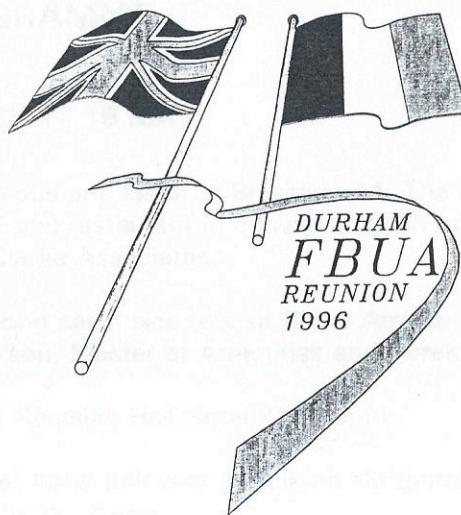


DURHAM 1996

L'Union Franco-Brittanique des Architectes
The Franco-British Union of Architects



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THURSDAY

THE ROYAL ARMOURIES - LEEDS

ARCHITECT DEREK WALKER

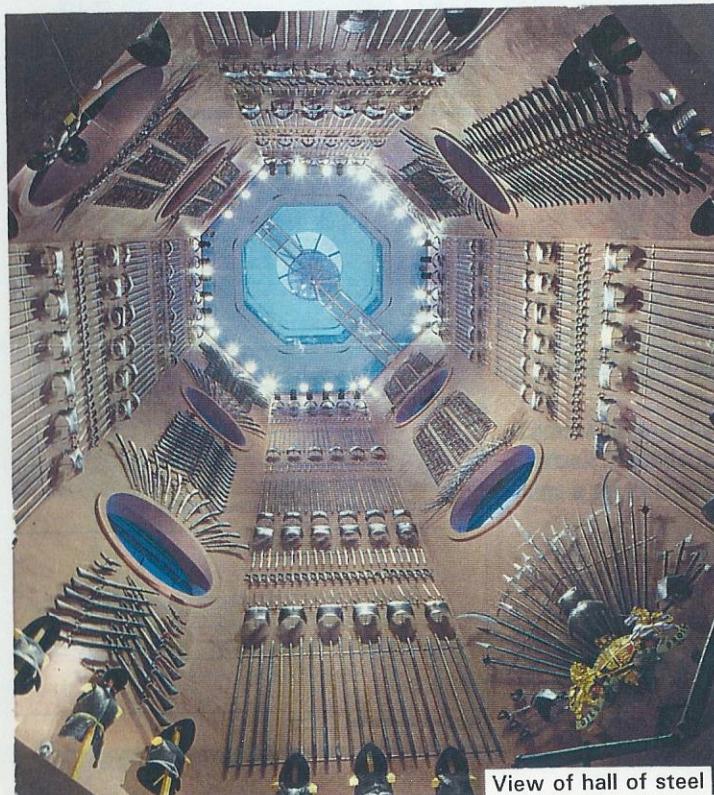
Objects on the upper level of the War Gallery, says Derek Walker "are not as beautiful as those below, but just as interesting". Exhibits such as those in the Oriental Gallery are in Walker's words "exquisitely beautiful". Others are not just ugly, they might also be demonic.

The new facility will supplement the Tower of London but even so the 16,000sq m new building will not have room for everything.

Externally, the building is neither to the "exquisite beauty" of the Oriental collection or to the clumsiness of World War I. It has the appearance of a fortification in modern materials: silver blue/grey brick on the upper walls, torched blue granite on the battered lower part, interspersed with thin layers of mica.

Industrial heritage is another factor. The site, chosen for its city centre location and accessibility, lies alongside a 19th century canal basin and is overlooked by some fine early factories.

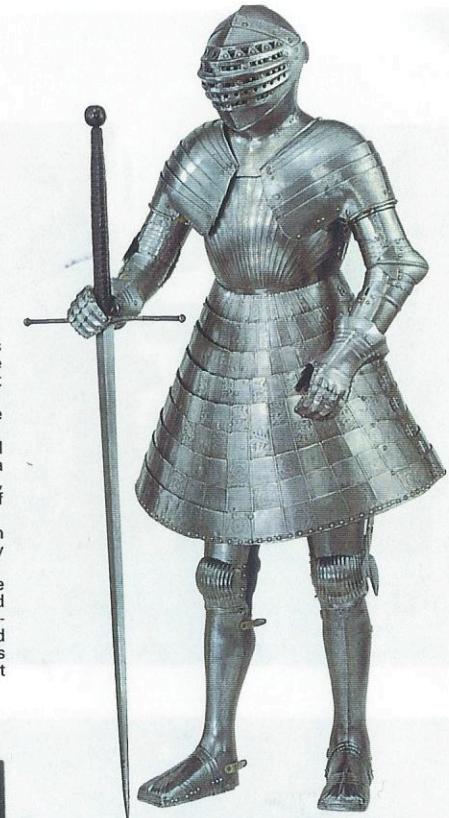
The plan is simple with galleries on either side of the street. It rises through the building's six floors, crossed by bridges and overlooked by balconies which lead into the galleries. On one side of the street are three double-height-with-mezzanine square galleries. On the other side of the street are shops and catering facilities at ground level, and two double-height rectangular galleries above devoted to tournaments and hunting. The street terminates in the most spectacular space, the "hall of steel".



