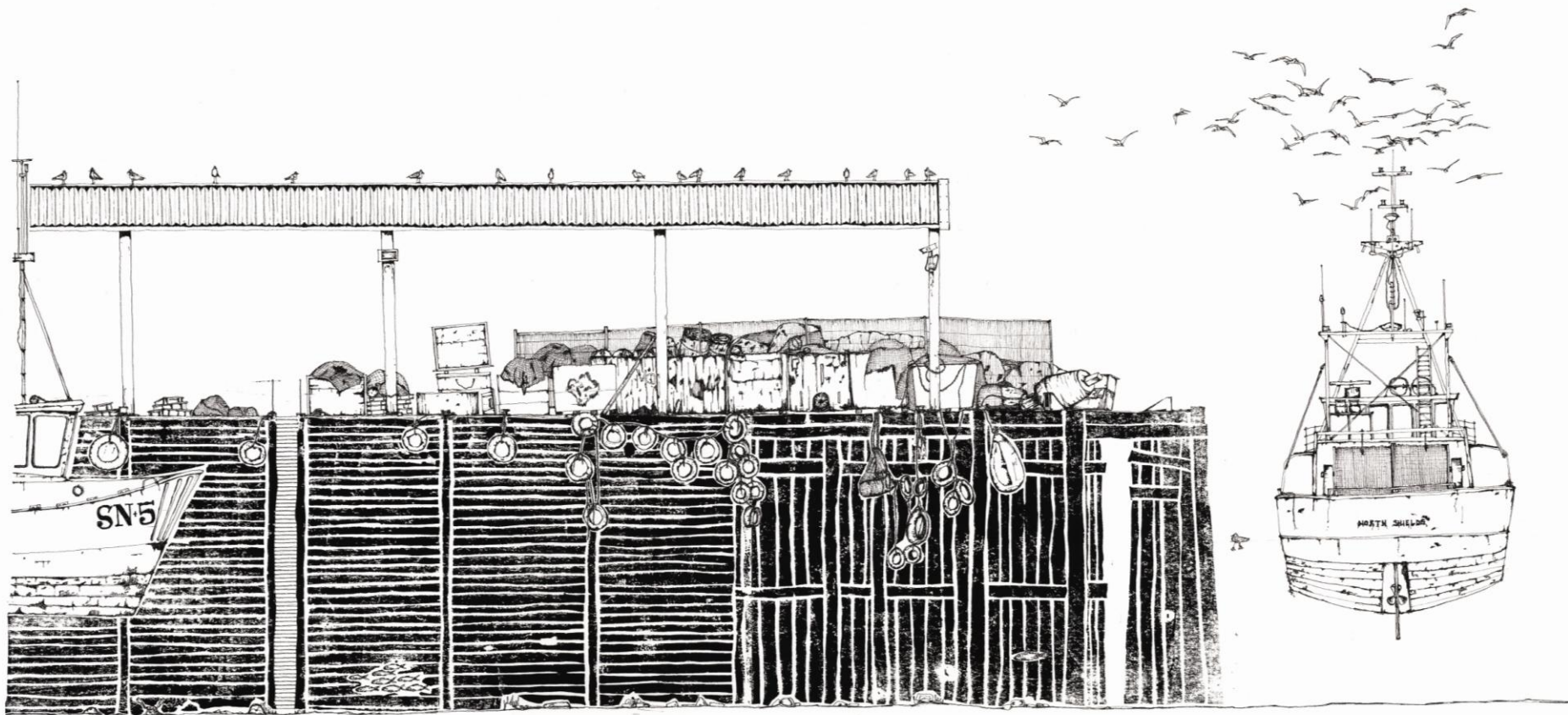


*will campbell, north shields fish quay, 2009*

contextualism and the teaching of design studio through regional engagement.

*case study and analysis of final year projects in the BA (Hons) Architecture course at northumbria university.*



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

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

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

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

**‘The School now has a strong design philosophy grounded in regional contextualism.’**

*Draft RIBA Report 2009.*



*chris permain, neolithic museum, 2008*

**contextual awareness** : students are asked to be aware of the context in which they exist and will therefore operate as architects.



dunston staithe, gateshead.

‘.....what is more meaningful is the sense of tradition altogether, that we live rather than analyze and understand; we are historical beings; we are cultural beings; and we exist and live in the continuum of culture and it is our task to continue it – to maintain that sense of continuity.’

