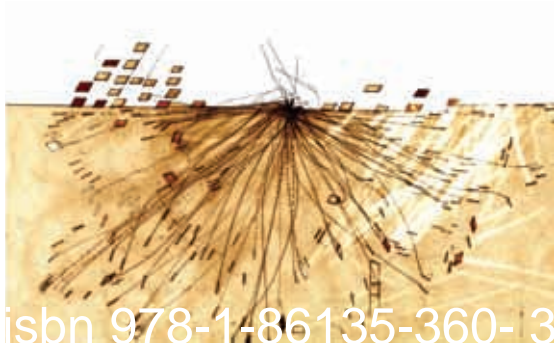




northumbria projects 2008



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cover image : site conditions, shaun young

This publication documents the work of •nal year students on the BA(hons) Architecture course at Northumbria University in 2008.

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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.

In the validation report of their 2004 visit, the Royal Institute of British Architects applauded the programme for:

The excellent facilities provided for the students.

The superb physical resources in the form of a dedicated architecture studio and IT provision.

The quality of design achieved by all students.

Developing an innovative course that is delivered with energy and commitment and creating a thriving studio culture with a sense of community among students, fostered by studio arrangements and good staff support.

Forging strong and proactive links with local practice, which are valued by students and practitioners alike and inform the management of the course.

The close and growing collaboration with the University's School of Design, which has distinct benefits, both in the cross fertilisation of ideas and the sharing of facilities

The integration of management issues into the design process, such as leadership, project management, decision making, team working between and within professions, was exemplary and should be considered as a model for future consideration elsewhere.

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awards + prizes

Hadrian Award:
Students shortlisted for the RIBA north east 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.

RIBA Presidents Medals (bronze medal) nominee:
Student design project nominated to represent the most outstanding design project at part 1.

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

Silverlink Properties prize:
for best masterplanning proposal for the Stephenson quarter.

Space Architecture prize:
for outstanding design work in the final year of the Professional Diploma in Architecture course.

awards + prizes

Hadrian Student Award: nominees
(RIBA North East, Northern Architecture, Civic Trust North East)

BA (hons) architecture:
charlotte simpson
chris permain
holly galbraith
jonny •avin
shaun young
peter virtue

featured project : mesolithic museum, chris permain

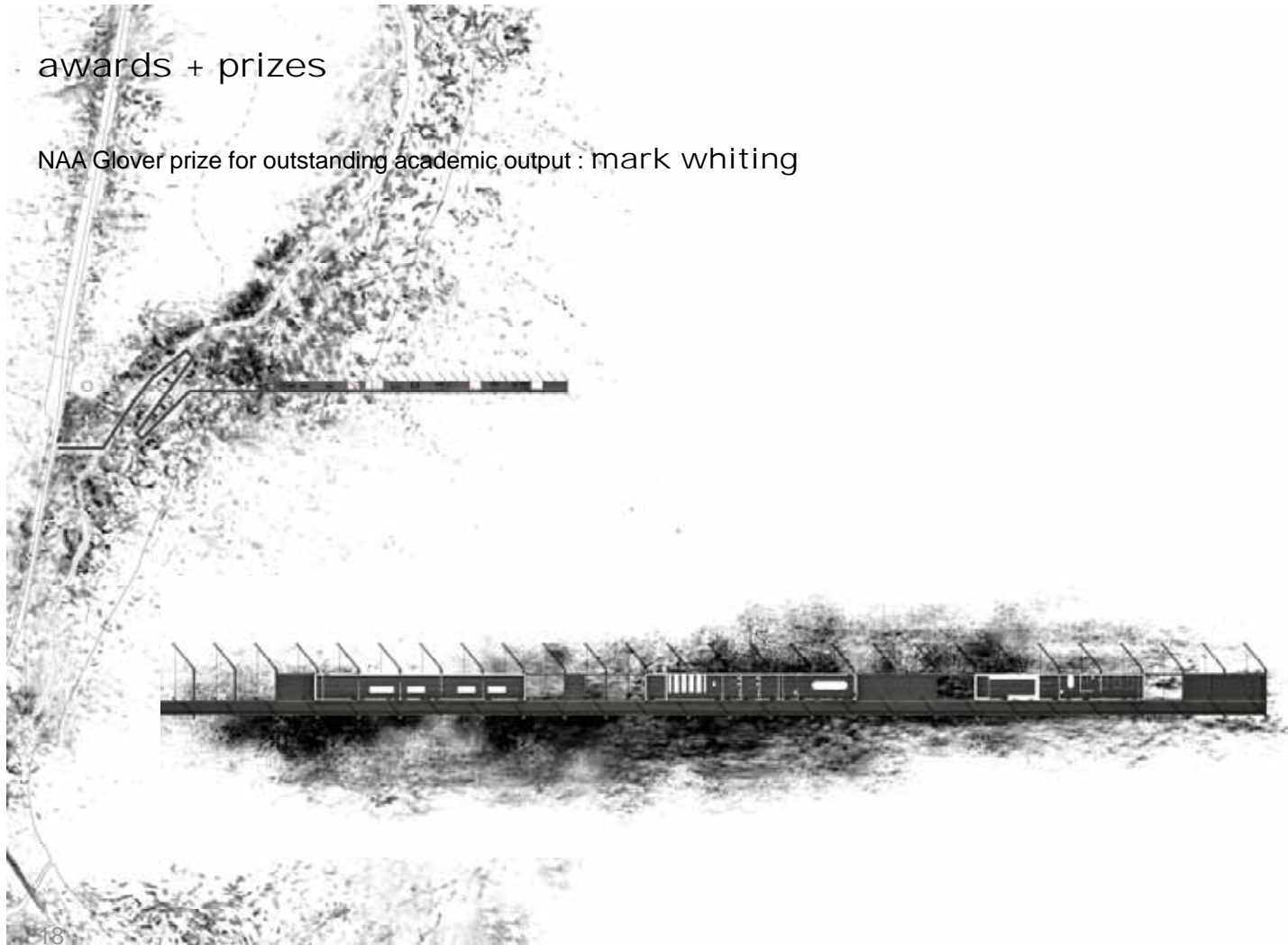
awards + prizes

Halsall Lloyd prize for outstanding design project : holly galbraith



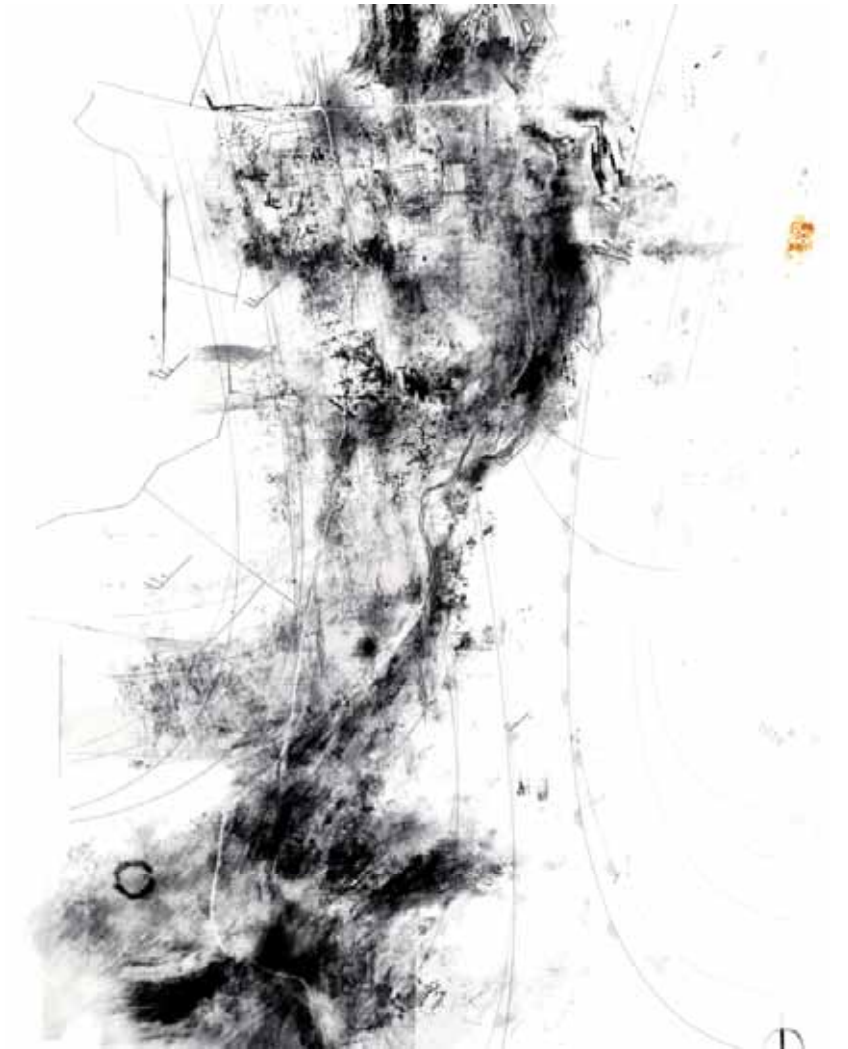
awards + prizes

NAA Glover prize for outstanding academic output : mark whiting



awards + prizes

RIBA presidents medals nominee : shaun young



awards + prizes

Ryder: year three prize for design : shaun young



awards + prizes

Silverlink Properties: team prize for stephenson quarter masterplan :

chris fulham
david hunt
jonathan kemp
david rees



awards + prizes

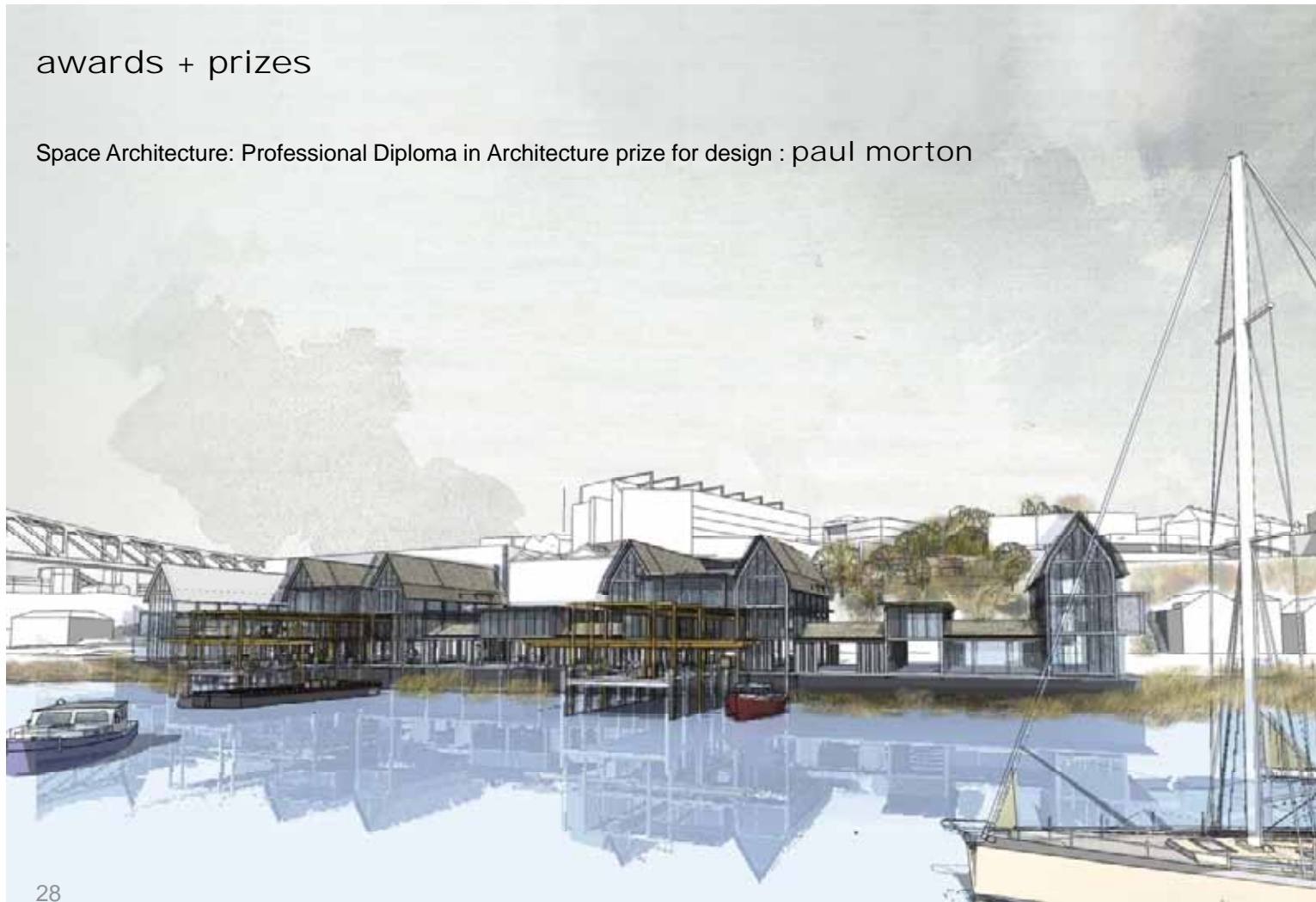
Silverlink Properties: team prize for stephenson quarter masterplan :

chris fulham
david hunt
jonathan kemp
david rees



awards + prizes

Space Architecture: Professional Diploma in Architecture prize for design : paul morton



BA (hons) Architecture year three projects:

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

One Stop Shop

The project was to design a mixed use building which serves the needs of the local community in the socially diverse area of the Westgate Road, Newcastle.

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

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



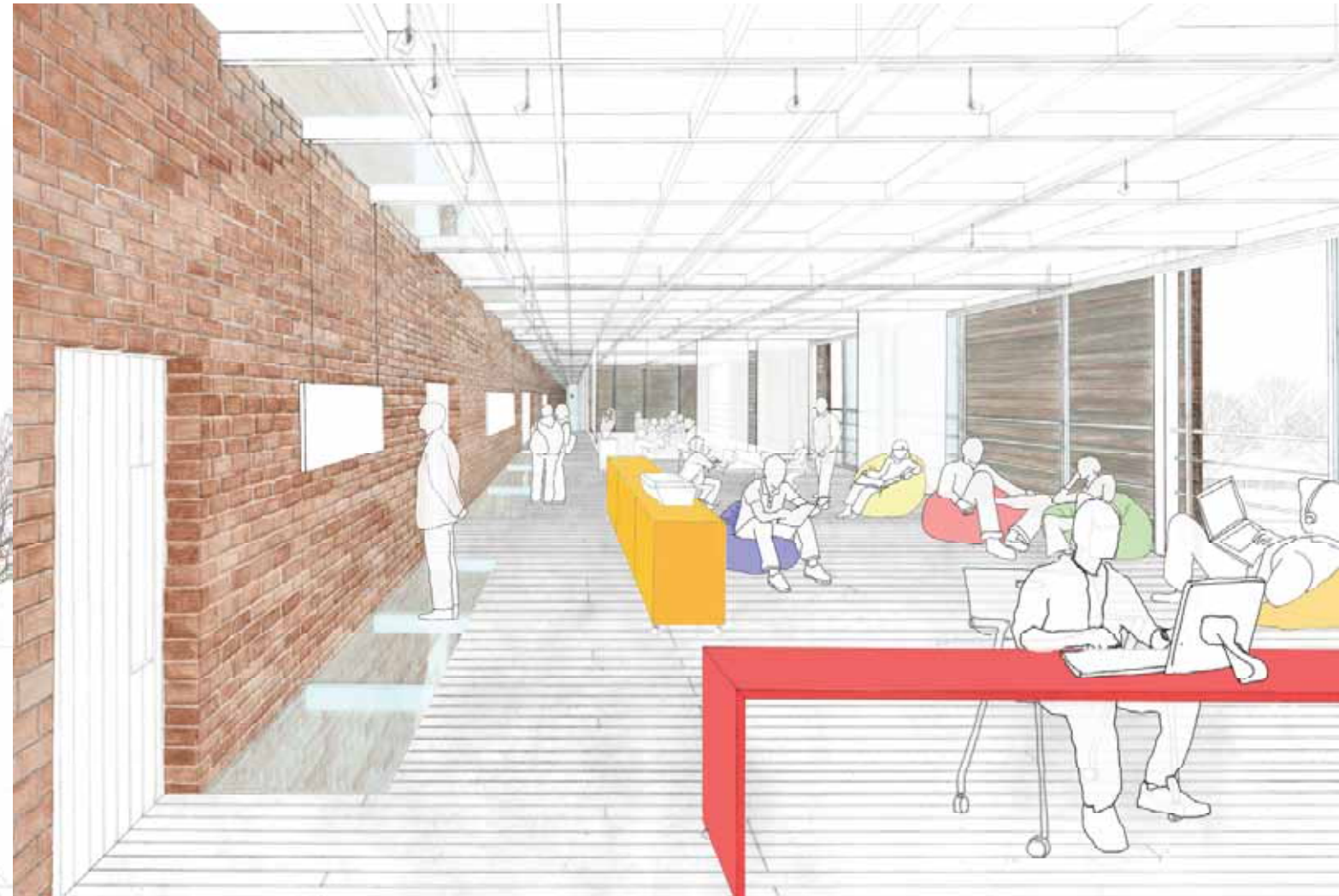
opposite page: research study, shaun young

charlotte simpson

The community centre is situated in a multi-ethnic area in the west end of newcastle. The area has seen a multitude of social problems following the demise of the mining industry.

