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PALLANT HOUSE
GALLERY

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PALLANT HOUSE GALLERY



1. One of the most intimate rooms in the new addition

MANY WORKS IN THE COLLECTION ARE MODEST IN SIZE, MEANT ORIGINALLY FOR DOMESTIC SPACES

By Stephen Marshall. Photography by David Grandorge

Originally founded by the Romans shortly after their conquest of Britain in AD43, Chichester has many historic areas of townscape, the most important of these being the Pallants – divided into North, South, East and West. It's in this sensitive part of the city that Long & Kentish, together with Colin St John Wilson & Associates, has built its new gallery: an addition to the Grade I-listed Pallant House

A Queen Anne building dating from 1712, Pallant House was commissioned by Henry 'Lisbon' Peckham, a wine merchant, and has very fine oak interiors and carved brick exteriors. Pevsner calls it 'Chichester's most ambitious Georgian house'. Chichester Council later purchased it to accommodate offices, and made a number of unsympathetic additions. The building was then offered to the trustees responsible for setting up the original gallery.

The gallery's holdings have been described as 'a collection of collections', bringing together the Hussey bequest of modern painters, the Freeman collection of porcelain, the Golder-Thompson print collection and many examples of modern British paintings and drawings from the Wilson collection. The last of these has been put together over a lifetime by the architects Colin St John Wilson and M J Long, and has works on loan to Tate Modern, the Center for British Art at Yale, Connecticut, and other major galleries throughout the world.

As the original Pallant House galleries were such a success, the trustees decided to enlarge the building. An adjacent Neo-Georgian town house was purchased with a view to its

demolition and the creation of new galleries. This enlargement would, in addition, take pressure off the original house, as well as allowing improved access. Many of the unsympathetic additions could also be removed, given that more space would be available in the new building. At this stage, Long & Kentish and Colin St John Wilson & Associates were asked to prepare a design.

The new site is roughly L-shaped, formerly occupied by the town house facing North Pallant and garages facing East Pallant. It is approximately three times the area of the original house and is surrounded by historic residential properties. The task facing the architects was one of placing a substantial modern building of non-residential use into the fragile historic context of the Pallants.

Among the many design directions architects have taken when faced with a situation like this, two stand out as being the most successful. One is the approach of reflecting historic context in an abstract composition, as illustrated by Rafael Moneo in the town hall for Murcia. In contrast is the approach that dematerialises the volume of the new building by using glass reflections, melding the structure with the landscape – as in Jean Nouvel's Fondation Cartier in Paris, which sidesteps the issue of fitting in by appearing not to be there at all.

At Pallant House the architects have taken the former route. With a subtly proportioned composition and the use of local materials, they have 'grafted on' a large modern building to the historic Pallants townscape with great success.



3.

3. Relative informality of the East Pallant elevation
4. Junction of old and new at the corner of the courtyard

open to the garden. Gallery director Stefan van Raay is keen to reduce the number of works in storage and maximise those on show – an example of this occurs with the Freeman collection of porcelain, seen primarily in a display adjacent to the restaurant. A series of large drawers below glazed cabinets will ensure that the items can be stored safely, but also encourages a frequent change of exhibits.

The stairs and lift rise within the terracotta-and-glass slot to reach the first-floor galleries that are laid out as a series of rooms. Light enters the spaces from skylights within the roof void, leaving walls entirely clear for artworks to be displayed. Many of the new galleries are similar in proportion to those of the original house, adding to the flow between the two. Two more spacious galleries will be suitable for larger exhibitions and lectures but, again, these are broken down at roof level with pitched skylight clouds. The gallery sequence culminates in a small conservatory, on an axis with the central bay and stair of the original house, that looks out over the new garden, designed by Christopher Bradley-Hole.

The separation of galleries and non-gallery spaces on two levels allows a clear and simple servicing/energy management strategy. Ground-level non-gallery activities are naturally ventilated. Mechanical ventilation and air conditioning is restricted to the upper galleries, with ground water extracted via bores for cooling during summer. In addition, plant rooms, ducting and diffusers are all at roof level, with air entering the separate galleries

via central clouds below the roof pitches. This gives very direct access to services and keeps plant rooms hidden below the copper-clad roof.

The structure is straightforward, with load-bearing walls, concrete floors and precast gallery roof units. The combination of structure, service clouds and natural light results in a beautiful series of galleries. These are modern, in contrast to the original house, but relate strongly in terms of proportion and dimension. The light level is such that a degree of artificial light can be introduced to create drama.

