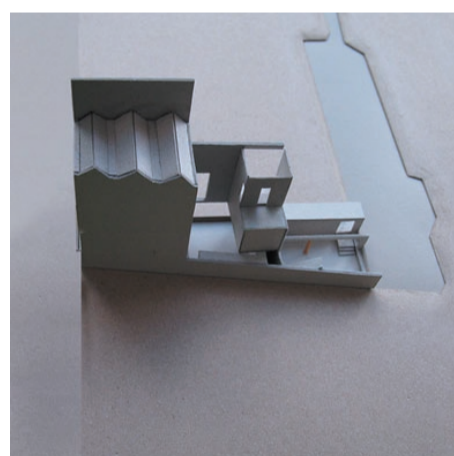
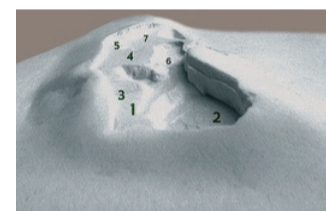
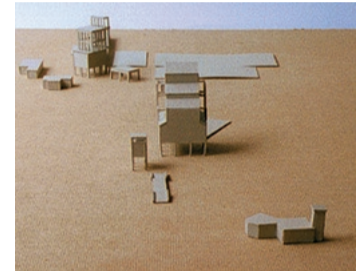


Cava di St Lucia Caserta, Napoli -Strategic proposal for a limestone quarry for the European Commission

An astonishing landscape of massive excavation, with fascinating built structures ranging from the cultivated historic limestone walls of the 17th century monastery at St Lucia to the large redundant reinforced concrete buildings of the quarry, the stigma currently surrounding the Cava di St Lucia –abandoned after becoming economically redundant– has prevented it from being reabsorbed into the landscape. We propose that this existing condition be appreciated as a ‘thing in itself’, a remnant of a 20th century archaeology of similar value to the surrounding historic sites of the monastery, the Palazzo Reale at Caserta, the silk works at San Angelo in Formis and the Vanvitelli aqueduct –not erased, but maintained and enhanced– the quarry transformed into an inhabited wilderness or park.

Our starting point consists of extensive photographic documentation and a report of existing site conditions which we have used as a visual registry, a critical tool to re-present the site and to propose strategic interventions at differing scales. Many existing structures display an intelligence in their strategic placing within the quarry and all of the new landscape and building proposals are positioned in reaction to these and to found ‘named’ spaces. In de-stigmatising the formerly privately owned landscape, and re-presenting it as something of worth, the project proposes not only sites for safe public recreation but also new uses relating to the surrounding populations. A series of proposed landscape interventions comprises walking/riding routes incorporating existing paths beyond the lip of the quarry, small-scale structures: a car parking gallery and viewing ramps marking out safe routes to the settlement below; prominent surface water drainage channels –necessity becoming an infrastructural device– draining down into a storage tank to irrigate sports pitches and market gardens; and rock gardens acting as storage for graded surplus material from quarrying operations. The industrial structures on the site are extraordinary features within the landscape, offering unique interior spaces. The strong frontality of the main reinforced concrete silo building and its adjacent ancillary ‘chapel’ suggest a formal definition of arrival space

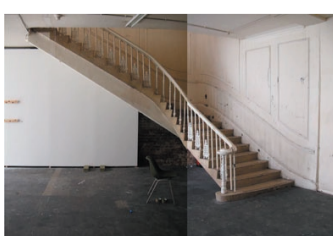


A New Anthony d’Offay Gallery, London

“If its not contrived, if its left ordinary, then it doesn’t become fussy in its detailing. Art often looks really great in the studio” F. O. Gehry.

A new gallery is proposed within two adjacent existing buildings in Mayfair: one a hall-type space –a former car showroom– the other a house, with its own entrance in Bond Street. Domestic in scale and character, we see this gallery functioning within as a big house, with the hall space for the display of art. The location and character of Haunch of Venison Yard seem infinitely more preferable than the transient, opulent consumerism of Bond Street. We therefore propose that the new entrance be located here, at what was the back of buildings which we find unique, remarkable and spatially intriguing, especially in Mayfair. Just how to adjust the fabric and surface of these existing buildings without erasing their character becomes a significant question. A photographic inventory of the buildings and their characteristics begins to document and assess the quality of the present conditions. By re-presenting these as a form of archive, we have begun to see the potential for both restraint and proposition.

