Eric Parry gets go-ahead for St John's Waterloo revamp

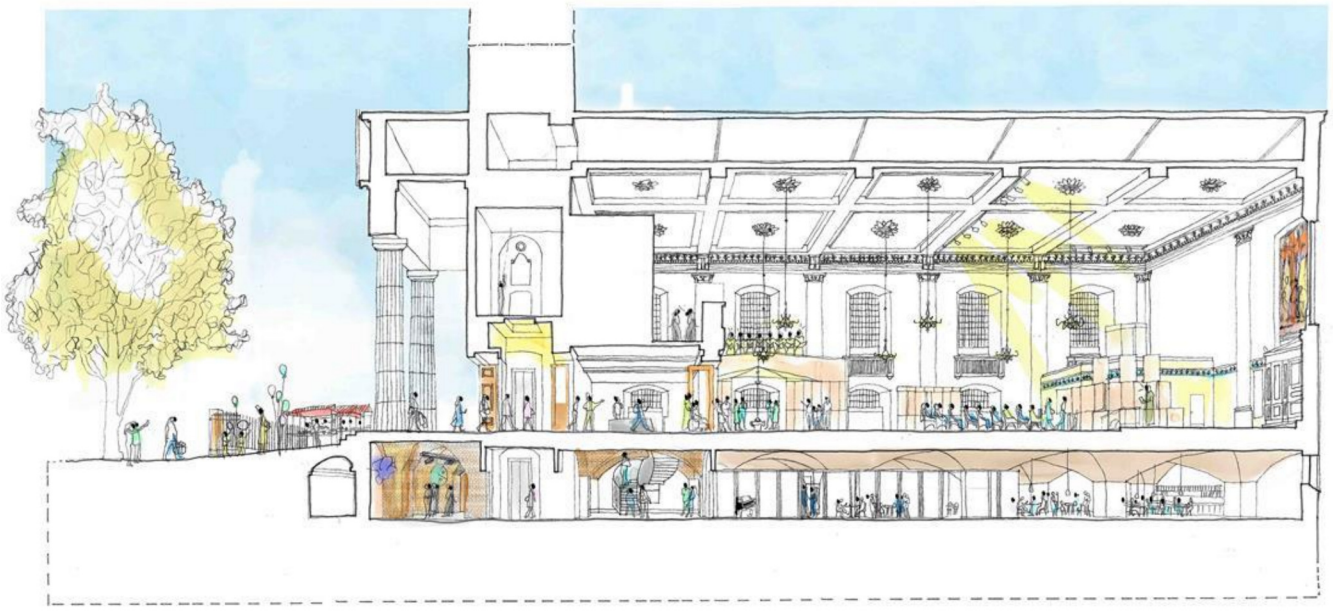
By Jordan Marshall | 5 July 2019

Proposal to reorder landmark church approved

The campaign to continue a revamp of the landmark church just south of Waterloo Bridge with an Eric Parry-designed scheme has taken a significant step forward.

A faculty - the Church of England's version of planning permission - has been granted for significant improvements to the worship and performance space of the main floor at St John's Waterloo.

The church is home to the Southbank Sinfonia chamber orchestra and hosts concerts and events throughout the year, including Waterloo Festival.



Eric Parry, founder and principal of the practice, said: "The overall vision for St John's Waterloo is one of creating the open door, the welcome, the space for different uses from the informal to the formal, and enable the capacity for solemnity on the one hand and celebration on the other.

"The project is wonderful because of the simultaneity and diversity of people involved and because these spaces are able to deliver a sense of tranquillity and introspection in a world that is so manic and so stressed, their value is enormous and this is why this project is so important."

Two Hans Feibusch paintings, which hang above the altar, are of national significance and will be restored as part of the renewal project.

Two other paintings currently hanging either side of the altar will be removed and stored during the renovation and then hung elsewhere. Painted by the artist David Morris on wooden boards, they show Christ with people in the South Bank area rather than in a traditional Holy Land setting. Another local church, Christ Church Southwark, also has artworks depicting local scenes and industries.

The decision by the Chancellor of the Diocese of Southwark follows the faculty in 2018 granted for a large-scale renovation of the crypt and vault rooms, remodelling of the street entrance to create a foyer and new access down to the lower floor.

Funds are now being raised for ReIGNITE 2021, the campaign to renovate St John's in 2021, in time for the 70th anniversary of the Festival of Britain.

ERIC PARRY ARCHITECTS | WELLS CATHEDRAL SCHOOL

Publication:The Architects' Journal
Date: 09 May 2018
URL: http://digitalissues.ajplus.co.uk/2018/05%20Mar/180510/index.html

Building study

Counterpoint

Eric Parry's bold Cedars Hall music facility for Wells Cathedral School makes few visual concessions to its historic surroundings

ERIC PARRY ARCHITECTS | WELLS CATHEDRAL SCHOOL

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Following an invited competition in 2007 for a new music facility at Wells Cathedral School, Eric Parry Architects' strikingly modern design was chosen – a brave move in a listed landscape. Cedars Hall provides a recital hall and spaces for teaching, rehearsing, performing and recording. The hall can accommodate more than 400 and is recessed into the surrounding garden. Natural light fills the space during the day, while the building becomes a lantern in the evenings.

Words Jon Astbury
Photography Dirk Lindner

The monolithic, column-like blocks and shifting screens of Edward Gordon Craig's revolutionary theatre sets were clearly preoccupying Eric Parry while he was designing Cedars Hall, a new music facility for Wells Cathedral School in Somerset. Pavilion-like, it makes few obvious visual concessions to its historic surroundings. Its 'screens' – vast 5.5 x 2m sections of Cor-ten steel – are dug in to the edge of the school's sports field, their burnt orange stark against the pruned grass. Pale Bath stone this is not; nor is it modest, with the glass slices between the Cor-ten demanding attention or, at the very least, curiosity. In true Gordon Craig style, these static elements are arranged as if to combine with and supplement the performance within, a dramatic frame for a recital that, to anyone watching from outside, is completely silent.

Put simply, it is not the first thing you'd expect to see in this impeccably well-groomed and auspicious of landscapes. Wells Cathedral School itself likely needs no introduction. The private school is one of the world's oldest, and one of only five in the UK to offer specialist musical education to school-age children. It occupies various structures dating from the 12th to 19th centuries, which have over the years knitted together to create a sense of timeless harmony that Cedars Hall gleefully disrupts. Astonishingly, the school's regular music venue was Wells Cathedral itself, along with a series of spaces throughout its grounds that still leak music out on to the streets. While this is perfect for the traditional end of the spectrum, it was felt to be lacking in modern provision, and in 2008 funding was secured to contribute to a series of dedicated spaces, which opened in late 2016. A proposal by Eric Parry Architects (EPA) was selected from an invited competition – other submissions included a proposal from Richard Murphy Architects, which took a pale stone Gothic-inspired route – and formed part of a wider series of works that the firm was undertaking, including a cricket pavilion and maintenance block adjacent to Cedars Hall.

The fact that this bold new proposal made it through planning without going to committee is attributed largely to the adoption of the strategies of Colin Stansfield Smith, county architect for Hampshire Council in the 1970s and 1980s, whom Parry describes as the project's 'architectural grandfather'.

While it may not take many stylistic cues from its rich setting, the key to the design's orientation is the axis of Vicars' Close, which connects Cedars Hall to the cathedral's chapter house. Claimed to be one of Europe's oldest residential streets with extant original buildings, this run of Grade I-listed houses was originally built to house chantry priests, and includes the curious feature of narrowing slightly to create the perspectival illusion of being longer than it is. At either end it is pinched; by a gateway off St Andrew Street along the northern side of the cathedral and by a chapel and library at the other end, making this pedestrian approach to the new hall by far the most intimate and effective one. To the west, a new street and junction have vastly improved the ability

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for vehicle access into the more 'working' side of the new build alongside the new maintenance block.

Cedars Hall has two main components: the almost-square Cor-ten form of the recital hall; and an adjacent, slightly lower, timber structure, housing rehearsal, observation and teaching spaces, with a concave southern edge that takes its cue from the listed Liberty Wall which runs into it. Depending on the angle, the combination of the two at times falls short of being convincing. When set directly against the recital hall's boldness, the wooden element's concession to contextual colour and texture becomes almost meek. It proves more effective to the south, where it appears as an extension of the Liberty Wall, framed by silvery cedars. Internally, where the two merge, this is less of a problem, and extending to the east of the plan Liberty Wall also defines the entrance into the spaces, digging down slightly beneath the field and giving a glimpse of the corner of the performance hall before leading to a foyer, top-lit by skylights that again take their cue from the line of Liberty Wall. It all feels very topographical at this point, and there is something quite elemental to what appear from a distance as an arrangement of monoliths that have risen from the ground, however trite any association with Stonehenge or even Glastonbury Tor might seem. This condition remains unique to this small entry sequence: once inside, these are clearly back-of-house

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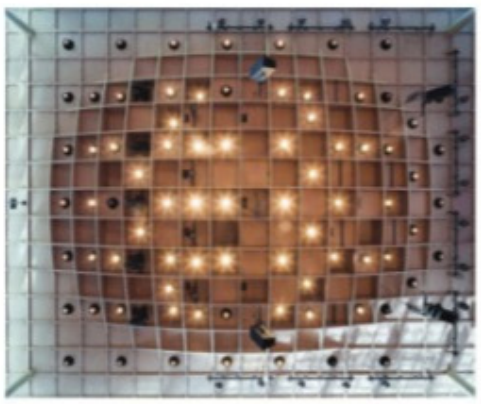
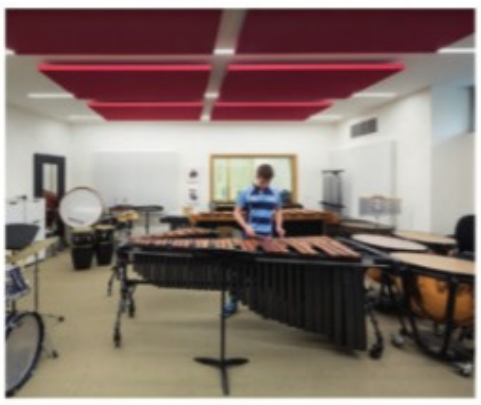
working spaces, plainly detailed and crammed with equipment. The school's existing stock of buildings was obviously unable to accommodate any 'wiring-in' of modern equipment, but at Cedars Hall the whole series of performance and rehearsal spaces is connected to a system that allows recording and playback to take place almost anywhere.

It is unique that a concert hall should court such a relationship to the outside, and this is where the project's primary conceptual expression is found. The hall is buried slightly, with the audience and performers sitting cosseted below ground level as light floods in from both the vertical glazed sections and from the clerestory above. This primarily serves to ensure the relationship to the exterior is not too fierce nor distracting; the view out is one of trees and sky, and the view in is of the upper rows of seats or heads, completed when looking back southwards by the cathedral itself looming in the background.

Incorporating such a high proportion of glazing in a space requiring high levels of acoustic performance was not a straightforward decision, and the acoustic





insulation was in fact slightly lowered for budgetary reasons. It is still able to withstand the impact of a stray cricket ball, and the silent observation the glass affords – be it of performers inside or of sport being played on the field – is a slightly uncanny one. As Parry describes it, the desired effect is one where 'people will eventually stop looking at the building, and will look at the gaps'.