*Juhani Pallasmaa, 2009*

## project organisation



**project one:** urban based, engaging with communities

**project two:** landscape based, engaging with historical narratives

## project organisation

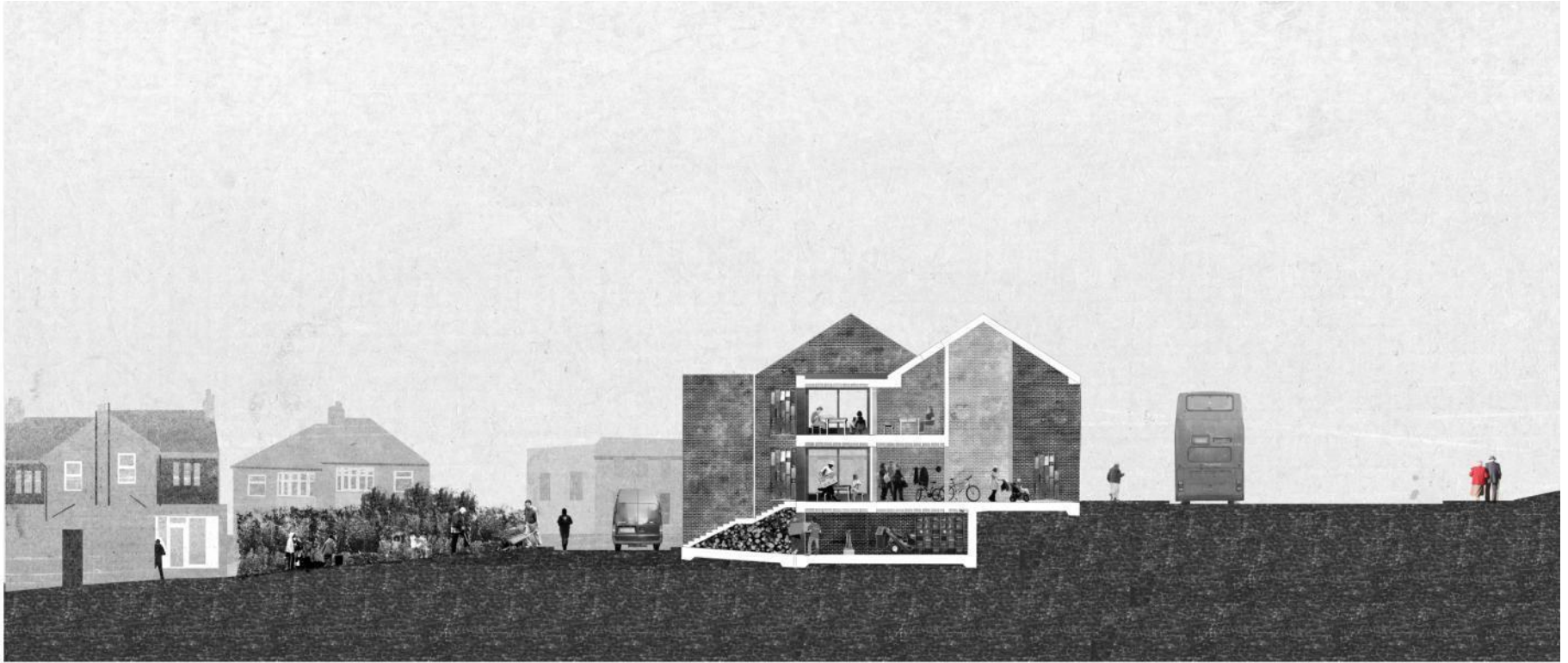


*shaun young, a thin place, northumberland, 2008*

**project one**: urban based, engaging with communities

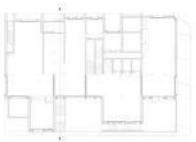
**project two**: landscape based, engaging with historical narratives

examples : 2008/09



*matt bailey, one stop shop, scotswood, 2008*

Visitors to the community centre are drawn through the building and out in to the gardens beyond.