The yard side and the ground floor of the hall building offer the possibility of staging openings away from the hurly-burly of the street. A roof terrace –the junction between the two original buildings, with the qualities of light reflected onto the glazed tiling from the light-well and adjacent building– could provide outside space for staff and for the display of art, as at the Dia Art Foundation in NYC. Below, at ground floor level, light can be brought down into what is now a cellar from a lightwell, extended in width and depth to measure the precise amount of light deemed appropriate for the dark, subterranean, salvaged space beneath. More contemporary work, such as video installation, can be shown in a blacked-out room, the actual interior surface becoming less present.



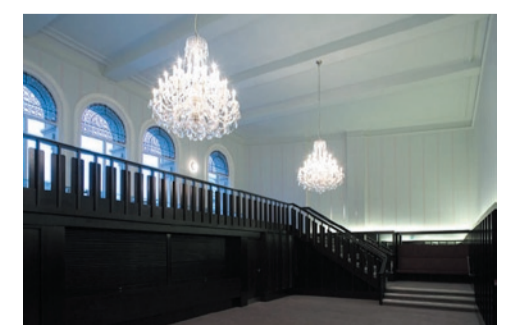
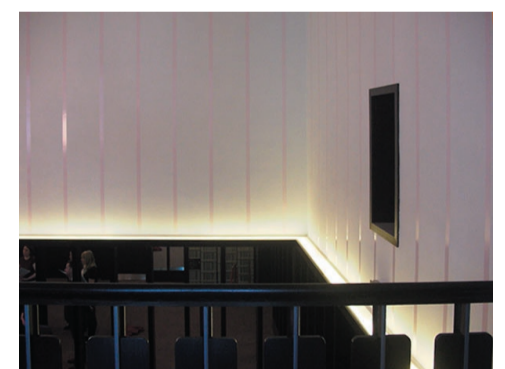
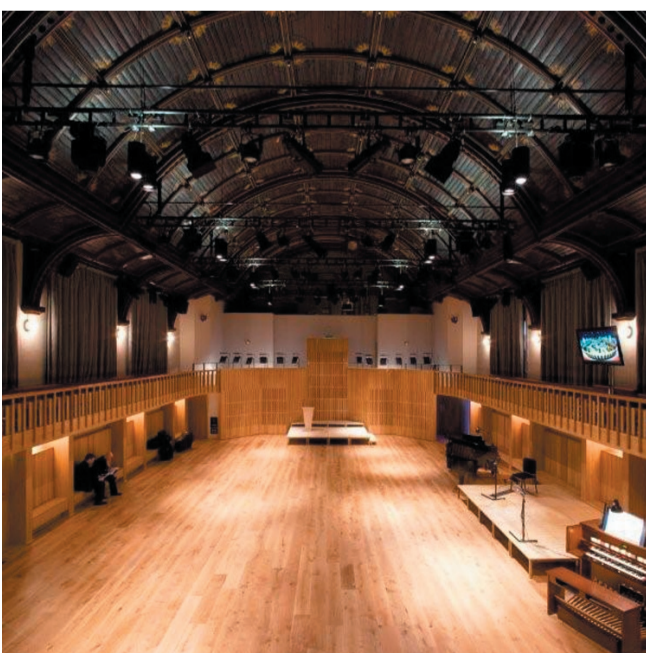


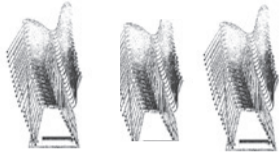
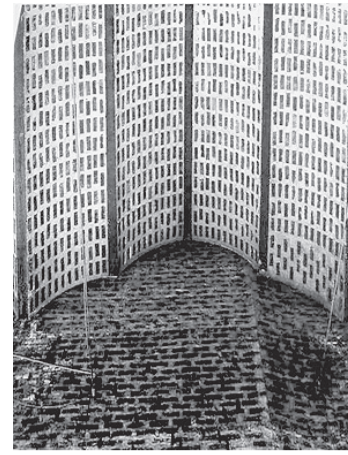
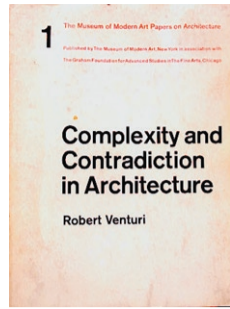
51a Gloucester Crescent London

