



BUXTON

REUNION 2002



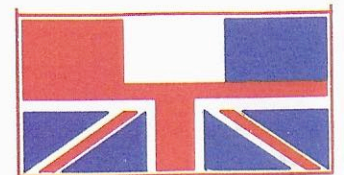
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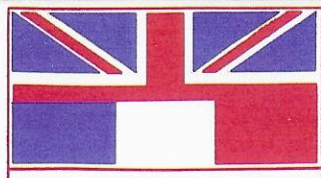
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9 MAY

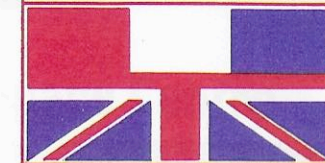
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12 MAY





FBUA - UFBA REUNION AT BUXTON 2002



List of Participants

BRITISH

Corinne Bennet
Ronald Biggins
Vera Biggins
Cindy Biggins
Joby Biggins
Anthony Brandreth
Patrick Campbell-Jones
Sarah Campbell-Jones
Shirley Comrie-Smith
Charles Dorin
Sarah Dorin
Bob Franklin
Mary Shields-Franklin
David Gray
Ilse Gray
Donald Insall
Libby Insall
Brian Jones
Dorothy Wegmuller
Roger Keene
Sylvia Keene
David Le Lay
Charles MacCallum
Andree MacCallum
Leonard Manasseh
Sarah Manasseh
Roger Minost
Derek Montefiore
Christine Ferrier
Howard Nash
Monique Beauval Nash
Barbara Potter
Mark Potter
Dennis Sharp
Yasmin Shariff
Julian St Leger
Michiko St Leger
Jean Symons
David Uhlar
Mary Uhlar
Jessie Waterhouse
Pru Bollam
Robin Wood
Leo Rogers

PROGRAMME

Thursday 9 May

Lunch at The Brant Inn Groby near Leicester

Visit to the National Space Science Centre in Leicester
by Nicholas Grimshaw and Partners

Travel to Old Hall Hotel Buxton
AGM and dinner at Old Hall Hotel

Friday 10 May Manchester

Introduction to urban regeneration in the area by
Roger Stephenson at Duke's Castle Street and visit

Travel to Salford Quays on board the Princess Katherine
Buffet lunch on board

Salford Quays - visits to The Lowry and the Imperial War Museum

Return to Buxton
Dinner and jazz at the Old Hall Hotel

Saturday 11 May

Visit to the Royal Devonshire Hospital Buxton - future Campus for
the University of Derby

Visit to the David Mellor Cutlery Factory Hathersage
Michael Hopkins and Partners Architects

Lunch at Monsal Head Hotel

Visit to Haddon Hall

Reception and Banquet at Chatsworth

Sunday 12 May

Visit to Hardwick Hall followed by picnic in Park

List of Participants

FRENCH

Anthony Bechu
Martine Bechu
Anthony E. Bechu
Florence Babics
Jean Philippe Bridot
Agnes Caillau
Veronique Despreau
Pierre Devino
Anne-Marie Coutrot
Luc-Regis Gilbert
Marie Gilbert
Denis Legrand
Giulia Legrand
Serge Lemeslif
Roswitha Lemeslif
Francois Mayer
Marie Claire Mayer
Jean-Louis Nouvian
Yvan Lohner
Noelle de Lacharriere
Christian Pierrot
Francine Pierrot
Charles Rambert
Francoise Rambert
Jean Claude Riguet
Carmen Riguet
Philippe Rivoirard
Christine Roux-Dorlut
Norbert Sanchis
Sylvie Dufour
Herve Teil
Bruno Willerval
Luc Zavaroni

Grimshaw's Space Centre

PROGRAMME

Thursday 9 May

Lunch at The Brant Inn Groby near Leicester

Visit to the National Space Science Centre in Leicester
by Nicholas Grimshaw and Partners

Travel to Old Hall Hotel Buxton
AGM and dinner at Old Hall Hotel

The National Space Centre is the UK's only attraction dedicated to space science and astronomy. Located on a former 'brownfield' site on the north bank of the River Soar, its development as an amenity represents a significant environmental improvement both for the immediate neighbourhood and for the city of Leicester as a whole.

The site formerly housed a buried storm-water tank, sewage treatment works (donated to the project by Severn Trent Water) and a council tip.

The design comprises three principal elements: a main podium, an annexed rocket tower and a prefabricated Challenger Learning Centre. Together, these elements form an exhibition venue of international standing and a new centre of excellence for education and research affiliated to the University of Leicester.

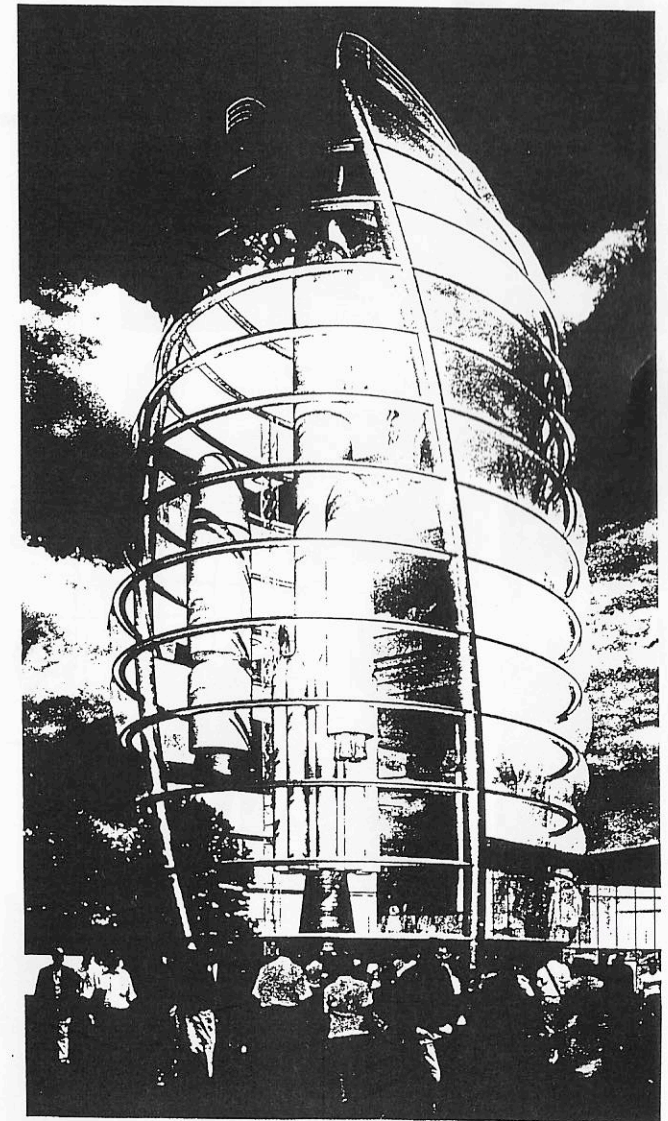
The contrast between the main exhibition space (the podium) and the rocket tower makes apparent the great flexibility inherent in the use of structural steelwork, the juxtaposition of these two forms being "one of the ur-compositions of Modernism" *.

