

# Unit 11: Landscape Settlement: *Holderness*

*Jamie Scott Baxter Arthur Smart*

## Unit Members

Andrew Bate  
George Charalambous  
Yan Yan Cheung  
James Horne  
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Stuart Mills  
Chris Murphy O'Conner  
Dan Nation  
Stephen Pelly  
Lucy Ransom  
Luke Rowett  
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Rachel Armstrong  
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## Visiting Critics

Alex Bank, Sam Casswell, Stefano Ciurlo- Walker,  
Viktor Jak, Peter Lee, Robert Mull, Frederik  
Rissom, Graeme Sutherland, Stephen Witherford

## Special Thanks

Etienne Clement, Jonathan Cook, Robert  
Harbison, Vanessa  
Hodgkinson, Raphael Lee





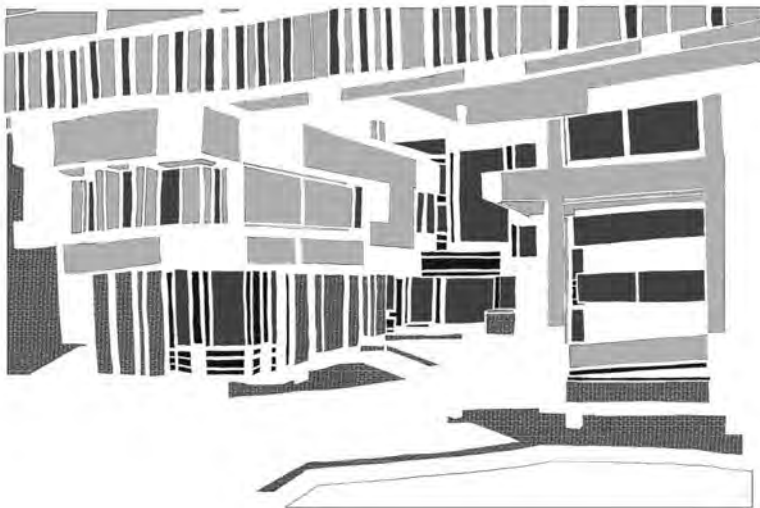
## Unit 11: Landscape Settlement: *Body and Building*

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 exercise has studied these relationships as they occur in the body as in the city, a comparative study of human and architectural anatomy. The study has used a selection of media to test the appropriateness of a tool to record what we see, and the potential of a drawing to communicate what we think.

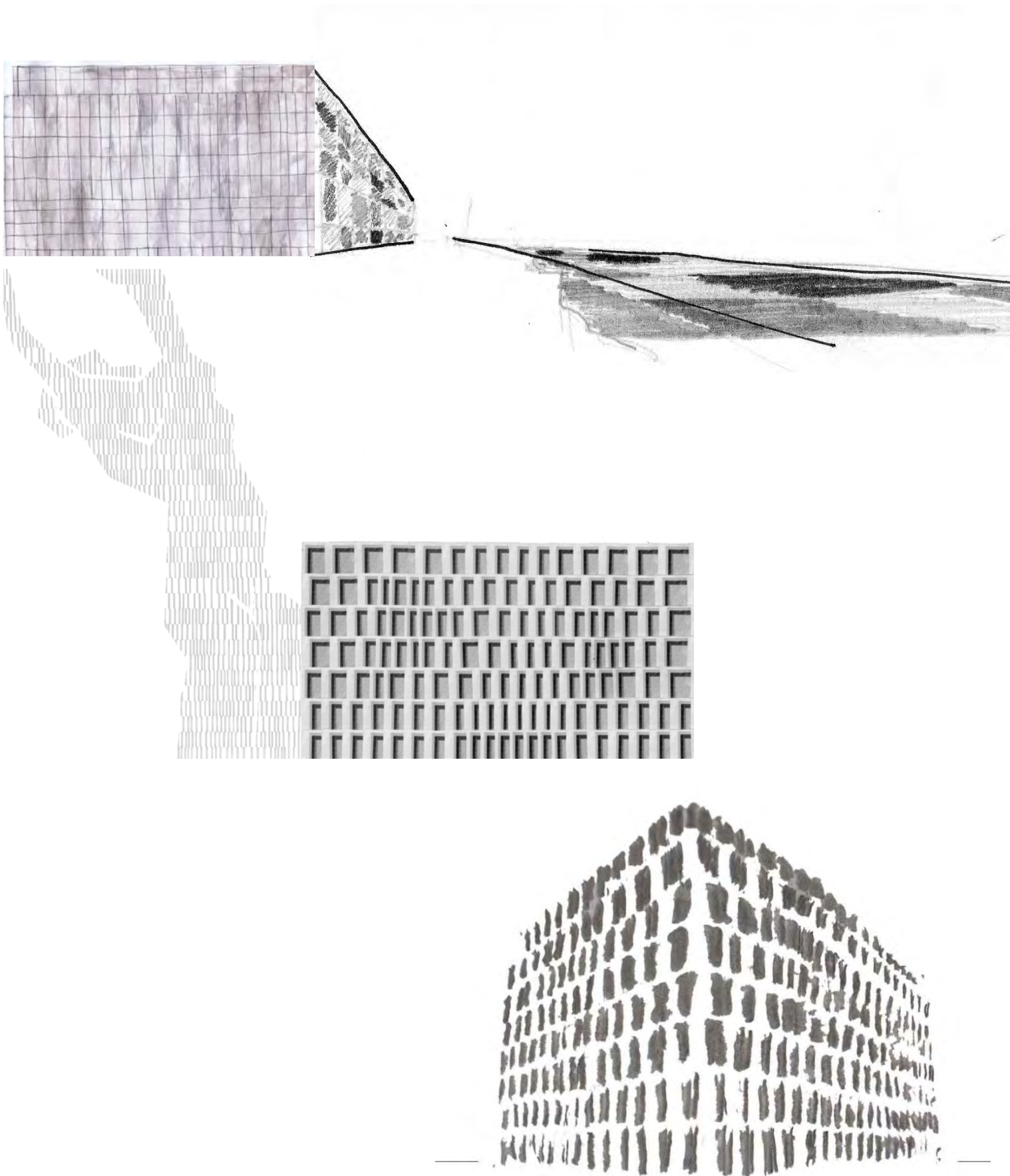
We have learnt to read the landscape with an architectural mind, by first looking at the body with an architectural eye. A complex collection of components each appropriately, and beautifully proportioned to the next creating a unified whole.

