

Northumbria Projects 2020



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“The School of Architecture at Northumbria University continues to be recognised and respected for its robust pedagogic vision for, and delivery of, learning and teaching. There is a very strong and coherent teaching team across both the BA and MArch programmes who operate in a highly collegiate and effective manner.

There is an excellent and carefully considered balance between structured teaching and learning events and independent learning opportunities which enables each student to pursue areas of inquiry relevant to their personal ambitions and interests.”

Professor Nick Dunn
Lancaster University

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This publication is more than a catalogue of over 100 student projects and it is the culmination of more than 7 years of learning, research and development. Thousands of hours of study have produced a group of graduates charged with diverse abilities, skills, and personalities.

Northumbria Projects 2020 showcases the talent and dedication of this years graduating Architecture and Interior Architecture students, and the school's commitment to the highest standard of architectural education.

We would like to thank all of the students, staff and contributors to our architecture courses, as without their help and dedication throughout each and every academic year, the brilliant work in this project yearbook would not have been achieved.

Special Thanks

Special thanks are given to the academic staff in Architecture and Interior Architecture this year. Their agility to navigate through a challenging and changing landscape to continued their commitment and dedication to our students has been incredible. This brought stability to those students and allowed them to reach their potential, in a year like no other.

Special thanks also go to academic staff who have moved on this year; Prof Ruth Dalton, in now Head of the Lancaster School of Architecture, Prof Rosie Parnell has taken up a position at Newcastle University, Valentina Beatini has returned to Italy and Prof Bob Giddings has retired, after a long career at Northumbria. They each provided valuable guidance and tuition to our students, they were great colleagues and we wish them well.

Special thanks go to Dominique Gingras, Jacob Nicol, Oliver Paul and Jack Sipocz, the student Editorial team for their time and dedication to this publication.

The Architecture and Interior Architecture students here at Northumbria University would like to express their gratitude to the amazing Technical Support team, without whom so much of this years work, and the exhibition itself, would not be possible.

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Steve Miller, Miller Partnership
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Karen Nugent, Page\Park Architects
Dr. Rachel Sara, University of West of England

BA(Hons) Interior Architecture

Patrick Macklin, Glasgow School of Art
Jennifer Boyer, Dublin School of Architecture, TU Dublin

PG Cert Interior Architecture,

Karen Nugent, Page\Park Architects

Welcome to Northumbria Projects

Welcome to Northumbria Projects 2020, our annual catalogue of award-year student work from our courses of Architecture (Part I and Part II) and Interior Architecture (BA and PGCert) at Northumbria University.

It is with great pleasure that we share the work of our Architecture and Interior Architecture students with you this year and celebrate their creative practice. We are exceptionally proud of our students and no more so than this year, where they have shown great adaptability and resilience to produce final project work that continues to be complex, rigorous in intent and rich in execution.

Students adjusted mid-project, they found new ways of working and they rose to the challenge of a final year, within a year like no other. As we adjusted to the jolt brought by the global pandemic and we moved into a national lockdown, our students continued to work on their major projects with determination, dexterity and resolve. They are a testament to their generation and they are an example to others who follow in their footsteps.

As the studio became remote and online, so did the 2020 End of Year Show. As with all other Schools of Architecture, this was far from what we would have liked for our 2019-2020 graduates. In the end, our online exhibition became a work of great strength and unity, allowing us to bring the year to a close and celebrate successes and awards with our graduates. This significant achievement will now have a lasting legacy, creating an online public platform for Northumbria Architecture that will continue for years to come, in addition to us returning to our Award-winning studios

for teaching and end of year exhibitions in the future. Particular thanks must be given to Ben Couture, Dominique Gingras, Jacob Nicol, Oliver Paul and Jack Sipocz for their work to develop www.northumbriaarchitecture.com which I urge you to visit.

The work within this catalogue provides an insight into the creative practice of our students and continues to tackle issues of place, community, ecology, and biodiversity with a poignancy that we can appreciate now more than ever. The work is agenda-setting, it is largely self-determined and it expresses the control our students hold over their craft, even whilst adapting to remote working conditions.

This catalogue celebrates their achievements and as such contains a rich variety of ideas and speculations on architectural space, place and placemaking. It is an acknowledge of the effort, commitment, learning and creative practice of our students and it is a pleasure to be able to share the breadth of their critical thinking and imaginative expression with you.

Paul Ring
Head of Subject, Architecture

Student Experience

Northumbria
Architecture Society

Vienna Study Trip





Northumbria Architecture Society 2019 - 2020

The Northumbria Architecture Society (NAS) is celebrating more than 12 years of success, and since being founded by Architecture Students in 2007 the society has organised an award-winning guest lecture series, trips, socials, exhibitions, workshops, competitions and a forum for all enthusiast Architecture and Interior Architecture students

NAS is a society that combines academic and social activities related to architecture for the benefit of its members. The society is run by an annually elected committee of students who each create a promotional poster prior to vote day. Voted on by all society members in attendance, the architecture school is able to decide which student will be best for each role, ensuring continued innovation and faith from the students represented in the society. This year's committee is dedicated to pursuing new challenges and bringing brilliant new content to our members, whether they are students, alumni or associates of the university. NAS has also aided in creating the 'NAS Networking Group' for all enthusiastic Architecture and Interior Architecture Students and Alumni, creating a great space to share interests, connect, and open discussions.

From the annual lecture series with national and international speakers to discussion rooms, the 48 hour TOGETHER competition, and recent project with English Heritage for a new visitor centre at Warkworth Castle, the cumulative outcomes of these events continue to create a place for design, conversation and opportunities for students, tutors and guests.

Meanwhile, the ever-successful social aspect of networking and celebrating our successes goes from strength to strength, with yearly events such as the PPE Bar Crawl and the Christmas Ball.



- Committee 2019 - 2020**
- Marko Sherstylo – President
 - Wiktorja Skarbek – Secretary
 - Alex Pressley – Treasurer
 - Oliwia Kuzma – Events Coordinator
 - Nick Duffy – Events Coordinator
 - Joanna Magrel – Marketing and Social Media Executive
 - Isgandar Hajiyev – Lecture Organiser
 - Mark Evans – Lecture Organiser

- Northumbria Students Union Awards**
- Annual Award for Enterprise 2019
 - Academic Society of the Year 2018
 - Committee of the Year 2018

- northumbriaarchsoc.co.uk
- Facebook** facebook.com/NorthumbriaArchitectureSociety/
- Twitter** @ArchSocNU
- Instagram** @northumbriaarchsoc

Images | Haworth Tompkins Guest Lecture (top-left)
 The 2019 TOGETHER 48 Hour Competition (top-right)
 Fantasy Architecture - 2019 Lecture Series (bottom-left)
 The Winter Ball 2019 (bottom-right)

Warkworth Castle Secrets in Stone

Warkworth Castle is an aristocratic fortified residence once belonging to the powerful Percy family. Located on the banks of the river Coquet, the castle occupies a commanding position above the town of Warkworth.

Warkworth Castle is a popular visitor attraction in the heart of Northumberland, welcoming approx. 50,000 visitors annually. However, it is evident that due to its small size, the site admissions building struggles to cope with these numbers and at times it is overwhelmed.

This competition, hosted by English Heritage, invited students to design a new visitor centre to replace the existing admissions building at Warkworth Castle. The new structure would have to incorporate visitor admissions, retail, catering, an interpretation space, and staff facilities. Students attended a pre-arranged site visit and a project briefing with English Heritage before proposing their architectural concepts for the new visitor centre.



Images | Warkworth Castle Competition Site Visit, Dominique Gingras

Example Competition Entries

- Images | (from top):
 Portcullis Group
 George Knipe
 Lee Thackray
 Dominique Gingras (left)
 Dan Charlton and Alex Hancock (right)



Images | David Ogilvie



Image | Alice Vialard

Vienna Study Trip November 2019

Year 2 Architecture and Interior Architecture students are joined by Year 5 MA Architecture on a European Study tour each year to enrich their understanding and to support their cultural development as designers. Visits have included Rome, Rotterdam, Berlin, Paris, Madrid and Venice.

Vienna

The city of Vienna is one of Europe's most architecturally diverse cities, encompassing architecture of the Medieval through to the pinnacle of world renowned high tech design. In the first week of November 2019, students and staff had the chance to visit some of Vienna's most famous buildings, museums and galleries during a week-long trip to the Austrian capital.

Students could choose between four set groups, each exploring a different aspect of the cities rich, architectural past. Each group had the chance to experience the famous Austrian Postal Savings Bank (Österreichische Postsparkasse) by renowned Austrian architect Otto Koloman Wagner, a leading figure in the Vienna Secession movement, closely related to the movement of Art Nouveau of the late 1800's and early 1900's.

Another highlight was the visit to the Museumsplatz; an area within the 7th district which includes Baroque buildings as well as Modern architecture by the architects Laurids and Manfred Ortner. Here, students visited the modern art galleries MUMOK (Museum of Modern Art Ludwig Foundation Vienna) and Leopold, home to Austria's most famous pieces of contemporary and expressionist art.

As well as Vienna's cultural past, students experienced some of the cities newer

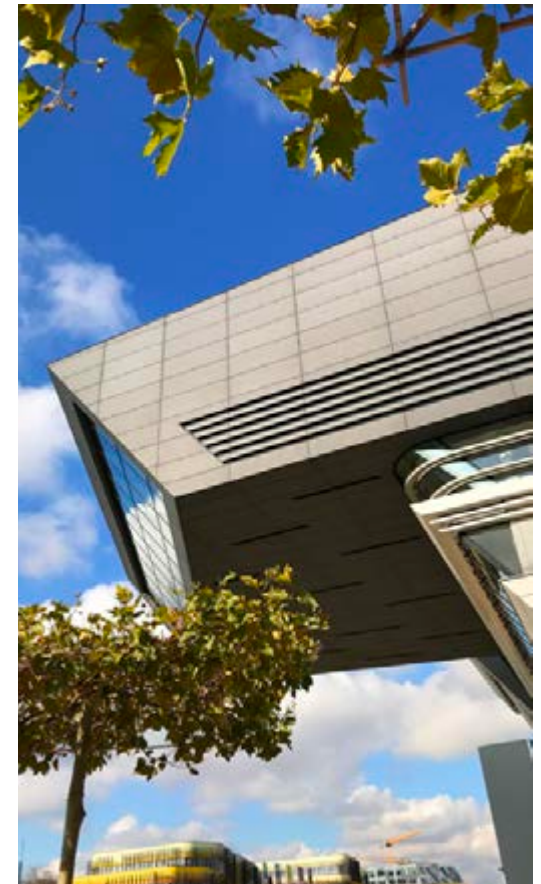
architectural gems. During a walking tour of the University of Economics and Business campus students visited Zaha Hadid's neofuturist and parametric Library & Learning Centre along with other key buildings by: Studio of Hitoshe Abe, Estudio Carme Pinos S.L, NO.MAD Architects and BUSarchitektur ZT GmbH.



Image | Aimee Patterson



Images | Jacob Nicol







Awards 2020

Architecture BA (Hons)

RIBA Presidents Medals: Bronze Medal
RIBA North Student Award
Architect's Journal Student Prize
Feilden Clegg Bradley Studio Prize
for Best Undergraduate Project
Ryder Prize *for Best Undergraduate Project*
Velux Prize
The GT3 People Architecture Award

Interior Architecture BA (Hons)

Feilden Clegg Bradley Studio Prize
for Best Interior Architecture Project
Ryder Prize *for Best Interior Architecture Project*
The GT3 People Architecture Prize
Interior Educators National Student Project Award
Interior Educators National Student Writing Prize
Gagarin Studio Prize *for Creative Writing*
YMCA Award *for Socially Responsive Design*
The National Trust Heritage Adaptation Award
Newcastle Arts Centre
Interior Architecture Award
The Old Pottery, Corbridge
Heritage Adaptation Award
The Jonathon Spiers Scholarship Award

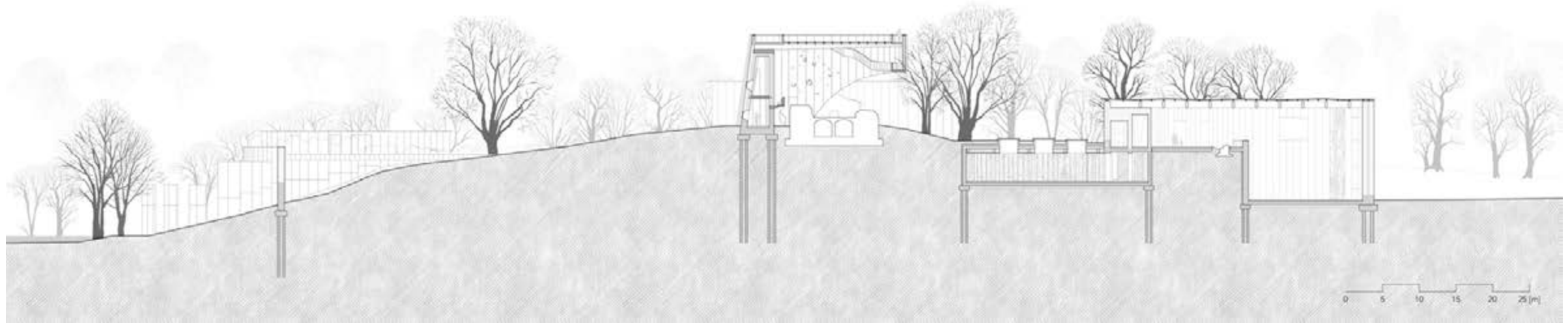
Architecture MArch

RIBA Presidents Medals: Silver Medal
RIBA North Student Award
Architect's Journal Student Prize
The Northern Architectural Association Glover
Prize *for Design Research*
RIBA President's Medals Dissertation Medal
The GT3 People Architecture Prize

Architecture BA (Hons)

RIBA President's Medals Bronze Medal
Nomination

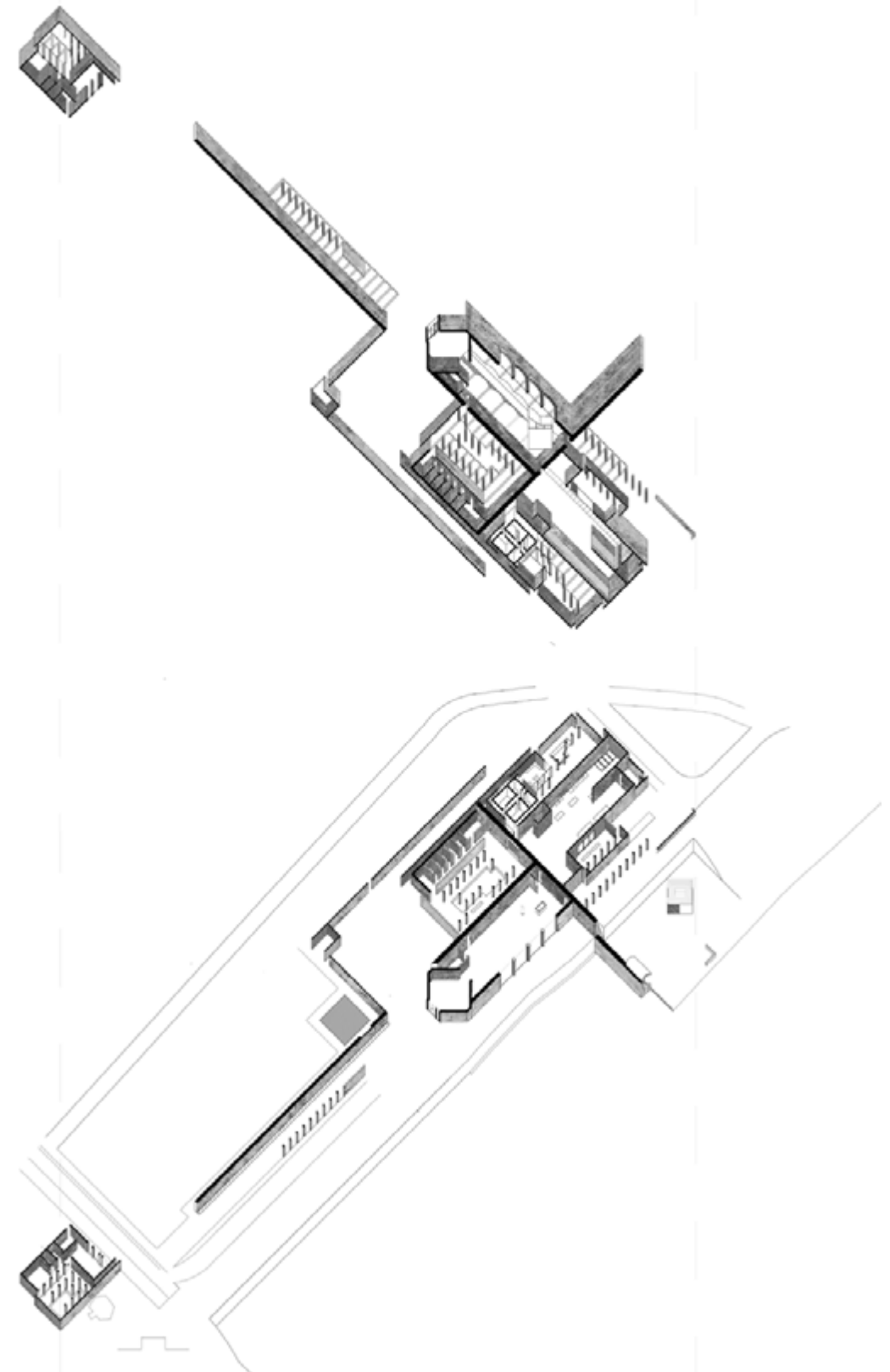
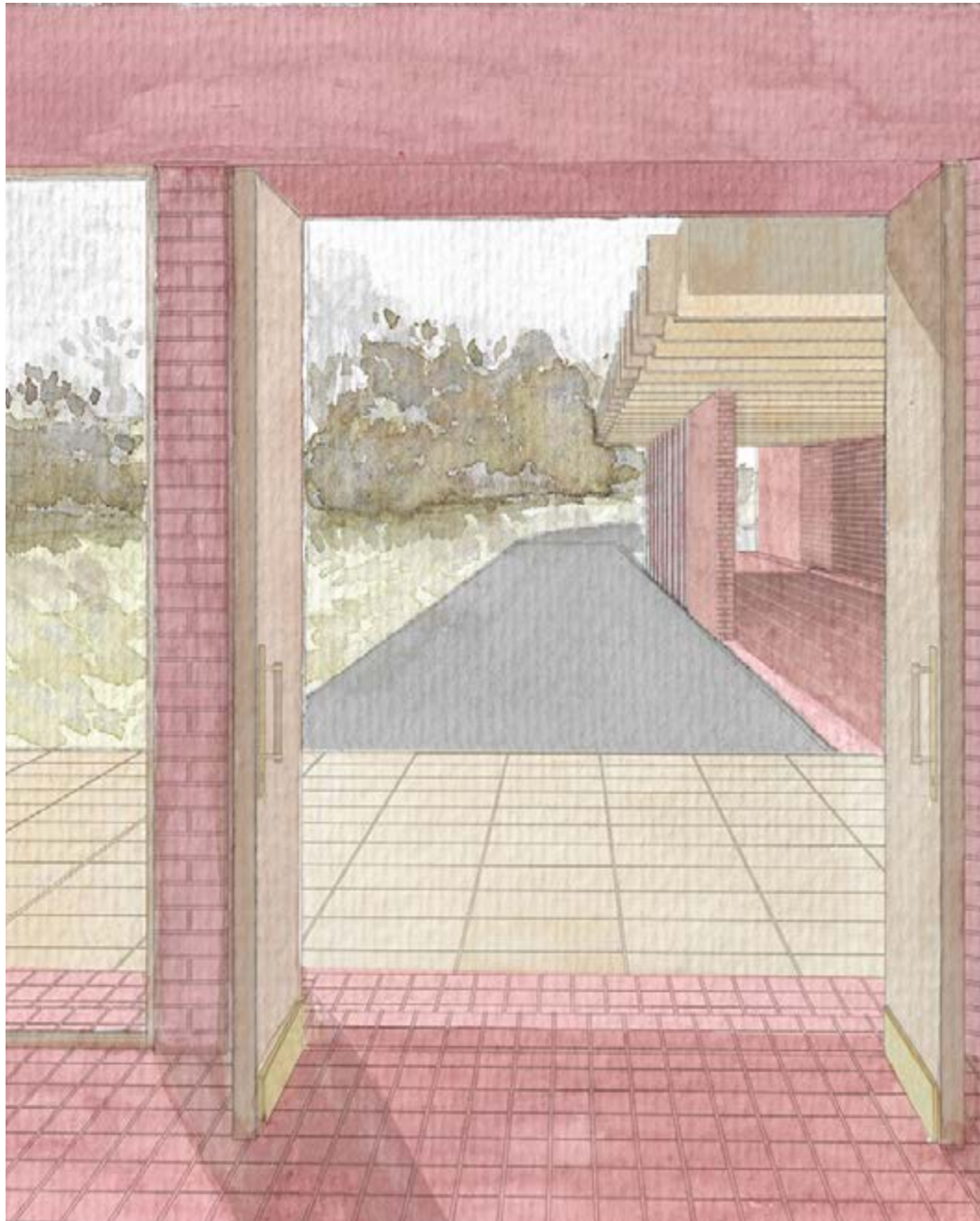
Alexandra Valkovicova
Museum in the Landscape, Mitford
Castle Rings



Architecture BA (Hons)

RIBA President's Medals Bronze Medal Nomination

Alexander Mackay
Mitford Castle Crematorium - A Journey of Mourning



Architecture BA (Hons)

RIBA North Student Award
Nomination

Wiktorja Sharbek
Mitford Distillery and Visitors Centre



Architecture BA (Hons)

RIBA North Student Award
Nomination

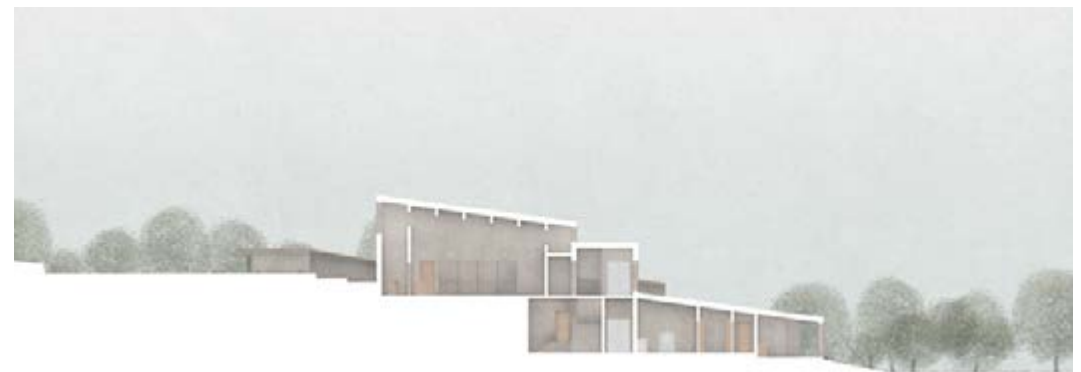
Oliver Paul
Life in Death, A Crematorium for
Bothal



Architecture BA (Hons)

Architect's Journal Student Prize
Nomination

Marko Sherstylo
Mitford Castle Crematorium



Architecture BA (Hons)

Feilden Clegg Bradley Studio Prize
for Best Undergraduate Project
Winner

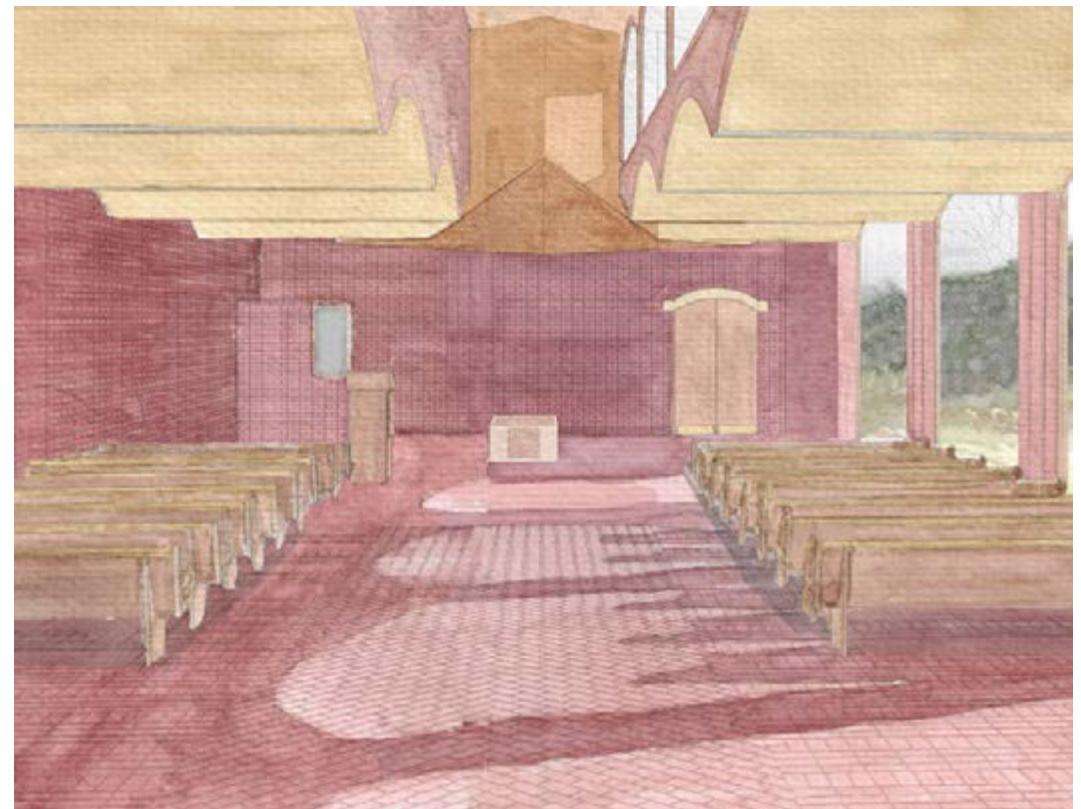
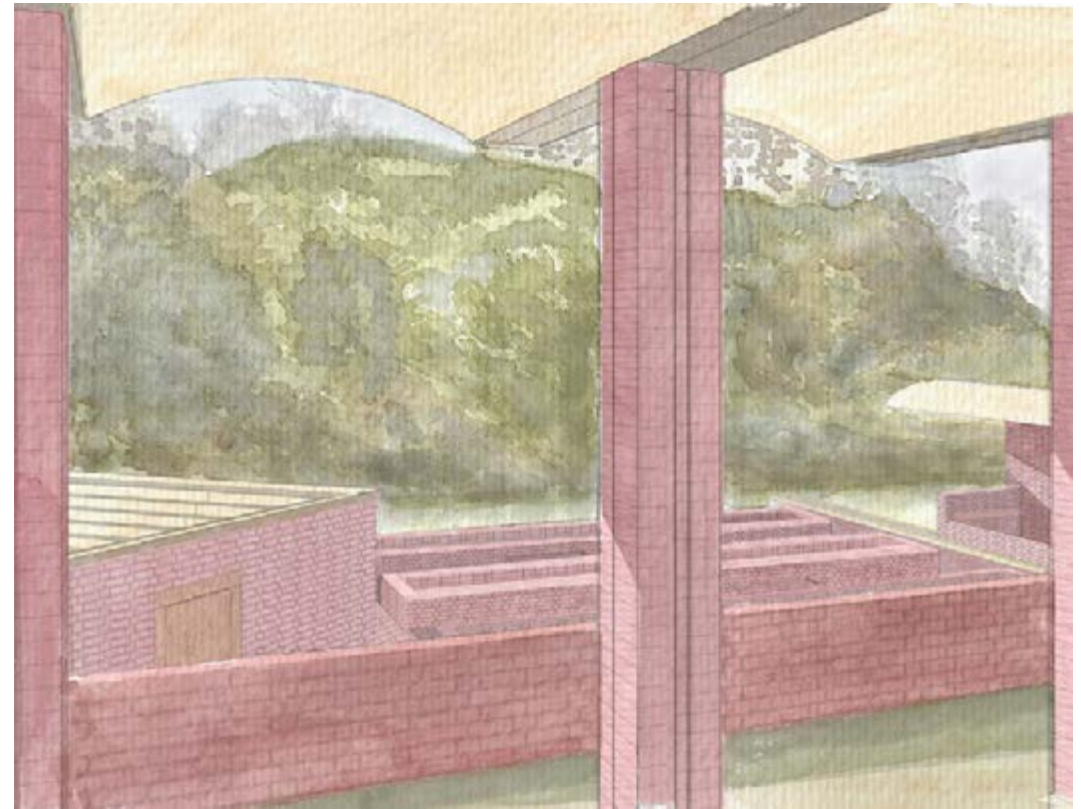
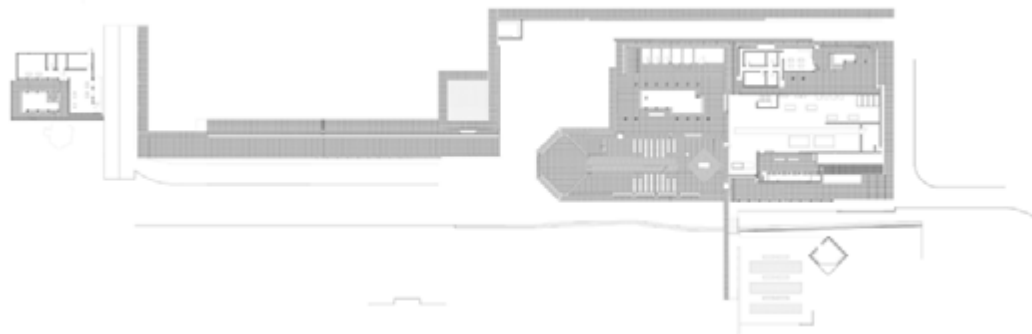
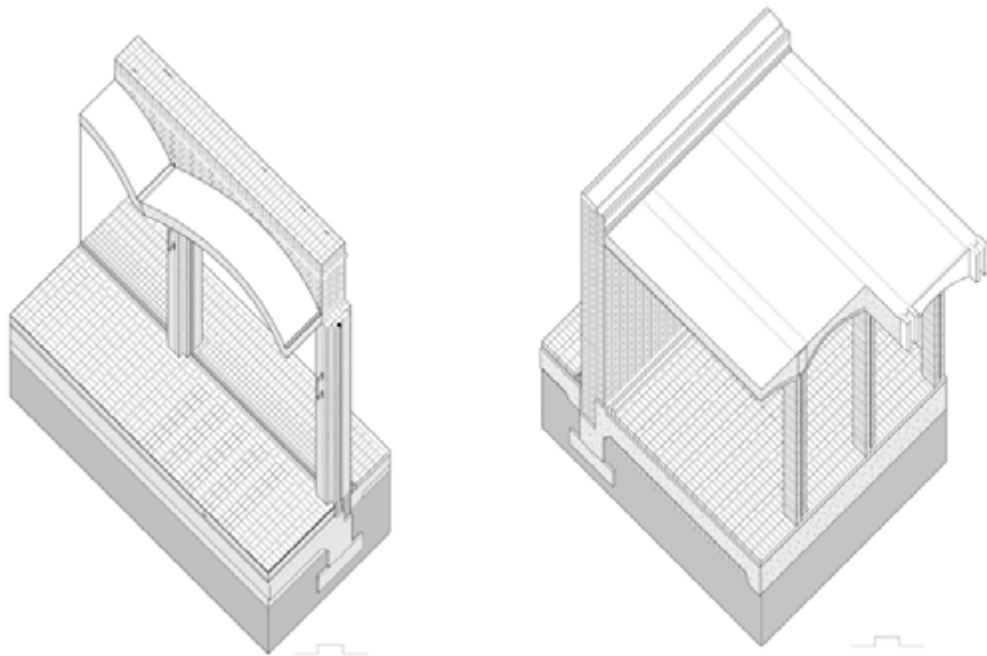
Wiktorija Sharbek
Mitford Distillery and Visitors Centre



