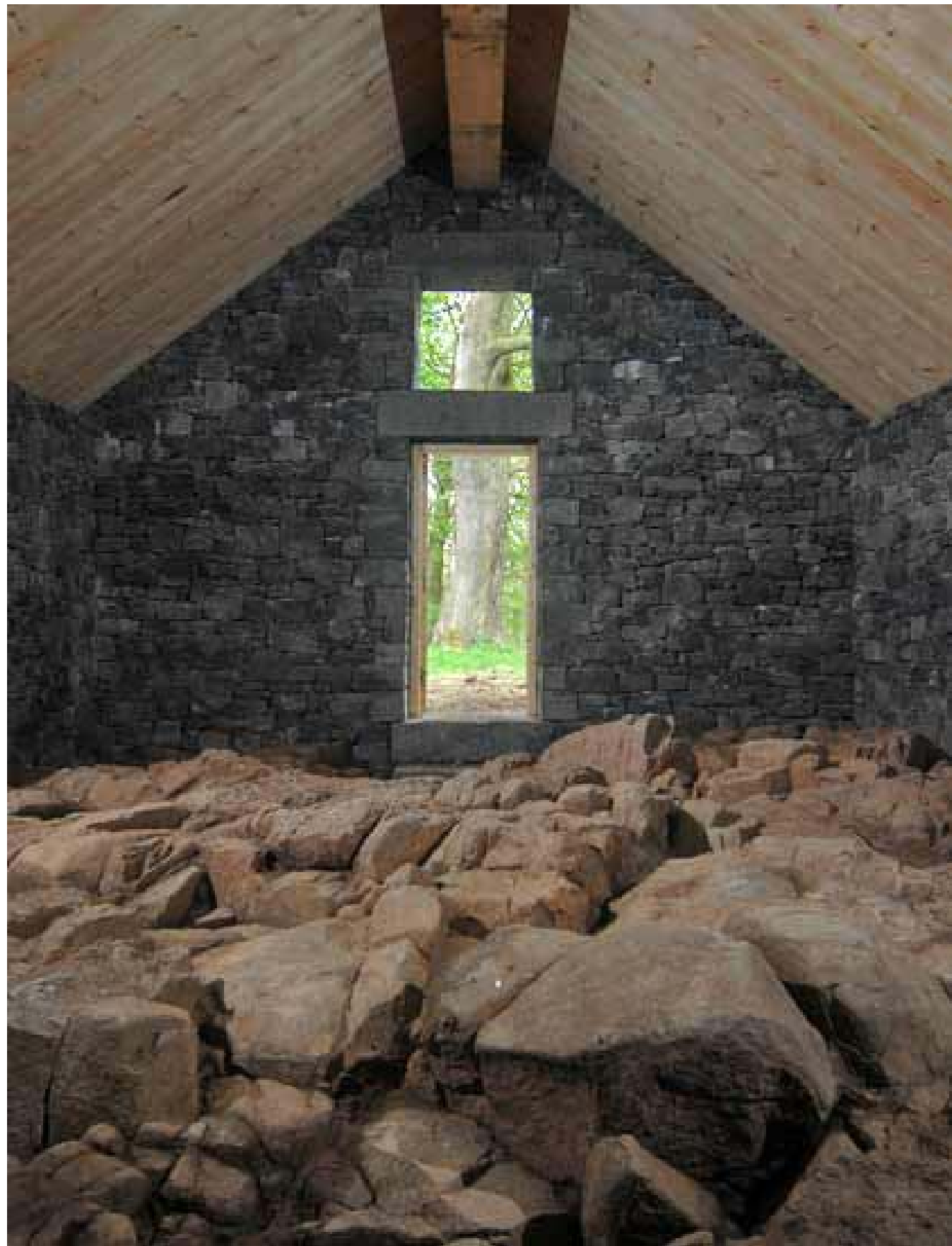




Sketch in context. Using forms similar to the vernacular sheep sheds







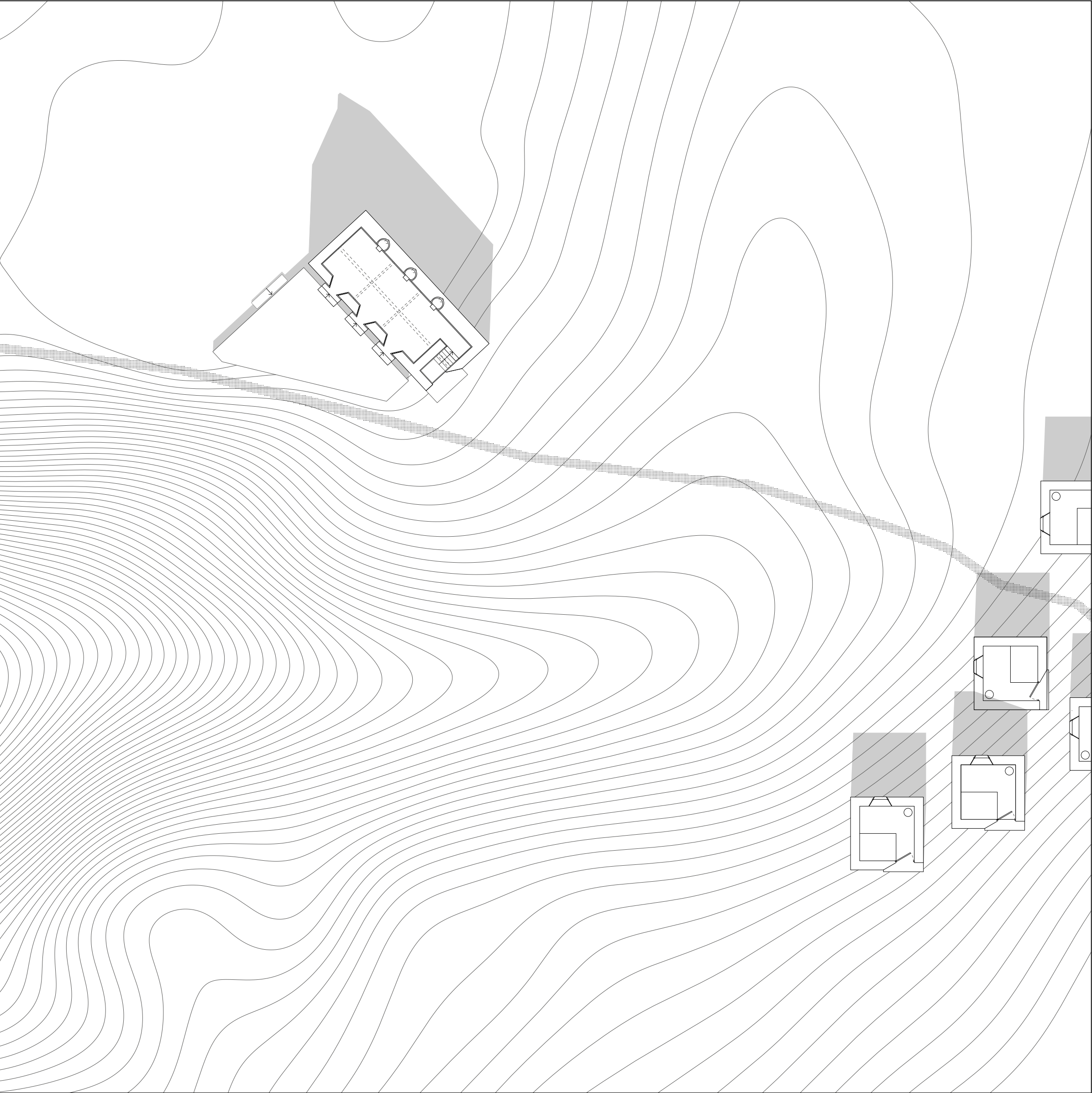
Andy Goldsworthy's installations in barns are a perfect example of taking something ordinary and making it extraordinary. The right shows how he makes a moment inside stone works.