We maintain the idea that rich and compelling projects are conceived, developed and refined on 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.



Luise Rowert - Abstraction of Royal College of Physicians  
Investigating the physical scale of the elevation relative to human occupation and experience





Amberley Williams / James Horne, 1 Pimbury Square / Eric Parry Architects  
 Stuart Mills / Stephen Pelly, Riverside 3 / Foster and Partners  
 Exploration of the repeating unit within an architectural order

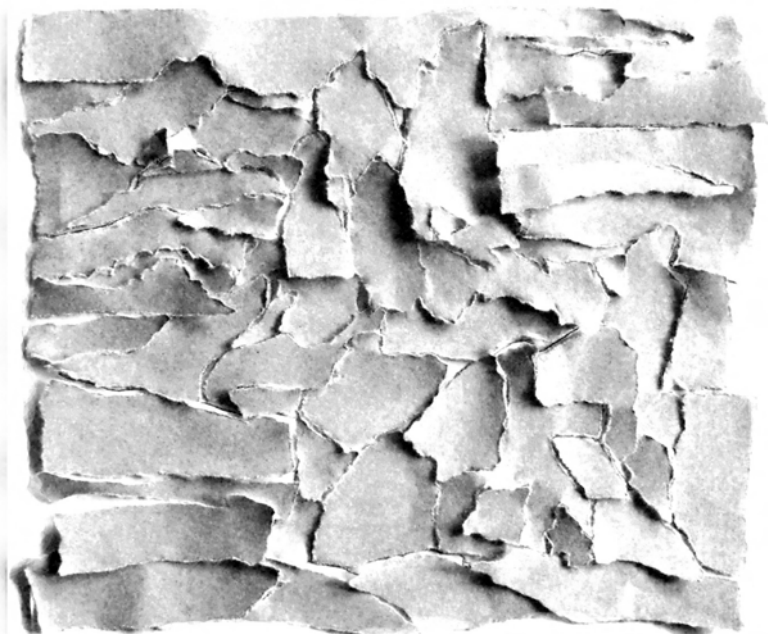
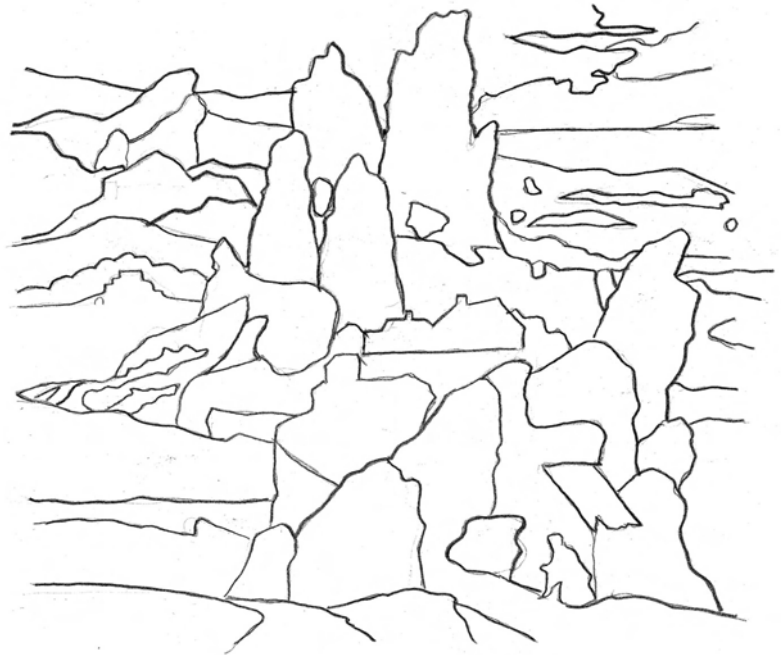
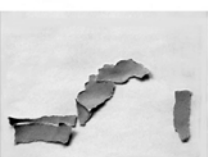
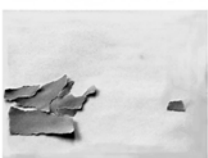
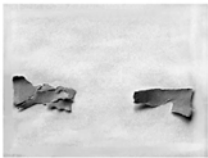
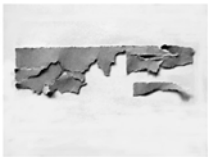
## Unit 11: Landscape Settlement: *Landscape of Fantasy*

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 appropriateness of making marks to coherently express ideas, here we develop and further investigate those ideas as found in landscape painting.

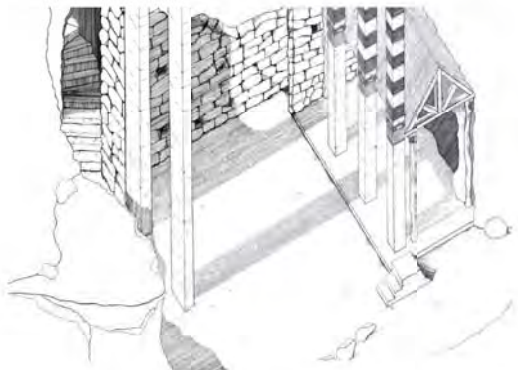
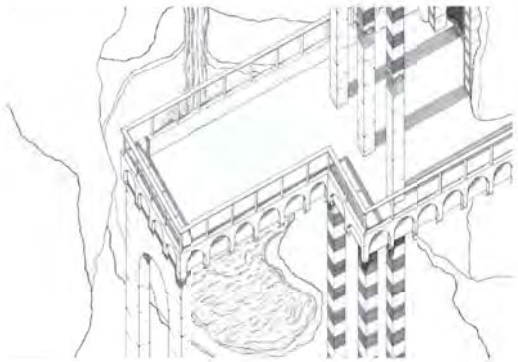
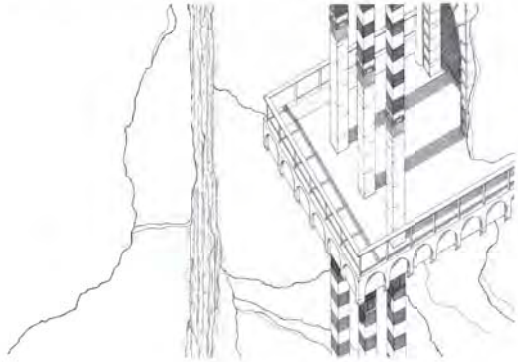
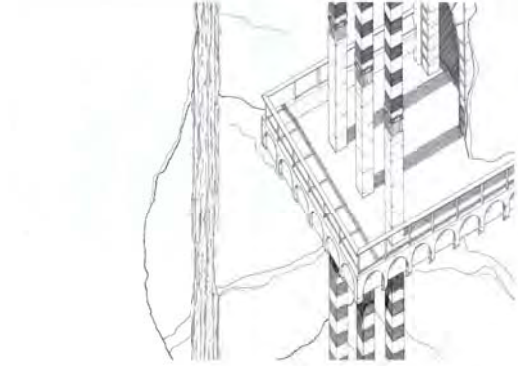
We may draw parallels between the landscape painter and the architect, both attempting to give structure to a place, both responding emotionally with past experiences acting on their judgment. The painter, freely composes a three dimensional fantasy on his canvas, drawing on the character of place to a greater or lesser extent to find clues for his composition. The architect, building within the multi-layered reality of the landscape, 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 none-the-less important to broaden our understanding of cultural and historic context. Through this study we aimed to gain a confidence in reading landscape and imagining propositions within it.

