

Whitechapel Gallery

- Brief

*“Whitechapel Art Gallery has brought the great art of the world to the East end of London “
- Samuel and Henrietta Barnett founders of the Whitechapel Art Gallery in 1901*

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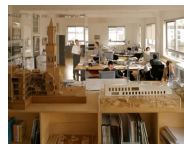
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Brief history



Whitechapel Gallery and Passmore Edwards Library facades

The Whitechapel Gallery was founded in 1901 to bring great art to the people of East London. The gallery's history is a history of firsts: in 1939 Picasso's masterpiece, *Guernica* was displayed at the Whitechapel on its first and only visit to Britain; in 1958 the gallery presented the first major show in Britain of seminal American abstract expressionist Jackson Pollock; and in 1970 and 1971 the first shows of David Hockney, Gilbert & George and Richard Long were staged to great acclaim.

Project summary

The Whitechapel art Gallery is internationally renowned for its exhibitions of modern and contemporary art and its pioneering education and public events programmes. The project involves an ambitious £10 million expansion project for the Whitechapel Gallery. The design was led by Belgian architects Robbrecht en Daem and us as London based practice. We planned to provide one of the most exciting new cultural buildings in Europe.

The general aim of the project is to meet the Whitechapel Art Gallery's main needs by expanding up to 50% their exhibition and education spaces, combining the Whitechapel gallery with the Passmore Edwards Library next door.

The objective is to benefit the community, in the sense that spaces will serve educational requests, from the implementation of public events to the development of community schools and family programmes. The new spaces, like the expanded archive, for example, provide concrete potentials for researchers in the field of arts education, cultural studies and museum studies.

