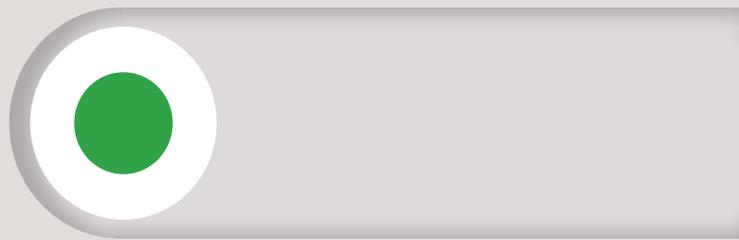


Ryder

Peter Buchan

and Everything architecture



**“I don’t care
what you think
you heard ...**

**... I know what
I said!”**

Client
Manchester City Council

Location
Manchester

Complete
2014

Area
16,000sqm

Cost
£50m

Awards
AJ Retrofit Awards

Shortlisted: Heritage

Civic Trust

Winner

Construction News

Project of the Year

Forum for the Built

Environment

Innovative Design

Public Building of the Year

Greater Manchester

Chamber of Commerce

Building of the Year 2014

Institution of Structural

Engineers' North West

Structural Awards

Project Planning

Achievement Awards

Best Heritage

LABC Building Excellence

Awards North West

Best Public Building

North West Construction

Winner: Sustainability

Winner: Building of the Year

Legacy Award

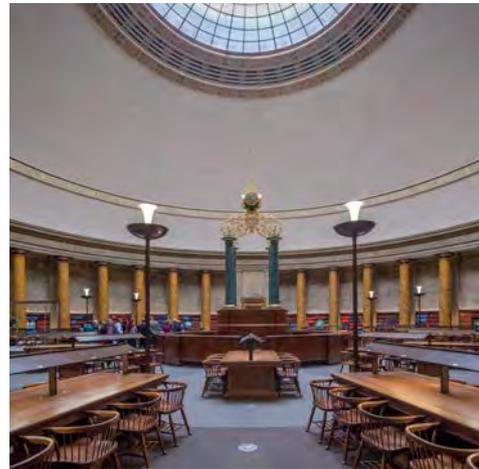
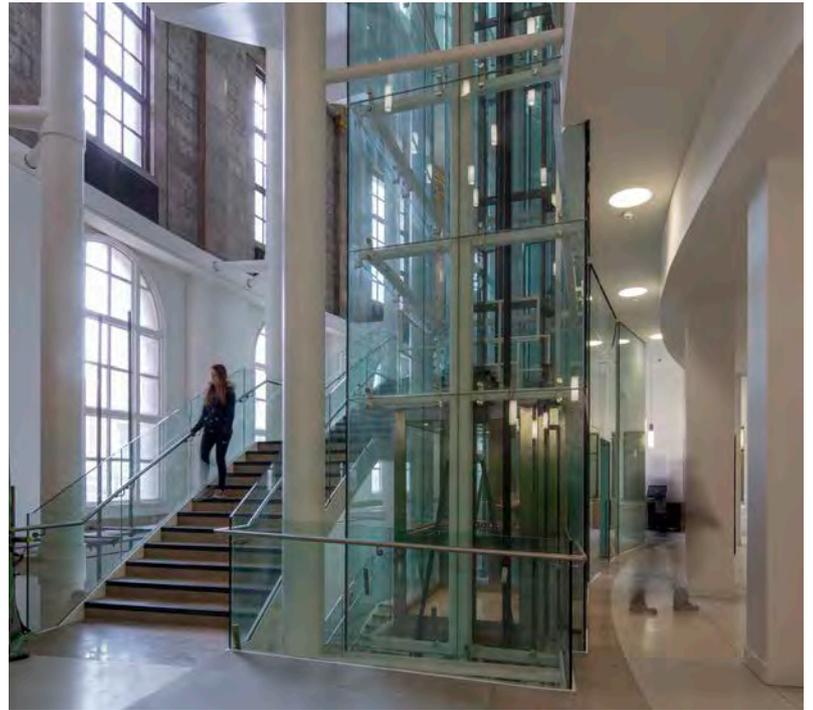
Transformation of a rather forbidding and confusing Grade II* listed building into a series of welcoming spaces, connected by the radical intervention of new vertical circulation.

The generous sweeping stair and glazed lifts entice visitors to explore the many reading rooms and galleries on the upper levels.

Everyone in the city knew and loved the central library, but few ventured inside. The design changes that, whilst restoring and preserving all that is precious about the original building and making it work for today's needs.



Manchester Central Library



Foreword Mark Thompson

Managing Partner, Ryder Architecture

**Buchan Thompson
Building Design &
Management – hardly
trips off the tongue and
was quickly discarded.
Buchan & Partners –
the norm at the time.
Remember, this was
before ‘brand
consultants’ with their
colours and shapes,
and new words that
are now verbs!**

Two of the many identities Peter and I contemplated in the early 1990s when plotting to break away from what was then Ryder Nicklin. As the senior in the relationship, and ‘the architect’, it’s a measure of Peter’s selflessness that, unlike many professionals of his generation, the kudos of seeing his name in lights was an anathema.

Now, don’t let that lead you to believe he doesn’t have an ego – don’t all successful people? He does indeed, but it rarely surfaces. Very occasionally professionally in design reviews when alongside someone he holds in little regard. However, it’s a sight to behold when it appears socially, especially when wine fuelled and directed at an unsuspecting waiter or taxi driver!

Had we established Buchan & Partners instead of embracing the rich heritage of Ryder, then perhaps Peter, as figurehead with his name over the door, would have received the adulation of the architectural press that his design talents undoubtedly deserve. The illustrated works in this book are only a small testament.

Rather than setting up anew with other colleagues, tragedy presented an alternative. Ted Nicklin was approaching retirement when he passed away following a relatively short illness. The remaining senior directors were passive regarding leadership and the opportunity to resurrect an ailing firm presented itself. We underwrote the debt and charted our voyage – something we’ve done religiously every year since in our annual Blueprint. With architect Bruce Riches and structural engineer Eddie Bird, Peter and I (aged 16 ☺) took the reins of Ryder Nicklin Partnership.

We always sought a collaborative culture. Some have likened Ryder to a cooperative – we like that. We’re frequently humbled to read testimonials from our clients and our people celebrating Ryder’s ethos, which is grounded in a pioneering approach with a passion for collaboration.





LEFT
Peter and Mark, 1991

ABOVE
Peter at Ryder's Newcastle
base, Cooper's Studios,
2013

One of the first things we did when developing plans for 'our' Ryder was to attend a talk by Tom Peters (American management guru) during his Liberation Management book launch world tour in 1994. With his words never far from our thinking, we have guided Ryder to where it is today – something we're extremely proud of. We have tremendous confidence in the legacy our joint leadership has nurtured, both in the existing leadership team and the strength in depth we have across the practice in all roles.

“Globalization and information technology are bringing about the most drastic transformation in the history of business. Crazy times call for crazy organizations – it's all about the team.”

Tom Peters, Liberation Management, 1993

Surely times can't ever be more crazy than these?!

“I don't care what you think you heard, I know what I said!” is a put down that will stay with me forever. It was during one of our few arguments and neither of us remembers what it was about. All I recall is having a heated disagreement across the table in a partners meeting. Everyone else was looking anywhere but at the two of us as we ripped into each other. When Peter said it I just burst into laughter. The relief from the others was palpable. These days I enjoy reciting my twist the morning after Peter's had an ego filled night out – “I don't care what you think you meant, but I know what she heard!”

We've often considered our legacy, obviously more frequently in recent years. Whilst no rugby fan, Peter will enjoy the analogy. The All Blacks have long had a saying, “leave the jersey in a better place”, which immediately resonated when I first read it. Their task is to represent all those who have come before them and all those who follow. Understanding this responsibility creates a compelling sense of purpose. It's a good lesson for us all. If we play a bigger game, we play a more effective game. Better people make better All Blacks, but they also make better architects and engineers, doctors and nurses, lawyers and developers, and of course – **friends.**

We simply wanted to leave Ryder in a better place to provide our successors with a greater opportunity than we inherited. I think it's fair to say we've accomplished that, and some.

I'm in the extraordinarily fortunate position of having the honour of leaving two legacies. The one created with Peter, and others along the way, and the one I'll leave when I hang up my boots. One thing's for sure – the second will be an evolution of what's been nurtured over the past 25+ years.

As we embark on a new decade I have a strange sense of apprehension. Apprehension as the period of transition of the leadership of Ryder draws to a close. I suspect I've shared as much time with Peter as with Dawn over the past 25 years (at least until some numbnut ate a bat). Not only a colleague and business partner, but more importantly, and along with Helen, great friends.

We were recently put on the spot and asked what do we think of when we think of each other? I mumbled something about shoes – he's always been particular about his feet. Peter responded, "the brother I never had". Brings a lump to my throat now but it explains a lot.

He's always been there (and hopefully me for him) – money, illness, injury, bereavement, driving bans. We've shared quite a few ups and downs – thankfully many more of the ups! Our friendship surprises lots of people as our interests outside of Ryder seldom cross. That said, there's been many a 'board meeting' held on ski lifts, in sunlit beachside cafés and late night bars!

It's been a blast. Thank you for everything, my friend.

*Life is short,
play more!*

Mark



RIGHT
Peter and Mark, 2019



Client

Network Rail

Location

Newcastle upon Tyne

Complete

2015

Cost

£6.25m

Awards

National Railway Heritage

The brief was to declutter the beautiful Grade I listed structure and provide a new and revitalised concourse incorporating ticket, information, retail and leisure space.



Newcastle Central Station



Preface

David Taylor

Editor, NLQ and New London Weekly



I first met Peter Buchan some two decades ago, when the world was a very different place. Not just in terms of today's rise of the digital, technologically assisted, pandemic affected new ways of working, but also because it was an era when the practice of building was one where the architect had greater powers, within a contrasting political and economic climate.

I was working at *The Architects' Journal*, and at our initial meeting Peter instantly appeared to be the affable, creative character and foil to Mark Thompson's organised business brain. Wine, not beer; theatre, not rugby. But both could seemingly do a bit of *yin* to each other's *yang*, and both were at the helm of this thing called Ryder, which I and much of the London media was having difficulty in pigeon holing.

Was it a Newcastle based regional centre of architects keen to build on, or even recreate, its illustrious past? Was it a national – or indeed international – practice with a network of centres and skillsets, but one which was specialising in the then major growth sectors of health, education, industrial, offices?

In truth, it was probably all of those things – and so perhaps it was also something of a slippery customer.

Except. Peter presented – and still does – the certain, human side of architectural enquiry, providing the reassuring solidity and trustworthiness that meant slipperiness was never an issue. If practices are, in essence, the personification of those who run them, then Ryder was a humane and approachable team: self deprecating and modest but assured; genial and right thinking but not dogmatic; progressive and modern, but founded on a certain sense of tradition.

Having been tutored under significant names like Gordon Ryder, Peter Yates and Ted Nicklin – and in a sense, by extension, Berthold Lubetkin – this affable man with the lilting Durham accent has been at the forefront of the practice for 40 of its 60 years as it produced a series of key socially aware schemes in Killingworth in Newcastle upon Tyne and beyond. From his arrival in 1978, Buchan was instrumental in developing its multidisciplinary way of working, under the late Ted Nicklin's mentorship, acting as a big cog in a whole that was greater than the sum of its parts.

After Buchan was joined by Mark Thompson in 1988, through an early restructure and a subsequent honing of the practice's core beliefs, the Ryder we know today emerged. Thompson casts his mind back to those days, picturing Buchan at Thompson's second interview, asking the questions in a grey suit and a big flowery tie. "I thought, that's a typical architect," he smiles. "But I remember thinking how cool he was. He had a Sierra Ghia Sport I think it was, with a windsurfer on the roof." Thompson perhaps didn't know it yet, but this was an insight into Buchan's exemplary work / life balance. He would go on to experience and value his future business partner's other personality traits, such as Buchan's charisma, determination and appreciation of the finer things in life, like a good dinner and better wine.

Creativity is, and has always been, to the fore in Buchan's world. His interest in the visual arts – already in his blood through various family members with artistic bents – has been a constant thread, working with artists to integrate their work into the architecture and supporting artists in residence. This principle reached a cultural crescendo for the north east when the BALTIC Centre for Contemporary Art opened in Gateshead just after the Millennium, along with schemes like the Sage Gateshead Concert Hall and Angel of the North. Buchan would also use his visionary ability when he took over as chairman of BALTIC's board of trustees in 2009, helping it to – among other things – host the Turner Prize. He has striven with similar zeal to revitalise the architectural education system, and pledged to provide bursaries, continuous education and development of practice members.

While Buchan also has his steely 'doesn't suffer fools' side, in all their time together Buchan and Thompson have only really had two big arguments, and both were resolved with ease, Buchan proving especially good at admitting where he was wrong ("He usually was," jokes Thompson) the next day. But is there one word that springs to mind when describing him? "I'd say selfless," says Thompson. "And then you get into loyal, creative, determined, passionate, fun, generous. And that's just off the top of my head." His strengths include his tenacity and the ability to see something through and, as an architect, his peerless inclusivity and lack of ego.

But really, beyond all of the achievements that you can read about in this book, it is the mark of the man that most who have met or worked with him reflect on his friendly, warm charm and relaxed wit, perhaps over a glass of fine wine – always underpinned with an intellectual but practical rigour and determined, creative flair.

"If you have him in your camp, you can never go wrong," says one commentator of Peter Buchan's easy going, professional, but ultimately likeable team player ethos.

You can't say fairer than that.