Inside the hall, red panels line the reverse of the Cor-ten sections, still appearing chunky and monolithic. The ceiling structure – referred to as 'pregnant' – bulges out into the hall, Cronenberg-like, designed to increase low-frequency sound diffusion and also helping to lend more intimacy to what is otherwise a very exposed space.

This devotion to pushing the performances front and centre has paid off, even if it comes at the expense of the teaching spaces being relatively hidden, when they, too, would benefit from some of the confident openness of the recital hall. These spatial gripes do not detract from what is a hugely effective new facility for the school, and the message it wants to send is clear: that whatever is going on beyond these vast windows will certainly be worth watching and listening to.

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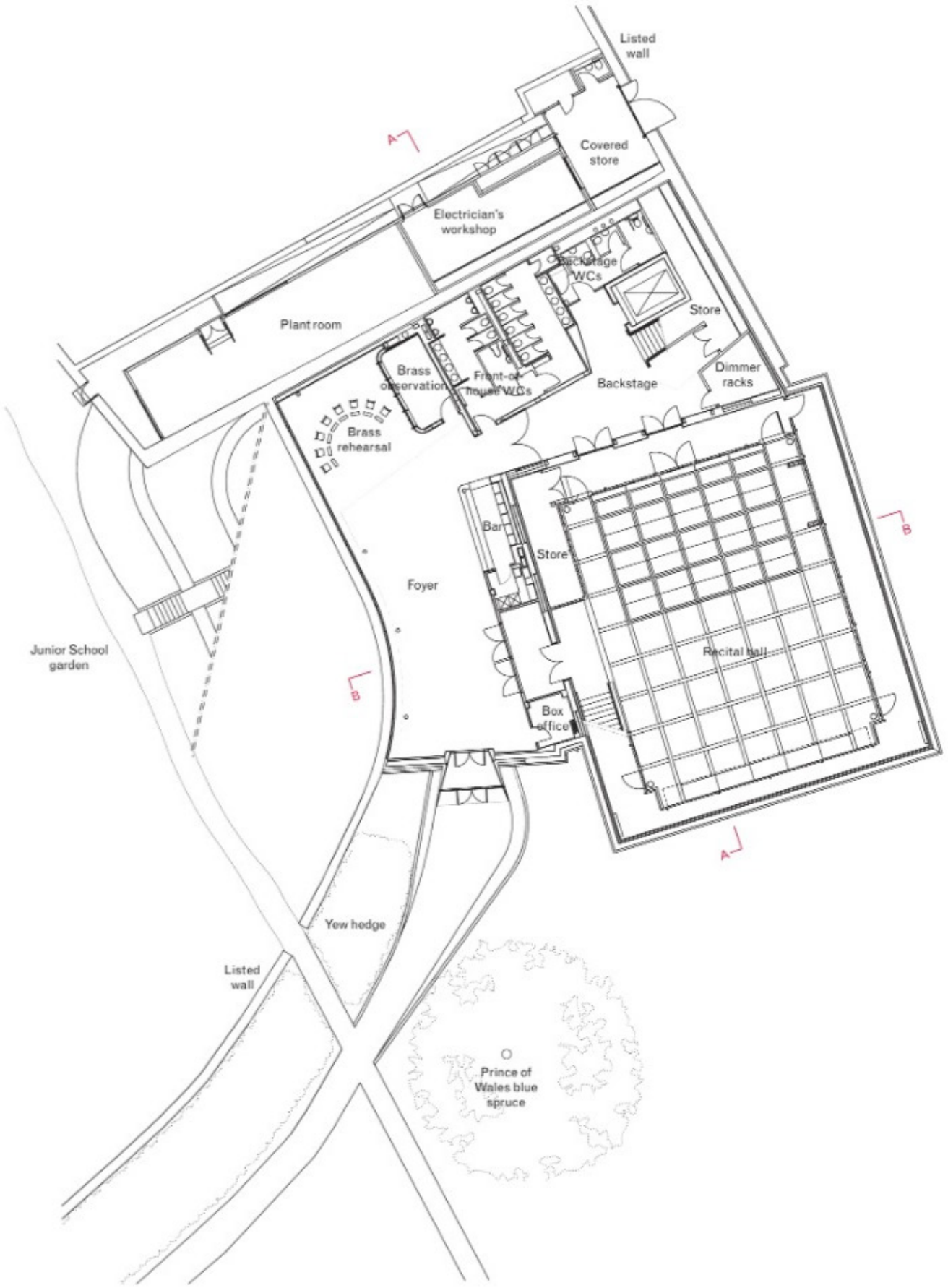

Ground floor plan

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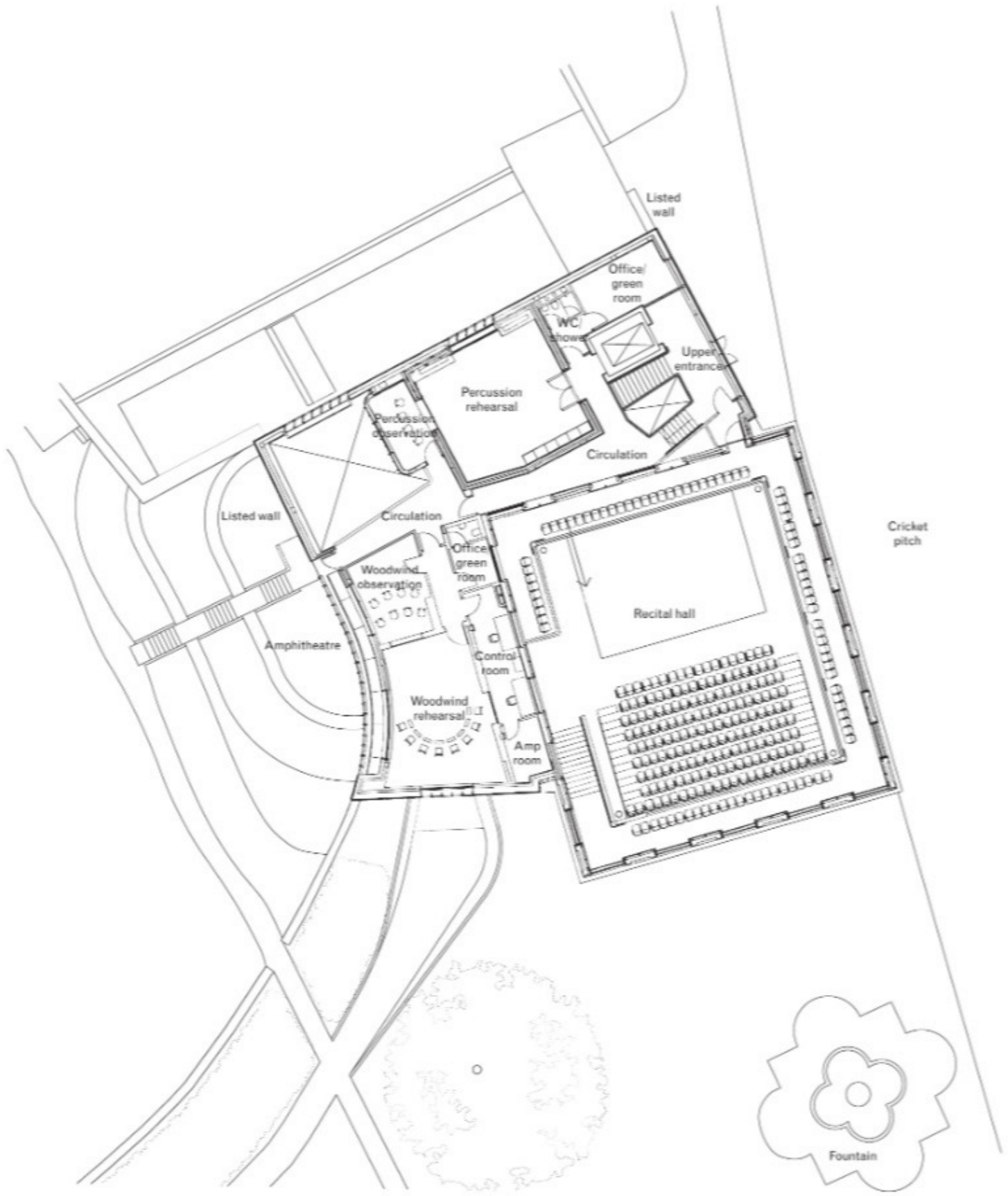

First floor plan

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Client's view

Eric Parry Architects was excellent to work with; Eric's knack of understanding what lay behind our brief and interpreting it into a remarkable and buildable design was magical. We are thrilled with the result, and were glad to have Eric and his team as allies and friends when, at different stages, things became a trifle hairy.

Our 'music building' or music learning, practice, teaching, coaching, rehearsing and performance building is beautiful inside and out. It sits as a contemporary design with a startling finish and enhances a complicated and heritage landscape. It flatters both a Gothic cathedral and 18th-century domestic architecture, as well as trees and grass and the delightful rural, EPA-designed sports pavilion close by.

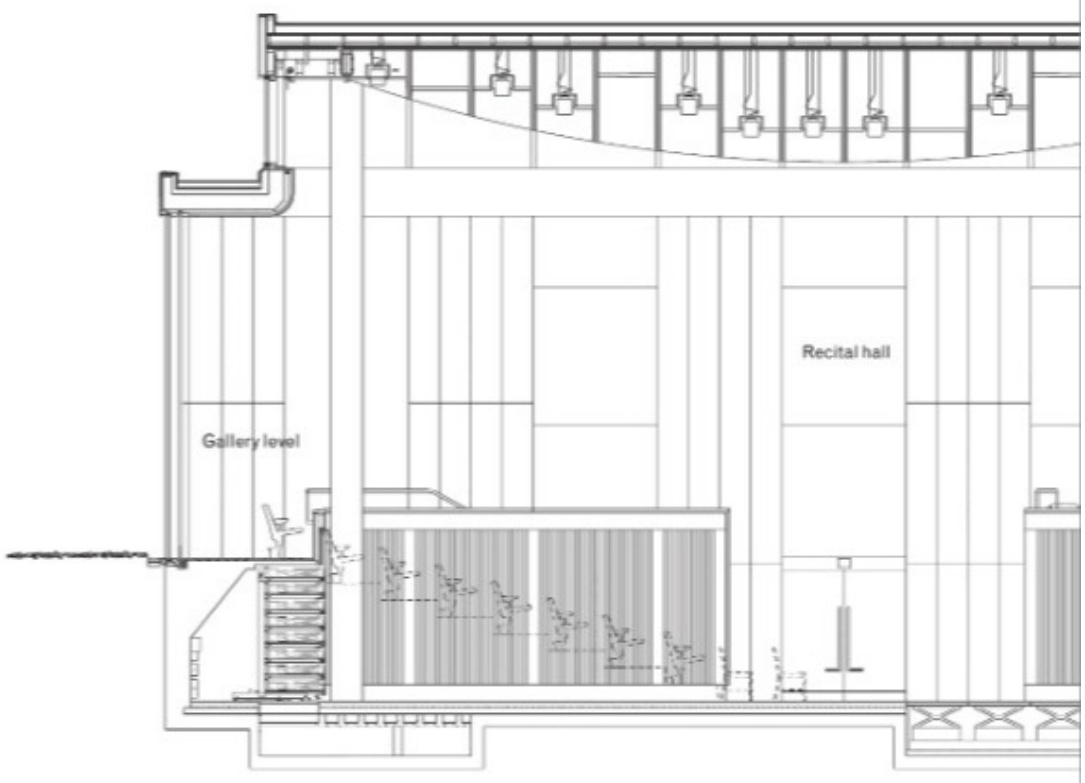
It proves itself daily. It is the first choice venue for almost all activities in the school, including toddler groups, debates, dinners, conferences and art exhibitions. And then there's music, which could occupy the whole of it all day and every day. It has become beloved both in the school community and outside it. Audience members tell us that they have stopped attending concerts in other relatively local venues 'because this is so much lovelier'. Our Friends of Music (a group that provides financial support to the school) love it; they didn't all think they would.