The podium is a double-height space (6m high) built on a lightweight 14m-grid steel frame. This is capped by a series of deep cellular roof beams spanning between the grid's CHS columns. The size of the holes through the beam webs has been determined by the requirements of the large ducts servicing the space.

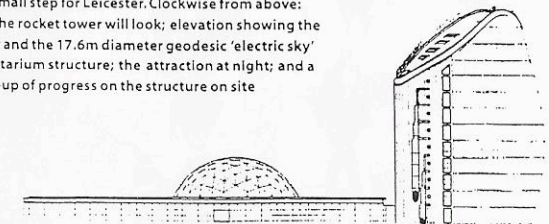
It is capable of accommodating a flexible arrangement of exhibition display systems as well as the full integration of structure and service zones. It has been created as a 5,000m² square-plan structure in the renovated shell of the disused storm-water tank, thereby cost saving on foundations and ensuring definite environmental benefits in reduced materials use and waste production.

The podium is 'wrapped' in a double skin, comprising an inner wall of fenestration and silver sinusoidal steel cladding with a homogenous outer screen of perforated stainless steel panels. In practical terms, this affords privacy to offices and facilitates the optimum environment for the safe display of sensitive artefacts.

The idea of the perforated steel screen was derived in close collaboration with an artist working on one of the principal themes of the exhibition: the exploration of the nature of relative perception, which is integral to an understanding of science and space research. In aesthetic terms, the double wall approach - which leaves a 700mm gap between outer & inner façades - allows for the installation of lighting and anamorphic projections that can change the building's external aspect from all visitor approaches, making the structure of the building indicative of its contents. Currently, artistic installation is subject to increased funding.



One small step for Leicester. Clockwise from above:
how the rocket tower will look; elevation showing the
tower and the 17.6m diameter geodesic 'electric sky'
planetarium structure; the attraction at night; and a
close-up of progress on the structure on site



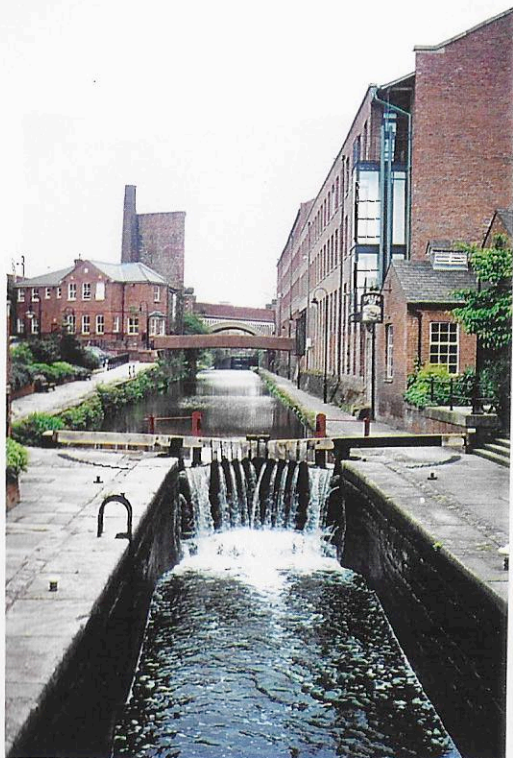
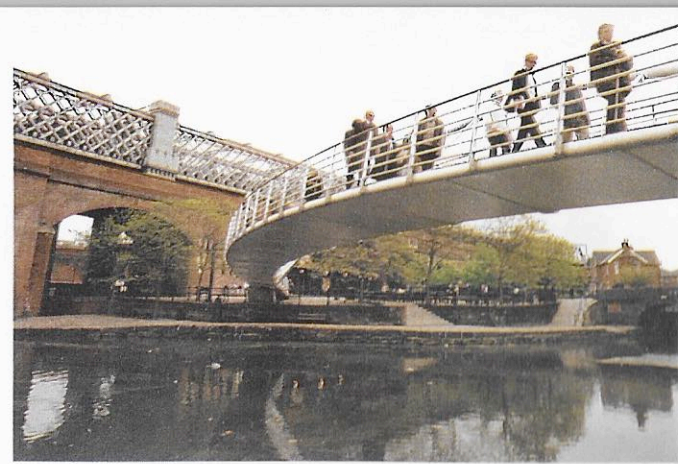
Friday 10 May Manchester

Introduction to urban regeneration in the area by Roger Stephenson at Duke's Castle Street and visit

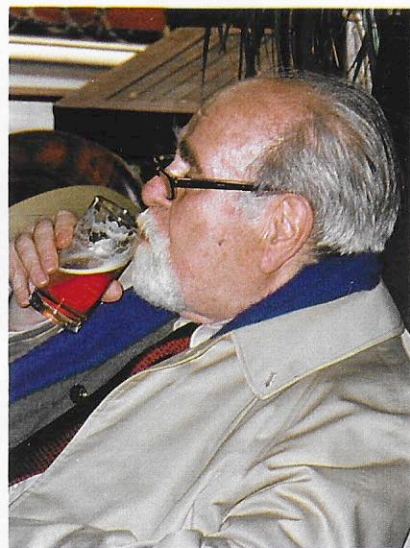
Travel to Salford Quays on board the Princess Katherine Buffet lunch on board

Salford Quays - visits to The Lowry and the Imperial War Museum

Return to Buxton
Dinner and jazz at the Old Hall Hotel



The Imperial War Museum North

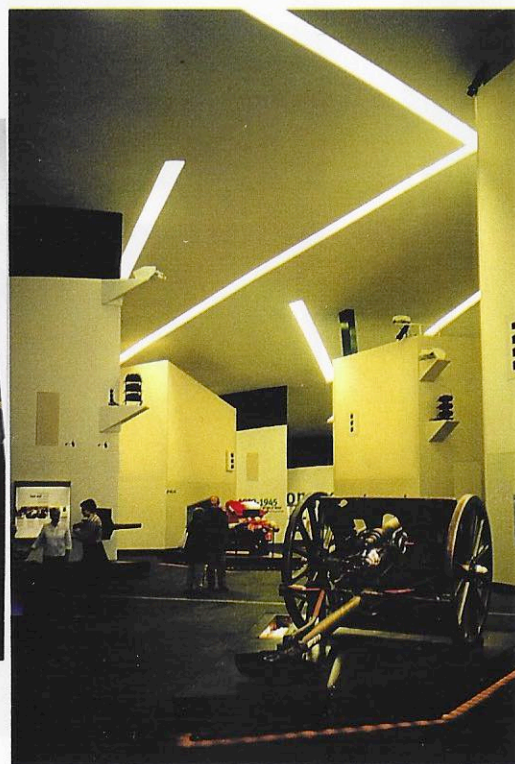


What is it about?

