

What was the formal origins of the Swansea Maggie's Centre?

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Abstract

Swansea is home to a Maggie's Centre designed by Dr Kisho Kurokawa who is one of the most celebrated Japanese architects. Sadly, Kisho Kurokawa died during the design process. This left the delivery architects, forcing Garbers and James, in a position where they had to interpret his design concepts and complete the building without him. Which calls to question the building's authenticity and the origins of the design.

This dissertation investigates Kisho Kurokawa's work on The Metabolic Movement, Symbiosis and Abstract Symbolism, by studying a variety of Kurokawa's projects, such as Capsule Tower (1972), Capsule House K (1972), Hiroshima 1988 MOCA Museum, Memorial Hall of the Shirase South Pole Expedition (1991), Japanese-Chinese Youth Centre (1990), Shiga Kogen Roman Art Museum (1997) and extension to the Van Gogh Museum (1999). Further, through consideration of the design philosophies, plans and details that construct a Kurokawa design.

In addition, interviews with Wendy James, one of the architects that continued the project without Kurokawa, and Dame Laura Lee, CEO of the Maggie's Trust, unveiled the reality of the design process and construction of the Maggie's Centre. This revealed how Garbers and James interpreted the Kurokawa's concept, and subsequently derived a three dimensional from the two-dimensional sketches they inherited from Kurokawa. An analysis of the Swansea Maggie's Centre identified Kurokawa's key contributions and explored the building's design development.

Although Kurokawa supplied some conceptual sketches and a poem, the analysis of the design development concludes that Garbers and James interpretation of the concept, and research of the formal practices of Kurokawa, were pivotal in the realisation of the building. The project was only possible due to both Kurokawa's and Garbers and James' contribution. With the design process of the building being so complicated, it is difficult to assign authorship. However, this dissertation explores the relationship between the roles of a celebrity architect and a fledgling architectural practice, and questions whether the idea of authorship affects a building's integrity.

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Introduction

Swansea is home to a Maggie's Centre designed by Dr Kisho Kurokawa who is one of the most celebrated Japanese architects. Renowned for his buildings, urban design, master planning, theories, and philosophies, he has inspired generations of architects. Kisho Kurokawa died during the early design process of the Swansea Maggie's Centre, leaving the completion of the design and site supervision to architects Garbers and James.

Given that Kurokawa was only involved with the very early stages of design the question arises as to where exactly did the architectural form of this building originate and, more importantly, how did it evolve? Was it sufficiently defined in Kurokawa's initial concept sketches? Perhaps it evolved in strict adherence to his design philosophy? Or did it materialise because of the interpretive skill of Garbers and James. Further, to what extent does the Maggie's Centre fit into the formal evolution of Kurokawa's work and what is the role of celebrity architects, such as Kurokawa, in the process of architectural design?

Methodology

1. Literature Review

A review of literature focused on three primary aspects of this dissertation. Firstly, an exploration of 'Metabolism' - a manifestation of modern architecture that was particular to the Japanese architectural avant-garde, and in particular Kisho Kurokawa's primary role in this architectural movement. Secondly, an investigation into the origins and design objectives of the Maggie's Centres. Thirdly, the critical coverage and reception of the Swansea Maggie's Centre as it appeared in various publications.

2. Formal Development

The identification of the key formal principles that underly Kurokawa's work. A critical review of Kurokawa's form making/creation in architecture. To identify particular stylistic preferences, key conceptual moves, repetitive design methods.

3. Interviews

Interviews with Wendy James of Garbers and James, who were the delivery architects, as well as the CEO of the Maggie's organisation Dame Laura Lee. To investigate the role played by different contributors to the design process and to understand the design objectives of the Maggi's Centres.

4. Building Design Analysis

Gathering drawn information on Swansea Maggie's, via published material and material made available on request by the delivery architects. Visits to the Maggie's Centre in Swansea to experience and photograph the building. A detailed study of the process of design development, identifying what contributions were made by what parties and at what stage in the process.

5. Evaluation of the Design Process.

An examination of various contributions to the design process, the methods by which the original Kurokawa concept was delivered, both by design development and extensive research. An examination of the role of the 'signature' architect in the process, how the credit for the architectural design is attributed. An analysis of the asymmetry of recognition of design contributions in this process, and the question of authorship raised by this method of design procurement.

Analysing case studies by looking at previous work by Kurokawa that may have influenced the form, therefore retracing the steps of investigating these buildings, their form, and details. Revisiting the Maggie's Centre to analyse the form comparing it to the findings from the investigation.

Aims and objectives

- To investigate the formal evolution of Kurokawa's architectural career by examining his influences and ideologies that informed his work leading to the Maggie's Centre.
- To investigate and analyse Kisho Kurokawa's previous work to determine form, material and finishes.
- To examine the conceptual sketches produced by Kurokawa and assess to what degree they are reflected in the completed building.
- To understand the development of Garbers and James' interpretation of Kisho Kurokawa's sketches for the Maggie's Centre.

- To critically analyse the building, the design elements, the form and the process that led to the final building.
- To address where the formal origins of the Maggie's Centre's design.
- To address authorship of the building, in the context of the concept, design, build, and the final user.
- To address the use of celebrity architects in the design processes and their contribution.

Chapter 1- An Introduction to Dr Kisho Kurokawa

Dr Kisho Kurokawa was a Japanese architect, born on the 8 April 1934, in Kanie, Aichi, Japan. He studied architecture at Kyoto University, where he took an interest in the social application of architecture. He concluded that scientific design theories do “not guarantee fine works of art” (Kurokawa and Jencks 1977), thereafter he left to studying under Kenzo Tange at the university of Tokyo. Kenzo Tange was a practicing architect from the late 1930s though never retiring he died in 2005, he blended traditional Japanese styles of architecture with modern (Furuyama, 2006). Kisho Kurokawa achieved a master's degree in architecture in 1959. In 1960, he, along with a number of other architects established the Metabolic Movement which was created for the 1970 International Expo being held in Japan (Moy, No date). Establishing his own practice in 1962, Kisho Kurokawa Architects and Associates, he would go on to produce many critically acclaimed projects, each exemplifying a distinct philosophy or theory.

There are two major religions in Japan, Shinto and Buddhism, and both possess principles that influence the architecture. Such as the religions deep connection to the cosmos, which Kisho Kurokawa often implemented design features, shapes and symbols which link to the cosmos, such as the cone structure in the belief that all things have a spirit, including materials has an influence on the architectural style, that natural finish of materials are often exposed, establishing an architectural honesty in truth to materials. There is also a love of the weathering and ageing that a material acquires over time, even marks and dents are retained as they tell a story (Tanizaki, 2001). This principle is applied throughout Kisho Kurokawa's work, exposing the different materials and allowing them to show the construction.

Metabolism

The Metabolism Movement was established by a group of architects in 1960. Founded by Kiyonori Kikutake, Masato Otaka, Fumihiko Maki and Kisho Kurokawa. All the members studied under Kenzo Tange who acted as a mentor for the group. The movement's name

was derived from the biological event; the chemical reaction of turning food into energy for the body. Metabolism became a biological analogy to compare buildings and cities to an energy process found in all of life, the cycles of change and organic tissue. The building or city would be divided by the rates of obsolescence, which would allow for the constant destruction and renewal of an obsolete part while retaining the function of the whole. The idea of cycles stems from the Buddhist belief of life, death and reincarnation. The traditional Japanese construction, typically consisting of wood, resulted in devastation of cities during the second World War. This combined with the frequency of natural disasters such as earthquakes meant that Japanese culture sees impermanence in structures. The prime example for Japanese impermanence in construction is the Ise shrine, which is replaced every twenty years, though materials are not eternal the form is the same (Kurokawa and Jencks 1977).

Therefore, this principle of replicability, interchangeability and recyclability was implemented into the Metabolism Movement. By the core principle of a structure acting analogously as the body of the building growing interchangeable appendages.

The movement was a response to the growing Japanese population and a possible consequent housing crisis. The movement's prefabricated capsules would allow for fast construction, along with a reduction in the work needed on site, which meant better working conditions for the builders off site. The pods were designed to be replaced or fixed and upgraded for sustainability purposes, with the benefit of a building being capable of changing use without the need to tear down the entire structure. The principles defined the style, with form following the function. The movement was a functional response to society, it was the group's belief that human society must be part of a natural entity with animals and plants, and that technology is an extension of humanity. Kisho Kurokawa said that through their proposals they were trying to encourage the active metabolic development of society (Kurokawa and Jencks 1977). The group would disband following the 1970 international exposition in Osaka, Japan, yet Kisho Kurokawa would retain many of the Metabolic principles carrying them through his work and later philosophies.

The Modern Movement promoted the idea of a building working as a machine with a pure expression of the building's function, rejecting ornament and free from the conventions of previous styles or traditions. Metabolism was possibly a response to, or an extension of, the principles of the Modern Movement. Similar to Modernism, Metabolism rejected ornament allowing the form to express the architecture. The Metabolism Movement inherently believed that technology and buildings are an extension of nature and humanity, a belief stemming from Japanese culture. Metabolism embraced Japanese traditions and introduced new

materials, in this respect it challenged the Modern Movement's denial of tradition. This illustrates one of the differences between Western and Eastern cultures, Kisho Kurokawa has often referenced this divide. This influenced Kisho Kurokawa's subsequent philosophy of symbiosis. He saw a principle of life being the symbiosis of symbolism and abstraction, where symbolism is the language of the part and abstraction is the language of the whole. Symbiosis represents co-existence of many parts that when put together form a relationship and a whole.

When asked to define his style Dr Kisho Kurokawa said,

"I firmly believe that when conflicting things are combined and put into a symbiotic relationship with one another dramatic effects are brought about that cannot be found in conventional modern architecture." (Blackwood, 2015)

Abstract symbolism

In the early 1990s Kisho Kurokawa believed that Abstract Symbolism was to be the next architectural style leading into the 21st century. The style, he believed, would create a symbiosis of abstraction and regionalism (Castellano and Kurokawa, 1996).

Abstract symbolism entailed the conjoining of two design methods. The first is the application and manipulation of basic geometric forms, arranged in a symbiotic relationship creating symbolic significance. This could be representing a philosophy or concept, it could be a response to the landscape being on an axis of another building or based on environmental conditions, wind, light, and shadow. Abstract pure forms such as squares, triangles, cylinders, spheres, and cones pervade Kurokawa's projects,

The second design method, references regionalism through the fragmentation of historic symbols. Initially taking symbolic forms, signs, and traditional symbols from local culture, then abstracting and manipulating them into a form. For example, Kisho Kurokawa would abstract the form of the Japanese stone lanterns, which lined the walkway to a shrine or temple, and manipulate their shape and place them into the design for The Museum of Modern Art-Wakayama. (AA School of Architecture, 2015)

Both above methods create abstract symbolism but have different origins, though by combining the abstract geometry and symbolic forms and placing them into a symbiotic relationship an abstract symbolic form is conceived.

Within Kisho Kurokawa's architectural practice there was a 'concept committee', this group would ensure that the project's core concepts were consistent throughout the design, even interrogating Kisho Kurokawa on the decisions to retain the concepts integrity. According to

Charles Jencks, Kisho Kurokawa was a celebrity of sorts in Japan (Kurokawa and Jencks, 1977). His social awareness, traditionalism and modernism resulted in him being extremely popular to the extent that in 2007 Kisho Kurokawa ran for governor of Tokyo. Though he was not elected he did successfully establish the Green Party, advocating for environmental protection. He founded the Anaheim University Kisho Kurokawa Green Institute, offering a diploma in sustainable management, which instead of endorsing the conventional business model of the pursuit of short-term quarterly profits, opted to teach the long-term benefits of business management through promoting environmental and social costs.

Dr Kisho Kurokawa was an architect of genius, mastermind of architectural movements and a social advocate, his work was rooted in traditional Japanese culture and design, while simultaneously evolving a set of philosophies and materials to drive Japanese architecture into the 21st Century. Kisho Kurokawa's design method of geometric form, deriving from symbolic meaning from location or tradition resulting in abstract forms, makes him widely acknowledged as an influential architect. One of the last projects Kisho Kurokawa would work on was the Swansea Maggie's Centre, unfortunately he was not able to complete it as he died during the concept development. The British architects practice Garbers and James completed the project in 2011.

German architect Thore Garbers and British architects Wendy James met while working as Senior Associates at Daniel Libeskind's. They would later leave to establish their own practice Garbers and James, in 2006. While they have worked a variety of projects on master planning and large commercial projects they have specialised in Museums, Educational projects, and consulting, while offering a range of construction services. Some of their notable projects include co-ordinating the architectural and engineering brief of the extension to the Tate Modern project in 2006. They worked on the Daniel Libeskind project at Royal Ontario Museum Toronto, Canada, and worked on the Forth Valley Maggie's Centre following the Swansea Maggie's Centre (Garbers and James, No date b).

Chapter 2- The Architectural Work of Dr Kisho Kurokawa

Analysing a series of case studies from Kisho Kurokawa's career, and examining concepts, philosophies, plans, and details, will reveal a design processes and elements that could have influenced the Maggie's Centres.

The Capsule Tower

The 10m² rooms were incredibly efficient designed with bespoke furniture, only containing the essentials for a dwelling. The bed doubled as seating while the desk folded down from the wall to allow for work or dining, the bathroom is small, but is fully equipped with a wash hand basin, toilet, and bath. One large circular window at the end of the pod lets in natural

light and ventilation. The quality of the pods' design and build is evident in the way the table folds down and hinges off the wall, the switches on the control panel for the lights were metal plates mounted to the furniture by screws, with engraved letters so they don't rub off. The capsule tower is a testimony to Kisho Kurokawa, his design, ingenuity, and theory. The Capsule Tower was demolished due to the deterioration in structure and the presence of asbestos, though in theory the building's adaptability would suggest that it could be refurbished, in practice it is less successful.

The Capsule House K

Capsule House K was built as a proof of concept for the Capsule Tower, and following the demolition of the Capsule Tower is one of the last remaining structures of the Metabolic Movement. Though it is lesser known than its big brother, the building is linked through its core, which holds the living space and staircase connecting to 4 pods that hang off its central shaft. The pods differ from that of the Capsule Tower as each pod is a room rather than each pod being an apartment. The first 2 pods are dedicated bedrooms similar in design to the pods of the Capsule Tower, while another is a kitchen. Kisho Kurokawa would use the Capsule House as a personal villa, therefore he included a Tatami room, which is a traditional Japanese tea ceremony space. Though his work is modern he retained traditional Japanese values, and regularly practiced them (Kurokawa and Jencks, 1977).

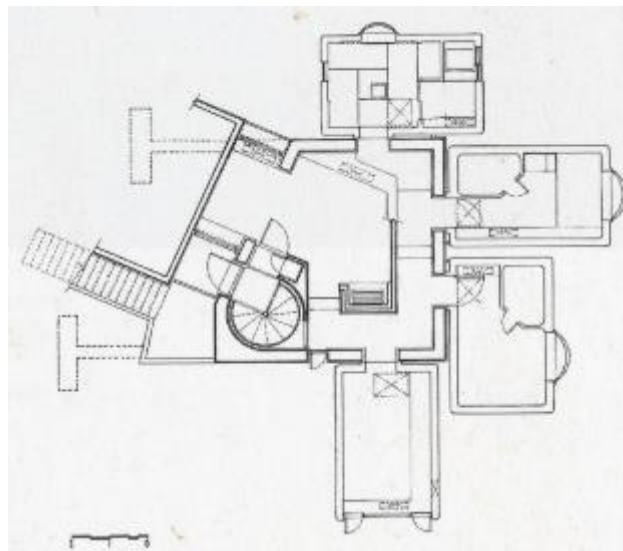


Figure 2: Ground floor plans of Capsule House K (Photo credit: Kisho Kurokawa)

The building's rooms are divided into their specific requirements, yet the building does retain a holistic appearance and flows well as all the spaces link back to the central shaft. The

Capsule House positions the pods so that the line of sight is staggered to the core and positions windows to capture specific views (Tokyo Portfolio, 2021).

Hiroshima MOCA



Figure 3: Image taken from the air of Hiroshima MOCA (Photo credit: Hiroshima MOCA)

Built on the top of the Hijiya Mountain, of Hiroshima Japan in 1988, the MOCA Museum was the first contemporary art museum constructed in Japan following the second world war. Steps lead to an empty courtyard. Kisho Kurokawa cuts a notch into the circular form to represent the direction that the atomic bomb hit Hiroshima (Castellano and Kurokawa, 1996). The building is divided in two, one side holds the museum's permanent collection, while the other contains the special exhibits. The building is grounded on built up stone, leading to exposed reinforced concrete and aluminium roof contrasting with the natural surroundings of trees. This building is an example of Kisho Kurokawa's philosophy of symbiosis, two organisms working together benefiting each other, the relationship between the parts forms the whole, the abstracted shapes of the gabled roofs symbolise the geometric volumes of a village (Kisho Kurokawa Architects and Associates, No date b). While the plan adopts a rectilinear design, the building grows from its central courtyard, with wings emerging from this central space.

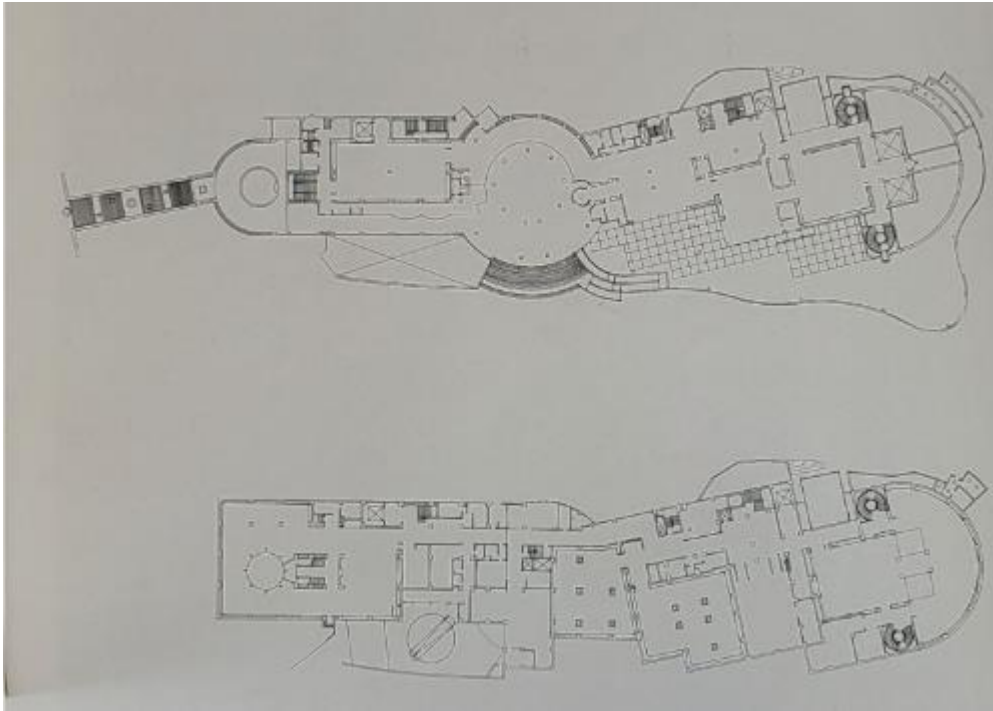


Figure 4: Ground floor and Basement plans of the Hiroshima MOCA (Photo credit: Kisho Kurokawa)

Memorial Hall for Shirase Expeditionary Party of the South Pole

Designed and completed in 1991 the building commemorates the Shirase South Pole expedition. The building is 50m in diameter featuring a corridor that loops around the circumference, with a large monolithic cone at the centre of the courtyard, the two structures are linked by a hallway. The spaces consist of an entrance space, offices, and exhibition spaces, with the large cone housing an event hall (Meyhofer, 1994).

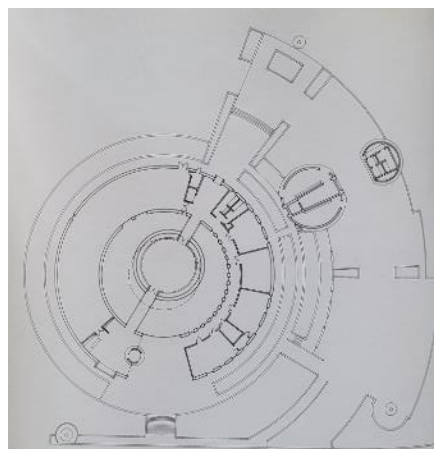


Figure 5: Ground floor plans of the Memorial Hall for the Shirase South Pole expedition (Photo credit: Kisho Kurokawa)

The building is finished with exposed concrete, there are few windows on the outer facade with some triangular forms set in the concrete, skylights bring in natural light. The plan is arranged to lead people from space to space as they walk through the exhibits. The building is an example of Kisho Kurokawa's theory of Abstract Symbolism, specifically the abstraction of geometric shapes. According to Kisho Kurokawa the building is derived from a compass (Castellano and Kurokawa, 1996). The surrounding wall is representative of the case of the compass while the cone would balance the compass hands. The exterior shape determined the interior, with sloped ceilings and plain walls, Kurokawa furthers the analogy of the compass stating *"a laser beam may be placed at the top of the cone to express the consensus existing between the history and the future, the individual and the cosmos."* (Kisho Kurokawa Architects and Associates, No date c). Kisho Kurokawa often used links to the cosmos in his work, though his style is modern in comparison, he used traditional elements of Japanese culture.



Figure 6: Image of the entrance to the Memorial Hall for Shirase Expeditionary Party of the South Pole (Photo credit: Kisho Kurokawa Architects and Associates)

Japanese- Chinese Youth Centre

Completed in 1990 the masterplan was designed to encourage friendship and communication between the Chinese and Japanese youth, exchanging science, sports, and culture. The buildings consist of a theatre, exhibition spaces, library, sports halls etc (Castellano and Kurokawa, 1996).

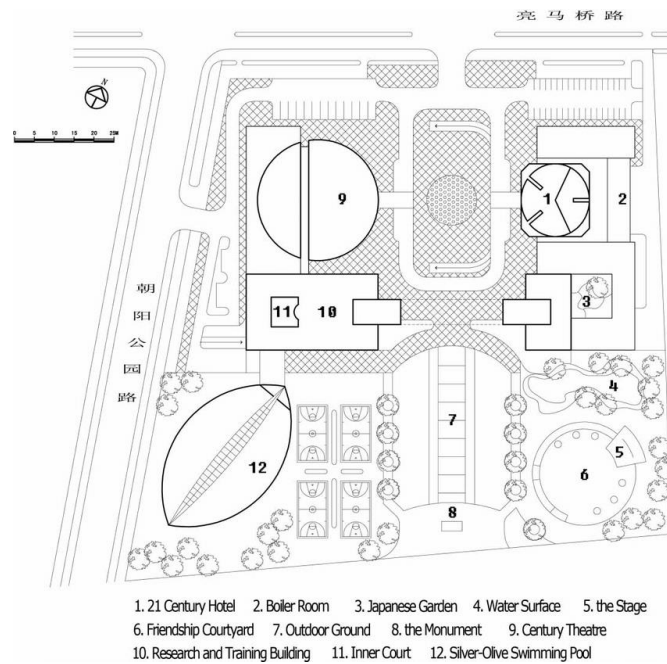


Figure 7: Site plan of the Japanese Chinese Youth Centre (Photo credit: Kisho Kurokawa)

Originating from Kurokawa's principles of Abstract symbolism, the masterplan consists of a series of geometric shapes, placed into a relationship with one another. Certain buildings were designed as circular forms while the bridge is rectilinear and symbolises the relationship of the two nations. The swimming pool building is a large elliptical structure, featuring a vast tapered skylight running the spine of the building (Kisho Kurokawa Architects and Associates, No date d). While the walls are consistent with Kisho Kurokawa's elliptical buildings, the roof is inconsistent as it curves down rather than a steep roof.