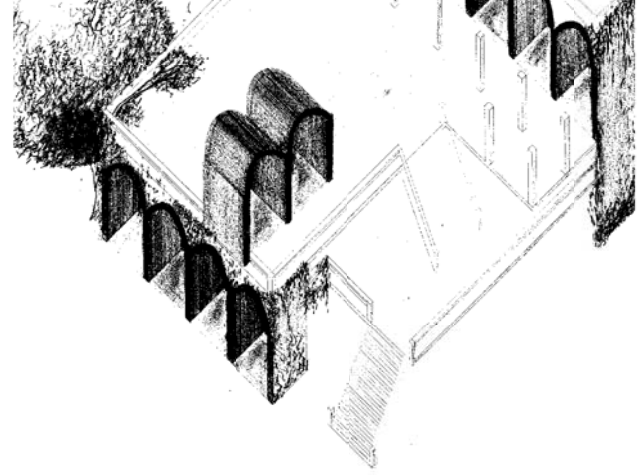


Christopher Murphy O'Connor  
Investigation into the composite layers of landscape within  
Joaquin Tintoret's 'St Jerome in a Rocky Landscape' Paper collage and charcoal

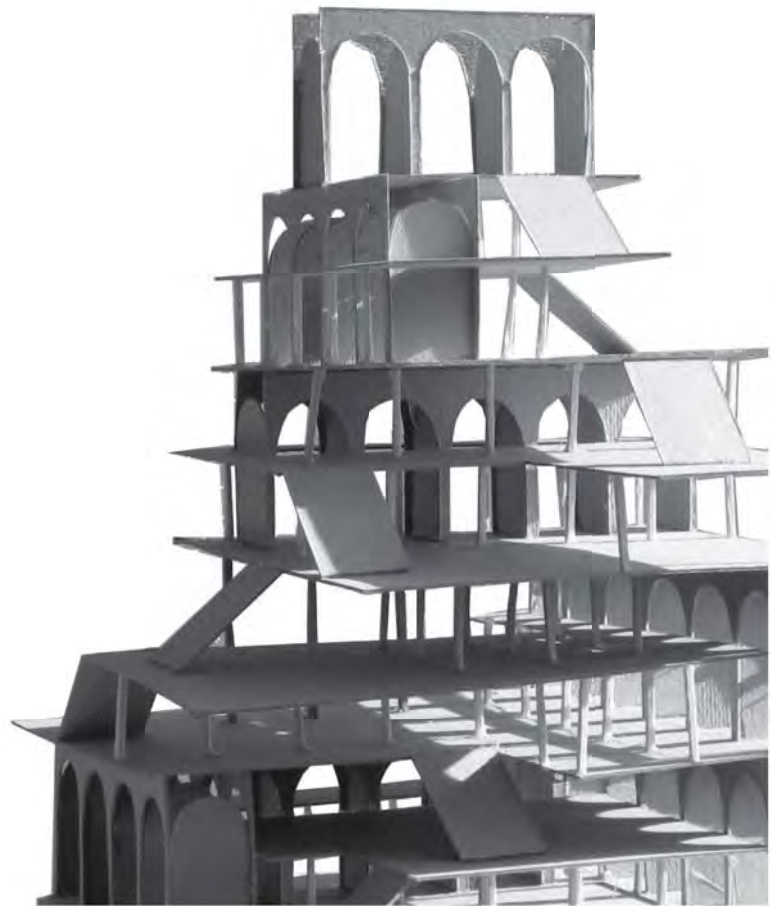




Stuart Mills  
 Exploration of techniques of repeating elements exploring the vertically  
 layered space of Filippo Lippi's Adoration of the Kings



Lindsey Cooper - Terraces of the lost adapted from Jan Wane  
 Investigating the hidden spaces of interaction as imagined through  
 the exploration of the space outside the plane of the picture