The Museum is about war – people's experience of war and its impact on our lives today. It's a different kind of Museum, asking questions and stimulating discussion. What happened and why? What was it like for those involved? How do those wars still affect our lives today?

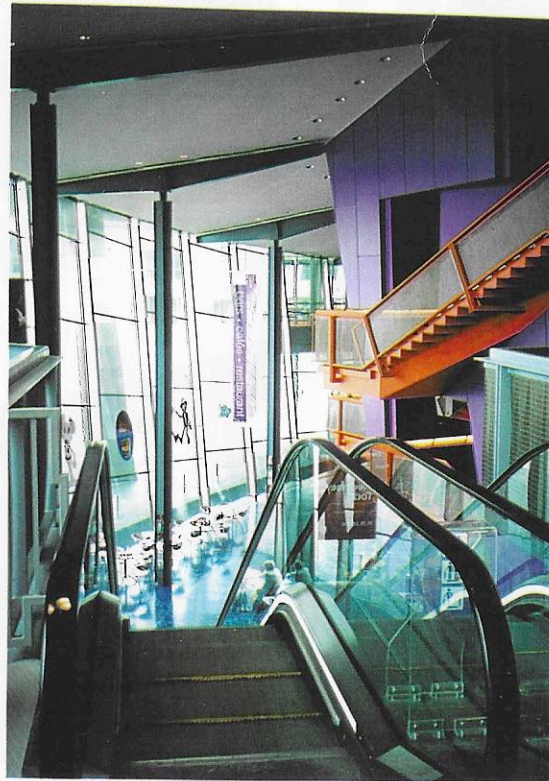
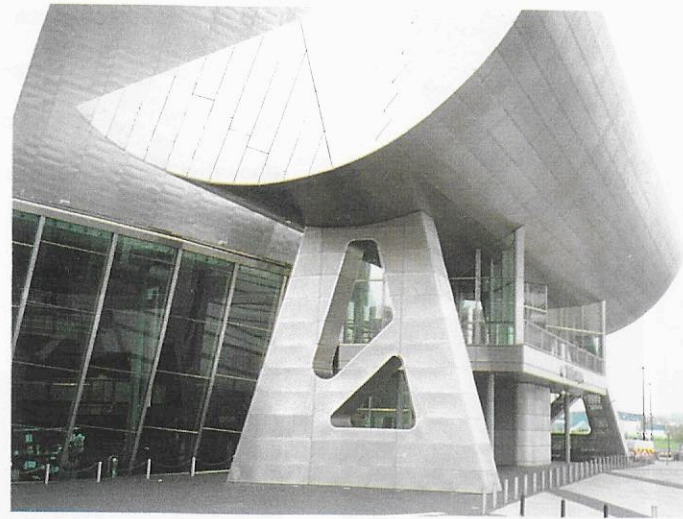
Who is it for?

It's for everyone. The Museum is filled with exhibitions including a massive audio-visual show – The Big Picture – to involve people of all ages. Whether you want a day out, a school visit or a unique hospitality venue, Imperial War Museum North will make your visit one to remember.





The LOWRY



Le JAZZ



Saturday 11 May

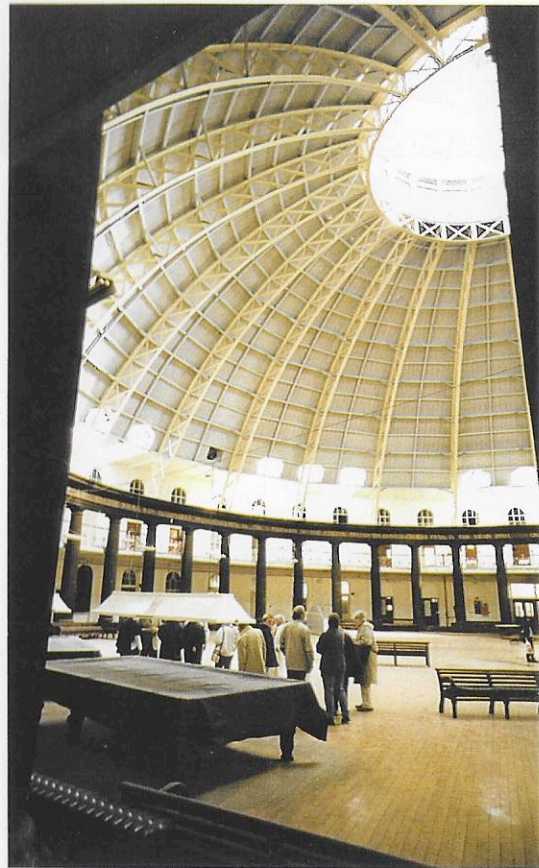
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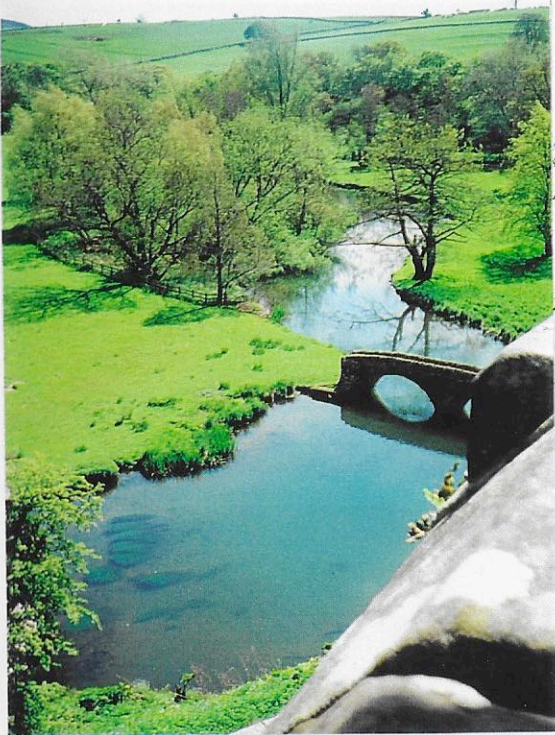
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Lunch at Monsal Head Hotel