Architecture BA (Hons)

Feilden Clegg Bradley Studio Prize
for Best Undergraduate Project
Commendation

Alexander Mackay
Mitford Castle Crematorium - A
Journey of Mourning



Architecture BA (Hons)

Ryder Prize for Best Undergraduate Project
Winner

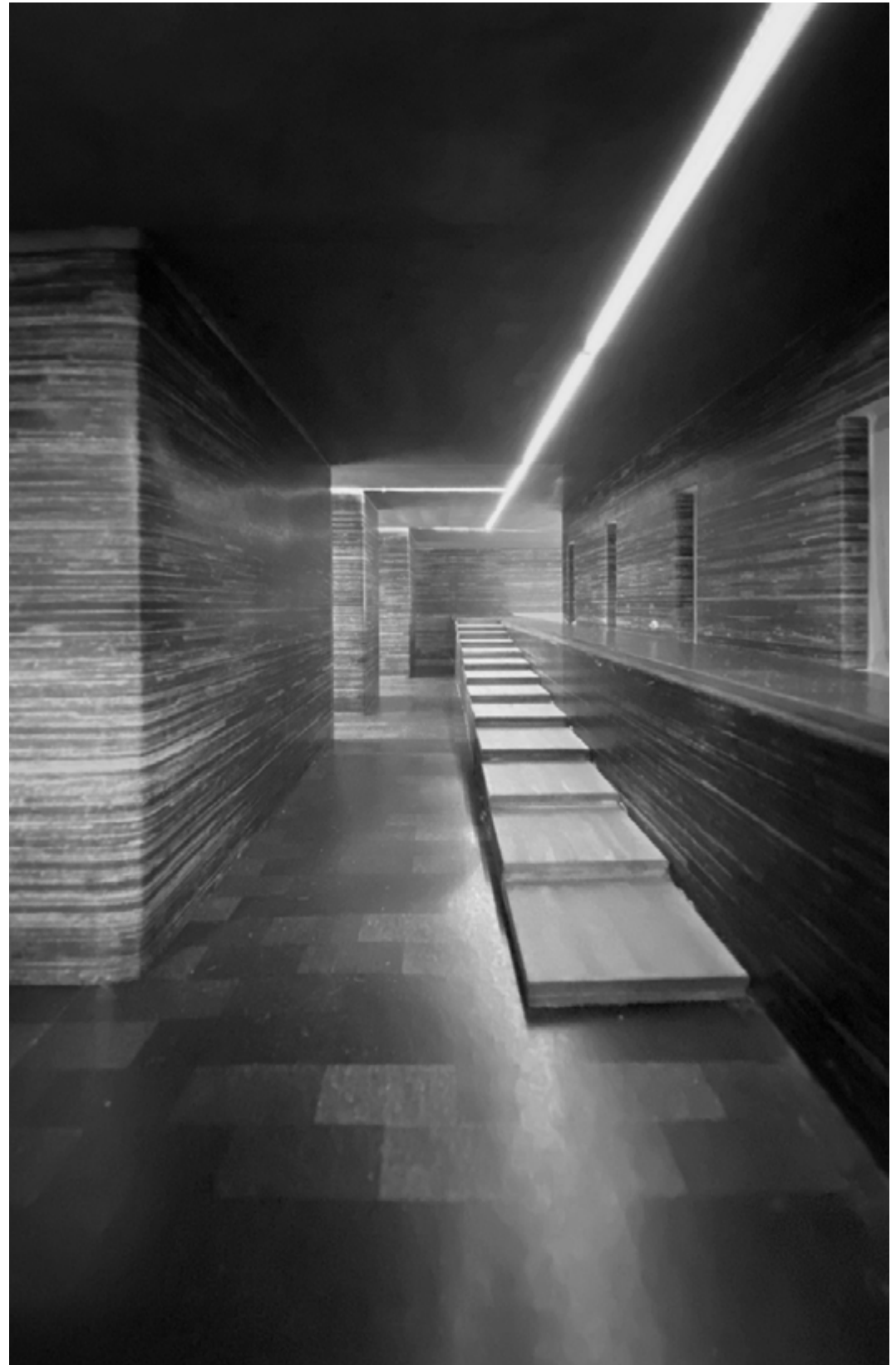
Oliver Paul
Life in Death, A Crematorium for
Bothal



Architecture BA (Hons)

Velux Prize
Winner

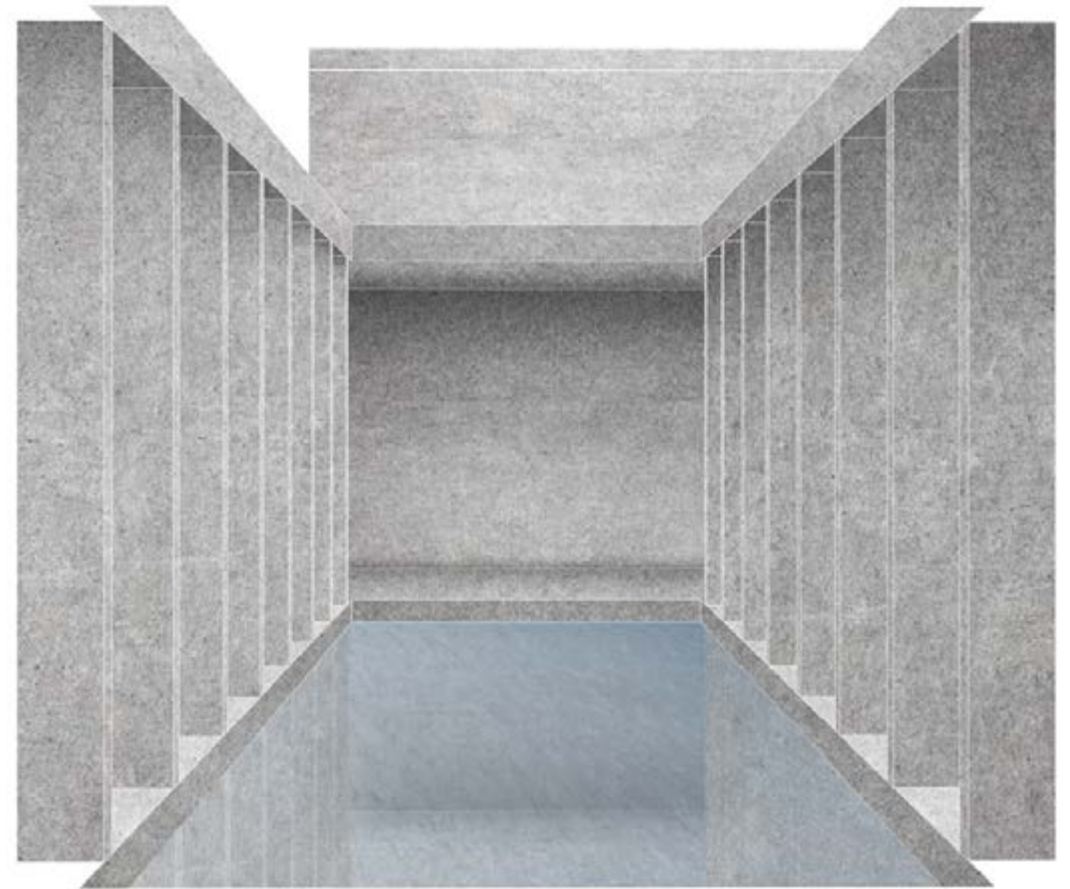
Ryan Labuschagne
The Decomposition Centre



Architecture BA (Hons)

The **GT3** People Architecture Award
Winner

Aaron Ptohopoulos
Demise Through Nature



Interior Architecture BA (Hons)

Feilden Clegg Bradley Studio Prize
for Best Interior Architecture Project
Winner

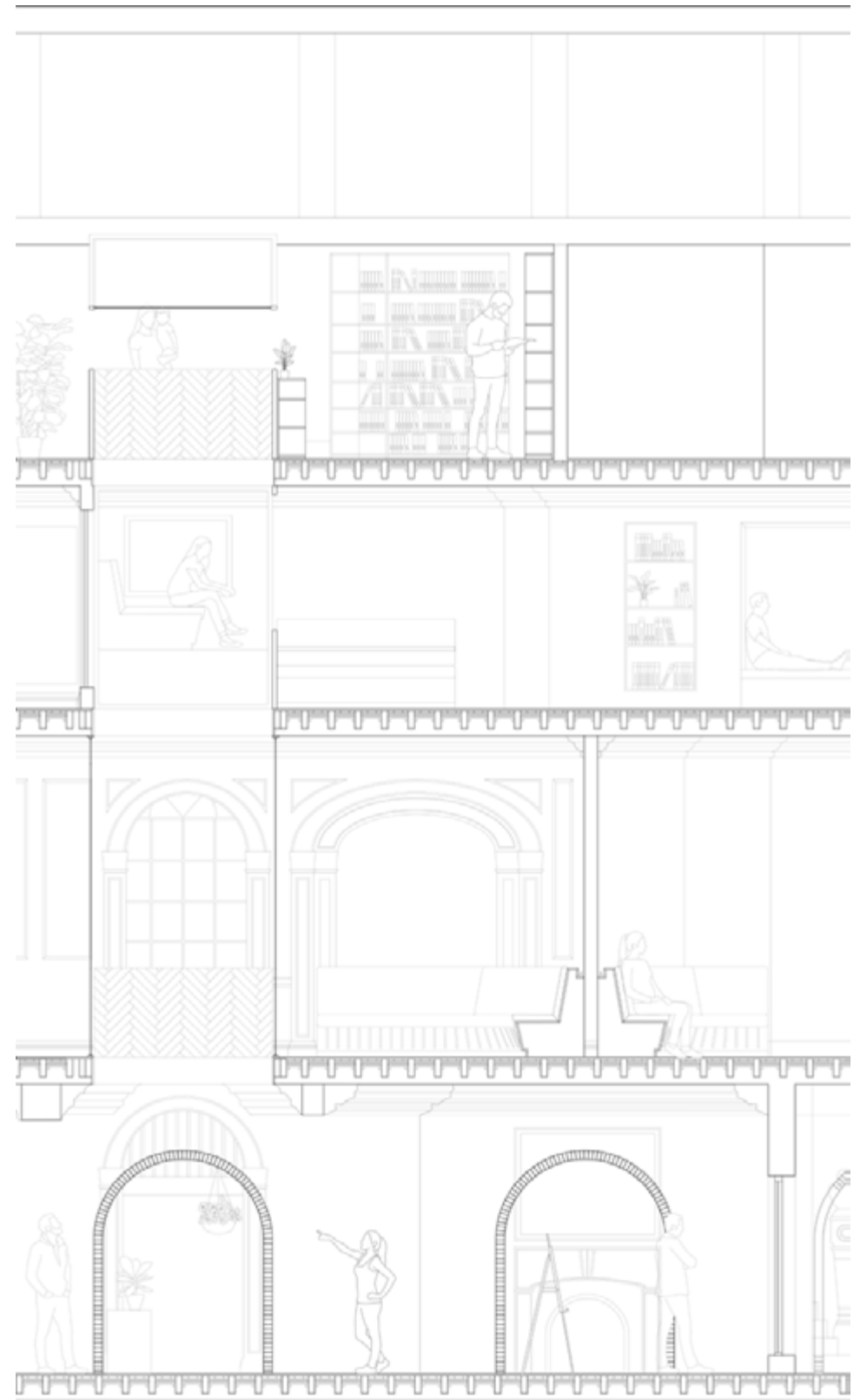
Olivia Simpson
RePlanting The Old Pottery



Interior Architecture BA (Hons)

Feilden Clegg Bradley Studio Prize
for Best Interior Architecture Project
Commendation

Milly Muir
Westgate House



Interior Architecture BA (Hons)

Ryder Prize for Best Interior Architecture Project Winner

Alice Pratten
Newcastle Textile Workshop



Interior Architecture BA (Hons)

The **GT3** People Architecture Prize
Winner

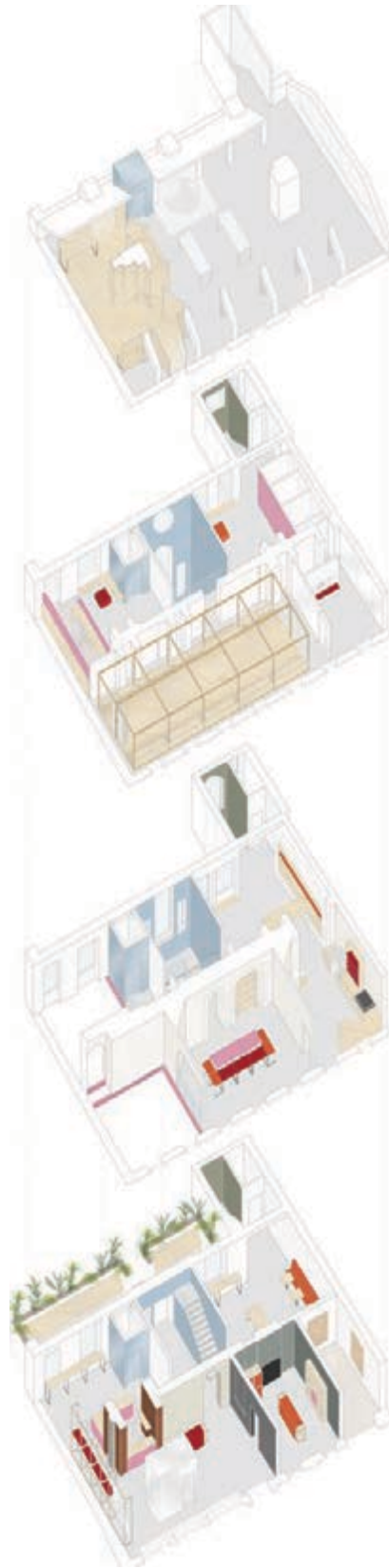
Olivia Simpson
RePlanting The Old Pottery



Interior Architecture BA (Hons)

Interior Educators National Student
Project Award
Nomination

Alice Pratten
Newcastle Textile Workshop



Interior Architecture BA (Hons)

Interior Educators National
Student Writing Prize
Commendation

Alice Pratten
Questioning Demolition



This essay appraised existing methodologies on adaptation, reappropriation, demolition and deconstruction, with a primary focus placed upon building a case for deconstructing abandoned buildings through their value as a material bank.

To consider the arguments for and against deconstruction, the work considered the various manners by which a building can be treated, if not demolished, along with an

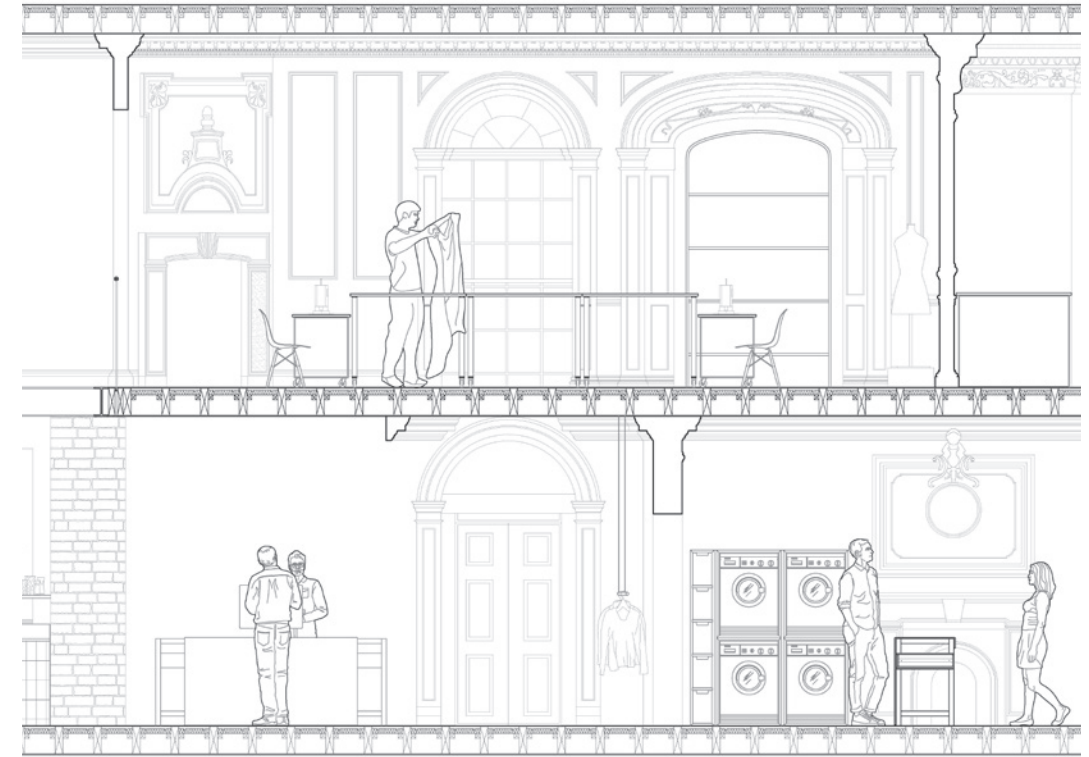
appraisal of alternative arguments concerning building retention and restoration; in turn, the work became centred on arguments for or against demolition.

Numerous theoretical arguments exist surrounding the fate of a building: objective ones, for example Alois Riegl's declarative value system; and subjective ones, such as SPAB's method of determining the virtues of value. In addition to theoretical approaches, the work

Interior Architecture BA (Hons)

Gargin Studio Prize
for Creative Writing
Winner

Alice Pratten
Questioning Demolition



also considered a range of practical aspects that contribute to any decision-making process around whether a building is retained, restored, adapted, deconstructed or demolished. Within the current pressing environmental crisis, the environmental impact of a buildings construction and continuation is rased and the work considered the sustainability of the alternatives to demolition in equal measure, arriving at a position of urgency.

A literary appraisal of manifestos from Viollet le Duc, SPAB, Riegl, Boito and of the Athens and Venice Charters underpinned the work and gave credence to the appraisal of value systems and an anthology of behaviours around built relics. The case for deconstruction over demolition is made with rigour and by citing paradigms, the work sets out an approach that could have a major impact upon our attitudes to remnant matter through a sustainability gaze.

Interior Architecture BA (Hons)

YMCA Award for Socially Responsive Design Winner

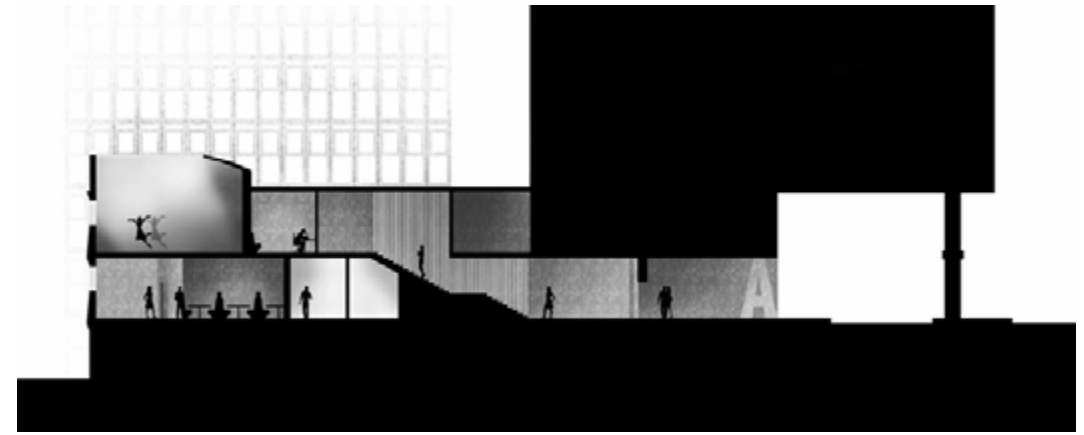
Charlotte Allan
Fashion for Good- Donation Journey Centre



Interior Architecture BA (Hons)

YMCA Award for Socially Responsive Design
Winner

Tom Rickman
Wellbeing Through Creating



Interior Architecture BA (Hons)

The **National Trust** Heritage Adaptation Prize
Winner

Tom Rickman
Walkers Pottery



Interior Architecture BA (Hons)

Newcastle Arts Centre
Interior Architecture Award
Winner

Alice Pratten
Newcastle Textile Workshop



Interior Architecture BA (Hons)

The Old Pottery, Corbridge
Heritage Adaptation Award
Winner

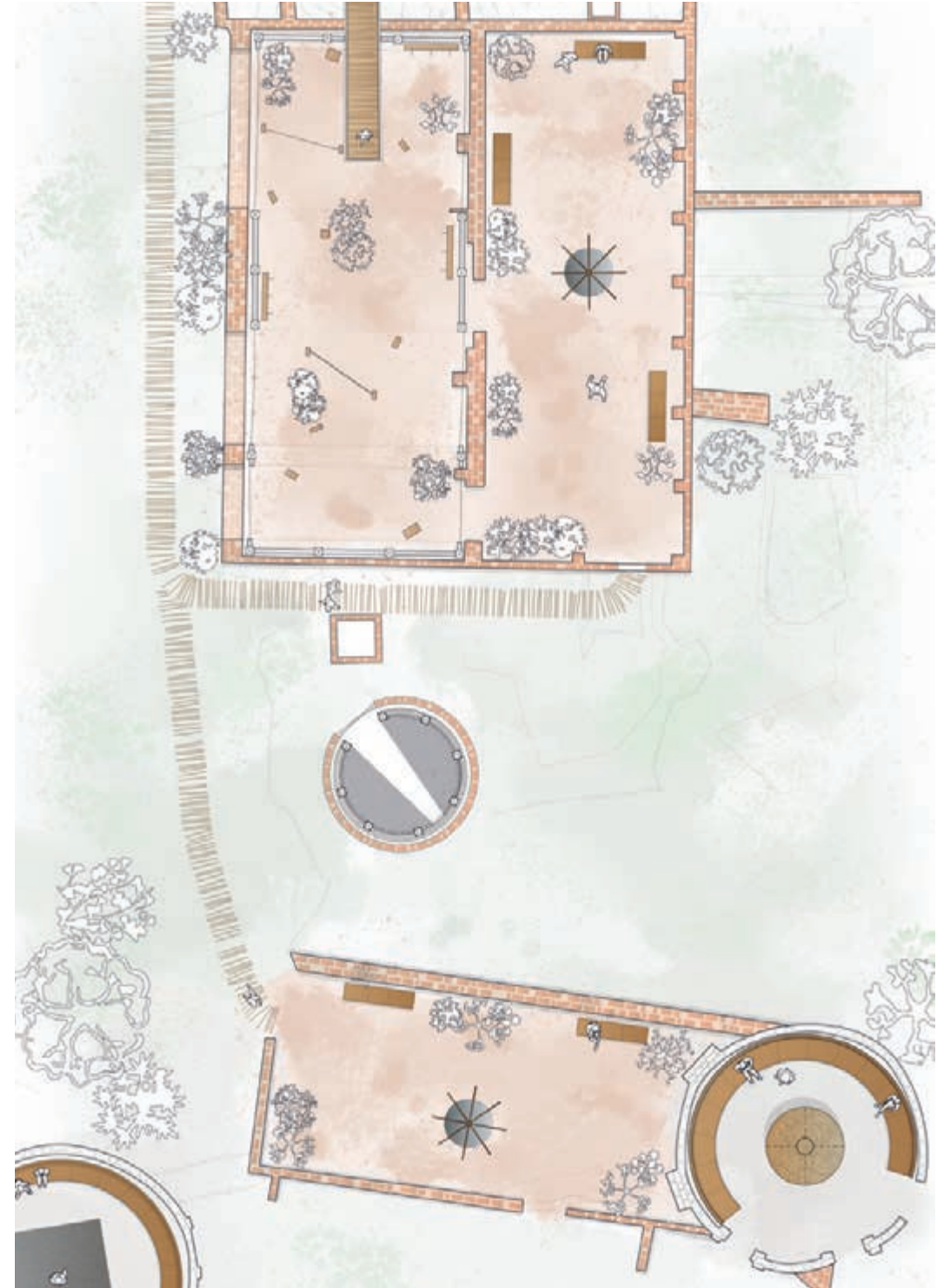
Jasmine Parnell-Murray
The Old Pottery's Hive



Interior Architecture BA (Hons)

The Old Pottery, Corbridge
Heritage Adaptation Award
Commendation

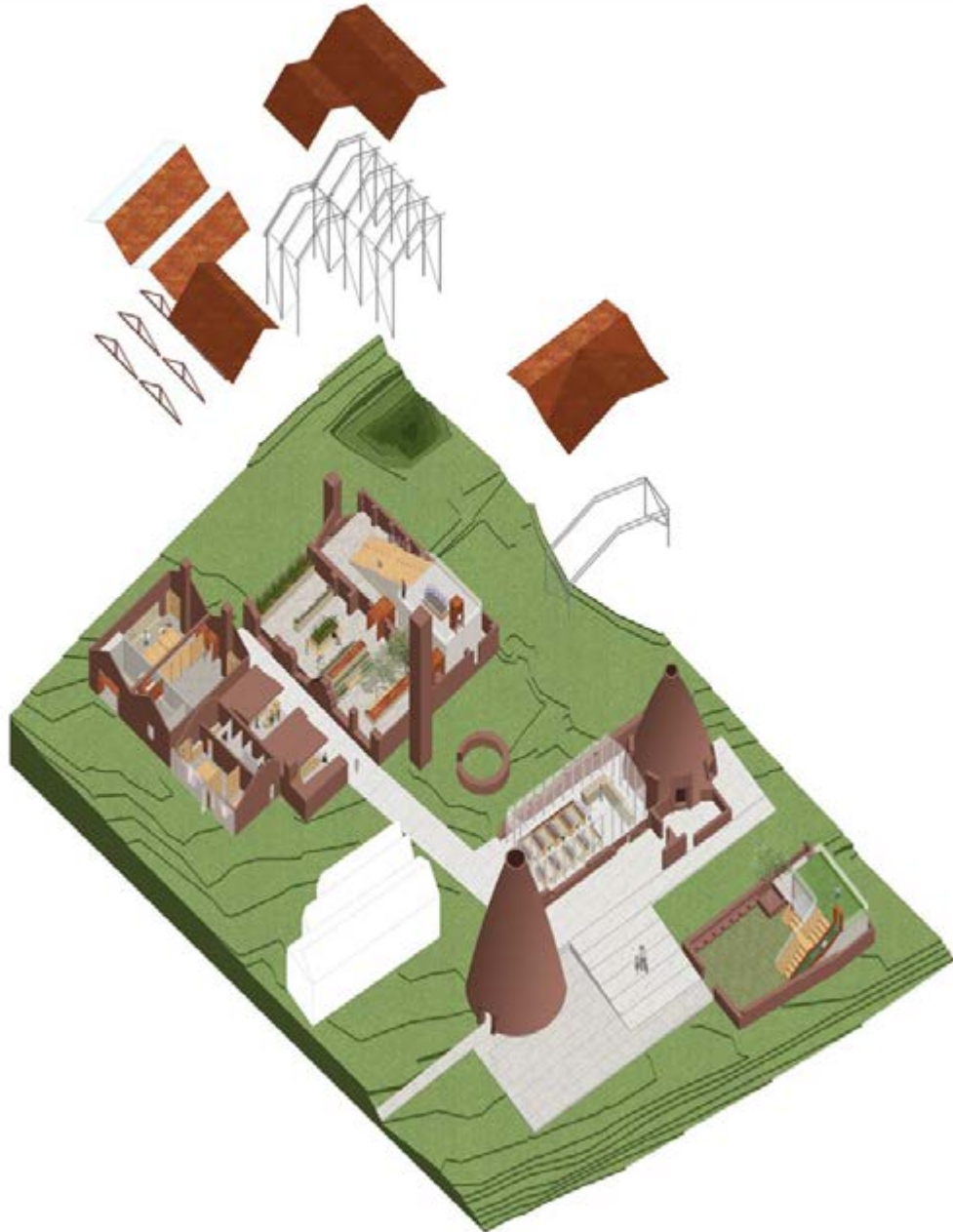
Jack Sipöcz
Corbridge Community Coop



Interior Architecture BA (Hons)