This addition and remodelling to a 1950s developer's cottage comprises a two-storey timber-framed extension clad in silver-blue anodised zinc and new, vertically emphasised timber fenestration to the existing house. We have sought to replace the pretence of a mock-Georgian building with a more credible plainness in order to create a new whole, in the process posing questions above and beyond the client brief; when adjusting or adding to a house of this kind how does one design and address what is appropriate to the ambition and discipline of architecture? On the cladding of the extension, vertically banded standing seams rising 25mm beyond the building's face create a secondary, fragile plane, effecting a thin, drawing-like tautness, as though the façade had been traced rather than constructed. On the existing building –its new windows with their retained stucco frames close to the external brick face– the wall reads more as a surface than a solid mass, rhyming with the fenestration of the extension and reinforcing the effect of one impossibly thin surface over two very separate buildings. Combined with the blue zinc cladding, the cinnamon-like ginger-brown paint on the new windows evokes a changing illusion of space through the optics of colour –either a flatness or a depth depending on lighting conditions and place of viewing. An oversized window to the small new downstairs sitting room sits in a thin wall, while above, the smaller scaled-down window sits in a thick wall, forming an asymmetric bay –or bookend– which visually props up the old house. The brickwork of the existing house will eventually be washed with a milky Danish limestone render, intended, like the new fenestration, to complete the effect of a seamless new whole.

Leeds Grand Theatre and Bar, Grade 1 listed Victorian Playhouse for Opera North, designed for BDP.

A new performance space with a balcony and bar, with offices beneath, has been created inside an existing building characterised by shiny, brightly-coloured tiled interiors and church-like spaces. The new raised level is connected architecturally by an oak balcony –untreated in the hall, lacquered black in the bar. At one end of the performance space a new oak acoustic screen, a large piece of furniture treated similarly to the balustrading, faces the entrance. Openable acoustic oak linings enable the room to be tuned. Benches with lift-up seats, the divisions of which are aligned with the tall church-like windows above, provide storage for the performers. They sit below the dark grade 1 listed sun-burst vaulted ceiling with its metal ties anchored into the external brick wall. Secondary glazing in the form of thin steel and glass-framed boxes invisible from the outside is bolted onto the fine Victorian leaded windows. Entered directly from the symmetrical grand Victorian staircase, the bar is lined in black lacquered timber, whose head-height vertical divisions frame mirrors reflecting one's image and giving an illusion of an infinite space in the depth of the acoustic wall. Extending these divisions upwards, pale gloss-painted stripes on chalk-white walls illuminated from below are understood as traces of shiny light-lines.





MoMA Oxford: New Foyer, Bookshop and Gallery; Social Spaces and Art Galleries

The Kunsthau in Bregenz by Peter Zumthor and the Walsall Art Gallery by Caruso St John exemplify quite distinct approaches to the design of public art galleries. The Kunsthau conceives the gallery as a singular vessel independent from its immediate surroundings. In contrast, the Walsall Art Gallery gathers the city around it both spatially and socially, the penthouse café with panoramic views combined with the intimate rooms below indicating how the presence of the city is part of the experience, a sort of social condenser. Whilst we have great sympathy with the objectives of the gallery at Walsall, embracing as it does design and culture in the form of its high standard of graphics and its educational initiatives and community involvement, together with the provision of well-designed furniture, we recognize a particular situation at Oxford; the diversity of the likely visitors and historic fabric of the surrounding city, the fact that MoMA is housed in an existing building; the lack of a permanent collection and the present limited budget which allows only for modest initial improvements. Coloured by these considerations and in conjunction with the directives of the museum, we would like to instigate an approach which embraces art, design and architecture in an integrated manner, an architecture for the comfort of the mind and the body, the emotion and the intellect. This would encompass the inclusion of detail from the building proper, through to the design of furnishings and fittings, as exemplified by the Danish architect Arne Jacobsen in his significant design at St. Catherine's College. Through the introduction of a long-term goal, small inclusions such as particular cups and glasses or poster design, could indicate larger, strategic goals, outlining the role of a significant public building. We do not believe that forms need to be complex to provide a complex experience. The first phase, though perhaps not comprehensive in its execution, would be indicative of the ambitions of the future. What interests us particularly is the material construction of this vernacular building. By sandblasting and carefully stripping back 30 years of superficial layers, the brick vaulting would be exposed and transformed. As with Sigurd Lewerentz' Church in Klippan, where the experience of this brick vaulted church is understood directly by its material construction –the exclusive use of brick– an intense experience would be achieved through the reduced palette of materials. Another kind of found condition, rooms similar to the roof-lit ancillary spaces of the Lisson Gallery in London where artificial and day light are integrated, would make good spaces to work in. The raised ground floor / foyer would become a socially ambient space [describe relationship to the street/city], delineated by furniture, a place which entertains various possible groupings of people, where a person might sit comfortably reading a newspaper, work on a laptop, or wait for a friend, or where in the evening 200 people might attend a reception, drink champagne and socialise. We like to think of places like those around Spring St. in NYC, large, generous, café-like spaces arranged with chairs serving good espresso and proper sandwiches. An 'Open Public House' for art and design, organized like an interior landscape –with arrangements of furniture grouped strategically, and a low, single volume book-stack archiving MoMA's catalogues, would provide a condensed source of intellectual revenue displayed openly, accessible to all. In this way the work of the museum would become familiar –similar to "Papers on Architecture," an initiative, pioneered by the Museum of Modern Art in NYC.

