

Discourse Dilemma

Should architects provide a duty of care to the client's requirements, if it means compromising their creativity and integrity within the discourse of Architecture?



Fig. 1. *Pimlico Secondary School* (2018)

Discourse Dilemma

Should architects provide a duty of care to the client's requirements, if it means compromising their creativity and integrity within the discourse of Architecture?

An analysis of Pimlico School and Pimlico Academy, considering Principle 2.5 of the RIBA's Code of Professional Conduct and Code 5 the ARB's Standards of Professional Conduct.

RIBA 2.5 Members are expected to use their best endeavours to meet the client's agreed time, cost and quality requirements for the project. (RIBA, 2005:5)

ARB 5 Consider the wider impact of your work (ARB, 2017:2)

Discourse Dilemma

Should architects provide a duty of care to the client's requirements, if it means compromising their creativity and integrity within the discourse of Architecture?

An analysis of Pimlico School and Pimlico Academy, considering Principle 2.5 of the RIBA's Code of Professional Conduct and Code 5 the ARB's Standards of Professional Conduct.

Contents:

Client vs. Creativity	4
An introduction	
Pimlico School - "A Sorry Saga"	7
Architectural Case Study	
A 'Compromise' is an Excuse	11
Sandal Magna Primary - A Comparative Case Study	
Conclusion	13
Appendices	14
List of Illustrations	21
Bibliography	22

Client vs. Creativity

An Introduction to a Dilemma

As with most accredited professionals, architects are required to follow strict sets of conduct guidelines. Most British architects are both officially accredited by the ARB, the official registration board and regulator for qualified architects, and are registered members of the RIBA, a global professional membership body and charity. Codes of Conduct are necessary rules to ensure integrity and a certain quality of service within the profession. These codes often relate to architect-client interactions, but also include rules on how architects must treat their employees, and other professionals, and the Architect's role within Architecture. However, in a profession that has two dominant representational bodies – each with their own Code of Conduct – issues of contradicting codes may arise.

Code 5 of the ARB's Standard of Professional Conduct states that architects must “consider the wider impact of [their] work” (ARB, 2017:2). Where this code asks architects to use their wider knowledge to advise the client, Principle 2.5 of the RIBA's Code of Professional Conduct, can be seen to stand in conflict. The principle states that “members are expected to use their best endeavours to meet the client's... requirements” (RIBA, 2005:5). Considering both codes in juxtaposition, we can draw a simple conclusion that at times it may not be possible to abide by both codes simultaneously, as they both involve two different parties cooperating; the architect and client. Often, there are developments in which the client has a very specific set of requirements, which the architect may not be able to persuade them against. Where ARB's Code 5 is imperative to architectural discourse, we must acknowledge foremost that in most cases architectural design is a business, and that if the client's requirements are legal, it is part of the ideology of a professional service, that the client receives what they asked for.

In this essay, I will be analysing the impact of the ARB's Code 5 and the RIBA's Principle 2.5, individually and in relation to each other, and questioning whether an architect may be able to abide by both codes consistently. I will be using the demolished John Bancroft's Pimlico Secondary School, and its replacement, Pimlico Academy by ArchitecturePLB as structural references in the deliberation of the two codes. The two buildings shared the same site, client and consumer; however, Bancroft's design aligned greatly with the ARB's Code 5, while ArchitecturePLB were guided heavily by RIBA's Principle 2.5.

As a student of Architecture, I am inclined to believe – no matter how naïve it may seem – that the compromise of creativity and integrity within architectural discourse should be as limited as possible. Qualified architects are not just designers, they are educators, artists, historians and advocates in the wider discourse of human evolution. Man-made structures date back to 10,000 B.C, and we as Architects and students of Architecture seek to preserve and build (figuratively and physically) on that history. Buildings are not simply 'static objects' and “To consider [one as so] would be like gazing endlessly at a gull, high in the sky, without being able ever to capture how it moves” (Latour and Yaneva, 2008:82).

It is acknowledged that often the client isn't aware of the impact of certain design choices, whether physical or cultural, and it is the role of the Architect to

be an educated advisor; this is the basis of the ARB's Code 5. However, when considering the role of the Architect in the RIBA's Principle 2.5, they are no longer an advisor, but rather a tool for the client's will.

The role of the Architect over the past century has been diluted and distorted, causing confusion as to what clients can and should expect of an architect. Even architects often have difficulty defining their roles, as they are constantly bombarded with different standards and principles that they must follow from multiple factions. It is for the benefit of Architecture, as a discourse, for the standards to be reinstated by one body only, to allow for greater client and architect clarity. Although it is understandable as to why the RIBA has its own set of Codes of Professional Conduct – as it is a membership body – there should be more promotion of the ARB's Standards of Professional Conduct as the main standard to follow. Unlike the RIBA, the ARB is the official accreditation board for architects; all practicing architects in the U.K. must be ARB accredited, however they don't necessarily have to be RIBA members.

Architects should be able to argue for a better design; one that would contribute to the landscape of Architecture, if it fits the client's facility and cost desires. Architects have become increasingly complacent in designing 'desperately static' (Latour and Yaneva, 2008:80) buildings, in order not to question the client. This cliched ideology that 'the customer is always right' is causing a rash of plain and ugly buildings to be built, and this issue is one for architects to resolve. A defining difference between the role of an architect and a draftsman is the ability of architects to design different options for the same brief. The Architect is the creator and is therefore able to produce a structure that is at least somewhat stylistic, and should have the skills to do this, no matter how small the budget the client has issued.

As previously mentioned, the stance that architects should not compromise may be deemed as naïve and idealistic. The present practice of architecture is as a business venture; in layman's terms it is a design service offered for a fee. Consequently, the Architect is an employable skill, and by the nature of employment, the employer is the one to set out the guidelines (the brief). Integrity in employment requires completing the work given to the standard required in the time frame assigned. Architects have often been judged for boring or ugly designs, and although yes, the blame is somewhat shared by the architect, we cannot discount the choices of the client in this matter. Sometimes a client wants a plain building, and as they control the capital it is also viable that they control the design.