The Old Pottery, Corbridge
Heritage Adaptation Award
Commendation

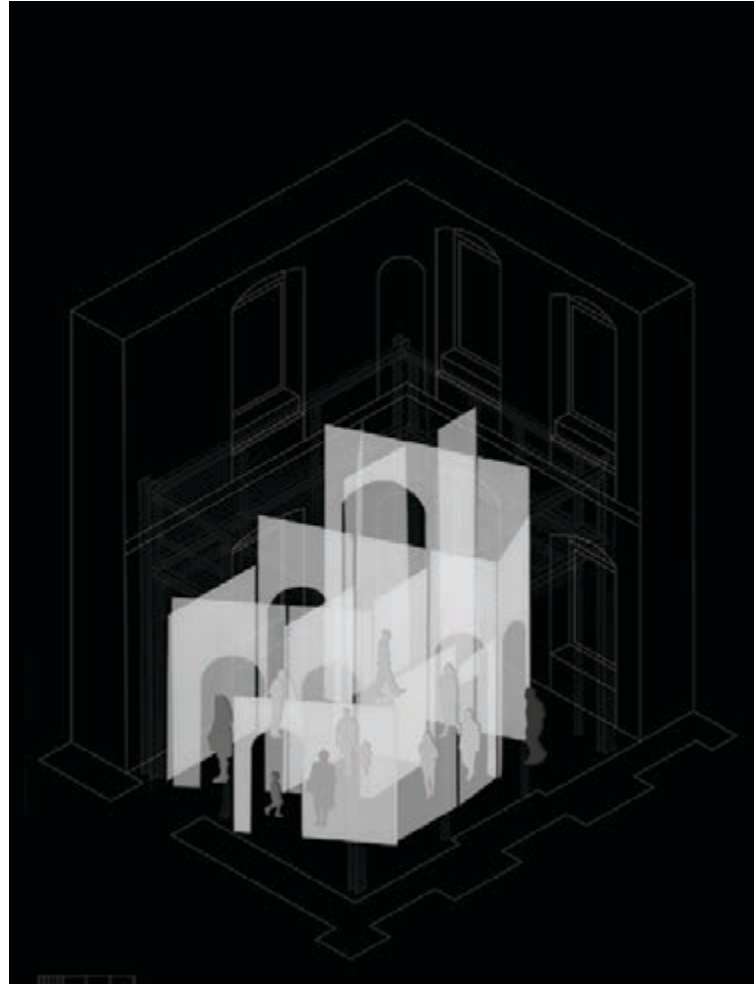
Olivia Simpson
RePlanting The Old Pottery



Interior Architecture BA (Hons)

The Jonathon Spiers Scholarship Award
Winner

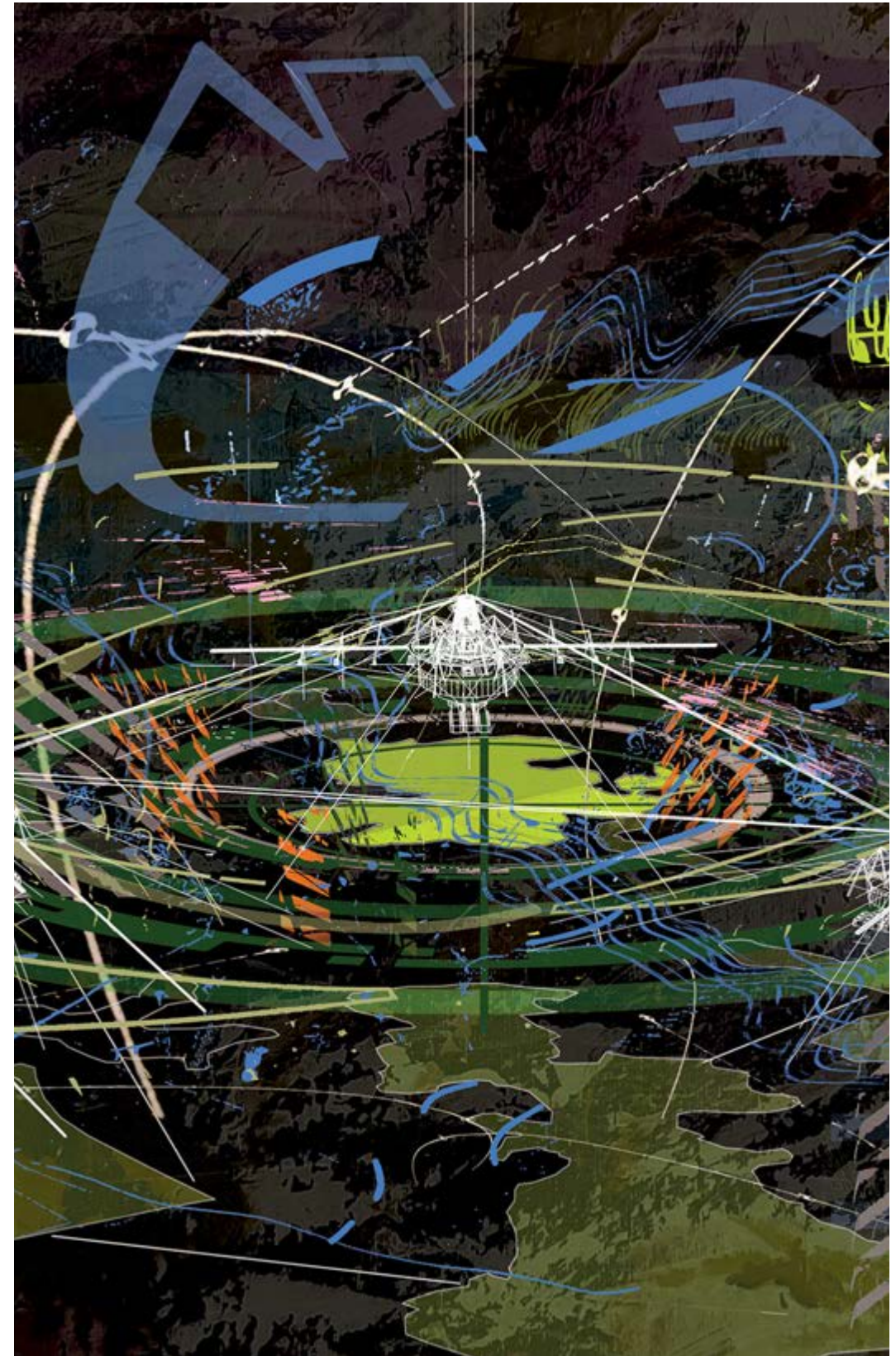
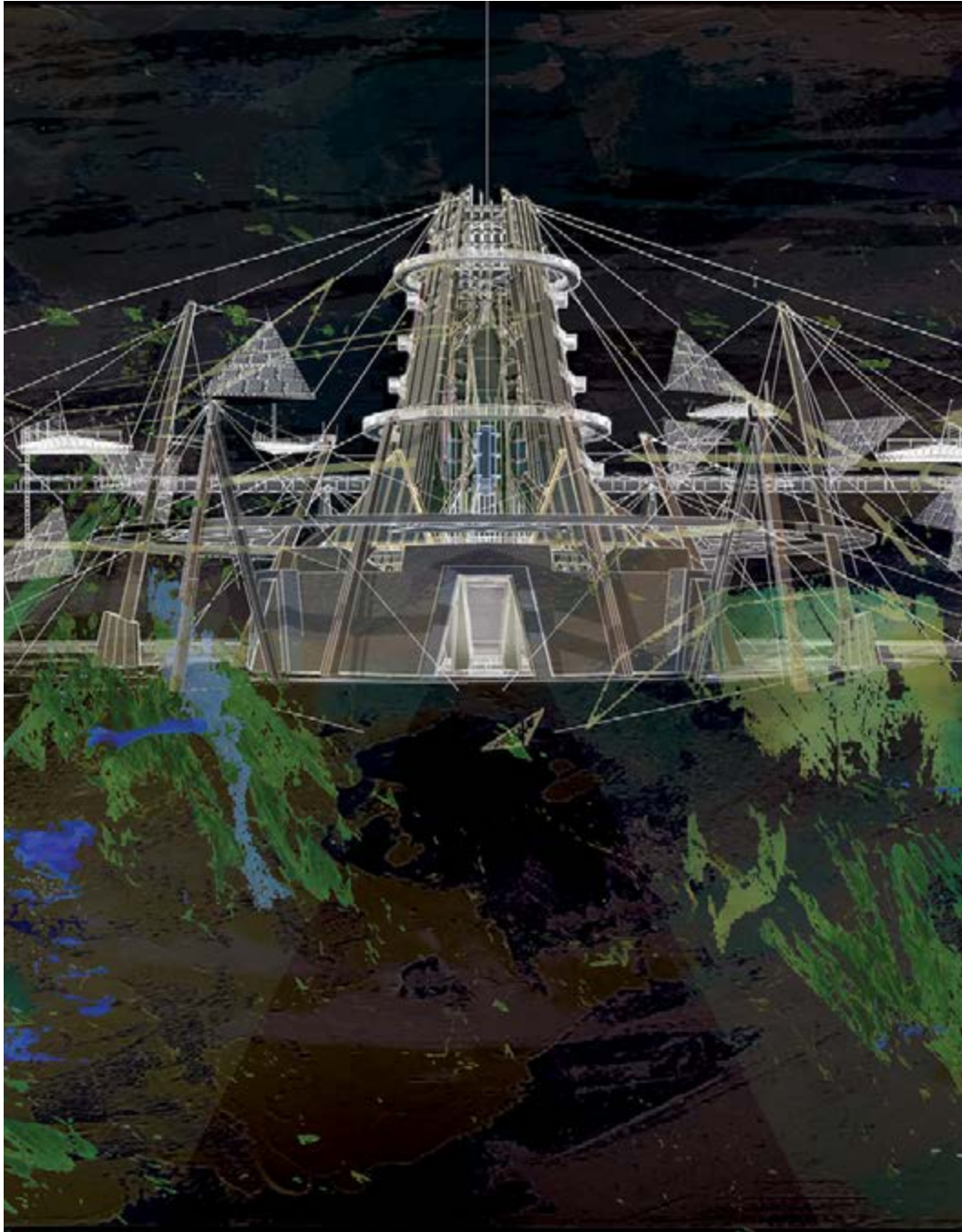
Meryem Ozmen
Anti-Story; Seaton Delaval Hall



Architecture MArch

**RIBA President's Medals Silver Medal
Nomination**

Josh Crosby
The Biocyclarium



Architecture MArch

RIBA North Student Award
Winner

Emma Hodgkiss
Wilding the Vergelands: The Great
North Stage Posts



Architecture MArch

RIBA President's Medals Silver Medal
Nomination

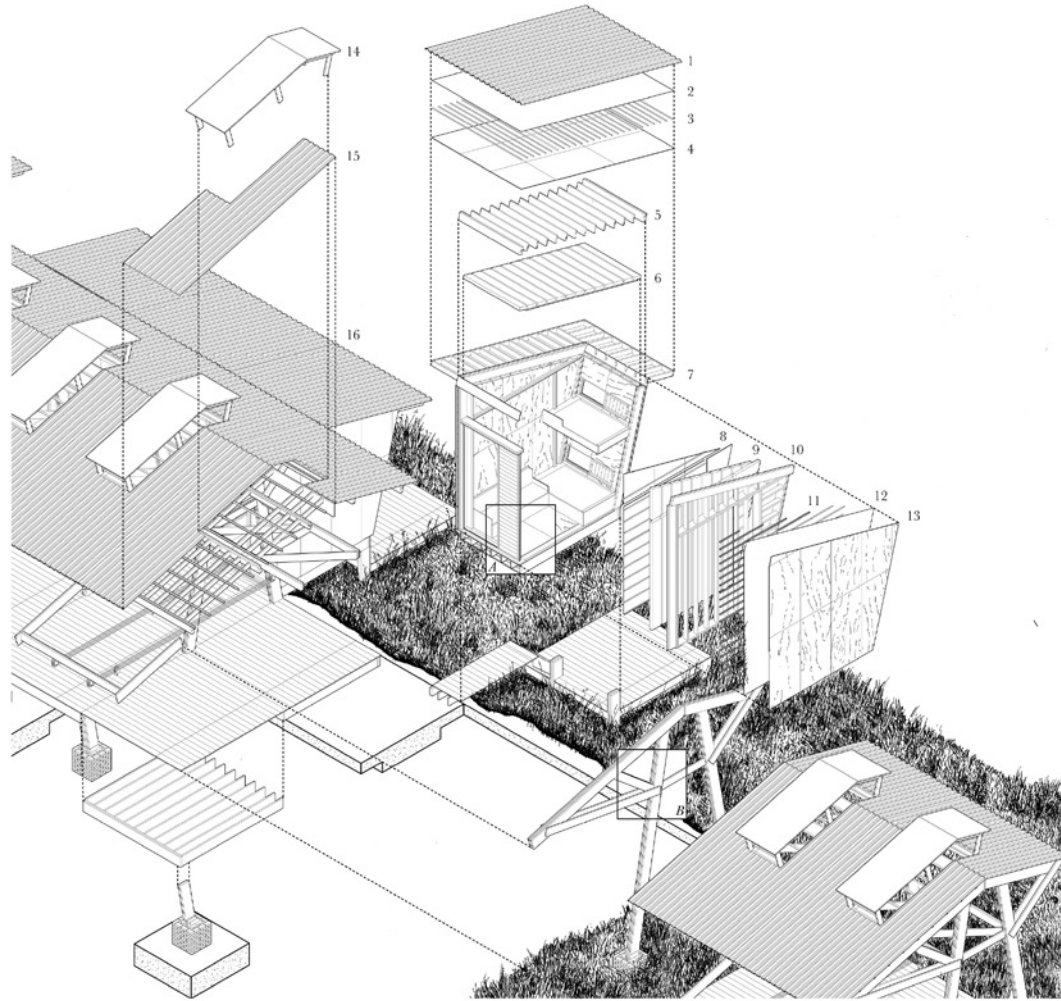
Jess Leggett
The Belt Transect



Architecture MArch

RIBA North Student Award
Nomination

Richard Lamming
Down in the Mud



Specification

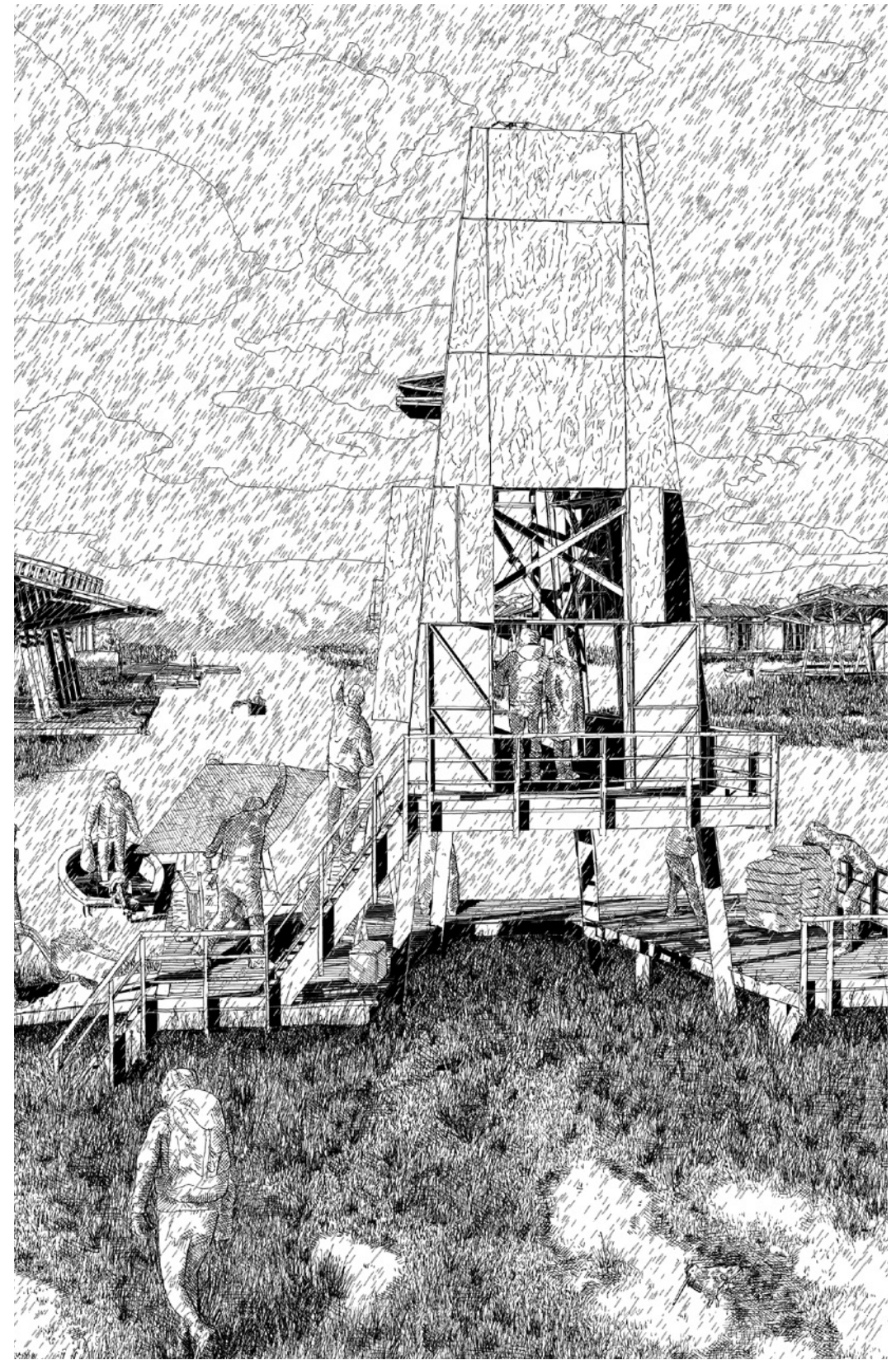
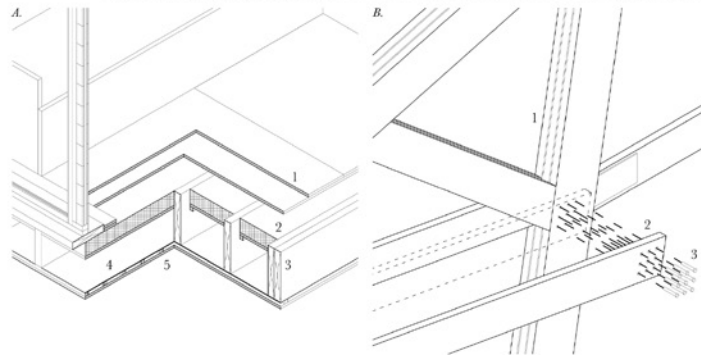
- 1. Recycled corrugated roofing sheet
- 2. Breathable waterproof lightweight membrane
- 3. 25mm roof battens cut from recycled C18 timber
- 4. 18mm structural WBP plywood
- 5. 50 x 250mm C24 recycled roof timber
- 6. 18mm recycled WBP plywood or OSB interior cladding on 100mm non-compressive recycled domestic insulation
- 7. 50 x 150mm C18 recycled eaves timbers
- 8. 18mm recycled WBP plywood or OSB interior cladding on 25mm battens with service gap
- 9. 100mm non-compressive recycled domestic insulation
- 10. 50 x 250mm and 150mm C24 recycled wall timber
- 11. Breathable clamp proof membrane
- 12. 25mm battens
- 13. 18mm recycled WBP plywood cladding
- 14. Transparent polycarbonate raised natural stack ventilation aperture
- 15. Recycled corrugated roofing sheet
- 16. Extended bath and sanitary unit to compliment individual living units

A. Floor Construction Detail

- 1. 18mm structural WBP plywood flooring on additional 18mm structural WBP plywood
- 2. 100mm non-compressive recycled domestic insulation
- 3. Doubled up recycled 50 x 350mm C24 timber floor joist
- 4. Breathable clamp proof membrane
- 5. 18mm recycled WBP plywood on 25mm timber battens

B. 'Shed' Structure Detail

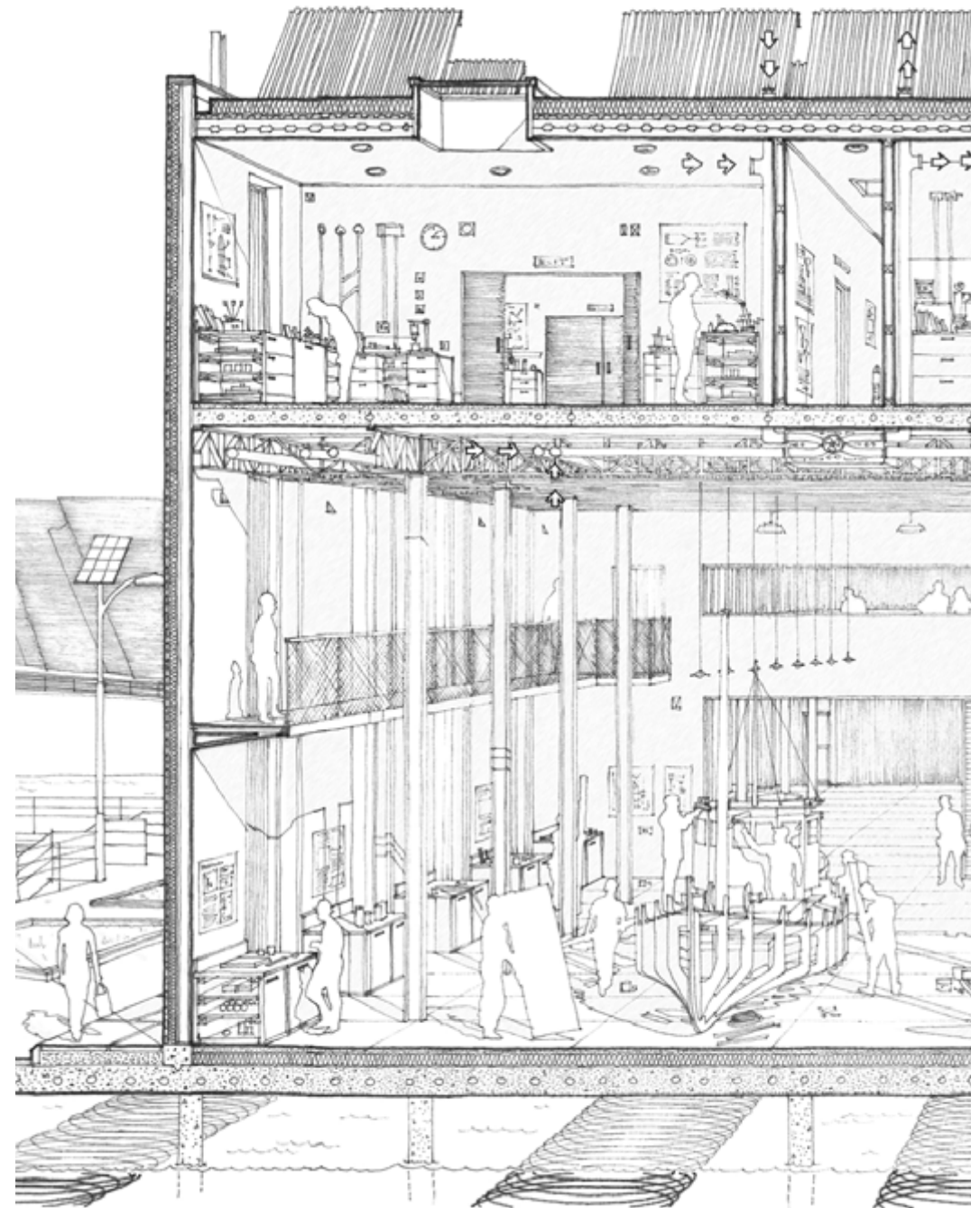
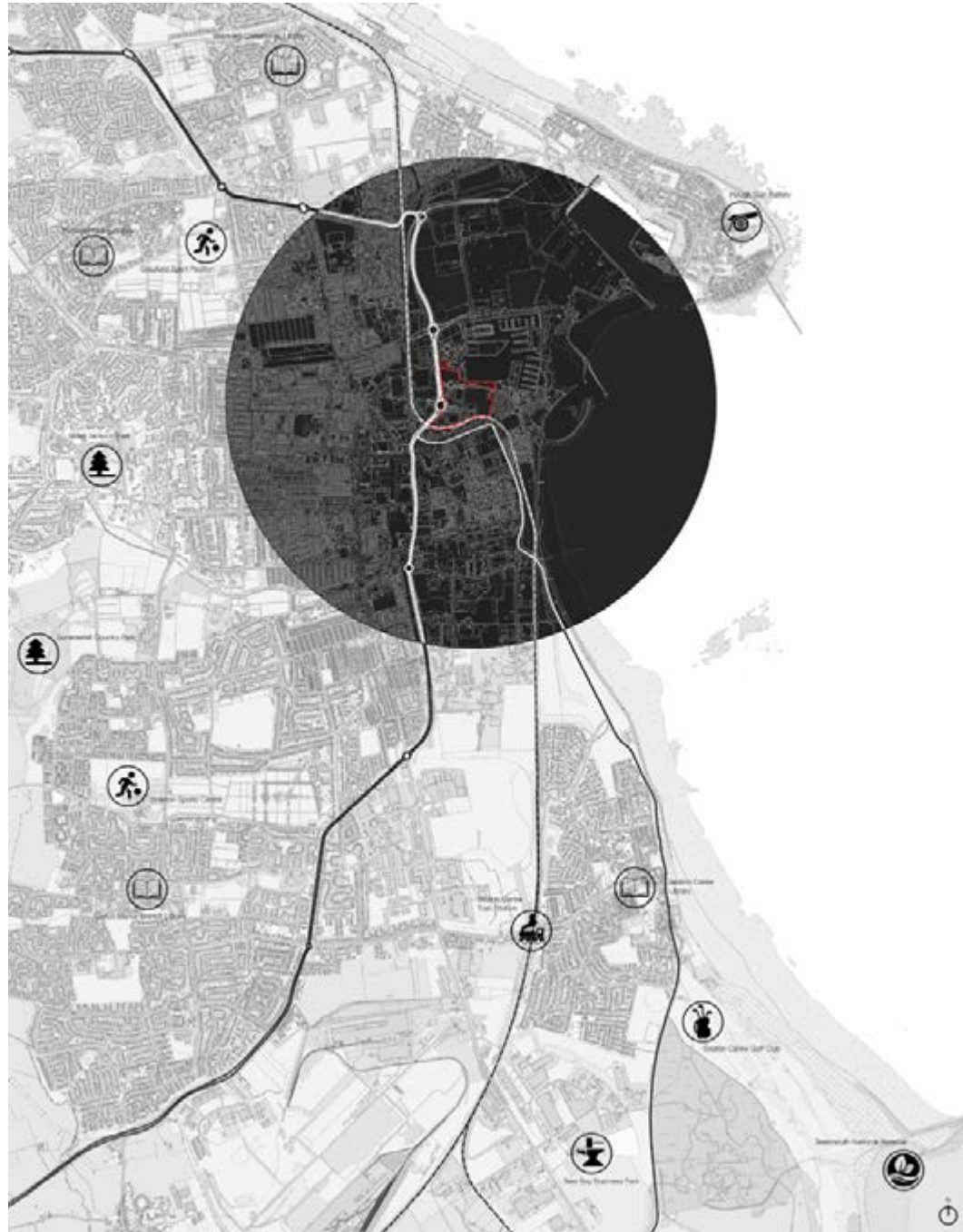
- 1. Fitch beam of 3 treated recycled 50 x 350mm C24 timbers with 8mm steel flitching plates
- 2. Treated recycled 50 x 350mm C24 timber
- 3. M18 screw rod fixing grid



Architecture MArch

Architects Journal Student Prize
Nomination

Adam Novogrodkis
Hartlepool Urban Regeneration



Architecture MArch

Architects Journal Student Prize
Nomination

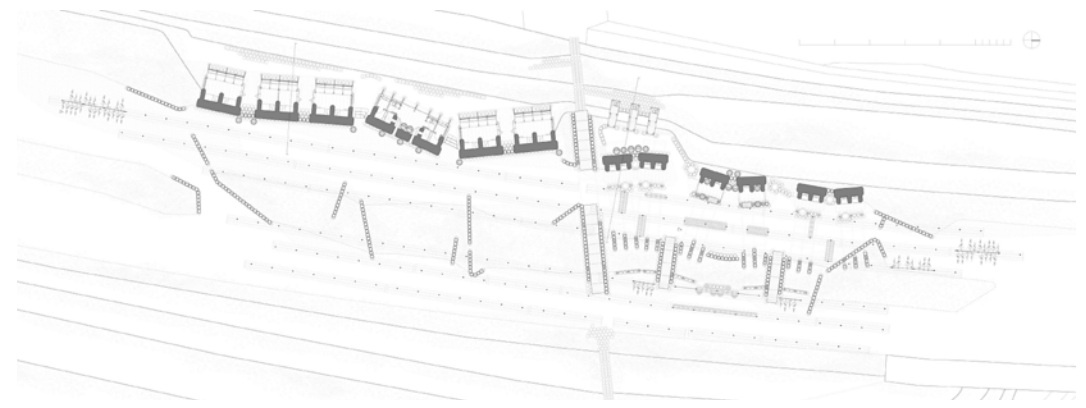
Emma Hodgkiss
Wilding the Vergelands: The Great
North Stage Posts



Architecture MArch

The Northern Architectural Association
Glover Prize for Design Research
Winner

Emma Hodgkiss
Wilding the Vergelands: The Great
North Stage Posts



Architecture MArch

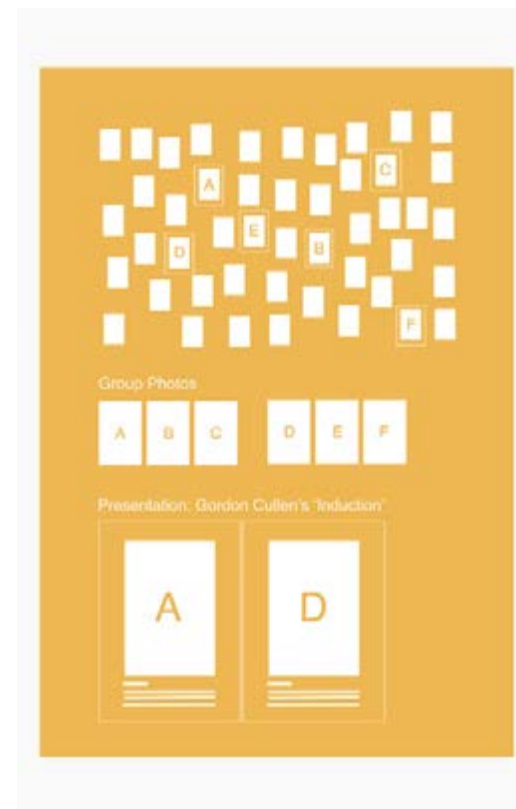
RIBA President's Medals Dissertation Medal
Nomination

George Knipe
Rural Encounters: Recording the aesthetic and experiential similarities
between agricultural structures in contribution to a new 'Agricultural Design
Family'



Agricultural structures receive little attention in architectural academia. They belong to what Bernad Rudofsky might have referred to as a type of 'non-pedigreed architecture'. Yet to many, agricultural structures remain a constant source of design inspiration, exemplifying qualities and characteristics that are otherwise absent or overshadowed in the architecture compendium. This inquiry posits that insufficient methods of knowledge conceptualisation and categorisation are partially to blame for this diluted discourse, and if homogenised ocular-centric design fads are to be avoided, these laissez-faire attitudes must be confronted.