View of hall of steel

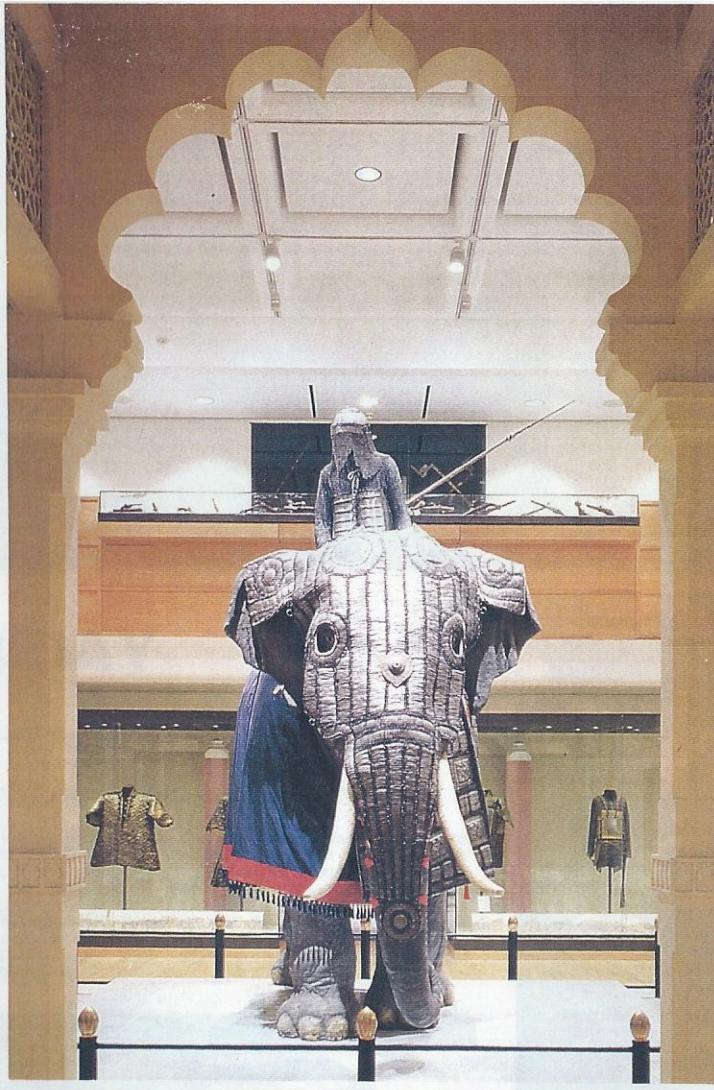


Hunting spear 1600



Armour of Henry VIII 1520

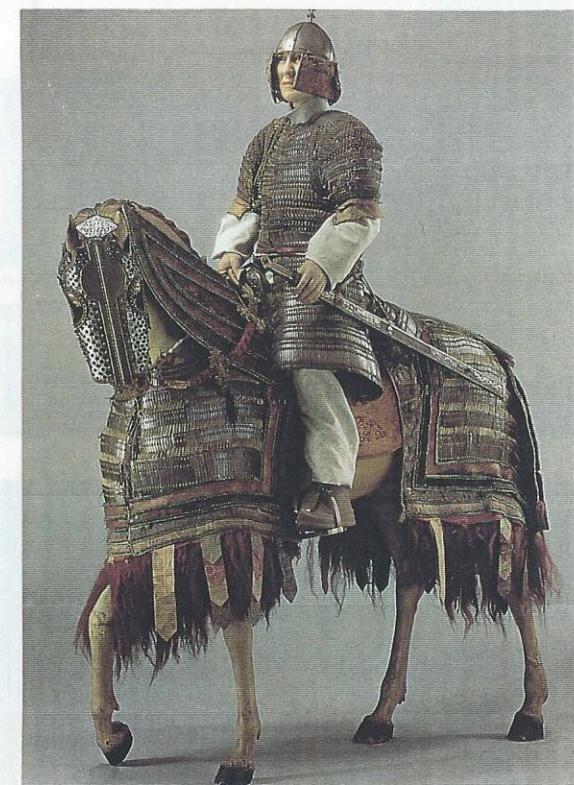




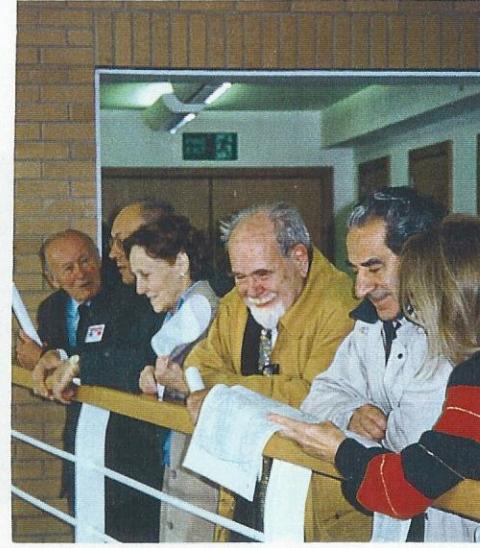
Brasserie 44



The sheep with the shepherds



Lamellar armour 15-19th century



FRIDAY

UNIVERSITY OF SUTHERLAND

ARCHITECTS BUILDING DESIGN PARTNERSHIP

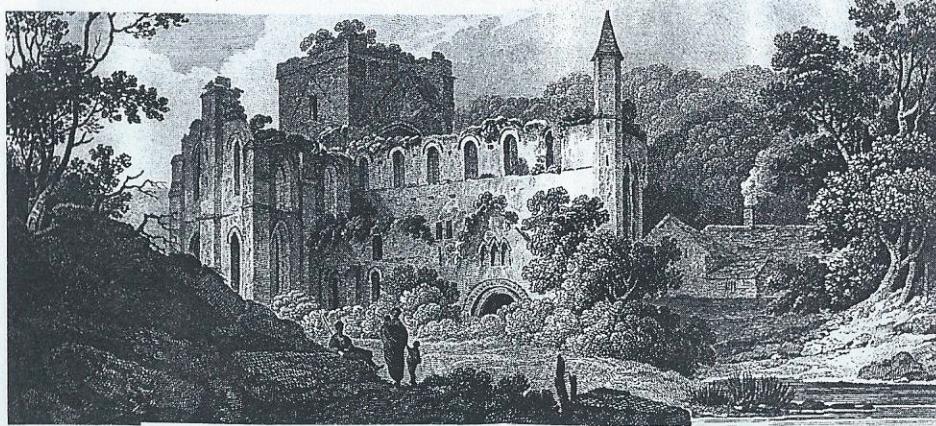
St Peter's Campus has a dramatic south facing slope to the river Wear. It is designed to form a visual link between the Saxon church to the north and Holy Trinity church on the south bank and this generates the masterplan's radial development.

The buildings step down to the river and shelter under large curved roofs.

The materials are brick, aluminium panels and vertical timber boarding.



Brinkburn Priory Nineteenth-century engraving

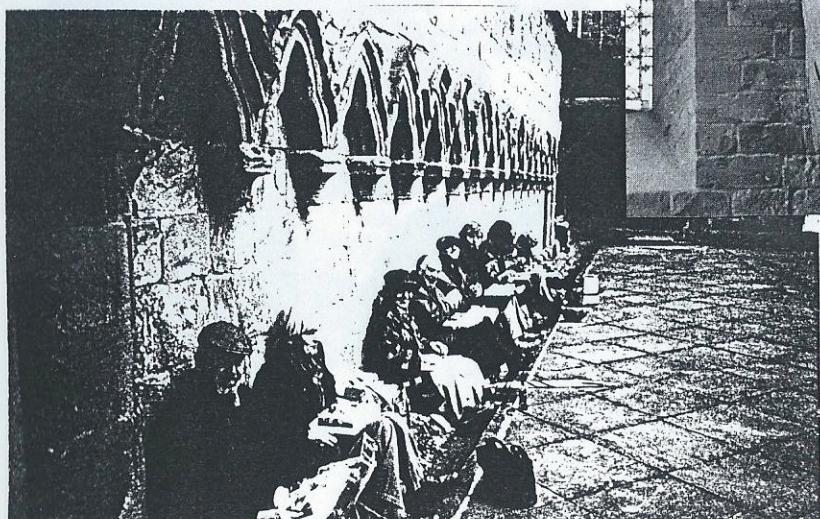
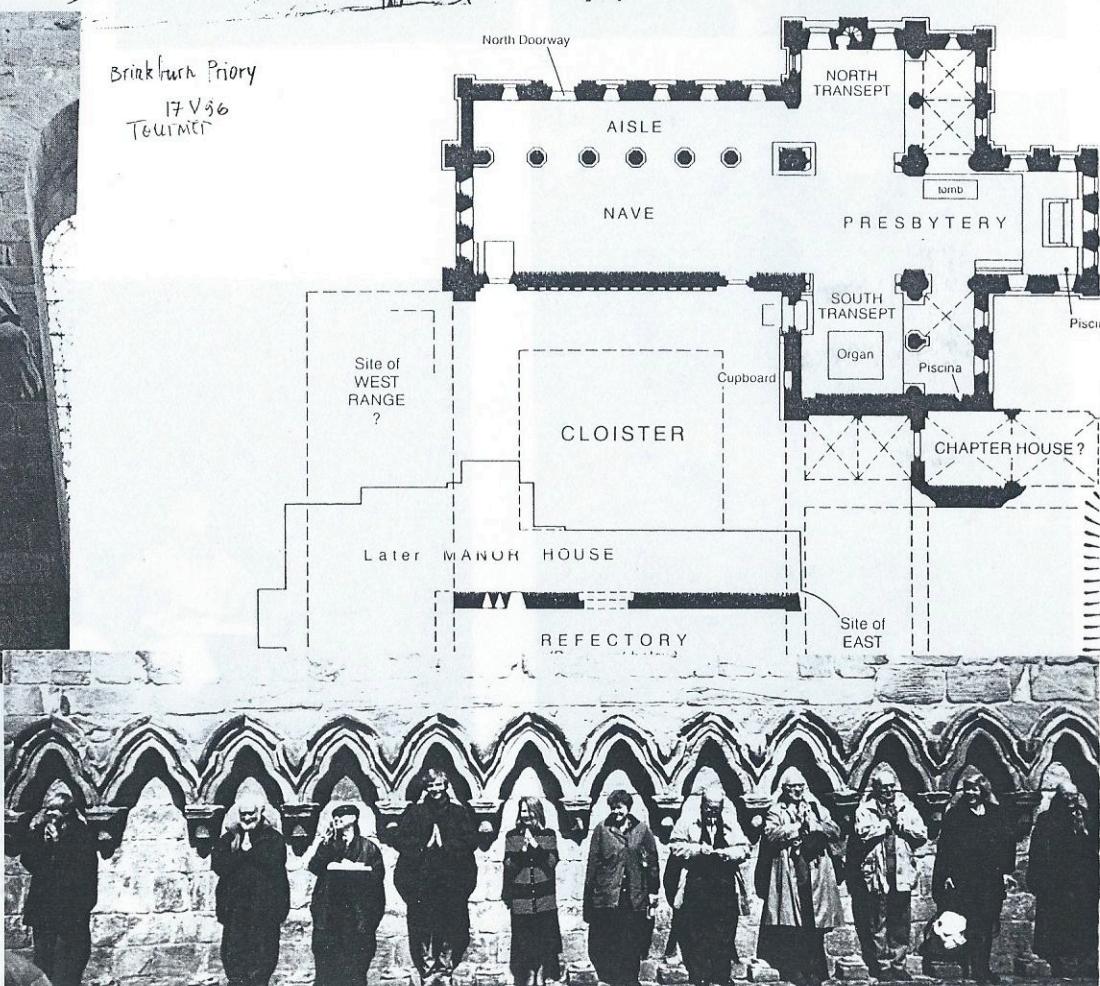


