

RIBA Stirling Prize shortlist 2019

The Weston

Feilden Fowles



Appraisal Owen Hopkins
Photography Jim Stephenson

The French philosopher Michel Foucault first outlined his concept of 'heterotopia' in a 1967 essay. It was, in Foucault's slightly cryptic words, 'a sort of counter-arrangement, of effectively realised utopia ... a sort of place that lies outside all places and yet is actually localisable'. Heterotopias range from spaces of crisis or transition – hospitals, prisons and asylums – as well as those with 'the power of juxtaposing ... different spaces and locations that are incompatible with each other' – museums, gardens and, we might add, sculpture parks.

Opened in 1977 and situated in the grounds of the 18th-century house, Bretton Hall, the Yorkshire Sculpture Park is home to around 80 sculptures at any one time – loans, donations and site-specific pieces, including work by Barbara Hepworth, Henry Moore, Andy Goldsworth and James Turrell – set within a working landscape still used for grazing sheep. It's a space that at different moments can be intense, subtle, poetic and sublime, yet all the while operates within the more prosaic world of visitor services, fundraising and commercial offers. The task for Feilden Fowles was to create a building that both marked and encapsulated that sense of transition from real world to heterotopia – or from car park to sculpture park.

The site is located on the south-east corner of the park – the third point of a triangle between the main visitor centre to the north and Longside Gallery to the south – adjacent to an old open-cast quarry. Functionally the brief was quite simple: to create a restaurant, shop, gallery and lobby to the sculpture garden, thus bringing modern visitor facilities to an entrance that was previously little more than a car park.

Robert Morris and Michael
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Project data

Start on site April 2017
Completion December 2018
Gross internal floor area 673m²
Construction cost £2.8 million
Construction cost per m² £3,550
Architect Feilden Fowles
Client Yorkshire Sculpture Park
Structural engineer Engineers HRW
M&E consultant Skelly & Couch
Quantity surveyor BWA Europe
Project manager Turner & Townsend
CDM co-ordinator Turner & Townsend
Approved building inspector
 Wakefield Council
Main contractor William Birch & Sons
CAD software used MicroStation,
 SketchUp, Revit, Adobe Suite
Airtightness at 50pa 2m³/h.m²
Heating and hot water load
 20.9 kWh/m²/yr
Overall area-weighted U-value
 Exterior walls: 0.2 W/m²K
 Roofs: 0.18 W/m²K
 Exterior doors: 1.67 W/m²K
 Exterior window and glazing: 1.63 W/m²K

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PHOTOGRAPH TIM CROCKER & MIKHAIL RICHES