Leading from this, not every building has to take part in a greater discourse, neither does every building have to be artistic. At times it is perfectly acceptable for some forms of architecture to be valued as a structural space intended for use rather than for how it looks. Architects are not engineers nor are they artists, they are somewhere in the grey middle and as such should be allowed to produce simple work, if that is what the client has specified. Architecture is a business and the risk of alienating clients because of ideological differences based on design could affect architects more than designing a few simple buildings. Fast turnover is a sharp business model; plain designs require less time spent on a project. Not only does this reflect well regarding client-architect relationships – as clients prefer speed – it is also more cost effective for the architect if the work fees have already been agreed upon as a total sum.

New and smaller practices often don't have a large enough clientele to be

able to push for designs that oppose the clients' requirements, and it is unreasonable to suppose they should do so when architectural Codes of Conduct expect them to value the client above all. This is not only referring to the RIBA's Code of Professional Conduct, but also the ARB's Standard of Professional Conduct. ARB's Code 6.2 states that "[Architects] should carry out professional work without undue delay... in accordance with any... limits agreed with your client" (ARB, 2017:7) which is similar to the RIBA's Principle 2.5. Therefore, it not only is the case that different Codes of Conduct by different professional bodies are contradictory, but also individual Codes of Conduct are self-contradictory. When issues such as this are at the forefront of the practice of Architecture, it is reasonable for an architect to choose to abide by the principles that will generate greater business for themselves, no matter how much they compromise in creativity.

Pimlico School - “A Sorry Saga” (Harwood, 2011)

Architectural Case Study

The issue of integrity within architectural discourse is not only one for new developments, but also for the demotion and replacement of high-profile architectural buildings. It brings into question whether architects have a duty of care solely for their own creations, or also for the preservation of someone else's design.

Completed in 1970, Pimlico Secondary School, by the architect John Bancroft, was a key example of British brutalism. The concrete and glass structure, which seemed to grow out of the site in which it sat (see Appendix A), was a continuous point of debate within the architectural and local community. It was funded by the Greater London Council and later demolished by a different faction of government, the Westminster City Council. In 2010, a new – and very different – school building, designed by ArchitecturePLB, replaced the ‘concrete submarine’.

The original building, “appeared to grow out of the ground, with paving and walls of the same concrete as the building itself. The elevations resembled a long sideboard with the drawers variously pulled out, with angled windows lighting the exceptionally deep plan. Features included high-class facilities for art, music and drama ... and a swimming pool” (Harwood, 2011). As a former student of Pimlico School, I can attest to the large amount of facilities that the school building provided its students (see Appendix B-E). There were different ‘wings’ for different subjects (see Appendix F-H), each year group had its own lunch room, and the arts specialist facilities were incredibly large and well suited for their use. The building was designed to be a space for children, and it felt like it.



Fig. 2. *Author Hiding in Column in Pimlico School (2009)*

“[Pimlico School was] a building of presence and humanity and its architectural success is based upon its social organisation, circulation and structure which make the school an important architectural landmark” (Ringshall, 1983:113). It was a playful building with hidden features, large open social spaces, and hidden spots for the individual (see Fig. 2). Pimlico Secondary School was an innovative school building, right down to the design of the hallways. The large concourse, which spanned from one side of the site to the other, ensured that the flow of student traffic between lessons would not cause issues of congestion (see Fig. 3 on page 8). There was a large amount of uproar from the architectural community when the decision was made to replace the structure entirely. With several prominent architects, including the building's own architect Bancroft, calling for the concrete structure to be listed. However, this was not achieved

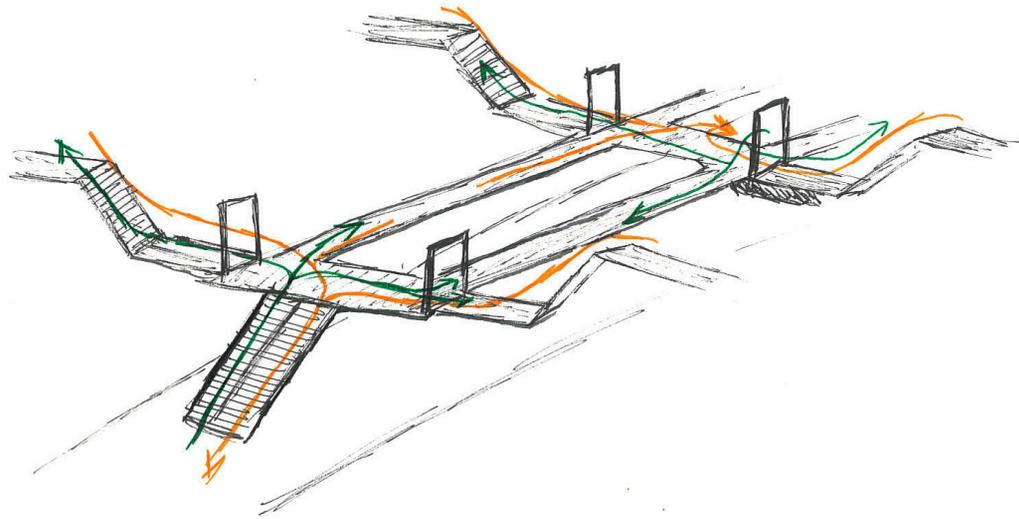


Fig. 3. *Sketch of Hallway Flow in Pimlico School from Memory*, by Author (2019)

due to a citation that the building was not fit for purpose, as the excessive glass caused a greenhouse effect in the summer and that the roof leaked throughout the winter. It was decided that renovations would cost too much and would need constant maintenance, and that the replacement of the entire building would be more financially feasible. ArchitecturePLB was then hired to create a new sustainable building, which was to be built without the need to close the school during its construction phase.

“One of the great school buildings in the UK was replaced with a perfectly bland PFI box, all rendered white facades and quiet unobtrusive windows; Pimlico School, inevitably, gave way to Pimlico Academy” (The Modern School, 2014). The debate revolving around Pimlico School carries on today, even though the old building does not. The notion that architects must protect their integrity when involving themselves in architectural discourse, is reflected here as many question whether ArchitecturePLB was able to either retain part of the building or design in the new building, and whether they chose not to do so due to the clients wishes. “A defective society would demolish a building like this” (Bancroft, 2008) exclaimed the original architect regarding the demolition of the old building.