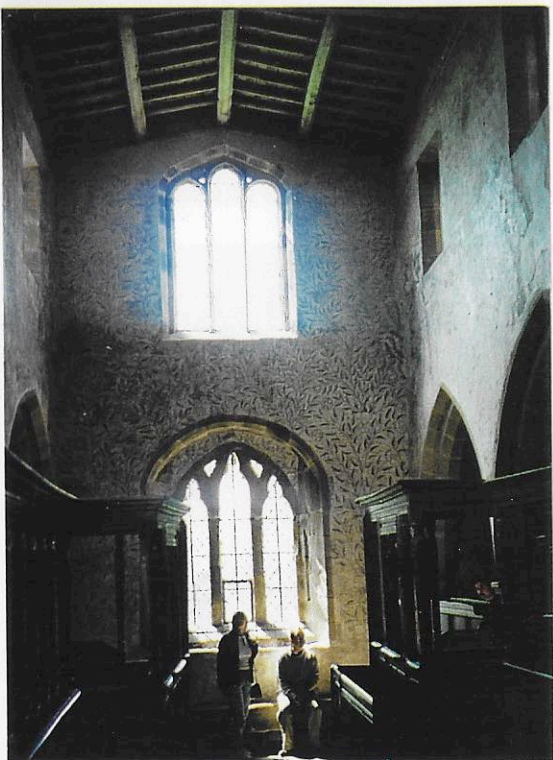
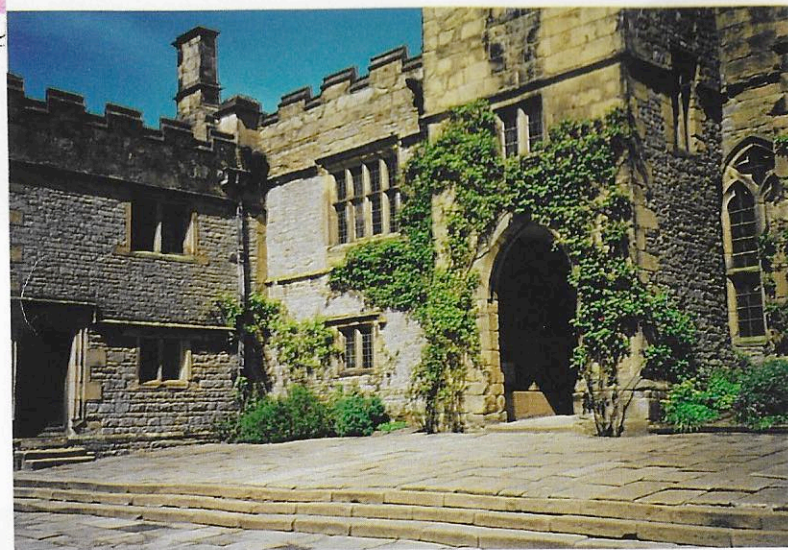
Visit to Haddon Hall

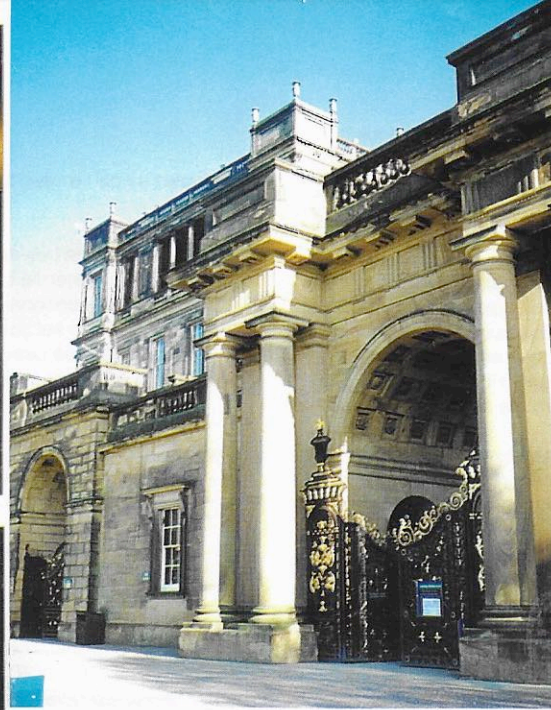
Reception and Banquet at Chatsworth



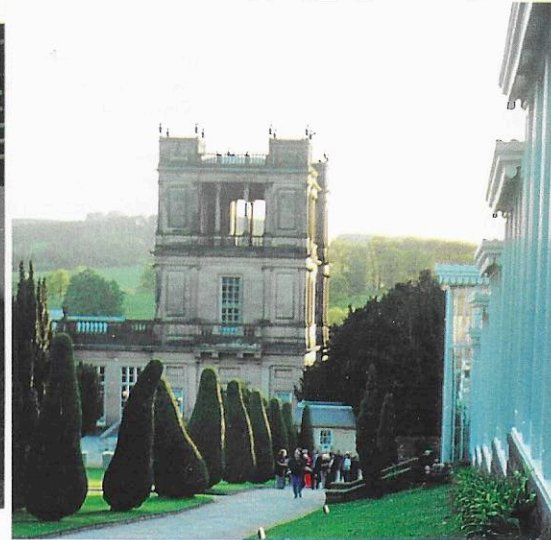


HADDON HALL





FRANCO-BRITISH UNION OF ARCHITECTS
BANQUET
THE CARRIAGE HOUSE
CHATSWORTH



Ladies and gentlemen, chers collègues,

My task now is to welcome our guests and to propose their health; but before I do so I would like to address our French colleagues.

Chers amis, j'espère que vous avez réalisé que Buxton, comme Evian de l'année passée, est une "Spa Town", avec sa propre eau, bien connue pour la santé. J'espère aussi que vous prenez plaisir à votre séjour d'une région qui vous est peut-être inconnue – la Région des Pics – un paysage de collines doucement arrondies, se croisant avec les murs de pierres sèches, séparés l'un de l'autre par une vallée assez petite et un ruisseau étincelant. Pas exactement le pays de Pagnol – pas de garrigue, pas de romarin, pas de lavandre, – et pas de pics!

Dear friends, I hope that you are enjoying your visit to a part of Britain that you may not know so well - the Peak District - a landscape of gently rounded hills laced with dry stone walls, each separated from the next by a small valley and a tinkling brook – but where are the peaks? If there are no peaks, why then is it called the Peak District? Are the local inhabitants more subject to fits of pique than the rest of us? Is this the original land of the pique-nique? A local has told me that the district is named after a tribe called "The Peaks". This seems rather far-fetched to me, and I think that it is a fiction thought up by the ingenious inhabitants to excuse an over-ambitious name. I prefer the pique-nique explanation.

One of the reasons why we like to see our French colleagues is because over the years France has been such a constant source of cultural inspiration for us. Romanesque churches, the classical style in architecture, the art of cooking, fashion, the list is endless.

Take cooking, for instance. At the time of the French Revolution the chefs from the aristocratic households understandably found themselves without employment. However it is an ill wind that blows nobody any good (as the British say) because most of these unemployed chefs set up their own little restaurants for the benefit of the population as a whole - and that includes you and me. Indeed one might ask if this were a planned outcome of the Revolution - if so it was a stroke of genius!

But not quite all of the chefs became restaurateurs, for some came to Britain to help us out of our *trou perdu gastronomique*. Bravo, et merci! Indeed, the famous Carême, one-time chef to Talleyrand, also worked for the British Prince Regent, who later became King George IV. Carême could be described as the architect's cook - he insisted on *la délicatesse*, order and economy, and brought symmetry (inspired by the Ecole des Beaux Arts perhaps?) and logic to the service of the kitchen. Which of us has not aimed to achieve such perfection?