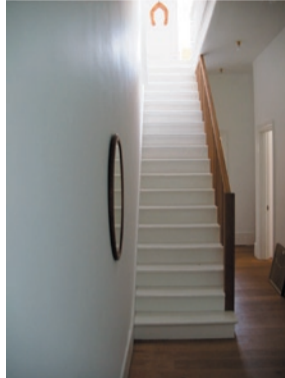
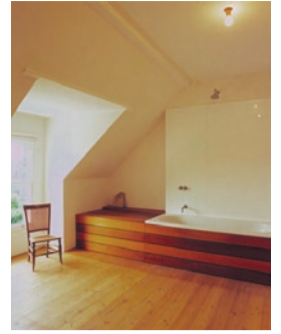
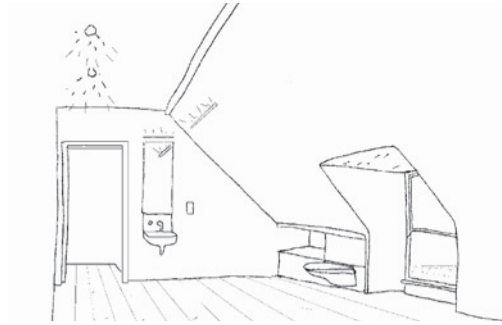


Parco di Cilento, World Heritage Site: Walking around, looking at, thinking about – a brief excursion

As an initial impression, this series of observations experienced over 10 days can be viewed in some respects as indicative of life within the Park: a series of disconnected but continuous events, diverse and extraordinary circumstances of everyday life. While we recognise the many difficulties existing within the Park –on the one hand the vested interests of the many players at a grass-roots level, on another, interests represented by local and national administrative bodies– we feel it is important that individual ambitions do not interfere with the development of the park in its broadest sense. Any plan must admit and engage with the diversity of the Park's population, and include both those who live there and those who come as visitors. Firstly we need to comprehend the existing situation more precisely through co-ordination with a range of individuals and organisations, tabling the information we gather in such a way as to promote open dialogue between interest groups. We need to understand the park as a living and cultured environment, and to move beyond the simple delineation of lines on the map. As architects we bring a distinct spatial understanding to these situations and relationships, enabling us to point up a number of possibilities for the role that architecture might play in the future development of the Park.

In some instances quarrying has isolated this place from its surroundings, despite a close proximity to town and cultivated land. The nearby Cistercian Monastery, Certosa di Padula, is an attractive model of sophisticated collective existence embodied in a specific architectural form. The management of this historical monument is testimony not only to how sites deemed of value can be signified as cultural monuments but –more importantly– how non-signified sites may, by analogy, be regarded as potential areas for public investment, offering value to forsaken and residual places. The adjacency of discarded areas to such significant ones illustrates the need to establish relationships of dis-similar things.

