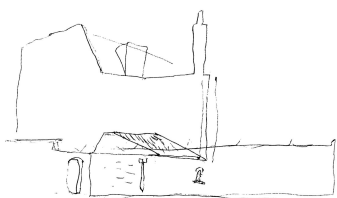


## Walking around, looking at, thinking about; seeing the similarity between dis-similar things

*"A building today is only interesting if it is more than itself; if it changes the space around it with connective possibilities - especially if it does this by a quietness that up to now our sensibilities have not recognized as architecture at all..."*

Alison and Peter Smithson, 'Changing the Art of Inhabitation.' Mies' pieces.

Writing these words in London, (to be read in a room in Copenhagen) I address my work here - thoughts and feelings - to representing two particular projects vastly different in scale and characteristics, drawing on their own properties as fragments, acting as couplings in-between worlds that remain discontinuous otherwise: A Landscape / Master-plan-like infrastructure in Naples, and; A Dwelling in London. Shown respectively as representations of: Ideas imagined and drawn as picture-like images; Built-ideas photographed, as a kind of a 'new reality' - that of the picture.



of feint dotted pieces rhyming on the plain surfaces. A specific area of design in the house is the miniature Study Cell – previously an outside Toilet – as a reflective place for thinking: A contemplative and intense environment, with a tiny window of the garden and a view to the sky by means of a stunted zinc roof, its restricted angle enabling sunlight to penetrate into the kitchen to the East.



Back in the studio, looking hard at the various structures and spaces in the archival material taken of the Quarry - ranging in age and type from the cultivated historic limestone walls of the monastery, to the large redundant reinforced concrete buildings of the quarry - it's clear that many display an intelligence in the common sense-ness of their strategic placing within the rim of the excavation as places or spatial definers. Their characteristics suggest other types of architectural spaces. By naming one - one of seven - '*Piazza of the Weigh Scales*' with the strong frontality of the main silo building and its adjacent ancillary 'chapel,' it reminds one of fragments of civic places and familiar architectural organisational set-pieces of the city - like arriving into a small town square. This idea is clarified in the new proposal, '*Empty entrance space*' so the existing, adjusted condition be absorbed and appreciated as 'a thing in itself'. The future vision of the Quarry is then something like an inhabited wilderness or park, open to public access and supporting a selected range of public and commercial uses.

Our work - our act - will always be seen next to other more mundane things. This unpredictable and inevitable grouping - sidestepped so that it can be observed from unusual positions - points out that which you didn't see yesterday; giving regard to the quiet, deliberately unspectacular nature of accentuating space that can open up the unexpected in a manner hitherto unexplored.



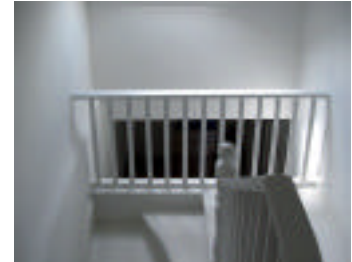
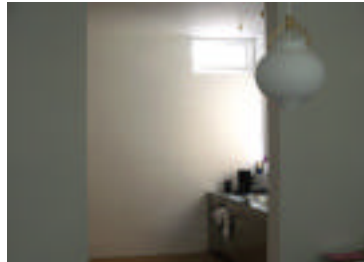
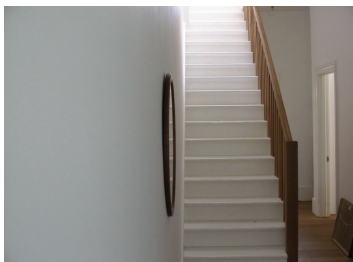
**John Glew** Specific architecture: House interior for a family in south London  
By **Mark Pimlott**, artist and designer. Professor of interior architecture, TU Delft

It is apparent, as one approaches this Victorian house in south London along a neatly tiled pavement, that something has been altered. A door, surrounded by glass panels, nestles in a red-brick recess. A small step turns one's attention to a black door-bell centred in a silvery bezel, slightly larger than usual. A turquoise-painted door suggests more the colour turquoise than the door's coating of turquoise paint. The frames of the glazed panels around the door, also painted, are particularly white. The numbers in the window over the door—designed by Sigurd Lewerentz—are modest, precise, geometrical and particular. In this approach to the house, which is like a process, one is introduced to a central aspect of its character as it has been determined by John Glew—there is a reality that quietly presents itself to one's consciousness.