The building is a living being with a wonderful acoustic. We wish it could speak; whenever we use it for something new it seems to say, with a small sigh, 'I've been waiting to be asked to do that; what kept you?' Listening to Cedars Hall is part of my job. The building has always said 'yes'; it has sometimes said 'this way will be better'. It has always been right!

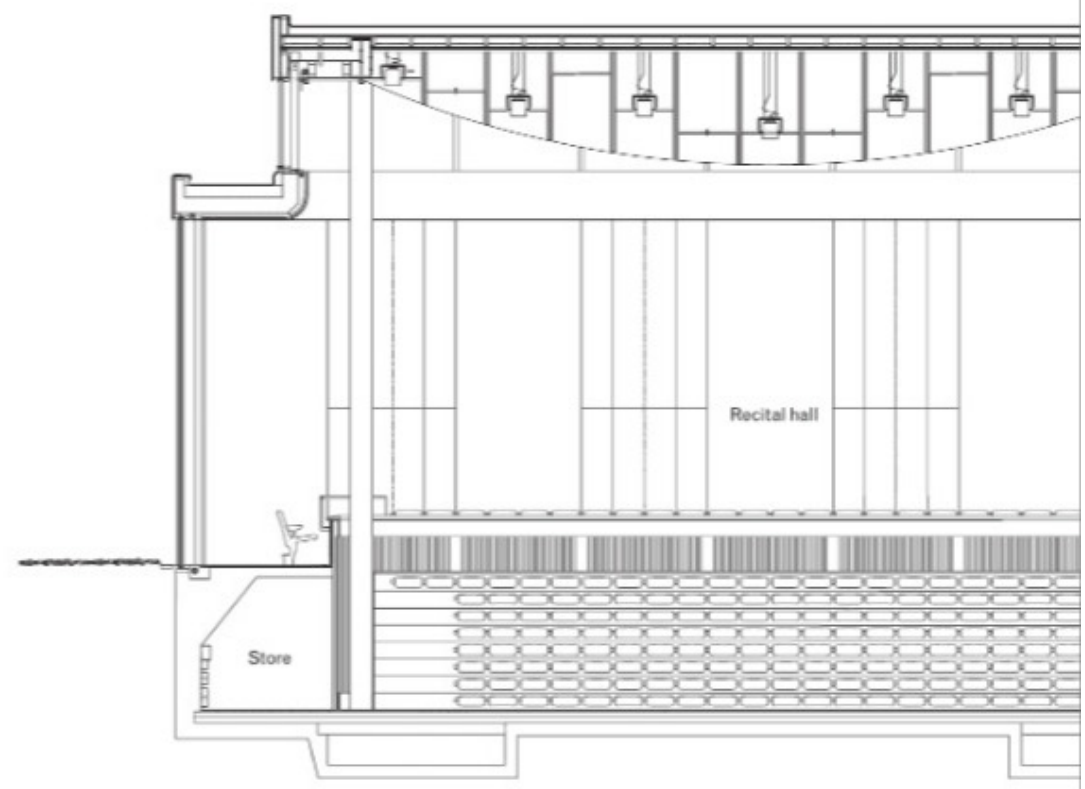
Elizabeth Cairncross, principal, Wells Cathedral School

Project data

Start on site February 2015
Completion November 2016
Gross internal floor area 1,458m²
Construction cost £6.58 million
Construction cost per m² £4,510
Architect Eric Parry Architects
Acoustic consultant Gillieron Scott Acoustic Design
Theatre consultant Charcoalblue
Landscape architect Land use Consultants
Structural engineer Momentum Consulting Engineers
M&E consultant Buro Happold
Quantity surveyor QSPM
CDM coordinator Kensington Taylor
Approved building inspector Salus
Main contractor Shaylor Group
CAD software used MicroStation



Section A–A



Section B–B

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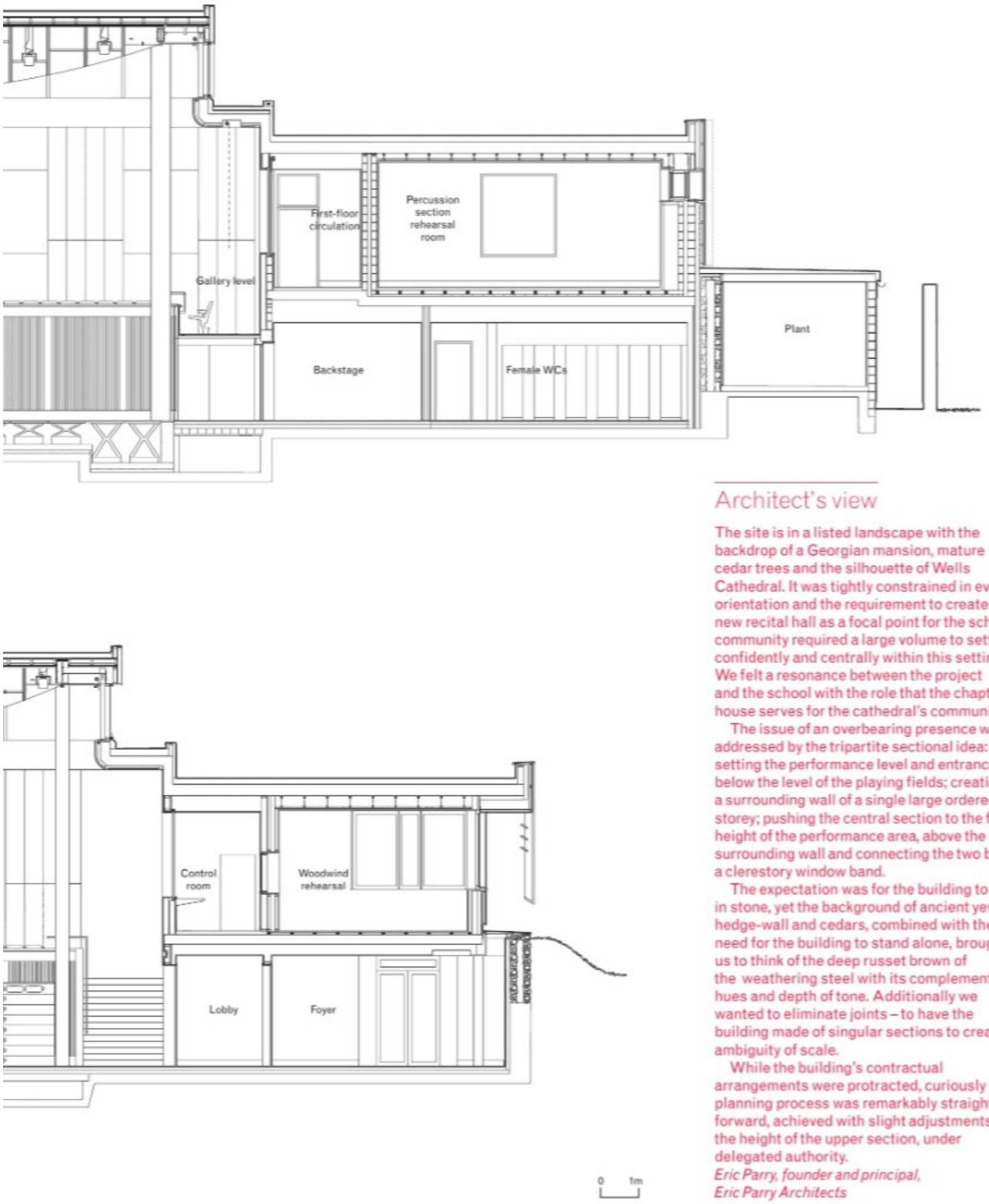

Architect's view

The site is in a listed landscape with the backdrop of a Georgian mansion, mature cedar trees and the silhouette of Wells Cathedral. It was tightly constrained in every orientation and the requirement to create a new recital hall as a focal point for the school community required a large volume to settle confidently and centrally within this setting. We felt a resonance between the project and the school with the role that the chapter house serves for the cathedral's community.

The issue of an overbearing presence was addressed by the tripartite sectional idea: setting the performance level and entrance below the level of the playing fields; creating a surrounding wall of a single large ordered storey; pushing the central section to the full height of the performance area, above the surrounding wall and connecting the two by a clerestory window band.

The expectation was for the building to be in stone, yet the background of ancient yew hedge-wall and cedars, combined with the need for the building to stand alone, brought us to think of the deep russet brown of the weathering steel with its complementary hues and depth of tone. Additionally we wanted to eliminate joints – to have the building made of singular sections to create ambiguity of scale.

While the building's contractual arrangements were protracted, curiously the planning process was remarkably straight-forward, achieved with slight adjustments to the height of the upper section, under delegated authority.

Eric Parry, founder and principal, Eric Parry Architects

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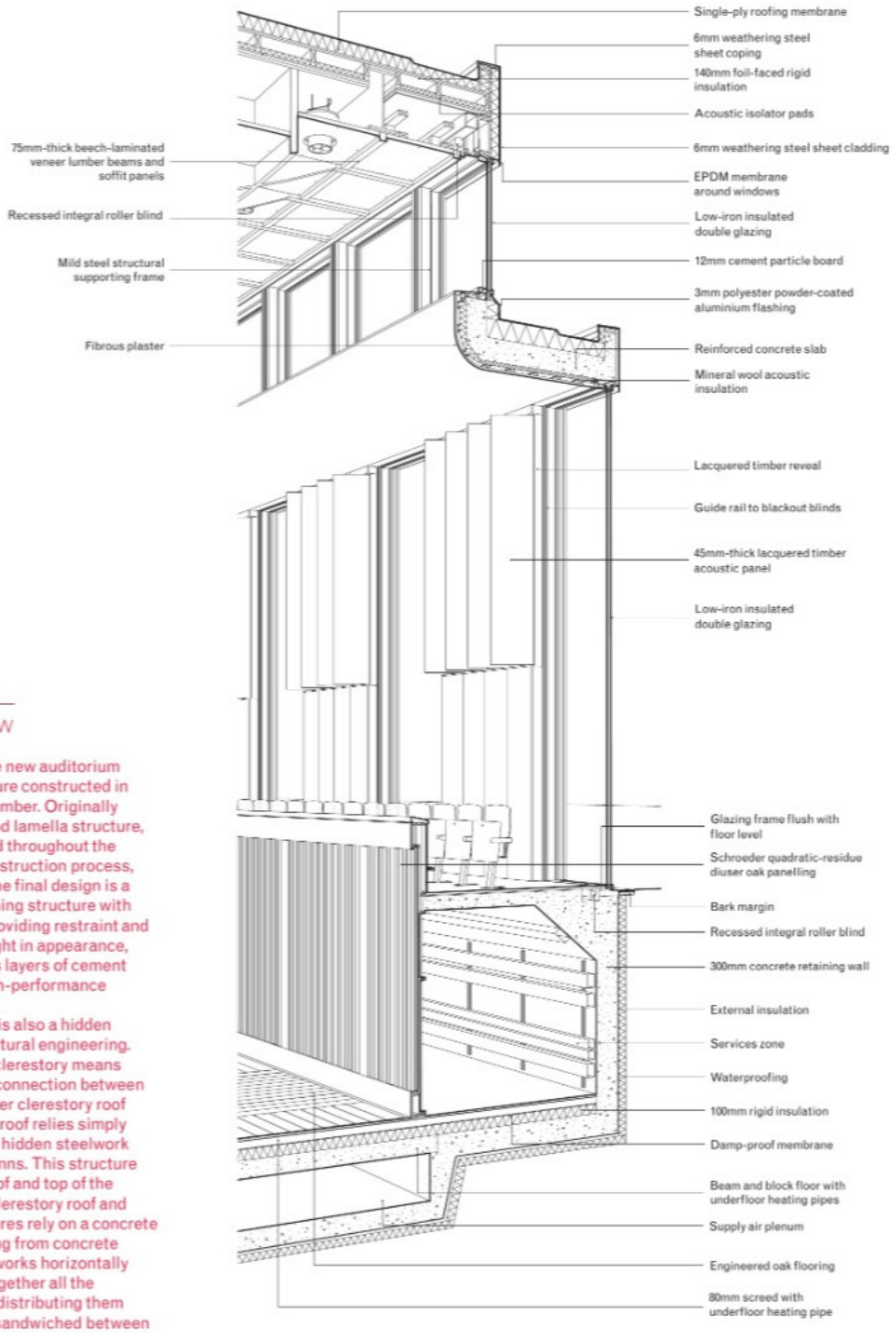
Engineer's view

