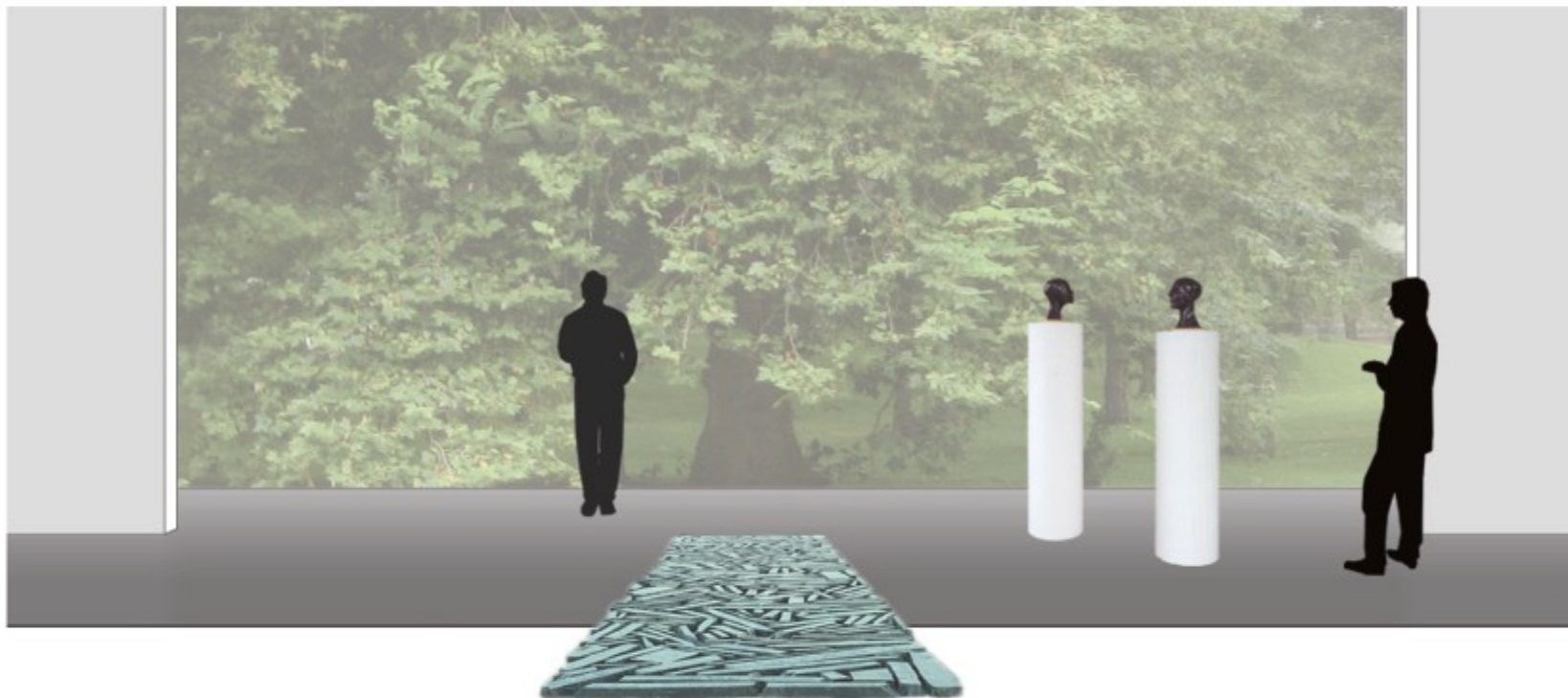


"I have come to the conclusion that a good museum or gallery should be a place where people feel comfortable. If it stands in a garden or park, the visitors should be able to enjoy the beauty of the outdoors as a counterpoint to what is within."

Margaret Pilkington, Whitworth Art Gallery Director following a visit to Oslo, 1932





Strong symmetrical, imposing facade addresses Oxford Road.



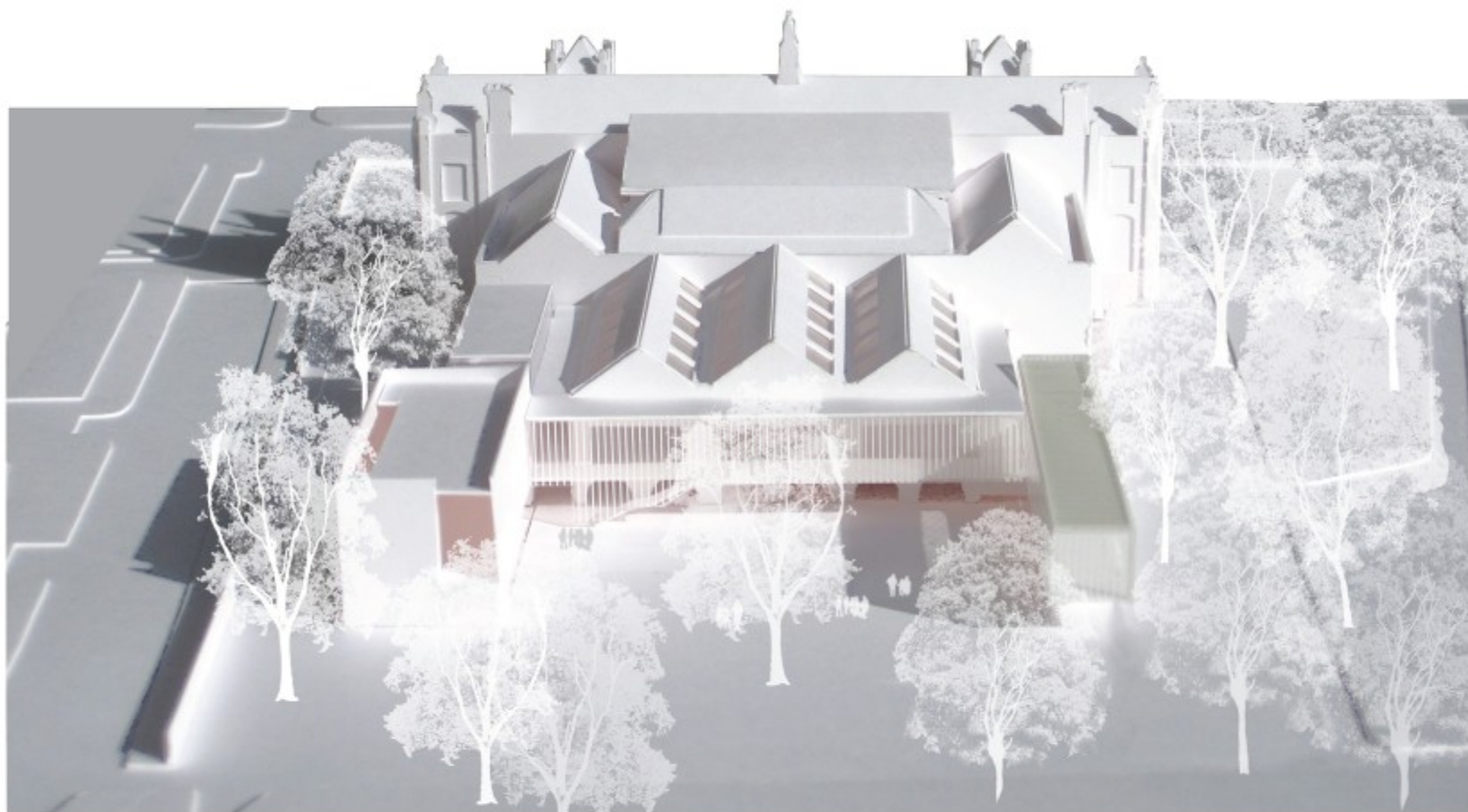
The Gallery is set within a wonderful parkland with some spectacular avenues of mature ash and London plane trees.



