

northumbria projects 2009

isbn 978-1-8635-364-1

northumbria projects 2009

northumbria projects 2009

copyright © 2008 Northumbria University Press

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, including electronic, mechanical, photographic reproduction or otherwise without permission. Further copies can be obtained from Northumbria University Press.

isbn:
978-1-8635-364-1

design + editorial:
Benjamin Elliott

director of architecture:
Peter Beacock

director of programmes:
Paul Jones

Architecture
School of the Built Environment
Ellison Building
Northumbria University
Newcastle-Upon-Tyne
NE1 8ST
T: 0191 227 4453
F: 0191 227 4561

cover image : •sh quay, will campbell

This publication documents the work of •nal
year students on the BA(hons) Architecture and
Professional Diploma in Architecture courses at
Northumbria University in 2009.

dean of the school of the built
environment:
Stephen Hodgson

director of architecture:
Peter Beacock

director of programmes:
Paul Jones

architectural staff:
Benjamin Elliott
Kelly MacKinnon
Lewis Preston
Paul Ring
Peter Holgate
Sebastian Messer
Stephen Roberts

part time staff:
Andrea Gaines
Ceri Green
Diana Leitch
Lynsey Elliott
Nigel Scorer
Oliver Jones
Rutter Carroll
Steve Miller
Tony Watson

external examiners:
Claire Frankl
Ian Wroot
Prof. Robert Mull

The architecture programme at Northumbria University is interested in developing projects with a connection to place: an architecture that is buildable and sustainable. Students are encouraged to develop narratives from the site, through a design process that places an emphasis on model making.

Studio-based design projects are central to this programme and are designed to stimulate imaginative responses to issues concerning the north east of England.

Studio project work makes up half of the programme, and is underpinned by taught modules. The studio is structured to give students clear direction, with students encouraged to produce weekly development sheets, which build up into well organised portfolios.

Alongside studio projects, students examine the practical aspects of architecture, such as construction, sustainable design and management. These subjects are aligned to tie in with project work, and provide valuable preparation for work in practice.

13 awards + prizes	83 ba(hons) architecture year three projects	160 professional diploma in architecture year two projects
14 RIBA Presidents Medals 2008 Serjeant Prize shaun young	85 one stop shop : selected projects	164 andrew traynor
18 3D Reid Prize 2009 winner gavin lowden	102 lindisfarne gospels	168 ashley dawson
22 NAA Prize 2009 winner gavin lowden	104 adam fadle	172 chris fulham
26 RIBA Hadrian Medal 2008 winner holly galbraith	106 alexander macauley	176 david rees
30 RIBA Hadrian Medal 2008 commendation peter virtue	108 bridget shaw	180 donna murphy
32 RIBA Hadrian Medal 2009 winner matthew bailey	110 claire bartlett	184 hazel lynn
36 RIBA Hadrian Medal 2009 Design Prize otis murdoch	112 david owen	188 jessica dryden
40 Halsall Lloyd Prize matthew drury	114 eddie thompson	192 michael serginson
42 Ryder Prize otis murdoch	116 ella hardy	196 nicola patterson
44 NAA Glover Prize mark todd	118 fabian danker	200 richard marsden
48 RIBA Presidents Medals 2009 Silver Medal nominee mark todd	120 feidhlim white	204 samantha hill
54 RIBA Presidents Medals 2009 Silver Medal nominee david hunt	122 gemma price	208 sharon mackay
60 RIBA Presidents Medals 2009 Bronze Medal nominee matthew bailey	124 jillian smith	212 steven paynter
62 RIBA Presidents Medals 2009 Bronze Medal nominee otis murdoch	126 jennifer naden	216 toby lechler
64 RIBA Hadrian Medal 2009 nominee andrew staunton	128 joseph charlesworth	
68 RIBA Hadrian Medal 2009 nominee ian connelly	130 jonathan crilly	221 acknowledgements
72 RIBA Hadrian Medal 2009 nominee joseph crinion	132 laura mcgregor	
76 RIBA Hadrian Medal 2009 nominee matthew drury	134 lauren cawthorne	
	136 mark allsop	
	138 mark carmen	
	140 mark scott	
	142 matthew van geffen	
	144 michelle etheridge	
	146 raashid riza	
	148 rachel taylor	
	150 richard ruddick	
	152 simon bartle	
	154 stuart coleman	
	156 victoria ramez	
	158 william howard	

awards + prizes

RIBA Medals:
international awards for excellence in the study of architecture. Widely regarded as the most prestigious student awards in the world.

3D Reid Prize:
national prize for excellence in design at diploma level.

Northern Architectural Association Award:
prize for outstanding architectural ability for students from Northumbria and Newcastle Universities.

Hadrian Medal:
students shortlisted for the RIBA regional student awards.

Halsall Lloyd Prize:
for outstanding design work in the final year of the BA(hons) Architecture course.

NAA Glover Prize:
for outstanding academic work to a student on either the BA(hons) Architecture or Professional Diploma in Architecture course.

Ryder Prize:
for outstanding design work in the final year of the BA(hons) Architecture course.

awards + prizes

RIBA Presidents Medals 2008 :

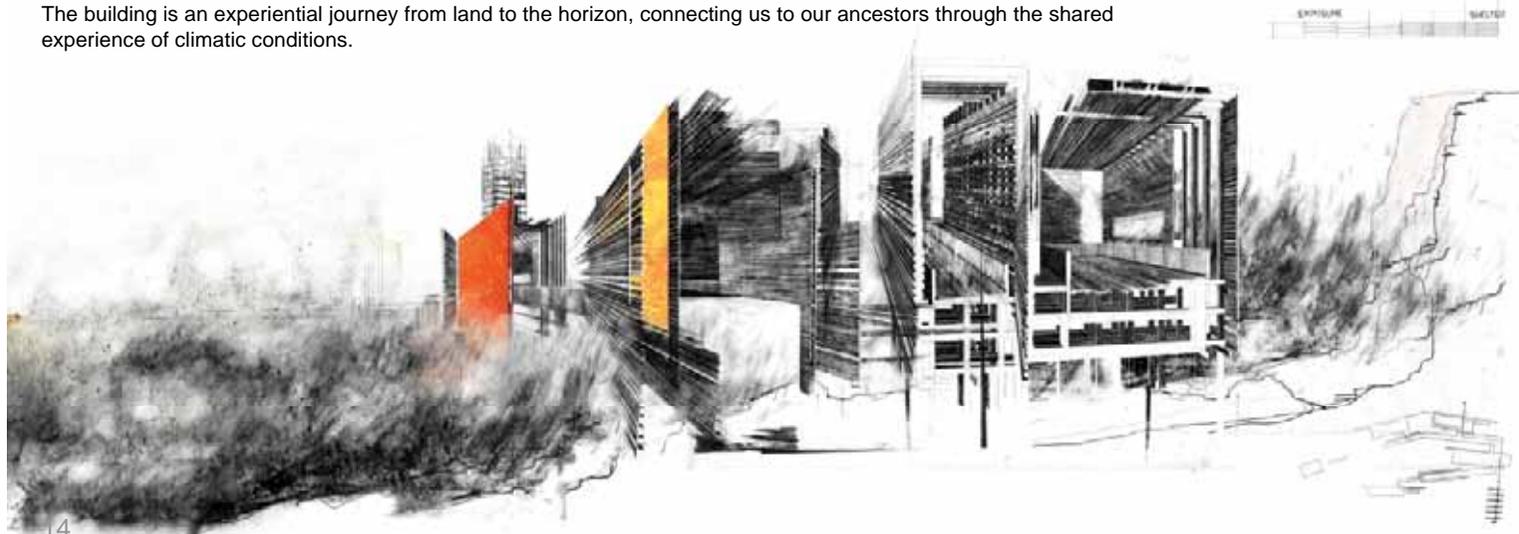
The Serjeant Award for Excellence in Drawing at Part 1 : winner : shaun young

'A thin place,' a geographical location where a person experiences only a very thin divide between past, present and future times, a place which, if only for a moment, allows people to encounter a more ancient reality. The museum has an unavoidable relationship with nature.

Tied to an ephemeral eroding rock spit, subject to a fractious climate and fluctuating tide patterns the building acts to synthesise and exaggerate the naturally occurring phenomena of the north east coastline.

Guided by curiosity the visitor explores a series of experiential exhibition volumes in which exposure is increased as the building moves further from the safety of land. Bleeding into the land at low tide and hovering uneasily above the crashing waves of the high tide.

The building is an experiential journey from land to the horizon, connecting us to our ancestors through the shared experience of climatic conditions.



awards + prizes

RIBA Presidents Medals 2008 :
The Serjeant Award for Excellence in Drawing at Part 1 : winner : shaun young



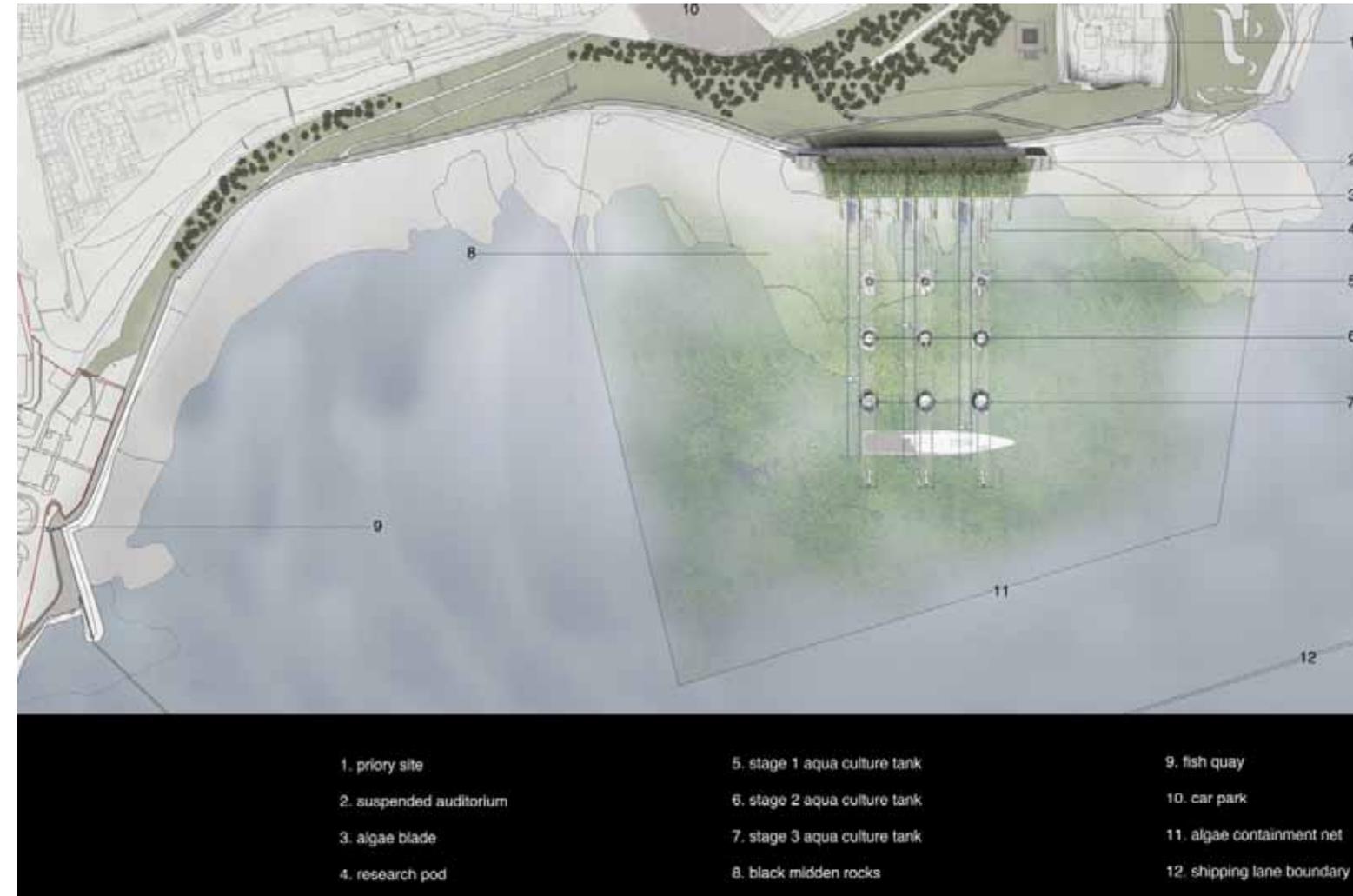
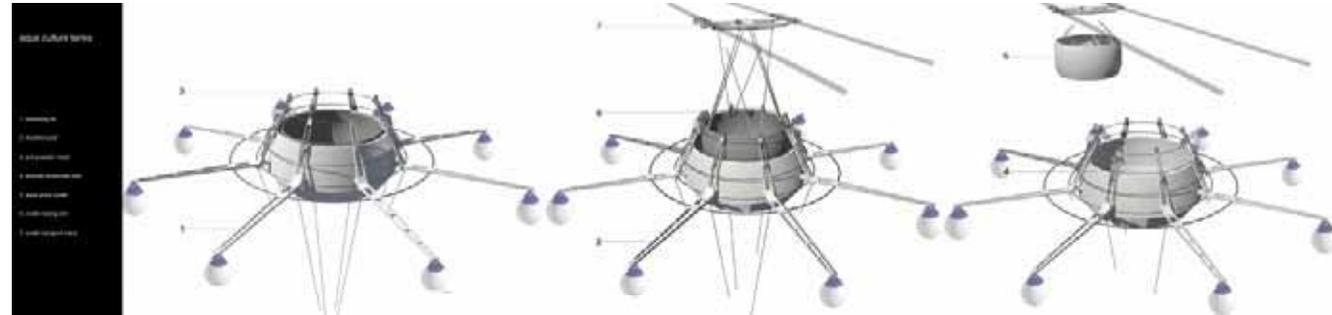
awards + prizes

3D Reid Prize 2009 : winner : gavin lowden

Regenerative Landscapes

The scheme as proposed is a cross-programmed marine ecology college, algae farm and fish hatchery. The facility is positioned at the mouth of the River Tyne and is conceived in response to the absolute need for a facility that addresses the ever-diminishing fish stocks in the North Sea, as well as the demise of the communities that rely on the fish stocks for income. The fishing industry on the Tyne has been in decline for a century; this is largely due to over-fishing, although global warming is now a contributing factor. People have been commercially fishing the North Sea, from North Shields, for over 1000 years; experts have warned that commercial fishing may only have a further 10 years before the stocks are completely exhausted- indeed for large areas of the North Sea this is already the case.

The proposal aims to help replenish the fish stocks by growing sprats and releasing them in the exhausted regions within the North Sea, which become conservation areas. Algae are farmed to feed plankton which in turn feeds the sprats. The fish hatchery is cross-programmed with a higher education facility for marine ecology as a potential outpost to one of the Northeast universities.



awards + prizes

3D Reid Prize 2009 : winner : gavin lowden

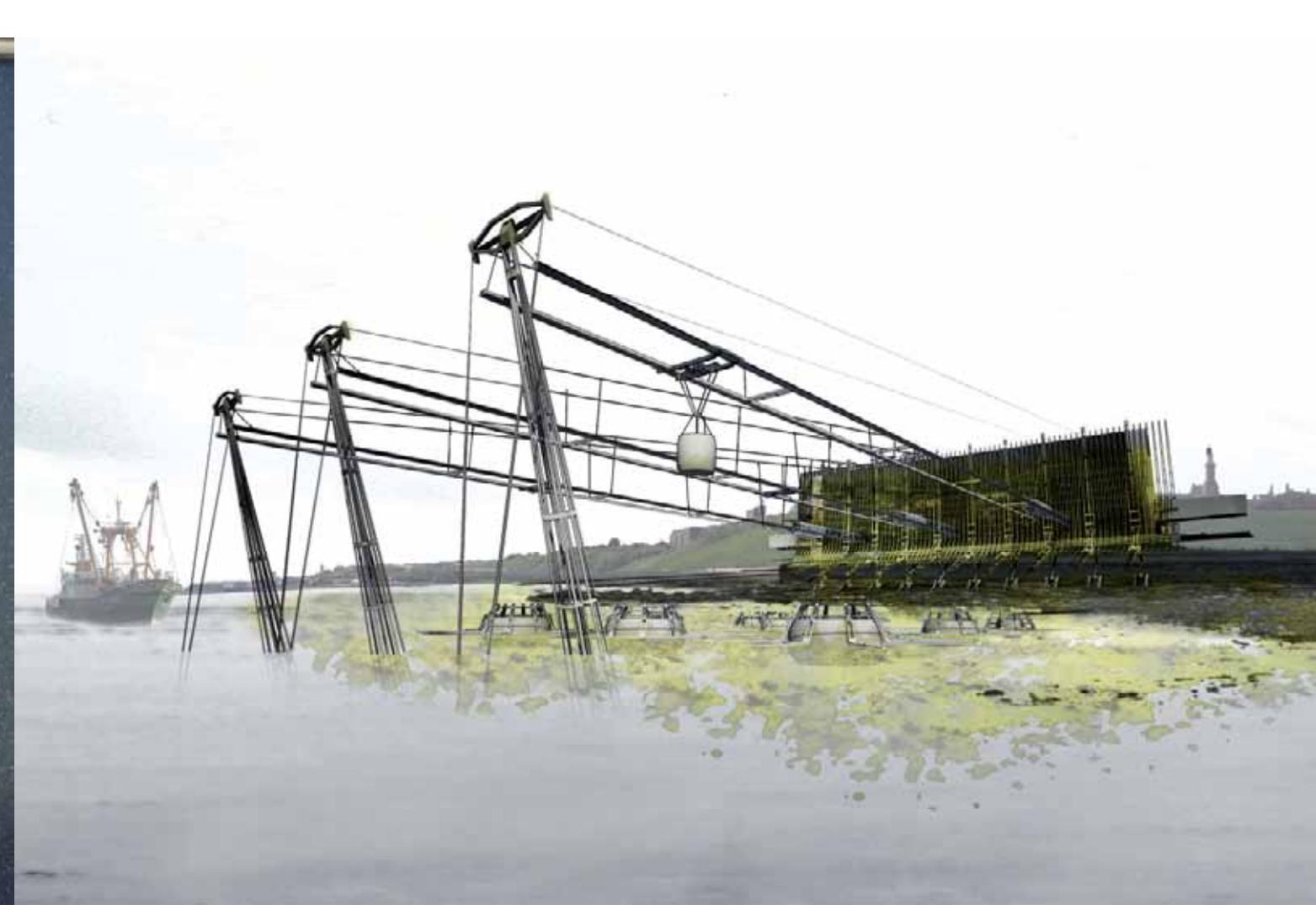
Regenerative Landscapes

The scheme comprises two primary elements:

- a college building with algae facade and research pods, suspended above the sea
- a fish hatchery comprising of buoyancy pods and gantries slung beneath,

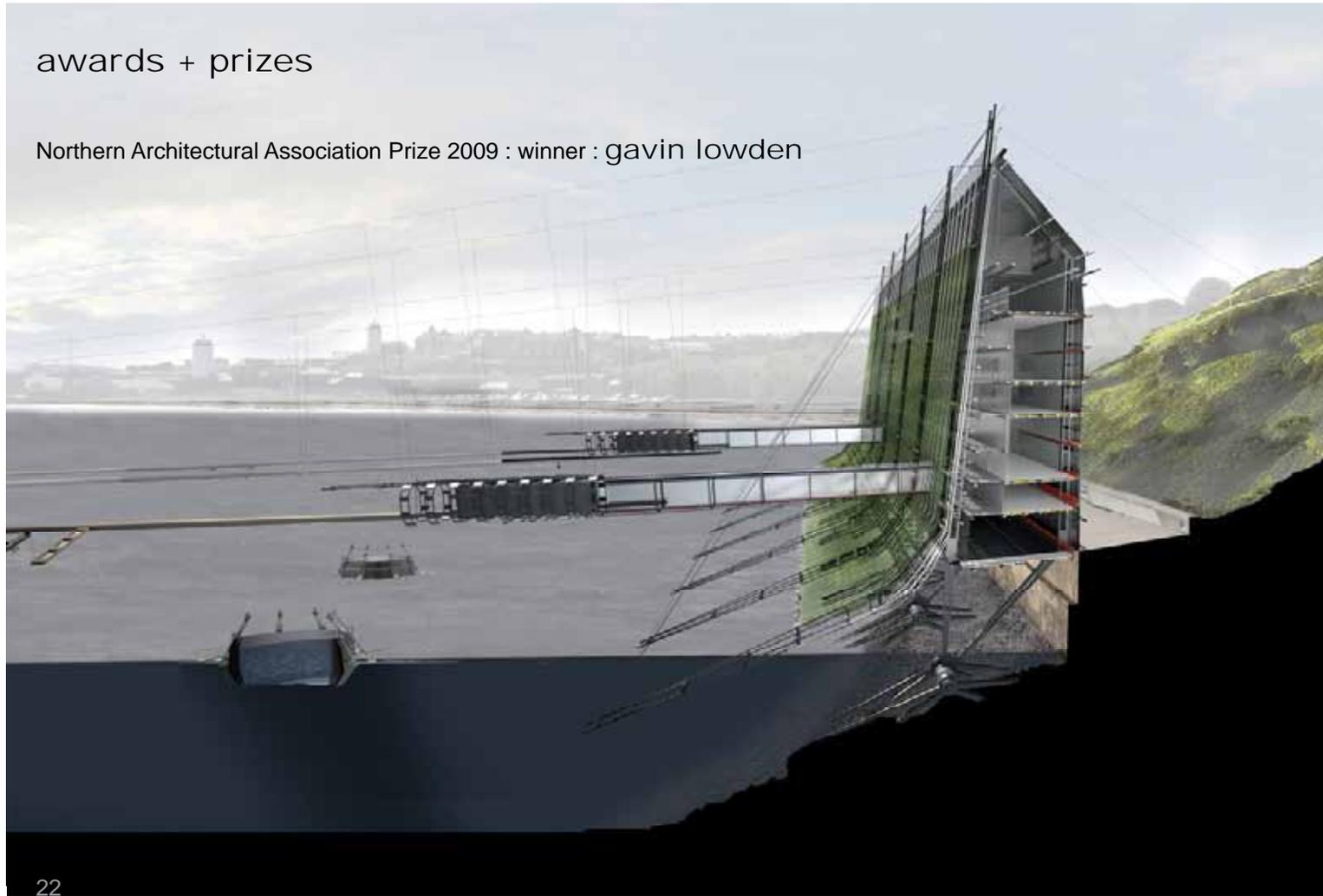
It is envisaged that the unemployed fisherman can be re-employed by taking the sprats out to sea using their boats. There will also be employment generated through the maintenance of the hatchery, the algae farm and the general support of the university facility. On the ground floor of the facility there is a visitor centre and a cafe opening onto an existing Edwardian promenade so that local people can be educated in the importance of a healthy marine environment.

This thesis project is borne out of discourse in relation to context and critical regionalism. The scheme is designed to be familiar to the people who have lived and work on the Tyne. The architectural language, scale and form recall the former industries: the coal stagers and conveyors, suspension structures across the river, shipbuilding, cargo containers etc- all technologies that have been a backdrop to the area and the communities on the river since Victorian times. The algae farm is a new language on the river, representative of a new era of environmentalism. The algae farm appears as a piece of land-art from the sea, there is the potential to subtly alter the building's appearance by growing algae with different chromatic qualities; some algae are even iridescent producing a subtle glow over the bay at night.



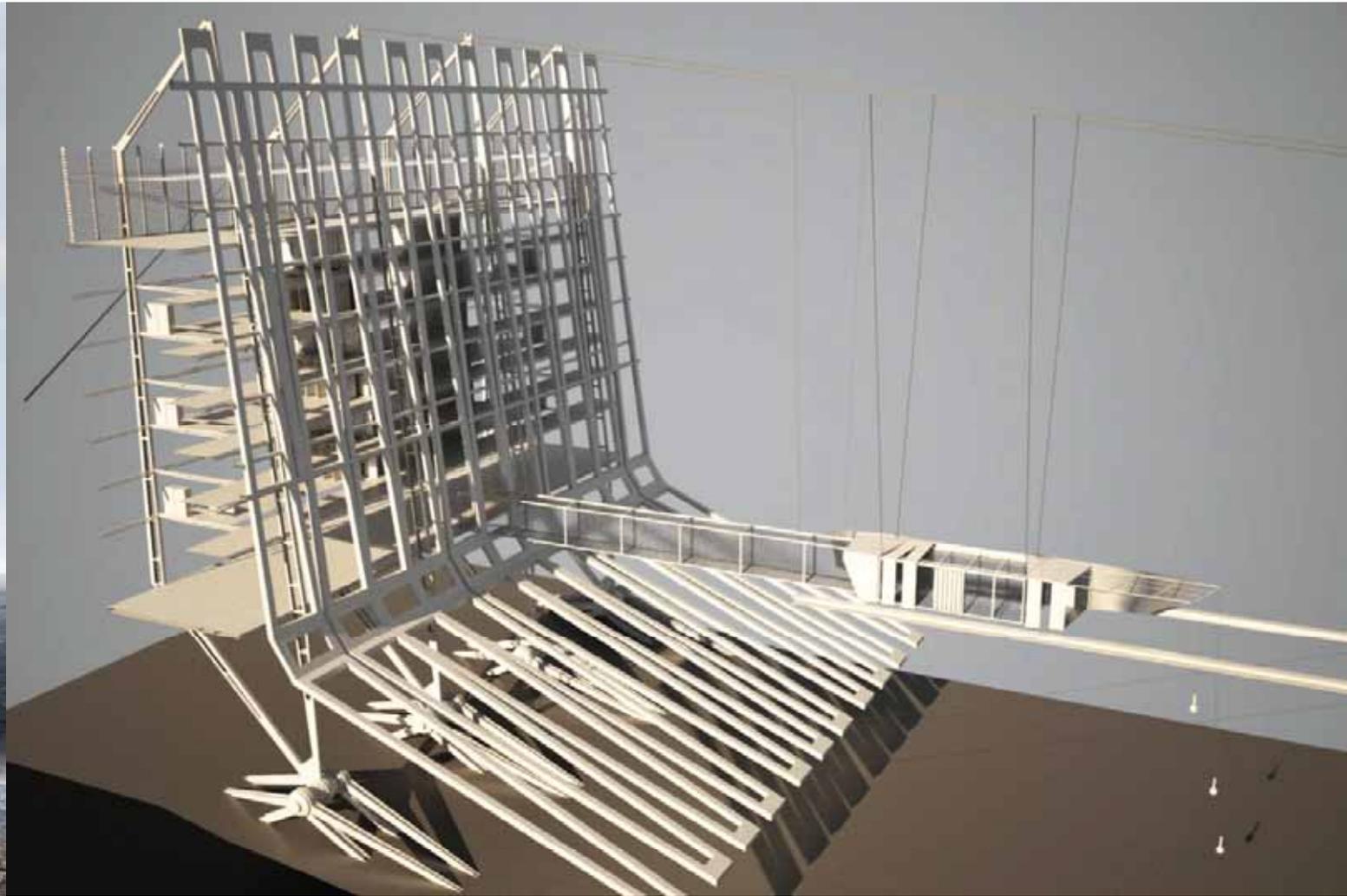
awards + prizes

Northern Architectural Association Prize 2009 : winner : gavin lowden



awards + prizes

Northern Architectural Association Prize 2009 : winner : gavin lowden



awards + prizes

RIBA Hadrian Medal winner 2008 : holly galbraith

The proposed scheme couples a visitor centre for the Mesolithic and Iron Age archaeology of Howick, Northumberland with discrete experiential spaces reflecting the spirit of the site.

A series of repetitive pavilions mark the route of the local burn, representing tidal movement and erosion over time; while clearly being man made elements, these structures will weather and eventually become incorporated into the landscape.

The eastward transition from shelter in the forest to exposure on the coast is reflected in the intensification of weathering to the pavilions at the shore. The serial forms capture the movement of longshore drift along the

coastline as each subsequent pavilion is a trace of the former elements. The pavilions act as receptacles of history capturing certain moments in time to reflect the importance of finding Mesolithic fossils and artefacts within the area.

The buildings in the forest retain their original pure form, and are dedicated to the private functions of the archaeologists studying the site. A reception space separates private and public functions, and is located within an existing clearing between the shore and the forest. The more exposed structures along the beach provide a public procession through the exhibition while maintaining sensory connections with the landscape.



awards + prizes

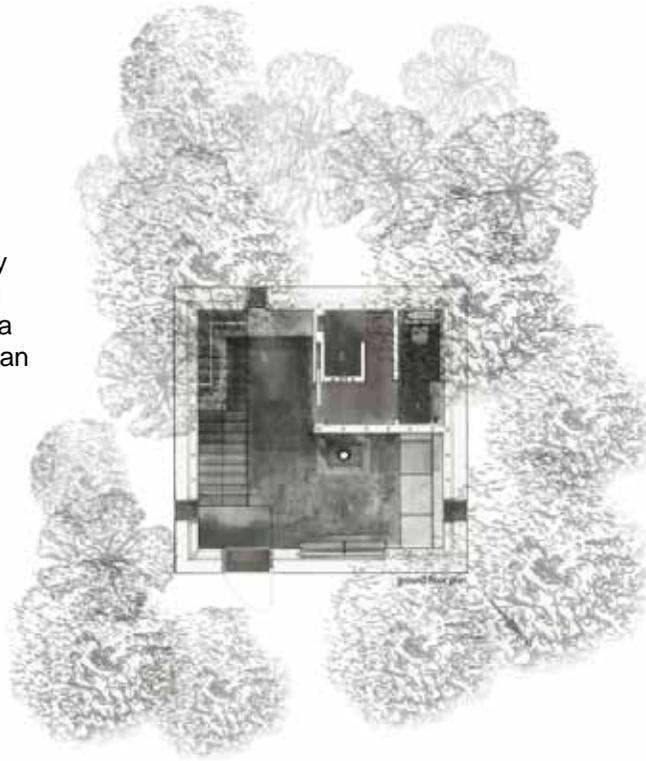
RIBA Hadrian Medal winner 2008 : holly galbraith

The condition and longevity of the structures are influenced by nature, reflecting how climatic and seasonal changes dictated primitive societies. Weathering is exaggerated towards the sea whereby the natural element represents the point at which the man made object becomes landscape.

