







northumbria projects 2010



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projects 2010





This publication documents the work of
architecture students at both degree and
masters level at Northumbria University in
2010.





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projects 2010





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

14 Northern design prize 2009

Matthem Drury

16 RIBA Part 2 Hadrian medal winner 2010

Abbas Norozi

18 RIBA Presidents Medals 2009 Silvermedal Shortlisted

David Hunt

20 RIBA Presidents Medals 2009 Bronze Medal Shortlisted

Otis Murdoch

22 RIBA Hadrian Medal 2010 Commendation

Darren Hancock

24 Halsall Lloyd Prize for outstanding design project

Darren Hancock

26 Ryder Prize for outstanding undergraduate design project

Leanne Stamp

28 Ryder Prize for outstanding postgraduate design project

Reah Booth

30 NAA Glover prize for outstanding academic output

Ollie Currie

32 RIBA Presidents Medals 2010 Silver Medal Nominee

Abbas Norozi

34 RIBA Presidents Medals 2010 Silver Medal Nominee

Reah Booth

36 RIBA Presidents Medals 2010 Bronze Medal Nominee

Chris Brown

38 RIBA Presidents Medals 2010 Bronze Medal Nominee

Sebastian Cunningham

40 RIBA Undergraduate Hadrian Medal Nominee 2010

Adam Eckworth

42 RIBA Undergraduate Hadrian Medal Nominee 2010

Chris Brown

44 RIBA Undergraduate Hadrian Medal Nominee 2010

Carl Harper

46 RIBA Undergraduate Hadrian Medal Nominee 2010

Darren Hancock

48 RIBA Undergraduate Hadrian Medal Nominee 2010

Leanne Stamp

50 RIBA Undergraduate Hadrian Medal Nominee 2010

Sebastian Cunningham

52 RIBA Postgraduate Hadrian Medal Nominee 2010
Abbas Norozi

54 RIBA Postgraduate Hadrian Medal Nominee 2010
John Kemp

56 RIBA Postgraduate Hadrian Medal Nominee 2010
Michael Bolam

58 RIBA Postgraduate Hadrian Medal Nominee 2010
Opas Klinhom

60 RIBA Postgraduate Hadrian Medal Nominee 2010
Reah Booth

62 Nick Domminney – Gareth Hoskin's Q & A

64 RIBA Reinvigorating the region exhibition

67 Nigel Peake - Involvement at Live

68 Residency at live

71 The Young Literature and Philosophical society –
ba(hons) architecture year 3 project 1

77 ba(hons) architecture year 3 project 2

78 Blanchland

80 Adam Eckworth

82 Andy Edwards

84 Ash Lahouidek

86 Beth Roebuck

88 Darren Hancock

90 Elaine Bao

92 Gaby Andersson

94 Jason Kemp

96 Terence Chan

98 Housesteads Fort

100 Carl Harper

102 Chris Howson

104 Daniil Leover

106 Emily Scullion





108 Jake McDonald
110 Jamie Nicholson
112 Jaime Speck
114 Judith Forster
116 Tom Bowey
118 Vicky Mcqueen

120 Langley Smelt Works

122 Andy Lee
124 Chris Brown
126 Gina Parisella
128 Guy Moulson
130 Harinder Kaur
132 Nikki Hoggarth
134 Robert McCartney

136 Otterburn Range

138 Adam Dalby
140 Amy Williams
142 James McCarthy
144 Jon Dennis
146 Leanne Stamp
148 Lisa Rogan
150 Rob Woodhouse
152 Sean Hall
154 Sebastian Cunningham
156 Solila Tran

158 Bruce Newlands – Kraft Architecture Q & A

160 Masters in Architecture Year 1

162 Morpeth 100

164 Aaron Young – Sunderland Maritime Heritage Centre
166 Jonathan Mole – Sunderland Arts Collective
168 Peter Virtue – The Jim Clark Memorial Centre
170 Steve McIntyre – FaulknerBrowns Architects Q& A

172 Masters in Architecture Year 2

174 Carliol Square

176 Jeff Lam
178 Leo Moreton
180 Roger Loh
182 Sian Eckert

184 Newburn

186 Geoff Liddle
188 Jason Brown
190 Jenna Salter
192 Katy Lomas
194 Kayleigh Scott
196 Kevin Potts
198 Reah Booth
200 Rebecca Cook
202 Russell Cripps
204 Sam Daysh
206 Tom Wesely
208 Andrew Hunter
210 John Kemp
212 Leanne Trotter
214 Maral Rahmantalab

216 Redcar

218 Abbas Norozi
220 James Robinson
222 Michael Bolam
224 Opas Klinhom
226 Peter Setterfield
228 Simon Martland
230 Ollie Currie

232 Summer Show 2010

234 Acknoledgments





projects 2010







projects 2010





awards + prizes

RIBA Medals:

international awards for excellence in the study of architecture. Widley 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

Northern Design Prize 2009 : **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.

projects 2010



Architectural Design Category

Brief: This category invites submissions from all aspects of architectural design including architecture, interior design, landscape architecture and urban design.

Innovative solutions sensitive to their particular context will be favoured by judges and entrants that clearly describe their use of skills and resources with reference to their particular project will do well.

"Matt's imaginative design and considerable architectural talents have enabled him to succeed, despite fierce competition, in what is a great start to his career."

THE JOURNAL Friday July 5, 2010

general@nbc.co.uk

News 3



ALL AT SEA Matt Drury's Floating Museum in which the Lindisfarne Gospels could be kept in environmentally-controlled conditions

Floating his idea wins Matt an award

Museums would house the Gospels

Adam Batey

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THESE innovative designs for a series of floating museums to host the historic Lindisfarne Gospels have landed a prestigious award.

Northumbria University architecture graduate Matt Drury came up with the idea for a string of museums in the sea off Holy Island, where the Gospels could be kept in environmentally-controlled conditions.

Visitors could heighten their experience of Holy Island by taking a boat to view the Gospels in their offshore location.

Matt, who lives in Heaton in Newcastle, also envisaged another eight units, some celebrating and telling the story of the life of St Cuthbert, and others being used as a place of retreat and contemplation.

St Cuthbert, who was Bishop of Lindisfarne, spent time as a hermit, possibly on St Cuthbert's Island off Lindisfarne and



UNIQUE CONCEPT Architecture graduate Matt Drury

on one of the Farne Islands. Now Matt's concept has won the Northern Design Competition award for Architectural Design after being shortlisted from thousands of entries from universities and colleges across the North of England, Scotland, Wales and Northern Ireland.

The 22-year-old entered the competition with his final-year degree project on Lindisfarne.

Six of the units would be built on rocks which, like Holy Island, would be accessible for part of the day and then be cut off by the tide.

Three of the units - those housing the

Gospels and providing the retreats - would be accessible only by boat.

The units would be built from concrete but would incorporate aggregate from the island so that as they weathered they would take on the appearance of rocks.

Each unit would have its own role, such as:

- A reception.
- A memorial to St Cuthbert.
- A place for the history of St Cuthbert and the Lindisfarne Gospels
- Somewhere to show how the Lindisfarne Gospels were created.

- A venue for film displaying the content of the Gospels.
- A boathouse providing access to the two retreats and Gospels house.

Matt, who is currently working as an architectural assistant with architects Space Group in Benton, Newcastle, was also influenced by the tidal nature of life on Lindisfarne.

"I visited St Cuthbert's Island and I have also sat at 3am on the rocks at the east of Lindisfarne," he said.

"Time on Holy Island is defined by the cyclical nature of the tide.

"The museum units explore the zone between low tide and high tide, and the sea beyond.

"Accessible at low tide, they provide something of a pilgrimage."

Kelly Mackinnon, senior lecturer in architecture in the School of the Built Environment at Northumbria University, said: "We're over the moon that Matt's work has been recognised by such an award.

"Matt's imaginative design and considerable architectural talents have enabled him to succeed, despite fierce competition, in what is a great start to his career.

"This competition attracts entrants from all northern universities and it's a great way to put Northumbria University's architecture department on the map."

'Matt's concept has won the Northern Design Competition award for Architectural Design after being shortlisted from thousands of entries from universities and colleges across the North of England, Scotland, Wales and Northern Ireland.'



awards + prizes

RIBA Part 2 Hadrian medal winner 2010 : **Abbas Norozi**

The thesis project is sited in Warrenby, part of the coastal settlement of Redcar, which lies approximately 13 km northeast of Middlesbrough and to the east of the mouth of the river Tees.

The site is on the edge of the Coatham Marsh Nature Reserve, originally a salt water marsh; it was transformed through the expansion of agriculture to a freshwater marsh in the 18th century. Subsequently it has been contaminated by slag deposits from the steel industry and is now home to a number of rare wildlife species such as the Death's Head Moth and the Marsh Orchid.

The site is also prone to storm surges and, as part of the managed realignment of the coastline, it is proposed to allow sea water flooding to return the land to salt marsh.

Coatham marsh

The Tees Valley is famous for its heritage of cutting-edge engineering industries. This sector continues to grow despite the current recession, however, there is a shortage in the number of skilled people able to fulfil those roles.

Research indicates that experiences in early teens are a major determinant in their perceptions and aspirations for future careers of young people. EngineeringUK report 49% of 7 – 11 year olds believe it would be 'boring' to be an engineer.

Young people do not associate being an engineer with designing and creating; common practice in an Engineers' profession.

projects 2010







awards + prizes

RIBA Presidents Medals 2009 : Shortlisted for Silver Medal : **David Hunt**



projects 2010

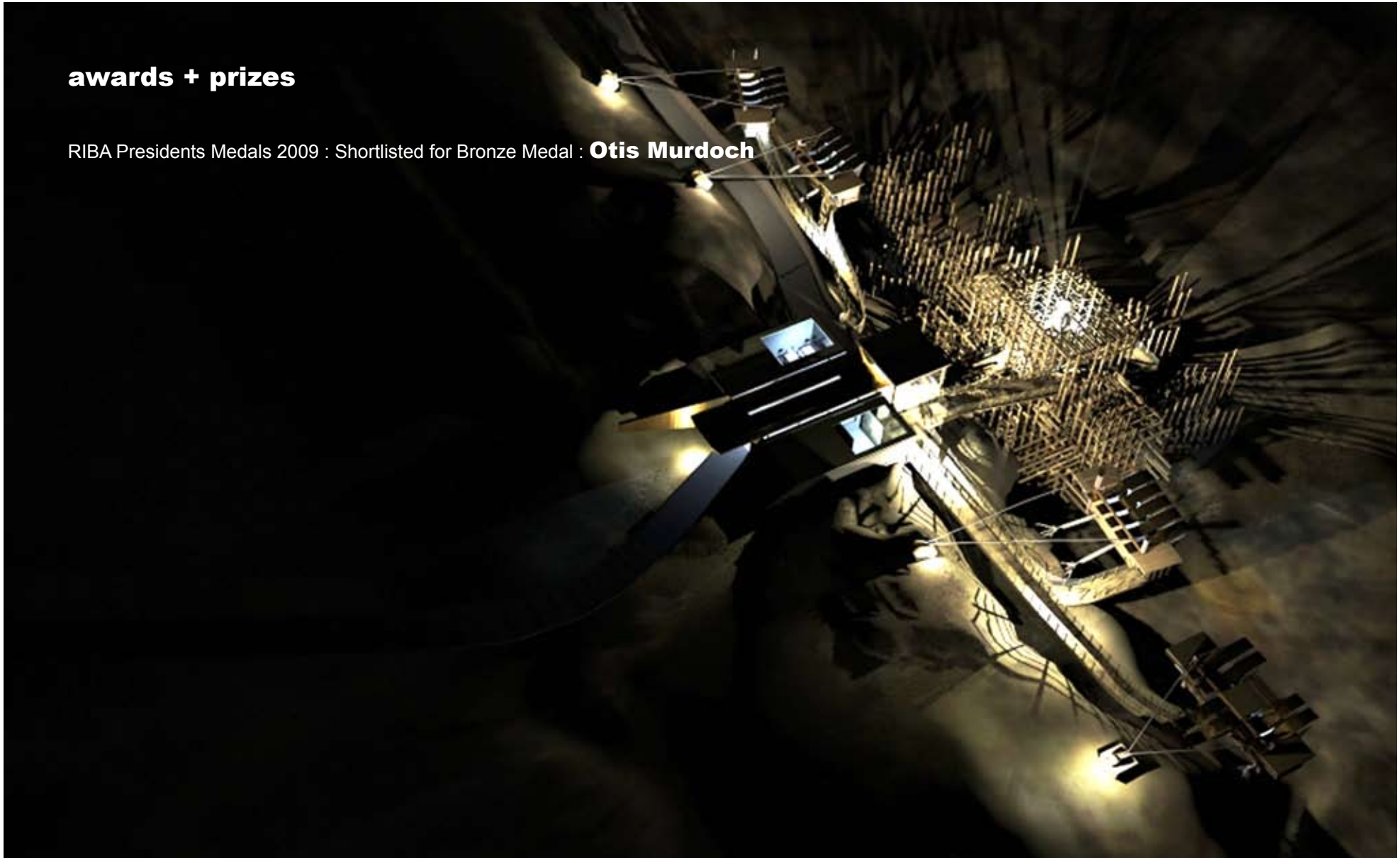


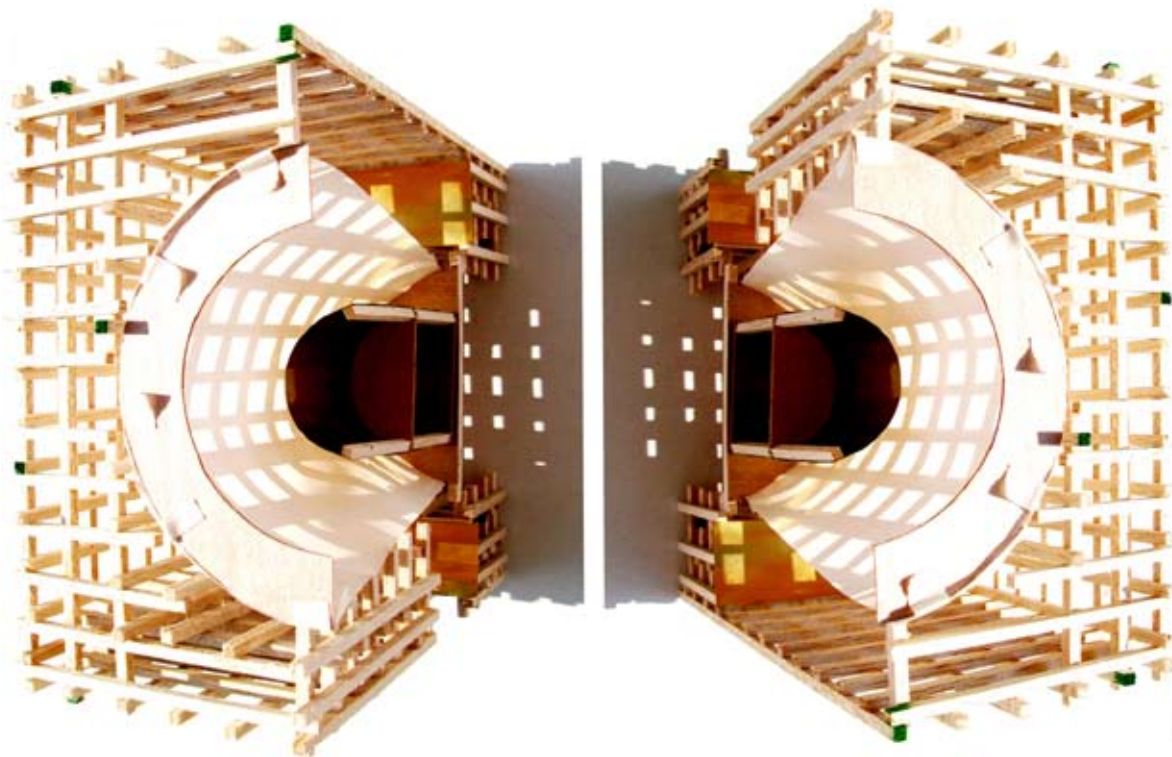




awards + prizes

RIBA Presidents Medals 2009 : Shortlisted for Bronze Medal : **Otis Murdoch**

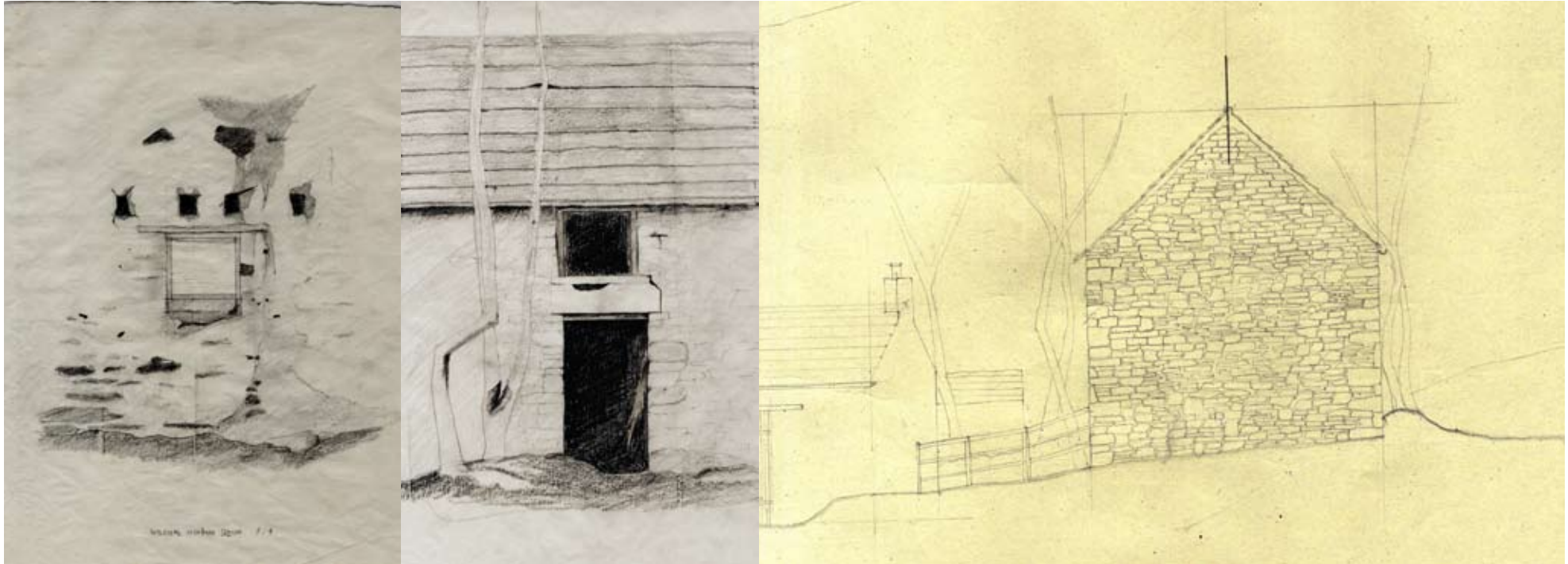






awards + prizes

RIBA Hadrian Medal 2010 commendation : **Darren Hancock**



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awards + prizes

Halsall Lloyd Prize for outstanding design project : **Darren Hancock**

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25





awards + prizes

Ryder Prize for outstanding undergraduate design project : **Leanne Stamp**

'War Stories'

Leanne Stamp

The museum, located on the edge of Kielder forest within the Northumberland National park, lies adjacent to the Ministry of Defence Firing Range which, despite being surrounded by areas of dense woodland, echoes with the sound of gunfire and military activity.

The museum is a repository; collecting, recording and sharing the stories of the front line Soldiers on tour.

The soldiers' stories which are received are displayed within the museum's exhibition areas, comprising of a series of pods constructed using a kit of parts inspired by military architecture and technology, fitted together to form one standard lightweight, temporary exhibition unit, that can be built off site and helicoptered into position, leaving the land undisturbed. Over time, the surrounding wildlife will start to grow on the 'pods' creating their own green roofs, blending into the surroundings.

Museum visitors navigate an existing pathway through part of the forest to with the exhibition pods positioned off the path. Halfway through the journey there is a 6m sound mirror collecting the noise of gunfire emphasising the connecting between the museum and the Military Range.

In partnership with the MOD, the project's research unit is dedicated to collecting modern military experiences through contemporary and emerging media, such as SMS, social networking sites and blogs. Aural and video stories, are stored within the archive along with physical resources, like photographs and letters donated by the soldiers and their relatives, creating an important historical record which aims to increase the public's understanding of modern warfare from a soldier's perspective.

projects 2010







awards + prizes

Ryder Prize for outstanding postgraduate design project : **Reah Booth**

wetlands

visitor centre

research facility

education centre

country

1. dry channel
2. bookstore / shop
3. plant
4. m / f toilet facilities
5. office
6. entrance : multi use space
7. kitchen / servery
8. cafe

2. breakout
3. write up / private study
4. entrance
5. reception / offices
6. fish hatchery
7. food storage / marking lab
8. incubation laboratory
9. egg take / sorting area
10. plant : emergency systems / sand filters
11. m / f toilet facilities
12. changing facilities
13. hatchery laboratory
14. mesocosm laboratory
15. breakout
16. toxic / pathology laboratory
17. analysis laboratory
18. moveable entrance bridge

1. community / multi use room
2. storage
3. refreshment area
4. m / f toilet + changing
5. m / f public toilets
6. reception / hire / admin
7. entrance : multi use space
8. park warden office
9. classroom
10. classroom break out



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river tyne

10m 20m 30m 40m







awards + prizes

NAA Glover prize for outstanding academic output : **Ollie Currie**



projects 2010

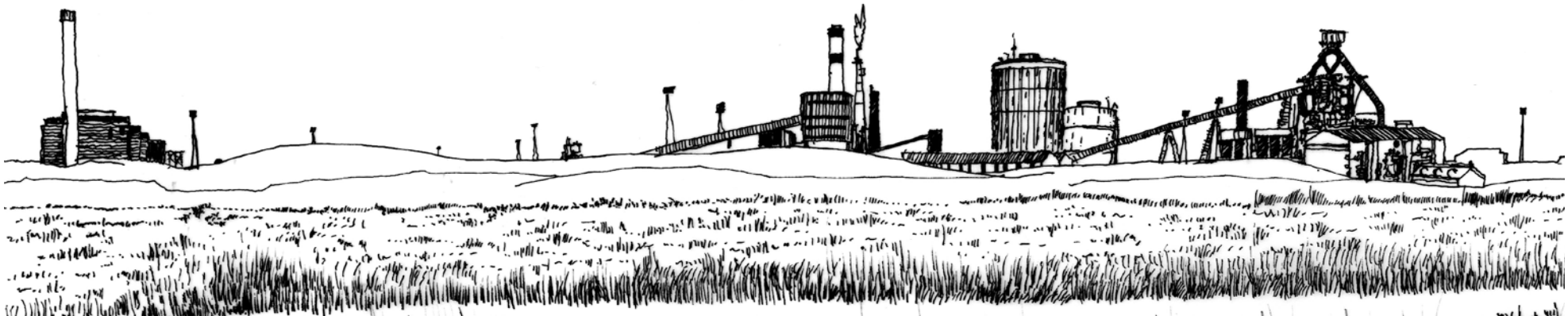






awards + prizes

RIBA Presidents Medals 2010 Silver Medal nominee : **Abbas Norozi**

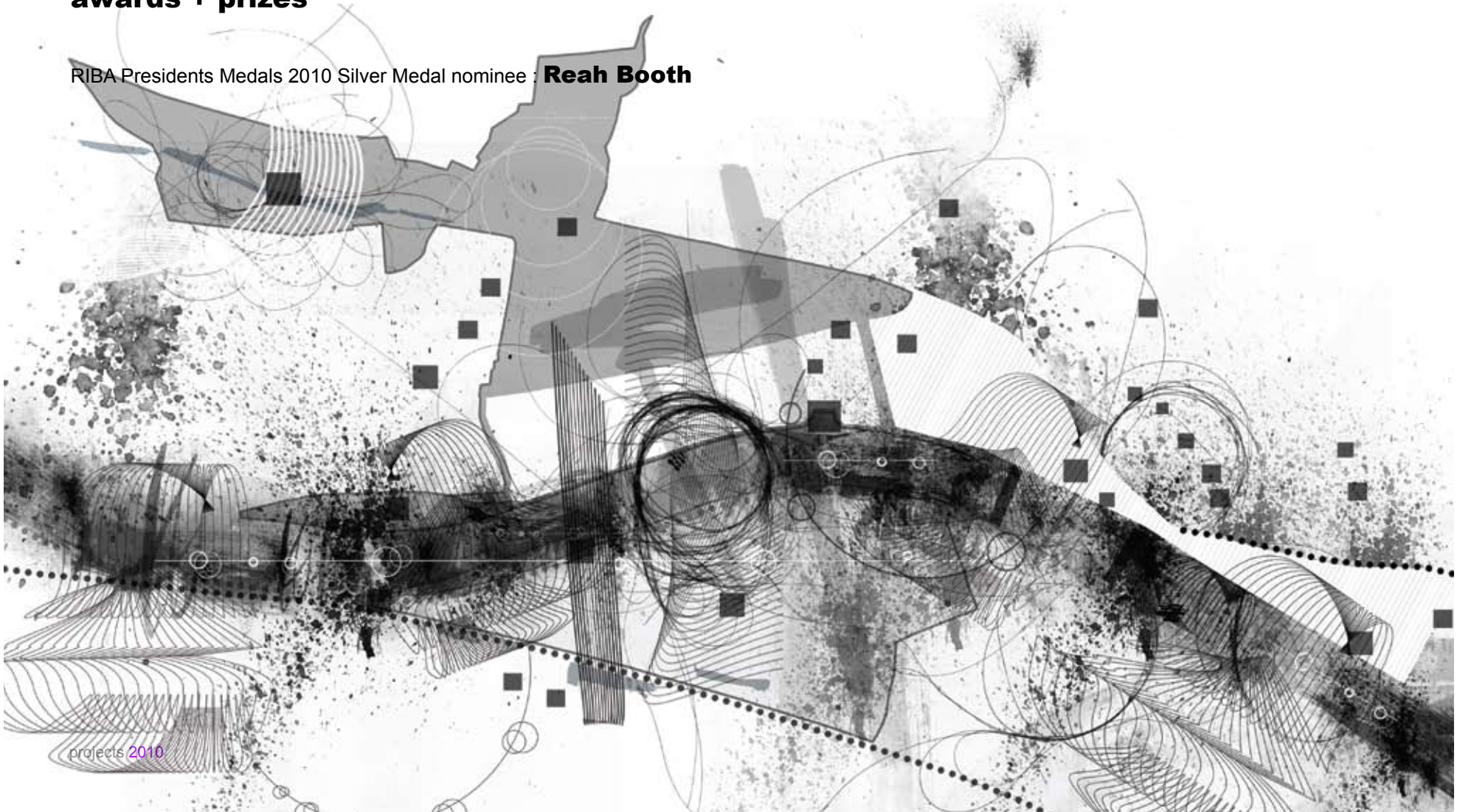






awards + prizes

RIBA Presidents Medals 2010 Silver Medal nominee : **Reah Booth**

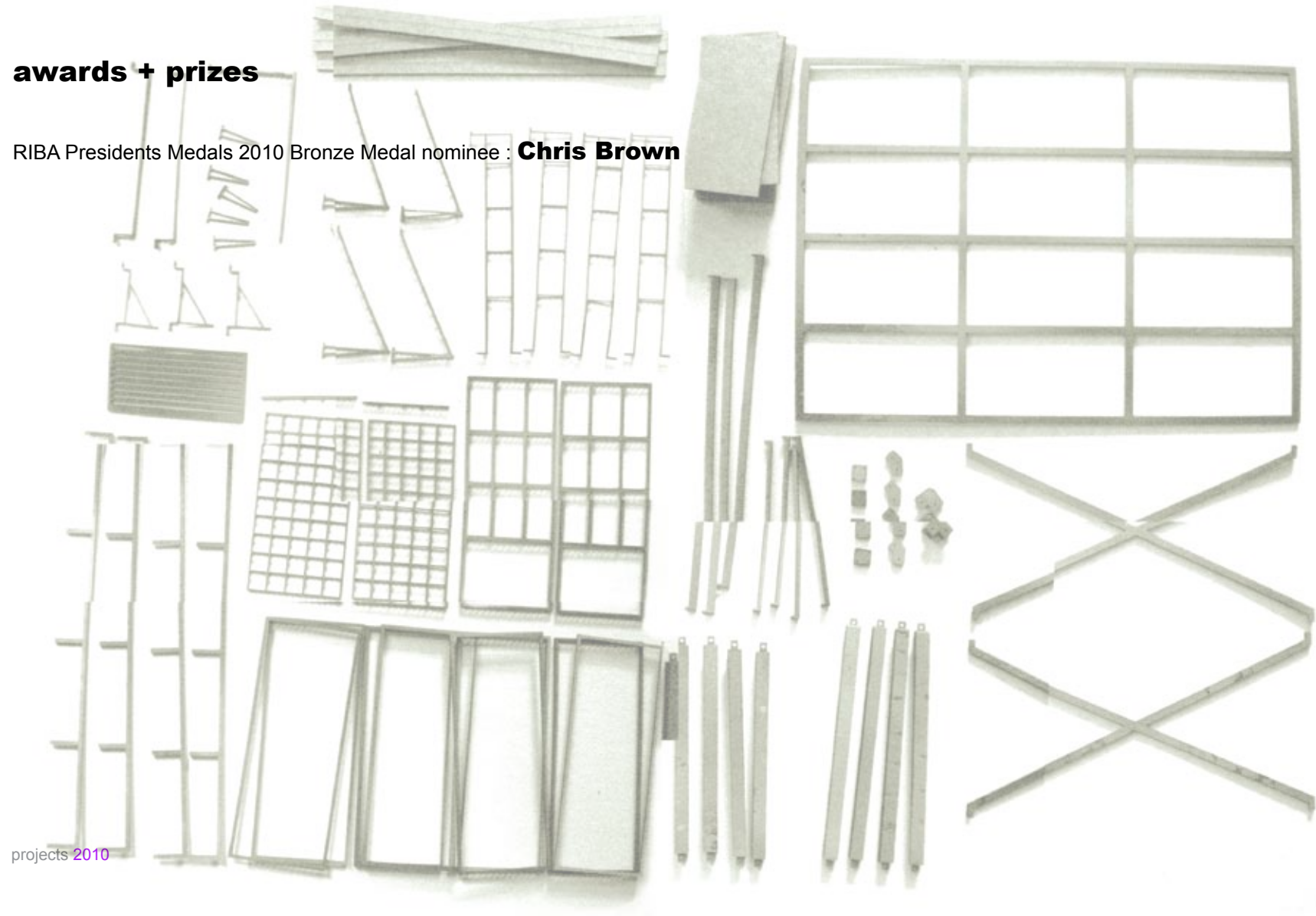






awards + prizes

RIBA Presidents Medals 2010 Bronze Medal nominee : **Chris Brown**



projects 2010







awards + prizes

RIBA Presidents Medals 2010 Bronze Medal nominee : **Sebastian Cunningham**



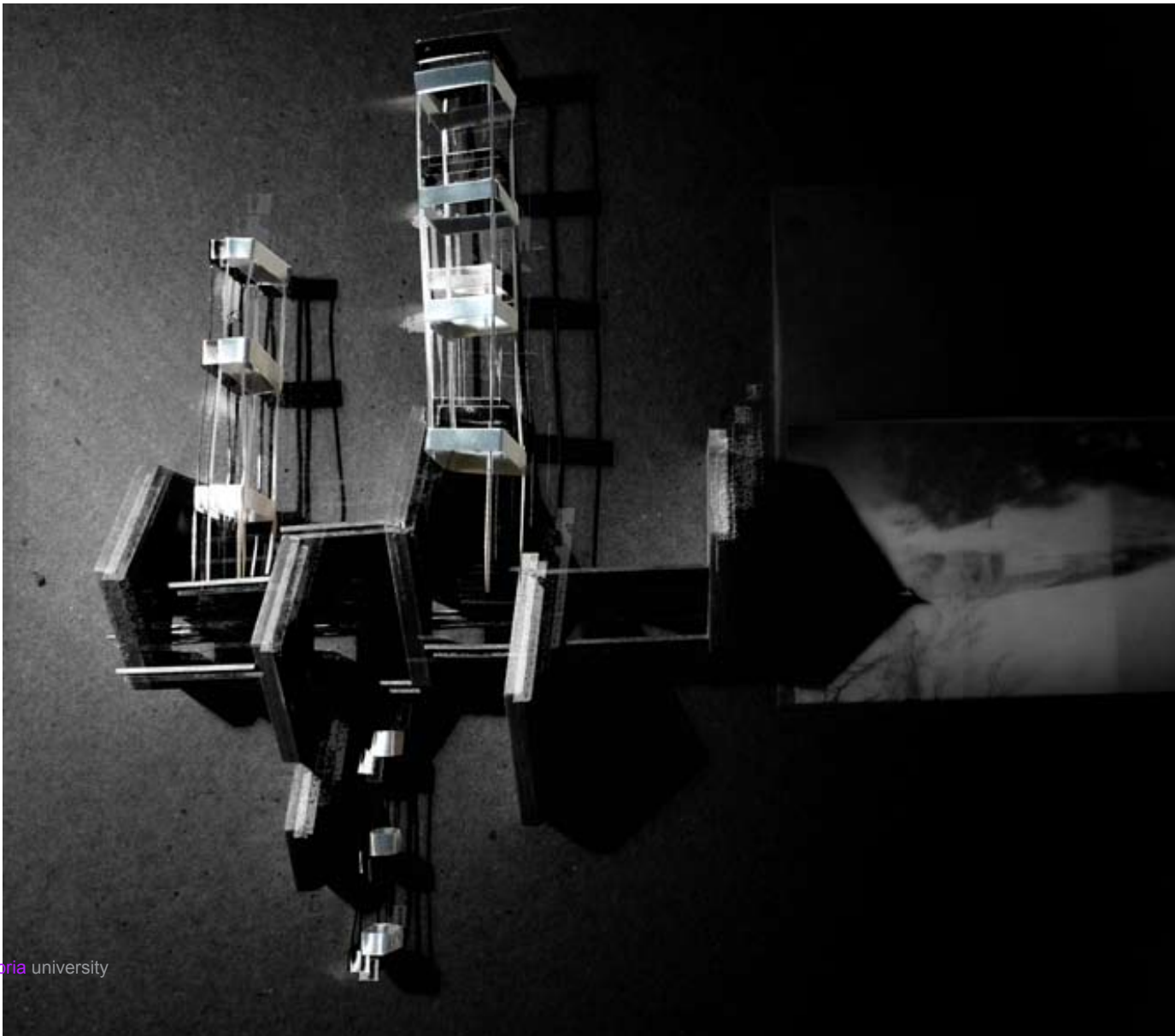




awards + prizes

RIBA Undergraduate Hadrian Medal nominee 2010 : **Adam Eckworth**





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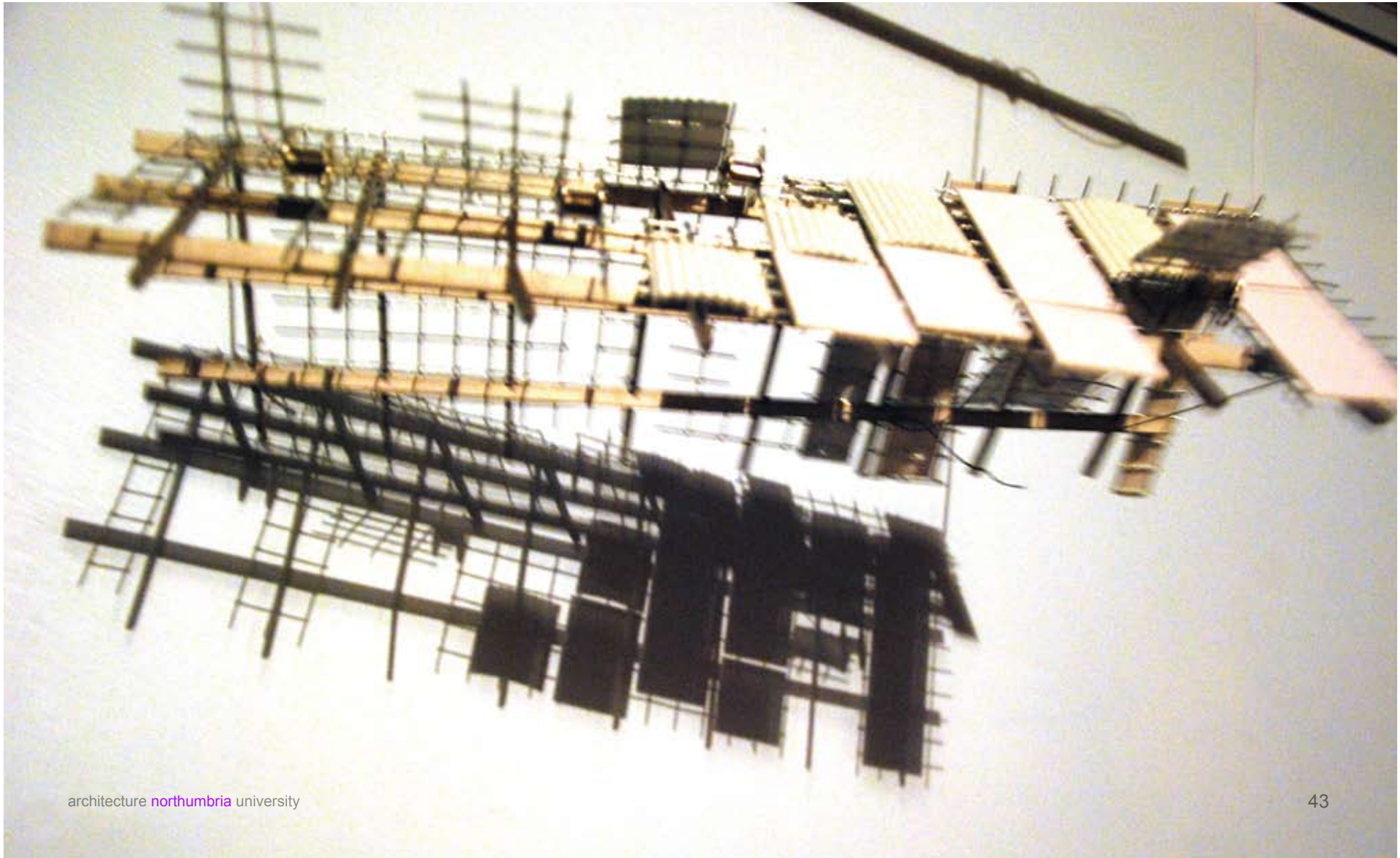
awards + prizes