Defining the moment. Scale 1:20. Plaster and brass



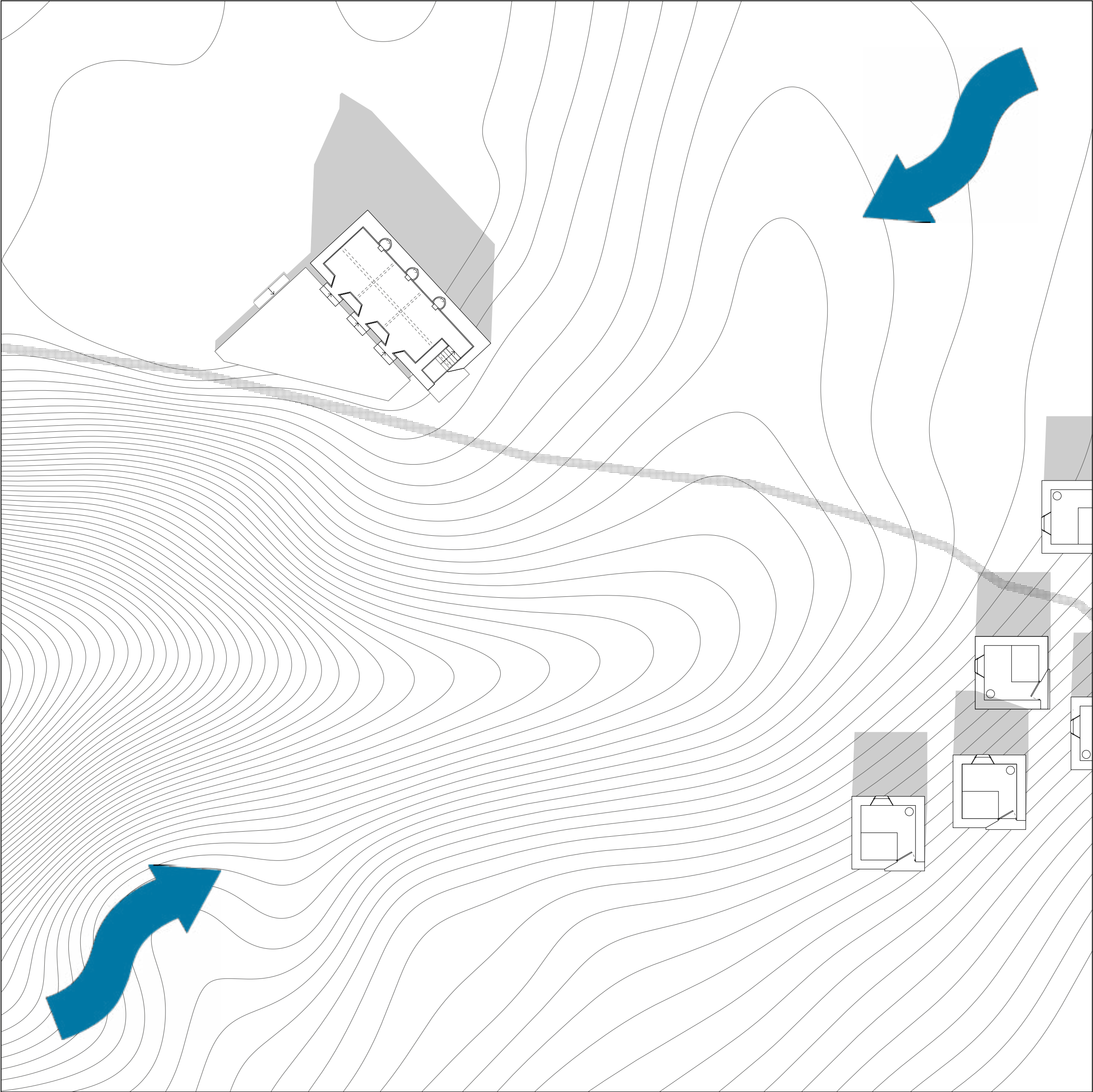


Site plan





Occasional spring winds



Prevailing winds

Site plan







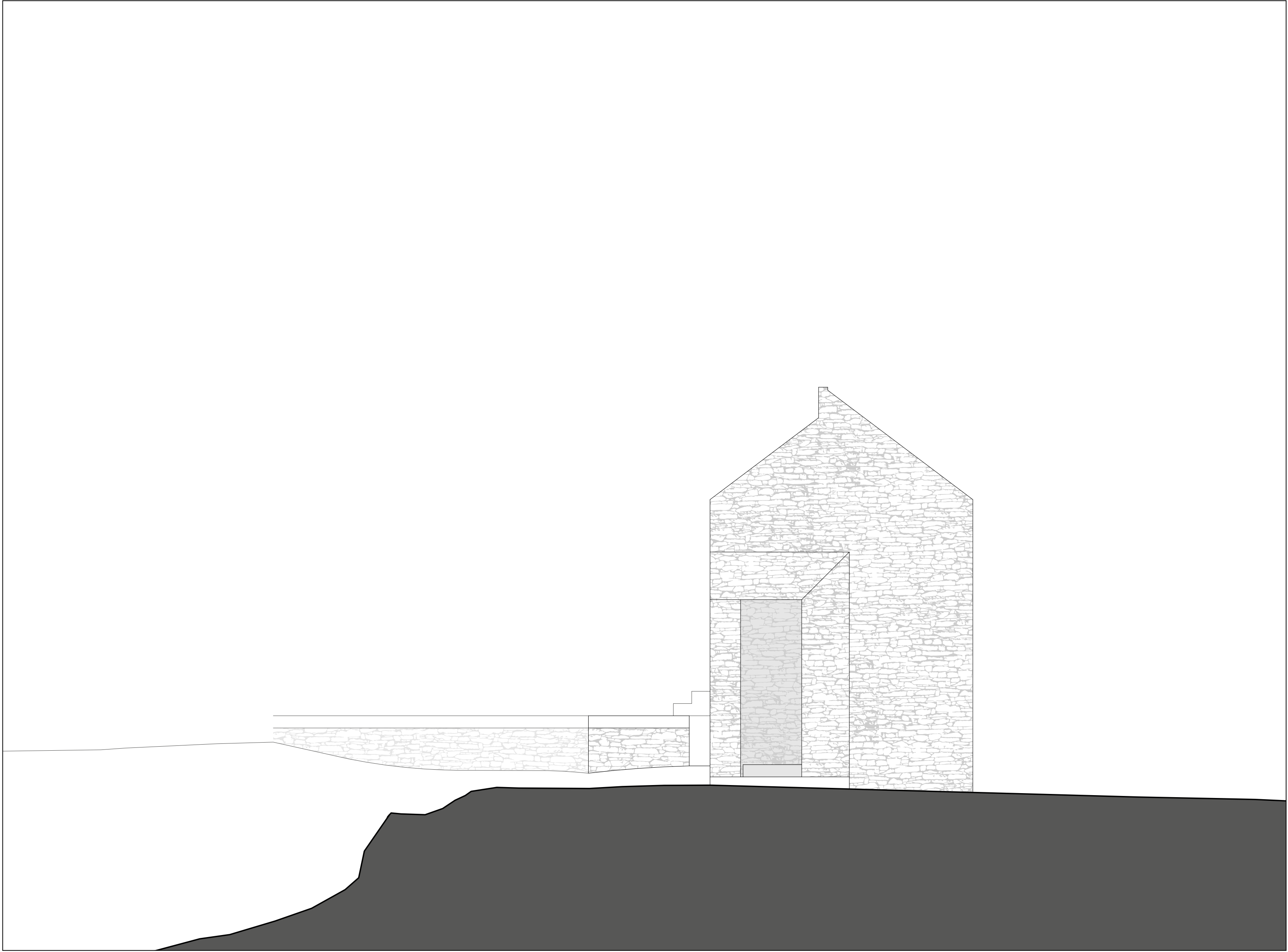
Approaching from the path