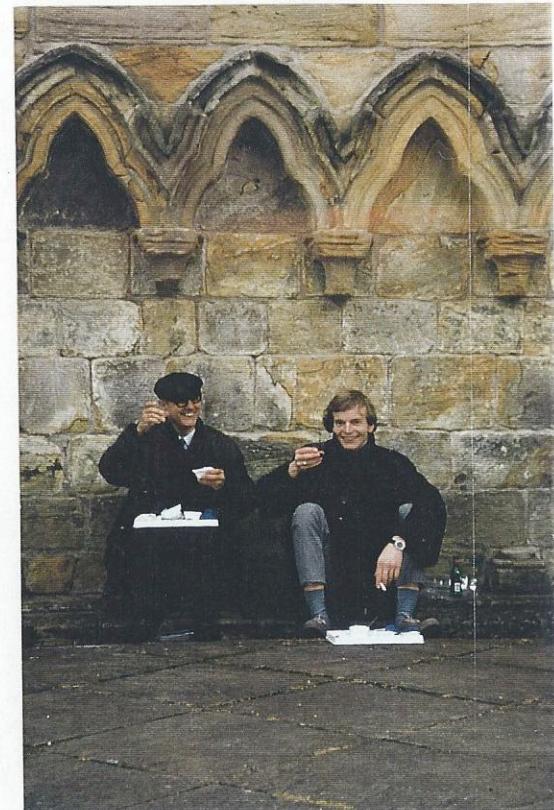
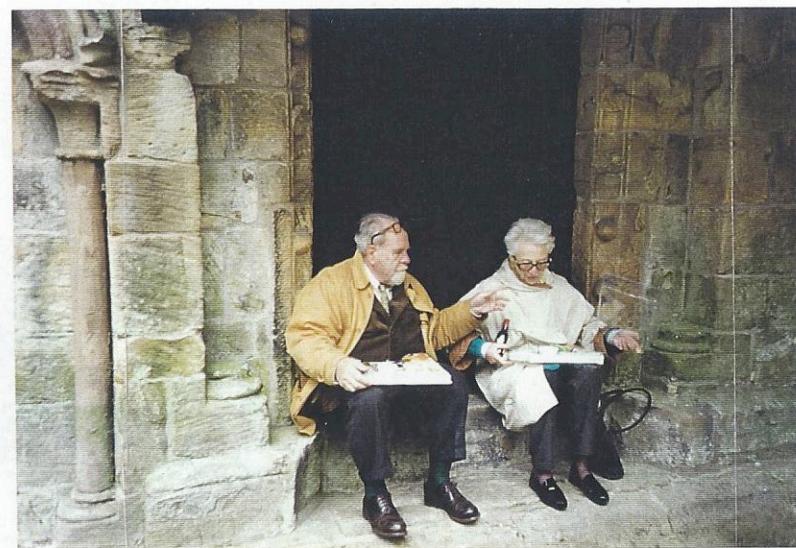
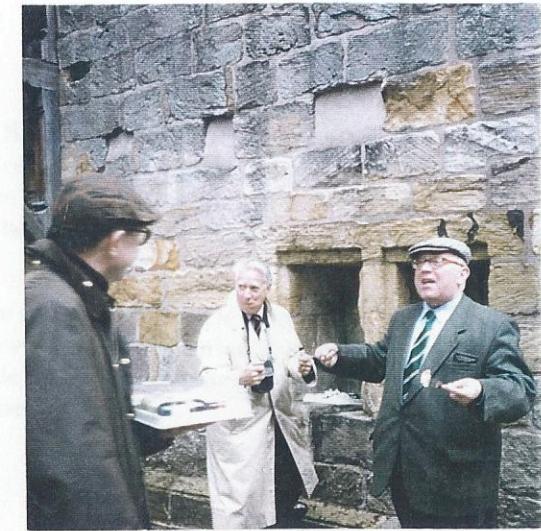
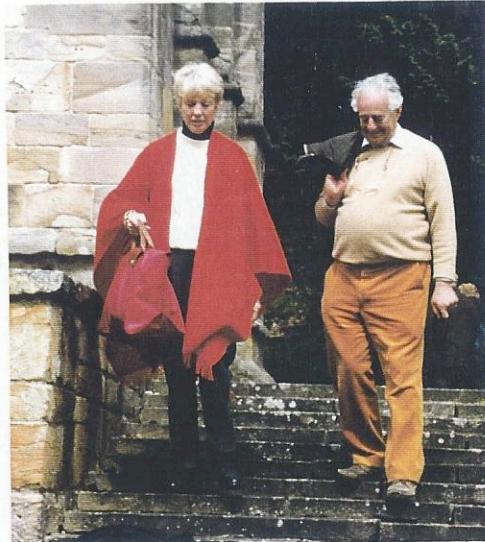
The church is the only complete surviving building of the monastery. It is a fine example of northern Transitional architecture and it stands comparison with the churches of Hexham Abbey in Northumberland, Tynemouth Priory in Tyne and Wear, and Lanercost Priory in Cumbria (Tynemouth Priory and Lanercost Priory are also in the care of English Heritage). In the absence of documentary evidence its date may be assigned to about the final decade of the twelfth century, perhaps being started shortly after the priory achieved independence.



Brinkburn Priory

17 V 36
TOURIST





Pic-nic lunch Brinkburn Priory

CRAGSIDE



The architect Norman Shaw extended Cragside for the first Lord Armstrong between 1870 and 1885. It is one of the masterpieces of Victorian architecture! Why? In a nutshell what makes it so special?

It's built in Shaw's revolutionary "Old English" style. Until the late 1860s country houses were either Gothic or Classical in style. Norman Shaw turned for inspiration instead to the English manor houses of the Tudor period and of the 17th and 18th centuries.

Shaw refused to be tied down to one style or period. He wanted to make the house look as if it had grown up over centuries. Everything about it looks irregular but the whole design is held together by the taste and powerful imagination of the architect.

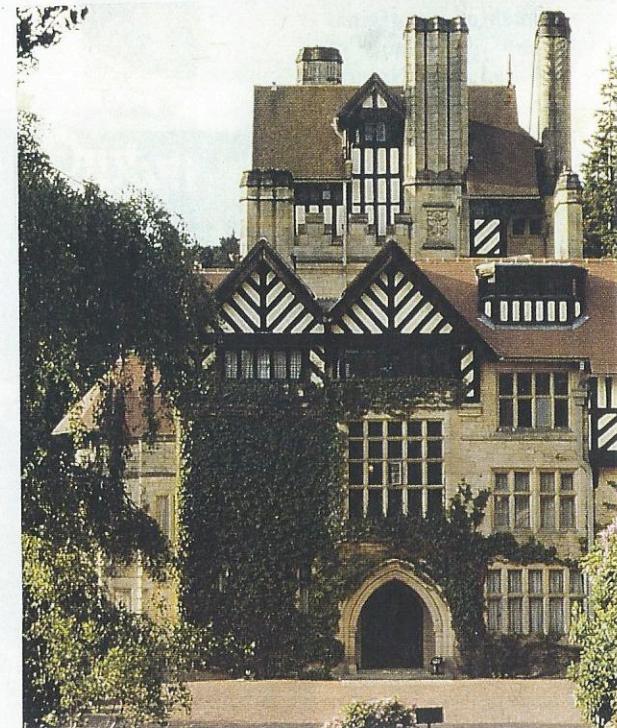


Cragside 96

Jean-Claude Riguet



Cragside Estate 1796
Tourmer



Hadrian's Wall. One was the barrier itself, together with the milecastles and turrets. The other was represented by the forts. The function of the barrier, in the words of Hadrian's biographer, was to separate the Romans and the barbarians. The purpose of the regiments stationed in the forts was to protect the province from attack. The distinction between these two roles is emphasised by the first plan for the Wall. In that scheme no regiments were stationed on the barrier itself.

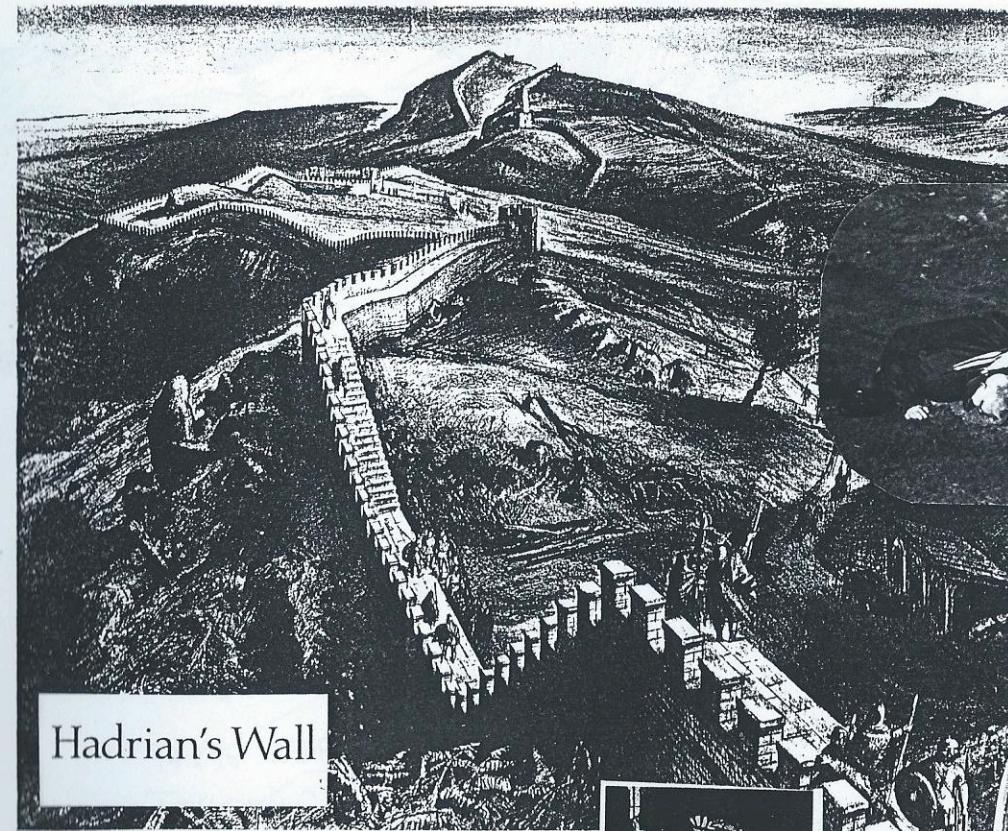
In the early years of the empire the army was kept in major groups poised to move forward and conquer new lands, or to intervene internally to put down revolts.

regiments were spread along the frontiers and, in areas like Britain where the frontier was short, also across the country behind. Forts were often placed about a day's march, 14 miles or so, apart. Thus the regiments could supervise their own locality, but in the event of an attack on the province, could combine to form a force capable of countering an attack in the field, where the Romans were pre-eminent. In such circumstances mobility was important and a barrier of little help.