Pavilion Two - Accommodation space

The first domestic building in the series, pavilion two caters for the nesting archaeologists. Generally, the building appears the same as the consecutive forms. The plywood interior reflects the materiality of the formwork used to create these studio forms and provides the temporary living space with warmth and comfort.

- 1 - sunbathing table
- 2 - walk-in shower space
- 3 - kitchenette
- 4 - living space
- 5 - log burning stove
- 6 - sleeping space for four
- 7 - storage



awards + prizes

RIBA Hadrian Medal 2008 commendation : peter virtue

Sited on the Northumbrian coastline, the Howick Mesolithic Museum occupies the interface between land and sea, mapping the former extent of the coastline and the strong connection to the horizon.

The relationship between man and sea in Northumbria is an ancient one and can be tracked back to the •rst Mesolithic dwelling at Howick, 5000 years ago. Today the coast still provides a source of food; and resultant industries have developed in many of the coastal villages. The museum pays homage to the history of the local area.

The museum is situated on a geological fault which determines the positioning of the circulation spaces within the building. The building is primarily split into two main components, industrial and leisure. The entrance to the building is from the coastal footpath giving access to the leisure and museum zone.

The •shing decks can be accessed directly from the beach or by boat, a constantly changing coastline means that in certain instances users may be prevented from accessing the deck to allow industrial activity to commence, relating to the Mesolithic methods of using tides to collect their food.



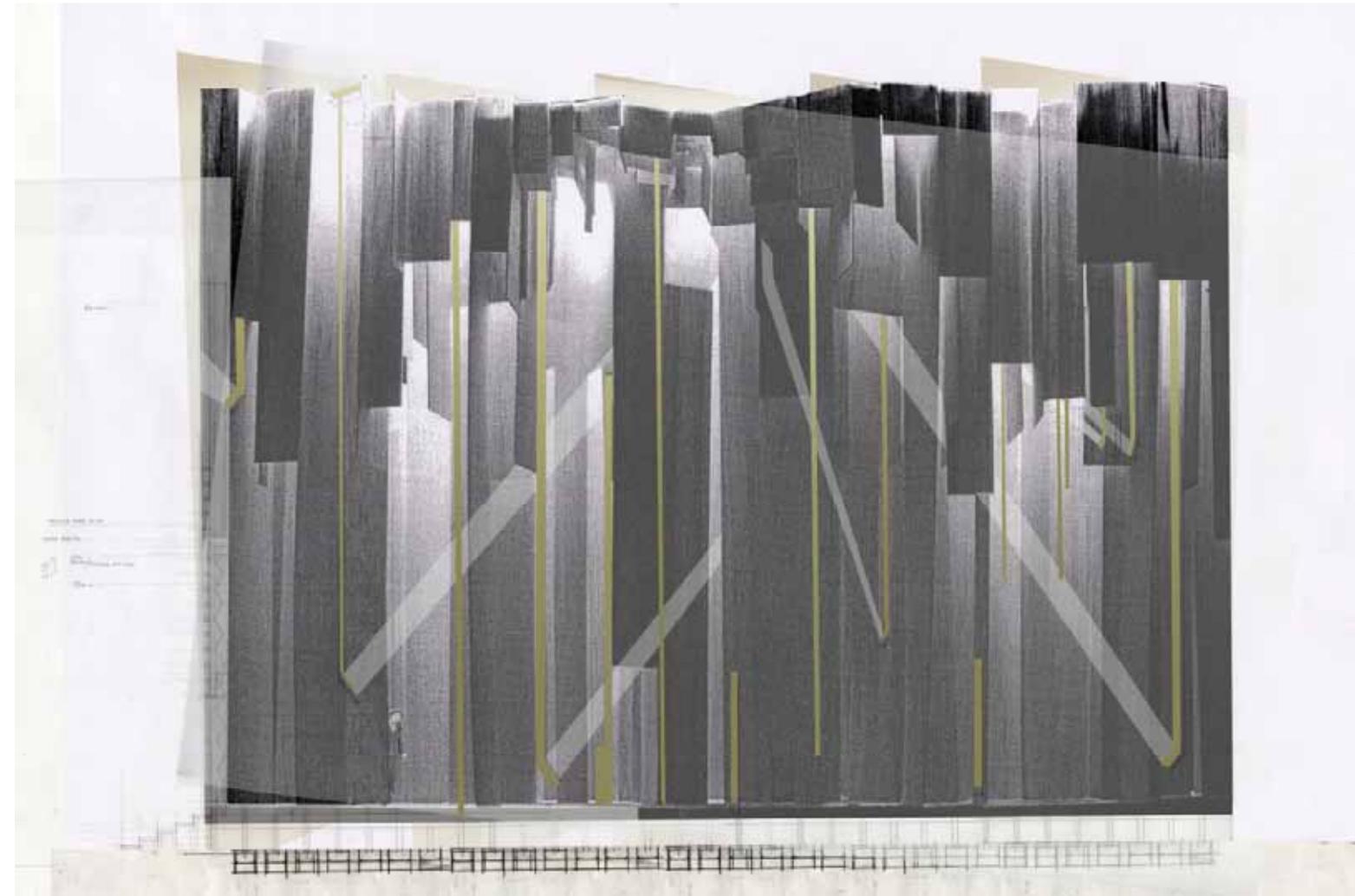
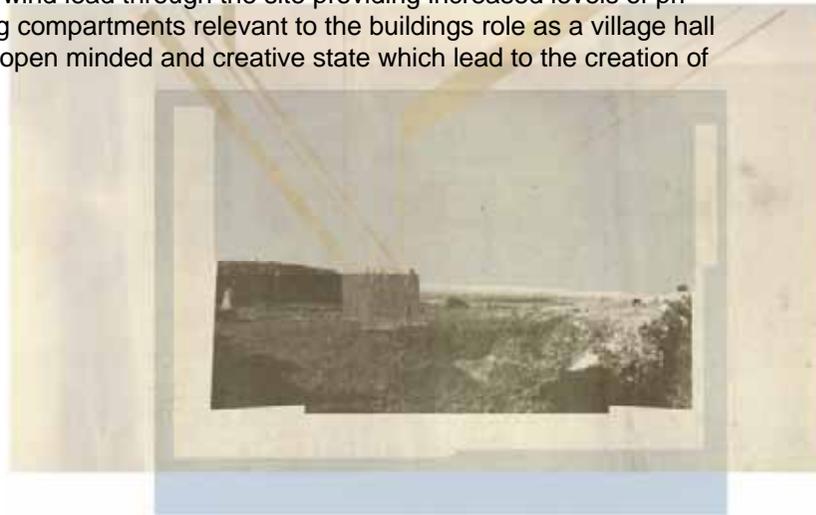
awards + prizes

RIBA Hadrian Medal 2009 winner: matthew bailey

Three simple timber buildings held by stone walls all use the measure of light to draw attention skywards. from far away golden•ickering reads in the low sky as a landmark for strangers.

A path across the absent sea is followed and the quiet village of Holy Island is discovered, and later a bustling village hall. Constructed to replace the previous building the new structure provides a centre for the village and people of distant haunts.

The new hall is occupied by birthday parties and more formal events where speakers can be heard. A series of courtyards placed to provide shelter from the wind lead through the site providing increased levels of privacy for the meeting rooms, of•ces and sleeping compartments relevant to the buildings role as a village hall and visitor centre. The atmosphere is akin to the open minded and creative state which lead to the creation of the gospels long ago.



awards + prizes

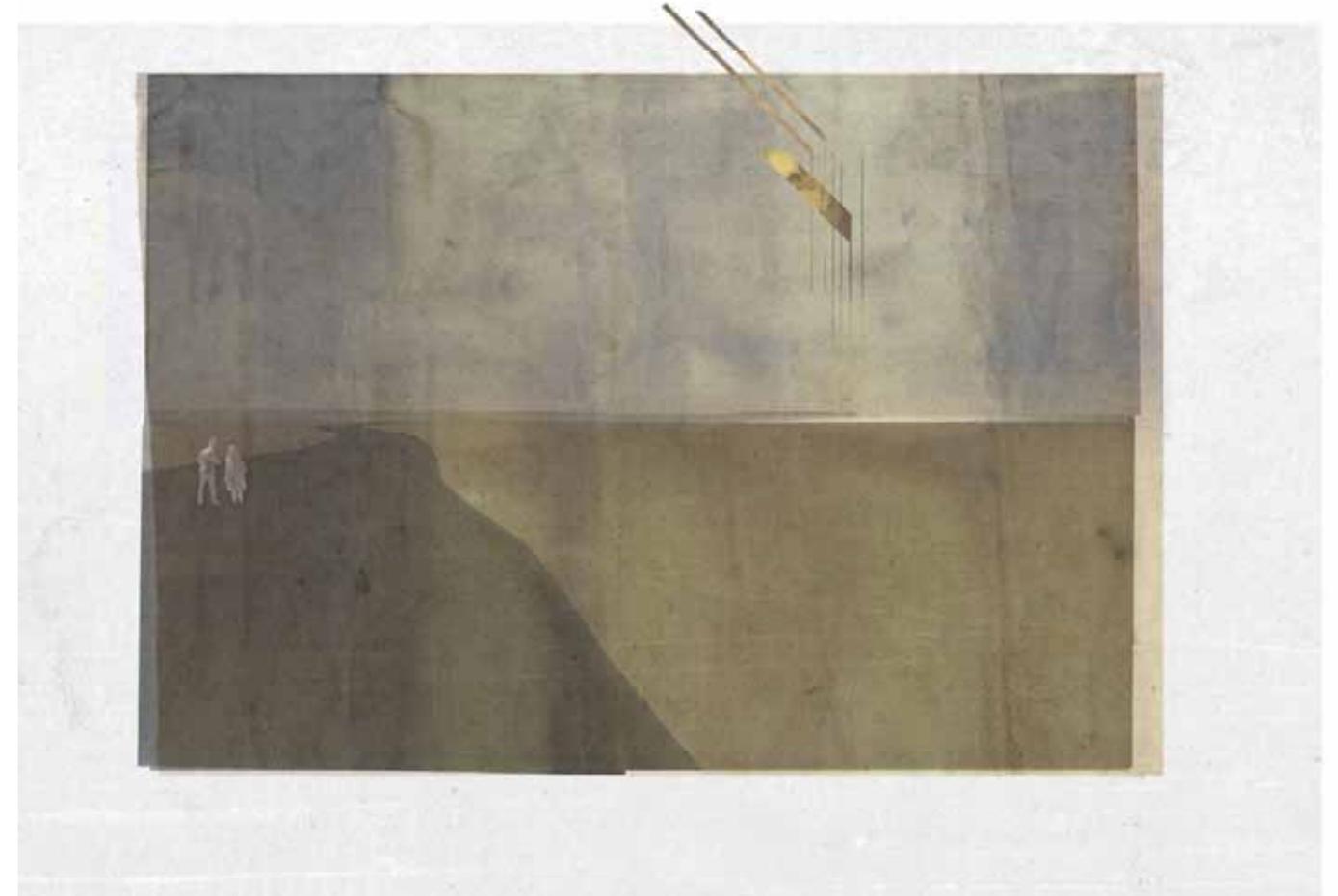
RIBA Hadrian Medal 2009 winner: matthew bailey

A circular room for the book, positioned on the axis of St. Cuthberts Island and the priory, draws the visitor through the long grass to a simple door. Set just below the ground a path is worked towards its centre through a maze of funneled light that streams from above. Guided by delicate worked metal shimmering in the gloom, the gospels are eventually found at the centre.

A single window emits light through the darkened hours, reassuring the saint on St. Cuthberts isle that his gospels are safe.

Later, after exploring the island, a warmly lit ruin is chanced upon. The visitors rest and find that the building is occupied. For the benefit of both locals and visitors a small library allows people to reason what they have seen and heard before forming their own opinions.

At night, light reflects off the clouds high above and the three buildings appear on the same grid.



Eyes glimpse a •uttering in the distance. Light re•ects off the sky. A decision is made and a path is set across the absent sea.

awards + prizes

RIBA Hadrian Medal 2009 Design Prize : otis murdoch

The museum is a connection to the history of the horizon and enlightenment to the ancestry of Lindisfarne.

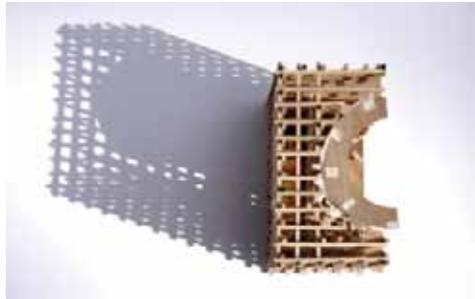
The building hits the land lightly whilst anchoring the gospels at sea where legend has it they were once lost.

A light weight movement and anchoring point is indicative of the prehistoric crinoids' nature to sway in water.

The building •oats off the cliff and •utters in the wind like a transient being in the wild nature of its place.

Exposure to and protection from the wind, as one travels through the whistle between shelter.

A glint on the horizon brings light to the curious appetite; the jewel of Northumberland awaits, forcing human instinct to enquire.



awards + prizes

RIBA Hadrian Medal 2009 Design Prize : otis murdoch

Fear and uncertainty diminish, adrenalin coursing through veins, delight and euphoria from no regretted elation.

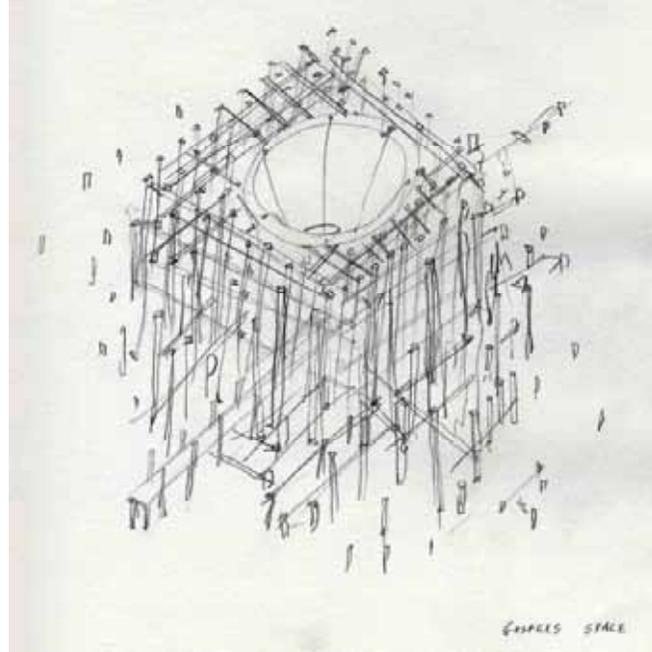
The answer is given and a journey back begins.

Light shines on water like an inverted shadow.

Explore the mysteries of the north, night time sea.

Anti-space is peaceful the calm in a storm.

Gospels sit within a •eld of projecting light waiting for another sight.



awards + prizes

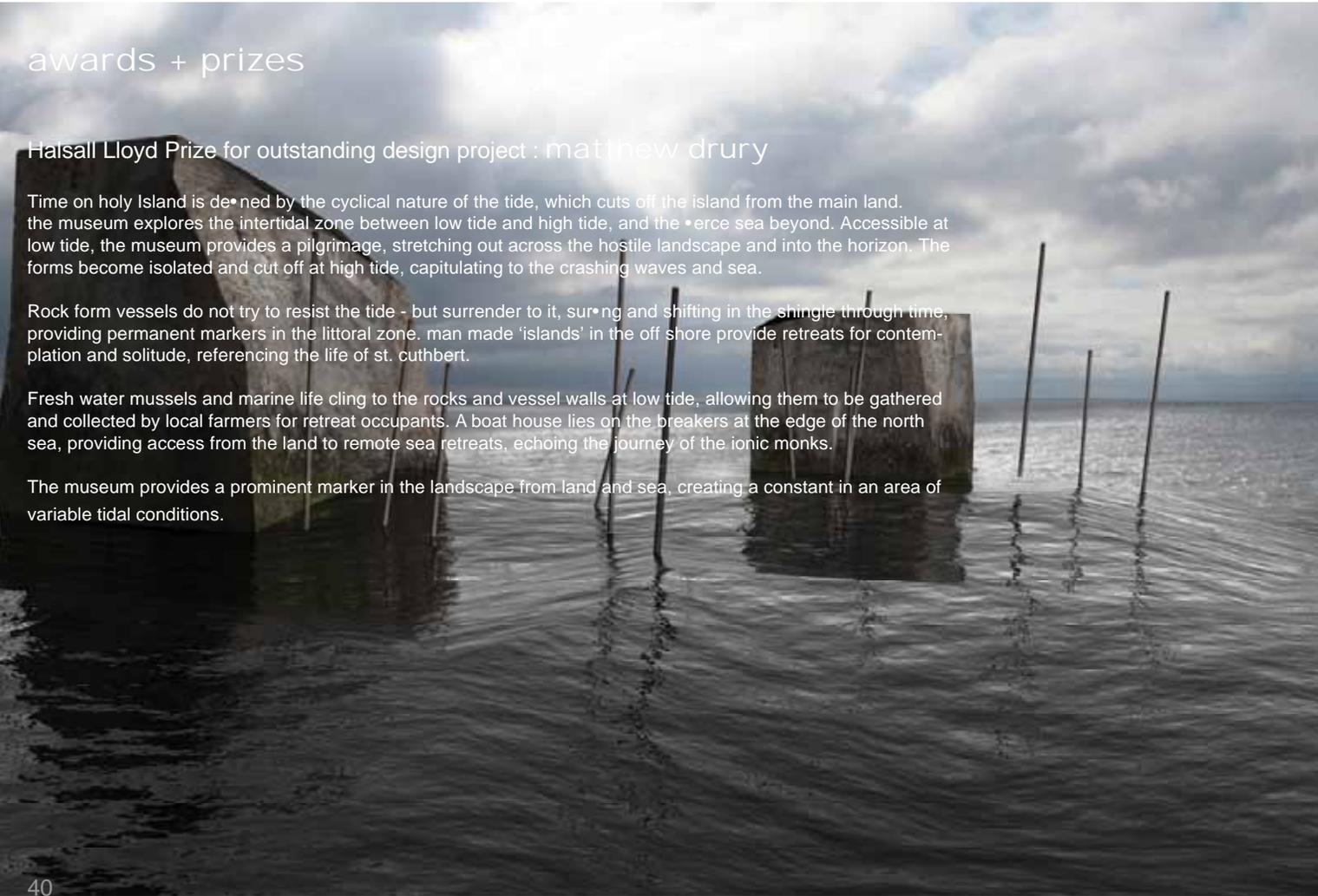
Halsall Lloyd Prize for outstanding design project : matthew drury

Time on holy Island is defined by the cyclical nature of the tide, which cuts off the island from the main land. the museum explores the intertidal zone between low tide and high tide, and the fierce sea beyond. Accessible at low tide, the museum provides a pilgrimage, stretching out across the hostile landscape and into the horizon. The forms become isolated and cut off at high tide, capitulating to the crashing waves and sea.

Rock form vessels do not try to resist the tide - but surrender to it, surging and shifting in the shingle through time, providing permanent markers in the littoral zone. man made 'islands' in the off shore provide retreats for contemplation and solitude, referencing the life of st. cuthbert.

Fresh water mussels and marine life cling to the rocks and vessel walls at low tide, allowing them to be gathered and collected by local farmers for retreat occupants. A boat house lies on the breakers at the edge of the north sea, providing access from the land to remote sea retreats, echoing the journey of the ionic monks.

The museum provides a prominent marker in the landscape from land and sea, creating a constant in an area of variable tidal conditions.



awards + prizes

Ryder Prize for outstanding design project : otis murdoch



awards + prizes

NAA Glover prize for outstanding academic output : mark todd

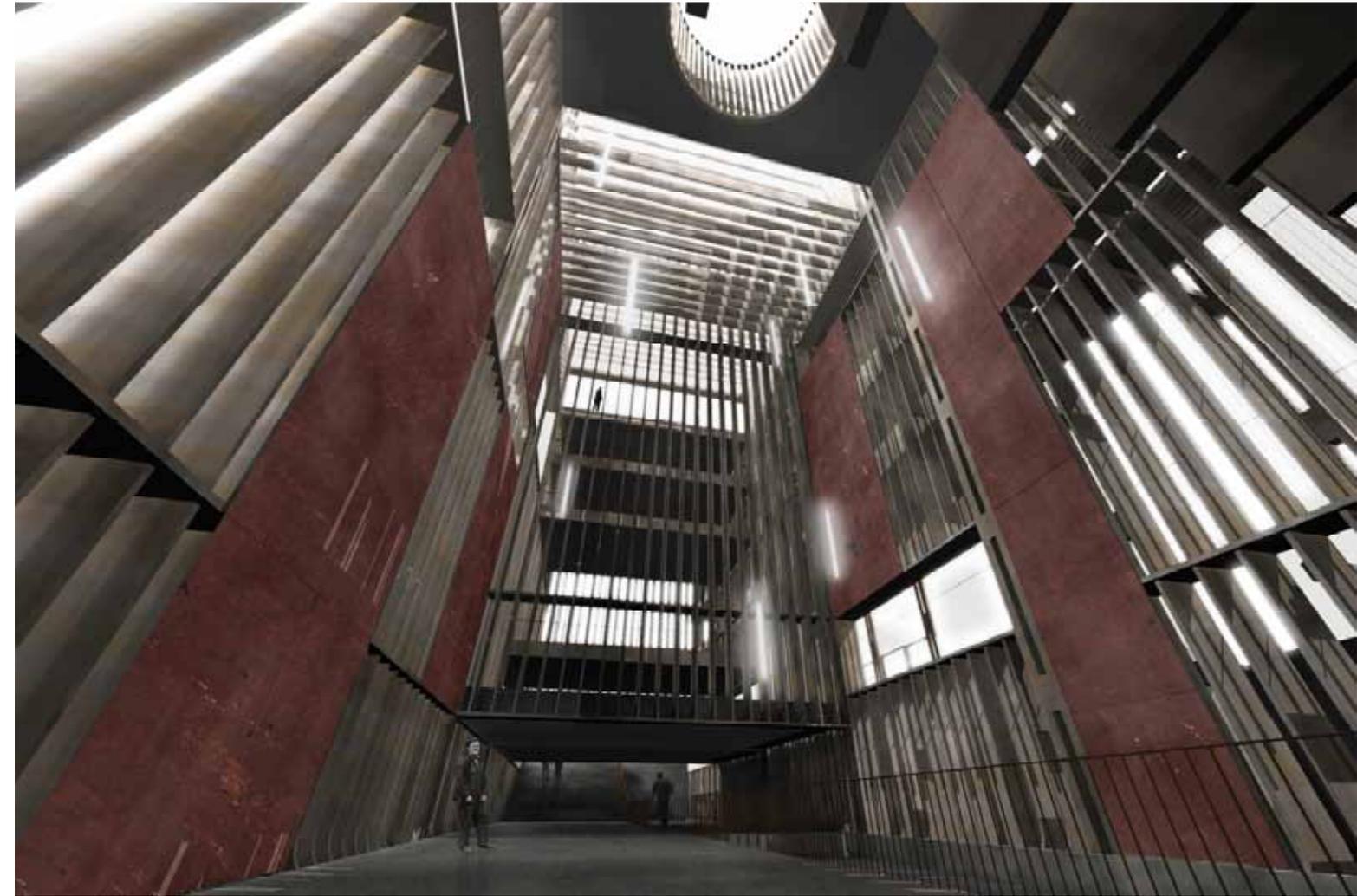
Marine Renewable Energy Institute

Located on the North East Coast of England, North Shields is a small town that sits quietly at the mouth of the River Tyne. Within North Shields is Smiths Dock, 30 acres of derelict and contaminated shipyard that dominates 500 meters of the town's river front – a remnant of the industrial revolution that once set the Tyne at the forefront of British shipbuilding during the late 19th Century.

The thesis project at Smiths Dock proposes an institute for renewable technologies that houses research and development, educational and visitor facilities. The project reuses the existing fabric of the shipyard by sensitively placing the building within the largest of six dry docks.

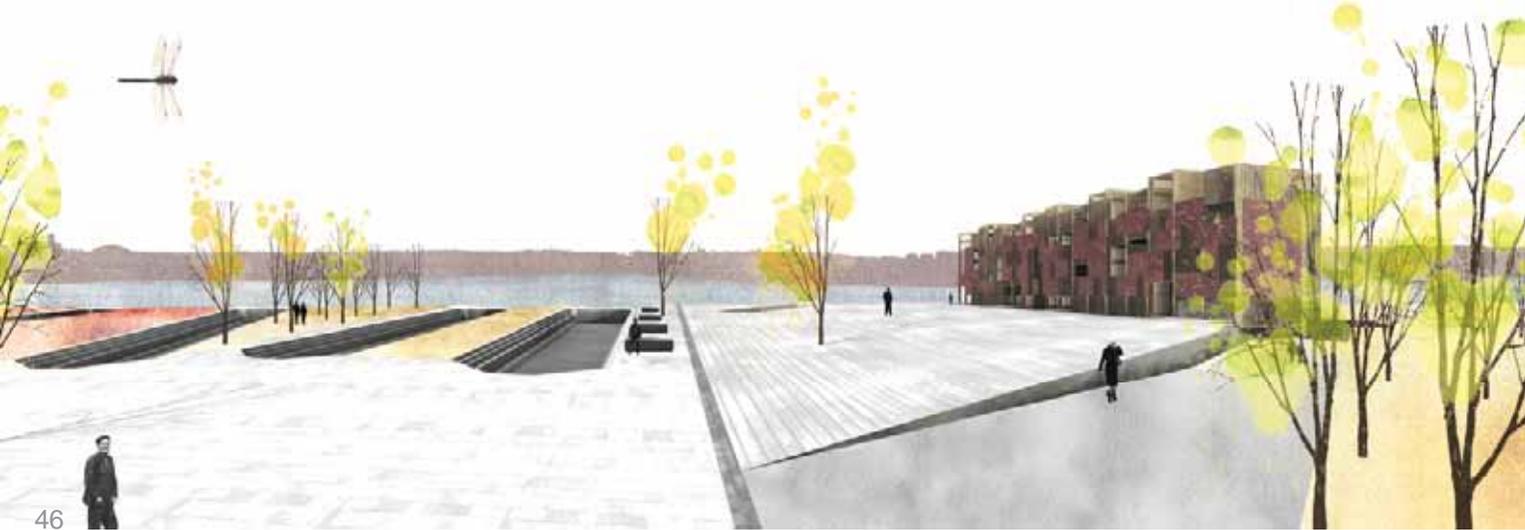
The design project at Smiths Dock has been informed, but not held captive, by its historical context, an abstract interpretation of the past that places form both physically and historically. With reference to proportion, repetition, material intensity, light, water and the experience of monumentality, the characteristics of past forms and atmospheres at Smiths Dock have been embodied in the realisation of a contemporary building - acknowledging and remembering the legacy of ship building on the Tyne.