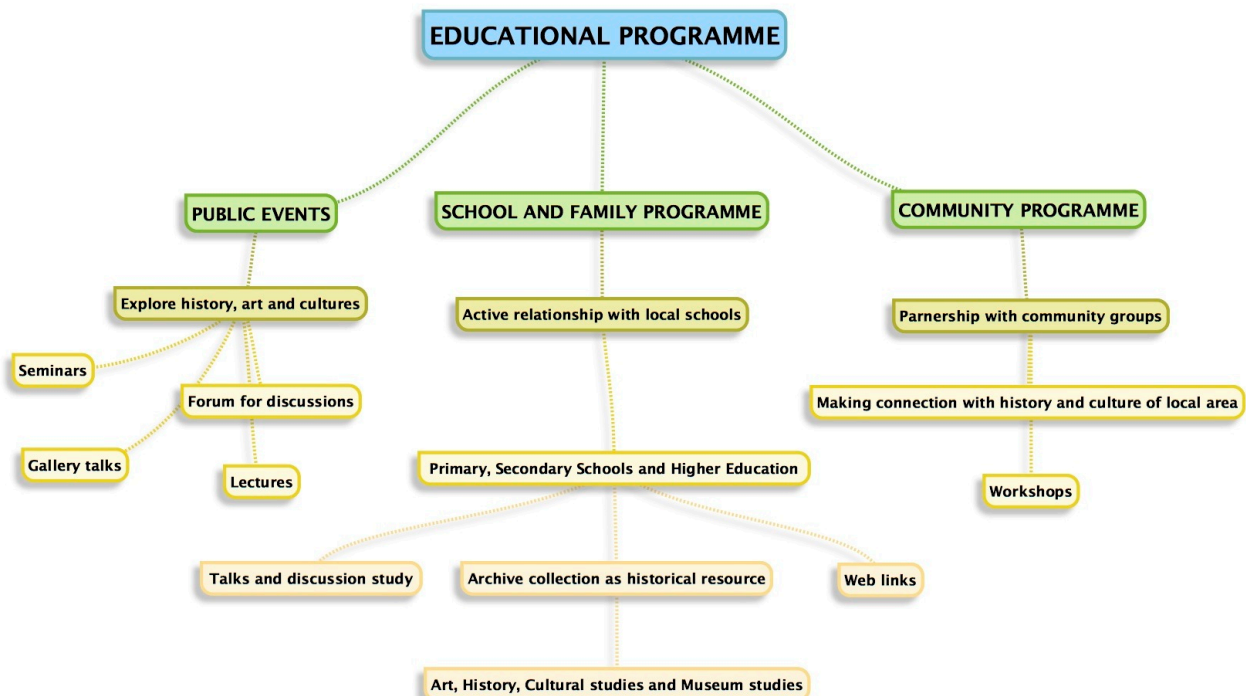


Whitechapel Gallery and Passmore Edwards Library facades



Educational Programme

Moreover, the Whitechapel educational programme is addressed to the spread of life-long learning to any kind of audience through discussions, workshops and events. The gallery endeavours to be a hub of creative community as a site of production, learning and discourse to a general audience from diverse backgrounds: school age children and students, a range of community and social groups, artists and arts professionals. The ambition of the project is to fulfill the need and demand from the client and the community, give more space dedicated for public events. Two new studios will be created so that simultaneous workshop can run and more participants can be accommodated. New facilities are developed to offer a range of opportunities such the archive collection which will be a valuable tool for analysis and reflection for demonstrating the role the Whitechapel has played in the history of the local area and bringing to the fore some of its "hidden stories". Last but not least, in order to increase the spread of culture and arts, the access to the gallery's exhibitions is guaranteed for free.



The acquisition of the Library extends the Gallery's claim to be the East End's crucible of contemporary art.'

- The Financial Times

The Public Funds and Initial Brief

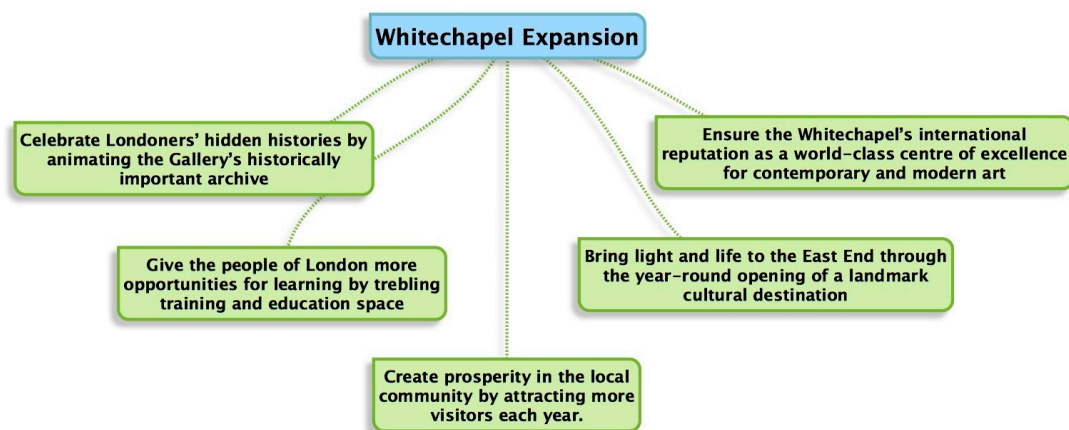
The Whitechapel expansion needs £12.707 million from public funds, corporate and philanthropic support. The Gallery has received £9.5 million towards its target to date. This includes Heritage Lottery Fund grants of £3,304,200; Arts Council England grant of £650,000; London Development Agency grant of £350,000; and £1,554,671 raised from charitable trusts, individual donors and commercial galleries.

The trustees of the Whitechapel gallery, lead by Director Iwona Blazwick proposed the project for a competition. The initial brief for the extension of the gallery reflected the historical and social importance with the building represents even in its own original structure that is over 100 years old.