‘Bland’ is a word often used to describe the new Academy building, and I would even acknowledge using the word to describe it myself. I was a student at Pimlico from 2006 to 2013, I was there when the old building still stood; was there for the entirety of the demolition and construction process; and was even a student for 3 years in the completed new building; and now as a student of Architecture, I can retrospectively recall both buildings and now have the skills to judge them both through an architectural lens. The new building has very few features which define it as being a school for teenagers, let alone a School for the Arts. The previous design was very aware of the specialisms that took place in the school, and the same cannot be said of its replacement. “The old

school had more art, D.T, music and drama rooms. This new building could just be any other school... all the specialist rooms are on one side of the building, kind of seems like a tacked-on after-thought." (Hankins, 2018/see Appendix I) (see Fig. 4)

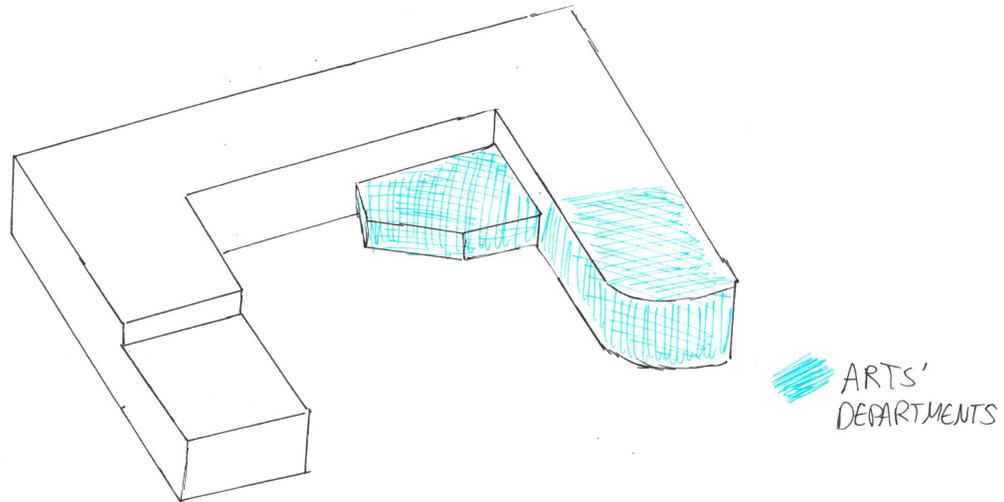


Fig. 4. Diagrammatic Sketch showing the location of the Arts Departments at Pimlico Academy, by Author (2019)

The current design is in no way self-aware, or historically aware. The design by ArchitecturePLB has completely eradicated any presence of the old building; erasing such an integral part of London history and British architecture. The duty of care here has clearly been given to the client and RIBA's Principle 2.5, rather than to the wider impact of the design and the ARB's Code 5.

Although it was the local authority's decision to demolish the old building, it can be argued that based on the ARB's Code 5, the architects at ArchitecturePLB had a duty to persuade the council for a design that either aligned with or reflected the original construction. The only element of design that suggests that they took the old building into consideration is the horse-shoe plan of the building, and this seems to only have been developed to allow the old building to continue running in the process of the new building's construction.

The different Codes of Conduct are not ordered by weight of importance, neither are they claimed to all be equally important. Although someone with an interest in architecture – such as myself – can be of the opinion that the ARB's Code 5 should be more important than the ARB's Code 6.2 or the RIBA's Principle 2.5, it is all completely subjective. A client would more likely argue that the codes dealing with client-architect relationships hold greater value in the field. Taking this into consideration, it is the architect's right to decide which codes they deem most important in relation to a specific project.

In the case of Pimlico Academy, we must consider the brief given to the architects. "The council made the decision that the future requirements of the school could only be met through redevelopment due to the existing classrooms [being] inflexible spaces... The new library has been designed as a 'dual purpose' library, serving both the public and the Academy... The

Academy itself is arranged around a new courtyard... the original school had to remain in operation on the site during its redevelopment, which created a very complex phased build and decant strategy" (ArchitecturePLB, 2013) (see Fig. 5).

The brief for this development was more programme driven than design driven, and usually that is not an issue in architecture projects. This was very much the client's choice, with the firm going through a few iterations of design before deciding on the final built structure; "some of the design they really wanted was forced out by the client, like you can see it on the drawing notes" (Anonymous, 2018/see Appendix J). Sometimes, as much as an architect would prefer to keep their original designs, it is easy to see why they would diverge from this for financial reasons. ArchitecturePLB specialises in educational facilities and needs to be able to be re-hired by local governments for such projects, which might not have happened if they were forceful with a design; survival over style. Pimlico Academy also suffers from an architecturally-loud predecessor, and as such there would have been discussion around the new design. The original Pimlico School was always subject to controversy, with the local community being thoroughly opposed to the building, as its design deviated greatly from the architectural styles of the Victorian terraced houses that occupy a great part of the area. "[The new building is] cleaner. The old building was... how can I put it kindly... not so suited to the area. I appreciate artistic liberty; however, it was just mis-shapen concrete" (Al Ayoubi, 2018/see Appendix K). It may have been a conscious decision by the client, and consequently the architects, to keep the new building simple (see Appendix L-N) to allow for minimal backlash from the surrounding community. In addition to this, the current backlash over the simplistic design has only occurred because the previous building existed. If the site did not have the history attached to it, there would not have been such a large retaliation against the new design; bringing back into question whether architects have a duty of care to other architects' work. Pimlico School was to be demolished whether ArchitecturePLB designed the new building or not – some might argue with all the different conduct codes, building regulations, and legislation architects must balance when taking part in a project, it is too much to also expect them to consider something that no longer exists.