Figure 8: Image of the Japanese Chinese Youth Centre's swimming pool building (Photo credit: Kisho Kurokawa)

The Roman Art Museum

The Shiga Kogen Roman Art Museum was designed and constructed between 1994-1997, the reinforced concrete and wooden structure was built at the base of Kobayashi ski run which hosted the Nagano Olympics. The town is home to a Chinese style painter Nobutaka Oka and holds many of his art pieces and includes his personal collection of Roman artifacts and antique Glass pieces (Castellano and Kurokawa, 1996).



Figure 9: Image of the entrance to the Roman Art Museum (Photo credit: Native Japan)

The elliptical shape of the building is designed to maximise elements of shadow and light. A small stream flows through the site and winds around the building, reinforcing the element of the spiralling shape. A glass walkway links the concrete building to a glass cone which houses the café and more exhibits, while offering 360 views of the surroundings (Kisho Kurokawa Architects and Associates, No date e). While the building itself is a juxtaposition to its surroundings, it presents itself as a heavy sculpture in a harsh unforgiving landscape. The steep angle of the roof encourages snow to slide off the roof. The reinforced concrete façade is a heavy shield from the elements and has titanium chips inserted into the concrete which shimmer in the light and bring texture to the enormous round face of the building.

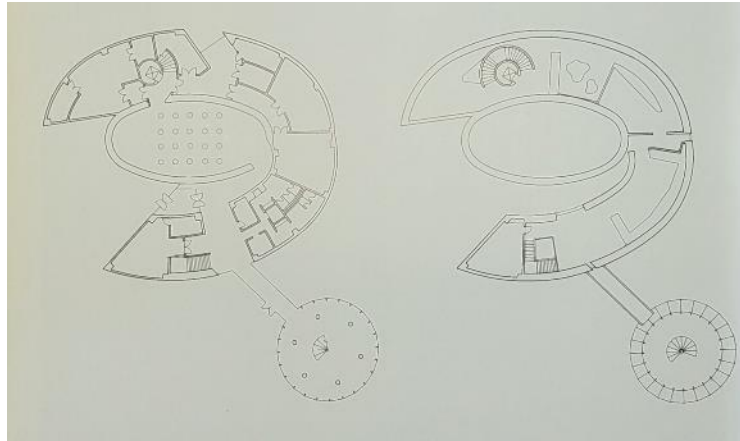


Figure 10: Floor plans for the Roman Art Museum (Photo credit: X)

Van Gogh Museum

Completed in 1973, the Van Gogh Museum was the last project architect Gerrit Rietveld worked on before his death in 1964, only a year after the project began. It was taken over by his colleague who developed the design from his sketches. It was later extended by Kisho Kurokawa. Opening in 1999, the elliptical design contrasts with Rietveld's linear design, while relating them through a similar palette of materials. The adjacent ground is lowered to contain a pond, this gives access to the original building through a tunnel. This was later extended again by architect Hans van Heeswijk Architects who removed the pond and placed a mirrored glass structure over the hole (Kisho Kurokawa Architects and Associates, No date f).

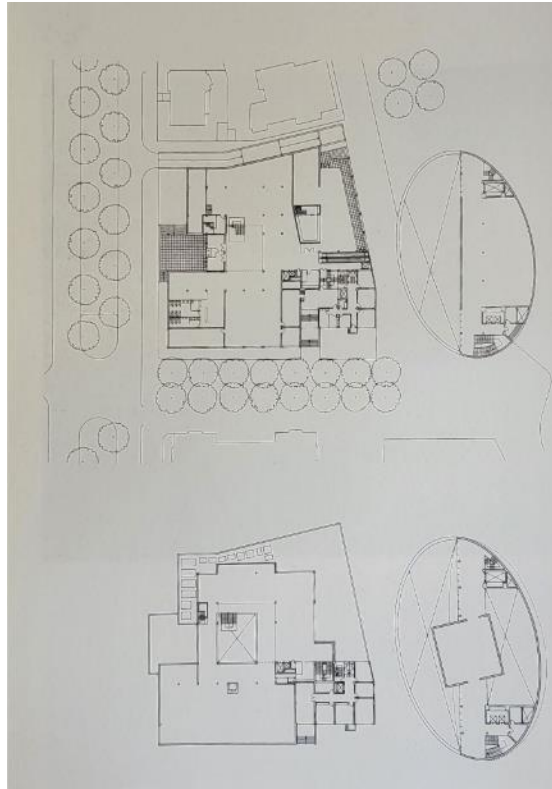


Figure 11: Floor plans for the Van Gogh Museum (Photo credit: Kisho Kurokawa)

The buildings form stems from Kisho Kurokawa's principle of abstract symbolism, it's a response to the rectilinear form of the Rietveld building, which is elliptical in comparison to the square, where the Kurokawa addition is placed on an axis to the existing building (Castellano and Kurokawa, 1996). The high level clearstory window starts at a point, widening as the wall curves and converging at a point, expressing the motion of the design, with the ceiling reflecting this movement creating a dynamic space. The gap between the concrete walls and metal roof makes the heavy construction feel lighter. Kurokawa worked with a local architect Bureau Bouwkunde F.B.-Rotterdam as the co-ordinating architects for the project.

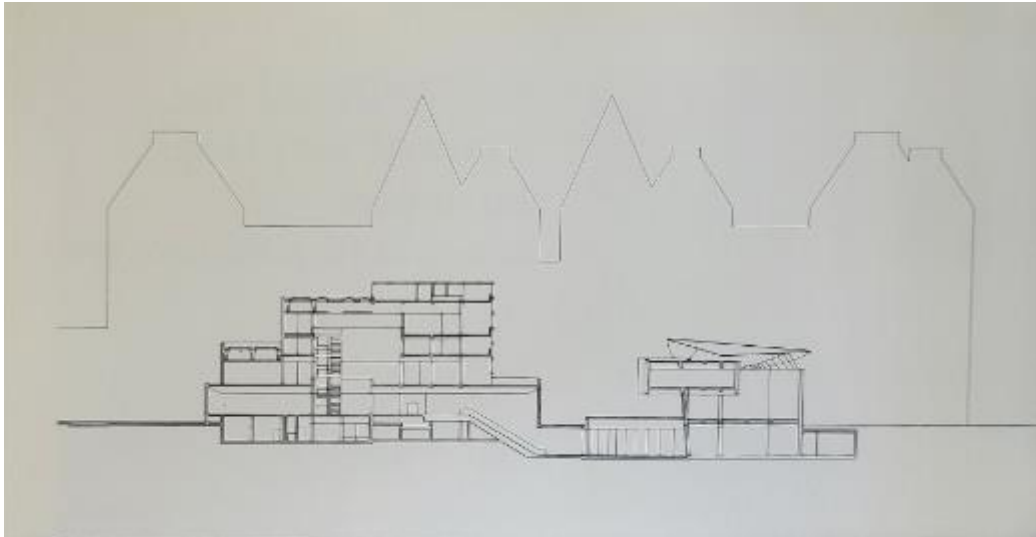


Figure 12: Section through the Van Gogh Museum (Photo credit: Kisho Kurokawa)

In conclusion, there are clear set of formal design aspects that are used throughout Kisho Kurokawa's career. The material palette is often exposed concrete and metal roofs, with wooden finishes on the interiors, blending the traditional Japanese principles of natural material with the modern technologies. Kurokawa's buildings frequently feature a central courtyard space, which acts as a transitional space to the building's extremities. His buildings appear rectilinear with elements of the Metabolism Movement influencing the structure, that will often grow from a central space, attaching rooms and spaces to the mass of the building. The round buildings will have steep roofs and high walls, while the rectilinear will have a flat or pitched roof. Kisho Kurokawa built with a philosophy or theory, Metabolism Movement, symbiosis or abstract symbolism, these theories evolved with each project. While his designs are modern, there are occasional uses of traditional Japanese architecture with elements of the religious beliefs from Buddhism and Shinto. Kisho Kurokawa's work evolved with a clear progression; formal elements were carried through a number of projects. A separation could be made between his elliptical designs and rectilinear designs. The small builds will often be round, while the larger constructions will retain the central courtyard, but expand with a rectilinear form.

Chapter 3 – Swansea Maggie's Centre

Charles Jencks was an academic, theorist and landscape designer who met Kisho Kurokawa through work. They would, along with Charles wife Maggie Keswick Jencks, come to know each other well. Maggie was later diagnosed with cancer and created the Maggie Centre concept with Charles Jencks, they wanted a safe space for those whose lives or

those of a loved one are affected by cancer, offering expert emotional support, independent from the hospital environment but still in reach of its facilities. They called upon their friends from the architectural world to design the buildings and landscapes that comprise Maggie Centres. Not long after Maggie passed away, Kisho Kurokawa wrote a haiku (a Japanese poem) to Maggie in heaven (Spittles, 2024).

“A life is a small universe.

A universe is a great life.

We can always communicate with a universe of great life.”

Kurokawa clearly had a strong connection to Charles and Maggie Keswick Jenks and therefore to the Maggie’s charity organisation. In 2005 they asked Kisho Kurokawa to design a new Maggie’s centre in Swansea. Located in the corner of Singleton Hospital, the site, adjacent to a large park overlooks the sea. A main road lies alongside, with services running through the site. There were four houses on the original site, used by visiting doctors, two of which were demolished to make way for the Maggie’s Centre, while the remaining two were converted to offices.

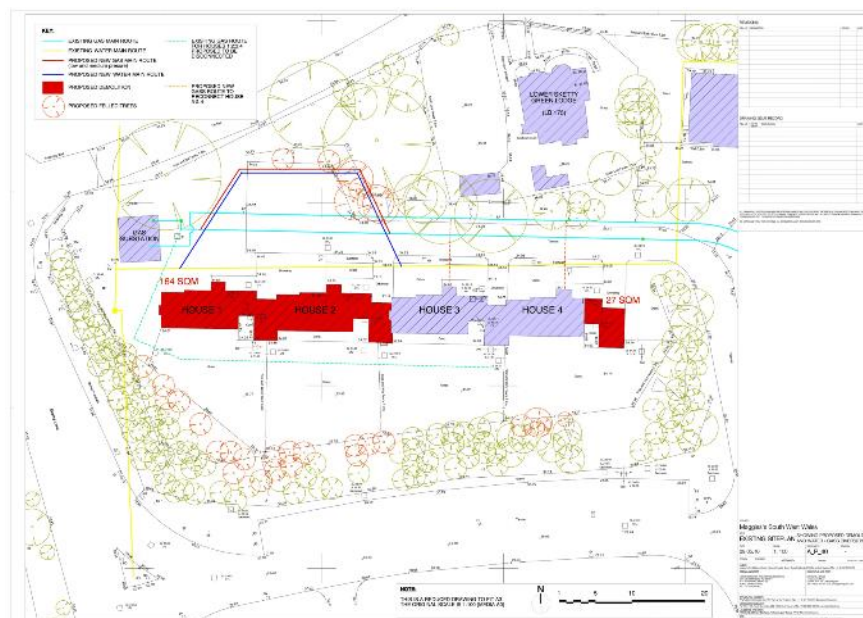


Figure 13: Plans showing the demolition of the existing buildings on the Singleton site (Photo credit: Garbers and James)

Kisho Kurokawa's described the design concept for the Swansea Maggie's centre as *"the cosmic whirlpool, a strong symbol of life, with everlasting forces swirling around a centre."* (Maggie's cancer trust, no date)

According to Amy Frearson (2011), Kisho Kurokawa reportedly said:

"The new Maggie's Centre will come out of the earth and swing around with two arms like a rotating galaxy. One side will welcome the visitor and lead to the other side, which embraces nature, the trees, rocks, and water. A place set apart, as Maggie said of a garden. The connection to the cosmos and contacts between East and West – two motives that Maggie and I shared – are in the design. I hope she would have liked it."

The design concept is fundamental to all Kisho Kurokawa projects, and Swansea Maggie's Centre is no different. There's reference to connecting East and West, a principle taken from Kisho Kurokawa's philosophy of Symbiosis. Taking the Japanese connection to the cosmos and introducing it into a western site. There is clear intention for Kurokawa's philosophy of Abstract Symbolism, deconstructing the forms of a "vortex" into geometric shapes and placing them in a relationship that creates an abstract form.

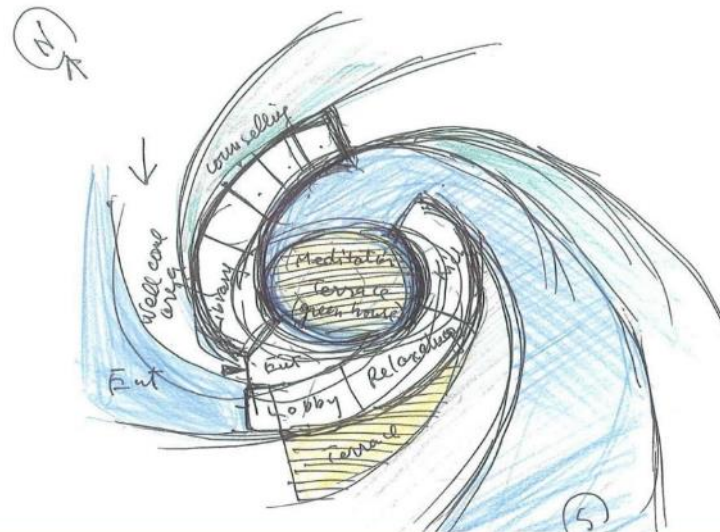


Figure 14: Kisho Kurokawa's first sketch for the Swansea Maggie's Centre (Photo credit: Garbers and James)

This design draws upon aspects of previous Kisho Kurokawa projects; A building that features a central courtyard, with the extremities circulating or emerging from the core such as the MOCA Hiroshima Museum or the South Pole Expedition Memorial Hall. The landscaping leads to the entrance behind the core of the building. This is unusual for a

Kurokawa design, as the entrance is often represented as a prominent cut in the central courtyard, allowing a parting in the building's form to articulate the entrance. Kisho Kurokawa may have been trying to reserve the core as a private space, this is also evident in the design of the wings, which hug this space enclosing it with the parting offering views out. Kurokawa uses these central spaces to architecturally illustrate the entrances, often assigning them symbolic meaning possibly stemming from his philosophies of abstract symbolism. Could this have been the case in the Maggie's Centre design?

The rooms lead from one to another as a series of spaces. The spiral does not taper at the end, but rather ends with a solid wall, which is consistent with other Kisho Kurokawa designs. The landscaping reinforces the concept of the energy rotating around the building with the water converging at the centre.

The extremities protect the enclosed central space, which is labelled as a "meditation terrace (green house)." Kisho Kurokawa arguably envisioned a green space at the centre of the building; rarely does he introduce greenery into a building. Though Kisho Kurokawa would blur the lines of internal and external space; he would often have open courtyards but used materials and form to create a space which distorts the boundary between outside and inside. Kurokawa may have included a greenhouse because the weather in Wales can make a garden unusable for a majority the year, and he may have valued having access to a natural environment throughout the seasons.

One aspect of Kisho Kurokawa's philosophy of Abstract Symbolism is regionalism which takes symbols from the local culture and derives an abstract form from it. Therefore, did Kisho Kurokawa place any Welsh influence into this building? While the curved forms are common in Kisho Kurokawa's work, the specific concept of swirling and spiralling are not. Could this be a Welsh influence? Celtic symbols are often spiralling and rotating forms. Though there is no specific reference to any inspiration of Welsh culture.



Figure 15: Image of 3 Celtic symbols (Photo credit: Davies-Hannen)

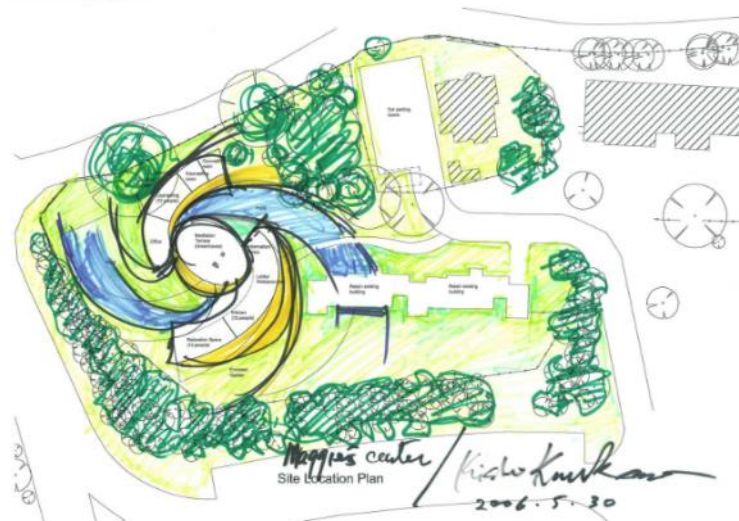


Figure 16: Kisho Kurokawa's second sketch for the Swansea Maggie's Centre (Photo credit: Garbers and James)

Kisho Kurokawa would later have the original sketch turned into a CAD drawing; this is shown in the illustration above. Kisho Kurokawa would free hand draw overlaying the CAD drawing. The sketch develops the concept, the greenhouse space is clearly illustrated as an oval, while the extremities no longer meet, access is only through the central space. Divided into formal and informal spaces, the offices and counselling rooms are separated from the kitchen and relaxation space. The entrance is still in the wings of the building, with little architectural indication of the entrance compared to previous projects. This drawing reinforces elements that were conveyed in the original sketch. It is interesting that the sketch lines accentuate the movement of the design over the static CAD drawing. He expands the building to whip round the site and reinforces the water in the landscaping to show that the water curves on the inside wall of the buildings swirl, arguably reinforcing the idea of the whirlpool.

Following an interview with Wendy James (2023) of Gaber and James Architects, who were executive architects with Kisho Kurokawa on the Maggie's project. She alluded to a 3D drawing of the central space:

"It was the drum, and it was very tall. But there were two or three things that immediately weren't going to work. There wasn't enough space to get a staircase long enough to reach as high as he had originally intended. So, it had been 3D modelled."

Throughout extensive research this drawing never surfaced and was not in the Gaber and James records. This also suggests that Kurokawa had developed the design into a three-dimensional form, but to what extent is not recorded. Beyond this drawing there is no other mention of form, even so Wendy James explained that the volume and height implied by the drawing had complications which may not have been resolvable. Yet the description of the tall central space with a spiralling staircase is reminiscent of the cone structures that appear in a number of Kisho Kurokawa projects, many of which feature a staircase or walkway that spirals around the inside. For example, The Memorial Hall for the South Pole expedition features a circular building wrapping around the cone structure at the centre, with two corridors connecting the space to the main building. This structure is used as a symbolic link to the cosmos. Given Kisho Kurokawa's preference for centralised conical forms it is possible he planned to introduce a cone structure into the design given the concept's clear reference to the cosmos?

With the initial concept and developing sketches, Maggie's and Kisho Kurokawa began promoting the project to donors gaining funding for the project. But Kisho Kurokawa's workload on other projects and simultaneously running for Governor of Tokyo meant he could not dedicate the time needed to complete the project. Foreign architects enlisted the help of local architects to assist with the planning and construction closer to site.

In 2007 Garbers and James received a phone call asking if they would work with Kisho Kurokawa on the Swansea Maggie's Centre project. A meeting was arranged for all the parties to meet, but Wendy James (2023) was unable to attend as she had meetings regarding the Tate Modern project. Therefore, Thore Garbers attended with Kisho Kurokawa, Laura Lee, Marcia Blakenham, and other members of the team. Garbers' previous work with concrete resonated with Kurokawa's vision for the building's material and ideal to deliver a concrete structure and they were appointed architects alongside Kisho Kurokawa.

It is suggested that Kurokawa would develop the scheme to the RIBA work stage 2, to complete the brief, concept, and design. Before Garbers and James would take the project forward producing the technical details, applying for the planning approval, and coordinating the construction, with Kurokawa overseeing the project.

On the 12th of October 2007 Kisho Kurokawa died. Kurokawa's sudden death left the project in a difficult state. Left with only the concept description and a handful of sketches found above. Wendy James (2023) recalls a conversation following Kisho Kurokawa's death with Marcia Blakenham who raised concerns as to whether they had enough information to be able to proceed. Wendy went on to explain that until then they had been largely concerned

with agreeing the contractual terms with Kurokawa. The project halted, the executive architect was gone and the design with him, leaving a project that was still in the early stages of development, with investments and contracts unfulfilled. Garbers and James believed that they could take the project forward with what little they had. Even so the concept was far from complete with no design elements specified beyond the concrete finish. Garbers and James would conduct a three-day intensive precedent study of Kurokawa's work to better understand the design elements and interpret a 3D form. As case studies they studied the Roman Art Museum, Capsule Tower, and Van Gogh Museum.

Roman Art Museum

During an interview with Wendy James (2023), she explained that the Roman Art Museum was a major influence for the design. The Maggie's Centre concept shares a resemblance to the Roman Art Museum, for instance, the round forms surrounding a central space, external concrete finish, harsh environmental conditions along with elements of water, light, and shadow. Further, the titanium chips, embedded in the external concrete wall, used to reflect the light from the snow, featured in the Roman Art Museum, inspired their use in the Maggie's Centre. Both buildings were to have timber roof construction and steep metal roofs to combat the snow and rain. Elements of the eaves meeting the wall are revealed in the Maggie's Centre, albeit the detail in the Roman Art Museum is heavy and thick, whereas in the Maggie's Centre it is delicate and light. The Roman Art Museum has windows with the frames set back from the external wall leaving a hard concrete corner, whereas the Maggie's building has a pronounced wooden window frame that removes that harsh edge of the reinforced concrete. The Roman Art Museum has a stream that wraps around the buildings, with, and while this was proposed for the Maggie's Centre, it never came to fruition. The Roman Art Museum project also had a cone structure, though this did not appear to influence the design of the Maggie's Centre.

Capsule tower and Capsule House K

Though Garbers and James had a guided tour around the Capsule Tower by Kisho Kurosawa's son, Swansea Maggie's Centre shares a closer resemblance to the Capsule House K. Though it is not stated if Garbers and James visited the Capsule House K during their time in Japan.

