

87th Reunion – Bury St Edmunds 5 - 8 May 2016

L'Union Franco-Britannique des Architectes



UFBA

The Franco-British Union of Architects

87^e Congrès – Bury St Edmunds 5 - 8 mai 2016

FBUA





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DELEGATES

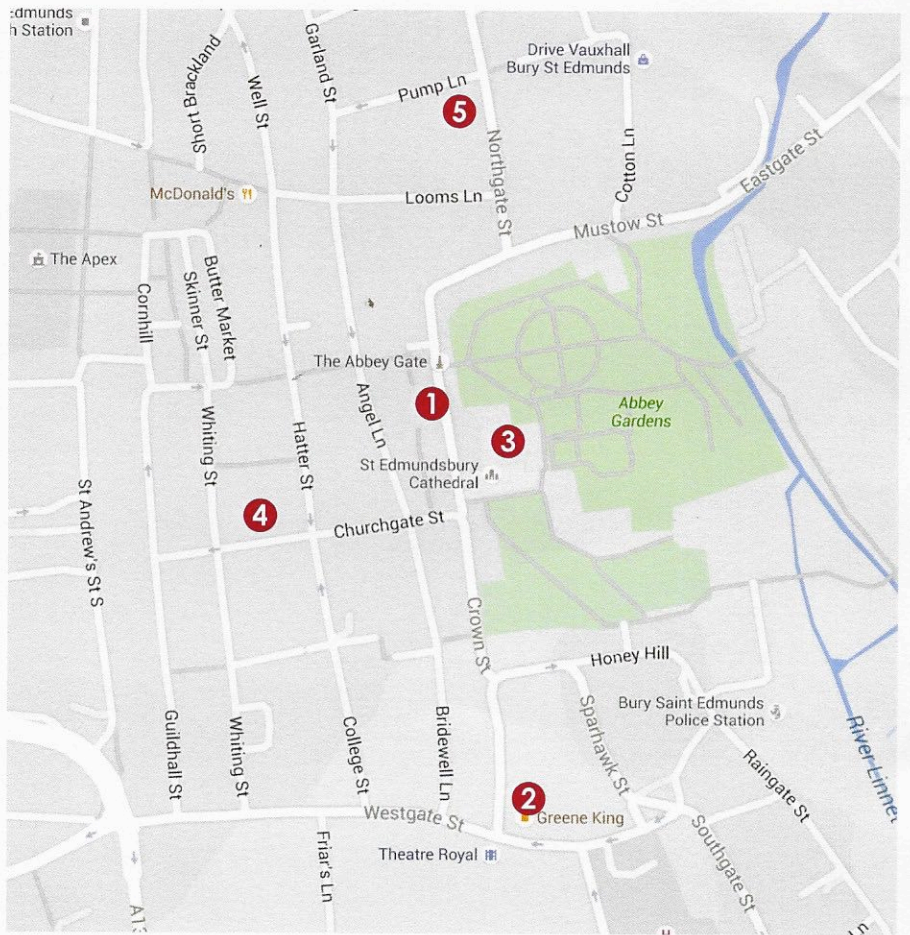
Ghada Al Madfe
Andrew and Meg Arrol
Keith Bennett
Stephen and Catherine Bradley
Robert Butterfield
Dermot Bowler
Shirley Comrie Smith
Ralph and Jenny Carpenter
Charles and Sarah Dorin
Adrian and Audrey Gale
Mark Harris
Roger and Sylvia Keene
William Layzell
David LeLay
David Lloyd Davis
Patrick and Judy Manwell
Andree MacCallum
Cedric and Sandy Mitchell
Derek Montefiore
Michael and Catherine Morrison
Howard and Monique Nash
John and Gachou Pletts
Derek Plummer
Barbara Potter

Mark and Liz Potter
Tom and Elizabeth Ryland
Yasmin Shariff
Julian and Michiko St Leger
John Thacker
Jessie Waterhouse
Robin Wood

Francoise Adam Mouton
Marie Christine Gangneux
Jerome Le Conte
Luc-Regis Gilbert
Franck and Annick Hindley
Andrew Hobson
Denis and Giulia Legrand
Alexandre Maneval
Regis and Laurence Martin
Jean Medioni
Jean and Martine Michelin
Christian Pierrot
Jean Claude and Carmen Riguet
Philippe and Annie Rivoirard
Christine Roux-Dorlut
Anne Thomas
Maurice Thomas