RIBA Undergraduate Hadrian Medal nominee 2010 : **Chris Brown**



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43

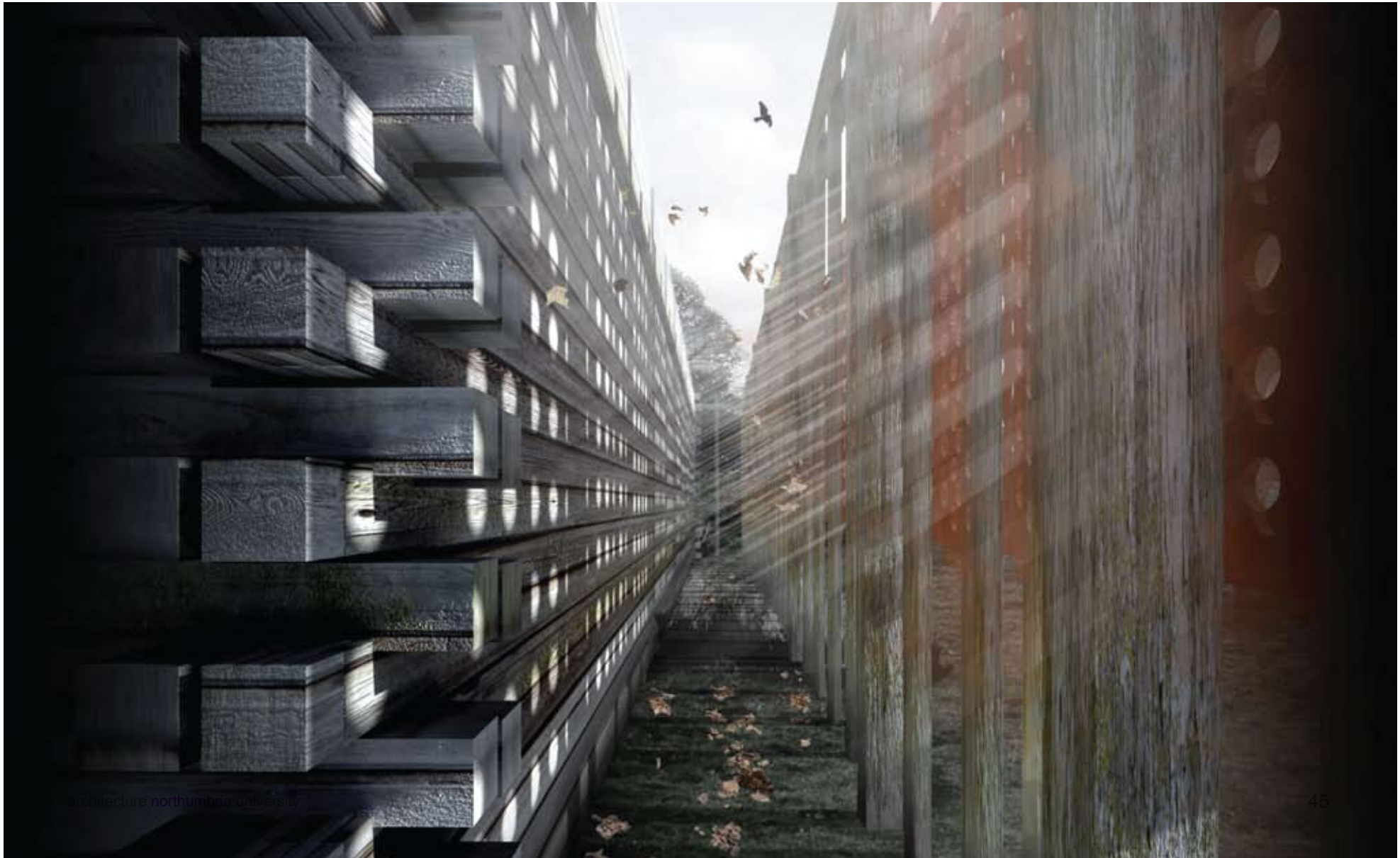




awards + prizes

RIBA Undergraduate Hadrian Medal nominee 2010 : **Carl Harper**





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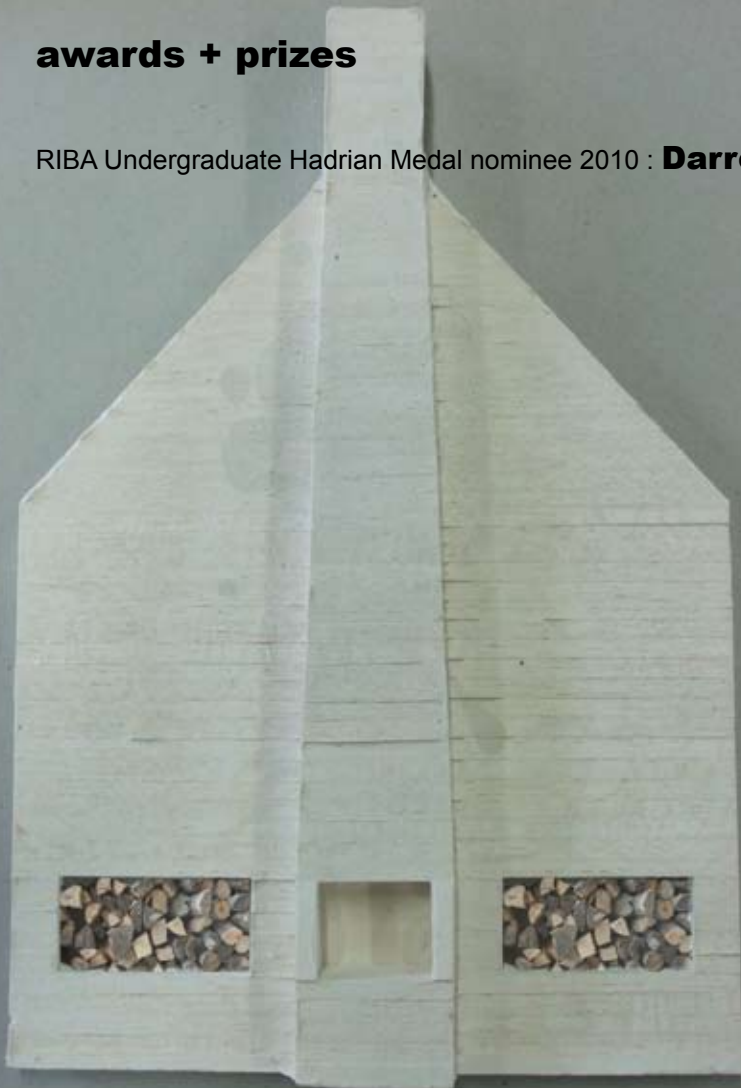
45





awards + prizes

RIBA Undergraduate Hadrian Medal nominee 2010 : **Darren Hancock**







awards + prizes

RIBA Undergraduate Hadrian Medal nominee 2010 : **Leanne Stamp**





CONSTRUCTION

12mm Thick, bolted inner steel cladding 1
50x100mm Timber Joists, bolted to the inner and outer panels of steel 2
100mm Thick, Spray Foam Insulation 3
Damp Proof Membrane 4
12mm thick bolted, outer steel cladding 5

Roof Membrane, Root Barrier 6

Ventilation panels, Shutters constructed using insulation sandwiched 7
between an outer corten steel layer and an inner plywood layer

Adjustable Feeling 8





awards + prizes

RIBA Undergraduate Hadrian Medal nominee 2010 : **Sebastian Cunningham**

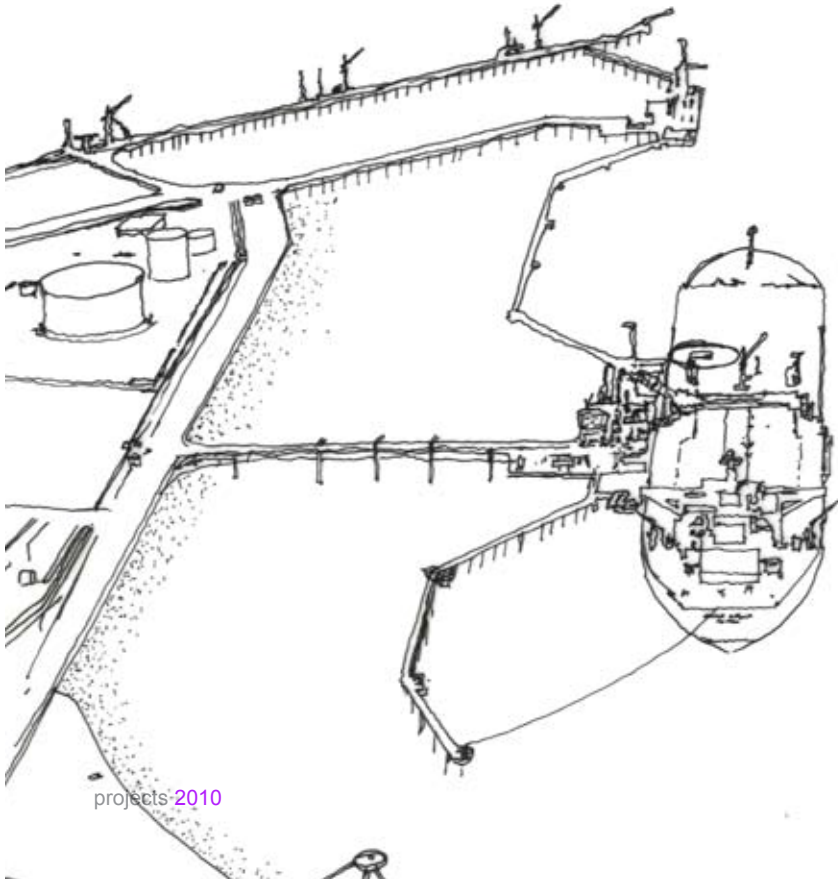






awards + prizes

RIBA Postgraduate Hadrian Medal nominee 2010 : **Abbas Norozi**



projects-2010

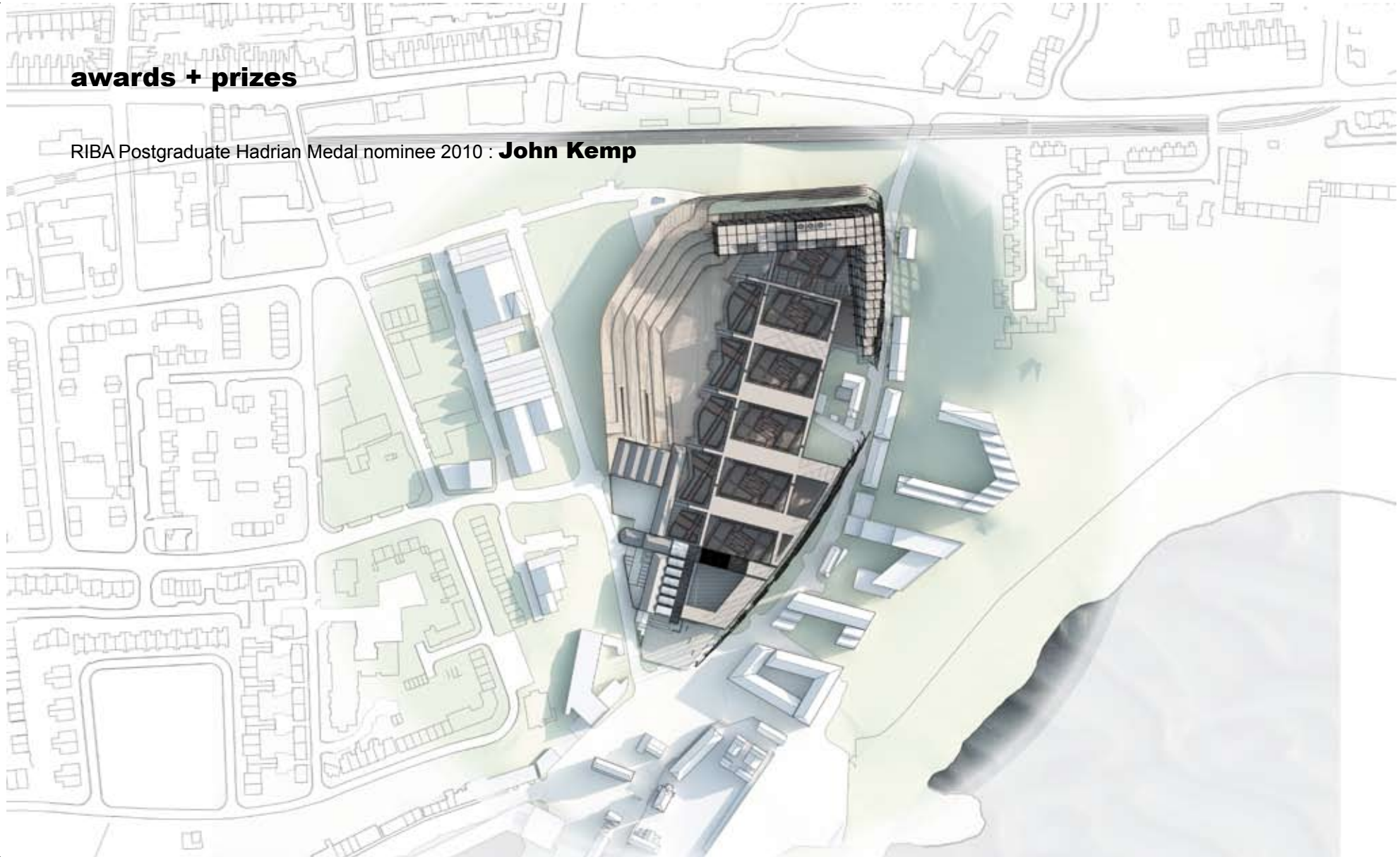






awards + prizes

RIBA Postgraduate Hadrian Medal nominee 2010 : **John Kemp**

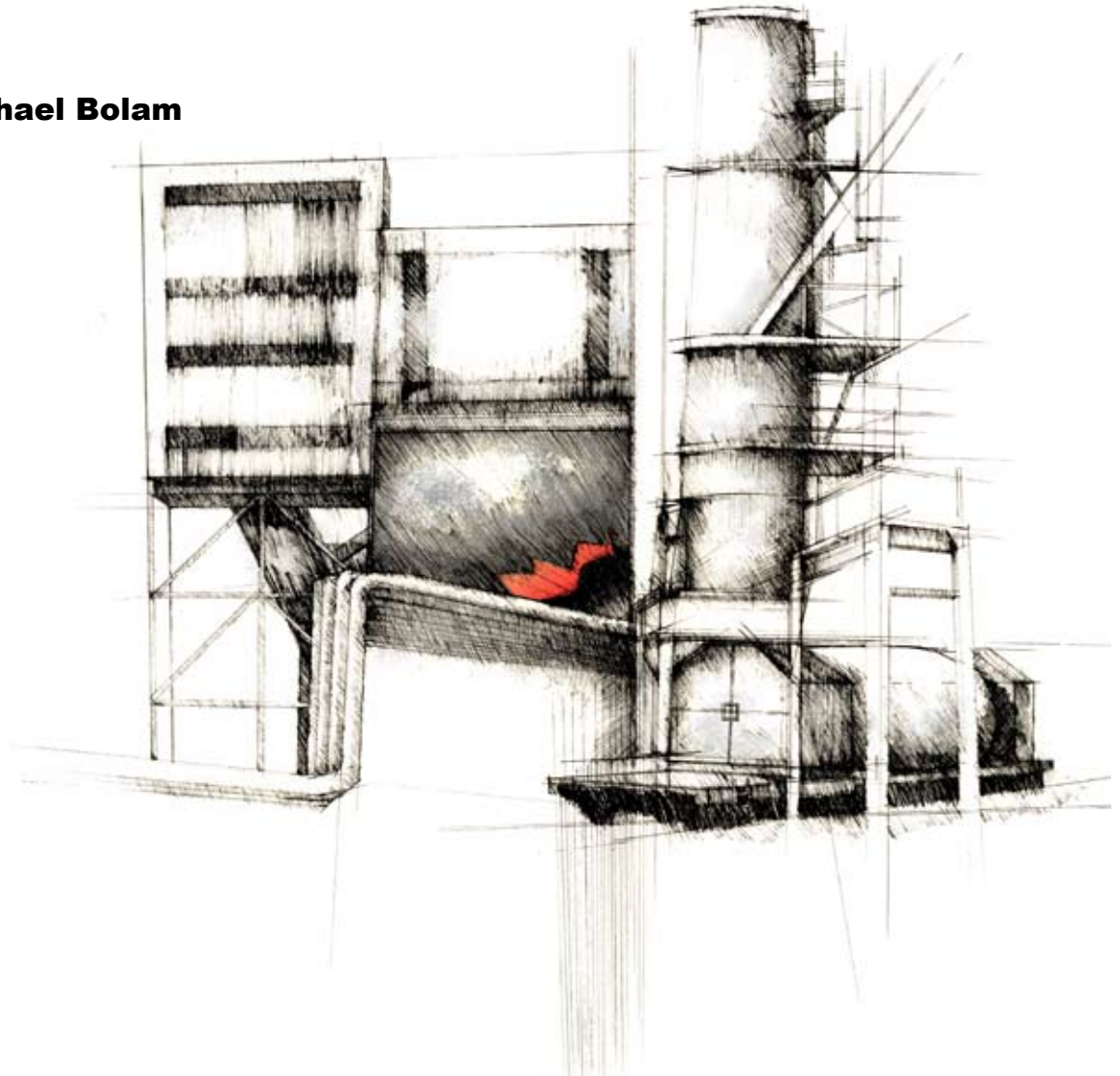






awards + prizes

RIBA Postgraduate Hadrian Medal nominee 2010 : **Michael Bolam**



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57





awards + prizes

RIBA Postgraduate Hadrian Medal nominee 2010 : **Opas Klinhom**

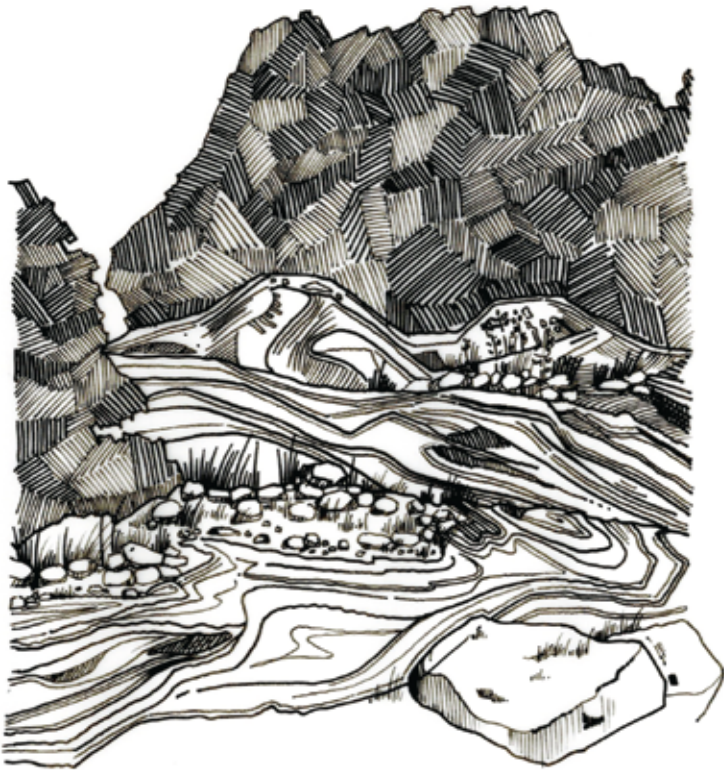






awards + prizes

RIBA Postgraduate Hadrian Medal nominee 2010 : **Reah Booth**



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63





Re-invigorating the city exhibition



© Moira Conway



© Moira Conway



projects 2010





© Moira Conway





projects 2010





Nigel Peake Handwritten Brief





Residency at Live

In 2009, the first and second year studio temporarily relocated from Northumbria University's Campus to the Live Theatre on Newcastle's Quayside. Housed in a number of former warehouses on Broad Chare, Live Theatre is recognised as one of the UK's leading, new-writing theatres with a reputation for finding, nurturing and developing regional talent which often progresses to performances nationally on stage, radio, film and television.

With the students re-located to the mercantile heart of the historical city, their new home gave them a base from which to explore 'hidden' Newcastle with total creative freedom, to record their observations and to proposed alternative futures for Newcastle-Gateshead.

To suggest different ways of thinking about this brief and to assist in presenting their ideas, a number of workshops were hosted by guest architects and artists.

Architectural illustrator, Nigel Peake, held drawing workshops which focussed on colour, materiality and perspective using the rich palimpsest of the quayside for inspiration. Nigel studied Architecture at the University of Edinburgh, receiving a commendation in the RIBA President's Silver Medal in 2005. Recent commissions include work for Habitat and a new book of Nigel's drawings is due to be published in 2011.

Architect, Matthew Springett, explained his approach to architectural design and developing a project with clients participation through the use of 'narrative models', which describe functions and fictions, rather than walls and spaces. Matthew studied at the Mackintosh and Bartlett Schools of Architecture winning the Bannister Fletcher Prize and the RIBA President's Silver Medal in 1998. He started his own practice in 2001, was a finalist in the Young Architect of the Year Award in 2004 and listed in the Architects' Journal "40 under 40" in 2005.

Away from the Live Theatre, a screen printing workshop was held at Northern Print in the Ouseburn Valley and photographers Johnny Jetstream and Michelle Hobby of the Jetstream Partnership demonstrated advanced techniques in Photoshop.







projects 2010





brief

The Young Literary and Philosophical Society will essentially be a **specialist library**, but it will have a particular theme which differentiates it from the existing institution.

The Young Lit + Phil will provide a place **embodying the ethos** of the original L&P, but in a more accessible manner, particularly **encouraging people to engage** with subjects (such as literature and philosophy) who may not have had a chance to do so before.

Community groups from all over the region will be encouraged to use the YL+P as a **learning resource**, and the YL+P will **re-establish** the act of **thinking** and the pursuit and **exchange of knowledge** as a rewarding pastime, and **crucially**, as a **social experience**; the subjects are not 'high-brow', but are issues that concern all of us and that we can productively contribute to.

Crucially, the young L&P will be for the **exchange of knowledge** and the chance to **challenge and debate**.

The brief therefore needs to be developed further in order to make the YL+P a viable partner to the existing institution. You are encouraged to develop your own proposals for this, although you may choose to develop one of the following themes;

Politics and religion were originally forbidden from the L+P.....making **politics** relevant.....sharing religious knowledge.....It took nearly 100 years before **fiction** was added to the L+P's collection.....the L+P also has an extensive **music** library, perhaps this could be re-housed.....sharing thoughts on books has seen a rise in the number of **book groups** in recent years.....sharing the interpretations of others through **storytelling**.....performing and housing a collecting of **poetry**.....engaging young people with **philosophy**; making thinking an appealing pastime..... modernising and continuing the tradition of **scientific** excellence.....

You will need to consider the key activities which these subject themes require.....

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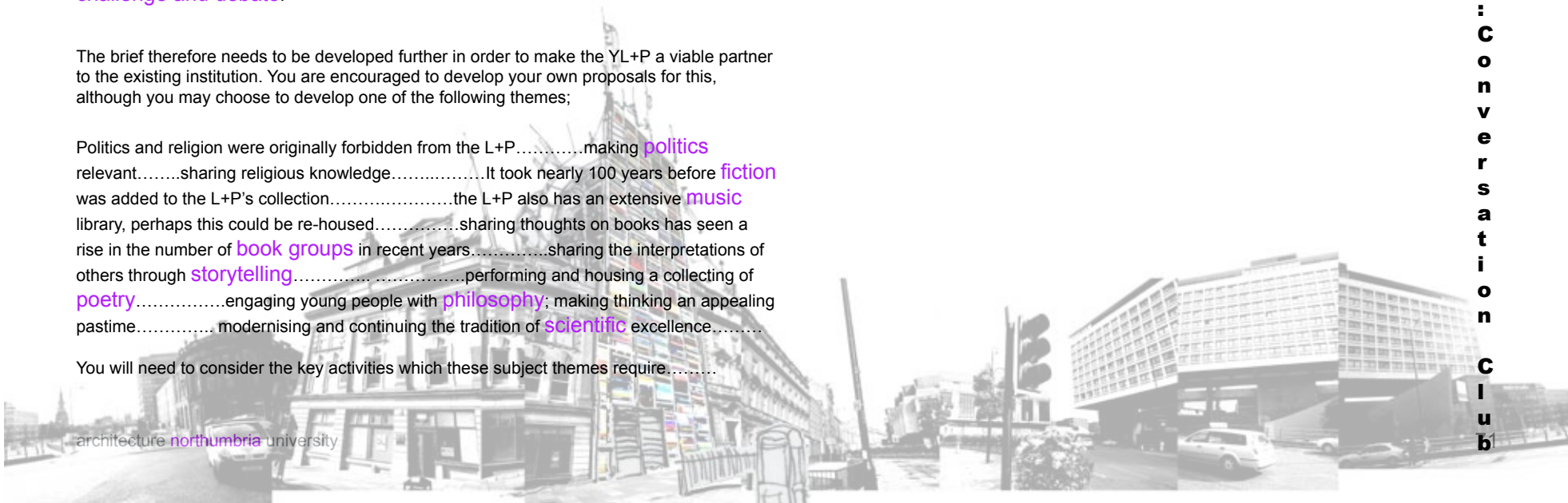
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Judith Forster

The main focus of the building is a large green oak structure which seems to grow out of the ground. It takes inspiration from the vegetation growing on the derelict site and allows the visitor to journey up the structure, gaining knowledge from the library spaces which 'branch out' on the way, to reach the communication spaces at the top where conversation can flourish as visitors are encouraged to share their memories and experiences of the city. An archive is housed in the concrete basement where the visitor feels they are in the roots of the city.

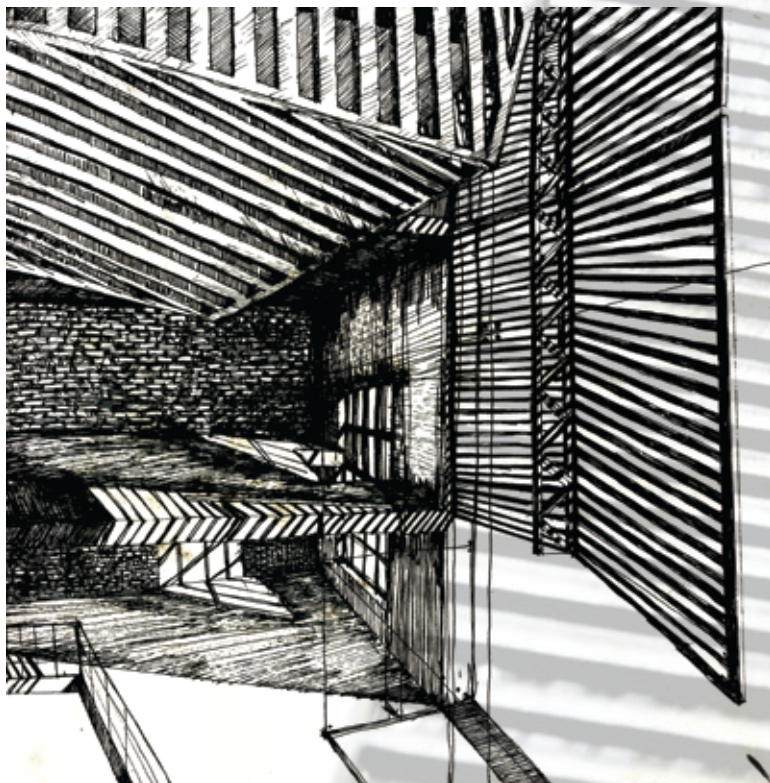
The Library is a space to learn about the history of the city we live in. It promotes local knowledge, encourages communication and most of all evokes regional pride.

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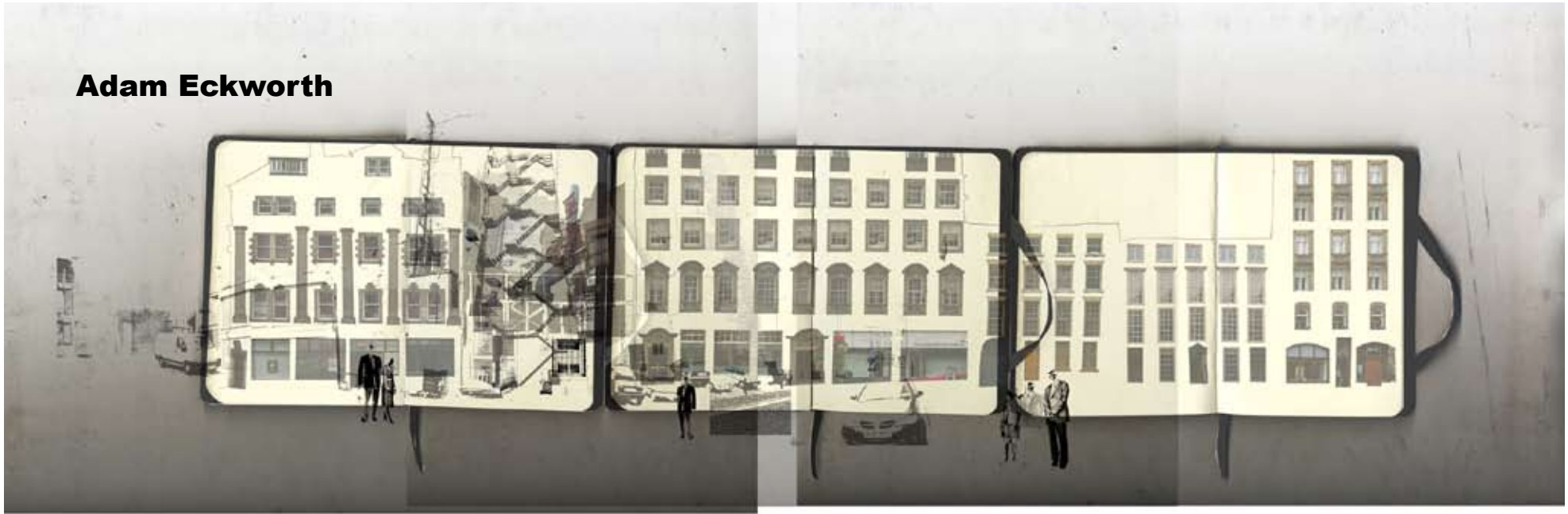


Guy Moulson





Adam Eckworth



projects 2010





Darren Hancock

A library and reading rooms

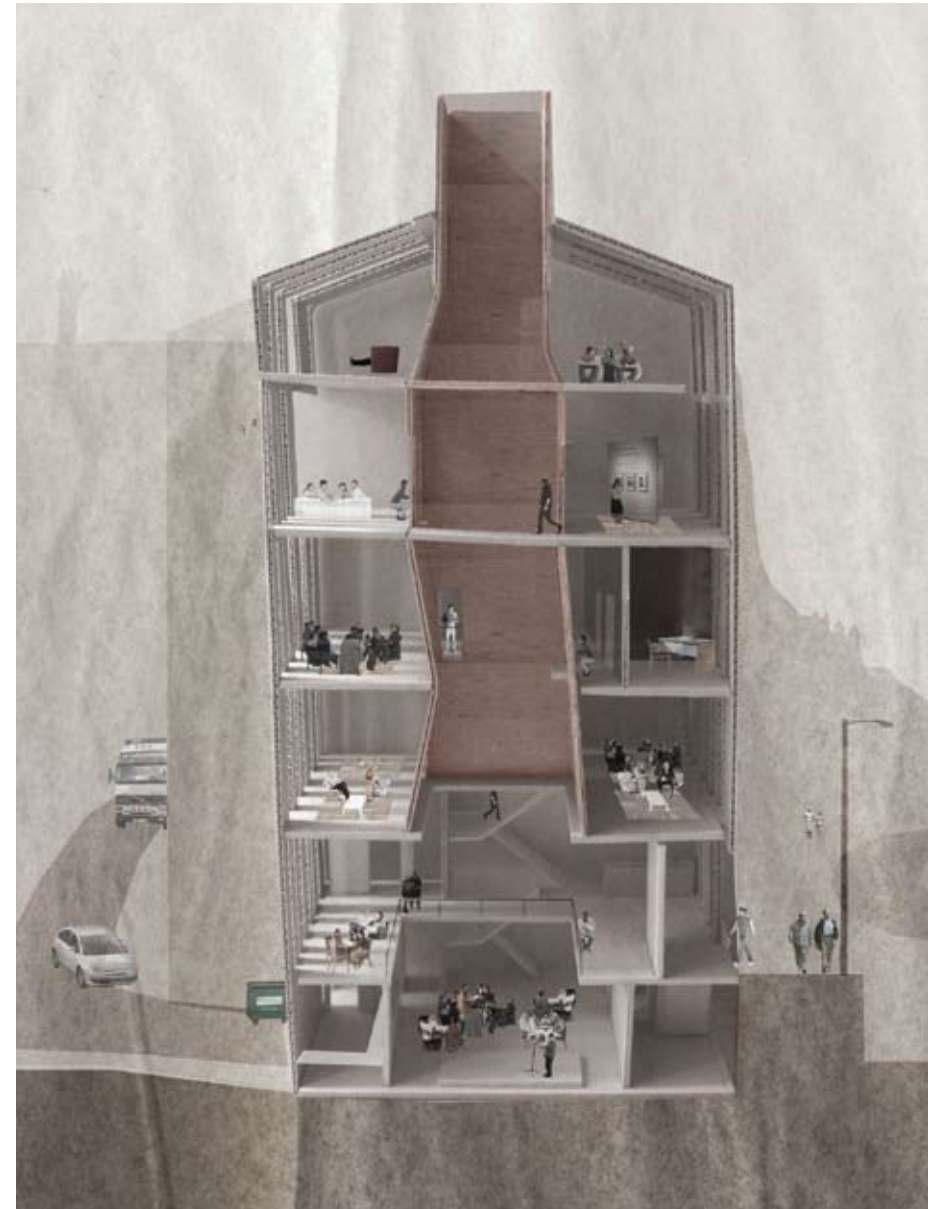
From the outset the six storey construction is conceived as very open plan, an escape from the bustle of the city, allowing for free exchange of knowledge and experiences based around the love of a good book.

The project seeks to create a warmth and familiar, yet subtle presence through the use of bricks internally and externally. A core chimney-like structure holding the books, acts as a stack for ventilation and a visual, vertical connection through the building.

Areas within the building are intimate, evoking connection to the hearth, bringing a closeness to allow for conversation, whilst at the same time making use of tremendous views at height over the city, providing space for reflection and day dreaming.



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projects 2010





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Introduction + Brief

For your major studio project, you are asked to design a visitors centre set in the beautiful rural landscape of Northumberland.

The visitor centre will be a museum and modern-day education centre which will house both permanent and travelling exhibitions, with the focus of the scheme depending on the specific nature of the programme.

The nature of the exhibits and how these spaces are used will need to be thoroughly developed as you progress through the project.

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

The scheme will require clear and appropriate strategies for the housing and exhibition of sensitive items, considering issues of environmental control, security, and managing the visitor experience.

themes + considerations

Connection to ancestry, Connection to place, Connection to nature, Community/ integration/ shared space, Inhabiting the landscape, Nature of sacred space, Mans place in the world, Spirituality (religion), Spirituality (art), Spirituality (nature), Spirituality (meditation), Protection, Permanence/ ephemera, Ethereality, Solitude, Journey / pilgrimage, Conflict, Boundary/ territory

otterburn range

housesteads fort
newcastle - upon tyne

langley smelt works

blanchland





Blanchland

site map : adam eckworth

Blanchland takes its name from the white habits of the French monks who first settled here in 1143, attracted to the remoteness of the valley. This was superseded by the village which exists today, largely dating from the 18th century when mining in the area became a source of revenue, tapping into the rich seams of coal and lead in the surrounding fells.

Today the village remains under the stewardship of a charitable trust, and is a very popular destination for visitors. There is a rich history in the area, and the oral storytelling tradition as a means to communicate the many myths and legends of the area still remains

projects 2010





Andy Edwards : Site plan
architecture **northumbria** university

page number





Adam Eckworth

Blanchland is located in Northumberland within an 'Area of Outstanding Natural Beauty'. Acting as a node in the broader County, the location of the village provides a starting point for visitors wishing to explore the surrounding countryside as well as its rich history.

Nestled tightly within Blanchland, the new gallery pays homage to the existing Northumberland vernacular whilst reinterpreting the typical form and materiality to create a new experience centred on the endless views and hidden vistas within the relatively untouched village.

The gallery seeks to capture and control a series of specific views throughout Blanchland and its surroundings. Emphasising the notion of 'adding a new layer' within the village, the concrete structure also creatively re-uses the existing 'pigs, poultry and pigsty' outhouses as temporary artist's accommodation and further facilities for visitors out of season.

Framed views are controlled using the building's organisation. The visitor enters and moves through a staggered series of internal spaces, catching glimpses of the external landscape which is also recorded in the artwork, eventually finishing at a panoramic across the landscape. Intimate viewing points along the way allow both visitor and artist to reflect and be inspired by the landscape.

The building's arrangement and orientation, separated over two floors with public space at ground level and private studios above allows the artist's to work in uninterrupted conditions whilst maximising the use of north light into the studio space.

Overtime the new layer will weather to become part of the existing fabric of the popular Northumberland village.

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Andy Edwards

Shildon Adit

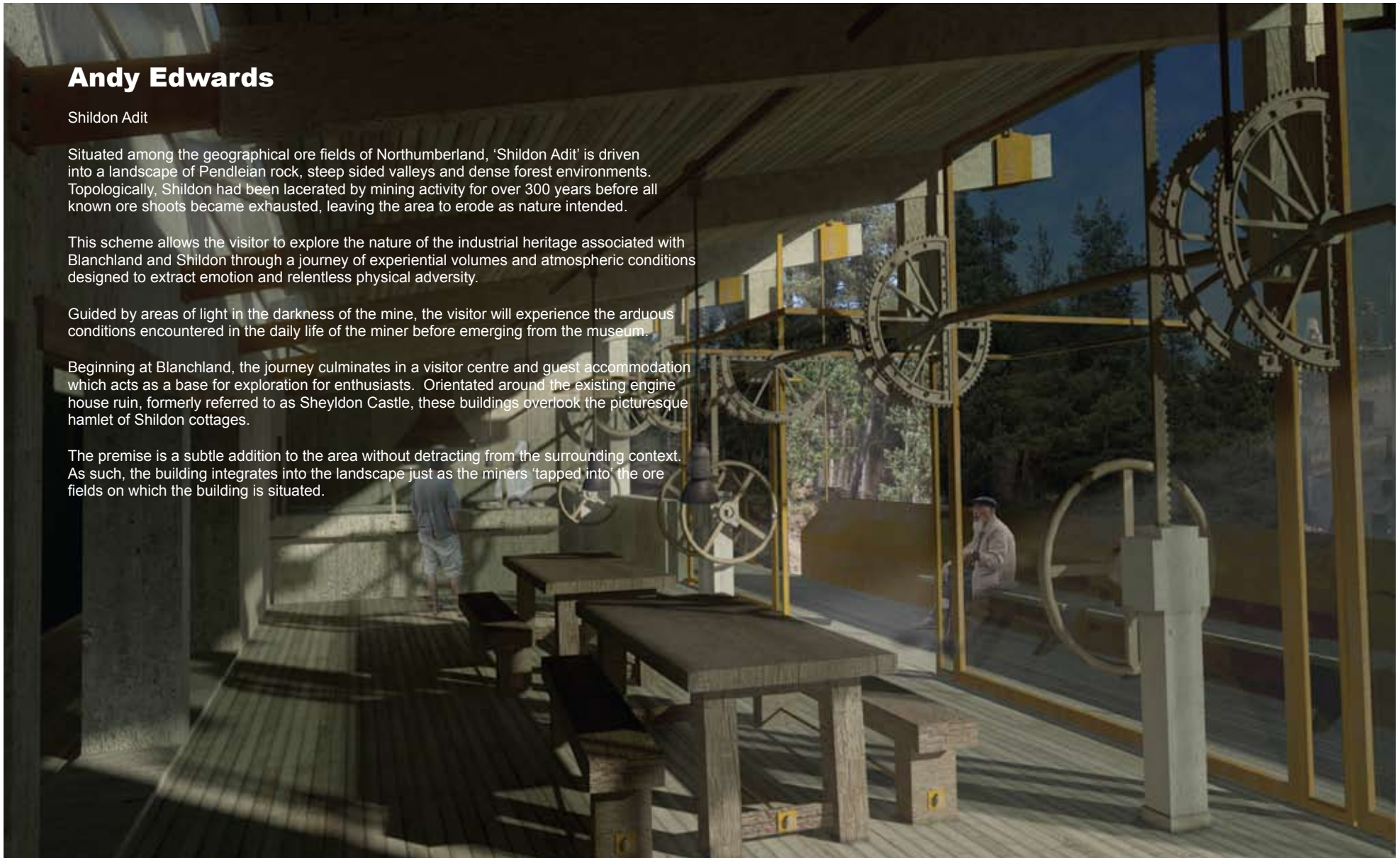
Situated among the geographical ore fields of Northumberland, 'Shildon Adit' is driven into a landscape of Pendleian rock, steep sided valleys and dense forest environments. Topologically, Shildon had been lacerated by mining activity for over 300 years before all known ore shoots became exhausted, leaving the area to erode as nature intended.

This scheme allows the visitor to explore the nature of the industrial heritage associated with Blanchland and Shildon through a journey of experiential volumes and atmospheric conditions designed to extract emotion and relentless physical adversity.

Guided by areas of light in the darkness of the mine, the visitor will experience the arduous conditions encountered in the daily life of the miner before emerging from the museum.

Beginning at Blanchland, the journey culminates in a visitor centre and guest accommodation which acts as a base for exploration for enthusiasts. Orientated around the existing engine house ruin, formerly referred to as Sheyldon Castle, these buildings overlook the picturesque hamlet of Shildon cottages.

The premise is a subtle addition to the area without detracting from the surrounding context. As such, the building integrates into the landscape just as the miners 'tapped into' the ore fields on which the building is situated.







Ash Lahouidek

Blanchland White Robe Museum

The museum is located on the north east periphery of Blanchland, Northumberland, defining the edge of Nancy's Plantation and orientating back towards the village and the site of the former Abbey. It tells the story of the white robed Canons of Premontre who settled in Blanchland during the 12th century, from whom the name of the village is derived, and illustrates aspects of the daily routines that they undertook.

The museum plays on the relevance of a mini pilgrimage through Blanchland village towards the site. The museum dramatizes this journey, expressed through an elongated linear form and the restoration of an existing shepherds hut. It provides views back towards the village and consists of sequential exhibition spaces, each focusing on an aspect of the monk's lives. The restoration of the existing hut houses a manuscript and creates a transition from light to dark as natural light filters through the timbers and glazed roof.

The form of the building responds to the gentle, undulating topography of the site, gliding in parallel to the existing footpath on the edge of Nancy's Plantation that is transformed into a walkway as it runs through the building.

The museum wishes not to scar or detract from the village but to use it as a 'living museum' and blends into the edge of the surrounding woodlands. It is of timber portal frame construction, consisting of cedar vertical and horizontal timbers and marks this linear form in the landscape. This is intended to reduce glare, as the site is south facing, whilst allowing for views of and a connection to the site of the former Abbey.







Beth Roebuck

Blanchland's story telling visitor centre

The proposal is located in the village of Blanchland, in Northumberland. Situated above the southern bank of the River Derwent, the visitor centre looks down towards the village, avoiding interference and providing opportunities for reflecting upon its history and form. Blanchland has developed from the foundations of its abbey, set up by the white robed Canons of Premontre, and was later preserved by The Lord Crewe Trustees, who are part of a charitable trust established by Nathaniel Lord Crewe in 1972. This remote, yet beautiful place is bursting with history, stories and character. The houses are mostly built around an 'L' shaped square with an imposing gateway to the north side. Here lies the heart of the village and the abbey, where the story really begins.

This project focuses on a number of crucial stories that have made the village what it is today. The visitor is guided along a journey through the building which stitches each of the key stories of the village together via individual story boxes that project beyond the external elevation towards each stories location.