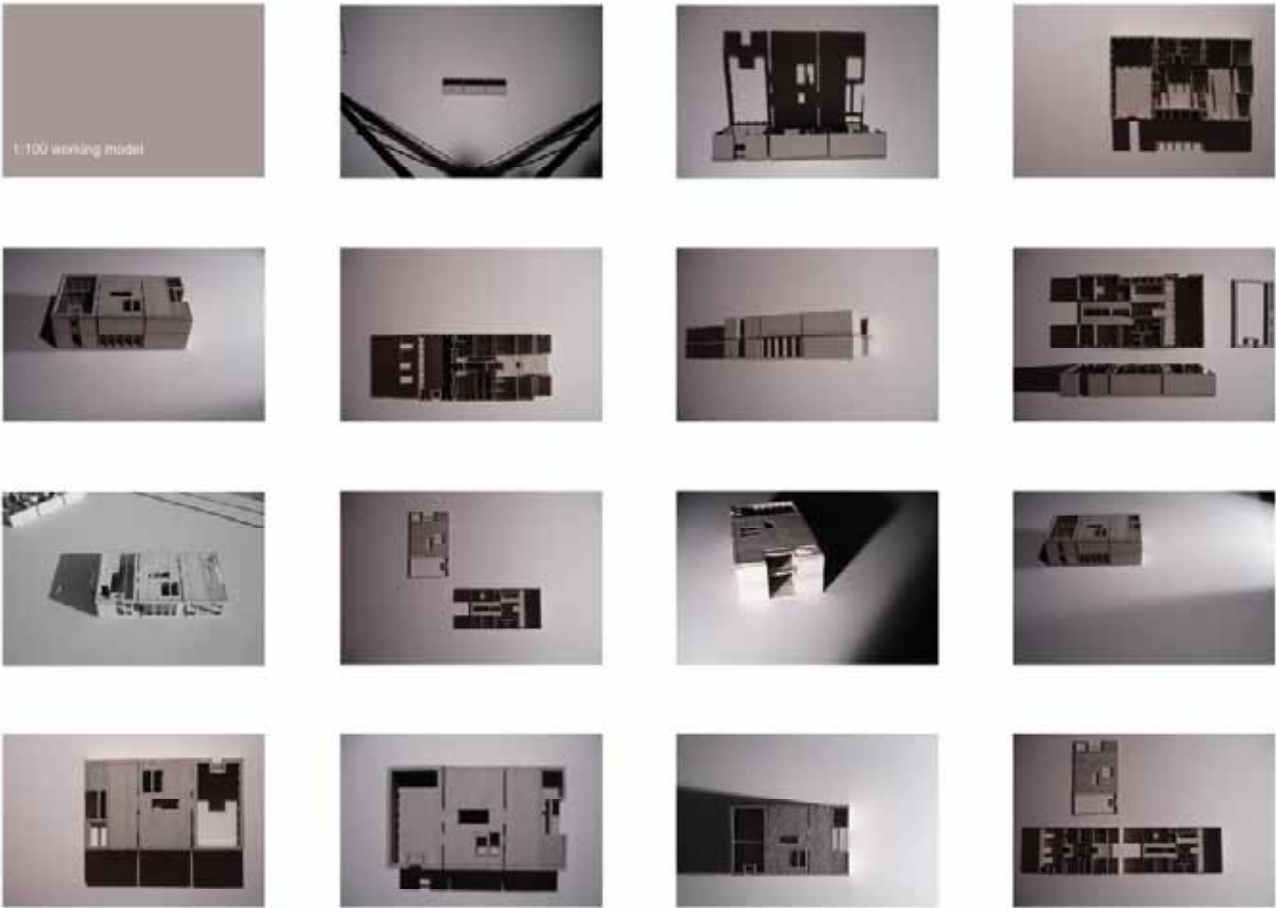
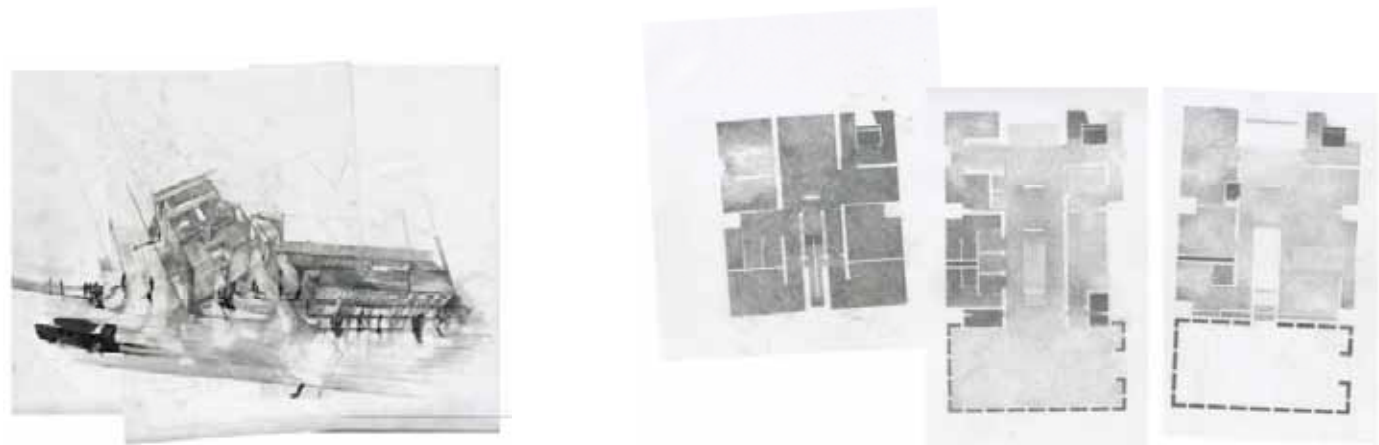
The centre primarily focuses on providing activities and education for young people incorporating a vibrant colour scheme with durable textures and fittings that the community can connect with.

The building relies on flexibility to provide spaces suitable for the entire community. The large open plan space can be broken down using a series of dividing screens, moveable furniture and light fittings, appropriate for a variety of activities. This is vital for the progression of the centre where interests will inevitably change.



chris permain

The building which serves the local community was to revitalise a site in the west end of the city, becoming the new centre for the community and welcoming people from the centre of Newcastle into the once thriving area. Using recycled stone and inheriting its proportions from a derelict public house nearby the building •ts seamlessly into the street. Glass incisions break up the sandstone facade producing three cubic forms that mimic the topography of the adjacent allotments.



jonny • avin

Elswick is an area of Newcastle that has grown around a succession of large scale industrial employers from coal mining to weapons manufacture. This built the area into a prosperous and affluent part of Newcastle. The surrounding community developed round these major employers over generations and with a common ground a close community spirit developed.

As the industry has left, the common centre has been removed and the community has become fragmented, in an economic decline housing is more affordable and attracts low-income families to the area. Elswick is one of the most ethnically diverse areas of Newcastle. Without a common community focus, a common social territory, the ever increasingly diverse community forms into pockets, where social interaction is at a minimum with occasional friction between groups.

By re-building a centre into the community, which provides for the whole community, social interaction can be encouraged and the community can rebuild its strength and prosperity.

Food is one of the most readily accessible facets to a culture. The provision of a large community kitchen will link with the allotments providing produce and facilities for the local residents to cook their national cuisine for the wider community.

Recycling facilities are provided at the end of the site, materials are sorted and suitable combustibles are utilised to power the community centre, compostable materials are used to fertilise the allotments, building a give-take interaction with the community and changing the eco-credentials of the residents, developing them as an integral part of the running of the centre.

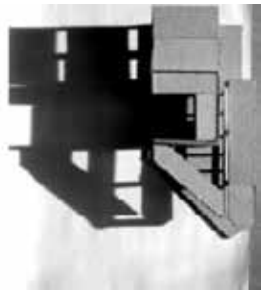
With focus on the education and skill base, the facility can help nurture and grow the skills of the residents, to return the prosperity of the area.



mark whiting

Traditionally the home provides a sense of safety, a refuge. Whilst at home people have a trusted, loved and honest relationship that collectively evolves to become a community through experience and tolerance. The principle of the home environment being a sanctuary for people is an integral aspect embedded within the One Stop Shop.

The One Stop Shop Community Centre reintroduces a 'heart' to the people of Elswick where the cultural diversity, through social interaction, is celebrated and united. The traditional heart had been removed during the collapse of the heavy industries of the North East and the clearing of the terraced houses that once housed the proud workers and their families. The sense of familiarity through the form, scale and materiality of the terraced houses is richly implemented throughout the project, projecting a welcoming centre collectively encapsulating the community through integration.



peter virtue

The North East of England is renowned for its historical links to coal mining and the positive community spirit that the industry created surrounding the pits.

The industries' decline had a negative multiplier effect which in turn saw the loss of strong community spirit in built up areas such as that surrounding Elswick Colliery. The introduction of a community centre aims to rejuvenate the close knit communities that were once common place in the Westgate hill area.

The community centre makes reference to the historic planning of the area as well as emphasising the vast amount of historic layers that are evident upon the site.

The building in its most basic sense is constructed of two components; a solid wrap and a glass insert which enclose a multitude of of•ces, multiuse spaces, crèche facilities and a cafe.

The centre is a termination point for the urban build up which is prevalent higher up Westgate hill and provides views back to the city centre giving emphasis to the fact that Elswick is only part of a much larger Newcastle community.



shaun young

The community centre reinstates civitas and unity in an area left sporadic and disjointed by cultural •ow and immigration. The building celebrates a rich local history and provides a neutral place of gathering and celebration to be used by all members of the Elswick community.

Derived from the vernacular the architecture is one of depth, maintaining a strong interiority allowing for a layered connection to the bustling Westgate road to the north and the communal square, hearth and allotments to the south.

Programmatically the building attempts to reinstate and celebrate local tradition and past times in order to entertain, educate and enthuse the local community, encouraging a cultural amalgam.

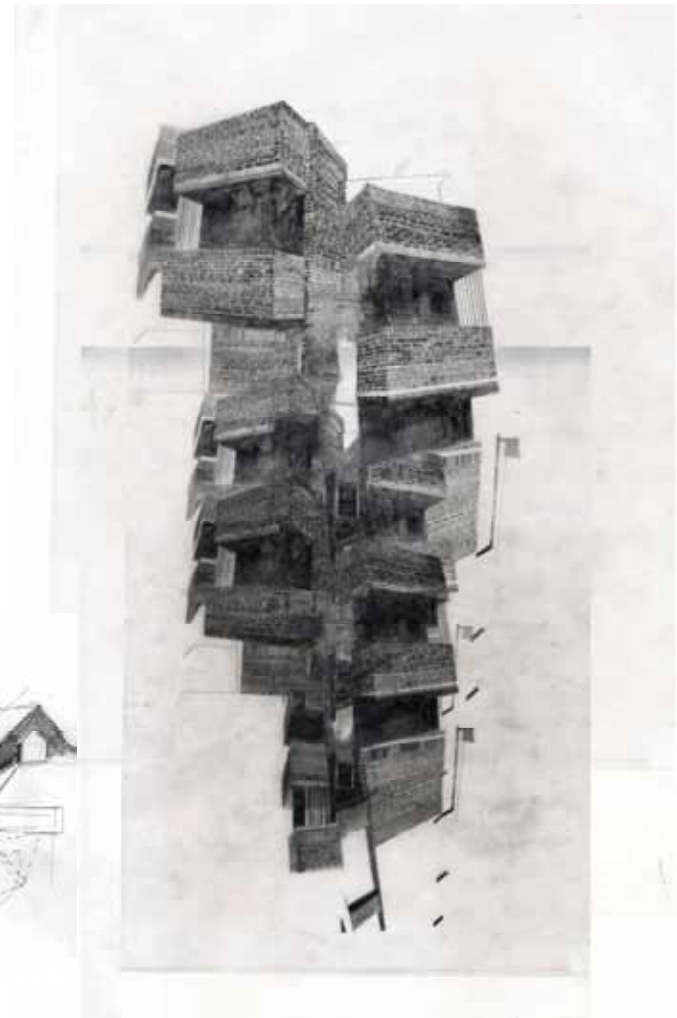
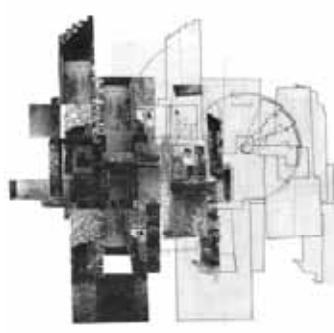
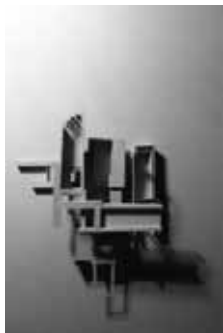


image: landscape study, aaron young



Howick Dwelling

The coastal path at Howick in Northumberland is the site of one of the oldest houses in Europe.

With the construction of this dwelling, the previously nomadic people of the Mesolithic age began to establish themselves firmly in the landscape. This would become the basis for notions of dwelling, connection to place and the shift from nomadic hunter gatherers to settled agricultural communities.

For the major studio project, students were asked to design an education centre focused around this Mesolithic hut.

The education centre is a modern-day museum which will house both permanent and travelling exhibitions, as well as a small archaeological research unit which will serve those studying the Mesolithic hut as well as the many other historic sites to be found in the area.

The sites for the projects are scattered through the area surrounding the hut, from the exposed cliffs and beaches to the densely wooded banks of the nearby burn.

The students were encouraged to develop proposals which displayed a sensitivity to both our ancestral heritage and the beauty of the landscape.

aaron young

The scheme explores an experiential and historical journey through the Howick landscape, linking coast to •eld to woodland, and Mesolithic dwelling to bronze age fort to Howick Hall Gardens.

The existing stone wall which extends inland from the Mesolithic hut is continued into the woodland area of Howick burn. This then goes on to form a solid spine wall for the building, providing support, circulation and a linear exhibition displaying the timeline of local history.

The building is designed to heighten the visitor's experience of being in a landscape rich in history whilst accommodating their needs. Each space embodies the spirit and autonomy of a dwelling, with the basic notions of shelter from the elements and •re for warmth.

The light-weight timber spaces visually relate to and engage with the surrounding woodland through materiality and framed openings, whilst the stone spine wall embeds the scheme within the landscape, becoming the next historical event in the Howick timeline.



adam burgess

In Mesolithic times the people of the Northumbrian coastline used the landscape to protect them from the unpredictable weather conditions of northern England. The geology of the coastline consists of layers of contrasting rock strata which over time have been eroded and shaped by savage winds and rough seas.

Inspiration for the museum was drawn from the contrast in the rock strata. With particular focus lying in the delicate lines running along the rock and the rugged shapes created by the weather conditions over the centuries.

The centre consists of two segments, the base taking its bold sculptural form from the harsh remnants of hard rock left from the erosion and attrition of the softer rock. The top segment takes its lightweight smooth form from the weathered shapes created in the softer rock as it has been sculpted by the wind and rain.

Clinging to the side of the cliff, the building draws concept from the indigenous crustaceans found nestled on the lower rock face. A glistening golden scar guides visitors from the coastal path to the centre and provides recognition of the existing fault line.



alexandra reed

Howick is the site of one of the earliest Mesolithic settlements in Great Britain. It is also a wild and sparsely inhabited stretch of coastline which required the building to sit harmoniously in its context.

The building was derived from the texture and form of the natural rock strata that runs along the coastal cliffs. The building sits as a natural extension to the cliff, reminiscent of the scattered scaleless boulders which lie scattered on the beach below.

Horizontally clad in Cor-ten steel, the facades take on a patina which can be seen along the coast as patches of iron ore bleeding from the rock face.

The building follows the natural curve of the coast line and is separated into public and private blocks. A smaller pavilion to the south provides accommodation for visiting archaeologists, whilst the main museum is embedded into the rock of the cliff, becoming connected to the fabric of the site.

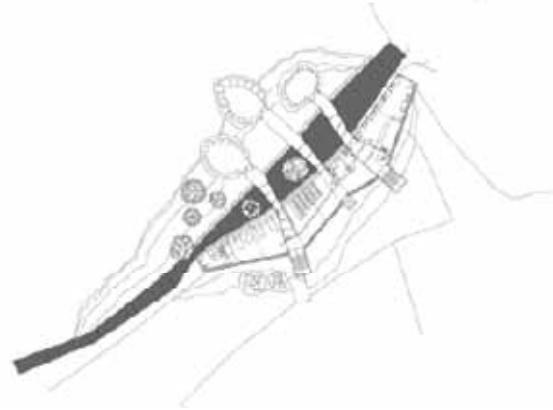


baljit bassi

The scheme as proposed draws inspiration from the movement of Howick Burn, a slow moving stream that discharges into the North Sea. The building is part of an experiential journey as visitors follow an outdoor timber walkway through the woodland. The visitor's senses are heightened with calming sounds of its natural environment, and the changing light within the woods, adding to the experience.