Hadrian's Wall had a rather different role: frontier control. We know from other frontiers that barbarians – as the Romans called the people beyond their boundaries – could only enter the empire unarmed,

markets, where fees were payable. One function of the Wall was to ensure that these regulations were kept. Another role, no doubt, was to put a stop to the casual disturbances endemic on frontiers, such as small-scale raiding.

▼ This reconstruction view of Hadrian's Wall at Walltown Crags emphasises the way in which the Wall would have prevented free movement into and out of the province. Sorell's drawing shows a patrol walk along the top of the Wall, but there is no certainty that this existed. The German frontier, built at the same time as Hadrian's Wall, was a fence and thus was not topped by a patrol walk



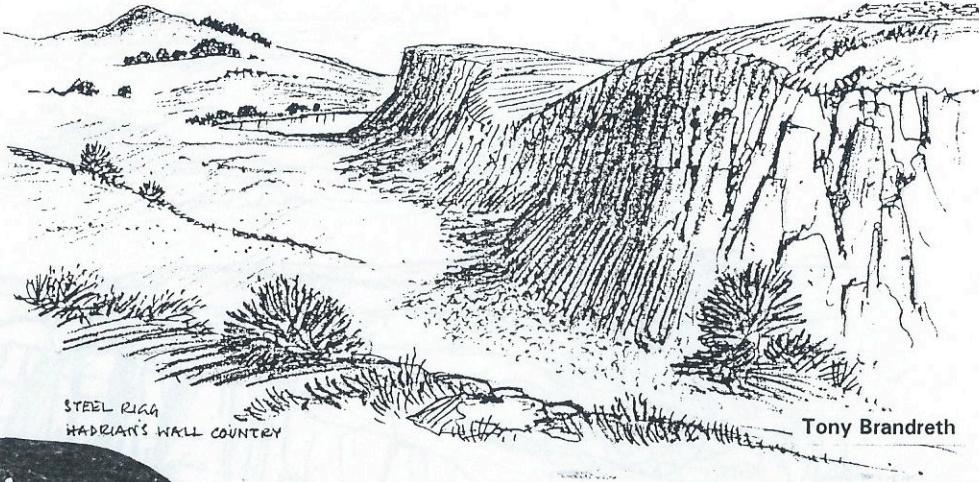
Hadrian's Wall



▲ Mars, the god of war, on a sword found at South Shields

▲ The god Taranis. A plaque made from a pottery mould found at Corbridge

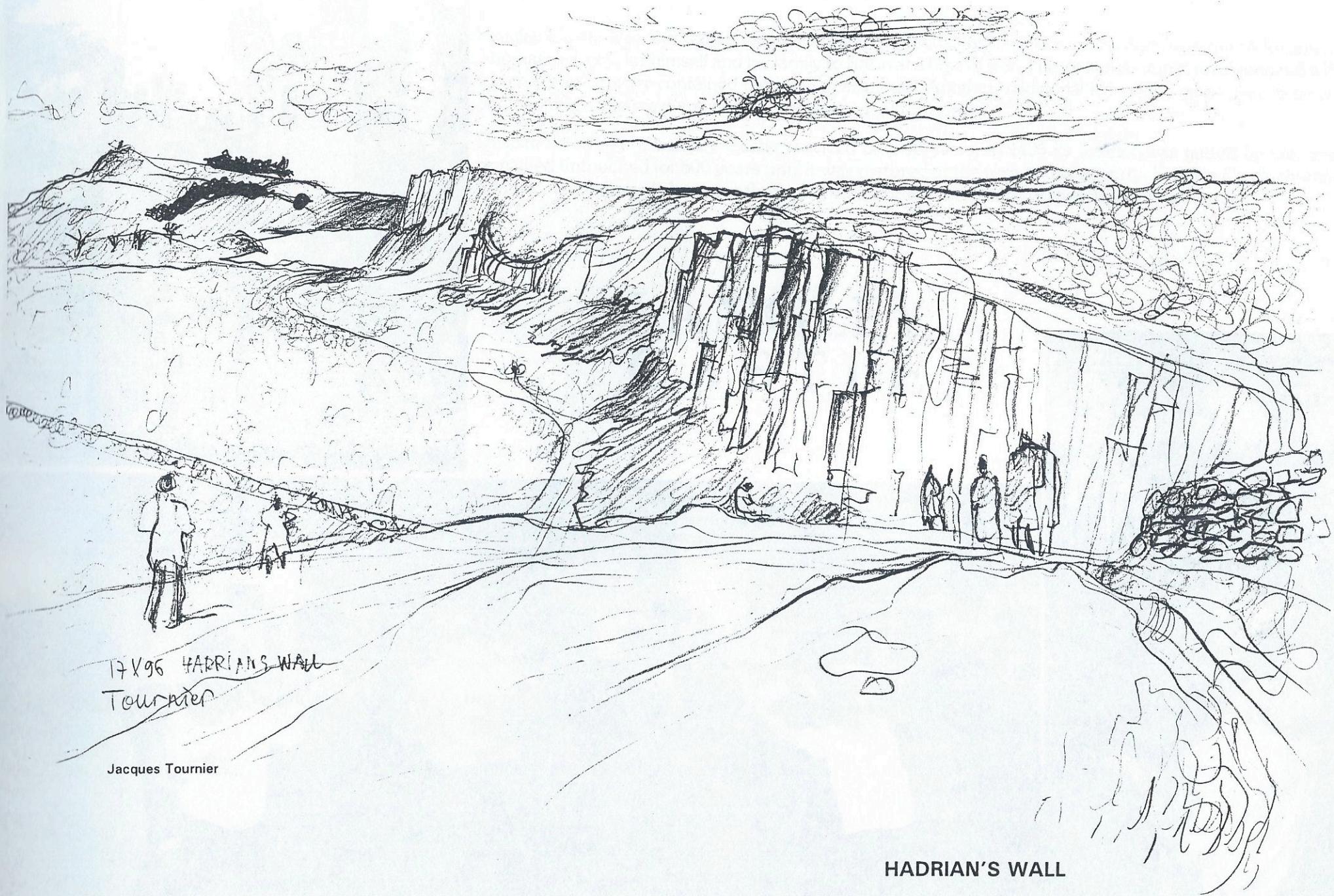
The last Viking



STEEL RIGG
HADRIAN'S WALL COUNTRY

A Hadrian
Wallflower





17 V 96 HADRIAN'S WALL
Tournier

Jacques Tournier

HADRIAN'S WALL

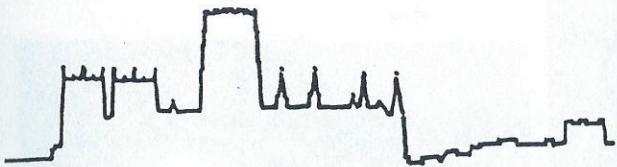


Langley Castle was finished in 1365. It is a fortified house built by one of the King's favourite knights, Sir Thomas de Lucy, for himself and his family to live in at a time of war. The design is simple: an oblong hall with a tower at each corner contained the main apartments. Another, additional tower was given over to defence and contained the main entrance, staircase and guardrooms.

Despite its strength, Langley Castle survived only 40 years. In 1405 its interior was gutted by fire, and it remained untouched for 500 years until it was restored at the turn of this century. Langley Castle therefore retained its mediaeval character through the centuries when other castles were being altered.