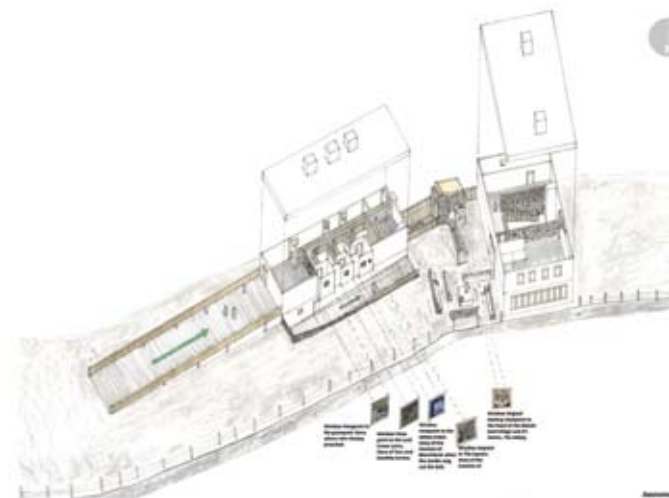
The three main story spaces are:

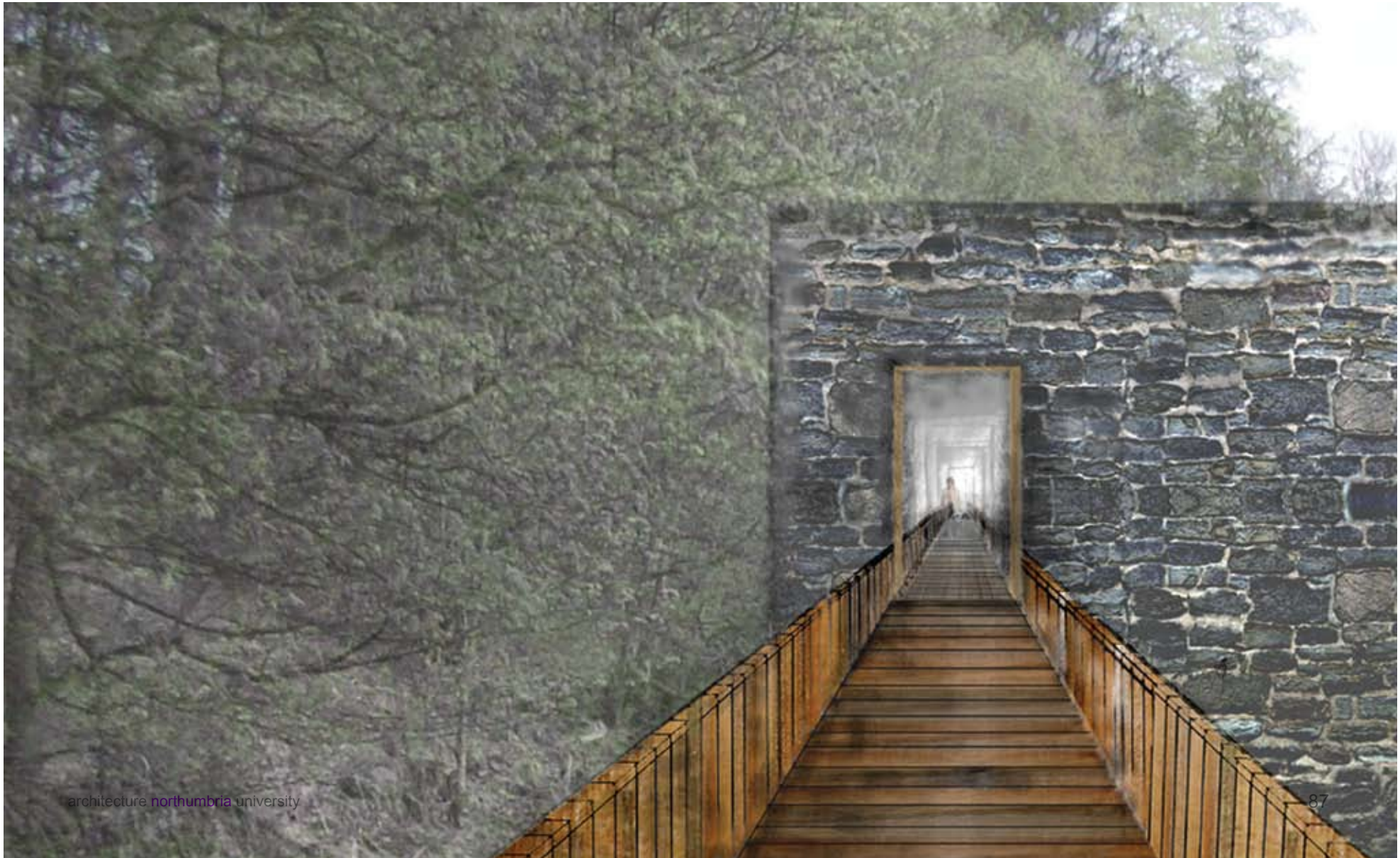
- 1) John Wesley; who preached in Blanchland and was pivotal in the history of the village.
- 2) Tom & Dorothy Forster and their lives in Blanchland.
- 3) The invasion of the village and the monks who gave the village the French name for 'White Land'.

Each story space holds objects, either replicate or original, that are relevant to the story and direct visitors back towards the village to discover the exact location and characteristics of the stories first hand. The centre provides storytelling spaces (internal and external) where groups, local residents and individuals can participate on the fabrication of new stories as well as the recital of old.

The main storytelling building is joined to an existing ruin which sits unchanged within the landscape, albeit with a ramped entrance and exit, with a picture window that fixes a view through to the heart of the village- the abbey. A secondary building, split horizontally into public and private space, provides a cafe for walkers, visitors and the village to enjoy. The private space houses offices for The Lord Crewe Trustees who have, since 1721, cared for and looked after the village, to keep Blanchland a beautiful place and preserve its history and stories.

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87





Darren Hancock

A project for a rural community

Blanchland lies nestled at the confluence of the River Derwent and Shildon Burn. A close knit rural community hidden in the landscape of the North Pennines area of outstanding natural beauty and a popular destination for its rich history and quiet, picturesque surroundings.

The old blacksmiths and a disused cow byre, sited in the village, will be re-used to form a new hub for the community and its visitors. The blacksmiths reinstated as the central notice board and information centre for the village is opened up with roof lights and remains otherwise untouched but for an inserted information point.

The byre is the centre piece to the scheme, within its series of rooms a stud timber memory room holding all the special historical objects to the village is inserted, the structure never touches the old building and remains detached as a reflective space, giving visitors a glance of Blanchland's colourful past by the precious light of the small windows.

This insert connects to the story room, a gathering space where the village can come together in the evening to continue its great tradition of storytelling and pass on the tales of old to the next generation. Representative of the layers of Blanchland's history and people, this space is lined in smooth concrete and timber, with elements cut away exposing the layers and textures of rough stone from the buildings previous agricultural use.

The new zinc clad village education centre is placed close by, spanning across a small trench where a tin shed once stood. Occupied by the 'Know You're North Pennines' village education scheme, which seeks to share local knowledge with that from afar, to better inform the village community living in a protected landscape. It will also house school groups and form a base for activities before going out on walks to discover the topics studied.

In essence the project for a rural community is a living museum, which relays moments of the village's past before the visitor can enjoy the pleasure of experiencing the real life story of the village itself.



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89





Elaine Bao

Branchland's showcase

Blanchland is located on the Durham-Northumberland border, a perfectly preserved small stone village with rich history and culture, a hidden tourist gem waiting for backpackers to explore.

The visitor centre is half-hidden behind the surrounding trees, a space to exhibit local culture, and history. The ambiance is unique and in harmony with the living museum and the surroundings.

Although the area of the visitor is inevitably small, its "W" structure form has taken on the main reference from the surrounding tree's position to the largely preservation of local trees, simultaneity, this particular building form also allows for many view directions.

The glazing wall directly exhibits the living museum and allows weightless intervention on the existing living museum. The half-hidden structure is visible from two main approaches, which will present diverse appearances in different season that integrate within the surrounding trees, so as to allow visits throughout the year. In the summer, the half-hidden glass-box will be viewed from a distance as a 'glass showcase' of the local collection.

It is composed of the learning centre, service point and an accommodation space. The two courtyards allow visitor extend from exhibition space into the existing living museum. Independent service point provided for learning centre and overnight accommodation space, service includes food issues, queries and key issues, etc.

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Gaby Andersson

A CENTRE FOR GEOLOGY :

The centre, located on a sun drenched hillside, overlooks Blanchland and its predominant abbey, as well as opposing the expansive rugged moorlands south of the River Derwent.

Acting as an extension to Blanchland, the centre is articulated along the longitudinal axis. Out on a raised projection, it allows the village breathing space, appealing to both visitors and residents alike.

Although on higher ground, the scheme takes similarly to Blanchland's position low between the contours, by partially nestling itself within the hillside. The village's layout is dictated by the land, in contrast, the building breaks the tradition in the act of manipulating the earth with the volume of the buildings.

Beautiful and fascinating specimens, minerals and fossils, from the terrain beneath Blanchland and surrounding areas are displayed within the centre's earth rammed wall; an exploitation of the objects' origins.

Attracting a universal audience, the centre provides a focus for walkers, groups and even locals wanting a coffee with a change of scenery. Above all the centre aims to involve people, encouraging geologists of all levels from amateur to professional.

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Jason Kemp

Shildon Land History Visitor Centre

The village of Blanchland was established by the French white robed monks in the 12th century and is set deep within the picturesque Derwent valley. The site for this visitor centre is situated in the hamlet of Shildon, a mile and a half North of Blanchland, on the site of a former stone quarry and sorting mill.

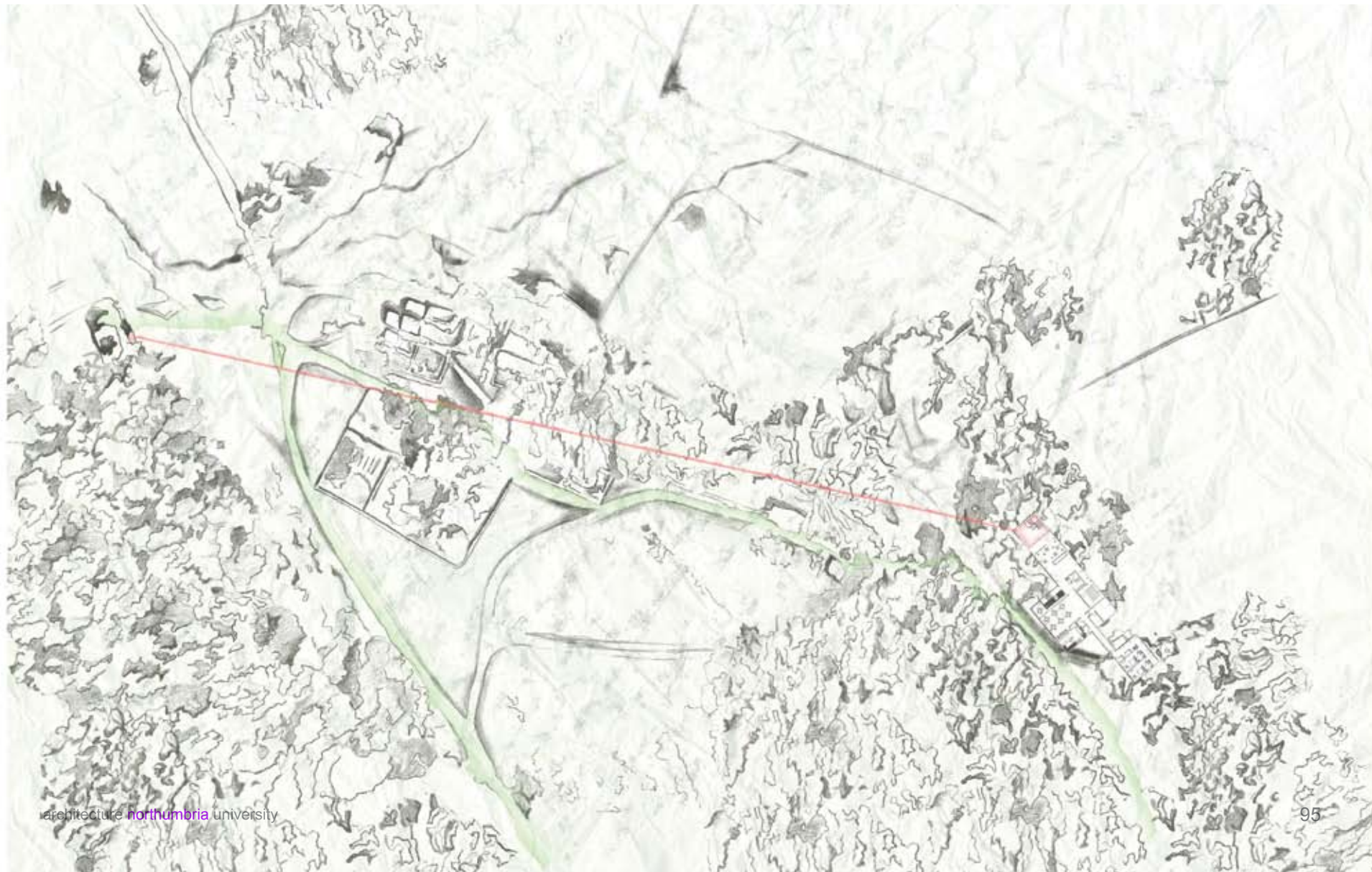
The building is constructed from teak and local slate to provide durability against the frequently changeable weather conditions.

The linear format of the visitor centre is such that it represents the natural geological formation of the mineral veins. The approach to the visitor centre is characterised by conditions of enclosure and confinement. The visitor passes through a subterranean forest of supporting columns that mirror the mine props indicative of the Derwent valley, offering a heightened sense of sub ground experience.

The visitor centre is situated at the midpoint of a specified woodland walk, encompassing Shildon engine house and the now disused mine shafts. It is ideally located as a place to discover the history of the industrial landscape and to reflect back on the journey.

Walkers and ramblers will make up the majority of day visitors, whilst geologists will have the opportunity to stay for longer periods utilising the research facilities and self service accommodation amenities.







Terence Chan

The proposal is located in the Blanchland where is called one of the most beautiful English village wrapped by fabulous forest and sit within a basin like topology and situated at the border between Northumberland and Durham;

This landscape was a former quarry for lead mining dated around early 20th century which the reason why Blanchland village became very famous at that time and had been well-established ...

The project draws on the aural tradition which records the history of lead mining and justice to address contemporary causes of conflict how it affecting among the development of the village, living tradition of clans and their local community.

It is also a repository for gathering, displaying and sharing the experiences of lead mining workers by the historic trail.

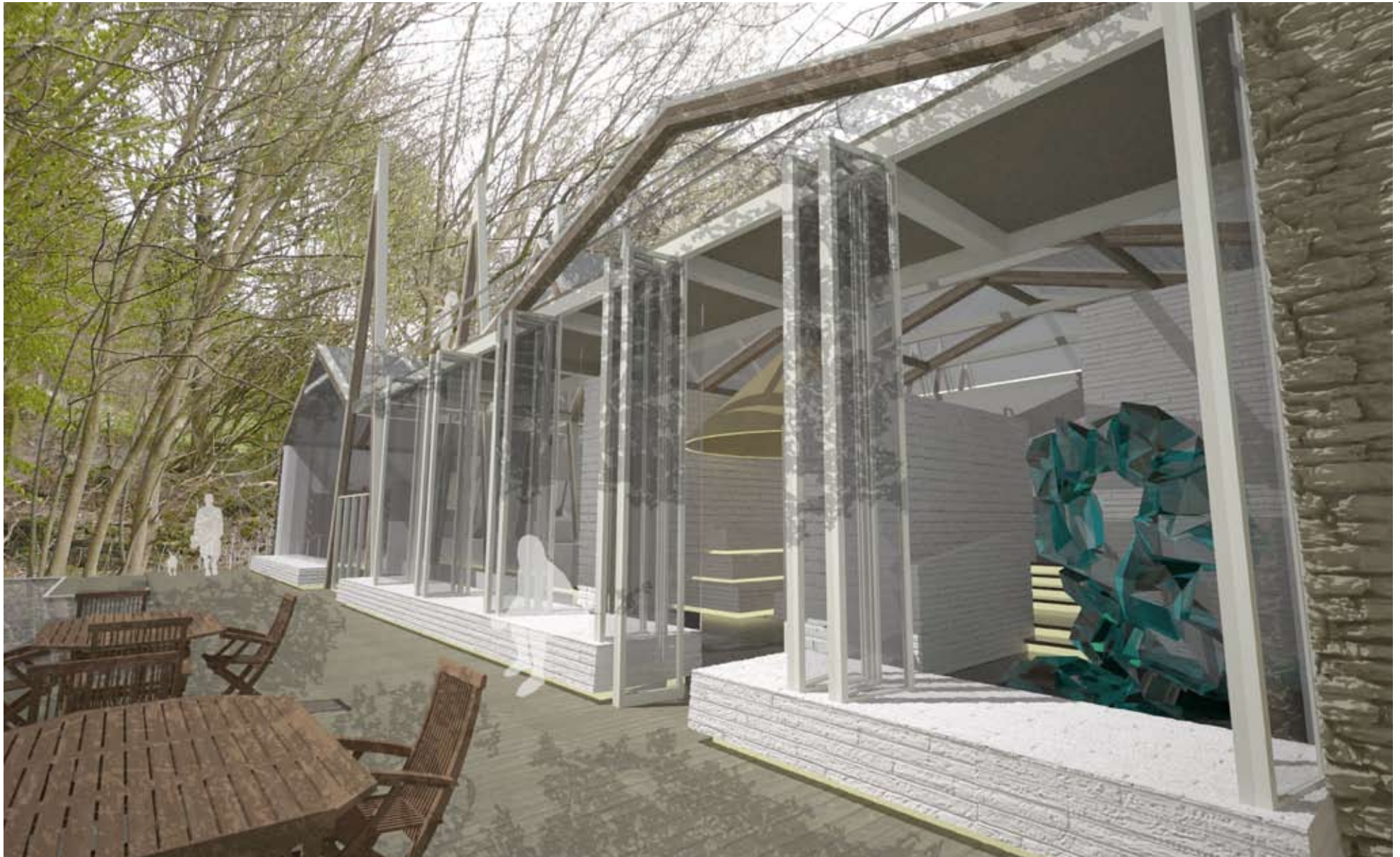
A lead mining trail recognized by the English Heritage Society which formed a loop of hiking trail within hillside and some lead mining legacies are still retained on site with check point as shown that addressing a very important part of village history. Therefore, the visitor centre is intended to incorporate in the trail which presenting the history to those visitors who can enjoy hiking at the same time.

The slope variety of the whole trail formed like a dance in rural landscape where gentle slip road is at the beginning and becoming dramatic at the middle. An open-planned and self-service of programme is proposed to engage with the nature of environment avoiding disturbance to visitors with moderate ramps and viewing platform connected, thus, the building sits quietly on the landscape at the end of trail.

To match with the existing fabric, the building is employed the same materials and construction technology as the village but adding some contemporary elements like glazed roof to engage with the context and extend the interior space to outdoor by openable lateral glazing walls.

As a result, a new journey is set by the centre intervened. Visitors can then have a more organized 'end point' getting to know about the village and refreshing in the accommodation provided before another new go.







Housesteads Fort



Housesteads Roman Fort on Hadrian's Wall in Northumberland stands proud on the dramatic escarpment on the Whin Sill. On the edge of Hadrian's empire and commanding breathtaking views, it is one of the most complete Roman forts in Britain.

A substantial civil settlement (vicus) existed to the south, outside the fort, and some of the stone foundations can still be seen, including "Murder House", where two skeletons were found beneath a newly-laid floor, and the mithraeum, a cave-like space for the mysterious religion practiced by many of the frontier soldiers.

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site map : emily scullion



daniil leover
landscape painting





Daniil Leover : Site plan
architecture [northumbria](#) university

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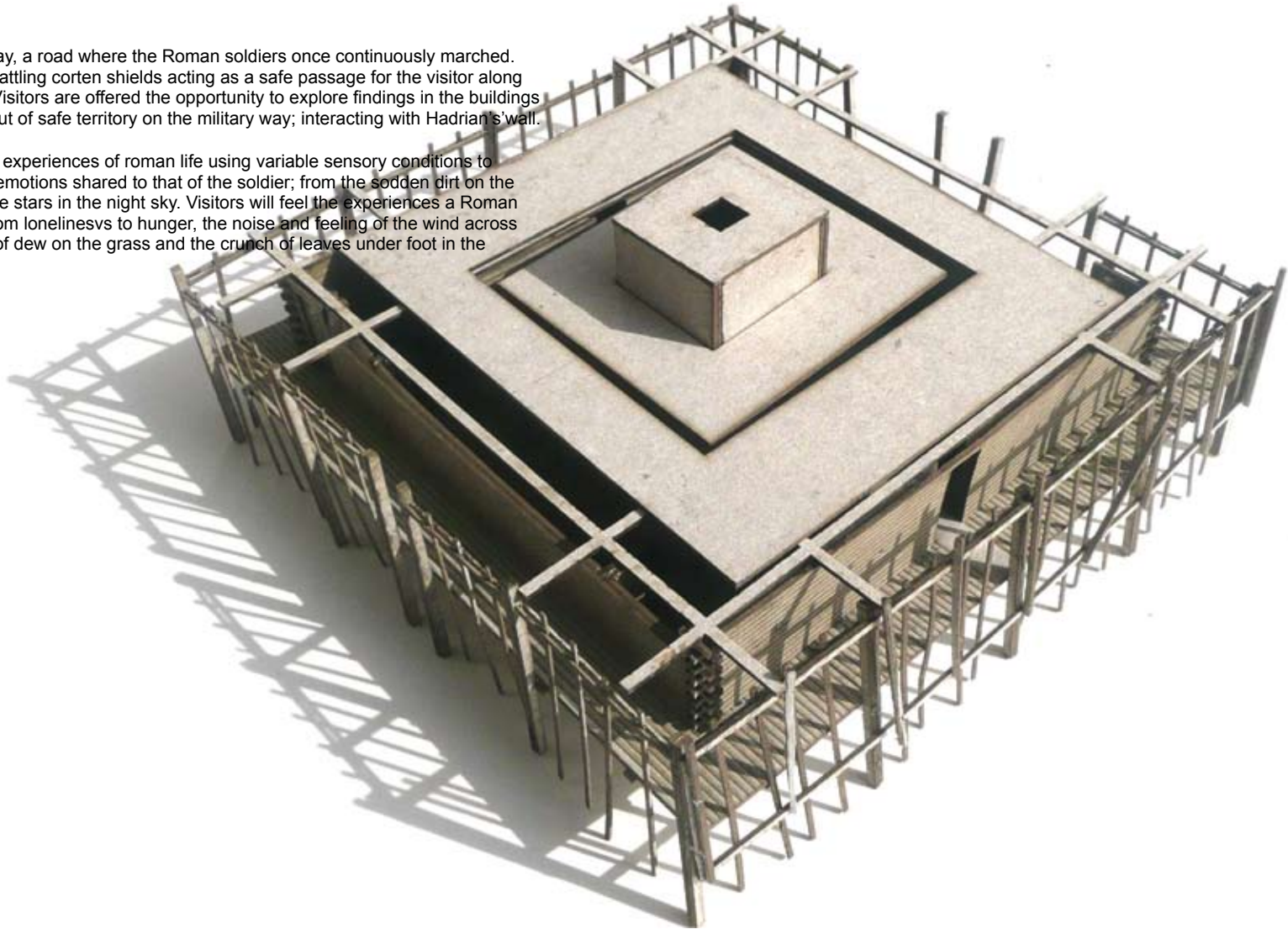




Carl Harper

Experience the military way, a road where the Roman soldiers once continuously marched. This route is guarded by rattling corten shields acting as a safe passage for the visitor along to the Housesteads fort. Visitors are offered the opportunity to explore findings in the buildings along the route; moving out of safe territory on the military way; interacting with Hadrian's wall.

Each structure relives the experiences of roman life using variable sensory conditions to connect the visitor to the emotions shared to that of the soldier; from the sodden dirt on the ground to a sunset and the stars in the night sky. Visitors will feel the experiences a Roman soldier would have felt; from loneliness to hunger, the noise and feeling of the wind across the landscape; the smell of dew on the grass and the crunch of leaves under foot in the autumn.



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Chris Howson

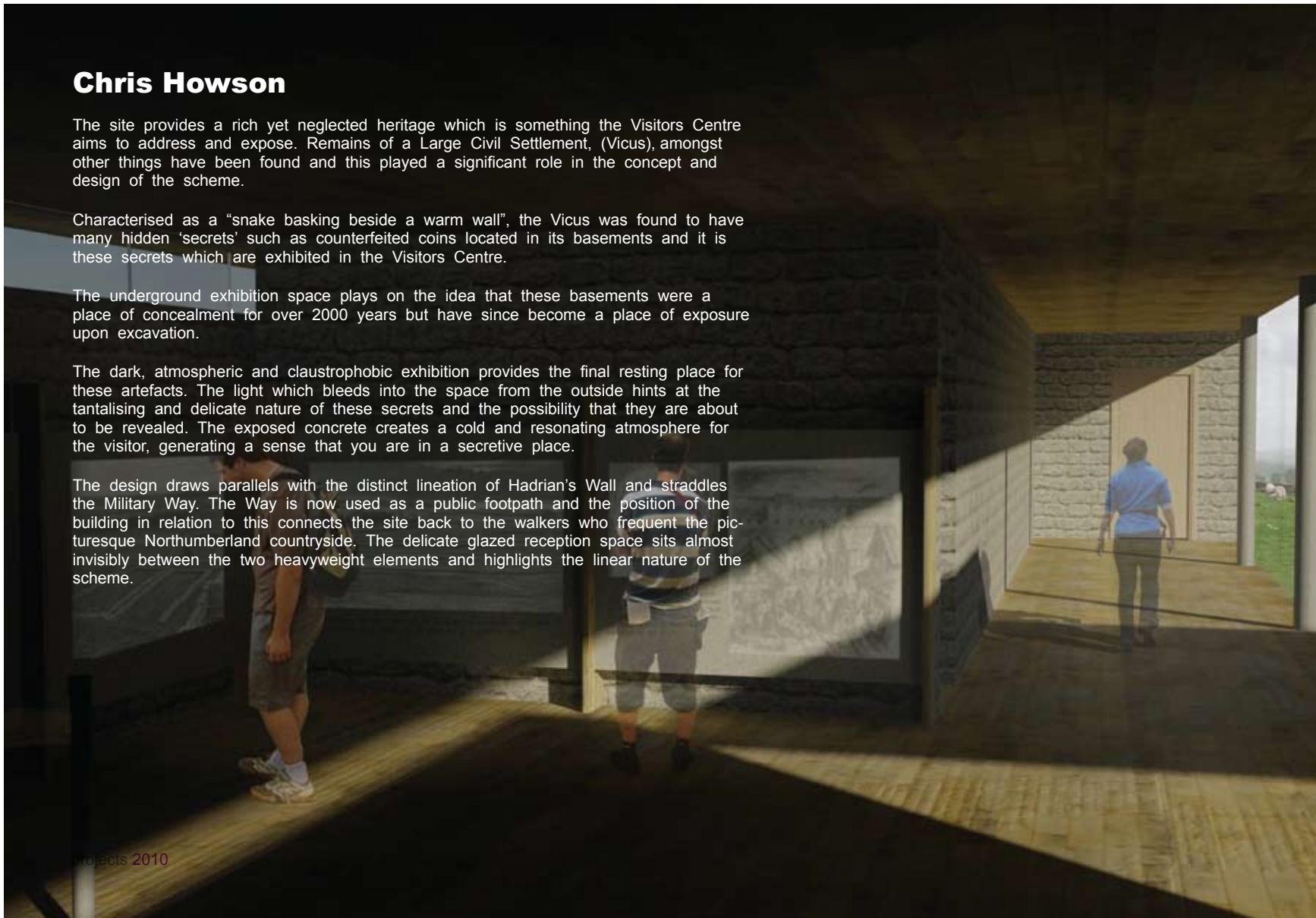
The site provides a rich yet neglected heritage which is something the Visitors Centre aims to address and expose. Remains of a Large Civil Settlement, (Vicus), amongst other things have been found and this played a significant role in the concept and design of the scheme.

Characterised as a “snake basking beside a warm wall”, the Vicus was found to have many hidden ‘secrets’ such as counterfeited coins located in its basements and it is these secrets which are exhibited in the Visitors Centre.

The underground exhibition space plays on the idea that these basements were a place of concealment for over 2000 years but have since become a place of exposure upon excavation.

The dark, atmospheric and claustrophobic exhibition provides the final resting place for these artefacts. The light which bleeds into the space from the outside hints at the tantalising and delicate nature of these secrets and the possibility that they are about to be revealed. The exposed concrete creates a cold and resonating atmosphere for the visitor, generating a sense that you are in a secretive place.

The design draws parallels with the distinct lineation of Hadrian's Wall and straddles the Military Way. The Way is now used as a public footpath and the position of the building in relation to this connects the site back to the walkers who frequent the picturesque Northumberland countryside. The delicate glazed reception space sits almost invisibly between the two heavyweight elements and highlights the linear nature of the scheme.



Projects 2010







Daniil Leover

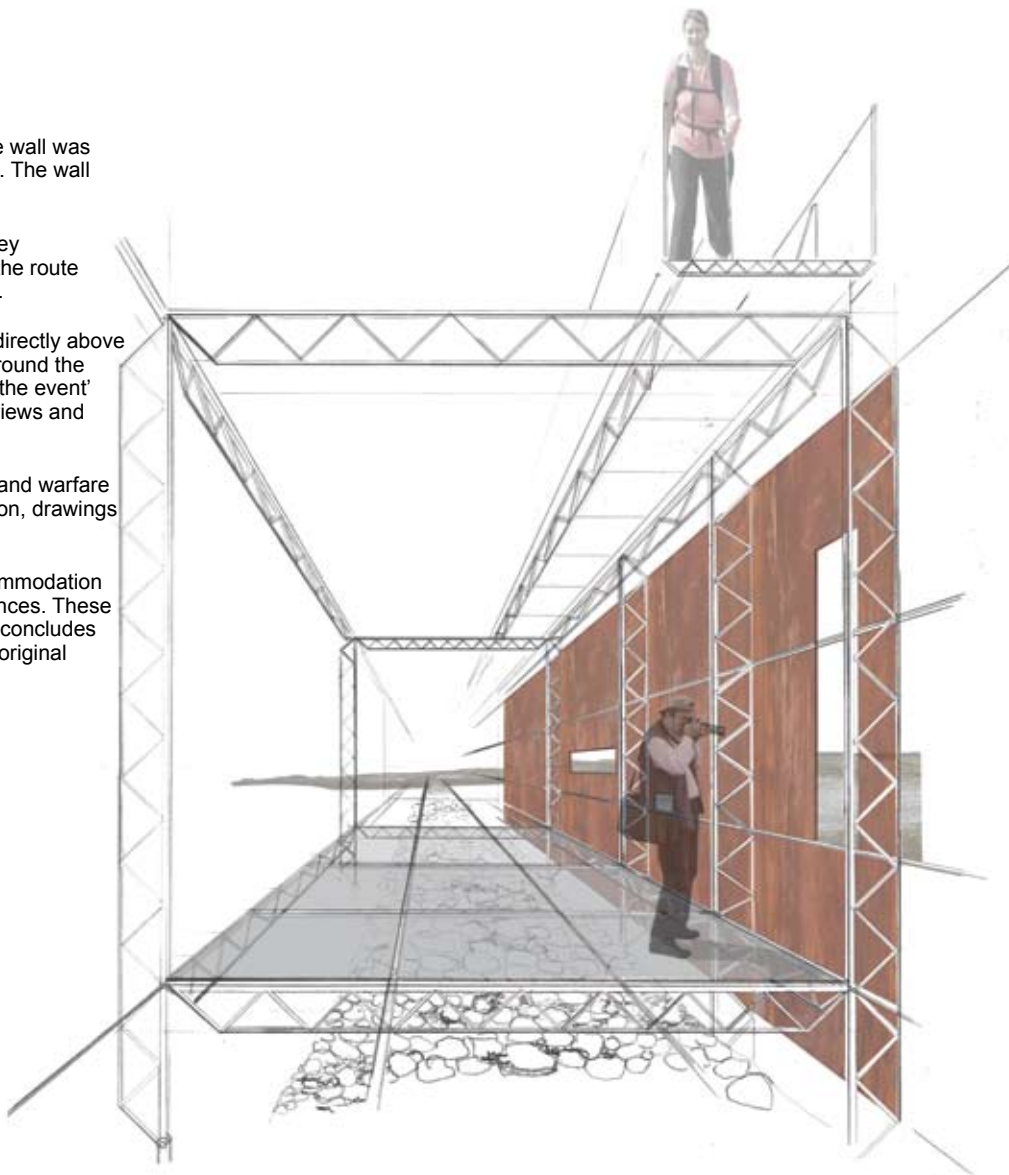
In order to strengthen the northern frontier of the Roman Civilization, a defensible wall was created by the Roman Emperor Hadrian; fortified by forts, milecastles and turrets. The wall stretches across the country and is still very much visible in the landscape today.

The visitors centre is located at one of the crucial forts at Housesteads; the journey commences from the car-park when a glimpse of Housesteads Fort is revealed, the route continues over the Knag's Burn Gateway and up towards the dominant wall itself.

The visitor centre is sited along the edge of the wall; a two-level walkway raised directly above the existing moss-covered remains of the wall, thus celebrating the procession around the wall to the fort. The museum is an open-air repository acting as a 'ribbon around the event' where the visitor experiences the landscape; heightening curiosity by glimpsing views and investigating the wall at different levels.

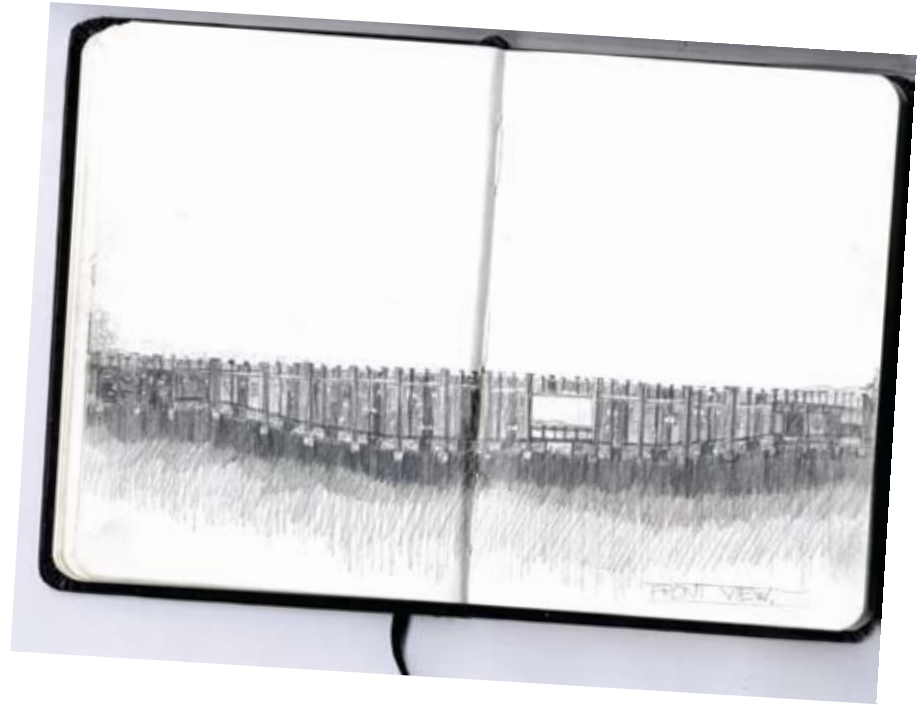
By the use of materials such as corten steel the building links back to the armour and warfare used by the Roman soldiers. The panels themselves are engraved with information, drawings and images to educate visitors on the history of the area.

The programme is contained in two buildings which provide the facilities for accommodation and permanent / temporary exhibitions as well as events and theatrical performances. These spaces can be open or closed depending upon weather conditions. The journey concludes within a contemplation courtyard which views onto the East Gate of the Fort; the original entrance to Housesteads.



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Emily Scullion

Vercovicium Archaeology Research and Exhibition Centre

Housesteads Roman Fort is the most complete and well preserved fort in Europe, built in 124AD in stone on the Whin Sill escarpment occupying a commanding position on Hadrian's wall. Hadrian's wall divides two territories, it is comprised of a series of boundaries in the landscape which provide natural surveillance in order to control movement around the area.

Unusually for a wall fort, Housesteads is aligned towards the rising sun rather than towards the enemy, this informs the axis of the museum buildings.

A tower announces the fort to the visitor creating opportunity to survey the landscape and creates a visual connection to the transient unit and archive.

A journey across the landscape describes the process of archaeology leading the visitor to the archive storage and exhibition building. The portable excavation unit facilitates the archaeological dig proposed for the area surrounding the east gate of the fort. The archive building provides a lab space for cleaning and conservation, the artefacts are stored in a series of small drawers inviting the visitor to investigate what has been found during the excavation.

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107





Jake McDonald

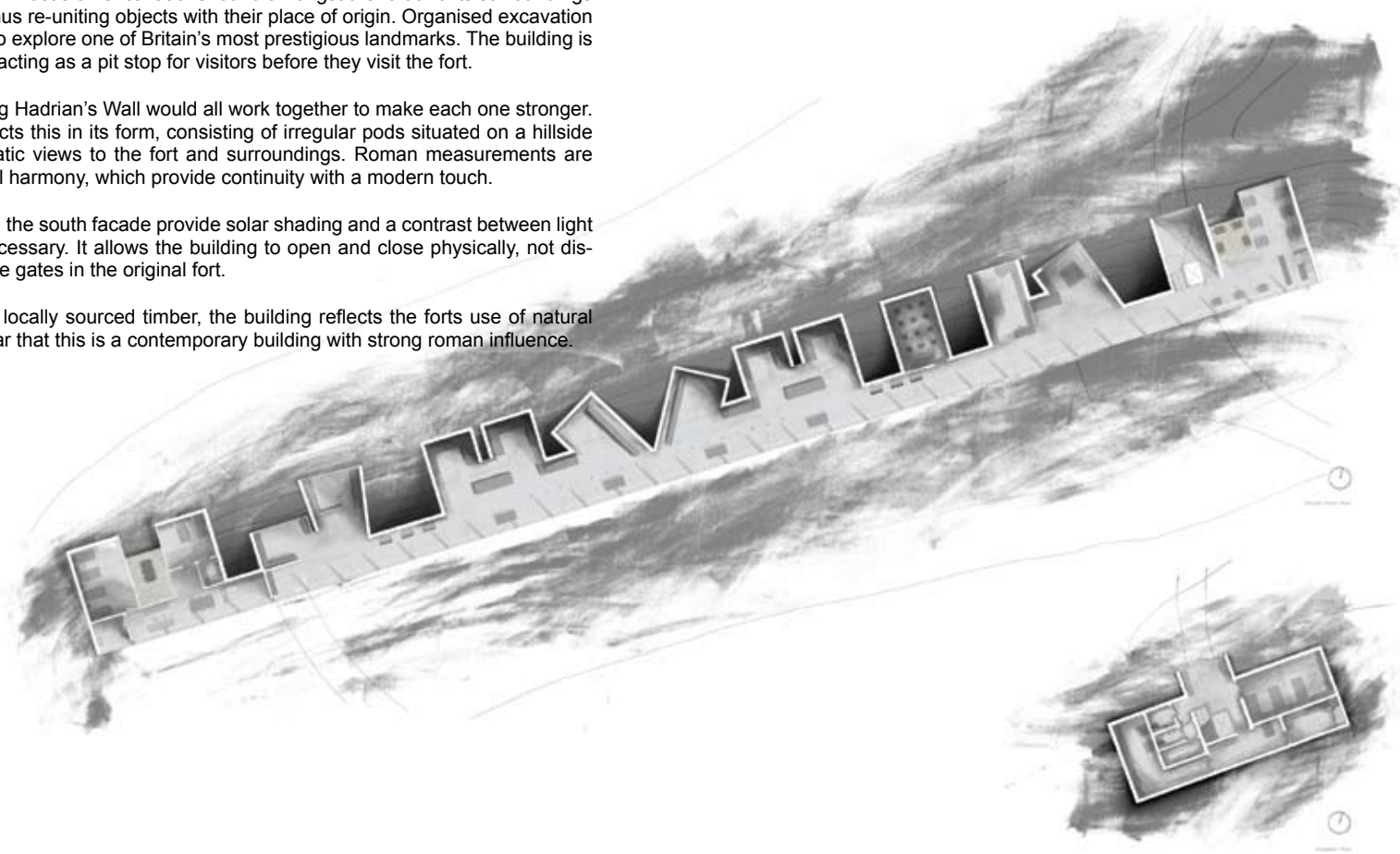
Housesteads Roman Fort, known as Vercovicium translates as 'The Hilly Place'. Not only is it one of the largest forts along Hadrian's Wall, it is also the most preserved, making it arguably the most captivating along the wall.

A proposed visitor centre will focus on excavations found amongst the fort and its surroundings over the past 350 years, thus re-uniting objects with their place of origin. Organised excavation sessions will be provided to explore one of Britain's most prestigious landmarks. The building is positioned on Chapel Hill, acting as a pit stop for visitors before they visit the fort.

The collection of forts along Hadrian's Wall would all work together to make each one stronger. Similarly, the building reflects this in its form, consisting of irregular pods situated on a hillside providing controlled dramatic views to the fort and surroundings. Roman measurements are used to create dimensional harmony, which provide continuity with a modern touch.

Controllable shutters along the south facade provide solar shading and a contrast between light and dark spaces when necessary. It allows the building to open and close physically, not dissimilar to the opening of the gates in the original fort.

Built out of a hillside from locally sourced timber, the building reflects the forts use of natural materials, yet it is very clear that this is a contemporary building with strong roman influence.



