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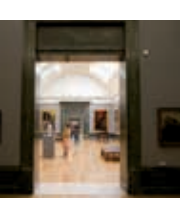
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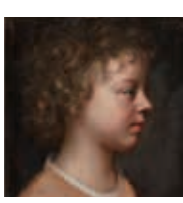
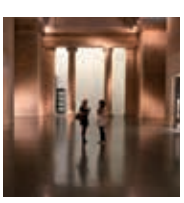
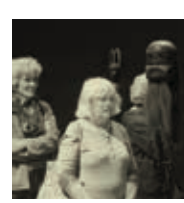
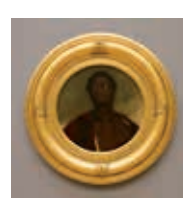
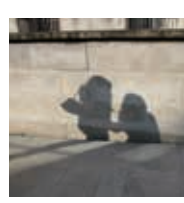
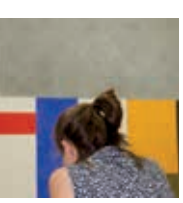
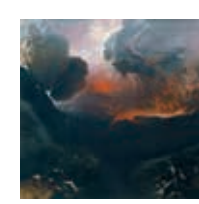
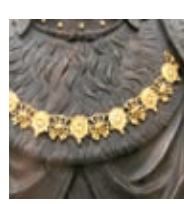
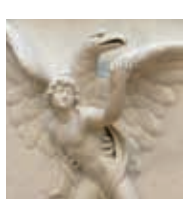
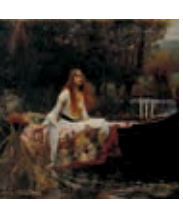
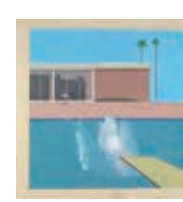
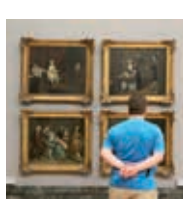
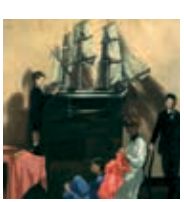
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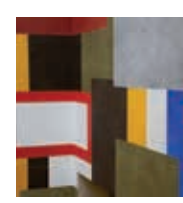
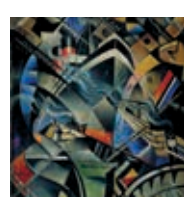
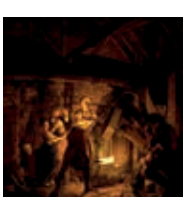
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BRITAIN
TATE



Local community
private view
Friday 29 November
18.30 – 21.00

Programme

Tours from Lead architect Rod Heyes of Caruso St John

Talks on the History of Tate and the local area by Tate's archive specialist Krzysztof Cieszkowski

Tour of *Art Under Attack: Histories of British Iconoclasm* exhibition

Artist led workshop in the new Clore Studio

MPVSW1 Radio live broadcast from the new Taylor Digital Studio

Singing performance by Encouragement Through the Arts and Talking (ETAT)

Tate Choir Performance

Film screenings from Tate Channel

SW1 radio interviews

Complimentary refreshments

Don't forget to bring your camera to capture this special community event and Tweet your thoughts using #TateBritain



If you haven't received your invitation in the post contact rebecca.blake@tate.org.uk or call 020 7821 2970 for more details

Your local gallery reopens

After five years of planning and two and a half years of work, the newly refurbished Tate Britain will open with an evening of special events for the local community

On behalf of all the staff at Tate Britain the director Penelope Curtis is looking forward to welcoming visitors from the local community on the evening of Friday 29 November. As our neighbours we hope you feel that the project is worthwhile and that you will be keen to start making use of the new resources we are offering.



The hoardings will finally come down and the beautifully restored Millbank entrance will once again be open. Entering from the front steps, you will find a grand new spiral staircase in the middle of the Rotunda inspired by the original Edwardian Rotunda floor that was demolished in 1937. The staircase leads down to the new Djanogly Café where we hope you will enjoy dining al fresco on the patio terrace during the summer months. Opposite, the Rex Whistler Restaurant will reopen with the famous Whistler mural, *The Expedition in Pursuit of Rare Meats* 1926-27, sensitively restored. Both the restaurant and the café will serve a redesigned seasonal British menu.