To this end, this inquiry deploys Ludwig Wittgenstein's notion of 'family resemblances' to examine how, in the case of agricultural structures, a different approach might be adopted. Structured around three walks along the border between Wiltshire and Hampshire, and aided by the works of Gordon Cullen, the Bechers, and proponents of the picturesque, this thesis dissects a number of epistemological contentions and research doctrines to arrive at a revised framework of understanding. A framework of understanding which offers perhaps a more resilient, malleable, and useful foundation for contemporary design practice and discourse.



Architecture MArch

The **GT3** People Architecture Prize
Winner

Lyndon Jessop
The Coatsworth Urban Rooms



Architecture

BA (Hons)
ARB/RIBA Part I





Image | Wiktoria Skarbek, Mitford Distillery and Visitors Centre

Architecture BA (Hons) ARB / RIBA Part I

With extensive input from professionals and the chance to work on authentic projects across a diverse range of sites, this course is designed to give students the full range of skills they'll need for a career in architecture.

We cover the five themes of architecture; design, communication, history and theory, technology and environment, practice management and law. Students have the opportunity to take part in a European field trip which helps them to assess historical and contemporary influences on architecture. They complete two major projects, typically one rural and one urban in context, allowing them to develop a personal approach to architectural design. Students also learn about environment and systems integration, constructional, structural design, environmental and sustainable design, and cultural context.

The design projects module requires students to synthesize and apply creative design skills and accumulated knowledge to systematically develop, test and propose solutions for complex architectural projects. Set projects propose a range and mix of contexts and typologies, requiring students to propose meaningful architectural propositions through the critical investigation and evaluation of context, narrative and an attitude towards abstract ideas and concepts. The design process addresses authentic complexity and demonstrates an understanding and application of technology and environmental requirements. Students work in a variety of graphical and modelling 2D and 3D media to develop and communicate their proposals by means of a summative exhibition to demonstrate skill in design, drawing, making, editing, story-telling and self-management.

"...staff here are very positive and enthusiastic. They are also very caring about their students and dedicated to making the department one of the best in the country"

Professor Karim Hadjri
Sheffield University



Image | Ahmed Elkamel, Mitford Communal Crematorium

Architecture BA (Hons) Of Woods and Water

This year, students have been tasked with creating architectural proposals in and around the historic market town of Morpeth, on challenging sites along the River Wansbeck.

In Semester 1, students sought to make proposals for theatres and libraries on riverside sites, for a town lacking the relevant theatrical and educational infrastructure. The chosen sites currently marked for re-development provided challenging constraints for students to design within. The projects would analyse the theoretical underpinning and significance of relevant architecture of the late 20th century to be reapplied in meaningful ways throughout Morpeth. Collectively, proposals looked to forge a connection between the historic context of the town and the poetic nature of the river, with new infrastructure of modestly scaled public buildings and public spaces.

In Semester 2, students designed proposals for museums, crematoria and industrial buildings in historically significant sites on the outskirts of Morpeth, developing responses for the varied typological requirements of each proposal. The three sites featured pronounced historical context situated in and around Bothal and Mitford Castles, or amongst Mitford's disused water treatments. Once again, architectural proposals sought to forge meaningful relationships with the River Wansbeck through physical and metaphorical devices, with a focus on both sustainability and enhancing the landscape.

Projects

Theatre: Morpeth Town Centre
Library: Morpeth Town Centre
Death and Memorial: Wider Morpeth
Museum and Collections: Wider Morpeth
Industry: Wider Morpeth

Tutors

Leighton Cooksey, FaulknerBrowns Architects
Ian Crow, Ryder Architecture
Tim Ingleby
Shaun Young

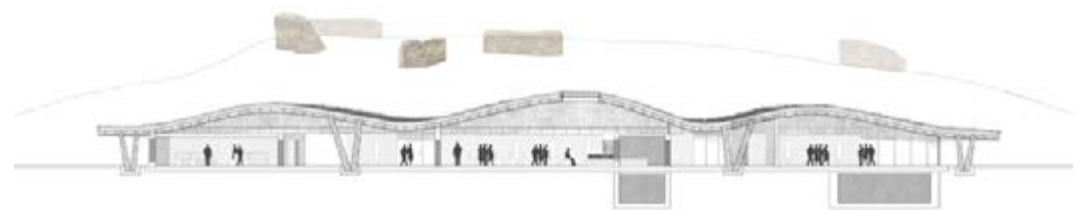
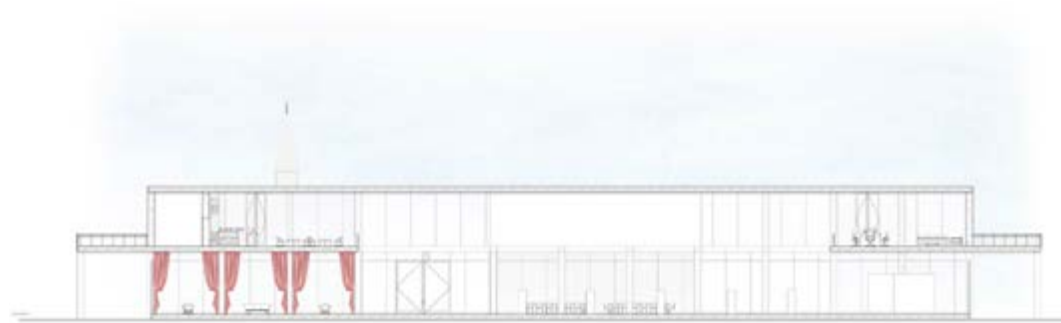
Associate and Visiting Tutors

Ashley Dunford, ARUP Architects
Niall Durney, FaulknerBrowns Architects
Tom Hewitt, Beamish Museum
Lee McLaughlin, FaulknerBrowns Architects
Derek Shepherd, P+HS Architects
Bradley Sumner, Carmody Groake

Fatima Alsamahiji Mitford Sister's Community Centre

The concept behind this design is to create a museum which would have different spaces that resemble different people. The site is located between Mitford Castle Ruins and the Saint Mary Magdalene's Church in order to create a journey.

Mitford Castle belonged to the Mitford Family and they have a special burial space in the church. The Mitford Sisters have different personalities, and the aim is to create a different space that would resemble each sister and a shared central library space to connect them by their shared love for writing and reading.



Kate Baker Goodbye in the Green

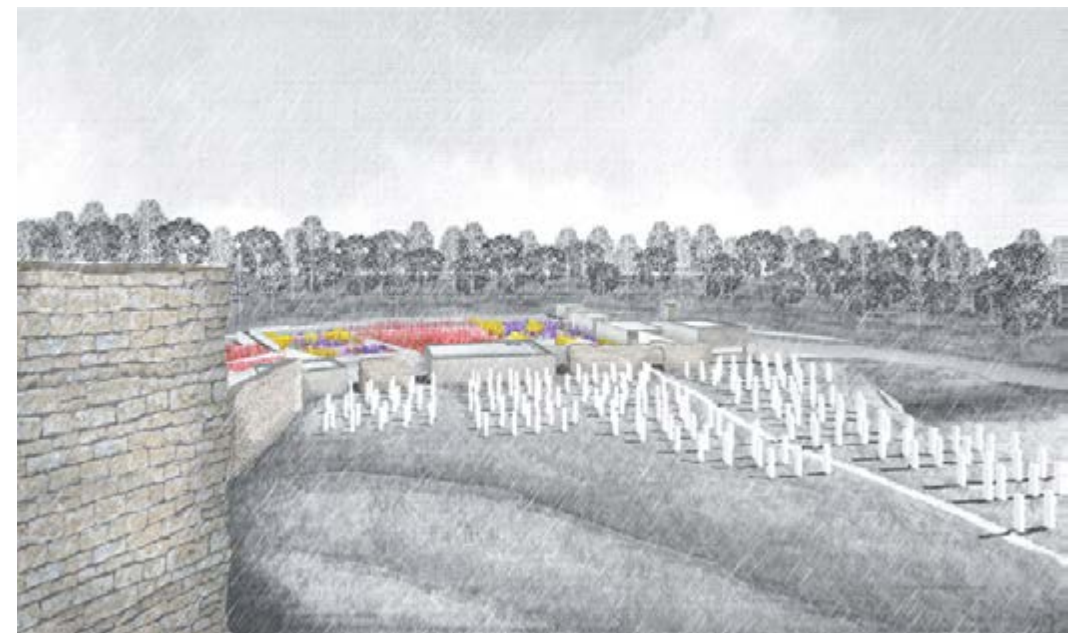
A Goodbye in the Green. We need to be reminded to find healing in nature, as the cycle of life regenerates as effortlessly as the seasons change. Mitford Crematorium sets aside the complications of the contemporary urban funeral and focuses on the emotional and psychological journey of grief.

By interlacing landscape forms into building design, the crematorium simply provides an organic shelter from the elements, to celebrate and enjoy life. This journey dissipates into the idyllic landscape of Mitford Castle, with its 12th Century ruins and overgrown treescape.

Awais Chaudhry Mitford Islamic Cemetery

Mitford Castle, a place which has been frequently destroyed through time gives birth to an Islamic Cemetery reaching far out with all its glory.

The name of the Islamic god shines 25 meters above the ground displaying a gesture of peace. The cemetery guides the users through its peaceable journey towards the building's burial site. The time formulates the users experience while its distance slows proceeding. The water purifies individuals before entering, while the continuation of natural light forms a spiritual provision.



Ryan Cole Mitford Crematorium and Gardens

An Abstract World of gardens and burial lands sits on the site of Mitford Castle. This proposed world is created by long walls branching out through the landscape, meeting the River Wansbeck. The walls create an immediate relationship between the existing ruins and the river, whilst creating a territory of land which consists of Abstract Gardens and burial lands between the crematorium and the differing chapels.

Patrick Connall The Timber Fabrication Facility

The timber prefabrication panel production facility at Mitford is nestled into the old water treatment site just off the A1. The industrial past is embraced in the design of the new industrial unit. The buildings proposed for the site take on innovative industrial forms through both material choice and overall lifespan on the site. Both buildings look to set an example for the possibilities of using timber as a building material. Over 70% of both buildings are made from timber. Furthermore the office block is constructed of panels produced by the warehouse building.



Seth Daker Mitford Climate Change Memorial

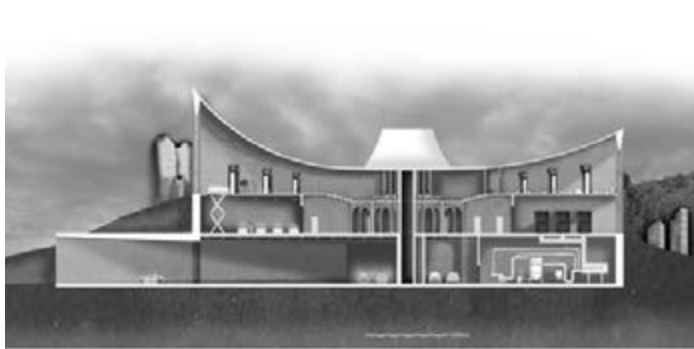
Memorials often act as a reminder for people to consider their actions, to avoid mistakes made in the past. This ground scraper building nestles itself into the landscape, partially submerged referencing that whilst you cannot see climate change it is still happening.

There is currently a lack of awareness amongst the general public of how detrimental climate change is. The experience will educate visitors and act as a catalyst for change. If the predicted trends continue the memorial will not only stand for the Earth but for the people who visited and didn't do enough to save it.



Ahmed Elkamel Mitford Communal Crematorium

The concept of Mitford communal crematorium is to capture and frame the human life cycle represented by three different views that exist around the site of Mitford castle. Each view represents an aspect of human life from birth to death in a unique way. As you experience this place, you will be introduced to different kinds of atmospheric qualities which reflect a certain view in an abstract way. The proposal features a modern design, which creates an outstanding environment to be in. Large double-glazed openings frame the surroundings in distinctive ways.



Natalie Gardner Bothal Crematorium

The proposal is a new crematorium situated in the peaceful Village of Bothal. The crematorium, built with a striking white calcined concrete block sits seamlessly in the landscape capturing views of River Wansbeck and Bothal Castle. The crematorium is a non-secular space for final farewells to loved ones. The architecture contains influence from both Christian and Jewish architecture from the Dominican Motherhouse, First Unitarian Church, and Hurva Synagogue by Louis Kahn. The religious ambiguity of the crematorium allows visitors to interpret the space according to their own beliefs.



Isgandar Hajiyev Mitford Museum of Northumberland Mining

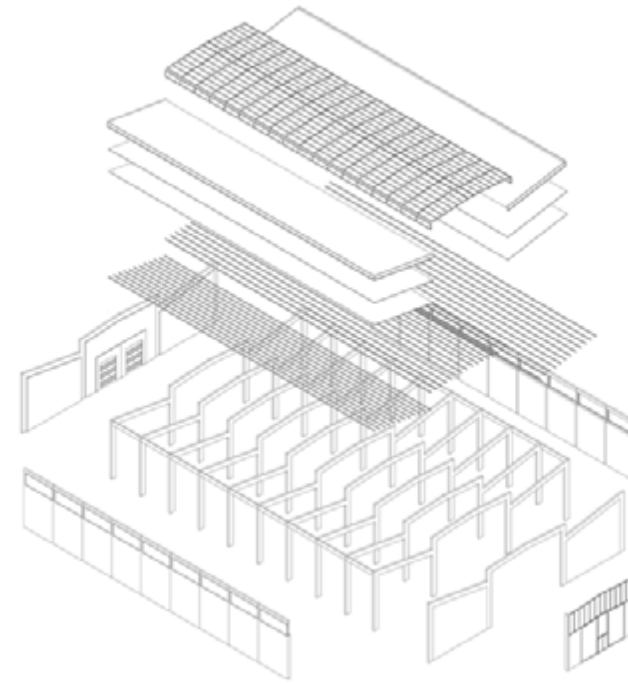
Mitford Museum of Northumberland Mining is based on the abstraction of the Mitford Castle ruins and fragmenting their "spread" or "declaration" in the landscape into the proposal. The underlying motif of the fragments is to travel and fetch the contextual layers of history of Northumberland such as mid-war mining culture, The Bevin boys, and Northumberland bagpipes. The programme is in four parts; a Central Building, a Performance Building, the Mining Exhibition and a Cafe; connected with carved routes bordered with gabion walls



Grant Hewitt Mitford Earth Building

The design is based upon an industry for producing natural pre-cast construction materials such as rammed earth panels and hempcrete blocks. Materials will be produced on site where possible such as growing hemp.

Another value for the proposal is to educate. Due to the uncommon materials local builders may require training on the methods required, which will be provided on site. A cafe located in the Corbridge inspired kiln will also be available. The space will serve guests when they are on workshop days as well as people passing through the local community.



Ethan Howard The Fallen Gallery

The fallen gallery is a social history project located on the Mitford ruins, a historic medieval village in the heart of Northumberland. The goal of the proposal is to turn Mitford into a destination, a place where people would not only want to visit but stay.

To achieve this the gallery has lodges in the landscape so people can stay and explore Northumberland's rural landscape. The project is titled a social history project because the project is as much about the tourist as it is the local.



Angeliki Ioannidi Mitford Necropolis

Mitford Castle Necropolis, is a place that offers tranquility and calmness, the so-called "αταραξία < ataraxia" as referring to the Greek dictionary. Somewhere for those in mourning and for the one's that seek peace of mind; even for the one's exploring Mitford.

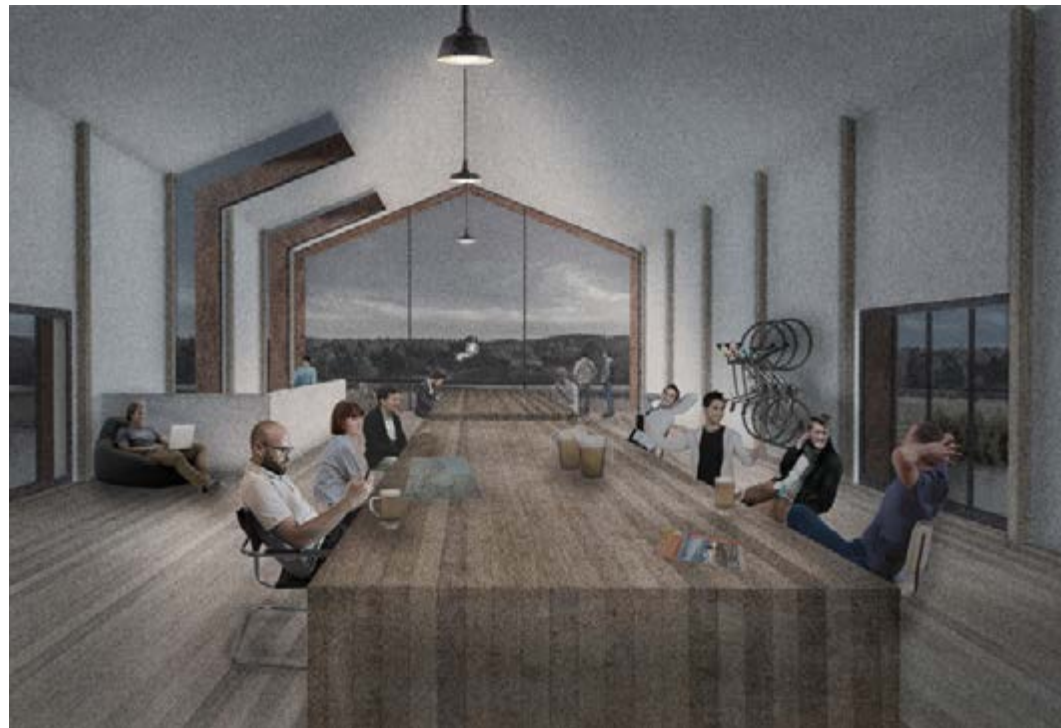
The structures that form the Necropolis are located beneath the Historical Mitford Castle Ruins that sit on a small hill of 12m height, encircling the front whilst highlighting the importance of the Ruins as they become part of the design.



Harry Kershaw The Exploration Centre

The Exploration Centre is an exciting Museum space that encourages visitors to understand the landscape of Northumberland.

The building features several “shed-like” forms that were designed with the intention of creating a sense of familiarity, in comparison to the vernacular forms of agricultural buildings found in the local area. A cantilevered space, clad in copper, makes gestures toward the 11th Century Bothal Castle and opposing River Wansbeck. Toward the lower end of the site lies a Floodplain that the building adopts with a subterranean level built with bold, sweeping, concrete walls.



Oliwia Kuzma Life Celebration - Mitford Castle Cemetery

The Mitford Castle Cemetery is designed to function as an extension to the existing Mitford Cemetery. The proposal aims to root the cemetery within its context, to meet the needs that arise from the growing popularity of Cremation. An emerging trend for celebrating life instead of grieving the loss and profane character of funerals. As well as the Funeral House the proposal consists of a ceremony building, columbarium and dining building. The proposal features a reflective facade which blends with the environment whilst maintaining privacy during the mourners celebration of life.



Ryan Labuschagne The Decomposition Centre

Velux Prize Winner

The building provides an environmentally friendly option for decomposition with a series of composting towers, decomposing a body within six weeks. A central circulation corridor divides the functional staff spaces with the mourner's route.

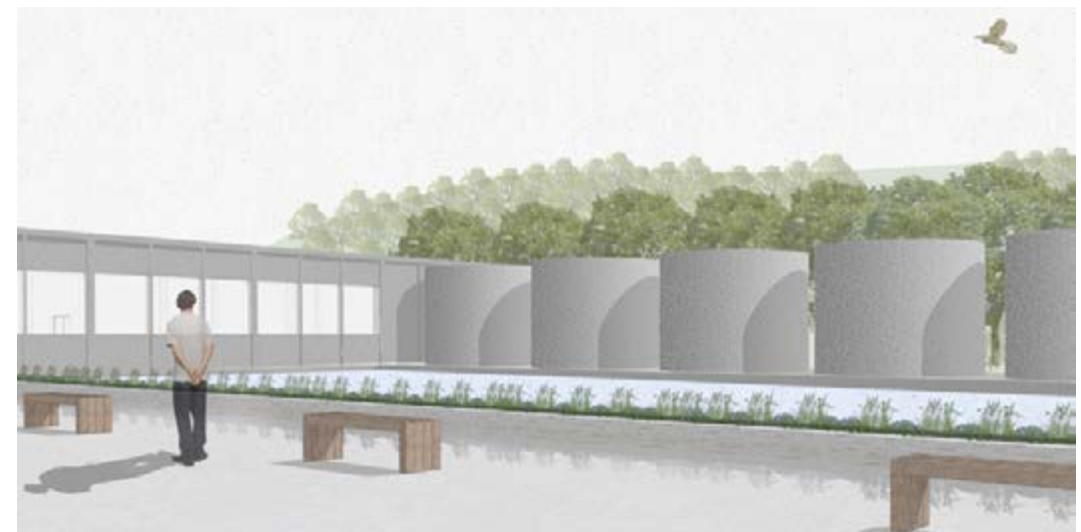
The building represents the five stages of grief enabling mourners to connect with their emotions. Lavender lines the entrance representing isolation. Fire represents the stage of anger while the bargaining congregation space is illuminated by blue light making use of stained glass. A dark tunnel represents depression and the building culminates in the garden of acceptance, where the deceased is laid to rest in the decomposition module.



Rian Lamb Innovative Agricultural Centre

The Innovative Agriculture Centre is a look into the future of farming within the UK, and a blueprint for the rest of the world. The former Northumbria Water Treatment Site has been transformed into a state-of-the-art complex for the research and production of crops using innovative growing techniques.

The Innovation centre supports educational services and intensive research, containing state-of-the-art laboratories, high tech seminar rooms and a ground-breaking mock growing facility. Advances and breakthroughs in research are put into production on site within the modular greenhouse building, where crops are grown, harvested and packaged for consumption across the region.

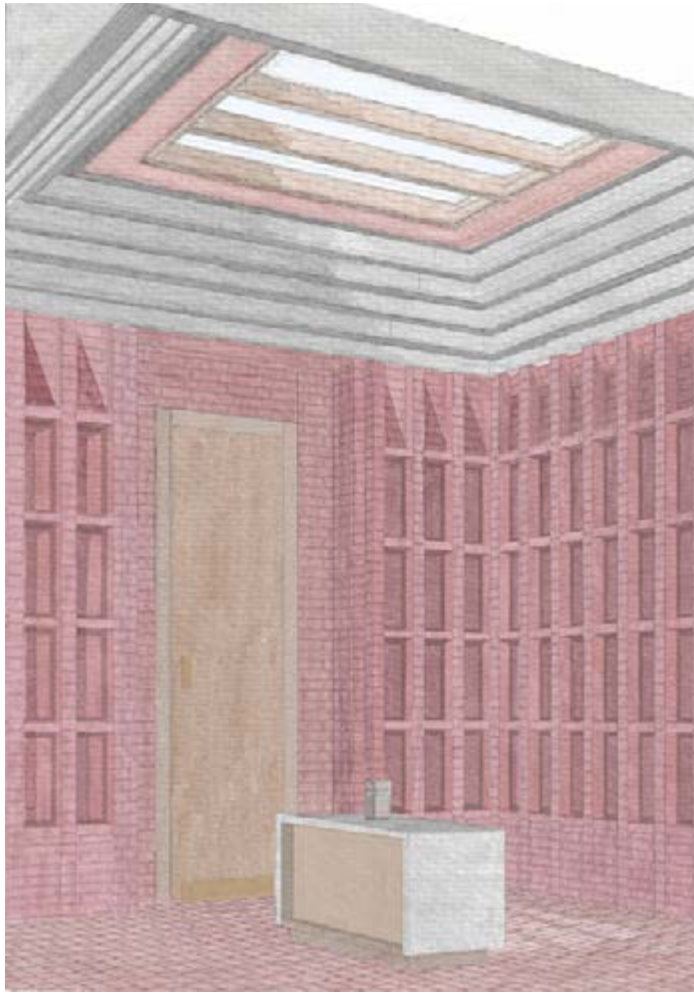


Alexander Mackay Mitford Castle Crematorium - A Journey of Mourning

RIBA President's Medals
Bronze Medal *Nomination*

FCBS Prize for Best
Undergraduate Project
Winner

Mitford Castle Crematorium is formed around a spatial journey that takes the mourner through the procession, ceremony, mortuary and contemplation to make up the key spaces that allow the mourner to grieve. This journey is expressed through an architectural language of vaulted arches and thick brickwork that is inspired by the pre-existing ruins of Mitford Castle. The language explores a spatial hierarchy that takes mourners through spaces of grandeur or intimacy and a material permanence, which explores the functional and aesthetic requirements of the programme.



John Marcos Mitford Crematorium

Death and memorial are a Cremation and remembrance Buildings main goal. It is a place for practical, but dignified, disposal of dead bodies, providing the service for the emotional and spiritual needs of the mourners.