The FBUA/UFBA is a more recent link between our two countries, but a few years before our foundation in 1921 there was another outstanding example of professional cooperation. This was the Franco-British Exhibition of 1908, held at the White City in London. This exhibition was an expression of our *entente cordiale*, accommodating as it did an immense range of buildings and artefacts from the many colonies and dependencies which the French and the British had at that time. I suggest that this exhibition, and the possible curatorship of a new small exhibition on the subject, might be an appropriate topic for an FBUA Bursary award in the not too distant future.

Gabriel Epstein kindly lent me a copy of the exhibition catalogue, and as the introduction is so relevant to the FBUA I would like to read an excerpt to you.

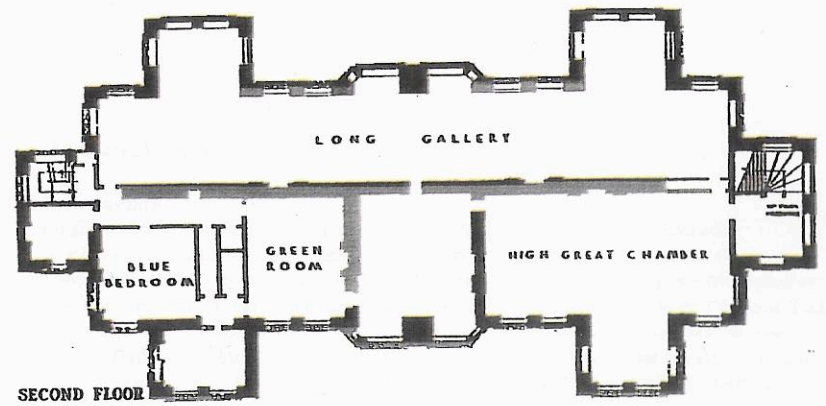
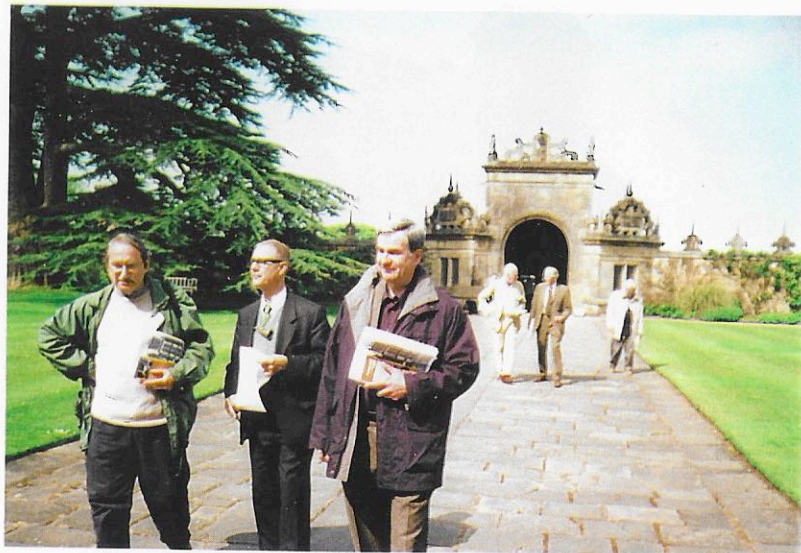
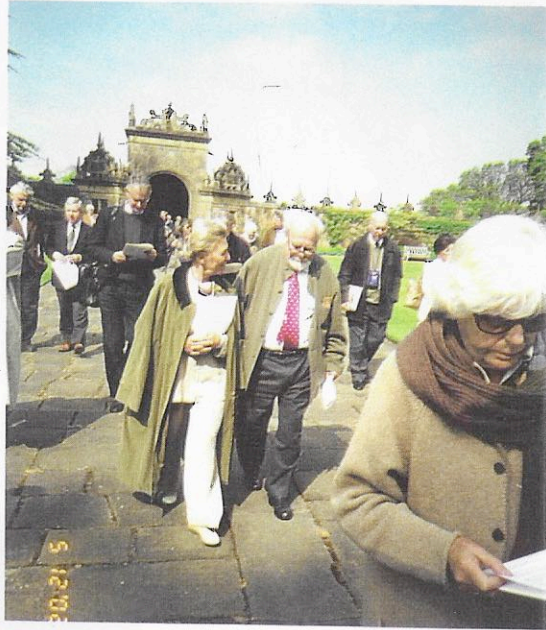
"La France et la Grande-Bretagne ont des caractéristiques distinctives qui s'harmonisent admirablement. Chacune des deux nations abonde en qualités qui viennent compléter celles de l'autre. On obtient des résultats internationaux de l'ordre le plus élevé, quand les principales qualités ethniques de pays différents viennent s'adapter, les unes aux autres. Or il ne se rencontre nulle part de conditions plus favorables à cette harmonieuse adaptation que chez ces deux nations voisines: la France et la Grande-Bretagne. Quand l'énergie anglo-saxonne se joint au savoir-vivre français, quand l'empirisme britannique s'ordonne par la méthode des Français, quand la solidité anglaise s'orne de la grâce française, on obtient un amalgame où se trouvent réunies les plus hautes productions de la race humaine".

"When Anglo-Saxon energy combines with French *savoir vivre*, when British empiricism is ordered by French method, when British solidarity is adorned by French grace, a combination is reached which embraces the highest achievements of the human race".

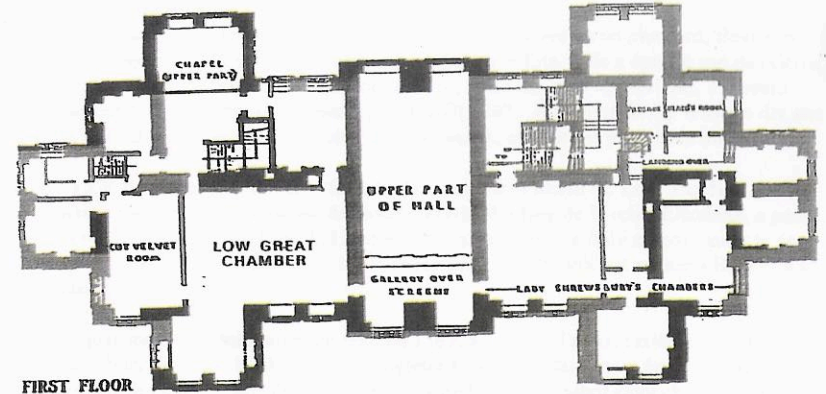
What more can be said? And so on this high note, I turn to our guests. You are a very important part of our proceedings, and we hope that you will take away with you an increased interest in our fellow-professionals in France. Members of the FBUA, I ask you to rise and toast our guests. May they enjoy Franco-British culture and company as much as we do!