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

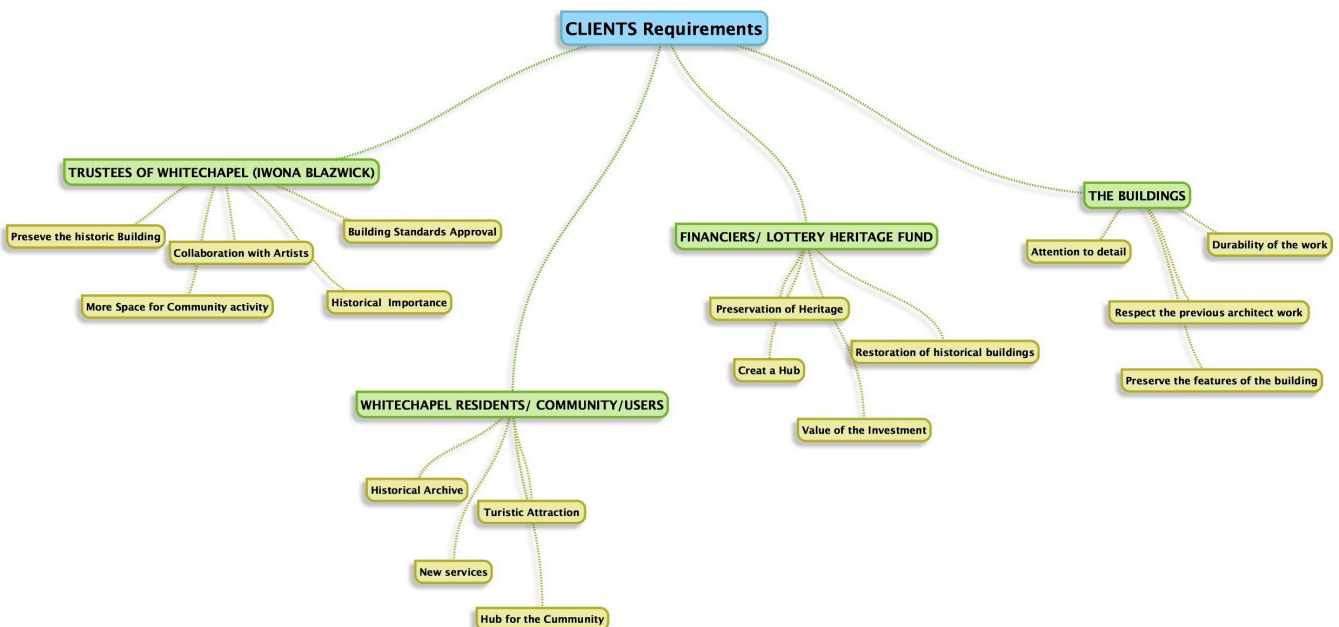
The 29th May 1961 Charitable Trust
 The Clothworkers' Foundation
 The Vivienne and Sam Cohen Charitable Trust
 The Eranda Foundation
 The Goldsmiths' Company Charity
 The Idlewild Trust
 The Oppenheimer Charitable Trust
 The Paul Mellon Centre for Studies in British Art
 The Pilgrim Trust
 The Rayne Foundation
 The Wolfson Foundation
 The Worshipful Company of Grocers
 The Worshipful Company of Merchant Taylors
 And those who wish to remain anonymous.

