

RYDER



PREFACE PETER BUCHAN

To maintain consistency of output over 60 years of practice is a tough call. We have never tried to change; we have simply tried to improve the quality of our surroundings, and in doing so, the quality of people's lives.

Looking back there is a remarkable consistency of approach, and in many ways this interests us more than the product. After all, the product is a product of the approach, it kind of looks after itself.

The 'what' of 'what we do' is about simplicity, usefulness, elegance. To continue to improve this we have become increasingly obsessed with the 'how' of our architecture.

The 'how' is about developing the best people and creating organisations that allow them to grow and contribute, to achieve what we collectively define as excellence.

It has been quite a journey, and it is only in hindsight that one begins to read the patterns. Most of the time we are so committed to dealing with the present and considering the future that there is a little opportunity, or indeed desire, to reflect on the past.

The connections to the two postwar pioneers, Gordon Ryder and Peter Yates, seem tenuous and potent in equal measure. In turn, their own connections to the legacy of Berthold Lubetkin and Le Corbusier seem now equally tenuous yet potent.

There is something powerful in the collective memory and culture of an organisation; sometimes carried forward by individuals, often at times by a surge of a whole group. It shapes what we do.

This is why we have been so taken up with the 'how', and we have striven to build a collective, a shared culture and vision that runs through the whole organisation, wherever its people are located. We listen to everyone's views, in an environment of strong leadership and direction. Over the years there have been highs and lows, successes and failures, but we have always embraced change and moved forward.

[Peter Buchan](#)

LEFT
Pilkington Optronics
Richard Bryant / arcaid.co.uk

As a student I spent three years in the north-east of England. My centres were Durham and Newcastle. Being a Home Counties lad, this was a new world for me. The beers on tap in my bar were Federation and Vaux, names unknown down south. Up there they still made things, all kinds of things, from textiles to tanks. North Sea natural gas was coming ashore. Coal mines were still active: every summer, after we students had departed, the workers' pageant of the Durham Miner's Gala – which every Labour party leader was honour bound to attend – filled the city's streets. In Newcastle and Gateshead, the Tyneside quays were scarcely public, being still used by commercial shipping. Cultural palaces may have sprung up there now, the mines may have closed, the coastal spoil tips and the brutalist multi-storey car park immortalised in the film *Get Carter* may have been removed, but the gala continues as a celebration of the unionised working man and woman. What need of arts-led regeneration, you might argue over a subsidised pint of Fed, when you had such a strong culture of real industry, real working communities?

This, I later discovered, was the world of Ryder and Yates, the precursor practice to what is now Ryder Architecture, which is a very different and more diversified proposition, but very proud of its roots. It took me a while to make the connection between what Ryder and Yates did then – a large part of which was building the factories and research labs which served this crucible of industry – and two of the great names of early modernist architecture, Berthold Lubetkin and Le Corbusier. This has been recounted elsewhere by the author of this book, Rutter Carroll: suffice it to say here that this was at that time a regionalist firm of architects with a national and international outlook. It was accompanied by the view – more Lubetkin than Corb – that nothing was too good for ordinary working people. There was more than a touch of sophistication and modernist zeal about Ryder and Yates. Moreover it was a firm that, like one or two others I knew from the period, had successfully broken away from the old ivory-tower form of practice to embrace a more progressive kind of multidiscipline working.

Everything changes of course. Clients change, industry changes or vanishes entirely, ways of working change. When sculptor Antony Gormley's 20 m tall Angel of the North was erected on the site of what had been the pit-head baths of Gateshead's Team Colliery in 1997-98, that marked the official recognition of what had long been fact: Tyneside was now in its postindustrial phase. It needed to look beyond itself, be less self-contained and self-absorbed. For a firm of architects such as Ryder, it meant broadening the spread of work and its geographical location. At the same time, it faced a problem common to all successful firms: how to ensure that the good work and ethos of its founders was carried on in subsequent generations?

It was not easy, and the Ryder name went through various permutations and relationships until it emerged in its present form, with a select network of offices around the UK including, importantly, centres in both London and Glasgow – and alliances overseas. The strong areas of work include healthcare, residential, education, office, broadcasting and – appropriately enough, given the practice's history – research and manufacturing.

What I look for in a firm of architects is not so much a manifesto position or mission statement, more a self-awareness of what they can do and why they want to do it. It is obviously not enough just to exist as a business entity with generalist design skills: architects have to believe in themselves, believe that they have something distinct to offer. What you need is a sense of purpose and a definable quality that sets you apart from the rest. It follows that a practice that has emerged in good shape after rattling over all the ups and downs of the postwar economic switchback obviously has considerable self-belief, because only the strong and the determined survive that long.

With Ryder, I would argue that the quality in question is not only strength in their sectors – though that is evidently important – as their overall expression of design clarity. Their buildings show the thinking and the working: they tend to express different functions in clearly defined and often distinctly treated volumes. They do not do funny

shapes for the sake of it. They do not produce loose-overcoat buildings which could house anything. There is a tightness and intelligence to a Ryder building, an expression of what goes on inside and out. It may be coincidence or it may be deliberate, but I do find echoes particularly of Lubetkin – from whose north-eastern studio in Peterlee Ryder and Yates first sprang – in some of their recent buildings. The choice of rhythmic cladding details, say, and the sharpness of line such as you will see in their Newcastle City Library. The celebrating of common areas and staircases, the movement through and internal dynamic of buildings. A sense, too, of restrained richness and wit: Lubetkin may have been a modernist but he was never a minimalist and he enjoyed the good things of life.

Perhaps this might seem fanciful. Aren't we meant to talk about technology and function and efficiency? Of course, and that is all there. Ryder is at the forefront of the development of Building Information Modelling (BIM), for instance, the interdisciplinary design approach that ensures all involved in the development of a building are sharing the same information. It established BIM Academy in conjunction with the University of Northumbria. The practice has also helped develop a system of school design that can meet today's demands for lower costs and a higher level of prefabrication. What drove the development of this system was the fact that a baby boom in the UK, coinciding with spending cutbacks, is leading at the time of writing to a crisis in school places. It was estimated that some 450,000 extra primary school places would be needed by 2015, 80,000 of these in London alone.

Those of us from an earlier baby boom remember the rash of badly designed temporary classrooms that afflicted our schools. By anticipating a similar demand – but designing intelligently, working with a manufacturer and providing a range of units capable of providing a single classroom or a complete school – a solution is provided. This is an example of an architect responding to the conflicting demands of society, predicting and providing, in an ingenious way.

What this tells us again is that it is not enough just to continue doing things the old way: designers of all disciplines need to adjust to the realities they are faced with, be that population demographics, the condition of the economy, the type of work available, or the way that work is produced. I sense an interest and enthusiasm about the task of moving things smartly forward.

It's encouraging to see, moreover, that the practice is not content with the pre-existing system of architectural education, either – which is long and increasingly expensive, so tending to privilege better-off, mostly middle-class, students. To address this, since 1995, Ryder has offered a very old-fashioned solution which is staging something of a revival: apprenticeships, where school-leavers are mentored in the practice environment, helping them move into architecture via day-release courses and suchlike. Additionally, significant bursaries are offered in deserving cases to architecture undergraduates doing their year-out work placements – again, this helps to make training as an architect more affordable. This kind of attitude is all too rare, but it makes sense for the health of the profession as a whole, it creates valuable loyalties, brings out latent talent, and improves lives. The practice sees this as its own life-blood, with some of its best people emerging this way since the Ryder Bursary and apprenticeships were introduced in 1995.

The work in this book is encouragingly diverse but always disciplined and well-controlled. No practice anywhere is ever free of the tics of architectural fashion, but Ryder, secure in its own heritage, is freer than most. Some of their projects are hard to date at a glance, and that is good. Others, such as their work revitalising a neglected part of Ralph Erskine's famous listed Byker Estate, appear deeply respectful, and that too is good. Whether it is a matter of a stand-out civic building, a pragmatic and lively school or such a piece of sensitive urban repair, you can see the level of care being applied. This, very evidently, is a practice with principles.

[Hugh Pearman](#)



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New College Durham
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RYDER
THE
COMPANY

LEFT
Novocstra Laboratories
Ryder Architecture



RYDER_THE COMPANY

LEFT
Ryder staff
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Ryder very much sees itself as a company – a company of like-minded people with a common ethos and goal; to be the best they can be, and to keep getting better. The pursuit of excellence is their mantra.

Having grown from one office of a dozen or so people, under the current leadership since 1994, Ryder now operates out of four UK offices and has significant work overseas. Irrespective of where they are located, they see themselves as one. From this, they derive much enjoyment – as well as consistency and quality.

Typical of this approach is the Newcastle office in Cooper's Studios. The major characteristics of this, and indeed all the Ryder studios – inherited from Ryder and Yates – are the integrated way in which they work, and the democracy and freedom of communication that they enjoy.

In the main space, everyone has a place at a series of tables: partners, architects, designers, technicians and support specialists all working together. It is a young office and a rare combination of a wonderful team and a great place to work.

The pace of the studio changes by the week, the day, often by the hour. The atrium gallery is a lively meeting place from breakfast through lunch to the early evening. Smaller groups might meet in the early hours, as Cooper's is open long hours, seven days a week. Meetings, presentations and design reviews, whether formal or relaxed, take place in the midst of the creative process itself.

Although the company grew from its Newcastle studio it now operates as a strongly connected group of teams operating from centres around the UK and, increasingly, overseas.

There is a rigour that runs throughout Ryder's approach and a deceptive simplicity in its architecture, whose core characteristics it is determined to make 'useful' and 'functional'. This has not changed in 60 years.

The approach is inclusive and collaborative, stemming from the pioneering days of the multidisciplinary Ryder and Yates. Everyone is invited to contribute to design reviews, which take place religiously on every project.

There is an evident passion in every aspect of what they do, and an enjoyment of each others' contributions and successes.

This apparently easy, 'natural' process is, critically, the product of many years of relentless development, leadership and nurturing. Ryder runs its own academy for employees, providing training, mentoring and support. They forge strong partnerships with other like-minded organisations, designed to strengthen and take the business forward.

In 2001, a partnership with the US giants, HKS, was formed in order to bring new approaches to healthcare design into the UK. This partnership was to last almost eight years. The BIM Academy, jointly formed by Ryder and Northumbria University, was launched in 2011 to provide much-needed training, advisory services and research and development on Building Information Modelling to the construction industry, as well as to act as a consultancy on BIM.

A recent collaboration with TFP|FARRELLS is developing major healthcare opportunities in Hong Kong and mainland China.¹

The same year, 2011, also saw the practice joined by Gordon Murray Architects in Scotland and Jeffrey Associates in London, to strengthen their UK offer.

One thing is certain: Ryder will keep evolving.



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RYDER A SUSTAINABLE ARCHITECTURE

LEFT
North Tyneside Area
Command
© *Kristen McCluskie*
www.kristenmccluskie.com

THE EARLY YEARS RYDER AND YATES

The development of an architectural order within a practice is based upon the relationship between the past, the present and the future. The present is influenced by the past, as much as the future is influenced by the present.

Gordon Ryder and Peter Yates, the founders of the Ryder practice, had originally met in the office of Berthold Lubetkin whilst working on the planning of Peterlee New Town.² Prior to this, Peter Yates had been working with Ove Arup, Jorgen Varming, Clive Entwistle and Le Corbusier on Clive Entwistle's Crystal Palace competition scheme. Later he was to become chief designer for Unité d'Informations Visuelles in Paris, again with Clive Entwistle.³

Qualified as both an architect and planner, Gordon Ryder's background was in teaching at King's College School of Architecture in Newcastle, then part of the University of Durham. Here he was a friend and colleague of Peter Smithson and first year tutor to Allison Gill, who would later become Peter's wife.

That Le Corbusier and Lubetkin (and, to no less an extent, Arup) had a powerful influence on the outlook and subsequent design philosophy of Ryder can be seen in any evaluation of their work.⁴ The basis for close professional cooperation within a single office had stemmed from the experience that both Gordon Ryder and Peter Yates had had working with Ove Arup and Berthold Lubetkin. Their integrated office furthered the notion that architecture, associated at its inception with the more scientific and technical disciplines of structural, mechanical and electrical engineering, would itself become more scientific and, possibly, more rational.

The belief in structure as a controlling element in design had always been one of the earliest and strongest tenants of modern architecture and fitted in with the basic premise that architecture should be rational. Whether these principles were as rational as architects thought was debatable; what was important was a conviction that structure was a controlling aspect of form.

The opportunity to take this multidisciplinary concept forward had, of course, to be delayed until the scale of prospective projects was appropriate. This point was reached when the chairman of the Northern Gas Board awarded Ryder and Yates the commission to build a new headquarters, Norgas House in Killingworth on the outskirts of Newcastle, suggesting that the architects provide some engineering services as an adjunct to their architectural contribution, in what was a highly complex and demanding brief.

In 1963, Leszek Kubik, a Polish-born structural engineer, joined Ryder to work on the design of Norgas House. In 1964, the practice moved to a new purpose-designed open plan office in the new town of Killingworth on the , where all staff – architects, engineers and technicians – could work together in multidisciplinary design teams, in anticipation of future expansion and in order to further multidisciplinary integration.

Compare this with the Building Design Partnership, which was founded as a multi-disciplinary practice by George Grenfell-Baines in 1961, and with Arup Associates, begun by Ove Arup, Philip Dowson, Ronald Hobbs and Derek Sugden in 1963, and we see that Ryder and Yates were in the vanguard of this new way of working.⁵ They also came to involve dedicated contractors in the evolution of their buildings from an early stage, and when Peter Yates addressed the RIBA in 1975 he stated that he could not imagine another way of working.

The development of the Ryder office was relatively gradual, and its success depended not only on the notion of integration but equally on the personalities involved and the capabilities they were able to bring to the design of an increasing range of building types. Ted Nicklin, later to become a mentor to Peter Buchan, had joined Ryder and Yates in 1963 from Chamberlin, Powell and Bon, attracted to the methodology and rigour of elegant construction that the practice so eloquently achieved and bringing with him a commitment to social architecture. By 1966, building services engineer Jack Humphrey and electrical consultant Geoff Brown were also part of the multi-disciplinary team.⁶

The Ryder and Yates' office also produced a series of exhibition stands for plaster companies which allowed them the opportunity to break down established conventions of design and help develop their own design vocabulary.



THE PRACTICE EVOLVES

From the beginning, the adoption of a multidisciplinary design philosophy led naturally to the integration of a methodology comprising what was then called 'low energy, loose fit and long life'. Ted Nicklin was fascinated in the 1960s with the House under Glass (HUG) project, a pioneering proposal for an environmentally responsive outer wrapper for flexible family living in response to projected climate shift. Whilst this was never implemented on a domestic scale, it served as the enclosure, in the so called thermal walls, of a new computer centre for Norgas House in 1974.⁷

Environmental issues affect architecture at every level, and changes in public awareness and attitudes to ecology and energy consumption have resulted in architects using both traditional and new technologies to provide solutions. In the 1980s, radical new buildings for Vickers Armaments and Pilkington Optronics helped Ryder achieve a 75 per cent reduction in building energy consumption when compared with these clients' original facilities.

This approach was further developed in the 1990s, when an exploration of passive design principles and natural water cooling was carried out for end user office designs in buildings such as the headquarters office for Three Rivers Housing Association.

The death of Peter Yates in 1982 resulted in the formation of the Ryder Nicklin Partnership, which continued until the retirement of Gordon Ryder in 1990.

Following the untimely death of Ted Nicklin in 1994, it was left to Peter Buchan, who had joined the company in 1977, and Mark Thompson, who had joined in 1988, to take the practice forward to what it is today.

This was a tumultuous time in architecture. Computer technology was quickly replacing the traditional drawing board, there was a greater focus than ever before on environmental considerations, and the manner in which architectural practices operated was undergoing fundamental change as more flexible working practices were introduced.

The role of the architect was changing, and the desire to improve their ability to serve society through architecture was being impacted by the introduction of new methods in the procurement and financing of buildings.

Peter Buchan's role in regrouping the team under the name of Ryder Architecture was to consider the heritage of the practice whilst at the same time working within the context of current architectural ideas and constraints to develop a structure that would take the company into the next millennium.

Ryder sought to build a collaborative practice, an organisation with a collective voice, greater than the sum of its parts. The open structure of the firm and the way in which individuals have been nurtured and welded into teams has encouraged each member to play to their own strengths and (as importantly) to celebrate the strengths of others. By adopting this approach, Ryder have evolved their architecture through the basic principles of integrated design; the form of their buildings expresses that approach.

The work of the office from the 1990s onwards exhibits a gradual evolution from the influence of their predecessors, and a quest emerged for a more complex architectural order.⁸ The most significant indicator of this is the idea of architecture as part of an urban landscape, particularly one that addresses the journey or route. Their work shows an increasing desire to give architectural expression to an open and responsive attitude to nature and the city through the device of the 'street', creating buildings that are sensitive to the culture and the climate of their place; not isolated objects but part of their surroundings, made to seek a vital and mutual relationship with what lies nearby. This will be illustrated by examples ranging from a simple structure in Kielder Forest to the construction of a new city library in Newcastle.⁹

The challenge of the new city library, destined to replace the Basil Spence designed library (1966–8) on a dense urban site in Newcastle, has brought the particular language of Ryder's architecture to its full expression. At the core of its concept is a synthesis of architecture and townscape wherein the landscape runs on a 'journey' through the building, accommodating the differences in level between the raised platform of Princess Square, the location of the original main entrance to the library, and New Bridge Street.



NEW WAYS OF WORKING BUILDING INFORMATION MODELLING

It can be misleading to talk about an architectural language in the abstract, and equally misleading to talk about buildings solely in terms of the language in which they are expressed. The design of each building discussed here is based on careful research and a painstaking resolution of its unique problems.

The architectural values which Ryder has sought to attain are in one sense unchanging, but the forms of their buildings have not been produced through the arbitrary application of any formula. They arise as a result of lengthy dialogues with committed clients, future users and technical consultants. Acknowledging that architecture is generated by people's needs, the designs evolve from general and detailed studies almost always made in the form of models, a closer guide than drawings to the spatial and sculptural qualities of the proposed architecture.

BELOW
Newcastle City Library
©Tim Crocker



Today, Ryder is still committed to the belief in an integrated office but it is one now based on the idea of Integrated Project Delivery. This utilises a common computerised design platform, Building Information Modelling (BIM), rather than a multidisciplinary team housed in the same office.

BIM is the process of generating and managing building data during its inception and lifecycle, in the course of which consultants from across all disciplines, can engage in the design of a building, working on a shared intelligent model.

Ryder is a European leader in the use of BIM, and by using collaborative working practice and technological innovation the office develops integrated design information to create an intelligent digital model of each project. The model is combined with workflow programmes to analyse construction sequencing and costing. This coordination across all design disciplines is successful in the identification of potential conflicts prior to construction.

Sustainable, flexible architecture has become more desirable as architects work to address our ever expanding cities and to manage urban sprawl whilst at the same time anticipating needs that may not have been defined when the building was conceived. Ryder's sustainable approach is facilitated by the use of the environmental design software supported by BIMsystems, allowing the practice to share information with other consultants from inception to a fully coordinated design, optimising building form, glazing and solar shading design in order to minimise the energy requirement and model the whole environmental programme.^{10,11}

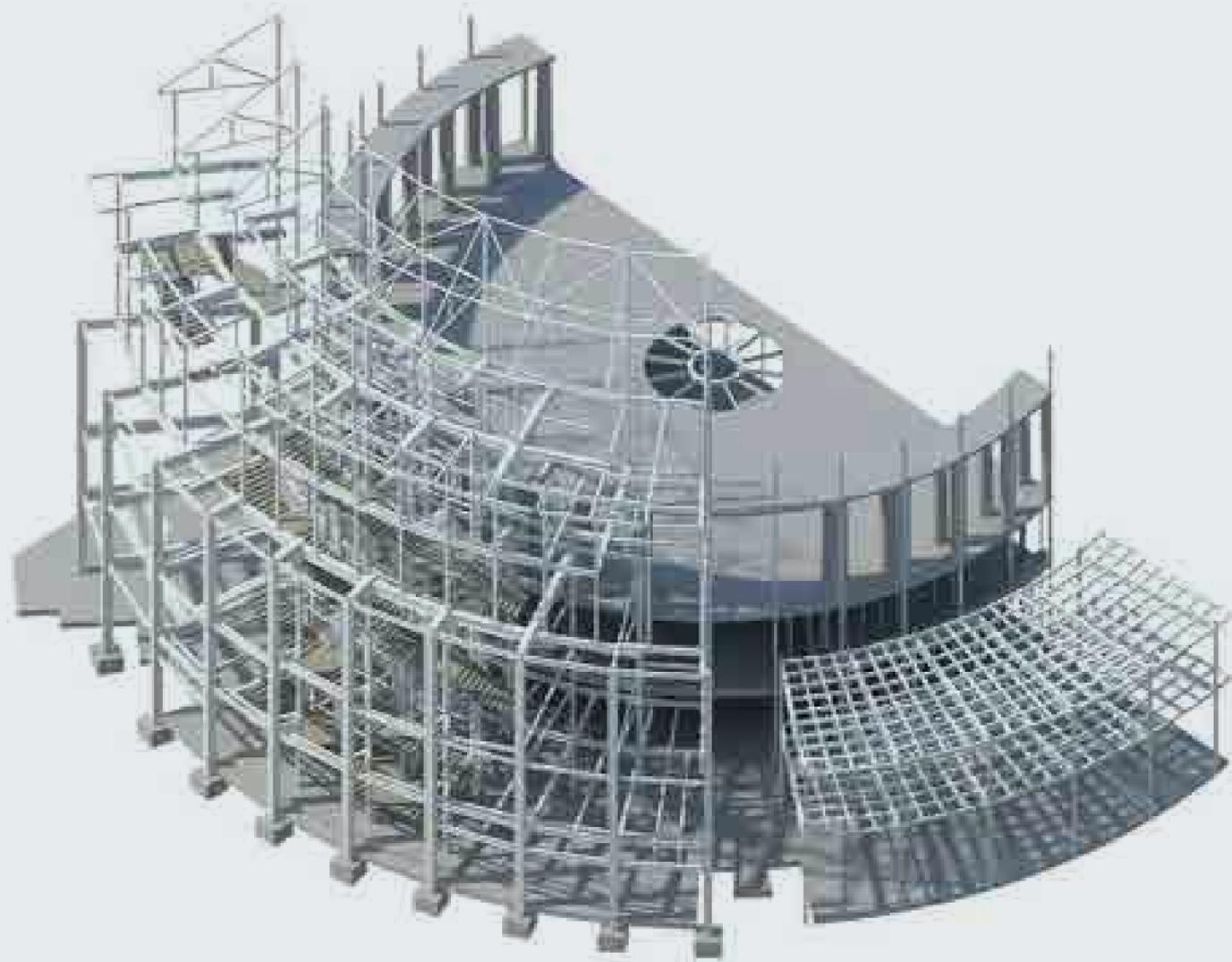
That this integrated approach can produce successes, and can do so repeatedly, is not in doubt, and is attested by the many examples from Ryder which support this method of operation. Any practice capable of designing Norgas House, the Gas Council's Engineering Research Station, MEA House, the Vickers factory, Pilkington Optronics, Novocastra laboratories, Grimsby University Centre and Manchester Central Library, to take a range of quite different projects, which all demonstrate the advantages of the integrated approach, must not only be admired but taken seriously.

THE RYDER APPROACH

Whilst the buildings it produces inevitably determine a practice's success, the strength of that practise is apparent in the level of democracy and flow of communication that its staff experience in the workplace, which in the case of Ryder today comprises Cooper's Studios in the centre of Newcastle, and its other offices in London, Liverpool and Glasgow. Here, the practice's young, talented design teams continue to operate with a drive that shows no loss of momentum.

The success of Ryder is focused creativity, coupled with technical design and effective management. This is a collaborative process with the practice organised into teams within sector focussed groups, each with complementary skills.

BELOW
Manchester Central Library
building information model
©Ryder Architecture



Projects are introduced to the team with the appropriate sector expertise and capability at the earliest opportunity, in order to engender ownership and continuity throughout the project lifecycle. Each team develops close relationships with its clients and, subject to project size and complexity, typically handles a number of concurrent schemes at various stages.

Staff are selected for their talent and experience, enthusiasm and contribution to the overall ethos and personality of the practice. Ongoing training and development through the Ryder Academy ensures that both the practice and its people continue to provide peak performance.

Ryder's management structure supports the essentially fluid team base, and on a strategic level ensures that this is constantly reviewed and developed in order to support the direction of the practice and the skills and services they provide.

Although no reference has been made in this book to individual members of staff, an exception needs to be made in the case of Bruce Riches. He is the director responsible for many of the office's industrial buildings, and his association with the practice goes directly back to the Ryder and Yates of the 1970s when the influences that formed the basis of the founders' principles were so clearly demonstrated.

Riches readily acknowledges how his work with Ryder and Yates, particularly on their buildings for the gas industry, have imbued in him the practice 'DNA', recognising the Engineering Research Station building as the inspiration of his design work and one that he believes best embodies the work of the practice.

Whilst there will, of course, be some departure in the work of Ryder from the principles of its founders, the practice has continued to build upon their tradition and heritage. This has included the continuation of an integrated approach to architectural design, a clear understanding of the needs of the client and an engagement with the users of their buildings, giving birth to a new architectural practice which has anchored its work in the concepts of architecture and engineering.

The work in this book demonstrates how, over a period of huge social change and technological innovation, Ryder has continued to adhere to the themes and concerns that have always shaped its work. These themes include a common client and site specific methodology for all projects, a multidisciplinary approach to design, historical references, the integration of artwork and an acknowledgement of international modernism.



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RYDER
SELECTED
PROJECTS

LEFT
Newcastle City Library
©Tim Crocker

3/1 SELECTED PROJECTS INDUSTRY



RYDER_SELECTED PROJECTS

The Engineering Research Station (ERS) for the British Gas Council is arguably the practice's best-known building from the 1960s, with its uncompromising design and clarity of form producing a piece of pure architecture.¹² The original brief required a facility for research and development in the field of engineering and metallurgy, for application in the service distribution sector of the gas industry. The director of ERS, John van der Post, wanted 'a playpen for boffins', with 'everything on view – there would be no scientist tucked in corners or going off in their own direction'. There was a need to accommodate rapid physical growth in the whole structure, and for flexibility in the laboratory area in order to adapt to alterations in the research programme and the arrival of new disciplines.

This building is undoubtedly a precursor to Ryder's subsequent industrial work, setting the scene for flexibility and award-winning solutions.

In the 1960s, the theatricality of their designs, achieved through the innovative use of technology and materials brought together in dramatic form using towers, roof sculptures and ceremonial entrances, drew the attention of the architectural world to the work of the firm. The introduction of a democracy to their buildings, with single shared entrances and eating areas, helped to change the traditional view within industrial architecture of the segregation of management and workers.

Within the Ryder partnership there has always been a realisation that architecture is a combination of external and internal experiences. The problem of the industrial workplace is not only to do with the relationship of structure, light and services to the people and plant set within an economic enclosure; the designers also have to create a sense of place, to make an architectural response to a varied selection of landscapes, whether on a brownfield or greenfield site.

The industrial buildings by Ryder, which include factories as well as research and development facilities, have, courtesy of their varying briefs and scales, a much broader range of design parameters and themes than many other building types. The scale of many of these buildings and the choices of materials and structure confirmed the efficiency of the office's multidisciplinary approach, with engineers taken on board from the earliest stages of the design process. Clients' demands for open planning, together with flexible briefs and often unprecedented building types, required an original outlook.

These buildings have by definition to be commercially viable and be able to present a corporate or fresh image, whilst at the same time creating appropriate environments for people to work in. The choice of materials and their application can impact not only on the flexibility of the building but also on environmental considerations such as heating, ventilation and air conditioning, the effects of solar gain and any special atmospheric requirements for specific machinery and industrial processes. Maintenance programmes have to be kept to an absolute minimum in order to reduce any impact on production.

LEFT
MTK Holdings
Sunderland
Ryder Architecture

BELOW
Engineering Research
Station, 1968
© *Photo Mayo Ltd*



VICKERS NEWCASTLE 1982

BELOW
Vickers
Riverside entrance
© Richard Bryant
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RYDER_SELECTED PROJECTS

BELOW
Main assembly bay
© Richard Bryant
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BELOW RIGHT
Main entrance
© Richard Bryant
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A tank factory for Vickers Armaments in Newcastle replaced the original Elswick works established by William Armstrong, the 19th-century armaments manufacturer.¹³ The architect's new building in the west of the city proved to be an industrial reinvention, a culture shift from the company's Victorian heritage to a modernist design which would ultimately help save the company.