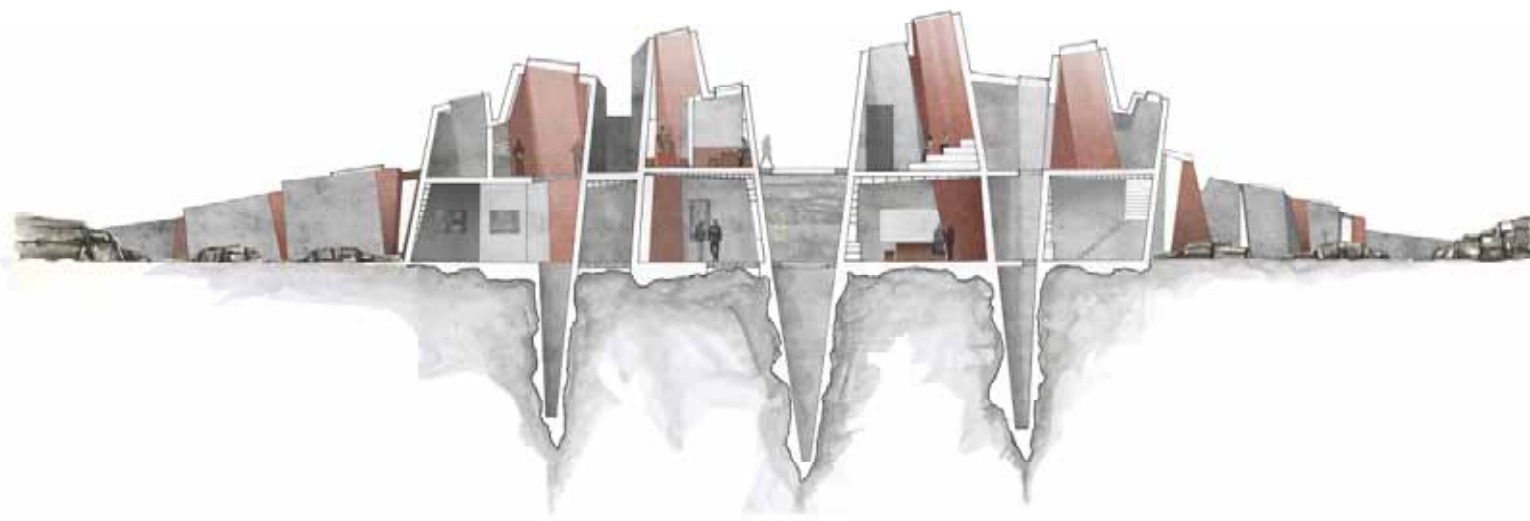
The plan is organised into two areas, a lightweight linear structure that follows the ravine, contrasting with the monolithic 'catacombs' that are embedded in the banks of the surrounding landscape.

The exhibition is located within external cabinets as part of walkway and within the catacombs. The journey is terminated with a view of the sea, sandy beaches and the exposed cliffs.



cathryn lavery

Howick is built on a volcanic shelf; on top of this ancient lava are layers of shale and soft sandstone that have been deposited over millions of years. The power of the sea is quickly eroding this soft stone, revealing the hard igneous rock beneath, in the form of vertical columns. The museum recalls these volcanic forms; the exteriors have the appearance of monoliths rising sheer off the Whinsill and stand defiantly against the tide. The bases are clad in barnacles and sea weed. The light penetrates the hollow interiors; the metal ore shimmers against the sky.

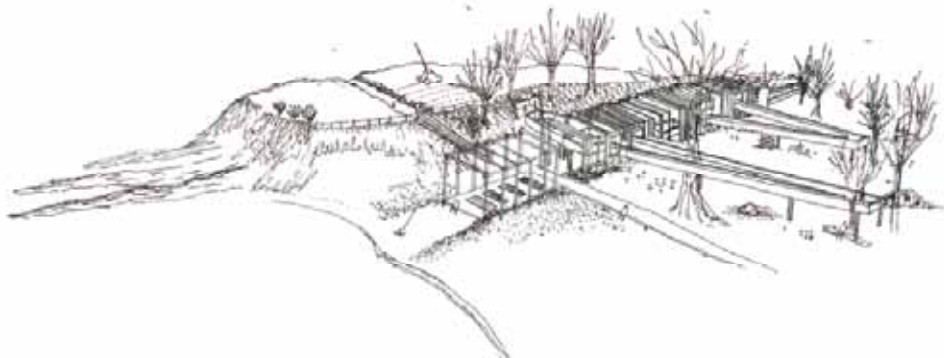


charlotte simpson

The Mesolithic is a transitional period in our evolution and marks a fundamental change in the living patterns of mankind, where man began to settle and dwell. At this time the Mesolithic predominately still lived in caves, however in 2000 the remains of the oldest house in the country was found in Howick, dated to the middle of the Mesolithic period. In terms of archaeology, Howick is an exceptional site; a palimpsest with over 10000 years of recorded activity.

The visitor centre is sited adjacent to the archaeology at the edge condition between the freshwater of Howick Burn and the saline of the North Sea; a convergence point where the Mesolithic are known to have hunted, •shed and crafted stone tools. The museum is an open-air repository ‘a ribbon around an event’ where the visitor experiences the landscape from which the exhibits were sourced, as well as the natural features that remain and were used by the Mesolithic.

The building has been divided into two elements; an exposed museum hovering over the burn, and sunken accommodation units in the adjacent hillside used by the archaeologists. The museum is the embodiment of prospect and refuge conditions typical of the hunter/gatherer existence. The open timber structured accentuates the connection with the landscape, highlighting seasonal variation, daily weather and tidal conditions. The sunken components provide shelter for archaeologist’s accommodation and research labs. The two buildings, as a whole, are an extension of the existing public footpath and route from Howick Hall. This symbolises the Mesolithic’s daily and seasonal movement in order to forage for food. The journey concludes with a contemplation space viewing the ever varying coastline.



charlotte simpson



chris permian

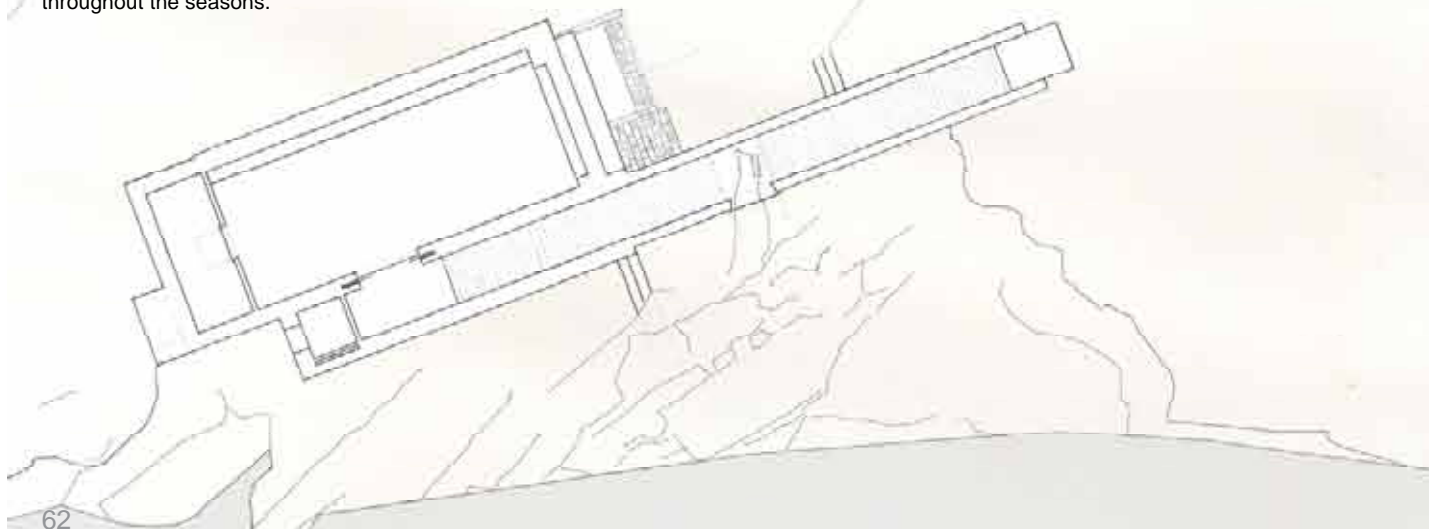
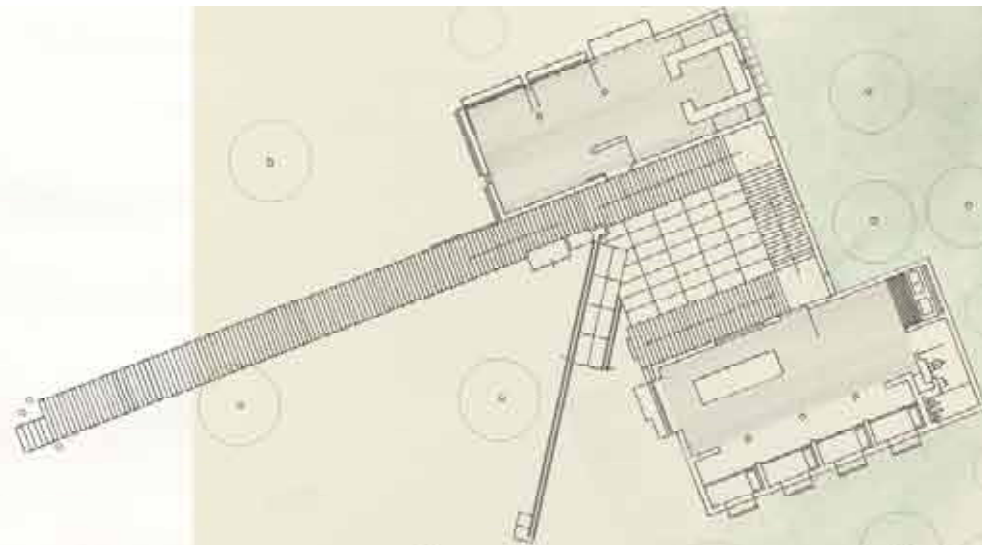
The museum and laboratory exist in the river valley, an area that is beyond the 'new land'; un-farmed and un-built, save a solitary bridge that links two coastal paths and gateways.

The scheme itself is about these beginnings and points of con•uence. The entrance to the museum is by a wide clearing, a point of congregation where wild •owers grow throughout the year. The scheme is concerned with the notion of prospect and refuge; two buildings separate the functions, an archaeologists' laboratory with adjoining accommodation and a museum for Mesolithic objects.

The museum is submerged by the river, a cave, above an urn – a place from which to contemplate nature. The form is a response to the imagery of the Bronze Age cists in the area, as well as the huntsmen's hideaways in the woods.

The journey to the laboratory begins over a sprawling tree, of colour and size that separates itself from the gorse. A steady climb leads the archaeologists into a sheltered outdoor area that connects the work space with sleeping quarters. The laboratory is raised above ground level, allowing the trees to remain undisturbed.

The building is dictated by the surrounding deciduous trees that diffuse sunlight throughout the day and create changing experiences throughout the seasons.



chris permain

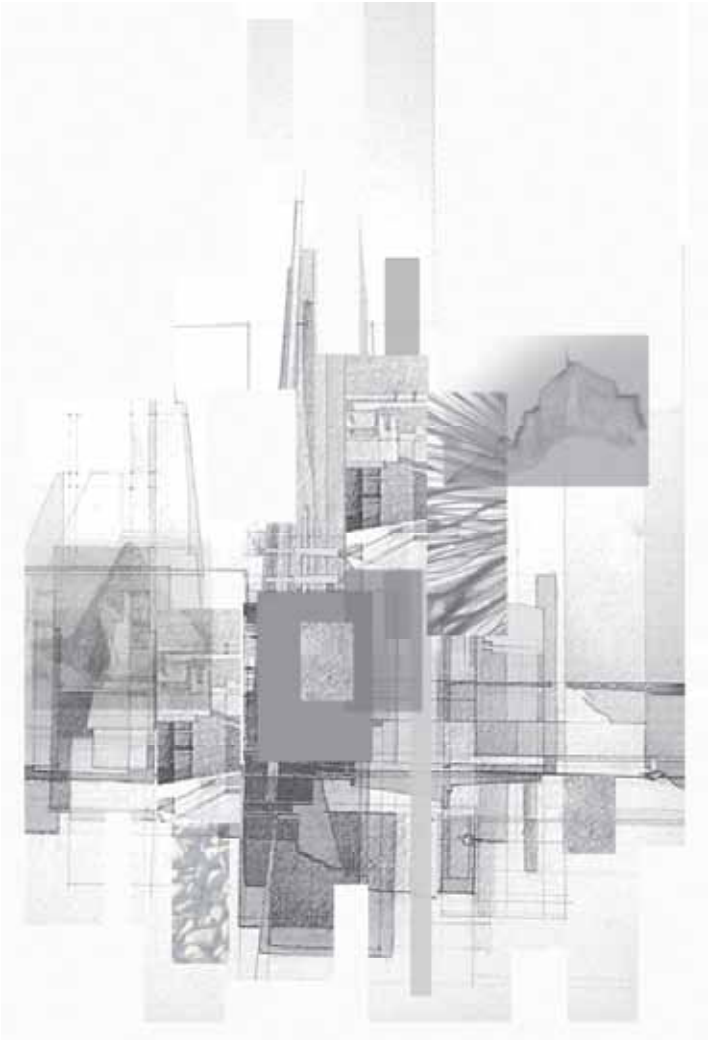
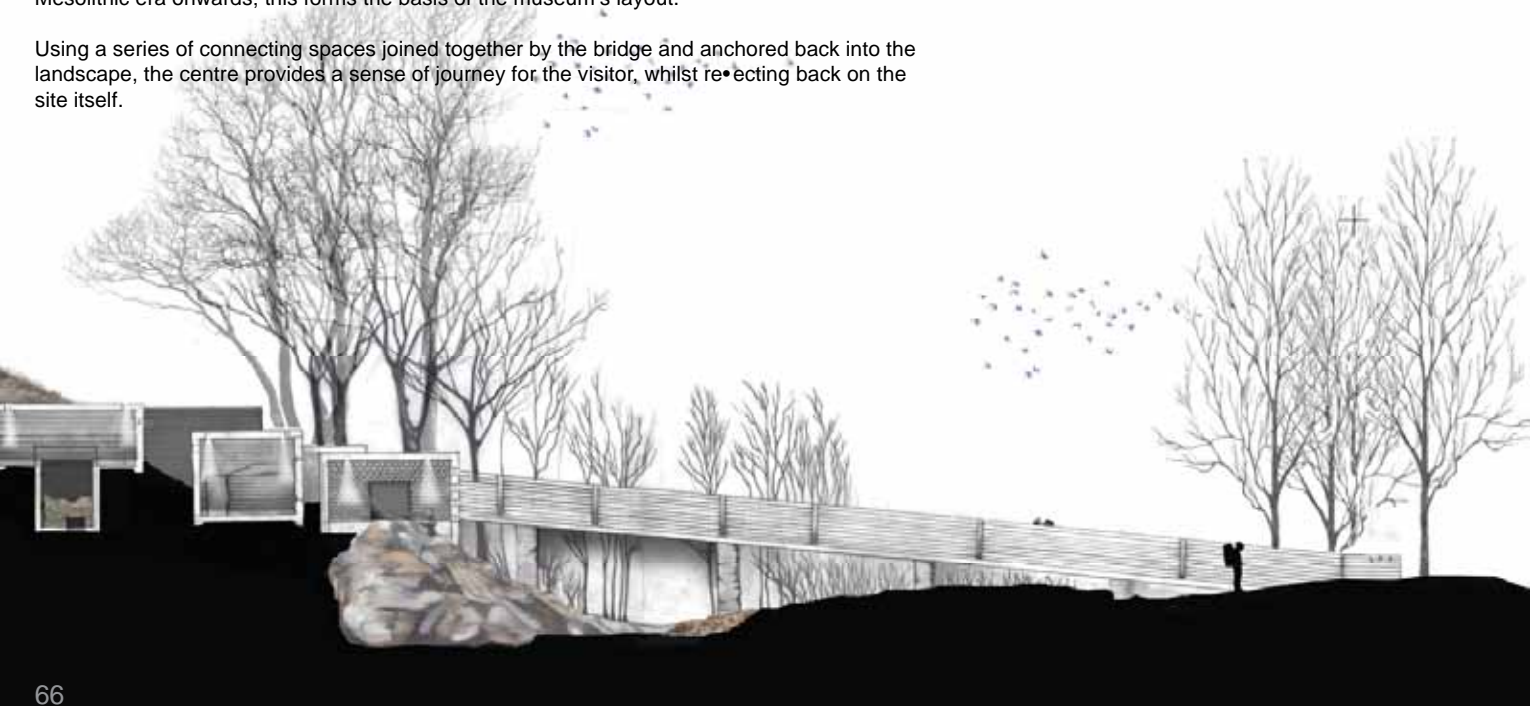


clare lockey

Located at the mouth of Howick Burn on the Northumberland Coast, the museum provides a place for reflection on the historical significance of the location; it houses a replica of the Mesolithic Hut along with artefacts from other periods of history relevant to the Northumberland area.

The museum is a linear mark on the landscape, and is based on the layers of eroded rock strata in the area. The design incorporates the defensive architecture of the coastal region and the notion of an uncovered settlement, an idea that has developed and evolved from the Mesolithic era onwards; this forms the basis of the museum's layout.

Using a series of connecting spaces joined together by the bridge and anchored back into the landscape, the centre provides a sense of journey for the visitor, whilst reflecting back on the site itself.