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109





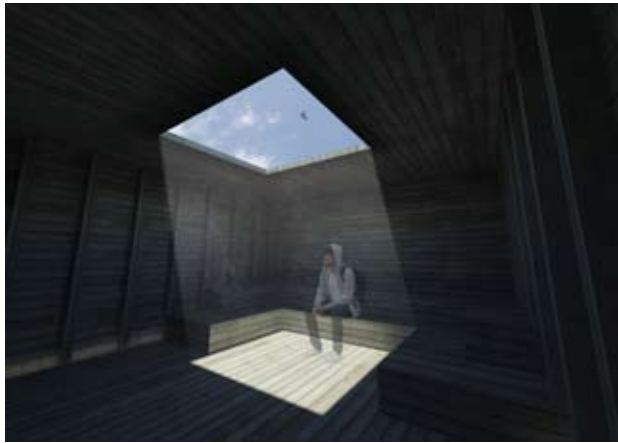
Jamie Nicholson

Housesteads Fort occupies a prominent hilltop site in the rolling hills of Northumberland. It was once an imposing stronghold on the Northern most frontier of the Roman Empire in Britain.

In addition to the fort, remains lay scattered across its surroundings, which led to the centre developing into a site wide experience whereby the visitors could engage with the landscape

Four buildings are designed into the landscape, all of which respond to their immediate context, separating to create places of learning, thinking and speaking. This 'trivium' of learning forms the overall concept for the scheme and seeks to take the visitor on a journey across the idyllic setting.







Jamie Speck

Located along Hadrian's Wall, Northumberland, Housesteads roman fort is not only the most complete example of a roman fort in Britain, but possibly the most dramatically placed. Built in around 124AD by Emperor Hadrian, the fort and its garrison of men were charged with the protection of this new frontier.

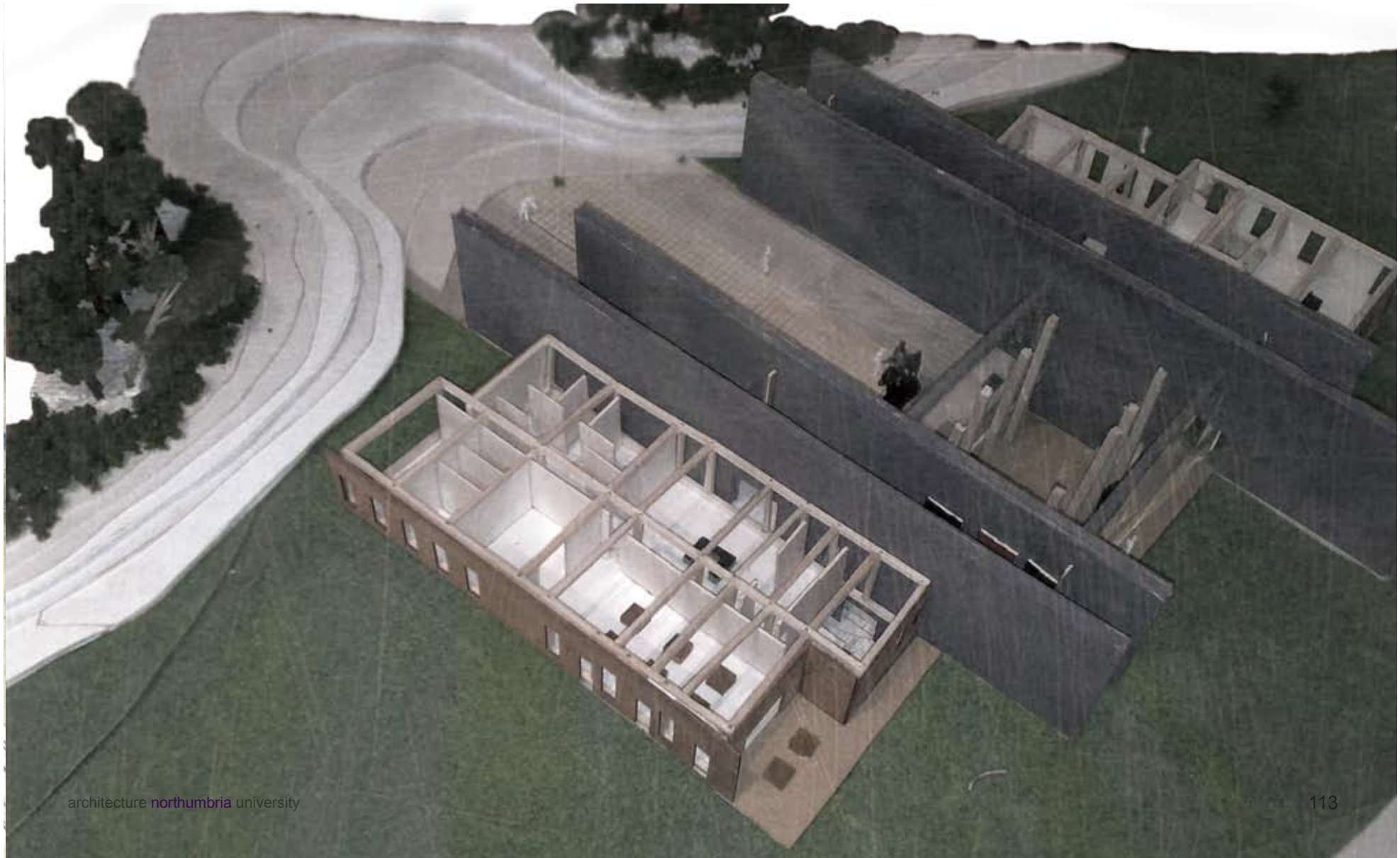
The museum and visitor centre has been designed primarily as a starting and finishing point for visitors in their journey through the landscape of the fort and the wall. The centre aims initially to educate and direct people regarding the main features of the site, and finally to display a number of important historical artefacts found in the area. The building has been designed to a brief that requests an important point of interest for any visitors to the site, as well as a historically relevant and respectful piece of architecture.

Initially the roman fort was garrisoned by a cohort of Belgian soldiers; this force was soon strengthened with the arrival of Germanic cavalry. It is the origins of these initial garrisons of soldiers that dictate the basic form of the new building. The direction of the respective homelands of these garrisons are shown using two pathways, each punctuated by concrete walls, these pathways allow the building to be split into its separate c



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Judith Forster

Geology Museum at Housesteads

Housesteads Roman Fort is located in an area of unique geology and consequently the area around the fort has always had a high level of human activity. This is due to the natural barrier of the Whin Sill and the abundance of limestone and sandstone available from the land. The landscape holds the memories of civilisation by revealing marks and scars in the landscape and it is the ditches from a medieval drainage system on the site which inspire the building's form.

The museum acts as an interruption on a journey to the Fort; Housesteads is glimpsed from the road and curiosity guides visitors across a wooden bridge towards the building. The fort is obscured from view by a tree plantation and then by the thick heavy walls of the museum. It is not until after the visitor has viewed the dolerite rocks in the external courtyard that the view of Housesteads is once again revealed. The private area of the building consists of an educational laboratory, classroom and auditorium designed to educate students about the geology of the area.

Once the visitor has progressed through the building the journey continues by merging with the military way and entering the fort through the East gate which was originally the main entrance. After exploring the fort the visitor can make their way back to the car park following the existing footpath whilst exploring the landscape.

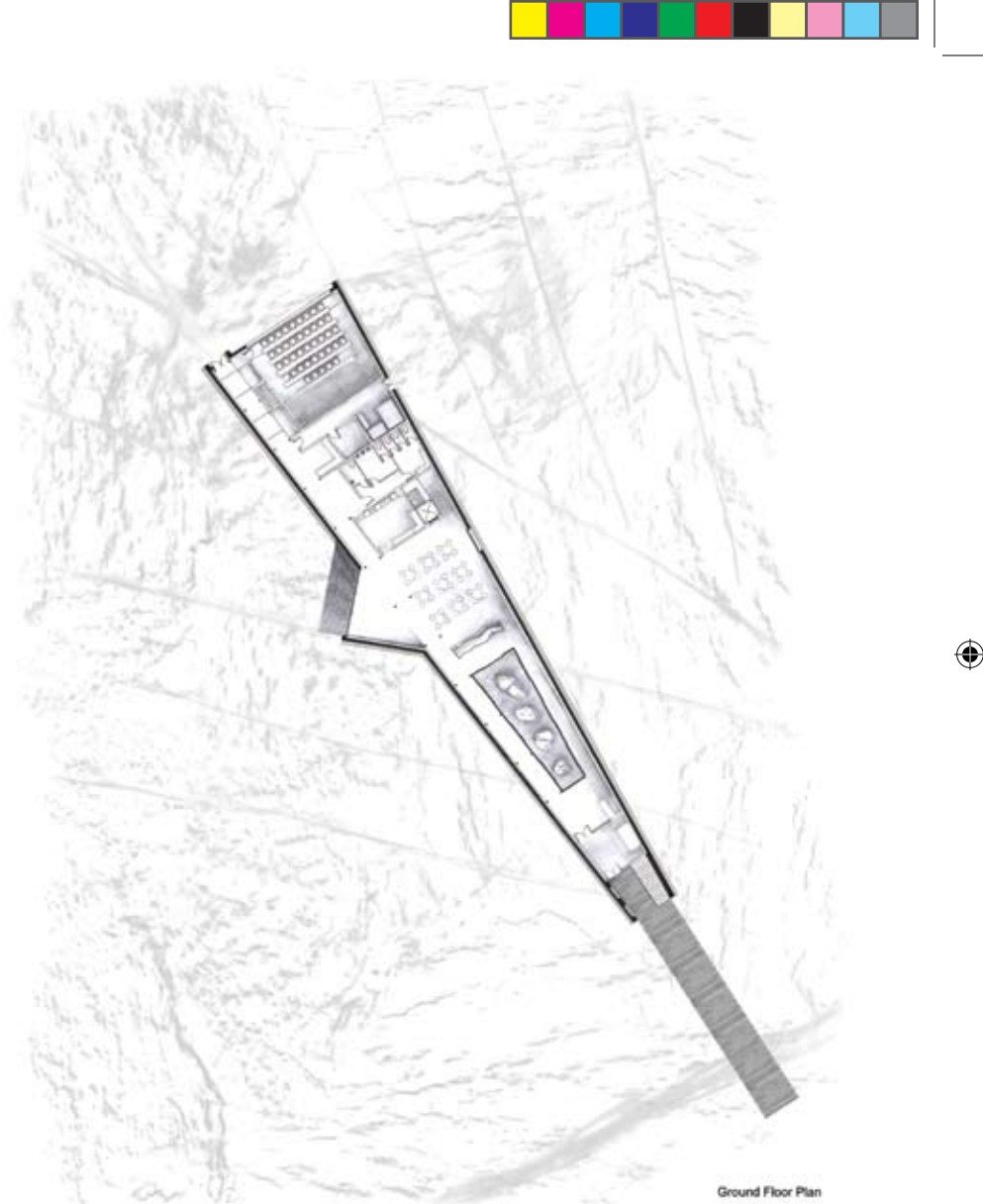


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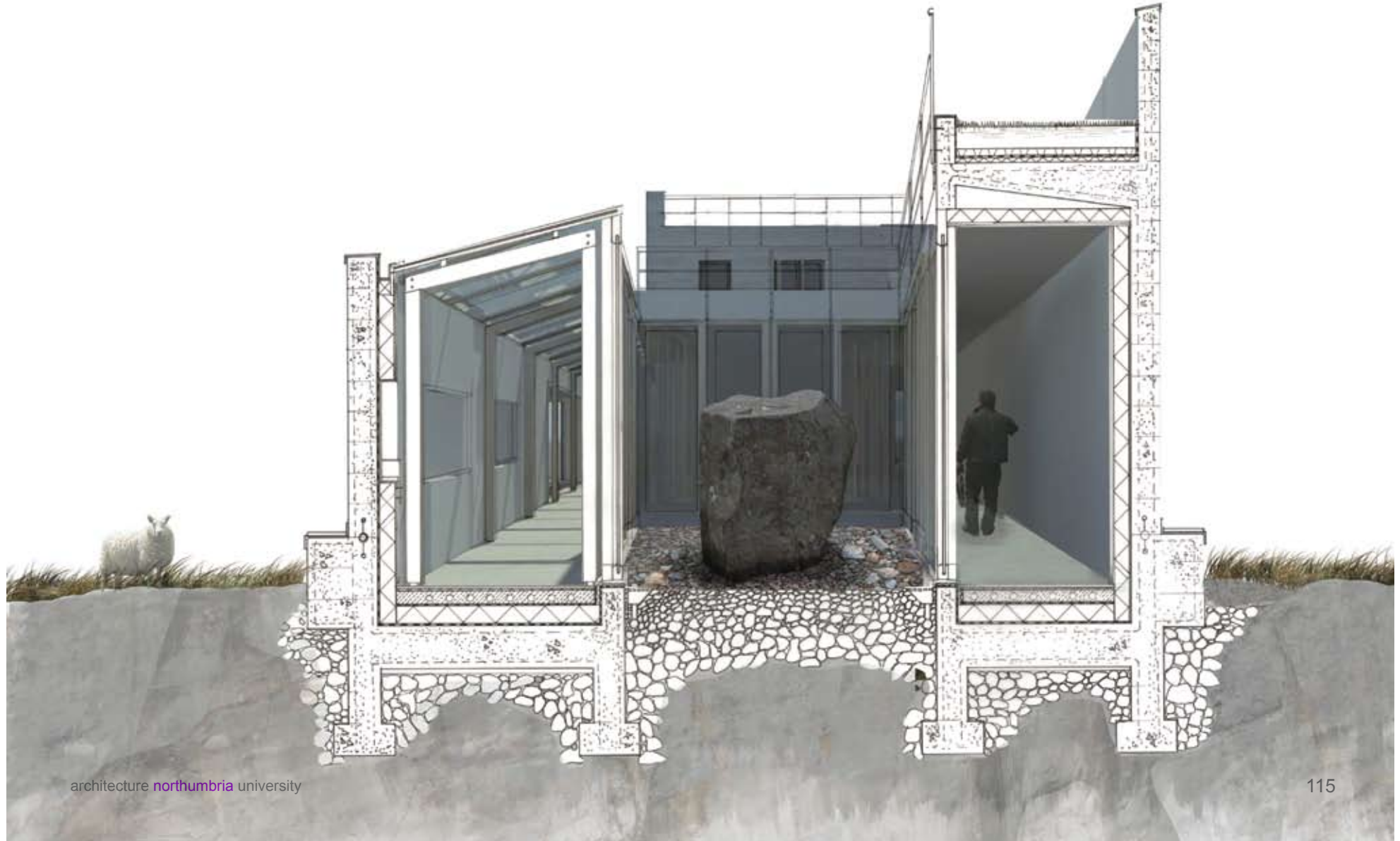
architect model
shown in the landscape

development model



Ground Floor Plan



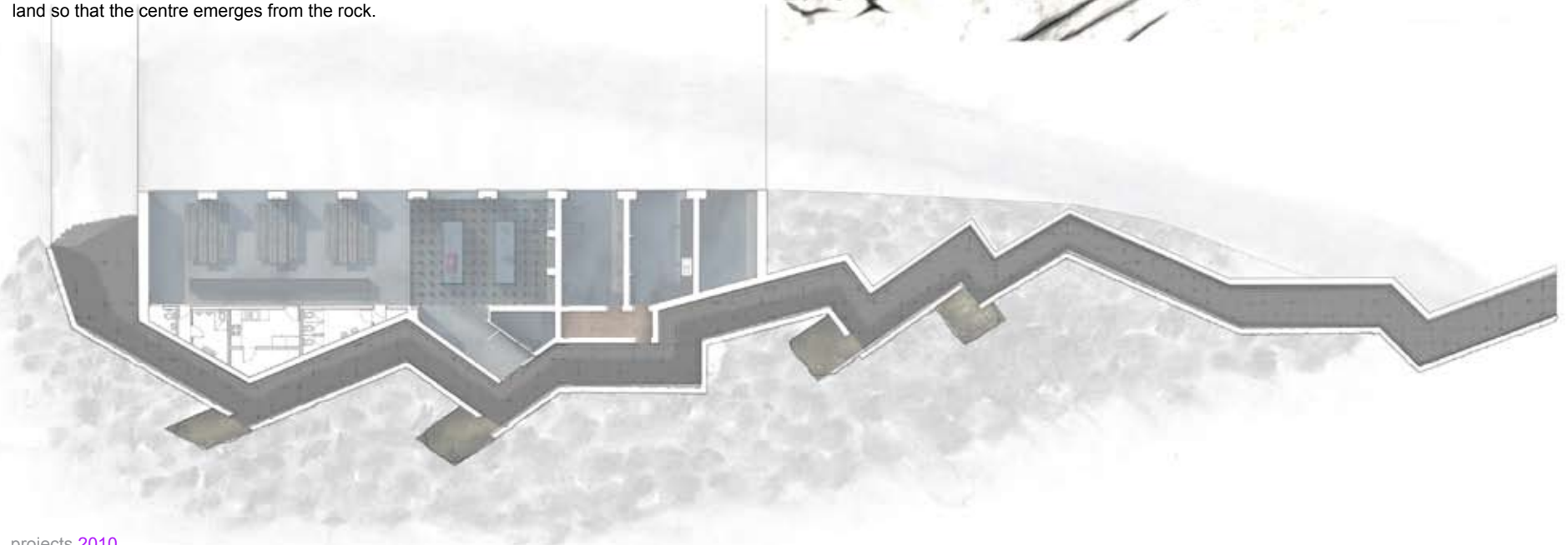




Tom Bowey

The Vercovicium visitors centre forms a walk through a scaled down version of Hadrian's Wall, snaking along the Whin Sill. This is a natural defensive position running across Northern Britain. The reason as to why it was built is unknown but many believe that it was a 'glorified police beat' patrolled by hardened men. The fort brought a multi-national culture to the area when it was built, a feat it still achieves in the present day due to its World Heritage site status.

The visitors centre is designed to house the artefacts that have been taken from the Fort, allowing the general public to view them. It also provides a place to rest tired legs whilst walking the course of the wall. Inspired by Roman technology, material and ideals of layout, this building has been built to stand the test of time, much like the wall itself. In addition the design has been influenced by the Mithraic religion which was popular with the Roman soldiers. Their cave like temples were built as an image of a God who was born from the rock. These religious principles have influenced the buildings spatial qualities and its relation to the land so that the centre emerges from the rock.



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Vicky Mcqueen

Roman religion museum and research centre for the mithraic mysteries.

The true extents of Housesteads Fort can only be fully appreciated from a distance, perched on the top of the Whin sill the fort allows uninterrupted views of the vast Northumbrian landscape. Chapel Hill sits on the periphery of the fort and civil settlement, this area is the chosen location for the religious museum; linking back to its historical use as a place of worship, through the temple and the Mithraeum, by roman soldiers for reflection and contemplation.

Curiosity draws visitors along the existing footpath where the building appears submerged into the natural topography of the land. Once inside the building, views are revealed across the Northumberland landscape to the fort through delicate timber louvres; whilst the heaviness of the external walls maintains its connection with the earth below.

The exhibition takes inspiration from the roman Mithraeum, a partially or fully submerged cave like structure, used by the followers of the secret mithraic cult. The exhibition rehouses the altars and religious artefacts in similar conditions to how they were originally displayed. Light enters through bronze lined openings, 6 metres above the space, presenting an unavoidable link between the heavens and the mortal world.

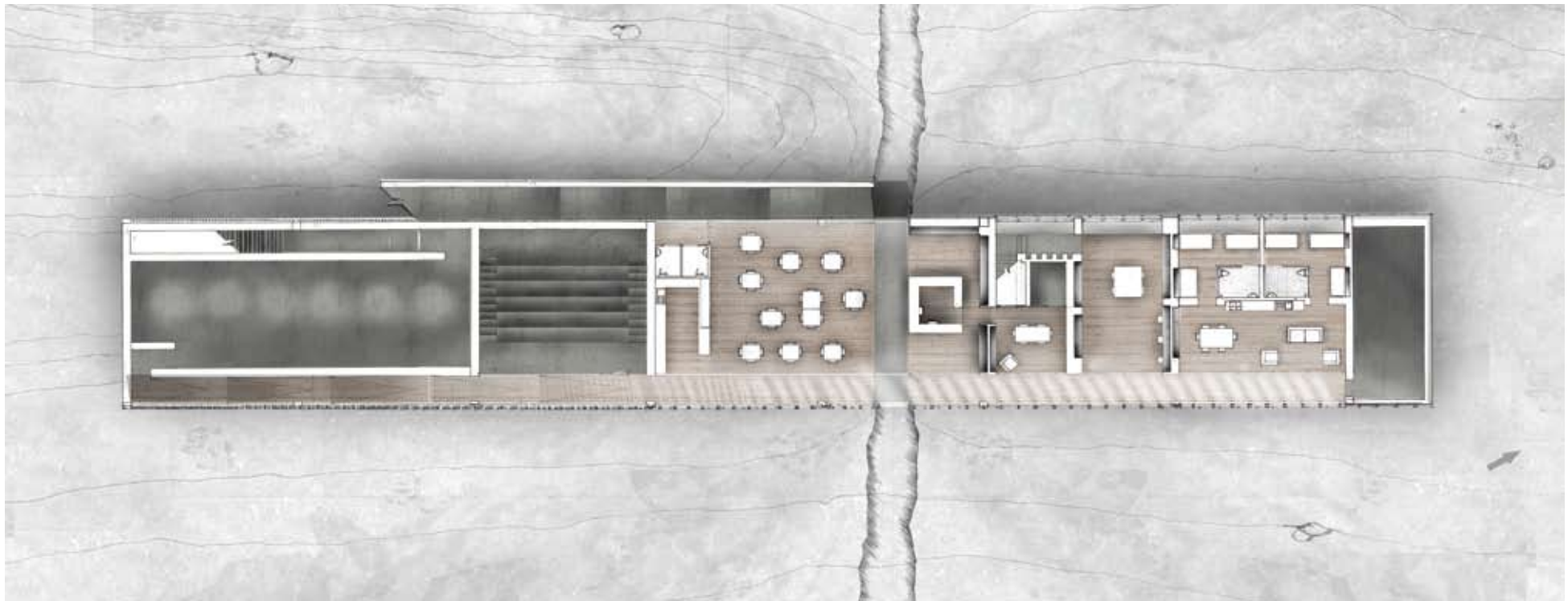
After leaving the exhibition, visitors are drawn onto the roof which acts as a viewing platform, and contemplative space.

The spiritual journey through the building continues with a research centre for the study into religious theories; providing a library of reports, academic studies and books from researchers. The scheme culminates with a space to analyse these artefacts and observe the stars.



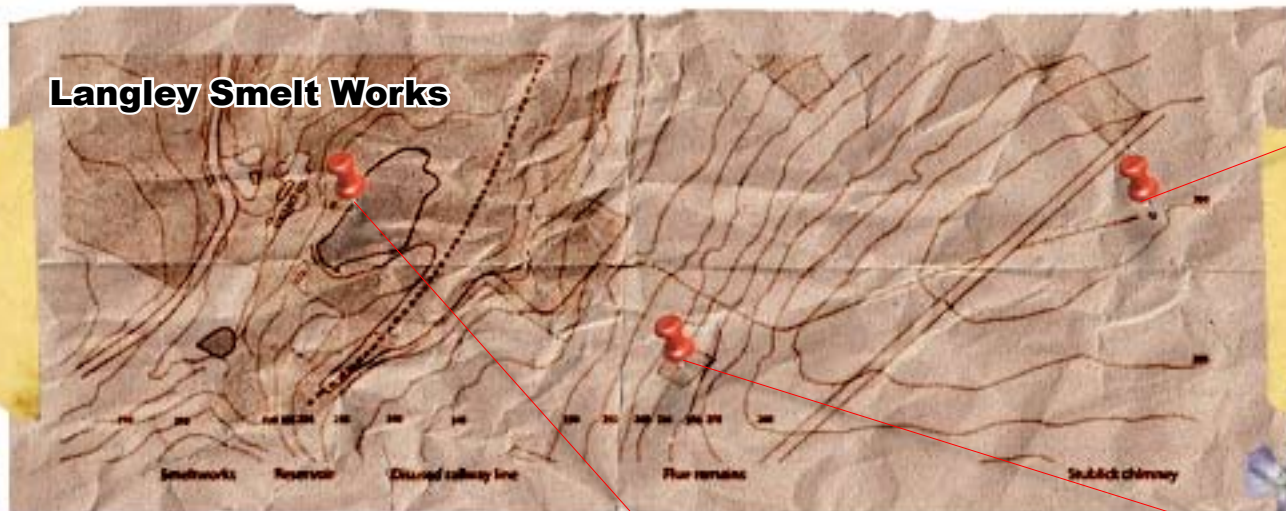
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Langley Smelt Works



site map : andy lee

Langley is a small hamlet town of the Tyne valley on the edge of the north Pennines. There is little evidence of the former lead smelt works save for a few stone buildings in major disrepair, the small reservoir which used to supply the power for the bellows, and the chimney which lies more than a mile distant on the moor top.

Langley used to be connected to the Newcastle docks via the railway line, used to move the lead, silver and zinc which at the height of production would supply the majority of the worlds lead. Once occupied by a busy community, the importance of this site in terms of industrial heritage has almost been forgotten.

projects 2010



reservoir



flue remains





page number

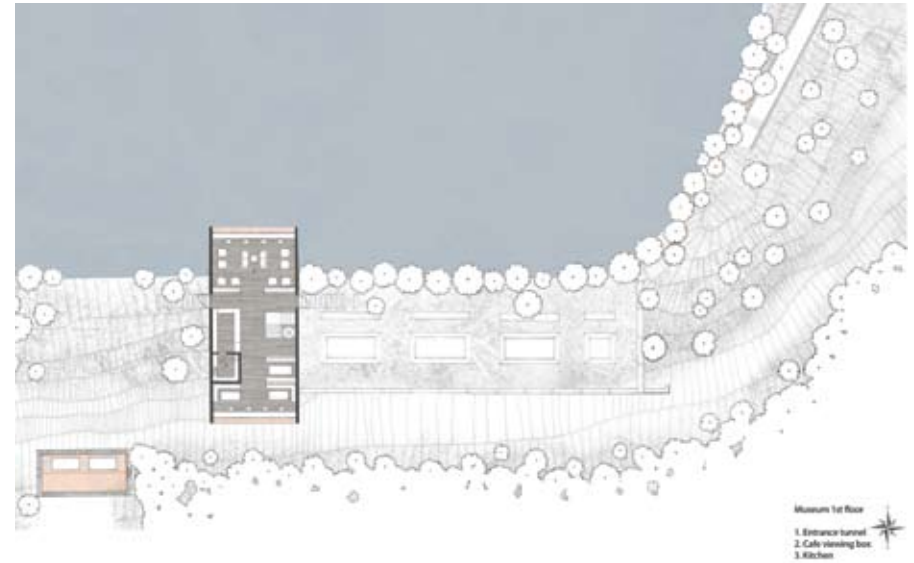




Andy Lee

Once an essential part of the lead mining industry of the Northern Pennines, Langley-on-Tyne now lies quiet, sparsely populated and largely unknown. Although closed in 1887, many traces of the smelt mills existence are still prominent in the landscape, most noticeably the 100ft chimney, searching further the flue that once fed it remains partially intact, and the supporting infrastructure including watercourses, reservoirs and an abandoned railway.

The museum, entered through a tunnel forming an extension of the old flue route. The main body of the museum is sunken into the landscape, with its top lit exhibition space echoing the flue remains. The viewing platform provides views out onto the old smelt mill ruins and over the more tranquil reservoir. The main exhibition will focus around the return of the James Mulcatser manuscript which is unique to Langley. Attached to the museum a small research facility which will examine the long term affects of the smelt mill on the surrounding nature.







Chris Brown

Phytoremediation (the removal of contaminants using plants) forms the main concept of the proposal. Specifically using a plant named Leadwort (*Minuartia Verna*) which naturally occurs on lead spoil in the Hexamshire Moors and was used historically to locate lead veins.

Planting of flora on the footprint of Langley Smelting Mill reveals itself year after year as ghost on the landscape. Guided by flora the visitor will experience the history of the site and discover the proposals strong connection to both past and present.

The proposal touches the earth as lightly as possible, occupying one of the only remaining buildings of the smelting mill, the building houses the visitor centre aspect, documenting the sensitive nature of the scheme.

The proposal provides a steel framework for the development of allotment plots on the site of the Mill and encourages the extension and embellishment of this frame work, planting of white leadwort flowers cleanse the soil and are followed by a plethora of colour as the plots change purpose.





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Gina Parisella

Langley-upon-Tyne Visitor Centre

'Viewing the building, viewing the landscape'

Langley was the largest smelt mill in the northern Pennines. It processed lead and zinc ores. The site was a great contribution through the mining period in the north east.

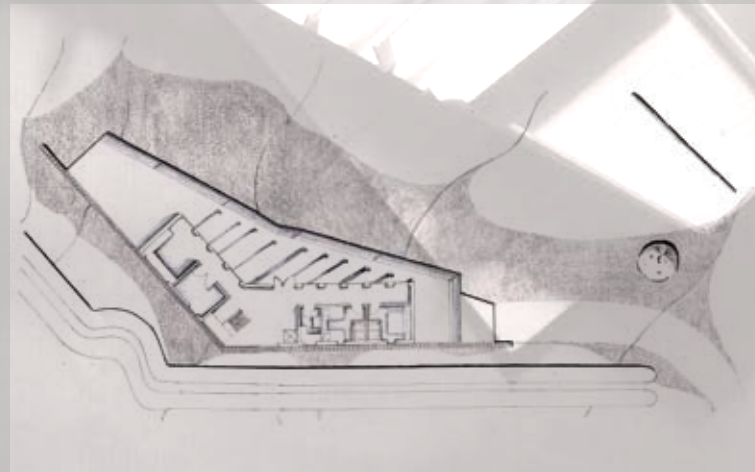
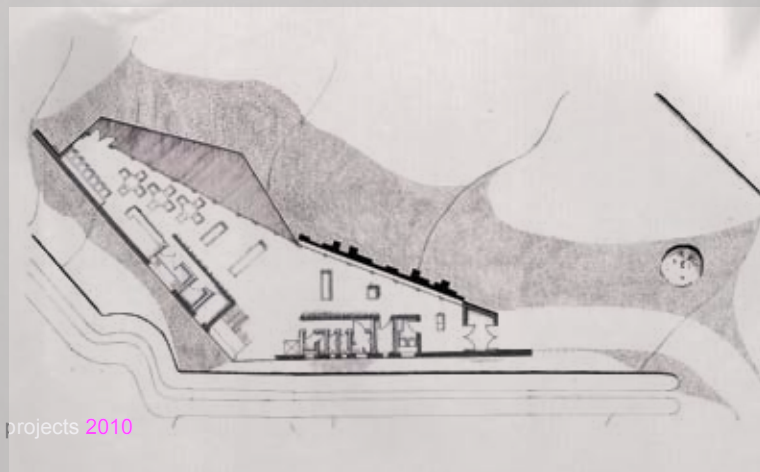
The brief of the project was to design a public museum that included private accommodation. The purpose of the museum is to explore a start and finish point throughout the site linking it with the garden station. The garden station links with the reservoir and where the smelt mills were situated. The museum is located at the top of the site providing views of the chimney and flue remains.

The concept of the building is about views and the journey through the site from the chimney to the site of the smelt mill itself, encouraging visitors to engage and explore the landscape. The geometry of the site influenced the form of the building and creates the pass through the journey of the site.

The heavy stone walls are embedded into the ground and feel apart of the surrounding landscape, relating to the dilapidated stone flue. The timber structure

allows the building to float within its context and the large amount of glazing allows a connection to the surrounding atmosphere. This helps view the landscape linking the inside out. The lightweight structure of the 1st floors helps to clarify the importance of the site. The zinc cladding which was produced during the smelting period helps celebrate the heritage of the site.

The building is suitable for everyone, with activities for all ages.



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Guy Moulson

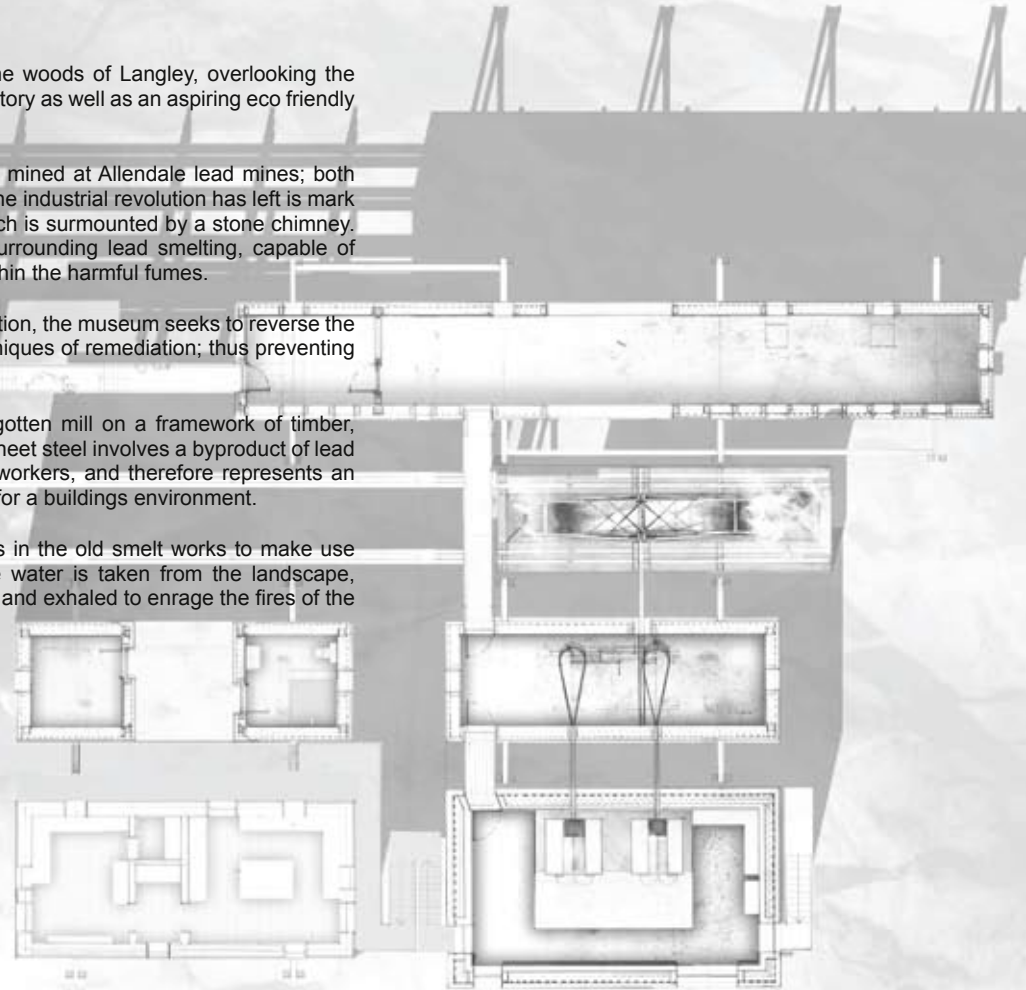
The museum is connected to the reservoir hidden in the woods of Langley, overlooking the sawmill and its cottages. The area has a rich industrial history as well as an aspiring eco friendly community.

Langley staged the production of lead bullion from ores mined at Allendale lead mines; both facilities were linked via railway leading on to Hexham. The industrial revolution has left its mark on the landscape, scars mark the hillside of Langley which is surmounted by a stone chimney. These scars are the result of opportunity and greed surrounding lead smelting, capable of producing small amounts of gold and silver contained within the harmful fumes.

Lead carries with it connotations of illness and contamination, the museum seeks to reverse the affects of lead, researching environmentally benign techniques of remediation; thus preventing the need for excavation of contaminated soils.

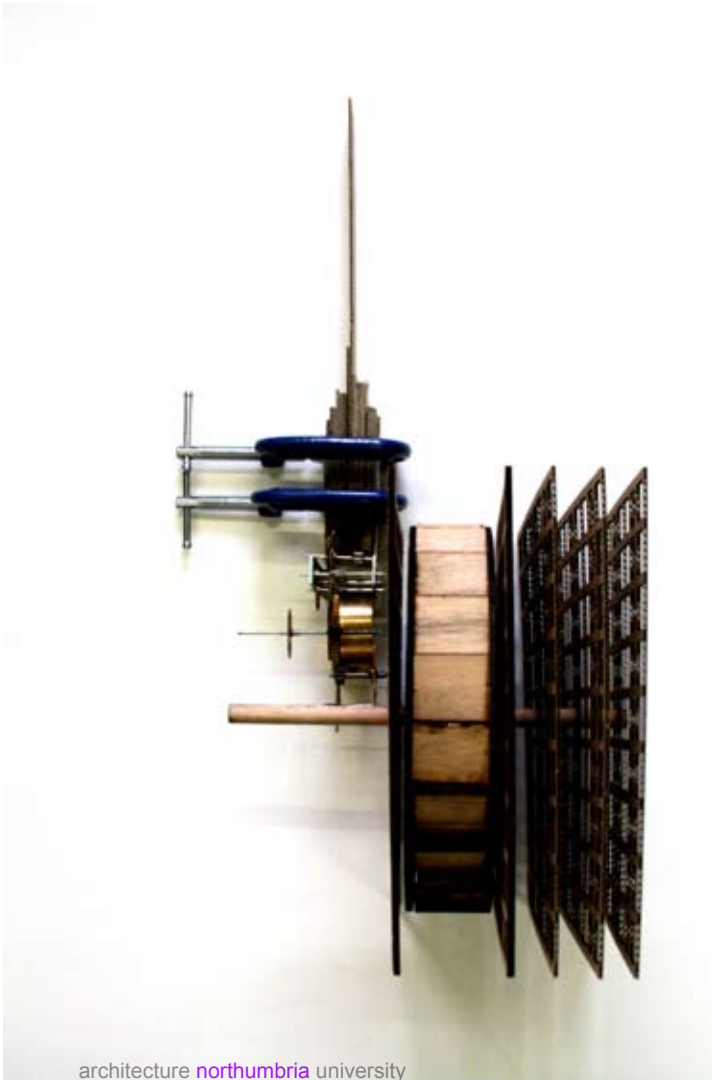
The museum treads lightly over the position of the forgotten mill on a framework of timber, supporting galvanized steel clad bays. Galvanization of sheet steel involves a byproduct of lead smelting, Zinc. Zinc cannot contaminate soil or poison workers, and therefore represents an awareness of alternative processes to achieve respect for a buildings environment.

The form of the museum resembles the layout of rooms in the old smelt works to make use of falling water to power a working smelt furnace. The water is taken from the landscape, drawn over the water wheel, geared in the bellow house, and exhaled to enrage the fires of the furnace.

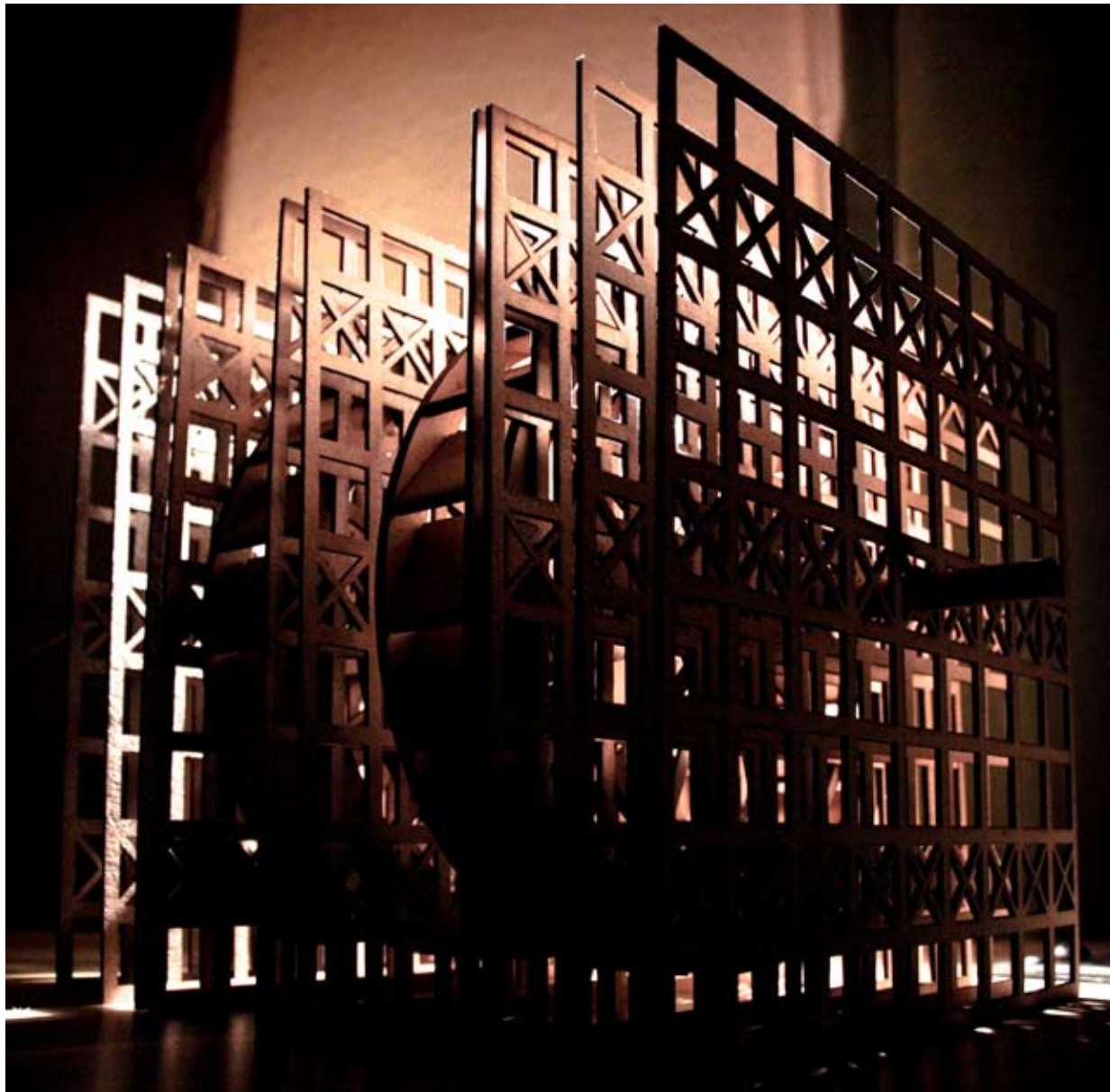


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Harinder Kaur

History of the Site

Langley throughout the 19th century was an important industrial centre. It had one of the largest Lead Smelting Mills in the Northern Pennines.

