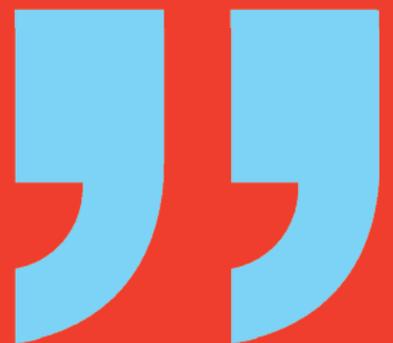


Client Conversations

Insights into successful
project outcomes



RIBA
Plan of
Work
2013



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Foreword

One of the RIBA's objectives is to support the delivery of good buildings and spaces that are sustainable and add value. *Client Conversations* is intended to help clients achieve this goal.

The publication spotlights clients who are achieving the delivery of good buildings and spaces that are sustainable and add value to the communities they serve. It provides guidance from some successful clients to others who may be embarking on new projects. Our aim is to stimulate demand for architecture that delivers economic, social and environmental value.

The clients that appear in this document represent those who understand the importance of properly defining the outcomes they wish to achieve and who recognise their role in design quality.

To better respond to the needs of clients, the RIBA is developing a coherent and effective programme of Client Services. The long-term aim is to provide a strategic and holistic approach across the RIBA and to develop a valued and recognised 'Client Hub', which will make the RIBA a global market leader in client information and services for architecture. The aim is also to create the operational system and resource to deliver a co-ordinated Client Programme, including a variety of client-facing projects and services delivered by the RIBA.

This publication is closely aligned with the RIBA Plan of Work 2013 which has been created, in part, to respond to the importance and value of the decisions made by clients when preparing projects. It is structured around six key topics crucial to successful project delivery:

- Defining project outcomes
- Leading from the start
- Assembling the project team
- Project briefing
- Mitigating risk
- Handover, use and feedback.

I see this publication as the start of a new conversation which the RIBA will pursue to show how architects can fully understand and meet their clients' needs and help them deliver successful building projects.

Angela Brady
RIBA President

About the publication

Introduction

When reviewing the RIBA Plan of Work for its latest edition in 2013, the RIBA was aware that most of the issues and challenges that arise through construction have been experienced and been dealt with, for better or worse, by clients in the past. It seemed logical, therefore, to conduct interviews with a variety of these clients to learn from their experiences and provide a streamlined process to follow for all members of a project team.

This publication gathers together the accumulated knowledge of a range of clients who are prepared to share their experiences in order that other clients may benefit from them. A number of clients provided material for this document – some with significant experience of commissioning buildings and others relatively new to the process. Their experiences are drawn from a wide variety of completed and evaluated schemes, both public and private, to demonstrate best practice. The client contributors are listed at the back of the document in the acknowledgements.

Emerging from these conversations with clients are six 'cross-cutting' topics which run throughout all projects. As well as exploring client experiences around these themes, this document sets out the innovations in the RIBA Plan of Work 2013 which address these important aspects of successful project delivery. Despite their differences in project type and client background, clients' experiences of delivering successful projects have provided insights that are often very similar.

The publication also serves as an aid for architects to assist them in liaising better with clients and to help with the project preparation and briefing process. Additionally, it provides a summary of the services the RIBA can offer clients.

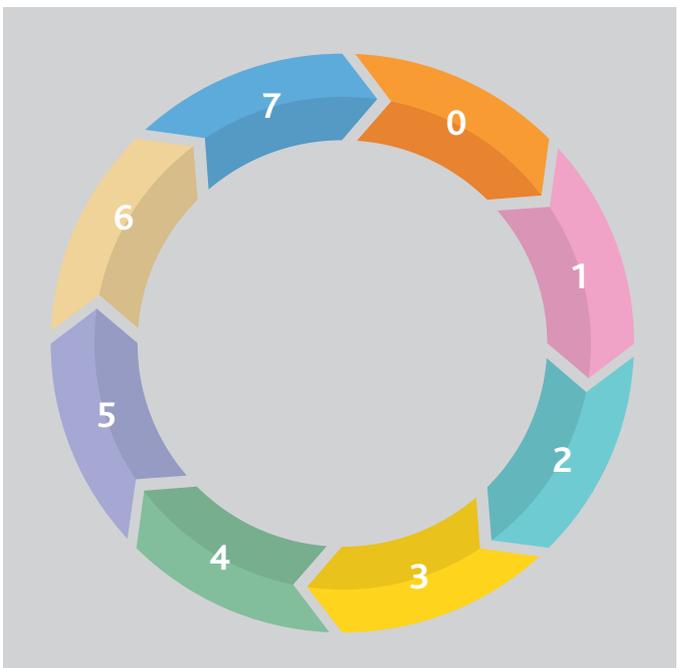
After each of the six issues is discussed and illustrated by client case studies and quotations, short summaries of the lessons learned from the collected knowledge of the clients are provided. These lessons are likely to have universal applications.

The RIBA seeks to reinforce the importance of client decisions and leadership in the project process while also demonstrating the relevance, clarity and flexibility of the RIBA Plan of Work 2013.

Figure 1

RIBA Plan of Work 2013 – Stages

- 0 Strategic Definition
(a new stage in the RIBA Plan of Work 2013)
- 1 Preparation and Brief
- 2 Concept Design
- 3 Developed Design
- 4 Technical Design
- 5 Construction
- 6 Handover and Close Out
- 7 In Use
(a new stage in the RIBA Plan of Work 2013)



The RIBA Plan of Work 2013

Since its conception in 1963, the RIBA Plan of Work has been the definitive model for building design and construction processes in the UK, and has also exerted significant influence internationally. The RIBA Plan of Work framework has been embraced not just by architects but by the broader construction industry, where it is widely understood and used.

The RIBA Plan of Work has continued to evolve in response to changing processes within the construction industry since its launch fifty years ago, but the RIBA has recently decided that a more radical update was required to reflect the challenges of project delivery in the 21st century. The RIBA Plan of Work 2013 has been created in response to a number of emerging issues, including Project Outcomes, intelligent briefing, new handover and post-occupancy services and Building Information Modelling (BIM). Many of these themes align closely with the objectives of the UK Government as set out in its construction strategy.

The RIBA Plan of Work 2013 recognises that the delivery of building projects is increasingly complex. If Project Outcomes are to improve, better briefing processes and clearer definition of the required Project Outcomes will be needed. Importantly, feedback from completed projects must be available to inform subsequent projects. The RIBA Plan of Work 2013 recognises the stages that a building project goes through and promotes the importance of recording and disseminating information about completed projects.

The RIBA Plan of Work 2013 organises the process of briefing, designing, constructing, maintaining, operating and using building projects into a number of key stages. It details the tasks and outputs required at each stage; these may vary or overlap to suit specific project requirements.

Figure 2
Key topics mapped across the stages of the RIBA Plan of Work 2013

Defining project outcomes
Stages 0 and 1



Leading from the start
Stage 0



Assembling the project team
Stage 1



Project briefing
Stages 0, 1 and 2



Mitigating risk
Stages 1, 2, 3, 4 and 5



Handover, use and feedback
Stages 6, 7, and 0



The RIBA Plan of Work 2013:

- acts across the full range of sectors and project sizes;
- provides straightforward mapping for all forms of procurement;
- integrates sustainable design processes;
- maps Building Information Modelling (BIM) processes; and
- provides flexibility around (town) planning procedures.

The task bars contained in the RIBA Plan of Work 2013 include important considerations for clients. For example, the approach to procurement can vary significantly from project to project and the choice of procurement method will be influenced by a range of factors. In order to reflect these various approaches, the RIBA Plan of Work 2013 addresses procurement activity through a separate task bar. This can be adjusted to match the procurement approach – for example, traditional or single stage or two-stage design and build – as well as the associated timing and level of detail upon which tenders will be based. Similarly, programming and town planning activities are dealt with through flexible task bars. The RIBA Plan of Work 2013 is therefore a customisable process map which can be tailored to suit specific project needs.