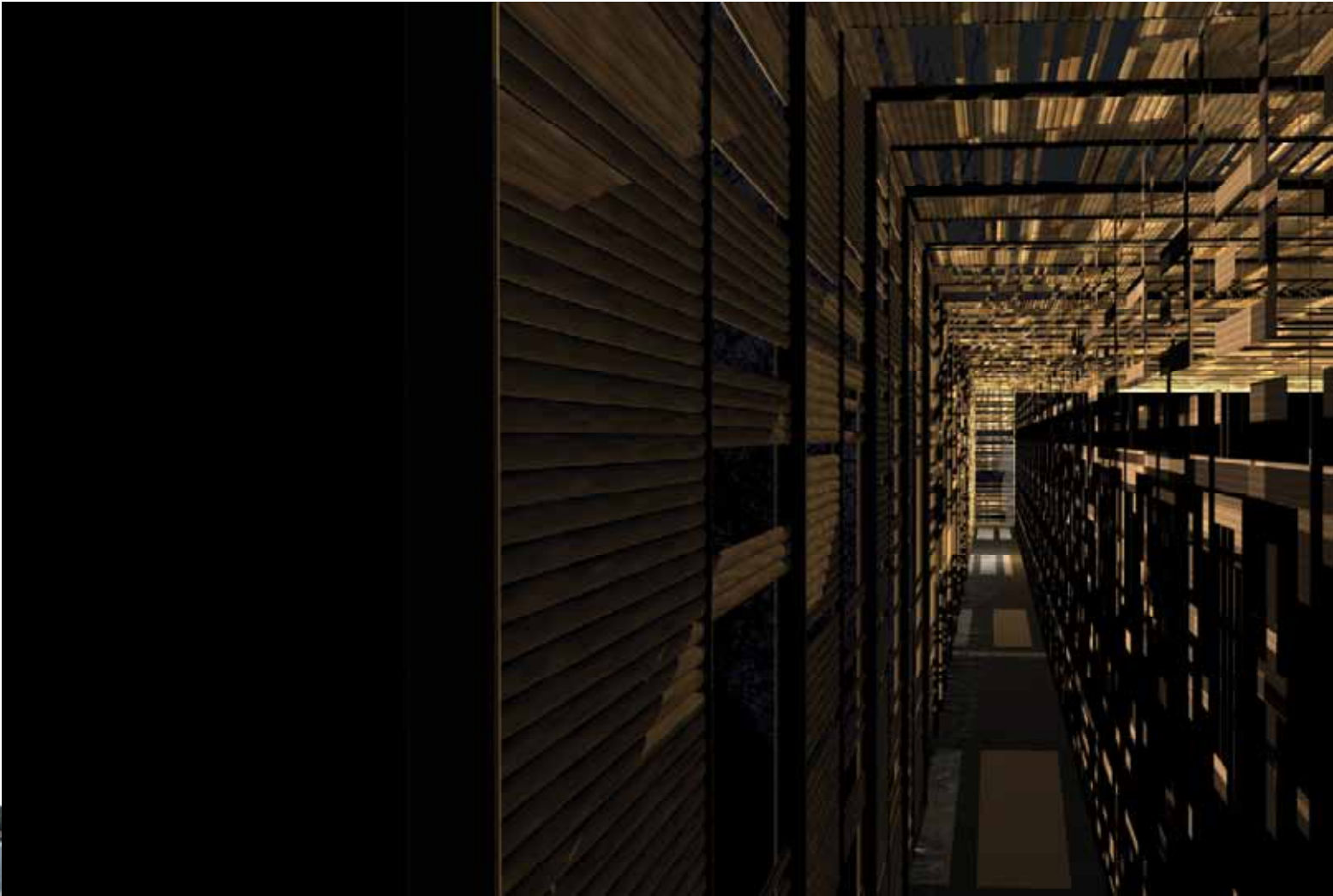


daniel jones

The visitor centre is located along Howick burn, woven into the hillside of Cushat wood. The area is of major archaeological significance as it contains a Mesolithic hut, Iron Age hill fort and Bronze Age burial cists.

The form and nature of the visitor centre and pavilion is a response to the rich context in which they sit. The transitions from the lightweight woodland to the •xed prominent shards of rock along the coast are re•ected within the scheme. The transition of man from being nomadic to ultimately forming a relationship to place through dwelling was the conceptual genesis of the project.

The pavilion located at the convergence of paths to the site serves as a marker in the landscape and a shelter from the elements. The openings within the pavilion structure provide a tectonic framework for viewing the historic sites in the landscape and form a connection to the visitor centre.



donna straughan

The visitor centre is sited at the edge condition of the existing cliff face and the saline waters of the North Sea. The form and nature of the building derives from the on going erosion to the coast at Howick; the building appears to reveal itself as a result of this constant erosion. The layout of key volumes is created from the arrangement of Mesolithic dwelling which traditionally formed a social gathering space.

The museum design is influenced by the local topography in both form and materiality, comprising of four large volcanic chimneys that emerge from the hard igneous rock lining the foreshore, rock which has been increasingly exposed over decades, through coastal erosion. Two of the key volumes appear exposed to the elements like natural stacks sitting on the beach, the others remain embedded within the present coast line awaiting their fate. The exhibition space is located on the ground floor, sitting amongst the rocky foreshore. Rocks puncture through the cafe space allowing the external terrain to flow through the building connecting visitors to the landscape, the archaeologist's laboratories and accommodation are located on the upper floors in a self contained unit, providing privacy and security. Lightweight timber walkways connect the large volcanic volumes creating viewing platforms that capture the ever-changing landscape.

The visitor centre will remain long after the eroding coast line has disappeared, marking the present coast line as a point in time.



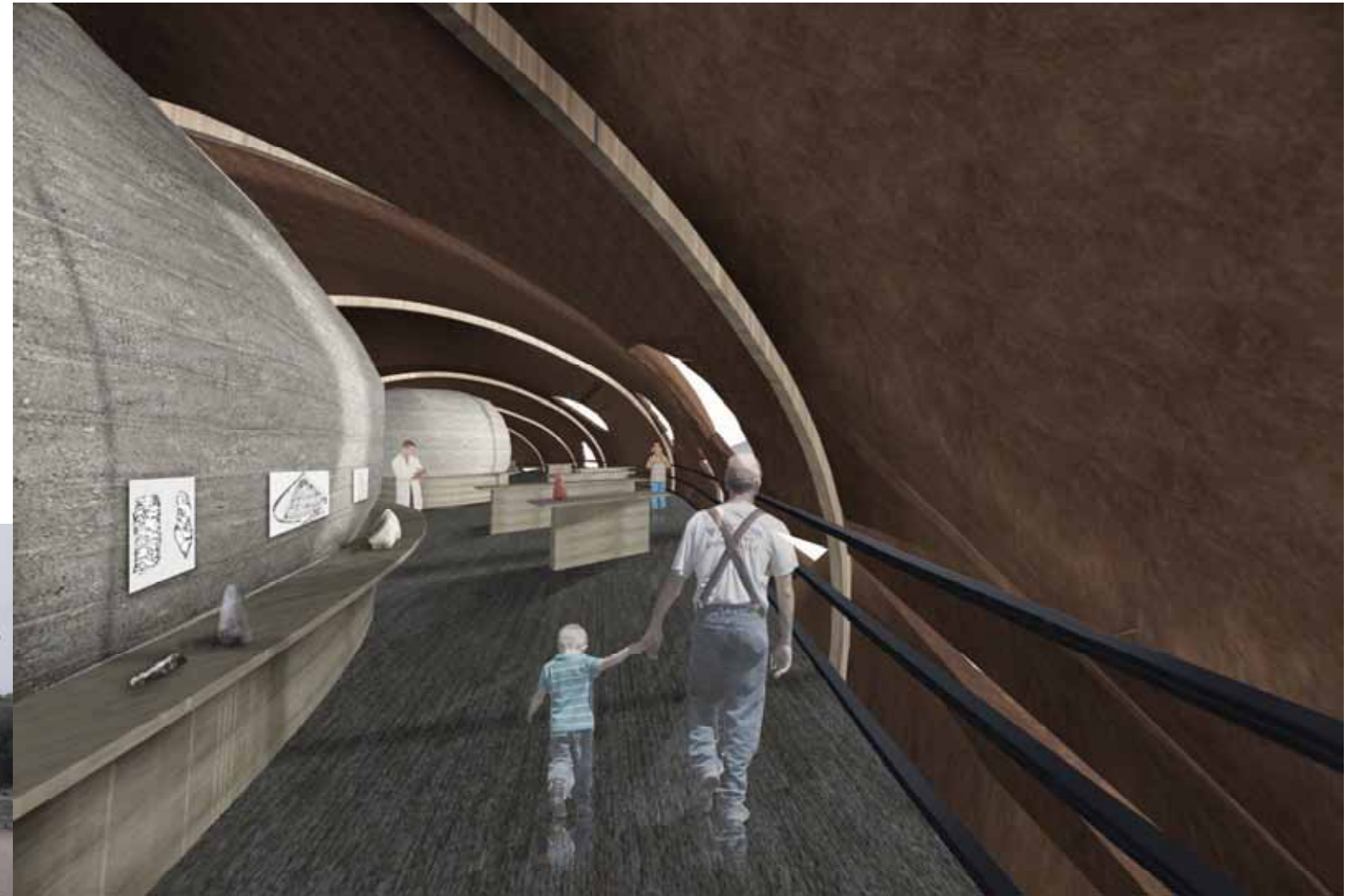
george mokhtar

The visitors centre is sited at the foot of a small cliff on the rocks and shale of Howick beach. It rests gently at a point only recently revealed as a consequence of the decaying coastline and fragile, argillaceous nature of the surrounding environment.

The area surrounding the site is of major archaeological worth as it contains Bronze Age burial cists, an Iron Age hill fort and the oldest known Mesolithic hut. The recent discovery of the Mesolithic hut results directly from geographical decay.

The form, materiality and general disposition of this building responds to decay and the remnants/ discoveries of the process. The building acts as a mark showing a particular instance of the process of decay, manifested biomorphically. The exhibition space is located within a sheltered, open structure which runs parallel to the archaeological facilities feeding off a circulatory spine.

The visitor experiences the waves crashing against the building in high tide making a connection to the land and environment, simulating the kind of conditions experienced by Mesolithic man. As the building decays and becomes integral to the environment in which it sits, it becomes a more natural dwelling, welcoming any additions nature has to offer.



holly galbraith

The proposed scheme couples a visitor centre for the Mesolithic and Iron Age archaeology of Howick, Northumberland with discrete experiential spaces reflecting the spirit of the site. A series of repetitive pavilions mark the route of the local burn, representing tidal movement and erosion over time; while clearly being man made elements, these structures will weather and eventually become incorporated into the local landscape.

The eastward transition from shelter in the forest to exposure on the coast is reflected in the intensification of weathering to the pavilions at the shore. The serial forms capture the movement of longshore drift along the coastline as each subsequent pavilion is a trace of the former elements. The pavilions act as receptacles of history capturing certain moments in time to reflect the importance of finding Mesolithic fossils and artefacts within the area.

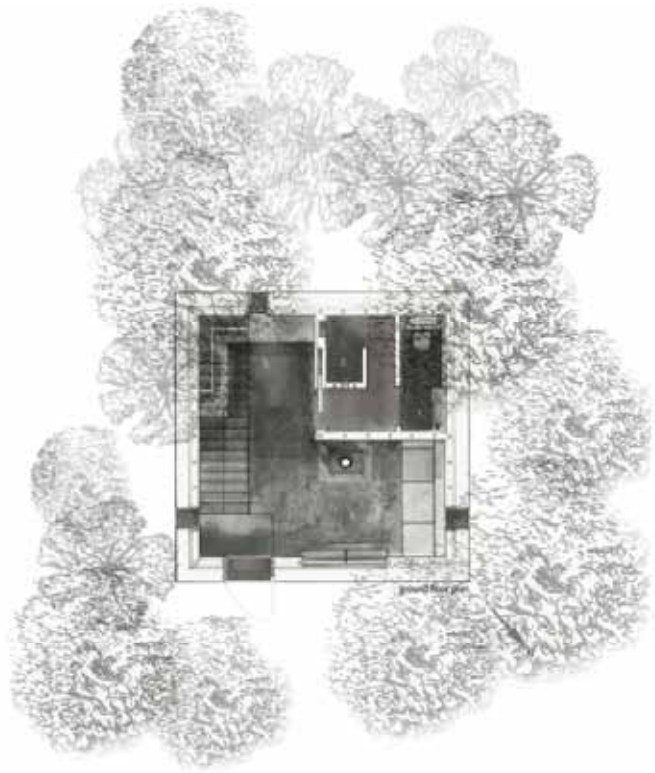
The buildings in the forest retain their original pure form, and are dedicated to the private functions of the archaeologists studying the site. A reception space separates private and public functions, and is located within an existing clearing between the shore and the forest. The more exposed structures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

Individual pavilions express both location and function; the tilted Auditorium depicts an 'eroded' element, pulled away from the land and shaped by natural forces. The condition and longevity of the structures are influenced by nature, reflecting how climatic and seasonal changes dictated primitive societies. Weathering is exaggerated towards the sea whereby the final element represents the point at which the man made object become landscape.

Pavilion Two- Accommodation space

The first domestic building in the series, pavilion two comes for the existing archaeological site. Externally, the building appears the same as the other pavilions. The plywood interior reflects the materiality of the framework used to create these studio forms and provides the temporary living space with warmth and comfort.

1 - ramping level
2 - walk in shower space
3 - bathroom
4 - living space
5 - log burning stove
6 - sleeping space for four
7 - storage



jonathan mole

A physical marker is positioned out to sea. This landmark allows the visitor to gauge their relative position within the landscape they inhabit.

Upon entering, a direct line of sight through the building draws the visitor towards the landmark and the distant horizon. Their line of passage is varied, leading them through a series of chronologically arranged exhibition pavilions, presenting framed views to areas of significant historical interest.

Each pavilion increases the visitor's knowledge of the site as it has developed through time, culminating in a panoramic viewing platform and auditorium, a place of education and calibration, from which the visitor can survey the landscape with a new understanding of their physical and chronological position.

The pavilions overlap to represent a hierarchy of archaeological importance. The concrete base into which they sit has a sense of permanence, outlasting the timber pavilions; it will become the relic of its own era.



jonny • avin

Slow erosion of the Northumberland coastline has revealed the remains of one of the most important and indeed •rst dwellings in Europe.

The initial discovery of fragments of •int indicated the use and development of tools for both hunting and construction in the vicinity. Further archaeological exploration unearthed post holes, crypts and remnants of burnt food, indicating a period of prolonged occupation. These key notions of settlement, connection to place and community are the genesis to a modern civilisation.

The facility aims to provide the visitor with an experiential empathy with the change from the nomadic hunter & gatherer to the working of the land for the subsistence of those in the settlement.

Set back inland amidst the woodland area the main facility is hidden, a visual landscape marker provides a link between the facility and the Mesolithic site.

An assembly of simple spaces provide basic shelter, focusing on a direct connection to the ever-changing landscape. The addition of a research lab identi•es itself as being extrinsic to the environment.

The premise of the facility was to be a subtle addition to the landscape, utilising appropriate materials as not to impose on the surrounding context. A place of tranquillity which is discovered by, and allows the visitor a place to contemplate the heritage of the area.



jonny • avin



judith kakooza

The existing lines that make up the site inspired the concept for the building; fault lines that run through the site; and •eld lines that act as boundaries, edges and paths. It also makes reference to the Mesolithic period when the sea was 200m further out than its current location.

The visitor's centre has a monolithic quality and comprises of two blocks, one more private, for the staff; the other acts as the main entrance to the museum space, which exists between the two blocks and is embedded into the cliff edge, with views out to the sea.

As the cliff erodes, the building will become more exposed and acts as a datum line in the future of where the land used to be.



kam dhillon

Located on the historical Northumberland coastline, the proposed scheme is a museum dedicated to the Mesolithic period, which has significant importance to this site following the discovery of a primitive settlement and Iron Age burial sites.

The orientation and siting of the building continues a journey along the coastal route and it rests at an important experiential boundary; here, the soft trickle of the burn and the sounds of the woodland fauna meet the sound of thrashing waves at the point where Howick Burn meets the North Sea.

The split form of the building incorporates an existing path cutting across the landscape which separates the public and private spaces. The public spaces incorporate the museum, display and refreshment areas; the private spaces include the archaeologists' study and residential accommodation. The locus of the path and the building becomes the central gathering and entry point to both areas, evocative of a Mesolithic hearth.

The museum's fabric echoes the layers of rock strata existing on the site; slots in the walls' layers are provided to create views out, connecting the spaces within the museum to both the dominant landscape and to features of historical significance, including the location of the Mesolithic hut.



kevin o'neill

The journey starts inland, to the west of the site of a Mesolithic dwelling, thought to be the oldest house in Europe and dating back nearly ten thousand years. The visitor follows a path along the Burn towards the mouth of Howick Bay, where a reconstruction of the hut is revealed on the cliff top.

The path allows the visitor to be reconnected to the landscape, encouraging them to set off on their own journeys exploring the numerous historic sites around Howick bay.

The museum is located along this path, embedded into the south facing bank of the hill, making reference to the artefacts it houses as well as the historic monuments around the site. It will form a permanent structure within the landscape, to become our generation's marker on it for years to come.

The research lab is situated high amongst the trees on the opposite side of the Burn. It provides sheltered area for archaeologists to examine artefacts, as well as overnight accommodation. It is designed as a lightweight structure which has minimal environmental impact, and which sits harmoniously within its context.



marion price

The project evolved as a response to the Mesolithic cists that were discovered at the site. Heavy concrete walls and roof represent the stone used to construct these burial cists, and “cup and ring” marks on the roof respond to the intricate artwork that once adorned the cists. Internally the building is split into two parts; the “body” and the “•ll”.

The museum juts out of the hill, facing out towards the rugged coastline, a platform reaches further out towards the location of the coastline 10,000 years ago. The structure will act as a mark in time, leaving a reminder of our era as the coastline continues to erode.



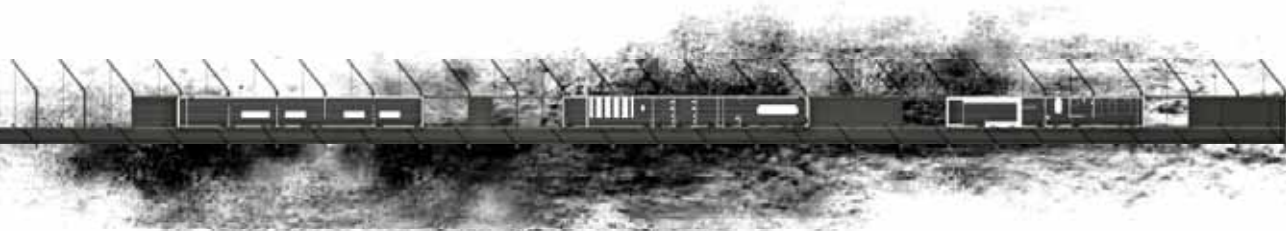
mark whiting

The scheme examines the forgotten connection to our ancestors through siting the museum in the interstitial void created between the extents of the current and former coastlines, changed through time as a result of the kinetic power of nature.