The rational design decreed that all staff would use a single entrance with equal status between blue- and white-collar workers in an open plan environment for both the manufacturing and administrative areas. The design for Vickers used simple portal frames, with roof purlins and aluminium cladding sheets, adopting what was then a standard developer's package that used computers to design structural components to the most economical size possible. Using these parameters, a building was created almost half a kilometre long consisting of a central main bay with two side bays extended to house ancillary accommodation on the north façade and offices on the south side.

The simple structural solution of increasing the cross section where necessary from the standard three bays that ran the full length of the building offered great economies to the client, which made the project financially viable. The height of the main nave of the building was determined by that of the equipment to be housed. The reuse of Vickers' original machinery with a new system of founding proved very economical. These machines could move but not distort, so they were 'floated' on the ground on concrete rafts, a radical new departure for the support of heavy industrial machinery, which hitherto had always been solidly fixed.

The design relied for impact on a minimum of simple yet powerful effects, as the long building had no apparent change of scale or form on its main façade other than a restless yellow gutter which ran up and down to signal entrances or enclosures and reached its climax over the entrance in the form of an inverted 'V'. The aluminium cladding was used only above the gutter on the north (road) side of the building, with painted block walls below but was extended to the ground on the south (river) side, where a complementary aesthetic took over for the offices housed in a projecting extension set under a natural continuation of the roof slope.

The factory for Vickers Defence Systems received a Civic Trust Award in 1983.



PILKINGTON
OPTRONICS
GLASGOW
1993

This joint-venture development in Glasgow between Pilkington, the British glass company, and Thomson CSF of France provided new headquarters (including design, development and manufacturing space) for their Scottish subsidiary Barr and Stroud in a single, highly flexible envelope of 30,000 m².¹⁴

This new building brought with it two primary requirements: a strict cost limit and a design that would make a significant contribution to the process of industrial regeneration in the city, in order to ensure the future success of the business.

Ryder was chosen because it had masterminded two similar moves (in Newcastle and Leeds) for Vickers, the engineering group that takes products from Pilkington.

Pilkington was offered £15 million for its existing sites, which set the budget for the new building with a site close to the existing location in order to retain the highly skilled workforce employed by the company.

The building had to see the company through into the following century yet also have the scope for flexibility and future change. Ryder found a disused shipyard on the south bank of the Clyde, one and a half kilometres from the existing premises and closer to the motorway network and airport.

As with Vickers, the Pilkington move presented an opportunity to get rid of a hierarchical structure that was here typified by the six different levels of canteen facilities. Factory space was upgraded as near as possible to the level of offices, management was brought out into the work area and everyone in the new building was to sit down and eat together. Initial objections to these cultural changes were quickly diffused by clear communication of the design and future corporate identity.



RIGHT
Main entrance and
periscope test tower
© Richard Bryant
www.arcaid.co.uk

RYDER_SELECTED PROJECTS



RIGHT
Main work room
© Richard Bryant
www.arcaid.co.uk

BELOW
Rooflight detail
© Richard Bryant
www.arcaid.co.uk

BELOW RIGHT
Glazed north elevation
showing drum of first floor
presentation suite
© Richard Bryant
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The overall plan of Pilkington Optronics embodies the very simple concept of a single envelope divided by an internal 'street', which runs east/west, into twin zones termed 'factory north' and 'factory south'. This allowed for the separation of design and administration from production demanded by the fire regulations.¹⁵

The structure is a development of the portal-frame technology seen at Vickers: simple and economical, with lozenge-shaped rooflights bringing natural light into the depth of factory north through a simple extension of the portal frames. The glazed wall is designed to avoid solar gain but not the spectacular views over the Clyde.

The fully glazed north elevation is broken only by the projecting semicircular drum of the first-floor presentation suite, which identifies the building's entrance. The key planning element is the internal street, which physically separates but links the office-based functions of factory north with the manufacturing activities of factory south.

The building has received architectural awards from the RIBA and the Civic Trust.



VIASYSTEMS CIRCUIT BOARD FACTORY NEWCASTLE 1997

BELOW
Staff entrance
Ryder Architecture



RYDER_SELECTED PROJECTS

BELOW
Atrium with main staircase
Ryder Architecture

BELOW RIGHT
Main visitor entrance
Ryder Architecture



The Viasystems plant manufactured complex multilayered printed circuit boards, and was designed to provide highly flexible space with sophisticated levels of servicing and clean environments for microelectronics manufacture and assembly. A key requirement of the design was a 50,000 m² building, to be situated on a business park in Newcastle, which would support the rapid reconfiguration of equipment and production lines.

As the notion of mass and thickness can be difficult to achieve with modern building technologies, an externalised structural frame was used to produce a three-dimensional layering of space giving the appearance of depth without bulk. Indicating the way a building is made can produce a grammar of decoration, as the expression of the frame produces a discipline, in which the way building components are put together can be readily revealed. It can be seen as similar to the Greek Temple where the simple structural system of columns and beams is on show and clearly understood.

Externally, the glazed elevation is deeply recessed and fitted with fixed louvres to optimise natural light and control both solar gain and glare. The glazing panels are used in association with cleanly detailed aluminium cladding, as seen earlier at Ryder's facilities for Vickers and Pilkington Optronics.

Stairs and staff entrance points are expressed externally, to avoid interruption to the floor plate and to animate the length of the building.

Inside, the 'organic' skeletal expression of gallery and stairs contrasts with the superimposed steel columns on the external facade.¹⁶

An open office deck runs at first-floor level along the west side with production-area support spaces below, which allows service modification to be undertaken both at high and low levels, above and below the production floor, through a network of service and escape tunnels, without disrupting work processes. Deep walkways are provided through the Vierendeel (open frame) trusses, similar to those used at ERS, to provide service access in what is a flexible modular environment.

A two-storey pod creates a separate environment for training facilities and a restaurant, connected to the main plant with a double-height glazed link which also forms the main visitor entrance.

Although the design proved successful, winning an RIBA Award in 1998, sadly the company called in the receivers in 2001, and the building was demolished soon after.



NOVOCASTRA
NEWCASTLE
1998



LEFT
Breakout area off the street'
Ryder Architecture

ABOVE RIGHT
Main entrance
Ryder Architecture

ABOVE
Main circulation spine
Ryder Architecture



One of the key requirements in designing a new educational and research facility is its flexibility; any such building must be able to change to accommodate continuing developments within the industry without impacting the integrity of its design. The Novocastra company has grown from medical research work undertaken at Newcastle University and the Royal Victoria Infirmary by a husband-and-wife team into one of the world's foremost companies engaged in the development of life-saving antibody products.

The design, which was Novocastra's first bespoke building, provides a sophisticated and flexible environment over 2,649 m² in order to sustain rapidly advancing research programmes. A central communication spine, a favourite Ryder device, is set on the north-west axis, and links the building entrance with the main site access. Constructed as an atrium, this spine provides the main circulation route through the building and orders the spaces that lead off it.

The building thus takes the form of two wings linked by this atrium spine: a laboratory wing over two storeys, and an office wing, open plan on the ground floor with cellular offices on a mezzanine floor above. This is a similar concept to the 'street' in the earlier building for Pilkington Optronics, but here the scientists move from laboratories to a different environment across the atrium for 'write up', encouraging internal meeting and discussion. Each element of the building is clearly expressed.

Artwork, a key feature in Ryder's buildings, was developed for the atrium and fully integrated into the design, with pieces based on hugely magnified cell structures in the manner of Peter Yates' work at Sterling Organics in the 1970s.¹⁷

This micro research facility is still in operation, but is now part of the Leica Micro System group of companies.

MTK HOLDINGS SUNDERLAND 1999

The building for MTK Holdings is a manufacturing and office facility located on the banks of the River Wear in Sunderland. Its location on the Wear, with Port of Tyne to the north and Tees Port to the south, allows excellent access to continental Europe as well as good road and rail links to the rest of the UK.

Designed specifically to accommodate a newly developed rolling manufacturing process for pressurised container vessels with comprehensive on-line treatment and testing procedures, and overhead crange throughout, its clean unadorned lines owe much to the tank factory designed for Vickers in the 1980s. A series of roof cowls for the ventilation system are ordered along the roofline, again in a similar manner to the Vickers factory.

BELOW
South aspect
Ryder Architecture



RYDER_SELECTED PROJECTS

RIGHT
Main assembly hall
Ryder Architecture



As a manufacturing facility, inevitably many of the activities involve complex effluent and discharge treatments, which demand rigorous attention to detail in order to gain the certifications required by the many regulations covering the container industry and hazardous-materials carriers.

All offices are on the mezzanine level, above material storage. A long window that stretches almost the entire length of the plant looks out on to the shop floor. This window into the workshop is an important element in the layout of the plant, as it allows every employee to be visually involved in the all-important production process. It extends from the employee cafeteria, where team leaders can hold their team meetings in the quiet of the office but in full view of most of the container assembly stations, through to the general office, where engineers, bookkeepers and personnel managers work and are never very far from a view of the people and processes they administer. The window even extends into the private offices, where the production engineer can see work in process and the personnel manager has a wide-angle view of the production floor.

The building is an essay in the crisp detailing of a simple industrial building, and since completion the company has rapidly established a major foothold in an extremely competitive world market.

RIGHT
MTK Holdings, on the
banks of the River Wear
Ryder Architecture

FAR RIGHT
General office looking
out across the river
Ryder Architecture



ELEMENTIS CHROMIUM STOCKTON 2002

BELOW
Main entrance
Ryder Architecture



RYDER_SELECTED PROJECTS

BELOW
Detail of rooflight
Ryder Architecture

BELOW RIGHT
Main circulation spine
Ryder Architecture



A facility for Elementis, the world's largest producer of chromium chemicals, was completed in 2002 on a 20 hectare site in Stockton-on-Tees.

The project, which includes offices and laboratories, was a catalyst for the complete reorganisation of the working methods of the company's office-based staff, who moved from traditional departmental cellular spaces to a dynamic open plan project-based working environment.

Ryder set the accommodation on two levels either side of a double-height atrium, which acts as a communication street and is dramatically lit with north-facing rooflights. This street is a key component of the design and reflects the single-culture philosophy of Elementis by providing immediate access to all facilities within the building. The atrium contains a number of breakout spaces, which allow for chance meetings between individuals. This follows an approach begun in the Engineering Research Station and developed and encouraged in the later buildings for Vickers and Pilkington Optronics.

In support of the social and business objectives of a single-culture philosophy, the design of the building provides simple flexible space with complementary furniture systems. The clear allocation of space types allows flexibility, with laboratories at ground-floor level visually connecting with open plan offices above. The north light roof structure brings light direct into the heart of the building in a similar way to the earlier project for Pilkington.

Artwork once again plays an important role in the overall design of the facility, with murals along the ground-floor street reflecting the history of the firm.



3/2 COMMERCE



LEFT
Cobalt 22 and 23, Cobalt
Business Park, North Tyneside
© Kristen McCluskie
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BELOW
Norgas House, Killingworth,
1965
© Photo Mayo Ltd

Office buildings are perhaps today's equivalent of the factories and mills of past industries, built to accommodate the business- and service-based workforce of the 21st century. Office design, particularly since the 1960s, has moved from traditional cellular arrangements to open plan, and now a combination of both is often offered whereby the tenant can choose his or her own configuration to suit individual business requirements.

In 1963, the Northern Gas Board wanted a first-class modern office that would not be out of date in 25 years, and selected a local architect for its design. It was to be Ryder and Yates' first large project, then valued at £750,000, and together with the Gas Council's Engineering Research Station it gained them national status through a series of architectural awards.

The large site and the client's requirements for maximum flexibility led to a horizontal format, in which all the offices were located on two floors around a central courtyard or 'secret garden'. The lower floor, raised on columns or pilotis above ground level, was left open save for the entrance hall, reception and plant rooms. The office space was designed on a 160 cm² module that permitted demountable partitions for flexible space planning. Only the boardroom suite and toilet accommodation were fixed. Additionally, a small private auditorium for lectures and seminars, with 100 seats, was provided next to the main entrance. Restaurant facilities, together with a caretaker's flat, were provided in a separate single-storey block linked to the main building by a glazed walkway and expressed by an upstanding rooflight made of fibreglass and shaped in the form of the Minoan horns of Knossos.

Today's office spaces are often combined with housing and retail accommodation in order to create local communities. Inner cities are being regenerated by the introduction of newer industries, increasingly located alongside existing communities and education facilities in the manner of Newcastle's Quayside and Ryder's own offices.

Business parks for new, clean industries provide opportunities to create environmentally friendly solutions to the design of the workplace. They can also be catalysts for the renewal of neglected landscapes, to the benefit of the wider community.



COBALT BUSINESS PARK NORTH TYNESIDE 1995–PRESENT

The involvement of Ryder in the development of the Cobalt Business Park in North Tyneside goes back to 1995, when the office was asked by the Tyne and Wear Development Company to study the development potential of the Hadrian Industrial Park and prepare a report.

A total of 48 hectares of the existing Hadrian Industrial Park greenfield site had been identified for redevelopment, including 20 hectares which had been designated as an enterprise zone. Although classified as greenfield, the potential site included five disused mineshafts, a high-pressure gas-distribution pipeline and high-power electricity cables, and was crossed by a series of bridle paths – so for any development to become feasible, it would be necessary to stabilise the shafts and reroute the obstacles.

By 1997, all planning consents were complete and work began on the development with the commencement of the main link roads and a countryside park. Cobalt 3 was the first of the Ryder designs for the development, now renamed Cobalt Business Park, and by using the existing road network it was kept on a separate site to allow for independent development without compromising the masterplan. This building was to determine the standard for the remainder of the project, with adequate car parking at the outset pending the provision of improved public transport.

The building layouts are L-shaped, with 15 m deep floor plates and courtyard entrance spaces. Each building has a small double-height entrance space as a common reception area, and corner features which house core facilities and ensure vertical circulation.

Flexibility was integral to the buildings in order to enable them to be adapted to the needs of a broad range of prospective tenants. As such, they can be subdivided.

In 1998, Ryder worked on the development of the masterplan for the remainder of the Cobalt site, which was bounded by the A19 to the west, the access road and countryside park to the east, West Allotment Village to the north and a former Siemens manufacturing plant to the south.

RYDER_SELECTED PROJECTS

The masterplan established the guiding principles of flexibility, in order to accommodate changes in use and evolving tenant requirements, as well as environmental requirements. Working within these frameworks and the constraints of the site, Cobalt has today become the UK's largest business park. It incorporates a number of features, all intended to help ensure the sustainability of the Cobalt community: a transport co-ordinator advises companies and employees on the most efficient travel arrangements; public transport systems are integrated into the site layout; a car/cycle sharing scheme is in operation; and there are shared restaurant facilities, a crèche, shops and leisure facilities.

A significant amount of landscaping had already been undertaken around the site, and the north/south access road already included attractive lighting, footpaths and cycle paths. The countryside park, incorporating footpaths and bridleways, was densely planted with a rich variety of trees and shrubs. Further landscaping was developed to a similar standard. Planting was used to enhance the buildings and to line the footpaths and bridleways (some of which were rerouted) in order to maintain a viable and practical network, linking into established routes. Woodland, grassland, wetland and water habitats were created to introduce and sustain wildlife within the park and the adjoining countryside.

During 2007, the design of highly energy efficient solutions became a priority, and ways to reduce the overall carbon footprint of the buildings was seen as a major new concern. A raft of environmental measures was offered, including incorporating solar technology and water recycling, revising the orientation of buildings in order to ensure higher levels of natural daylight, adding brise soleil to the east, south and west elevations in order to maintain visual impact of these glazed main facades, increasing insulation standards and introducing variable refrigerant flow (VRF) technology for temperature management within the buildings.

The first 10 years of development at Cobalt have seen sustainable designs and developing technologies introduced, as well as changes in the market and in working practices. Throughout, Ryder has been committed to delivering high-quality design and functionality in order to ensure that Cobalt maintains its position as a UK leader, ahead of rival development schemes in the marketplace.

RIGHT
Cobalt Business Park
Masterplan, North Tyneside
Ryder Architecture



BELOW
Aerial view of Cobalt
Business Park
Ryder Architecture



SANDGATE ROTTERDAM AND KEEL ROW HOUSE NEWCASTLE 1996–2001

Newcastle Quayside, once the hub of the city, had largely remained unaltered and underused from the 1950s as the town centre gradually moved northwards. Whilst the area had been earmarked for regeneration in the city's development plan as early as 1963, it was not until the creation of the Tyne and Wear Development Corporation in 1987 that the process began.¹⁸

The semi-derelict East Quayside flagship site had been masterplanned by London based architect Terry Farrell and Partners under the direction of the Regional Development Corporation. The plan sought the creation of offices, pubs, restaurants and leisure facilities, setting high standards for a series of buildings by individual architects that would fit well into the context of the quayside.¹⁹

Ryder was the only architectural practice to design more than one building in this scheme. Their series of three office buildings, Sandgate House, Rotterdam House and Keel Row House, share an established approach and are key elements in the development of the historic River Tyne quayside. The design philosophy behind these office blocks was about extending the city and revitalising the river in a contextual way, respecting the tight urban grain, the use of appropriate materials and the form of the new buildings.

All three developments were completed within a five year period, Sandgate House in 1996, Rotterdam House in 2000 and finally Keel Row House by 2001.

BELOW
Sandgate House
Ryder Architecture



ABOVE
Sandgate House, detail
Ryder Architecture

RIGHT
Newcastle quayside
context
Ryder Architecture

Sandgate House and Keel Row House are complementary office blocks forming the gateway to the new development. Built in brick to match the existing adjacent bonded warehouses, the buildings help create a visual cohesion between old and new.

Rotterdam House takes its pride of place on a prime riverside location and the exterior portrays a restrained and confident elegance, where a powerful stone clad façade stands visually separated from the main body of the building in order to address the river frontage. Smaller scale brick flank walls with large areas of glazed curtain walling relate to neighbouring buildings on the remaining sides. Plant is at high level under the subtly curved roof form.

Internally, the three office blocks all share a speculative approach by providing clear floor plates, to be sub-divided by the occupants as necessary, together with service cores containing vertical circulation, plant and toilets. Energy efficiency was a factor in the overall design process, with the heavy suspended concrete floors and upper curved roof structure providing opportunities to use readily available forms of natural energy, temperature cycles and daylight. The concrete floors allow a thermal heat sink, whilst the roof form offers solar shading and high levels of natural day lighting into the office areas, minimising the use of artificial lighting.

The design of the three buildings stems from certain common definable principles in terms of location, materiality and massing which are evident in each, the result of which is a coherent yet varied development.

The public/private boundary is clearly marked, with widespread use of railings, or posts sometimes linked by chains, and fronts and backs of buildings are clearly defined. The whole area generally has a safe feel to it, and personal safety considerations were considered in the design of the accompanying multi-storey car parks.

A number of public squares featuring individual pieces of public art have been created, such as the Blacksmiths' Needle, a 7.6 m conical steel sculpture with a maritime theme, represented by mermaids, bells, shells and sea creatures. Integrated features have also been included such as Sandgate Steps, with their bollard-shaped stanchion units at each level, resembling curling waves flowing down toward the river.

Sandgate House received the Lord Mayor's Design Award in 1996.



THREE RIVERS HOUSING ASSOCIATION DURHAM 2000

Three Rivers Housing Association is a regional housing group whose aim is to provide affordable homes and services which will improve the lives of the people who live in them by creating vibrant, diverse and sustainable communities.

Rapidly outgrowing their attractive Victorian premises in the heart of Durham City, the association made the decision to relocate to new premises outside the city centre.

Ryder's design explored the application of low energy and sustainability within a high-quality flexible working environment, whilst retaining the friendly informality of the former premises.

The solution was a simple, direct expression of elements. A two-storey brick 'box' contains flexible individual office and meeting spaces, whilst glazed walls under a curved roof create an open plan environment incorporating innovative approaches such as bookable office space, 'hot-desk' areas and a customer business lounge. Reflected light and natural cooling from an external pool, effective shading and high-level stack effect vents complete what was a thorough approach to sustainability.



ABOVE
The sweeping roof form of the Three Rivers office
Ryder Architecture

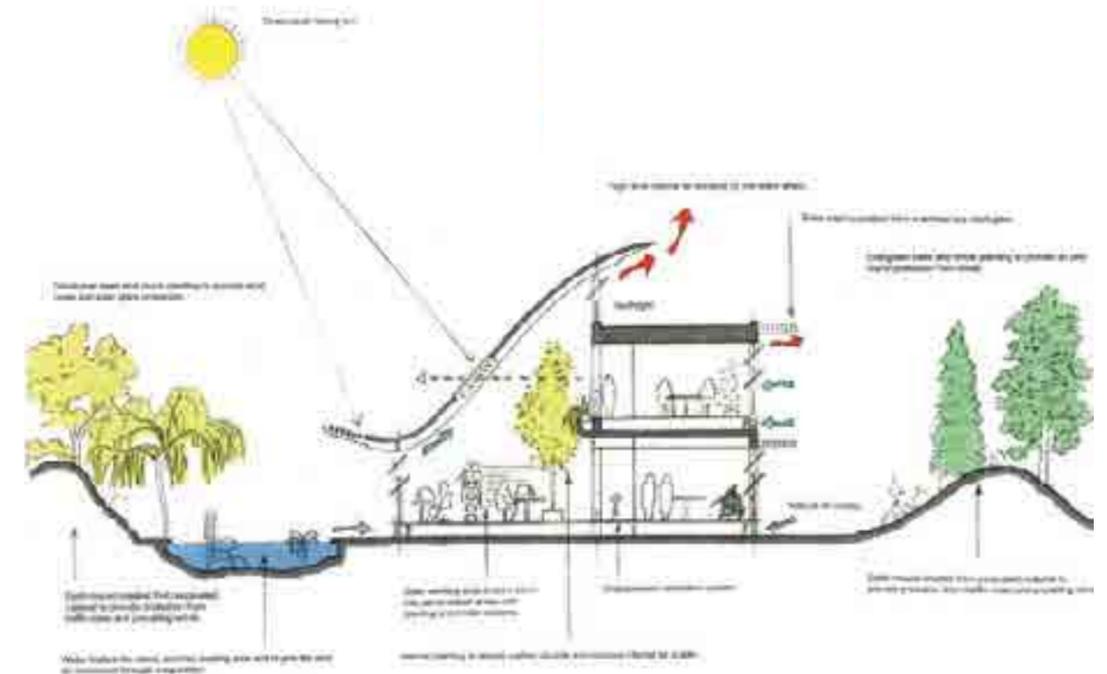
TOP RIGHT
Open plan working area
Ryder Architecture

RIGHT
Final design drawing
Ryder Architecture

BELOW
Concept design
Ryder Architecture



BELOW
West elevation
Ryder Architecture



CITYGATE
NEWCASTLE
2004



LEFT
Citygate Government Office
for the North East
Ryder Architecture

TOP
Detail of Citygate
Ryder Architecture

TOP MIDDLE
Citygate, looking down
Gallowgate
Ryder Architecture

TOP RIGHT
Main reception
Ryder Architecture



The Citygate office development comprises four separate buildings located on St James' Boulevard, providing high quality office accommodation within easy reach of the city centre. The development forms a simple, coherent edge to the newly created boulevard, which in its previous incarnation as a bus station had a legacy of fragmentation, and the completed complex has started a new business quarter in the area.

The last of its buildings to be completed was designed to meet the specific relocation requirements of the Government Office for the North East, whose staff were to move from the nearby Welbar House which was due for demolition.

Two wings respond to the north to the large scale of St James Boulevard and to the south to the human scale of the historic city wall, which is opened up and made accessible as a result of the new development. The two floor plates are linked by a transparent structure providing welcoming public facilities and connecting the newly created public-realm space which surrounds the development.

In order to meet the stringent requirements of a government office, the design for this final building had to be completely reconfigured. However, flexibility in the original design concept allowed for these fundamental changes to the building structure. Its steel frame and in-situ concrete floors, along with the accompanying environmental system of chilled beams, permitted wholesale replanning of the interiors.

Archaeological investigations on the site were undertaken because of the proximity of the building to the old city wall, and as a result of these the form of the original ditch alongside the wall was reinstated as part of a linear park running through the site.

The building was the first from the private sector in Newcastle to achieve a BREAM rating of 'excellent'.

ELECTRONIC DATA SYSTEMS NORTH TYNESIDE 2004

Cobalt 2 was one of the first buildings on the Cobalt Business Park site, and it would eventually become the home for Electronic Data Systems (EDS). Its brief specified a four storey office block that could form a single let or be divided into two separate premises.

The L-shaped design with its gently modulated, curved facade presents a soft-edged frontage to the highway and is designed to unfold gradually to passing traffic with straight-backed, brick-clad elevations to the rear featuring punched-hole windows similar to those used on Cobalt 1.

RYDER_SELECTED PROJECTS

The larger corner building of Cobalt 2 wraps two wings around a fully glazed entrance foyer, with each wing having its own rear car park which forms a direct entrance to the building via a doubleheight reception area. This in turn leads to a full-height atrium space, a popular feature which was repeated in subsequent developments, which provides a visual highlight when seen from the nearby roundabout and also acts as a visual divide between the two wings. The lifts are located on either side of this atrium, and at the upper levels they are accessed from balconies which overlook the space.

The core facilities and stairs leading to the main accommodation are in a common user space reached via the atrium and balconies. To enable the building to be divided into independent premises, these features are split either side of the atrium so that each wing can be fully self-contained.

BELOW
Electronic Data Systems
Ryder Architecture



RIGHT
Detail of curved façade
Ryder Architecture



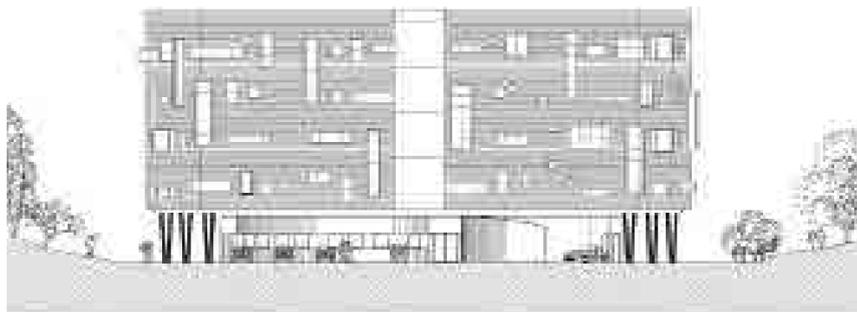
QUADRUS SOUTH TYNESIDE 2004

RIGHT
Quadrus
© Kristen McCluskie
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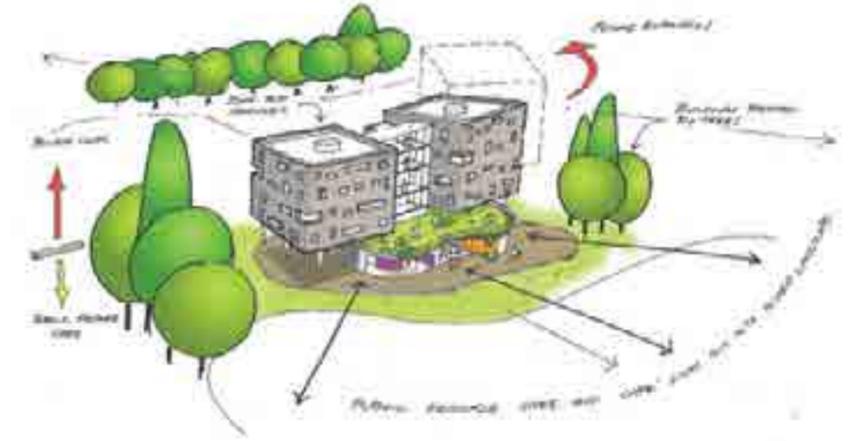
Commissioned by South Tyneside Council, whose aspiration was for an iconic structure expressive of innovation and with a spirit of prosperity and confidence, the £5million Quadrus building comprises managed workspace designed to nurture start-up and other small businesses.