The centrepiece of the new auditorium is a timber grid structure constructed in laminated veneered lumber. Originally conceived as a plywood lamella structure, the building developed throughout the project, balancing construction process, efficiency and cost. The final design is a simple one-way spanning structure with the cross members providing restraint and stiffness. Although light in appearance, the structure supports layers of cement board to provide a high-performance acoustic enclosure.

Stability of the roof is also a hidden piece of creative structural engineering. A continuous glazed clerestory means there is no structural connection between the upper roof and lower clerestory roof structures. The upper roof relies simply on portal action of the hidden steelwork and four primary columns. This structure restrains the upper roof and top of the clerestory, while the clerestory roof and perimeter wall structures rely on a concrete ring beam cantilevering from concrete walls. The ring beam works horizontally and vertically, tying together all the horizontal forces and distributing them to the blade columns sandwiched between the 5m windows.

Edward Rice, project manager, Rice Projects



Perspectival section

Publication:The Architects' Journal
Date: 09 May 2018
URL: http://digitalissues.ajplus.co.uk/2018/05%20Mar/180510/index.html

Buildings
School

Classical descant

28 November 2017

Words: Eleanor Young

Region: United Kingdom
More: Education, Designing and building it, Design construction & technology, Music, Eric Parry Architects, Somerset, Heritage, Context

Eric Parry's Cedars Hall for Wells Cathedral School is a solo performance that harmonises with its medieval surroundings

From across the cricket pitch the importance of sinking the volume of the hall into the ground, and reducing the massing at clerestory level, is clear. Left is the school's reception, right are red timber-clad music practice rooms. Credit: Dirk Lindner

There is a famous photograph of the sun illuminating the worn limeśtone śteps of Wells Cathedral's chapter house. On the similarly worn roots of a cedar tree, within the sound of the cathedral bells, a new home for music in the city was conceived: Cedars Hall.

This Somerset city has music writ through it with the rehearsal and performance spaces of Wells Cathedral School – one of juśt five specialiśt music schools in the country – dotted around the cathedral precińcts. Foremośt among them is the gothic cathedral itself; alongside it the medieval Quilter Hall where smaller concerts take place. Eric Parry Architećts' Cedars Hall joins these ancient buildings, giving the school a music centre with a tunable space that is fully geared up for recording and invisibly kitted out with power and data cables, which cannot be inserted into the liśted śtone śtrućtures. And, despite a difficult geśtation, Cedars Hall's 400-seat concert space shares a robuśt materiality and sense of being grounded in its location.

Publication: RIBA Journal
Date: 28 November 2017
URL: https://www.ribaj.com/buildings/eric-parry-cedars-hall-for-wells-cathedral-school

Entering at a lower level (left) takes you into the ground floor of the building, alongside the Liberty wall, which the stone is intended to tie in with. Credit: Dirk Lindner

I walk to the cedar tree with architect Tim Lynch, kicking silvery trails in the deeply dewed cricket pitch. Above us are the Mendip hills but turning towards the city it is the cathedral you see rising behind the school buildings, the historic Liberty wall thrown loosely around it. The concert hall sits on this falling ground. Despite its inevitable bulk, with a minimum 10m internal height required for acoustics, the building secured planning without going to committee. Lynch puts it down to the school's work with its neighbours and strategic planning by advisor architect Colin Stansfield Smith who had identified this site before the competition.

> 'From outside there is the promise of an inhabitable space, not just an imposition of a building'

But much of the success of the building is the way Parrys has handled the ground plane, digging the volume of the hall into the slope (a little less deeply than originally planned thanks to old mining chemicals contaminating the soil). Unlike most concert halls this has windows, so the meeting of the ground level outside and the gallery level inside has some significance, imparting a sense of the building in the landscape. And from outside there is the promise of an inhabitable space, not just an imposition of a building. Music practice rooms have been pulled out of the main volume with the intention that they are embedded in the Liberty wall, they are conceived as stone continuum. This is hard to read from the cricket field as the sections of wall not obscured by a tall yew hedge have yet to weather into a comfortable backdrop – the new mortar is the same composition as the historic mix so is currently lighter. However, from the playground to the junior school on the north, where the spoil is moulded into a stepped mound to the timber-clad rear of the hall, the building becomes a more convincingly part of the Liberty wall.

Publication: RIBA Journal
Date: 28 November 2017
URL: https://www.ribaj.com/buildings/eric-parry-cedars-hall-for-wells-cathedral-school

The panels of red continue inside. Between them can be seen either the beautiful grounds or their reflection in darkened glass panels. Credit: Dirk Lindner

1 of 4

Externally, the trunks of weathering steel forming the vertical panels draw on the verticals in the landscape. The height, proportions (they are 5.5m high by 2m wide) and simplicity of them in concert with the glass panels is calm and spacious. You can imagine this steady building acting as a foil to the animation of the pupil orchestras inside. Despite the elegance of the facade, Parrys was assiduous in ensuring details on corners were styled to give a sense of a monolithic material rather than thin sheets, and the red MDF and ply panels bring the intensity and rhythm inside. Many of the panels are affectionately called 'sharks fins' as they are moved to tune the hall. Where circulation and tech spaces overlook the hall the clear glass is replaced with black without a break in the rhythm.

The potential problem of landscape views distracting musical concentration is offset by the way the hall's volume is gathered in by the gallery around the edges – so most of the audience and performers sit cossetted below ground level in a smaller space. The belly of the CNC-cut beech LVL acoustic grid and the inset clerestory also add a sense of enclosure.

The back of the building, in natural timber, picks up the line of the Liberty wall. Credit: Dirk Lindner

Publication: RIBA Journal
Date: 28 November 2017
URL: https://www.ribaj.com/buildings/eric-parry-cedars-hall-for-wells-cathedral-school

The fundamental idea of a high acoustically performing building with windows – especially at this scale of project – sowed the seeds for some of its struggles. Acoustic insulation of 65dB was the original aspiration – higher than any competitor music schools – but required a specialist contractor from the continent to take on the envelope. It would have been a large subcontract for a relatively small building, but by bundling projects together, including a Parry-designed maintenance building and cricket pavilion, the school initially attracted large contractors. However, it gradually became clear that the chosen contractor didn't want to take on the risks. Along the way there was much value engineering, a change to the structure – and after serious consideration whether an extra 18dD isolation was worth an extra million pounds it was decided that no, it was not, when the worst sounds were sportsfield cheering and the occasional jet. So no huge subcontract and the contract for Cedars Hall alone was relet to a smaller contractor, eventually costing £6.2 million, just over £4200/m².

I visited at the dog end of the half term holidays with the builders in for snagging and a Marie Celeste of crushed plastic cups and tangles of chairs in the rehearsal rooms. These rooms, despite the innovation of observation rooms alongside, now being appropriated for other musical purposes, are obviously the back of house school territory. And empty, the foyer has the same sense. However, there was evidence of it in active use as a temporary gallery, if not as a brass rehearsal space, and it has the bones of a welcoming double height gathering space. But it is undoubtedly the concert hall and its place in the landscape that steal the show.

IN NUMBERS:

Contract value £6.2m

Gifa 1,458m^2

Download section and floor plans

Credits

Client Wells Cathedral School
Structural & civil engineer
Momentum Consulting Engineers
M&E engineer Buro Happold
Acoustic consultant Gillieron
Scott Acoustic Design
Theatre consultant Charcoalblue
QS QSPM
Project manager QSPM
Main contractor Shaylor Group

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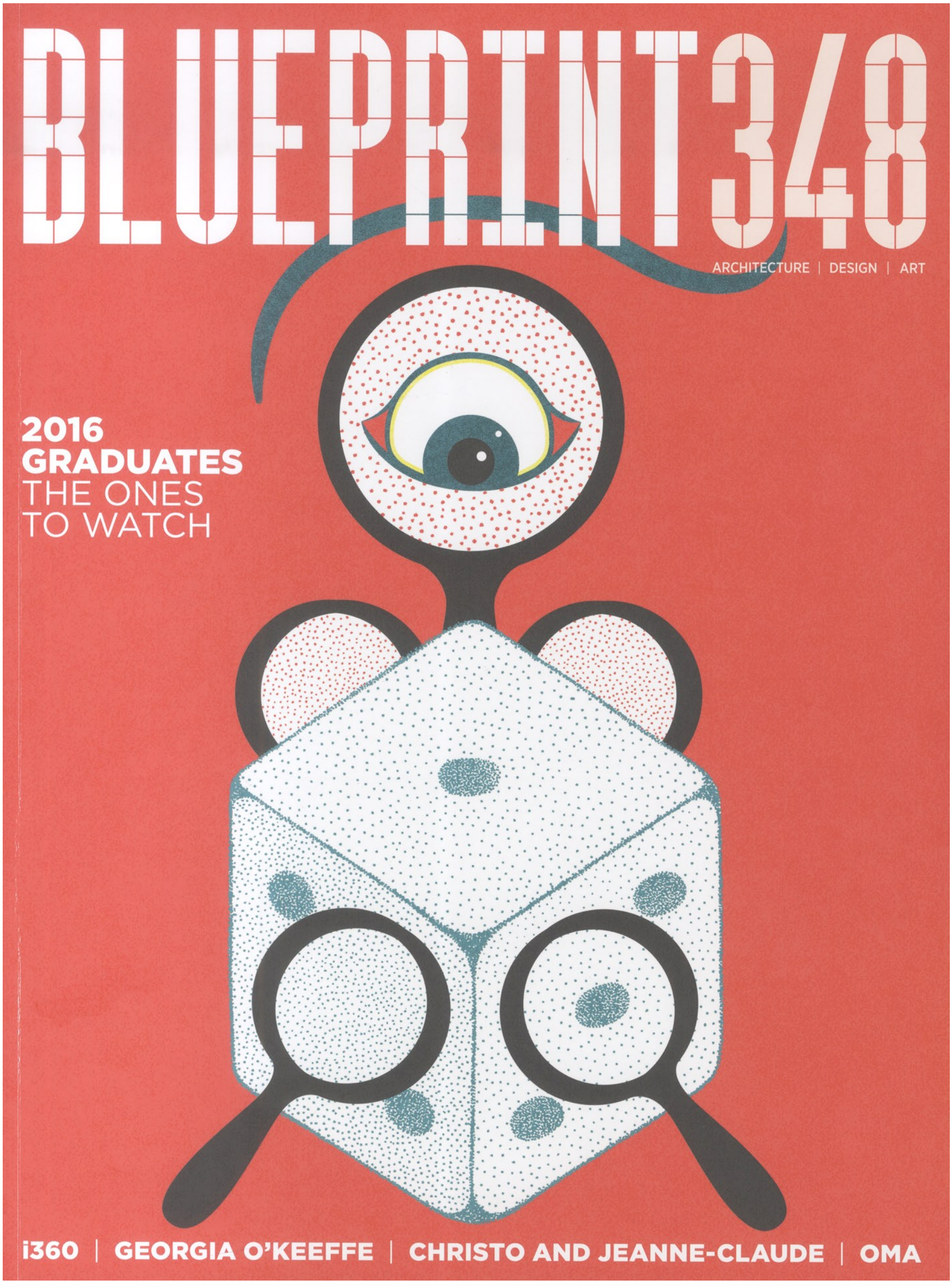