Client

Merseyside Police

Location

Speke, Merseyside

Complete

2017

Area

13,500sqm

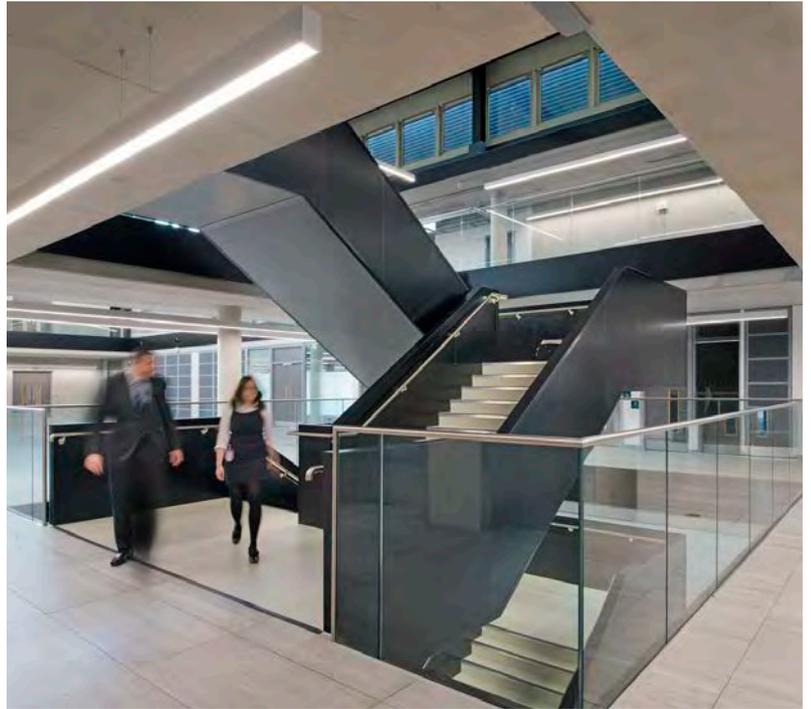
Cost

£36m

Following a thorough review of their estate and as part of a workplace transformation programme, this flagship project for Merseyside Police migrates all of the teams involved in serious organised crime across the force area into a single bespoke facility, bringing significant operational benefits.



Merseyside Police Operational Command Centre



A Note from the Author Rutter Carroll

Architectural Historian



This book represents an account of the life and work of Peter Buchan, architect and senior partner of Ryder. A portrait of an architect who has not only been responsible for design direction across the practice, but also whose work defines the built aesthetic of a regional modernism.

In the preparation of this account I have drawn upon my own academic research into the history of the practice since its formation as Ryder and Yates, through the various permutations and relationships until it emerged in its present form, as well as from the direct personal reminiscences of Peter's colleagues, contemporaries and friends.

This private man, a modest, self-effacing architect of few words, has for over 40 years been pivotal in the development and growth of Ryder.

Buchan's career is marked by shifts in materials and technologies, together with major advances in computer-aided design.

He has an understanding of the times and situations in which we live, believing in the power of architecture, art and collaboration as tools for social progress. Ryder's landmark design for the Newcastle City Library (2009) in collaboration with the artist Kathryn Hodgkinson highlights these interventions between art and architecture.

Buchan is acknowledged as a singularly gifted architect amongst his peers. The rigour and discipline he has demonstrated throughout his career define the collaborative structure of Ryder to this day.

His legacy will endure, not only in the culture of the practice but also in the buildings that have been created by Ryder.

Our goal is simple – to improve the quality of the world around us and, in doing so, improve people’s lives. An approach embedded in the origins of Ryder which remains a touchstone today.

Everything architecture is based on principles of simplicity, usefulness and elegance. It connects people to places, from the room to the city. It defines a responsibility to society and to the future of our planet. It is embedded as much in the pioneering application of science and technology as in art, and is the foundation for the collective journey from the vision through designing, making and beyond into use. Learning from each project for the benefit of the next.

Everything architecture relies on strong leadership to transcend the professional silos. It requires talented people with a passion for collaborative project working to deliver the best return on investment for our clients.

Client

hub North Scotland /
Shetland Islands Council

Location

Lerwick, Shetland

Complete

2017

Area

School 12,530sqm
Halls 3,470sqm

Cost

£47m

A 1,180 pupil secondary school and associated halls of residence for the Shetland Islands, set on a challenging site which required a robust design strategy in response to topography and exposure to the elements.



Anderson High School and Halls of Residence



Contents

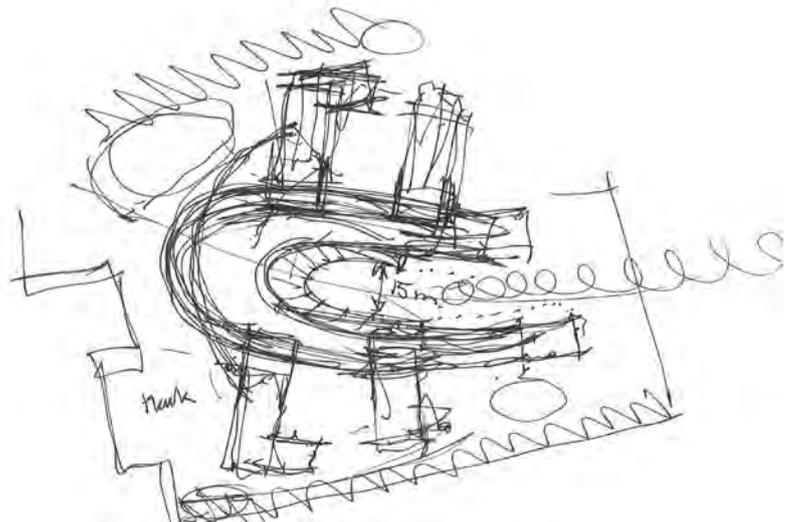
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A Philosophy

Peter Buchan regards himself as extremely fortunate to have spent part of his career under the tutelage of three great architectural figures – Gordon Ryder, Peter Yates and Ted Nicklin. He recognises that their passion and unswerving dedication to contemporary architecture – as a force for good in the world – infused every aspect of their lives. It was nothing less than a way of life and an inspiration to him.

Likewise, Peter's friends and peers who contributed to this book describe a man who is affable yet determined, humble yet visionary, and driven by a consuming passion for architecture that has touched every aspect of his life – and contributed so richly to the environments in which he worked.

1953
Ryder and Yates



1982
Ryder Nicklin

1988
Mark Thompson

1990
Richard Dorkin

1994
Buchan and
Thompson take
the reins

“Architecture represents the lungs that make Peter breathe. It has been his career, it will continue as an academic interest and it will always be an obsession. It is plain for all to see that this lifelong passion wraps around and envelops Peter like a mother with her newborn.”

Mike Shoesmith

Ryder has existed, in one form or another, for over 60 years and Peter Buchan has been part of the practice for over 40 of them.

The impact of his early years with Gordon, Peter and Ted has stretched far into the subsequent practice. Not just geographically in a single handed cultivation of a modern tradition in the north east, but in the creative development of Ryder and Yates’s unique architectural vision – a compelling fusion of the rational and the poetic. The work of Ryder under the guidance of Peter Buchan neither repeats nor extends this tradition, but develops it.

The architecture of Ryder and Yates was inspired by their association with Berthold Lubetkin, with whom they had worked on the planning of Peterlee New Town. Their buildings had a sophistication, but there is something in the purity of their work – with its underflow of poetic yearning, a poignancy intensified by the searing deprivation of its locale – that binds these two outstanding designers with their Russian mentor.

1973
Ted Nicklin

1978
Peter Buchan



Their headquarters for Northern Gas, Norgas House (1965 but recently demolished), won an award from the Royal Institute of British Architects (RIBA) in 1966. Part of it recalled the Minoan horns of Knossos and a giant gas meter was housed within a pyramid.

The firm's subsequent Engineering Research Station, for British Gas and also in Killingworth, won an RIBA award too and is now a listed building.

Thereafter, Stephenson House, Norgas Training College, Norgas Computer Building and School of Engineering, Lion Brushworks, the Citadel for the County Council and Ryder and Yates's own offices – all in Killingworth – represented possibly the most sustained architectural enterprise in a complementary range of modern buildings by a single firm anywhere in the country.

Ted had joined Ryder and Yates in 1963, bringing with him a commitment to social architecture. Having worked on London's Barbican Centre he was attracted to the methodology and rigour of the elegant construction the practice achieved. In the same year Leszek Kubik, a Polish structural engineer, joined and by 1965 building services engineer Jack Humphrey and electrical engineer Geoff Brown were also part of the multi disciplined team. This multi disciplined method of working, new in architectural practice, was pioneering as it allowed architects and engineers to work together from the start in realising a design.

BDP had been founded as a multi disciplinary practice (1961) as too had Arup Associates (1963). Ryder and Yates were clearly in the vanguard.

Gordon and Peter's great friend Sir Ove Arup, in his 1970 speech Total Architecture, supported this ideal.

1995
Peter Barker

1997
Ryder

2004
Richard Wise

2006
Glasgow



“The term ‘Total Architecture’ implies that all relevant design decisions have been considered together and have been integrated into a whole by a well organised team empowered to fix priorities.

This is an ideal which can never – or only very rarely – be fully realised in practice, but which is well worth striving for, for artistic wholeness or excellence depends on it, and for our own sake we need the stimulation produced by excellence.”

ABOVE
Norgas House

LEFT
Engineering Research Station

2007
Liverpool

2009
BIM Academy
Gareth Callen

RIGHT

Ryder Nicklin Partnership
became Ryder in May 1997

BELOW

Eddie Bird, Peter Buchan,
Bruce Riches and Mark
Thompson



When Peter Buchan joined the practice in 1978 he felt that it was the place to be, despite the fact that the economic decline the country experienced during the decade was affecting architects and led many to re examine their design philosophies to go with the fundamental changes in society. Even the most committed architects were aware that modernism was popularly perceived to have failed and that a return to historical styles, whether neo vernacular or postmodern classicism, seemed inevitable in Britain.

Although it was clear that modern architecture had had too ambitious a sense of its own power in thinking it could solve society's problems, Ryder and Yates did not abandon their beliefs. However, their buildings of the 1980s were fewer in number, while Yates's ill health at the time meant his artistic influence was reduced.

When Peter Yates died in 1982, a tribute from Lubetkin praised the "simplicity, directness and purity" of his work. His death led to the formation of the Ryder Nicklin Partnership. Ted Nicklin became a mentor to Peter, moulding the collaborative outlook which remains at the heart of the practice's culture today.

In November 1988, as director with responsibility for moving the practice into the IT age, Peter was joined at Ryder Nicklin by Mark Thompson. A former trainee engineer with British Shipbuilders who came with specific CAD experience, Mark studied construction and project management and then business at Newcastle University. His role would evolve significantly over the next five years.

Gordon Ryder retired in 1990. Following the sudden death of Ted Nicklin in 1994, and with no clear business strategy or succession plan in place, the future of this respected practice was at risk. The history of the practice and its potential was not lost on Peter and Mark – rather than see the practice fold, they saw the opportunity it presented. The result was to become Ryder Architecture, with Mark and structural engineer Eddie Bird joining Peter and architect Bruce Riches as directors.

2010
Ryder Alliance

2011
Hong Kong

2012
Gordon Murray



This was a time of great change and optimism. The UK economy was uncertain and architects had to rethink and regroup for the future, developing new ways of working and adapting to industry changes. The practice had remained regional and the directors wanted to broaden the spread of work by extending its geographical area, but without losing sight of the ethos of the founding partners. If Ryder was to survive, a clear strategy – as well as a restructure of the practice – had to be defined to take the business forward and help it grow.

This strategy was based on a strong self awareness. Peter and Mark knew what they wanted to achieve with Ryder, why they wanted to achieve it and what they were able to do in the short term. The sense of purpose and vision for the future was simple. Ryder would grow and be successful, and would evolve with a definable quality in its people, its client relationships and its design approach that would set it apart from other architectural practices.

2015
Andrew Costa

2017
Vancouver

2019
Amsterdam

Client

NHS Dumfries and Galloway

Location

Dumfries and Galloway

Complete

2017

Area

63,000sqm

Cost

£212m

Awards**Scottish Awards for Quality in Planning**

Winner: Place

Health Facilities Scotland

Design Excellence

Building Better Healthcare

Best External Environment

AJ Architecture

Highly Commended: Health and Wellbeing Project of the Year

MIPIIM

Finalist: Best Healthcare Development

RIAS / RIBA

Shortlisted

RTPI

Finalist: Excellence in Planning for Health and Wellbeing

WAN

Shortlisted: Healthcare

Mitology

Shortlisted: Public Sector

Interior of the Year

Partnerships Award

Best Healthcare Project

The hospital presents a strong and unique presence responding to the characteristics and the vernacular of the region, creating a welcoming environment and a distinct sense of place.

The three primary elements of the campus – the diagnostic and treatment bar, the inpatient pavilions and the women's and children's hospital – are individually expressed to create a vibrant but ordered composition.

The diagnostic and treatment bar contains the most critical and highly serviced elements of the hospital including emergency care, main theatres and critical care, outpatients and ambulatory care, imaging, facilities management, mortuary and pathology.

The inpatient accommodation is arranged as a series of pavilions extending into the woodland, forming direct connections to the natural environment.

The pavilions are conceived as an organic grouping of buildings, with a loose configuration that allows glimpses through to the hills beyond. The spaces between the blocks also permit a network of contrasting lightweight pedestrian routes to connect the inside world with the outside world.

Ryder considered how departments may evolve and, through a change legacy, suggested how expansion can be achieved in key areas without compromise to circulation routes, clinical efficiency and travel distances.

