

**ALLFORD
HALL
MONAGHAN
MORRIS**

**176
Gallery
Zabludowicz
Collection
Information
Pack**



176 Gallery

Zabludowicz Collection

Built as the Central Methodist Chapel in 1867 and later used as the North London Drama Centre the building has been transformed into an experimental exhibition space in London's Chalk Farm. A curatorial attitude to 'building as backdrop' led to a light-touch approach to the refurbishment ensuring that the fabric of the building, which has evolved over time, is retained, revealed and, where appropriate, built upon.

The 'light touch' philosophy conveys sensitivity to the historical backdrop, enhancing its inherent character, whilst creating a distinct new gallery environment with which artists can be allowed to reflect on and playfully engage with.

Sector :	Arts
Location :	London, UK
Address :	176 Prince of Wales Road, London NW5 3PT
Client :	Zabludowicz Art Trust
Value :	£1.3m
Start :	November 2005
Completion :	September 2007
Contract Type :	JCT98 with Contractor designed Portion Supplement (CDPS)

Key Dates

November 2005 :	Architect appointed to produce initial feasibility
July 2006 :	London Borough of Camden grant Planning Approval
August 2006 :	William Verry Ltd commence on site
September 2007 :	Practical Completion achieved
September 2007 :	Opening of '176' to the public

Areas

Gross Internal :	11,840 ft ² 1,100 m ²
Gallery :	8,050 ft ² 748 m ²
Bookshop :	560 ft ² 52 m ²
Coffee Shop	215 ft ² 20 m ²
Studio	2,100 ft ² 195 m ²
Office	375 ft ² 35 m ²

Planning History

November 2006 - February 2006:

Listed Building and Planning discussions.

Allford Hall Monaghan Morris beginning conversations with London Borough of Camden's Conservation and Planning departments. Through a number of site visits the emerging design was discussed with the various parties and an emerging solution developed.

February 2006 - April 2006:

Initial planning application and renegotiation

London Borough of Camden's encouraged Allford Hall Monaghan Morris to submit Listed Building and Planning applications for the proposed works. Following a number of weeks, LBC's opinion on the external works changed and Allford Hall Monaghan Morris were asked to withdraw both the Listed Building and Planning applications.

April 2006 – June 2006:

Revised planning application

After lengthy negotiation with LBC the revised Listed Building and Planning applications were submitted and granted consent in late June.

July 2006 – July 2007

Discharge of Conditions

A number of conditions were attached to the consent that required discharging prior to works which included submission of sample materials, finishes and preservation and of certain historical features that would need to be relocated and installed as part of the works.

One particular condition regarding the balustrade extension and support to the existing first floor balustrading in the main gallery, resulted in a number of lengthy debates with English Heritage, London Borough of Camden the structural engineer and AHMM. It was eventually agreed that an intrusive installation would be acceptable as the existing balustrade was seriously unsound and would not reasonably withstand lateral forces required to meet the current regulations.

The Listed Building and Planning Conditions were finally discharged in July 2007.

Project Team

Client :	Zabludowicz Art Trust
Architect :	Allford Hall Monaghan Morris
Project Managers, Quantity Surveyor & Planning Supervisor:	Jackson Coles
Soul Agent:	Pilcher Hershman
Structural Engineer:	Michael Hadi Associates Ltd
Services Engineer:	Michael Popper Associates
Employer's Agent:	Tamara Real Estate Investments
Accessibility Consultant & Approved Inspector:	BRCS (Building Control) Ltd
Main Contractor:	William Verry Ltd
Sub-Contractors:	PAYE Stonework & Restoration; Gomac Ltd (Metalwork); Fiske Interiors Ltd (Reception & Servery)
Suppliers:	Vitsoe (Storage system); Erco/Concord; Marlin/ Continental (Lighting); Forbo (flooring); Armitage Shanks (Sanitary ware)

Allford Hall Monaghan Morris Team Members

Simon Allford, Scott Batty, Tom Gardner, Jonathan Hall, Paul Monaghan, Peter Morris, Karl Normanton, Patricia Ribeiro, Jonathan Rixon, James Santer, Gesa Schenk and Bernd Woefl.

For further information and images please contact

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Project Description

A grade II listed, 19th century Methodist chapel has been subtly transformed into a major new arts venue by Allford Hall Monaghan Morris. The building, discovered by London's exclusive 'Soul Agent' David Rosen of Pilcher Hershman for the Zabłudowicz Arts Trust, was severely decaying and in need of considerable care and attention. The client, the Zabłudowicz Art Trust, was drawn to Allford Hall Monaghan Morris by their reputation working with the Barbican and Saatchi but more importantly their treatment of the Tea Building - another found object. The subsequent client's brief requested a delicate conservation of the decaying fabric to retain the 'found' nature of the building's spaces. The subsequent project by Allford Hall Monaghan Morris has delivered a simple and skilful reinvention of the decayed church building incorporating the demanding requirements of a working gallery.

The original period features have been retained as have the historical layers-of-use and are an integral part of the three main double-height spaces within the building. The result is a gallery that will present three major site-specific exhibitions per year for a prolific global art collector.

The gallery is not a traditional art exhibition space, but a 'raw' addition to the often sterile spaces of private collections. Most exhibitions will be commissioned exclusively for display within the gallery thus making the building a central theme in the commissioned works.

The church was built in 1867 and since has seen a number of alternative uses – drama centre, storage, nursery, community centre. Prior to purchase the church remained fallow for a decade and was placed on English Heritage's 'building at risk' register.

To preserve the 'found' nature of the client's brief, Allford Hall Monaghan Morris proposal was considered to be subtle in scope, a 'light touch', essentially providing what is required to make the existing building 'safe and sound', and allow it to function as a public space. Allford Hall Monaghan Morris worked closely with English Heritage and London of Borough of Camden's Conservation Department to establish a balanced refurbishment combining new with old elements.

Generally, all finishes to the existing fabric are left as existing, with walls, ceilings, doors unpainted and floors uncovered. A 'light touch' was carried through to the service requirements, where the existing has been refurbished. Barring obvious fabric repair to ensure compliance with the Building Regulations, it was the intention that the refurbishment should maintain as much as was possible.

Externally much of the work has been made to make the building secure and accessible to all visitors. The terrace area has been upgraded with salvaged Yorkstone pavers to match the original paving. Parts of the boundary walls have been restored and upgraded and detailed to accommodate simple and modern elements such as the external balustrading to the front elevation, sitting between the existing nineteenth century gateposts. A new ramp has been added to provide reasonable access.

Internal partitions created for the drama centre have been removed in order to reveal more of the original fabric such as concealed cast iron columns and create a public reception area that includes a Served and Library at the entrance.

All new elements have been designed and detailed to be deliberately simple and contemporary, contrasting with the historic fabric but at the same time highlighting and framing it, examples include the glazed lobby portals in the reception area. Where possible such elements have been designed to be 'removable', such as the first floor balustrade, offering potential flexibility of use in the future and limited impact on the delicate existing fabric. Some of the smaller side rooms have been opened up to provide further gallery spaces. A flexible track mounted lighting system deals with both ambient requirements for the gallery and task lighting for specific pieces where needed again without impacting significantly on the existing fabric.

The 'light touch' philosophy conveys sensitivity to the historical backdrop, enhancing its inherent character, whilst creating a distinct new gallery environment with which artists can be allowed to reflect on and playfully engage with.

Project History

2005 Design and negotiate

Following the success of the Tea Building, AHMM were approached by the Zabudowicz Art Trust to complete a feasibility design study to turn the Grade II* Listed property into an arts venue for the Trusts expanding collection. Allford Hall Monaghan Morris were working with little brief but a clear vision from the client to retain as much of the existing fabric as was possible. Allford Hall Monaghan Morris began early discussions with the local authority conservation department as there were clear issues regarding access and modernising the building to relevant regulations.

2006 Design and build

The design progressed rapidly and early site investigations established the extensive amount of existing dry rot, condition of the roof and general building decay. It was estimated that considerable repairs would need to be started as soon as possible to limit the decline of the building's condition. Prior to a conservation and planning decision it was formally agreed with both Camden and English Heritage that works to make the building safe, water-tight and free of dry rot would start early. The first planning and listed building applications were submitted in Spring 2006. Both applications were withdrawn soon after submission as the opinion of Camden's conservation team changed. Allford Hall Monaghan Morris began further redesign and negotiation with the conservation and planning department and eventually a solution that satisfied all parties was agreed. In July 2006 planning and listed building conditions were granted and the design team began tendering process. After considerable debate a contractor was decided (William Verry Special Projects). The contractor commenced works in August 2006.

2007 Build and completion

It has been estimated that 70% of the construction cost was used to make the building structural safe and water-tight before any form of intervention was added. The client's brief to retain as much of the decaying fabric as a feature, proved to be a challenge for the contractor as no clear delineation could be easily established. The works proceeded slowly as removal of unsafe elements uncovered further issues. For example the main building's gable wall required rebuilding in like-materials as the existing wall was found to be on a considerable slant which potential could topple the stone pediment at the front.

After considerable delays practical completion was agreed in September 2007 with the gallery opening to the public soon after.

Sept 2007

Opening of gallery to the public

Design Development

Existing Building / Context Images



The context for the project involved not only existing geographical features, but also topographical change - newer buildings adjacent - and the operational context of working within a conservation area.