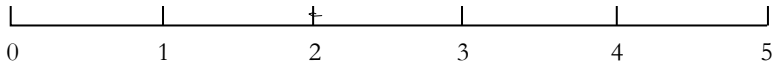


Approaching the Sheep Shed





East Elevation

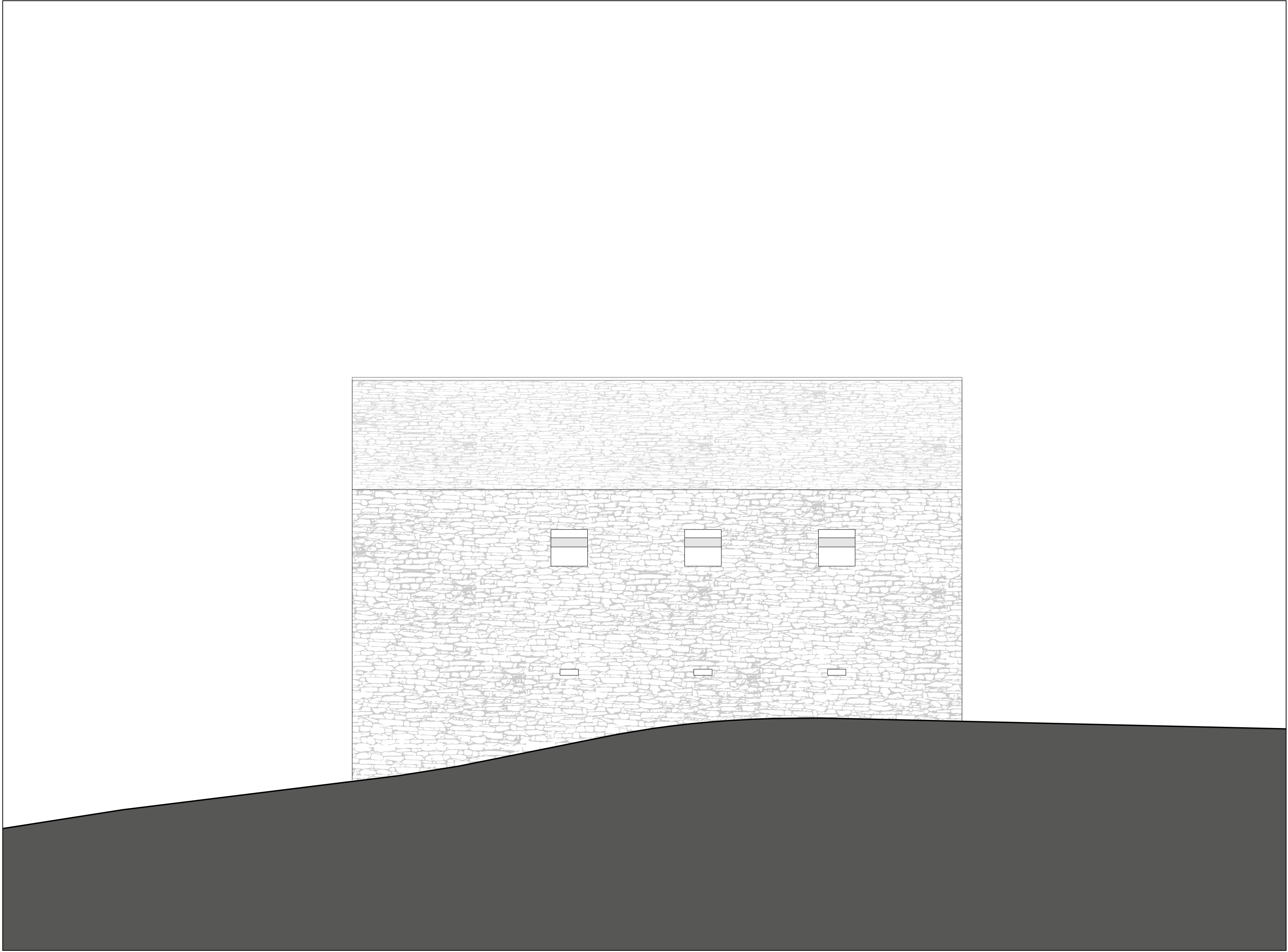




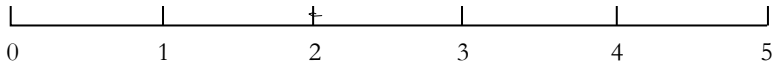


The back facade is kept 'ordinary'





