

THE WHITECHAPEL GALLERY

PROJECT BRIEF



Project's ambitions

The Whitechapel Gallery was founded in 1901 to bring great art to the people of East London. Some of the greatest artists of the 20th century from Picasso to Pollock and later Hockney have seen some of their masterpiece displayed in this extraordinary space.

In the recent time the gallery reached the needs of expanding the exhibition spaces up to 50% bigger than before.

In 2003 the Belgian architects Robbrecht en Daem won the competition that have seen some great competitors which also included Caruso St John, Lacaton and Vassal, Patel Taylor, dRMM.

The Belgian architects decided to address their needs of a London based practice to Witherford Watson Mann Architects. For a relatively expensive project they aimed to provide one of the most exciting cultural building in Europe in a quite short time period.

Moira Sinclair, Executive Director of Arts Council England, London said: 'The Whitechapel Gallery is one of London's artistic gems - a pivotal cultural institution, which has had so much influence on generations of artists.'

In order to continue this great work the needs of major redevelopment is now an urgent call!

-Every time the Gallery had to change the exhibition installation the time to complete it was running up to ten weeks.

-Serious problems were occurring with the educational studios due to the spaces size, which could not accommodate full classes.

-Very poor access for disables people with no access at all to the library.

All this factor were shamefully bringing an not adequate level of facilities for one of the major gallery of London.

For these reasons on March the 31st 2009 the Whitechapel Gallery had reviled their ambitious campaign to raise £13.5 million capital campaign, opening to the public on 5 April 2009.

The Whitechapel gallery as a client has been pretending a particular attention to

involve the community throughout every step of the design process. As the main audience of the project the community will benefit of several new public spaces dedicated to vary social activities. Two new studios will be created in order to amplify the public event and workshops; as well as an educational program. This program will delivery new spaces for school and families, but also artist and researcher; with the intention of renew what was the major aim of the gallery when firstly built in the beginning of the century.

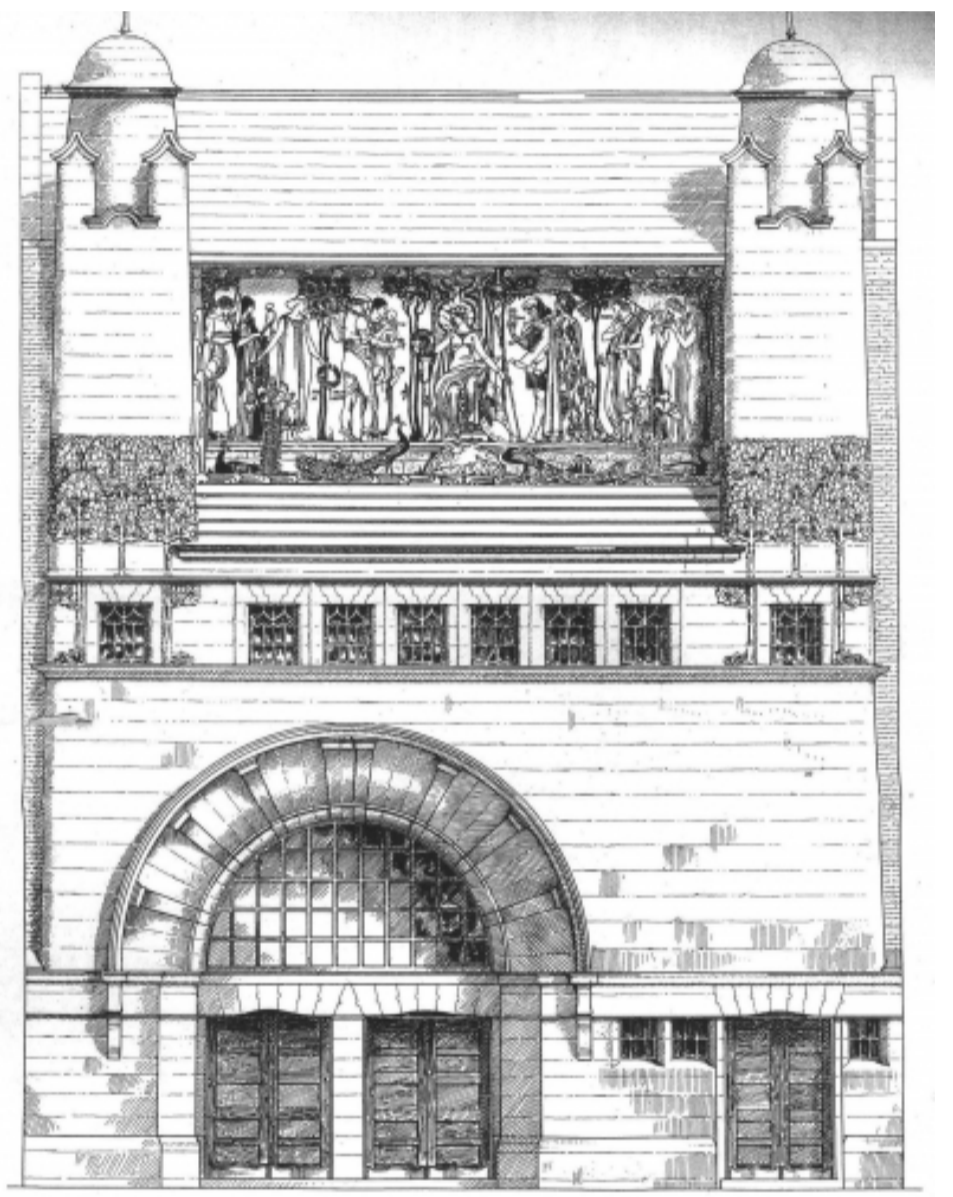
Iwona Blazwick OBE, Director, Whitechapel Gallery, said: 'The Whitechapel Gallery will become a major cultural resource and a destination for the arts.'