The design project strives to counteract the 'placeness-ness' and lack of meaning that have degraded North Shields by referencing the contextual forces of its cultural heritage, thus restoring meaning, identity and a sense of place.



awards + prizes

NAA Glover prize for outstanding academic output : mark todd



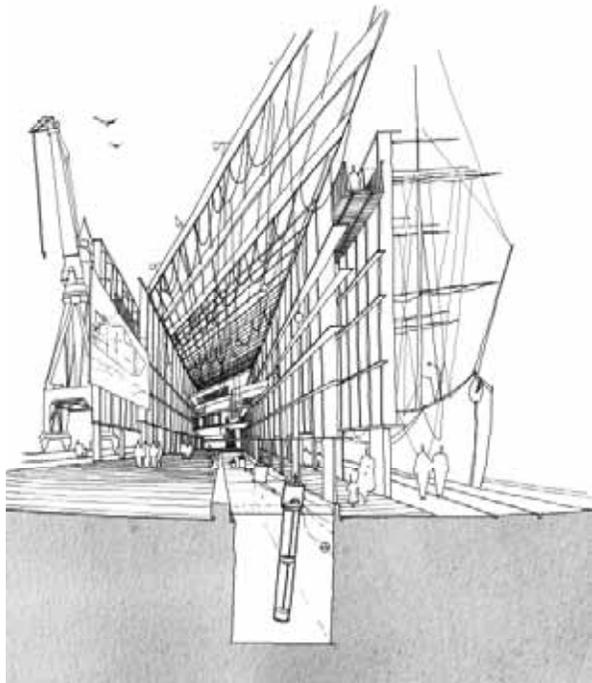
awards + prizes

RIBA Presidents Medals 2009 Silver Medal nominee : mark todd



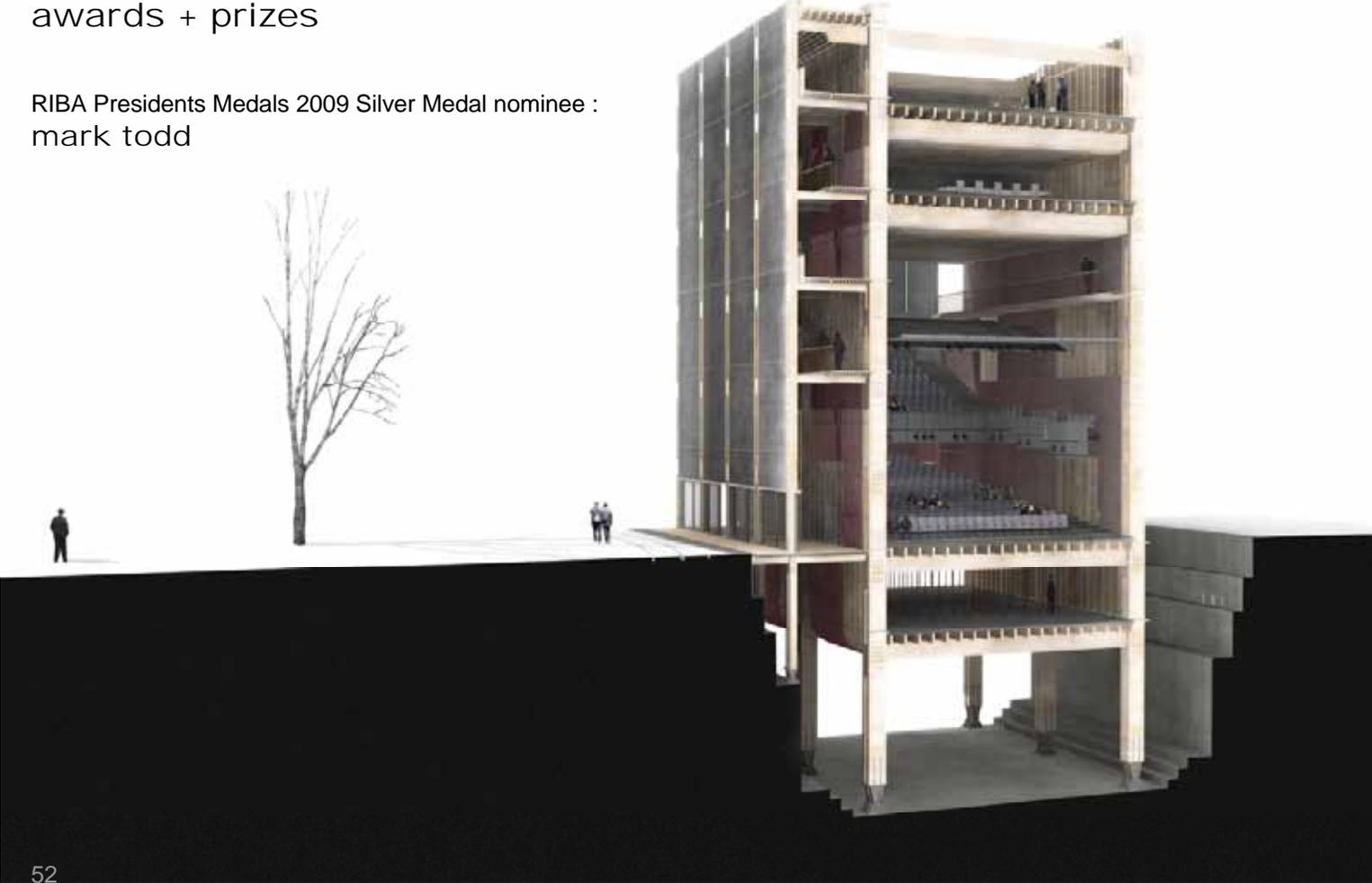
awards + prizes

RIBA Presidents Medals 2009 Silver Medal nominee : mark todd



awards + prizes

RIBA Presidents Medals 2009 Silver Medal nominee :
mark todd



awards + prizes

RIBA Presidents Medals 2009 Silver Medal nominee : david hunt

Fishing Research Centre

North Shields and its surrounding landscape is characterised by its fishing industry and connection with the Tyne through industrial structures and massive sea defences. These fishing industry structures and maritime connections inform the buildings language and location.

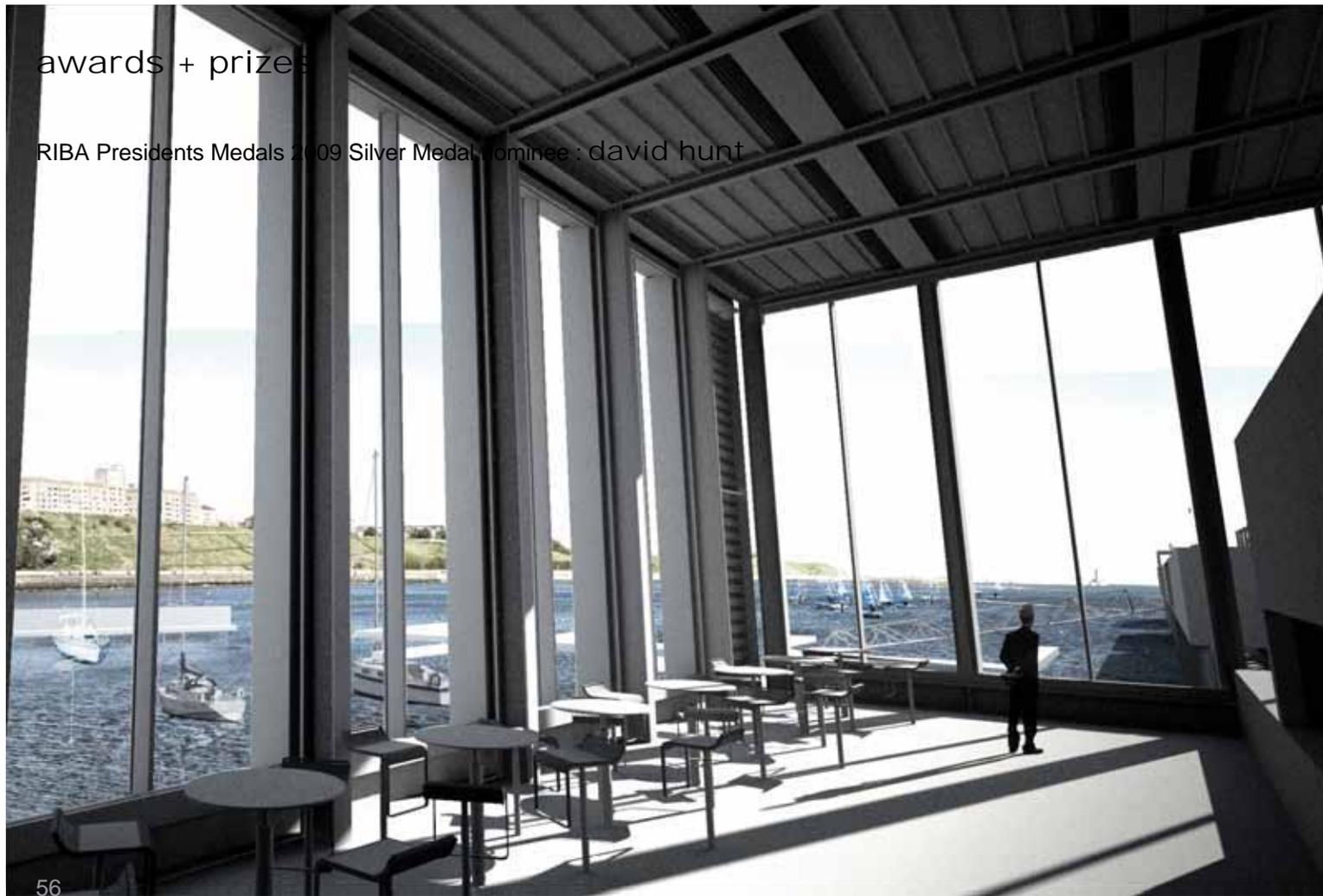
The building is located as a connection between the maritime navigational beacons within the mouth of the Tyne, acting as an extension of the journey from the fish quay which culminates in panoramic views out to sea. The two main functions of the scheme - research and leisure, are divided either side of the linear route of the building. A main building comprising a visitor centre to the north and research centre to the south, acts as an anchor to the scheme. The creation of a pier as an extension of the route encloses a lagoon to the north - creating a sheltered marina and bay for leisure use. The south side of the pier is given over to a new sustainable fishing industry which comprises a fish hatchery for the maintenance of fish stocks in the North Sea.

The language of the building recalls that of the nearby industry and the functional fishing sheds; a modulated storm shutter system is used to organise the space. The opening and closing of these shutters connect and disconnect the interior spaces to the landscape. The shuttered panelling also adds power to the interior through light and shadow and creates an animated facade to the building.



awards + prizes

RIBA Presidents Medals 2009 Silver Medal nominee : david hunt



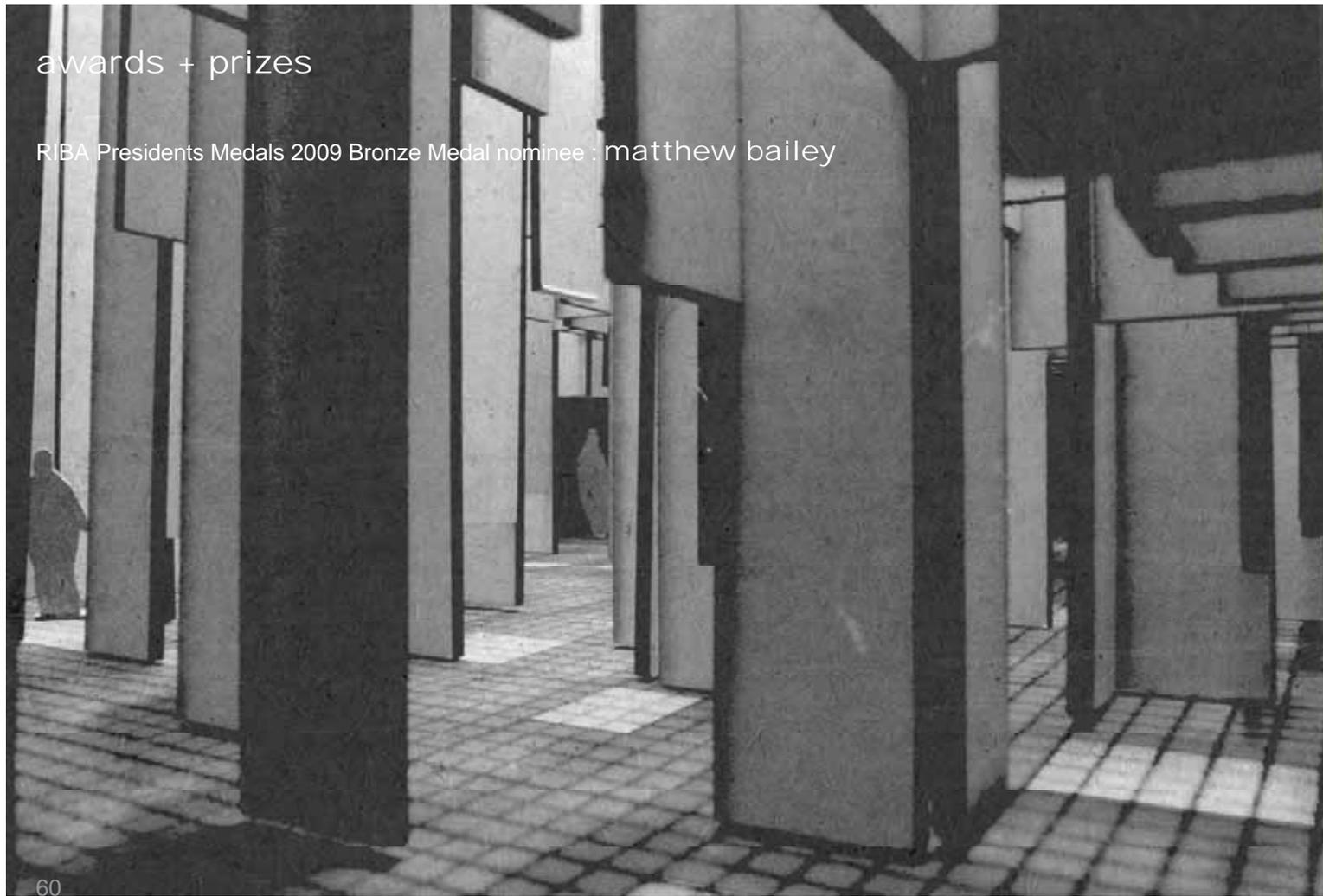
awards + prizes

RIBA Presidents Medals 2009 Silver Medal nominee:
david hunt



awards + prizes

RIBA Presidents Medals 2009 Bronze Medal nominee : matthew bailey



awards + prizes

RIBA Presidents Medals 2009 Bronze Medal nominee : otis murdoch



awards + prizes

RIBA Hadrian Medal nominee 2009 : andrew staunton

Consider a remote, untouched landscape with an incredible opportunity to reflect on spirituality. Linked to the mainland by a causeway which is swept away by the North Sea twice a day, the Holy Island of Lindisfarne is completely open to the elements and devoid of human hands. Steeped in Medieval religious history the Island is the original birthplace of the Lindisfarne gospels. Having been written to commemorate the life of St Cuthbert who was both a monk and hermit on the island, the scheme captures the essence of contemplation and transports a visitor back to the beginnings of Christianity as we know it.

Before reaching the sacred exhibition the visitor is taken on an experience of spiritual growth as they follow pilgrims way treading the footsteps so many of their ancestors have taken before. Consider the notion of the carpet page in the gospels, providing a moment of contemplation before reading the sacred scriptures. The museum running parallel is cubic in shape thus similar to the carpet page providing a window of opportunity for one to immerse themselves in thought before seeing the book.

The main exhibition space stands tall, a spectacle of hope and inspiration, a beacon for all to see. Inside a window to the heavens is created at the top of the cavernous structure allowing natural light to filter through this pure, sacred area. This lone concrete creation, far away from the complexities and demands of everyday life, will survive and dominate this sparse landscape for centuries to come, standing the test of crashing waves. Contrastingly other buildings lightly touch the ground with their wooden structures encompassing the main site.

Once the journey is completed and the sacred scriptures revealed, the visitor is taken to the final stage of their journey, arguable the most poignant and enriching part of the experience - a contemplation space isolated in the realms of time leaving the visitor alone in mind, body and spirit.



awards + prizes

RIBA Hadrian Medal nominee 2009 : andrew staunton



awards + prizes

RIBA Hadrian Medal nominee 2009 : ian connelly

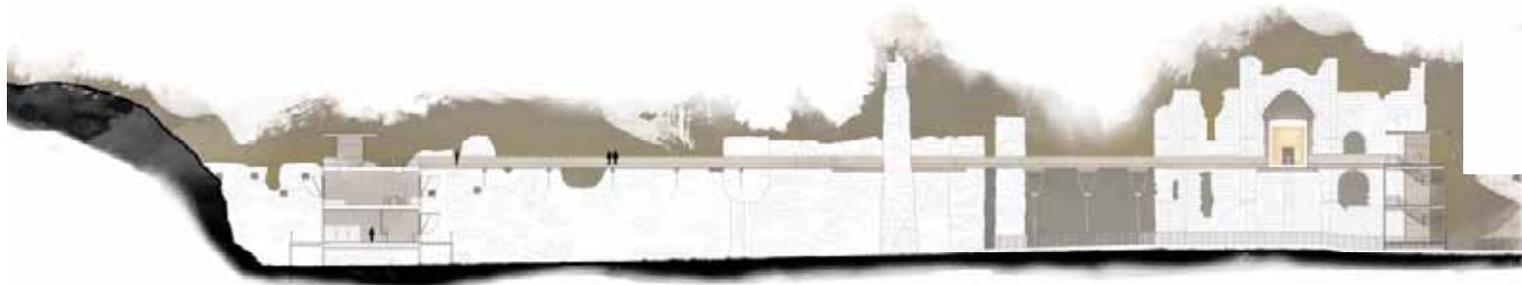
Lindisfarne is the birthplace of the one of the most celebrated illuminated books in the world: the Lindisfarne Gospels. This precious object shall return to its birthplace once more to be experienced again in the setting in which it was created.

The open air museum sits alongside the east wall of the Priory. The walkway gently touches upon the heavy construction of the walls to elevate the user to the level of the Gospels. The unglazed Gothic arches create highly decorated doorways to pass through before reaching and witnessing the detailed pages of the Gospels.

These solid looking walkways reflect the upturn herring boats found around the island and offer spaces to relax and reflect in. The introduction of this new walkway above ground level offers a different and unique experience of the Priory, already viewed at ground level, and at the same time allowing the ground experience to go undisturbed. The user is able to witness the key views of the island due to this achieved height, which is then accompanied by information to help educate about the history of the island.

The route to and from the Gospels imitates the daily routine the monks made for their daily prayers eight times a day. The facility centre has been purposely located outside the Priory grounds to provide public toilets, accommodation and a research lab. The patination of the green oak timber panels allow it to blend in with the boulder clay cliffs of the Heugh.

The Gospels sit within the Apse of the Priory, where ceremonies were conducted by the head clergy men. This area also contains an empty tomb that may have contained St. Cuthbert; one of the most celebrated saints in Northumberland. The huge east facing Gothic arch allows the soft glow of the copper facade to shine through above the public footpath, linking and reminding the islanders of their history.



awards + prizes

RIBA Hadrian Medal nominee 2009 : ian connelly



awards + prizes

RIBA Hadrian Medal nominee 2009 : joseph crinion

The Museum projects from the east coast of Lindisfarne, engaging with the dawn, horizon and landscape. Prospect of passage provides a contextually derived climax to the annual resting point of the Lindisfarne Gospels.

Lindisfarne acts as a stage for the connection between natural beauty and rich history, providing a home for orthodoxy, artistry and being populated by historic volumes which act as visual markers in the islands turbulent past.

The form is allowed to breathe within the landscape and subsequently the islands harsh weathers and fluctuating tidal patterns influence the buildings patination. The museum acts as a contemporary marker in time that adds another chapter to the island, emphasizing its natural and historic context through its location and envelope. The culmination of the journey offers an observation platform that provides a unique view of the islands natural beauty and historic landmarks.

The Lindisfarne Gospels were regarded as the golden age of Anglo Saxon craftsmanship and were created as an 'Opus Dei' in dedication to the legacy of St Cuthbert. The museum is a climax to the end of pilgrim's way which has acted as a navigation marker leading the book back to the island through the passage of time. The Museum conveys the rhythm and craft of the gospels, providing solitude for the resting place of the gospels in hermitage, dedicating the space to the life of St Cuthbert.



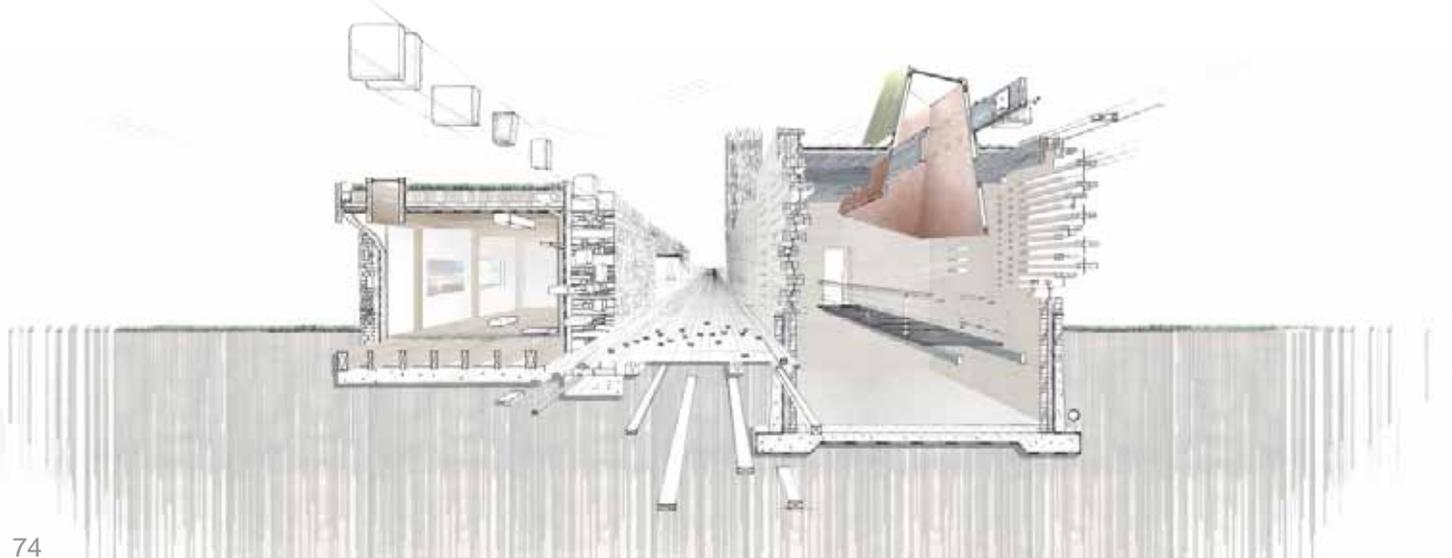
awards + prizes

RIBA Hadrian Medal nominee 2009 : joseph crinion

The limestone envelope allows the exhibition pavilions to grow out of the landscape and connect with the islands industrial history of limestone production. The material dominates the vernacular dwellings on the island through traditional construction techniques.

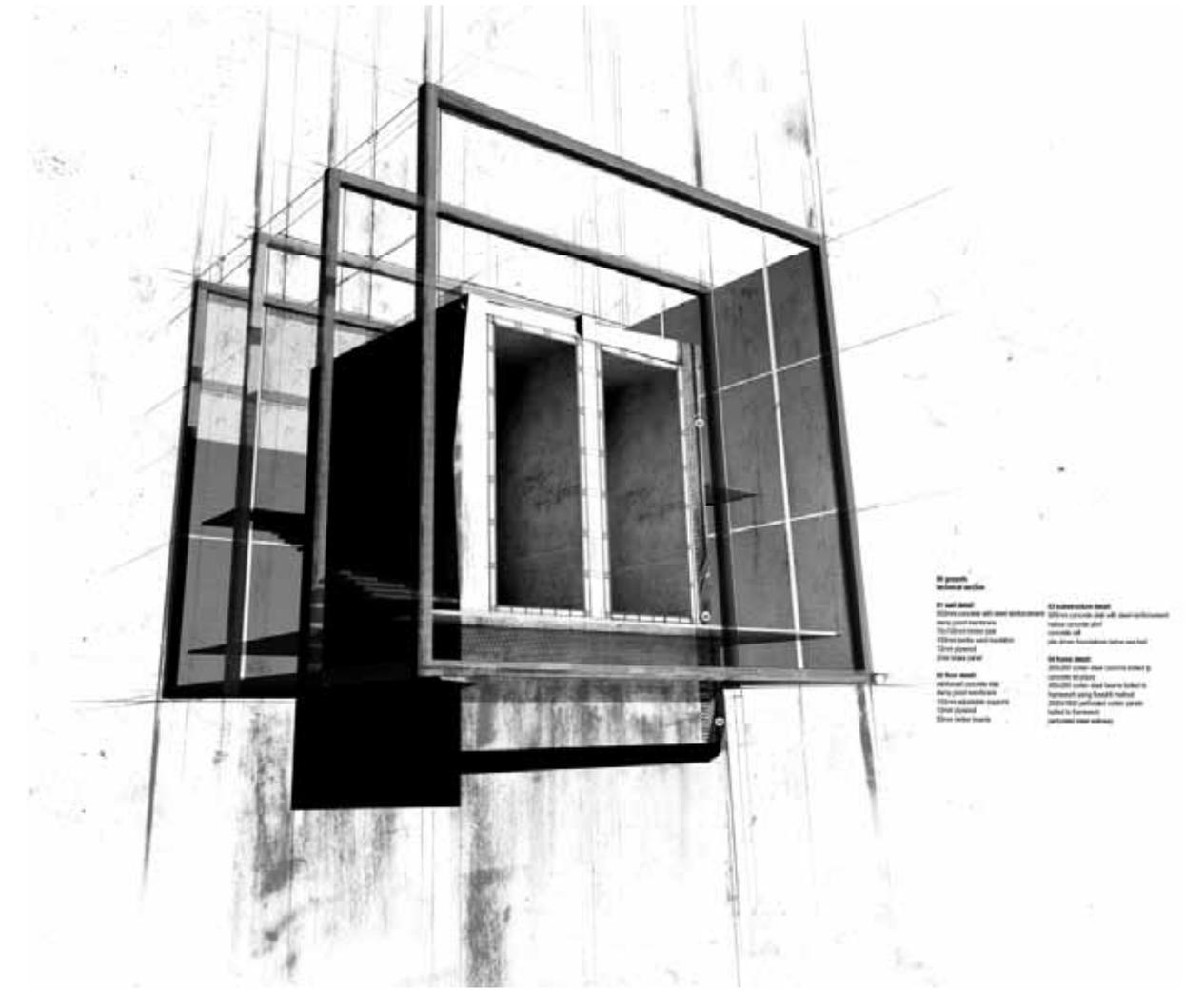
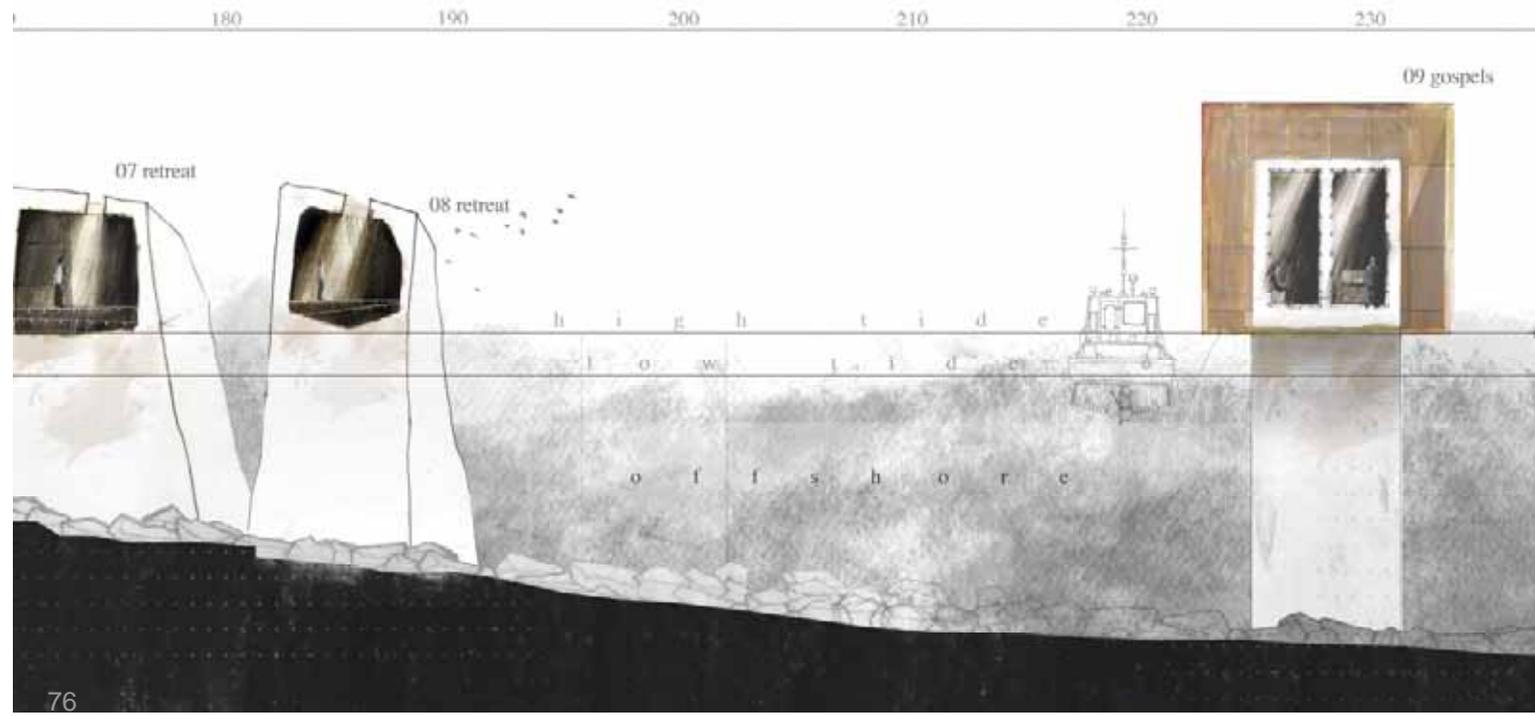
The material choice stemmed not so much with the intention to conform to the existing dwellings as the desire to compare similar modes of construction, revealing contemporary and technical advances. It compares contemporary uses of the islands limestone with the traditional masonry techniques used in the construction of the dry stone wall that is inherited by the site.

The tower shows timber slats that disburse into the heavens. The material reflects the traditional shing industry of Lindisfarne and is locally sourced from boat makers and timber merchants. The lightweight properties allow the material to sway and creak, which heightens the senses when ascending into the sky.



awards + prizes

RIBA Hadrian Medal nominee 2009 : matthew drury



awards + prizes

180 190 200 210 220 230

RIBA Hadrian Medal nominee 2009 : matthew drury



BA (hons) Architecture
year three projects:

There are two projects in the final year with differing programmes and sites; one exploring issues around the design of community projects on a tight urban site; the second being a narrative driven building in the Northumbrian countryside.