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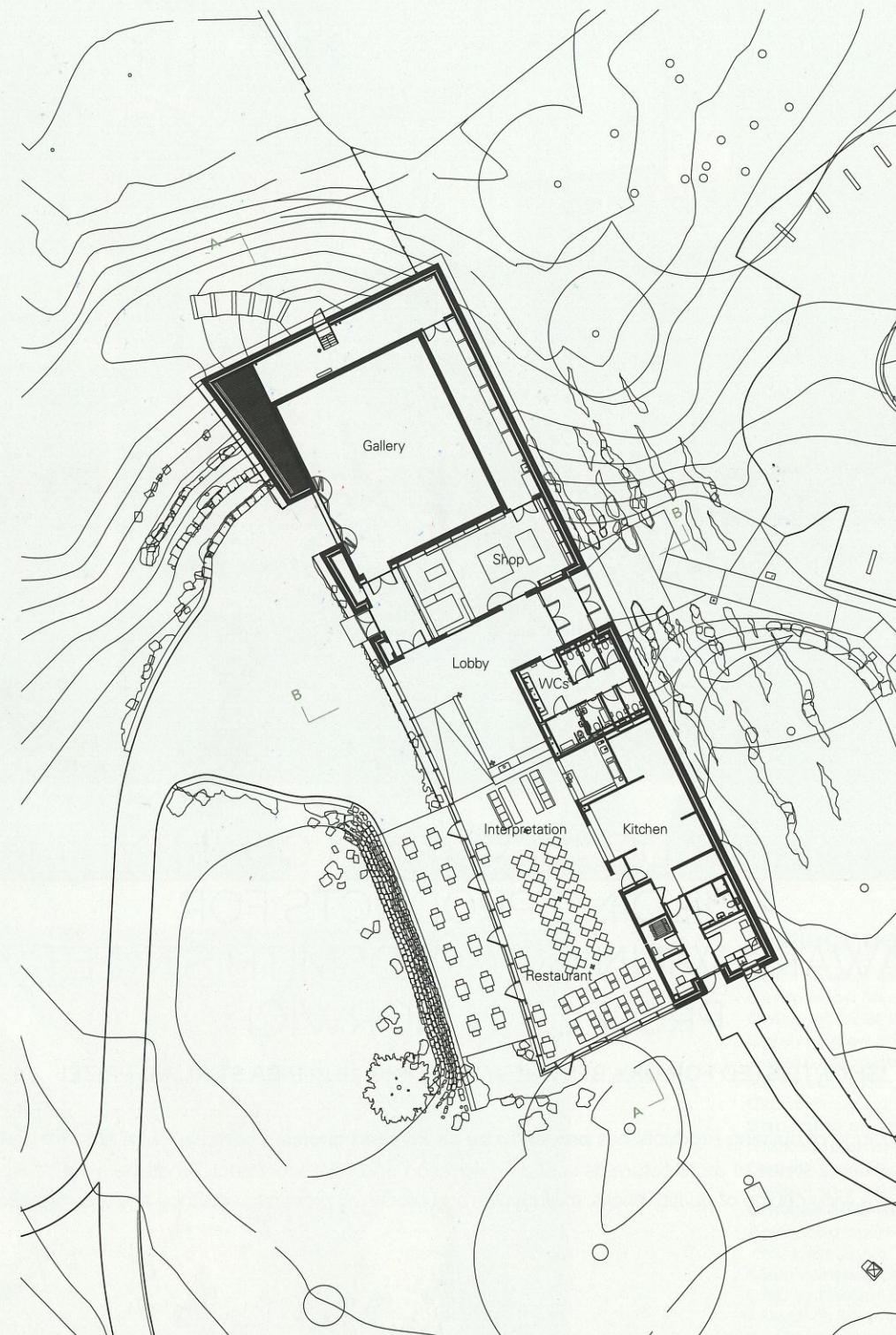


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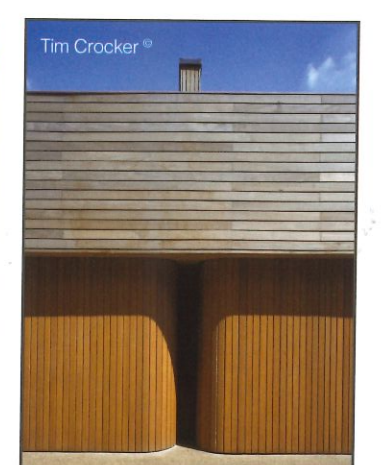
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Ground floor plan