Funding & client

On March the 31st the Whitechapel raised £13 million out of its £13.5 million target. 57% by public funding, 15% from commercial galleries, 14% from charitable trusts, 12% from individual donors and the remainder from the Whitechapel's own funds.

Over 50% of public founding meant expanding the duty of care not just to the clients itself but also to third parties. Dealing with such a big amount of money given from public founding had definitely change the approach to the design process, involving not just the Whitechapel trustees as a client but extending the design thinking with regards to everyone who was expecting something back from the project.



Project supporters

- The Heritage Lottery Fund Arts Council England Creative London
- Cityside Regeneration
- The Garfield Weston Foundation Bridge House Trust
- The Mercers' Company
- Stavros Niarchos Foundation
- The 29th May 1961 Charitable Trust
- The Clothworkers' Foundation
- The Vivienne and Sam Cohen Charitable Trust
- The Eranda Foundation
- The Goldsmiths' Company Charity
- The Idlewild Trust
- The Oppenheimer Charitable Trust
- The Paul Mellon Centre for Studies in British Art
- The Pilgrim Trust
- The Rayne Foundation

Project Foundings

- Heritage Lottery Fund grants totaling £3,722,200;
- London Borough of Tower Hamlets-grant of £1,300,000;
- Arts Council England grant of £1,050,000;
- European Regional Development grant of £500,000;
- London Development Agencygrant of £350,000;
- £2,749,485 raised from charitable trusts and individual donors
- £2.5million from an auction of artworks donated by artists in 2006

Project Team

CLIENT

The Trustees of the Whitechapel Art Gallery

Iwona Blazwick, director
 Loveday Shewell, project manager
 Jo Dunnet, project coordinator

