Unit 11: Landscape Settlement: Holderness

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Special Thanks

Etienne Clement, Jonathan Cook, Robert Harrison, Vanessa Hodgkinson, Raphael Lee
Unit 11: Landscape Settlement: Body and Building

With the agenda of Landscape Settlement, Unit 11 has explored the architecture of individual components that make up a composition and their relationship to one another, a finger to its hand, a window to its wall, a building to its landscape.

This course has studied these relationships as they occur in the body of the city, a comparative study of human and architectural anatomy. The examination of the body of the city as a body of architecture, a hand of architecture, a window, a wall, a building, a landscape, relates to the study of the body of the human, of mind to record what we see, and the potential of a domain to communicate what we think.

We have learnt to read the landscape with an architectural mind, by first looking at the body with an architectural eye. A complex collection of components make appropriately, and beautifully proportioned to the next creating a unified whole.

We maintain the idea that rich and compelling projects are conceived, developed and refined at the back of a breadth of reference. This allows us to let a wrist become a tectonic detail or the vast repeated arches of a station be a brush stroke. This freedom, or looseness becomes useful only when framed by a desire to be precise, to be rigorous and knowing what to edit. This is a process of decision-making, of appropriateness.
A rhythm is a movement with uniform or patterned recurrence of a beat. The 'beat' of this building consists of a Portland VWRQHFROXPQVWDQGLQJSURXGRIDÁRRUWRFHLOLQJJODVVSDQHO. The glass wall mullions set the timing of the facade whilst the columns play out the rhythm. Each level has its own rhythm. Interruptions of half beats create irregularity within the overall whole. This irregularity creates unique complexity, changing the building's skin from the everyday to the special.
Unit 11: Landscape Settlement:
Landscape of Fantasy

Through carefully selected western landscape paintings spanning the last 600 years, the next study will explore some of the ideas developed with Robert Harbison exploring the sublime and picturesque.

As the first study looked to read the body with an architectural eye, the second study expands and explores the idea of landscape as an architectural discipline. We looked at the appropriate placement of marks to coherently express ideas, here we develop and further investigate those ideas as found in landscape painting.

We may draw parallels between the landscape painter and the architect, both attempting to give structure to a place, both responding emotionally to past experiences acting on their judgment. The painter freely composes a three-dimensional fantasy on his canvas, drawing on the character of place to a greater or lesser extent to find clues for his composition. The building takes place within the reality of an existing place, interacting with the place as it exists, still though, looking for clues for the appropriate build solution.

These ideas have a universality to them, they extend across time. We will also discover ideas that might be lost, outdated, or irrelevant to us now but that are important to broaden our understanding of cultural and historic context. Through this study we aim to gain a confidence in reading landscape and imagining propositions within it.
Unit 11: Landscape Settlement: 
*Landscape of Fact*

This brief explores the nature of rural settlement through the careful study of the farmstead in the landscape. This typology explicitly expresses the relationship of man to the land he shapes. Rural settlement at its most fundamental, man, land, shelter and food, permanence.

As the Landscape of Fantasy demanded the unit to see beyond the picture plane in the Landscape of Fact, we see the dissolution of what is immediately in front of you. We are promoting throughout the year an architecture born from a balance of research and imagination. This study takes a scientific approach to the measurement and recording of vernacular farmsteads in the landscape of Holderness.

The aim is to develop a language of building construction starting with traditional methods, understanding why specific techniques and details have emerged from certain places and periods. When we have this foundation we can then explore the potential changes, new techniques, and methods of construction. We aim to analyse a detail, a landscape, a building or cluster of buildings, agricultural and non-agricultural, and always with an architectural mind. We will explore the spatial charge that farm buildings possess individually, and between one another and how they sit in their immediate and wider context.
Axonometric of Haverfield Farm settlement
Unit 11: Landscape Settlement: Holderness

This is a place of extreme physicality, a place distinct from similar northern English landscapes, some akin to the fells lands of Yorkshire or the low lands of northern Denmark. Holderness is an extensive plain that borders the south bank of the River Humber, itself the outlet for 20% of the UK's freshwater run off. A string of farming parishes run between Hedon in the west and Easington in the east that form a linear spine of super productive agricultural settlements and winding narrow strips of arable fields and dyke patterns through the landscape. While extraordinary churches, farms and barns rich in history adorn this peculiar landscape giving distinct character to each settlement the parishes are also characterized by a diminishing population due to a lack of jobs and affordable housing resulting in the exodus of the local youth.
This is a landscape characterized by its flatness, long layered horizons pierced by the occasional pale church tower, gas flares, and the giant paraphernalia of steel works, international export and heavy manufacture on the southern bank. Holderness’s geology and hydrology are intense, porous, tiny ruptures in the map. Holderness is a busy working landscape, each element in it is part of the whole. Geo-space translation factories, super farms and traditional clay works each hold its ground.