RIGHT
Elevation
Ryder Architecture



RYDER_SELECTED PROJECTS

RIGHT
Concept design
Ryder Architecture



The client wanted a building which would act as a symbol of transformation in South Tyneside, and this striking landmark structure occupies a site on a major interchange of the A19, offering a bold and imaginative statement at one of the key gateways to the borough.

The brief was for a purpose-built managed office building offering 44 small-to-medium-sized offices/workplaces with appropriate support and facilities to help them succeed. The design consists of a pair of linked cubes, each containing four floors of flexible space, poised in the landscape over a free-form plinth containing reception, cafe, information area and meeting spaces.²⁰ The building plan was developed in order to ensure that it was fully inclusive.

Sustainability was an important factor in the brief and this has been addressed by using recyclable low embodied energy materials, including naturally weathering timber for the external cladding, natural ventilation systems and robust energy-conserving heating and lighting systems and controls. Employing simple environmental management systems and low maintenance requirements was also a factor. Ryder worked with Durham Wildlife Trust to minimise any environmental impact on the lake and the natural habitat, whilst ensuring the natural planting has blended in with the landscape.

From the main entrance into the site through to the integrated landscape design which anchors the building to its lakeside surroundings, to the signage and the finishes, the design blends natural materials – cedar cladding, slate and maple – with fittings and fixtures of stainless steel and glass.

The complex received an RIBA Award in 2007 and a South Tyneside Good Design Award in 2006.

RIGHT
Ground floor plan
Ryder Architecture



FIRST CENTRAL PARK ROYAL 2007

Built on the site of the old Guinness Brewery, set in 18 hectares of landscaped grounds and in view of the new Wembley arch, the Park Royal development will ultimately incorporate nine new office blocks, a hotel and leisure facilities and a new tube station on the Central line. Ryder was commissioned by London and Regional Properties to design First Central, the first speculative office development on Park Royal.

The building comprises two wings, each rising seven storeys above ground level with a central atrium, a semi-basement-level car park and an entrance off the park frontage.

The ribbon effect to the fenestration is achieved by contrasting horizontal panels of glass and green ceramic, along with the introduction of additional vertical façade panels, in a contrasting colour, between floors. Termed by the architects a 'Giant Order', a similar effect was used on the earlier Norgas House building to unite a multi-storeyed composition.

The atrium provides space for shared reception facilities and clear vertical circulation to all floors via a series of cantilevered stairs. Each floor plate is capable of subdivision to form two separate tenancy zones, thus allowing the building to be let to either single or multiple occupants.



RIGHT
First Central
Ryder Architecture

BELOW
Main atrium with
cantilevered staircase
Ryder Architecture



RYDER_SELECTED PROJECTS

RIGHT
Early concept sketch
Ryder Architecture

BELOW RIGHT
Design drawing
Ryder Architecture



COBALT 22 AND 23 NORTH TYNESIDE 2008

BELOW
Cobalt 22
© Kristen McCluskie
www.kristenmcluskie.com



RYDER_SELECTED PROJECTS

A highly flexible plan form provides a wide range of office configurations within both the five-storey Cobalt 23 and four-storey Cobalt 22 buildings. The buildings achieve a BREEAM rating of 'very good', an essential requirement bearing in mind current high energy costs. The general approach of the entire Cobalt development has been to introduce measures for reducing the carbon footprint of the buildings, and Ryder has achieved a saving level 28 per cent in excess of the current target emissions rate.

As the buildings' orientation have their longer elevation facing due north-south, brise soleil have been introduced to minimise peak summer cooling loads and thereby reduce energy consumption.

Similarly, in each building, the following energy efficient measures have been incorporated: high efficiency VRF heat recovery comfort cooling system; mechanical ventilation to British Council for Offices (BCO) fresh air standards, with heat efficiency heat recovery; T5 fluorescent, tubular lamp technology and passive infrared (PIR) / daylight controls, which are not only highly efficient but create the excellent lighting levels demanded of high quality office space; a pioneering solar water heating system which further reduces energy consumption; and a rainwater reclamation system providing grey water for all toilets. A water leak detection system on the incoming water supplies, and automatic isolation of water supplies to toilet areas in order to minimise water loss from leaks during non-occupied hours is also included.

Close attention to constructional detailing has ensured that cold bridging from the internal to external walls has been minimised. The main fenestration area was reduced to below 40 per cent of the total building envelope, to allow improved wall insulation. This, together with a high standard of building airtightness, reduces heating and cooling loads year round and stabilises internal temperatures.

BELOW
Central atrium
© Kristen McCluskie
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BELOW RIGHT
Main entrance
© Kristen McCluskie
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AVON COSMETICS NORTHAMPTON 2009

In 1959, Avon Cosmetics was established in the UK where it operated a production facility in Northampton in several disparate buildings. In 2006, Avon chose Ryder, to develop a new 10,200 m² UK headquarters on the site of its former production facility adjacent to the River Nene in the heart of Northampton, and bring life to a prime, largely undeveloped plot as part of a regeneration of the wider area. The brief called for a building from which Avon could manage its operations in an efficient, safe and secure way, whilst also promoting an improved working culture.

Following a detailed workplace strategy, a five storey building, its entrance floor raised above ground level to address the issue of flooding, was arranged as two office floor plates either side of a full-height atrium. This provided open plan, interactive, sustainable and flexible work spaces that would contribute to the efficient operation of the business. The central atrium provides clear and legible way finding and ease of orientation at each floor level. The column-free open plan floors promote communication and interaction, and are designed around Avon's new business model incorporating multiple work settings, collaborative 'teaming' areas and breakout spaces.

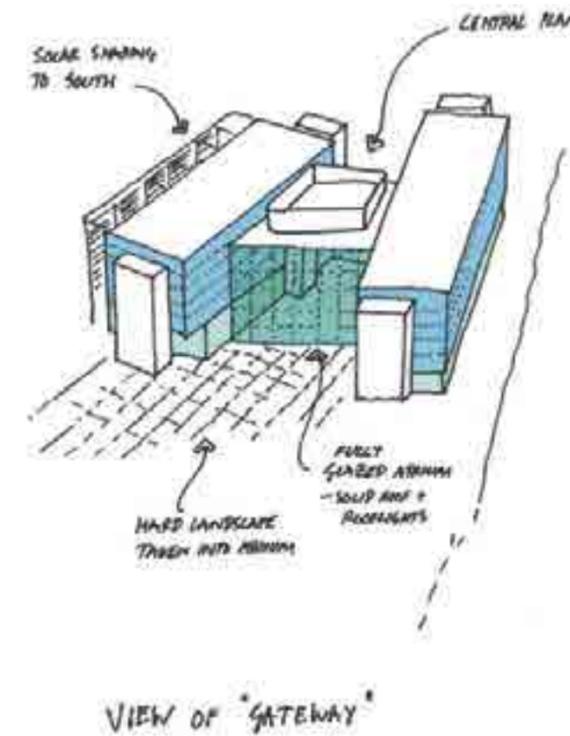
Access to daylight is of paramount importance, with no employee sitting further than 7 m from a window, and open plan areas are designed to take advantage of views across adjoining parkland. Staff training facilities, restaurant and cafe are situated to respond to the direction of long-range views to the River Nene and Beckett's Park.

The upper levels of the building are socially and physically connected through the central shared cores, comprising tea points and a bank of meeting rooms, which rise through the building. This allows the principal workplace environments to gain maximum benefit from light and views. The configuration and disposition of these cores also means that the building can be easily sub-tenanted in the future allowing floor-by-floor occupancy with defined reception spaces on each.

BELOW
Building from the River Nene
Image courtesy of West
Northamptonshire Development
Corporation



RYDER_SELECTED PROJECTS



ABOVE AND TOP RIGHT
Initial massing studies for
Avon Headquarters
Ryder Architecture

BOTTOM RIGHT
Early sketch design drawing
Ryder Architecture

The new building was designed to be a sustainable development from 'cradle to grave', with key objectives being the reuse of brownfield land, the focus on local labour markets and long-term staff retention through innovative building design.

The significant car-parking requirement has been met by the provision of a deck level and a semi-basement, reducing the impact of surface parking on the 1.2 hectare site and its surroundings. To the north, the development engages with the proposed river walkway along the Nene through a series of landscaped terraces.

Ryder led the project team through the development of a BIM solution utilising Autodesk® Revit® computer software. This enabled them to align Avon's various brief requirements in an integrated manner with the minimum of wastage in production time. A by-product of this approach was the disposition of large-volume spaces that benefited from the 15 m wide column-free floor plates. These spaces include the multiple dining facilities, the training and conferencing suites and the photo studios, which can be configured in a variety of ways to respond to the growing customer interface and diverse events that can now take place in the building. Sliding, folding partitions with good acoustic treatment and multiple storage areas facilitate these operations.

This rationalisation of the real estate into a central building contributes to a reduction in Avon's carbon footprint through a long-term decrease in energy consumption and lower-impact maintenance regimes. Its new headquarters is the first property within Avon's corporate real-estate portfolio to secure a sustainable accreditation, and as a result the design is being used as a benchmark for other refurbishment and new-build projects across its global property portfolio.

The development is both a symbol of Avon's civic status and a major local employer in the town.

INNOVATION CENTRE LIVERPOOL 2012

The first phase of the Liverpool Science Park Innovation Centre (ic1) opened in 2006 with a second phase (ic2) being completed in 2009. To exploit the success of this development Ryder has been awarded the commission to design the next phase of Liverpool Science Park, a new Innovation Centre (ic3) to provide flexible office and serviced laboratory accommodation with central support and ancillary facilities.

The site, on the edge of the city centre, is highly sensitive, being adjacent to the Metropolitan Cathedral, and any new design must respond to this listed monument. Set within the campuses of both the University of Liverpool and John Moores University, the mass of the building has been carefully designed and articulated to respond to the visual impact from the Metropolitan Cathedral and open parkland to the north, whilst at the same time providing a strong and appealing frontage along Great Orford Street.²¹

Within Ryder's overall design concept there is a clear differentiation in the architectural expression of spaces of different types and uses. The highly flexible servicing strategies to the laboratory spaces are an integral part of the design philosophy in order to cater for changes in research programmes and the arrival of new disciplines.

The final design provides for a four storey building that merges with the existing ic1 at second and third floors. A hard edge linear three storey volume cantilevers out towards Great Orford Street and the urban parkland containing the serviced laboratory accommodation. A roof top plant area is concealed behind extended parapets.

A four storey organic volume houses all flexible office suites, the intention being that the fluid form reflects the nurturing and support provided to fledgling companies, whilst contrasting with the hard edge of the linear block. A two storey volume bridges out and wraps over the three-storey ic1 block to provide a 'merged' solution.

A central fixed core that is consistent on each floor provides all support and ancillary accommodation to the laboratory and office areas including a means of horizontal and vertical circulation. An external lightwell is located within the central core to allow natural daylight and ventilation into the deeper plan central spaces and circulation areas. The building footprint at ground floor is minimised to maintain existing site access routes and provide adequate areas for car parking and cycle storage.

BELOW
The building from the urban park
Ryder Architecture

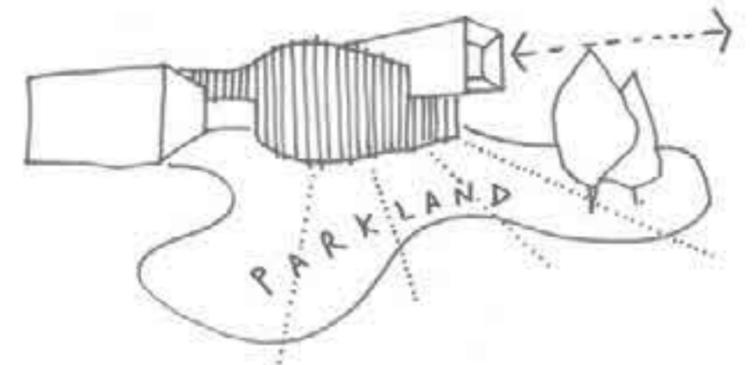


RYDER_SELECTED PROJECTS

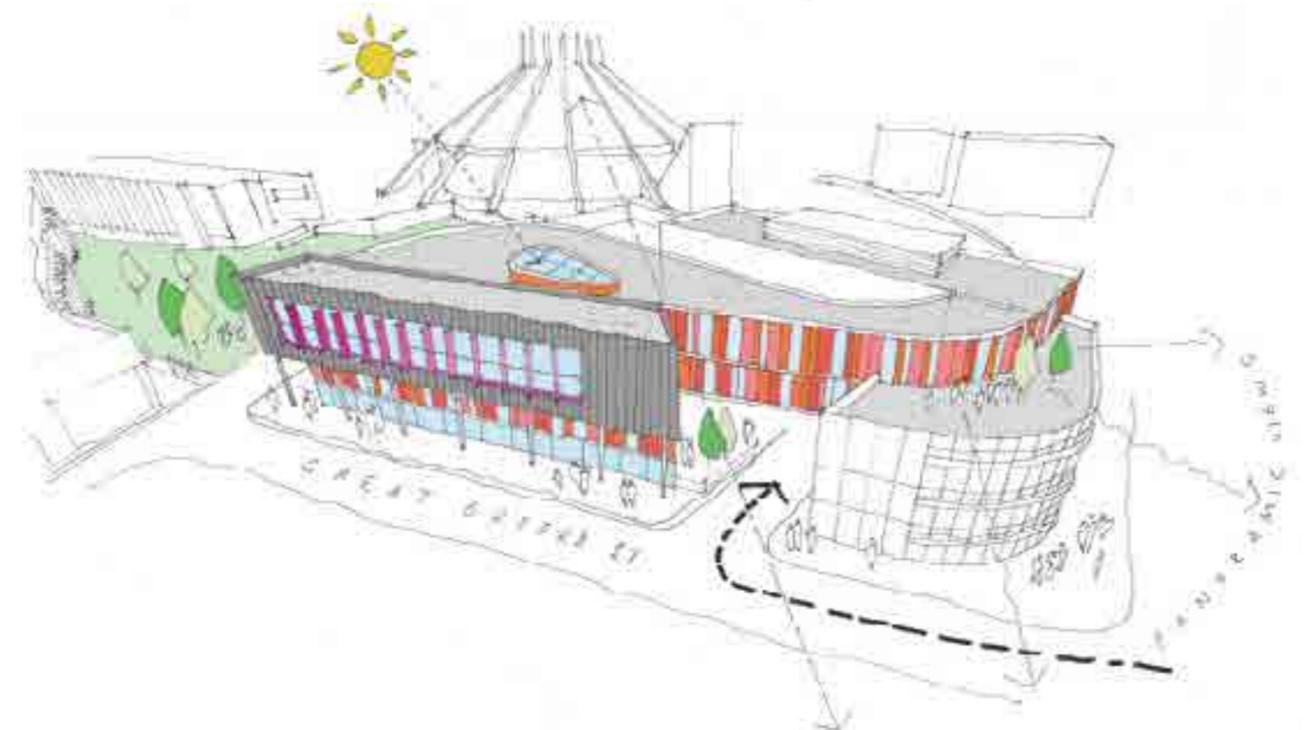
RIGHT
Massing model for the
Innovation Centre
Ryder Architecture



RIGHT
Early concept sketch
Ryder Architecture



BELOW
Design study showing the
adjacent cathedral
Ryder Architecture



BIO-INNOVATION CENTRE LIVERPOOL 2012-13

Following the design of the Innovation Centre ic3 at Liverpool Science Park, Ryder has been commissioned to design a 9,300 m² Bio-Innovation Centre which will form a specialist offer for the biomedical and life-science sectors.

Located on the site of the Royal Liverpool University Hospital, the scheme provides a split of laboratories and offices similar to the architect's earlier scheme at Liverpool Science Park, with an emphasis on flexible laboratory space for biology and chemistry.

The proposed design is a seven storey building that comprises a linear bank of laboratory suites along the east elevation with two vertical circulation and service cores serving all floors from the basement car park, together with a service corridor along the external façade. A bank of offices is located along the west elevation with a core of service facilities. Larger laboratories and administration areas are located at the north and south gables creating a doughnut plan.

A central zone provides links between all offices and laboratory accommodation, with a series of floor voids permeated vertically through this space terminating in a roof light to provide natural daylight and ventilation.

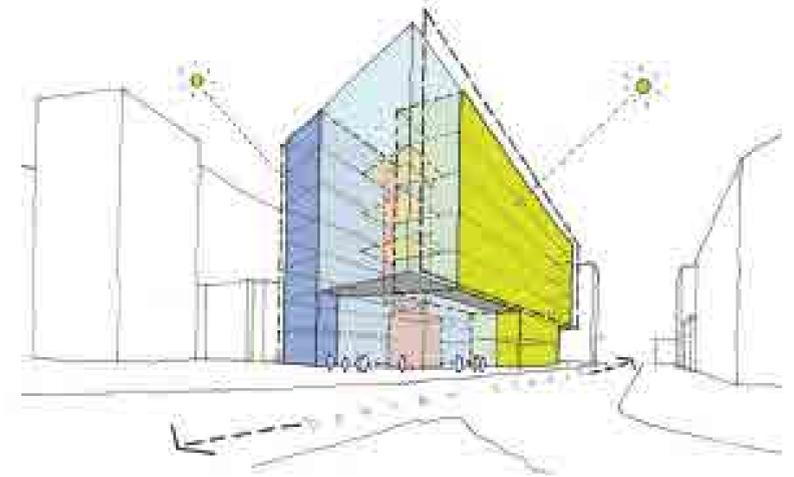
The scheme responds to the proposed masterplan for the hospital's redevelopment and the potential for on-going development.

BELOW
Visualisation
Ryder Architecture



RYDER_SELECTED PROJECTS

RIGHT
Design development
Ryder Architecture



BELOW
Section showing
environmental strategy
Ryder Architecture



BELOW RIGHT
Early spatial
organisation diagrams
Ryder Architecture



THE BOND SOUTHAMPTON 2013

The ten storey development draws inspiration from Southampton's rich history and its unique location, fronting Watts Park and the QE2 mile. It is perfectly situated to utilise existing pedestrian, road, rail and air transport links. The basement is accessed via a ramp off Park Lane and includes 56 parking spaces, 100 cycle stands, and dedicated changing and shower facilities.

Floor plates are arranged around a central core which offers maximum flexibility for lettings with each floor served by five lifts. The top two penthouse suite floors have full panoramic views across the skyline and towards the town quay. The architectural language of the two penthouse levels is set back to help reduce the overall massing of the building and glazed to ensure they contrast with the predominance of the solid architectural order of the lower levels.

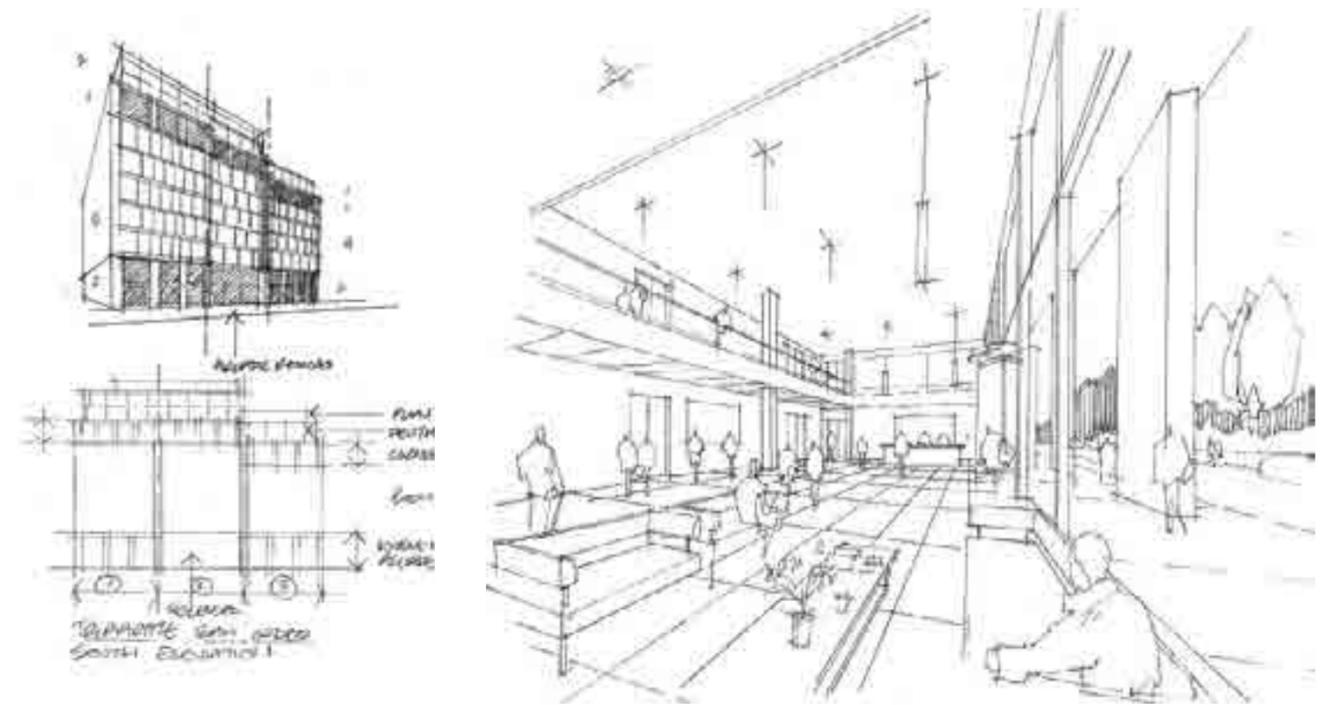
The elevation to Cumberland Place and Grosvenor Square comprises a Portland stone rain screen with differing textures and finishes relative to the orders identified above. The classically proportioned deep reveals act to minimise solar gain whilst reflecting the civic tradition within the city.

The development is designed to BREEAM 'excellent' and the statutory requirements for the inclusion of renewable energy sources.

BELOW
The Bond viewed from Watts Park
Ryder Architecture



RYDER_SELECTED PROJECTS



ABOVE
Elevational studies
Ryder Architecture

ABOVE RIGHT
Sketch of main entrance area
Ryder Architecture

BELOW
Sketch of The Bond
Ryder Architecture



3/3

EDUCATION



LEFT
Bonhill Primary School,
West Dunbartonshire
© Kristen McCluskie
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BELOW
School of Engineering,
Killingworth, 1974
© Photo Mayo Ltd

The Building Schools for the Future (BSF) programme was the Blair/Brown governments' plan to rebuild or refurbish every secondary school in England. BSF was intended to bring about a transformation in terms of the way education is delivered and the way in which school buildings are used by the community.

Education buildings are an important element within any community, and for the design of a series of new institutions across the country Ryder has had the opportunity to improve the questionable standard that had become common in the sector.

Education buildings are often social hubs, and the architects have set out to create vibrant spaces for learning and community activity. The schools programme has helped the regeneration of communities through the breadth and quality of learning experiences provided for young people.

The new buildings respond more directly than hitherto to the different teaching and learning styles necessary today, and they relate to current community requirements with built-in flexibility to support future changes. The Education Village, which Ryder designed in Darlington, offers a variety of completely new and innovative 21st-century learning facilities in a single setting. Not only does it create four schools under one roof, it also acts as a centre for the community, offering a wide range of activities.

In designing buildings for further and higher education, Ryder seeks to establish new relationships between formal and informal learning, and to reflect emerging patterns of work in the sector.



EDUCATION VILLAGE DARLINGTON 2005

Darlington Education Village can be considered to be England's first truly 'comprehensive' school in the sense that it brings together nursery, primary and secondary school pupils as well as special educational needs (SEN) children into a single, integrated campus, which together makes up an all-ability facility of 1,400 pupils. The unique mix of SEN into an inclusive school based on, 'village' concept allows these vulnerable groups their own space and opportunities to engage with the other pupils on their own terms.



RYDER_SELECTED PROJECTS

LEFT
Main entrance
©Tim Crocker

BELOW LEFT
Primary school classroom area
©Tim Crocker

BELOW RIGHT
Ground floor layout for the
Education Village
Ryder Architecture

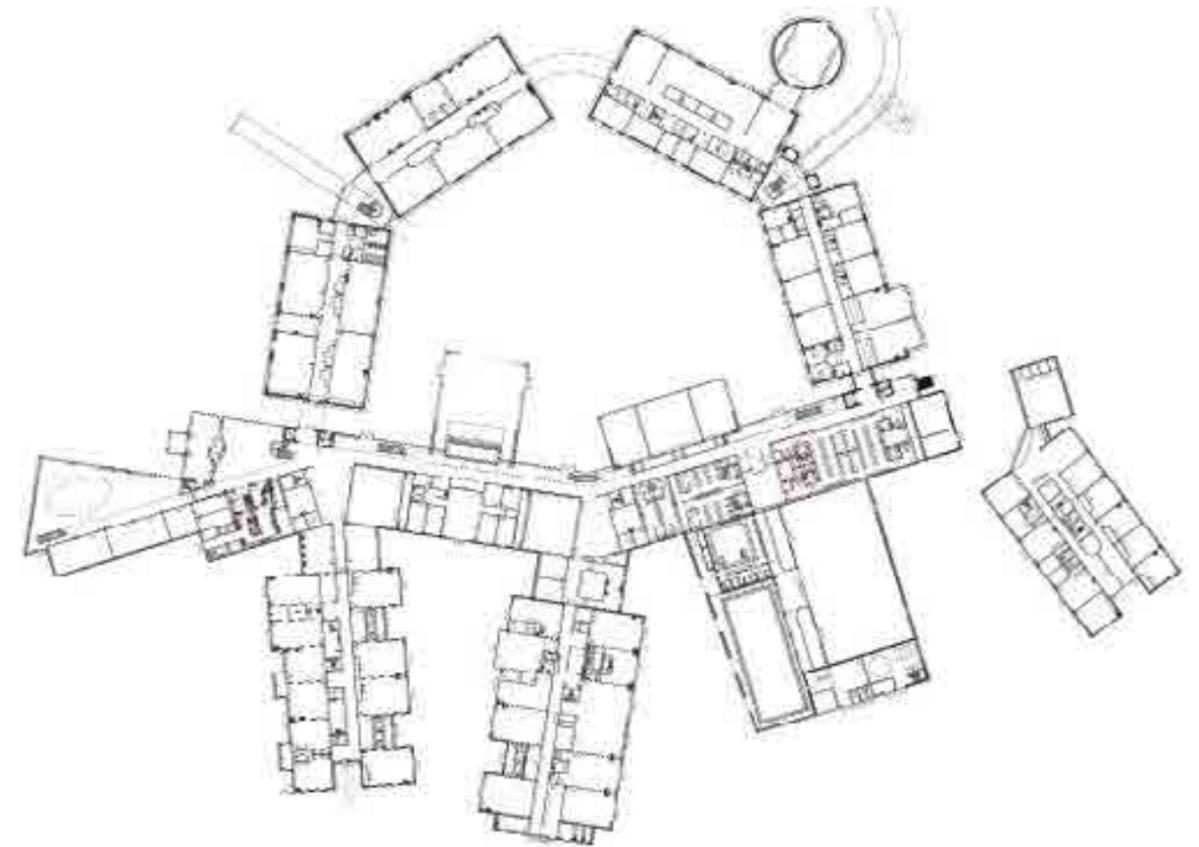
The village is designed as a series of distinct, yet linked, simple rectangular buildings which express each year group and key facilities, individually fostering a sense of 'ownership' for each. The separate units and departments have been set out in plan to create a complete circle around a shared village green. A double-height fully glazed internal 'street' links all the facilities and provides opportunities for numerous street cafés rather than the conventional dining hall. The two primary-school wings, rather than forming two links in the circle, 'hang' from it, likened to a pair of pendants. Each of the wings comes with its own entrance and playgrounds, but is connected to the main street via the dining hall. This arrangement cleverly removes the younger children from the chaos of the main school.

Plain flush walls and dual-pitched roofs over the teaching blocks are neatly detailed and enhanced by buttresses of polished blockwork, splashes of vivid colour and – a Ryder motif – oversized porthole windows. The double-storey entrance atrium leads to the dining hall and then on to the internal street, which serves all the other teaching blocks. The monotony of a long, straight vista has been eliminated here by 'breaks' in the 120 m internal street, although this thoroughfare does split into two where it passes through the four teaching wings. Most of the classrooms have floor-to-ceiling glazing, together with clerestory windows in order to maximise natural lighting as a stimulant to learning.

For the inclusion of SEN children, the school adopts a flexible policy of provision in line with government guidelines by offering a range of options from full inclusion to selective separation.

