

Grid

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make



MAKE ARCHITECTS 03



Welcome

It's such a pleasure to say that we've had another extraordinary year at Make, with many highlights.

We completed a brand refresh that culminated in the new Make Charter, moved into our brilliant new studio in central London, and had a number of fabulous projects complete, including 5 Broadgate, Harrods' Superbrands and The Temple House. We also undertook a major client satisfaction survey and hosted our third Future Spaces Foundation panel discussion. A big thanks to all the Makers, clients and consultants who've made all this possible.

This year's Annual is an opportunity to look at what's to come as well as what we've achieved. Our 'Insights' section is full of features that look at the future of London, of sustainable building, of urban planning, of design for wellbeing, and of Make expanding abroad. I've also interviewed some clients and friends about where we're going and their experience of working with Make, which I hope you'll find interesting.

And so, before we take our next steps, I'd like to invite you to look both ways: to the year past and to all that lies ahead.

Ken Shuttleworth



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Chartering a new course

Daire Hearne, head of communications at Make, tells the story of our recent brand refresh, and how it's helped clarify our purpose and strengthen the way we present the practice – whether it's to clients, friends or the general public.

What a difference a decade makes

It was 2014. Ten years since our founding, and already we had a fantastic and enviable body of work to celebrate, plus plans to move into our very own made-for-Make home.

All these things together made us sit back and take stock of our brand. What makes us tick? What makes us Make? Was it time to give ourselves a bit of a makeover?

As it turns out, that was just the right question. It was time. We realised not everyone understood us – that a commercially successful practice with a passion for design, a flat structure and no house style was a hard concept to grasp. And we could see why. So we set out on a mission to reaffirm our identity and the way we communicate it to others.

But should we rebrand totally? After extensive research, we decided a subtle but deep refresh was preferable.

Down to brass tacks

We knew we wanted to stay true to our ethos and personality, but decided it was best we asked ourselves a few pertinent questions about our messaging. We sent out both internal and external surveys and were rather pleased with the results, which essentially reaffirmed that our founding principles – our roots and vision – were strong and resonating with everyone. That was a great start.

Thanks go to our friend Ralph Ardill of The Brand Consultancy, who helped us alight with confidence on a charter that embodies our one true purpose, what motivates us to get out of bed and come to work: "To design the best buildings, places and spaces in the world." A bold, straightforward statement, perfectly fitting for Make, with a clear brand promise. Not a hundred miles away from what we had, just more to the point. A bit like ourselves ten years on: confident and mature.

For the charter we came up with seven key questions that provide a consistent framework for enquiry in every project we tackle. And for an improved visual identity, we explored an array of logos, typefaces and colour palettes, eventually choosing a style that better embodied our identity: fresh, clear and friendly. Finally, we simplified our tone of voice and writing style to reflect our straightforward, approachable ethos and ensure we steer our audiences to the heart of every story every time.

Straight-up Make

We now have a strong, well-defined brand identity that reflects who we are today.

Our charter is the first thing Makers and clients see when they walk into the studio. The seven questions guide every project we undertake. Our refreshed writing style, along with our new sans-serif logotype, typeface ('Aktiv Grotesk') and 'Make red', put our stamp on every work material we produce.

In a world that's wired for speed and volume of information, we believe a simple, open approach is the best way to communicate. To the point, with no room for confusion. Our new charter and visual and verbal identities convey this.

As Make grows, so too will our brand. No matter how it evolves, though, it will always be a strong, competitive identity that stands for what we believe in and sets us apart in this established industry.

Make Charter

Make has one purpose.

“To design the best buildings, places and spaces in the world.”

Something many dream about. But precious few deliver. Because achieving the best is not about formulaic styles or off-the-shelf solutions. It's about having the curiosity to explore the unique and full potential of every opportunity. It's about having the courage to ask the difficult questions and the conviction to bring the best solutions to life.

That's why at Make we'll never dumb down, cut corners or reach for the cookie cutter. Instead you'll work with a truly passionate, empowered and accountable team of 'Makers'. A team united by their desire to research, explore, design and deliver the best ideas. In a unique studio environment created to attract, inspire and liberate the very best talent. Where all 'Makers' are owners, all opinions matter, and all clients and industry experts are welcome collaborators.

All working together to find the best answers we can to seven questions:

What is best for the site?

What is best for people?

What is best for the environment?

What is best for the client?

What is best for the investment?

What is our best ambition?

What is our best legacy?

These are the seven key questions that drive us. The questions that make us who we are. The questions that provide a consistent framework for enquiry for everything we do. Questions we know will inspire, provoke, confound and contradict in equal measure. Yet questions we will always commit to explore and resolve for each and every project. Because they demand we make the best architecture in the world.

Projects





2 Arena Central



2 Arena Central is Make's second development in Birmingham's Arena Central masterplan, which we also designed. The project is especially notable for how quickly it's progressed: the first piles were sunk in just one year after the feasibility study, and HSBC UK, the bank's new retail banking arm, has already agreed to take the building as its new HQ.

The site sits on the biggest civic square in central Birmingham, opposite the new library, theatre and symphony hall, so it was imperative that the design could hold its own among these 'greats'. The other challenge was to mediate between the two listed buildings on either side: the city's classical Municipal Bank from the 1920s and Richard Seifert's Alpha Tower from the 1970s.

Our response was to break the building into three distinct blocks – one with the geometry of the smaller structure, and the other two stepping up and back towards Alpha – and create a fluid transition from one to the next. The 'basket weave' facade was inspired by the filigree designs found in the Staffordshire Hoard, the largest collection of Anglo-Saxon gold ever found, discovered just outside of Birmingham in 2009.

The scheme is of huge importance to Birmingham and has generated more press coverage than any other Make project in 2015.

Location
Birmingham, UK

Status
On site

Sector
Office

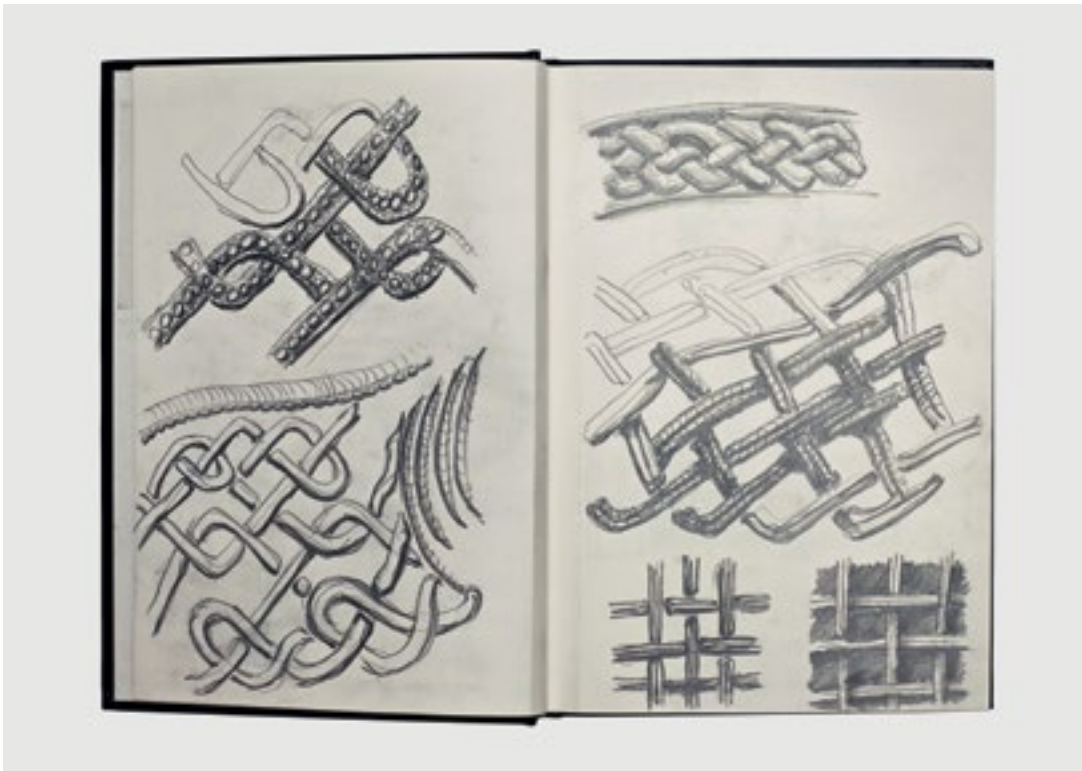
Area
19,510m²/210,000ft²

Client
Arena Central Developments

Consultants
Acivico, Arcadis, Arup,
British Trust for Ornithology, BWB,
Capita, Fusion Fire Engineering,
Gillespies, Hannan Associates,
Mace, RBA Acoustics, Turley

Contractor
Galliford Try

Make team
Aisyah Ajib, Hannelore Christiaens,
Frances Gannon, Paul Scott,
Ken Shuttleworth, Andrew Taylor,
Natasha Telford, Greg Willis



2

1 (Previous spread) View of 2 Arena Central from the public square (visualisation).

2 Sketches drawing inspiration for cladding from patterns found in the Staffordshire Hoard.

3 Fragment from the Staffordshire Hoard showing woven detail.

4 Initial model of the facade based on sketches of woven pattern.

1 (Previous spread) View of 2 Arena Central from the public square (visualisation).

2 Sketches drawing inspiration for cladding from patterns found in the Staffordshire Hoard.

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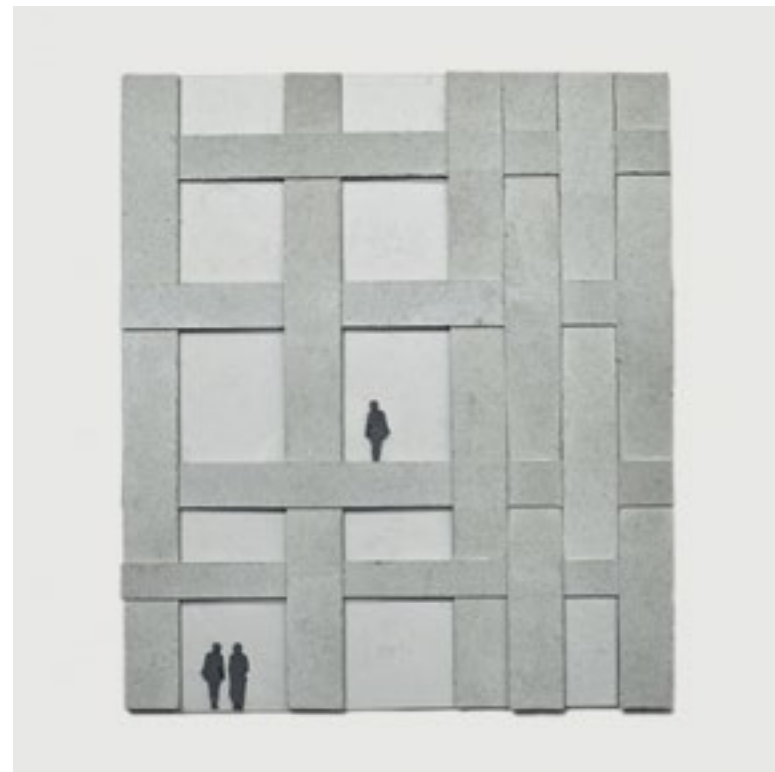
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3



4





4-16 Artillery Row

Artillery Row, a project that Make architect Tim Davies describes as “a new civic gesture to the street,” is nearing completion. One of the recent finishing touches was the installation into the building’s exterior of a grand clock that looks out onto Victoria Street, one of the busiest thoroughfares in London. The clock, which is 2.2m in diameter, was handmade in the Brighton-based metal works Millimetre and sits above the height of a double-decker bus. The design draws on the style of French industrial warehouse clocks, but inverts the minute and hour hands outwards, allowing residents of the apartment behind it a clear view to Victoria.



1

1 Millimetre metal works in Brighton. Clock consists of two concentric turning bronze circles and has been engineered to be virtually maintenance-free.

2 Installation of clock.

3 (Opposite page) View from apartment behind the clock, with close-up of inverted minute and hour hands.



2

Location
London, UK

Status
On site

Sector
Residential

Area
3,070m²/33,000ft²

Client
LBS Properties and
Victoria Property Holdings

Consultants
Access=Design, Edwin McGinn,
Hoare Lea, Norman Rourke Pryme,
PIP, Turley, URS

Contractor
8build

Make team
Tim Davies, Adam Grice,
Ian Lomas, Richard Meddings,
Ken Shuttleworth



The Barn



The University of Nottingham's Sutton Bonington campus has a new heart. The Barn, our fifth building for the university and winner of two RIBA East Midlands awards, brings previously disparate facilities together under one roof for the first time to accommodate the needs of a growing campus population.

Over its three floors, The Barn houses a dining hall, bar, common room, graduate centre, faith rooms, student services and several additional facilities. The clearly defined entrances and large, open concourse clad in local brick provide a warm, welcoming environment for all.

A grand staircase leads from the concourse to the impressive double-height dining hall on the first floor – our modern interpretation of a medieval Great Hall. Natural light comes through the top-lit roof, and the 'great window' provides expansive views of the neighbouring fields.

As with the campus's Gateway Building, which we designed using straw bales, we drew on the local agricultural context for The Barn. The building is arranged to encourage pedestrian flow and provide strong visual links to the surrounding landscape. Meanwhile, the materials we chose – brick, timber and polished concrete – are natural and long-lasting. The end result is an exciting new hub that enhances day-to-day campus life for students and staff alike.

