

# 01 | BUILDING PEDAGOGY

The worldwide reputation of Grimshaw Architects has been built on our passion for expressing architecture through craftsmanship and the process of building buildings.

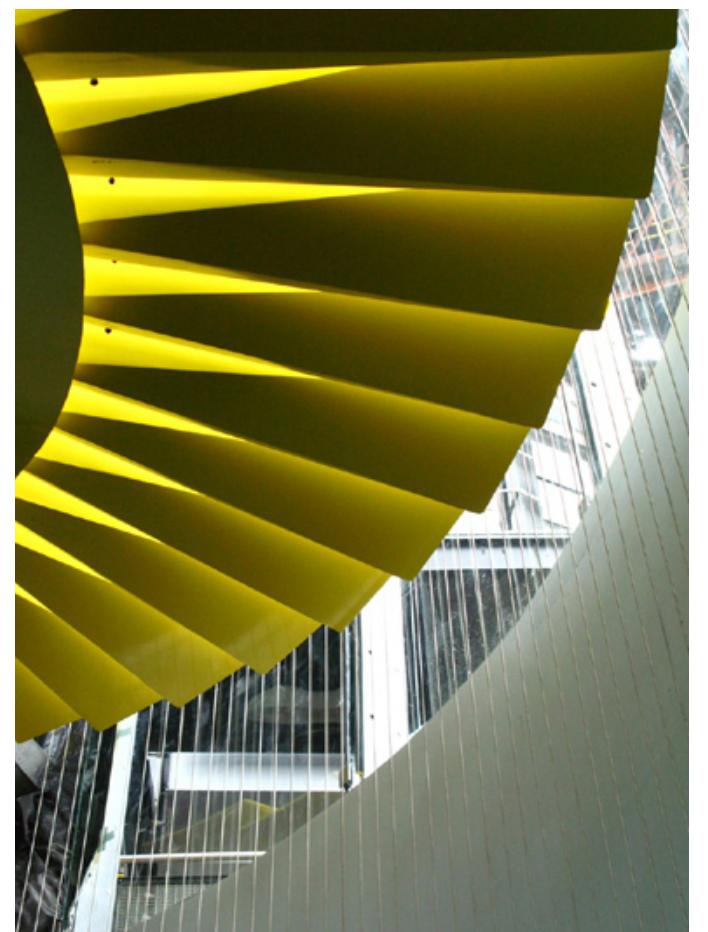
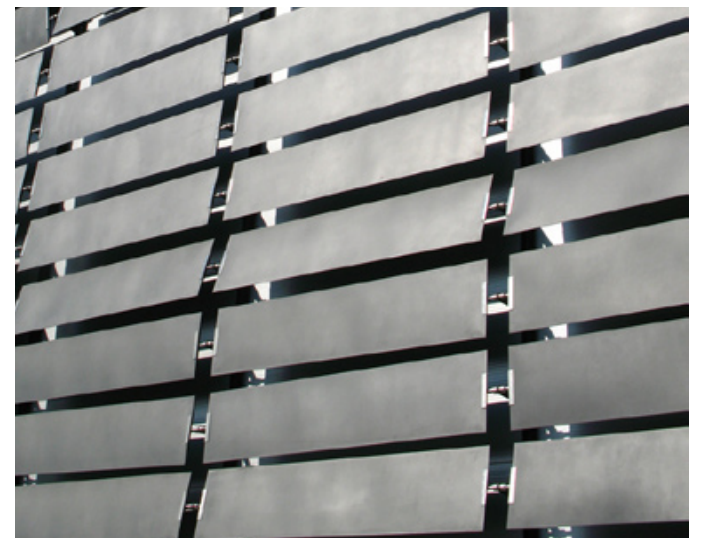
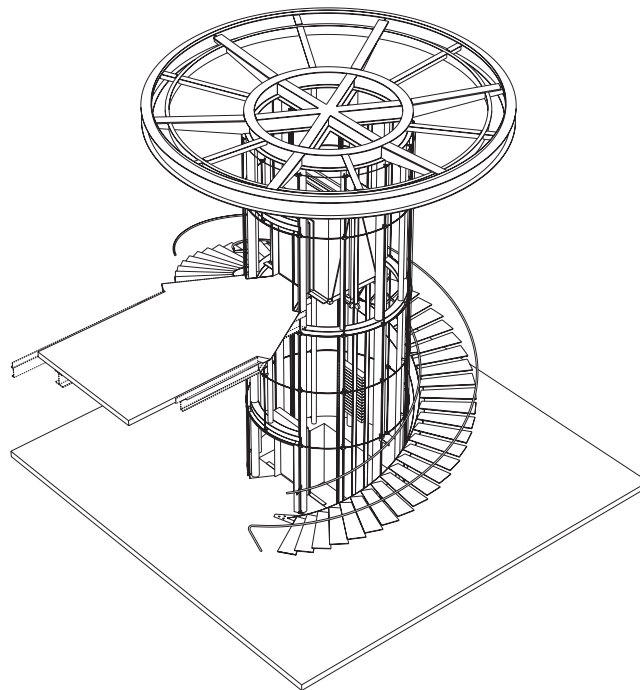
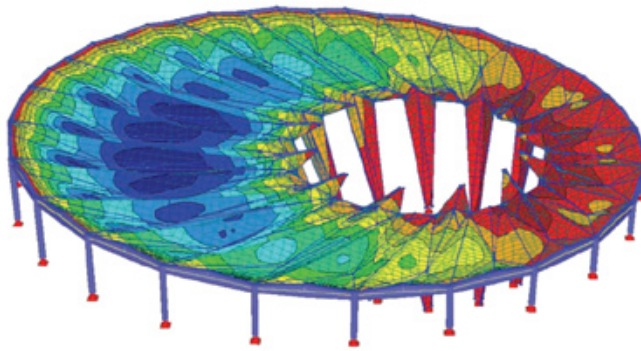
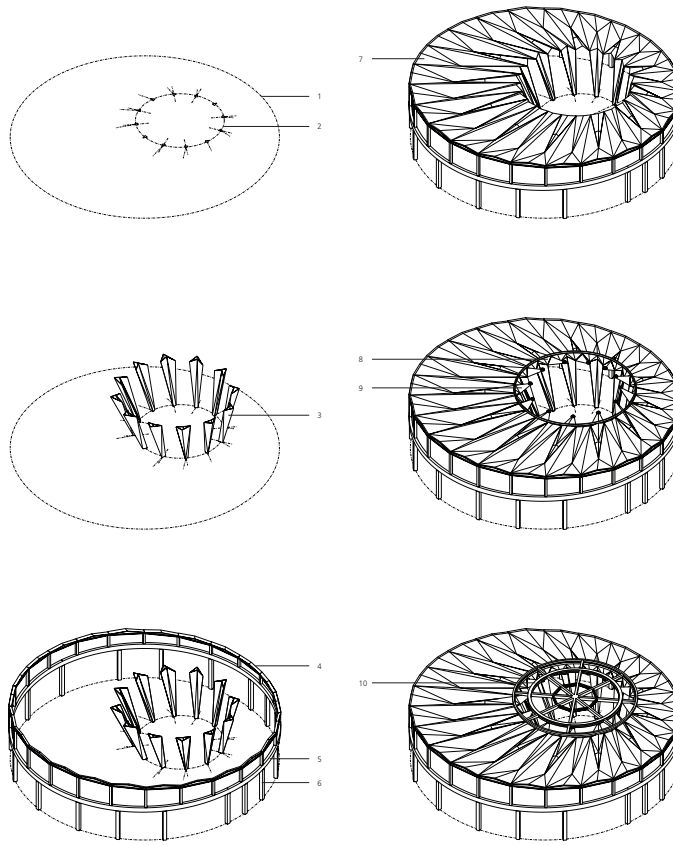
We embrace the collaborative process of design and actively use the expertise of all disciplines, as well as industry, to mould and tune our architecture. Our approach is to express the craft of building, by allowing the details to communicate the overall intention.