(Delivered at a dinner held at Chatsworth House on 2 May 2002, and accompanied by the sound of cannonades, fusillades and the like from the Duke of Devonshire's fireworks display.)

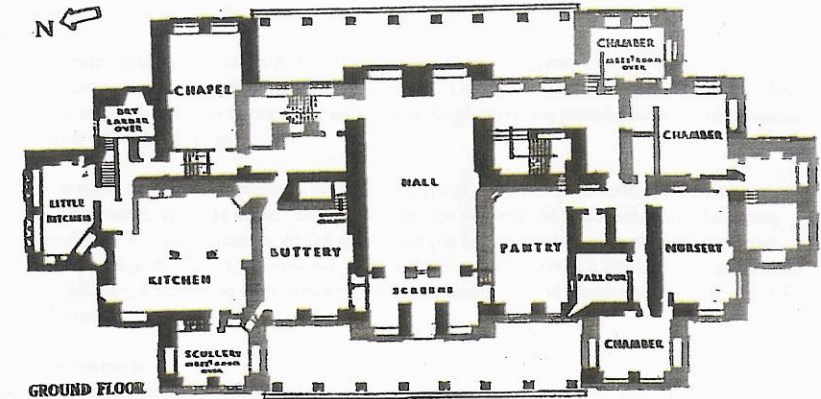




SECOND FLOOR

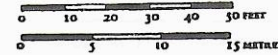


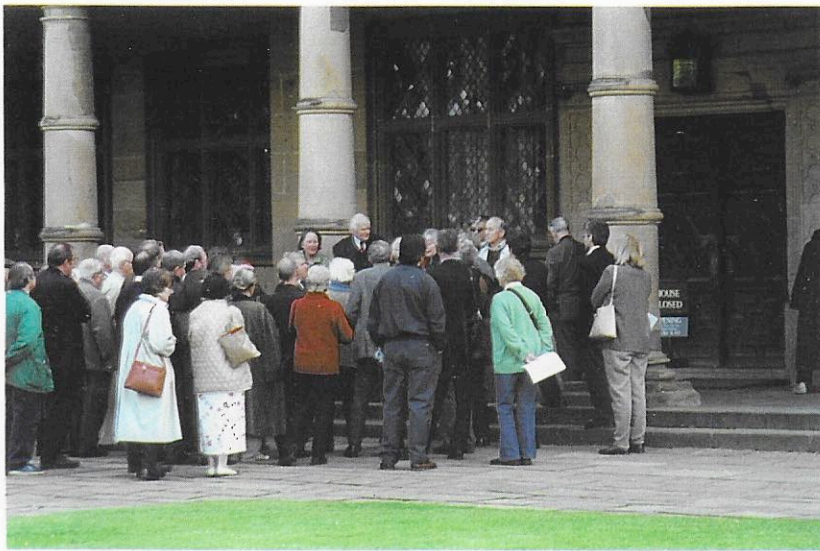
FIRST FLOOR



GROUND FLOOR

Fig. 9. Hardwick Hall. Ground, first and second-floor plans.





Hardwick Hall

Introduction

En silhouette contre le ciel, les grandes lettres "ES" sur le parapet de Hardwick proclament l'identité de son constructeur remarquable, Elizabeth, comtesse de Shrewsbury, mieux connue sous le nom de "Bess of Hardwick." Ce geste triomphal est bien compréhensible car sa trajectoire à travers la politique dangereuse de l'époque Tudor a été étonnante, et Hardwick Hall est le plus magnifique des "power houses" de son temps. Bâties pour être impressionnantes, et dans l'espoir d'une visite royale – bien que peut-être ruineuse – elles exprimaient le pouvoir et le standing, actuels ou recherchés, de leur propriétaires.

Bess of Hardwick

Entrée en service à douze ans, mariée à treize ans, et veuve un an plus tard, Bess s'est mariée encore trois fois, et sa fortune a grandi chaque fois. Elle a épousé son deuxième mari, Sir William Cavendish, Trésorier du Roi, et 22 ans plus âgé qu'elle, à l'heure improbable de deux heures du matin, le 20 août 1547. A la mort de Sir William dix ans plus tard, Bess est devenue héritière de Chatsworth, et d'autres propriétés importantes.

En 1559 Bess a épousé un autre favori à la Cour, Sir William St. Loe. Pendant ce mariage mouvementé, Bess est devenue Lady-in-Waiting de la reine Elizabeth, a passé sept mois en prison à la Tour de Londres, et son beau-frère a failli empoisonner le couple, mais à la mort de Sir William en 1564, sa fortune considérable est passée à Bess et à ses enfants.

Son quatrième et dernier mariage était en 1567, à George Talbot, sixième Earl de Shrewsbury, le noble le plus riche d'Angleterre, les liens familiaux étant renforcés par les mariages de deux enfants de Bess avec deux de George. Talbot étant chargé de la sécurité de la reine Marie d'Ecosse de 1569 jusqu'à son exécution en 1584, il était nécessaire de se déplacer entre Chatsworth, tant aimé de Bess, et leurs autres résidences.

Pendant ce temps, Elizabeth, fille de Bess, a épousé Charles, frère de Lord Damley, assassiné après avoir épousé Marie d'Ecosse. La fille du jeune couple, Arabella Stuart, était ainsi en ligne de succession au trône d'Angleterre, au grand plaisir de sa grandmère, sinon celui de la reine.

A la mort de Lord Shrewsbury en 1590, Bess est devenue la femme la plus riche d'Angleterre, après la reine. Depuis longtemps séparée de son mari, leurs dernières années de vie commune ayant été marquées par les récriminations et de l'amertume, Bess, à l'âge de 62 ans, commence la construction de Hardwick Hall, le plus ambitieux de ses projets, à moins de cent mètres du vieux manoir de Old Hardwick, où elle a passé son enfance.

L'Architecte

Hardwick Hall est attribué à Robert Smythson, l'un des premiers architectes anglais, dans le sens moderne du mot, qui ont remplacé les équipes d'artisans "qui ont contribué à la nature fortuite de l'architecture médiévale".¹ Il est certain que Bess a beaucoup influencé



¹ Girouard, M. *Robert Smythson and the Elizabethan Country House*, Yale UP, 1983.



le design, mais à New Hardwick Smythson a produit une architecture d'un ordre totalement différent des efforts un peu désordonnés de Bess à Old Hardwick.

Smythson a travaillé avec Sir John Thynne à Somerset House (1547-52), et puis comme maître-maçon à Longleat. Les pavillons de Somerset House révèlent l'origine des baies de Longleat, d'où dérivent les grandes tours vitrées de "Hardwick Hall, more glass than wall".

