Ensō symbolises a moment when the mind is free to simply let the body/spirit create. It symbolises absolute enlightenment, strength and elegance.
## CONTENTS

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Author(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>06</td>
<td>Chair's Introduction</td>
<td>David Cash</td>
</tr>
<tr>
<td>10</td>
<td>Bringing BDP and Nippon Koei Together</td>
<td>Ryuichi Arimoto</td>
</tr>
<tr>
<td>14</td>
<td>Past Future Perfect</td>
<td>Andrew Capewell</td>
</tr>
<tr>
<td>18</td>
<td>Cross Border Design</td>
<td>Bruce Kennedy</td>
</tr>
<tr>
<td>22</td>
<td>Engineers and Architects</td>
<td>Jonathan Pye</td>
</tr>
<tr>
<td>26</td>
<td>Virtual Creations</td>
<td>Alistair Keli</td>
</tr>
<tr>
<td>30</td>
<td>Community Collaborations</td>
<td>Anna Sinnott</td>
</tr>
<tr>
<td>34</td>
<td>Working with Artists</td>
<td>Lesley Greene, Wolfgang Buttress, Nigel Hughes, Kristen Liedl</td>
</tr>
<tr>
<td>40</td>
<td>Building Client Relationships</td>
<td>Gregory Fonseca</td>
</tr>
<tr>
<td>44</td>
<td>Power and Architecture</td>
<td>Steve Marshall</td>
</tr>
<tr>
<td>48</td>
<td>Chief Executive's Review</td>
<td>John McManus</td>
</tr>
<tr>
<td>50</td>
<td>GGB Awards 2016</td>
<td></td>
</tr>
</tbody>
</table>
More than any other species, human beings have learned the huge benefits of collaboration. By working together to meet ever more complex and demanding challenges, we have become hugely successful across numerous areas of activity, construction being an excellent example. Building towns and cities is complex. For the communities we create to function effectively, be safe to live in and be spiritually uplifting, multifarious skills are needed. Whether intellectual or practical, artistic or technical, emotional or analytic, the diversity of required talents will come from many types of people who all need to be integrated into a team.

The key driver behind the founding of BDP was bringing together the building design professions into a single organisation. Having a range of talented individuals going about their creative business collaboratively remains central to the practice’s philosophy. It is as relevant now as it was in 1961 when we became Europe’s first interdisciplinary design firm, offering clients a fully integrated ‘one-stop shop’ service. The model has proved to be successful, allowing the practice to evolve and keep on getting better over the years.

Teamwork is central to the way in which we operate. At project level, whether working in-house or as part of external groupings, BDP people are always team players and we see our clients as being key members of the team. The potential of a well-balanced group of gifted professionals who are in tune with each other and properly motivated is limitless. The whole then always becomes greater than the sum of the parts.

As BDP’s network of studios has expanded overseas, we have learned how best to collaborate internationally. Whilst this isn’t always straightforward, it brings great benefits. However, matters moved onto a totally new plane following BDP’s coming together with the Japanese engineering consultancy, Nippon Koei, in 2016. Whilst both are construction sector consultancies with a number of cultural similarities, the two organisations are complementary in other key areas such as the services we offer, the sectors where each is strong and our worldwide geographical locations. This makes the combined development potential of the two organisations very exciting. Already plans are in place for BDP to open new studios in Singapore and Toronto and we have started to win work in those cities.
In many ways this is a watershed moment and watershed moments are a good
time to think about the future; what makes us great and how, in the words
of our founder Sir George Grenfell Baines, we can ‘keep on getting better.’

As the new Chair it is definitely a watershed moment for me! And in thinking
about the future I was heartened to come across a recent survey of FTSE 100
CEOs which put collaboration as the number one ingredient for success, and by
a very big margin too (honesty and vision came second and third respectively –
knowledge came fourth!)

GG was way ahead of the curve on this; collaborative teams of architects and
engineers sparking off each other to come up with great ideas to meet societal
challenges. It’s still what makes us different and is more relevant every day.
Nippon Koei spotted this quality and potential for our complementary pairing. As
a design collective we are culturally attuned to collaborative working and we are
ambitious to forge collaborative partnerships internally and externally, so we can
make the most of the exciting new paradigm with Nippon Koei.

There are two things that convince me we have a very bright future. Firstly our
integrated approach to placemaking which is our USP and genuinely sets us apart
from our mono-profession competitors. Secondly, this is a fantastic moment in our
history. We have a new freedom and opportunity to create a global architecture,
engineering and design practice which fuses the complementary knowledge, skills
and experience of BDP and Nippon Koei. Both organisations are founded on a
socially progressive ethos and bring complementary skills. David passes over the
Chairman’s baton with the firm in rude health.