The principle of a gallery as a series of rooms, as opposed to a hangar, is very appropriate. The separate roofs over each of the rooms break up the overall volume, allowing the building to fit neatly into the grain of this part of Chichester. Moreover, many of the works in the collection are quite modest in size, originally meant to be seen in residential spaces, reception rooms or libraries. The smaller scale enhances the viewing experience.

Talking with M J Long and Colin St John Wilson in their studio, it is clear that the bringing together of the Wilson collection, seeing it as an entity in one building for the first time, generates great excitement; while Stefan van Raay believes that there are few galleries (apart from Yale) that have so important a collection of British modern paintings. It's therefore a great achievement that a building that will have such a strong presence on the international art scene is able to sit in this quiet Chichester street in such a modest, beautifully crafted manner.



2. In proportion and dimension, many of the new rooms resemble those in Pallant House

The new entrance elevation is set back from Pallant House itself, making the original building more 'stand alone', and this has been emphasised further by extending Pallant House's cornice around the corner (previously it was terminated by the Neo-Georgian town house). From this entrance the building unfolds, with public spaces at ground level, galleries above, and wraps round the existing garden – resulting in a plan quite similar to a traditional French *hôtel*.

The entrance elevation is formed from a combination of Sussex brick, glass and glazed red terracotta. The stairs and lift are located in a slot between the listed building and the new gallery. The architects' original design envisioned this as being entirely transparent, leaving a clear visual separation between old and new structures – a strategy which Foster and Partners adopted in its successful extension to the Joslyn Art Museum in Omaha. At Pallant the idea was developed further by introducing glazed terracotta, adding more solidity and enclosure to the slot. This material acts almost as a ligament between the solid-brick areas of the new elevation and the original Pallant House.

Terracotta is used again in the entrance area, in the form of a large screen of the ribbed tiles. The effect is dramatic and has distant echoes of Aalto's column treatment in the lobby of Finlandia Hall. The modelling of this new elevation again takes as its reference the original Pallant House facade, whose overall proportions are determined by the golden section, as is the vertical rectangle of its central entrance bay. The new elevation takes a

slotted rectangle of brickwork and sets this against the vertical circulation rectangle, both of golden-section proportion.

Further references are made by adopting the window/brick bay proportions of the original house. These are adopted at ground level as actual openings to the bookshop and are described in slots in the main body of brickwork; the slots, with their different intervals, indicate the volume and height of the first floor galleries. In the same way that Aalto's town hall at Säynätsalo sits so comfortably on its site, this combination of brick openings and slots gives the gallery entrance elevation an abstract formality that also seems at ease in this quiet Chichester street.

The elevation to still-quieter East Pallant is less formal, with an interplay between the geometry of the first-floor galleries and the ground-floor restaurant/back-of-house spaces. The galleries continue the main elevation geometry round to the angle of East Pallant, creating a series of angled volumes resting on the ground-floor spaces. The overall effect of brick and render gives a relaxed feel to the elevation and allows what is a substantial public building to sit comfortably in its historic residential surroundings.

Internally, the building is organised over two levels with connections through to the existing Pallant House galleries. This will be one of the great delights of the extension: the possibility of walking from new to old and seeing the collection as a continuous set of rooms.

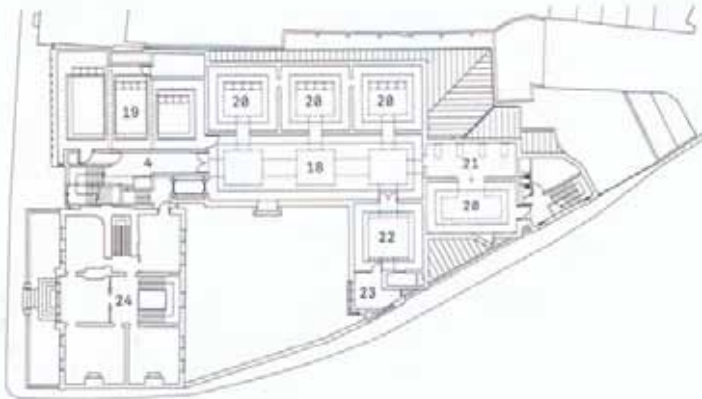
Ground-floor spaces include a bookshop, library, prints collection and restaurant, organised around a central glazed area



4.