The main focus of this document lies in supporting clients with the RIBA Plan of Work Stage 0, understanding the key roles in Stage 1, and setting out the benefits of Stage 7. Some activities undertaken and decisions made during the early stages will be influenced by the activities of later stages on previous projects. This is especially so with Stage 7, when project evaluation is undertaken that provides feedback gathered from users and stakeholders in order to identify whether the Project Objectives and Project Outcomes have been achieved and to inform subsequent projects.

The other task bars provide details of key support tasks, sustainability check points, project team information exchanges and UK Government information exchanges (or gateways) for public projects.

A full glossary of terms used in the RIBA Plan of Work 2013 is included on page 21 of this document. Where relevant sections of the RIBA Plan of Work 2013 are described, the defined terms begin with capital letters.

For further information, and to see how the RIBA Plan of Work 2013 deals with the vast differences in projects, a customisable version is available online at: www.ribaplanofwork.com

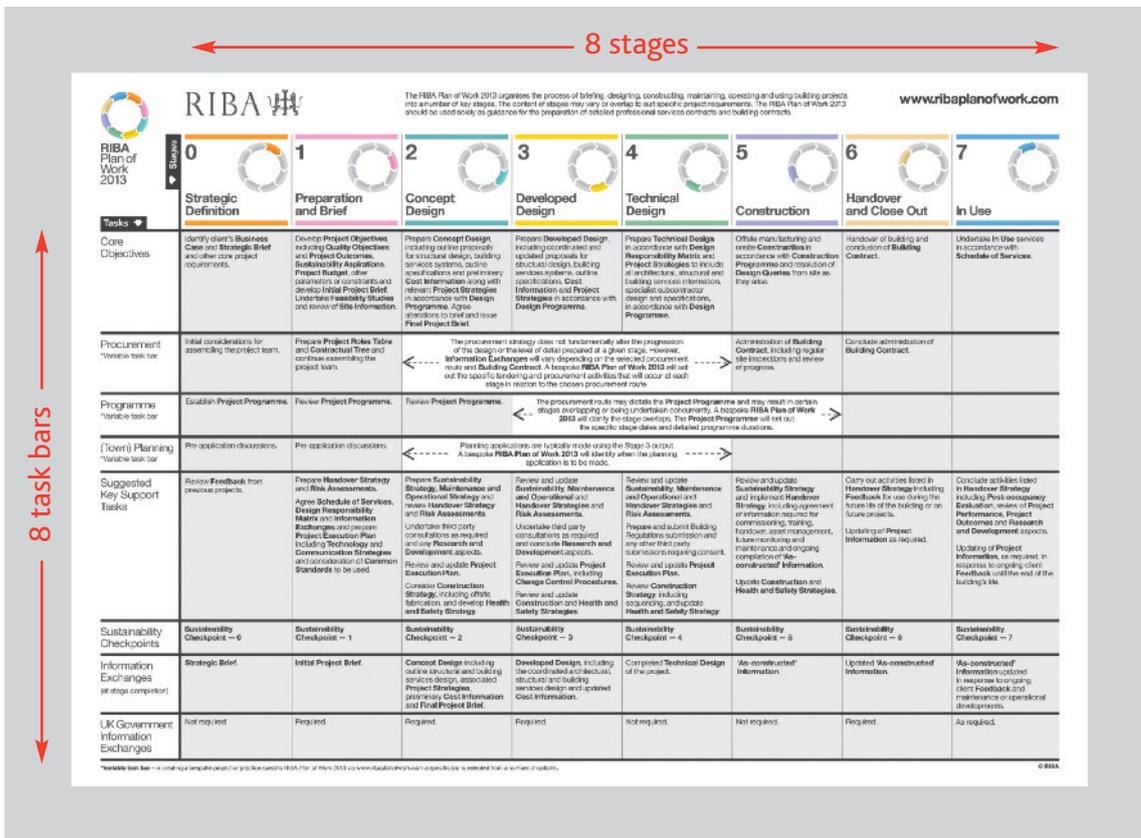


Figure 3
RIBA Plan of Work
2013 Template

Key topics and client case studies

Defining project outcomes

A subject that runs through the entire RIBA Plan of Work 2013 and was instrumental in its development is the concept of Project Outcomes, i.e. a desired outcomes for the project. For example, in the case of a hospital, the Project Outcome might be a reduction in recovery times; for a shopping centre, it could be increased footfall; or with a housing scheme, it could be more use being made of community spaces. The outcomes may include operational aspects and a mixture of subjective and objective criteria.

The RIBA Plan of Work 2013 recognises the importance of early client preparation by introducing a new stage, Stage 0: Strategic Definition, when the Project Outcomes of a project are considered and feedback from previous projects is reviewed.

It is clear that during Stage 0 (at the inception of a project) defining the Business Case is fundamental to understanding and development of the Project Outcomes. A Business Case should therefore take into account the needs of users and stakeholders, along with owners and managers. It may also be both financially and performance related. And it should consider the whole life of a building.

The RIBA Plan of Work 2013 defines the Strategic Brief as the output of Stage 0. The Strategic Brief may require a review of a number of sites or alternative options, such as extensions, refurbishment or new build. By asking the right questions, the consultants, in collaboration with the client, can properly define the scope for a project, and the preparation and briefing process can then begin. Getting the Strategic Brief right is essential to achieving the successful delivery of Project Outcomes.

The process of reviewing feedback from past projects is useful to ensure the project team shares the same vision when initiating a new project.

Stage 0 is used to ensure that the client's Business Case and the Strategic Brief have been properly considered before the Initial Project Brief is developed.

The case studies below demonstrate the value of changing the RIBA Plan of Work in order to support clients engaged with a construction project at a more strategic level.

FINCHLEY MEMORIAL HOSPITAL, LONDON

Nick Meurice, gbpartnerships

Our vision developed around the evolving nature of the service. The overall objective was for better and more cost-effective delivery of clinical services to the local community into the long term. The new facility could only be fit for purpose by taking into account the changes in our service delivery, new financing arrangements such as leasing, and the continuous evolution of our service-users' needs. Reflecting on our existing 1908 building, visibility and accessibility needed to be a priority. The user experience is central to our service; patient privacy and the configuration of in-patient and out-patient services became a clear project focus.

Defining project outcomes
Stages 0 and 1



“As a client we needed to identify what we wanted, what we could afford to do, and to have a good idea of project outcomes – as well as guide the team from start to finish.”

Nick Meurice, gbpartnerships

“Spending more time at the beginning does not need to make the project take longer overall – it may reduce the total time. You need to spend this time to be sure that the architect really understands your intentions and vice versa so that you are able to test each other's conception, because otherwise you find out later that you are not getting what you want and you waste time and money doing redesign.”

Ian Mehrstens, Royal Veterinary College

ELIZABETH II COURT, WINCHESTER

Steve Clow, Hampshire County Council Property Services

Our objectives were clear from the outset. We wanted to modernise operations and service delivery through effective working practices in a consolidated property portfolio, thus benefiting from more efficient office space and a reduced carbon footprint. As part of this process, we refurbished our Winchester headquarters, the biggest capital project we have undertaken, including new furniture, fittings and equipment and a move for many staff, as well as significant change management. The business case recognised risks and identified clear political, economic and environmental targets, with an aim to deliver the project to a specified time and within budget, with no additional cost to the taxpayer. We knew that, to support this business case, investment was needed into a feasibility study, which took 18 months and required £250,000 to complete. This led to a design, scope and procurement route that allowed us, as the client, to monitor and control decisions, helping to provide certainty over the eventual price, a high quality building and a successful transition between old and new.

TOWER WORKS, LEEDS

Michael Birdsall, Yorkshire Forward

The refurbishment of a Grade II* listed factory into modern office space for creative digital industry sector businesses in a growth area of Leeds was a keystone of one of our major regeneration projects. Changing economic conditions meant occupation of the office space was a priority in order to secure a return on the investment; it was also critical to unlocking our vision for future development. We felt it was important to respond to what the prospective tenants would want and to get the setting absolutely right to successfully deliver the project. By taking the end users' input on board at an early stage rather than once the project was partially completed, the needs of the end-user businesses informed the brief and focussed the design – aligning the customer objectives with the historic character of the site and buildings. The emphasis on the end user as part of a clear project direction has paid off: despite there being an oversupply of offices in Leeds, this project was approximately 60% pre-let before opening and is now over 80% let.