KEY

- 1 View of front elevation Nov 2005
- 2 View of front elevation January 2006
- 3 View of existing building from Prince of Wales Road showing local context



The entrance /foyer Nov 2005



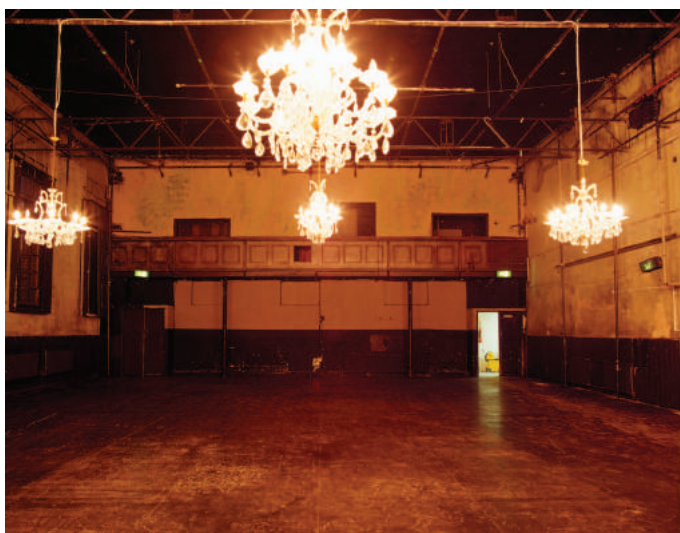
The main gallery facing north



The main gallery facing south



View of middle gallery showing original fittings



View of rear gallery facing north



Detail of exterior facade in Nov 2005

Outside

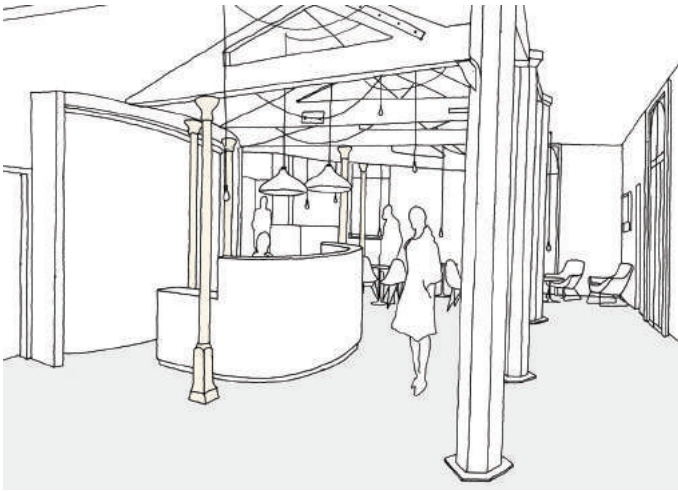


3D modelling design development, from initial studies looking at the boundary condition and external terrace on the front elevation



Top, sketch render of external ramp offering disabled access and additional entry point into the building along eastern elevation.

Inside

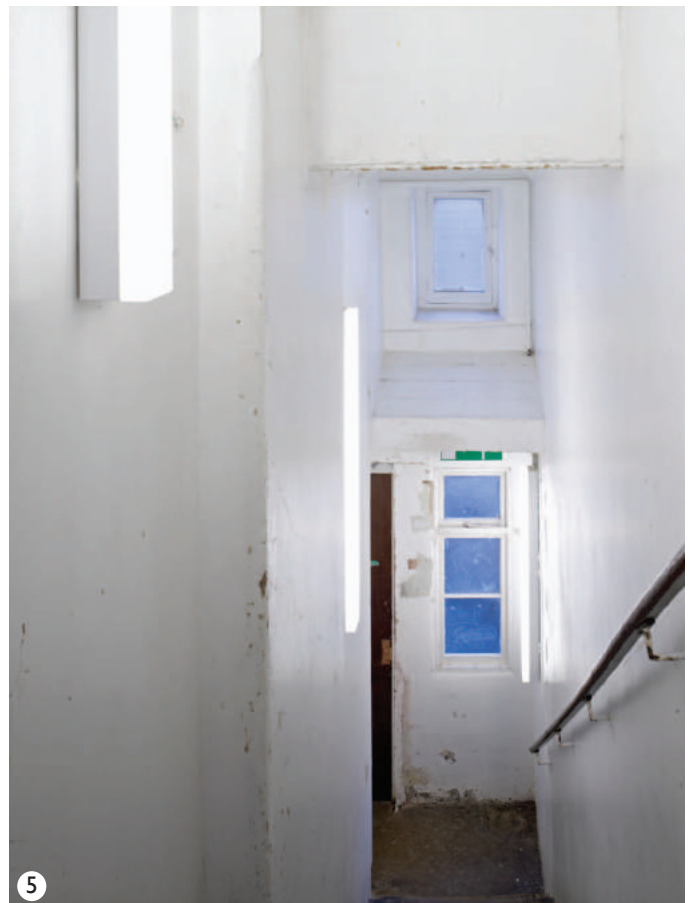
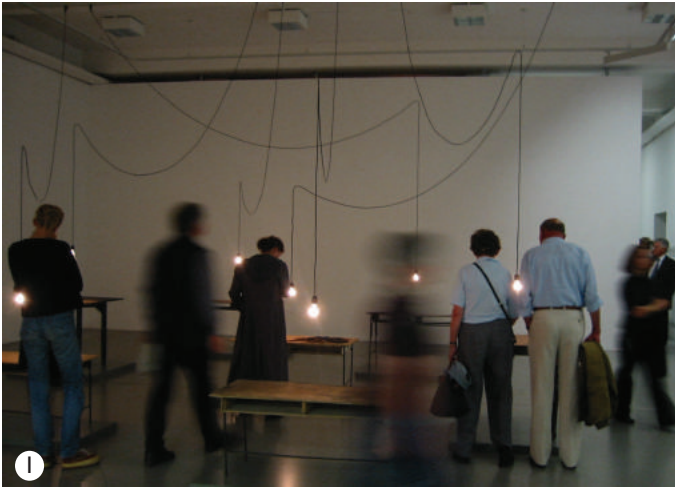


Hand drawn design development, showing proposed reception area (top) and new balustrade at upper gallery level (bottom)



Above, sketch render of proposed lounge and kitchen servery in entrance foyer with proposed lighting.

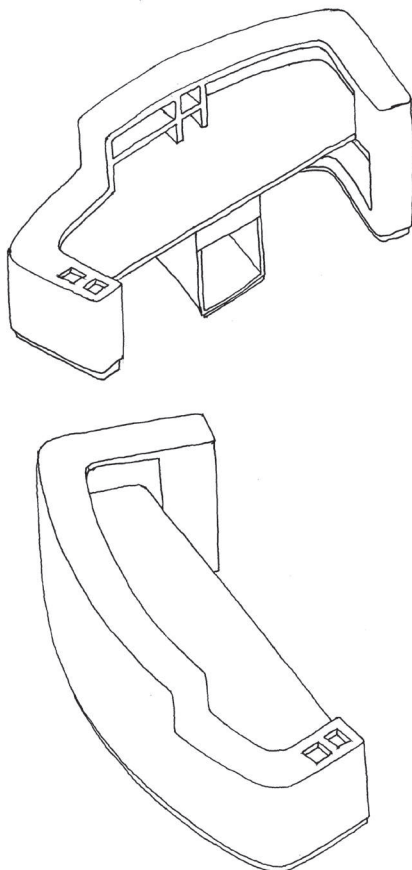
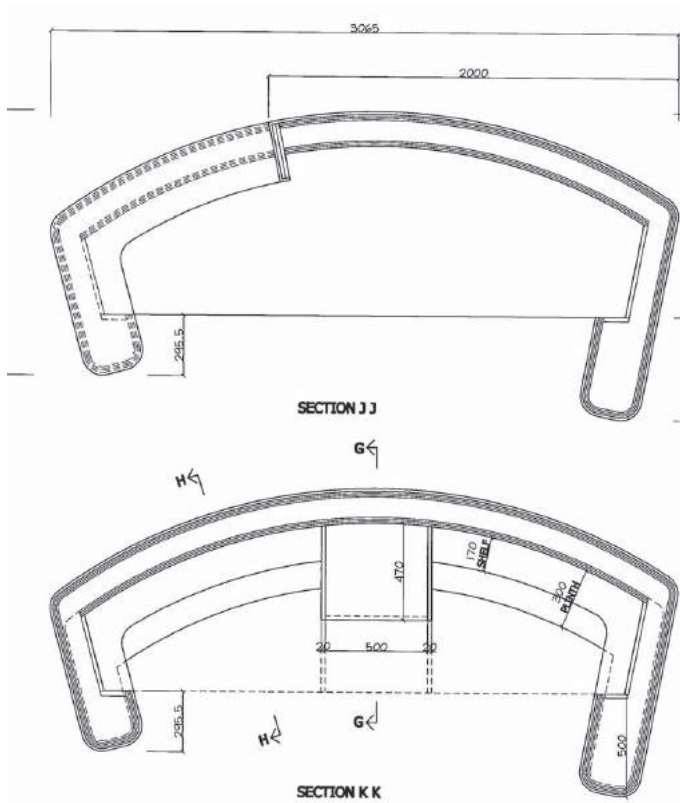
Interior Packages- Lighting



KEY

- 1 Pendant light art installation precedent 'Documenta 10', Kassel.
- 2 Pendant lighting in entrance lobby
- 3 Exposed surface mounted lighting
- 4 Installed pendant lighting
- 5 As built, corridor with exposed lighting

Interior Packages- Reception



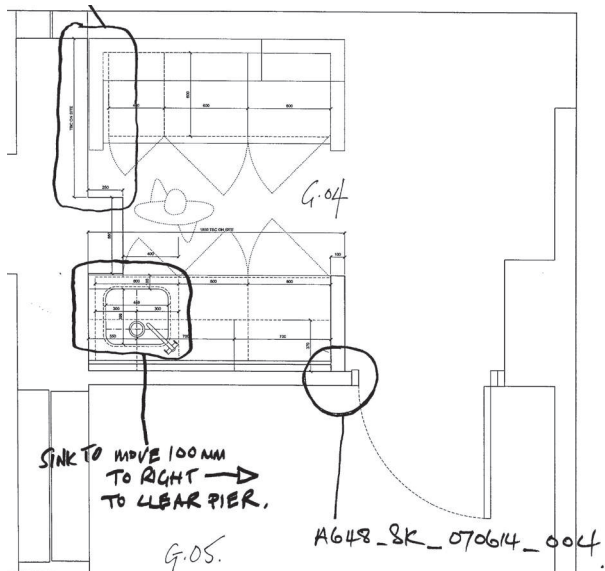
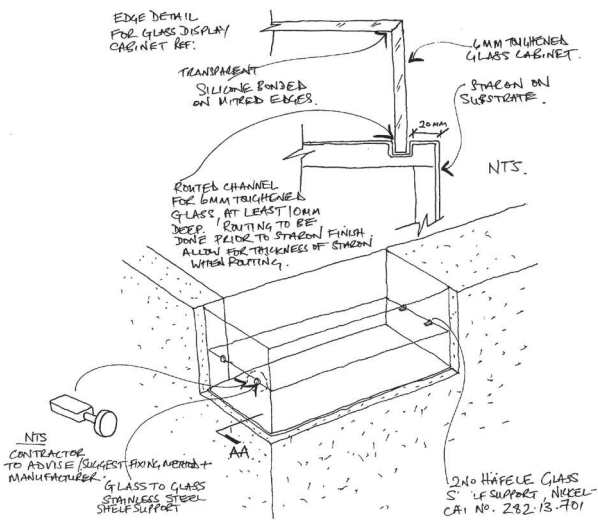
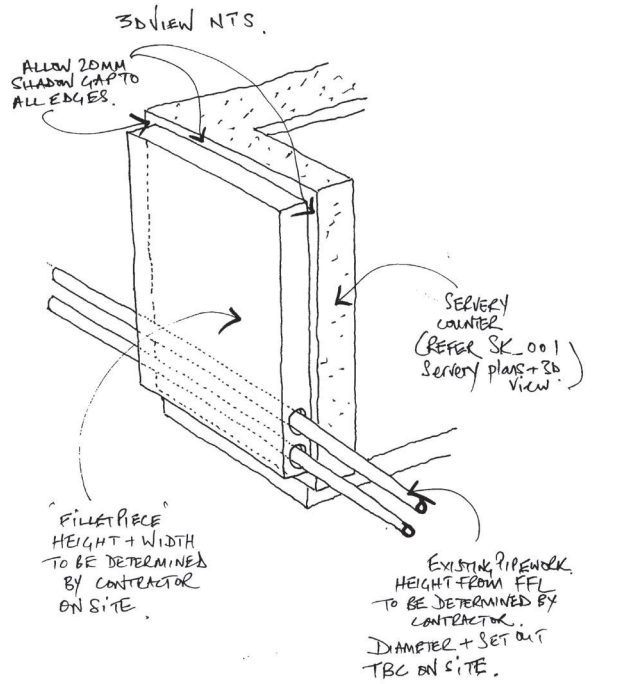
KEY