The rooms in the Capsule House K are divided into their specific requirements, and while the Maggie's Centre is open plan, they do share some similarities. Both buildings have spaces that link back to the central core. The Maggie's Centre design curves the rooms in order to break lines of sight to the main core which improves privacy while retaining an open plan. In much the same way, the Capsule House K arguably positions the pods that hang from its core so that the line of sight is staggered from the central space yet retains a connection. The Capsule House K positions windows to capture specific views of its surroundings and the Maggie's Centre adopts similar principles, offering a variety of views from different heights allowing the interior views out but makes it difficult to see in, providing privacy.

The Capsule House K and Capsule Tower feature custom designed furniture that fit with the space. Garbers and James also designed custom furniture for the building, including the seating and rotating shelving in the North and South wings of the building, and the kitchen is a bespoke design. While Garbers and James may not have taken direct inspiration from the Capsule House K, it is evident that they distilled Kisho Kurokawa's design principles into the Maggie's Centre.

Van Gogh Museum

Garbers and James visited the 1999 extension to the Rietveld's Van Gogh Museum. Both the Maggie's Centre and the Museum possess heavy concrete walls leading to a metal roof separated by a high level vertical windows set in the roof which taper at the ends, reflecting the motion of the external form. Furthermore, the white ceiling is curved to expresses the movement of the space. The Maggie's Centre and the extension of the Van Gogh Museum are placed into a landscape surrounded by trees plants and what was meant to have a water feature, and the soft interior furnishings accentuate these opposing elements. This can be found in the Maggie's Centre, the hard shell of the exterior contrasts to the soft furnishings of the interior.

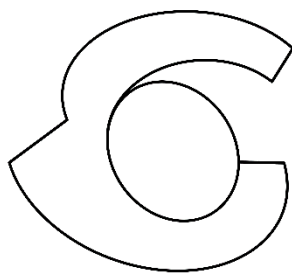


Figure 17: Inside the Van Gogh Museum (Photo credit: Kisho Kurokawa)

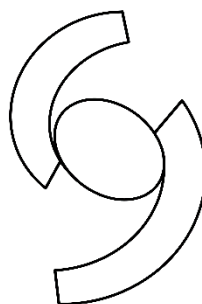
Garbers and James successfully identified elements that Kurokawa often used throughout his designs and used them effectively in the development of the design for the Maggie's Centre, to the extent that it fits into the formal progression of Kurokawa's buildings.

Application of formal principles

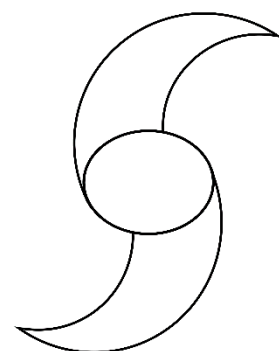
On their return from visiting Kurokawa's buildings, Wendy James (2023) commented that detail material and proportion were big take aways from the trip. This would help develop the design further, implementing the design features they identified from the Kurokawa buildings into the design.



Kisho Kurokawa's First Sketch



Kisho Kurokawa's Second Sketch



Garbers and James Final Design

Figure 18: Drawing showing the progression of the Swansea Maggie's centre design (Photo credit: Davies-Hannen)

Kisho Kurokawa's design process is shape driven, adhering to the design philosophy while the functionality of the space comes after. Looking at the design that Garbers and James developed they may have designed in a similar manner, creating awkward spaces they would later have to resolve. Nevertheless, the spaces successfully create intimate environments that retain a holistic appearance with minimum problematic spaces.

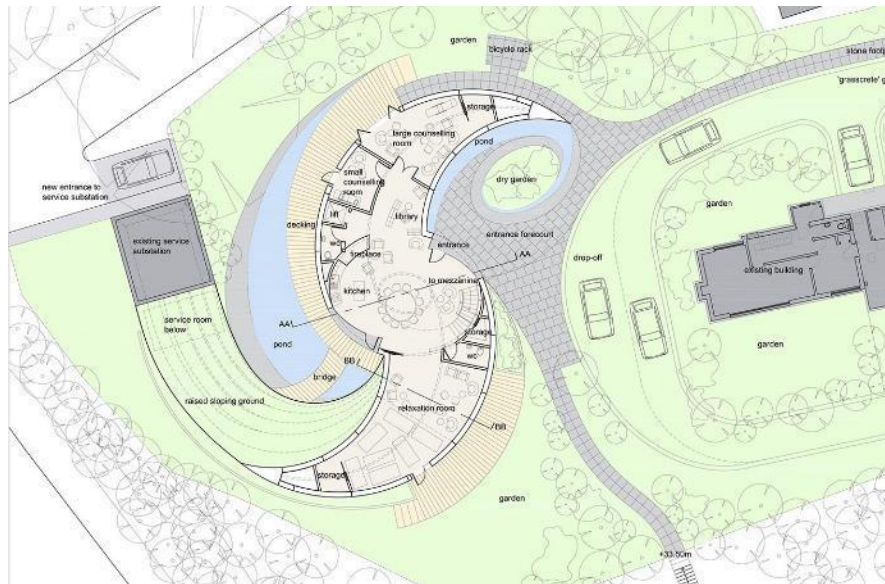


Figure 19: Plans of the final design for the Swansea Maggie's centre (Photo credit: Garbers and James)

There is a clear progression in the design development, the final design does reflect the core concepts of the original sketches. The new design is based off geometry, the central drum has two foci which creates a perfect ellipse, while also improving the quality of sound by increasing the reverberation through the space but reduces the intensity of the sound. The central space is no longer a terrace or greenhouse but an enclosed space, which suggests it is closer to that of the elusive 3D drawing. It is not a cone structure, but rather a drum that the wings hug. The wings taper to a point, expressing movement in the design, though the original sketches indicated the wing ended with a wall this may be closer to what the concept described. When asked, Wendy James did not recall the reasoning for this change to the wing. The entrance is in the drum at the heart of the building. There is no break in the large drum, unlike some of the typical Kurokawa designs, though it was not incorporated into the original concept drawing. The curved wing of the building guides the visitor to the entrance. The extremities now contain single rooms. There was no indication of how many storeys the building would have in the original sketches, but in the final design has two storeys.

The new design balances open plan with privacy that is needed for the difficult conversations that those at the Maggie's Centre must address. The core drum is a social hub of the building with the entrance leading to the kitchen. All the spaces lead off from here, Wendy James explained they avoided using corridors so they could maximise on the allotted space, this meant using the drum as circulation around the building achieving a holistic design that centred around social space (James, 2023). This is consistent with other Kurokawa designs, the concept and sketches indicated that this space was the epicentre of the building. The 2 large rooms found in the wings of the building have hidden sliding doors that can divide the spaces. There is a small counselling room, toilet and a lift located behind the kitchen. The stairs line the wall of the drum, spiralling up through the central space, reminiscent of the original flawed 3D drawing. The landing has the offices to the left, above the south wing, the mezzanine space is light and spacious with ceiling narrowing to an oculus skylight. The use of a large, curved window in the wall of the drum is set low to the floor, with low seating, this creates an intimate space in a large volume. From this space the lift is accessible, with another counselling room. A small space at the end of the mezzanine contains a bookcase and a chair. The vertical window in the roof offers light to this space possibly taken inspiration from a similar detail in the Van Gogh Museum, though the space is open to the building, the curves hug the space making it intimate yet not isolated. There was an intention that the individual user would inhabit the spaces to satisfy their own needs, making it a personal space to them. The windows are low with the angle of the building tailoring a unique view.

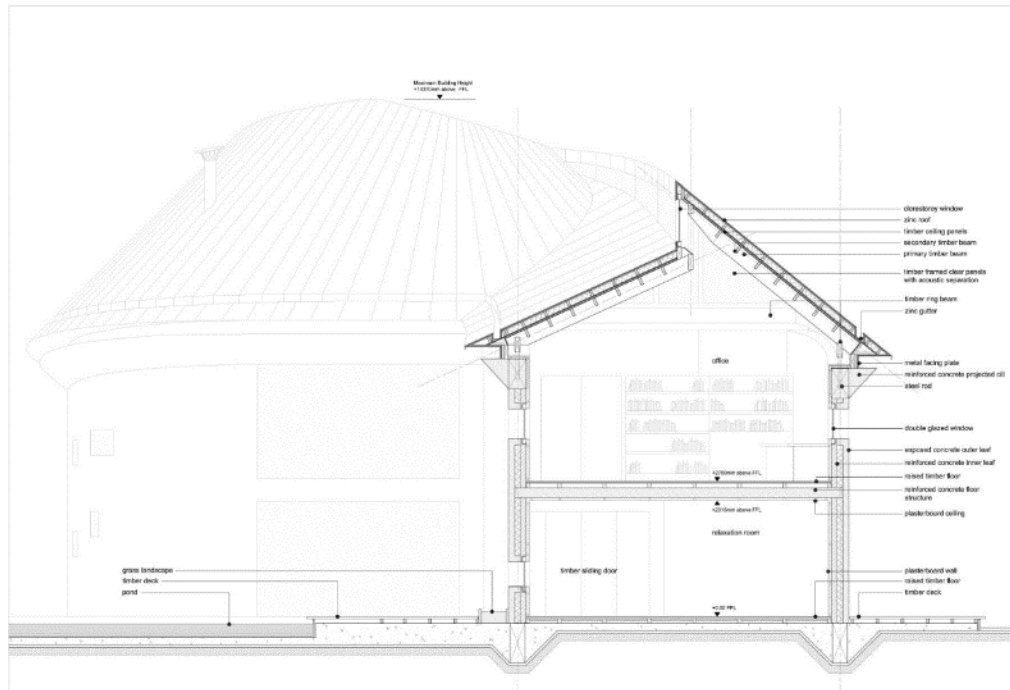


Figure 20: Detail section through the wing of the Swansea Maggie's Centre (Photo credit: Garbers and James)

The building is constructed of 56 precast concrete panels, with the wings are mirroring each other. The 100mm of rigid Kingspan insulation is sandwiched between the inner and outer layer of concrete. The exposed concrete outer leaf is a composite of limestone and pale cement achieving the light grey colour and soft smooth finish. The inner layer returns to a standard reinforced concrete with timber batons separating the internal finish of white painted plasterboard (Frearson, 2011). Due to the thickness of the insulation with the thermal mass of the inner concrete the building is warm considering its volume. The windows are wooden frame with wooden fixings around them, painted in a similar colour to the zinc roof, giving the illusion they are metal frames.

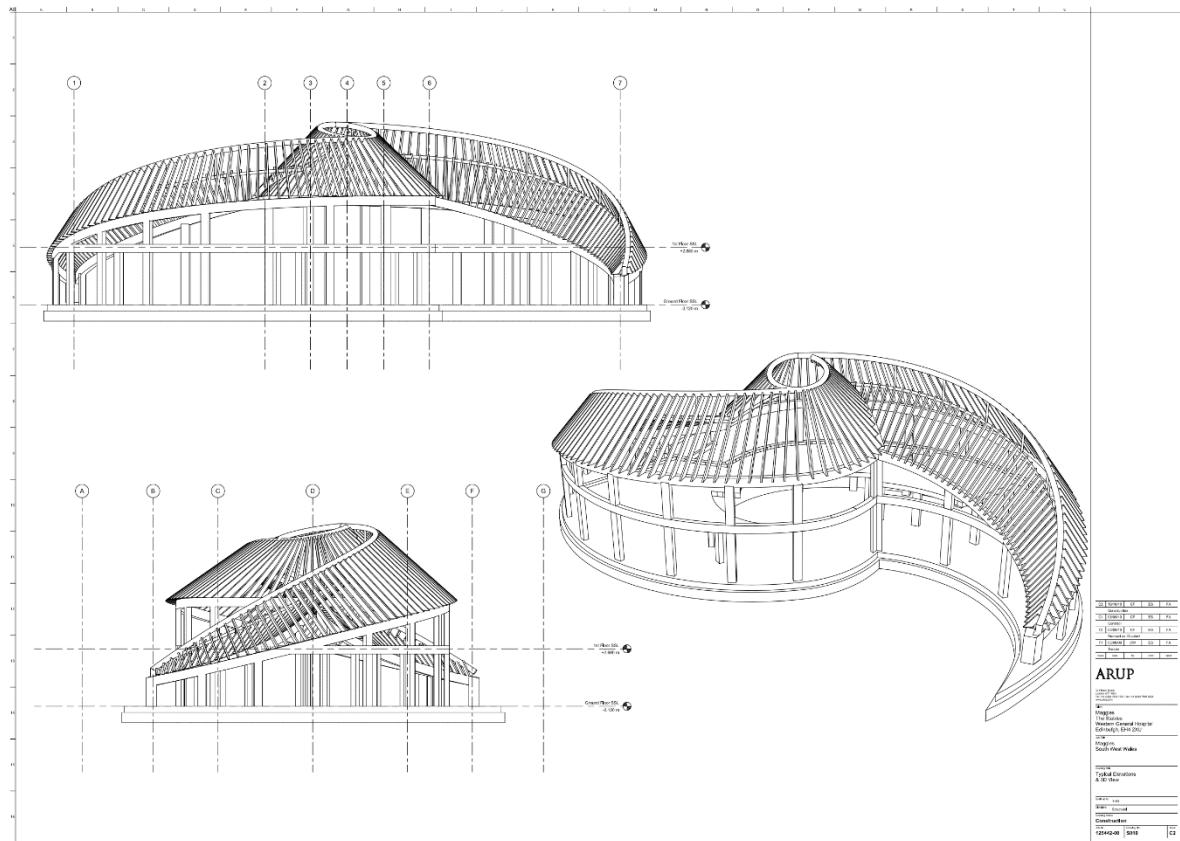


Figure 21: Structural drawing of the Swansea Maggie's Centre (Photo credit: Garbers and James)

The structure is a reinforced concrete frame, with a metal spine that runs the length of the building's roof, the frame is then traditional timber construction forming the unique shape of the roof. The finish on the roof is a zinc standing seam, where the join of the sheets has been bent over, gradually getting smaller to the point of the wing (Garbers and James, No date a). The guttering emerges out of the roof creating a channel for the water to run, yet it appears to be an expression of the form, rather than an afterthought of the design.



Figure 22: Image of the entrance to the Swansea Maggie's Centre (Photo credit: Davies-Hannen)

Kisho Kurokawa was insistent that the external material would be concrete, Wendy James (2023) shared her concerns over the material in context. Explaining that concrete can look dark and grim when wet, but the introduction of the titanium fragments inserted into the concrete sparkled bringing life to the building. This combination reminded Wendy James of the slate on the mountains of North Wales where the dark colour of the wet slate reflected the light. The titanium chips reflect and sparkle when the weathers miserable, which Wendy James believed was important for those who are affected with cancer to have a building that was inviting. The titanium chips used in the Swansea Maggie's Centre stem from other Kisho Kurokawa designs and can be found in both the Ehime Museum of Science and the Roman Art Museum. Garbers and James used this Kisho Kurokawa detail to introduce Kurokawa characteristics, while also linking it back to the Welsh landscape. The use of the titanium chips is noteworthy as it shows attention to detail. The titanium chips are set flush into the concrete, curved to the radius of the panel with a receded edge around the shape, some cutting around a window. Though Garbers and James took this detail from another building, they used it effectively in the design and interpreted and adapted it with precision.



Figure 23: Image of the titanium chip set into the wall of the Swansea Maggie's Centre
(Photo credit: Davies-Hannen)

When selecting a floor material, Garbers and James wanted to use a poured cork for the internal flooring; a composite of cork, wood dust, linseed oil and bio polymers which are poured onto the floor and left to set, similar to that of a resin floor. It's use in Japan and the fact its unsuggestive of a direction were the main reasoning for wanting to use this material. However, concerns over the durability given the Welsh climate, how grubby it would get and how difficult it would be to clean, meant the idea was abandoned. Instead, they used a flooring made up of wood strip flooring creating a long floorboard similar to that of the parquet flooring, achieving the effect of a non-directional flooring. The concept suggests the direction of the building is not linear but rather rotates inwards. To have a directional flooring would contradict the concept (James, 2023).



Figure 24: Internal image of the drum in the Swansea Maggie's Centre (Photo credit: Davies-Hannen)

The fireplace is an addition to every Maggie's Centre, and Swansea is no different. The floating fireplace greets the visitors as they enter. The chimney rises through the double height space, cutting into the mezzanine. Below the fireplace lies a large piece of slate, on discovering the slate was coming from North America, Wendy James insisted that the slate was to come from Wales. This is evidence of the dedication of the team to the project, from design and quality to the appreciation of the location.



Figure 25: Internal image of the drum from the mezzanine of the Swansea Maggie's Centre (Photo credit: Davies-Hannen)

Wendy James (2023) expressed how important the first space is to a visitor upon entering the Maggie's Centre. It needs to feel comfortable so that people would stay. The entrance to the building leads straight to the kitchen; originally placed in the wings of the building, this was moved to the centre. All the other spaces lead off the core communal space. The kitchen is designed with slits in the cupboard doors for visitors to immediately be able to find everything, preparing themselves a cup of tea and subsequently making themselves at home. The table is important in every Maggie's Centre, but there is a particular emphasis on the kitchen space at Swansea, the lowered ceiling creates a softer environment, the fireplace is in the corner while the kitchen island emphasises this as a social space. The kitchen can be the heart of the home, and so it is in the Maggie's centre.

The north and south wings of the building are awkward shapes, therefore Garbers and James designed custom furniture to work in the space. Wooden benches were tailored to the curve of the wall maximising the seating, while rotating shelves cut the sharp point short, offering storage space behind. The inclusion of a lift offers access to the second floor, and the panoramic window that overlooks Swansea Bay and Mumbles point.



Figure 26: Internal image of the wing space of the Swansea Maggie's Centre (Photo credit: Davies-Hannen)

The acoustic quality and lighting in the building was designed meticulously. The thick walls insulate from outside noise, creating a sheltered space, the curved walls refract the sound, curating a calm and warm ambience. The drum is designed with two foci which removes the sound converging on to a single point and instead dissipates gently through the building. Spaces with an echo or a lack of noise is less comfortable than spaces which refract sound waves creating a calm environment. The lighting was deliberately designed with a warm hue, reinforcing this as a comfortable space, which is more inviting to visitors. South Wales can be wet and miserable, but building combats that by creating its own environment, though insulated curved walls and warm lighting, achieving a space that is always usable, regardless of outside conditions.

When asked if Garbers and James applied Kisho Kurokawa's philosophy to the Maggie's Centre, Wendy James (2023) responded they did not directly use this, possibly due to the time restriction. However, the buildings they researched possessed principles from Kurokawa's theories and philosophies which possibly indirectly influenced the design. Clearly, aspects of Kisho Kurokawa can be found in the Maggie's Centre, in concept, design, and construction. Kisho Kurokawa's design process begins with a concept or an idea, which then informs the shape of the building, this is stated in his philosophy of abstract symbolism. Due to Kurokawa developing a concept and indication that Abstract Symbolism was

intended to develop the vortex form, which in according to Kurokawa is a symbol of life and forces. Whether they did use the Kurokawa philosophies or the way Kurokawa started this project resulted in Garbers and James unknowingly adopting his style of design, it is evident that Garbers and James used a design method similar to Abstract Symbolism to derive a form.



Figure 27: Internal image of the mezzanine window looking out to the sea in the Swansea Maggie's Centre (Photo credit: Davies-Hannen)

There is a clear progression of the design, evolving from the early Kisho Kurokawa sketches to the final Garbers and James' design. There are clear inspirations taken from previous Kisho Kurokawa works, in concept, design approach, shape, details and materials resulting in a building that arguably could have been designed by Kisho Kurokawa. The building is also a testimony to the ingenuity and passion that the Garbers and James' team devoted to the project, resulting in an extremely successful design. This wasn't an attempt to create a replica Kisho Kurokawa building, Garbers and James brought their experience and design to this project. Any architect could interpret a design from the concept sketches, but Garbers and James retained the Kisho Kurokawa aspect while introducing elements that they believed were important to the project. And it was successful, Maggie's would even ask them to complete the Forth Valley Maggie's Centre. The building retains the legacy to a legendary architect.



Figure 28: External image the sea in the Swansea Maggie's Centre at night (Photo credit: Davies-Hannen)

Conclusion- What are the formal origins of the Kisho Kurokawa Maggie's Centre?

Given that Kurokawa was only involved with the very early stages of design, the question arises as to where exactly did the architectural form of this building originate and, more importantly, how did it evolve? Analysis of the development of Kisho Kurokawa's philosophies, theories, movements, and projects throughout his career reveals a trend to his design process. The method often began with a concept, which Kurokawa would religiously adhere to, to the extent of having a "concept committee" to ensure the project is true to the ideology. The later projects would contain a concept possessing a symbolic reference to Japanese culture, local traditions, or a meaningful symbol for the building's purpose. These symbols were abstracted into geometric forms used to determine the shape of the building and later the layout. Arguably, the concept is the fundamental driver of a Kisho Kurokawa design, once the concept is established the form can be derived.

Garbers and James' final design of the Maggie's Centre is an evolution of the early concept description and sketches by Kisho Kurokawa. Clearly changes were made, Wendy James confirmed that they while they took the sketches into consideration, the concept description had a greater bearing on the design than the drawings. Kisho Kurokawa would have

remained faithful to the concept, and Garbers and James were sympathetic to his ideology. This achieved a design that is both reflective and expressive of the concept and the sketches.

Garbers and James' design process was similar to that of Kurokawa's Abstract Symbolism; much of the philosophy relies on a strong concept and fortunately Kisho Kurokawa had sufficiently defined the initial concept, through his description and sketches, before his death. Through a process of interpretation this allowed Garbers and James to abstract geometric forms from the concept. By visiting some of Kurokawa's buildings they were able to successfully develop a design, layout and 3D form, that utilised shapes, volumes, and spaces redolent of Kurokawa's formal vocabulary. Garbers and James effectively reproduced the essence of Kurokawa's architectural design philosophy and method in the Maggie's Centre. This was done so successfully that the Maggie's Centre relates to the formal evolution of Kisho Kurokawa's formal progression.

Throughout Kisho Kurokawa's projects there has been a Japanese influence, which was fortunately engrained in the concept, something that would have been difficult to implement later without Kurokawa. Yet Garbers and James extended this influence remaining true to the concept, by being honest in the material and retaining the symbolic aspects. The building is a fitting finale to Kurokawa's career, sitting perfectly at the end of the evolution of his style.

While previous Kurokawa projects and the sketches suggest that the wings of the Swansea Maggie's Centre would not be pointed but instead be finished with a perpendicular wall, this was the interpretation that Garbers and James took from the concept. This is possibly not the connection between East and West that Kisho Kurokawa referenced in his concept, but it is fitting that an Eastern concept interpreted by a Western Architects developed a successful design, and the introduction of Welsh cultural elements has connected Wales and Japan.

Ultimately this building is the result of all the events that transpired; the concept created by Kurokawa, his death resulting in Garbers and James' interpreting the concept and the dedication to the project from all the parties involved. If Kisho Kurokawa had not died, the design would undoubtedly be different, but the building that is there now is a triumph.

Throughout the interview, Wendy James (2023) consistently praised every party that worked on the project, for instance, Kisho Kurokawa's practice, Maggie's organisation, the construction teams, structural engineers, and the prefabricated concrete panel company. There is a clear love for the building, and the dedication and passion for the project must be commended. Which raises the question of authorship.