Ancient forest enveloped the Britain following the northern retreat of the ice cap. These forests provided food, shelter and •re for the •rst Mesolithic people to settle on the crags at Howick. The advancing sea submerged large areas of the ancient forest lowlands known as Doggerland, preserving the vertical elements beneath the waves.

Rediscovery of these timbers in•uenced the structure, materiality and position of the museum as well as developing a programmatic emphasis on marine archaeology.

The site of the Mesolithic hut acts as a node between the present and past with the building providing a connection to the life and journey of the ancient people across the now hidden lowland plains. Extending east over the sea, the structure maps this connection to the horizon and beyond, to our ancestral roots and the beginnings of dwelling.



matt fawke

The area of Howick along the Northumbrian coastline is rich in historical features and is home to the site of the oldest dwelling in Britain, which dates back nearly ten thousand years.

The museum celebrates how simple early forms of shelter were used, and how these have evolved throughout history, exploring the beginnings of architecture and its close relationship with nature.

The location, form and materiality of the Museum are derived from nature, with the building utilising the local natural landscape to provide shelter.

The exhibition housed within the museum presents the importance of the Mesolithic House with all exhibits revolving around a full size reconstruction.



paul browning

The museum and visitor centre is located on the Northumberland coast at Howick. The area has a wealth of significant historic sites, with the immediate context of the Howick burn being the location for bronze age burial cists and fort, some evidence of Neolithic rock art, and also traces of the oldest dwelling in Europe, dating back to the Mesolithic period.

The Mesolithic and Neolithic peoples way of life, and their spiritual connection to and appreciation of the world in which they lived is the conceptual beginning for the scheme.

The approach to the buildings follows the old boundaries first introduced by Neolithic man. Guided along these boundaries the visitor is then submerged into the earth as they enter the building, becoming part of the landscape.

The structures are aligned with the summer solstice, referencing the significance of the sun, of the seasons, and of mans reliance on the fertility of the land. Prehistoric tombs were also aligned according to the path of the sun, easing the path to the afterlife.

The form of the buildings were inspired by both the natural form around the area and the simple geometry of the square, a form which was understood and appreciated by prehistoric man.

The main building aims to evoke ones spiritual connection back the land and cosmos.



peter virtue

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

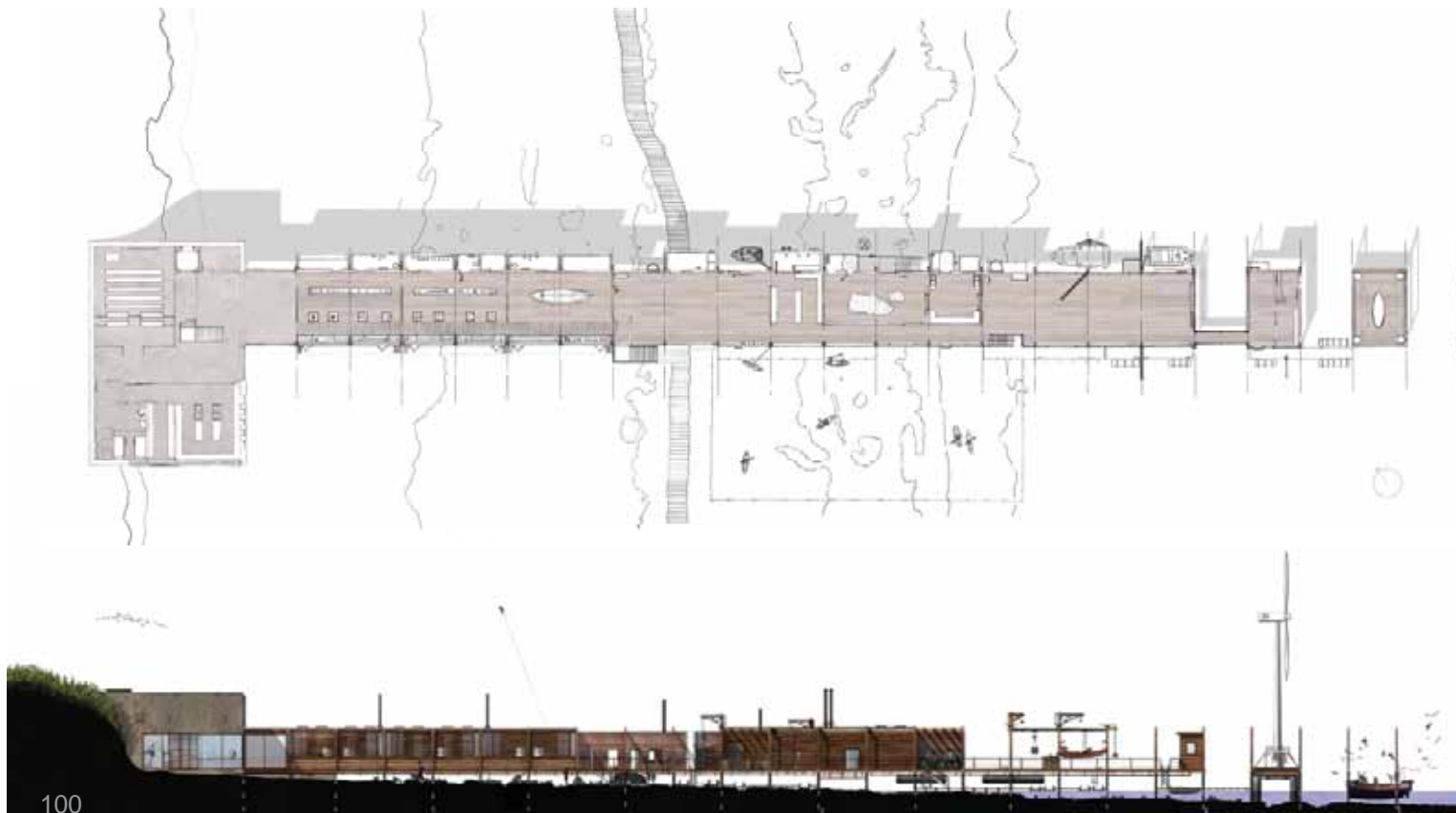
The relationship between man and sea in Northumbria is an ancient one and can be tracked back to the •rst Mesolithic dwelling at Howick, 5000 years ago. Today the coast still provides a source of food; and resultant industries have developed in many of the coastal villages. The museum pays homage to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

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

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



peter virtue



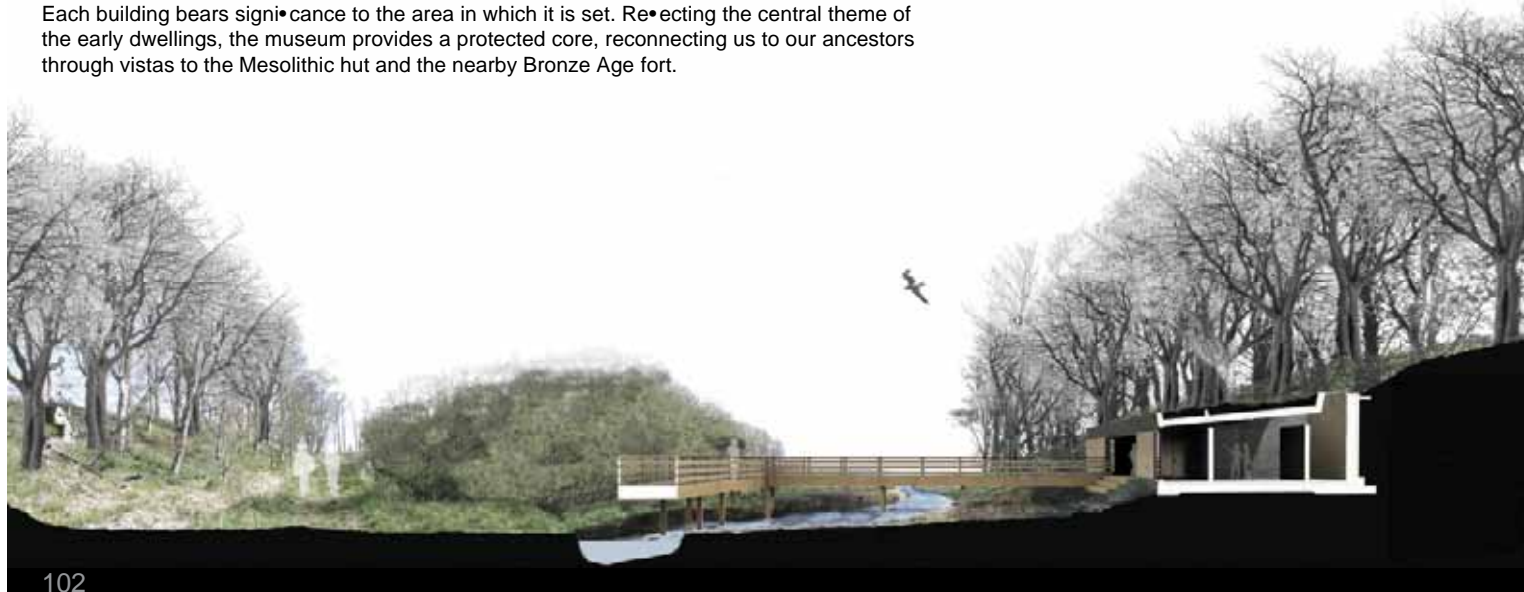
rob mawson

The coastline of Northumbria provides a wild landscape, rich in ancient archaeological sites. The museum serves as a marker for the importance of these wild places and the preservation of this heritage for future generations.

Once connected to the continent across the Dogger bay, the Mesolithic inhabitants of Howick lived in dwellings arranged around a central hearth, the architectural significance of which is reflected in the protective nature of the museum buildings.

The natural journey along the wooded banks of the burn is emphasised through a suspended timber walkway which exposes the visitor to the elements, to views, and to local wild life, reconnecting the visitor with the landscape and providing access to the three embedded pavilions.

Each building bears significance to the area in which it is set. Reflecting the central theme of the early dwellings, the museum provides a protected core, reconnecting us to our ancestors through vistas to the Mesolithic hut and the nearby Bronze Age fort.



shaun young

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

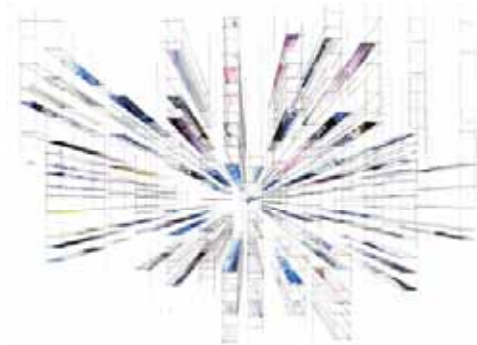
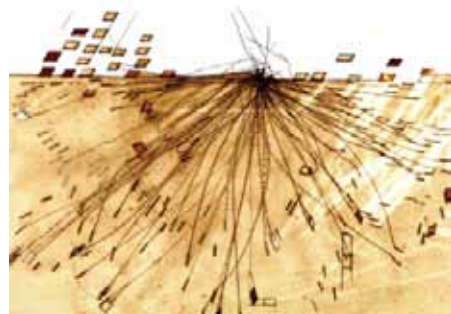
Tied to an ephemeral eroding rock spit, subject to a fractious climate and fluctuating tide patterns the building acts to synthesise and exaggerate the naturally occurring phenomena of the north east coastline.

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

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



shaun young



taz naseer

Integrated within the existing landscape, the museum is located at the convergence of natural and manmade features of the site. It sits along the Northumbrian Coastal path which connects it back to the archaeological site currently being studied by Newcastle University.

The clean linear elements of the building re•ect the horizon and frame the changing weather conditions of the coast. Its elegant form contrasts with the rugged natural volcanic landscape, and the spaces open out to stunning views, which can be perceived as part of the main exhibition.

The solid concrete wall, which emerges from the natural topography along the path, restricts the views of the coastline. A large entrance area encourages visitors to take refuge within the structure.

The museum acts as a repository for precious Mesolithic objects which have been discovered on the site. The exhibition space is illuminated by natural light, with the external views forming the back drop and connecting the visitor to the landscape. Smaller objects are preserved within the bowels of the building. Views into the laboratory show continuing research into the



tom harrison

Located on a site of Mesolithic importance and overlooking the coast of Northumberland, the proposed buildings location is influenced by the remaining artefact of this era, a Mesolithic hut carbon dated to around 7800BC. The building connects itself with this significant find and merges into the landscape unobtrusively.

The dwelling stretches out of the cliff edge, it is both enclosed from the natural slopes of rock and opens out towards the sea exposing areas of the building to the elements to fully experience the natural environment of the site, within the dwelling.

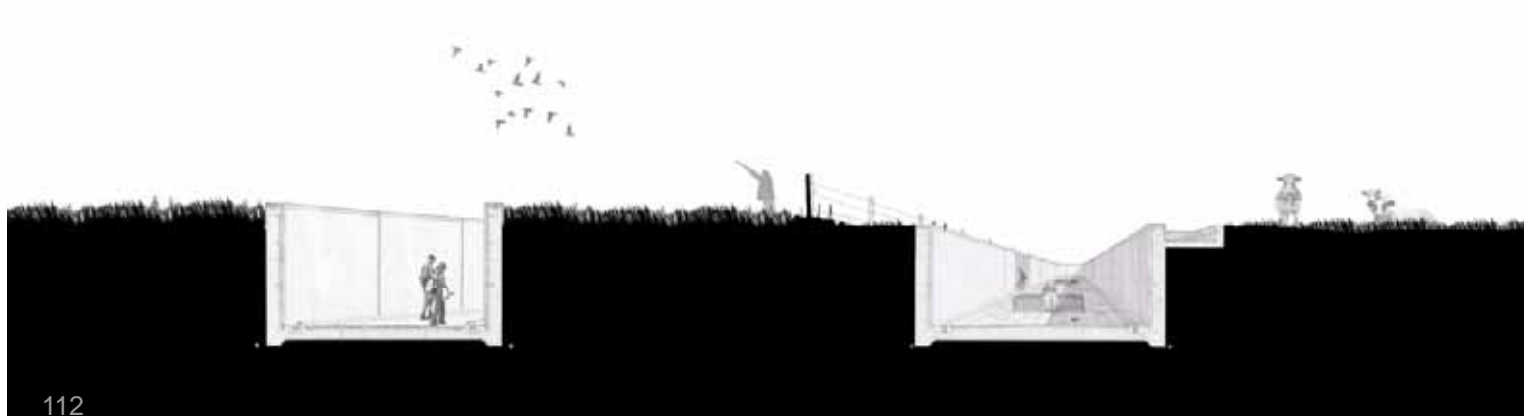


will statton

The Howick landscape is characterised by linear features: e.g. geological fault lines, •eld boundaries, and volcanic spits. The project is located on the Longhoughton fault, and is conceived as a piece of land art, in the manner of the work of Richard Long.

The museum is a journey, which crosses a number of different conditions: a coppice of trees, a farmer's •eld, a cliff edge, the beach and eventually the sea. As well as experiencing the landscape conditions, the visitor encounters a number of museum components; these structures are quiet, with the presence of the ancient structures of the Neolithic and Bronze Age.

The building maps the erosion of the coastline; a precious container, housing the research facilities, recedes inland at the pace of the erosion. At the end of the journey is a place of contemplation, a café looking out to sea. Its location marks the position of the coastline in Mesolithic times.



Professional Diploma in Architecture

The Stephenson quarter between the central station and the riverside is currently the subject of major planning proposals to regenerate the area. It has become run-down and forgotten, because of its “island” nature, separated from the city by the central station and railway links across the river, and from the riverside by the steep slope of the Tyne gorge and quayside developments.

There have been attempts to breathe new life in to the area as with the Central Square developments. Although it has great potential with a remarkable history, from the medieval town wall through the nineteenth century industrial revolution with remains of the Stephenson and Hawthorn works, it remains an unloved “non place” of car parks, stores and temporary businesses.

The architectural students at Northumbria university were asked to look at the whole area, its history, typologies and current uses, and make proposals for reconnecting the quarter with the city and the riverside, making it once more a desirable place to be and a celebration of the city’s past, present and future.



ben kinch / michael serginson / richard marsden

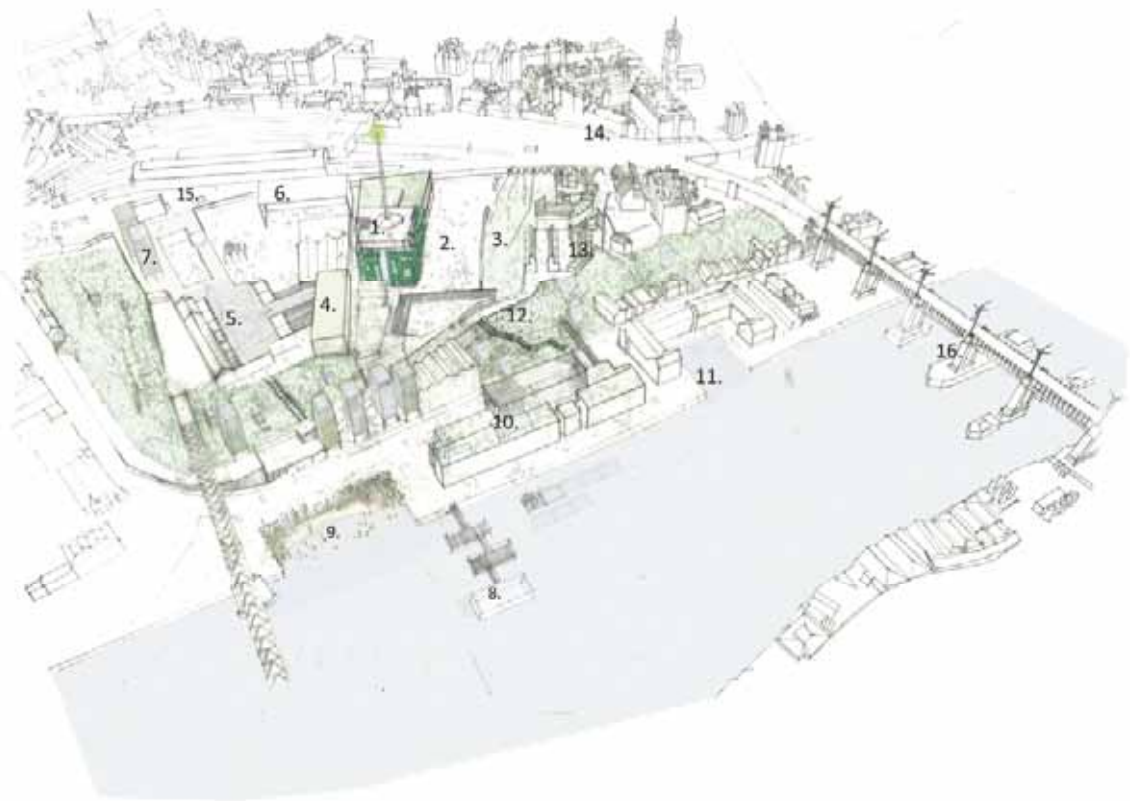
It could be argued that the Stephenson quarter was the epicentre of 'industrial revolution'. It is proposed that it should also be the pioneering site for the 'environmental revolution'.