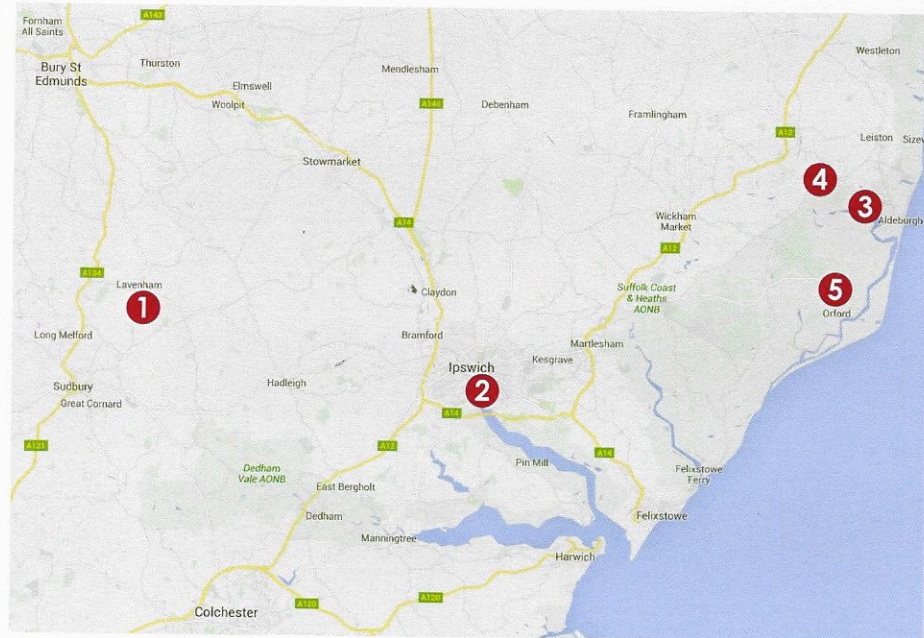
DAY 1 • Thursday 5th May 2016

- 11.30 The Angel Hotel** ①
Arrival and registration
- 12.30 Greene King Brewery** ②
Lunch and tour
- 14.45 Cathedral Lecture Room** ③
The Development of
Bury St Edmunds
- 16.30 Unitarian Meeting House,
Churchgate Street** ④
Annual General Meeting
- 17.30 Unitarian Meeting House** ④
Cocktail Party
- 19.30 Farmers Club** ⑤
Dinner and
Drawing Bursary Exhibition



DAY 2 • Friday 6th May 2016

- 9.00 **Coaches depart**
Angel Hotel
- 9.30 **Arrive Lavenham** ①
Guided visit of Clayhill Farm House, led by Matthew Bell (Bursar 2014)
- 10.45 **Leave Lavenham**
- 11.30 **Arrive Willis** ②
Guided tour of building and lunch, led by Michael and Patty Hopkins
- 13.30 **Leave for Aldeburgh**
- 14.30 **Arrive Marsh Hill** ③
Guided tour led by Meredith Bowles Architect
- 15.45 **Leave for Blackheath**
- 16.00 **Arrive Blackheath**, home of ④
Michael and Patty Hopkins,
Presentation of new house designs by Amir Sanei Architect, Tea
- 18.00 **Leave Blackheath**



- 18.30 **Arrive Church Farm House, Sudbourne**, home of ⑤
Howard and Monique Nash,
Visit church, music, tour of house, dinner in marquee
- 21.30 **Coaches**
for Bury St Edmunds