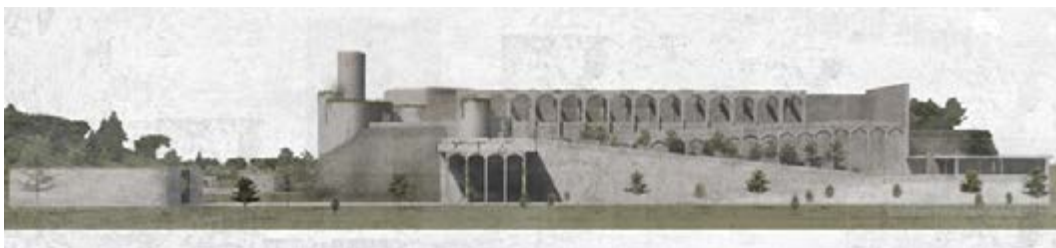
Separation between the funeral and cremation facilities is the main design approach in United Kingdom Crematoria, as it is not customary for the mourners to witness the coffin being placed in the cremator.

The scheme is modest, as it will be a contemporary design, that compliments the assimilation of inspiration surrounding the area, and integrating local materials.

Kevin Mirrezaei Crematorium of Life and Journey, Mitford Castle

The crematorium proposal aims to resurrect the significance of the dormant castle ruins function once again. Whilst being respectful to the ruin, an inspired proposal creates this architectural link between new and existing.

With significance reintroduced, the procession is experienced through varying moments, creating a sense of solace. A crematorium that can be personal, a place to gather thoughts and a moment to feel safe. This proposal focuses on key notions to advocate a framed journey, route or climb up the hill to a point of significance where loved ones can say goodbye and let nature take back.



Oliver Paul Life in Death, A Crematorium for Bothal

Ryder Prize for Best Undergraduate Project Winner

RIBA North Student Award Nomination

The project aims to explore the ceremonial traditions within Western culture surrounding life and death, to suggest a spiritually connective alternative as the rate of religion within society reduces. A symptom of a culture emphasising rapid pace in life has resulted in a neglect of the acceptance and understanding of death, resulting in a short grieving process negatively impacting on well-being. The project surveys ritual and memorial within the rural setting of Bothal village, to develop principles of life beyond death applied within a Crematorium setting.



Aaron Ptohopoulos Demise Through Nature

The **GT3** People Architecture Award Winner

Located around the historical ruins of Mitford castle the crematorium breathes the nature its around, designed for the purpose of natural atmospheres within all spaces. The crematorium captures the great landscape it sits within whilst allowing for the ruins to hold its authority over the site.

Allowing mourners time and space to come to terms with the events, they are welcome on site throughout the day allowing them time within the chapel around site. As the environment changes throughout the site, the atmospheres within the buildings follow, offering a wide range of spaces for a comfortable condolence to be paid.



Brad Roberts Morpeth New Public Library

Addressing the effects of climate change on areas in high risk of flooding such as Morpeth was the catalyst for this project as the town's former library was forced to close due to flood damage. The proposal aims to create an accessible library space taking inspiration from Henri Labrouste's Bibliothèque Sainte-Genève library.

Reading the site and using constraints to aid design decisions was very important to the project. Existing characteristics of the site remain in the final design such as the old steel frame from the site's former use as a car garage.

The site for the library is placed between a historic woodland and the River Wansbeck, the project forms an intimate connection between the river and the wider woodland.

Momen Sharafudin The Mitford Museum

A museum celebrating the rich history of the site by linking the museum with the existing Mitford Castle Wall, as well as The Mitford Church and Cemetery. The Mitford sisters' exhibition rooms provide captivating insight into each of the sisters lives as well as framing special views directly to the Mitford church and cemetery. The rest of the museum rooms provide fascinating views of the Mitford Castle Wall inspired by the castle ruins. Finally, landscaping has been a huge part of the design throughout the site to provide a memorable journey for the users of the museum as well as achieving environmental standards.



Marko Sherstylo Mitford Castle Crematorium

Architect's Journal Student
Prize Nomination

The Mitford Crematorium addresses the issues of land scarcity and the combustion of traditional cremators with a cremation process involving an alkaline and water solution instead. To complement the function of the building, the theme of ageing was applied through vegetation and facade elements, both of which change over time, short and long term. The crematorium is situated on a wide landscape populated with dense tree ranges, open fields, and a meandering river.



Wiktorja Skarbek
Mitford Distillery and
Visitors Centre

Feilden Clegg Bradley
Studio Prize for Best
 Undergraduate Project
Winner

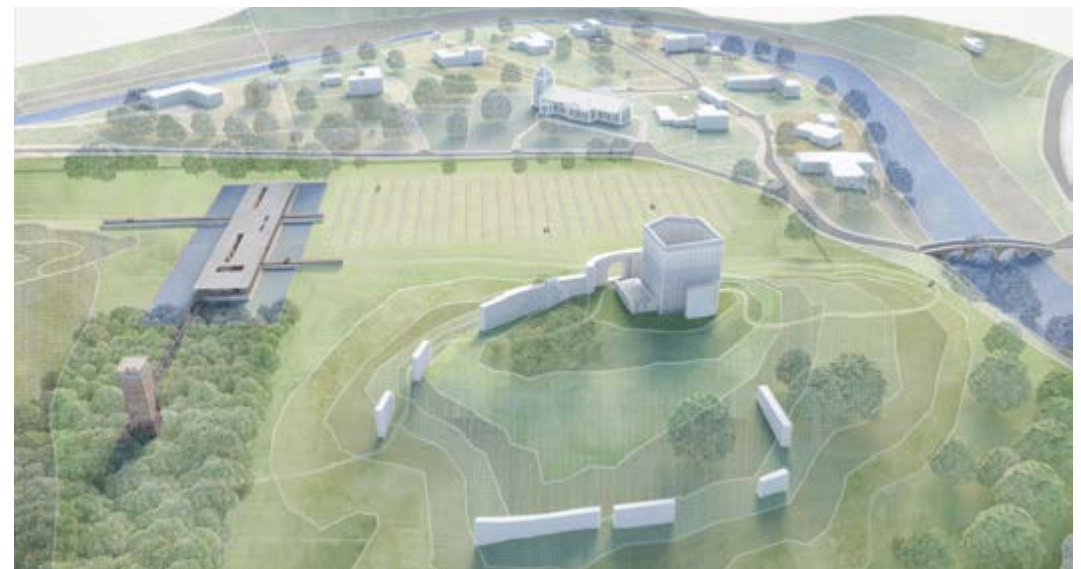
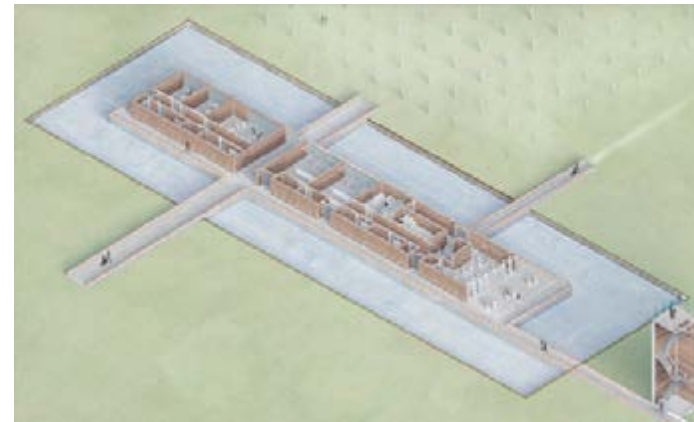
RIBA North Student Award
Nomination

The proposal is located in Mitford at the old industrial site. The remaining industrial elements are an inspiration to the construction principles as well as the thesis, architectural and landscape language of the building. The building is orientated perpendicularly to the river edge to allow better connection between the industrial spaces whilst a series of bridges placed above the process spaces allow clear views and an understanding of the whiskey making procedure.



Luke Steel
Death and Landscape

Death is used to generate dense landscape conditions on site. Each deceased is designated a light in the field that remains illuminated for one year. Power is generated in a Microbial Fuel Cell using the organic matter of the body. This cycle is succinct with the human grieving process. After one year has elapsed the light diminishes, signifying the end of the process. A small amount of compostable remains are then used as the basis of new life in the plantation. Although the cycle is complete, the memory of the deceased always lives on and mourners can always revisit the tree where the deceased is situated.



Amelia Swaby
The Final Farewell,
Mitford Crematorium

The concept of death is both troubling and uncomfortable for people, sparking intense emotions throughout the grieving process. The Mitford Crematorium project aims to deliver spaces which are unique and responsive to the differentiating stages of grief and loss, whilst also providing a dignified and respectful environment for the mourning and the lost. This will essentially bridge the gap between the two entities of life and death to bring them together in a peaceful harmony whilst attempting to present a new outlook on death, acknowledging the 'final farewell' to be something of peace rather than anguish.



Alexandra Valkovicova
Museum in the
Landscape, Mitford
Castle Rings

RIBA President's Medals
Bronze Medal Nomination

The story of Mitford Castle starts with formation of geological layers. In early 11C, Normans built their Motte & Bailey castle, which consisted of massive earthworks and wooden palisade. The castle was then upgraded to a shell keep consisting of chapel, cemetery and five-sided keep before it was burnt down in 14C. The whole landscape is considered as the museum and consists of hill rings, visitor center, standing stones and forest walk. I



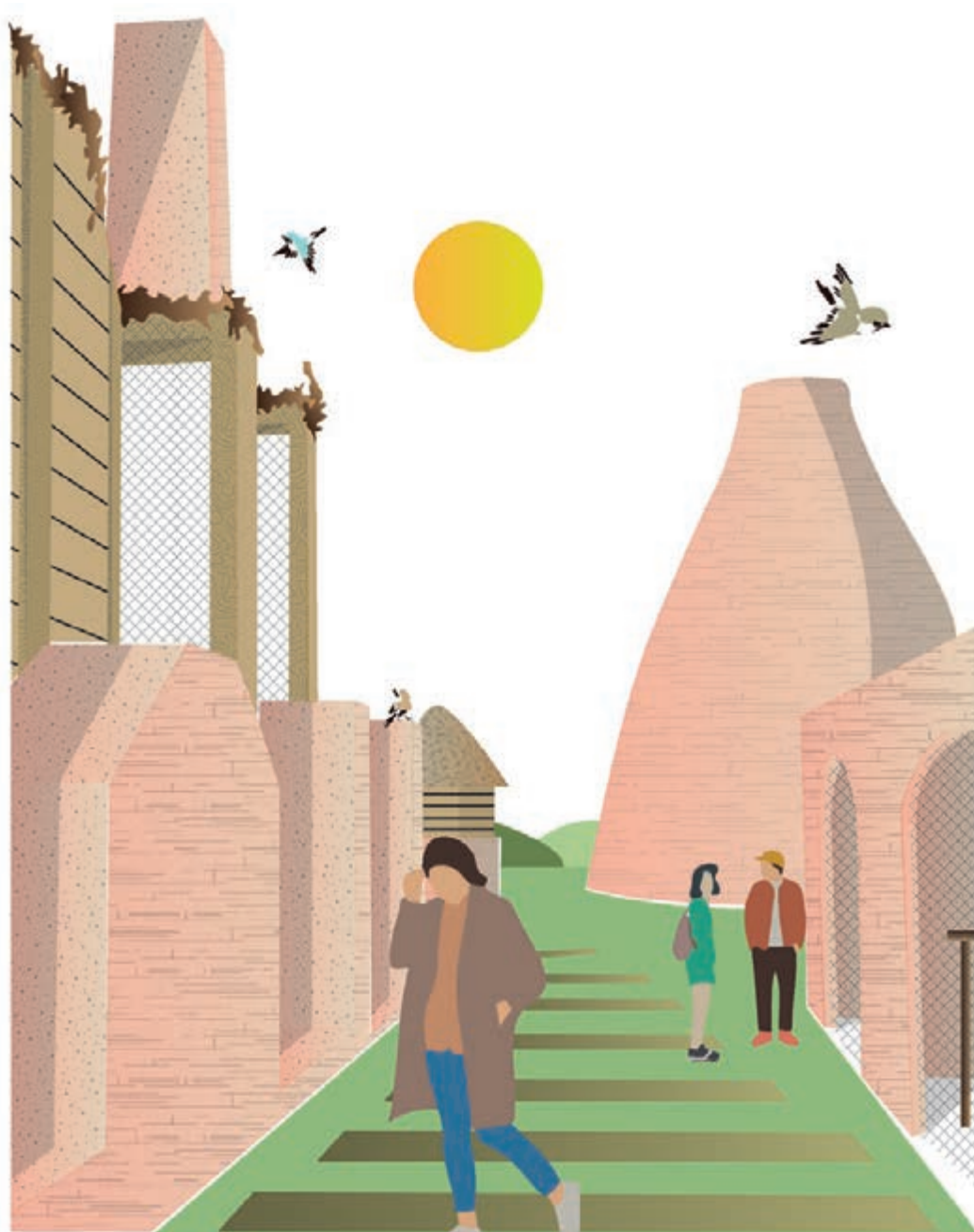
Interior Architecture

BA (Hons)

Postgraduate
Certificate



Image | Milly Muir, Westgate House



Interior Architecture BA (Hons)

Notions of Heritage

This design-led, studio based course is a member of Interior Educators, the National Learned Society for the subject. The course develops creative, intelligent and meaningful design proposals for existing buildings through investigation of the existing site as a precursor to a designed intervention. Expressed control over the relationship between the existing context and a proposed interior adaptation is supported by studies in design, communication, history and theory, construction technology, environment and management.

Students take part in site visits within live projects and a European study trip to help contextualise and expand learning, with the option of an additional study abroad year or year in practice at the end of Year 2, to enrich the experience as a subject specialist and as a global citizen.

Students develop a creative portfolio of directed and self-directed design project work which allow a full exploration of interests within interior architecture and building adaptation, while fully expressing an ability as

a designer and a future professional.

The question of heritage is tested through two contrasting conditions within our final year projects. One proposes change to a Grade II* Listed former Assembly House, built in the Victorian vernacular during Newcastle's reign as a mercantile and industrial powerhouse. The other, a former pottery works, consisting of the preserved and ruinous structures as a Scheduled Monument and Grade II* Listed bottle kilns as an assemblage of buildings.

Through a shared design methodology; which includes democratised notions of beauty, community and cultural meaning; the projects test ideas on providence, aesthetic value, collective memory and worth within an urban or rural setting.

Interior Architecture BA (Hons) Assembly House: Occupy



Westgate Road was a street of wealthy merchants' houses, standing within orchards and gardens in its heyday. It has also been a centre for merchants and craft guilds, recreation and entertainment with taverns, theatres and assembly rooms. From 1716 to 1736 the site worked on was known as the Assembly House and its function was for public assemblies, mainly for dancing and card playing. Fragments of Hadrian's Wall run across the subterranean of the site and there are fragments of Newcastle's city wall in and around the environs of the Old Assembly House and Westgate Road.

The rich history, narratives and remnant material culture found on site provide an investigation position for each project and speak of the sites importance to the city's age as a mercantile and industrial powerhouse. The project proposal is to adapt Assembly House as a canvas of interior space and design, to develop a programme which responds to themes of culture, narrative and spatial anthropology, and to occupy the building through adaptive reuse.

Tutors

Andrea Couture
Darren Hancock: FromWorks
Paul Ring

Associate and Visiting Tutors

Ben Couture, Jardin Couture
Paul Crowther, FaulknerBrowns Architects
Sophie Evans, Contents Design
Nigel Scorer, Contents Design
Michael Simpson, GT3 Architecture
Dominic Williams, Ryder Architecture

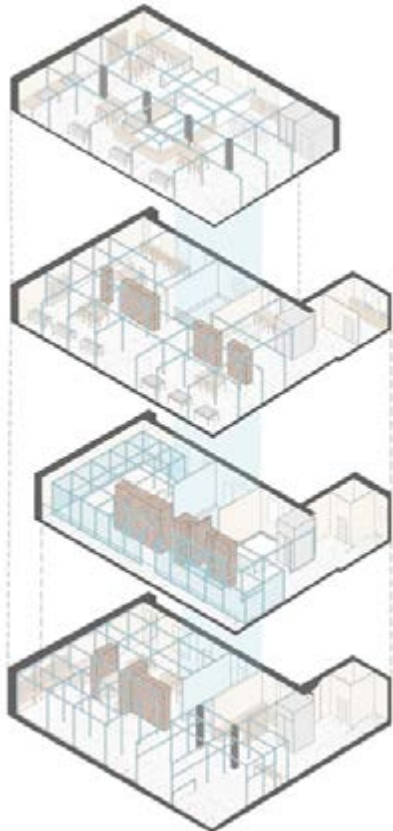
Students

Charlotte Allan
Erin Bek
Bethany Caffrey
Alisha Carrigan
Rob Easton
Lewis Howard
Iram Kamal
Milly Muir
Alice Pratten
Katie Robinson

Charlotte Allan Westgate Printmaking Centre

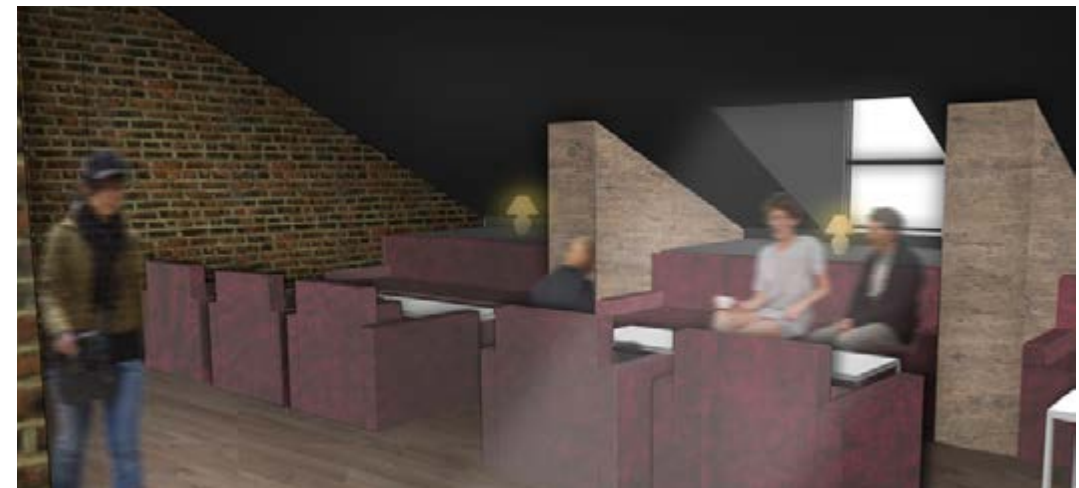
YMCA Award for Socially Responsive Design Winner

The unexpected Italian Style Plasterwork is a creative hidden gem within the existing building at Westgate Road. Historically, Plasterwork designs evolved using printmaking techniques in the Renaissance period. The new cultural Printmaking Centre will be a social communal environment where the rich history of the site is restored throughout the space.



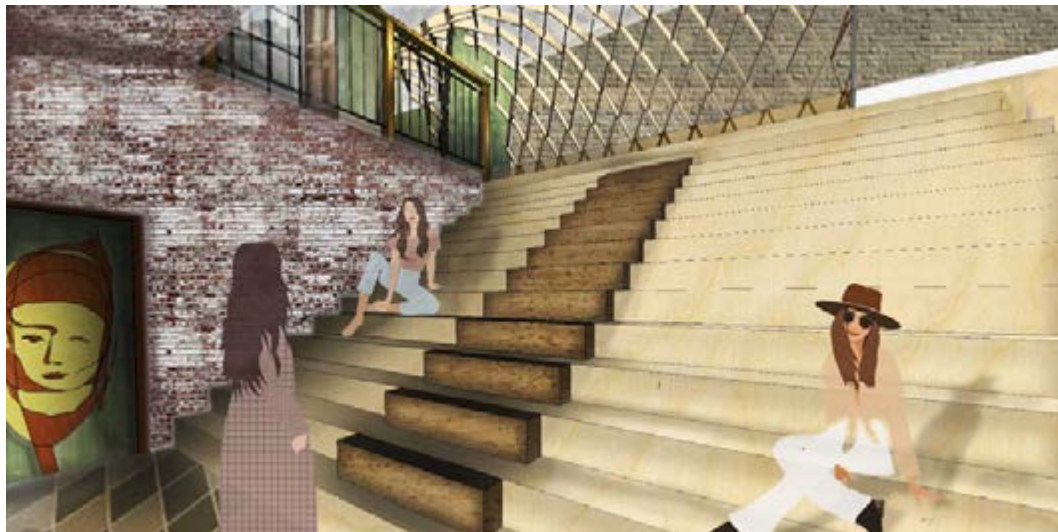
Erin Bek Reveal Cinema

The concepts of 'revealing' and 'collage' were inspired by the site's original condition, of peeling wallpaper and materials of different times. The building itself was a collage of its own story. The function of a cinematic, exhibition and studio space, is also inherently storytelling. The contrast (and collage) of the old existing brick and the insertion of the clean, white interior reminds the visitor constantly of the old and new and the on-going story of the building.



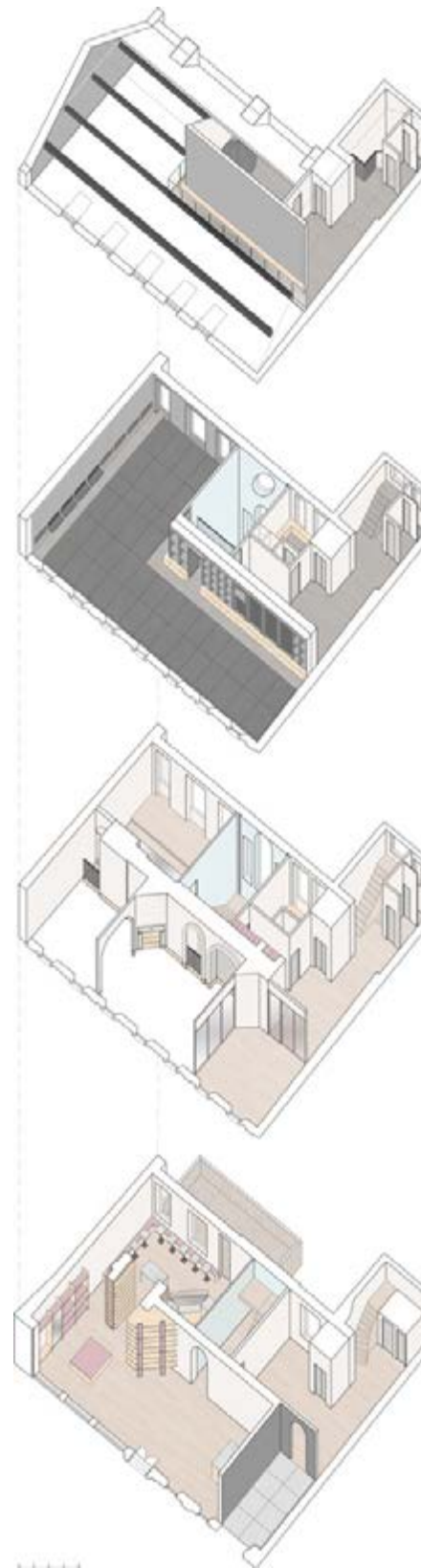
Bethany Caffrey Westgate Road Design Centre

A collaborative creative hub for communication between female textile, furniture and architectural designers. Used to repurpose and create new buildings in Newcastle, revitalising the area, using locally sourced materials. The main architectural language is through using an altered floor intervention with ramps weaving through the spaces.



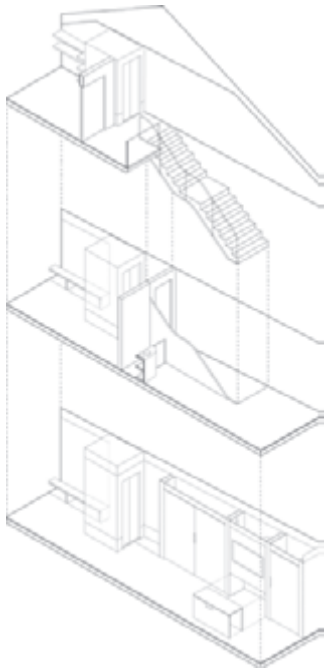
Alisha Carrigan Shanti Rooms

In the creative hub that is Newcastle centre's West End, arts and entertainment flourish. Here, a long-neglected listed building has been restored to evoke a yoga school of the future, combining the mental and physical abundance of yoga. Aerial classes are offered in the purpose-built, double height studio. Traditional yoga and guided meditation are offered in the old Georgian style rooms, left fairly untouched to showcase the beautiful plasterwork and decoration.



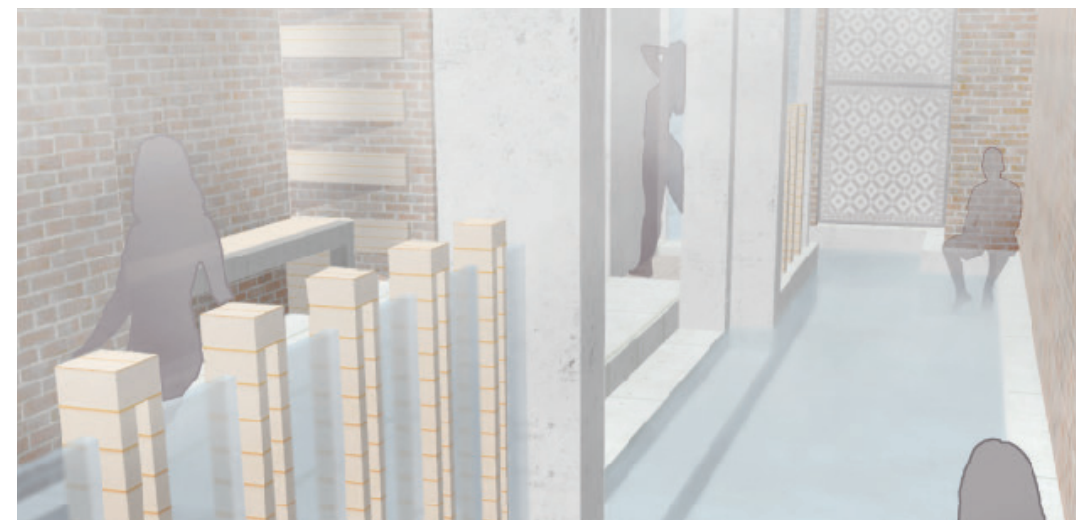
Rob Easton Westgate Rooms

This proposal rekindles the celebrations that took place in Assembly House between 1716 and 1736, by becoming a venue for weddings, parties, conferences etc. The scheme includes a journey upwards through the building, which features an open bar area, ceremony space, dining hall and finally, the penthouse suite. There are also many interactive elements within the design creating a unique celebratory experience.



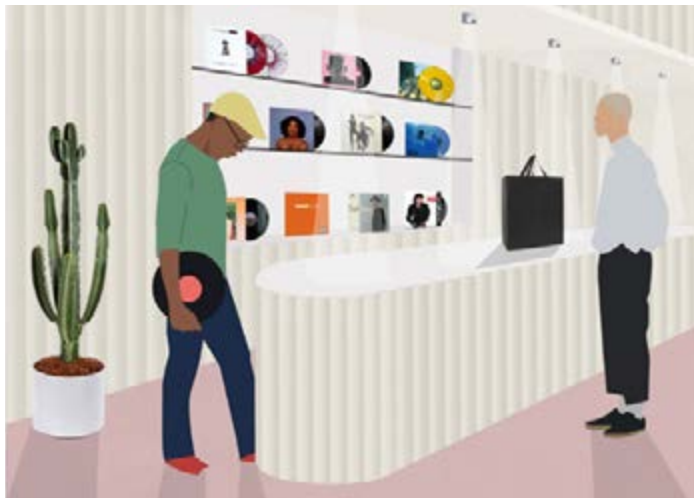
Lewis Howard The Skinner Burn River Spa

Situated within the heart of Newcastle Upon Tyne, the Skinner Burn River Spa aims to provide a cultural provision for pedestrian traffic. In the form of a leisure pursuit, the scheme allows users to congregate, enjoy refreshments, and relax in a restored and reworked Georgian Building.



Iram Kamal Head in Space

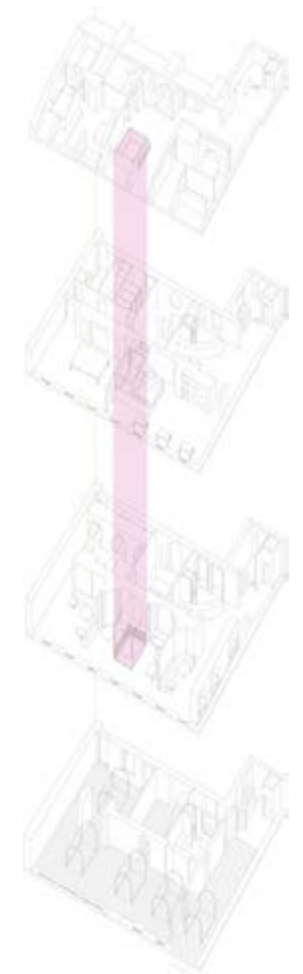
Performing Arts Studio is a captivating entertainment hive in the heart of Newcastle Upon Tyne. The grade II* listed building has become a revived commercial front, offering a variety of live musical and theatrical experiences, alongside an exclusive mixology area, and hosting a futuristic and contemporary styled record store



Milly Muir Westgate House

Feilden Clegg Bradley Studio Prize for Best Interior Architecture Project *Commendation*

In response to the regeneration of the local area, this scheme restores The Newcastle Assembly Rooms back to a member's club whilst integrating a modern retail arcade. The scheme's principal feature is a central void that punctures the full height of the design and allows light to flood the space.