ELEVEN BRINDLEYPLACE

James Heather, Argent Estates Limited

We insist both on learning from our own projects and from research into other buildings, sometimes even ones of different types. From our research into hotels, we realised that using the lobby level differently in an office building offered an enormous opportunity. While many office buildings leave the lobby as a large-scale, sterile, empty space, our new office building incorporated a hotel-like 'business lounge' and meeting room area at ground floor level. These areas give the building's entrance a more human feel; people are attracted to, and are happy to use, them. The business case was clear: leveraging the ground floor level for business purposes creates an environment that attracts users to the building, helping to realise the ultimate goal of letting the building.

“Do not underestimate the amount of time that a building project takes. More time devoted to it and to developing a good relationship with your consultants will make it a happier time.”

Private client

Key topics and client case studies

Defining project outcomes

PLATFORM, LONDON

Jonathan Gibbs, Isledon Partnership

Young people aged 13–19 years old were involved throughout the project as our ‘clients’, for their performing arts centre. They were engaged throughout the process of refurbishing the former laundry – in meetings, marketing and being involved with real issues. The design team found the young people’s grounded advice and input very useful, and the result is that the building works: it is easy to navigate and functions well. People enjoy the building hugely – it is endorsed by its users and it’s an easy place to sell. The integrated feedback generated a positive perception both by the young people as the project’s users and its future users. It raised the attraction and marketability of the project, because the nature of the project as a genuinely community-based enterprise was attractive to funders. It’s a building that is loved and not abused. We found that involving people fully has offered a sustainable, cost-effective more integrated approach and resulted in a building that gives a positive client and user experience.

“Do your background information and research thoroughly to meet the expectations of users.”

Adrian Lear, Central Bedfordshire Council

Defining project outcomes

Stages 0 and 1



Key lessons learned from the client case studies

- Spending time at the inception of any project is time well spent.
- Defining strategic Project Outcomes and establishing a Business Case are fundamental tasks.
- Learning from other projects, either the clients’ own, or others, is invaluable.
- Reviewing feedback is useful to ensure the client and the project team share the same vision.
- Identifying the needs of users and stakeholders when developing the Business Case and the Strategic Brief for a project is essential.

Leading from the start

Project Outcomes clearly set out the qualitative and quantitative aims that are to be achieved. They also identify what early decisions need to be made and therefore what expertise will be required to develop a project's Strategic Brief.

Leadership is needed throughout a project. The team leader must be continually testing the project's development against the Project Objectives and the required Project Outcomes.

It is important to make an early assessment of the skills, expertise and resources necessary for successful delivery. To reflect the need for skills assessment, in Stage 0 of the RIBA Plan of Work 2013, it is recommended that the client should begin to consider the assembly of the project team and to establish a Project Programme.

Many clients will have significant in-house expertise to call on in the development of the Business Case and Strategic Brief and the assembling of project teams. But for those that do not, there are a number of organisations that can provide support, including the RIBA.

The RIBA has developed a service to assist clients with these early decisions. RIBA Client Advisers are professionals with various specialist skills and wide experience who are well equipped to provide support to clients from the start of a project. The RIBA Client Adviser can work closely with the client, and collaborate with other members of the team as the project moves forward. www.architecture.com/clientadviser

The case studies in this section describe how some clients have drawn on valuable expertise to become an informed client and take a leadership role in their project.

Leading from the start
Stage 0



“Clients must own and drive the team to ensure that the final product meets the exact requirements of the original brief. As team leader, you must bring in the right people at the right time. There will be challenges – you cannot delegate responsibility to an external team unless they truly understand your business objectives. Be an informed client, and lead from the front. Seek to maximise the team's expertise and involvement as they can and do significantly add value to a project if deployed correctly.”

James Heather, Argent Estates Limited

“You can't be a hands-off client. We are custodians of the culture we are trying to create. Get people to embrace what you are trying to achieve. Not just bricks and mortar. It is a feeling, not a space.”

Chris White, Manhattan Loft

LANCASTER INSTITUTE FOR THE CONTEMPORARY ARTS

Suzanne Parkinson, Lancaster University

Our academic chair was the project sponsor; she supported me in providing leadership to engage people within her Faculty. Her vision was to provide a large open workshop and performing arts spaces for Faculty departments that would promote better communication, open plan working, flexibility and adaptability during experimental and multi-disciplinary projects. We worked closely with the appointed architects to develop the vision which included reviewing a display of pictures of relevant example projects. These aspects helped to translate the vision into a practical building – one that met the aspirations and objectives of the Faculty and the University.

HERITAGE HOUSE

Private client

As a first-time client commissioning the refurbishment of a heritage building, I realised that the important thing is to know what questions to ask the technical consultants. It would have been really useful to have had more knowledge to be able to ask the right questions at the right time. Although I relied on my professional design team for advice, I would have preferred to be offered alternative options, rather than being faced with a linear solution-orientated process. Next time I will know to question everything from the beginning and, if I need it, to get two or even three opinions.

BROCKHOLES NATURE RESERVE VISITORS CENTRE

Ian Selby, Lancashire Wildlife Trust

With a one-off innovative project and a challenging environmental brief, we could not rely on existing data or knowledge from operational staff in an existing building to provide a benchmark for the brief. The changing economic conditions added uncertainty, because our project started before the recession. Our capacity needed boosting to provide greater certainty for the outcome. So we added acknowledged technical experts to our less experienced design team, as well as a consultant for additional support. In hindsight, we would also have benefited from a 'critical friend' who had carried out a similar project, for example a surrogate operations manager.

“We would advise clients in our situation to know your own skills and knowledge, and, where you need it, bring in experts that you can trust. Use a surrogate client as a sounding board – making sure that they have been there, done that.”

Ian Selby, Lancashire Wildlife Trust

BANK – FLEET STREET, LONDON

Bryan Cassidy, C. Hoare & Co.

When the bank at Fleet Street was redeveloped, we consulted a RIBA Client Adviser during the early stages of the scheme. He was involved in strategic aspects of the project – he prepared some high level studies, helped to develop the shortlist for selecting the architect, and provided support as we made decisions. He helped make the case to our board, and he was good to have as a support, particularly in the current economic situation, and he was trusted. Later we appointed a project manager to follow on for the contract stages. The Client Adviser gave us confidence that, although we spent a lot of money on the project, it was money well spent.

“Our advice would be to get, at the first opportunity, suitable expertise for making decisions, so that those with appropriate knowledge are involved at the earliest possible stage.”

Jonathan Gibbs, Isledon Partnership

WAPPING HIGH SCHOOL, LONDON

Kerstyn Comley, The Wapping and Shadwell Secondary Education Trust

We knew we were inexperienced as clients, so we specifically asked our funders for enough money to be allocated to the early stages of the design to allow expert advice to be provided when it was most essential. Our RIBA Client Adviser has been crucial, contributing to the team with design skills and knowledge. She enabled us to look at the bigger picture, helped articulate our ideas and provided food for thought. This advice has enabled us to lead rather than be led, and I believe this will result in us achieving better value for money in the final design. Her independence in the complicated procurement process was also a very important factor.

Leading from the start

Stage 0



Key lessons learned from the client case studies

- Delivering and achieving the Strategic Brief for a project requires strong leadership.
- Assessing the skills, expertise and resources available for each project and assembling the right project team from the start is important.
- Getting the right advice early on in a project is useful.

Assembling the project team

Once the necessary skills for a project have been identified, the project team can be assembled. Previous construction industry models split up the design team, the client and the contractor, but the RIBA Plan of Work 2013 recognises them as a united project team with shared motivations and goals.

Putting together a team which is aligned with the client's values and can deliver the Project Objectives is central to success. How and when members of the design team and the contracting team are appointed, and most crucially, who is appointed, makes a real difference to Project Outcomes.

Stage 1 emphasises the importance of establishing the right project team. This cannot be underestimated, given the increasing use of technology that enables remote communication and project development including Building Information Modelling (BIM).