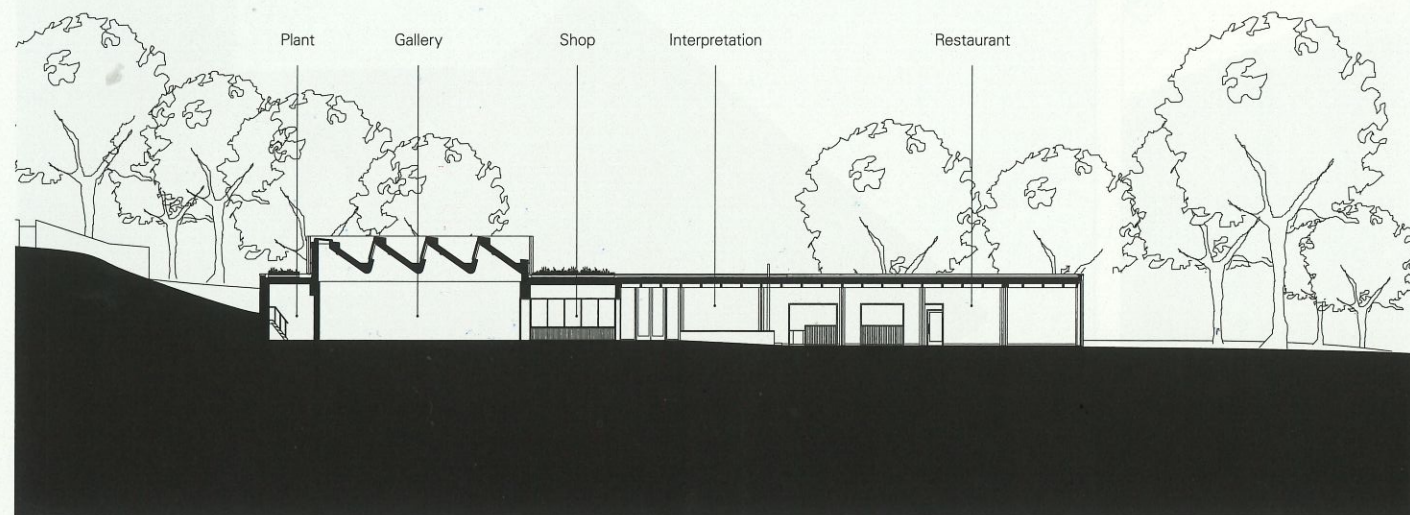
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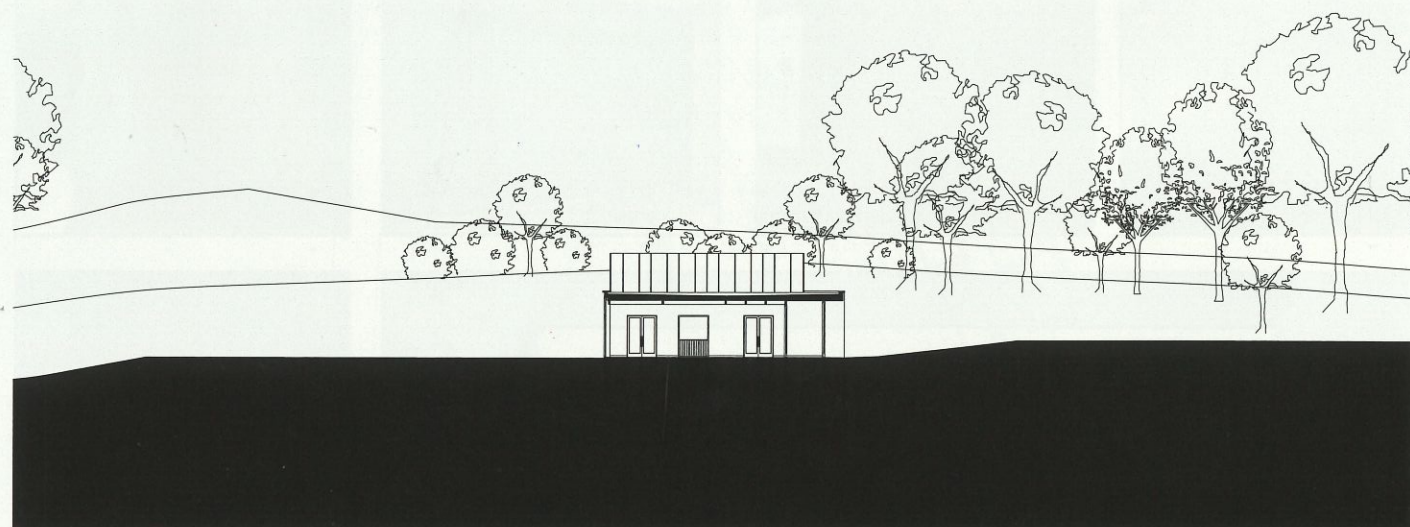
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Section A-A