It is a landscape of juxtapositions, of charged proximities and strange adjacencies. A delicate, yet robust, working, rich and potent landscape.

Unit 11: Landscape Settlement: A Landscape of Strange Adjacencies

Above: Immingham from Sunk Island
Below: Stephen Pelly, Sunk Island and the Industry of North Lincolnshire
To the east of the county, bordering the North Sea are rapidly eroding, low, clay cliffs, this material consequently shifts to form the delicate geological anomaly of Spurn Head hooked precariously at the mouth of the estuary. This material is carried in the Humber estuary as silt, giving the beaches in deep dark brown colour still maintaining the Erith Pennine Estuary a much valued agricultural land owned predominantly by the Crown Estate.

Sunk Island, located approximately eight miles upstream, as the name suggests was once unconnected to the main land, but through this natural erosion to the north sea coast line, and the depositing of silts on the banks around a natural inlet, combined with the intervention of 18thC Dutch engineers, the area south of Patrington swelled to gain much valued agricultural land owned predominantly by the Crown Estate.
Unit 11: Landscape Settlement: Public-ness

The villages and settlements of Holkham are located on the agricultural and production land which surrounds them, these open landscapes and patterns are the result of historic practices of agriculture, industry, textiles, farming and drainage. These are framed and structured by the boundaries of the land and the state, which influence the development of these patterns. These patterns characterise the limitation of the public aspect of movement. Here the land is intended as an occupation which is perceived as a physical act of freedom.

Holkham, because of its location as a narrow valley in some of the best agricultural land and the open seas, has a limited sense of the landscape perceived as a sense of freedom. It is here that the formal use of land is perceived as a physical act of movement, allowing the perception of the open landscape as an occupation of freedom.

The village green of Holkham is part of a public access path system that connects the open landscape to the settlements. The landscape is designed as a public space that is open to all and characterized by a complex boundary.
Unit 11: Landscape Settlement:

Proposals

Students are encouraged to develop programs relating directly to a purposeful and meaningful intervention within this landscape. This has been developed within seminars with economists, ecologists and architects working in similar situations.

Proposals have emerged which look to explore difficult contemporary sociological issues through potentially poetic architectural means. The unit encourages a respect for context tempered by a lack of sentimentality. Such proposals such as Lockham Forest Grounds, suggest new industry sustained with a reinterpretation of public spaces in rural landscapes.

Sunk Island Dunnage Works identifies a significant waste product from Immingham Sea Port. This as an opportunity for cottage industry development whilst systematically reconnecting the banks of the Humber with a passenger ferry.

The unit has pushed toward the resolution of a tangible, robust, and coherent set of projects.
Sunk Island Cross Roads

Site: Sunk Island Cross Roads

Constructing a fine red-brick Church with grave yard, a former pri-mary school, a condemned timber community centre, a post box and war memorial within a grand collection of trees. The meeting of two roads at the centre of Sunk Island offers a nucleus to this disparate patch of memory, a town of community, even a memory of urbanity in this flat uncompromising landscape.

Right: Public Building in a Private Landscape, Stuart Mills. In an attempt to reconcile the formal edge of this cross roads with the farming landscape beyond, Stuart creates a ‘civic mask’ to a building otherwise belonging to the landscape.

Below: Cyclists Caravanserai, Amberley Williams. Drawing on the typology of the Caravanserai, a network of courtyard inns paced throughout the Anatolian landscape offering accommodation to travellers on a trade route, Amberley interprets this ancient model as a place for cyclists to rest as part of the national cycle network.
Kilnsea

Between the North Sea and the Humber estuary, Spurn Head struggles under the perpetual forces exerted by both bodies of water. The sheltered bay, small village and local honeycombs, and the best charity of a caravan park lie scattered at its base, contributing to the village of Kilnsea. Disconnected and incongruous, Kilnsea reaches back along the road towards the persistence of Holderness. To the south, a Levee constructed to protect the inland gas works offers an opportunity of permanence, but the north bank bears its eroded history in the fragments of half submerged buildings and bunkers, and continues to advance.

Kilnsea Industrial Settlement, Luke Rowett. Making use of the opportunity offered by the Levee, the settlement provides Kilnsea with a focus. Creating new industry to produce bricks and hemp-lime, the initial buildings define new public spaces through a shaping process of persistently unseen intensity. The materials produced are used to offer a framing and appropriate alternative to the fast eroding caravan parks, with the capacity to erase and adapt simultaneously.