ERIC PARRY ARCHITECTS | BRIGHTON COLLEGE SCHOOL OF MUSIC

Publication: Blueprint
Date: September/October 2016

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PROJECT

Brighton College School of Music / Eric Parry Architects

053

Another new edifice, in a raft of new buildings for the 170-year-old Brighton College, has been unveiled — the music school by Eric Parry Architects, with a floating, pitched roof inspired by George Gilbert Scott's original school building. *Cate St Hill* visits

1

2

3

A stone's throw from **Brighton Pier** and neighbouring Kemptown, a chunk of the city is dedicated to **Brighton College**, an historic school campus comprising an imposing **George Gilbert Scott** building and various newer, ad-hoc, additions arranged in a traditional collegiate quadrangle. The latest building in its 170-year history is a new music school by London-based **Eric Parry Architects**. It is the first phase in creating a dedicated performing arts' hub and drama school that will replace an existing science block and open up the route through the previously disjointed campus, connecting the central quad to the vast, open playing field behind.

Inspired by Gilbert Scott's **flint gable** on the main school building, Eric Parry Architects' limestone-clad music school takes the form of a rectangular plan, with a 'floating' **pitched roof** 'hovering' above a grand, lofty, recital hall. The roof's composite steel and timber structure is finished with a pattern of red, glazed ceramic tiles that pick up on the russet-coloured roofs of the older buildings. 'I wanted to explore polychromy,' says Eric Parry. 'What I wanted was a very simple interior that was just about light, then the asymmetrical roof to do something that was responsive to the earth and sky. We worked on an interlocking weave — it's almost like a textile design that runs across the roof.'

The music school is entered from a new courtyard that backs on to the Gilbert Scott building. A lower-ground level is dedicated to a series of acoustically isolated teaching and practice rooms, underneath which is another floor comprising storage and plant room with a **ground-source heat exchange system** that will serve not only the music school but other planned new buildings. 'It's [the building] sunk into the ground and is almost like an iceberg, you don't see all the complexity,' he says.

A sinuous staircase wrapped in bright-red steel leads to a percussion room and the centrepiece of the building: the 190-seat **Sarah Abraham recital hall**. It's full-height, north-facing glazed wall overlooks the **playing fields**, offering a green vista that almost makes you forget about the density of the city around you. Cream leather bleacher seats extend into the cathedral-like space while acoustic panels hidden in the walls open like gills to adjust the reverberation time, whether it's for a solo artist or a whole orchestra.

1 – Interior of the Sarah Abraham recital hall
2 – The staircase is wrapped in red steel
3 – The floating pitched roof is finished with a pattern of red, glazed ceramic tiles

1, 2, 3 HELENE BINET

'The thing that has always struck me about music spaces is that actually there is no real need to separate them from the environment. The playing field is a beautiful environment to engage with,' muses Parry. 'It's incredibly peaceful; whether it's in practice mode or recital mode, you're concentrating and listening but at.the same time you're seeing birds pass and the weather change, and that's really special.'

Eric Parry's music school, and subsequent **drama school** (expected to complete in 2020) are not the only new additions to Brighton College — an ambitious 10-year redevelopment programme has already seen a **boarding house** (2013) and a building with staff facilities and common rooms (2012) by **Allies and Morrison**, while **Hopkins Architects'** five-storey academic building, with 22 new classrooms, is on site and due to complete next summer. **OMA** has also designed the new **Centre for Sports and Science**, a bold, dark-grey affair that will house a swimming pool, double-height sports hall and 18 state-of-the-art, university-standard science labs (due to start on site in 2017). It's a strategy that seems to be paying off well; in just 10 years, Brighton College has already leapfrogged from 147th to 6th place in **The Sunday Times** rankings. Now that's impressive.

Publication: Blueprint
Date: September/October 2016

CASABELLA

DAL 1928

&

Architettura della maniera
—Werner Sobek, Ulm
—Cade Hayes, Jesus Robles, Tucson

USA, Great Britain, New Zealand
—Tod Williams & Billie Tsien, Philadelphia
—Eric Parry, Bath
—FJMT + Archimedia, Auckland

Architetti italiani
Vittorio Magnago Lampugnani
—Werner Tscholl, Bolzano
—Alvisi Kirimoto + Partners, Siena
—Andrea Dragoni, Gubbio
—Antonio Citterio e Patricia Viel, Cesena

Deutschen Architekten
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—Max Dudler, Essen-Werden
—Augustin und Frank, Sassenburg
—Hans Kollhoff, Den Haag

ITALIAN+ENGLISH EDITION

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PAUL RIDDLE

CLASSICO / PITTORESCO NATURA / ARTIFICIO — ERIC PARRY ARCHITECTS

MARCO BIAGI

Eric Parry Architects

Ampliamento dell'Holburne Museum, Bath, Regno Unito

fotografie
Helen Binet, Paul Riddle, Grant Smith

«I join with you in wishing for the environs of Laura Place, but do not venture to expect it. My Mother hankers after the Square dreadfully, and it is but natural to suppose that my Uncle will take her part. It would be very pleasant to be near Sidney Gardens: we might go into the Labyrinth every day».
Jane Austen, lettera alla sorella Cassandra, Steventon, mercoledì 21 gennaio 1801.

Rudolf Wittkower l'ha spiegato chiaramente. Il revival palladiano e l'estetica del Pittoresco fioriti nell'Inghilterra del Settecento non sono fenomeni in contraddizione o effetti di sensibilità divergenti. Al contrario, «l'architettura classica e il giardino paesistico risultano essere due aspetti tra loro collegati di un rinascimento artistico che era il prodotto e insieme l'espressione del benessere di una società libera»*. È così che dovendo scegliere il registro da utilizzare nell'ampliamento della villa neoclassica oggi sede dell'Holburne Art Museum a Bath, l'architetto londinese Eric Parry ha optato per la seconda polarità, puntando sulla ricerca di una relazione empatica con la dimensione naturalistica del parco retrostante l'edificio piuttosto che azzardare un corpo a corpo analogico con l'architettura storica dai presupposti e dagli esiti quantomeno incerti. Tutt'intorno, il quartiere di Bathwick, sulla riva orientale del fiume Avon, è rimasto quello abitato dall'autrice di *Ragione e sentimento* all'inizio dell'Ottocento: un pezzo di città georgiana dalla morfologia ancora integra e distintamente riconoscibile. L'aggraziata palazzina neopalladiana che accoglie le eterogenee collezioni di pittura e arti applicate raccolte nella seconda parte della sua vita dall'ex guardiamarina Sir Thomas William Holburne of Menstrie (1793-1874), fu disegnata nel 1795-96 da Charles Harcourt Masters quale casino d'accesso e di servizio ai Sydney Gardens, un parco dei divertimenti d'iniziativa privata sul modello dei Vauxhall o dei Ranelagh Gardens di Londra. Essa ospitava in origine sale da tè, da gioco, un salone per il ballo al primo piano, una caffetteria e un pub. In seguito, fu adibita a hotel e poi persino a collegio universitario, finché nel 1913, il City Council decise di affidarla alle cure del rinomato architetto "edoardiano" Sir Reginald Blomfield perché ne facesse uno spazio idoneo a esporre il cospicuo lascito di oggetti d'arte donato dalle so-

→

1
-ispirato allo Snowshill Manor di Charles Wade e alla casa-museo di John Soane in Lincoln's Inn Fields a Londra, il nuovo allestimento elaborato dallo studio Metaphor per esporre le collezioni d'arti applicate di William Holburne si articola su doppio livello al primo piano della nuova ala museale
-based on Snowshill Manor by Charles Wade and the home-museum of John Soane at Lincoln's Inn Fields in London, the new installation developed by the Metaphor studio to display the applied arts collections of William Holburne is organized on two levels at the first floor of the new museum wing

Eric Parry ha studiato architettura presso l'Università di Newcastle (1970-73), il Royal College of Art (1976-78) e l'Architectural Association (1979-80). Nel 1983 ha fondato a Londra lo studio Eric Parry Architects, che impiega oggi più di cinquanta collaboratori, ed è diventato professore di architettura all'Università di Cambridge, dove ha insegnato fino al 1997. Nella sua carriera, Parry ha ricoperto varie cariche istituzionali e rappresentative, fra cui quella di presidente dell'Architectural Association.
Nel 2006 è stato nominato membro della Royal Academy.
Lo studio Parry si occupa prevalentemente di grandi progetti commerciali alla scala architettonica e urbana, in Gran Bretagna, Europa ed Estremo Oriente, ma anche di architettura d'interni e di interventi sul costruito storico, fra i quali, oltre all'Holburne Museum, si segnala, di recente, l'importante recupero e riqualificazione funzionale del complesso monumentale settecentesco di St Martin-in-the-Fields in Trafalgar Square a Londra (2008).