When asked during their interviews how they felt about the authorship of the building, Wendy James (2023) and Laura Lee (2024) (CEO of Maggie's Organisation) both assert that this is in fact a Kisho Kurokawa design. Arguably, while there are many factors that affected the building's design, it is the concept that consistently grounded the design process. It was through Kisho Kurokawa's experiences that his style and ideas were moulded which informed the concept, so fundamentally this building would not be possible without Kisho Kurokawa. Wendy James believed that they would not have developed this design without Kisho Kurokawa's initial concept.

While corresponding with Jo Spittles (2024) of Garbers and James he informed that they agreed with Kisho Kurokawa to a standard RIBA agreement for the copyright. The original concept came from Kisho Kurokawa Architects and Associates, but Garbers and James developed the scheme into a design. Both parties would be mutually protected, in line with the agreement to act as Kisho Kurokawa Architects and Associates in association with Garbers and James. So, the copyright would be shared between the architects for their contributions to the project.

Even before Kisho Kurokawa had died, Garbers and James had agreed with him to be his Executive Architects acting in the UK on planning permission submissions, production drawings and specification, site management and overseeing the construction. In addition, the professional indemnity was dealt with by Kisho Kurokawa working under Garbers and James' insurance (Spittles, 2024).

Maggie's organisation enlists architects who have received celebrity status because of their reputation for well publicised, outstanding architectural works, and consequentially utilise that status to produce funding. This is not unusual as many charity organisations use celebrity endorsement to further their cause by raising awareness or additional donations. Maggie's simply uses the architect's skill and talent to create a piece of work and to sell the concept at events to generate funding for the project. This is all for a good cause and furthers the architect's reputation and career, it is an arrangement that benefits both parties. But what amount of work must the architect produce to be attributed to the building? In this instance, Kisho Kurokawa produced the concept and reportedly only 3 sketches, this was apparently substantial enough to attach his name to the building, when Garbers and James produced the majority of the work. Admittedly, the building was founded on Kisho Kurokawa's concept and sketches, but does this grant him more credit than Garbers and James? Possibly it is credited to him to retain the celebrity architects' name associated with the Maggie's Centre in order to uphold the obligations to the donors that funded the project, on the presupposition that it was a Kisho Kurokawa building. It's very unlikely that Garbers

and James would have been asked to deliver a Maggie's Centre without a 'popstar architect', but following the success of the Swansea Maggie's Centre they were asked to rescue the Forth Valley Maggie's Centre

Yet, does authorship matter? To the vast majority of Maggie's visitors, it is not likely to be a pressing matter, given their circumstances. The Maggie's centres are an example of architecture exceeding a shelter or a piece of art for the responsibility that the building maintains. Therefore, why is the architecture so crucial to the Maggie's Centre? The Maggie's organisation believes that the environment we surround ourselves with has an impact on our outlook, they employ signature architects with experience to create these environments. From a business aspect of architecture, this exposure affects an architect's career, especially with buildings that are widely publicised such as the Maggie's Centre, which raises the profile of architects. Therefore, they must be sufficiently accredited. Garbers and James contributed greatly to the project, yet their contribution will always be in the shadow of the late great Dr Kisho Kurokawa. Garbers and James were only established 2 years prior to them being brought onto the Swansea Maggie's Centre project. The young practice needed publicity to further their name in the architectural world. Their contribution to the design was acknowledged as follows: "Sadly, Dr Kurokawa died before the centre could be built, but his designs were able to be realised thanks to collaboration with the architects Garbers & James." (Maggie's cancer trust, no date).

Kisho Kurokawa architects and associates have produced several projects following his death. The most recent of which is the Vegetable's Friends Farm Project. Design began in 2020 (thirteen years after Kisho Kurokawa's death) and construction completed in 2023. Despite having had no input his name is still attached to the project. Similarly, architect Zaha Hadid died in 2016, yet her practice continues to produce architecture under her name. If the legacy of an architect is the projects and philosophies they leave behind, is then the architectural practice bearing their name part of that legacy? Arguably Swansea Maggie's Centre is one of the last buildings that could claim to be an authentic Kisho Kurokawa design. Even still that might be considered a stretch given his contribution was the concept, although Garbers and James worked vigorously to ensure that the building retained as much integrity as possible, by remaining true to the concept and previous work. If the Swansea Maggie's Centre was unsuccessful, would Kisho Kurokawa be blamed? It would be more likely that Garbers and James would be criticised for not delivering what Kurokawa envisioned. Ultimately the Swansea Maggie's Centre was a success, because of the dedication that Garbers and James committed to the project, and while they may not have

received the recognition they deserved, their modesty and respect to Dr Kisho Kurokawa speaks volumes. Nevertheless, the project relied on Kisho Kurokawa's contribution with Garbers and James' completing the design, and they both deserve to be credited for their work.

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Appendix A: Interview With Wendy James

Transcript of interview between Jacob Davies-Hannen and Wendy James of Garbers and James. 8 December 2023, 11:06am

The Questions

What stage did you join the project?

What was your role within the project?

What contact did you have with Kurokawa?

At what stage of the project did Kurokawa leave the project?

Did Kurokawa leave drawings, design ideas or philosophies?

How developed was the design when kurokawa left the project?

How did you interpret the design left by kurukawa?

Kurokawa's diagrams suggest a greenhouse for meditation at the centre of the building, how did this develop into the space is it now?

How did you develop the design?

Did you look at precedents from Kurokawa's earlier work while you were developing the design?

Previous works of his are considerably rectilinear, how did you conclude a design that appears organic in nature? is it a result of the diagram of the vortex and the centre of calm?

Why was the water surrounding the buildings abandoned?

One thing that was very powerful to me when I visited the building was the sound and

What was the thought process behind the choice of materials?

Was there anything you wish you could have developed further or altered, but could due to limitations?

Do you think the design was influenced by Kurokawa's early philosophies relating to his early work in metabolism?

The interview

The transcript has been reduced to remove unnecessary double words, clarity, and audio mistakes.

This interview was conducted in a video call. There is reference to visual drawings shown on the screen, that will not be found in the transcript.

Wendy 0:28

2005 the beginning I think it was technically February 2006 when we actually started it and one of the first people, but it must have been either later that year because Keisha died in.

Jacob Davies-Hannen 0:42

2007, I believe October.

Wendy 0:44

Yeah, quite late. So what I can't remember is whether we started already in 2006 or whether it was just earlier in 2007. But whatever. So we got to because I had known the Maggie's lot so well with Cambridge. That was very much me personally. It was one of my projects I'd got on very well with.

Well, actually Maggie's best friend is a woman called Marsha Blakene. And Marsha, and then her on her. Nurse Laura Lee has become Dame Laura Lee, Maggie's own nurse. And you'll read? I think Joe sent you. You've got that little document called from the front, haven't you?

Wendy 1:52

Maggie, when she was still alive.

Those two people were very, very important to her, best in life and her nurse, and in fact.

The other contact.

I have with this whole thing had all gone back even further because.

I said I did my first degree in Cardiff, which I did. I went on to Edinburgh and I was there with Richard Murphy.

And Richard was the first person to do a Maggie Centre and he took the brief from Maggie

while she was still alive. And he did that first centre up on. I can't remember what the name of the hospital is now. I should know it really well it he actually converted a little coach house building on the back of the hospital, the Royal Infirmary. I think it is. And in fact subsequently extended it. And I know Richard really, really well. And he'd known Maggie personally.

Wendy 2:47

And the other person I knew who was really important and knew a lot through working at Daniel's was Charles Jenks, Maggie and Charles used to come into our we saw a lot of him in our projects with Daniel worked a lot with him on the Imperial War Museum for the north in Trafford, Manchester, which I delivered. And so Charles was very I. So I knew very well. Charles Jenks, Maggie's husband.

Wendy 3:14

Marsha Blakenham, her best friend.

Marsha came and stayed with me, actually in in Berlin and.

And there was somebody else. I can't think of. Oh, Lily, Charles. And Maggie's daughter, Lily. Jenks is now a landscape architect. And so I've we'll really stitch in so one day. So how did it start? One day we had long been started, but we were we were very lucky. We asked our very first project was to work. I delivered the whole of the briefing and all the design management for the big extension to Tate Modern. So I was.

I had a lot of work on actually switch away and we're working in Canada and sector, but one day the phone went and it was Marsha, Marsha Blakenham and Lady Blakeen, and she said Wendy.

Wendy 4:05

We want to do this project in Swansea with Kishu Korokawa and he at the time was really busy. He was running to be mayor in Tokyo. He wanted to be the mayor of Tokyo. Yeah, he was running. He was running for mayor.

Wendy 4:23

He was working, certainly. I think I've got an idea. He was working in Russia at the time.

Might have been something to do with the Gaza problem projects. I can't really remember whether he was involved in those or not, but he was working in Russia and he was working in Japan, but he was going for mayor and he knew, how did it start for him was he was a friend of Charles Jenks because Charles or other way around Charles went around the world, basically, you know, he was an academic and a theoretician.

All very much into postmodernism at the time, and they lived in in Notting Hill and he used to just go and he made all these. He had all these friends and so he he'd met. He was then on the sort of.

Friends and dinner party lists of the Jenks family, including Maggie and so he'd agreed to do, which is what all of the big pop architects were doing at the time was they'd give a little sketch.

As gracious you know and say, here's my concept.

And then depending on how rich they are.

They gotta do the whole blooming lot for free.

Wendy 5:27

Or not and.

So, she said, we've got Kisho. He's given this. He's given us this little sketch.

We met him the other day and he just can't. It's too much for me. Well, he was already in his 70s. It's not running out of it. Well, we didn't know then. Of course he would go so soon, but yeah, it's not that he hasn't got the energy in one sense, but he just wants to be the mayor he want. And he is too far for him to come. And because they're 300 square metre projects, they're tiny little project. So he wants somebody to deliver it for him. And would you and Torah consider doing it? You know, they said, would you consider delivering it? And we said well.

Wendy 6:09

Yes, you know, we could, you know, I never we hadn't thought of doing that before acting as an executive architect, but we could, I suppose. And I mean because I delivered the I developed this other one with Daniel actually is a vertical garden project. It was it had that very much in my mind so.

Because and he's Japanese, of course, and actually, to be honest, even to this day, although I've had books and things, I mean, I can't. I can't tell you whether you know a lot more about him in detail about a lot of projects.

But we knew about his. We knew about his National Museum project. We knew about his actually, for other reasons, airport project master planning things so.

We said, yeah, we can do that.

And he, of course, wanted to meet us. So he said, great, you know, in fact, to be honest, that's the only way because we need to get it under his skin.

And then he was coming over. He was staying at the Mandarin Oriental in London.

And that was the night we could meet him. I had meetings with Nick Serota that that day, director of the Tate. And so I couldn't go, but Toro could go. So Torah went and had dinner with Cora, with Kisho and with.

Both Marsha and Laura, and they all had dinner together.

And Torah is, you know, he's a 6 foot 3 odd.

Big guy and German.

I mean fluent in English and all the rest of it, but German and you, you may know that all German architects start off. They have to really qualify as an engineer, effectively in the first case. So he and Kisho got on like a house on fire. He was double the size of Kurokawa. And he said this is great. I can't think of anybody better to deliver a concrete product.

Then the jet, you know then then tourists. That was it. So that so then we spent.

I don't know a couple of months. Really just.

For Maggie's wanted to understand what we would do and what we wouldn't do, and the initial idea was that he would just send some.

He what he regarded as key drawings.

General arrangement drawings. Really. We take it because there was going to be a lot to do with planning.

With the design Commission for Wales.

Building control. We were going to have to do all of that. Which early days takes a lot of agreement so.

Actually, we must have it. No, probably it was 2007 when we met him. I think because we just got these, they just made the agreement and we said what you know, we would do all of these things, but we would send our drawings of course for him to red line. Effectively I was going to have to write specification and we were going to do a lot as executive ARTIC and they sent and that's what I can't lay my hands on this morning unless Joe has sent it to you already. We had one section.

That's all we got. We got one CADed section.

Wendy 9:26

From the office. I don't know whether to all it'll be on one of our big archive things.

I haven't had a minute. If Joe didn't send it to you and it was ostensibly CAD.

But the moment Torah, the moment we opened it and.

Overdrew it was, it was just the part of the drum. It was the drum, really. And it was very tall.

And he had it very much more vertical. But we couldn't within the drum that there were two or three things that immediately weren't going to work. First of all, there wasn't enough space to get a staircase long enough to get up as high as he had originally intended. So it had been 3D modelled. Jacob. It had only been.

Wendy 10:12

Well, it and now I remember the guy. He was also a young student. Funnily enough, he was Scott. What's his name? And he was out there doing some work experience. And he had drawn that but it. But the drum wasn't going to work. So that match we knew the other, the more major thing that was going to work was that where Keisha had sort of thought of.

Placing it on the site, there was a major there was two things. There was the gas and the electric coming in, servicing the whole of the hospital sites there up in the northwest, up in the northwest corner, there was a gas mains, the house coming in and there was a, you know, the big Transformers that not the sort of low voltage step down stuff, but the big stuff that really the umbilical cords for the whole of the hospital. And there are very strict rules about the offset. You have to be.

Wendy 11:09

We needed to, we needed to get away from that.

In addition, he hadn't fully appreciated that the site that had been given.

Is a filled site. It had been made.

You can perhaps see that that that when you're there that there's a, it's a flat level and then it just goes down to the lower, you're off and it has been made, it has been, it has been filled.

Wendy 11:37

To a degree, cut and filled, I suppose from the from the road below, cut and fill just to have. I

think there was two or three pairs of very, very humble.

Semi-detached almost looked a bit like old fashioned council houses and they were made as doctors and nurses homes, really doctors homes, particularly because there's a thing at the time in hospitals. It's a bit like it's a bit like art touring art exhibitions around the world.

There's a day when they all change posts, if they.

Wendy 12:12

If they got, you know you're suddenly going to employ a senior consultant, it goes in times and that there's a change throughout the country. At least that was the way it was working back then. And so very often doctors would bring their families to have and they'd stay there for a few weeks.

While they were house hunting.

To find a place for them to live and we had to demolish one of those, we had to take one down and in fact at that stage there was a little.

Wendy 12:42

Start it up. Maggie's in the furthest one, the one closest to the to the to the oncology unit. So they had a little temporary unit being run by Debbie. Debbie, I can't remember her name.

She's now retired to Devon, but.

Oh, they you are they you are.

Jacob Davies-Hannen 13:02

Yeah, I think This is why these are the existing houses, aren't they? But they've been used as offices now, I think.

Wendy 13:05

Are they OK? So the Startup Maggie's is in the right hand one. When we when we first went.

Jacob Davies-Hannen 13:09

I think they are, yeah.

Wendy 13:18

So now what's she looking up there?

Jacob Davies-Hannen 13:25

So these I think this is an older drawing that was later developed.

Wendy 13:27

Can you see?

Did Joe send you that?

Jacob Davies-Hannen 13:34

No, no. These are some of the ones I found just on the Internet. 'cause I have this drawing as well.

Wendy 13:41

Oh, we give him those. That's really hilarious.

Jacob Davies-Hannen 13:45

Yeah, I have no idea what some of these come from. I've got a few different models here as well, which I'm not sure.

Wendy 13:51

Oh the.

I think that's probably one of our early models is that that we built from our we had a blue model, we had blue model shots. Oh, well done. I'd love to have the the ones that.

Wendy 14:08

I think that presentation model, Jake, it's just so you know we commissioned some presentation models for planning and for public, for fundraising basically. But the Oh yeah, there you are.

Jacob Davies-Hannen 14:20

The one I think that one's in the Maggie's. That's the one I one of the ones I found. But I actually took another picture as well when I was there. That's just another one. I also have a lot of these sections, which I'm assuming you have probably.

Wendy 14:44

Oh, no, that's ours, isn't it? Are these gods OK? Yeah. No, no, that's our. But we would give a sketch version of something like that, but proportionally, it was really quite different.

Wendy 14:55

But he but it just it, it wouldn't work within the plan area. So we actually what we found is by the time we had the have you got that first site plan you showed me.

Wendy 15:09

Does it say what does the grey square thing say? Does that say gas? Yes, the one that I can power? Yeah, exactly. So you see how massive it is.

Jacob Davies-Hannen 15:19

Here.

Existing services, yeah.

Oh, it's huge because. I remember. I walk my dogs by here. So I notice the that big block and it is. It's really strange. because. You almost think it's another pathway into the Maggie's because it's got almost a parking space and a driveway going up to it. Almost.

Wendy 15:25

It.

Yeah.

Yes, yes, yes.

That's it. Well, you have to have that because it has to be available 24 hours a day so that it is an emergency in the hospital that the so there was no question. We were just simply not allowed to go in there.

Wendy 15:53

You know, it had to stay, and he sure didn't that. So the building was further. It was, it was slightly differently in his and more away from the existing houses. So we. So there were site constraints. So we got as far as finding all that out and then and then we started to build a 3D model that would actually that would work that we knew we could plan where we could get that first floor in.

Wendy 16:21

And.

And it was just as we'd started then.

And then there was this day when the phone went again, and it was Marsha again, and she said, Wendy, have you heard? And I said, heard what? And she said Keisha's died, and it was. He'd gone into work on a Tuesday morning, not feeling very well.

And I think he died on the Thursday.

And she said we're, you know, we're really shattered. And what can we do and.

Oh, that. Sorry. Just I'm just seeing you're one of Keisha's there when you see where the water would be.

Wendy 16:58

But it was just too close to the wing. You have to be a certain dis. All the all the. I can't remember all the regulation distances now, but that's what pinned it, she said.

Wendy 17:11

Have we got enough? Have you got enough?

To be able to do the project because by that time we just spent a long time agreeing it all with him and you also see that how he had to demolish the other house, you can see a lot from that way so.

Wendy 17:30

Yes. So we said, OK, well, we think we'll have to think about it and the and the conclusion we came to because we'd already started building this 3D model.

And we said what we think we need to do.

Is specifically visit.

Some of his work now.

If, if it's going to run with this, we want to know. It's all very well having the form and the and the overall concept. But for it to be a coral car we're building, we need to look at the details and also see whether any of you know is it the intention of his office.

Still, to keep supporting the project or not.

So, so very, very quickly, again, I couldn't go for some reason. Torah went and had a very quick look at Van Gogh Museum in in the Netherlands.

Then we.

Wendy 18:33

But yes, well, we just wanted to see his detailing and the finishes so well, you've done, we didn't do as much as you think we did because, we didn't have enough time. So we went to Japan, we went to Japan.

Wendy 18:49

Two or three weeks later to meet Mikio, his son, who's a great photographer at Kako, his daughter Nico's English was pretty good and he we did a talk there. The Roman it. That was the one the Roman Museum I sent you this morning again.

Wendy 19:05

That was the one that made the biggest impression we we had, we went round the National Museum with him. We went to see the tower. Of course that you know that he's so proud of. The what's it called?

Jacob Davies-Hannen 19:17

The capsule tower.

Wendy 19:18

The capsule tower.

Jacob Davies-Hannen 19:19

The one that was torn down earlier this year, it's just awful, isn't it?

Wendy 19:21

I know it's criminal. It really is, because actually the thing that was so lovely was that when

we went in it, Mikio took us and he had just one of them. They still kept one unit for themselves and family. But within the tower, people's slippers were outside and things, you know, to keep it all so neat and tight. It was so lovely. I can't tell you. It's tragic. It's actually, it's really tragic anyway.

Wendy 19:50

Oh dear. But we literally had about a three-day visit was all we could fit into our 'cause. We were working with Tate, we were working with a museum in Canada.

I can't remember what else we were doing.

Are we doing a house? So we had three days and we said, well, to go quickly we need to do is we have three days and one day we went out to the Roman Museum and the thing that's relevant there is this concrete with the titanium chips in it.

Wendy 20:19

And that very much it made a big impression on me. Because here's the story with the concrete so #1.

Uh Kurokawa himself, of course, really wanted it to be for him. It's a concrete building. #2.

One of the first things after the meeting with him was Laura was very worried, she said. Wendy, we've had several people wanting to do concrete buildings, including Frank Gehry, the one the mag is 1 in Dundee, and we just couldn't afford it. We couldn't. We couldn't make the budget work. So Frank's in in Dundee, ended up rendered. I mean, it's a lovely one. It's definitely worth you visiting. I I, he detailed it beautifully.

Wendy 21:06

But she was really worried that we wouldn't be able to afford it. And we said, you know what, Laura, we're going to go. So we did this visit, we said it really has to be and what we and what we're going to do is make it as simple. We're going to keep everybody going to keep everything as simple as we can.

Very, very simple finishes. The one of the changes.

In Japan, even in the museum, they use very dense cork.

A flooring even in public buildings

Wendy 22:46

Kind of want to pour it out of a jug and let it just find it and have it as a as a single field and a court would have done that brilliantly. And so. But Maggie's were very concerned about, especially with the weather outside and everything about it getting to grubby and not taking the knock they felt it would get. So we went to that in Switzerland. They use these brilliant very small stick timber floors which they make out of solid wood and if they use all the small scale timber not to not as a way of using everything up and so it's a form of parquet floor in a way and we knew that if you kind of it doesn't have a direction like a big floorboard or, or even one of our traditional British parquet floors. So we chose that as a hard wearing. Alternative and it was things like that that.

And looking at the at the way the walls met the floors and then very much outside what we always used, we ended up calling the beak but these.

Cornice details in concrete.

We're very.

Important we felt to us and for the scheme and.

We also had to work out how we were going to deliver.

Concrete building on the outside.

But even back then, you know, environmentally, our building control, we wanted it to be low energy to be really well.

Insulated and so forth and so we had to work out the wall section. And anyway, Long story short.

We were trying to debate.

Fairface cast concrete against precast and then we work with a wonderful precast firm and that's how we did it. But you'll appreciate perhaps.

Jacob, that every.

Panel is different as it go including the corner.

Jacob Davies-Hannen 24:53

It it's so lovely. It's one thing I wrote about was, how amazing those panels are, because they're even down to the detail of the way the roof meets that tipped out piece, the hidden guttering. It's done so superbly, and I thought it must have been you.

Wendy 24:55

OK.

Yeah.

Is it that big? Yeah, we called it big.

Well, that's all.

Yeah.

Jacob Davies-Hannen 25:13

You making sure it happened because it's just there's no way that could have happened on accident. It's done so well.

Wendy 25:20

Well, we had our represent as our structural engineers and so the you know and we had who, what's Harvey's name, the precast guys that we had work brilliant and coming back to detaining which is why this started sorry now I'm cold I'm hot and cold all day at a minute.

Wendy 25:39

Bring it bring.

When I saw that Rome Museum was just chaining in it, I said Tori. You know what?

It's wet because I know Wales quite well. Both South Wales and North Wales, I said. What this reminds me of because it it was snow was on the ground when we were there.