The village specialises in information and communications technology (ICT) and the performing arts and contains enhanced sports facilities including a 25 m swimming pool, hydrotherapy pool and sports hall. Among the special facilities for SEN pupils is a therapy pool located next to the conventional pool used by the remainder of the school.

Darlington Education Village has won many accolades, most recently being a Civic Trust Award winner in 2008.



NEW COLLEGE DURHAM 2005



RYDER_SELECTED PROJECTS

LEFT
Main Entrance
©Tim Crocker

BELOW
Circulation spine showing one
of the 'streets'
©Tim Crocker

BELOW RIGHT
Main external assembly area
©Tim Crocker

A radical review of existing accommodation on two sites led New College Durham to consolidate its facilities from the split sites of Neville's Cross and Framwellgate onto a redeveloped single campus at Framwellgate. This move was funded through the sale of its surplus site at Neville's Cross, together with support from the Learning and Skills Council.

Through a highly complex arrangement of construction and demolition, the development was phased in order to allow the college to continue to deliver its full curriculum of further and higher education throughout the project.

Conceived as a single building with two internal 'streets', the college incorporates low-energy sustainable design solutions to reduce running costs. It adopts an industrial aesthetic with its use of aluminium cladding and exposed in-situ concrete structure, further enhanced by the use of stair 'pods' in the manner of Ryder and Yates' 1965 Norgas House.

As well as providing learning facilities, the campus buildings are designed to be welcoming and accessible in line with widening participation policies. They are also flexible enough to accommodate future changes in both the curriculum offered and the style of delivery, with minimal disruption to the educational timetable.



KYLE ACADEMY SOUTH AYRSHIRE 2007

The existing complex for Kyle Academy was completed in 1979 for 690 pupils, and the annexe was opened in 2007. This new addition provides the school and the local community with an adaptable space containing assembly and e-learning facilities.

The organic form of the building provides a strong and identifiable 'signature' against the regular, rectilinear structure of the existing group of buildings.

The annexe at Kyle is a composition of three interlocking circular forms, of which the large drum accommodates the main volume of the assembly hall, stage and associated storage.

The assembly hall features a retractable, folding seating system designed to accommodate seated audiences in rows at incremental levels in an auditorium setting. Its automatic operation enables the whole bleacher-seating unit to fold up and store easily.

The smaller 'drums' on either side of the main hall accommodate the new e-learning facility, general work base, meeting rooms and plant room.

The circular building is of traditional masonry construction, clad in a combination of white render and coloured feature panels and topped with a flat roof.

The intimate landscaping scheme responds to the geometry and scale of the nearby existing school as well as to the occasionally severe climate of the Ayrshire coast.

BELOW
Kyle Academy Annexe
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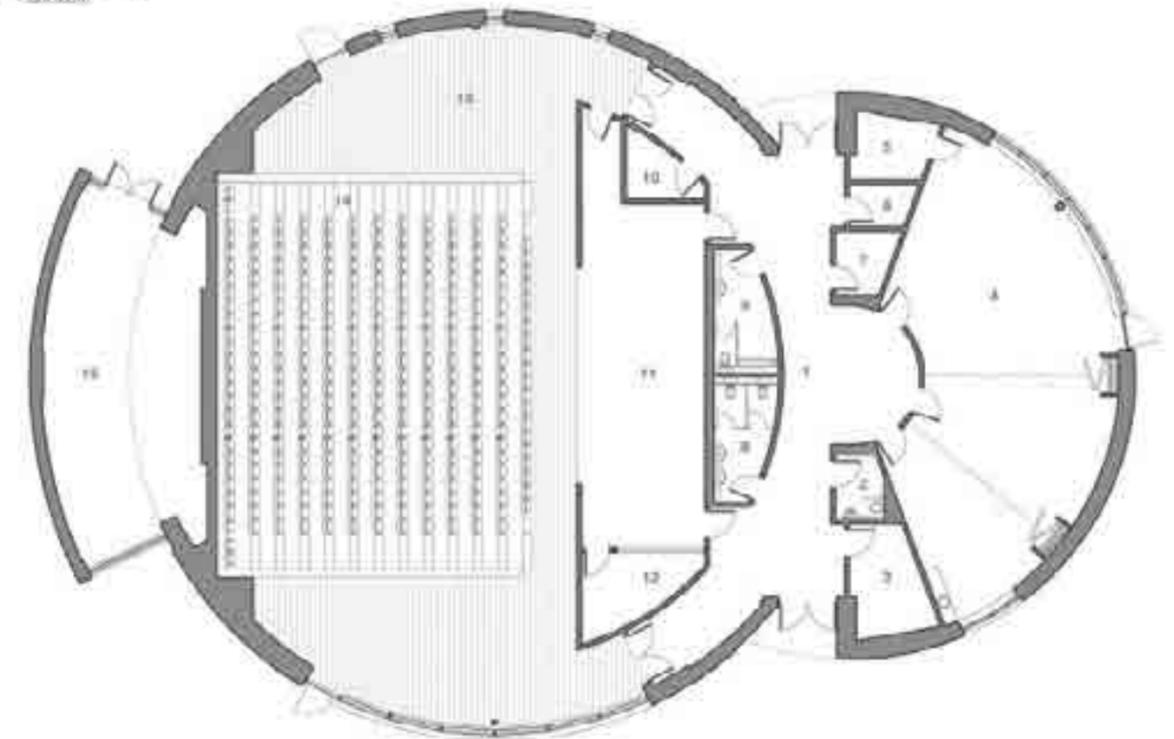
RYDER_SELECTED PROJECTS

RIGHT
Axonometric showing the
annexe in context
Ryder Architecture

BELOW
Plan for the annexe
Ryder Architecture



- Key**
- 1 Entrance / Gym
 - 2 Accessible toilet
 - 3 Meeting table
 - 4 E-learning suite
 - 5 Room
 - 6 Store
 - 7 Children store
 - 8 Female toilet
 - 9 Male toilet
 - 10 Wash room
 - 11 Stage
 - 12 Store
 - 13 Assembly hall
 - 14 Retractable seating
 - 15 Plant room



BONHILL
PRIMARY SCHOOL
WEST
DUNBARTONSHIRE
2009

BELOW
Central courtyard
© Kristen McCluskie
www.kristenmccluskie.com



RYDER_SELECTED PROJECTS

In April 2007, West Dunbartonshire Council commissioned Ryder for the design and development of Bonhill Primary School, a new 220-place village school on a brownfield site opposite the existing smaller school. The design concept that emerged in discussion with parents, teachers and pupils was that of a circular arrangement of class 'bases' protecting an outdoor social space, which is expressed by two sweeping arcs of teaching wings and the larger form of an administration and hall block to the east.

The teaching wings feature red sandstone entrance pavilions at either end of their arcs, with an arrangement of generously sized classroom glazing within metal clad 'picture frames'. The simple palette of materials provides a gentle feel to the school whilst referring back to the traditional local use of red sandstone.

The scale of the building has been designed to provide an appropriate response for a primary school, predominantly single storey with only the double-height space of the assembly hall rising above this. The teaching wings provide a scale suitable for young children, providing easily recognisable pupil entrances and clearly expressing the individual classroom elements so that the pupils can identify their space and gain reassurance from this.

The school grounds extend the educational experience outside the traditional classroom environment, and provide an enhanced environment that supports additional learning opportunities and facilities for active play, quiet social gathering and sports activities. The protected courtyard has been designed to provide low-maintenance planting and hard-surfaced areas that offer the school useable spaces to make the most of this amenity for informal dining, teaching and reading activities.

As with all new educational buildings, the design must be capable of meeting future needs such as fluctuations in school roll, methodological or management changes and potential reductions in class size. The adoption of moveable partitions between classrooms and the breakout area provides opportunities for flexibility in the curriculum, as described above. Similarly the moveable screen between the halls provides flexibility of use of this major resource.²²

The use of different surfaces provides interest and inspiration for imaginative play, and there are games patterns inlaid in the playground surface. There is a science meadow, wildlife garden and a mixed hedgerow, which forms the boundary of the site to the north and east, encouraging biodiversity and providing additional learning opportunities.

Bonhill Primary School has received a number of architectural awards including those from the Royal Institute of Chartered Surveyors and the British Council for Schools in 2011.

BELOW RIGHT
Formal and informal
teaching areas
© Kristen McCluskie
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BELOW
Protected outdoor play area
© Kristen McCluskie
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CARMEL COLLEGE MERSEYSIDE 2009

The redevelopment of Carmel College has provided additional sixth-form facilities within the existing campus in St Helens.

The masterplan creates a 'heart' for the campus with attractive landscaped areas and convenient circulation routes. In addition to the new accommodation and expansion space provided by the redevelopment, the design creates a new image for the college.

The first phase of the new campus provides three new buildings in the form of West Park, the main college teaching block; the Notre Dame Centre for Art and Design; and the Dalton Building, which provides a performance theatre, dance studios and a student-services centre.

These new buildings are complemented by a considered landscaping scheme for the college grounds, and a central courtyard is provided for staff and students as an outdoor area for work or relaxation.

In addition, two all-weather training pitches have been added to the existing sports facilities, and extensive tree planting throughout the campus encourages wildlife development.



RIGHT
Carmel College student entrance
© Kristen McCluskie
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RYDER_SELECTED PROJECTS

RIGHT
Oriel windows to main façade
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BOTTOM RIGHT
Elevational studies
Ryder Architecture



DURHAM JOHNSTON SCHOOL CO. DURHAM 2009

The original Durham Johnston School was split across two sites, 4 km apart, accommodating 1,000 pupils at Crossgate Moor and a further 450 at Whinney Hills. The new development not only amalgamates these two institutions into a single facility at Crossgate Moor but allowed the former school to remain operational throughout the construction period. Durham Johnston has a reputation as a high-achieving school, and it was important that educational results did not suffer because of the building works – although at one point the new school was under construction within 2 m of the existing building.

A triple-height fully glazed central ‘street’ links the facilities and provides a number of breakout learning zones, which also increase the teaching space provision. Community facilities and dedicated curriculum-delivery spaces form separate elements off the main street. This allows the school to operate its community facilities, several of which are not available elsewhere in the city, outside school hours.

The science and design-technology blocks face the very busy A167 road and have assisted mechanical ventilation, controlled by the teachers, rather than opening windows in order to minimise exposure to external noise. These three-storey blocks act as an acoustic buffer that improves the environment to the east and allows the other teaching blocks to benefit from natural ventilation.

BELOW
Durham Johnston School
entrance atrium
© Kristen McCluskie
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RYDER_SELECTED PROJECTS

RIGHT
Visualisation of the main dining
area
Ryder Architecture



Sliding/folding acoustic internal walls allow teaching in one, two, three or four open classroom arrangements, thereby encouraging staff to explore new teaching methods previously prohibited by the old building.

Fully glazed staff workrooms work well, supporting passive supervision. The furniture solution is simple: desks are wedge-shaped, and can be positioned to form curves, horseshoes or group arrangements, promoting more than hitherto interaction within class. The adoption of unisex open plan pupil toilets, although radical, has been a great success.

A café placed at the heart of the school has had an immediate impact and is widely used by pupils and staff, thus encouraging social development and citizenship, a key requirement of the school being that its pupils are central to the life of Durham City.

The client, Durham County Council, played a key role in a ‘double first’ for the government, when the cabinet paid its first full visit to the north-east of England and convened for the first time ever in a school. The prime minister at the time, Gordon Brown MP, praised ‘the absolutely magnificent’ Durham Johnston School, which was the first of the county’s schools to be opened under the council’s £500 million BSF programme.²³ He contended that it provided a fantastic backdrop for cabinet, and it gave a unique opportunity for an excited group of students to put questions to the PM himself.²⁴

BELOW RIGHT
Fully glazed façade to Durham
Johnston School
© Kristen McCluskie
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BELOW
Durham Johnston School
courtyard
© Kristen McCluskie
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CARLISLE COLLEGE CUMBRIA 2011

Ryder was commissioned to carry out a feasibility study for the redevelopment of Carlisle College in January 2007. It was primarily an assessment of the current campus, and identified the options available to improve the college's learning environment.

The study was concluded in May 2007, and its findings were presented to the Learning and Skills Council (LSC), which confirmed that the parameters of the scheme in terms of cost and architectural ambition were reasonable, and that they were happy for the college to proceed with the development of the proposals. Funding from the LSC was approved in July 2008 and full planning permission was granted in December 2008.

In January 2009, the LSC withdrew its funding support from 13 schemes across the country, of which Carlisle was one. Ryder and the college worked intensively to secure other forms of external funding and £10.7 million was secured to deliver a scaled-down version of the original project.

This reduced scheme, which included the demolition of several vacated buildings, provides new accommodation, including a catering kitchen and training restaurant, student services, an LLD facility to support students with learning difficulties and limited life skills, and general teaching accommodation. Refurbished existing space provides accommodation for senior management, administrative support and the estates offices; the remaining estate was untouched.

The accommodation is provided in a two-storey teaching wing and a central double-height link block, which connects with existing accommodation to the south. Connections to the north across Strand Road are achieved via a high-level retained and upgraded link bridge. The entrance plaza and main access are sited on Compton Street between the existing and the proposed accommodation in order to integrate the campus.

Throughout the development of the project, the design brief has been shared and challenged by the governors, senior management team, departmental members and the students within the college.

BELOW
Frontage to Strand Road
© Kristen McCluskie
www.kristenmccluskie.com



RYDER_SELECTED PROJECTS

RIGHT
Main entrance from the hard
landscaped area
© Kristen McCluskie
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BELOW
Entrance atrium showing
café area
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GRIMSBY INSTITUTE UNIVERSITY CENTRE NORTH EAST LINCOLNSHIRE 2011

Grimsby Institute is a large further education and tertiary college and is the focus for the provision of full- and part-time education for post 14-year-old students in Grimsby and North East Lincolnshire, the main provider of vocational training in the region. Following the granting of planning consent in 2008 for all four hectares of the site at Nuns Corner, Ryder was commissioned to design the University Centre, the first stage of the development: a five-storey flagship building for the institute as it seeks to attract students from across the world.

In addition to general teaching spaces, the brief also called for a students' union bar, kitchen and servery, library, media production suites and open IT spaces. The architectural design has been carefully coordinated with the complex structural, mechanical and electrical services requirements of the building through the use of BIM software.

The design comprises a white, reflective, monolithic block with deeply grooved and dark-coloured window reveals. The white ceramic-granite cladding of the building's façades reflects the colours and shapes of the nearby mature trees and vegetation. The internal accommodation and primary circulation wrap around a grand five storey central atrium space, covered by a curved 580 m² ETFE rooflight.²⁵

The University Centre, with its deeply set ribbon windows, is reminiscent of Ryder's design for Stephenson House, built for Northern Gas in 1969, proving that even with over 40 years between them the buildings share a similar DNA.

Grimsby University Centre received an LABC award and was shortlisted for an RIBA Award in 2012

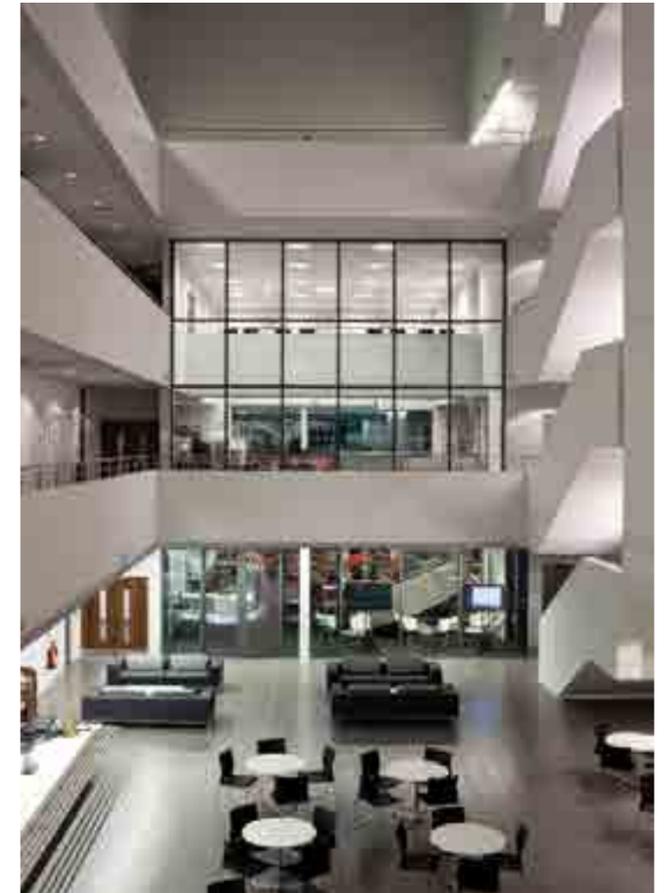
BELOW
Main frontage
©Tim Crocker



RYDER_SELECTED PROJECTS

RIGHT
Central atrium space
©Tim Crocker

BELOW RIGHT
Café at Grimsby
University Centre
©Tim Crocker



HARTON PRIMARY SCHOOL SOUTH TYNESIDE 2011

BELOW
Outdoor learning and play space
© Kristen McCluskie
www.kristenmccluskie.com



RYDER_SELECTED PROJECTS

RIGHT
Main entrance
© Kristen McCluskie
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BELOW
Children enjoying the flexible
reading area
© Kristen McCluskie
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This project was part of South Tyneside and Gateshead's BSF programme, for which Ryder was the principal architect.

Harton Primary School is a three form entry school for 630 pupils with an integrated 52-place nursery. Situated close to the children's centres at two other primary schools, it was important to develop links with the range of services on both of these sites as outreach facilities.

The concept for Harton Primary School was influenced by the need to keep the existing school open and operational throughout the construction period. Following the philosophy successfully used on earlier Ryder BSF schools, the design of the new facility was developed in collaboration with management, parents and pupils through a series of workshops in order to facilitate the early development of children and parent support, which is brought on through the early-years and foundation stages.²⁶

Externally, the site has been arranged around a graduation of learning spaces: formal learning is located adjacent to the building, with dedicated play areas further out towards the perimeter. This creates a hierarchy and a clear organisation to the site, as well as creating strong links between the internal and external learning environments.

As befits the small scale of a primary school, the building is single-storey structure formed primarily in brickwork with a combination of dual- and single-pitched metal-covered roofs, which are extended at certain corners to form sheltered play areas.

In addition to receiving awards from the British Council for Schools and LABC in 2012, Harton Primary was part of an overall Constructing Excellence Award granted to South Tyneside and Gateshead for their BSF programme in 2011.



HARTON TECHNOLOGY COLLEGE SOUTH TYNESIDE 2011

Harton Technology College in South Shields is part of the South Tyneside and Gateshead BSF programme, whereby the two local authorities came together to initiate an ambitious education building programme.

The scheme at Harton involved the refurbishment of an existing 1930s block together with the construction of a new pavilion building alongside, housing a dining and learning resource centre for the whole school together with areas for design technology, maths, science and the sixth form generally.

The opportunity was taken to create large spaces that had not been achievable in the old building, such as a 120-seat lecture theatre, a technology 'barn' and a sixth-form centre.

With an emphasis on the college's specialism of technology, the new building was designed to be a learning tool in itself, with exposed structure and services allowing its students to experience at first hand the elements that make up a building's design and construction. Although of a contrasting architectural style to the old building the new block pays homage to the original in its use of brickwork on the north and south elevations, allowing the two institutions to complement and relate easily to one another.

The sensitive refurbishment of the existing 1930s block, a fine example of educational art deco, retains the essence of its original character, with some remodelling providing a variety of learning environments.

Considered demolition of some separate 1960s single-storey accommodation facilitated a fundamental reorganisation of the site layout, and allowed for the provision of a landscape design that creates a clear visual identity for the school. Its centrepiece, a new pedestrian piazza situated between the buildings, old and new, is a formal arrival point and sets the tone for the revitalised Harton Technology College.

BELOW
Main entrance
© Kristen McCluskie
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RYDER_SELECTED PROJECTS

RIGHT
Early concept sketch showing
the relationship between old
and new buildings
Ryder Architecture

BELOW
Main dining space
© Kristen McCluskie www.
kristenmccluskie.com



BARASSIE PRIMARY SCHOOL SOUTH AYRSHIRE 2012

Barassie School consists of a single-storey two-stream primary school with a nursery and a co-located lifelong learning centre.

The site borders the firth of Clyde and due to this coastal location is subject to strong westerly winds, which the design takes into account. Orientation within the site, together with the form of the building, provides a high degree of protection for the school entrances and external play areas.

The building has a three sided courtyard form with the class-base wings and support accommodation facing out, and a curved enclosure contains the circulation and multipurpose space. All class bases have their own garden, and are semi-open plan to the circulation side. The sweeping curve of the roof and the larger volumes of the school halls protect the external play areas from the prevailing winds.

The administration, senior-staff and lifelong learning accommodation blocks are located so as to allow surveillance of the main entrance and the pupil entrance routes.

The external space also responds to the forms and climate of the coastline, incorporating mounding and timber groynes in order to give additional shelter at ground level. These features are reminiscent of the dunes at the nearby beach and provide a stimulating environment for creative play.

BELOW
Protected play spaces
© Kristen McCluskie
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RYDER_SELECTED PROJECTS

RIGHT
Garden for class base
© Kristen McCluskie
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RIGHT
Formal and informal teaching
areas off the central 'street'
© Kristen McCluskie
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DENTON COMMUNITY COLLEGE GREATER MANCHESTER 2012

Denton Community College is a new facility developed from the amalgamation of two existing ones, Two Trees Sports College and Egerton Performing Arts College, operating on separate sites across Manchester.

The new project at the Taylor Lane site began early in 2010, with completion in the first half of 2012. The design supports the existing colleges' vision by operating around three distinct and safe learning communities; a 'home base' system wherein each of the five year groups can learn, dine and socialise.

The intention is that the scale of the 1,350-strong student body is broken down into smaller, less intimidating elements in order to create a more comfortable learning experience. These home bases are then linked by a 'learning boulevard' that accommodates a mixture of dining, breakout learning, ICT and an LRC, which enables informal teaching, display and opportunities for social interaction.

The college has two specialism subjects brought across from its predecessor schools, performing arts and sport, whose key spaces are adjacent to the main entrance. This enables adequate control of the community use of the college facilities, both during and out of hours. They are located together with the core subjects of art, technology and science.

BELOW
External learning spaces
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RYDER_SELECTED PROJECTS

RIGHT
Central oasis
© Kristen McCluskie
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BELOW
Key stage home bases
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Central to the design is the 'oasis', an external space, which, with its ease of access, allows a navigation or reference point for the users. The home base, specialist and core areas all wrap around this oasis, which provides a pleasant external aesthetic in what is otherwise a tight, visually restrictive site.

The scheme has a combined heat and power system (CHP), powered by plant oil, which allows the college to generate its own electricity and heating.



DROYLSDEN ACADEMY GREATER MANCHESTER 2012

BELOW
Entrance façade
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RYDER_SELECTED PROJECTS

BELOW RIGHT
One of four learning zones
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The new academy at Droylsden replaces two former schools located in the densely populated urban area adjacent to Sunny Bank Park and provides accommodation for 1,400 students aged between 11 and 19 years.

The principal of the academy wanted the new building to stand as a metaphor for change and higher aspirations within the community, with a public plaza to provide a strong symbol of the inclusivity of the academy to the local area. Within the requirements of the brief, Ryder sought to redefine the whole concept of educational design in terms of the facilities provided and the environment created for the students, whilst maximising low-energy environmentally sustainable features and opportunities.

Responding to the wider context and setting of the site, the frontage of the academy onto Manor Road addresses the Droylsden community whilst the building reflects the dynamic nature of the academy with its strong presence. Accommodation is provided over two and three storeys, and is composed of three elements: the curved open plan element for students from 11 to 16 years; a rectilinear block for sports, sixth-form and community facilities; and a central hub containing learning-resource, dining, social and performance areas.

The main entrance to the building is via the public plaza into the central hub area, conceived as a village square. This space has its own café and casual seating, acts as a focal point for the students and is clearly distinguishable within its surroundings. Welcoming, clearly lit and signposted from all access routes, this is the cultural heart of the academy – as at nearby Denton (see previous entry). Everything, whether educational or community based, flows from here, defined by an innovative, dramatic and brightly coloured free-form folded plate which incorporates auditorium seating and a range of breakout spaces.





RYDER_SELECTED PROJECTS

LEFT
Learning garden
© Kristen McCluskie
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BELOW LEFT
Flexible space around the
'folded plate'
© Kristen McCluskie
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The structure for this area contains two floors of classrooms alongside the double-height reception spaces, complemented by the three floors of accommodation in the adjacent rectilinear block. The central space at the heart of the building is therefore an essential element of the circulation space.

The main pedestrian routes on to the site are surfaced in high-quality materials to reinforce their importance and they naturally lead people to the main entrance of the academy. Planting and street furniture create items of interest along these routes, but are located just off the footpath in order to prevent them being an obstruction.

The building itself is designed to be very energy efficient by providing good levels of insulation, maximising natural daylight for both health and energy benefits and utilising natural ventilation. Continuing this low energy design concept throughout the facility and its environs, construction materials have been carefully chosen to reduce energy consumption and damage to the environment, with a focus on timber from approved sources and recycled products. The formation of eco areas enhances the natural habitat and encourages ecological biodiversity on the site. Solar shading and solar reflective glass, together with an effective natural ventilation strategy, also contribute towards the sustainability of the building.

These measures reduce the need for mechanical ventilation and associated energy consumption by reducing energy demand and then providing the energy required in a sustainable manner. Energy is generated using a CHP facility, fuelled by pure plant oil (a renewable resource), where excess heat from the generation process is captured and used within the building as required.

Droylsden Academy is a unique and innovative facility for learning and a significant landmark in the community, providing a range of services to local people and promoting the regeneration of the wider area.



RIGHT
Ground floor learning zones
Ryder Architecture



TRINITY ACADEMY WEST YORKSHIRE 2012

Trinity Academy (formerly Holy Trinity Church of England Senior School) is a church-aided 11–18 co-educational academy to the north of Halifax town centre, which will cater for 1,500 students, including a sixth form of 300. Its terraced two storey design takes advantage of a steeply sloping south-facing site in order to maximise daylight and views across the adjoining valley.

Learning clusters run east and west, and step up the hillside, working with the topography of the site. These clusters are linked by the academy 'street', which acts as the heart of the school and contains communal areas such as the learning resource centre, sacred space and the dining areas. The street allows simple way finding, maximises passive supervision and provides a valuable out-of-hours resource for the wider community.

Trinity Academy is presently housed in the old Holy Trinity Senior School and will remain 'live' during the construction of the new building, which will provide places for 1,200 students plus 300 sixth-form places. The existing building will then be demolished to make way for additional sport provision, including a synthetic sports pitch.

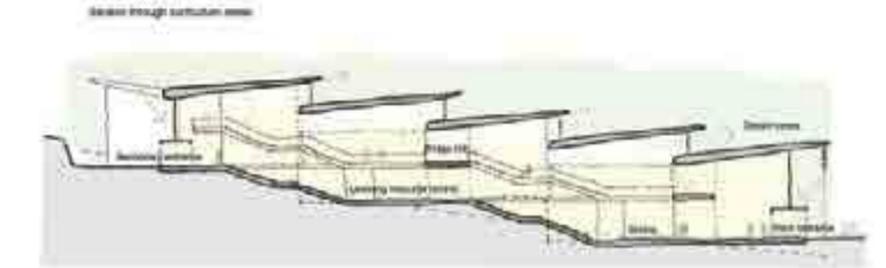
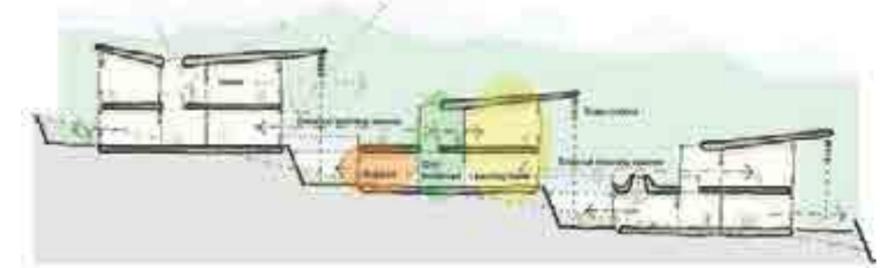
The new academy will specialise in science with a health focus, together with business and enterprise, building on the school's established reputation and performance.