North Elevation







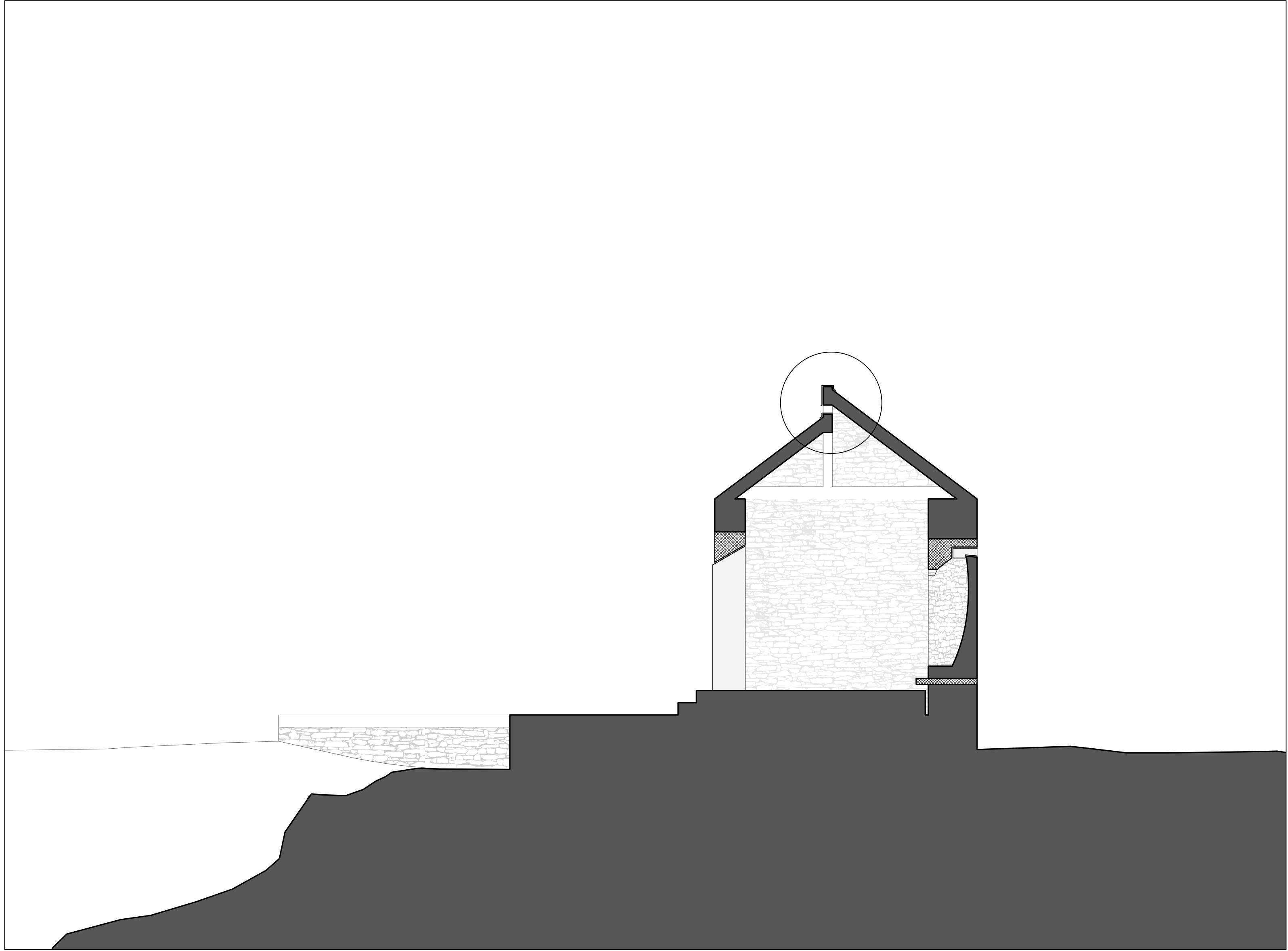
Entering the Sheep Shed