Location
Loughborough, UK

Status
Built

Sector
Education and research

Area
4,250m²/45,750ft²

Client
University of Nottingham

Consultants
AKT II, Arup, Atelier Ten,
Gleeds, WSP

Contractor
Willmott Dixon

Make team
Eva Barile, James Flynn,
Wandrille Madelain, Anna
McDougall, David Patterson,
James Phillips, Joanna Pilsniak,
John Prevc, Felix Robbins,
Ken Shuttleworth, Luke Smith,
James Tiplady



2



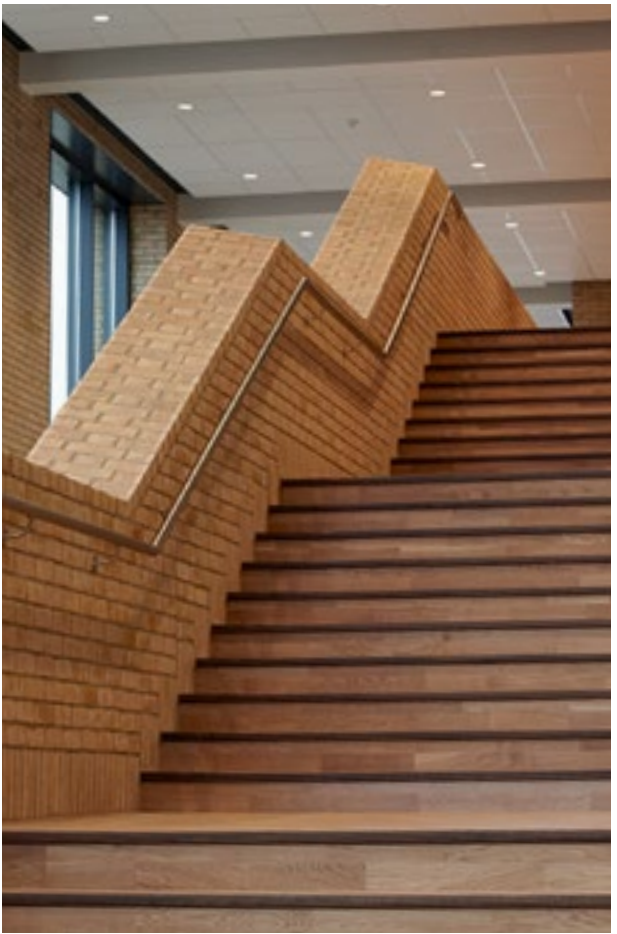
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1 (Previous spread) View of the concourse from Lime Avenue, with entrance to the bar and dining hall.
 2 Double-height concourse windows.
 3 North elevation with view of the great window.

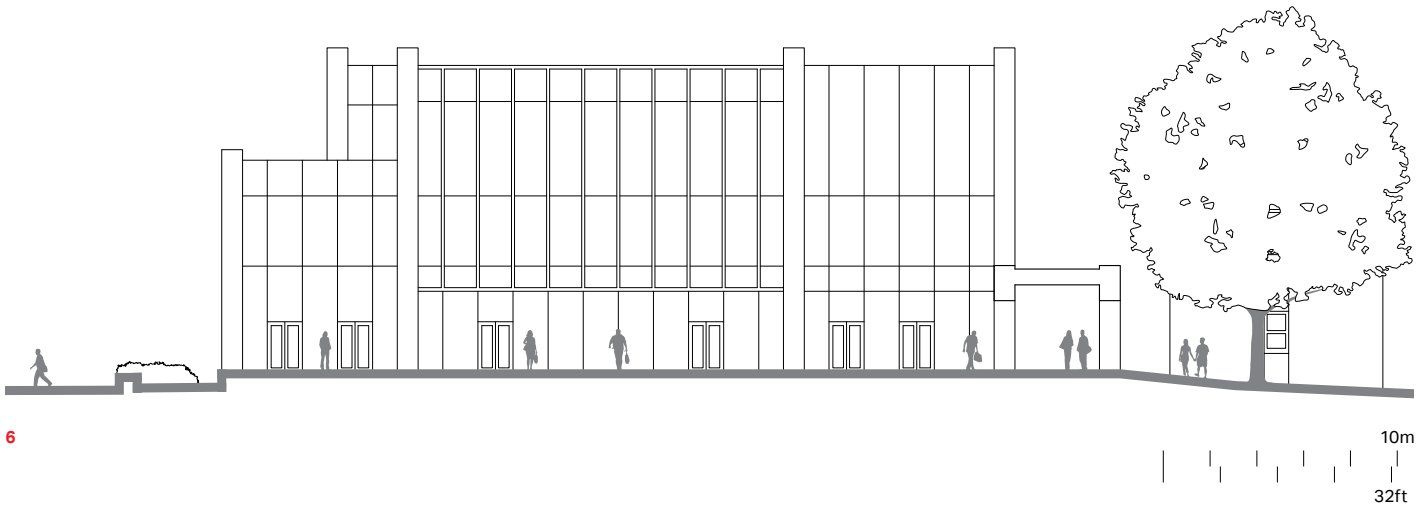
4 Window seats and natural light in the concourse, viewed from the main entrance.
 5 Brick staircase with canted edge and oak stairs. Brick layers align with the height of individual steps.
 6 Drawing of the north elevation.



4



5

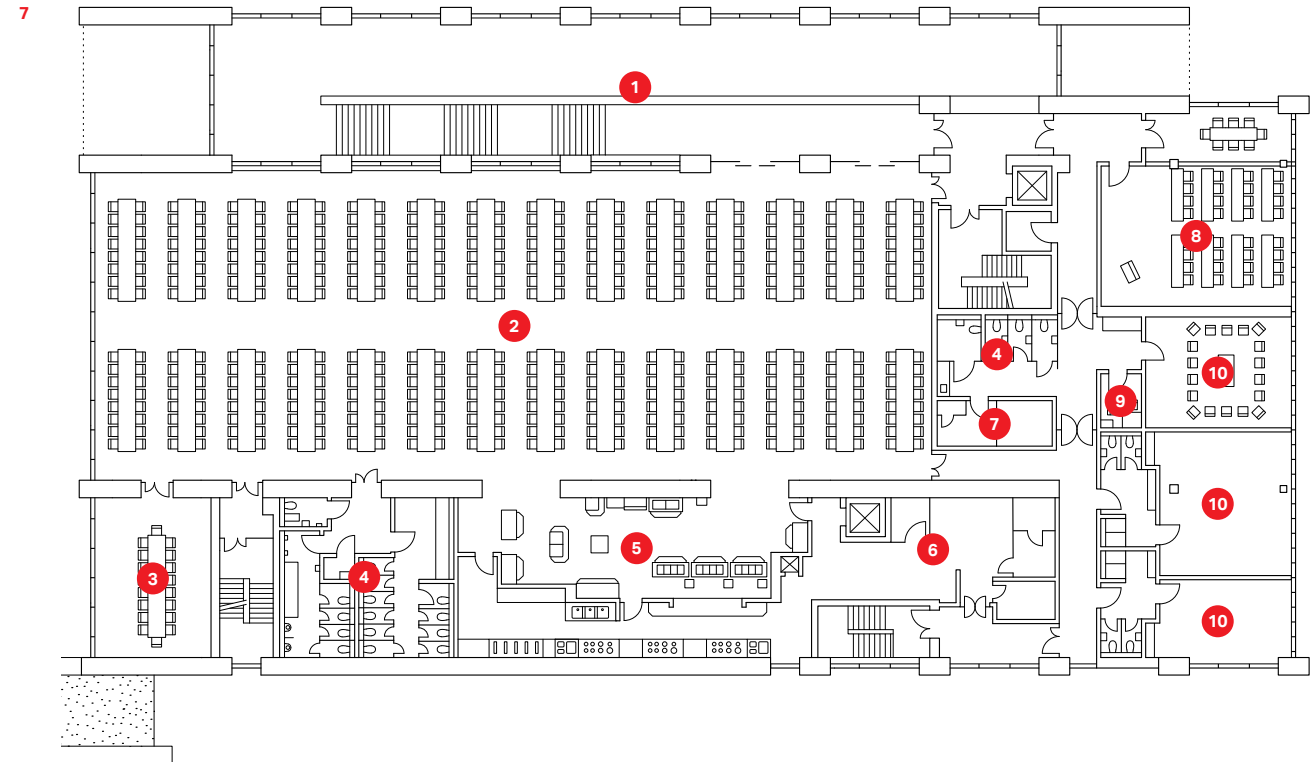


6

7 Plan of the first floor, including dining hall.

8 (Opposite page) Dining hall looking north to the great window.

9 (Following spread) Brickwork 'screens' provide openings for return air and acoustics. Bespoke solid oak tables and Douglas fir timber panels add warmth.



Key

- 1 Concourse
- 2 Dining hall
- 3 Private dining
- 4 WCs
- 5 Food court
- 6 Kitchen
- 7 Plant
- 8 Seminar room
- 9 Chaplaincy
- 10 Faith room





Big Data Institute

The Big Data Institute (BDI), Make's fifth building on the University of Oxford's Old Road Campus, has sustainability at its core. In a Make first, we're pioneering a rare design in which the building will sit atop a 600m underground concrete labyrinth. The air running through it is drawn from outside, and will be either cooled or warmed by the concrete – which is a relatively constant 12°C – to regulate temperatures in both summer and winter. We're excited to be working on cutting-edge projects like this, and are proud to have been shortlisted for our work on the BDI in the 2015 Buildings & Energy Efficiency Awards.

1 Labyrinth under construction.

2 Building atrium (visualisation).

3 Drawing illustrating air flow through the building.



1



2

Location
Oxford, UK

Status
On site

Sector
Education and research

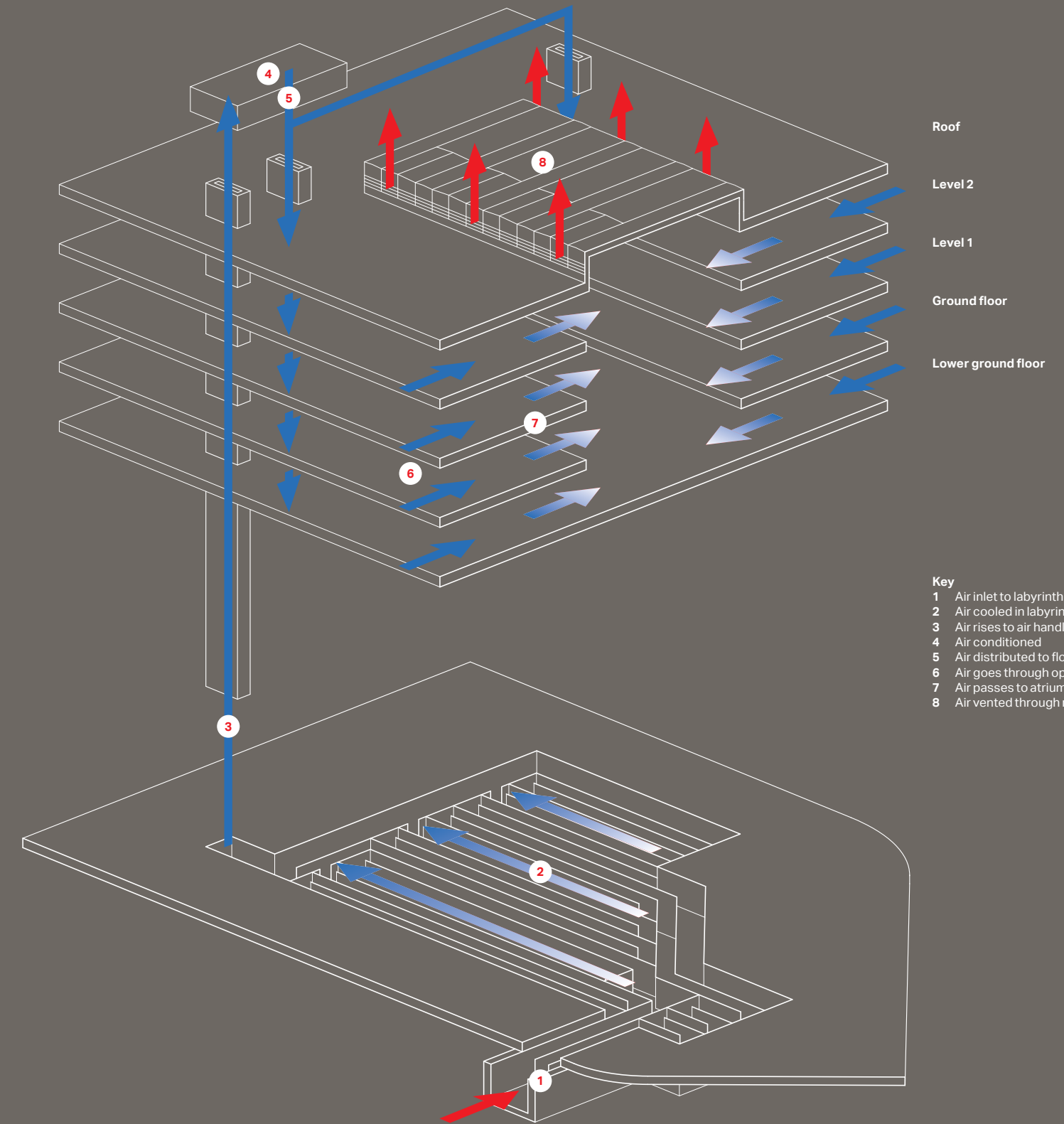
Area
7,400m²/79,650ft²

Client
University of Oxford

Consultants
AECOM, CPC, D2E, EC Harris, HCD Group, Hoare Lea, IPT Design, Long and Partners, Pell Frischmann, Peter Brett Associates, Peter Connell Associates, RES Design, Savills

Contractor
Mace

Make team
Alice Cadogan, Martina Contento, Peter Matcham, Paul Miles, Una Mollin, Justin Nicholls, Ken Shuttleworth, Nicholas Stamford



Roof
Level 2
Level 1
Ground floor
Lower ground floor

Key
1 Air inlet to labyrinth
2 Air cooled in labyrinth
3 Air rises to air handling unit
4 Air conditioned
5 Air distributed to floorplates
6 Air goes through opening vents
7 Air passes to atrium
8 Air vented through roof

3

The Bridge Centre

The Bridge Centre, a pro bono project to design a community centre for the charity Wings South West, received planning approval in January 2015. Our design concept is based on the image of a historic tithe barn, and conveys a similarly strong sense of community and volunteer spirit. The building – composed of three wings – will house a sports hall, a shared performing arts and church space, fitness studios, a community hall, meeting rooms, a youth centre, a nursery, an enterprise area, a shop, and a café. Its structure enables it to be constructed in discrete phases, in step with fundraising.