## HORNO 3: MUSEO DEL ACERO Monterrey, Mexico 2007

This approach is evident in our development of Museo Del Acero, Monterrey, Mexico, Museum of Steel, designed in and around Horno Alto #3, one of the three original blast furnaces in Monterrey's Parque Fundidora. As well as celebrating the rich industrial heritage of the area, the project also aimed to create a showcase for local craftsmanship. Museo Del Acero comprises a full restoration of the once derelict 1960's blast furnace structure and a sensitive new building which provides extra gallery space for the new Museum of Steel.

Both the refurbishment and new build respond strongly to the site's history as a steelworks. This is made most explicit in a series of structural elements which advance the limits of modern steel fabrication. The tessellated roof over the Steel Gallery demonstrates how, with today's computer-aided technology, sheet material can be transformed into structurally rigid forms by complex faceting. Similarly the design of a helical steel stair relied on extensive computed stress analysis to allow the optimization of its coiled stringer and cantilevering treads to the engineering limits of structural steel.

The building is passively shaded and insulated to conserve energy. Custom designed sun screens are orientated to block solar heat and diffuse natural light into the internal spaces. The Cast Hall roof and walls are clad in individually arrayed steel sheets which are subtly tilted around window spaces to maximise light and external views.





## 02 | ACADEMIC ENVIRONMENT

Our designs for world class educational buildings have been characterised by our approach to their work environments. Working together with client and stakeholders, we tailor our designs to respond to the individual needs of each institution.

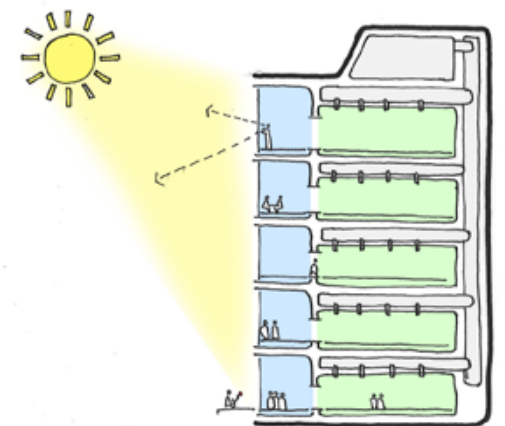


### UCL INSTITUTE OF CANCER STUDIES PAUL O GORMAN BUILDING

London, United Kingdom, 2007

At University College London's Cancer Institute, The internal layout follows a new approach to the design of research laboratories. It separates the practical laboratory from the write-up area, to create a distinct space for analysing and sharing information.