On this lower level there will also be a new Archive Gallery where you can learn about the history of the site of Tate Britain and the local area. This room will show a time-line of events from the days of Millbank Prison to opening the gallery in 1897. It will

show archive material documenting the great Thames flood of 1928 and the impact of World War II. It will also showcase the various building projects undertaken over the years to develop, expand and adapt the building to accommodate audiences spanning 116 years.

We have opened up the area underneath the front steps to create the new Clore Centre which is an area specially designed to accommodate school groups with lunch room facilities and lockers. The old Members Room has been transformed into a new learning display gallery which will showcase the outcomes of learning projects with the local and wider community. The new Clore Studio with floor to ceiling windows overlooking Millbank Gardens on John Islip Street, will host artist led workshops using all kinds of art materials. The new Taylor Digital Studio will feature state of the art digital equipment including 6 computers, 18 laptops and projector screens. All of the new spaces have been created with the local community in mind. We hope that you will come and make the most of the new resources and facilities available to you.

The upper Rotunda Level which has been closed to the public since the 1920's has been transformed into a light, airy and elegant new Members Room complete with a 14-metre long bar serving a seasonal British menu. Alongside this, a new room, The Grand Saloon, has been opened. It is a new light filled event space overlooking the Thames featuring an ornate ceiling with original victorian detail.

A number of British designers have been commissioned to design furniture for the members area including an original chair design by Edwin Lutyens, who famously designed the Grosvenor Estate on Page Street. The chairs have been custom made for Tate Britain by a company owned by Lutyens'

granddaughter. Four British artists have also been commissioned by Tate Britain to commemorate the opening of the new spaces. Alan Johnston, Nicole Wermers, Richard Wright and Paul Noble have all made artworks for you to encounter throughout the building.

Over the last couple of months, members of the local community have taken up our invitation to explore behind the scenes of the building site before it opens to the public. Visitors enjoyed getting dressed up in hard hats, high vis vests and boots and they gave a very positive feedback to the changes in the building.

You are invited to come back to celebrate the completed new Tate Britain on the evening of 29 November at 18.30–21.00. It will be a wonderful evening with guided tours of the galleries, an artist-led workshop and much more. The entire event is free to attend and complimentary refreshments will be served. We really hope you will come to celebrate your local gallery as it enters into this new and exciting phase. Tate staff are here to support your involvement in the gallery both as an individual or as a group.

'All of the new spaces have been created with the local community in mind. We hope that you will come and make the most of the new resources and facilities available to you'

We are offering a free Tate Membership worth £60 to one lucky winner who attends the event on 29 November. Just bring your invitation along to be in with a chance to win.

Take a tour around the new building

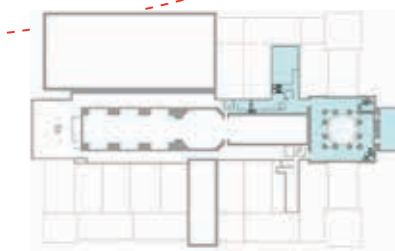
The newly transformed spaces



Members Room



Grand Saloon



Upper Level



Clore Studio



Millbank Entrance



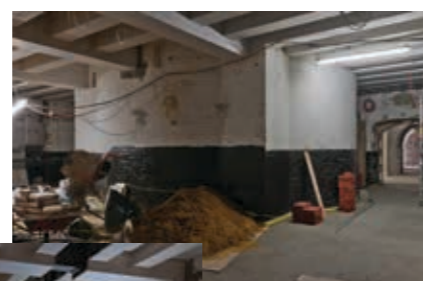
Rotunda Staircase



Principle Level



Taylor Digital Studio



Archive Gallery



Clore Centre Entrance



Lower Rotunda



Lower Level



Djanogly Café





Tate Britain wants to meet you

Join us on
Friday 29 November
for an evening of special
events for our neighbours

Our local partners include

Ebury Estate Pimlico
Millbank Estate Residents MEMO
Churchill Gardens Estate Residents
City West Homes
The Abbey Centre
Open Age Westminster
South Westminster Action Network
SWAN
Community Organisers
Sanctuary Housing
Encouragement Through the Arts
and Talking - ETAT
Cardinal Hume Centre
Westminster Boating Base
The Thorney Island Society
Salvation Army Westminster
SW1 Radio
Grosvenor Estate
In Deep - befriending the community
Marsham Street Children's Centre
Migrant Resource Centre MRC
Pimlico Toy Library
MPVSW1 Radio
Open Age Westminster
Small Works Victoria
Peabody
Westminster Citizens Advice Bureau
Westminster Libraries and Culture
Westminster Council
Chelsea College of Art and Design

