



10



**Welcome to our 2013 Annual – a bumper tenth anniversary edition! It’s hard to believe that ten years have passed since Make was established in January 2004, but here we are about to embark on our second exciting decade.**

As always, the Annual is a record of the projects and events that have shaped the previous year. This special edition also celebrates the amazing achievements of Make’s first ten years, as well as reflecting on what the future might hold for us and the construction industry as a whole.

In 2004, I was interviewed by Joanna Pitman from *The Times* and expressed my feelings to her about setting up Make: ‘Exciting isn’t the word for it. That doesn’t go nearly as far as I feel. This goes way beyond exciting, beyond exhilarating.’ I still feel the same way ten years later.

I hope you enjoy reading Annual 10. It’s a wonderful milestone in the history of Make.

Best wishes

Ken Shuttleworth



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Foreword  
Paul Finch



Paul is Deputy Chairman of the UK Design Council and Chairman of Design Council CABI (its architecture and built environment wing). He is Programme Director of the World Architecture Festival, and Editorial Director of the *Architectural Review* and the *Architects' Journal*.

How quickly ten years passes! The birth of Make was anticipated with great interest: a new practice formed by a Foster & Partners diaspora determined to be unlike its previous employer. The new firm would be in a busy central location rather than south of the river, there would be freedom of expression rather than controlled rigour, the structure would be collaborative not hierarchical, the ownership would be devolved not centralised, and so on.

Clients rapidly trod a path to the Make door, and not just the commercial firms who admired the work of Ken Shuttleworth, though that area of workload has been a bedrock over the years. The variety of building types addressed, from single homes to major office and educational projects, plus a wide range of masterplans both in the UK and China, has been extraordinary, as has the diversity of architectural approach.

Needless to say the practice has had its critics, probably because of the departure from the incredibly influential Foster ‘tribe’ and all it represents. The work of Make is difficult to categorise, partly because the practice is still relatively new, and partly because it has deliberately eschewed a house style that would immediately identify a Make building. The late and much lamented Francis Golding, a valued adviser to the practice, once characterised the work as falling into two broad categories: shouty or calm. In very broad terms, he might have added angled or curvy (depending on programme and site), colourful rather than monochrome, and pluralist rather than one-school.

There are other themes in Make’s work that begin to create patterns and expectations. For one thing, the aversion to large areas of glazing is well known and the desire to avoid all-glass buildings is a definite marker in the environmental sand. Another is the genuine interest in the saving/and or generation of energy. The first time I heard about the use of algae in this regard was in a presentation by Ken and Sean Affleck several years ago, before it began to appear

as part of the staple diet of service engineer presentations.

Buildings at the University of Nottingham [01], which it is fair to say have had a chequered press, have an outstanding energy feature that most critics ignored utterly; there is no boiler because all the required energy is generated from a heat transfer system that exploits differential temperatures in the adjacent lake, generating what is remarkable low-cost power. In 55 Baker Street [02], a demolish-and-start-again office proposition was scrapped when Make became involved – the building was stripped back to its frame, saving huge amounts of embodied energy, construction time and cost.

The things the practice says it believes in are pursued seriously, rather than becoming a form of office brochure lip service. Mixed-use is another area where design actions speak louder than words. The perforated facade of The Cube [03] in Birmingham has been the subject of some quite nasty attacks by the sort of aesthetic commissars who like rolling out their abusive lines in 140 characters – doubtless to avoid the trouble of making a reasoned architectural argument.

This is certainly not a building that would have emanated from Foster & Partners, but why should it matter? The client was clear about wanting a visual icon and that is what they received: an unmissable visual landmark in a city centre full of dire architectural mediocrity. That is what is so odd about those abusive critics: have they ever considered the generality

01  
Jubilee  
Campus.



02  
55 Baker  
Street.



03  
The Cube.





*The variety of building types addressed, from single homes to major office and educational projects, plus a wide range of masterplans both in the UK and China, has been extraordinary, as has the diversity of architectural approach.*

—

*The work of Make is difficult to categorise, partly because the practice is still relatively new, and partly because it has deliberately eschewed a house style that would immediately identify a Make building.*

of contemporary central Birmingham buildings? As completed (the brave client became the main contractor when the biggest contractor names said The Cube was too difficult to build, or put in absurdly high tenders), the development is one of the true examples of mixed use in the country, with a genuine combination of hotel, commercial and residential use, plus an ingenious approach to parking. As for the facade, all one can say is that this sort of approach is no longer a stranger to the city, as its new library shows.

With the benefit of a ten-year perspective, one can also see certain lines of continuity in relation to other building types and approaches. Two of the practice's earlier projects – the visitor centre for the City of London, opposite St Paul's Cathedral, and the Dartford Dojo in Kent – are good examples. In respect of the pavilion, later projects have included work in Beijing and Canary Wharf (even smaller scale). That first sports hall, a simple, well-detailed box, prefigured a significant building for the practice; the highly economical Copper Box handball arena on the Olympic Park, now used for multiple community sports purposes.

These sports buildings are, by nature, black box designs. It is tempting to see the notion of solid buildings which then have glazing cut in as appropriate as another informing idea for the practice. Its most powerful expression is the 5 Broadgate [04] headquarters building for UBS. The glazing on the facades creates unusual patterns, insertions in a solid whole, which give the project a highly distinctive appearance.

Needless to say when faced with anything new, especially since it involved the demolition of buildings by Peter Foggo when he was at Arup Associates, opponents started a conservation battle that became pretty heated, with some significant property figures lobbying against the new building.

Of course Ken Shuttleworth was the last person who would have wished to have any sort of feud with Arup, since the engineer had generously offered him office space when the practice was formed. Now that the new building is heading for completion, the fuss seems to have died down, but it would not be surprising if its critical reception was less than generous. The reality is that it is a big, brave building of a scale which was set by a client who believes in the City of London. Contrary to what some said, the ground plane and permeability of the area is not being ruined. We are watching the birth of a major new landmark in the Square Mile.

Working at a large scale is not something that holds any fears for the firm. Huge masterplans have been undertaken mainly in the Far East, but also in the UK, for example the speculative plan for a major expansion of Stansted Airport. One also sees in these schemes an almost expressionist approach to plan form, hugging contours and curving in all the right places, the curves perhaps only matched in the occasional dramatic spiral stair in a private house [05] design. Relatively unsung is the interior design work of the practice, which is of a high order and runs across most building types.

*This is not a ‘shell-and-core’ architect. They want to do everything and have the credentials to do so.*

—

*A substantial body of work in the studio makes the immediate future look financially comfortable, and overheads are kept low because the staff have a personal financial interest in the prosperity of the firm.*

This is not a 'shell-and-core' architect. They want to do everything and have the credentials to do so.

What will the next ten years hold? A substantial body of work in the studio makes the immediate future look financially comfortable, and overheads are kept low because the staff have a personal financial interest in the prosperity of the firm, given the 'John Lewis' nature of the corporate structure.

We can expect tall buildings in the UK, such as the Morello Tower in Croydon and a string of projects in the City of London; masterplans will continue to flow; and the practice's growing reputation for urban apartment blocks will produce another income stream. More university buildings look likely after successes in Oxford [06] and elsewhere.

As to the architectural direction of the practice, it seems unlikely that the success of the pluralist approach will be reversed with any form of imposed house style in respect of colour or materials. But equally it would be unthinkable for any abandonment of core principles in respect of building economy, environmental design and the highest aspiration in respect of energy use and indeed generation.

The more buildings Make completes, the more one can discern precedents in earlier work, and strands and themes that emerge and will strengthen or fade away. Predictability, however, looks unlikely.

*Paul Finch.*

04  
5 Broadgate.



05  
Stanley Gardens.



06  
Old Road Campus Research Building.



# Projects

We are marking our tenth anniversary with an incredibly diverse selection of exciting projects encompassing a wide range of sectors and building types. We currently have a record number of projects under construction, with 14 schemes on site – four of which are overseas. We were also awarded planning consent for 15 schemes in 2013, including four on one day in January – now referred to in the studio as ‘super Tuesday’!



# Harrods Escalator Hall

Status  
Built

Location  
London, UK

Sector  
Retail

Client  
Harrods Ltd

Consultants  
E+M Tecnica, Franklin & Andrews, Hilary Bell, Jaysam Contractors, Optimum, Paul Nulty Lighting Design, WSP Group

Make team  
Grigor Grigorov, Harry Grocott, Noam Hazan, Justin Lau, Ian Lomas, James Redman, Ken Shuttleworth, Tracey Wiles



01

Harrods department store is a British institution with a distinct brand and identity synonymous with quality and tradition. Founded in 1849 by Charles Henry Harrod, it has become one of the most famous shops in the world and attracts more than 15 million visitors every year.

In 2010 Harrods was bought by Qatar Holding, who are undertaking a multi-million pound refurbishment of the building. A key element of the transformation is the redesign of the Basil Street escalator hall, located on the northern side of the building. Make were commissioned to design 16 dramatic new escalators spread over the store's eight floors, install a new rooflight, restore the original listed Edwardian staircase and complete a full interior fit-out of the hall.

Our design integrates the store's rich history and the values of the Harrods brand into the built fabric, maintaining a sense of quality, permanence and timeless continuity. The extensive refurbishment has enhanced the unique architectural qualities of the building, while adding beautifully designed and crafted contemporary interventions using materials, finishes and details that are in keeping with the store's Edwardian style.

01 View of the escalator and visual merchandising.

02 Concept sketch.

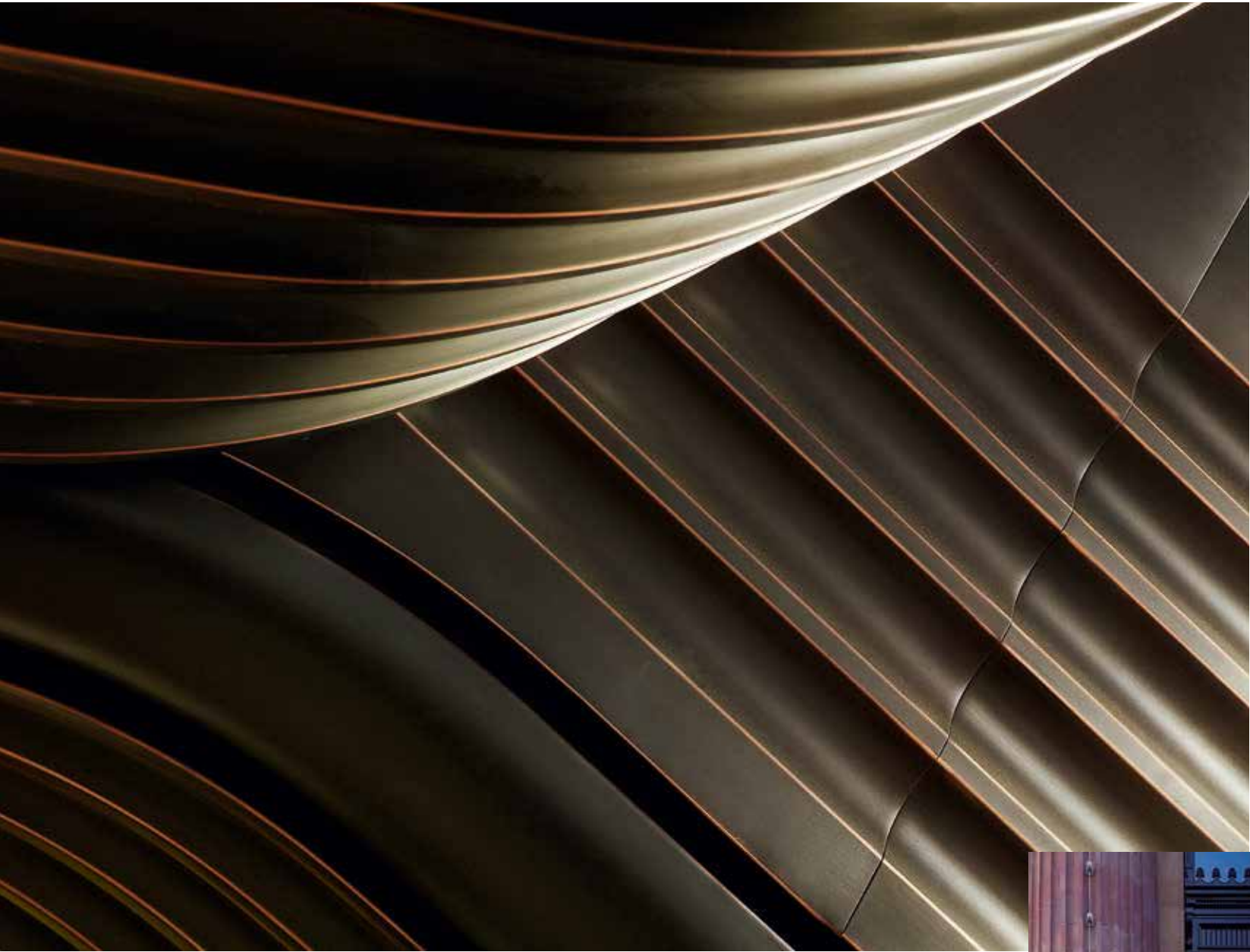
*This stunning escalator hall has greatly enhanced the customer experience and set a new benchmark in escalator design. The installation tastefully reflects the original beauty of the Knightsbridge store, while forming part of the new architectural heritage for Harrods.*

Martin Illingworth  
Director of Store Development, Harrods Ltd



02





03

03 Fluted bronze escalator casings.

04 Decorative Edwardian columns on the Basil Street facade.

05 Original sketch of a cast metal newel lighting post.

06 Original photograph of the hall's 1920s staircase, which has been fully restored.



04

The stunning escalators are expressed as a huge sculptural insertion that unifies the hall and introduces a sense of grandeur. Inspired by the understated elegance of Art Deco design, the bespoke escalator cladding is formed from hand-crafted bronze-finished fluted casings, which mirror the fluting of the stone columns found on the Basil Street exterior.

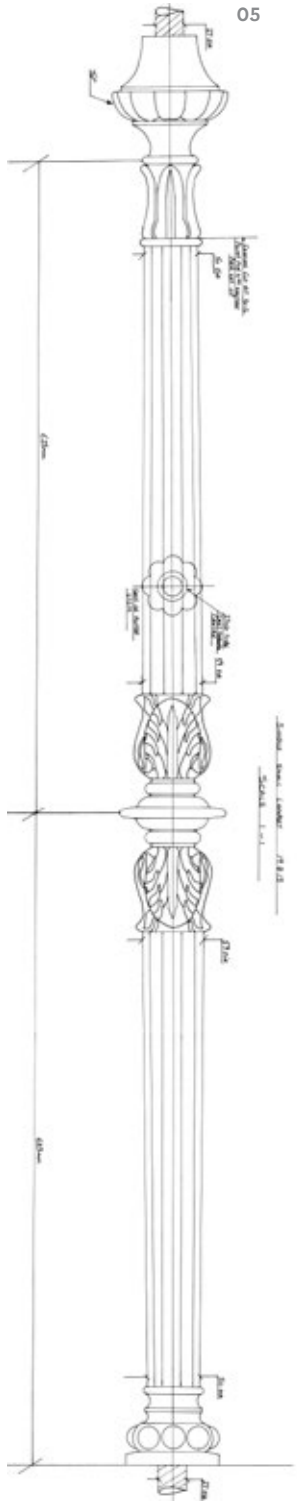
The escalator casings were produced by dipping the copper sections into a bronze toning solution and hand-rubbing them with ultra-fine grit to produce an ‘antique’ tone and texture. The architectural language applied to the escalators has been consistently repeated throughout the hall, with the bronze fluting subtly integrated into the vertical panels on the walls and the ceiling panels of the landings.

All windows in the hall have been unblocked and restored, revealing glimpses of the ornate external period detailing and drawing in natural light. The stone window reveals have been reinstated to match their original Edwardian treatment, with chamfered returns expressing the depth of the window casings. All visual clutter has been cleared from the walls, windows and transition spaces on each level and replaced with sensitively integrated LED visual merchandising screens.

An understated, controlled materials palette draws inspiration from the Edwardian detailing of the Basil Street facade – polished black granite is used for the retail entrances and visual merchandising walls, Slovenian Repen marble for the restored listed staircase and limestone for the walls and floors.

The escalator hall has been extended up to the sixth floor and the 1980s barrel-vaulted rooflight replaced with a glazed roof lantern designed to harmonise with the new escalators and enhance the building’s exterior, making a positive contribution to the townscape and the conservation area.

The beautiful 1920s staircase has been meticulously restored to its original splendour and the faux Egyptian theme removed. The restoration involved the reinstatement of the original Edwardian cast metal newel lighting posts, removed in 1986, plus multiple repairs to the bronze handrails and banisters, steps, floors and wall surfaces.



05

*The design process was almost like an archaeological dig. We kept uncovering new, unexpected things and our design had to consider their significance. It was a case of stripping back to see what originally existed and then building up the interior design from there. Every bit has its own character and is an essence of its time.*

**Ian Lomas**  
Project Architect



06



**Chandelier**  
A bespoke contemporary glass chandelier designed by sculptor Dale Chihuly forms a stunning centrepiece to the revamped Basil Street entrance, with the dramatic installation offering a counterbalance to the controlled design of the escalators.

Taking the floral patterns on the Edwardian staircase balustrades as inspiration, the exquisitely crafted 4m-deep sculpture is formed from more than 900 bespoke, individual hand-blown glass pieces that were flown in from the USA and assembled on site.

07 Glass chandelier in the Basil Street entrance.

08 Hand-blown glass chandelier elements.

09 View of the escalator and transition space.



*It was important to develop a scheme that saw through the layers of change to express the true history of the space, without resorting to Edwardian pastiche. We have allowed existing elements to work seamlessly with the contemporary insertion of the escalators, using a materials palette and details that enhance both old and new.*

**Tracey Wiles**  
Interior Architect





# South Park Hub

Status  
On site

Location

London, UK

Sector

Leisure and culture

Client

London Legacy Development Corporation

Area

1,200m²/12,900ft²

Consultants

Arup, Deloitte, James Corner Field Operations, Spiers and Major, Tomato

Make team

Stuart Fraser, Ken Shuttleworth, Luke Smith, Boris Zuber

Construction of the South Park Hub is now almost complete, with the building due to open to the public in spring 2014. Located in the Queen Elizabeth Olympic Park adjacent to the Orbit, the low-lying rectilinear building comprises a café, shop, box office, event space and roof terrace and is set to become a key destination for visitors to the park. The pavilion-like structure offers a simple but powerful ‘frame’ to the park’s dominant architecture, designed to offer strong visual connections with the surroundings.

Our flexible, practical design has facilitated the fast, efficient, safe and cost-effective delivery of a high-quality building. The superstructure is constructed from prefabricated long-span timber panels, manufactured in Austria, which were pre-cut to a length of 12m to enable transportation and mechanically lifted and fixed in to position.



01 Timber superstructure under construction.

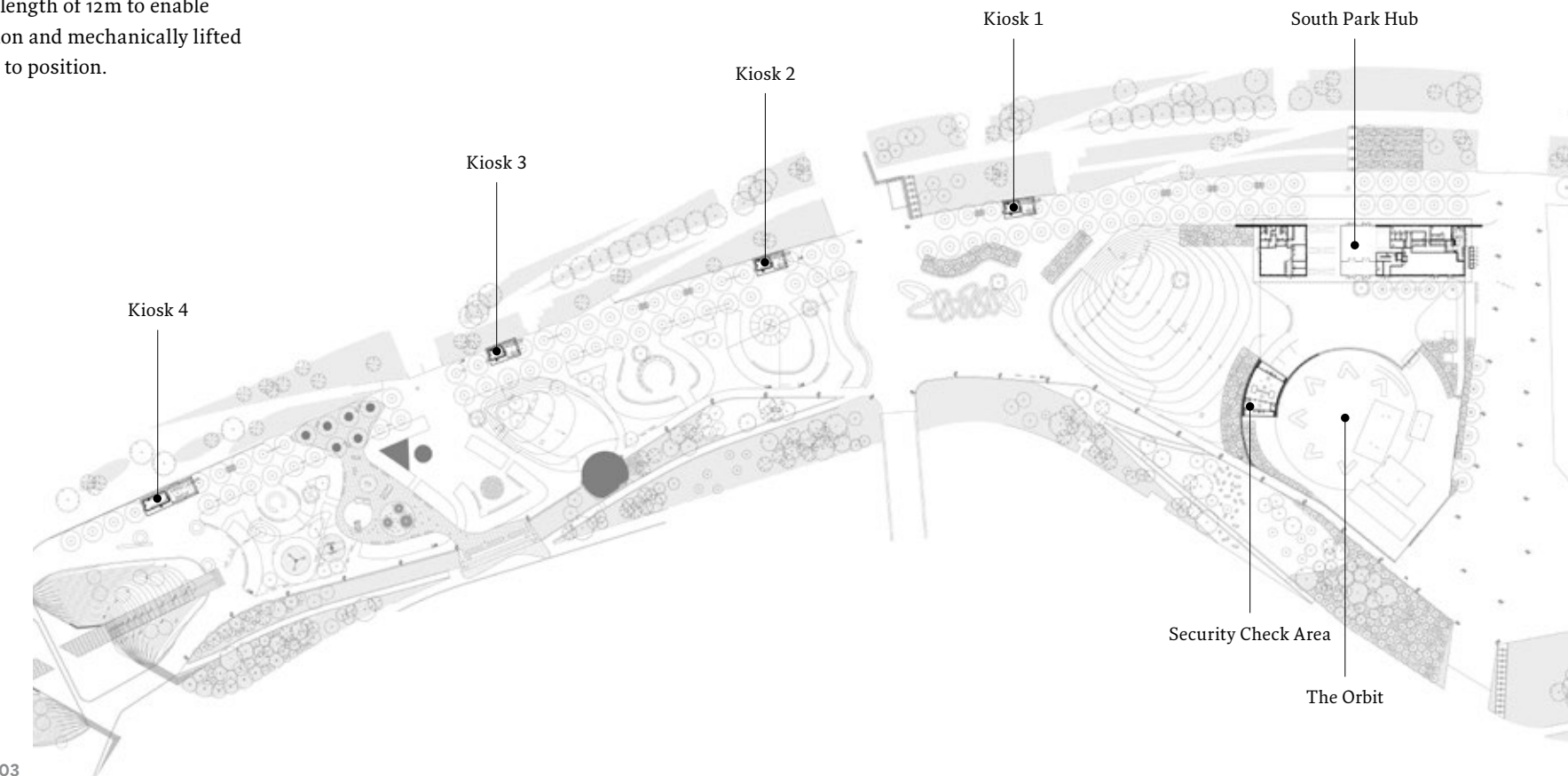
02 Charred timber cladding.

03 Plan of the Queen Elizabeth Olympic Park.

01



02



03



Cladding

Inspired by the industrial heritage of the Olympic site, an understated range of utilitarian black and white cladding materials – charred timber, concrete and cast metal – was chosen for robustness, durability and minimal maintenance requirements and provides a deliberately subtle backdrop to the intense red of the adjacent Orbit. Charred timber strips are used to clad the Hub’s box office and back-of-house areas and are arranged horizontally to emphasise the linearity of the building. Doors and windows are set behind the charred timber, allowing views out, with services concealed behind crisp white metal panels at higher level.

The building’s east elevation is formed from pre-cast structural concrete panels, with their light colour and smooth surface providing an interesting contrast to the rough, blackened texture of the charred timber. The use of prefabricated concrete minimised the need for wet trade on site, while its fabrication in a controlled factory environment allowed for a high quality of finish.

Timber charring is an ancient process that originates in Japan. The charring accentuates the natural grain of the

wood, emphasising the textural quality of the panels to produce a unique finish. The environmentally friendly, non-toxic end product is highly durable and low-maintenance – there is no need to treat the timber when the charring is complete.

Kiosks

In addition to the Hub, we are delivering a security check building and four kiosks that are arranged at intervals along the tree-lined eastern edge of the Queen Elizabeth Olympic Park promenade in order to help to define the route and create a sense of continuity. The kiosks adopt the same simple linear design, structural elements and materials as the Hub building but on a smaller, more intimate, scale.

Three of the kiosks are the same size, while the fourth is larger so as to mark the north end of the promenade. Each incorporates subtle variations in furniture layouts and branding. The structures comprise a simple charred-timber-clad kitchen with a serving window, spanned by a white metal roof that extends out over an outdoor seating area. Alternate timber slats are removed to allow natural light in and reveal views through the kiosk of the river behind and the surrounding architectural structures.

*Make understood what kind of building we needed in this location – a simple building, designed around its function within the park, but also a building that has a strong presence in its own right, capable of sitting comfortably alongside the Orbit and the Aquatics Centre across the river.*

Selina Mason  
Director of Design Integration,  
London Legacy Development Corporation

04 Kiosk concept sketch.

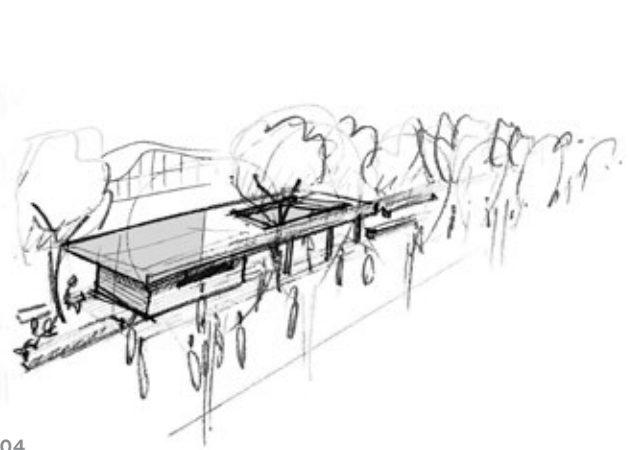
05 Hub building under construction.

06 Visualisation of the largest kiosk incorporating a tree.

07 Hub building ground floor plan.



05

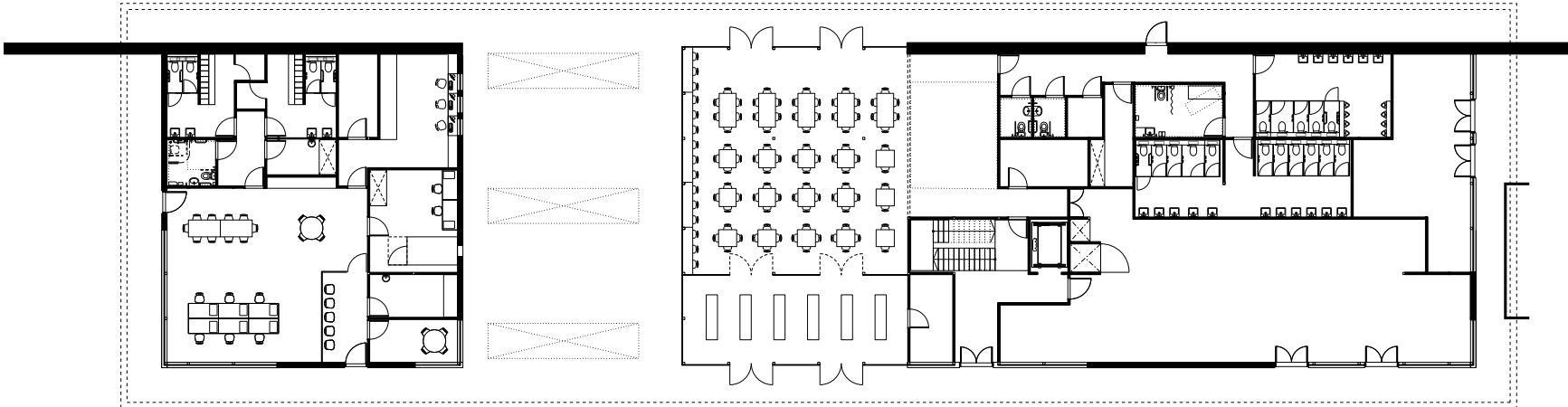


04

06



07





# Canary Wharf Kiosk

Status  
Built

<b>Location</b> London, UK	<b>Consultants</b> Arup, Davis Langdon, Entech Environmental Technology Ltd
<b>Sector</b> Retail	<b>Make team</b> Sean Affleck, Yianni Kattirtzis, Matthew Seabrook, Ken Shuttleworth
<b>Client</b> Canary Wharf Group PLC	
<b>Area</b> 10.6m <sup>2</sup> /114ft <sup>2</sup>	

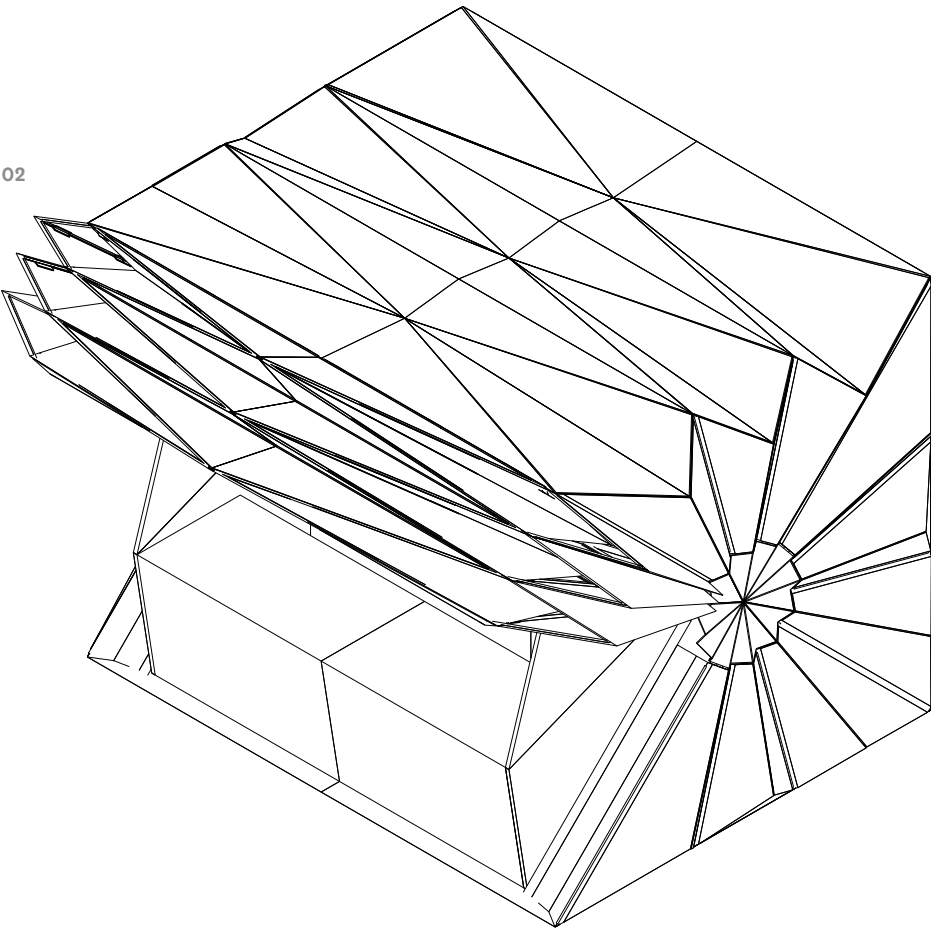
In December two unique prefabricated retail kiosks designed by Make were installed at Wood Wharf, a landscaped waterside location within the Canary Wharf estate. The highly distinctive, sculptural kiosks have enhanced the area’s lively public realm and existing retail and café provision, while also providing an efficient, functional trading facility for vendors.