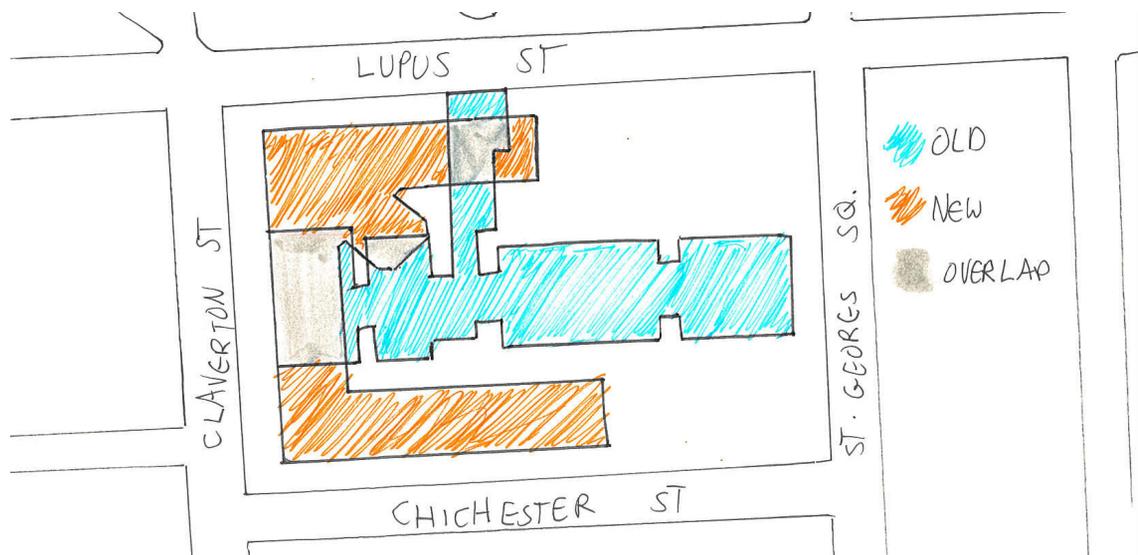


Fig. 5. Diagrammatic Sketch showing the Old and New School in Plan in Relation to Each Other, By Author (2019)

A 'Compromise' is an Excuse

Sandal Magna Primary School: a Comparative Case Study

"The school wasn't designed for the children... they were trying to appeal to others in the community... It wasn't built to inspire children and is more of a space to just put them. The sports facilities are highly rented out, and there is a noticeable public feeling to it" (Hankins, 2018/see Appendix I).

As much as it is important for architects to abide by the Codes of Conduct there is no excuse for bad design. Architects are often referred to as a 'consultant', with the educational background to offer significant advice to client. It is up to the architect how much counsel they give. In the case of Pimlico Academy, it can be said that the architects were bound by the client's cost and design requirements. A common theme emerged from the multiple interviews conducted; the old Pimlico School building was far too experimental in its design and that the local community – and therefore local government – wanted a building that was less controversial. It has been argued that ArchitecturePLB could have achieved both, without compromising either the client's will or their creativity, if they exploited their own skills as architects.

Sandal Magna Primary School (see Fig. 6) by Sarah Wigglesworth Architects is a key example when referring to an educational facility design that did not compromise. "Sandal Magna Primary School... built [also] using BSF funds... works out to roughly £1,742 per m², compared to Pimlico Academy's approximately £2,654 per m². Good architecture need not be expensive." (The Modern School, 2014) Paid for using the same government funds, SW Architects were able to achieve a beautiful design (see Appendix O-Q) for just over half the cost. The design was not only cost effective, but SW Architects designed a structure that was well suited to its context by replicating the linear terraced form of the neighbouring streets. Another of the key issues established by SW Architects was the need to "maintain a sense of history and memory (The bell from the old school building now hangs in a new bell tower in the centre of the site)" (Frearson, 2011). This small design element proves that a superceding structure can pay homage to its predecessor without necessarily replicating the design. Throughout the old Pimlico School building there were murals painted on the walls of each subject space, produced by the students. A simple decision to retain some parts of



Fig. 6. Sandal Magna Primary School w/ view of the New Bell Tower (2011)

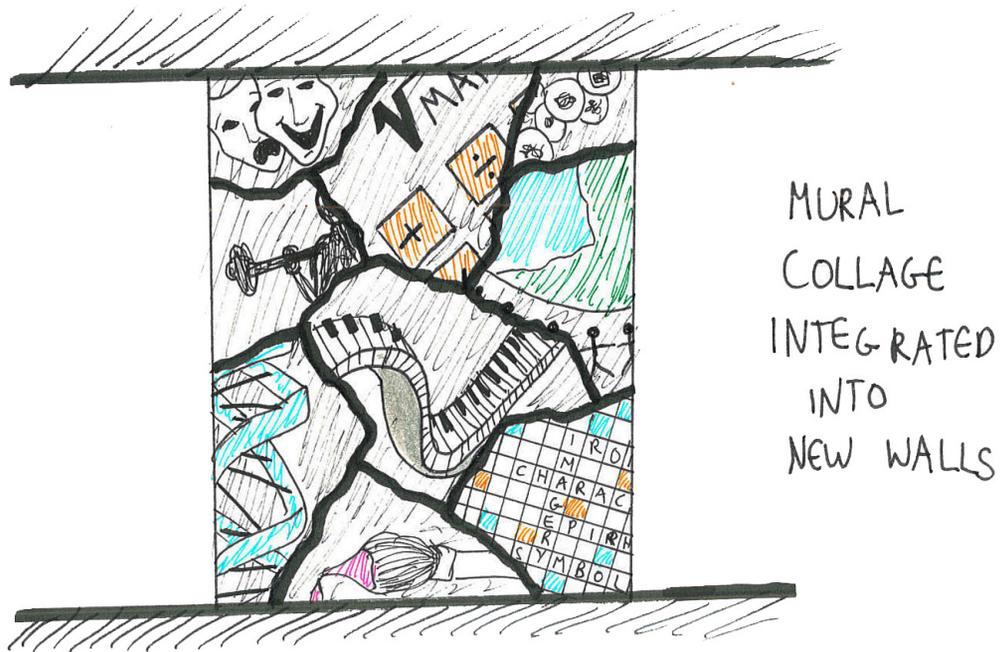
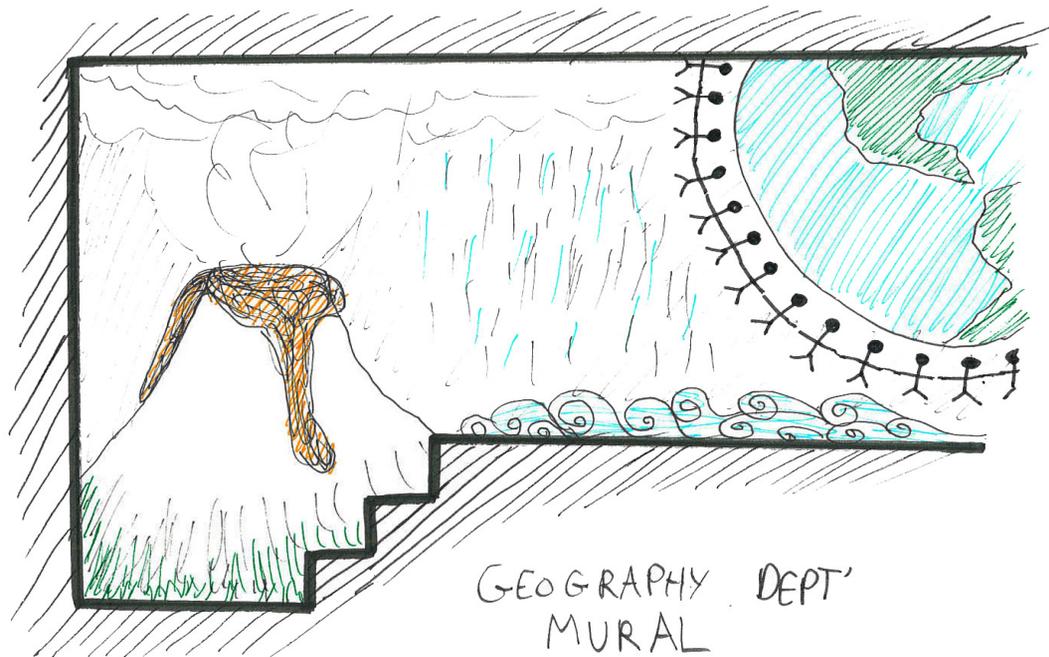


