



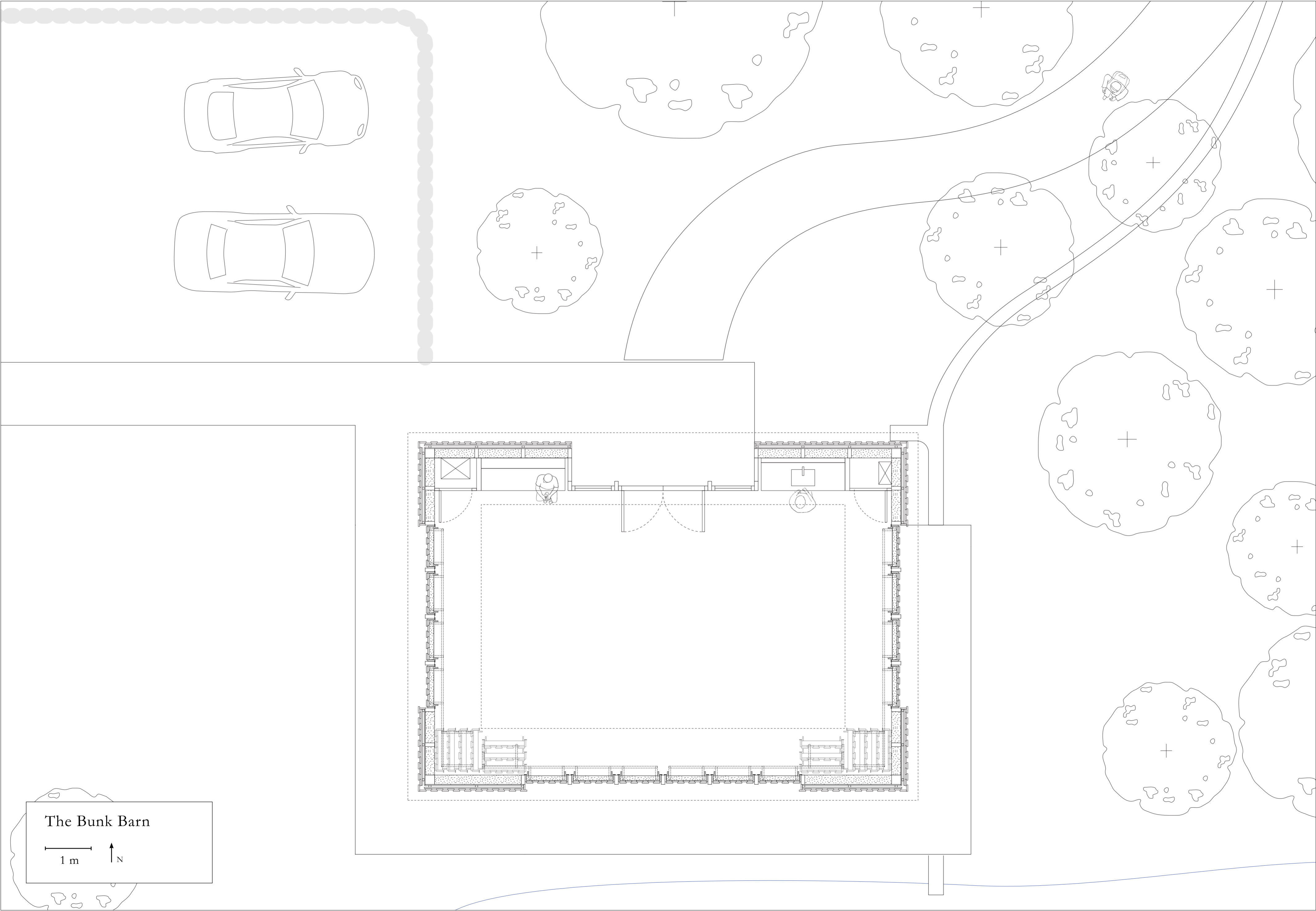


**The Quaker Project at Brigflatts**

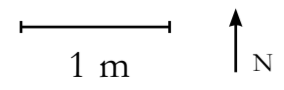
- - - current arrival
- proposed arrival
- ..... 1m contour