With a predicted two billion more city dwellers by 2050, urbanisation and the
liveable city agenda is a key opportunity for us. Projects planned across the world
will demand placemaking skills where working, living, learning, industry, shopping,
culture, heritage, healthy living and infrastructure can come together in the beautiful
modern ‘smart’ city. We are ideally placed to meet this challenge exactly because
our teams enjoy the creative buzz an interdisciplinary environment can offer. We all
want to make the world a better place but to do this we all have to make it together!
THE START OF A NEW ERA FOR NIPPON KOEI - BDP

日本工営・BDPの新時代の幕開け

It is precisely one year since I made the decision to welcome BDP, a distinguished British interdisciplinary design practice, into the Nippon Koei Group. Making this decision was a long and complicated process because it involved an investment of unprecedented proportions for us and our first acquisition of an overseas firm. Above all, I considered carefully the state of mind of BDP's employees and pondered as to how I could provide a management style that would generate a strong cohesive momentum. However, in the event my concerns were dispelled by a conversation I had with BDP’s Chief Executive, John McManus. I discovered that his highest priorities were the same as mine. In other words, the top managers of both companies shared the same concerns and would be looking to work together to resolve them. My management strategy became clear and it’s very simple. Firstly, I value our employees highly and have concluded that we need to set up a profit sharing framework with clearly established targets to incentivise them. Secondly, we need to create new business opportunities and customers whilst simultaneously taking maximum advantage of both companies’ unique characteristics. To bring this about, we formulated a business plan for future governance which was called the ‘100-Days Review and Discussion’ and is based on the concept of Autonomy and Collaboration.

2016 will almost certainly be recorded as a red-letter year in the histories of both Nippon Koei and BDP. Soon their two histories will become one. I am confident that together, we will create a new era which will exceed anything currently envisaged.

2016年は日本工営・BDP双方の歴史に記念すべき年として記録されるだろう。そして近い将来、二つの歴史は一つの歴史に集約され、私の想定を超える新たな時代を刻んでいくと確信している。

ちょっと1年前、私は英国の名門建築設計会社であるBDP社を日本工営グループの一員に迎えることを決断した。かつてない大型投資であり、かつ初めての外国企業の買収であることから決心するまでに長く曲折のある時間を要した。取引だけBDPの従業員の心理について深掘りし、どうしたら求心力を高める経営ができるか悩んだ。しかし、その悩みはCEOのJohn McManusさんとの会話のなかで解消した。何故ならば、彼もまた私と同じことを最重要課題と捉えていたからだ。つまり両社のトップが課題を共有し、その解決に向けて共同して検討することになったからだ。私の経営方針は明確になった。とても単純なことだが、従業員を大事にし、双方の企業の個性を最大限に活かすと同時に新しい事業機会、新しい顧客を創出することを明確に示すことだ。前者は目標値を明確にしたProfit shareの仕組みを設定すること、後者は自律と連携の方針にもとづく100日計画と称するガバナンスと協業のビジネスプランを策定することに帰結した。
A fortunate coincidence for both parties is the fact that their respective founders shared similar corporate philosophies and values. Nippon Koei’s founder, Yutaka Kubota, started his company at the age of 56 with a rich supply of human resources possessing extensive knowledge of civil engineering, electricity, geology and other fields of engineering and science. BDP’s founder, Sir George Grenfell Baines, likewise started his company at the age of 54 based on an interdisciplinary concept. Although their companies were in different fields — engineering and architecture — they shared similarities in their attitudes toward business. Specifically both endeavored to respond to their clients’ demands with sincerity. Although such a management style might be considered inefficient, from the customer’s standpoint it spares no effort in providing the most effective and sensible solutions to their requirements. Many readers probably expect Nippon Koei and BDP to begin demonstrating synergy immediately. However, these things are never simple. Although small effects are likely to quickly become evident, if we are to give shape to new projects on the world map we must bring to bear more knowhow and courage than ever before. We need to remember that this will not be a voyage of smooth sailing. With that said however, above all else I pledge to seek the happiness of both our employees and our customers. The future is very bright and I look forward to it with enthusiasm!

Act with integrity and contribute to society through technology and engineering.