Fig. 7. Geography Department Mural in Pimlico School from *Memory and Diagram Possible Use*, by Author (2019)

these walls and create a collaged wall with them (see Fig. 7), would have shown greater architectural integrity. The compromise of creativity here, although it can be justified to a small extent, can therefore be viewed as an excuse to not cooperate with the architectural discourse which surrounds the site.

Conclusion

The contradictory nature of the Codes of Conduct produced by the ARB and RIBA, give architects a choice as to what they deem worthier of their duty of care. Often resulting in a compromise between client and creativity. Often this is due to architects needing to retain clients and improve their businesses' foot-hold in the practice of Architecture. From a business stand-point this is sound business plan, which is likely to generate ongoing income.

The same cannot be said when viewing the issue through an architectural lens. When dealing with a design's interaction within the greater discourse of Architecture, it is the duty of the Architect to note the effects of their design.

"As the demolition of the Pimlico School [...] clearly signalize[s], moves to preserve [brutalism's] architectural heritage are highly controversial." (Furuto, 2012) Where architects cannot control what the government chooses to demolish, they can control what replaces key pieces of architectural history. In the case of Pimlico Academy, when correlating it to designs such as the Sandal Magna Primary School, it is easy to see that large compromises to the design were made on the client's behalf.

As mentioned previously, Pimlico Academy was to be bound to its predecessor no matter what the design was to be – and although it can be deemed unfair to the architects of the new building – it is part of the role of the Architect to interact with architecture that is not one's own. The new design highly impacted the local community and discussions within the architectural realm. It is not only that the architects chose to value certain codes (RIBA Principle 2.5) above others, they chose to ignore the repercussion of their design; in turn ignoring Code 5 of the ARB's Standard of Professional Conduct.

It is therefore reasonable to claim that when a project directly affects the discourse of Architecture and its history, compromise should only be an option in rare circumstances. Architects should have the tools, mentally and physically to produce good, cost effective designs that acknowledge the wider impact of the development. As architects are bound to codes of conduct – and as the ones currently in place are often the cause of such dilemmas – it may be useful to reassess the weight of different codes in relation to each other, to allow more clarity for the architects and clients when it comes to allocating efforts of care.

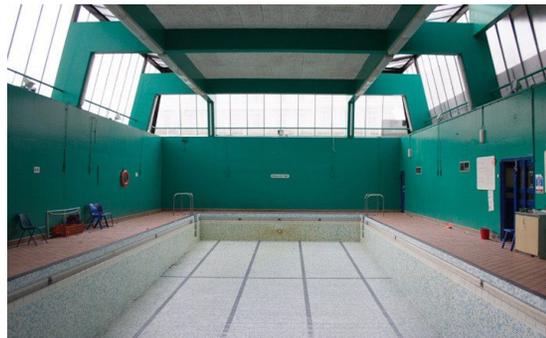
Appendices

Appendix A



Appendix A. *Pimlico School*, 1972

Appendix B, C, D, E



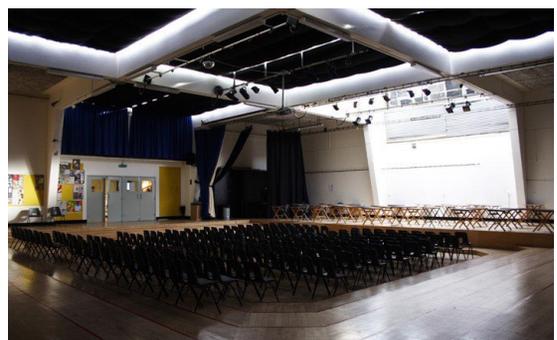
Appendix B. *Pimlico School Swimming Pool*, Unknown