The design will be BREEAM-rated 'very good' and will incorporate a range of sustainable measures including a biomass boiler, solar water heating and rainwater harvesting.

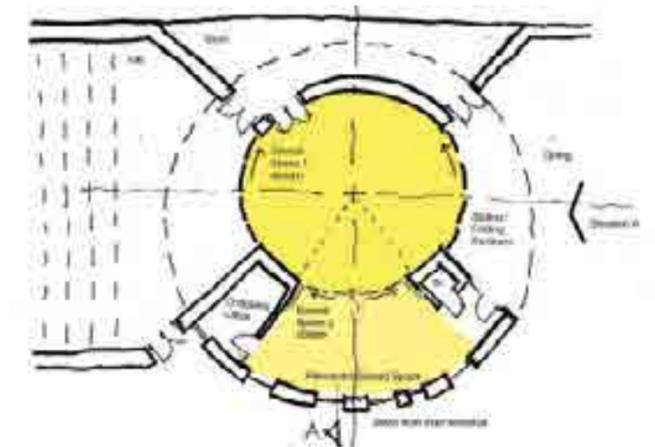
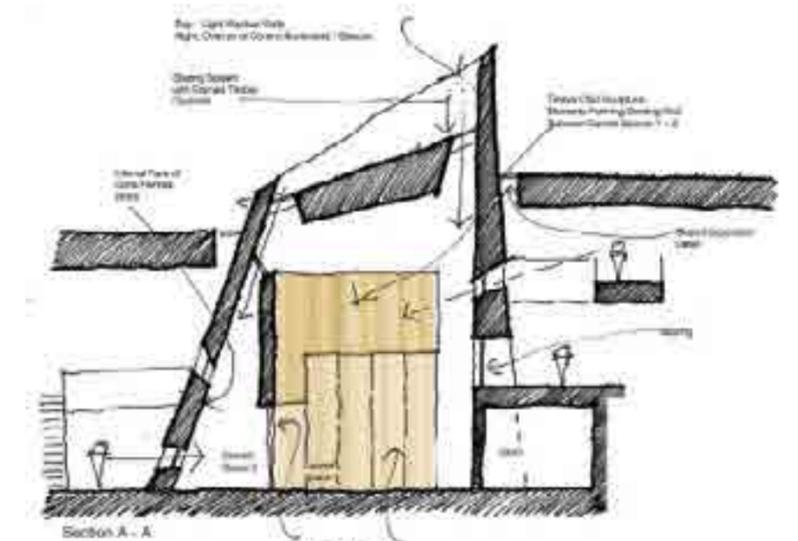
RYDER_SELECTED PROJECTS

RIGHT
Sections through central space
and curriculum areas
Ryder Architecture

BELOW RIGHT
Sacred space development
sketches
Ryder Architecture



BELOW
Main entrance façade
Ryder Architecture



3/4 COMMUNITY



LEFT
Newcastle City Library
©Tim Crocker

BELOW
Men's Palace, Newcastle
Philipson Studios

From the very beginning, Ryder has wanted to demonstrate the way in which architecture can serve society by designing a series of buildings which promote the communities in which they are situated.

Buildings do not represent absolute values but are always part of a place, and respond to the need to react to that place. If sensitively designed, they can contribute to the creation or regeneration of communities within a place, with common goals that involve both outside and local participants.

Community buildings can increase our wellbeing, and public libraries are a great example of 'anchor' institutions that promise visions of community and establish a sense of place. All of these qualities are evident in Ryder's new libraries for Newcastle upon Tyne.

Healthcare design is a challenging, yet rewarding, area in which to operate. The architect has to carefully balance the design of the building, in which operational efficiencies are paramount, with the integration of complex and evolving technological demands, and yet at the same time provide an environment that can support, comfort and stimulate those who use it.

Historically Ryder has built for healthcare providers as diverse as the Salvation Army and local health authorities, and that custom continues with a series of healthcare projects across the United Kingdom. From the first welfare clinics for the city of Newcastle in the 1960s, the practice's reputation and its commitment for creating buildings of real social value has grown, with major projects in North Staffordshire, Salford, St Andrews and Newcastle itself.²⁷

The design of housing poses very different challenges from those of the large-scale building types for which Ryder is better known. However, from its earliest days the practice has designed houses for individual clients in addition to extensive social housing developments.



TYHUME
VALLEY
REPUBLIC
OF SOUTH
AFRICA
2007-PRESENT

Dodgy Clutch is a Newcastle based outdoor events and theatre company who create popular touring shows, spectacular installations and events, and education and community projects. Its productions are all original, with a global appeal, especially to people new to the live theatre experience.

In 2005-6 in the Eastern Cape countryside, Dodgy Clutch trained village schoolteachers in ways of enacting stories, including making simple props. This community project grew into a piece of theatre on themes of the show Elephant, with the children and the teachers of two schools participating along with local artists. At a festival at the nearby Hogsback Mountain Elephant won the acclaim of an international audience.

In September 2007, staff from Ryder, along with Ozzie Riley of Dodgy Clutch and former South African freedom fighter Archie Sibeko, visited the Tyhume valley to explore developing a theatre space to encourage regeneration in this rural community as more young people moved from the countryside to the cities in search of employment.²⁸

The hope was to build a permanent legacy for Elephant in the form of an amphitheatre in the Gqumahashe School grounds. Additionally, by linking the project with the school the theatre space could also be used as an educational facility where children would be able to create performances and develop their skills, enabling the theatre to become a focus for the community as well as audiences from a wider area, creating some financial benefit.

RYDER_SELECTED PROJECTS

Peter Buchan saw this as not just an opportunity for Ryder to use its expertise overseas to benefit the local community, but a real two-way exchange of knowledge. His team would be learning about local construction techniques and materials, and working directly with the community to deliver a sustainable facility that would benefit the area for years to come – a vital ingredient in the design process of any community building. As chair of the board of the BALTIC Centre for Contemporary Art in Gateshead, Peter was very aware of how cultural-led regeneration projects can stimulate and inspire dramatic growth and felt that this project had the potential to demonstrate what is possible for similar communities across South Africa. On return to the UK, Ryder and Dodgy Clutch, who provided guidance on effective theatre space, teamed up with engineers Cundall to develop the initial proposals for this pilot project.

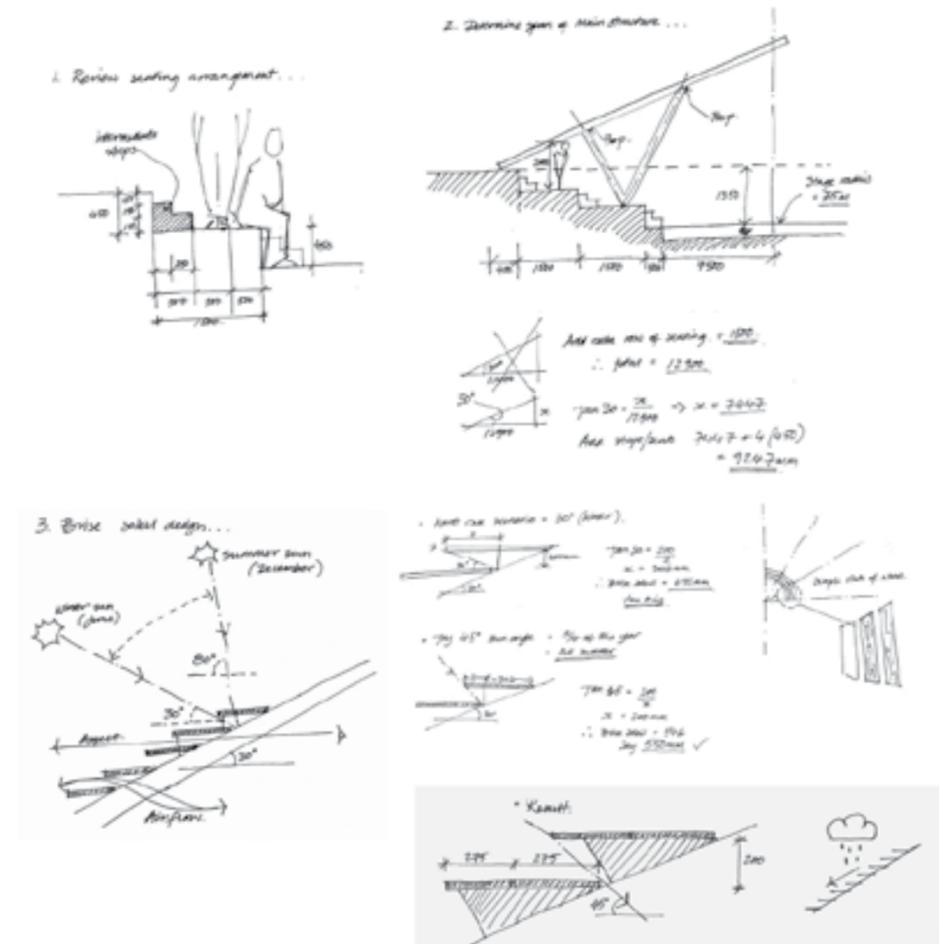
The design is that of a traditional southern African roundhouse, which allows the audience to surround the performance, and is named after Archie Sibeko. The self supporting structure was constructed using the solidity of indigenous construction techniques and locally sourced materials as well as a local workforce, using 380 tonnes of stone, more than 10 tonnes of timber for the main frames and 500 m length of timber for the cladding. Covering an area of 600 m² and standing 9.5 m tall and 28 m wide, the venue comprises four terraces and a 200 m² performance area.

The theatre has established its own identity; it slopes south to the river and the structure of the canopy enclosure peels away to reveal the view of the Tyhume Valley and river beyond. Seating is set into the slope, constructed from gabion baskets stone filled wire crates-respecting the landscape. Local timber is used for the framework and the canopy louvres which allow airflow and filtered light into the space whilst directing rain away from the occupants.

BELOW
Auditorium opening to the river
Ryder Architecture



RIGHT
Structural strategy
Ryder Architecture



CITY LIBRARY NEWCASTLE 2009

Newcastle's City Library has a long-established presence on its site, from the Victorian building of 1882 to the Basil Spence design of 1968.²⁹ The 1968 Central Library had been an integral part of the city-centre redevelopment plan drawn up by Wilfred Burns, city planner to Newcastle's council leader T. Dan Smith.³⁰ This followed Smith's avowed intention to use Europe's finest architects in an effort to recreate Newcastle as the 'Brasilia of the North', engaging Spence for the library, Robert Matthew Johnson Marshall (RMJM) for Swan House and Arne Jacobsen for a hotel at Eldon Square.³¹

The Spence library had its main entrance on an upper level, in line with the development plans then current in the city, which sought the vertical separation of pedestrians from vehicles. Not only was the replacement library of 2009 to be built on the footprint of the old one, but it was also to reuse the foundations of the Spence building.

The library site, developed in the shadow of the city wall towers of Ficket, Pilgrim Gate and Carloli, offered Ryder the potential to transform the urban landscape around the building and reinforce physical and visual linkages. Thomas Heatherwick's Blue Carpet square and the Laing Art Gallery on one side, and Princess Square and Northumberland Street on the other, represent the current alignment of the new building.³²

BELOW
East façade with
circulation and art work
©Tim Crocker



RYDER_SELECTED PROJECTS

RIGHT
Main staircase through atrium
©Tim Crocker

BELOW
Visualisation of Newcastle City
Library showing detail design
©Tim Crocker



The architects' brief was to create a city library for the 21st century, 'a living room for the city', a landmark building visible and distinguishable within the city centre of which the people of the north-east would be proud. The building was to act as a cultural destination and as a catalyst for new place making, and to inspire urban renewal. It was to animate and embellish its immediate context, providing a civic presence to New Bridge Street, a transparent, animated façade to John Dobson Street and renewed life to Princess Square.

Seeking inspiration from leading municipal libraries in London, Seattle and Malmö, Ryder set out to create a building that would become not only a library but an architectural statement and research facility, revising the concept of a library in the information age.

The spatial concept plan for the scheme recognised the three distinct townscape requirements involved: the square; an entrance aligned with Northumberland Place; and a usable external space for the library, with a retail/non-library 'people' space.³³





RYDER_SELECTED PROJECTS

LEFT
West elevation showing new landscaping and café spilling out onto Princess Square
©Tim Crocker

Making the break from the old internal organisation of the original library, with its security barriers and forbidding screened areas, to a journey through the new building from Princess Square to the street below, was a major turning point in the initial design concept. Relocating the main staircase, necessary to accommodate the differences in level between square and street, to the side of the building brings the focus from the old library arrangement, with its single entrance on the square, through to John Dobson Street.

The core of the design approach was to put the main entrance and bold signage at street level in order to animate and revitalise the previously lifeless city block and orientate it both towards Earl Grey's monument and the Blue Carpet Square. It was proposed that the voids of Princess Square, a remnant of 1960s city planner Wilfred Burns' central redevelopment plan, be filled and a new floor created to sweep around the three retail sides of the square up to the entrance to the library. By producing a light, translucent building with an open and interconnected interior, the library's social space was allowed to spill out into Princess Square to help energise this tired urban space. Flexibility was an integral element in the brief, here achieved through open planning and flexible floor plates which allow changes of use.

Building materials were chosen to represent both the civic stature of the building and its contemporary nature. The plinth and stair cores are constructed from polished masonry blocks, solidly grounding the building. The New Bridge Street façade comprises fully glazed curtain walling, protected by aluminium louvres to offer solar shading at high level. The Lisle Street and Princess Square elevations are a combination of curtain walling and metal rain-screen cladding. Art is an integral part of the building, and the main piece, *Four Questions*, a work by the artist Kathryn Hodgkinson, is screen printed across glass on the grid to the east façade.

Newcastle City Library received both awards from the RIBA and the Chartered Institute of Library and Information Professionals (CILIP), and was their Building of the Year in 2010.



RIGHT
Looking down from the top floor
©Tim Crocker

HIGH HEATON COMMUNITY LIBRARY NEWCASTLE 2009

The High Heaton Community Library is a key facility at the heart of a suburb of the city of Newcastle and sits at the foot of a landmark high rise residential block.

High Heaton is designed as a single-storey pavilion of an organic form, with library and community room linked together by common services and staff accommodation. It complements the adjoining tower block whilst serving as a direct reaction to it, and, although irregular in shape on plan, its entrance façade and roofline present an even curve facing out to the community. This seemingly 'natural' design form belies the major technical challenges involved in the construction of the curved walls and the constraints of the site, and encourages a relaxed atmosphere in which people feel comfortable and at home. The library has been designed to be accessible, inclusive and flexible.

To ensure community commitment to the project, the emerging design concept was shared with residents, library customers and ward members at public meetings, and feedback from these groups had a significant influence on the design. Following these sessions, the roof was changed from flat to curved, and the position of the windows altered.

The glazed entrance wall guides visitors through the lobby into the main library space and the enquiry desk and issue counter, with clear sight lines across the main space and back to supervise the community room and public toilets.

A curved rooflight sits above the enquiry desk, accentuating its location and allowing ample natural daylight deep into the floor space. The children's and young adults' area is positioned to allow easy supervision from the enquiry desk. Adult lending and the customer service centre occupy the rest of the space. Full-height slot windows provide glimpses into and out of the library.

Clerestory windows and a large rooflight fill the space with light. The children's area, in particular, is bright and enjoyable and is partitioned from the adult area by an etched glass screen, for which the artist Kathryn Hodgkinson created designs inspired by a group of trees known as *The Spinney*, a memorial to a local mining disaster.³⁴

High Heaton Community Library received a commendation from the Public Library Awards in 2009.

BELOW
High Heaton
Community Library
© Kristen McCluskie
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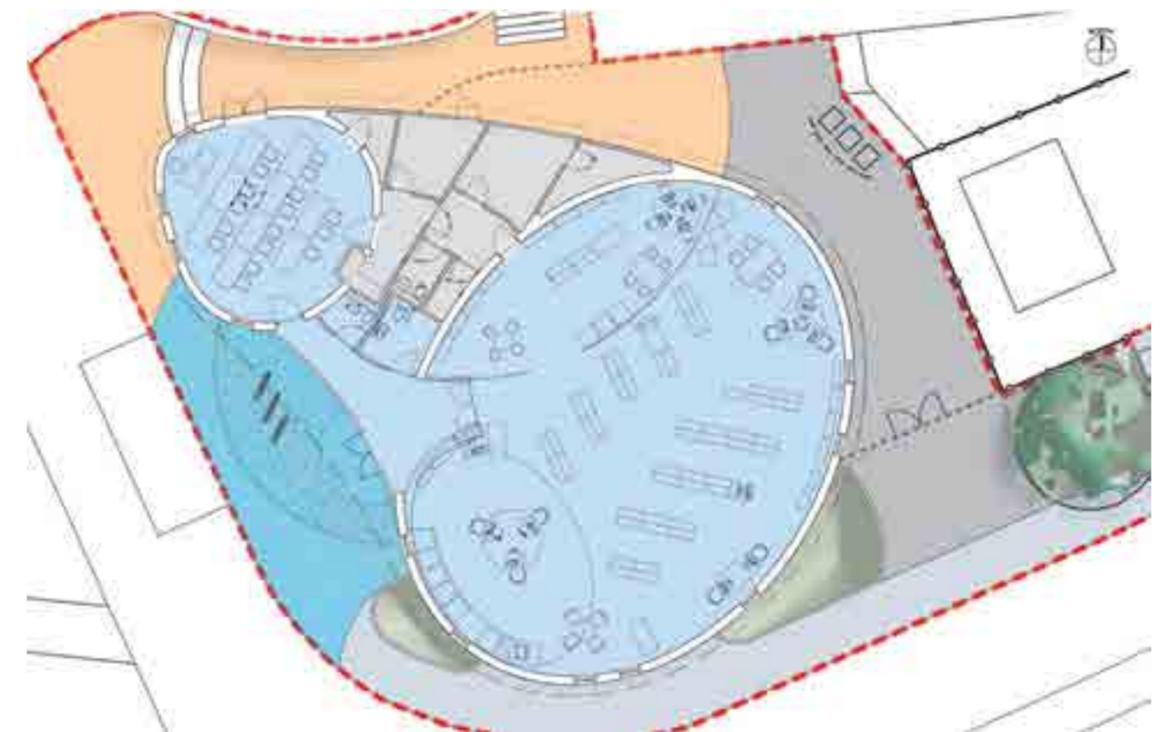
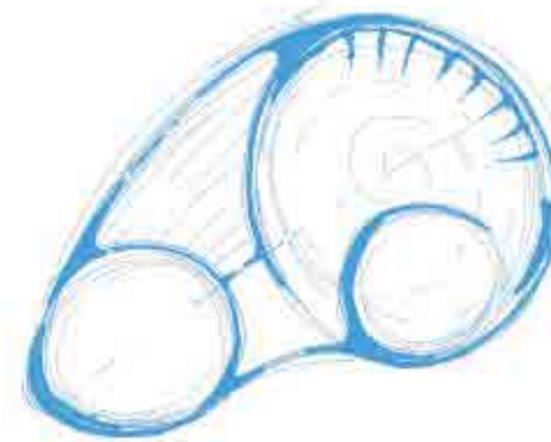


RYDER_SELECTED PROJECTS

RIGHT
Childrens' section in High
Heaton Community Library
© Kristen McCluskie
www.kristenmccluskie.com

BELOW
Concept sketch
Ryder Architecture

BOTTOM
Layout showing context
© Kristen McCluskie
www.kristenmccluskie.com



JANUS CHAIRS KIELDER WATER 2009

Kielder Water & Forest Park Development Trust is a registered charity working to develop the park as an inspirational place for leisure, exploration and fun. In 2008, Ryder won an international design competition to provide one of six sculptural shelters along the Lakeside Way, on the north shore of Kielder Water. Fundamental to the design was an engagement with the Kielder landscape and environment.

The successful design consists of three giant one-piece chairs created by using a folded-plate structure which can be rotated to the desired position – towards a favourite view, into the sun, away from the wind or towards each other in a ‘family group’. Taking their inspiration from unfolding petals of a flower, the chairs can be orientated by visitors as they wish.

Facing inward they are the closed bud of a flower, rotated outward they come into full bloom. On approach and when seen from other positions around the reservoir, they read as one sculpture, their different but related forms providing a constantly changing composition depending on their relative positioning.

The chairs are constructed from locally sourced, laminated Douglas fir with polished stainless-steel backs and a structure of simple rotating pedestals set into the ground.

‘Visitors are attracted to the chairs and keen to interact with them. They are a stunning example of art meeting architecture in the landscape.’

PETER SHARP OF THE KIELDER PARTNERSHIP

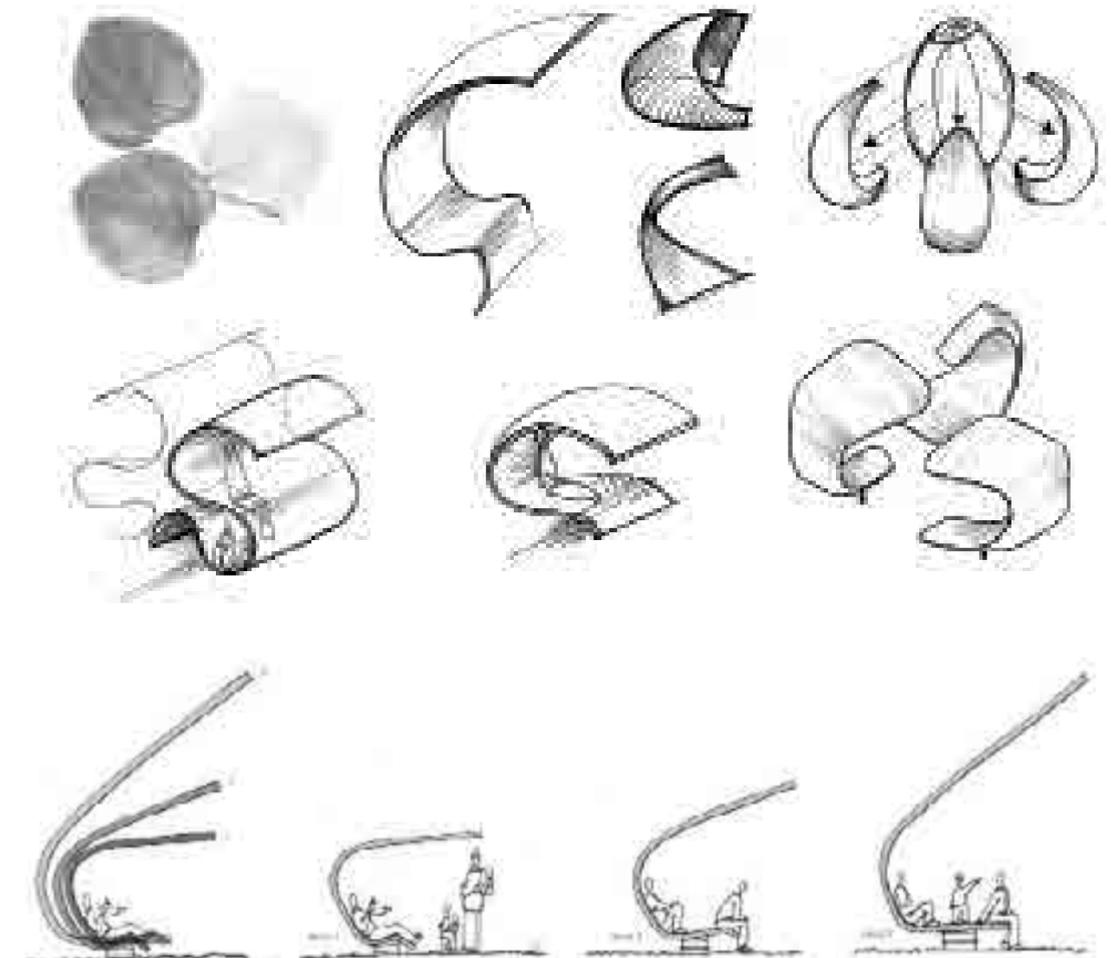
BELOW
Janus Chairs, Kielder Water
Northumberland
© Kristen McCluskie
www.kristenmccluskie.com



RYDER_SELECTED PROJECTS

RIGHT
Janus Chairs overlooking
Kielder Water
© Kristen McCluskie
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BELOW
Concept sketches
Ryder Architecture



NORTH TYNESIDE AREA COMMAND WALLSEND 2009

North Tyneside Area Command is the first new police station to be built for Northumbria Police for 10 years. The aim was to provide a station that could fully support a community focused policing strategy and set new standards for police office accommodation.

The complex brief held significant planning issues including: the predetermined site access from Middle Engine Lane; the triangular shape of the site; traffic noise; the retention and reinforcement of visual screening on the A19 boundary; and the provision of wildlife corridors and ecological enhancement measures. Furthermore, the 2.5 hectare site was a standard risk category in respect of the criteria and guidelines laid down in Home Office documentation.

The building was required to accommodate a wide range of activities which included a 40 cell custody facility, comprising interview rooms, examination rooms, food preparation, fingerprinting and image capture. Office space is predominantly open plan, with a small proportion of cellular space, and a reception area incorporating public waiting space and facilities. Conference, meeting and training classroom facilities are provided together with staff welfare amenities including refreshment areas, lockers and showers. Scientific support facilities include a vehicle examination workshop, work room, photographic room and walk in samples freezer.

A major incident room is provided together with associated ancillary space. This includes storage areas for seized property, exhibits and specialist equipment, as well as covered parking for 10 fast response vehicles with separate maintenance and wash bay facilities for the vehicle fleet based on site.

BELOW
North Tyneside Area Command
© Kristen McCluskie
www.kristenmccluskie.com



RYDER_SELECTED PROJECTS

BELOW
View through the central atrium
to the main staircase
© Kristen McCluskie
www.kristenmccluskie.com

BELOW RIGHT
Aerial view
© Miller Construction

Stretching over three floors, the resulting design is dominated by a glazed concourse that allows natural light into the heart of the building, making it a welcoming space for the public and staff based there.

This concourse, or 'street', is a device that brings clarity and order to the complex set of requirements of the building. It is a method Ryder have used in previous work, such as the building for Pilkington, to segregate yet unify a wide range of functions which could otherwise sit uneasily together.

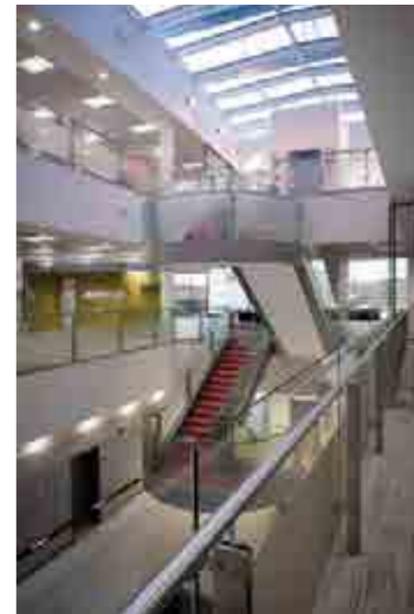
The open plan office accommodation has been designed to meet the needs of a modern police force, but is flexible and can be adapted and changed to meet any future requirements. It is open 24 hours a day, with on-site parking for visitors and public transport links.

The custody suite of 40 cells is one of the most innovative in the country, and from this operational hub at the heart of the building, sight lines are maximised to ensure custody safety and security in all areas. Acoustic privacy was a requirement, particularly in the custody area, where, for example, interview rooms require speech to be clearly transmitted without being overheard in order to ensure confidentiality.

The new headquarters incorporates many innovative constructional features, including precast concrete panel construction to the custody cells to enhance speed of building and to provide a high quality and durable finish. This together with an insitu reinforced concrete frame provides longevity, robustness and long-term adaptability and flexibility.

The building's environmental credentials are impressive, with a BREEAM 'excellent' rating. Sustainable measures include solar panels which heat the domestic hot water; gutters to harvest the rainwater, which is then re-used for flushing toilets; and heating via a bio-mass boiler using locally sourced wood pellets.

North Tyneside Area Command received an award from the British Council for Offices and was shortlisted by the RIBA in 2012, following the Constructing Excellence and LABC Awards received in 2011.