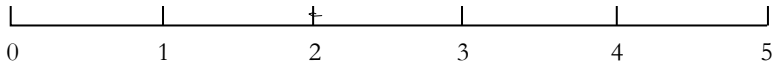


Inside the Sheep Shed

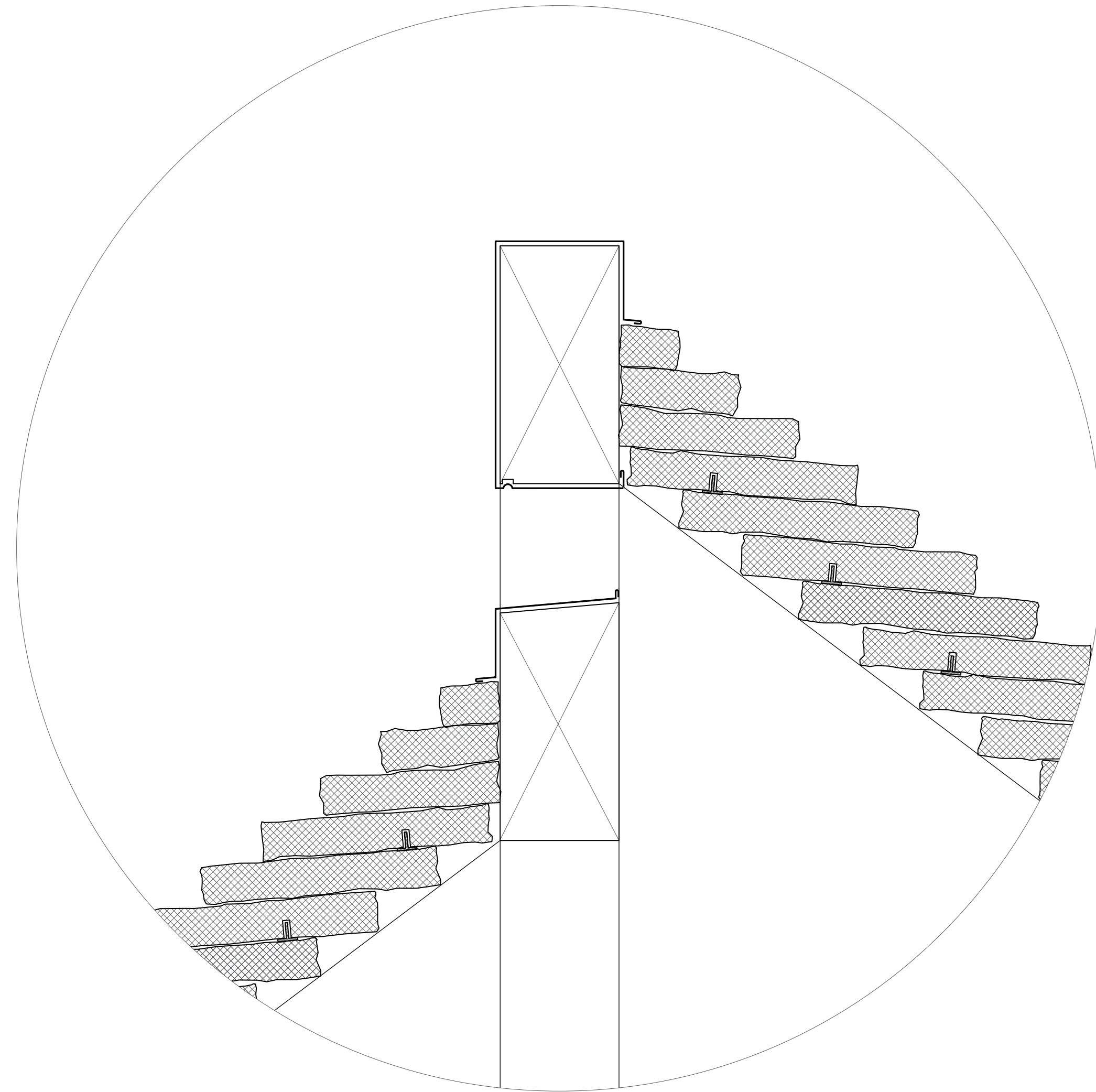




