

verb - adapt

1. to make suitable to requirements or conditions; adjust or modify fittingly.
2. to adjust oneself to different conditions, environment, etc...

noun - crisis

1. a stage in a sequence of events at which the trend of all future events, especially for better or for worse, is determined; turning point
2. a condition of instability or danger, as in social, economic, political affairs, leading to a decisive change.

UNIT 1

HAPTIC//Vasiliki Kourgiozou//Anderson Inge
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Dp2-Dp3

Tate Wapping

Art as a Social Reflector

For decades, cities across the world have been bringing to view “art” in places specifically designed for its exposure, acting as venues to cultivate a collective understanding of past and present societies. These platforms have become integral to our perception of the modern day city and indeed these were spaces that played a fundamental role in Le Corbusier’s “Contemporary City” (1922)

Galleries and exhibition spaces offer a transparency on a multitude of levels, from the frame-of-mind of the artist to the particular cultural and political climate the work was created in. Their existence is owed to our innate desire to tell a story and to expose our feelings and reactions to an unfolding society.

Art and Crisis

The success of Galleries has been not least evident in their role in showcasing a response to the world in crisis. From post-war era, 60s political unrests; to the recent environmental crisis awareness artist have been responding to the immediate crisis surrounding them.

In recent years, with the UK’s withdrawal from the EU and the unforeseen global pandemic, Arts and Culture has become a national institution shrouded in uncertainty and financial setbacks with many predicting an “artistic hiatus”. Brexit has left a £40

million void in public funding to Arts and Culture and has added complicated restrictions to moving, buying and selling art work between the UK and EU member states.

Environmental Crisis

The recent landmark findings of the IPCC Climate Report has confirmed irreversible human impact on global warming. Cutting down carbon emissions from buildings is now essential but the built environment also needs to become resilient to future unavoidable climate change effects and inspire positive change. Radical change is needed in order to address the challenges created by the climate and culture **crisis** - it is now time to **adapt**.

Adapting to Crisis

This year, we are asking Unit 1 students to investigate and respond to new ways of thinking about architecture and art in a world strained by cultural and climatic crisis.

Unit 1 encourages you to pursue and delve into the interconnectivity of the various strands of crisis that society faces today and focus on how art and the buildings that contain it can and may inspire radical change.

As the world looks forward to November, when the UK will host COP26 (UN Climate Change Conference), Unit 1 will focus on how our buildings and urban fabric can be the catalyst to rebalancing our relationship with nature. We will present a series of design proposals where the architecture and general approach to the design will seek to increase urban sustainability and better envisage a future for arts and culture in London.



Tate Modern

One of the most famous transformative adaptation of an existing building to an institution for art is the Tate Modern; designed by Herzog and DeMeuron. Opening in 2000 following a major international competition, the winning proposal sought to maintain much of the existing industrial fabric of the building, making use of the vast open spaces benefited from the buildings architecture and unique structure. As part of this year's registration phase Unit 1 students will be invited to visit and study the Tate Modern, critically exploring how the building was adapted, and how the building negotiates it's surrounding context and the wider city.

The Tate Modern is part of a family of four art galleries in London which also includes Tate Britain, Tate Liverpool and Tate St Ives. To this formidable list, Unit 1 students are asked to consider a fifth 'Tate' at the site of Wapping Hydraulic Power Station - a new 'Tate Wapping'. The purpose of the brief is twofold, to adapt an existing building, and to adapt the Tate itself into a contemporary cultural and environmental leading exhibitor of Art.

Tate Wapping

The site for Unit 1 this year is the former home Wapping Hydraulic Power Station built by in 1890.



Engine House, Wapping Power Station

Before electricity became widely adopted across the city, hydraulic power was London's main power system. Following its closure in 1977 the site was intermittently used as a location for music videos, immersive performances and creative 'take-overs' before it was opened in 2000 as the critically acclaimed 'The Wapping Project', delivering a diverse and specially commissioned year-round arts programme. 'The Wapping Project' closed in 2013, but the building still gains attention for its unique interior spaces by visual artists, musicians such as Dua Lipa and Rag N Bone man and film production crews.



Turbine Hall, Tate Modern



Yohji Yamamoto, Boiler House, Wapping Power Station



Situated next to the Thames with opportunities in harnessing natural resources; the building has a variety of interior spaces enabling a wide spectrum of adaptations whilst the wide external grounds enables multiple opportunities for new buildings / annexes and events.