The creation of the central station and the tracks bridging to Gateshead over the Tyne has severed the Stephenson quarter from the city. Despite the bridges creating a barrier and cutting off the Stephenson quarter, they remain essential for the city's national travel connections.

This barrier could be blamed for the areas recent decline, but we propose to turn the situation into an advantage. The Stephenson quarter will become an island. The scheme will entice people into this island rather than reconnecting it so it melts back into the city's mould. The site will be disconnected from the national grid and will produce its own drinking water, electricity, gas and food.



ben kinch / michael serginson / richard marsden



1. the heart
2. public square
3. public garden
4. workshops
5. urban farm
6. event centre
7. residential towers
8. aqua farm
9. nature reserve
10. school/hospital
11. dock
12. memorial gardens
13. hanover cross-programming
14. site entrance
15. new central station entrance
16. energy bridge



hazel lynn / jeff lam / mark todd

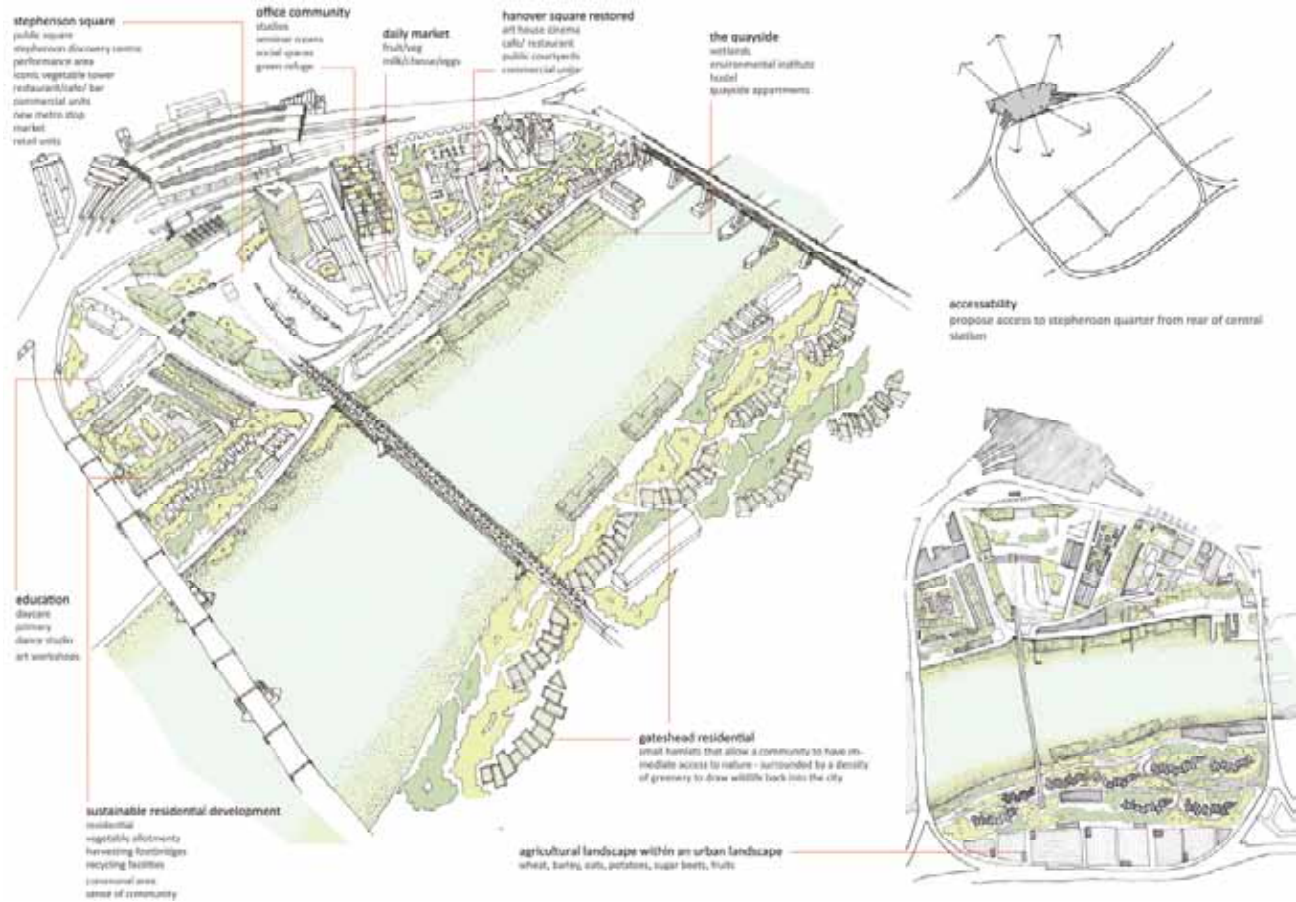
A compact city not only benefits sustainability but it also encourages creating a sense of place. Buildings that once held the streets of the Stephenson quarter have since been replaced with car parks or empty space, creating a non place. Density within a city increases the opportunity for a range of activities in a dynamic space.

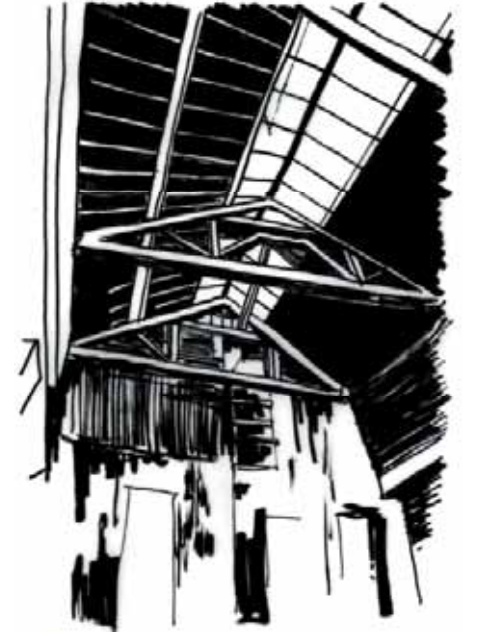
The proposed master plan will be a conglomerate of historic building footprints which are knitted together. This once familiar massing pattern will effectively revive the 'lost' streets of the Stephenson quarter. The introduction of density to the site will implement interesting cross and multiple programming of buildings. Buildings of historic interest will be robustly and imaginatively transformed into a mixed use complex that relates to a rich historic seam of industrial activity.

Opposite the Stephenson quarter, a significant part of Gateshead has been subject to the same 'strangling' effect by central stations approaching railways. As a result of this physical barrier which forms a continuous 'loop', the whole area has been starved from development and isolated from the rest of the city. We feel this is a unique opportunity to develop the 'loop' as a whole. The proposed scheme will incorporate a dense, self productive and sustainable urban environment which will involve a concentration of greenery to provide a 'green refuge' for Newcastle and Gateshead.



hazel lynn / jeff lam / mark todd





ben dryden

Newcastle-Gateshead Performance, Exhibition and Conference Centre

New promenade structures along the Gateshead quay and new dual low-level bridge connections to the Newcastle quay create an uninterrupted pedestrianized circuit along the River Tyne. A new cultural node marked by a large public performance space and public building is strategically placed to balance pedestrian movement in the circuit.

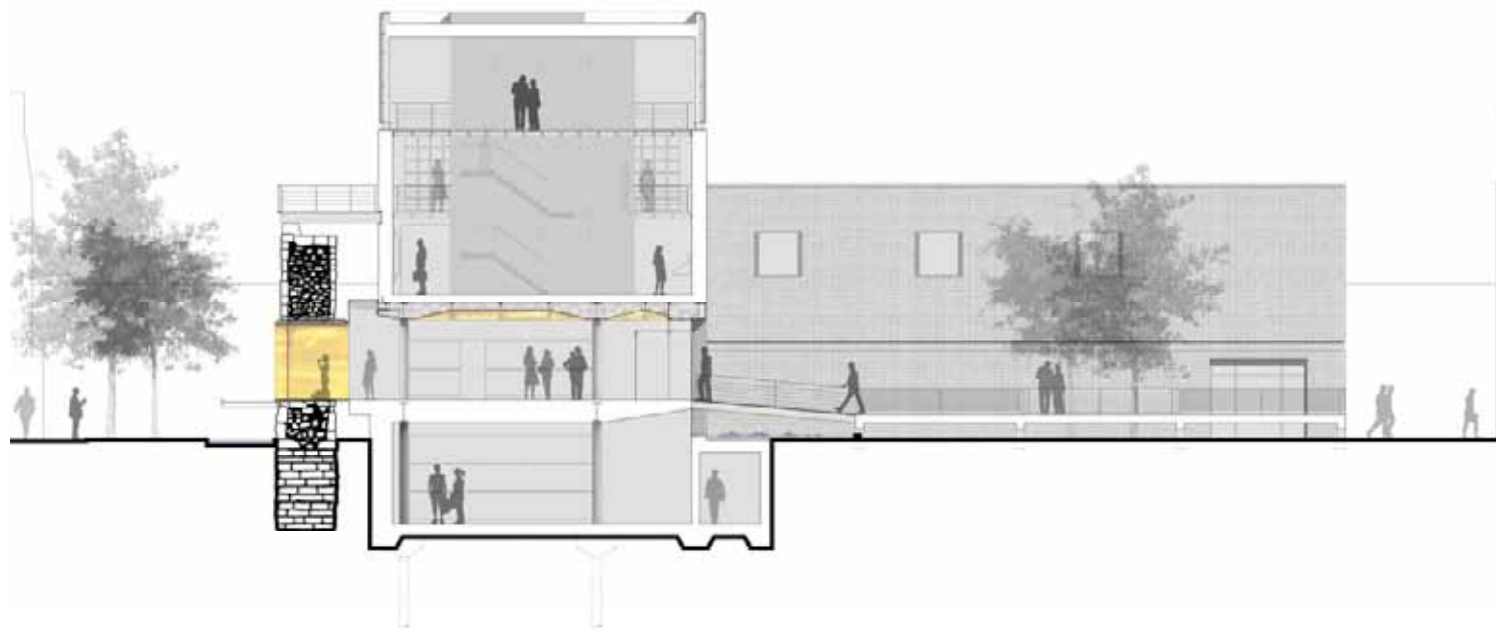
The public building addresses the recognised city-wide need for a significantly sized conferencing facility with associated exhibition spaces. The concept for the facility involves accommodating the main spaces in suitable relation to the quayside datum line while simultaneously referencing old industrial forms and imagery found on the river.



ben dryden



david hulme



david hulme



nathan sanders

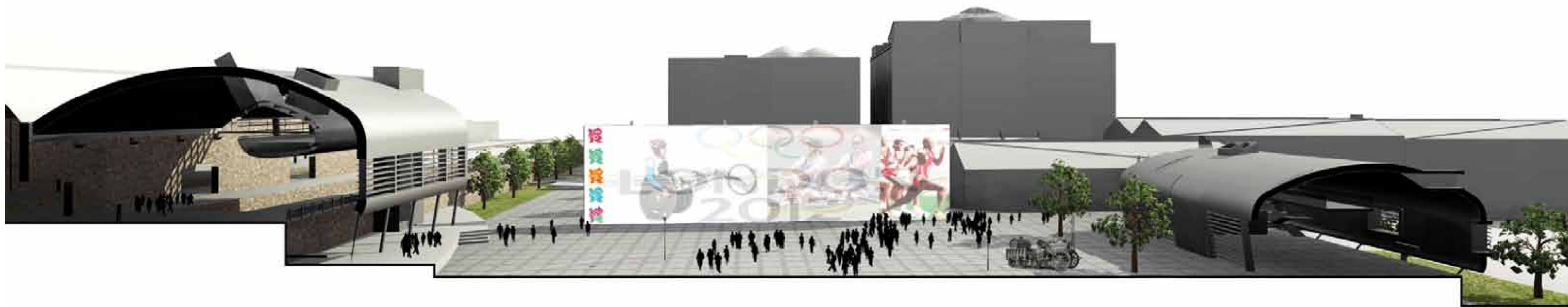
The scheme proposes the development of a museum to celebrate the work of George and Robert Stephenson whose revolutionary engine and boiler designs powered much of the British Empire. The site chosen to celebrate this achievement is located as close to the original site of the factories as possible, reclaiming two surface car parks off Forth Street.

The museum's form seeks to bring to the attention of the public the engineering excellence of the Stephenson family by expressing the revolutionary boiler designs within the fabric of the principle buildings. Internal structures and forms are an expression of Robert's great bridge building achievements such as the High Level Bridge in Newcastle.

The low rise form of the building has been specifically designed in line with the Tyne Gorge Study as not to interfere with the principle views of Grainger Town and the City centre.



nathan sanders



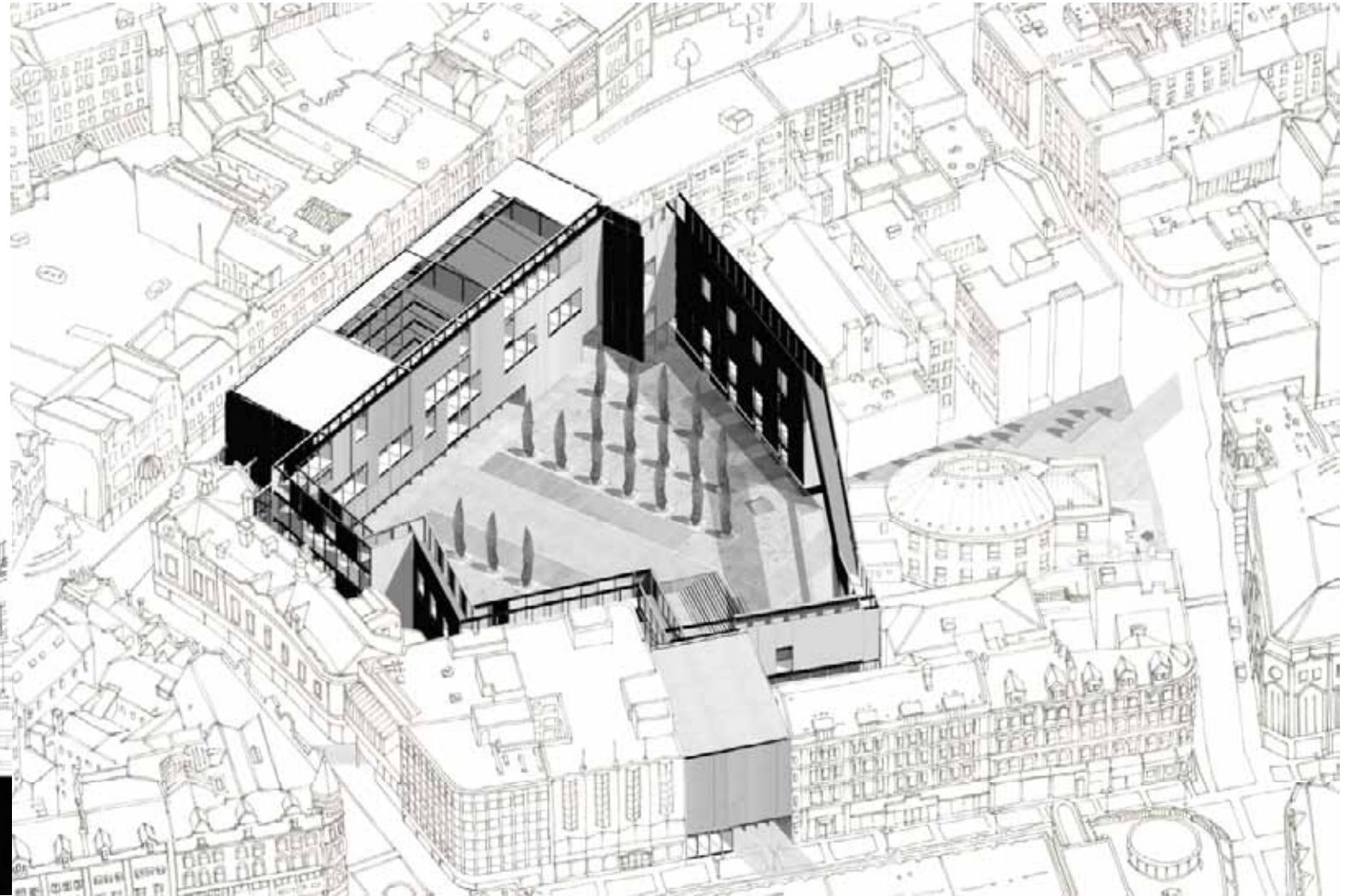
nick crawford

The year 1994 marked the unofficial end of the Northern Ireland Troubles. Fourteen years later the stale layer of history has only begun to be covered by a new lease of life to the city. Though sealed, much like the remnants of the city's historic archaeology, it remains as much a psychological presence as a physical one; with a fear that subsequent exposure could be a return to the unrest of the 1970s and 80s. The fragility of the city has led to its vulnerability within the 21st Century from the corrosion of commercial developments, one after another, with the continued apprehension to identify the city's people through the new creation of a public realm and subsequent return of place to Belfast.