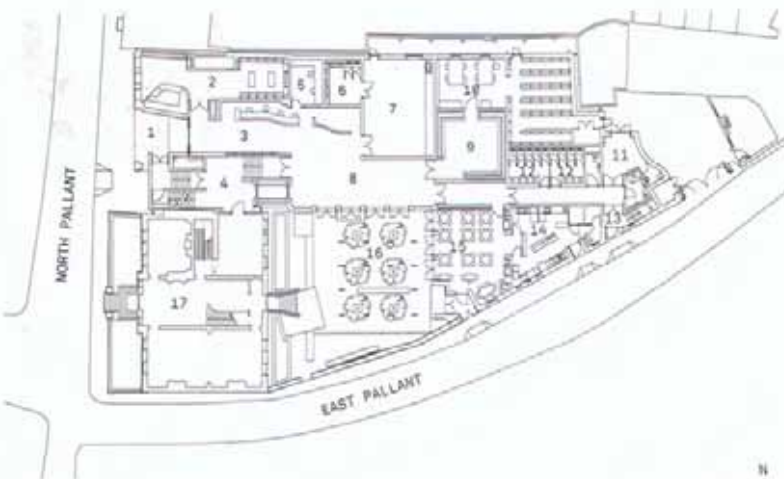


5. Site plan



6. First-floor plan

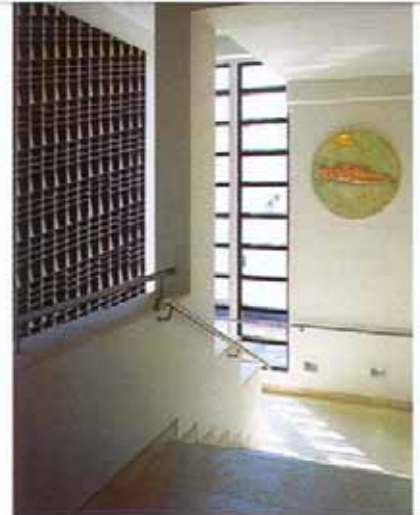
- KEY
- 1 MAIN ENTRANCE
 - 2 SHOP
 - 3 RECEPTION
 - 4 PUBLIC STAIR
 - 5 FRIENDS ROOM
 - 6 UTILITY ROOM
 - 7 STUDIO
 - 8 GARDEN GALLERY
 - 9 PRINTS ROOM
 - 10 LIBRARY
 - 11 UNLOADING BAY
 - 12 WCS
 - 13 ESCAPE STAIR
 - 14 KITCHEN
 - 15 RESTAURANT
 - 16 GARDEN
 - 17 OLD WING GALLERIES
 - 18 GALLERIA
 - 19 LECTURE ROOM
 - 20 GALLERY
 - 21 ANTE ROOM
 - 22 MEETING ROOM
 - 23 LOGGIA
 - 24 OLD WING GALLERIES
 - 25 PLANT