North-South section

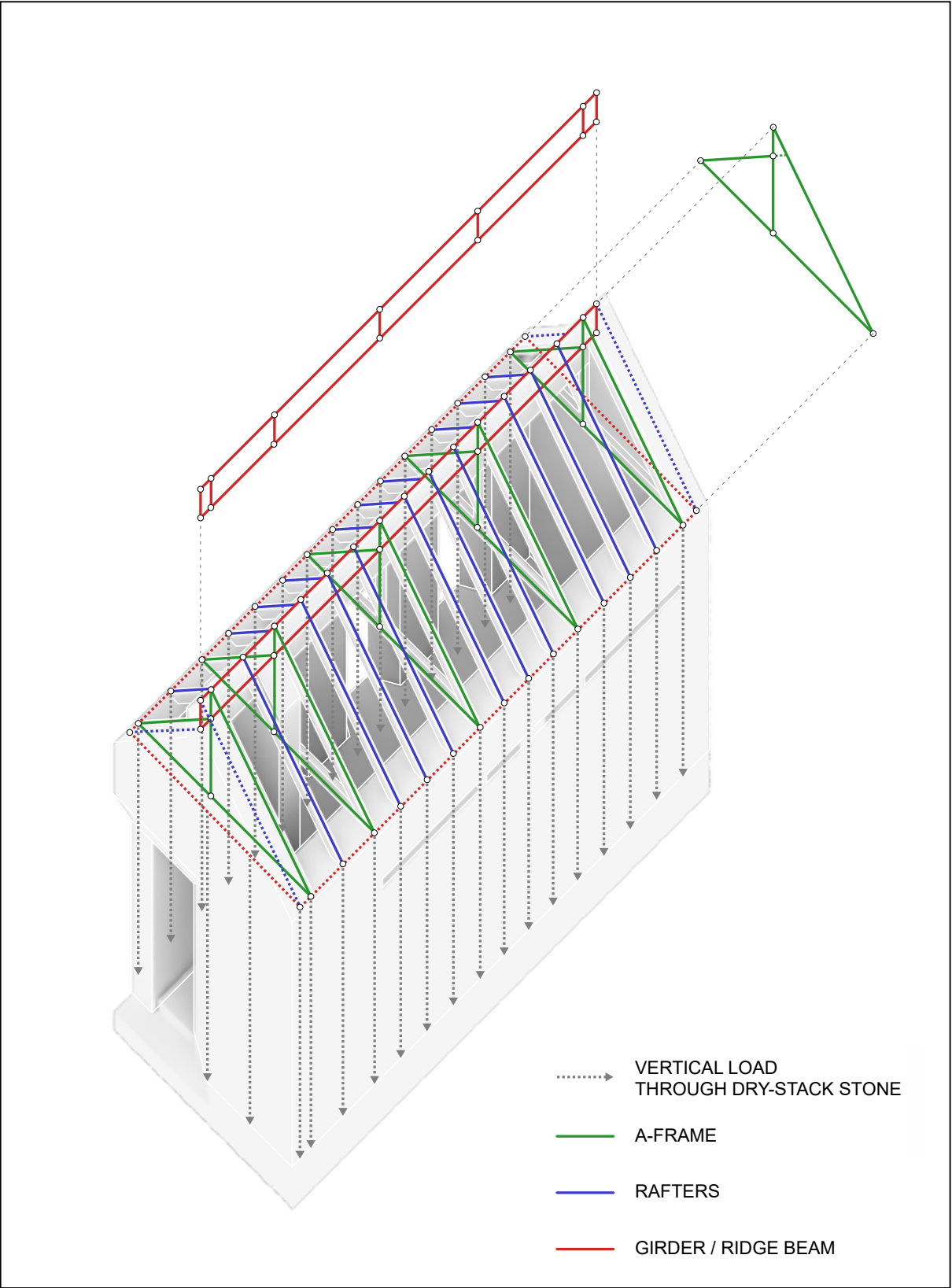
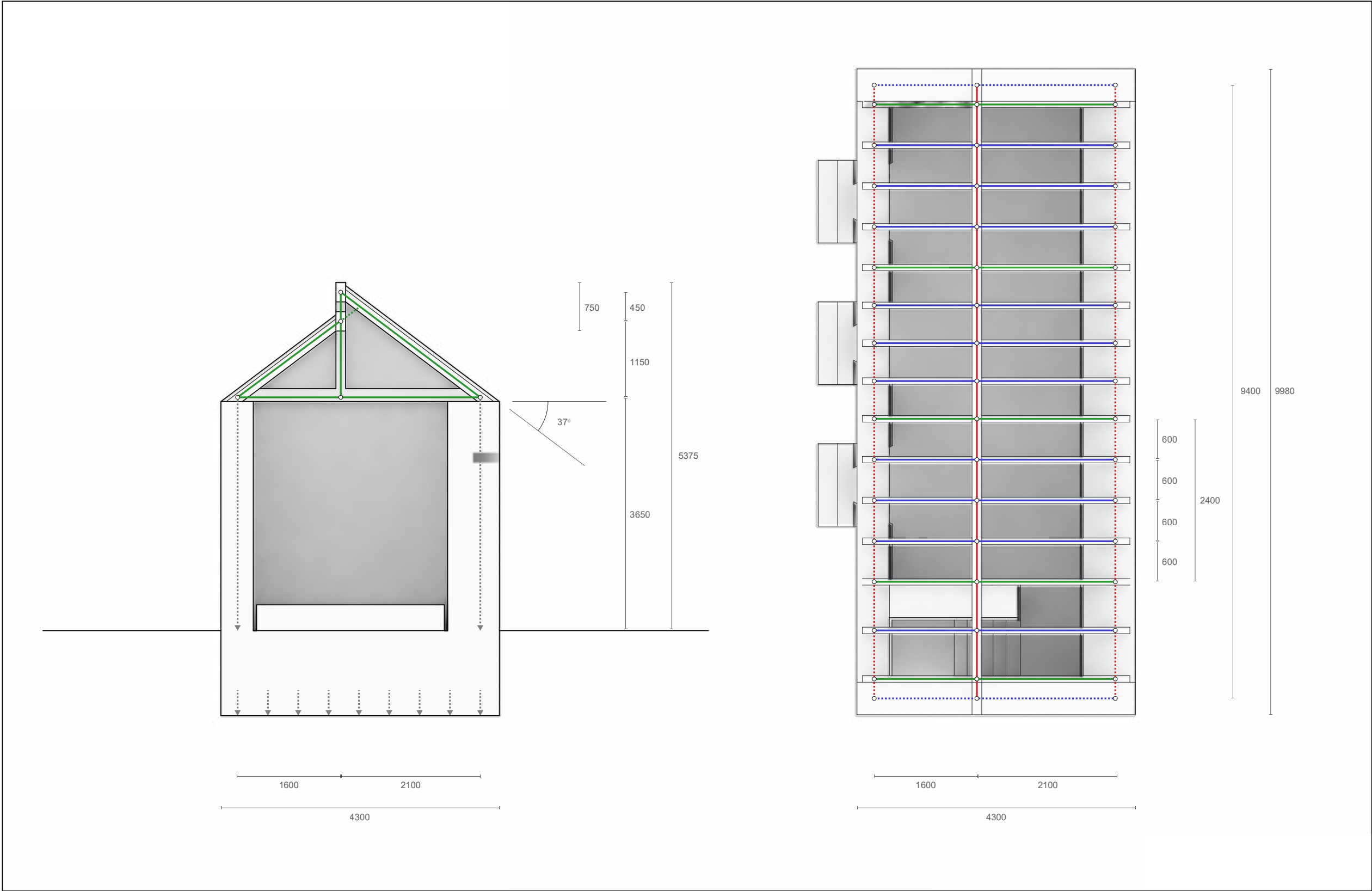