The South Gallery engages with the park.



The west of the building is blank and has no contact with the park - it is very much a rear. Consequently this area of the park feels neglected.



Model study - west view - daytime

Rather than turning its back, the building now embraces the park: the courtyard garden forming an external gallery. This space relates to both the existing temporary galleries and the surrounding park.

THE PROPOSAL

Our proposal responds to the characteristics of the site and aims to release the potential of the existing building.

Two wings are added to create a garden court and entrance to the west, which will bring new life to this part of the park.

To the south, the transparent, slender wing of the cafe takes full advantage of the view to the avenue of trees and its south facing terrace creates an informal entrance at gallery level. No mature trees are removed to achieve this.

To the North the more solid form of the landscape gallery and study centre provides an urban edge that contains the garden. Adjacent to this are new loading facilities, back of house facilities and a goods lift.

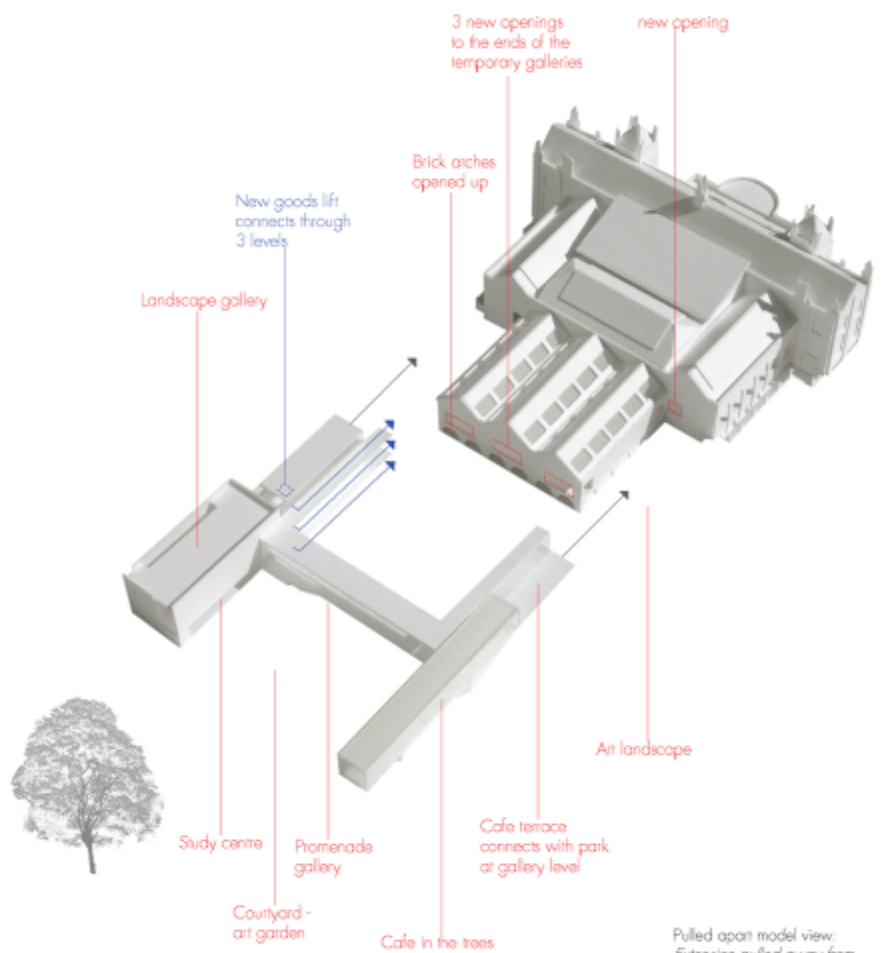
New openings are created in the existing building at significant locations to link the new extension and provide the heart of the building with views and contact with the park.