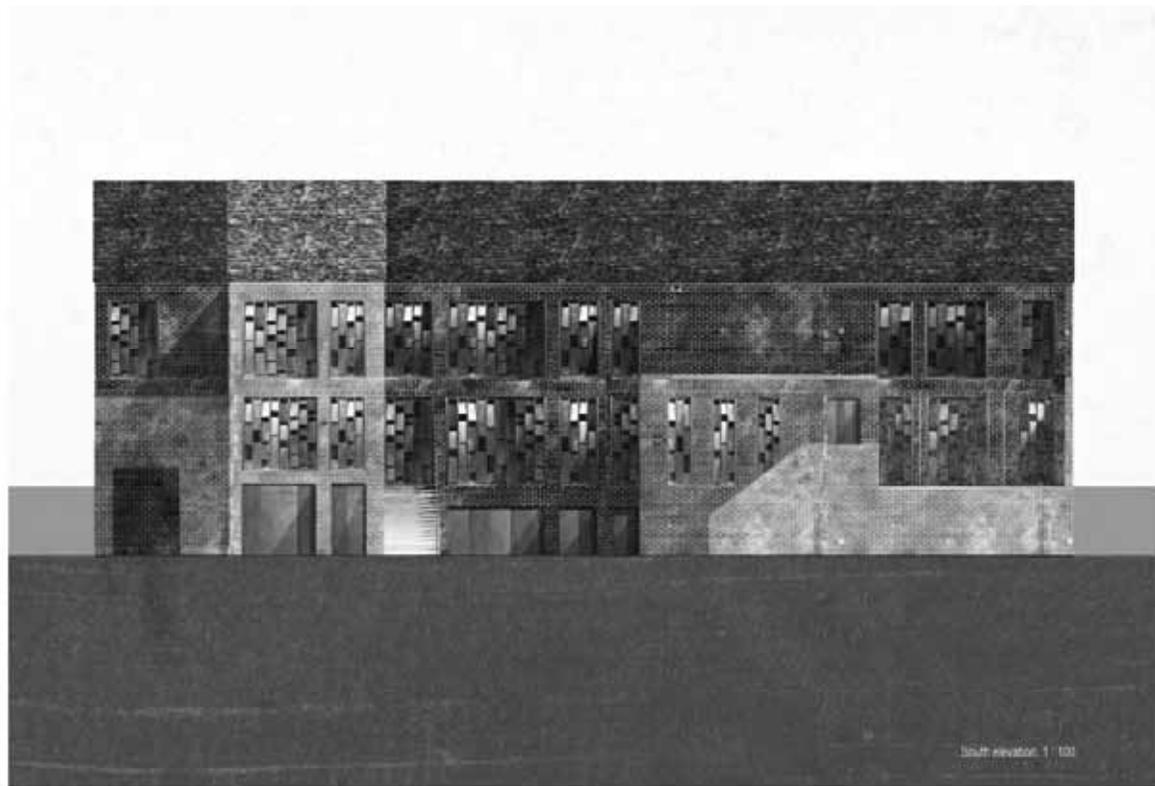
One Stop Shop

The project was to design a mixed use building which serves the needs of the local community in the socially diverse area of Scotswood in the west end of the city of Newcastle.

The building would be a 'one-stop shop' facility with a complex programme providing a community centre, local council offices, multi-use space and crèche facilities, as well as offices, a computer suite and managers accommodation to the upper floors, along with associated facilities.

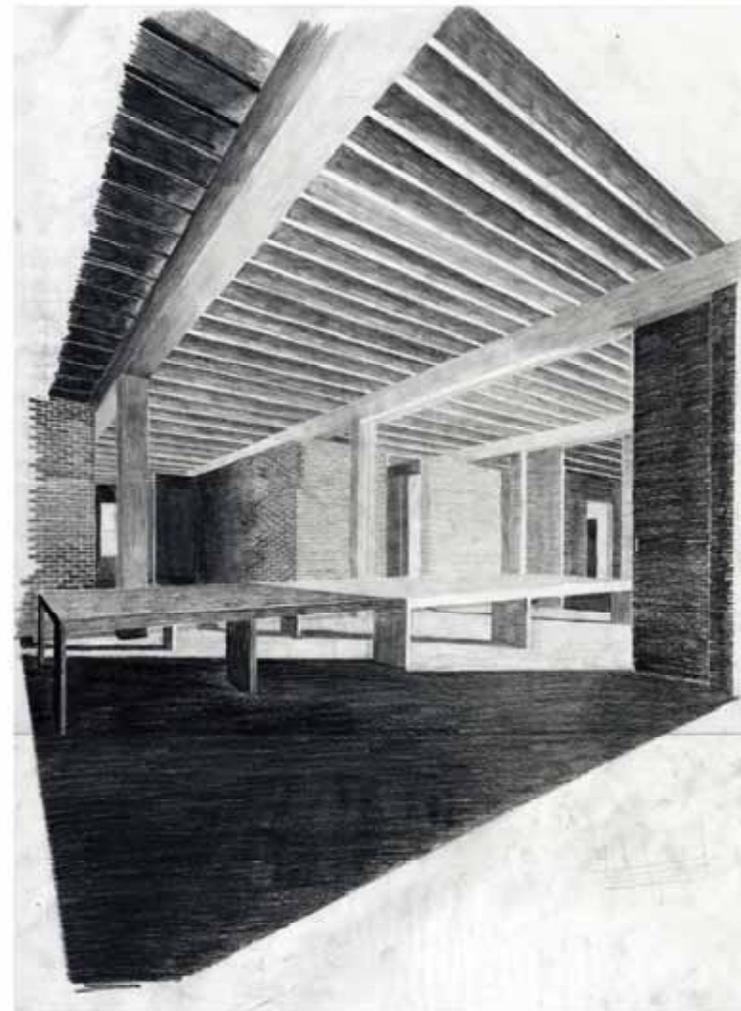
The following pages show some examples of output from this project which formed the first design project of the year.

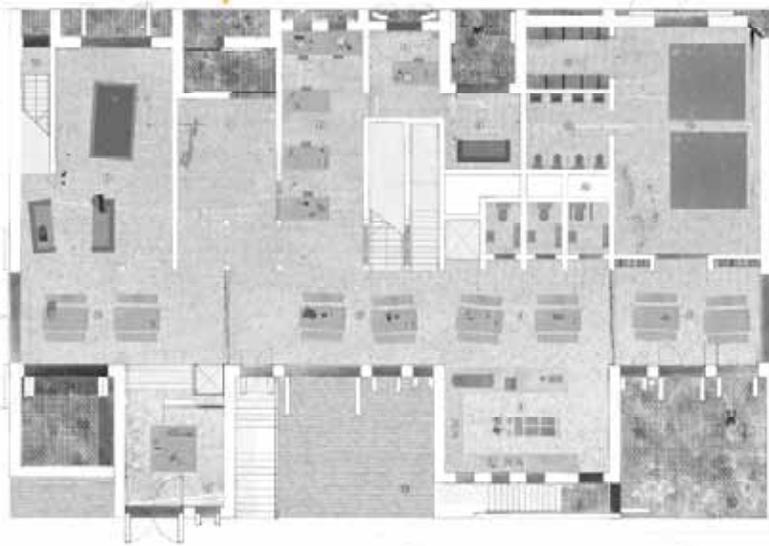
opposite page: research study, matthew drury



this page : south elevation, matt bailey

opposite page : interior study, matt bailey





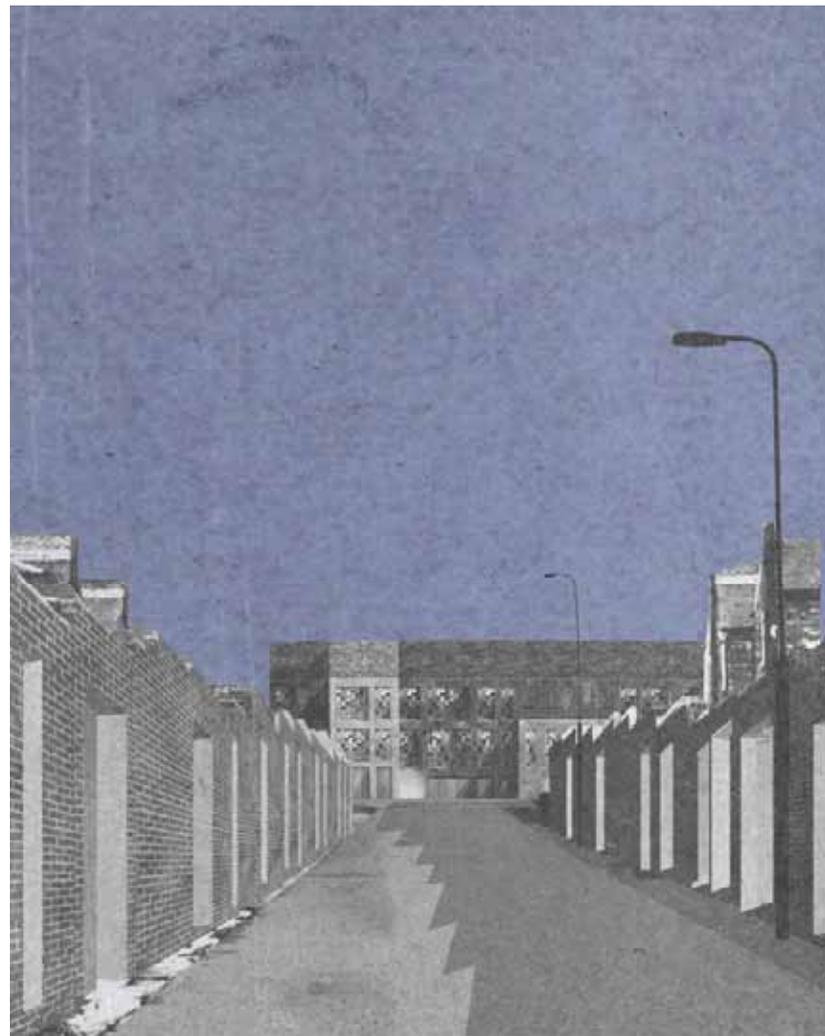
Ground floor plan.

KEY:

1. Entrance hall.
2. Activity space.
3. Enterprise unit.
4. Office and reception.
5. Private office.
6. Interview room.
7. Courtyard.
8. Communal table space, eating and talking.
9. Kitchen.
10. Ramp to basement, parking for minibuses.
11. Outdoor space.
12. Nursery table space.
13. Nursery.
14. Children's WC.
15. Storeroom.
16. Plant and service space.
17. Youth street corner.
18. Entrance to managers flat.
19. Activity room table space.
20. Communal table space.
- ↓ Entrance.

this page : ground floor plan, matt bailey

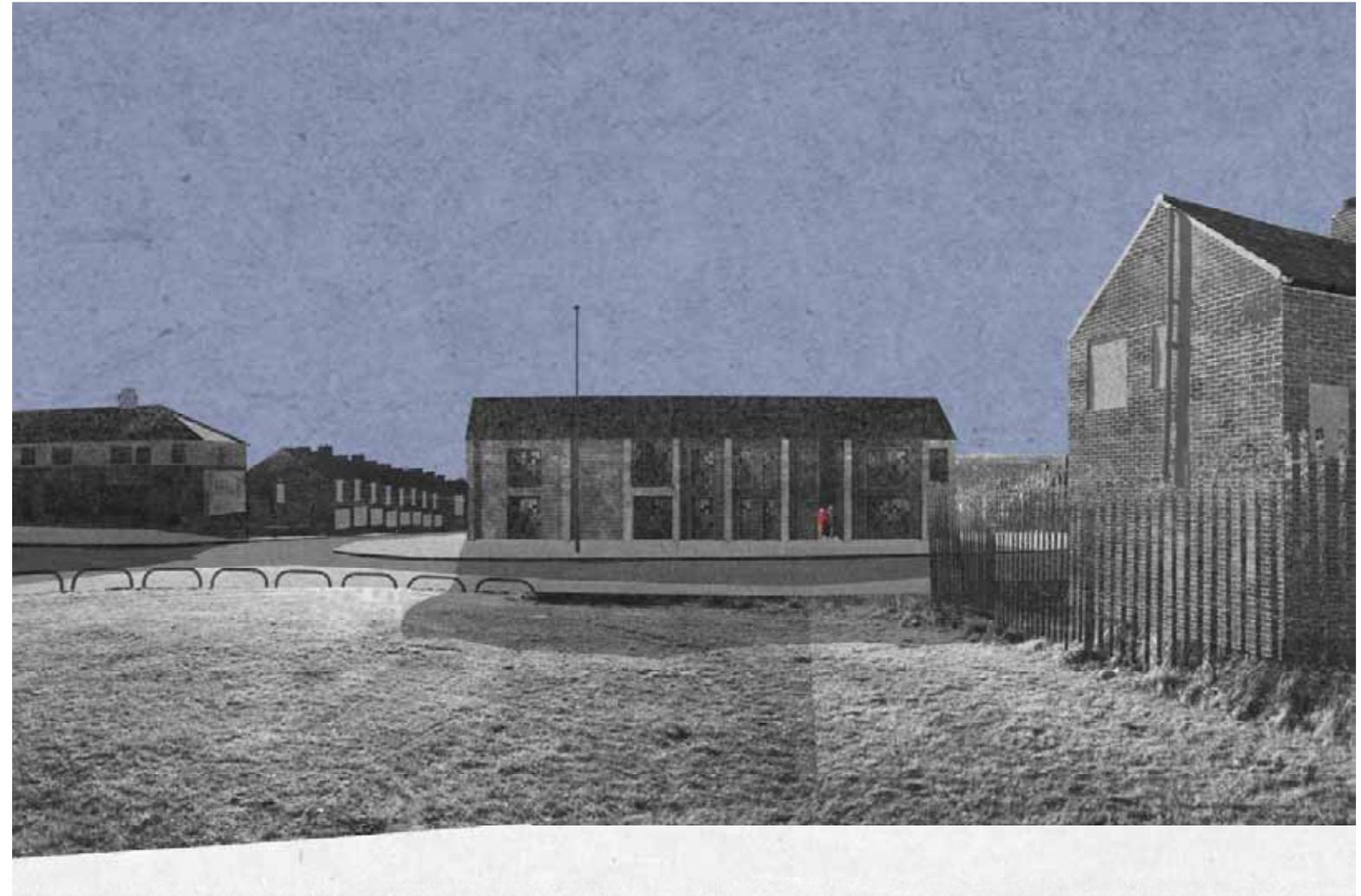
opposite page : exterior perspective, matt bailey





this page : model interior, matt bailey

opposite page : exterior perspective, matt bailey





this page : night time exterior perspective, fabian danker

opposite page : daytime exterior perspective, fabian danker



this page : concept study, matt drury

opposite page : exterior perspective, matt drury





this page : model study, matt van geffen

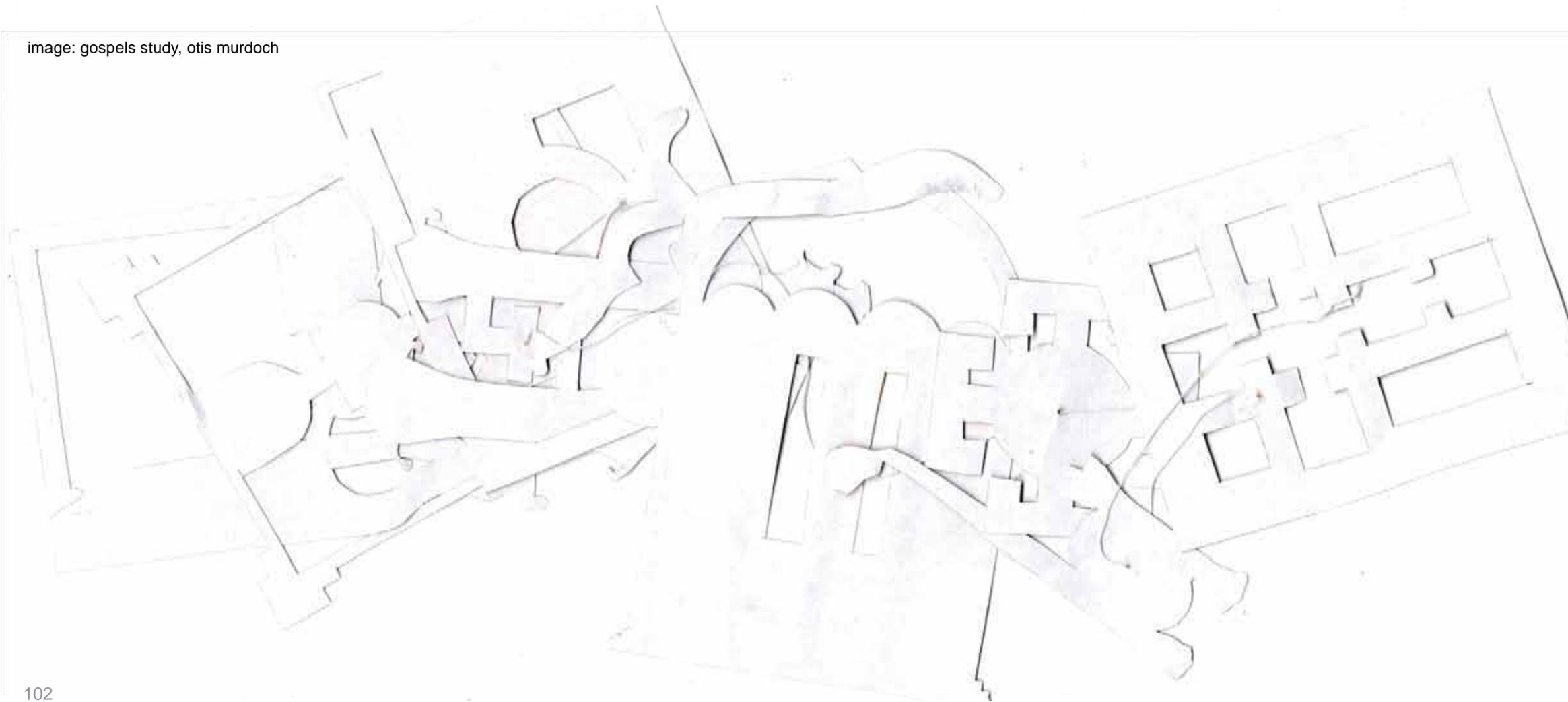
opposite page : exterior perspective, matt van geffen





this page : exterior perspective, will howard

opposite page : exterior perspective, ian connelly



Lindisfarne Gospels

The Lindisfarne Gospels are masterpieces of early medieval European book painting. The book represents the golden age of design and craftsmanship in Northumbria, and has survived wars and the ravages of time for over one thousand years in almost perfect condition. The freshness, intricacy and beauty of its decoration are outstanding.

For the major studio project, students were asked to design a museum on Holy Island, Northumbria. This museum is to house the Lindisfarne Gospels in the place of their creation, and to make them available for viewing by the public.

The museum is a modern-day education centre which will house both permanent and travelling exhibitions, with the Gospels providing the focus of the scheme.

The centre will also house a small private research unit which will serve those studying the Gospels as well as other notable historic sites to be found in the area.

The schemes require clear and appropriate strategies for the housing and exhibition of this highly sensitive, priceless manuscript, and require an appropriate sensitivity to the ethereal landscape.

adam fadle

The Lindisfarne Gospels represent devotion, dedication and belief. By candlelight, Saint Eadfrith strived to produce a symbol of unity and the Christian faith. His legacy forms an integral part of Lindisfarne, as much a part of the island as the rock on which it stands.

The Gospels Museum is equally embedded into the island's landscape. Healing the scar left by a disused quarry, the private structure nestles quietly against a retaining wall, a peaceful place for contemplation and research. The stone spine emerges to the East, supporting an organic form to house the returning Gospels and celebrate their rightful home.

Wrapped around its linear spine, the museum heightens the senses of its visitors, making the notional journey from enclosure to exposure. The emotions build as the main exhibit nears, culminating in the Gospels space. Then comes a time for reflection, engaging the visitor with a view East over the Farne Islands and remembrance of the past.

The Gospels Museum provides a historical connection, a memory of what went before. In bringing the Gospels back to Lindisfarne, another chapter of their journey ends. The island's heritage is renewed, as a new chapter begins.

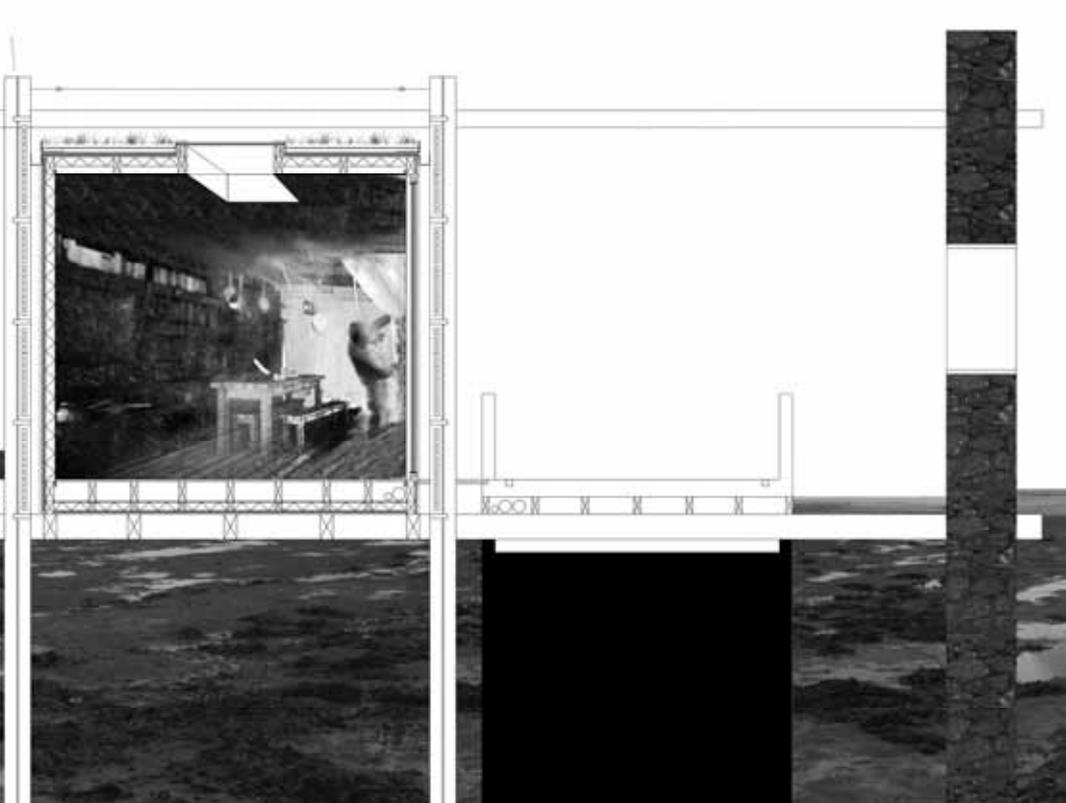


Alexander Macauley

Centuries ago, monks from Iona sailed to the holy isle of Lindisfarne to convert the Northumbrian tribes to Christianity. Saint Cuthbert settled on Lindisfarne for a period of time and became renowned for converting the natives to Roman Christianity and for his role as Bishop of Lindisfarne. After his death the Lindisfarne Gospels were created in his memory; surviving to the present day in almost perfect condition despite near destruction. According to legend, the Gospels were taken to Ireland in an attempt to save them from Viking hordes, but were lost overboard during a storm. Astonishingly, they were found washed up on shore in perfect condition, as if they had never been touched by the sea.

The proposal is sited on the southern coastline of Lindisfarne in a prominent position at Steel's End upon the Whin Sill fault line; near to Osborne's fort and the harbour that protect the Ouse and coastal village. The rocky outcrops of the Whin Sill, has claimed many vessels throughout the ages, which offers an unrivalled opportunity for exploration instigated by new diving facilities.

The scheme envisages a new structure, superimposed on the existing pier. The structure has two main programmatic requirements: a permanent home for the Lindisfarne Gospels in a museum explaining the strong links between the Gospels, the island's inhabitants and the sea; and a residential diving facility attracting visitors and emphasising the prevailing importance of the undiscovered sea.



bridget shaw

The museum is located on the Holy island of Lindisfarne. The building is designed for the exhibition of the Lindisfarne Gospels which originated on the island.

Holy island is a place of great spiritual connection for many people due to its religious significance and historical importance. Many people travel to Lindisfarne for a spiritual fulfillment and a journey of pilgrimage.

Pilgrims way finishes on Holy Island at Chare end. This is not an obvious end point or recognisable destination. Barriers and hardship between land and sea have been crossed to reach the island as a dedication to making the pilgrimage. The sea was once a connection to the mainland, busy waterways surrounded the island. Today Holy island is considered isolated and cut off. The museum displays the connection there once was between land and sea rather than the barrier it has become.

Continuation of the pilgrim's path across the island to the East coast brings visitors to a mainland building which is split by the strong linear continuation of the path which extends out into the water. The end of the journey and the physical barriers between land and sea are visible and emphasised by the separated forms of the main building. The final destination point, housing the Gospels, at the end of the path provides undisturbed views, peacefulness, tranquillity and spiritual connection.



claire bartlett

The site on Holy Island allows the scheme to take full advantage of the panoramic views connecting the visitor back to the islands' history of religion and conquest.

The scheme shows contrasting materiality between its two pavilions, one of which is a very heavyweight stone structure and the other a lightweight timber structure.

The museum embeds itself within the landscape. With the use of reclaimed stone it can blend into its context showing a very subtle and sensitive awareness to its surroundings. The Lindesfarne Gospels stand centrally within the exhibition area much like that of an altar in a church. A marble shell is illuminated by natural light reinforcing the Gospels connection to God, Heaven and its invaluable importance to early Christianity in Britain.

A lightweight timber structure is used to house the accommodation. This sits prominently on the landscape overlooking the castle. An artist's studio is also situated here to take full advantage of the surrounding views.

A natural path in the site was used to orientate the buildings. This path allows the visitors to see a clear definition between what is public and private space. The main aim of the scheme was to integrate the buildings within a coastal landscape of land, sea and skies.



david owen

The Holy Island of Lindisfarne has a rich history, with its unobstructed views giving a glimpse into the events of the past. Cut off from the mainland twice daily, it is a place to wander, a place of discovery, a place of contemplation and thought.

The Gospels form one of the world's great cultural artefacts. They are not only a breathtaking piece of artwork, but a symbol of faith that represents the expression of a whole society's identity and belief, with an energy and passion to inspire.

The building embodies their meaning through its use of bare, heavyweight materials to intensify the delicateness of the Gospels. Located on the Heugh, the building sensitively integrates into the surrounding environment, with the roof providing a simple extension to the rich texture of the hillside to create a scheme appropriate to the grandeur of the history of Holy Island.

The site has panoramic views out onto the landscape and is central to all the important landmarks of the Island. Through the separation of spaces, the most important areas can be left uncompromised, allowing their significance to be left undisturbed. The stone wall acts as a reminder of Holy Island's past and allows visitors to grasp something of the Island's powerful historic meaning as they descend down the walkway. Walking stimulates thought as the path slowly descends underground, bringing back references to St. Cuthbert's Cave, as the spaces gradually grow in importance.

At the end of the journey lie the Gospels in their eternal resting place. Beams of light illuminate the surfaces surrounding the Gospels as a shallow pool of water encloses the space, symbolising St. Cuthbert's Isle and its isolation.



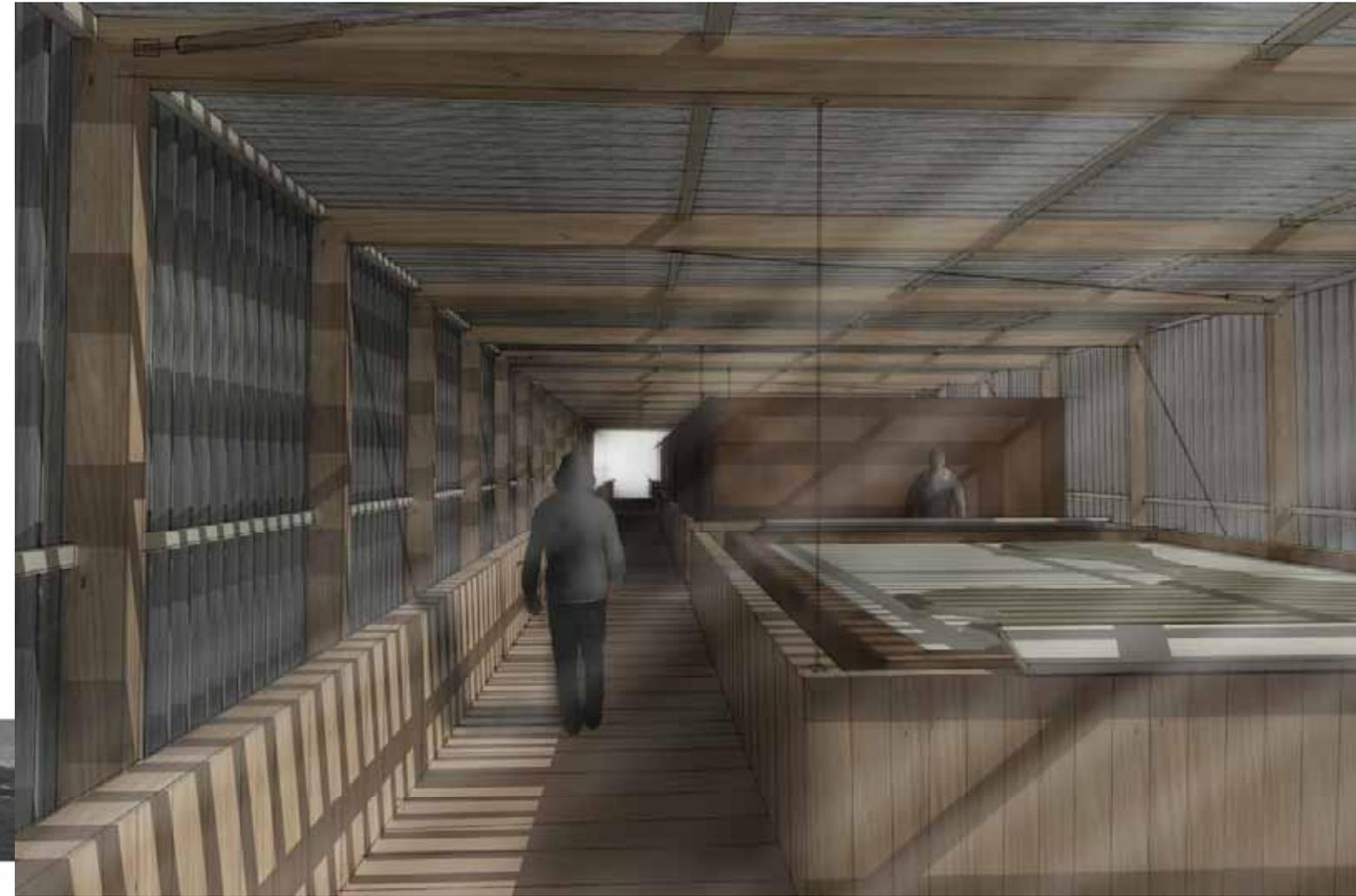
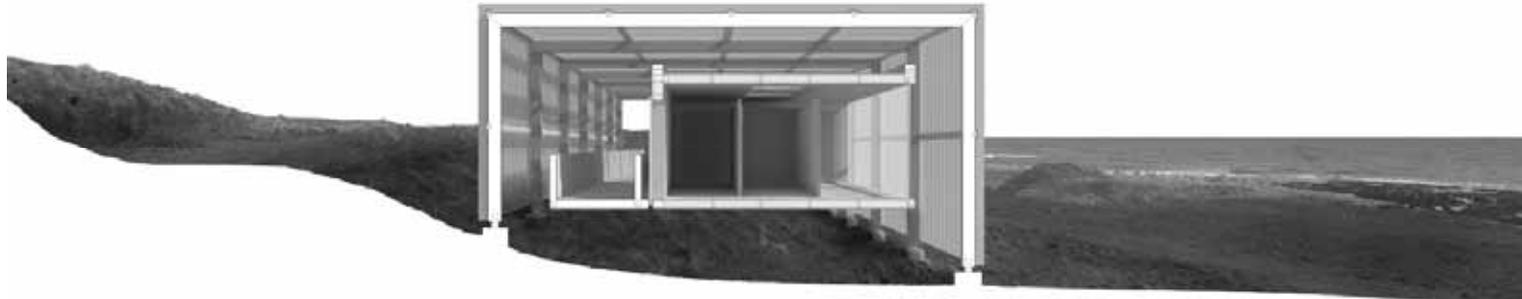
eddie thompson

The proposed museum plays on the relevance of the difficult pilgrimage, located on the remote eastern coast. This location is significant, exaggerating the holy journey by placement on an extension of Pilgrim's way, an ancient, linear footpath across to the island. Because of the route taken by visitors, it is also the finale of the island's attractions, glorifying the priceless gospels.