Yutaka Kubota

A fortunate coincidence for both parties is the fact that their respective founders shared similar corporate philosophies and values. Nippon Koei’s founder, Yutaka Kubota, started his company at the age of 56 with a rich supply of human resources possessing extensive knowledge of civil engineering, electricity, geology and other fields of engineering and science. BDP’s founder, Sir George Grenfell Baines, likewise started his company at the age of 54 based on an interdisciplinary concept. Although their companies were in different fields — engineering and architecture — they shared similarities in their attitudes toward business. Specifically both endeavored to respond to their clients’ demands with sincerity. Although such a management style might be considered inefficient, from the customer’s standpoint it spares no effort in providing the most effective and sensible solutions to their requirements. Many readers probably expect Nippon Koei and BDP to begin demonstrating synergy immediately. However, these things are never simple. Although small effects are likely to quickly become evident, if we are to give shape to new projects on the world map we must bring to bear more knowhow and courage than ever before. We need to remember that this will not be a voyage of smooth sailing. With that said however, above all else I pledge to seek the happiness of both our employees and our customers. The future is very bright and I look forward to it with enthusiasm!

Sharing as an ideal, sharing not just what we have but, more importantly, each shares contributing effort to making it....why not do this with the building industry and professionals?
Working with treasured historic buildings is a specialised architectural skillset. When those buildings fall into disrepair, through their inability to adapt to a changing context, the challenge increases. Weaving new uses into their fabric can be hugely difficult - not only in terms of achieving the onerous technical demands of modern buildings but also of balancing the desire for new intervention against the need to preserve the integrity of the original structure.

Making projects of this kind a reality is a complex and involved process. It requires the architect to form a tightly-knit collaborative relationship with the client, contractor and a range of stakeholders including planners, the conservation officer and groups such as Historic England. When more radical alteration or intervention is integral to a project’s success, the importance of building strong relationships and journeying together through the design process becomes greater.

Two recent award-winning projects demonstrate how sensitively handled collaboration enabled bold adaptive reuse of listed historic buildings, bringing new life to these structures and their settings.

Exeter’s Guildhall Shopping Centre was completed in 1977 in a demolished area of the historic city. Its recent modernisation includes replacement of several buildings, refurbishment of others and extensive public realm improvements including a new and vastly improved setting for a small 13th century church. Located at the heart of the centre, St Pancras Church has become a focus for lunchtime concerts and arts events.
Oldham boomed during the industrial revolution and at its zenith, boasted spinning more cotton than France and Germany combined. Its fine Grade II listed Georgian neoclassical town hall was built in three phases between 1841 and 1917 and sits proudly at the heart of the town. However, after being vacated 30 years ago, failure to find a viable new use resulted in deterioration of the building to the extent that it was registered in the ten most endangered buildings in the country.

The new design brings together cinemas, entertainment and dining within the restored building. Cinema auditoria are strategically positioned within the original structure with other restored elements becoming dining or entertainment venues. However, the most radical intervention is a contemporary crystalline lightbox extending the length of one side of the building. Formed from stone and glass, it contains meeting, social and circulation spaces and unlocks the complexity and contradiction of the original building’s myriad of multi-levelled spaces. Overlooking a newly formed public square, it provides a vivid new identity for the reborn building and a cultural catalyst in the heart of the town.

The fusion of new and old, innovation and tradition, is what makes the design special. Oldham now has a unique entertainment venue at its heart to mark a new beginning for the town.

As Winston Churchill, first elected in 1900 as MP for Oldham, once said:“We shape our buildings; thereafter they shape us.”

The Grade II* listed Higher Market and Ambulatory on Queen Street was originally completed in the 1830s to a design by Charles Fowler, architect of Covent Garden Market in London. Reconceived as a culinary quarter in order to shift the focus of the Guildhall Centre, its Queen Street façade has been opened up to provide an active frontage where previously there was none. This ambitious intervention involved the insertion of two large bronze-framed windows creating the focal point for a new culinary and dining destination whilst preserving the integrity of the impressive historic façade. Now rebranded as Queen Street Dining the revitalised centre has attracted eight first-class restaurant operators which have already enhanced Exeter’s growing reputation as a food-led destination.
Collaboration is the principle that underpins civil society. Acceptance that no man is an island recognises that when we work together we are part of a greater whole. This humanitarian ethic informs our work today as surely as it did in 1961, when the practice was founded and Yuri Gagarin completed the first orbit of our shared world.

Our interdisciplinary, collaborative ethos naturally extends to embrace the aspirations of our clients and the users of the buildings and spaces we design. This outward-looking and inclusive attitude equips us well to respond to new cultures and contexts with curiosity and an enthusiasm to work in partnership rather than to impose. Moreover, when we engage in projects overseas, our vast multi-sector experience provides our clients with a cutting-edge expertise informed by an international, not parochial, outlook.