Reception desk sketches

Reception Desk

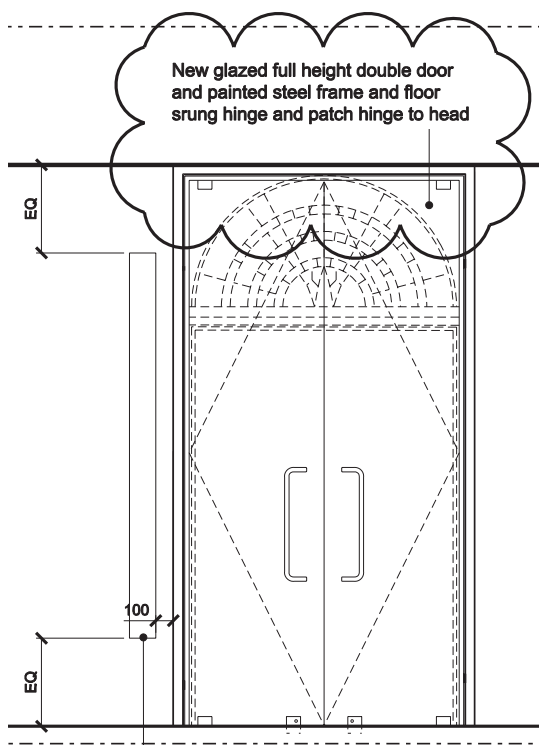
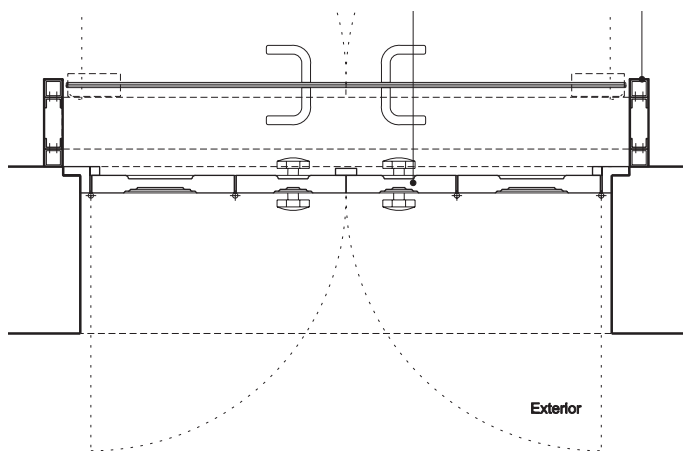
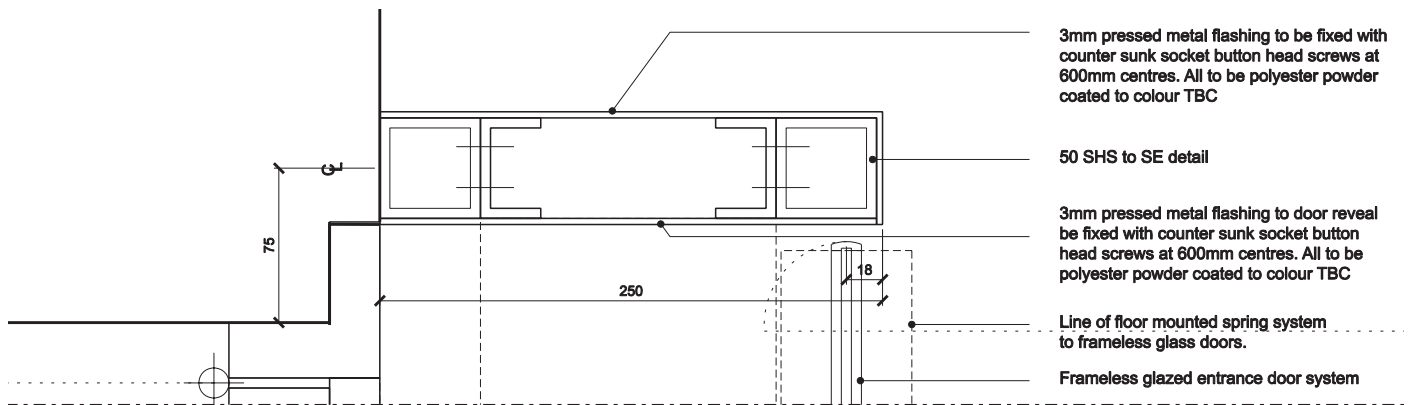
Photo of Reception desk as built

Interior Packages- Kitchen Bay Area

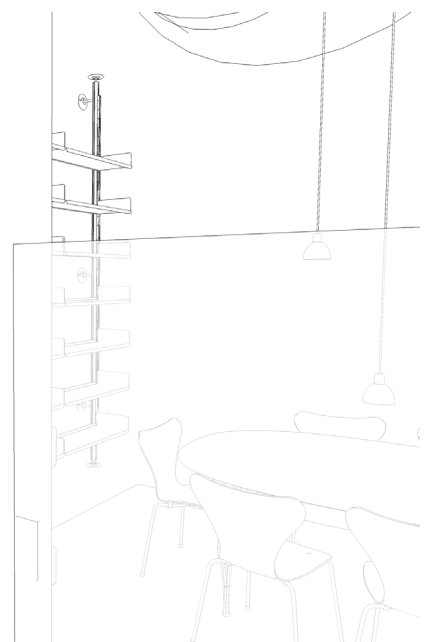
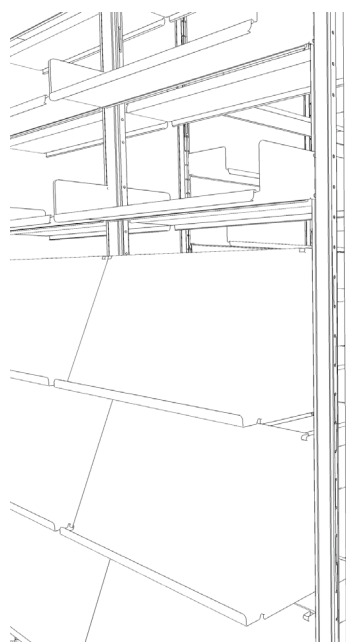
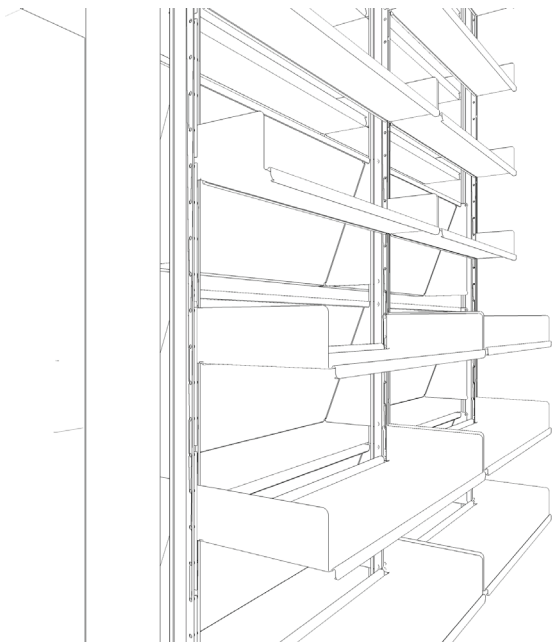
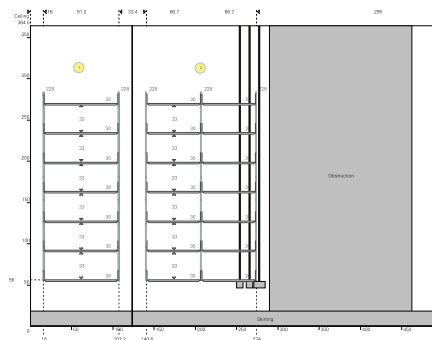
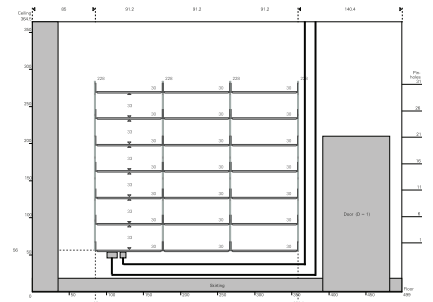
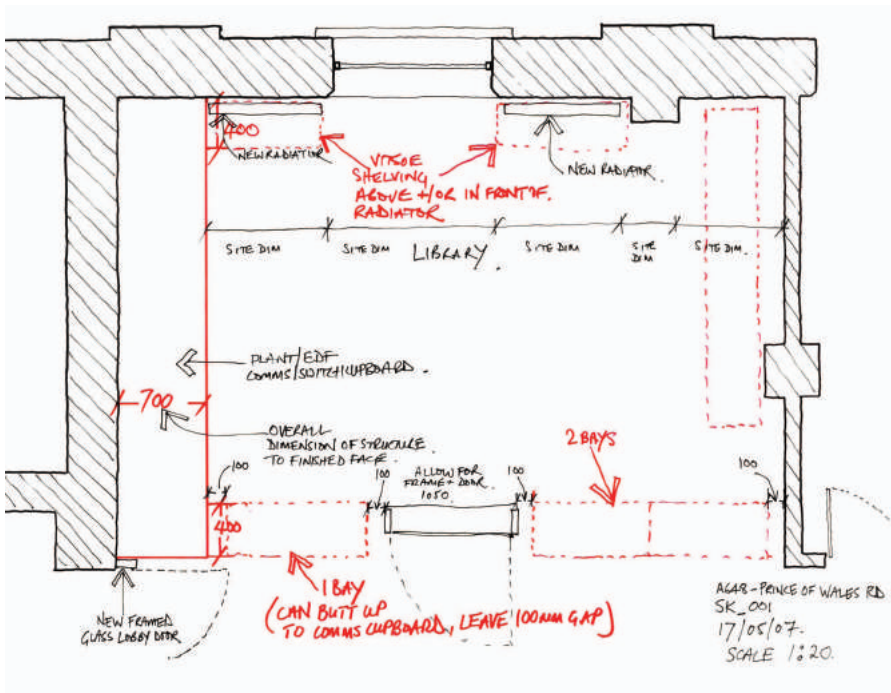


