

Samedan, 19.1.2017

**Mails von Bryan Thurston an das Kulturarchiv Oberengadin**

**Mail 10.2.2016 – 15.01.2017**

**Mail 10.2.2016**

2016-02-10 11:47 GMT+01:00 Bryan Thurston <[bryanarchitect@gmail.com](mailto:bryanarchitect@gmail.com)>:

Dear Werner ---- friend of  The Mother of the Arts = Architecture and Culture

my question is.

Who CAN Turn Skies Back Again ?

Do you think my over-protection of Architecture Plans ---- can (at least somewhat?

After now a period (of about a bit over a month) of designing an drawing numeruos "Utopias"

I turn now to  designing POEMS

*hearty greetings Bryan*

For Archie TRIBUTE TO JOHN CONSTABLE THE IMMORTAL ARTIST

**Von:** Bryan Thurston [mailto:[bryanarchitect@gmail.com](mailto:bryanarchitect@gmail.com)]  **Gesendet:** Mittwoch, 10. Februar 2016 11:52 **An:** Bernhard von Waldkirch **Betreff:** Re: A VITAL QUESTION ?

And dear BERHARD what do you think?

best wishes for your new home---

although I have designed for you two love-birds a very special ATELIER house with incorporated Atelier-Workship with slanting industrial patent glak

zing -- other windows are in Welsh oak untreated - --- economic - sp

o please kindly find a site plot for it )

(not too large) and I hope you will build it so long I am here---- COME AND SEE IT

greetings bryan architect

2016-02-10 12:13 GMT+01:00 Bernhard von Waldkirch

A vital question indeed (« who can turn skys… »), dear Bryan : Tiepolo could it and his conterpart Piranesi answered with turning back hells and purgatorios (see the « Scherzi » and  « Grotteschi » in ETH Graphische Sammlung now). It seems that we have to become familiar with the darkest side of reality (Piranesi’s « Carceri » are not part of the donation exhibition in ETH). Wha are we so attracted by the dark side of life ?

Let me finish the most urgent deeds. I look forward to see the poems.

Regards

Bernhard

Bernhard von Waldkirch

Kurator der Zeichnungen

und der Druckgrafik 15.-19. Jahrhundert

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2016-02-10 13:15 GMT+01:00 Bryan Thurston

Dear BERNHARD thank you for your knowedable anser --- As I am usually a very timid and anxious person - i avoid as much as possible "the dark sides" --- in all things - i though love the SKYs of JOHN CONSTABLE - magnifivent on Sunday; we had a bithday festival of Grandschildren and there was a beautifu dark brown-blue cloud ---- even from a distance that hovered STILL over Eisiedeln and was still there as we I arrived - so Bryan drew and watercolured it a as great tribute to the IMMORTAl greatest artist of all time JOHN CONSTABLE - because all my art wort-works have in fact the SAME TITLE " WE MUST START WHERE CONSTABLE STOPPED -- but one cannot over trump his magnificence!

bryan

dear dora a vital answer to my question love from bryan

 a bryan poem '

2016-02-10 14:36 GMT+01:00 Bryan Thurston

----TRIBUTE TIEPOLO conterpart PIRANESI-----

*where does IMORTALITY count!?*

*by reason, by fact, by vision or by circumference?*

1

FOR poet-bryan = its diction; one can fabulize----visualize, or better still day-dream of the stillness of immortality;

2

at rather higher age : to conguer up that

*time* and *old-age* are both non-existant;

3

as R: S. (Thomas) wrote : "Wales has no present, no future only the past". This is for my theme the evidence that only the past lives! --- if only in us?

4

yet in day-drew of the mildred--*afar*;

as Byron wrote in exile : his homesickness for his so beloved mountain

LOCHNAGAR!

5

IT twere`, twas``this going back to the roots = of shine-impossiblity; yet Jesus transformed water into "americano" wine as a signet of

*----the Making of the Impossible----*

6

BIRDS are certainly those creatures of the immortal; so and let it be, with their

ever-lasting song:

chiming to the utmost ingediant and fissuress of humanity  :

sleep to die---die to resound

in all the music----poems of our cavaties =

"where death shall have no dominions"

BRYAN CYRIL THURSTON architect, at

rtist, poet 17.02-2016y`

**Mail 11.2.2016**

Dear DORA Gedicht für Archiv - gefällt es Dir?

love from Bryan

2016-02-11 9:34 GMT+01:00 Bryan Thurston

BRYAN CYRIL THURSTON

AN EPOS

1

 ADAGIO

a continue non culmination

tending sweat  to the same tenderness

a beautiful complacency

rhyme to the immortal song

uplifting the genius of musical

tonal  silently striding

notes of emaneal-growth

to cling to the sentiment-

ether :

methinks kodaly knows

2

DUO

resound pipe song

transient melody

of my soul`s vibration

only in the unison

is a play and interplay

of masterful

art beyond all telling

a voice only in

the still-tude to be

heard

*intermezzo*

*echo resonance fit-fill*

*for swing sung  or our abode*

3

RONDO

sooth the sense

soul-dance slow

in realm of "metanoia"

sur-cumber to the majesty of space

to advance in the evening air

cumbering light

to jump and land softly  and rightly

there where

the angels sleep - the birds sing

of life`s  joy

fullfilment of oblivion

only so gently heard

yet so deeply visible

in our perchance inherent

dreams

*intermezzo*

*unending trance never harsh nor radical*

*yet it flows*

*without stop into the gaiety of trill*

*back to its so enchanting melody*

a jig-saw swing

like a "highland fling"

for the sake of everlasting untiring

quickness to land

again at its beginning

melody of

life when the end is always

begin

4

DUET

sweat chime fabulous

where the pause opens

ever new unknown pathways

resound in echoes of sprucing

invention murmur

only - ring the chaste epos of all

duality

BRYAN CYRIL THURSTO ARCHITECT ARTIST POET / 10-02-2016

A GROOSE HOMMAGE TO THE PET R S  THOMAS for Archive

love

Bryan

2016-02-11 15:17 GMT+01:00 Bryan Thurston

ROAR WIND THE   VITAL--URGENT NECESSITY

---when the winds tears visulize the oncoming

gale force nine;

o orcadian stanzas of ; all on the move---

to resemble the flattering music notes

of Vaughan Williams : "Sancta Civitas" ---- the true oblivion that only alone

sends us humans

 into a new "METANOIA" ----

so listen and hear the vital necessity to

lay on the new-clothes!

--- GODs message spoken by the so modest

Francesco 1 ; and greatly induced by the poet reverend Rowan Williams-- this all seen, dreamt of by the greatest poet of the 29th century

--- here Bryan`s tribute to him R.S.Thomas---

the poet----birdwatcher

BRYAN CYRIL THURSTON /2016

dear d o r a another bryan poem for archive with love from us

2016-02-10 17:17 GMT+01:00 Bryan Thurston

Remnants of the unnown.unforbidden

1

remnants: see, they shelter

unmanious,

in the field`s dew

sunken and almost forgotten

aspire.

2

there where once

I wandered the shrub-bush- glade

afoot and away;

where  sparkle of water rush

embellishes.

3

even in ravine summer hide,

light flickers through

through the tree-dangle:

steps up slowly to the open barren

mountain.

4

meeting at the drovers-bridge

in midst the bogland-swamp

the singing, bubbling stream`s

water gurgle; lush solitude

lost,

BRYAN CYRIL THURSTON /17.02-2016

**Mail 13.2.2016**

Dear DORA a MOUNTAIN POEM for archive

love

Bryan

2016-02-13 9:00 GMT+01:00 Bryan Thurston

*N< dear friend and lover of MOUNTAIBS--- do go  the CUILLIN ----*

*Sorry for last mail please forgive?----`*

*We go in april to JURA to see again the PAPS OF JUTA$ ans in late*

*sring to VARZO and ALPE DI VEFLIA = a beautful small Italian National Pak at the foot of the great MONTE LEONE!----*

*a mountain POEM for TOBY MAC--PFEARSON of TAVISH (South Uist which is R.C. the true CELTIC sort so desar Toby Mac Tavish God bless our mountains their shhep, border collies, shepherds, and the flow of mountain water! Nimmt den Bergen NICHT das Wasser offener landscaft, denn ihr nimmt ihnen das blut+ Max Oechslin--- Facer break down sz*

*traight away ALL the hydro electric lakes and at the same time go out of all atomic energy---- and take the conseqiences! ration till one gets it in grip in Sweatlandia in winter never heat at 26 degrees maximum 290! and alternatives---die bisherige Methoden, welche zur Erfolg geführt haben müssen vollkommen revidiert werden, und neue innovative Wege streiten, ansonsonst werden nicht die erster Schritt machen können!---*

----we come from the mountains-----

1

 let them fling, in the surge of

flowing mist

2

it must still surge up to the

two tiny carbon-manganes mountain tarns

somewhere hidden

3

away

for

in those upland mountain recesses

lies the reason for life-living

4

hidden---away---from the "bloody" cluster of trend----

for us lovers of the remote places:

where the almost tame dotteral roam: pick the hen up in your hands and it will lay an

 egg

5

even in the cambrian majestic and lonely dome

their where manganese-grey-orange slabs slant steeply from the gust summit high over

yes they delve, dip dripping-down to the flapping water of a wild and lost "llyn"

6

yes dear mountain friends: how steep and periously narrow along these immortal slabs

climbs a studding and brutal track, so : to say chiseled out of scree!

7

och aye! its everywhere at such abodes of the barren-wild that my beloved

WHEATEAR

roam----to hear them whistle-sing

the voice-chime of the alluvial:

story of wet upland morphologe,

from which the bulky mountain clambers in

 geological-fascinatio,

it is only for the very, very few for nobody hardly looks, nor listens

8

arise my question of no answer

is it, as the bibel says the angels who take us humans into the erternity? or

methinks

for the over-sesitive people th BIRDS?

BRYAN CYRIL THURSTON, ARCHITECT, ARTIST,POET----13th JANUARY 2016

2016-02-12 13:56 GMT+01:00 Tobi Gessler

Thats a lovely poem! :-)

My very kind regards from dirty mafia but also wild beauty albania

Tobi

2016-02-10 17:17 GMT+01:00 Bryan Thurston

Remnants of the unnown.unforbidden

1

remnants: see, they shelter

unmanious,

in the field`s dew

sunken and almost forgotten

aspire.

2

there where once

I wandered the shrub-bush- glade

afoot and away;

where  sparkle of water rush

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even in ravine summer hide,

light flickers through

through the tree-dangle:

steps up slowly to the open barren

mountain.

4

meeting at the drovers-bridge

in midst the bogland-swamp

the singing, bubbling stream`s

water gurgle; lush solitude

lost,

BRYAN CYRIL THURSTON /17.02-2016

love from us

2016-02-13 16:33 GMT+01:00 Bryan Thurston

as you probably know churches are not there for church service; they must be un-heated as places for the long-time preservation of ART---

so yesterday we were in BADEN caton Aargau by rain, so in the church which is not particually good, bryan sketched quickly the left hand side altar painting of the ANNUNCIATION and a sketch part of the church crossing---

At home today on Sunday 12th February 2016 AD I overworked them both e.g- making the Annunciation with a flying angel up and below Mary with alreaddy! the child Jesus---- and on the extreme right a music note stand for the music of my watercolour----

also a very old and vey high house where the lower storey.half is built of local jura chalk stone I did and undertook

2016-02-13 18:07 GMT+01:00 Bryan Thurston

----who can turn skys back again---

1

the *"resendent"* skyies

catch light

frantic----see

the aurora

my vision

so impulsive

and in essence

2

john constable snatched the moment----

and tiepolo? where piranes dwellt!

3

it twas` only yesterday when I as little boy

dreamt!

4

back : where the end is begin----

fot tiepolo and piranesi it can be done!

BRYAN CYRIL THURSTON / 12th January 2016

**Mail 14.2.2016**

daer dora end of my ballad for archive thanks love from bryan

2016-02-14 12:58 GMT+01:00 Bryan Thurston

----and son bryan cyril thurston`BALLAD continues with an

----INTERMEZZO 01---

sanit george is not always on a horse, for now he is sitting in hissaint george church near rhözuns in his "san giorgio" church---amidst such wonderful, colourful "contemporary" frescoes; this almost all hidden in the vast forest.glade!

*NOTE:*

*this beautiful small gothis church*

*in a mountain forest is :*

*than God un-heated and*

*therefore great for the preservation*

*of bryan=s st george wall frescoes; tht is to say "schlechthin" for*

*the preservation of ART----*

*for st george himself*

*who is momentary just now residing in this, his church will according to the "revelations+ in all etrnity have no need od earlly warmth and candles, becase the warmth and light of God will be for evermore with ----him!*

i n t e r m e z z o----02

*BUT poor st george is worried because HRH, Lord, Sir Christopher of the blochers has bought the rhüzuns castle---- and it must be taking away from him,  that man of money, money---- and re-lived in by a righfull friendly family of hearts delight!*

\* \* \* \* \*

now : instead of a further stanzas

 i stride in my BALLAD to a CANTOS;

later followed by a sequence and another stanzas

CANTO 05

*methinks: again the river crashes in FALL!  my guts its the rabiusa!*

" la rabuisabrue madge"

sy chnecht und madg*e---- to sleep still and unarmed----*

da guet baron vom schloss ist bös  sir chrisopher bloch -- unghuet gfalle

*o send HRH blockation to his fatal destiny  in a*

*prison-cell  of the sigmaringen castle. some time ago  sir anthony farmer  brunner managed to release him from there: But this time the duke i*

*of sigmaringen will we hope not so quicly let him out; in any case not before the rhüzuns castle no longer belongs unrightfully to sir christopher!*

seuence

traurig  baron los; *re.inquit him in his architecture fine of castle rhäzuns*

de  baron iez selber erschynt im und so es wird ----stil

stanzas 05

"la val versom rebatta  sten----"

*echo o valley versom so thickly. dense*

*rabuisa tumble so peep*

*where water surges*

*pies sway*

*such comfort must be an auspice*

*lags.forest of a married pair of*

*eagle--owls (not so wished for in G*

*great britain)*

*yonder never arrogant, and of dutiful triumph of mountain in* "gloria excelsis deo"

\* \* \* \* \*

*and those dippers who dip the rauisa mountain stream to dip and to rest on boulders wild--- and on the upper morphological alluvial of  mountain : my so loveable bird the WHEATEAR may roam evermore in the eternal mist of transition----*

BRYAN CYRIL THUSTON . 14th January 2015

BALLAD RABUISA

THE END

decarded red for print

**Mail 16.2.2016**

dear d o r a wie du siehst bryan kann die architektur nicht verlassen . für archiv

love

bryan

2016-02-16 11:28 GMT+01:00 Bryan Thurston

*AFTER designing already earlier three varid designs :*

*TWO at WEYBRIDGE; ONE on the Island of WIGHT*

*---- here now are THREE NEW DESIGNS which have organically evolved into an END-CONCEPTION*

*which is extremely SPECIAL --- full of mystery, guts, ingenuity and clarity----*

SPECIFICATION :

THE lower ground floor has the entrance on the east; and like a Scottish of Welsh CROFT one enters, without an entrance hall directly into the stair, kitchen, dining area.

       In straight out confrontation is a curved wall leading further into the living and working abode. A central placed large, open fireplace, adapted with warm-air-ducts "feeds" the heating: also to the upper floor which has mainly beds and needs thus not very much warmth.

The living room leads to a library-bed-sitting room: and behind these areas is a bathroom; and at end the lower level of the atelier-workshop with a only 70ch wide steep stair leading to the upper workshop ---- a void makes a part open.

FIRST floor is an organic design, evolved out of the ground floor level; it differs greatly, in so far that a large south west corner-area is a roof terrace ---- add to this; the upper workshop has slanting industrial, raw alu-blanc patent glazing. Two rather large bedrooms and a WC--shower room with wash-automat is integrated.

CONSTRUCTION

Is to the larger extent in concrete-brut. although some timber (western red cedar, in tongue and grove) is conceived as outer walling infill.

MATERIALS

concrete-brut (e.g. the ground floor fireplace) / some inside partition walls are constructed in okume industrial plywood fixed on  timber patterns / no tiling in bathrooms and kitchen, where walls which are painted oxide green - waterproof paint / flooring : ground floor

throughout 20cm x 20cm quarry tiles, laid in quadratu /; 1st loor large panels of okume plywood.

BRYAN CYRIL THURSTON ARCHITECT SRIBA / SWB

16.03.2016

**Mail 21.2.2016**

Liebe DORA hier ein Gedicht über THAT WONDERFUL BIRD

THE

SNIPE

for archive with love

Bryan

2016-02-21 9:25 GMT+01:00 Bryan Thurston

----OUR *"snipy-* SNIPE---

1

BETTER believe it----

2

----known for its musical-tail---

3

ELLUSIVE

4

----widely unknown----

5

*DO not no longer hunt for them;*

*for they are so beautiful waders;*

*of magnificent speckeld plumage----*

6

Away ye "bloody" huntsmen of shooting!

oh    my dear God let them roam-alluvial

on barren plains of delight

6

*snatch*

*beck pointd*

*wild and harsh*

*suppliment of wonder*

7

*Yes! my dear birdwatcher Ambrose Stevan*

*and me:; brynwales*

*esteem these. what we both call them*

= "SNIPPY"----SNIPEs-----

8

to explose, find new  landing and breeding places;

in the wilderness of the wilds----

unknown places for these unknown "snipy"---- snipes!

9

*tis`but a joy*

*filled remote*

*refuge*

*afar*

10

and yet in our mussels-brains : so truly near

`EPOS : an abode of the living spirit

BRYAN CYRIL THURSTON ----- 20th February 2015

DEDICATION to

AMBROSE STEVAN THURSTON / BIRDWATCHER

declared ready for print 20-09-2016

THE END

**Mail 2.3.2016**

2016-03-02 9:55 GMT+01:00 Bryan Thurston

page 3

WORLD-WIDE LOSS OF CULTURE

9

This loos. which is unfortunately today : widespread, is one of the crux-handicaps for the  re-birth of the vital-new!

The previous Archbishop of Canterbury Dr, ROWAN WILLIAMS, who was not a great archbishop; but a POET; a few years age he had a lecture at the Davos Economic Forum; saying : that if we wish to do anything for the future . then we must do it

*"HERE AND NOW"*

10

It must be the zeal and wish of the creative architects of our time to  restart a new flow of their work, striving towards MODESTY; for therefore it is thus in unison with the signs of our time. The over-use of the earth!s resourses must be limited : wher in so many things *"less means more"* ----- A dosing of the attributes involved in the\* Making of Architecture" is an urgent command. Much too much is being produced, a lot of which is ugly ; in olden times there were less opportunities e.g. of material and in construction; but today this over-measure kills  our wonderful profession

11

It is truly and the time; "here and now" to over-take *"Verantwortung"* in that sense of Frances 1. who at this Christmas 2015 pleaded that the rich-industra countries must learn to live simpler and wiser\_

*Dear DORA  TEXT architecture again for archive----SEITE 1*

*Vernissage ETH.Graphische Sammlung 16-August 2016 Kunst von Bryan*

*herzliche grüsse Cecile and bryan*

2016-03-01 17:04 GMT+01:00 Bryan Thurston

*a paper by*

*BRYAN CYRIL THURSTON, ARCHITECT RIBA / SWB*

1

ARCHITECTURE needs craft;

beauty and flow are also essential; one cannot in my opinion depict Architecture in modic-trendic realms of uncertainty----this spontane opus is for the creative architect a delight.

In spite of all; in fact  unnecessary distraction,  should be over-come, =  this a difficult task.

my suggestion is e.g. to inform the client, the authorities and builders, that it is the duty of an architect to show and illustrate that, in the long run; his zeal must be to transform a functional human necessity into a spiritual tangent!

2

Although the layman often has difficulties in incifering the drawn architect plan; this is the true "tool" for the designing and working architect; it is absolutely in-dispensible that a scheme must be depicted, three dimensional: in plan, section and elevation; herein

the exact proportion of all the elements of architecture must be seen.

3

Off course perspective and axonometric depictions, as well as models, can also be of a necessary help for the understanding of an architectural conception; it is important for me to emphasise that : the above stated three dimension in the architects drawings are vital!

4

The tension between the critic of function and fantasy sets the  important issues for the planning architect.

A rule-line, a alignment in sense of architectural correlation, sets the pace; function applies very much to the deeper and essential human needs, and the guts and mystery entailed in "The Mother of the Arts"  are in compliance which must be entrusted in organic-creative design work.

2016-03-01 17:58 GMT+01:00 Bryan Thurston

PAGE 2

5

That all can be said by an architect with solely his graphical means is obvious in the famous etchings of Piranesi; for a long time one only saw in him an engraver "per excellence", only much later one understood that the true aspect depicted in most of his work, were the "utopia" architectures; and although he hardly ever laid one stone on another, he is now truly a world famous architect.

Here we see the importance of  the visionary "dream" for the designing architect. . .. he sees the initial conception before he hardly knows of the usage the proposed building should embody.

The flow of structure e.g. between  a rigid constructional framework, the play and interplay of infill is in atonement with the finer, filigree musical attributes, that thus can be an integral part of a buildings composition.

I am convinced that Architecture is music, whether visa-versa is not on my part to imply. Architecture can "sing" in the wind; or the rattle of pelting rain on the roof is one side of architectural--musicality; on the other it much more a question of opic-oblivion where the varied notes of flow create spaces of homeliness.

7

I wish  to state that correlation between architecture and wind; was a fact. . . . that the wind formed the lives of the Orkney-Orcadian people and there dwellings! the low-lying, almost partly embedded in the earth so-called "black--houses" of the Hebrides, were, although extremely primitive inside warm; contra to the later white houses where windows etc. were un-dicht against the high gale winds,

8

Here arises a question for today and for the future of a living architecture . whether one could also speak of a contemporary--vernacular--architecture where even  primitive--brutality, changed into poetry, could/must be in     the new--born architecture integrated? Away for luxury-shine, over-intrumentation and  formality! Towards a human, cultural explosion of our profound art.

**Mail 4.3.2016**

2016-03-04 9:23 GMT+01:00 Bryan Thurston

WOW ONLY POETRY CAN SAVE THE WORLD AND NOT MONEY GELD MONETA NO LADIES AND GENTLE MEN OF THE SWISS VERBLOETUNGS UND SWISS VERDERBUNGS PARTY IT IS HIGH TIME THAT YOU "UMDENKEN--UMSCHWENKEN! auf Griehgoisch METANOIA!

Vor etwa 2 Jahren hat der ehemaliger Erzbischof von Caterbury Dr ROWAN WILLIAMS POET an der DAVOS ECONOMIC FORUM mit BRITISHER KLARHEIT ( = COMMON SENSE!) gesagt

"WENN WIR ETWAS FUER DIE ZUKUNFT TUN WOLLEN--- DANN NUR HIER UND JETZT HERE AND NOW!!

hier und jetzt aus der Atom-Energie hier und jetzt die meisten Alpiner Stauseen abbrechen--- jeglicher Fremdenhass ablegen - offen sein für die beklagter Flüchtlinge, ---- MOTTOS NUR DIE POESIE KANN K

DIE WELT RETTEN! NIMMT DEN BERGEN NICHT DAS WASSER OFFENER LANDSCHAFT, DENN IHR NIMMT IHNEN DAS BLUT!!

Grüsse von Bryan Cyril Thurston Architect RIBA SWB Bitte Antworten danke

dear dora a sunday graubünden bryan poem instead of going to church which unfortunately e

we seldom do -- for ARCHIVE gratitude love from sheila and bryan

2016-02-14 9:43 GMT+01:00 Bryan Thurston

---a rabuisa-muoth song----

*dedicated to the*

*"romontsc-poet leo tuor and his*

*illustrious family by*

*bryano cyrillo, architect*

stanzas 01

wälzt tosen-wild

*like waves*

*my rabuisa mountain river careract of my dreams!*

schreitet

*to castl*e rhäzuns; *to* nicken yon tannen

gewalt der strom of nature; *of tumultous water*

*my psalm ad dedication*

*to my dear friend* giachan kaspar muoth

stanzas 02

*motto : "la voz de san lucio"*

listen to a voice!

o lieber herr : trost! frommt ; *my lust to pray in a wild litany of my soul ;*

*litany*

ora pro nobis

saint lucio  *and poem of* s. gliezi (crespo 1976)

*the great propellor of love-divine*

*thine and mine ---- o pray that wild rabuisa shall in eternity flow!:*

*dismantle the* ausgleichsbecken runcadia !

*water-flow overwhelm and over flood humanity----*

"la val versoma resonadas"

*resound terrific yon-yonder w ater-resounding*

*in the gush-gust awaking*

*mystery. guts adventure of still-tude!*

stanzas 03

our forest hens may for ever float over horizons

tünt, sprugelt the getäss rabiusa

tischgerierend über  "mitti" mache, wild, wänd

"spluga" *mountain rise*

in freiheit treu, also downwards*, perhaps,  at timber village foutain of gothis timber-madonna*

*carved, again*

jubel

aus muoths zeit : berg und tal

*o baron rhäzuns*

*:hear my plea, my inevitable song*

2016-03-04 10:30 GMT+01:00 Bryan Thurston

VERNISSAGE 16 AUGUST 2016 spaet Nachmittags ART of Bryan in Graphische Sammlung ETH Hautgebäude HOPE YOU CAN COME?

**Mail 8.3.2016**

Dear DORA

Dieser Text hat in 1976 mein Leben verändert

love from bryan

Am 8. März 2016 um 10:24 schrieb Bryan Thurston

"Wort des Abwesenden Gottes

was rufst  du um hilfe, törichter? Ich helfe dir nicht, du hast dir selbst  geholfen.

       erwählt, geprüft, verbundet mit der allmacht, wie du sie verstehst, hast du  aus deiner winzigen weltecke die erde erobert, du hast die zeichen deines sieges und die zeichen der vernichten in flanken der berge, in den schoss der erde, und auf die linien  des wassers gescrieben, und nun, da du mit deiner siegerfahne auf den leichen stehst, da du dich einsam fühlst und von der zukunft verlassen, willst du von Mir die alten verheissungen einfordern.

        warum fordest du? Ich fordere nichts von dir,

       Ich fordere Meine blauwale, Meine laufvögel, Meine schmetterlinge und zdern nicht zurück. Meine flüsse, und Meine koohle, Ich fördere nicht einmal  Meine  huronen, tasmaner, pruzzen und australier; ja, nicht einmal Meine geliebten und frommer diener, die du auf scheiterhaufen verbranntest in Meinem namen.

       sie gehären alle dir. du stehst  auf ihnen, du hast ihre kadaver in die brunnen deiner welt geworfen und klagst nun, das wasser faul ist.

       was habe Ich dir versprochen, was du dir nicht selbst holen wolltest?

       du hast geschrien: geh fort, solange Du da bist, bin ich ein untertan, Du kannst nicht wollen, dass ich untertan bin.

       Ich ging also fort. Ich gab dich frei. Ich bin abwesend, weil du es so willst, was schreist du also, dass du in Meinem auftrag gehandelt, dass du Mir vertraut hast? Ich habe dir alles überlassen -- auch die vorsorge für dich selbst.

          aber was hast du mit Meine abwesenheit gemacht?

       du hast Mich einen finster-weisen natur-baal  genannt; un du selbst warst den deinen ein finster-dummer moloch.

        du bist kein untertan  mehr, aber den deinen bist du einphäler und röster, brauchst ihre qualen, um dich deine herrschaft zu freuen.

       solange du gefressen wurdest, hast du die welt des fressens und gefressenwerdens unerträglich gefunden, nun frisst du selbst, frisst und frisst, und schreist darüber, dass du nun vielleicht doch gefressen wirst.

        du schreist; ich allein bin nach  Deineemn  bildund gleichnisgemacht! Ich aber sage dir: an dir allein ist es,  bild und gleichnis zu werden.

        du schreist: der himmel ist nicht für die vögel da, die weltgeschichte nicht für die abkömmlinge von sschimpansen. Ich aber sage dir:  kein Himmel, der nicht für dievögel da ist, war und ist je für dich da, und ferner: was du dem geringsten Meiner schimpasen, deine brüder, antust, das hast du dir selbst getan: und abermals: wenn du  nicht wirst wie der geringste  dieser schimpansen, wirst du nicht in das Reich eingehen.

      du fragst: wo ist diese Reich, das Du mir versprochen hast? Ich aber sage dir: das Reich, das paradies ist in dir und um dich, und du hältst deine augen, dass du es nicht sehen musst,

        du fragst;  ist nicht alles auf meine freiheit, mein glück, meine befriedigung allein angelegt? und Ich sage dir: glück  für einem allein gibt es nicht.

      du fragst: wo ist das Neue Jerusalem, wo sind die zedertore, wo die edelsteinernen türme? Ich aber sage dir: zweimal zwei ist vier: du hast Meine zedern für deine hurenhüuswr gebraucht und Meine edelsteine deine huren umgehängt,

Ich fordere sie nicht zurück, aber zweimal  zwei ist vier, soll ich , der Abwesende, wonder wirken, die du  dem Abwesenden nicht glaubtest?

       du fragst: hast du nicht den Sohn geschicht mit der  Verheissung einer Zukunft, die alle  meine zurüstungen übersteigt? Ich aber sage dir; Er hat dir ein beispiel gegeben, dass du tust, wie er getan hat: geh hin, gib deine untertanen frei und diene, wie Er gedient hat, diene deinen brüdern und schwestern sonne, mond, ochs, esel, schimpansen, ameiseen,bäumen, regen und tau,

        wen   habe i

Ich je erwählt, den anderes erwartet hat als dienen?

       gedenken, dass du staub bist und zum staub zurückkehrst,   dann -- kanst du Mein Sohn  sein.

