



ST JOHN'S SMITH SQUARE



Southbank Sinfonia@St John's Smith Square

Architectural Design Brief

April 2024



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1. Introduction to the project

In April 2021 Southbank Sinfonia merged with St John's Smith Square, creating the exciting coming together of two much-loved and well-respected music organisations: the orchestra – Southbank Sinfonia and the concert hall – St John's Smith Square. We are now one organisation, with a unified management structure and support team. We are rebranding with a new name in June 2024, to become Sinfonia Smith Square, with a new artistic vision and mission.

Vision

Our vision is to transform lives through the universal power of music, to inspire young artists, to engage with world class performers, to provide innovative educational and community programmes and to support exciting cultural initiatives for the enjoyment of the widest possible audiences.

Mission

Our mission has four pillars:

- to nurture the next generation of professional musicians through the Sinfonia Smith Square Fellowship programme
- to be a magnet for worldclass artists and ensembles who will present a wide range of exceptional performances and inspire and collaborate with Fellowship musicians
- to be a catalyst for education and community engagement
- to restore and safeguard our iconic home, Smith Square Hall, in the heart of Westminster, optimising its cultural and economic potential through our talented and dedicated team

Executive Summary

Sinfonia Smith Square and its model of “passing the baton” is at the heart of our vision and mission. To us, passing the baton means inspiring each other, passing on knowledge and experience from the finest, most experienced musicians to our early career players, who then in turn inspire other young musicians and audiences.

Sinfonia Smith Square is no ordinary orchestra – for over twenty years it has been setting the benchmark for young classical musicians. Designed to bridge the gap between education and professional lives, 34 talented young players work intensively together for one annual concert season - their lives are shaped by the programme, which encourages them to play side-by-side with world-class artists and explore innovative ways to engage the community. Together, they create unforgettable performances, sharing their experiences with future generations as ambassadors and role models, and combining musical excellence with impactful education programmes, leadership opportunities and personal development.

Our home, in Smith Square, is not just a concert hall – it is the foundation for our future. For an orchestra to own and lead a venue, with all the creative potential that entails, is exceptional. Over the next few years, its restoration will create welcoming and accessible spaces for world-class artists and performers alongside the orchestra, building on the Hall's rich musical history. The building is hugely versatile, with a renowned acoustic, enabling differing ensemble sizes to perform on stage or in-the-round, catering for seated audiences of 600. We will partner with cultural institutions, championing theatre, dance, art, literature and current



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affairs. Through media and technology, we will share our performances with the widest possible audiences, making our work relevant and accessible to everyone.

Our education and community programmes are critical to our mission. Through collaborative partnerships and immersive performances, we will expand our impacts across communities, share resources and create networks dedicated to changing lives through music. As an example of partnership, during the Hall's renovation, we plan to base our players and staff team in a school, encouraging children to share in our music making and develop a lifelong love of the arts.

Our music, education and community engagement will be made possible through a mix of philanthropy and income generation from events - we will underpin our Business Plan through growing our use of the Hall for filming, weddings and a multitude of corporate events.

Our governance is important. We have an inclusive and trusting culture, encouraging our staff, trustees, partners, supporters and audiences to believe in our vision, share our values and ask demanding questions. We are committed to breaking down barriers, encouraging diversity, equity, inclusion and accessibility in everything we do.

Our Vision for the project is:

For the venue to be a beacon of excellence with music creativity at its core. To celebrate the architectural beauty of the building, alongside making its spaces work hard to become a vibrant and flexible musical and multi-functional venue, which is a home for the orchestra and where we will create world-class music and cultural experiences. To be welcoming and inclusive, making the building accessible physically and culturally to all, delivering our education programme and community engagement both within the building and beyond.

The Aims of the capital project are to:

- Meet the needs of our artistic vision and mission by creating a dynamic and flexible performance and events venue with full upgrade to the building's M&E to install bespoke and imaginative lighting systems throughout; enable recording, broadcasting and livestreaming; install a new security system; install a heating and cooling system; Public Announcement system; and new AV provision including a large screen for films.
- Improve audiences' enjoyment of concerts and performances by improving sightlines where possible; review acoustic optimisation for orchestral and chamber concerts and performances both on stage and in the round, giving us the ability to create more immersive experiences when desired.
- Create improved accessibility and audience flows throughout the building for people of all ages and with additional needs, meeting our requirements to double visitor numbers from 50,000 to 100,000 over the 10-year Business Plan period.
- Restore the Grade I listed building, to enable its removal from the Heritage at Risk Register and ensure that it is safe, wind and watertight, safeguarding the historic fabric and its long-term future.
- Rationalise use of space within the building to provide a new players/education room (with a capacity of c.30 people); increase our storage capacity through creating new spaces under the stage (if possible), in the crypt and in the Hall; upgrade the commercial kitchen, WC provision and Box Office area.



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- Work towards achieving the Mayor of London's target for London to become net carbon zero by 2030, through the installation of PV panels and associated battery storage, ASHPs and LED lighting throughout.
- Install digital and storyboard interpretation in public facing areas of the building.

Wider project aims are set out in **Appendix 1**.

Key audiences for this project are:

- Music lovers who attend a programme of world-class concerts and enjoy the exceptional acoustics, atmosphere, and architecture of our fine Baroque building.
- Experience Seekers (defined as highly active, diverse, singles and couples who are younger people engaging with the arts) and new audiences for performances and events in the building.
- Local communities including people working and living in Westminster, Haringey, Hackney, Islington, Camden, Hammersmith and Fulham, Lambeth and Lewisham.
- Primary and secondary schools in Westminster, Hammersmith and Fulham, Kensington and Chelsea, Lambeth and those with higher than average eligibility for free school meals (eFSM).
- Under-represented ethnically diverse groups particularly Black African and Black Caribbean.
- Young people studying traditional building skills, archivist and music courses.
- Young people studying at Goldsmiths College; University College London, Westminster College and other local universities and sixth form colleges.
- Day trippers to London, friends and relatives staying with residents and international tourists staying in the area.
- Organisations which support Mental Health, Social Isolation, Learning Difficulties, (SEN), Autism and other support services and those living locally who may be accessing community support services.

A short history of the building is attached at **Appendix 2** and a paper prepared by Dr Percy Leung, sets out the value of our paper archive at **Appendix 3**.

2. The Brief (Overview)

Southbank Sinfonia at St John's Smith Square is now seeking to appoint an architect-led Design Team to take the project from RIBA Stage 2 through to delivery. The Development Phase (RIBA 2/3/4a) is fully funded by a National Lottery Heritage Fund (NLHF) grant and other match funding. The Delivery Phase will be funded by a NLHF capital grant and major fundraising campaign. This appointment is to include the architectural scope and also the fees and scope of works required from each of the other designers required to operate under the architect led design team for the whole project, with a break clause after the Development Phase (RIBA 4a) as delivery is dependent on securing a full funding to enable the project to proceed to Delivery Phase.

St John's Smith Square is Grade I listed, and is located close to the Houses of Parliament, in Westminster, approximately 8 minutes walk from Westminster underground station. However, it is unusual in that it is located in a quiet residential square, so it is more of a destination than passing trade venue. It is extremely important that the local residents are included in any consultations to ensure they are fully supportive of the design proposals.



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We have worked with architects DaeWha Kang Design and Donald Insall to develop the project to RIBA 2 and a cost plan has been prepared by Greenwoods Projects. We are now seeking to review this work to ensure that the next stage of design proposals clearly deliver our artistic vision and mission and at the same time take into account the feedback received from the pre-application submission to Historic England and Westminster City Council. The review should assess all the work undertaken to date and creatively and imaginatively respond to meeting the project aims. We are not expecting or requiring a full re-design of the scheme to RIBA stage 2, rather we need to finesse the scheme already produced, using the expertise of the appointed architect and the sub-consultants they propose who will offer specialist advice.

We are aware there are limitations to the building and as part of this review wish to understand the impact of any proposed changes to the current design and potential trade-offs which may be necessary. It is a fundamental requirement that the creative review should ensure the building is adapted and upgraded to enable us to deliver our artistic vision and mission, within the timeframe set out in Table 1 below.

The specific areas where we wish to hold a creative review and welcome ideas to help deliver our artistic vision and mission are as follows:

- Undertake an acoustic analysis of the Hall, with proposals to improve its performance.
- Review use of the crypt to create:
 - new players area/ education room (as a shared space to include step-free access).
 - Commercial kitchen and associated pot wash area.
 - Dining and bar area for visitors and audiences.
 - Sufficient WC provision to cater for an average concert of 300-350 people.
 - Box Office and venue staff office space.
 - Cloakroom area for audience coats and bags.
 - Improved artists dressing room(s) to meet the needs of world-class performers.
- Review accessibility throughout the building and recommend potential for improvement, including upgrading existing passenger lift and additional lifts if required.
- Review use of control room and organ blower areas to creatively maximise use of the space.
- Review proposed upgrade to stage and over stage engineering to make it more flexible. It is currently too high and inflexible restricting audience views. Options for a removable stage should be considered. Review current proposals for stage lifts (x2) and existing passenger/instrument lift. If permanent, new storage spaces must provide sufficient storage for stage extensions and existing orchestra equipment including chairs, music stands, timpani and piano.
- Review maximum capacity in Hall to enable seated performances for at least 600 people, whilst maximising audience sightlines.
- Review potential for piano lift to stage, if possible.
- There is limited storage throughout the building. Review potential for discreet storage areas to the east end of the building, at Hall level, for chairs, tables and the second piano.
- Review option for a new bar to be installed at east end of the building at Hall level.
- The Orchestra Team (currently 4 staff members) should be located within the building to work closely with the players. Consider the potential to include an office area for the remaining staff team (additional 12 desk spaces).