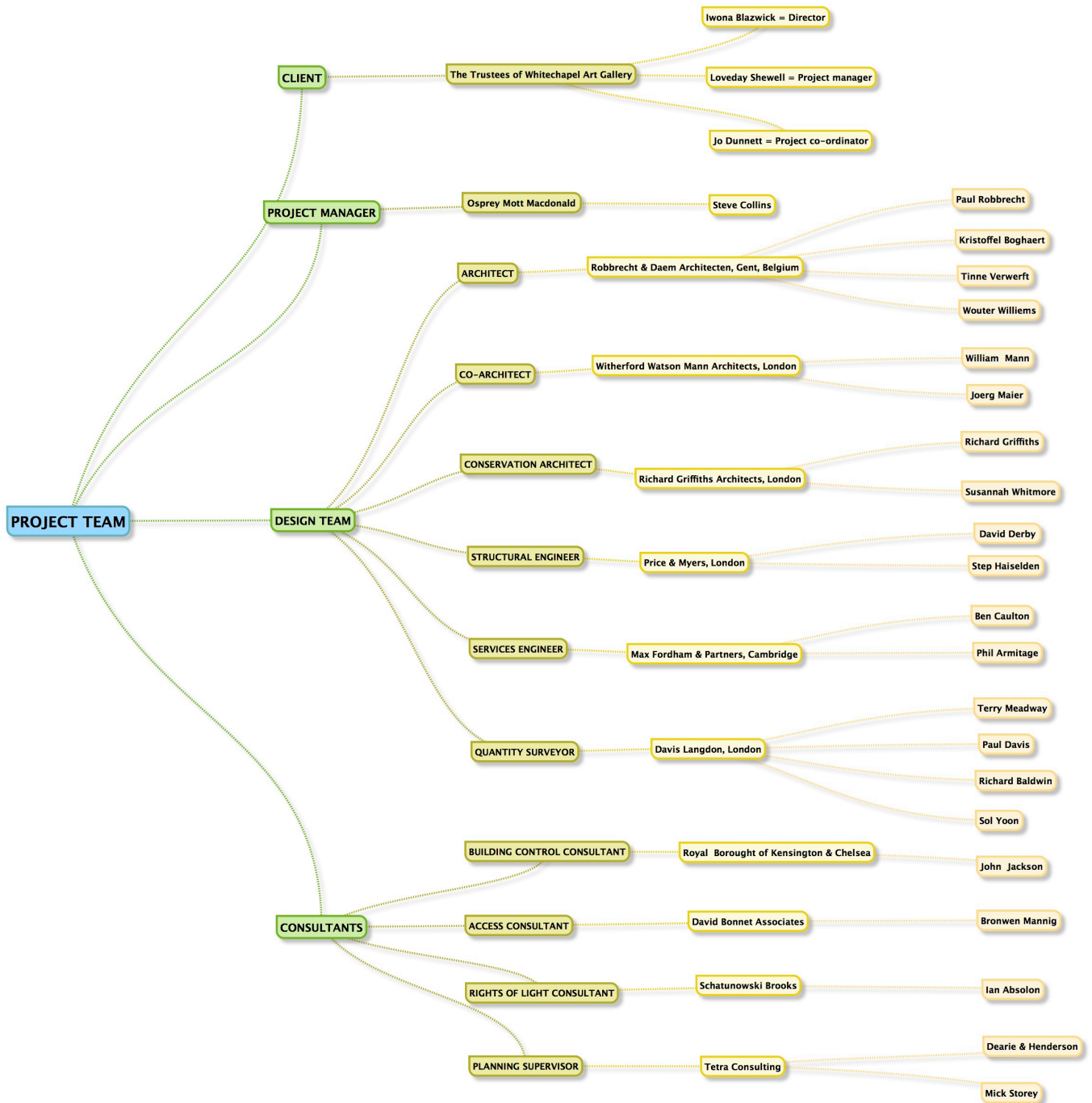


Client and Requirements

The competition was won by The Robbert En Daaem architects and our practise, as a Uk based practise. Our brief fulfilled the need and expectation of the client which was worried of preserving the features and characteristic of the buildings historical merit since the alterations and new proposed changes altered the existing structure very little.

The unification of the Whitechapel Art Gallery and Passmore Edwards Library is about much more, than the extension of the gallery into readily available spaces. The placement of the library next to the gallery expresses the library's role as a place of cultural dialogue and exchanges, much more than a space for just reading. To satisfy the the brief was meaning to meet the needs not onyl of the trustees of the Whitechapel gallery but also with the secondary clients to which we have a duty of care.





The Diagram above shows the complex structure of the Project Team and the role of each party :
 Clients - Design Team and Consultants.

Wetherford Watson Mann Architects Team

Our role was of Project - Coordinators. We were delegated to administrate the contract, tendering and management beforehand construction. Also we made sure that the design adheres to planning regulations and government Legislation as well Ensure that a Duty of Care satisfy the need from both the Client and the community.

Our practise, the Wetherford Watson Mann Architects Ltd, was established in 2001 by Stephen Wetherford, Christopher Watson and William Mann began who started collaborating in 1997.

The principles of our approach is based on careful observation, recognising the often surprising relation of city and landscape, and the mutual dependence of public buildings, collective space and everyday activities. Our



WWM Architects Studio

commitment is to explore how architecture can support social engagement.

Since our practise is a medium scale practise ,as is composed by 10 people , we were used to work on a smaller more intimate scale but as the Whitechapel Art Gallery is a medium to large project, the role of our practise was for sure more demanding compared with the role of the practises who works on smaller projects.