LANGLEY CASTLE



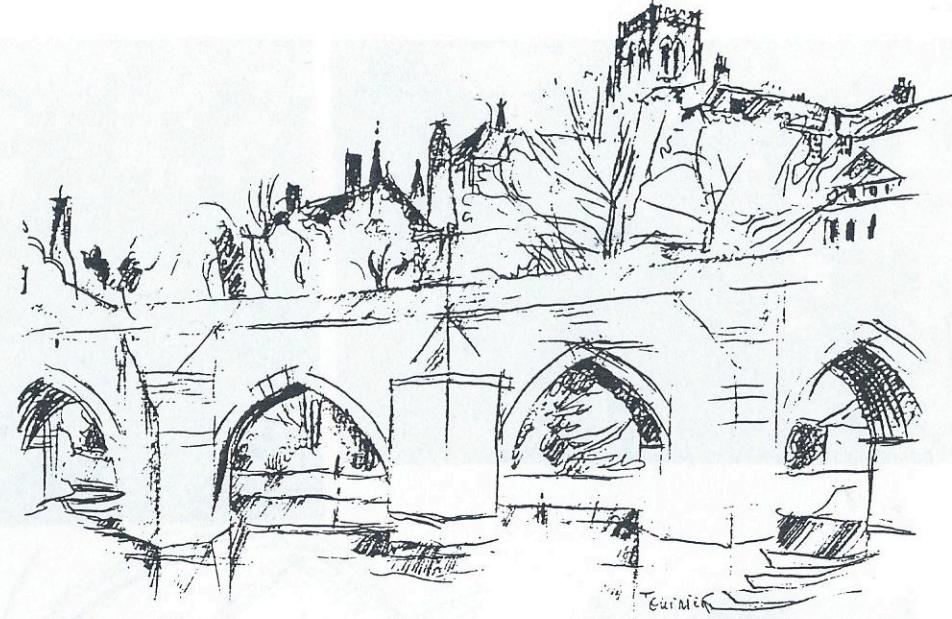
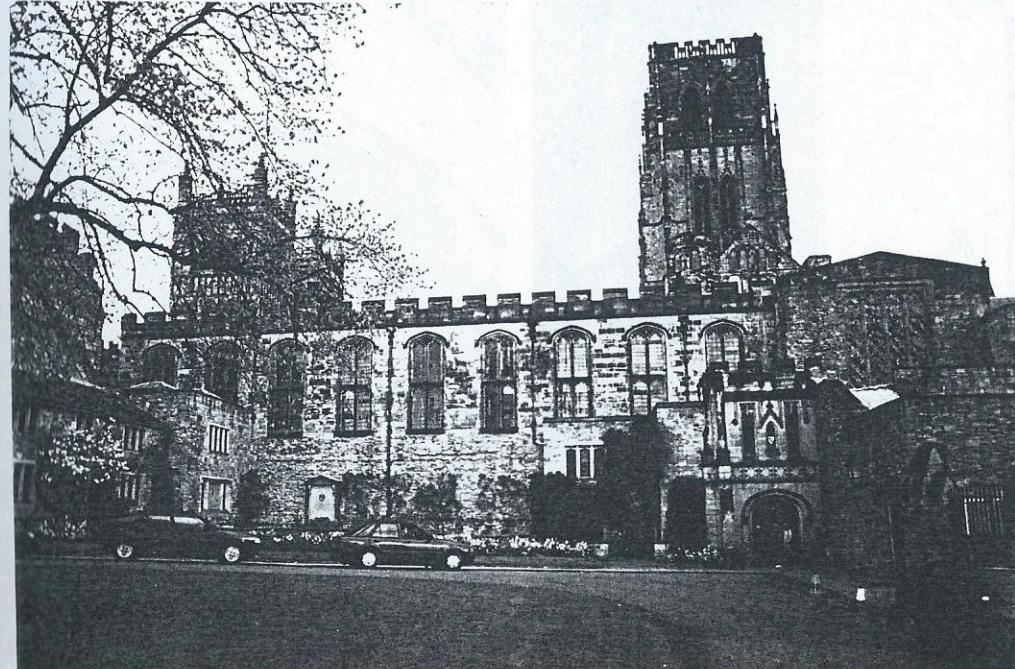
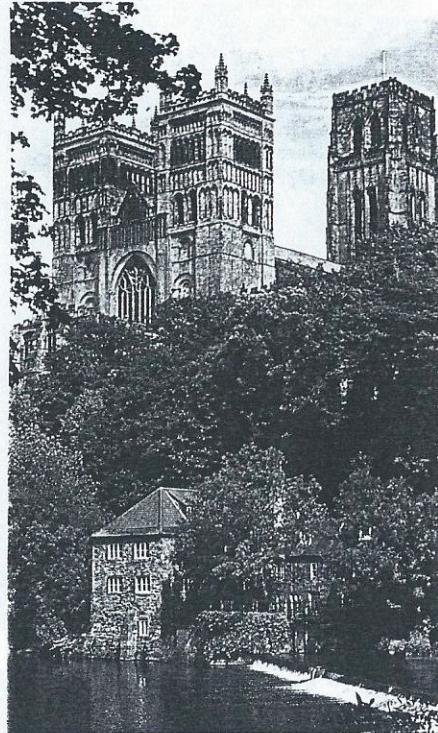


SATURDAY

CITY OF DURHAM

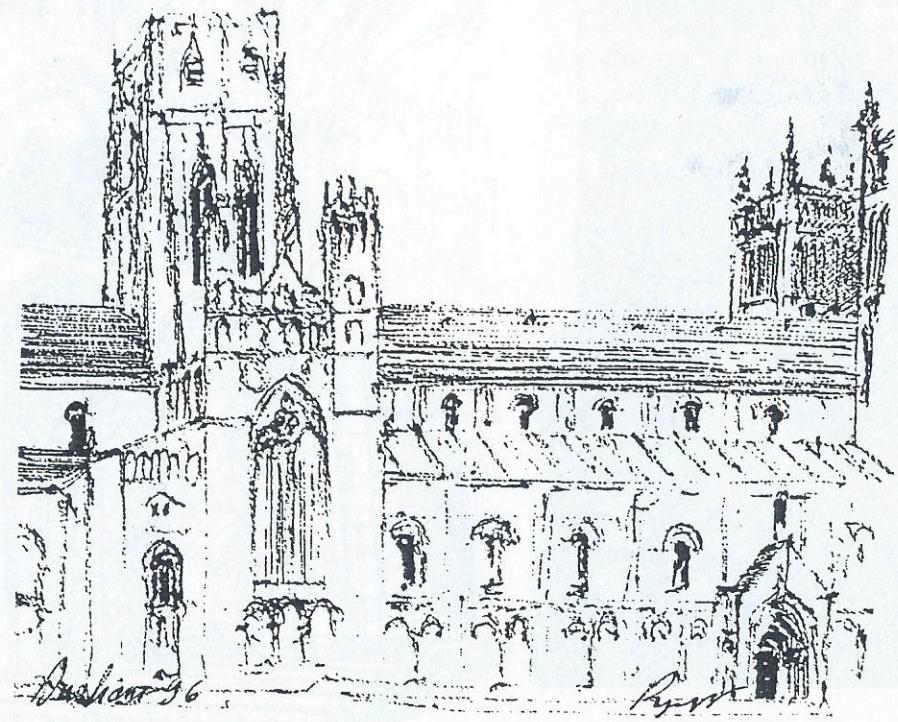
The Cathedral is the finest Romanesque building in England and the first building in Northern Europe with stone rib-vaulting supported by concealed flying buttresses. It contains the tombs of St Cuthbert and The Venerable Bede.

Constructed of local sandstone from quarries in nearby gorge and at Kepier. Norman nave and west end 12C, early English east end 13C and perpendicular central tower 15C.