*CARL AMERY + (München) - Epilog :*

*" Das Ende der Vorsehung" 1972*

*YOU TUBE PROMS VAUGHAN WILLIAMS " SANCTA CIVITAS"*

**Mail 22.3.2016**

LIEBE DORA TEXT FOR ARCHIVE THANKS LOVE FROM BRYAN

2016-03-22 9:20 GMT+01:00 Bryan Thurston

BRYAN CYRIL THURSTON

-----HIS MOMENTARY PHILOSOPHICA----. THEOLOGICAL BACKGROUNDS---------

LET me begin with St. Augustine; off course he was  in Britain, ---- this says and expresses a great deal; his theological ideas were simple and clear, in so far for Bryan : it may have still, after such a long elapse of *"time"* validity? What in fact is time? does it exist?---- at my rather high age I have come to a new conclusion that for me, *"old-age"* and *"time"* are both non existent- As the late magnificent poet R.S. Thomas wrote; " Wales has no present, no future, only the past". I make a gigantic step from St  Augustine to St Thomas Aquinas----- Thomas a Dominican : they, the dominican-proests, always seem to have been, and *hopefully* still are ? for their times progressive.

       Although the philisophical viewpoints of St. Thomas are amazing and moving in --  a then -- new way of reason coupled with theology; and were for many years, even today relevant for certain spheres of academic knowledge, for me i cannot quiet get grip of of all his rather complicated reason, and in some respects are even un-human. So lets remain with the group of Zurich-Dominicans ---- many of which are still my friends; so many of them *"rightly"* married; and the church lost its *"punch"* , My dear wife Clara+ in those days said to me "Bryan in you is a priest lost\* but i answered "celabrecy is not for me\*. These

Dominicans although gave me so much spiritual necessity, that today I am not keen on going to church services; because there I cannot say what I personally think and feel.

       So now I come to my now.a-day consequential- conclusions in the question of philosophical-philosophie. :

*--- it is all not even written in the win----,*

*the older we grow the less we in fact know;*

*in such: only "perhaps" is God = "*[*to.be*](http://to.be/)*"*

*certainly it must be the endeavour of humanity to build the spirit of God, anew, today, for the signs of our time, do not on the whole realise that a "METANOIA" is deparately needed for the liveable future of our race!*

*" " " " \**

*Carl Amery in hie enlightening book*

*"Das Ende der Vorsehung"*

*wrote we have to learn that this eart is the only home we ever dad, have or will have---- so strong this must go into our bones. this is TRUST in the allmighty-power of love,; which can move mountains---- but not those of Wales and Scotland! Absolute trust in the JESUS words "whosoever beleiveth in me wil not die, but have life everlasting----*

*\*  \* \* \* \*\* \**

*although we do not "know"*

*where this is? how it is? etc,*

*---- it flows to, that in the \*Revations" notion of a new earth: and it comes soon--- so let us ilve now alive....*

\*IF WE WANT TO DO ANYTHING FOR THE FUTURE, THEN HERE AND NOW" Rowan Williams, Former Archnishop of Canterbury, Poet *- with these his words he spoke a few years back at the*

*Davos Economic Forum!*

*\* \* \* \**

*For Bryan the unkown-answers do not lie in reason alone, they are of spiritual necessity, thus wherein theology makes ontological sense of life---*

*for in the poetry of being (God)*

*"Death Shall Have No d*

*Dominions" Dylan Thomas+*

*----It occurs to me that the name "THOMAS" is a clue, a markstone for our days: making friutful---*

*the four Welsh POETS---- all with*

*the sirname \*Thomas" -*

*Dylan Thomas, Edward Thomas,*

*Gwen Thomas. R.S. Thomas----*

*in adhereance with JOB and St Stomas both who put question o*

*to Gog, even critism, the unbelievable ST. Thomas, putting things 3correctl?"y to question.*

*and God = the true spirit of love giving them right,*

BRYAN CYRIL THURSTON ARCHITECT RIBA 22-03-2016

daer dora a bryan text for archive

in gratitude and love from   us

**Mail 23.3.2016**

LIEBE DORA Bryans ART SLOGAN für Archiv love from Us

2016-03-23 8:47 GMT+01:00 Bryan Thurston

*SEE YOU TODAY at  3 PM IN THE CAFETARIA OF THE*

*ZURIGO A R T GALLERY-*

1

ART in its utmost circularity touches. smoulders

at intermezzo-interludes of

joy-profound ---- twas`but of golden-intimacy;

as of olden days.

PILFER

to change; in a fastidious ultimate-speed

Arts uncountable transformations ---- into an unknown, from the crowd ----  unseen*beauty beyond all telling*

= wish-day-dream, only for the very few;

a unison with the ontological = a manifestation;

spiritual-hidden, subdued ----

2

our zeal is the impossible =

e.g. to smelt marble; opening its inner.glory

3

wherein with nitric acid, fluid etchings are stamped with punchwork!

my gosh in guts changed-colour-viscosity

covers

and with

blotting out new spheres of expression become manifest!

4

the artist must jump out of himself;

otherwise he will be stuck in mannerism;

always being placed before the purity of zinc-plate, white fabriano papier ----

then as TED (owen) my art-teacher said  : respect the untouched ----

and "LET-FLY"

5

so we tread the known paths, pathways of mountain uprise

for the artist, his challenge lies in the heart!

BRYAN CYRIL THURSTON ARCHITECT RIBA ----- 21-03-2016

GEDICHT IN PRAISE OF WILLIAM TUCKER SCULPTURE wow

love from Bryan

2016-03-23 10:30 GMT+01:00 Bryan Thurston

----CLUMPS that meet----disolve----expand----

1

in the expansion of art-divine;

those gigiant-art-clumps often

*stand*

*like*

2

erratic stone blocks

stolen from the edge of time!

3

and as human embodiments

*on their feet*

*("our feet He will not let slide")*!

4

O tuck. let slumber WILLIAM TUCKER on Byron`s

LOCHNAGAR

to be seen yon-yonder,

where dew-drops enhance!

4

they unlike many works of art

cannot be smelted?

this only in the visions of the soul.

BRYAN CYRIL THURSTON ARCHITECT RIBA - 21-03-2016

**Mail 5.4.2016**

LIEBE DORA YOU GAVE ME SOME OF THE INSPIRATION FOR THIS TEXT DANKE ----BITTE FUER MEIN ARCHIV love Bryan

2016-04-05 16:05 GMT+02:00 Bryan Thurston

----who can turn skies back and begin again---

BRYANCYRIL THURSTON

architecture plan, etching, watercolour, collage

GRAPHISCHE SAMMLUNUNG ETH ZUERICH

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 ----ART-work---

1

might be a circumferance?

e.g, now and then our planet wobbles a bit. like spinning a dice, and then in a curve jumps and out of its orbit----

2

this could BE---BRYAN-ART?

3

methinks = my over-work is not TO---BE dedined:

nor TO----BE valied;

as my friend WERNER OECHSLIN rightly says

never picking out the *"Loorberen"*

4

its nomenclature is for the swiss un-knowable!

although in fact all my art-wi

works have the same title:

we have to start where JOHN CONSTABLE STPPED!

5

in the long run all my ARCHITECTURE and art resembles

MAPS OF THE HUMAN SOUL

BRYAN CYRIL THURSTON ARCHITECT RIBA / SWB

**Mail 12.4.2016**

Dear DORA----- here Seite 1 more follow---

and what do you think feel about HIOB ?

for Archive

with fond love Bryan

2016-04-12 10:25 GMT+02:00 Bryan Thurston

----THESIS ON THE BOOK OF JOB (Hiob)----

In a paper on King Lear: all we say must of all show ot its subject or even that what we conceive of it.

- Job is of great beauty and profound vision = a POEM----

- perhaps written in the 4th century BC ?

IT IS TIMELESS AS ALL TRUE ART IS-----

- Job = a fiction:

- making impossible things POSSIBLE£

- the poem has a non-historical cast.

- Job a god.like Prometheus?

- the value of life is brought under scrutiny.

- the otherness of God is finally affirmed; knowledge becoming a vision of God;

not merely of words, nor a poem of numbers or rhythms----

it is a pattern, a plot.

- Job =is  not a symposium, nor a drama, nor a spiritual epic of a typical folk hero----

JOB IS A POEM of a human being of stature.

- it is dramaturgy, but not a drama---- has disbeleif in philosophic or scientific trust of meaning.

- the revelation is in the terms of the poems meaning that it cannot be prose.

- with the exception of the prolog and epilog Job is written as poetry.

----- Dante : "The Divine Comedy" = a wonderful affirmation of the vision of divine love---- and Job finds peace in his vision.

*"I have heard of thee by the hearing of the ear : but now mine eye seeth thee. Wherefore I abhor myself, and repent in dust and ashes"*

*PAGE 1 (more follows)*

LIEBE DORA SEITE ZWEI THE END

of TEXT love from Bryan

2016-04-12 16:23 GMT+02:00 Bryan Thurston

continuation JOB (Hiob))

- now and then the POEM rises to MOVING BEAUTY---

*"For I know that my Redeemer liveth\**

*"....Did not he that made me in the womb make him?*

*"Will the unicorn be willing to serve thee, or abide*

*by thy crib?*

*"Where warst thou when I laid the foundations of the earth?*

- brief poetry is dense, intensive and pure; dealing with profiles, volumes, plans, circles and is abstract. = horizons extend themselves.

---- the myth of the supernatural becomes great poetry

= a mystic truth.

- human beings and nature are seen as part of life, not the whole of it.

- Job = mystery of suffering--- humans are not the centre of the universe.

-  Job is a mystery of man´s life and destiny.

- Saint Augustine in the "City of God" (X1.27)--- saying it is better  to live in hell, then not to live at all----?

-  LIFE = existence here and now (Rowan Williams at the Davos Economic Forum said

*"when we want to do something for the future, then we must do it here and now!"*

- the world is a moral chaos?.---- existence a vanity ?

- this great POEM is a manifestation from which God speaks---- it is a profound view of life itself and of man`s relation

to it.

*"JOB IS A GREAT POEM WHICH TAKES ITS PROPER PLACE AMONG OTHER GREAT POEMS, AND WHY IT IS PART OF THE GENERAL ORDER OF BEAUTY WHICH IS A MEASURE OF THE WORLD`S EXALTATION AND ACT."*

**Mail 21.4.2016**

Liebe DORA eineLISTE für ARCHIV danke

love from Bryan and Cecile

Off to Glasgow and the Island of JURA the last time we hate such long journeys

Am 21. April 2016 um 09:44 schrieb Bryan Thurston

GRAPHISCHE SAMMLUNGEN :

- ETH ZUERICH (Alexandra Barcal)

- BERN in National Bibliothek (Doris Amacher( -- über 4000 Art Works, viele Skizzenbücher. alle Bryans Bücher

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

INSTITUTES, BIBLIOTHEKEN usw.

- GTA--ETHZ (Bruno maurer) - Architecture

- BIBLIOTHEK WENER OECHSLIN EINSIEDELN - viele Werke : Bücher,  Besonderse wertvolle Bindungen, Radireungen, Aquarelle, Collagen, Objekten

- V+A London RIBA DRAWINGS AND ARCHIVE COLLECTIONS (Fiona Orsini) - Architecture, Watercolours; Wales, Lake Districh / Radierungen, Bücher

- ARCHITECTURE INSTITUTE NETHERLAND - Bücher

- BAUHAUS DESSAU - Bücher

- KUNSTHAUS GLARUS - Radierungen, Collagen , Aquarelle (Glarner Alpen), Objekten

- STADT UND KANTON ZUERICH - viele Kunstwerke

- ZENTRALBIBLIOTHEK ZUERICH- alle Bücher

- ARCHITETTURA ACADEMICA MENDRISIO - Bücher

- CARDIFF UNIVERSITY SCHOOL OF ARCHITECTURE - Bücher

- BERNER ARCHITEKTUR SCHULE BURGDORF - Bücher

- BRITISH LIBRARY LONDON - alle  meine Bücher

DEUTSCHE BIIBLIOTHEK LEIPZIG - Bücher

ARCHITEKTUR SCULE LEIPZIG - Bücher

RIBA LIBRAY LONDON - alle meine Bücher, Dokumenten

- - GLASGOW MACKINTOSH SCHOOL OF ARCHITECTURE (David Buri) - Bücher usw.

- MONMOUTH HOUSE BOOKS (Richard Sidewll) Llanfabley, Monmouthshir, Wales - Bücher

- TREPPEN FRECOE in EFH FRIDOLIN BEGLINGER, MOLLIS

- KUNST AM BAU: GAERTNEREI, MOLLIS

- KUNST AM BAU : SKULPTUR: BERUFSSCHULE RUETI plus viel ander KUNSTWERKE

- OSTERIA CENTRALE OLIVONE - groose Greina Kaltnadel-Burin-Roulette

- HEIDENMOESLIWEG 19 UERIKON - grosse Greina Kalnadel, Burin, Roulette im Etrich - kann nicht herausgenommen werden ohne demontage Treppen aufgang Kiste!

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

KUNSTWERKE IN PRIVATBESITZ  Auswahl

- HANS NUSSBAUMER, BERN / PATRICKund CYRIL und AMBROSE THURSTON / CECILE SCHWEZER-THURSTON, Uerikon / CILIAN LUECHINGER, Weinfelden / ALBERTO BOLLIGER, Giornico / CARMEN MONICO, Dongio / DAVID BURI, Glasgow / PETER GESSLER, Uerikon / Petr LANG  hat viele / RICHARD SIDWELL, Llanfabley. Monmouthshite, Wales / CHIRISTINE JACOBY, Streatham Common, London / PAUL PFISTER, Bülach / PEITER BERGMAN, Leamington Spa / ERLEND BROWN, Breck, Birsay, Orkney / JOHN CUMMING, Stromness, Orkney / MARY QUINE, Ambleside / NICK BRETT, Walls, Shetland / DAVID CUMMING, Uerikon (2 Watercolours) / BRUNO MAURERr, Herrliberg / RTHOMAS JUCKLER, GTA--ETHZ Cumbria /

BERUFSSCHULE RUETI / TIZIANO CANONICA, Osteriaa Centrole Olivone /

RESTBESTAND ARCHITECTURE; ART; BINDUNGEN; BUECHER; OBJEKTE; BINDUNGEN usw. in Eigenheim Bryan Thurston in Uerikon

WICHTIG :DIE MEISTEN WERKEN USW. RESTBESTAND MUESSEN BEVOR BRYAN GEHT----ODER KURZ DANACH DIE VERSCHIEDENE ARHIVE US ALS SCHENKUNUNGEN GEGEBEN WEREN --- In Bryans Testament sind solche Vertäge! ( B C T  21-04-2016

**Mail 22.4.2016**

HI DORA off for two weeks to Scotland

POEM for Archive

thanks and love from US

2016-04-22 13:22 GMT+02:00 Bryan Thurston

JURA

----it upsurges in the stillnes of continuous wavelets

slashing, slightly, smoothly the wide spead

CORRAN SANDS

where out in the SOUND OF JURA

PORPOISE

----trudge the water, one can hear them breathing!

let us wander the southern tip of the island, as far as to where the path smelters out

---- from here the rounded, steep, quartzite-scree

PAPS of JURA shimmer in an extreme another outline of tremendous beauty; and here we reach the west-coast begin of JURAs famous raised beaches; The immense long-stretched western shoreline of JURA is difficult to reach, being also studded, with numerous caves, where bones of much earlier inhabitants have been found.

- this long but rather narrow width ot the *island-- of my* *dreams----* is almost cut in two by the wild in-jetting LOCH TARBERT---- to get to the primitive bothy it is best to swim the narrows, with rucksack on back to get there!

- the long road of JURA goes as far as INVERLUSSA, where its ancient graveyard still exists; it was the culmination place for the growth of a township----

- very near to the southern shore lies the small island of GLAS EILEAN; at low tide one can wade out to get on to it! here are laid exposed interesting tectonic-geological sheets. a brownish sandstone, basalt lava and Jura-quartzite-----

----and over and above all -- rise the

PAPS OF JURA = the magnificent Paps that gave us suck!

- at the northern most tip of the long island of JURA one reaches, but only on foot after passing George Orwell.s house the

ROAR of Jura`s WHIRLPOOL which lies in the water stretch between  Jura and Scarba----

BRYAN CYRIL THURSTON ARCHITECT RIBA / POET

**Mail 12.5.2016**

LIEBE DORA

JURA IST EIN PARADIES

here Seit 1 mehr folgt-

bitte ausdrucken für Archive herzlich Dank Love from Bryan and Sheila

2016-05-12 10:58 GMT+02:00 Bryan Thurston

JURA DIARY

BRYAN CYRIL THURSTON

*Friday 26th April 2016*

*The Paps of Jura shimmer and shine*

*in God`s  inevitable "Gloria in Exelsis Deo'\**

*Cantos Jura*

*quill my spirit*

*into*

*restful-tranquility*

*of Jura`s ultimate oblivion*

*Saturday 27th April 2016*

AT  3.36 PM in glorious sunlight "ringing" the Small Isles.

with the long-stretched EILEN nan GOBHAR is clearly lit; although this gem-isle is uninhabited!

*---a Cobalt seascape----*

Bryan mc Jura : call me so!

*epic of otter-song*

*making love on the shore-rock*

*so placid*

*and epic*

*blue-black shade*

*silver*

*ribble-rush-flow-water*

*Craighouse on Sunday 28rh April 2016*

*Jura-forest-glade*

*haven of circumference*

*rain drops from dark clouds*

(at 9.57 AM)

*under-late far off constant cuckoo-call*

*the light-mist is on change*

*ever on the Paps----*

*oh look also to the even lower lonely mountains*

*partly stretched in brown patchy heather, but mainly of serrated ochre-grey unbelievable colour!*

*Monday 30th April 2016*

JOHN Donne = no man is on the island----

In the bar is Henry of Cumbria; i have an Islay fish.cake; we share a half pint of Galloway Ale shandy----

We take the Jura bus at 15.40 to the Three Arched Bridge arriving very "bumby" at 15.52

(together with Barbara Wibbelmann,

whom we met many years before on Rum!)

*the swift flowing* Abhain an Corran

*almost \*crashes" the 3-arch.bridge!*

*= an extremely beautiful flow.*

*mountain-burn*

*yon-yoder, from here so visible*

*lofty rounded Paps of Dalradian Quartzite!*

Bheinn Mhearsamail / Beinn a`Chaolais 734m /

Beinn an Oir 784m  ) beinn Shiantaidh

*"*

*light and shadow fuse*

*the Jura Paps - are now and then*

*an unending pattern*

*in a woven tapestry of*

*wild-remote nature*

*\**

*see how creeping mist*

*billows slowly---*

*covered with new snow--- capped ridge-work*

*into a million sentinel*

Bryan-Jura`s : epic-prose versus are inscribed on Jura!s immortal slippery. quartzite scree-blocks in the day.time dream world of my poetic vision----

*vision of the quiet, subdued, stil-tude*

(written only for the very few;

hardly anbody listens, looks. reads, observes)

*in the afternoon quilting song of immortal praise----*

*\**

*praise Jura its 3-arch.bridge*

*and the Corran sands of life*

TWO small fishing vessels at dry-dock at the old stone, jetty; "lying perched partly it seems" on the harbour wall, one blue, and the other yoal painted yellow.

---- a green painted ruined yoal and a large dingy, with green and red buoys, ls no more used are by the shore.

THE sea-scape of the Small Isles Bay, now placid-still of sun reflections, the dark numerous tiny islands; the sea a chaste dark manganese; delute white-yellow: thus reflecting the skies firmament.

beyond Beinn a`Chaolais clustered apart from all imagibation-----

a solitary Heron skips the shore

\*

wild tumble of honeysuckle, not yet in bloom; gorse has spikes, is viscous; broom has straight branches.

*to the southwest*

*clous explosion*

*splitting serrating with dark, almost black----*

*snow patches; now to a brilliant sun*

(on 30th April near the 3.arch-bridge)

SIUICE gate on the River Corran; the view to the SSW  of forest dense Norwegian spruce planting; which choaks the ground----  From here Beinn an Oir almost hides behind Beinn Shiantaidh and to the WWN  Corra Bheinn is only of 572 heigh---- apparently these so called CORBETS are often more difficult to climb than the munroe`s!

\*

these three Paps who` resemble

white ladies upright breats,

crowned by cairns (nipples)

 twas`those that gave Bryan suck

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_!

*desalution*

*untouched--lonely-remote*

*inevitable home of deer*

*paradise of unspeakable colour*

*dark green-black is Shaintaidh!*

*----a long stretched low mountain ridge flows in undulation of oche-grey colour to the WWN*

(away from the hectic world,

away from all news!)

BY the shore a the same place,  again the Heron stands on a stone, and between  the rocky shore  a Greylag Goose---- Oyster Catcher on flight at  5.16 PM near Craighouse.

*Beinn a`Chaolais still has some snow!*

*the Paps of Jura*

*are sometimes like a mirage*

*blotted out by vapour mist*

**Mail 13.5.2016**

2016-05-13 9:19 GMT+02:00 Bryan Thurston

page 2----continuation JURA DIARY

BACKWARD DATES!

Tuesday 26th April 2016

A magnificent blue--wind.-white with = bitter-cold

of/at sea!----

ach grey Pap : dark-blue----the wild crossing the Sound from Port Askaig (Islay) over to Feolin (Jura;) hit by strong wind into the fury of high silber-foamed wavess, slapping-rocking the ferry---entering the Sound of Islay the gust strong wind churns up wite-silver waves----billows galore---high--choppy: then to alight the Jura Bus with friendly driver Richard.

*fury of the black current*

*along Jura`s southern rampert rocky coast*

*where it is cut by two descending mountain burns*

= Abhainn Mhor and Abhainn an Daimh-Sgeir

*such inlets*

*where the old road*

*swerves in a bend to these*

*the water-flow crossed by old stone-arched bridges*

*\**

*below only slightly offshore lies*

*the tiny island*

GLAS EILEAN

THE varied tectonic of Glas Eilean, can be reached by wading out... in low tide, this would certaily be perulous for us two love-birds! The island has an upper beautiful layer of brownish-red sandstone, the basalt-lava followed underneath by the dalradian QUARTZITE which builds the greatest, larger part of the whole of Jura.

---- ON the "whobbly" long roa lushly between between barrenest, "ochedrift-growth"; and the serrated hill-scapes a mad battern, grey scratched by agons. and p

partly cushions of purple-brown heather. and a glimpse of s shawed souther Pap---- new norwegian spruce forest plantings: dark green contrasting the wild open braues----then the "web-work". encrusted twirly branchwork of wildest shrubs, lan us at Craighouse.

*twist woodland*

*old pier craighouse*

*\**

*Wedensday 27th April 2016*

EARLY morn----purle cloud banks swim the horizon in the brilliant coloured

PAGE 3 follows

important page seite 3

2016-05-13 13:14 GMT+02:00 Bryan Thurston

*PAGE 3---- continuation of DIARY JURA*

NOW at 7.20 AM the sea is flooded-quicksilver,

an Golden Eagle (or is it perhaps a Sea Eagle ? Ambrose would know) circles our island`s Small Isles Bay. The largest of these islands Eilean an Gobhar, as well as the many other much smaller isles are dark silhoutted across  a rippled blue water. At Jura`s landing stage, silver crusted wave-smash;  the quartzite sand; old fishing vessels tender the pier.

House names at Caigenhouses : Ancala, Heathery Knowe.

*----*

*two oyster catcher* (9.20 AM)

*crackle, swerve the sea*

*two cormaron at head-speed*

*swill at low height the water surface*

*\**

*billow-clouds float*

*dapple the manganese sea*

*midday : gloom-glory of peace*

God bless Jura----us two lovers sit on Jura Parish Church bench at (10.56 AM). a beloved stillness in *"heaven dwells for a half an hour"----* in sun-sparkle two oyster catcher catch----

(other house names; Lac-na-Druaich, Mulinory)

A snow-squall; harsh cold, sun, snow on the Paps of Jura; now as white nippled crownded women-breasts so nice--- (10.50 AM)  = snow and hail.

*jura shoreline pockets*

*escaped, jagged, shoreline*

*small inlet reaches*

*twixt`dark rock-pools*

*like miniature mountain form*

\*

*over sea-sparkle*

*to the outline-small-isles*

*broom in bright yellow bloom*

*sways-winderly-wild*

*(2.56 PM - Wedesnsday  27th April 2016)*

 JURA SEQUENCE

1

*waves break at Feolin*

*these slightly move of green ocean*

*our miracle of life*

*2*

*blessed are are our hours now stolen*

*from eternity!*

3

*herring gulls flatter*

*whilst common gulls perch to scream*

\*

SCEPTE JURA

1

*epic-dalradian uplifted steep*

*yon Paps of Jura; tilted so steep*

*where the boulders of*

*quartzite scree, when ascending roll!*

*one step up andfive down!*

*2*

*although Jura is to the larger extent built of*

*whitish-grey quartzite*

*and as such the paps resemble women!s alert breasts*

*sort of slippery high-rise*

*3*

*noble paradise now in sacred cold freeze wind gust*

4

*remote. forlorn island set away, apart;*

*immense circumference of sea coast*

*shoreline*

5

*since our last Jura escaped*

*between Feolin and Craighouse*

*a deal of spruce plantations*

*so dense that they choak the soil!*

6

*the road to Feolin ventures*

*showing the hills of Islay over the Sound to the south*

7

*Jura`s southern shore*

*rivee*

*riven, dashed rock-slabs with*

*small gullies*

*there where the quartzite drops in*

*rock ledges of splinter-scree*

*surrounded in partly heather growth*

8

*south Jura =  fabulous, unspeakable, long-stretched. let me say ; of illusionary forms, so studded and patched with dark brown-purple bracken; on lucid green- ochre backing = a kind of patchwork of nature; where  now and then one gets a short glimpse of one of the lower southernmost  paps of deep black-blue*

9

*suddenly one slips slowly down*

*through brush-work shrubs, so wildly twusted, bent*

*\**

*"perhaps" by Jura`s ancient God-like folk!*

10

*sycamore abound, wild-ash and a few birch;*

*such a random rumble - impossible to sketch;*

*only to be defined as a hint*

*where birds warble, chat, sing, making love : to twitter*

*methinks : the joye of the unknown*

*chapters of Jura*

*EVENING BIRD-SONG CHIME*

*in the evening-tude glory, tiny birds swing the sky ;*

*Twite twisting...twite;*

*but in early morning in lofty flight redpoll swoop in their*

*red-dusk melody*

*swans arrive as do two yachts, large white  and one small one----on manganese sea water*

**Mail 20.5.2016**

Dear DORA a poem of the greatest mountains the CUILLIN built of GABBRO wie Badile

for Archive danke love from US

2016-05-20 18:20 GMT+02:00 Bryan Thurston

---cuillin epos----

by

BrYAN CYRIL THURSTON ARCHITECT RIBA SWB

1

IF blotted out,

as such work sometimes is my lot in the plate-media of aquatint

2

this shining unending gabbro-ridework is often blotted out in fluid mist or even dappled pure white in new-snow

3

more often though, these sharp-rock edges are submerged in the downpour of drenching rain

4

twas`but yesterday I crossed the bealach na lice, slipping down, tearing my trousers back; down to the depths of the lota corrie and skirting passed the "bloody-stone"

5

heydays of gale force nine at glen brittle; and then when the cuillin are to sunny and too flatish, I got stuck in a rock wall leding up to coirie a grunnda

6

those so beautiful female torso lay one by another on the floor of corrie lagan; dissected-truncateby intrusive views

7

. . . . and rattle down they do ; the loose falling stones of the great-stone-shoot; from : high sgurr alistair

8

the so-called sgurr nan gillean is cetainly not a tourist route as david told me recently

BRYAN CYRIL THURSTN

20-5-2016

**Mail 24.5.2016**

HI DORA a POEM for Archive love from US

2016-05-24 9:54 GMT+02:00 Bryan Thurston

----are they but the gusts of wind-GUTS---

they swallow; like the soaring swift-flight of the swallow---

untending our visionary-muse

TIS`only there and then when of a sudden  PTARMIGAN, who are jolted away from there sittings----

in the flatter-fury of their wings---

oh to land on those upland alluvials;

or

in the wildest and lonliest niche of my mountain-glory.

away----to hear only the splash-fall of mountain-burn descending out of the corrie lip :

to unfathomable meanerding water-depths below;

or the wailing note-cry of red grouse; even the whirling sound of wind--

tis`then, and only then, that I realize what life is in all its

*festoons*

to take the almost tame dotteral in my hand; and it lays there its warm-egg----

this is all not nostalgie, it is the vision of reality beyond all telling\_

TIS`a defind CORRELATION between the tectonic of geological-upbuild and the ALIGNMENT of ARCHITECTURE, carried out only with the Hindu-tools of the gods = INGENUITY,

oh human being wherein,;and wherefore do I utter these words that are riven to immortality? --- therein nobody hardly listens, looks; nor even feels the essential wind-spray on cheeks, the watering of the ages,

they cannot be tamed, nor stilled and YET twis` a profound message = one of great stillness; for here as I wrtite and speak in a forlorn-remote corre of enending-love-making; in all its varied tunes, that quiver in response to nature-wild----

my unknown stanzas are a canto of the unfeasable! may they at least only trickle; a trickling that could expand, for it is written in an unknown expansion of God`s immortal spirit

2

driven in an explosion of still-tude. in the imagery fusion of

*my calling = poetry*

*= that so quietly reflects;*

*astonishes,*

*er-quickens; and reposes!*

to slumber under a trmeendous fallen stone----wherein day-dream-sleep

*enhances and beautifies,*

*exposure;*

*sleet, gale, torrential-rain*

*wind.fury---*

bryan and cecile hold tight;

grip and grasp the given ether, in sparkle water-riven-fan-shaped water!