PROJECT MANAGER

Osprey Mott Macdonald, London
 Steve Collins

DESIGN TEAM

ARCHITECT

Robbrecht & Deam Architecten, Gent, Belgium

Paul Robbrecht
 Kristoffel Boghaert
 Wouter Willems
 Tinne Verwerft

CO-ARCHITECT

Witherford Watson Man Architects, London

William Mann
 Joerg Haiselden

SERVICES ENGINEER

Max Fordham & Partners, Cambridge
 Phil Armitage
 Ben Caulton

CONSERVATION ARCHITECT

Richard Griffiths Architects, London

Richard Griffiths
 Susannah Whitmore

QUANTITY SURVEYOR

Davis Langdon, London

Richard Baldwin
 Paul Davis
 Terry Meadway

Sol Yoon

CONSULTANT

BUILDING CONTROL CONSULTANT

Royal Borough of Kensington and Chelsea, Building Control, London

John Jackson

ACCESS CONSULTANT

David Bonnet Associates, London

Bronwen Manning

RIGHTS OF LIGHTS CONSULTANT

Schatunowski Brooks, London

Ian Absolon

PLANING SUPERVISOR

Dearie & Henderson, London

Mick Storey

Co-working & specialist

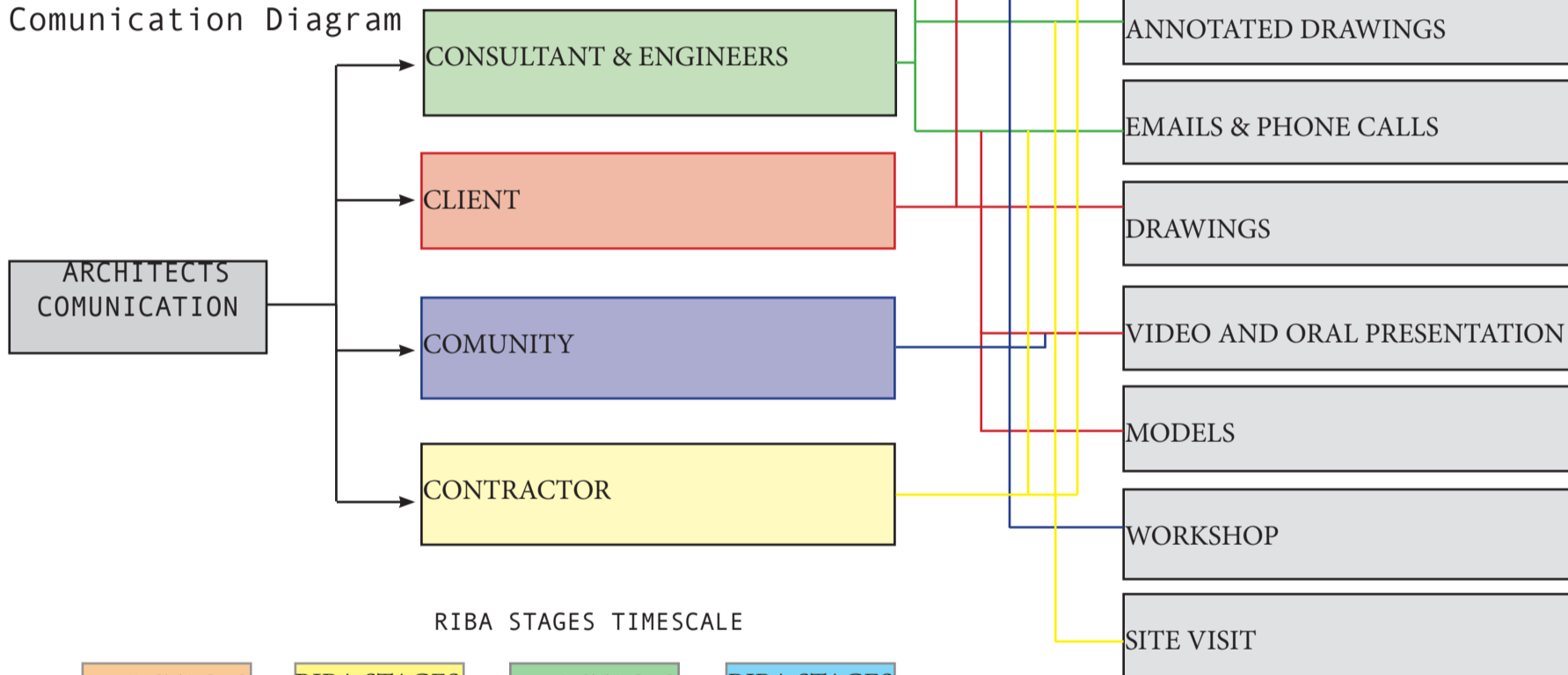
After winning the project competition, the Belgium based architects firm decided to engage the WWM as co-architects. Although Robbrecht & Deam surveyed the site several times they met the needs of co-working with a London based practice. The reason why, sometimes, foreign practices prefer to work with local architects is to simplify the bureaucracy of the project. This is why WWM architects were asked to get in charge of administrate the contract, tendering and management of construction process. As a London based firm they were used to know the planning regulations and government legislation. But they could also be present on site every time problems or questions were occurring. While for a foreign practise being physically present on site means wasting money and time delivering lower quality efficiency.