**one stop shop : community facility : scotswood**

examples : 2008/09

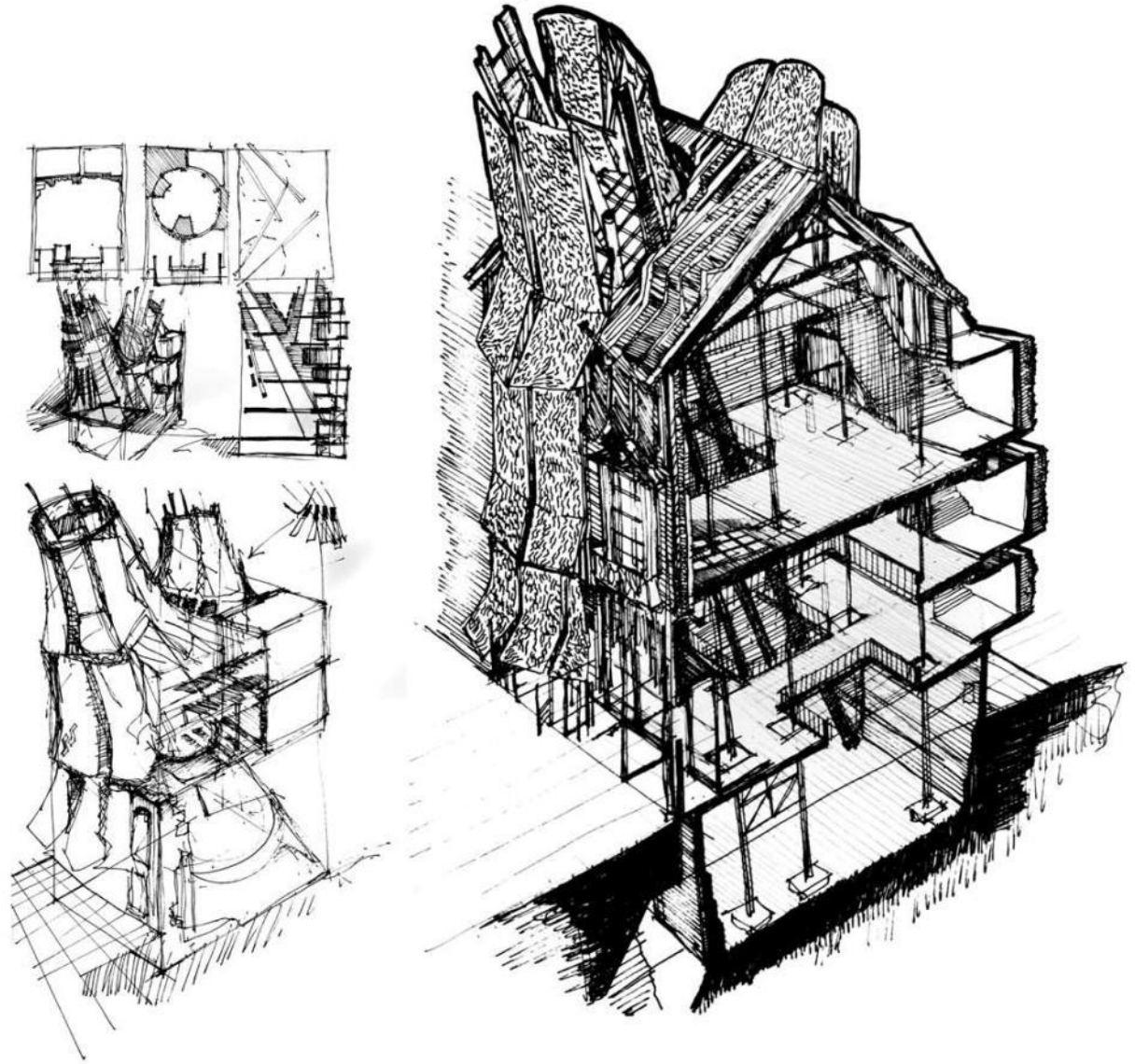


*ian connelly, lindisfarne gospels, northumberland, 2009*

**lindisfarne gospels : holy island, northumberland**



examples : 2009/10



guy moulson, young lit+phil, newcastle, 2009

**young lit + phil** : conversation club, newcastle

examples : 2009/10



**northumbria projects 2010:** blanchland/ otterburn range/ langley smelt works/ housesteads fort

project organisation : benefits



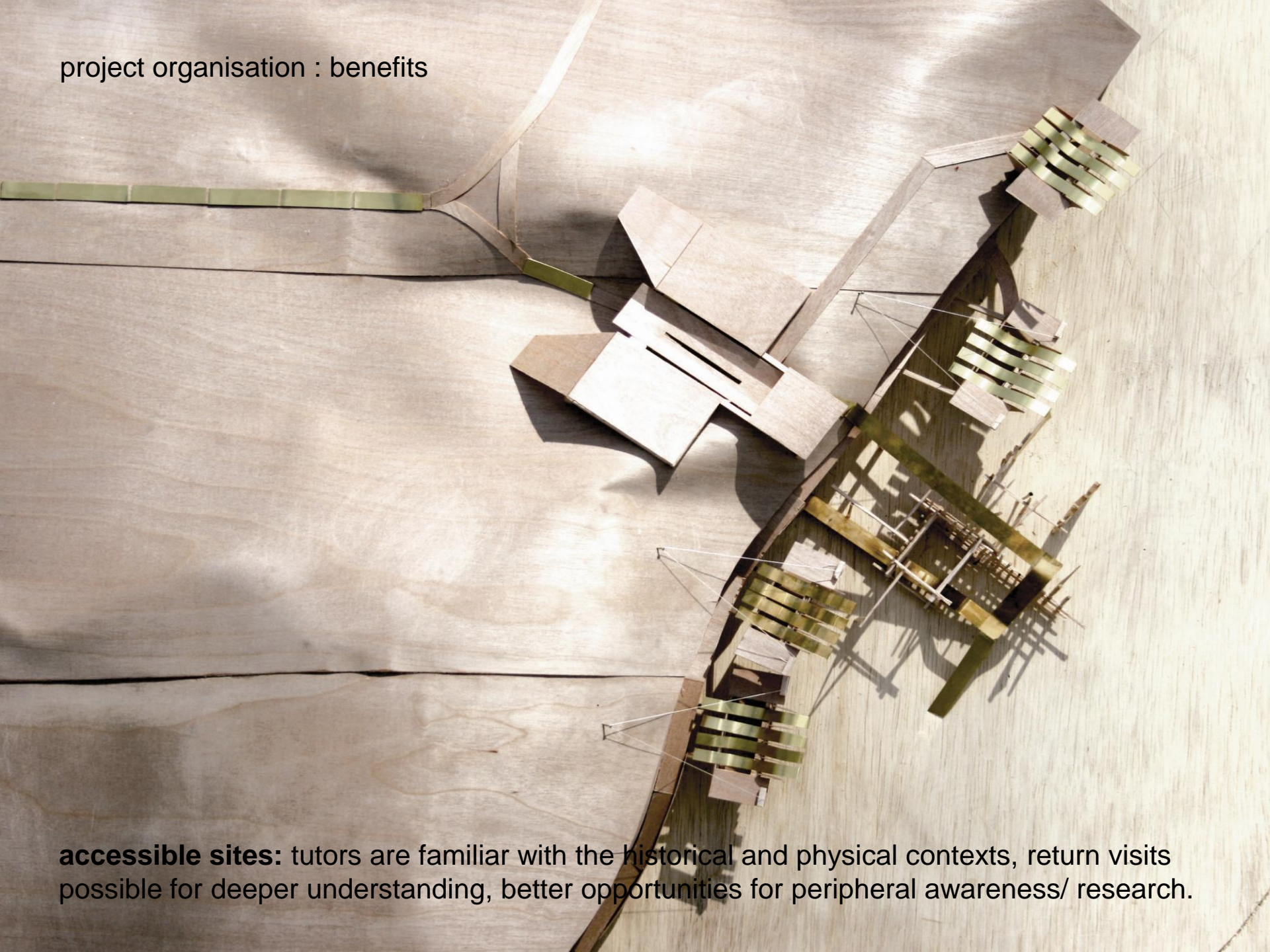
*matt drury, one stop shop, scotswood, 2008*



*matt drury, lindisfarne gospels, northumberland, 2009*

**balanced portfolio** : contrasting projects with different emphasis.

project organisation : benefits



**accessible sites:** tutors are familiar with the historical and physical contexts, return visits possible for deeper understanding, better opportunities for peripheral awareness/ research.

project organisation : benefits



*mark whiting, one stop shop, westgate road, 2007*

**lends authenticity to process** : students can engage on a direct level, address live issues, enables first hand research, etc.

## project organisation : benefits



*lit+phil society, newcastle*



*pilgrim street, newcastle*

**engagement with local practice** : student projects can be linked to live projects and further supported by visiting tutors.

## project organisation : benefits



*northumbria architecture show, 2008*

**engagement with local communities:** student projects can be presented back to the communities, increasing awareness and debate.

project organisation : benefits



*matt bailey, three buildings for a village and a book, 2009*

**potential for ongoing dialogue** : feedback to communities/ interested parties and raising awareness (lindisfarne/ scotswood/ morpeth + YL+P exhibitions)



## project organisation : benefits



*architecture studios, northumbria university*

**shared project brief** : allows for collaborative working + reinforcement of studio culture through common themes; discussion and development through peer learning.

project organisation : benefits



*joe crinion, gospels house, northumberland, 2009*

**meaningful engagement** : enables structure and potential for sensitive, considered projects with an attitude to context (community/ historical/ physical/ theoretical/ architectural/ cultural.....)