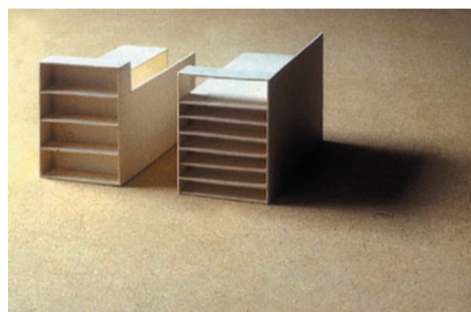
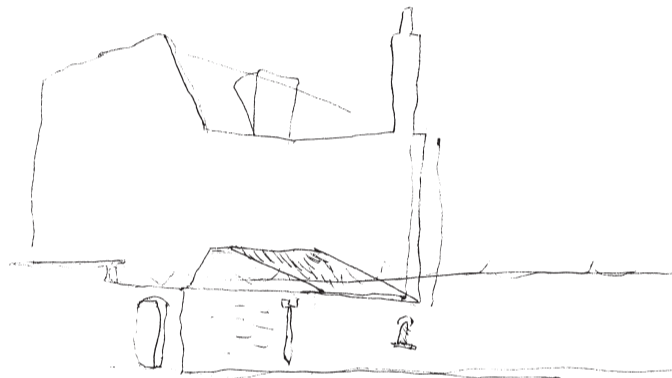




Red Brick Edwardian House remodelling

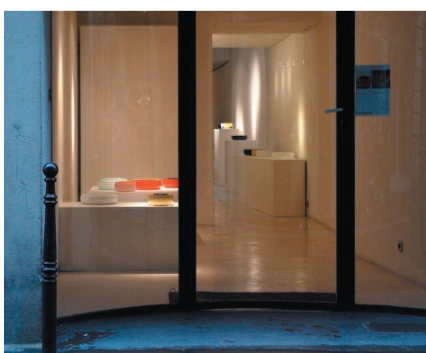
The only specifications from the clients –the director of the Gagosian Gallery and the head of exhibitions at Tate– were for under-floor heating and a new large family room for meeting and eating. Through careful observation a decision was made to work with the existing, well thought-out plan –to modify rather than erase the character of the house– concentrating on designing pieces of furniture that would strengthen the arrangement of rooms by their placement through appearance, scale and material.

On the ground floor, the one new structural opening –tall and thin with a shallow down-stand between the dining room and the kitchen– is designed to limit the visibility of the stainless steel kitchen elements placed opposite each other, revealing a blank wall perpendicular to the dining table. Along one wall of the largest room –white, tall-ceilinged and washed with sunlight– is a long bookshelf, its height determined by the architrave. The faces of its vertical divisions are set back from the horizontal shelves, emphasising on entry the view along the length of room to the garden. Two existing fireplaces with tongue-like salmon pink brick hearths lined with grey brushed-cement render, rhyme with the large brick terrace with giant mortar joints in the back garden. New oak balustrades to the existing staircase alternate in their orientation by 90° at each floor and a new roof light emphasises the importance of the stair through the house. Milky-white glass sheets line the walls of the bathrooms, their placing corresponding to the dimensions of the shiny white-enamelled baths inside flush-surface cedar ‘bath boxes’. The other elements of the room; mirror, basin, taps, splashback, copper trap –[symptomatic of themselves]– are grouped and positioned carefully so as to enable not only the more prosaic activities to be facilitated, but also to offer improbable visual relationships. These are determined by bodily dimensions; the hand’s position as determined by the arm’s extension and the height of one’s head beneath the shower. Porcelain door handles present throughout the house were designed in collaboration with Danish designer Tora Urup. These con-