3

my verse is laid blank-bare

they cannot be modified

because less means so much dearly to its author; his life`s span is dependant only on the *"living-intact -*

4

truly forbidden for the crowd---- where eider-flock chatter so loud into

oblivion

BRYAN CYRIL THURSTON 23-05.2016

**Mail 27.5.2016**

HALLO DORA A MEMORIAN

love from Cev

cile bryan

2016-05-27 17:50 GMT+02:00 Bryan Thurston

----IN MEMORIAM----one of the last true Durrocks----

1

the  stickmaker of JURA = SANDY BUIE +

of KNOCKROME

2

SANDY`s so beautiful hand made sticks; which I have still have one by me: since at least twenty years, wow it wonderfully carved handle fills my mountain-birdwatching-hand

\* \* \* \* \*

*SANDY WAS A GREAT PERSONALITY*

*KNOWING SO MUCH ABOUT*

*THE BEAUTY OF JURA!*

3

in the olden graveyard near Keills he lies, and on that day (as time is irrelevant) he has got up and is now working again in his old croft at Knockrome surrounded by his numerous walking sticks----

4

a true fable of life. its pathway and zeal,

ushered down in the immortal dream-book of Jura----

BRYAN CYRIL THURSTON ARCHITECT RIBA SWH - 27.05-2015 one day after Corpus Christi

PS: Kind postman of Jura Graham took us to

 Sandy?`s House in Knockrome,

which now belongs to him;

although he has not done

 anything against the dampness;

unfortunately he has built a new

 "over.comfortabel" and trendy

 re.modelling of the old built on barn---

kitsch!

**Mail 6.6.2016**

A THESIS ON

THE ACHITECTURE OF GREAT BRITAIN

BRYAN CYRIL THURSTON ARCHITECT RIBA / SWB

IT is a fact that Great Britain has more architecture than even Italy, although on the whole it is of a different characteristic. In the  British Renaissance Inigo Jones being inspired by Andrea Palladio`s e.g. Villa "Rotunda" near Vicenza, even measured it and copied it,and built the same villa in England. Somewhat partly, as in this case Italian architecture played in Britain a  certain role. The often not acknowledged factor, which over-rides Inig Jones architecture is that his buildings are of *"outer.shine"* and *"inner-glow"*. In London, Glasgow, Edinburgh, as also in other British towns and cities that late Renaissance urban-architecture evolved in the beautifully planned Georgian town housing of terraces, crescents etc. The late Elizabeth B. Mitchel of Edinburgh wrote in her  book "The Plan that Happened" how wonderful it was as a child to grow up in Georgian Edinburgh to play e.g. in the Doune Gardens!

      In regards to The "Mother of The Arts" from this mentioned time many steps backwards are of enlightenment, even back to the Neolithic,

*(then when the author of this thesis was born)*

where in the Orkney township Skara Brae the houses have stone-sliding-doors to stop wind gales entering the house-abodes.   Here up in the Northern Isles th*e wind* formed the identity of the inhabitants, This leads us that largely British buildings are addicted to the landscape, especially in the organic vernacular architecture! This - an architecture without architects which manifests, in spite of much hardship in bygone days,  diverse, even adventurous structures such as the *"cruck-beam"* dwellings, mainly in Wales, but also widespread in England, where often  central halls

were over-spanned. It must be stated that in the British-Vernacular feeling for proportion, for the homely; when often brutal and dynamic in  its up-build is of great and varied architectural-inspiration!

       It is for us today, a welcoming sign, that  due to, partly lack of money, a magnificent architecture has largely not been over restored,

**Mail 10.6.2016**

GLASGOW IST ANDERS----- zwar sagte der grösster POET des 20 JHs HUGH MAC DIARMID + (you tube höre alle = you tube Hugh MacDiarmid ON A RAISED BEACH!)) Edinburgh ung Glasgow are Rbbish!) wohl verstehe ich was er meint; Die wunderschöne Städte sind nicht der wirkliche Scotland----

Man muss wissen, dass die grösster Teil von Glasgow, welche sehr ausgedehnt ist--- ISZ GAUT AUF DRUMLINS = RUNDHOECKER, somit auch auf ein RASTER erstellt, man geht immer wieder hinauf und neue VISTAS eröffnen-- Glasgow war früher sehr vom Rauch eine schwarze CITY but now es ist viel sauberer und wurde MIT RECHT zur 1st Eupoa-Stadt der KULTUR! und wegen der grossartige ARCHITECTURE. Nur die kleiner Teil ist aus der Mittel alter --- 1) Lauf von Buchanstreet östlich vobei an die moderne University of Stathclyde mit viele Post-War Brutal-poetische  Bauten 0 Institute aber auch sehr schön angelegte und geplante Studentwohnungen welche etwas unterhalb der Cathedral Street liegen, man muss auf der Rückweg von der cathedral durch dieser sehr schöne Architekturen sich hin und her winden zur George Sguare - ABER GLASGOW zwar kleine, aber wunderschöne gotische Cathedrale  muss man genau betrachtet, eine sehr freundliche Lady fö

ührt einen durch in nächter Mail schreib ich ihre Neme! bitte gib ihr my Love and say I was there with her in April 2016--- Neben der Kathedrale lauft man direkt (Gott sei Dank über viele uralter rot.sandsteine grabsteine, dahinter erhebt sich eine steile Hügel voll Gräber bis ans Horizont, Gott sei Dank in GB  man nimmt die Grabsteine NICHT heraus. damit man vielleicht entziffern kann WHO LIES THERE! that is FALSH IN CH where one takes them out after 20 years

, one must listen to my dear friend Sir Walter Scott! ---- Etwas zu der NNE ist Basil Spence`s geschichtete Infirmery---

Ganz nehe bei der Kathedrale in Western davon ist der ältester bau Glasgows welche wie vieles kann man besichtigen ohne (wie in Ch) zu bezahlen!

THE BEST und sehr gute  Uebernachten ist THE VICTORIAN HOUS  Hotel an RENFREW STEET (nahe Mackintossh School of Architecture which is in scaffolding 8the terrible fire-- we have been numerous times in this georgian hotel with fantastic breakfast.  The magnificent in my opinion MACKINTOSH SCHOOL OF ARCHITECTECTURE . one goes under the buuilding to get to the hotel on the righthand side is the entrance to the LIBRARY - you MUST go in and viit my great friend the Librain and Mountain Scotland Climber DAVID BURI we know him very well and he is a great chap! ---- on SUCHIHALL STREET is the famous MACKINTOSH WILOW TEA ROOM you must go on the UPPER FLOORS for a drink or snack!

You must also visit the following buildings

1) THE LIGHTHOUSE GALLERY CHARLES RENNIE MACKINTOSSH - IST floor Gallery and outer Elevations partly very good new parts----

2) GLASGOW CENTRAL RAILWAY STATION and QUEEN STREET RAILWAY STATION both are wonderful

3) THE RIVER CLYDE walk all the way down HOPE Street to the RIVER

4) GEORGE SQUARE

5) KELVIN GALLERY Tremendous

6) GEORGIAN GLASGOW URBAN ARCHITECTURE SO ONE SHOULD LIVE AND BUILT it lies a bit to the West of the center

7) on ARGLL STREET when you walk Southwards is a grid magnificent Architecture of the famous Gillespie, Kidd. Coia (GKC) office of the two parters ISI METZSTEIN + and ANDY MACMILLAN "

\* two certainly of the greatest architectects of the late 20th century

8( Unbedingt following CHURCHES which are all near to each other --- OUR LADY OF GOOD COUNCIL\_\_DENNISTOUN 1965 GKC ANDY ISI / ST. ANNE DENNISTOUN 1933    JACK COIA /

(IN ARDROSSAN on way to Isle of Arran -- ST. PETER IN CHAINS by JACK COIA\_\_\_\_\_\_

9)  this leads to the fact: that you MUST make a few days outing to Scotland in Minature to the

ISLAND OF ARRAN staying at the wonderful cheap CATACOL BAY HOTEL--- to get there is EASY take the early morning  train from Glasgow Central Station to ARDROSSAN (there is here an Early Church of JACK COIA before  Isi and Andy came to GKC! from ARDROSSAN take the FERRY OVER TO BRODICK and the bus to CATACOL!!

10) you should also visit the two wonderful post.war sattelite NEW TOWNS - by trani from Glasgow Cetral to EAS KILBRIDE --- NEW TOWN with numerous Brutal Poetic architectures many school etc but definetly GKCs MAGNIFICENT BRICK CHURCH ST BRIDES ASK FOR THE KE TO ENTER unfortunately the BELFRY TOWER WAS BROKEN DOWN because of widening the road . in the Church interior go up high to the back lying Gallery--- Notice on all elevations how the bricks are installed - wow / Probabably by bus from Buchanen Street Bus Station to CUMBERNAULD--- New Towm on a hill--- the large central building is autere wild inters

esting - there is a GKC very nice simple CHURCH and a magnificent SCHOOL WITH AN INTEGRAL KINDERGARTEN - but then when we were there this Post war brutal poetic architecture was in a very bad condition

11( ask David Buri for the telefon numbers and addresses of the widows DANY METZSTEIN (she lives in an extremely beautiful old hose and ANGELA MACMILLAN lives in a GLASGOW central lying PENTHOUSE--- VISIT THEM BOTH AND GIVE OUR GREETINGS its worth seeing then - Angela is peparing a book of Andy`s artwork - I would be intered to know whether it has come out?

PLEASE PRINT THIS OUT FOR ME AND SEND BY POST    THANKS- wishing SAFE JOURNEY Easy Jet from Basel to Edinburgh Airport - Shutlle bus every 1/2 hour to Glasgow Buchanen Street Bus Station = also this is good architectecture

**Mail 18.6.2016**

Dear DORA SEE YOU love from Bryan

Am 18. Juni 2016 um 09:30 schrieb Bryan Thurston

DAS Los der wahrhftt schäpferischen Menschen wird offenbart in der vielschichtige Poesie der Waliesische Dichter R S. Thomas,der in Grossbritanien als der grösster Dichter der 20 Jahrhunderts gepriesen wird! Seine Poesie  ist nur für die sehr, sehr weniger!!  Faktisch nichmand hört, liest, schaut: es ist einfacher einen Bankdirektor oder Pop-Star zu sein, und bringt mehr Geld.

         Zugang zu meine Architektur , Kunstschaffen und Poesie ist  nicht vorgegeben; sie ist äusserst unterschwellig, nicht prallend, von eine lebendig-still klare

Musikalität.  Man kann kaum meine Werke entziffern, niemals erklaren; sie sind durchzogen vom lyrisch-göttlichlicher Spiel. Heutzutage ist ein solches lebendiges Spiel rar geworden.

        In die letze Jahren in welche ich kaum noch etwas gebaut habe, sind unzählige Architektur- Projekte entstanden, Utopien die ich in Wirklichkeit meine; sie werden kaum je verwirklicht. Das die "Mutter der Künste"

heigig sei, hat schon Otto Wagner ausgeprochen. Wir sin heute weitgehend in eine falsche Luxus-Schein, in eine Ueberinstrumentation der gebauten Umwelt geraten mit etliche "seelenlose" Bauten, welche gar nichts mit die echte Belange der Architektur zu tun habeb. Es ist meine

tiefe Sorge,  dass die Architektur sein "Mass und Wert" weder einsichtig wird!

        Eine "Metanoia" ist somit drinlich notwendig---- es war und muss wieder werde, in einige Scritte rückwörts, das der Kunstschaffende seine Werken ertsens zu seine eigene befriedigung, and auch verbunden mit  eine "Hühere dienen; es dürfte Gott, Die Menschen, der Natur, der Schönheit zu Ehren sein. Somit stehen wir an der Schweele eine neuerer Besinnung; man   könnte sagen wir haben die "Secular-City" und nicht der Stadt-Gottes gebaut. in Ralph Vaughan Williams Werk "Sancta Civitas" ist dieses Faktum glaubwürdig hervol gebracht. Es gibt Heute m.E. zwei hauptprobleme, welt-weit, welche die weitverbreitete "Misere" fördern---und zwar der Verlust der Kultur und der fehlender Sinn für eine religiösitat welche die Menschen befreit um gutes und schönes zu tun.

       Mein verstobener Schwager Theo Gubser + sagte mir einmal .

"WER IN ALLEM, DASS SCHOENE FOERDERN WILL, WILL EINE HOEHERE DIENEN"

BRYAN CYRIL THURSTON ARCHITECT RIBA / SWB

**Mail 21.7.2016**

LIEBE DORA HIER WICHTIG TEXT ERKLAERI

UNG fUER MEINE ARCHIV danke love from Bryan and Cecile

hope you can see my exhibition at the Graphische Sammlunh ETH?

Am 21. Juli 2016 um 10:07 schrieb Bryan Thurston

Dear CARLA and Family

Danke es dürfte vielleich VIVA NOSSADUNNA di LUMBREIN!!!t auch u-A - Unsere Liebe Frau sein?

MADONNA IST GRAND

MUTTER GOTTES MOTHER OF GOD IS       WONDERFUL

Bryans Mdonna IS the

MADONNA DELLA CINTURE (Gürtel Madonna) Vor über 30 Jahren habe ich eibe winzige Kirchlein ORATORIO DI PTREADA (Madonna della Cintura) verwahrlost hoch oberhalb Pontovalentino in VAL BLENIO gefunden )

( von einfach-illusionistisch einface Proportionen = Architektur OHNE Architekten!) Schlamm ist bis zu eine tiefe von ca 1 Meter hineingeflossen und Geisse haben sich darin bewohnt--- Wir gingen zu den lokale "Sacredote" Pfarrer in Pontevalentino --- er wusste überhaupt nicht das dieser Herrliche Atchitektur auf der Gemeinde Gebiet Ponto--- existiert--- wir sagten Wir müssen es unbedingt erhalten restaurieren regeneriern - Er sagte er habe kein Geld, aber wir sollen es selber machen--- so in Fronarbeit vor über 30 Jahren retour haben wir die Arbeiten unternommen  mit wenig Geld, ein bisschen Helf von einen lokalen baumeisten, mit 2 meine drei Soehne, und einige Freunde müsste das Oratorium, die in zwei gebrochen wurde von der westlichen Hang druck; mit neue Zugstangen, Spanner in beide Richtung wieder Zusammengebunden werden, die Verankerungsplatten haben wir sichtbat auf die üussere fassaden z

gezeigt und Manganblau gestrichen--- der ganzer Verputz haben wir entfernt und neu mit Grubenhaltige Mütel neu versehen und mit Grubenkalk Milch gestriceen - Als zeichen nunsere Zeit haben wir einige wenige Zonen mit Naturpigmenten versehen (eben nicht Denkmalpflege gerecht denn wie Stanislaus Jercy Lec geschrieben hat "Die meisten Denkmäler sind Hohl" Der Altar haben wir mit eine neue Holzabdeckung versehen und ine Holzerne Tabernaken mit zwei in goldener Schnitt gebogene Türlilein versehen --- dies und später in Jahr 2015 sind zwei ivon Bryan entforene  neue Kandalabier in Stahl t.w. Farbig geschrichen montiert und alles von unten durch der holzerner Altarbrett fest geschraube, damit sie bleiben an die richtige architektonische Stelle und sind somit schwer zu vererdern oder gar zu Stellen----

Da wir bei dieser ERSTER Renovation / Regeneration keinen finanziellen Mitteln gehabt haben, konnten wir die grosse, schwere Granitgneiss dachplatten, was zwar nütiog war, nicht machen, Nun viele Jahren danachim Jahr 2014 wieder in Frnarbeit aber mit finabzielle helfe für die Erneuerung des Daches von Scwiz. Stiftung Landschaftsscutz SSL Raimund Rodewald und auch von der Pro Patria Zürich (Roman) das Dach wieder neu imstande gebract mit Nutzung t-w- die alte Steinplatten gemischst mit t.W. neue. Die West--- längsfassaade, haben wir eine neue, dringlich notwendige  Dach rinne (eckig-Profile) montiert, da dieser Westwand immer sehr feucht war (Wetterseite) da das Dach so schüne faktisch ohne Dachvorsprung versehen ist (bryan als brite hat im grossen in seione Architektur nicht gerne Dachvorprüngen, ohne das z.B. eine Laube miteingeplantist----

Wir haben auch die farben und das Weisseln des Bauwerkes wieder, wie es vorher war gemacht --- und dann ka einer vom Dorf der alter Saumpfad hinauf zu uns; und sagte wir müssen sofort mit die Arbeiten auf hüren wegen die Naturpigmentfarbenè! Er verscwand talwärts retour--- und da die Arbeiten waren schon dann fast fertig, haben wir sie fix fertig in der alten HERRLICJ

HKEIT verfertigt--LOB SEI GOTT----

Ich kam fast ins Bellinzona Gefängnis ABER einige Zeit danach kam der Ortsansässiger Pfarrer mit Mitglieder der Gemeinde mit eine kleine kirchliche Feier MESSE --- und sie haben BROT WEIN (Americano aus Dongio Val Blenio) Käse der Val Carissina, Greina etc mit gebracht und der herlicher MUSIC GrUPPE VOX BLENI haben hervoragend und echte unverfälchster Blenio music gespielr GEUNGENGEn

---doch eine Loblied der MADONNA DELLA CINTURA---

BRYAN YCTIL THURSTON CHARTERED ARCHITECT RIBA SWB ARTIST POET

PS

Leider hat Poofessor von Balmoss der nur das Land um d

der Oratorio gehört, und nicht die Kapelle fälschlich architektonisch gesehen, am Chorend der Längsbau eine Steinere ziemlich grosse Plattform, für Picknicks, Aussicht gestellt - dies am fallende Ende des schlichten Bauweks, welche EINFACH STEHEN MUSS GEGEM DER BLENIO FALLENDER ABGRUNDS- Wir hae verlangt, dass er es wieder entfernt - also kein Antwort bekommen - uns so umdes FRIEDENSWILLEN     habe ich ihm geschrieben er soll es lassen?

!!

Von oben sieht man es kaum---

**Mail 23.7.2016**

HI DORA here a new Bryan AUTOBIOGRAPHY more SEITEN will follow - please kindly print drucken für Archiv

love from US

2016-07-23 17:33 GMT+02:00 Bryan Thurston

SUPPLIMENTARY FRAGMENTS TO

THE AUTOBIOGRAPHY OF BRYAN CYRIL THURSTON

1)

 My darling, so deeply beloved Mother-Mild = Edith MURIEL= (a Celtic name meaning SHININGG SEA----           Thurstone nee Reynolds(also a Celtic Name from the IRISH but changed into a English version( was born in 1900 in the Suffolk Market Town of BECCLES on the River Waverley, which forms the border to the north lying county of Norfolk. She lived until her marraige with my dear father CYRIL WALTER THURSTON, who was born in Ipswich; her whole younger life probably in a house on a small road in Beccles, named CROSS STREET--- Where she went to school, and hat her the profession was I also do no know!---- She was   BABTISED in the ancient FONT of the beautiful Gothic Beccles Church = ST MICHAEL, which has a high and magnificent BELFRY TOWER---- The outer elevations are of rubble stone infill; and the outer appearance of the side elevations seem almost contempory.

2)

When she married my dear father I do not know exacttly? --- but we lived in a small nice, neatly and simple bungalow named "FIORELLA" on the Halings Road in Leiston cum Sizewall, Suffolk.  Some years back I was together with my beloved 2nd wife CECILE (meaning the blind, blind for the earthly things, open for the spiritual; therefore also the patron of music;(Cecile plays with passioy the VIOLA, especially string quartets - On the outer street-side facade of the bungalow is a timber board, it was still there (and I hope it will remain there for ever!) with the word "FIORELLA enscribed-- this board has great sugnificence for Bryan, it symbolises; \*The Firey Impetus\* this and above all my dear mother laid the love of the SUBLIME in my heart for all time! The new owners of the bungalow invitated us so friendly into the house, it was still simple; they had only made a few good changes----

*END PAGE 1*

**Mail 24.7.2016**

SEITE 2 AUTOBIOGRAPHY

2016-07-24 8:50 GMT+02:00 Bryan Thurston

Bryan-Autobiography----fragments

3)

AT LEISTON

2.1----my beloved MUMMY made some  wonderful bramle jam (not jelly), sje was a bit dismayed because he got when boiled a bit STICKY (rather like Tate and Lyöes goden syrup); but Bryan loved it, saying "please mummy always make the same mistake!\*

2.2----a little bit down Haylings Road, towards the town centre, on the right hand road side was (I wonder whether it is still there? -- probably not) the tiny, cosy sweat-shop BOLDRIES; Bryan loved to go there to buy e.g, a Walls vanilla ice-cream wafer.

2.3----sometime we went to the north  away from Haylings Road passing through small, crooked passageways to visit my Grandmother, mother-sides; she lived in a a large brick built house, rather gloomy, a bit monumental, with large typical British vertical sliding-sash-windows, Over the whole southern, wide back garden side of the house was a tremendous conservatory. Her very large back garden had numerous fruit trees and also vegetables---- so we would take home with us e.g. apples, plums, damsons, gooseberries and though wonderful Suffolk evolved GREENGAGES =wow (one cannot get then here in "sweatlandia". We also took some vegetables sometimes home with us carrying e.g.a tremendous large, heavy marrow,

2.4----my belovedt, who I called "Gargie" lived always with us from my birth on the 20th September 1933 until I (unfortunately to a certain degree) left my British shores on the 15th May 1955 for a sort of life!s exile? We often went for a long and extremely beautiful walk, which remains. even now . so vivid in my memories-mind!--- we walked town outwards along Haylings Road out into the open Suffolk landscape, past the last houses  of Leiston---- and the turned to the left into and along a lane,, at its begin it had (it is still there I went here with darling Cecile, such a long time after----) a high water-tower; this so beautiful, slightly winding Suffolk lane is studded on both sides with large trees.

2.5----during the trerrible war my father had of an evening to visit many streets of he town, looking if the house curtains of the houses were rightly drawn.  As we did not have an air.raid shelter, we turned our cubical large sofas in the living room onto their heads, sleeping with our heads under--- Hitler bombed the Suffolk cost being in Holland; Oh now we gave thanks to our ever loving God and savour that our Suffolk was not invaded (please kindly note: that during this awful time the magnificent British composer Ralph Vaughan Williams wrote (You Tube PROMS) his 5th Symphony--- one said to him him how can you write such wonderful and so truly beautiful music at such a disterous time, and he answered "I wrote it for the time after this terrible war is past!". Because of the bombing I could not walk into the town to the school, so I went just across the road for lessons to Jean Summon. On one occasion a stick of bombs fell into the ground of the High Street, Leiston just opposite to Garret`s famous factory for making road steam-rollers--the 1st in the world----( and it was here that my dear father worked as mathematical clerk for repair work) the bombs just made large holes inthe tarmac, they bounced and hit the wall on the other road side; but they did not explode, they will filled with saw dust = a sabotage by the german people who wrongly produced them!

MORE LEISTON EPISODES FOLLOW ON NEXT PAGE 3 -

not of that terrible war but other so memerable nice things----

SEITE 3 AUTOBIOGRAPHY

2016-07-24 14:09 GMT+02:00 Bryan Thurston

*PAGE 3*

*continuation of LIFE AT LEISTON AND AROUND----*

2.6----now and then we walked from Leiston over the barren. open moorland to the North Sea at Thorpeness---- on the way we spotted a coilded grasssnake und usually many pfeasants. Our sandy-lush trak passed between a Suffolk windmill and the so-called "house in the clouds"- We woud then sit on the gravel beach, which Bryan found very boring unless he could have from the bike-peadeled ice cream van-man a   ice cream wafer, this was the made in a metall oblong box, wherein firstly a simple wafer was laid, and the filled with vanilla ice cream, which was made maily of milk and hardly no cream---- then another wafer was placed on the top---- and pop! out came the wonderful ice cream wafer und I had to suck it all round inorder that it would not drop! here kindly see the beautiful photo of my darling mother Muriel lying on the shingle beach.

2.7----behind  "Fiorella" was then open country, and at the end of our garden the chicken house shed. My father had a catapolt und as sometimes pfeasants would perch on the hut, he would try to hit them with a stone out of  his catabolt-- without success. One day little Bryan got hold of the catabolt and shot a stone; but it landed next door and I heard that it had broken glass of their greenhouse-- so I ran upstairs shu

tting myself in my bedroom and the door bell rang----

2.8----once i went with dear Grandad to a cmp of boy scouts  not very far from Leiston away---- and then i

I stood on a hillock and sang to the boxs "God save the King`Gargie was then the chief of the Suffolk boy scouts; he was also mentioned in a large book on the county of Suffolk, which we had but it has completely disappeared!

*OUTINGS*

----We sometimes went to Ipswich

e.g. to visit Auntie Elsie and her husband Uncle Rigby;

i was amazed and impressed how Uncle Rigby would always cut the white around the egg-yoke first and l

then pop the whole orange yoke in one go in his mouth (a method which even to this day i sometimes also do)

---- we also visited in Rushmere, a fraction of Ipswich my cousin Mabel, who made a very poor impression on me.

----visits vent also to Framlingen Castle, Woodbridde and by train from Ipswich to Felixstowe a rather, even then touristic seaside place = which I did not like very much ---- but nearer to Leiston there are some quiet and peaceful villages and hamlets such as at IKA

EN on the southern shore of the River Alde with its beautiful stone belfry tower and the church studded with flint infill.

When I was about only 3 or perhaps four years old we drove in my father`s 3 wheel car. which had a side car for luggage etc. to Scotland. I sat on "Gargie" lap. See the photos which are now in a SAFE at the "Graphische Sammlung" in Berne (Doris Amacher). (There are also in the safe e.g. photos of Mum, Dad, sister Jean etc). We visited Elgin, Lossiemouth, the Roggie falls and cliffs near Gareloch.