In locations such as China, where the terms of our registration do not allow us to provide a full scope of service, we often work with local partners and seek out organisations that share our fundamental values and commitment to quality. This philosophical synergy is essential to the delivery of a project if it is to retain the integrity of its original concept to the point of delivery.

One such success is Nanjing Medical University for which we were invited to submit a design in competition with a select group of international architects. Our winning concept was underpinned by a desire to provide the university with a building more spatially rich and sustainable than was typical of Chinese education campuses. We formed a strong relationship with the Jiangsu Institute, Nanjing’s largest Local Design Institute (LDI) and, as we gained knowledge from them in the application of Chinese building codes, so we shared our expertise in techniques that deliver sustainable development. The LDI was committed to maintaining BDP’s vision and design intent throughout construction and the end result remains true to our competition design, delivering a pair of buildings that the client characterises as a regional landmark that is ‘very astonishing.’
As the Medical University was rising in Nanjing, we were also developing a masterplan for Xi’an Jiaotong Liverpool University (XJTLU) in Suzhou. Our approach ensured variety through designing individual campus buildings using separate teams from our studios in London, Glasgow, Manchester and Shanghai. Architects from each of the UK project teams travelled to our Shanghai studio to coordinate development of each building in conjunction with local staff who in turn collaborated with the LDI to deliver the project. Technologies such as Skype and video-conferencing supported effective collaboration between UK and Chinese based teams working in different time zones. However, it was relationships built on trust and mutual understanding that enabled projects to be delivered to a coordinated masterplan without compromising the individuality of each concept. Now nearing completion, the result is a varied and engaging campus with which the client is delighted.

At a time when a wave of popular discontent with the political establishment is challenging accepted doctrine about the effects of globalism on societies in the UK, USA and Europe, a call for protectionism seems to be gaining ground, threatening to narrow horizons. Our extremely successful collaboration with partners in countries far from the UK is evidence of the value of an outward-looking and inclusive culture in which working with like-minded partners toward a common goal can only benefit all concerned.
The process of creating great architecture always involves collaborations between different members of the design team and, invariably, one of the most critical of these is between the architect and the structural engineer. As an engineer, I believe fervently that an elegant structural solution is a prerequisite for an architectural piece of note. When synergy develops between the architect and structural engineer, great things become possible. This principle has always been at the heart of our philosophy as structural engineering and architecture were two of the original four professions included when the practice was founded.

Successful design collaboration begins with an appreciation of and confidence in each other’s skills - call it mutual respect - together with a strong shared concept which both parties can own. Of course, a good personal relationship is also essential but it isn’t simply a case of encouraging each other and occasionally patting one another on the back. In the effort to achieve the optimum balance of art and function, it will often involve challenging each other and both parties need to be prepared to compromise without diluting the concept.

The Owen’s Park Campus Redevelopment at Fallowfield for the University of Manchester is a recent design collaboration with a newly developing architect relationship. The masterplan includes a total of 3,250 new ensuite study bedrooms but of all the proposed buildings, the Student Services Centre is the most exciting. The striking exposed laminated diagrid timber roof forms a dramatic backdrop over the internal spaces, the dynamic expression of which helps in creating a landmark beacon. It is a defining structure within the campus, attracting people and acting as a focal point. Throughout my career I have firmly upheld the conviction that ‘God is in the detail’ and in all my projects have endeavoured to craft simple, practical and essentially elegant details. This building is no exception.
With co-located professions, the engineers and architects interact on a project at the earliest opportunity because they work alongside each other, eat their lunch together and, ultimately, understand what's really important to each other. This level of understanding and mutual respect for each other's skills helps foster strong and successful creative partnerships. Personal relationships between architect and engineer which mature over time – these are the ones which will lead to better buildings.

Another recent successful collaboration which has the benefit of a long-established architect/engineer relationship is Boxpark in Croydon. Shipping containers are an intrinsic component of the Boxpark brand. For Croydon's newest eat/drink/play venue we took 96 of these iconic components, modified and adapted them and then stacked them up to three high around a central events space with a simple profiled polycarbonate clad canopy overhead. The concept is straightforward and robust reflecting the linear nature of the containers. It produces a raw industrial aesthetic, a symmetrical geometry of unrivalled parallelism and a pared-down materiality. Much design effort went in to resolving interface details and junctions so that the final piece is perceived as being deceptively simple – a good thing! As a result, Boxpark Croydon is indeed a special place and we are proud of what our team effort has ultimately delivered.