7. Ground-floor plan



8. Reception area (with allusions to Aalto?)



9. Stair to first-floor galleries



10. Section through old wing, garden, meeting room and restaurant looking north

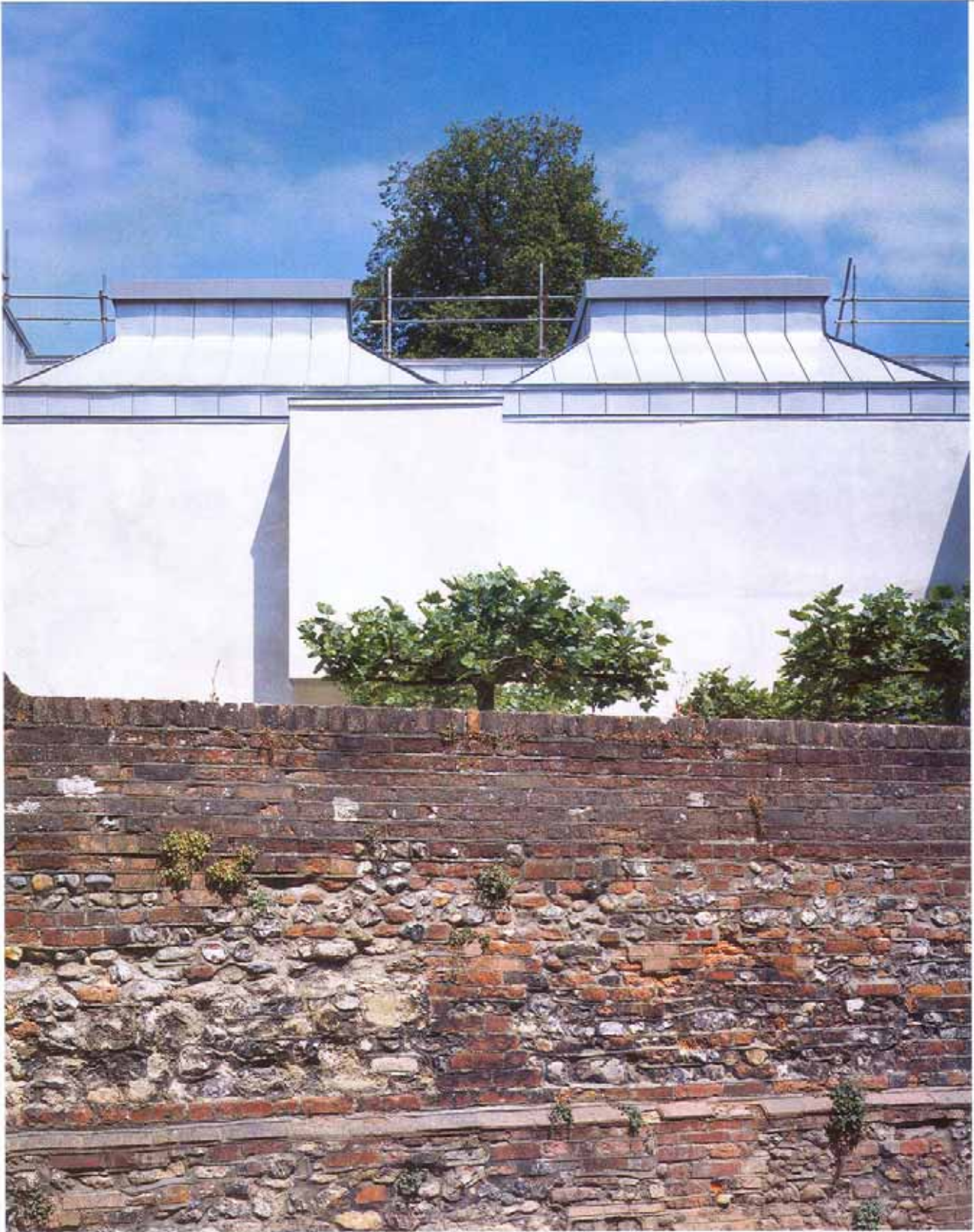


11. Section through gallery and garden gallery looking south



12. The first-floor galleria





13. Roofscape of the new addition, seen from East Pallant

Costs

Costs apply to gross internal floor area.
Cost analysis based on tender sum

SUBSTRUCTURE

Foundations/slabs £297.5/m²
Incorporating energy piles and basement for mechanical and electrical services plant

SUPERSTRUCTURE

Upper floors £52.68/m²

Reinforced slab and beams with areas of hardwood flooring and some raised-access floors

Roof £232.81/m²

Reinforced concrete flat and sloping roofs covered with tin-coated copper and single-layer roofing

Rooflights £38.10/m²

Patent glazed security rooflights to galleries, incorporating louvres with daylight sensors

Staircases £73.66/m²

Reinforced concrete, stone and ceramic tile flooring; painted suspended ceiling; plastered walls; stainless-steel handrails

External walls £132.54/m²

Facing brick/block cavity walls; masonry support systems; glazed terracotta rainscreen cladding; lime rendering

Windows £16.74/m²

Polyester powder-coated steel double-glazed units with security glazing. Two-hour fire resistant screen

External doors £51.93/m²

Polyester powder-coated steel double-glazed units with security glazing

Internal walls and partitions £43.82/m²

Load-bearing and non-load-bearing blockwork; hardwood internal linings; WC cubicles

Internal doors £63.49/m²

Hardwood veneered doors; hardwood frames; polyester powder-coated steel glazing units; security shutters

INTERNAL FINISHES

Wall finishes £55.10/m²

Portland stone; drylining (plasterboard over MDF); plaster; ceramic tiling; stone cladding

Floor finishes £69.79/m²

Granolithic; stone; ceramic tiling; linoleum; carpet

Ceiling finishes £33.54/m²

Plasterboard suspended ceilings; demountable suspension system; isolated GRG panel ceilings