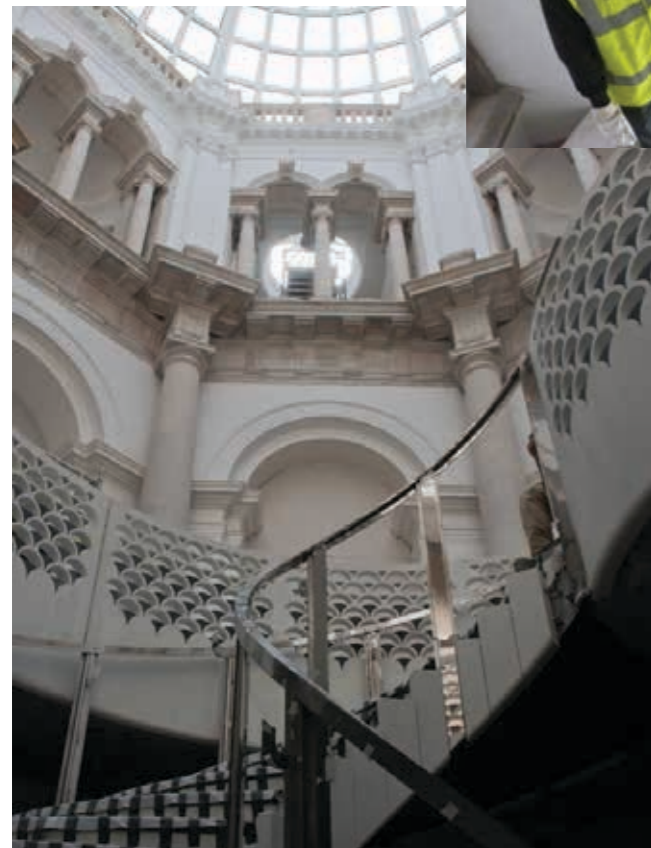
To find out more about events
and projects at Tate Britain for
local people, please contact
Rebecca Blake, Regeneration and
Community Partnerships Coordinator
on 020 7821 2970 or
email rebecca.blake@tate.org.uk

Community groups explore the building site

'We've never been here before but after today we will be back every day'



'The digital studio is really exciting resource for our groups to use'



'It's a wonderful view across the river from up here'



Interview with Rod Heyes, lead architect from Caruso St John

What was the main inspiration behind the refurbishment of the new Tate Britain building?

The history of the Tate Britain is one of constant expansion and extension. In this process some very beautiful and valuable things have been left behind or eclipsed. The project makes a new whole from all of these fragments and binds them together. There is a radical impulse to use ideas that are all latent in the existing building and design with 'found' things rather than relying on novelty.

What was the main purpose of the project and how have Caruso St John achieved this?

The purpose is fourfold – to renew gallery spaces, to improve and clarify circulation, to increase provision for learning and to provide new social spaces. The refurbishment of the galleries involved the complete removal of the existing fabric, back to the primary structure. New roofs, floor and walls combine with new ventilation and lighting systems to improve environmental control and reduce energy consumption. The other three elements of the project make use of existing spaces that were closed to the public, hidden away or under-utilised to create a series of rooms. There are forty two new interiors and, to a greater or lesser extent, they all mix restoration of 1897 fabric with new construction.

A major part of this project involved re-hanging the Tate Britain collection in chronological order spanning 500 years of British art; how do you think the new building reflects this journey?

The south east quadrant galleries, which were refurbished in 2013, house work made between 1930 and 1959. When these galleries first opened in 1897, they were very bright due to the large amounts of daylight allowed into the spaces, as 50% of the roof was glazed. We have reinstated natural light and eliminated internal blackout blinds and a reliance on

artificial lighting. The experience for the visitor is more vivid because the shifting brightness and colour of daylight is part of the experience of seeing the Modernist work currently on display in the new galleries.

What have been the biggest challenges so far in the project?