1 View of the entrance from the south-west (visualisation).

Location
Bideford, UK

Status
Planning approved

Sector
Sports and leisure

Area
9,500m²/102,260ft²

Client
Wings South West

Consultants
Arcon Associates, Arup, AWP, DP9, Maria Bailey Planning, Pinsent Masons, RGP Architects

Construction manager
Avcon Associates

Make team
Robin Gill, Jason Parker, Ken Shuttleworth



5 Broadgate



The modern office building is changing, and 5 Broadgate is leading the charge. Located behind Liverpool Street Station in the City of London, this is Make's biggest project to date and part of the larger revitalisation of the Broadgate estate.

The building is designed to be the new London headquarters of Swiss investment bank UBS. Every aspect of it is bespoke – from the four football pitch-sized floorplates, which can accommodate up to 750 traders each, to the increased ceiling height that allows for views across the busy floors (a must for traders).

Most notable externally is the stainless steel cladding with its bold geometrical cut-outs. It accounts for 65 percent of the building's envelope – making it one of the largest of its kind in the world – yet still allows for ample natural daylight while providing exceptional solar and thermal insulation.

Sustainability-wise, 5 Broadgate is at the fore. It has a substantial area of green roof and the biggest array of solar panels in the City. Ninety-nine percent of its construction waste was diverted from landfill, and it's one of only a few buildings worldwide to receive an FSC Chain of Custody certificate. And then there's its BREEAM 'Excellent' score (84.6 percent), which currently puts it in the top ten highest-scoring office buildings in the UK.

Location
London, UK

Status
Built

Sector
Office

Area
65,310m²/703,000ft²

Client
British Land

Consultants
Arup, BuroHappold, DP9, FEDRA, Francis Golding, GIA, Herbert Smith Freehills, Hilsen Moran, Hyland Edgar Driver, Jefferson Communications, M3 Consulting, Millerhale, NDYLIGHT, Mace Cost Consulting, Space Syntax, Steer Davies Gleave, URS, Watkins Payne Partnership

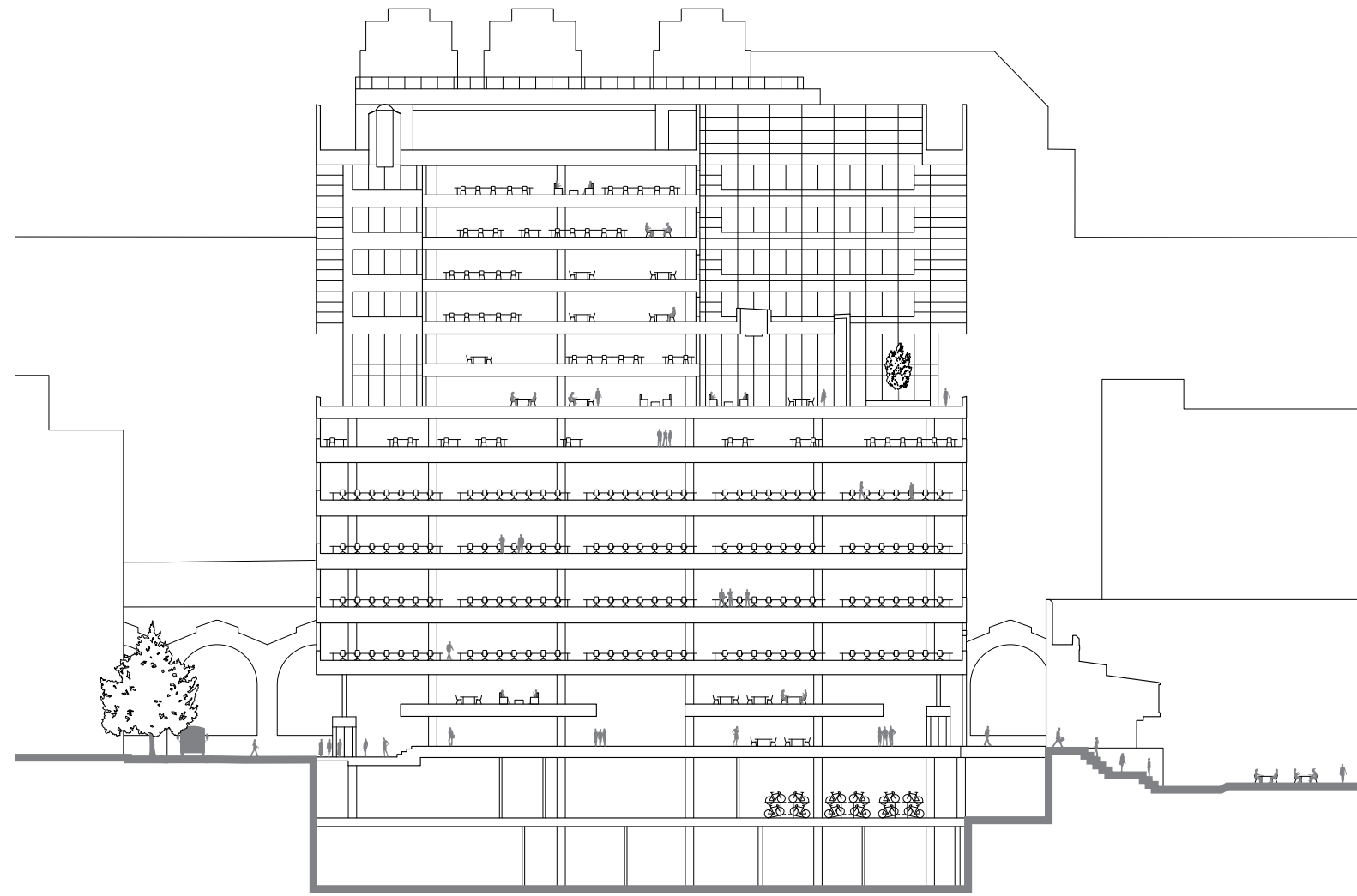
Construction manager
Mace

Make team
Michael Bailey, Matthew Bugg, Philippa Drinkwater, James Flynn, James Goodfellow, George Guest, Jane Hall, Robert Hall, Myoungjae Kim, Jason McColl, Craig Mundle, Jason Parker, Joanna Pilsniak, Ken Shuttleworth, Oliver Sprague, Ben Stuart, Georgina Walker, Bill Webb, Simon Whitehead, Charlotte Wilson

1 (Previous spread) View from Broadgate Circle.

2 Cross-section looking east.

3 (Opposite page) View from Finsbury Avenue Square.



2

20m
64ft





4

4 Aerial view of photovoltaic panels.

5 Diagonal cuts in cladding run parallel to the staircases inside.

6 Engraved number 5 to the left of the front entrance.

7 View from the terrace towards the City, taking in Heron Tower and the Gherkin.



5

6



7





8

8 Trading floor lift lobby.

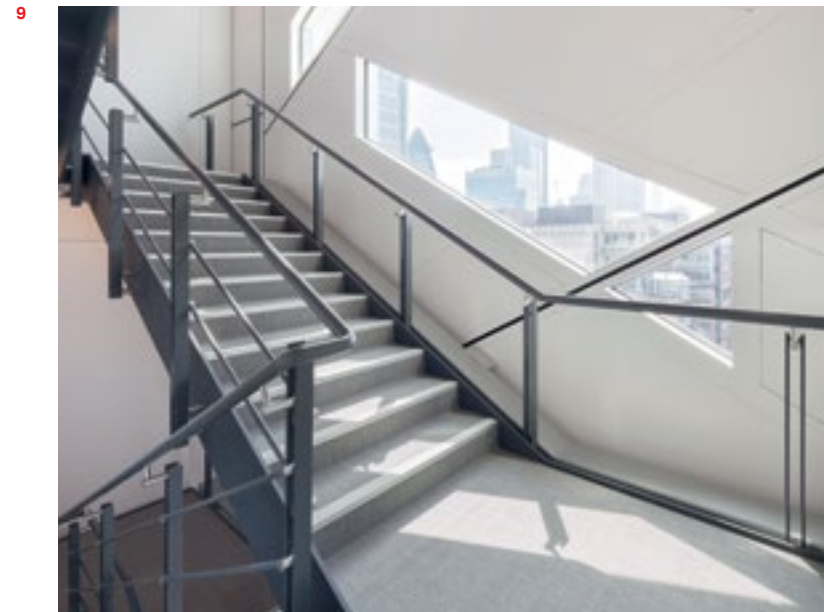
9 Staircase and parallel diagonal cut in cladding.

10 Washrooms.

11 Light pipes in double-height space.

12 Trading floor (visualisation).

13 Drawing of a trading floor with perimeter core layout.



9



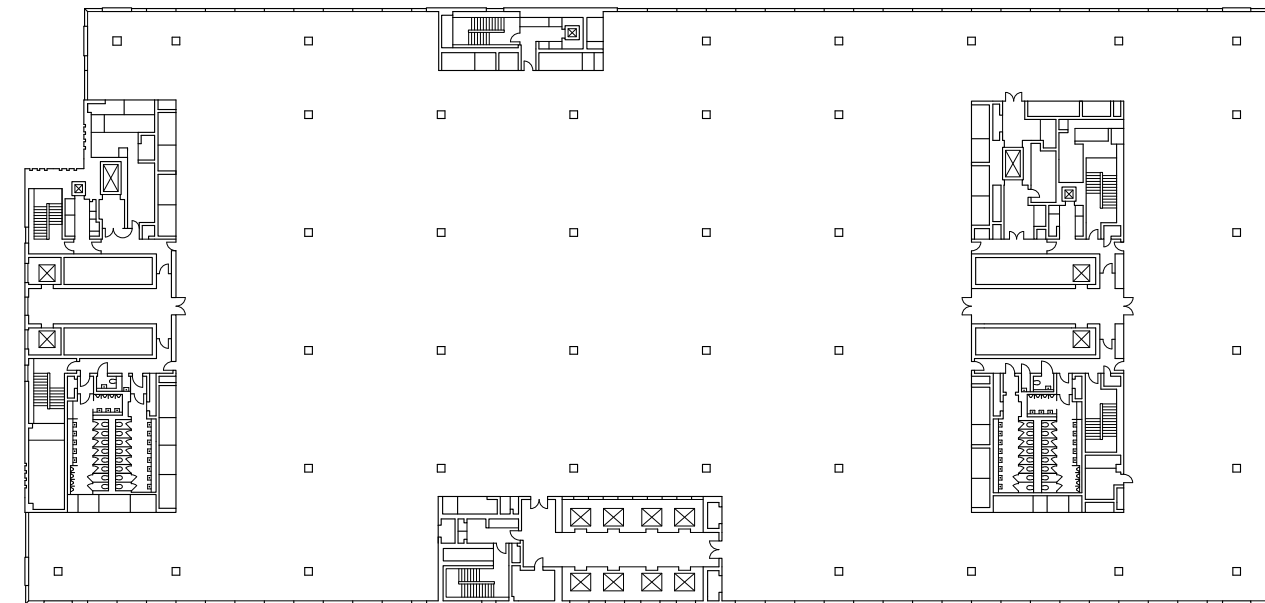
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11