A promenade gallery wraps the existing temporary galleries and the basement level below. This glazed link maximises the connection with the park, and provides additional gallery space and an informal environment within which to relax. The circulation is repeated at basement level, its transparency turning the basement into a lower ground floor which can open into the garden court - a setting for art and events. This will create a welcoming informal entrance to the west.

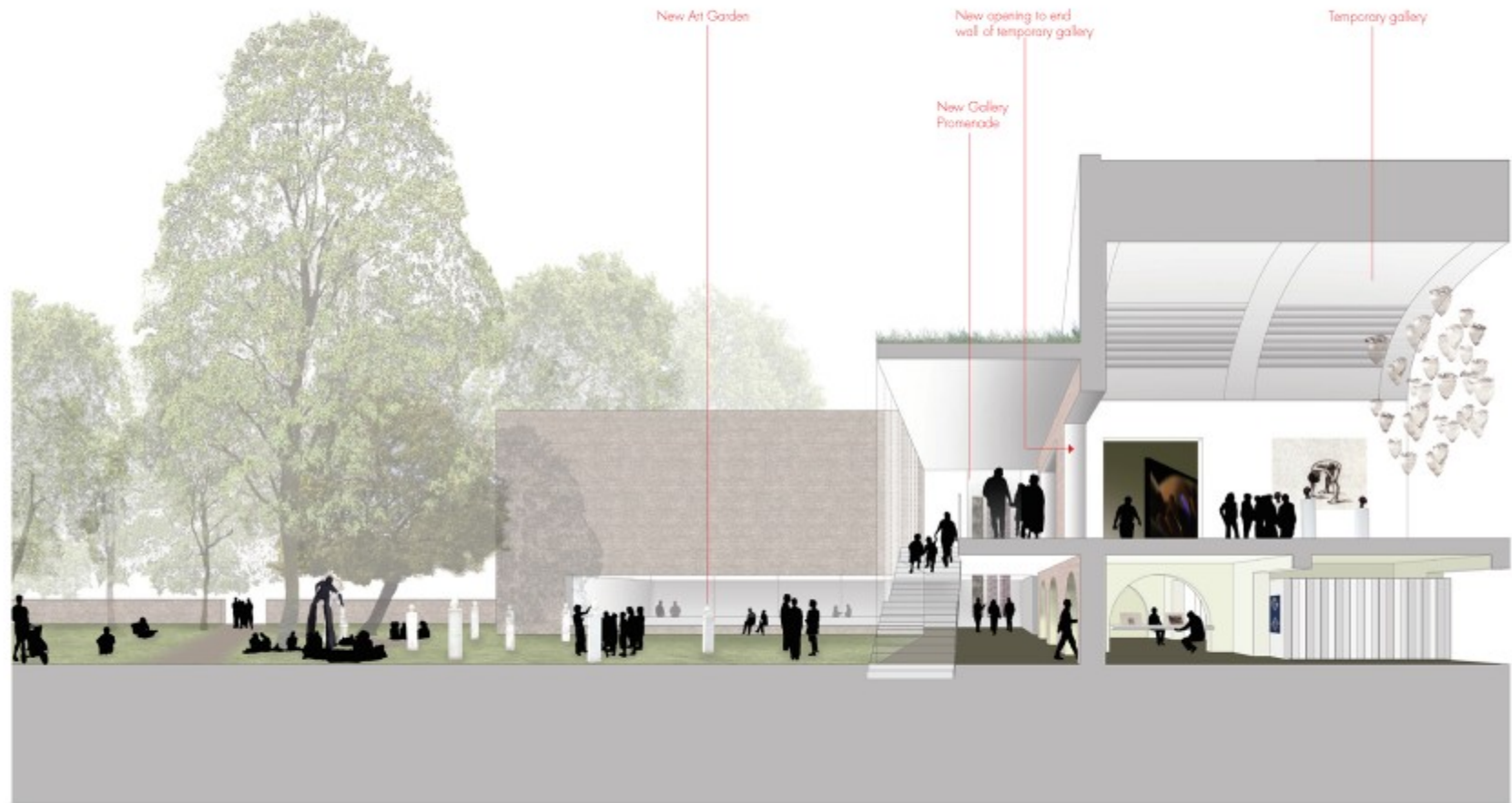
Our extension can be constructed with only minimal disruption to the existing galleries.

Our proposal wraps the blank end of the building ensuring that the Whitworth Art Gallery can engage fully with the park.

Through careful sequencing, the new extension will allow additional space to enable the decanting of parts of the existing building facilitating the rationalisation of Collections storage etc.

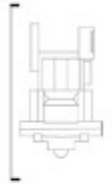


*Pulled apart model view:
Extension pulled away from
existing building to allow
identification of the components.*