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Section B-B

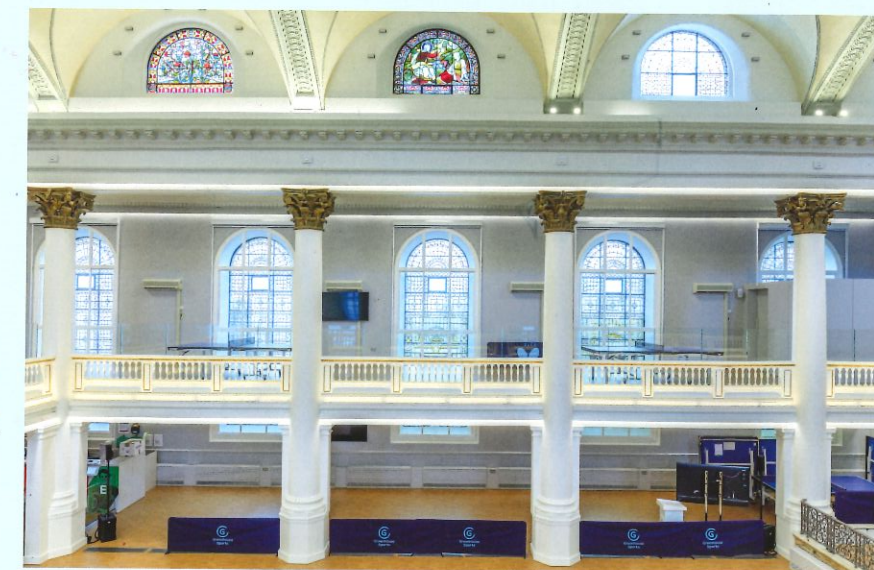
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Congratulations to all the winners and runners-up at the AJ Retrofit Awards

Selectaglaze is proud to have been associated with the 2019 AJ Retrofit Awards on 11 September as sponsor of the Listed Building – £5 million and Over category. There were a vast number of high-calibre projects in the awards across all the categories, all of which were deserving of a prize. It was a fantastic evening, with some very interesting talks to start the proceedings, including the launch of the AJ's RetroFirst campaign.

Reuse in the built environment is an area which is often overlooked; perhaps because it is seen as easier to demolish and rebuild, rather than work in a listed building, which can throw up all manner of problems when you start to scratch the surface. Sometimes based on cost analysis, figures can show that it is actually cheaper to demolish and rebuild, if permission is given to do so. There are many reasons; however it appears the tide is changing. In the current climate, where there is a need to reduce carbon costs and emissions, retrofit and refurbishment is being brought to the fore.

Selectaglaze has worked on projects up and down the country from buildings in conservation areas, to Grade I-listed. They can be challenging; working round old building techniques and the intricate detailing many have. However, with the right specialist designers and contractors, as the



JAMES ATTREE

AJ Retrofit Awards have proven; the results are stunning, bringing architectural legacies back to life and making them fit for many years to come.

Secondary glazing is an integral part of the preservation of Britain's heritage, and Selectaglaze supported some of the nominees in their quests to make their refurbishment and restoration projects warmer, quieter and safer. One example is Latitude Architects' transformation of the Grade II-listed Christ Church on Cosway

Street in London's Marylebone (above), which won the award for Listed Building under £5 million. Surrounded by local shops, residential areas and community buildings including a school; noise insulation was imperative. In total, 88 secondary glazing units were manufactured and installed, a combination of Series 42 fixed lights with curved and standard heads, and Series 80 three-pane horizontal contra-sliding units. Some of the Series 80 were 1.9m high by 2.3m wide and weighed more than 130kg when assembled. The units came in three separate panes to enable manual handling and accessing the specific areas for installation.

Selectaglaze is the leading specialist in secondary glazing, established in 1966 and Royal Warrant Holder since 2004. A free technical advisory service is offered and RIBA approved CPDs are available to architects and designers.

For further information, please call Selectaglaze on 01727 837271 or email: enquiries@selectaglaze.co.uk or visit: www.selectaglaze.co.uk