DAY 3 • Saturday 7th May 2016

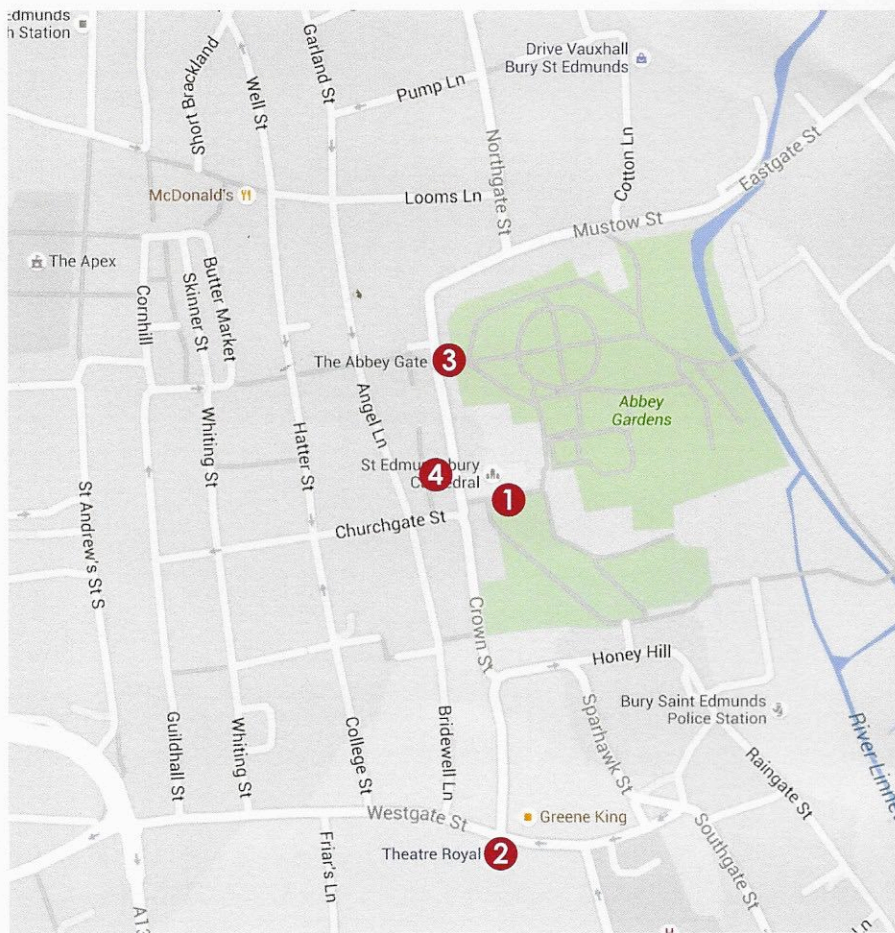
- 9.30 Cathedral** 1
Meet at Norman Tower,
Guided tour led by Philip
Orchard, Cathedral Architect

- 11.00 Theatre Royal** 2
Guided tour led by Axel
Burrough, Project Architect,
Lunch

- 13.45 Town tours** 3
Abbey Gate
(opposite The Angel)

- 15.30 Free time**
(shopping!)

- 19.00 Gala dinner** 4
Athenaeum



DAY 4 • Sunday 8th May 2016

Make sure you have a light breakfast

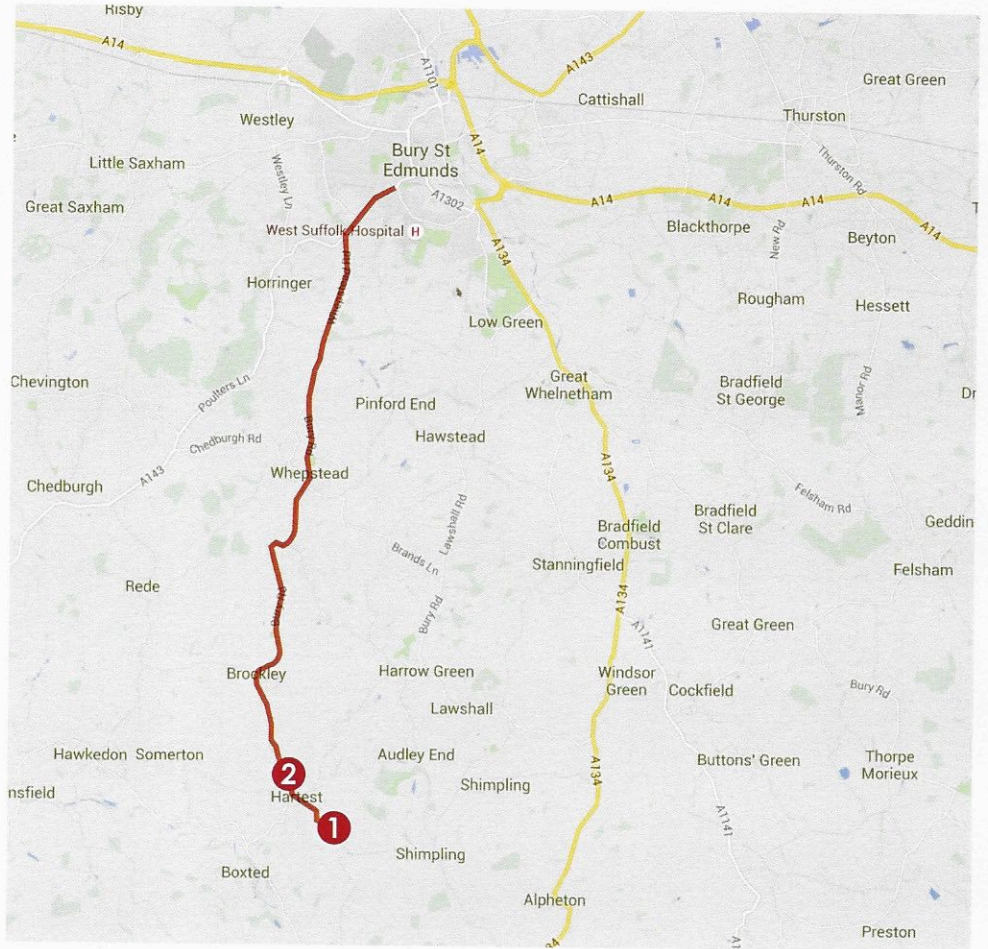
9.30 **Coach/cars** leave
Angel Hotel for Hartest