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- Review use of galleries in meeting the needs of the brief.
- Review and upgrade existing car parking area and consider options for external storage.

The work required to upgrade the building internally is as follows:

- We wish to make the building more welcoming and the portico doors are imposing. Investigate installing new glass doors entrance doors to main hall and crypt to make the building more welcoming and transparent.
- Electrical systems are at the end of life. Renewal and upgrade of electrical installations, including provision of a hearing loop, retractable screen, wifi, security system, extension of fire alarm throughout the building (into the caretakers flat), Public Announcement system, new sound system to hall and crypt are required.
- Install new livestreaming and filming and recording systems with option for broadcasting (specification to be recommended).
- Upgrade electrical supply to supply stage area to the west end of the building and other areas as required.
- Upgrade hall and crypt lighting to LED to provide flexible lighting solutions as a creative multi-use venue, enabling immersive audience experiences.
- The hall is too hot in the summer and cold in the winter. Install ASHPs, new HVAC system, cap gas supply to building to minimise carbon emissions and aim for net zero carbon if possible.
- Audience flows through the building are currently congested. Undertake improvements to stairwells to create a publicly accessible visitor flow throughout the building currently suggested as follows:
 - N/W Stair – new metal stair from crypt to roof (with rubber treads)
 - N/E Stair – new traditional staircase from crypt to gallery
 - S/W Stair – new traditional staircase from crypt to gallery
 - S/E Stair – repairs to traditional stair woodwork only
- Current black out system is cumbersome and resource heavy. Install new automated black out blinds to windows to promote ease of management.
- The internal decorations are tired. Redecorate main hall and crypt area throughout including internal and external decorations as required.
- Specialist clean and repair to hall and crypt floors, including replacement to crypt floor where required.
- Internal repairs to plasterwork throughout including ceiling, columns and stairwells.
- New handrails in stairwells – to be upgraded.
- External lighting and signage including electrics for pop up catering area and soft landscaping to garden ground areas.

The project must also include external repairs and improvements to the historic fabric as follows:

- The stonework is in poor condition and is not safe in parts. Repairs to external masonry is required including towers, string courses, window tracery and surrounds. Re-point walls as required, removing cement repairs. Remove loose material and rusting cramps, stabilise and complete with replacement stone or lime mortar repairs. Remove plant foliage where necessary. Cleaning stonework options required.
- Small-scale repairs and alterations to the roof to enable 360 access from a single tower including a new man-safe system. Rainwater goods overflow when blocked.



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Review and increase the capacity of rainwater goods if possible, to minimise flood risk from 1:100 flood risk events.

- Install Photovoltaic Panels to the roof to maximise electricity generation and investigate associated battery storage.
- Current secondary glazing is in poor condition. Undertake a window survey and repair broken lead and glass panes, install replacement secondary glazing.

The following documents are available as part of the tender pack:

- Stage 2 Architectural Drawings
- Stage 2 Booklet – Vol. 1
- Stage 2 Booklet – Vol. 2
- RIBA 2 Cost Plan
- Pre-application submissions
- Historic England and WCC responses

These are provided as background to the tender process so that potential tenderers can understand the development of the design to date and the starting point for the review.

This documentation is to be reviewed at the start of the Development Phase, any changes agreed, drawn and signed off by the Board of Trustees and NLHF at mid-stage review. Trustees will also sign off design drawings at RIBA 3 and 4a.

In order to develop our understanding of the building and its needs, we have also undertaken a number of surveys and investigations to the services and fabric. These are available on request and include:

- A measured survey
- Asbestos survey
- Archaeological survey
- Building investigations to historic fabric
- Roof survey
- Masonry survey
- Ventilation System layout survey
- Combined Services layout survey
- Tree surveys
- Fire Door Survey
- Drainage CCTV survey
- Electrical survey
- Plaster survey to main hall ceiling

The appointed Architect-led Design Team will be responsible for recommending and procuring any other surveys as required to the building.

Additional Brief

External alterations to the building are discouraged by Historic England owing to its significance as a Grade I listed building. External alterations to the porticos and in the crypt as proposed in the Stage 2 Booklets are no longer being progressed. However, as part of the review, we welcome a discussion as to the potential to install glazing and an internal mezzanine area within the south portico to create additional space and entertaining area. This is not currently included in the project brief or cost plan.



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Please provide a separate fee proposal for taking forward this element of the project, split out from RIBA 1-7. This will run concurrently with the main project as set out above, should Trustees decide to proceed with this additional element. The Quantity Surveyor will be asked to similarly bid to support this additional element of the project.

3. Management of the project

The proposed project structures for the Development and Delivery Phases are shown at **Appendix 4**. The following consultants will also be appointed directly by Southbank Sinfonia at St John's Smith Square:

- Quantity Surveyor
- Project Management services
- Activity Planner
- Interpretation / Graphic Designer
- Fundraising Consultant
- Evaluation Consultant
- Storytelling Consultant
- Audience Development Planner
- Archaeologist

During the Development Phase, the Project Committee will comprise trustees, the Chief Executive and Finance Director and other members of the Executive Team as required on as needed basis. The Finance Team will work alongside the Project Manager to oversee and facilitate payment of invoices and cashflow management. The Development Team will work alongside the Project Committee to ensure that the Fundraising Plan is achieved to enable the Delivery Phase to proceed. Project meetings and communication structure is set out at **Appendix 5**.

4. Tender process and timeline

The contract will run from June 2024 to October 2029 (split between Development/ Delivery). Key dates for design, mobilisation and build are provided in Table 1.

Date	Activity
December 2023	Development Phase funding award from National Lottery Heritage Fund
February 2024	Permission to Start
February to June 2024	Tendering of professional team – Project Manager, Architect-led Design Team, Fundraiser, QS, Business Planner, Evaluation, Activity and Interpretation Planner.
July 2024	Review information and commissioning of surveys. Preparation of Consultation and Advocacy Plan, to be delivered throughout project.
July to October 2024	Preparation of Conservation Management Plan
August to November 2024	RIBA 2 Design review and sign off



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December 2024	Design Review with National Lottery Heritage Fund
December to March 2025	RIBA 3 Design Development and sign off
April to July 2025	Prepare RIBA 4a Tender Pack and sign off
August 2025	Submit Planning and Listed Building Consent applications
June to August 2025	Prepare and submit Delivery Phase application (this can be extended to November 2025).
September to December 2025	Review of Delivery Phase application (professional team step down)
By December 2025	Planning and LBC awarded
February 2026	Delivery Phase Award from National Lottery Heritage Fund and Permission to Start
March to April 2026	RIBA 4b: Tendering for contractor
May to June 2026	Appoint main contractor
August 2026	Building closure. Mobilisation/site set up
September 2026 to June 2028	RIBA 5: Repairs and improvement works
July to September 2028	RIBA 6: Interpretation and fit out including Handover
October 2028	Building re-opens
October 2028 to October 2029	RIBA 7: Rectification period
January 2027 to December 2030	Delivery of 4 year Activity Plan
June 2031	NLHF Project close
Table 1: Timetable for delivery of the NLHF funded project	

Resource specification

The Design Team Lead will be the Architect and Principal Designer reporting to the Project Manager and will be responsible for all aspects of the design and statutory approvals. The Architect for the project must employ and staff the project with a conservation accredited professional holding the RIBA Specialist Conservation Architect level or similar with a strong track record in works to significant Listed Buildings. They will be familiar with the current Strategic Framework National Lottery Heritage Fund grant requirements, procedures and the Planning and Listed Building Consent application process, including any necessary formal consultation with the relevant heritage bodies. They will be committed to the application of the ICOMOS principles.

Deadline

Completed tenders should be returned by 5pm on 20th May to the Project Manager, Andrew Ryan by email andrew.ryan@orm-developments.co.uk.

It is the Tenderer's responsibility to ensure that they are received on time. It is strongly suggested that you visit St John's Smith Square to view the building, please make



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arrangements with our Building and Facilities Manager, Chris Hartwell by email chris@sjss.org.uk

Fee

Please submit your fee proposal as set out in Appendix A form of tender. This should be split out by RIBA stage for both the Development Phase and the Delivery Phase. The budget for the Development Phase is £350,000 plus VAT and for the Delivery Phase is £425,000 plus VAT.

Current contract sum is estimated to be **c. £9 million plus VAT.**

Insurance

The following insurances are required:

Architectural Design Team Professional Indemnity cover set at £10M, Public Liability at £5M and Employer's Liability at £10M.

Interview date

We will hold interviews for the top three to five short-listed consultants. These will last approximately one and a half hours including a 20 minute presentation from the tenderer followed by a question and answer session based on the tenderer's submission. Interview dates will be held between the 3rd and 14th June 2024.