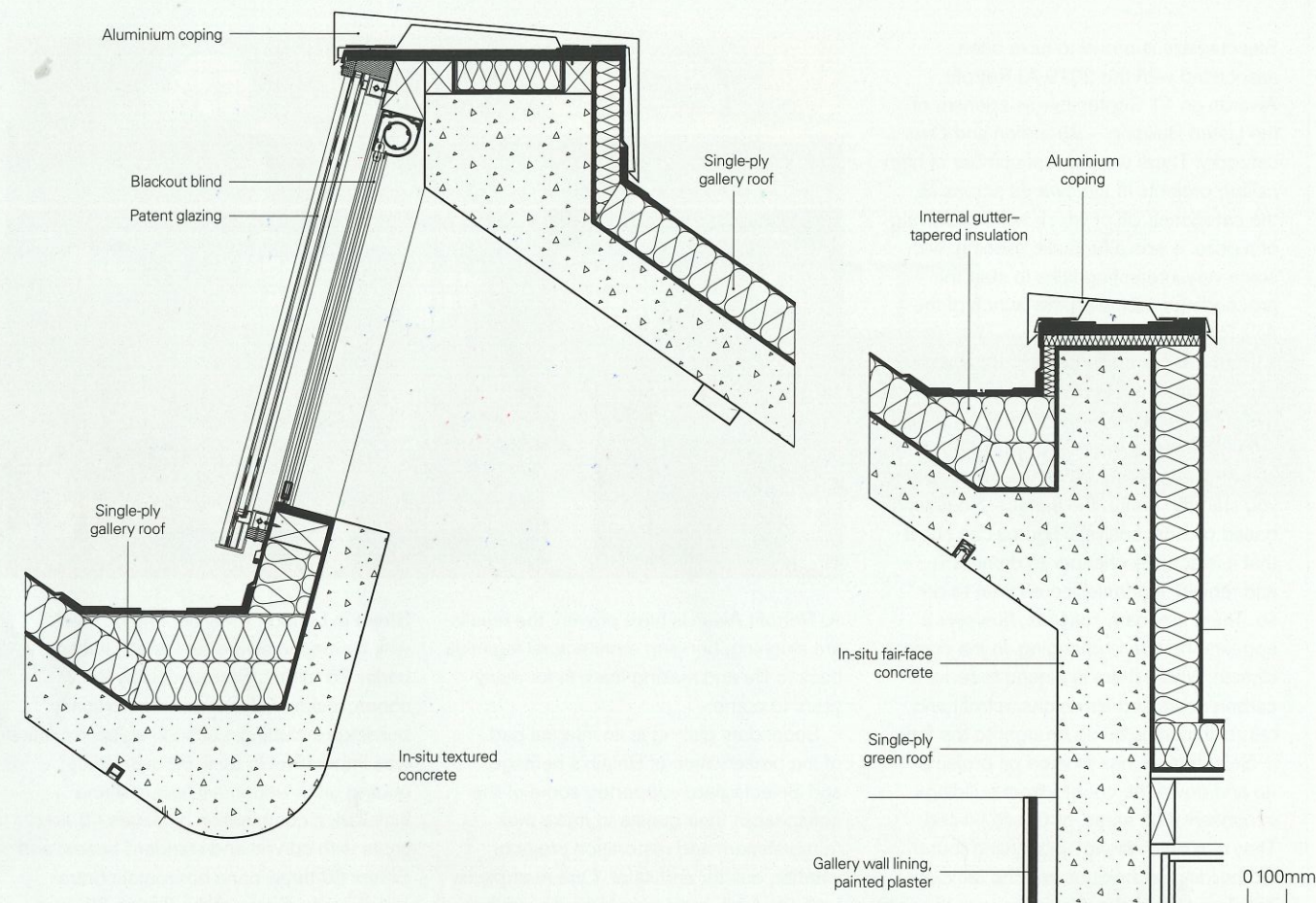
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Detail

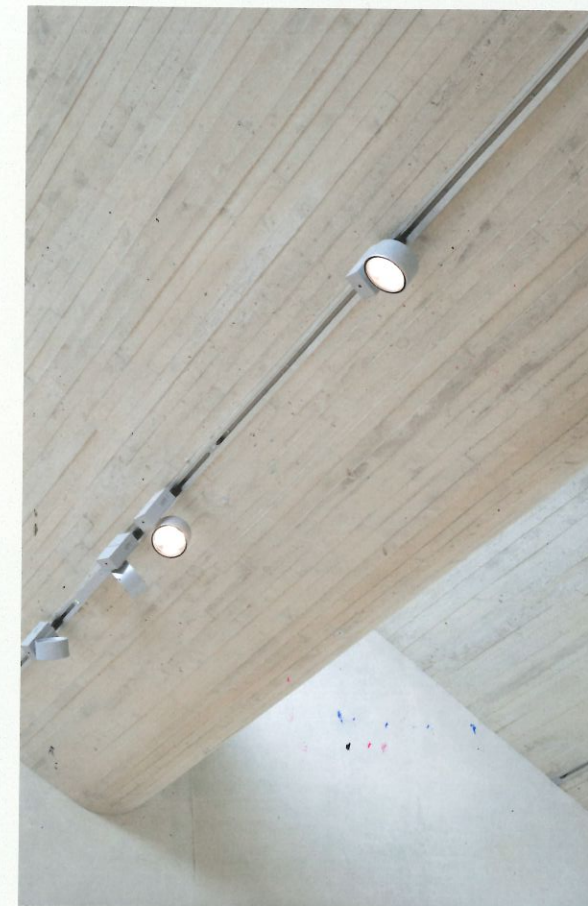
Fergus Feilden, director, Feilden Fowles