Directly behind the louvered façade on the first to fourth floors are strips of write-up space which run the length of this primary elevation. These are the architectural focus of each floor and are divided from the laboratories by a combination of acoustic paneling and glazed panels and doors. The glazed elements have sand-blasted fritting to provide a degree of privacy between the two areas, while still allowing natural light to penetrate into the heart of the laboratories. On the top floor a balcony area, offers a breakout space for all staff and to encourage building wide interaction.



"This building, which houses the new UCL Cancer Institute, does something exciting by opening up an often opaque and private area of study. The transparency and accessibility of the building reflect a desire to enhance UCL's national and international profile in cancer research"

Professor Chris Boshoff – Director, UCL Cancer Institute



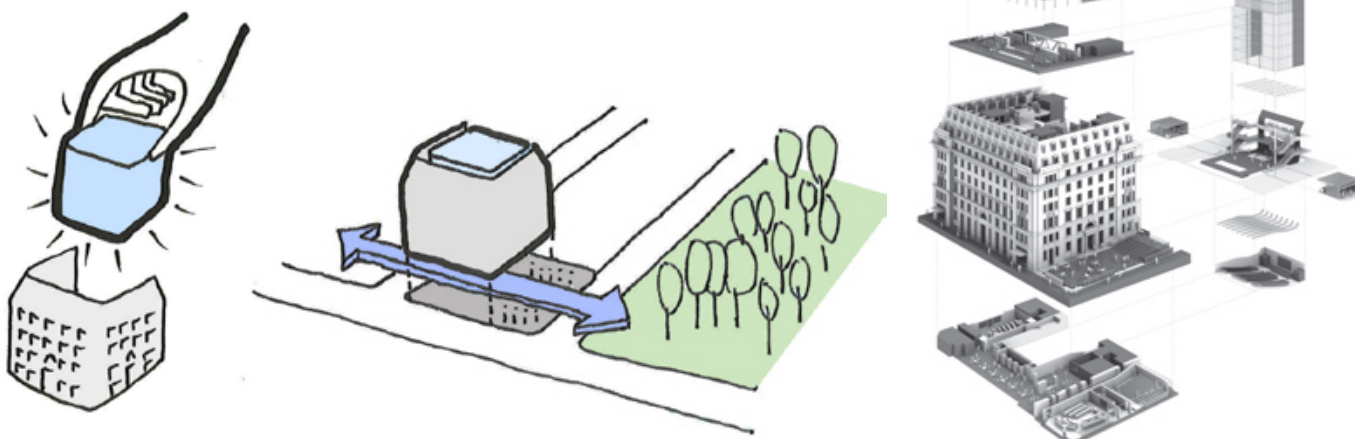
### LSE NEW ACADEMIC BUILDING

London, UK 2008

The LSE's New Academic Building is an extensive remodelling of an existing Edwardian building. Situated at the northernmost point of the university's central London campus, the building has now been reconfigured as a university building with academic, social, and departmental space across ten floors totalling 12,700sqm.

The building has a dual role to play: to act as a world class flagship teaching building, and to express LSE's presence within the immediate urban context.

Our approach was to introduce a number of subtle interventions opening up the facade to articulate the presence of a contemporary remodelling within. An internal street links the entrances on either side of the building, allowing views right across the ground floor. The compressed spaces of the adjacent reception areas open onto the nucleus of the building, a light-filled, triple-height central atrium.



GRIMSHAW



## 03 | THE DESIGN STUDIO

Our work has involved the design of many different building types and as such has included the development of many spatial configurations. Central to this has been investigations into how space can be used to develop a sense of community and in doing so unify programmatically cellular sections of a larger building.



### THE TATE COLLECTION CENTRE

London, United Kingdom, 2000

For the TATE collection we were asked to design a building to consolidate the Tate's conservation departments which had previously been housed in outmoded buildings across various sites. For the first time, the NACC will bring all these departments together under one roof. This created the project's main challenge – how to house a wide variety of non-compatible, highly specialised space requirements in one purpose-built structure. It also provides one of the project's main benefits – the creation of a community of experts able to discuss and share research far easier than previously possible.

The design focus of the building is a central volume bathed in natural light; this contains the main circulation and forms a vibrant melting pot', where staff from various disciplines can cross paths, promoting physical and intellectual interaction between the departments. Spacious meeting rooms adjoin the main circulation area, providing a natural extension to the hub and further encouraging collaborative working.