When synergy develops between architect and structural engineer, great things are possible.
The importance of collaboration underpins UK BIM Level 2 requirements which first appeared in 2011. Although it could not succeed without it, the mandate is not about software adoption but focuses on defining a process to support uniform, repeatable collaborative workflows with clearly defined deliverables. Whilst the benefits BIM can bring are already proven within BDP, the current industry position is that we are at a staging post, a point along the journey to a fully digitally enabled construction industry which will become a key part of the digital economy, informing and supporting many aspects of society.

For many years, the UK construction industry has utilised an adversarial approach but BIM demands a different way of working which has collaboration and improved communication at its heart. Whilst the uses for building information models are potentially limitless, the adoption process is incremental but the benefits are real. These include design coordination between disciplines focused on work stage deliverables, information produced with errors reduced, improved visualisation and costing, procurement and construction all centred on common goals.

In a world that is increasingly replacing personal communication with digital technologies, Building Information Technology (BIM) presents itself as an interesting paradox. Whilst BIM is only achievable through ever-increasing computing power, it allows a collaborative approach that is necessary to deliver successfully a more determined means of communication across all project participants. This applies between client and architect through better understanding of the brief and developing design proposals, between architect and design team in preparing integrated and innovative building solutions, between design team and contractor for procurement and construction purposes and for many other activities throughout the life of a building.
The value of these benefits for our clients has been demonstrated as projects utilise techniques such as virtual reality, off-site manufacturing or BIM enabled procurement. For example, being able to place a doctor, nurse or patient within a virtual treatment room allows for greater understanding of the design concept than traditional communication methods such as plan, section or elevation. BIM workflows allow this as an outcome of the modelling process. Likewise, driving off-site manufacturing through BIM data brings improvements in quality, site logistics and ultimately health and safety. Fabrication under factory conditions is increasingly achievable. So what does the future of AEC (Architecture, Engineering and Construction) look like?

Information, structured and organised data, is becoming the currency of our industry. This will only increase, demanding a different way of creating information that can be put to many uses. With this there will also be a requirement for a common data language and more rigorous means of authoring and verifying this information.

Machine Learning is beginning to offer real potential, harnessing computer power to carry out repetitive design and analysis tasks that would not be economically achievable through traditional means. By analysing design parameters against large quantities of data, relationships can be identified and proposals assessed in ways that were not previously possible.

Collaboration between people and machines will increase to streamline and improve building outcomes. Construction robots are becoming a reality – leveraging data and, with ever increasing computer power, allowing dangerous or repetitive tasks to be completed uniformly without risk.

We are still at the beginning of a technological revolution which will change our industry beyond all recognition. This will not happen overnight but the journey is gaining momentum and starting to unlock the many benefits BIM offers.
This year, our urbanism team has been working with a community in a neighbourhood of Westminster on a collection of central London residential streets and spaces. The Green Spine project has involved meetings, workshops and exhibitions with the local community forum, as well as simply getting out on the street to chat to people – especially kids; trust me they have the best ideas. The input of the community has resulted in a fresh approach to these inner city residential streets, which are treated as spaces rather than simply movement corridors and incorporate play elements and dwell spaces within them; reshaping and blurring the line between a street and space.

As pressure on space in cities grows, the public realm is having to work much harder and become truly multi-functional. Great streets and spaces are the backbone of successful communities. They require careful design to be successful with a vital part of this design process involving collaboration with the community. Working with and engaging local people is at the heart of what we do. In co-producing public spaces our approach seeks to make our expertise available to communities and to combine these design skills with their in-depth local knowledge and ideas.

Tea and Talk
Through our discussions we were able to understand some of the smaller issues that often have the largest impact on local communities. Firstly, residents told us that not everyone used the existing parks. By removing barriers and connecting the parks we will be able to create integrated and inclusive spaces for use by a much wider cross-section of people. Secondly, poor street lighting combined with leafy mature trees resulted in safety concerns. Incorporating lower level lighting on the street so people can see each other will help to create a feeling of a safe and inviting environment at all times of day and night.

Elsewhere, our urbanism team has also been using a range of techniques including new technology to bring planning debates to a wider audience. Working with economic consultants Regeneris on a Vision for West Norwood and Tulse Hill, on-line engagement platform Commonplace was used to facilitate an ongoing conversation with a broader profile of the community. This tool is engaging, insightful and very easy to use but, most importantly, it reaches people who would otherwise not engage. With increasingly busy lives, you can’t always expect the community to come to you to seek out consultation events and the team therefore piggybacked on pre-existing community events to speak to locals on their turf in an informal and relaxed setting. With an existing strong and active local community, the plan seeks to retain and reinforce local community strength to make the most of local capacity and enthusiasm.