5. Tender submissions – please read carefully

The purpose of the tender response is to enable Southbank Sinfonia at St John's Smith Square to evaluate your understanding of our requirements, the suitability of your proposed approach and experience and skills of your team. Your response should consist of the following:

1. A written response to the evaluation criteria below.
 - a. Ensure your responses relate to the project brief. Do not include generic information. Any general marketing material about your company or additional appendices that have not been requested will not be considered.
 - b. If you are tendering for more than one consultancy contract ensure each response is a separate document.
2. A summary of the proposed sub-consultants who will sit within the architecture led design team including their name, specialism, why their specialist input is deemed necessary to deliver the full design brief, previous experience on similar projects and any experience they have had working with the lead architect.
3. A priced offer in the format request.
 - a. It is the Tenderer's responsibility to ensure all fees, rates and prices quoted are correct. Tenderers will be required to hold these or withdraw their tender in the event of errors being identified after the submission of tenders.
 - b. If a Tenderer fails to provide fully for the requirements of the specification in the tender it must either absorb the costs of meeting the full requirements of the specification within its tendered price, or withdraw the tender.
 - c. No tender will be considered which is late, for whatever reason nor will changes be permitted after the closing date.



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- d. All tenderers shall keep their respective Forms of Tender valid and open for acceptance by Southbank Sinfonia at St John's Smith Square for 90 days from receipt.
3. Signatures of appropriately authorised individuals e.g. where the tender is a Limited Company, by a Director; where it is a Partnership, by two authorised partners or by an individual if they are a sole trader. Signatures can be scanned.
4. Evidence of appropriate insurances. All consultants should have Public and Professional Liability and Companies Employer's Liability if they have employees.

Evaluation criteria

Tenders will be evaluated according to the following four criteria:

1. Relevant experience. Please provide at least three case studies from completed projects that have been undertaken within the last 5-8 years, from each design specialism. These should demonstrate the team's experience of the National Lottery Heritage Fund (previously known as Heritage Lottery Fund), working with Grade 1 and II* listed buildings, arts venues, cathedrals and churches of a similar size and complexity. Please ensure that your case studies reflect the scope of works, the whole team's experience, how these individuals have worked together previously and how the team will be managed internally by the Lead Architect (25%).
2. Qualifications and experience of the proposed team from each consultancy including CVs. No CV must be more than two sides of A4 (25%)
3. Approach to the consultancy including your proposed methodology, design philosophy and values; and details of your proposed communication with the client and other wider team members (25%)
4. Price (25%)

We will assess Tenderers' responses according to these criteria and will award points up to the maximum shown against each heading in the Quality evaluation assessment table below. Failure to achieve a rating of satisfactory (i.e. a minimum unweighted score of 2 or above) in any one or more categories may result in the bid being disqualified at SbS@SJSS's discretion.

Assessment Criteria	Score
Unacceptable: either no answer is provided, or the answer fails to demonstrate that any of our key requirements in the area being measured will be delivered.	0
Poor: fails to demonstrate how our basic requirements in the area being measured will be addressed, giving rise to serious concerns that acceptable outcomes would not be delivered against the project brief.	1
Satisfactory: demonstrates how our basic requirements in the area being measured will be addressed so as to deliver acceptable outcomes against the project brief.	2
Good: demonstrates how most of our requirements in the area being measured will be addressed so as to deliver good outcomes against the project brief.	3
Excellent: demonstrates clearly how all of our requirements in the area being measured will be fully addressed so as to deliver excellent outcomes against the project brief.	4



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Exceptional: demonstrates clearly how all of our requirements in the area being measured exceed the requirements in the brief and full understanding of the complexities and scope of the project, to deliver outstanding outcomes against the project brief.	5
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The tenderer who submits the lowest overall price will receive the full score of 25% available for the financial evaluation. Remaining bids will be awarded a score proportionate to the lowest priced bid according to the following formula:

Score = (lowest bid received/ bid price) x 5

Abnormally low or high bids distort evaluation of tenders and where Southbank Sinfonia at St John's Smith Square feels that a bid falls into one of these categories the tender will be asked to explain or clarify their bid. This includes the discounting of daily rates.

Preparation of Tender

Tenderers are responsible for obtaining all information necessary for the preparation of their response; and all costs, expenses and liabilities incurred in connection with the preparation and submission of the Tender and attending any interviews will be borne by the Tenderer.

The Tenderer is expected to have carried out all research, investigations and enquiries which can reasonably be carried out and to have satisfied itself as to the nature, extent, and character of the requirements of the Contract (in the context of and as it is described in the Specification), the extent of the materials and equipment which may be required and any other matter which may affect its Form of Tender.

Tenderers may seek clarification on any of the points contained in the tender documents at any time **prior to seven working days** before the date for receipt of tenders. This will allow time for us to prepare a response to all tenderers by five days before the tender deadline and for all tenderers to incorporate the clarification prior to the tender deadline.

Non-consideration of Form of Tender

We reserve the right not to award the contract to the highest scoring, lowest priced or to any tenderer; and reserve also the right to accept any of the same in whole or in part. We may also refrain from considering any Form of Tender if it is not in accordance with the Form and Conditions of Tender, or the Tenderer does not provide all of the information required or attempts to make variation or alterations to the Form of Tender, Conditions of Contract or the Specification.

Tenderer's Warranties

In submitting a Tender, the Tenderer warrants that:

1. It has not done any of the acts in the Non-Consideration of Form or Tender,
2. all information provided is true, complete and accurate in all respects including details of previous projects being presented as examples,
3. it has full power and authority to enter into the Contract.
4. it is of sound financial standing, and
5. its partners, directors and employees are not aware of any circumstances that may adversely affect such financial standing in the future.



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Form of Contract

The consultant will use the RIBA Standard Professional Services Contract 2020.

Confidentiality

The Form of Tender, the Conditions of Contract, the Specification, and all other documentation or information issued by Southbank Sinfonia at St John's Smith Square relating to the Tender shall be treated by the Tenderer as private and confidential for use only in connection with the Tender and any resulting contract and shall not be disclosed in whole or in part to any third party without our prior written consent.

The documents which constitute the project and all copies thereof are and shall remain the property of Southbank Sinfonia at St John's Smith Square (whether or not we have charged a fee for the supply of such documents) and must not be copied or reproduced in whole or in part and must be returned to Southbank Sinfonia at St John's Smith Square at our request.

All information provided by tenderers as part of a tender return will be treated as confidential.

Freedom of Information

Information in relation to this tender may be made available on demand in accordance with the requirements of the Freedom of Information Act 2000. Tenderers should state if any information supplied by them is confidential or commercially sensitive or should not be disclosed in response to a request for information under the Act, and should state why they consider the information to be confidential or commercially sensitive. This will not guarantee that the information will not be disclosed, but will be examined in the list of the exemptions provided in the Act.



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APPENDIX A: Form of Tender

Please complete this form and include it with your responses to the questions above.

Project: Southbank Sinfonia at St John's Smith Square

Professional Service: Architect Led Design Team services

Name of Tenderer:

I/We, the undersigned, do hereby offer to execute and complete the above mentioned professional services in strict accordance with the Schedule of Services for the following lump sum fee:

Development Phase

£ __ plus VAT for RIBA Stage 2

£ __ plus VAT for RIBA Stage 3

£ __ plus VAT for RIBA Stage 4a

Delivery Phase

£ __ plus VAT for RIBA Stage 4b

£ __ plus VAT for RIBA Stage 5

£ __ plus VAT for RIBA Stage 6&7

£ __ plus VAT for the Contract Administrator role

Additional Brief

£__ plus VAT for the additional brief (Split out for each RIBA Stage 1-7)

Resources

Please state the number of days and day rates intended for the delivery and development phases in the table below:

Team	Development phase		Delivery phase		Additional Brief	
	Day Rate £	No. of days	Day Rate £	No. of days	Day Rate £	No. of days
Director/ Partner						
Senior Consultant						
Consultant						
Other – specify						

The above day rates will be utilised to negotiate any additional works that may be required if deemed to be beyond the reasonable scope of the works specified. All day rates are to be based on an 8 hour day and are to include allowance for disbursements.

Expenses and Disbursements

The fee offer is to include all expenses and disbursements (including printing charges).



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Offer Period

This tender/ offer is to remain open for a period of 90 days from the date fixed to the return of tenders.

Dated this _____ day of _____ 2024

	Tenderer to provide responses. Some are pass/ fail
Name of firm or company	
Postal address	
Registered address (if applicable)	
Company number (if applicable)	
Please indicate if you are: a sole trader, partnership, Public or Private Limited Company or other type of organisation	
Main contact	
Contact telephone number	
Contact email address	
Please indicate your level of Employer's Liability Insurance, the policy number and expiry date ¹	
Please indicate your level of Public Indemnity Insurance, the policy number and expiry date	
Please indicate your level of Professional Indemnity Insurance, the policy number and expiry date	
Signature of authorised person	
Name of authorised person	
Capacity in which signed	



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APPENDIX B - Schedule of services: Architect Led Multi-Disciplinary Team

The tender required is for an Architect led team which provides the full multi-disciplinary service of roles as set out below. The team can be from a multi-disciplinary practice which offers all these services or can be brought together from numerous practices under the lead of the Architect. The tender provided must cover all of the services below.