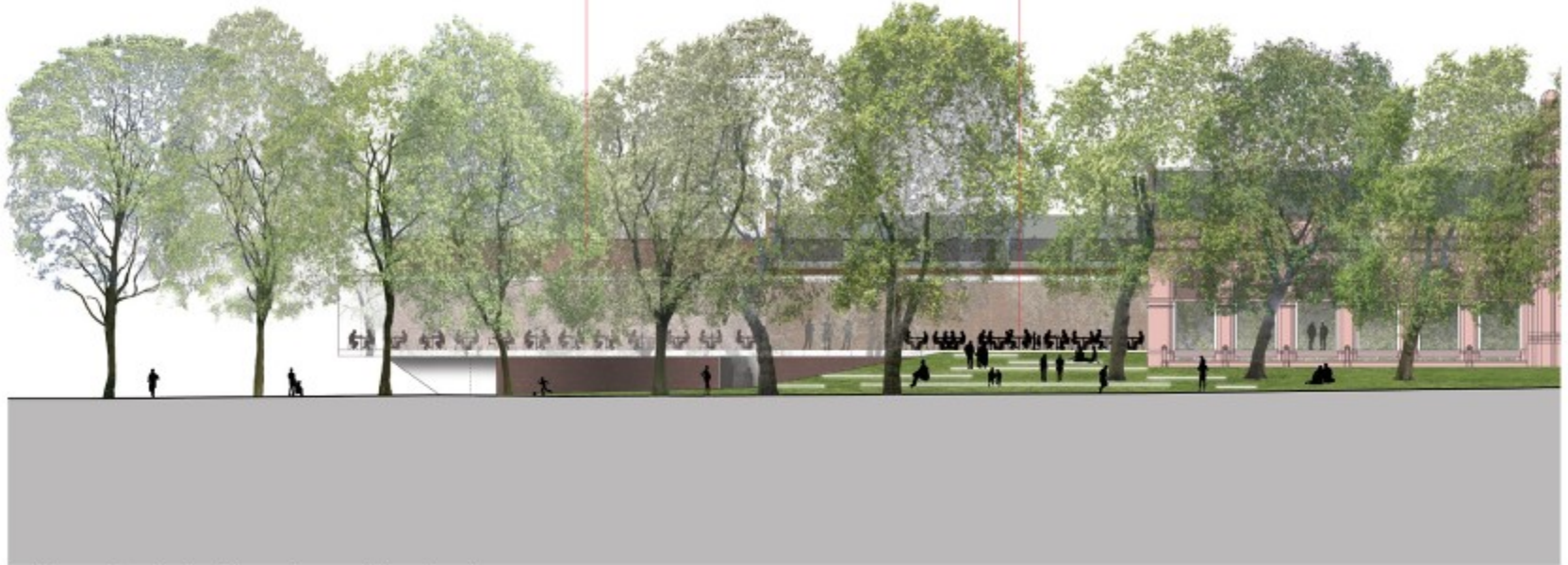
Part section through the new Art Garden

The gallery promenade connects the temporary exhibition gallery to the garden - a vantage point to view the garden. Thus, art works inside could connect with works outside - or perhaps on occasion, a single artist, who's work suits both external space and internal day/it space or blacked out galleries, such as Christine Borland, (whose work is illustrated in these drawings), could inhabit all these spaces.



Cafe in the trees

Cafe terrace spills out into the park:
the ground is remodelled to provide a
landscaped setting, drawing the influences
of the gallery out into the park.



South elevation - the cafe and south-facing cafe terrace addresses the park.



Model study - from above - evening





The openings can be closed to allow a low lit or black-box space to suit the particular exhibition. These are conceived as flexible spaces.

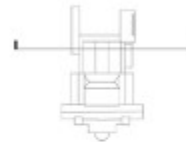


Model study of landscape gallery



Model study of landscape gallery
Image of sculpture by the artist Anja Gallaccio.

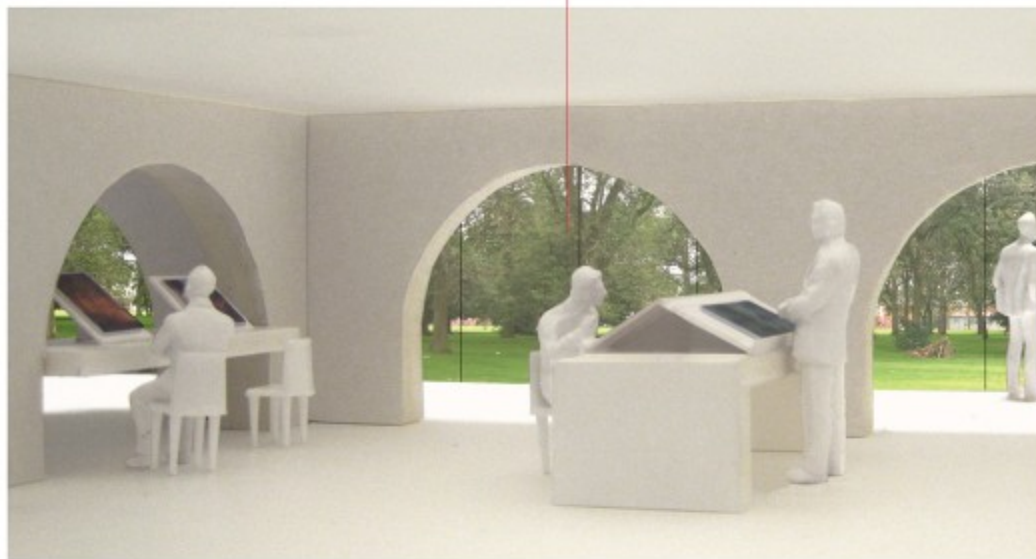
Adjacent to the Collection storage, there would be facilities for individual study benefiting from an outlook over the garden.



Existing arches opened up.



Model of study space within existing basement arches



Model of study space within existing basement arches with views to art garden





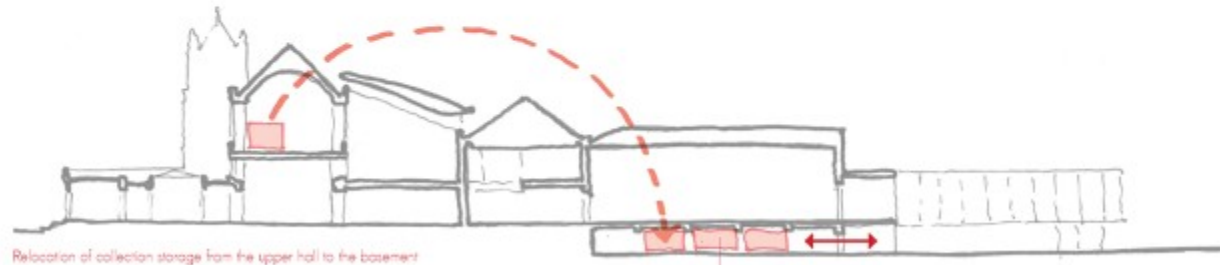
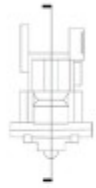


We have suggested that this room could be used as a lecture room with a flat floor and loose seating, such as used for lectures at the Royal Academy of Arts in London.