12



13



Sculpture at Broadgate

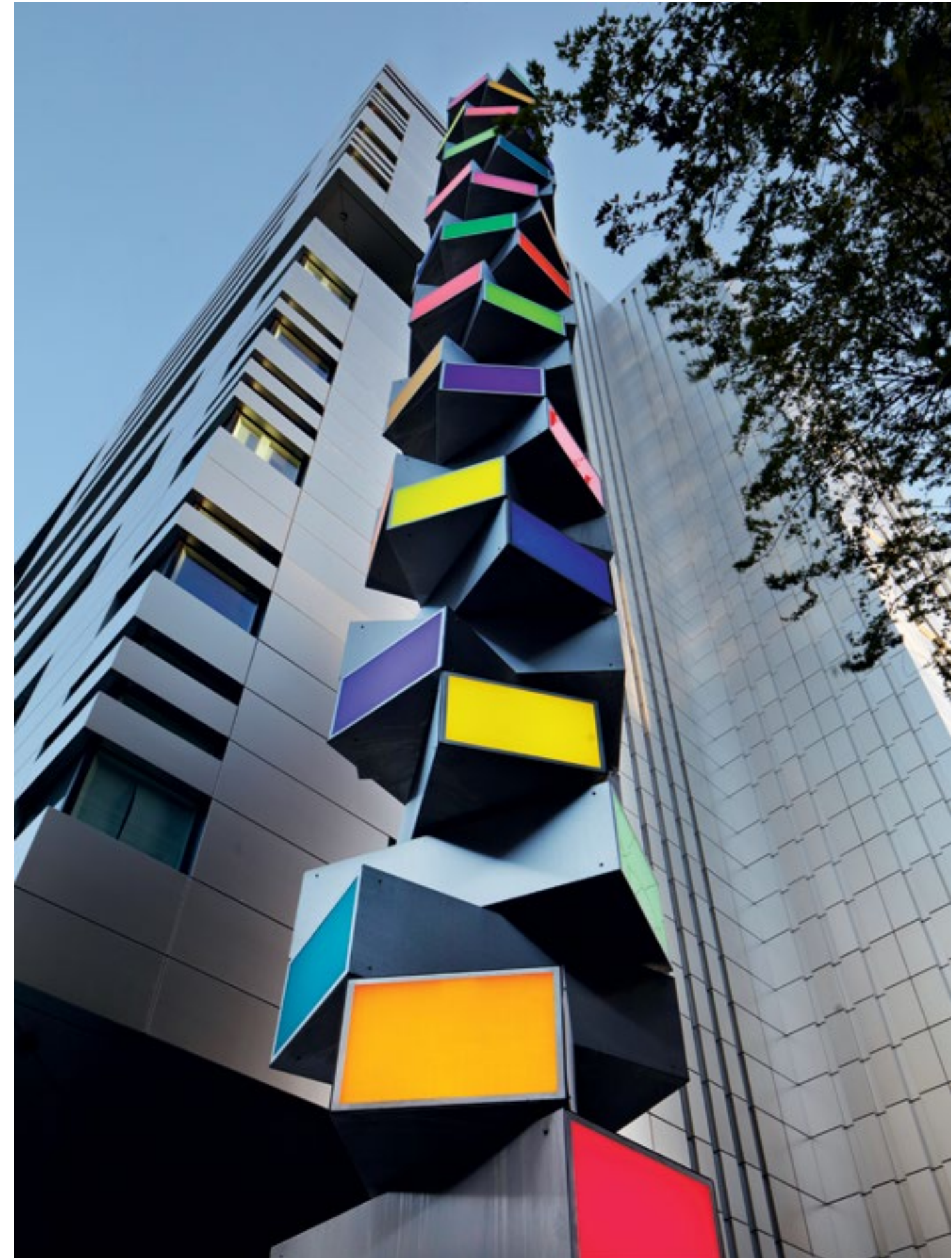
The scheme has created a new north-south pedestrian link between Broadgate and Exchange Square via Sun Street Passage, and includes an installation, 'Helios', by Make, plus a public artwork, 'Chromorama', by British artist David Batchelor.

14 Make's installation runs for 60m along the east elevation of 5 Broadgate then 30m under a covered walkway further north. Coloured metal fins at varying intervals are lit with LED light strips.

15 David Batchelor's 'Chromorama' totem sculpture, at the north-west corner of 5 Broadgate, is formed of 35 illuminated light boxes, animating the area and creating a new local reference point.

16 (Following spread) Night view over the Square Mile, with 5 Broadgate in the right foreground.

14



15



Century House



Century House is a bold residential scheme in Bermondsey, London. The owner, not satisfied with the original plans, came to Make to see if we could offer a better alternative. After in-depth analysis and extensive design work, we proposed a taller, simpler, more striking building.

The scheme references the 19th-century warehouse architecture of the area – specifically its narrow streets, London brick, archways and tall buildings – and the angular geometry of industrial swing arm lamps.

At ten storeys high, Century House offers a distinctive local reference point, helping connect the underdeveloped neighbourhood on the southern side of the tracks leading to London Bridge Station with the more popular northern side. The building's south-facing crescent shape and multi-coloured 'fins' are recognisable from all directions, bringing simpler wayfinding to a complicated street grid.

A substantial portion of the block is affordable family housing, and the building has a sunny courtyard and numerous south-facing roof terraces, with views across London to Tower Bridge.

Location
London, UK

Status
Built

Sector
Residential

Area
4,400m²/47,360ft²

Client
L&Q Group

Consultants
Arup, Hunters, Robert Myers Associates, Savills

Contractor
Higgins Construction

Make team
Frank Filskow, Chris Jones, Chris Kallan, Doris Lam, Ken Shuttleworth

1 (Previous spread) London stock brick fins frame the front entrance.

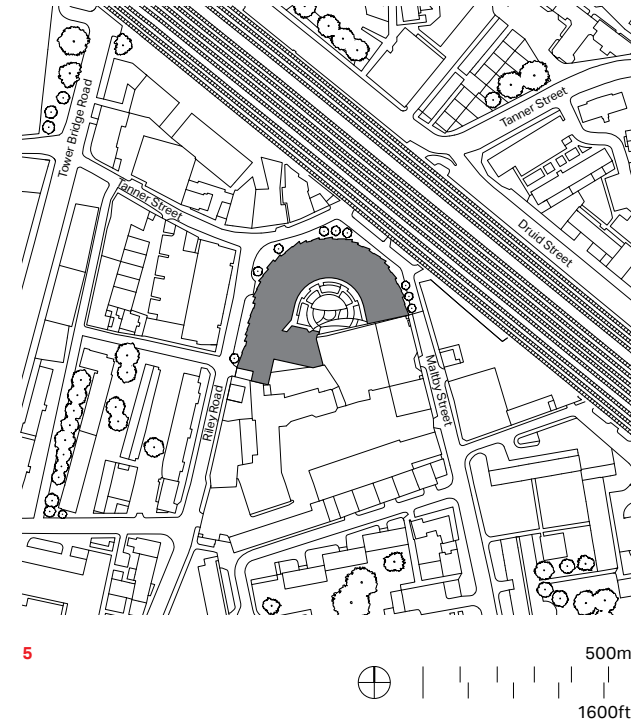
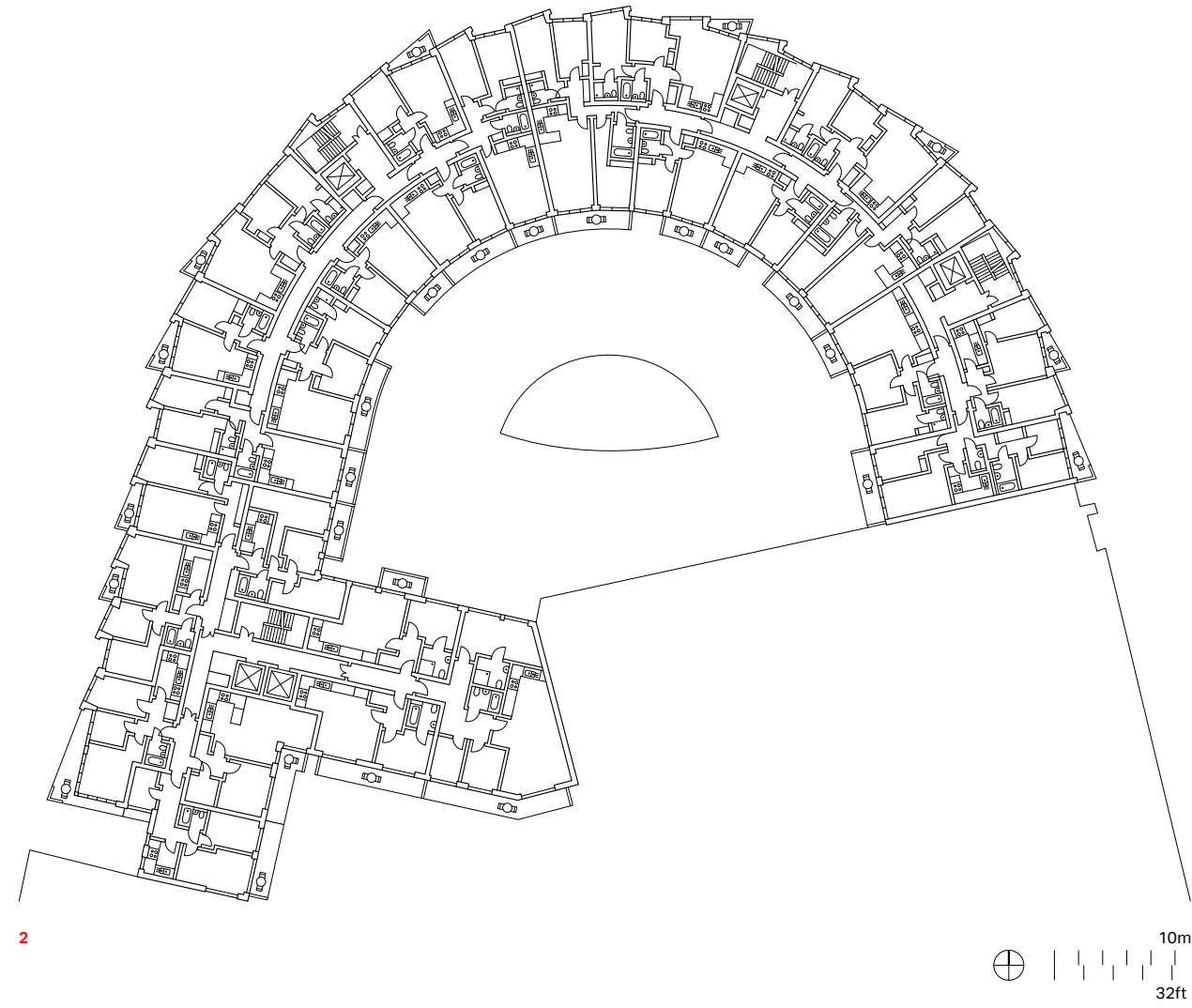
2 Curved form of the plan encloses the south-facing garden.

3 Changing sequence of coloured bands outlining the brick fins.

4 Building 'unfolds' along the street, with brick fins changing direction on either side of the entrance.

5 Site plan showing rail tracks.

6 (Following spread) South-facing communal garden.





32 Cleveland Street



Over the years, Make has called various studios home. In 2012, though, we knew we'd have to leave our place on Whitfield Street because the building was part of our newly won 80 Charlotte Street scheme with Derwent. We'd designed ourselves out.

We jumped at the opportunity to see what we could make of a former NCP car park in the basement of Derwent's Middlesex Building in Fitzrovia. The property was a beautiful example of Art Deco architecture and was at one point a garment factory.

Reflecting Make's values in our design was a top priority. That meant retaining and refurbishing many original features, from the multi-pane windows and concrete pillars to the yellow paintwork details. To uphold our democratic working style, we designed an open-plan layout, with no hierarchical desk arrangements or private offices.

Although it's underground, the studio receives plenty of natural daylight, thanks to a new ETFE roof over the entrance ramp, a new glass block rooflight, and three lightwells, one converted into a courtyard for staff.

The end result? A completely bespoke, innovative space that celebrates who we are. We moved in May 2015, coinciding with our brand refresh. It's put a real spring in our step.

Location
London, UK

Status
Built

Sector
Office

Area
1,500m²/16,150ft²

Client
Derwent London

Consultants
Aker Engineers, Exigere,
GDMP, KKS Strategy, MLM

Construction manager
Rougemont

Contractor
The Thornton Partnership

Make team
Sean Affleck, Charley Lacey,
Ken Shuttleworth



2

1 (Previous spread) View from the centre of the studio.