Nowadays communication is getting easier every day trough Internet and other medias.

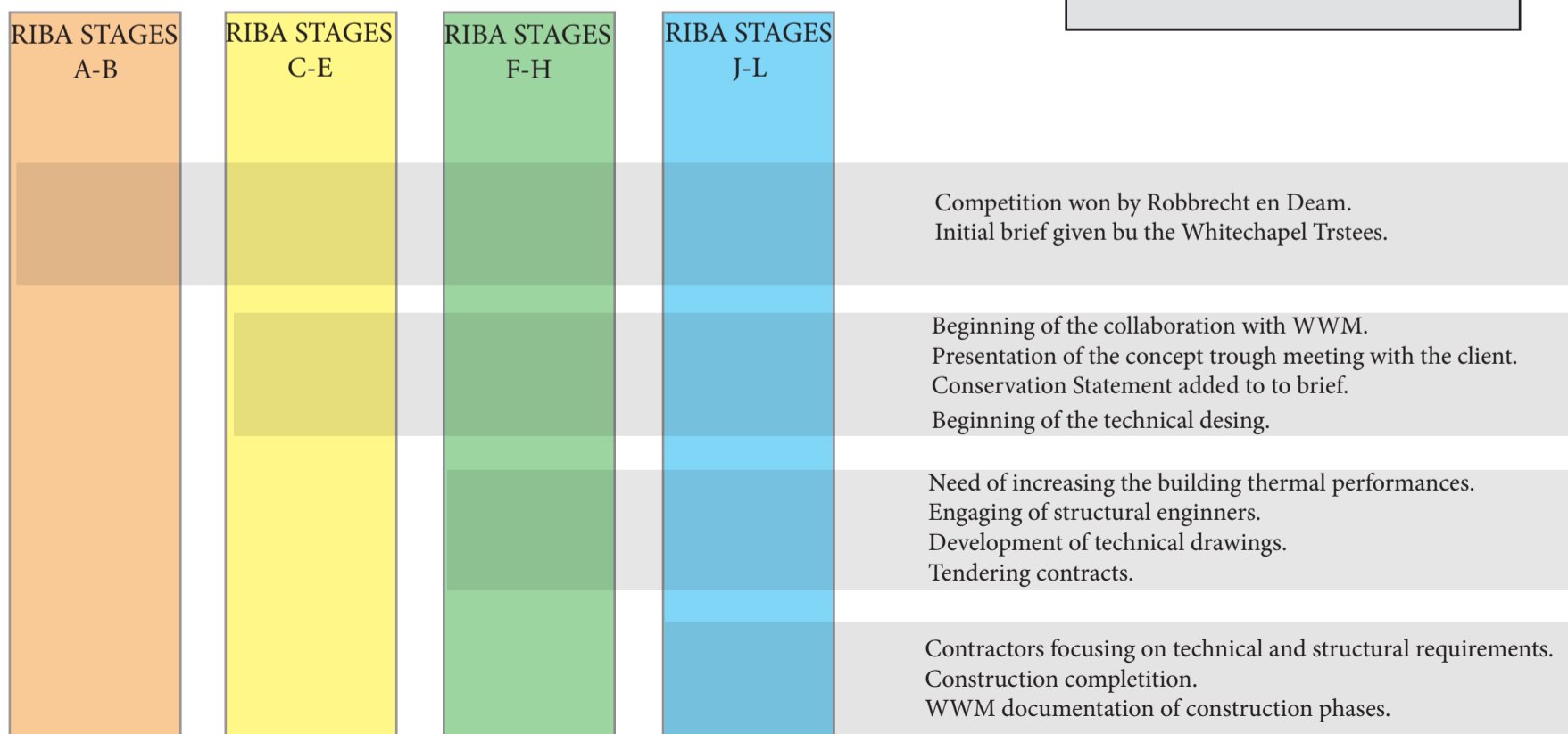
WWM architects were asked also to deal with communication issues. That means delivering the architects ideas trough every stages and to all the project's contractors. Communication in project of this scale is a major issue. Sometimes organizing specialists is a hard task.

