ACTION FACTORY Adaptive Reuse

III

Herman Miller Bath to Bath School of Art & Design

Contents

The Original Brief Bath School of Art & Design Flexible Use & The Super Room Flexible Facade Project Timeline

Key Facts: Herman Miller Woodmill Completed - 1976 Listed Grade II - 2012 Herman Miller Moved Out - 2015 Bath School of Art & Design - 2019

1976 - Farrell Grimshaw

BUILDINGS AS A RESOURCE

A time of severe recession is a good time to take stock of resources. Our existing buildings should be regarded as a valuable resource to be more fully used. We should design our new buildings so that they add to this resource.

> This article expands on a recent lecture by Terence Farrell and Nick Grimshaw of the Farrell Grimshaw Partnership given at the Architectural Association.



TERENCE FARRELL : CONVERSION AND REHABILITATION OF HOUSING

Now is the time to ask if we actually need any new housing in this country. Buildings are a resource which should not be destroyed, even if they are to be replaced by a 'masterpiece'. It requires as much design ingenuity to spatially re-organise existing buildings, adding services and equipment, as it does to design new buildings.



NICK GRIMSHAW : FLEXIBILITY IN INDUSTRIAL BUILDINGS

Today's enclosures must allow for the ebb and flow of new products and processes. They must also encourage a high level of user manipulation of the interior and exterior of the building. We are against custom-built monuments. " One of the architect's most important roles in the rehabilitation field is to help clients to cross the 'believability gap'"

" It is easy for existing building's to appear too dismal and depressing for successful rehabilitation."

" Industrial buildings can no longer be designed as monuments for special purposes - they must respond to the ebb and flow of processes and be easily changed by the user without professional help."

" The significance of a building in its community should not be what it is - its monumental quality - but what it does. If people identify with a building and feel they can change it and live with their own changes, it will mean more to them...A building's performance should be related to how much a person cares for it - a well loved cardboard house will last forever"

A Statement of Expectations, 1975

It is our goal to create an environment that:

Encourages an open community and fortuitous encounter

Welcomes all

Is kind to the user

Changes with grace

Is person-scaled

Is subservient to human activity

Forgives mistakes in planning

Enables this community (in the sense that an environment can), to continually reach toward its potential

Is a contribution to the landscape as an aesthetic and human value

Meets the needs we perceive

Is open to surprise

Is comfortable with conflict

Has flexibility, is non-precious and non-monumental.

In our planning we should know that:

Our needs will change The scale of the operation will change Things about us will change We will change "It is possible to say that our goal is to build the "indeterminate building"



"The client was a household name in the world of architecture; the brief was so short it was practically a poem."

Nicholas Grimshaw





Max De Pree, M.D. Herman Miller

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Although the factory is built for a specific client it was never intended that it should be in the category of the tailor-made or the prestigious.

Architects' Journal, 1978





Max De Pree, M.D. Herman Miller

People

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Herman Miller, 1976

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Bath School of Art & Design - 2019

The Super Room - Flexible Volume

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Nicholas Grimshaw 1978





SECTION THROUGH MEZZANINE RECREATION AREA & SUPER ROOM

The Super Room - Servicing Strategy

" I used to ask the industrial engineering manager for the layout of the factory floor, but he would ask why I wanted to know. This building is not supposed to be customised"

- Nicholas Grimshaw 1978



The Super Room - Connecting People & Spaces

12.00

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FIRE

Original Competition Model - 2018 On-Site







The Super Room - Flexible Use

" One should envisage even the possibility of turning the whole building over to offices,...the storage and warehouse facilities moved elsewhere."

Nicholas Grimshaw 1976



Section B



Alternative sections, using the basic envelope



Accommodation Types







Area Summary - Whole School - BSAD Now - Usable Area: 7,170 sqm



Proposed Usable Area: 6,100 sqm Total GEA: 8,550 sqm







LEVEL 02



LEVEL 01

1 Move for multiple gains - Light, Height & Servicing











Flexible Systems "Plug & Play"







Tuning Spaces











Flexible Modular Facade



Flexible Modular Facade





Flexible Modular Facade







Existing Condition - Retain, Repair & Replace

Refurbishment & Enhancement

Existing

- Steel RHS frame
- Aluminum extrusion & pressure
 plate
- Single Glazing (annealed)
- Single skin grp insulated panel
- Neoprene Gasket

Refurbished Facade Vs. Modern Curtain Walling

Rooftop Pavilion

Benchmarking

Central Saint Martin's

Manchester Met University of Art

Royal College of Art Dyson Building

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Project Name	Description	Area (m2)	Construction Cost (ex VAT)	Project Cost	Construction Period to occupation
Central St. Martins University of the Arts London, 2011	Art school building encompassing listed structures,containing much the same brief of Action Factory, albeit at a much larger scale	32,000	£145m	£200m	187 week
			£4,531 m ²	£6,250 m ²	
Reid Building Glasgow School of Art, 2014	Art school building, encompassing listed structures. Similar to Action Factory but primarily studio rather than workshop space	11,250	£30m	£50m	126 week
			£2,666 m²	£4,444 m²	
Bath Spa University		8,530	£19.8m	£30.5m	80 -90 weeks
School of Art & Design			£2,321m ²	£3,575m ²	
Manchester Met University School of Art, 2013	Similar size and accommodation to Action Factory, but with much higher percentage of studio space to workshop.	8,000	£21.7m	not available	
			£ 2,712 m ²		
Dyson Building, Royal College of Art, 2012	Part of RCA's new Battersea Campus. Similar accommodation types to Action Factory, in a smaller new building with an industrial aesthetic	4,750	£13.8m	£21m	118 weeks
			£2,905 m ²	£4,421 m ²	
Woo Building, Royal College of Art, 2014	The final phase of RCA's new Battersea Campus, including workshops and studios in a new building with an industrial aesthetic	2,700	£8.2m	£13.3m	65 week
			£3,037 m ²	£4,925 m ²	
Film and Media Building, UWE, 2017	New Faculty of the Arts and Creative Enterprises for University of West England. Provides studio space along with photography and film workshop environments.	2,400	£6.5m	£9.4m	58 week
			£2,708m ²	£3,916 m ²	

Final Thoughts

Is it enough for a building to be well designed? How great are the barriers within the construction industry and regulations? Is flexible space, structure and strategy enough? Are flexible systems worthwhile? For what types of clients and buildings is the long term reward financially viable?

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Questions

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