ST ANDREWS COMMUNITY HOSPITAL AND HEALTH CENTRE FIFE 2009



RYDER_SELECTED PROJECTS

BELOW
St Andrews Hospital set within
the Fife landscape
© Kristen McCluskie
www.kristenmccluskie.com



ABOVE
Café overlooking atrium and
courtyard
© Kristen McCluskie
www.kristenmccluskie.com

LEFT
Main entrance approach
© Kristen McCluskie
www.kristenmccluskie.com

BELOW
Aerial visualisation
Ryder Architecture



In 2007, the NHS in Fife decided that in order to meet the changing patterns of healthcare and to facilitate partnerships and networking with secondary care, its board needed to take steps to ensure that services were redesigned appropriately and that the personnel, facilities, equipment and infrastructure were in place to deliver such change.

At the time services in St Andrews were provided from St Andrews Memorial Hospital and St Andrews Health Centre, and it was felt that a new, single facility would be the best option for the future. This was to comprise a combined hospital and health centre, providing the broadest possible range of provision for primary care, diagnostics, assessment, early intervention, treatment and rehabilitation, bringing together on to a single site all existing services plus additional ones.

Located on a site at Largo Road, the development comprises a series of two storey pavilions sitting comfortably in the scale of the historic town of St Andrews. Here the aim was to develop site-wide designs, incorporating landscape solutions that fully integrated with the site conditions and the building design.

The general arrangement of the building consists of a 'hub and spokes' layout including a central two-storey hub around which the departmental wings are arranged, simplifying patient orientation and assisting staff movement. Good use has been made of the site contours in order to achieve groupings of the various services and to facilitate easier patient access. In-patient accommodation is located all on one level, with access to secure gardens. The ground-floor area can accommodate departments from the existing hospital and health centre as well as new services to meet the changing demands of the community.

The hub is the main communication space as well as a meeting place for patients and staff, who welcome the improved contact they have in this central area. It has a galleried upper floor, flooded with natural light and incorporating a café with views to the town and coast at St Andrews Bay.

The approach to the main entrance is clear and visible at the front of the site, with a logical separation of pedestrian and vehicular routes. Entry to the facility is at its lowest point, reducing inclines outside the building. All pedestrian vertical circulation needed on the site can be undertaken within the building via stairs and lifts, which are visible and easily accessed within the hub area, clearly easing access and movement for ambulant and disabled persons.

The internal circulation spaces are designed to draw in natural daylight and to offer views into external landscaped gardens. Glazing, wherever possible, is taken down to floor level in order to maximise aspect and daylight. These spaces are also designed with increased storey, and therefore ceiling, heights to enhance the sense of space. Wall and ceiling colour selections have been made with the aim of increasing the impact of daylight.

In reducing the scale of the building from a potentially significant mass to that of smaller pavilions, the design maximises natural daylight, ventilation and views. The architects have worked towards a building which provides a window in every room that is occupied for significant periods. With the exception of the in-patient wings, which are set slightly further back in plan, all departmental doors and sub-receptions connect directly to the hub, thus negating the need for long corridors.

The selection and combinations of materials, both internally and externally, has been considered carefully in order to ensure an environment of quality – clinically and aesthetically – in all patient, public and key staff areas. This new health facility provides a welcoming and uplifting environment and supports new forms of integrated service delivery in the community.

CLEADON PARK
PRIMARY CARE
CENTRE AND
LIBRARY
SOUTH TYNESIDE
2010



LEFT
The public facing library
© Kristen McCluskie
www.kristenmccluskie.com

ABOVE
Main entrance and waiting area
showing the artwork in
the atrium space
© Kristen McCluskie
www.kristenmccluskie.com

ABOVE RIGHT
View to upper floor
through artwork
© Kristen McCluskie
www.kristenmccluskie.com



Cleadon Park Primary Care Centre and Library is one of the UK's first purpose-built holistic care and support centres. It provides a full range of primary care services as well as a community library, meeting rooms, advice areas, welfare office, crèche, café and pharmacy.

The principal design driver for the new centre was engagement with its various user groups, in order to understand their needs and aspirations for this amalgamation of very different services into one facility. This was also the major architectural challenge: to unify these elements on one site whilst delivering the whole project on time and within budget.

Accessibility is key; the building is on a highly visible corner site, is easy to find, and its layout is logical, enabling people to easily find their way around. The light and airy building, with courtyards and gardens, is designed to provide an uplifting environment which contributes to a sense of wellbeing. Clear direction at the entrances, with a welcoming reception area, encourages people to enter the facility and ensures that they feel calm, valued and reassured on arrival. The structure and services are designed for sustainability, allowing flexibility and adaptability for the future.

The building achieved an 'excellent' rating under NEAT (NHS Environmental Assessment Tool), the healthcare environmental standard in force at the start of the project. A biomass boiler provides approximately 75 per cent of its annual heat demand, and rainwater is harvested for toilet flushing. There is a high level of natural lighting throughout the building, and natural ventilation wherever possible. Mechanical ventilation systems have heat recovery.

Artist Jane Gower, commissioned by NHS South of Tyne and Wear, created a centrepiece for the new facility. Photographs taken of local people were printed on to large pieces of clear acrylic and suspended from the ceiling in the building's entrance atrium, creating a floating 'canopy' of faces. During workshops at local venues, people were also asked to write down their answer to the question 'What is good for you?', and their handwritten texts have been incorporated into the installation images.

The primary care centre brings together under one roof a wide range of healthcare services that were previously only available in a number of separate locations. These include minor surgery, breast cancer screening, physiotherapy, musculoskeletal assessment and treatment, mental health services, diabetes services, podiatry and biomechanics, speech and language therapy and healthy lifestyle services.

The new two storey library replaces the previous community library with four times the space of the former; it offers more books, free access to computers, dedicated areas for children and young people and zones for reading and study. The library is one of the increasing number of such facilities using RFID (Radio Frequency Identification), and book issues and returns are self-service.

TRENCHARD
HOUSE
WESTMINSTER
LONDON 2010



RYDER_SELECTED PROJECTS

LEFT
Frontage into Broadwick Street
Ryder Architecture

BELOW RIGHT
Design development model
Ryder Architecture

The scheme comprises 98 affordable apartments and 20,000 m² of commercial space. The design adheres to the Homes and Communities Agency's (HCA) planning brief concerning land use and housing standards.

The site is currently occupied by the existing Trenchard House, a redundant police and county court building with difficult access and fenestration constraints that reduce its viability for re-use. The plot mediates between the historic and coherent scale of Beak Street and that of the 20th century interventions on Broadwick Street to the north, where the scale is larger with neighbouring buildings expressed as individual, unrelated objects. To the south the high-rise residential blocks of Ingestre Court and Kemp House set their own agenda.

Ryder's response with the massing of their new proposal has been to create a simple, unified and coherent form. This subtly emphasises the whole with an expressed layering of base, middle and top; one common element shared by all neighbouring buildings. Within the predominant form there is a secondary expression of an irregular smaller scale. This expression is achieved by utilising the device of the veil, an outer layer designed to create a sense of unity and richness by creating an envelope that masks the variety of events, either glazing, solid or balcony, that lie behind.

The veil unifies the fenestration visually and provides privacy and solar control. Its vertical blades lend depth and strong visual harmony when viewed obliquely, for example by the public passing by at street level. The depth also provides privacy to residents, as its form controls the visual clutter which can be associated with residential balconies. The metallic blades catch and reflect the light in different ways, creating a constantly changing lively expression. The blades creating the veil are spaced at centres which will not adversely restrict views out of the building; however, at upper levels, where privacy from street level is less of an issue these centres increase.

The design of Trenchard House gives careful consideration to the protected view corridors of St Paul's Cathedral and the Palace of Westminster from the site.



DALIAN INTERNATIONAL MEDICAL CITY PEOPLE'S REPUBLIC OF CHINA 2011

Ryder has been commissioned to develop a masterplan for a new 7 km², £2.5 billion development in the north-east of China near the port city of Dalian. A sub-provincial administrative centre in Liaoning province, the historic and cultural port of Dalian has great resources in education, technology and a well-educated workforce. It is the southernmost city of north-east China and serves as a regional financial base. The city has a significant history of being used by foreign powers as a port. The development site sits at the southern tip of Liaodong peninsula, in the district of Lüshunkou.

The brief for Dalian International Medical City is to develop a world-class sustainable medical resort and international retirement community centered around a 1,000-bed acute hospital with a specialism in granulocyte CKA cancer treatment. Other elective health clinics are to be provided, such as those offering plastic surgery, dentistry and ophthalmology.

The underlying concept for the masterplan has been developed through workshops in Hong Kong. Ryder has produced outline concept proposals for the medical core of the city, including the main hospital and cancer treatment centre.

LEFT
The masterplan
TFP|Ryder



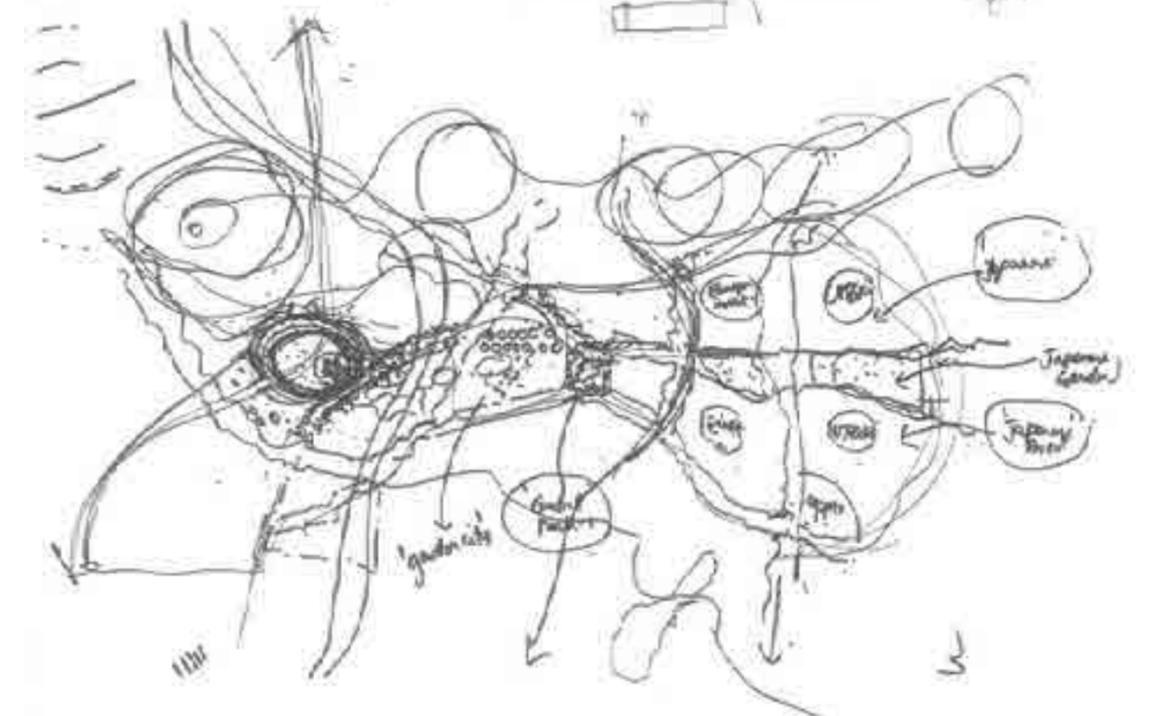
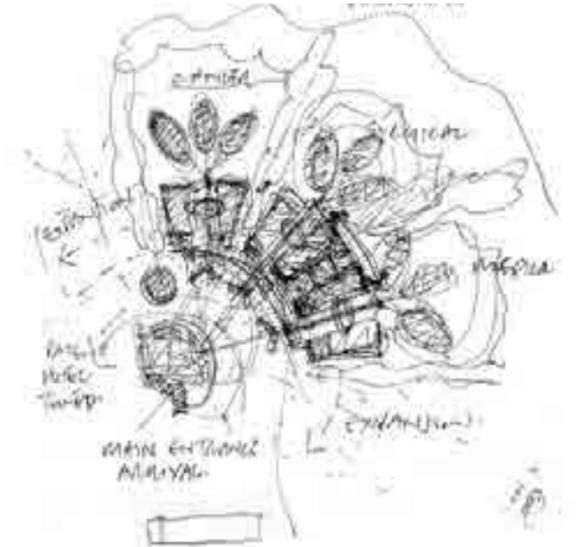
RYDER_SELECTED PROJECTS

TOP RIGHT
Massing study for Medical
Complex Cluster
TFP|Ryder



MIDDLE
Concept stage for Medical
Complex Cluster
TFP|Ryder

BELOW
Early concept sketch
for overall city masterplan
TFP|Ryder



GATESHEAD BIG MASTERPLAN GATESHEAD 2011

Ryder led the design of a new urban village at this former rail-freight depot site on the outskirts of Gateshead town centre, providing 400 new dwellings knitted into the urban fabric of the town centre and its iconic quayside. The scheme, initiated by the local authority, was masterplanned by a number of architectural practices, of which Ryder was the lead designer. The response included an exemplar of sustainable housing, which it is intended will enrich Gateshead and help change people's often negative perception of town-centre living.

RIGHT
Mews character study
Ryder Architecture



RYDER_SELECTED PROJECTS

RIGHT
Masterplan
Ryder Architecture

BELOW
Housing typologies
Ryder Architecture



The masterplan includes a greened 'ribbon' park that runs on a north/south axis forming the definitive spine to the scheme, and which is characterised by a sequence of event spaces along its length, including play spaces, a community orchard, and shops providing excellent new amenities.

A sequence of innovative, high-density mews clusters forms an array of interesting courtyard spaces along the village's western flank. These courtyards link the mews clusters to single-aspect earth dwellings and form an innovative edge to the western boundary. An arrangement of flat-over-garage dwelling types creates a finer development grain to the north. To the east are located a series of 'life stage' clusters. These form a range of dwelling types arranged around semi-private allotment spaces, which encourage community involvement and a sustainable form of lifestyle.

There are 14 different dwelling types in total within the masterplan, each offering a variety of sizes and configurations tailored to different lifestyles. The range runs from highly distinctive single-aspect units to interlocking mews clusters and apparently conventional three and four bedroom terraced and detached homes.

All units achieve Code for Sustainable Homes Level 6 (the highest level possible) and Lifetime Homes standards through, amongst other measures, the provision of district heating and a highly insulated fabric. In addition to their relative generosity in plan, the dwellings offer considerable flexibility, adaptability and extendibility. Their timber frame construction and floor-plate arrangements allow for a wide range of internal configurations.



INSTITUTE OF TRANS- PLANTATION NEWCASTLE 2011

The Newcastle upon Tyne Hospitals NHS Foundation Trust is firmly committed to helping people benefit from transplant surgery, and it currently provides transplantation services at the Freeman Hospital, world renowned for its pioneering surgery in this field. Unfortunately, as the number of patients waiting for a transplant rises at a rate far greater than the number of organs available, an ever-increasing number of patients in the UK are dying whilst on a transplant waiting list.

The UK government therefore commissioned an Organ Donation Taskforce to undertake extensive analysis of organ donation and transplantation activity in the UK and abroad.³⁵ In response to its report, and in order to build upon their successes and international reputation, the Newcastle Trust commissioned a new Institute of Transplantation to be developed in the city to bring together in one building all stages of cardiothoracic and abdominal organ transplantation as well as fostering research and development.

The resulting £30 million facility, a dedicated institute of transplantation (the very first of its kind in the UK), demonstrates a commitment to the taskforce's recommendation to increase the number of organ donations by 50 per cent by 2013. It also represents a key evolutionary step, recognising the multidisciplinary nature of transplantation and enabling staff to respond quickly and efficiently to clinical challenges.

The four-storey building with a central courtyard has clean, simple lines and uses traditional construction materials such as brick, copper, rain-screen cladding and full-height curtain-wall glazing protected externally with aluminium profiled brise-soleil.

The institute, covering 9,500 m² over four levels, opened in September 2011 offering 30 beds, a 22-bed critical-care ward, an outpatient department, four operating theatres, a screening and imaging department, office accommodation and a lecture theatre.³⁶

Patient and staff comfort has been maximised through a number of measures, including access to natural light and attractive views within this highly technical environment. The design solution has been developed to accord with the studies for passive healing by Roger Ulrich.

Capable of supporting current medical teams as well as allowing for future developments, the new building is a positive and attractive addition to the existing hospital campus. The facility remained 'live' throughout the construction period.

The Institute of Transplantation received an RIBA Award in 2012.

BELOW
Internal courtyard
© Kristen McCluskie
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RYDER_SELECTED PROJECTS

RIGHT
Atrium and reception area
© Kristen McCluskie
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BELOW
Main entrance on
Melville Grove
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LODGE ROAD HOUSING WESTMINSTER LONDON 2012

The proposed development at Lodge Road, Westminster reinforces an established community in St John's Wood next to the Danubius Hotel and close to Lords Cricket ground and Regent's Park. A mixed use development across all housing tenures, its components are designed to promote a new lively quarter where people can enjoy the rich and varied facilities of this part of the city.

The scheme comprises three blocks: the largest, for Central and Cecil Housing Association, fronting Lodge Road; a smaller building of private apartments on St John's Wood Road; and an intermediate block of social duplex units linking the two, and overlooking an external amenity area.

The principal building on Lodge Road climbs to eight storeys high, its massing designed to respect the scale of neighbouring buildings, whilst the other blocks are able to rise to 10 and 12 storeys because of the changing scale of the adjacent hotel and flats overlooking the cricket ground.

The elevation framework throughout the scheme promotes a consistency across the mixed tenures housed within. The façades are principally of glass, with deep reveals on southern elevations to promote a good balance of daylighting and solar shading. The strong horizontal lines of the buildings are reinforced by the introduction of balconies in order to bring a sense of visual order and uniformity to the differing tenures.

The duplex arrangement of the accommodation within the intermediate block, which arises in response to the stepped adjacent elevation of the hotel, demands a more traditional fenestration treatment of brick and glass, arranged to permit views out across a newly created amenity area.

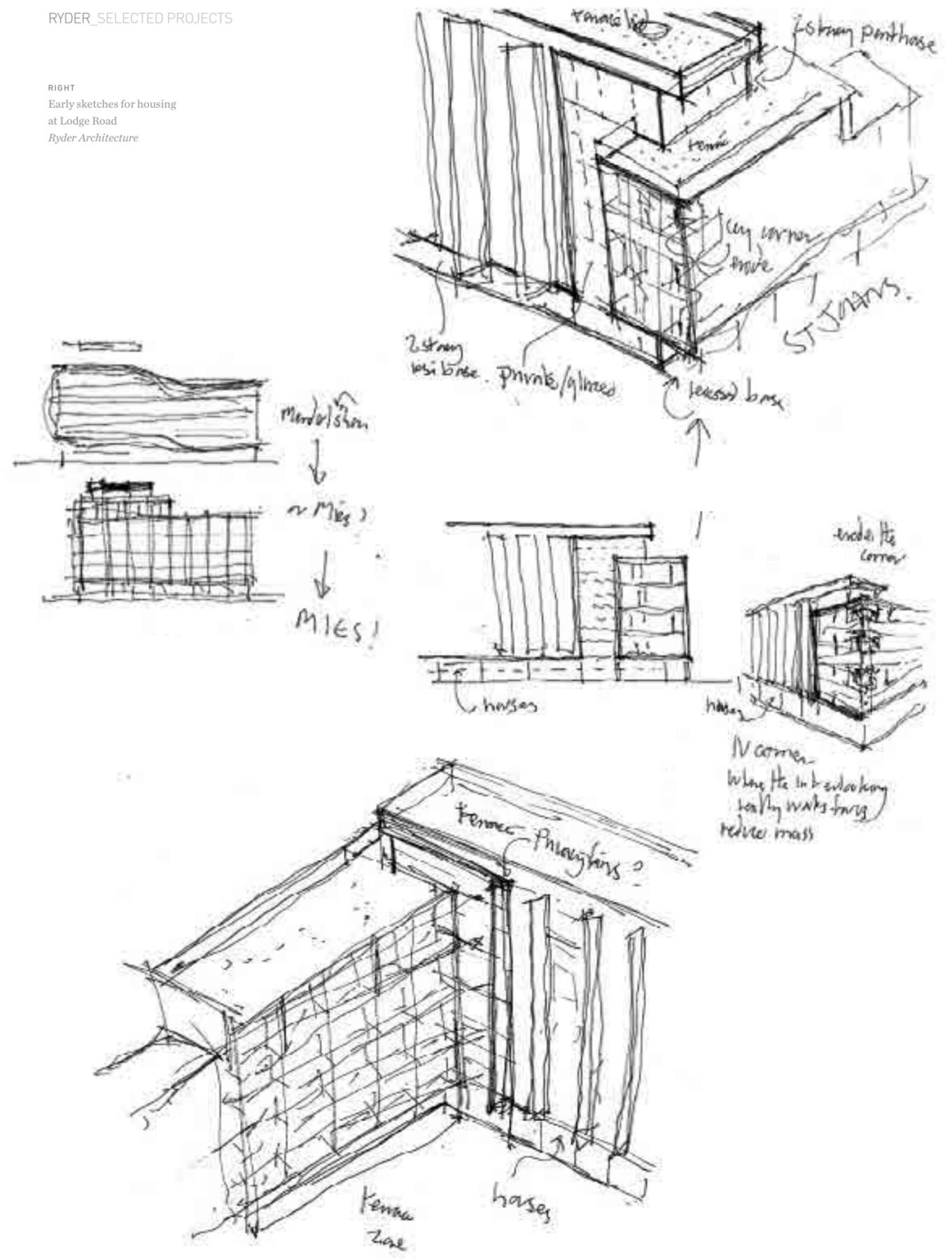
The flat-roofed construction adopted throughout allows the introduction of roof gardens to both the Central and Cecil and the intermediate buildings, whilst the basement areas provide car parking to all blocks.

BELOW
Massing model
Ryder Architecture



RYDER_SELECTED PROJECTS

RIGHT
Early sketches for housing
at Lodge Road
Ryder Architecture



AVON AND SOMERSET CONSTABULARY BRISTOL 2013

Ryder is part of a winning consortium for a major project to provide new facilities for the Avon and Somerset Constabulary at its Gloucester Road and Express Park sites in Bristol.

The new facility at Gloucester Road will provide a police station and a 48-cell custody unit including prosecution and investigation accommodation, together with associated parking, operational storage and support facilities. Express Park has the same overall design philosophy but caters for a 36-cell unit together with corresponding accommodation and parking requirements.

Both schemes form part of a broader strategic project to provide new-build accommodation on four sites across Bristol, at Keynsham and Blackrock Quarry in addition to Gloucester Road and Express Park.

Following the successful realisation of their headquarters building for Northumbria Police at Wallsend (see North Tyneside Area Command earlier), Ryder understands the new philosophies which are part of modern policing, and has integrated them into the new designs for Avon and Somerset Constabulary. Here, a modern barrier-free environment is adopted for the public approaches, with the potential to provide additional adaptations and aids to suit individual needs if required.

Clarity of organisation was a fundamental driver for Ryder's development proposals. The buildings will be flexible in terms of design, structure and servicing, ready to respond to future changes in policing.

The design for the custody suites in each facility also enabled a degree of flexibility in relation to operational and facilities management. Each wing of the suite is capable of being isolated and shut down in times of low usage without impacting on the areas still being used, an arrangement which also ensures that space heating, cooling and lighting are not wasted.

BELOW
Express Park
Ryder Architecture



RYDER_SELECTED PROJECTS

RIGHT
Gloucester Road Police
Station, visualisation
Ryder Architecture



RIGHT
Express Park Police
Station, massing model
Ryder Architecture



BELOW
Early design development
for Gloucester Road Police
Station
Ryder Architecture



LANHILL ROAD HOUSING WESTMINSTER 2013

Ryder was commissioned by the Dolphin Square Foundation to design a residential development in Lanhill Road Westminster, for key worker and social family needs.

The site is close to Maida Vale tube station previously occupied by a Royal Mail sorting office and is surrounded by residential developments, generally of four storey terraces. The new development consists of 16 units comprising two studio units, seven one bed, four two bed, two two bed duplex and one three bed duplex unit.

The scheme is a sympathetic response to the site and its neighbours, minimising the impact of its development. It concentrates development to the Lanhill Road frontage, promoting the opportunity for dual aspect apartments. It also explores centralised communal space to the southwest, optimising the orientation.

The design proposals, which respond to the typology, scale and rhythm of the Victorian street, suggest a four storey scheme in traditional brickwork with an asymmetrically curved metal roof.

All designs are being developed in accordance with HCA design and Quality standards, Lifetime Homes and will achieve Code for Sustainable Homes level four.

RYDER_SELECTED PROJECTS

RIGHT
Visualisation for
Lanhill Road
Ryder Architecture

BELOW
North east elevation
Ryder Architecture



BELOW
Housing at Lanhill Road
Ryder Architecture



3/5

INTERVENTION



LEFT
Cooper's Studios,
Newcastle
© Kristen McCluskie
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BELOW
Northern Counties
Permanent Building
Society, Newcastle
James Riddell

Much of the success of any building conversion lies in the understanding of what to leave in and what to take out. It is the entirety which remains memorable, and within that whole is evidence of the building's past in the structural fragments of the brick, steel and wooden elements that made up the original built fabric.

Existing buildings reinvigorated by contemporary intervention can create viable new spaces for towns and cities. The provision of new amenities in a city centre can contribute to its economic and cultural re-evaluation, and this has been particularly apparent in the north-east with the regeneration of the Gateshead/Newcastle quaysides and city centres.

Ryder has used these principles successfully for two of their city-centre office spaces, Generator Studios and Cooper's Studios, as well as the upcoming refurbishment of Manchester Central Library.

The practice has been granted the opportunity to apply these principles of intervention at a domestic scale in the form of Bolam Coyne, the refurbishment of an important element of Ralph Erskine's celebrated Byker Estate.



GENERATOR
STUDIOS
NEWCASTLE
UPON TYNE
2002



RYDER_SELECTED PROJECTS

LEFT
Glazed façade introduced
into the main studio space
Ryder Architecture

BELOW
The building's original use
as a generating station for
electric trams
Ryder Architecture

BELOW RIGHT
Intervention in progress:
partial demolition of the
west façade
Ryder Architecture

BOTTOM
The main office space in
use as the Ryder studio
Ryder Architecture

BOTTOM RIGHT
Flexible meeting rooms
organised around central
shared facilities
Ryder Architecture

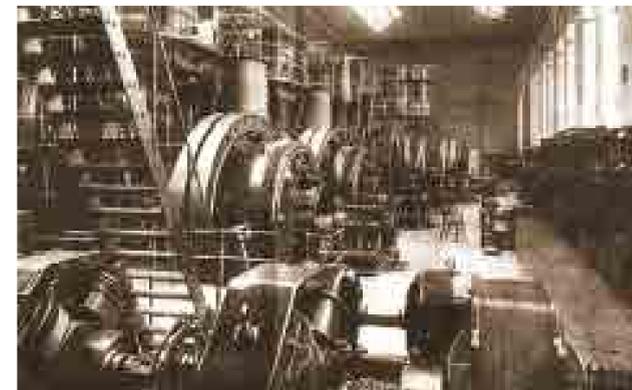
Generator Studios, on Newcastle's Trafalgar Street, is located in the old power-generating station for the city's electric trams. Built in 1901, this Grade II-listed structure is sited alongside the main East Coast railway line, which runs past a high level, in what was a run-down area of the city. Today, because of its location a short walk from the city centre and near the vibrant Newcastle Quayside, it is ideally located for all business opportunities.

Although the existing building was listed, it was empty and dilapidated when Ryder obtained it for its offices with the intention of creating a conducive environment for the city's creative industry. The initial brief stipulated that any changes were to be strongly related to the industrial character of the existing structure, which was not naturally suited to modern office working practices. Therefore, the steel roof trusses are expressed, the brickwork exposed or painted, distinct mezzanine floors were inserted and a new multistorey extension lies hidden at the rear.

Selective demolition created an entrance right in the heart of the building, with the introduction of glazing so that the building could be flooded with daylight. Flexible studio space and shared meeting rooms were designed on three levels around this hub, which also incorporated a café and shared reception and meeting facilities.

The building has been stripped bare to its basic shell and expressed as a piece of industrial archaeology, with any new interventions expressed simply, in order to add to the richness of the space. The studio spaces are naturally ventilated. Within the main office space a duct system is used, originally built to collect waste gases from the coal-fired boilers that previously occupied the building, it now works in reverse, drawing naturally tempered air into the workspaces.

The result is a bold, colourful and imaginative conversion of a redundant building, which in turn has provided the catalyst for further development within this area of the city.³⁷ Generator Studios has won a number of awards for its contemporary design and innovative working spaces including an RIBA Award in 2005, following the Lord Mayor's Design Award and British Council for Offices awards in 2003 for Ryder's commitment to regeneration within Newcastle.