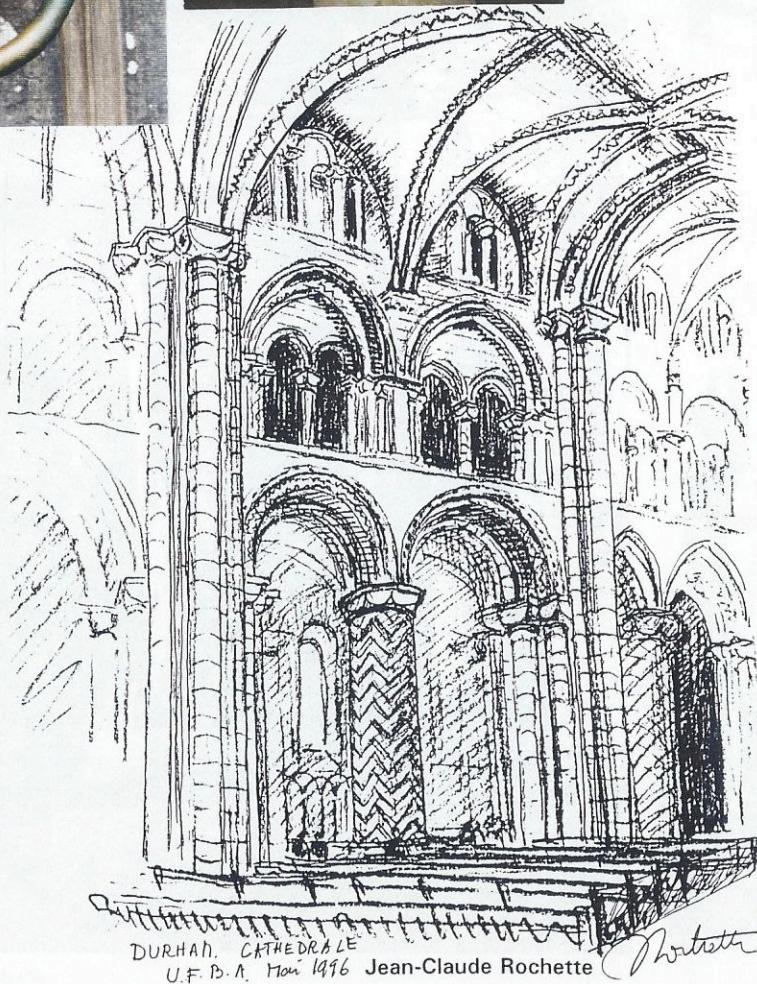
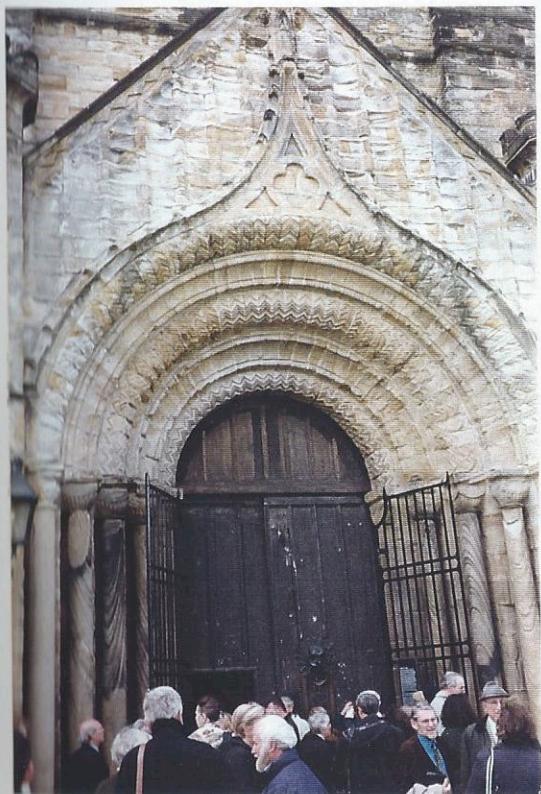
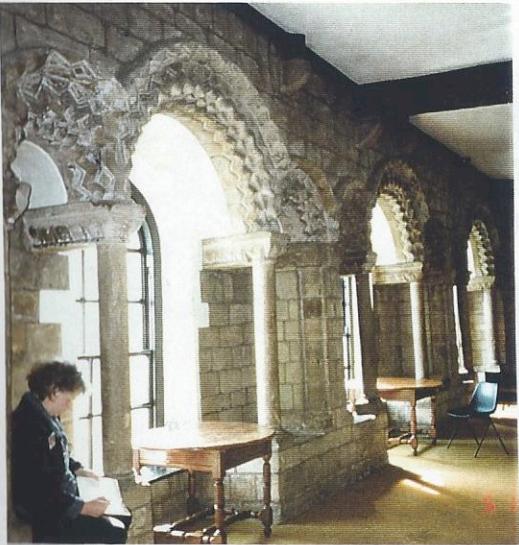


Jacques Tournier

DURHAM 1996



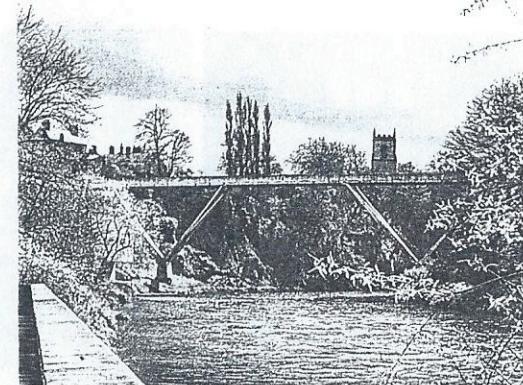
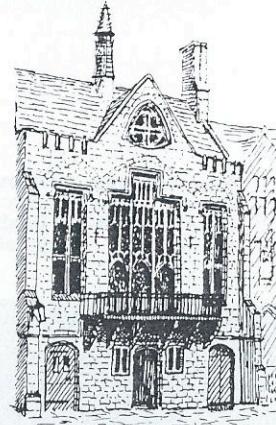
Jean-Claude Riguet



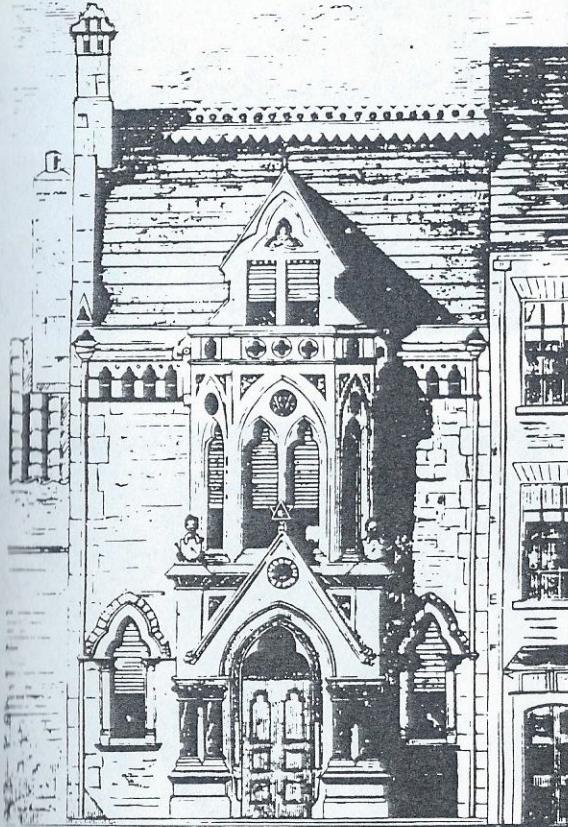
DURHAN. CATHEDRAL
U.F.B.A. Mai 1996 Jean-Claude Rochette



Marquess of Londonderry



Footbridge Ove Arup & Partners



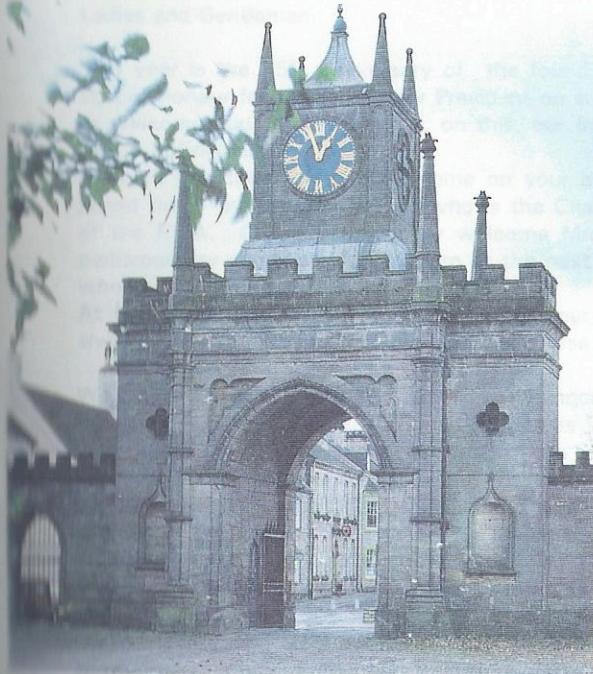
Masonic hall



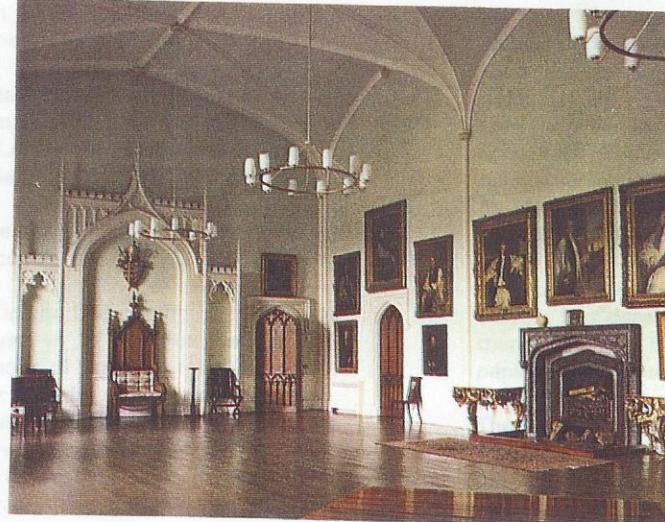
Tree sculpture



AUCKLAND CASTLE



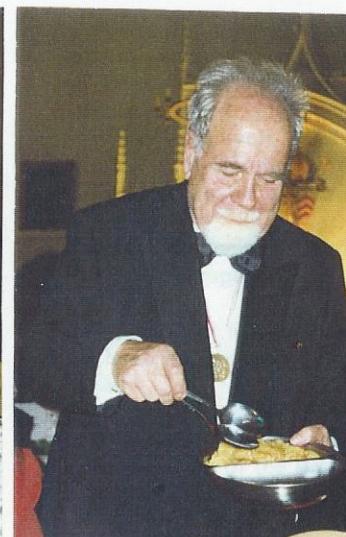
The 75th anniversary reunion banquet was held in the Throne Room designed by James Wyatt in 1794. Auckland Castle has been the residence of the Bishops of Durham for the last 800 years.



The Throne Room



There is one missing photo over 40 of our Reunions but we will add it in a few days time and I am sorry for the inconvenience.