Wendy 25:59

And it's very high up. The rents are snowing. It was kind of rather grim weather, a bit like this. But the thing about the titanium is it brings it to life, it reflects. And I said, this reminds me of the slate mountains of North Wales. So if you're, if you're driving, you know, towards lanberris or something like this going to the Slate Museum, which I know very well, I've had projects up there when it's wreck, but the slate when it's.

Well, in the sunshine, of course. You know, that's fine.

Doesn't feels, still feels a bit ominous when it's just grey and dry. It feels very, very dark, and when it's raining, actually you get reflected light off it. The slate is wet, and so you get some life in it. And I said I'm worried about.

Concrete in this country just being wet, just looking wet. And the beauty if we have these. Titanium chips, if we think about this.

Is it? Will they will sparkle a bit when the weather's crummy, and when you're feeling poorly and you're going to the centre. So in fact we some of my favourite drawings are what I call the Fox drawings. Have you got? Did Joe send you elevations which showed you we developed a pattern that was sort of that we could revolve. I don't know if.

Jacob Davies-Hannen 27:23

No, I don't think I've had that. That's.

Wendy 27:26

I'll see if I can find it for you. I don't know whether I have or not. I'll see if I can find. I'll. I'll have a note. We called them the fox drawings because we developed, we developed a pattern. A bit like doing wallpaper or something. And we use the word fox. And then we use the word Fox. So you could see which way round that pattern was at any given. So we were trying to make it look fully random. So we put a we put a huge amount of effort into the concrete detail. But also the fact that.

Wendy 27:58

Each panel, as I say, was different.

Wendy 28:00

In the two wins, we have two wins. Fair enough. We could use them twice and the and the outer with the inner we had the setting out, drawing the setting out on all those curves was amazing. So that was one big deal. The and the way we really built it, which is really important is.

It's traditional carpentry in the roof. We had also made by a very spectacular company. Steel manufacturing, we did a sort of Halo for the top of the roof light and the Halo had welded.

Receiving.

Exactly.

Wendy 28:48

Oh yes, receiving channels so that you could we could get all of the Timbers into that, but then very importantly, we had these, we had the tails almost like, you know, like tadpoles, we had the ridges made in steel also with all of the receiving angles. They were like recessed. Niches so that all the Carpenter had to do was put the cut timber into it, bolt through and it was in the right place. So we relied entirely on our 3D model.

So. So that was really important.

Umm.

And we had to do all of this very fast because, well, did we? Well, we we certainly we had to work very hard with the planning permission because believe it or not a design Commission for Wales, they played a big role. And actually once we've finished it, they put it on their site at the time as an exemplary project and we won all sorts of awards. We also won one of the first RIBA in Wales.

Wales division we won the First Accessibility award because we put.

Wendy 30:04

Lift in and that was me. I got very stropky about it because in in, in Dundee, I love the Gary Project, but I was very critical that there wasn't a lift. So there are these amazing views over the over the estuary, you know.

Over the water and if you're feeling ropery, my mother, I mean, I've subsequently lost her, but she'd been very poorly with cancer, actually. Three times in the end. But.

She there was no way she could have climbed a staircase.

That. Listen, why haven't you put a lift in? They said, oh, we think it's it's institutional and it's two, you know, we were trying to make a home from home and we said, well, yeah, but there are ways of doing it. You just have to identify anybody when you go into the Maggie Swansea, you don't the lift doesn't you don't.

Jacob Davies-Hannen 30:59

And I'll say too, my grandmother put in a lift in later years because she couldn't manage the stairs in her home. I don't think it subtracts from the architecture it's just another form.

Wendy 31:05

Yes.

Well, we just made it round the corner, as you know, and then everybody can enjoy it because that's upstairs.

Jacob Davies-Hannen 31:13

It's really interesting, yeah.

That view is really special.

Wendy 31:20

Exactly, exactly. And of course, that's curved glass and and I think, Jacob, we really we just took it to heart and we just fought for every element. You know, we said.

Jacob Davies-Hannen 31:23

Yes.

Yeah, you can tell it's it speaks in volume that that building.

Wendy 31:33

Yeah.

Yes. Yeah. Well, well, I've just gone. Goose can't be thinking about it. The thing that finished me off the opening.

Well, Mikio and Capo came over his son and daughter, and one of the I think kako's little boy and the Japanese ambassador came.

But there was a male voice choir that filled the staircase.

Singing the place was Rammed, Charles Jenks there all of the great and the good from Maggie's and I was just weep. I couldn't. The tears were just rolling down my cheeks. This male voice choir on that staircase. You could hear a pin drop and they were singing. You know, Mafanwy, all the all the class.

And it was just that the IT was wonderful in that space. It can't make a better place to have heard them. It was just incredible. So we just. Yeah. And we and we were. So we loved the staff the staff there very much and the PAT was her name she was the High Sheriff at the time.

I can't remember her name and her husband had he was very keen on concrete. He'd commissioned the.

All concrete in the in the Council offices a long time ago. I mean, they were elderly at the time, but they just everybody just loved it. And then.

Including.

Michio and Kako they were. They wrote a such a lovely letter afterwards saying how they really felt their fathers, you know, name and everything had been.

Fully embraced within the building and the I'm just trying to think, I don't know when it opened, I don't think the landscape was really done. It was very muddy, it was quite tight and then subsequently they got Kim Wilkie.

To do the landscape and it was very much centred around, it was on the on the front as you go in. It was all, it's all about the vegetable garden or it was I haven't been for a while so that.

Jacob Davies-Hannen 33:47

No, they still have a vegetable garden and I think the gardener actually collects the harvest and then puts it out for anyone who comes to actually take, take whatever they want and whatever they need. It's really sweet idea and it really shines through.

Wendy 33:56

Yes.

And then yes.

That's right. And it. And then on the on the back, so you asked about the water, of course.

So the first sketches we had, we had the we had the little poem and we had the and we had

the sketches and we talked a little bit and of course to begin with in fact I say I'm sending that to Berlin. Right. I remember when I was living in Berlin for so long.

Wendy 34:27

My doctor, actually a lovely Turkish woman. She had water a little running through the the waiting room in the practise like a little stream in a stone floor.

And I said, well, we can do this, but they were very they were worried about it even Charles said. I don't think it's practical.

Wendy 34:47

And they were worried. Yeah, they were worried about the upkeep. They were worried about people not feeling well, tripping into things or, you know, the effect it might have on humidity. And so we said, well, can we do it outside? And again, the Roman Museum made a very big impression on me because they had they had this, what we call dry water. So just big rocks, big or bebels giant pebbles outside.

Wendy 35:12

And sometimes when it's wet, it sort of fills up a bit and you can get a few reads or something. And I said, well, maybe we can just do drywater.

So that's how we kept the concept going thinking of dry water. But Kim changed that a bit. He turned the water in the back. The idea I don't know whether it's still like that was to have a long Meadow grass that would that would.

Wave in the wind.

I'm not sure whether the soil was right. It was pretty ropey.

The soil, to be honest. Is it this fill stuff? But that was the idea.

Jacob Davies-Hannen 35:48

If I remember correctly, I think I think some of it is sort of a wild Meadow esque along the edge of the wall and I think the against the building is actually a decking now. I don't know if that was part of the plan.

Wendy 35:59

Yes. Now the deck we put the decking in so that people on the back could enjoy the sun because it that was facing sort of South and West. So the decking went in that basically when we opened it, the decking was there and then it was muddy, it was waiting for their landscape scheme. But we went with subsequent meeting, I suppose a year or 18 months later. I don't think Kim was there funny enough but.

Wendy 36:29

Now our Queen Camilla came then, and so we met and we showed her all the drawings. We've got a few draw. We've got a few pictures of us with her. She was really great. She.

And we just sat round 'cause. We designed the table as well. She sat round the table and had coffee and everything with everybody. And it was great was she was probably there for an hour and a half or so. And we made some lunch and that was good. That that was all good. So heck, I look a few now at your because I've lost my plot a bit.

Jacob Davies-Hannen 36:59

No, don't worry.

Wendy 37:00

So you know when we join the project, really we joined it honestly before any formal drawings have been done is the answer I.

Jacob Davies-Hannen 37:03

Hmm.

That's really interesting. I mean, to be honest, what we've just spoken about is perfect because I wanted to know the story behind the building, to be honest, because there's there was sort of this really it's not very written about, to be honest the how, how the project developed from Kurakawa and ended up with you and I kind of needed to know that that link and how that went a lot cross and that's really interesting.

Wendy 37:15

Yes.

Jacob Davies-Hannen 37:32

And so I think that you've completely take that box for me, I can write about that loads the other thing that the concept design how you took the the initial drawings because I mean we spoke with water.

Wendy 37:40

At the stage.

Jacob Davies-Hannen 37:50

Element and I think one of the drawings. If I get it up here. Let's see.

Wendy 37:54

It's very it's very it was. It made great sense to us that it has such a heart to the building because that goes, you know, that this drum, so that things that go with it in a very practical functional sense linking to the Maggie's brief is that they're very, very keen. You're perhaps understand that, Oh well, he had it as meditative and.

Wendy 38:17

Hang on, let me just go to a larger version here somewhere. Good luck.

Sketches. Here we go.

He had it, his meditative and as a terrace in the middle, so we of course, made the kitchen in there because, well, we just had to fit all of this. You know it actually.

Jacob Davies-Hannen 38:34

Yeah.

It was quite a restrictive site, isn't it?

Wendy 38:44

It wasn't a big sight. They have a bet. They have very particular functional needs. You know they need.

Wendy 38:51

The well, the first thing is the welcome. You've got to know, and this is something where they're very was very concerned about the difference between men and women, that men are very easy.

Push off. They don't want things to be so emotional and.

And so on and so forth. So what you get, you just get a couple of minutes. Otherwise they just turn around and go out again. And one of the things that helps is if you come in and you can immediately see a kitchen and you understand, I can make a cup of coffee. So the table, the kitchen.

And the half the fact that you can have a fire.

People understand all of those things. I can sit by the fire. I can have a cup of coffee and then we and we took the, you know, I love. I love the detailing. I did all the joinery detailing I'm a great joinery person. Torah very much took out after the concrete. But you know the kitchen with the slotted holes in the in the window, in the, in the cupboards? Exactly. That's so that you can see what's behind them. Otherwise you think, well, I don't know what's in there, but it means you can you get a glimpse of a cup. I mean, if you can see, of course, if somebody's.

Fight impaired. It's a bit difficult, but it's but it.

Jacob Davies-Hannen 40:11

That's really clever because he was as he was. You don't know the the function of of of the kitchen. And immediately you can know what's in the cupboard. You're not searching for stuff that's really clever.

Wendy 40:21

Yeah, and I love the lineup we use, not liner. We use rubber flooring, so this is natural rubber that we face that with and we use natural rubber in the floors. I love the colour, it's like this aubergine colour in the toilets, could almost eat it like liquorice, you know, it was just gorgeous, these materials. So you know, and the fire. I don't think Maggie's had had one of those hanging fires yet that rotates as well. Foster he. Yes, you can turn it around.

Wendy 40:52

And the other big story was the slate half where.

And Robert McAlpine built this and we had a lovely team. We had a brilliant team, the half stone that came in, and then I just happened to see that their slate was coming from South America somewhere, and it was going to cost, you know, the one big stone was going to cost. I don't know what it was going to cost back then, £2200 or something, but coming from South America. And I said, hang on, hold the phone. There is no way.

Having South American slate in Wales, it's got to be Welsh late. That's stone costs 8 to 9000 pounds. I can't, you know, back then it would be an awful lot more now, but so we managed to do that too.

And I was very happy about that. So yes, when they light the fire, you can. It's got to handle it rotate. So you can turn it, you can bring your friends and get some chairs to come round. The other thing was and Maggie's were very worried about, you know, the shakes of these wings because they wanted, they wanted a room where they could put 12 people, 12 yoga mats down and that we could open.

Wendy 42:02

What do you call them studio tables for doing classes for painting and things? So in fact to the on that drawing to the left of the of the drum of the egg, you see a storeroom that's got the folding tables and all the things like that. And actually the thing that's curious about it looks very odd. In plan. They were really worried that all these rooms would be useless shapes.

Wendy 42:26

But we said no, you've got to have it. But we made it that open enough that it doesn't feel like that.

Jacob Davies-Hannen 42:32

It doesn't. It feels really lovely in there, and apparently they do use it. They still use it for yoga and different crafts stuff. They still use it today, which is really nice to hear.

Wendy 42:38

Yes.

And so I, so I detailed the all of the side.

Benches so that there was always, if you have a discussion group, you know that you can mop up easily 10 or 12 people and then bring chairs as well. So to get the capacity up.

That was that. And then the other thing, which of course is obvious when you see it as an architect on plan, we could not bear to kill to cut off the tail.

Wendy 43:06

So we had these revolve we designed we we detailed the revolving shelves at the end. So

you could use them and you could see you knew there was something past it. But you know you can keep whatever it is Christmas decorations or something back behind there. So that was a really important thing for us and we had ball bearing fittings, engineering fitting so that we can revolve exactly. So you I know I know it's a bit of a block but you can revolve it.

Jacob Davies-Hannen 43:36

As soon as I went in, I noticed it and I noticed they use it for storage in the other wing. I don't think it was this. Oh, no, it might have been this one. Actually. They used storage for, but it's a really nice detail because those spaces can just become really awkward.

Wendy 43:42

Yeah.

Yeah.

Jacob Davies-Hannen 43:52

Unusable spaces, but that I really like. That was really well done.

The one thing I wouldn't mind asking about is the window positions.

Wendy 44:01

Oh, yes, well, that we did. That is cookie cutters. We just said, OK, we've got to find all the views. And when you're sitting down, Jacob, hang on. Let me just see on that. Is that one of your photos?

Jacob Davies-Hannen 44:12

That's one of mine, yes.

Wendy 44:14

Have they taken away side benches?

Jacob Davies-Hannen 44:17

This is the.

Wendy 44:19

That's a small one, perhaps.

Jacob Davies-Hannen 44:20

That's a smaller side. I think it's the right hand one here. So I'm not sure if there was. Yeah, I'm not sure, but they weren't there when I was there last year, just a bit.

Wendy 44:22

OK, I don't know. I don't remember now which one's which, but that that, that's all. Or one. I think that's the one where you turn right.

Jacob Davies-Hannen 44:37

Yeah.

I think yes, that is, that's the one furthest north as it were.

Wendy 44:43

It's small and it's not. Yeah. Anyway.

But we managed to provide enough storage and also the offices. That was the other thing I was very pleased with was that the.

That the offices don't come across as being office.

Jacob Davies-Hannen 44:59

They don't. They're really nice.

Wendy 45:01

And yet, and they can just poke their head out and see people coming in. So it doesn't feel, yeah.

Jacob Davies-Hannen 45:08

No, it's really well done. I, I like that that detail of the open top as well and there isn't a solid door in this place really there's just it's.

Wendy 45:16

That's it. No, that's well, except in the private meeting rooms. 'cause. They have to have private counselling rooms which are acoustically rated. But the, the, the other. The other thing. That's lovely.

Jacob Davies-Hannen 45:22

Yeah.

Like fine.

That one there, isn't it?

Wendy 45:29

Yes, that's right. But you can close the door on those and then you can have a private meeting in there. The other thing, that's lovely I'd forgotten about to say that, of course, is we used in the wings. We use the off shift on the Ridge 9 to introduce light. So it's all about light.

Jacob Davies-Hannen 45:30

That's all, yeah.

Wendy 45:47

And this revolution of the clock. You know, the sun going round. And actually it's very often, you know, the case. If you're there, you can look up and see a seagull.

Or something like this. You know? So light. So we very much took his sketch as being an energetic sketch.

Jacob Davies-Hannen 46:09

It is, and that does come across in the actual design. I mean, I know he uses quite. He doesn't have the point like you have. He has more of a straight wall really at the edge. If I can find the sketch myself.

Wendy 46:24

But to get but to get he does. That's true. I've forgotten that, actually. But that you're right.

Jacob Davies-Hannen 46:28

Yeah. I was going to ask how you sort of developed that into the point.

Wendy 46:34

Well, I think we just felt that those wings needed to be wings because you know, to the tip, I think it was then it was us, I don't know.

Jacob Davies-Hannen 46:38

Hmm.

No, that's lovely.

Wendy 46:43

I forgot that he'd chopped them off. That seems quite but.

Jacob Davies-Hannen 46:45

Yeah. I mean, a lot of his designs are quite rigid, aren't they? In very rectilinear. And that's one thing I was going to ask as well because I when I was looking at the sort of putting together a timeline of his work.

Wendy 46:50

Yes, yes.

Yes.

Jacob Davies-Hannen 47:02

We can kind of see, I don't know if you can see this might be a bit small, but we start off obviously with the capsule building and then we move to.

Wendy 47:09

Yes.

Jacob Davies-Hannen 47:12

This Art Museum, which has again that central drum that we kind of see.

Wendy 47:17

Yeah, yeah.

Jacob Davies-Hannen 47:18

And again, very rectilinear and then we have, I think this is the Hiroshima.

Wendy 47:27

Oh yes.

Jacob Davies-Hannen 47:28

Building again of an open central drum, which they reminiscent of your of the Maggie Centre, I think.

Wendy 47:31

Yep.

Yeah, yeah, yeah.

Jacob Davies-Hannen 47:40

And then we see.

The Chinese and Japanese youth Centre, which is quite organic in nature, I think.

Wendy 47:48

Oh yeah.

Yeah, yeah.

Jacob Davies-Hannen 47:50

With that, that rugby ball shape.

Wendy 47:52

Yes.

Jacob Davies-Hannen 47:55

Building obviously, then, the Roman Museum and and then the Van Gogh Museum. And I was going to ask you, we kind of have this timeline, which kind of goes from very rectilinear to an organic shape. Towards the end. Was that something you've noted as well?

Wendy 47:56

Yes.

Yes, yes.

Well, I if you just look at the lines he wrote, you know, a life is a small universe. This sense of constellation and orbit.

And a universe. It a universe doesn't ever feel square, does it? So I think maybe as he got older, this is what he wrote. You know, we can always communicate with the great life that there is this. Oh, we talk about life going in, you know, sort of full circle and OK. He's using an ovoid shape but and the egg is another one. You know what came first the chicken or the egg.

Wendy 48:44

All these feelings of.

They're really being, you know, ends and beginning all coming together.

Jacob Davies-Hannen 48:51

Yeah. And I like this idea that that the central drum is a central piece of calm and that that sort of no matter what happens in the outskirts of the building, this, this is almost a stationary point at the centre of the building. It's really. And I think that's one thing that I took away when I walked in. I went down about last year around Christmas time and.

Wendy 48:52

And I tell you that.

That.

Yes.

Jacob Davies-Hannen 49:17

I think one thing it was really windy as it always is really down here, but you walk in and there is really it's quite still.

Jacob Davies-Hannen 49:25

It's really nice that the really thick walls kind of do isolate yourself from the outside world.

Wendy 49:31

Well, that's the very important thing. You know, there's another element of Maggie centres needing to be. It's like the garden secret garden wall that you want to open a door and come into a totally different world. You're leaving? You want to just forget the sterile, you know.

Wendy 49:48

Formulaic kind of environments that you find in hospitals and on college and you want to try and forget about that. And because the other thing that's really nice is that in fact.

One time we visited and there was, you know, because it's not only for the for the patients, it's for their families too. And there was a man that was there, a German man who'd come because his. I can't remember which relative now an older relative was was being treated.

And it was all it was all very much going to come to the end very soon. It wasn't a happy story, but he used it in between to get to regather his thoughts as a visiting member of the family.

And to recover and said how wonderful it was, because also in places like Swansea and well in Wales suffers very badly, as you know, from this sort of north-south divide. So people have to come that hospital is it serves a huge area. So it's not like you're it's not, you know, you're not just walking down and hopping on a on a tube or a bus to go to the hospital in 10 minutes time, people have come for hours.

Jacob Davies-Hannen 50:46

It does.

Wendy 50:59

To visit their relatives and it's gruelling.

Wendy 51:03

Especially in the winter months so.

To make it known, you know, because they they they're looking after the patients.

They're giving advice on.

On financial help, perhaps for families, also for people's children to come to terms with, with things and a lot of them are very happy stories. I mean, a lot of people, of course, really well treated and they get well, but then they perhaps learning how the quality of the food that's being prepared there or the classes, the yoga and the relaxation and you know, all of these can support the mainstream medicine. But this very important thing, the thick walls.

And they're going into another world and having another focus, looking at other things. So the two wings are looking at, you know, gardens or the landscape.

Not.

Yeah, not.

The world and the rest of the hospital. So I think important points. Yeah, yeah.

Jacob Davies-Hannen 52:05

No, that's really nice.

The other thing that I really notice walking into the building is I think I wrote it at the time, but I never felt alone in the building and that was because of the I think. I mean I I went back later on once everyone had had left. I didn't want to disturb anyone. I think some of the some of the staff were still upstairs in the in the offices and I went around the downstairs and the mayor's knee and stuff. And the one thing I really felt was I wasn't alone in the building.

Wendy 52:18

Oh.

Yes, yes.

Jacob Davies-Hannen 52:37

And that was because of the they were having conversations, but I could just. I wasn't quite able to work out what they were saying, but I could hear whispers of other people around in the building and I didn't know if Simon was a really big part of your design.

Wendy 52:37

Great.

Yes.

Yeah. Yes.

Well, I think what's really well.

Wendy 53:00

Focus, you know, and I'm the Oculus and the ovoid thing it has, you know, we constructed it all with classical geometry. It's got two foci. It's not like a circle with a single one. And and that's how you construct it. Which automatically.

Has an effect on sound there and then the wings are more private, but you're being cradled. But one of the things I was very proud of and I think.

Is, is associated with the acoustic performance. Is the fact that we didn't at the precious you're allowed to build whatever it was. I think in the end it was 297 square metres or something. It was, you know, we're supposed to build 300 and we did it pretty much bang on. And you're trying to. It's like trying to get the meat out of a lobster claw or something. You're trying to just get every last bit and make it helpful and useful. And we did it in that form by really not having corridors, so circulation space. So.

Wendy 54:00

And I think that means that you have you keep the contact with all of those spaces, and yet you can't say it's open plan open plan because we've also got the sliding doors into the into the big wings, you know, so you can but it still keeps the drum hole and it keeps the other wing hole. If you've got something in. So it's this, it's almost breathing it, it's a it is. It's a living being. I think it's not rooms and corridors it's not like this it's it's an integrated it's a.

Wendy 54:33

Single being.

Jacob Davies-Hannen 54:34

Now the circulation of the building really works as well, especially with the mezzanine, because that it's really hard to put in a staircase where it's not interfering with the circulation. But it works really well, especially how wide it is. Two people can cross very easily. No, I think that's brilliant.

Wendy 54:38

Yeah.

Yeah, yeah, I agree. And I and.

We managed it, we managed it in a different way in our project, up in Falkirk, in Scotland,

where we had any shape and so that in a in a way you still have that central thing happening. So that in a way you can and that's again the Maggie's own brief that you can come in, you can see you can make a cup of coffee, but if you actually can't face fishing and talking to people.

Wendy 55:21

It's also you can go into a wing and find lots of spaces of your own. It comes back to the fenestration actually Jacob because.