# Unit 11: Landscape Settlement: *Landscape of Fact*

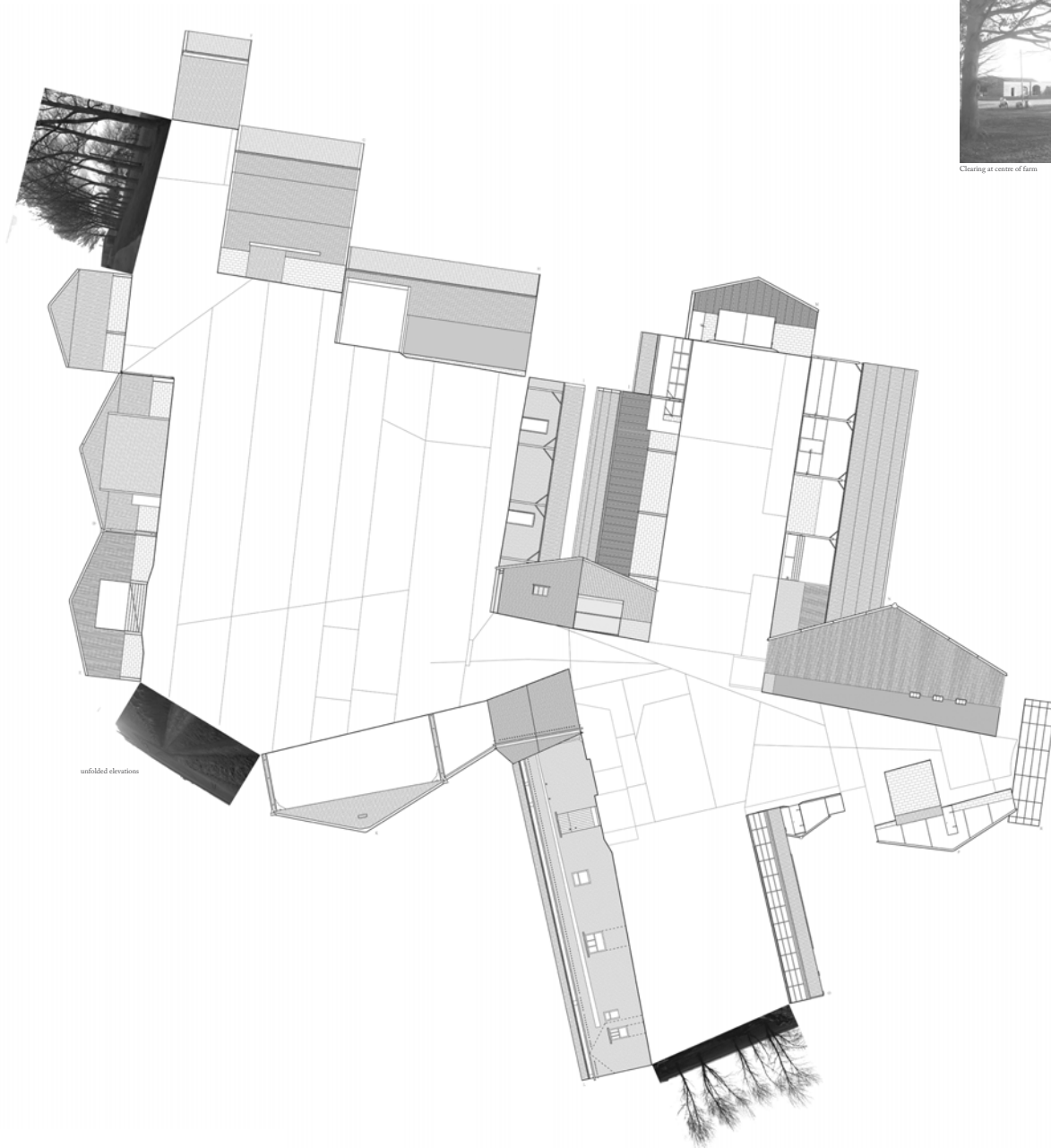
This brief explores the nature of rural settlement through the careful study of the farmstead in the landscape. This typology explicitly expresses the relationship of man to the land he shapes. This is settlement at its most fundamental, man, land, shelter and food, trade, permanence.

As the Landscape of Fantasy demanded the unit to see beyond the picture plane, so the Landscape of Fact asks for close observation of what is immediately in front of you. We are promoting throughout the year 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 conditions. When we have this foundation we can then be critical and decide, if appropriate, to propose alternative, modern methods of construction. We aim to analyze a detail, a landscape, a building or cluster of buildings, agricultural in character, but 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.



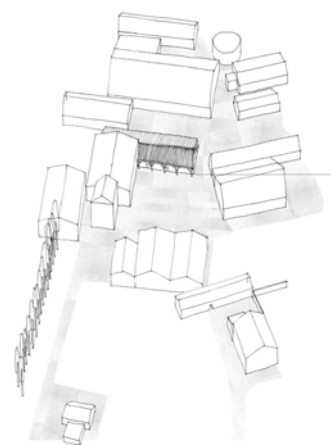
- A. Household Farm, 2000. Drawing by Paul Chapman and the author.
- B. Household Farm, 2000. Drawing by the author.
- C. Household Farm, 2000. Drawing by the author.
- D. Household Farm, 2000. Drawing by the author.
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- R. Household Farm, 2000. Drawing by the author.
- S. Household Farm, 2000. Drawing by the author.
- T. Household Farm, 2000. Drawing by the author.



Clearing at centre of farm







Axonometric of Haverfield Farm settlement

- A Haverfield House, 204m<sup>2</sup>
- B Bungalow, 117m<sup>2</sup>
- C Sheephouse/Workshop, 138m<sup>2</sup>
- D Workshop, 318m<sup>2</sup>
- E Vehicle store, 399m<sup>2</sup>
- F Grain store, 244m<sup>2</sup>
- G Grain drying room, 73m<sup>2</sup>
- H Grain store, 301m<sup>2</sup>
- I Chicken House, 110m<sup>2</sup>
- J Storage, 208m<sup>2</sup>
- K Hay store, 391m<sup>2</sup>
- L Stables, (not in use), 207m<sup>2</sup>
- M Machinery Store, 224m<sup>2</sup>
- N Hay store, 754m<sup>2</sup>
- O Pig house, (not in use), 113m<sup>2</sup>
- P Pig house, (not in use), 197m<sup>2</sup>
- Q Turkey house, (not in use), 201m<sup>2</sup>
- R Sherry tank, 73m<sup>2</sup>
- S Chicken pen, 103m<sup>2</sup>
- T Hay store, 399m<sup>2</sup>
- U Vehicle/Produce store, 436m<sup>2</sup>
- V Vehicle store, 335m<sup>2</sup>
- W Grain drying, (not in use), 250m<sup>2</sup>
- X Vehicle store, 355m<sup>2</sup>
- Y Cattle house, 637m<sup>2</sup>