Effective collaboration with communities is time consuming and often messy but when designers and locals are able to collaborate the benefits to the design of the built environment, as well as the community, are unbelievably rewarding.
WORKING WITH ARTISTS

BDP has worked closely with artists on several recent projects. The following piece describes collaborations between artists, architects, landscape architects and designers from four different viewpoints.

WORDS | LESLEY GREENE | ART CONSULTANT

Design collaborations can be like old-fashioned love affairs, with the art consultant curating the art and being a kind of bridge support. The engagement is about listening and learning but is also full of mutual passions, aspirations and anxieties. It’s usually between two parties but sometimes involves an extended family.

Family is central to the ethos of Alder Hey Children’s Hospital. Achieving a unique place inspired by children defined the underlying principles of the design and construction but also required a complex dialogue between artist and designer with patients, siblings, parents and staff.

From the outset a Children and Young People’s Design Group, supported by parents and staff, as well as the adult Art Strategy Group set out their design aspirations. The Trust wanted a key artist to collaborate with the designers to bring to life the hospital. So once the architectural form had been developed a lead artist, Lucy Casson, was commissioned.

Lucy came with a unique aesthetic that the young people found child friendly but not patronising. “She was keen to share ideas… she always asked for our input… she really is taking our feedback on board…”

The artist’s elements include carved fossil creatures and quirky plant forms integrated into the concrete panels, a central hanging feature sculpture, bronze animals on benches, manifestation designs and curtain designs. It is an open narrative that playfully shares the designer’s wayfinding vision and creates a place with detail and texture, with creatures that can be touched and add smiles, hopefully distracting some sadness.

Throughout the whole process both artist and designers were enthusiastic, mutually supportive and respectful of the aspirations of the young people. It is to their credit that a brief inspired by, and in collaboration with, children and young people weaves a unique and quirky animal magic at the heart of this new hospital.

WANTED - a good team of artists and architects who will listen to us!
For the UK Pavilion at Milan Expo my vision was to create an immersive installation integrating art, science, music and architecture.

To realise this vision I brought together an interdisciplinary design team of architects, musicians, engineers, landscape architects and lighting designers which allowed the ideas to truly evolve. Without this collaborative process the project wouldn’t have been the success it was, or as humane and inclusive.

The same team has been instrumental in bringing the Hive to Kew Gardens, having worked with them on previous projects and knowing we shared a vision. It was a true collaboration in that egos did not restrict us but instead our different disciplines enabled us to let go where necessary and as required.

The Hive, Royal Botanic Gardens, Kew, UK
The Royal Pharmaceutical Society wanted its new headquarters building to resonate key messages to its staff, members, visitors and public relating to the society’s founding aims and 175 year heritage as well as its role in improving public health at the cutting edge of scientific developments in medicine and treatments. It also wanted to create transparency so that the public would be able to understand its values and what it does, simply by looking in. These objectives were achieved through close collaboration within the design team throughout the project. The client, the art consultancy, Acrylicize, and BDP’s interdisciplinary in-house team all worked together to ensure the society’s new home has a distinctive presence.

One external feature is a graphic representation of the six words deemed to best describe what the society is about - health, science, pharmacists, medicines, people and care. Another striking component is a Vitruvian man, visible by day and illuminated at night. A final feature is a collage using images of 360 pharmacists set within two storey high glass boxes to showcase the society as a people-centred organisation.

Internally the scientific theme is carried throughout the building using devices such as full height etched glass screens of various chemical compounds and the society’s museum collection of past and present pharmacy – all of which gives its new home a clear identity.

Laid out by the Grosvenor family in the early 18th century, Mayfair’s original street pattern remains clearly visible. For 300 years, the Grosvenor family has taken a direct interest in not only the buildings but also the streets, gardens and public art that helps to make Mayfair and Belgravia such special places today.

In 2007, Grosvenor published Jan Gehl’s ‘Places for People – a public realm strategy for Mayfair & Belgravia’. Fundamental to making the estate more attractive as a place in which to live, work or visit is increasing the appeal of its public space by reducing traffic, improving streetscape and increasing greenery.