The Client currently employs the Morton Partnership as consulting Structural Engineers monitoring the building fabric and they will be retained to provide this service on an ongoing basis.

The tenderer is to propose a Structural Engineer as part of their team, who will provide all other structural engineering services required to support their design – less the monitoring of the fabric above. However, the Client has no objection to tenderers approaching the Morton Partnership directly to form part of their bid. Contact details: ed.morton@themortonpartnership.co.uk

In delivering the service the Architect will include for and manage a Design Team of suitable qualified and experienced specialists including: Mechanical, Electrical and Plumbing (MEP) Engineers, Structural Engineer, Lighting consultants, an Access consultant, Fire Consultant, Acoustics Consultant and any others as required to fulfil the needs of the Brief. The Design Team will also advise on any additional site surveys which are required and commission their execution.

Throughout the contract the Design Team Lead will manage their team and ensure all members of the Design Team are aware of the tasks and responsibilities attributed to them. They will maintain regular contact with all team members to ensure that any issues are identified with minimum delay and appropriate corrective action is taken where necessary.

General responsibilities through the contract are:

- Holding regular Design Team meetings which will be recorded appropriately in writing by the Design Team Lead with minutes of meetings being distributed to the design team and others as appropriate
- Acting as Principal Designer under the Building [Amendment] [England] Regulations 2023
- Acting as Contract Administrator for RIBA 4-7 (please provide a separate fee quote for this element of the work)
- Producing design information against the programme, and if delayed use reasonable endeavours to expedite the production of the information
- Preparing/issuing coordinated End RIBA Stage Design Reports and presenting same to the Project Board and Trustees as per the programme
- Preparing documents to make an application for planning and listed building consents
- Providing material to support publicity and fundraising for the project
- Keeping full and accurate records of all key meetings and negotiations attended or conducted and make the same available to the Project Board
- Co-ordinating and submitting a monthly progress report, inputting into the overall project programme, cost reports and risk register
- Addressing any issues raised from statutory bodies such as Historic England, Georgian Group, Thorney Island Society



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- Consulting with planning, building control, fire, environmental and other statutory authorities, as required
- Meeting with representatives of the National Lottery Heritage Fund and other grant funders as required, including presenting at key stages
- Ensure that all design solutions and materials specifications reflect the Project Manager's instructions and any requirements of the funders.

Specific responsibilities of the professionals within the team are detailed below.

Architect & Principal Designer

RIBA Stage 2: Concept Design

- Review RIBA 2 Concept Design Reports and report back on existing proposals. This is to cover all construction based disciplines, liaising with and incorporating input /information from all other Design Team members. The design proposals for the new stage, gallery and hall areas have been signed off by the Client and agreed.
- Review and develop proposals for Box Office, player areas and kitchen within the crypt to ensure a flexible use of the space and ensure the building is fully accessible.
- Review use of the plant room and organ blower area to maximise storage and usable spaces within the building.
- Consider acoustic report and impact on the Hall for acoustic improvements.
- Ensure all designs are compliant with building regulations.
- Ensure the fire engineering approach/ strategy for the site is compliant and meets all statutory regulations.
- Review existing surveys, recommend and procure additional surveys as required, subject to approval from the Project Manager (Separate budget for surveys).
- Undertake an access audit for physical and intellectual access to the building and its history, working with the Interpretation Planner.
- Organise consultation with statutory stakeholders, key stakeholders and participate in wider public consultation events as arranged by the Client and Project Manager.
- Prepare a Conservation Management Plan which meets the requirements of the [National Lottery Fund Conservation Management Plan Guidance](#) and the standards set out in Historic England's *Conservation Principles; Policies and Guidance for the Sustainable Management of the Historic Environment*, 2008. Also to:
 - Undertake additional historic research as necessary.
 - Review and take into account pre-application advice comments received from Historic England and Westminster City Council in relation to the proposed repair and development approach at the site and address within the CMP.
 - Review the findings of relevant specialist surveys and reports e.g. Fabric Survey, Archaeological Survey, Architectural Paint Research Report and incorporate key findings into the CMP.
 - Identify opportunities for local people and communities to feed into and/or review the assessment of significance.
 - Develop a heritage summary and assessment of heritage value to incorporate into the development of the design solution.
 - Share the working CMP with the Activity Planner and Interpretation and Graphic Designer, highlighting key themes and stories which can help form the Interpretation Plan.
- Hold design workshop with Project Committee and Trustees



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- Consider and detail response to access, management and sustainability issues as part of RIBA Stage 2 design proposals
- Produce end of stage reports and seek Client/ Project Manager sign off of the report.

RIBA Stage 3: Spatial Coordination

- Consider and detail a full design response to access, management and sustainability issues as part of RIBA Stage 3 proposals
- Submit detailed design showing full spatial arrangements, lighting improvements, acoustic improvements, MEP specification, materials and appearance, together with cost estimate (prepared by others) for the Client's approval
- Continue to develop the fire engineering approach/ strategy for the site and consult with the fire authorities and services engineers as required
- Prepare technical details to ensure the design meets the building regulations
- Prepare a phasing or Construction Strategy and Plan
- Prepare and submit applications for planning and listed building consent, including preparation of a Heritage Impact Statement and if required make revisions
- On-going consultations as required with key stakeholders.
- Prepare the Management & Maintenance Plan in accordance with the National Lottery Heritage Fund's guidance. This will include:
 - Reviewing the current situation
 - Identifying risks to the heritage including disasters such as fire, flooding, theft and vandalism
 - Proposing how these risks might be mitigated through design or the management and maintenance plan
 - Identify aims for managing St John's Smith Square in the long-term including aims and objectives for managing and maintaining the building
 - Develop an action plan and costs which identify what needs to be maintained and managed showing resources e.g. Staff, volunteers and budget and any necessary skills required
 - Identify ways in which the local community will be involved in or consulted on aspects of the management & maintenance of the building
 - Identifying any environmental benefits
 - Working with the QS to cost up the 50-year Plan and identify annual sinking fund costs
 - Reviewing costs for management and maintenance in the project business plan and identifying any funding gaps. Making recommendations on how the plan should be updated with any new information during the project, formally adopted and published
 - Provide a template for the Design Team and Interpretation/ Graphic Designer to contribute to the Plan.
- Design workshop with Project Committee and Trustees
- Prepare fully coordinated RIBA Stage 3 Design Report covering all construction-based disciplines, liaising with and incorporating input/information from all other Design Team Members.

RIBA Stage 4a: Technical Design

- Complete technical design proposals from designs submitted for planning approval and detailed drawings and specifications



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- Provide information to discuss proposals with and incorporate input of other consultants into final proposals for all areas
- Provide information to the Quantity Surveyor for their revision of cost estimate and production of Bill of Quantities
- Prepare and submit applications for approvals under building acts and/or regulations and other statutory requirements
- Negotiate if necessary over building acts and/or regulations and other statutory requirements and revise production information
- Obtain the Project Board approval on the type of construction, quality of materials and standard of workmanship
- Prepare initial finishes boards and samples for the Project Committee's consideration and approval as required
- With specialist consultants develop detailed specification for lighting, acoustic, M&E, AV, filming/recording and livestreaming proposals.
- Following the agreement of the key principles of the fire safety strategy, a fully detailed fire strategy is to be developed if required
- Prepare a fully co-ordinated RIBA Stage 4 Design Report and Tender Pack, including all production drawings and specifications, covering all construction-based disciplines, liaising with and incorporating input/information from all other Design Team Members
- Finalise Designers Risk Assessments
- Comply with CDM regulations
- Review timetable for construction
- Prepare other production information as required
- Submit design information / tender documentation for proposed base build design works for the approval of the Project Manager and Project Committee

There will be a break in the contract between Development and Delivery Phases. This allows for fundraising and the final decision to proceed on site. The Design Team may be stood down depending on the period involved. Equally the Client may choose not to proceed with the Design Team as appointed under this tender.

For tender purposes the delay should be considered to be no greater than 6 months.

RIBA Stage 4b: Technical Design

- Assist the Client, Project Manager and the Project Board in reviewing options and identifying suitable tendering companies under the terms of the procurement strategy
- Provide information to the Quantity Surveyor to forward to tenderers, including any specialist sub-contractors or suppliers, to enable them to prepare and submit tenders
- Respond to any tenderer's queries
- Review any Contractor's Proposals for any of their design elements and provide a formal report
- Appraise and evaluate the tenders with the Design Team and Quantity Surveyor and report to and advise the Client upon the tenders received.
- Discharge any planning conditions as required.
- Undertake responsibilities as Principal Designer and Contract Administrator.