FITTINGS AND FURNISHINGS

Furniture £186.92/m²

Library; shop; kitchen; restaurant; lecture rooms; podia; loggia; entrance area; display units; general

SERVICES

Sanitary appliances £7.60/m²

Integrated plumbing system; white sanitaryware; staff and public facilities; cleaners' area

Services equipment £7.45/m²

General equipment

Disposal installations £39.83/m²

Clayware and cast-iron (below-ground) drainage

Water installations £23.76/m²

Space heating/air treatment £283.67/m²

Heating, cooling and humidification/dehumidification systems with energy piling interface at manifold; underfloor heating

Electrical services £194.83/m²

Lighting/power fittings with feature/utility systems

Lift and conveyor installations £24.08/m²

Single three-floor lift with one intermediate level

Security/fire-protection installations £66.98/m²

Communication installations £31.32/m²

IT telephone systems; EPOS; data links and system

Builders' work in connection £49.15/m²

EXTERNAL WORKS

Landscaping, ancillary buildings £75.50/m²

Paving; trees; lighting; water feature; furniture

PRELIMINARIES AND INSURANCES

Preliminaries, overheads and profits £327.51/m²

Cost data supplied by Davis Langdon

Cost summary

The 2003/2004 cost for a National Standard Art Gallery was in the range £2,065/m² to £2,550/m². Pallant House Gallery included the demolition of an existing property adjacent to the Grade I-listed building, with the need for temporary works to maintain the existing structures. Archaeological works formed part of the brief once the site for the new extension was cleared, and Pallant House itself needed additional works to render it structurally sound. Therefore the tender price of £2,480/m² represented a keen and competitive offer within the expected range and allowing for regional variations. Certain parts of the structure were designed to high embodied-energy characteristics and this led to a concrete-framed structure with a pitched, in situ concrete roof overlaid with a copper roof. The tender was based on full Bills of Quantities with a design which had been developed to provide the tenderers with details at scales of 1:25 and 1:5. There was a mid-tender interview process to better assure an understanding of the project requirements. During the tender period some changes were required to achieve planning consent, and the principal redesign needed was included as part of the tender accepted. The use of energy piles was adopted to reduce the annual running costs and keep within the design capacity at an acceptable cost of the basic utility services capacity which was available. The design process for the main fit-out evolved during the construction period and a process of tendering the main provisional sums was adopted with specialists.

David Bailey, Davis Langdon

	Cost per m ² (£)	Percentage of total
SUBSTRUCTURE	297.50	11.99
SUPERSTRUCTURE		
Upper floors	52.68	2.12
Roof	232.81	9.39
Rooflights	38.10	1.54
Staircases	73.66	2.97
External walls	132.54	5.34
Windows	16.74	0.67
External doors	51.93	2.09
Internal walls and partitions	43.82	1.77
Internal doors	63.49	2.56
GROUP ELEMENT TOTAL	705.77	28.46
INTERNAL FINISHES		
Wall finishes	55.10	2.22
Floor finishes	69.79	2.81
Ceiling finishes	33.54	1.35
GROUP ELEMENT TOTAL	158.43	6.39
FITTINGS AND FURNITURE	186.92	7.54
SERVICES		
Sanitary appliances	7.60	0.31

Services equipment	7.45	0.30
Disposal installations	39.83	1.61
Water installations	23.76	0.96
Heating/air treatment	283.67	11.44
Electrical services	194.83	7.86
Lift and conveyor installations	24.08	0.97
Protective installations	66.98	2.70
Communication installations	31.32	1.26
Builders' work	49.15	1.98
GROUP ELEMENT TOTAL	728.67	29.38
EXTERNAL WORKS	75.50	3.04
PRELIMINARIES AND INSURANCE	327.51	13.20
TOTAL	2,480.30	100



14. Courtyard garden, by Christopher Bradley-Hole

Credits

Tender date

November 2002

Start on site date

13 January 2003

Contract duration

66.5 weeks

Gross internal floor area

1,546m² new build (existing house 818m²)

Form of contract and/or procurement

JCT 1998 – Private with Quantities

Total Cost

£4,613,417.06

Client

The Trustees of Pollant House Gallery

Sponsor

The Heritage Lottery Fund

Architect

Long & Kentish in association with Colin St John Wilson:

Colin St John Wilson, M J Long, Rolfé Kentish, Andrew Davy (project architect), Mark Giles, Adrian Lau, Peter Brough,

David Wares, Alan Monckton-Milnes, Ursula McGeoch

Structure and services engineer

Arup

Cost consultant

Davis Langdon

Project manager

Gardiner & Theobald

Garden designer

Christopher Bradley-Hole

Conservation architect

Richard Griffiths Architects

Planning supervisor

Long & Kentish Architects

Building control

Chichester District Council

Main contractor

Haymills

Subcontractors and suppliers

Concrete roof Laboursite; concrete frame Salkins; brickwork/

blockwork ART Property Development; scaffolding Amber

Scaffolding; suspended ceilings Aronn Interiors; terracotta rainscreen

cladding Baris UK; bored piling/sheet piling/vibro compaction

Cementation Foundations Skanska; demolition Hallmark

Foundations; mechanical installation Halsion; joinery/timber/doors/

doorsets Hammal Joinery; metalwork Iron Designs (Sussex);

decorations KAR Contractors; Electrical installation Lauren Lloyd;

roller shutters LBS Securities; rooflight louvres Levolux; steel

windows/metal doors Multi Firescreens Systems; energy piles

Nagele Energie-und-Haustechn; rooflights Penser Security

Doors; stone flooring and ceramic tiling Putney & Wood; tiling/

slating/copper roofing Richardson Roofing; external works/stone

paving Swanwick Construction; concrete drilling Technical

Concrete Cutting Services; lift The UK Lift Co; timber flooring

V A Hutchison Flooring; toilet cubicles/vanity units Washroom;

lime render/plastering Whiteways Contractors; archaeology

Wessex Archaeology; fit-out main contractor Vivid Interiors; fit-

out joiner Parker Sussex, Howard Bros Joinery; IT/AV Plexnet;

catering and kitchen fit-out Airedale Catering Equipment; signage

Rivermeade; stone letter-cutter Artistic Stone; furniture

Coexistence; garden main contractor Swatton Landscape; water

feature Art in the Landscape; Pietra Serena stone paving and bench

Stone Age; red paving bricks (NCP65) Blockleys; steel and timber

bench Norton Garden Structures; LED light fittings in paving

Iguzzini; plane trees in garden Bruns-Pflanzen-Export GmbH &

Co.KG; grasses Big Grass Co; recessed slot drains in paving ACO

Technologies PLC; red handmade Leicestershire brick Charnwood

Forest Brick; lime mortar with Wareham washed sieved sand/grit/

natural lime The Lime Centre; salt-glazed terracotta NBK

Keramik GmbH; Portland Stone paving and wall cladding Albion

Stone Quarry; Purbeck Stone external paving to road and delivery

yard J Suttle (Swanage Quarries); tin-coated copper roofing

TECU-Zinn KM Europa Metal AG; polyester powder-coated steel

windows and doors – Janisol Jansen; tatajuba to exterior hardwood

doors Timbmet Silverman; oak flooring to galleries – English oak

Atkins & Cripps; timber floor sealer – BonaKemi Traffic

BonaKemi; carpet – Westex Ultima twist 80/20 wool/nylon

Westex Carpets; linoleum to studio workshop – marmoleum Forbo

Flooring UK; light fittings to galleries – spots and track ERCCO

Lighting; light fittings to garden gallery and restaurant – Arne

Jacobsen Verona 400 Thorn Jakobsson; ironmongery including door

pull handles Izé (Yannedis)