Public art is key to this aspiration. For nearly ten years BDP has been our principal partner in achieving this ambition, either through designing art as part of its landscape proposals, collaborating with the artist as with ‘Silence’ by Tadao Ando in Carlos Place, or by providing a setting for public art on buildings alongside its public realm improvements as with ‘Room’ by Sir Anthony Gormley in Brown Hart Gardens. Each time the relationship between client, designer and artist has been key to making Mayfair an even better place.
Collaboration is the process of two or more parties working together to achieve an end goal. It underpins the strongest client/consultant relationships such as the one which has developed between IKEA and BDP. This began almost a decade ago when IKEA’s executive in Denmark decided to create a more cohesive and overarching design vision for their business, providing continuity across their property portfolio stretching from Western Europe to Asia. To achieve this they sought an architectural partner with both the ability to realise their design ethos and the capability to execute it globally at IKEA’s pace. That partner was BDP. Over the intervening years the relationship has been both successful and prolific. In the early days BDP and IKEA worked collaboratively to map out consistent and coordinated processes suited to both teams’ requirements and hammered out a master framework agreement which is still in use today. However, the critical and defining feature of the partnership has been the time and energy devoted to establishing numerous one-to-one, human relationships at all levels within both organisations.

It is the long history of humankind (and animal kind, too); those who learned to collaborate and improvise most effectively have prevailed.

Charles Darwin

Trust, shared values and reciprocity are key factors required to make a meaningful partnership work - or become repairable in times of stress. The relationship between IKEA and BDP was forged as the global economic crisis was unfolding, creating uncertainty and change within both organisations. Open communications became the hallmark of the collaboration and worked best when maintained through a consistent set of players on both sides. As IKEA country managers evolved into corporate group officers and BDP architects rose to management, a multi-layered web of working relationships developed and was tested in moments of ambiguity. Trust was earned and developed over multiple issues, projects and time. Through open discussions and by challenging each other to achieve more progressive solutions, mutual respect was built up, layer by layer, between architects and project managers, directors and country managers, executives and owners.
With a shared ambition to create exemplar retail spaces and places for people, a multiplicity of schemes has been delivered across six countries ranging from the first three in China to the most recent in Wroclaw, Poland. A common thread to them all has been the incorporation of design elements specific to each project’s location, culture and typology. This approach has enabled masterplan studies with varying conceptual designs to run concurrently in numerous international cities, all of them reinforcing IKEA’s global brand identity. For example during 2014 and 2015, three centres were opened across China (in Wuxi, Beijing, and Wuhan), each having a unique and distinctive design inspired from regional origins alongside which continuity is provided through repetition of key elements.

UK based designers travel to (and sometimes relocate in) various world locations at different stages of the design process, presenting to the client, coordinating the local design team and further developing the detailed design. The framework process allows a seamless handover to the local architect for design completion and construction.

Through sharing knowledge and challenging one another to reimagine new design and environmental concepts, IKEA Centre group and BDP have forged a partnership which continues to meet the changing dynamics of the end user. Darwin’s observation that humans need to collaborate to achieve greater levels of success has never been more current in concept – an ethos BDP strives to put into practice each day and with every client.
Buildings designed as envelopes for vital infrastructure components are often extremely large structures which can have significant environmental impact. For most building types the design team is led by the architect and supported by the engineering professions. However, when the primary function is an engineering process, the dynamic can be entirely different.

Two recent projects demonstrate in very different ways how architects can make significant and positive contributions to the end result when working in close collaboration with those who understand the technical processes involved. In each case, architects worked alongside specialist engineers in order to understand the complex processes involved. Two unique solutions resulted from the application of creative design thought without compromising functionality, each inspired by its location and demonstrating that there can be beauty in utility.

The Edinburgh Drinking Water Project is perched high in the Pentland Hills above the city. It supplies 175 million litres of high quality drinking water daily to 500,000 customers in Edinburgh and Midlothian, satisfying their fresh drinking water needs into the foreseeable future. The £130m facility builds on the proud legacy of the previous Victorian system, creating an efficient, sensitive and sustainable solution.

The primary challenge was to design a very large container for the facilities and associated water storage tanks within the Pentland Hills Regional Park, a place of significant natural beauty and public amenity. Ordinarily these would be housed in utilitarian industrial buildings. However for this flagship project the entire design team worked together to produce a model for the future rather than a repeat of the past.

A ‘ground-hugger’ building was proposed, embedded in the landscape and almost entirely concealed beneath Scotland’s largest green roof. Excavated material was reused and a locally prepared green roof using indigenous meadow species acts as a living ‘cloak’ above the buildings and storage tanks. The facility generates much of its own power and encourages biodiversity through surrounding drainage wetlands.
The striking architecture means that already the plant is a local landmark and, as such, people who work at the site take pride in being a part of something which is well known. The wild flower meadows are starting to bloom and reeds are growing in the swales. Already these areas are attracting wildlife including rare bird species, rabbits and stoats.