This continues as one enters. A stair hall, very much like those one encounters in countless London houses, feels larger than its counterparts. Straight ahead and slightly set back, the stair—apparently traditional—looks like an object sat upon the floor, painted white, luminous. It is lit from a rooflight high above, at the top of the house. A rail on its open side is made of oak, and so becomes evident in both visibility and function by virtue of its contrast with the painted steps. Its balusters are flats of oak oriented in the direction of travel, precariously supporting a deep rail, bluntly terminated by an unadorned post.

The oak floor boards of the hall run across the space, making it seem slightly wider to the eye and mind. As one apprehends the space, there are other subtle modifications. One knows aspects of spaces such as these so well that they have become invisible: architraves, skirtings, cornices, panels. Here, all of these are painted matte white and altered to accommodate additions made in an unelaborate way. Or perhaps it is the additions that have been modified. All are quietly visible and present. The space is lit by bare light-bulbs set in brass fittings mounted on the ceiling. The flange is a polished disc set away from the ceiling, which, in reflecting the illuminated bulb, summons up a tiny picture of a halo as imagined and painted by Piero della Francesca. On the white walls, there are pictures, framed pieces of contemporary art, the kind that look like pictured thoughts.



At the end of the hall, there is a view to the garden. The leading edges of a bookcase catch the light and so look like lines of perspective leading to some vanishing point. Just to the right, the suggestion of another space. But one is first drawn to a door in the white wall. There is a white porcelain knob, matte and almost flat in the panelled door, (designed in collaboration with the Danish designer, Tora Urup). Through it, one finds a double room, or two connected rooms, painted white, amply lit by the bay window that one passed on approaching the house. Neither feature skirting boards or cornices of any type. The almost-porcelain glass of a pendant lamp, also designed by Lewerentz, is suspended in the centre of the first room. The nature of the daylight, coming from one direction, causes one to turn towards the second room, connected to the first by a wide and tall opening. The light falls on the blank wall at the back of the second room supplemented by a small window-light high on wall to the right side. Carefully designed cabinets in stainless steel have been placed behind the reveals of both sides of the opening between the first room and the second and are quite invisible until one passes through it. Standing inside the second room, the cabinets face each other mutely. Above the steel cabinets sections of faintly reflective white glass—vitrolite—are adhered to the white painted walls. There are bare light bulbs in brass fittings over each range of cabinets, which like the cabinets and the small high window-light, are invisible from the first room. The impression one receives is of blankness, of flatness, of space of uncertain dimension. The lack of clarity is similar to that induced by the blank panels of Mannerist architecture, or by the work of the contemporary artists Robert Irwin or Doug Wheeler. It is a most peculiar sensation, and much has been done to affect it.

In the hall again, one ascends the white-painted stair to the remainder of the house. As one reaches the first floor with two bedrooms and a bathroom, the stair becomes all white, the balustrade now painted as completely as the stair treads and risers. The flats as balusters change orientation and the whole looks more like a picture of a stair than an actual stair. As one continues upwards towards the master bedroom and bathroom, the stair turns over itself and bends next to the sky-light. One becomes conscious that the underside of the stair is smooth and rounded, and that its forms catch the light so as to suggest illusions of forms of the body. Reaching the top, one looks down through the brightly lit figure of the white-painted stair to the relative darkness of the rest of the house. The stair is more white, more pronounced, more picture-like.

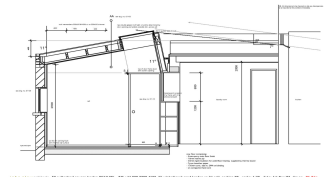


There are many other beautiful details in the house which seem at once obvious, elementary and poetic. In the room with the pendant lamp, the hearth of the fireplace is made of grey bricks set standing on their ends, flush with the oak floor. In the bathrooms, where each element is given its place as an object, the enameled-steel baths are enclosed in crate-like wooden boxes and the spaces between the boards serve as pulls for deep drawers. In the master bedroom, the light-bulbs with their brass fittings have migrated from the ceiling to the walls above the bed, and tilt themselves towards the bed, hanging their heads, which are covered with aluminium skull-caps. A little room at the back of the house on the ground floor for laundry has an exposed galvanised steel vent pipe and a rhyming ceiling of silver foil that reflects the whole room and its fluorescent light. This room reminds one of Sigurd Lewerentz's studio at Lund and his flower kiosk at Malmö. Another little room beyond it has a door that opens onto a desk

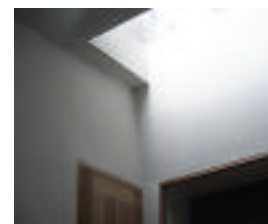
set against a small but beautifully proportioned window looking out onto the garden. This room reminds one of Antonello da Messina's painting of St Jerome in his study, and is as miniature as the painting itself.