The engineering of the gallery roofs was very complex and involved working around existing historic structures while combining excellent insulation and air-tightness with solar control and safety systems. But the biggest challenge was to merge old and new architecture without the design coming apart at the seams and without a rhetorical distinction between the Victorian and the contemporary. There are risks in doing this – a kind of mushy, humourless pastiche being the most obvious – and we have worked hard to avoid this but other people will have to judge whether we've been successful.

What is the most rewarding aspect about working on this project?

Tate is a very supportive and ambitious client. We have had rewarding discussions with lots of different departments and the dialogue has been very creative – perhaps one might expect this from an organisation used to working with artists. This has given us licence to be experimental and to try and get the best from those craftspeople making things for the project. I think the galleries are a noble kind of background where the architecture is quiet. The new social spaces are more exuberant and I hope they are popular and succeed in a different way.

How have you considered the local community and the local environment in this project?

We have designed the building to minimise the appearance of the new technical installations and to prevent any additional noise from plant and other mechanical installations. We

have worked around existing trees and have modified the building in ways that do not compromise the character of the local Conservation Area. The construction has been complex and long-running but I hope the impact on local residents has been minimal and well-managed.

Tate's mission is to be more porous and engaging to local people. How do you think the new building will help to achieve these aims?

The building will be much more cohesive once our project is complete with new lifts and staircases connecting all three levels and a new, building-wide, signage system. Physical access has been improved and wider issues of inclusivity have been high on the agenda. There are new spaces for school children and adult programmes and this should enable energetic and open learning. The refurbishment of the gallery runs alongside a project to digitise Tate's archive and this will provide new opportunities for local people to access this amazing resource. When the building completely reopens in November new gallery spaces will host displays of archive material, illuminating the history of the Millbank site.

How do you hope the local community will respond to the new space?

One of the most gratifying and frightening things about making any creative work is the range of reactions one gets from those who visit the building. At one level I hope our design feels inevitable and sensitive and that some people barely notice the change. At another level, I hope people like what we've done and feel that we have worked with old things in a way that's radical, exciting and open-ended. Most of all, I hope the capacity of the Tate at Millbank is boosted and that a range of new activities, exhibitions and events become possible.

Celebrate the story so far and help write the next chapter



The Rotunda with the original floor and fountain before it was demolished

© Tate Archive (Photographic collection)



During the Second World War artworks were sent down into the Underground for protection

© London Transport Museum



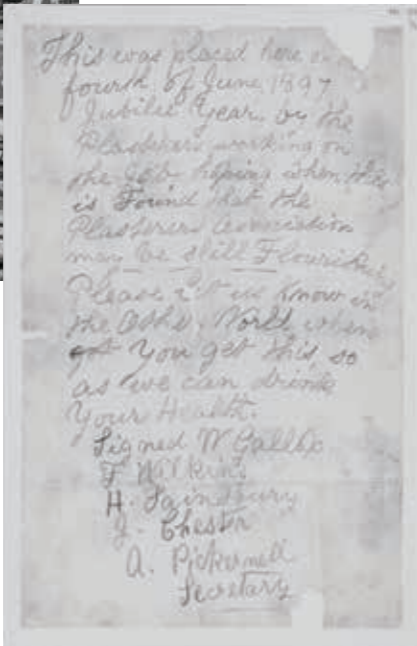
During the Second World War the front lawns were used as allotments for local people

© Tate Archive (Photographic collection)



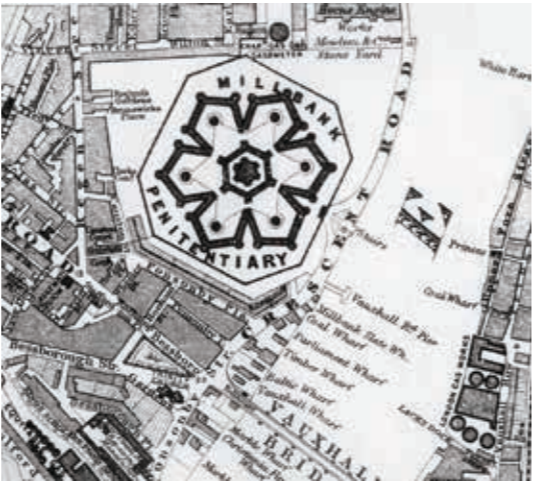
The bomb damaged building, 1941

© Tate Archive (Photographic collection)



