



Bolted structural glass wall with environmental louvers
 Below, top: inside
 Below, bottom: outside



Left: Arundel Gate façade with the Long Gallery, events and lecture space, above Café Azure.
 Below, left: landscaped sculpture garden between the Millennium Galleries, with the Winter Garden roof seen behind.



Sheffield City Council and Sheffield Galleries & Museums Trust
 5,400 m²
 £12.45 million
 1996-2001
 RIBA Award for Architecture 2003,
 Civic Trust Award 2002, Concrete Society 2002, Shortlisted for British Construction Industry Awards 2001

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MILLENNIUM GALLERIES, SHEFFIELD



Above: Francis Bacon exhibition in the Temporary Exhibition Galleries

A pair of inspirational, landmark buildings by Pringle Richards Sharratt who won the commission in competition in 1995. The Galleries were completed in 2001, the Garden in 2002. They were conceived as the most important elements of the Heart of the City Project and as covered links in a new pedestrian route between the station and city centre, helping restore part of the urban fabric that had been unravelled by post-war road schemes and redevelopment.

The Millennium Galleries provide 1,900 m² of temporary exhibition space as well as permanent displays of the Ruskin Collection and the city's fine metalwork and silverware collections. The building eschews ostentation, presenting an elegant and quietly understated front to Arundel Gate, and is set into the slope of the hill with the galleries on the upper level over a service undercroft. The glazed front is set within a slender modular frame of white concrete and reveals the ground floor café to the bustle of Arundel Gate. Long silver louvres screen the Long Gallery above. Inside, a light and spacious entrance hall has escalators to the

first floor "avenue" which serves both as an indoor street to the Winter Garden and gives access to the five galleries on its left side. The roof comprises a series of lateral barrel vaults, only partly visible externally, of fine white pre-cast concrete with columns and beams of the same material, giving a cool tranquillity to the interior. This ethereal quality is enhanced by diffused natural light, created by the imaginative use of glass blocks in the avenue's roof vaults and N wall and cleverly reflected light from clerestories. The largest gallery is flexibly planned with moveable full height screens that run parallel with the vaults. The last of the other three exhibition galleries, containing the Ruskin Collection, is separated from the adjacent Winter Garden by a glazed wall. This has glass panels by Keiko Mukaide symbolising water and clouds, creating an appropriate and stunning juxtaposition of art and nature.

Pevsner Architectural Guide to Sheffield by Ruth Harman and John Minnis published by Yale University Press



Left: Millennium Galleries façade onto Hallam Square, with environmental louvers open.

“as different from your received impression of a grandly aloof art museum as you could imagine ... as a piece of urban design the Millennium Galleries are exemplary ... the galleries are newly, smoothly perfect.”
The Sunday Times



Above and right: Temporary Exhibition Galleries showing “Precious”, the first display partnered by the V&A
Right: Café Azure



“...the Millennium Galleries are uncompromisingly democratic spaces, their prefabricated, modular construction expressing their non-hierarchical character, which invites the public to enter, pass through or linger according to their inclinations. This non-prescriptive programme is more in tune with the cultural thinking of New Labour and the Millennium Galleries are, in this respect, rather more radical than the more traditional ‘destination’ of Walsall. At only five years old, PRS has produced a major work, though one which is intentionally unmonumental and clearly one element in a regeneration strategy rather than a grand-slam Bilbao-style gesture.”
Ken Powell, Architects Journal



Left and below: permanent display in the Metalwork Gallery



“It is refreshing to find a new building that weaves its way subtly through a city rather than making a grand, theatrical statement. This is exactly what the new Sheffield Millennium Galleries and Winter Garden promise to do. The architects, Pringle Richards Sharratt, whose first big project this is, are shaping a cluster of intelligent civic buildings that will join hitherto disconnected city streets and squares, and thus provide new routes through Sheffield’s centre. The galleries will bring together clear-spirited, clean-cut architecture with high-quality art of every sort. It may prove to be a template of how to develop ambitious new buildings - shopping centres as well as museums and art galleries - bang in the middle of cities ... here is a city building project exhibiting grace and good manners even before completion. It deserves to succeed.”
Jonathan Glancey The Guardian