The work that John Glew has made here does not point immediately to its status as architecture or even design. Those elements that might signify authorship in a conventional way are subdued, if not entirely absent. A convention of the consideration of architecture and design is the search for the signature, for the reification of prosaic functional provision that elevates it from the ordinary. Glew's position seems to be that there is to be pleasure and peace attained from the ordinary itself. This position has great respect in the practice of contemporary art and photography, and has a tradition in architecture here in Britain, where it unfortunately garners less respect. The display of the Ego—with its claims for uniqueness and innovation—seems more attractive to the 'audience'. It is one who is sensitive to the appearance and relation of things that will note the care that has been taken in making this interior. The charge of fragility or invisibility of this work is the perception of an audience that needs the performances of the Ego to make it feel needed.

This work turns on the issue of attention to the World and its things. In this work, ordinary things, which by being tools have become invisible agents for our daily activities, appear and present themselves precisely as those agents. In this interior, ordinary things have particular characteristics, and spaces have specific, conscious qualities. One is conscious of oneself in relation to these objects and spaces. Rather than dwelling upon nuance (those qualities that reveal them to be the work of an author), it is the apprehension and experience of them which is paramount. Here, things are not fetishized; rather, they eloquently express and achieve the object of their existence. John Glew has used picture and allusion in proposing these things—in short, representation—to make their reality evident. There is a relation between this approach and the issue of attention as it pertains to the work of art. In the case of the work of art, that which is attended to is both itself and alludes to—through representation or even abstraction—some other thing or experience which leads the viewer first out of himself and then back upon himself.



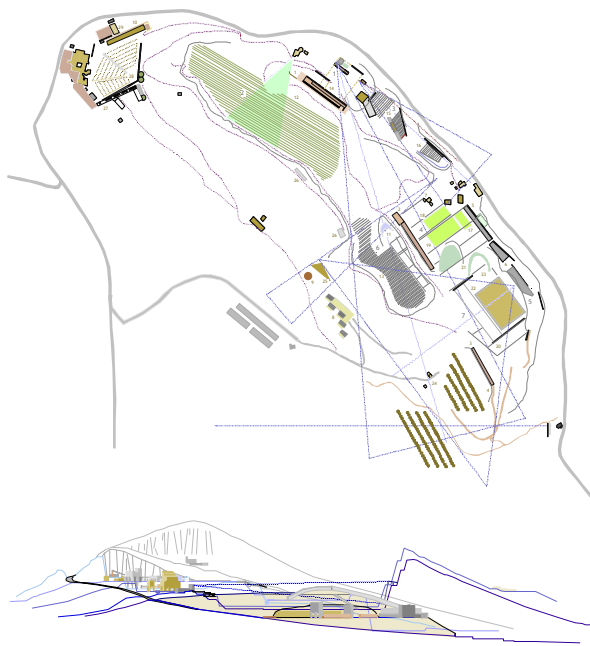
John Glew's things and spaces—in this interior and in all his work—cause one (the user, the viewer) to be conscious of one's place and of the agents that figure and act as guides. As a consequence, one becomes more conscious of oneself in the World. As things become more intimately related to the user through their specificity (their present-ness), the user finds reality, rendering him more human. In this properly aesthetic work that is directly linked to the body and its knowledge, one is liberated rather than involved in the worship of objects and arrangements. This work makes space for personal freedom.





## A Strategic Proposal for the disused Limestone Quarry, St. Lucia, Caserta, S. Italy.

Abandoned industrial landscapes are not typically the setting for new architectural or landscape projects, but the opportunities offered by the diversity of landscape conditions, buildings and artifacts in and around the limestone quarry at S. Lucia are fascinating. The existing built structures range in age and type from the cultivated historic limestone walls of the monastery, to the large redundant reinforced concrete buildings of the quarry. Each of these structures has its own presence and sense of location with respect to the natural landscape and the man-made topographies of the quarry. This project builds specifically on the strong existing characteristics of this situation and does not seek to replace these with any pre-existing model of an ideal landscape. Such ideal models are not deemed appropriate to these conditions. The current form of this landscape has been determined largely by the recent mining operations, which have provided limestone to the construction industry of Napoli. This has been seen to be a legitimate economic activity up until the present day when a shift in the attitudes towards the destruction of the natural landscape have caused a re-evaluation of the value of this operation. This landscape of massive excavation, with its vast expanse of exposed rock faces can then be seen as a direct result of the economic forces and opportunistic desires of the late twentieth century. The quarrying operations have exposed the blank, white limestone foundation of the landscape allow us to apprehend the underlying geology of Caserta. This project treats this newly created landscape as a kind of second nature to that of the 'verdant campagna' which existed before in this place and which continues to exist beyond the boundaries of the quarry. We propose that this existing condition be accepted and appreciated as, 'a thing in itself'. Through the introduction of public access programs and limited commercial development, the existing stigmas of political association could be erased and this place become again part of the public domain of the region rather than being a place of exclusion. Our future vision of the quarry is then something like an inhabited wilderness or park, open to public access and supporting a selected range of public and commercial uses.