2, 3
-vedute dal giardino
-views of the garden

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relle di Holburne alla città nel 1882. Blomfield "sventrò" l'immobile, conservandone intatto solo il guscio esterno e, internamente, operò modifiche rilevanti, fra cui lo spostamento della scala sull'asse di attraversamento centrale e l'allestimento museografico dell'ex salone da ballo al piano nobile e di una pinacoteca a illuminazione zenitale, al secondo. L'intervento di Parry, realizzato a seguito di un concorso a inviti vinto nel 2002, ha perseguito il ripristino della continuità interrotta tra la villa e il parco retrostante, letterale e metaforica. La traslazione laterale della scala novecentesca ha favorito il primo obiettivo; il raggiungimento del secondo è affidato in buona parte alla brillante articolazione plastica e cromatica dell'involucro ceramico che riveste il corpo di fabbrica giustapposto al fronte posteriore del museo. Tale padiglione è trattato come un elemento espressamente autonomo: un blocco cubico compatto di altezza analoga ma di estensione ridotta rispetto all'edificio esistente, così da restare celato alla prospettiva urbana. Un vano vetrato scale-ascensore funge da raccordo e cuscinetto tra i due manufatti accostati in un abbinamento apertamente dicotomico. La nuova ala alberga una caffetteria al piano terra, una galleria per mostre temporanee all'ultimo piano, illuminata attraverso la copertura, e un'area espositiva soppalcata, su due livelli, in corrispondenza del piano nobile, riservata al display delle collezioni d'arti applicate. La struttura si rastrema e si svuota dall'alto in basso, fluttuando su una base d'appoggio trasparente. Il sofisticato panneggio che avvolge l'edificio gioca sull'alternanza e la sovrapposizione di lastre di cristallo laminato, pannelli e costole coprigiunto in maiolica invetriata di colore scuro, verde-blu, prodotti artigianalmente, al fine di imprimere vibrazione luministica e profondità virtuale ai piani di facciata, rompendo l'isolamento ambientale dell'oggetto architettonico mediante un effetto di compenetrazione e rispecchiamento nel paesaggio alberato circostante. *Marco Biagi*

4
-il fronte storico del museo al termine della Great Pulteney Street, asse stradale definito da due cortine simmetriche di case a schiera georgiane disegnate da Thomas Baldwin nel 1789 che, dal Pulteney Bridge, l'elegante ponte commerciale sull' Avon progettato da Robert Adam nel 1773, raggiunge in 600 metri i Sydney Gardens nel quartiere orientale di Bathwick
-the historic facade of the museum at the end of Great Pulteney Street, an axis flanked by two symmetrical rows of Georgian houses designed by Thomas Baldwin in 1789, which from Pulteney Bridge, the elegant market bridge on the Avon designed by Robert Adam in 1773, extends 600 meters to Sydney Gardens in the eastern quarter of Bathwick
5
-prospettiva di studio
-working perspective
6
-planimetria
-siteplan

*
R. Wittkower, *English Neo-Palladianism, The Landscape Garden, China, and the Enlightenment* [1965], tr. it. *Il neopalladianesimo inglese, il giardino paesistico, la Cina e l'illuminismo*, in *Palladio e il palladianesimo*, Einaudi, Torino 1984, ediz. 1995, p. 282.

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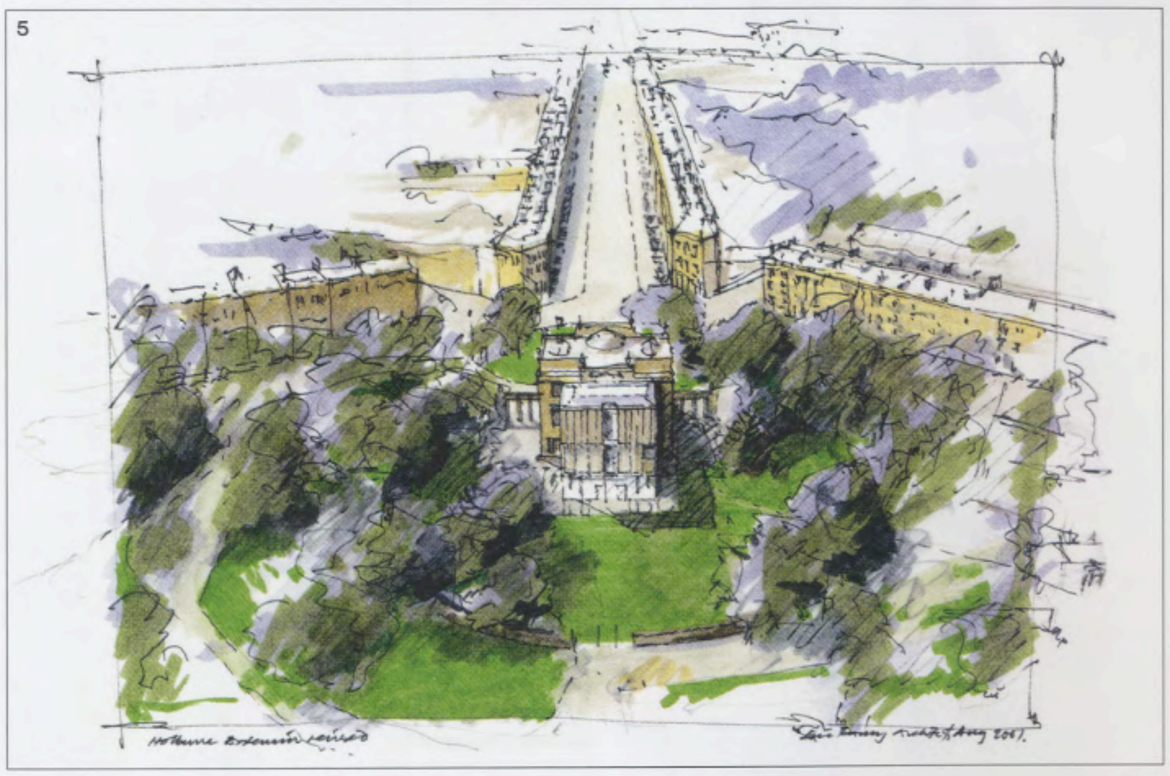

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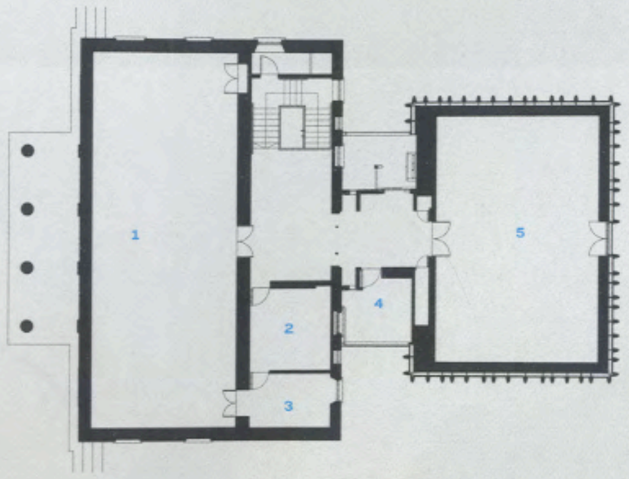

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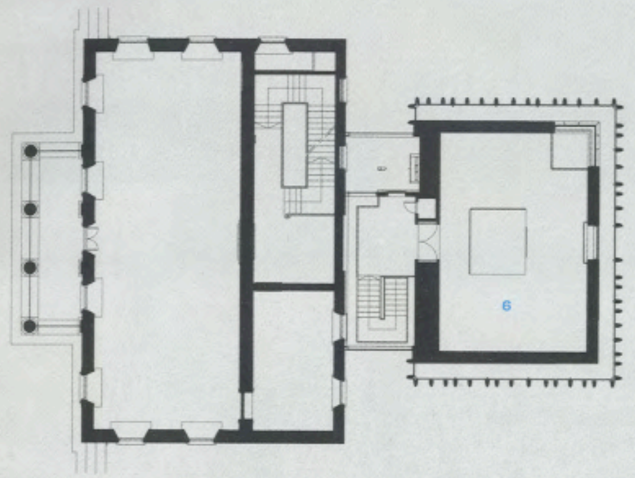

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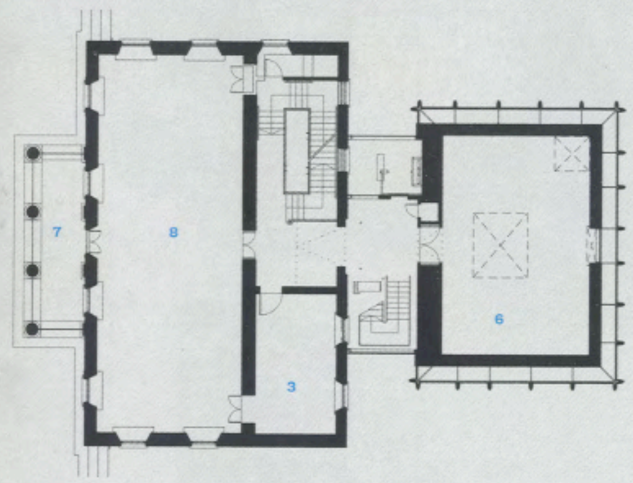

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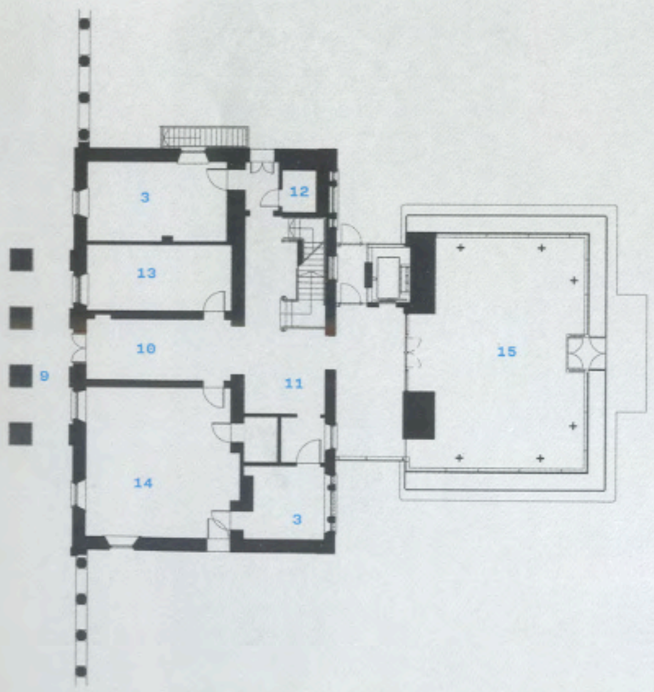

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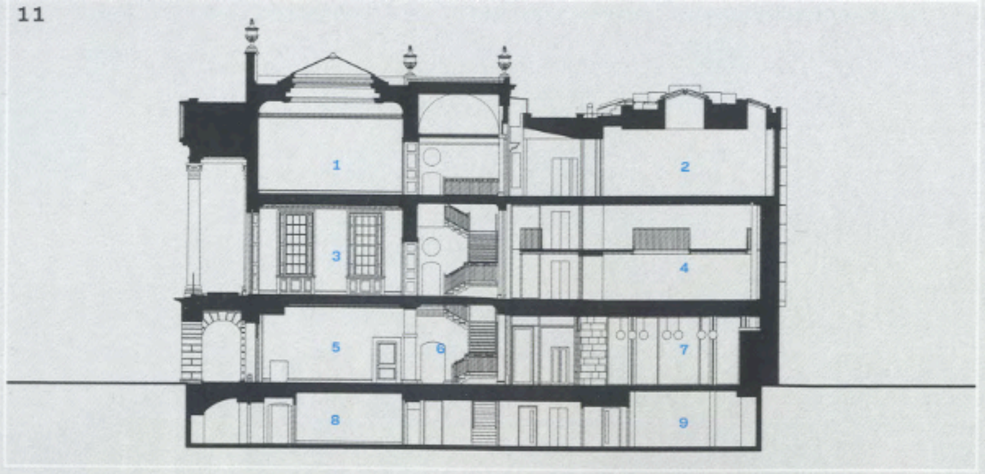