2 Entrance ramp with breakout space and ETFE roof.

3 Main entrance on Cleveland Street in the heart of Fitzrovia, central London, with the BT Tower to the north.

4 Exhibition space for models and 3D printers on ramp.

5 Original, retained windows looking out from the studio onto the ramp.

6 Section of the entrance ramp.



4

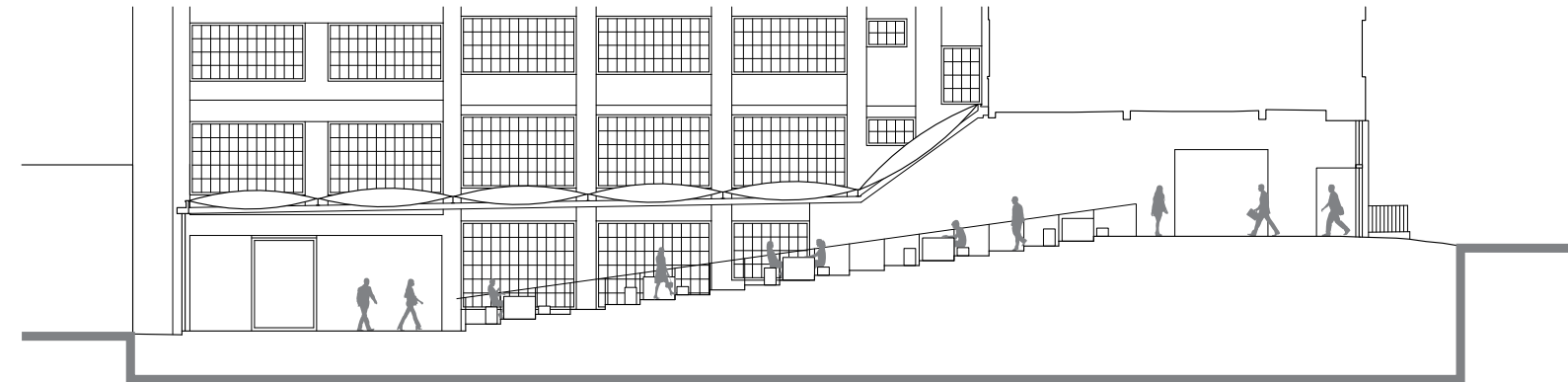


5

3



6



5m
16ft

7 Studio floor plan.

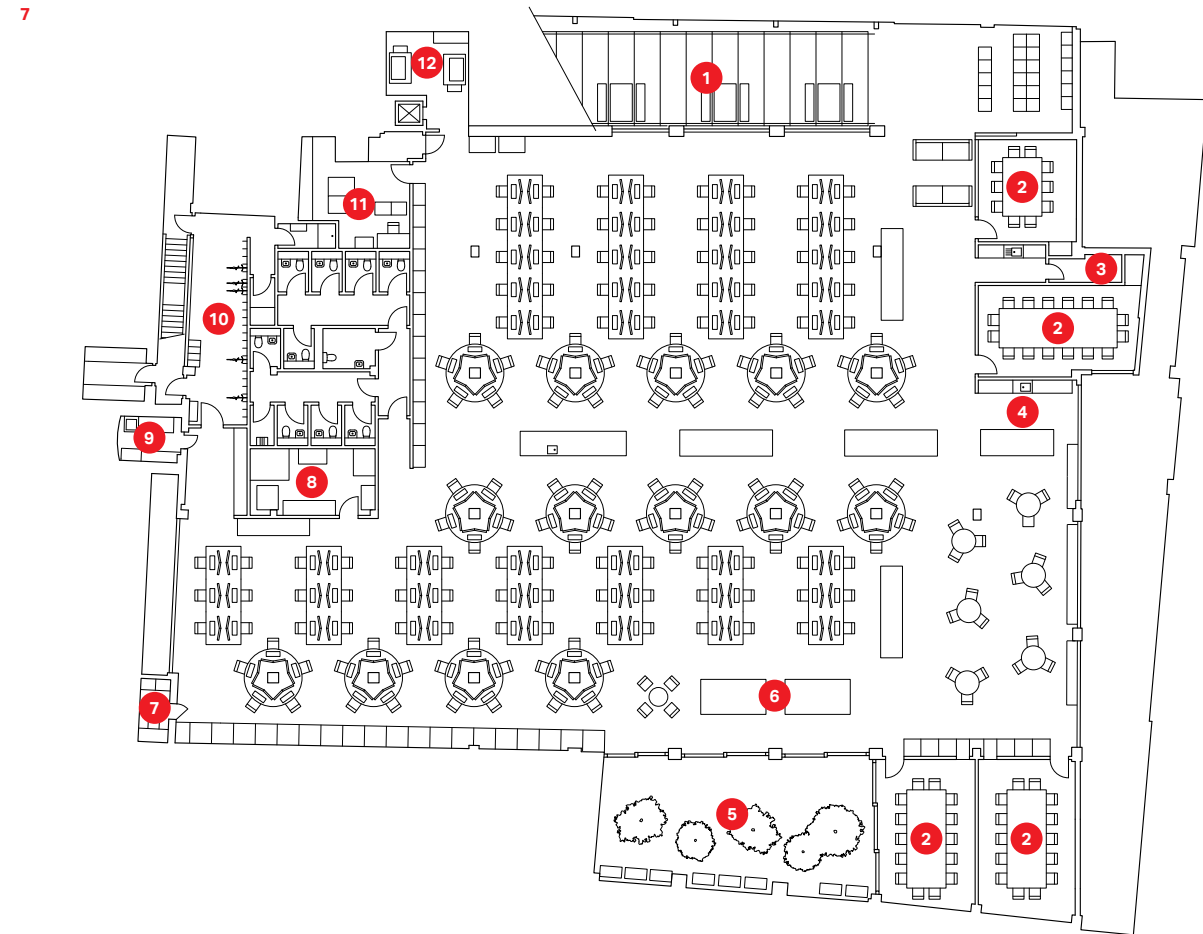
8 Unconventionally, electrics run along the soffit and services in the floor, including chilled and hot water for temperature control.

9 Reception space with views into the studio.

10 One of several breakout spaces.

11 Courtyard garden.

12 (Following spread) Display area with retained column with original paintwork.



- Key**
- 1 Entrance ramp and breakout space
 - 2 Meeting room
 - 3 Store
 - 4 Kitchenette
 - 5 Courtyard
 - 6 Model area
 - 7 Phone booth
 - 8 Model shop
 - 9 Rest bay
 - 10 Cycle store
 - 11 IT server room
 - 12 Print room



8

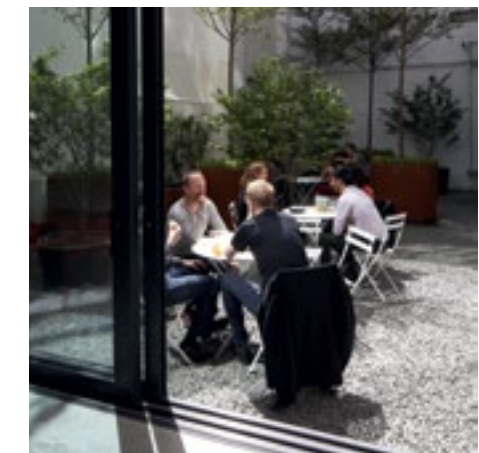
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10



11





Custom House

In anticipation of the imminent arrival of Crossrail to Custom House, the London Borough of Newham commissioned Make to design a development that addressed the lack of family housing in the area. The scheme will offer buyers nine new 'custom build' properties – a mix of affordable rentals, shared ownership schemes and outright sales – which they can design themselves before buying off-plan. Housing association East Thames is pioneering the scheme (under the banner DNA Homes) in partnership with Newham and with funding from the Mayor of London. If successful, this innovative model of housebuilding could come to influence how new homes are built across the capital.

Family A Two bedrooms (master, guest), open-plan layout, flexible living area, garden, and potential for a third bedroom and upper-level garden.

Family B Three bedrooms (master, guest, twin), dining and living area, separate kitchen, garden, and potential for an expanded living area and upper-level garden.

Family C Three bedrooms (master, guest, twin), separate kitchen and dining space, two showers, garden, and potential for bigger rooms and an upper-level garden.

Family D Three bedrooms (master, second, twin), separate kitchen with dining space, two showers, garden, and potential for bigger rooms and an upper-level garden.

Location
London, UK

Status
Planning approved

Sector
Residential

Area
1,200m²/12,920ft²

Client
East Thames Group

Consultants
Greater London Authority, Kaizenge, London Borough of Newham, Robinson Low Francis, StructureMode

Construction manager
East Thames Group

Make team
Michelle Evans, Regine Kandan, Ian Lomas, Sam Potter, Ken Shuttleworth



Family A
Single person or couple

1



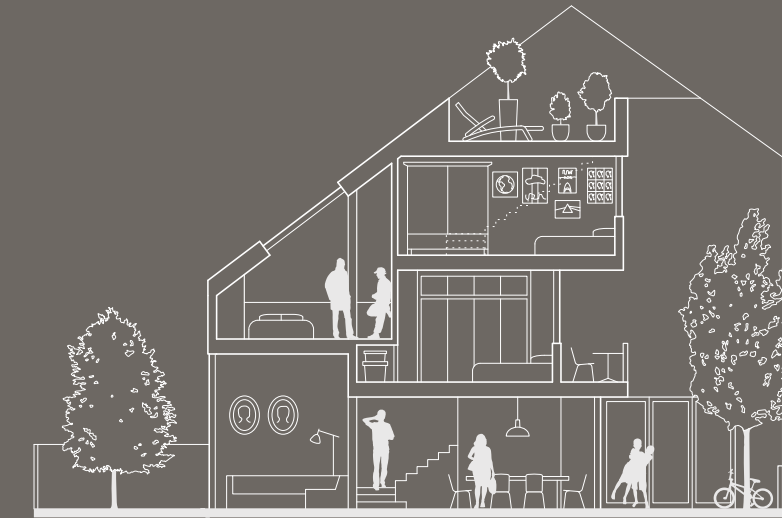
Family B
Couple with child(ren)

2



Family C
Multi-generational family

3



Family D
Large family

4

5m
16ft

Greenwich Square



Greenwich Square is the new heart of East Greenwich. Once home to dock workers, the area between Greenwich and Woolwich in South East London had fallen into decline and lacked a true public centre. Make's masterplan at the junction of Woolwich Road and Vanbrugh Hill – initially put on hold by the recession – is helping turn things around.

Described by CABE (the Commission for Architecture and the Built Environment) as an "exemplary" high-density development, the scheme centres on a new public square, with surrounding housing, public amenities and retail. The housing – approximately half of it affordable – includes townhouses, maisonettes and flats.

The buildings all sit along a street grid that emulates the traditional London street pattern, including the newly created Hawthorne Crescent – the logical extension of two existing streets that formerly ended at Vanbrugh Hill but now join in a loop through the development.

The scheme won 'Gold' at the 2015 WhatHouse? Awards for Best Mixed Use Development and was named Best Residential Development at the 2014 Wharf Property Awards.

Location
London, UK

Status
Built (phase I)

Sector
Residential, retail,
urban design

Area
3 hectares

Client
Hadley Mace

Consultants
BB7, ChapmanBDSP, EC Harris,
Meinhardt, Outerspace

Contractor
Mace

Make team
Frank Filskow, Rebecca Harral,
Chris Kallan, Doris Lam,
Berndt Leopold, John Man,
Balveer Mankia, Mojdeh Moasser,
Justin Randle, Ken Shuttleworth,
Andrew Taylor

Masterplan



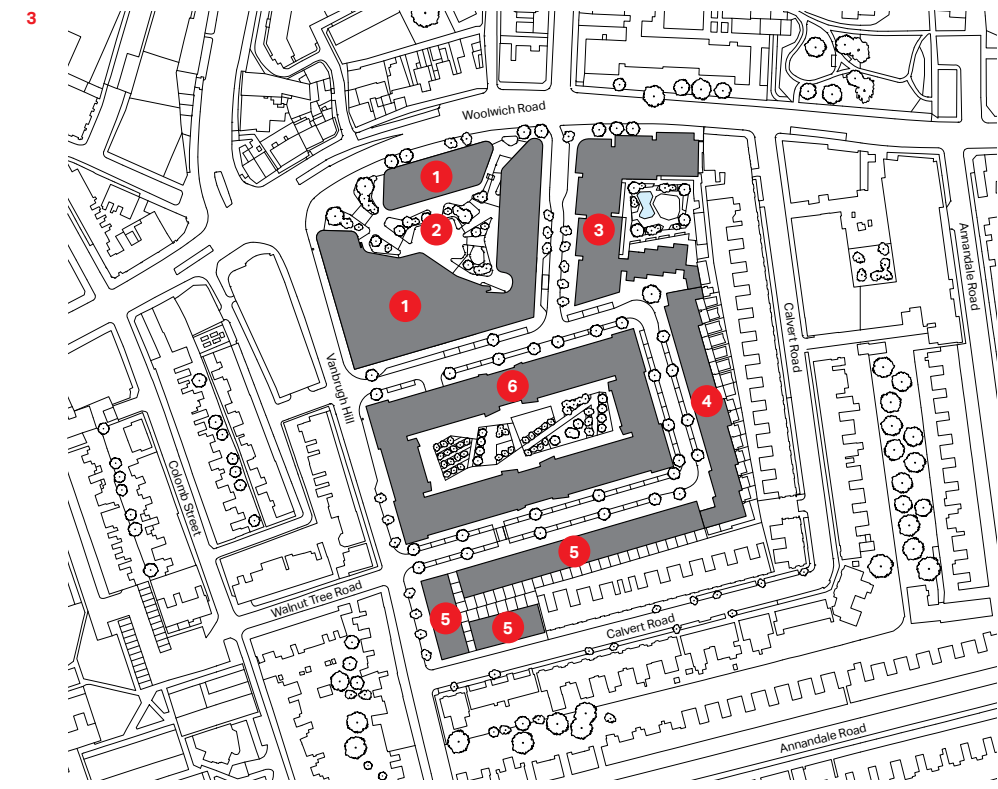
2

1 (Previous spread) Curved corner balconies of the main civic building, overlooking the public square.

2 Aerial view looking south, showing the first four completed buildings. The 'garden court building', in the middle of the site, is not yet complete.

3 Site plan.

4 Civic building opens up to form a gateway into the public plaza.



- Key**
- 1 Civic building
 - 2 Public square
 - 3 Courtyard building
 - 4 Maisnettes
 - 5 Townhouses
 - 6 Garden court building



4



Public square and civic building

Wrapping around the square on three sides, with a standalone building on the fourth along Woolwich Road, is the mixed use civic building. The Greenwich Centre portion contains a leisure centre, library, education and training floor, council drop-in centre, and NHS health centre. The top floors contain a mix of smaller and affordable family apartments overlooking the square, while the ground floor includes retail space.

The architectural centrepiece of the building is the 'wave' canopy of silver-coloured aluminium planks, above the main entrance. Visible from the east and west, it announces the building and has become the signature of the entire scheme.