- KEY**
- Kitchen bay sketches
 - Servery counter sketch
 - Photo of kitchen servery counter & units sketch

Interior Packages- Entrance

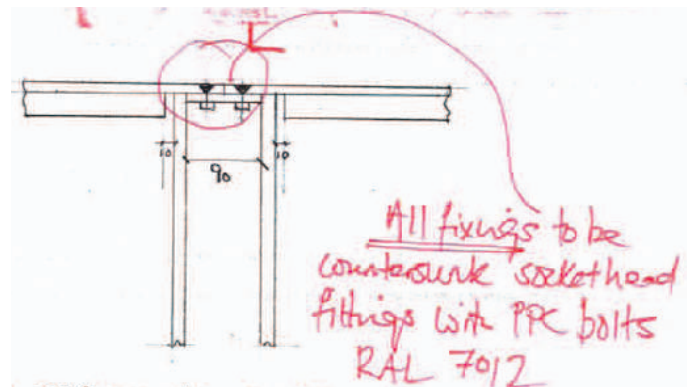
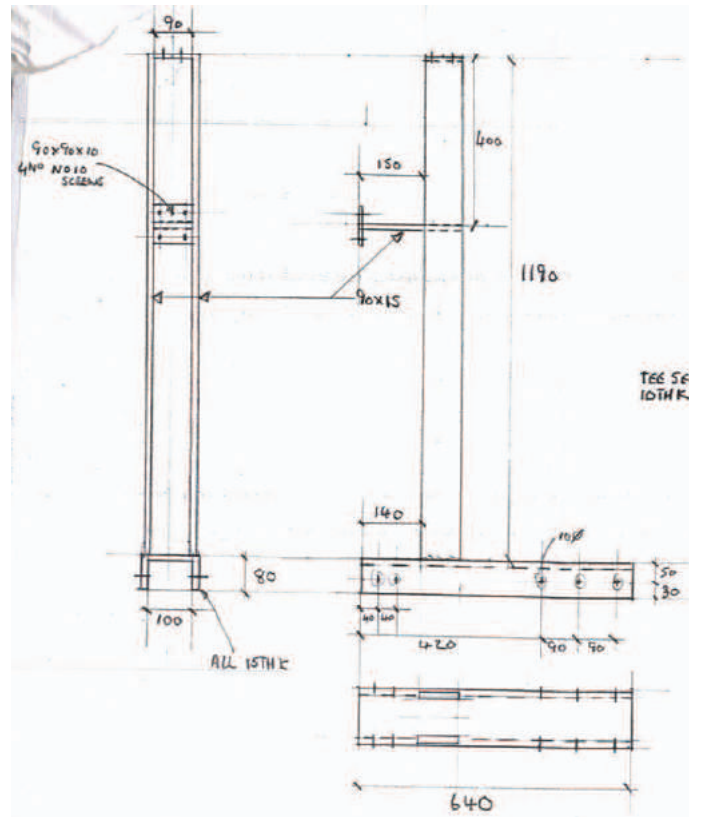


New Entrance portal frame with glass door to supplement the original retained timber doors



Library with customized vitsoe shelving system

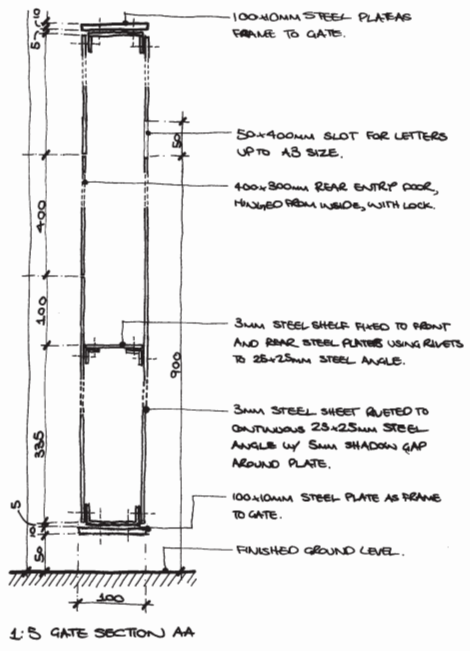
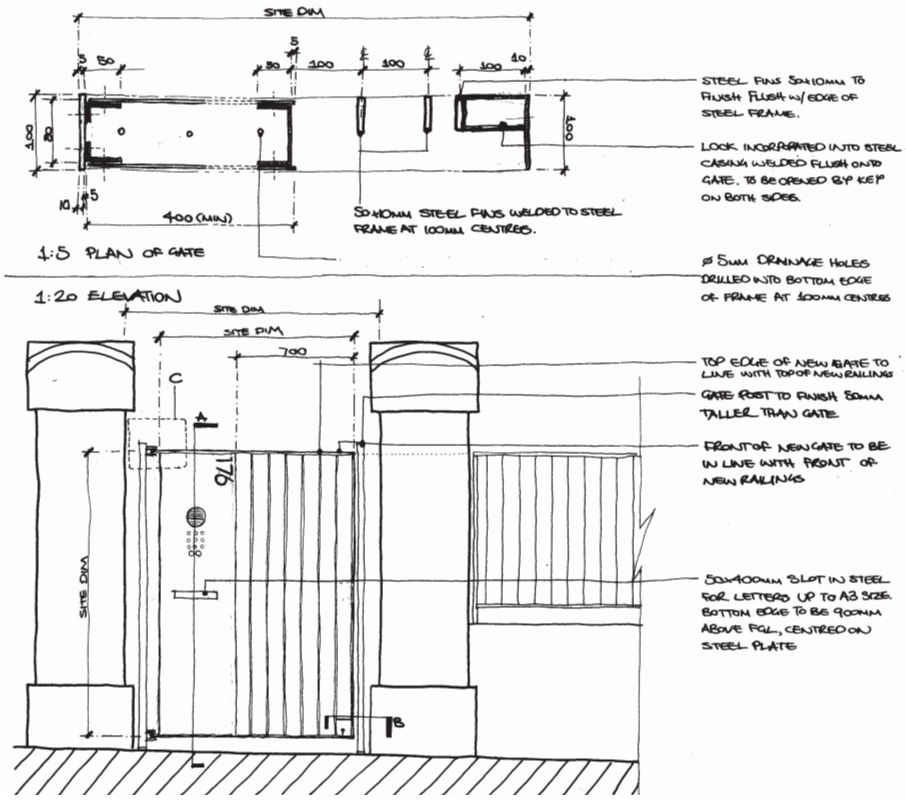
Interior Packages- Balustrade Details



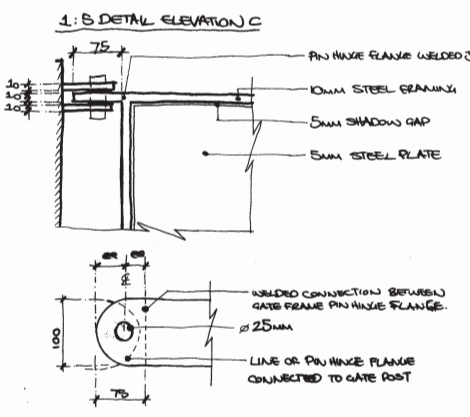
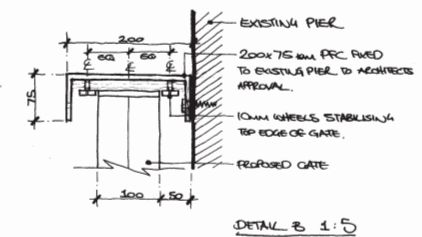
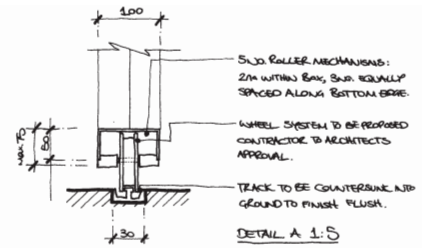
New balustrade installed to support the existing timber balustrading & satisfy the regulations

Exterior Packages- Entrance Gate Details

NOTE: ALL STEEL IS TO HAVE 3RD COATS OF POLYESTER POWDER COATING, COLOUR TBC.