PICTURE
HOUSE
GATESHEAD
2002



RYDER_SELECTED PROJECTS

LEFT
Reception
Ryder Architecture

RIGHT
Mezzanine floor within the
central open plan office
space
Ryder Architecture

BELOW RIGHT
Picture House offices
viewed from the River
Team
Ryder Architecture

UK Land Estates' brief for this office development was to produce a cost-effective and energy-efficient design solution that would provide maximum flexibility and reflect high standards of quality and finish for the company's own new headquarters.

A 1950s industrial canteen building provided the starting point. The existing building fabric comprised a reinforced-concrete roof and supporting columns, with non-loadbearing internal and external walls. It was therefore possible to demolish the existing internal walls in order to reconfigure the entire accommodation to provide an open plan office, maximising light and views.

A new mezzanine floor has been provided within the central space, while strong colour and graphics create a powerful new image for the building externally.

The design takes its influence from the Modern Movement, in response to the 1950s architecture of the original building, with a contemporary interpretation using vivid colour, etched glass and a bold approach to branding.

The building was an RIBA Hadrian Award 2005 winner, and British Council for Offices Award 2003 winner.



COOPER'S STUDIOS NEWCASTLE 2009

Obviously the refurbishment of Generator Studios is not the only way in which to deal with old buildings or in which to make additions. Every building is unique and retaining the character, whilst making ingenious use of space, is an essential element of any refurbishment, relying on certain principles of design. The redevelopment of Cooper's Auction Yard, a three-storey Grade II-listed building in the heart of Newcastle, is an example of how a near-derelict building can be brought back to life and given new purpose.

The 1897 building is a rare example of a purpose-built multi storey horse-and-carriage repository (livery stable) on a site close to Newcastle's Central Rail Station. Cooper's retains its original internal configuration, which includes ramps to allow horses to walk up to first- and second-floor stalls; a central atrium, formerly the auction-parade area; a first-floor ladies' viewing gallery; and an open plan top-floor area used for the sale of bicycles.

Despite its dilapidated state, research carried out by English Heritage identified Cooper's as being of national historical significance. The building is sited over the line of Hadrian's Wall, and detailed archaeological investigation has revealed that the building also sits over the City Wall – this latter alignment being commemorated within the building.³⁸

Ryder developed a brief for the restoration and conversion of Cooper's to flexible commercial floor space, which would ensure the long-term future of the building. This consisted essentially of retaining and restoring key features, producing an attractive building environment to flexibly meet the needs of business, whilst reflecting the building's history and character.

RIGHT
Cooper's Studios,
Newcastle
© Kristen McCluskie
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RYDER_SELECTED PROJECTS

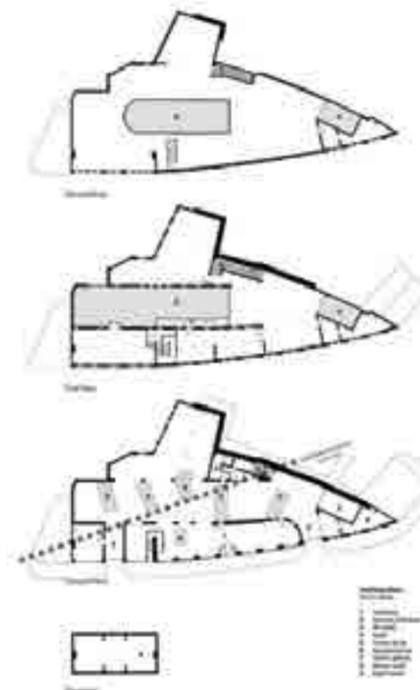
RIGHT
View of the central atrium
© Kristen McCluskie
www.kristenmccluskie.com



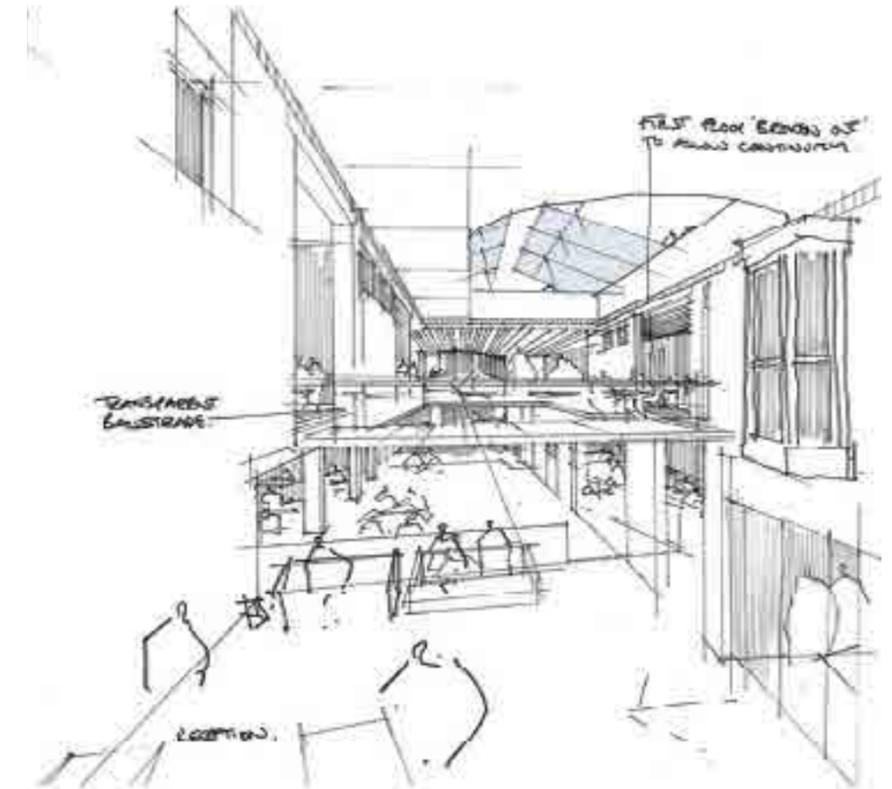
Substantial elements of the original plan, including the central light well and timber ramps, were retained, to form part of a continuous gallery around the atrium over the three floors whilst providing a contemporary office environment. The original building had no useable stairs or lifts. A new passenger lift occupies the only external space associated with the building, which otherwise completely fills the site. Two new ambulant-disabled-compliant staircases avoid disruption to the space – one is in the former carriage-lift shaft; the other is in a 'natural' enclosed shaft within rooms, running between basement and second floor, where the floors had completely rotted away.

The wish to reflect the building's history and character whilst at the same time improving natural light and views, resulted in adopting a radical approach to the street elevation.

BELOW
Cooper's Studios plans
Ryder Architecture



BELOW RIGHT
Early interior sketch
showing intervention to
Cooper's building
Ryder Architecture



RIGHT
Before intervention
© Kristen McCluskie
www.kristenmccluskie.com



RIGHT
After intervention
© Kristen McCluskie
www.kristenmccluskie.com



BELOW RIGHT
Sketch for Cooper's Studios
Ryder Architecture



RYDER_SELECTED PROJECTS

BELOW LEFT
View from the ladies' gallery
© Kristen McCluskie
www.kristenmccluskie.com

BELOW RIGHT
Second floor before intervention
© Kristen McCluskie
www.kristenmccluskie.com

BOTTOM LEFT
Second floor after intervention, now
Ryder Architecture studio
© Kristen McCluskie
www.kristenmccluskie.com

BOTTOM RIGHT
View from the first floor across the
atrium
© Kristen McCluskie
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Most of this façade comprised a series of brickwork panels recessed between regular brick columns, the only openings being small ventilators to the stalls behind. This pattern had been destroyed at ground level by a 1930s shopfront conversion. The solution was to replace three of the panels with full-height glazing, this process in turn provided material, including ventilators, for the accurate extension of the remaining brick panels to street level as originally built. This not only allowed light into the building but also permitted the public to appreciate a truly remarkable city-centre building for the first time.

Reroofing of the building allowed the addition of significant levels of thermal insulation, and all building-services systems are zoned and controlled to provide optimum efficiency.

As at Generator Studios, the history and essential character of the original building is expressed, modern interventions are made clear, and what makes the project a success is what the architects have opted not to do and how they have worked with, rather than against, the grain of the existing building. Cooper's Studios is a dramatic development that makes a major contribution to the regeneration of this historic part of Newcastle and provides highly efficient and flexible workspace for the Ryder office.

Cooper's Studios received awards in 2010 from both the RIBA and the British Council for Offices.³⁹



BOLAM COYNE NEWCASTLE 2012

Byker was rebuilt in the 1970s to the designs of Ralph Erskine, with 2,000 houses and flats divided almost equally between low-rise housing and a spine wall of up to eight storeys, designed as a shield to an intended motorway. The Anglo-Swedish architect Erskine had developed this plan form for a scheme in the Arctic, but it was instead realised at Byker, together with Erskine's intricate detailing of contrasting brick colours and bright, stained timber.

Bolam Coyne is considered to be one of the most imaginative and remarkable single developments within the Byker estate, a testament to Erskine's inventiveness and sense of adventure in design. It is one of the more highly coloured and textured of the two landscaped developments, with the most complex integration of architectural and landscape features seen on the site. But it had become socially problematic due to a complex arrangement of shared deck access to many of the units, and stood empty for nearly a decade.

Ryder's proposals for the revitalisation and refurbishment of this Grade II*-listed social housing scheme involved reorganising the design to provide 15 dwellings, with a mix of two and three bedrooms each, for three and five persons. Each home has its own ground-level front door on the outside, with internal landscaped areas as well as private gardens and shared courtyards.

All of this has been achieved with little change to the external fabric of the existing scheme. The designs have been developed in accordance with HCA Design and Quality Standards as well as the local authority in order to ensure planning consent, bearing in mind the listed status of the estate.

BELOW
The restored building from
the courtyard
© Kristen McCluskie
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RYDER_SELECTED PROJECTS



ABOVE
External axonometric
showing design
development
Ryder Architecture

BELOW
Bolam Coyne before
intervention
© Kristen McCluskie
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BELOW RIGHT
Bolam Coyne after
refurbishment
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CENTRAL LIBRARY MANCHESTER 2013

The refurbishment of Central Library is part of a major programme of refurbishment and transformation in Manchester, including the Town Hall and its extension.

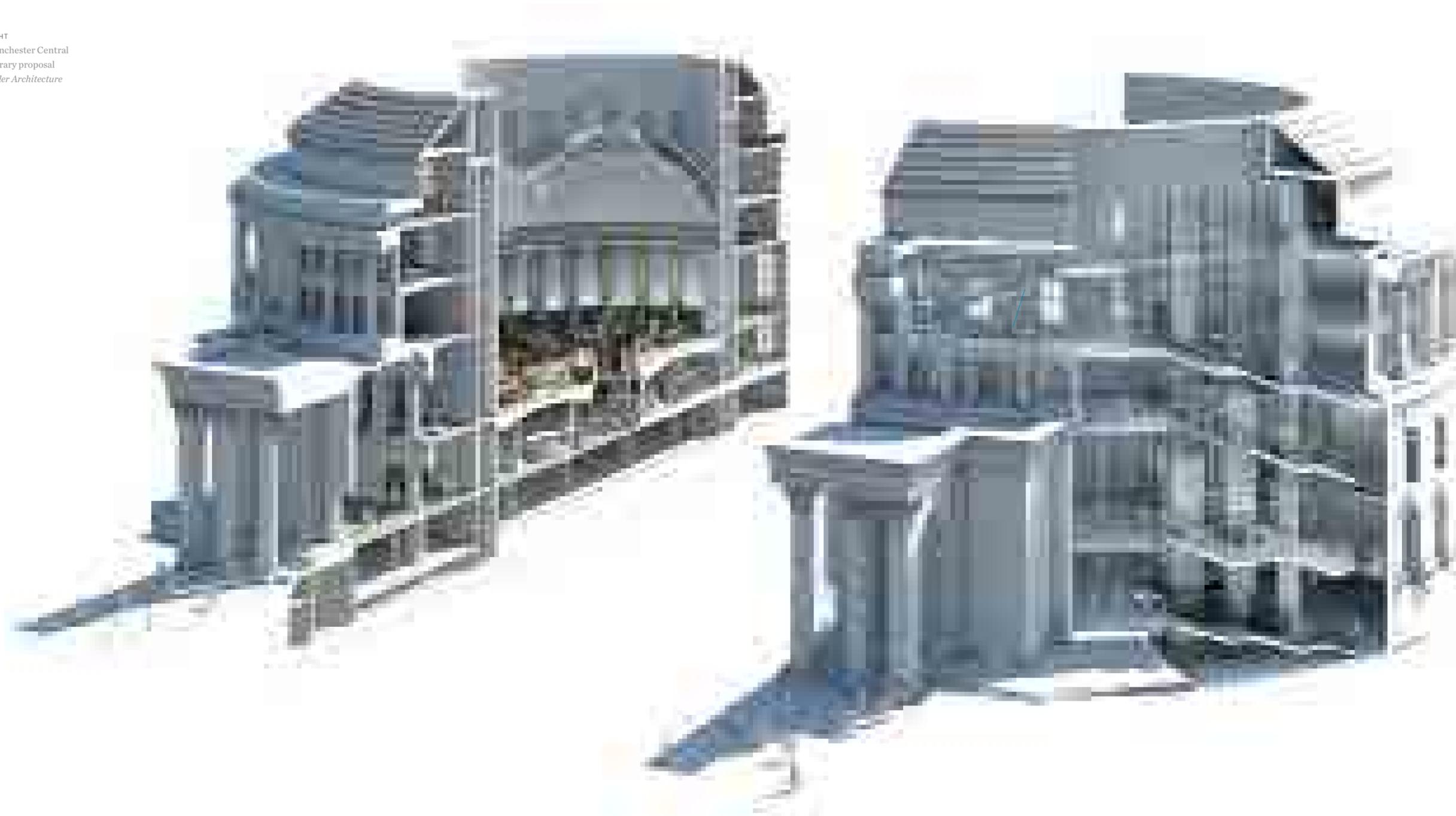
Located in St Peter's Square, at the head of the Town Hall civic complex and Oxford Road Knowledge Corridor, the magnificent Grade II* listed Central Library, designed by the classicist, Vincent Harris, was opened in 1934. A spacious, well designed flagship library in its day, it was a statement of civic pride and a fitting home for the city's prestigious scholarly collections. In the intervening years the role and content of libraries, as well as customer expectations, have changed as services developed, and the Central Library became tired, cluttered and no longer viable in its present form.

RYDER_SELECTED PROJECTS

RIGHT
Section through existing
building fabric
Ryder Architecture



RIGHT
Manchester Central
Library proposal
Ryder Architecture



RIGHT
Visualisation of main floor
Ryder Architecture



BELOW RIGHT
Visualisation of staircase
Ryder Architecture



RYDER_SELECTED PROJECTS

Each building that makes up the Town Hall complex, and the spaces between those buildings, was designed to proclaim the city's wealth and importance. The exterior of the library, along with the spectacular Shakespeare Hall and the Great Hall, are outstanding examples of civic architecture. The decision to transform the Town Hall complex reflects the need to preserve these heritage buildings and the history they represent for the benefit of future generations.

The vision for the redevelopment is that knowledge and learning will be shared among customers through a new use of space.⁴⁰ A combination of spaces and facilities unlike anywhere else in the country will welcome and inspire people, providing customer-focused 21st-century library and archive services within a historic building. It will cater for both the experienced user and the casual visitor, and will become a key destination within the city.

The transformation of the historic fabric of the existing building is founded on two major interventions: the removal of the existing book stacks, which in turn meant taking out all the floors, and the insertion of new vertical circulation linking all levels. Clear, contemporary staircases and scenic lifts span the newly created floor apertures at each level. The generous new sweeping stair and glazed lifts will take the visitor on a journey through the building.

A new ground-level floor is proposed, linked to Shakespeare Hall by the removal of the existing lift and walls to the rear of this historic space. This will allow accessible movement from the public entrance of the building to all floors by means of the new lifts and stairs. It will also allow the creation of new archive storage spaces and, through the use of a raised access floor, will provide flexible power and ICT provision at ground-floor level.

Central Library will reopen in December 2013, a brighter and more exciting place with more space available to customers and visitors than ever before. It will be joined at lower ground level to the brand new extended City Library that is being developed in the Town Hall Extension. The aim is to create a world-class library complex of international significance that the people of Manchester will love to visit and can rightly be proud of.

Everyone in the city knows and loves the Central Library, but few venture inside. Ryder aims to change that, whilst restoring and preserving all that is precious about the original building and making it work for today's needs. Manchester once declared itself 'the first modern city'; Ryder's design celebrates not only its heritage but its forward thinking.

BELOW
The Great Hall central desk
viewed from the top of the
dome
Ryder Architecture

BELOW RIGHT
The floors removed
beneath the dome of the
Great Hall
Ryder Architecture





4/0

RYDER
COMPLETE
WORKS

LEFT
Grimsby Institute University Centre
©Tim Crocker

Research and Manufacturing

Lion Brushworks, Killingworth, 1964
K & L Engineering, Killingworth, 1964
Engineering Research Station for British Gas, Killingworth, 1967
Sterling Organics, offices and laboratories, Dudley, 1972



On-Line Inspection Centre for British Gas, Cramlington, 1976
Tyneside Printers, works and offices, Newcastle, 1976
Vickers Defence Systems, Newcastle and Leeds, 1981–82
Pilkington Optronics, Glasgow, 1993
Alvis Vehicles, Telford, 1995
Viasystems, Balliol, Newcastle, 1997
Novocastra Laboratories, Newcastle, 1998
MTK Holdings, Sunderland, 1998
Dataform HQ, Newcastle, 1998
Elementis Chromium, Stockton, 2002
Nissan Electric Vehicle Research Centre, Sunderland, 2010
Hitachi, Newton Aycliffe, 2011–2014
Ic3, Science Park, Liverpool, 2012
Bio-Innovation Centre, Liverpool, 2012–2013
Akzo Nobel, Ashington, 2012–2013
Biomass Project, Grangemouth, Rosyth, Dundee, Leith, 2012

Public Buildings

Men's Palace, Newcastle, 1974
Social Services Centre, Sunderland, 1982
Salvation Army Temple, Newcastle, 1989
National Glass Centre, Sunderland, 1995
Theatre Round House, Tyhume Valley, Africa 2007–
City Library, Newcastle, 2009
High Heaton Community Library, Newcastle, 2009
Janus Chairs, Kielder, 2009
North Tyneside Area Command, Wallsend, 2009
People's Theatre, Newcastle, 2009
Joint Service Centre, Whitley Bay, 2009–2013

RYDER_COMPLETE WORKS

Devon Libraries, 2010
Police Station, Newton Aycliffe, 2010
Avon and Somerset Police Stations, 2010–2014
Durham Police Headquarters, 2011–2013
Central Library, Manchester, 2013
Peterhead Police Station, Aberdeenshire, 2012–

Education

Training Centre, Killingworth, 1970
School of Engineering, Killingworth, 1974
Learning Resource Centre, South Tyneside College, 1994
Learning Resource Centre, Tynemouth College, 1998
City Learning Centre, Newcastle, 2002
Percy Hedley Foundation Secondary School, North Tyneside, 2002
Percy Hedley Post-16 Centre, North Tyneside, 2003
Percy Hedley Sports Academy, North Tyneside, 2003
Centre for Arts, Design and Media, University of Sunderland, 2003
Department of Bioactive Chemistry, Durham University, 2003
Ingelby Barwick Campus, Stockton, 2003
St Michael's Roman Catholic School, London, 2003
Lister Community School, London, 2003
Chisenhale Primary School, London, 2004
St Margaret Clitherow Nursery, Stevenage, 2004
Education Village, Darlington, 2005
Institute of Digital Innovation and Creative Technologies, Teesside University, 2005
Percy Hedley Northern Counties College, Newcastle, 2005
New College Durham, 2006
Vocational Learning Centre, Hookergate School, Gateshead, 2006
Grouped Schools, Redcar and Cleveland, 2006
Institute of Enterprise, Leeds Metropolitan University, 2007
Paragon Scheme, Thames Valley University, 2007
Cumbria Academies, 2008
14–19 Centres, Redcar and Cleveland, 2008
Belmont Academy, South Ayrshire, 2008
Hollingworth Business and Enterprise College, Rochdale, 2008–2012
Avenue Campus, University of Northampton, 2008
Percy Hedley Tyne House, Newcastle, 2008
Percy Hedley Children's Centre, North Tyneside, 2009
Jarrow School, South Tyneside, 2009
Prestwick Academy, South Ayrshire 2009
Bonhill Primary School, West Dunbartonshire, 2009
Brunton First School, Newcastle, 2009
Alloway Primary School, South Ayrshire, 2009
Barassie Primary School, South Ayrshire, 2009
Kyle Academy Annexe, South Ayrshire, 2009
Monkton Primary School, South Ayrshire, 2009
Durham Johnston School, 2009
Matthew Moss School, Rochdale, 2009–2012
Nobel School, Hertfordshire, 2009–2013
Goldenhill Primary School, West Dunbartonshire, 2010
Mortimer Community College, South Tyneside, 2010
St Wilfrid's RC College, South Tyneside, 2010
St Joseph's School, Gateshead, 2010
Whickham Post-16 Centre, Gateshead, 2010

RIGHT
Sterling Organics, offices and
laboratories, Dudley 1972
Philipson Studios

Campus redevelopment, South Tyneside College, 2010
 Benfield School, Newcastle, 2010
 Walbottle School, Newcastle, 2010
 Walkergate School, Newcastle, 2010
 Carmel College, St Helens, 2010
 School of Applied Science, Northumbria University, 2010
 Fibrosis Laboratories, Newcastle University, 2010
 Campus redevelopment, University of Ulster, 2010
 Renewable Energies Academy, Newcastle College, 2010
 Middleton Technology School, Rochdale, 2010–2013
 Kirtley Sports Building, University of Derby, 2011
 Harton Technology College, South Tyneside, 2011
 Harton Primary School, South Tyneside, 2011
 South Shields Community School, 2011
 Northumberland Academies, 2011



Carlisle College, 2011
 Grimsby Institute University Centre, 2011
 Denton Community College, Greater Manchester, 2011
 Droylsden Academy, Greater Manchester, 2011
 Stockton Academies, 2011–
 Trinity Academy, Halifax, 2011–2013
 Red House School, Stockton, 2011–2014
 Pupil Referral Units, Brownhill, Darnhill and Saxon Hall, Tameside, 2012
 Grimsby Institute Sports Centre, 2012
 Hebburn Comprehensive School, South Tyneside, 2012
 Bolingbroke Academy, Wandsworth, 2012–
 Briars Lane Primary School, Hertfordshire, 2012–
 Wick School, Highlands, 2012–
 Grimsby Institute Art and Design School, 2012–
 Nursery, Northumbria University, 2012–
 Creswick Primary School, Hertfordshire, 2012–
 Martins Wood Primary School, Hertfordshire, 2012–
 Dunoon Primary Schools, Argyll & Bute, 2012–
 City of Peterborough Academy, 2012–

RYDER_COMPLETE WORKS

RIGHT
 Hopedene Maternity Home for
 Salvation Army, Elswick Road,
 Newcastle 1969
 Philipson Studios

Healthcare

Children's Clinic, Strathmore Road, Fawdon, Newcastle 1960
 Children's Clinic, Fenham Hall Drive, Fenham, Newcastle 1960
 FW Robson, opticians, Pilgrim Street, Newcastle 1962
 Hopedene Maternity Home for Salvation Army, Elswick Road, Newcastle 1969



Breast Assessment, Ward 36 Gastro, Royal Victoria Infirmary, Newcastle, 1999
 Reprovision of the Antenatal Clinic, Royal Victoria Infirmary, Newcastle, 2001
 High Dependency Unit, Royal Victoria Infirmary, Newcastle, 2001
 Plastic Surgery and Burns Unit, Royal Victoria Infirmary, Newcastle, 2001
 Denton Park Health Centre, Newcastle, 2001
 ITU Department, Royal Victoria Infirmary, Newcastle, 2002
 Oncology Centre, Hull, 2003
 The Medical Foundation for the Care of Victims of Torture, London, 2003
 Northern Neuro Disability Services Centre, Newcastle, 2004
 Leicester General Hospital, 2004
 Clinical Research Unit, Royal Victoria Infirmary, Newcastle, 2004
 Paediatric Intensive Care Unit, Royal Victoria Infirmary, Newcastle, 2004
 Surgical Treatment Centre, Gateshead, 2005
 St Luke's Reprovision, Middlesbrough, 2005
 St George's Park, Northumberland, 2006

RIGHT
 St George's Park, Northumberland,
 2006
 © Kristen McCluskie
 www.kristenmccluskie.com



West of Scotland Cancer Centre, Glasgow, 2006
 Cancer Research Centre, Freeman Hospital, Newcastle, 2009
 Clarence Street Health Centre, Stockton, 2009
 Angus Catering Facility, Tayside, 2009
 Montrose Community Maternity Unit, Tayside, 2009
 Stracathro Substance Misuse Unit, Tayside, 2009
 Primary Care Centre and Library, Cleadon Park, South Tyneside, 2010
 Haywood Community Hospital, Stoke, 2010
 University Hospital, North Staffordshire, 2010
 St Andrews Community Hospital and Health Centre, Fife 2010
 Salford Royal Hospital, Salford, 2011
 Institute of Transplantation, Freeman Hospital, Newcastle 2011
 Blackpool Hospital, 2011
 Emergency Care Centre, Queen Elizabeth Hospital, Gateshead, 2012–2015
 South of Tyne Pathology Centre for Excellence, Queen Elizabeth Hospital, Gateshead, 2012–

Offices

Martin's Bank, Hexham, 1960
 Banking Hall and Offices, NCPBS, High Street, Sunderland, 1962
 FE Robson Opticians, Pilgrim Street, Newcastle, 1962
 Banking Hall and Offices, NCPBS, St Mary's Place, Newcastle, 1962
 Banking Hall and Offices, NCPBS, Market Street, Newcastle, 1964
 Ryder offices, Northumbrian Way, Killingworth, 1964



RH Patterson, Newcastle, 1964
 Norgas House, Northern Gas Headquarters, Killingworth, 1965
 Amberely office blocks, Citadel, Killingworth, 1967
 Stephenson House, offices, Killingworth, 1969
 Computer Centre for Northern Gas, Norgas House, Killingworth, 1974
 MEA House, Newcastle, 1976
 Baltic Chambers, Broad Chare, Newcastle, 1991
 Gosforth Business Park, Newcastle, 1995
 Cobalt Business Park, North Tyneside, 1995–2009
 Sandgate House, Newcastle, 1996
 Arriva Headquarters, Sunderland, 1998

RYDER_COMPLETE WORKS

RIGHT
 Bulrushes, South Tyneside 2007
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NEPIA House, Newcastle, 1998
 Rotterdam House, Newcastle, 2000
 Powergen, Sherwood Business Park, Nottingham, 2000
 Generator Studios, Newcastle, 2001
 Three Rivers Housing Group Headquarters, Durham, 2002
 Picture House, Gateshead, 2002
 Tyneview Park, North Tyneside, 2003
 Government Office for the North East, Citygate, Newcastle, 2004
 NEDFAR Benton Park View, Newcastle, 2004
 Quadrus Business Centre, South Tyneside, 2005



Spectrum Business Park, Sunderland, 2005
 Bowesfield Business Park, Stockton, 2005
 The Bulrushes, South Tyneside, 2007
 First Central 200, London, 2007
 ESH Space, Newcastle Great Park, 2008
 Darlington Incubator, 2008
 East Quay 5, Newcastle, 2008
 Digital Media Quarter, Glasgow, 2008
 Avon Cosmetics Headquarters, Northampton, 2009
 Cooper's Studios, Newcastle, 2009
 1NG office relocation, Gateshead, 2009
 Skills for People office, Newcastle, 2010
 Market Street refurbishment, Newcastle, 2012
 Network Rail, Derby, 2012
 Green Incubator, South Shields, 2012
 NEPIA House extension, Newcastle, 2012
 The Bond, Southampton, 2013

Residential

Walker House, Woolsington, Newcastle, 1952
 Harlequin, Damerell House, Scotby, Cumbria, 1954
 Hill House Farm, Brampton, Cumbria, 1954
 Black House, 52 Brierdene Crescent, Whitley Bay, 1956
 Allan House, 68 Brierdene Crescent, Whitley Bay, 1956
 Friar's Gate, Tonner House, Hayton, Cumbria, 1956
 Oakley House, South View, Hayton Town Head, Cumbria, 1957