Soon after Langley Mill had commenced operation back in 1768 nearby farm tenants began to complain of damage caused to the land and cattle from the mill reek. Thus an arched, horizontal flue was constructed partly underground to carry poisonous fumes out on the moor. This was then extended several times and completed to a chimney that dominates Langley's skyline today.

The Mill was closed in 1887 and majority of the industry was demolished. Only the reservoirs, few water courses, flue and an old relic remain visible. Together with the Grade II listed Chimney which stands as a lonely memorial to the workers of the Lead Industry.

Proposed Scheme

There are two elements to this scheme the Public Museum set within a conserved relic located on a major track through Langley woods by the reservoir. Private Accommodation is located north of the Museum and set within the Mill Cottages.

Langley Museum will allow visitors to immerse in the history and geology of the site, as well as gain an insight into the lives of Lead Miners.

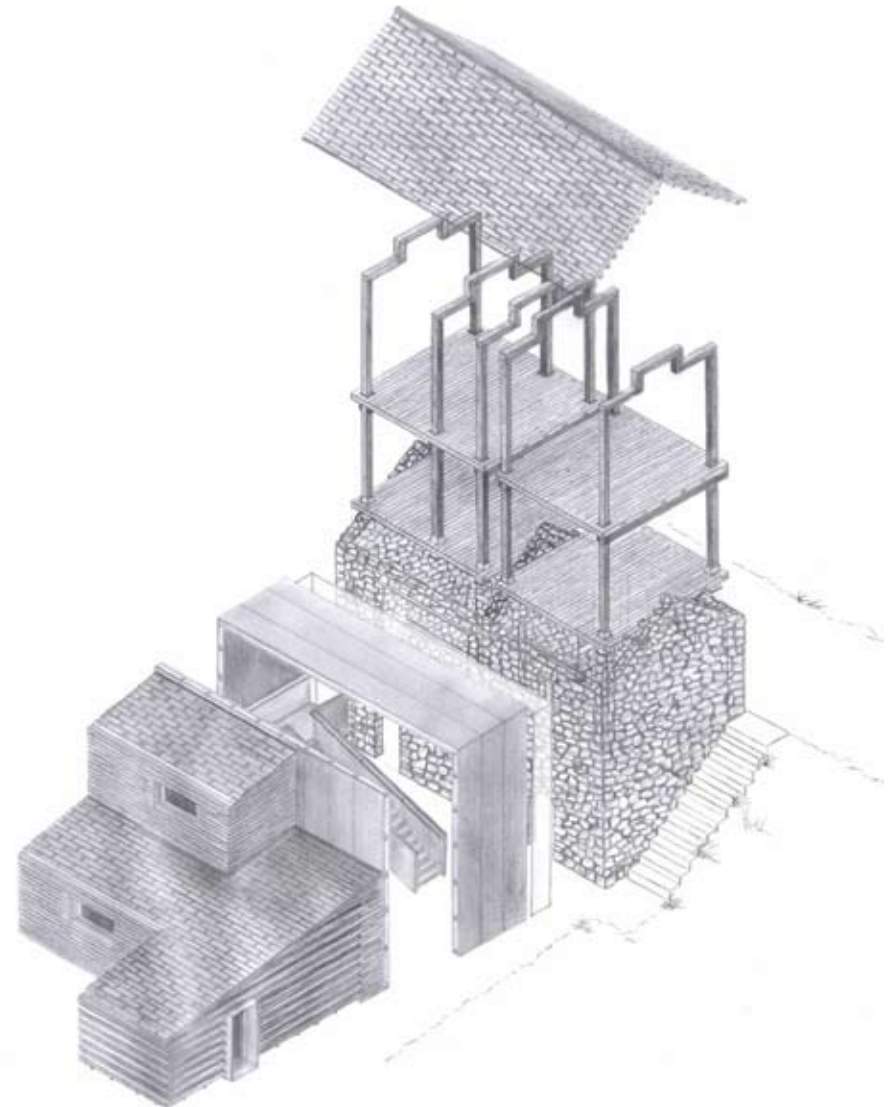
An archaeological excavation will uncover elements of the Smelt Mill Industry and the remains of the old relic will be conserved whilst respecting it in every detail.

The architecture of the old relic will be celebrated, elegantly preserved, juxtaposition of old and new expressed and sensitive detailing demonstrated.

Exhibitions will be displayed within the old relic and a new extension placed onto the back for additional accommodation. The extension will evolve with respect to context and it will touch the ground lightly in contrast to the solid heavy stone nature of the relic.

Timber will be the predominant material used in this scheme and sourced locally from Langley Woods. Other materials will include Lead flooring and Zinc Cladding selected for the historical significance linking it to the site.

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Nikki Hoggarth

The Lead Gardens Museum

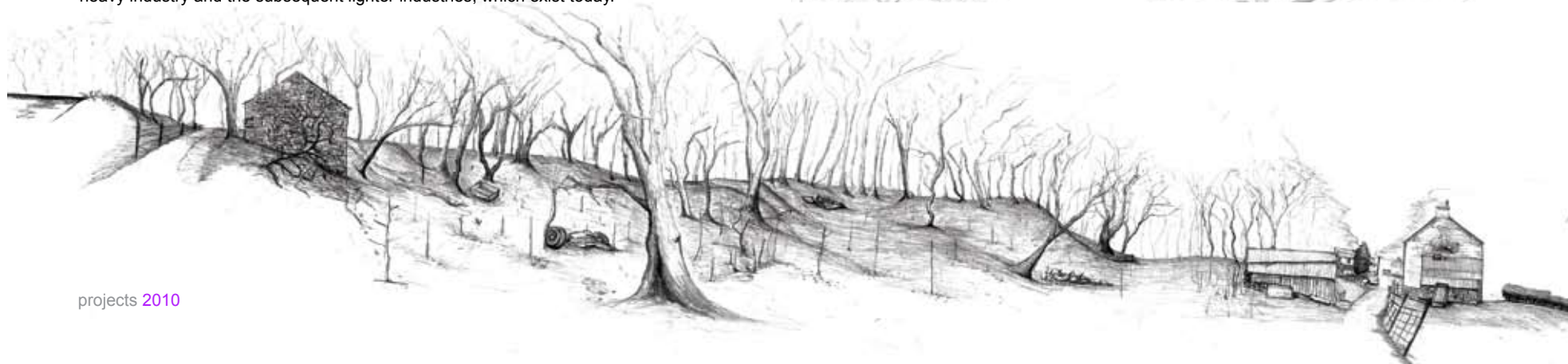
The Lead Gardens Museum is situated in the woodlands of Langley-on-Tyne, sited amongst the remains of a preceding lead smelting works.

The remnants of the smelt works are seen as distinctive stone wall scars protruding through the woodland floor, and are almost entirely covered by the flora of the convalescing environment, however, the damage caused by the high lead content still lingers.

The establishment of the gardens reduce the high lead levels within the soil by natural means, a resolution for the pollution which the smelting works has left behind.

The museum reveres the heritage which has defined the region. Prior to the construction of the museum, an archaeological survey will uncover the site footings as well as artefacts, which aim to give an insight into the history of the industry. The museum would house important objects that are uncovered from the archaeological dig, informing visitors of the historical importance of the site.

The woodland garden and studios accommodates an emerging arts and crafts attraction, bestowing a creative industry for the future from a destructive industry of the past. The museum intends to blend harmoniously with the landscape and the community. The Lightweight Timber structure hangs between the heavyweight stone gables which protrude from the ground in reminiscence of the old mill before it, highlighting the contrast between the heavy industry and the subsequent lighter industries, which exist today.



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Robert McCartney

Langley smelt works experiential museum.

The proposed scheme revives a connection between two points in the landscape, originally derived through the rich mining and smelting history typical of Langley. The scheme achieves this by reflecting scale and materiality from its context, providing views over the surrounding environment. The structure through its position and materiality seeks to provide a point in a journey between the original smelt works and Stublick chimney, whilst trying to achieve a sense of touching the earth lightly. It is a vertical marker in the landscape, connecting the existing chimney high on the moor top to the smelt works remains lower in the valley.

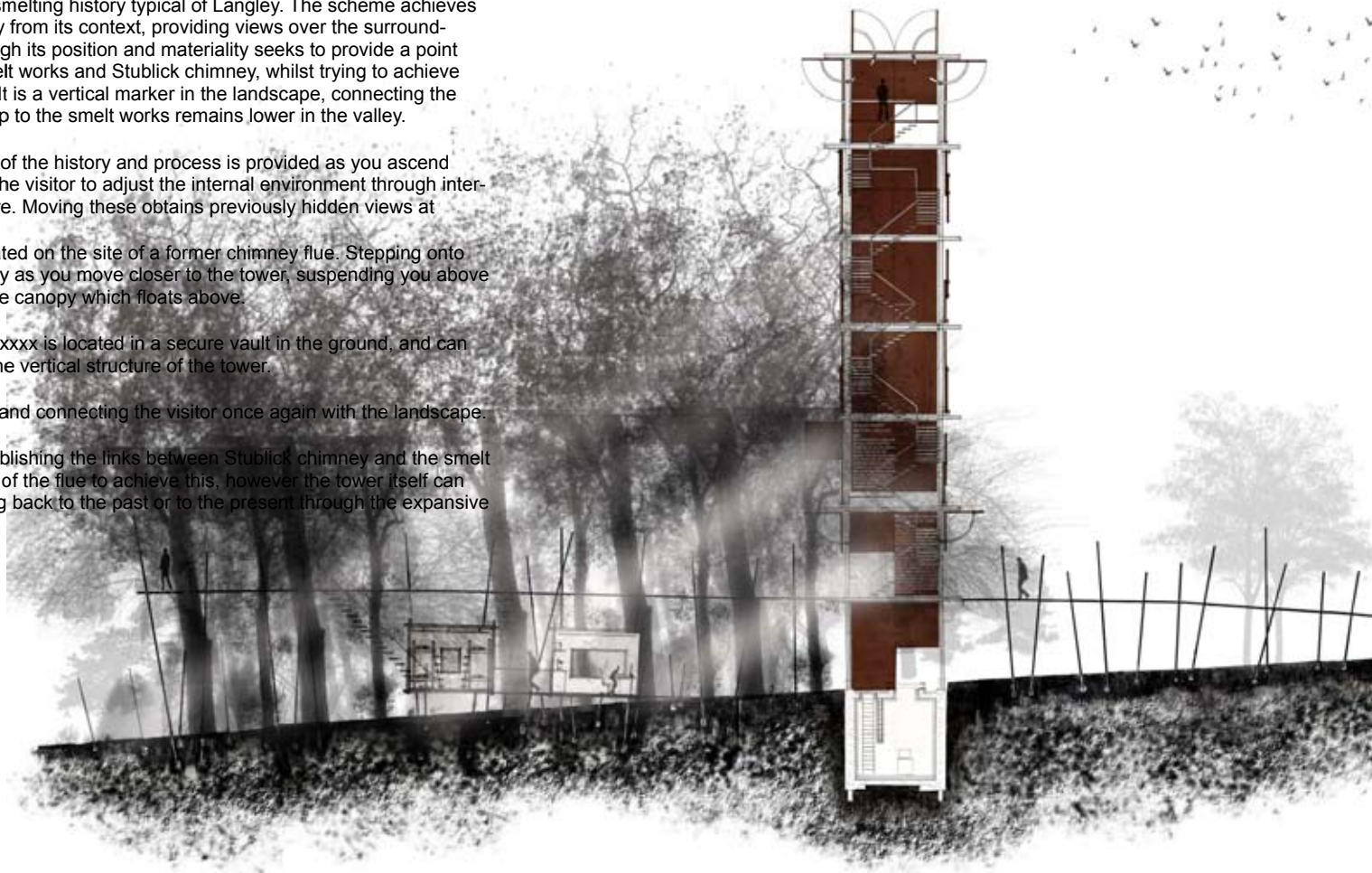
Through the structure an experience of the history and process is provided as you ascend through the internal space, allowing the visitor to adjust the internal environment through interactive panels which wrap the structure. Moving these obtains previously hidden views at

The visitor is drawn to the tower, located on the site of a former chimney flue. Stepping onto the timber deck, the ground falls away as you move closer to the tower, suspending you above the ground, connecting you to the tree canopy which floats above.

The precious document of xxxxxxxxxxxx is located in a secure vault in the ground, and can be seen, framed and celebrated by the vertical structure of the tower.

multiple points on the tower, framing and connecting the visitor once again with the landscape.

The tower is principally about re-establishing the links between Stublick chimney and the smelt works using the journey and position of the flue to achieve this, however the tower itself can be used as a further means of looking back to the past or to the present through the expansive views captured at the top.



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Otterburn is an area of Northumberland steeped in military history. There is evidence of bronze age hill forts, roman settlements and illicit whiskey smuggling, although the area is most famous for the battle of Otterburn, where the Scots defeated the English in an epic battle, recorded in song, tapestry and handed down through the oral tradition of storytelling.

The area remains predominantly under the control of the MOD, and evidence litters the moorland of this military activity; old tanks and aircrafts used for target practice, as well as the unusual presence of world war one trenches.





page number



Sebastian Cunningham : Site plan
architecture [northumbria](#) university



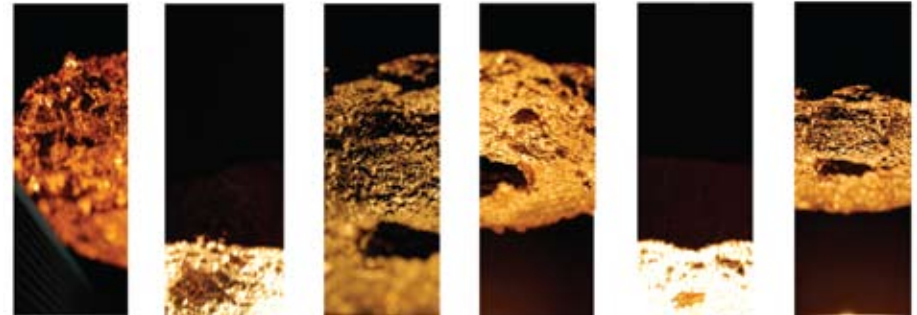
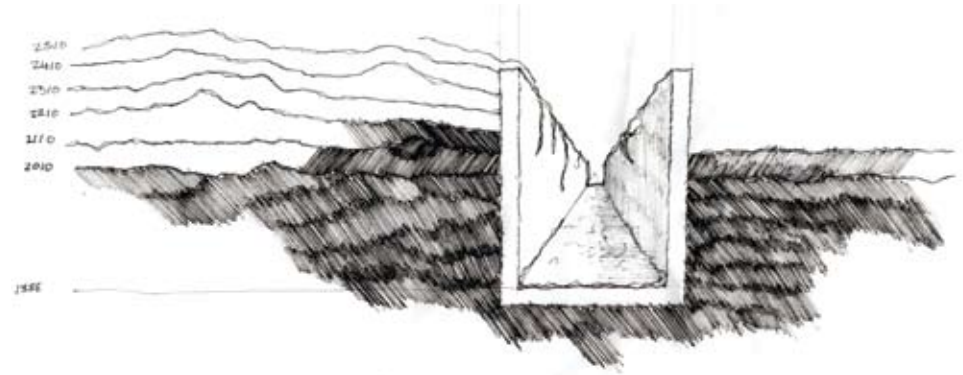


Adam Dalby

Following the Battle of Otterburn in 1388, a tall stone was erected to mark the location of the death of the Scottish leader and in memoriam of the two thousand others who died, in one of the most fiercely and valiantly fought battles of the Border Conflicts. In 1777 the Duke of Northumberland removed the marker and replaced it 180 paces to the West. The battle field has been returned to agricultural use and all traces of this bloody history are hidden beneath the surface.

The proposal forms an axis from the present position of the memorial to the location where The Earl of Douglas fell during the battle. That axis is marked with a line of lances defining a processional route. Near the beginning of the route sits a light timber building that sits quietly amongst its context, allowing focus to be kept on the 180 paces. The building is split by the path and houses an office space for an archaeological cleaning unit. This movable unit emphasises the temporary feel of the timber building. Small enough to be transported to archaeological sites, it provides facilities to clean, catalogue and display finds.

From the building the axis cuts into the ground, leading to a single space at the site of the original memorial. A negative cast of the contemporary ground level has been taken and forms a delicate roof over the sheltered rotunda. The new centre sits a metre and a half into the ground, at the level of 1388, and houses no exhibition, but provides shelter over the powerful position of the battle stone. A space with a flame at its centre, a marker of no mass or form to signify the lost men and memory. A memorial that still has great significance today with the modern military presence in the area.







Amy Williams

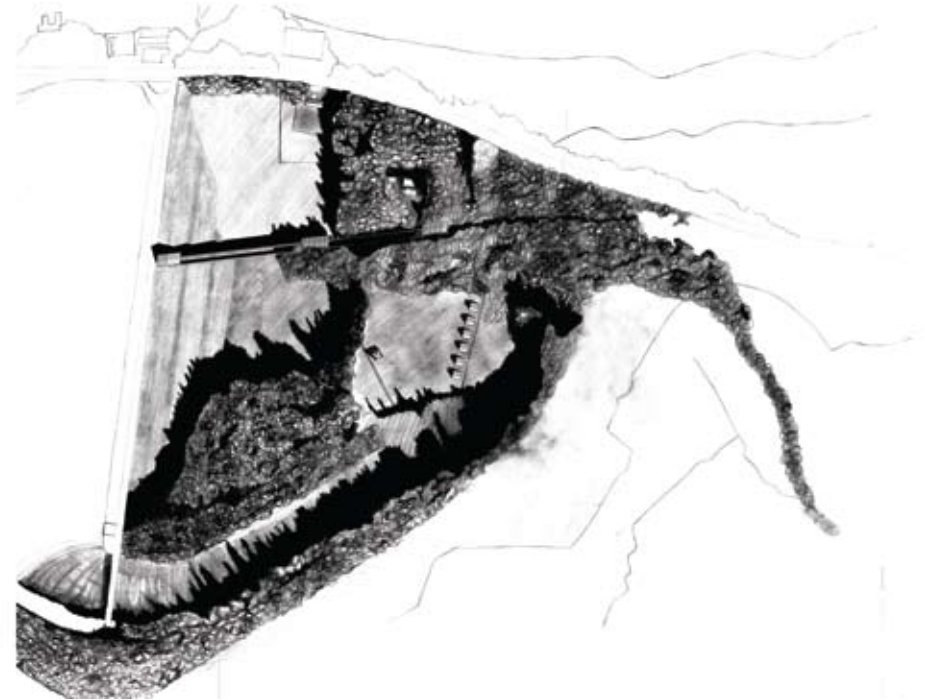
Distillery

The Distillery, set just south of what was once the contested border between England and Scotland is located on the dam of the Catcleugh Reservoir. This corner of the country hides a dark past of illicit whisky distilling and smuggling, thus the visitor centre will provoke awareness of the secret, whilst the small scale working distillery will bring new prosperity to the area.

The main exhibit is the distillery itself where visitors can gain a firsthand experience of the process and follow the journey of water as it becomes whisky, or in Gaelic “uisge beatha” meaning “water of life”. Water plays an active part in the atmosphere of the building such that as it flows alongside the pilgrims, it awakens the senses sight, sound and touch. The whisky that is brewed in the distillery evokes smell and taste later in the journey.

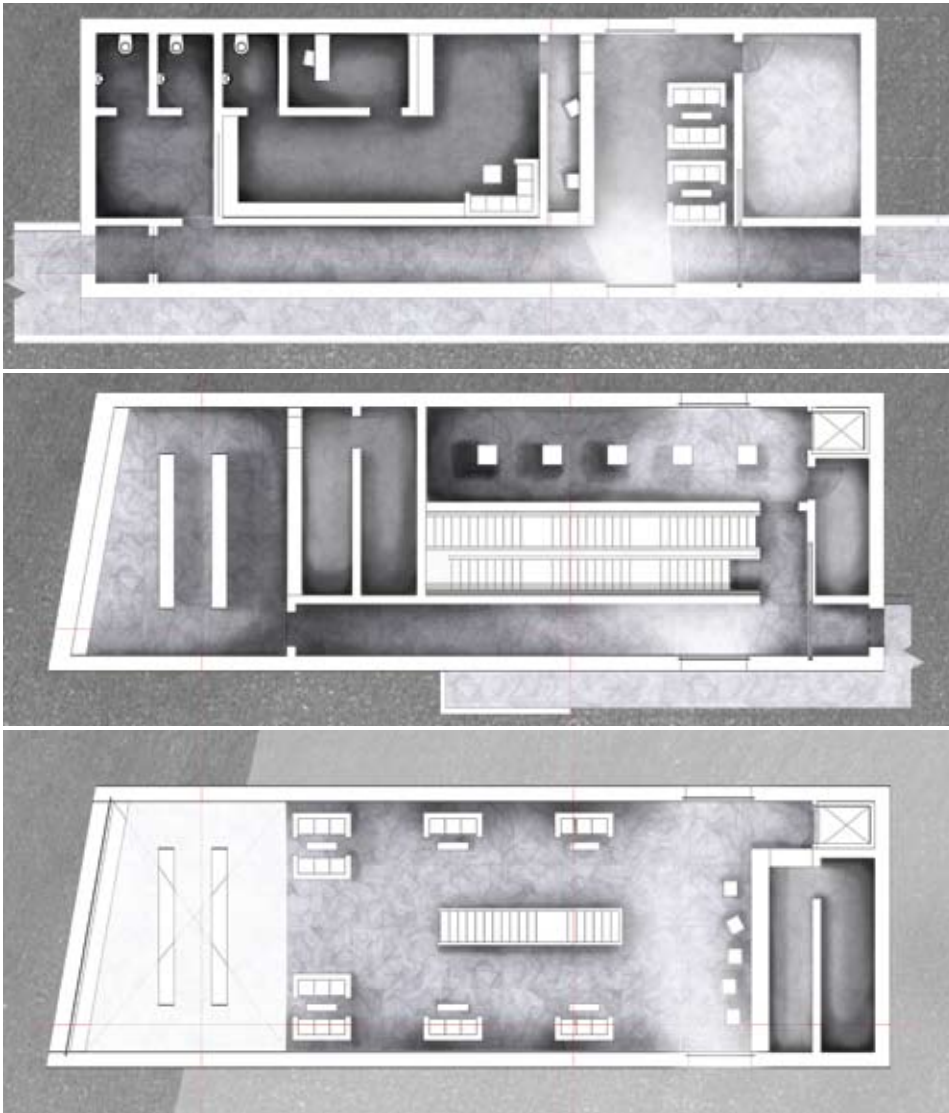
Visitors can relate to the history of whisky smuggling through the form of the building which creates both a long journey through the valley and a dominant line on the landscape. Although the building is heavy in its context, materiality is sensitive with the use of local stone and timber both internally and externally to celebrate the beauty of the natural landscape.

An area is allocated for temporary exhibitions including private collections of old whisky's dating back hundreds of years. The museum will also incorporate a private research unit aimed at couples and other enthusiasts who can take part in tasting sessions and learn more specifically about the art of distilling. Private overnight accommodation is provided for these guests so they can make the most of the whole experience, taking advantage of the beautiful surroundings as well as the atmosphere of the distillery.



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141



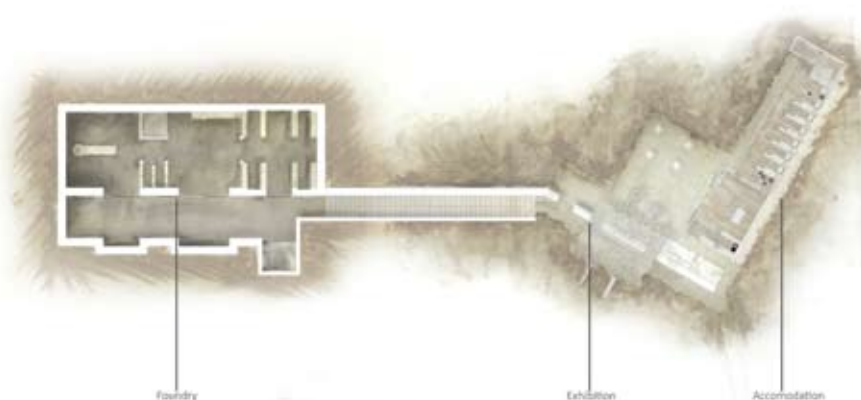


James McCarthy

Northumberland is rich in history and tales of mischief and magic. Heather clad remains of Hill Forts scattered across the land provide a somewhat disguised insight into our heritage. Simonside Hills in particular are engulfed in mystery and intrigue. Rock carvings, Bronze Age swords and caves dug into the cliffs suggest the hills were at one time occupied. Stories surrounding the area tell of a race of magical creatures known as the Duergars that dwelled in the caves of Simonside Hills, appearing only at night to lure travellers to their death.

Set into a valley formed by the Hills and Rothbury Forest the project is divided into three buildings. The heavyweight concrete cast foundry emerging from the hills, the lightweight timber accommodation block reflecting vertical nature of the forest and the Exhibition space providing a transition between the hills and forest

The main foundry building, which consists of a furnace, and workshops draws precedence from the lost wax technique. Light wells reflect the sprues used in casting to aid the flow of molten bronze. Submerging the foundry into the ground represents the sunken furnace and the heather covered roof, inspired by the nearby Hill Fort, blends the building into the landscape.



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143





Jon Dennis

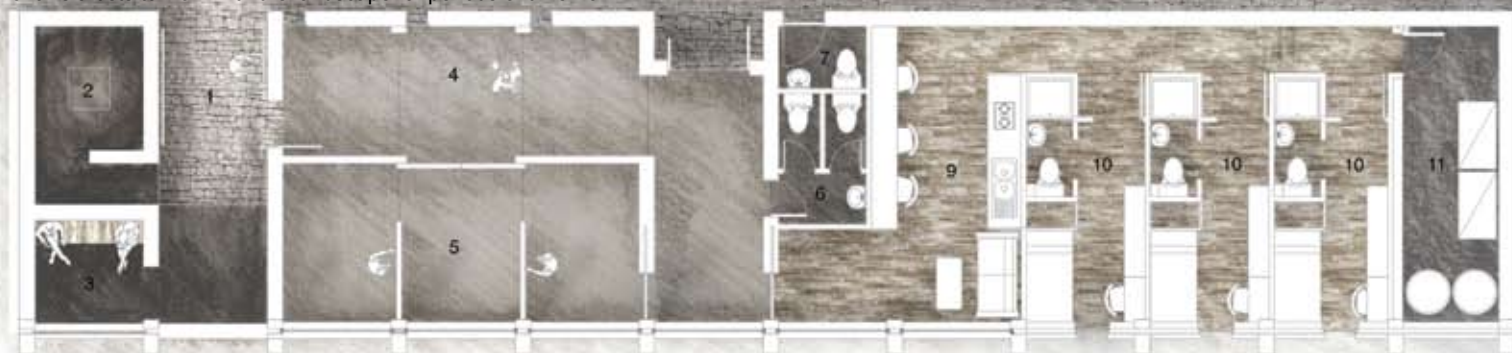
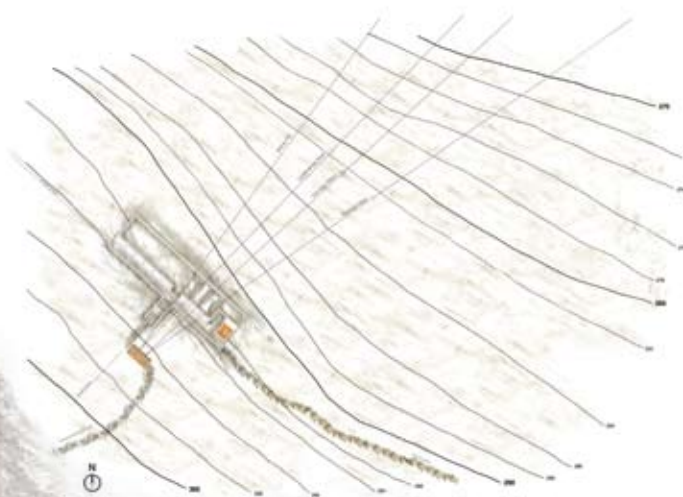
The region of Northumberland has been occupied by man since prehistoric times. Neolithic man left many rock carvings in the landscape, one of these, Lordenshaw rock, is recognized as a national monument, and many other smaller rock art carvings lie within the surrounding landscape of the Simonside Hills and Garleigh Moor.

Drawing on the legacy of this rock art, the project proposes the landscape become a living gallery, celebrating a connection between art and the 'wilderness'. The building is situated along an existing pathway, overlooking the main rock art sites and provides information for the visitor and allows them to locate the main sites of rock art.

Alongside the visitor information boards there are two experiential spaces to provide a response to the art and landscape. A noise chamber captures the sound of the wind, which creates a connection to the natural environment, which was shared by the Neolithic's, capturing sound within their burial chambers. The second space provides highly restricted glimpses into the landscape through rock art patterns, and allows the visitor to appreciate the negative space that forms the rock markings.

A route behind the building is aligned with the setting sun on the day of the summer solstice, marking a seasonal transition from birth and growth to death. The route is bisected with a stair leading to a viewing deck above the building. From here, linear skylights point the visitor in the direction of groups of major rock art locations within the wider landscape.

Following the success of the Grizedale and Yorkshire Sculpture parks the centre will provide a studio/gallery space for artists producing and exhibiting future work within the landscape. Short-term accommodation allows artists to work with the landscape for periods of time from 1 to 2 weeks.



1. Information Boards
2. Wind Chamber
3. Negative Space
4. Gallery
5. Studio
6. WIC's
7. External Access WIC
8. Sun Route
9. Residential Living
10. Residential Living
11. Plant Room

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Leanne Stamp

'War Stories'

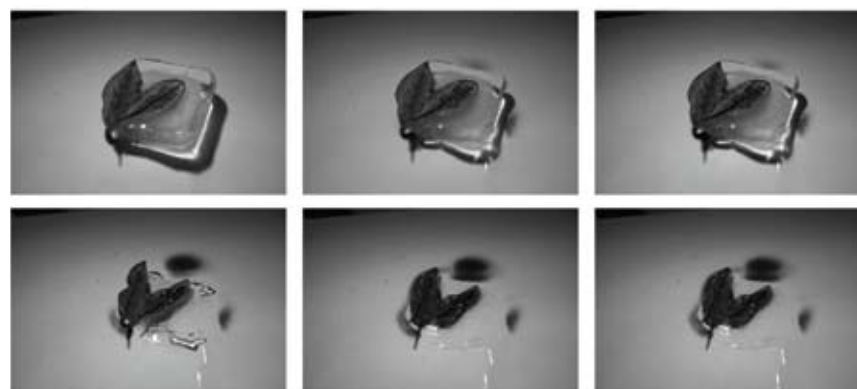
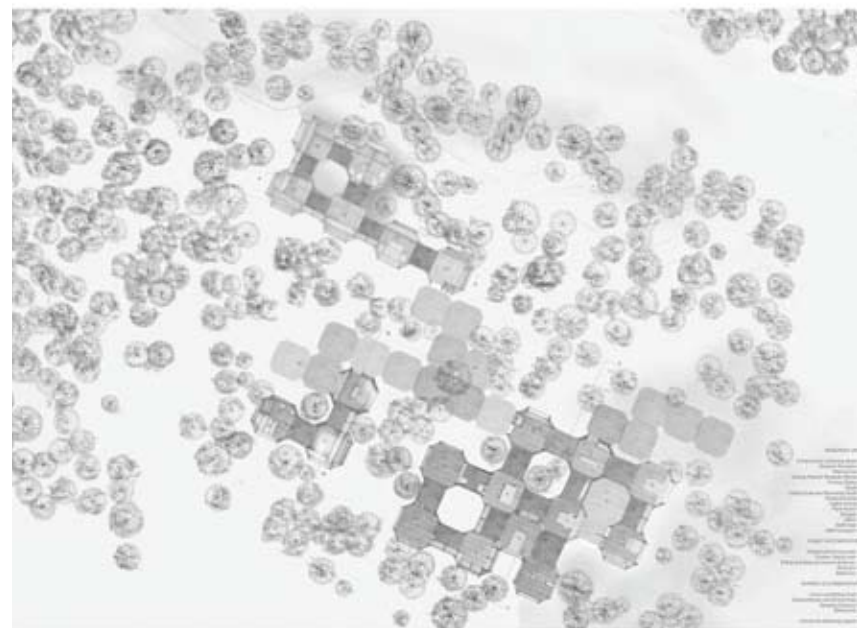
The museum, located on the edge of Kielder forest within the Northumberland National park, lies adjacent to the Ministry of Defence Firing Range which, despite being surrounded by areas of dense woodland, echoes with the sound of gunfire and military activity.

The museum is a repository; collecting, recording and sharing the stories of the front line Soldiers on tour.

The soldiers' stories which are received are displayed within the museum's exhibition areas, comprising of a series of pods constructed using a kit of parts inspired by military architecture and technology, fitted together to form one standard lightweight, temporary exhibition unit, that can be built off site and helicoptered into position, leaving the land undisturbed. Over time, the surrounding wildlife will start to grow on the 'pods' creating their own green roofs, blending into the surroundings.

Museum visitors navigate an existing pathway through part of the forest to with the exhibition pods positioned off the path. Halfway through the journey there is a 6m sound mirror collecting the noise of gunfire emphasising the connecting between the museum and the Military Range.

In partnership with the MOD, the project's research unit is dedicated to collecting modern military experiences through contemporary and emerging media, such as SMS, social networking sites and blogs. Aural and video stories, are stored within the archive along with physical resources, like photographs and letters donated by the soldiers and their relatives, creating an important historical record which aims to increase the public's understanding of modern warfare from a soldier's perspective.







Lisa Rogan

A secular space for remembrance

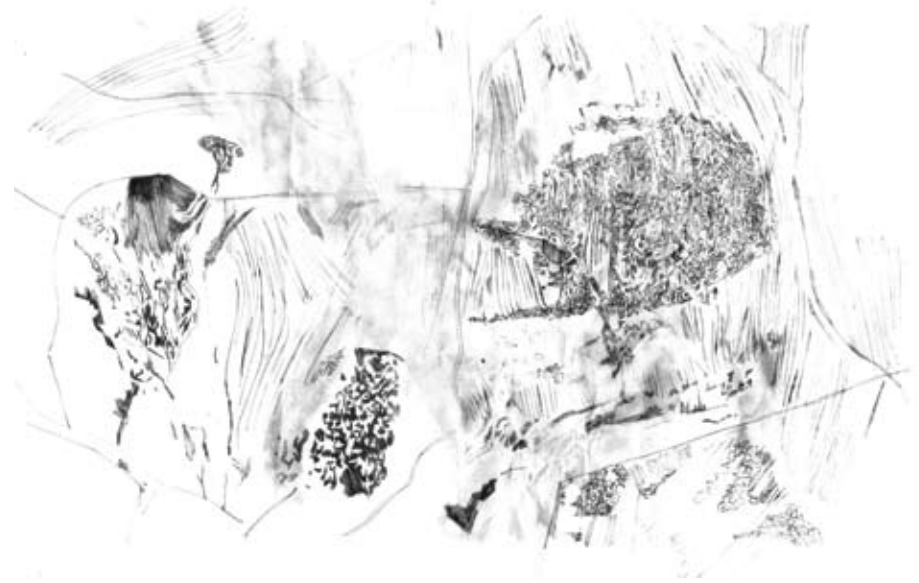
The site for this project is on the boundary between Otterburn village and the Ministry of Defence ranges within the Northumberland National Park.

The brief was to design a secular space where military persons and civilians can remember fallen comrades and family members. This takes the form of a “walled garden” for grieving, contemplation and remembrance. To enter the site you must first cross a threshold through a heavy stone wall and a neglected steel gate.

Inside the ‘garden’, the depth of the wall is occupied by a series of experiential spaces. Each of the spaces represent the different stages of bereavement suffered by someone who has lost family or friends; shock, anger, guilt, depression and longing. Walking through these spaces you finally arrive at a small, existing pond which provides a view outside the garden, represents the future.

Overnight accommodation is also available for two parties of four people within a comforting and intimate living space, providing sleeping facilities, a bathroom and a shared kitchen. Outside of the ‘garden’ sanitary facilities are also provided for day visitors.

Beyond the pond a new willow plantation is proposed where visitors can sponsor the planting of a willow tree as a living memorial to their loved one. Coppicing of the willow will also provide fuel for a combined heat and power plant serving the accommodation.







Rob Woodhouse

Shittleheugh Bastle: A Living Tradition.

Historically conflict was inherent in the border regions of Northumberland; Roman occupation, border battles, and guerrilla warfare of the Reivers, leaves traces not only in the landscape, but also the psyche of the population.

Presently a less violent although equally significant conflict exists between the local population based around Otterburn, Northumberland National Park, and the Military housed at Otterburn ranges.

This scheme is an experiment in social anthropology; reviving the local conflict resolution practices prevalent in the times of the Border Reivers; the Day of Truce and the Moot, open air assemblies traced back to the Icelandic Alpingi.

The site lies equidistant between Otterburn Village and Otterburn camp in neutral territory, a fundamental of the Days of Truce. Although now ruined the remains of a Bastle house already sits on the site. Unique to Northumbria, architecturally the Bastle-type is assimilation between civilian, agricultural and military architecture. Traces of a shieling are also present on the site. The proposal uses these historical traces to define two corners of a triangle. The triangular space in between is left open for the meeting point, or Moot.

The three parties – Otterburn Village, Otterburn Camp and the National Park – are represented architecturally: -

The Northumberland National Park building, perching on top of the shieling walls forming the foundations for the new structure houses information about the area, as well as a 'retreat' room for walkers on the adjacent trail and public washroom.

The Bastle ruin, the most dominant structure of the site, forms the foundation for a unique community space. The insertion recreates the silhouette of what was once there, the habitable level the same as what was once used.

The third point of the triangle is defined by a new building providing accommodation for the military delegates. This building, in contrast with the Bastle and Shieling interventions, is deliberately impermanent. Designed as an aluminium monocoque, the lightweight unit can be transported to site (or removed) by helicopter.





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151





Sean Hall

The village of Otterburn is situated on the edge of the Northumberland National Park.

Into the eighteenth century this area was known as 'the disputed lands', neither entirely answerable to government in London or Edinburgh and the village has changed allegiances a few times. The most significant battle in Otterburn that took place in August 1388, which is remembered as the Battle that a dead man won. When the battle ended the defeated English commander was made to bow down to the 'bracken-bush' where the slain body of Earl of Douglas had been hidden. This unusual event was recorded in songs and poetry.

The 'Ballad of Otterburn', details the battle and personalities involved. The concept for my building draws on three moments described in the ballad: -

- Dream
- Hidden
- Break of Day

These key words play a dramatic part in the narrative of the battle.

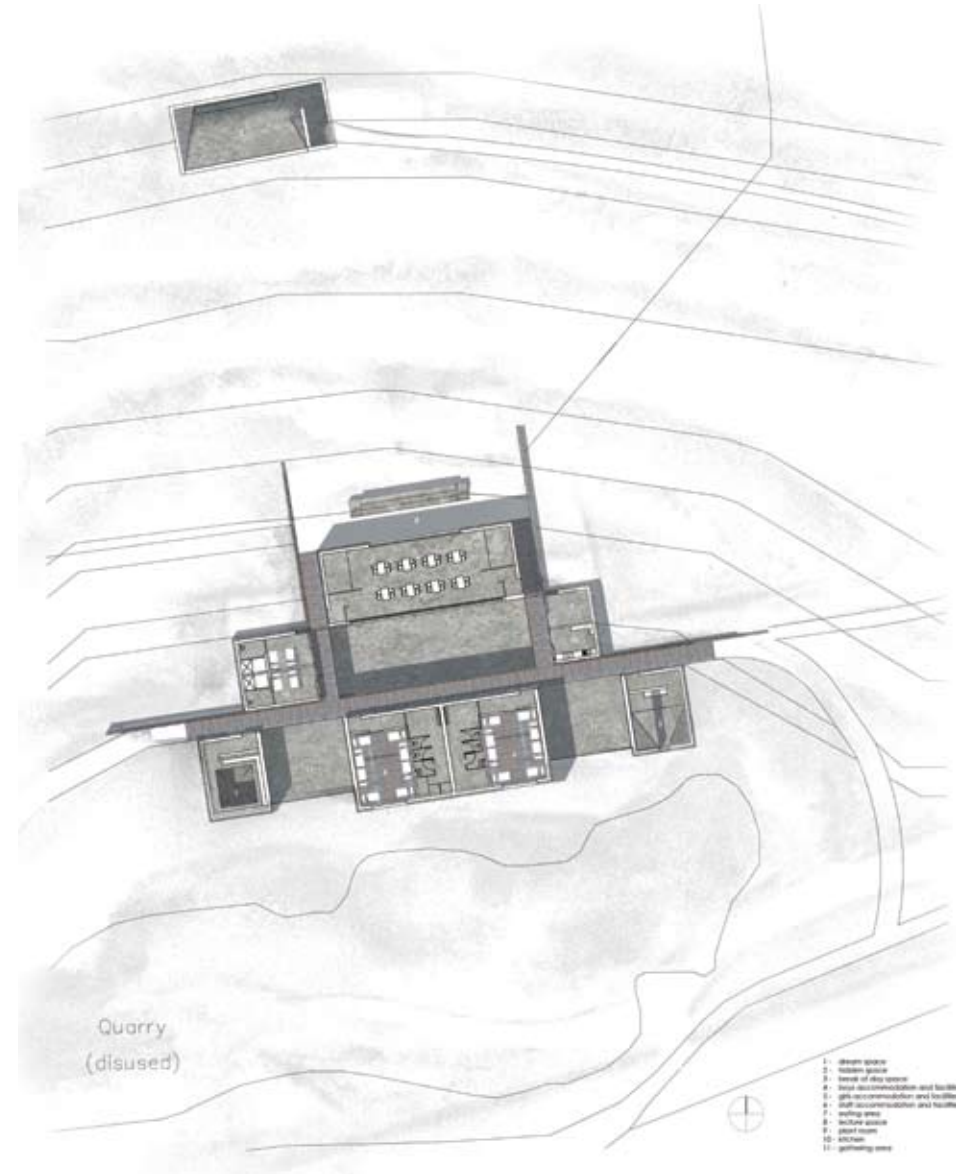
The proposal provides facilities for school groups to visit the battlefield, to learn about the battle through the 'Ballad of Otterburn', and to explore the tradition of aural history in the region.