Letter from the Plasterers' Association of 1897, found in 1985

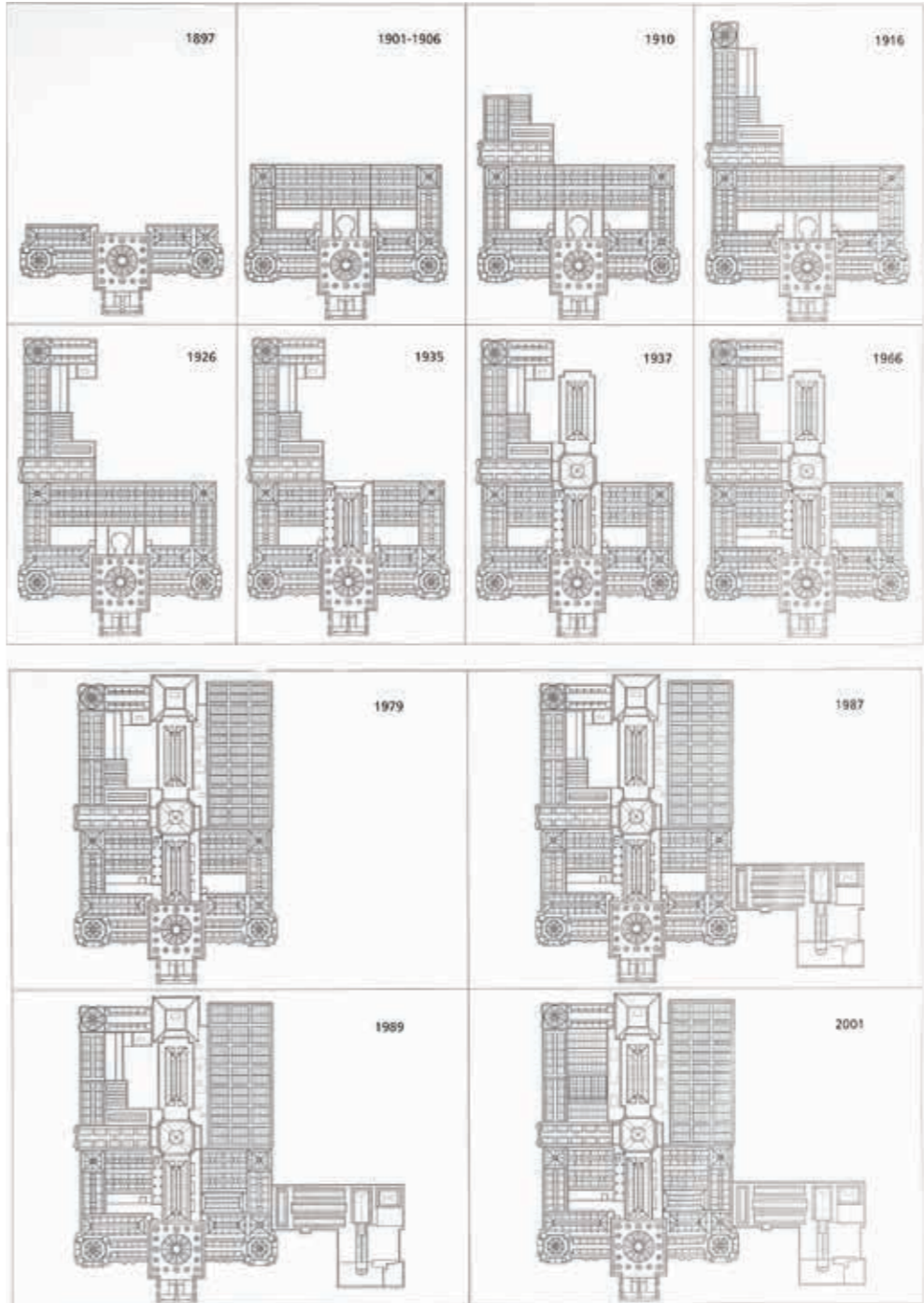
© Tate Archive (TGA 971/50)