The building further dramatizes the journey with an elongated, linear form, consisting of sequential spaces, concluding with the gospels exhibit. The form responds to the gentle, undulating topography, gliding in parallel to a footpath which runs along the coast. This minimal impact with the landscape concept, sees no permanent scarring of the island and has little encroachment upon the surrounding, protected wildlife. This is achieved through the use of a portal frame structure providing the necessary support for a series of hanging, weatherproof pods. These spaces are linked by a suspended, semi-external walkway running the length of the building.

Oak louvres, consistent with the uprights marking Pilgrim's way, wrap around the inhabited spaces, providing some protection from the sun and varying coastal weather, whilst still allowing some contact with the environment.

The housing for the Gospels differs, consisting of a load bearing dry stone construction, referencing the permanent, historical masses existing on the island such as the Lime Kilns or the Castle. A long space creates a transition from light to dark, achieved by filtering natural light through a combination of roof openings and varying louver distances.



ella hardy

Arrival on the island is made over the causeway connecting the island to the mainland at low tide. Those participating in pilgrimage arrive on the island at Chare End, which is the end point of Pilgrims Way. Pilgrims Way is marked out across the sands to the island by intermittent wooden stakes that become submerged by the incoming tides. The intention of the building is to recreate and reflect journey made to Lindisfarne, enforcing the importance of the travel made by the user to view the Lindisfarne Gospels.

The chosen site on which the museum building is located is the Heugh, extending to Steel End. This area is a raised rocky embankment situated furthest south on the island. The prominent headland in the landscape provides views across the island.

User engagement of the museum building commences from Chare Ends. Additional wooden stakes that comprise Pilgrims Way are placed intermittently around the south-west shore of the island, drawing the users through the landscape and upon to the Heugh. Transition from the physical journey line advances into the building and continues the journey across the landscape. On arrival at the building the user is drawn through linear volumes connected by long internal corridors and external walkways. The main circulation route encourages progression through the building drawing the user through a chronological exhibition. As a part of the user journey the Lindisfarne Gospels are housed within a separate external volume of the building. The separation of the Gospels from the remaining exhibition allows for emphasises of their archaic importance. After viewing the Gospels the users are drawn out onto a raised viewing platform over the headland of Steel End. The platform allows for reflection and views across the island drawing the journey taken to an end.



fabian danker

The entrance of the museum is recessed into the Heugh, recalling St Cuthbert's cave.

The visitor enters the enclosure illuminated with emerald green light speckled glass akin to foliage from St Kevin's forest in Glendalough. They are greeted by remnants of the Heugh left during excavation, cold and damp to the touch, it reminds the visitor they are within the Earth. The viewer is guided through the building by the use of directional light ascending up the stairs. The south facing windows reveal a panoramic view to the mainland. The evocative green light draws the visitor up the stairs once again into the exhibition area. Crystal shaped skylights pierce light into the spaces. The visitor is guided towards a dark cave hidden in the wall. Within a dimly lit box sits The Lindisfarne Gospels.

The visitors experience and appreciation of The Lindisfarne Gospels can only be enriched by further knowledge accessed from the library.

In the summer, the café doors are opened to allow a pleasant draft through the building, steps from the café to the water below allow visitors to experience the connection between land and sea.

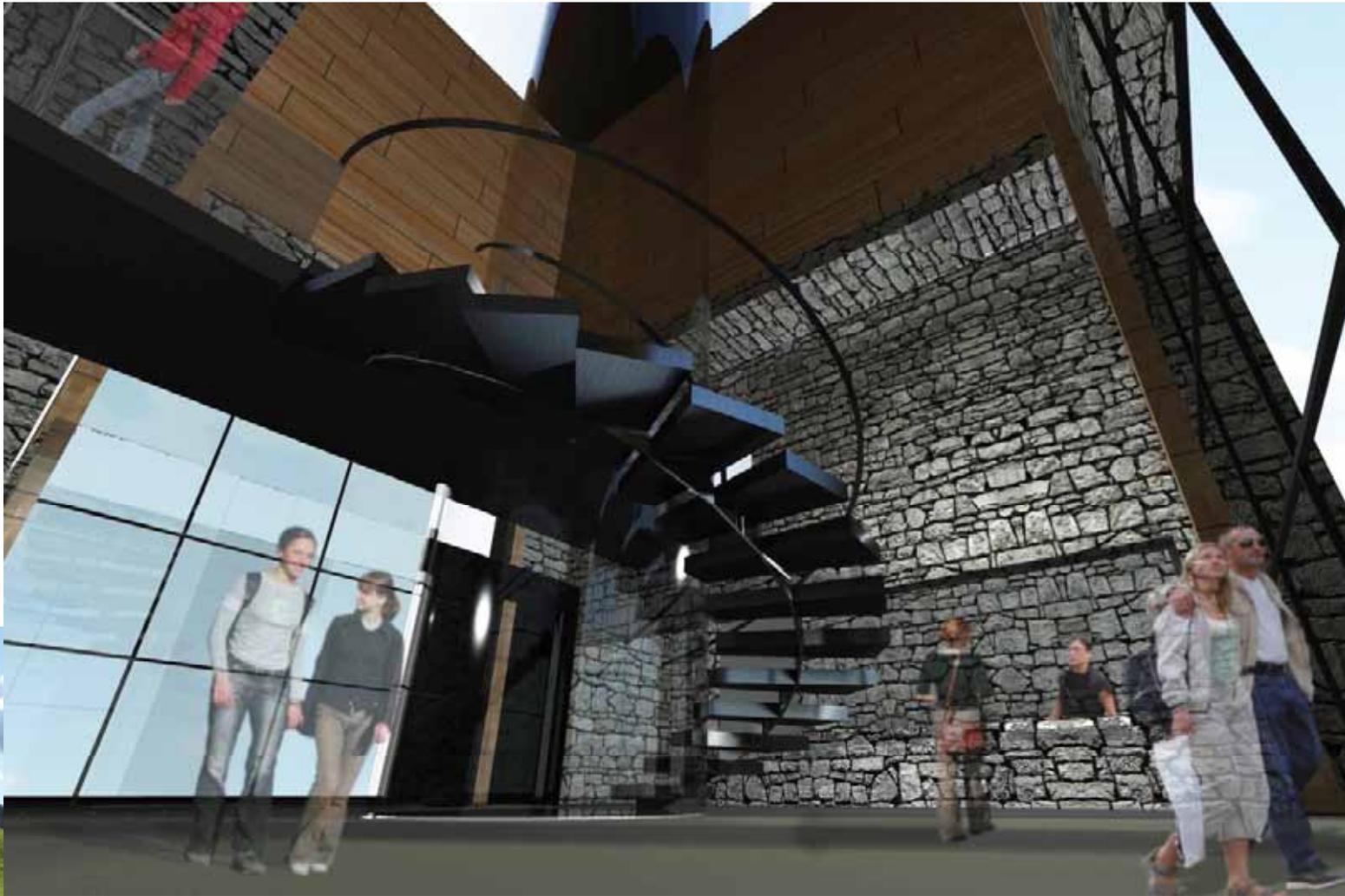


feidhlim white

Situated off the North East Coast, and connected only twice daily, the island acts as a remote setting for the sacred artefact of the Lindisfarne Gospels, its separation from the mainland inducing the sense of solitude felt around the site.

The museum and research facility designed to house the book are located on an axis of historical markers adding to the layers of history, marked by a tower beacon, reflecting other prominent vertical markers around the site. The location on the Heugh, a geologically layered hill, allows the building to frame the views chosen from the available 360 panoramic. The exhibition weaves the visitor around a chronological journey of the layered history of the island, while always maintaining the view to the central gospel exhibit.

The climax of the museum is the book of the Lindisfarne Gospels, in a room orientated towards its birthplace, at the original monastery of 635AD set up by the first bishop of Lindisfarne, Aidan. The end of the journey arrives back at the central orientation space, offering views back to the mainland, a final connection with the past, as it is from here that the word of Christianity was spread back out across Northumbria.

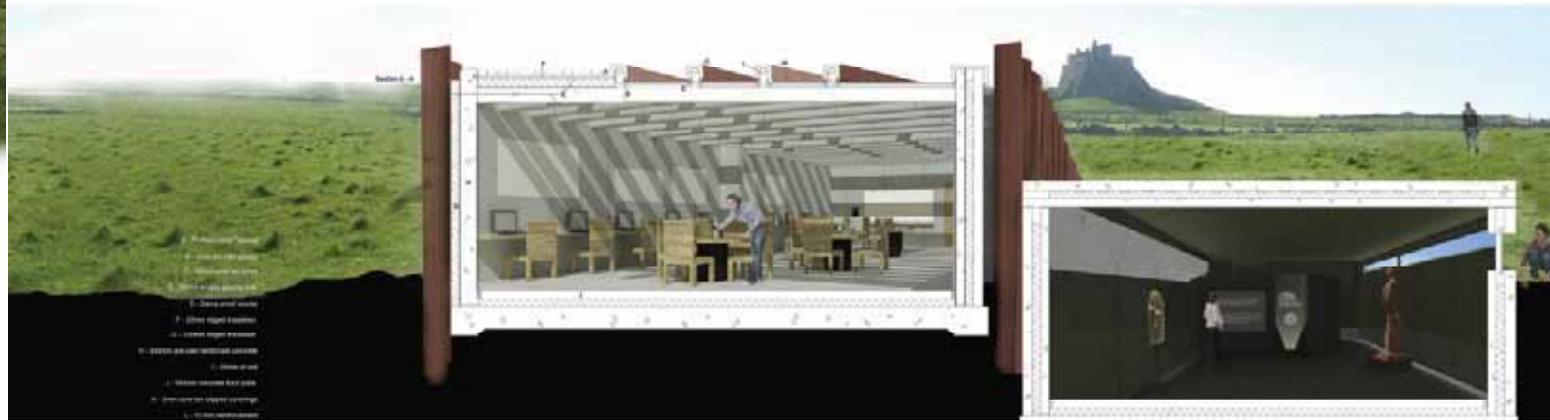
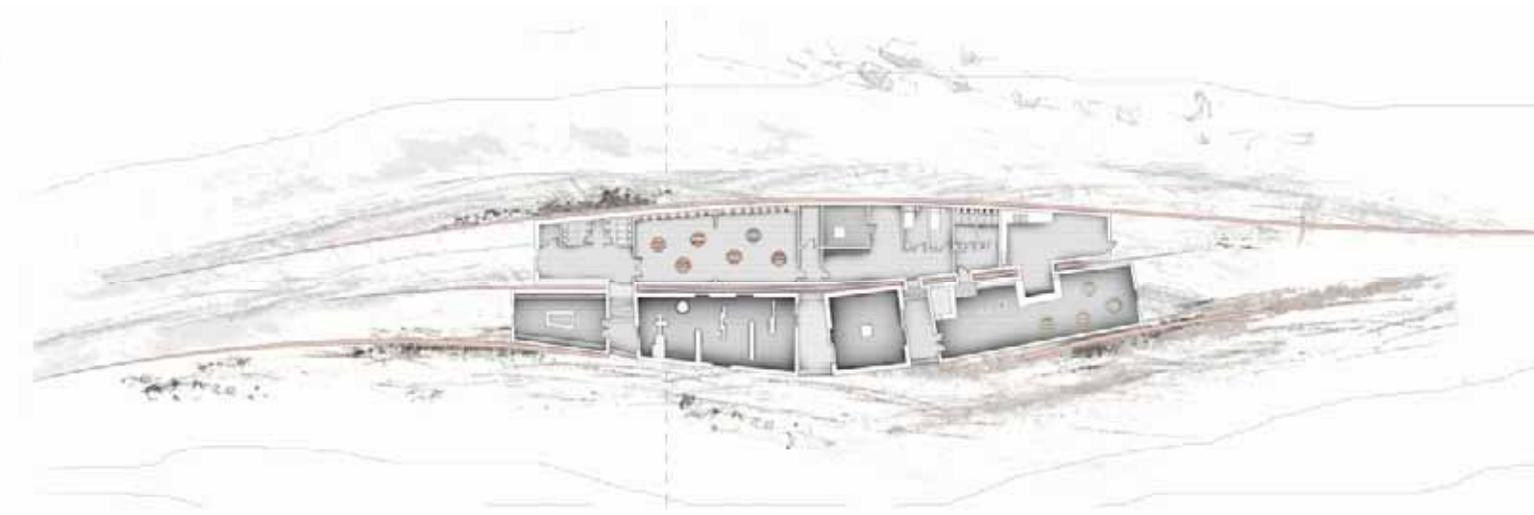


gemma price

The visitor's centre is a multifunctional building which houses the Lindisfarne Gospels in their original place of creation on Holy Island.

The building embraces and exaggerates the naturally occurring contours of the land. The embedded structure transforms the user from the land into becoming part of the earth where they discover and learn about the treasures of the island within the exhibition spaces.

The user experiences an unavoidable relationship with nature even from the interior of the building with the partially green roof been seen from above the private areas. The rooted stones from the island, which surround the structure, along with the green roof attract the local wildlife to inhabit the environment, creating an organic form jutting out into the islands landscape.



gillian smith

The coastline is an important feature on Holy Island and many different natural materials are found creating layers within the land formations. The combination of sediment from river deltas and swamp vegetation resulted in the formation of bands of limestone, sandstone, shale and coal. Movements in the earth's crust have also forced molten magma into these layers of sedimentary rock forming the hard dolerite rock of the Whin Sill we can recognise on the island.

Today the interaction between the sea and the geology of the coastline has resulted in the creation of amazing coastal features, rocky head lands and sandy bays. The Heugh created over millennia illustrates this dramatic scenery showing the hard permanent rock features protruding from the cliff face and out of the water at high tide.

Inspiration for the design for the Lindisfarne Gospels Museum and Hostel buildings was taken from these natural the layers found on holy island. The large concrete walls running through three buildings represent the layers of hard rock running through the Heugh appearing with dramatic effect out of the hillside.

Each building is located on a separate area of the Heugh as the layers of the land would be separated and staggered, creating distinctive atmospheres in each building. Public and private areas have been created from this division increasing the value and experience of the Lindisfarne Gospels Museum and House exhibition.

Location of Holy Island, the proximity between the coastline and the island is highlighted.



jennifer naden

Sited off the North East coast of England, Holy Island has a rich religious history-the origin of the ancient Lindisfarne Gospels.

The museum to house the Gospels will stretch the east coast of the island running with the horizon; delicately positioned on the edge of an ever changing coastline.

Following a seemingly natural progression around the border of Holy Island, the visitor passes points of historical significance-a passage across uneven terrain, exposed to harsh weather conditions.

Arrival to the museum provides glimpses into a more peaceful, tranquil place within an almost impenetrable shell-a retreat providing protection to its precious contents.

Inside spaces are simple, light and open, guiding the visitor on their ongoing journey to a darker, secure place housing the Lindisfarne Gospels.

Spill out areas orientated towards the sea encourage meditation, reflection and physical activity.

Leaving the building the visitor passes gabion posts along a route offering views back across the island-these extensions of the museum provide barriers against the weather and act as a reminder of an experience; contemplation.



joeseph charlesworth

The Gospels new home is a structure growing from the heugh- an outcrop of volcanic rock at the southwest corner of the island. The visitor descends into the heart of the building via a lowered walkway, with viewing platforms capturing views across the island, and engravings telling the story of the birth of the priceless manuscript.

When the visitor reaches the end of the walkway they will move from the enclosed aisle into a grand double height space, occupied by the gospels.

If the visitor wishes to continue into the building, a café with floor to ceiling glass extends out of the cliff, overlooking St Cuthbert's Island, a place of great spiritual significance.

The copper covering the building will weather over time, changing colour and aging with the island, as it is battered by the harsh sea conditions.

The visitor accommodation will provide a retreat from the modern world. Isolated from the main village by the heugh it sits hidden, close to the sea.

Its position above boathouses connects the visitors to the fishing culture of the island, being woken in the morning by the sound of the boats going out to fish.



jonathan crilly

Lindisfarne is a tidal island; connected to the mainland by a natural causeway that is exposed at low tide and submerged at high tide. The museum possesses a monolithic presence, anchoring Lindisfarne with St Cuthbert's Island. The building physically connects the gulf between the two, yet the visual obstruction enhances the offshore island's isolation.

A monument of preservation; the sheer concrete walls are imprinted with the priory's history and stand as a cast of time, acknowledging the gospels return to Holy Island. As a facsimile of the function and form of the Lindisfarne Priory, visitors will journey through the building with reference to the Benedictine monk's occupation of spaces.

The exhibition space emulates the nave of the priory, and similarly the refectory, parlor and dormitory, influence the study block, café and accommodation. Congregations occur around the courtyard deck providing subtle vistas to the Farne Islands and mainland.

Standing in contrast to the dense interior volumes, exposed floating exterior spaces reveal the surrounding ground and water. Staining its lower walls, the tidal cycle makes its mark upon the structure.



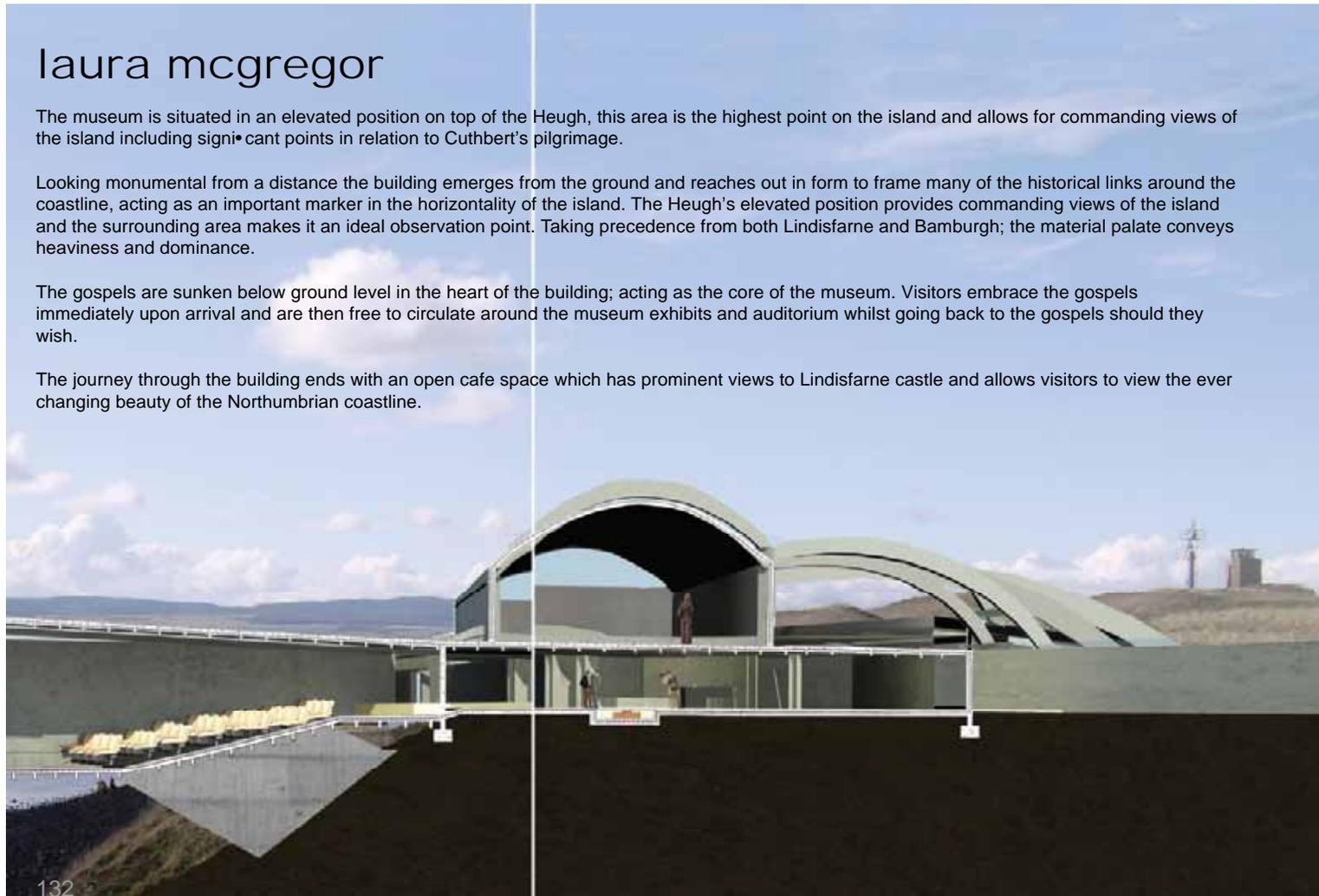
laura mcgregor

The museum is situated in an elevated position on top of the Heugh, this area is the highest point on the island and allows for commanding views of the island including significant points in relation to Cuthbert's pilgrimage.

Looking monumental from a distance the building emerges from the ground and reaches out in form to frame many of the historical links around the coastline, acting as an important marker in the horizontality of the island. The Heugh's elevated position provides commanding views of the island and the surrounding area makes it an ideal observation point. Taking precedence from both Lindisfarne and Bamburgh; the material palette conveys heaviness and dominance.

The gospels are sunken below ground level in the heart of the building; acting as the core of the museum. Visitors embrace the gospels immediately upon arrival and are then free to circulate around the museum exhibits and auditorium whilst going back to the gospels should they wish.

The journey through the building ends with an open cafe space which has prominent views to Lindisfarne castle and allows visitors to view the ever changing beauty of the Northumbrian coastline.



lauren cawthorne

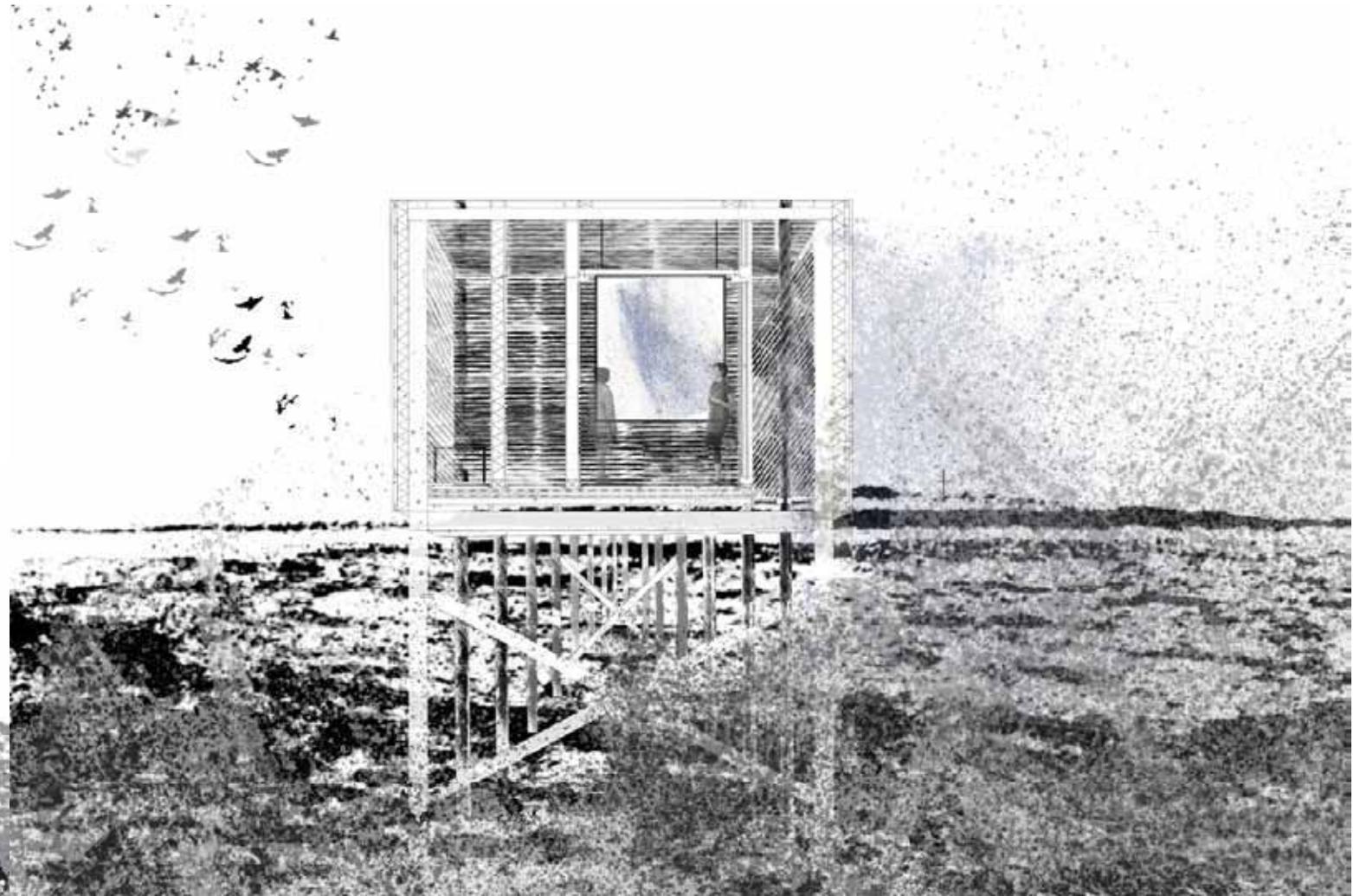
Situated just off the rugged Northumberland coastline, Lindisfarne is heavily influenced by the fluctuating elemental and climatic conditions that surround the island. Separated twice daily by tidal levels, island life hinges around the movement and transitions in this varying landscape.

Aiming to re-connect the Lindisfarne gospels to their forgotten context, the building is situated on a transitional area within the landscape. Acting as an interface between sea, land, and sky, the building is designed to heighten the users awareness of the varying landscape and climatic conditions that so heavily influence the island. The positioning also makes evident the thin divide that exists between set climatic conditions and the island, as the building bleeds out, merging the two during harsh seas.

Guided by curiosity, the visitor moves through a series of experimental and temporary exhibition spaces that showcase art work of all areas of craft, these spaces also allow the users to physically interact with the creation of art work, in specially designed artists cells, in which local artisans carry out their work.

As the building moves on, light and shadow focus attention outwards and to the ever present landscape and climatic conditions from which inspiration is drawn. Progressing into semi open courtyards, the breeze can be felt, and environment experienced, allowing time for reflection and focus before the building culminates in the viewing of the Gospels.

The experience is designed to enhance the awareness and appreciation of the craft and environment, in which the Gospels are deeply rooted. The experience will also act to energise and excite the users as each space provokes a different sensory response.



mark allsop

Located on the east coast of Holy Island the Lindisfarne Gospel Museum draws inspiration from the unnatural uniformity of Pilgrims Way, and its effect on the landscape.

Envisioned as a celebration of the return of the Gospels, the building remains unapologetic in its design. The easterly orientation, and deliberate inconsistency with the typography of the site draws parallels with the uniform regularity used within church design, allowing the form to subtly compliment the natural landscape.

Curiosity draws visitors along the approach where the building seems little more than a thin horizontal strip. Once inside the semi submerged entrance, framed views across the vast openness of the North Sea are gradually revealed, whilst the heavy materiality of the building maintains its connection with the earth below.

The museum provides a spiritual journey through a series of four different sized spaces, each representative of one of the Gospels and proportioned in relation to original importance. Feelings of spirituality and connection with the land are enhanced as the journey progresses further below ground level. The scheme culminates in the gospel display room, where light enters though an opening 9 meters above the space, presenting an unavoidable link between the heavens and the mortal world.



Walkthrough



7. Connecting Bridges

mark carmen

The concepts for the Gospels Museum were journey, isolation and solitude, all synonymous with Lindisfarne and its rich history. Following this, the museum design is rooted in the vernacular, being informed from iron age and monastic architecture, with influences from the contemporary.

The form and materiality is derived from the conditions of the remote site, located on the north east dunes of Holy Island, and this location challenges the visitor to experience their own pilgrimage as they cross the island's beautiful landscape on foot to reach their destination, not only a museum, but a retreat from modern life.