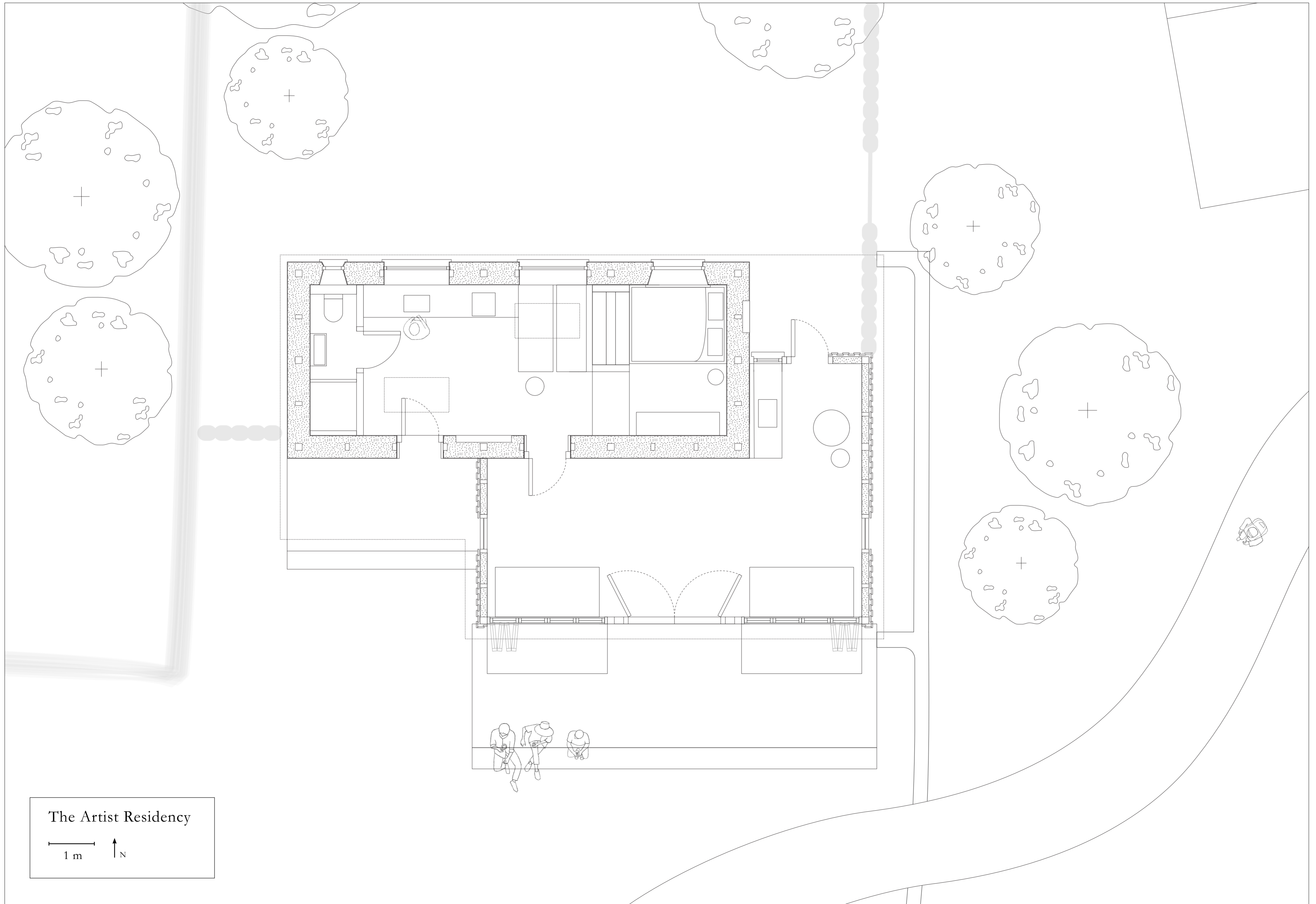
10 m

↑ N



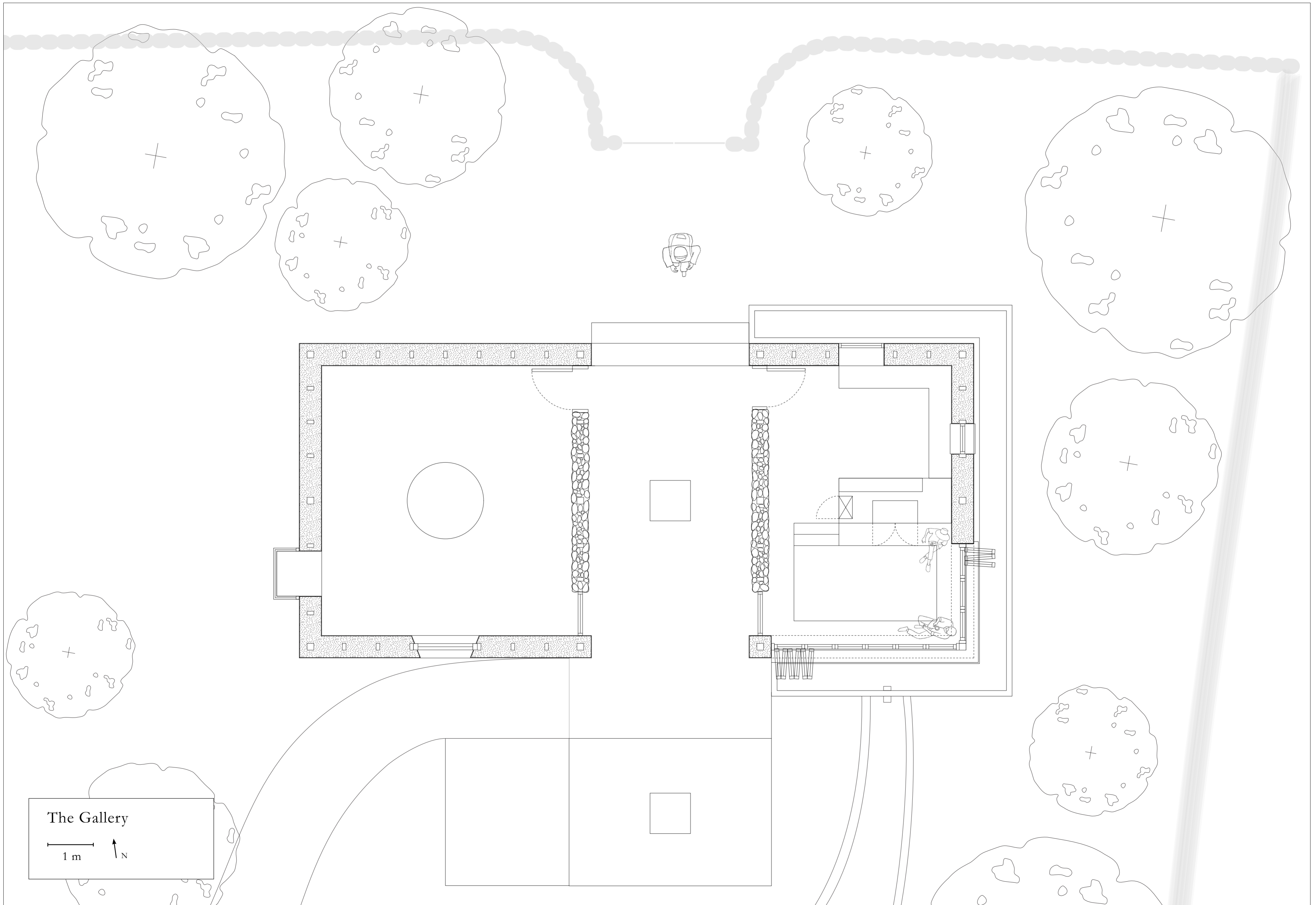
**The Bunk Barn**





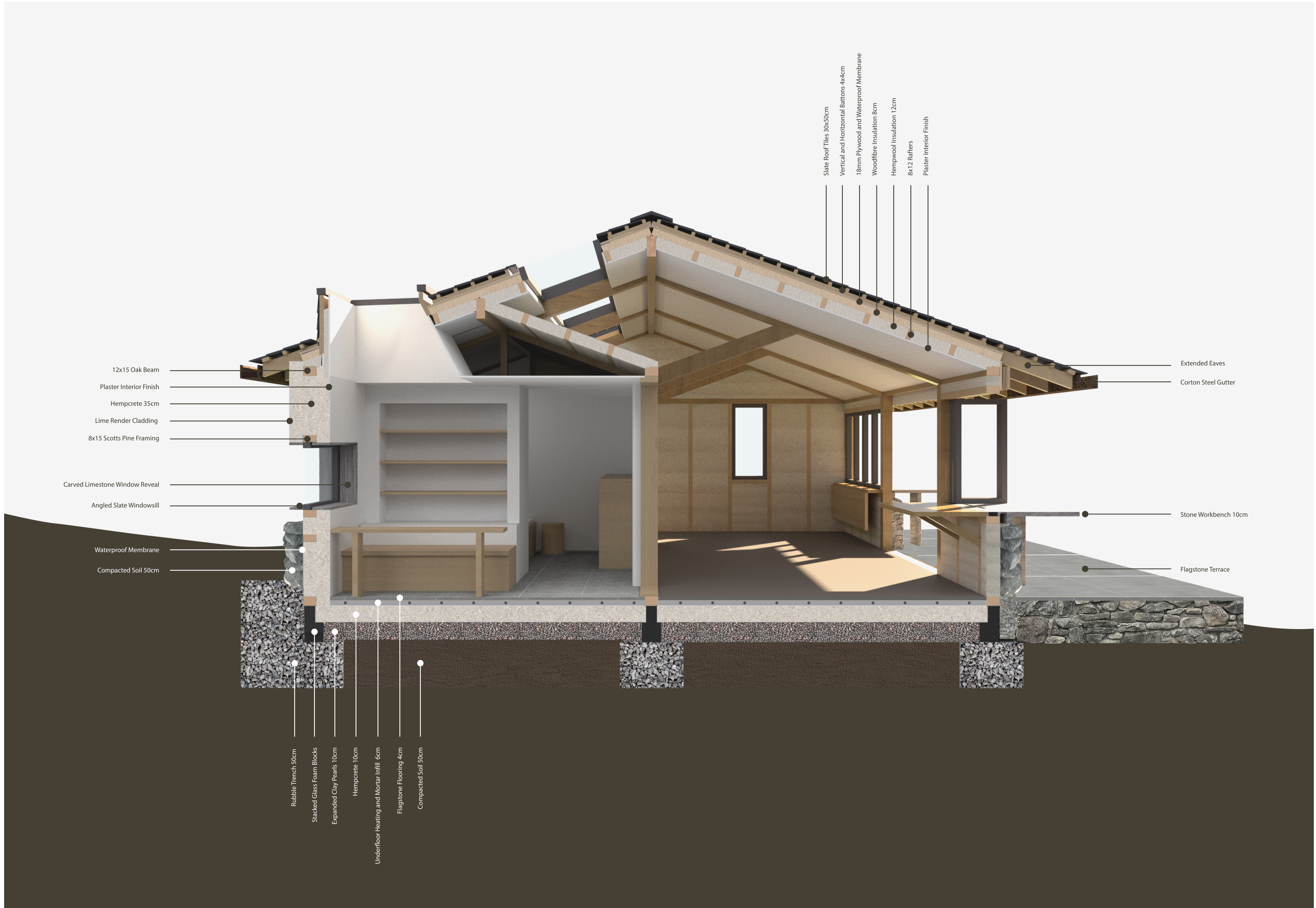
The Artist Residency

1 m ↑ N



The Gallery

1 m ↑ N



Slate Roof Tiles 30x50cm  
Vertical and Horizontal Battens 4x4cm  