If you want to be by yourself, you can actually create. You can get one of the chairs which all a lot of them are quite low and put them by a window and it creates it implies your own space. You've got your own view.

It's low down. You're not in a room.

A square room that's clearly shared with everybody. It's like it's lots of personal spaces that happen to be put together so it becomes more community based.

Jacob Davies-Hannen 55:54

Though the window definitely feels really well positioned because they're, it feels like you could look out, but nobody could look in even though it's it is two ways. It's just you feel very private, even though it's quite a public building.

Jacob Davies-Hannen 56:12

And as soon as you walk in, you see a barrier home. I have to say. And I'm. I'm not sure if that's just me, but I think we've touched on it a little bit. Was the the Welsh influence. And I was wondering if you did take any inspiration from traditional Welsh homes or?

Wendy 56:23

Yes.

Search.

Coach. Well, yeah. Maybe, maybe, maybe. Yeah. Actually, I think I've got a lot more you. You realise you've got a lot more stitched into you than you than you realised. You know, I started at Cardiff our very first projects were all based in Saint Fagans. So yeah, so we would go into all of the old cottages and I still work there. I have a project.

Jacob Davies-Hannen 56:28

All that essence.

Wendy 56:48

Sort of base there called my primary schools at the museum and and I think that.

The cowch, isn't it? This case is cuddling.

Things are really they're supposed to be they're almost angels, wings, you know, they're looking after you, your guardian Angel and.

And that cosiness and I. So what I'm proud of and I mean for what I've already explained how he did it, but I was very worried that it could look hostile and in fact, we had to present the design Commission for Wales and they said, you know, concrete in Wales really. And

this sort of stuff. And when we turn ourselves inside out, having to this is before it's built, you know, and then of course, people were so complimentary when it was done and.

Jacob Davies-Hannen 57:34

I have to say I was quite.

I don't want to see negative, but the concrete did put me off until I saw it really impersonate. I really started to investigate the building and I actually I really struggled because the pictures don't do it justice. So I took a video and I went round and I filmed the whole experience and we had to do a small presentation on it and I the only way I could present this was with a video just to because I couldn't take anyone there. All I could do was show them this video and.

Wendy 57:44

Yes.

Jacob Davies-Hannen 58:07

A few people came up to me afterwards and said they had mixed feelings about the building. In the video and actually being able to experience that space and the shape they love it. They think it's a brilliant building and I think.

Wendy 58:16

Yeah.

Yeah.

I know it's yes.

Jacob Davies-Hannen 58:23

I think that's the beauty of it. It's the I think as well the harsh exterior and as soon as you go in, you have that warmth from the words the curves, the sound is a really atmospheric piece. Especially when, as you said, the hearth, you know the Welsh think of the hearth as being the centre of the home and then sort of that kitchen and everything centres around the kitchen. I think I felt immediately at home walking into the building. It was really nice.

Wendy 58:32

Thank.

Yeah. Oh, yeah. Now we have had that other thing in in Wales in mind that you know you build, you can build overnight, you can build your half and then you can take a boulder or something and throw it and then you can have that. All of that is in me. So yeah.

Jacob Davies-Hannen 59:05

No, I think that definitely comes through.

Wendy 59:07

I loved working with Mary, somebody or other. I've forgotten all the names and we we did all

the soft furnishings with, you know, and lots of the the sort of wool and the things like that colours.

Yeah.

Jacob Davies-Hannen 59:19

No, that was lovely. I mean other.

Aspect I was going to ask about. We're spoken a bit about the precedence we've looked at, but what where did you take any inspiration from Japanese architecture or?

Kuakau's work with the metabolism.

Wendy 59:36

Metabolism no. Well not, specifically, I think once we've seen his building, we knew concrete was the material because they were Japanese. Concrete is like, you know, like this. And actually with that was what was worrying tour and I to begin with can we meet his expectations in concrete that was it was simple of that once we went to Japan Torah said yeah we can do this we just you know and I had just delivered I don't know if you know the the Imperial War Museum for the north.

Jacob Davies-Hannen 1:00:01

Yeah.

Wendy 1:00:07

In you see it every morning on the breakfast television on the BBC. Have it as a backdrop. It's the one in Trafford, Manchester, the leverskin is Lebesgue building, but it was.

Wendy 1:00:17

Project art it and I'd had to do a lot of concrete there and I I I was quite happy and for us this is the trick that the different grades of concrete, the very top grade.

I I don't remember now 'cause all these things. They always change these things a bit like exams and class numbers. Let's say it's grade one. Top grade is grade one. Grade 1. Fairfax concrete. You're allowed to touch it up with makeup. You're allowed to fill it to make it more perfect. I don't like that. You can. Your eye can always, always see it. So with cast concrete I'm better with pushing the boundaries on the Grade 2 concrete.

Wendy 1:01:03

Or.

We have the we have the precast and that was and we did all these discussions which where are we going to go and then we Harvey was just brilliant the precast concrete guy and I just feel we met it's one of those jobs where we had we had to make all the right decisions I think you know.

Jacob Davies-Hannen 1:01:19

I think you definitely did though.

I have to say, like I've been looking into the Japanese architecture and the and sort of the ethos behind it and the traditional values. And one thing that really comes across is that purity of material, it's all about that texture, the feel, it doesn't. And the idea that the impurities come with time and that each mark tells a story. It tells a memory, it's it hold held right dear to those that use.

Wendy 1:01:26

Yeah.

Jacob Davies-Hannen 1:01:49

The object or the building and I think that's brilliant about about it. It's going to be.

Wendy 1:01:51

Yes.

Jacob Davies-Hannen 1:01:55

Really special.

No, that's brilliant. Thank you.

Wendy 1:02:00

An Italian woman. I can't remember her name. She's written a book. And she I met her one day in London.

And to tell her all about in the same way I've talked to you about this this project, but also the Falkirk one and she was just so complimentary about them. I know our that they put in a project manager.

I can't remember his name, either temporarily from a really big sort of donor. He was a very high flying project manager. Really. He was a lovely man, Glit Glenn, but.

He was called Glenn and he said that the by the time we finished it, I think it was number 9 or 10 by now they've got 20 or 30. I mean, they've got far more. But he said Swansea was his favourite 1.

Wendy 1:02:46

I think in my heart it's my favourite one that the, the that we did.

Well, it's like it's still my favourite one. The I love the Gary one in Dundee and I.

The Falkirk one, actually. We did as a birdhide. It's by water.

But it's a long way from the hospital and it was done at huge speed and there was another drama, you know, there's another drama.

Losing their architect and would we come and rescue them? So it's really odd. We've done two rescue package Maggie's. I don't know why, but there we are. It's been our job and.

Jacob Davies-Hannen 1:03:16

Really.

No, that's really cool. I mean, having that opportunity as well to do Maggie centres, that must

*be really special. I'm being constantly asked to come back as well.
That's that must be amazing.*

Wendy 1:03:36

But I can't tell you that it was the result of a big academic exercise doing loads and loads of percent. We did the research in person and we definitely asked about.

Wendy 1:03:49

Sorry.

Details and we wanted to see his building and we just we just did. We did a three day intense study tour ourselves and we discovered about detailing and materials proportion and we knew we were going to have to put it down if it had been to be honest if it had been in section if it had that extra height I think it wouldn't have been as cosy I think it needed pulling down I think.

In proportion it works, you know it. There's a there's a tremendous.

Relationship between plan and section and.

It it would have been odd, it would have felt more. I was going to say friend, which is a German word, sort of foreign. It would have felt it would have been removed if you'd had to go up and up and up and up, you'd just move.

Jacob Davies-Hannen 1:06:14

No, I'm. I have the.

Well, this is not you. Next year towards the end of the term next. So have quite a bit of time I might be in contact Ken, but I think you've talked. Thank you so much for this. The only other question I kind of have is sort of the and I'm not sure how to rephrase this question, but the sort of the authorship of the building because I know Kurakawa had influence. I know you had a large influence and I know the.

Jacob Davies-Hannen 1:06:50

And so of this comes on to ownership as well because of this because.

Building itself is at Maggie Centre. It belongs to so many more people than than we probably could even imagine. So I was going to ask you about how you feel about the authorship of the building.

Wendy 1:07:02

The authorship, the well, we, we actually just in in contractually with kurokawa when we agreed in our sort of contract before he died that we would always talk about it as being kishukuru Kava with Garbers and James because that he.

Jacob Davies-Hannen 1:07:15

Yeah, that's how it comes across.

Wendy 1:07:17

And, and Maggie's themselves tend to go for Kuru karma on this, but they had a bit of a discussion with us when they asked us to do yet another one being the kolkot one, and they attribute that one much more to us. But you know what?

Jacob Davies-Hannen 1:07:31

Cool.

Wendy 1:07:34

I don't know which is what it is. We know what we did and actually.

Jacob Davies-Hannen 1:07:36

Exactly.

No, it's just I did you always. I always hear about the kurokawa Maggie Centre. And when I started looking into it, I found out how much of an influence you actually had with more than just the delivery of the building. It was the design of the building. And that's I think that's it was really important to me to get that across that you had such a vital part to play in this.

Wendy 1:07:46

Yeah.

Yeah.

Do you? Yes, yes, yes.

That's very true. I mean, even going back to like, if you're looking at RIBA, Work stages, RIBA 2, Reba 3 now in all the planning drawings, there wasn't a single drawing that came out of Kurokawa's office because actually what happened was, you know, when we went to see Mikio, they weren't sure what to do. They wanted us to do it, and it closed. I can't remember exactly when they closed the office a year or two later.

Wendy 1:08:31

I dare say they're offshoots now. I don't know whether some people have taken it to run with, but fundamentally.

Mikio was wondering about not jumping horses, but he was a photographer and he was they were using him as a sort of design director and he was trying to sort of keep his. This is how I wrote anyway, keep his father's, keep it, keep it all sort of legacy. Exactly. But I think in the end it, you know, he it wasn't him and it sort of wasn't in that position. I've forgotten what she was completely forgotten, what she did. It's something quite different, I think, but.

Jacob Davies-Hannen 1:08:48

Yeah.

Legacy.

No.

Wendy 1:09:10

Anyway, that's it. But no, we did all of the we did all the drawing.

Wendy 1:09:17

And we had to get all the mississions and we built, you know, so. But the concept, I mean we I don't suppose this would ever have come from. But in a way, Jacob, you have to also remember we were very well trained in that because I've done 10 years with Lieber skin. And when I say, you know that was I delivered the Manchester one I happened to be working I was on the payroll of Daniels but I was just as much.

Jacob Davies-Hannen 1:09:26

No.

Wendy 1:09:42

The project architect for that, Daniel came to side, I think twice, you know, and I was living in Manchester. So you kind of get you that. That's what happens when you work for a pop star. And basically. That's the story of Maggie's. They would never have come to us because and it's the same in the in the Vulcan one, they wouldn't have come to us in the 1st place because they want pop star names to get the funding.

Wendy 1:10:12

And it was very much a thing of, I mean, Charles died. When did Charles died? During COVID, actually, I think. And Charles Jenks and we were invited to what? Well, it would have been. They were. We were never going to be going to the funeral, but we were. We were supposed to go to his memorial service. And then that had to be put off and put off.

Wendy 1:10:32

Two or three times and the dates kept shifting and in the very last analysis, I think they had the service on in the.

World Geographic society.

Not very long ago, possibly last year, and we were in the Middle East with another job we couldn't go, so you know.

Selection of architects were.

Was very much like that and I several times I said I think you ought to have. Why don't you have a student competition?

And deliver a student scheme. Why don't you have a competition to say? How can we build a Maggie Centre, a very low eco Maggie Centre that you could deliver flat pack on the back of a lorry and get things up and running. Because if you say well, well, because these things that you know increasingly they they cost a bomber and and the other thing I felt that they ought to do.

Jacob Davies-Hannen 1:11:15

Oh, that's really interesting.

Wendy 1:11:25

To really.

Labour the need for sustainability and the cost of running. I did give just before COVID I was asked because I have various Welsh connections. I was asked to be a judge for the nationalised fed for that year. I can't remember which year it was now. Probably 2019 I think. Must have been 2019.

And.

The two of us, and it takes a lot of doing. We, spent two or three days touring Wales looking at all the projects and I was very, very impressed with the Cardiff, Maggie's from now I've just forgotten the name they did the Garden Museum. I should know them. They did the Garden Museum in London, the architects and I know the guy so well.

It was lovely and there anyway, look that look that one up, but they're just be they're just names, you know. They're and it helps with the with the fundraising.

Jacob Davies-Hannen 1:12:26

I will. I will.

I think that's a really interesting idea though.

Wendy 1:12:34

Yeah, well, they've got a big portfolio of very special buildings and some of them are quite will be quite tricky to look after. I met Piers Gough the other day. It was lovely and he did this, you know, Nottingham one, I think it is, which is like a green cube, it's like a tree house. It'll be murdered to keep though, you know that you're giving them jewel boxes. And I think both draw and I very practical people, we're down to Earth, we're not pop stars. We're just. We're just what we.

Wendy 1:13:05

Well, but we didn't.

Jacob Davies-Hannen 1:13:11

But I think I was wondering if the concrete was also a part of the fact that you know the wealth landscape is so rugged and quite hostile to a lot of buildings and especially being so close to the coast and the sea that that was probably a consideration to have the thicker walls, the better insulation, the re because I was really worried about the large piece of glass. You know that that's quite.

Wendy 1:13:25

Yeah, yeah.
Oh yes.

Jacob Davies-Hannen 1:13:37

A large bit of preaching.

Wendy 1:13:38

What you mean the winter or the one at the top or the one in the?

Jacob Davies-Hannen 1:13:42

A bit of both, to be honest, because.

Wendy 1:13:43

The library piece is a big piece. Yeah. No, no. Well, we had structure. We we had our office engineers and we looked at all of this very, very carefully.

Jacob Davies-Hannen 1:13:46

I was wondering.

Wendy 1:13:54

And I can't find the team we had from Robert McAlpine. The contractors was brilliant, absolutely brilliant. Ben and Andy and they stay in touch with us so much. Yeah, no, real. It was like a family affair. You know, we everybody took tremendous pride in that building and that that's actually. I learned that from the War Museum when I because I was living in Berlin, delivering that. I was delivering projects around the world but would come over. And actually, you have to give.

The contractors, the language of the project and talk about, you know, the wings and the heart and the heart. And because then you build pride in the people who are building it and they understand what you're trying to achieve. If you just say, oh, it's a concrete building. Bye. Good luck. You know, you have to be involved in almost the romance of the project. You know that the, the and the concept so that they know what they're building.

Jacob Davies-Hannen 1:14:39

Hmm. No, totally.

The attention to detail to each stage of this project has been really well thought out and I have to say like you said, the pride taken in this building is just clean to see. When I went down there, it was one of the volunteers actually was showing me around and he was saying how amazing it was to work in this building. And it's really lovely to hear.

Wendy 1:14:54

Yeah.

Well, that's nice.

Yeah.

Jacob Davies-Hannen 1:15:12

Because again, it was and I went to see it in the day and then later at night. then once everyone has gone home and it was a completely different atmosphere when it was dark, because I might send you the video if you want it.

Wendy 1:15:25

I'd love to see anything you do, including your thing, if you don't mind. I mean, I.

Jacob Davies-Hannen 1:15:26

Yeah. Perfect.

Oh, yeah, yeah, yeah.

Wendy 1:15:30

Love to? Oh, there's some gorgeous pictures of it at night when the little those look golden.

Yeah, yeah, yeah.

Jacob Davies-Hannen 1:15:31

But.

Yeah. Yeah. When the little portals are glowing. And obviously you said about light and it's quite a warm light inside from not just the light, but the wood itself. It reflects massively inside.

Wendy 1:15:46

Yes, that's right. Well, and you have to be very careful. Torah's are great. I haven't told you that, but so we've just spent three days in working in London and Oxford. He's in Berlin now, but.

The he was also.

A film cameraman and specialist in lighting. And so we very often do the lighting ourselves, which we did here.

Wendy 1:16:12

And he's what's really, really important is the temperature of the of the light.

The fittings, the light fittings, the bulb.

So that you get warm light. So we that's another I forget all this. You know we do every detail is important and Jacob.

Jacob Davies-Hannen 1:16:26

Trust. This is why I wanted this conversation rather than just a straight questionnaire. Almost because I'm getting a lot of little nuances that I just never would have been able to ask in a in a simple form of questions. So I.

Wendy 1:16:33

Yes.

Yeah, yeah.

And actually you've just reminded me coming back to sound we did, especially the small private counselling rooms and the toilets.

Have acoustic ratings and they were built with acoustic ratings for privacy, so there's usually a little chair in the toilet, so people get very upset, which sometimes they do. They want to be able to retreat and be comfortable somewhere and not in some cubicle. But meanwhile in the counselling rooms, people get very upset as well. And so there are acoustic ratings on things like the doors that they're acoustic doors with acoustic thresholds and see it drop down thresholds. And we actually added that to the Wall specification as well. So it's.

That's the stuff you don't necessarily see.

It's all its hidden.

Jacob Davies-Hannen 1:17:25

No, I think it definitely comes across though because, I think I think I mean sound is something you don't necessarily pick up on because it's not that it's not thought about, but it's not, you don't visualise it. So it's not, you can't feel it in that way. But I think that building just like the calmness, it's not even quite still because there is motion in, in the in the physical building and I think getting that across is really difficult and you've done excellently.

To do it.

But the I think it's the diffraction from the walls being curved means that you actually get quite a nice, almost white noise to the building because it's not quiet.

Wendy 1:18:07

Yes, yes, yes, yes, yes.

No, that's right, it's five. It's a living thing. It's a living thing. Yeah, that's with. No. You've said it. I forget that too. That was another thing we thought about from the office noise. You said it earlier, but you, you know, white noise is really important for people to feel comfortable. OK, buildings that are acoustically comfortable, you know, each building has a sound. It's a bit like a bell, you know, you strike it and it has a sound. It has a resonance. I did work for acousticians at one point I worked for Sandy Brown.

Wendy 1:18:41

See, it's yet who and I learnt a lot about that, Sandy.

Was a jazz clarinettist. She was an architect and jazz clarinettist and I worked for him. Just after I finished in Edinburgh. So I did. I have also done a lot of acoustics. Tour has done a lot of light and light and sound actually behave that the actual wave forms behave in the same, so you can anyway, there you are.

Wendy 1:19:32

Yes, it has to and the other one I had to do a lot of acoustics for was actually.

A courthouse. I did 4 courts in in Shrewsbury years ago before I went out to Berlin and I worked with Acousticians there because you can perhaps imagine defendants have got to

be able to hear a jury and somebody very, very clearly. But you have the rabble in the back and then mumbling and you've got to lose that sound. So it's very particular thing. It's a Home Office brief for a, for a, for a court.

Wendy 1:20:03

Acoustically is very tough, and so you. Yeah, you learn acoustics is is a lot to do with how comfortable you feel in. There's I have. There's a wonderful woman called Anne Miners, MINORS. And I've worked with Anne quite a lot. She might be if you ever want, I'd be happy to introduce you and say could you have a word on acoustic. She's an acoustician. Good for you. Oh, towel sounds great. Oh, well, good luck with everything. I better get off some other stuff. And if you think of anything else, Jacob, drop us a line.

Jacob Davies-Hannen 1:22:14

Yeah. Oh, thank you. Yes.

Oh, cool. I'll stop recording now.

Jacob Davies-Hannen (2101179) stopped transcription

Appendix B: Follow up email with Garbers and James

Following the interview with Wendy James, 2 further questions were raised.

Email between Jacob Davies-Hannen and Jo Spittles, with Wendy James C.C.

Jacob Davies Hannen to Jo Spittle's and Wendy James:

Hi

Hope all is well.

The interview has been extremely useful in the dissertation, but I have a couple follow up questions I was hoping you could help with, if you have the time.

Who possesses the copy rights of the Swansea Maggie's centre design?

I imagine it would be you rather than Kisho Kurokawa's practice, unless Maggie's bought the copy right from you.

And does the professional indemnity lie with Gaber and James?

Paul Harris wanted to visit the Maggie's centre with me the other day, I think he loves the building as much as I do. I am rally grateful for all your help.

All the best

Jacob

Response from Jo Spittle's to Jacob Davies-Hannen with Wendy James C.C.

Dear Jacob,

Thanks again for your mail. So here are our answers:

1.0. Copyright

Using RIBA's Standard form of Agreement at the time, Copyright conditions were stated:

"The Architect owns the copyright in the work produced in the performance of the Services and generally asserts the Architect's moral rights and all other rights to be identified as the author of the artistic work/work of architecture comprising the Project."

supplemented with the note

“Respecting KKAA’s original copyright.”

As you can imagine, the original concept of the form clearly lay with KKAA, but G&J also had a lot of discrete elemental input as well. Both would be mutually protected, in line with our Agreement to act as KKAA in association with G&J.

2.0. Professional Indemnity

Even before KK had died, we had personally agreed with him to be his Executive Architect. This was largely on the basis of having established a professional rapport with each other and him having the confidence and trust in us to realise the work.

However, he would also need the attributes of an office registered etc. to practice in the UK. We held the professional indemnity accordingly, although (no doubt!) if an issue arose that would go back to a fault in the original form, then our Insurers would probably have had a go at trying to recoup from KKAA!

We had Arup over here as well though, so UK coverage was pretty watertight and we had a bunch of heavyweights acting for such a small job!

All the best and good luck Jacob!

Best wishes,

Jo

Jo Spittles

Office Manager

Garbers & James

Appendix C: Interview with Dame Laura Lee

Transcript of interview between Jacob Davies-Hannen and Dame Laura Lee CEO of Maggie's Cancer trust. 26 January 2024, 11:00am

Questions for Laura lee

How are the architects selected for a project?

What is the role of the celebrity architect within the Maggie's process?

From your website you raise funding from a number of avenues; grants, fundraising events, individuals donating and so forth, but are celebrity architect chosen to design Maggie's buildings for their skill and reputation to producing additional funding?

Who possesses the copy right of Swansea Maggie's centre design? (Maggie's, Kurokawa, Garbers and James)

What is Maggie's view on authorship and ownership of the buildings?

From my understanding it was contractually agreed that the architects of Swansea's Maggie's centre would be referred to as Kurokawa's with Garbers and James, which begs the question was there a discussion on whether this would change following Kurosawa's death to be more associated with Garbers and James?

How does Maggie's support the maintenance of the building and the architecture following completion?

why was Kurokawa chosen to design Swansea Maggie's centre?

From my understanding it was not Kurokawa's intention to complete the project, therefore what were your thoughts on Kurokawa designing the concept for the building, but not completing the project?

What were your thoughts on the decisions Kurokawa was making, regarding, design and material?

When the project began what did the contract specify that Kurokawa would produce? and following the completion of the design would Kurokawa and his team continue with the project in a more consultant architects' role for the project?

Why did Kurokawa's practice stop working on the project following his death?

Why were Garbers and James asked to deliver the project?

What were your thoughts for completing the project following Kurokawa's death?

What were your thoughts on the sketches that Kurokawa left?