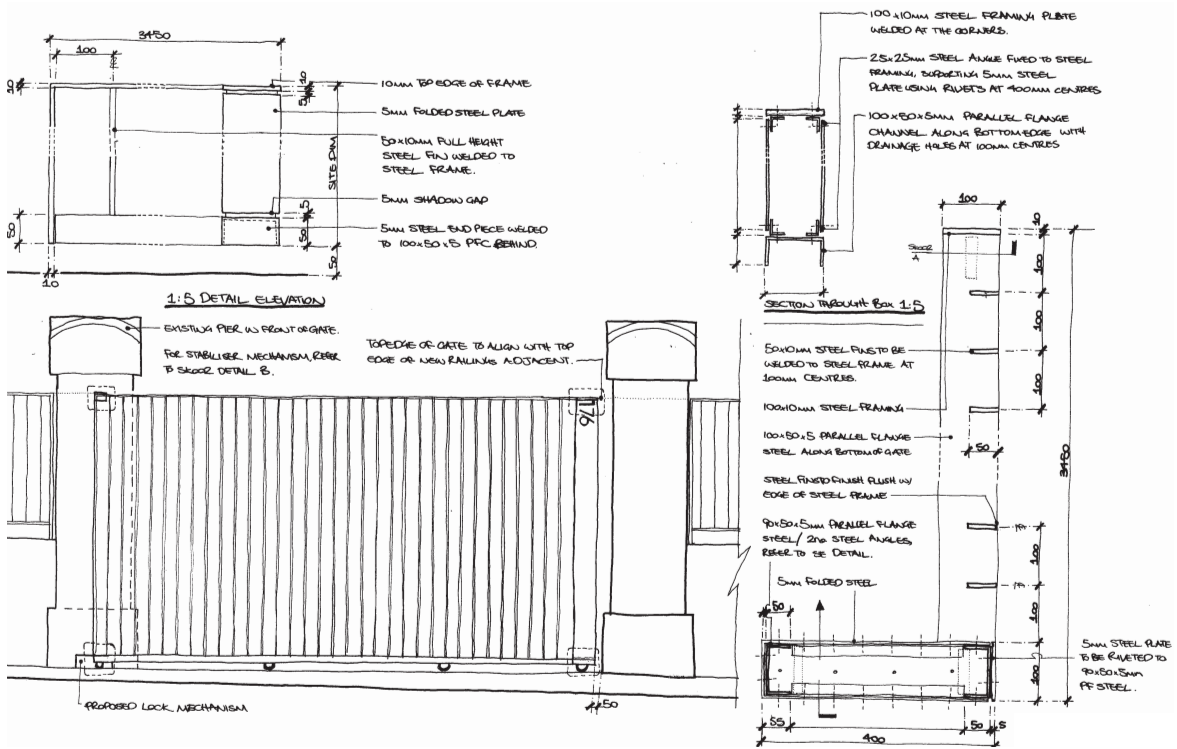


Entrance gate sketch

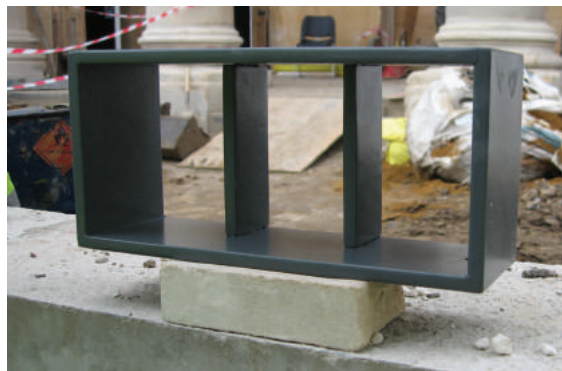


Entrance gate details needed to minimise impact on the existing gate posts

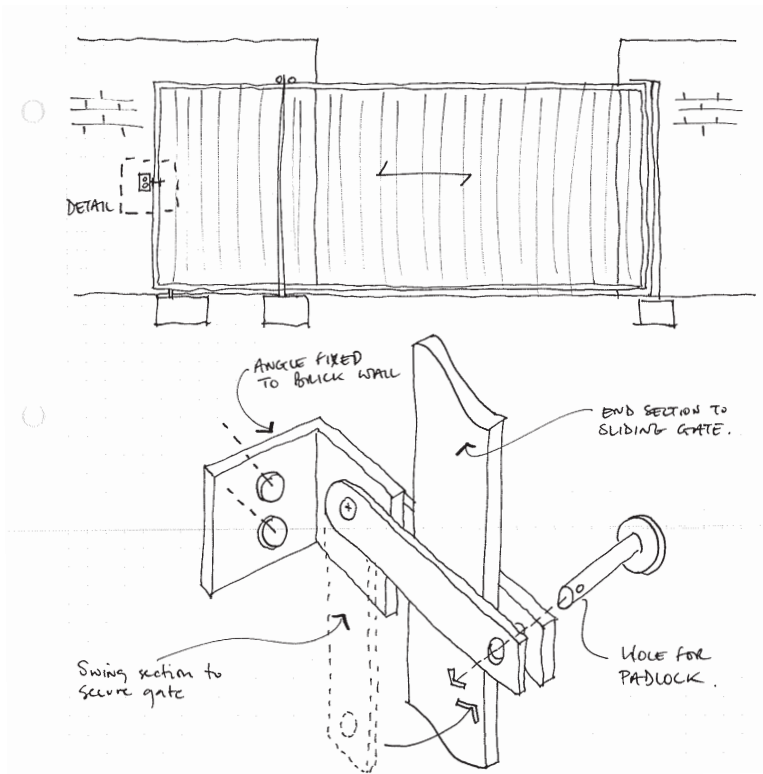
Exterior Packages - Gate Packages



Sketch of illustration & details for the proposed sliding entrance gate



Fully integrated emergency escape doors into metalwork
 Sample of proposed railings
 Illustrated railings with new stonework cladding to up stand



Sketch design development & pictures of external metalwork

Time Out

'Hot Dates, Art, I76'. 27th June 2007

Evening Chronicle

'A Wealth of Art- Geordie Billionaire displays her collection at the Baltic'. 26th July 2007

Ham & High News

'Could Gallery be the key to cubing Anti-Social Behaviour?'. 16th August 2007

The Art Newspaper

'Art Reinvents Chapel'. 1st August 2007

Camden New Journal

'Sometimes Art for Arts Sake is OK'. 13th September 2007

The Daily Telegraph

'New Chapter for UK Collections'. 18th September 2007

Evening Standard

'Billionaires Wife gives young artists a chance'. 18th September 2007

Time Out

'Art Collectors Editions'. 19th September 2007

Time Out London

'Collectors Additions'. 19th September 2007

The Art Newspaper

'Major Collector to put on art on show in London'. 11th October 2006

Art Newspaper

'More Top collectors than ever before' First Night report on Frieze. 12th October 2006

* Further information can be provided on request.



A wealth of art

Geordie billionaire displays her collection at The Baltic

A BILLIONAIRE art collector will show Tyneside gallery goes some of her strange and wacky pieces by contemporary artists.

Nevesdale-born Anita Gobbard is the first to showcase some of the 1,200 pieces in her private collection to the public in a new series at the Baltic.

It will run from September 21 to January 20 at the Gateshead Quay-side gallery.

Baltic director Petr Dorozenko said: "This show launches a series of presentations that celebrate and educate the nature of collecting contemporary art.

Future presentations will include that of an artist, an art critic, a musician and a corporate collector.

"We are very pleased to start the series with Anita's collection and that she has given us the

ing and is turning it into a home for her many of her pieces.

"I am very proud of my Geordie background and being able to show some of our collection at Baltic," she said.

Anita and her property-magnate husband, Pogo, who are worth \$2bn, are putting the finishing touches to their gallery in north London.

ART SALES

New chapter for UK collectors

CONTEMPORARY

Colin Crockard



THE ART NEWSPAPER

FRIEZE ART FAIR WEDNESDAY 11 OCTOBER 2006

Wrong Gallery re-enacts 1972 performance which outraged Italy and the Vatican

A man with Down's Syndrome will contemplate three objects during Frieze



LONDON: Go to the Wrong Gallery and find a man with Down's Syndrome sitting on a chair looking at a show, a sphere and an imaginary cube.

The "Second edition of 'amorphous' the artwork is 'amorphous' whose of the 2002 Venice Biennale, the artist and made as much that its original form is retained.

It is a new edition of 'amorphous' that was first shown in 1972.

The participation of a man with Down's Syndrome in the piece and the fact that the artist is a man with Down's Syndrome (1942-2005) already referred to by the artist, Petr Dorozenko, director of the gallery.

"I thought it was a good idea to have a man with Down's Syndrome in the piece," said Dorozenko.

"Many artists in Italy and at the Venice Biennale were also outraged because this was one of their first experiences of contemporary art."

Baltic director Petr Dorozenko said: "This show launches a series of presentations that celebrate and educate the nature of collecting contemporary art."

Future presentations will include that of an artist, an art critic, a musician and a corporate collector.

"We are very pleased to start the series with Anita's collection and that she has given us the

Through the tree tops



Major collector to put art on show in London

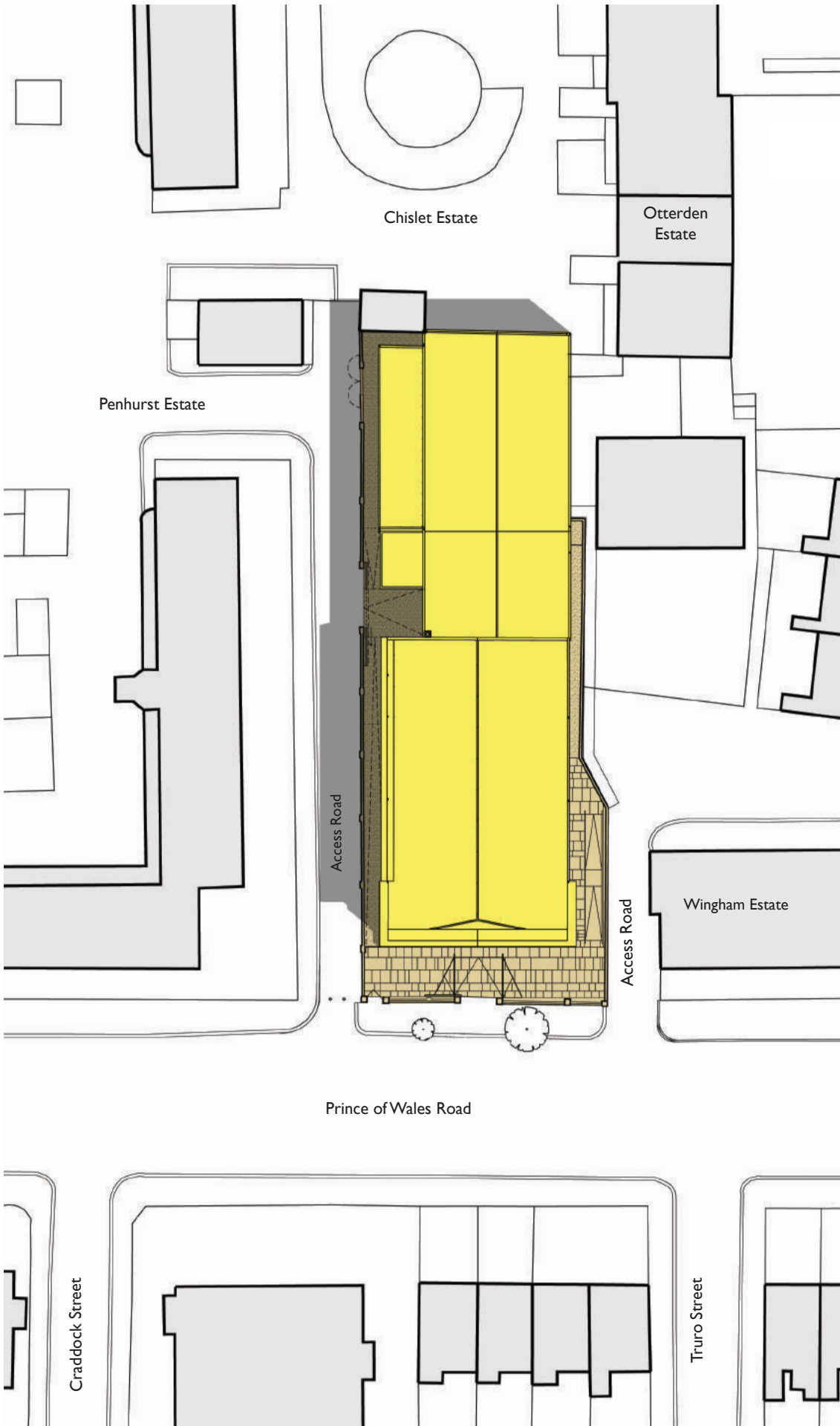
LONDON: One of Britain's biggest collectors of contemporary art, Anita Gobbard, is to open her private collection to the public in a new series at the Baltic.