18mm Plywood and Waterproof Membrane  
Woodfibre Insulation 8cm  
Hempwood Insulation 12cm  
8x12 Rafters  
Plaster Interior Finish

12x15 Oak Beam  
Plaster Interior Finish  
Hempcrete 35cm  
Lime Render Cladding  
8x15 Scotts Pine Framing  
Carved Limestone Window Reveal  
Angled Slate Windowsill  
Waterproof Membrane  
Compacted Soil 50cm

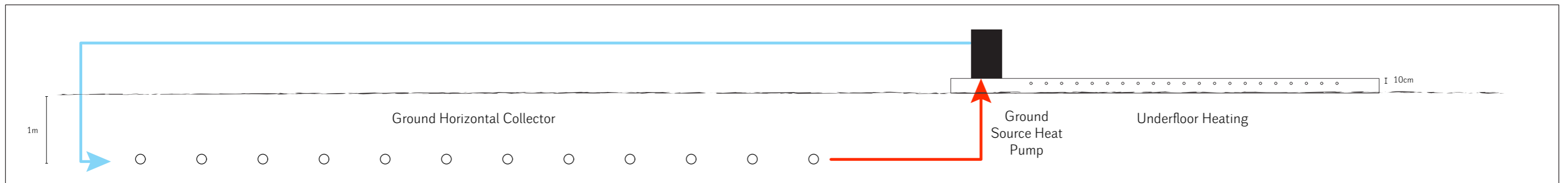
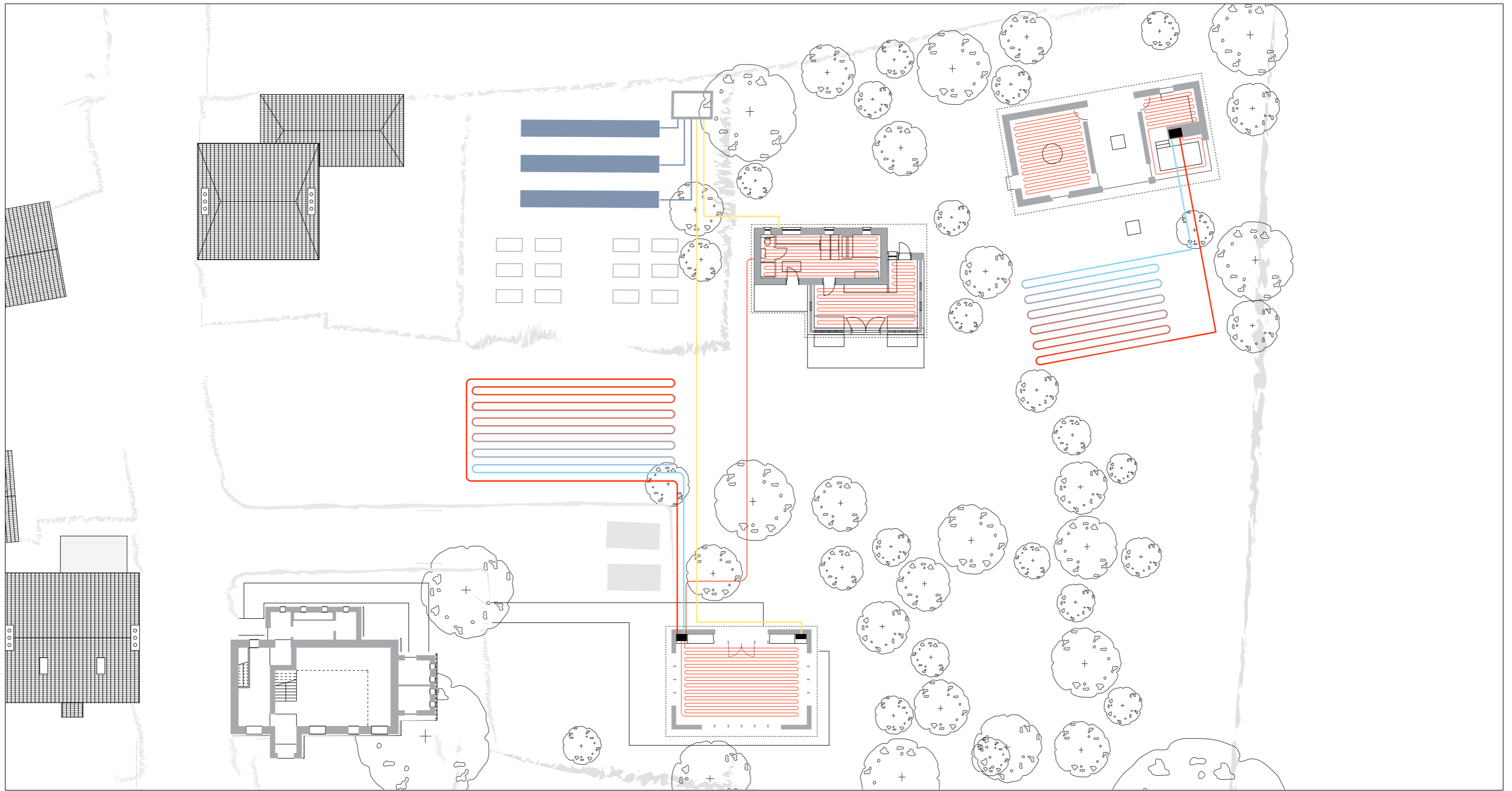
Extended Eaves  
Corten Steel Gutter  
Stone Workbench 10cm  
Flagstone Terrace