The clients in these case studies emphasise that contributions made by designers at the early stages of a project are very valuable. These are clients who recognise that thinking about the design, and the fact that it may need to evolve, is essential to achieving the desired Project Outcomes. They are clear that collaboration and dialogue between project team members is necessary and that to be successful, this process must be actively managed by clients.

The RIBA offers a range of services to assist clients in identifying the right professional input and these are summarised on page 28.

The RIBA competition management service can advise and arrange competitive selection processes to meet a client's requirements.

www.architecture.com/competitions

Assembling the project team
Stage 1



“You need to invest in good architecture and be proud of developments in 15, 20, 100 years' time”

Chris White, Manhattan Loft Corporation

“You need architects to create something that's flexible for the user. Understand not just the building, but how it works for the user – otherwise you have created a sculpture.”

James Heather, Argent Estates Limited

“Everyone has to buy in to the overall vision, and the customer's needs must be at the heart of that. Early engagement is so important to place top-level issues on the table up front – working together to get it right the first time as the design evolves. Consideration should be given to retaining the architect in the later stages to ensure a continuous and formal learning process. In the longer term, this is a cost-effective approach which enhances the added value within the overall design of the home.”

Julia Plaskett, Crest Nicholson

ELEVEN BRINDLEYPLACE, BIRMINGHAM

James Heather, Argent Estates Limited

If you have the right architect and team, it's much easier to make a project work better. Words and guidelines are not so important. It's essential that everyone is included in the process, and that people are not working in silos. The building is informed by using every skill. We have created relationships over many years and work with design and implementation teams who understand us, so new projects are not started from zero. We choose people that we want to work with, including younger architects and small practices that genuinely believe and understand our vision and mode of practice. We want to work as part of a team. The architect for this project listened to what we wanted but also had the strength of character to challenge our assumptions and suggest new ideas. This sort of debate is how progress is made. New ideas need to be integrated through a dialogue. This gives us the market edge and enables business innovation.

ANGEL BUILDING, LONDON

Paul Williams, Derwent London

Our company's strong ethos and a clear strategy drove this project forward. We wanted to create better links with the local community through the transformation of the Angel Building, an unloved former BT office building. Our development focus was not on the old mantra of 'location, location and location' but on 'architecture, architecture and architecture', which we believe was the key to adding value. This project built on the existing character and strengths of the 1980s building, maximising use of its strong frame and high floor-to-ceiling heights. Extending the building increased the ratio of net lettable to gross area, and offered a better layout and interior design and a more attractive street frontage. Results of post-occupation surveys with tenants are overwhelmingly positive, and a wider socioeconomic survey has demonstrated that the building's refurbishment has had a beneficial impact on the local community.

ROYAL VETERINARY COLLEGE, LONDON

Ian Mehrrens, Royal Veterinary College

When managing fee bids, my preferred method is to have the fee bids in sealed envelopes and initially look only at the design proposals. The selection panel choose the scheme or approach they like and only then look at the fee and consider whether they think it is suitable. A few thousand pounds on the fee isn't significant in the scheme of things. An additional £5,000 or even £50,000 may be worth accepting. If procurement teams get involved then it is always the cheapest bid that is accepted, but best value is about much more than cost, because design is intuitive and it is hard to put a value on it. If you get the selection process wrong, it can cost a lot more in the long term.

“Don't underestimate the power of architecture as a marketing tool – it's not just a building, it enables people to believe in the project”

James Heather, Argent Estates Limited

“Have confidence in your design team. You don't want a long learning curve. Hit the ground running and build up from that. Then you will get something more aspirational than you'd have believed. This helps to create value.”

Nick Davies, St James Group Limited

“Go out and look at the best examples of building typology and development, and then find people who want to deliver that. Find people with expertise and local relationships, and a network of consultants with the ability to deliver.”

Nick Davies, St James Group Limited

CREST NICHOLSON PROJECTS

Julia Plaskett, Crest Nicholson

We have been changing the way we work, including working more closely with our framework of consultant teams to get them to collaborate from an early stage to avoid or resolve conflicts. We have an internal design review panel for every scheme, and then design changes are frozen. This system allows us to track where design changes are being made, plus we have a revision system to identify changes that don't work in practice. Our design teams are now required to visit sites twice a year to resolve any disconnect that occurred during the build.

Assembling the project team

Stage 1



Key lessons learned from the client case studies

- Selecting the right lead designer as a key member of the project team is crucial.
- Achieving the best Project Outcomes may require evolution of the design.
- Choosing the most appropriate selection method for the team members is important.
- Collaborative dialogue between project team members is necessary.
- Active process management by clients is necessary if projects are to be successful.

“The RIBA Design Competition process was the best £30k spent, from the start – even before the funding. It was the best thing, because, at an early stage, it gave us the right design team.”

Ian Selby, Lancashire Wildlife Trust

“The early investment in really good mock-ups seemed a lot of money, but these, as well as the site visits, saved much time, many changes and much money – and pushed us to be even more ambitious. This was the key value.”

Paul Williams, Derwent London

“Create a common vocabulary between different disciplines.”

Ian Selby, Lancashire Wildlife Trust

Project briefing

The RIBA Plan of Work 2013 recognises that full and effective project briefing plays a crucial role in the delivery of successful Project Outcomes. Traditional briefs have sometimes comprised little more than schedules of accommodation, but the RIBA Plan of Work sets out a route map for a rigorous brief-development process.

The project brief is evolved and refined through the initial three interdependent Stages. At Stage 0 the Strategic Brief is produced in parallel with and informed by the Business Case. This is further developed into an Initial Project Brief in Stage 1 and in Stage 2 the Final Project Brief is issued.

The preparation of the Initial Project Brief is the most important task undertaken during Stage 1. It is the key enabling document that ensures the Business Case and Project Outcomes will be met through a building project and how. The time required to prepare it will depend on the complexity of the project.

When preparing the Initial Project Brief, it is necessary to consider:

- the project's spatial requirements;
- the desired Project Outcomes, which may be derived following Feedback from earlier and similar projects;
- the site or context, by undertaking site appraisals and collating Site Information, including building surveys;
- the budget, including whole life costing.

During Stage 2, the Initial Concept Design is produced in line with the requirements of the Initial Project Brief. It is essential to revisit the brief during this stage and it should be updated and issued as the Final Project Brief as part of the Information Exchange at the end of Stage 2.

The client case studies in this section show an understanding of the importance of a comprehensive project brief and of the need to communicate this to the whole project team.

MANHATTAN LOFT CORPORATION PROJECTS

Chris White, Manhattan Loft

At Manhattan Loft, we have developed an approach to creating a brief that separates it into two distinct parts. This is aimed at encouraging new and innovative designs. One is the creative brief, which is aspirational and led from the top of our organisation. The creative brief does not say what the project should look like, but it suggests an ambition to set this project apart from any other one. The second part is the functional, or operational, brief. The functional brief is very much a design-shaping brief, and it is integrated with the feasibility design process and developed through several iterations. We challenge our architect to look for what is right for the site. So the functional brief will consider things like views, rights of light, massing, and any legal or planning aspects that will dictate use. The functional brief will then be tested against the business case, the market and cost so that the two are developed in tandem.

Project briefing
Stages 0,1 and 2



“The brief is a starting point, and an important framework for selecting your design team. A brief does not need to be prescriptive, because freedom can be an important thing”

Ian Selby, Lancashire Wildlife Trust

WAPPING HIGH SCHOOL, LONDON

Kerstyn Comley, The Wapping and Shadwell Secondary Education Trust

As trustees of a completely new school, we spent time visiting other buildings, researching precedents and talking to other clients who had commissioned similar projects. This experience enabled us to create a comprehensive design brief which defined our priorities. It also helped to build a common vocabulary between us and our professional team, ensuring good communication to enable the result that we wanted.