The simple folding geometric form of the kiosk is based on the concept of origami. Expressed as a compact, rectangular box when closed, the structure is transformed when open, with folds and hinges in the aluminium panels allowing them to expand and contract like a concertina when the kiosk opens and closes. The design works effectively when the kiosk is shut at night or serving customers during the day, with the open form creating a natural canopy.

01

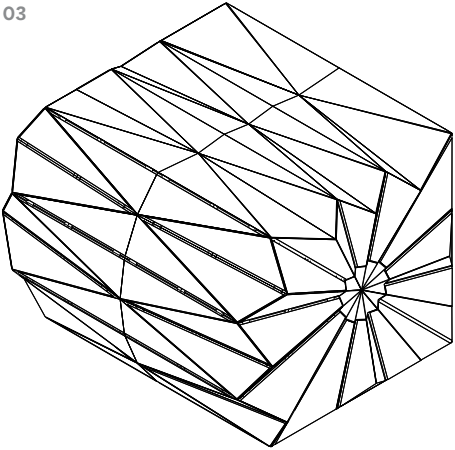


02

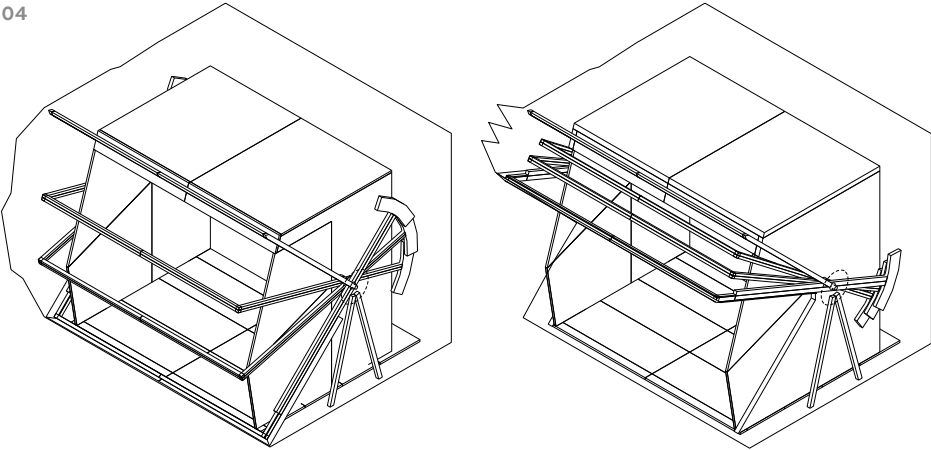


- 01 Folds and hinges in the aluminium panels.
- 02 Diagram of the open kiosk.
- 03 Diagram of the closed kiosk.
- 04 Diagrams showing the opening and closing movement.

03



04







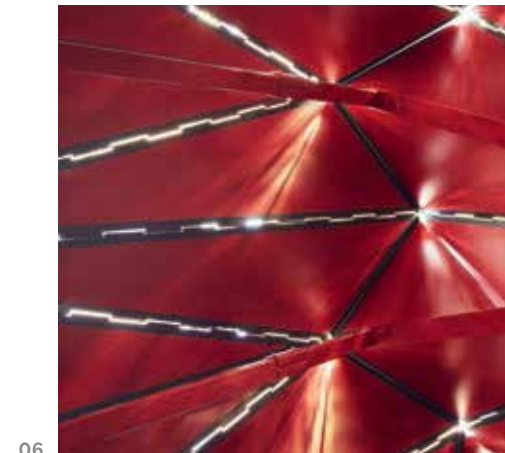
05

The opening mechanism is a simple counterweight system operated by an electric winch. The kiosk's structure consists of a rectangular hollow-section steel frame which pivots around a steel pin. Carefully aligned steel counter-weights balance the weight of the frame and the cladding, allowing ease of opening and closing.

The 1.95m deep x 3m wide internal structure comprises a steel frame, with the inner faces lined with a plywood-stressed skin covered with a waterproof membrane. Rain-skin cladding panels are supported off this skin to create an insulative air gap that helps to reduce solar gain. The internal fit-out elements can be easily adapted to suit the needs of individual vendors.

External powder-coated aluminium cladding panels provide the kiosk with a highly resilient, durable finish that requires minimal maintenance. The extremely lightweight, portable structure does not need foundations. Engineered and fabricated by Entech Environmental Technology Ltd, the two kiosks were prefabricated and tested off-site, delivered to Wood Wharf via lorry and installed complete and pre-assembled.

08



06



07

**05, 08** The kiosk in use as an information point at the 2014 London Ice Sculpting Festival.

**06** Interior view of the folding aluminium panels.

**07** External aluminium cladding panels.

**09** The Make design team on site.



09



## There is a better way! Barry Cooke



Barry is Make's Finance Director and joined Ken Shuttleworth to establish the practice in January 2004. He oversees all commercial aspects of the company.

**When Ken decided to create a new company in 2004 he was acutely aware of the drawbacks of architectural practices bearing their founder's name. He was also worried about succession in a broader sense – did he want to establish a business that he could subsequently sell to enable him to retire in luxury? No.**

I joined him to look after the non-architectural side of the business. I had views about the potential problems related to partnerships and limited liability partnerships – there would always be issues between the self-interest of partners, as well as between partners and those working for partners. Most standard business models present a fundamental and consistently uncomfortable dilemma. They are structured in a way that clearly defines the owners and those who work for the owners and all advice given to us by professionals pointed us in this direction. Surely if we were setting up a new business, we would want to reap the rewards as owners?

Sadly they were missing the point. There is a better way! We wanted to establish a truly successful business. We wanted very good people to join us and stay with us for the long term. We wanted people to work together and support each other for the common good. We wanted everyone to share in the rewards of our success, but not be in a position to exploit them to the detriment of others in the future. The answer was employee ownership, which has been so successful for the John Lewis Partnership and, more relevant to us, large international consultancies such as Arup, Mott MacDonald and Rider Levett Bucknall.

Sarah Cohen, working for law firm Berwin Leighton Paisner in 2004, was given the task of drafting an Employee Benefit Trust for Make. This is what she wrote:

*I have specialised in the area of executive and employee share incentives for many years, so I am well aware of the driving factors behind many businesses – the*



*What is highly unusual about Make is that it is a company whose entire capital is held in trust for the benefit of employees, both now and in the future. Ken has irrevocably given away all his ownership rights and the trust was deliberately structured in such a way that he can never get them back.*

*owners and managers want to make as much money out of them as possible. The majority of private companies are set up by entrepreneurs with a view to an eventual exit via a trade sale or flotation. It was therefore a hugely refreshing change to meet Ken Shuttleworth, who wanted to do the exact opposite and was prepared to go to considerable lengths to achieve it.*

*What is highly unusual about Make is that it is a company whose entire capital is held in trust for the benefit of employees, both now and in the future. There are safeguards to ensure that the company cannot be sold. Ken has irrevocably given away all his ownership rights and the trust was deliberately structured in such a way that he can never get them back.*

*Ken feels very strongly that no entrepreneur makes money without the loyalty of the people working for him, and those people should be rewarded for that loyalty by sharing in the successful businesses they help to create. It is not just a share of the profits that Ken wants to give to employees of Make – he wants to create job security by making sure that the company cannot be sold, unless of course it is in the employees’ best interest. Ken and Barry are the first trustees and the trust contains a complex raft of measures, including the appointment of a protector without whose consent successor trustees cannot act, to ensure that future trustees uphold Ken’s vision, which is for all employees – no matter how senior or junior – to be partners in the business and share in the profits.*

*However, although he is a very rare type of altruistic entrepreneur, Ken is not entirely unique. He follows in the distinguished footsteps of John Spedan Lewis, founder of the highly successful John Lewis Partnership. As an “experiment in industrial democracy”, Mr Lewis signed away all his personal ownership rights. He famously said that if his employees shook the cocktail, they should also be able to drink the drink.*

*The most important concept of employee ownership is working together for mutual benefit. It is very powerful and we have been incredibly successful. A significant profit share has been distributed to all partners every year, despite the severe economic downturn.*

The most important concept of employee ownership is working together for mutual benefit. It is very powerful and we have been incredibly successful. A significant profit share has been distributed to all partners every year, despite the severe economic downturn.

We started work on 2 January 2004, using a few desks very kindly provided by Arup in their Howland Street office. Ken’s laptop was our only asset and held all his ideas and sketches for our first potential job. I arrived from the bank just before lunch to be greeted with bad news – the computer had crashed and all his early thoughts and plans were lost! Notwithstanding this setback, we never looked back. After six months there were 24 of us and we moved into our own studio in Whitfield Street.

Ken chose a name for the practice in collaboration with leading brand expert Wolff Olins. ‘Make’ was an instant success and summed up what we do – making places and buildings. We needed professional indemnity insurance and I approached the Wren Insurance Association – a mutual company that seemed to fit with our philosophy. The managers fast-tracked our application despite scepticism from some members, who felt a start-up presented a worrying degree of risk. I am pleased to say that we are now one of the bigger, more successful practices in the association.

We prepared a very basic business plan based on a large potential project, which was presented to Lloyds TSB, enabling us to open bank accounts and set up overdraft facilities. As it transpired, the project failed to proceed with Make as architect and the business plan was useless! However, the projected turnover of £2 million in the first year was met and we have never yet used our overdraft facility. In the early days, clients paid very promptly for small pieces of work. When we needed items of equipment Ken and I used our credit cards and we didn’t pay ourselves until the practice



was properly on its feet. This turned out to be the end of May 2004.

In our second year a management consultant friend of Ken's called in to see how we were progressing, offering the benefit of his extensive experience in the construction industry. After showing him around and explaining our structure he was most complimentary about our rapid progress, but left us with the thought that our business model would be severely tested in the event of a downturn or recession. It was several years before his theory was to be tested but we rose to the challenge.

In 2007 Ken warned everyone about the impending downturn and partners were encouraged to take sabbaticals, travel, work part-time or study. We were pleasantly surprised how many took this opportunity, enabling us to reduce significantly the number of redundancies we were eventually forced to make. Importantly, we were able to make sure everyone involved was paid their accrued profit share as well as their redundancy entitlement. We were also very pleased that several partners rejoined us when the work started to pick up again.

In our third year we were approached by the principal of a very large British architectural practice. He invited Ken and I to meet with senior executives of his team at a very expensive London restaurant. We ate and drank grandly before being presented with their business plan. To our great surprise it included Make! We tried to explain that we were not for sale but they were not getting the message. Surely anything in this world has a price – the question was how much? Their share price was dropping quicker than the wine in our glasses but they still hoped that we would come round. Their practice subsequently sunk deeper into trouble through further expansion and, ironically, was taken over by an employee-owned practice looking for a foothold in Europe.

As I write this the UK, and particularly London – our main area of work – is rising out of a long and gloomy recession. As our studio in Whitfield Street is being redeveloped we have moved into a new temporary location very kindly provided again by Arup until we move into our new custom-designed studio nearby. Our employee-owned structure is now being promoted by leading lawyers and accountants and all three main political parties are supporting it. As I look back over the past ten years I cannot believe how successful we have been! The next ten years are going to be very exciting.



# 5 Broadgate

## Status

On site

**Location**  
London, UK

**Sector**  
Office

**Client**  
British Land

**Area**  
105,000m<sup>2</sup>/1,134,000ft<sup>2</sup>

**Consultants**  
Arup, Buro Happold, DP9, Fedra, Francis Golding, Gordon Ingram Associates, Hilson Moran, Hyland Edgar Driver, Mace, M3 Consulting, NDY Light, Space Syntax, Steer Davies Gleave, URS Corporation Ltd, Watkins Payne Partnership

**Make team**  
Michael Bailey, Matthew Bugg, Philippa Drinkwater, James Flynn, James Goodfellow, Robert Hall, Myoungjae Kim, Jason McColl, Craig Mundle, Jason Parker, Joanna Pilsniak, Ken Shuttleworth, Ben Stuart, Charlotte Wilson



The 5 Broadgate development for British Land is now on site, with the shell and core due for completion in early 2015 and occupation by UBS scheduled for 2016. The scheme's distinctive architectural language is expressed through 22,100m<sup>2</sup> of stainless steel cladding, which unifies the surface of the building, giving it a unique identity and a strong presence. On completion it will be one of the largest stainless steel-clad buildings in the world.

01 Cladding panels being installed on the building's south-west corner.

02 Concept sketch - view from the south-west looking through Broadgate Arena.





The story of stainless steel

James Goodfellow discusses the stainless steel cladding and manufacturing processes for 5 Broadgate.



Prototype constructed in cladding contractor Seele's testing yard in Germany.

What was the design concept for 5 Broadgate's unique facade?

The design was conceived as a cast metal block that gives the feeling of robustness and solidity. The utilitarian nature of the ‘casting’ creates a unified approach to the building mass and envelope, reflecting the occupier’s single identity. Deep reveals are formed in the block to introduce courtyards and terraces that will bring natural light and views into the office spaces.

Due to the requirement for large open-plan trading floors, the cores are pushed to the perimeter – as a result the facade is a direct expression of the building’s internal functions. The stairs, lifts, amenity and office spaces take on their own character and reflect their individual needs through the facade’s composition.

How does the facade respond to the environment?

The fenestration has been carefully considered so that it responds to the building’s orientation, thermal analysis and internal requirements. The facade is 65 per cent solid, 35 per cent glass. To the north it opens up more, omitting high-level spandrel panels to bring in more natural light where heat gains are less of a problem.

High-performance glass offers a good balance between high light transmission and low g-values. A 380mm-deep cladding zone provides deep reveals and more room for insulation, allowing low U-values. The high performance of the facade has contributed to a 30 per cent improvement over the Part L2A 2010 modelling requirements.

What cladding materials did you consider?

We looked at both anodised aluminium and stainless steel finishes due to their durability and aesthetic qualities. Large panel sizes were possible with both materials, which was important on a building of this scale. We maximised the panel size based on coils that were 1.5m in width and sheets that were 6m in length. This optimised the material to its limits and minimised waste through offcuts.

A key difference between the two materials is that to get the right quality and uniformity in natural anodised aluminium, we would need to use a product which only has 5 per cent recycled content, whereas for high-quality stainless steel the global average is 60 per cent. We looked at the entire life-cycle of aluminium and stainless steel, both of which require a large amount of energy to produce a ‘virgin’ product. However, once produced they are both 100 per cent recyclable, without any degradation of properties.

Also they are easily recycled using much less energy than is needed for the ‘virgin’ product, therefore the more recycled content you use the less energy is required in its production. We compared the embodied carbon of both materials using the ICE (Inventory of Carbon and Energy) database developed by the University of Bath. Taking into account the recycled content and material thickness, stainless steel has lower embodied carbon than anodised aluminium.

Buro Happold was commissioned to do an embodied carbon analysis for the whole building. By using a stainless steel finish over aluminium there will be a 360 tonne saving in CO2 emissions. This is considering recycled content, panel thickness and replacement intervals over a 60-year period.

Why did you choose stainless steel?

Stainless steel was ultimately chosen as it is much stronger, offers better uniformity, has a beautiful aesthetic quality and reduces embodied carbon. A 1.5mm-thick austenitic stainless steel grade 1.4404 (316L) was selected due to its natural corrosion resistance. In the presence of air, an oxide layer forms on the surface that inhibits corrosion and reinforces the natural colour. Significantly, this means that the surface of the material can be exposed without any applied coatings.

It’s a ‘material for life’, with one of the first major architectural applications being the top of the Chrysler Building in New York, built in 1929. Today the building has become an affirmation of the longevity of stainless steel. We consider the facade to be a giant asset hung from the building that could be used again by future generations and should never end up in landfill due to the value of the material and its multiple uses.

How did you go about developing the stainless steel panels?

We conducted extensive research into the manufacturing process, in particular looking at responsible sourcing and the whole supply chain. After deciding to go with stainless steel we worked very closely with the facade manufacturer, Seele, testing numerous mock-ups and prototypes to find the right solution. The panels are some of the biggest to ever be manufactured! Not many contractors have built using this much stainless steel – the scale is massive.

The control of the stainless steel’s quality and flatness was a huge learning curve for everyone involved. One of the biggest challenges was finding a solution to maintaining a flat 6m-long panel, without distortion or ghosting from the support structure behind. The panels need to be flat, not recoiling, and supported in a particular way because movements can occur once it has been installed.

A bonded honeycomb substructure was finally selected as the most appropriate solution and Seele developed a simple and effective fixing system that avoids any unnatural stresses in the material. The stainless steel is bright annealed to provide a smooth base material; this then has an embossed linen texture applied which diffuses light reflection and removes unwanted mirror effects. The coiled material is then tension-levelled to provide an enhanced flatness before being cut to length. The 6m-long sheets also have a bead-blasted finish applied, to further reduce gloss and create a consistent finish.

The sheets are machined and folded before the honeycomb backing is applied to the completed panel. The panels are then either pre-applied to the unitised cladding, or delivered direct to site for installation.

Due to the complex processes involved from smelting pot to installation on site, extensive quality control procedures were put in place. Getting the stainless steel from Germany to London became about limiting movement, as the factories are spread out all over the country.

The routes have been carefully mapped out to minimise transportation, much of which is via train between factories but there was also significant road transport. Seele moved their bead-blasting machine from their factory in south Germany to their supplier in the north, to avoid transporting 320 tonnes of material 1,170km by road – thereby saving a further 48 tonnes of CO2 emissions.







What stage is the cladding at now?







Most of the cladding has been prefabricated and is being delivered in stages, to meet the programme. Our Make team is now based full-time on site and Seele has begun installation of the panels, with the majority due to be in place by mid-2014.


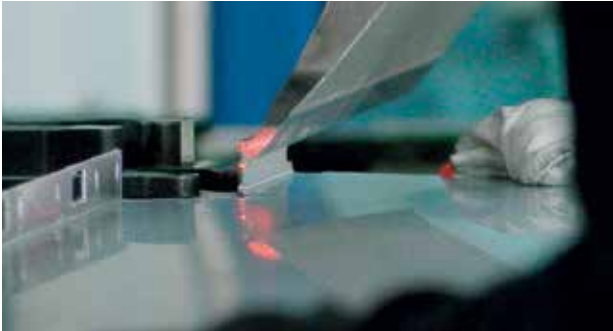












Stainless steel manufacturing processes

→ Recycling → Smelting pot → Hot rolling → Cold rolling → Fabrication → Installation











# The Car Park, Middlesex House

Status  
Planning granted

<b>Location</b>	London, UK	<b>Consultants</b>	Akera Engineers, Exigere LLP, GDM Partnership Ltd, MLM Building Control Ltd, Rougemont Property Consultants Ltd
<b>Sector</b>	Office	<b>Client</b>	Derwent London PLC
<b>Area</b>	1,300m <sup>2</sup> /14,000ft <sup>2</sup>	<b>Make team</b>	Sean Affleck, Charley Lacey, Ken Shuttleworth

We have succeeded in gaining planning approval to convert 1,300m<sup>2</sup> of basement space, currently in use as an NCP car park, into a bespoke, sustainable, cutting-edge office that will become Make’s new studio in late 2014.

Middlesex House is situated on Cleveland Street in Fitzrovia and was built in 1934. Primarily used as a millinery and garment-making factory during the post-war years, the building was purchased by Derwent London in the 1980s, fully renovated by John McAslan and Partners in the 1990s, and has undergone various phases of refurbishment since. As the first industrial building to be bought and converted by Derwent, Middlesex House was pivotal in establishing the developer’s unique approach of reusing as much of the fabric of an existing building as possible.

The five-storey Art Deco-style building offers contemporary, open-plan office space centred around an attractive communal courtyard. Comprising 38 parking spaces and a bike store, the underground car park is on one level and has a generous floor-to-ceiling height of 3.7m. Approached by a steep vehicle ramp on the north side of the building, the below-ground space benefits from good levels of daylight despite its subterranean location. Windows to the sides and the rear allow natural light to filter down, with lightwells at the front and crittal windows along the ramp edge further increasing daylight penetration.

- 01 Existing underground NCP car park.
- 02 Middlesex House.
- 03 Entrance to the car park.
- 04 Vehicle ramp leading down to the car park.



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Our refurbishment concept aims to maintain the utilitarian, industrial look and feel of the car park – with exposed services and pipework – while creating a workable, high-spec studio space which is designed to maximise levels of light, both natural and artificial.

The ‘front door’ to the studio is located at street level at the top of the vehicle ramp and marked by a 4.5 x 4.5m glazed screen with glazed doors. This entrance links the street level to the basement, with staff and visitors ‘checking in’ at the ground floor reception area before being escorted down the ramp to the office entrance at the bottom.

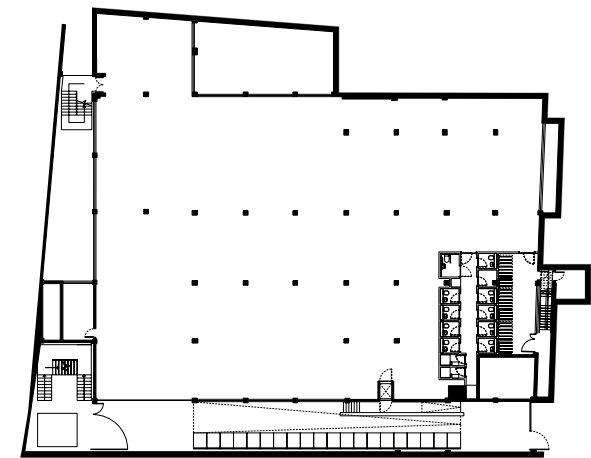
The vehicle ramp is north-facing and does not receive much direct sunlight. In order to make use of this area, a lightweight, translucent ETFE canopy spans the ramp from street level down to the entrance doors at its base, creating a sheltered, enclosed space. A series of stepped platforms added to the ramp, designed to incorporate simple furniture, allows the area to be used as external office and break-out space; forming a natural auditorium, the covered

ramp can also be used for large meetings and presentations. The ramp’s original 1930s crittal windows will be maintained and restored.

**Maximising light**

An 8 x 5.5m rooflight constructed from glass blocks is inserted into the floor of the building’s ground level courtyard, located directly above the basement, allowing a generous amount of natural light to flood the heart of the space below. The transparent glass blocks also enhance the courtyard area for the occupants of the building’s upper floors.

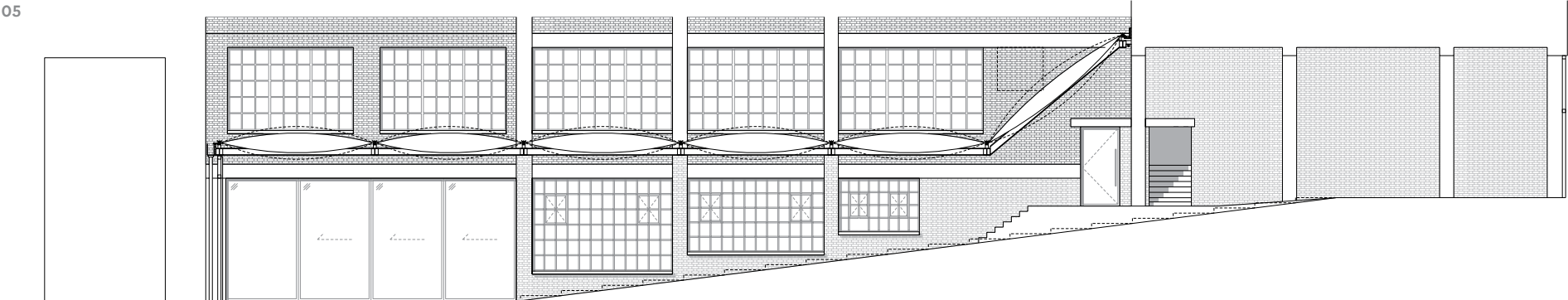
The basement’s rear lightwell is converted into new outside amenity space, with an existing glass lean-to removed to make way for a small garden. The south-facing space further maximises the amount of natural light the basement receives and is enclosed by glazed sliding screen doors.



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**05** Section showing the ETFE canopy covering the ramp.

**06** Basement floor plan.

**07** View looking upwards from the building’s communal courtyard.

**08** View of the studio space showing the glass block rooflight.

**09** View of the ETFE canopy and stepped ramp.



# Quai des Bergues

Status  
On site

- Location**  
Geneva, Switzerland
- Sector**  
Office
- Client**  
HSBC Private Bank (Suisse) SA
- Collaborating architects**  
Itten Brechbühl SA
- Area**  
16,300m<sup>2</sup>/175,500ft<sup>2</sup>
- Consultants**  
BCS SA, Gartenmann Engineering, Ingeni SA, Protectas, Rigot + Rieben SA, SEAM Design
- Make team**  
Eva Barile, Kathryn Edwards, Michelle Evans, Florian Frotscher, Christina Leung, Ken Shuttleworth



Our development for HSBC Private Bank in Geneva involves the merging of seven independent historic buildings into a contemporary office space located in a beautiful setting overlooking Lake Geneva. The buildings have been sensitively transformed into a client-facing front office for HSBC, which consolidates five of the bank’s offices in one location. The comprehensive refurbishment, due for completion in early 2014, provides a spacious, legible workplace with first-class client facilities.

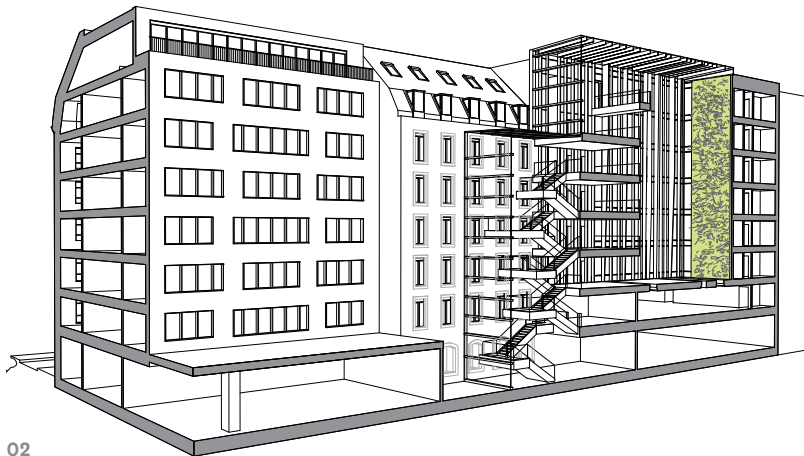
Project architects Christina Leung and Florian Frotscher discuss the scheme’s challenges and achievements.

CL: One of the biggest challenges, especially at the very early stage of the project, was the brief – satisfying a large, complex organisation and working with a very constrained site involving seven existing buildings, which were not built for the intended purpose. We were involved with identifying and defining the brief and then translating it into an architectural solution which would work for these buildings.

FF: The development has two opposing functions and is effectively two buildings in one. We had to provide a building for the bank’s clients – who require completely separate, confidential routes and facilities – and a building for 650 employees. So infrastructurally it was a challenge, especially given that we were working with several existing buildings in a sensitive heritage environment.

01 Dormer windows on the Quai des Bergues facade.

02 Atrium section showing the juxtaposition of old and new spaces, with circulation space in the overlap.



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CL: We also had to fulfil a range of criteria – complete privacy in some parts of the building and good visibility and connectivity in others.

FF: We always refer to it as the refurbishment of an existing building, but it is really a new building inside an old building. The oldest building is from the eighteenth century, and parts of the lakefront facade and the building to the rear were done in the 1960s. Because of conservation area restrictions we were obliged to repair and maintain the facades and build behind them. We have changed approximately 40 per cent of the structure, and the top two floors and 40 per cent of the facades are new. So the scheme is much more than a refurbishment.

CL: Dealing with the local regulations and authorities was another big challenge. The site sits on the boundary of the city of Geneva and the canton of Geneva, so there are two bodies of authority involved.

FF: We are working overseas in a joint venture with Itten Brechbühl, the local architect, so communication and collaboration were absolutely key. We're the lead designer and the local architects are there to manage the construction, so in order to maintain a good relationship with them and ensure high quality is achieved, we had to produce a very comprehensive set of drawings and images to support the design.

CL: Almost every aspect of the scheme has been visualised, not just the key features, which is quite unusual. This really made a difference to the collaborative process and made it easier for the local team to buy in to the design.

FF: It wasn't just about collaborating abroad with a local company, though – that's not uncommon. Usually in this situation you do the detail design and then hand it over to let someone else run it. In this case the design really lives from the detail – we weren't able to make any big gestures, so the building is the sum of many small parts. Control was a huge issue – how do we maintain the essence of the design from a distance, while still being really precise about everything?

03 View from the Pont du Mont Blanc.

04 New courtyard facade.

05 New facade on the Rue des Etuves.

06, 08 Fully integrated built-in timber joinery on the client floors.

07 Historic timber detailing in Geneva Cathedral's choir stall.

09, 10 Joinery detail diagrams.

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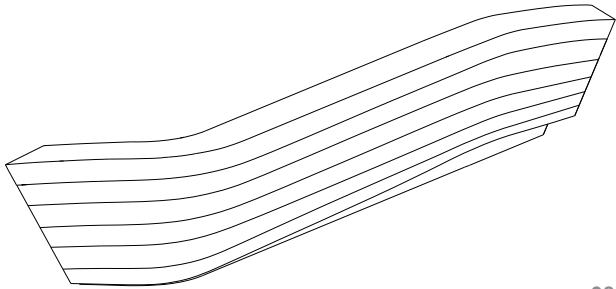
CL: We managed this through lots of visuals, visits, conversations and discussions. It's very important to engage face-to-face to avoid a lot of meaning getting lost. Plus we are dealing with an existing building, so no matter how much you draw there are always unforeseen issues which have to be solved.

FF: HSBC want to attract the best staff in the private banking world and keep them happy. What came out in the first brief definition workshops we held with the bank back in 2009 was a desire for a warm, homey, almost cosy, office.

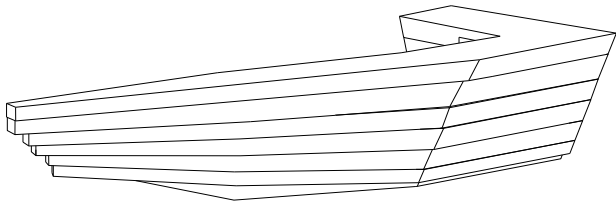
CL: HSBC wanted to give the scheme a low profile, while at the same time celebrating what they have created. As a private bank they have to present a certain degree of luxury, but not be too overtly showy. So it was important how the interior design was thought through and executed.

FF: Our internal design brief was to work with very standard materials – natural stone and oak, which are typical of the local area, and American walnut which is part of HSBC's design guidelines – so we have generated a sense of quality through everything being fully designed in. The materials are not valuable in themselves but have been treated in a very considered way. On the client floors everything is built into one fully integrated element of joinery that wraps through the entire space. It's like an incredibly complex jigsaw puzzle of joinery which was inspired by the beautiful timber detailing found in Geneva Cathedral's choir stall.