A GALLERY WITH A VAULTED ROOF AND SUSPENDED CEILING PLATFORMS

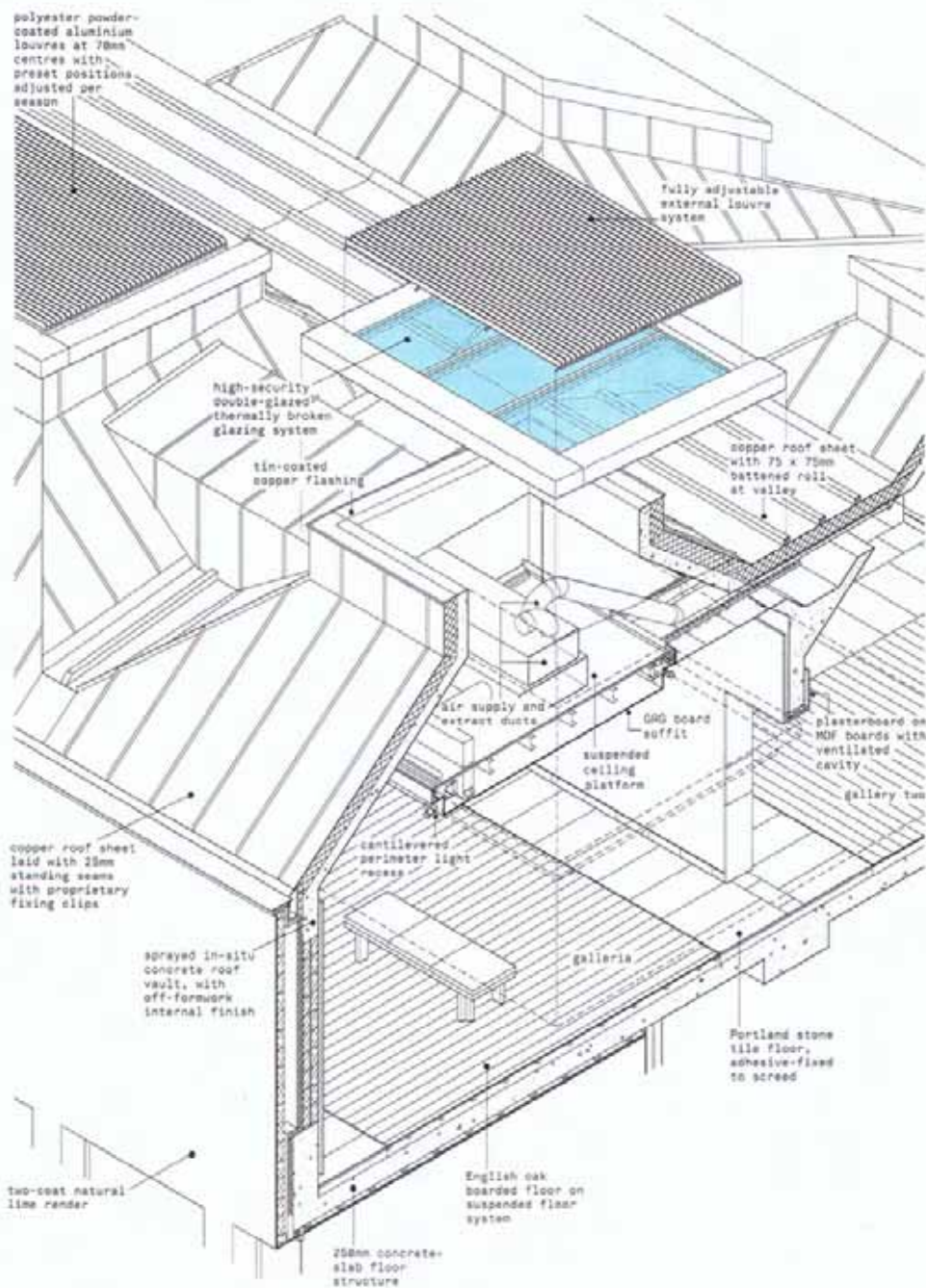
The new two-storey wing is roofed with a series of vaults resembling pyramids, each with a glazed lid surmounted by an external louvre system.

The gallery is designed to minimise energy use; walls and roof are both built of highly insulated, thermally massive materials, to keep internal temperatures relatively constant. The walls comprise a brick outer leaf, insulated cavity and double-skin blockwork inner leaf. The vaults are formed of sprayed in-situ concrete and 180mm foamed-glass insulation on bitumen primer, with a roof covering of copper sheet with 25mm standing seams.

The lids of the vaults have high-security, thermally broken double-glazing. The external louvre system controls natural light, which is reflected onto the walls by the sloping surfaces of the vaults and ceilings.

A suspended ceiling platform, a 'cloud', hangs below each glazed lid, held by 8mm steel rods. The platforms shield the walls from direct light and support air supply and extract ducts. They are constructed of 57 x 148mm C-shaped steel sections lined with boarding and a glass-reinforced gypsum (GRG) board ceiling soffit. A cantilevered light recess, of 40 x 60mm C-shaped steel sections, runs around each platform. The connecting links between supply and extract ducts on adjacent platforms are clad with polyester powder-coated metal.

By Susan Dawson



CUTAWAY ISOMETRIC OF FIRST-FLOOR GALLERIA