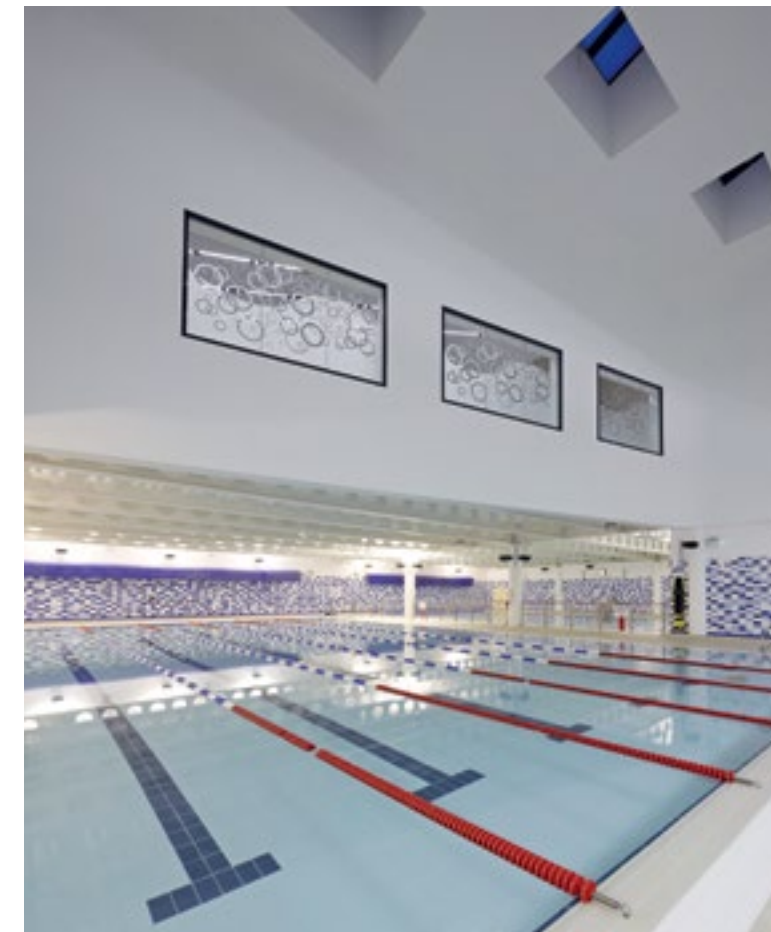
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6



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5 Public square, sheltered from busy Woolwich Road, with outside dining and children's play areas.

6 Greenwich Centre Library, an information hub and centre for community activity.

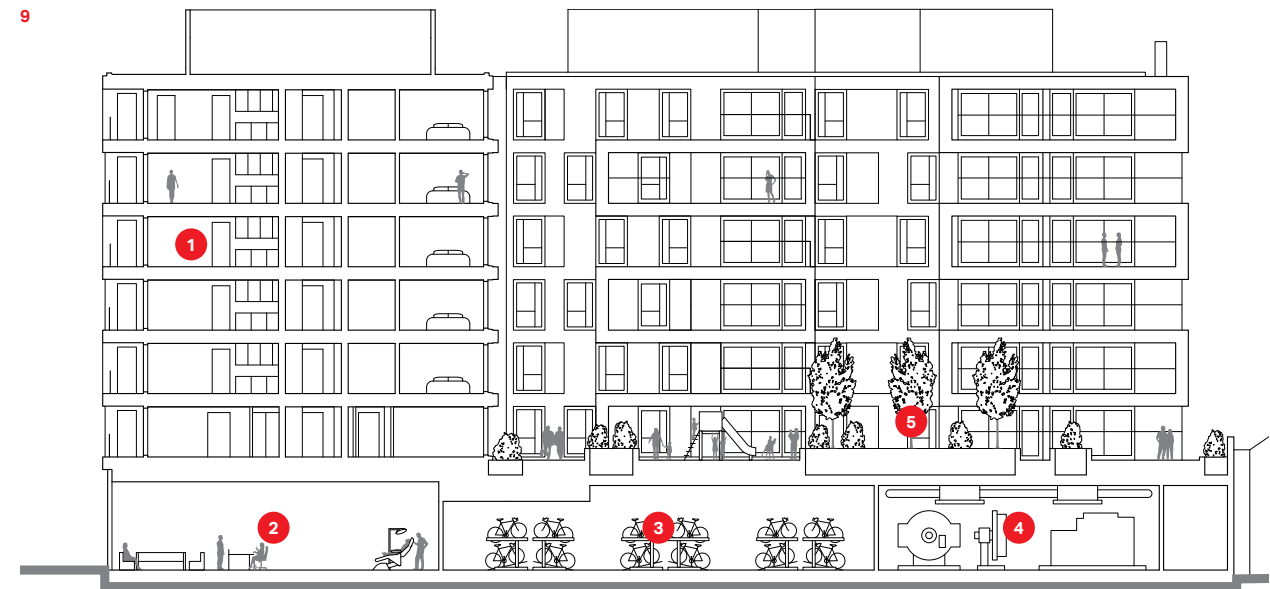
7 Timber cladding in the three-storey-high Greenwich Centre reception echoes the external canopy form.

8 Full-size swimming pool with natural daylight in the leisure centre, which also has a learner's pool, gym and dance studio.

Courtyard building

East of the public square, along Hazel Lane and the newly christened 'Fenton Parade, Woolwich Road', is the L-shaped courtyard building. Most of its 115 apartments and maisonettes are affordable, and a high proportion are family units. Residents have their own communal garden courtyard, and there's a conveniently located Sainsbury's on the ground floor.

The building's design echoes the metallic finishes on the main public square buildings, but also includes dark grey panelling, timber and blue brick for a more residential aesthetic.



- Key**
- 1 Apartments
 - 2 Retail
 - 3 Cycle store
 - 4 Central plant room
 - 5 Communal garden courtyard

9 Cross-section showing the communal garden courtyard, rear balconies, cycle store and basement.

10 (Opposite page) Balconies overlooking Hazel Lane.



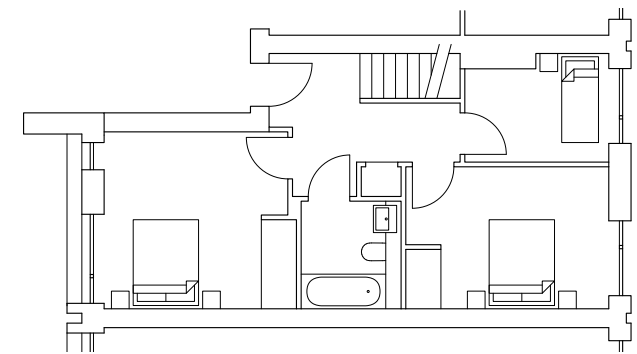
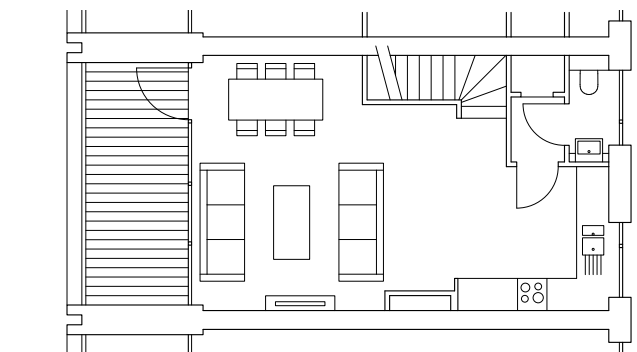
Maisonettes

Just south of the courtyard building, along the eastern edge of Hawthorne Crescent, is a long series of 'stacked' maisonettes. The lower duplexes have rear gardens, while the upper ones have street-facing roof patios with views over East Greenwich. This arrangement thoughtfully respects the privacy of the ground-floor gardens.

Inspired by the archetypal converted London townhouse, the maisonettes are a land-efficient way of combining the convenience of apartment living with the independence of a townhouse. They have proven extremely popular.



11



12



13

11 Street-facing balconies of the upper duplexes.

12 Plan of the first and second floors.

13 Homes are defined with stone bands, and feature alternating facades of blue brick and timber.

Townhouses

Running along the southern edge of the site on Hawthorne Crescent, and briefly doubling back along Calvert Road to the south, are three terraces of contemporary townhouses designed for families. Each unit has three storeys and four bedrooms, as well as a private back courtyard.

The houses are designed so that they can be individually identified through different combinations of facade materials and detailing. These include timber panelling; blue, red and yellow London stock brick; and stonework expressed in alternating S-shaped bands and clearly defined canopies above each front door. Despite these variations, though, each unit is clearly part of a single defined expression.



14



15

16

17



14 Street elevation showing the varying composition of the facade materials.

15 Open-plan layout with long views to the rear garden.

16 Each home has its own private courtyard garden.

17 Close-up of balconies and the facade.

18 (Following spread) Wave canopy on the mixed use civic building.



7-10 Hanover Square

In August 2015, the Hanover Square team travelled to Sofia, Bulgaria, to visit the bronze foundry Markov Studio. Appointed by our Austrian sub-contractors, Fill Metallbau, the foundry will be making 35 spandrel panels for our Hanover Square building. Make project lead Cara Bamford describes the panels, which come in 17 different designs by British artist Catherine Bertola, as "an absolutely amazing display of craftsmanship."

Location
London, UK

Status
On site

Sector
Office, residential, retail

Area
11,250m²/121,130ft²

Client
Confidential

Consultants
Catherine Bertola, Gerald Eve, Gleeds, GIA, HCD Building Control, Morgan Capital Partners, WA Partnership, WSP Group

Contractor
Mace

Make team
Cara Bamford, Peter Greaves, Ken Shuttleworth, Rahul Vishwakarma

1 Print by Catherine Bertola with white bands indicating the sections used for individual spandrel panel designs.

2 Panel prototype at Markov Studio in Sofia.



2

1



40 Leadenhall Street



Due to house 10,000 people upon completion, 40 Leadenhall Street is one of the biggest schemes to ever receive planning permission in the City of London.

Make's challenge was to ensure the building's form responded to the surrounding cityscape and delivered commercially desirable office space.

In particular, we had to consider the dense cluster of tall buildings to the north – such as the Gherkin and the Cheesegrater – as well as the lower buildings towards the Tower of London. We also had to maintain views of St Paul's Cathedral from Fleet Street.

Ultimately, we determined that a 34-storey composition of varying height blocks – reminiscent of the mid-20th-century skyscrapers of New York and Chicago – would best respond to all considerations. To the north, the building steps up to the tall cluster, while to the south it steps down. To protect views of St Paul's, the building steps back at the upper levels on Leadenhall Street.

The scheme also represents a careful preservation and celebration of the unique EC3 street character. We're increasing the public realm on all sides of the site to accommodate more pedestrian movement and adding retail frontage to further animate the street.

Location
London, UK

Status
Planning approved

Sector
Office

Area
84,540m²/910,000ft²

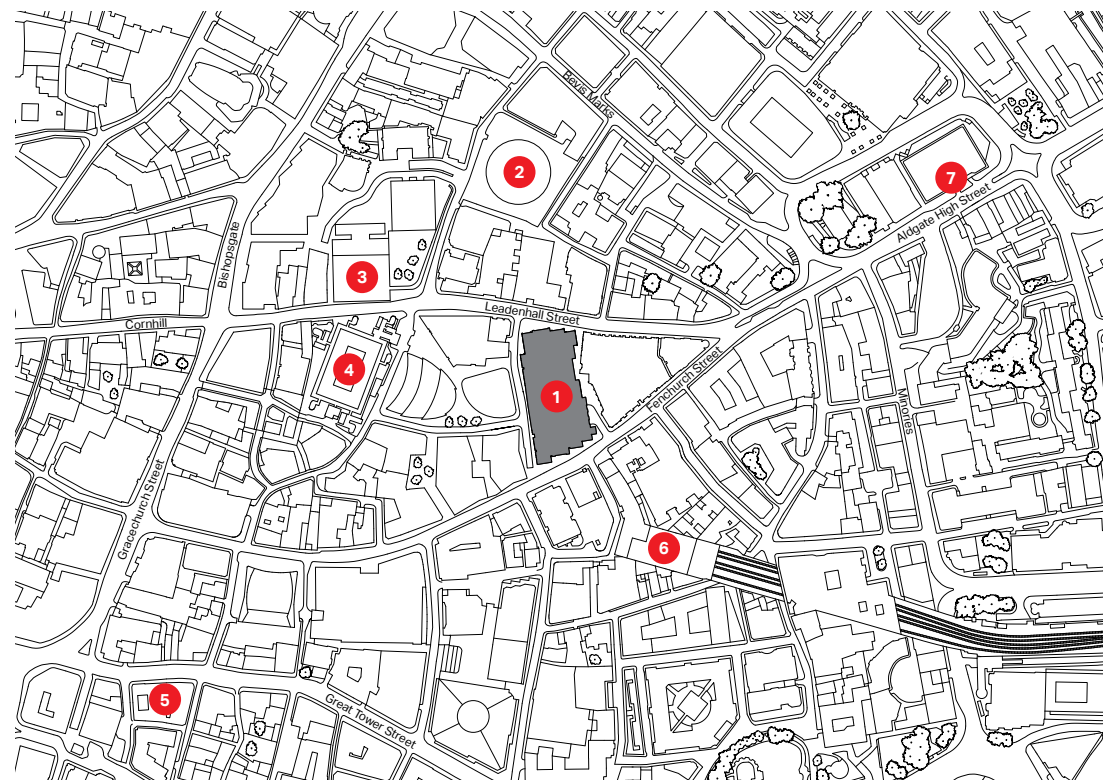
Client
TH Real Estate

Consultants

Arcadis, Arup, D2E, David Bonnett Associates, DP9, DTZ, Francis Golding, GIA, Graham Barrie, GVA Second London Wall, Millerhale, Museum of London Archaeology, RLF, Savills, Waterman Group, WSP

Make team

Jacob Alsop, Iñigo Arana, Marios Chatzidoukakis, Zachary Fluker, James Flynn, Florian Frotscher, James Goodfellow, Alessandro Grech La Rosa, Tia Kharrat, Dragan Krstevski, Balveer Mankia, Bartek Michalek, Paul Scott, Ken Shuttleworth, Sasha Smolin, Ben Stuart, James Taylor, Yiping Zhu



- Key**
- 1 40 Leadenhall Street
 - 2 30 St Mary Axe (the Gherkin)
 - 3 122 Leadenhall Street (the Cheesegrater)
 - 4 1 Lime Street (the Lloyd's Building)
 - 5 Monument Underground Station
 - 6 Fenchurch Street Station
 - 7 Aldgate Underground Station



2

1 (Previous spread) Looking west across the City of London, with 40 Leadenhall Street in the centre foreground (visualisation).