Alice Pratten
Newcastle Textile Workshop

Ryder Prize for Best Interior Architecture Project Winner

Interior Educators National Student Project Award Nomination

Interior Educators National Student Writing Prize Commendation

Gargin Studio Prize for Creative Writing Winner

Newcastle Arts Centre Interior Architecture Award Winner

Newcastle Textile Workshop is an immediate response to the crisis of fast fashion. This collaborative, creative hub will encourage the recycling and upcycling of clothes, bringing the community together with collective work between local designers, students and the general public. The space will educate users on the crisis of waste within the fashion industry and promote sustainable buying, commanding social change.



Katie Robinson
Matinée: A Space Before The Performance

Historically, 55-57 Westgate Road has been a place in which communities could meet and has many inspiring features worth preserving. The architecture of dance requires many elements and styles underpinned by precision, culture and creative thinking. Matinée provides a facility for dance, rehearsal and socialisation. Combining the essence of the unique features of the building with new design and purpose creates a partnership between performer and the space.





Image | Brittany Thompson, Walkers Visitor Centre

Interior Architecture BA (Hons) The Old Pottery: Engage

The Grade II* listed Scheduled Monument Walker's Pottery was in production from the 1840s to the 1910s. It produced a wide range of utilitarian ceramic goods including fire clay retorts (for street lamps), furnace bricks, quarls (large flooring slabs/tiles), salt-glazed sink-stones or troughs, ridge tiles and chimney pots as well as salt-glazed sanitary wares. It also possibly made domestic pottery and it is one of the few remaining examples of a Tyne Valley rural pottery.

The project's aim is to develop the Grade II* listed monuments through imaginative and meaningful solutions to create a community and visitor provision and experience through interventional space(s) to engage the visitors on the site.

The purpose of this intervention is to apply narrative and meaning to the visitor's appreciation of the space through spatio-environmental occupation of the sites complete and disrepaired buildings into a coherent collage of spaces.

Tutors

Andrea Couture
Darren Hancock: FromWorks
Paul Ring

Associate and Visiting Tutors

Ben Couture, Jardin Couture
Paul Crowther, FaulknerBrowns Architects
Sophie Evans, Contents Design
Nigel Scorer, Contents Design
Michael Simpson, GT3 Architecture
Dominic Williams, Ryder Architecture

Students

Robert Denton
Katie Evans
Ting Guo
Jasmine Parnell Murray
Tom Rickman
Olivia Simpson
Jack Sipocz
Brittany Thompson

Robert Denton Corbridge Arts Centre

The approach aims to preserve and prolong the sites history, bringing life back to the site. Done through a series of 'moments' that allow for a minute of appreciation. This is done through the architecture by manipulating the visitor experience, encouraging to stop and observe the surroundings. Achieving a connection between the visitor and site.

The Art Centre enables opportunities for locals and visitors to engage with art. The Centre provides studio, class and exhibition space for local work to be celebrated.



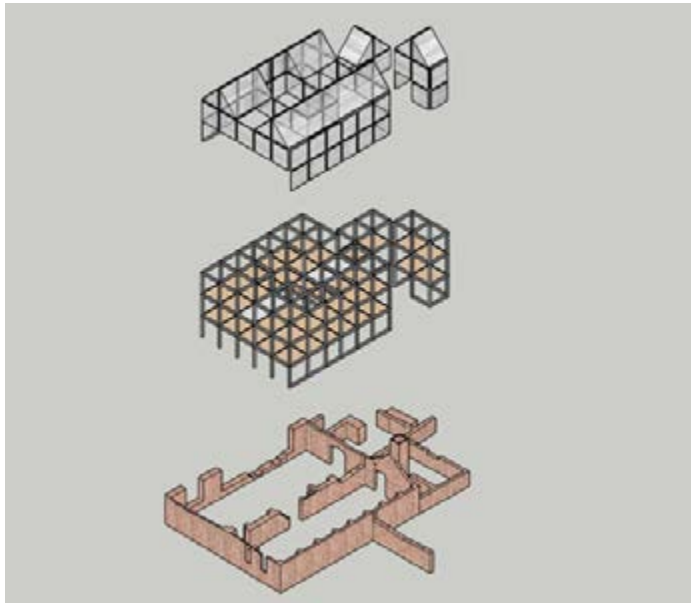
Katie Evans Walkers Pottery Retreat

Walkers Pottery is a weekend retreat for an exclusive set of 8 guests. They will make pottery which can then be repurposed back into the landscaping of the site. Guests will then enjoy a two-night stay in the accommodation area. Here they will enjoy a banqueting experience, as well as having the option to join communally.



Ting Guo Glass Art Factory

This is an opportunity to help local designers improve the creative environment in addition to building their own business within Corbridge. The original architectural structure is a part of the heritage of Corbridge; therefore, this project will be studying the initial building structure and use new material contrast to play with the old forms.



Jasmine Parnell Murray The Old Pottery's Hive

The Old Pottery, Corbridge
Heritage Adaptation Award
Winner

What was once an Old Pottery in the 1800's, the unoccupied site opens itself up to become a hive for the creative community of Corbridge. The proposal reacts sensitively to the existing remains and features found across the site, offering a place to attend workshops, up-skill and celebrate local art/businesses.



Tom Rickman Walkers Pottery

YMCA Award for Socially Responsive Design Winner

The **National Trust Heritage Adaptation Prize Winner**

Inspired by the self-sufficiency and high level of craftsmanship of The Old Walkers Pottery, the scheme aims to provide the local area with the facilities needed to showcase these skills. Accommodating Potters, Blacksmiths, and Joiners the proposal includes everything needed to pass on these skills to visitors, while teaching a greater appreciation for the crafts themselves.



Olivia Simpson RePlanting The Old Pottery

Feilden Clegg Bradley Studio Prize for Best Interior Architecture Project Winner

The **GT3 People Architecture Prize Winner**

The Old Pottery, Corbridge Heritage Adaptation Award Commendation

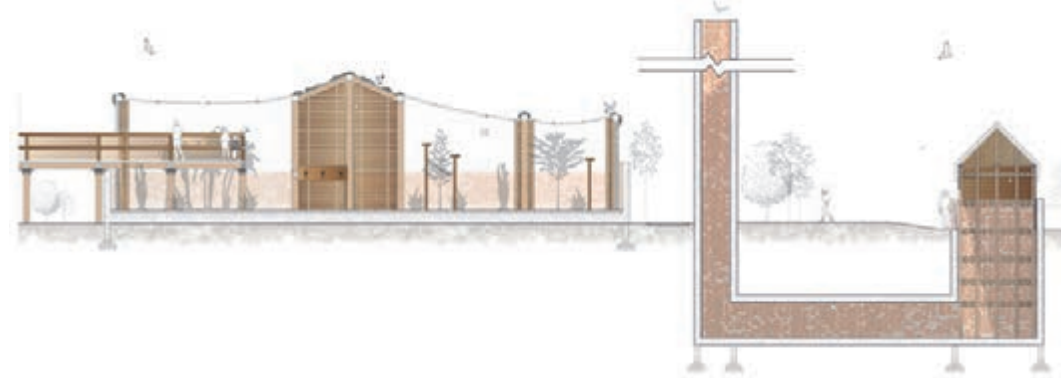
In today's environmental climate it's more important than ever to make small changes towards a cleaner planet. This scheme sees The Old Pottery turned into a Hub of Horticulture for Corbridge, providing education for those already keen on gardening as well as complete beginners, teaching them the importance of utilising gardens to become more self sufficient.



Jack Sipocz Corbridge Community Coop

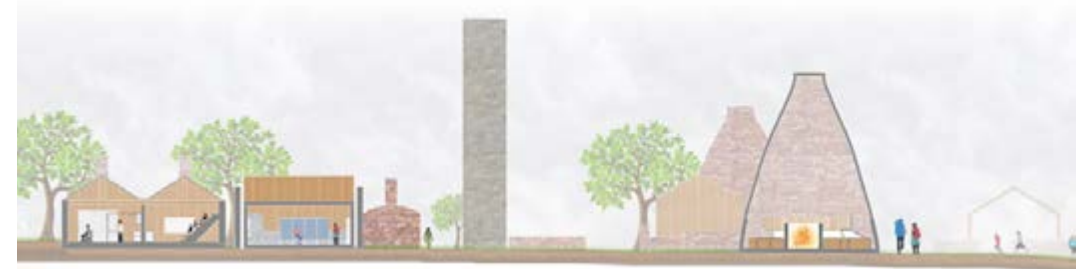
The Old Pottery, Corbridge
Heritage Adaptation Award
Commendation

The proposal hopes to engage the local village in the creation of a community-led bird sanctuary through a Ruskin approach towards material upcycling, spoliation and renewable local materials, in order to preserve the ruins and their form. This function is to help save both the community and the local ecology that are under threat from the new housing developments within the immediate environment.



Brittany Thompson Walkers Visitor Centre

This proposal repurposes the collection of buildings as a visitor centre for families, locals of Corbridge and the walking community. The community of walkers are not only friendly and social, but also conscious and respectful of the natural world to which they love to explore. With this knowledge the concept of the scheme is to encourage the visitors to aid in human connection, environmental consciousness, and education of the natural world.



Interior Architecture Postgraduate Certificate

This unique 60 credit PG Certificate programme of study allows Northumbria BA Interior Architecture graduates to top up their successful UG Degree award to satisfy the ARB Criteria for Part 1.

This is the only programme of its type and benchmarks Interior Architecture at Northumbria as an innovative discipline, developing a community of creative reuse specialists who have Part I and can work in practice with adaptability.

Critical thinking, imaginative enquiry and rigorous design decisions stand at the heart of the programme, with curriculum content that supports a self-directed inquiry and evaluative rationale for contextualised ideas.

The programme is studio based, with a curriculum of study that allows real world examples and experience from practice to shape the method of work and production. It aims to build upon the sensibilities appreciated at under graduate interior architecture with an added architectural dimension of addition or new build to manifest spaces for people.

Students develop ownership of their investigations in design, theory, construction technology,

environment, management and communication, benefiting from our established design studio culture and our student-centered approach to learning. As part of a postgraduate community, students share knowledge, techniques and replicate the way they have worked in architectural practice since their UG graduation. The independently developed thesis projects are supported with design rationale, technological and environmental appraisal reports.



Image | Jenny Wilson, Gibside Hall



Image | Katherine Fung, Gibside Young Bowes Creativity Roos

Interior Architecture Postgraduate Certificate Re-Imagining Gibside

Interpreting Heritage.

This project work was undertaken in partnership with the National Trust, as a design appraisal of architectural strategies on building reuse and how their selective application could be applied to reimagine the ruinous remains of Gibside Hall.

Drawing upon its rich and animated history, individual responses interpret the embedded historic, genealogical, topographic, narrative and natural contexts of the site to re-interpret notions of heritage, and to resuscitate the hall as a visitor experience with definition. Speculations include a celebration of the English country garden and creative retreats for artists and writers.

Projects examine the defined conditional edges of the site to appropriate existing spaces and manufacture new ones that remain within or define the extent of the Halls envelop. In this they are both adaptation and addition; new and renewed.

Tutors

Pete Dixon
Tara Hipwood

Students

Katherine Fung
Nicole Peace
Yves Turmel
Jenny Wilson

Katherine Fung Gibside Young Bowes Creativity Rooms

The new learning centre is a gesture of sensitivity. It aims to provide the ruinous hall with a meaningful function that resonates with its natural surroundings. Inspired by the site's undulating terrains, the new timber roofs extend modestly above the existing stone envelope to form new habitable spaces for young pupils and to harmonise with Gibside's beautiful woodland landscape.



PLAN GROUND FLOOR

- 1 Reception
- 2 Courtyard
- 3 Refreshment
- 4 Viewing platform
- 5 Exhibition space
- 6 Reading area
- 7 Creative learning space
- 8 Outdoor learning space
- 9 WC + baby change
- 10 Locker + storage
- 11 Kitchen + storage



Nicole Peace Gibside Retreat

The Writers Retreat occupies the Grade II Listed building and becomes an educational centre for aspiring writers and filmmakers. The scheme provides a public sector for exhibition, library facilities and educational talks/workshops. Public walkways around the building allow visitors to explore the ruins and roof top viewpoints. The viewpoints capture the landscape and the tower of liberty encouraging walkers to visit the space.



Yves Turmel Gibside Hall Arts Centre

Gibside Hall and its grounds have been enjoyed by countless people over the last few centuries. Notably, in 1817 with William Turner - acclaimed painter of the time - visiting and producing a number of beautiful sketches from around the grounds.

This Re-imagining of Gibside Hall is something that celebrates this constant, with a nod to William Turner. The new use for Gibside Hall is to offer space to express through art and painting the beauty of its surroundings while also becoming the subject itself from the proposed folly.



Jenny Wilson Gibside English Country Garden

With the wellbeing of women at its roots, in memory of the Women's Land Army who were billeted here during the First World War and Gibside's most influential resident Mary-Eleanor Bowes. Gibside English Country Gardens pays tribute to women's independence and promotes mental wellbeing within the local community. Gardens amongst the ruin become a support network as well as a visitor attraction, with links to Gibside's rich history of inspirational women.





Postgraduate Architecture

MArch
ARB / RIBA Part II

Image | Emma Hodgkiss, Wilding the Vergelands: The Great North Stage Posts



Image | Richard Lamming, Down in the Mud

Architecture MArch

ARB / RIBA Part II

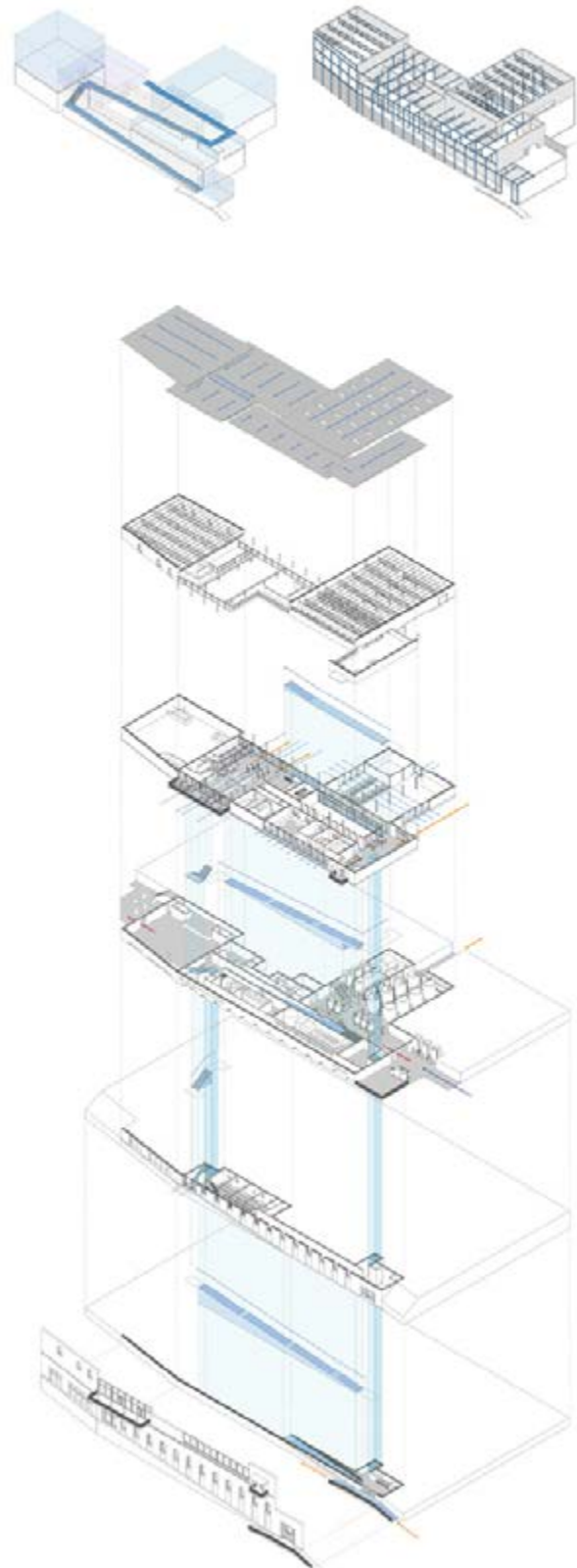
2019-20 sees the continuation of the vertical studios structure for the full-time Master of Architecture (MArch) programme. They offer students the opportunity to tailor their route through their MArch to suit their own interests and aspirations. Students can join one studio for both 5th and 6th years, enabling them to develop a focussed portfolio of projects; or to undertake one major project spanning across two years; collaborate on a larger joint project in 6th year; or to switch studios between 5th and 6th year to broaden their experience and the range of work in their portfolio. Opting into one of the three vertical studios at the beginning of the year provides the metaphorical scaffolding to support every student to develop their own, individual, lines of enquiry and proposition, through supportive dialogue with their peers and studio tutors. This is framed within each studios distinctive theoretical and methodological position - as set out in the provocations detailed overleaf.

All of our vertical studios provocations are sited in the region to enable extended periods of time in the territories of our investigations, repeatedly returning to sites in different seasons and cycles, and to read the unique sense of place in a landscape. We aspire to identify, and to identify with, these contexts

in the broadest sense to enable our graduates to apply a deep contextual approach; whether they ultimately become architects, or in some other roles or fields. Our graduates are employed all over the world, but an increasing number have returned to the north east to establish their own consultancies, to create a critical mass and creative cluster which will benefit the region in the future.

5th year equips students with the tools to conceive of studio as a research methodology with two, semester long projects as preparation for undertaking the year-long, 6th year Design Thesis. Students also experience research methods and cultural context modules to develop their criticality.

The 6th year design thesis is defined as an independent speculative proposition (the design proposal) and is holistic in nature; demonstrating the design, theory, environmental strategy, technical solution and regulatory frameworks for the project. Alongside this horizon-scanning Design Thesis, all 6th year students undertake a Student Selected Investigation; a self-directed, sustained and academic enquiry.



MArch Studio 01

Urban Stitching: Reinventing the Industrial Landscape

Urban Stitching: Reinventing the Industrial Landscape studio investigates the physical and temporal layering of and around the abandoned Elswick Lead works site, in Newcastle.

Through an unpicking of the sites industrial past and an understanding of its natural and manufactured topography, the studio proposes architectural interventions that learn from previous use, narrative and language, whilst re-evaluating the absence of past landmarks.

The work serves as a catalyst for future development of the site and aims to reconnect the Elswick community to the quayside and the city; a connection that urban change has severed in recent decades. It explores architectural and urban typologies as a means to question variation of forms as well as their permanence across a vast urban landscape. It researches how environmental remediation and local economies can shape, change and enhance programme and architectural expression over time. The studio allows students to develop a thesis project that is self-determined in its response to the site and the interpreted needs of the Elswick community through the site.

Studio Tutors

KellyMacKinnon
Alice Vialard

Associate and Visiting Tutors

Tim Bailey: xsite Architecture
Will Campbell: FCB Studio
Robin Cross: Special Advisor on Architecture & Procurement to the Democratic Government of Myanmar
Matthew Margetts: EDable Architecture
Will Mawson: MawsonKerr Architects
Clare Murray: Levitt Bernstein
James Parmley: WSP

Studio Members

David Alvan
Alex Barnes
Barbara Dzavanova
Liam Hawthorn
Josh Lockwood
Dan Marcus
Adomas Novogrodskis
Peter Winterburn

David Alvan Cowntropolis: Meet Your Meat

Cowntropolis is a meat processing and educational hub supporting the production, labelling and consumption of Toon Beef, originating from the Cattle grazing at Newcastle's Town Moor. Cowntropolis will support and enhance Newcastle's agri-food supply sector by promoting its goal: Produce local, Consume Local.

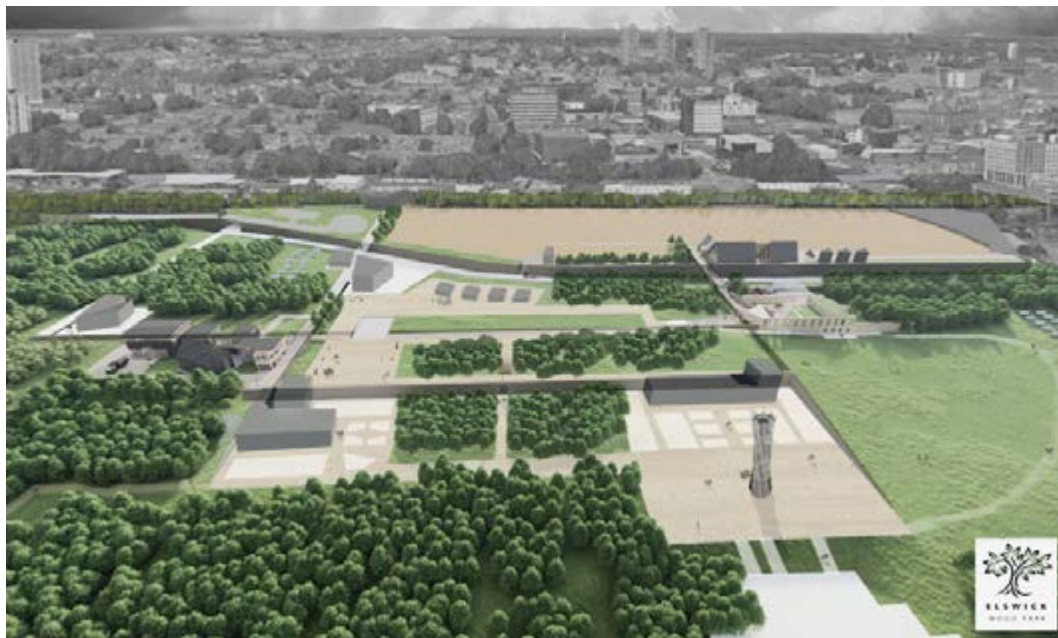
The Toon Beef Abattoir becomes the epicentre of the scheme; creating jobs for local communities and welcoming public visitors to experience and learn about the slaughter process, as well as discovering the most adequate and humane treatment of cattle prior to slaughter.



Alex Barnes Elswick Wood Park

Elswick Wood Park is not confined to one specific purpose. It will be a park of the city which offers something unique in its nature and location - providing beautiful spaces along the quayside. It is a business - a social enterprise with charitable status. A concept - a way of working with the local community to create a better environment, provide employment and reach out to those in need. Teaching methods of sustainable building and architecture in a battle to become carbon neutral. This can be people coming to

classes as a hobby or to gain qualifications in building methods, horticulture or woodland management. The main workshops will include, timber (sourced locally) and eventually on site, rammed earth from local excavations and thatching – from our reeds in the on-site wheat reed field. Workshops will be concentrating on the technology of these elements, how they work in buildings and junctions by modelling full scale and gaining a ‘hands on’ experience.



Barbara Dzavanova The Hammam

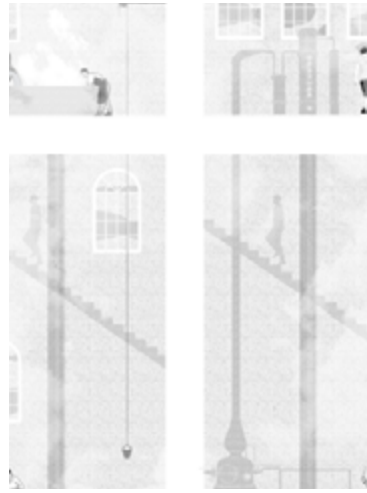
During the past years baths have become inaccessible to the general public and are seen as a luxury only available to certain people. However, this wasn't the case a couple of decades ago. Bathing spaces acted as gathering spaces for the community, for celebration and relaxation. The design works with the typology of hammam baths, which

are accessible to the public and communicate with the city as if it was its common part. The building is trying to soften the barrier between locals and tourists, create new lively routes and at the same time strengthen the community in the area and provide them with a new meeting place.



Liam Hawthorn Distilling Knowledge

The site, which once housed the famous Elswick Shot Tower, is now the home of Newcastle Gin & Co and their master distiller. The company will produce their local gin and will work alongside a gin school and a community still house. The community still house is a new attraction for the city, in which visitors are guided on a distilling experience, where they get to make their own flavoured gin. An annual harvest is also celebrated on the site, in which the public come together and pick juniper berries for their own batches of gin.

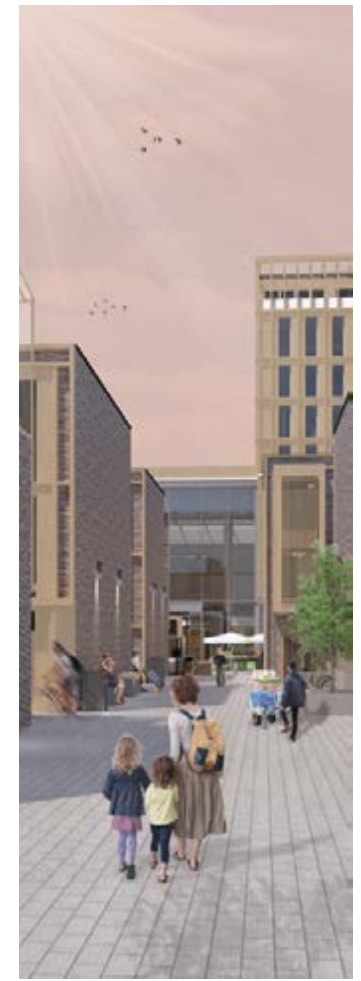


Josh Lockwood The L.E.A.D. Collective: Newcastle's Leading Entrepreneurial Activity District

A project that has the community at heart. The L.E.A.D. Collective is a business district designed to benefit Newcastle's young entrepreneurial prospects and contribute to the positive reduction of the brain drain effect in the north of England.

Configured of a series of buildings along a series of directional axis, the scheme connects the west of the city centre with the surrounding

Elswick community and quayside waterfront. The proposal includes a sustainable design outlook which implements flexible live/work passive house properties and a large communal complex designed for both visitors and residents to enjoy their business activity and general well-being. Collaborative work is something which this proposal seeks to deliver to create a closer-knit community.



Dan Marcus A Pitcher by the Tyne

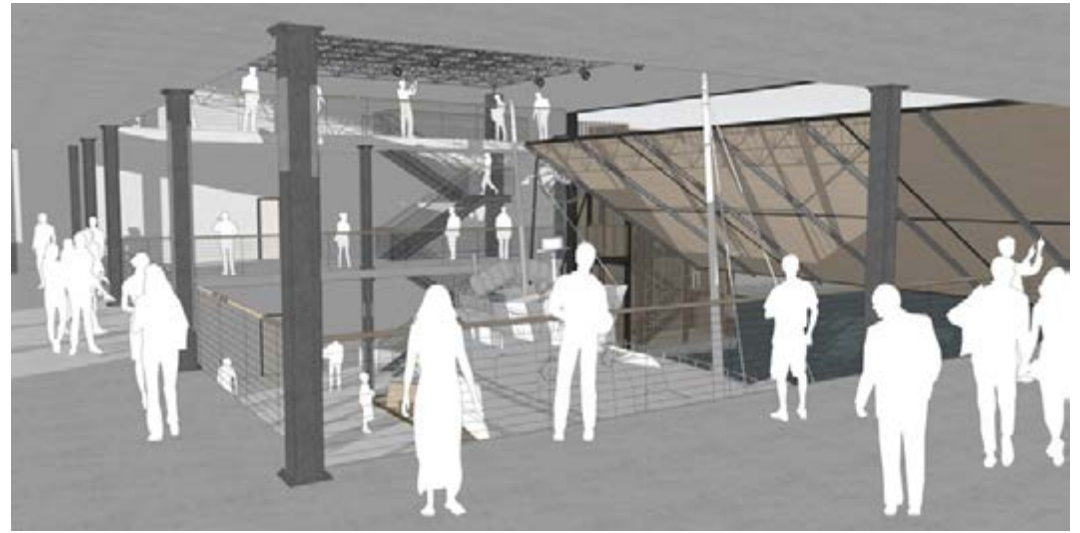
The aim of this proposal is to take advantage of an area of abandoned land within Elswick. This land used to be home to heavy industry and the Lead Works which, over the years, collapsed. As a result, this area has been cutoff from the surrounding communities due to the dangerous level of contamination in the

land due to the Lead Works. This new scheme seeks to solve site issues, remediate the land and occupy it with a brewery and oyster farm to re-ignite interest and bring together the surrounding communities in the form of food and drink.