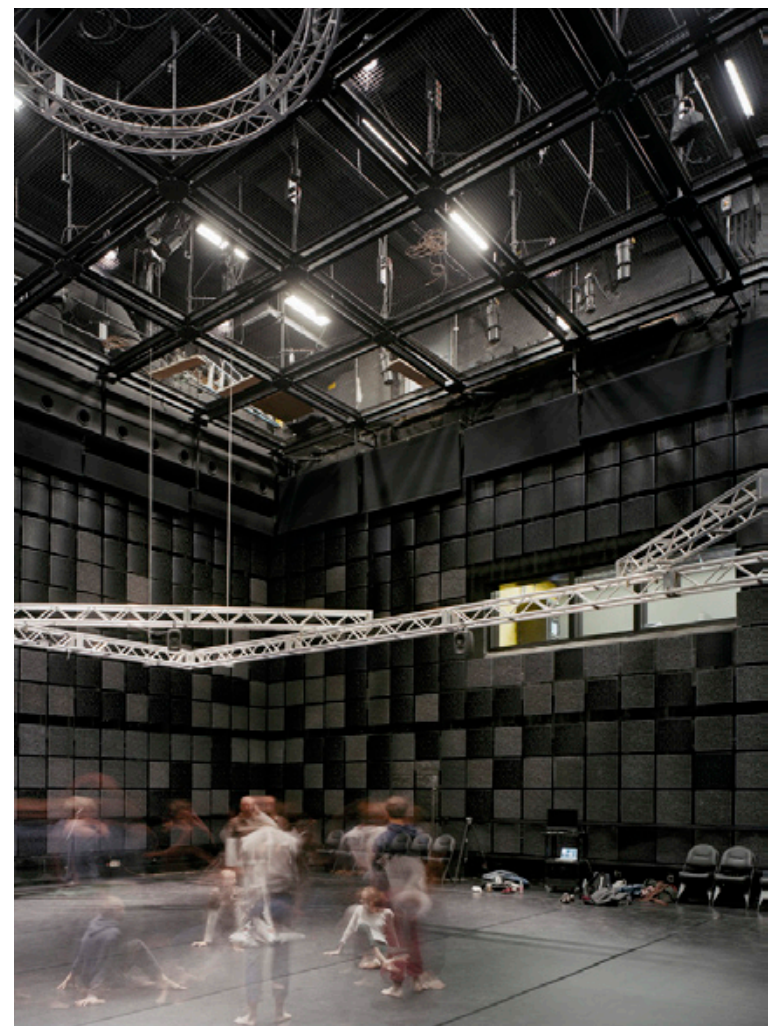
### EMPAC EXPERIMENTAL MEDIA AND PERFORMING ARTS CENTRE

Troy, New York, United States, 2008

Creation of a building for Rensselaer's new Experimental Media and Performing Arts Center. EMPAC offers an ambitious, international artistic program, which provides opportunities for interaction and exchange between artists and researchers in science and technology. The building incorporates a wide variety of venues designed to the highest professional standards, which accommodate both the traditional performing arts and new, experimental media. Also provided are artist-in-residence studios; audiovisual production and postproduction suites; audience amenities; and student and support facilities.

"The collaborative interdisciplinary, and project based approach of EMPAC creates an environment in which scientific and artistic imagination are reciprocal."

Johannes Goebel, Director, EMPAC



### THE ROYAL COLLEGE OF ART

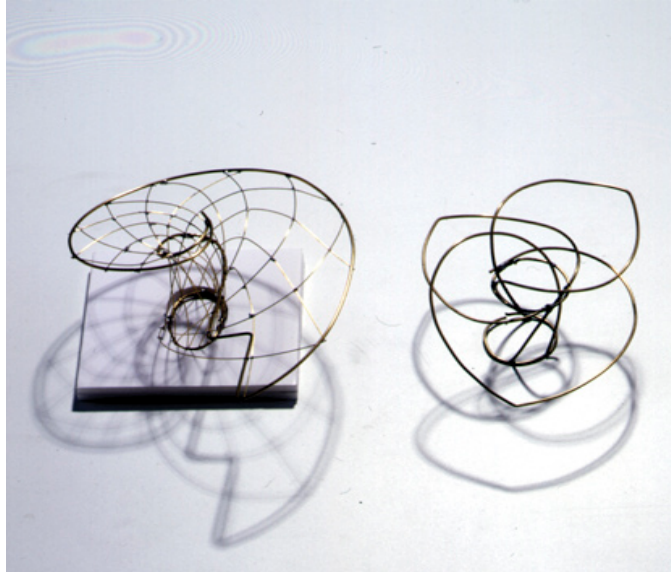
London, United Kingdom, 2000

The RCA's principle requirement is 3,000 sq m of additional teaching and learning space. This will enable the College to bring closer together the converging disciplines of design, fine and applied art. The accommodation over five floors will comprise studios for painting, drawing and new technology, expansion for two existing departments and one floor dedicated solely to research. Our designs investigated the concept of using a circulation tower between old and new as a "mixing valve". It is intended that the tower would consist of 5 or 6 landings or meeting places with seating and small coffee bars.