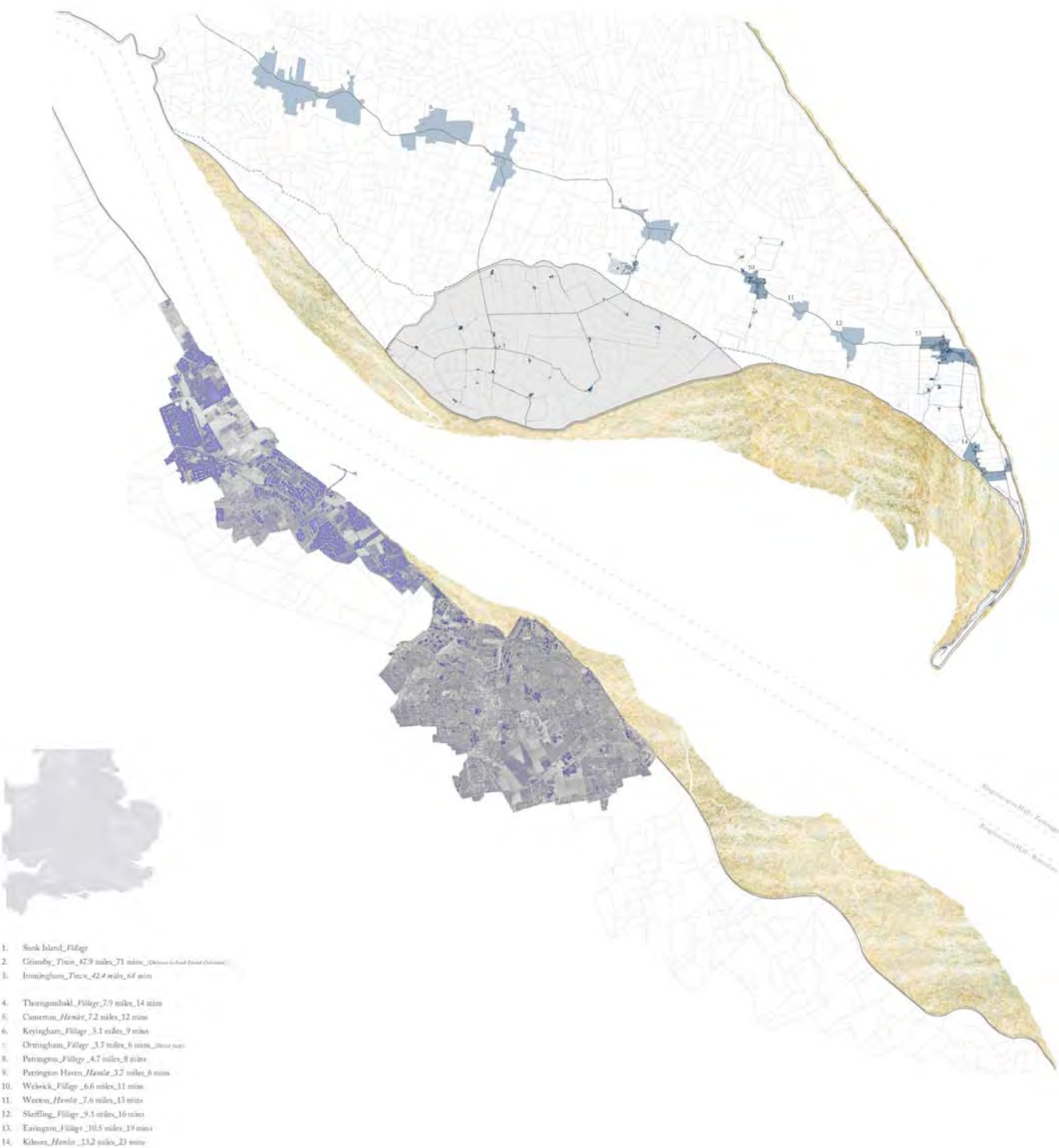
Haverfield Farm, Farmstead Plan





# Unit 11: Landscape Settlement: Holderness

This is a place of extreme physicality, a place distinct from similar northern English landscapes, more akin to the flat lands of Flanders or the low fjords of southern Denmark. Holderness is an estuarine glacial plain that borders the north bank of the River Humber, itself the outlet for 20% of the UK's freshwater run off. A string of farming parish villages run between Hedon in the west and Easington in the east that form a linear spine of super productive agricultural settlements and outlying farmsteads that cut irregular field 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 migration of the local youth.





## Unit 11: Landscape Settlement: *A Landscape of Strange Adjacencies*

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 intensely present, this natural state sits strangely in relationship to mans work upon the land. Gas refineries, giant hydroponic tomatoes factories, super farms and traditional clay works each hold ground.

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



Above: Immingham from Sunk Island  
Below: Stephen Pelly, Sunk Island and the Industry of North Lincolnshire





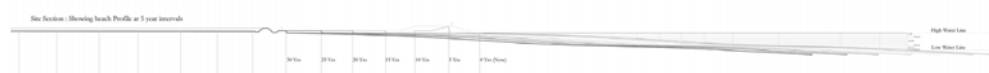
## Unit 11: Landscape Settlement: *Erosion, Deposition, Reclamation*

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 waters as silt, giving the humber its deep black brown colour whilst maintaining the fertile edge of arable land at the edge of the estuary.

Sunk Island, located approximately eight miles up stream, 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 predominately by the Crown Estate.



Spurn Point, Humber Estuary to the left, North Sea to the right



Above Top: The formation of Sunk Island, Stephen Pelly  
Above Right: Spurn Point  
Below: Erosion of Spurn Point, Christopher Murphy O'Conner

## Unit 11: Landscape Settlement: *Public-ness*

The villages and settlements of Holderness are bedded into the agricultural and productive lands which surround them, these open spaces, though vast are serviced by a series of drains, tracks, farm roads and footways. This is a landscape however of strict ownerships. These routes and networks are the limitation of the public aspect of movement. Here the unit is interested in the comparison between openness as a perception and as a physical act of freedom.

Holderness, because of its qualities as a resource nationally in terms of food production and internationally with regard to the gas terminal at Easington, must be by its nature defensive. Be it from the farmer, safeguarding high yield cash crop, or from anti terror police supporting the protection of the UK's fourth largest natural gas pipeline.

The village greens of phone and post boxes, the swells in paths at crossroads and the uncut edges of fields thus become vital public moments of intimacy in a landscape otherwise characterised by a complex horizon.



Left: Lindsey Cooper: Holderness Landscape Nitty Plan, indicating private ownership of open landscape  
Above: Typical track / ditch / field relationship  
Bottom: Gas Terminal at Easington, fields to the west, North Sea to the east