CL: The atrium is one of the biggest interventions of the project and the heart of the development, connecting all six of the buildings. It joins up two existing courtyards and puts a glass roof on them, which follows the shape and height of the different buildings. These step in height, effectively creating two spaces – one old and one new – which overlap to form a circulation space in between.



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FF: The new overlapping space has a very reduced glass facade and glass roof with a beautiful staircase, which is basically a leftover void between two existing facades – so we’ve got a juxtaposition between old and new. That’s what everybody who sees the project finds really interesting – how the old and the new are interlinked and interlocked. The staircase is clearly a new element, with floating platforms and huge cantilevers. It is quite freestyle and really plays with what is there, without touching the existing facades.

CL: We have managed to install glass elements which stretch across the entire atrium without any interruptions – there are no mullions at all, just horizontal transoms every 1.6m. The glass is held with slender profiles at the side, with a 6m-long glass element going up. This new insertion into an old space has made the building much more open and transparent, whereas before there was a big concrete wall and a really nasty courtyard.

FF: The roof is effectively completely new and links the building together – a drastic move because the old roofs were all at different angles and vertically separated, so each individual building was clearly legible. Not only have we unified the buildings’ facades – we have aligned the roof throughout and followed the form. By joining up the windows in the roof and making them all the same size, it now reads as one building.

CL: If you’re looking at the building from the Pont du Mont Blanc in the middle of Geneva, it’s the biggest entity on the lakefront, primarily due to this one move to line up the roofs. Getting that through the authorities was hard and it’s a huge achievement that we managed to collaborate with them successfully to do it! We had to keep the balance between it being a unified headquarters building for HSBC and a series of individual buildings for the city of Geneva. Now they are still legible as separate structures, but read much more as one element.

FF: It’s typical in Geneva to have neon signs on every roof of every building, whereas with this building there is only one discrete HSBC sign. We had the idea of illuminating the roof’s 19 dormer windows at night so that they effectively become light boxes. It’s a very discrete way of claiming all four buildings on the lakefront as HSBC ‘territory’, without putting signs on the roof.

11 View of the atrium facade from Rue Rousseau.

12 Full-height atrium and green wall.

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CL: It's a great example of how a very traditional roof element – a sloped roof with dormer windows – can be transformed into something contemporary. It's the balance of old and new again. The windows have high-tech electro-chromatic glass which is sensitive to the sun, so we achieved the required sunlight protection as determined by local regulations.

FF: Normally architects would hate to draw a dormer window! It is the most conservative approach to a roof, but here it was the most appropriate solution. We weren't allowed to have big windows or large glazed areas, so after trying several approaches we decided to use dormers, but make them a little special.

CL: The windows are like sunglasses – they react to the sun and go dark down to 10 per cent UV transmission, which is why they don't need an external sunscreen and can be pristine glass boxes. It's pretty cutting-edge to use this type of glass. It's a very high-tech product that has been developed for the building. They are quite small but very open and give beautifully framed views of Geneva Cathedral from every lakefront room on the sixth floor. It really works nicely.

13 New roof and dormer windows, Quai des Bergues elevation.

14 Client reception area on the fifth floor.

FF: We did a lot of things that are not normally done! Probably one of the most innovative was using natural resources through lake water cooling. This involved constructing a new basement under the existing building below lake water level and digging a 1.2m-diameter tunnel which connects the basement to the lake. Four ducts going in from the lake pump water from the River Rhone into the basement to cool the building, routed through a heat exchanger. We had huge problems constructing this because of the strong current – we had to square off part of the river, pump it empty, dig the tunnel through and then let the water back in.

CL: The warm water is pumped back out into the river and diluted really quickly because it's very fast flowing, so doesn't have a measurable impact on the environment. It's a very sustainable system and the entire city is adopting the lake water cooled method now, making it a standard approach for new buildings around Lake Geneva.

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# 80 Charlotte Street

**Status**  
Planning granted

**Location**  
London, UK

**Sector**  
Mixed use

**Client**  
Derwent London PLC

**Area**  
44,600m<sup>2</sup>/480,000ft<sup>2</sup>

**Consultants**  
AECOM, Arup, Buro Four,  
Buro Happold Facades, del  
Buono Gazerwitz Landscape  
Architecture, DP9, EQ2 Light

**Make team**  
Sean Affleck, Robin Gill, Yianni  
Kattirtzis, Kalliopi Kousouri,  
Charley Lacey, Jason McColl,  
David Picazo, Matt Seabrook,  
Ken Shuttleworth, Philip Twiss,  
Mark Tynan, Tracey Wiles

80 Charlotte Street is situated on a 1.4-acre island site within a conservation area in the heart of Fitzrovia. The eight-storey 1960s block currently houses the Saatchi & Saatchi office headquarters and is set to be comprehensively refurbished and transformed into a fully integrated development comprising 30,000m<sup>2</sup> of offices and 1,300m<sup>2</sup> of private residential accommodation, as well as street-level retail units.

The existing buildings will be retained and renovated, with additional floor space created by infilling an existing courtyard and car park and adding new floors at roof level. Our design sensitively responds to the context and character of the locality and will make a significant contribution towards the wider regeneration of Fitzrovia on its completion in 2017.

**Interiors**  
The main intention of the interior design is to generate a sequence of legible, light, uncluttered spaces which are vertically and horizontally connected, creating a distinct architectural and spatial language. Three new full-height atria inserted into the heart of the block are key interventions that are essential to the implementation of this concept.

01 View of the block fronting Charlotte Street.

02 Section through the main entrance and atria.

03 Plan of the main entrance.

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04 Ground floor entrance, reception and break-out space.

05 Staircase linking the reception and lower ground café space.

06 Model of the staircase showing the integrated furniture.

07 Reception atrium.

08 Section sketch of the atria plenum.

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**Reception and café atria**

The reception atrium extends from the ground floor up to the roof, with the reception desk and waiting area at the base connecting to the building’s main entrance and a staircase leading to the lower ground café space.

A glazed inter-floor stair is located at the edge of the reception atrium, creating a continuous visual connection from ground floor to roof, with the landings extending out to become break-out spaces that overlook the atrium. Horizontal concrete plenum elements wrap around the perimeter of the atrium and fold down to form platforms that project out as balconies and balustrades. Upstands around the vertical faces reflect daylight into the offices, with entry to the office floors at each level providing views into the atrium and a ribbed structural slab accenting the recessed LED office lighting.

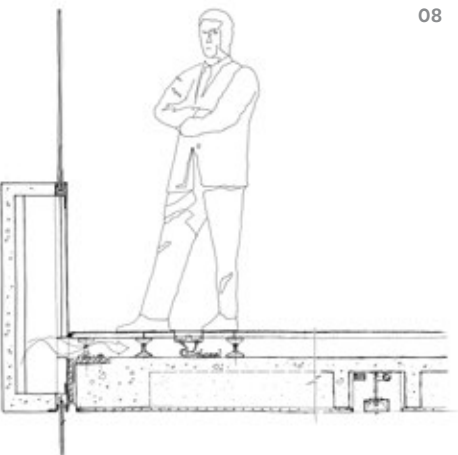
The lower ground floor contains the café that is located at the base of the second major atrium, which also extends up to the roof. This space forms the social heart of the building and is highly visible from the reception area, with the wide staircase leading down to the café incorporating integrated seating and lighting.

**Air plenums**

The main fresh air plenums are located at the edges of the atria within pre-cast shutter-board concrete upstands, with laminated glazing above. An extremely slender floor build-up allows fresh air to be supplied directly to the office floors via these plenums, which run under the raised floors. Cooling is achieved via a chilled water capillary mat buried in a plastered soffit. The air is delivered via vertical risers from the rooftop plant, located at the three corners of the building’s central core. The plenums also double up as the perimeter spandrel, hiding the desks from view.

**ETFE skylights**

Extending up above the roof, the atria form lanterns that capture daylight and act as chimneys that enable wind-driven ventilation to the office spaces below. ETFE skylights on top of each atrium automatically respond to the sun, controlling solar gain and glare; configured to be partially clear when the sun is high and allowing direct sunlight to penetrate the vertical facades of the office floors below, they become fully diffuse when the sun is low to catch incidental sunlight.



08



# London Wall Place

Status  
On site

Location

London, UK

Sector

Office

Client

London Wall Place  
Limited Partnership

Area

1 London Wall  
28,800m²/310,000ft²

2 London Wall  
17,600m²/190,000ft²

Consultants

BB7, Brookfield Developments,  
Brookfield Multiplex  
Construction Design Management,  
David Bonnett Associates,  
DP9, D2E International Ltd,  
Gardiner and Theobald LLP,  
Gardiner and Theobald  
Management Services,  
Gordon Ingram Associates,  
Hurley Palmer Platt, Oxford  
Properties, Reef Associates Ltd,  
Spacehub Design Ltd,  
Studio Fractal, WSP Group

Make team

Emily Anderson, Eleanor  
Brooke, Chris Claydon,  
Noam Hazan, Yianni Kattirtzis,  
Simon Lincoln, Ian Lomas,  
Rashmeeta Matharu, Richard  
Meddings, Sebastian Nau,  
Alejandro Nieto, Lara Orska,  
Sangkil Park, Sam Potter,  
Ken Shuttleworth, Natasha Telford



01

London Wall Place occupies a substantial 1.8-acre site in the heart of the City of London next to the Barbican Estate and is one of the most significant developments in London.

Two striking new landmark office buildings for the London Wall Place Limited Partnership – a joint venture between Brookfield Office Properties and Oxford Properties – will provide over 45,000m² of high-quality lettable office space, with 1 London Wall Place leased by global asset management company Schroders. Demolition of St Alphage House has commenced, with construction of the scheme due to start in late 2014.

01 View of the new public realm and elevated walkway.

02 Existing site with demolition works underway.

*London Wall Place creates a new destination in the heart of the City, providing two new office buildings that can accommodate up to 5,000 employees, as well as a unique sequence of city gardens that will become a sanctuary in the Square Mile.*

Sam Potter  
Project Architect

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The development dedicates more than 50 per cent of the site to legible, multi-functional public realm, creating a major new amenity for the City that covers an area of more than 5,500m<sup>2</sup>. A series of beautifully landscaped gardens and new and improved north-south and east-west pedestrian links are arranged around the new buildings and the two heritage structures – the remains of St Alphage Church, dating back to 1110, and a section of the Roman City Wall, built in the late second century – significantly enhancing access into the heart of the site and integrating the development with its local neighbourhood.

The section of London Wall that runs alongside the site is one of the City’s principal thoroughfares, but breaks up the existing network of streets and spaces and is difficult to navigate on foot. Our design reinstates the original urban grain by creating more than 250m of active frontage on London Wall and narrowing the carriageway, thus enhancing permeability and circulation, bringing life back to the street and making the City a more attractive place to live and work.

03 2 London Wall Place viewed from London Wall.

04 Stone plaque attached to the Roman City Wall – a Scheduled Ancient Monument.

05 Aerial view of London Wall Place.

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**City walkways**  
The network of distinctive 1960s elevated city walkways that currently crosses the site has been reconsidered as a positive feature and will be rationalised and enhanced with a series of contemporary walkways, including new north-south and east-west bridges, which allow easy access to the surrounding City.

The newly designed highwalks are sculptural and elegantly proportioned, befitting the new development, with open balustrades providing a good visual connection with the streets below and acting as the latest layer in the historical palimpsest. The alignments mirror the street level routes to provide better visual integration with the ground plane.

06 A new network of elevated walkways enhances connectivity across the site.





**Gardens**  
The existing garden area will be significantly increased, forming a ‘green canvas’ with an interconnected series of landscaped open spaces whose distinct characters are inspired by gardens found in the local area. Green walls to the building facades and additional gardens on top of the ground level structures and on the roofscapes of the two office buildings further increase the overall provision of green space.

The gardens’ tactile surfaces and textures have been carefully chosen to create a ‘soft’ environment, which counterbalances the concrete, brick and flint of the surrounding urban fabric. A corporate aesthetic has been deliberately avoided in favour of a more informal, rural, domestic emphasis to the planting. The range of garden character areas provides environmentally diverse outdoor space for all seasons and types of weather, allowing their use and enjoyment to be extended throughout the year.





### Garden planting

#### Seasonal variation

##### Base layer

	Ivy <i>Hedera helix</i>	<b>Height</b> 10–30cm climbing to 200cm
	Ivy <i>Hedera helix</i> <i>‘Tres Coupé’</i>	<b>Height</b> 10–30cm climbing to 200cm

##### Accent layer

	Geum ‘Lady Stratheden’ <i>Avens</i> ‘ <i>Lady Stratheden</i> ’	<b>Height</b> 50cm
	Lavender <i>Lavandula angustifolia</i>	<b>Height</b> 35–60cm
	Rose <i>Rosa</i>	<b>Height</b> 50–100cm
	White-flowered rock <i>Geranium macrorrhizum</i>	<b>Height</b> 30cm

##### Diverse tree species (typical)

	London Plane <i>Platanus acerifolia</i>	<b>Height</b> 20–30m
	Dogwood <i>Cornus mas</i>	<b>Height</b> 4–7m

##### Spring

Mar

Apr

May

Jun

Jul

Aug

Sep

Oct

Nov

Dec

Jan

Feb

##### Summer

##### Autumn

##### Winter





# The Hiscox Building

**Status**  
Planning granted

**Location**  
York, UK

**Sector**  
Office

**Client**  
Hiscox

**Area**  
4,650m<sup>2</sup>/50,000ft<sup>2</sup>

**Consultants**  
Allen and Overy LLP, Arup, The Brand Experience Consultancy, CBRE, Chapman BDSP, Charles Funke Associates, Facade and Materials Design Consultants, Gerald Eve LLP, Gleeds, KKS Strategy LLP, Malcolm Hollis LLP, MLM Building Control

**Make team**  
Matthew Critchley, James Flynn, Robin Gill, Jason Parker, Joanna Pilsniak, Ken Shuttleworth

Our bespoke landmark office scheme for specialist insurance firm Hiscox is situated in the heart of York and has been sensitively designed to reflect the rich heritage and character of the city, while providing a high-quality, contemporary addition that will establish an important new focal point for the area. The development also creates attractive landscaped open space and new pedestrianised routes that will improve connections with the city centre and York Minster.

The building’s structure and internal arrangement form a spectacular four-storey space that embodies the brand values of Hiscox. Housing up to 500 employees, the building will be the firm’s largest office in the UK outside of London and the creative hub of the business. The ‘inside-out’ design ethos establishes a dynamic, innovative working environment with 4,650m<sup>2</sup> of open, flexible floor space and bright, light interiors that aim to foster creativity and collaboration.

Situated in the Hungate area of York, 400m south of York Minster, the brownfield site was once the location of a nineteenth-century wool and fleece market and is currently used as a car park. Despite the area’s close proximity to the city centre there is a sense of it being disconnected, caused by the Stonebow Road, which was constructed in the 1960s to relieve traffic congestion. The road dramatically altered the city’s historic grain, resulting in the Hungate area becoming cut off and dominated by vehicular traffic. Our aim is to reintroduce a sense of place to the site by redefining the streetscape and improving accessibility to the wider area.

*The brief we gave the architects was to create something that represents a progressive addition to the long history of York – something that taps into the history of the Hungate site and is sympathetic to the surrounding listed buildings, while using cutting-edge architectural, design and working practices. I want it to be a centre that drives innovation and a place that both Hiscox and York can be extremely proud of for many years to come.*

**Steve Langan**  
Managing Director, Hiscox UK and Europe



02

01



03



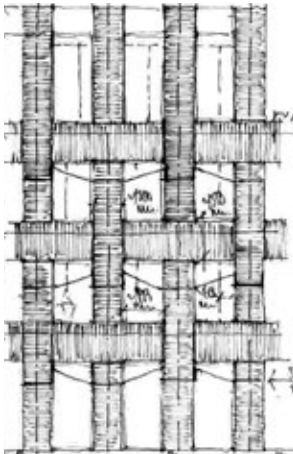
- 01 Atrium space.
- 02 Historic map of York showing the former wool market, 1849.
- 03 Model photograph.



04



05



06

- 04 View of the glazed atrium and main entrance.
- 05 'Woven' brick facade.
- 06 Brick facade concept sketch.
- 07 View of the glazed elevation and the historic Black Swan Inn.
- 08 Atrium concept sketch.
- 09 Rooftop terrace looking towards York Minster.
- 10 View of the atrium and feature staircase.

The contrasting glass and brick design represents the integration of the building with its historic context. Its defining feature is an undulating 'woven' brickwork facade, inspired by the former wool market and the medieval wattle and daub buildings which are constructed from timber latticework and characterise York. The brick 'weave' wraps around the building's gently rippling south and west-facing elevations, expressing depth and movement: as the building steps down in height the north-east frontage becomes a stunning curved glass facade overlooking the newly created public space, offering views through and around the building and forming a vibrant, open street frontage.

The curves of the building's exterior are echoed in the fluidity of the internal spaces. The floorplates are drawn back from the facade to reveal a beautiful triple-height atrium, which forms the dramatic heart of the building and incorporates its defining aspect – a continuous ribbon-like feature staircase linking all three floors, inspired

by York's undulating city walls. The light-filled atrium maximises views and natural light at each level, culminating in an extensive landscaped roof terrace that provides incredible views of the city and a clear sight line to York Minster.

The scheme's fluid language has also informed the design of the new public realm, which introduces an attractive, landscaped space that adds vitality to the townscape and enhances the setting of two nearby listed Tudor landmarks – the Black Swan Inn and St Anthony's Hall. Clearly defined pedestrian footways and cycle paths across the site improve connectivity and reinstate a historic route that once linked Hungate and the River Foss to York Minster and the town centre, reinforcing the eastern approach to the city.



07



08

*Hiscox was looking to develop an environment that encourages staff to connect and communicate – a physical statement of their open, customer-focused culture. Close collaboration with Make made it possible to translate these requirements into architecture that responds to Hiscox's challenge and York's heritage. From a user-led design approach came a side core, maximising unobstructed space and sight lines, and a staircase rising through the atrium that enables natural, easy communication. The result: a fluid, light and welcoming space that brings people together, and a memorable expression of the Hiscox brand.*

**Katrina Kostic Samen**  
Founding Partner, KKS Strategy LLP



09



10



## Make Ten Ken Shuttleworth



Ken is the founder of Make and a former partner at Foster & Partners. During the course of his career he has worked on some of the world's most iconic and ground-breaking buildings.

**I am totally passionate about architecture and have an innate curiosity – I find myself constantly questioning everything, in particular the links between architecture, the arts, maths and scientific discovery. I believe that architecture is about making the world a better place and leaving a legacy that touches the earth lightly.**

As a child I was impatient for the *Beano Annual* and as a student I became fascinated in books that weren't necessarily in the architectural mainstream. Three books in particular resonate with my current thoughts on architecture. *Taming the Sun* (2004) – a Maori myth written and illustrated by Gavin Bishop – is a wonderful short story about fishermen who used their nets to slow down the sun so they could fish for longer during the day. Junichiro Tanizaki's *In Praise of Shadows* (1933) is about the joy of indirect and diffuse light, and *The Man who Planted Trees* (1953), by Jean Giono, concerns a man who changed an entire environment by planting trees. For me these stories are poignant reminders of what we, as architects, should be doing as part of the design process – taming the sun to create shadows and moulding space with light to create environments that improve climatic conditions and above all, enhance people's lives.

For me, the design process is akin to an expedition, with explorations into pockets of knowledge and leaps into the unknown. I believe architecture is a quest in which we are continuously improving and always looking for the next idea. I didn't want to set up a studio that developed a particular style or formulaic approach – I see architecture as a constant search for that elusive ultimate solution.

Ten years ago I had the idea of establishing a completely different type of studio that would pursue new directions in architecture. I've never been interested in making lots of money, just designing great buildings. I've never been driven by ego so didn't want my name



*It always seems to me that the main asset of an architectural practice is the people who work there – it has no intrinsic value beyond them. So the staff should be treasured and nurtured rather than treated as a resource to be exploited.*

—

*Make's architecture over the last ten years has been fantastically varied and diverse, yet consistent in quality. We evolved a mission statement to create the best buildings and spaces in the world. It's as simple as that!*

on the door. I wanted a studio that was like a workshop rather than an office and reflected my values of equality and sharing.

It always seems to me that the main asset of an architectural practice is the people who work there – it has no intrinsic value beyond them. So the staff should be treasured and nurtured rather than treated as a resource to be exploited. I wanted equality to be at the very heart of the business so that everyone is listened to and considered as being on a par. We go for the best idea no matter who comes up with it. We are all partners, we all share in the profits and are properly credited for our contribution to the work.

So the biggest project over the last decade has been the 'design' of the business itself. I explored various options and concluded that I wouldn't own any company shares. We are all effectively employees but the ownership is wholly owned by a trust whose sole purpose is the wellbeing of the employees. More importantly, the studio is a place where ideas can be explored, where anything is possible and where everyone benefits from the successes. It is a place where everyone has the freedom to simply explore. There is no house style, the design doesn't have to follow set patterns and the handcuffs are definitely off! Not every idea has to come from me – Make's architecture over the last ten years has been fantastically varied and diverse, yet consistent in quality. We evolved a mission statement to create the best buildings and spaces in the world. It's as simple as that!

Many very wise people told me that I was completely mad to give up the equity, that I was throwing money away and that I would lose control. True, I'm not a multi-millionaire but I wouldn't want to change anything, because what we have achieved has exceeded all expectations. As for control, I believe that comes from the respect that I have for the Make team and they have for me.

*Our campaign to promote the 'death of the glass box' has achieved some success – we are pushing for a completely different style of architecture with more solid, highly insulated forms, which are the reverse of the previous 50 years' of thin glass boxes.*

We have had some truly fantastic clients and a portfolio of 37 completed buildings, with 14 schemes currently on site. We have gained 80 planning permissions and have more than 1,000 job numbers. We have won 102 awards and commendations, including achieving high rankings in *The Sunday Times* '100 Best Small Companies to Work For' in 2012 and 2013. However, by far the most coveted is the 2013 'AJ100 Client Choice Award', making us the architect that clients have most enjoyed working with.

Over the last ten years we have pushed the agenda of reducing waste and CO2 emissions and making buildings more energy efficient. Our campaign to promote the 'death of the glass box' has achieved some success – we are pushing for a completely different style of architecture with more solid, highly insulated forms, which are the reverse of the previous 50 years' of thin glass boxes. We have also promoted employee ownership at government level and welcomed the Deputy Prime Minister, Nick Clegg, to our studio in 2012 to discuss our business model.

Of course the real high points have been the amazing buildings that we have built. For me the most incredible moment was hearing that Jeremy Hunt had approved our 5 Broadgate project for British Land and Swiss banking giant UBS after a long and drawn-out campaign. Also on 15 January 2013 – now referred to as 'super Tuesday' – we received four planning permissions in a single day!

I am also very proud of the amazing charity work we have undertaken. We sent a team to South Africa to help with a clean water programme and to India to build houses. Make people have done incredible pro-bono design work with LandAid, worked with school pupils of all ages for Open City, helped out in a local soup kitchen, slept rough to raise money for homeless people, and taken part in numerous runs, climbs and cycle races.

So how do I see the next ten years for Make? My belief is simply that we should strive to design even better



buildings and spaces with a stronger environmental conscience. Maybe some larger scale projects in different parts of the world, while not losing sight of the smaller, more bespoke schemes that have served us so well over the first decade. Above all, it is imperative that we continue be the 'listening architects' and give an excellent service to our clients so that they keep coming back for more.

I'm sure everyone at Make would like to do more cultural and public buildings but these are rare so we will just have to wait and see. I still get a buzzy feeling on a commercial project when we manage to exceed the client's expectations and achieve more value. Cost-conscious projects have enabled us to achieve great things, since a wonderful building doesn't have to cost more than a pedestrian one – we just need to work harder to balance the cost plan around the project and achieve more for less. Also the socially orientated projects give me fantastic satisfaction, as it is important not to forget that buildings are for people.

I really believe our work should continue to surprise, to fascinate, to raise eyebrows and even take people's breath away. It should keep causing problems for the 'categorisers' who can never pin us down, so they come to expect the unexpected. We should continue to passionately evolve our design process as a searching and challenging quest for that ultimate solution. We should be even more adventurous and bold, but at the same time practical and firmly rooted in the art of the possible. As we get more confident, we should never become prima donnas or lose sight of the real issues that a project requires us to resolve. The work should not become flippant or whimsical but must always push the boundaries.

We don't need to expand to be a huge architectural studio and that is not my ambition anyway. We should just strive to become the best in the world. Quality rather than quantity must always rule. And we should continue to employ the best people and nurture them so they can exceed their own expectations.

In summary, I believe Make will continue to be a progressive studio over the next decade, always pushing forward to produce better buildings and spaces with an overarching environmental and social agenda. But above all it will be an even more stimulating and fun place to work!



# A Dolls’ House

## Status Built

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### Websites

www.adollshouseinfo.co.uk  
www.kids.org.uk



In September Make, alongside 19 other leading architecture and design practices, was challenged to create a twenty-first-century interpretation of a dolls’ house to be auctioned for charity.

The idea was developed by the property development firm Cathedral Group Plc and its creative director, Martyn Evans, as part of the company’s efforts to raise funds for KIDS, a charity for disabled children. The initiative was inspired by the famous Queen Mary’s Doll’s House, built in 1921 by Sir Edwin Lutyens, which is on permanent display at Windsor Castle.

Each dolls’ house had to fit on a 75 x 75cm plinth and include a unique feature that would make life easier for a disabled child. The houses were displayed at the Domus West One showroom as part of the 2013 London Design Festival and subsequently auctioned by Bonhams, raising an impressive £87,000 for the charity.

### Jigsaw House

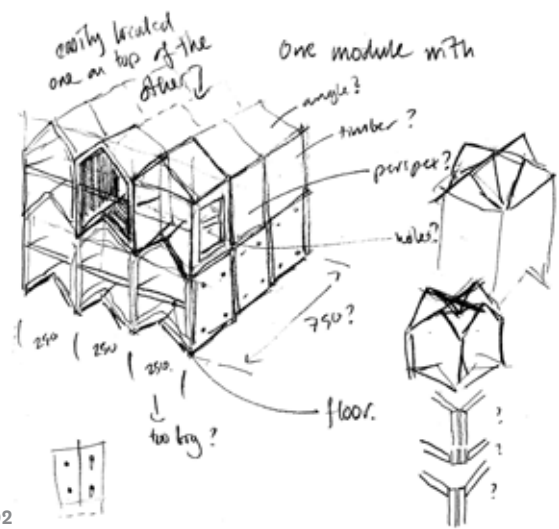
Taking inspiration from one of the oldest and simplest of children’s toys – the jigsaw puzzle – we created a series of mini houses that could be fitted together in multiple configurations to form a larger overall structure. Twenty-six architects from Make created their own individual houses from a simple, stackable plywood template, resulting in a huge variety of ideas, styles and themes. The highly collaborative, playful approach to the project is a fitting representation of Make’s egalitarian working environment and spirit of cooperation.

*These amazing architects spent a lot of time, money and effort helping us, doing really beautiful work. It seems to have captured their imaginations. The thing about architects is that they are artists, and they are often constrained by client briefs to a large degree. They very rarely get to do something that is just about pure creativity. Here they let their minds go crazy.*

**Martyn Evans**  
Creative Director, Cathedral Group PLC

01 Make’s Jigsaw House, formed from 25 stackable plywood modules.

02 Concept sketch.





25 dolls’ houses

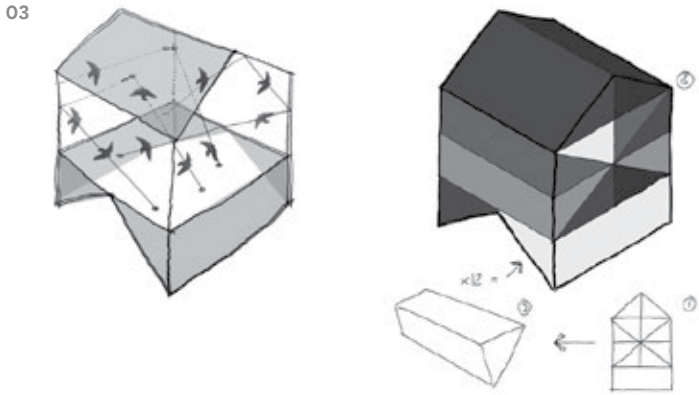
As Make is an employee-owned business we thought it would be great to involve as many architects as we could in the design of our dolls’ house. The concept evolved into that of a jigsaw. We designed a basic shell with a pitched roof which acted as the key component onto which the other smaller pieces fitted. The interlocking modules formed the three-dimensional jigsaw. The repetition and componentisation also became an illustration of the twenty-first-century building industry, but with the potential for individuality and uniqueness.

John Prevc  
Project Architect

The Jigsaw House has been a fantastic project to work on. It was a busy time in the model shop – I was dealing with inflatable and collapsible structures, moving gears, soil, water and even jumping spiders! Many of the designs relate to the architects’ childhoods, such as memories, stories, dreams and toys they had (or wanted) when they were young. This personal touch makes the story behind each house really interesting. Every house is completely unique so we used a wide range of materials and facilities, including laser cutting, spray painting, acid etching and casting in resin.

Paul Miles  
Model Shop Manager

03 Diagrams of two individual modules.



**Birdhouse** Eleanor Brooke  
Inside my house is a flock of house martins. I chose this bird because I really like their silhouettes. I wanted to capture the feeling of freedom they must have.



**Chick and the Beanstalk** Jason Chan  
Terrariums are joyful objects to keep and to care for at home. My idea was to turn things around by observing nature living inside a house. Plants and flowers inside are a wonderful thing to look at, especially if you live in the city.



**Light House** Mark Cooney  
My house plays on the idea of a child's night lantern. Inspiration came from the work of artist James Turrell, who creates light installations that play on the emotional power and perception of light.



**Illusion House** Peter Greaves  
I am fascinated with optical illusions and seeing Damien Hirst's shark in formaldehyde was one of the first pieces of modern art that spoke to me. Illusion House is intended to spark the interest of young and inquisitive minds, like Hirst did for me.



**Layered House** Peter Greaves  
I based my doll's house on a toy I played with when I was growing up – a Victorian paper theatre, very colourful yet simple. A flat-pack design that you made yourself, it was one of the earliest models I had.



**The Blanket** Grigor Grigorov  
As a child I used to make caves and shelters out of blankets. My doll's house contains a blanket for hiding and looking out from. It is made out of white foam and wraps around the body, creating a space that perfectly matches its form and position.



**The Piggy Bank** Noam Hazan  
Children like saving their pocket money so I created a piggy bank made from clear perspex and cartoon-like plastic pigs. It serves an ornamental as well as an interactive purpose – you actually can watch your money grow.



**The Periscope Houses** Ben Hughes/James Flynn  
Our houses are a play on funfairs, in particular the house of mirrors. They create optical illusions with periscopes, infinity mirrors, mazes and obstacles, with reflections that can trick, illuminate and distort.



**Poka House** Yuting Jiang  
I shaped a coil from a textile belt that wraps around a small block-shaped inner house which fits into the doll's house. I wanted to make something where the shape and space is played with and crafted through touch.