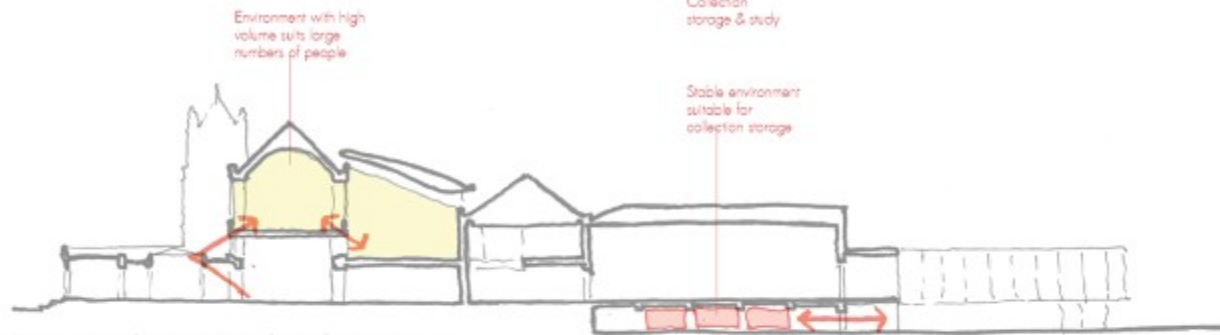
(The RA in London has a variety of rooms that they use for lectures, ranging from 110 people to 380 people. 380 people is almost too much for flat floor but the RA have advised that their 280 people room works well.)

We believe it is worth considering bringing all the collection storage downstairs to a stable environment which is possible within a rationalised basement - the collection all being housed immediately adjacent to the new daylight study areas.

By doing this the upper hall is released for functions more appropriate to its high, grand volume with its barrel vaulted ceiling, daylight and interesting outlook.