This work of transformation requires a sensible and sustainable development strategy: at one level this might simply mean a place where local people might go for a walk; Neapolitans could drive from the city at the weekend for good air, scenic views and al fresco eating; coach tours could add this place to the existing circuit of historic sites, the Palazzo Reale at Caserta, the silk-works at S. Angelo in Formis, Vanvitelli's aqueduct and the S. Lucia monastery, as a place from which to view the dramatic landscape of the plain. In walking around the quarry and its surrounding landscapes, we have begun to understand some of its essential characteristics. We have compiled a large body of documentary material including an extensive photographic documentation of existing site conditions, this we have used in our subsequent work as a kind of visual registry. By reviewing this inventory of various spaces, we observe that many display intelligence in their strategic placing within the quarry as points or spatial definers.

This experience of the quarry, as a place to be walked around and across, has suggested to us the idea of a series of circuits around the quarry of varying duration for use by walkers or those on horseback. This series of walking/riding routes would incorporate the existing paths found beyond the lip of the quarry, supplementing these with a series of new routes to be established across the quarry itself.

As part of this new pedestrian access system, we have proposed the introduction of three small-scale interventions into the existing landscape of the quarry:

- 1 - A small parking structure which marks the edge of a new public space towards the west of the site.
- 2 - A broad viewing ramp located just below the new café and exhibition area.
- 3 - A second, more narrow ramp, downward toward the settlement, South at the base of the quarry.

These components together mark out a variety of routes and serve to support open and safe public access to the quarry. It is essential to the proposal of public access that the issue of safety is addressed, particularly with respect to the stability of the large limestone cliffs. Detailed site studies would need to be made to establish the long-term integrity and safety of the quarry walls, although initial specialist advice has suggested that the limestone is likely to perform well in terms of its long-term stability. Surplus material resulting from the old

quarrying operations would be sorted in order of quality and particle size and stored in dedicated storage sites (rock gardens). This material would act as a construction resource for future building work, either as graded fill, aggregate for concrete, or cut stone for fine landscape or building details. Any adjustments made to the existing rock face profiles under the program of safety measures would also produce useful construction material. A series of prominent surface water drainage channels is proposed for the top field. These serve to mark out a series of territories at this upper level of the site, but also act as a new infrastructural element: as part of an integrated water management system for the site these channels would drain to a large water storage tank. Winter rainfall would be collected and stored for use in the irrigation of sports pitches and market gardening cultivation on the lower terraces of the quarry during the dry summer months. All new landscape and building features are positioned in reaction to the existing structures and found spaces of the quarry.

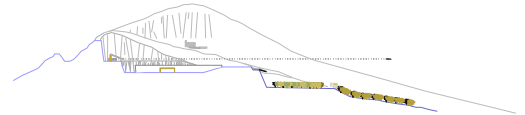


Seven major spatial elements have been identified in the existing landscape, which condition this subsequent placement:

- 1 Empty, excavated basin / Dry, lower field / Opera / Movie, stage
- 2 Defined piazza / Arrival space
- 3 Intimate place / Rock gardens
- 4 Inhabited elevated dais / Public Field of activities
- 5 Shallow Basin / Verdant field
- 6 Extended Panoramic, excavated shelf / Balcony
- 7 Upper Plateau / Sports field

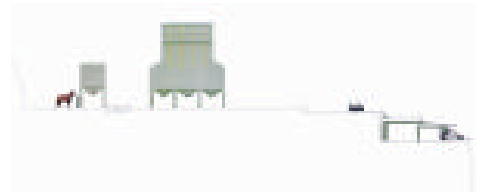


Looking out from the vantage-point of the quarry's rock terraces a number of set views are framed by the sharp cuts of the quarry edge. These views allow one to see out beyond the container of the quarry basin to the plain below and allow a sense of orientation within the larger landscape. The new routes around the quarry link together these outlook points.