Monastery, Christopher Murphy O’Connor. Holderness’ east coast erodes up to 3 metres per year. Since the Roman era, some 30 villages have been lost to sea. As time moves on and large masses of land are shifted from one area to another, a constant need to be set against the surrounding landscape. It demands a set of constant rules that may also be used to control both the past and the future, the natural and constructed, the artificial and natural. My proposal of a monastery with deep foundations intervenes in this natural process and acts as a reminder of what has been lost and reminds the people of Kilnsea to look forward to the future.
Lockham Farm / Humber edge

The Lockham landscape has been in constant change over two centuries. From woodland to arable land, the landscape has been shaped by the activities of the farming community and the demands of the market. The landscape is characterized by a mix of open spaces, woodland, and farmland, with a network of paths and tracks that connect the various parcels of land.

Leatty Crones, Situated on the western edge of the farm, Leatty Crones is a large, flat-topped hill with a small village at its base. The hill is surrounded by fields and farmland, with a few scattered buildings.

The Fox Coombe, Located on the northern edge of the farm, the Fox Coombe is a small valley with a stream running through it. The valley is surrounded by trees and woodland, with a few buildings and cottages scattered along the valley floor.

The Fox Den, Situated on the southern edge of the farm, the Fox Den is a small hill with a small village at its base. The hill is surrounded by fields and farmland, with a few scattered buildings.

The Fox Den's Hilltop - A view of the Fox Den from the hilltop, showing the surrounding landscape and the village at the base.

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Site Easington.

Nestling in the south east corner of Holderness, the historic village of Easington occupies a small territory at the end of the series of settlements along the historic river banks of the Humber. Characterised by its fine Norman church seemingly afloat on a raised graveyard overlooking the small triangular market place at the heart of the village, Easington has a unique life. The jewel of the village, a majestic 15th century tithe barn sits unassumingly in the back garden of a private house with views across the vast agricultural fields beyond. While the northern edge of terraced houses resting on a slight brow conceal a more recent addition; the sprawling mass of the gas terminal.

Wedding-shed, Rachel Armstrong. Using standardised pre-cast concrete elements conventionally found in local agricultural buildings, Rachel draws on the fan vaulting of the English Gothic church naves to create a shared space of celebration and industry. The industry specializing in the reintroduction of native flowers occupies the church shed during the week bonding the local population back to their landscape, whilst at the weekends the shed is transformed into a place for weddings open to visitors and locals alike.

Easington Gatehouse, Marina Matsis. Through careful research Marina identified a dual need for an extension to the British Library archive and the possibility to create a new civic building in Holderness. Reminiscent of a Tuscan city wall containing a dense urbanization protected.
Easington

Andrew Bate. Andrew Bate's primary move is to weave the surrounding private agricultural landscape into the heart of the Easington offering a new green public space to the village. Loosely contained by a set of semi-public villas, Andrew draws on the local vernacular to create a new edge to this settlement. Addressing the migration of young people due to lack of housing and employment, Andrew attempts to combine social housing with bed and breakfast to create a discrete typology.

Marina Matsi, View to the gatehouse from the new path
Necati Unc, Communities Centre, view to new square
Andrew Bate, Proposed public development with growing public gardens
Where the flat slits of floodlands meet the Humber, Stone Creek is characterised by a convergence of knotted infrastructures; dykes, drains, roads and levees merge to create a complex topography. The ever shifting estuarine ecology beyond the flood defences is a charm of its own, rich, dark mud and soggy marshland are revealed twice daily by the great tidal movements of the Humber. One small red brick building nestled by the slot, fronting the road this home and studio offers a sense of permanence in this vast, ever changing landscape whispering the possibility of vital settlement to occur.

Dunnage Works, Stephen Pelly. The project establishes a new connection between the giant infrastructure of Immingham Deep Water port and Stony Creek by identifying a waste packaging product, duggage, which can be moved easily across the slot by a reviving the historic low hull boat the Humber Keel. This serves both as a passenger service connecting the two settlements and a means of establishing a sustainable cottage industry allied to a global network.

Art Hanger and a cup of tea, Oz Odigie. Drawing on the existing artistic cottage industry, Oz offers a building that can mediate the vastness and hostility of this landscape with the intimacy of a cup of tea, providing a space for visiting artists to work and locals to rest in proximity to the powerful River Humber.

Estuary Pools, Davinder Shergill. By providing boots, tide times and a route across the marsh Davinder’s proposal encourages the city to set foot on the water’s edge and explore the unique environment wildlife that resides there. As the tide rises and falls the shallow viewing pools disappear only to reemerge as the movement reverses and reveals the secret residence of the flood, temporary stranded in the man-made pools.