10.00 **Tour of Top O' The Hill**
Home of Ralph and
Jenny Carpenter

10.45 **Walk to village**

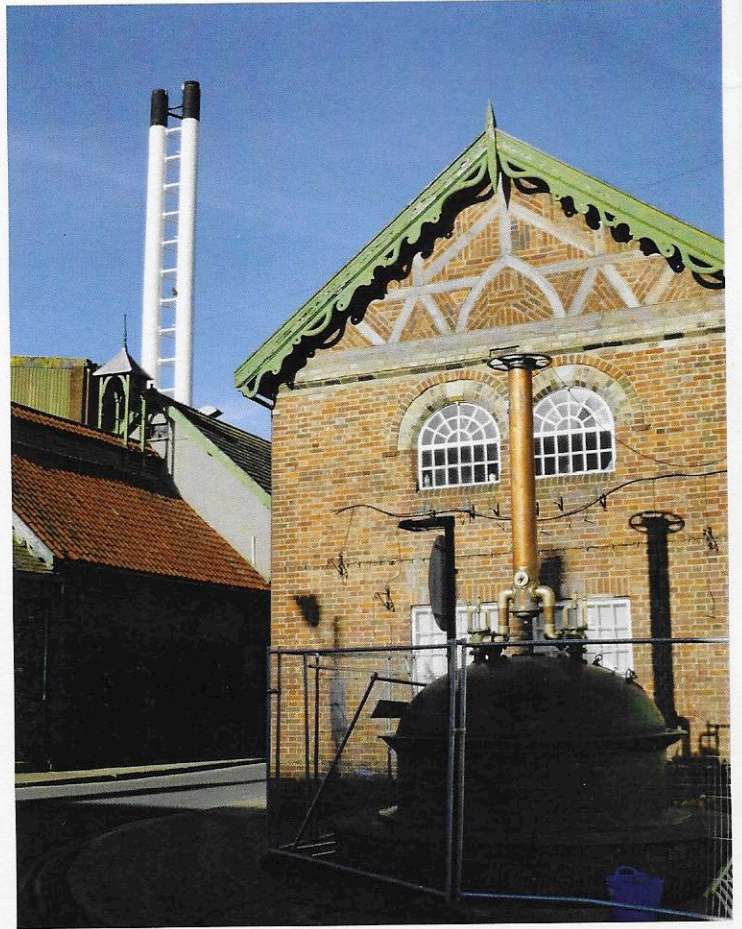
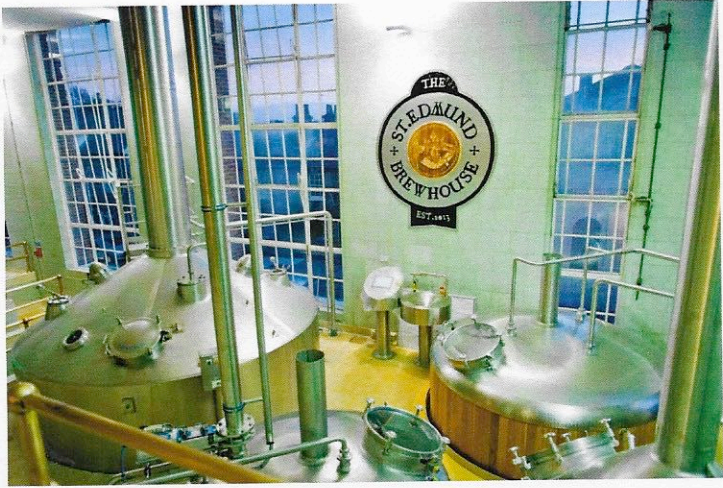
11.00 **BRUNCH**
at Hartest Institute