Do you believe the final building is similar to what Kurokawa envisioned for the project?

Why were Garbers and James asked to design the Forth Valley Maggie's centre?

The interview

This is an edited transcript, removing connecting and double words, amending any inconsistencies with the voice recording.

E.G.

Removing: "And and" "the the" "Yeah"

Amending: "Kishakurakawa" "Keisha Krukow" to Kisho Kurokawa

Jacob Davies-Hannen

So I've already spoken to Wendy James just before Christmas, which was cool.

And it's sort of led me led me down the path more again.

To ask you some of these questions. So, I suppose just start from the first question. So how are the architects selected for the project?

Laura Lee

I think about.

So we have a look around at the architectural world and obviously keeping an eye on things that are emerging and people. And then also we think about the site that we're being given in the hospital and then so we then think about which architect do we think might be able to respond.

To the site and the and the conditions of the site. So you know if it's a really kind of enclosed site is it, are they someone who's really good with light and it can have, you know?

And then it's also then thinking about has the architect sort of well developed in their thinking

to be able to respond to our brief, because our brief is asking architects to create a building about how.

A building that makes people feel better when they're in it. So we're not looking for an architectural statement or or a kind of an architectural kind of.

A piece of art. We're looking for a piece of architecture that can do a job of work in terms of helping people feel more in control, helping people feel more hopeful, helping people feel less alone. And so our architects need to have.

Have developed enough experience in life.

And they don't. That doesn't mean they have to be older, but they also need to have their ego intact or in a healthy place, that it's not about them. It's about what the building needs to do for others.

Jacob Davies-Hannen

That's really nice.

Laura Lee

And so it's measuring all of those things. That then helps us think about who the the architect is.

0:2:23.520 --> 0:2:26.440

Jacob Davies-Hannen

Great. That's really interesting. Thank you.

So I so have to ask.

With, I mean you've sort of answered it already, but regards to celebrity architects.

Laura Lee

Yeah. Yeah. So I mean, I think you know.

Jacob Davies-Hannen

Within that process, so I suppose you're it's it's down the same line of having that experience.

Laura Lee

So yes, the celebrity architect or the iconic architect of which you know, if you think about whether Swansea building was built or some of our early buildings.

You know, the iconic architect was a thing in our society. If you look at architecture today, I think the iconic architects is less of a genre or a type where you had the Norman foster, you had the Frank Gehry, the Richard Rogers.

So I think.

They drove the way of talking about the importance of design, and so now it's much more embedded and more normal. So I don't think.

So they were leaders rather than celebrities of contemporary design and how contemporary design.

And the impact that that could have in the workplace and the in the civil society in, in doing a job of work. So I suppose from Maggie's perspective, we've not viewed kisho kurokawa or Frank Gehry as a as a celebrity architect, but just an architect who was really skilled and experienced and capable of delivering.

Otherwise, we would be doing kind of pastiche Georgian, which is, you know.

But I think in the in the in the today's portfolio and they were also Maggie's friends. So they were offered generation, but in the in the current portfolio of architects that we're working with, which are assemble Luma.

Steven Marshall, you know, they are high quality.

Design orientated architects, but the language of celebrity and iconic.

Is diminished in our society, which is a good thing. However, the bad thing about it is I think what that group of architectures architects did in the 70s and 80s was they helped talk about and raise the bar of the role that environment and buildings can play and the risk if we don't have.

A media that's interested in architecture and talking about it is it will. The quality of our buildings will continue to deteriorate.

And I suppose one of the things that Maggie's sort of certainly aware of is that the good architecture today is probably more in the domain of the, the affluent and the affluent corporate sector. And it is less available in our civil society than it ever has been.

So I don't like the word celebrity. Obviously I think it's.

0:5:40.50 --> 0:5:41.610

Jacob Davies-Hannen

No, no, that's fine. I mean.

I don't want to put words in your mouth. But are you saying that maybe Maggie's offers more public available architecture?

Laura Lee

Well, I think what we used to do as society was back in the day where our town halls are our civic buildings, where the people could come to and congregate where wonderful and inspiring buildings. And so, I suppose, yes, Maggie's a public space for people at their most vulnerable, and we want it to be a place that offers.

Open is inspiring and says I'm still alive and I'm curious and I'm stimulated and I might not like it, or I'm wondering about.

And then Kisho's building, you know, people coming and saying, oh, is it is it, is it a blender?

Rotational or what is this sort of it's not provoking of, oh, I sit down on my chair in the kitchen. I've got that odd view through into the garden. Isn't that? Isn't that?

Interesting. I'm surprising and beautiful. And again, we're in a society where we have forgotten the difference between offering up things that offer beauty.

Is very different from being posh or fancy. Or elitist beauty. Beauty is something that every person can should have the right to experience and value and values and appreciates. And I think that's what I hope our architecture does.

0:7:21.830 --> 0:7:46.710

Jacob Davies-Hannen

I haven't been fortunate to visit any of the other Maggie Centre centres but, Swansea's Maggie's definitely feels very homely in in how it presents itself and I think it's very certainly I

felt very at home there, may be coming from a Welsh background and having some of those, I think definitely the certain architectural features of the kitchen, the.

Laura Lee

Yeah.

Jacob Davies-Hannen (2101179)

Made me feel very at home. Maggie has been at the centre of it. It was really emotive.

Jacob Davies-Hannen (2101179)

The next question is I struggled freezing this but.

You do raise money from many, different avenues, and but one of I have to ask, do you use your celebrity architects for their reputation to gain some traction for funding the project?

0:8:17.790 --> 0:8:24.430

Laura Lee

Well, I think so. So yes, all our architects step up to help.

Us communicate to donors and supporters.

About why the design and the building matters and how it can help people with cancer.

And because you know their best place to communicate the vision and to inspire what you're trying to achieve, and before a building arrives.

You know, if you're asking people to invest in making a building possible.

And invest in a vision that they perhaps.

Can't see or realise you know it's a big deal for a donor to put money on the table for something that.

Is a concept and an idea, and so you know your architects are the best people to do that. So yes, it's A and I don't. It's just us. I think it's I think it's a critical part of the architect's role.

And it's their job.

To communicate and inspire.

So it's not just about working with the client, it is about working with the people who are investing their money.

Jacob Davies-Hannen

*No, that's interesting to hear actually.
Yeah. I don't actually have anything else.*

*Laura Lee
Out there communicating and.*

*Jacob Davies-Hannen
In traction for the project.*

*Laura Lee
Yeah, and creating an understanding of the future.*

*Laura Lee
And so often we get donors or supporters or people who are nervous or uncertain about our buildings. Say, oh, if you'd only told us it was going to look like that.
When the finished product arrives and I said, well, we did, we showed you the designs and the drawings and so the antagonist, if you like and we all you know every walk of society has your antagonist it's because the leap of the imagination to something.*

*Unknown is hard and architects have.
Have to help people make that leap.
Because our building project also is goes over years, you know it architecture is a long game.
So you know, in our case, you know it could be 5-7, sometimes 10 years between the idea or the land and the finished product. So your architects are the key people to keep that hope and that vision alive.*

*Jacob Davies-Hannen
Hmm, that's really interesting because a lot of charities use celebrity influencers to gain, to gain funding and to bigger the cause. It's actually quite interesting if you're the idea of using the architect for that purpose, but also have them so involved in the project that it's theirs. It's really interesting actually and hadn't thought of it like that.*

So one thing that is just is curious to me is who owns the copyright for Swansea Maggie's design.

Laura Lee

Don't know.

Well, we've got all the detailed drawings and.

And obviously Kisho Kurokawa has died. If he takes 121 as an example.

So we need to understand how to maintain it and look after it and.

Well, I think it's ours, but I no one's asked me that question.

Jacob Davies-Hannen

Yeah, yeah. You know, that's OK, to be honest. It didn't occur to me until very recently that.

Laura Lee

I think.

Jacob Davies-Hannen

I'm not entirely sure where the copy right lies with the with the designs.

Laura Lee

I'm working with designers because. You could look hours but the right for us to look after it and maintain it out or change it is ours.

It's a different form of art artistry, isn't it? So.

Jacob Davies-Hannen

Yeah, it's difficult to say.

Laura Lee

If you make a painting, it's always by the artist. But if you sell it, it's owned by. So I think it's, it's that sort of relationship we own the building.

But it's still in case you could have come with us design.

Jacob Davies-Hannen

The stuff that's cool.

So, oh, we've lost my place now. So from my understanding, it was contractually agreed that the architects would be referred to as Kisho Kurokawa and Garber and James, which sort of begs the question following his death, were there discussions to possibly change that more towards Garber and James considering their contribution to the project?

Laura Lee

No. So I think I'm gonna give Kurokawa is the lead designer and if you like Wendy James. Guaranteed.

Garbers and James, sorry, are the executive architects of the different. It's a different site so it will always be a Kisho Kurokawa.

Design building.

Jacob Davies-Hannen

So why was Kisho Kurokawa chosen for specifically Swansea's Maggie Centre? I think we've touched on it a little bit before, but yeah.

Laura Lee

I know it's sort of odd, isn't it? Why? Well, well, Keisha Krukow is a personal friend of Maggie's Maggie herself and her husband, Charles. Jenks, and.

He cared very much for her and loved what she had set off as a vision with the centre in Edinburgh and I think for personal reasons, also in terms of health and well-being.

He was interested, so he if he studied any of his work, you know, he uses a kind of.

Forgotten the kind of technical term antral philosophical movement, isn't he? He was part of, so he was interested in the psychology and.

And I suppose it was a challenge for us thinking, what would a how would a Japanese architect of of his stature and stage in his career in life and his.

Emotional. Kind of.

Responsiveness as a human being and be, and I think it was the right choice. It gave us something quite spectacular in in its in its as you as you said.

Calm meant place, but without being dull and boarding.

Jacob Davies-Hannen

Yeah, 'cause Swansea's quite industrial and how we view it, I think I think he was a really interesting choice for front for the architect, for the project.

So I understand that Kurosawa was very busy at time, I think he was going for mayor of Tokyo. I think he was undergoing a few other projects with his practise. I don't think he was fully intending to complete the project, so I sort of have to ask what was the intentions of for him to complete before his his unfortunate death really.

Laura Lee

I think its intention to stay.

With the project throughout.

Yeah.

Jacob Davies-Hannen

Oh, OK, cool.

when was it decided that Garbers and James would take over the project?

Then to complete the.

0:16:28.750 --> 0:16:33.230

Laura Lee

Well, well, I think well obviously because we were using a Japanese architect and.

When needed, an architect on the ground to work with the kind of planning and oversee the contractor, etcetera.

So it became a way of delivering his design and vision. And so that's why they also they went out.

To Tokyo as well.

Kind of deliver his vision for the building by being UK based.

Jacob Davies-Hannen

OK, cool.

Laura Lee

Is that it?

Jacob Davies-Hannen

When Kurokawa died, what were the decisions made for the concept? Because I have the two sketches and a poem he wrote for the Maggie's building. But I I'm really unsure about anything else. He's done for the project.

Laura Lee

I'm not quite sure.

Jacob Davies-Hannen

No.

Laura Lee

Well, you've talked to donor. You talked to some donors and supporters. I went and visited him in his office in Tokyo to see some of his designs. So.

Yeah. Can't think of anything. Yeah.

Jacob Davies-Hannen

No, I think I think you wanted the only.

Other piece of sort of vision you had where he wanted it to be made of concrete, I believe. Which?

Laura Lee

Yeah.

Jacob Davies-Hannen

Which was one of the reasons why Garber and James were assigned, which is quite interesting.

Laura Lee

Because I could cause Wendy had worked with Danny Levenskind. Obviously in the Jewish Museum and really understood how to deliver the concrete. So yeah, no, I mean, I think the

materiality the, you know, how that optic window at the top, the rotational blades, you know, it's.

Jacob Davies-Hannen

Yes.

Laura Lee

It's his building. It's his design, yeah.

Jacob Davies-Hannen

Great, so I suppose.

So why did the practise not? Why did Kurokawa's practise not continue the project after his death and Garber and James took over?

Laura Lee

That well, well, because they had enough of the.

Laura Lee

Yeah. Yeah, yeah, yeah, yeah.

Jacob Davies-Hannen

Enough to go off to continue the project. Yeah. OK, cool.

Laura Lee

I mean the, the, the, the family and son came over, you know, for the opening and but yeah, it was it was just the way.

The legislation that we took to deliver the project.

Jacob Davies-Hannen

Did you feel that the concept was sufficiently defined at the time of his death for Garber and James to take over and continue the project, and did you consider abandoning the project at all?

Laura Lee

No, no, no. The approach was so developed and so clearly right and as you can see with. I'm I mean the only thing that.

And actually it was. And why it's important for us is that the architect works with the landscape designer. So Kim Wilkie, as a landscape designer, he was the one who made the decision just to pivot the building slightly and in order to improve the.

The views and over, but again that's normal when you're going through a design process that the landscaper is.

You know.

Making sure that the building sits in its context. Well so.

Yeah. So Kim Walkie is was, you know, key to the kind of positioning of the building too.

Jacob Davies-Hannen

that's really interesting.

Laura Lee

I mean, I think the only other sort of change that we had of the building was that the the two little houses that were there, we thought we were going to get the entire site.

Laura Lee

But those two houses then needed to stay so our landscaping vision changed. And again, that sort of altered the positioning of the building through the project. But that's just normal stuff that, you know, when you're working on a project that you have to sort of, you know, adapt to.

Jacob Davies-Hannen

Oh, cool. So, do you believe that the final design of the building is in is in line with the vision that Kuwa originally drew out for the building?

Laura Lee

Yeah, absolutely. I'm sort of.

Jacob Davies-Hannen

Right.

Laura Lee

Yeah, I'm sort of. I'm sort of surprised to be even being asked that. Yeah, that's absolutely because you could. Yeah. Yeah, yeah. So Kisho could recover.

Jacob Davies-Hannen

Sorry, yes. No, and it's just.

Some of the original designs were far more.

They had that swirl, but instead of closing off into a point at the end, it was maybe more expanded to A to a full wall and blocked off. And there was this idea. Instead of having the central drum be the kitchens and central Space was meant to be a sort of meditation courtyard garden.

To some of the original designs and it's, I mean, personally, I think the design now is far more interesting and far better, but sort of interesting to see how the project development.

Laura Lee

Stuff like Frank Gehry, who did our Dundee Centre, you know he did about 30 different models.

Laura Lee

And in fact, he then had a dream one night and said tone it down, Frank, and then and then toned it down. So I think. You know that's a normal process of.

Jacob Davies-Hannen

Yes, developing the project.

Laura Lee

And I suppose that's one of the things that Maggie's cares about. Enough. Is that enough time is taken in the design process so that you can actually really settle to the kind of.

To all of the details, all working together.

As well as working together on the budget and the cost, etcetera.

0:23:9.925 --> 0:23:22.805

Jacob Davies-Hannen

I know that Garbers and James were also asked to complete the 4th Valley Maggie Centre. I was just wondering is there any reason why you asked them to do that one?

Laura Lee

Well, again, that was a slightly different ask. We are and the architect was unable to complete the design. So that so that building was completely their building and their design. So it's a different they were, they were the architect for the 4th Valley whereas they were the executive architect for the case. You could have building.

Jacob Davies-Hannen

*Great. I think that's all. All my questions really.
I will to be honest, I.*

0:23:54.515 --> 0:24:1.715

Laura Lee

Well, I'm. I really would ask you just to go up and have another as you're writing up go and go inside and have a cup of tea.

I think that would be really be good and yeah.

Yeah.

Thank you. Well, good luck with finishing your thesis and.

On onwards with your career as an actor.

Jacob Davies-Hannen

Oh, thank you very much.

Right.

Laura Lee

Yeah. OK. Thank you. Nice to talk to you.

Jacob Davies-Hannen

And you. Bye.

Laura Lee

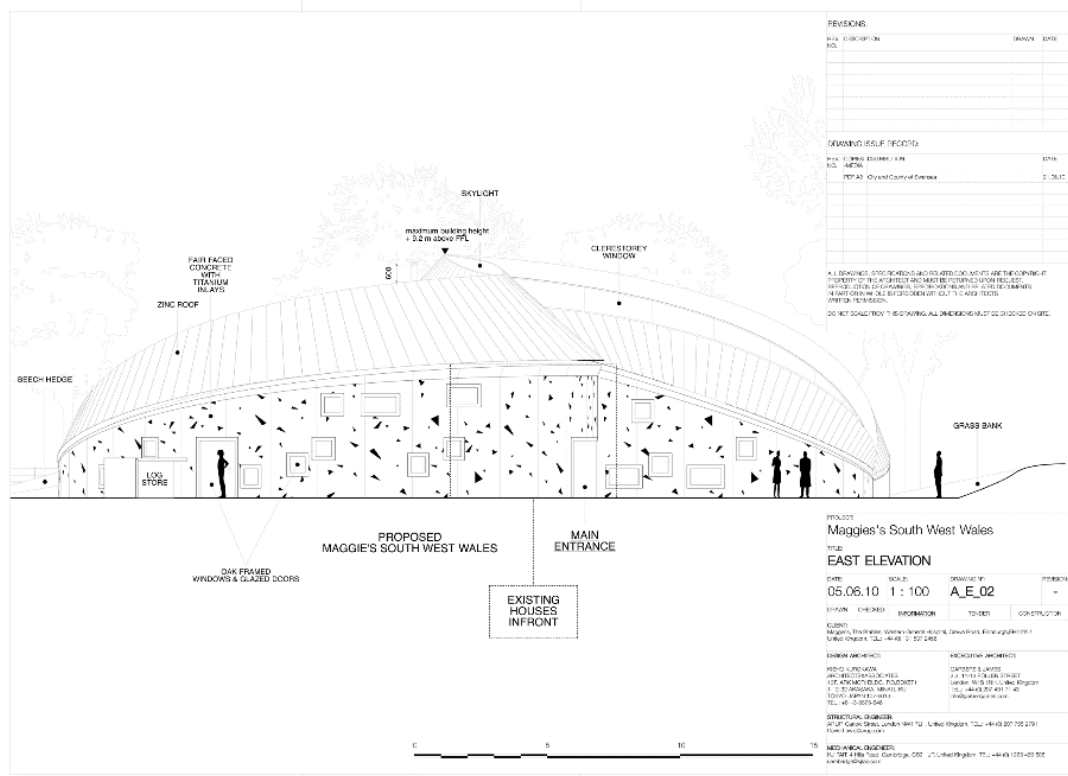
Yep, bye.

Appendix D: Additional drawings, details and documents for the Swansea Maggie's Centre received from Garbers and James

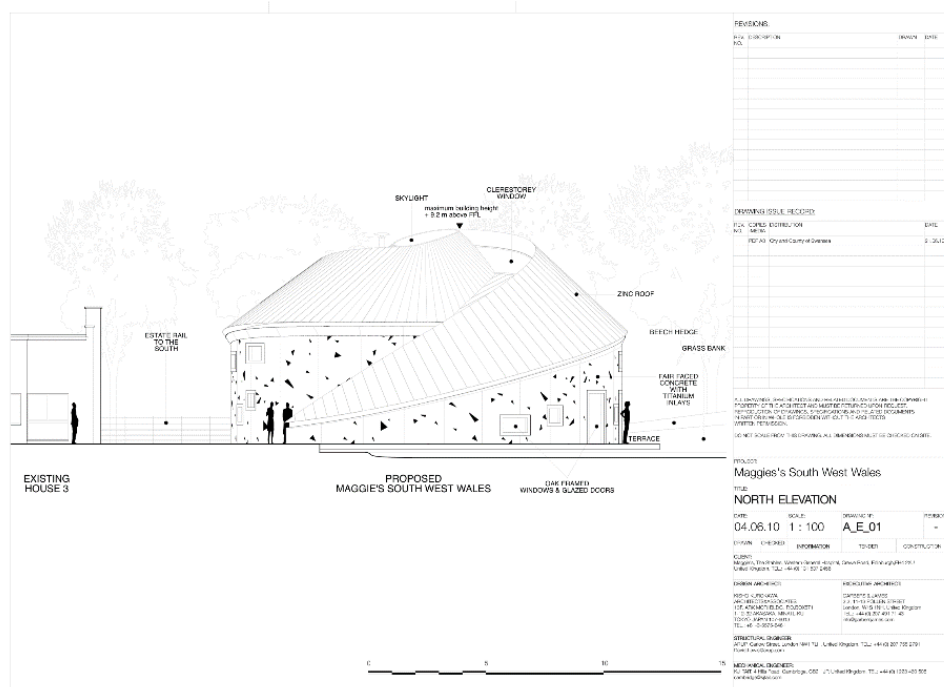
Prior to the interview with Wendy James, Jo Spittles sent over several documents, containing planning permission drawings, details and speeches regarding the Swansea Maggie's Centre.