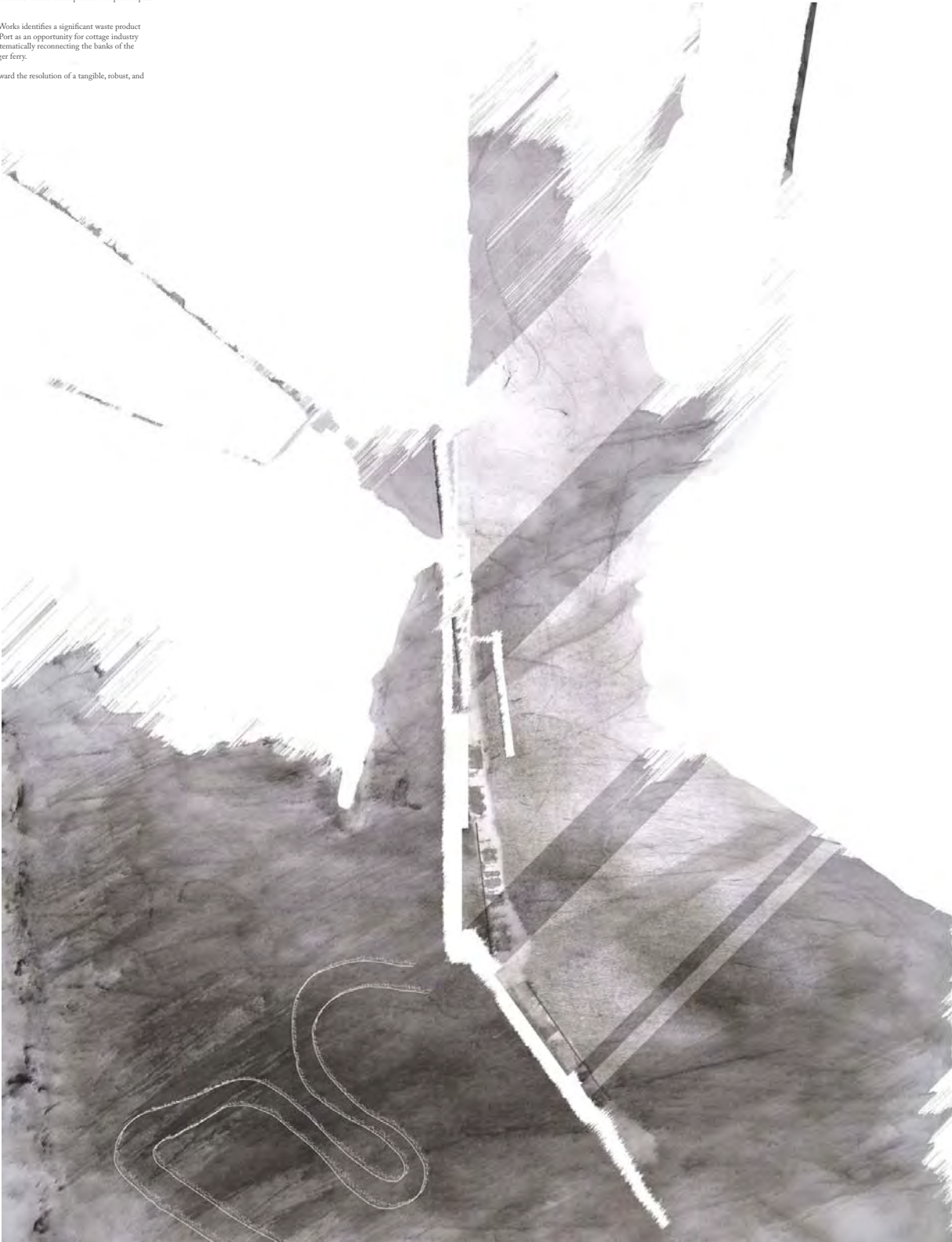
## Unit 11: Landscape Settlement: *Proposals*

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. As such proposals such as Lockham Forest Grounds, suggest new industry combined with a reinterpretation of public space in rural landscapes.

Sunk Island Dunning Works identifies a significant waste product from Immingham Sea Port 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 tangle, robust, and aware set of projects.



Above: Stephen Pelly, Sunk Island Dunning Works



# Sunk Island Cross Roads



Above: Stuart Mills, view towards Civic Mask  
Left: Stuart Mills, strategic plan  
Bottom: Amberley Williams, View through corner

## Site: Sunk Island Cross Roads

Constituting a fine red brick Church with grave yard, a former primary school, a condemned timber community centre, a post box and war memorial with a proud collection of trees. The meeting of two roads at the centre of Sunk Island offers a nucleus to this disparate parish: a moment of shelter, a trace of community, even a memory of urbanity in this flat uncompromising landscape.

Right: *A 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: *Gyftin Caravanerau*, Amberley Williams. Drawing on the typology of the Caravanerau, a network of courtyard into paced through the Anatolian landscape offering accommodation to travellers usually on a trade route. Amberley reinterprets this ancient model as a place for cyclists to rest as part of the national cycle network.