RIBA Stage 5: Construction

- Act as Contract Administrator to let and administer the contract



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- Provide production information as required by the Contractor(s) for construction
- Attend mobilisation meetings with the selected Contractor(s) as required
- Conduct meetings as required with the Contractor to review progress, information flow and technical queries
- Review on going opportunities for value engineering as required
- Work with the project manager and contractor to ensure heritage activities are undertaken during the contract period, including presenting at talks as required
- Visit the site at regular intervals during the construction period and monitor compliance and quality of the work undertaken
- In conjunction with the Quantity Surveyor, issue payment certificates based on an agreed programme
- Respond to site queries as they arise
- Where variations arise, assess and update Designers Risk Assessments and issue agreed Architect's Instructions (AI), including formal AI Log.
- Prepare such additional drawings, specifications, details and the like necessary for the satisfactory execution and completion of the Project
- Manage the design in conjunction with Other Consultants and provide copies of relevant design information, drawings and the like in order that each consultant can comply fully with their obligations
- Provide information in conjunction with Other Consultants for the preparation of financial reports to the Client
- Give general advice on materials maintenance
- Inspect the works to identify defects/ snagging works with Other Consultants issue a consolidated schedule of defects/ snagging works to be undertaken
- Assess all relevant Operational and Maintenance (O&M) information submitted by the contractor for suitability for inclusion within the completed health and safety file
- Provide as built drawings for inclusion within the health and safety file.

RIBA Stages 6 & 7: Handover and use of building

- Provide information required by others for settling the project final account
- Support as necessary the preparation of a project review/assessment and 'close out' report
- Participate as required in completion of the Post Occupancy Evaluation/Building Performance Evaluation review and report.

Principal Designer

- Provide CDM / Health and Safety advice and support to the Client and Consultancy Team throughout the design development and implementation process
- Prepare a Health and Safety Strategy
- Lead on health and safety risk identification and development of mitigation strategies to address the risk
- Keep full and proper records of all meetings conducted by the Principal Designer and make the same available for inspection by the Client forthwith on request
- Perform such other duties as may reasonably be required by the Client to secure the completion of the Project from a CDM perspective
- The Principal Designer's role will cover all Construction elements of the project
- Give suitable and sufficient advice and assistance to the Client in order to help them to comply with their duties, in particular:



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- the duty to appoint competent designers and contractors; and
- the duty to ensure that adequate arrangements are in place for managing the project
- Assist the client in identifying and collecting Pre-Construction Information and advise the Client if surveys need to be commissioned to fill significant gaps
- Promptly provide in a convenient form to those involved with the design of the project; and to every contractor (including specialist contractors) such parts of the Pre-Construction Information which are relevant to each
- Co-ordinate Construction design work, planning and other preparation for construction where relevant to Health and Safety
- Manage the flow of Health and Safety information between clients, designers and contractors
- Communicate with the Employer and Project Manager on significant CDM related design issues
- Ensure the Employer and Project Manager has sufficient information, received in time to approve any design decision or proposed change
- Reporting to the Employer, the Project Manager or Contract Administrator as appropriate
- Provide information and advice to the Project Manager, the Other Consultants and to the Contractor to enable them to carry out their respective duties
- Advise the Client on the suitability of the initial construction phase plan and the arrangements made to ensure that welfare facilities are on site from the start
- Notify HSE about the project
- Liaise closely with any Health and Safety representatives working for or on behalf of any Contractors throughout the project works
- Produce or update a relevant, user friendly health and safety file suitable for future use at the end of the construction phases
- Advise and support contractors in agreeing a user friendly format for the operational and maintenance manual with the PCC, which is suitable for future use at the end of the construction phase
- Prepare and issue the Health and Safety File.

As Contract Administrator - RIBA Stage 4 up to and including RIBA Stage 7

- Inviting and processing tenders
- Preparing contract documents for execution
- Administrating change control procedures.
- Issuing instructions such as variations, or relating to prime cost sums or making good defects.
- Considering claims.
- Chairing construction progress meetings.
- Preparing and issuing construction progress reports.
- Co-ordinating and instructing site inspectors.
- At intervals appropriate to the stage of construction visit the site to inspect the progress and quality of the works and to determine that they are being executed generally in accordance with the Building Contract
- Following review via the change control process, and formal Client endorsement, issue all necessary instructions confirming changes to the parameters set out in the contract documentation.



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- Agreeing commissioning and testing procedures.
- Oversee the commissioning and handover phase of the construction project to ensure full compliance with the contractual terms stipulated within the contract documentation.
- Agreeing defects reporting procedures.
- Ensuring that project documentation is issued to the client.
- Lead on the resolution of any dispute or claim under the form of contract. Receive all notices from the Contractor and collaborate with the whole of the professional team in assessing the impact/management/mitigation of each
- Issuing certificates of practical completion and interim certificates.
- Keep track of, and report, any proposed contract variations that may affect costs
- Inspect the works to identify defects/snagging works with other consultants and issue a consolidated schedule of defects/snagging works to be undertake.
- Issuing the certificate of making good defects.
- Following effective remedy of all defects arising after practical completion up until the end of the defects liability period issue final payment certification
- Input into all Risk Management Workshops, and ongoing Risk Assessments.
- Attend all Client/Project Team Contractor meetings as required
- Input fully to the project assessment and 'close out' report

Tender Documentation

- Advise on tendering and contractual arrangements for the Main Building Contractor.
- Prepare tender documentation in conjunction with the design team and client
- Make initial contact with chosen contractors to obtain confirmation of their interest to tender for the works
- Arrange delivery of documents to selected tenderers
- Liaise with QS to prepare report on tenders with appropriate recommendations
- Undertake value engineering as required
- Draw up forms of contract, obtain contract drawings from members of design team and prepare and deliver to both parties' contract copies of all documents
- Taking part in the Evaluation of the Delivery Phase



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APPENDIX 1 – WIDER PROJECT AIMS

- Ensure the building is able to support a wide range of uses/ generate commercial income to support the long-term sustainability of the organisation and re-invest in building a sinking fund for long-term cyclical maintenance repairs.
- Double visitor numbers from 50,000 per annum to over 100,000 per annum over the ten-year Business Plan period.
- Deliver a vibrant and engaging 4-year Activity Plan, focusing on a music-based schools engagement programme; storytelling programme with schools and the local community; heritage skills development; apprenticeships/ training placements /work experience placements; well-being and mental health support; new volunteering programme; and attracting new and wider audiences to learn and engage with their heritage.
- Support our Education Strategy, working with local schools, supporting primary, secondary and tertiary education students with music experiences commensurate with their age and supporting young people from socio-economically and diverse backgrounds. Working with our partners the Royal Opera House, Academy of St Martin-in-the-Fields, Tri Borough Music Hub, Westminster City Council (supporting delivery of its education strategy) and local state schools.
- Safeguard 24 existing staff roles at Southbank Sinfonia at St John's Smith Square, support a further 50 zero hours contract roles, committing to paying the London Living Wage for all casual staff by 2030.
- Create 3 new heritage jobs, and 4 new arts jobs by the end of the project.
- Recruit and manage a pool of 40-50 volunteers developing a range of volunteer roles and delivering 150 volunteer training days and over 7,000 volunteer hours over the whole project.
- Establish a Steering Group of key stakeholders to engage and deliver our EDI Policy and Action Plan to ensure we place EDI at the heart of our organisation and positive influence throughout the sector.
- Generate an estimated £16m Economic Impact locally across the first five years of the project providing a £4.05 return for every £1 invested by NLHF.
- Maintain project outcomes after the end of the Activity Plan to continue working with local volunteers, schools and local community organisations to place Southbank Sinfonia at St John's Smith Square at the heart of its community.



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APPENDIX 2 – HISTORY OF ST JOHNS SMITH SQUARE

Eighteenth Century

The earliest history of Smith Square can be traced back to the 1700s, although the first settlement in the area took place in the medieval times.² Some argued that the name 'Smith Square' was derived from 'a person who was Clerk of the Works at the time of its formation', while others provide a more convincing interpretation that this name came from Sir James Smith, the ground landlord at the time.³ The land where the modern St John's Smith Square stands was sold in 1713 to the Commissioners at a price of £700. Back then, the square was known as St John's Churchyard, a name that remained until the beginning of the nineteenth century.⁴

St John's Smith Square was commissioned as part of the Fifty Churches Act, passed in 1711 in response to London's rapidly growing population. Queen Anne herself was enthusiastically involved to build 50 new churches in London, though only eleven were eventually completed, with St John's being one of them.⁵ At the time, the building was recognised as one of the finest examples of Baroque architecture in England, and also possibly the only example of a truly Baroque church in the country.