## project organisation : benefits



chris brown, young lit+phil, newcastle, 2009

An impromptu reading, other works hang like thoughts from the ceiling waiting to be discussed

**contextual awareness** : making the students aware of their place in the world and responsibilities in their contribution to it. People focussed architecture. Engagement rather than remote imposition.

'An architecture which is in resistance to the prevailing condition of the day and in favour of engaging memories in all of us – seeking an appropriate atmosphere that brings us back to a greater consciousness of our place in the world.'

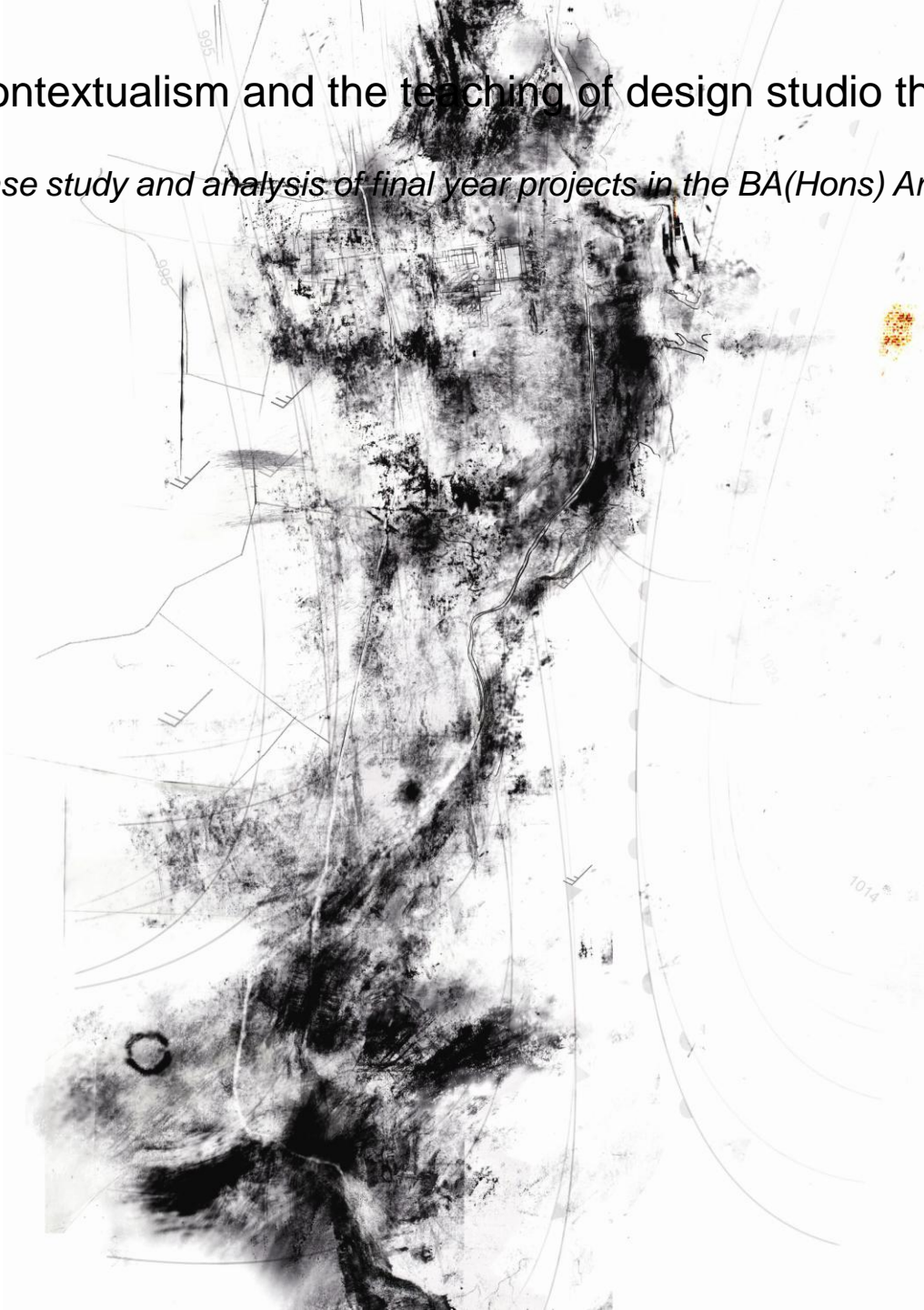
*Stephen Bates, Meeting Tessenow, Papers 2.*



*richard long, sleeping place mark, 1990*

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**intercultural interactions 2010**