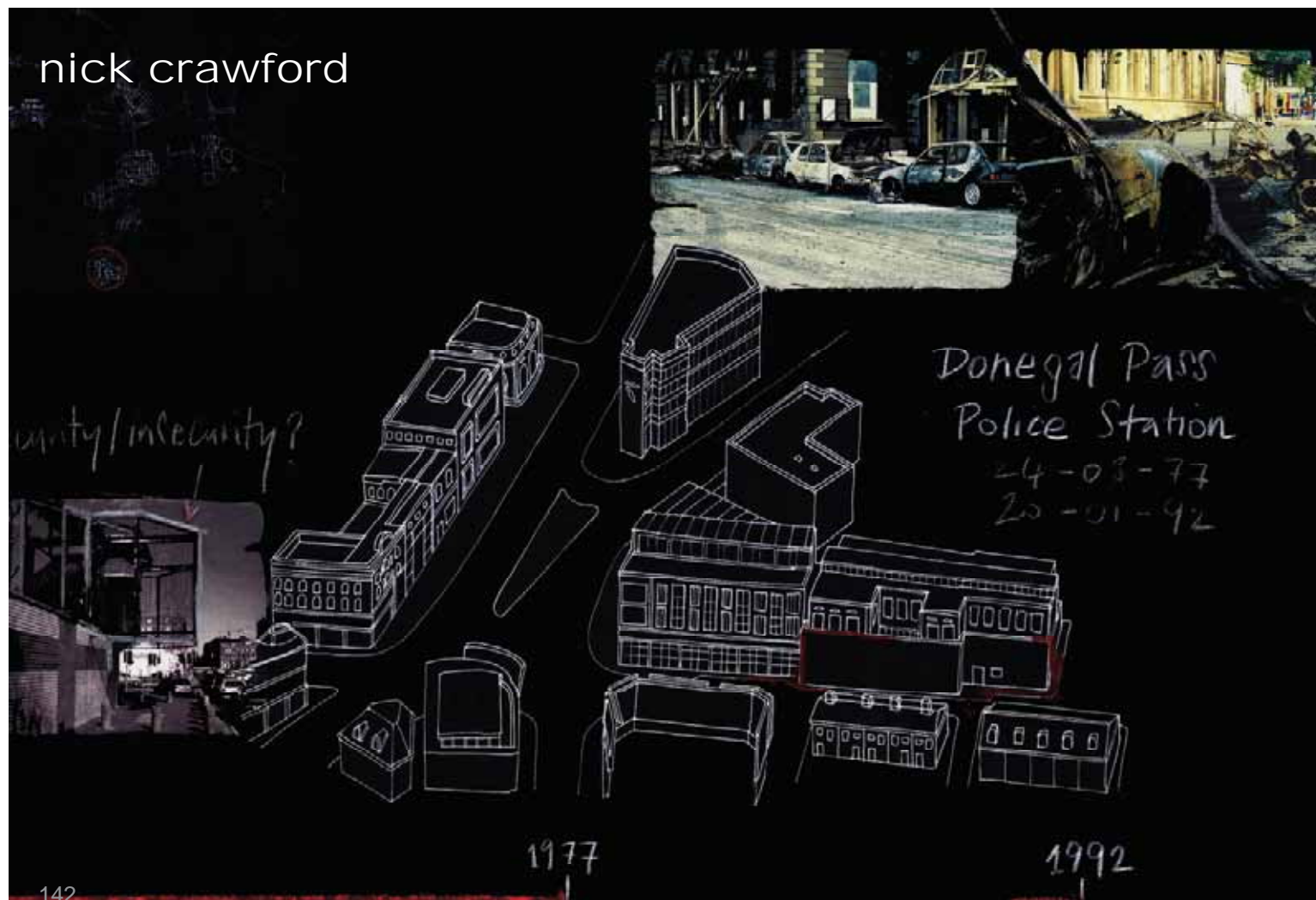
The Belfast Performance Ring challenges the proposal of further commercial development to the vulnerability of the City. Contrary to the loss of public space the Performance Ring creates an animated space of culture, sound and memory. Society today struggles emphatically to retain its memory.

The materiality of the scheme represents the historic events of the City as a monument and gesture to the lives lost in addition to the people that have experienced the Troubles. Steel is symbolically the primary material used within the proposal, while the Performance Ring contains elements as a manifestation of the City Installations.

The relationship of the City's music culture is developed within the scheme to draw the City and its communities together, following the physical and emotional separation which has arisen following the events of the Troubles. This Belfast intervention proposes a Belfast of place, a Belfast of memory, a Belfast of reflection, in essence an integrated museum city, with renewed positivity and regeneration



nick crawford

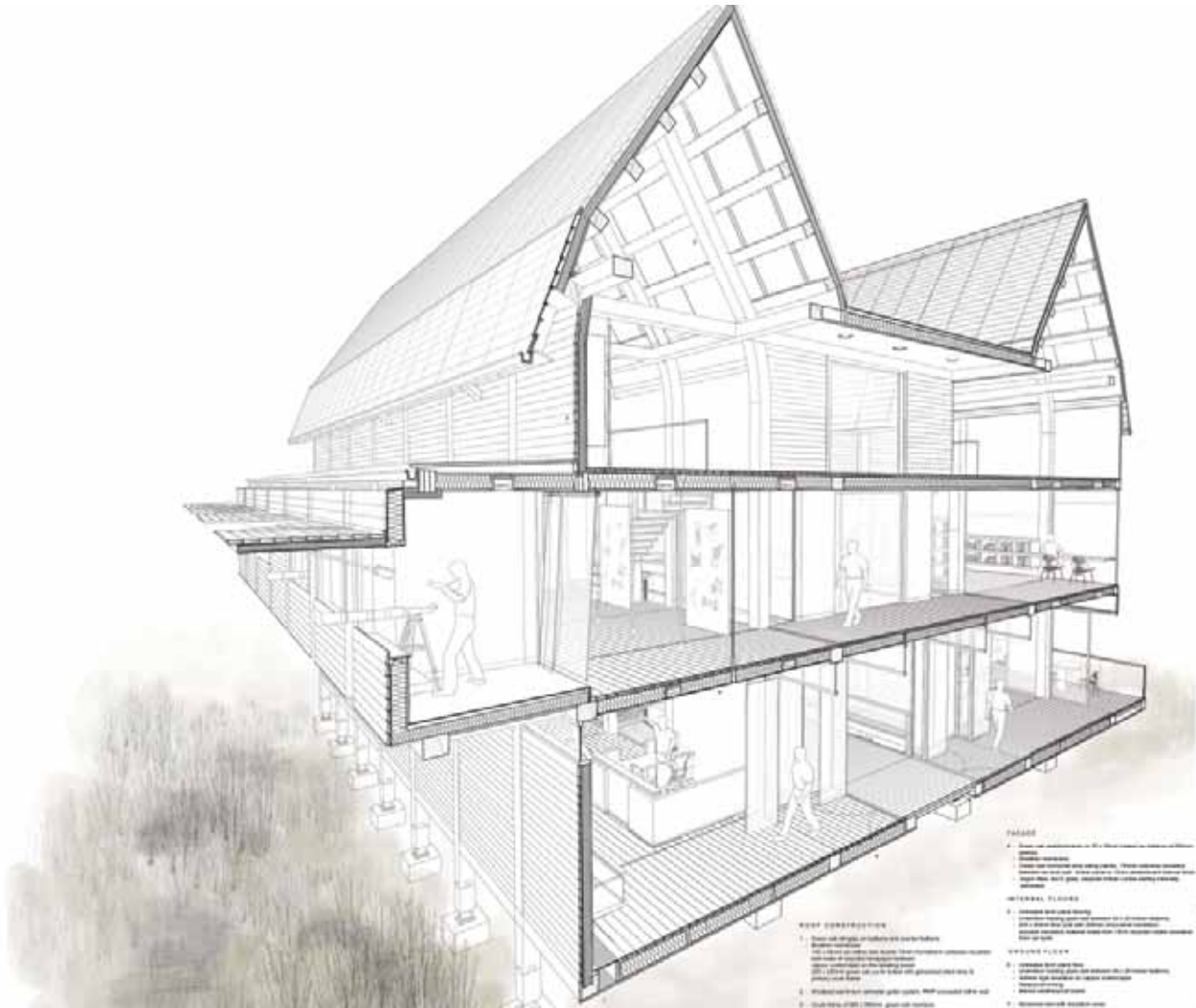


paul morton

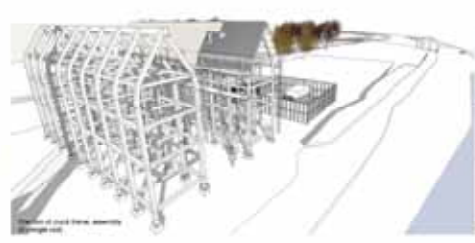
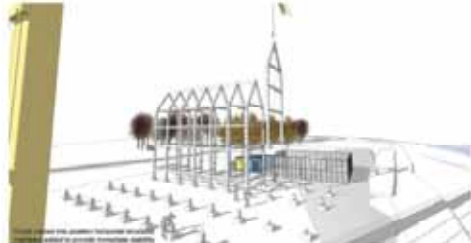
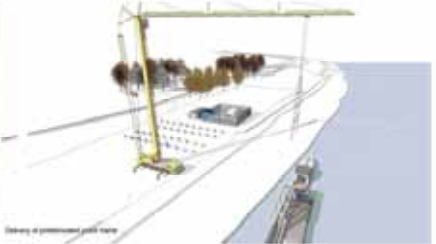
The proposed scheme is to reinvigorate and provide vitality to the river Tyne.

The proposal looks at formulating a series of installations for the public to engage with the river, all of which provide recreational and educational values whilst expressing the importance and significance of the river to the north-east. The regeneration strategy comprises a series of sustainable cruck framed constructions, which respond to site-specific needs. The analysis of existing conditions informs the location of the proposals to reinvigorate the links between the land and the river.

The generic structure is derived from the historical precedent inspired by the Cooperage, one of Newcastle's oldest buildings. The elegant structure provides flexibility and durability as well as an aesthetically pleasing form. The scheme focuses on sustainable issues and the need to provide buildings that are constructed entirely from local renewable resources with no waste materials. The traditional craftsmanship and modern timber framed construction combine to achieve a prefabricated build, which can be assembled efficiently and affordably with a great degree of quality control.



paul morton



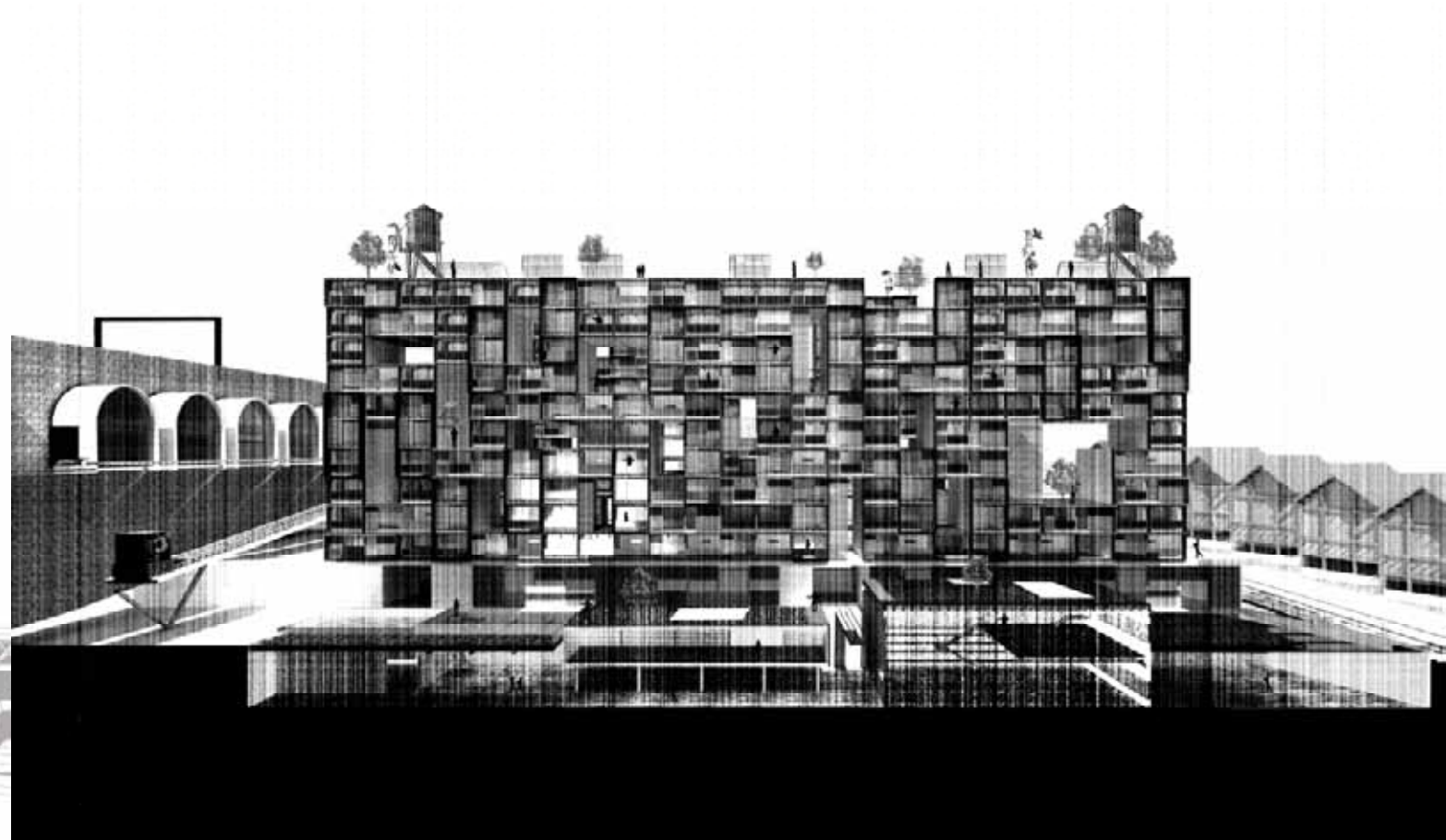
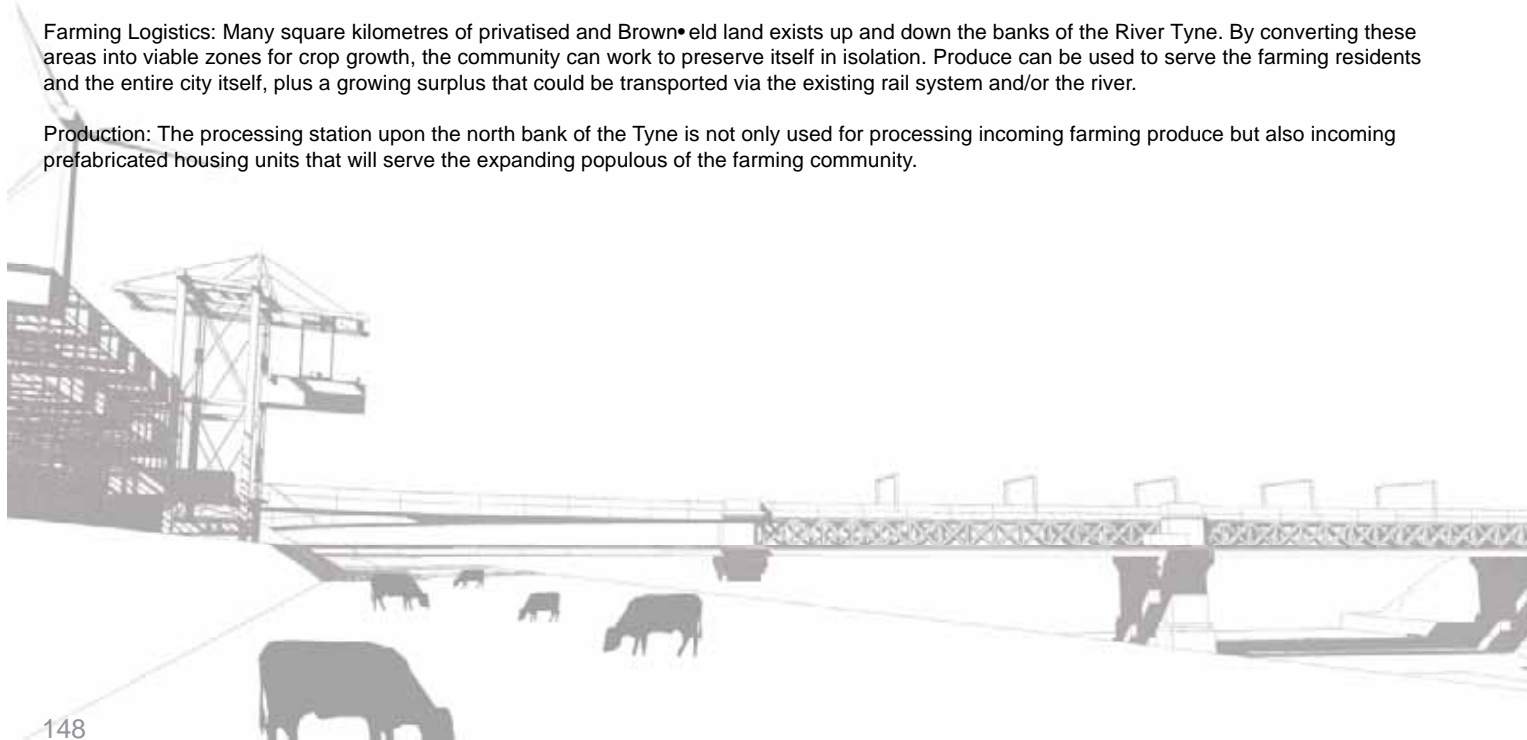
peter wilson

The Stephenson Agricultural Community is a development which: Is a compact development reducing the need for transportation: Is carbon neutral Deals with its own waste and helps to recycle the city's waste: Is an inclusive community for all sectors of society: Produces its own sustenance: Exports to the other conurbations in the northeast: Promotes safe urban living to encourage family participation in urban living: Supports key workers, who in turn contribute to the upkeep of the community: Can be completely autonomous.