Built of solid stonework, the museum appears ageless as it is slowly swallowed by the dunes around it, complementing the beauty of the natural landscape.



mark scott

The Tidal Island of Lindisfarne is connected to the mainland by a natural causeway upon which exists a series of wooden pillars known as Pilgrims Way.

These posts serve as a guideline for a direct path to the Island and can be followed on foot at low tide. The pillars arranged throughout the walkway and entrance tunnel of the Museum building serve as a continuation of the Pilgrims Way pillars, picking up their natural projection on the East Coast of the Island.

The entrance tunnel isolates visitors view of the coastline until the walkway is reached, representing the Monks struggle throughout the Centuries and their passion which led to the Gospels creation.

The concept of four heavy concrete blocks connected by a lightweight counterpoint in the form of the wooden walkway was inspired by the Gospels themselves. The pages of the book, consisting of four Gospels, Matthew, Mark, Luke and John, create a large amount of the books mass. This mass is represented by the concrete blocks which form the four buildings. The spine and cover bind the book together as does the walkway within the building- serving the individual building blocks.



matthew van geffen

Holy Island is a spiritual and sacred place steeped in history. Separated from the mainland at high tide it was seen as a sanctuary and a haven for the monks that settled there around 600 AD. The atmosphere and aura of the island allowed the monks to find inner peace and create manuscripts such as the Lindisfarne gospels. Writing and painting the gospels was seen as an act of meditation during which the scribe might glimpse the divine.

The centre is a multi-functional building incorporating a museum, which includes educational and research facilities with a place for shelter, rest and reflection.

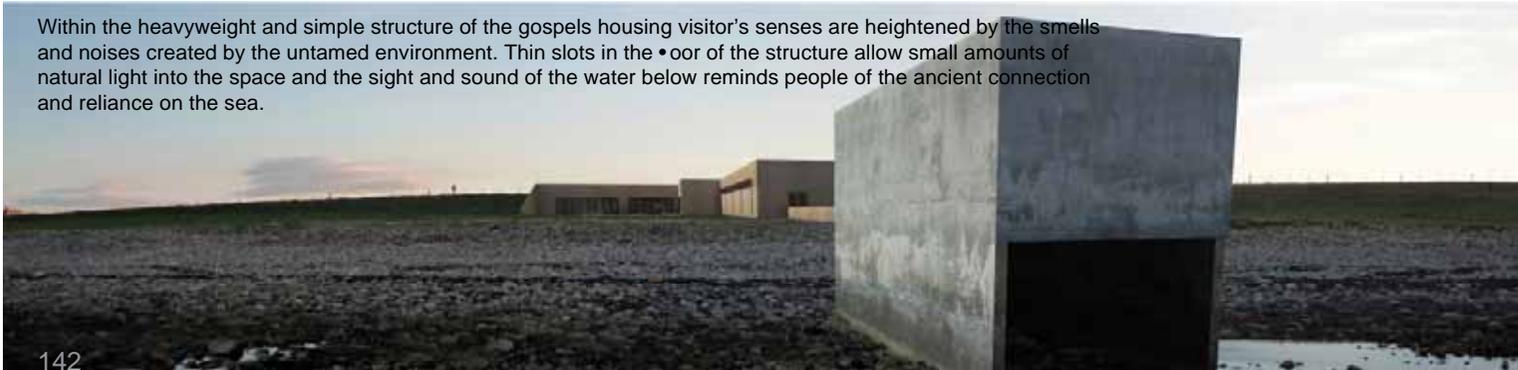
The island is strewn with ancient paths, routes and lines walked and travelled for centuries. The building is placed at the end of one such path, where it is hewn into the land from which it grows and extends along the line of the path eastwards and out to sea.

It is intended that visitors to the centre will feel that they have experienced a journey as they travel along a direct and unobstructed path linking the entrance to the gospels.

The building creates a linear mark on the landscape whilst sitting sensitively within its context and respectful to its surroundings and content.

Since its creation the island has been shaped and carved by the elements to which it is exposed. These elements will quickly age the building and sympathetically place it within its setting through the weathering of the timber cladding and the erosion and incorporation of the concrete into the surrounding mass of the landscape.

Within the heavyweight and simple structure of the gospels housing visitor's senses are heightened by the smells and noises created by the untamed environment. Thin slots in the floor of the structure allow small amounts of natural light into the space and the sight and sound of the water below reminds people of the ancient connection and reliance on the sea.



michelle etheridge

The Lindisfarne Gospels is an illuminated Latin manuscript of the gospels of Matthew, Mark, Luke and John and is generally regarded as the finest example of the kingdom's unique style of religious art, a style that combined Anglo-Saxon and Celtic themes.

The proposed scheme explores a religious and historic journey along the Holy Island coast, linking Castle to Museum to Lime Kilns.

The building cell form was derived from the concept of the three saints, Cuthbert, Aidan and Oswald who all experienced habitation on the island at different periods, although all had a completely different existence. The museum is situated just off the south east coast, which enabled the scheme to not only be located near to two National Trust structures but to also incorporate the tide which of course is a considerable part of what makes Holy Island so special.

The Gospel cell is coated in gold leaf to act as a jewel-like beacon, visually representing the treasure which is contained within.

The visitor experiences the waves crashing against the timber walkway at high tide. Refuge can then be found within the timber cells.



raashid riza

Whilst the primary objective of the schemes is to create a space that can house the gospels with due respect and recognition of its historical importance and sanctity, the scheme also provides a facility for a training programme for ten individuals and three permanently based monks to live in the accommodation block provided in the scheme according to strict Benedictine principles and thereby enhance their spiritual faculties.

Thus, a part of the scheme aims to navigate a visitor on a journey through the main double height exhibition space which will exhibit objects of historical importance relevant to the golden age of Lindisfarne. This journey will eventually culminate in the viewing of the gospels. Meditation spaces have been cut out of the wall for visitors who may want to contemplate within the space. The other part of the scheme creates a more private and secluded ambience which helps the monks and the participants of the training programme to focus of their religious studies and other activities.

The new proposed scheme makes use of the existing structure of the Lime Kilns, and the new structure is a continuation of the like kilns towards the eastern side of the kilns.

The gospels are housed in the triple height conical structure which is a repetition of the inverted conical shaped openings in the Lime Kilns.

The main entrance to the building is from the top of the Kilns, where the main reception is situated in the immediate proximity.

Concrete and thick oak frames have been used predominantly due to their durability and the fact that with the passage of time the texture of these materials will epitomise the metaphorical layering of history.



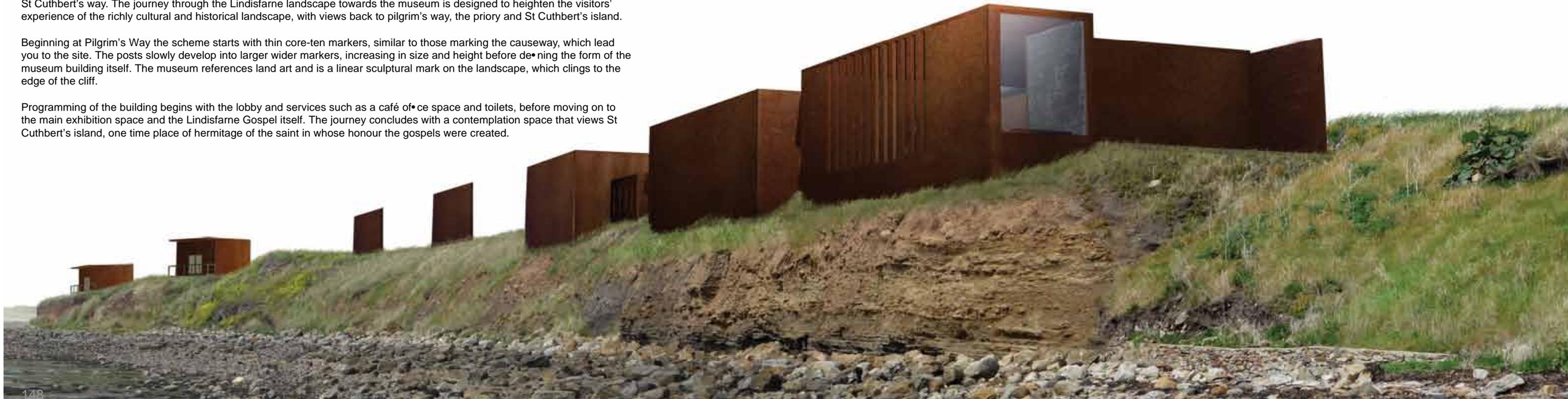
rachel taylor

The majestic journey to the island itself is heightened by the wooden markers that line the causeway, marking Pilgrim's Way. Hundreds of people walk St Cuthbert's way every year. The idea of a pilgrimage and a journey was the main concept behind the scheme.

The scheme follows the natural curve of the west coast line and the journey that pilgrims to the island take when walking along St Cuthbert's way. The journey through the Lindisfarne landscape towards the museum is designed to heighten the visitors' experience of the richly cultural and historical landscape, with views back to pilgrim's way, the priory and St Cuthbert's island.

Beginning at Pilgrim's Way the scheme starts with thin core-ten markers, similar to those marking the causeway, which lead you to the site. The posts slowly develop into larger wider markers, increasing in size and height before defining the form of the museum building itself. The museum references land art and is a linear sculptural mark on the landscape, which clings to the edge of the cliff.

Programming of the building begins with the lobby and services such as a café of•ce space and toilets, before moving on to the main exhibition space and the Lindisfarne Gospel itself. The journey concludes with a contemplation space that views St Cuthbert's island, one time place of hermitage of the saint in whose honour the gospels were created.



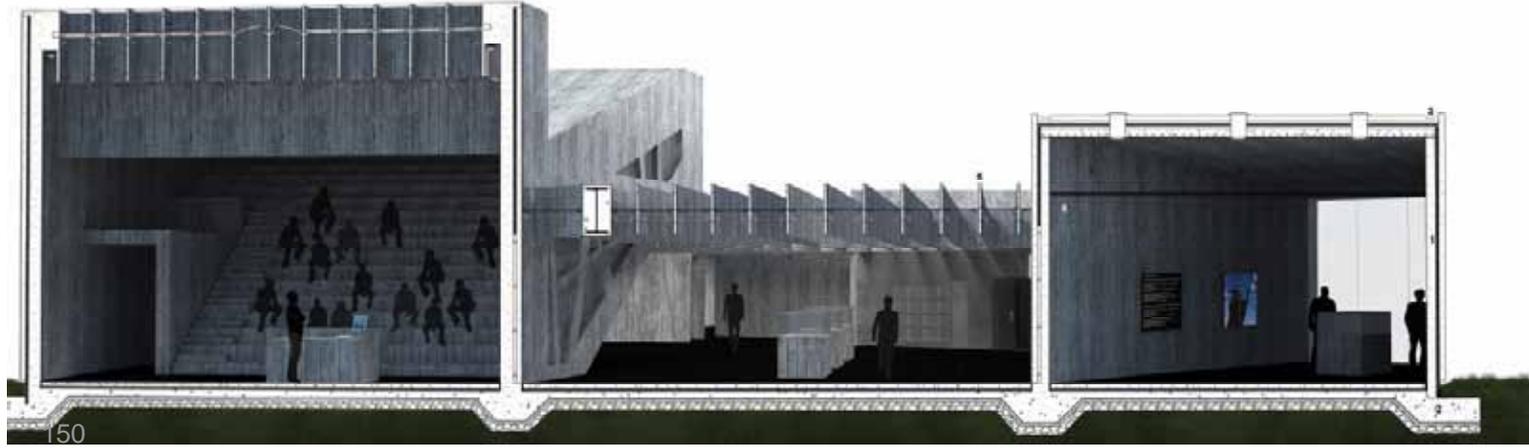
richard ruddick

The Proposed museum sits on top of one of the highest natural features on the island, The Heugh, standing at 19 meters above sea level at its highest point. The site was chosen because of the dominant position providing the ability to view all landmarks on the island.

The design is derived from the landscape, the concept was to replicate, or take influence from a crack in the rock face in which the gospels are hidden and protected.

The building takes influence from buildings such as the Nordic Pavilion by Sverre Fehn and The City of Culture of Galicia by Peter Eisenman and uses sandblasted timber imprinted concrete to relate to the solidarity of the rock form.

A central exhibition space, derived from the crack in the rock, exhibits the history of the gospels, along the way smaller the exhibition spaces educate visitors about significant landmarks and their history while capturing and framing a view of them. Finally at the end of the timeline is the gospels exhibition, constructed from slabs of basalt stacked on top of one another, the heavy, thick walls give it more significance and creates an empty space in which only the gospels stand.



simon bartle

Sited on Holy Island, the building has been designed to educate visitors on the Lindisfarne Gospels.

The museum is situated behind Lindisfarne Castle, to the south east of the island along the existing 'wagon way,' part of a well trodden footpath which wraps itself around the island.

The building form was derived from the process of making vellum for the gospels: Soaked, Scraped, Stretched and Smoothed. The building acts as an extension of the existing footpath and follows the natural topography by dividing into two elements; exposed lightweight elements stretching out to the sea and heavyweight sunken units partially buried into the adjacent westerly landscape. The materiality was influenced from the heavy, dense stone baths used to clean and soak the skin and the light timber frames constructed to stretch the skin into the vellum.

The main walkway through the building smoothly stretches along the 'wagon way,' with three lightweight timber structured elements scraping the landscape, opening up and fading out towards the sea, while the heavy components provide shelter for the exhibition spaces and the precious gospels themselves.

The exhibition leads you through the story of the gospels from the skinning of a calf through to the gospels themselves, whilst the central room is given over to local artwork and the developing research of the people on retreat. Between the three lightweight elements; the journey concludes with a contemplation courtyard viewing the ever changing beauty of the Northumberland coastline.



stuart coleman

The rich religious background of the Holy Island drives the underlying concept behind the museum. Directly linked to pilgrim's way the building explores the islands topography and landscape through exaggerated pathways. Human contact with the elements is exposed and all times emphasising a vulnerability and discomfort, forgotten by the modern man.

The suspended timber pathways lead the visitors on a journey out to sea over the ever changing seascape. The domineering stone wall fragments the journey by defining a series of visual experiences whilst maintaining a direct connection to the mainland.

The linear form of the design and visual nature of the museum is nowhere more apparent than within the courtyard space, where stone sculptures dominate the scene. Viewed from timber huts the statues of St. Aiden, St. Cuthbert and St. Eadrih emerge from the sea bed.

The scheme explores the concept of pilgrimage through an extended journey eventuating within a stone kern holding the precious gospels. The cairn plays upon the senses but ultimately celebrates the importance of the Gospels.

Natural materials delicately connect the museum to the islands raw, sparse landscape respecting its historical significance.

A primitive retreat provides visitors with an area for self reflection and worship conducive of the ancient avail on Lindesfarne.



victoria ramez

Holy Island is steeped in religious history and has been a place of pilgrimage for hundreds of years. Travelling to the Island is a journey in itself, passage through from the mainland is dictated by the tide and many have found themselves stranded by it.

The museum encourages a spiritual journey prompted by the Lindisfarne Gospels. As it spans from North East to South West the internal environment becomes increasingly ethereal and exposed. The Gospels are kept in the first structure which is closed and dark; hidden by the landscape and dwarfed by the Castle. Visitors happen upon this building almost accidentally having been led through the landscape by natural path formations until approaching a footbridge where a ramp forks off leading to the entrance. The bridge acts as a connection between the two buildings, linking the historical and the spiritual while connecting both back to the land.

Building 1 sweeps awkwardly across the landscape, while building 2 juts out, lifting further off the ground. The external environment is harsher here and the building is not protected by the ridge as it rises above it. Visitors journey through toward the coastline down an open walkway until they reach the meditation space – this is a place of contemplation where the building acts only as a shelter and views are framed to the coastline. As the space widens and drops down toward the ground, visitors feel a spiritual connection to the Island and the Gospels.

The museum is raised from the ground, supported by towering timber posts echoing the Pilgrim's Way. The posts act as markers on the land, marking a new journey on Holy Island.



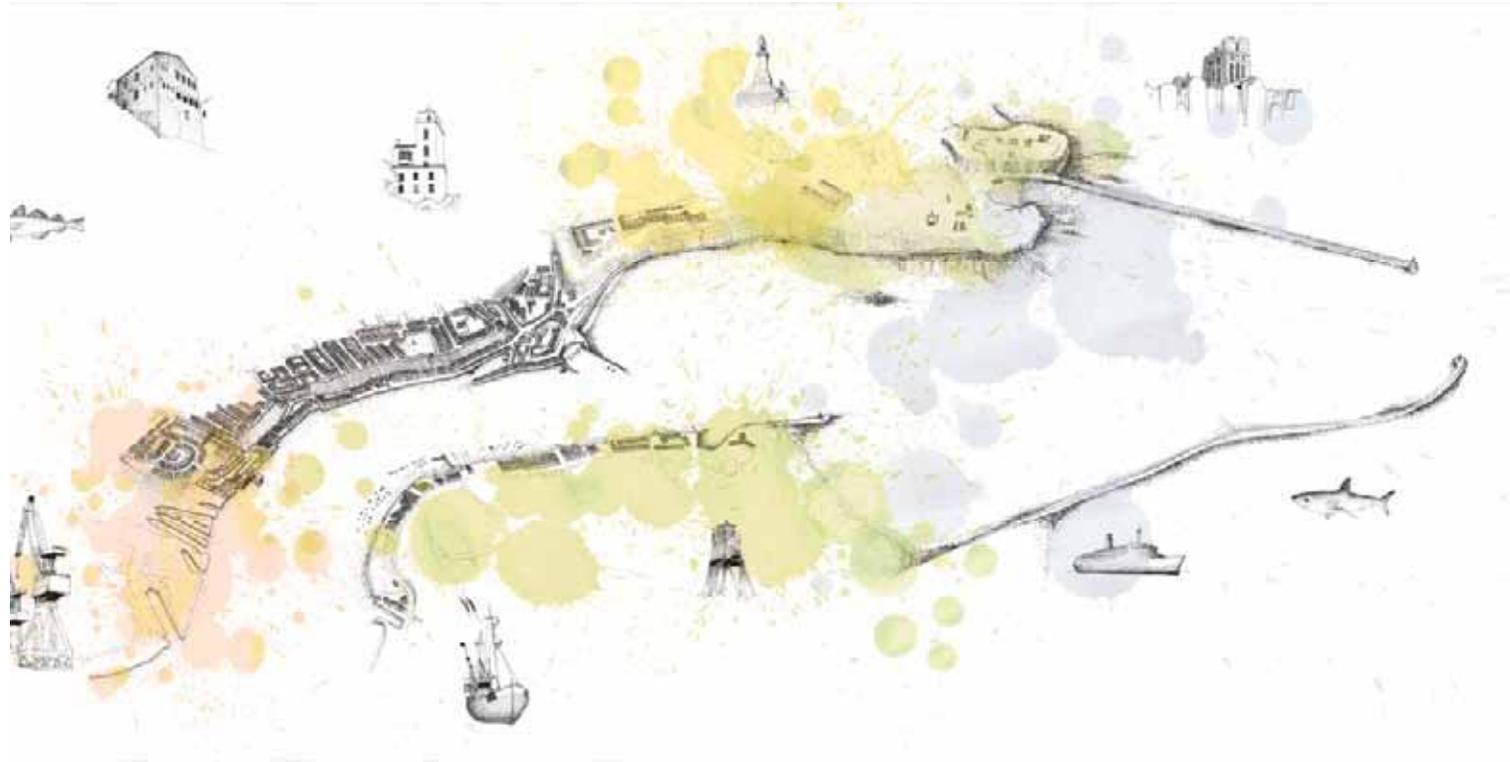
william howard

The Lindisfarne Gospels were created in the late 7th century, unifying the diverse cultural backgrounds of England under one Christian faith. The museum will not only house the Gospels but will incorporate a meeting centre for religious leaders of different faiths, continuing the spirit in which the Gospels were created. Elements of the museum have been influenced by other religious buildings, such as the double vaults surrounding the main courtyard, which were inspired by the cloistered courtyard at Durham Cathedral.

The museum is sited close to the existing Priory, and the place where the Gospels were originally created, symbolising their return. The priory is also the physical end of pilgrim's way, historically the route which pilgrims took in order to view the gospels. The proposed building will be sunk into the bedrock, preserving the historical views to and from the Priory. Sculptural elements, such as a dome and light wells, rise above the datum and tie the building back to the Priory's sculptural form.

The visitor enters the museum from the Priory and descends down through the bedrock to the entrance courtyard and the temporary exhibition space, used for visiting exhibitions. Within the temporary exhibition space there is a copy of the Gospels allowing visitors to closely examine the Gospels. The climax is the rotunda capped with a dome incorporating an oculus, allowing diffuse light into the space where the Gospels are exhibited referencing the rich and familiar historical layering found in religious buildings.





this page: north shields research study, mark todd

Professional Diploma in Architecture

The Diploma students' projects represent a year-long thesis as a personal investigation with projects generally located in North Shields. These projects respond to issues to do with the locality, of an environmental, social and cultural nature, particularly in relation to the consequences of the decline in heavy industry and shipping in the area. The projects are fundamentally interested in contributing to context, reinforcing a 'sense of place' and recalling a regional industrial architectural language of the past. The schemes have been chosen in response to need; either to reinforce existing facilities or propose alternatives to help reinvigorate this thousand year-old settlement. A number of the student projects have developed in response to discussions with local community groups.

History of North Shields; There has been habitation at North Shields on the headland since the Bronze Age. Although significant development did not take place until the dark ages. The Priory at North Shields is one of the most important ancient ecclesiastical sites in the UK. It stands on the site of an ancient Christian 'church' which was constructed in the 7th Century out of timber, by Oswin, the then King of Northumberland. This structure was sacked by the Vikings in the 9th Century; the current Priory was rebuilt in the 12th century out of stone, and stands defiantly against the elements at the mouth of the river.

There has been a wharf quay at North Shields for at least 1000 years. It developed out of a small community of shielings. A shieling is an Anglo-Saxon word describing simple dwellings, built on stilts for fishermen with space beneath for their boats and nets. The fishermen were granted permission by Prior Germanus in the 10th century to wharf the mouth of the Tyne. The permission was given in return for supplying the monks at the Priory with fresh fish. The community at North Shields has expanded and contracted over its history, but has always been supported by an industry dependent on the river, or the sea. The fishing industry has been continuous, however not always the primary employer. The community at North Shields has been supported by tanneries in medieval times and in the Georgian and Victorian era it expanded massively due to coal and shipbuilding.

The community at North Shields has always existed on the edge; the development clinging to the precipitous banks of the Tyne. The storm surges from the North Sea were a continuous threat and the weather, especially in the winter, was bleak. North Shields in the Victorian period was a heinous place; the streets were open sewers and cholera and typhoid were rife. The rich merchants moved up the hill, away from the stench and disease. The few Georgian and Victorian town houses in 'upper' town fared better than the Victorian slums that were cleared in the 1960s, however the street structure today still recalls that of the Victorian era; there are also many of the shops and warehouses from the period.

North Shields has, since Georgian period, been a town of two extremes: the affluence of the upper town built for the rich merchants and the squalor around the harbour occupied by the poor. The social problems in North Shields are a hangover from the Victorian and Edwardian period, where the police refused to enter the lower town, especially at night as crime was rife. In the 1960s many council houses were built in the lower and upper town to accommodate those families that had been displaced due to the clearances.

The current situation; In recent years the wharf quay has seen something of a revival, albeit as a place of processing fish, from elsewhere, although directives from the EU have further eroded an industry already in decline. The wharf quay has become more of a visitor attraction and supplies the many fish mongers on the harbour.

The structure of the area is diffuse with large scale sheds juxtaposing small dwellings. The existing market shed- which is over 100 metres long- is faceless and introverted, closing off the attractive parade of Victorian shop fronts from the Quayside. Also as a consequence of progressive clearances of the slums there are a number of vacant sites, especially the verge leading down to the river, where the slums were located. The scale of activities on the Tyne are also of interest with ferries the size of small towns entering the mouth of the Tyne on their way to the port of North Shields.

andrew traynor

Three Choirs Vineyard

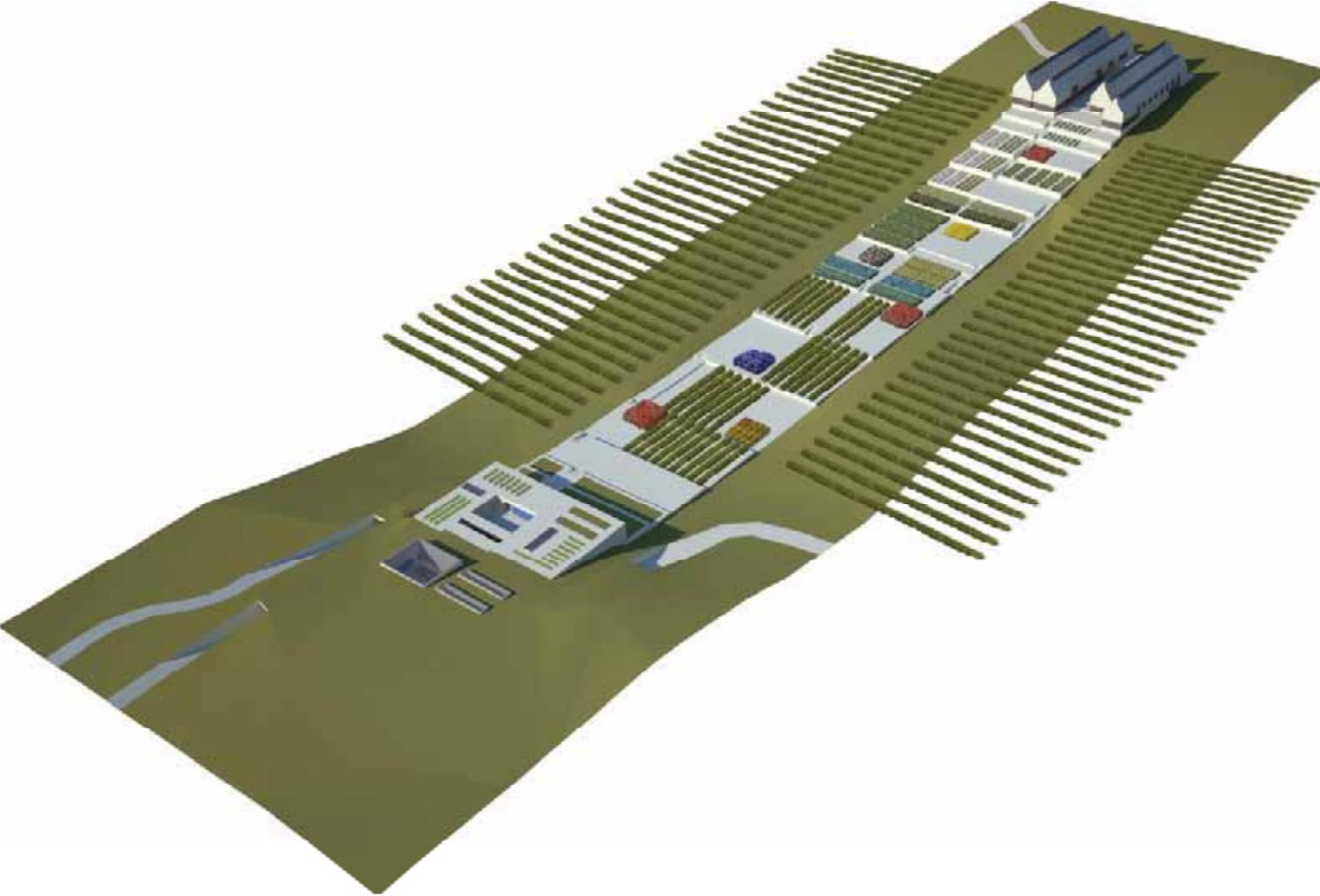
Three Choirs vineyard comprises of approximately 30 ha of vines located in the open countryside of Gloucestershire. Two buildings are proposed, the first comprising of the winery and an education and research facility. Whilst the first building is concerned with the scientific and production aspects of viticulture, the second is concerned with the more hedonistic side of wine culture. The second building comprises of a visitors centre and hotel, which focus on the appreciation of the wine and its links with food and culture.

A sensory landscape links the two buildings, allowing the visitor to meander between crops of vegetables and herbs grown for the restaurant and cookery school and the experimental vine plots of the research unit. This transition will enforce the sensory aspects of grape cultivation and wine production. The sounds of the wildlife within the vineyard, the smell of the vines and cover crops such as roses and garlic, as well as the feel of crushed limestone paths underfoot.