**Forest Glade** Kalliopi Kousouri  
The inspiration for my doll's house is fairy tales, where there are often themes of children wandering alone in the woods. My house features a forest, where a girl in a red coat is passing time. The trees and branches create a play of light and shadow, allowing us to peer into this scene of the story.





**Building Blocks** Simon Lincoln/Robert Newcombe  
*Simon: My young son was the inspiration for my doll’s house – I now get to replay my childhood and remember how much I enjoyed the simplicity of building blocks. The satisfaction of building something, then knocking it down and trying something new – maybe that planted the architectural seed in my head!*



**Falling Rain** Graham Longman  
*My design features a series of plywood gears and an operational hand wheel which power a star-shaped drum which is tipped with stainless steel plucks. When operated, the plucks strike a stainless steel soundboard, creating a series of musical notes similar to the sound of falling rain.*



**Herb Garden** Robert Lunn  
*I made something that explores the senses of smell, taste and touch, while also treating the house as a living and evolving object. I chose mint, rosemary and parsley, which have their own distinctive shapes, qualities and scents.*



**Russian Doll’s House** Balveer Mankia  
*My house contains a series of progressively smaller houses – like a set of Russian dolls. Each one has a unique vibrant colour, yet is transparent enough to allow every individual house to be understood from the outside before being opened up and re-arranged.*



**Barcelona House** Peter Matcham  
*My project captures Barcelona’s recognisable building profiles by superimposing them. Each profile is transparent and layered to give a sense of the whole perspective of the city which wouldn’t normally become apparent at ground level.*



**Marble Machine House** Paul Miles  
*When I was young, one of my favourite toys was the K’NEX Big Ball Factory. My doll’s house uses this as inspiration. The hand-cranked plywood gears turn the lift and take the balls to the top of the house. When they’re ejected they run down the spiral and collect at the base, re-entering the lift.*



**The Happy House** Gavin Mullan  
*My house celebrates smiles and cheerfulness. It takes 43 facial muscles to frown but only 17 to smile. Yellow is the colour of lightness and the sun and hopefully when people look at my house they will feel uplifted and warm!*



**Counter-inflatable** John Prevc  
*I incorporated the balloon as a sensory experience, making as much of an impact as possible while adding the simplest of interventions. The tactile and visually strong design would give a child a real experience of the material used.*



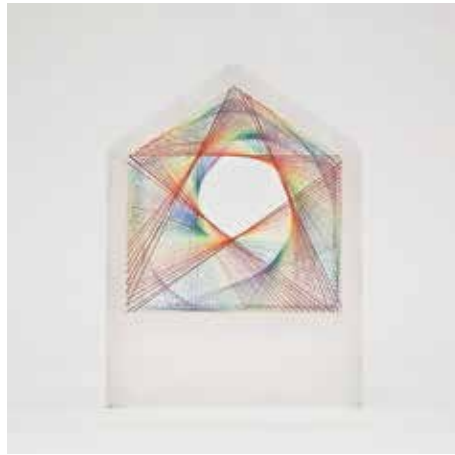
**Mirror House** Ken Shuttleworth  
*I wanted to reflect the talents and ideas of the architects who work at Make. My house is constructed from mirrored walls. It is a simple, calm room that aims to illuminate all the other amazing designs which make up the Jigsaw House.*



**Do Not Open!** Luke Smith  
*The metal closure and punched breathing holes were designed to arouse curiosity as to the box’s mysterious, potentially hazardous contents. This house aims to appeal to a child’s inquisitive mind – lots of children have a fascination for prohibited things.*



**Hue Bearings** Oliver Sprague  
*As a child, one of my favourite toys was a ball run that you could create into almost any shape from pieces of tubing. I wanted to find a way of suspending a three-dimensional ball run within my design.*



**Spiral Star** Ben Stuart  
*My wife is a teacher and she explained how autistic children respond positively to colour, patterns and geometry. I created something simple and elegant that would engage, while representing the full colour spectrum, using the recognisable shape of a star.*



**The Multi-Storey House** Andrew Taylor  
*I love the idea of my doll’s house being a vessel, not for objects but for narrative. Smaller houses are nestled telescopically inside it, each containing the layer of a scene. Initially closed, the scene begins to unfold as the house elongates.*



**Dream House** Charlotte Wilson  
*My house is based on a recurring dream I had as a child, of a cartoon-like house that sat on top of a hill. Whenever I doodle I often find myself drawing the vision from this dream. I wanted to convey my dream to children so that they can interpret it in their own way.*



**Love Never Dies** Vivian Wong  
*Love is the key to life’s journey. Children with disabilities might feel as if they are invisible and marginalised but they are not alone! My doll’s house has a hand-crafted heart and represents the graciousness of human nature. Everyone is unique and special – we are all members of one human family.*



# Beijing Design Week installation

北京设计周装置设计

Status  
Built

Location  
Beijing, China

Client  
Beijing Design Week

Make team  
Kun Bi, Kunkun Chen,  
David Picasso, John Puttick,  
Ken Shuttleworth, Xiaomeng  
Su, Bill Webb, Qianqian Xu

As part of this year’s Beijing Design Week (26 September–3 October), Make created a beautiful installation that was exhibited at the private view celebrating the opening of the event. A Pathway of Inspiration took the form of a collection of translucent laser-cut acrylic phrases – written in both English and Chinese – that were loosely suspended from the ceiling by thread, allowing visitors to walk through the hanging installation and physically engage with it. An abstract moving pattern of light was projected onto the letters to create a dramatic, atmospheric effect.

Produced in partnership with contemporary art gallery the Wuhao Curated Shop, the vision behind the artwork ties in with a shared commitment to sustainability and energy-saving design. Using the word ‘Make’ as a starting point, each hanging element spells out an inspirational message – ‘Make less waste’, ‘Make a difference’, ‘Make it happen’ – reminding people that they have an important role to play in making the world a more sustainable place.

The Wuhao Curated Shop is located in a converted traditional Chinese courtyard house in the city’s Dongcheng district. Owner and curator Isabelle Pascal exhibits and sells some of China’s most cutting-edge design, art and fashion, using the Chinese theory of the five elements – wood, earth, water, metal and fire – as inspiration.

作为于今年9月26日至10月30日举办的北京设计周的一部分，Make制作的装置在开幕仪式上展出。装置为一系列激光切割的半透明亚克力中英文短句，文字用线悬挂于天花，参观者可穿过这个悬挂装置并实际参与其中。文字上用光线投射抽象移动的图案，形成富有戏剧性的氛围。

装置是在与‘吾号’设计概念店的共同合作关系下完成，隐藏在设计背后的是对于可持续性 & 环保理念的传达。采用‘Make’作为短句的开始，每个悬挂的元素均传达一个启发性的信息-‘减少浪费’，‘与众不同’，‘萌发’-提醒我们对于世界的可持续性，人人都在扮演一个重要的角色。

吾号设计概念店位于北京东城区的一个传统四合院。持有及管理者Isabelle Pascal在此展出并出售中国最前沿的设计、艺术及时尚产品，并应用中国传统五行元素-金、木、水、火、土作为灵感。

01, 02 A Pathway of Inspiration installed at the entrance to the Wuhao Curated Shop – a contemporary art gallery located in a converted Chinese courtyard house.

01



02





*Isabelle Pascal’s gallery represents over 100 artists and designers. We wanted to capture all this creativity and express it in one unique piece of collaborative art which demonstrates our shared values and ethos. We ended up with an amazing collection of inspiring thoughts and ideas provided by a wide range of different people, all of which convey a powerful message about protecting and cherishing the world we live in.*

**David Picazo**  
Project Architect

Isabelle Pascal的展览馆共有超过100件艺术家及设计师的作品展出。我们希望可以捕捉所有的创意并用一个特别的艺术来展示共同的价值及理念。最终我们集合了来自不同领域的具有启发性的意见及想法，所有想法均传达出需要保护及珍惜我们生活的世界的信息。

**David Picazo**  
项目建筑师

03 Young visitor interacting with the installation.

04 Hanging phrases in Chinese and English.

05 Installation hanging in the Wuhao Curated Shop's traditional Chinese courtyard.

03



04



05





## Making a mark

### Hugh Pearman



Hugh is the architecture critic of *The Sunday Times*, editor of the *RIBA Journal* and contributor to many other media. In 1996 he helped establish the RIBA Stirling Prize for Architecture. His books include *Contemporary World Architecture*, published by Phaidon, and *Airports: A Century of Architecture*, published by Laurence King.

For ten of the *RIBA Journal*'s 120 years, the high-profile, interestingly controversial practice Make has been in existence. In that time it has tackled around 1,000 projects, completed 37 buildings, has a further 14 on site and had received 11 planning permissions by the time I visited in 2013, some very big. Co-operative and collaborative though it is always presented as being, we all know this is Ken Shuttleworth's baby, that Ken 'The Pen' was previously a key partner of Norman Foster, and that he had quite a hand in the design of the Gherkin among much else. But he and his practice have surely emerged from Fosters' shadow by now.

We know also that, on setting up Make, Shuttleworth showed all the signs of a highly creative architect suddenly released from tight editorial control. Make went all shapeist and zany. I have never known my colleague Eleanor Young be quite so condemnatory of any complex as she was of Make's Jubilee Campus buildings at the University of Nottingham and she was by no means alone: the critics had a field day. The practice remains a bit of an Aunt Sally in some quarters: people love to hate the mixed-use Cube in Birmingham, which is certainly strange, and its last notable controversy was over its new HQ for merchant bank UBS, which involved demolishing a pair of original Arup Broadgate buildings on the northern City fringe. Calls to list Broadgate were ignored, the demolition took place and the enormous new building is fast taking shape.

By then Make was again demonstrating its sober side: its Copper Box arena at London 2012, one of the permanent-legacy Olympics buildings, was an understated success and the first venue to re-open to the public this year. Self-deprecatingly, Shuttleworth says this was because the timescale and budget he had to work to were too tight to plan anything fancy ('the Velodrome was four times our budget'). Compare that to Make's latest venture in the Square Mile, a £391-million commercial complex that could be described as a 'bundlescraper',



*The London Wall Place and 40 Leadenhall Street projects share an aesthetic of articulated sliding forms – slices, essentially – that break down the bulk of the lower-lying parts, while being able to rise to quite a height where planning restrictions allow.*

a new (or rather revived) city type intermediating between a groundscraper and a tower.

At 40 Leadenhall Street, as it is officially known, there will be 910,000ft<sup>2</sup> of space – 890,000ft<sup>2</sup> of it is offices. Make's UBS building at 5 Broadgate is 700,000ft<sup>2</sup>. To put those two buildings in context, Rogers Stirk Harbour and Partner's nearby 'Cheesegrater' Leadenhall Tower contains 600,000ft<sup>2</sup> of space, and Rafael Vinoly's 'Walkie Talkie' on Fenchurch Street is 677,000ft<sup>2</sup>. Another sizeable (485,000ft<sup>2</sup>) Make bundlescraper is now under way, London Wall Place. It replaces one of the last of the 1960s towers lining the brave new world of the City's highwalk, separating pedestrians and traffic. Why 'bundle'? Because the London Wall Place and 40 Leadenhall Street projects share an aesthetic of articulated sliding forms – slices, essentially – that break down the bulk of the lower-lying parts, while being able to rise to quite a height where planning restrictions allow. There's a nod to Manhattan's Rockefeller Center here. Since all big new City buildings must have silly nicknames, the Leadenhall project is already being called the Toast Rack.

This makes quite some pipeline of work for Make, and with all the other buildings going on in the City you wonder who is going to occupy all those offices, reviving economy or no. These are the last hurrah of the City's retiring chief planner, Peter Rees. But as Make's Paul Scott (an old Foster colleague who worked with Rees on the Gherkin) says simply: 'There's an appetite for larger floorplates in the City.' I'll say.

You can see how hard the practice is trying to make real architecture out of all these floorplates, carving and moulding and slipping the forms in an attempt to avoid the accusation – too often justified in such cases – that the architecture is merely skin deep. 5 Broadgate in particular is conceived as being carved into a block of metal (solidity is a Ken thing these days, since he has publicly rejected the old days of glass skin). These

*Make is now 153-strong, which is back to its pre-recession strength. The practice is 100 per cent employee-owned, though nobody has negotiable shares. 'All the money we make goes to the partners,' notes Ken. 'So if you buy a new chair, you know it's coming out of your bonus.'*

commercial palaces are distinctly showy, though for other clients – notably Simon Silver of Derwent London, for whom Make has designed the developer's largest-yet development in northern Fitzrovia (480,000ft<sup>2</sup>) – they calm down a lot. Silver likes his buildings – even the very big ones – relatively understated.

All this means Make is now 153-strong, which is back to its pre-recession strength. The practice is 100 per cent employee-owned, though nobody has negotiable shares. 'All the money we make goes to the partners,' notes Ken. 'So if you buy a new chair, you know it's coming out of your bonus.' The management consists of four directors – Ken, Sean Affleck, Jason Parker and (on the finance side) Barry Cooke. All have been there from the start, ten years ago. Staff turnover is low, which suggests satisfaction. So how do they assign people to projects, when everyone is called a partner? 'Someone somehow emerges as the project architect. There's no grouping, no hierarchy,' says Ken. Nor are there rules about the architectural language of the office. Everyone gathers on a Friday afternoon for project pin-ups. 'The best schemes are the ones when someone just comes through with a cool idea.' Having said all that, clearly some schemes get more senior attention than others. 'UBS was about a year of me and Jason working with the client. It started as an additive building, and became reductive,' he remarks – a reference to the eventual 'carved block' solution.

It would be wrong, however, to typecast this practice as being purely floorspace merchants. Perhaps to correct this impression, when I visit the office – freshly moved into a building in the Arup archipelago in Fitzrovia – they lined up a variety of differently-scaled projects for me to see. The project architects present: Cara Bamford, Stuart Blower, Stuart Fraser, Katy Ghahremani, Ian Lomas, Jonathan Mitchell and Jamie Rodgers. First up is the completed £32-million Thomas Clarkson Academy in Wisbech – its plan of blocks a Fibonacci sequence, built largely in cross-laminated timber, with facades of



*I ask the group how they would categorise Make as a practice. ‘Democratic’ says one. ‘Bespoke’ says another. ‘Listening, problem-solving’, offers a third. ‘Exploratory, evolving’ is another, as is ‘Unique’. There’s talk about individual responsibility, team effort.*

banded brick. ‘We were meant to get 15 schools out of that programme,’ remarks Ken, drily. ‘We just got this.’

Next up is the St James’s Market development in Mayfair for The Crown Estate, which mixes new build and refurbishment and makes a new public square; then a major facade job on a Regency-baroque building on the corner of Leicester Square. That’s followed by a sober-suited office building on Hanover Square – though with some interesting designs routed into the facade by artist Catherine Bertola. The practice is working in China: its Temple House hotel in Chengdu retains and reuses an existing centuries-old courtyard development as the entrance sequence. There’s a holiday resort conceived as a landscape plan in Malta, on the site of a former military base. There’s a new ‘energy positive’ one-off private house on a landlocked site in North London, replacing an existing and distinctly unlovely 1940s building. The presentation concludes with London Wall Place, when Ken gathers his colleagues together and it’s off to lunch in Pescatori, the nearby Italian restaurant beloved of architects and engineers.

I ask the group how they would categorise Make as a practice. ‘Democratic’ says one. ‘Bespoke’ says another. ‘Listening, problem-solving’ offers a third. ‘Exploratory, evolving’ is another, as is ‘Unique’. There’s talk about individual responsibility, team effort. Everybody is too polite to come up with the two words that most characterise but do not define Make after ten years: very successful.



# Dunbar Place

## Status Built

### Location

Hong Kong

### Sector

Residential

### Client

Swire Properties Ltd

### Area

9,000m²/96,900ft²

### Consultants

Hyder Consulting Ltd,  
JMK Consulting Engineers Ltd,  
LWK and Partners (HK) Ltd,  
Wong and Ouyang (Building  
Services) Ltd, WT Partnership  
(HK) Ltd

### Make team

Jessica Lee, Terrance Lin,  
John Puttick, Ken Shuttleworth,  
Jiawei Song, Roderick Tong,  
Qianqian Xu



Dunbar Place is Make’s first building to be completed in Hong Kong. The highly distinctive 23-storey residential tower is located on Dunbar Road in Ho Man Tin, one of Kowloon’s prime residential districts.

Forming a distinctive presence in the urban neighbourhood, the building’s striking design has set a precedent for residential architecture in the area. As well as designing the overall concept, Make developed the interiors and the landscaping, resulting in a fully integrated design approach that permeates every aspect of the scheme.

Dunbar Place 是Make在香港的第一个建成项目。这栋23层高尚住宅位于何文田登巴道，是九龙主要的住宅区之一。

此建筑可以在这样的城市空间里凸显出来，它鲜明的设计理念已经成为周边的建筑群的先例。从总体概念，到室内与园林景观的设计都是由 Make完成，达到了设计方案与完成度的完美结合。

01 Facade view showing the protruding balconies and decorative balustrades.

02 Interlocking Chinese puzzles were the inspiration for the building’s facade design.

02





The tower stands out from the surrounding residential blocks due to its height, angled profile and innovative elevational treatment. At 79m it is considerably taller than its neighbours and its offset orientation contrasts with the nearby orthogonally placed buildings. Sitting on a substantial four-storey podium, the tower is angled to provide every apartment with the best possible aspect and views.

Our design concept was inspired by traditional Chinese interlocking toy puzzles – beautiful hand-crafted objects that combine elegance of form with an intricate level of detailing. The tower's precise geometrical form is characterised by stepped, protruding balconies and bay windows which are 'pulled out' like drawers to add a modular, three-dimensional quality to the facade. Deep vertical slots carved into each elevation

create a sculpted effect and allow natural light and ventilation to penetrate the building and the efficient solid-to-glass-ratio reduces energy consumption.

The main body of the tower is clad in a silver anodised aluminium finish – an extremely unusual cladding material for a residential building in Hong Kong – chosen for its sleek, contemporary appearance. In contrast the projecting balconies and side slots are accentuated with a warm, golden colour. Decorative balustrades on each balcony are cut in a grass leaf pattern, adding texture and variety to the elevations, alleviating the geometric precision of the tower and introducing the theme of nature to the high-rise urban site.

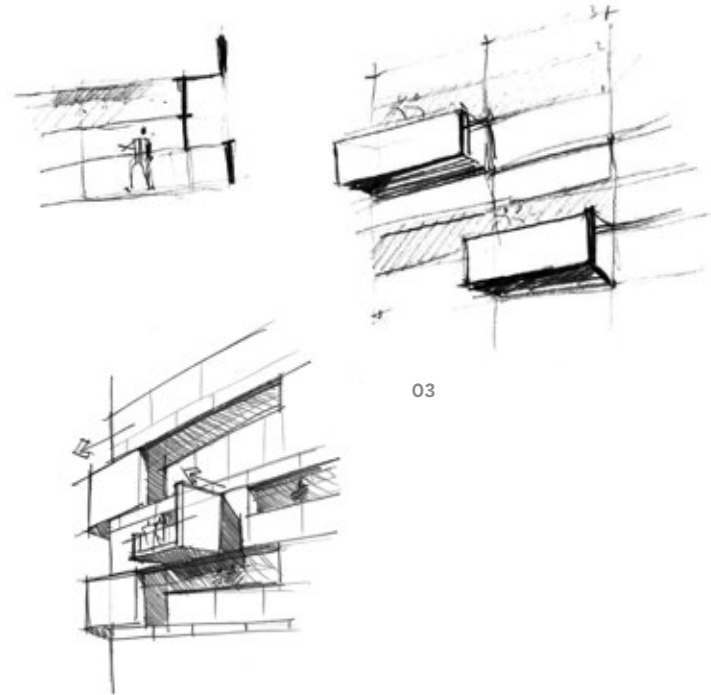
建筑的高度，新颖及多角度的立面使其在整个街区凸显出。79米的高度及偏移的朝向与周围建筑形成了鲜明对比。塔楼坐落于四层之高的基座之上，多角度的外立面处理为每一个户型提供了赏景平台。

我们的设计灵感源于中国传统孔明锁-结合了简洁优雅的形式与精巧繁复细部的手工物品。阳台及窗户从建筑抽出，为建筑精确的体量增加了特点，形成三维、模数化的立面效果。纵向凹槽‘刻入’各个建筑立面，建筑拥有了雕塑感，自然光线及通风从此渗入建筑，高效的窗墙比有效减少了能量消耗。

为表现建筑当代、光滑的外观，主体立面采用在香港住宅中极为罕见的银色阳极氧化铝板。凸出的阳台及凹槽处用暖金色强调出。阳台上的栏杆为草叶图案，丰富了立面质感，缓和了主楼的严肃并为建筑增添了生态主题。

03 Facade concept sketches.

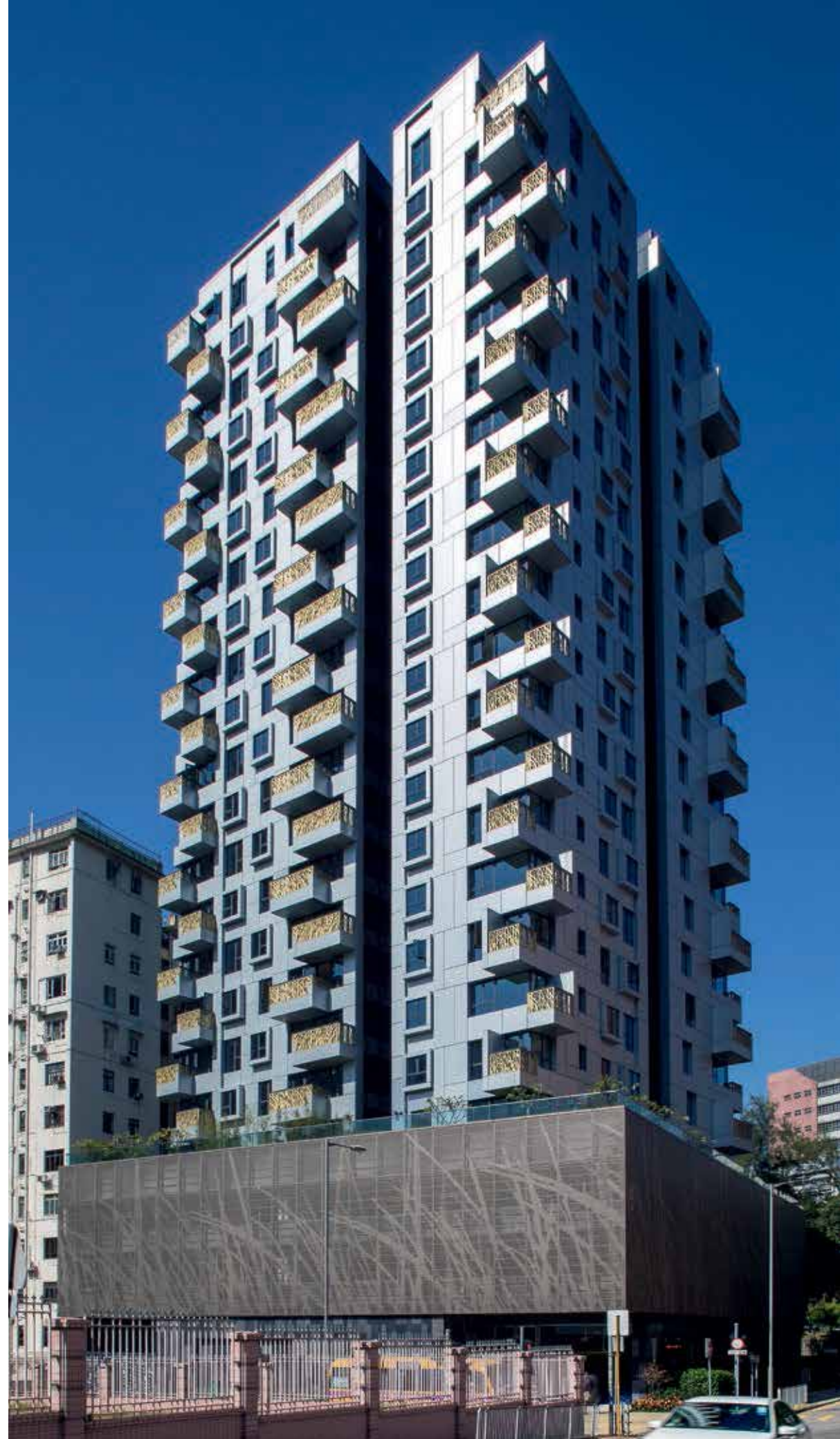
04 The building is offset to orient balconies towards the best views.



03



04



05



06

05 View of the tower and podium.

06 Lighting accentuates the podium pattern and facade design at night.





07



08



09



10

07 Perforated grass pattern on the podium facade relating to the landscape below.

08 The landscape theme continues into the building's lobby.

09 Children's play area located on the clubhouse floor.

10 Timber is used in the interiors at places where people stop and linger.

11 Landscaped terrace on top of the podium.

**Podium**

The compact site is mostly filled by the tower's large podium, which contains the main entrance foyer plus three levels of parking, in response to the client's desire to have all elements of the building above ground. Designed to be an integral part of the building and an attractive feature in its own right, the podium is wrapped with champagne-coloured perforated aluminium panels displaying the same grass motif that decorates the balustrades to the apartments. The softness of the abstract pattern offers an interesting contrast to the solid, modular form of the tower. At night the perforated panels are illuminated from behind to form a soft, glowing base.

At the top of the podium the tower steps back to form two large landscaped outdoor terraces leading off the residents' clubhouse on the fifth floor. The clubhouse and terraces are split according to different types of activity. The northern wing is a sports and activities area with a gym, outdoor swimming pool, sun deck and changing facilities, while the calmer, more relaxing south wing comprises a reading lounge, party room and children's play area.

**基座**

塔楼的基座覆盖了此地块的绝大部分。为了响应客户把所有元素放置在地面层以上的要求，基座不仅包括主入口大堂还有三层的停车场。作为建筑整体并且自身又极具独特设计感的一部分，基座被香槟色的穿孔铝板包裹，上面展示着和塔楼阳台扶手一致的青草的图案。柔美的抽象图案与建筑的坚固模块形成有趣的对照。在夜晚，面板会被内侧的照明点亮，形成微微发光的底座。

在基座的顶部，有两个大面积的室外景观平台，平台通向5楼的住客会所。根据活动的类型，会所和平台被分成了不同的部分，其中北侧的部分为配有健身房的运动场所，室外游泳池，阳台及更衣设施。南侧为相对安静休闲的区域，为阅览室、宴会室及儿童游乐区。



11



**Apartments**

Each of the 53 generously sized apartments has a balcony and a generous bay window, with sliding, folding doors dissolving the division between the rooms and the balcony. There are three apartments on a typical floor arranged to create an open living wing and a more private bedroom wing, with some apartment types featuring a floor-to-ceiling glass hallway connecting the two spaces and flooding the apartments with natural light. Two deluxe penthouse apartments on the roof level offer stunning views across Kowloon.

**Interiors**

A fully integrated approach to the interior design has created a series of high-spec spaces, with materials and finishes chosen to create a subtle transition between interior and exterior. The stone wall that wraps the podium’s perimeter continues into the entrance lobby and reception area, with timber niches inserted into the stone forming a puzzle-like configuration that mimics the interlocking language of the tower.

A palette of rich, high-quality natural materials – granite, marble, walnut veneer and Venetian plaster – conveys a feeling of warmth and elegant simplicity. Smooth, rounded pebble-like forms in the reception area offer a deliberate counterbalance to the linear expression of the tower’s exterior.

12



13



14



16



**公寓**

塔楼包括53套大面积的公寓，其中每一套都有独立的阳台和窗台。推拉和折叠门窗消减了房间和阳台之间的屏障。每个标准层布置三户，部分户型有通高玻璃的门厅，为室内带来充足的自然光，同时将公寓分为开放的客厅和私密的卧室两个空间部分。顶层两套复式将九龙的景色尽收眼底。

**室内**

室内设计通过多种相互融合的手法，塑造出了一系列高品质的空间。其中，材料和饰面的变化处理为室内和室外创造出了微妙的过渡。石墙面沿基座平面周长布置，并沿伸至入口大堂和接待空间。石墙上镶嵌着木质壁龛，木质壁龛嵌入石材墙面，形成拼图样的布局，与主体建筑语言相呼应。

丰富的高品质自然材料，花岗岩、大理石、胡桃木贴面、抛光石膏板，渲染了一种温暖的氛围并且传达出简约优雅的气质。入口接待空间的平滑流线 with 室外线性语言形成对比，并达到平衡。

12 Clubhouse lobby.

13 Finely detailed bathroom.

14 Bird's-eye view of the swimming pool and landscaped terrace.

15 Party room within the clubhouse, available for use by residents.

16 Walnut veneer adds warmth and elegance to the lift lobbies.



# Private residence

Status  
Planning granted

<b>Location</b>	London, UK	<b>Consultants</b>	Acoustic Dimensions, Arup Traffic, Fluid Structures, Landmark Trees Ltd, MLM, PU+H, Rise Contracts Ltd, Shrimplin Brown, SEAM Design Ltd, Stockdale, TMD, XC02 Energy
<b>Sector</b>	Residential	<b>Make team</b>	Jason Chan, Michelle Evans, Ian Lomas, Ken Shuttleworth
<b>Client</b>	Confidential		
<b>Area</b>	550m <sup>2</sup> /5,900ft <sup>2</sup>		

Make has secured planning permission for a unique new-build family house located in a conservation area in the heart of north-west London. The innovative design – developed in close collaboration with the client – responds to the area’s attractive setting and rich typology by offering a contemporary reinterpretation of the traditional brick houses that characterise the vicinity, referencing the local Modernist design heritage without resorting to pastiche.

The large landlocked plot is made up of two separate, adjacent pieces of land owned by the client – one containing their current house and the other comprising a car park that previously belonged to a neighbouring school. The existing house will be demolished and replaced with a modern, elegant 550m<sup>2</sup> five-bedroom home, designed to accommodate all generations of the client’s family now and into the future.

The site’s orientation and topography have shaped the design of the low-lying house, with a 5m drop across the site providing the opportunity to embed the building within the contours of the hill and minimise its height, while reducing the need for extensive excavation. The orthogonally arranged house slots discretely into the landscape, merging with the substantial private south-east-facing garden that extends 50m along the entire length of the site.