Appendix C. *Pimlico School Exterior*, Unknown

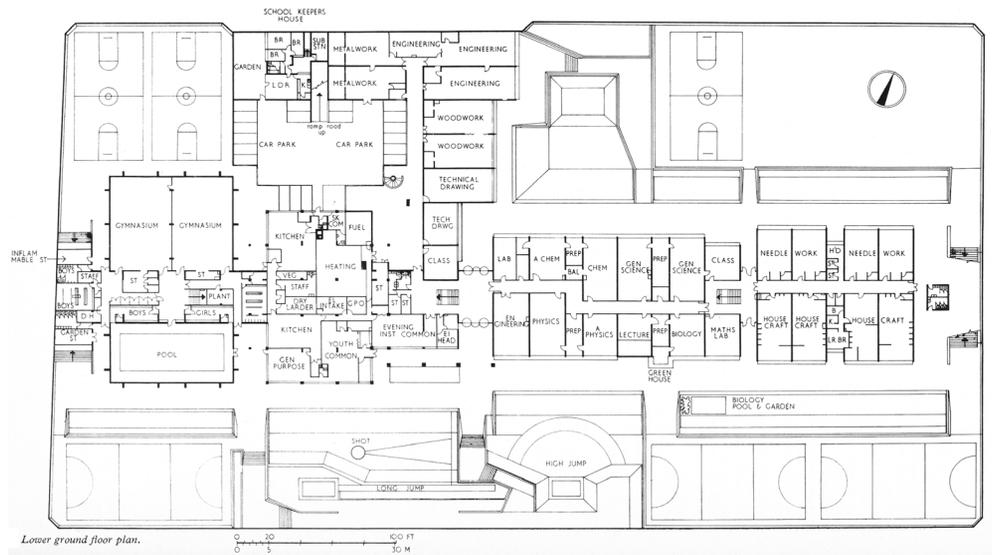


Appendix D. *Pimlico School Concourse*, Unknown

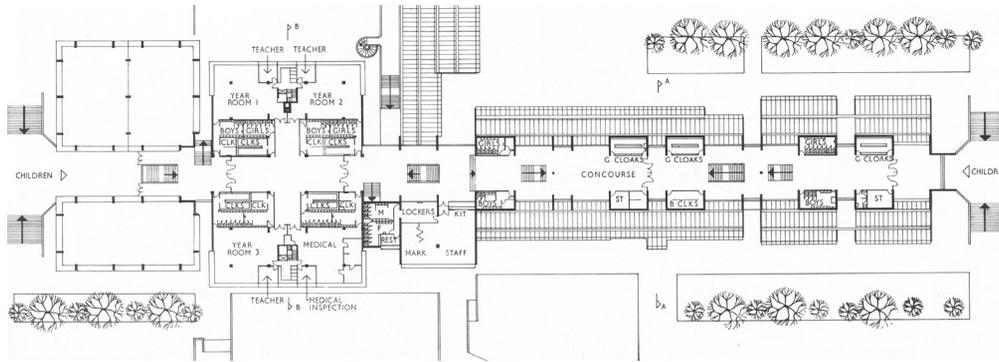


Appendix E. *Pimlico School Assembly Hall*, Unknown

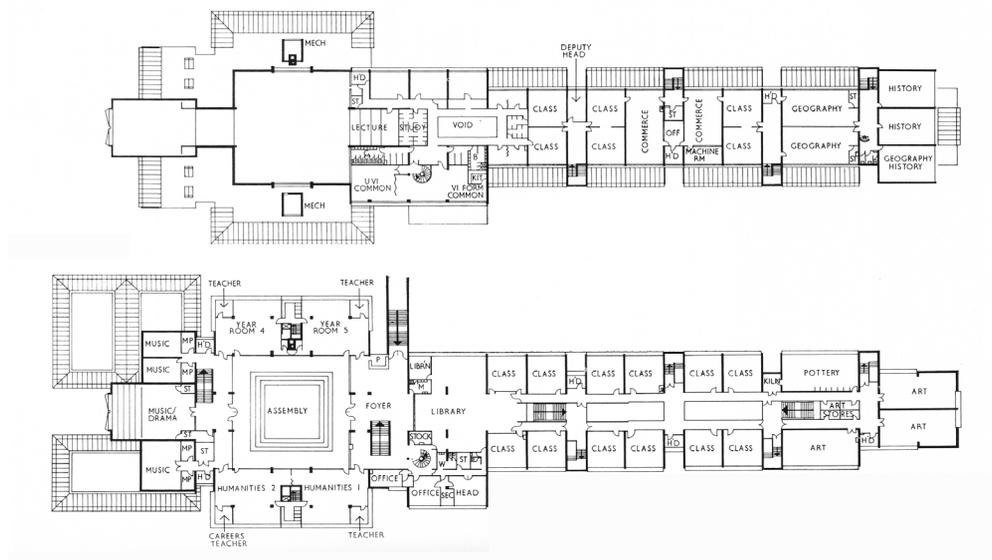
Appendix F, G, H



Appendix F. Lower Ground Floor Plan, 1970



Appendix G. Ground Floor Plan, 1970



Appendix H. First and Second Floor Plan, 1970

Appendix I

Face to Face Interview - 8th December 2018

H: Hosn Houssami; Author

M: Mathilda Hankins; Former Student and Teaching Assistant at Pimlico Academy

H: Can you please state your name, profession and relation to Pimlico school/academy?

M: Hi my name is Mathilda Hankins I am a teaching assistant at Pimlico Academy, and I used to be a student there from 2006 to 2013.

H: So you were there when the old building was; what are your feelings about the old building?

M: I liked it because it was different to everything else, and it was somewhere I was quite proud to go to school because of its history. It was quite confusing to navigate and easy to get lost but it was a fun place to be; with its interconnecting rooms. It wasn't completely practical. Our maths class used to leak every winter. It wasn't practical, but I liked it.

H: So, you mentioned it was confusing to navigate?

M: Yes, it was, but that was mostly because the naming of the rooms more of the layout of the building. Like after a week you could figure it out easily.

H: Do you think it was a large enough space for the number of students in the building?

M: Yes, I do. That was a point of conflict when it came to decide whether they should demolish the building, was the classrooms being too small. But they were the perfect size for 25 children class, which I personally think is better than having 30 children to a class.

H: So in your current teaching experience – the smaller classrooms are better?