2 Site plan.

3 Concept sketches.

4 Massing model.

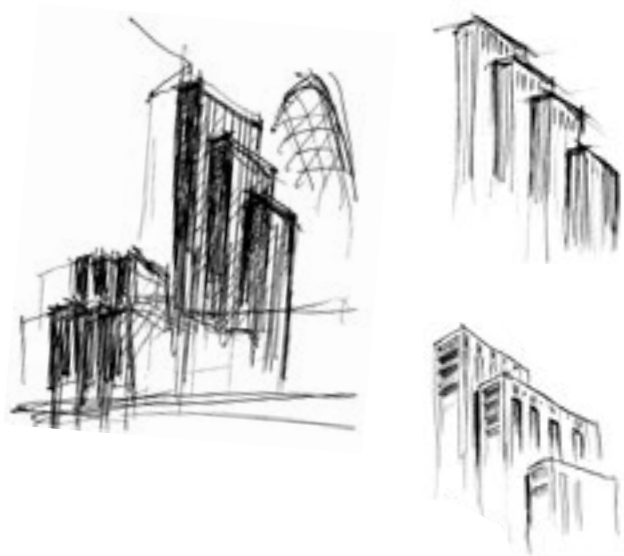
5 Building steps down on Fenchurch Street and rises up on Leadenhall Street (visualisation).

6 (Following spread) Increased pedestrian realm and double-height ground-floor retail space on Fenchurch Street (visualisation).

5



3



4





London Wall Place

The cladding of London Wall Place is quite unique. Inspired by the flint found at the Roman and Saxon remains throughout the site, with its matte exterior and iridescent interior, we chose concrete and glazed ceramic – or 'faience' – for our materials. Each had its challenges, the faience especially. Over two years, manufacturers from the UK, US, Spain, Italy and Germany made prototypes testing three different production methods: extrusion, ramp-pressing and slip-casting. We ultimately chose NBK of Germany, whose precise extruded forms had the best technical qualities. NBK's double-fired, double-glazed indigo finish also had an appealing aqueous quality, as the colour appears to be constantly in flux.

1 Ceramic extrusion at the Ceràmica Cumella workshop near Barcelona.

2 Original 'knapped' flint found throughout the site, the blue-black colouring of which inspired the faience glazes.

3 Glaze samples provided by Ceràmica Cumella.

4 Facade mock-up at Permasteelisa studio near Venice, with ceramic from NBK and glass fibre-reinforced concrete from Edilbeton in Trento.



Location
London, UK

Status
On site

Sector
Office, retail

Area
46,450m²/500,000ft²

Client
London Wall Place Partnership

Consultants
BB7, Byrne Bros, Clancy Docwra/
D2E International, DP9, EC
Harris, ERA Technology, ESG,
Fountains Direct, Fractal, Gardiner
& Theobald, Hurley Palmer Flatt,
Keltbray, Mabey Bridge, Optimise,
Permasteelisa, Site Engineering
Surveys, Spacehub, William Hare,
WSP Building

Contractor
Brookfield Multiplex

Make team
Matteo Boldrin, Eleanor Brooke,
Chris Jones, Yianni Kattirtzis,
Justyna Lewandowska-Harris,
Ian Lomas, Rashmeeta Matharu,
Sebastian Nau, Alejandro Nieto,
Lara Orska, Sangkil Park,
Sam Potter, Ken Shuttleworth



With half of its original facade retained – reportedly the largest of its kind in Europe – and four new floors added on top, LSQ London will provide eight floors of Grade A office space plus 30,000ft² of prime retail provision on the ground floor. This project is part of the revival of the West End as a high-quality office destination – “the reinvention of Westminster from the inside out,” as lead architect Frank Filskow puts it. “With this project,” he continues, “we’re retaining a familiar London facade to create something remarkable.”

Location
London, UK

Status
On site

Sector
Office, retail

Area
17,500m²/186,360ft²

Client
Linseed Assets

Development manager
Core

Consultants
EQ2, Hilson Moran, JMP,
Professor Robert Tavernor, Rolfe
Judd, Waterman Structures, WT

Contractor
Brookfield Multiplex

Make team
Stuart Blower, Frank Filskow, George
Guest, Robert Lunn, Daniel Murray,
Chinmay Potbhare, Amanda Sexton,
Ken Shuttleworth, Andrew Taylor

1 Completely hollowed-out facade in spring 2015, just before construction of the new floors began.

2 Site progress on 9 December 2015.



2



12-24 Lun Fat Street

This prominent 32-storey residential tower on Lun Fat Street in Wan Chai, Hong Kong, is now on site – less than a year after submitting for planning. The distinctive cladding – a far cry from the mostly concrete buildings of Wan Chai – is made up of solid and perforated metal rainscreen panels. Each balcony panel is decorated with a gradual perforated motif, which provides changing views and interesting patterns of light and shadow throughout the day. Completing the architecture is the interior fit-out, which addresses spatial quality, materiality and intricate detailing for a complete, cohesive design.

Location
Wan Chai, Hong Kong

Status
On site

Sector
Residential

Area
6,000m²/64,580ft²

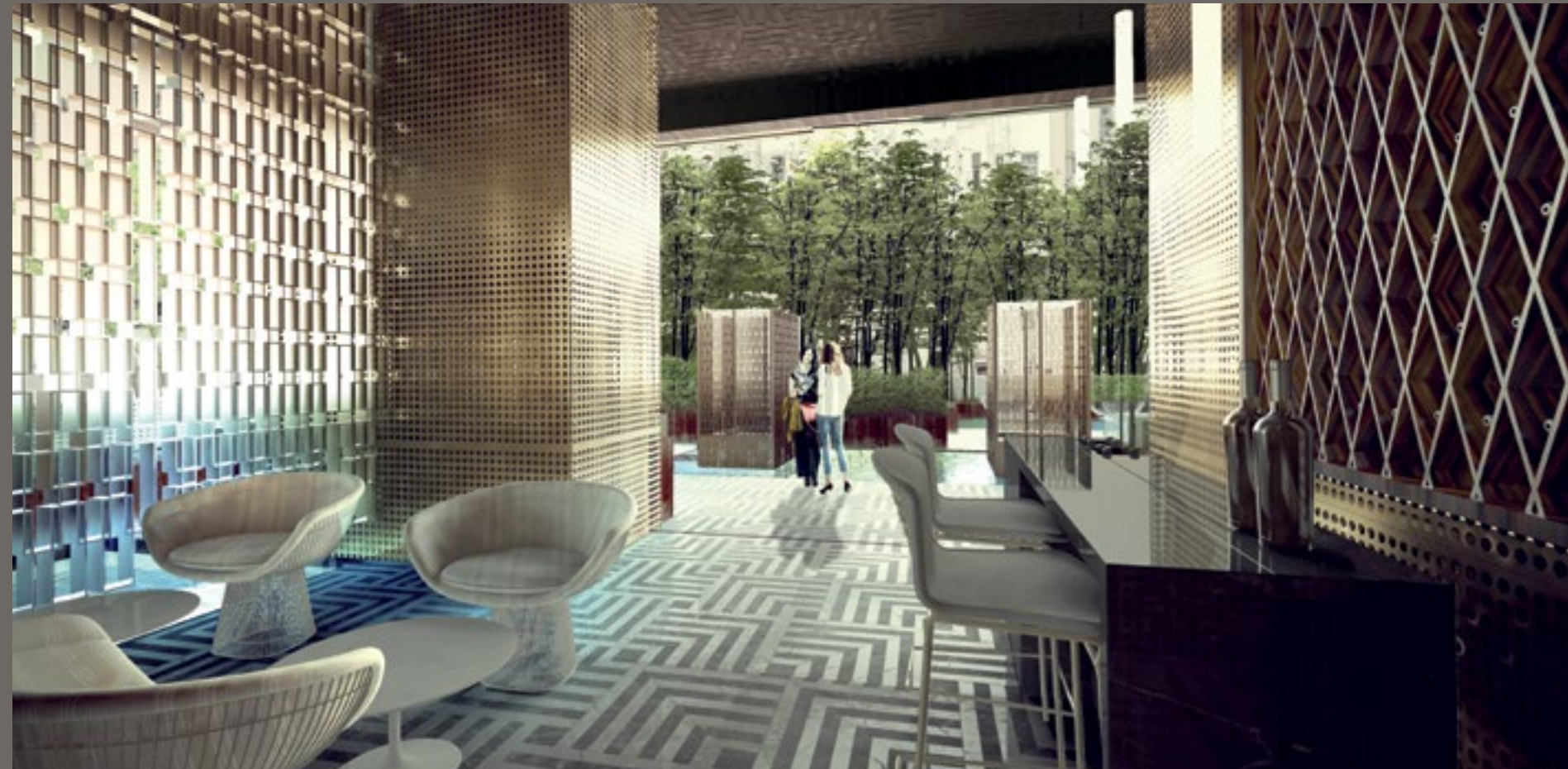
Client
Vanke

Consultants
Business Environment Council,
P&T Architects and Engineers, Rider
Levett Bucknall, Wong & Cheng

Make team
Sean Affleck, Anahita Chouhan,
Eli Lui, Ken Shuttleworth,
Roderick Tong, Tracey Wiles

1 Interior design reflects the building's external character. Graphic floor pattern evolves from reception through to social areas (visualisation).

2 Eye-catching balconies reference the area's history of printing in their shape, which echoes traditional printing blocks (visualisation).



The drawings shown in this promotional material represent an artist's impression of the development concerned only. They are not drawn to scale and have been processed with computerised imaging techniques. The developer reserves the right to amend or modify the design.

The Monument Building

Currently under construction and set to complete in May 2016, the Monument Building celebrated its topping out in September. The topping out ceremony was attended by Andreas Lindelöf of Skanska and the Lord Mayor of the City of London. The building's green roof, which has numerous solar panels, will be visible from the top of the Monument.



Location
London, UK

Status
On site

Sector
Office, retail

Area
13,600m²/146,400ft²

Client
Skanska

Consultants
Arup, GIA

Construction manager
SRW

Contractor
Skanska

Make team
Ade Awoye, Cara Bamford,
Ken Shuttleworth, Rahul
Vishwakarma, Suyang Xu

1



1 Close-up of the Jura limestone chequerboard facade.

2 Ken Shuttleworth with Neal Pickering, development director at Skanska, at the topping out ceremony.

3 Building forms the northern edge of Monument Square.

3



New Teaching Building

The New Teaching Building is one of our latest projects for the University of Nottingham. Based on the University Park campus, the scheme responds to a number of demands – most importantly, a need for flexibility. We imagined the building not as a fixed series of rooms but as a space that can change according to teaching demands. To this end, our design provides column-free spaces that can be divided and subdivided over time – for example, in accordance with the academic year. This is a building designed to respond to the changing needs of teachers and students, and will be on site in 2016.

- 1 Atrium and breakout areas, with views to the right of flexible, column-free teaching spaces (visualisation).
- 2 Inside the learning hub, with view of the central atrium (visualisation).
- 3 View from the north (visualisation).

- 4 West elevation and roof lantern for naturally ventilating the building and providing high levels of natural light (visualisation).
- 5 Double-height windows in the learning hub (visualisation).
- 6 South entrance to the ground-floor learning hub (visualisation).

4



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Location
Nottingham, UK

Status
Planning approved

Sector
Education and research

Area
6,000m²/64,580ft²

Client
University of Nottingham

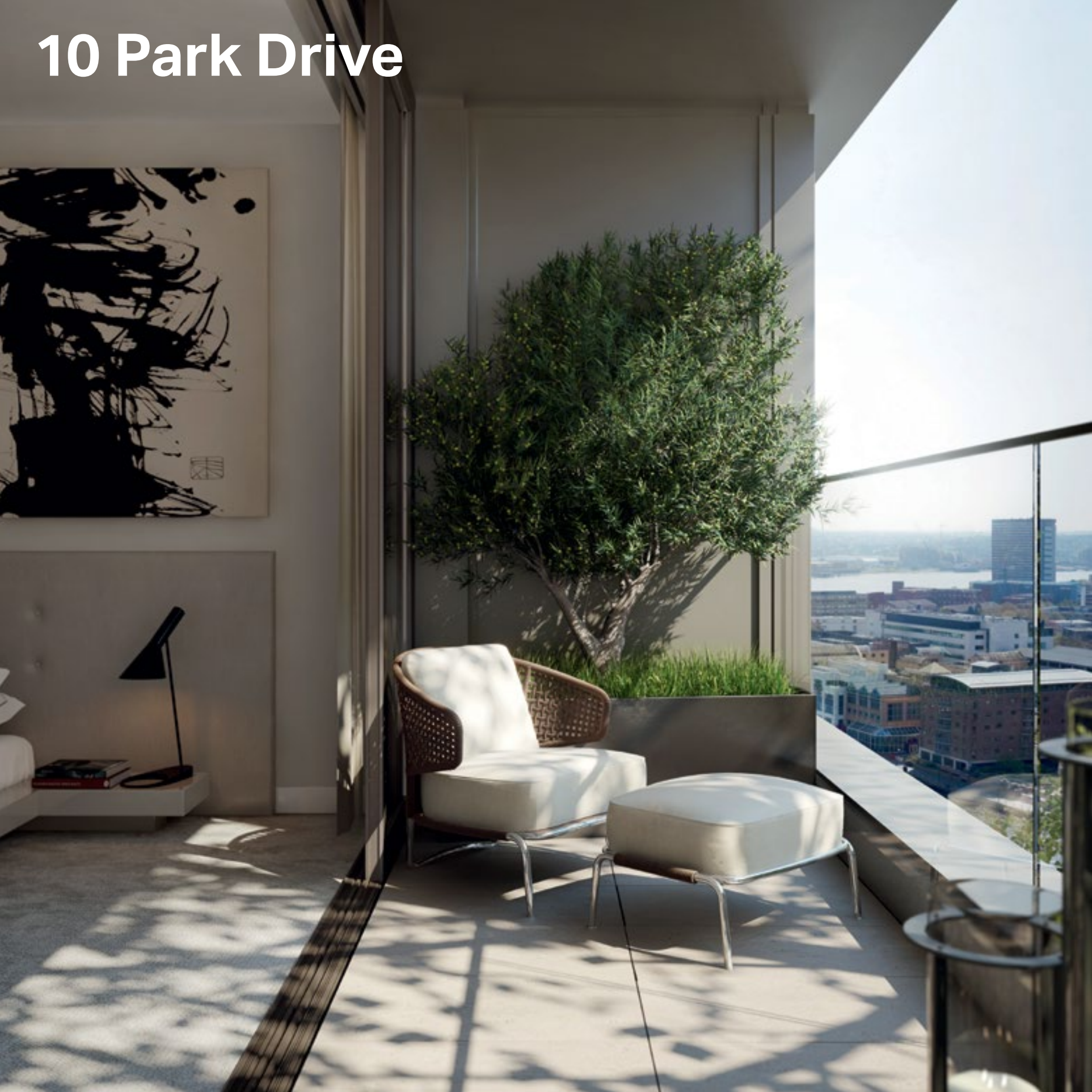
Consultants
AECOM, AKT II, Arup, Fusion Fire Engineering, Gleeds, Max Fordham