## 04 | THE LIVING BUILDING

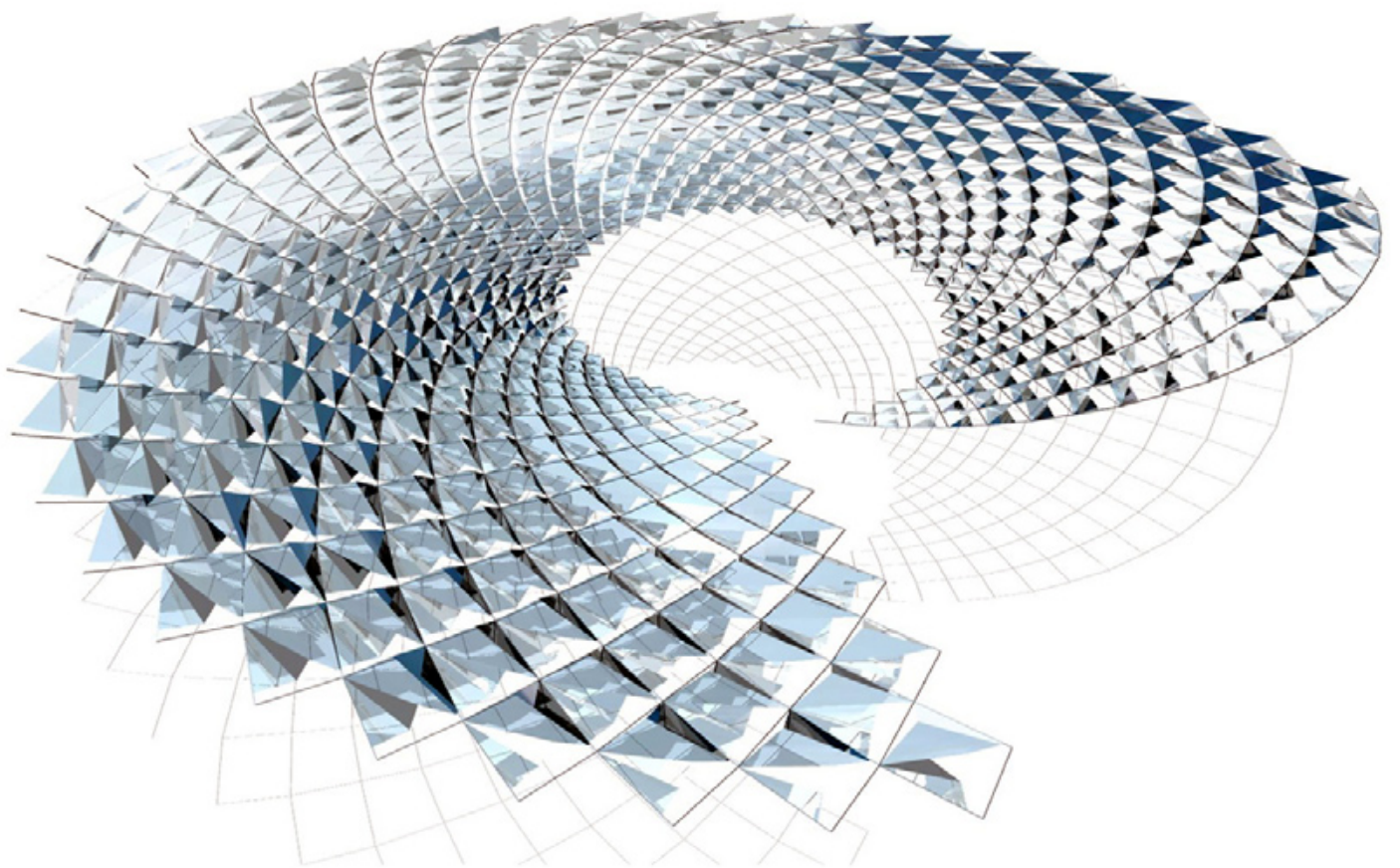
We recognise and address the environmental responsibility of our designs at the earliest stage, in order that they inform and in some instances drive our response. Our approach integrates an understanding and respect for nature, by applying it's principles to the Architectural, structural or environmental design



### EDEN PROJECT: THE CORE Cornwall UK, 2005

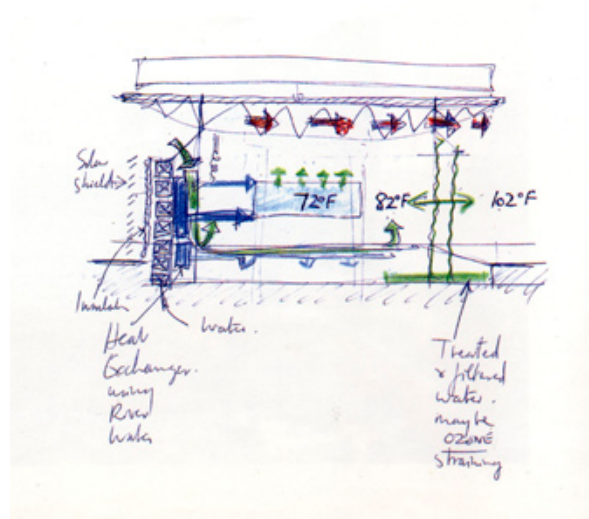
Hand in hand with its role as a visitor attraction is Eden Project's commitment to education: to create an environment that nurtures plant life and also educates visitors about the importance of plants within our ecosystem.

The design concept of the Core was developed from naturally occurring geometries, its point of departure being the Fibonacci number series in which the ratio between numbers tends to 1.618. This sequence seems to underpin our innate understanding of beauty and proportion. The final design was generated from phyllotaxis, which is the mathematical basis for nearly all plant growth; hence the roof structure recalls the arrangement of scales on a pinecone or the seeds in a sunflower head. This naturally occurring rhythm has been resolved into an efficient and elegant timber structure in collaboration with SKM Anthony Hunts.



### BRISITH PAVILION FOR EXPO 92 Seville, Spain, 1992

For the Pavilion in Seville 92 we developed a structure which enclosed a large, single volume and supported different types of external skin that responded to conditions of climate. The East Wall, for example, faced European Avenue and was the shop window of the pavilion. It was animated by the focal point of the building, a 'water wall' 65 metres long and 18 metres high. As well as being integral to the architecture the water cools the immediate environment by reducing the surface temperature of the glass thus reducing radiant heat into the building and the spray of the water cools the surrounding air by evaporative cooling. In addition to this, the morning sun falling on the East Wall is filtered through the water to control the adverse effects of strong sunlight while allowing generous natural daylight into the building.