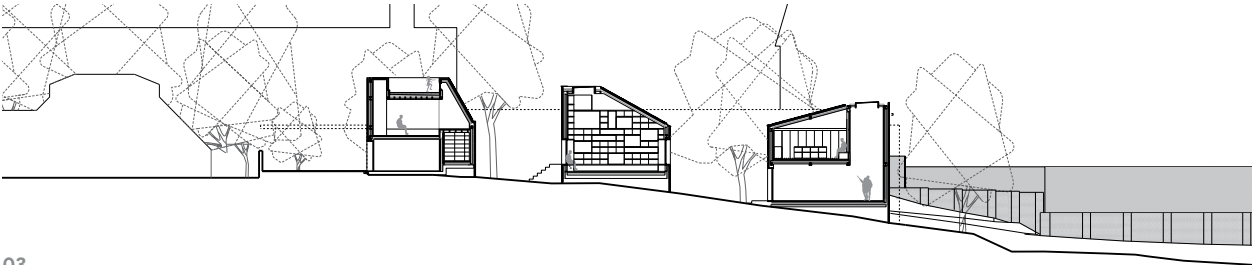
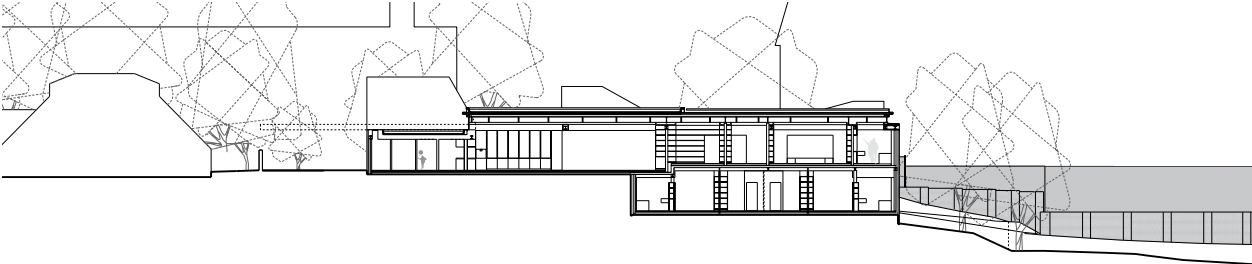
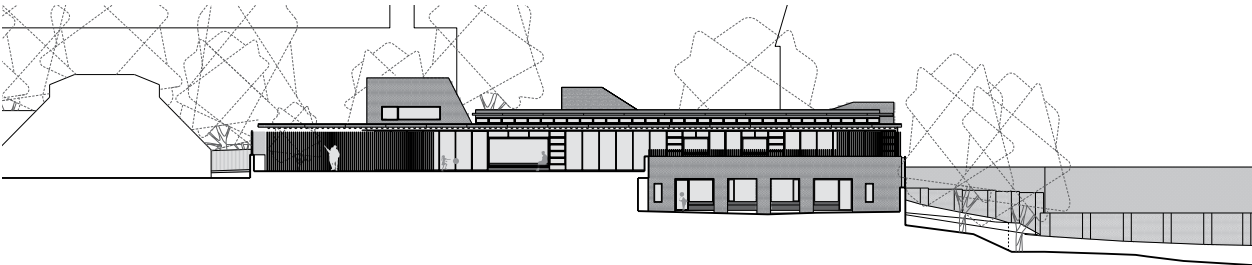
01 Illustration of the house viewed from the main garden.

02 Sketch models showing the design evolution process.

03 Sections through the main spaces of the house.



02



03

Every client asks the same two questions of their architect. Firstly, does the design answer my brief? And secondly, does it do so in a way I could never have conceived of? This client is happy to say that Make’s eco-modern vernacular masterpiece answers yes to both questions.

Client  
Private residence

01





The generous, well-proportioned accommodation is highly flexible in terms of layout, orientation and form and can be easily adapted over time to suit the family's evolving needs. The main living spaces are located on the ground floor and comprise the kitchen, family rooms, two studies and a master bedroom suite, all of which open directly onto the garden. Four bedrooms and the auxiliary spaces – gym, playroom and wine cellar – are located on the lower ground floor, with direct access to a second private garden for the children.

A fully glazed garden-facing elevation allows both levels to be flooded with natural light, and partition walls allow the open-plan internal areas to be sectioned off but have been designed to ensure visual and physical links with the inside and outside of the property.

Externally the north-western perimeter of the house is characterised by three modest brick 'pavilions' with clay-tiled roofs and gable walls that extend above the low-level house, breaking up its linearity. The distinctive two-storey structures contain the property's secondary and support functions and step down in height in response to the site's sloping gradient.

The palette of traditional natural materials is deliberately understated, with the predominant use of brick and clay tiles referencing the architectural style of many

of the neighbouring buildings to root the building within its context. Subtle tonal variations in the brick echo the differing hues found locally and are complemented by sections of contrasting bronze and timber to the openings, doors and balustrades, which add rhythm and texture.

**Gardens**  
Our design maximises the space given over to the landscape, with the existing garden being tripled in size. The principles of the English romantic garden have informed the comprehensive landscaping design, with a range of distinct character areas and naturalistic planting creating a beautiful, secluded, ecologically diverse setting for the house, which incorporates carefully controlled views of the surroundings.

**Sustainability**  
The new home is designed to be highly sustainable in both its systems and layouts, in response to the client's strong commitment to environmental issues. Energy use and carbon levels are reduced through the use of a ground source heat pump, as well as integrated passive design measures such as orientation, layout, shading and thermal mass. All rooms receive full daylight and the narrow east-west accommodation wings allow the property to be entirely naturally ventilated. Off-site manufacturing will be facilitated where possible to reduce wastage, disruption and vehicle movement during construction.

04 Sectional model of the picture window.

05 Main garden level plan.



04

*Through ongoing dialogue with the client, we have worked closely throughout the design process in the hope of meeting their aspirations for an ideal family home, which is tailored to their daily lives and will be passed on to their children in years to come.*

**Jason Chan**  
Project Architect

05





## The future of architecture Part 1

We asked ten architects – each of whom joined Make in a different year since 2004 – to write about how they see architecture and the built environment changing over the next ten years. Here are their responses.



**Katy Ghahremani**  
Make Partner since 2004

As proven by empirical research (ZZA Responsive User Environments, 2011), ‘third place’ working is the new norm. The boundaries in people’s lives are blurring: there is no longer a clear-cut separation between work and play, in either physical location or time of day. We therefore require the spaces around us to change in the future, to reflect our new way of living, working and playing.

‘Third places’ blur the boundaries between activities and functions; coffee shops, private members’ clubs, library spaces, residents’ lounges – these are all private/public places that are not defined by a single activity. They are public to the extent that the user has no responsibility for their maintenance or management, yet they are private in that the users have some sort of commonality – either through geographical location or interest.

This concept is evolving into an everyday occurrence with the advancement of technology, yet the design of places and buildings is only just catching up. Enlightened developers and operators are investing in delivering these ‘third places’ within their buildings. Although it is difficult to quantify the revenue generated solely by these ‘third places’, we can see their impact in the increase in value of the building/development and the increase in interest by end-users and tenants.

We are now seeing this concept extend beyond the design of interiors into overall architecture and, on a bigger scale, masterplans. There is an increase in developers seeking architects who have a broader view of design and are less specialised in a particular typology. This will allow architects to be able to bring in ideas and concepts from other typologies – to create ‘third places’ both on a micro and a macro scale.



*There is no longer a clear-cut separation between work and play, in either physical location or time of day. We therefore require the places and spaces around us to change, to reflect our new way of living, working and playing.*

Katy Ghahremani

*We urgently need to rediscover our streets' sense of purpose, in order for them to become destinations rather than routes to other destinations.*

David Patterson

*I see developments in mainstream and social media further encouraging architects to cultivate a wider discourse about how our public spaces, homes and offices are designed and constructed.*

Robert Lunn



**David Patterson**  
Make Partner since 2005

By 2024 the population of London will have increased to an unprecedented level. While this

is representative of London's success globally, it also places significant pressure on the city's already over-strained infrastructure – in particular our streets, which have lost their sense of purpose. Over the next ten years we will need to fundamentally rethink how our streets are used.

London is world-famous for its green parks and squares, which make a significant contribution to the unique qualities of the urban environment. Unfortunately the same cannot be said of the city's streets. Clogged with traffic, they are hostile to pedestrians and cyclists. This has not always been the case; in the recent past our streets had a real sense of purpose – they were destinations in themselves, places to go to rather than go through. They were elaborately balanced in order to meet a variety of different needs. Today they have lost that sense of purpose – the balance is firmly in favour of the car, above all else. Our streets provide a significant opportunity to improve the quality of life of the people who use them; they should be an integral part of our built environment rather than a separate entity.

We urgently need to rediscover our streets' sense of purpose, in order for them to become destinations rather than routes to other destinations. I see our role as architects becoming more significant in creating streets which address this. If we are to successfully meet the needs of our increasing population, this transformation will become critical over the next decade.



**Robert Lunn**  
Make Partner since 2006

I foresee architecture over the next decade continuing to be shaped by the recession that we are still

emerging from. I believe architectural education will evolve, encouraging broader, more intrinsic links between students and the working profession, providing more opportunities to work within a practice (beyond the two year minimum requirement) and promoting greater engagement with others in the industry such as engineers, surveyors and clients. My hope is that this will reduce the financial burden upon students and encourage more people to consider a career in architecture, while also providing a greater variety of tutelage.

I see architects becoming more involved in educating the wider society about what we do and the value we bring to projects. I also see developments in mainstream and social media further encouraging architects to cultivate a wider discourse about how our public spaces, homes and offices are designed and constructed. Architecture will become more socially responsible, with architects developing designs that encourage users to gain more confidence in seeking buildings and spaces that they can adapt easily and efficiently. This will see architecture becoming more dynamic, with less large-scale new builds and a greater percentage of retention, refurbishment and adaptation schemes, such as our own 48 Leicester Square and St James's Market projects.

A final hope of mine is to see the profession continue to move away from its current 'male-centric' image towards one that is increasingly egalitarian, with women occupying more prominent positions across the industry.



**Matthew Bugg**  
Make Partner since 2007

I predict more intensive studies of materials and construction methods throughout the design

of commercial buildings over the next decade. This is already happening on our 5 Broadgate project, where extensive material research has driven energy performance targets. Energy use will continue to drive design and this will be coupled by expanding research through education. BIM (Building Information Modelling) will allow materials and construction methodologies to be harnessed alongside costs, to further inform our clients earlier in the design process. Rapid design iterations will become the norm.

I also see social networking tools becoming prevalent in connecting architects with new clients and maintaining relationships with the best collaborators. These tools, which will become part of a designer's daily work, will also help to make new connections and relationships which may not have previously come about. The globalisation of ideas has already ignited a new thinking structure based on these rapidly evolving social networks.

Physical architecture will be able to adapt to these new networks by harnessing micro-technologies. Small computers like the Raspberry Pi released this year could be embedded in architectural components, to record performance but also to communicate with other components – and perhaps even other buildings. There will be a lot more work 'on the go' and whether software or hardware, both will develop to place us in the best location for the design task.



*Energy use will continue to drive design and this will be coupled by expanding research through education.*

**Matthew Bugg**

—

*With architectural practices gradually embracing flexible working hours, women can start to achieve greater balance in their family and professional lives.*

**Rebecca Woffenden**



**Rebecca Woffenden**  
Make Partner since 2008

With the recent rise in Design and Build contracts and other forms of procurement, the role of architects

in the construction industry has undergone a dramatic shift. Our emphasis is gradually becoming front-end and it's becoming harder to retain control of the detail and final design of our buildings. Architects should start to look at the services we offer clients and try to maximise where we can add value to the process, and keep our involvement in schemes for as long as possible to ensure the outcome matches our expectations. We should offer a service that embraces the client's broader aims and goes beyond just the 'building'. By diversifying into areas such as branding, product design and interior design, we will be able to offer clients more for their money and have greater input into the final inhabited environment.

As technologies in both the construction and design industries rapidly develop and change, the way we work needs to adapt. The tools the architect employs in the future will be based much more in the digital world, with BIM (Building Information Modelling) featuring heavily. However, while these new technologies play a significant role in the detailed stages of a project, we must not lose the more traditional skills and methods of design – such as sketching and model-making – that help the initial designs develop.

From a woman's point of view, the construction industry is slowly becoming less dominated by men and more projects have multiple women as key members of the design team, rather than just being on the periphery. With architectural practices gradually embracing flexible working hours, women can start to achieve greater balance in their family and professional lives and I'm optimistic that this can only get better in the future.



# Stansted Airport

Status  
Feasibility study

Location  
London, UK  
  
Sector  
Transport

Make team  
Cara Bamford, Stuart Blower,  
Ken Shuttleworth, Andrew  
Taylor

In July we submitted a proposal to the Airports Commission to extend Stansted into a four-runway international hub airport capable of handling the UK’s aviation requirements for the 21st century.

Leading a multi-disciplinary team, including airport planners, engineers, economists and ecologists, our self-funded study has made a valuable contribution to the ongoing debate surrounding air transport capacity in London and the South East. The team has developed a strategic long-term masterplan for both Stansted airport and the wider area, that we believe offers the most logical, deliverable and affordable response to the UK’s air travel needs.

London is the busiest air traffic city in the world, with 140 million passengers passing through its six airports every year. The Department for Transport has predicted that the UK’s demand for air travel will double by 2030 to 465 million passengers per annum, and this could increase to 700 million by 2050.

The fastest, most economical way to increase the country’s airport capacity is to build on existing infrastructure. Stansted is already an airport and is ideally located in the least densely populated area of all London airports, providing a unique opportunity to increase capacity, while minimising noise pollution and removing the need for planes to fly over London. The airport’s existing access provision allows a variety of possible solutions which, when

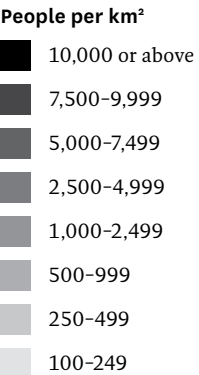
augmented with new connections, ensure a fast, reliable and resilient service that can enhance overall connectivity with London as well as the north and west.

Stansted can provide a new hub that serves the whole country and is able to withstand the demands of the next 150 years. Its location allows the development of an exemplary, sustainable four-runway hub airport capable of handling over 120 million passengers per annum, creating a new paradigm for airports around the world.

The four-runway hub uses Stansted’s existing facilities and infrastructure where possible, resulting in an incremental, cost-effective and low-impact scheme. By building on existing facilities and infrastructure, our pragmatic development approach allows the possibility of phased construction which will maximise existing assets and allow a flexible future development plan.

The transformation of the airport provides an opportunity to embed sustainable principles at the heart of the design, to deliver an exemplar facility that achieves the highest possible standards of environmental and operational performance. The proposal enhances the ecological values of the airport and the wider area through an innovative biodiversity and sustainability strategy that promotes beneficial landscape change and habitat creation through the provision of green infrastructure, ensuring at least 60 per cent ‘green space’.

Costing £18 billion to deliver, the proposal represents one of the most affordable solutions. Construction and development can be phased, up-front costs reduced and existing assets maximised through improved public transport connections. The construction of the airport itself, and its ongoing role as a major national and international destination, will also generate substantial growth nationally and enhance the UK’s position in the global economy.



Density numbers from the Office for National Statistics, 2009

## Population density



01



01 Aerial view of the proposed four-runway hub.

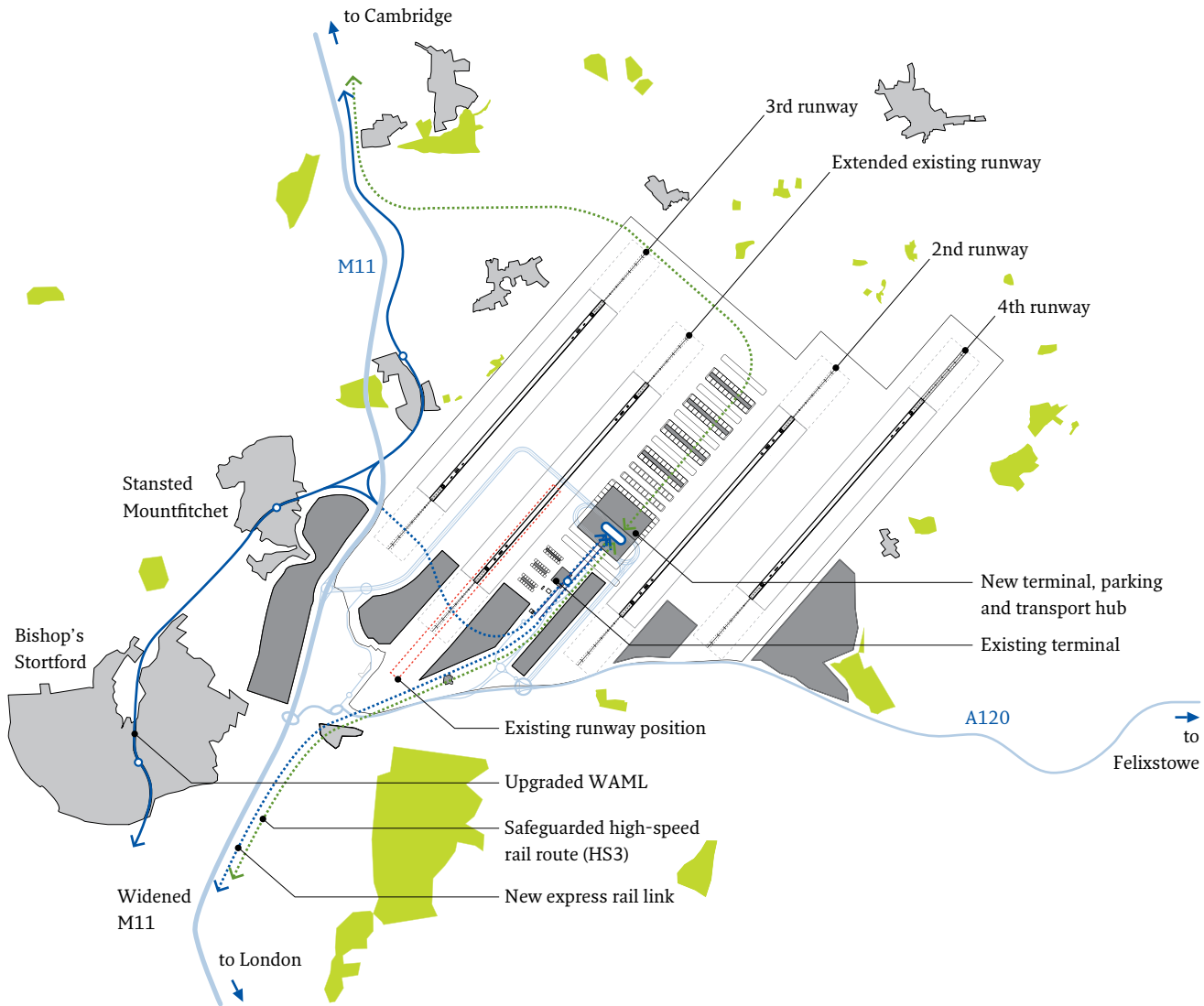
02 Map illustrating population density in London and the South East.

02



Stansted masterplan

The four-runway hub uses Stansted's existing facilities and infrastructure where possible, resulting in a phased, cost-effective and low-impact scheme. Three new runways are located adjacent to the existing runway and the current buildings can be retained or converted.



Road and rail connectivity

By upgrading and extending rail and road connectivity, the highly accessible hub airport will be able to link quickly and efficiently with central London, the rest of the UK and Europe.

The new facility will be a catalyst for economic growth in the UK's eastern regions, attracting significant investment to the local area, bringing development throughout the Lea Valley and allowing towns and cities to prosper.





## The future of architecture Part 2

We asked ten architects – each of whom joined Make in a different year since 2004 – to write about how they see architecture and the built environment changing over the next ten years. Here are their responses.



**Bill Webb**

Make Partner since 2009

China is a metaphor for what has happened to the world over the last 100 years. Hyper-growth economically, institutionally and in the population, has called for the hyper-consumption of resources to feed this demand.

For the Chinese this offers opportunity. Firstly, the scale and projected development of the country as a whole means that even slight increments of change with regards to energy consumption, water use, choice of fuel and material procurement will have a fundamental global impact on us all. Secondly, this is a populace who are highly adaptive and open to change. The urbanisation of the last 20 years has left few Chinese citizens untouched and created a culture where the new – whether this be electric bicycles or building technologies – is quickly embraced as the status quo.

The changes that will affect our profession are the same as those that will affect all professional and manufacturing businesses in China. As predicted by Jim O'Neill, originator of the BRIC (Brazil, Russia, India and China) acronym, there will be a shift from quantity to quality over the next ten years that will impact the built environment from the user upwards. Proven expertise in delivering high-quality buildings will be valued over the 'bigger is better' business model, and the consumer will become more sophisticated in what they demand from their built environment.

As information becomes more freely shared and architects begin to understand how to capture, curate and harness 'big data' – the information generated by our daily lives – so our products will become more nuanced, which ultimately means less waste.



*Proven expertise in delivering high-quality buildings will be valued over the ‘bigger is better’ business model, and the consumer will become more sophisticated in what they demand from their built environment.*

Bill Webb

*As more people move into high-rise living, it is important to think about how to rebuild a neighbourhood and a sense of community.*

Jet Chu

*I am optimistic about what is to come – I expect that the next ten years will be even better and I hope to be part of it ... so count me in!*

Alejandro Nieto



**Jet Chu**  
Make Partner since 2010

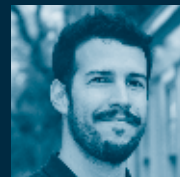
China is a big country with a huge population. Lots of skyscrapers and high-rise apartment buildings are

being built here at the moment and living vertically will soon be a normal way of life for many people. Because a building is such a large object and has to last for many years, it is really important how it is incorporated into the bigger picture of a community and a society. At this stage, most people in China are just paying attention to a building's appearance, yet in the coming ten years it seems to me there are two other main areas to focus on.

The first is sustainable design and living green. People have a growing interest in and awareness of our impact on the planet and the environment. With new advancements in technology, we should actively use more natural and renewable energies in our day-to-day living, and so reduce our impact.

The second focus is that as more people move into high-rise living, it is important to think about how to rebuild a neighbourhood and a sense of community. In essence, the challenge is how can we bring the ground to the sky?

I think the future of architecture should incorporate both of these focuses – using high-tech ideas to provide a modern style of living that also minimises the impact on the environment. We are already working towards that goal but there needs to be much more force. A building is about four walls and a roof in the end. It all depends on how we use what we know to change the way we live for the better.



**Alejandro Nieto**  
Make Partner since 2011

Ten years ago, I arrived in London from Venezuela – the country in which I grew up, studied and dreamt

about becoming an architect. This is therefore a good time to look back and reflect both personally and collectively on all those years and what we have learned and achieved, but more importantly, on how can we make a positive impact on what we do next.

The contrast I experienced on my arrival in the UK and the juxtaposition of the two countries allowed me to develop a broader vision and a more pragmatic understanding. The fact that the Olympics were held in London made me think this was ‘the right place to be’ as an architect, as a developer and as a citizen. Everything was possible; London was not only ‘an Olympic city’ but also the model for a new type of architecture.

But sometimes too much is too much. We saw how the world economy collapsed. There was a deafening silence in the architectural discourse; fewer projects were getting built, while lots of people lost their jobs. We were in a situation similar to the place where I came from. This seemed to be a good moment to rethink creatively and act in a measured way, learning from architecture that good ideas always have limits.

I believe that these experiences have set the ground for an architecture which is more rational, collaborative and affordable. It is willing to explore new ways of solving problems and integrate new technologies with environmental issues to produce long-standing, more efficient and ultimately more beautiful buildings, like the ones we try to design at Make. So I am optimistic about what is to come – I expect that the next ten years will be even better and I hope to be part of it ... so count me in!



**Andrew Taylor**  
Make Partner since 2012

Reinvention and re-engagement: that's what I see for our built environment over the next ten

years. It will be a time of celebrating the construction industry's fluidity, of blurring the boundaries which demarcate the architect's role, and, above all, of unprecedented levels of public engagement.

As advances in building techniques and technology continue to accelerate, the construction industry may diverge further into highly-specialised niches. Will architects be able to keep pace with these new disciplines? Will architects become overly-specialised? More than ever, we are required to be ‘jacks-of-all-trades’, because that is exactly what those who inhabit our buildings are. It's only through a deeper understanding of the diverse users we design for that we are able to create efficient, sustainable, long-lasting and beautiful architecture.

If the trajectory of the past ten years continues, the mechanisms by which we learn what people think of their built environment will only intensify. The convergence of virtual and physical networks has already begun, with location-based social media and advanced spatial mapping bringing discourse on architecture into the devices we carry around. While technology vies to augment reality, the power of the built environment never ceases to diminish. There is no substitute for physical spaces which accommodate a diverse range of social interaction. Such occurrences are increasingly catalysed by technological trends and designers must harness these currents to create agile architecture.

As long as we continue to listen to who we are designing for and become more adept at following the forces which shape society, I think the next ten years will see some incredibly bold additions to our built environment.



*It's only through a deeper understanding of the diverse users we design for that we are able to create efficient, sustainable, long-lasting and beautiful architecture.*

Andrew Taylor

*My generation of architects can really set a new style and a new standard of architecture for years to come; if we put our heads together we can come up with something exquisite.*

Gavin Mullan



**Gavin Mullan**  
Make Partner since 2013

I see the industry today as being at a critical point of opportunity.

As a student architect I am only too aware of the amount of education it takes to become even an average architect these days. I think young architects today need to listen to experienced, much wiser architects who have seen successes and failures, but we also need to establish a style for this era! I see this as including a much more energy-efficient approach. Solar energy is becoming a huge part of everything architects are involved in today. If this industry grabs all the potential solar power possesses, as well as other natural resources, we can inspire the world to become more green and totally energy efficient. My generation of architects can really set a new style and a new standard of architecture for years to come; if we put our heads together we can come up with something exquisite.

Will the car be here in ten years? Today's streets have the same structure as those of thousands of years ago, when pedestrians and transportation coexisted. Vehicles of today and tomorrow need high-speed routes, while walkers need quiet itineraries. I'm interested in reduced dependency on the car and how the roadway could become detached from the pavement, like urban railways, and how architecture and urbanism could deconstruct the street corridor as we know it today.

On a different note, what also excites me about the next ten years is the unforeseen potential for there to be a discovery that fundamentally changes the way we all approach architecture and design. I see the seemingly exponential development of technology sparking demand for a new building type, fuelled by a new generation of architects. Vernacular will fundamentally change for good.



# Rathbone Square

Status  
On site

Location  
London, UK

Sector  
Mixed use

Client  
Great Portland Estates

Area  
38,300m²/412,200ft²

Consultants  
Arup, Access=Design, AKT II, BIM Technologies, Buro Four, Buro Happold, EC Harris, F+M Design Consultancy, Four Communications, Gerald Eve, Gordon Ingram Associates, Gustafson Porter, Hilson Moran, Millar Hare, Jeremy Gardner Associates Ltd, Peter Stewart Consultancy, Publica, Spiers and Major, Steer Davies Gleave, URS

Make team  
Michael Bailey, Arnd Baumgärtner, Mike Bell, James Chase, Mark Cooney, Elizabeth Johnson, Kalliopi Kousouri, Sophie Lewis, Graham Longman, Sebastian Nau, Justin Nicholls, Suzanne O'Donovan, Jason Parker, Ken Shuttleworth, Paul Simms, Oliver Sprague, Philip Twiss, Tracey Wiles, Charlotte Wilson



Planning permission has been granted for our redevelopment of 35-50 Rathbone Place, a prime 2.3-acre site in the heart of central London previously occupied by the Royal Mail Group's West End Delivery Office. The exemplary mixed-use development comprises high-quality, flexible residential and office buildings and retail provision, as well as new cross-site pedestrian routes and a substantial public space.

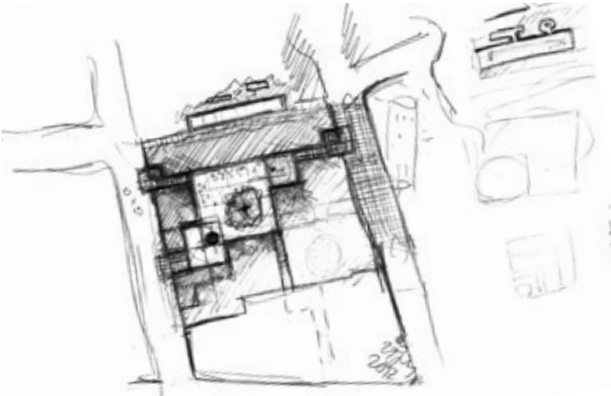
Located between the busy eastern section of Oxford Street and the more finely grained southern edge of Fitzrovia, the scheme is one of the largest developments in the area and will be a major contributor to the transformation of Oxford Street and Tottenham Court Road ahead of Crossrail opening in 2018.

The five-storey depot for Royal Mail is an unsightly building that was constructed in 1963 but which is now empty and being demolished. With blank, solid facades that do little to enhance the existing streetscape, and no public realm or routes through the site, the building does not make a positive contribution to the local area.

- 01 View of the public garden.
- 02 Masterplan concept sketch.

*Publica worked alongside Make and the consultant team to develop a public realm strategy for the Rathbone Square site. The importance of the publicly accessible garden and new routes across the site was recognised early on in the design process. We brought local and international case studies to the table and drew on our understanding of the neighbourhood north of Oxford Street and the streets bordering the site to advise on the layout, use and character of the new spaces.*

Lucy Musgrave  
Director, Publica







03

03 Aerial view of the development.

04 Concept sketch.

05 Existing Royal Mail site.

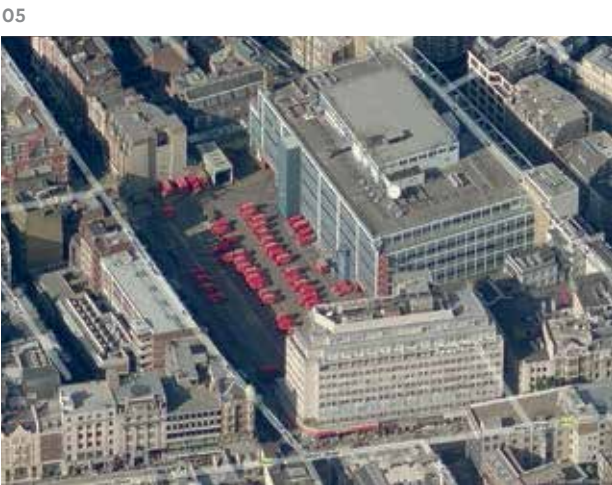
06 Rathbone Place covered passageway.

07 View of the public garden.

08 View from Newman Street.



04



05

The new development comprises two orthogonally-aligned 'L-shaped blocks arranged in a 'pin wheel' configuration around a large, beautifully landscaped garden. Comprising six to eight floors plus three basement levels, the blocks are split into two uses; the offices are located along the south side of the site close to Oxford Street, while the residential block is located to the north and west near the quieter Fitzrovia neighbourhood. All parking and loading bays are concealed within the building to free up the street level for pedestrian use.

An orthogonal grid enables multiple layouts and configurations within a unifying framework, which is seamlessly integrated with the surrounding streets and squares which were laid out in the eighteenth century. The composition of the new buildings responds to the scale, character and aesthetic of Fitzrovia and complements the area's diverse architectural expression.

All facades have active street frontages and each has its own character, responding to environmental, contextual and internal constraints, with the office, residential and retail uses clearly identified through changes in scale, material and detail. A balance of solid and glazed areas of facade provides high levels of insulation, while ensuring good levels of daylight and reduced solar gain.



06

**Residential**

The development's large residential component provides 142 private and 20 affordable apartments, all with balconies and access to a private garden and children's play facilities. A mix of one, two and three-bed apartments, some with access to roof terraces, offer great views across the city, with the penthouses arranged both laterally and as duplexes.