13.30 **Coaches** return to
Bury St Edmunds



DAY 1 • Greene King Brewery, 12.30

Greene King Brewery Tours are the No 1 activity in Suffolk, our knowledgeable and utterly charming brewery guides will show you the best view of our home town from our brew house roof (it's well worth the climb...) once back in our Beer Café, you will taste our beers including our best-selling IPA and "Old Speckled Hen"

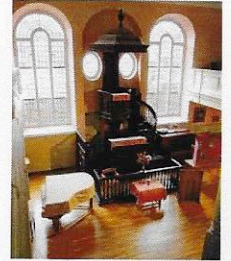
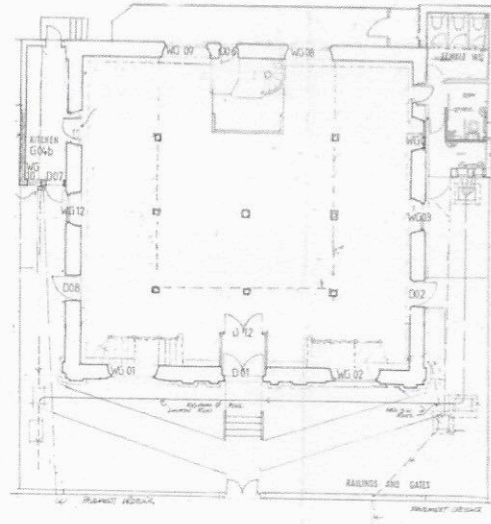


DAY 1 • Unitarian Meeting House, 16.30

In 1711 the Meeting House (chapel) was built for the Presbyterian congregation of Bury St Edmunds, under the leadership of the Reverend Samuel Bury.

It is built of brick with fine red rubbed brick facing and Ketton stone dressings externally, with red clay tiled roof to the main space and lead covered flat roofs to the major two single storey east and west extensions. There are railings of cast and wrought iron set in a Ketton stone plinth on brickwork on the Churchgate Street frontage.

The main meeting room has galleries on the east, south and west sides reached by two staircases. Panelling at ground level survives from the 1991 repairs and alterations. Victorian screens located under the balconies were removed as part of the 1991 renovation work, allowing the ground floor space to be open as originally designed. Detailing suggests that much of this was part of the box pews, prior to the early 20th century interior alterations. The enclosed pew seating survives in the galleries. The pulpit is in three decks, with an enclosed pew at ground floor level, a reading desk at mid-level and the pulpit proper at upper level, all under a sounding board. A spiral staircase connects the reading desk to the pulpit.



DAY 2 • Clay Hill Farm, Lavenham, 09.30

This new house is designed to be zero carbon, truly ground breaking and one which enhances its landscape setting and makes a positive contribution to the local community.

The house was granted planning permission at appeal.

The planning inspector's report states:

"combined circumstances of implementing buildings of highly developed, progressive "green" credentials and a principle of landscaping design that would connect construction and liveability of the house to the land contribute to a design that is potentially outstanding. The proposed house would represent uncompromising contemporary architecture with exemplar energy performance and zero carbon credentials. The design embraces the site's physical advantages (contours, orientation and views) while also introducing a dynamic composition of rectangular and semi-circular shapes and volumes partly floating and part buried beneath the ground on which it sits. The timber clad west facing façade in particular would be a striking addition to the open landscape, with the interplay of the zinc boxed window and shuttered openings adding to its sculptural qualities. The new house represents a departure from the local vernacular in its appearance. But for that it would be all the more interesting and a striking presence in the landscape. Natural materials used externally would blend in well with the grassed meadows and woodlands proposed alongside the house."

This concept is designed to showcase excellence in sustainable construction and living, high quality architecture and a well considered landscaping scheme.



