MAKING IS THINKING
Poetic Pursuits in Architectural Design
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
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 ripplings 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.
Material Response to the Site
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
Occasional spring winds

Prevailing winds
Walking past the Cairn
Details 1:20 & 1:5

Steel:
- U1 80mmx100mm U steel
- U2 80mmx100mm U steel
- U3 80mmx100mm U steel
- U4 80mmx100mm U steel
- U5 80mmx100mm U steel
- RN rivet nut
- RNR rivet Nut with rod rie
- DS dry stacked stone
- CS concrete slab/foundation
- CB concrete beam 300mmx80mm
- BS brass shingle 700mm x 900 mm
Distribution of vertical load
Beyond the Cairn and looking back
The Clapper Bridge at Malham Cove
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 route
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
Approaching the Clapper Bridge
Approaching the Clapper Bridge
Clean-cut slabs and rough stone
Wood to brass handrail
Looking back towards the Clapper Bridge
South elevation
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
Occasional spring winds

Prevailing winds
Approaching from the path
Approaching the Sheep Shed
The back facade is kept ‘ordinary’
Inside the Sheep Shed
VERTICAL LOAD
THROUGH DRY-STACK STONE
A-FRAME
RAFTERS
GIRDER / RIDGE BEAM

1600
4300
4300
600
600
600
2400
9400
9980
600
2100
1600
2100
37°
1150
3650
450
750
5375
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
The view from the descent down High Cup Nick
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