Relocation of collection storage from the upper hall to the basement

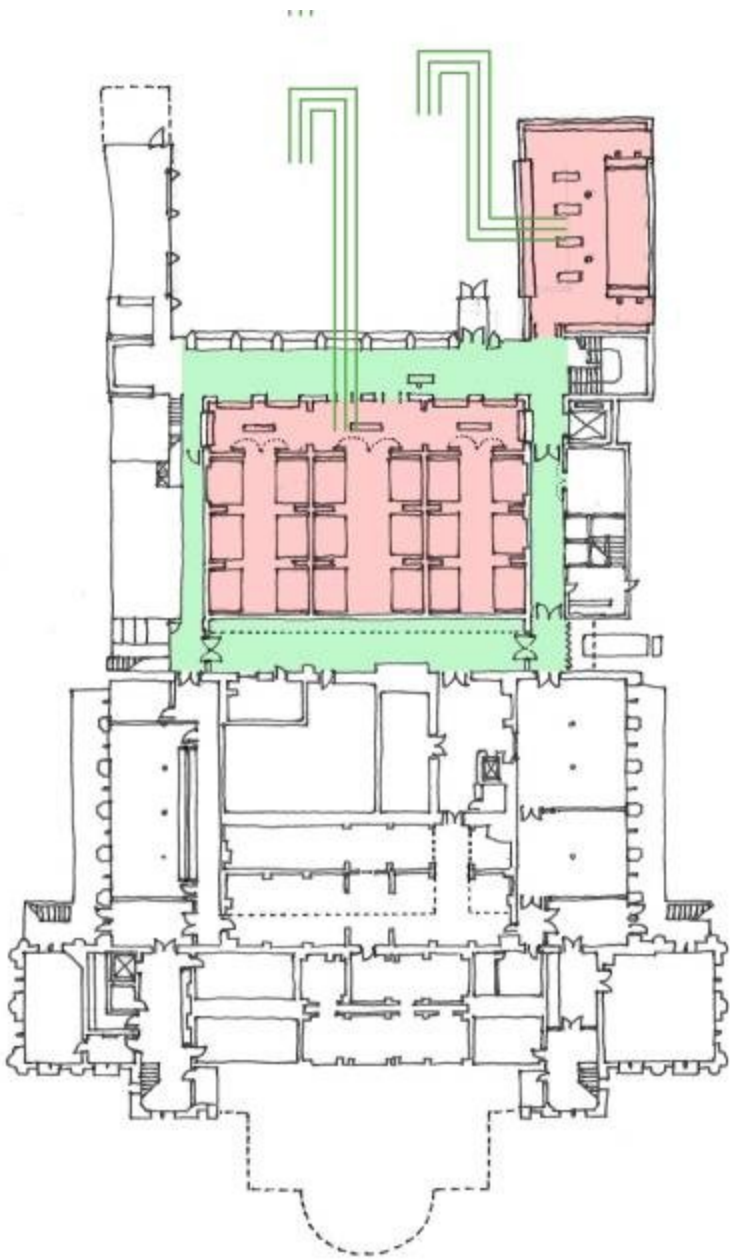


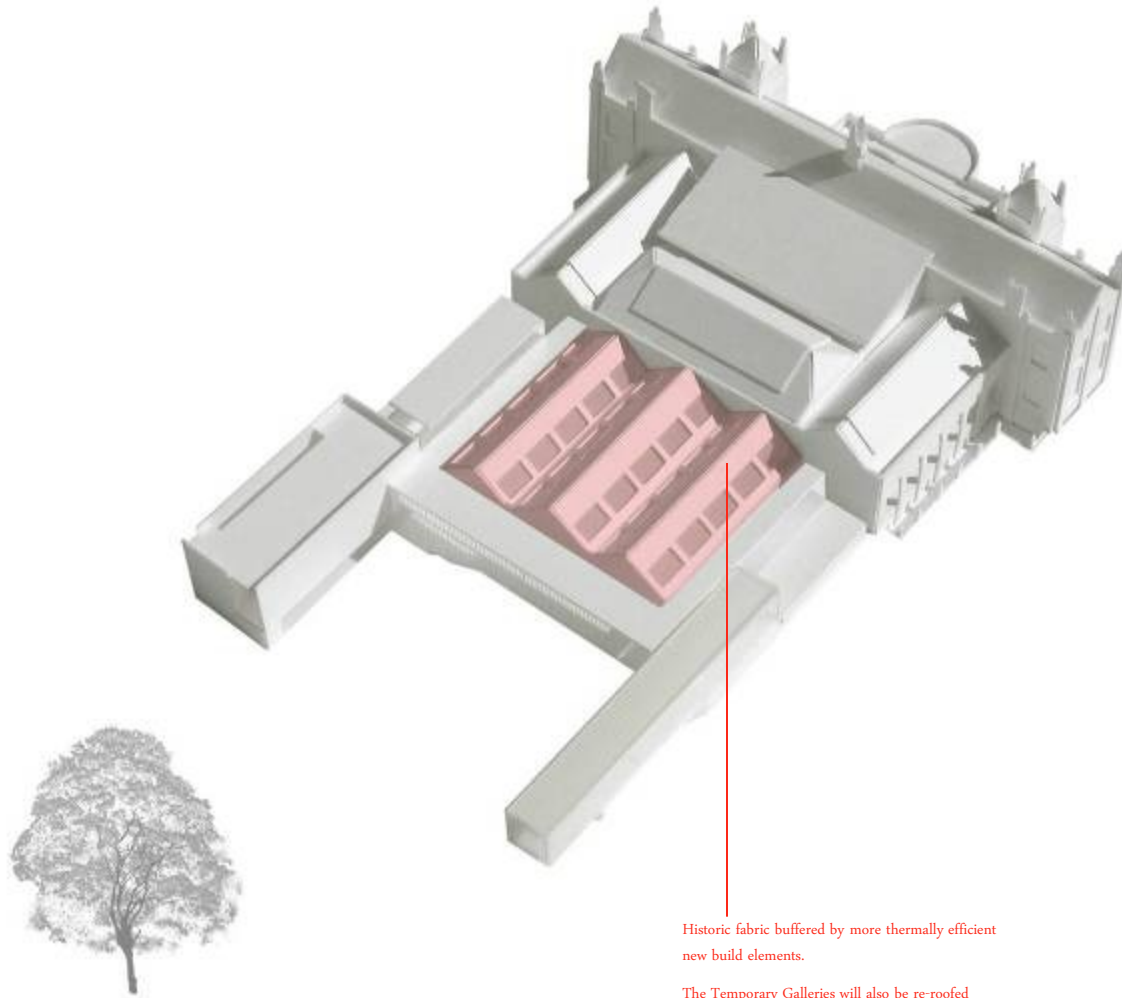
Environment with high volume suits large numbers of people

Collection storage & study

Stable environment suitable for collection storage

The grand volume of the upper hall is thus freed up for alternative uses. New circulation allows the upper hall and sculpture court to be linked and be used in conjunction with each other for functions.





Historic fabric buffered by more thermally efficient new build elements.

The Temporary Galleries will also be re-roofed

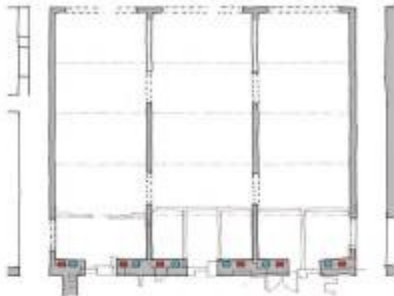
HIGH LEVEL SUPPLY OPTION

The alternative to the displacement approach is to serve the galleries from above (as per our competition stage strategy). This is less intrusive with respect to the Lower Ground floor and the collection storage area and the Gallery floor.

However, now that the ceiling is likely to be omitted, it should be noted that the top down approach will not be as efficient as a displacement system and will require greater volumes of air. It may also be that the plant room needs to be larger to accommodate the larger equipment required and more complex high level duct routes, within plantroom, *BH* to confirm.

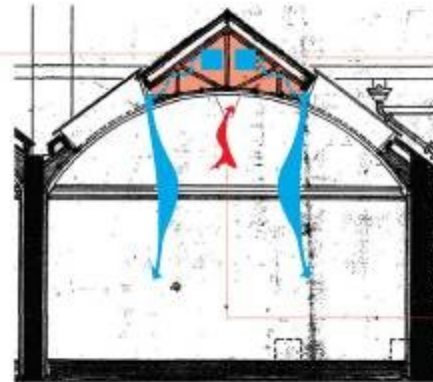
The opening up, that we have previously requested, is required to ensure that this option is achievable.

We would also note that *BH* are currently establishing whether the diffusers can be located at this height.



Supply and extract ductwork all rises up in flat wall to east end of galleries. The location needs to be carefully located to avoid steel work supporting the temporary gallery floor and to relate appropriately to the historic building fabric. Refer to Ramboll's sketches on trussing floor around penetrations.