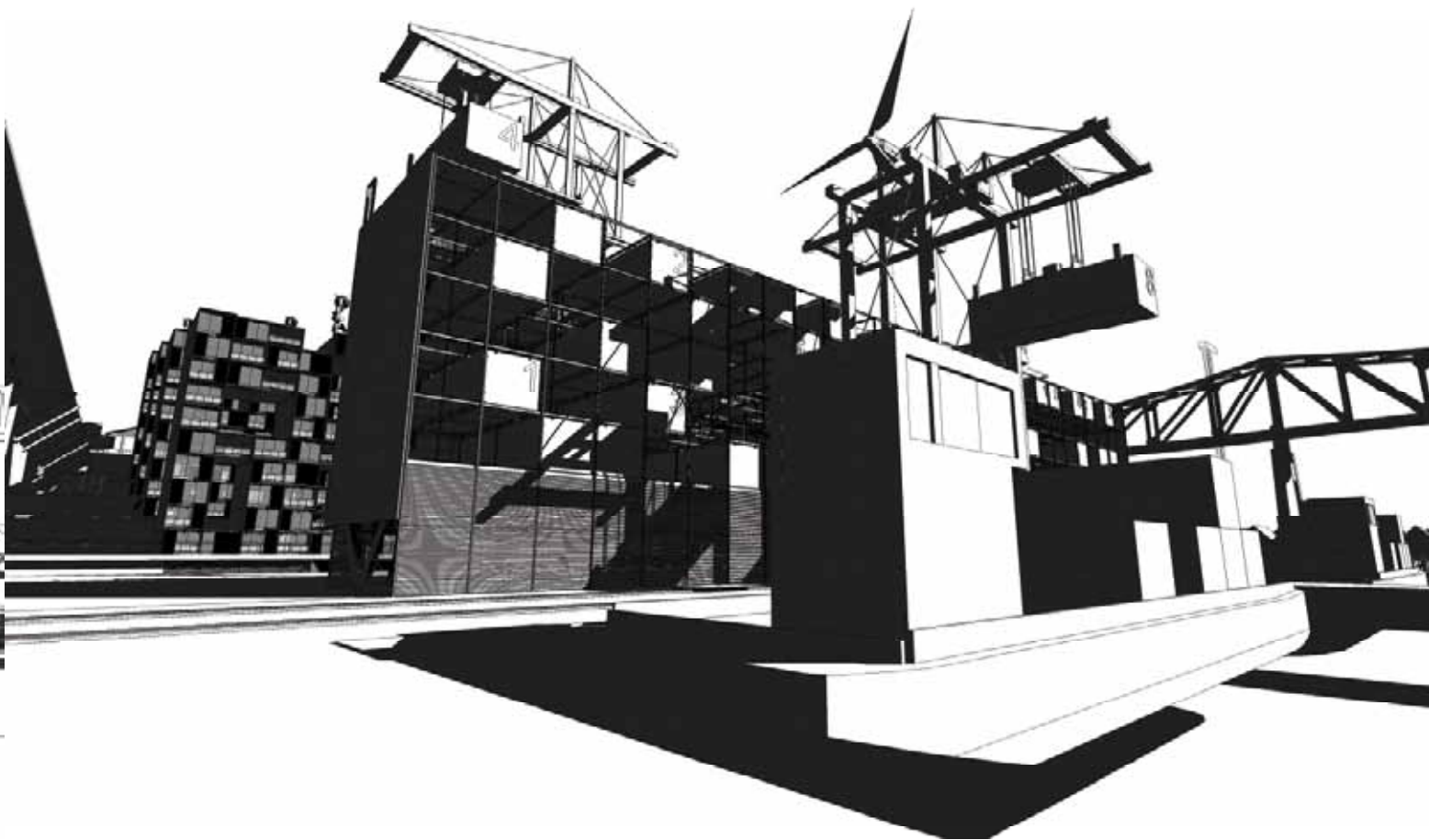
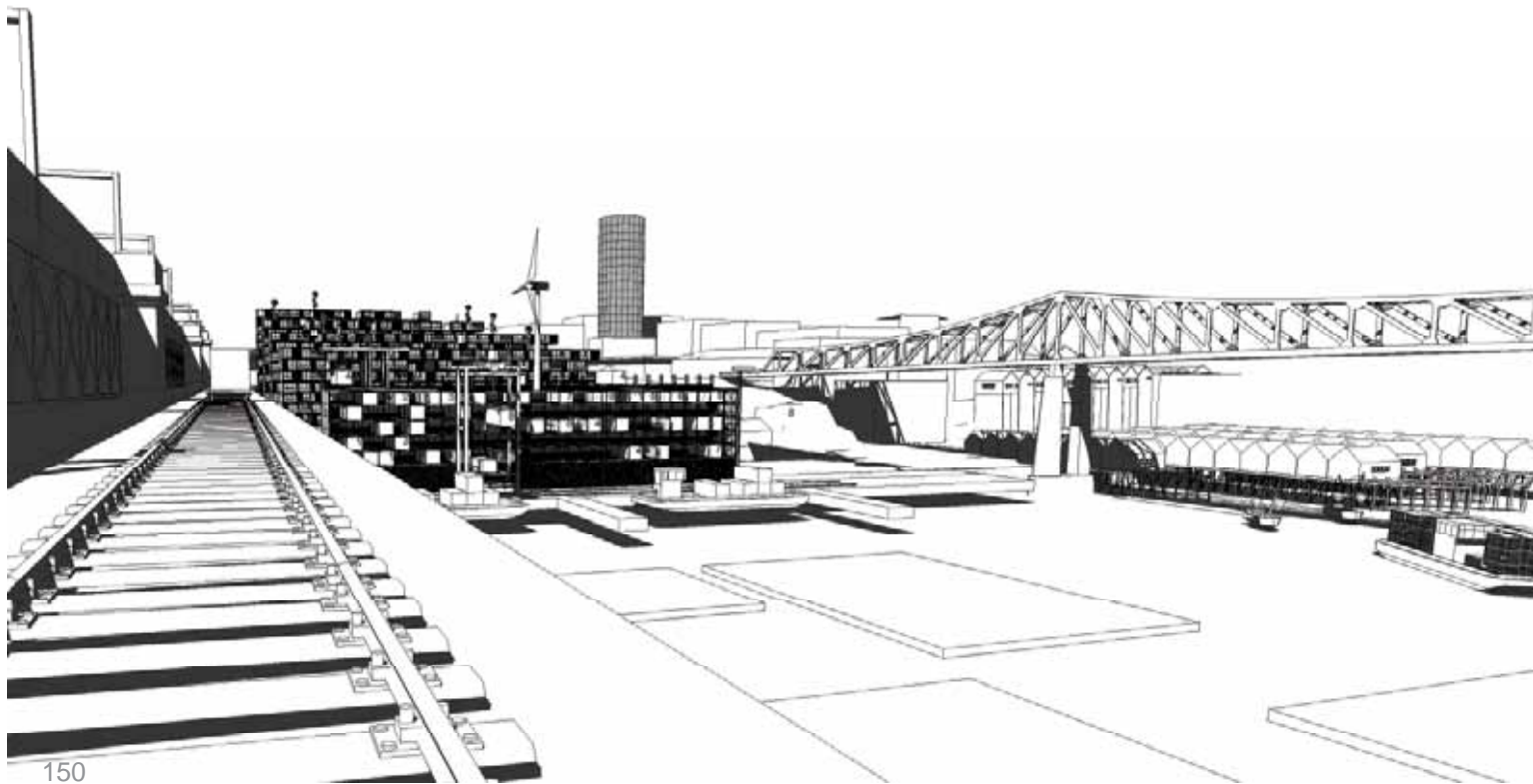
History: Once the last zone of farming within the city back in the 1800's, the site was known as Knox's Field. The area made way for heavy industry such as saw mills, pottery factories, and more notably a large scale railway freight goods station used for distributing produce across the country.

Farming Logistics: Many square kilometres of privatised and Brown•eld land exists up and down the banks of the River Tyne. By converting these areas into viable zones for crop growth, the community can work to preserve itself in isolation. Produce can be used to serve the farming residents and the entire city itself, plus a growing surplus that could be transported via the existing rail system and/or the river.

Production: The processing station upon the north bank of the Tyne is not only used for processing incoming farming produce but also incoming prefabricated housing units that will serve the expanding populous of the farming community.



peter wilson

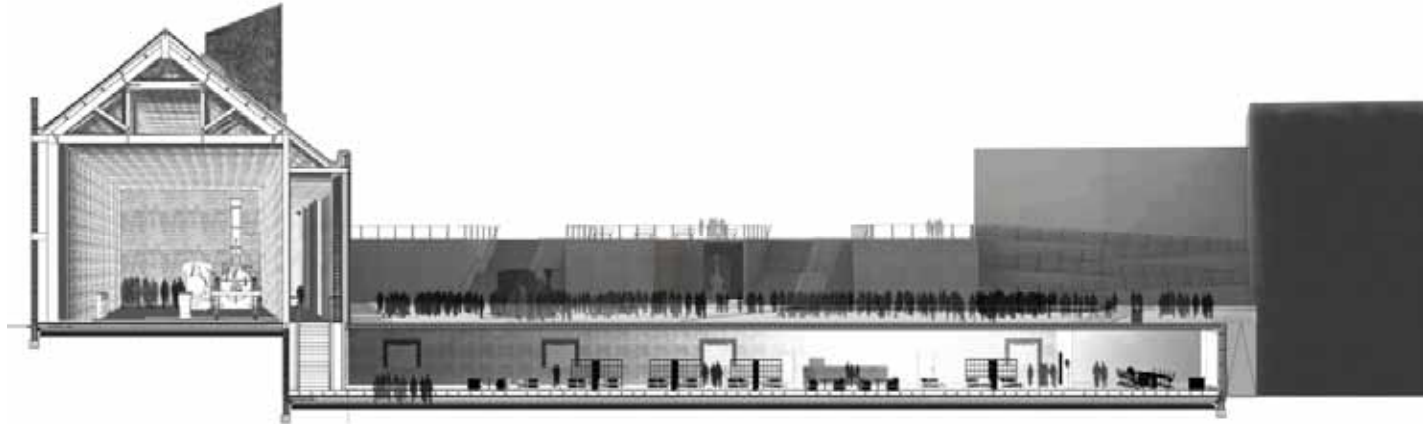


russell colling

The scheme as proposed reinterprets an industrial regional architectural language, into a civic precinct to commemorate the outstanding achievements of George Stephenson. The scheme consists of a remodelling of the Hawthorn Building, which was part of a locomotive engineering factory, as well as additional new built accommodation.

The scheme reinterprets the following archetypes and typologies: the shed, the roof light, the industrial roof and gutter, the warehouse door, the cobbled yard, the medieval tower.

The project follows Kahn's belief of allowing a building to 'be what it wants to be'. Much of the existing Hawthorn Building is kept; its architectural condition is reinforced by the power of details and key architectural threshold treatments.



russell colling



sumyi ho

This project exhibits the pride of Newcastle, creating a route that is framed by Newcastle's elegant streets, and responds to its architecture, its achievements in engineering, its industrial heritage, its rivers and its bridges. Beginning from the heart of the city, people are drawn through a pedestrianised Grainger Street and directed to the new square that celebrates St John's Church, Stephenson's statue and the porte cochere of the Central Station.

Through a stone tunnel leading underneath the station, incisions are created in the soft to allow glimpses of the magnificent work that John Dobson has created. One emerges into a formal square at the heart of the Stephenson Quarter.

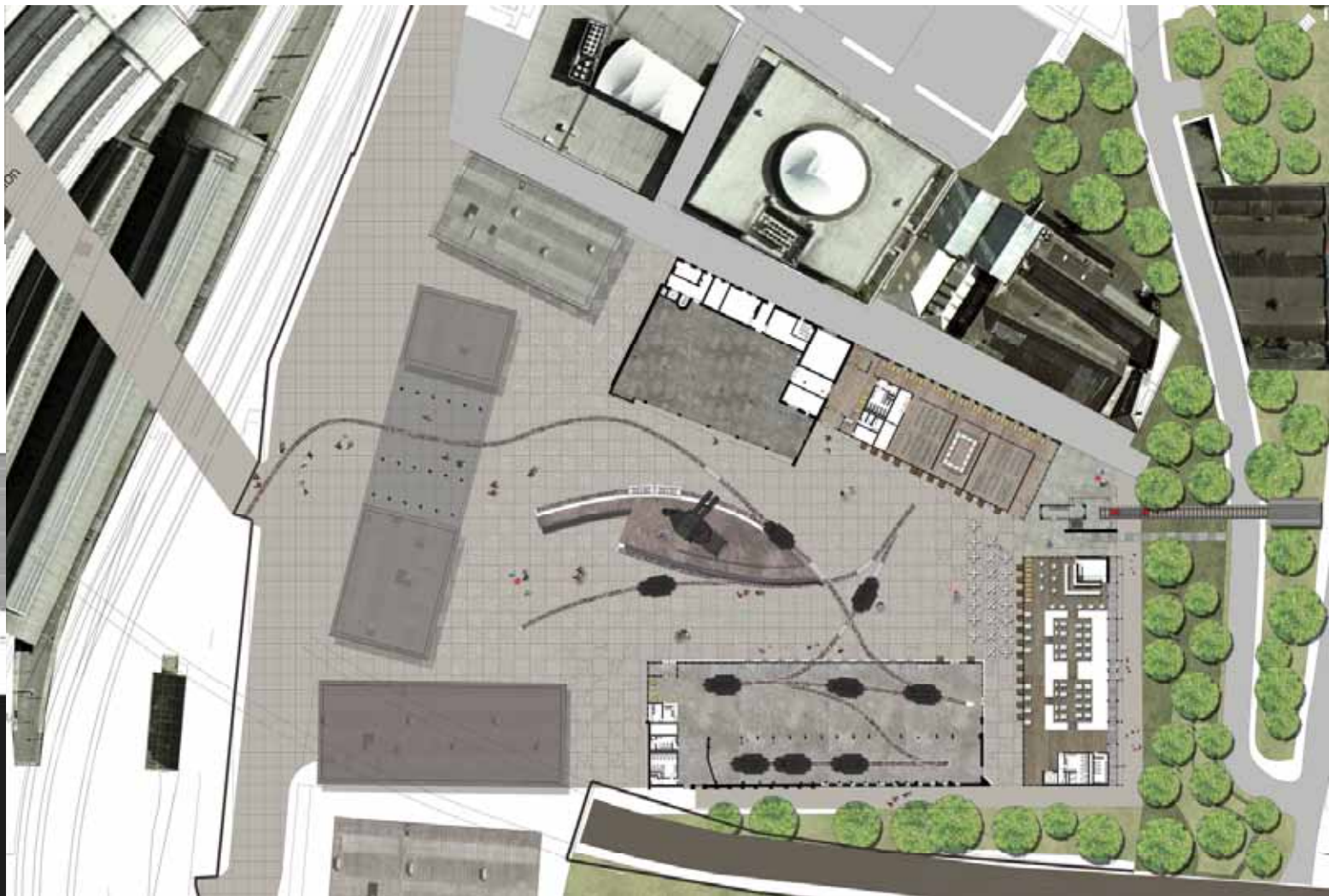
A viewing tower stands proud at the corner of the square, as a memory of the many towers along the old city wall. This verticality marks the city skyline, reminiscent of the smoky chimneys once dotted along the Quayside.

As one wanders through the various 'pavilions' of the Stephenson Centre, one would come across the original structures which have remained since the glory and the decline of the former Stephenson Works - the original wall of the Dove warehouse, the western bay of the Hawthorne works, the original queen and king timber trusses that have sheltered these structures all these years.

The journey continues with a funicular ride or those who dare take the stairs along its topographical fall to the Quayside river front to enjoy the full view of the River Tyne.



sumyi ho



the course would like to thank:

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Allan Hanes : Concrete Centre

Andy Mace : Arups

Andy Roberts : Space Architecture & Management

Anthony Smithson : Keel Row Bookshop

Bill Gething : Feilden Clegg Bradley Studios

Bruce Newlands : Kraft Architecture

Colin Pugh : Manchester School of Architecture

Claire Frankl : Frankl + Luty Architects

David Clouston : Silverlink Properties

David Horne : Silverlink Properties

Johnathan Baker : Ryder Architecture

Jon Jo MacNamara : RIBA

Ken Oliver : Corus Construction Centre

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Matthew Birchall : Arups

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Richard Smith : University of Washington

Robert Mull : London Metropolitan University

Ronnie Graham : Ryder Architecture

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