The cost of construction was to be paid through the duty levied on coals brought into the port of London, and some have even suggested that 'the coal got its own back by making the churches sooty in later years'.⁶ It was estimated that the total cost of construction was around £40,000 at the time, and this figure equates to approximately £5,900,060 in today's terms.⁷ Most of the financial records are now lost, but we do know the following: Edward Strong Jr. and Edward Tufnell were engaged as masons at £2176 12s 11.5d; Robert Jeffs and John James were the carpenters at £149 18s 10d; Thomas Hues and William Tufnell were in charge of bricklaying at £282 9s 3.5d; George Norris was appointed digger at £8 17s 6d; George Osmond had the plumbing brief at £182 9s 8d; and John Skeat acted as the smith at £250 12s 2d.⁸

St John's Smith Square was designed by the architect Thomas Archer, a student of the venerable John Vanbrugh. He studied in Italy, Germany and Austria and was influenced by some of the great architects on the continent, including Gian Lorenzo Bernini and Francesco Borromini. While Archer was recognised as a rare talent, he had a fair share of enemies, with one calling him 'a pseudo-architect'.⁹ Nevertheless, St John's Smith Square was widely recognised as one of his greatest ideas. The four tall towers with lead cupolas and pineapples, in particular, were inspired by Borromini's Sant'Agnese in Agone in Rome and gave it the appearance of an upturned footstool.¹⁰ The oft-repeated legend has it that when Archer consulted Queen Anne about the church's design, the monarch kicked over her footstool rather testily and snapped, 'Like that!'¹¹ Local historian Stephen Humphrey has also observed that Archer attempted to create 'a tension between longitudinal and centralizing effects' in this project, but there was little doubt that the longitudinal was substantially more dominant.¹²

The initial reception to St John's Smith Square was not all positive, especially among classical purists.¹³ Lord Chesterfield commented that the building reminded him of 'an elephant with its legs in the air' and later on, Charles Matthews even likened it to a dining-table in the same position.¹⁴ The church was officially consecrated on 20 June 1728, but only became open for public worship on 10 November of the same year.¹⁵



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Only 14 years later, St John's Smith Square experienced its first of many misfortunes. A fire happened on 26 September 1742 before the morning service and it virtually destroyed the building. However, this was not repaired immediately. In fact, it was not until a few years later when the House of Commons agreed to offer £4000 for this purpose and, when it was eventually rebuilt by James Horne, this was done without the twelve Corinthian columns which had formed an atrium and supported the ceiling.¹⁶ Just a few years after the reconstruction, the church was once again struck by a natural disaster in 1773, this time by lightning, which required further repair works to its structure.¹⁷

There are two versions of events concerning the first organ at St John's Smith Square. Sir Hugh Casson's interpretation that the Vestry agreed to install an organ (on condition that it did not cost more than £300) in 1750 was widely accepted as the most accurate depiction of events.¹⁸ However, recent research by Donald Burrows suggests that the first organ at St John's Smith Square might have a connection to the Royal Family. In 1727, a new organ, one by Shriver, was built in the Chapel Royal for the coronation service of George II, from which Handel's anthems were played. The 'old' organ was to be made a 'Present [...] to the Parish of S. John the Evangelist, to be erected in their New Church'.¹⁹ It cannot be established if this actually happened, but a paper trail concerning this 'Present' did exist.

An important figure associated with St John's Smith Square in the eighteenth century was the English poet and satirist Charles Churchill. As will be seen below, Charles was one of the three Churchills who had a connection to this building. Churchill became the curate and lecturer of St John's in 1758, but this was largely done as a mark of respect to his father, who held a similar position previously, and not because of his personal capabilities. His outlandish living style caused the parishioners to remonstrate and he eventually resigned his posts.²⁰

Nineteenth Century

Planned renovations for St John's Smith Square first took place in 1812, when it was given tough timber props and became the first London church to be gas-lit. Further additions were made in 1821 under the direction of William Inwood during a general refurbishment in the Grecian style.²¹

By the end of the nineteenth century, St John's Smith Square has attained a somewhat notorious reputation through no fault of its own. In his final novel *Our Mutual Friend* of 1864-1865, Charles Dickens gave a rather unflattering account of the St John's Church. In the words of the great writer: 'In this region are a certain street called Church Street, and a certain little blind square called Smith Square, in the centre of which last retreat is a very hideous church, with four towers at the four corners, generally resembling some petrified monster, frightful and gigantic, on its back with its legs in the air'.²² Furthermore, the protagonist of *Our Mutual Friend* was the crippled Jenny Wren, whose disability was often teased by her children. Her response was to push them in the church crypt: 'I'd cram 'em all in, and then I'd lock the door and through the key hole I'd blow in pepper'.²³ Dickens's sinister writing, rather unfortunately, became quite well-known in Victorian London and has seemingly erased the more positive remarks that Benjamin Disraeli had made previously about Smith Square in his novel *Sybil, of the Two Nations*.²⁴

In 1868, an attempt was made to change the name of the church from St John's Smith Square to St John's Square, but this was refused by the Metropolitan Board of Works.²⁵



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Twentieth Century

At the beginning of the twentieth century, St John's Smith Square was considered to be situated in 'a scene of desolation', as the whole of the south and west sides of the square has been demolished, and 'where the houses stood are heaps of brick rubbish awaiting a final levelling'.²⁶ The east side contains some modern erections, a warehouse and some artisan dwellings, while the north side was a site of old houses that were empty and were prepared for the handiwork of the housebreaker.²⁷

This was indeed quite a pessimistic outlook. However, soon after, old access roads and alleys around the square were abolished, while cheap lodging houses were swept away in the 1910s and 1920s. New buildings and fine houses were built around the same time, leading to the noted writer Compton Mackenzie remarking that Smith Square was 'emerging from slumdom' when he moved to the neighbourhood.²⁸ With these new developments and thanks to its favourable location in the heart of Westminster, the new buildings around St John's Smith Square attracted a significant number of notable political residents, from Reginald McKenna, Sir Edward Grey (Lord Grey of Falloden), Henry Mond (Lord Melchett), Sir Oswald Mosley and Rab Butler (Baron Butler of Saffron Walden).²⁹

The most prominent politician to retain a connection to St John's Smith Square, however, was Winston Churchill. His son Randolph married Pamela Beryl Digby at this very church on 4 October 1939, just before the former had to leave to fight in the Second World War. When Winston Churchill arrived at St John's, he was enthusiastically cheered by the crowds that had gathered, and this scene was captured on film.³⁰ The future Prime Minister's ardent admiration for the church was even recorded in the cabinet papers. In 1944, during a War Cabinet meeting, the proposal of pulling down and selling St John's Smith Square, which had suffered severe bomb damage, was discussed. Churchill, according to the official record, 'expressed the strong view that the church should be restored and that considerable pressure should be exercised to prevent the destruction of this building'; this view was 'warmly endorsed' by the War Cabinet.³¹

It must be recognised that this was quite a remarkable occasion. After all, these cabinet meetings were always heavily dominated by issues relating to the war, the British military and diplomacy and only extremely rarely would a cultural matter be raised, and even less so for the Prime Minister to assert a strong view on it personally. In 1950, Churchill's successor (and predecessor) Clement Attlee was also made aware of the plight of St John's Smith Square. However, as far as can be ascertained, the Labour leader was only a signatory on governmental papers concerning the potential reconstruction of the Church and made no personal comments on the subject.³²

To provide further background information on the topic, the old St John's Smith Square was destroyed in the Second World War due to substantial damage by fire-bombs and incendiary bombs during the night of 10 and 11 of May 1941.³³ Until the 1960s, the church, whose walls, blackened and derelict, had stood as a sombre war memorial.³⁴ The events that followed after the end of the war were aptly summarised by a classified document written by The Friends of St. John's in 1965:

"By a scheme made in 1950 under the Reorganization Areas Measure, 1944 the benefice and the greater part of the parish of St. John were united with the benefice and parish of St. Stephen, Rochester Row, to make a united benefice and parish, of which St. Stephen's was declared to be the parish church. It was recognized by the diocese that on the grounds of architectural



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distinction the church of St. John must be preserved, and the reorganization scheme embodied a proposal to make it a record office for the diocese and the Church Commissioners. This was abandoned when the diocese was offered other means of preserving its [unreadable], and at intervals other schemes for the restoration of St. John's [were raised]."

Such 'other schemes' at the time (1958) were the following³⁵:

1. Chapel of the Order of the British Empire, proposed by the Secretary of the Central Council for the Care of Churches
2. Conference Centre and Exhibition Hall for maps, drawings etc. of ancient monuments, proposed by the Ministry of Works
3. Ecclesiastical Records Office and Library, proposed by Church Authorities
4. Home for Royal United Services Institution
5. India Office Library
6. Concert Hall
7. An O.B.E Chapel
8. Church Missionary Society Centre

The classified document continues: *"All the schemes had serious defects and did not come to fruition. At the end of 1961, when all these efforts to rebuild St. John's had come to nothing, a group of local residents led by Lady Parker of Waddington, wife of the Lord Chief Justice, took the matter into their own hands and in a short time produced a scheme which was free of the defects of the earlier schemes, which received the support of the diocese, which raised no difficulties in the matter of planning permission, and which had sufficient backing to inspire confidence that it would be carried through to success. This scheme was embodied in a trust deed and in a local Bill which, after an uncontested passage through Parliament, received the Royal assent on 10th June 1964 as the Saint John's Church, Smith Square Act 1964."*³⁶

In the same document, The Friends of St. John's stated that it aimed to arrange the church to be used for charitable purposes connected with religion and the arts and to become a place where a) music of every epoch may be produced; b) exhibitions of paintings and sculpture of all schools, whether ancient or modern, and of church treasures and other works of art may be held; c) plays, whether ancient or modern, of a suitable character may be presented; d) religious leaders whatever their denominations may give addresses; and e) religious services, whether of the Church of England or of any other Christian body, may be held from time to time. In addition, Marshall Sisson was appointed as architect and he subsequently was frequently in correspondence with the Historic Buildings Council for England as well as with the Ministry of Public Building and Works to establish the feasibility and legality of the project.³⁷

Eventually, The Friends of St. John's bought the site from the London Diocesan Fund and the total cost of all the restoration work was estimated to be £389,793 18s, which is £110,520,805.71 of today's money.³⁸

After Reconstruction

Documents concerning St John's Smith Square after 1969 are mostly held in our own archive. Our establishment has now very much become part of popular culture, with many guide books of London mentioning us and recommending a visit to our café and concert hall.³⁹ Further rebuilding and refurbishment works are planned for in the 2020s. Another chapter of St John's Smith Square's history awaits.