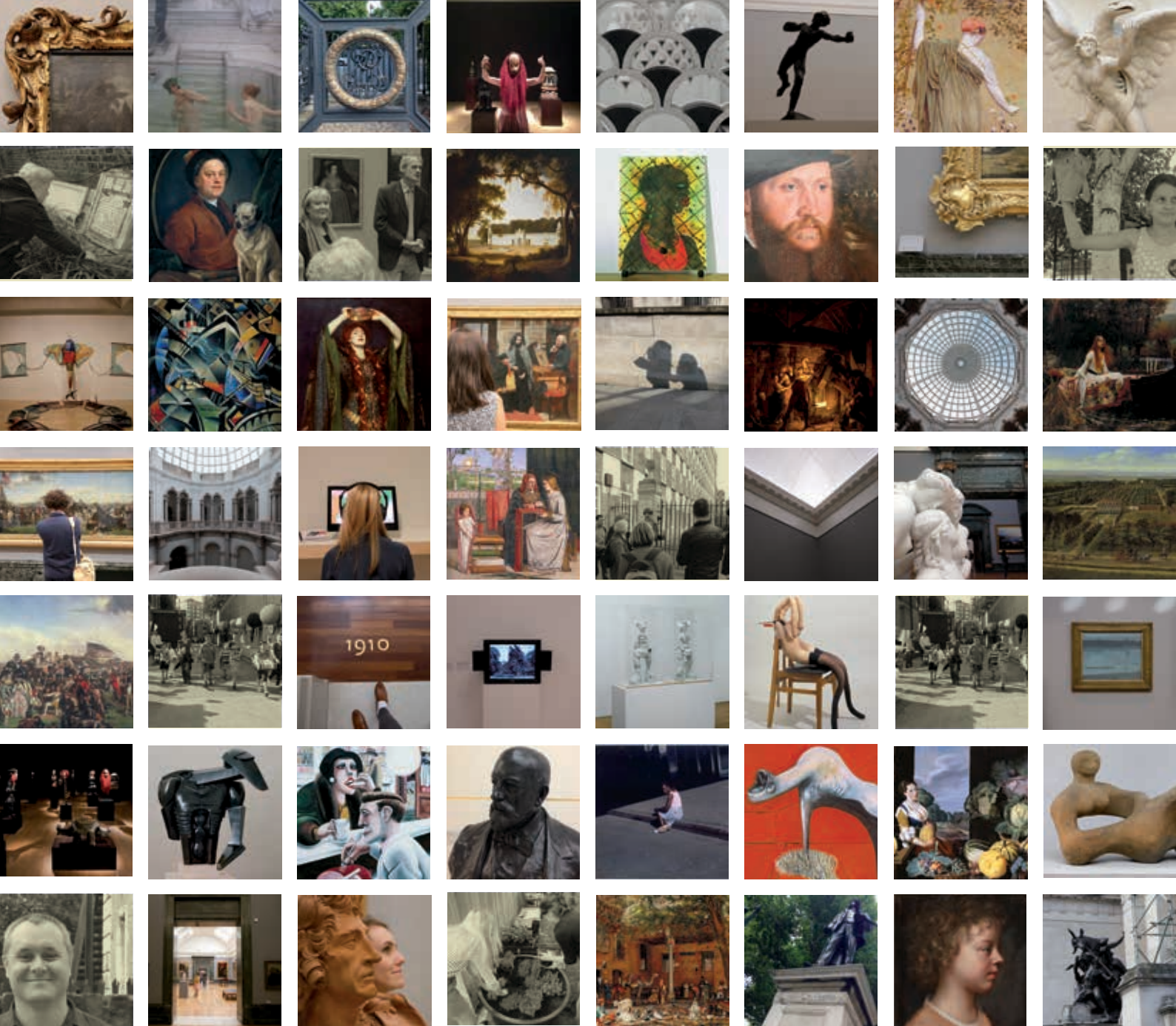
The site plan for Millbank Prison

© Wikipedia

There have been nine different projects to build, extend and refurbish Tate Britain since it opened in 1897. The original building was just eight rooms and featured 245 artworks. On completing this project, the public will be able to enjoy 960 artworks displayed across more than 50 rooms.



© Tate Photography



You are invited to celebrate the completion of the Tate Britain Millbank Project at your local community private view and launch event on **Friday 29 November 18.30–21.00**

The newly refurbished Tate Britain spaces will open to the public on Tuesday 19 November

Tate Britain is open every day 10.00–18.00 and until 22.00 on Fridays

+44(0)20 7887 8888

tate.org.uk

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