MANCHESTER CENTRAL LIBRARY

John Lorimer, Manchester City Council

Manchester Central Library is a complex refurbishment of a Grade II* listed building. Our architect initially suggested using BIM, and we found it helped to inform and develop our vision. It enabled us to approach the project from the detail – strengthening our concept with realism and practicality and moving it forward. BIM allowed information from the necessary surveys and records of previous work to be integrated into the design development. It made it easier and cheaper to test early ideas against our brief and to identify, assess and test options relatively quickly. We all had to develop a good understanding of how to make the most of its value to the project. This was an investment worth making, because we are using BIM again to benefit other projects.

ELEVEN BRINDLEYPLACE, BRIMINGHAM

James Heather, Argent Estates Limited

Our approach is to involve designers in developing the concept and brief – and to keep testing the brief to improve the concept. In Brindleyplace, Birmingham, we carried out eight or nine iterations of various concepts to determine the optimum scheme for the site. We also defined with the concept team specific areas that would require additional resource to ensure that the design priorities were achieved – reception areas and external approaches for example.

Project briefing

Stages 0,1 and 2



Key lessons learned from the client case studies

- Developing a comprehensive project brief is important, and it should be communicated to the whole project team.
- Evolving a project brief will be necessary; it will need to go through several iterations.
- Testing the brief using information technology as an aid is beneficial.

Mitigating risk

Decisions on how a project is to be delivered will have considerable impact on risk management. The RIBA Plan of Work 2013 advises that an understanding of the risks and how they are to be managed should begin early on. A Project Risk Assessment will establish which party owns each risk, based on impacts and likelihood, and their ability to mitigate those risks. The development of the procurement approach, Project Programme and the (town) planning strategy also form part of this early risk analysis.

Incorporated within the RIBA Plan of Work 2013 are a number of activities and task bars which address risk issues, including those associated with time, cost and quality:

- Risk Assessment evaluating risks and allocating management responsibilities;
- Procurement task bar customising the Plan of Work to suit the selected procurement route;
- Programme task bar customising the timing of Stages to suit the procurement route and to enable the preparation of the Project Programme;
- Planning task bar identifying when the planning application will be submitted and the associated risks.

The RIBA Plan of Work also highlights the need for a series of Project Strategies derived from the Risk Assessment that should be updated at each stage then incorporated into the information exchanges of the relevant stages, including:

- Construction Strategy considering aspects of the design which may affect the buildability or logistics of constructing a project;
- Health and Safety Strategy covering all aspects of health and safety on the project;
- Maintenance and Operational Strategy concerning the maintenance and operation of the building.

The clients' experiences below show clearly that procurement decisions influence the quality and standard of the completed project and that these issues should be considered early in a project's development.

Information on the RIBA's recommendations on effective procurement routes can be found in the 2012 Building Ladders of Opportunity document www.architecture.com/procurement

Procurement can be used creatively as a tool to secure Project Objectives; but it should not drive or dictate the process, and it is important to understand that price does not necessarily equal value.

Clients point to the benefits of collaboration across the full project team and supply chain. They say it aids delivery of the design concept and safeguards quality. They also stress the need for regular review and appropriate risk management processes to ensure projects remain on track and to enable collaboration with the end users.

Mitigating risk
Stages 1, 2, 3, 4 and 5



“Risk is best placed with the client in the early stages, including the design stage. It is a mistake to think that handing a partial design over to the contractor will reduce costs. Doing more upfront will reduce wasted money later. Uncertainty in the design and a lack of detail is a major risk... and the client will pay for it sooner or later.”

Nick Meurice, gbpartnerships

FINCHLEY MEMORIAL HOSPITAL, LONDON

Nick Meurice, gbpartnerships

The procurement process was complex, but creating a partnering relationship with the Primary Care Trust as well as insisting on greater levels of detail prior to financial close helped the project to be delivered successfully. The project design was well developed and site investigations such as an archaeological survey were carried out before the contractor was appointed. This meant that we had confidence in the quality that would be delivered in the final building, and the contractor's risk was reduced, allowing them to offer a better price. So we had a smooth delivery of a building that not only met budgetary and programme pressures, but that supported and invested in design quality.

ANGEL BUILDING, LONDON

Paul Williams, Derwent London

In this project, we turned the normal process back to front. Rather than developing the project from the general to the particular, the process relied on a collaborative, iterative approach. We had mock-ups made at an early stage to ensure a high quality product that would give us the necessary return on our investment. Creating these early mock-ups was a significant but essential expense to delivering the project on time and in budget. To test that the concrete would be perfect and that the cladding would be properly designed, the sub-contractors for these elements were appointed ahead of the main contractor. The rule throughout was organise early and don't change too much.

ELEVEN BRINDLEYPLACE BIRMINGHAM

James Heather, Argent Estates Limited

Our tried and trusted set of processes put the key players in place very early. We regularly use a design and build process so that the financial risk of the construction process lies with the contractor. But we use our initial concept design team as the 'guardian' of the original brief, to prevent the design concept and quality being undermined in the interest of reducing the construction cost. The concept design team are involved throughout the project to maintain dialogue and continuity with respect to the strategic design, but not in the traditional architectural role. We bring the contractor and its supply chain on board at an early stage to reduce the risk that the concept design is unbuildable. Our contractors view early involvement as very positive – their involvement in the design process reduces redesign work significantly as the concept and build documents can be developed in tandem. They feel included and are able to add their construction expertise to the project. We bring the whole supply chain on board as well, to inform the details of the most significant elements, such as in the case of Eleven Brindleyplace.

“The contractor, client and designer working together from an early stage will help to ensure an excellent product.”

Steve Clow, Hampshire County Council Property Services

“Never assume your project team knows what you want. At Argent we hold a review day prior to the concept being fixed with the concept team, contractors' team, key supply chain, letting agents and investment agent – a total review of the project.”

James Heather, Argent Estates Limited

BANK – FLEET STREET, LONDON

Bryan Cassidy, C. Hoare & Co.

To ensure continuity from brief to building, we did not allow changes to the design and specification under any circumstances. But we did allow for some 'extras' that are especially important in a refurbishment project so that the retained buildings, our own or others, don't undermine the appearance of the new parts.

HERITAGE HOUSE

Private client

We did not want to buy this Grade II listed manor if the very small Jacobean diamond casement windows could not be changed. Therefore, achieving planning approvals was a key risk and had to be addressed particularly early. Assurance that planning approval could be achieved was fundamental, so we needed the right professional support – someone who could approach the planners about the proposed changes. We chose the architect, because he brought in left-field ideas and a can-do attitude – he knew the local planners and how to navigate the local system from the beginning. His approach was 'How can we get this through planning?', he said 'yes' when everyone else said 'no', and he liaised with the planning authorities to ensure that the appropriate approvals would be received, which gave us the confidence that we needed.

MANCHESTER CENTRAL LIBRARY

John Lorimer, Manchester City Council

BIM is often thought of as a technical tool for big, complex projects. In fact, it is a tool for collaboration. Key members of our team had to be involved at an early stage and buy-in to BIM, because without the shared objectives and understanding of how the model can be used, it would not work. There were inevitable challenges and lessons, and it was a contractually complex project. The protocol defining how everyone was going to work had to be established from the start, including that we, as client, would hold and manage the model and the outputs and outcomes. We had to invest in hardware and software and undertake long-term training so that we will be able to use BIM models in our overall management process. We shared our experience with others, so building up invaluable networks of BIM users. It's about building up knowledge. Get into a network and share experience. Only 10% of BIM is about the software – 90% is about the culture. Don't be worried about the investment cost of BIM – be more interested in how much you will save.

“Some things you can't predict. It depends on the type of building... you will need time and money contingencies so that you don't need to be too ambitious about dates.”

Bryan Cassidy, C. Hoare and Co.

LANCASTER INSTITUTE FOR THE CONTEMPORARY ARTS

Suzanne Parkinson, Lancaster University

I supported the academic chair in reinforcing the project vision throughout the process and among all stakeholders. We held regular end-user group meetings every two to three weeks, addressing comments and maintaining the project programme. We identified a range of stakeholders including academics, students, central administration areas (Facilities, Finance etc.) and the project executive board – and allowed time for presentations, comments to be addressed and formal sign-offs. We also involved the wider University through design team presentations and question and answer sessions. Collaboration was a key theme throughout the project, and helped us to increase industry involvement in the academic world, creating new working links for future business opportunities.