The visitors will explore the battlefield both during the day and night.

The building sits within the former Greenchesters quarry, with commanding, panoramic views of the whole of the battlefield. It consists of ...

Initially concealed when the children arrive, the building also houses three reading spaces, based on the narrative of the Ballad.

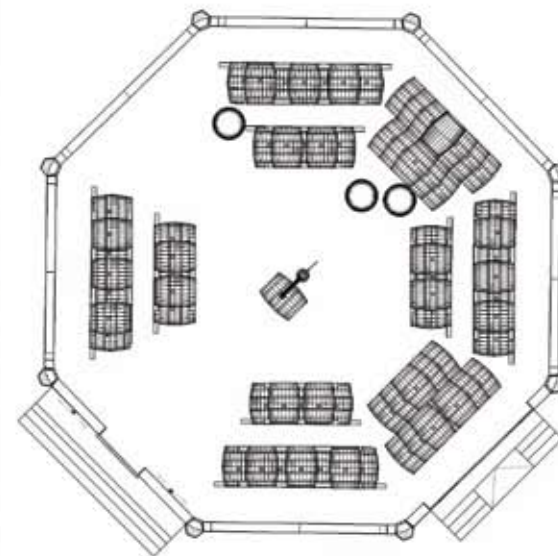
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Sebastian Cunningham







Solila Tran

Otterburn Mill is situated in the heart of Redesdale in Northumberland and has produced fabric since the beginning of the 19th Century until manufacturing ceased in 1976. Otterburn Tweed is famous for being exceptionally hard-wearing and is designed to blend in with the hills at the shooting estate. Farmers from the local villages used to bring in the wool from their sheep to the mill to be made into warm blankets and cloths for the cold season.

This proposal draws on this tradition of fabric production, but it also acknowledges that large-scale production is no longer viable.

The proposal will allow small-scale artisan and craft-based production and will attract designers and artists to come and use the modern production technology and attend 1-2 day workshops. Accommodation in the local B&B is only a short walk away therefore the brief for the project has not included accommodation on the build.

The proposal of the design makes reference to the warp and weft of fabric weaving into its structure. The woven metal fabric cladding filters the sun light that enters the building and allows plants to grow up on parts of the exterior. This approach camouflages the building and allows it to blend into the dramatic backdrop of woodland as it rests on top of the river bank.











Masters in Architecture - Year 1

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Masters in Architecture Yr 1 Morpeth 100

Throughout its development Morpeth has managed to absorb a slow rate of change. The arrival of the railway, introduction of the public health acts and the increasing use of the motor car reduced the importance of the cattle market and associated trades and services that accompanied it. However, the businesses, shops and services adapted to meet the needs of this new age of mechanised transportation. Now, the global free market economy threatens the principle of the independent, family owned small business within the town, access to affordable housing and secure, well paid employment, weakens community spirit and planning pressures, transport policies and recent flooding incidents all threaten to destabilize the future of this historic market town.

The question is posed : How does Morpeth respond to these issues in order to remain a thriving market town for the 21st century?



Proposed Morpeth town centre plan

Is this the solution?

COULD this be part of the answer to help prevent flooding in Morpeth?

A postgraduate student has come up with an idea to have a wetland buffer and vegetation along the edge of the River Wansbeck (pictured).

Daniel Jones says this would reduce flood peaks in the area, as well as provide an educational resource for schools and the local community.

The 24-year-old is one of 20 students studying for a Professional Diploma in Architecture at Northumbria University who have produced their vision of how a section of the market town could be changed over the next century.

And residents can see the designs for themselves as the work, called MORPETH 100, will be on display at Morpeth Farmers' Market on Saturday in the Mar-

ket Place.

Mr Jones' concept also includes a boardwalk for cyclists and walkers which would incorporate bird hides, observation platforms and seating areas.

"The physical loss of Morpeth's flood plain through infilling

for development and infrastructure diminishes ecological interest and can cause major flood defence problems," he said. "Creating a buffer would enhance the biodiversity of the wetlands, while acting as a sponge for flood waters.

"The boardwalk would improve the quality of access around the river's edge and have the potential to create added interest for visitors to Morpeth."



On Saturday, visitors to the market and local businesses will have an opportunity to see the students present their work, as well as debate and discuss the designs with them.

Senior Lecturer in Architecture at Northumbria University Stephen Roberts said: "Like many other market towns across the country, Morpeth needs to look at changes in order to meet the demands of a

modern society.

"The changing nature of the high street, increasing car use, environmental concerns, access to affordable housing, healthcare and education all place increasing pressures on market towns like Morpeth.

"Change is not a new phenomenon, it is the scale and rapidity that creates the threat and subsequent challenges."

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Morpeth Herald, Thursday June 3rd 2010







Masters in Architecture Yr1

Sunderland maritime heritage centre: **Aaron Young**

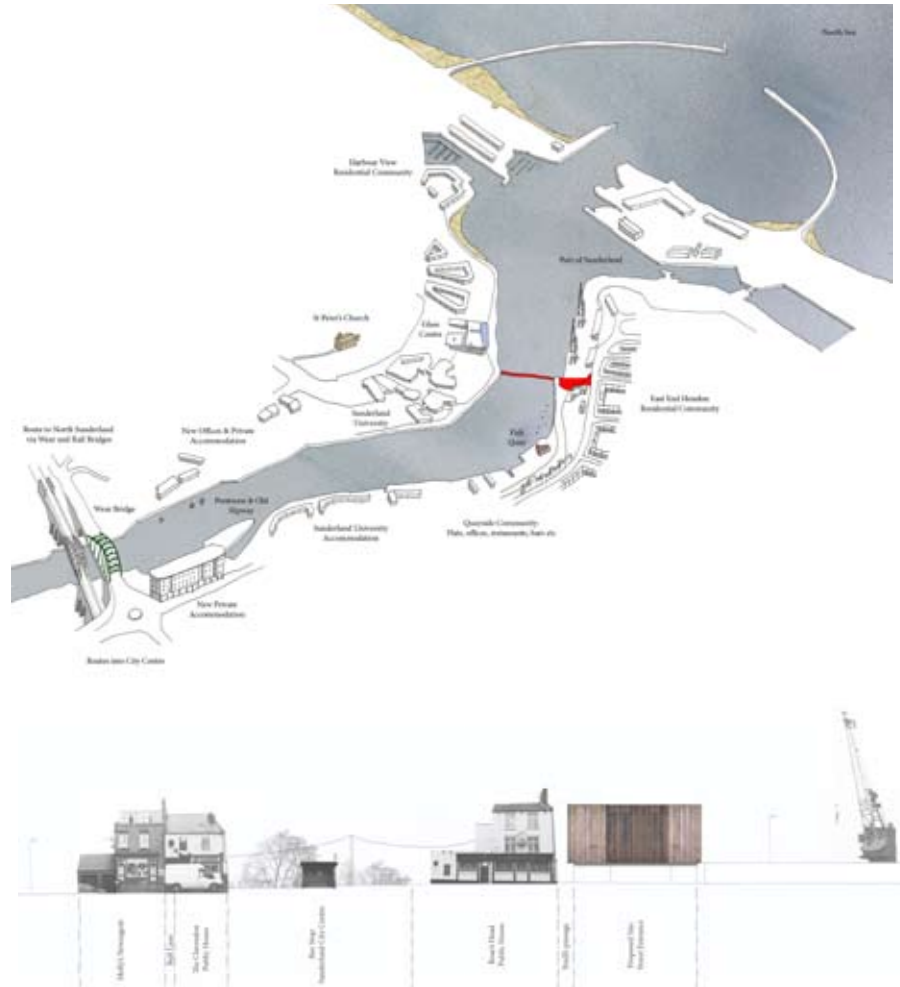
Sunderland Maritime Heritage Centre

Remembering over 650 years of ship building on the River Wear

Located on the North East coast line and divided by the River Wear, the city of Sunderland is historically best known for ship building and other river based industries, these can be dated back over the past 600 years. Sunderland was previously recognised as the largest shipbuilding town in the world until the 1980's which saw the closure of the ship yards due to the competition in the world market. The last ship yard was closed in 1988 and since then the majority of the industrial sites have lay derelict.

The implementation of a Maritime Heritage Centre would help celebrate the past traditions and memory of Sunderland. Located on the South side of the Wear, the centre is positioned to interact with numerous key features of the river. The building will overlook the active Corporation Quay and Fish Quay/Market whilst also transitioning from the promenade to street level, engaging the local residential community. The introduction of a new pedestrian footbridge across the Wear will connect both the north (student, business park) and south (local residential) riverside communities whilst expanding access to the centre.

The main aim of the Maritime Heritage Centre is to create an environment that will serve as a reminder of a lost tradition by displaying historical exhibits and new works created by the existing maritime heritage members, who themselves used to work on the original shipyards. The centre will relocate the existing heritage centre workshop and will proudly display the activities and works of the maritime heritage members.







Masters in Architecture Yr1

Sunderland arts collective : **Jonathan Mole**

Investigation began with the identification of an emerging arts community in the Sunnyside area of Sunderland, Tyne and Wear.

This community includes established businesses, youth projects, and recent graduates working in low rent properties.

With regeneration plans threatening to price the less established creative businesses out of the area in future, this emerging community cannot yet be considered sustainable.

The chosen site focuses on an anomaly in the surviving historical grain of Norfolk Street. An incubation complex for recent graduate's latches on to this anomaly, reinstating a former courtyard and creating an environment in which individuals can thrive, interact and collaborate. From here, established occupants later graduate to live/work units which spread to Nile street, where the historical grain is currently dissolved and poor quality post-war industrial units sit mostly vacant.

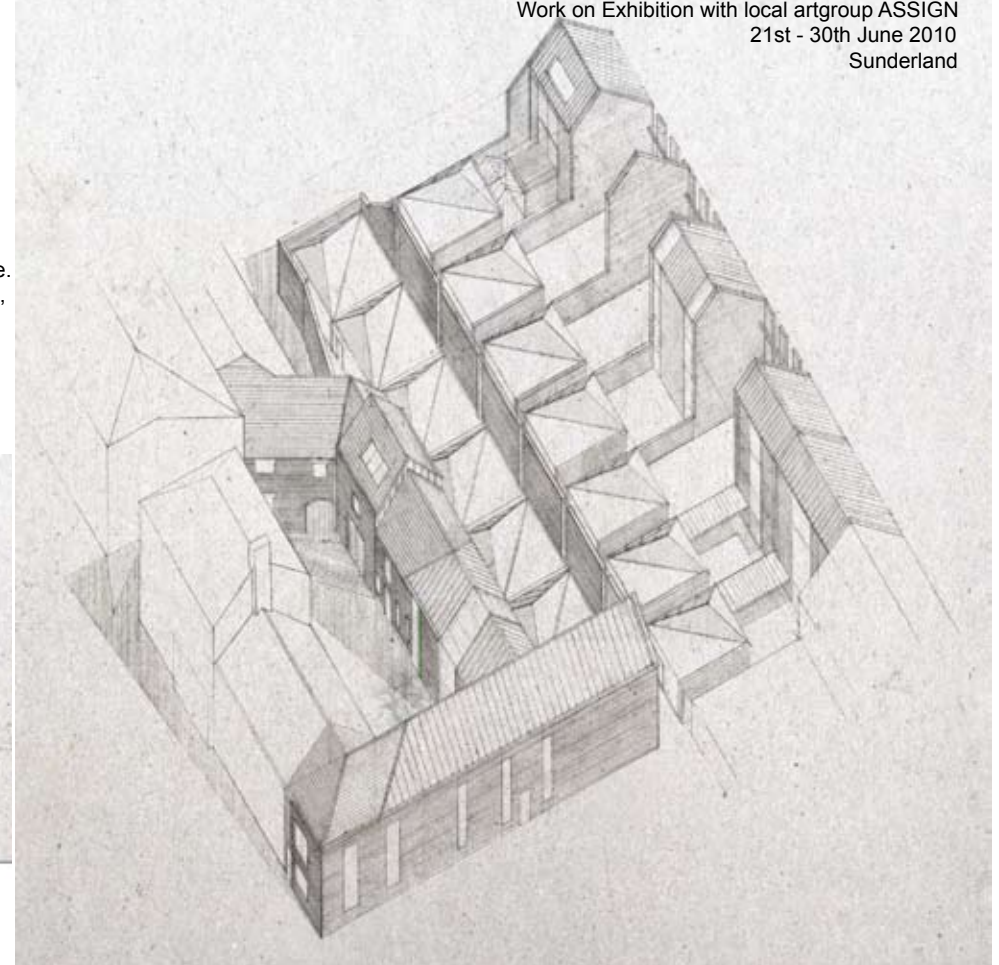
This project aims to create physical, but more importantly, social links between two streets in the area, providing a home to a sustainable community of creative individuals and provide a springboard for future developments.

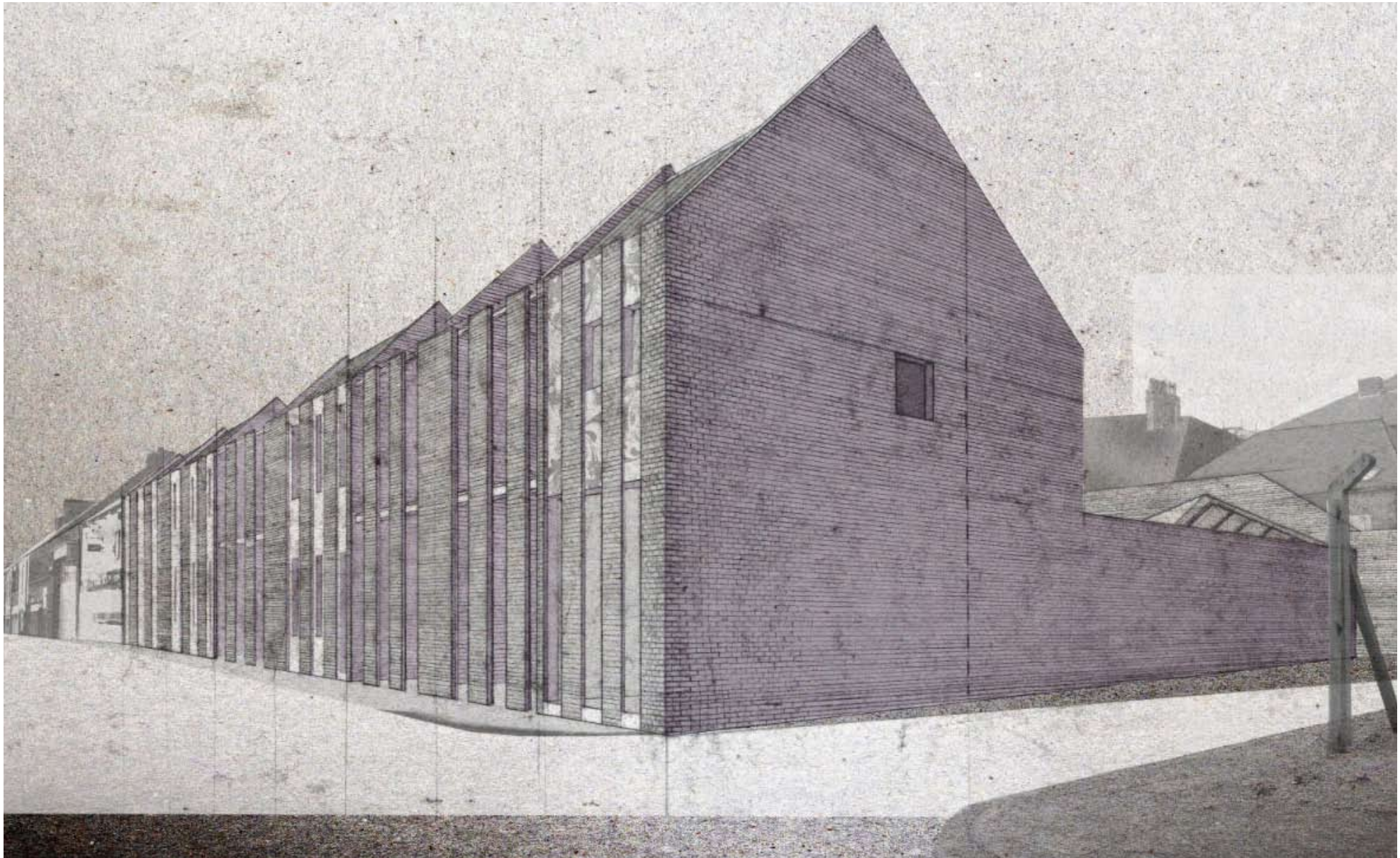


projects 2010



Work on Exhibition with local artgroup ASSIGN
21st - 30th June 2010
Sunderland







Masters in Architecture Yr1

The Jim Clark memorial centre : **Peter Virtue**

Jim Clark is a legendary figure in the History of the Scottish Borders. Originally from Fife he lived in the Borders from 1942 where his family farmed the surrounding landscape. The local landscape is where Clark honed his driving skills to become one of the most successful race drivers in history. Duns, a small town close to his family farm, is site of the current museum exhibiting his trophies and other memorabilia. Exhibit size is currently limited in the existing facility meaning that the collection cannot be expanded upon. The proposal will house this memorabilia and provide larger display areas to house some examples of the famous cars he once drove.

Clark's formula 1 career was solely based with Team Lotus, a team continually associated with cutting edge design and also a company who are currently pushing the use of environmental systems in the automotive industry. The Centre will also include a centre of excellence which will work in collaboration with Lotus engineering in Norfolk to develop future sustainable solutions for the motorsport industry.

In memory of Clark's achievements, a rally is held each year which attracts thousands of visitors. As there is not a permanent service station for this event, the complex will use the previously developed land to the South of the site, which will allow service to take place. Out of the rally season, this area will be used as a karting facility and testing area for newly developed components. The karting facility provides an activity which will entice the local youth to participate in activities which will benefit the industry in the future whilst supplying local people with an entertaining past time.

The centre will run educational programs linked with local schools and has the potential to link with the proposed Northumbria university campus for Berwick upon Tweed in the near future, this will provide financial support to maintain the future development of the building and its programs.

NEWS Fictional Jim Clark museum goes on show

Thursday, June 3, 2010 13

By SIMON DUKE

AS part of his studies an architecture student from Northumbria University has chosen to design a fictional museum to pay tribute to the life of racing driver and Berwickshire legend Jim Clark.

The plans for the imagined museum, by 21 year old Peter Virtue, are currently on display in Duns Library and will be on show until next week.

In reality, tribute is currently paid to the career of motor racing great Jim James Clark Jr OBE to give him his proper name in the Jim Clark Room in Newtown Street, and this will shortly be moved to the site of the old Berwickshire High School.

But Peter, originally from Berwick, decided to come up with his own fictional plans for a large scale development which includes a service station for drivers in the Jim Clark Rally and a karting facility.

Speaking about his hypothetical proposals, he commented "As a local, I have from a young age been inspired by the achievements of Jim Clark and the impact he had on the area.

"This project gave me the opportunity to imagine a facility that commemorates a local hero, educating younger generations on the successes of a local figure.

"The plans aim to provide the local area with a facility which, if it were to be adopted, would serve both the

community and visitors from worldwide locations.

"The incorporation of an automotive component development centre would provide an industry that local youngsters can interact with, promoting future links to the automotive trade.

"This would have the potential of boosting the economy in this part of the Scottish Borders.

"The proposal also includes the required facilities to provide a service area for the Jim Clark Memorial rally allowing spectators to get up close to the cars."

And Peter's plans have won him praise from various sources.

Andrew Telford, Assistant Curator of the Duns Area Museum Office, said "I

was really impressed by the quality of Peter's plans and had to do a double-take to check that it wasn't a real project."

The exhibition of Peter's proposals follows on from the last year's Jim Clark Rally and Nick London's photography exhibition in the Jim Clark Room of 1960s motor sport.

Jim Clark, who moved to Edington, Maines Farm, Duns in 1942, was the dominant driver of his era, and is often considered the greatest Formula One driver of all time, winning two World Championships, in 1963 and 1965.

At the time of his death during a race in Germany on April 7 1968, he had won more Grand Prix races and achieved more Grand Prix pole positions than any other driver.



Peter Virtue.

Berwickshire News, Thursday, June 3rd 2010
Berwick Advertiser, Thursday, June 10th 2010











Masters in Architecture Year 2

projects 2010







Carliol Square, Newcastle

“A very pleasurable place to walk”

Originally a croft squeezed between the city walls and the opulent gardens of the rich merchants on Pilgrim Street, Carliol was the green lung of medieval Newcastle and known for promenading. In the early 19th century gaol was built here in response to the declining fortunes of lower Pilgrim Street. In stark contrast, the upper part of the street, known as Croft Place, was used by the Clergy Jubilee School for fetes and the Lying - in Hospital located there took advantage of the 'clean air' as a treatment for the sick. Radically altered during the era of T. Dan Smith, Carliol Square is now largely forgotten and substantially occupied by a surface - level carpark built over the empty gold reserves vaults of the abandoned Bank of England building.



site map : sian eckert







Jeff Lam

“Urban Ruralisation” is an urban and social vision from architectural realm in response to the increasing concern for the urban farming and sustainable way of living in the city. It suggests producing food vertically as a holistic approach to the urban living, by creating a new civic space as social and cultural infrastructure ties with food production, self energy support and water recycling system; a development for urban sustainable living.

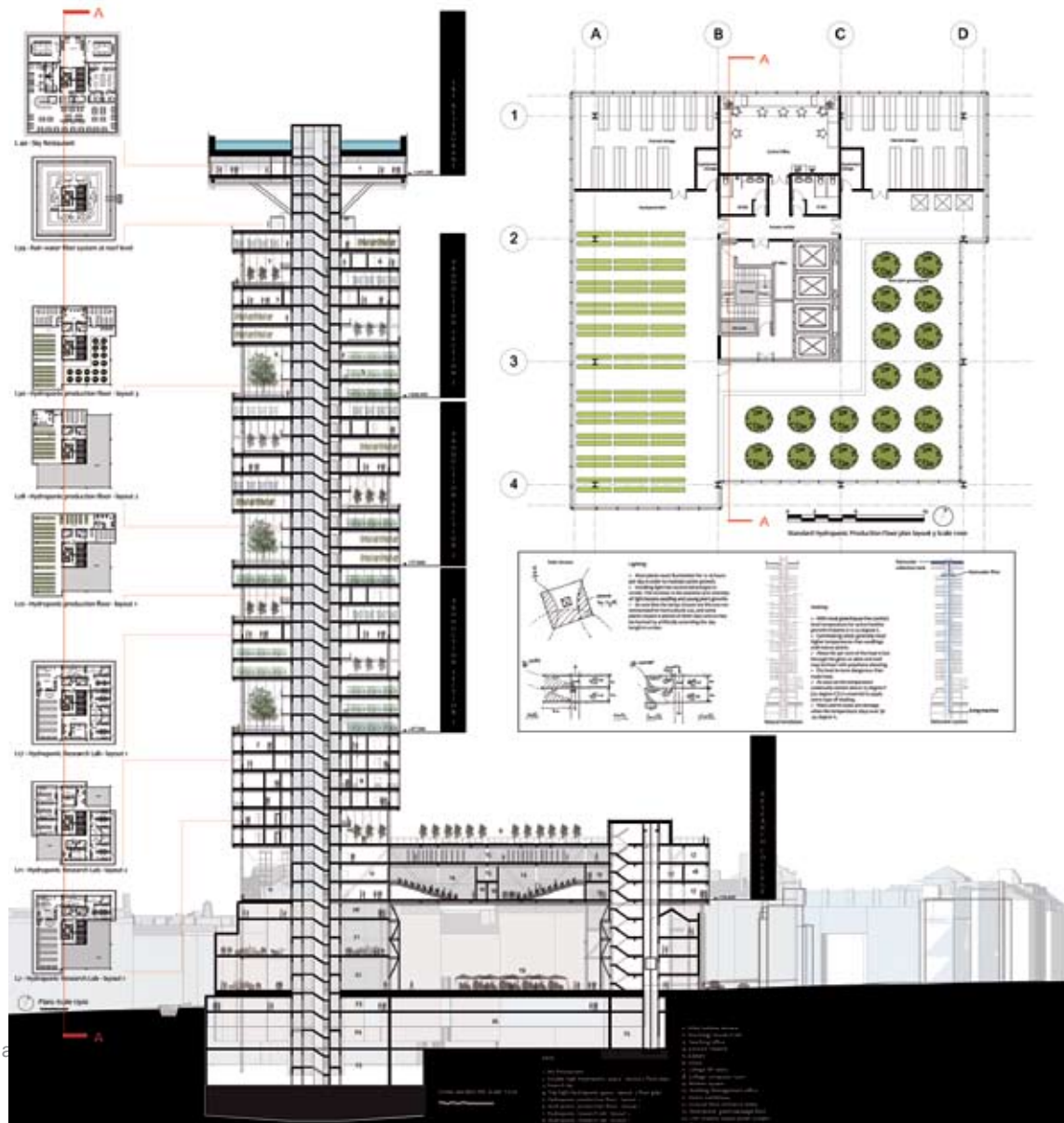
As Dr. Dickson Despommier initially proposed in his essay, Vertical Farm challenges how we produce food and the way we consume it in the city. It responds to the needs to reduce the dependence on food grown and transported long distances before delivered to urban consumers, due to decreasing farmland and increasing population within urban area. Upon Dr. Dickson’s vision of the vertical farming, “Urban Ruralisation” tests the architectural prototypes which can incorporate the controlled environment agriculture into the vertical building type.

In the Carlol Square in Newcastle Upon Tyne, the new high rise grows upon an existing Bank of England and a large cultural square creating a pedestrian networks of the farmer’s market; with farming, studying, housing, water recycling and working within the square. The stepping ground of the outdoor farming and water-recycling areas create the open rural landscape for pedestrian access. By participating farmer’s market network as well as well-established pedestrian activities in this square, it serves a new civic space in the neighbour, where people gather, communicate, study, shop and grow food. It will become a new destination point in this area.

“Urban Ruralisation” is not only for the food production but also for the productive urban sustainable living and education, as it works as a tool for social change; a sustainable way of consuming, food distribution, job creation, healthy food source, educational research and civic space for local community. It will reshape urban life style as being manifestation on how the urban life can be in the future from a day-to-day impact on our cities.

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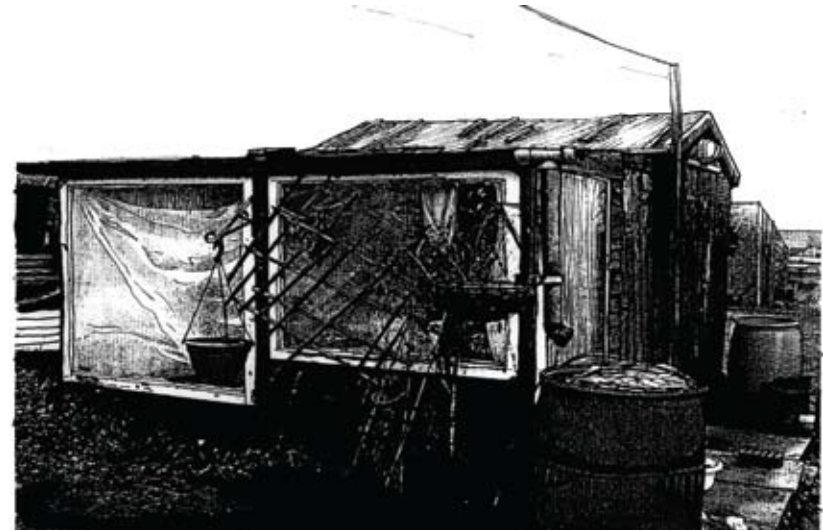


Leo Moreton

The City Server

Within my project for the City Server I have sought to reflect the culture and architecture of Newcastle Upon Tyne. The influence of Modernist 1960s developments such as 'Swan House' as well as the local 'Tyneside Flat' typology have found their way into my scheme. Alongside this I have also tried to reflect the traditional interests and pastimes of the region from Whippet Racing to Pigeon Fancying. Due to the decline in industry within the area and in turn the breaking up of communities, from miners to shipbuilders, I felt it important to encourage and preserve aspects of these communities, as well as making them relevant to society today. I also looked at the Pit Villages of County Durham, to formulate the requirements of an urban community.

The goal was to create a sustainable community within the heart of the city centre, providing green space as well as urban agricultural solutions. The idea of allotment has been transformed into the residents having their own hydroponic allotments, with the aim of achieving a degree of self sufficiency. The roof top provides many of the key organisations and services a community could require, as well as valuable green space within the city centre. Affording space for green houses, sheds vegetable plots and pigeon lofts as well as community leisure space.







Roger Loh

Sports Recreation Facility

Physical inactivity is a significant, independent risk factor for a range of long-term health conditions affecting society today. Research shows that Britons are the most obese in Europe, almost a quarter of adults are classified as obese and three quarter of adults is unaware of the recommended levels of physical activity.

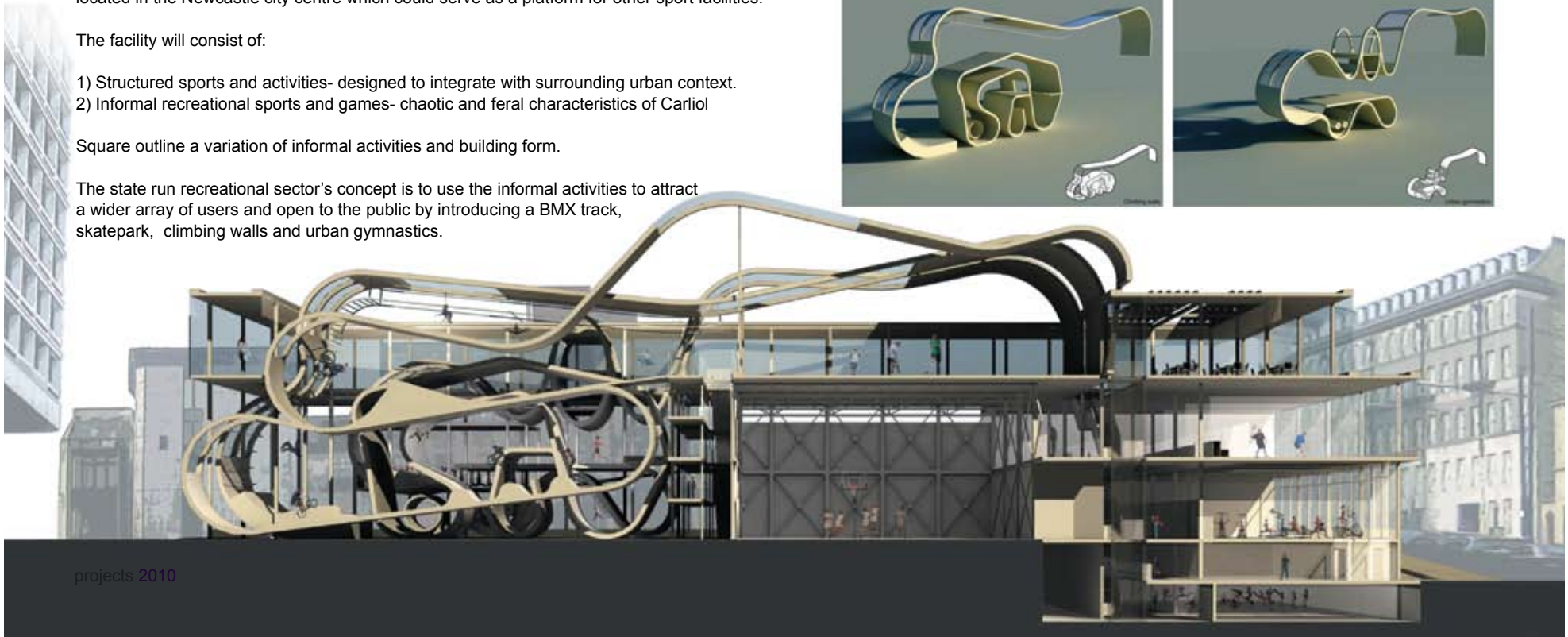
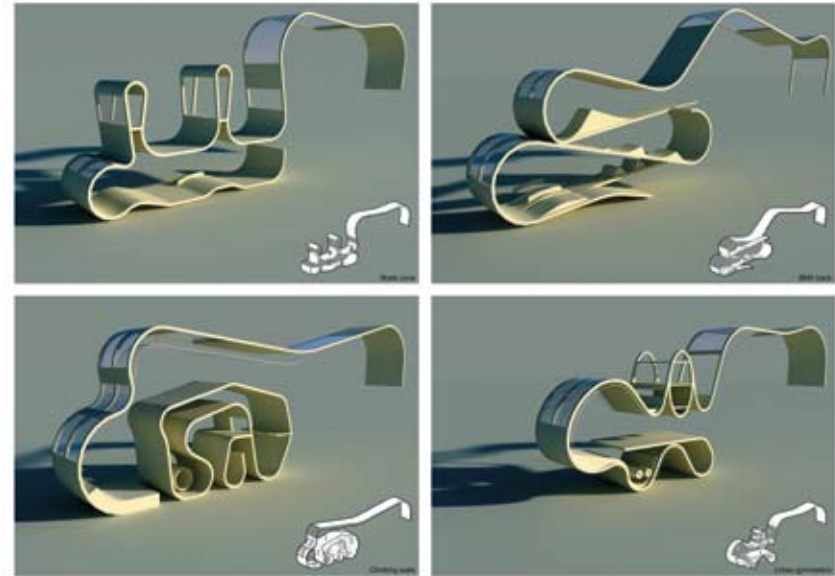
The thesis proposed a facility which offers sports, recreational and educational facility located in the Newcastle city centre which could serve as a platform for other sport facilities.

The facility will consist of:

- 1) Structured sports and activities- designed to integrate with surrounding urban context.
- 2) Informal recreational sports and games- chaotic and feral characteristics of Carlisle

Square outline a variation of informal activities and building form.

The state run recreational sector's concept is to use the informal activities to attract a wider array of users and open to the public by introducing a BMX track, skatepark, climbing walls and urban gymnastics.



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Sian Eckert

For the first time in the history of humanity, more than half of the earth's population is living in urban areas with a prediction that 80% of the population will live in cities by the year 2080. (*Burdett & Sudjic*) Compared with no disorder, those with a psychiatric disorder are more likely to live in an urban area (*NICE*), with 1 in 4 people in the UK likely to suffer a period of depression serious enough to require treatment at some point throughout their lifetime.

The North East is estimated to have the highest levels of mental illness, at 17.5%, compared to 13.2% in England. Newcastle upon Tyne is a vibrant and cultural hub, however the Pilgrim Street and Carliol Square area in particular have fallen into disrepair, losing touch with their rich heritage. The site's historical importance hides behind mostly derelict buildings which were once affluent merchant houses, behind which, lay Carliol Croft, which was described as a '*Very pleasurable place to walk*' by MacKenzie and offered the inhabitants of the town a clean air and open green space to walk.

The introduction of a new mental health retreat and wellbeing centre has been incorporated into the original building frontages which have been restored to their former glory, with modern glass inserts allowing light to penetrate the heavy masonry structures and allow passers by to catch a glimpse of the hidden green haven which has been restored and lies beyond the building line.

The site divides its holistic therapies into separate buildings that are easily identifiable from the street however internally they are interlinked; dance therapy, drama therapy, art therapy, music therapy, diet and nutrition therapy, talking therapies and patient accommodation.



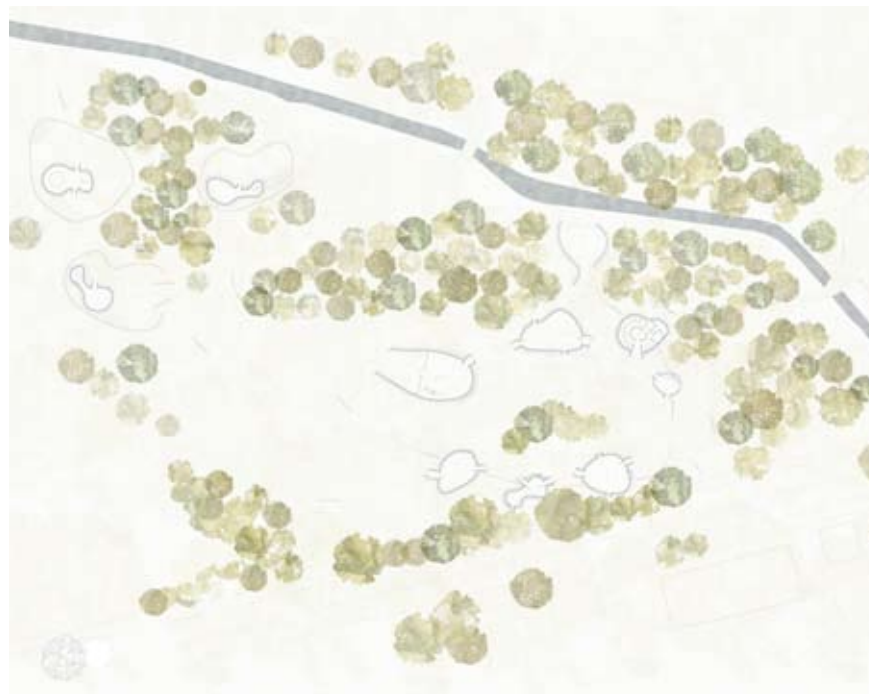




Newburn, Newcastle

“On the bend of the river”

The river Tyne was fordable at Newburn making it considerably more important, prior to the Norman Conquest, than the settlement which was to become Newcastle. The fertile plains and clean water of the Tyne established it as a Royal demesne in Anglo Saxon times. During the 19th century, Newburn became reknowned for three burgeoning industries, coal, steel, and the railways. George Stephenson, inventor of the steam locomotive, lived in Newburn and William Hedley, inventor of ‘Puffing Billy’, was born here 1779. However, with the decline in heavy industry and a diffuse population, the area has lost some of its identity.



site map : jenna salter







Geoff Liddle

Sustaining Heritage: Centre for Minewater Research -

Located in the North East of England, Newburn is a semi-rural village that sits at the edge of

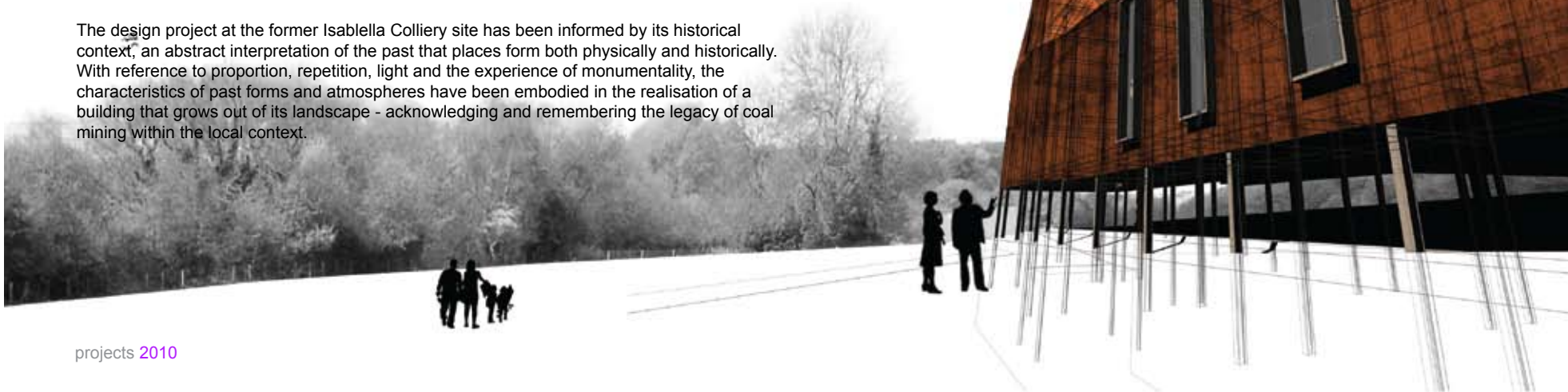
Newcastle-Upon-Tyne. Newburn was once a powerhouse of the regions industrial development, with numerous coal mines and steel manufacturing that supported shipbuilding further down the Tyne.