Roof Detail 1:5









The glowing seat invites one to sit and take in the view





The view from the seat





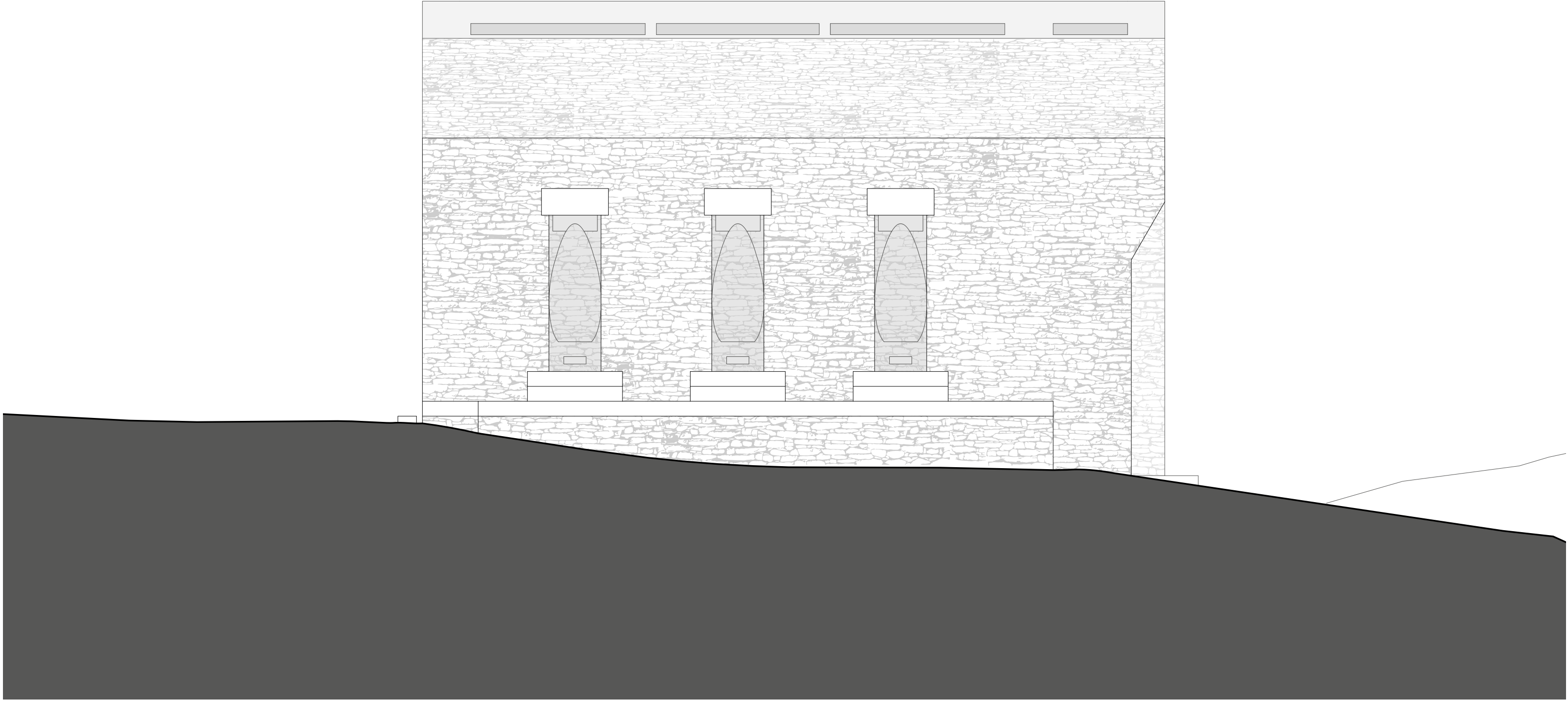
The view from the patio



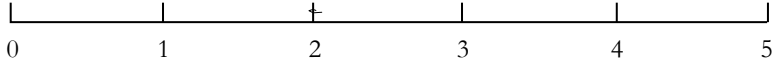


Looking back into the Sheep Shed and the inviting seat

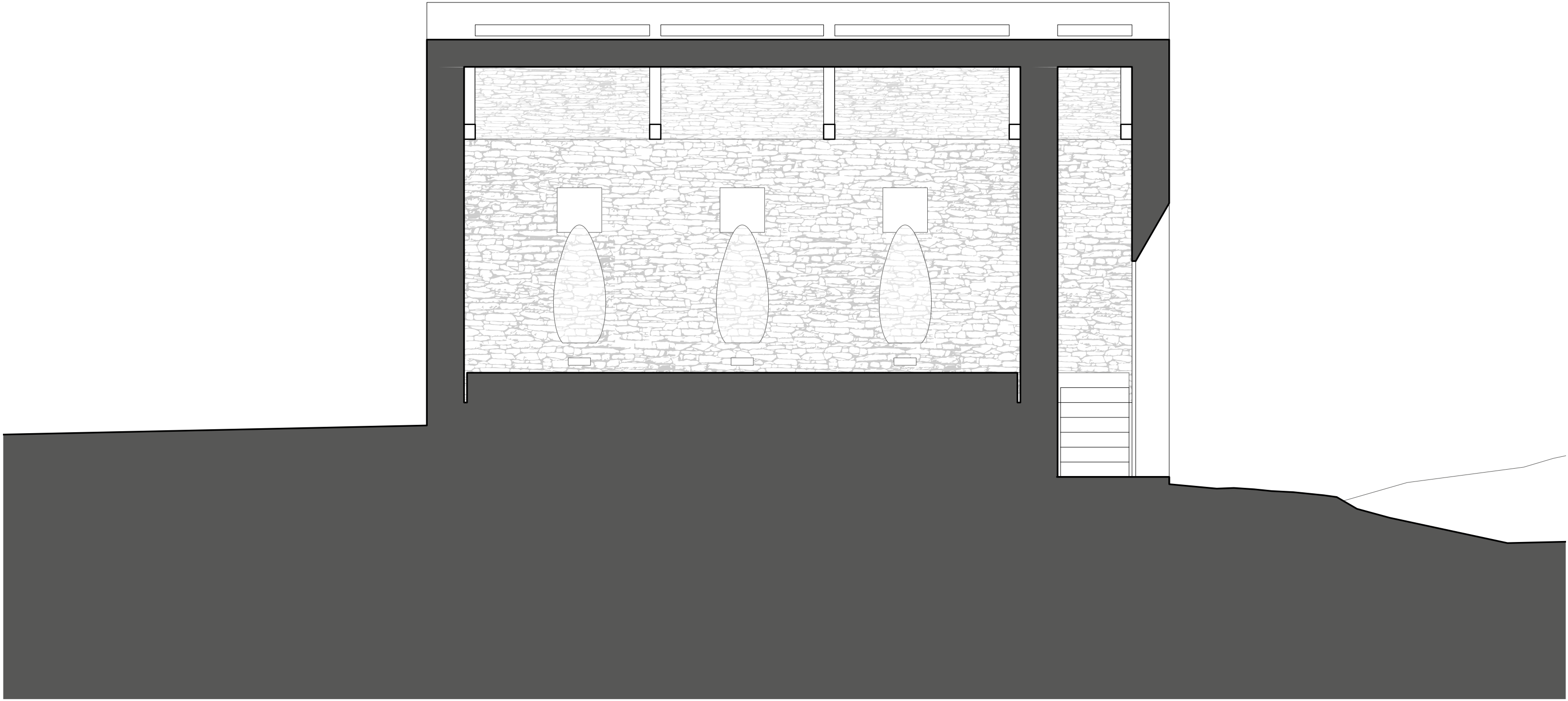




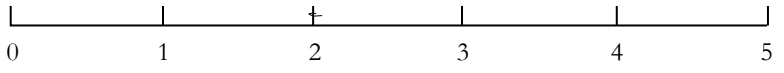
South elevation







East-West Section

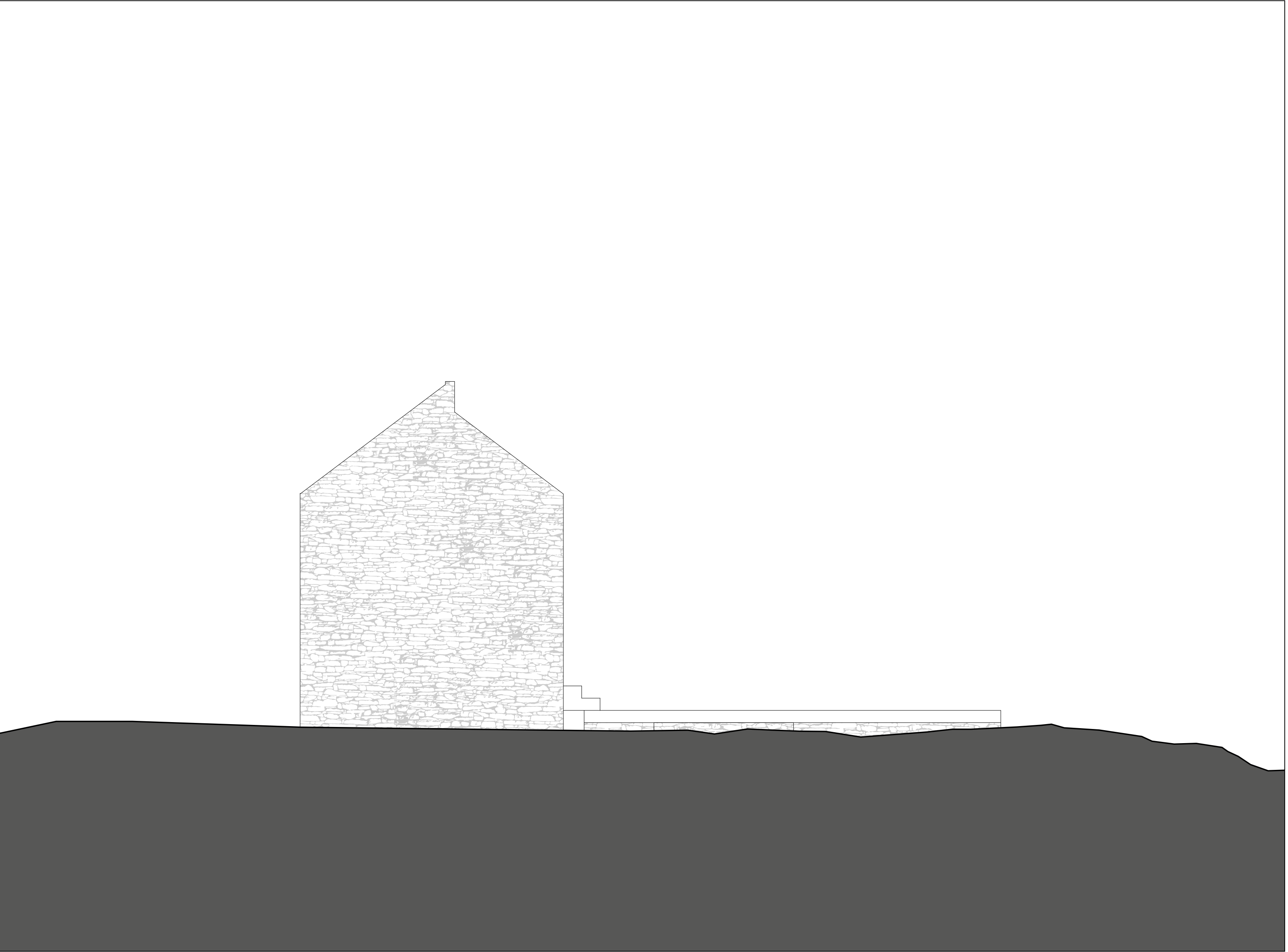




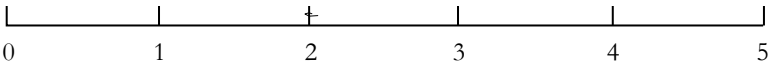


The view from the descent down High Cup Nick





East elevation







Leaving High Cup Nick and the Sheep Sheds



Repose:

*noun*

1. a state of quiet restfulness; peace or tranquility
2. dignified calmness of manner; composure
3. *In Art:* a harmonious arrangement of colours and forms, providing a restful visual effect.

*verb*

3. be situated or kept in a particular place.
4. to place (oneself or one's body) in a state of quiet relaxation; lie or lay down at rest
5. to lie when dead, as in the grave
6. to take support (from) or be based (on)
7. to place or put an object somewhere
8. *Archaic:* give rest to.

*verb (transitive)*

9. to put (trust or confidence) in a person or thing
10. to place or put (an object) somewhere



Thank you