

Tate Modern

The idea of a new gallery aside from the original Tate Gallery came to light in December 1992. Within days a lottery was set up and eventually raised £134.5 million. In 1993, the search began for property—either vacant land or an existing building were options at that point. The selection process ended with two power stations designed by London's famous architect, Giles Gilbert Scott—The Battersea Power Station and the Bankside Power Station, of which many Londoners were unaware. Of these two enormous buildings, Bankside was chosen due to its affordability and state of less dilapidation. An existing building was chosen as a political strategy to bypass many of the rigorous laws and codes that were applicable to new buildings. The site of Bankside would also allow views to and from the building.

After the site was chosen, an international competition was to be held for the design of the new gallery. One-hundred-fifty architects expressed their wishes to be involved, however, only thirteen were asked to compete in the competition. Of the thirteen, six were chosen to complete a more detailed scheme for the final decision of the competition. Of those six all were international except for David Chipperfield, cause for some uproar in the community. The other five contestants included: Tadao Ando (Japan), Rafael Moneo (Spain), Rem Koolhaas (Netherlands),

Richard Gluckman (U.S.) and Renzo Piano (Italy), and Herzog & de Meuron (Switzerland).

Herzog & de Meuron were chosen as the finalist. Puzzling many, it was obvious that their antics were purely simple and kept the site and building intact to draw representation of the original building. Their approach would make minimal changes to the exterior, while the interior would make changes that would convey the idea of the original space, yet act as a world-class creation for showing art.



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Design

Working with this existing building (that once housed enormous turbines in its main hall and boilers in the north wing) created a situation that Herzog & de Meuron embraced. With such large equipment this allowed large open spaces that are looked at very openly and graciously by the art world.

Instead of creating a dichotomy of spaces of old and new architecture, the architects chose materials and construction practices that blended cohesively as one. The distinction between old and new is often difficult to point out. However, in other spaces vibrant colors point out the new. These portions of new space work with such a powerful dialogue that one will never have the opportunity to question the intent. The only question that may arise is how they realized this would be so powerful and embracing the old.

In order to make sure this all happened as planned Herzog & de Meuron used a construction method that has now become standard practice. Instead of hiring a general contractor, they hired a construction manager who kept track of each design phase. The contractors hired were specialists and worked on just that phase or specialty. This expedited the time needed to accomplish and realize the design.

The first phase of construction, which was actually the removal of the turbines, began in 1995. By 1997, the first official phase of construction began with the forming of the museum foundation. 1998 began

with the installation of the stairs and escalators. Late 1999 led to the installation of the new lighting and their fixtures. By the end of the year the staff had moved into their permanent homes in the new Gallery.

May 12, 2000, welcomed the official opening to the public and has hosted millions of visitors since those doors were opened.



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Construction photos of the preparation for the foundation of the museum. All existing metal was removed and a time capsule was placed in the concrete when it was poured in 1997.

Facts

8.48-acre site

650-feet-long on north side

Chimney stack 325' tall

371,350 sq ft

Galleries for display & exhibition: 84,250 sq ft

Turbine Hall = covered street: 35,520 sq ft

240-seat auditorium

9 elevators, 4 for public—16 people each

6 escalators

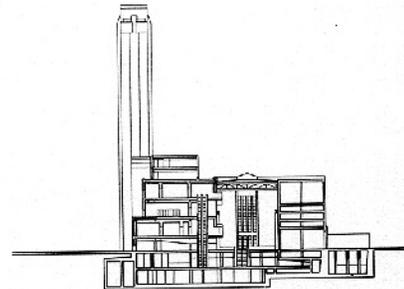
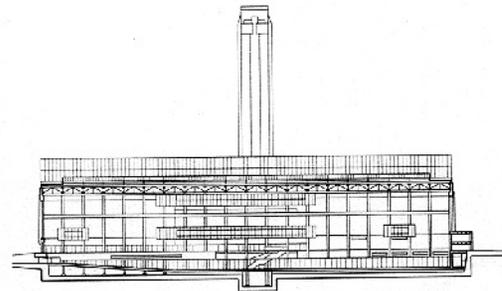
2 cafes: 240-seat and 170-seat plus 30-seat bar

4.2 million bricks

£134 million total cost

Swiss light sponsored by Swiss Government

A M Project



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Swiss Light, Light Show Opening
© Tate 2000



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A MILLENNIUM PROJECT
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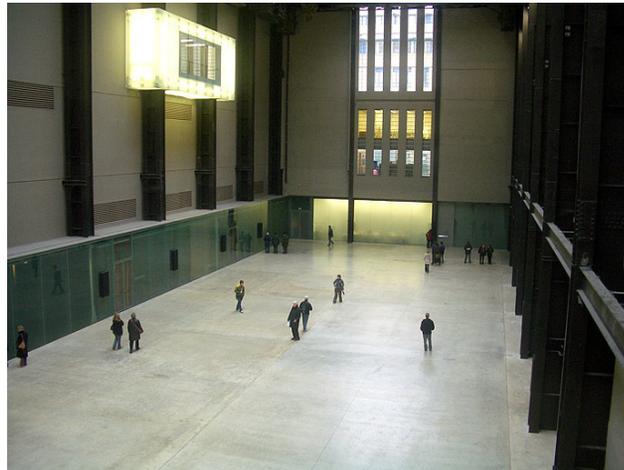
Turbine Hall



The turbine hall is perhaps the most famous of all the galleries in the Tate Modern. This space houses the semi-annual Unilever Series. This series of installations uses the entire space of the hall, which is all free to the public and acts like a covered street. Allowing public to view these massive art installations was an idea of the architects and museum curators.