To the west of the village sits the Tyne Riverside Country Park once a part of the Isabella Colliery.

The buildings that once stood on the site have been erased from the landscape. Yet there is still evidence of the sites past use: escaping mine water turning the watercourse orange and a few preserved coke ovens buried in the undergrowth.

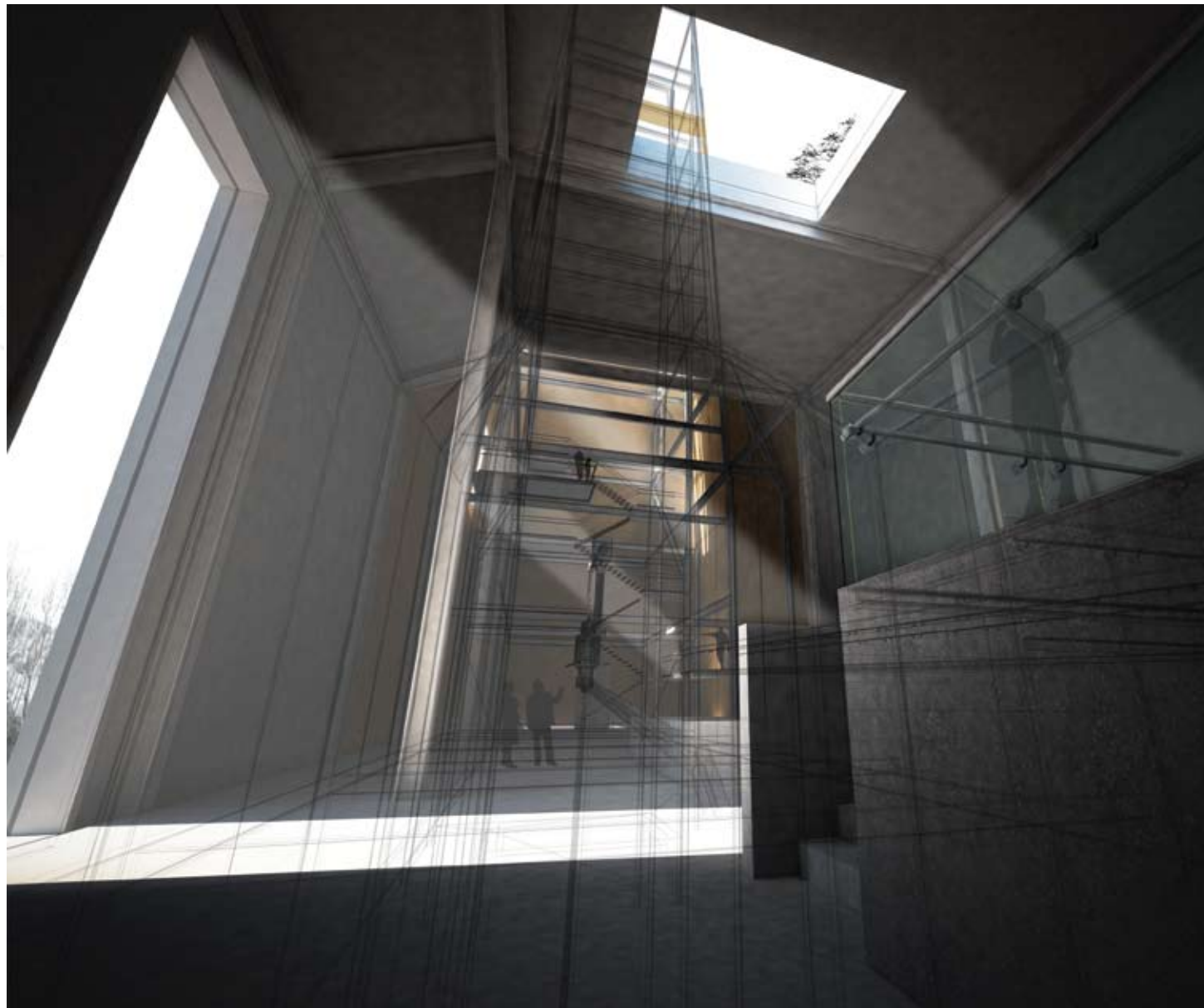
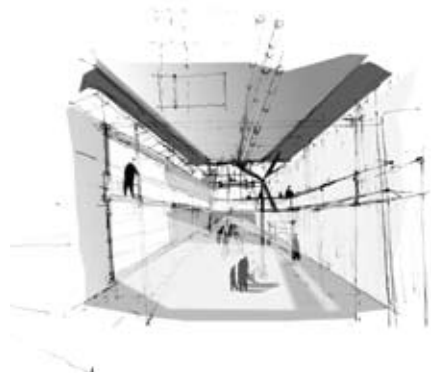
The thesis project at Newburn proposes a facility for the research of potential opportunities for utilising mine water at abandoned sites across the region. Mine water has the potential to provide a highly efficient, low grade, low carbon source of heat for former mining communities through the use of ground source heat pumps. The proposal would also intend to provide educational resources to the public through the use of demonstrations and exhibits with the provision of educational and visitor facilities.

The design project at the former Isabella Colliery site has been informed by its historical context, an abstract interpretation of the past that places form both physically and historically. With reference to proportion, repetition, light and the experience of monumentality, the characteristics of past forms and atmospheres have been embodied in the realisation of a building that grows out of its landscape - acknowledging and remembering the legacy of coal mining within the local context.



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Jason Brown

Salmon Hatchery and Education Centre

The site is located directly on the banks of the river Tyne, covering the 2.5 mile stretch of river between the towns of Wylam and Newburn.

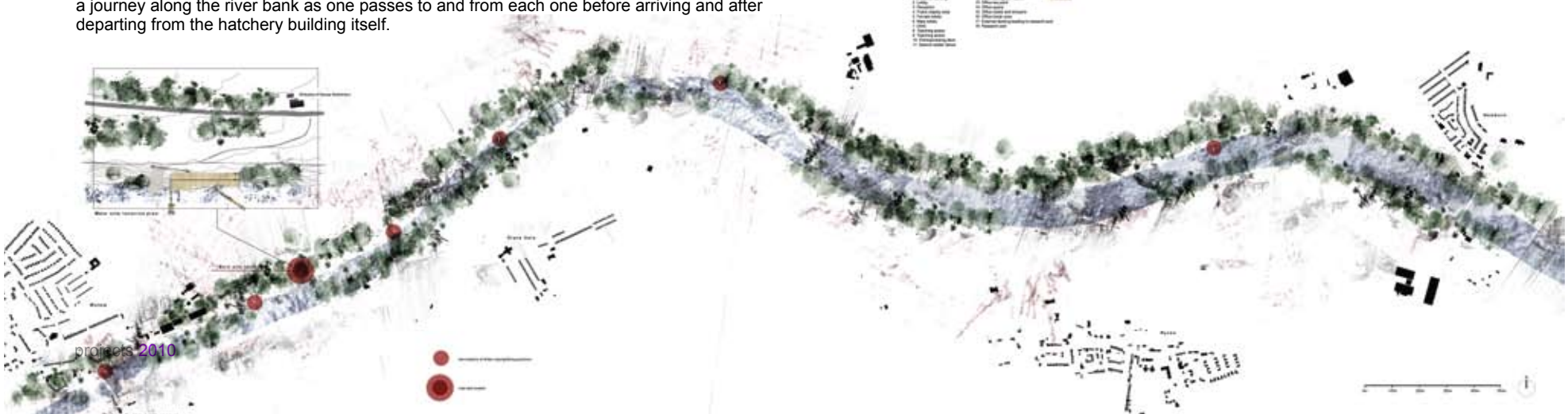
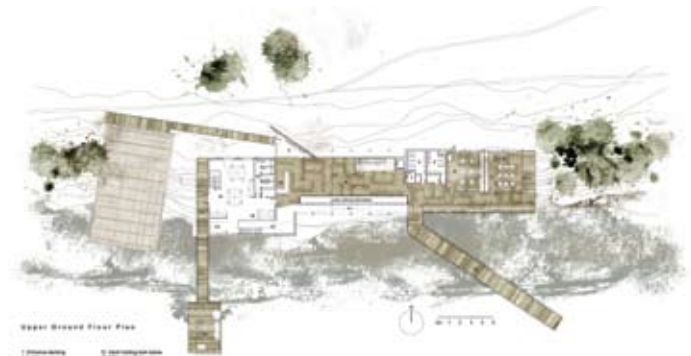
Due to the hatchery at Kielder and a major clean up of the river, the Tyne is now one of the best salmon rivers in England, there is however always scope to further increase these populations.

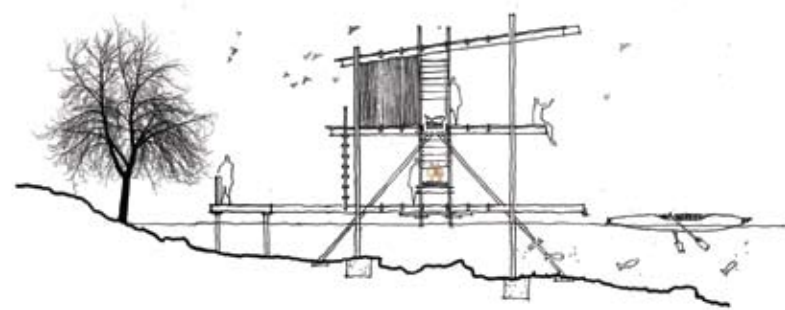
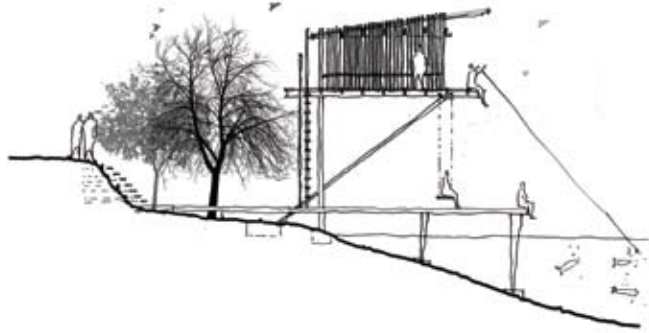
The high populations of fish within the Tyne make it the perfect river for angling. Angling has proven health, economic and social benefits but there is a major lack of institutions in the UK where one can learn about these benefits and experience angling.

The two main aims of the scheme are concerned with further raising the population of salmon in the river Tyne whilst providing a place that educates people of this process. It also aims to provide a place of easy accessibility where one can try out and be educated about the benefits angling can bring to local societies.

The scheme encourages physical and visual interaction with the river. Several light timber viewing pavilions dotted along the river bank, containing boards of information, act as places of education and places when one can rest and appreciate the landscape. They help create a journey along the river bank as one passes to and from each one before arriving and after departing from the hatchery building itself.

The main building mirrors the early stages of the life of a salmon. Just as the alevin rise from the rocks and rubble of the river bed, so does that of the light timber frame of the ground floor from the heavy concrete floor below. The building consists of a hatchery containing holding tanks, an incubation room, juvenile rearing area, a research pavilion, office space, public viewing areas and teaching spaces.







Jenna Salter

Newburn Visitor Centre

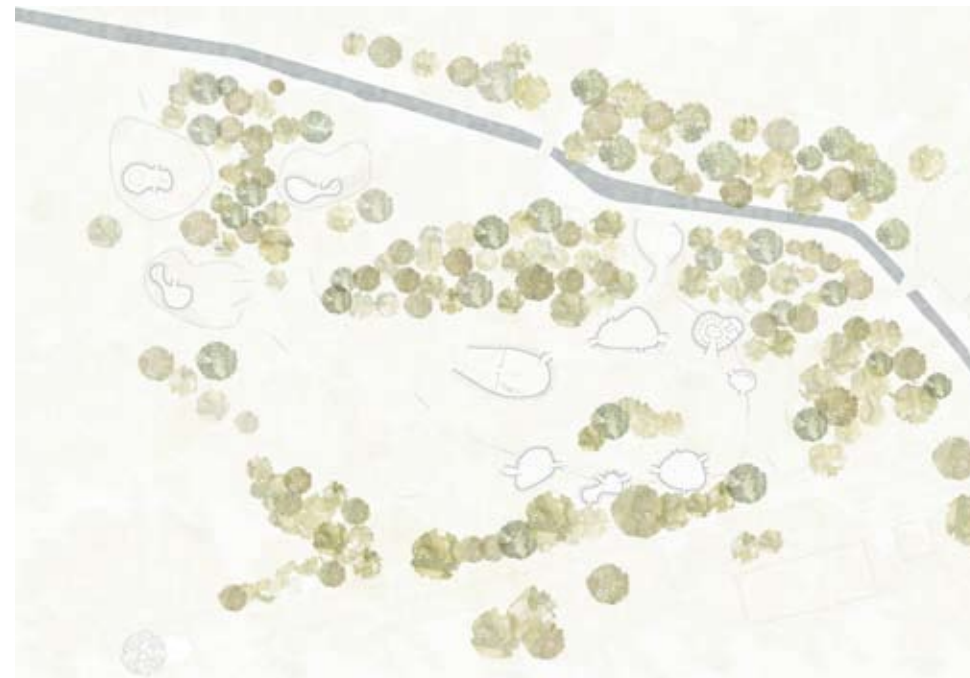
The brief responded to a number of issues regarding lack of services and facilities for staff and visitors. The design combines solutions to create a balance - satisfying the demands of the physical and natural world. The purpose of the park is for visitors and staff to explore, learn and care about the environment with the buildings being physically and spiritually integrated into the environment. The buildings act as a means of supporting outside activities, providing security, shelter and services.

As visitors arrive at the park, the large tower provides a nodal point - a focus to head for - which in turn acts as a beacon to return to when exploring the park. The buildings on arrival are in close proximity; as one navigates through the park, the density associated with an urban setting dissolves and buildings and manmade forms become sparse.

The internal environments are about personal reflection, the womb like shapes provide shelter and security, while the large roof lights provide a heavenly light. Small openings have been created to frame specific vistas.

Each building lightly touches the ground to minimise the damage to the natural environment. They are raised above the ground allowing and encouraging animals to create hides & nests underneath each unit. Air gaps have been created between the building and the cladding, to a range of different depths, to encourage a range of species, from bats, to bees, to birds to again adopt the building as their home.

The project could become feasible if the recommended increase in services and activities is adopted by the council, providing a healthy profit and thus justifying the development of the site.







Katy Lomas

River Biology Education and Research Centre - Newburn

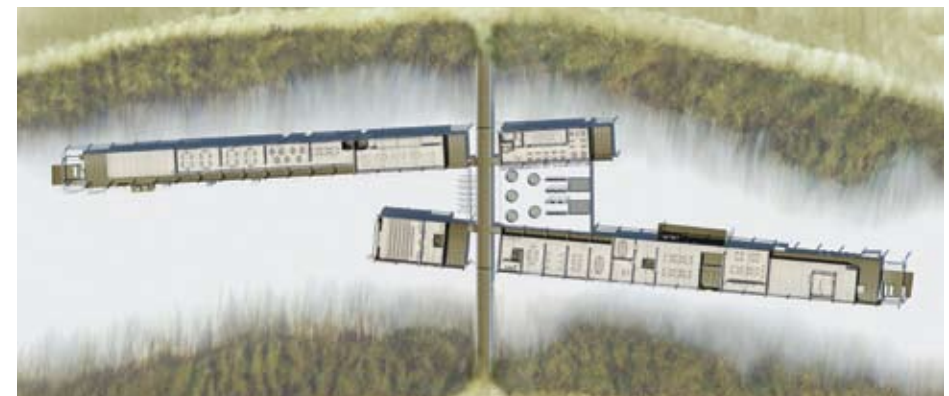
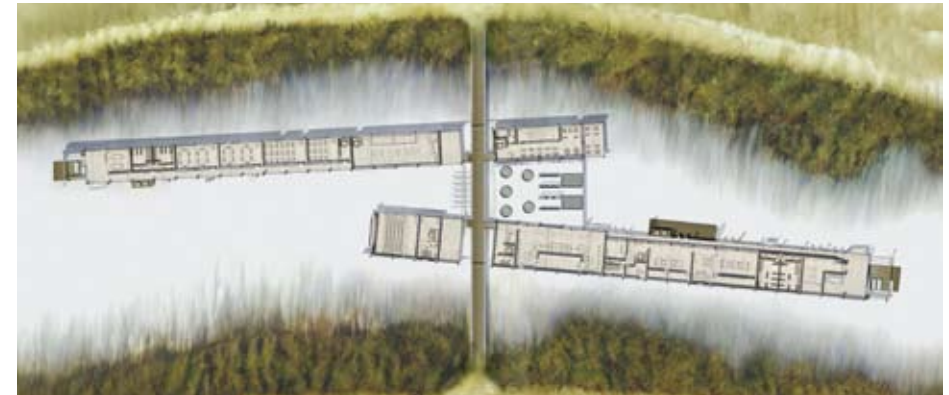
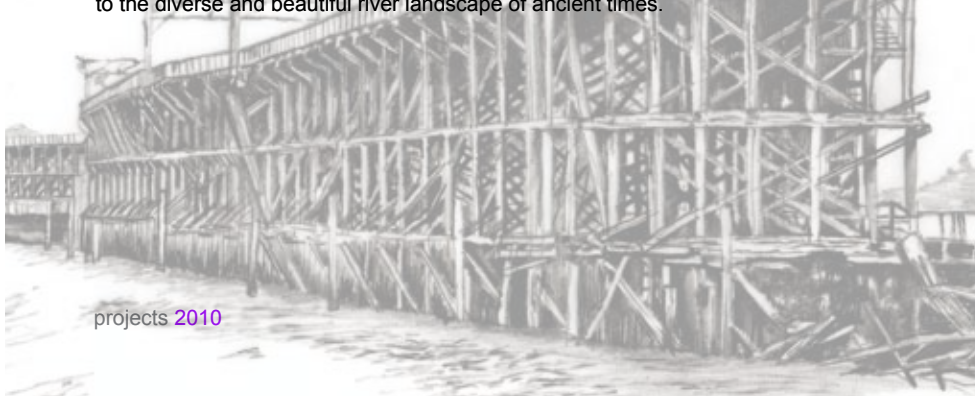
My proposal is to create a river biology education and research centre with crayfish hatchery facility at Newburn.

Newburn is a village 8 miles to the West of Newcastle situated on the banks of the River Tyne. Newburn saw its greatest period of economic prosperity during the industrial revolution, when mining and steel production in the area helped to fuel the growth of the British Empire.

Since the loss of industry at Newburn in the late 19th and early 20th centuries the area has seen contrasting effects. The village and population have suffered through a lack of industry and a stable economy, whereas the river ecology and surrounding habitats have blossomed in the wake of industrial demise.

The river now faces modern threats to biodiversity and natural ecology in the form of invasive species. The American Signal Crayfish and Chinese Mitten Crab are introduced alien species, which predate upon native river wildlife and can completely destabilise the natural food web of British Rivers. The presence of both these species in the UK has caused the eradication of our native White Clawed Crayfish from many British waterways. The River Tyne supports a small but significant population of White Clawed Crayfish, unfortunately however invasive alien predators have, since 2006, been recorded in the waters of the River Tyne. If the battle to preserve our native species does not begin immediately they may be lost forever.

The scheme represents a new era for the river, one where industry and nature can co-exist in a symbiotic relationship beneficial to all. The creation of wetlands surrounding the scheme and the monitoring of habitat and species on the River will help return the waters of the Tyne to the diverse and beautiful river landscape of ancient times.







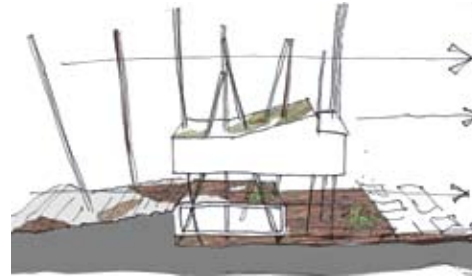
Kayleigh Scott

Albert Einstein once speculated that "If the bees disappear off the surface of the globe then mankind would only have four years of life left. No more bees, no more pollination... no more men!" Bees have had an enormous effect on the ecology of the planet, through crops pollination. Their honey has been used through our history as a nutritious food source and a medicinal treatment for many ailments.

There have been serious concerns in recent year regarding colony collapse. Global warming, pollution, viruses and decreasing habitats are the main reasons for this collapse. Such is the state of honey bees decline that beekeepers around the country are demanding that the government acknowledge the situation and deal with it immediately, and a number of conservation programmes are now underway.

The aim of the sanctuary is to increase public awareness towards colony collapse and the importance of the bee. The facility as proposed is multi-use space for visitors to enjoy as well as scientists to explore the solutions to the current decline in bee numbers and to develop the research of how to increase the use of honey in the practice of medicine. Newburn will be an ideal site for the sanctuary scheme as the area is in close proximity to the city centre of Newcastle, therefore connections with the local universities and central schools could be made, also due to its lush soil the site is ideal for introducing new wildflowers to the park that will make boosting biodiversity in the area a far more simple task.

The bee sanctuary sits in amongst an existing coppice of trees that follows the flowing vectors in the landscape within the Newburn nature park and also the river, as well as the movement of the bee. The material language is respectful of the site and the building is designed to touch the world lightly recalling the gentle forms of the surrounding trees.



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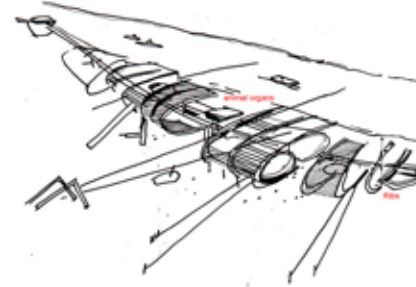
Kevin Potts

Wetlands are defined as the interstitial zone between land and water. Wetlands include marshes, swamps, and peat lands; they are found all over the world but in the last century the area taken up by wetlands has reduced by 80%, the land recovered and consolidated for development. Wetlands are vitally important as they support unique habitats for animals and fauna, as well as acting as vital sponges for floodplains, trapping water in the soil and reeds, as well as slowing the pace of swollen rivers. Wetlands also naturally filter pollutants out of water without any visible effect on the vegetation.

The River Tyne in the past was largely wetlands especially at the margins around the banks. Like most UK rivers the wetlands, on the Tyne, were destroyed in the industrial revolution and the natural banks were replaced with manmade sheet piling. Consequently in recent times the area's biodiversity has been significantly effected and the flooding of surrounding areas is now a perennial problem causing millions of pounds of damage.

The scheme as proposed is a wetlands education and research visitor centre. The aim of the facility is to increase the public awareness of wetlands and provide space for researchers to undertake vital work on biodiversity. There is also an education facility for school children to use. The facility is future-proofed, built on jacks so that the building can rise above the high water level when the river is swollen. A waterproof skirt sits around the base to prevent the water flooding the basement levels.

The scheme sits quietly on a sandbank in the river amongst the reeds; its material language recalls the industrial backdrop that characterises the river, although constructed on environmentally sensitive materials. The buildings power and heat is generated by hydro turbines. The narrative behind the building is derived from biomorphic forms- especially skeletal structures. The majority of the visitor experience exists externally the building accessed via a new bridge over the Tyne that unites two country parks: the Ryton park and Newburn park. The building is conceived to consolidate a number of existing nature programmes that are currently being undertaken in the area.







Reah Booth

Transient Connections

"The Tyne today bears little resemblance to the river with which nature endowed the ancient kingdom of Northumbria. It's transformation from a shallow stream, studded with islands and shoals and winding between wooded banks, to a great artery of traffic and a thriving centre of industry despoiled much of its natural beauty . . ." (Committee for the Improvement of the Banks of the River Tyne, 1970)

The river Tyne was the artery around which the industrial revolution. During parts of the 20th century it was unable to support life as a result of the polluted water, consequently, the once-plentiful idyllic natural habitats painted by artists such as Turner were lost along with its biodiversity. The towns and villages that grew around the river turned their back on the river, partly due to its dark polluted waters, as well as a consequence of the demise of industry on the Tyne.

The scheme is an aquatic research and educational centre that characterises a new clean and fertile era for the river. Its aim is to conserve the nature along the river through research and education, protecting, rehabilitate and improving the river's health, and the tributary streams and watercourses through scientific research and education. It also contributes to the very successful fish restocking programme on the Tyne, expanding the number of species reared and released back to the river.

The scheme is borne out of discourse in relation to Critical Regionalism; the scale and character of the architecture recalls the industry on the Tyne that has been familiar to the people who have lived and work on the river. The language is reminiscent of former industries that existed at Newburn: the coal staithes and conveyors, suspension cables that transported coal from Newburn to Ryton and the shipbuilding further down the Tyne at Wallsend..

The River has changed its position many times in its past due to changes in geology, flooding and man-made intervention. In response the facility is dynamic: the building is suspended over the river on a moveable rig that maintains contact with the river despite changes in the river's course, it is future-proofed, supported on hydraulic jacks and is able to be lifted when the river is swollen. The building resides geographically in the territory between the city and the country. One elevation faces the industry of the hinterlands of Newcastle, the other faces the idyllic settings of Wylam and the NorthTyne. The facades are therefore treated differently, the one facing Newcastle is mechanical and dynamic altering to changes in light, and internal functions etc. the one facing Wylam is fixed, taut and transparent to maximise the quality of the view.

projects 2010

The dynamic element that contains the research and educational facility is supported by abutments on either side of the river. The architecture is conceived as an exercise in contrast between the light dynamic form and the heavy supporting abutments. Within these blocks are community facilities that are necessary for upkeep and support of the country parks of Ryton Willows and Newburn that exist independently, separated by the river. The facility draws these two worlds together in a Heideggerian sense.

This facility is a new form of environmental architecture, that instead of polluting the watercourse, as the industries of the past, co-exists and breathes new life into the areas in and around the river.







Rebecca Cook

Newburn...where you are the search engine

Newburn and it's surrounding areas are rich in both Historical and Natural points of interest and provide sufficient scope within their locality to facilitate an expansion of the over prescribed and under resourced environmental education service provided by the Rangers located in the Tyne Riverside Country Park visitors centre. A proposed expansion to both the building and services offered will ensure that any school both locally and regionwide can continue to use the resources offered to their full potential.

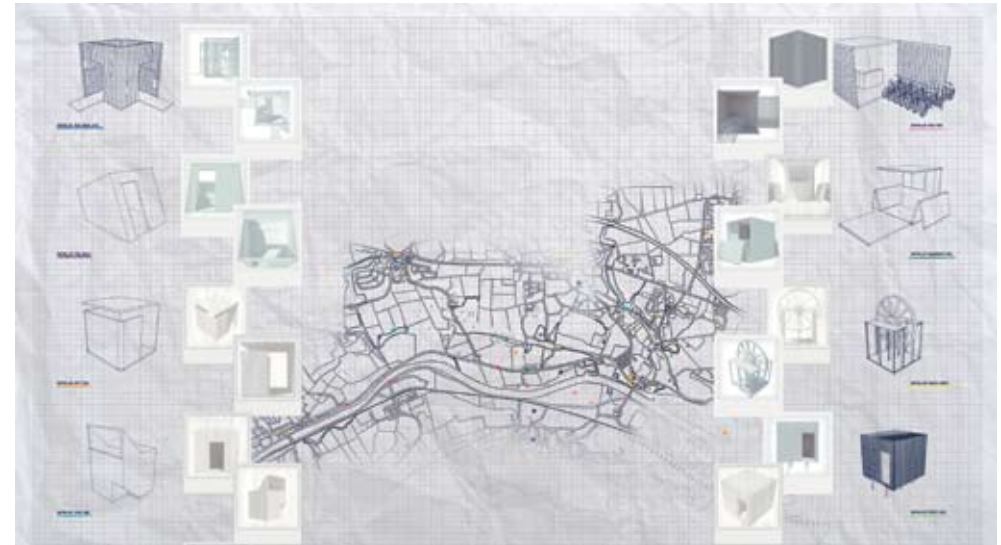
Examining current teenage culture leads to the world of the 'screenager.' A world defined by what is seen and heard on a screen whatever the size - cinema, Tv, laptop, mobile or iPod. This is how a screenager engages with their environment but is there a way to combine the two worlds of nature and technology to encourage them to try something different?

By integrating technology within the scope of the expanded services offered, fresh interest can be injected in areas many have long forgotten. The computer age in which we live and the advent of new technologies provide numerous new ways to improve and increase the enjoyment gained from everyday experiences.

Geocaching is one such technology, and is a great way to explore locations old and new. In its simplest form geocaching is a high-tech treasure hunting game, where participants armed with GPS devices attempt to locate hidden caches outdoors and then share their experiences online.

Although the nature of the experience will be focused primarily as an educational facility it can provide any visitor, of any ability with an innovative way to look at their surroundings and think about how they interact with them environmentally. Everyone who visits will be rewarded with a natural starting point for exploring the local area and hopefully be encouraged to explore a little deeper than they would usually do so.

projects 2010







Russell Cripps

Tyne River Conservation Research and Education Centre

The River Tyne has been the industrial artery of the north east since records began; whether this is for the transport of raw materials or import/export for the North of England; for many years life evolved around the river as it was a staple source of food and work for many.

The industrial revolution saw the exploitation of the river as an output for waste products for the many industrial plants that lined the river, and as a consequence became void of any life on its passage through Newcastle. This had a knock-on effect along the Tyne and the bio-diversity of the river decreased as the staple food source of salmon and sea trout declined.

Actions were taken and the health of the river has improved over the past twenty years through action plans put in place by the Northumberland Trust and the Environment agency. However, the awareness and the appreciation of the Tyne have been lost.

River Tyne - Backbone of Industry through the region

The River Tyne has provided the workers of the North East of England with employment for centuries. It is a source of power, product and recreation from mouth to source.

The Industrial revolution was the catalyst to the growth in industry along the Tyne, particularly along the banks of Newcastle and Gateshead where produce can be exported directly out of the city. In turn there was boom in employment along the Tyne, consequently having an effect on the population. By 1860 the river was the second busiest river in Britain to the River Thames.

Newburn - The edge of a city

Newburn is the western most Ward of the City of Newcastle. It once formed the Industrial edge of the city where industry connected with the countryside. It was once a major steel, coal and glass producer in Newcastle.

Since the 19th century the river has been navigable to this point due to much dredging and embanking. This benefited the area as it allowed for the transport of coal, steel and glass to the Quayside for export.

The demise of industry in the area because of the influence of foreign trade and the fall of the coal trade in the UK has led to the area having a loss of function.

Newburn is an ideal area to base the scheme because of its edge condition and this loss of function.







Sam Daysh

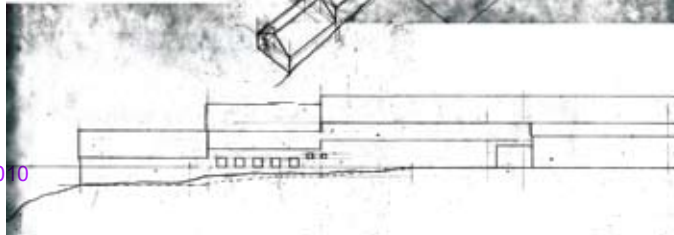
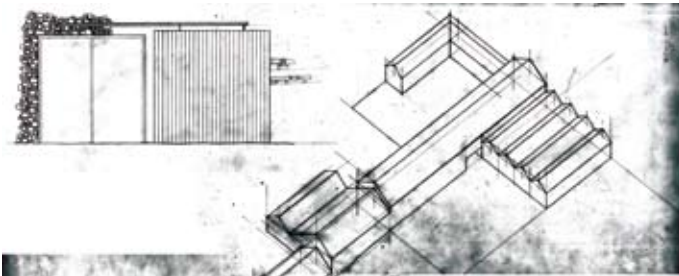
Ryton Island Nature Purlieu

The North East region is one of the unhealthiest and most deprived regions in the UK; but more importantly it has the highest levels of *avoidable* health issues. 70% of the regional population takes too little exercise, costing the NHS millions every year. Considering that the North East has the most diverse selection of natural environments in the country, a great deal of these health problems could be addressed if people simply utilized these wonderful surroundings for exercise.

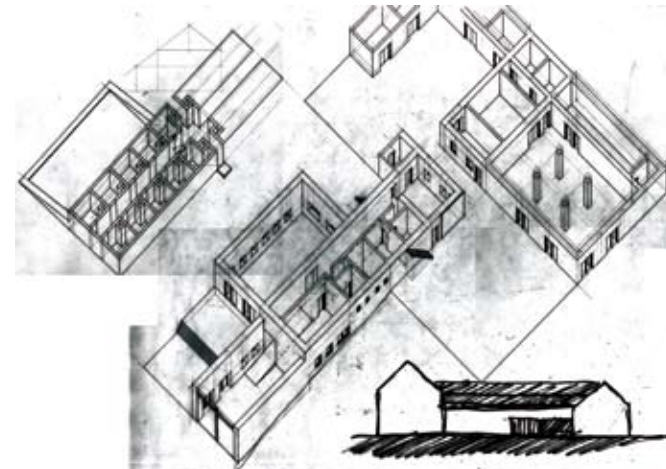
Ryton Island Nature Purlieu is a multi-activity centre aimed at introducing people to outdoor pursuits. It provides accommodation for up to 40 people to act as a 'retreat' for people to escape the chaos of urbanization and improve their wellbeing through the mediums of exercise, connections to nature and socialization.

To fully capitalize on the beautiful setting and act as an auxiliary financial boon, the scheme includes a function suite appropriate for weddings, conferences, balls and fairs.

Due to the rural setting of the scheme there is an intrinsic Northumberland farmhouse vernacular in the area. The vast majorities of the surrounding buildings follows this architectural language and have done for decades. Conceptually the scheme aims to interpret the local farmhouse style and arrangement without directly mimicking it, but instead to fully modernize the building and materials and contemporize the strict vernacular.



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Tom Wesely

Newburn Industrial Reclamation: Renewable Wind Turbine Manufacture

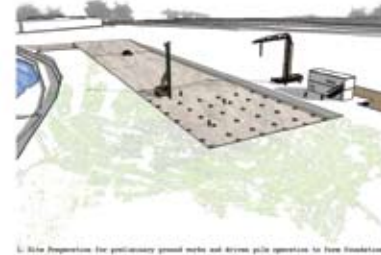
Once a rich Industrial region within the North-East, the development area of Newburn and Lemington has been in steady decline since the closure of staple Industries including coal mining, steel works and Iron works. To combat this decline the relocation and emergence of new Industries within the area are seeking to resurrect the ailing land.

The proposed new Renewable Wind Turbine Manufacturing facility will re-establish the connection between historical and existing industrial sites within the Newburn/ Lemington area whilst providing observation opportunities and an educational experience of Renewable technologies aiding the re-generation of the local community.

The manufacture of Wind turbines within the North-East is inspired in correlation to the recent trend towards renewable technologies and the development of offshore wind farms within the North Sea and the migration of foreign development companies into the region. Set on the site of the prior Stella Power Station the proposal represents a new renewable power generation facility for the community.

Inspired by the expressive nature of large open spaces and the works of Peter Behrens in Berlin, whilst, in turn utilizing the structural capabilities of turbine blade materially the factory seeks to reclaim Industrial land with a new modern façade.

The purpose of the Renewable Energies Factory Development within Newburn will be to provide energy for the North East region displacing a quantity of the energy currently provided by Drax Power Station through the manufacture and onsite construction of wind turbines within community housing projects and regional appropriate land.



1. Site Preparation for preliminary ground works and drainage pipe operation for base foundations



2. Pouring of the foundations with a concrete steel reinforcement



3. Delivery and assembly of primary steel truss and structural members



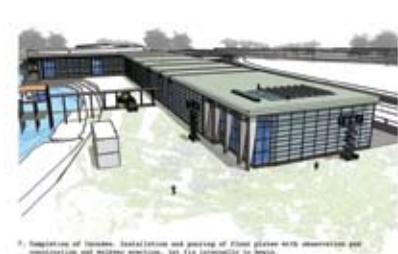
4. Ground clearance of primary structure and foundation with leveling added to provide structural stability



5. Installation of primary steel truss. Steel structure erected upon roof for on-site assembly and fitting



6. Installation of internal trussing in conjunction with steel to provide a watertight building



7. Completion of frame. Installation and grouping of floor plates with observation and ventilation and window sections. All fit seamlessly to begin.



8. Structural completion of factory. Installation of external steel with on-site assembly and ventilation added to facility. Installation of 10 tonnes more trussing and steel reinforcement.







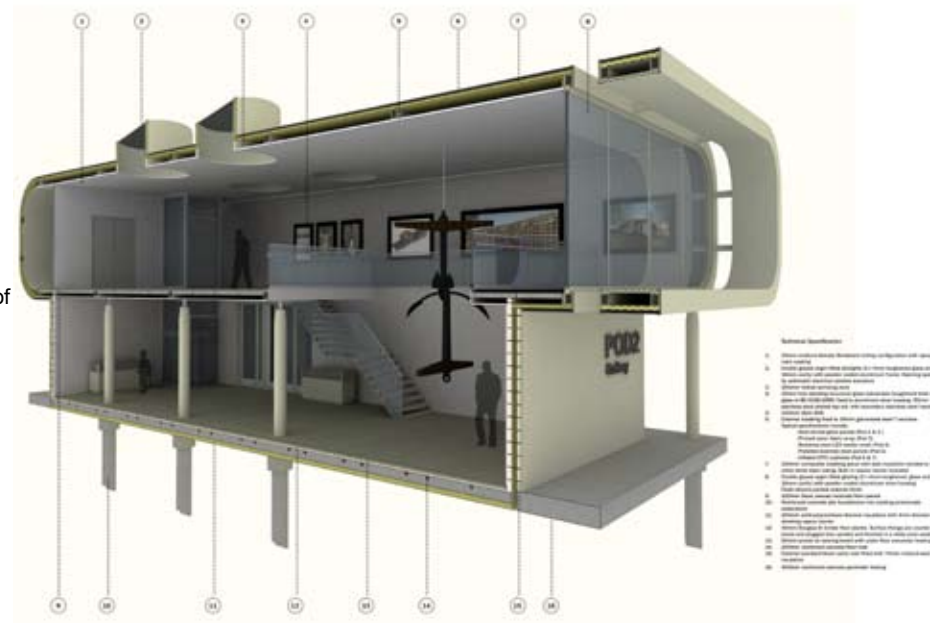
Andrew Hunter - Project In Whitley Bay

A New Leisure Promenade for Whitley Bay

The decline of dominant industries within the North east of England such as coal mining, fishing and ship building has lead to widespread decline in regional prosperity. The UK Leisure and Tourism industry is another sector that has undergone a downturn, especially coastal resorts. Since the seaside boom of the 1970s there has been a constant decline in UK beach tourism; tourist deciding to travel abroad due to the cheap cost of flying and the guarantee of good weather. A rise in the cost of aviation fuel and taxes, coupled with the exchange rate has made the UK a more attractive option. The optimistic white architecture of the 19th and 20th centuries is now looking grey under northern skies. According to government's statistics, some of the most deprived areas in the last 10 years have been in seaside towns. Whitley Bay in particular is one coastal town that has seen a significant decrease in investment in its leisure infrastructure and facilities.

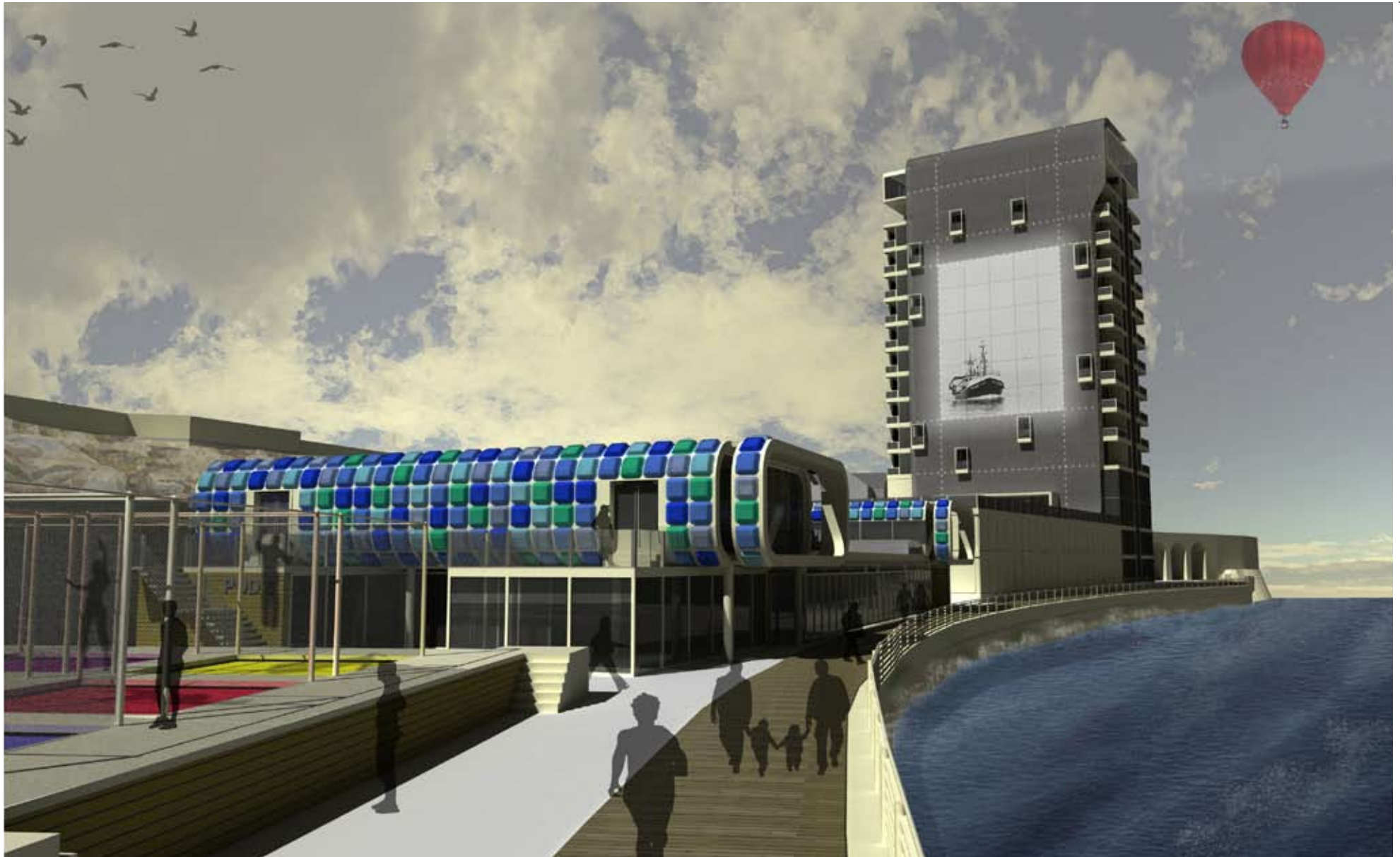
The proposed site is located on the Southern Promenade on Whitley Bay Seafront. Scope for funding and ongoing regeneration within the area could provide the means for such a development. The seafront promenades once bustling with vacationers and locals have now fallen into a state of disrepair and misuse. The proposed mixed use leisure scheme aims to revitalise and modernise the way in with these promenades are used. The scheme aims to provide leisure facilities and activities for all ages with suitable overnight accommodation also available for tourists. The development will also provide new jobs, support local produce and boost the overall areas economy as well as increasing appeal to visitors.