The gallery is to be known as 'The Baltic Collection'.

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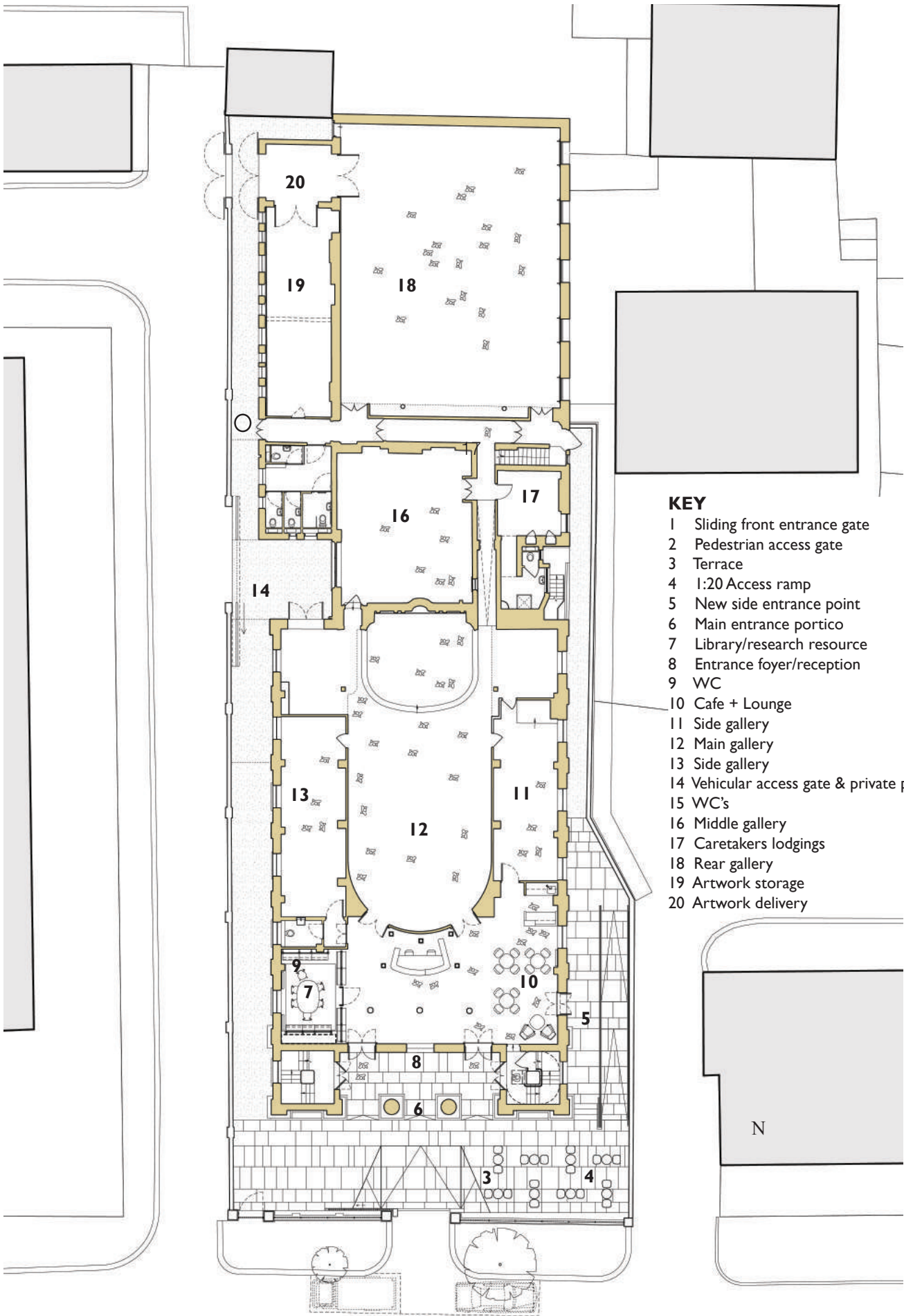
The gallery is to be known as 'The Baltic Collection'.





Site Plan



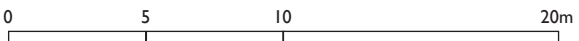


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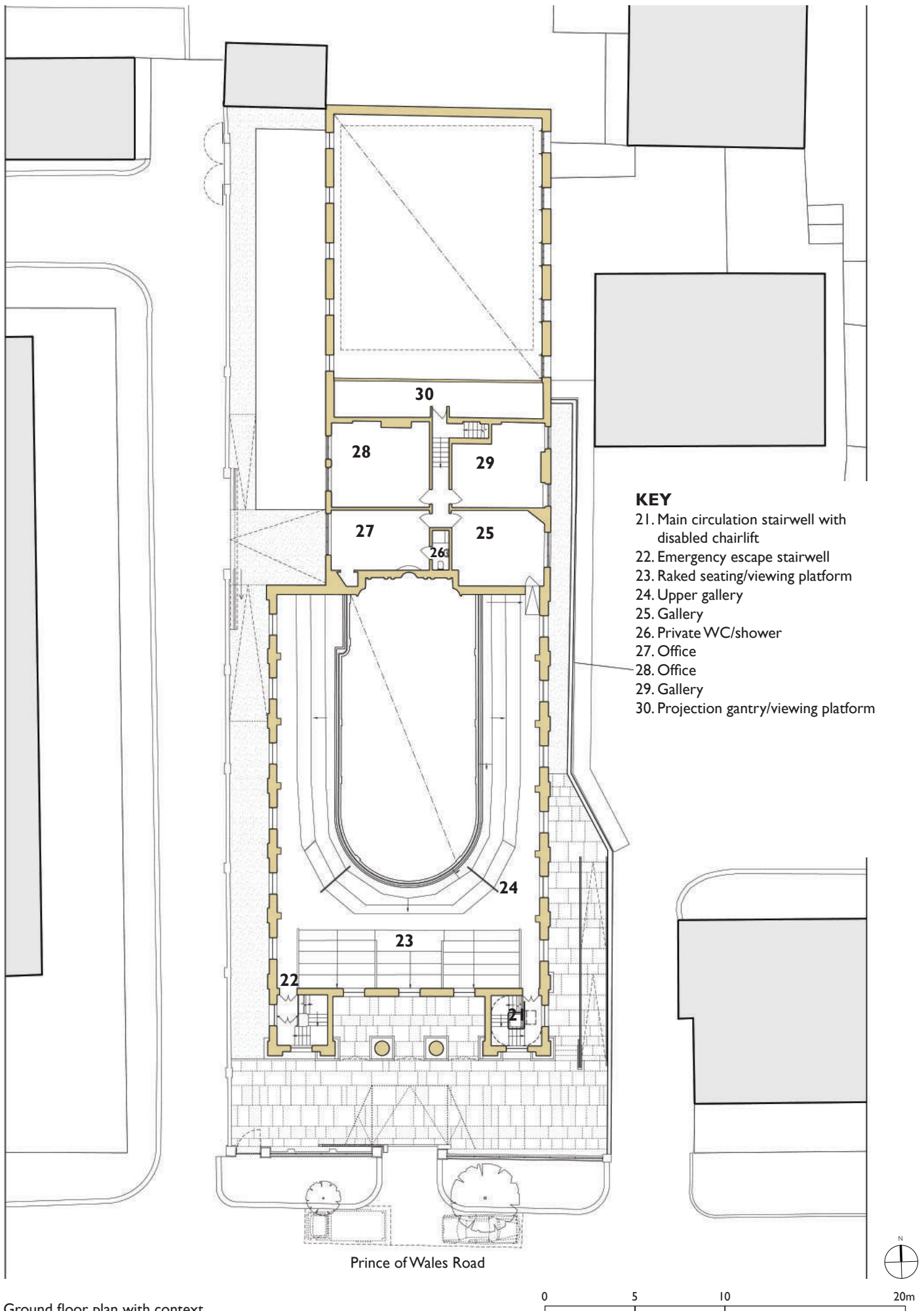
- 1 Sliding front entrance gate
- 2 Pedestrian access gate
- 3 Terrace
- 4 1:20 Access ramp
- 5 New side entrance point
- 6 Main entrance portico
- 7 Library/research resource
- 8 Entrance foyer/reception
- 9 WC
- 10 Cafe + Lounge
- 11 Side gallery
- 12 Main gallery
- 13 Side gallery
- 14 Vehicular access gate & private parking
- 15 WC's
- 16 Middle gallery
- 17 Caretakers lodgings
- 18 Rear gallery
- 19 Artwork storage
- 20 Artwork delivery