Mitigating risk

Stages 1, 2, 3, 4 and 5



Key lessons learned from the client case studies

- Deciding how a project is to be delivered and by what procurement route will have considerable impact on where responsibility lies for key issues such as risk.
- Considering procurement issues early in a project's development is important as these decisions may influence the quality and standard of the completed project.
- Engaging early with contractors and the supply chain can sometimes be beneficial and aid delivery of the design concept and may help to safeguard quality.
- Collaboration and effective teamwork is necessary.
- Considering the level of pre-application consultation and the timing of town planning applications can improve project certainty and reduce risks.
- Using information management systems aids collaboration and teamwork.
- Establishing regular review processes can help to ensure projects remain on track.

Handover, use and feedback

The end of construction and handover brings the building process to completion but the purpose of the project is that the building functions well. How the building performs in use and whether it meets the expectations of the original project brief are all part of the project process and will help inform new projects.

A new stage within the RIBA Plan of Work, Stage 7: In Use, acknowledges the potential benefits of harnessing the project design information to assist with the successful operation and use of a building, for facilities managers and building users alike. While it is likely that many of the handover duties will be completed during Stage 6, prior to conclusion of the Building Contract, certain activities may be required or necessary afterwards. These should be confirmed in the relevant Schedules of Services.

Evaluations carried out during Stages 6 and 7 can be of great value in informing future projects or even the future refurbishment of a completed building. Each new project should learn from previous projects, and the experiences of other clients, as part of the strategic definition of a project at Stage 0.

Soft Landings is a procedure designed to increase the focus on client outcomes. Most effective when it forms part of a client's requirements, Soft Landings starts in the early stages of briefing and feasibility by raising awareness of performance in use. This helps teams to set realistic targets and assign responsibilities. Particular attention is paid to handover and aftercare, with project team members staying involved beyond handover. This assists occupiers when they fine-tune and de-bug the systems, and allows them to make the best use of their buildings. It also provides a natural route for post-occupancy evaluation and feedback. www.bsria.co.uk/services/design/soft-landings

THE WOODLAND TRUST, GRANTHAM

Commitment to Soft Landings principles during the development of the Woodland Trust's new headquarters enabled the client and design team to benefit from feedback from earlier projects, especially Heelis, the National Trust's award-winning head office. This process resulted in a lower-cost building with a simpler heating and ventilation system, and lighting and IT systems that reduced long-term energy use. A development of the 'sustainability matrix' approach used on Heelis helped to set environmental targets and review progress as part of project meetings. The emphasis on handover and aftercare enabled the early appointment of a facilities manager, which in turn supported an effective move-in process, and a successful bid for government funding for post occupancy evaluation. The POE (Post Occupancy Evaluation) is revealing scope for further improvement, both to the delivery process and in the completed building, which demonstrates the importance for carrying out an evaluation of a project. In particular using an approach such as Soft Landings emphasises early investigation and rapid attention to seemingly minor issues in order that the building can be as sustainable and user-friendly as intended.

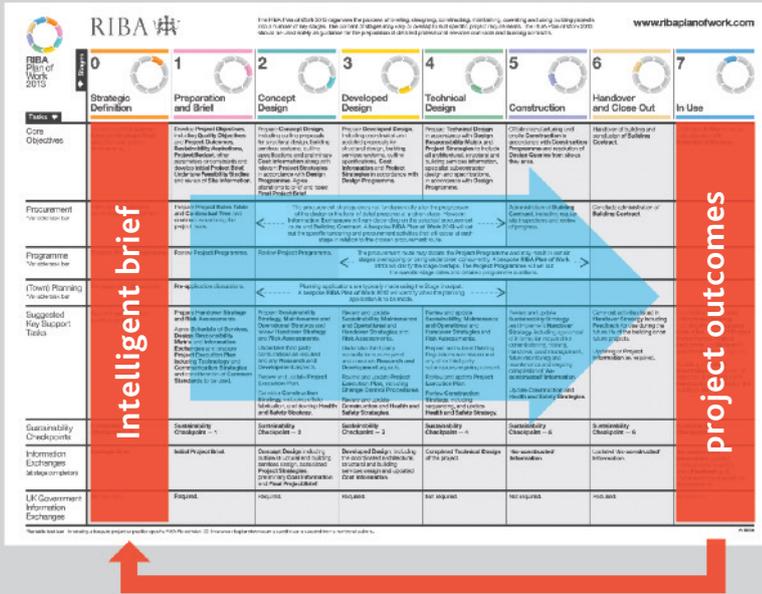


CREST NICHOLSON PROJECTS

Julia Plaskett, Crest Nicholson

Learning lessons from previous projects helps us to be more efficient and focused in our design process. Our targeted programme of research is called the ‘dynamic learning loop’, which is an important part of our framework. As part of this ‘loop’ we ask for customer feedback from 150 existing residents, on such things as levels of environmental comfort. This information is then fed back to the design team to promote a critical link between the end users and the design team, and can be used to develop a way forward for future projects so that mistakes are not repeated. By putting the customer ‘back in the room’, knowledge is transferred into the briefing stage of new projects. We also use peer review during the design process to challenge us all on the strengths and weaknesses of different schemes and different designs. Every three months, designers take turns in chairing this review, which increases the confidence and skill-set of the wider professional team.

Figure 4
Building a continuous cycle of improvement



Handover, use and feedback Stages 6, 7, and 0



Key lessons learned from the client case studies

- Developing a strategy for handover can provide the end user with an understanding of the operation of their building, enabling them to effect a smooth occupation and be confident in using the building.
- Using a variety of post occupancy evaluation techniques helps to ensure that the completed project has met the original project brief and provides feedback for new projects (see Figure 4 above).

Glossary of RIBA Plan of Work 2013 terms

A number of new themes and subject matters have been included in the RIBA Plan of Work 2013. For further information please go to www.ribaplanofwork.com.

A full glossary of the RIBA Plan of Work 2013 terms is set out below. Defining certain terms has been necessary to clarify the intent of a term, to provide additional insight into the purpose of certain terms and to ensure consistency in the interpretation of the RIBA Plan of Work 2013.

'As-constructed' Information

Information produced at the end of a project to represent what has been constructed. This will comprise a mixture of 'as-built' information from specialist subcontractors and the 'final construction issue' from design team members. Clients may also wish to undertake 'as-built' surveys using new surveying technologies to bring a further degree of accuracy to this information.

Building Contract

The contract between the client and the contractor for the construction of the project. In some instances, the Building Contract may contain design duties for specialist subcontractors and/or design team members. On some projects, more than one Building Contract may be required; for example, one for shell and core works and another for furniture, fitting and equipment aspects.

Building Information Modelling

BIM is widely used as the acronym for 'Building Information Modelling', which is commonly defined (using the Construction Project Information Committee (CPIC) definition) as: 'digital representation of physical and functional characteristics of a facility creating a shared knowledge resource for information about it and forming a reliable basis for decisions during its life cycle, from earliest conception to demolition'.

Business Case

The Business Case for a project is the rationale behind the initiation of a new building project. It may consist solely of a reasoned argument. It may contain supporting information, financial appraisals or other background information. It should also highlight initial considerations for the Project Outcomes. In summary, it is a combination of objective and subjective considerations. The Business Case might be prepared in relation to, for example, appraising a number of sites or in relation to assessing a refurbishment against a new build option.

Change Control Procedures

Procedures for controlling changes to the design and construction following the sign-off of the Stage 2 Concept Design and the Final Project Brief.

Common Standards

Publicly available standards frequently used to define project and design management processes in relation to the briefing, designing, constructing, maintaining, operating and use of a building.

Communication Strategy

The strategy that sets out when the project team will meet, how they will communicate effectively and the protocols for issuing information between the various parties, both informally and at Information Exchanges.

Construction Programme

The period in the Project Programme and the Building Contract for the construction of the project, commencing on the site mobilisation date and ending at Practical Completion.