DAY 2 • The Willis Faber Building, 11.30

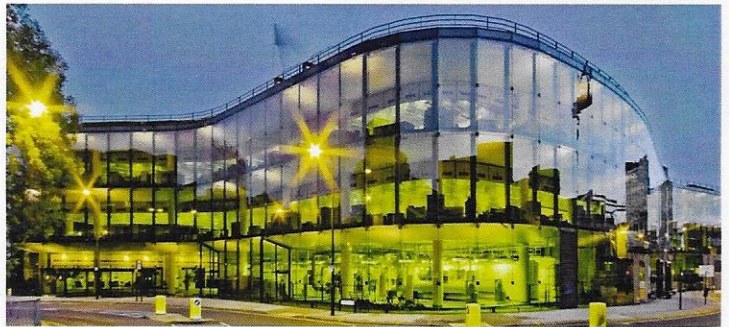
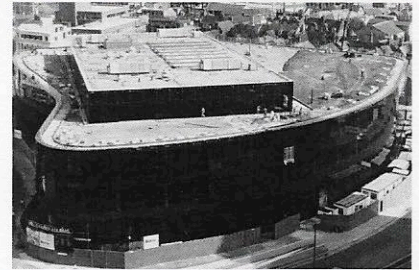
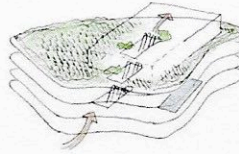
The building is listed Grade I.

Modern buildings, or at least the sort which are turned out in quantity, offer a picture of a pessimistic future. The repetitiveness, the grid, the diagram - all these speak of determinism, of man at the mercy of forces outside his control. Whereas traditional architecture is saying all the time: 'Look what you can get if you try' this sort of quantitative modern architecture is saying: 'You have got to have this or nothing'.

The Willis Faber building reflects the older buildings opposite, producing an image which is at once mobile, slightly distorted and intense. It is thus an ideal foil to architecture, an aid in the dialogue between new and old.

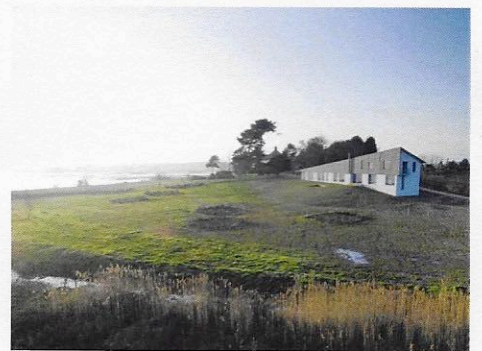
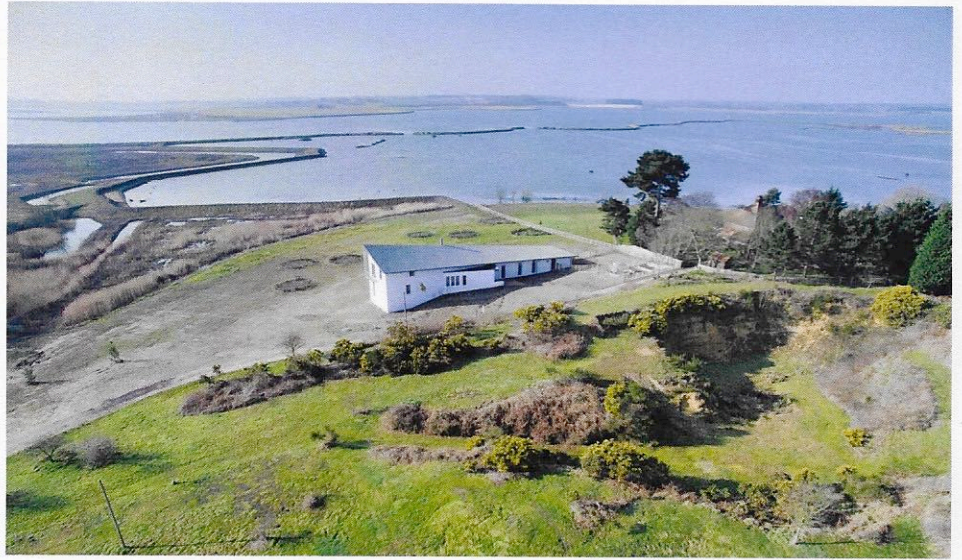
Take away incident and you take away the human presence and that unconscious optimism to which traditional architecture testified. One Willis Faber building may be a revelation, but two, facing one another, make a prison.

Two floors of general open office space are placed between particular, more differentiated functions: at roof level a restaurant pavilion and garden; on the ground, entrances, swimming pool, computer and telephone exchange, and some plant. The site is marshy with a high water table, and only one small basement connects the feet of two escape stairs.