Le Bâtiment

Hardwick Hall se dresse sur une colline, à cent mètres de Old Hardwick, dont le nucleus était le vieux manoir où Bess a passé son enfance. Construit entre 1590 et 1599, le bâtiment est compact, haut, et symétrique. L'entrée principale, située au centre de la colonnade qui s'étend entre deux grandes tours, mène à un hall latéral (innovation peut-être dérivée des publications de Du Cerceau, de Serlio, et de Palladio). D'ici, le grand escalier (qui rappelle celui de la cathédrale de Wells, remarqué par le Corbusier) commence son progrès long et complexe vers le deuxième étage et sa High Great Chamber, où on recevait les visiteurs les plus distingués, mais aussi où les impôts étaient reçus et où Bess, dans sa capacité de représentante de la Reine, dispensait la justice.

Les fenêtres de Hardwick, extraordinaires encore, et même plus à l'époque Tudor, sont de plus en plus hautes avec chaque étage, le reflet d'une hiérarchie programmatique: au rez-de-chaussée il y avait le personnel; au-dessus, un étage pour la famille, et au deuxième étage se trouvaient les pièces les plus importantes, pour les affaires d'état.

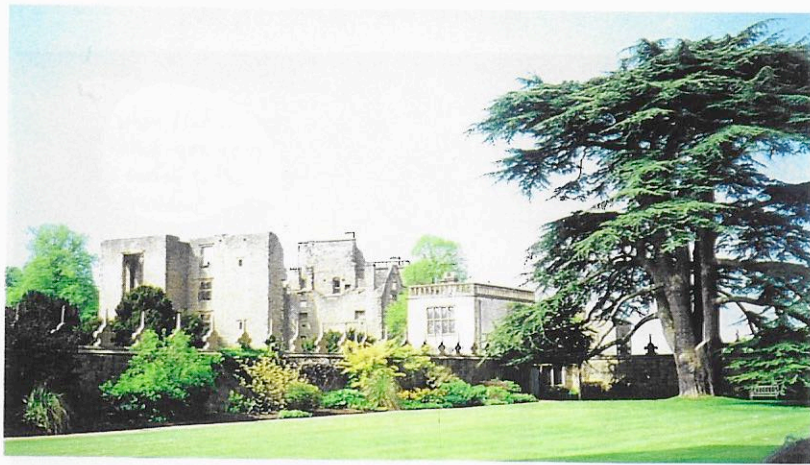
Cette symétrie extérieure s'impose sur un ordre plus pragmatique à l'intérieur, avec des mezzanines, l'emplacement asymétrique de la Great High Chamber, et les six tours se lient à l'espace intérieur d'une manière à la fois simple et complexe dans sa diversité. Partout, des contrastes de hauteur et de lumière se combinent à créer des espaces impressionnants.

Dans la Long Gallery, on se promenait, on recevait, on présidait à la cour de justice. Sa longueur de plus de 50 mètres est ponctuée par deux baies qui s'étendent dans des tours, et il paraît que sa hauteur exceptionnelle dérive des treize tapisseries flamandes, achetées par Bess pour la somme de trois cent livres en 1592. Parmi les portraits on trouve Elizabeth I, et un double portrait de James V d'Ecosse et de Marie de Guise, parents de la reine Marie d'Ecosse. Dans le Withdrawing Room, on trouve une table en noix, style "chien de mer", d'après un dessin de Du Cerceau, peut-être la pièce la plus importante qui nous reste de l'époque d'Elizabeth. Cependant les livres étaient rares, l'inventaire ne listant que six, dont l'un de Calvin, un autre sur les proverbes de Solomon, et un livre de méditation, tous les six dans la chambre de Bess.

Conclusion

A travers les années, les critiques de Hardwick rangent de la condamnation de Gwilt² pour tout ce qui était élisabethain, à l'opinion de Summerson ("une maison d'une beauté

² Gwilt, J. *Encyclopedia of Architecture*, Vol. II, London, c.1888.

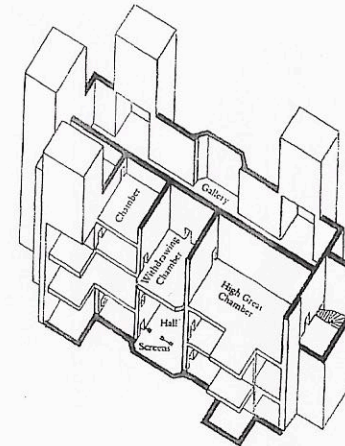


grande et romantique”³, et celle de Pevsner (“travail rude mais amusant” mais aussi “curieusement moderne”)⁴, à Mark Girouard qui l’a trouvée “le triomphe suprême de l’architecture élizabéthaine”⁵. Pour moi, la confiance, la force, et le drame des contrastes spatiaux du Grand Escalier, de la High Great Chamber, et de la Long Gallery, ne peuvent que parler à notre génération. Hardwick est, d’après Sacheverell Sitwell, “la leçon et le précurseur de l’architecture moderne”. Mais c’est à vous de choisir.

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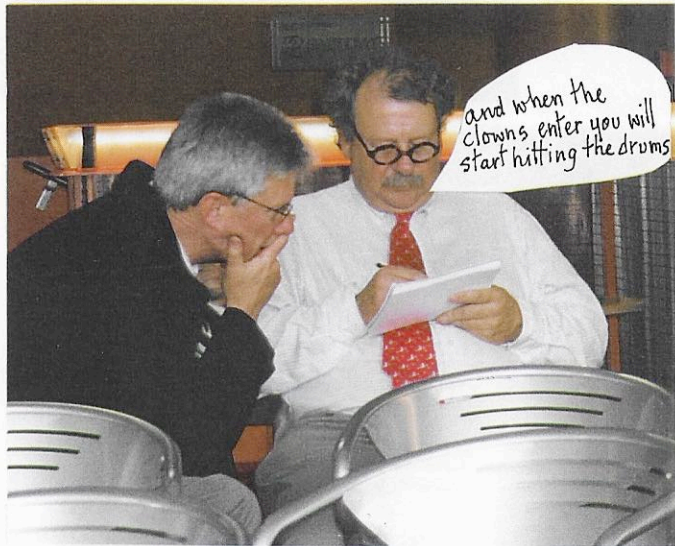
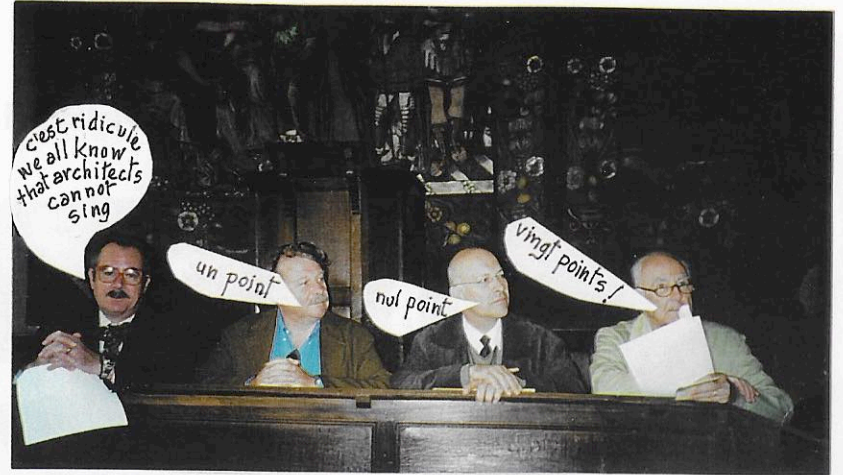
C H A MacCallum
 Oxford
 le 11 mai 2002