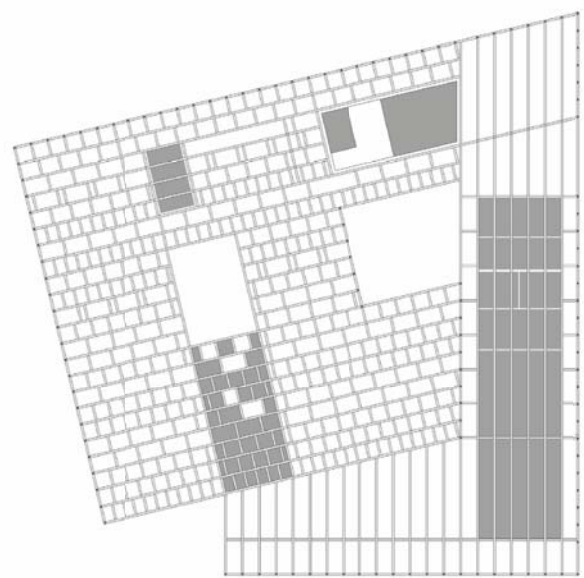




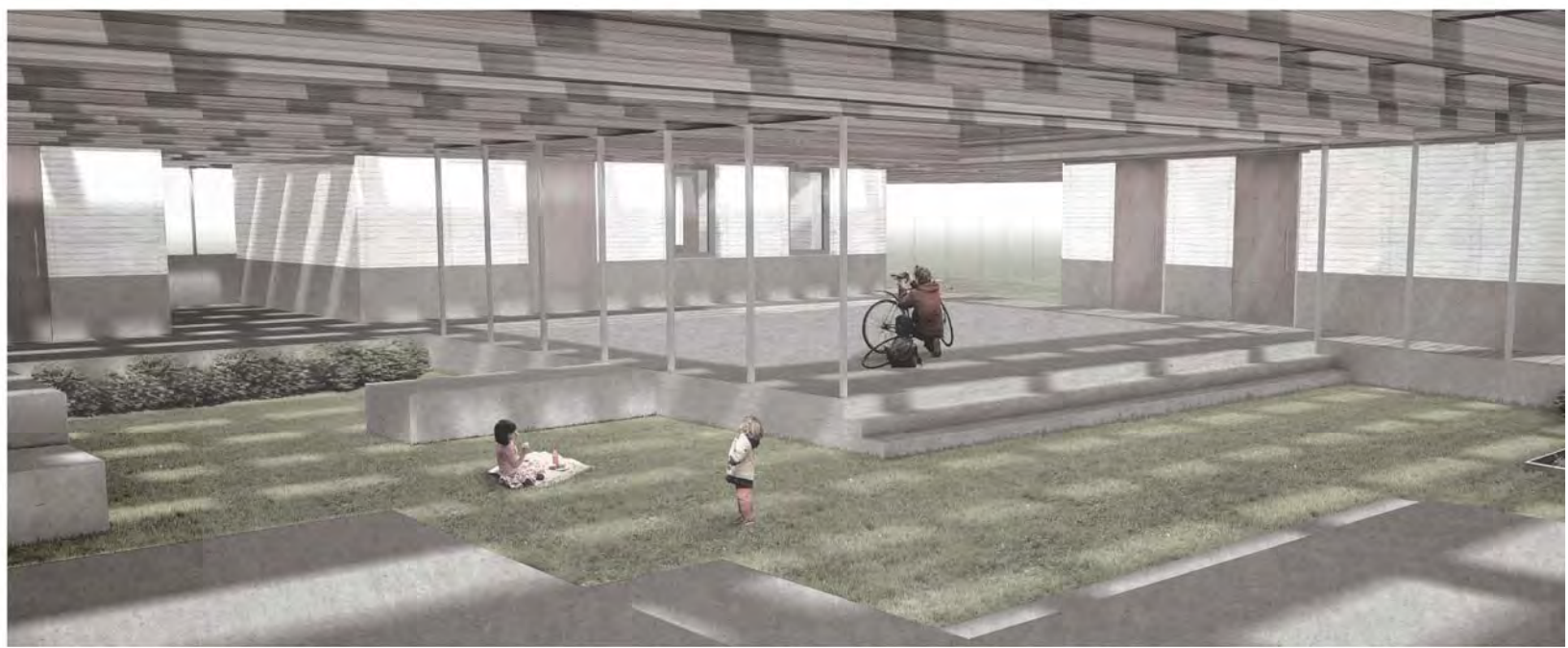
Sunk Island Cross Roads



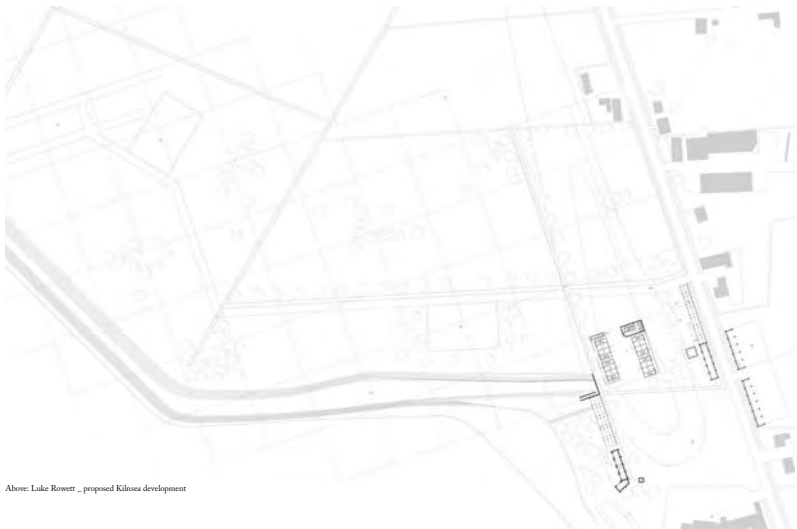
Above: Lucy Rimmer, Church Mass public square  
Below: Anthony Williams, Garden of the Carmine



Above: Anthony Williams, Carraseni roof structure



# Kilnsea



Above: Luke Rowett ... proposed Kilnsea development



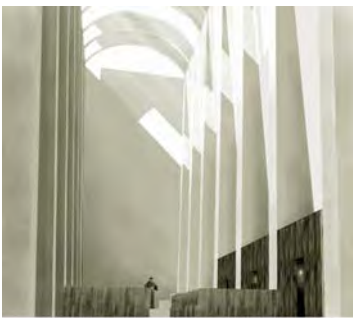
Above: Christopher Murphy O'Connor, Monastery 2010



Above: Christopher Murphy O'Connor, Monastery 2020



Above: Christopher Murphy O'Connor, Monastery 2120



Above: Christopher Murphy O'Connor, Monastery Interior

## Site: Kilnsea

Between the North Sea and the Humber estuary, Spurn Head struggles under the perpetual forces exerted by both bodies of water. Pre-fabricated houses, much-adapted red brick farmsteads, and the brief density of a caravan park lie scattered at its base, constituting the village of Kilnsea. Disconnected and incongruous, Kilnsea reaches back along the road towards the persistence of the Holderness. To the south, a Levee constructed to protect the inland gas works offers an opportunity of permanence, but the north bank bares 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, their scale allowing points of previously unseen intensity. The materials produced are used to offer a lasting and appropriate alternative to the fast eroding caravan park, with the capacity to accrete and adapt indefinitely.

Monestry, Christopher Murphy O'Connor. Holderness' east coast erodes up to 3 meters 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 wants to be injected into the surrounding landscape. A constant not for constants sake but one that begins to resound both the past and the future, the isolated and community, 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