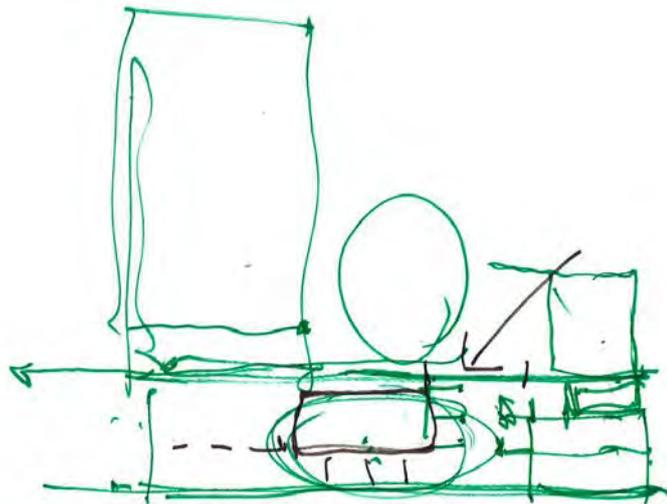
The interior design has been developed within a hierarchy of spaces – public, semi private and private. The interior design strategy provides a cohesive framework to encompass all aspects of the interior environment, from the uplifting and civic spaces of the main entrance through to the specification of robust door protection.



A New Beginning

During his 40 years of practice Peter has been associated with the design of many buildings that would help define Ryder's contribution to late post war architecture in north east England and beyond. The works illustrated here demonstrate how the practice considers, composes and constructs buildings with a sense of harmony and formal order.

A tank factory for Vickers Defence Systems in Newcastle in 1982 replaced the original Elswick works established by William Armstrong (later Lord Armstrong), the 19th century armaments manufacturer. Ted Nicklin was a member of Campaign for Nuclear Disarmament, joking that he was the only member to hold a security pass to a heavy armaments factory. The new building, in the west of the city and almost half a kilometre long, proved to be an industrial reinvention – a cultural shift from the company's Victorian heritage to a modernist design that would help save it.





Pilkington Optronics was the first fully integrated CAD project at Ryder, completed in 1993 in Glasgow.

It embodies the simple concept of a single envelope divided by an internal street running east / west creating two zones, factory north and factory south, allowing for separation of design and administration from production. The portal frame structure is simple and economic with lozenge-shaped roof lights bringing natural light deep into the building.

The north facing glazed wall avoids solar glare whilst highlighting the view of the river Clyde. Only the projecting semicircular drum of the first floor presentation suite, which identifies the main entrance, breaks the fully glazed north elevation.

The developers of Cobalt Business Park were introduced to Peter in 1997 when they acquired a substantial tract of remediated mine workings.

Guy Marsden, executive director at Highbridge Properties, recalls that the land was “overhung by electric pylons, with tethered ponies across a very grey landscape. Yes, it was bleak. But Peter was enthused in that gentle Peter manner and, with a sharp pencil and rolls of tracing paper, helped us transform the site into the 200,000sqm commercial centre that is now Cobalt – the largest office park in the UK.”

The scale of such a development put Peter under professional pressure, balancing the specific requirements of occupiers with the commercial demands of developers, but he always maintained that wry smile and easy style that disguises his extraordinary talent.

LEFT
Pilkington Optronics

RIGHT
Cobalt 22 23



The completion of Durham Johnston School in 2009, as Peter's alma mater, was a deeply personal project. It amalgamated two institutions on separate sites into one new development." A triple height, fully glazed street links the facilities and provides several breakout learning zones, which increases the teaching space provision.

Community facilities and dedicated curriculum delivery spaces form separate elements off the main street. A centrally placed café for students and teachers encourages social development and citizenship.

Architects need to understand the past in order to face the future with confidence. These selected works not only demonstrate the continuous process of change and development within the forms of architecture as Ryder sees it, but also express the tension and intelligence echoed in earlier buildings by Lubetkin.

Liverpool Innovation Centre, completed in 2012, provides serviced laboratory and office space with central support and ancillary facilities alongside early phases of the Science Park. The building is designed to respond to the visual impact of the adjacent Metropolitan Cathedral and provide a strong and appealing frontage along Great Oxford Street.

LEFT
Durham Johnston
School

RIGHT
Liverpool Innovation
Centre





LIVERPOOL
SCIENCE PARK

Client
Tombola

Location
Sunderland

Complete
2018

Area
2,490sqm

Cost
£8.5m

The brief was to design the best office in the north of England for Europe's largest online gaming company, as well as being a catalyst for regeneration for the city of Sunderland. As tombola sought to expand and attract top talent it was essential to provide a flexible working environment, whilst maximising the building's connections with the River Wear and the city from the Old Sunderland Riverside Conservation Area.

A light and spacious working environment promotes conversation and innovation, and includes an atrium, social hub, collaboration areas, restaurant, gym and presentation suites.



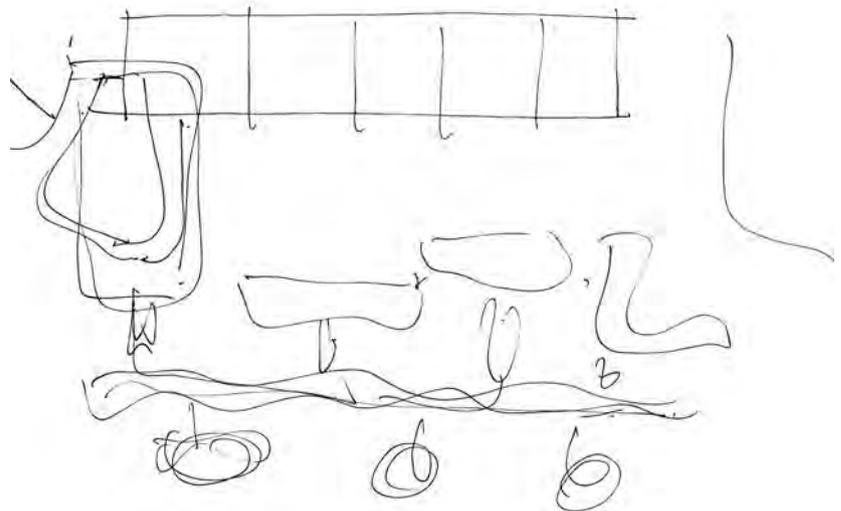
Tombola House



Art and the Community

Peter is an architect who is unashamedly passionate about shaping the future of northern England's great cities and who has a desire to lend his expertise to the advancement of change in the region. He has enjoyed a number of parallel activities and responsibilities in architecture, the arts, education and the broader community throughout his career.

Peter's interest in the visual arts has been with him since childhood, encouraged by his father, a teacher and artist. Peter regularly works with artists to integrate their work into the architectural process, continuing his belief in the importance of design and culture. As a practice Ryder has supported artists in residence – demonstrating overlapping interests in architecture and art which Peter Yates, a keen painter, would have understood.



When the BALTIC Centre for Contemporary Art opened in Gateshead in 2002, Brian Sewell, the controversial art critic, wrote that major exhibitions were being lured away by such venues from the “more sophisticated” metropolitan audience. Despite these comments BALTIC was a success, and along with other capital projects – including the Sage Gateshead Concert Hall, the Gateshead Millennium Bridge and Antony Gormley’s Angel of the North – it helped transform Newcastle and Gateshead through culture and the arts, gaining an international reputation.

Peter became involved with BALTIC because he knew how important such institutions are to the arts and culture scene, and how much art funding has been reduced. He understood, as an employer, that the cultural offer of a region is one of the first things on someone’s mind when they are looking for employment. If a city is a cultural wilderness, you might think twice about making such a decision. It ends there for him. Culture is what separates humans from the rest of the animal kingdom.

Architects can make excellent chairs of organisations because they straddle business and art, are visionary and well organised – a fitting description of Peter by those who have witnessed him in action. It therefore seemed a natural move for Peter to take over as chairman of the board of trustees of BALTIC in 2009 whilst Godfrey Worsdale was director. The board was largely made up of artists and representatives of the local authority, higher education and the business community, representing a wide range of viewpoints and opinions.

Peter was adept at taking the best from all views and opinions and formulating balanced and well judged solutions agreeable to all parties. Moreover, he recognised the fine line between the creative subtleties of the arts programme and the tough operational realities of arts funding. Under Peter’s guidance, this fine line was managed without impacting either artistic integrity or the organisational requirements of BALTIC. Godfrey attributes this to Peter’s many successful years in a leading role at Ryder, adding that architecture must be the single best example of a profession where creative ambition has to be perpetually balanced with pragmatic constraints.

Peter and Godfrey shared the view that if BALTIC was to be as successful as it could and should be, then risks needed to be taken. During the financial downturn of 2008, arts organisations were suffering. BALTIC, already the country’s largest dedicated contemporary art institution, was given the chance to expand into a second large new space across the Tyne in Newcastle. Peter’s clear advice was that this was the right time to grow, and the organisation decided to expand. As a result, the team was able to build a uniquely valuable partnership with Northumbria University and Newcastle City Council, whilst creating a wonderful new resource for the region’s emerging artists.

In 2011 Peter was instrumental in the venue's successful bid to host the Turner Prize, an exhibition of contemporary art that embodies interaction within the public arena. Named after the English painter JMW Turner and organised by the Tate Gallery, it is an annual prize presented to a British visual artist. It had been staged at Tate Britain every year, with the only exception in 2007 (when it was held at Tate Liverpool in support of Liverpool being the European Capital of Culture 2008). For the first time in its 25 year history, the Turner Prize would be hosted outside London by a non Tate gallery. BALTIC now had the opportunity to widen and deepen the debate with its visitors as well as strengthening its partnership with the Tate.

Anyone who thought the region wasn't in the least bit ready for, or interested in, hosting such a prestigious and provoking event would be proven incorrect. The Turner Prize exhibition at BALTIC ran from October 2011 to January 2012, attracting nearly 150,000 visitors, more than at any previous Turner Prize exhibition. Plus, it was free to access.

Since then, the Turner Prize has been hosted at non Tate galleries around the UK every other year, and there is no doubt that Peter was instrumental in this change of direction by the Tate which was initially cautious about changing the venue and location for the event.

Through Peter, Ryder sponsored a number of exhibitions at BALTIC. In 2014, an installation by Glasgow based artist Sara Barker was commissioned by Ryder and opened in BALTIC'S Level 2 gallery, which had also been redesigned by the practice.

This collaboration resulted in a sculptural work exploring and responding to the volume and architecture of the gallery space.

Peter's involvement with BALTIC was driven by his personal generosity towards the cultural sector and also to north east England as a place to live well. Godfrey recounts that he made a huge difference to his time as director – endlessly kind with his time, allowing great freedom yet always being at hand when problems arose.

“I have always found Peter to be fantastic company with great charm and wit, and he never seems fazed as he focuses on positive ways forward. Whenever peers of mine in the arts sector tell me that they need to find a new chair, I always give the same advice – look for an architect!”

Godfrey Worsdale



SARA BARKER AND RYDER ARCHITECTURE

14 November 2013 - 8 March 2014

Over the last few years, Sara Barker and Ryder Architecture have been working on a series of projects that challenge the way we think about architecture. Their work is characterized by a bold, geometric language that combines traditional architectural forms with modern materials and techniques. In this exhibition, we will explore their latest work, which includes a series of small-scale interventions in urban spaces and a large-scale project in a rural setting. The exhibition will feature a series of models, drawings, and photographs that illustrate the design process and the final results. We will also hear from Sara and Ryder about their work and their vision for the future of architecture.

Curated by [Name]

Exhibition Design: [Name]

Installation: [Name]



Sara Barker and Ryder
Architecture
The Subtle Knife, BAL TIC

Peter led the board of BALTIC with vision, determination and panache in a challenging environment. It is testament to his commitment that he continued as chair for the maximum term allowed, until his retirement from the board in March 2018.

Peter's interest in the arts has covered a broad range of activities. Dodgy Clutch Theatre Company is a celebratory arts group that hosts outdoor events as well as education and community projects. They had been commissioned to produce a theatrical event in the garden and grounds of Wallington Hall, a National Trust property in Northumberland, and wanted to work with architects, artists and makers to create a series of installations around which the performances could take place. The intention was that each piece could stand alone as a work of art in its own right.

Ozzie Riley of Dodgy Clutch was introduced to Peter by his son in law, then an architect at Ryder, who recognised that Peter would be interested in becoming involved in this type of cultural event. Ozzie recalls that he first met Peter on the green at Wallington Hall, in the spring of 2002.

This was quite a big commission for the community based group and required a strong team of practical dreamers – or “pathological optimists, engineers of the imagination” – to bring it to reality.

Ozzie admits that he was nervous about meeting Peter. “After all, he was the director of Ryder and I was an unknown community artist. I had to convince him that we were professionals and knew what we were doing!”

RIGHT
Wallington Hall,
National Trust



“Like a lot of creative people he was open, friendly and relaxed. He wasn’t condescending, nor was he in any way ‘superior’. In fact, he seemed pleased to be offered the opportunity and to rise to the challenge. He was very generous and warm and easy. What a relief. What luck!”

Peter listened to Ozzie’s ideas on the piece and asked interesting questions about why he had chosen ‘unrequited love’ as the theme. This was going to be a fantasy piece of pure imagination but rooted in reality. (Ruskin had his honeymoon at Wallington and, so the story goes, he never consummated his marriage. There is also an unfinished painting in the hall which Ruskin started whilst there). Apart from the theme, it was a blank canvas – a refreshing change from the norm of an architectural brief. Anything and everything could be done.