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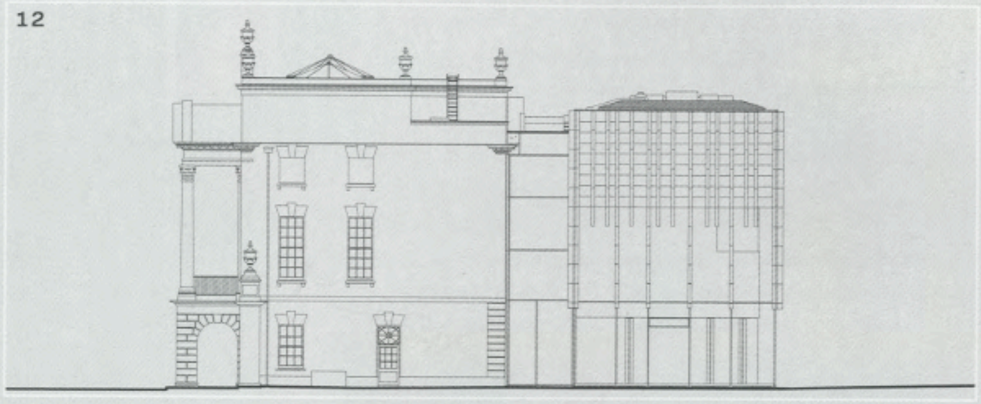

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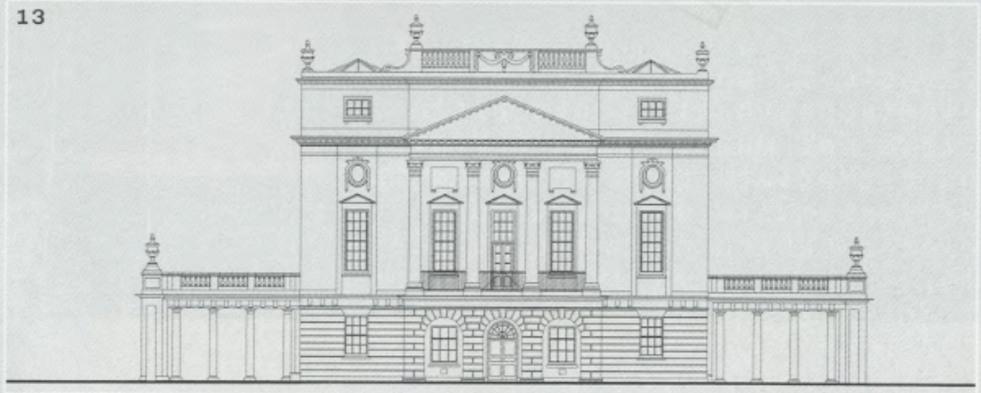

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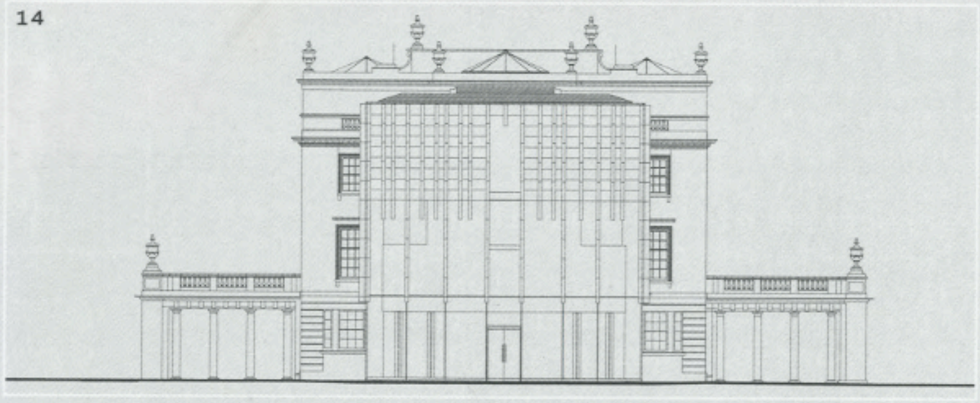

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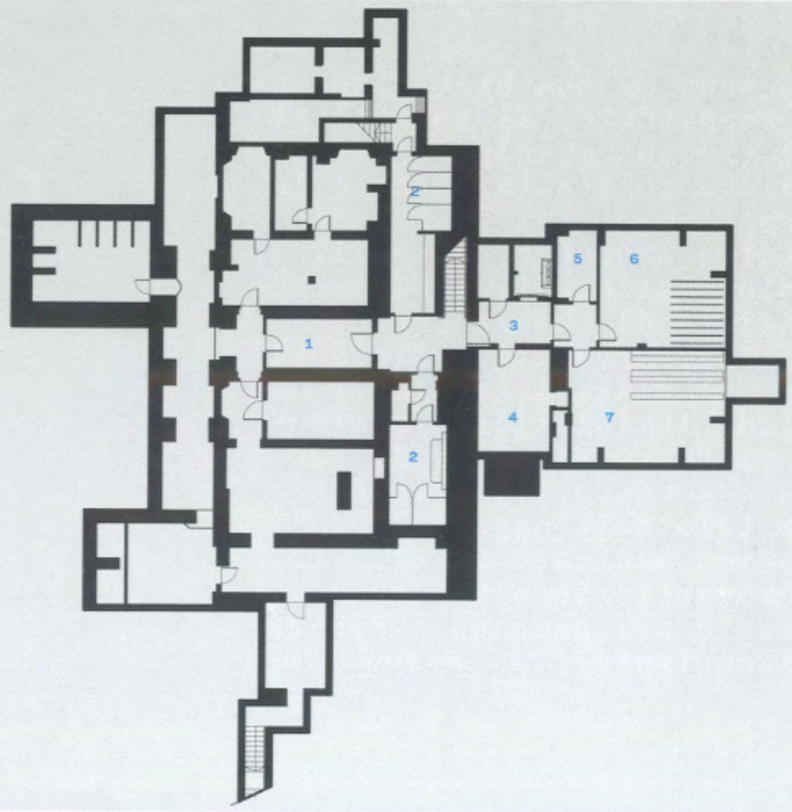


7-10
-piante dei piani secondo, primo ammezzato, primo e terreno. Legenda -1- collezione di pittura -2- sala espositiva -3- ufficio -4- aula didattica -5- mostre temporanee -6- collezione arti applicate -7- loggia -8- collezione permanente -9- portico -10- atrio -11- reception -12- wc -13- shop -14- sala conferenze -15- caffetteria
-plans of the second, mezzanine, first and ground floors. Legend -1- painting collection -2- exhibition room -3- office -4- classroom -5- temporary exhibitions -6- applied arts collection -7- loggia -8- permanent collection -9- portico -10- atrium -11- reception -12- restrooms -13- shop -14- conference room -15- cafe
11
-sezione trasversale. Legenda -1- collezione di pittura -2- mostre temporanee -3- collezione permanente -4- collezione arti applicate -5- atrio -6- reception -7- caffetteria -8- deposito/esposizione -9- magazzino dipinti
-cross-section. Legend -1- painting collection -2- temporary exhibitions -3- permanent collection -4- applied arts collection -5- atrium -6- reception -7- cafe -8- storage/exhibition -9- paintings storage
12, 13, 14
-prospetti sudest, sudovest e nordest
-southeast, southwest and northeast elevations
15
-pianta del piano interrato. Legenda -1- deposito/esposizione -2- wc -3- atrio -4- cucina -5- impianti -6- magazzino dipinti -7- archivio biblioteca
-basement plan. Legend -1- storage/exhibition -2- restrooms -3- atrium -4- kitchen -5- physical plant -6- paintings storage -7- archives and library
16
-dettaglio del sottile corpo vetrato di giunzione tra la villa neoclassica e il nuovo volume di ampliamento, contenente i collegamenti verticali
-detail of the slender glazed volume joining the neoclassical villa and the new addition, containing the vertical access connections

HELEN BINET

DATI DEL PROGETTO

-PROGETTO
Eric Parry Architects

-ARCHITETTO
Eric Parry
con
Christine Humphreys

-RESPONSABILI DEL PROGETTO
Christopher Burton, Guy Parkinson

-COLLABORATORI
Mohammed Ageli, Georgina Aldworth, Roz Barr, Ze'ev Feigis, Gert Halbgebauer, Nieven Kadry, Laura Miller, Julian Ogiwara, Clare O'Regan, Janna Posiadly, Justin Sayer, Julie Stewart, Tao Sule, Claudia Tschunko, Alvaro Valdivia a L'Onions, Jan Vermeulen, Thorsten Overberg

-STRUTTURE
Momentum Consulting Engineers

-IMPIANTI
Atelier Ten

-CONSULENTI
Arup (facciate); Ramboll Safe (sicurezza antincendi); KSLD (illuminotecnica); Jane Topliss Associates (accessibilità disabili)