"The design of the British Pavillion makes several serious propositions about mans relationship to the environment and the beneficial potential of technology , proving greeness and hightech need not be mutually exclusive"

Colin Davies, *The Architectural Review*





# 05 | Capability and Process

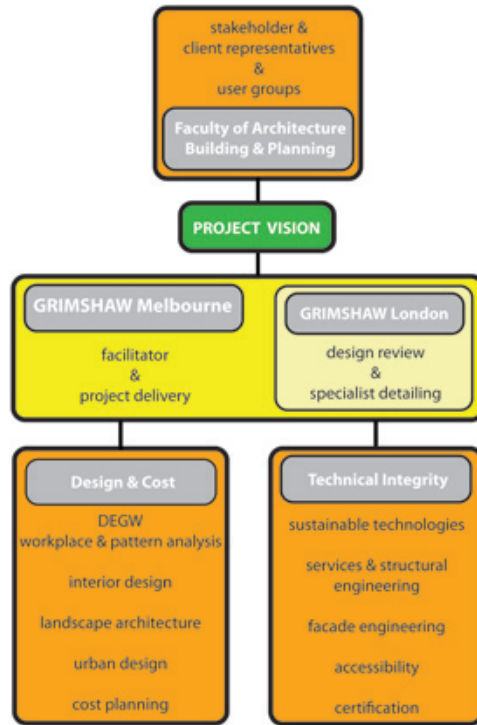
## CAPABILITY

As a global architectural practice Grimshaw work as a combined team to design and deliver our projects by bringing together the necessary experts. This extends to aligning with a team of local and international consultants that are selected to challenge and best deliver the project vision. Such a practice ensures our continual success in the design and procurement of projects that always exceed the expectations of our clients and help raise the awareness of contemporary architecture.

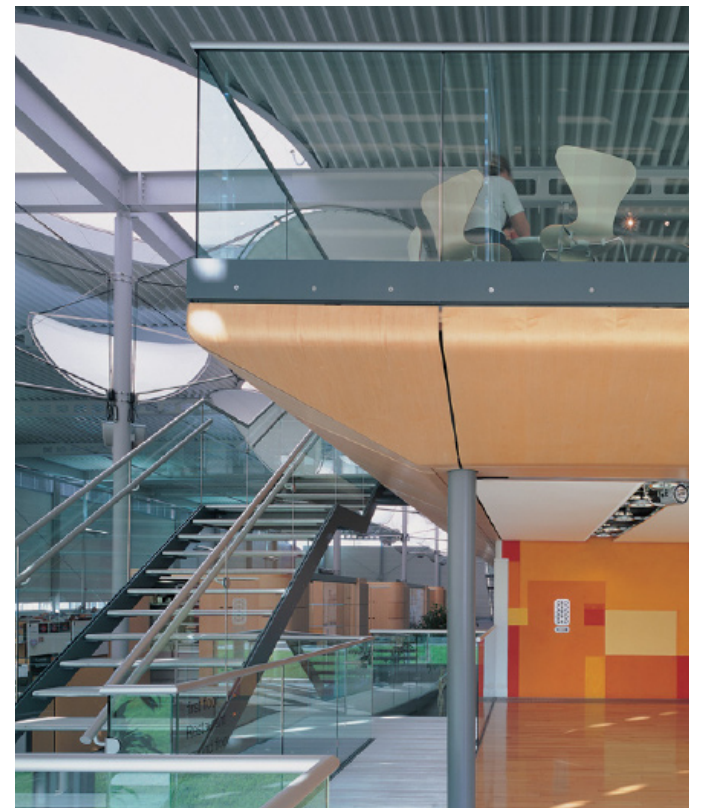
## DESIGN AND DELIVERY

### Competition

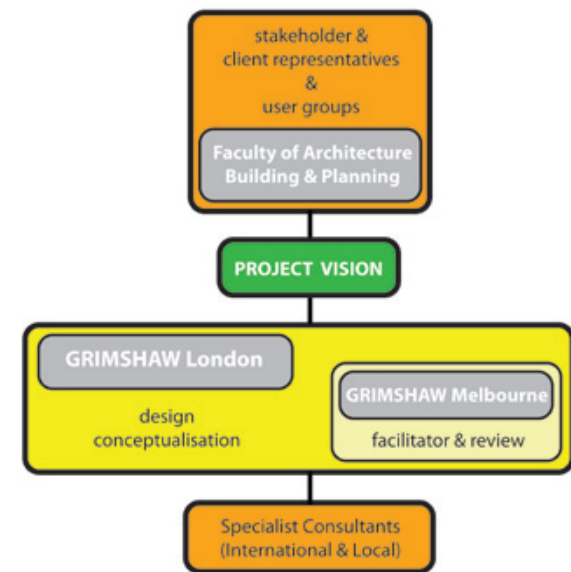
Drawing from the enormous body of recent tertiary education experience Grimshaw London will lead the competition design concept, drawing on Grimshaw Melbourne for local Melbourne site, client and climate advice and Grimshaw New York for design review and international university outlook. Our embedded team approach will produce the most creative and rigorous results.