DAY 2 • Marsh Hill, Aldeburgh

Our clients move in! The replacement house in an Area of Outstanding Natural Beauty on the Suffolk coast, has been completed, although the landscape will take a while to re-establish itself. These aerial images show the twisting zinc roof that folds up to contain the master bedroom. The linear plan makes the most of stupendous views over the tidal salt marshes and the River Alde.



DAY 2 • Blackheath

The facade facing the river belies the contemporary interior inside. Michael and Patty Hopkins will be showing us their home from the the inside and outside.



Amir Sanei will be talking about the proposal front for a new house on the site.

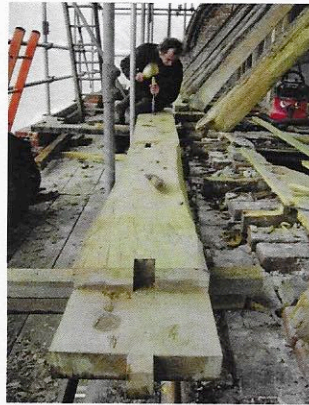


DAY 2 • Church Farm House, Sudbourne

The farmhouse was built in about 1630, on the site of a former Manor House. Although only one room deep, the farmhouse is some 25 metres long. This length, together with the relatively high storey heights gives the building considerable presence, certainly greater than would normally be associated with a farmhouse.

The ground floor plan of the building is typical of this period, with a large brick fireplace and chimney at one end of a central hall and private family quarters beyond. The main entrance doorway would have led into a small lobby beside one of the flank walls of the fireplace, with a winding staircase occupying the space beside the other flank. The first floor would have been a series of interconnected rooms with ladder access from one of these up to the attic.

Significant alterations or extensions certainly occurred on various occasions during the 19th Century, including the unsympathetic insertion of a Victorian chimney. The architectural character of the building's exterior is therefore as much Victorian as it is Jacobean. More sensitive additions and alterations were made in the early 20th century including the construction of a two-storey extension with matching Dutch gable.





DAY 3 • Bury St Edmunds Cathedral

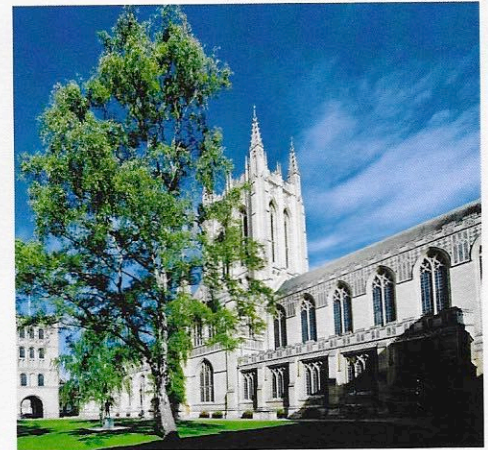
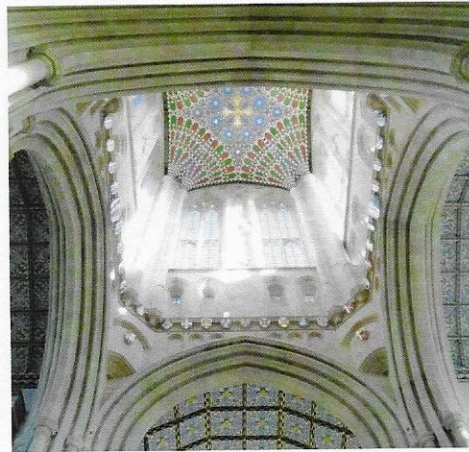
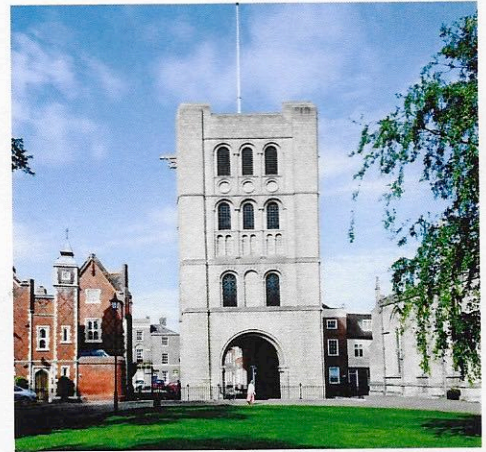
The work to complete the conversion of the church into a cathedral started following the creation of the diocese of St Edmundsbury & Ipswich in 1914. Warwick Pethers' contribution, brought into reality by Ketton Architectural Stone & Masonry of Stamford, Lincolnshire, uses traditional solid wall construction with lime mortar.

