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Yorkshire Sculpture Park Heroic concrete amid cows and sheep

Oliver Wainwright

Nestled in a bowl in the rolling landscape of Yorkshire Sculpture Park stands a rugged brown wall, its gnarled sedimentary layers giving it the look of a great slice of earth hoisted freshly out of the ground. Emerging from a grassy slope, the monolithic slab runs for 50 metres (164ft) with only a single break, where the presence of a glazed doorframe is the one telltale sign that this is not another piece of land art, but a habitable building. And an exquisitely made one at that.

“The question was whether it was going to be part of the landscape, or an object seen in the round,” says the architect Fergus Feilden, one half of Feilden Fowles, the young practice responsible for the sculpture park’s new £3.6m Weston visitor centre. The firm’s answer is that it’s both. From the car park, the building reads as a long enigmatic mass, a fissure in the landscape. But enter through the slot in the wall, and you find an expansive light-washed room, a warm timber-framed world where a long, inward-curving glass wall frames a stunning view of the landscape, with tree-lined hills and sculpture-dotted meadows.

Housing a gallery, restaurant and shop, the Weston is the latest addition to the 200-hectare (500-acre) grounds – a place where sheep roam among Henry Moore bronzes and cattle nose up against a James Turrell Skyspace. Founded in 1977, the park has evolved, gradually taking over Bretton Hall’s parkland.

The landscape has been sculpted over the centuries by successive architects and gardeners, moulded



to look natural in the picturesque tradition and dotted with assorted lodges, glasshouses and follies. More recently, the park has been an exemplar patron of contemporary architecture, commissioning Feilden Clegg Bradley to design the first visitor centre and a semi-underground gallery in the early 2000s, followed by Tony Fretton’s conversion of a barn into another gallery, and Adam Kahn’s concrete temple for Roger Hiorns’s Seizure installation in 2013. But the Weston is one of its bravest projects yet.

“Feilden Fowles were by far the youngest and most risky choice,” says Clare Lilley, director of

Sackler Trust pauses new arts grants amid US opioid lawsuits

Frances Perraudin

A trust that has given millions of pounds to medical science, health, education and the arts in the UK is pausing all new donations as its members are accused of helping fuel the US

opioid drug crisis. The Sackler Trust is run by the Sackler family, members of which own Purdue Pharma, which sells the painkiller OxyContin.

The business is facing hundreds of lawsuits in the US over its alleged role in the country’s opioid crisis, which kills more than 100 people a day. Last week, the National Portrait Gallery

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▲ Yorkshire Sculpture Park's new £3.6m visitor centre is both 'part of the landscape' and 'an object seen in the round'

PHOTOGRAPH: PETER COOK/YSP

◀ The concrete, wood and glass structure was designed by the young firm Feilden Fowles



Temporary works include Circle of Animals/Zodiac Heads by Ai Weiwei

programme at Yorkshire Sculpture Park. Since winning the invited competition in 2014, the practice has become one of the country's most sought-after young firms.

The Weston building has a completely different character when approached from the park. It turns its back to the M1 to the east, with the long earthy wall created by a sequence of meticulously mixed concrete recipes, poured to exacting guidelines. To the west, it opens up as a diaphanous freestanding pavilion, the long glazed front curving to embrace the landscape.

Within, rows of concrete roof lights plunge from the ceiling of the gallery in horizontal waves. Board-marked from the rough-grained timber shuttering, the concrete planes each swoop down before curving up in a broad bullnose, recalling a structure from the heroic age of concrete - something a young Pier Luigi Nervi might have created, only on a more diminutive scale.

Next door, sunken at a slightly lower level, there's the restaurant, where warm wooden cafe tables and chairs stand on a floor of ground concrete, while a Weetabix ceiling of wood-wool panels floats above walls of faintly mottled lime render - a space as carefully composed as the artwork it serves.

became the first major UK arts institution to give up a grant from the trust - worth £1m. Then the Tate group of galleries said it would no longer accept gifts from Sackler family members. The trust claims to have donated more than £60m to UK bodies since 2010.

The trust's chairwoman, Dame Theresa Sackler, said Purdue Pharma rejected "the false allegations made against the company and several members of the Sackler family". She added: "The trustees of the Sackler Trust have taken the difficult decision to temporarily pause all new philanthropic

giving, while still honouring existing commitments. I remain fully committed to all the causes the Sackler Trust supports, but at this moment it is the better course ... to halt all new giving until we can be confident that it will not be a distraction for institutions."

Speaking to BBC Radio 4's Today programme yesterday, the US art photographer and activist Nan Goldin said: "I would appreciate the news if I heard that their money was going to pay reparations for the people whose lives they've ruined and the communities they've destroyed."

London museum team on the track of new dinosaur specimens in US

Hannah Devlin

The Natural History Museum in London is embarking on its first major overseas dig since the 1980s in the hope of unearthing more Jurassic-era dinosaurs.

The Mission Jurassic project, which

will excavate a square mile (260ha) of ranchland in Wyoming, will involve a team from the museum working with scientists from the Children's Museum of Indianapolis and the Naturalis Biodiversity Centre in Leiden, the Netherlands.

The dig will begin this summer, but initial excavations have already uncovered the bones of two dinosaurs, which

appear to belong to a 24-metre-long brachiosaurus and 30-metre-long dipodocus. Nearly 600 fossilised bones have been collected over two years of preliminary fieldwork, although only a fraction of the site has been explored. The region is known to be rich in fossils dating from up to 150m years ago.

Prof Paul Barrett, of the Natural History Museum, said: "One of the reasons it's exciting is that this set of rocks has been much less extensively explored for fossils [than other areas in the US]. There are some indications that there are different dinosaurs there."



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