The Weather Project
© Olafur Eliasson Photo © 2003 Tate



Anish Kapoor, Marsyas 2002



The Weather Project
© Olafur Eliasson Photo © 2003 Tate



Embankment
Rachel Whiteread © Tate 2005

all photos google images

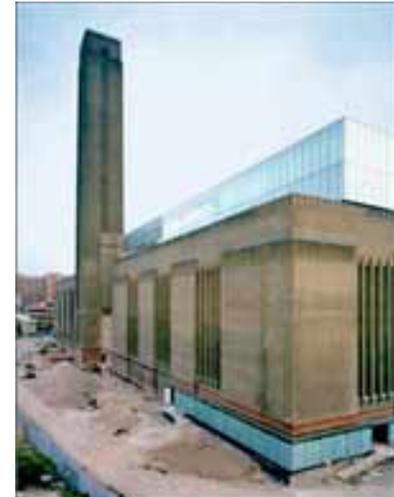
Green Design

The project—originally built as a power generation facility—used an immense amount of natural daylight to light the deep spaces within. A large skylight ran the length of the main turbine hall, while clerestory and cathedral windows laced the outer wings to light both the switch panel wing and the boiler room wing.

Since the design of the Tate Modern has been realized, the skylight has been replaced by a more efficient design that is free from flaws. Most of the other clerestory windows are still used for the gallery spaces within. These windows, especially the clerestories, have been treated with a new layer of glass that hides two sets of functioning blinds. One set dims and sets the right tone for the art within the gallery while the other set of blinds will completely block out all light within the space. The light box—as it is often referred to, on the top of the main building—is a glass enclosure that is naturally daylighted as well. This box, along with the box at the top of the chimney, offers outstanding views of the greater London area. At night when these spaces are lighted from within, they make a Swiss Light which is funded by the Swiss government.

Being an adaptive reuse project, the Tate Modern is a very green project when the whole scope and size of the design is realized. Encompassing over 370,000 sq ft, this saved a very generous amount of materials in the renovation.

The building still functions as a switch house on the south wing which was originally built for that function. Instead of switching power from the building it receives all its power from elsewhere on the grid and just distributes it now. Plans to expand into this space and the oil tanks which are underground are on the drawing table.



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Light box during final stages of construction (above). View of St. Paul's Cathedral from the light box and café at the top of the building (left).

Exhibits

While in London several different exhibits will be coming or going. Taken from the Tate Modern Web site are a list of the artists and their work that will be presented during our time of study.

Artists and Shows

Albers & Moholy-Nagy, *From the Bauhaus to the New World*, 9 Mar–4 Jun

Brian Jungen

Dan Perjovschi: *The Room Drawing* 2006

Various others will be displayed during this time that have not been put on the Web site. Also during this time the Gallery will be re-hanging all its collection galleries that encompass various movements in art and will include: Cubism, Futurism and Vorticism, Surrealism and Surrealist tendencies, Abstract Expressionism and European Informal Art. These will be housed in the four wing galleries of levels 3 and 5.



Albers. *Repetition Against Blue*, 1943
tate.org



Laszlo Maholy-Nagy. *AI9*, 1927
tate.org



Dan Perjovschi. *The Room Drawing*
(detail), 2005
© Dan Perjovschi



photo: Trevor Mills, Vancouver Art Gallery
Brian Jungen. *Prototype for New Understanding #17*, 2004

Directions

As can be seen in the google.earth image below the International Student Housing and the Tate Modern Gallery are on opposing sides of the river. The quickest way to get from one place to the other is to take the Tube. Alternate routes could be taken, but this is the shortest elapsed-time route. Walking from St. Paul's Cathedral across Millennium Bridge would also be another possibility.

Time	Details	Information
21:48	start W1W 5PN Walk to Great Portland Street	Transfer time: 4 mins
21:52	Great Portland Street Take the Hammersmith & City Line towards Liverpool Street or Metropolitan Line towards Aldgate or Circle Line towards King's Cross St.Pancras	Av journey time: 7 mins
21:59	Farringdon Station Stop: Stop Take the Bus 63 towards Forest Hill Tavern	Buses every: 12 mins Max journey time: 16 mins Zone(s): 1
22:26	end SE1 9TG Upper Ground Walk to SE1 9TG	Av journey time: 6 mins

Maximum journey time: 00:38
Interchanges: 1
 Not what you expected? Click here for information on planned service disruptions
 Please check ticket options and fare prices at <http://www.tfl.gov.uk/faresandtickets>



International Student Housing is located in the upper left-hand corner of the map. Tate Modern is located in the lower right corner, on the opposite side of the river.

References

Moore, Rowan and Raymund Ryan. *Building Tate Modern*. London: Trustees of the Tate Gallery, 2000.

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<<http://www.tate.org.uk/modern/>>

<<http://thetyee.ca/gallery/2006/01/25/BrianJungen/index.html>>

<<http://www.wikipedia.com>>



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