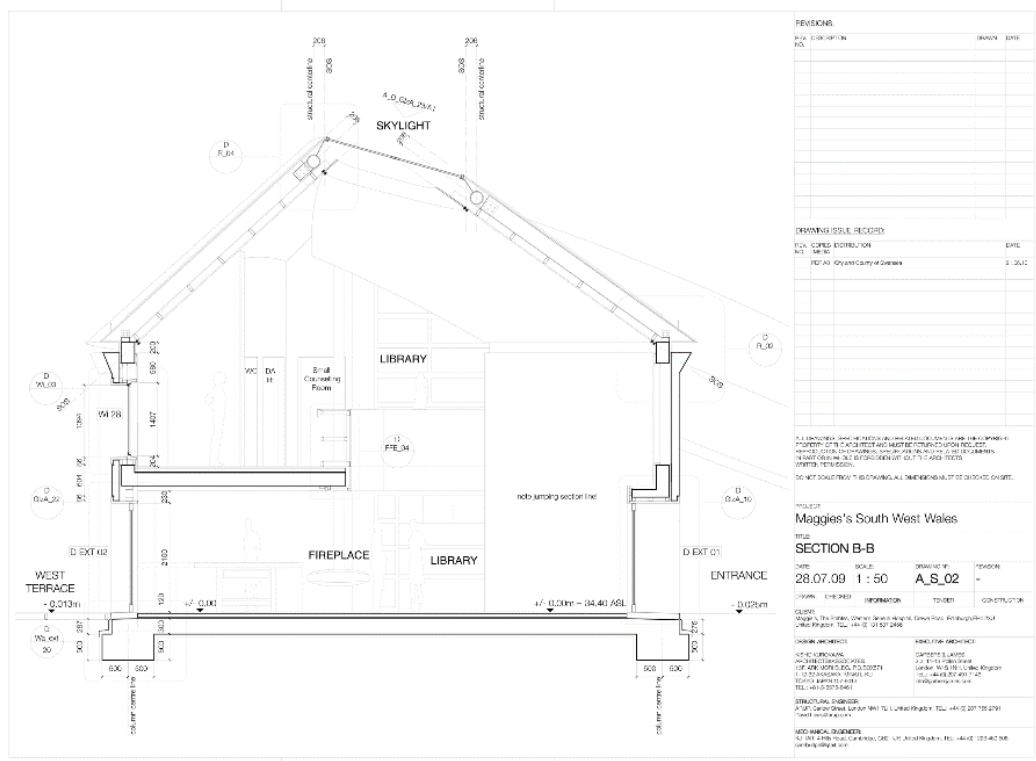
Planning application- Site plan of Swansea Maggie's Centre (Photo credit: Garbers and James)



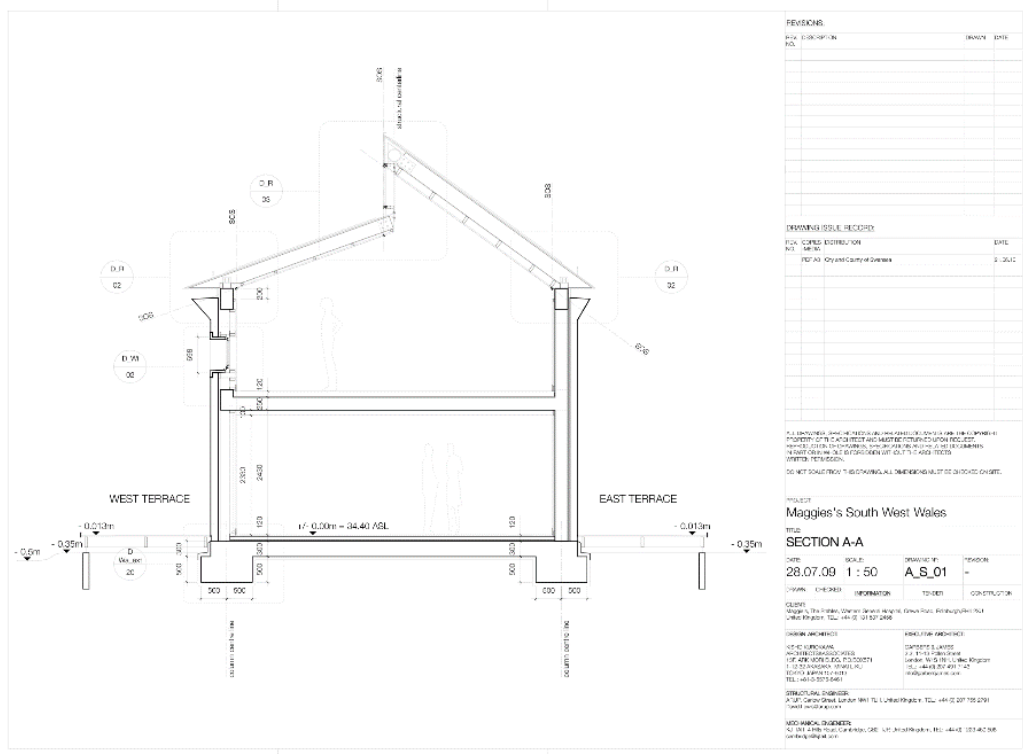
Planning application- East elevation of Swansea Maggie's Centre (Photo credit: Garbers and James)



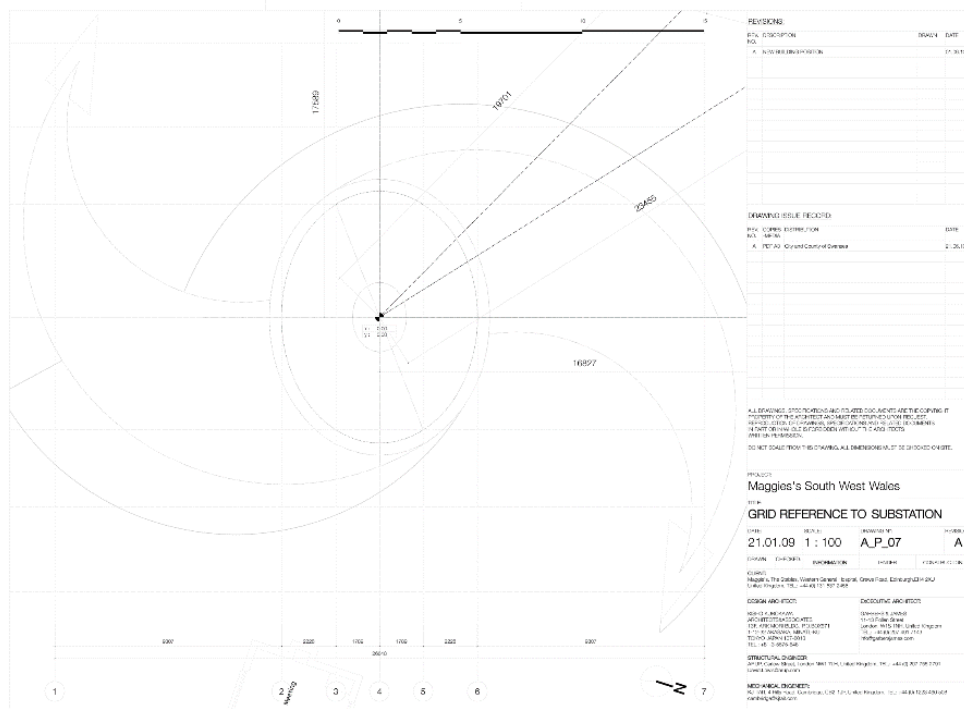
Planning application- North elevation of Swansea Maggie's Centre (Photo credit: Garbers and James)



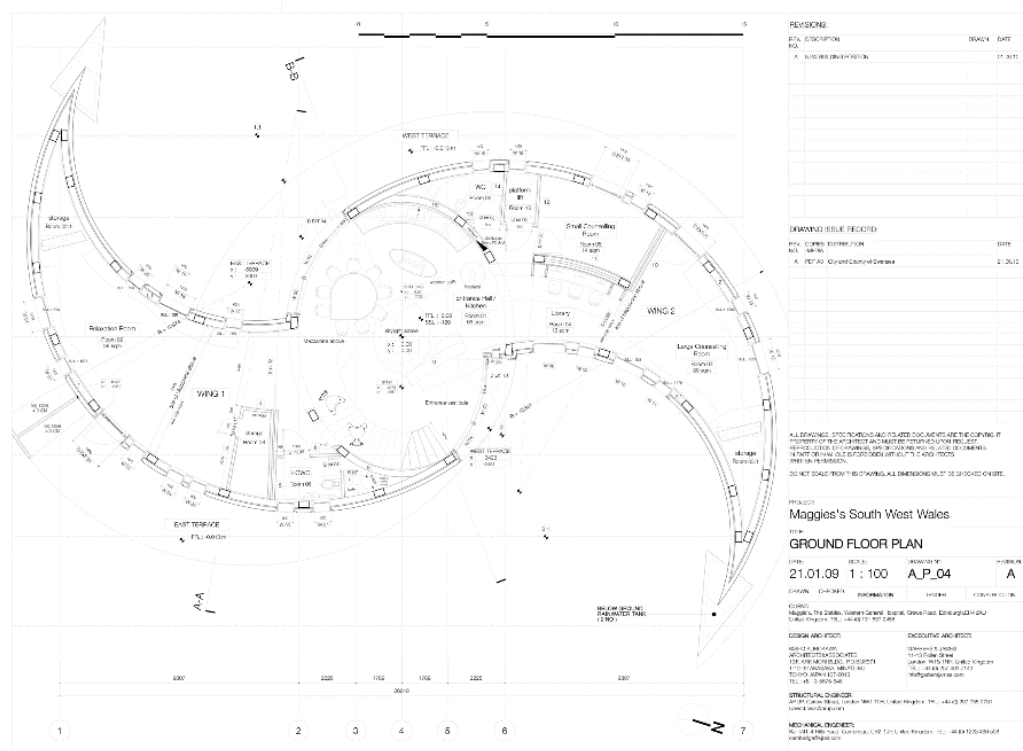
Planning application- Section B-B through the central drum of Swansea Maggie's Centre (Photo credit: Garbers and James)



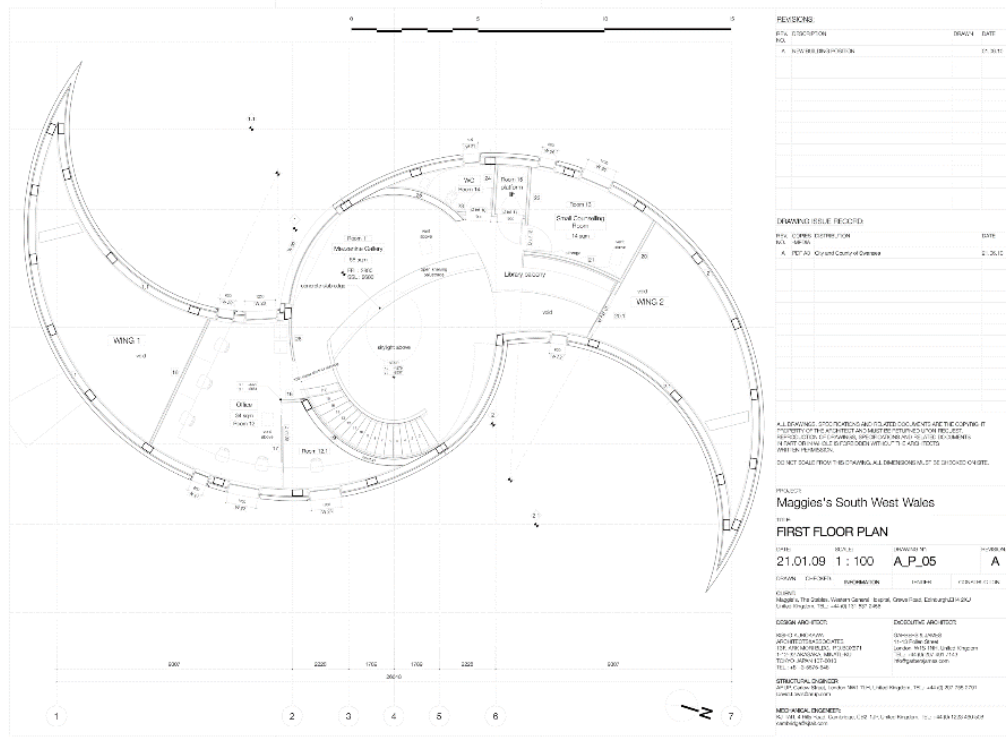
Planning application- Section A-A through the wing of Swansea Maggie's Centre (Photo credit: Garbers and James)



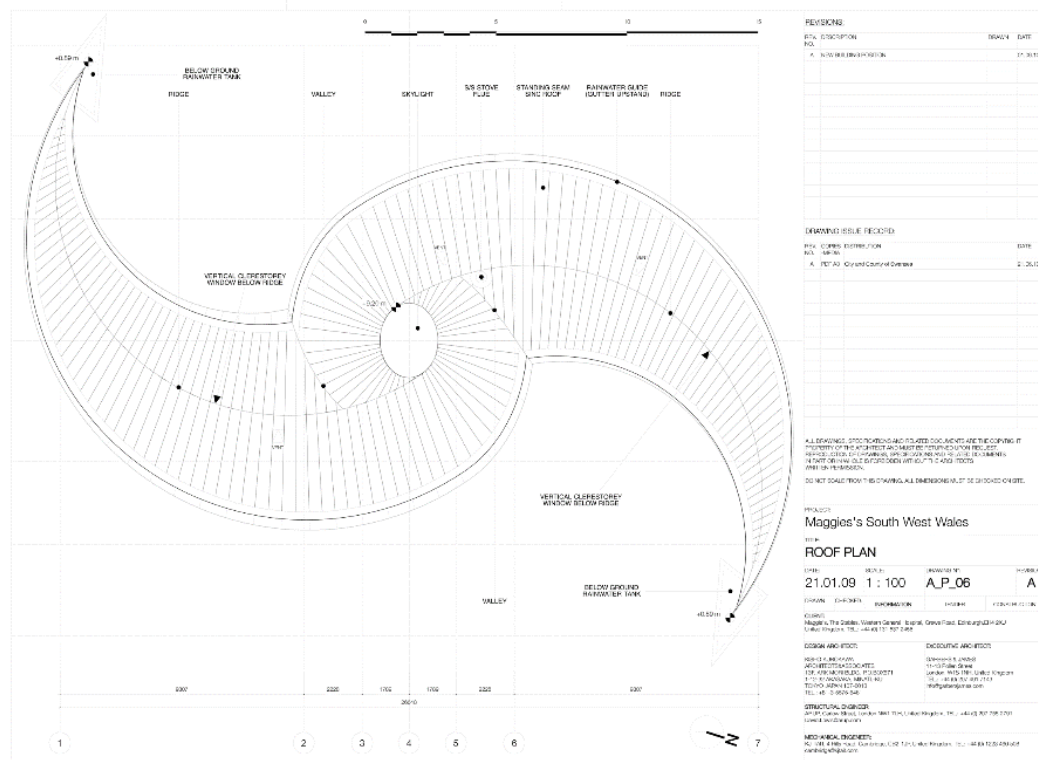
Planning application- Plan showing the geometry of the swirl of Swansea Maggie's Centre (Photo credit: Garbers and James)



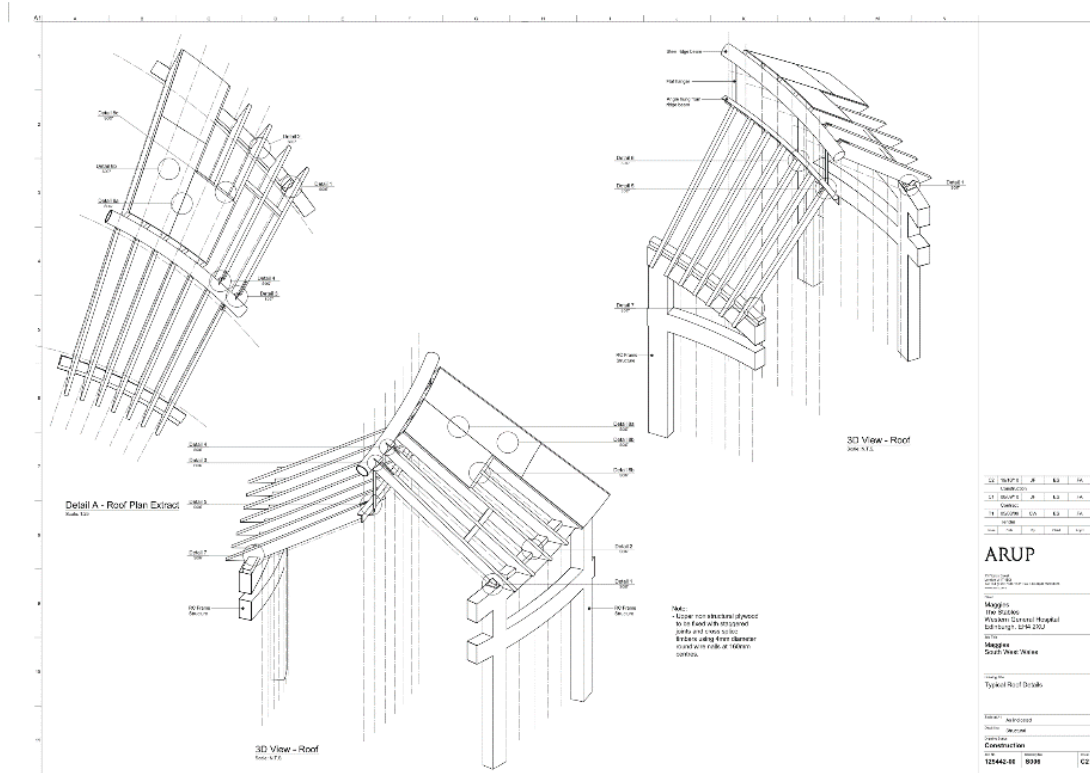
Planning application- Ground floor plan of Swansea Maggie's Centre (Photo credit: Garbers and James)



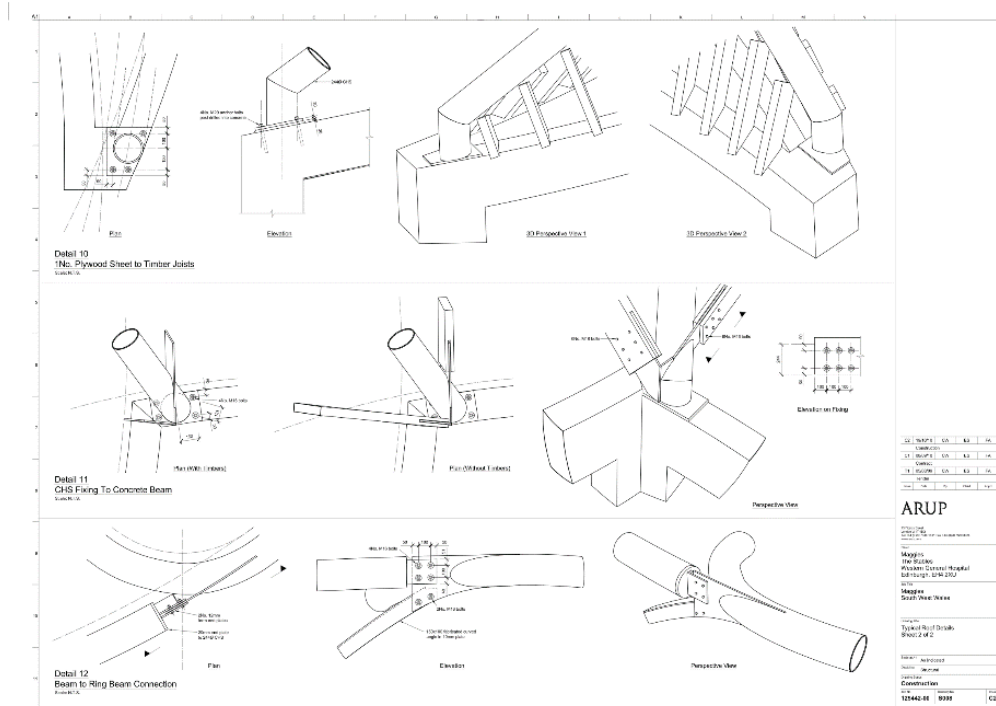
Planning application- First floor plan of Swansea Maggie's Centre (Photo credit: Garbers and James)



Planning application- Roof plan of Swansea Maggie's Centre (Photo credit: Garbers and James)



Detail of roof and wall structure of Swansea Maggie's Centre (Photo credit: Garbers and James)



Joint connection detail of Swansea Maggie's Centre (Photo credit: Garbers and James)



Landscape plan of Swansea Maggie's Centre (Photo credit: Garbers and James)

For Maggie's Centre

A life is a small universe.

A universe is a great life.

We can always communicate with a universe of great life.

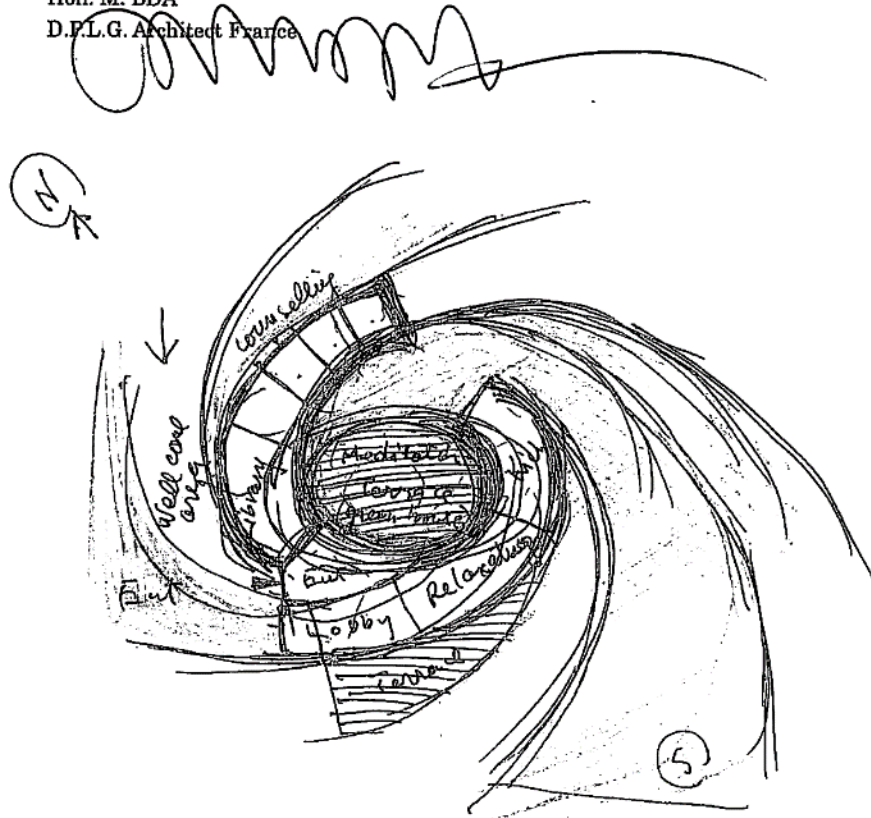
Kisho Kurokawa

Int. F. RIBA

Hon. F. AIA

Hon. M. BDA

D.P.L.G. Architect France



Poem and sketches for the Swansea Maggie's Centre (Photo credit: Garbers and James)

9th Dec, 2011

For the Opening of Maggie's Centre Swansea

Mikio Kurokawa

KISHO KUROKAWA architect & associates

Good afternoon, I am Mikio Kurokawa, son of Kisho Kurokawa.

Since the decease of my father Kisho, I have succeeded his position representing the firm, KISHO KUROKAWA architect & associates.

Today, I would like to say a few words on his behalf.

Upon the opening of Maggie's Centre Swansea, I would firstly like to extend my warmest congratulations and sincere respect to Mr. Charles Jenks and all the involved parties and individuals for the great works they have done to this day.

Not only my father, but also myself and our staffs were honored to be in part of this project and have been looking forward to the completion of Maggie's Centre Swansea.

This architectural concept can be described as "cycle of rebirth."

This concept was conceived from the Buddhism idea of life which my father had devoted to. The silhouette which rises in a spiral embodies the image of transmigration of a soul. The life which rose in spirals shall in time transmigrate to new life. Thus, my father expressed the eternal life in this architectural form.

This architecture was designed in his final years. During the same period, as our firm had several projects in Europe, my father had been visiting Britain frequently. Viewing the sea of clouds from his flight back from London, it was then when he wrote a short poem. I would like to share this with you, as I believe it is intimately related to this architectural concept.

The Rising Airstream

Page 1 of 2, Mikio Kurokawa, Kisho Kurokawa's son, speech for the opening of the Swansea Maggie's Centre (Photo credit: Garbers and James)

I would ask you,birds
If your wings feel warm
Messages of the rising airstream

I would ask you,waterfowls
If the early spring send you
Warm greetings from water

I would ask you,butterflies
Where you are from and where you go

And now I leave, together
Aloft upon the rising airstream
Far beyond the sunshine

In closing, I hope that this architecture shall obtain an eternal life to embrace each and every
visitor of Maggie's.

Thank you very much indeed.

Page 2 of 2, Mikio Kurokawa (Kisho Kurokawa's son), speech for the opening of the
Swansea Maggie's Centre (Photo credit: Garbers and James)