Peter turned out to be as big a dreamer as Ozzie, but he is also very good at practical problem solving. As he said, “There is always a way.” Ozzie wanted to take the audience (a thousand people each night) on a theatrical journey in which they could participate. Peter totally understood the concept and became excited about the possibilities it generated. They went for a walk, came up with some good ideas and, fortunately, got on well.

On the opening night, the grounds of Wallington looked beautiful and the feedback was fantastic. Peter even shed a few tears. The event was recorded in a photograph on the front page of *The Guardian* and articles in the supplements. It was the beginning of a friendship and a journey into many new ventures.

Ozzie felt that Peter was a kindred spirit, observing,

“That people have a capacity to reach beyond their limitations is to my mind what art and education are all about. Peter is in that sense a real artist. He gets it. But he does it with a real lightness of touch. It was always good having him around. He was calming and it seemed that he liked what we did. When I wasn’t so sure, he was reassuring.”



Peter's association with Dodgy Clutch reached new heights three years later when they collaborated on an ambitious project in the Tyhume Valley, Eastern Cape. A community project to create an amphitheatre within the grounds of the Gqumahashe School presented an opportunity for Peter to become involved because he wanted to give something back.

Peter had become, in his words, the 'respectable' face of Dodgy Clutch. And Ozzie recalls, "He sat on our advisory board. We drank red wine and laughed a lot. We once missed a flight back from South Africa, being so absorbed with the project that we lost track of time whilst in the departure lounge. Peter even introduced me to 'brunch'... well, what can you say? How much smashed avocado can one eat?"

Not only would the Ryder team provide their expertise to this overseas project but they would also learn about local materials and construction techniques, working with the local community to provide a sustainable facility that would benefit the area in the future.

Peter worked creatively, quietly and courageously, leading the team on this large scale educational project in a very rural area of the Eastern Cape. Whilst this was a pilot project, Peter was aware of how culturally led regeneration projects can stimulate and inspire dramatic growth. This amphitheatre would serve to demonstrate the benefits of similar projects in communities across South Africa.

LEFT
Tyhume Valley

BELOW
Peter in Tyhume Valley



Peter's father in law, Derwent Wise, was concerned with the physical making of art, often working with his brother Douglass, architect of Vale House in Newcastle, where poured concrete panels used shuttering designed by Derwent. Peter's mother in law, Elizabeth, was also an artist and her murals adorn the Marriage Suite in Newcastle's Civic Centre, completed in 1969.

In 2009 Ryder was given an opportunity to create a piece of permanent art with an architectural commission from Northumbrian Water to design a shelter on a peninsula along the Lakeside Way on the north shore of Kielder Water. The shelter would be one of six architectural sculptures constructed along the shoreline.

The Janus Chairs (2009) take their inspiration from the unfolding petals of a flower. The three large rotating chairs are made from glulam timber backed with stainless steel to reflect the sky. Janus was the Roman God of gateways and beginnings, often depicted as having two faces looking in opposite directions. On approach, the chairs read as one sculpture, but each is different in size and so provides a constantly changing composition depending upon their positioning. Each has a roof that extends, so when the chairs are rotated towards each other they overlap to form a partial shelter offering protection from the wind and rain.

BELOW
Janus Chairs

RIGHT
Newcastle City Library





Peter believed that working with artists at the conceptual stage was co authoring the piece, which made it more fulfilling. He is particularly proud of the collaboration between Ryder and the glass artist Kathryn Hodgkinson on the glazed elevation of Newcastle City Library, comprising four drawings, each one like a chapter of a book. The text relates to four questions asked of over 1,000 members of the public:

What makes you happy?

What would you change?

What do you fear?

What gives you hope?

The answers – simple, complex, funny, poignant, angry, predictable, unexpected and honest – inspired the imagery woven into the composition, which is composed of layers of text, drawings, photographs and old books.

The elevation takes on a different appearance as the day progresses, with sunlight illuminating the work and casting filtered light into the space behind. At night, the images come alive from outside as the drawings glow into the street. The result is a building that, through art, depicts a portrait of Newcastle at a point in history.

Andrew Motion, poet laureate and guest at the opening ceremony, stated:

“It is a wonderful building, combining wonderful opportunities for pleasure, learning and discovery. A beacon, in fact, and a magnificent reminder of everything that libraries can offer their communities.”

RIGHT
Peter with Her Majesty The Queen, Newcastle City Library opening, 2009



Client

The Prince & Princess of
Wales Hospice

Location

Glasgow

Complete

2018

Area

5,840sqm

Cost

£21m

Awards**GIA Awards**

Winner: Healthcare

Winner: Supreme

Scottish Design Awards

Highly Commended

Scottish Property Awards

Winner: Best Healthcare

Development

Winner: Design Through

Innovation

The hospice, located within Glasgow's Bellahouston Park and surrounded by a context of historically significant villas and cottages, benefits from a civic presence with a form which mediates between the city it serves and its parkland landscape setting.

The inpatient rooms are based on the Sengetun model (meaning bed courtyard) which makes it easier for patients to orientate themselves and feel comfortable in a smaller group. It also supports patients who may be easily confused and have sensory impairments or dementia.

A verandah that wraps around the perimeter of the building creates a sense of protection whilst offering a transition zone between the interior spaces and the surrounding landscape.



The Prince & Princess of Wales Hospice



Pioneering Change

Architecture is no longer simply about designing buildings, places and spaces. It is the product of many disciplines – urban design, planning, cost management, engineering, environmental design, technology, materials science, product development, construction and facilities management, to name but a few.

Peter has for a long time thought architectural education in the UK is over regulated, sterile and increasingly detached from the needs and aspirations of a wider society.

He believes the education system needs to promote new generations of wide ranging professionals, diversely skilled but with a common entrepreneurial approach to collaboration and creativity in problem solving, and has called upon the RIBA and educational institutions to participate in developing new agendas to reshape the entire industry.



RIGHT
Ryder Bursary winner
Hannah Bryan with Ryder
partner Gordon Murray, 2016



Change starts with education, but it does not happen overnight. Ryder is not one to wait for others to act, but is committed to inspiring the next generation of built environment professionals. Over the past 25 years Ryder has introduced a wide range of programmes to effect change and develop people at all levels.

One of the commitments Peter and Mark made to the team they first assembled back in 1994 was to the continuous education and development of everyone in the practice.

The Ryder Bursary was introduced in 1998. Significant support is provided to undergraduates on year out placements who demonstrate outstanding work in both university and practice.

Over the years, Ryder has invested over £400,000 in supporting students during their full time studies, in addition to offering the prospect of a job on graduation. More than 30 people have benefited from the programme, with seven of them now senior members of the Ryder team.

To harness the vast array of learning opportunities within the practice, Ryder Academy was introduced in 2000 as the umbrella for all personal development. It subsequently evolved into Ryder360 and remains at the heart of Ryder's people led ethos.

In 2012 Ryder was a founding member – with Esh Group, Arup and Turner & Townsend – of the award winning Building My Skills schools engagement programme. To date, the programme has delivered 2,015 timetabled sessions and engaged over 62,000 students with support from over 100 like minded businesses.

In 2013 Ryder launched the pioneering and award winning PlanBEE (Built Environment Education) programme with Gateshead College – in collaboration with founding partners Arup, Brims, Cundall, FaulknerBrowns, Sir Robert McAlpine, Tolent, xsite and 3E Consulting – to inspire a new generation of bright, talented people to consider a rewarding career in construction. This blended learning approach delivers work ready graduates with the creative, practical and entrepreneurial ambition the industry needs in order to evolve.

The scope and commitment provided by the scheme has few equals in supporting education across the construction industry.

Tom Harrison, former chief operating officer at Turner & Townsend, speaks highly of Ryder's work to develop a greater strategic understanding of the construction sector and the wider industry, and what needs to be achieved to compete in today's market.

He specifically refers to Ryder's vision on the significance of Building Information Modelling (BIM) and the joint venture (BIM Academy) it established with Northumbria University in 2010. BIM Academy is now well established as an international consultancy, and as a governor of Northumbria University Tom acknowledges the respect with which Ryder is held, not only in the academic world but also within the built environment industry in the north east of England and beyond.

LEFT
PlanBEE, 2016



“I have known and respected Peter socially and professionally for many years. In particular I was a governor under his chairmanship at Newcastle Church High School and through the successful merger which created Newcastle High School for Girls. Whilst he would insist that he was blessed with some excellent governors, his many qualities – including charm, diplomacy, great fun, and an eye and mind for what is possible with imagination and determination – were all essential and appreciated during these challenging but rewarding years.”

Mick Thompson, formerly a partner of KPMG and governor Newcastle High School for Girls

Peter's commitment to pioneering change in education extends beyond the built environment. In 2008 he was chairman of governors at Newcastle upon Tyne Church High School, an independent day school for girls – the oldest continuously operating girls' school established in the city. In January 2013 it was announced that the school would merge with its neighbour and rival, Central Newcastle High School, in July 2014. At the time, this was seen as an unpopular move by the majority of parents and scholars, many displaying a great deal of emotion and anger at the decision.

As chair, Peter embraced the challenge of dealing with the merger. This long, arduous and often difficult journey was to test Peter's strength of character and confidence in his own strategies, and a lesser individual might have succumbed to an easier and less controversial route forward.

Never one to shy away from making difficult decisions, Peter was instrumental in driving forward the merger of the two schools.

It is testament to Peter's commitment that he remained chairman of the combined school until he was sure the dovetailing of the two schools was sound and secure, and any concerns parents still felt had been addressed.

Pioneers of change can shape the future and, almost six years later, the merger has shaped education for girls, leading to the formation of the highly acclaimed Newcastle School for Girls – a stronger, fitter and more robust institution.



Client

Royal Botanic Gardens, Kew

Location

Surrey

Complete

2019

Area

1,350sqm

Cost

£8.8m

A strong design narrative derived from its unique setting surrounded by mature vines and trees. The restaurant is a simple, lightweight pavilion structure that blurs the boundaries between indoors and outdoors.

Royal Botanic Gardens, Kew, Pavilion Restaurant

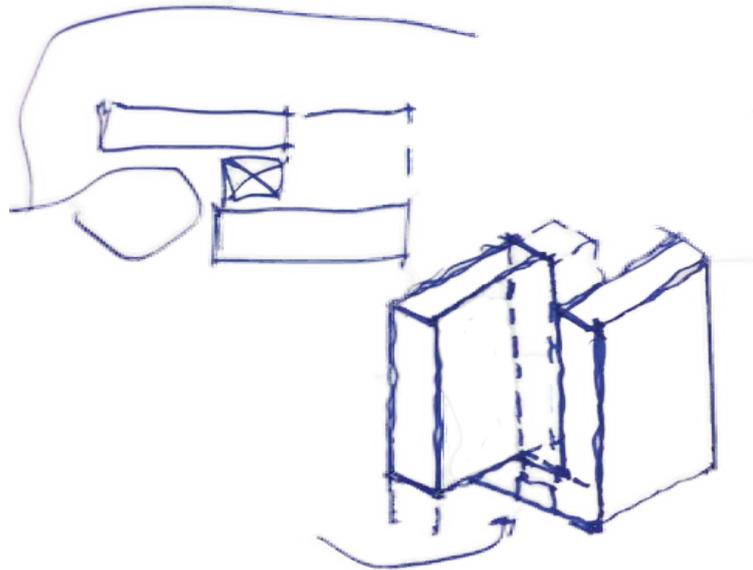


The Profession

RIBA North East is a coordinating body for chartered architects, allied building professionals and the public.

Peter became the elected chair in 2012, holding the position until 2016.

He refined the mandate of the RIBA in the region, reviewing how it might best serve its members, implementing change and providing a strong voice nationally.



Tim Bailey, partner at xsite architecture, describes Peter's tenure,

“Under Peter’s steer the region got more businesslike, with a national presence that gave the region a voice. I think Peter was committed to the regional RIBA scene but pretty intolerant of the national bunfight – not very productive and rather more show than delivery, absolutely the opposite of what Peter is motivated by. He passed the chair to me and I was grateful for much of the groundwork in giving the region a clarity of focus and intent.”

As a practice, Ryder has been at the forefront of sponsoring and supporting many RIBA events over the years, including exhibitions, book launches and workshops.

Michelle Percy FRICS, director of place at Newcastle City Council, remembers working with Peter on the launch of an RIBA award ceremony.

The event was held some 20 years ago in the Boiler Shop, a Grade II listed workshop that was once the home of the Stephenson Engineering works. Peter had championed for the event to be held here because, recalls Michelle, “he thought the backdrop would be stunning – which of course it was. The lighting, the industrial setting, was hugely dramatic. But it was so, so cold!”

Ever the visionary, Peter merely said, “We might be cold, but look at the experience we’re having, and how many people don’t fully understand the significance of this building in reaching out across the globe, informing the world and revolutionising lives. If we get just a few people understanding that, we might start a movement of a new industrial revolution in Newcastle.”

What is extraordinary is that the event took place 20 years ago, before the now more familiar move to adapt warehouse buildings for alternative use. Since then, the Boiler Shop in the regenerated Stephenson Quarter has become one of the most sought after venues in the UK – and named as one of BBC Music’s 10 most beautiful UK gig venues.

RIGHT
Cooper's Studios,
Newcastle upon Tyne



Peter has displayed the same deep, thoughtful approach and vision to other listed buildings that have been brought back into use by Ryder, including its previous Newcastle office at Generator Studios, and its current office at Cooper's Studios.

Michelle, who has known Peter in a professional capacity for over 30 years, states,

“This charming, warm, engaging, thoughtful and gentle person has been a constant supporter, encouraging ambition and growth with a ‘never give up’ attitude. He is a great ambassador for the city, and if you have him in your camp you can never go wrong.”