Existing ceiling void used as a return air plenum



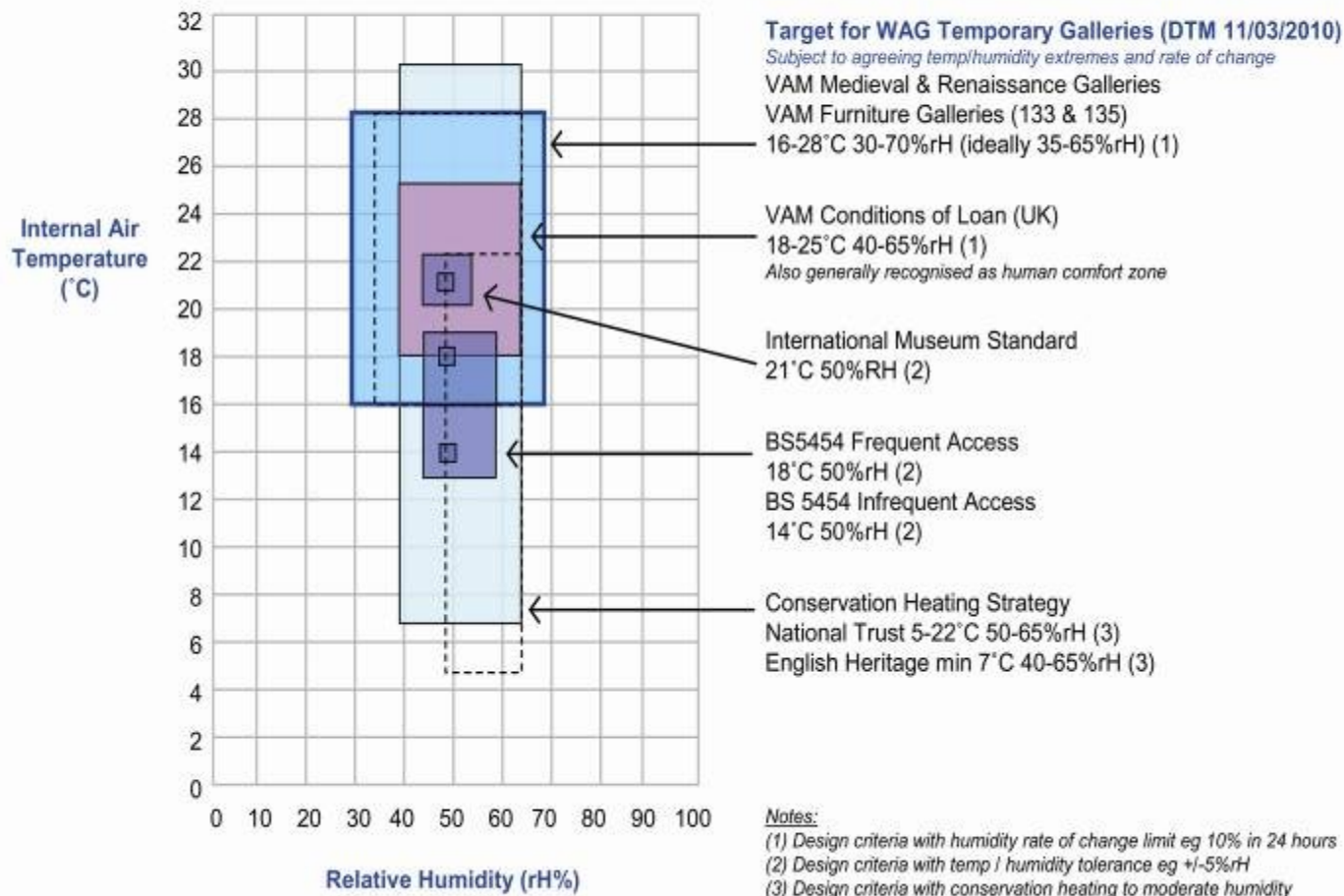
Supply air ductwork threaded into existing ceiling void.

Warm air extracted via existing historic extract penetration - subject to confirmation of how deep and weight of supply into.

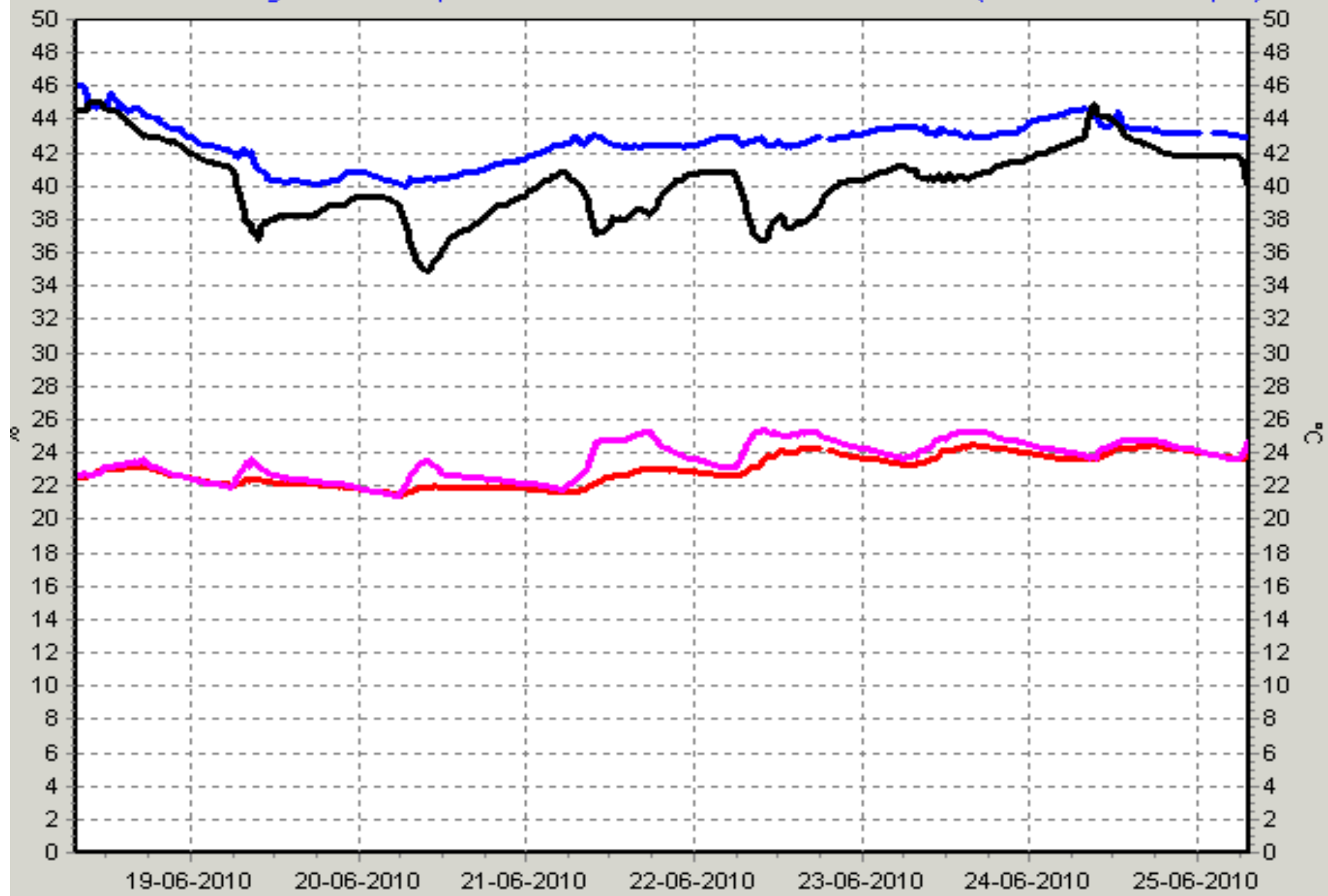
Original cross section through gallery - approx. 1:100