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APPENDIX 3 – THE VALUE OF OUR ARCHIVE

Written by Dr Percy Leung

Introduction

In the archive of St John's Smith Square, there are a total of 148 boxes, covering the period from 1971 to 2020. Approximately 75% of these documents relate to the concerts that have taken place in this venue since the rebuild and mainly comprises concert programmes, programme notes, freesheets, advertisements, posters, brochures and leaflets. These materials are the core of our archive; cataloguing and digitising them would be of great value to researchers and the wider public who would like to gain a deeper insight into both our history and London's cultural history of music in the past 50 years or so. Roughly 20% of the archive are documents that concern the architecture of the building, such as the building materials, the pipes and electrical wires as well as the evolution of our fire and safety regulations. These are potentially valuable documents to architectural historians and enthusiasts who are interested in how an eighteenth-century church was reconstructed in the aftermath of the Second World War and how the designs of the rebuilt differed from the original. The final 5% of the archive can be grouped under the heading of miscellaneous. This contains some minutes from board meetings, some concert reviews and some correspondences with various hirers. None of these are a complete collection and they are also scattered in many different boxes. The concert reviews would be of great interest and importance. From a research and commercial perspective, it would be worthwhile to conduct thorough research on all the reviews concerning concerts at St John's Smith Square since the late 1960s. This can be done by using online newspaper archives and databases, and this will also further augment, strengthen and contextualise our own collections.

For my doctoral and post-doctoral academic work, I have conducted substantial research in the archives of other concert halls, including the Barbican Centre, Southbank Centre, Wigmore Hall, and the Royal Albert Hall and I have also visited the libraries of various institutions that hold old concert programmes, such as the Royal College of Music, the Royal Academy of Music and the Jerwood Library at Trinity Laban Conservatoire of Music & Dance. Our volume of materials cannot be compared to those stored at these locations. However, the archive of St John's Smith Square distinguishes itself with its unique collection of documents. In my view, these documents embody the essence of British musical culture in the twentieth century; that is, a healthy amalgamation of professional and amateur music making. Moreover, the documents held at St John's Smith Square often possesses a political, cultural and social value that is not necessarily evident in the documents stored in other archives.

Political Importance

It would be fair to say that no other London concert venue has held as many diplomatic concerts as St John's Smith Square during the twentieth century. In the last twenty years of the Cold War as well as in its immediate aftermath, some forty embassies have held or organised concerts in our hall. The proximity to Parliament, the need to attract British politicians and the importance of practising soft power in international relations in the political heart of the liberal West were just some of the reasons that made St John's Smith Square particularly attractive to diplomats. On these occasions, the leading musicians, singers and composers of each country would be brought to the British capital to play a main part in the concerts. The following is a list of the countries that had held multiple events in St John's Smith Square (in no particular order): Sweden, Canada, Uruguay, Turkey, Venezuela, Panama, Mexico, Japan, South Korea, Chile, Peru, Brazil, Poland, the Philippines, Israel, Egypt, Thailand, Jamaica, Romania, Ghana, Kazakhstan and Armenia. Furthermore, non-governmental political



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entities were also regular hirers of our space in their desire to underline the cultural affinities between antagonistic countries on the political stage. This practice, commonly known as 'cultural diplomacy', has been widely used ever since the days of the First World War. The Great Britain-USSR Association, the UK-Japan Music Society, the Kuwait-British Friendship Society and the Latin American Caribbean Cultural Society were just some of the proponents to further cultural understanding through musical performances. It is interesting to note that the states of both sides of the Iron Curtain had graced our venue with their presence, which not only indicated our apolitical character, but also our desire to foster communication between countries with a different political persuasion.

An extra political dimension related to St John's Smith Square would be our association with governmental workplace choirs. Much has been written about the importance of stepping away from work, stretching one's legs and lungs and interacting with colleagues outside of the office. And Britain was one of the first countries that pioneered this socio-musical concept. The Choir of the Department of Education and Leisure, the Whitehall Choir and the Police National Choir/Orchestra have all been frequent customers. Indeed, St John's Smith Square has also played host to the Office Choir of the Year Competition for a good number of times.

Cultural Importance

I have always found it rather fascinating that different large British concert halls, especially those in London, all boasted how they attracted the biggest musical celebrities to perform at their venue in the twentieth century. I have been to most, if not all, of their archives and while there is some truth to what they said, none of them managed to attract as many global stars as we did back in the 1970s, the 1980s and the 1990s.

Helped by our association with the BBC Lunchtime Recitals series (and with the BBC more broadly), St John's Smith Square has played host to no fewer than 100 leading musicians of the twentieth century, and the frequency with which we attracted them was astonishing. Ordinarily, there would be at least two foremost artists of their generation performing at our venue every week. This impressive list includes the following legendary conductors: Pierre Boulez, Colin Davis, Charles Mackerras, John Eliot Gardiner, Norman Del Mar, Erich Leinsdorf and Andrew Davis. It also features the following famous instrumentalists: Itzhak Perlman, Pinchas Zukerman, András Schiff, Mischa Maisky, Stephen Kovacevich, Emanuel Ax, Peter Serkin, Yo-Yo Ma, Peter Donohoe, Lynn Harrell, Howard Shelley, Tabea Zimmermann, Nikolai Demidenko, Frank Peter Zimmerman, Leif Ove Andsnes, Louis Lortie, Yuri Bashmet and Thomas Adès.

Even without the association with the leading public service broadcaster, we still managed to attract many top musicians on our own. This list includes Yehudi Menuhin, Henryk Szeryng, Murray Perahia, Garrick Ohlsson Paul Tortelier, Radu Lupu, Alfred Brendel, James Galway, Ton Koopman, Thomas Zehetmair, Viktoria Mullova, Dang Thai Son, Mikhail Pletnev, Menahem Pressler, Steven Isserlis, Rainer Küchl and John Williams. In addition, Sir William Walton conducted his seventieth birthday celebration concert here; Neville Marriner and the Academy of St. Martin-In-The-Fields were frequent guests, as were Trevor Pinnock and the Academy of Ancient Music. Sir Simon Rattle and his protégé Daniel Harding both began their careers at St John's Smith Square, while leading British conductors such as Martyn Brabbins, Andrew Manze and Sir Roger Norrington also brought their own organisations to our hall. Similarly, professional British choirs and orchestras enjoyed putting on concerts at St John's Smith Square. This includes the English Chamber Orchestra, the English National Orchestra, the



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Monteverdi Choir, the English Bach Festival, the Collegium Musicum of London. Meanwhile, chamber groups belonging to world-renowned orchestras, such as the Berlin Philharmonic, Boston Symphony and Cleveland, also chose our venue for their performances, while their concerts featuring the full orchestra were held in concert halls with a larger capacity.

Social Importance

St John's Smith Square is now home to Southbank Sinfonia, a British professional orchestra that emphasises the virtues of supporting the next generation of musicians. This concept has been a cornerstone to St John's Smith Square ever since the 1970s. In addition to all the prestigious performers mentioned above, our concert hall has always been keen to play host to orchestras and choirs of high schools and universities, both local and from abroad.

Throughout our history, we have consistently demonstrated a willingness to engage with the concepts of equality, diversity and inclusion, and educational institutions that have visited all belong to a range of social spectrum. This includes Wells Cathedral School, Purcell School, Oundle School, Dulwich College, Cardinal Vaughan Memorial School, London Oratory School, Alleyn's School, Yehudi Menuhin School, Westminster Cathedral Choir School, Rugby School Eltham College, Manchester Grammar School and Brighton College. Examples of higher education institutions include various colleges of the Universities of Cambridge and Oxford, the Royal Scottish Academy of Music and Drama, the City University, the University of London Orchestra, Lancaster University, Surrey University, Goldsmiths College, Royal Holloway and King's College London.

Educational institutions from overseas have also always preferred hiring St John's Smith Square as the venue for their British concerts. Brasilia University, Yale University, Melbourne University, Dortmund University, Brigham Young University and the University of Heidelberg are just some of the examples.

Amateur music making, of course, is not just restricted to the educational institutions. In fact, a majority of the concert programmes held in our archive are those of amateur orchestras and choirs. It would not be feasible to list them all here. What is of interest, though, is that many of these amateur concerts are an embodiment of British musical culture. Ever since the late seventeenth century, Britain has had a notable tradition of amateur music making, but these concerts were not simply about musical enjoyment. In fact, they were very much also performative occasions with a deep and meaningful concept behind them. What I mean is, British concerts have always been inextricably linked with fundraising and charities, and concerts at St John's Smith Square have consistently fulfilled this mission.

A majority of our amateur concerts often had a noble objective behind them. Our hirers have raised money for a wide range of worthwhile causes, from famine relief in Africa, promoting peace-making in the Middle East, to supporting the 'Save the Children Fund', 'The Council for Music in Hospitals', 'The Friends of the Children of Great Ormond Street', 'Breath Fund', 'Save the Children of Croatia', 'Macmillan Cancer Relief', 'Oracle Cancer Trust' and 'The City of Westminster Society for Mentally Handicapped Children'. We have also had a long association with the London Gay Symphony Orchestra, and their activities included commemorating World Aids Day. Indeed, a good number of these concerts received support from the Royal Family and have also been attended by some of their important members, including HRH The Duchess of Gloucester and HRH Diana, The Princess of Wales. The latter, in particular, was a frequent guest to St John's Smith Square in the 1980s and the 1990s.