ABOVE
The Ashington Centre

Professionally, Peter is seen as a man deserving of the respect of his peers across the construction industry, be it clients, fellow consultants or contractors. Within the industry, those who have been fortunate enough to collaborate with Ryder regularly state that respect, professional competence and stature are key to their relationship. Peter is seen as a man of huge ability, vision, commitment and enthusiasm. His charm and courteous manner have enabled him to encourage both clients and design teams to adopt more creative approaches than they may have anticipated in finding design solutions.

Totally committed to working as a team and adding value, Peter has set high standards in dealing with clients. His ability to demonstrate infinite patience and diplomacy, and an enviable ability to sort out collateral damage, has meant that working with Peter is easy.

David Scorer, director at Bowmer & Kirkland, who worked with Ryder almost continuously for over a decade during the development of Cobalt Business Park, recalls Peter's diplomacy,

“Although we had a number of issues where we didn’t immediately see eye to eye, I cannot ever recall any form of cross words between us. Peter had the professional skills and perceptive dexterity to work with the wider development and delivery teams to steer us away from any such head to head clashes well before they ever became an issue. Genuinely one of life’s good guys.”

Client
University of Liverpool

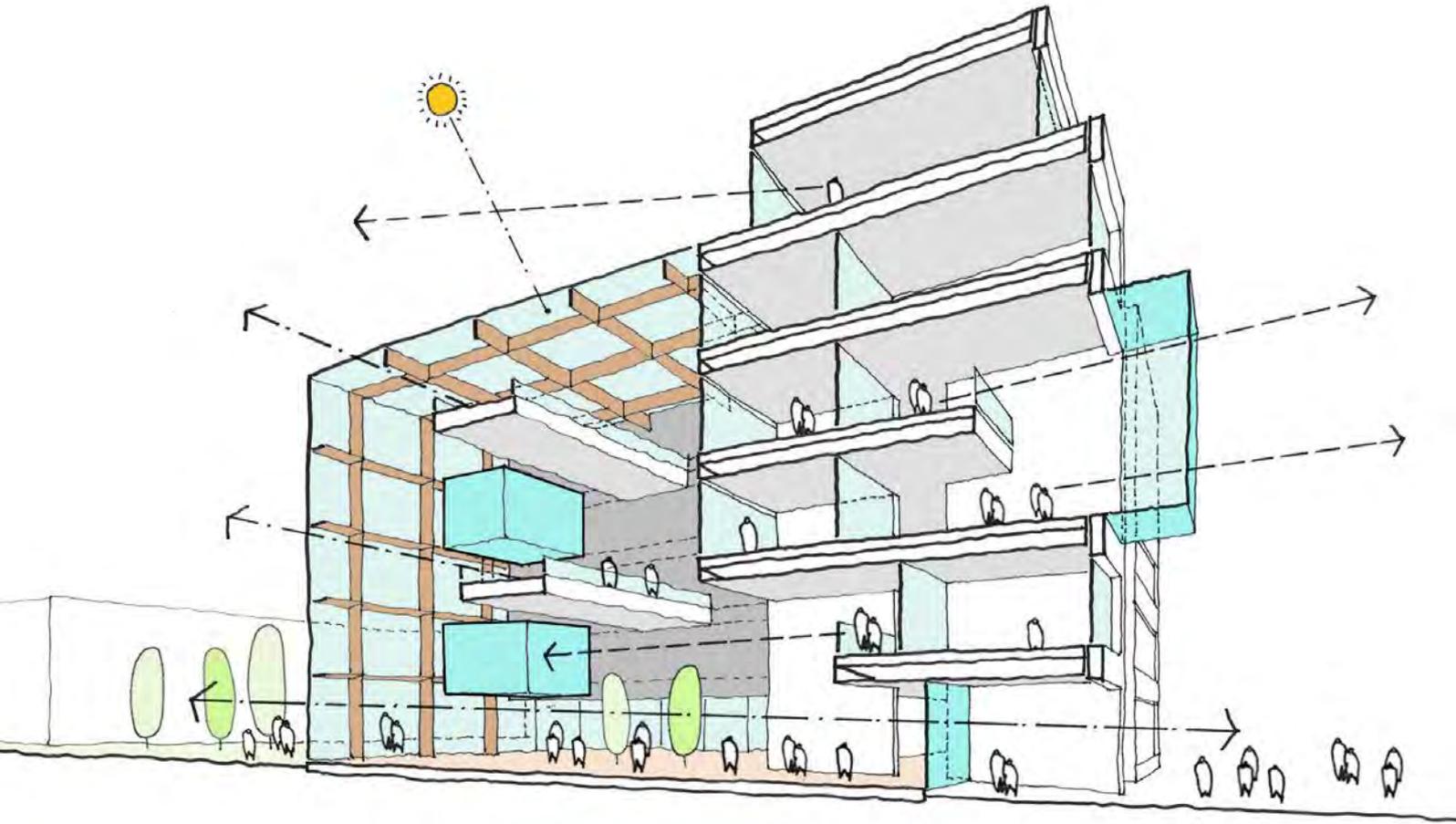
Location
Liverpool

Complete
2019

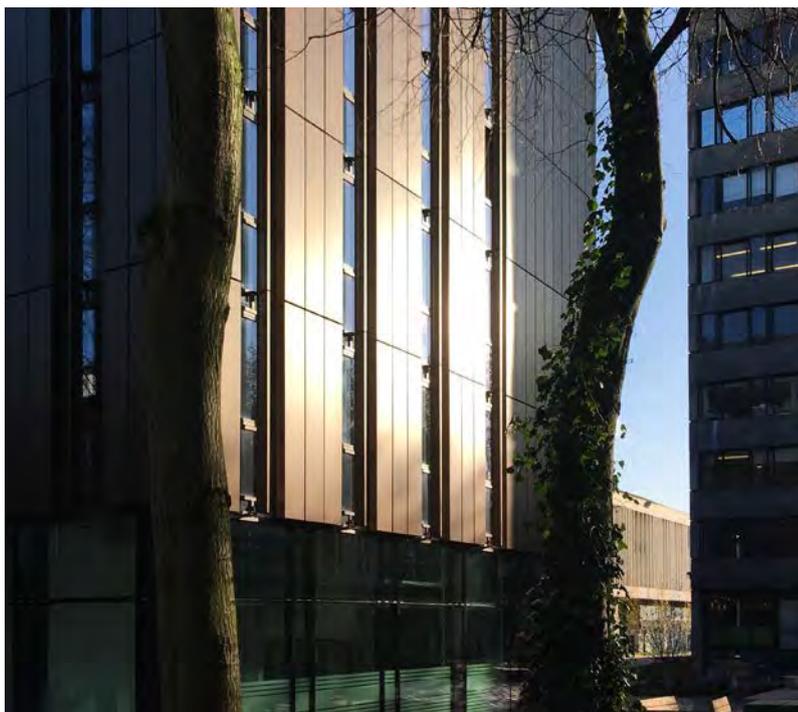
Area
6,240sqm

Cost
£15m

A major capital investment to consolidate fragmented schools into a shared space. The transformation of the Cypress Building, including an extension with a central atrium, creates a vibrant heart of the School to encourage collaborative working and learning.



University of Liverpool School of Law and Social Justice

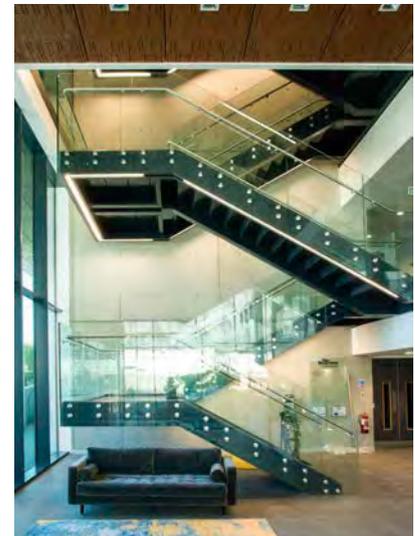


Developing the Practice

Peter and Mark held a strong belief that Ryder had something distinct to offer. This goes some way to explaining why they have been successful in building a collective, a shared culture and vision that runs through the whole practice in an environment of strong leadership and direction, where people's views are listened to and considered, embracing change and moving forward.

Today Peter continues to talk about the 'what' of 'what we do' – the simplicity, usefulness and elegance of Ryder's buildings – and the 'how' of 'how we do it' – developing the best people and creating an environment allowing them to grow and contribute.

Yet the timing of Ryder's formation could not have been worse for Peter and Mark in terms of the economic situation in the construction industry. It was necessary to restructure and to downsize, with numbers immediately reducing, Mark recalls, from 26 to 14 people.





ABOVE
Generator Studios

LEFT
The Biosphere, Newcastle
Helix

The need to survive as well as pride in its work motivated the company. Extending the practice within the UK became a priority to ensure future work outside the region. Motivation, retention and the wellbeing of the team was identified as key if the practice was to succeed, and the directors introduced a generous reward scheme way ahead of its time in 1994, including profit share and sabbaticals.

Within a few years, Ryder was establishing itself in the region as a practice of professional competence and stature. Peter honed his skills in diplomacy and patience and remained client focused at all times, whatever arose. Project managers – generally quantity surveyors who had wrested project control from architects due to their greater commercial awareness (that's another story!) – were happy to have Ryder on board, particularly as Peter readily accepted challenges and was able to offer viable solutions in the most difficult situations, deadlines were met and morale retained.

Setting up an office in another city without local work or contacts is difficult. In 1999, the opportunity to merge with a small London firm emerged, allowing Ryder to establish a working base outside Newcastle for the first time. Travelling to London on the train, Peter met Tom Harrison who, because of his respect and confidence in the profile of Ryder and in Peter, offered to introduce him to some of his own key London associates.

By 2000 Ryder's business plan was succeeding, and the teams grew as more work was secured. Outgrowing the Killingworth office, in 2001 Ryder redeveloped the old city tram power station on Melbourne Street, Generator Studios.

Nigel Perry, a planning consultant operating out of Generator Studios, recalls that his relationship with Peter developed as Ryder was in the process of transforming from a well respected regional firm with a reputation for innovative design, but a limited client base, into a national player with a broad commercial client base. Both shared the same determination to show that Newcastle could compete with the best.

“Peter’s enthusiasm for innovative and cutting edge design was infectious. Being involved in a project team with him was always challenging and great fun as he was always thinking ahead and was an excellent spotter of emerging trends. His charm and courteous approach enabled him to encourage both clients and design teams to adopt more creative design solutions.”

Nigel recalls one project where, in the early days of the emergence of city centre housing in Newcastle, they spent four memorable days touring housing projects in central London to see current best practice and bring this to bear in Newcastle. “This was far from a dry study trip in every sense of the word, Peter’s legendary entertainment skills being another important ingredient of his success.”

In 2001, a gift for identifying emerging trends – linked to a desire to extend Ryder’s horizon internationally as well as into different sectors – led to Ryder setting up a joint venture with a large US firm, HKS, which specialised in healthcare and was looking for a foothold in Europe. This also allowed the practice to develop an expertise in what was to become a growing market. Mark Thompson remembers, “It was the time when the Labour government was investing heavily in community infrastructure, and the London office gave us more profile while the mutually beneficial partnership with HKS gave us credibility and skills in the healthcare sector.”

Ryder went on to deliver projects including North Staffordshire University Hospital and, although the HKS joint venture ended in 2008, it has continued to win major healthcare and public sector work including Dumfries and Galloway Hospital and the Prince & Princess of Wales Hospice in Glasgow.

At the time, in the absence of much private sector work due to the financial crisis, education provided the backbone of Ryder’s work. However, in 2010 the Building Schools for the Future programme was scrapped by the then education secretary Michael Gove.

Resilience to the economic downturns in the UK was key to survival and subsequent growth. Moving into different sectors, offering different services and expanding Ryder abroad were seen as prime objectives for the future success of the practice.

Mark and Peter have worked together for over 30 years in growing the Ryder business. Working relationships are difficult, and challenges have to be overcome. Their relationship is strong and has undoubtedly stood the test of time.

Their original desire to turn the once regional practice with an international outlook into a truly international practice is succeeding. Ryder now consists of over 220 people internationally with a further 300 in the Ryder Alliance, with partners in Australia, China, Japan, South Africa, South Korea, Spain and Thailand.

The future’s bright.

Client

Hong Kong Police Force

Location

Hong Kong

Complete

2020

Area

60,000sqm

Cost

£180m

The building, which responds to a tightly constrained site within the Kai Tak regeneration area, provides accommodation over 20 floors comprising specialist operational facilities, headquarter command accommodation and a public facing divisional police station.

Flexible floor plates and common facilities promote effective communication and engagement between the police functions and allow for a high degree of future adaptability.



Kowloon East Regional Police Headquarters

Client

Legal and General
Investment Management

Location

Newcastle upon Tyne

Complete

2020

Area

The Lumen 13,030sqm
The Spark 13,200sqm

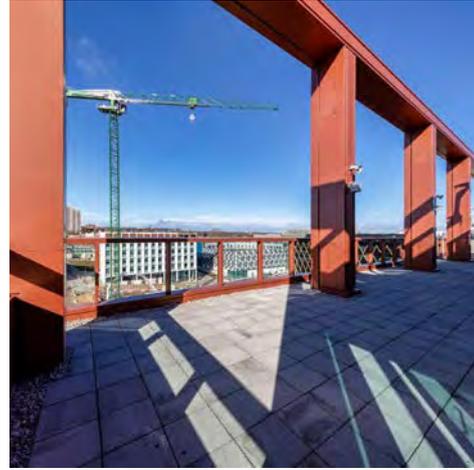
Cost

The Lumen £26m
The Spark £30m

The Lumen and The Spark provide over 26,000sqm of workspace and are both designed to BREEAM Excellent with an EPC rating of A.