Rubble Trench 50cm  
Stacked Glass Foam Blocks  
Expanded Clay Pearls 10cm  
Hempcrete 10cm  
Underfloor Heating and Mortar Infill 6cm  
Flagstone Flooring 4cm  
Compacted Soil 50cm



(L)	Lime	Shapfell - 0.5hr
(H)	Hemp Shiv and Fibre	Mansfield - 3hr
(S)	Stone Aggregates	New Hutton - 0.2hr
(W)	Hemp Shiv and Fibre	Grasmere - 1hr
	* Ragstone from location	0hr





# QUAKER TESTIMONIES

*practicing faith through a life of action*

INTEGRITY

EQUALITY

SIMPLICITY

COMMUNITY

STEWARDSHIP OF THE EARTH

PEACE

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## YORKSHIRE DALES NATIONAL PARK

*acting as the local planning authority*

### ROLE

- to conserve and enhance the natural beauty, wildlife and cultural heritage of the National Park
- to promote opportunities for the understanding and enjoyment of the special qualities of the area by the public.
- to seek to foster the economic and social well-being of local communities within the National Park.

### VISION

- a distinctive, living, working, cultural landscape that tells the ongoing story of generations of people interacting with their environment.
- a friendly, open and welcoming place with outstanding opportunities to enjoy its special qualities.
- resilient and responsive to the impacts of climate change, storing more carbon each year than it produces.

# ASPECTS OF ATMOSPHERE

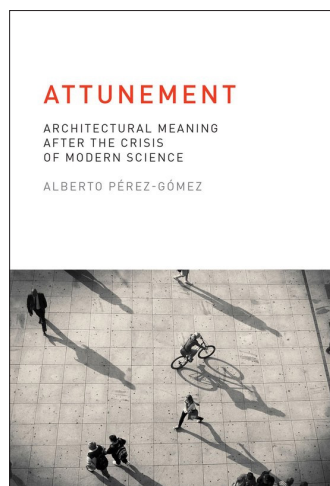
*Peter Zumthor, Atmospheres, 2006 Lecture*

<p>1</p> <p>THE BODY OF ARCHITECTURE</p> <p>The material presence of things in a piece of architecture, collected and combined to create space. Its frame. A sensual effect of a body that can touch me.</p>	<p>2</p> <p>MATERIAL COMPATIBILITY</p> <p>How different materials react together. Each composition has a unique arrangement of materials in form, finish, and quantity. Critical proximity for reactions to happen.</p>	<p>3</p> <p>THE SOUND OF SPACE</p> <p>Interiors are large instruments collecting, amplifying, transmitting sound. What tone is emitted by spaces in stillness? What sounds when walking through and closing doors?</p>
<p>4</p> <p>THE TEMPERATURE OF SPACE</p> <p>Physical temperature of materials, but also psychological, how materials 'temper' and tune our experience through what we see, feel, touch.</p>	<p>5</p> <p>SURROUNDING OBJECTS</p> <p>What people surround themselves with and how it comes together in a caring, loving way. Things take their place in a building. A sense of home.</p>	<p>6</p> <p>BETWEEN COMPOSURE AND SEDUCTIONE</p> <p>The way architecture involves movement and is a spatial and temporal art. Direction, seduction, letting go, granting freedom, guidance, stimulation, relaxation.</p>
<p>7</p> <p>TENSION BETWEEN INTERIOR AND EXTERIOR</p> <p>Thresholds, imperceptible transitions from inside and outside. Feelings of being enclosed, enveloped, keeping us together. Arenas for the individual and the public.</p>	<p>8</p> <p>LEVELS OF INTIMACY</p> <p>Proximity and distance. Size, mass, the gravity of things and its contrast to my own. Feeling of the interior as a hidden mass. Large spaces - intimidating or freeing?</p>	<p>9</p> <p>THE LIGHT ON THINGS</p> <p>Where and how the light falls and where shadows are. How surfaces reflect light, are dull or sparkling or having their own depth.</p>