**Mail 25.7.2016**

seite 4

2016-07-25 9:16 GMT+02:00 Bryan Thurston

*PAGE 4*

----and so we  leave my so beloved HOMELAND county SUFFOLK (thank God Suffolk in not England; but "silly-Suffolk\* = ingonito from German "Selig" 0 sacred / holy---due to the truly magnificent Parish Churches)

for-------------------------- LONDON SUBURBS

= two reasons for us departing from Leiston, Suffolk were the bombing----but at our 2nd dwelling place:(the first being Southall) Hayes, Middlesex, we again got rather badly into that terrible bombing!----  the other reason was: my father, thinking of me, saying if we stay in Suffolk, it would be difficult for Bryan to get on well with further higher studies.

----it was so a sort of of fore---paving---- Dad (as I always called him) would ask me what would I like to do when I grow up! and I answered "well I like to draw!\* - so Dad said "well then you must become an ARCHITECT!" so in some sort of way this was PREDESTINED! ----- when people asked me "what profession would you. Bryan. like to undertake?" I would answer "Architect" although I could hardly then pronounce the woord rightly!

----so we moved to Southall, Middlesex = a western London suburb; and then not yet having a house of our own---- we had left  my "FIORELLA" behind us; so we went to the eastern end of Southhall to live on first upper floor of a large. rather creepy brick building of some stories--- to occupy our dwelling one floor above where my Auntie Majorie (a bit older sister of my dear mother with her husband JACK Ross, an Inverness great chap, who previously before they moved to Southall worked in a famous Inverness shop for e.g. curing ateliers--- it has unfortunately disappeared--- it was right in the middle of the town, I think on High Street?---- For me Scotland was already then the most fascinating theme, and so i had wonderful conservation with Uncle Jack! ---- Also in the topmost floor flat of the this house which stood opposite to a large 18 hole golf course (wh,ere we often went for walks), were living my dear SISTER JEAN BERGMAN nee Thurston = a brilliant ladies hairdresser together with her wonderful Dutch husband TYAART H. Bergman who was born and grew up in Delzzil, Groninger, Northern Holland

INSET;

*When the Germans overtook Holland Tjaart was then the Capitane-Nagigator of a small vessel and he had now and then take Germans over to a small Norwegian harbour, almost on the border to then neutral Sweden. On arrival some of his crew what ask if they could go on land, which they did, but then they escaped over the border to Sweden--- this happened a couple of times, and then Tjaart and some of his still remaining crew went over again to Norway--- Tjaart was getting worried that the Germans night notice that he was losing some of his boat-mates, so they all together decided they would this time escape to Norway--- but there was on board a German "Hauptmann" and so the whole nightsä--passageway they were drinking (probably beer) with him, but the crew just threw their`s into the sea--- so when they arrived the  "Hauptmann" was fully  drunk! so Tjaart and his crew, in the very early morning dusk went ashore, stealing a there anchored rowing boat, and rowed across over to Sweden = a very dangerous undertaking--- so afterwards Tjaart worked in the forestry for about one year, before on board a dacota plane he flew to England----meeting my dear sister... they both fell deeply in love with each other and were soon married (when? where?)--- But Tjaart being a navigator having to fly also as a navigator to fight against the Japanese in the East Indies, Sumatra etc, He visited also BALI bringing back with him two large wooden figure = probably those for tourists) (which he had in there living room in Southall).  Note at this moment of writing dear Muriel Ceciles 2nd daughter is on holiday on Bali.*

----Auntie Majorie when it itched would wash mein a bowl of luke warm water.  And then for my Mother Father and Me we bought a small house, which was situated just behind this large brick house standing in a fruit orchard--- it was nice, but very damp, and it was here that one day my father sent me away to spend some time in LECEISTER with my Auntie Grace Smith nee Thurston (= daughter of my Grandfather) with her husband Uncle Ern (Smith): he hated the name of Ernest so he always on their christmas cards crossed out the name Ernest, replacing it with George!--- and the as I went back to   Southall my father took my up onto my bed and told me my darling MOTHER--MURIEL had passed away--- I cried, cried. cried. cried--- it was a tremendous shock, and even to this day has always remained so---- although I know that my mother is always with me--- her last words were "look after my little boy!" and as such I have remained---darling Cecile has smelted this loss down a bit, and although she has her great freedom she looks and cares so wonderfully for me----

As I left for Leceister I had no idea that my beloved, darling "mummy" was suffering from cancer--- my father wanted to spare me seeing her going to God, to our all eternal-home, to our so dearly beloved Jesus in all eternity--- and one day we all wll be in God`s immortal love  united--- for there are many dwelling paces in heaven-----

In the Southall graveyard my dearest mother was buried--- the grave being for some yers unintended. wild and overgrown -- so one day Bryan wert alone to visit it - now thinking that in the fury of this wild-overgrowth; lies the promise and suction of life`s eternal meaning--- the faith--trust in the

Jesus words

 "whosoever beleiveth in me will not die, but have life eternal"

seite 5

2016-07-25 11:23 GMT+02:00 Bryan Thurston

*PAGE 5*

----after my mummys passing away into eternity

we move to 14 COMPTOM ROAD   HAYES, MIDDLESEX all of us Dad, Grandfather and sister Jean---

At first I went to Dr Triplets Church of England School for Boys

 ==== only for boys, which made me extremely shy towards the other sex---- once we made an outing to visit THOMAS GRAYs grave at Stoke Poges Church--- we wen by steam train having to change at Slough--- I well remember Mrs Whiting crying "boys do not go to tear to the railway line!--- We entered the church graeyard of magnificent large YEW TREES through a lynch gate = a so-called "kissing-gate"--- back at school, then and even before we went to Thomas Gray`s grave we had to learn some parts of Gray`s famous poem "GRAY`s ELERGY"---- I still quote sometimes the blasting-sound, resounding words: "Beneth thosse rugged elms----"

Beyond the school`s bordering northern wall was (or is it still?) the Hayes Cricket Ground = in a large meadom, where I often on a Saturday watched a local cricket match

*(INSET I played the blockflute and also sang at ther Triplets school)*

--- on one occasion  I sang in a large choir in the London St Pauls Cathedral = Handel "he shall feed his sheep\* - but I also served in church services as a ministrant having to hold the very large and very heavy bibel on my head, open in oder that the Angilcan Parson-Priest could read the text-- me hoping that it was not too long!

I also grounded together with dear friend LESLIE, JOHN, DAVID KING + a football club named "Hayes-Spartens"---- once we played against a private boarding school; so when the ball went sometimes out of the pitch the linesman would call in a highbrow tone ; "Hayes Ball!". The score was about 3 to 3 and then suddenly, me usually playing outside left, now and the outside right .. I never liked in any way to be in a crowd--- I do not know why I got the ball on the left hand pitch side, went forwards and shot a goal; so we won 4 goals to three--- after the match we were invited by the school headmaster to a large high-tea in the school----

It was also at this time I started to, what one called "bunking the sheds\* -- that it watching out for steam train engines-- having a booklet with all the names and numbers of all the British locomotives, I would underline in blue.ink with a ruler those which I had spotted-- but without cheating! - I visited the railways sheds at Willesden, walking between lines of, for me tremendous large locomotives, noting their names, numbers (This was bunking the sheds!)- and then a railway man saw me there shouting \*what are you doing there" - so I ran away like mad, striding over some lying corrugated metal, fell down breaking my right-arm in the

middle in 90 degrees- went on further jumped onto to a bus---- and then the arm throbed like mad--- it was a so-called green.tick break-- and later I playing my sort of football on our carpet slithered down onto my arm and breaking my arm   for a 2nd time--- that was the end of my football club Hayes Spartens, even till today I cannot really well turn. twist my arn e.g. for screwing - --

 A stick of bombs fell near our house, the last one in the row was in the middle of the football ground; if there had been another one it would probably on our home.. In the middle all the backside widows broke -- this where Jean slept on the 1st floor and came over to us screaming--- At the Hayes primary school we often had to go into the air raid shelter, and the teacher, it was near Christmas time, would read to us fro Charles Dickens "A Christmas story\*

" I hated this because e.g, old scrooge frightened me!

Once we camped at LALEHAM on the Thames and I wen went fishing... on the River Bank I got dizzy and fell into the Thames, went down, it was quiet deep here--- gurgling I came up shouting "I cannot swim" and a fellow fishing chap gave me his hand, pulling me out - so if this hot not been I might not ever have been here

to drwaw e,g, ARCHITECTURE! - so I went back to our tent dripping wet---- We also camped near Weymouth on a camp site on the inner side of the CHISEL BEACH--- my grandfather was also with us (she photos which is  in the Berne GS Archive--- of our tent. me holding the hand of a little sweat girl who was camping probably next door to us--- in this large meadow grew many HORSE MUSHROOMS- = wonderful for breakfast  when fried together wit baked beans. a poached egg. a British small lamb-sausage--wow! they grew in this meadow which was full of cow,dungs----

And then all of a sudden, it was my father`s 50th birthday said " I am going for a swim" - We said to him "you cannot swim" - but he went ito the sea, where this inner Chisel Beach water has swift currents--- and actually swam for the first time ) or did he cheat

? in any case  he did not get far in the current which was flowing against him----

NOTE I ALSO SWAM FOR THE 1st time also on my 50th birthday at the Vals Thermal bath!

SEE FUTHER DESCRIPTIONS of being at Hayes----

**Mail 26.7.2016**

hi d o r a here a thesis to          a injection into st johns college oxford

for archive

in gratitude and love

bryan and cecile

2016-07-26 16:25 GMT+02:00 Bryan Thurston

An infiltration into St John`s College, Oxford; as did  Powers of the Architects`Co-Partnership is a dangerous and filigree undertaking! It needed that British delving, feeling, wherein can or could lie a solution. In this involvement it was a vivid act to insert Powers conception.

It needed a subtle intrusion of the existing old building structures, their courtyards, their placement of stairways as well as the greenery of the intersecting gardens = no easy task; although for the architect no usual or in any way conform solution was presented!

It is off course, that outspoken British way of daring inventiveness!  and that was done by Powers of the Architects`Co-Partnership----and his designs. even the initial one, but also the built new college wing, is in the ground form a BEEHIVE, this is off course an extreme not for the general public a passing one, being a, of its time, in the then architectural manner of the so-called "poetic-brutal-architecture\* of the post-war years. So that that the architect was not only true to himself (architecture must always speak the truth) and yet this new wing is not only of its time, for as all great architecture must be--- it is in its epos and grandeur TIMELESS----

The "Beehive-Structure" over two floors s and beautifully integrates the students halls of residence, and the structure in its middle punctuated with hexagonal "beehive-inner-couts. Funnily enough, it seems to me to resemble in a  small minute way perhaps: I might say a correlation to Ely Cathedral`s magnificent latten-octagon

This new   wing to St John`s College is not an organic inset; rather more in its own architectural language an "in-grip", giving the college new life, new emotion and feeling: therefore it not a stop in the colleges architectural development but opens new ways of culture--- this clearly seen in the buildings relationship to the outer greenery of adjacent open courtyards.

BRYAN CYRIL THURSTON ARCHITECT ARTIST POET RIBA SWB

**Mail 26.7.2016**

DEAR DORA HERE A LOBLIED TO THE GREATEST COMPOSER OF ALL TIME with love from Cecile Bratsche and Bryan

2016-07-26 8:42 GMT+02:00 Bryan Thurston

----miraculous joseph haydn----

1

tis`, perhaps: the fury-profusion

of eisenstadt-garden-growth----

no. its un-describable

2

outburst of architecture-music;a theme that moves *constantly*

*magnifice*nt

*composition*

*daring-exciting-unbeleivable*

in the british composer`s joseph haydn`s

3rd violin concert = unending

3

thus: methinks into the sphere of the

*unknown*

*trembling*

*constant water*

*enchantment*

music that evokes the human soul

4

music that is truly architecture;

a miracle, wherein haydn is a developer

of trance; very few listen deeply;

tis`----twere`but a music solely of the heart

*= PURE MUSIC*

rebounding. one could say almost bouncing!

---tis! un-pridictable in which different

direction the composer goes!

*he surprises*

*changes in the middle*

*tempo*

*emotion*

*feeling*

5

this genius designed the new music;

never before heard; nor even dreamt of----

in the utter fusions of his musical-minds-vision

----always in evolvement, never steady, never the same:

but never falling into effect,

 nor even never into *"bloody"* impulsiveness

\* \* \* \* \*

but of the most subtle still-tude

6

tis`language of the poetic;

all abounding; a magnificat

BRYAN CYRIL THURSTON ARCHITECT RIBA / SWB -- 26th JULY 2016

**Mail 5.8.2016**

viva parc adula for archive thanks love bryan

Am 5. August 2016 um 15:17 schrieb Engi Mario

Sehr geehrter Herr Thurston

Leider ist es sehr schwer, die Zeilen zu verstehen. Ich habe mir die Mühe gemacht und dies zusammengetragen. Stimmt Ihr Leserbrief so respektive ist alles korrekt übersetzt?

Eventuell reicht es bereits am Montag für eine Publikation des Leserbriefs in der „Südostschweiz“.

Schon vor langer Zeit haben die Lumnezia-Frauen beim Tor zur Porclas Napolens Solaten mit ihre Mitgabeln zurückgewiesen. Nun wollen die Kraftwerke völlig unnötigerweise die Lumnezia-Bergbäche in den Stausee Zervreila überleiten; ein Unsinn rein aus morphologischen Gründen. Es kommt noch dazu, dass es kaum um Energiegewinn, sondern ausschliesslich um Geldgewinn für die Erbauer eines sochen Unsinns geht! Somit wird der Wasserraub um die Greina noch erweitert.

Der geplante zweite Nationalpak Parc Adula ist für die ganze Region wichtig zur Bewahrung der einheimischer Kultur und Landschaft. Er ist von essenzieller Wichtigkeit, nicht einmal nur für uns, sondern vielmehr für unsere Kinder und Kindeskinder; damit einStück intakte, weitgehend intakte Bergregion sie weiterhin tragen und begeistern kann. Der Parc Adula gleicht dem grossen Brecon-Beacons-Nationalpark im Südosten von Wales, welcher in den Fünfzigerjahren verwirklicht wurde – damals waren viele Einheimische skeptisch oder dagegen. Heute sind die meisten froh, denn es hat ihr Bauerntum nicht tangiert, im Gegenteil sogar ein bisschen gefördert. Zudem hat der Park feinen, angemessenen Tourismus gebracht.

Im Parc Adula kann man nach wie vor dort jagen, wo es heute erlaubt ist. Das Weiden der Rinder und Schafe geht immer noch, allerdings sind zu grosse Schafherden von Seiten des Naturschutzes nicht erwünscht, da es noch mehr Wölfe anziehen könnte.

Was die Greina-Hochebene betrifft, besteht Potenzial mit einer Energiewende, doch die Gefahr ist auf längere Sicht der Bau eines Pumpspeicherwerks – die nötige, sofortige Realisation des Parc Adula würde die Greina noch viel besser schützen!

Man muss sehen und verstehen, dass der Parc Adula grösstenteils nicht wie der Schweizerische Nationalpark im Engadin ist, welcher vor allem Forschungsgebiet ist.Wohl kann man und soll man im Parc Adula forschen, aber viel mehr soll er eben wie der vorhin beschriebene Brecon-Beacons-Nationalpark einen lebendigen, intakten Lebens- und Arbeitsraum für die ansässigen Einheimischen Menschen bieten, damit sie abwandern müssen.

Ich habe mich früher während 26 Jahren unermüdlich für die Erhaltung der Greina eingesetzt, meine Bemühungen wie auch jetzt sind niemals gegen die Einheimischen gerichtet; im Gegenteil sie entstehen aus eine tiefer Liebe zu Volk und Lanschaft. Napoleans Soladen hat man zu Recht zurückgewiesen, aber diejenige Menschen, welche euren wunderbaren Bergraum lieben, schätzen und fördern, sind wahrlich wohlwollend.

Also liebe Bündner und Tessiner, steht hin für den Parc Adula.

Bryan Cyril Thurston aus Uerikon

Freundliche Grüsse

Mario Engi

Community Manager

-------------------------------------------------------

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**Mail 27.8.2016**

liebe d o r a with love bryan

Am 27. August 2016 um 08:36 schrieb Bryan Thurston

----Persöliche Reflektionen über das Wesen der Kunst--FUER die wahrhaft schöpferische Mensch ist der stetige Ausseineindersetzung mit die Schöphung, Gott und die Welt unerlässlich, Die Architektur, Dichti

un, die visuelle Künste und die Musik müssen ausschliesslich jenseits alle Zwecksetzungen. aus der Nebel der Zeit  erkoren werden.

       Für der sozusagen normalen Betrachter muss Kunst schön und verständnisvoll sein. Im Gegenteil für der Kunstschaffende haben seine Werke mit dem Abnormalen zu tun---- Die Wurzeln der Vergangebheit sind essential für jegliche neue künstlerischen Ansatz; insofern muss die "Avand.Garde" in innersten, immer mit dem Zeitlosen zu tun haben.

       Ii Urklang der Zeit, in Künstler Tagtraum, in der Musikalität des Seins, tastet der schöpferisvher Mensch Visionen; inder Britischer Kunst, welche vielfach auf der europäischen Knontinent kaum begriffen wird----ist, wie auch für mich, eine tiefe ll

Liebe zur Landschaft stets der inspiriereden. o

innerer Ausgangspunkt.

       Es gib in der satire Zeitschrift einen Kartoun waran eine Mutter ihre Kind, in Sheffield an der Hand führte: sie sagte 2liebling kein Angst der Sonne ist, trotz der  Schmock der Kaminen immer noch da, auch dann, wenn Du es es nivht mehr siehst". Somit z.B. innerhalb meine abstrakten Aquatinta- Farbzonen, kann man mit Fantasie die Berge von Wales und Schottland erkoren, auch dann, wenn sie überhaupt nicht ersichtlich sind.

*kunst*

*music----vision*

*tagtraum*

*dtetig-walzend-tanz*

*der komposition*

*farbe*

*line vibrierend als begrenzung unseres irdischen daseins....*

*\* \* \* \* \* \* \**

sie will uns in ein anderer Welt verführen----

BRYAN CYRIL THURSTON ARCHITECT RIBA / 3

03-09-2016

**Mail 27.8.2016**

SEITE ZWEI VON KUNST

Am 27. August 2016 um 09:16 schrieb Bryan Thurston

MIR will es erscheinen, dass es ist von Wichtigkeit, dsass meine Werke der visuellen Künsten, sind, wie auch ich für die archivierten Schubladen, gleichsam ihren Grab---- eine Aquarell der grüsster Kunstmaler alle Zeiten John Constable, darf man nur in äusserst gedämpfdes Licht ausstellen; dies dürfte als Slogan für mein Art gelten: dastellungen muss man nicht unbedingt betrachten sie sind entweder einfach da, oder wenn sie liegen in Schubladen eins archives haben sie, wenn sie wirkliche künstlerischer Substanz haben, so etwas wie ihre Eigenleben ohne uns, die Schüpfer diese Werke, sie brauchen uns nicht mehr, sie brauchen sogar nicht unbegingt gezeigt zu werden--- allerdings , wenn dies zuföllig der Fall ist warum nicht?

       Auch es ist nicht unbedingt gesagt, dass der Architekt bauen muss, denn er kann sich schon als solche bestägen in seine graphische Mitteln, wie der Fall Piranesi uns gewährt der in seine Kupferstiche wird sein wahrer Wesen offenbar, er, der nie einem Stein auf der Andere gesetzt hat, aer doch mit Recht heute to die Weltarchitekten gezöhlt wird.

        Man muss in der Kunst eigeweiht, einhetaucht werden--- stanislas Jerzz Lec schriebte "Menschen, die nichts mit dem Kunst zu tun haben, haben nichts mit ihr zu tun, klar?" Unsere Werke sind wie der Walescischer Dichter R.S. Thomas sagte: "sie sind da nur für die sehr, sehr Weniger, niemand hürt, liest, schat---- es ist einfacher ein Bankdirektor oder ein Popsänger zu sein, es bringt auch mehr Geld----"

Dies ist das Los der sccöpferischen Menschen; denn das Christliche fragt letzten Endes nicht unbedingt nach Erflog: denn der Erfolg liegt im Werk darin versteckt, ob von der Mode erkannt oder nicht erkannt ist.

**Mail 12.9.2016**

THE GO

OSTOS EPOS EINFACHHEIT ARCHITECTURE by BRYN for Archive

2016-09-12 13:33 GMT+02:00 Bryan Thurston

twas`in those not so far distant----is  ARCHITECTURE the TOOL of the HINDU gods ? ---- could be; for they seem for me to have down the largest part of my output! -- sometimes though I actually design and draw architecture in bed----thats is bcause i hardly ever sit; I am always lying down.... (and even for my art exhibitions in fact all the works must be hanged very low; the larger ones standing on the floor, so one needs in the gallery simple mattresses on the floor so that the so called spectators can llie down to take them in; to discover there quiet-filigree beauty---i hope!

in the magnificent Mother Of The Arts there is always, crouching up, esprit----ecology. knitted to theology----philosophy and above all to tectonics-----

so that it may resound in the cavities of the heart----notwithstanding its earth-bound epos----tranquil. of the 2stencil" of its creative working architect-artist!

only if drawn by hand can architecture transmit its emotional transparency; so that it is fitting to abide-sensually in those unspeakable places, spheres, abodes of the sublime---- therefore is architecture of necessity; it cannot be fused to trend to an over-instrumentation, and certainly not to luxury-shine---

it is only obedient to its own inner lying substance----then the true creative architect must transform a human need into a human-spiritual- fact----

\* \* \* \* \* \* \*

it twas`in those not so far off distant days, for me , bryan working in the architects`office of F R S  Yorke, E Rosenberg, C S  Mardall that great architecture dissolved into my hearts-brain; their clear-functional, yet beautifully designed, mainly schools, of poetic-scale----

it took so many years after for me to truly appreciate the guts and simplicity and importance of the YRM-architecture---- in-so-far that I am

"THE LAST REMNANT

of the 1950-1955

YRM-TEAM

since long acting under the signet -

B-C-T

bryan cyril thurston architect artist poet RIBA / SWB

12-09.2016

**Mail 20.9.2016**

HI DEAR DORA \_ hier PAGINAS 1 von CHIAVENNA für ARCHIV herzkich Dank alles liebe from US

2016-09-20 16:25 GMT+02:00 Bryan Thurston

by the RIVER M E R A we have what used to be a small Vevezia of Canals with Turbines- the great Architect Professor FREDY DRUGMAN (can you fing him and his architecture?) let free again some of these old turbines. lower down and you can walk over them om metal grids and spoi

t them and thewater below your feet--- well a large old interesting warehouse in this rather special area of CHIVENNA he built the new contemporey architecture of the BIBLIOTECA CITA DI CHIAVENNA partly into the old structure and partly outside as a wing onto it--- in the iside the old ceilings which were probably in a very bad state he intruced rows parallel of small not wide concrete brut barrel vaullts with rsj steel girds bwetween each vault and running parallel to the whole length of the room---- adjoinig to this part of the library in another facies of architectural expression are the ra

eading rooms etc with open timber truss construction- and at the end of this building wing Drugman of Milano has an open over roofed area in which a tremndous wine press is supported-flying as it twere! were!---

in the rest of the large old warehouse, a few years later the great Milano architect has re.modelled the complete interior of the building with clear and profound guts. that resound rather darkish but of magnifigence----

now in this area at its more western end in a new school of very different characteristic- i do not know who the architect is of this interesting building--- with red colour painted timmber elevation elements ansd slightt piched roof with hardly no protected parts --- it als has in a simo

illar architectural manner a half segmented round anney, could be an assembly hall--- so now

back to the most eastern edge piazza of chiavenna wher in the old castle with twin stone rounded towers are the town offices, where bryan quiet a long time ago found out a little about fredy drugman- This Piazzo of long stretched rather unusual ground form has at its western circumference a small palazzo with an open colonadde - and just behind in the front entrance garden to Palazzo Salis where darling Cecile and Bryan spend 4 nights from 19th October 2016 onwards

PAGE 1

**Mail 20.9.2016**

PAGINAS ZWEI CHIAVENNA

2016-09-20 17:12 GMT+02:00 Bryan Thurston

NOTE: Bryan thinks that architecturally the Pallo Salis in Chiavenna and in Tirano are architecturally for him nicer thantn the Palazzo von Salis in Soglio - perhaps because the Soglo

io one is in Switzerland and the other two in bonny Italy--- What is not nice is the ristoratanti of the Palazzo Sail Chiavenna =terrible uneatable food and expensive; i think this is a seperate part of the Palazzo hoving nothing to do with the beautiful B+B nicer part of the Palazzo Salis Chiavenna--- Now on the opposite side of the road (borth) is the magnificato piccolo IL CAFFEE of Eduard and Roberto which is exquisite for Capuchino Salate etc.

Now from the Piazza at this extreme eastern end of Chiavenna old town we walk all along the MERA on a flatish natural path as far as to the opening into the PARCO GIGANTICO (Rundhäcker-DRUMLIN = the most tremendous in the whole Alps-

Now back again at the East Piazza Piazzo Castello walk to the south and the one reaches the very most beautiful RENAISSANCE Monasteries in the whole of Italy = SAN LORENZO with an amazing, so beautiful 3 sided open coutyard, the 4thside has the entrance to the church and to the fabuloous Babtitry---- At the NNW corner of the cout stands the free standing so elegant, massive Belfry Tower----

Now lets go to the market place and the GROTTI ristoranti which are built into the mountain slope- many years ago with a temperature of minus 30 degrees centigrade Bryan made a watercolour of these grottos with almost frozen fingers - it is published in colour in my 1st Volume on Breaglia shortly I wrote a 2nd and both are available in a printed b?w printed box!

**Mail 21.9.2016**

GOOD MORNING DEAR D O R A pagias DREI of CHIAVENNA es ist auch ein klein Stuck Ergänzung zu meine Autobioghrafis for ARCHIV

herzlich Bryan

2016-09-21 9:05 GMT+02:00 Bryan Thurston

the whole chiavenna zone to the north of the il CAFFEE is a narrow, interesting LABERINTH of paths, passageways and narrow roads. small dwellings are reched twixt`high rubble walls, which are partly overgrown by hanging plants, small intimate gardens are tucked away for intruders, althiugh an intimate flow between the private and the half-public is here and now revealed----

so lets jump back to the log-stretched railway stazione building, where in days past the interesting UP-AND-DOWN-TRENO came from colico-- others still do it today----

and as bryan entered italy for the first time in his life, it was round and about 1952 AD together with my beloved first wife to be CLARA anna.maria (nee Grüninger- coming over the bernina pass to sondrio, going into a hotel which was not nice, so without saying anything to the reception we just left and took the up-and-down-treni further to colico and on to CHIAVENNA--- got out of the treno and entered the larde wide street which leads don to the old town----

now in those days in the middle of the road onne could have something to eat and drink--- and we both love-birds very rather hungry after our longish days journey from ponterina via sondrio ordered from the waiter sometihing to eat to eat and drink. i cannot m

remember what; but it was for me, bryan the first meal in italy--- so when we were finished the waiter came for ud

s to pay and we had just changed money into on those days lire and dear clara wanted to pay; but the waiter looked at me implying that i and not my beaiutiful lady must pay--- but clara had the money! and so I felt a money purse being from clara pushed to me under the table; and so I got into a terrific muddle, not ever before seeing italian lire so mans notes which i got out almost flying over the table to at long last correctly paying the bill!