Prince of Wales Road

N

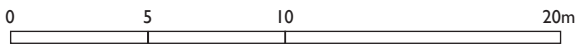


Ground Floor Plan



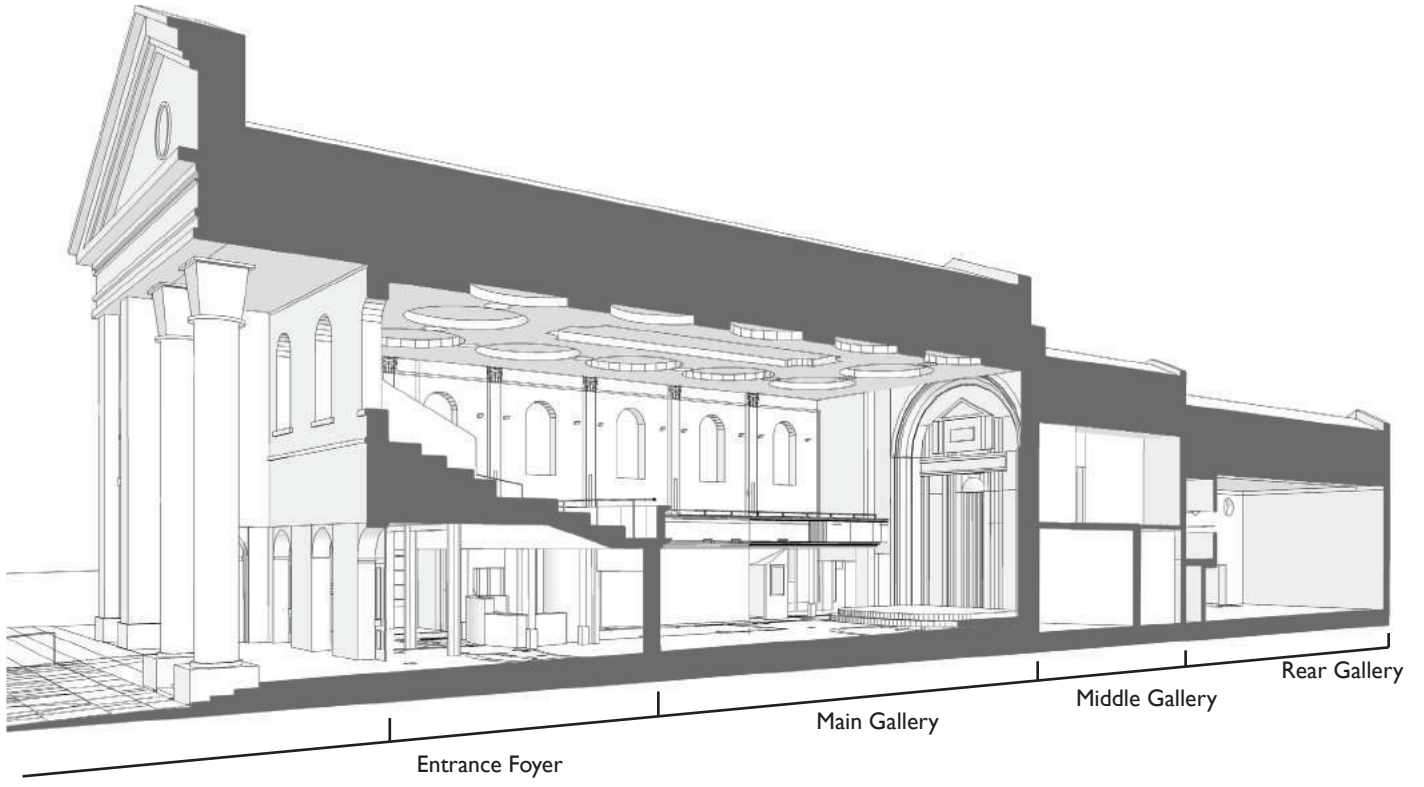
- KEY**
- 21. Main circulation stairwell with disabled chairlift
 - 22. Emergency escape stairwell
 - 23. Raked seating/viewing platform
 - 24. Upper gallery
 - 25. Gallery
 - 26. Private WC/shower
 - 27. Office
 - 28. Office
 - 29. Gallery
 - 30. Projection gantry/viewing platform

Ground floor plan with context





Long Section looking West



Entrance
3D cutaway model revealing main gallery spaces.

Site Photos



New roof installation on completion



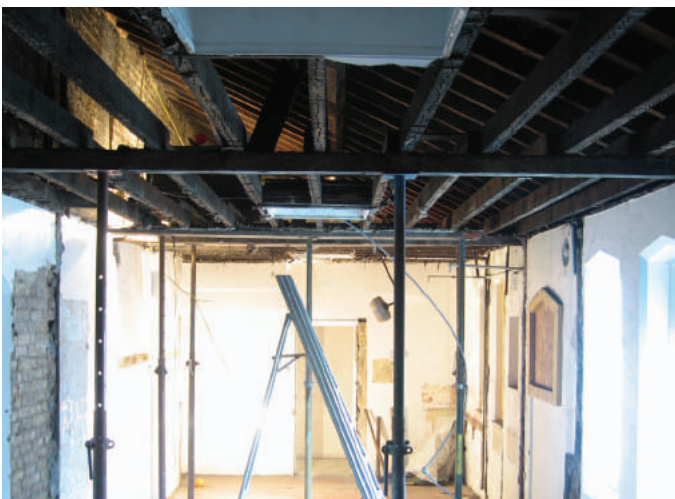
Installing new UK sourced roofing slate



Combating the extensive dry rot & repair of the original ceiling plasterwork



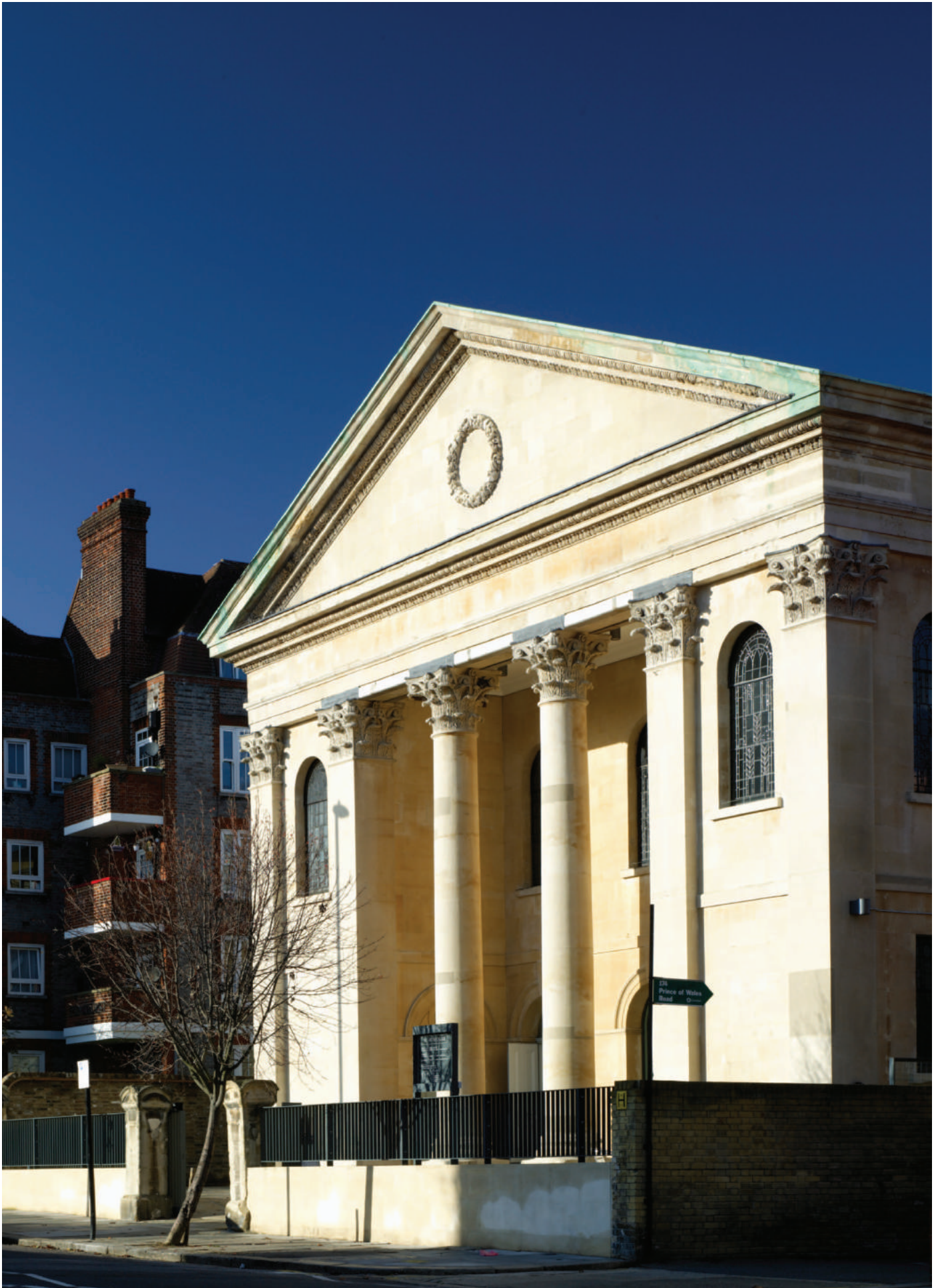
Removing the more recent additions to reveal the original architectural features