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## TOWARDS AN ATTUNED ARCHITECTURE

*bridging theory and practice*



*"...an architecture that can enhance our human values and capacities, an architecture that is connected - attuned - to its location and its inhabitants."*

# RESIDENT EXPERIENCES

## *Life at Brigflatts*

*"I think of this place as very much rooted in this field and agricultural space."*

*"That's the thing I noticed with moving here... at night, how pitch black it was."*

*"It feels old and established and solid."*

*"There's rabbits and squirrels and all sorts moving in here. I just like that it's untamed in some ways"*

*"My mother goes in the Meeting House every time she comes. And we would take any visitors we have. It was always the focal point of coming over here on one of our walks."*

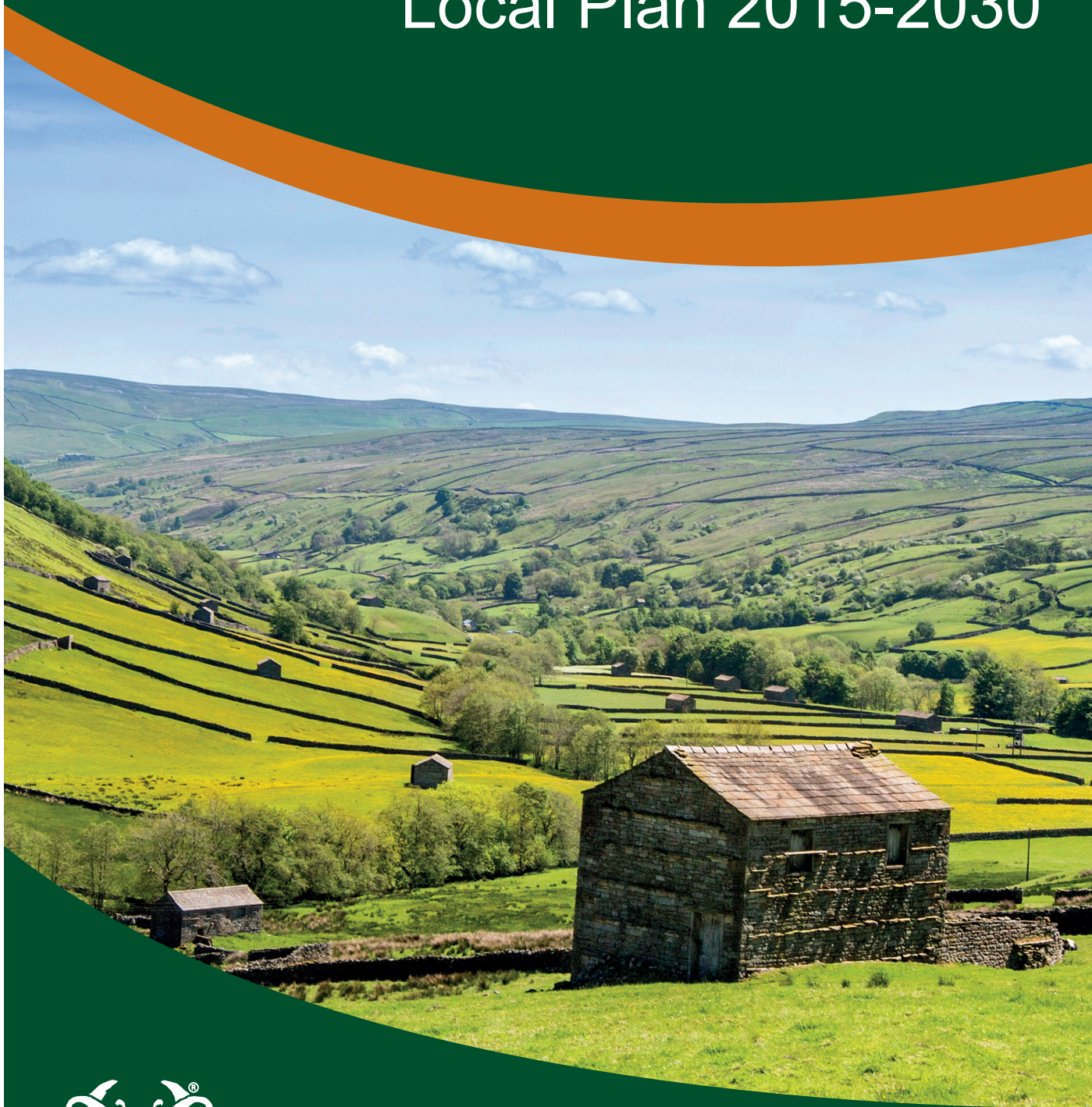
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## DEVELOPMENT GOALS