**Office**

Some 212,800m<sup>2</sup> of commercial space is located along the south-east half of the site, arranged over seven levels, with additional floorspace at basement level 1. The upper floors are set back to increase daylight penetration to the central garden and create terraces for the occupants. The floorplate provides a flexible and efficient plan that provides for up to three tenants per floor.



07



08



**Retail**

The retail units are split between the ground level, arranged around the central public garden and basement level 1, providing a total 42,500m<sup>2</sup> of net area. Offering a wide range of unit sizes, with the smallest measuring 30m<sup>2</sup> and the largest 900m<sup>2</sup>, the ground floor retail creates active frontages to both the street elevations and the garden-facing facades.

**Gardens**

The landscape concept is fundamental to the vision for the site and aims to build a strong identity for the development, create a sense of place and establish an attractive, welcoming new neighbourhood amenity that will become a ‘green oasis’ in the heart of the West End. The external spaces are fully integrated with the existing pedestrian network and the new public route which links Newman Street and Rathbone Place.

The new publicly accessible central garden provides 1,600m<sup>2</sup> of attractive open space, which will become a popular destination in its own right and can be accessed via three points marked by decorative gates and covered passageways. The beautifully landscaped green space is designed for quiet relaxation, separate and distinct from the activity of Oxford Street, and comprises a mix of soft and hard landscaping, semi-mature trees, ‘garden rooms’, seating areas, raised planters, a central lawn, water features and public art.

The building mass has been carefully designed so that almost every part of the garden will receive direct sunlight in the summer months. A communal residential garden is located towards the north boundary of the site and provides 215m<sup>2</sup> of amenity for the residents occupying the private apartments.

*Key to the success of a project like Rathbone Square is extensive and close collaboration between the design team and the client. This approach has resulted in a high-quality design which will enhance the urban fabric in Fitzrovia, particularly with the introduction of a new public square offering much needed amenity space. The scheme will play a key role in the regeneration of the east end of Oxford Street ahead of Crossrail opening.*

**Neil Thompson**  
Portfolio Director, Great Portland Estates

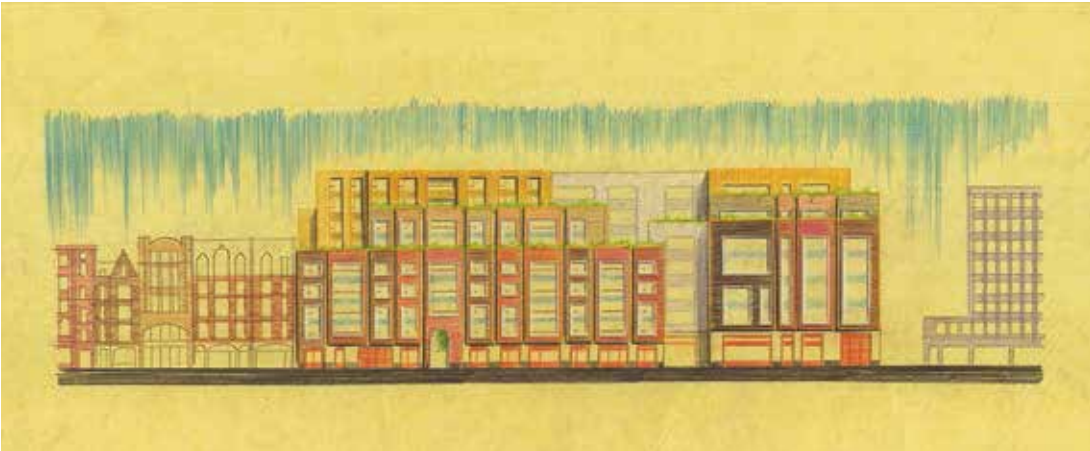


11

*Rathbone Square Garden is a natural, relaxed but elegant garden space bustling by day and serene at night. The centre of the garden is defined by a gently sloped lawn surrounded by shade-loving plants. Raised planter beds define more intimate ‘garden rooms’ on the western side of the square. Benches are integrated into the planting, creating multiple seating areas for smaller groups of people. Water rills reflect the flowering trees, shrubs and perennials with colour accents of greens, whites and blues.*

**Mary Bowman**  
Partner, Gustafson Porter

09



10



**09** Sketch of the Newman Street elevation.  
**10** Photograph of the Rathbone Place Mail Rail station, opened in 1965 and situated 17m below ground at basement level 4. The underground railway was built to transport mail to London's major sorting offices but closed in 2003.

**11** View of the Rathbone Place covered passageway.  
**12** View of the Newman Street covered passageway.  
**13** View of the residential facade.

12



13





# 145 City Road

Status  
Planning granted

Location  
London, UK

Sector  
Mixed use

Client  
Rocket Investments

Area  
7,500m²/80,700ft²

Consultants  
Alan Saunders Associates, Allsop, Buro Happold, Butler & Young, CBRE, DP9, EB7, EC Harris, Four Communications, Gordon Ingram Associates, Hayes Davidson, Hurley Palmer Flatt, Jason Bruges Studio, Meinhardt Group, Motion, Peter Stewart Consultancy, Robert Bird Group, RWDI Anemos, Second London Wall Project Management Ltd, Trenton Fire, URS Infrastructure & Environment UK Ltd

Make team  
Vicky Patsalis, Gary Rawlings, Tomas Sharp, Ken Shuttleworth, William Yam



Located north of Old Street roundabout in Shoreditch, this landmark development comprises a dramatic 40-storey residential tower and an 11-storey office building, complemented by a series of attractive public spaces that introduce pedestrian access through the site. Granted planning permission in February, the scheme creates a valuable mix of residential, commercial and business accommodation that will establish an exciting new destination in Shoreditch.

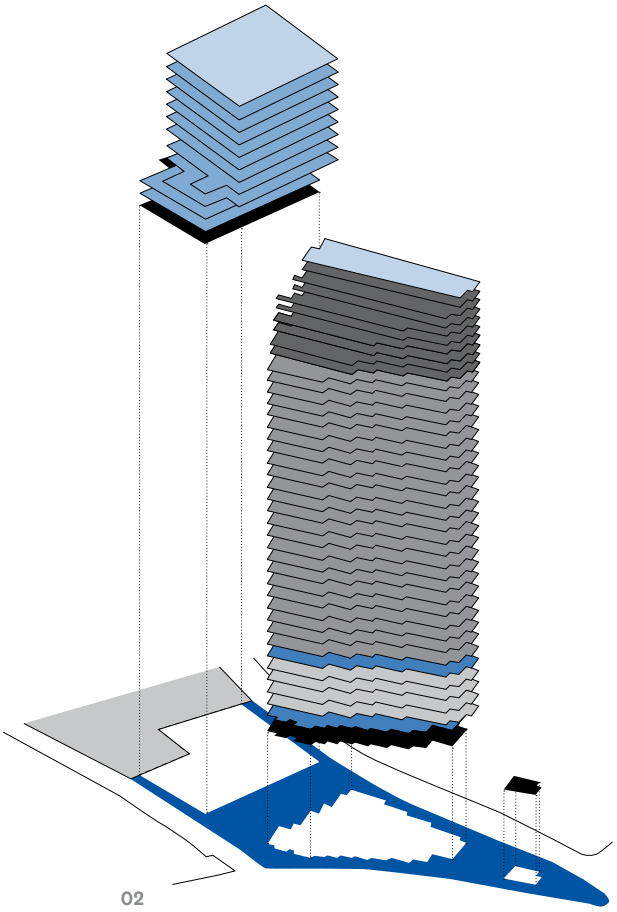
The prominent island site has a key position on a major junction and is currently occupied by an oppressive 1980s office building. Bound by City Road and East Road, the site forms an irregular triangular shape, with a long and narrow southern tip.

The area surrounding the roundabout is currently undergoing extensive redevelopment and has become known as Tech City or Silicon Roundabout, due to the proliferation of start-up technology firms and media agencies that are locating there. Our bold design responds to the spirit of innovation that is transforming this part of London, offering a fitting contribution to the character and image of this rapidly evolving area and acting as a catalyst for further regeneration.

01 Bird's-eye view of the scheme and surrounding Tech City buildings.

02 Diagram showing the mix of uses.

- Retail
- Amenity
- Residential
- Office
- Plant/back-of-house





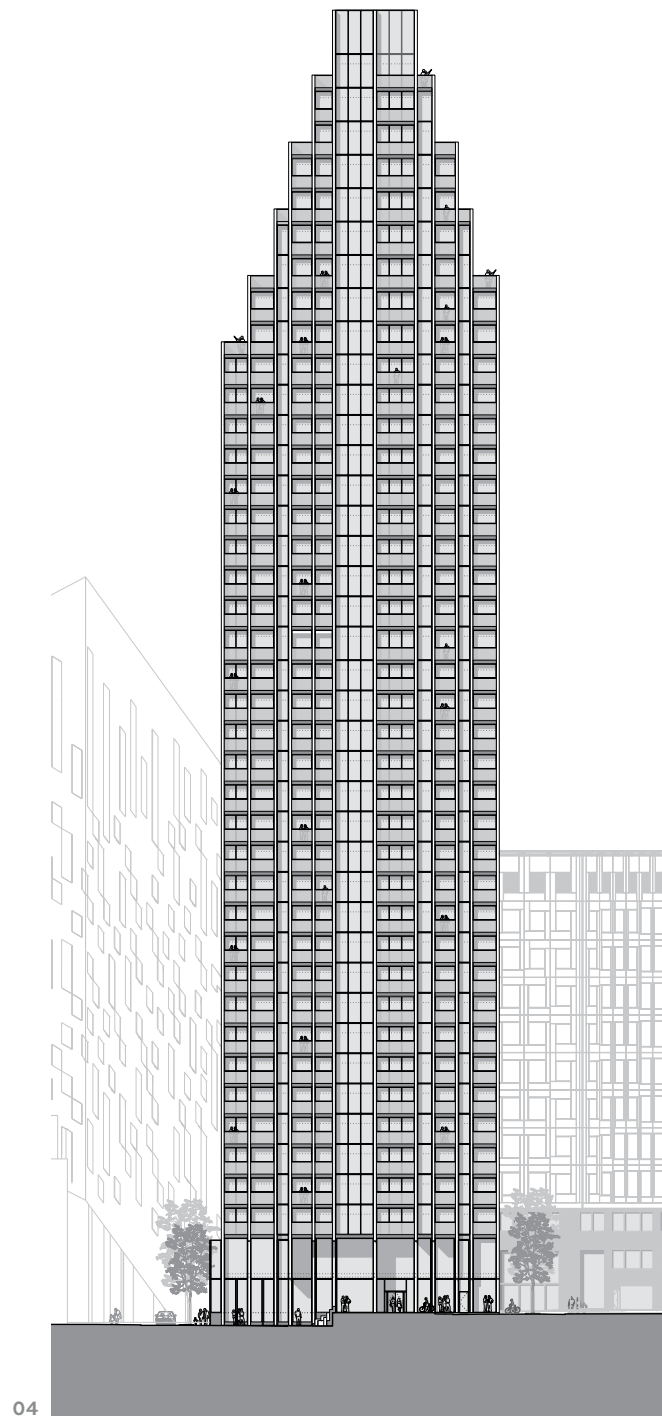
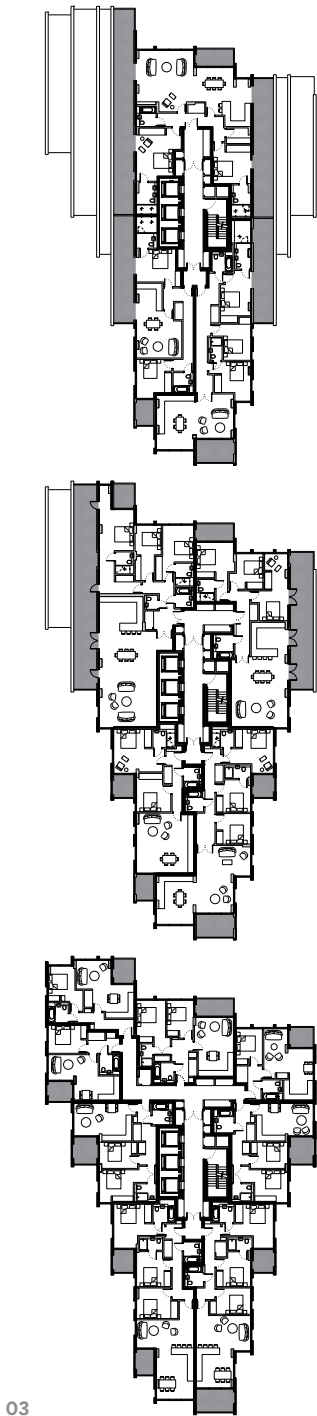
**Residential tower**

The distinctive 40-storey tower is the scheme's defining feature and an iconic landmark for Shoreditch, forming the head of a cluster of tall buildings addressing Old Street roundabout.

The 152m-high building contains 302 dual-aspect private apartments in configurations ranging from one to three bedrooms, all with private balconies offering exceptional views. Incorporated within the building is an extensive range of amenities for residents, including a gym, spa, swimming pool, business centre, screening room, café/lounge and a dedicated children's play area.

The tower's striking form is composed of 12 stepped architectural 'blades' that emphasise the verticality of the structure, giving it a slender, sculpted profile. On the building's upper segment, setbacks are introduced at every two floors along each architectural blade to create an elegant, terraced rooftop. Each blade is perforated according to the design of the internal layouts at each level; the solid east and west faces comprise vertical slot windows, in contrast to the predominantly glazed elements of the north and south elevations between the blades.

A subtle materials palette – white and light grey Terracotta panels in a combination of glazed, semi-glazed, matt and textured finishes – introduces an interesting 'patchwork' effect across the facades. The windows are highlighted with a dark anodised aluminium finish, with a contrasting light champagne colour adding emphasis to the balconies.



*The residential building designed by Make has pushed the boundaries of design in this fast-changing area – the design needed to stand out and that has certainly been achieved. The office building responds to the rapidly increasing technology, media and telecoms sector, while still being capable of housing more traditional tenants. Flexibility is key, as the market in the area is for single or part-floors rather than large corporate tenants. The two buildings, together with the associated public realm, form an important addition to Silicon Roundabout.*

**Tom Appleton**  
Director, Rocket Investments

**03** Floor plans (top to bottom: levels 36, 32 and 28).

**04** Building elevation.

**05** Ground floor plans, office and residential buildings.

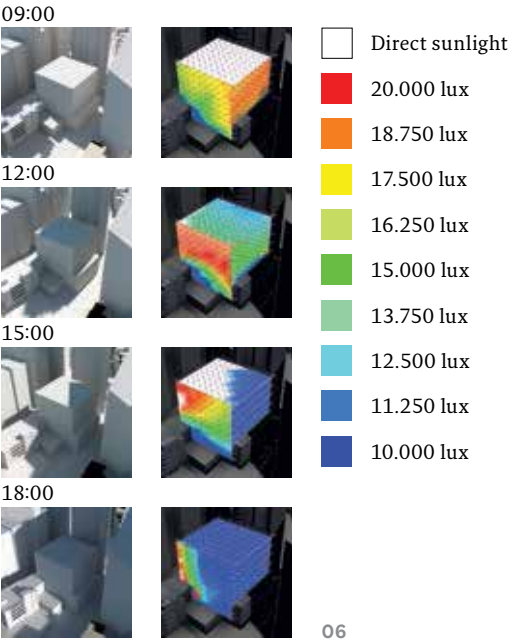


Office building

Situated at the wider northern edge of the site behind the residential tower and responding to the lower massing of the adjacent structures, the office building takes the form of a white 30m-high cube that sits on a dark grey brick podium book-ended by green walls. Consisting of a lobby and retail at ground level with ten storeys of office accommodation above, it forms a backdrop to the surrounding public realm, providing 6,500m<sup>2</sup> of rational, adaptable floor space that can potentially be split into two tenancies.

Daylight and sunlight

The elevations of both buildings have been designed to respond to the amount of solar radiation hitting the facades, while still ensuring correct levels of daylight penetration. The well insulated facades are typically 65 per cent solid and 35 per cent glazed. Larger windows are located where the building benefits from overshadowing or is facing northwards, whereas smaller windows are situated on the exposed corners.



07



08



Public realm

We have introduced significant improvements to the public realm, with 35 per cent of the scheme's footprint set aside as open, publicly accessible space. A vibrant mix of shops and cafés at the base of both buildings will increase footfall and enliven the area, creating a dynamic destination for people to live, work and socialise.

The ground plan layout generates two generously sized open spaces: City Park, which is to the south of the site adjacent to the residential entrance and features a retail kiosk with a green wall – focal points that aim to draw people in; and Crown Place, located between the two buildings, which links to a new east-west pedestrian route through the site.

06 Sun path study measuring levels of direct sunlight hitting the office building envelope.

07 Office building overlooking Crown Place.

08 West, south and east elevations showing three different window sizes, arranged to maximise light and reduce heat gain.

09 City Park and retail kiosk.

10 West corner of Crown Place.

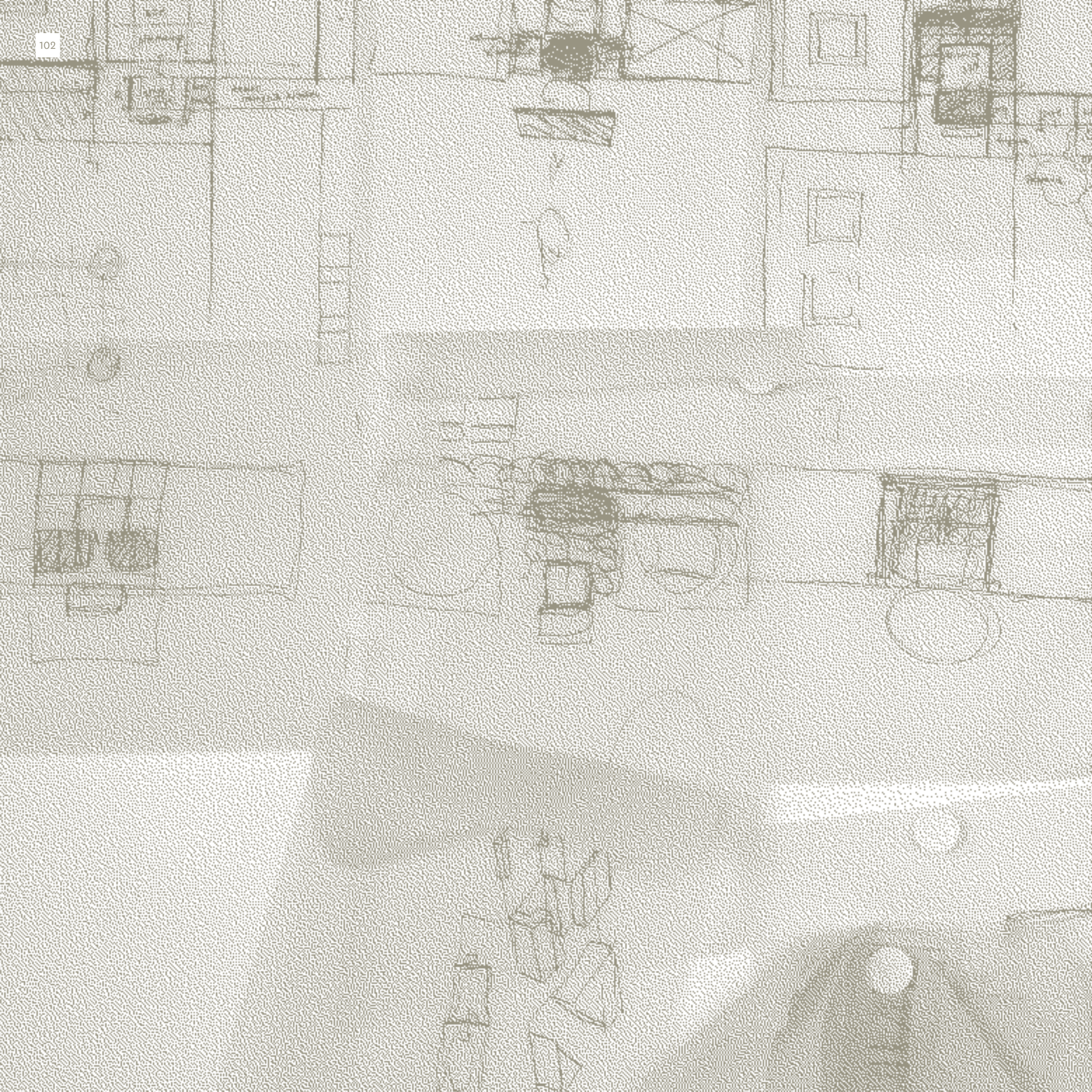
09



10







# Awards

2004–2013

2013

The Philip Baxendale  
Award

*Highly Commended*

Employee-owned  
Business of the Year

Perspective Award

*Best International  
Architecture*

Thomas Clarkson Academy

The Building Good

Employer Guide

*Ranked 1st*

IPC/IAKS Award

*Distinction*

The Copper Box

IOC/IAKS Award

*Special Prize*

The Copper Box

MADE20

*Twenty Best Completed  
Developments in the  
West Midlands Region*

The Cube

Building Award

*Shortlisted –*

*Project of the Year*

The Copper Box

New London Award

*Commendation –*

*Public Spaces*

Queen Elizabeth Olympic  
Park – South Park Hub

New London Award

*Shortlisted –*

*Office Buildings*

5 Broadgate

New London Award

*Shortlisted –*

*Public Buildings*

The Copper Box

Leaf Award

*Shortlisted –*

*Public Building*

*of the Year (Sport)*

The Copper Box

AJ100 Award

*Winner –*

*Client Choice*

*Shortlisted –*

*Practice of the Year*

*Shortlisted –*

*Best Place to Work,*

*London and*

*South East*

*Shortlisted –*

*Value Excellence*

The Copper Box

RIBA Award

*Shortlisted*

*(East Midlands)*

The Gateway Building

RICS London Award

*Shortlisted – Design*

*and Innovation*

The Copper Box



The Sunday Times 100  
Best Small Companies  
to Work For  
*Ranked 28th*

Leaf Award  
*Special Commendation –  
Best Sustainable  
Development  
(Environmental)*  
The Gateway Building

Leaf Award  
*Shortlisted –  
Public Building of  
the Year, Education*  
Thomas Clarkson Academy

Building Award  
*Shortlisted –  
Project of the Year*  
The Copper Box

RIBA Award  
*Shortlisted (South)*  
Oxford Molecular  
Pathology Institute

Civic Trust Award  
*National Commendation*  
The Copper Box

Civic Trust Award  
Hackney Borough  
The Copper Box

2012

MIPIM Asia Award  
*Silver – Best Urban  
Regeneration Project*  
Chengdu Daci Temple  
Complex

International  
Property Award  
*Highly Commended –  
Mixed Use Architecture  
(South East)*  
Morello London

AVDC Design Award  
*Commended*  
The Serpentine

Perspective Award  
*Certificate of Excellence –  
Best International  
Architecture*  
The Gateway Building

Perspective Award  
*Certificate of Excellence –  
Best International  
Architecture*  
The Copper Box

The Building Good  
Employer Guide  
*Ranked 2nd*

LABC Building Excellence  
Award (East Midlands)  
*Shortlisted –  
Best Technical Design*  
The Gateway Building

Hackney Design Award  
*Winner – Overall*  
The Copper Box

Hackney Design People’s  
Choice Award  
*Runner-up*  
The Copper Box

RIBA Regional Award  
West Midlands  
*Winner – Architecture*  
The Cube

British Land Award  
*Winner – Sustainable  
Developments Champion*  
James Goodfellow

LABC Building Excellence  
Award East Midlands  
*Winner – Best Technical  
Development*  
The Gateway Building

AJ100 Award  
*Winner – Regional  
Practice of the Year,  
London and South East*  
*Shortlisted –  
Employer of the Year*  
*Shortlisted –  
International  
Practice of the Year*  
*Shortlisted –  
Practice of the Year*  
*Shortlisted –  
Regional Practice  
of the Year, Midlands*

AJ Emerging Woman  
Architect of  
the Year Award  
*Shortlisted*  
Katy Ghahremani

The Sunday Times 100  
Best Small Companies  
to Work For  
*Ranked 46th*

Property Award  
*Shortlisted –  
Sustainability  
Achievement Award*  
The Gateway Building

Building Award  
*Shortlisted –  
Project of the Year*  
The Gateway Building

2011

WAN Award  
*Commendation –  
Unbuilt, Commercial*  
London Wall Place

3R: Refurb Rethink  
Retrofit Award  
*Winner*  
The Montpellier  
Chapter

3R: Refurb Rethink  
Retrofit Award  
*Shortlisted*  
10 Weymouth Street

European Copper in  
Architecture Award  
*Commendation*  
10 Weymouth Street

Oxford Preservation  
Trust Award  
*Letter of Commendation –  
New Building*  
Oxford Molecular  
Pathology Institute

BCI Award  
*Finalist – Major Building  
Project over £50 million*  
The Cube

Roses Design Award  
*Finalist –  
Engineering Design*  
The Cube

The Daily Telegraph  
British Homes Award  
*Finalist*  
The Cube

Institute of Civil  
Engineers West  
Midlands Award  
*Highly Commended*  
The Cube

Cityscape Architecture in  
Emerging Markets Award  
*Shortlisted –  
Residential Future*  
Aura SOHO

World Architecture  
Festival  
*Shortlisted – Future  
Projects, Commercial*  
London Wall Place

World Architecture  
Festival  
*Shortlisted – Future  
Projects, Commercial*  
5 Broadgate

Design and Health  
International  
Academy Award  
*Highly Commended –  
Future Health Project*  
Hewa Hope Children’s  
Hospital

BCO West Midlands  
Regional Award  
*Finalist*  
The Cube

RIBA Award West  
Midlands  
*Finalist*  
The Cube

AJ100 Award  
*Shortlisted –  
Midlands*  
*Shortlisted –  
London and South East*  
*Shortlisted –  
Practice of the Year*

2010

The Sleep Event European  
Hotel Design Award  
*Finalist*  
LoopE Zero Waste Urban  
Hotel Concept

RIBA London Award  
*Finalist – Housing*  
10 Weymouth Street

Citybuild Abu Dhabi  
*Winner –  
Sustainable Design*  
Departmental  
Administrative  
Headquarters

London District  
Surveyors Association  
Building Excellence  
Award  
*Commendation – Best  
Community Project*  
City of London  
Information Centre

The Sleep Event European  
Hotel Design Award  
*Finalist*  
IHG Urban Oasis  
Sustainable Hotel Concept

AJ100 Award  
*Finalist –  
Building of the Year*  
Grosvenor Waterside

London District  
Surveyors Association  
Building  
Excellence Award  
*Winner –  
Best Domestic Extension*  
Admiral’s Lodge

2009

London Planning Award  
Commendation  
*Best Built Project  
(Community Scale)*  
City of London  
Information Centre

Kingdom Expansion  
Congress, Riyadh  
*Finalist*  
Architecture Firm  
of the Year

AECOM Internal Award  
*Winner –  
Best Small Project*  
University of Nottingham

Lord Mayor’s Award  
*Commendation –  
Urban Design*  
Jubilee Campus

East Midlands  
Regional Award  
*Commendation –  
Constructing Excellence*  
Jubilee Campus



East Midlands  
Property Award  
*Winner –  
Design Excellence*  
Sir Colin Campbell Building

London District  
Surveyors Association  
Building Excellence  
Award  
*Winner –  
Commercial Project*  
55 Baker Street

Royal Institute of  
Chartered Surveyors  
London Award  
*Joint Finalist –  
Regeneration*  
55 Baker Street

The Concrete  
Society Award  
*Commendation –  
Exemplary Use  
of Concrete*  
Old Road Campus  
Research Building

Nottingham Building  
Foundation  
*Winner – Certificate  
of Craftsmanship*  
Sir Colin Campbell Building

Daily Mail UK Residential  
Property Award  
*Winner –  
Best Architecture*  
Grosvenor Waterside

UK Aluminium in  
Renovation Award  
*Commendation –  
Cladding*  
55 Baker Street

Camden Building  
Quality Award  
*Winner – Extensions  
and Alterations*  
Admiral's Lodge

RIBA Award  
*Winner – London Region*  
City of London  
Information Centre

British Council for  
Offices Award  
*Winner – Refurbished/  
Recycled Workplace  
(London and South  
East Region)*  
55 Baker Street

Civic Trust Award  
*Winner – Greater  
London Region*  
City of London  
Information Centre

2008  
Natural Stone Award  
*Winner – Interiors*  
Admiral's Lodge

Concrete Society Award  
*Winner – Sustainability*  
55 Baker Street

Visit London Award  
*Bronze – Best Visitor  
Information Initiative*  
City of London  
Information Centre

Nottingham Civic Society  
Award  
*Commendation –  
Improvement to  
the Environment*  
Aspire Sculpture

AJ100 Award  
*Winner –  
Employer of the Year*

Structural Steel  
Design Award  
*Certificate of Merit*  
55 Baker Street

IStructE Structural  
Award  
*Commendation –  
David Alsop  
Sustainability Award*  
55 Baker Street

MIPIM Architectural  
Review Future  
Project Award  
*Commendation –  
Office Category*  
EDC Headquarters

Nottingham Evening Post  
Commercial Property  
Award  
*Winner*  
Sir Colin Campbell Building

2007

AJ100 Award  
*Winner – Highest  
Climber*

Midlands Property Award  
*Winner – Best  
Design-led Project*  
The Cube

2006

AJ100 Award  
*Winner – Highest First  
Time Entrant*

Building Design Architect  
of the Year Award  
*Finalist –  
Leisure/Sport Building*  
Dartford Dojo

FX Design Award  
*Finalist –  
Inclusive Design*  
Dartford Dojo

FX Design Award  
*Finalist – Best Leisure or  
Entertainment Venue*  
Dartford Dojo

Property Week Award  
*Winner – Best Public  
Sector-funded Leisure  
Development*  
Dartford Dojo



# NDM Research Building and Kennedy Institute of Rheumatology

Status  
Built

Location  
Oxford, UK

Sector  
Education and research

Client  
University of Oxford

Collaborating architects  
Nightingale Associates

Area  
NDM Research Building  
5,600m²/60,000ft²

Kennedy Institute  
of Rheumatology  
7,430m²/79,980ft²

Consultants  
DPDS Consulting, EC Harris,  
Long and Partners, Pell  
Frischmann, Peter Brett  
Associates, RB Design  
Management Ltd, Sandy  
Brown Associates, Scott  
White and Hookins

Make team  
Alice Cadogan, Chris Jones,  
Robert Lunn, Justin Nicholls,  
Ian O'Brien, Ken Shuttleworth



01

This year we completed two new world-class medical research buildings for the University of Oxford’s Old Road Campus – the NDM Research Building and the Kennedy Institute of Rheumatology. These very distinct buildings, with different users and uses, form part of a long-term masterplan to expand and modernise the campus.

The new additions complement two major research facilities for the university already designed by Make; the adjacent Old Road Campus Research Building, which houses six separate medical research institutes, and the Oxford Molecular Pathology Institute which forms part of the Sir William Dunn School of Pathology.