Delivery



Orange, UK - 1998 (£7.5m)  
Highly flexible and adaptable working environment



Development

## DEVELOPMENT

A core design group will be formed from the best suited London and Melbourne based architects to develop design in collaboration with the University. Staff may temporarily or permanently relocate to the Melbourne office if needed for the project. Grimshaw regularly exchanges staff around the global offices to ensure our projects are resourced to deliver the best results.

### Delivery

The project would be delivered by the core design team from Grimshaw's Melbourne office. Grimshaw Australia will coordinate and manage all contractual obligations with the University, sub-consultants and contractors as necessary.

Grimshaw Melbourne is registered with the Architects Registration Board of Victoria (approval number C51028).

## COLLABORATIVE PROCESS

### Analytical Approach

For our team, collaboration is not an aspirational ideal, but has resulted in proven successes on a large number of projects, globally recognised and awarded. These methods of collaboration cannot truly be defined in a 'system' - it is a culture, attitude and approach to design that permeates our company. Our designs are simply not possible without the ideas and dialogue from our clients and sub consultants.

### Working With Client and Users

To develop the design in collaboration with our client and users we use a 'performative design' method that articulates and extracts the key drivers, constraints and opportunities of a project. The results are synthesised into designs and briefing that are tested with the client, users stakeholders and consultants. This is described in the diagram below.

Our consultants are integral to this process, and we engage with them from the very beginning of this process. In particular with this project, we feel there would be enormous benefits using DEGW to help perform user and space analysis to generate quantifiable use patterns. We will only seek to engage individual consultants who compliment our design approach. We look to the individuals, not the name of the company, when forming our consultant teams.

We would also seek to employ University of Melbourne year-out students directly in the design team, and would like to extend an offer to integrate with a teaching unit during design, documentation and delivery stages.



Surrey University, Guildford, UK - 1999 (£8.4m)  
European Institute of Health and Medical Sciences



UCL, Institute for Cancer Studies, UK - 2007 (£23m)  
High performance learning and research laboratories



EMPAC, Rensselaer University Albany, NY - 2008 (\$200m)  
Flexible high quality performing arts facility



Horno 3 : Museo Del Acero, Mexico - 2007 (\$35m)  
The new building represents and celebrates the story of steel told within



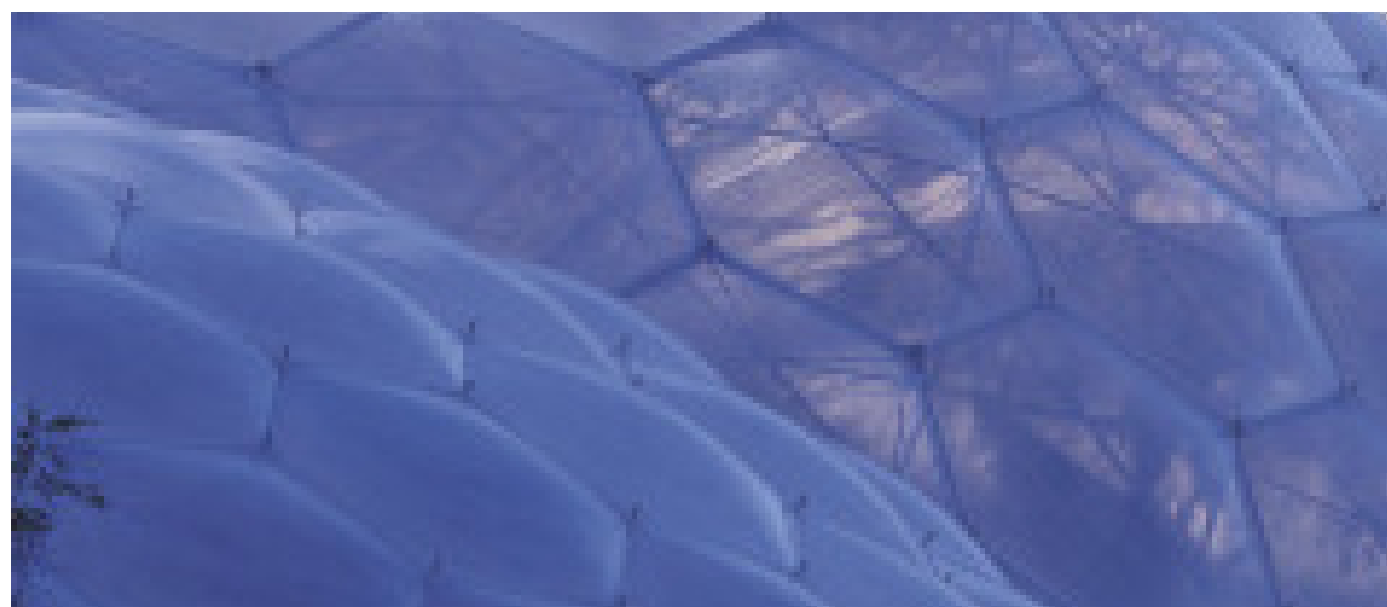


**Grimshaw excels at the design and construction of significant buildings that are finely crafted to suit their purpose and help enrich their local communities. Over nearly thirty years, the practice has established a reputation worldwide for rational building design and a profound understanding of the use of materials.**

The practice's achievements in design have been recognised with over 100 awards, including honours from the RIBA, AIA and RAIA. In 2008, the practice was the recipient of 9 awards including Building's Practice of the Year and BD's International Architect of the Year.