Temporary gallery design assumptions

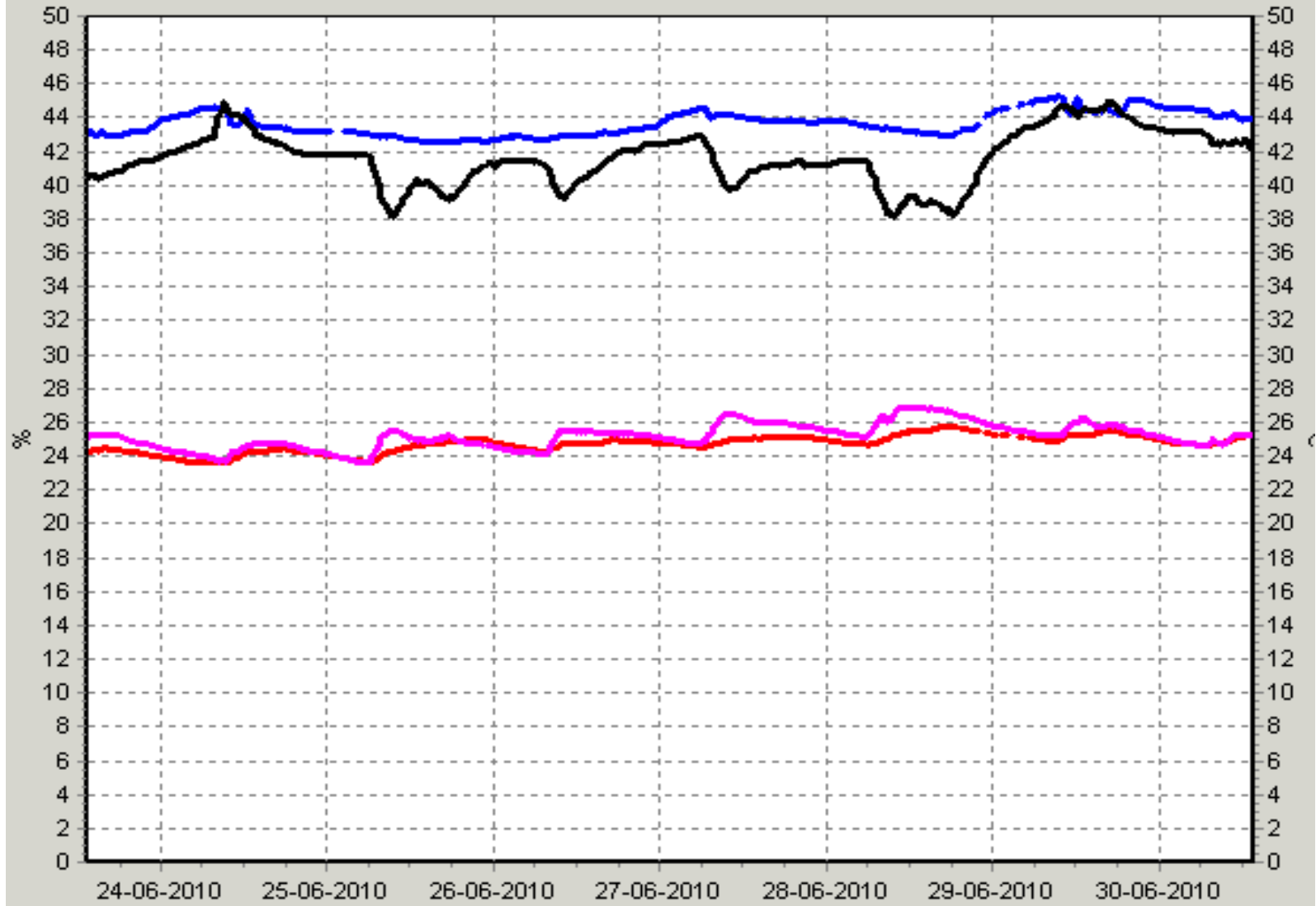
WAG and Museum design criteria comparison



Whitworth - 6 Pilkington Room - AT, RH - 18 June 2010 To 25 June 2010 / Whitworth (11 Textile Room - AT, RH)



Whitworth - 6 Pilkington Room - AT, RH - 23 June 2010 To 30 June 2010 / Whitworth (11 Textile Room - AT, RH)



Whitworth - 6 Pilkington Room - AT, RH - 25 June 2010 To 02 July 2010 /Whitworth (11 Textile Room - AT, RH)