### *sustainable tourism, cultural heritage, climate change*

- Conserve, enhance, manage or bring back into use heritage assets.
- Support development that improves the quality and variety of visitor accommodation so as to enable more visitors to stay overnight in the Park.
- Support development that improves the quality and variety of visitor facilities that will extend the tourism season and enable the public to better enjoy the Park's Special Qualities.
- Increase the take up of small scale renewable and low carbon energy that meets the needs of businesses and communities in the National Park.
- Proposals will need to demonstrate that they have incorporated designs, layouts and technologies that will deliver environmental benefits, such as energy saving measures, the use of renewable energy, the provision of recycling facilities and improved biodiversity.
- Development of indoor facilities aimed at visitors but not reliant on the Special Qualities of the National Park, will only be supported where it is located within existing settlements, or close to existing visitor facilities
- Visitor facilities that would also provide overall benefits to local communities will be considered favourably, subject to the above.

# Yorkshire Dales National Park Local Plan 2015-2030



**YORKSHIRE DALES**  
National Park

**NATIONAL PARKS**  
Britain's breathing spaces

# DEVELOPMENT STRATEGY

## *Yorkshire Dales National Park 2015-2030 Local Plan*

*(SP4 Strategic Policies)*

### DESIGN

- a) the design is informed by, and responds positively to the site, its surrounding context and landscape setting, so that the scale, height, proportions, massing, form, materials and appearance of buildings and structures are sympathetic and complementary;
- b) it conserves or enhances the archaeological, architectural and historical character and appearance of the site and its setting;
- c) the design is high quality, has visual interest and reinforces local distinctiveness;
- d) the design ensures a development that is environmentally sustainable, minimises the consumption of resources, and is long lasting and adaptable;
- e) it maintains or enhances the ecological, geological and geomorphological value of the site;
- f) it will be accessible for all users including those with a range of mobility needs;

### TRANSPORT

- g) it does not prejudice highway safety or cause unacceptable levels of traffic that would harm the environment or capacity of the local road network;
- h) it contains adequate provisions for connection to public transport;
- i) where the proposal would generate significant movements of traffic a Transport Statement will be required. For large scale proposals, a Transport Assessment will be required to indicate methods to manage the scale of movement and avoid congestion;
- j) it will not obstruct, damage or lead to an unacceptable use of a public right of way unless and agreed alternative route has been provided;
- k) it will have appropriate access and parking provision;

### HUMAN SAFETY AND AMENITY

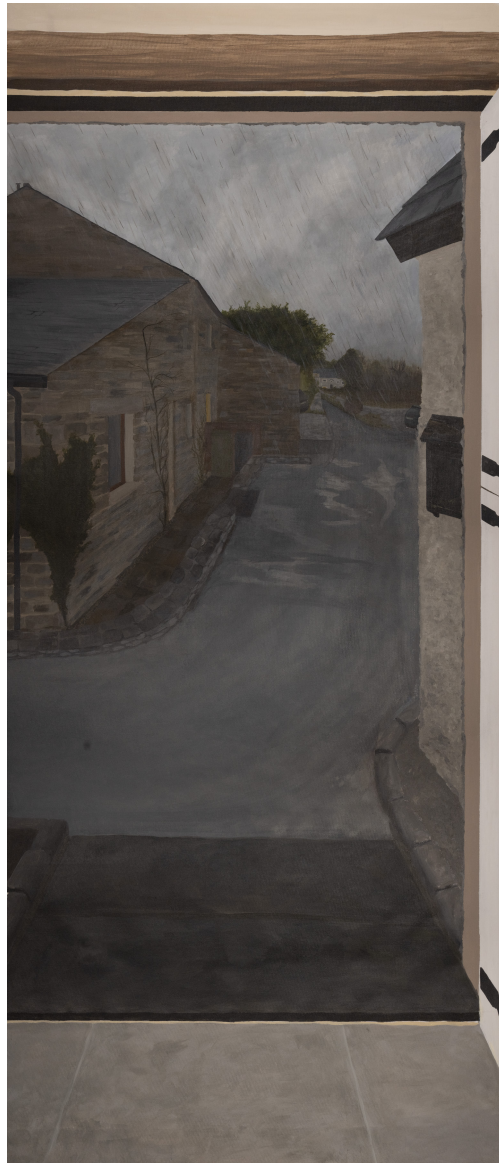
- l) it is located in an area identified as being at the lowest risk of flooding unless it satisfies relevant sequential and exception tests and it can be demonstrated that the development will remain safe for users without increasing the risk of flooding elsewhere;
- m) if located near to land known or suspected of being contaminated or unstable, a full assessment demonstrates that it will not give rise to unacceptable risks to human health or the environment. This may require suitable remedial works to be carried out in advance of development;
- n) it respects the amenity of neighbours and the adequate level of amenity for its future occupants in relation to nearby uses;
- o) it will be safe and not vulnerable to crime;
- p) it will be served by appropriate and adequate storage, waste management and other infrastructure;