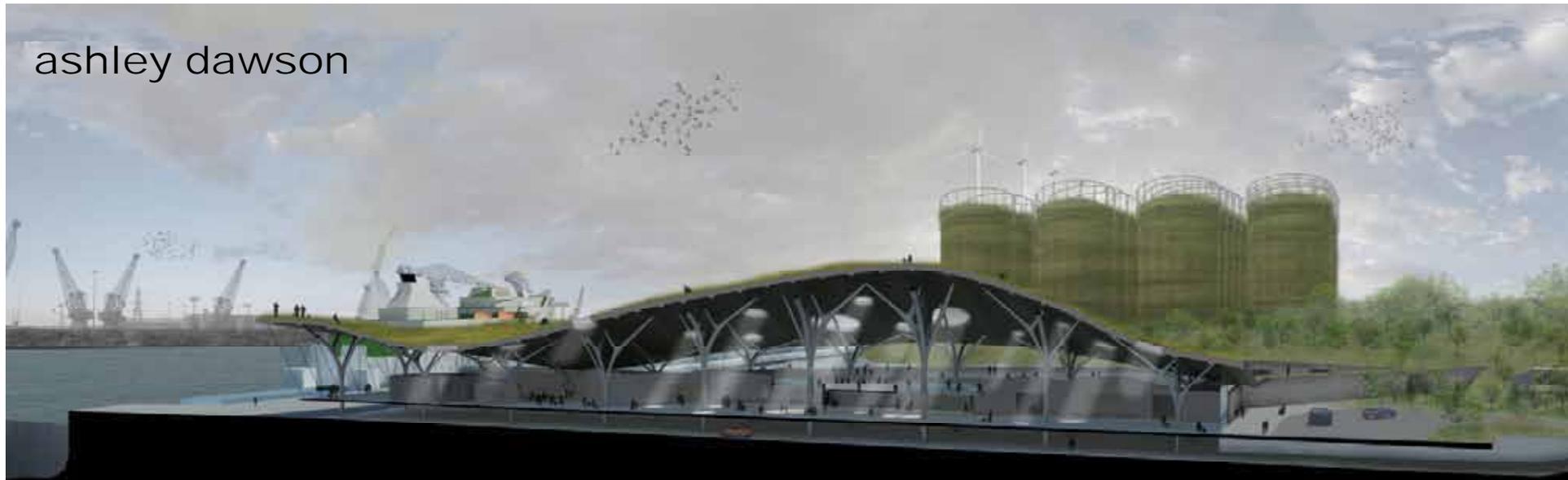
The buildings and the linking landscape sit as a white mark in the landscape. They are a reference to the underlying geology, which allow the successful cultivation of the grapes. This exposed bedrock stands unchanging in contrast to the plants and wildlife, which constantly vary with the passing of the seasons.



andrew traynor



ashley dawson

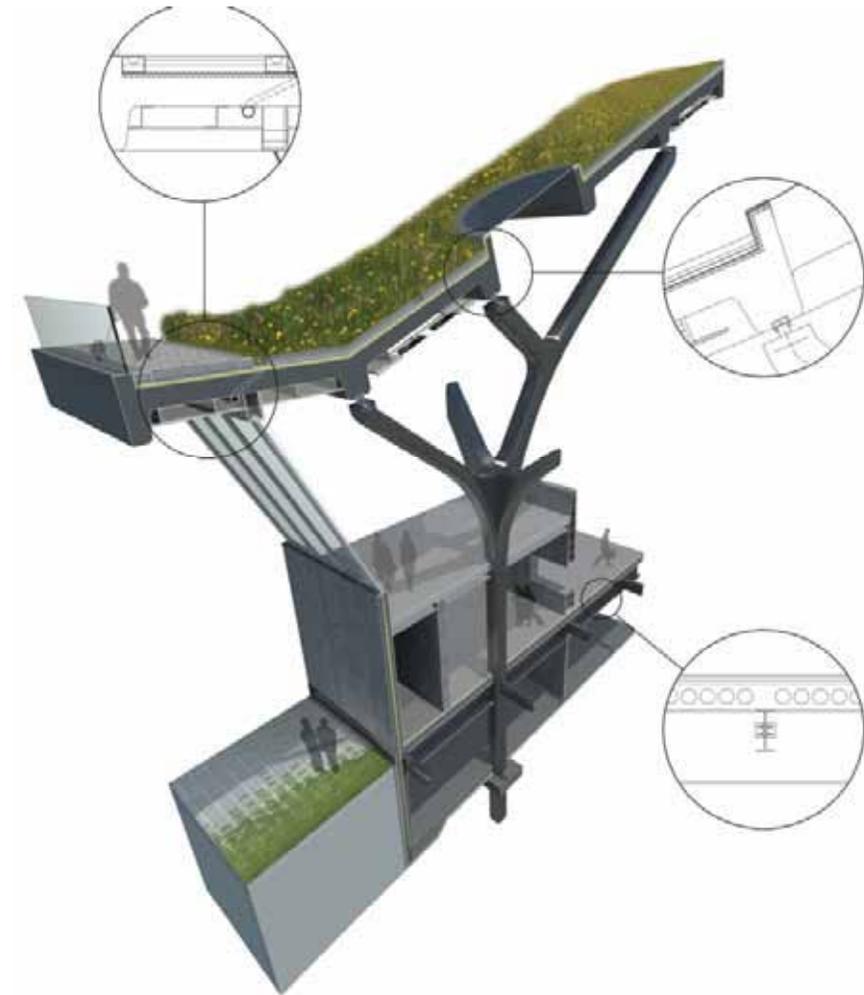


Newcastle Cruise Terminal

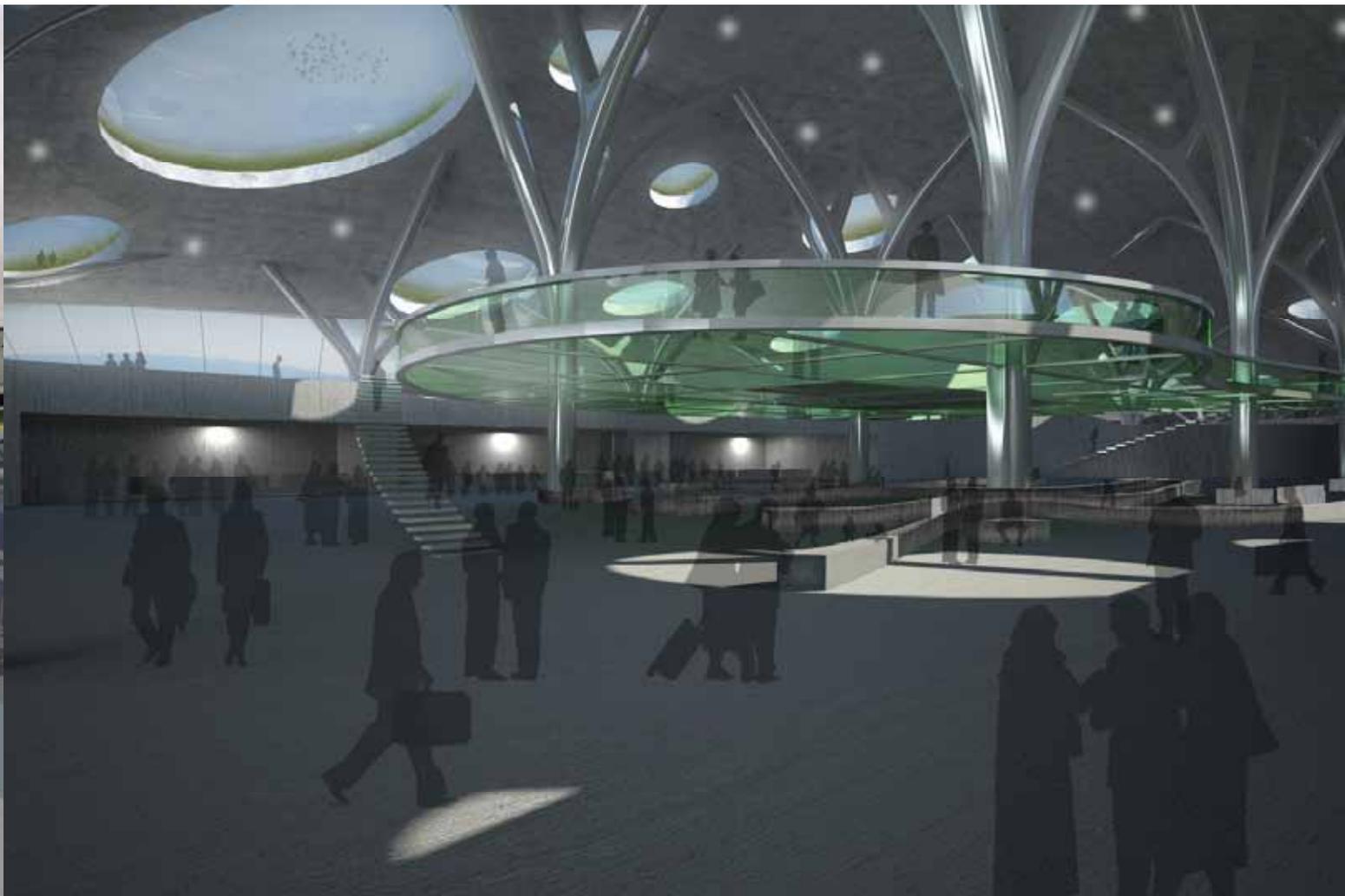
The proposal is a horizontal intervention in the site creating a new topography above the terminal. This forms a link in the North Tyne 'green corridor'. By taking advantage of the sloping site, the project opens up vistas from the landward side of the development whilst becoming a landmark of an appropriate scale from the river approach.

The architecture is conceived as a series of layers. Firstly, the new topography – the landscape as skin; secondly, the organic columns which forms a forest supporting the roof canopy; thirdly, the terminal which is like an eroded landscape; a ground level under croft provides parking and service space.

The terminal level is designed as a continuous, fluid space leading towards the river. A hierarchy of spaces is created between the eroded, solid masses of the service spaces. Passengers arriving and departing enter a spacious embarkation area with clear views in the direction of travel, whilst pinch points in the plan control the flow of people at critical points in their journey.



ashley dawson



chris fulham

Kielder Native Woodland Institute

Kielder forest is a paradox in that it is as a wilderness, but a wilderness grown out of cultivation and mans intervention in the form of forestry.

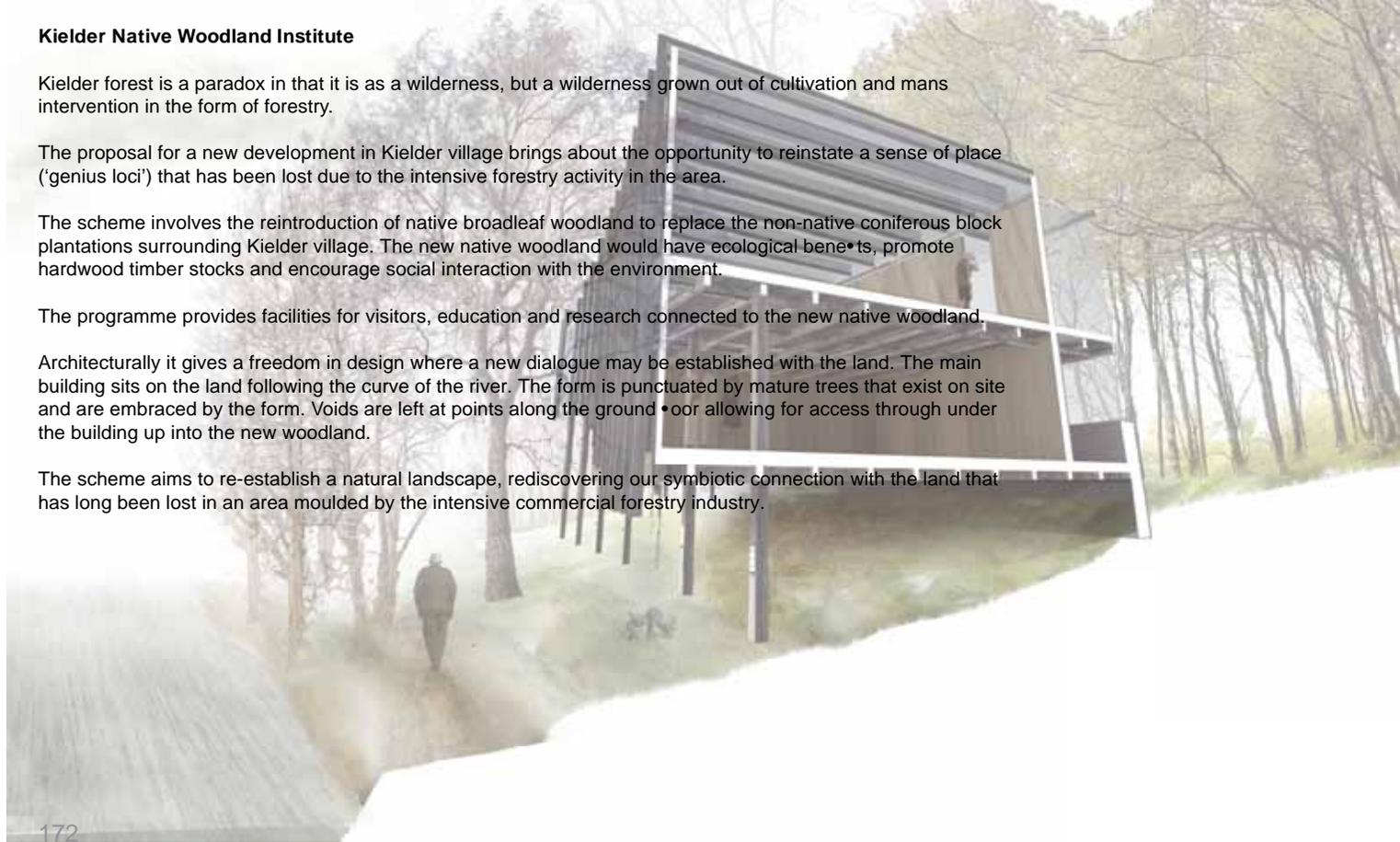
The proposal for a new development in Kielder village brings about the opportunity to reinstate a sense of place ('genius loci') that has been lost due to the intensive forestry activity in the area.

The scheme involves the reintroduction of native broadleaf woodland to replace the non-native coniferous block plantations surrounding Kielder village. The new native woodland would have ecological benefits, promote hardwood timber stocks and encourage social interaction with the environment.

The programme provides facilities for visitors, education and research connected to the new native woodland.

Architecturally it gives a freedom in design where a new dialogue may be established with the land. The main building sits on the land following the curve of the river. The form is punctuated by mature trees that exist on site and are embraced by the form. Voids are left at points along the ground floor allowing for access through under the building up into the new woodland.

The scheme aims to re-establish a natural landscape, rediscovering our symbiotic connection with the land that has long been lost in an area moulded by the intensive commercial forestry industry.



chris fulham



david rees

North Shields Water Sports Centre

Understanding the nature of the site: The site itself has always been heavily reliant on the water, the water itself is the primary reason for North Shields existence, it has provided trade and travel routes throughout its history.

The human aspect of the site is the connection between people earning a living from the water. Fishing used to be one of the main contributors to the local economy, but as it has diminished there is a requirement for another form of income generation for the local residents. By catering for the tourist trade, there is an opportunity to draw people into the surrounding area, whilst providing jobs for the local community.

As North Shields has always had a labour intensive work force, providing an activities building will coincide with the skills within the community. So providing maximum opportunities for the local residents in securing work.



david rees



donna murphy

North Shields Community Boathouse

Historically the River Tyne has been a key resource to the economy and once thriving community of North Shields; however the decline of the local •shing industry has disconnected the community from the river and the proposed scheme therefore aims to establish a new relationship between the people and the Tyne, shifting the focus of the area from industry to leisure and lifestyle.

The community boathouse promotes good health and well being, providing facilities which address individual physiological and psychological well being, social belonging and lifestyle education for all, including underserved disabled and deprived youth groups in the area of North Shields and beyond.

The facility incorporates both a healthy living centre providing access to primary medical care, physiotherapy treatment and multifunctional community meeting spaces, a rowing boathouse with associated changing, cardiovascular and resistant training gym areas, and limited respite care services for young and disabled in need of improved therapeutic environments.

To create a healthy, therapeutic environment the scheme harmonises with the natural surroundings and provides accessible public areas to accommodate visitors to the area of North Shields which is of historic, cultural and environmental interest.



donna murphy



hazel lynn

North Shields Community Centre: In Loco Parentis

The apparent need for a community centre in the Fish Quay area of North Shields stems from the decline of the fishing industry. Once a thriving fishing port and village, the Fish Quay's declining major industry and source of income, has caused unemployment levels to rise, which in turn has had many knock on effects such as poor dietary habits, family and social breakdown and general poor health. Together with a lack of qualifications in the area and the current world economy situation, this has created a real need for change.

The community centre will provide a cultural and social centre which will provide the basis for changing behaviour and way of life. The scheme focuses on Life skills, Nutrition, Health.

Food production plays a major role of the underlying strategy of the community centre. Allotments will not only make the community more economically self-sufficient; reduce transport costs both in travel of goods to the area and for the residents who no longer need to travel any more than walking distance to get their food, but also provide a means of community interaction and unity as well as the opportunity to create some extra income as any surplus produce will be sold through a co-operative community shop. Agricultural vegetation such as orchards and allotments also provide natural landscaping which creates an inviting and relaxing place to be.





jessica dryden

A new marina and event space for North Shields

To produce an appropriate scheme for the site the first step is to reconnect the town and the people back to the river, by demolishing the market sheds that run for over a 100m along the river's edge. Once the reconnection is re-established, it is important that the architectural and urban design strategy acknowledges the site's interesting history and recreates a sense of place.

Trancik (1986 p112) argues that a locality only becomes a place when it is given contextual meaning i.e. when it is derived from cultural or regional identity
North Shields has a strong regional identity, especially the area around the River. The town's older generation will remember the site as wharf and quayside. The industry, although mostly erased, is still present in the structure of the landscape and in place/street names. The aim is emphasise the regional identity in the scheme.

The scheme comprises three buildings:

an industrial unit that contains fish processing facilities, a Fishermans' café, and lock-up for nettings and lobster pots etc.

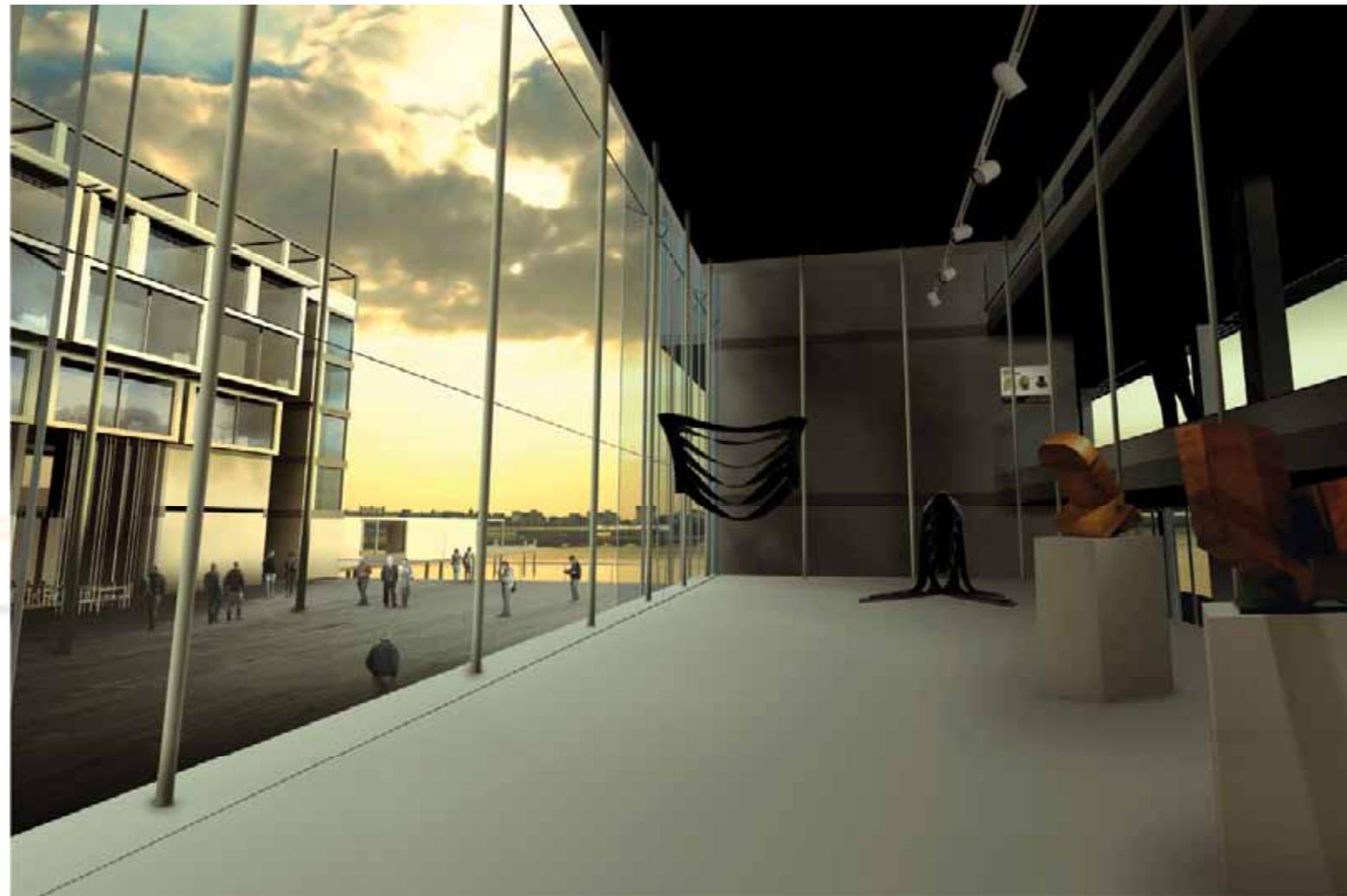
a community building with almshouses, a community run restaurant and communal space for the families who live in the block

a cultural building with a gallery and studio space for local artists and a permanent gallery for artist of the Cullercoat's Movement, as well as a book shop and café.

The buildings are constructed around an event space, to give North Shields a focus and legibility.



jessica dryden



michael serginson

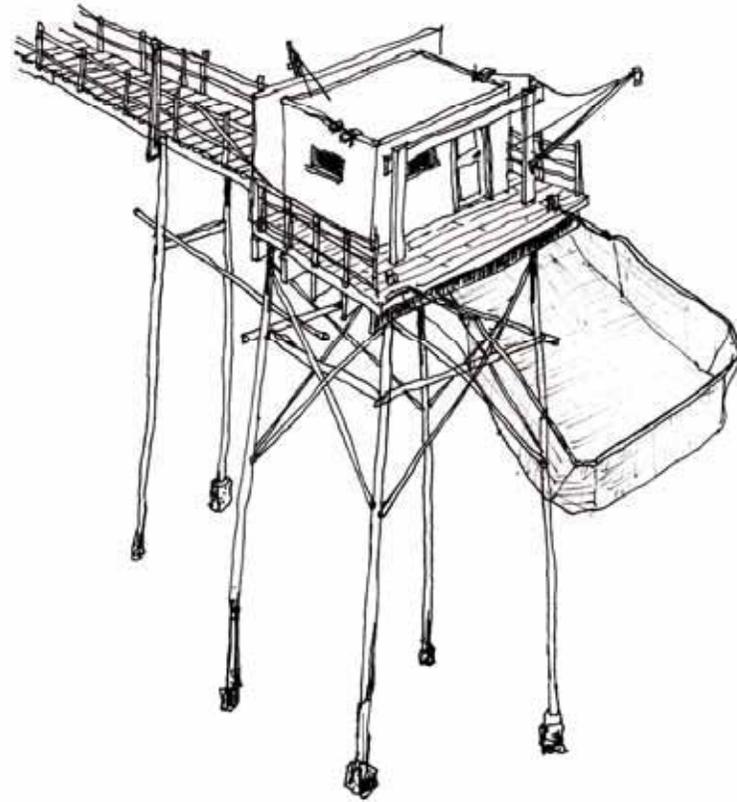
Centre for Improved Mental Health Well-Being

The treatment of mental health in the UK has been criticised for being reactive rather than preventative. In the UK over a million people have suffered from, or are suffering mental health conditions. The majority of these conditions are non-chronic and unfortunately the default treatment is anti-depressants.

Other countries throughout history have dealt with mental health problems with alternative therapies other than drugs, such as physical exercise, meditation, massage, yoga, water therapies, art and music therapies and food/herbal remedies.

The scheme as proposed is a retreat; patients are stripped of their material possessions and over a period their mental health is restored by using the therapies listed above.

The facility's architectural language is pared-back to the essentials and recalls the work of Le Corbusier's Covent Santa Maria la Tourette, in terms of its reductivity. It is constructed off the headland, in the shadow of Tynemouth Priory, protected by a breakwater that also forms an external swimming pool. There are a number of external structures located within the pool that contain different types of bathing experience. The structures on stilts recall the shiel typology and house a drawing room/gallery and library.



michael serginson



nicola patterson

Education and Research Centre and Fish Conservation Programme

The proposed scheme relates directly to the global issue of declining fish stocks in the sea. Locally in the North Sea, Cod is the main species under threat with current levels at 40,000 tonnes, the estimated sustainable level according to Greenpeace is 70,000 tonnes.

The scheme will raise cod which will then be released into protected areas of the North Sea known as Marine Reserves where no fishing will be allowed. The scheme will also provide courses in fish husbandry and aquaculture which will link with other local universities. The growing of cod on site provides a live example which students can gain understanding from firsthand experience. A research centre will research into improving rearing methods and investigate other species of fish which can be reared in this manner.



nicola patterson

The scheme addresses the high level of unemployment in the local shipbuilding industry by providing new jobs in the area in a field which the local fishermen are knowledgeable in.

The concept for the building was inspired by the clustering of mussels found along the shore and to the theories of Metabolism where the building is seen as an organism, growing, shedding and rejuvenating. The use of prefabricated units, fixed to a central core allows each unit to be removed and replaced as required allowing the building to expand or shrink. The imposing cranes that form the library at the top of the building are permanent memorials to the nearby shipbuilding industry. They further emphasize the building as a growing organism as they help to place the prefabricated units in place before being locked into place to allow the library to be constructed between them.

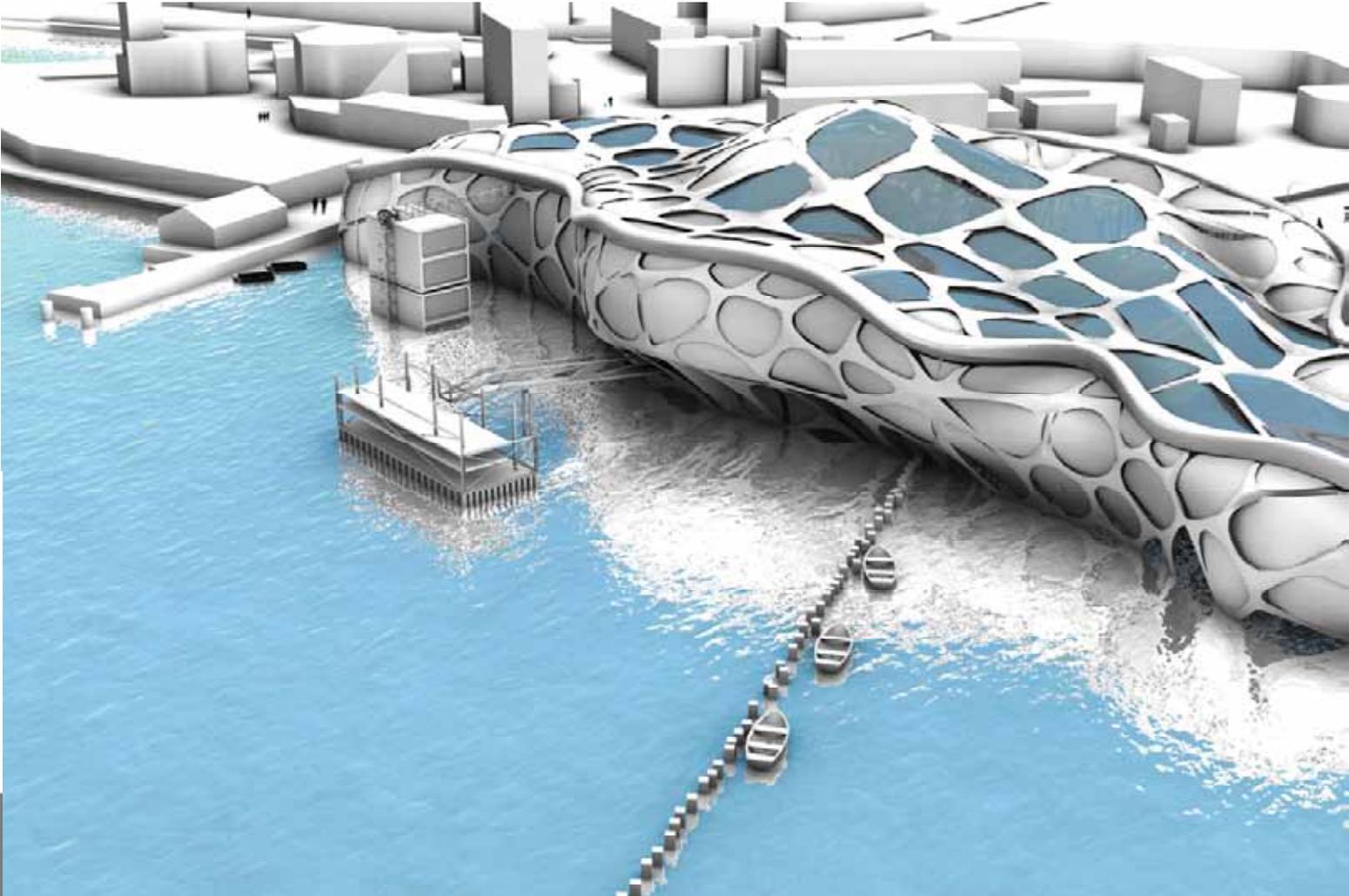
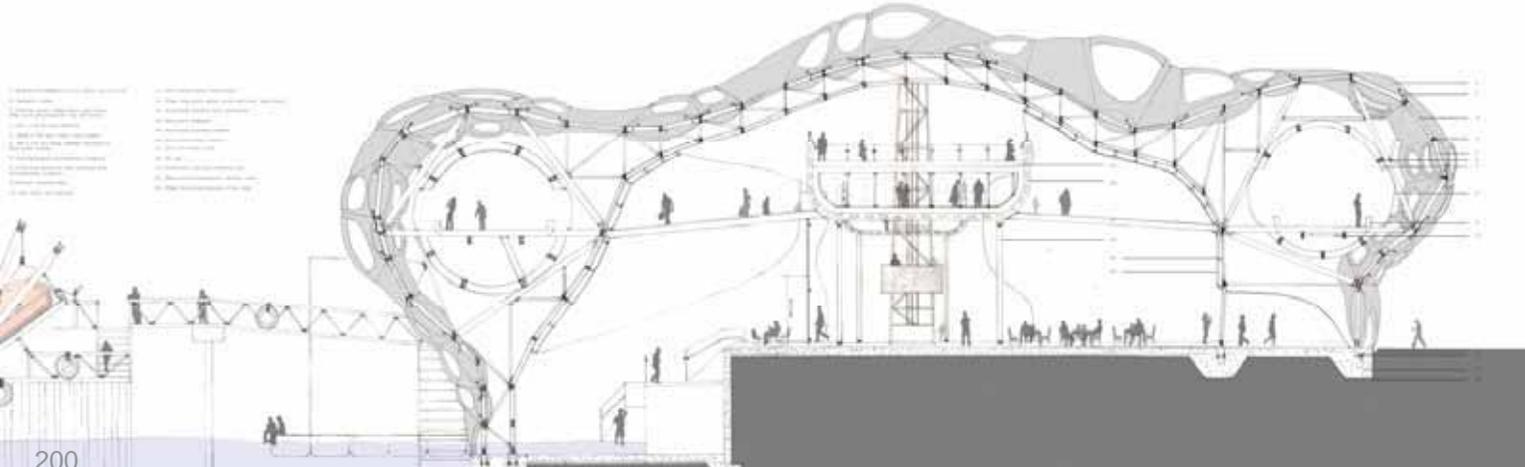


richard marsden

North Shields Naval College

Initial Brief: The history of the North Shields Fish Quay site is of a productive and maritime background, a maritime college was an obvious choice of cultural tonic that the area would strive from. The project fell under the arts and culture category of North Tynesides regeneration framework. During the time of the project it became clear that the global credit crisis had meant that the cost of aviation fuel had soared pausing the way for transport by water. If the river Tyne was to be utilised as shipping and transport channel then it would also need staffing. The maritime college would therefore not only cater for the education and training needs of the merchant navy but would provide a broad range of services for the maritime industry including DFDS seaways and RNLI. The overall aim was to retain and increase jobs and economic activity as well as bringing the Fish Quay out of the Industrial Age into the Information Age.