Construction Strategy

A strategy that considers specific aspects of the design that may affect the buildability or logistics of constructing a project, or may affect health and safety aspects. The Construction Strategy comprises items such as craneage, site access and accommodation locations, reviews of the supply chain and sources of materials, and specific buildability items, such as the choice of frame (steel or concrete) or the installation of larger items of plant. On a smaller project, the strategy may be restricted to the location of site cabins and storage, and the ability to transport materials up an existing staircase.

Contractor's Proposals

Proposals presented by a contractor to the client in response to a tender that includes the Employer's Requirements. The Contractor's Proposals may match the Employer's Requirements, although certain aspects may be varied based on value engineered solutions and additional information may be submitted to clarify what is included in the tender. The Contractor's Proposals form an integral component of the Building Contract documentation.

Contractual Tree

A diagram that clarifies the contractual relationship between the client and the parties undertaking the roles required on a project.

Cost Information

All of the project costs, including the cost estimate and life cycle costs where required.

Design Programme

A programme setting out the strategic dates in relation to the design process. It is aligned with the Project Programme but strategic in its nature, due to the iterative nature of the design process, particularly in the early stages.

Design Queries

Queries relating to the design arising from the site, typically managed using a contractor's in-house request for information (RFI) or technical query (TQ) process.

Design Responsibility Matrix

A matrix that sets out who is responsible for designing each aspect of the project and when. This document sets out the extent of any performance specified design. The Design Responsibility Matrix is created at a strategic level at Stage 1 and fine tuned in response to the Concept Design at the end of Stage 2 in order to ensure that there are no design responsibility ambiguities at Stages 3, 4 and 5.

Employer's Requirements

Proposals prepared by design team members. The level of detail will depend on the stage at which the tender is issued to the contractor. The Employer's Requirements may comprise a mixture of prescriptive elements and descriptive elements to allow the contractor a degree of flexibility in determining the Contractor's Proposals.

Feasibility Studies

Studies undertaken on a given site to test the feasibility of the Initial Project Brief on a specific site or in a specific context and to consider how site-wide issues will be addressed.

Feedback

Feedback from the project team, including the end users, following completion of a building.

Final Project Brief

The Initial Project Brief amended so that it is aligned with the Concept Design and any briefing decisions made during Stage 2. (Both the Concept Design and Initial Project Brief are Information Exchanges at the end of Stage 2.)

Handover Strategy

The strategy for handing over a building, including the requirements for phased handovers, commissioning, training of staff or other factors crucial to the successful occupation of a building. On some projects, the Building Services Research and Information Association (BSRIA) Soft Landings process is used as the basis for formulating the strategy and undertaking a Post-occupancy Evaluation (www.bsria.co.uk/services/design/soft-landings/).

Health and Safety Strategy

The strategy covering all aspects of health and safety on the project, outlining legislative requirements as well as other project initiatives, including the Maintenance and Operational Strategy.

Information Exchange

The formal issue of information for review and sign-off by the client at key stages of the project. The project team may also have additional formal Information Exchanges as well as the many informal exchanges that occur during the iterative design process.

Initial Project Brief

The brief prepared following discussions with the client to ascertain the Project Objectives, the client's Business Case and, in certain instances, in response to site Feasibility Studies.

Maintenance and Operational Strategy

The strategy for the maintenance and operation of a building, including details of any specific plant required to replace components.

Post-occupancy Evaluation

Evaluation undertaken post occupancy to determine whether the Project Outcomes, both subjective and objective, set out in the Final Project Brief have been achieved.

Practical Completion

Practical Completion is a contractual term used in the Building Contract to signify the date on which a project is handed over to the client. The date triggers a number of contractual mechanisms.

Project Budget

The client's budget for the project, which may include the construction cost as well as the cost of certain items required post completion and during the project's operational use.

Project Execution Plan

The Project Execution Plan is produced in collaboration between the project lead and lead designer, with contributions from other designers and members of the project team. The Project Execution Plan sets out the processes and protocols to be used to develop the design. It is sometimes referred to as a project quality plan.

Project Information

Information, including models, documents, specifications, schedules and spreadsheets, issued between parties during each stage and in formal Information Exchanges at the end of each stage.

Project Objectives

The client's key objectives as set out in the Initial Project Brief. The document includes, where appropriate, the employer's Business Case, Sustainability Aspirations or other aspects that may influence the preparation of the brief and, in turn, the Concept Design stage. For example, Feasibility Studies may be required in order to test the Initial Project Brief against a given site, allowing certain high-level briefing issues to be considered before design work commences in earnest.

Project Outcomes

The desired outcomes for the project (for example, in the case of a hospital this might be a reduction in recovery times). The outcomes may include operational aspects and a mixture of subjective and objective criteria.

Project Performance

The performance of the project, determined using Feedback, including about the performance of the project team and the performance of the building against the desired Project Outcomes.

Project Programme

The overall period for the briefing, design, construction and post-completion activities of a project.

Project Roles Table

A table that sets out the roles required on a project as well as defining the stages during which those roles are required and the parties responsible for carrying out the roles.

Project Strategies

The strategies developed in parallel with the Concept Design to support the design and, in certain instances, to respond to the Final Project Brief as it is concluded. These strategies typically include:

- acoustic strategy
- fire engineering strategy
- Maintenance and Operational Strategy
- Sustainability Strategy
- building control strategy
- Technology Strategy.

These strategies are usually prepared in outline at Stage 2 and in detail at Stage 3, with the recommendations absorbed into the Stage 4 outputs and Information Exchanges.

The strategies are not typically used for construction purposes because they may contain recommendations or information that contradict the drawn information. The intention is that they should be transferred into the various models or drawn information.

Quality Objectives

The objectives that set out the quality aspects of a project. The objectives may comprise both subjective and objective aspects, although subjective aspects may be subject to a design quality indicator (DQI) benchmark review during the Feedback period.

Research and Development

Project-specific research and development responding to the Initial Project Brief or in response to the Concept Design as it is developed.

Risk Assessment

The Risk Assessment considers the various design and other risks on a project and how each risk will be managed and the party responsible for managing each risk.

Schedule of Services

A list of specific services and tasks to be undertaken by a party involved in the project which is incorporated into their professional services contract.

Site Information

Specific Project Information in the form of specialist surveys or reports relating to the project- or site-specific context.

Strategic Brief

The brief prepared to enable the Strategic Definition of the project. Strategic considerations might include considering different sites, whether to extend, refurbish or build new and the key Project Outcomes as well as initial considerations for the Project Programme and assembling the project team.

Sustainability Aspirations

The client's aspirations for sustainability, which may include additional objectives, measures or specific levels of performance in relation to international standards, as well as details of specific demands in relation to operational or facilities management issues.

The Sustainability Strategy will be prepared in response to the Sustainability Aspirations and will include specific additional items, such as an energy plan and ecology plan and the design life of the building, as appropriate.

Sustainability Strategy

The strategy for delivering the Sustainability Aspirations.

Technology Strategy

The strategy established at the outset of a project that sets out technologies, including Building Information Modelling (BIM) and any supporting processes, and the specific software packages that each member of the project team will use. Any interoperability issues can then be addressed before the design phases commence.

This strategy also considers how information is to be communicated (by email, file transfer protocol (FTP) site or using a managed third party common data environment) as well as the file formats in which information will be provided. The Project Execution Plan records agreements made.

Work in Progress

Work in Progress is ongoing design work that is issued between designers to facilitate the iterative coordination of each designer's output. Work issued as Work in Progress is signed off by the internal design processes of each designer and is checked and coordinated by the lead designer.

RIBA services for clients

The RIBA has a wide range of services to assist clients through the project process including the use of RIBA Client Advisers at the very beginning of a project all the way through to RIBA Chartered Practices delivering post occupancy evaluation services once a building is in use.

The RIBA is working to stimulate demand for architecture that delivers economic, social and environmental value by developing a coherent and effective programme of client education, support and influence.