In a project inspired by the medieval work of the original building it might not be considered a difficult choice to make to use lime mortar, but Warwick said: "To stand 100ft of masonry on lime joints and expect them to perform is not something we would have been brave enough to try without Michael Wingate."

As Dykes Bower's last assistant, Warwick had become involved with the project long before forming his own practice. He showed pictures of Dykes Bower's original drawings for the tower, which included a spire and a clock. Warwick progressed the

design but has remained faithful to Dykes Bower's original intention that the new build should be sympathetic to the existing building.

The tower has been built with the intention of lasting 1000 years, although that did not mean Warwick expected everything in it to last for 1000 years.



DAY 3 • Theatre Royal

The Theatre Royal in Bury St Edmunds is the UK's only fully operational surviving Regency Theatre, and was owned and designed by an architect of national renown, William Wilkins. It is listed Grade 1. Although better known for such imposing national monuments as the National Gallery and University College in London, Wilkins and his family owned or leased six of the seven theatres comprising the Norwich Circuit which operated from the early 1700's until 1852.

For the first time an adjoining terraced house is incorporated in the scheme; its garden has been developed to create a covered route for the pit audience and a new foyer and bar, whose form and gently curved roof respond to the geometry and proportions of the original building. This extension is designed to touch the existing fabric as lightly as possible, and it provides much needed additional wheelchair accessible foyer space.



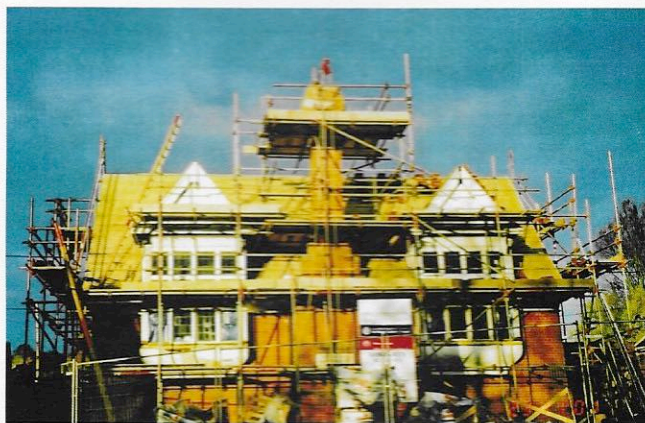
The alterations provide the opportunity within a middle scale venue to recreate the conditions of Georgian Theatre, with actors sharing the 'room' with the audience downstage of the proscenium and the scenic stage behind. The unique bench seating is designed to evoke the impression of original hard benches without their unacceptable discomfort, and the auditorium lighting fittings are based upon contemporaneous oil lamps, although the light they provide is considerably greater. Following this balancing act between restoration and modernization, the theatre uniquely provides, possibly for the first time in over one hundred years, an appropriate setting to revive the Georgian repertoire, and also to host the modern events that audiences also expect.

Boxted and Hartest Institute was a gift to the menfolk of the village as an alternative 'dry' meeting room aimed at discouraging them from frequenting the five local drinking houses. It was one of Reginald Blomfield's early works built in 1888 before he hit the London scene and became the president of the RIBA. It follows the Arts and Crafts tradition of buildings in and

around Hertford, most notably Haileybury School and Hertford Library. The restoration project involved tracking down the original detailing which had been lost in the 1970s. In 2002, at the time of the restoration, the interior was painted using colour rather than oaking of the timbers to bring it into the 21st century.



VILLAGE CLUB HOUSE, HARTTEST, SUFFOLK.—MR. REGINALD T. BLOMFIELD, A.R.I.B.A., ARCHITECT.



DAY 4 • Top O' The Hill, Hartest

This final leg of the tour takes us to the house and office of Ralph and Jenny Carpenter, and shows a zero carbon solution to architecture and living. Both buildings are exemplars of deep green architecture using hemp and powered by biomass.

The original house dates from 1600 and was a simple yeoman's cottage built using a timber frame with wattle and daub infill panels sourced from the site, and a contemporary interpretation of this highly sustainable form of construction using hemp, lime and timber, has been employed on the 20th century extensions.