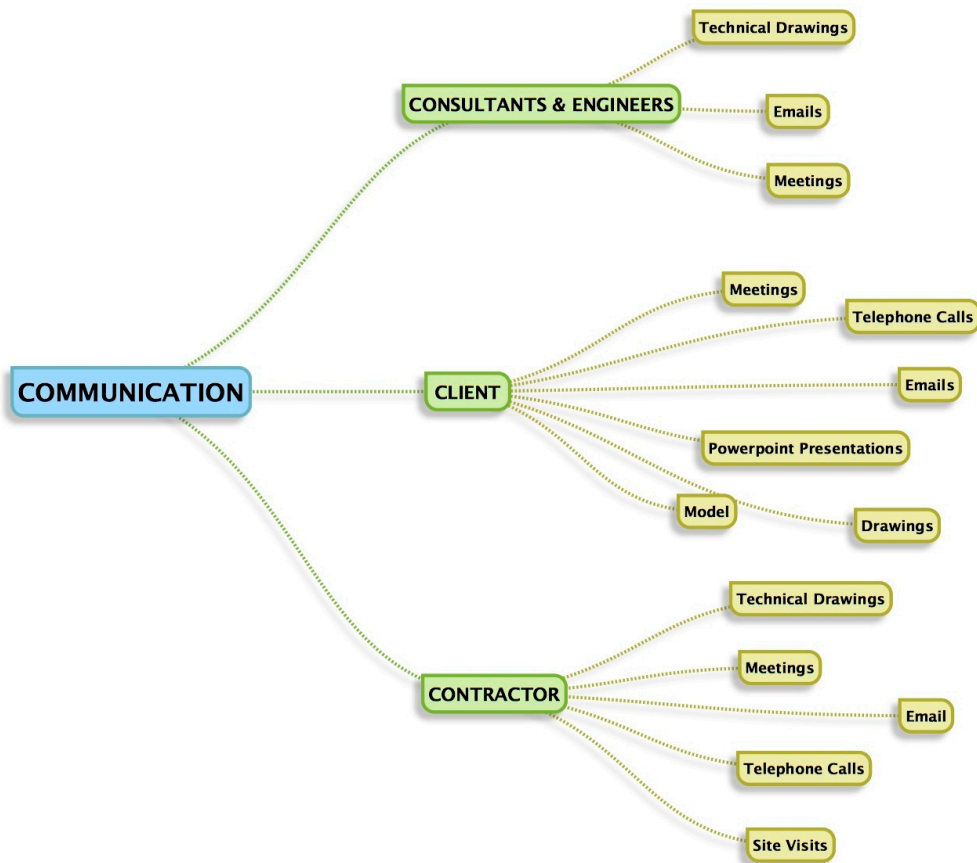
Communication

The size of a project conditions the organization and different responsibility of the role practise in that project, the large is the project the more the practise need to oversee and organise the work undertaken. Moreover, such scale of project involves severals contractors which were selected by our practice to complete the project:



- Structural Engineer:** Price and Myers
- Services Engineer:** Max Fordham
- Conservation Architect:** Richard Griffiths Architects
- Quantity Surveyor:** Davis Langdon
- Planning Supervisor:** Tetra Consulting
- Main Contractor:** Wallis Special Projects
- Access Consultant:** David Bonnett Associates

Therefore, the relationships between client, PM, architect, and all the contractors within a project may affect the way a brief is written and adapted. It is extremelly important for the completion of the project to chose an efficient communication method since it would be more likely to succed. For this reason, the larger scale projects is , the more people are involved and the less of a connection they tend to have during the completion of the project.





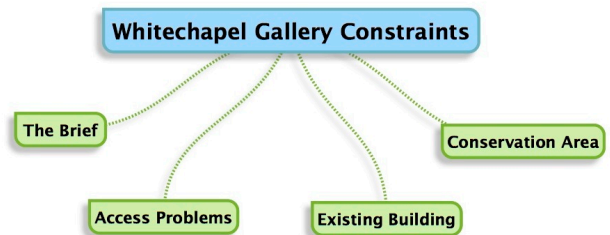
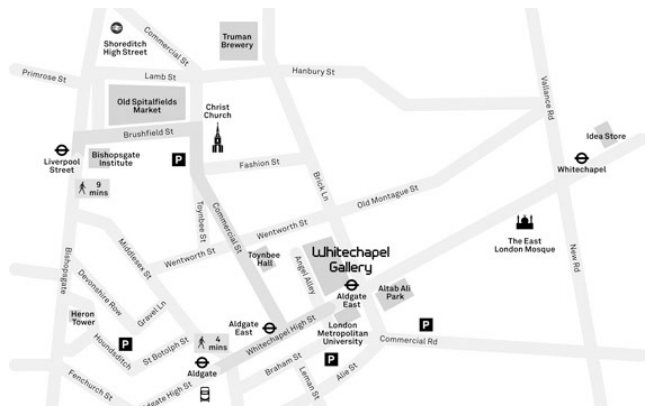
Building's Site

During the design process of Whitechapel Gallery we had to face with several constraints which is due to the site's location.