The practice's work has been published in major journals and broadsheets across the globe including Architectural Record, Architectural Review and Architecture Australia. Senior members of the practice frequently contribute essays or interviews to most major publications and the work of Grimshaw is the subject of three monographs, published by Phaidon and several books. The portfolio has also been the subject of four international exhibitions.

An indication of this success is Southern Cross Station, which has been the recipient of numerous awards including the Royal Australian Institute of Architects (RAIA) Victorian Chapter Medal 2007 and the William Wardle Award for Public Architecture. At a national level Southern Cross Station received the RAIA's Walter Burley Griffin Award for Urban Design, and the project was recognised globally by the British Institute of Architects where it received the Lubetkin Prize and International Award in 2007.



- 2009 Nomination for 'Stirling of Stirlings' prize for Architecture  
[The Eden Project, Cornwall, UK](#)
- 2008 BD Architect of the Year Awards  
Transport Architect of the Year
- 2008 BD Architect of the Year Awards  
World Architect of the Year
- 2008 Royal Institute of Dutch Architects Building of the Year  
Amsterdam Bijlmer ArenA Station
- 2008 Building Architectural Practice of the Year  
Grimshaw
- 2007 Nuevo Leon Architecture Chapter 14th Architecture Biennale  
Museo Del Acero, Monterrey, Mexico
- 2007 Obras Magazine "Project of the Year"  
Museo Del Acero, Monterrey, Mexico
- 2007 RAIA Walter Burley Griffin Award for Urban Design  
[Southern Cross Station, Melbourne, Australia](#)
- 2007 William Wardle Public Architecture Award  
[Southern Cross Station, Melbourne, Australia](#)
- 2007 RAIA Victorian Architecture Medal  
[Southern Cross Station, Melbourne, Australia](#)
- 2007 Lubetkin Prize  
[Southern Cross Station, Melbourne, Australia](#)
- 2007 RIBA International Award  
[Southern Cross Station, Melbourne, Australia](#)
- 2007 Structural Steel Design Award  
Newport City Footbridge, Wales
- 2007 RICS Regeneration Award  
Newport City Footbridge, Wales
- 2007 Institute of Civil Engineers - George Gibby Award  
Newport City Footbridge, Wales
- 2007 MIPIM Architectural Review Future Project Award  
Eco-Rainforest
- 2007 Civic Trust Award  
Thermae Bath Spa, Bath, UK
- 2007 Australian Construction Achievement Award  
[Southern Cross Station, Melbourne, Australia](#)
- 2007 Victorian Industry Capability Award  
[Southern Cross Station, Melbourne, Australia](#)
- 2006 LABC National Built in Quality Awards  
The Core, The Eden Project, Cornwall, UK
- 2006 RIBA International Award  
Zürich Airport, Switzerland, UK
- 2006 RIBA European Award 2006  
Caixa Galicia Art Foundation, Lá Coruña, Spain
- 2006 Architectural Steel Design Award,  
Australian Steel Institute  
[Southern Cross Station, Melbourne, Australia](#)
- 2006 MIPIM Architectural Review Future Project Award  
Fulton Street Transit Center, New York, USA
- 2005 AIA London/UK Excellence in Design Award  
Zürich Airport, Switzerland
- 2005 AIA London/UK Excellence in Design Award  
Rolls-Royce Manufacturing Plant and Headquarters,  
West Sussex, UK
- 2004 MIPIM Architectural Review Future Project Award  
The Dubai Tower, Dubai, UAE
- 2004 Royal Fine Art Commission Building of the Year Award  
[Rolls-Royce Manufacturing Plants & Headquarters,  
West Sussex, UK](#)
- 2004 Royal Institute of British Architects Award  
[Rolls-Royce Manufacturing Plant and Headquarters,  
West Sussex, UK](#)
- 2003 Structural Steel Design Award  
Millennium Point, Birmingham, UK
- 2003 Business Commitment to the Environment Award  
[Eden Foundation Building, Cornwall, UK](#)
- 2003 Structural Steel Design Award  
25 Gresham Street, London, UK
- 2002 Structural Steel Design Award  
National Space Centre, Leicester, UK
- 2002 Royal Institute of British Architects Award  
Frankfurt Trade Fair Hall 3, Frankfurt, Germany
- 2001 Business Commitment to the Environment Awards  
[The Eden Project, Cornwall, UK](#)
- 2001 British Construction Industry Award  
[The Eden Project, Cornwall, UK](#)
- 2001 Royal Institute of British Architects Award  
[The Eden Project, Cornwall, UK](#)
- 2001 Stirling Prize for Architecture  
Runner up [The Eden Project, Cornwall, UK](#)
- 2001 AIA London/UK Chapter Excellence in Design Award  
Joint winner [The Eden Project, Cornwall, UK](#)
- 2000 Structural Steel Design Award  
[The Eden Project, Cornwall, UK](#)

"Too many global firms come over as heavily marketed and slickly polished global brands, but this practice seems to be nothing more nor less than it is, happy in its flowing hi-tech skin while pursuing an adventurous and responsive architecture wherever it goes."

*Building Design Judges,*