PRESIDENT'S ADDRESS

Ladies and Gentlemen

This year is the 75th anniversary of the founding of our Union in 1921. It is a special honour for me to be your President on such an occasion and I am delighted to welcome you all here tonight, on this, our first-ever visit to the most northerly region of England.

I should particularly like to welcome on your behalf our official guests. We are joined firstly by Timothy Bailey, who is the Chairman of the Northumbrian Region of the RIBA. Can I also warmly welcome Mrs Louise St John Howe, who is parliamentary candidate for Durham at the next election, and her husband, Peter, who is a close personal friend.

At the same time, may I also welcome all our personal guests whose company always adds so much to our enjoyment of these occasions.

We are fortunate in being able to hold our Banquet in the fine setting of the Throne Room of Auckland Castle, designed by James Wyatt in 1794. For the last 800 years the Castle has been the residence of the Bishops of Durham, many of whose portraits are hanging on these walls. We are most grateful to the present Bishop, the Very Reverend Michael Turnbull, for allowing us to be here tonight and to the Warden of the Castle, Alistair Yule, for all his organisation on our behalf.

Winston Churchill once said - in French - "mon derrière est divisé en deux parties". What he meant was, of course, that his past life was in two parts. Well, so too is mine. During the 1960s and until 25 years ago, I spent ten formative years as a student and young architect here in the North-East of England. It is a region close to my heart. I have immensely enjoyed organising our Reunion here and I hope in our programme of visits I have been able to share some of my enthusiasm with you.

It is particularly appropriate we should come here in 1996, when the region is holding its Festival of Visual Arts. This is one of the many national celebrations being planned in Britain as we approach the end of this Millennium.

"Daddy - what's a Millennium?", a small boy asked his father. "Well," came the reply, "it's like a Centennial, but it has a lot more legs." Perhaps there is some truth in this. A great many exciting architectural projects are now being planned for Britain's Millennium celebrations, the main source of inspiration for which has undoubtedly been the architectural achievements of the Bicentennial celebrations in France. We have much appreciated the opportunity to see the "grands projets" during our recent visits to France and I hope there will be much of similar interest to see here over the next four years.

Maintenant, j'aimerais présenter mes voeux à Christine Roux-Dorlut, notre nouvelle Vice President, pour le futur succès dans l'organisation de la manifestation de l'année prochaine à Nîmes.

Egalement je voudrais remercier notre dernier President, Charles Rambert, ainsi que son Secrétaire Alexandre Maneval pour la visite remarquable à Rouen et de la région Normande. Charles, en souvenir de ce succès j'aimerais vous remettre ce modeste cadeau.

J'aimerais soulever certaines connections qui existent entre la Normandie et Durham. Comme vous le savez il y a la cathédral et son château construit ici suite à l'invasion Normande.

Mais ce qui est moins connu, c'est l'invasion inverse de cinq mille ouvriers Britanniques en Normandie en dix-huit cents quarante-et-un pour la construction de la ligne de chemin de fer Paris-Rouen, car la première ligne de chemin de fer était construite ici-même. Ces hommes étaient connus comme L'Armée du Diable parce qu'ils mangeaient et buvaient à la Gargantua. Chaque un mangeait par jour cinq kilos de viande qui n'était pas folle-elle! Maintenant on comprend pourquoi vous nous appelez "les rosbifs".

Of course, both our history and our language are intertwined in this and many other ways. But despite this we do not always understand each other. For example, there was the Englishman who was stopped by a gendarme and asked, "Vos papiers, Monsieur". The gendarme was surprised to be handed a copy of the Daily Telegraph.

Then, there was the occasion when I took Monique breakfast in bed. "Where's the paper?" she demanded. I rushed to the corner shop and brought back the Sunday newspaper. "You fool," she said, "I wanted the black pepper".

These misunderstandings, however, are part of the fun. We British and French have what someone once called a 'double entente cordiale'.

There is one sadness tonight. It is the absence of Jean Dorian, who has attended over 40 of our Reunions, but was unable to come to Durham. He will be 90 years old in a few days time and I am sure we all wish him well for his Birthday.

It remains for me to thank all of those who have helped to organise this year's Reunion. I should like to thank all members of the British Committee but especially our Treasurer, Derek Plummer; Tony Brandreth for the organisation of tonight's Banquet; our two shepherdesses, Jean Symons and Robin Wood; Robin especially for all her hard work on the information packs; and Andrew Arrol for all his hard work on administration. Although she is not here tonight, I should also like to mention Pat Mason in Andrew Arrol's office for all her invaluable assistance.

But I owe a special debt of thanks to Ronald Biggins and his wife, Vera, for their untiring encouragement and help, without which this Reunion would not have taken shape at all.

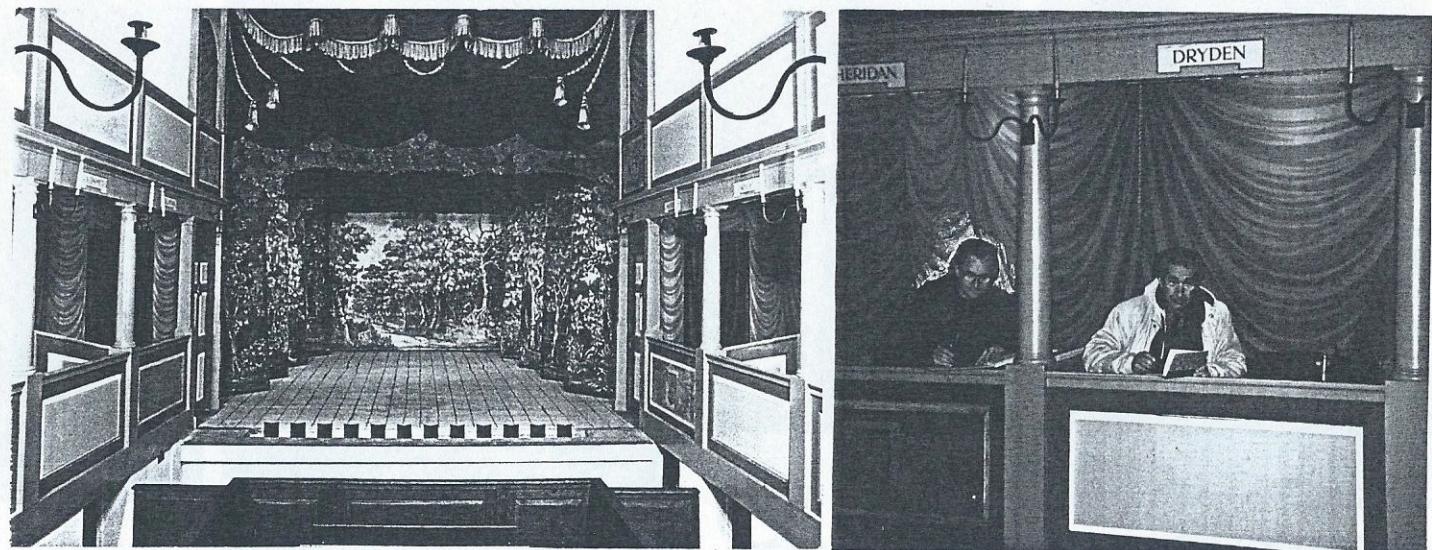
Finally, I should like to thank my wife, Monique, upon whose unflagging support I have been dependent throughout.

Ladies and gentlemen, we French and British have enjoyed a long and largely civilised relationship of which our Union is a symbol. Long may it continue. Would members of the Union now rise so that we may toast our guests.

SUNDAY

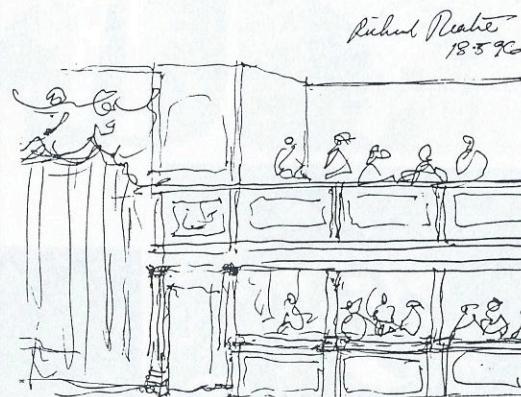
GEORGIAN THEATRE ROYAL

This theatre is one of the most important theatres in Britain as it is the most authentic public eighteenth-century theatre in existence. Its unique feature is that it has the Georgian proscenium with two side doors surmounted by balconies. The proscenium with its doors and balconies intervening between the stage proper and the audience enabled actors to enter either through the scenery onto the main stage or by the proscenium doors onto the forestage. The theatre was built by an excellent actor-manager Samuel Butler in 1788. He created a circuit of five theatres within a 50 mile radius of Richmond which were all owned and operated by the Butler family. The theatre prospered and some of our greatest actors performed here.