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Conclusion

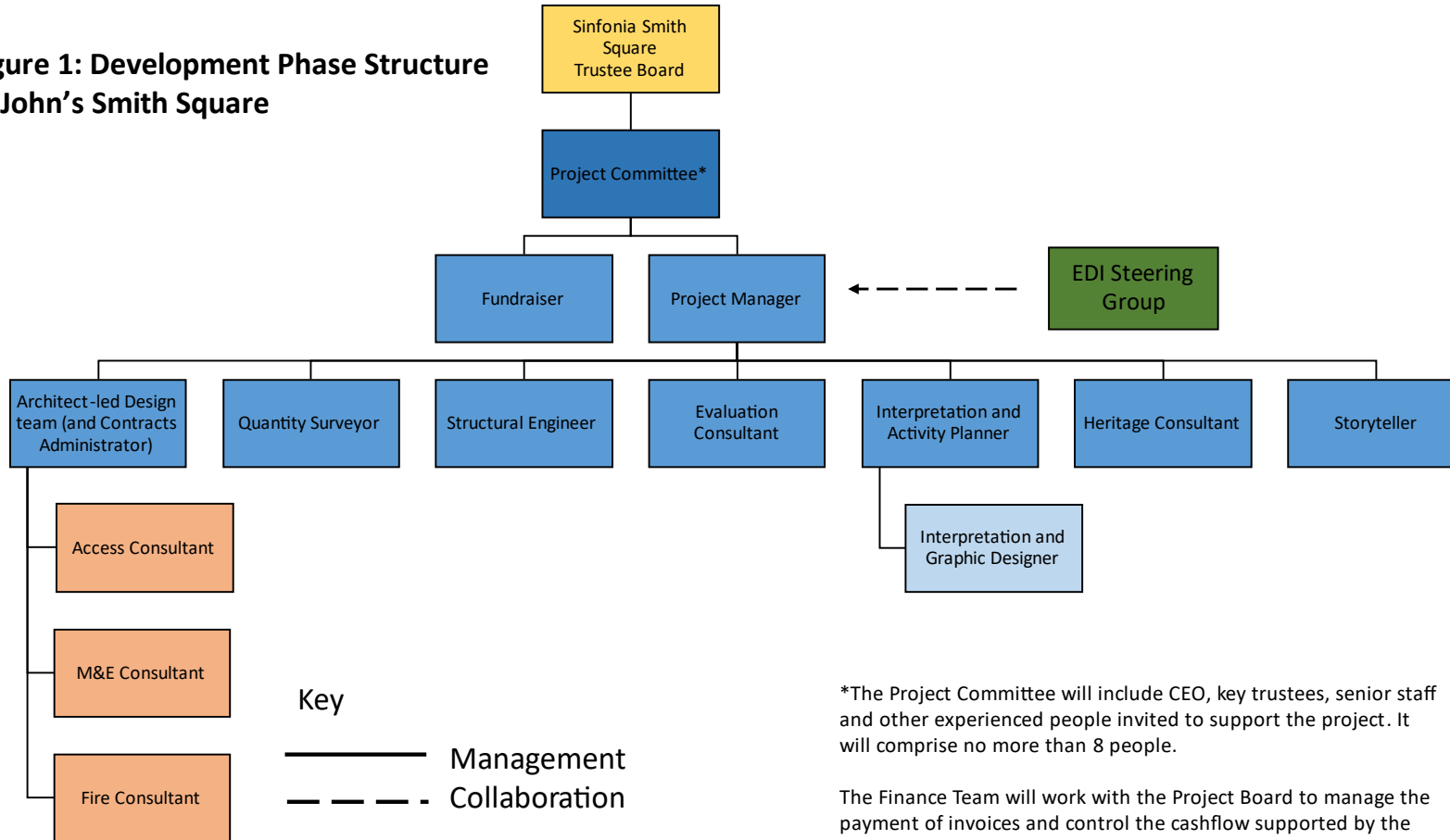
Of course, it must be noted that other important concert halls in London – the Barbican, the Southbank Centre, the Wigmore Hall and the Royal Albert Hall, as previously mentioned – would also have substantial political, cultural and social significance in the history of British music. However, such details are not widely known to the public, quite simply because they have rarely, if at all, demonstrated them through exhibitions, publications and public talks. St John's Smith Square can capitalise on this research gap, or perhaps more accurately the commercial gap, to pioneer a public recognition and appreciation of the importance of British concert halls to our country's social and historical development over the past 300 years.



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APPENDIX 4 – DEVELOPMENT AND DELIVERY PHASE STRUCTURE

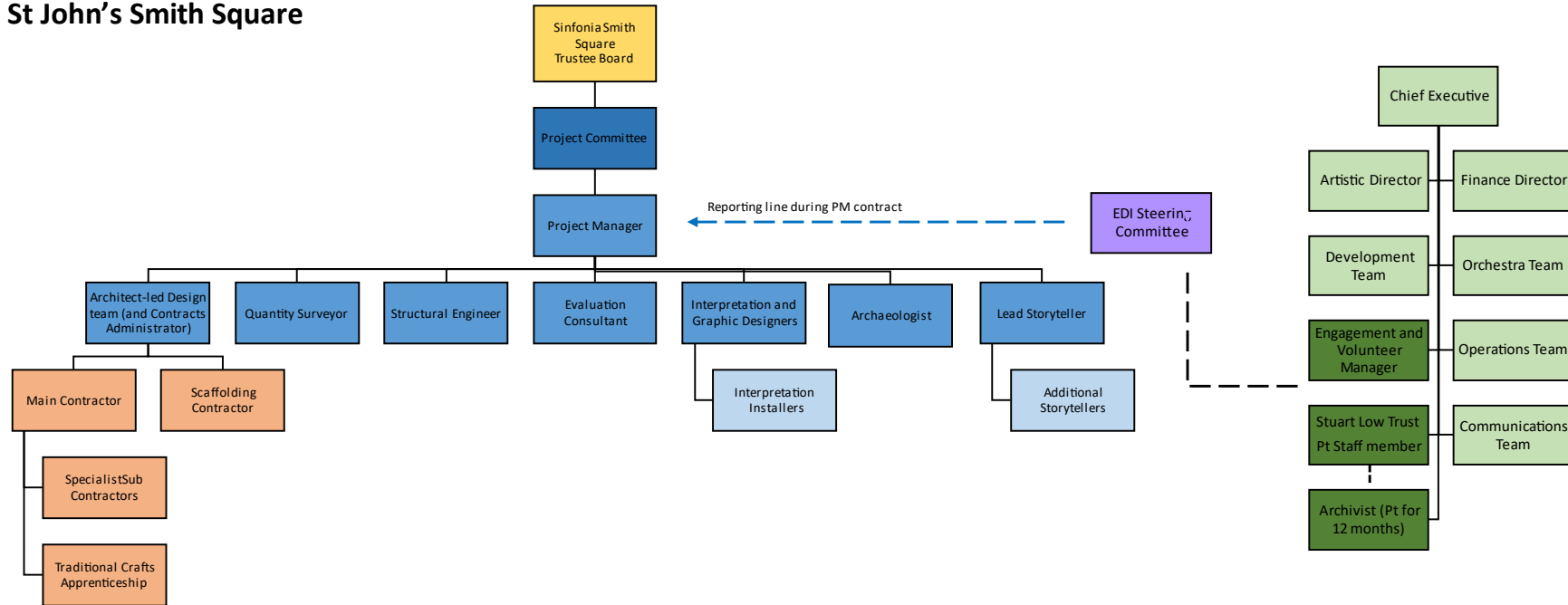
**Figure 1: Development Phase Structure
St John's Smith Square**





ST JOHN'S SMITH SQUARE

**Figure 2: Delivery Phase Structure
St John's Smith Square**



Key
 — Management
 - - - Reporting

*The Project Manager will complete their contract at the end of the Capital Works, along with other members of the Project Team.

Following the end of the Project Manager's contract, oversight of the Activity Plan's delivery/outcomes will be led by the Chief Executive.



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APPENDIX 5 – PROPOSED MEETING AND COMMUNICATIONS STRUCTURE

Design Team Meetings (DTM) – Design Team monthly or more frequently as required (Minutes of meetings)

Project Manager Reports (Covering work completed, forthcoming work, information required, risk issues, documents distributed, items to add to agenda, Individual consultants)

Monthly Cost report (Quantity Surveyor)

Monthly Project Team Meetings as part of Project Committee Meeting (Project Team Meeting Minutes, PM)

Monthly Project Committee meetings (Include trustees/ co-opted members and Senior Staff and PM)

Trustee Board Meetings to sign off key project decisions (To review at quarterly meetings and full sign off at each RIBA stage and Second Round submission)

Steering Committee Board Minutes (to be held quarterly or Bi-annually) To cover EDI policy and implementation - Actions feed into next monthly cycle, PM)