#### Piazza of the Weigh Scales

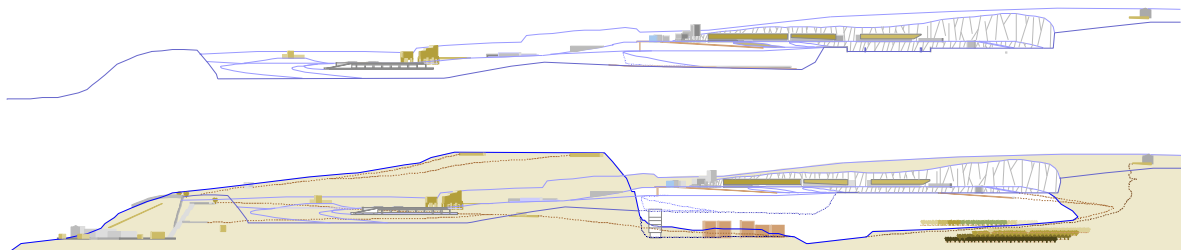
The strong frontality of the main silo building and its adjacent ancillary 'chapel' suggest a formal definition of arrival, like entering into a small town square, a condition which we propose to maintain. This would be a space through which one would pass either driving or on foot, to enter the quarry. The colonnaded base of the existing building would act as a place to shelter from the sun, and from which to move through to the terraced rock gardens behind.



#### Silo Building as Exhibition Space

The industrial structures on the site are not only extraordinary features within the landscape but also offer some unique and potentially useful interior spaces. The vast, reinforced concrete, industrial space of the main silo building could be effectively converted for exhibition use. The building could be re-roofed, with partial glazing, to allow natural lighting of the space from above, a space which could carry the memory of the mining operations of the site while offering a generous setting for temporary or semi-permanent exhibitions, perhaps initially charting the building progress of the construction procedures on site.

The two giant-scaled, limestone-processing structures on the upper plateau would also be retained as testimony to the redundant engineering activities. These structures are ringed by a group of smaller, domestically scaled buildings, and together they act to structure the space of this upper level. New uses for these buildings would be established in negotiation with local actors, (local authorities and local business interests). A children's 'casa-latte' for instance, could be situated in one of the more house-like buildings, on the top plateau, elevated looking out the vast flat plain beyond.



At the base of the edge of the quarry - beneath its perceived southern boundary - we have introduced groves of olives between which vehicles may park before visitors climb the path to the quarry above. This surface treatment extends down the slopes in an attempt to integrate the adjacent landscape in the immediate vicinity, and ameliorate the often-problematic issue of sporadic car parking. This car park also serves a hostel, 'Bologna Towers' - a small cluster of new buildings where travellers enjoying the area and its sites may rest over night. The tops of these small towers rise above the inclined face of rock facing south, affording views to the flat plain. A constructed climbing wall and plate are positioned here too for safe public recreation and utilization of this vertical face. At the end of this space is a more formal, circular hotel and casino for private functions and celebrations, its rooftop providing a penthouse bar for open air entertainment. The siting of these more conventional programs at this lower level is in response to the location of the adjacent settlement of which it may become absorbed and strengthen the sense of identity and local customs with the new ones of the quarry.

There is an opportunity to provide spaces for a variety of new public programs. This attitude toward the Cave of S. Lucia has the potential to become a prototype for the regeneration of other quarries in the region or indeed other similar sites in the south of Italy. The results however would almost certainly not be the same, but the process of assessment and structured re-appropriation and reintegration into the surrounding landscape could be used as a model.



#### Structural Engineers Report

*Generally, the proposals involve cutting, attaching to and bearing on to the limestone. It will therefore be necessary to carefully survey the stone in the areas affected, in order to check the current stability of the formations, to assess the position of any fissures, and to establish a minimum safe bearing stress for the rock. Limestone is generally a fairly strong and stiff rock, and so it is expected to be easily adequate to support the new additions. Attachment to the rock faces will be made using drilled in anchors that will be grouted with either a cementitious or resin grout. These can be load-tested in-situ. Careful detailing will be required to make sure that water erosion will not weaken the attachment of the new structures. Generally, the new structures are proposed to be made using insitu reinforced concrete. The site is in an area of low seismicity. A detailed seismic survey will be required to check if there are any fault lines or other special features that will affect the forces for which the structures should be designed. Lateral stability to the new structures can in most cases be provided by the existing rock formations. Where this is not considered to be possible the structures will be designed with independent structural moment frames which will be capable of resisting the horizontal loads.*

Jane Wernick

Richard Serra:

*"One way of adding to the existing context and thereby changing the content is through analyzing and assimilating environmental components, boundaries, edges, buildings, paths, the entire physiognomy of the site. The site is redefined not represented."*

Peter Latz:

*".....Polaroids of pumps, pipes, gangways in Passaic, NJ," an industrial town referring to them as "archaeological artifacts."*



For full descriptions of above projects, texts and CV see; [www.johnglew.co.uk/](http://www.johnglew.co.uk/)