Newcastle Helix



The Man

“Very few of us are able to point to iconic structures as a testament to our creative genius, but Peter can.”

Jamie Martin, Ward Hadaway

Peter was born in Durham and is very proud of his northern roots. An only child, his father David was a school teacher and artist, and this clearly influenced Peter's interest in the visual arts from an early age. His mother Joyce sadly died when Peter was young and, upon his father's remarriage, his stepmother Mary became a key figure in his upbringing.

In recent years Peter has been a great support to his father, who very sadly but peacefully passed away at the age of 94 during the writing of this book.

Peter attended Durham Johnston School, currently the highest rated comprehensive school in the region, prior to studying at Birmingham School of Architecture.

A father of five children and a grandfather, Peter is very much a family man although, with a wealth of interests to keep him busy, his friends note that childminding is unlikely to become his main hobby upon retirement.

Peter has always enjoyed sailing – whether in the Lake District, in Northumberland or in Mallorca. Indeed, he met his wife Helen whilst crewing for local architect Diana Rowntree on her ocean going yacht. Diana was a close friend of Gordon Ryder, an accomplished sailor who sailed out of Tynemouth and Beadnell. These associations were to figure hugely in Peter's future.



BELOW

Newcastle University
Sports Centre



His interest in architecture and design is clearly evident at his homes in Newcastle, Mallorca and Colorado. The harmony within each is tribute to Peter's design skills.

For many of those who have come into contact with Peter on a professional level, their relationship has matured into a lasting personal friendship. These strong personal relationships often include family holidays together.

Speaking to these associates, Peter the man is regularly presented as an amiable, gentle, easy going, self effacing and exceptionally talented character. To them, it is a privilege to have a great visionary architect as a friend.

Jamie Martin, senior partner at law firm Ward Hadaway, notes that, as well as Peter's considerable architectural legacy, "he led the board of BALTIC with vision, determination and panache in a challenging environment. It goes from strength to strength as a result of his legacy. Add to that the excitement that is engendered as we in the north east business community look forward to the Ryder Christmas lunch, and in particular Peter's speech, and you have the Renaissance man that is Peter Buchan!"

Darren Richardson, director at communications firm Gardiner Richardson, met Peter in 1996 and sees him as a talented and generous person who has guided him and helped him to grow his business over the years. Darren is now vice chair of the BALTIC board of trustees and finds that Peter is the perfect mentor.

Long standing friend Mike Shoesmith describes the varied and often incongruous interests that have cemented some of Peter's great friendships over the years. "We make strange bedfellows. I'm essentially an extrovert, a rugby and cricket enthusiast who likes going to the pub to drink beer and talk about scrum halves and night watchmen. Peter is more reserved, prefers fine wine and restaurants and thinks a night watchman is someone who looks after a building site! I'm obsessed with detail, Peter craves the big picture. He likes Dylan, I like Elton. He likes shellfish, I like fish fingers, he prefers the aisle seat, I like the window seat, he's a Dunelmian, I'm a Yorkshireman ... the differences just keep rolling in. It is therefore with some amazement that we find ourselves over twenty years on, still rubbing along, still chewing the cud, still good friends."

When travelling, Peter will often conjure up a visit to a gallery, a music venue, a transport hub or a museum. The contents of the building may be of little consequence to him – the main purpose of the visit will be to engage with the building, soak up its atmosphere and assess its contribution to the built environment.

“For many years I’ve seen Peter bring that rare blend of humility, engagement and expertise. Ryder has evolved in many territories with great respect in those markets, reflecting Peter’s input as part of the team. His expanding global locations are not limited to business either. Bizarrely and coincidentally bumping in to Peter whilst skiing in Beaver Creek and enjoying the sun in Palma made me realise that he travels the globe for leisure too – although one suspects there is more than a touch of architectural observation involved.”

Stuart Senior, Gleeds

Mike recalls a visit to Berlin with Peter in 2016. At the very last minute, Mike spotted an advertisement for a classical musical concert at the Berlin Philharmonic Hall conducted by the world famous Vladimir Ashkenazy. Mike had met the maestro when he was a young boy at school, and was determined to attend. Peter was less excited about the prospect until Mike told him where the concert was. Peter’s ears immediately pricked up.

He knew of the building, its world famous architect Hans Scharoun, and the relevance of the building to 1960s architecture. Mike recalls that “any lingering doubts Peter had expressed were extinguished the moment we entered the auditorium.”

Peter is described as a good holiday companion who is easy to please and open to even the most bizarre suggestion, providing there is an inviting menu and an excellent bottle of wine or two at the end of the day.

On a holiday to South Africa, Peter, his family and the Shoemiths flew up to Livingstone in Zambia. Not put off by an earlier distressing experience in South Africa when he nearly drowned, Peter accepted a challenge from his daughter Emily who wanted to undertake a tandem bungee jump and required a partner. Everyone else in the group had suddenly become unavailable and therefore Peter was her last bastion of hope.

Perched on the edge of the Victoria Falls Bridge, 120m above the raging Zambezi, his family and friends watched as Peter, not a natural bungee jumper, threw himself into the abyss with his teenage daughter – and a rubber band attached to his ankles. A leap of faith, an act of selflessness or bravery, the buck had stopped with Peter and he stepped up to the plate.

LEFT

Mark Wise and Peter with rock royalty, Steve Van Zandt of the E Street Band

RIGHT

Mark's 1976 Mini



According to Mark Wise, his brother in law and friend, Peter is a great travelling companion – particularly when it comes to music venues. Rock such as The Who, The Rolling Stones and Bruce Springsteen is preferred, although it is not certain whether Ed Sheeran is Peter's interest or Helen's.

Mark and Peter have been all over Europe, not to mention America, seeing Springsteen. Whilst not to be labeled as 'groupies', this has proved to be a great excuse to see different places – New York, Paris, Frankfurt, Cologne, Chicago and Asbury Park, to name but a few. He has also seen other acts, such as Little Mix, that should not be mentioned as this could impact his standing in the local community.

Peter is always game for a caper. Mark recalls a charity event in 2014 when they took part in the 25th anniversary fundraising rally 'The Italian Job', a 4,000 mile 'trip' around Europe in Mark's 1973 Mini Cooper S. Loosely based on the film, the event has in its 30 years raised in excess of £3m for children's charities. Setting off from Cumbria on 19 October, they drove the first stage to Dover, looking forward to a restful evening in a good pub. Unfortunately, due to a booking error they were shown to a double room rather than a twin bedded room. Peter quipped that whilst he and Mark were close, they were not so close as to spend the night in the same bed, and another room was quickly sourced.

The initial journey took them via Calais, Spa, Nürburgring and Munich to Trento in Italy, where the actual event started on 23 October. The rally route was via the winding roads up to Monte Bondone through some breathtaking scenery. Stages around Trento, Modena, the Gavi region and Turin followed, prior to a visit to the old Fiat Car Factory and its roof top test track. Here Peter's architectural interest was aroused, the factory being a famous 'preserved' Art Deco building, which now houses a shopping mall on the original factory construction floors.

The 'chase' took in all of the sites made famous in the film. The highlight of the event was a thrilling drive through the busy streets of Turin with a police escort of motorcycle outriders stopping traffic at every junction to allow the competitors to run the red lights.

The long trip home began the next day, with one overnight stop in Paris. Mark recalls that problems with overheating – the car, not Peter – made for a very long and frustrating journey. But with many more ups than downs on the trip, retirement may just bring an opportunity for Peter to undertake the event once again – eat your heart out, Jeremy Clarkson.



Adam Serfontein has known Peter for over 25 years – initially in a professional capacity, but over the years this relationship has grown into a personal friendship. He has worked with Peter on a number of projects, including Citygate in Newcastle in the early 2000s. Here he made good use of Peter’s rare talent for dealing with serious challenges and critical timescales – plus, of course, his ‘magic pen’ and ‘magic dust’.

Adam believes that one of Peter’s greatest assets, alongside his immense loyalty, is his enthusiasm and his ‘can do’ attitude. “This is always welcome, and adds colour and warmth to any room.” He admits that he will miss Peter in a professional capacity, but relishes the extra time they will have to spend together as friends.

He recalls a few years ago when Peter bid way over the list price for a car at a large charity auction. His wife Helen was not particularly impressed by this act of generosity, but Peter defused the whole situation with a hug and his winning smile, adding that they had talked about getting the girls a car!

Adam believes that Mark Thompson and Peter have an uncanny gift for sensing when their friends need that little bit of extra attention and care, and are always there to provide appropriate support, whether an impromptu meeting in a bar or an invitation to a restaurant. He does, however, offer one piece of advice when socialising with Peter – don’t be around when the taxi company lets him down!

**“Peter is a diamond,
and we are better for
knowing him and
having him as a friend.”**

BELOW

Advanced Manufacturing
Centre, Hong Kong
University of Science and
Technology



Client
Durham County Council

Location
Durham

Area
10,000sqm

Cost
£33m

The aspiration to drive efficiency through organisational transformation and agile working was at the heart of the brief, together with a desire to create a civic building of lasting significance in the city.

The site, in the city conservation area, lies to the edge of the UNESCO World Heritage Site peninsula crowned by the cathedral and castle and bounded by the River Wear.

It defines the edge of the urban core, adjoining the historic open land of The Sands and overlooking the river. The building frames a new public square, which connects with Pennyferry Bridge and River Walk.

The design transcends functional requirements to create a civic heart for the authority and its communities.





The Final Word

Gordon Murray

Partner, Ryder Architecture

The author, Rutter Carroll, made an astute observation that demands recitation,

“Ryder and Yates demonstrated innovative thought combined with an unshakable belief in the validity of their ideals that was at once responsive to its location and the demands of its strong local client base.

The result was an architecture that was regional, yet also national and even international in the scope of its ideas and in its calibre.”



I believe that is as insightful of Ryder Architecture today as it was of Ryder and Yates in the 1960s. Given that truth, I also believe much of the credit for that must go to Peter Buchan. Not simply as any keeper of the tradition of Gordon Ryder and Peter Yates but rather, as a fine architect himself, educated in the modernist tradition, as a defender of the spirit of their culture and of their vision of the future.

Even through the difficult years of the 1980s and 90s, Ryder's refusal to compromise in the face of adversity was fundamental to its approach. All exemplified in a continual reworking and refining of that original ethos, which can be seen today in productions such as Reinvention and Collaborative Project Working which has its origins in that multidisciplinary practice.

At the birth of our relationship I was referenced in the press – "Gordon Murray is passionate in his belief there is currently a paradigm shift in the way that procurement, construction and delivery of the built environment is carried out. In order to move forward, collaborating with pioneering like minded practices is essential to meet new challenges. Ryder Architecture is recognised as among the best practices in the UK not only in design but in practice based research and I believe that creating GMA|Ryder will allow us to respond positively to this shift, whilst continuing to deliver innovative, award winning buildings."

For me, at that time, buildings such as Vickers and Pilkington Optronics, which I still love, offered a glimpse of a possible future where the whole was more than the sum of the parts. Peter and Mark understood that. Indeed, that chemistry helped realise in my own career the opportunity for an involvement in a project of national significance, Dumfries and Galloway Royal Infirmary, which was important to me not least because it was so left field on my CV – a gap I had always hoped to fill.

When I set out on this journey as a part of Ryder, the leadership met with extreme scepticism any notion of even a shortlisting for the Stirling Prize. Yet we built upon that original legacy, and the work being done now – across a practice more than twice the size – is continuously improving, with greater rigour in all aspects of design. And that in the face of the threat of the usual vanilla that often comes from significant growth in any practice. We have held our course.

Another fundamental observation from Carroll – "Despite the apparent simplicity of the early houses and exhibition work, they established a basic orthodoxy for everything that followed." That basic orthodoxy has proved not only sensible but also durable, and much of the success has been down to Peter and a dogged determination to ingrain consistency and continuity from the ethos established in the 1950s.

LEFT
Aberdeen Criminal Justice
Centre

RIGHT
Peter Buchan and Gordon
Murray presenting prizes
to Ryder Bursary design
competition winners



Although I suggested a refusal to compromise in the face of adversity was fundamental in Ryder and Yates's approach, in Peter Buchan it has brought out the skilled diplomat and negotiator. Or perhaps the wily fox. He recognises the apocryphal old chestnut – I maybe can't explain what is meant by good design but I know it when I see it. He does, consistently. He continues to do everything to ensure good design reaches fruition. Yet he also has a cuddly side that is always ready to see the other person's point of view, and that comes out well in relaxation – demolishing a few bottles of fine wine is even more pleasurable in his presence. The wine may not always be chilled, but Peter inevitably is.

We talk a lot about our people, and it is perhaps the essential core value of Ryder. Slice through any one of our team and, like Blackpool rock, you will see architecture running through from top to bottom. We are attracting some of the best people anywhere because we are doing some of the best work. They remain because we nurture them and invest in them. Surely the finest legacy anyone can bestow.

Client

Central and Cecil

Location

Westminster, London

Area

20,470sqm

Cost

£60m

Awards

Inside Housing
Development Awards
Shortlisted

Central and Cecil is a charitable provider of accommodation and care for the elderly. The design challenge was to create 250 apartments with enhanced support and social provision, together with the addition of private accommodation for sale to substantially fund the development.