Warm up Project - A Residency for an Artist

During Phase 1 students will work collaboratively to explore, analyse and understand the Wapping Hydraulic Power Station building and context; including making physical and CAD models, carrying out environmental and structural analysis. During the first part of the registration phase, will be also be a schematic integrated design challenge; a warm up project to limber up Unit 1 students, get you speculating, testing and designing and proving feasibility of proposals in a fun, open and experimental way.

The brief will be for the design of an artist's (real or speculative) studio and show space that opens to the public for a real radical artist actively creating today. The proposal will be manifested in a small pavilion that is situated externally or internally, anchored to the existing fabric of the former power station (whether at grade, next to the water or rooftop extensions). The project should be described through sketches, plans, sections, elevations or scale models appropriate to a schematic level of resolution. Unit 1 encourages our students to react and respond to different influences in their proposals, such as artistic medium, art movements, and the specific practice of an artist.

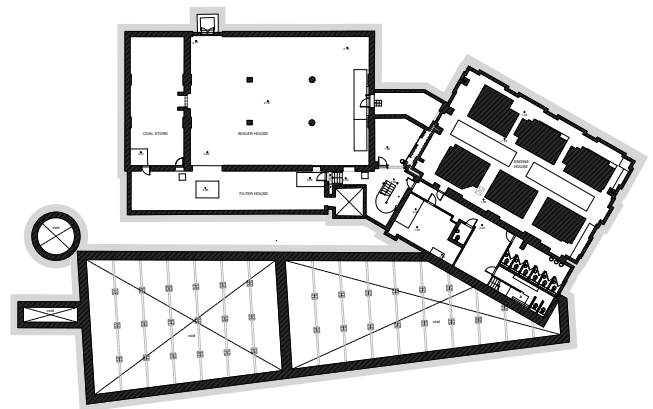
Main Project – Tate Wapping

For the main building project, students will propose a new 'Tate Wapping' which will be the radical youngest sibling of the Tate family. An alternative to the established concepts of the 'art gallery', shaking things up, using the cultural and climatic crisis as a catalyst and opportunity for change and adaptation.

The detailed programmatic brief and agenda for the final project will be discovered by each

student during the registration phase. As well as the cultural and climatic crisis, Unit 1 students are encouraged to propose schemes that radically interface with the existing building, seeing the entire building as a valuable canvas to work with. Furthermore, we will also consider the needs of the local community, local crises and issues and find ways in which the proposal can foster positive change. What new business model could the 'Tate Wapping' offer that could challenge the established norms and make an art 'institution' that is more community-facing, relevant and indispensable as well as environmentally sustainable?

The briefs can range to account for a variety of arts, their production, store, display and experience. The project will be a suitably complex, medium-sized building with a variety of different sizes of spaces, including at least one large event space to hold a large crowd.



Radical Adaptation

All students should augment / adapt / extend the Wapping Hydraulic Power Station building as part of their proposals. The extents of adaptation will be driven by each student but they can include internal adaptations, extensions (rooftop or fabric), annexes, new builds within the outer grounds, above and below-ground connections and much more! The building will include zones with special environmental control requirements, and be arranged over more than one level.



Environmental Agenda

Proposals will need to adopt an environmental sustainability framework to underpin their design affirmations and tangibly evidence the design serves the intent. United Nations sustainable development goals, the Living building challenge, World Green Council Net-zero carbon buildings and others will be discussed during a unit workshop and students will select one to deliver against. This will also help to underpin and drive the brief for the building and modes of adaptation.

Unit 1 students will consider the environment at all stages of the design process and utilise it as a tool to achieve a sustainable design. We encourage the consideration of internal micro climates for the storage of art and methods for receiving art into our proposals, based on internationally agreed standards.

For year 3 student, your proposal for Tate Wapping will focus on the use of energy-efficient mechanical systems and for our 4th year students, we encourage that your proposals integrate low and zero-carbon technologies.

This brief should be read in conjunction with the Design Practice Two Module Descriptor for Year Three Students and Design Practice Three Module Descriptor for Year Four Students.

Unit 1 Reading List

Reading list will be issued to students at the start of the registration phase.