---- ans o for the first time in my being i came to chiavenna with my darling future TO BE wife CLARA +

such is life: and this small event belongs to my

AUTOBIOGRAPHY------

**Mail 21.9.2016**

HI DEAR DORA \_ hier PAGINAS 1 von CHIVENNA fä

ür ARCHIV herzkich Dank alles liebe from US

2016-09-20 16:25 GMT+02:00 Bryan Thurston

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PAGE 1

**Mail 24.9.2016**

2016-09-24 15:21 GMT+02:00 Bryan Thurston

----rippling-water.over-stone---

open-bite with lines and areas firstly the copper platte in cadmium orange coloured:

then secondly with a hard-roller over rolling the plate with manganese blue natural pigment =

this plate-media print-process is called

changed colour viscosity

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*01*

*crystal clear mountain water-spring*

*trinkles on the*

*ROSS*

*summit pass on the island of*

*ARRAN*

*02*

*tis`there where a  wild-drystone wall, of black, white, silver clambers over a hillock;*

*sometimes with holes to let the gale force wind pass through*

*03*

*my friend alberto (bolliger) follows this clambering walling with his outstretched arm;*

*stating he thinks there on the opposite side of the valley; low down, almost at the bottom of the bare brae was a*

*settlement*

*0 4*

*the constant gurgling bubble silver water flow - dash at our feet;*

*evokes correlation to my art work, entitled*

*"rippling water over stone"*

*on the Ross the water ripple touches the drystone walling--- and bryan cries in the film which stefan kyburz then in 2002 made ;*

*THAT`S ARCHITECTURE*

*= touch the stone =*

*touchstones*

*bryan cyril thurston architect RIBA*

**Mail 28.9.2016**

HI DORA bin daran eine WINTER AUSSTELLUNG in LUMBREIN zu KREIEREN- Datum noch nicht ix- Es wöre wunderbar wenn ihr kommen könnt und eine Ansprache zur Ausstellung halten?

love from Cecile and Bryan

Am 28. September 2016 um 09:59 schrieb Bryan Thurston

Hi Gion-of-John-MAC-Tavish-of-the Harlech Dome. geauer from RHINOG FAWR----

Für meine MOSTRA in Winter 2'017 in Usteria Alpina Lumbrein ( Garla/ Dominique/Jeronimo-a-la-leornado da vinci/con architetto-Capaul di Ilanz

bearbeitete ich jetzt eine faszierende happening vor! VIER AQUARELLI dalla hauptsächlich die RUECKSEITEN Flügeln der gotische Flögelaltar in der Piccolo beutiful Kapelle NOSSADUNA in LUMBREIN--- auf die Röckseiten der Altare entdeckt man herrliche Werke, ein bisschen schwierig daran zu kommen, allerding bryan mit Hilfe seine hinu-götter ist es jetzt schon möglich ääää eben in allem will ich das scheinbare Unmögliche Möglich machen --- dies auch in Einklang mit der Christl-Abendländischer Kultur der KEINE TREFFUNG zwische Seele and Kärper kennt---- hierzu hinsichtlixh muss man m.E. alle Zeifel vällig beisetie lassen--- ALSO retour zur MOSTRA - sorry für diese Ablenkung----

Selbstverständlich Piz Aul----Piz Regina usw ¨stliche Bergseite spielt eine wichtige ROLLE---- diese absolute sublime, subtilität der horizont der Berkamme gegen, hoffentlich ehe eine betrübte etwas he und da vernebelte Himmel, wobei solche Nebel FLUX miss spontan in eine fortwährend. immerwechselde Wetter-Atmosphäre ins WORK IN PROGRESS eingflochten werden---- somit weisst man nicht genau wohin das Werk sich wandert!Ich dachte (Und dies IST EINE FRAGE AN DICH GION?) soll ich mit darling Cecile viola einen Tag vor einrichten der Ausstellung den an einem Samstag wird, schon am FREITAG zur Mittagszeit kommen- um AN ORT und STELLE einige Bergaquareele zu machen?? Vielleicht abe ist es dann in Winter zu kalt dafür?? Ich werde einige der Rahnen noch nicht mit Bilder versehen, dann kann ich sie in letzem Moment hineintun-- damit die Werke vibrieren in der GUTS der einheimischen- um aus dem Hüsli heraus zu bugisieren--- dazu wird es einige EXPERIMENT RADIERIUNG GEBEN----

NOCH EINE WICHTIGE SEHR WICHTIGE FRAGE AN DICH und AN CARLA Bitte sende mir bei Post in eine Karton Schachtel einige ehe kleinere Fundstücke aud der LUMNEZIA-- für OBJEKT ART damit ich sie in BOXEN wild montieren kann---z.B. Sand geroll von der kleiner Schlucht bei der San Rochus Kapelle Lumbrein, Alte und neue papier fatzen, kleine splitter holz, Stall oder kleine Eisen Stücke, Veruckte Sachen usw

C

VIELEN HERZLICHEN DANK

PS TREFFPUNKT ZURIGO AM ALBIS HB 9.30 am 12 OCTOBER 2016 AD

see you

herzlich Cecile and BryanMAC.RHINOG

**Mail 29.9.2016**

HI viva DORA

viva blenio lumnezia calanca valsetal hinterrhein viva la greina

LIEBE DORA Kennst Du jemenden der dieser Text aufs ITALIENISCH überstzen könnte - damit ich sie als Leserbrief an Tessiner Zeitzungen senden kann-

Bitt berichtete mir bald ob dies möglich ist oder nicht----

love from cecile bryan

Am 29. September 2016 um 09:33 schrieb Bryan Thurston

Liebe CARLA- hier der Text\_ Leserbrief für Gazetta Romontscha- herzlich Dank für übersetzung aufs ROMONTSCH und ca Anfang Mitte Oktober einreichen-Belegs Exemplare-

PARC-ADULA: seine Realisation von äussere Wichtigkeit für die Erhaltung eine Einheimischer Bergregion

Dergeplante zweite Nationalpark Parc Adula ist für die ganze Region äusserst  wichtig zur Bewahrung der einheimischen Kultur und herrlicher Landschaft. Es ist von essenzieller  Bedeutung und Wichtigleit für die einheimische Bergbevälkerung; und vorallem für unsere Kinder und Kinderskinder, damit in viele Hinsichthin ein Stück intakte, weitgehend lebensfühige Bergregion sie weiterhin in der Zukunft tragen und begeistern kann! Der Parc Adula gleicht dem grossen Brecon Beacons Nationalpark in Süd Wales, insofern das sie, wie der Parc Adula eine dem Landschaft und die büuerlicher Nutzung von verschiedene Schlutzklassel besteht.Dieser auch grossen Bergland in Süd Wales, welcher in den fünfziger Jahren ververwirklicht  wurde - waren damals viele einheimische sketisch oder dagegen. Heute aber sind die meisen froh; dann er hat ihr Bauertum nicht tangiert, im Gegenteil sogar ein bisschen gefördet. Zudem hat dier Park feinen, willkommenen. angemesseen Tourismus gebraucht.

Im Pac Adula kann man nach wie vor dort jägen in diejenige Gegenden wo es schon heute möglich ist. Das Weoden der Rinder und Schafe geht immer noch.allerdings sind allzu grosse Schafherden, von Seiten des Naturschutzes nicht erwünscht. da es noch event. mehr Wölfe anziehen könnte.

      Was die herrliche Greina-Hochebene betrifft, besteht vielleicht in weiteren Zukunft potential mit eine  Energiewende, doch die Gefahr ist auf längere Sicht der Bau eines Pumpspeicherwerks .  die notwendige sofortige Realisation  des Parc Adula würde sicher die Greina  noch viel besser  schützen!

       Mann muss sehen und verstehen, dass der Parc Adula grösstenteila  nicht wie der Scweizerische Nationalpark im Engadin ist. welche vorallem Forschungsgebiet ist. Wohl kann man und soll man im Parc Adula forschen, aber viel mehr muss er eben einen lebendigen, intakten Lebens- und Arbeitsraum für die ansässigen Einheimischen Menschen bieten, damit sie nicht abwandern mä

üssen!

       Ich habe mich früher wöhren 26 Jahren unermüdlich für die Erhaltung der Greina eingesetzt, meine Bemühungen wie auch jetzt! sind niemals gegen die Einheimischen gerichtet; im gegenteil, sie entstehen aus tiefer Liebe zur Volk und Landschaft. Napoleans Soldaten hat man zu Recht zurückgewiesen, aber diejenigen Menschen, welche euren wunderbaren Bergraum lieben, schätzen und fordern, sind wahrlich wohlwollend.

       Also liebe Bündner und Tessiner, steht hin für den Parc Adula!

Bryan Cyril Thurston Architekt RIBA SWB, Uerikon

**Mail 3.10.2016**

the cairngorms dear dora for archive you have so many scottish works

love from us

2016-10-03 8:31 GMT+02:00 Bryan Thurston

-----remote, relentless-wild----

----haven of desire--cairngorm

01

tis`of a shining, manganese blue-hue,

almost round-circular

STONE

02

oh beautiful-precous stone of my being

THE CAIRNGORM STONES

---och aye they are pretty rare, but  can be found

twixt`the rock-debri-splash

strewn on the vat n upland.

(leave them their where they truly belong!

mountain-plateau, on the summit of cairngorm itself and onwards to the west over the shoulder of carn lochan towards ben macdui----

03

those phallic-formed red cairngorm splitter-rocks, of all unforgettable forms,

trance the glory of the utmost-opem-refuge

04----

tis`so remote, away from the busy-horrible world of luxury; another, yet the true aspect of dwelling-life on this earth?

our true and only home, that many spoil and despise;

oh to take the almost tame dotterel in the cup of my

open-hand; and it will lie its egg of the new-born there----one of the so numerous

miracles of cairngorm-gloria in excelsis deo-glories----!

tis the comings:

the coming of

the miracle of the of the snow bunting!

05

as I almost stumble over the red-rock-splitters` on cairngorms summit, where some climbers ramble:

I cry out "watch out you might tread on this tiny-tame little bird!"-----a snow.bunting is creeping between the stones of life, practically almost unseen------

BRYAN CYEIL THURSTON ARCHITECT RIBA

**Mail 4.10.2016**

HI DORA es ist der Kampf der Glaiatoren- wo sind all die friedlichr Wagon-Rieter?

for Archive

viva PARC ADULA so wichtig für die Region für die Einheimishen und ihre Kibder und Kineskinde

love from Byyn and Cecile

TEXT FOR ARCHIVE gratitude

2016-10-04 9:52 GMT+02:00 Oscar Galli

Lettera di un lettore

PARCO-ADULA: la sua realizzazione è di enorme importanza per il mantenimento di una regione di montagna autoctona.

Il previsto secondo progetto « Piano nazionale Parco Adula » è di eminente importanza per la regione sia per conservare la cultura regionale

sia per il mantenimento di questo magnifico paesaggio.

É di eminente importanza anche per la popolazione del posto, cosi come per i nostri figli e i figli dei nostri figli, poiché essi possano godere in

futuro delle meraviglie di questi posti e esserne altresi entusiasti.

Il « Parco Adula » si puo’ paragonare al grande « Bracon Beacons Nationalpark » al sud del Galles che, come il « Parco Adula » si trova, per

diversi aspetti, sotto la protezione del paesaggio a utilità rurale.

Anche questa regione di montagna nel sud del Galles, la cui protezione risale agli anni cinquanta,  fu accolta con alquanto setticismo dagli

abitanti del posto. Oggigiorno pero’ l’opinione è cambiata data dal fatto che le loro attività di contadini non ne sono in alcun modo influite ma

anzi, esse ne sono persino avvantaggiate. Altresi il menzionato Parco porto’ un turismo competente, interessato e ben accettato.

Va aggiunto che nel « Parco Adula » la caccia rimarrebbe permessa, come oggigiorno già vien esercitata e anche il pascolo dei bovini e ovini

rimarrebbe garantito.

C’è da notare pero’ che gruppi troppo grandi di pecore purtroppo non sono ben viste dai protezionisti della natura, per il fatto che cio’ incentirebbe

l’aumento del numero dei lupi nella zona.

Riguardo il bel Piano della Greina, esisterebbe in futuro il potenziale per un ripensamento del suo sfruttamento energetico.

Il pericolo comunque a lungo termine rimane. Ecco perchè la realizzazione immediata del « Parco Adula » darebbe indirettamente anche alla

Greina una migliore protezione dello stato attuale.

E’ da vedere e capire che il « Parco Adula » non è da paragonarsi a un parco nazionale engadinese, che fra l’altro è zona di ricerca, ma

sopprattutto quale zona di vita intatta che dia lavoro agli abitanti indigeni, evitando cosi che questi emigrino in altri luoghi.

Per 26 anni mi sono impegnato instancabilmente per la preservazione della Greina. L’impegno da me donato non si riversa contro le genti della

zona ma esclusivamente sull’amore della natura, del paesaggio e del popolo che vi vive.

I soldati di Napoleone vennero fermati e scacciati, ma le persone che amano, apprezzano e rivendicano queste regioni montagnose benvenute

siano !!

**Mail 8.10.2016**

HI DORA MARTIN wishing you both a happy saturday sunday love from cecile bryan

2016-10-08 9:16 GMT+02:00 Bryan Thurston

Dear BUNDESAMT for C U L T U R E----since 15th May 1955 I have been engaged solely for the "Kulturgut" in Switzerland! So much of this vast output has been, as still is "verlorene Liebesmühe"---- wei my friend Berhard von Waldkirch. conservator Kunsthaus Zurich said to me ist is terrible how one goes around with culture her.

During 27 years in inverted comas, I did not sleep in a vast engagement contry a hideous hydro electric scheme and hydro-lake in the GREINA; an elevated mountain plain between the Grisons and the Ticino, The fight was won, on my and our part it was through the means of ART (a power which is here fully unrated), with exhibitions, happenings, music ( Julien Francois Zbinden, Armin Schibler+).

     Now at the age of 83 I am deeply engaged in the realisation of the 2nd Swiss Nationpark = parc--adula (you tubes). It is for "das Ueberleben der Schweiz, schlechthin und für die Einheimishen und für unsere Kinder und Kindeskinde"r of

UTMOST and URGENT IMPORTANCE. In November 17 villages of  the region around the Adula (Rheinwalhorn) have to vote for this parc--adula! ( SEE MY NEXT MAIL)----

Probably and unfortunately it is not Swiss.Like that the Government, for such a vital and important issue engage themselves for this country, with its beautiful mountain-scapes and great vernacular architecture ? ---- If not this cannot speak at all for the department of CULTURE; then through too much money, the strife for more and more money Switzerland is being completely spoilt with UN-ARCHITECTURE (there are off course thank our ever loving God exceptions e.g. my son Patrick Thurston Architect in Berne, Gion Caminada in the LUMNEZIA, Architect Professor  Ruinelli in the Val Bregagia----

That the "Bund" never sets itself in for a living-organic architecture of scale, modesty, ingenuity and beauty is a mishap; not even the ETH where my architectural output is placed in the archive, set in for quality in architecture; its on the opposite iin Great Britain, where the RIBA Royal Institute of British Architects do truly so much to promote in all the land regions good architecture--- the e.g. th old native-vernacular architecture od switzerland, of the various cantons is truly a magnificent enhancement of the landscapes---  Architecture Without Architects!

KIEBE D O R A ---meine WURZELN LIEGEN IN DIE BRITISCHE ARCHITECTURE AND MOUNTAINS----

WARUM?

love from US

2016-10-08 14:44 GMT+02:00 Bryan Thurston

*A RUTHER OVER-WORKING*

working-plan drawing for

CONCERT HALL LUCERNE (KKL)

by

BRYAN CYRIL THURSTON ARCHITECT RIBA / SWB

- THE ZEAL OF THIS NEW DESIGN, ONE OF MANY OVER-HAULINGS OF MY COMPETITION DESIGN

- WILL AND SEEKS IN A MORE SQUARE AND CUBIC GROUND FORM TO BE OF MORE INTIMACY THAN ALL THE OTHER PREVIOUS SUGGESTIONS

- SO UNUUAL AS IT MAY SEEM FOR SUCH A BUILDING THE INVOLVED-INJECTION OF ROUGH, LOCAL RUBBLE STONE WALLING, MAINLY OUTSIDE APART FROM A FEW MASSIVE COLUMNS SETS AN I, A FEATURE

OF STRONG ARCHITECTURAL BEAUTY; THAT IN SOMEWAY OR OTHER RESPECTS THE FACT THAT LUCERNE IS NEAR TO THE MOUNTAINS

- THE STONEWORK IS SOMETIMES PROPPED UP ON STILTS, SO TO SAY

AS "FLYING" BUILDING FRACTIONS HOVERING OVER THE LOWER SPACES OF THE FACADE

- LARGER PARTS OF THE EXTERIOR ARE IN FAIRFACED CONCRETE-BRUT; WHEREBY PREFABRICATED WINDOW AND INFILL-ELEMENTS ARE PRECISE AND RANDOM INTERSECTED

- LARGE AREAS OF CONCRETE-BRit INTERIOR WALLING FORM VARIED ROOMS; WHICH ARE OFTEN HOLD AND SPANNED TOGETHER WITH INTERIOR STEEL BEAM.TRUSS WORK, THEY IN THEIR CARE ARE STRUTTED BY WEBBED STAUNCHION-COLUMS; all PAINTED CADMNIUM ORANGE

- IN THE INTERIOR DESIGN OF MANY PARTS TIMBER PLAYS AN IMPORTANT ROLE; PARTLY FOR FLOORING IN BEACH AND PARTITIONS IN OAK FRAMES WITH GLASS INFILL.  CURVED SOUNDING BOARDS OF OKUME INDUSTRIAL PLYWOOD ARE AS WALL PANELS AND AS CEILING ELEMENTS SUSPENDED OVER THE CONCERT HALL FOR  CORRECT ACOUSTIC DISTRIBUTION

BRYAN CYRIL THURSTON ARCHITECT RIBA SWB 08.10.2016

**Mail 9.10.2016**

2016-10-08 9:16 GMT+02:00 Bryan Thurston

Dear BUNDESAMT for C U L T U R E----since 15th May 1955 I have been engaged solely for the "Kulturgut" in Switzerland! So much of this vast output has been, as still is "verlorene Liebesmühe"---- wei my friend Berhard von Waldkirch. conservator Kunsthaus Zurich said to me ist is terrible how one goes around with culture her.

During 27 years in inverted comas, I did not sleep in a vast engagement contry a hideous hydro electric scheme and hydro-lake in the GREINA; an elevated mountain plain between the Grisons and the Ticino, The fight was won, on my and our part it was through the means of ART (a power which is here fully unrated), with exhibitions, happenings, music ( Julien Francois Zbinden, Armin Schibler+).

     Now at the age of 83 I am deeply engaged in the realisation of the 2nd Swiss Nationpark = parc--adula (you tubes). It is for "das Ueberleben der Schweiz, schlechthin und für die Einheimishen und für unsere Kinder und Kindeskinde"r of

UTMOST and URGENT IMPORTANCE. In November 17 villages of  the region around the Adula (Rheinwalhorn) have to vote for this parc--adula! ( SEE MY NEXT MAIL)----

Probably and unfortunately it is not Swiss.Like that the Government, for such a vital and important issue engage themselves for this country, with its beautiful mountain-scapes and great vernacular architecture ? ---- If not this cannot speak at all for the department of CULTURE; then through too much money, the strife for more and more money Switzerland is being completely spoilt with UN-ARCHITECTURE (there are off course thank our ever loving God exceptions e.g. my son Patrick Thurston Architect in Berne, Gion Caminada in the LUMNEZIA, Architect Professor  Ruinelli in the Val Bregagia----

That the "Bund" never sets itself in for a living-organic architecture of scale, modesty, ingenuity and beauty is a mishap; not even the ETH where my architectural output is placed in the archive, set in for quality in architecture; its on the opposite iin Great Britain, where the RIBA Royal Institute of British Architects do truly so much to promote in all the land regions good architecture--- the e.g. th old native-vernacular architecture od switzerland, of the various cantons is truly a magnificent enhancement of the landscapes---  Architecture Without Architects!

DEAR DORA MARTIN WISHING HAPPY SUNDAY

text for archive love and gratitude Cecile Bryan

2016-10-09 9:24 GMT+02:00 Bryan Thurston

OH DU SWEATLANDIA HAST NOCH DIE SOEHNE JA

FRIEDVOLL

ZUR STREIT

no they never seem to complain

Boring on the ALP  RAMOSA Sie wollen sämtliche Bergbäche der LUMNEZIA (Lugnez) ins BLOODY STAUSEE ZAFREILA! fertige Blädsinn - REEIN ALLEIN AUS MORPHOLOGISCHE GRUENDEN--WIR SIND VOR DEM BUNDESGERICHT! aber eine Frage: hat das Bundesgericht Sweatlandia mehr Sinn für Wirtschaft oder für POESIE?----

NINNT DEN BERGEN NICHT DAS WASSER OFFENER LANDSCHAFT, DENN IHR NIMMT IHNEN DAS BLUT

WAREUM SETZT SICH NICHT DER SWB? SICH KRAEFTIG EIN

1) FèR DER GEPLANTER 2, SWISS NATIONALPARK PARC-ADULA (you tubes wirklich eine hervorragende Sache und

2) GEGEN DIE NUTZUNG DER LUMNEZIA BERGBAECHE?

---FACET:

WO SIND DIE FRIIEDLICHE WAGON RIETER? -- ES IST JA FèR UNS KUENSTLER ARCHITEKTEN ETC = DER KAMPF DER KLADIATOREN\_\_\_

OH Schweizer of Sweatlandia are you all sleeping? You are only there when you Kill the boys on Knabenschiessen- oder to run round a large bonfire on horses?

ICH WEISS DAS ICH MEISTENS KAUM EINEN ANTWORT BEKOMME VOM MEINE SWB FREUNDE!

VIELLEICHT DIESMAL--- ES GEHT UM DIE U

ZUKUNFT DIESES LAND!-----Ich persönlich meine man MUSS faktisch SOFORT alle Stauseen der Schweiz ABBRECHEN (dies würde Arbeit geben um die tote Boden wieder zu regenerieren und GLEICH ZEITIG SOFORT , nicht erst in 38 oder noch länger AUS DER ATOM--- Wie der ehemahliger Erzbischof vom Canterbury vor ein Paar Jahren an der DAVOS Economic Forum sagte=="Wenn wir etwas für die Zukunft tun wollen, dann MUESSEN WIR

HIEER UND JETZT TUN

- Er ist ein POET und mit BRITISCHER COMMON SENSE UND KLARKEIT APPELIERT ER AN UNS ALLE--- SO AUCH AM LETZER CHRISTMAS der Kerle (nicht einmal einen Papst!) sagte an die Richerer Industrieländer das wir Leben mit viel zu wenig VERATWORTUNG!!

Meine libe Freunde

siehe ihr mein EXCILE LEBEN hier ist weitgehend ==" VERLORENE LIEBESMUEHE"- Chrtistliches Engagement fragt letzten Endes nicht unbedingt nach Erfolg, ob von die Mode (der Trend) annerkannt ist oder nicht---denn der Erfolg liegt versteckt im Werk darin------ALL WE NEED IS ARCHITECTURE--- Patrick Thurston Professors Ruinelli und Caminada sind ein paar weniger Zeichen dass die MUTTER DER KUENSTE wieder neu geboren werden muss---- weg vom Luxus-Schein. èber-Istrumentation,---- hin wieder zur Organisher substanz mit BESCHEIDENHEIT, EECHTHEIT, FLIESS, SCALE, INGENUITY, KLARHEIT UND MUSIC

herzliche Grüsse, God bless from

BRYAN CYRIL MAC (THURSTON) Chartered Architect RIBA / SWB, Artist and want to be POET

then ONLY POETRY IN THGE FULLEST SENSE OF THE WORD CAN SAVE THE WORLD

also UMDENKUNG----UMSCHWAENKEN \_

M E T A N O I A-----

b r y an---c y r i l

We come from the mountains, from the mountains from whence cometh our help---- our feet HE will not let slide

Tel 044 9267718

AW: Life Everlasting ' TRUST FANTASY all " Zweifel. die nicht gut ist bei Seite wegwerfen

HI DEAR DORA MARTIN

TRUST VERTRAUUNG is in my opinion so vital so very important for us humans Greetings Happy Sunday with love God bless from

Cecile BRATSCHE and Bryan MAC

this for ARCHIVE thanks

2016-10-09 12:03 GMT+02:00 Bryan Thurston

-- The hdu says that nobody dies

Jesus Christ brought us Christians vey much further--- in that his words

"whosever beleiveth (trusts) in me will nit die but have life everlasting----

In Chirtian Culture there is no seperation between the soul and the body =

therefore in our Credo ? The ressurection of the body--- the shining impossible IS not only possible it is a deep truth-- E

We / I will again one day see our loved ones o

in body and flesh----

BRYAN CYRIL THURSTON CHARTERED ARCHITECT ARTIST WANT TO BE POET RIBA / SWB

sundayy 9th 0ctober 2016 AD

VIVA You tube Handel Dixit Dominus (after psalm 110) JOHN ELIOT GARDINER

**Mail 10.10.2016**

HI D O R A

Text to PLATE MEDIA for Archive

love from US

2016-10-10 17:16 GMT+02:00 Bryan Thurston

FERA CYRUL SALIMATA

The AQUARINT IS NAMED

LÈSCOTY

Picasso Le Corbisier Giacometti and the great Artist of the Plate-Media Stanley Willam HAYTER has all done works with thi titeö- As you realise Bryan speaks no French- I also did this Aquarinta also with titel LÈSCOUTG-- whats that noboby knew-- but I found out it is the Name of a River that flows through the Ardennes in Belgium and the Engraver STANLEY WILLIAM HAYTER HAD A HOLIDY HOUSE THERE ON THE BANKS OF THIS RIVER-- so all those illustrious artists Le Corbusier etc came ther to visit him in his holiday house. HAYTER is very famous for the whole PLATE.MEDIA TECHNIQUE saying that this Plate Media is at a dead end mainly only used for book illustrations- So he ground (an English Artist - I have a large book with all his wirk----his Atelier-Workshop in PARIS over the road then was Alberto Giacometie Atelier and he said we must go new experimental ways. methods in the plate media--- and so they all came to him Picasso Giacometti Le Cobusier Matisse etc and many lesser known artists- During the war he lefz Paris for America (somewhere=( setting up there further his atelier workshop for the plare media--- after the war he returned to Paris and opened it up again; working there with ithers into his high age--- He also undertook COLLABORATIVE work e.g. two artists working in the same plate (like a music dou) He worked e.g. with the great norwegian Artist who was so brilliant with the BURIN (Kupfersteckel)- He was himself so inpired that he also became a great artist with the BURIN (very difficult) He often made Stencil prints with two rubber rollers one hard one soft; and combined this with BURIN\_LINES---

This sheet is the only one in that colour--- so if I can find the plates (two on top of each other) thn you mii

ust come here to my press and then we can print (rather fifficultb butperhaps possible= a print for you----

love from Bryan

PS at moment I am still the HOUSEMAN looking as well I can to darling Cecile

love to you both Bryan

PS do you know your frame sit

zes?

2016-10-10 16:14 GMT+02:00 Cyril Thurston

Hi Bryan

we went to see ETH EXHIBITION: Great work!

I like the blue one. You don’t have one for me ?

lots of Love Cyril

Cyril Thurston

Managing Director, Acquisitions

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[http://www.xenixfilm.ch](http://www.xenixfilm.ch/)

**Mail 13.10.2016**

dear DORA gestern war eine grosse erlebnis in Architecture

love from US

2016-10-12 16:33 GMT+02:00 Bryan Thurston

Dear Stanislaus thank you it was great and inspiring this moring with you.