The London based architects were aske to find and select adequate studios of specialist able to deals in every field, from engineer to lighting experts. And I'm sure that for a small practice like WWM architects, being able to deal with such a big project had been a major responsibility and I think that they were able to succeed thanks to a great communication.

Communication Diagram



RIBA STAGES TIMESCALE





planning statu of the building site.

The Whitechapel Gallery and the Passmore Edwards Library are situated in the Whitechapel High Street, respectively at the 80-82 and 77.

The West side confined with Angel alley which link the gallery with Women history Library, so boundary walls are present on that side.

On the East side party walls are dividing the library space from the tube station and private building.

Both the project's buildings are listed as grade II. And both are part of the Whitechapel High Street conservation area. In Tower Hamlet's First Deposit Draft UDP of 2004 they are shown as being within an Area of Archaeological Importance or Potential, and within the Central Activities Zone.

A draft Planning Brief was prepared by the London borough of Tower Hamlet in April 2000. The following section on 'Preferred Development' is fully quoted:

4.1 (...) The Gallery is identified as higher level strategic cultural facility within the UDP. The Council would be particularly keen to support, within the existing policy framework, proposal for the site that would enhance the gallery and broaden its appeal and accessibility to local people.

4.2 Any proposal for the site that are of a cultural nature would be expected to include a strong community element. Within the UDP policies, favorable consideration would be given to development proposals that include provision that is particularly targeted at the local community and is accessible to local people on low incomes.