Together these four high-specification buildings represent a £125-million investment in a new generation of medical research laboratories that support the University of Oxford as a global leader in health research. Designed to attract the best talent and present the right identity in an intensely competitive global field, the buildings reflect a significant evolution in the design and prestige of scientific research facilities.

Our bespoke, high-quality communal and social spaces express the building’s two distinctive characters and identities, reflecting the different operational models and research practices of each organisation while responding to the immediate campus environment.

*Delivering state-of-the-art buildings is critical for the University of Oxford to maintain its number one world ranking in medical research and education. Since 2004, Make has proudly supported this research excellence by designing 33,000m² of premium medical research space, of which the Kennedy Institute of Rheumatology and the NDM Research Building are the latest.*

Justin Nicholls  
Project Architect

01 View of the NDM Research Building atrium looking upwards.

02 The NDM Research Building basement café space.

02





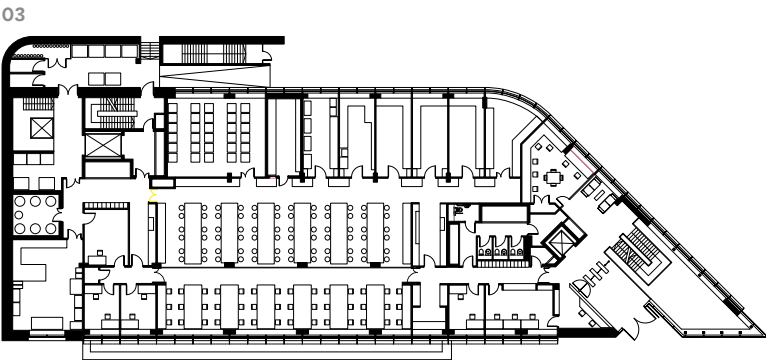
NDM Research Building

The NDM Research Building is one of the largest centres for biomedical research in Europe. Housing 160 staff, the department carries out clinical research programmes relating to tissue damage, repair and regeneration, with a large number of research groups conducting cross-disciplinary research covering many overlapping fields and disciplines. The interior spaces were therefore designed to establish a strong sense of ownership and belonging for the researchers, with a domestic, intimate scale and feel.

On entering the building its full height is immediately revealed, unifying the space and making it easy to understand the internal arrangements. A dramatic elm staircase winds up through the four-storey atrium space, forming a defining feature and generating an intimate visual relationship with the building's common

parts. External cladding louvres, horizontal slot windows and rooflights project varying patterns and shapes of natural light around the interior, with contrasting patches of sunlight, shadow and shade mimicking the dappled light quality of the nearby woodland and visually connecting the interior with the surrounding green landscape.

The stunning staircase rises up from the timber-lined basement café to the second floor, opening onto the lift landings at each level. A prominent saw-tooth configuration on the underside of the stair follows the lines of the treads and risers above, adding a striking serrated appearance when viewed from below. A stainless steel handrail wraps around the internal faces of the stair to provide visual contrast with the warm texture of the natural elm.



04



05



06



07



08

- 03 Ground floor plan.

04 External cladding louvres and horizontal slot windows.

05 Timber feature stair.

06 Laboratory space.
- 07 Main facade and entrance.

08 Cantilevered timber staircase extending across all four floors of the atrium.



Kennedy Institute of Rheumatology

At 7,400m², the Kennedy Institute of Rheumatology is the larger of the two buildings, accommodating 180 staff from the same research group. The laboratory carries out cross-disciplinary research into auto-immune, degenerative and inflammatory diseases and follows a 'bench-to-bedside' philosophy in which the research is directly used to develop new ways of treating patients.

The shared culture of the institute led us to design an incredibly light, bright interior, which establishes a strong sense of openness and community. A welcoming, informal space at the front of the ground floor functions as a relaxing staff break-out area. An impressive full-height glazed atrium and feature staircase at the heart of the building act as the circulation hub rising up from the ground floor, with a roof lantern drawing generous levels of natural light into both the central space and the write-up areas organised around the atrium

on levels 1 and 2. The staircase culminates in a spacious roof terrace which offers stunning views of the surrounding campus woodland.

The materials were chosen to allow light in and offer multiple views both of the interior and the external surroundings, maximising visual permeability and creating a sense of spatiality and transparency. Thin white fritted stripes of varying widths have been applied to the glass panels that enclose the atrium, emphasising the verticality of the space and creating an interesting rhythmic 'pinstriping' effect. The elegant white zig-zagging staircase is formed from steel, terrazzo, glazed balustrades and thin stringers that support the treads and risers, all of which combine to convey a sense of crisp scientific precision.



09

09 Concept sketch.

10 Three-storey atrium space and staircase.

10



11

11 Ground floor café.

12 Main elevation and entrance.

12



*The NDM Research Building and Kennedy Institute essentially contain the same programmatic components. What is truly exciting about these two buildings is that, despite this similarity in content, striking differences in the arrangement, appearance and atmosphere have emerged through the influence of the distinct culture and identity of each set of users.*

Ian O'Brien  
Project Architect



# University Square Stratford

Status  
Built

Location

London, UK

Sector

Education and research

Client

Birkbeck University of London  
and University of East London

Area

14,000m<sup>2</sup>/150,000ft<sup>2</sup>

Consultants

AECOM, Fluid Structures,  
Gardiner and Theobald LLP,  
Gleeds, GL Hearn Ltd

Contractor

Volker Fitzpatrick, in association  
with AWW Architects

Make team

Ines Fritz, Ken Shuttleworth,  
James Taylor



**University Square Stratford is a unique, mutually beneficial education partnership between the University of East London and Birkbeck University of London. The joint vision has created a major new campus for 3,400 students in the centre of Stratford, housing a range of departments from each university.**

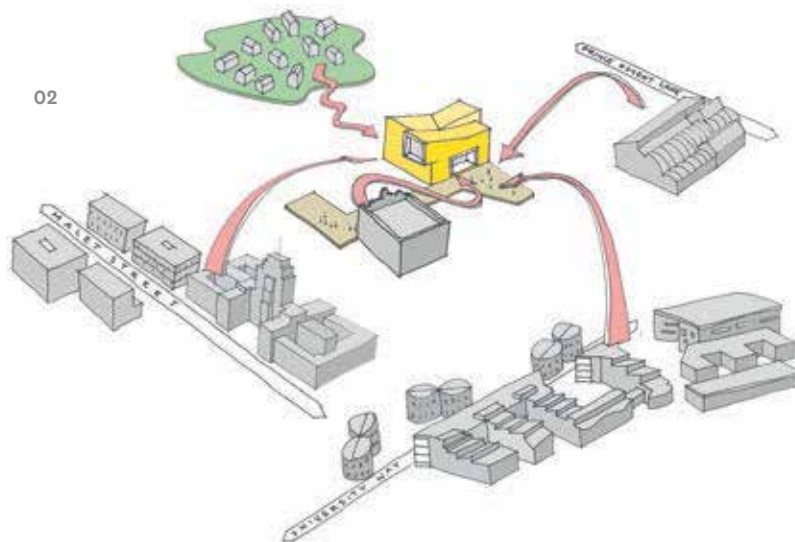
Officially opened by HRH Princess Anne in November, the new higher education hub provides part-time and full-time daytime and evening degree courses for students who are studying a broad range of subjects, including law, criminology and the performing arts. Championing an innovative and efficient way of sharing resources and facilities, the building offers flexible, state-of-the-art teaching, performance and administrative spaces, including two lecture theatres, three specialist performance studios, a student advice centre, IT helpdesk, café and learning resource centre.

The innovative architecture and new public realm have successfully transformed a once overlooked backland site. The £33-million scheme was designed and delivered rapidly; planning permission was granted in 2010, with some of the land purchased and a road closed to assemble the whole site before construction began in 2011. The building was in full use by September 2013, in time for the start of the new academic year.

The development is expected to make a significant contribution to raising higher education participation rates in east London, which are currently the lowest in the city. Sited within Stratford's expanding Cultural Quarter, the scheme reinforces existing links with the Theatre Royal and Stratford Circus. With the success of the 2012 Olympics and Paralympic Games continuing to have a significant impact locally, University Square is one of many successful regeneration efforts that are helping Stratford to become an exciting destination in its own right.

01 View of the north-west elevation.

02 The building serves a number of educational and cultural institutions across London.





**Project Architect James Taylor talks about the design principles behind the scheme.**

*What was the vision for University Square Stratford?*

The vision is pretty inspiring, but also pretty sensible. The two universities realised they had a common need for space and wanted to create a major new university hub to meet the growing aspirations of local people who want to reskill or enhance their employment opportunities. A partnership between the two institutions was developed that envisaged a building which would attract a broad mix of students – a hard-working building that would be open throughout the day and evening, providing education facilities not only for Birkbeck and UEL, but also for their partner institutions and organisations.

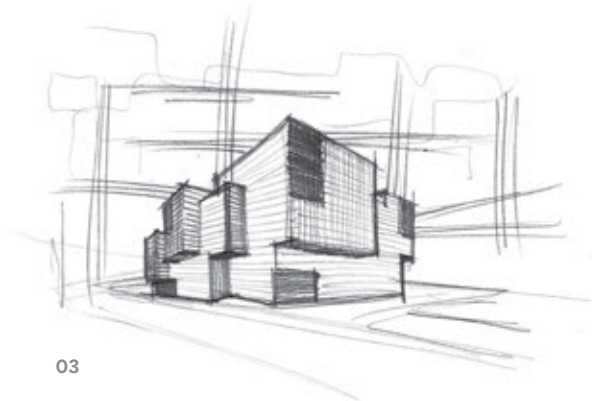
The fact that both universities were also switched on to the positive academic benefits of cross-fertilisation between subjects and departments, as well as the financial benefits of sharing a single building, shows the confidence each has in their own brand and independent higher education offer.

*How does the design respond to the brief?*

The form of the building is a direct response to the brief, applied to this particular site. You could say it is almost a visual representation of the brief; as if the specific requirements of the two universities for certain sizes and arrangement of spaces have been shrink-wrapped to create the expressive external form.

The building's form was created because the universities required such a volumetrically interesting array of spaces – lecture theatres, dance spaces, music studios, large presentation rooms and open plan areas. The challenge was to deliver a building that, on the one hand, was fit for a specific purpose, but on the other, would be able to adapt to shifting demands and requirements in the future.

I like to think the building's form really reveals what the project is all about; the coming together of two institutions into one coherent building, but combining a whole host of different spaces, departments and functions.



03

04



05



06

03 Cladding concept sketch.

04 Atrium space animated with a 10m-long bridge.

05 250-seat lecture theatre with views to the street.

06 Café and informal meeting space available to students and visitors.

07 Concrete and timber are combined to give the interiors a robust but warm atmosphere.

07







*How has it helped the local Stratford community?*

Creating a new education building that is available to local business, community and arts groups immediately helped embed it in the area. The building actively encourages visitors by forming a new piece of public realm that sits directly in the town centre, rather than on an isolated campus. Visitors are free to come in and find out about how they can progress into higher education, in a building that enables them to study near where they live and work. The building sits in Stratford's emerging Cultural Quarter, enabling the two universities to foster further links with the established cultural community, including Stratford Circus, the Theatre Royal Stratford East and the Picturehouse Cinema.

*How does the building fit into its immediate surroundings?*

This building is already having a hugely positive effect on the area, providing a much-needed new presence on a previously dilapidated urban site in the heart of Stratford. The site was formed by closing a redundant road between a disused piece of land and a car park, and the building is carefully aligned to strengthen the pedestrian route through Stratford's Cultural Quarter and complete the public

space at its eastern end with a new south-facing edge. There was a special moment when we realised that the desire to stitch the public realm back together and the requirements of the brief started to align and the building began to 'root' itself.

*How is the building organised?*

The scheme is formed from a series of shifting blocks, reaching up to five storeys, which express the variety of spaces and activities inside. Its 8,600m<sup>2</sup> are orientated round the large, light-filled atrium and house the teaching and performance spaces as well as academic and administrative offices. Within the building there are dedicated spaces for a wide variety of subjects and groups, with the reception area and atrium foyer forming the central hub. The site has a fully landscaped 600m<sup>2</sup> learning garden open for students and staff to use during the day and on summer evenings.



**08** View from the south-west showing the cantilevered dance spaces and teaching rooms.

**09** Shifting volumes on the east elevation.

**10** The building completes the northern edge of Salway Place, creating a new public space.



## Here's to the next decade!

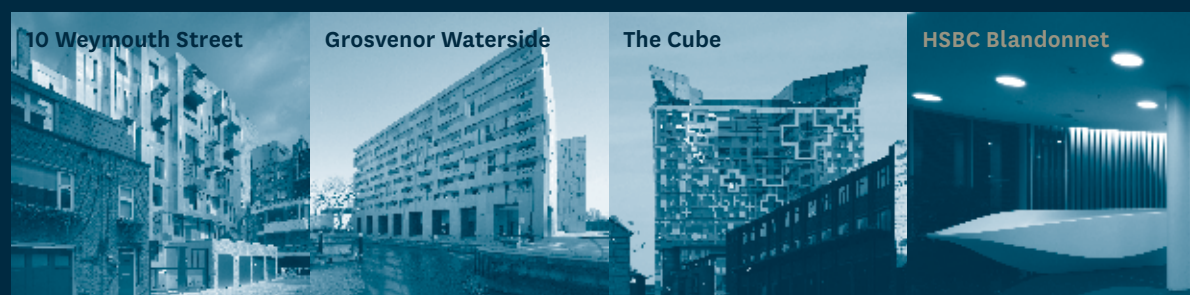
Ken Shuttleworth

As we celebrate our tenth birthday I would like to take this opportunity to say a huge thank you to everyone who has worked with Make and supported us since we set up back in 2004 – especially our amazing clients, who have allowed us to build some truly fantastic buildings, and all the consultants and contractors who have collaborated with us so successfully over the years.

thank you!



## 37 completed projects





## Make by numbers

2004

Year established

1

Talented bunch of people

100%

Employee-owned

3

Studios

1,050

Project numbers

37

Built projects

14

Projects on site

88

Planning consents

250,000m<sup>2</sup>

Total built area

14

Design sectors

52

Countries

7

Continents

2

Buildings in the Olympic Park

12

BREEAM and Eco Home accreditations

2

Rankings in *The Sunday Times* '100 Best Small Companies to Work For'

102

Awards and commendations

2

ISO accreditations

4,700

Press articles

11,500

Twitter followers

30

Charities and education programmes

153

Partners

22

Nationalities

20

Languages



# Wanda Reign Hotel facade

万达瑞华酒店立面设计

Status  
Built

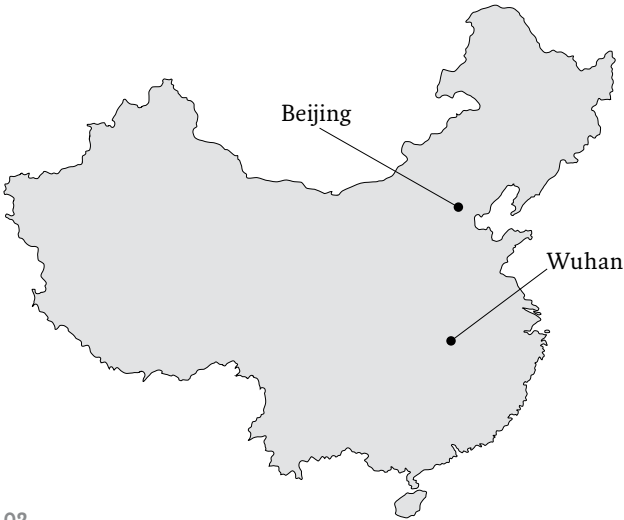
<b>Location</b>	Wuhan, China	<b>Consultants</b>	Guangzhou Pearl River Foreign Investment Architectural Designing Institute, SuP Ingenieure GmbH, Toryo International Lighting Design Centre
<b>Sector</b>	Hotel	<b>Make team</b>	Jet Chu, Simon Lincoln, John Puttick, Sunny Qin, Ken Shuttleworth, Qianqian Xu
<b>Client</b>	Dalian Wanda Commercial Properties Company Ltd		
<b>Area</b>	71,000m²/764,000ft²		

Make’s spectacular facade design for the new 30-storey Wanda Reign hotel in Wuhan was completed in December, with the hotel due to open for business in early 2014. Located in an attractive setting in the centre of the city overlooking the scenic Donghu Lake, the luxury six-star hotel forms part of the Wuhan Central Cultural District development – a major 1.8km² masterplan to redevelop the city’s riverside into a world-class centre for culture and the arts.

位于武汉的30层万达瑞华酒店已于13年12月份完工，酒店将于2014年初开业，Make完成了它独特的立面设计。基地位于城市的中心位置，可欣赏到美丽的东湖风景。按照武汉市总体规划会将沿河岸达1.8平方公里的区域发展为国际性文化艺术中心，六星级酒店为这项规划的一部分。

地块规划包含由英国建筑师Mark Fisher设计的秀场，秀场与酒店相邻接，采用中国传统红灯笼的形式。我们的立面设计意在用一个冷色，光滑的方式与鲜明红色的秀场形成对比。

The development includes the distinctive Han Show Theatre designed by British architect Mark Fisher, currently being constructed immediately adjacent to the hotel and taking the form of a giant red Chinese lantern. Our facade design creates a deliberate counterpoint to its distinctive neighbour by offering a cool, sleek contrast to the vibrant red of the theatre.



01



03

01 Hexagonal cladding modules angled to reduce solar gain.

02 Wuhan is the capital of Hubei Province. Located in the middle reaches of the Yangtze River, it is a major transportation centre and recognised as the political, economic, financial, cultural and educational hub of central China.

03 View of the hotel tower and podium.

02



*Our design concept for the facade was to give every hotel room a ‘lens’ onto the city. This determined the hexagonal geometry, with each hexagon corresponding to one guestroom. The overall effect is of a shimmering skin of ‘scales’ covering the building, which can be likened to the skin of a dragon.*

**John Puttick**  
Project Architect



04

我们通过每一个酒店客房提供看向城市的‘镜片’来体现设计理念。从而决定了其六边形的形式，每个六边形对应一个客房。整体形成闪烁‘鳞片’包裹主体的效果，可比作龙的皮肤。

**John Puttick**  
项目建筑师

The hotel's sophisticated cladding system is characterised by 902 hexagonal modules, which create the effect of multiple ‘eyes’ looking out over the city from the guestrooms. Each module is composed from highly reflective aluminium and angled in both plan and section to protect the rooms from solar gain and create a dynamic texture on the surface of the building, which is further animated with reflections and changing light conditions. Insulated silver aluminium cladding panels are arranged between the modules and LED lighting is integrated into each hexagon, emphasising the dramatic textured effect at night.

At the base and top of the tower the facade's regular hexagonal geometry dissolves; the modules become vertically elongated at the upper floors to form the points of a ‘crown’ that surrounds the roof. Large folded triangular glass panels at podium level create a dramatic three-dimensional effect and maximise the glazed frontage to the restaurants and conference rooms housed on the lower floors.

酒店成熟的幕墙系统通过902块六边形模块表现其特征，表达从客房通过‘眼睛’看室外风景的效果。每个模块在平面立面两个维度上均有倾斜，提供遮阳，并为塔楼形成富有戏剧性的肌理，材料反射及灯光更加强了此效果。添加保温层的银色铝板设置于模块之间，LED照明隐藏于六边形边缘，形成富有戏剧性的夜景效果。

六边形在塔楼的底部及顶部消解，模块在顶端沿竖向拉长，形成顶部‘皇冠’，底部基座由大块三角形玻璃折叠形成三维戏剧效果，最大化餐厅及会议厅的玻璃立面。



05



06

**04** Lakeside view of the hotel next to the Han Show Theatre.

**05** Podium facade formed from elongated triangular glass panels.

**06** Hotel illuminated at night.



# Project catch-up

Here is a brief summary of the progress being made on some of our ongoing schemes, including our first project in Australia, our second building for the University of Nottingham's Sutton Bonington Campus and our third project on the Queen Elizabeth Olympic Park.



01 | Elephant and Castle

In January Make secured outline planning permission for the Heygate masterplan in Elephant and Castle, representing the culmination of many years of involvement with the regeneration scheme and establishing a framework for the development of the 9.7 hectare site. Demolition of the existing 1960s Heygate Estate is now progressing and detailed applications for the first plots are being submitted. Make is involved in an overview role as the first phase is being developed.

02 | 4 Stanhope Gate

We have been awarded planning approval to demolish a vacant 1950s building located in the Mayfair Conservation Area, close to Park Lane, and replace it with a contemporary seven-storey building comprising 1,500m<sup>2</sup> of high-end residential accommodation. The sensitively designed architectural insertion comprises eight new residences, each with terraces, centred around a central steel, glass and ceramic light well.

03 | 4–16 Artillery Row

4–16 Artillery Row is now on site, with the installation of a new steel skeleton to support the additional levels well underway. The scheme is reusing the superstructure of an existing 1980s office building in Victoria to create a nine-storey residential development consisting of 22 apartments, including a double-height penthouse. The building can be clearly identified by a contemporary 2.4m-diameter clock which marks the intersection of Artillery Row and Victoria Street.

04 | Hewa Hope Children’s Hospital

The 120-bed children’s hospital in Kurdistan is nearing completion and expected to be fully operational in April 2014. The not-for-profit facility is Kurdistan’s first tertiary paediatric referral centre and will serve Iraq and its neighbouring countries. The bright, vibrant colour scheme and large animal graphics on the exterior have been designed to create a welcoming, intimate, child-friendly environment and help patients and visitors navigate the building.

05 | The Bridge Centre

A purpose-built youth, sport and community centre in Bideford, North Devon, has been approved by planners. Run by Wings South West, a local charity that works with marginalised young people, the multi-purpose centre will offer exemplar facilities for the local community and the wider North Devon region, as well as generating new employment opportunities. Make is providing pro-bono design services for the scheme.

06 | St James’s Market

Our scheme to develop two key blocks in the heart of the West End is now under construction. The 29,000m<sup>2</sup> mixed-use development, for The Crown Estate and Oxford Properties, will create 24,200m<sup>2</sup> of office space and 5,100m<sup>2</sup> of retail and restaurants focused around a new public square. Demolition of 52–56 Haymarket has commenced and facade retention for the 14–20 Regent Street block is now in place.

07 | Amenities Building

Make’s second building on the University of Nottingham’s Sutton Bonington campus is under construction and will be ready at the end of 2014. The steel structure is nearing completion, with the brickwork due to follow. Comprising a dining room, bar, common room, graduate centre, student guild services and a broad range of additional facilities, the building is located at the heart of the campus and will form an important focal point where all campus residents can meet and socialise.

08 | One Carrington Street

One Carrington Street in Sydney is Make’s first scheme in Australia. The development, for Brookfield, will deliver 27 storeys of prime office accommodation in the heart of the city’s central business district and includes a dramatic new transit hall for Wynyard Station – one of Sydney’s busiest transport hubs. We are currently working on the planning application in collaboration with a team of local consultants, including architectural practice Architectus.

09 | Greenwich Square

Phase one of the large-scale Greenwich Square development is progressing fast, with the first building due for completion in March 2014 and overall completion scheduled for 2017. The mixed use scheme is contributing towards the ongoing regeneration of the area by providing 645 new homes, as well as commercial space, community and leisure facilities and a 2,500m<sup>2</sup> public piazza that will become a focus for the whole of East Greenwich.



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10 | Taberner House

The Taberner House development in the centre of Croydon has been submitted for planning. Forming part of The Queen's Gardens, the vacant 1960s ex-Croydon Council headquarters building is currently being demolished, to be replaced with approximately 400 high-quality new homes which will improve and enhance the area.

11 | Pinnacle One

Due for completion in mid-2014, Pinnacle One is a 47-storey office tower located in the heart of Chengdu's commercial district. The 200m-tall building features a 130m-long stainless steel canopy and 30m-high atria covered by glass roofs – striking design elements which will set new standards for office design in the city. The tower is an integral part of the Chengdu Daci Temple Cultural and Commercial Complex, which also includes The Temple House (see below).

12 | The Temple House

The Temple House is a five-star boutique hotel in Chengdu which is due to open for business in late 2014. Forming part of the 250,000m² development by Sino-Ocean Land and Swire Properties which also includes Pinnacle One (see above), the hotel comprises 100 guest rooms and 42 serviced apartments in two separate 'L'-shaped blocks. The hotel's entrance is set in a beautifully restored Chinese courtyard building built in the Qing Dynasty.

13 | Pure Hammersmith

Our student accommodation development on the site of the former Hammersmith Palais is nearing completion. The new facility comprises 418 self-contained living and bedroom units, as well as 2,150m² of communal areas including a gym, screening rooms, a games area, study rooms, a laundry and a management suite. The bedroom modules were prefabricated, with each 'pod' installed ready-to-use complete with furniture and fittings.

14 | 40 Leadenhall Street

Planning has been submitted for a striking office building in the heart of the City of London's insurance district for Henderson Global Investors. Approximately 10,000 people can be accommodated in the building when complete, which varies in height between 7 and 34 storeys and forms a vertical composition that complements the more curved, leaning buildings of London's skyline.

15 | Chobham Manor

The Chobham Manor masterplan and the first of three phases of construction have been awarded planning. The 9.3 hectare development is one of five neighbourhoods to be created at the Queen Elizabeth Olympic Park and features over 800 homes, alongside community facilities, shops and open green space. The integrated, inclusive community will be centred around family living, with 75 per cent of the accommodation designed for families.

16 | Galaxy House

Planning consent has been granted for Galaxy House in Croydon – a new development of 290 high-quality residential units arranged over two separate buildings along Cherry Orchard Road. Located next to East Croydon Station, the 30,000m² scheme provides a link between Croydon's high-rise town centre and the low-level residential neighbourhood of Addiscombe. Over half the site is dedicated to gardens, landscaping and public realm.

17 | Arup Beijing office fit-out

Make has completed a bespoke interior fit-out for Arup's office in Beijing – a 2,500m² space spread over one-and-a-half floors of a 53-storey tower. Incorporating the reception area, break-out spaces and meeting rooms, our design aims to embody Arup's engineering philosophy – precision, performance and creativity – in the choice of materials and their detailing and includes beautifully crafted timber joinery and a bamboo floor.

18 | 48 Leicester Square

The redevelopment of 48 Leicester Square is due to start on site in 2014, with a two-year construction programme. The refurbished building, comprising the whole west side of Leicester Square, will provide high-end retail at ground level and seven floors of office accommodation totalling 16,700m². Parts of the original 1920s facade will be retained and restored and the building will receive a new core, new floorplates including basements, and a new bladed mansard roof.



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# News and events

There have been many exciting events and activities this year. The Future Spaces Foundation was launched in November and the Beijing studio celebrated its fifth birthday in the same month. Our sporting and charity activities have continued apace, with events supporting LandAid, Centrepont, Open City and Croydon Commitment. Plus we are proud winners of three prestigious awards which recognise Make's role as a good employer.



Charity  
Sleep Out

In November, 22 Make partners joined a total of 2,000 volunteers in the 2013 Sleep Out event, helping to raise over £390,000 for Centrepoint – the UK’s leading charity for homeless young people.

The Sleep Out challenge takes place in ten locations across the country every year, with Exchange Square at Broadgate – in close proximity to the 5 Broadgate site – forming the flagship event. Participants slept outside for a night, with nothing but a sleeping bag and a cardboard mat for comfort – and a Make onesie!

[www.sleep-out.org.uk](http://www.sleep-out.org.uk)



LandAid summer run

Nineteen runners from Make took part in the annual fundraising run in Regent’s Park in support of property industry charity LandAid, for whom Make is a Foundation Partner.

Nine team members ran the 5km route, while ten braved a more challenging 10km option. LandAid works to improve the lives of children and young people in the UK who experience disadvantage due to their economic or social circumstances.

[www.landaid.org](http://www.landaid.org)



Accelerate into University

We are delighted to report that eight of the 14 school pupils who were mentored by Make for Open City’s ‘Accelerate’ programme have been offered places at university.

The programme supports 15-to-17 year olds from non-traditional backgrounds who want to pursue a career in architecture or the built environment and would benefit from additional mentoring. Make is continuing with the programme in 2014, offering practical work experience sessions involving direct engagement with the architects.

[www.open-city.org.uk](http://www.open-city.org.uk)



Taberner House abseil

Wandrille Madelain, James Phillips and Stefanie Taylor took part in a fundraising abseil in December, to raise money for the charity Croydon Commitment.

Their 76m descent from the nineteenth floor of the soon-to-be-demolished Taberner House in Croydon raised an impressive £1,000 for the charity, with the event reaching a grand total of over £14,000. Croydon Commitment focuses on business-community engagement and works with schools, charities and community projects throughout the borough.

[www.croydoncommitment.org.uk](http://www.croydoncommitment.org.uk)



Sport  
Netball

Make’s ladies netball team succeeded in winning the winter season league and received six ‘player of the match’ awards out of a total of ten games.

The price paid for this impressive performance has been a broken finger, a sprained ankle, a dislocated knee, a sprained thumb, three nose bleeds and one unconscious player. The team thrashed the men in a mixed game, so the 2014 rematch should definitely be one to watch!



Football

Our men’s football team played several friendly matches this year and entered their first national five-a-side tournament – the Construction Cup – playing a total of eight games.

The annual contest involves 37 teams from across all sectors of the construction industry and raises money for a different charity each year, with donations going to Cancer Research UK in 2013.

[www.constructioncup.co.uk](http://www.constructioncup.co.uk)





Social

Client party

Make’s 2013 client party was held at the Bloomsbury Ballroom – a stunning Art Deco venue in Holborn.

The event was Make’s biggest party so far, with almost 500 guests in attendance. Live music was provided by retro swing band The Bellinis, who treated the audience to ‘modern hits with a vintage twist’!



Summer party

The annual Make summer party took place in the beautiful Fitzroy Square Garden on a lovely sunny day in June.

The family fun took the form of a school Sports Day and included traditional team games such as egg-and-spoon, space-hopper and three-legged races, and introduced a brand new challenge – the ‘dress up in PPE’ race!



Halloween party

We hosted a spine-chilling Halloween party in our studio to raise money for the Sleep Out event (see p130).

Themed fancy dress, strange looking cocktails and party games were enjoyed by all, with the money raised contributing towards a £9,000 total donated to homeless charity Centrepoint.



Awards

AJ100 Client Choice Award

This much coveted award was won by Make in 2013.

More than 50 construction industry clients were asked to recommend the best architecture practice they have worked with in 2013, and the practice they would most like to work with again in the future. On both counts, Make came out top.



The Sunday Times 100 Award

This year Make was ranked 28th in the Best Small Companies to Work For category, climbing from 46th place in 2012.

The award identifies workplace performance and employee engagement according to eight categories, including leadership, wellbeing and giving something back.



Building Good Employer Guide

Make was overall winner of this award in 2013, having achieved second place in 2012.

The guide showcases the 75 top companies to work for in the property industry, with rankings based on key factors such as employee benefits, diversity and pastoral care.