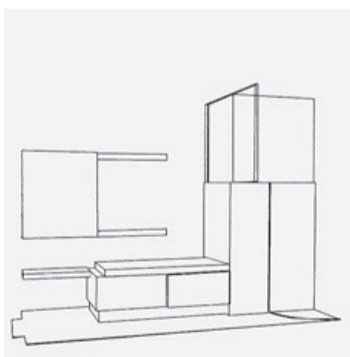
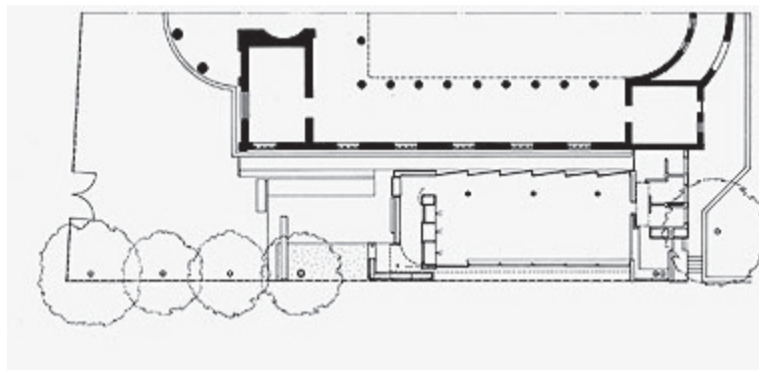
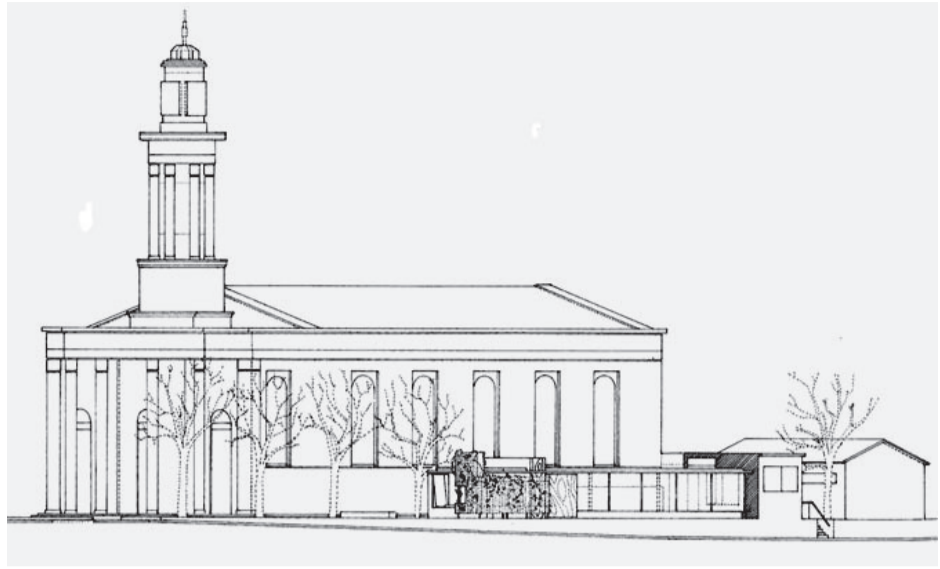
Exhibition at the Royal Copenhagen showroom Denmark

Two giant-scaled rhyming boxes, designed to display the domestic work of the Danish designer Tora Urup, respond to the scale and events of the street immediately below the window. The porcelain and glass works are presented at unexpected heights, exaggerating the otherwise familiar domestic situations of a kitchen table, shelf and cupboard. Illuminating this apparently simple work it is self evident –to quote Malevich– that art does not need to be complex to provide the viewer with a complex experience.



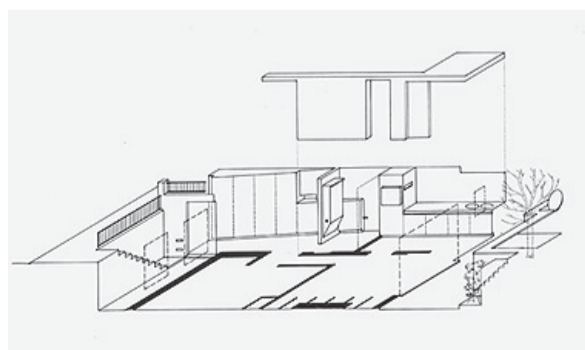
All Saints Church Camden London

Set on a corner surrounded by divergent styles of architecture, this hall for the growing congregation of a Greek Orthodox church is an addition to a 1822 listed Innwood Commissioners' church, conceived as a garden pavilion. Providing facilities such as table tennis, a meeting room and a space for wedding receptions, it is thought of as a slow space for reflection. A small but intense garden, augmenting the existing plane trees at the front, is overlooked by a large bay window, offering a sanctuary from which to view all the extraordinary activities of this diverse neighborhood.



Georgian Garden Flat Renovation London

This small, south-facing apartment comprises three fixed rooms, which limited adjustments to a conventional arrangement. Four large-scale, abstract pieces of furniture are designed to articulate the rooms' existing characteristics; a large L-shaped aluminium kitchen counter reflects light up onto the ceiling, an inverted L-shaped cupboard with a recess painted grey, supports a purpose-made steel-framed bed. Moss carpets the garden, concealing the variety of material beneath and encouraging slow growth. Patinated concrete pavours form stepping stones, surrounded by spearmint underfoot.