The architectural language is clean and optimistic in the spirit of seaside architecture. Very often, coastal architecture appeals to a small market, cheap low quality architecture has characterised coastal developments. This new architecture is directed to the sea as a series of lightweight pavilions, each one has a specific function that caters for all sectors of society.



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John Kemp - Project in North Shields

St Jude Reform Centre – Healing the Scars of Incarceration

The Stanford University experiment undertaken in 1971, demonstrated that systems of forced incarceration are psychologically damaging to both inmates and their wardens. In this study 24 psychologically stable, healthy volunteers were split arbitrarily into wardens and inmates as part of a 2 week mock prison experiment. The experiment was abruptly stopped after 6 days. The wardens became authoritarian, resorting to sadistic and dehumanising activities to force obedience in the inmates. The inmates moved through various stages of rebelliousness before becoming inhibited. When the experiment was closed down they displayed evidence of severe emotional disturbance.

Considering the Stanford Experiment was carried out on seemingly healthy individuals it is not difficult to imagine the psychological impact of prison on inmates who are often from among the most vulnerable in society, coming from deprived backgrounds or having endured long term behavioural, drug and/or alcohol problems leading up to their incarceration.

Despite widespread recognition of the psychological problems experienced by inmates, the existing prison process does little to remedy these issues. Illegal drugs are often more cheaply available inside prison and stretched resources mean that inmates endure longer periods of isolation in their cells becoming more introverted and inhibited. Rehabilitation programmes are likewise reduced and ultimately inmates are less able to cope when their freedom is restored on release. As a result 4 out of 10 will re-offend and return to the system.

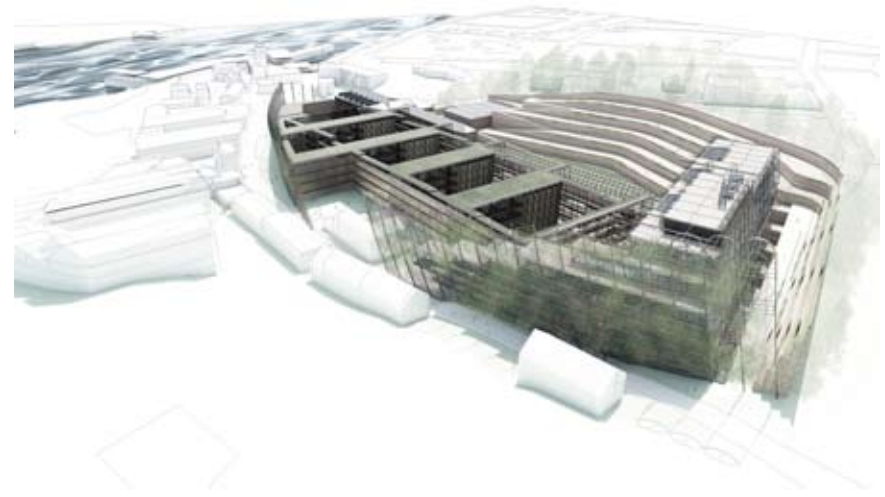
Following consultation with the Durham Magistrates service a brief for a new type of prison facility focused solely on the rehabilitation of inmates in preparation for their release was developed. The St Jude Reform Centre concept is a small scale community-based facility located in North Shields Fish Quay, housing local inmates and providing an environment where issues of addiction, mental health and social redundancy/responsibility can be addressed as part of a structured rehabilitation program. While it is still a place of incarceration the ethos of the facility is to restore an inmate's confidence and sense of social understanding outside of their cell. This is achieved through 3 mechanisms:

First an inmate is slowly reintroduced to the boundaries of everyday life outside of their cell beginning with the cell blocks which are organised into student style apartments where an inmate learns to share a home environment with others. As an inmate progresses through the 2 year rehabilitation programme their freedoms are increased until they are able to move freely throughout the facility. This preparation is essential to reduce the psychological stress experienced by an inmate when their freedom is restored on graduation.

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Secondly, the inmates work in an integrated farm supplying produce to local institutions such as schools, hospitals and nursing homes. This positive interaction between inmate and the natural environment draws inspiration from monastic societies where the negative impacts of incarceration are offset by surrounding the inhabitants with the beauty of the natural environment. This mechanism promotes the passive healing of the psychological scars of incarceration and teaches the inmate to positively reassert their individuality as part of a team. The farm also helps break down barriers with the local community who benefit from the fruits of the inmates labour and gain a skilled worker when they graduate.

Thirdly, overcrowding in mainstream prison means inmates are often separated from their families limiting the chances of contact. As a community-based facility an inmate is brought close to their family support structures maximising contact to help strengthen their bond. It also enables the family to take an active role in counselling sessions helping ensure that the events leading up to an inmate's incarceration are not repeated.







Leanne Trotter - Project In Eastgate

eco village - eastgate

The notion of a changing climate is now widely accepted as being a reality. In response, we need to find a new way to live and work that is based on compaction. Still we are designing developments that are low in density and antithetical to the environment.

The proposed eco village will aim to take the concept of sustainability further than any have before: built from materials that are within 500m of the site, autonomous, off the grid in terms of power generation and extremely compact so that there are no excessive travel distances. The proposed eco village will aim to act as a blueprint for future developments; with this prototype being able to be implemented in any location across the UK.

The site is situated at Eastgate, in Weardale. The project is in response to a brief commissioned by Weardale Task Force for an eco village on this site.

Weardale has a rich industrial heritage, with hundreds of years of mining and quarrying moulding the landscape. Lead mining in particular has a long history here, reaching its peak during the 18th and 19th Centuries when the North Pennines was the dominant lead producing area in Britain. The scheme takes its inspiration from the typical mining town that was designed to be largely autonomous.

The proposed eco village will aim to provide a new form of employment for the residents by reusing the disused mines to recover heat from the ground water that has slowly seeped into the vacant cavities.

In this location, the water is heated to 46 degrees by the surrounding rocks. This heat will be elevated with the use of a heat pump and a heat exchanger will run a number of steam engines that generate power to serve the community facility. The excess will be sold back to the grid. The new community will be built around the creation of renewable energy from the former world of fossil fuels.

Weardales luscious environment and wealth of history offers the perfect platform for the proposed scheme and it will bring life back to an area rich in ecological potential. Sustainability isn't just about saving energy. It is far more complex. It is more about logic; about learning from past practices and utilising what already exists.

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For the creation of the masterplan, I have looked at the communities that are characterised by the work of North-Eastern artist Norman Cornish; who beautifully illustrated the components that drew these communities together: the pub, the school, the post office, the miners housing, etc.

As part of this scheme I have proposed housing and a high street, but I have chosen to concentrate on a primary school. All of the mining towns that I have visited had a school as a central resource within the community.

The school and housing / high street units share a constructional rational, built of precast concrete units manufactured from the quarry adjacent to the site. The language is reminiscent of the mine-head baths; a modernist language very particular to the North East.

The house form recalls a local typology that is being lost to time. Also, it is designed to encourage a diverse community and is considerate of the need to adapt for future needs.

The school design is in response to the much maligned 'Building Schools for the Future' programme, which is far from futuristic. The school is designed around a project-based learning approach to pedagogy, with the education being broken down to instructive, project-based and community learning. Contact with the outside is advocated, natural light and ventilation, spacious and flexible interiors; unlike the raft of PFI schools that barricade children between four brick walls for the most part of the day.







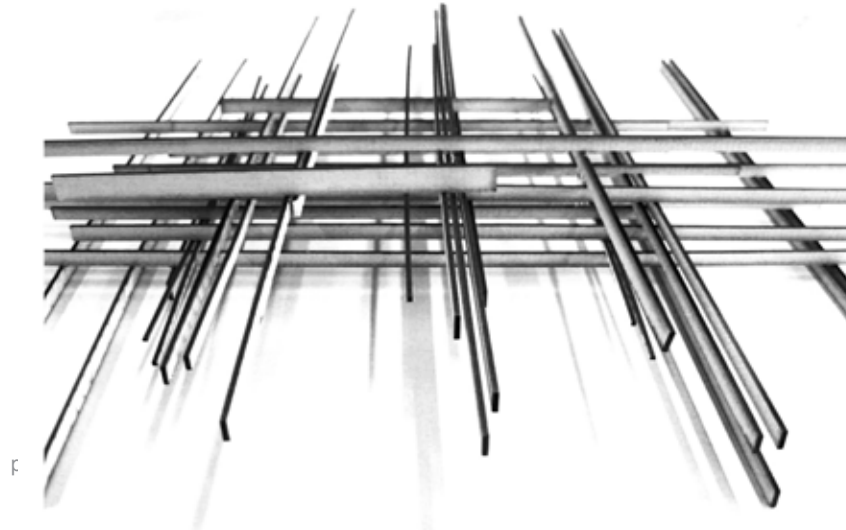
Maral Rahmantalab - Project In Billingham

Alternative Therapy Centre

Data was selected to understand the limitations of health facilities within Teesside specially Billingham which resulted in developing an Alternative Therapy Centre which works with the exiting urban fabric as well as existing health centres in a harmonious manner. The centre is to work as an open house available to the citizens of Billingham and the surrounding neighbours by promoting therapies, healthy activities and healthy lifestyle.

The scheme as proposed is to allow users to enter a therapeutic environment whilst still connected to the reality of everyday life. The courtyards and the encouraged landscape are to provide a primary connection to nature which will also boost outdoor therapies to take place.

The overall language of the scheme has been developed through walkways and courtyards yet continuing the band of nature from the John Whitehead's park. The layout of the building has been arranged around the internal courtyards where consultancies are around the central courtyard and therapy spaces are arranged around the outer courtyards keeping them at a private level. Natural buffers have also been developed through landscaping and water features to create a natural journey through the building.







Redcar, Teesside “Redcar redux”

The town of Redcar grew out of two fishing villages, Coatham and Redcar, which supplied fish and salt to the monastic houses of Rievaulx, Guisborough and Fountains from the 13th century. By the 18th century tourism was also becoming increasingly important to the local economy. The iron and steel industries stimulated rapid growth at the end of the 19th century and in the first half of the 20th century whilst tourism, for working class day-trippers, enjoyed a brief revival in the 1950's. Whilst the nearby Teesport is the 3rd largest in the UK and the chemical industry invests in production facilities for high - value complex chemicals and biotech, the town of Redcar has been in significant decline and is now in need of further reinvention if it is to survive.



site map : opas klinhom







Abbas Norozi

The thesis project is sited in Warrenby, part of the coastal settlement of Redcar, which lies approximately 13 km northeast of Middlesbrough and to the east of the mouth of the river Tees.

The site is on the edge of the Coatham Marsh Nature Reserve, originally a salt water marsh; it was transformed through the expansion of agriculture to a freshwater marsh in the 18th century. Subsequently it has been contaminated by slag deposits from the steel industry and is now home to a number of rare wildlife species such as the Death's Head Moth and the Marsh Orchid.

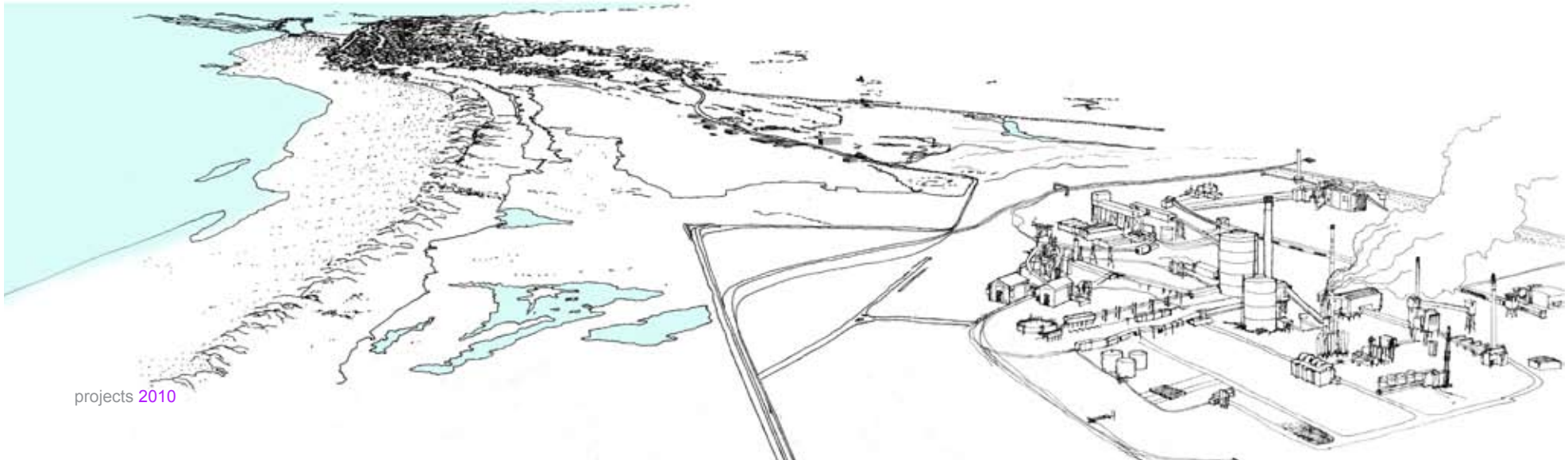
The site is also prone to storm surges and, as part of the managed realignment of the coastline, it is proposed to allow sea water flooding to return the land to salt marsh.

Coatham marsh

The Tees Valley is famous for its heritage of cutting-edge engineering industries. This sector continues to grow despite the current recession, however, there is a shortage in the number of skilled people able to fulfil those roles.

Research indicates that experiences in early teens are a major determinant in their perceptions and aspirations for future careers of young people. EngineeringUK report 49% of 7 – 11 year olds believe it would be 'boring' to be an engineer.

Young people do not associate being an engineer with designing and creating; common practice in an Engineers' profession.







James Robinson

Redcar Eco Tourism Visitor Centre

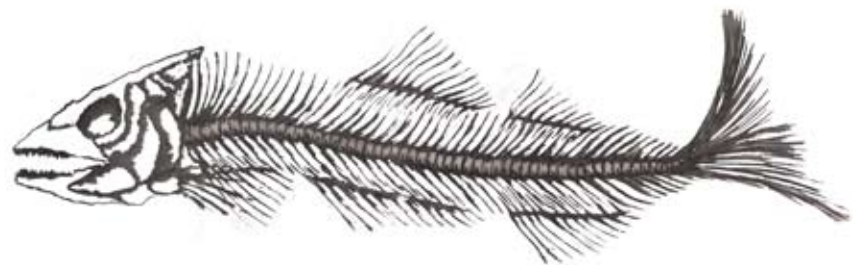
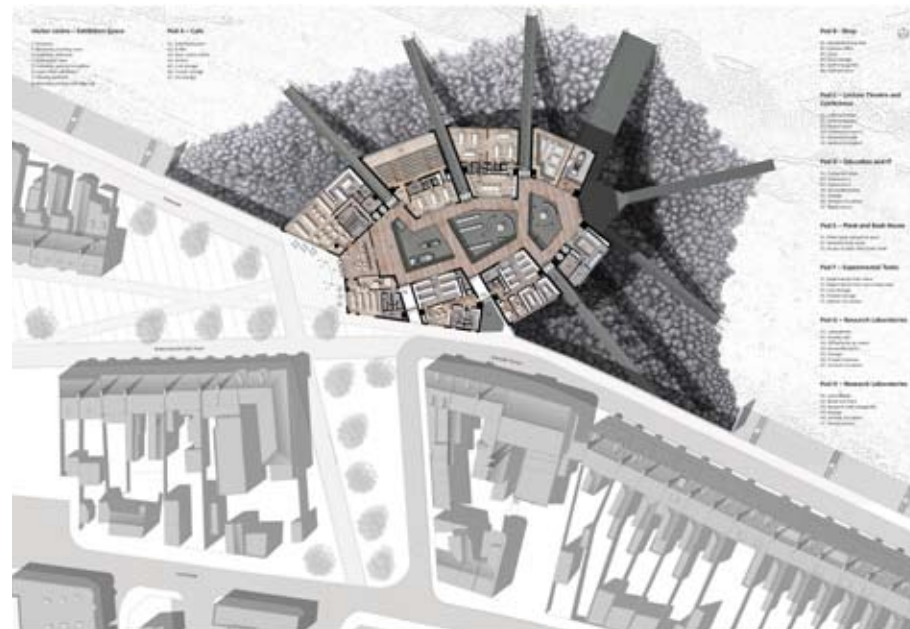
Redcar Eco Tourism Visitor Centre - Sketches and Building Section

Redcar is located on the North Sea coastline, south of the Tees estuary, on the border of North Yorkshire and County Durham. The major employers in the area have been coalmining, steelmaking and, more recently, the petrochemical industries in the Tees Valley. These industries are now suffering after the 'mothballing' of the Corus blast furnace at Warrenby.

If Redcar is to avoid terminal decline, it needs to learn from the success of other seaside towns, and to take advantage of its greatest asset, the surrounding natural environment. This proposal for an Eco Tourism Visitors Centre will promote an appreciation of indigenous marine life in the North Sea surrounding Redcar, thereby encouraging tourism and environmental awareness.

The design is a balance between two architectural languages: those of defensive structures, drawing inspiration from the pillboxes of the Second World War, found both locally on the surrounding coastline and forming the 'Atlantic Wall' of Northern France, and a lightweight, fabric structure redolent of sails.

The Visitor Centre design concept is concerned with reconnecting Redcar and the natural environment around it. Through following the axis of the High Street, Redcar is directly connected with the Jurassic Redcar Rocks and the wide sandy beach that surround them. The building plan is driven by the surrounding urban form, continuing the spine of the High Street to create an open internal exhibition space, and developing pods either side which mirror the building blocks that line the High Street. The pods evoking a defensive architectural language influenced by bunker architecture and the inherent nature of the building to be defended against North Sea tides. The Pods are centrally connected by an opaque tensile roof structure which portrays the ribbed nature of the urban language, emphasizing the continuation of the High Street into the main exhibition space.



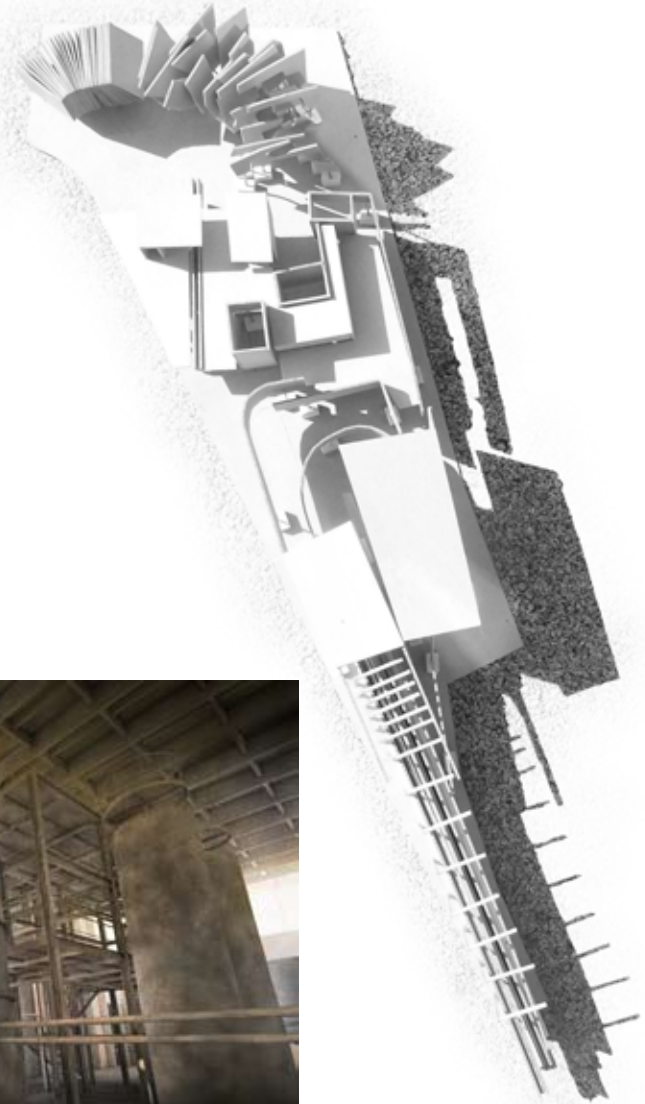


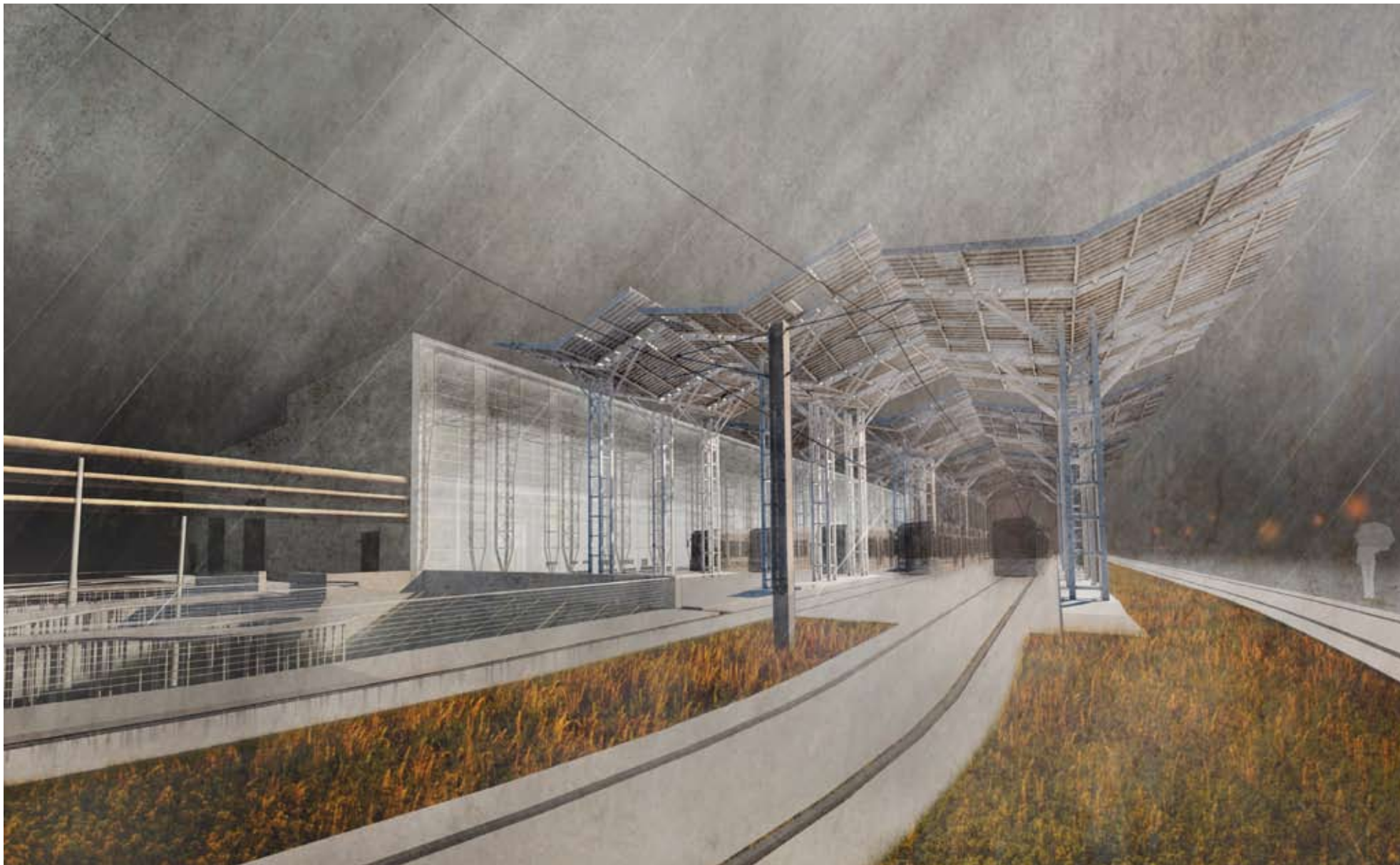


Michael Bolam

Located on a brownfield site within the district of Greater Easton and the county of Redcar and Cleveland, the Redcar Engine is a thesis that proposes the combination of three separate buildings to form a virtuous circle. Firstly, the introduction of a tram depot and the construction of various tram routes to help reduce the regions car dependency and so alleviate the current congestion problem; secondly, a building to foster emerging enterprise and innovation so as to create greater economic diversity in an area which is sorely lacking job variation; and thirdly, an anaerobic digester facility which aids to mitigate the environmental impact of economic growth by using the organic waste of the region to generate energy for the proposed buildings and the tram system.

The site is located within one of the poorest and socially deprived places in England. By combining these buildings in one area, their presence alone could encourage the revitalisation of a place with the much needed economic and population growth that Greater Easton requires.







Opas Klinhom

New Communities

Situated on the coast of the North Sea and to the south of the River Tees, Redcar and Cleveland is the largest Borough within the Tees Valley region with a population of approximately 140,000. This is spread across the main urban conurbation of Redcar, and many smaller commuter towns, rural villages and coastal settlements. Along the south bank of the River Tees lies a large complex of heavy industry dominated by iron, steel, petrochemicals, process engineering and logistics, including the second largest port in Britain.

Redcar town centre has a distinctive urban grain shaped by medieval 'burgage' plots formed perpendicular to the High Street, which acted as a marketplace for livestock. This basic form of settlement layout remained largely unaltered until the 18th and 19th centuries when Redcar developed along the seafront. In the years since WWII those plots were consolidated in larger department stores and single storey amusement arcades, both of which are now, seemingly, in terminal decline.

The project proposes to reinstate the original grain of the urban fabric, through strategic demolition, and seeks to establish new pedestrian links between the High Street and the Esplanade. In plan, this is redolent of the traditional pattern of Chares, or of Middle Eastern Souks. In section, the proposals borrow from the principle of New York's 1916 Zoning Law to increase the density and height of the development without over-powering the streetscape.

The project proposes a genuinely mixed-use development, based around the needs of a largely uncatered-for demographic group – the physically independent retiree – which starts to stitch community and place together. It is intended to present a new, hybrid archetype, which could be repeated on run-down sites along the Esplanade to reinvigorate Redcar's seafront and High Street.

At ground level, a public route winds between small-scale independent shop and duplex live-work units connecting the Esplanade and High Street. This route is interspersed with courtyard/ light-wells providing access to vertical 'cores' leading up to clusters of apartments over a 'piano nobile' of shared community facilities. The rooftop provides greenhouses and space for drying clothes to the communities.

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Peter Setterfield

Ecology: Post Industrial Landscapes

Redcar is situated on the coast of the North Sea to the east of the River Tees and north east of Middlesbrough. The coastline and estuary of the Tees were treacherous, with drifting sandbanks making navigation difficult and ship wrecks were common. The South Gare was constructed between 1850 and 1863 to consolidate the Tees mouth improving shipping safety. Formed of using blast furnace slag which was brought to site by rail from Cargo Fleet.

Many unique ecosystems have developed on this artificial landscape and it lies within the migration path of many rare birds that come to refuel and nest. The site lies within a Site of Special Scientific Interest supported by the Tees Valley Green Infrastructure Strategy supporting the need to preserve this landscape and its ecosystems.

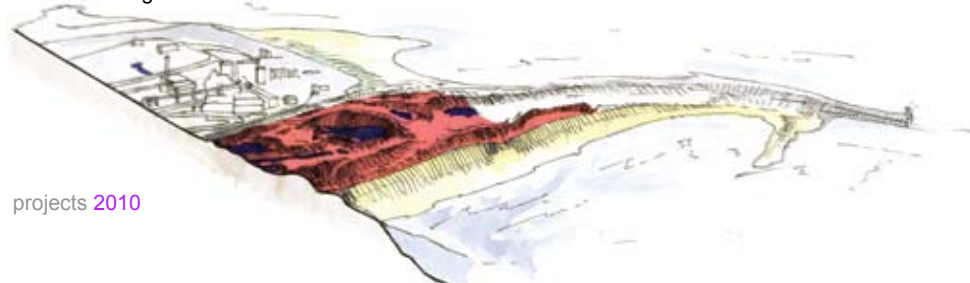
The project provides facilities for the local community and eco-tourists to understand the importance of biodiversity, conservation and regeneration work being undertaken on the site and the local area. The buildings are situated alongside existing routes and have minimal impact on the site and existing habitats.

A Reception Building introduces visitors to the history and ecology of the site and provides unique views over the landscape and viewing areas for birdwatchers.

The education facility will be used by school children, students and the public to develop interest and awareness of the environment and the management of nature conservation.

The research facility will advance the understanding of ecosystems and direct a long term environmental programme to understand and predict future bio-diverse processes.

Located a little way from the main buildings along one of the tracks which form a loop around the top of the slag heaps, the viewing area provides a public bird hide. At weekends it also doubles as a grandstand.







Simon Martland

People first started to flock to the seaside in the 1700s, seeking the health-giving properties of sea water and ozone on the advice of people like Sir John Floyer and Richard Russell. The British seaside town grew in popularity with the advent of public transport making the sea available to the masses for leisure.

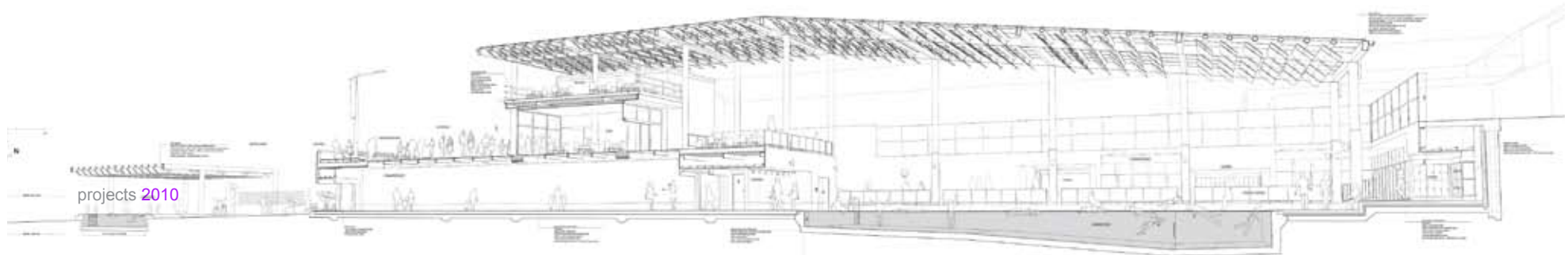
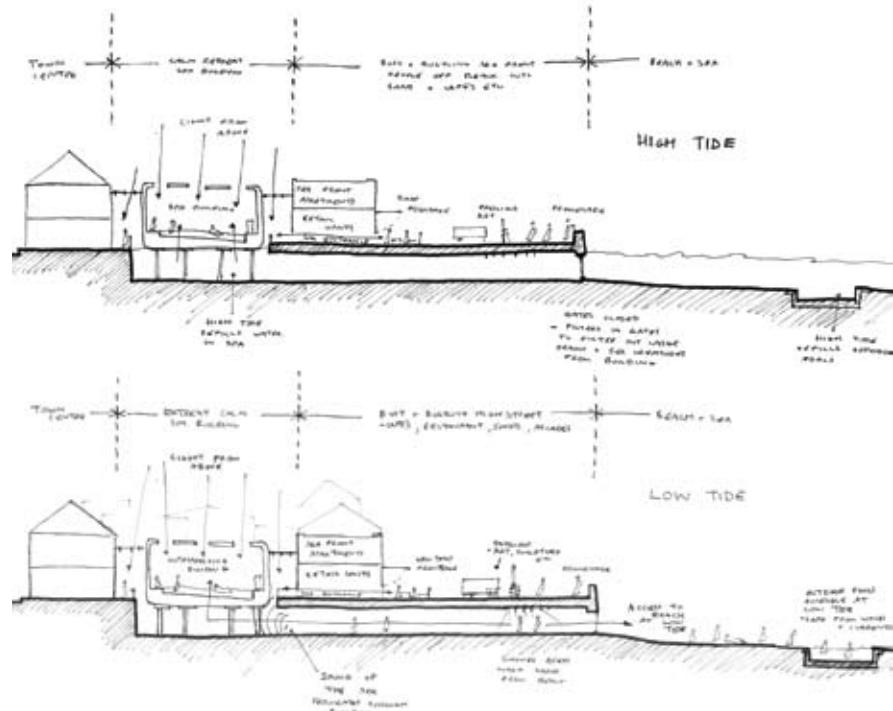
Following the Second World War, the British Seaside town had a brief resurgence in popularity but has been in decline since the 1970s as tourism abroad became increasingly affordable through package holidays and cheap flights. As a working class resort, Redcar was particularly hard hit and the seafront and Esplanade are now a shadow of their former glory.

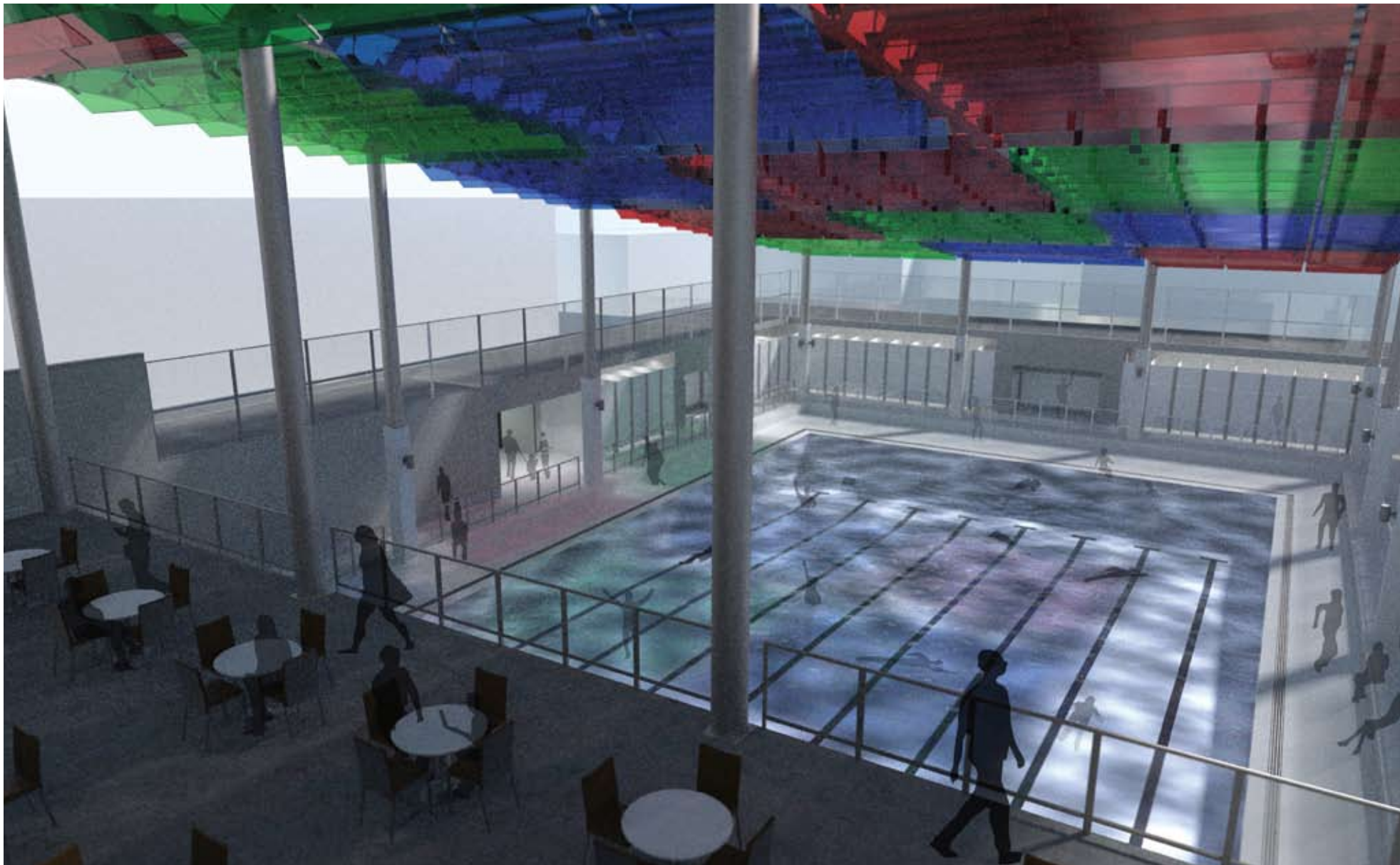
This project revisits the original attraction of the seaside and the psychological connections between sea water and good health, with the view to bringing back people to the Redcar seafront and repair the poor health left over from years of heavy industry.

Programmatically, the proposal has two major aspects; a Lido with a public frontage which seeks to reconnect the Esplanade and the sea, a link which has been lost in the twentieth century by the construction of sea defenses; and a more private and introverted Spa building.

Accessed from the Esplanade (or from the beach) the Lido provides covered sea water swimming throughout the year. At high tide the sea water floods into the building via tunnels in the sea wall. Public access is, therefore, determined by the ebb and flow of these tides. Heavy shutters at the end of the tunnels ensure the process is controlled.

Below street level, the Lido also affords access to the Spa building, completely concealed within a 'hollowed out' urban block. The spa is a quiet place for relaxation drawing on the history of the connection between water and health. The spaces of the spa have been inspired by the many baths in history from the Greeks and Romans to the Turkish and Finnish saunas.







Ollie Currie - Project In Hexham

The project consists of providing a new 'cultural' hub for the town of Hexham, located in the Tynedale region of the North East of England.

The proposal will consist of numerous spaces and facilities to serve the local community and visitors to the town.

It will provide a base for people of local and regional nature to descend upon for working and producing, socialising, visiting, exhibiting and displaying and learning.

The main drive within the scheme being that it will provide facility for the towns large population of artisans and increase its cultural interaction through art, architecture, film, music, photography and film.

Furthermore, social interaction and economic injection will be put back into the community through cafes, bars, restaurants and music venues.

Shops offering various goods, many associated with the produce directly linked to the culture of the proposal, will also be integrated into the scheme. This Report seeks to identify the necessary requirements in terms of good design, legislation and approvals needed, social interaction and the feasibility of the scheme.

Hexham has a strong association with crafts and artisans. Although there are many artisans and crafts persons, there is a chronic lack of suitable space for the production and display of these unique practices.

Proposals for a transport hub within the rail station will leave the prominent town centre site abandoned with the majority of existing buildings falling into disrepair. Buildings inhabited currently house small businesses such as a print works and photographer; others are largely derelict.

With the site having a strong sense of location and suitability for providing a 'beacon' for the town, the proposal realistically seeks to inject an enlightening series of interconnected spaces. These spaces offer opportunities and educational facilities to artisans and visitors to the town alike.

The proposal provides spaces for the production of multiple art forms, as well as displaying, performing or selling it. Further spaces for educational and recreational facilities are also incorporated; all of which are contained as a 'culture cluster' and through ginnels and courtyards connect with neighbouring architecture to amplify the artistic emphasis the towns enjoys.

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Summer Show 2010







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Nicky Watson : JDDK Architects

Nigel Peake

Northern Print

Oliver Jones : Northumbria University

Otis Murdoch : Northumbria University

Paul Warrior : Faulkner Browns Architects

Peter Udell : Gateshead Council Design Services

Peter Virtue : Northumbria University

Richard Collis : Feilden Clegg Bradley Studios

Richard Smith : University of Washington

Robert Mull : London Metropolitan University

Roger Stephenson : Stephenson Bell Architects

Ronnie Graham : Ryder Architecture

Sebastian Cunningham : Northumbria University

Shona Scales : Newcastle University

Steve Colvin : Northumbria University

Steve Miller : Sadler Brown Architecture

Steve Stott : Autodesk





Steven Clarke : Hopkins Architects

Dr. Steven A Moore : University of Texas at Austin

Stuart Palmer : Surface+Light+Space

The Live Theatre

Will Campbell : Faulkner Browns Architects

William Statton : Northumbria University