Gion and his students--- there seems to be no coincidents in our lifes (you and me= as I got home a book had arrived from my dear friend in south Wales Richard Sidwell why I prchase many excellent architecture-bi

ooks----

thetitle "Architecture in Scotlan\* with numerous RUINS-- You have set me flying again, because you rightly saw the iportance of ruins for my architecture; their new re.installment

- Also projects for coventry as a TRIBUTE to Spence; the demolishment of Einsiedeln and designing a new P

OPEN monastery and Abbey

- Building a BIASCA TICINO NEW TOWN. the integration of old and new

- and in so numerous designs for the re.modelling of old building substance and churches in the UK

This leads to the idea in fact I should (If I had the means) write yet another book: Entitled: " Architecture-Ruin and new contemporary r-.vitalisatio--- b Bryan Cyril T and Stanislaus von Moss?? sorry please forgive

I have only met you twice - the first time in Rämibühl which was all about the magnificent brtish PostWar ARCHITECTURE-- for me it is stiil a strife, of lets say impossibility back to those days of a JANE DREW Yorke Rosenberg Mardaa Basil Spence Architects`Co.Partnership Michael Scott Dublin-- Jack COIA and his two great partners ISI METZSTEIN + ANDY MACMILLAN all of Gillespie kidd coia architects

SEE IN YOU TUBE LESSONS IN ARCHITECTECTURE by Isi Metzstein and Andy MacMillan

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

I WOULD LIKE TO GIVE YOU AS A PREAENT THE DRY POINT WORK FANTASY ON COVENTRY CATHEDRAL--- For I feel with you it you be at the correct place- I do not know whether I can find the zicc plate here to print again there are so nummerous and the oeurve complesete of themy PLATE MEDIA works is over 3000 placed at the Brene Graphische Sammlung---

Would you sometime or other come to pick up this sheet

byr

e the way the Finissageof my m

small exhibition of Experimnet Radierungen is on Saturday 29th October 5 .. 5 PM see you

somewhere sometime

sincere wishes Bryan and Cecile viola

**Mail 13.10.2016**

2016-10-13 10:18 GMT+02:00 Bryan Thurston

BRYAN CYRIL THURSTON ARCHITECT RIBA / SWB

RUINS REGENERATED

WITH CONTEMPORARY ARCHITECTURE

BRYAN CYRIL THURSTON ARCHITECT RIBA / SWB

RUINS REGENERATED

WITH CONTEMPORARY ARCHITECTURE

c  LES EDITIONS B-C-T D`ARCHITECTURE / 2016

PROLOGUE

THE SCOTTISH POET HUGH MACDIARMID WROTE IN HIS POEN "ON A RAISED BEACH" THAT THERE ARE NUMEROUS RUINED BUILDINGS, BUT NO RUINED STONES;

AND FURTHER THAT STONES HAVE CONSCIENTIOUS, IF THOUGH EXTREMELY SLOWLY! IN THE VISIT VERSES HE STATES THE WE HUMANS LIKE THE STONES WILL ARISE; BUT IT WILL TAKE AGEONS----THIS OPPOSITE TO JESUS WORDS STATING THAT NOT TOMORROW, BUT TODAY WE WILL BE IN PARADISE: IF ONE OUTSTRETCHES ONES ARMES HORIZONTALLY; THEN AN THE END-TIPS IS THE ONE WORD AND THE OTHER AT THE OTHER END----NOW IF WE CLOSE UPWARDS OUR ARMS THEY MEET IN A HALF CIRCLE; PERHAPS THIS IS  ENTERPRISING-----

IN THE COURSE OF MY ARCHITECTURAL PRACTICE; IT HAS BECOMES OBVIOUS TO ME THAT RUINS HAVE HAVE OFTEN PLAYED AN IMPORTANT ROLE IN MY DESIGNING!

YESTERDAY ON THE 12th OCTOBER 2016, THIS FACT LAUNCHED WRITING THIS BOOK. IN MY CURRENT   EXHIBITION-DISPLAY OF ARCHITECTURE, ART-WORK, SKETCHBOOKS, BOOKS AND DOCUMENTS AT THE ETZ ZURICH, GRAPHICAL COLLECTION THE PROFESSORS GION CAMINADA AND STANISLAUS VON MOSS CAME BY

----STANISLAUS SAW IN A GREAT AMOUNT OF MY ARCHITECTURE THAT RUINS WERE INTRUDED, CHANGED WITH NEW ARCHITECTURAL INTRUSIONS; THUS FITTIN IN AN ADVENTUROUS MANNER A FUSION OF THE OLD EXISTING WITH NEW BUILDING SUBSTANCE! SUCH SCHEMES ARE NOT UNUSUAL IN GREAT BRITAIN BUT IN SWITZERLAND SHUNNED!

I HAVE; ESPECIALLY IN  THE LAZEST/LAST DECADE OF MY ARCHITECTURE DESIGNED MANY SUCH SCHEMES ON NEW INTRUSIONS IN RUINS----ONE COULD CALL THEM UTOPIAS: YET IN ACTUAL FACT I MEAN THEY SHOULD BE BUILT, UNDERTAKEN WHICH UNFORTUNATELY WILL NOT BE THE CASE

LARGER SCHEMES ARE E:G: FOR THE DEMOLISHMENT OF ALMOST THE WHOLE OF THE EXISTING MONASTERY AND ABBEY OF EINSIEDELN LEAVIN ONLY CERTAIN SMALLER FRAGMENTS OF THE EXISTING STRUCTURES, ESPECIALLY THE WHOLE AREA WITH THE STABLES. THIS IDEA/CONCEPTION WAS BORN AS MY BELOVED WIFE CECILE PLAYNG THE VIOLA IN THE CHURCH; IN A SCHUBERT MASS---- SITTING THERE, LISTENING IN A BENCH : I KEPT SAYING AND REPEATING TO MYSELF : NO SIR! AT HOME AGAIN I STARTED THE COURSE OF RE-DESIGIND THE WHOLE EINSIEDEN MONASTERY, CLOISTER AND ABBEY AS AN "OPEN" MONASTERY STRUCTURE; SETTING NEW  ZEALS E;G; LIVING QUARTERS FOR MARRIED PRIESTS AND THEIR FAMILIES; FOR THE PRIOR A DWELLING PLUS GARDEN ALSO FOR HIS WHOLE FAMILY. THE SCHEMS ALSO INVOLVED THE ORGANIC INTEGRATION OF E:G: A GLASS-HOUSE ART GALLERY,

MANY YEARS AGO AS THE WRITER AND POET  WAS AN ARCHITECT: HE PROBABLY AS THE FIRST HAD THE IDEA OF BUILDING A NEW TOWN SOMEWHERE IN SWITZERLAND----NUMEROUS NEW TOWNS AS SATILITES TO THE LARGE BRITISH CITIES : LONDON, GLSGOW, EDINBURGH, CARDIFF ETC WERE IN THE POST-WAR DAYS BUILT. ALTHOUGH NOT ALL WERE A COMPLETE SUCCESS; IT WAS TRULY A GREAT ACHIEVEMENT....IN THOSE DAYS WELL KNOWN POLITICS SET IN FOR THERE BEING ERECTED : E:G: SIR PATRICK ABER CROMBIE, LORD RAGLAN, THE SO PASSIONED EDINBURGH LADY : ELISABETH B. MITCHEL WHO ONE  MUST SAY WAS "MARRIED" WITH THE IDEA OF BUILDING A NEW TOWN, SHE TOOK A SCOTTISH GROUP TO THE SEE THE LONDON GARDEN CITIES OF LETCHWORTH AND WELWYN GARDEN AND ON RETURNING TO SCOTLAND : WROTE  SHE COULD DIE IF A NEW TOWN IN SCOTLAND COULD BE BUILT! IN FACT SHE ONE ONE OF THE DRIVING FORCES FOR THE BUILDING OF EAST KILBRIDE NEW TOWN, WHICH IS SITUATED NOT FAR FROM GLASGOW:

-----I HAVE DESIGNED MANY SCHEMES FOR A BIASCA-NEW-TOWN IN THE TICINO, INVOéVING THE BREAKING DOWN OF LARGER PARTS OF THE TOWN AND INTERSECTION NEW STRICTURES PARTLY PLACED IN COMPLIANCE WITH THE FEW EXISTING REMAINS OD "OLD-BIASCA (BORGO VECCHIO). THE NORTHERN AREA OF MY SUGGESTED PLAN, WHICH TODAY IS AN EXTREMELY MODEST AREA CRUSTED ALONG THE VIA LUCOMAGNO; WHERE ONLY A FEW BUILDINGS OF THIS ARE STILL STAND E.G. THE HOUSE GROUP NAMED "AI PALAZZI".MY CONCEPTION IS TO REVITALISE THIS ZONE, COMPLETING THE LONG STRETCHED VIA LUCOMAGNO, EVEN  PARTLY WITH "FLYING" LIVING STRUCTURE OVER A SMALLER GROUP OF OLD HOUSES, AS AN EXTENSION TO THIS AREA, WHICH I NAME +MEWS"; TAKING THE LONDON FORM OF SMALL, NARROW BACKSIDE ROADS SERVING ON BOTH SIDES THE HOUSING AND THEIR GARDENS, WHEREBY ALONG BOTH SODES OF THIS "PASSAGEWAY\* DESIGNED MAINLY FOR SOLAR-CARS ARE DIVERSE WORKSHOPS, ATELIERS, GARAGES. SO CAN THIS WHOLE NORTHERN PART OF THE NEW TOWN BE EXTENDED, MAINLY FOR MODEST-SOCIAL-HOUSING----ALONG THE VIA LUCOMAGNO OF THREE STOREY STRUCTURES : THUS REFLECTING A SO-CALLED "AMUAROTE"

TO HE EXTREME WEST OF THE

IS PLANNED ZONE WHERE AN EXISTING MOUNTAIN STREAM FLOWS  , MY CONCEPTION INCLUDES A LARGE BIOTOPE AND NATURAL TRUST AREA. BLOW THIS, THIS WHOLE NEW TOWN IS RINGED WITH A LONG NEW PSRTLY TOWN WALL OR/AND EARTH-WALL. HERE BELOW THIS WALL WOULD BE A FEW SMALL FARMS PLACED,

THE CENTRAL ZONE OF THE NEW TOWN WOUD BE THE CULTURE AREA WITH A LARGE MULTI-PURPOSE CULTURE CENTRE WITH MULTI-FUNCTIONAL HALL, FOYER, ART-GALLERY, RESTAURANT ETC- A LARGE PIAZZA IS HERE ALSO FLANKED WITH THE NEW LIBRARY AND IN ITS LOWER, WESTERN PART WOULD BE A SMALL WORKDAY-CHRUCH AS A CULTURE POINT FOR ALL PEOPLE! SWERVING ABOVE ON THE MOUNTAIN SLOPE, WHERE THE ROMANESQUE CHURCH SAN PIETRO STANDS IS PLANNED A NEW BIASCA CHURCH, NEMED "MADONNA DEELLA CINTURA"m, BOTH ARE REACEH FROM THE LOWER PIAZZA WITH A SMALL FUNICULAR,

THE WHOLE REST SOUTHERN AREA OF THE SITE IS OF VARIED FUNCTIONAL USAGE; INCORPORATING TOWER-LIVING-ABODES WITH HANGING GARDENS, UNITA D`ABITAZIONE, A MARKET HALL, SHOPS, SCHOOLS, ATRIUM HOUSING ETC;

THE EXISTING BIASCA RAILWAY STATION IS QUIET AWAY FROM THE MIDDLE OF BIASCA\_\_\_ BRYAN SUGGESTS THAT A NEW RAILWAY STATION FOR THE NEAT, SBB AND FOR A NWW SOLAR-MOBILE RAILWAY (WHICH I CALL AN UP-AND-DOWN-TRENO) PLACING IT ON THE OLD BLENIO RAILWAY--- THUS IT WOUD WITH VARIOUS "STAZIONE" SERVE PARTS OF HE BISACA NEW TOWN! IT WOULD ALSO AGAIN REPLACE THE BUSES THAT SERVE THE VAL BLENIO --- GOING AS FAR AS ACQUAROSSA.

END PAGE 1

Aw: SO BEAUTIFUL SO MENSCHLICH deep

2016-10-13 19:33 GMT+02:00 Bryan Thurston

YOU TUBE BERLIOZ NUITS JANET BAKER FRIEDERICKSTAT MARCH1972

amazing strong

do listen to whole with commentary of sir colin davies

**Mail 14.10.2016**

Aw: the craft, the joy of mutual understanding

2016-10-14 8:37 GMT+02:00 Bryan Thurston

*----such mutual understanding=*

*flourishes our beings----*

*01*

*twas`so wonderful, so amazing, so heartfully full of joy = for us three----*

*02*

*together / gion caminada and*

*stani = stanislaus von moss and me*

*----so with such mutual reflections. in great mutual all-sided understandings =*

*03*

*flourish!*

*04*

*they flourish in accordance with the beautiful piano music of francis poulenc----*

*05*

*such in our ever loving God^s guidance and care;*

*that we do not forsake each other;*

*we let play and interplay in feeling, utterances, emotions that all spiritually coincided---- epic, beautiful moments of our lives; that multiply -- making our mutual lives worth living---*

*no -- like in the song "night" by hector berliox, sung by the magnificent-immortal janet baker: a white dove sits on our graves-tomb; but no = we will never return to there again----*

*our sea.journey*

*takes us (we do not know where and what it is called) to our small-world = to our island where only love abides----*

BRYAN CYRUL THURSTON CHARTERED ARCHITECT ARTIST POET RIBA SWB

FRIDAY 14th OCTOBER 2016 AD

**Mail 15.10.2016**

2016-10-15 9:31 GMT+02:00 Bryan Thurston

*PAGE 02*

*continuation of RUINS pus new ARCHITECTURE*

*ITERMEZZO*

*oh 11th century norse cathedral = st peters church birsay (orkney)----*

*after the murder of MAGNUS, his body was brought to this tiny-beutiful church----in those days it did not take long to make a saint----*

*----*

*to his everlasting memory a art.installation will now be installed*

*DURING*

MY youthday as a young architect the 1951 "festival of britain" on the London South Bank was a  complete revelation to my architectural learning: capturing the varied possibilities that stecked in contemporary architecture! The BBC-radio called Le Corbusier to come and hold for the wireless a speach about this exhibition. L-C remarked that usually his does not like such large exhibitions, but this down by young architects, usually one gets grey hain or none at all until one receives such commitments; but wat these young architects have done here by the River Thames is amazing; and furthe Corbu says; this England with its tremendous trees, hedges, beautiful villages and churches----yes in fact I would like to become British----

\* \* \* \*

IN MY MINDS-EYE-VIEW I STILL RECOLLECT THE LONDON 1951 EXHIBITION, ALL ITS CONTEMPORARY STRUCTURES; BUT UNFORTUNATELY THE MAJORITY WERE BROKEN DOWN; ONLY ROBERT MATTHEW AND LESLIE MARTINs ROYAL FESTIVAL HALL REMAINED STANDING.

A LARGER PART OF THW WHOLE, THEN SOUTH BANK "FESTIVAL OF BRITAIN SITE IS TODAY DERILECT, NOT OVERBUILT---- SO THE IDEA, A CONCEPTION FOR THE BUILDING OF A CULTURE--SOCIAL ARCHITECTURE EVOLVED, AND IN MANY SCHEMES (SOME OF WHICH ARE PLACED IN THE "IDEAS FOR LONDON" ORGANICALLY EVOLVED. IN A FEW MY SUGGESTIONS INTEGRATED A SORT OF NEW ERECTIONS, REMINESCENT OF THE EXHIBITION-PAVILIONS OF THOSE SPARKLING DAYS! E.G. BASIL SPENCEs SEA AND SHIPS PAVILION = AN OPEN STEEL GRID CONSTRUCTION; BRYAN RE-INTRODUCING RATHER SIMILAR CONSTRUCTIVE ELEMENTS FOR A NEW  ARTISTS WORKING PAVILION, OR/AND REBUILDING A DOME RESEMBLING SOMEWHAT RALPH TUBBS DOME OF DISCOVERY; THIS AS  A LARGE CULTURE CENTRE. IN ALL THE VARIOS SUGGESTIONS A VIVID INTEGRATION OF SPACE IS MARKED BY A DIFFERENTIAL PLACING INBETWEEN THE BUILDING OF VARIAD PIAZZAS, PASSAGEWAYS---- NEW HOUSING, EVEN A LIVING TOWER ABODE WITH HANGING GARDENS, A NEW CINEMA CENTRE, ATRIUM HOUSING, MARKET HALL; SHOPS, CHURCH ETC. IN THE UNFORTUNATE BREAKING DOWN, AT THE END OF THE FESTIVAL EXHIBITION BYAN WILL THAT OUT OF THEIR DUST AND ASHES A NEW LIVING ABODE OF CULTURE AND SOCIABILITY SHOULD/MUST ARISE---- BUT AS IN SO MANY OF MY CONCEPTIONS OF THE LAST DECADE THEY      ARE NOT BUILT; IN FACT THAT SHOULD BE ERECTED!

OUT OF MANY BRITISH e.g. HMSO BOOKS ON MONUMENTS AND BUILDINGS, AS WELL AS FROM OTHER BOOKS ON THE VERNACULAR )MAINLY OF THE UK, PARTLY OF THE VARIED VERNACULAR ARCHITECTURES IN SWITZERLAND AND ITALY; AND BECAUSE ART DERIVES NOT FROM BEING ABLE TO DO IT, BUT FROM PILFERING AND FROM ADVENTURE--- IN TACING FORM THSE BOOKS PARTS OF EXISTING BUILDING; MANY OF WHICH ARE IN A RUIDED STATE; THEY COULD BE EXAMPLES OF OLD DWELLINGS; CASTLES; MANI

O HOUSES; CHURCHES ETC I HAVE INSTALLED NEW CONCEPTIONS, SOMETIMES EVEN MAKING ALTERATIONS OF THE EXISTING:

*FOOTNOTE:*

*AT THE CASTELL VECCHIO, VERONA CARLO SCARPA + ARCHITETTO INSTALLED WITH GREAT ADVENTUROUS GUSO/GUTS NEW INSTALLATION FOR ART EXHIBITION, E.G. IN THAT THE GOTHIC WIDOWS OF A WING OF THE "CASTELLO\* THE WINDOW FENESTRATION OF STEEL IS NOT IN KEEPING WITH THE GOTHIS, BUT A NEW STRIKING INVENTION.... THE END OF THIS WING HE BROKE DOWN UND BETWEEN THIS END AND THE SOUTHERN MASSIVE RAMPART STONE WALLING OF THE "CASTELLO\* IN THE THE THEN CREATED OPEN-AIR SPACE, SCARPA PLACED, ALMOST LIKE FLYING IN ROOM, ON A SMALL CONCRETE PLATFORM AN OLD SCULPTURE OF A MOUNTED HORSE FIGURE; THAT BEFORE WAS DOWN ON THE GROUND OF THE  CASTLE. COURTYARD*

MY NUMEROUS, MAINLY SKETCH DESIGNS, MANY OF WHICH ARE HERE ILLUSTRATED, WLL EXEMPLIFY THAT WHAT PRO CURRENTFESSOR STANISLAUS NOTICED AND REMARKED IIN HIS VIEWING OF MY EXHIBITION AT THE ZURICH ETH \*GRAPHISCHE SAMMLUNG" OF MY ARCHITECTURE AND ARTWORK = THAT IT SEEMS TO HIM (AND THIS WAS FOR ME TRULY A NEW FACET OF MY WORK IN PROGRESS) THAT RUINS  AS SUCH PLAY A ROLE IN MY APPROACH TO ARCHITECTURE!

DETAILED COMMENTS TO MANY SHEMES BY

BRYAN CYRIL THURSTON ARCHITECT RIBA / SWB

01

CHURCHES

*FOOTNOTE:*

*IT IS IMPORTANT TO NOTE THAT MY PASSION AND LOVE OF  CHURCH ARCHITECTURE DERIVES MOST PROBABLY FROM MY HOMELAND, BIRTH-COUNTY OF "SILLY" = from German, incognito with "selig\* ----*

*THIS IN TUNE AND TOUCH WITH THE MAGNIFICENT GOTHIC PARISH CHURCHES OF SUFFOLK AND THEIR TREASURES! E.G. THE BLYTHBURGH CHURCH "HOLY-TRINITY" THE SO-CALLED \*CATHEDRAL OF THE MARSHES": IN A CERTAIN MANNER THIS BEAUTIFUL EDIFICE RESEMLES A CONTEMTEMPORY "GLASS-HOUSE" WITH IN SO MAIFOLD WINDOWS ON THREE SIES AND WITH ALSO THE HIGH LYING CLERISTORIES. TYPICAL*

Aw: SEITE 2 RUINS and new Architecture BITTE AUSDRUCKEN danke

RUINS PAGE 03

2016-10-15 10:03 GMT+02:00 Bryan Thurston

*THIS IN IN TUNE AND TOUCH WITH THE MAGNIFICENT GOTHIC PARISH CHURCHES OF SUFFOLK AND THEIR TREASURES! E.G. THE BLYTHBURGH CHURCH "HOLY TRINITY" = THE SO-CALLED "CATHEDRAL OF THE MARSHES" IN A CERTAIN WAY (THIS BEAUTIFUL EDIFICE RISING OUT OF LOW GROUND, WHERE EARLIER EVEN THE NORTH SEA REACHED HERE FURTHER INLAND) RESEMBLES  A CONTEMPORARY "GLASS-HOUSE\* -- WITH ITS SO MANIFOLD WINDOWS ON THREE SIDES, WITH ALSO MANY HIGH LYING CLERESTORIES!*

*AS IN THE SUFFOLK CHURCHES VERY OFTEN THE OUTER CHURCH BUTTRESSES HAVE AN INLAID INFILL OF FLINT SPLITTERS, WHICH ON THE ONE FACE ARE OF GLOOS WHITE, AND ON THE OTHER OF JET BLACK, GLOSSY APPEARANCE.*

*ENTERING THIS SOLEUM BUILDING OF STILLNESS----THE WHITEWASHED WALLS CALL FOR REVERENCE; BUT OF A SUDDEN THE CRACKLE OF THE TREMENDOUS VISIBLE OAK ROO BEAMS BREAK THE SILENCE = AND THAT IS ARCHITECTURE, AND THAT IS RELIGION.*

THERE FOLLOWS NUMEROUS VARIED, PLAN DESIGNS ESPECIALLY FOR THE SOUTH WALES COUNTY OF GLAMORGAN THE ANCIENT AND MEDIEVAL EXISTING. BUT OFTEN ONLY REMAINING RUINS ARE A GOOD EXAMPLE FOR BRYAN TO RE-CONSTRUCTED. TO DEVELOP, SOMETIMES FOR NEW MEANS----TO ADDACT, CHANCE AND INFUSS WITH    EXCITING NEW ARCHITECTURE, OFTEN ONLY FRAGNENTS; BUT IN GENERAL THEY COINCIDE TO A GREAT EXTENT THE THEME OF THIS 1-OFF BOOK.

END PAGE 3

PAGINAS 4 RUINS

2016-10-15 12:29 GMT+02:00 Bryan Thurston

*RUINS*

*AN INTERLUDE WITH EXAMPLES OF EXISTING OLD STRUCTURES;*

*OFTEN VERY FALLING: SO THAT THERE COULD BE NOW AND THEN, THE OPPORTUNITY TO RENEW; RE-INJECT NEW ARCHITECTURAL SUBSTANCE; "FEINNERVIG" ;*

*NOT ALWAYS IN KEEPING WITH THE OLD; AN INFLATION, I MIGHTS SAY A INTRUSION---- YET ON THE OTHER HANS, AS BASIL SPENCEs EXAMPLE AT COVENTRY----IN THAT HE TOOK AND USED FOR THE NEW CATHEDRAL CHURCH THE SAME RED SANDSTONE THAT THE BOMBED ST MICHAELs  GOTHIC CATHEDRAL WAS BUILT OFF*

*=*

*A DARING AAND ADVENTUROUS UNDERTAKING !*

*SIR BASIL SPENCE + ARCHITECT FRIBA IS OF SCOTTISH BIRTH :*

*THUS COMPRISING HIS FEELING IN HIS ARCHITECTURES FOR STRENGTH----OFTEN EYPRESSED IN HIS "SCOTTISH USE AND INCORPORATION OF STONE = THAT STURDY MATERIAL FOR BUILDING IN THE HARSH, WILS, WINDY-RAINY SCOTTISH CLIMATE----IN FACT THAT STONE IN BUILDING IN SCOTLAND HAS MUCH MURE DURABLE AGAINST THE NORTHERN WEATHER-----*

-----

THIS LEADS: THAT I QUOTE THE NAMES OF SOME WILD-SCOTTISH RUINS; WITH SOMETIMES SOME DESCRIBING NOTES----

----

01    THE SCOTTISH BROCHS OF THE NORTHERN ISLES----they were circular rounded edifices, whereby the open reaches of the stone work tapered towards the inside: in so far they were erected as FORTIFIED living spaces; in the interior courtyard timber living quarters were built, one sees even today the holes in the inner circular wall into which the timber beams were intersected. The Walling is always of two cores with a large cavity space between, where narrow curved stone stairways lead to the upper floors and parts of these fortified houses = a sort of KEEP----

02    INVERURIE, ABERDEENSHIRE,  = A NORMAN MOTTE----the area of the top of the motte varied considerably in size, as did the area of the bailey.

03    DUFFUS CASTLE, MORAYSHIRE----the motte is seperate from the bailey by a defensive ditch----in  about 1300 a stone tower was built on the motte and a stone wall  replaced the timbered earthwork----

*FACET:*

*HERE AT DUFFUS CASTLE WE HAVE A VERY EARLY DATED EXAMPLE OF NEW ADDITIONS, CHANGES IN AN EXISTING OLD  STRUCTURES.*

-----

04   THE PEEL OF LUMPHANAN,  ABERDEENSHIRE = A SHELL KEEP ( BCT is in favour of "Shell-Concrete Architecture = see church profect for Onitsha, Nigeria =  not built; although it was my very best architecture design I ever undertook)!  SURROUNDED BY A DITCH AND A RAMPART----here Bryan probably  as one of the last ramparts of the 1950-1955 YRM Yorke, Rosenberg, Mardall   architect-team; could perhaps here undertake a larger "utopia" scheme for lets say, new settlements.

05    CASTLE SWEEN, KNAPDALE, ARGYL- =  the earliest stone castle in Scotland  = a KEEP---- the broad flat buttresses and the round arched entrance are characteristic  of Norman architectural work. There are here no windows , save in the small chamber on the wall-work. An open stair ascends from the inside of the courtyard of the keep to the wall-walk. High up on the inside of the wall is a chase which carried a timber floor around three -quarters of the courtyard.

(methinks it here could again rather like an incorporated ATRIUM living-abode?)---- VIVA JOSEPH HAYNs Andante----

*-----*

05    CRAIGMILLAR CASTLE , EDINBURGH - an interesting ruin which in my opinion would offer scope for exctitng new liveable intrusions---- this castle illustrates how the need for ADDITIONAL accomadation was sometimes met by attaching buildings to the original tower (see plan). These often formed a courtyard.

paginas 6 ruins

2016-10-15 13:22 GMT+02:00 Bryan Thurston

page 05  Bryan opens

A NEW CHAPTER

PHOENIX

AT COVENTRY

----

SO WELL I REMBER DURINY MY STUDEN DAYS AS A YOUNG INSPITED ARCHITECT THAT IN 1951

SOR BASEL SPENCE + ARCHITECT FRIBA WON THE 1st PRIZE FOR A NEW COVENTRY CATHEDRAL! HIS SO EXACTING AND BEAUTIFULLY HAND DRAWN COMPETITION PLANS IN PENCIL WERE AMAZING, A DELIGHT!

....ALTHOUGH THAT AROUND THIS TIME LE CORBUSIERs RONCHAMP CHAPEL WAS  IN THE MOUTHS OF CONTEMPORARY ARCHITECTS IN GREAT BRITAIN--- SPENCE WAS CRITISIZED FPR HIS IDEAS WERE        TOO TRADITIONAL IN DETAIL----

SPENCE THOUGH TOOK THE CRITIC TO HEART AND WITHOUT LOSING HIS INSPIRED TRADITIONAL, CONSERVATIVE "HALTUNG" ASKED FOR THAT TIME, LETS SAY THE MOST UNUSUAL ARTISTS TO UNDERTAKE GREAT ART-WORK IN THE CORES OF HIS CONCEPTION!

THIS IS SOMEWAY GIVES SIR BASEL MORE CREDIT FOR GIVING THEM TO A CERTAIN EXTENT FREE HAND--- TWAS`E:G: THE MINIATURIST ARTIST JOHN PIPER TO DESIGN AND MAKE THE LARGEST COLOURED WINDOW IN THE WORLD---AND THEN AGAIN JOHN HUTTON TO INSCRIBE IN THE GLASS\_ENTRANCE-WALL THE BRTISH SAINTS AND GEOFFREY CLARKE AND OTHERS TO UNDERTAKE 2o METER HIGH COLOUREED, ABSTRACT COLOURED GLASS WINDOWS A TREMENDOUS FEAT!