Landmark: By designing a new 19,500sqm training facility for 750 naval and technology students, a high-profile landmark building for facilities that include state-of-the-art simulators and leisure facilities all on one site was created.



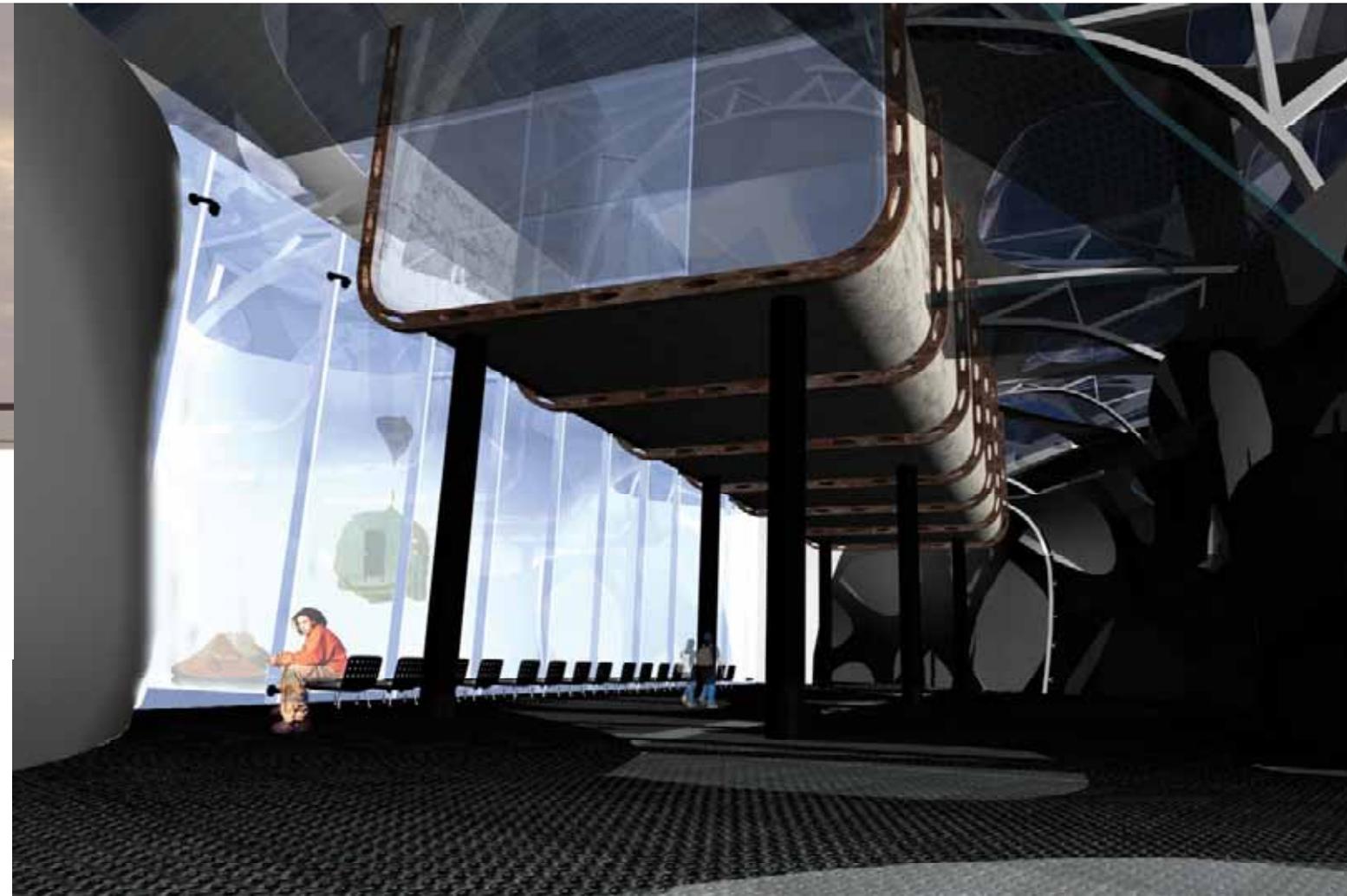
richard marsden

The College's biomorphic shape derives from the theory of borrowing some of nature's forms as we see in the works of Gaudi and Kiesler. Ultimately the form, created by using digital software to loft contours of the site's topography, was going to require a pioneering use of technology to construct such a lucid shape. Generally amorphous technology has fallen into ribbed structures clad in pressed steel panels or monocoque forms constructed of composite materials. This was the obvious strategy to form the shell of this organic structure.



Voronoi Modelling: Alongside the introduction of computation in the design process, architects and structural engineers have been exploring the possibilities of more complex geometries and adaptive biomorphic forms and structures. The Voronoi parametric modelling method has recently gained some attention in this field. A Voronoi diagram is a way of decomposition or subdivision of space based on an initial set of objects or points:

I have customised a Rhino script which uses the 2-dimensional articulation of the Voronoi graph to produce an extraordinary optical effect that brings the idea of fish cells and organs to the facade of the building as well as acting as a structural reinforcement. The script creates a stress-driven point distribution reacting on local conditions in the facade system. In this way the facade system is activated to support the overall morphed portal frame structure and form an integrative and dynamic system. Fastened inside the areas created from the secondary structure will be a translucent polycarbonate composite panels which integrate lighting and thermal demands into the facade forming an integrative and dynamic system.



samantha hill

The scheme was developed as a response to the decline in the industrial & manufacturing industries in the North East of England. The area once dominated the shipbuilding industry 40% of the worlds ships launched in the 1880's & 90's were from the Tyne's shipyards. The project aims to create the next revolution in renewable manufacturing and bring the old shipyards at North Shields back into productive use.

The scheme as proposed is a production & education centre for renewable technologies, specifically wind generation; the aim of the facility is to marry education and industry in a unique way that will increase productivity and innovation. This new industry has the potential to once again dominate along the Tyne as the shipbuilding once did.

The building exploits the existing infrastructure of the dry docks; the design recalls the memories of the construction of ships and the associated scaffolding and site accommodation. The south façade is made up of thin panels, which are placed at different intervals allowing the façade to be peeled away at specific points to reveal the inner activities of the building. The panels provide solar shading but also allow for light to penetrate the building to create similar lighting conditions to that of the shipyards. The peeling away of the façade is also a metaphor for the decay of old ships on the Tyne.

The main accommodation such as auditoria, library, cafes and seminar spaces are all suspended as objects within the main volume of the building to represent the ships that were once built here. The ancillary accommodation such as classrooms, IT labs, toilets, circulation etc are situated in a strip along the north façade, much like the shipbuilding accommodation sat alongside the main shipbuilding structure.

An outdoor amphitheatre is proposed to bring back the sense of community on the site that the shipyards once created.



samantha hill



sharon mackay

North Shields Theatre and Arts Centre

Research into the history of North Shields found that there was a string of theatres present during the 1800's. None of these survived the rise of cinema and television in the 1900's, and so the theatre heritage of the town was lost. The proposal for the scheme is to develop a Theatre and Arts Centre complex which would help eliminate crime and occupy the people of North Shields.

The existing structures within this area of the Fish Quay are characteristic of the image of the quay, and so some were worthy of being saved, restored and used for new functions. The development houses a cinema within the old Victorian warehouse, and a new linear structure which divides the site, providing outdoor spaces for events and relaxation. The theatre uses an old smokehouse as its backstage area.

The buildings are accessible to the external spaces at ground level, allowing free passage into different areas of the building. Cafes and bars spill onto the public plaza.

The Art Gallery and workshops dominate the upper floors of the new build and are lit predominantly from the north. The galleries are open plan to allow maximum flexibility for exhibitions.

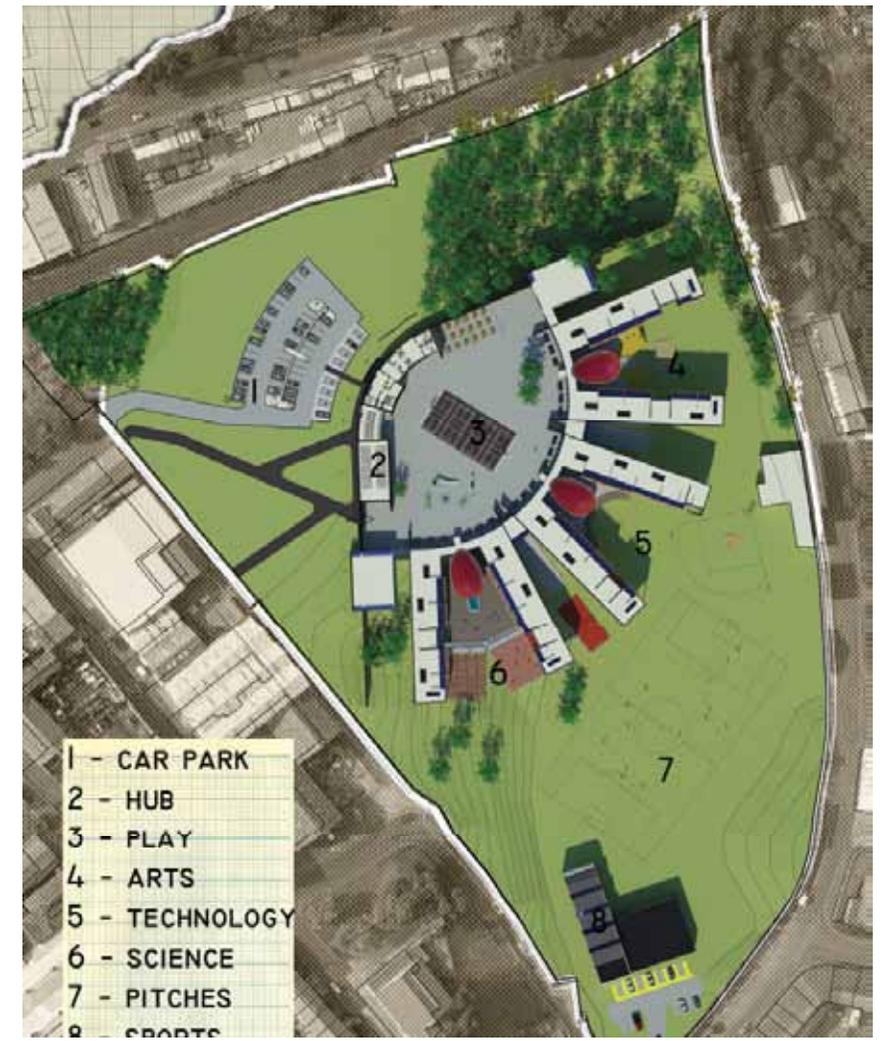
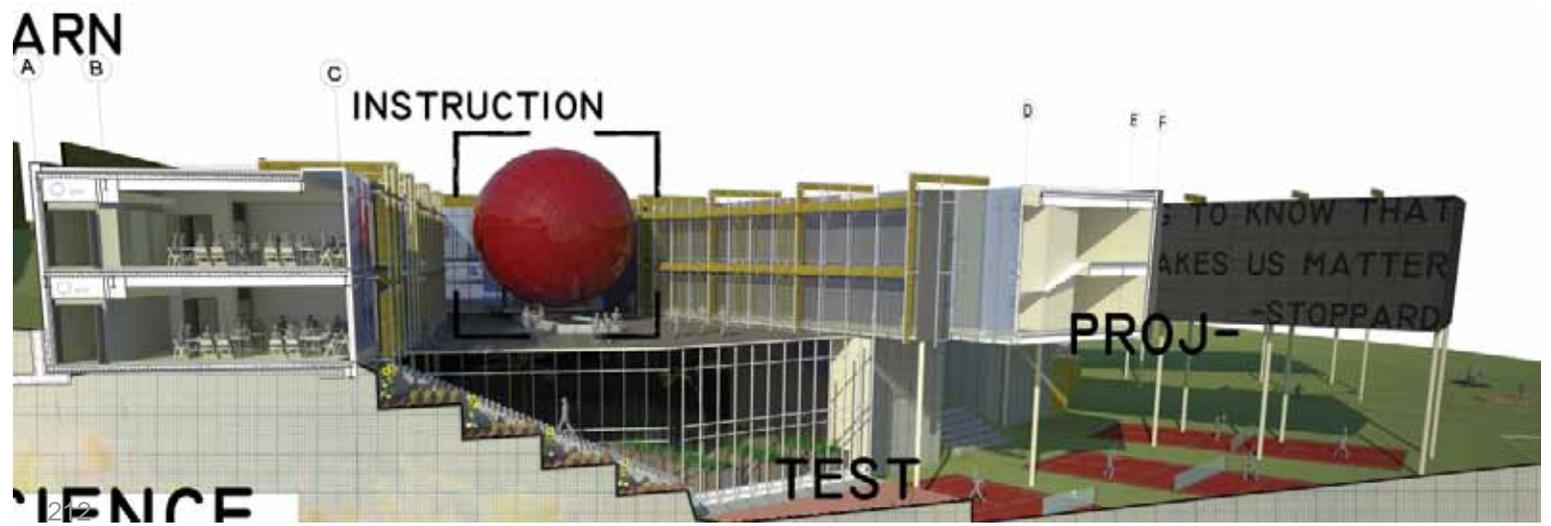


steven paynter

Learning outside the box

The current achievement level at GCSE is 48%, compared with all other areas of teaching, each of which have achievement levels over 80%, this is clearly not acceptable. We are currently in the process of rebuilding all of the nation's secondary school and yet we seem to be designing them around the same teaching template that has been failing children since secondary education first began.

The aim of this project was to look at how teaching might work in the near future if the current system were replaced and how this would affect the architecture of school buildings. By researching the best teaching methods used around the world and the theories behind pedagogy and child behaviour it was possible to design a building which becomes a tool for constructivist learning rather than simply a box in which pupils are taught. Each of the three student blocks revolve around the project learning model and are on a scale which is suitable for children. Each building is also similar and essentially simple to as to be easy to read and understand for people of the intended age group.



steven paynter



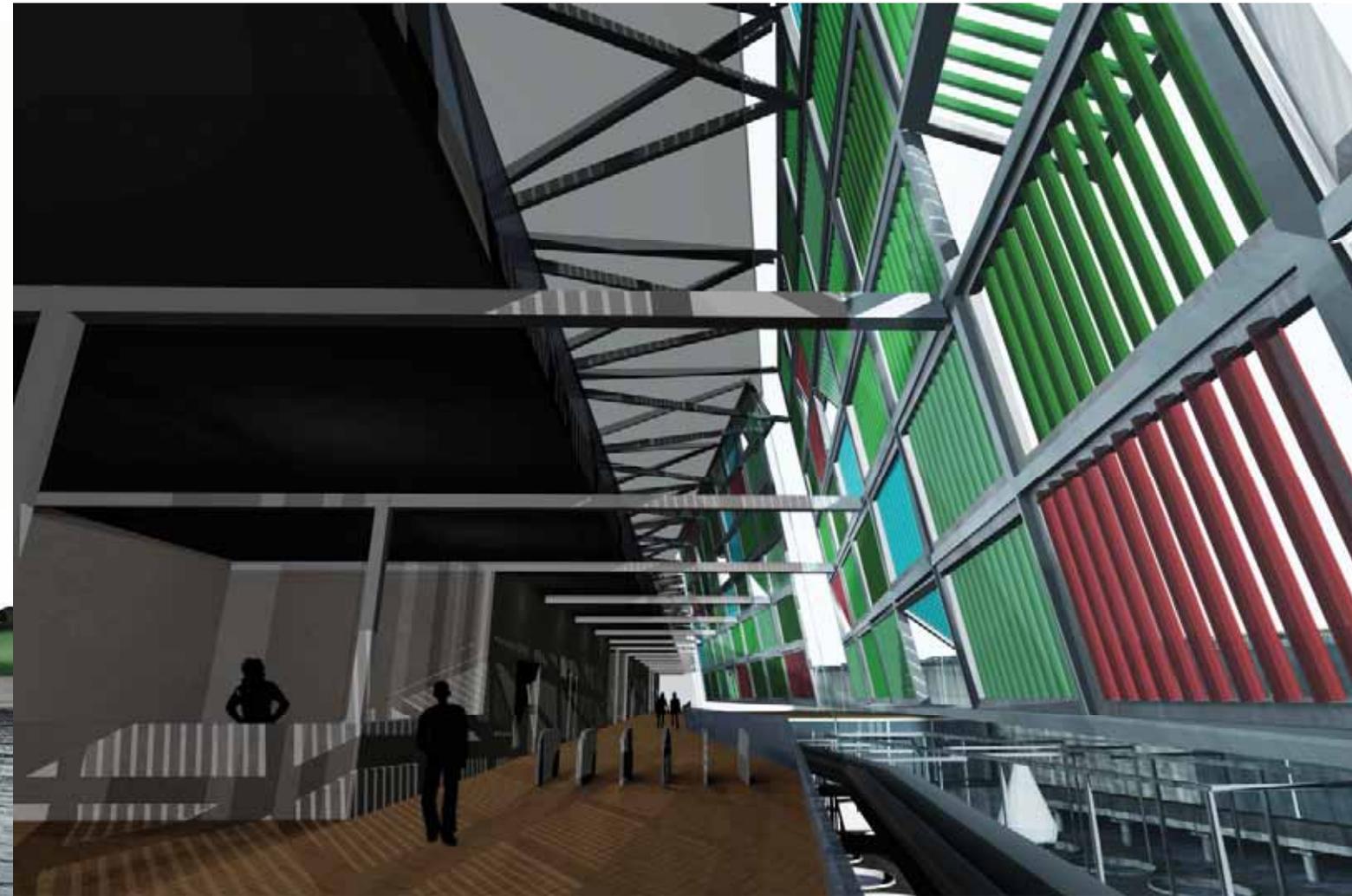
toby lechler

North Shields Marine Institute

The site is located at the mouth of the River Tyne as it flows into the North Sea. Approximately 9 miles from Newcastle, it was once a thriving fishing town which has since fallen into decline. The Marine Institute consists of: a cod hatchery, visitors centre, and research and education facility including auditoria, classrooms and laboratories.

Three programs of conflicting nature are combined, a flexible program for public exhibition space, rigidly controlled conditions within the laboratory/hatchery areas and acoustically sensitive teaching and study areas.

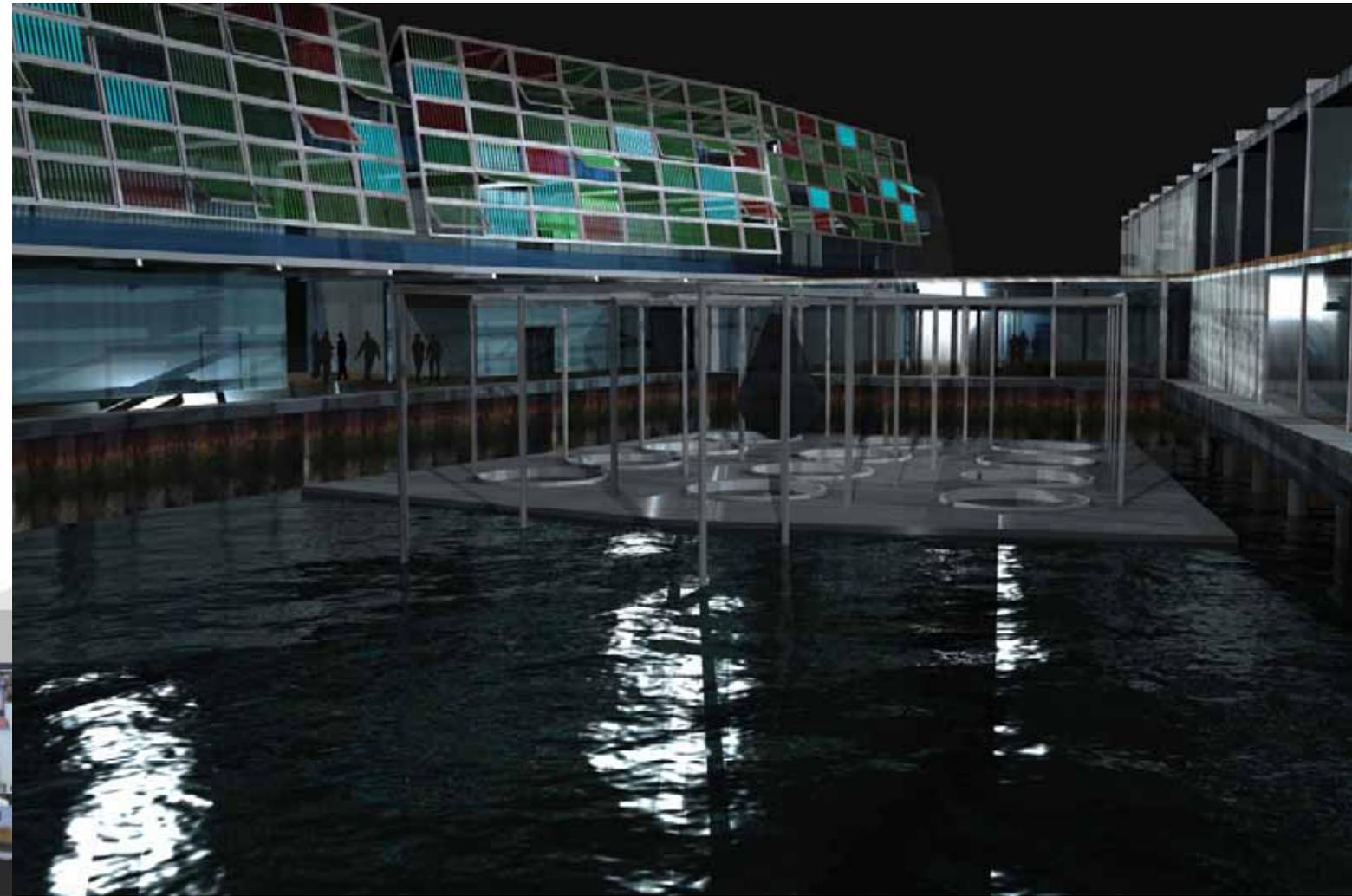
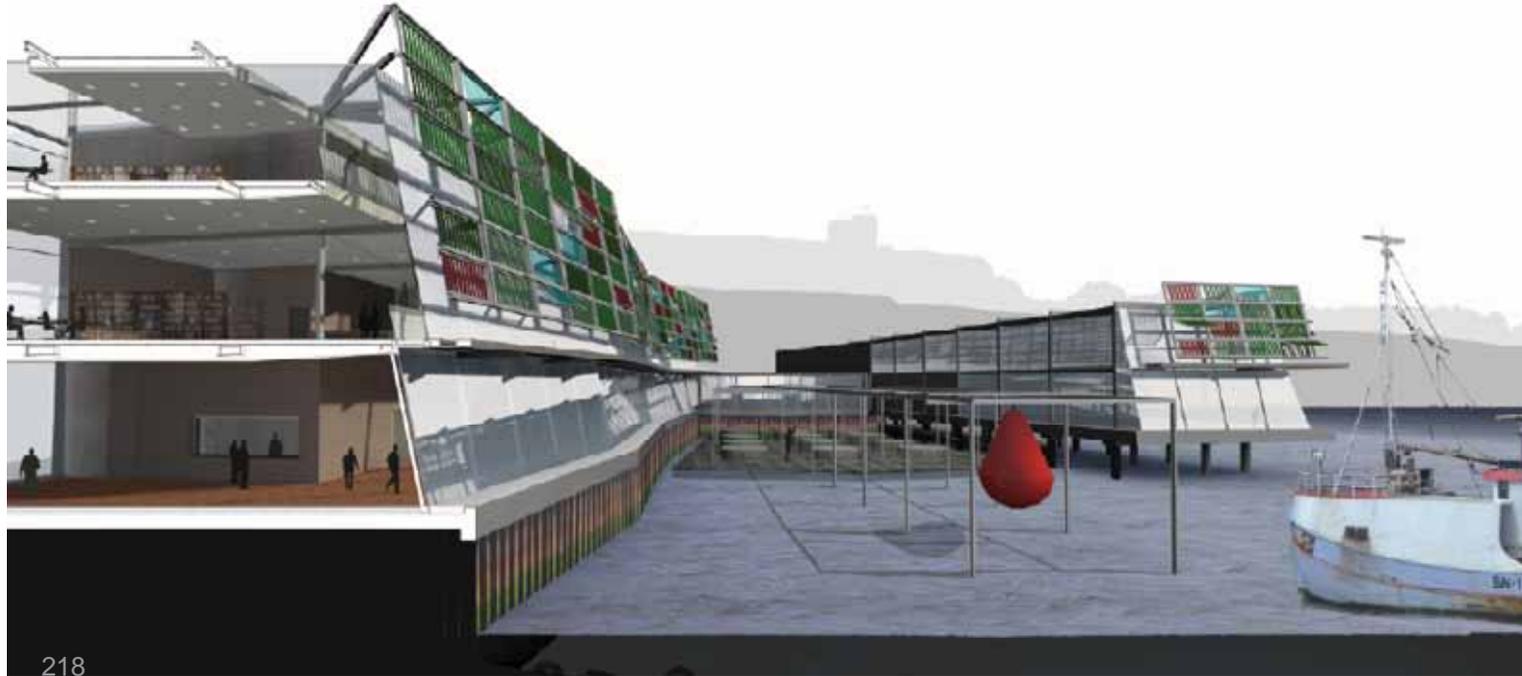
The program is divided into three distinct functions, all of which can be accessed from the central entrance foyer. The research institute consists of a library, auditoria, classrooms, laboratories, a coffee bar and break-out spaces. The hatchery consists of water treatment facilities, incubator tanks, larvae tanks, a workshop, office areas and a laboratory.



toby lechler

The site is situated on the waterfront and as such the east and south facades are entirely unobstructed from the sun's rays. Algae, an essential ingredient for the cod hatchery, is grown on 'living' facades to produce bio-fuel which helps power the building. The 'living' facades are orientated to the south east receiving morning and afternoon sun all year round.

The remains of the Clifford's Fort walls run parallel to the scheme. To relate to the heavyweight nature of the fort, the walls of the research institute are constructed from brick and concrete. To break up the facade, glazed lightwells provide views through from the fort and informal break-out spaces accessed from the primary circulation routes.



the course would like to thank:

Prof. David Howarth DRDH Architects

Prof. Neil Taylor : Faulkner Browns Architects

Steve McIntyre : Faulkner Browns Architects

Prof. Thomas Albrecht : Hillmer Sattler und Albrecht Architects

Alice Lavery : Space Architecture & Management

Allan Hanes : Concrete Centre

Andy Mace : Arups

Andy Roberts : Space Architecture & Management

Anthony Smithson : Keel Row Bookshop

Bill Gething : Feilden Clegg Bradley Studios

Bruce Newlands : Kraft Architecture

Chris Smiles : Marks Bar•eld Architects

Claire Frankl : Frankl + Luty Architects

Colin Pugh : Manchester School of Architecture

David Clouston : Silverlink Properties

David Horne : Silverlink Properties

Dolan Conway : RIBA North East

Gavin Scott : Northumbria University

Geoff Rich : Feilden Clegg Bradley Studios

Ian Wroot : Liverpool John Moores University

Johnathan Baker : Ryder Architecture

Jon Jo MacNamara : RIBA North East

Jack Carter : Renzo Piano Building Workshop

Jeremy Ramsay : Polyroom

Julian Gregson : Lifschutz Davidson Sandilands

Karen Geoghegan : RMJM

Ken Oliver : Corus Construction Centre

Ken Smith : Ibstock

Leighton Cooksey : Faulkner Browns Architects

Malcolm Fraser : Malcolm Fraser Architects

Matthew Birchall : Arups

Moira Conway

Oliver Jones : Northumbria University

Paul Warrior : Falkner Browns Architects

Richard Collis : Feilden Clegg Bradley Studios

Richard Smith : University of Washington

Robert Mull : London Metropolitan University

Ronnie Graham : Ryder Architecture

Sally Kevan : RIBA North East

Shih-fu Peng : Heneghan Peng Architects

Steven Clarke : Hopkins Architects

Dr. Steven A Moore : University of Texas at Austin

Stuart Palmer : Surface+Light+Space

Sunand Prasad : RIBA