4.3 The Council's strong preferences would be for the site to continue to offer some form of community focused use.

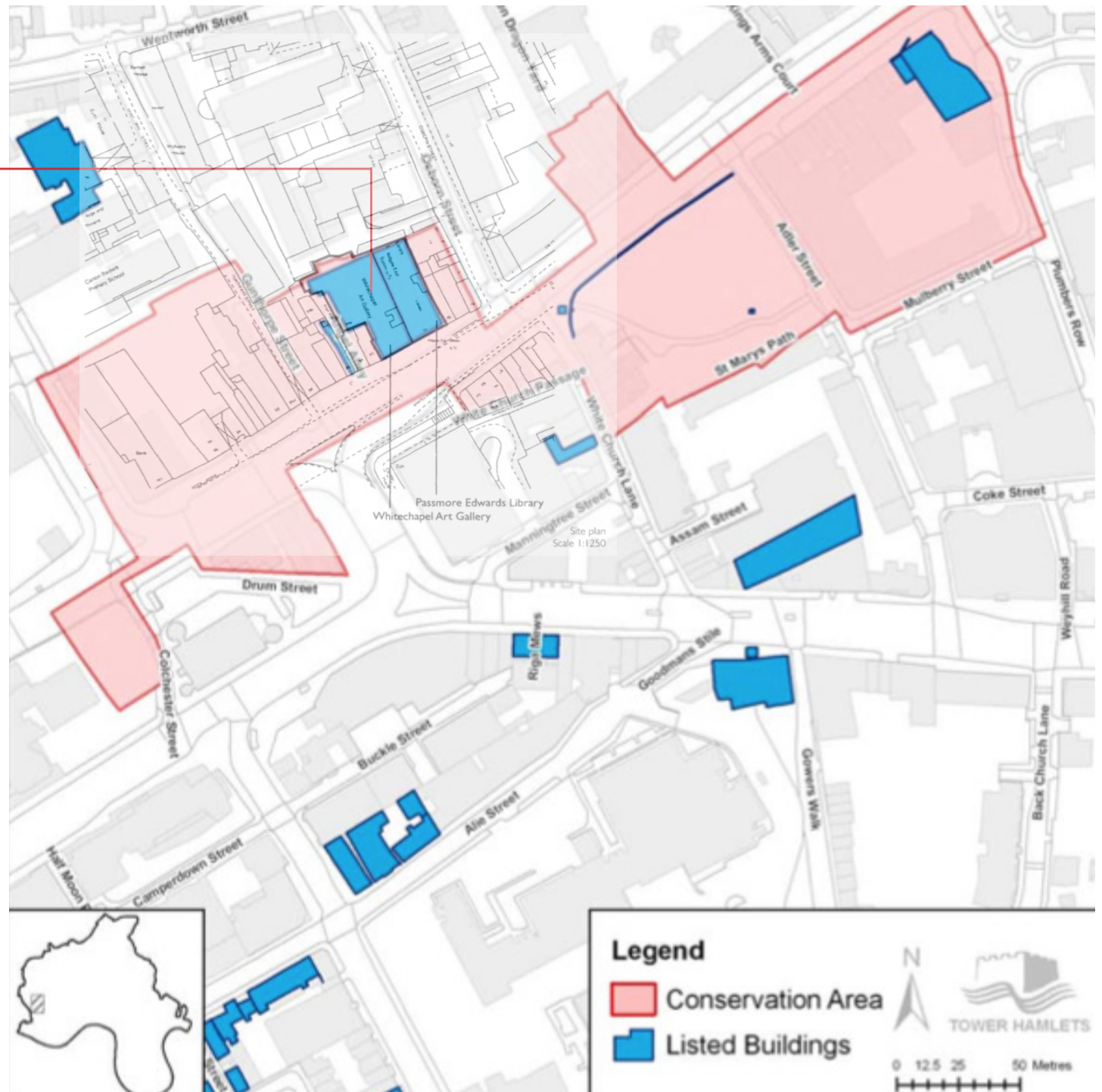
Planning Policy

Two separate consultation have been held with, respectively, the English Heritage and London Borough of Tower Hamlets Conservation in March 2004, and the Victorian Society in June 2004.

The consultation had brought the tem to the conclusion that the proposed exhibition and educational spaces are the "optimum viable use that is compatible with the fabric, interior and setting of the historic building", according with the Planning Policy Guidance 15, clause 3.5.

Conservation area

As listed before, the Whitechapel Gallery and the adjacent Library buildings, are both listed as Grade II according with the 2004 UDP. On These grade listed building only minor modifications can be applied to the material used for eventual reconstructions, with particular regard to the



outside alteration of the buildings. For these reasons WWM hired a conservation consultant specialist, Richard Griffiths Architects. And they prepared a a conservation statement for the Library in October 2002.

Duties and Responsibilities

- Carry out research and assist with policy work, helping to ensure that the Gallery is fully compliant with the law, and following best practice, in the areas of Health & Safety, Access, Building Regulations and conservation management.
- Work with the Building Operations Manager to monitor the Gallery's art and building conservation requirements and Update the Gallery's Facilities Report, satisfying the needs of lenders and conservationists
- Communicate internal procedures and policies regarding systems and software in collaboration with other

departmental colleagues; for example working with the Visitor Operations Manager to ensure changes to evacuation procedures are embedded into the organization.

- Work with the Operations Administrator on nominated projects on

environmental issues including sustainability and a green working environment.

Assist the Operations Administrator in the analysis of energy consumption in relation to external and internal factors such as electricity demand of the Gallery Programme.





The traditional Procurement

Usually the design project is separate from the construction part.

To organize a proper call for tender a full documentation is needed which means a lot of work on the development of the project.

The whole cost is reasonably certain because there will be a tender or a negotiation.

1. LUMP SUM: the contract sum is determined before construction

Time: the time for the project overall is longer than for other procurement methods Risk: low risk

2. MEASUREMENTS CONTRACTS: when the project is completed the cost will be defined precisely

Risk: for the client if the drawings and the quantities are approximate

3. COST REIMBURSEMENT CONTRACTS

It is only used when there are no other alternatives as it can be very risky. The final cost will be known only at the end of the works.

The design & Build procurement

The contractor is responsible for both design and construction work on an agreed lump-sum price.

The contractor usually appoints on its own consultants and teams.

Design and construction, especially for details, can be carried on at the same time and this means that time of design can be shortened.