Combating the extensive dry rot & repainting of the existing roof structure



Installation of reclaimed sandstone paving slabs from sustainable source



The refurbished gallery



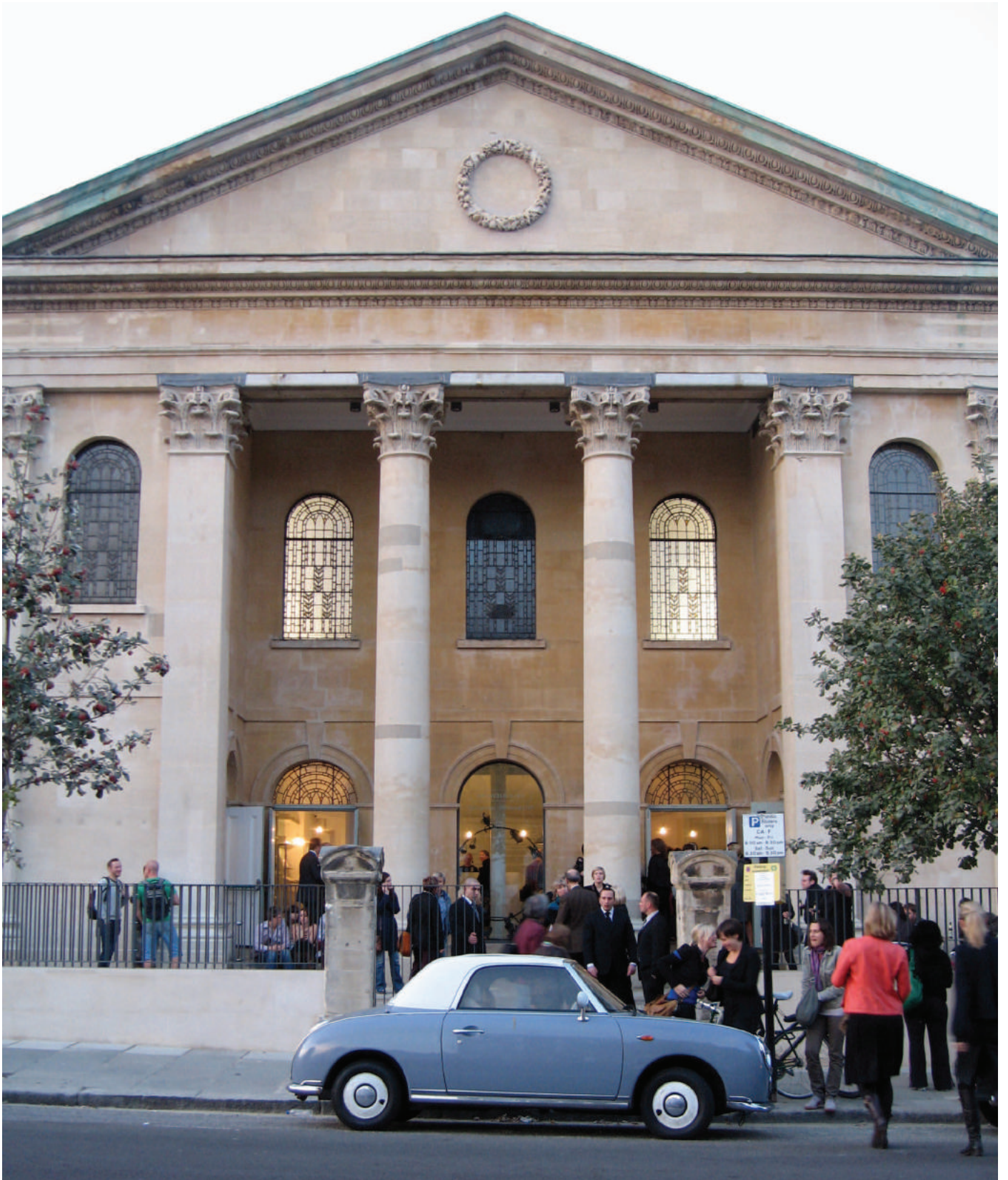
The refurbished entrance pediment



The refurbished entrance portal and landscaping



The gallery at twilight





An inviting entrance on the opening night



The entrance reception and library



The kitchen counter with hanging pendant lighting



View overlooking the main gallery space



The main gallery space with art exhibition in place. All original features fully restored.



Gallery level in the main gallery with new balustrading



AN AR

- Marcela Astorga
- Rina Banerjee
- Vanessa Beecroft
- Candice Breitz
- Cris Brodahl
- Berlinde de Bruyck
- Vanda Caivano
- Marina de Caro
- Ruth Claxton
- Susan Collis
- Henry Coombes
- Jo Coupe
- Liz Craft
- Amie Dicke
- Tatiana Echeverri Fern
- Mathilde ter Heij
- Claire H

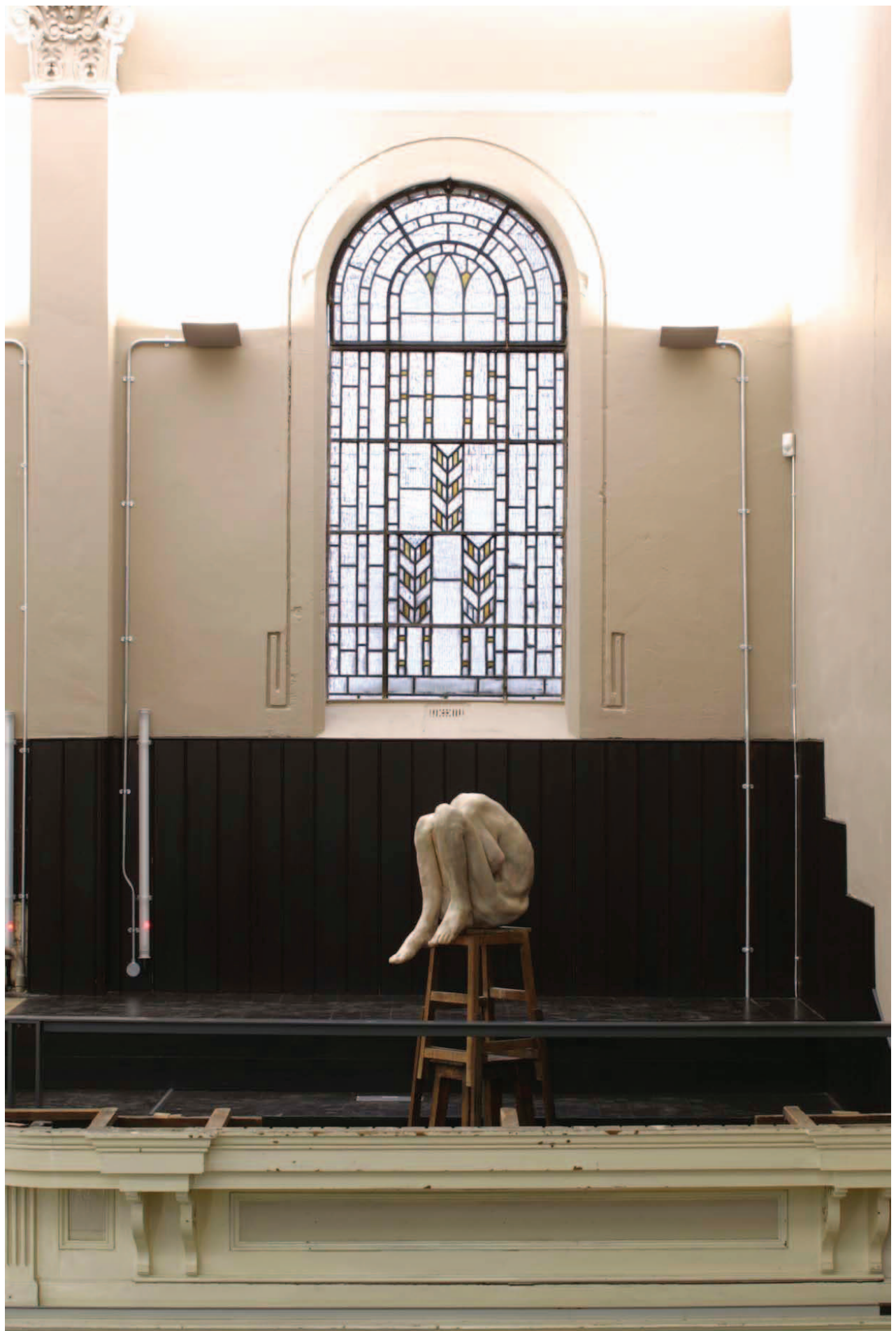
The entrance to the main gallery at Ground Floor



Visitors to the new gallery



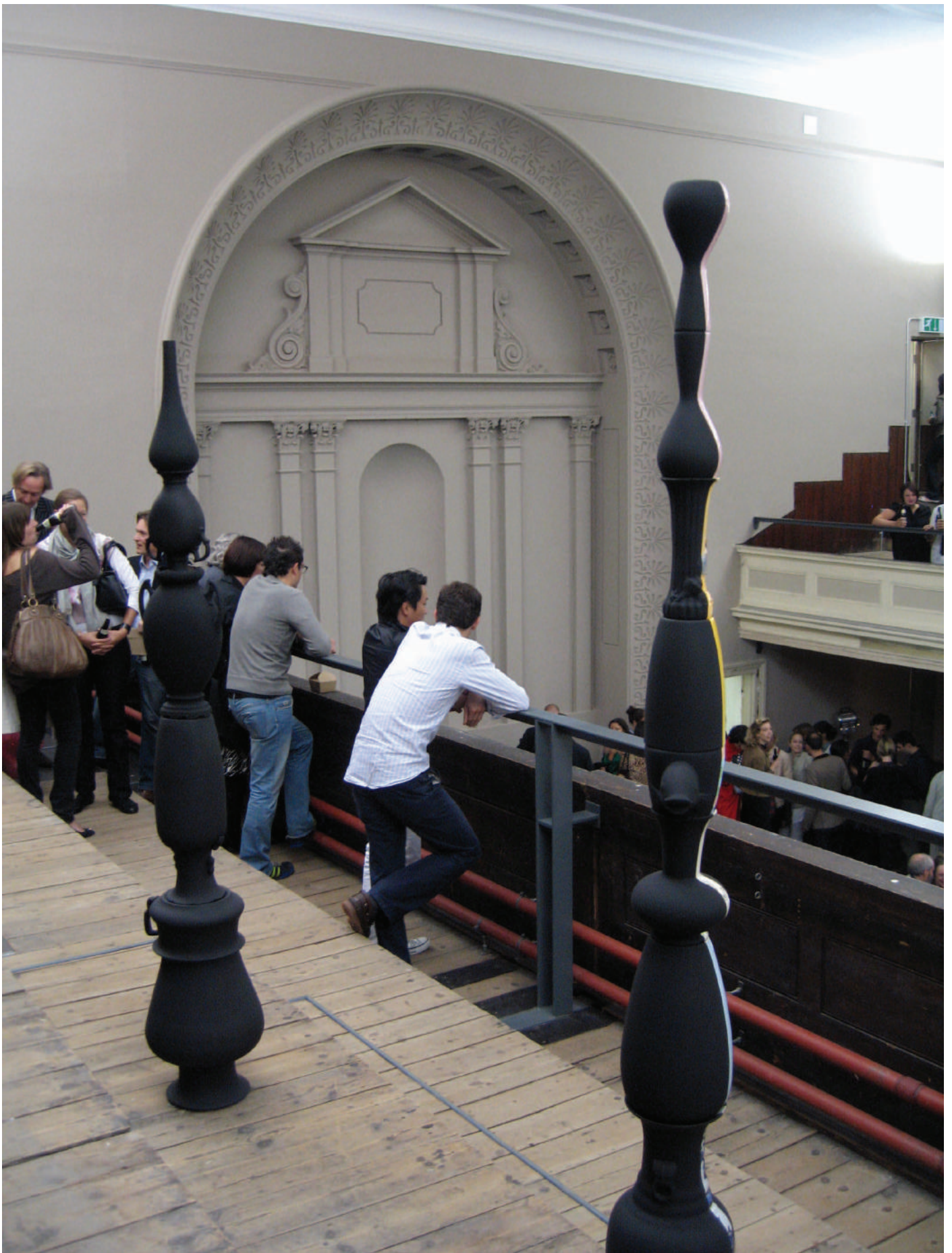
The refurbished altar and decorative ceiling roses.



The main gallery with sculpture installation



The main gallery at ground floor with alcoves for artworks.



Main gallery with its new decorations, minimal handrail & installed sculpture works



The main gallery with its new decorations, minimal handrail & installed sculpture works



The refurbished altar with sculpture works





In the middle gallery with retained original features



The side galleries from the main gallery



The main corridor as additional hanging space & unfinished - 'found space'