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Above the layered concrete walls, the upper gallery shell and rooflights were cast in situ with white pigmented concrete. A fair-faced, smooth finish was achieved with phenolic-faced plywood on the upper walls, contrasting with the earthy coarseness of the layers below. A board-marked texture imprints the underside of the rooflights. The sawtooth forms are rounded with a subtle bullnose, softening the undulating profile.

A semi-translucent GRP screen surrounds the exterior of the rooflights. Each scallop is slightly varied, like pleated fabric, to capture the changing light throughout the day. From across the park, this element appears as a modest crown, illuminating the gallery in its wider landscape as it nestles into the hillside. The planted roof takes the native acid moorland of grasses and gorse on to the roof, further embedding the building in its natural context.



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How we made it

Fergus Feilden, director, Feilden Fowles



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Our starting point was a close observation of the landscape, geology and prevailing conditions. A space caught between the bucolic 19th-century deer park and the intense noise of 20th-century infrastructure. The sun paths track around the site unimpeded by the dappled light of the cherry trees and a pair of parkland oaks while the wind often whips across the lake and up the hillside to the bowl of the quarry. It is the shelter of this depression in the land in which we have nestled the building, burying the gallery space and allowing the slender form to emerge gently from the hillside. To the east, the boundary forms a monolithic wall and threshold from arrival to a calm and reflective space overlooking the park.

At the design competition stage we wrestled with the challenge of building within a sculpture park and whether we should draw from the landscape or introduce a bold form which had its own stature in the landscape. We drew from land art, including *Double Negative*, a massive earthwork in the Nevada desert by Michael Heizer,

and *The Observatory* by Robert Morris. These works curated the land and offered the opportunity to pass through a framed opening into another type of space. The intention was a sensory experience of a building that was understated yet a powerful intervention into the historic landscape.

The design was developed through close consultation with Clare Lilley and the trustees, along with critical input from the kitchen and retail staff, curators and gallery staff. Despite its relatively small scale and low budget, the building works hard to serve the people who use it and the landscape it lies within.

The project has a number of unique features including the use of layered and textured concrete walls resembling the geological layers of the site and regulating the gallery conditions through the unfired brick labyrinth. As our first completed public building, The Weston demonstrates our attitude to materials exploration and creating social and civic architecture.



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Materials board

Photographed by Ståle Eriksen

An earthy palette of complementary materials was selected to tie in with the tones of the sandstone boulders excavated from the quarry. The materials are primarily solid and natural with an emphasis on utilitarian detailing with robust clear finishes.

Ross Perkin, project architect, Feilden Fowles



1. Smooth finished unfired clay bricks

To humidity buffer
by Carlton Bricks
www.mbhplc.co.uk

2. Translucent GRP panels

By Diespeker & Co
www.diespeker.co.uk

3. Pandomo Terrazzo

Basic flooring with white Carrara chips
www.pandomo.com

4. Erco track lighting

To gallery and shop
www.erco.com

5. Ceiling panels

Extra-fine wood-wool acoustic panels by Trolldtekt
www.trolldtekt.com

6. Board-marked in-situ concrete

To gallery roof

7. Pigmented precast concrete soffit and copings

8. Textured concrete wall

Compacted layering of pigmented concrete, jet-washed to expose a range of aggregates

9. Ecomortar lime plaster

To walls supplied by Ty Mawr

10. Gritstone boulders

Excavated from site

11. Stainless-steel ironmongery

Polished with mottled finish

12. Planed douglas fir timber frame



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