The Whitechapel gallery is ideally situated on Whitechapel High Street London E1 which is a main artery from the West and North and the City of London to the East of London and Essex.

The building is limited to the south by the Whitechapel High Street which is used for public project, to the west is confined with the Angel alley, to the north side the boundary is defined by an undeveloped site to the rear of the galley which it is utilised by the Gallery as important rear access.

The Whitechapel gallery is within London Borough of Tower Hamlets Conservation area, several consultation have been held at early stages of the project, including with English Heritage, in purpose to fulfill the necessary building regulations required to be approved by the planning application committee.

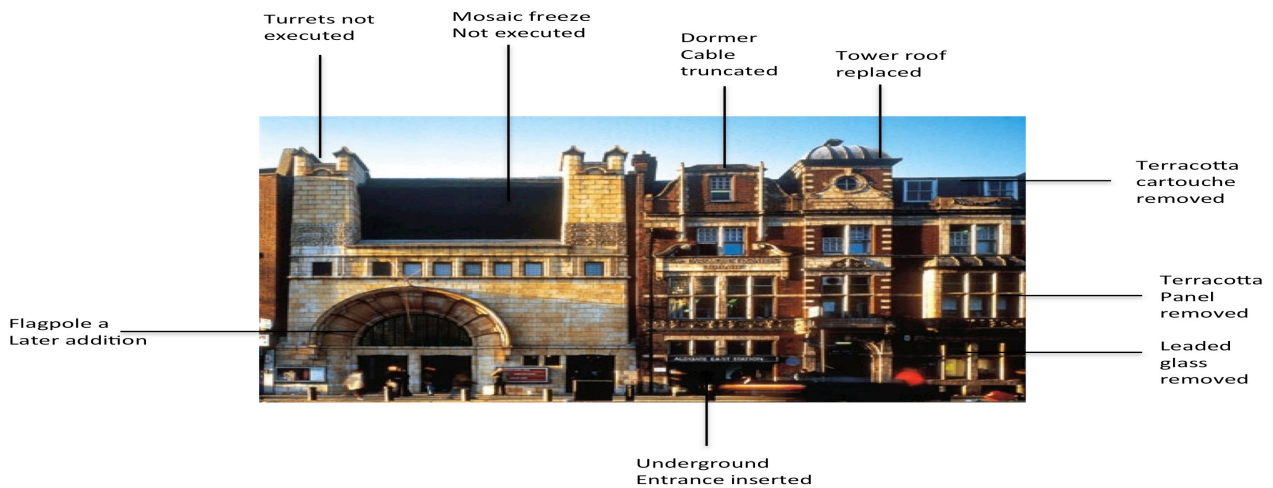




Building fabric and materials

The aim of our proposal is to take care of the characteristics of both buildings while establishing a stronger presence of the Whitechapel on the street.

Whitechapel gallery and the library have the two contrasting facades for its composition but they are united by both materials and scale since the storey heights of the buildings is generous. The stabilization and repair of the facade primarily relates with the library facade, where we replaced the bricks and terracotta blocks as well the in-situ mortar, and the lead roof and tower that have been repaired.



Project Timescale

2003 COMPETITION

The initial brief given by the trustees of Whitechapel Gallery which desire to enhance and modernize the building expanding the gallery spaces to the Passmore Edwards Library and to preserve the fabric and language of the existing building.

2003–2006 PLAN OF WORK PHASES A–C

Competition won by Robbert En Daem in collaboration with WWM. The proposed brief met the needs of all the clients. Presentation of the brief to the specific audience with direct meeting. Changes on the brief according to the new requirements of the clients: development of the winning brief. Formulation of a specific brief for the Conservation Statement to respect the history and the value of the existing building restoring and repairing the characteristic features.

2004–2007 PLAN OF WORK PHASES D–F

Formulation of the final brief involved several parties and the clients. Engagement of structural engineers and specialist for the regeneration of the existing building. Active communication with parties through technical drawings to agree the unavoidable alteration to the fabrics with minimal damage to heritage.

2006–2009 PLAN OF WORK PHASES G–L

Tendering contracts. The brief is adapted to the need of the Contractors on site focused on technical and structural requirements. The communication of the project to the contractor is through technical and detail drawings. The contractor during the construction must respect the building heritage. While the project is completed WWM prepared an appropriate documentation which reported in retrospective the all the building phases.