RIGHT
 Ryder offices, Northumbrian Way,
 Killingworth 1964
 Ryder & Yates Archive

RIGHT
Saint House and Surgery,
Longbenton, Newcastle 1957
Tothill Press Ltd.
Ryder & Yates Archive



Saint House and Surgery, Longbenton, Newcastle, 1957
Liddell House, Grand Parade, Tynemouth, 1958
Mamourian House, Stanton Hall, Morpeth, 1959
Beacon House flats, Whitley Bay, 1959

RIGHT
Beacon House Flats, Whitley Bay,
Northumberland 1954
James Riddell



Redbridge Tower, The Avenue, Southampton, 1962
Public Housing St Cuthbert's Green, Fenham, Newcastle, 1963
Public Housing, North Kenton, Newcastle, 1964
Trees, Ryder House 1, Middle Drive, Woolsington, Newcastle, 1967

RYDER_COMPLETE WORKS

RIGHT
City Green, Sunderland 2009
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Public Housing, Albany Village, Washington, Co. Durham, 1974
Salvation Army Men's Hostel, City Road, Newcastle, 1974
Triangles, Ryder House 2, Riding Mill, Northumberland, 1980
Public Housing, Ryhope Village, Sunderland, 1981
Salvation Army Social Services centre, High Street, Sunderland, 1982
Citygate, Newcastle, 2002
55 Degrees North, Newcastle, 2003
Lime Square, Newcastle, 2005
Keenan House, Durham, 2005
Firth Moor, Darlington, 2005
Low Friar Street, Newcastle, 2006
Binnyston Gardens, India, 2007
Victoria Hall student housing, Newcastle, 2008
Calders, Bellway housing, Newcastle, 2008
Kepier Court housing, Durham, 2009



RIGHT
Kepier Court, Durham 2009
Ryder Architecture



- City Green, Sunderland, 2009
- Woodham Green, Newton Aycliffe, 2010
- New Bridge Street student housing, Newcastle, 2011
- Trenchard House, Westminster, 2011
- Bolam Coyne refurbishment, Byker Estate, Newcastle, 2012
- Lanhill Road, Westminster, 2012
- Lodge Road, Westminster, 2012
- Durham County Hospital, student housing, 2013

Retail and Leisure

- Clubhouse for Tynemouth Sailing Club, Priors Haven, c.1951
- Clubhouse for Beadnell Sailing Club, Harbour Road, 1960
- ICI Pavilion, Stoneleigh, 1984
- Northumberland Lawn Tennis Club, Newcastle, 1996
- Barker and Stonehouse, Newcastle, 1998
- Bannatyne Health Clubs, UK, 1998–2006
- Denton Park Shopping Centre, Newcastle, 2000
- Boots Chemists, Kingston Park, Newcastle, 2001
- Morrisons Supermarket, Byker, Newcastle, 2002
- West Denton Indoor Bowls Centre, Newcastle, 2003
- Jules B Boutique, Newcastle, 2003
- Patterson Ford, Newcastle, 2005
- Eldon Garden, Newcastle, 2005
- Hotel Monument, Grey Street, Newcastle, 2009

RIGHT
Hotel Monument, Newcastle 2009
Ryder Architecture



FAR RIGHT
St Andrew House, Glasgow 2012
Ryder Architecture



RYDER_COMPLETE WORKS

BELOW RIGHT
TH_NK, Newcastle 2006
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- Scottish National Shooting Centre, West Lothian, 2009
- Ellingham Hall, Northumberland, 2010
- FIFA World Cup 2018 Fan Fests, Newcastle and Gateshead, 2009
- Collingwood Bar and Decro Spas, Longhirst Hall, 2010
- St Andrew House, hotel, Glasgow, 2012
- Jarrow School Community Pool, South Tyneside, 2012
- Leisure Centre, Ashington, 2012–

Television and Radio

- TTV Communications Tower, City Road, Newcastle, 1968
- TTV Control Room and Studio 1, City Road, Newcastle, 1969
- TTV Studio, Middlesbrough, 1978
- TTV Studio 5 and Car Park, City Road, Newcastle, 1981
- TTV Studio 5 and Car Park, City Road, Newcastle, 1981
- World Television News, The Interchange, London, 1991
- Thames Valley News Centre, Newbury, 1992
- Meridian News Centre, Maidstone, 1993
- TV3 Studio and Mixed Use Tower, Bangkok, 1998
- Visage Productions, London, 2000



- Mubarak Broadcasting Complex, Cairo, 2002
- Qatar Broadcasting, State of Qatar, 2002
- Television Broadcast and Media Facility, Brunei, 2006

Interior Design

- MEA Trust, Newcastle 2002
- Reflections Interactive, Newcastle, 2002
- Allianz Cornhill, London, 2003
- Your Choice Homes, Newcastle, 2003
- Nigel Wright Consultancy, Newcastle, 2003
- Universal Building Society, Newcastle, 2003
- Parkdean Holidays, Newcastle, 2003
- Positive Solutions, Newcastle, 2004
- Carlson Capital, London, 2004
- South Tyneside Association, 2005
- Your Link, Blyth, 2005

RIGHT
Allianz Cornhill, London 2003
Ryder Architecture



- 9 Altars, 19A Silver Street, Durham, 2005
- Th_nk, Newcastle, 2006
- Newcastle Building Society, Cobalt Business Park, North Tyneside, 2007
- True Potential, Newcastle, 2007
- Business Link North East, North Tyneside, 2007

RIGHT
Newcastle Building Society, Cobalt
Business Park 2007
Ryder Architecture



- Citri, Gateshead, 2007
- Muckle LLP, Newcastle, 2008
- Formica Headquarters, Cobalt Business Park, North Tyneside, 2008
- Accuread, Cobalt Business Park, North Tyneside, 2008
- North Tyneside Council, Cobalt Business Park, North Tyneside, 2008

Masterplanning / Urban Design

- Tyne Deck, Newcastle / Gateshead Quayside, 1968
- Cobalt Business Park masterplan, 1998

RIGHT
Tyne Deck, Newcastle/Gateshead
Quayside 1968
Ryder & Yates Archive



RYDER_COMPLETE WORKS

RIGHT
Strawberry Place, Newcastle 2005
Ryder Architecture

- Calders, Newcastle, 2003
- Bowesfield Business Park masterplan, 2003
- Newcastle Great Park, 2003
- West End Regeneration, Newcastle, 2004
- Gateshead Housing Renewal Pathfinder, 2005
- North Shore, Stockton, 2005–
- Strawberry Place, Newcastle, 2005–



- Trincomalee Wharf, Hartlepool, 2006
- Ansty Park Science and Technology Campus, Coventry, 2007
- Forth Yards, Newcastle, 2007
- Greater Stockton study, Tees Valley, 2008
- Town centre strategy, Middlesbrough, 2008
- Project Connect, Newcastle and Gateshead, 2008
- Durham Market Place, 2008
- Northumbria Police Headquarters, Ponteland, 2009
- Cruddas Park Regeneration Strategy, Newcastle, 2010
- Tanfield Lea Estates Masterplanning, County Durham, 2010
- Town centre strategy, Consett, 2010
- Clyde Waterfront, Glasgow, 2010
- Aykley Heads, Durham, 2010
- Dalian Health City, China, 2011
- Halbeath Masterplan, Fife, 2011
- Medburn Masterplan, Northumberland, 2011
- Project Genesis, Consett, 2012



5/0

RYDER
BIOGRAPHIES

LEFT
New College Durham
©Tim Crocker



Peter Buchan
BSc Hons DipArch RIBA FRSA
Senior Partner

After graduating from Birmingham School of Architecture Peter joined Ryder in 1977 and became a partner in 1984. He worked with the founding partners and developed a profound respect for their modernist approach and focus on multi-disciplinary design and the social contribution of architecture.

His passion is in fostering the design skills of the wider Ryder team to create a collaborative approach to architecture which is both inspiring and measurably functional. In his role of senior partner Peter is responsible for design direction across the practice. Over the years Peter has also had a hands on role in major projects across the sectors.

Peter is chair of BALTIC Centre for Contemporary Art, chair of social housing provider Home Group's design review panel, chair of governors at Newcastle Church High School for girls and regional chair of RIBA.



Mark Thompson
Hon FRIBA
Managing Partner

Working with the management team Mark has ultimate responsibility for the strategic development of Ryder, which has included broadening the portfolio, adopting new methods of working such as BIM, and opening offices in Glasgow, Liverpool and London.

Mark began his career at British Shipbuilders as an engineering apprentice. Following the decline of the industry, he joined Ryder in 1988, qualified as an architectural technician at Newcastle Polytechnic in 1990 and went on to study project management and business studies at Newcastle University before becoming a partner in 1995. In recognition of his 'influential and inspirational role within the industry' Mark was made an Honorary Fellow of the RIBA in 2003.

He is chair of blood cancer charity Bright Red, vice chair of the Newcastle Gateshead Initiative and a member of The Percy Hedley Foundation's advisory council and the CBI's regional council and the CBI's national construction council.



Paul Bell
BA Hons DipArch RIBA
Partner

Paul studied at the Mackintosh School of Architecture in Glasgow and before joining Ryder in 2002 was an associate director of Terry Farrell & Partners working in their Hong Kong and London offices.

He has significant experience in delivering major projects, particularly government, healthcare and science buildings. Paul is responsible for all healthcare projects and for the practice's international business development.

Paul became a partner in 2007 and played a key role in



establishing the Glasgow office.

Ian Kennedy
BA Hons DipArch RIBA
Partner

Ian graduated from University of Liverpool in 1983 and after working in London joined Ryder's Newcastle team in 2000.

He has a broad experience spanning the public and private sectors and has completed many complex projects using strong design and team leadership skills.

By establishing enduring client and design team relationships he has a reputation for outstanding delivery. He was project leader on Newcastle City Library before taking that experience to Manchester Central Library.

Ian became a partner in 2002 and was instrumental in establishing the Liverpool office.



Bruce Riches
BA Hons DipArch RIBA
Partner

Bruce graduated from the University of Newcastle in 1971 and worked for Yorke Rosenberg and Mardall in London prior to joining Ryder in 1975, he became a partner in 1984 and contributed in many ways across a vast range of projects before retiring in 2012.

Bruce's greatest attributes as an architect were his ability to develop a detailed understanding of a complex brief and respond with a simple design concept. Once on site Bruce's tenacity was a great asset which, with his uncompromising attention to detail, resulted in buildings such as North Tyneside Area Command and the Institute of Transplantation in his final years of practice.



Richard Wise
BA Hons DipArch RIBA
Partner

Richard graduated from University of Sheffield in 1991 and joined Ryder in 2003 having previously been director of design at Newcastle City Council.

His skills in design team leadership and client relationships have resulted in many of the practice's most successful buildings.

He leads Ryder's work in the education sector and has a special interest in the impact schools can have on the wider communities they serve.

Richard became a partner in 2007 and made a key contribution to the development of both the London and Liverpool offices.



6/0

RYDER
AWARDS

LEFT
Pilkington Optronics Headquarters
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RIGHT
Engineering Research Station,
Newcastle 1969
© Photo Mayo Ltd



Architects' Journal Small Projects

Janus Chairs, Kielder, 2010

British Council for Offices

NEPIA House, Newcastle, 2012

North Tyneside Area Command, Wallsend, 2012

Cooper's Studios, Newcastle, 2010

Newcastle Building Society, North Tyneside, 2008

Generator Studios, Newcastle, 2003

Picture House, Newcastle, 2003

British Council for School Environments

Harton Primary School, South Tyneside, 2012

Bonhill Primary School, West Dunbartonshire, 2011

Broadland District Council Design Award

Bannatyne Health and Leisure, Norwich, 1999

Civic Trust

Darlington Education Village, 2008

MEA House, Newcastle, 2000

Northumberland Lawn Tennis Club, Newcastle, 1996

Baltic Chambers, Broad Chare, Newcastle, 1996

RIGHT
Generator Studios, Newcastle 2002
Ryder Architecture



RYDER_AWARDS

RIGHT
MEA House, Newcastle 1976
RIBA Library Photographs Collection



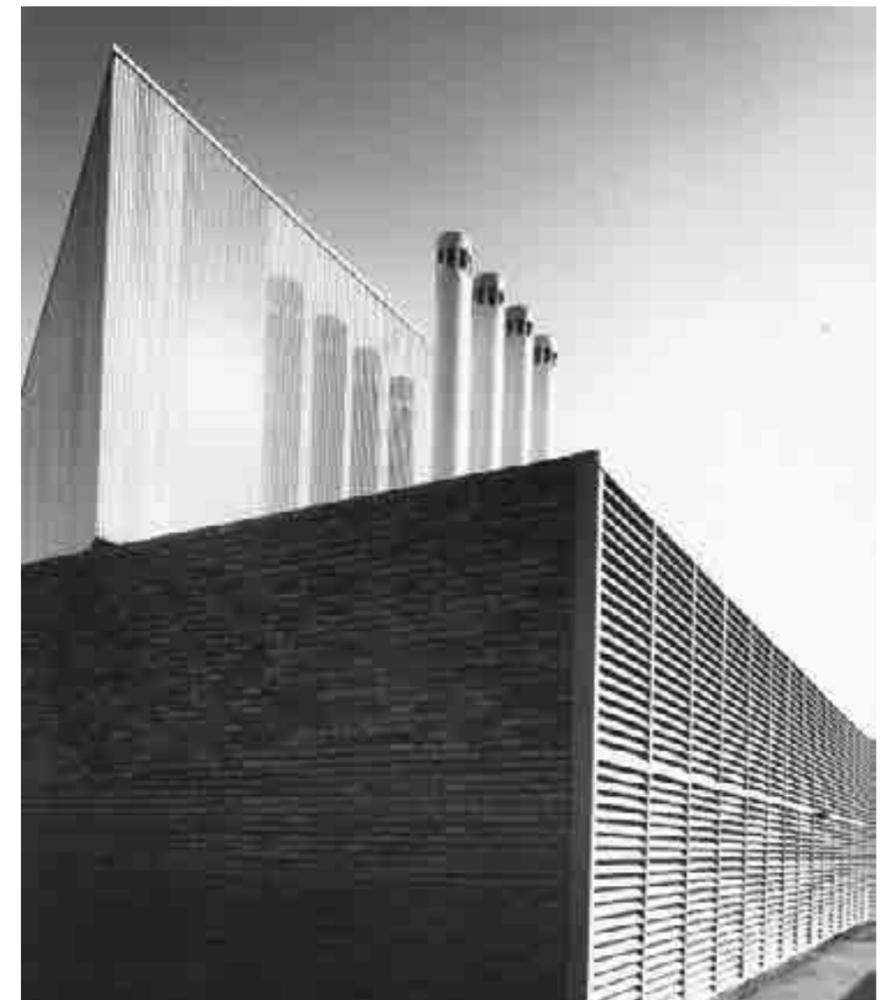
Old Shoe Factory, Berwick, 1995

Pilkington Optronics, Glasgow, 1993

Vickers Defence Systems, Newcastle, 1983

MEA House, Newcastle, 1979

RIGHT
Norgas Training College,
Newcastle 1970 and 1971
RIBA Library Photographs Collection



RIGHT
St Cuthbert's Green housing,
Fenham 1966
Philipson Studios



Engineering Research Station for British Gas, Killingworth, 1968
Norgas House, Killingworth, 1968
Northern Rock Building Society, Sunderland, 1966
Northern Rock Building Society (formerly NCPBS), Newcastle, 1966
St. Cuthbert's Green, Fenham, 1966
F Robson, Newcastle, 1963
Tonner House, Hayton, Cumberland, 1959

RIGHT
Institute of Transplantation,
Newcastle 2011
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RYDER_AWARDS

RIGHT
55 Degrees North, Newcastle 2003
© *Ryder Architecture*



Concrete Society

Engineering Research Station for British Gas, Killingworth, 1968
Norgas House, Killingworth, 1968

Constructing Excellence

North Tyneside Area Command, Wallsend, 2011
South Tyneside and Gateshead Building Schools for the Future, 2011

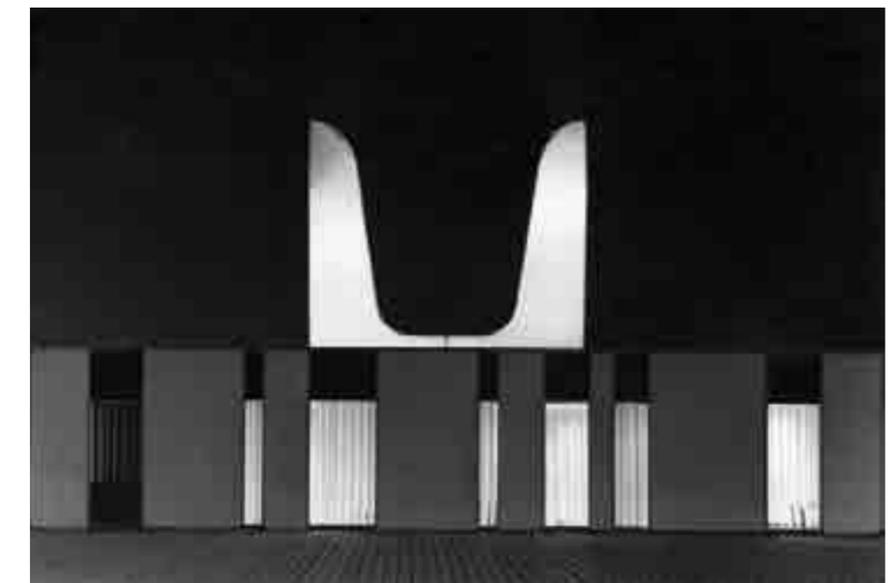
Financial Times

Norgas Computer Building, Killingworth, 1975
Norgas Training College, Killingworth, 1971
Engineering Research Station for British Gas, Killingworth, 1969

Galvanising Design Award

Norgas Training College, Killingworth, 1970

RIGHT
Norgas House, Newcastle 1968
Philipson Studios



RIGHT
Northumberland Lawn Tennis Club,
Newcastle 1996
Ryder Architecture



Good Design in Housing Medal
St Cuthbert's Green, Fenham, 1966

Lawn Tennis Association
Northumberland Lawn Tennis Club, Newcastle, 1996

Local Authority Building Control
Harton Primary School, South Tyneside, 2012
Grimsby Institute University Centre, 2012
Durham Johnston School, 2010
Newcastle City Library, 2010
North Tyneside Area Command, Wallsend, 2011
Cobalt 22 and 23, North Tyneside, 2009
North Tyneside Council Headquarters, North Tyneside, 2008
Surgical Treatment Centre, Gateshead, 2007

Lord Mayor's Design Award
Newcastle City Library, 2009
High Heaton Library, Newcastle, 2009
Cooper's Studios, Newcastle, 2009

RYDER_AWARDS

55 Degrees North, Newcastle, 2005
Generator Studios, Newcastle, 2003
Sandgate House, Newcastle, 1996

Mixology North
Newcastle City Library, 2009

Public Library Building Awards
Newcastle City Library, 2009 (Innovation, Mary Finch Accessibility, Delegates Choice)

Public Private Finance Award
South Tyneside and Gateshead Building Schools for the Future, 2011
Newcastle City Library, 2010
Newcastle Building Schools for the Future, 2009
Redcar and Cleveland Schools PFI, 2007
Darlington Education Village, 2007

Royal Institute of British Architects
Institute of Transplantation, Newcastle, 2012
Grimsby Institute University Centre, 2012 (shortlisted)
North Tyneside Area Command, Wallsend, 2012 (shortlisted)
Cooper's Studios, Newcastle, 2010
Newcastle City Library, 2010
Darlington Education Village, 2007
Quadrus, South Tyneside, 2007
Picture House, Newcastle, 2005
Generator Studios, Newcastle, 2005
Viasystems, North Tyneside, 1998
Pilkington Optronics, Glasgow, 1993
Salvation Army Temple, Newcastle, 1989
Engineering Research Station Phase 5, Killingworth, 1978
MEA House, Newcastle, 1976
Engineering Research Station for British Gas, Killingworth, 1969
Norgas House, Killingworth, 1966

Royal Institute of Chartered Surveyors
Bonhill Primary School, West Dunbartonshire, 2011
Newcastle City Library, 2010

South Tyneside Good Design Award
The Quadrus Centre, South Tyneside, 2006
Landreth House, South Tyneside, 2006

Structural Steel Design Award: Architects
Norgas Training College, Killingworth, 1971

Structural Steel Design Award: Steelwork
Norgas Training College, Killingworth, 1971

1 TFP|FARRELLS is a firm of internationally recognised architects and urban designers with offices in London, Edinburgh and Hong Kong. It has a worldwide portfolio of high-profile building schemes and masterplans in cities as diverse as London, Hong Kong, Beijing, Seoul, Sydney, Seattle, Lisbon and Edinburgh. The practice has helped shaped the debate on architecture and urban design for four decades.

2 Rutter Carroll, *Ryder and Yates*, published by the RIBA, London, 2009.

3 Steensen Varming is a Danish engineering firm formed by Niels Steensen and Jorgen Varming in Copenhagen in 1933. Varming, the son of a prominent Danish architect, studied engineering at the University of Newcastle.

4 Smithson had always maintained that the office of Ryder and Yates inherited the design method of Lubetkin, and this was confirmed by the partners in a presentation to the RIBA in 1975.

5 Ove Arup had also been directly involved with the construction process as a contractor until he formed his own engineering-only consultancy in 1946, but both Ryder and Yates saw that as a step too far. Just as they felt that employing a quantity surveyor within the integrated team, as Arup had done, was something to be avoided, preferring instead an independent cost consultant.

6 Kubik and Humphrey would later become partners in the Ryder and Yates office.

7 Having in Jack Humphrey, an enlightened building-services partner within the practice meant that a sustained campaign for energy-efficient power plants was always high on the agenda – whether in the form of exposing the boilers behind a glass wall, as in Norgas House, or in introducing district heating system to the Albany housing development in Washington.

8 Peter Buchan, Senior Partner of Ryder, in his introduction to *Ryder and Yates* book published in 2009 stated that ‘We need to understand the past in order to face the future with confidence’ acknowledging the importance of the heritage which has informed the Ryder practice today.

9 Kielder is home to the largest manmade lake in northern Europe and the biggest working forest in England, covering 650 km². The art and architecture programme at Kielder Water & Forest Park has been running for over 15 years. There are now more than 20 pieces to see, set in an area of 40 km², making the park the largest outdoor public art gallery in the UK.

10 Additional functionalities, such as the creation of schedules and component libraries, facilitate off-site manufacture and link design information to subcontractors and manufacturers. The methodology followed facilitates the delivery of a dynamic and interactive model, which ultimately serves as a facilities-management tool for life cycle management. A BIM workflow requires no more effort than a traditional one, but allows the architect to get the design and detailing right from day one. The use of environmental-analysis tools in the early design stages, and of intelligent design-coordination technologies, improves the quality of design information. Design models can be integrated with construction programs and cost information, leading the way to delivering an asset-management model for clients. BIM is a tool which supports efficiency in the design, construction and operation phases of a building project.

11 Ryder review the environmental-design progress of each project from feasibility to operation, and all new projects undergo a BREEAM preassessment by their in-house assessors (BREEAM: the UK Building Research Establishment’s Environmental Assessment Method). The practice has developed an internal training programme to ensure that all members of their teams deliver sustainable designs. Their efforts in this area have been formally recognised by their ISO 14001 accreditation (via the International Organization for Standardization for environmental management. These procedures are embedded within the office’s quality-management system, and are applied to all their projects.

12 ERS *The Architects’ Journal* 24 April 1968, pp 889–900.

13 Ted Nicklin was the partner in charge of the Vickers project and Peter Buchan was a member of the design team.

14 As in the Vickers project, Ted Nicklin was partner-in-charge with Peter Buchan a member of the design team.

15 The design and production facilities of the ‘two factories’ would have been further integrated if the fire regulations had allowed it.

16 The idea of an exposed frame was not new for Ryder, and stems back to the buildings for Norgas and ERS; however, in the Norgas Training College of 1970 the steel portal frame is exposed in front of brick infill panels. The college was designed to take extra floors, and the architects exposed and expressed the steel structural frame on the

façade of the building. By setting the ground floor back from the structural line, it became independent of the main framework so that any future additions would not affect the existing building.

17 *Ryder and Yates*, op. cit., pp. 99–100.

18 The development of the East Quayside had a much wider significance than that of other adjoining areas, as it would be fair to say that it influenced the redevelopment of the south bank of the river in Gateshead. Here, the Gateshead Millennium Bridge (2002), The BALTIC and the Sage – all enduring images of Gateshead – look northward to Newcastle’s renewed Quayside.

19 The former Co-operative Wholesale Society warehouse of 1900 by Mouchel and Hennebique, now the Malmaison Hotel, is a close neighbour.

20 The centre offers offices ranging in size from 13 m² to 117 m², as well as ‘hot desk’ facilities available by the hour for workers needing instant, ready-to-work-in office space.

21 The iconic Metropolitan Cathedral of Christ the King was completed in 1967 to a modernist design by Frederick Gibberd, after the earlier design by Edwin Lutyens was abandoned in 1958 with only the crypt completed.

22 The designs and specifications of both Bonhill Primary and Goldenhill Primary are imaginative and exciting. This was helped by a good consultation process with a wide range of affected stakeholders, including close liaison between Ryder and the authority. Throughout the design stages careful consideration was given to provide the correct balance of primary education and appropriate community use, Spokesperson, West Dunbartonshire Council.

23 The school achieved an Ofsted ‘Outstanding’ rating for 2010/2011.

24 ‘This is the first time that a Cabinet meeting has been held in a school. Durham Johnston is a superb location showing the impact that investment has made to transforming the environment in which our children and young people learn.’ Councillor Simon Henig, Durham County Council leader.

25 ETFE: Ethylene tetrafluoroethylene is a polymer-based membrane manufactured by Dupont; it has 1 per cent of the weight of glass with 95 per cent of its translucency.

26 The BSF programme was abandoned in 2011 before the full programme could be realised.

27 Children’s clinics by Ryder and Yates in Fawdon and Fenham Newcastle upon Tyne, 1960.

28 The Tyhume valley has a rich cultural tradition, which is the source of the spectacular musical drama *Elephant*. This production, by Dodgy Clutch in association with the Market Theatre Johannesburg, played to capacity audiences on an eight-week tour of major UK theatres in 2008 and on Broadway in 2010.

29 Newcastle Central Library designed in 1968 by Sir Basil Spence, Glover & Ferguson in association with the City Architect, George Kenyon.

30 Newcastle, Wilfred Burns, London, Leonard Hill 1967, pp. 43–63.

31 Jacobsen’s hotel was never built, although the scheme for Eldon Square went ahead under a different architect.

32 Blue Carpet Square by Thomas Heatherwick, Newcastle 2001 was composed of resin tiles which were illuminated at night.

33 Key aspects of the architect’s original brief included: ‘A living room for the city; a place where people want to be; connects two levels as public space; relates to movement; handles change of direction of streets; acknowledges Laing art gallery’s dual positions.

34 Built in the 1960s, the Spinney is located on the site of Heaton High Pit which closed in 1852. The pit was the scene of a disaster in 1815 when 41 men and 34 boys died as water from old mine workings flooded the pit, and 20 trees were planted in 2003 to commemorate this.

35 The taskforce published its report in January 2008, outlining 14 recommendations alongside a commitment to increase organ donation in the UK by 50 per cent within the following five years.

36 It provides 8,946 m² floor area, of which 1,168 m² is basement store accommodation.

37 Phase 1 (renovation) was completed in January 2002; phase 2 (new build) in January 2009.

38 The Roman Wall was begun in AD122 during the rule of Emperor Hadrian, and runs from Wallsend in the east through the centre of Newcastle to Carlisle in the west of the country.

39 ‘Ryder produced a bold scheme that acknowledged the building’s most historically significant features and protected the site’s archaeology. Technical problems – such as how to provide natural light in former stabling areas – have been solved and the additions are innovative, whilst respecting the heritage values of the building.’ English Heritage.

40 The client brief is to create: ‘... a place of unique and memorable experiences that stimulates individual creativity and new thinking; a place of openness, warmth and life that entices and inspires; a place that pulls you back; that reflects the role of Manchester as the original modern city.’