Lesley Cooper, Nelly plan of public forest within private landscape



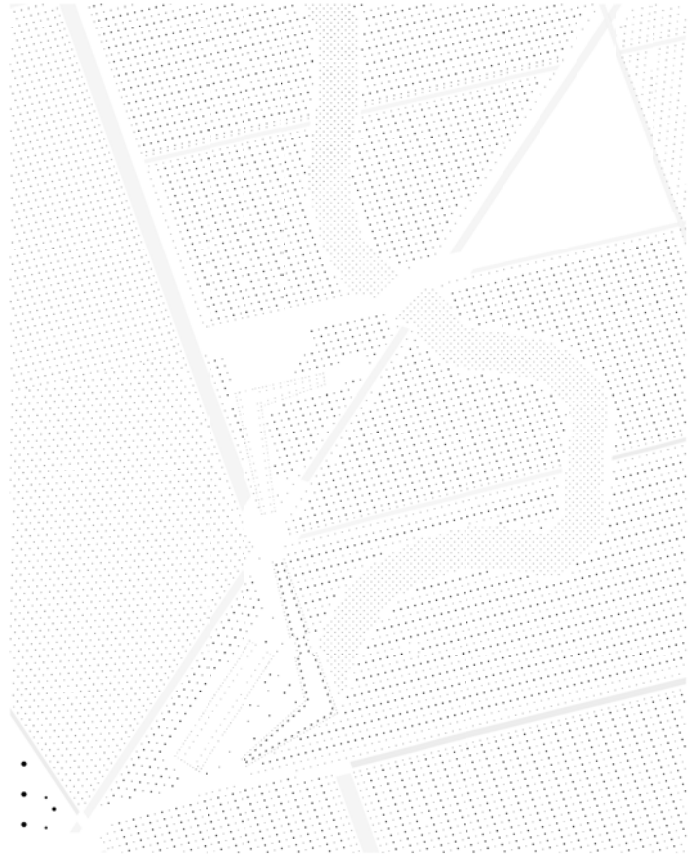
Lesley Cooper, Holdings in the forest



Yan Yan Cheung, Boat Bath



Yan Yan Cheung, Shadow of the tower falling on the dyke



Above - Lesley Cooper, forest and building structural grid  
Below - Lesley Cooper, the forest as part of Eastington

### Site: Lockham Farm and Humber Lane

The Holderness landscape has been in constant change since its origins. From woodlands to arable land, marshlands to drained farmland, and the erosion of the coastline now reclaimed by water, Humber Lane is located between the North Sea and the River Humber, between the protected and forbidden industrial grounds of the gas terminal that has been established since the 1960s and the vast and private farmland that leads to the river edge.

Lockham Forest, Lesley Cooper. Lesley proposes to radically change the flat landscape of the area by planting trees that will replace an existing farmland for a working and open forest, opening the arteries of this congested village, creating jobs for the locals and visitors in a seasonal and permanent basis, and a public space that will encourage its locals to stay and visitors to come back throughout the year.

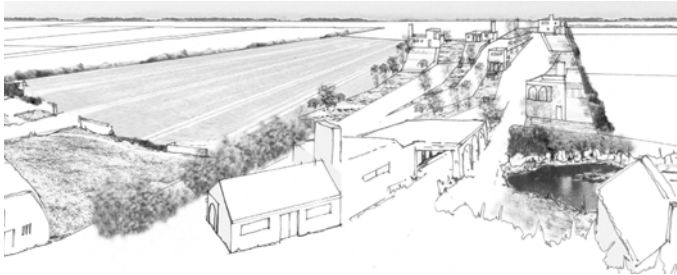
Tall buildings in a Flat landscape - A family of Familiar Towers, Yan Yan Cheung. Forming a quadrant of vertical pieces at key moments across the area to the south of Eastington, Yan Yan investigates the significance of vertical landscape markers as part of a wider context of National Footpath Networks. The buildings explore material ideas of robustness and raw / fine characters, allowing moments of intimacy away from the elements.



# Easington



Above: Andrew Barr, View through folly to gardens and houses at the village edge  
Above right: strip gardens towards village edge



Rachel Armstrong, View into the proposed Easington village grand flower hall

## Site Easington.

Nestling in the south east corner of Holderness, the historic village of Easington occupies a small territory at the end of the string 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 secret life. The jewel of this village, a majestic 15th century tithe barn sits unassuming 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 specialising 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 an Tuscan city wall containing a dense urbanization protected.





# Easington



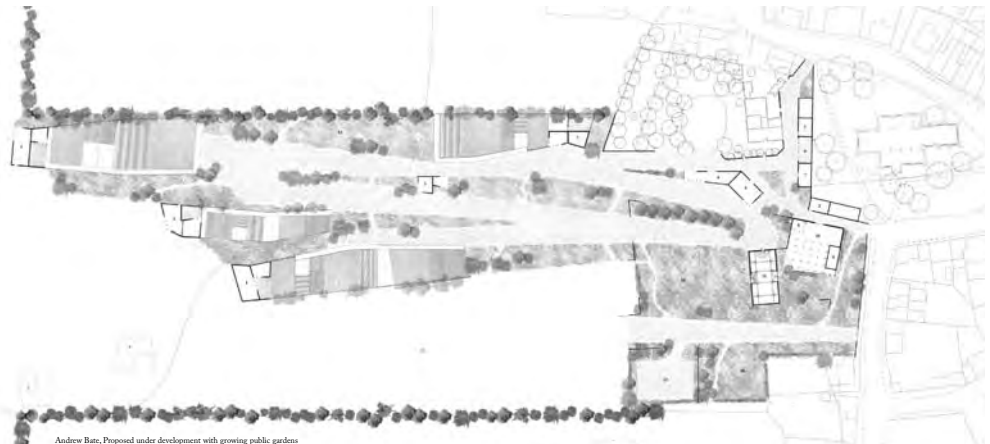
Marina Matti, View to the gatehouse from the new path



Marina Matti, building reveals its detail through the approach



Necati Ulu, Communities Centre, view to new square



Andrew Bate, Proposed under development with growing public gardens

*A Public Garden, Andrew Bate. Andrews 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 a of housing and employment, Andrew attempts to combine social housing with bed and breakfast to create a discrete typology.*



# Stoney Creek



Site: Stone Creek

Where the flat slit lands of Sunk Island 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 defence has a charm or it's own; rich, dark mud and soggy marshland are revealed twice daily by the great tidal movements of the Humber.

One small, red brick holding nestles land-side to the levee, fronting the road this home and art studio offers a sense of permanence in this vast, every 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 Inningham Deep Water port and Stoney Creek, by identifying a waste packaging product, duggage, which can be moved easily across at low tides 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 us to set foot on the water-side of the levee and explore the unique estuarine wildlife that resides there. As the tide rises the shallow viewing pools disappear only to reemerge as the movement reverses and reveals the secret residence of the Humber, temporary stranded in the man-made pools.



Above: Davinder Shergill, Estuary Pools  
Below Left: Oz Odigie, Humber Art Hanger from the west  
Below: Davinder Shergill, site sketch studies  
Bottom: Stephen Pelly, Dunnage Works Pier



Above: Stephen Pelly, Dunnage Works at Low Tide



Above: Stephen Pelly, Dunnage Works at High Tide