RIBA Find an Architect

An RIBA Chartered Architect or Chartered Practice can help clients achieve their project aspirations and vision. The RIBA provides tools to help clients search through over 3200 RIBA Chartered Practices and over 28000 individual RIBA Chartered Architects.
www.architecture.com/UseAnArchitect/Home.aspx

RIBA Client Advisers

The RIBA Client Adviser service provides professionals with various specialist skills and wide experience who are well equipped to provide support and assistance to clients from the start of a project. The RIBA Client Adviser can work closely with the client including collaborating with other members of the team as the project moves forward.
www.architecture.com/clientadviser

RIBA Competitions

The RIBA offers a competition management service that can advise and arrange competitive selection processes to meet a client's requirements.
www.architecture.com/competitions

RIBA Chartered Practices

Chartered Practice will help you achieve your aspirations and vision, as well as add value to a project through good design and sound construction.
<https://members.architecture.com/directory/default.asp?dir=1>

RIBA Conservation Register

The RIBA Conservation Register enables those looking to commission work on heritage buildings to find architects with the specific skills and experience they require, encompassing all aspects of historic building conservation, repair and maintenance.
<http://www.architecture.com/UseAnArchitect/ConservationRegister/ConservationRegister.aspx>

RIBA Design Review

Through its regional offices the RIBA is promoting locally delivered, design review service to meet the needs of the communities and decision-makers and this will include providing training to professionals who can populate new and existing design review panels.

An update to the widely acknowledged, industry standard best practice guidance to delivering Design Review; 'Design Review, Principles and Practice' has been published by the RIBA, the CABE team at the Design Council, the Landscape Institute and the Royal Town Planning Institute (RTPI):
<http://www.architecture.com/TheRIBA/AboutUs/InfluencingPolicy/Localism/DesignReview.aspx>

Acknowledgements

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Angel Building

Project type Office refurbishment
Client body Derwent London
Client contact Paul Williams, Derwent London
Architect Allford Hall Monaghan Morris Ltd

Brockholes Visitor Centre

Project type Community new build
Client body The Wildlife Trust for Lancashire, Manchester and North Merseyside
Client contact Ian Selby, Lancashire Wildlife Trust
Architect Adam Khan Architects

Creasey Park Community Football Centre

Project type Community new build
Client body Central Bedfordshire Council
Client contact Adrian Lear, Central Bedfordshire Council
Architect And Architects

Crest Nicholson

Project type Various
Client body Crest Nicholson
Client contact Julia Plaskett, Crest Nicholson
Architect Various

Eleven Brindleyplace

Project type Office new build
Client body Argent Estates Limited
Client contact James Heather, Argent Estates Limited
Architect Glenn Howells Architects

Elizabeth II Court

Project type Office refurbishment
Client body Hampshire County Council
Client contact Steve Clow, Hampshire County Council Property Services
Architect Bennetts Associates

Finchley Memorial Hospital

Project type Healthcare new build
Client body NHS Barnet
Client contact Nick Meurice, gbp partnerships
Architect Murphy Philipps Architects

Fleet Street Redevelopment

Project type Office refurbishment (conservation)
Client body C. Hoare and Co., private bankers
Client contact Bryan Cassidy, C. Hoare and Co.
Architect Frederick Gibberd Partnership

Lancaster Institute for the Contemporary Arts (LICA)

Project type Higher education new build
Client body Lancaster University
Client contact Suzanne Parkinson, Lancaster University
Architect Sheppard Robson

Manchester Central Library

Project type Library refurbishment (grade II* listed)
Client body Manchester City Council
Client contact John Lorimer, Manchester City Council
Architect Ryder Architecture and Ian Simpson Architects

Manhattan Loft Corporation

Project type Hospitality, residential, production studios
Client body Manhattan Loft Corporation
Client contact Chris White, Manhattan Loft Corporation
Architect Various

Platform

Project type community refurbishment (grade II listed)
Client body London Borough of Islington
Client contact Jonathan Gibbs, Isledon Partnership
Architect van Heyningen and Haward Architects

Royal Veterinary College Social Learning Space

Project type Higher education refurbishment
Client body Royal Veterinary College, University of London
Client contact Ian Mehrtens, Royal Veterinary College
Architect ArchitecturePLB

St James Group Limited

Project type Housing new build
Client body St James Group Limited
Client contact Nick Davies, St James Group Limited
Architect Various

Tower Works Leeds

Project type Office refurbishment (grade II and II* listed)
Client body Yorkshire Forward/Homes and Communities Agency
Client contact Michael Birdsall, Yorkshire Forward
Architect Bauman Lyons Architects Ltd.

Wapping High School

Project type School – conversion and refurbishment
Client body Wapping and Shadwell Secondary Education Trust
Client contact Kerstyn Comley, The Wapping and Shadwell Secondary Education Trust
Architect ECE Architecture Limited

Woodland Trust Headquarters

Project type Office new build
Client body The Woodland Trust
Architect Feilden Clegg Bradley Studios

Heritage House

Project type Private house (grade II listed)
Client body Private client
Architect Robert Franklin

Written by Sarah Beck and Alex Tait in the RIBA Practice Department and by Alexi Marmot Associates

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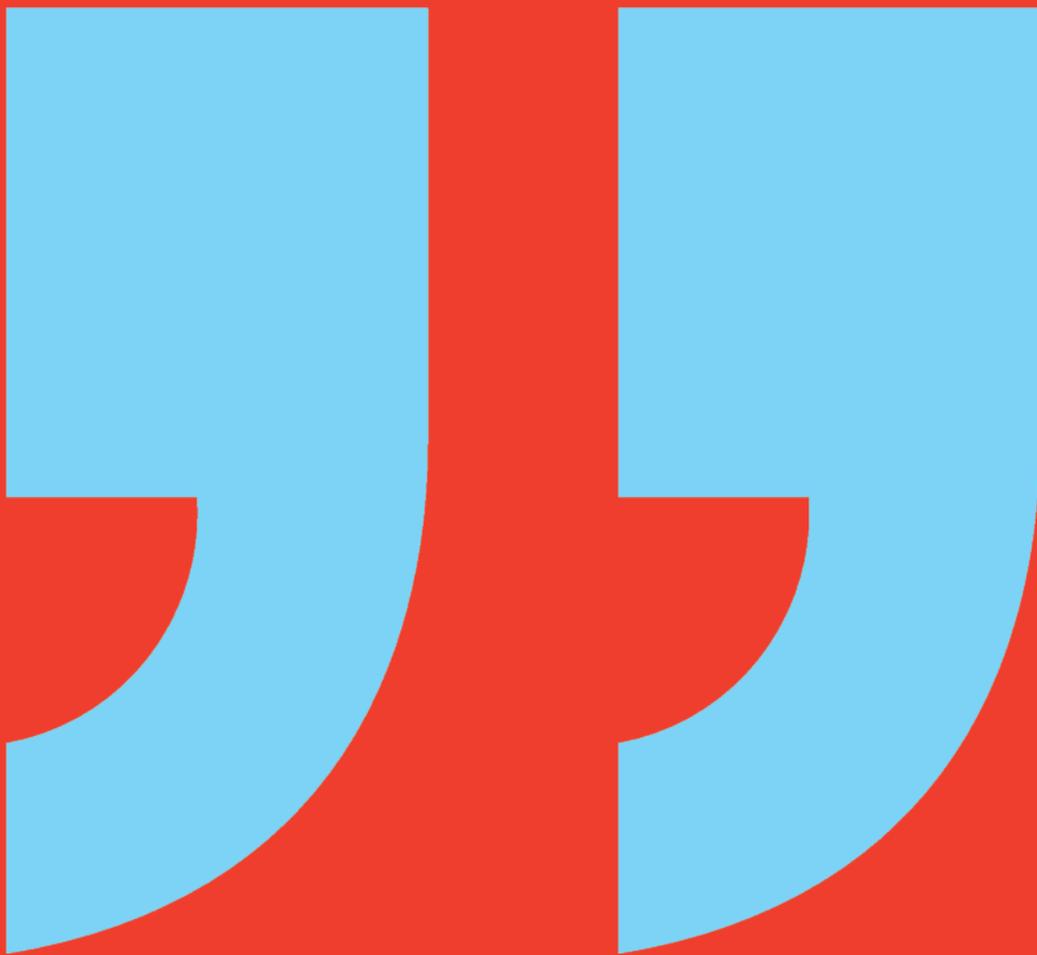
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