*"ONLY A FOOL WILL BUILD IN DEFIANCE OF THE PAST: WHAT IS NEW  AND SIGNIFICANT MUST ALWAYS BE GRAFTED TO OLD ROOTS THE TRULY  VITAL ROOTS THAT ARE CHOSEN WITH GREAT CARE FROM THE ONES THAT MERELY SURVIVE-*

*. AND WHAT A SLOW AND DELICATE PROCESS IT IS TO DISTINGUISH VITALITY FROM THE WASTES OF MERE SURVIVAL, BUT THAT IS THE ONLY WAY TO ACHIEVE PROGRESS INSTEAD OF DISASTER-*

*BELA BARTOK*

*see CONTINUATION OF THE COVENTRY PHOENIX*

HI DORA CONCLUSION RUINS with love

Bryan

2016-10-15 17:08 GMT+02:00 Bryan Thurston

Dear Stani----- I am so sorry and wish you the peace for your work-- Coventry is one FLOW

so you only ge thist last page which is short----   greetings---- bryan---- see you then in November----

C O N C L U S I O N

\*. . . . and for myself? The cathedral is still incomplete, there is still hope that for me the vision will in fact become reality. I have not yet seen the tapestry in position, the floor uncovered. I have yet heard the resounce of boys`voices with the organ. I have not yet seen the slanting beams of ruby and gold fall on the altar during a celebration.

Perhaps it is better this way : perhaps reality can never equal the picture I see as I write and that I saw at the beginning eleven years ago. But this picture persists. through swelling mists of turmoil and crisis

BASIL SPENCE IN " PHOENIX AT COVENTRY"

THE END

declared ready for print, Uerikon Saturday 1 5th October 2016

2016-10-15 14:51 GMT+02:00 von Moos Stanislaus

Dear Bryan,

many thanks for another avalanche of mails.

Coventry and all you write interests me enormously. But each of your “PAGINAS” makes something like 5 pages in print., i.e. 20 pages of reading in total. I have to put it aside to a peaceful moment and must go on with the work that is on my table.

I hope you understand.

I shall look into the dates you mentioned for a meeting, but best for me would be after mid November.

I am sorry to sound so busy - but you are OVERWHELMING!

Have a good weekend!

Stani

I am DREAMING of your Coventry Radierung. And I am THINKING of a publisher for the RUIN book!

On Oct 15, 2016, at 1:23 PM, Bryan Thurston <[bryanarchitect@gmail.com](mailto:bryanarchitect@gmail.com)> wrote:

COVENTRY PAGE 6 on COVENTRY I HOPE WILL FOLLOW SOON

but its SUNDAY so lets try to take it easy? as Bertrand Russel Said To do NOTHING is difficult for the ----

**Mail 16.10.2016**

Aw: AYE OCH AYE HI HOY you two birds 1)Dotterel the other a SPIPY-SPIPE

HOY DORA MARTIN WISHING A HAPPY SUNDAY love from US for Archive

2016-10-16 9:03 GMT+02:00 Bryan Thurston

Dear MARIA O FRANCESCO

LETS PERHAPS VIELLEICHT EVENT WITH YOU TWO

OGGI TODAY?

MAKE A s m a l l OUTING?

e.g. to somewhere where the mountains have a bit of snow- not down in the valleys

e.g. Behind Einsiedeln / Ins Glarnerland

or

perhapsHINTERE NECKERTAL

or where YES? OR NO?

or

you VISIT DEAREST CECILE AND bryn MAC HERE TODAY in HEIDENMOESLI ?

love kisses hugs cuddles God bless

from SHEILA BRATSCHE and bct of the regeneration of RUINS - wow

By HECTOR BERLIOZ

a white dove sits on the tomb

BUT

we never go back there again- because we go after we have gone from this life to OUR SMALL WORLD - an ISLAND WHERE ONLY LOVE DWELLS: PS there are diferent lives

1) City Life 2) Urban Life 3) Vorort Life 4) Nomad Life (for the competition I did for Edinburgh some time ago (I had the best scheme as always but did not win) I placed an OPEN FRAME STRUCTURE either in Concrete or in Steel and then one would arrive with their LIVING HUT and their WORKSHOP HUT--- then they would be haulded up into the structure; slid in and the water, electric, sanitary connections would be made--- then if one lets say from Scotland to the Harlech Dome in Wales wished to be transfered, moved then      this would be a NEW KIND OF NOMAD LIFE to be then moved and installed in another open tructure e,g. at LLANBEDER in the Harlech Dome)

but there is another kind of life

5) ISLAND LIFE--- this doeG not necessarely imply an island, it can---but it is our personal SMAL WORLD, of which I wrote above - Yes Me and God--Love--TO BE--- just simply then as the late Le Corbusier said 1) He prefers  Individuality to the "Gemeinschft" although individuality is a FEVER-PRODUCTION--- my dear "Schwager" THEO GUBSER + did not like those then modic half round churches wherein the people was forced to take part in a church sernice - this being the "ausdruck" of the COLLECTIVE--"Gemeinschaft"- missing in such church architecture are colums behind which the "poor-sinner" can hide--- then the distance to God to the mystical centre (the altar) in a deep religous need---- see Moses in the bush----True "Geminschaft kann nur gedieh wo ein weitgehend FREIHEITLICH atmoshäre\* reigns`

This what I call ISLAND LIFE WHERE ONLY LOVE ABIDES is      a fact it is also  our DAY DREAM which WILL become reality; which have here and now already behgan in our mutual lives for us TWO-LOVE BIRDS OUR HOME IS OUR CASTLE

Sheila and Bryan Cyril (Thurston)

Sunday 16th October 2016 = last day of my exhibition Architecture Art Work in the ETHZ GS

**Mail 21.10.2016**

hi d o r a with fond love to you from us

2016-10-21 8:37 GMT+02:00 Bryan Thurston

*----our SMALL WORLD---*

*our small world is an place of love, beauty, joy----it is our ever quesf for ISLAND-LIFE!*

*where it in eternity; in the ressurection of the soul and body,although momentary for us two-love-birds not known, it is not necessarely an island; could be. can be TO BE; it is according to the immortal singing of JANET BAKER in \*nuits" from HECTOR BERLIOZ not our graves----because we will never return to them again! this island is a small place = of our small world where we dwell everlastingly with those who are close to us----*

*bryan cyril and cecile /thurston)*

**Mail 26.10.2016**

2016-10-24 17:20 GMT+02:00 Oscar Galli

Lettera di un lettore

PARCO-ADULA: la sua realizzazione è di enorme importanza per il mantenimento di una regione di montagna autoctona.

Il previsto secondo progetto « Piano nazionale Parco Adula » è di eminente importanza per la regione sia per conservare la cultura regionale sia per il mantenimento di questo magnifico paesaggio.

É di eminente importanza anche per la popolazione del posto, cosi come per i nostri figli e i figli dei nostri figli, poiché essi possano godere in futuro delle meraviglie di questi posti e esserne altresi entusiasti. Il « Parco Adula » si puo’ paragonare al grande « Bracon Beacons Nationalpark » al sud del Galles che, come il « Parco Adula » si trova, per diversi aspetti, sotto la protezione del paesaggio a utilità rurale.

Anche questa regione di montagna nel sud del Galles, la cui protezione risale agli anni cinquanta,  fu accolta con alquanto setticismo dagli abitanti del posto. Oggigiorno pero’ l’opinione è cambiata data dal fatto che le loro attività di contadini non ne sono in alcun modo influite ma anzi, esse ne sono persino avvantaggiate. Altresi il menzionato Parco porto’ un turismo competente, interessato e ben accettato.

Va aggiunto che nel « Parco Adula » la caccia rimarrebbe permessa, come oggigiorno già vien esercitata e anche il pascolo dei bovini e ovini rimarrebbe garantito. C’è da notare pero’ che gruppi troppo grandi di pecore purtroppo non sono ben viste dai protezionisti della natura, per il fatto che cio’ incentirebbe l’aumento del numero dei lupi nella zona.

Riguardo il bel Piano della Greina, esisterebbe in futuro il potenziale per un ripensamento del suo sfruttamento energetico. Il pericolo comunque a lungo termine rimane. Ecco perchè la realizzazione immediata del « Parco Adula » darebbe indirettamente anche alla Greina una migliore protezione dello stato attuale.

E’ da vedere e capire che il « Parco Adula » non è da paragonarsi a un parco nazionale engadinese, che fra l’altro è zona di ricerca, ma sopprattutto quale zona di vita intatta che dia lavoro agli abitanti indigeni, evitando cosi che questi emigrino in altri luoghi.  Per 26 anni mi sono impegnato instancabilmente per la preservazione della Greina. L’impegno da me donato non si riversa contro le genti della zona ma esclusivamente sull’amore della natura, del paesaggio e del popolo che vi vive.

I soldati di Napoleone vennero fermati e scacciati, ma le persone che amano, apprezzano e rivendicano queste regioni montagnose benvenute siano !!

Popoli grigionesi e ticinesi, approvate uniti il progetto « Parco Adula » !

Bryan Ciril Thurston

Architetto GSMBA

Heidenmösliweg 19

8713 Uerikon / ZH

**Mail 27.10.2016**

dear d o r a ein greina gedicht für archiv danke love from us

2016-10-27 9:51 GMT+02:00 Bryan Thurston

----COROY----mountain-stream--valley----

01

what wonderful, remote water source from the snow field-patches of PIZZO COROI (celtic name meaning the corner-crown of there where the greina is covered in mis)

02

----it shudders all explanation; to delve down in slow meander;

twixt`

quartzite stripped stone-boulders-----so randomally scattered----debris of the zone ultrahelvtic-liassic-coroi-serie----

03

----and then to startle and amaze : small crowds-groups of scottish thistles servive

----standing:

04

viscosity-wild-erupeted! in a fusion of mighty-ness; further down by CRAP LA CRUSCH (ör de termin) this beautiful small-mountain-water---- flows through a magnificent miniature gorge ("klus") ----a-winding. to enter further down the rhein da sumvitg.

BRYAN CYRIL THURSTON CHARTERED ARCHITECT RIBA / SWB 27-10-2016

**Mail 28.10.2016**

dear d o r a viva la greina für archiv danke love from us

2016-10-28 11:02 GMT+02:00 Bryan Thurston

---its gone, i do not hope for all eternity? = GLATSCHER DA RIALPE---

FOOTNOTE:

"bloody" cars, planes etc.

have destroyed completely

----so bizare-cracked, or but splinted rising, piled on high-slabs of liasic-rocks:

LUNGADERA

it runs and petters out in fan-shaped

SOLIFLUCTION

wind, but mainly frost erosion has made that the lower thinly-vegetated slopes have slipped- flooded over each other

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

find a gap, at the extreme northern end of the lungadera spires, where a very stepp and narrow track leads upwards----

\* \* \* \* \* \* \* \*

---trap on further over spongy artic-sedge grass

to reach the foot of the long western ridge of

PIZZO COROI

for  bryan I spell coroi ---- coroy!

\* \* \* \*

----sprawl. a sort of quarrel along quiet a way, finding on parts the terrain over strewn with fine quartzite splinters----then to decide either to take the eastern-south ridge or the direct eastern ridge further upwards?

----well the S:E: ridge means descending quiet a bit to clamber up over steep scree, the E, rdige is straight forward, but involves a small tricky piece, where a snowfield adheres steeply to the verge of the rocks----

\* \* \* \* \*

---my gosh from  PIZZO COROI (2785.1m) summit crown what a undulation of slate ridge, way over to the west-----over onto the summit of

PIZZO MARUMO (2790.1m) ---

--slowly, rather slippery down, over milliards of limonite patched rust slate-slabs of the liasic-ultrahelvetic-coroi-serie =

often there where a slate slab has laid for a long time on top of another. when the upper one is lifted up by hand: then

RUST-RINGS are exposed!

----one reaches in this chaos of slate two tiny mountain lakes *(lochans`)* of manganese blue-greyish colour--- and descending down to the upper lake the tongue of a small glacier

= GLATSCHER DA RIAPE---

so lost-verlorn in the midst of an immense lonely--solitude---

away from all haste. in our "small-world"----the only world that we ever had. have, or will have--- and yet the gem-glacier is no more---but have trust: our ever loving God will re-instablish it, as he will us---for all our day-dreams : will beome true----

\* \* \* \* \* \* \*

now: to find a way down from this high elevated sort ot of mountain terrace??--- we find an extremely steep passage-gap. twixt`rocky-spurs trenching our way down towards the depths of t

PASSO DELLA GREINA----

gratitude and gosh! to spy the whole geological rapture-rapisode for a long time a secret----through the middle of la greina are three sheets of autochthonous trias rocks, a glittering band of white, slight grey-yellow rocks resembling an age old primitive fortress, built of RAUHWACKE `

a swiss form of dolomite--- to the north of this west-est rock-swell of thin apeture, because when the folding of the tectonic sheets in la greina took place, these so brittle autchthonous rocks adhered, like cement to the nothern lying eastern gotthard massive,ortho-gneiss; whereas the southern lying sheets of the the lias, where completely removed away, and over-turned----so that the older lias is now in a long almost

straight line of visibility. in contact to the younger tectonic layer of the trias and the younger lias  has been transported in an antisyncline a few kilometres to the south near the

ALèPE DI MOTTERASION.

BRYAN CYRIL THURSTON ARCHITECT RIBA SWG 28-10-2016

**Mail 31.10.2016**

FOR ARCHIVE VIVA LA GREINA VIVA PARC ADULA WE NEED A

MIRACLE!!!!

herzlich cecile bryan

2016-10-31 15:19 GMT+01:00 Bryan Thurston

*----there :  bryan and tarcisi+ sit----*

*on a so un-inmagible beautiful triangle*

*of cushion-moss:s----*

*it is fan-shaped, diverted by miniature water channels, running and dividing our L-C nature-sofa-bedding!*

*----*

*there: a little bit below the pass path over the passo della della greina,*

*and looking down to the so lyrical mountain winding stream =source of the*

*PIANO DELLA GREINA*

*----*

*and suddenly a helicopter hovers out of swelling mist and lands (\*bloody-hell") some many yards away from us two artists, who in the process of watercolouring; before the helicopter actually  lands -- bryan goes mad jumping in the air and waving with his arms--so as to say: do not land on this precious moss-seat of which my loving God prepared during "ageons" for us artists! ---- so they have landed and from the newspaper want to make an interview with us--- but finding us two, for them madmen, they dared themselves not to come to near to us: so they just took some photos and flew off----away----*

*---*

*now peae and stillness reigned.*

". . . .and there was a stillness in heaven for one half an hour"

*WE left our GREINA-bed running downwards. on way to the lower magnificent piano della greina----so that in high speed we managed to jump over the numerous water-arms :*

*source waters of the camadra-river: the last "over passage" we took of our mountain boots to wade the ice-cool, to land on the northern  lush meadow-side of the "piano"----*

*MUSIC-INTERMEZZO*

*of water rush over sand---a ripple, slight, soft to quench; not only thirst but  the poetries of our souls----above to the south  a tremendous nature- made arch of the trias sediment--- so daring to walk over!*

*----now the real greina-adventure really starts,  putting on our boots after re-crossing back to the southern water-flow-side, which now is gradually becoming larger and less wide---we follow  steeply down on a tiny, not wide, but extremely narrow sort of track; tis slipptry. our feet we try to fasten, down onto this dark, deep dark orange GRIT----to grip our way ever downwards, then under overhanging  high triassic cliffs---down further over (no----no path more is to be found) gigantic fallen boulders which stem the way, some lay in the mountain stream--- these rocks stem from the northern side of the passo della greina; from the eastern dropping ortho-gneiss of the gotthard massive*

*----like a miracle, especially for bryan i eventually reach much further down the pathway which comes up from val caminada, which we there we leave to dwell the nights sleep in the camona scaletta.*

BRYAN CYRIL THURSTON ARCHITECT 31-10.2016

**Mail 4.11.2016**

with love

2016-11-04 16:43 GMT+01:00 Bryan Thurston

THESIS ARCHITECTURE 2016

\* \* \* \* \* \* \*

02 CHURCH

IN great Britain they hit the skyeline /

stanzas 1

the belfry towers; so sculptured in turrets----stand seemingly on those wild outcrops of the wild: an inexplicable array, trying as they sometimes do, to match or even perhaps over-creep the tall trees of the english lanes-----

*NOTE:*

*the tremendous elms*

*have vanished!*

we cannot stump them; although the boston. lincolnshire boston church has a famous late gothic tower, named the STUMP!

stanzas 2

ME not worthy of their glory! ---- these beautiful and intimate gothic parish churches, so widespread were in those old middle-age-days erected to

*The Glory Of God*

stanzas 3

i cannot tell enough the immense spell these sharply, even pivoted edifices evoke: just take when one goes over to the southern side of the winding river alde; reaching the lonely, so remote, suffolk church at

IKEN

----but possibly

it may be better to look over the river from somewhere along its northern banks----- and there amazing beautiful and forlorn,of lost

trees and over meadow--- I see, even now as I write: a glimmer-glance of that iken-tuurret, battlemented belfry stone-tower - a miracle of architecture; and of what architecture can do!

stanzas 4

. . . . and yet my contemporary manifest; leads to the "most beautiful architecture of the whole world" = BASIL SPENCE +

COVENTRY CATHEDRAL

it is so intricate in a great festoon that in its subtile; in every detail of the exterior fortress of the church; and of an interior space with finest-filgree columns carrying hexagonal timber slated vaulting----

stanzas 5

gosh the guts of basil spence`s remnants of a church are a magnificent display of the massive; sandstone walls of the outer elevations in contrast to the filigree interior of homeliness----

stanzas 6

---so when, on tip-toe to enter from under the concrete canopy, passing through the vast glass-wall, wherein john hutton with rotating "meisel\* some of those, so illustrious, british saints--- depicted hat---- on the immediate inside stone flooring is engraved

*"THIS CATHEDRAL BURNT TO THE GLORY OF GOD"*

. . . and yet "out of the ashes" the new stands----and here we stand still: then on both sides of the nave the slanting 20 metres high walls are rendered and painted

DARK GREY

----only when one strides on altar-wards and looks back are seen the magnificent, also 20 metres high coloured glass windows in pairs---

colour flashes, dashes onto the stone slab.floor!

A NEW CAPTURE OF CHURCH

stanzas 7

is it my vision? my conception for the future of CHURCH ARCHITECTURE!

---well as my friend the swiss composer of lausanne: julian francois zbinden said or wrote to me:

"DER MENSCH WIRD WEINEN UEBER SEINE VERLORENE EINSAMKEIT\*

---as so arises again the urgent need for where

"THERE WAS A STILLNESS DURING HALF A HOUR IN THE HEAVENS"

a place---a refuge where just simply God and me is----away from all distraction. over noise, stress and strife---

sO that in this sense bryan has designed so numerous churches which have never been built; although this would be a calling for me to erect them---

only our little tiny church high up in the val blenio. ticino over pontovalento--- we with our own hands saved this sublime church from the absolute decay----

LITANY

MADONNA DELLA CINTURA -- ORA PRO NOBIS

 -- PRAY FOR THE MOUNTAIN SHEPHERDS, THEIR SHEEP, THEIR BORDER COLLIES----PRAY FOR ARCHITECTURE, ART, MUSIC, POETRY----

ORA PRO NOBIS ; FOR FRIENDSHIP; CHARITY; BEAUTY AND LOVE

BRYAN CYRIL THURSTON ARCHITECT RIBA / SWB

ALL SAINTS 2016

**Mail 25.12.2016**

for archive

happy 2017 from Sheila and bryan-skirrid

2016-12-25 10:08 GMT+01:00 Bryan Thurston

*----do not slide the SKIRRID----*

STANZAS 01

*one can if one wants slide it; its so sliperry-sliding*

*STANZAS 02*

*and yet bryan hopes the HE will not let   us on our upward-scramble-way neither slide nor slip----- a sip of either monmouthshire mountain water; or even a wee dram of Brecon-Beacon whisky is perhaps allowed--- but not to much: then*

*STANZAS 03*

*the undulated ridge-line of the beautiful SKIRRID FAWR has "TO BE" (God) traversed and conquered: twas` there high up up---- it knocked bryan with the question '*

*STANZAS 04*

*methinks : (or perhaps better said?) twas`up there I think twas`in my Celtic- life-span there were some sort, or kind of buildings (or structures) from time to time. placed at intervals on this Skirrid-ridge--- perhaps Richard Sidwell of his Llanfapley Mounmouthshire books on Architecture and Related Subjects (internet) knows of these in far back older times ?*

*Well Richard can. I sincerely hope, also set this important question at the next, probably early january 2017 Fig-Tree- Cafeteria meeting in Abergavenny--- it is so urgent for our new book : "RUINS and their REGENERATION" by Professor (Stani) Stanislaus von Moss and Bryan Cyril Thurston--- it is also a pity that dear Stani L-C and Bryan-Skirrid will not be there!*

*STANZAS 05*

*We have to make almost scientific investigations into the question of the SKIRRID, essential for our new book! Richard: can you kindly tell us are there on the whole of the Skirrid any old remains ? (e.g. Ruins etc) up there on the ridge? or on the lower slopes of the hill-scape?*

*BRYAN CYRIK THURSTON ARCHITECT RIBA / SWWB*

viva dora martin in 2017

for archive love from cecile bryan

2016-12-25 12:57 GMT+01:00 Bryan Thurston

----LLANDDEWI-SKIRRID----

STANZAS 06

the Skirrid-mountain looks different from all sides;

its nomenclature sounds like one of the famous five, with an air of mystery----

STANZAS 07

once with an Iron-Age Fort and later a Church;

dedicated to St. Michael----

STANZAS 09

the remains of both can still be found !

CLOGGED with tales of Angels and demons :

therefore the Skirrid is called "The Holy Mountain"-----

STANZAS 10

The real name is YSGYRD - ysgyrd means SLIT -- divorce between its two heights of Skirrid Fawr and Skirrid Fach-----

Its highest point is 1595 feet above sea level (461m)

BRYAN CYRIL THURSTON ARCHITECT RIBA SWB

CHRISTMAS DAY 2016

(see book: SKIRRID BOOK of POEMS y OWEN SHEEN

(which unfortunately I do m

nou have!)

**Mail 28.12.2016**

gedicht für archiv danke bryan

2016-12-28 11:43 GMT+01:00 Bryan Thurston

-----the miracle of Glen Iorsa-----

CANTO 01

somewhere in the depths of its waters;

in the evening mellow-light of undulation.

there is somewhat hidden :

*poetic vision*

*tale of winding river*

*meander*

*flashing*

translucent-clear, its mossy banks and artic sedge *grass braes*

*slumber*

*quiet of*

*the world*

so utter lonely and remote like a lost phantom of desire

lies embedded the surfacs sheen of Loch Iorsa

CANTO 02

there where the nomenclature of Iorsa

sparkles, o poetic muse - unforbidden :

*stepping stones*

*shielings*

*hut circle*

*tramsmit*

the awaking entrance to the Iorsa alluvial glen

oh follow the glory of wild mountain bog-moor

where wheatear roam the stone strewn upland names *\_Beinn Lochain (228m), cnoc a`Choie Mhor,Sail Chalmadale, nocreacBeinn NuisBheinn Breac,*

*Lochan Davie-----*

CANTO 03

where in "wheatear-countr" the love to be, roam. *scurry*

kestrel hover still in still.air and red and greenschrank *wade*

*untold*

*undistirbed*

*immortal*

*fine*

drink in the fresh-clear mountain-water of my fantasy-poem; if only for the vivid interplay of a refuge :

beauty beyond al telling, remarkable, amazing

BRYAN YCRIL THRSTON ARCHITECT RIBA 28.12-2016

**Mail 29.12.2016**

FRAHE 2017 for Archive love from US

2016-12-29 9:06 GMT+01:00 Bryan Thurston

----twas`thank God Acqurossa and south others in the south;

they said yes to a new national-park----

well : that would in the case of Val Blenio mean that the complete Pizzo Nara mountain hang would be saved¨

Tis`there that our tiny, so beautiful church , Oratorio di Preda on the mountain-meadow of Ticialett lies----

oh our "Madonna della Cintura" in a fantastic wall frecoe just behind the altar looks for us----- we pray dear "Madonna della Cintura" -----"ora pro nobis----et homo factus est"

so up there over PontoValtelino is perced. or Bryan says pivoted; and to stop the thrust of the mountain Nara-side (west). we saved this so small and magnificent church from its utter demolishing---- with our "our-hands" in "Fronarbeit\* ; twice----

the first-time over 30 years ago, the churrch was inhabited by goats, one meter of mud had flowed into the edifice of such illusiion-simple proportion = unknown ARCHITECTURE of the peasants of those far back days`

We then inserted new tie-rods to bind the church, which had broken in two, again, showing the new plates, painting them manganesse blue on the outer walls! the whole outer render we took away and re-rendered the "Längsbau" with lime plaster and then with whitewash----

THE 2nd time some years back, as we by the first  renovation and regeneration had not enough money to re-do the roof with its heavy granite-gneiss slabs = the church had again suffered--- but with the help of the Swiss SLS and Pro Helvetia the roof was then made with use of many of the old slabs mixed with some new one: we then again with our oun hands renovated the inbeteen damage and even made the very necessary square- gutter alone the whole west elevation, as this weather side otherwise was very wettered from driving rain-----

BRYAN CYRIL THURSTON ARCHITECT RIBA / SWB

229th December 2016

(Today Cecile and bryan and now of to Olivone. Val Blenio for 3 days)

**Mail 5.1.2017**

Anticipation? or reality? dear DORA for Archive see you both on ARRAN

2017-01-05 18:22 GMT+01:00 Bryan Thurston

-----the blasts of a vanished island, Arran---

"O vanished island of the blast!"

01

Tossed memory,

Gloamy shadow heave purple peaks;

Glory-blaze-rays,

 Transfigured vision

02

faithful hid in deep sea;

O to day-dream of things pure and high!

The sea laughs with no tears,

Waterfalls vast-mute of silver rifts!

03

Sometimes strange and fair:

Sparkle to adorn the mountain brae:

 \* \* \* \*

To be, to wander long, remote Glen Iorsa;

To underlate the winding burn,

To a lonely boathouse-launched and the lower end of

Loch Iorsa.

\* \* \* \*

Iorsa

Mountain or memory,

Lochans bind in

Beautiful meander

04

The guts of swamp;

Upland boggy, alluvial refuge of the poetic spirit;

Arctic sedge thrive : a mix with bog-cotton flicker :

It is in such wild recesses of the Arran Mountains,

away for the hectic world;

that humanity truly realises what life is all about

*BRYAN CYRIL THURSTON ARCHITECT 05-01.2017*

**Mail 6.1.2017**

A BRYANICO POEM

wit love

2017-01-06 14:55 GMT+01:00 Bryan Thurston

-maybe berries grow up there or on the slopes?

01-

THE Skirrid maybe though have some FIG TREES on its lower slopes; such beautiful plantations to deliver Figs, when they get ripe in the Monmouthshire Hill-Sun? to the famous illustrious FIG-TREE-CAFE in Abergavenny

02

LAIRD Richard, many years back, long before the Skirrid Castle fell into Ruins (for Stani von Moss and Bryan`s New Book on Ruins and their Regeneration) - dwelling with his delightful espouse Lady Penny (originally of Rickmansworth) most probably planted on his Skirrid all sorts of berries, some wild ones: but do you think he also grew Figs for the Skirrid-Inn-Shop ?, which I think was situated right down at the NNW end of the mountain?

03

IN actual fact in the old documents preserved in the Ancient Monmouthshire Books al Llanfapley. this tiny and very cosy Inn and its adjacent shop are mentioned.