M: It worked well enough, especially when you consider that in the old building there was more playground space. Like now, especially with the addition of the Primary School, they seem to have lost useable space. There's no space for the kids to hang out anymore, so a lot of the younger kids will go to class early and hang out in the corridor. Before there were more social spaces.

H: And your opinion on the new building?

M: I don't like it. It's very bland and boring, and all the classes are identical. The other day I came up on staircase thinking I was on one side of the building and ended up near the wrong classrooms. The only staircase that is clear is the atrium staircase. And the rooms are still labelled weirdly. That was the biggest directional issue in the old building, and it hasn't been solved in this new one, and it's worse in this building as the corridors are all identical in this building. I get lost for the complete opposite reason to the old building; where the old building was complicated, the new building is too bland.

To be continued on following page.

Appendix I. Interview w/ Mathilda Hankins, 2018

Appendix I Continued.

H: One point that keeps arising is that if you were to remove the furnishing from the new building, the average person would not be able to tell that it was designed to be a school. What are your thoughts on this?

M: Certain things mark it as a school; all the rooms are the same size, and institutional carpet. The management try to make it look more like a school, like putting student's art work up and displays, but there's only so much that can be done.

H: Following from the art point, Pimlico was and remains an Arts specialist school. Do you think in comparison to the old school, is the new school fit for its specialist purpose?

M: The old school had more art, D.T, music and drama rooms. This new building could just be any other school. As it stands unless a person is a specialist student or teacher, they don't really go to that side of the building. There are more miscellaneous-use rooms than there are art rooms. All the specialist rooms are on one side of the building, kind of seems like a tacked-on after-thought.

H: In the older building there were a lot of facilities and classrooms. The site has not changed in terms of land area. Do you think the new building has retained the quantity of facilities?

M: I think one of the things that takes up space is the atrium, which doesn't really go anywhere other than the canteen. They aren't multi-purpose spaces, whereas in the old building lunch rooms were also year rooms and class rooms. There were several lunch rooms in the old building, and now there's only one which doesn't hold many students at all.

H: Advocates for the old building have stated it would have been better to refurbish the old building, rather than build the new one. Would you think that would have been a good idea?

M: I think we've lost a lot; in usable space, culture and history. No one is proud to go to school or work in this building. My co-teaching assistant didn't even realise there was an old building, and even she hates this new building. I understand it would have cost a lot to refurbish it, and it would need constant maintenance, but there was a cultural value to it.

H: There is also the argument that the council wanted a building that would also work as a multi-use commercial building to rent out, such as the football pitch, and classrooms on weekends. Do you think that's true based on your interactions with the building?

M: I do, even at the time of them discussing demolishing the old building there was that sense. It felt like the schools wasn't designed for the children. It feels like they were trying to appeal to others in the community rather than the children. It wasn't built to inspire children and is more of a space to just put them. The sports facilities are highly rented out, and there is a noticeable public feeling to it. There is a separate entrance to it and signs for the sports members.

H: So the final question: do you think the new building alone, without its history contributes to architectural discourse?

To be continued on following page.

Appendix I Continued.

M: No. It's a boring building. There's nothing remotely interesting about it. The new primary school domino structure is interesting but that's a very new addition and was not a part of the original design. And I guess the assembly hall, it's a big weird shape that extends from the building, but its use is limited. It doesn't feel organic. It feels tacked on much like the arts department.

H: Thank you so much for your time and your opinions.

Appendix I. *Interview w/ Mathilda Hankins, 2018*

Appendix J

Phone Interview - 30th November 2018

H: Hosn Houssami; Author

A: Anonymous; Part 2 Architectural Assistant at ArchitecturePLB (asked for name to be revoked as to not be held legally accountable)

H: Can you please state your name, profession and relation to Pimlico school/academy?

A: I'm *****. I've recently joined ArchitecturePLB as a Part 2 architectural assistant. They designed the new building.

H: So, you haven't directly worked on Pimlico Academy?

A: No, I do know about it though from my colleagues.

H: Can I asked what they've told you?

A: Yes sure. Honestly, I know a lot about the design, I've seen the drawings, but they rarely talk about anything else to do with it.

H: They as in the architects?

A: Yes. I get the sense that something wasn't too great there.

H: What do you mean?

A: Like I know some of the design they really wanted was forced out by the client, like you can see it on the drawing notes.

H: Can you give me any more details?

A: Sorry I wish I could, but I don't want to make assumptions.

H: What you've given me is great, thank you for your time.

Appendix J. *Interview w/ Anonymous, 2018*

Appendix K

Face to Face Interview - 9th December 2018

H: Hosn Houssami; Author

S: Sarah Al Ayoubi; Local resident living opposite Pimlico Academy

H: Can you please state your name, profession and relation to Pimlico school/academy?

S: I am Sarah Al Ayoubi, I am a photographer, and I've lived opposite of Pimlico Academy for 10 years.

H: And what do you think of the new building compared to the old building?

S: It's cleaner. The old building was... how can I put it kindly... not so suited to the area. I appreciate artistic liberty; however it was just mis-shapen concrete.

H: Have you been inside either building?

S: I've used the newer public library which is nice and bright, also an improvement to the old Pimlico Library.

Appendix K. *Interview w/ Sarah Al Ayoubi, 2018*

Appendix L, M, N



Appendix L. *Pimlico Academy, 2019*



Appendix M. *Pimlico Academy Playground Perspective, 2019*



Appendix N. *Pimlico Centre; Library and Adult Learning Centre, 2019*

Appendix O, P, Q



Appendix O. *Sandal Magna School*, 2011



Appendix P. *Sandal Magna School*, 2011



Appendix Q. *Sandal Magna School*, 2011

List of Illustrations

Figures In Text:

- Figure 1. Go Compare (2018) *Pimlico Secondary School* [Multi-media sketch; angled exterior view of building] At: <https://archinect.com/news/article/150070608/lost-uk-brutalist-buildings-honored-through-illustrations> (Accessed on 27th November 2018)
- Figure 2. Huang, A (2009) *Author Hiding in Column from Teachers in Pimlico School* [photograph] In possession of: The author: London
- Figure 3. The Author: Houssami, H (2019) *Sketch of Hallway Flow in Pimlico School from Memory* [sketch] In possession of: The author: London
- Figure 4. The Author: Houssami, H (2019) *Diagrammatic Sketch showing the location of the Arts Departments at Pimlico Academy* [sketch] In possession of: The author: London
- Figure 5. The Author: Houssami, H (2019) *Diagrammatic Sketch showing the Old and New School in Plan in Relation to Each Other* [sketch] In possession of: The author: London
- Figure 6. Sarah Wigglesworth Architects (2011) *Sandal Magna Primary School w/ view of the New Bell Tower* [photograph] At: <https://www.slideshare.net/16zer07/sandal-magna-community-primary-school> (Accessed on 28th December 2018)
- Figure 7. The Author: Houssami, H (2019) *Geography Department Mural in Pimlico School from Memory and Diagram Possible Use* [sketch] In possession of: The author: London

Illustrations in Appendices:

- Appendix A. Maxwell, R (1972) *Pimlico School* [photograph] At: https://www.archdaily.com/224525/brutalism-architecture-of-everyday-culture-poetry-and-theory-symposium/10_bancroft_pimlico011 (Accessed on 25th December 2018)
- Appendix B, C, D, E. Stathaki, A (unknown) *Pimlico Secondary School* [Set of Photographs] At: <http://architectuul.com/architecture/pimlico-school> (Accessed on 23rd November 2018)
- Appendix F, G, H. Bancroft, J. (1970) *Pimlico Secondary School* [Set of Architectural Plans - Drawings] At: <https://www.ajbuildingslibrary.co.uk/projects/display/id/2698> (Accessed on 3rd January 2019)
- Appendix L, M, N. The Author: Houssami, H (2019) *Pimlico Academy* [Set of Photographs] In possession of: The author: London
- Appendix O, P, Q. Sarah Wigglesworth Architects (2011) *Sandal Magna School* [Set of Photographs] At: <https://www.dezeen.com/2011/07/22/sandal-magna-community-primary-school-by-sarah-wigglesworth-architects/> (Accessed on 28th December 2018)

Bibliography

References:

- ARB (2017) 'The Architects Code: Standard of Professional Conduct and Practice' At: <http://www.arb.org.uk/wp-content/uploads/2016/05/Architects-Code-2017.pdf> (Accessed on 15th November 2018)
- *Architect John Bancroft Interview* [Filmed Research Interview] Cordell, T. 'Utopia London' (2008) 1 hour, 5 minutes At: <https://vimeo.com/1564-06497> (Accessed on 5th January 2019)
- ArchitecturePLB (2013) 'Pimlico Academy, Westminster'. At: http://zz30z-2mzyd53jg0qq3hewacs.wpengine.netdna-cdn.com/wp-content/uploads/2013/08/0660_PimlicoAcademy.pdf (Accessed on 8th January 2019)
- Frearson, A (2011) 'Sandal Magna Community Primary School by Sarah Wigglesworth Architects'. In: Dezeen [online] At: <https://www.dezeen.com/2011/07/22/sandal-magna-community-primary-school-by-sarah-wigglesworth-architects/> (Accessed on 4th January 2019)
- Furuto, A. Go Compare (2012) 'Brutalism. Architecture of Everyday Culture, Poetry and Theory'. At: http://www.brutalismus.com/e/?%2Fconcept%2F=&utm_medium=website&utm_source=archdaily.com#theory (Accessed on 21st November 2018)
- Geiser, R; Latour, B; Yaneva, A (2008) 'Explorations in Architecture: Teaching, Design, Research – Give me a Gun and I will Make all Buildings Move: An ANT's View of Architecture', Basel: Birkhäuser
- Harwood, A (2011) 'John Bancroft: Architect whose career was defined by his Brutalist design for Pimlico School'. In: *The Independent* [online] At: <https://www.independent.co.uk/news/obituaries/john-bancroft-architect-whose-career-was-defined-by-his-brutalist-design-for-pimlico-school-2363201.html> (Accessed on 28th December 2018)
- RIBA (2005) 'Codes of Professional Conduct' At: <https://www.architecture.com/-/media/gathercontent/riba-council-elections-2018/additional-documents/codeofprofessionalconductpdfpdf.pdf> (Accessed on 15th November 2018)
- Ringshall, R (1983) 'The Urban School: Buildings for Education in London 1870-1980', London: The Architectural Press
- The Modern School (2014) 'The Demolition of Pimlico School; or: Gove's Business Park Vernacular' [online blog] In: www.wordpress.com At: <https://themodernschool.wordpress.com/2014/10/04/the-demolition-of-pimlico-school-or-goves-business-park-vernacular/> (Accessed on 23rd November 2018)
- Appendix I: Hankins, Mathilda (2018) [Interview by Author, 8th December 2018]
- Appendix J: Anonymous (2018) [Phone Interview by Author, 30th November 2018]
- Appendix K: Al Ayoubi, Sarah (2018) [Interview by Author, 9th December 2018]

Background Reading:

- AJ Buildings Library (Unknown) '*Pimlico School*' [online] At: <https://www.-ajbuildingslibrary.co.uk/projects/display/id/2698> (Accessed on 3rd January 2019)
- AJ Buildings Library (Unknown) '*Sandal Magna School*' [online] At: <https://www.ajbuildingslibrary.co.uk/projects/display/id/1954> (Accessed on 3rd January 2019)
- Callahan, A (2013) '*Pimlico School*' At: <https://themodernschool.wordpress.com/2014/10/04/the-demolition-of-pimlico-school-or-goves-business-park-vernacular/> (Accessed on 23rd November 2018)
- 20 Bedford Way (Unknown) '*Brutalism: Everything You Want to Know But Were Afraid to Ask*'. At: <https://20bedfordway.com/news/guide-to-brutalist-architecture-london/> (Accessed on 28th December 2018)
- Horn, G (2012) '*Sarah Wigglesworth's Wakefield School*'. In: *The Architectural Review* [online] At: <https://www.architectural-review.com/-today/sarah-wigglesworths-wakefield-school/8625712.article> (Accessed on 6th January 2019)