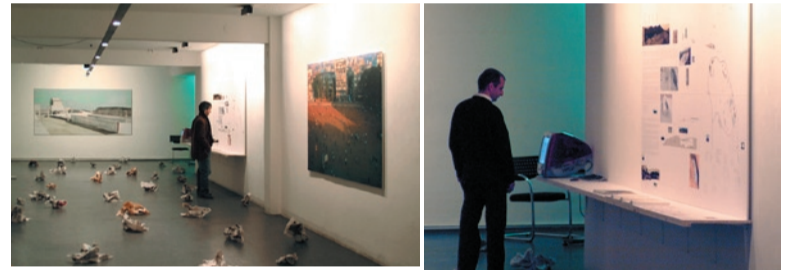


Siedlung Exhibition Design, Helsingborg 1999

A vast timber-framed, redundant warehouse was chosen to locate this Seidlung exhibition displaying artefacts from 100 years of living. By removing the numerous additions and modifications accreted during time - thus revealing the characteristic structure of column and beam - the resultant empty space was testimony to the previous additions left by the traces of its past, as foot prints defining areas against which the exhibits could be placed. New relationships are established with the structure transforming this old construction by its new arrangement as an open interpretation full of potential spatial events.

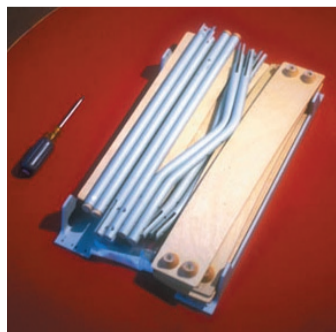
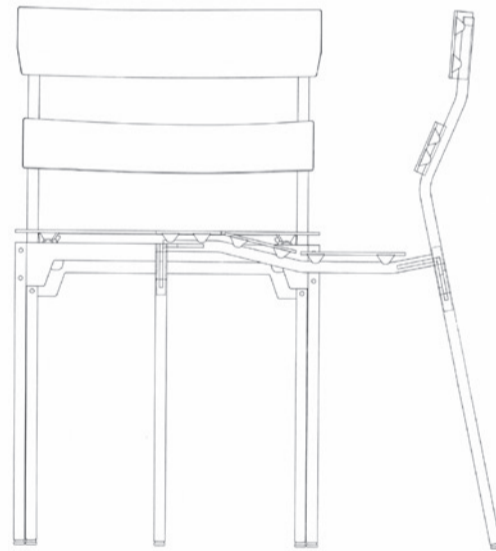
Social Scale; Architekturforum Tirol. 2001. (catalogue extract)

...The (2nd part) of this exhibition draws together projects by a group of British based architects not usually associated or related in any way other than their teaching at the Architectural Association in London. Although at first sight their approaches seem irreconcilably different (interventionist for Beevor Mull, precisely staged for John Glew, process oriented for OCEAN). Their work describes a dimension of architecture beyond design, aestheticism's and mannerisms: a coherent agenda that legitimises the role of architecture in a social context and defines a platform for discussion. They demonstrate the effect of decisions and choices, the power to affect not only through formal means but also by programmatic strategies that operate across a broad range and varied range of parameters. Their research brings new meaning to notions of site and brief, of materials and tools. It recognises the political and social implications of a creative discipline that is an active engagement with our culture. Stefano de Martino, Curator.



Lightweight - 1.85kg - Stacking Chair.

...designed in collaboration with Wilfried Wang, the construction would be from stock aluminium extrusions and 3.5mm aero ply and the chair packed flat for assembly on arrival. In the process of design there is an affinity with the work of Danish designer Hans Wegner in that both designers invent on the basis of previous examples - in John Glew's case the super-leggere chair of Gio Ponti - of which the level of comfort and technical problems are known'. Tony Fretton