### ENVIRONMENTAL SAFEGUARDING

- It will not give rise to unacceptable, adverse impacts in terms of any of the following:
- q) the quality or quantity or flow of surface or ground water;
  - r) the quality of the air, land or soil;
  - s) the level of noise and dust/particulates, vibration or natural light;
  - t) the darkness of the night sky; and,
  - u) important public views.



Holme Fell



Jan's View



Burial Ground



Morning Light

*Analysis of*

# QUAKER BURIAL GROUND



The first painting in the collection *Life at Brigflatts* introduces the viewer to Brigflatts on a crisp summer day. Vibrant greens and blues fill the frame, interwoven with grey surfaces and outlined by dark shadows cast on the ground. This scene drops the viewer into the rural landscape – an area of gently undulating earth, of grass fields enclosed by dry stone walls, of prominent trees dotted throughout.

*Quaker Burial Ground* also hints at the historic and spiritual significance of Brigflatts by looking out over a small field filled with lines of headstones. These headstones are unique to Quakerism, a subsect of Christianity formed during the 1600s that follows the testimonies of simplicity, peace, equality, truth and stewardship. Their belief of equality and simplicity manifests in the design of their headstones, simple shapes carved from stone and used for all people no matter their status. The central position of the headstones informs the viewer of the religious practices at Brigflatts.

This scene contrasts with the other paintings in the collection, which portray a Brigflatts in the more usual cold and wet climate. It pays homage to the sunny days we long for – the affective qualities that attract tourists to visit and show the area in all its beauty.



*Analysis of*

# HOLME FELL



In contrast to the luscious greens and clear blue sky, *Holme Fell* presents Brigflatts after the vibrance of summer has passed under the clouds of a late autumn day, the once full-bodied trees now bare brown sticks spotted with dark evergreen. The colours of the landscape change dramatically.

Compared to *Quaker Burial Ground*, this scene explores the affective quality of bodies that have wilted and blurred together and depicts the landscape during the time of my research visits. Of the 20 days that I was home, there were only two blue sky days.

*Holme Fell* is named after the hill to the south of Brigflatts Lane. The viewer looks up and out to the fell, just as it is experienced with boots on the ground. This frame explores interiority in horizontal sections – the branches of a yew tree extend over the top of the viewer, the fell fills the background extending up to a thick grey sky closing in the land like a snug blanket, and strokes of stone walls weave through the frame enclosing fields and lining the landscape. The repeated stone wall elements are shown within one frame in a range of states and distances, exploring how just a single body varies in condition and affect throughout one location.

*Analysis of*

# MORNING LIGHT



The last painting in the collection presents the viewer with the experience of standing within one of the thick stone walled houses on the lane. The room is based on a bedroom in the house I grew up in and frames a window that looks out onto the garden and the houses further down the lane.

For this scene I emphasized the low, bright light streaming through the window and casting shadows on the wall and floor. The long shadows are also present in the garden, communicating the low angle of the sun due to the high latitude of Brigflatts.

This painting adds another exploration of interiority to the collection. Compared to layers of dry-stone walls or looking outside from within an open doorway, this scene explores how interiority is experienced from within the buildings on Brigflatts Lane. And in contrast to the rainy day of *Jan's View*, *Morning Light* represents the effect of a bright day in the winter months, when sunlight penetrates deep into the buildings through the small openings. The scene invites the viewer outside, attracting one's attention to the detailed scene within the window frame.

*Analysis of*  
JAN'S VIEW



*Jan's View* imagines the view from my neighbour's front door, looking 'up' the lane towards the Meeting House in the distance. I composed this frame with the Meeting House in the middle but in the distance to reflect the central role of the building in Brigflatts' history, as well as the attention it receives from the residents who pass it each day.

The composition of this scene also centres the lane – the main artery connecting all the properties and pulling off from the main road at the 'end' of the lane. When reflecting on Zumthor's 6th aspect, *Between Composure and Seduction*, I focussed on the qualities of the lane and the consequent social behaviours "Thin. One car wide. When you meet a car while walking your dog, the car has to slow down. Hold your dog. Make eye contact and nod your head. Squeeze into bushes. Intimate. Careful. Slow."

While this painting mainly depicts a rainy outdoor scene, it is framed within a doorway contrasting the wet, grey day with the brighter, warmer indoor space. This contrast juxtaposes the two conditions and confronts the viewer with the heightened tension between interior and exterior spaces on dreary days. I contrasted the two to elicit the feeling of resistance to going from inside to outside, of feeling safe within the dry, sheltered space.