04

WELL to go on further the now-a-day Llanfapley cricket ground, older excavation show, that to the time of Laird Richard, a long time back, that remnants of the old cricket field can in fragments. still be seen even today! It is probable that the Laird also played in cricket matches as an excellent wicket keeper for the Skirrid-Club, who as is also stated in the old documents, used the llanfapley cricket ground

05

WELL all this maybe extremely interesting in its historic viewpoint; but it absolutely certain that that un-womanly new UK Prime Minster May, who is not be at all in the picture, she is always riding new large atom-U-boots--- Maybe be May - can but, we at the now-a-day Fig Tree Cafe think chucked----thrown out of parliament soon in terrific speed, in that she not only has launched her atom-U-boot which we hope is a fake-landing in drift deep-deep down`

BRYAN CYRIL THURSTON ARCHITECT RIBA 06-01\_2017

**Mail 7.1.2017**

Dear DORA MARTIN and DIANA e gutes neues hier Gedicht für Archive love from Cecile bryan

2017-01-07 10:19 GMT+01:00 Bryan Thurston

*----untold investigation on the SKIRRID-----*

*01*

*hoping that my feet will not slide*

*when over-crossing the Skirrid-Ridge-Line!*

*02*

*well let Bryan begin at the mountain foot:*

*\* \* \* \* \* \* \**

*The NOMENCLATRUE SKIRRID = YSGYRYD-FAWR*

*- At Skirrid`s western foot = Great Tiley and Pentre Farm*

*- to the SW = Llantilio (of dear friendly St Tiio) and Crowfield (where thank God so numerous crows crow)*

*to the NNW = LLwyn Franc*

*to the NNE = Pen-y-parc and The Ardwallt*

*to due E = another Pentre Farm and*

*Wern-y-coed*

*to the EES = Skirrid Farm, Llanddewi Skirrid (probably the great fabulous Saint Dewi who made the Skirrid Mountain Sacred?)*

*, Llanddewi Court (where perhaps St Dewi for sometime dwellt?), Parsonage farm (well this being a parsonage ages back for the Skirrid Parson, for his family and farmers?)*

*to the SE = Blaencoed, Green Moors*

*to the S = Brynyggwenin (this could be? where te RIBA architect Bryn Cytil (mac-Thurston) for some years dwelt, Werngochen Farm*

*-----AND ON THE SKIRRID RIDGE at 486m the CHAPEL REMEMAINS OF ST MICHAEL - Archangel of the Skirrid-heights*

*BRYAN CYRIL THURSTON ARCHITECT RIBA 07-01-2016*

SKIRRID WIEDER IN LEGENDE

2017-01-07 12:19 GMT+01:00 Bryan Thurston

----Shirrid of Myths and Legends----

o

01

THE name Skirrid means in Welsh : to Shake or Tremble!

The name comes from a tremendous landslide on Skirrid`s northern hill top

02

THE HOLY Mountain----

03

After the Reformation----- The now ruined St Michael`s chuch on Skirrid summit, was then afterwards used by Catholics----

04

A Legend = at the same time of the large landslide  the mountain was hit by an eathquake, struck by lightening exactly at the same time when JESUS Christ was crucified-----

BRYAN CRIL THURSTON

DEAR DORA BITTE FREUNDLICHST KORRIGIEREN ES SOLLT HEISSEN

WITHOUT BATTLEMENTS love from US

2017-01-07 8:24 GMT+01:00 Bryan Thurston

- - - -it is with awful battlements- - - -

01

BUT adorned with bushes, shrubs of

Varied colour; a hew that may sometimes

Hit your cherry face;

Tis`but my gracious footsteps that mybe,

But wander, striving upwards, forwards along SKIRRID FAWR

of undulating ridge-line-fine!

02

Can, could or did we

*find*

*Skirrid-Castle*

*remains*

*a-floating*

The monmouthshire hills skye-line abrupt?

03

AND today-now possibly even more difficult to *find?*

*St. Michael*

*arch*

*his divine*

*Church*

IS it in a ruined state?

04

- - - -AND could there be up there. perhaps only in Bryan`s mind-vision, other

*ancient*

*relics*

*astride*

*even*

*to discover*

ANEW among the prickly-thorns;

05

OR thriving bushy-berries ?

Expectation of the Skirrid-Hyme. newly

*sung*

*adorned at St Michael*

*re-built*

*architecture*

AS Bryan designs the Skirrid Castle of our time!

BRYAN CYRIL THRSTON ARCHITECT RIBA - 07-01-2017

Einmal Skirrid immer Skirrid an bryan elergy of stillness and wind

for archive in love from Cecile Bryan

2017-01-07 17:35 GMT+01:00 Bryan Thurston

-----why skirrid?----

01

connection to

landscape

02

pathetic fallacy

03

of

the hill-fort

Y-Gaer

04

and when the dews of time come again to rest;

there on mountain top crown;

once stood. seen from afar----

the Hill-Top-Church dedicated to

ST Michael

------place of wisdom, of litany in musical-prayer----

abide

trust

in

the realm of beauty;

and in the joy

of still-tude

BRYAN CYRIL THURSTON ARCHITECT RIBA SWB 17-01-2017

I HOPE a nice POEM love to you woth fond llove

2017-01-07 18:49 GMT+01:00 Bryan Thurston

*---longing for ARRAN----*

*(dedicated to Myry, student of Architecture)*

*ARRAN a bird sings*

*in the quiet wood*

*of your heart----and on the silence;*

*what white-woods;*

*what earthbound song----longing and fleeting*

*together make love*

*----gulls comb the sky;*

*limpets hold tight to the wet rock wall*

BRYAN YRIL THIRSTON 17-01-2017

poeztry bryan

2017-01-07 19:09 GMT+01:00 Bryan Thurston

*SKIRRID*

*ST Davids Chapel translated from LLANDEWI*

*-----*

*At the very top of the Skirrid,*

*there are a few REMAINS of the obove mentioned holy building,*

*that once stood on that spot------*

*On special occasions, local people still tread to the top of the mountain to pray--*

*The skirrid mountain.INN----one of the oldest in Wales!*

*Shakespeare and Owain Glyndwr*

*have taken inspiration from the Skirrid------*

*Richard Sidwell of llanfapley,*

*Bryan Cyril Thurston and I hope also Professor Stanislaus von Moss!*

**Mail 8.1.2017**

HI DORA ARRAN PROSE FOR ARCHIVE THANKS LOVE FROM BRYAN

2017-01-08 9:58 GMT+01:00 Bryan Thurston

-----glens of ARRAN----create visionary-poetry-----

01

IF we two love-birds

*(Cecile a dunlin in fine brooding-feathery display*

*and Bryan the wandering wheatear)*

commence those so beautiful-stiking glens *o`Arran`s*

*up-build*

*Iorsa*

*Catacol*

*Sannox Rosa*

*to undulate a*

02

GEO-Morphology----twas`covered in ice-sheets a few times : in the Quaternary little evidence survives of glacial events preceding  the build-up of the last of the last. main Devonian (Weichselian) ice-shhet------

*landslide*

RECENT AND PLEISTOCENE

*Blown Sand*

*Basin Peat (areas of hill peat are evident)*

*Alluvium of flood plains and undifferntiated alluvium : clay, silt, sand and gravel and local peat*

*Back--feature of river (or fluvio-glacial) terrace*

*Alluvial cone*

*Modern beach*

*: mainly shingle and sand*

*Raised beach deposits : Post-Glacial : mainly sand and shingle (inland limit arbitrarily taken at coastline  feature at or near 10 metres O.D.I.*

*Raised beach deposits, Late*

*-Glacial : mainly sand and shingle*

*Feature marking former coastline*

*Flat and terraced spreads  of fluvioglacial sand and gravel*

*Moundy deposits of fluvioglacial sand and gravel*

*Moraine : mounds and ridges of till, sand and gravel*

*Till ; compact sandy clay containing clasts of local rocks and far travelled erratics*

*Bedrock at  or near surface*

LET us find the boundary of superficial  deposits----

----where  Glacial drainage channel, showing direction of water flow

and the Glacialstrae

BRYAN CYRIL THURSTON ARCHITECT RIBA 08.91.2017

ARRAN

**Mail 10.1.2017**

hi dora afterthoughts scottische für archiv where you have my shetand art works thanks and love from us hoping to see you soon

2017-01-10 10:06 GMT+01:00 Bryan Thurston

----in the melting-freeze of the FLIGHTHAWER------

(= my art-slogan)

of

FLEEING away from all troubles; thawing them for new action, new life ever again = Purcel with Janet Baker  "When I am laid in Earth, may my wrongs cause no trouble, no trouble, but remember me---

and the postmistress and author of "Foula - Island beynd the Sun" wrote in  her book for me : \*Rember Foula"--------------

IN the sudden uplift-flight of the EIDER quadrone-swarm----of a

late afternoon they flitter and "rattle-mumble" in a magnificent and extremely loud "uni-sono" tone, this on the inner water LAGOON of the OUT-SKERRIES = a most beautiful archipelago

02

. . . . . . . and yet at the outlet of the sullen inner archipelago-waters---- there where meeting the outer lying North-Sea  so varied and colourful

Sentinel Floats (Bouys) swim----tis`the Green-Man and other floating buoys : rigid-allert ---- what message do they convey?

03

world-apart with two small shops = food-stores and postoffice simultaneously wild-simple------

04

---- yet : only with a few steps one is on top of this world : the whole OUT SKERIES and their so intricate LAGOON lay at our feet = all visible, seemingly floating the world`s-sky-horizon; out here over sea.water-stretch lies the Shetland Mainland:

04

. . . . . . . and yet this island group, lying out eastwards from the Mainland is geographically-speaking the very opposite to the remote and high lying Island of FOULA (an Island West of the SUN----of about 34 inhabitants and 60^000 great skua ("bonxies") who attack us in low flight, trying to pick and "bonz" me on my head)---- and so in comparison to Foula--- if you upturn this island of high ice-formed hills---- then you have the Out Skerries--- as if their Lagoon is in its depth the hill-sapes of Foula !

BRYAN CYRIL THURSTON 10th Jauary 2017

dedicated to lthe Art-Worksop "Nine Days on Foula" with Erlend Brown and Alistair Peebes--- also to Marion and Bryan Taylor, of Lerabeck. Foula ( this BrYan for Marion was number  1 - me number two with a Y). in lasting memory of  Isobel Holburn + who during a whole year after our stay knitted for me a Foula-Fishermans pullover in blue on oil Foula wool, it will last much more than my lifetime here!)

2017-01-10 9:21 GMT+01:00 Maria-Luisa Battistini

Hello Bryan

Yes, we will see you at the Indian on Friday, 11.30!

I’m not thinking about politics at the moment! Trump, the narcissist ignoramus and the British Tories are not my cup of tea!

I think Britain will be fine out of the EU! They might rebuilt the Empire! That’s what they are dreaming off!

Have a nice day and see you on Friday.

Big hug to you

Maria-Luisa

Von: Bryan Thurston [mailto:[bryanarchitect@gmail.com](mailto:bryanarchitect@gmail.com)]  Gesendet: Dienstag, 10. Januar 2017 09:03 An: Maria-Luisa Battistini <[ml@battistini.eu](mailto:ml@battistini.eu)> Betreff: Re: Brexit weekly briefing: May unclarifies strategy as EU converges

MAY IS NOT EVEN m a y be--- no worse than Thatcher throw her out please dear Mary!

Many years ago when I had my very best Art Exhibition at the PIER ARTS CENTRE STROMNESS ORKNEY a politiker came and seeing my work said

"BETTER AN ART-HATCHER THAN A MAG-THATCHER-----

see you FRIDAY 11.30 in the INDIAN with Frank - wow Freude- danke from US

PS PHONE ID YOU HAVE TIME 0041 (1)44926 77 18deptb-c-t-arran

2017-01-10 11:35 GMT+01:00 Bryan Thurston

you tube

 purcel janet baker when I am laid in earth may my wrongs  create no trouble, no troube, but remeber me

and

you tube

berlioz nuits janet baker

**Mail 11.1.2017**

YRM CONSTRUCTION

2017-01-11 9:05 GMT+01:00 Bryan Thurston

YRM----CONSTRUCTIONS

IN some numerous architectural-fields of activity COLLABORATION so often played an important role in the YRM-desiging of their building structures and material-usage etc.

It was for the office practice essential that early and intensive collaboration with the structural engineers was undertaken (e.g. with the static-offices of Nicols and also with Ove Arup).

        Added to this, we at YRM, were constantly in contact with building firms such as the steel production firm of Williams and Williams in Wolverhampton; whereby here it was the question of designing steel-structural-membranes, mainly for the many new secondary schools. As the building-budget was at a very low-level, these new post-war schools of YRM were of a simple light-weight structural upbuild. For example RSJ steel columns,  webbed beams etc were in varied design involved for the rigid grid-structure.

Sometimes mounted on these steel webbed  beams, were small, thin timber joists (here timber of poorer quality was used) at close intervals, usually painted white to carry an extremely simple, light-weight roof structure consisting of large "STRAMIT-BOARDS" , these were rather thick panels of densely compressed straw, as insulation, between an upper and lower (as ceiling directly exposed) thick cardboard. This cardboard formed the ceilings of e.g. the classrooms. Onto the "Stramit-Boards" came directly the three layers of bitumen-felt serving as the water-insolation, being at the roof edges slightly higher bevelled. As protection granite chipping covered the whole roof areas that were exposed to the weathering.

grossartig YRM tagen

2017-01-11 10:27 GMT+01:00 Bryan Thurston

THE IMPACT OF YRM

IAIN Ballantine made tiny beautiful pencil sketches (some were almost cartoons)  of the YRM partners and also of the staff!---- here published are two of these in full-size, one of F.R.S. Yorke and one of me BCT.

 MY dear father Cyril Walter Thurston (born in Ipswich. Suffolk = a maths, working for the repairing of building machines) often asked me even then when I was a young. little boy "Bryan what would you like to be, to do when you grow up?" my answer was "well Dad I like to draw"---- then my father would say "well in that case you will have to be an architect!" (probably my father thought as an Architect I would be able to earn more than just only being an artist) after that when anybody would also ask me which profession i would like to undertake; then I would say "Architect" even though then at my low age i could hardly pronounce the word correctly.

So it seems my professon was very early predestined!

PERHAPS it was my handicap? or perhaps a virtue?, that I seem always to have been, and still am extremely rapid in all things, especially in drawing, designing architecture! My RIBA - began in 1950 at the not varified Willesden Technical College, there for 1 whole day per week and three evenings--- as a not recognised (but in my opinion, it was then an excellent school of/for architecture!

      I had also had to draw and design many ""Testimonies of Study" which had to be approved of at the RIBA London---- these I had partly to draw of weekends; they are now all placed at the Archive of the ETH-GATA (consult Bruno Maurer). Four days per week I worked for YRM--- it was my dear father who said to me I should try to have an interview for a job there--- which I did and had success; I am for my lifetime very glad that I got this opportunity---- it was what we called "the never.never-system" taking much time and input! These five years were a revelation for me as a young studying architect (although the true guts of YRM i only much later realised!

TO work on, to see such interesting schemes was great : e.g. In 1950 the office visited the first, initial YRM----secondary school "Barclay" at Stevenage---- seeing at the school entrance Henry Moore`s sculpture " Family" but mainly also this great architecture with such excellent inside, well designed fittings. The school is of clear simplicity--- and yet, without boasting, a brilliant very poetic architecture.

IN 1951 the "Festival of Britain" exhibition on the London-Sourh-Bank exemplified the great possibilities of  the "CONTEMPORARY" (se Le Corbusier`s Lecture on the BBC on the exhibition)

AT the same time Basil Spence + Architect FRIBA won the competition for a new COVENTRY CATHEDRAL ---- I well remember his beautiful hand-drawn pencil plans; although they were in detail traditional. which led to critic for at the same time Ronchamp was being built. Spence took this to heart making some brilliant changes! without changing his magnificent conception, but also inviting many contemporary artists to undertake art-works!

**Mail 12.1.2017**

MY WORKING FOR YRM LONDON GREAT love from Bryan

2017-01-10 18:12 GMT+01:00 Bryan Thurston

ON the ground floor a small room on the backside of the number 1 Hyde Parl Place YRM-Office was the room of a devoted communist chap Mr Poppet, he often would order blue-prints of drawings, but he then forgot why he orded them; so with his

T-square he pushed them in behind his drawers; also his drawing board-table was propped up with his books on communism--- so when he left, all had to be cleared up including the many stuffed in blue-prints.

THEN the inevitable moment,in my opinion, which changed slowly and later drastically the great YRM-Architects`-Practice : David Allford+ was made a new partner of the YRM-Office----- one day soon after that we were sitting and discussing a new sheme; suddenly David Allford said to Rosenberg ; "*give me a pencil"*- Eugene Rosenberg would often say this, because he wanted to show us how he wanted the work to be done---- So Eugene answered to David *"Yes----"* David took the pencil in his fingers and crying loud, saying : *"Eugene, we will do it it. like this and like this!"* - the drawing on the table got torn through David!s wild-strucks---- and Rosenberg answered *"OK David!"* --- David Allford had thus shown he now had something to say.

       Allford was followed with another new partner Brian Henderson, who as my friend Nick Bret telling me a few days ago : that probably Henderson brought even more damage to the illustrious YRM`s. Nick who worked some time after me, but in the YRM Greystokes, Office, now partner of the excellent Lerwick, Shetland architects`Richard Gibson and Nick Brett.

      Well apparently YRM went now, ever the more. for gigantic projects,big business and built ugly buildings! The name YRM still exists, but  those  who there in London build---- what they do has nothing at all to do with the wonderful YRM-Architecture of those days

     Perhaps I Bryan Cyril Thurston am the

LAST REMNANT OF THE 1950-1955 YRM-TEAM?

BRYAN CYRIL THURSTON ARCHITECT RIBA / SWB - 10-01-2017

**Mail 14.1.2017**

YRL BUCH pats by BCT

2017-01-14 11:03 GMT+01:00 Bryan Thurston

*INSET-NOTES*

*01*

*IN Professor Werner Oechslins EINSIEDELN-LIBRARY-ARCHIVE IS*

*BRYAN CYRIL THURSTON*

*"THE EXPERIMENT OF TICIALETT*

*A LARGE 1.OFF BOOK.BOUND.NINDING*

*TELLING THE WHOLE MAIN-STORY OF TICIALETT*

*o2*

*IN THIS YRM-BOOK*

*ISPIRED BY THE FINNISH SEAMAN`S MISSION CHURCH OF CYRIL MARDALL*

*ARE RANDOMALLY INSERTED SOME OF BRYAN`S NUMEROUS CHURCH DESIGNE AND ALSO THE VAL BLENIO ORATORIO DO PREDA*

\* \* \* \* \* \* \* \*

IN CHURCH ARCHITECTURE arises today the vital question of the VALIDITY of a CHURCH --- they are often without many worshipers, more filled for concerts.

I would like here to make to varied suggestion for the validity of a so-called church for today ? and perhaps ? for the future.

SUGGESTION 01

AS can be seen in my statements on Church Architecture, that on the whole i am fascinated by the "Längsbau" - surlely though not only,

SO that this form resembles somewhat rather like the Anglican Churches of my beloved homeland can/could be taken in design for a long-stretched, sort of *passageway-church* for all people irrespective of their religion, belief or non-belief---- a place of quiet-tude, solumne-prayer; but also of meeting, with e.g. a small integrated bookshop with excellent books, perhaps a tiny cafeteria, flexible group-work-rooms, but with a larger space for services, concerts etc, It can/could have a gallery propped up on columns for overview-- and also on the ground floor an integrated courtyard with trees etc.

SUGGESTION 02

UNFORTUNATELY a now broken down church in Birmingham expresses a great, very random flexibility of usage---- in so far that all the various rooms flow into each other, they can with moveable partitions be left open or closed----

THE main larger  room = the sort of actual church, a place of more sacral atmosphere is to to be used in a very flexible way - chairs, tables at random placed for mutual working or e.g. the alter communion, timber table can be carried in at the right moment or carried out

*---see Bryan`design!*

WEITERE TEXTS BUCH YRM

2017-01-14 10:22 GMT+01:00 Bryan Thurston

CANTO 02

BRYANs strife and striving for simple well proportioned CHURCH ARCHITECTURE ----

(e.g. Langendorf, Canton Solothurn 7 Gattikon, Zollikon,Canton Zurich / ST. John Zug etc ------

Well all my early church competition designs were here in *"Sweatlandia"* not ---- they were completely not confirm with the then up-coming liturgy a-newering; me still bound, which I still am, to my SUFFOLK----ROOTS! were the numerous, magnificent Gothic Churches remaim for me still ever a starting point for church design! I must off course mention the Holy Trinity Church, Blythburgh = the so.called "*Cathedral of the Marshes*" resembling in my vision the interior a contemporary glass-house, with so numerous windows on the sides, as well as its clerestories!

JACK COIA + Architect FRIBA, Glasgow when receiving, one year after Le Corbusier, "The RIBA Royal Gold Medal for Architecture" said in his inaugural speech, that the medal goes not only for him, but for his GKC-TEAM = Gillespie, Kidd, Coia and partners Professors ISI METZSTEIN+ and ANDY MacMILLAN+ architects FRIBA; he also said WHY does Church Architecture Appeal so greatly to him---- because it is that architecture which is less connected with the functional---- this statement applies also to my APPROACH TO ARCHITECTURE.

THE ORATORIO DI PREDA, a tiny church ion the high lying mountain pasture of TICIALETT in the Val Blenio, Ticino, "sopra Pontovalentino = our MADONNA DELLA CINTURA with a beautiful fresco over the Altar \_ Madonna della Cintura. . . .Oraa Pro Nobis---- I discovered the church about 34 years ago in a terrible state, mud had flown into the church from the mountain "Pilger-Path ?" to a depth of one metre, and goats dwelt therein! So as the local *"Sacredote"*, who did not know of its existence, being situated high up on the mountain flank, said that he has not financial means to restore the edifice, but that I/we could undertake it---- So with our own hands (my friends and one local builder) we renovated and also regenerated, binding the in two broken building with new tie-rods the church partly with natural pigment colours, as a sign of our time)in "FRONARBEIT"

THIS small church is in a certain way my only church architecture....

*and I together with darling wife Cecile (viola) would like earth-buriel there ---- but this is not allowed!*

weitere yrm text

2017-01-14 9:32 GMT+01:00 Bryan Thurston

CHURCH DESIGNING----

CYRIL MARDALL and BRYAN CYRIL-----

CANTO 01

IN Rotherhithe, London CYRIL MARDALL`S FINNISH SEAMAN`S MISSION CHURCH

(unfortunately i have never seen it in actual fact-----only in illustrations : here are some shown-----photos and plans

AN APPRAISAL OF CYRIL MARDALL

IT is a magnificent design, and in my opinion must be seen as as *tribute*  to Mardall + -----The church is swedish-lutherish; simple, direct and clear and  thus : as such, truly a worthy church; distributing

for us, even today, although built quiet a time ago : the guts and stillness of Christian now-a-day necessity! - - - - And it will in fact, in its architectural-*timelessness* : in that it has nothing to do with the trendy-modes of many of the half-round churches of the later 20th century; they were, as my dear late brother in law : THEO GUSER +  Primary School Teacher and Church-Choir-Conductor

of Gams, Canton St Gallen

*(from him were/are the Masses of the magnificent "British" composer Joseph Haydn the greatest manifestation of true Christian-Culture!)*

said "Massen-Behalter" with an over-emphazies of *"Gemeinschaft",* whereby the loss of T*he Individual* = *"God and Me"* lacks e.g. such central-churches *(not all)* are without columns, behind which ; the so-called sinner can hide ; then the distance to God *(see Moses and the fire-bush)* is a human factor, which must be accepted and followed! : the *"Ausrichtung"* towards the mystical centre needs *"Ablenkung",* so that thoughts and feelings, even during a church-service, can roam---- and then again consecrate----

CERTAINLY to a certain degree is the *"Längsbau"* in keeping with the afore said!

see following CANTO 02

viva yrm buch

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HAPPENINGS

*diverse* 01

SOME of the staff, including me, visited by car the YRM Whitstable Secondary School (see Plans. Photos)-----I was sitting next to the driver and Mr Pottet (the communist-chap) was at the rear; he had taken a full cask of ale with him-----drinking one bottle after the other and throwing the bottles out of the car window-----really awful!

02

AT Christmas time the whole office was invited to a small, sort of Victorian theatre, which I think----cannot perhaps remember quiet correctly---- was under Victoria Railway Station----- every now and then the noise-rumble of a train was heard down there below!

We of the staff sat on round tables, the most of us drinking pints of ale----not Bryan!----At the front. just to the left of the stage a man dressed in a high boulder-hat would rap with a hammer for more silence in the audience--- and two young-ladies-girls would appear on the stage holding lanterns and sing e.g. a Christmas-Carol----- Another year, as usual we went there, but some of the staff had bought tomatoes, which they threw out from various angles at the announcing man----- *after this incident YRM was no longer,rightly, allowed to visit the show*.

03

IN the Mardall atelier-workshop it became quiet the rule, at least for some to munch *salted-cashew nuts*, once one began doing this, one could hardly ever stop

04

RON = Ronald Chapman, who moved to Switzerland marry a Swiss lady = *Trudi,* like me I married *Clara Anna.Maria Thurston* nee Grüninger. "RON" protested against doing milarty service, but had to do it working open air; which he  rather liked and so after this he gave up architecture---- could be it was not, like me, his calling; so initially he worked in the forestry in Switzerland before becoming a mental-nurse. "Ron" though carpentered some architectural models for me in cembro-pine timber!

05

IN the first year of my YRM days, it was more like an apprenticeship, thereafter I could draw many working drawings, mainly for Cyril Mardall-----e.g. sometimes Irene Mardi woud send me to go down Edgware Road to get grounded ccffee for her----

Often during the short one hour midday rest; i wouls "always" eat the same = cheese and tomarto sandwiches; I would RUN down from the office down to Batsfords Bookshop, to  usually only look for books; I did not have usually enough money to buy them! Sometimes I would take the underground and go to Foyles Bookshop on Charing Cross Road to purchase some of the "SMC-MOUNTAIN GUIDES", or further a field to Stanfords Book and Map Shop on Long Ache, Covent Grden to bup maps? (In any case my whole Art and Architecture production resembles *"MAPS OF THE HUMAN SOUL\** without begin, without end!

06

I must mention that REG DODSON, who worked also a terrific speed for the Yorke department was an absolutely magnificent draftsman---- Reg together with his so friendly wife MAVIS visited us in Switzerland, and we were always in touch---- he passed away and contacts have unfortunately been lost.

viva yrm

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*FURTHER NOTES:*

*One day sometime after lunchtime YORKE met Alvar AALTO and walked with him from Marble Arch westwards along Basewater Road*

*(= northern contour of Hyde Park) in order to show Aalto his new colour scheme, which Yorke had designed for our Georgian Office building ;  number 1 Hyde Park Place----- over midday many of the staff had been swimming in the Serpentine (Hyde Park) it was a warm-summer-day; so all their swimsuits were hanging on the balcony and on window cills to dry; so the office was adorned with swimsuits, bikinis-----*

**Mail 15.1.2017**

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THE CLUE LIES IN THE SECTION

in ARCHITECTURE and in the Scottish MOUNTAINS e.g.

BIDEAN NAN BIAN

CUT IT / SLICE IT / to make geology-remnants / Sketch / Draw / Watercolour / Etch / make Models

to show the INNER-GLORY

BRYAN CYRIL THURSTON ARCHITECT RIBA / SWB

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YRM-INGENUITY

THE inventiveness of their typical CLASSROOM-BLOCK

CROSS- SECTION.

IN order to achieve a cross-sectional natural lighting of the two-story classrooms (see plan depiction); on the ground floor usually along the north side, along the whole length of the classroom-wings was a lobby, with e.g. toilet-blocks and cloaks, this area was less high than, the to the south placed classrooms.

        On the first floor along the whole north edge, and much less wide than the lower ground floor lobby-zone

was a narrow access-corridor; at intervals small industrial-glazed ramps gave access to two classrooms and their in between placed material or group-work room. The roof of the larger area of the lower lying lobby-zone had some skylights in oder to illuminate the deeper part of the lobby; but being less high it allowed a band of clerestory-windows for the natural cross-lighting of the lower classrooms; and off course above this, another higher lying clerestory-window band gave the upper classrooms also natural cross-lighting.

SUCH a school cross-section could/must even today and for the future be used for classroom-wing designs, in so far that the access stairs, the upper corridor and ramp-access should be unheated, so that the heatable area in those parts of the building structure would remain unheated (insulated) would be REDUCED!

by computor AND BY HAND ?

2017-01-15 10:25 GMT+01:00 Bryan Thurston

IN london during my RIBA-Study and WORKING for YRM;

It was obvious, clear that in the design of ARCHITECUTURE

that it must be clearly depicted in

PLAN, SECTION and in ELEVATION---

----the three dimensional plan gave the correct proportions of the building-design; so this was then, and *still is*, the main way of showing the architecture-conception---- even then when the building-client does not completely capture of what the scheme for him was/is all about! Off course in those far back YRM-RIBA-days 1950 to 1955 Axonometric, Perspective and Models were rightly also involved.

*Today*, where architects`almost only solely produce and show their schemes in compute-.depicitions and sometimes very (over) precise models; they sell their work by these means. It is possible by cmopurter to do perspectives which look as if they were photos of the finished-built building; add to this with the computer  many depiction-tricks of figures of people, trees etc are often  depicted. Perhaps I am *"rather old-fashioned ?"*; but surely it is a tremendous loss when no longer,   now and in the future architects` that they can hardly draw beautifully by hand! So it should be :

 hand and computer combind