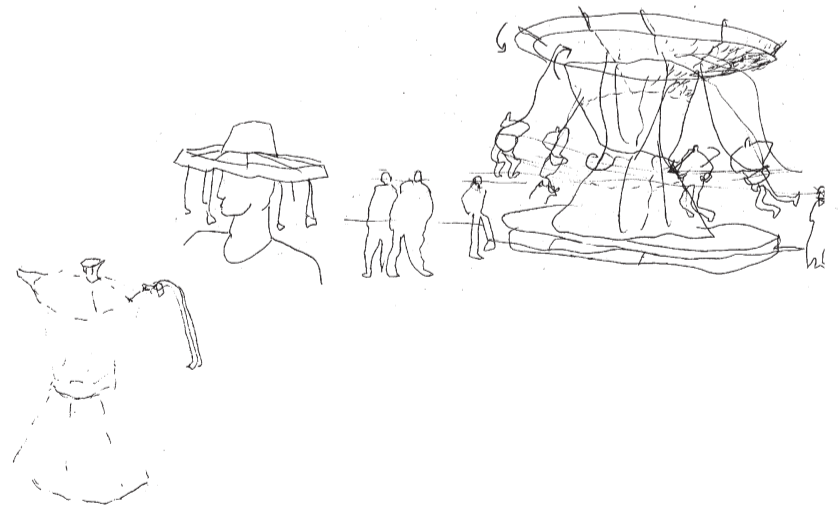




Brass Light, Porcelain Door Handle & Stainless Steel Bell.
 Placed on the front door, a larger-scale stainless-steel door bell suggests a particular kind of design response inside: commissioned especially for the Red Brick House project, porcelain door handles were designed with the Danish designer Tora Urup. These concave fronted, circular knobs together with the spherical light bulbs and circular thermostats provide the only elements consistent to each room, an armature of faint dotted elements strategically placed on the plain surfaces of the rooms. In bedrooms and bathrooms special knuckle jointed brass bulbs with aluminium semi-sphere caps enable adjustment to be obtained as required, the brass disc reflecting a diffused yellow light.

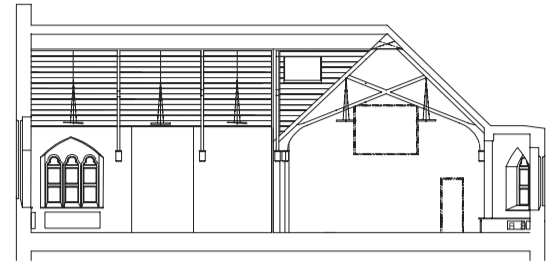


Carsten Holler Mirror Carousel 2005. Holler 2005.0001 ©



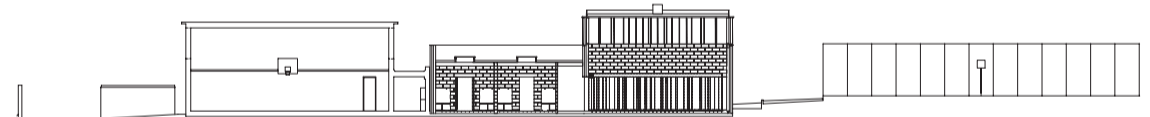
Mirror Carousel by Carsten Holler for the Logic exhibition at The Gagosian Gallery
 Consultant for initial conceptual drawings and fabrication material for construction. Made from polished aluminium and mirror glass, and a rotating top and counter rotating body with tungsten bulbs.





Fitzjohns Primary School Dining Hall, London, for CIT Architects

This design involved the careful stripping out of a church hall-like space for use as an assembly and dining hall for infants. Its fabric comprises a pitched roof clad with a timber tongue-and-groove soffit, below which solid brickwork walls are punctured with stone-dressed windows with single glazing. The roof is supported on large timber trusses which lend a particular character to the space. They are illuminated by large circular up-lighters through which the soffit is used as a reflecting plane. The space is heated by small, low-surface temperature radiators beneath the windows.



Sion Manning Girls' School Dance Hall and Exercise Room, London, for CIT Architects

Grouped between an existing hall and an outdoor sports court, this new brick, glass and steel hall sits on the edge of the campus. Around it, a path allows shortcuts across to the main buildings. The accommodation comprises two sets of changing rooms, a small dance hall and a long thin exercise room with a large strategically-placed window looking out onto the sports court. A filigree of structure sits atop the new dance hall. Its long-fin patent glazing bars shield the interior from the sun. The stacked-up elements of the building encourage an enjoyment in understanding the notion of stacking, of balance and stasis, of displacing weight, an analogy to what a dancer does. Beyond this constant is the movement of the sun – a reminder of time – occasionally entering the space and casting shadows on the dancers. Vertical divisions decrease towards the roof, exaggerating the perspective and therefore the scale of the room. Elsewhere in the building, timber-boxed roof lights sit on top of open span timber joists, so that the view is obscured but light is present as a background to concentration and physical exertion. Beyond the campus the shiny stucco of decorated houses rhymes with the shape of the glazing, seeking relationships from afar as part of a neighborhood.