The site, situated adjacent to Regent's Park and the world renowned Lord's Cricket Club, occupies a full urban block.

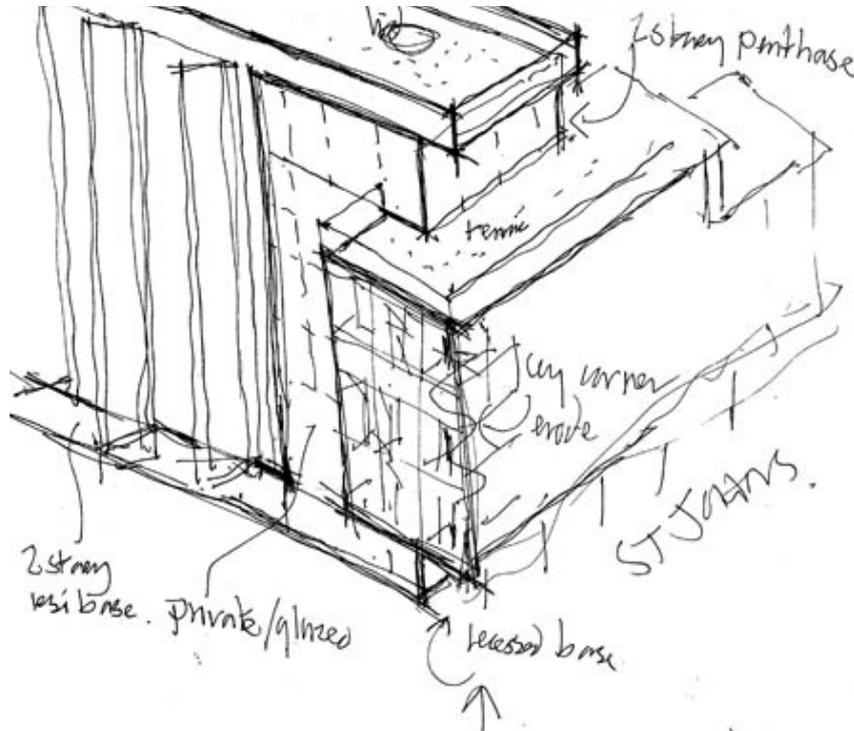
Central and Cecil has historically provided a single model of care across its portfolio. This project pilots a flexible, menu based approach.

Some residents are completely independent, others benefit from light touch support, while others require substantial care services.

UK research suggests that up to 75 percent of residents in care homes suffer from some form of dementia, and we are nearing a situation where over a third of over 65s will die from it.

Central and Cecil is committed to being at the forefront of good practice. Working with leading experts in the field, Ryder developed pilot studies that informed the design of other new developments.

The overriding priority is to create a sense of belonging.





Testimonials

From the teams at Ryder



Peter Barker

I remember the first time I met Peter at my interview for Ryder Nicklin back in 1995. We were just coming out of the dark days of the 90s recession and I was struck by his refreshing blend of passion for design, commercial acumen and receptiveness to new ideas, underpinned by a clarity of vision (from both Peter and Mark) on how the practice at the time could be pulled back from the brink. I thought I'd blown it when I trashed a pot of coffee over the meeting table but was delighted to land the job and privileged to be part of that small team at the beginning of this incredibly rewarding journey over the last 25 years. From everyone in the team, thank you. Your no nonsense frankness, approachability and egalitarian approach to design excellence is a fantastic legacy.



Andy Costa

You've inspired us to always stay passionate and true to our vision, challenged yet been supportive throughout. A colleague like you is truly irreplaceable and your support over the last few years personally and to the team has impacted so very positively on our daily lives. On behalf of the team I would like to wish you every happiness in retirement – I can imagine you have a long list of wonderful and exciting challenges ahead, and I look forward to hearing more about these and reminiscing over a glass of wine or two with you. I know you'll be there for as long as we need you and hope that you don't mind the occasional call. Happy retirement, it's well deserved!

Mark Carter

On asking for a few words about Peter I received the following: "Charming gentleman, always acknowledges people even if he sees them rarely and has time to speak to you! Good humoured and totally unintimidating!" And, "Great role model and always inspiring everyone around him." These words sum up the genuine affection and respect that Peter commands. His easy going style, experience and sound direction on all design matters have encouraged engagement and uninhibited discussion at all levels, promoting a healthy atmosphere in which we can all develop and grow. It has been a pleasure and absolute joy to know and work with you. Thank you.

Ian Kennedy

I have worked closely with Peter for 20 years and there have been lots of seminal moments in design reviews and forums as decisions were taken and building designs developed. However, one of the best was when I was booking my sabbatical. I confirmed I was going to the west coast of America to visit the Case Study Houses – Eames House and Stahl House. Peter said, “Sounds great – I’m coming with you!” It wasn’t the romantic trip my wife Christine had in mind, but we did have a great time.

Ronnie Graham

Wow, Peter retiring! Time flies when you’re having fun. It’s a BIG thank you from Team Graham for everything you’ve done for us all over the years – taking on the challenge of a practice on the brink and turning it into the international practice it is today, that’s one hell of an achievement. But in truth we know it’s the long term success of Ryder that will be even sweeter for you in retirement. It’s been an absolute pleasure working with you. We’ve all relished the support, guidance and challenge you’ve shown us over the years, manifesting in some great architecture, notably for us Cooper’s Studios, Ashington Leisure and most recently tombola – fingers crossed for a hat trick of RIBA awards!



Gareth Callen

We’ve always enjoyed Peter’s visits to Liverpool, particularly those around Design Forum, particularly where we’ve included a little walking tour of parts of the city to maybe better understand the context of Paddington Village or the university, particularly if we’ve managed to call in for a cheeky pint (or glass of wine for the old fella), particularly if we’ve then talked him into ordering a nice bottle and a few extra glasses, particularly if we’ve managed to get him to pay. For these reasons we will miss Peter. Retirement does seem to be taking self isolation to an extreme. We hope to see Peter back in Liverpool from time to time, and in the true character of this great city, will ensure minimal social distancing. Thanks for fantastic input and for all of the shaky sketches on the wall. Love, Liverpool.



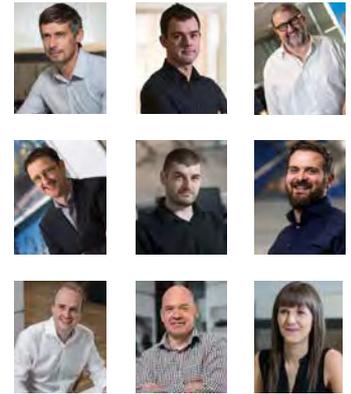
Mark Clasper

Peter’s been a driving force for over 40 years, and played a huge part in taking Ryder from a small firm in Killingworth on the brink of existence, to the international practice we are today. Thank you for the guidance, support and wisdom. You’ve had a profound influence (mostly positive *wink*) upon many of us and we have some great projects to show for it – Grimsby UCG, Central Station, TamesideOne, Manchester Central Library, Durham Maths, Strawberry Place, DCC HQ and Aykley Heads to name a few. Your contribution, however, goes far beyond the great buildings we’ve produced – Everything architecture epitomising it all, “Improving the quality of the world around us and, in doing so, improving people’s lives.” We can’t think of a better legacy. Thanks for the memories, have a great retirement. All the best.



Richard Dorkin

I have known Peter for nigh on 30 years! From a teenager joining Ryder Nicklin working in the print room to being a partner at Ryder as we all know it today. He has continued to be a leading light for all. We worked together on early projects in the Killingworth office – including near electrocution when we were evolving from drawing boards to AutoCAD (a jack of all trades). Throughout this time it has been a pleasure to be on the journey of Ryder as it grows in scale, international coverage and confidence in its architecture. The team in Hong Kong have had slivers of time with Peter, which all talk very positively about. Without his intervention I wouldn't have spent the last eight years in Hong Kong! All the best Peter, hope to see you soon!



Graeme Hurworth

Peter is one of life's true gentlemen, with great passion and a sense of humour to match. He has a rare ability to hold the attention of a packed audience with aplomb, whilst also being able to put the youngest and most nervous newbies at ease. Peter's commitment to Ryder, to its people, to architecture and to bacon butties is unrivalled. From our very first day at Orientation Peter has been a guiding light in all our careers, and he should be truly proud of his legacy. Enjoy the next chapter, Peter.

Over the years, Business Support has grown from nothing to the behemoth it is today. In that time Peter has consistently treated people with patience, humour and courtesy whilst displaying an impressive ability to give the impression he understands what is being discussed. His ability to understand graphs (upside down) is second to none. We will miss him, particularly his annual tea round and more regular bacon sandwich runs.

Peter has always shown the utmost patience and kindness over the years while we have attempted to resolve his unique and luckily infrequent IT issues. We're happy to be continuing as Peter's IT support into his retirement. We haven't worked as closely with Peter as the rest of our Business Support colleagues but have shared a table with him enough to know he always picks a damn good bottle of red. Cheers, Peter. You'll be in touch!



Paul Bell

We've enjoyed Peter's fantastic ideas, guidance and mentorship, some of us over many years working together. My favourite story is from a sailing trip when, after missing a floating mooring, Peter snatched the hook from me and launched himself overboard to snag the mooring. The grappling hook analogy may be a Ryder staple, but sometimes you just need someone to grab your trousers and haul you back onboard. Ian Crow first met Peter at Northumbria University in 2001. The crit used to strike fear into the heart of every student, particularly with a prestigious visitor from practice. Peter's final remarks stuck almost 20 years on – "Crow, those views would be great, if only you could draw people. Look at Seebacher's work [he'd cut his people out of a copy of FHM], that's how to do it!"



Adam James

Although Peter only visited us once in Vancouver, his time here will be remembered for instigating our first design review. His incisive comments connected us with various ideas that Ryder pursues in other teams and immediately made us feel part of a larger family of talented people. That first design review enriched the project ambitions and continues to do so today. In that same visit, his request to "introduce me to some people" was met, and his polished and reassuring engagement with potential clients continues to reinforce our local reputation. Peter's intuitive and intelligent design ability, gentle manner and vision for Ryder inspires us all. We wish you well in your retirement and hope to see you in Canada, or maybe a Teams call, again at some point soon.





Chris Malcolm

Working and engaging with Peter has been a genuine pleasure for those in Glasgow. His modesty and his approachability have allowed team members at all levels to feel like the contribution they make to design discussions is valid, and valued. His desire to put design integrity at the heart of what we do, combined with an openness to new ideas and ways of thinking, is testament to a fundamental decency that is reflected in the ethos of the practice he has guided and shaped for so long. Peter conducted himself foremost as a custodian of Ryder, cherishing the health of the practice above individual achievement or ambition. This far sightedness will serve Ryder well in the years to come. Glasgow will miss Peter – certainly the Ubiquitous Chip will miss his taste in wine.



Richard Wise

Working with Peter has been a privilege. His ability to pare down the complex is a rare thing, and has had a huge influence on a generation of thinking at Ryder. He is incisive, and when minds align the creative outputs are exemplary. When they don't and you hear the immortal words, "I just don't get it," you know there is trouble ahead. He has an ease and firmness of command but with equanimity in equal measure and his mantra, "There's a fine line between success and failure," remains enduring. His sometimes stubborn honesty and ability to offend waiters and chefs is world class, and has got us all in a few scrapes over the years.



Mark Thompson

Peter and I enjoy a symbiotic relationship. He's engaging whatever the circumstances and extremely loyal. Great fun socially and loving to family and friends. Peter is eloquent and always eager to share his experience in a collaborative way ... but, although generous, is slow to go to the bar. **Selfless.** Great achievements and greater memories. Cheers, mate.

Client
University of British Columbia

Location
Vancouver

Area
34,800sqm

Cost
£64m

Pacific Residence, designed in collaboration with Hotson Architecture, serves as a gateway to the Vancouver campus, creating and reinforcing connections to the vibrant and inclusive community. By offering a number of mixed use commercial and service spaces with high visibility at street level, the development reinforces and animates the major street frontages along the Student Union Boulevard.



UBC Pacific Residence

Client
MODA

Location
Birmingham

Area
63,760sqm

Cost
£140m

A mixed use development of 722 apartments, with direct access to multi level external public and private realm.

A 39 storey tower provides stunning long range views over the city, creating a beacon for the site, whilst a hierarchy of street blocks respects the dense urban grain of the historic area.

An architectural rendering of a modern, multi-story building with a glass and concrete facade. The building features a prominent corner section with large windows. In the foreground, there is a paved courtyard area with several young trees and raised garden beds containing various plants. People are shown walking and sitting in the courtyard, suggesting a public or semi-public space. The sky is blue with some clouds.

Great Charles Street



Awards

The work of Ryder has been recognised with over 120 awards, as finalist or winner.