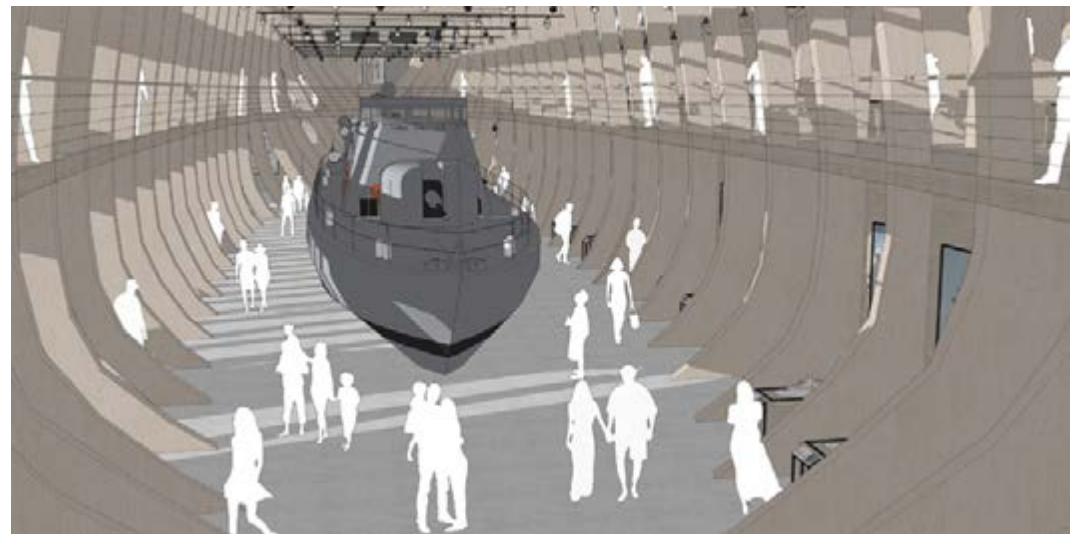
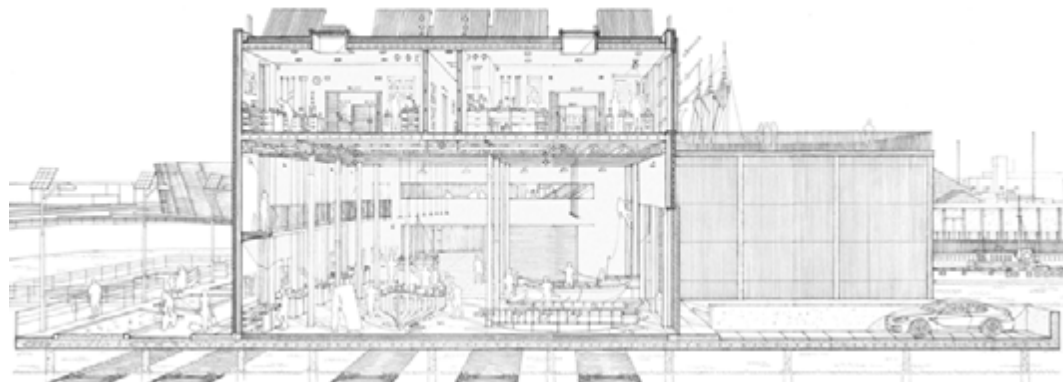
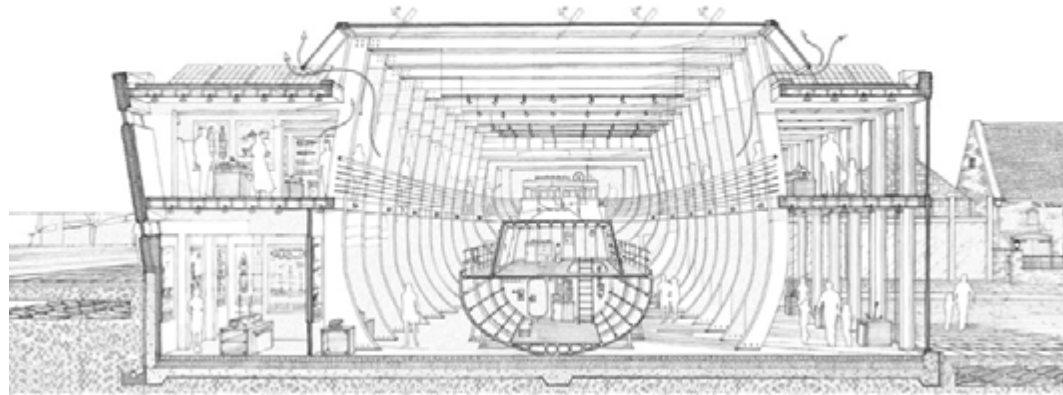


Adomas Novogrodskis Hartlepool Urban Regeneration

The project is a response to a recent £160m regeneration masterplan launched by the Hartlepool Council aiming to establish Hartlepool as a major regional leisure and visitor destination by utilizing its rich legacy of maritime heritage. The concept for the scheme was to revive the lost art of shipbuilding which once made Hartlepool the leading hub of the industry. The project, therefore, proposes a new avant-garde shipbuilding museum celebrating and showcasing the town's industrial heritage as well as a shipbuilding institute providing maritime education and training to bring back the lost shipbuilding skills and businesses sparking wider urban regeneration.



Architects Journal Student Prize *Nomination*



Peter Winterburn Elswick Kitchen

Elswick Kitchen is a community-focused venture which aims to improve the living standards of people within Elswick by tackling the areas high deprivation and poverty rates through job-creation and improving social connections within the wider community. The programme was developed through intensive study and investigation of the local community of Elswick and what challenges they face.

The "Kitchen" itself comprises of an indoor market hall, food hall and function and entertaining spaces with a calming roof garden above. The roof garden is flanked by spaces for Islamic prayer. The prayer spaces twist to face Qibla (the direction of the building Ka'bah in the Sacred Mosque, Mecca, Saudi Arabia). The "Kitchen" itself is surrounded by allotments where members of the community can grow food to sell within the market. The site also houses a biomass energy plant, which uses crops that are grown on-site to generate renewable, sustainable energy for homes within the community.

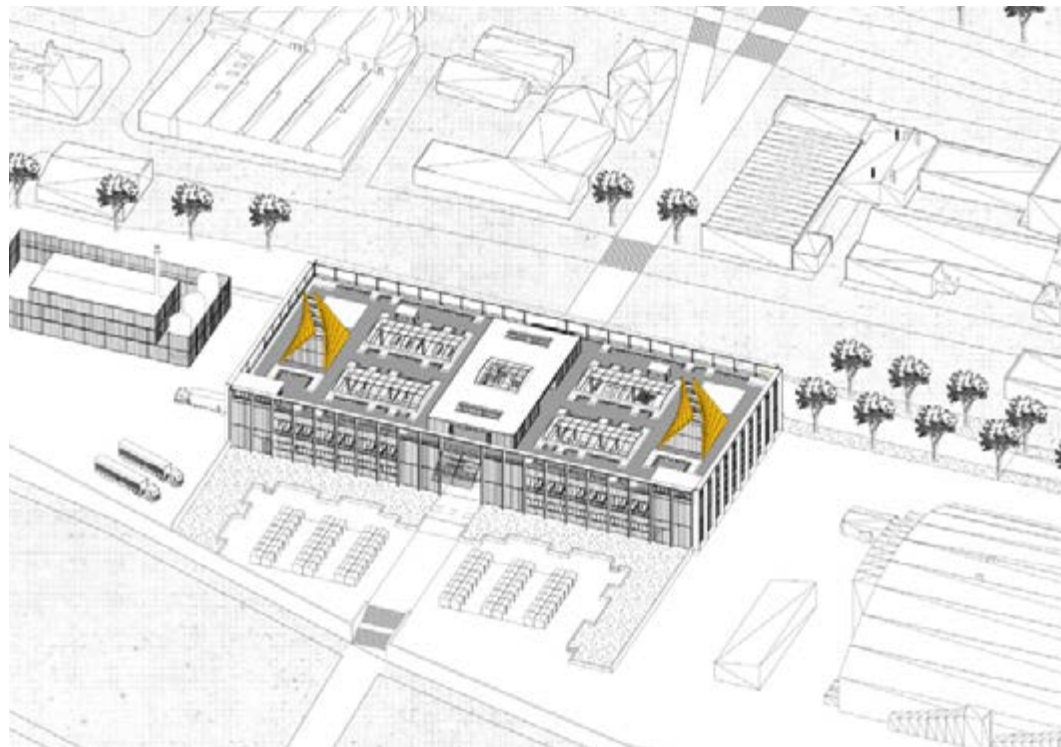
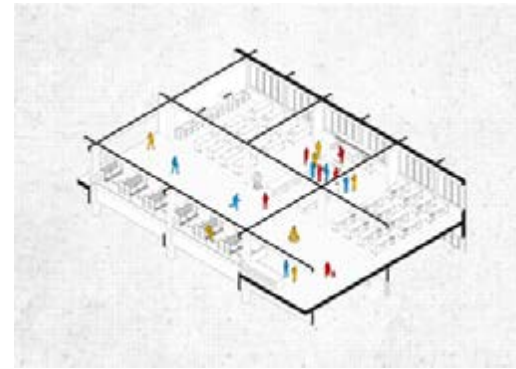




Image | Catherine Sinclair, The Gibson Street Baths Regeneration

MArch Studio 02

Performing Architecture

In 2019-20 the Performing Architecture studio continued our exploration of the 'problem of the High Street'. The studio shifted focus from Shields Road and New Bridge Street, Byker, and Westgate Road, Newcastle, to consider Coatsworth Road in Bensham, Gateshead and its hinterland. We set as our initial provocation, "Reimagining the High Street as the Lobby of the City":

Coatsworth Road is a comparative success story as a local centre in a residential area. It is at the heart of one of the UK's largest Orthodox Jewish communities, as well as attracting recent graduates with lower house prices while still within walking distance of Newcastle City Centre. At the north end, there are a growing number of Turkish and Lebanese-owned businesses. Mosques and synagogues repurpose first floor flats, public back lanes are reconceived as communally private zones, and while these communities occupy the same geographical space, they each occupy their own version of it.

The studio began with an exploration and mapping of the 'networks (scales and frames), borders (edges and atmospheres), and differences (uses and opportunities)' of Coatsworth Road, before the 5th years gravitated towards a more intensely theoretical, and directly physical, engagement with as-found materials and the concept of scarcity.

The 6th year students' thesis projects address social issues including, 'community trauma' in the repeated cycles of 'slum clearance' and incomplete 'utopias'; the lack of non-denominational and intergenerational, communal, gathering spaces; the importance of labour, and shared endeavour, to personal and community identity. These projects all consider time as a fundamental aspect of the design process for reimagining social and economic relationships through the built environment.

Studio Tutors

Jiayi (Jennifer) Jin
Sebastian Messer

Associate and Visiting Tutors

Tim Bailey: xsite Architecture
Will Campbell: FCB Studio
Robin Cross: Special Advisor on Architecture & Procurement to the Democratic Government of Myanmar
Matthew Margetts: EDable Architecture
Will Mawson: MawsonKerr Architects
Clare Murray: Levitt Bernstein
James Parmley: WSP

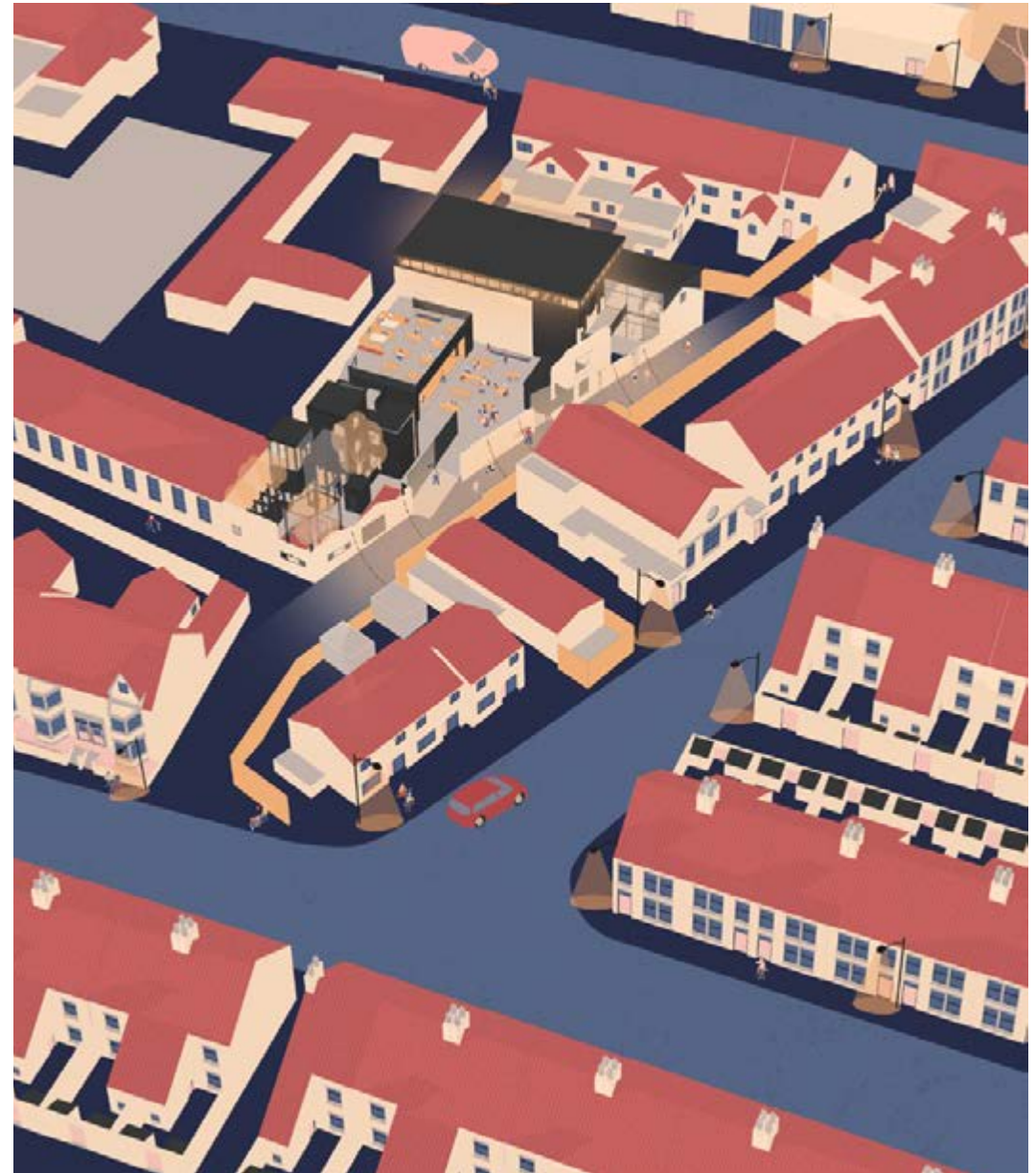
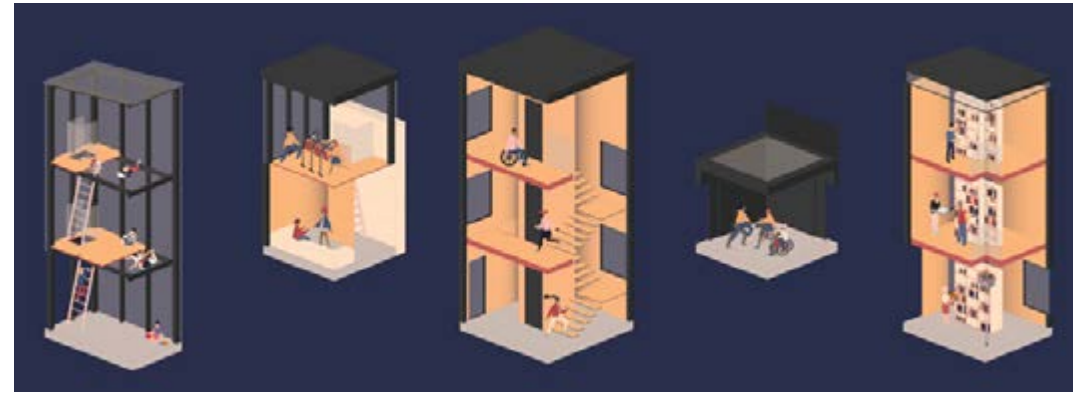
Studio Members

Emilie Hakner
Lyndon Jessop
Arron Reed
Catherine Sinclair

Emilie Hakner A House of Shadows

Cultural identity is important for the different communities amongst Coatsworth Road, Bensham, to withstand modern influences, to preserve tradition and remain distinct. These distinctions and differences can be explored by children to develop an understanding of the world around them and to expand their inner consciousness.

The environment of the back lane restricts natural lighting, developing the approach of shadow theatre occupying the urban fabric. Shadow theatre makes use of overlapping masses to create new perspectives. This will be developed to create an architectural language where spaces will be informed by the position of lighting and mass.



Lyndon Jessop The Coatsworth Urban Rooms

The **GT3** People Architecture Prize *Winner*

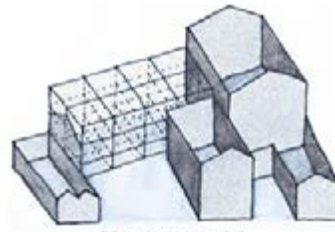
The Coatsworth Urban Rooms address the issues of community disengagement from the planning process and trauma resulting from dramatic changes to the urban fabric of Bensham, Gateshead, through providing a democratic space to understand and influence the built environment. Building on existing

frameworks such as Geddes' city museum and Farrell's contemporary urban room, the scheme aims to empower civic society through spaces for dialogue with planners, artists and architects, and exhibitions of art and architecture.

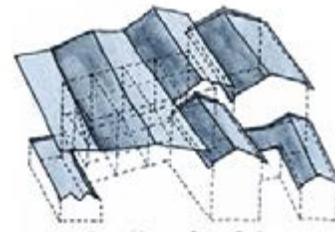


Arron Reed The Best of Bensham

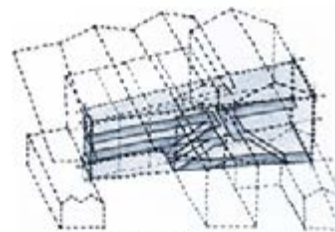
This thesis proposes an alternative model for tackling the decline of high-streets by promoting inter-generational education, small-scale manufacturing and craft. The site exists in a hinterland, behind residential properties and tired social club buildings, whilst neighbouring the Territorial Army and Regimental Headquarters. This juxtaposition of scales and typologies provides an opportunity to reconsider the use of the high street as more than just convenience retailing. The main insertion, a permanent steel frame forming a covered yard space, allows for assembly and disassembly of workspace units, permitting the building to adapt to needs while maintaining a core set of conditions for craft activities, skill transfer and social interaction. The architectural response reflects this through: the retained load-bearing walls, the new steel frame and canopy roof and the circulation in-between.



Existing load-bearing Walls



Inserted frame + Canopy Roof



Inserted Circulation



Catherine Sinclair
The Gibson Street Baths Regeneration

Regenerating the historical Gibson Street Baths to once again celebrate the neighbourhood's heritage and community, whilst addressing local social issues is the centre of this project.

The scheme addresses the issue of a lack of community in Shieldfield, creating a space for a community to grow and develop.

Hundertwasser's 5 Skins Theory creates a labyrinth through the building creating a series of spaces that provide refuge from everyday life and provides elements that are missing within the neighbourhood, developing a theory of a circular economy helping to create a community that is less wasteful.





Image | Emma Watson, The Amazon of the North: Metabolic Settling

MArch Studio 03

This Enduring Landscape: Debatable Edges

The traces and consequences of human occupation and activity upon our regional landscape deliberately inform the studio's investigations. Amalgamating the traditional notions of context with broader readings of place and non-architectural circumstance, new narratives are allowed to emerge and unfold across future chronologies. Such investigations collapse time, revealing new resilient methods of occupancy that remain deeply rooted in region, custom and condition. History tells us our landscapes endure; in this new age of the Anthropocene, disconcerting climate predictions and potential ecological bankruptcy we believe this regional landscape still contains a latent energy; one if harnessed knowingly and equitably, would sustain a meaningful future.

The studio believes these emerging propositions are not absolutes; they exist as challenging models, methods and scenarios evidencing future possibilities; new forms of harmonious occupation alongside a recalibration of human demand. These, if carefully executed, will add to the human continuum of making place in ancient places, recording its stories and generating new meanings.

Titled "Debatable Edges", the studio's energies focused on the ancient Market Town of Morpeth, the county town of Northumberland. Outwardly benign, the town visibly bears the marks and traces of one thousand years of human occupancy. Paradoxically, such endearing qualities and lasting popularity threatens its future. Ever increasing human

expectations, intensification of peripheral activities and broader environmental damage risk destabilising this historic settlement, occurrences symptomatic to many larger settlements. Questions naturally arise of if, where and how architecture should intervene.

Studio Tutors

Lesley McIntyre
Stephen Roberts

Associate and Visiting Tutors

Tim Bailey: xsite Architecture
Will Campbell: FCB Studio
Robin Cross: Special Advisor on Architecture & Procurement to the Democratic Government of Myanmar
Matthew Margetts: EDable Architecture
Will Mawson: MawsonKerr Architects
Clare Murray: Levitt Bernstein
James Parmley: WSP

Studio Members

Hannah Angus
Josh Crosby
Emma Hodgkiss
George Knipe
Richard Lamming
Jessica Leggett
Shawn Lithgow
Marcus Lou
Chloe Waldron
Emma Watson
Katy Wing Tung
Marcus Wong

Hannah Angus Walking the Seams

The transformed unseen landscapes and the abandoned county lunatic asylum reborn as a beacon of new hope, a place to commemorate the past, to build and inform a new future. The rich history and heritage encapsulated as a memorial landscape, the former Lunatic Asylum, the ancient woodlands and the labyrinth of coal mining seams lying deep

below the surface, rich with recollections of our ancestors provide the guide for this emotive, sustainable community landscape. Designed for our future epochs and evolving cultures to preserve and protect our past by learning from our ancestors, before they are lost and forgotten forever.



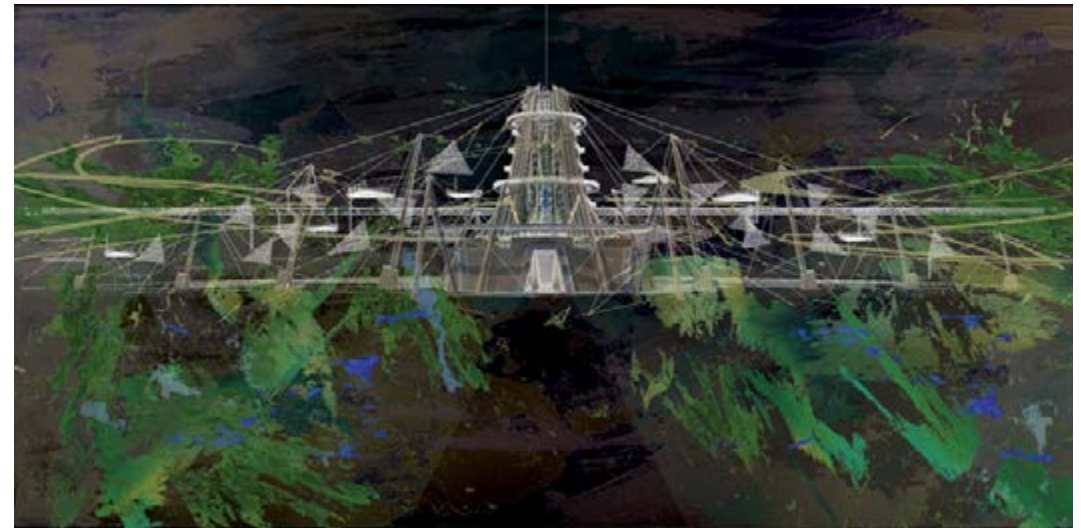
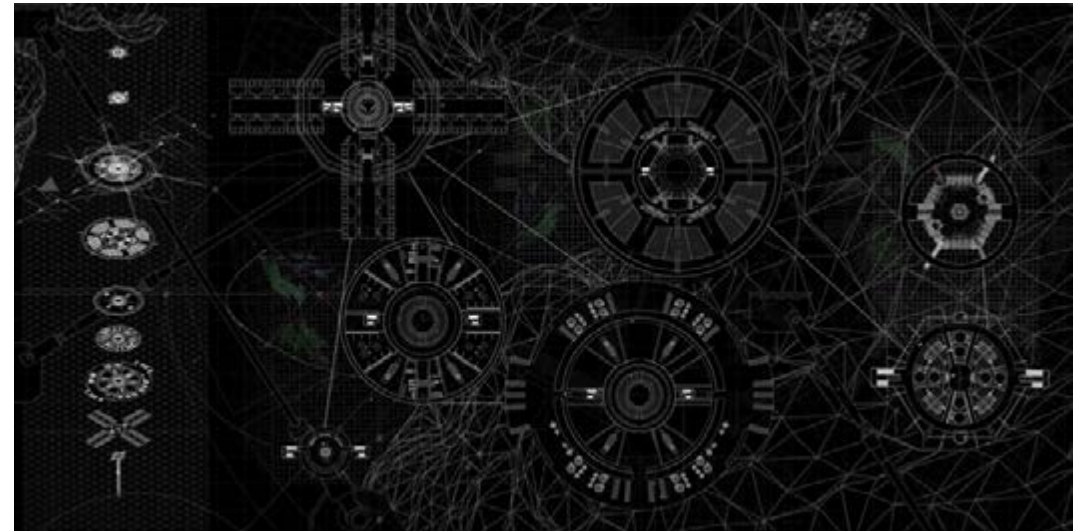
Josh Crosby

The Biocyclarium

RIBA President's Medals Silver Medal Nomination

The Biocyclarium responds to a lack of understanding and connection to the natural world that has led to the deterioration of the planet. By seeking to unify disconnected disciplines by linking research with green infrastructure, creating an observable terrestrial network. It functions by collating

the data from monitoring and processing networks, linking inhabitants and industries to the process of the natural world. Abstract painting dismantles the perceived structure of the reality, challenging landscape concepts of beauty and order to re-imagine these anew.



Emma Hodgkiss
Wilding the Vergelands: The Great North Stage Posts

Architects Journal Student Prize *Nomination*

The **Northern Architectural Association**
 Glover Prize for Design Research *Winner*

RIBA North Student Award *Nomination*

Predicting a future scenario in 2080, where the use of motorised vehicles on UK roads is a bygone era, Wilding the Vergelands explores the potential re-use of the abandoned A1 road infrastructure as part of a landscape scale ecosystem connecting people, places and nature through mobility.

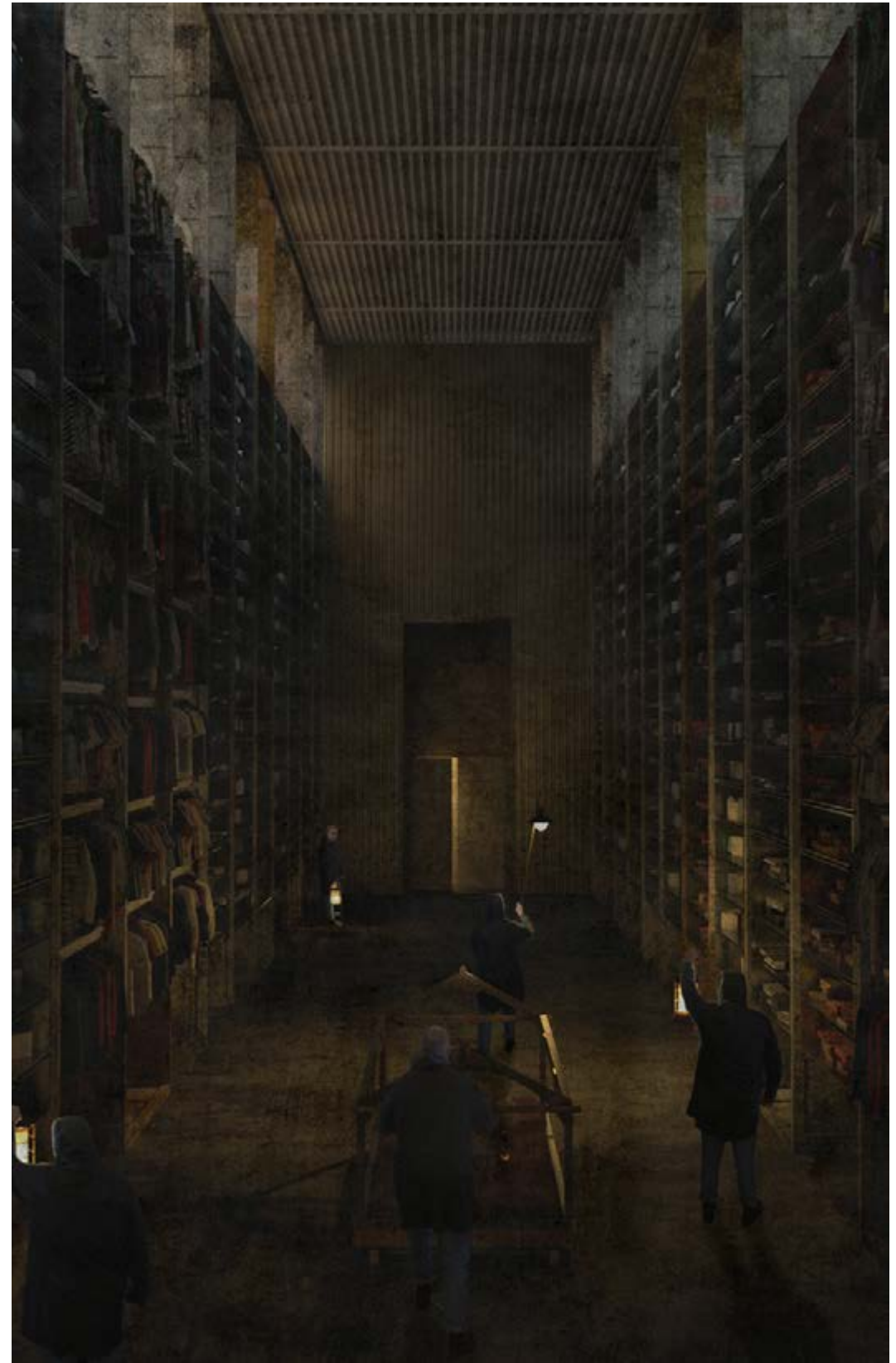
Referencing the traditional coaching inn, a new infrastructure of stage posts line and occupy the Great North Road as an interlaced network of community nodes, born from the need to provide amenities to forgotten edgeland communities, to pilgrims undertaking the 410 mile journey and as a measurement of distance and vergeland biodiversity.