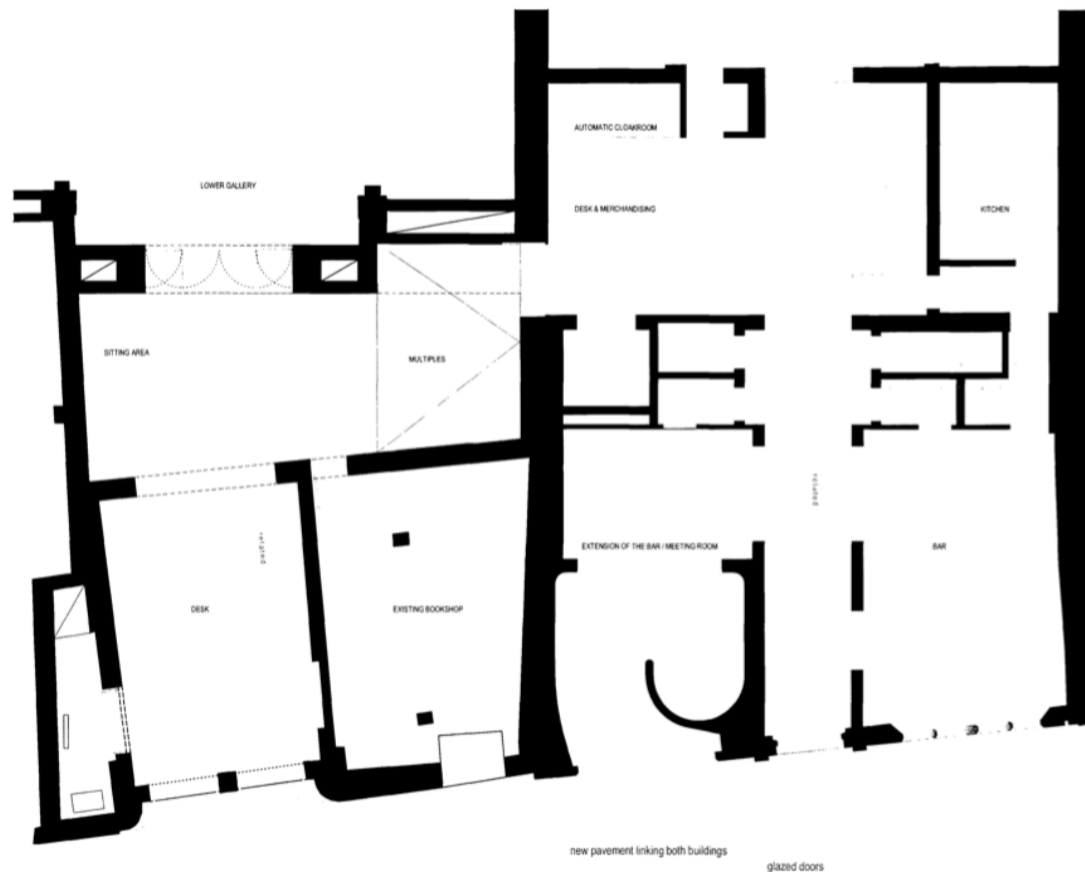
The risk can be related to the quality of the project.

Management Procurement

In a Management Procurement the contractor does not do the physical work but is responsible of managing different secondary contractors or works packages and will be paid for that.

design can proceed in parallel with construction. The final cost of the project will not be known until the end, but can be continuously monitored.

These two kinds of procurement are suitable for large scale projects as the whole work is split in different teams of people. PFI Private Finance Initiative creates Public-Private Partnerships combining public benefits with private capitals



Whitechapel Procurement Method

To the Whitechapel Gallery expansion, as a medium project, has been applied the traditional procurement method.

The tender action started in 2004 following the design competition won in 2003 by Robbrecht en Deam, and the later design process and construction process carried out but WWM Architects.

As a Lump Sum, the project as a low risk, in terms that the client is fully involved throughout every step of the design process, reducing the architect's responsibilities. Mott Macdonald as project manager was responsible to ensure that the construction time was running according with the schedule.

After Robbrecht En Deam carried out the first stages of RIBA plan of work from their offices in Belgium, WWM took charge of the high-risk side of the contract.

They had to administering the contract, tendering and management beforehand construction and guarantee that the project was to be constructed according to the design.

After the final stage of the construction the architects have to make sure that the building services are in accordance the health, safety and environment regulations.

While cost estimating, the resource planning, developing timelines and schedule, constructing a budget, risk analysis, managing risks and issues, were delivered to a specialist.