2020

AJ Specification

Tombola House, Winner: Doors and Windows (with Saint-Gobain)

RIBA

Tombola House, Shortlisted

RIAS

The Prince & Princess of Wales Hospice, Shortlisted

RICS North East

The Biosphere, Winner: Commercial
Life Kitchen, Winner: Leisure
Life Kitchen, Winner: Project of the Year
Northshore Hotel, Shortlisted: Commercial
Northshore Hampton by Hilton, Shortlisted: Leisure
Student Central, Shortlisted: Education

RICS North West

Tameside One, Shortlisted: Commercial

RICS Scotland

Kirn Primary School, Shortlisted: Education
The Prince & Princess of Wales Hospice, Shortlisted: Healthcare

Scottish Property

The Prince & Princess of Wales Hospice, Winner: Best Healthcare Development
The Prince & Princess of Wales Hospice, Winner: Design Through Innovation

LABC North West

Saughall Massie Community Fire Station, Shortlisted: Best Public Service or Educational Building

Lord Mayor's Design Award

The Biosphere, Highly Commended

BCO

Tombola House, Shortlisted: Commercial Workplace
Reckitt Benckiser Science and Innovation Centre, Shortlisted: Commercial Workplace

Civic Trust

Student Central, Finalist

2019

Mixology North

Tombola House, Winner: Project of the Year for Commercial Interiors – 15,000 – 30,000sqft
Northshore Hampton by Hilton, Finalist: Hotel Interiors

GIA

The Prince & Princess of Wales Hospice, Winner: Supreme
The Prince & Princess of Wales Hospice, Winner: Healthcare

BCO Test of Time

Scottish Crime Campus, Finalist

Greater Manchester Chamber of Commerce

Tameside One, Shortlisted: Building of the Year

North West Regional Construction

Paddington Village, Winner: Value

LABC Northern

Northshore Hampton by Hilton,
Winner: Best Large Commercial Project
Northshore Hampton by Hilton,
Shortlisted: Best Public Service
Building

NLA

Lodge Road, Shortlisted: Health and
Care

Scottish Design

The Prince & Princess of Wales
Hospice, Commended: Healthcare

HEFMA

Southampton Centre for Cancer
Immunology, Winner: Project of the
Year

BD Architect of the Year

Ryder Architecture – Best Architect
Employer of the Year

Sunday Times 100 Best Companies to Work For

Ryder Architecture – Best Small
Companies to Work For, Top 50

RICS

71 Grey Street, Winner: Commercial
71 Grey Street, Shortlisted: Building
Conservation
Blandford Square, Shortlisted:
Commercial
Blandford Square, Shortlisted:
Regeneration

2018

AJ Architecture

Dumfries and Galloway Royal Infirmary,
Highly Commended: Health and
Wellbeing Project of the Year

AJ100

Employer of the Year, Shortlisted
Collaboration of the Year, Winner

GIA

Anderson High School, Shortlisted:
Education
Kirn Primary School, Highly
Commended: Education
The Art Deco Building, Shortlisted:
Office / Commercial

North East Business Executive

Mark Thompson, Winner: Tyneside
and Northumberland Business
Executive of the Year
Mark Thompson, Winner: North East
Business Executive of the Year

Scottish Awards for Quality in Planning

Dumfries and Galloway
Royal Infirmary, Winner: Place

Health Facilities Scotland

Dumfries and Galloway Royal
Infirmary, Winner: Design Excellence

Building Better Healthcare

Dumfries and Galloway Royal
Infirmary, Winner: Best External
Environment

Building

Architectural Practice of the Year:
Finalist

Education Buildings Scotland

Practice of the Year, Shortlisted

Scottish Design

Anderson High School and Halls
of Residence, Highly Commended:
Education

Features and Interiors Sector

Anderson High School and Halls of
Residence, Winner: Best Interior Fit
Out

Mixology

Dumfries and Galloway Royal
Infirmary, Shortlisted: Public Sector
Interior of the Year

North West Regional Construction

Merseyside Police Operational
Command Centre, Shortlisted: Project
of the Year

North West Regional Construction

Merseyside Police Operational
Command Centre, Shortlisted: Sub
Regional Project of the Year –
Liverpool

Great Places to Work®

Best Workplaces™ Top 50, Medium
Category

RICS North East

Hitachi Rail Europe, Winner: Project of
the Year

Hitachi Rail Europe, Winner:
Regeneration

Hitachi Rail Europe, Shortlisted:
Commercial

Urban Sciences Building, Winner:
Design through Innovation

The People's Theatre, Highly
Commended: Community Benefit

Strawberry Place, Shortlisted:
Commercial

LABC

Strawberry Place, Winner: Best High
Volume New Housing Development

Strawberry Place, Shortlisted: Best
Large Commercial Project

WAN

Dumfries and Galloway Royal
Infirmary, Shortlisted: Healthcare

RIAS

Dumfries and Galloway Royal
Infirmary, Shortlisted

RIBA

Student Central, Shortlisted

UK Roofing

Dumfries and Galloway Royal
Infirmary, Shortlisted: Fully Supported
Metal

Dumfries and Galloway Royal
Infirmary, Shortlisted: Large Project

Scottish Property

Wick Community Campus,
Shortlisted: Community Development
Project of the Year

RTPI

Dumfries and Galloway Royal
Infirmary, Finalist: Excellence in
Planning for Health and Wellbeing
Wick Community Campus, Finalist:
Excellence in Planning for a
Successful Economy

MIPIM

Dumfries and Galloway Royal
Infirmary, Finalist: Best Healthcare
Development

2017**Building**

PlanBEE – Skills Initiative of the Year

Times Higher Education

BIM Academy, Winner: Most
Innovative Contribution to
Business-University Collaboration (with
Northumbria University)

GIA

Wick Community Campus,
Commended

AJ Architecture

Wick Community Campus,
Shortlisted

Sunday Times 100 Best Companies to Work For

Best Small Companies to Work For, Top 10

Hyperloop One Global Challenge

Northern Arc (with Arup)

Civic Trust

Wick Community Campus, Regional Finalist

Inside Housing Development

Dora House, Finalist (with Central & Cecil)

Lanhill Road, Finalist (with Dolphin Living)

Lodge Road, Finalist (with Dolphin Living)

National Housing

Lanhill Road, Winner: Best Small Development

AJ100

Business Breakthrough of the Year, Finalist

Employer of the Year, Finalist

International Practice of the Year, Finalist

RIAS

Wick Noss Primary School, Shortlisted

2016

Civic Trust

1 West Regent Street, Winner

Manchester Central Library, Winner

Scottish Crime Campus, Winner

Bespoke Access

AllGo, Winner: Hotel Design (with Motionspot)

BCO

1 West Regent Street, Shortlisted

RICS

Queen Elizabeth Hospital, Winner
Emergency Care Centre, Winner
Ashington Leisure Centre, Winner
Armstrong Works, Shortlisted

RIBA

Manchester Central Library, Winner

RIAS

1 West Regent Street, Winner

GIA

1 West Regent Street, Winner

2015

Railway Heritage

Newcastle Central Station, Winner

Sunday Times Residential

Smithfield 6, Winner: Residential

Public Architecture

Manchester Central Library, Winner

LABC

Newcastle Central Station, Shortlisted

Constructing Excellence

Newcastle Central Station, Shortlisted

Thirteen Headquarters, Shortlisted

Construction News

Manchester Central Library, Winner:
Project of the Year

BCO

Durham Police Headquarters, Shortlisted

2014

Greater Manchester Chamber of Commerce

Manchester Central Library, Winner:
Building of the Year

Built Environment Forum

Manchester Central Library, Winner:
Innovative Design

North West Construction

Manchester Central Library, Winner:
Sustainability
Manchester Central Library, Winner:
Building of the Year
Manchester Central Library, Winner:
Legacy award

AJ100

Ryder Architecture, Best Place to
Work North East

UKSPA

Liverpool Science Park 1C3, Winner

European Union

Scottish Crime Campus, Shortlisted

GIA

Scottish Crime Campus, Winner

RIAS

Scottish Crime Campus, Winner

Rochdale Borough Council Design

Brownhill Pupil Council Design,
Winner

BCO

Scottish Crime Campus, Winner

Lord Mayor's Design

Bolam Coyne, Winner

2013**West Yorkshire**

Trinity Academy, Winner: Best
Education Development

RICS

Bolam Coyne, Winner: Project of the
Year

Halifax Civic Trust

Trinity Academy, Winner

Building Awards

Ryder Architecture, Finalist: Practice
of the Year

2012**LABC**

Harton Primary, Highly Commended

BCO

P&I Association HQ, Winner

RIBA

Institute of Transplantation, Winner

BCSE

Harton Primary, Winner

Constructing Excellence

South Tyneside Area Command,
Winner
South Tyneside and Gateshead BSF,
Winner

2011**RIBA**

North Tyneside Area Command,
Winner

LABC

North Tyneside Area Command,
Winner: Best Sustainable

BCSE

Bonhill Primary, Highly Commended

RICS

Bonhill Primary, Commended

2010**RIBA**

Newcastle City Library, Winner
Cooper's Studios, Winner

Public Private Finance

Newcastle City Library, Winner: Best
Community

RICS

Newcastle City Library, Winner:
Community Benefit

AJ Architecture

Janus Chairs, Winner: Small Project

LABC

Newcastle City Library, Winner

2009**Mary Finch Accessibility**

Newcastle City Library, Winner:
Delegates' Choice Award
High Heaton, Community Library
Winner: Architecture Meets
Practicality

Public Library Building

Newcastle City Library, Winner:
Innovation Award

Delegates' Choice

Newcastle City Library, Winner

Lord Mayor's Design

Newcastle City Library, Winner

World Education

Hazelwood School, Highly
Commended

BCSE

Hazelwood School, Winner

Inspiring Design

Hazelwood School, Winner

Public Private Finance

Newcastle Building Schools for the
Future, Winner: Best Private Sector
Consortium
South Tyneside and Gateshead
Building Schools for the Future,
Winner: Best Education Project

LABC

Cobalt 22/23, Finalist: Best Large
Commercial Building North East

2008**BCO**

Newcastle Building Society, Winner:
Best Commercial Workplace

Civic Trust

Darlington Education Village, Winner

LABC

North Tyneside Council, Best
Partnership

Roses Design and Advertising

Glasgow Harbour Phase 2, Winner:
Best Residential Project (Silver)

RIAS

Telford Drive, Shortlisted: Best
Building in Scotland

Premio Internazionale**Dedalo Minosse alla Committenza**

Hazelwood School, Shortlisted

Design Share

Hazelwood School, Winner: Honour
Award

2007**RIBA**

Quadrus, Winner
Darlington Education Village, Winner

Public Private Finance

Darlington Education Village, Winner:
Operational Project with the Best
Design
Redcar Grouped Schools, PFI
Winner: Best Operational
Educational Project

LABC

NHS Surgery Centre Gateshead,
Winner: Best Partnership with a
contractor, Northern Region

**The Chicago Athenaeum
International**

JKS Workshops, Winner

GIA

Glasgow Harbour Phase 2, Winner:
Residential

2006**South Tyneside, Good Designs**

Quadrus, Winner

Scottish Design

JKS Workshops, Best Regeneration
Project

RIBA

JKS Workshops, Winner

Roses Design and Advertising

JKS Workshops, Winner: Best

Regeneration (Bronze)

JKS Workshops, Winner: Best

Commercial Project (Silver)

JKS Workshops Winner: Chairman's
Award (Gold)

Telford Drive, Winner: Best
Affordable Housing

BCO

The Sentinel Building, Best
Commercial Workplace

GIA

Telford Drive, Winner: Affordable
Housing

RIAS

JKS Workshops, Shortlisted

2005**Lord Mayor's Design**

55 Degrees North, Winner

RIBA

Picture House, Winner

RIBA

Generator Studios, Winner

RIBA

Sentinel, Winner

Scottish Design

Sentinel, Winner

GIA

Sentinel, Winner

2004**RIAS**

Sentinel, Shortlisted: Best Building in
Scotland

2003**BCO**

Picture House, Winner

Generator Studios, Winner

Lord Mayor's Design

Generator Studios, Winner

RIAS

Radisson SAS Hotel, Shortlisted:
Best Building in Scotland

GIA

Radisson SAS Hotel, Winner

Scottish Design

Radisson SAS Hotel, Winner: Best
Commercial Project

**The Royal Institute of Architects in
Ireland**

Radisson SAS Hotel, Winner:
Special Award for the Best
Commercial Building

European Hotel Design Awards

Radisson SAS Hotel, Winner: Best
New Hotel

2002**1st European Union Prize for
Cultural Heritage**

Glasgow Central Station, Winner:
Europa Nostra Award

GIA

A3 Building, Winner: Commercial
Development

2001

GIA

The Spectrum Building, Winner

Blueprint Architecture Awards

The Spectrum Building, Finalist: Best Public Building Refurbishment

Scottish Design

The Spectrum Building, Public Choice Category

The Leisure Property and Property Week

Bewley's Hotel, Winner: Best Hotel Scheme

1999

Broadland District Council Design Awards

Bannatyne Health and Leisure, Winner

1998

RIBA Hadrian

Viasystems, Winner

1997

LTA Awards

Northumberland Lawn Tennis Club, Winner: Indoor Facility of the Year

1996

Civic Trust

Northumberland Lawn Tennis Club, Winner

Lord Mayor's Design

Sandgate House, Winner

1993

Civic Trust

Pilkington Optronics, Winner

RIBA

Pilkington Optronics, Winner

1988

Civic Trust

Vickers Defence Systems, Winner

RIBA

Vickers Defence Systems, Winner

1971

RIBA

British Gas Engineering Research Station, Winner

Civic Trust

British Gas Engineering Research Station, Winner

Concrete Society British Gas Engineering

Research Station, Winner

1968

Financial Times' Industrial Architecture

British Gas Engineering Research Station, Winner

Client

Westminster City Council

Location

Westminster, London

Area

20,000sqm

Westminster's first major project of their Church Street masterplan includes the City Council's new flagship community health and wellbeing hub alongside 150 new homes as part of a visionary estate regeneration strategy. Improving the environment and creating a city for all that is at the core of the council's future high streets plan and a catalyst for further economic regeneration.

A programme of community consultation allowed local residents and businesses to influence the design in collaboration with council stakeholders.



Lisson Grove



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Mark Thompson

My dad always spoke of writing a book. Sadly Parkinson's with Alzheimer's put paid to that, but composing my first book brought back fond memories of his stories.

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Abigail Buchan
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