³ Summerson, J. *Architecture in Britain 1530-1830*, Penguin Books, 1953, 6th ed. 1977

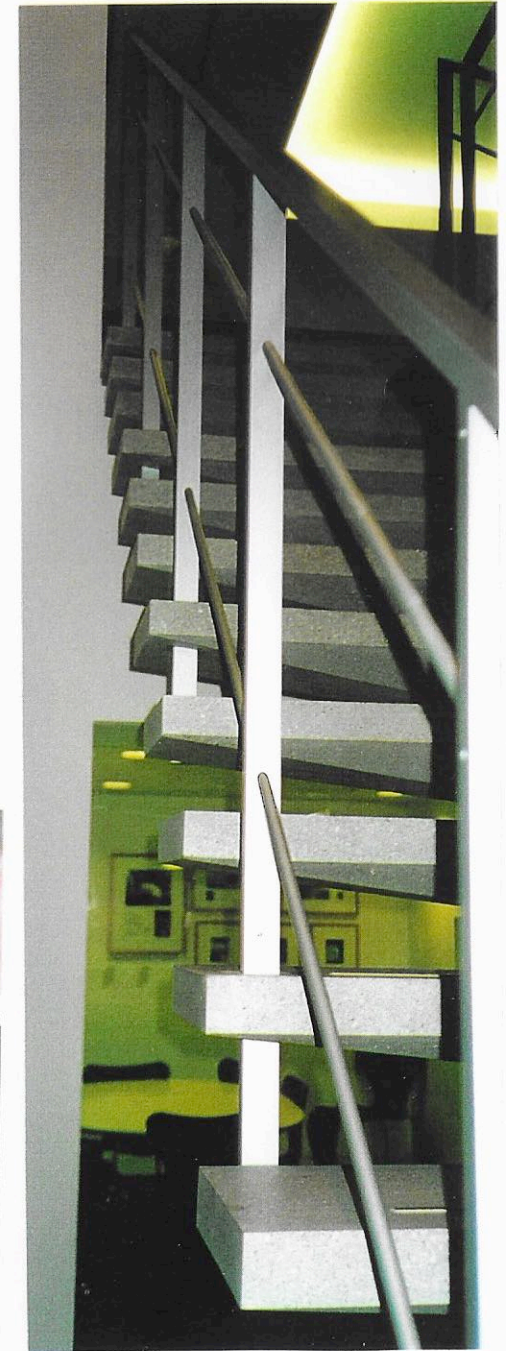
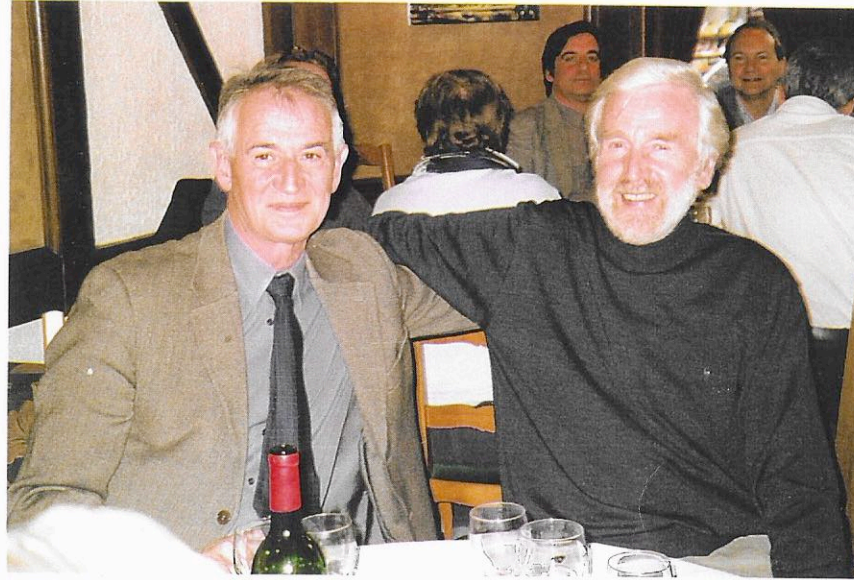
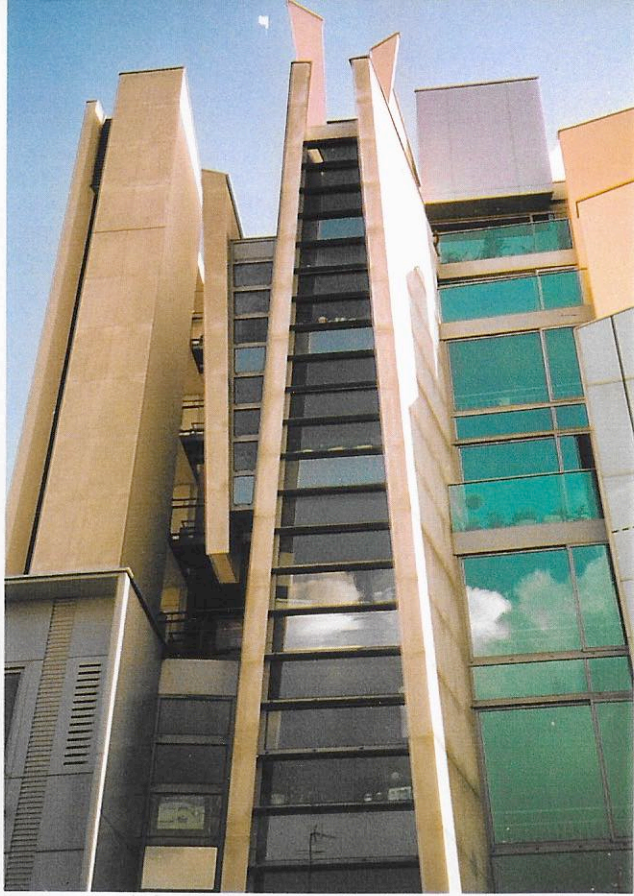
⁴ Pevsner, N. *An Outline of European Architecture*, Pelican Books, 1943.

⁵ Girouard, M. *Robert Smythson and the Elizabethan Country House*, Yale UP, 1983



PARIS - OCTOBER 2002

LONDON - DECEMBER 2002



With thanks to all those who have kindly provided photographs and drawings