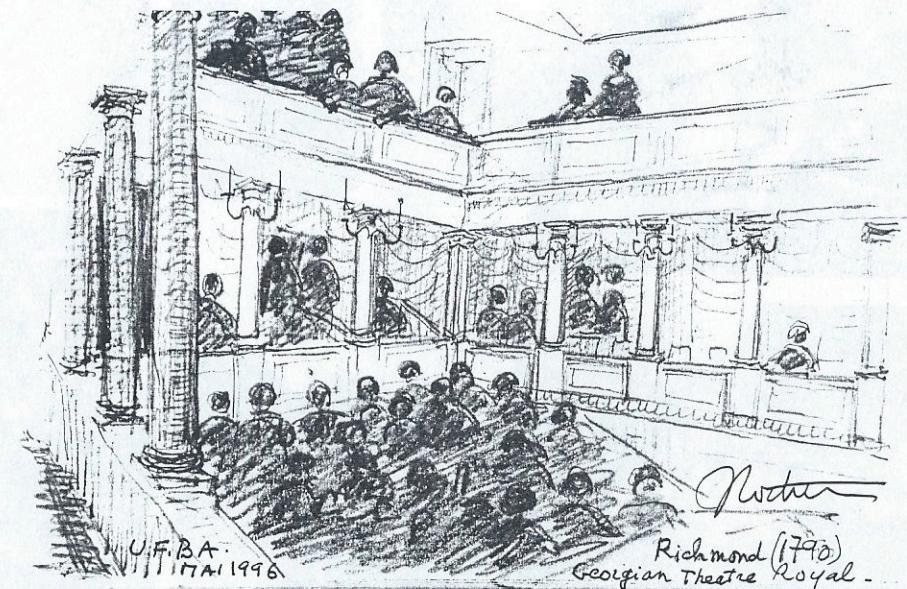


Benjamin Mouton

Jean-Claude Rochette



Derek Plummer



Jean-Claude Rochette

U.F.B.A.
17AII 1996





Newsletter by Julian St Leger, Robin Wood.
Photographs by Andrew Arrol, Tony Hickman, Monique Nash and others.

OBITUARIES

MAURICE BERRY 1908 - 1995

Maurice BERRY, il y a un an déjà, nous a quittés le 31 Mai 1995 à l'issue de huit mois d'immobilisation et de maladie et c'est la disparition d'un très excellent confrère, exemple de stoïcisme, ôté à notre amitié et à l'admiration doit-on dire pour les divers aspects de son talent.

Son père, André BERRY, voyer en chef de la ville de PARIS était lui-même architecte ancien élève de Julien GUADET, et dans cette ambiance familiale favorable, il entre à l'Ecole des Beaux-Arts dans l'atelier de Camille LEFÈVRE et d'Albert FERRAN. Le voilà diplômé par le Gouvernement ainsi que par l'Institut d'Urbanisme de PARIS et il suit les cours "d'histoire et de conservation des monuments anciens de la France" pour être reçu architecte en chef des monuments historiques en 1938 sur le relevé de l'abbaye de MARCIHAC dans le Lot et être immédiatement affecté aux départements de l'Aveyron et de la Lozère.

Officier de réserve dans l'aviation Maurice BERRY, d'une conduite courageuse, est mobilisé en 1939 et 1940 en qualité d'observateur et de navigateur en Lorraine mais peut rejoindre dès l'armistice les départements de la zone libre qui suit offerts à son activité.

En 1945 commence la reconstruction et le voilà chargé des villes de FALAISE, de LA SOUTERRAINE, de COSNE, LOUHANS, CLUNY et TOURNUS. Puis en 1948 il est chargé des départements de l'Aisne avec Saint-Quentin, et de Saône et Loire et enfin des départements du Nord et de Seine et Marne avec la Ville de PROVINS.

Dès 1957 il participe au Congrès international des architectes des Monuments Historiques et en 1965 à la création de l'UDMOB où il représente la France.

Au cours de cette carrière s'échelonnent de nombreuses réalisations tant à caractère historiques que contemporain: Musées HLM à PARIS et dans l'Oise, des groupes scolaires à CHATEAU THIERRY et à CLUNY, un lycée et la bibliothèque principale de SOISSONS, des ponts sur la Saône à TOURNUS, puis un plan d'aménagement et de protection du Vième arrondissement de PARIS, le sauvetage des monuments uniques des bords de l'Euphrate et la restauration de la résidence de LOUIS BOURG édifiée sous Louis XV au Canada.

Retraité, son inlassable activité se poursuit pour de nombreuses réalisations, des ouvrages étuits, des expositions dont il est le commissaire général, pour l'enceinte parisienne de PHILIPPEVILLE, le jardin du Luxembourg et les Palais du Quai Conté dans le cadre de la Délégation à l'Action artistique de la Ville de

J'ai eu le bonheur d'être invité en sa compagnie par le graveur André JACQUEMIN à plusieurs émissions sur Raadio-Courtoisie. Maurice BERRY participe avec une chaleureuse et solide amitié à la vie associative: Membre du "T" en 1952 et de son Comité, parrainé par Jean-Pierre PAQUET, élu à l'Académie d'Architecture en 1957 succédant à Eugène CHIFFLOT dont il admirait les travaux dès sa jeunesse et enfin membre de notre Union Franco-Brittanique en 1977 ainsi que du Groupe LIGNE ET COULEUR. Maurice BERRY reçoit de nombreuses distinctions: Chevalier de la Légion d'Honneur, Croix de guerre 1939-1945 avec citation à L'ordre de L'Escadre aérienne, Officier de l'ordre National du Mérite, des Arts et lettres et d'Académie.

Au cours de ces quelques minutes d'éloge c'est aussi vers le talent de vivre que la pensée se dirige. Du haut de son domicile rue de L'Abbaye, couvant du regard les toitures du Louvre au Nord ou celle de Saint-Germain des Prés au Midi, son infaillible mémoire d'architecte érudit charme encore son visiteur.

L'excellent dessinateur d'épures se fait aquarelliste, portraitiste d'églises de l'Oise dans sa campagne la Margolaine à COYE LA FORET et pour moi, en adieu à Maurice, le souvenir d'amitié se fixe sur nos promenades normandes de dessinateurs en compagnie de Charles DORIAN et du peintre Paul ARRENS.

Nous renouvellons ici nos affectueuses pensées vers son épouse Madine et nos sentiments d'amitié vers sa famille et en particulier à notre collègue son fils François BERRY et sa petite fille Sylvie BERRY sculpteur.

JACQUES TOURNIER

FANNY JOLLY

Notre regrettée membre est née en 1907 et a été admise à l'Ecole des Beaux Arts dans l'atelier DEGLANE et MATHON en 1930 où elle a accompli son cycle d'études en trois ans seulement. La population scolaire féminine étant à l'époque extrêmement réduite, il fut ainsi la première à assumer seule sa profession. Elle obtint très vite un prix de l'Institut de France et le Prix CHENAVARD.

Même diplômée, elle continua à rendre des projets à l'école jusqu'à obtenir 20 valeurs. Puis ce fut la période des concours publics notamment pour l'exposition Internationale de 1937 où deux de ses projets seront primés. Elle obtint ainsi la réalisation des jardins du Quai d'Orsay et le pavillon du Luminaire.

Puis elle alla à Lille où elle devint directrice des services d'architecture, ce qui lui permit de réaliser le restaurant des nations, la halle St Nicolas, le beffroi, une galerie marchande et l'entrée d'honneur de l'exposition qui eut lieu dans cette ville en 1939.

En 1942, après être diplômée de l'Institut d'Urbanisme de Paris, elle décroche le 1er prix du concours de la Maison Française puis elle partit en mission pour établir avec des équipes d'étudiants, des monographies et des relevés de villages français.

Le 3 Avril 1945, elle est la seule femme architecte à assister à l'hôtel de Lauzun à Paris aux retrouvailles des architectes ayant combattu sous les drapeaux alliés, ce qui sera l'amorce de la création de l'U.I.A. en 1949.

Elle travailla ensuite pour le Ministère de la Reconstruction en créant les plans masse en Lorraine, au Luxembourg, dans l'Yonne et en Seine et Oise puis elle conçut un groupe d'habitations pour le personnel des arsenaux maritimes à Brest. L'attaché du cabinet du Général de Gaulle lui confia alors les plans d'urbanisme de Bangui et de Fort Lamy en Afrique Equatoriale. Et c'est à Bangui qu'elle ouvre une agence d'architecture en 1948 où elle réalisa le palais de l'assemblée territoriale, l'hôtel des finances, les douanes, des collèges, l'hôtel des postes, des banques, des bureaux pour diverses sociétés et les assurances, le barrage et l'usine hydroélectrique de Boali etc Puis avant de revenir en France, elle construisit des tours de contrôle des aérodromes de Fort Lamy de Bamako.

Elle fut ensuite chargée de l'urbanisme dans le midi de la France, à Cassis, Vitrolles, Berre, Frejus, St Raphaël où elle réalisa des villages-vacances, des hôtels, des campings de luxe.

Elle entra à la SADG en 1958 et réalisa dans la région parisienne de nombreux ouvrages dont le théâtre de Pontoise pour finir par aménager un château en Normandie.

Elle cessa son activité en 1985. Bref, une vie bien remplie....

CHARLES RAMBERT