Celebrating five years in Asia  
2008–2013

庆祝亚洲工作室五周年  
2008–2013

<p><b>July 2008</b> 2008年7月</p> <p>First trip to China 第一次来到中国</p>	<p><b>December 2009</b> 2009年12月</p> <p>New bigger Beijing studio 北京工作室搬至更大的地方</p>	<p><b>August 2010</b> 2010年08月</p> <p>Summer party at the Great Wall 在长城边的夏日派对</p>	<p><b>April 2011</b> 2011年04月</p> <p>Chengdu groundbreaking ceremony 成都奠基仪式</p>	<p><b>April 2012</b> 2012年04月</p> <p>New Hong Kong studio and Weihai Pavilion under construction 香港工作室开业，同期威海馆在建</p>	<p><b>August 2013</b> 2013年08月</p> <p>Summer party at The Orchard restaurant 果园西餐厅夏日派对</p>
					
<p><b>November 2008</b> 2008年11月</p> <p>First Beijing studio 北京第一个工作室</p>	<p><b>July 2010</b> 2010年07月</p> <p>Dunbar Place site visit Dunbar Place 第一次勘察基地</p>	<p><b>January 2011</b> 2011年01月</p> <p>Current Beijing studio 目前北京的工作室</p>	<p><b>August 2011</b> 2011年08月</p> <p>Summer party at Long Qing Xia Gorge 在龙庆峡的夏日派对</p>	<p><b>April 2013</b> 2013年04月</p> <p>Temple House and Wanda Reign Hotel under construction 成都与万达项目在建</p>	



# Birmingham studio 2005–2013

In July we reluctantly closed our Birmingham studio. The team has relocated to the London studio and all jobs based in the Midlands, for both existing and new clients, are now being supported from there.

Make has long had a vested interest in the Midlands. Established to oversee the construction of The Cube – at the time Make’s first and biggest built project – the Birmingham studio was also responsible for designing and delivering two further important buildings; the Montpellier Chapter in Cheltenham, completed in 2010, and the Thomas Clarkson Academy in Wisbech, completed in 2011.

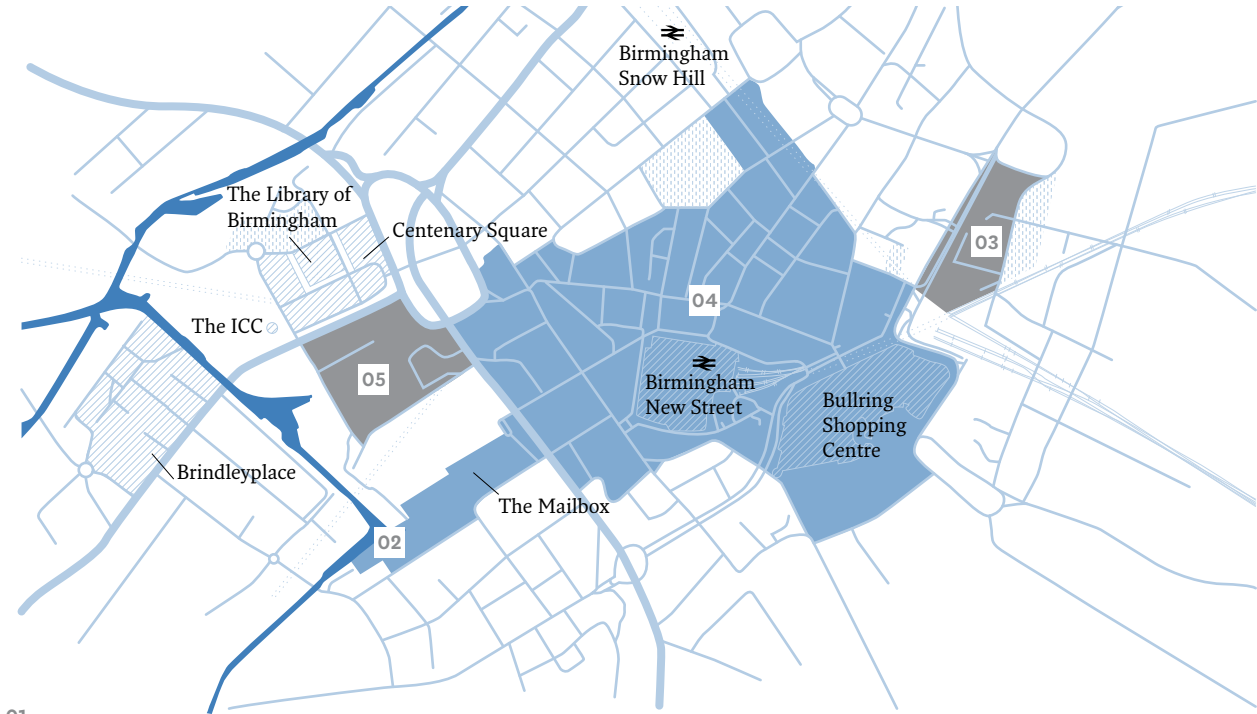
Paul Scott talks about the studio’s achievements.

Make’s Birmingham studio has been one of the foundation stones of the practice’s incredible success. We worked for eight years in a city brimming with confidence, in a studio responsible for delivering the majority of Make’s initial built work – The Cube was Make’s first major project, Thomas Clarkson Academy was Make’s first school and the Montpellier Chapter was Make’s first hotel.

The studio has always punched above its weight, successfully working on large, complex and international projects that naturally led to greater integration with Make’s other studios across the world. Bringing the studio to London is the logical

next chapter in Make’s continual growth. We are continuing to build on our legacy and as I write this we are designing an exciting new project in the heart of Birmingham’s city centre that draws on our local knowledge, established relationships and the fact that some us still live here – coupled with the full design force of our London studio.

Absence certainly makes the heart grow fonder and returning to work in the city, I realise we are better placed than ever to design the best buildings and spaces in the world in Birmingham!



01

- 01 Map of Birmingham city centre showing Make's projects.
- 02 The Cube.
- 03 City Park Gate masterplan.
- 04 Retail Design Strategy.
- 05 Arena Central masterplan.



02



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05



## The Future Spaces Foundation

**In October Make launched the Future Spaces Foundation – a research and development forum set up to look at key issues which affect the built environment. The Foundation’s first debate concerned the future of the high street and involved a team of experts from a diverse range of disciplines. Make’s Head of Communications, Daire Hearne, describes the Foundation’s goals.**

Panellists: Dr James Bellini (Futuurologist), Keith Clarke CBE (Industry expert), Alan Davey (Chief Executive, Arts Council England), Emeka Egbuonu (Community and anti-gang worker), Sean Gillies (Executive Director Retail, Savills), Dr Peter Jones (Professor of Transport and Sustainable Development, University College London), Gavin Kelly (Chief Executive, The Resolution Foundation), Stephen Lucas (Economist), Annemarie Naylor (Head of Assets, Locality), John Prevc (Founding Partner, Make), Ken Shuttleworth (Founder, Make), Andrew Stevenson (Senior Lecturer, Department of Psychology, Manchester Metropolitan University), Paul Swinney (Senior Economist, Centre for Cities). Panellists unable to attend: Paul Morrell OBE (Built environment industry expert), Holly Tucker MBE (Founder and CEO, notonthehighstreet.com).

The job of architecture is to make people’s lives better. This belief is fundamental to the way we design our spaces and it was out of this spirit of innovation that the Future Spaces Foundation was born in late 2013.

The Foundation provides a forum for experts from diverse fields and backgrounds to collaborate and discuss how social and economic opportunity can be created through the places we live and work in.

We aim to achieve this by designing and transforming spaces to be fit for the challenges of the future. By looking beyond short-term solutions and employing the broad perspectives of our panel, we hope to generate ideas that will enable Make, the wider industry and society at large to design and build better spaces.

We believe there is no better place to start than the UK high street. The problems in our town centres have been well documented through recent publications all striving to find an answer to the woes of the nation’s retailers and bring people back to the high street. But what happens if we look beyond retail and think about how else we can rejuvenate these public spaces to make them places where people want to be?

Our expert panel, chaired by Ken Shuttleworth and facilitated by John Prevc, has examined the high street debate holistically; exploring the socio-economic, demographic and technological factors that impact the way we work and live in urban centres. The thoughts and ideas generated by the panel have been combined with existing research, to transform them into forecasts of potential future trends and performance.

The diverse points of view generated by our panel’s differing backgrounds have been used to create alternative scenarios for the future of the high street which showcase the Foundation’s creative thinking and ultimately, influence the decision-makers.

This process has been complemented by designs and economic modelling to identify and illustrate the unique contribution that high-quality design and architecture can make in tackling some of today’s challenges.

The overriding ambition of the Future Spaces Foundation is to create an environment where smart design enables strong communities and allows people to live and work in first class spaces. We hope that our inaugural report is the first step in bringing this mission to life.

01 ‘The future of the high street’ debate, October 2013.

02 Ken Shuttleworth.

03 Gavin Kelly.

04 Dr Peter Jones.



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04



# Francis Golding 1944–2013

Francis Golding was one of the country’s leading architectural, planning and conservation consultants, who had a significant influence on the look of contemporary London. He died on 7 November from injuries sustained in a cycling accident. Ken Shuttleworth pays tribute.

Francis was a unique person. I knew him for about 25 years from his days as Secretary of the Royal Fine Art Commission. He has worked with Make as a critical friend and confidant on 15 of our most difficult, sensitive and high-profile projects. He was widely known and respected by the architects at Make and became a key member of many of our design teams.

I have spent many long enjoyable hours with Francis debating the architectural approach of projects such as 5 Broadgate, 10-17 Hanover Square and more recently our office scheme at 40 Leadenhall Street. He would often say that we have two design modes at Make; restrained and unrestrained. He would always encourage us to simplify and reduce the number of ideas, giving us many ‘less is more’ moments in design debates.

Francis, despite appearances to the contrary, always liked to do things that were new. He became excited when we presented him with an idea that hadn’t been done before. Younger architects were always surprised that he was so forward-looking, even though he would refer to many historical examples. He was a great listener and would always be constructive when critical.

His last email to us was sent on the day of his accident. We were setting up a review of the art wall at 5 Broadgate and the response was typical of him; ‘Rob, nothing fixed yet; I’ve been waiting for the call. Can’t wait. Best wishes, Francis.’ He was knocked off his bike a few hours later. We will all miss him terribly and I have no doubt that during design reviews in years to come we will still ask ourselves, ‘what would Francis say?’

His trademark was his metal box briefcase that had been ‘crafted’ by tin-bashers in India. We used to joke that his briefcase was the design inspiration for 5 Broadgate! Unbeknownst to him we had plans to make him a new one out of the stainless steel panels used for the Broadgate cladding. Sadly he never saw the first cladding panel arrive and even sadder, the photograph of the crash site published in the *Evening Standard* shows his briefcase still intact. His trademark survived him.





People 2013



Sean Affleck  
Aisyah Ajib  
Jacob Alsop  
Emily Anderson  
Michael Bailey  
Cara Bamford  
Eva Barile  
Arnd Baumgärtner  
Mike Bell  
Kun Bi  
Kyly Bird  
Ratna Blackburn  
Stuart Blower  
Alice Bosc  
Eleanor Brooke  
Matthew Bugg  
Caya Busch  
Alice Cadogan  
Jason Chan  
James Chase  
Kunkun Chen  
Emily Chicken  
Hannelore Christiaens  
Jet Chu  
Sam Clagett  
Chris Claydon  
Barry Cooke



Laura Cooke  
Mark Cooney  
Ricarda Courtney  
Matthew Critchley  
Timothy Davies  
Philippa Drinkwater  
Kathryn Edwards  
Stephanie Ehrlich  
Michelle Evans  
Sam Evans  
Tom Featherby  
Frank Filskow  
Zachary Fluker  
James Flynn  
Stuart Fraser  
Florian Frotscher  
Frances Gannon  
Katy Ghahremani  
Rachel Gibbens  
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Harry Godfrey  
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Peter Greaves  
Vivienne Greenaway  
Adam Grice  
Grigor Grigorov  
Harry Grocott  
George Guest  
Robert Hall  
Callan Halls-Palmer

Rebecca Harral  
Noam Hazan  
De He  
Daire Hearne  
Aaron Ho  
Ben Hughes  
Oliver James  
Yuting Jiang  
Elizabeth Johnson  
Chris Jones  
Chris Kallan  
Yianni Kattirtzis  
Myoungjae Kim  
Kalliopi Kousouri  
Charley Lacey  
Doris Lam  
Justin Lau  
Jessica Lee  
Christina Leung  
Yolanda Leung  
Sophie Lewis  
Simon Lincoln  
Ian Lomas



Graham Longman  
Eli Lui  
Robert Lunn  
Anna MacDougall  
Wandrille Madelain  
John Man  
Balveer Mankia  
Peter Matcham  
Rashmeeta Matharu  
Jason McColl  
Megan McCulloch  
Richard Meddings  
Alison Michaels  
Paul Miles  
Sharon Minnock  
Jonathan Mitchell  
Mojdeh Moasser  
Gavin Mullan  
Craig Mundle  
Daniel Murray  
Frederick Nartey  
Sebastian Nau  
Camilla Neave  
Graeme Newman  
Justin Nicholls  
Alejandro Nieto  
Sharon Nolan  
Ian O'Brien  
Mark O'Donnell  
Suzanne O'Donovan  
Zander Olsen  
Lara Orska  
Sangkil Park  
Jason Parker



Vicky Patsalis  
David Patterson  
James Phillips  
David Picazo  
Joanna Pilsniak  
Adina Poncis  
Dean Pontefract  
Chinmay Potbhare  
Sam Potter  
John Prevc  
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Cathy Qin  
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Gary Rawlings  
Mark Read  
James Redman  
Johannes Renner  
Felix Robbins  
James Roberts  
Simon Robins  
Andrea Ročiakova  
Jana Rock  
Jamie Rodgers  
Denise Ryan

Sophie Samuels  
Jack Sargent  
Paul Scott  
Matthew Seabrook  
Amanda Sexton  
Mehmoush Shahriari-Rad  
Tomas Sharp  
Kate Shillingford  
Roman Shumsky  
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Paul Simms  
Luke Smith  
Yetunde Sogunle  
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Connie Suffren  
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Andrew Taylor  
James Taylor  
Stefanie Taylor  
Natasha Telford  
Dulce Tizzo  
Roderick Tong  
Rebecca Tudehope  
Philip Twiss  
Mark Tynan



Sandra Videira  
Jianling Wang  
Bill Webb  
Simon Whitehead  
Tracey Wiles  
Jamie Wilkins  
Greg Willis  
Charlotte Wilson  
Rebecca Woffenden  
Sarah Worth  
Qianqian Xu  
William Yam  
Boris Zuber













# Credits

## Annual team

Alice Bosc, Sam Evans, Tom Featherby,  
Zander Olsen, Ken Shuttleworth

## Editorial assistance

Philippa Drinkwater, Daire Hearne,  
Kate Shillingford, Connie Suffren

## Chinese translation

Jet Chu, Qianqian Xu

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Blanche Craig

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## Make

13 Fitzroy Street  
London W1T 4BQ

www.makearchitects.com  
info@makearchitects.com  
@makearchitects

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pp 05, **02** – Hufton and Crow (photograph)  
pp 05, **03** – Chris Wade (photograph)  
pp 07, **04** – Hayes Davidson (visualisation)

## Retail

pp 13, **05** – Sugg Lighting (drawing)  
pp 13, **06** – Sebastian Wormell,  
Harrods Archives (photograph)  
pp 14, **07** – Harrods Ltd (photograph)  
pp 14, **08** – Chihuly Studio (photograph)

## Office

pp 30, Stainless steel recycling images x 2 –  
© iStock.com/Vingen (photographs)  
pp 42–45, **01, 04, 07** – INK (visualisations)  
pp 46–47, **01** – Cityscape (visualisation)  
pp 47, **02** – Lobster Pot Photography Ltd  
(photograph)  
pp 48–49, **03, 05** – Cityscape (visualisations)  
pp 50–51, Garden planting – Spacehub  
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White rose shrub © iStock.com/brytta  
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Rose leaves © iStock.com/sndr  
(photograph)  
pp 53, **03** – Piper Modelmakers (model)  
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Consultants (sketch)

## Make Ten

Nicola Evans (photograph)

## Art

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Curated Shop (photographs)

## Residential

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**12, 13, 14, 15, 16** – John Nye (photographs,  
taken in December 2013)  
pp 71, **02** – Chinese puzzle © iStock.com/  
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## Mixed use

pp 90–93, **01, 08** – Miller Hare Ltd  
(visualisations)

## Education

pp 110–115, **01, 06, 07, 08, 10** –  
Simon Kennedy (photographs)

## Here’s to the next decade!

55 Baker Street – Hufton and Crow  
(photograph)  
Amenities Building, International House,  
Sir Colin Campbell Building – Nikhilesh  
Haval (photograph)  
Beijing InfoCube – Nathan Willock  
(photograph)  
The Serpentine – Commission Air  
(photograph)  
Weihai Pavilion – Shu He (photograph)  
Dunbar Place – John Nye (photograph)  
Wanda Reign Hotel Facade – Shu He  
(photograph)

## Hotel

pp 118–121, **01, 03, 04, 05, 06** – Shu He  
(photographs)

## Project catch-up

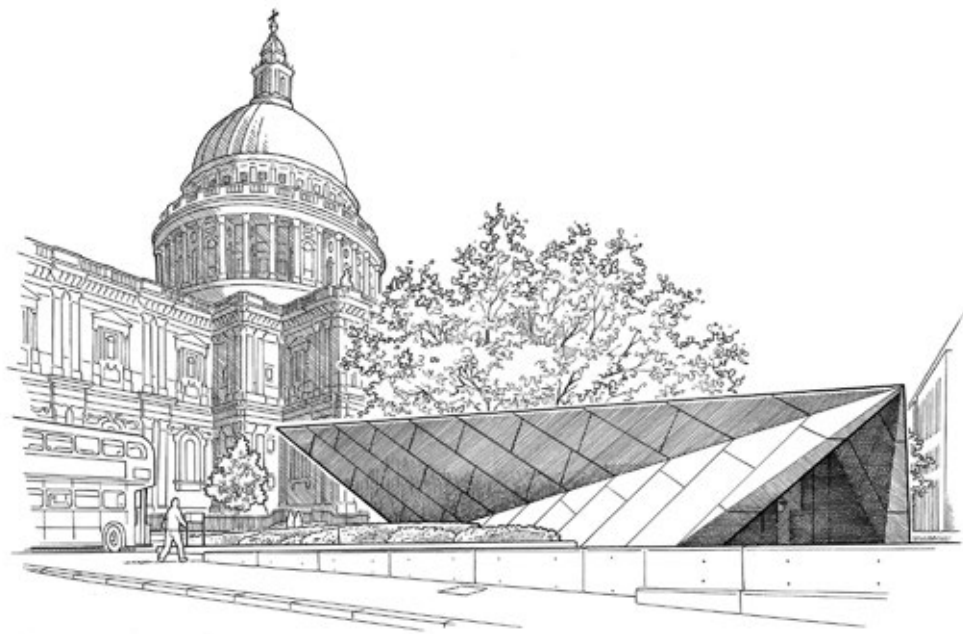
pp 125, **01** – Cityscape (visualisation)  
pp 125, **06** – Wagstaffs Design  
(visualisation)  
pp 125, **08** – Andrew Ingham and  
Associates Ltd (model)  
pp 126, **10** – Andrew Ingham and  
Associates Ltd (model)  
pp 126, **14** – dbox (visualisation)  
pp 126, **18** – Cityscape (visualisation)

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pp 131, Taberner House abseil – John Hill,  
White Label Consultants (photograph)  
pp 132, Client party – Matt Wreford  
Photography (photograph)  
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Nathan Willock (photograph)  
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pp 139 – Picture Farm (photographs)  
pp 141 – Christophe Egret (photograph)

## Postcards

pp 149–152 – Mike Hall (illustrations)



## Ten completed projects 2004–2013

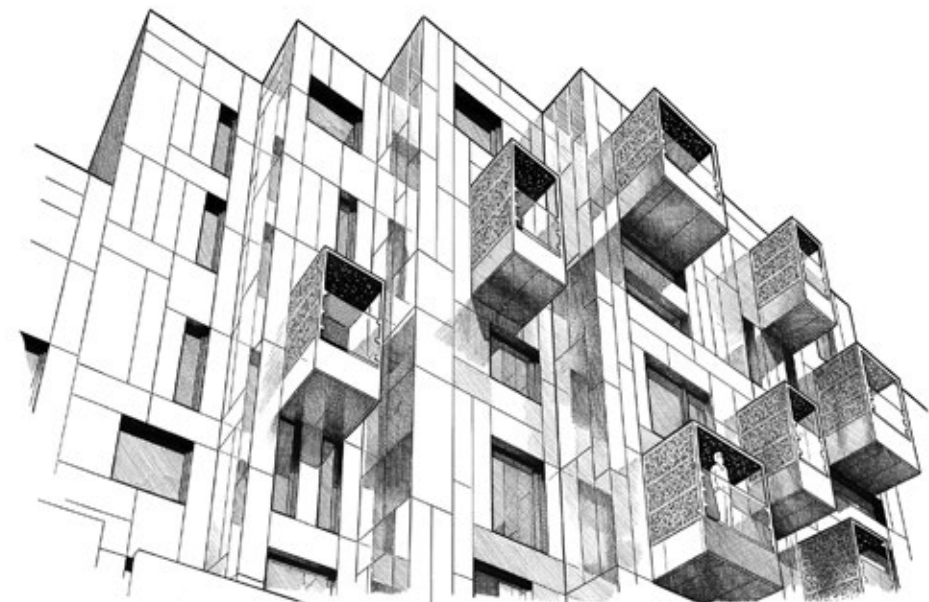
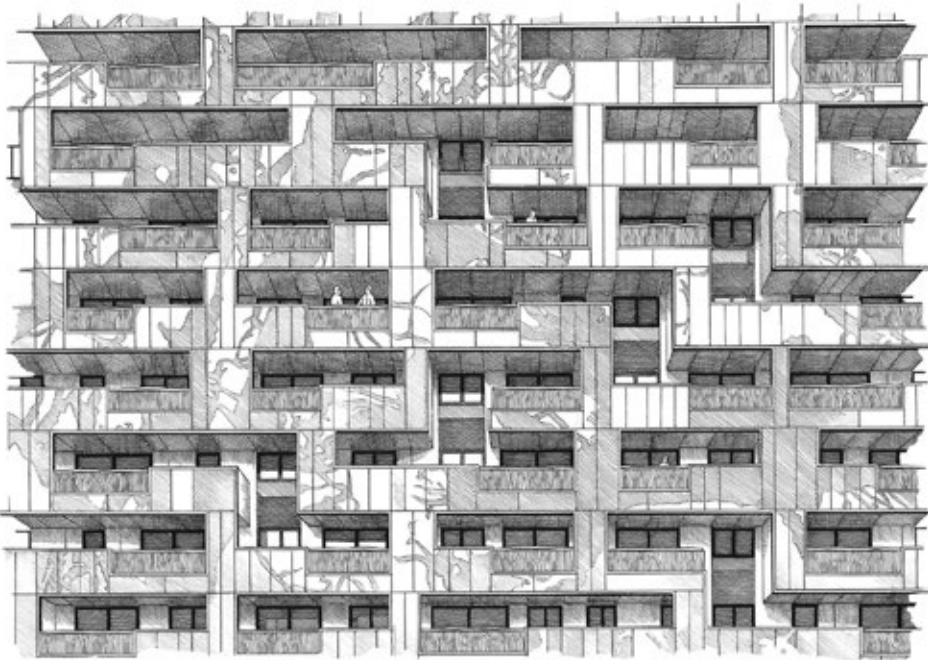
**City of London Information Centre**  
London, UK

**55 Baker Street**  
London, UK

**Grosvenor Waterside**  
London, UK

**10 Weymouth Street**  
London, UK

**The Cube**  
Birmingham, UK





55 Baker Street  
London, UK

Illustration by Mike Hall

www.makearchitects.com

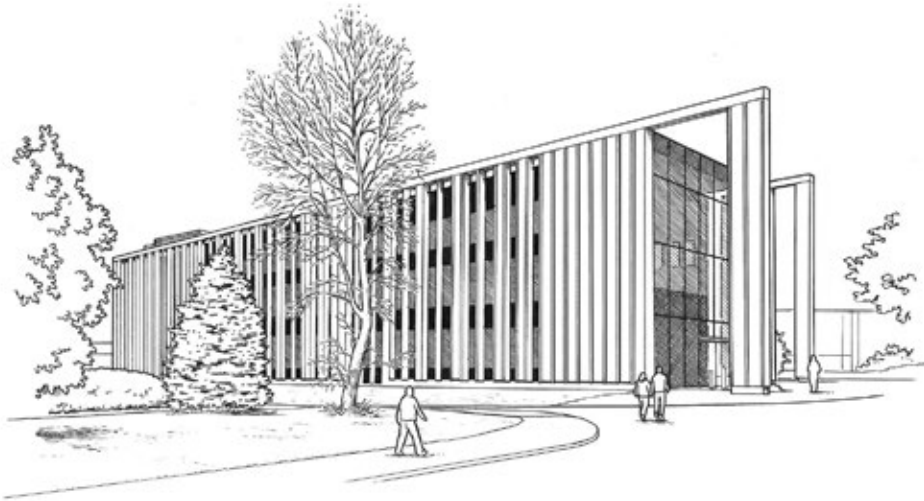
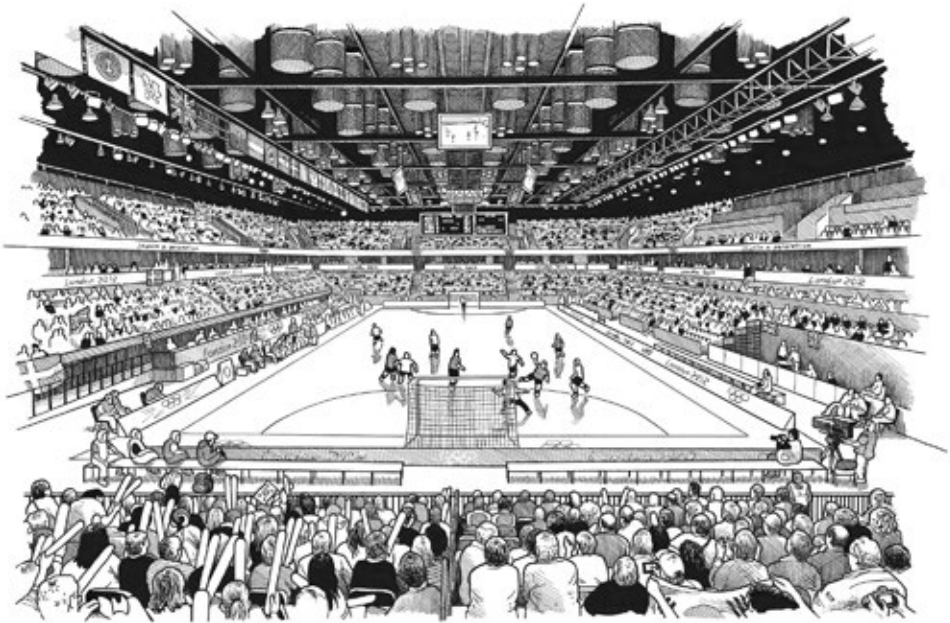
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London, UK

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make



City of  
London  
Information  
Centre  
London, UK



55 Baker  
Street  
London, UK



Grosvenor  
Waterside  
London, UK



10 Weymouth  
Street  
London, UK



The Cube  
Birmingham, UK

Ten completed projects  
2004–2013

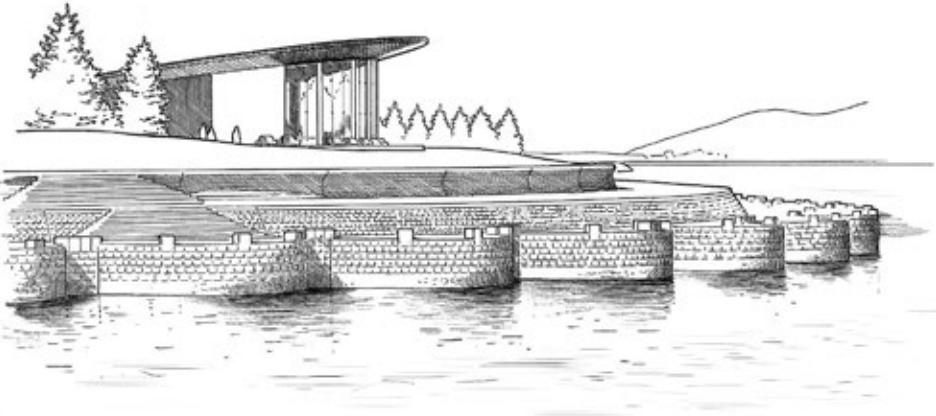
The Copper Box  
London, UK

The Gateway Building  
Nottingham, UK

Weihai Pavilion  
Weihai, China

Thomas Clarkson Academy  
Wisbech, UK

Harrods Escalator Hall  
London, UK



The Cube  
Birmingham, UK

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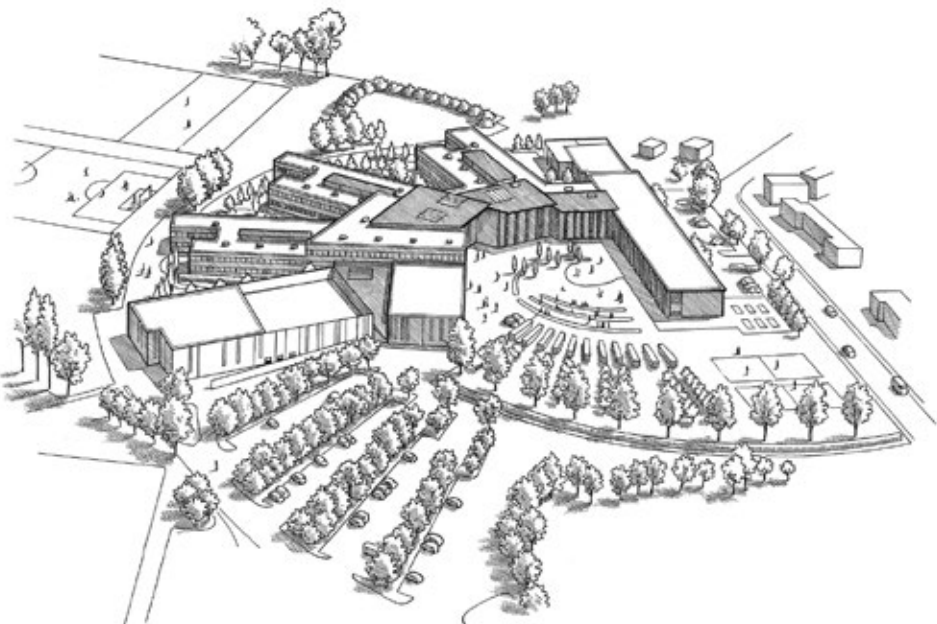
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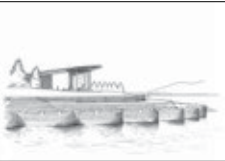
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Front and back cover image  
Wanda Reign Hotel facade,  
Wuhan, China, photographed  
by Shu He.