George Knipe The Waste Makers

The year is 2060 and the UK waste problem has brought the country to a standstill. With no countries left willing to import waste, manufacturing industries are unable to shed their residue. The consumerist wheel has come to a halt.

Out of this mess, people are looking for other ways to consume and produce. In the historic northumberland market town of Morpeth, people have started to turn this problem on its head. Here, the abundance of waste has become an abundance of resource; an asset that will be able to sustain the local community while traditional means of consumerism continue to fail.

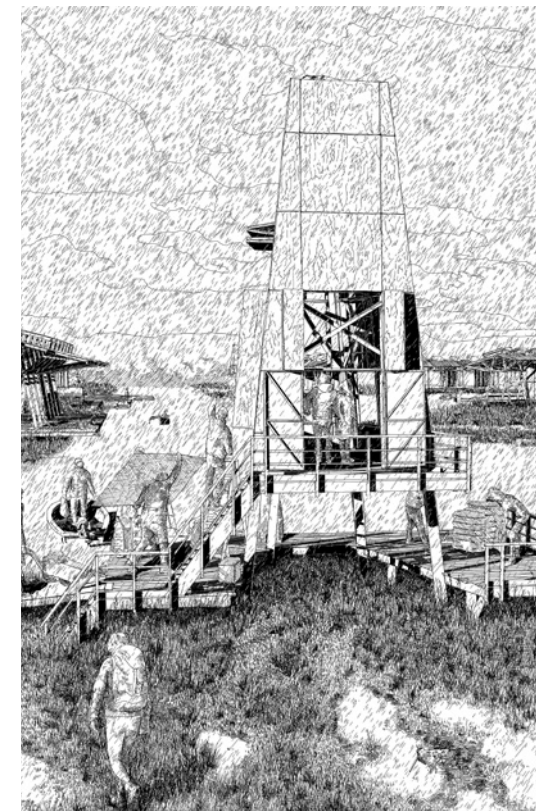
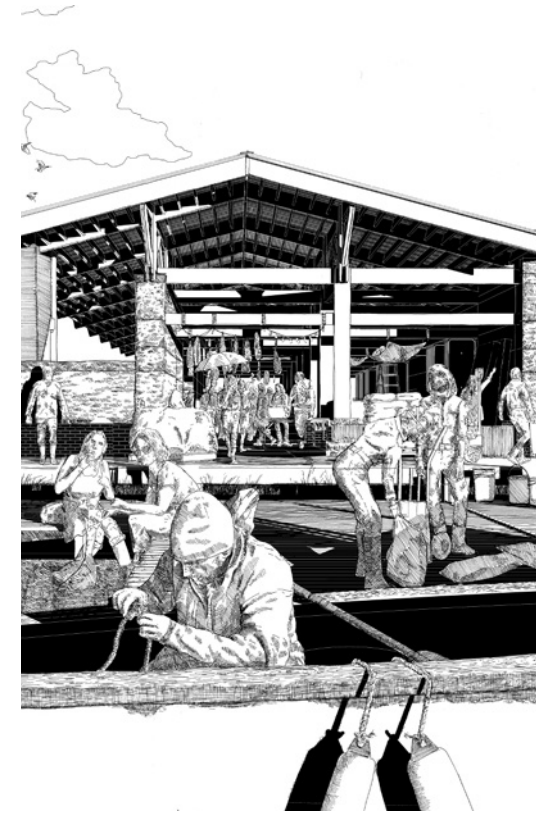
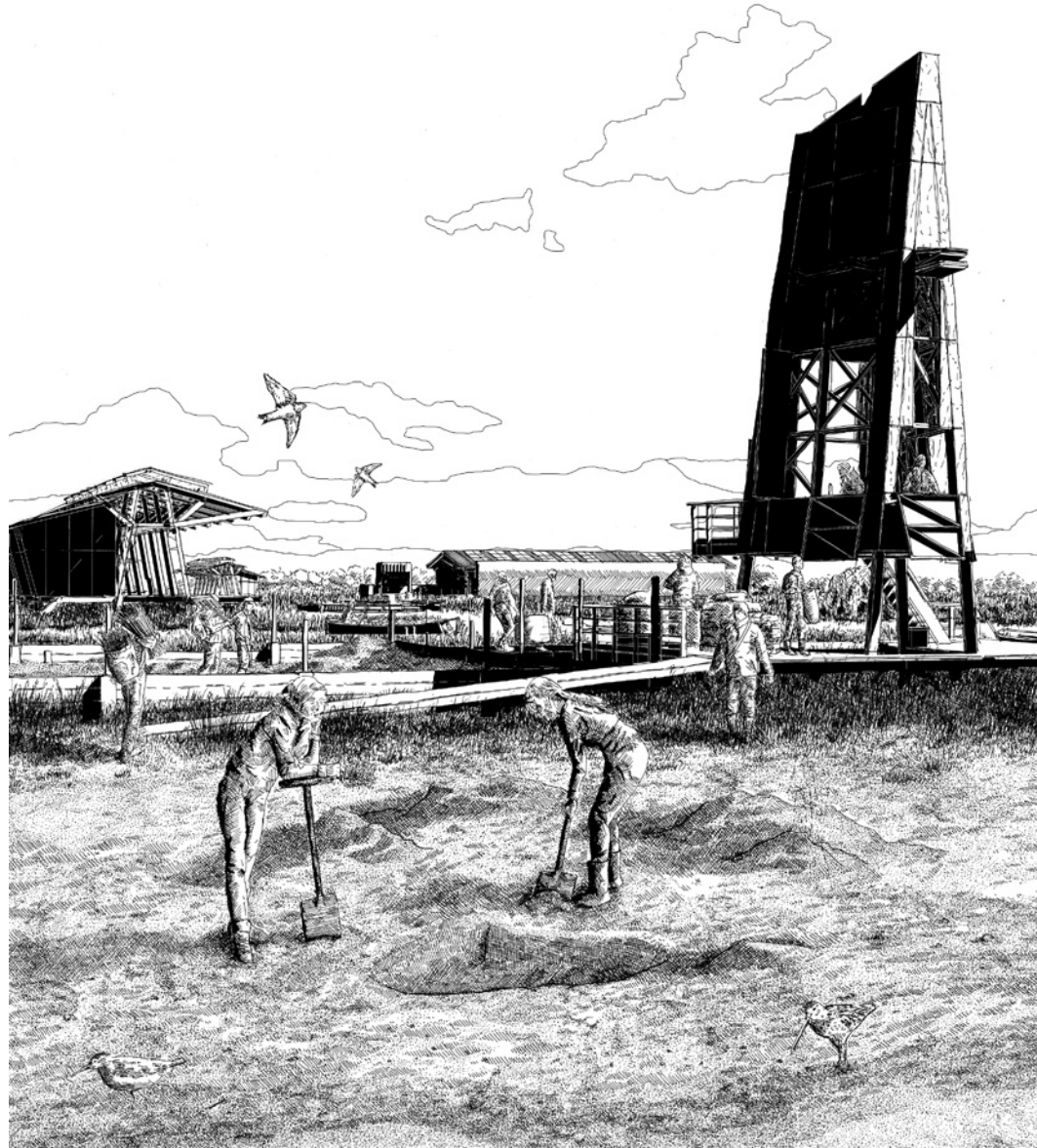


Richard Lamming Down in the Mud

RIBA North Student Award Nomination

The Material Interchange and its associated pools, channels, and shelters lays east of what was once the centre of Morpeth. In 2060, flood events had become so regular that Morpeth is choked with flood water. People would tread out across the fen that had grown in the surrounding abandoned agricultural landscape, or across the dry river during High

Summer, to walk between the empty gaping maws of doorways that signalled home but were now piled high with mud. Some saw a lost existence, and others saw a new potential for production that could place a new community, driven by the interchanging of materials, craft, and produce.

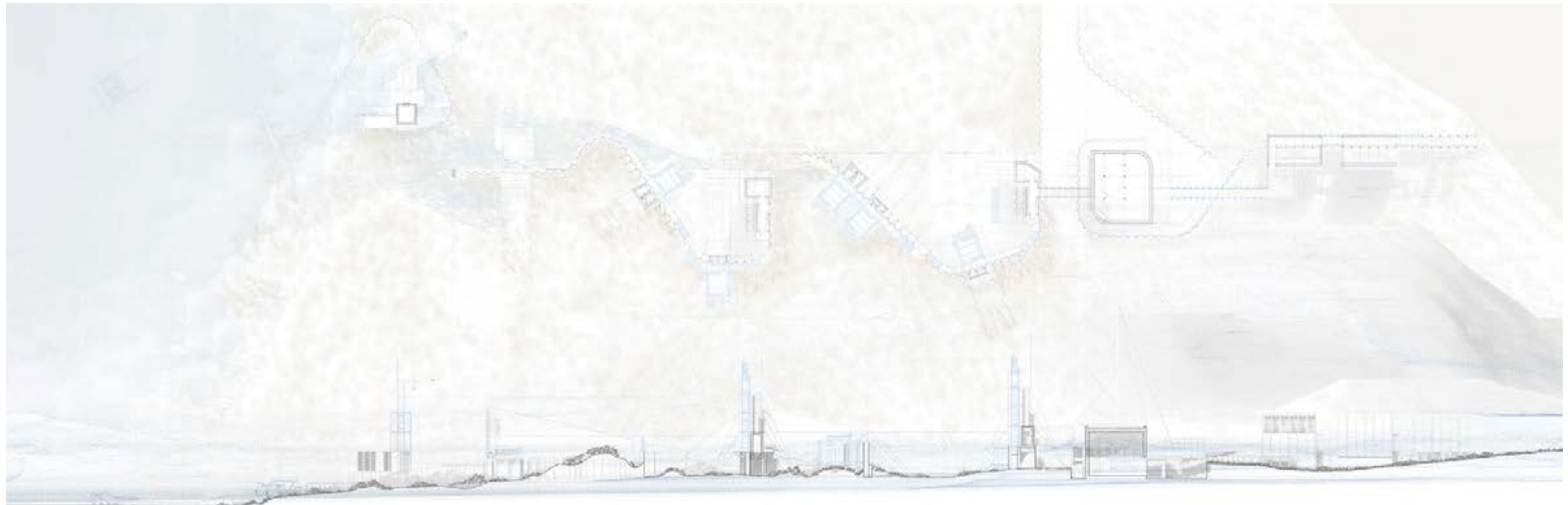
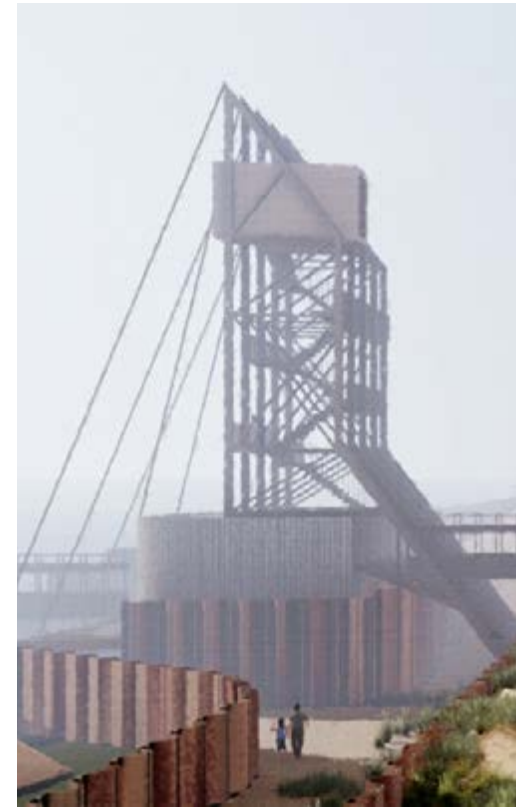
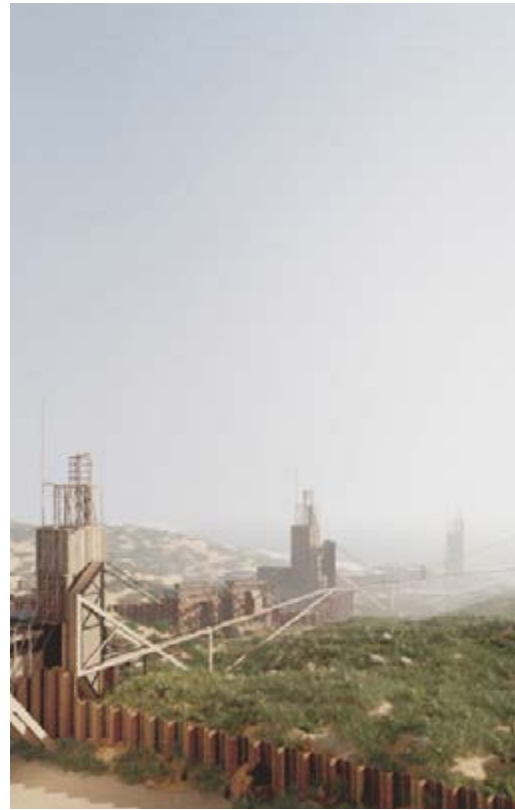


Jessica Leggett The Belt Transect

**RIBA President's Medals Silver Medal
Nomination**

This thesis investigates the processes evident within the dune-scape's coastal conditions, highlighting the importance of revealing the invisible.

The intervention creates insight to the 'hidden' processes and histories that lie beneath Bamburgh's cascading dunes. Through analysis of place and processes of archaeology and geography, the proposal questions the effect of the Anthropocene on our landscape's edges, and proposes a 'belt transect' in order to measure and bring about awareness to the effects through the archiving of curios found in the dune. The scheme provides a place to view, experience, measure and analyse the landscape sustainably, providing education and joy of nature, whilst defending its legacy for the future.

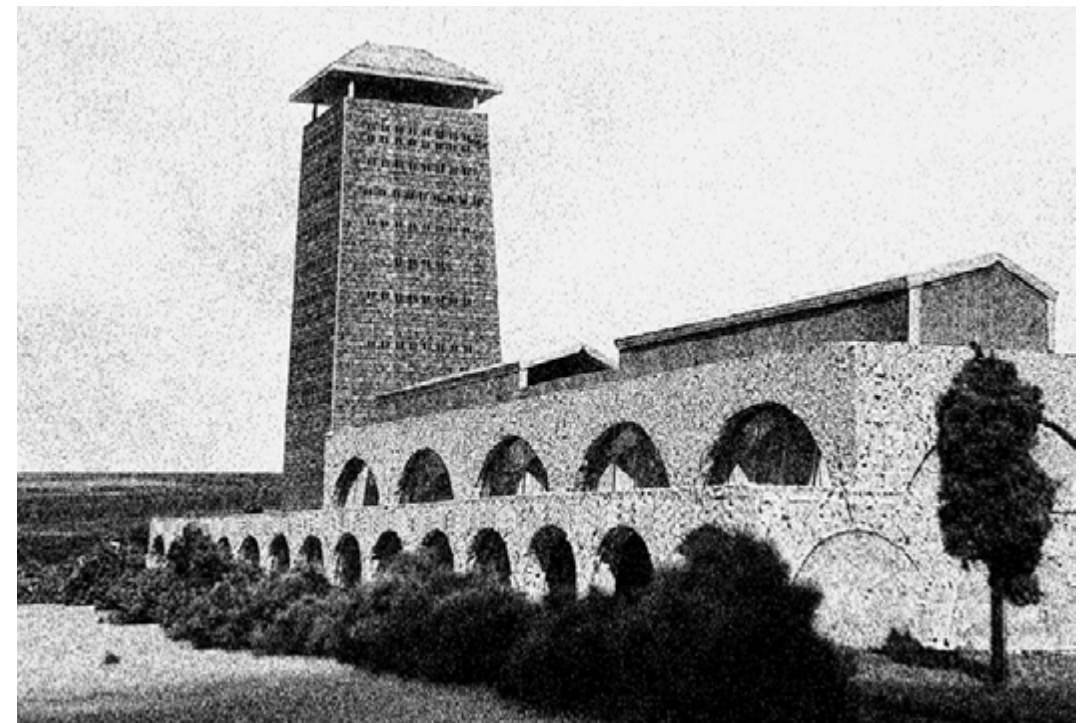
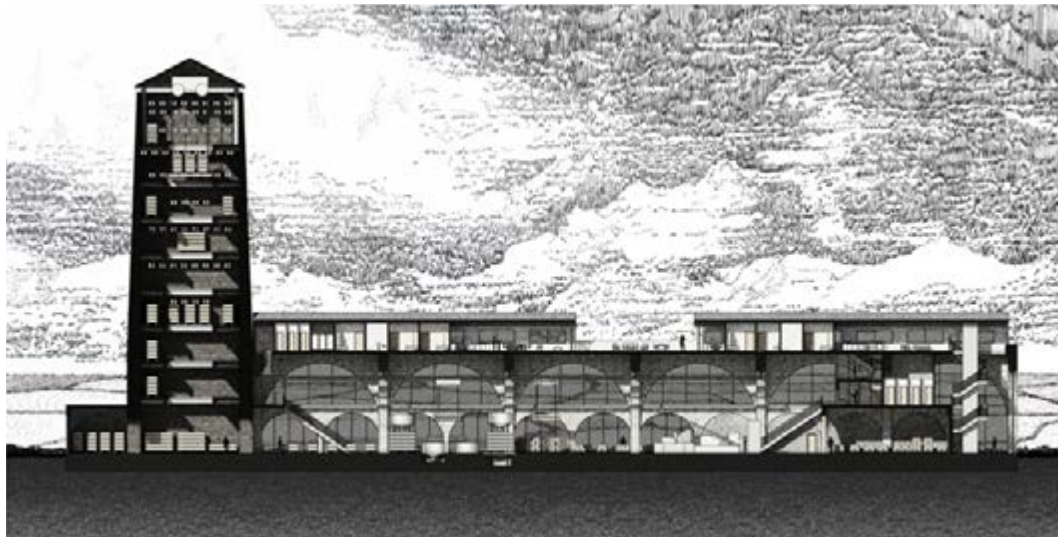
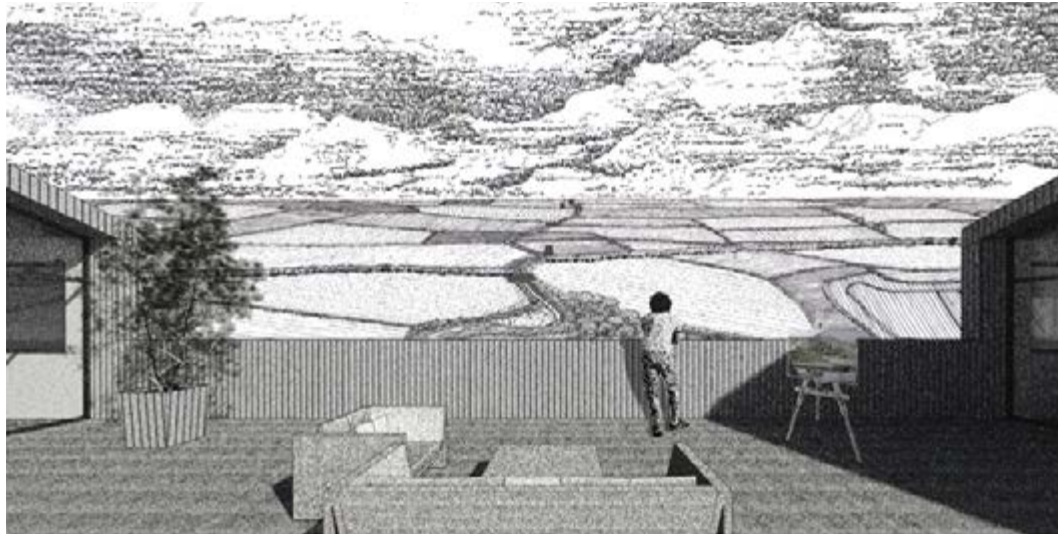


Shawn Lithgow Home Grown: Morpeth Grown Hempcrete Housing

The scheme is intended to help with worsening soil conditions due to intensive farming in Morpeth. It does this by using hemp as a cover crop which is rotationally grown in fields to improve soil health and fixate nitrogen.

It sits within a network of filter strips which filter pollutant run-off from fields and are used

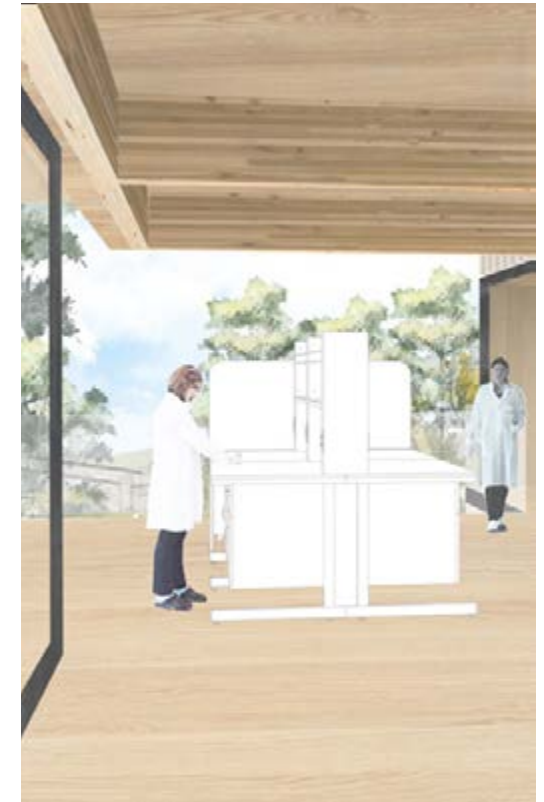
to transport harvested hemp to the building. The building processes the hemp and turns it into hemp-crete panels to be used in new housing developments in Morpeth. It features a large perforated stone tower where the panels are dried for 5 weeks.



Marcus Lou White Clawed Crayfish Revival Program

White clawed crayfish is the only native crayfish in the UK. Crayfish act as an imported character in freshwater ecosystems as they are omnivorous foragers and their position in the river food chain is in the lower level. As a result, their numbers will directly affect other water species populations.

The proposal is focusing on the population of white clawed crayfish. Factors such as: competition from American signal crayfish, pollution levels and changes in environment, the white clawed crayfish is facing imminent risk of extinction. It is estimated that WCC will be extinct in Britain by 2030 under this level of decline. The nursery is to provide a suitable environment for the WCC to hatch and act as a place of safety at the same time. It is known that the mortality rate is high in their first year of life, so the centre aims to increase survival rates.



Chloe Waldron Our Bamburgh

The proposal facilitates a shift in societal behaviour necessary for the survival and prosperity of the Bamburgh community within the current climate crisis; residents come together and forgo the constraints of national government legislations. An economy of degrowth and localisation becomes the basis for a new resilient, self-sufficient community governed on the principles of consensus.

Operating at two time scales, working in the present to unite and re-skill the community in preparation for daily adjustments in line with a new manifesto, the masterplan then lays the foundations for a strategy of protection against the impending sea level rise.



Emma Watson

The Amazon of the North: Metabolic Settling

We had reached an ecological era forcing us to 'stay with the trouble' of the encounters that we lacked the capacity to control. We had to engage in the complexity of the world. Floods became stronger, our defences weaker leaving no choice but to find rebirth from here.

To become Metabolists Settlers, towards a new landscape. The fundamental belief of

Metabolists was that architecture should create an organic relationship with its context - similar to the process of symbiosis - found in nature, to create, not 'resilient,' but 'responsive' architecture using adaptive solutions that work with natural processes rather than suppressing them.



Katy Wing Tung Novel Homes 2220

The Project is about the adaptation of homes in Morpeth in 200 years time. Nature has the ability to evolve and adapt the changing environment, which is called Novel Ecosystem. Novel homes is about how the home changes through time. Dwellings should also be able to be resilient and adapt to changes related to the environment and human activities, as homes are supposed to be a shelter, protecting the residents and the properties. The climate in Morpeth will shift to semi-tropical in 200 years.

This project is about how the landscape of Morpeth, and the lives of those that live there, will change in 2220; how the dwellings in Morpeth can withstand these 200 years time; what type of sustainable materials and resources will be used in a different period; how the spacial arrangement will change in 200 years.



Marcus Wong The 230 years journey to frozen Morpeth

The project is a combination of long duration city planning by taking into account sustainable resources and global climate speculation. A plan by investigation to inspire and define "sustainable" by addressing a scenario where building resources are gained within the site as well as from a radius of 10

minutes walking distance. By the cycle of planting, growing, harvesting and processing trees, all at close proximity to construct the Architecture. Carbon footprint can now be "visualised" between the ratio of trees within the nursery site, the architectural site and the consumption of time.



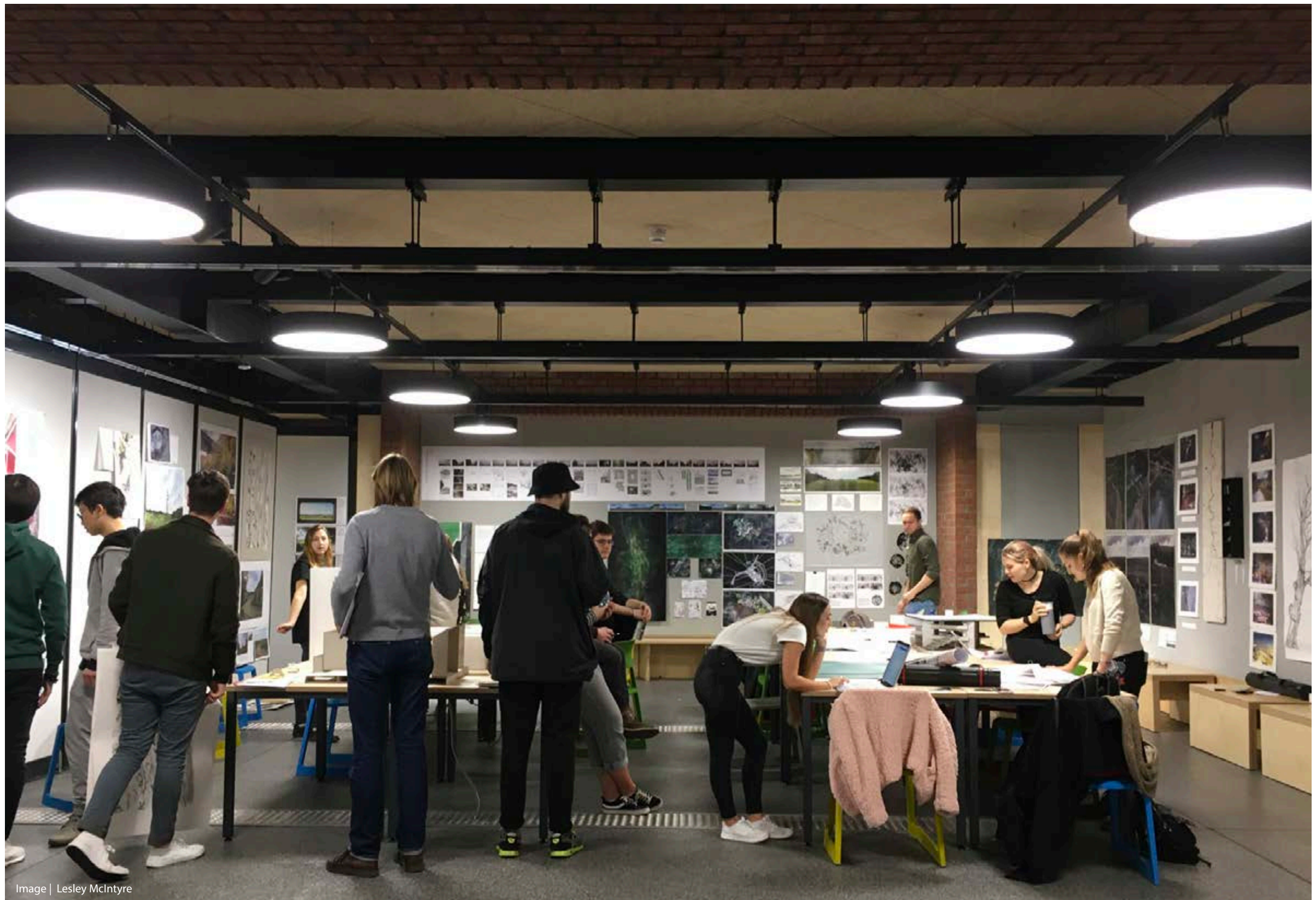


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