-RESTAURO E CONSERVAZIONE
Richard Griffiths Architects

-ALLESTIMENTO
Metaphor

-COMMITTENTE
The Holburne Museum

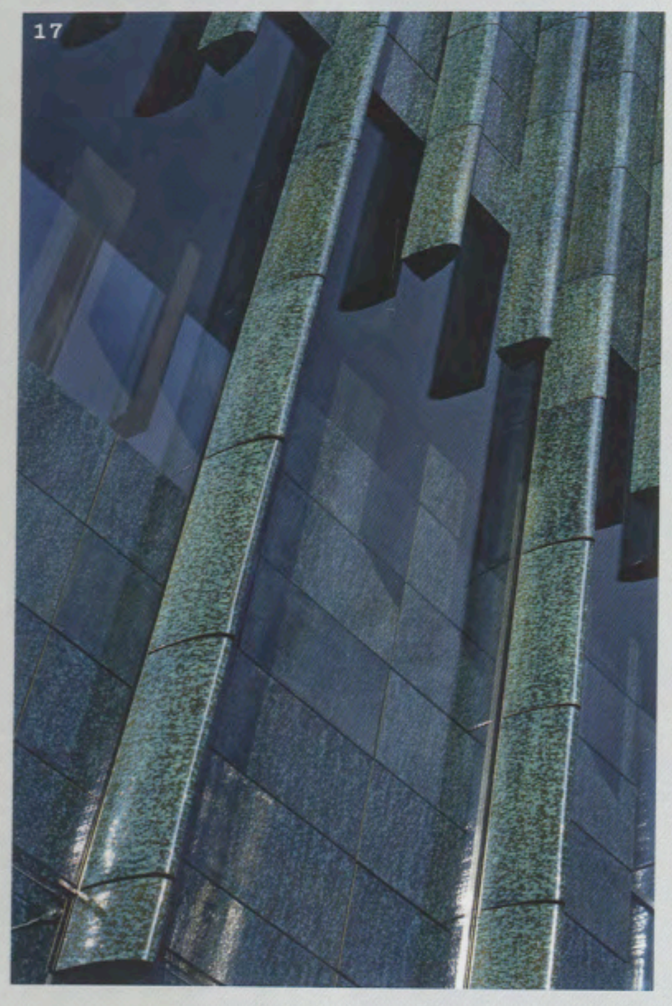
-IMPRESA
Sir Robert McAlpine

-DIREZIONE LAVORI
Cragg Management Services

-DATI DIMENSIONALI
1.900 mq superficie lorda di pavimento

-CRONOLOGIA
2002: concorso
2011: realizzazione

-LOCALIZZAZIONE
Great Pulteney Street, Bath, Regno Unito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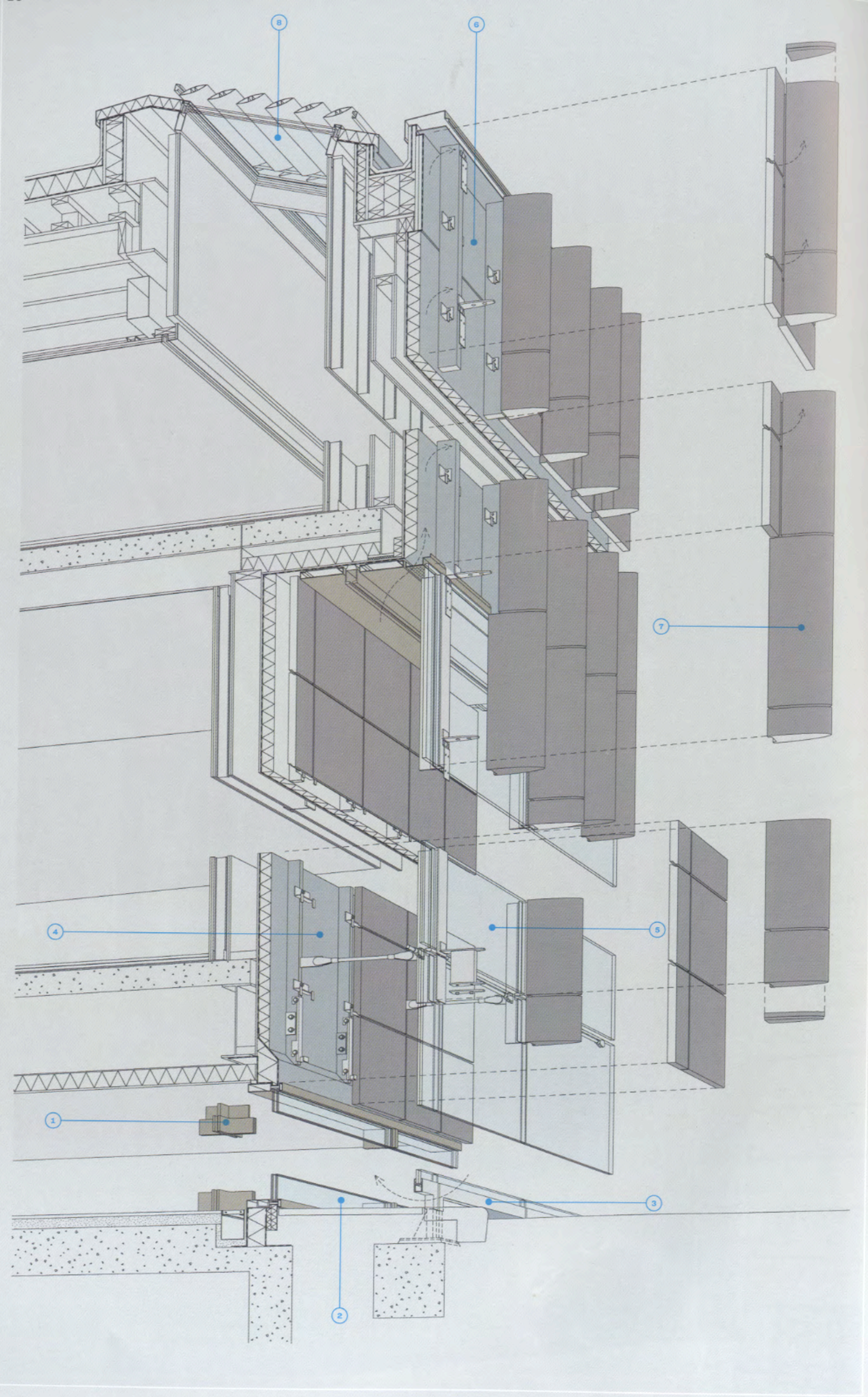

17
-particolare della tripla facciata in vetro e ceramica
-detail of the triple facade in glass and ceramic
18
-esploso della facciata. Legenda -1- struttura portante in acciaio: pilastri cruciformi a vista in piastre curvate di acciaio dolce 180x180x15mm imbullonate a distanziatori a croce continui da 20mm, finiti con vernice intumescente; travi d'acciaio nei solai del primo e secondo piano; tubolari in acciaio UC nelle pareti esterne del primo e secondo piano -2- tamponamento piano terreno: curtain wall da 150mm con telaio di profilati a T e cornici in alluminio anodizzato satinato da 50mm; vetrocamera h3600x41,5mm di spessore, composto da vetro laminato esterno 12,8mm a basso contenuto di ferro, camera d'aria 16,5mm, vetro laminato interno 12,8mm a basso contenuto di ferro con pellicola basso-emissiva -3- facciata ventilata piano terreno: vetro laminato a basso contenuto di ferro h4225x31,5mm di spessore; supporto inferiore al vetro costituito da due piatti di acciaio inossidabile satinato 80x4mm avvitati a tubolare quadrato da 45x45mm -4- tamponamento piano primo: tubolari rettangolari in alluminio 80x50x3mm nei centri per adattarsi ai pannelli ceramici; staffe di sostegno in acciaio inossidabile 240x60x40mm con piatti d'acciaio 60x20x6mm; rivestimento in pannelli ceramici spessore 50mm con giunti calettati montati sui piatti d'acciaio e fissati con silicone strutturale -5- facciata ventilata piano primo: vetro laminato a basso contenuto di ferro h5015x25,5mm di spessore; supporto inferiore del vetro in piatti d'acciaio inossidabile saldati a montanti a T 150x20mm e fermavetro tubolare rettangolare 65x40x3mm avvitato alla sezione a T; sezioni a T trattenute mediante tiranti d'acciaio Ø12mm tra ciascuna aletta e legate alla trave di bordo del solaio per mezzo di aste d'acciaio da 20mm -6- parete esterna piano secondo: rivestimento in pannelli ceramici spessore 50mm con giunti calettati montati sui piatti d'acciaio; staffe di supporto dei pannelli ceramici in acciaio inossidabile 150x75x40mm con piatti d'acciaio 60x20x6mm di fissaggio dei pannelli ceramici, avvitati ai tubolari rettangolari tramite asole regolabili; guide verticali a tutt'altezza in tubolari rettangolari d'acciaio 120x80x5mm sostenute al piede da staffe d'acciaio avvitate alla trave di bordo del solaio del secondo piano e trattenute in alto da staffe resistenti alle spinte del vento avvitate a una sottostruttura lignea; cavità 60mm; isolamento 120mm; impermeabilizzazione; pannello cementizio 12mm; listelli lignei di supporto ogni 400mm; due lastre incombustibili su telaio metallico; cartongesso 12,5mm su compensato, su supporti metallici indipendenti
-7- alette ceramiche: conci da 290x180x1000mm al secondo piano; conci da 355x180x1000mm al primo piano; ogni aletta è sostenuta da un piatto di base in acciaio inossidabile da 8mm con guarnizioni EPDM avvitate ai profili verticali tubolari o a T -8- lucernario: sezione scatolare d'alluminio 110x50mm verniciata a polveri; vetrocamera con vetro esterno temperato 10mm, intercapedine d'aria 16mm, vetro interno laminato 17,5mm, pellicola basso-emissiva e pellicola anti-UV; lamelle d'alluminio fisse verniciate a polveri; scossaline coibentate in alluminio, spessore 65mm, sovrapposte all'alzatina e al canale di gronda alle estremità del lucernario
-exploded axonometric of the facade. Legend -1- primary steel frame: exposed cruciform columns at ground floor formed from four 180x180x15mm curved mild steel plates bolted to 20mm continuous cross spacer with intumescent paint finish; steel floor beams at 1st and 2nd floors; 152x152mm UC columns located in 1st and 2nd floor external walls
-2- ground floor inner glazing: 150mm curtain wall T section glazing frames with 50mm SAA (satin anodised aluminium) cappings; 3600mm high x 41.5mm thick double glazed unit consisting of 12.8 laminated low-iron outer pane, 16mm air gap, 12.8 laminated low-iron inner pane with low-e coating 3 ground floor rainscreen: 4225mm high x 31.5mm thick laminated low-iron glazed rainscreen; satin SS (stainless steel) bottom glazing support consisting of two 80x4mm plates bolted to 45x45mm SHS (square hollow section)
-4- 1st floor external wall: 80x50x3mm aluminium RHS (rectangular hollow sections) at centres to suit ceramic panels; 240x60x40mm SS support brackets with 60x20x6mm SS plates; 50mm thick ceramic cladding panels with lapped joints located on SS fixing plates filled with silicon to hold in place -5- 1st floor rainscreen: 5015mm high x 25.5mm thick laminated low-iron glazed rainscreen; SS bottom glazing support consisting of satin SS flats welded to 150mmx20mm vertical T section and 65x40x3mm SHS glazing bead bolted to T section; T-sections restrained via 12mm diameter SS tie rods between each fin and tied back to 1st floor edge beam via 20mm SS rods -6- 2nd floor external wall: 50mm thick ceramic cladding panels with two recessed slots in top and bottom edges located on SS fixing plates with lapped joints between panels; 150x75x40mm SS support brackets with 60x20x6mm SS plates to fix ceramic panels bolted to RHS via slotted holes for adjustment; 120x80x5mm vertical RHS rails spanning full height, supported at bottom on stainless steel dead load brackets bolted to 2nd floor edge beam and restrained at top by windload brackets bolted to studwork; 60mm cavity; 120mm insulation; waterproof membrane; 12mm cementitious board; 175x50mm softwood studs at nominal 400mm centres; two layers 12.5mm fireboard on metal frame; 12.5mm taped and jointed plasterboard on 15mm ply on independent metal stud frame;
-7- ceramic fins 290x180x1000mm high ceramic fin sections at 2nd floor level; 355x180x1000mm high ceramic fin sections at 1st floor level; each fin is supported on 8mm stainless steel base plate with EPDM packers for adjustment bolted to vertical RHS/ T section -8- Rooflight: 110x50mm aluminium box section frame with PPC finish; double glazed sealed unit consisting of 10mm toughened outer pane, 16mm air gap, 17.5mm laminated inner pane with low-e coating and UV interlayer; PPC aluminium louvres fixed to glazing; 65mm thick insulated aluminium flashings lapping over upstand at head and into gutter at bottom of rooflight.


19
GRANT SMITH


20
GRANT SMITH


21
GRANT SMITH


22
GRANT SMITH

19-22
-fasi della lavorazione artigianale dei conci di maiolica per il rivestimento di facciata prodotti dall'antica fabbrica Shaws di Darwen, nel Lancashire
-phases of the crafting of the ceramic tiles for the cladding of the facade, produced by the historic Shaws workshop at Darwen, Lancashire

23
-lo scalone novecentesco spostato e l'ingresso alle aree espositive dedicate alle collezioni di arti applicate al primo piano
-the 20th-century steps, moved, and the entrance to the exhibition areas for the applied arts collections on the first floor

24
-l'ex salone da ballo al primo piano
-former ballroom on the first floor

24
-la galleria di pittura al secondo piano
-painting gallery on the second floor

26
-la sala per le mostre temporanee all'ultimo piano del nuovo padiglione
-the temporary exhibition space on the upper level of the new pavilion

27
-l'aggraziata serliana metallica che ricorda la finestra inserita da Blomfield nel fronte sul giardino e introduce alla sala per le mostre temporanee al secondo piano della nuova ala
-the graceful metal Serlian arch, a reminder of the window inserted by Blomfield in the facade on the garden, leads to the temporary exhibition room on the second floor of the new wing

28
-particolare della tripla facciata in vetro e ceramica
-detail of the triple facade in glass and ceramic

HELEN BINET