Luke Ellis, plant manager at Blackburn Meadows Biomass

Blackburn Meadows is a biomass power plant adjacent to the M1 in Sheffield. A shining example of its kind, it provides clean and sustainable energy whilst creating local employment and a striking new landmark structure for the area. The plant increases EON’s mix of generation assets and helps to ensure future security of supply for the UK. Generating 30MW daily by converting locally sourced recycled wood, it powers 40,000 homes displacing the emissions of around 80,000 tonnes of CO₂ per year. It also includes a £20m low-carbon district heating network.

Having worked alongside EON’s process engineers, BDP proposed an industrial approach referencing the vernacular of the Lower Don Valley. Clad in profiled black steel, the building forms are determined by their function and reflect their operation. The focal point is the boiler house, expressing its role at the heart of the energy-making process. Clad inexpensively in orange polycarbonate to raise its visual prominence, the boiler house is dramatically transformed at night when illuminated internally.

Blackburn Meadows has become a distinctive new landmark on the M1, described beyond functionality as a ‘beautiful machine’. Furthermore, it combines reliability and efficiency with excellent value for money.
Our decision to align the practice with the Japanese engineering group Nippon Koei heralds an exciting new era in BDP’s evolution. Sharing a philosophy which places an emphasis on design integration and community impact, our new alliance offers a unique combination of deep technical skills in engineering, architecture and the full range of design disciplines. Our relationship with Nippon Koei brings to fruition a longer term strategy for sustainable growth that is founded on a key imperative to extend BDP’s professional reach more significantly beyond the UK market. Already plans are in place to move forward with our new partners in developing new international markets and project collaborations.

Our financial performance over the past year has again exceeded expectations, founded on exceptional project wins across a wide range of sectors, locations and professions. This has enabled us to deliver excellent employee profit share distributions and to make significant further investments in BIM technology and improved business management systems for the practice.

We are different from most other design organisations in what we do and how we do it. We are distinguished by our interdisciplinary offer and we intend to maintain our advantage by adding value through intelligent, interdisciplinary use of technology. We continue to strengthen, enhance and improve our capabilities as a fully integrated, in-house team. We were the first business in the UK to be recognised as Level 2 BIM compliant under the BRE Certification scheme and we have been closely involved in the application of emerging BIM technologies for a number of years with a particular acceleration of investment since 2011 in order to address the UK government BIM mandate.

We have made significant strides in developing links with external partners to best harness the benefits BIM can bring in relation to client risk reduction, construction efficiency and facilities management benefits.

2016 was a momentous year in the history of BDP.

The decision of the UK electorate in the EU Referendum will not change the nature of BDP or cause us to adjust our thinking or ambitions. This practice has always been outward-looking, open and inclusive and it will continue to be so. Our success in recent years has been built on a young, collaborative, multi-cultural and international team. Past experience has taught us that UK business is flexible and innovative when confronted with new challenges and our leadership team is committed to helping our clients as they adapt to these new market conditions and opportunities.

Our practice leadership group has remained very steady for the last five years and, in advance of a number of colleagues reaching retirement age, we have taken steps to introduce the next generation of leaders by appointing seven new Principals to the Board. We are delighted to welcome Ged Couser, Nick Edwards, Rob Ferry, James Hepburn, Alistair Kell, Adrian Price and John Roycroft to the leadership of the practice and we are confident that their governance and direction will enhance the continuing good health of the practice.

These are exciting times for us. We are now embarking upon a new and more ambitious international development plan that will not only strengthen and consolidate the practice’s current international studio network but will lead to the establishment of more BDP studios outside the UK. In over 30 years of experience in the practice, I can honestly say that there has never been a more exciting time to be part of our continuous collective.
The Grenfell Baines Award is presented to the best built project over the previous twelve months by any one of BDP’s studios. It is named in honour of the firm’s founder and the man whose vision we have become, Professor Sir George Grenfell Baines.

Twelve projects were submitted this year, of which three received Best Designed Place Awards.

1. Oldham Town Hall
2. Exeter Guildhall
3. Blackburn Meadows
4. The Fusion Building, Bournemouth
5. Tonbridge School, Smythe Library
6. Boxpark Croydon
7. Clevedon Pier
8. Southmead Hospital
9. The Hive at Kew
10. Abu Dhabi Cruise Terminal
11. Nanjing Medical University
12. Maxwell Centre, University of Cambridge
THE WINNER

Beautifully renovated externally the internal transformation has a tardis-like quality. The boldness, scale and simplicity of the new extension adds a real air of excitement enhancing the cinema experience.

GGB Award Judges
COLLABORATION 2017