Make team
Liam Bonnar, Ilias Chatziloannidis, Wandrille Madelain, David Patterson, Ken Shuttleworth, Sarah Shuttleworth, Emma Thomas, Joanna Turner



6

10 Park Drive



Make has designed the interiors for 10 Park Drive, the first residential development on the Canary Wharf Estate. The 42-storey waterfront tower, designed by Stanton Williams, contains 345 apartments with views across London.

The interior design concept draws upon the external architecture of the building. We interpreted its key elements as a solid block with carved-out recesses articulated by fine metal detailing. To reflect the solidity of the architecture, we used block insertions of bespoke joinery. The metal detailing is mirrored in kitchen details and door handles, and the stonework in the bathroom echoes the building's materials.

Enhancing the sense of space and light in each apartment was crucial. For this we introduced sliding doors that allow residents to customise their space and provide long, open spaces for greater internal views. Each of our layouts maximises natural light in the kitchen, living and bedroom areas.

Finally, we wanted to encourage more interaction between neighbours. So we designed the communal areas – like the post room and the residents' lounge – to be welcoming, relaxing spaces where people can come together.

Location
London, UK

Status
On site

Sector
Residential

Area
31,700m²/341,220ft²

Client
Canary Wharf Group

Consultants
Adamson Associates, Arup, David Bennett Associates, FMDC, Fractal Studio, Grontmij, John Robertson Architects, Ramboll, Reef, Sandy Brown Associates, Townshend Landscape Architects

Contractor
Canary Wharf Contractors

Architect
Stanton Williams

Make team
Katy Ghahremani, Ken Shuttleworth, Alice Simmons, Stefanie Taylor, Georgina Walker, Tracey Wiles



1 (Previous spread) Balcony with views of the Thames (visualisation).

2 (Opposite page) 'Linear' kitchen for a two-bedroom apartment, with carved-out porcelain marble recesses that reference the external architecture (visualisation).

3 'Peninsula' kitchen for a one-bedroom apartment, with a 'folded' porcelain marble worktop and block insertion of joinery in timber veneer (visualisation).

4 Stanton Williams designed the building to feature solid blocks and carved-out recesses (visualisation).



3



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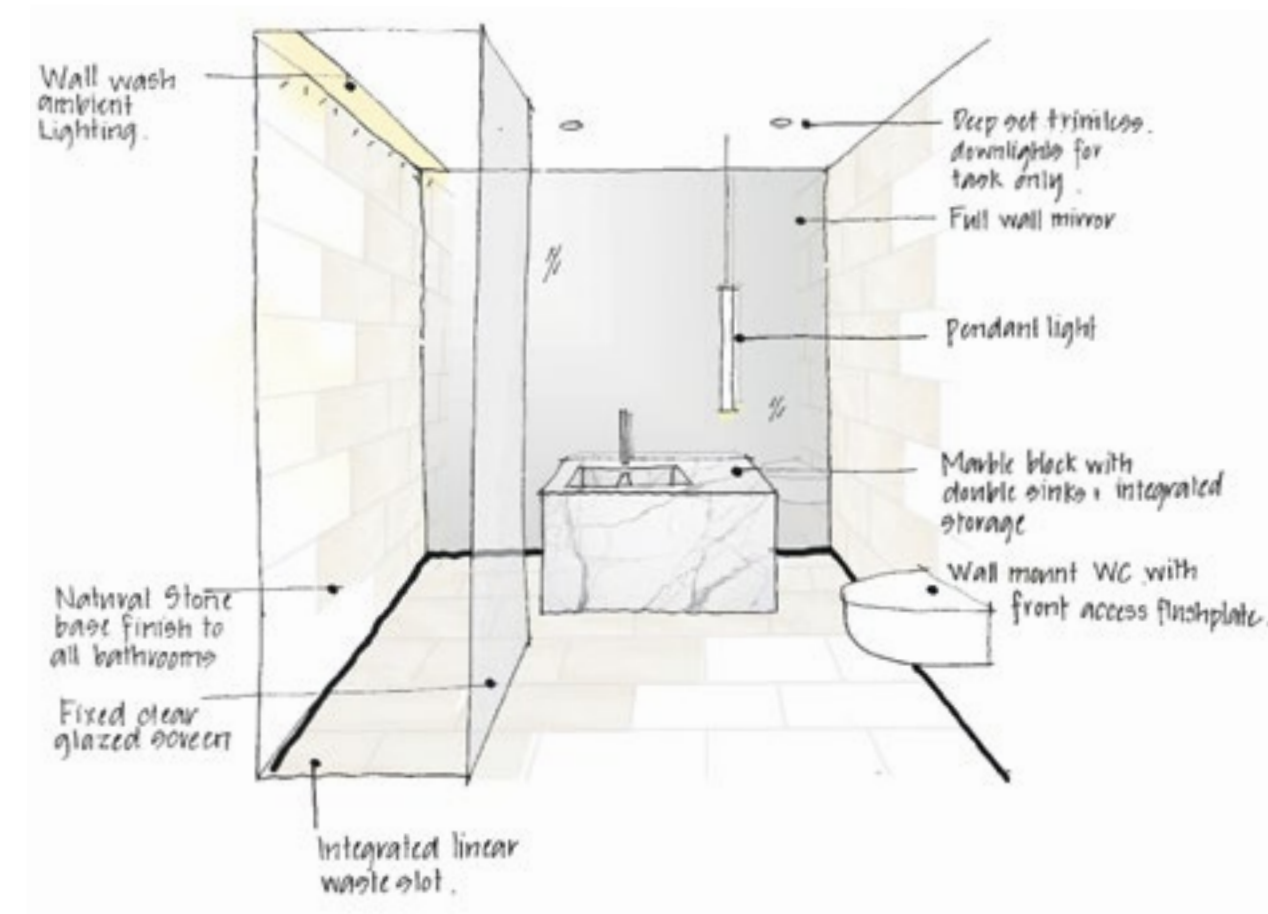
8 Concept sketch of bathroom detailing by design lead Tracey Wiles.

9 Solid-block vanity unit in the master bathroom (visualisation).

10 Tap and sink detail (visualisation).

11 (Following spread) Two-bedroom apartment interior (visualisation).

8



6



7



5 Layouts create generous internal views and maximise natural light (visualisation).

6 Sliding doors allow apartments to be customised (visualisation).

7 Joinery insertion creates intimate walk-in wardrobe space but still allows for long views through bedroom (visualisation).

9



10





Rathbone Square

Rathbone Square is located on the site of the Royal Mail's former West End delivery and is one of Make's highest-profile developments to date. The scheme comprises approximately 167,100ft² of luxury and affordable residential provision, 24,200ft² of premium retail space, and 227,300ft² of Grade A office provision – all of which is going quickly. In the past year, the majority of the residential units have sold, and – in a coup by any measure – Facebook will be taking the entire office space as its UK headquarters for 15 years, with the potential to lease approximately 15,500ft² more pending council approval. What's not to 'Like'?

Location
London, UK

Status
On site

Sector
Office, residential, retail, urban design

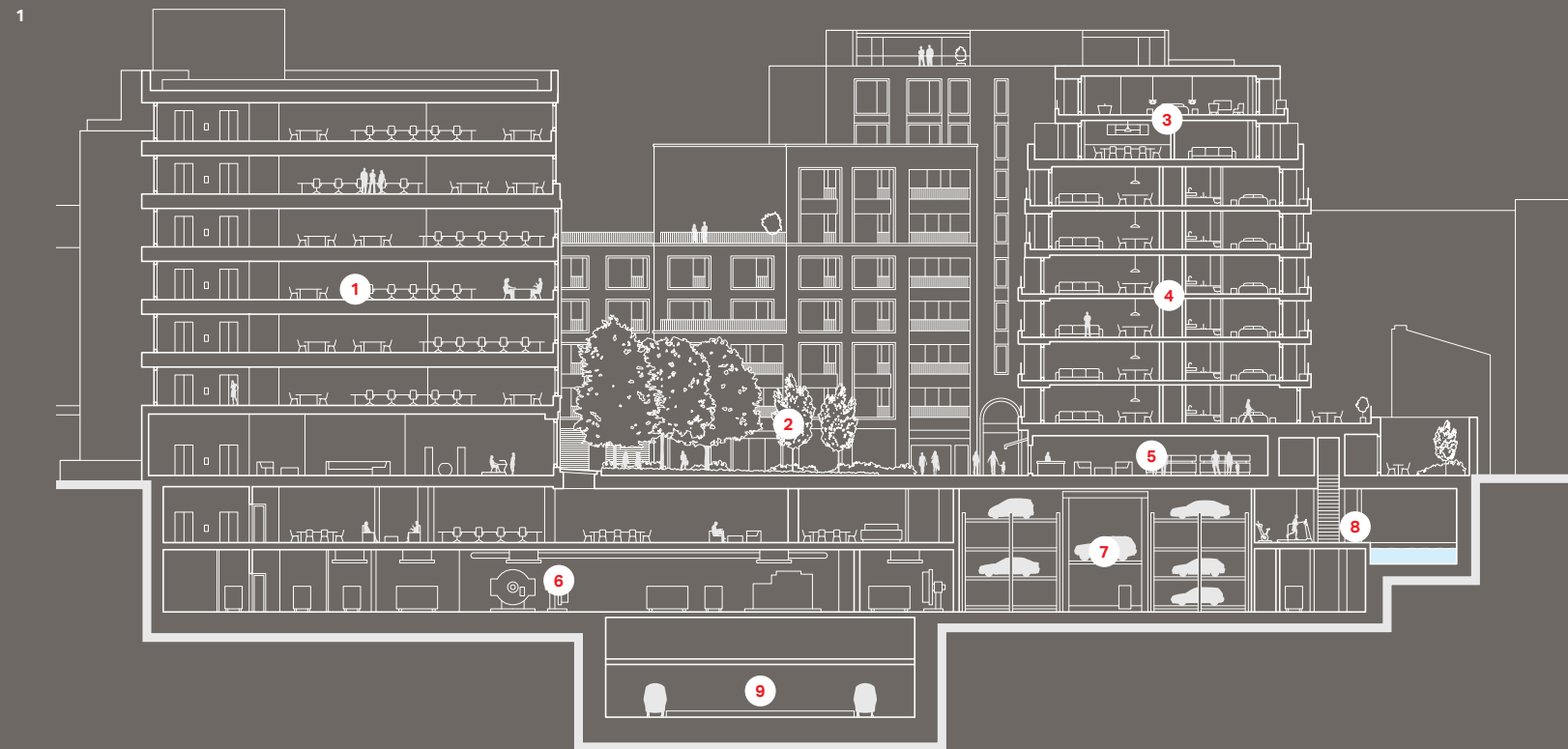
Area
38,890m²/418,600ft²

Client
Great Portland Estates

Consultants
Access=Design, AKT II, Arcadis, Arup, Buro Four, BuroHappold, F+M Design Consultancy, GIA, Gustafson Porter, Hilson Moran, Jeremy Gardner Associates, Jes Fernie, Peter Stewart Consultancy, Publica, Steer Davies Gleave, URS

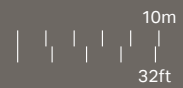
Contractor
Lend Lease

Make team
Michael Bailey, Arnd Baumgärtner, Mike Bell, James Chase, Mark Cooney, Stephanie Ehrlich, Edwyn Hickey, Kalliopi Kousouri, Eve Leung, Sophie Lewis, Graham Longman, Sebastian Nau, Suzanne O'Donovan, Jason Parker, Ryan Safa, Matthew Seabrook, Ken Shuttleworth, Paul Simms, Esha Thapar, Tracey Wiles, Charlotte Wilson

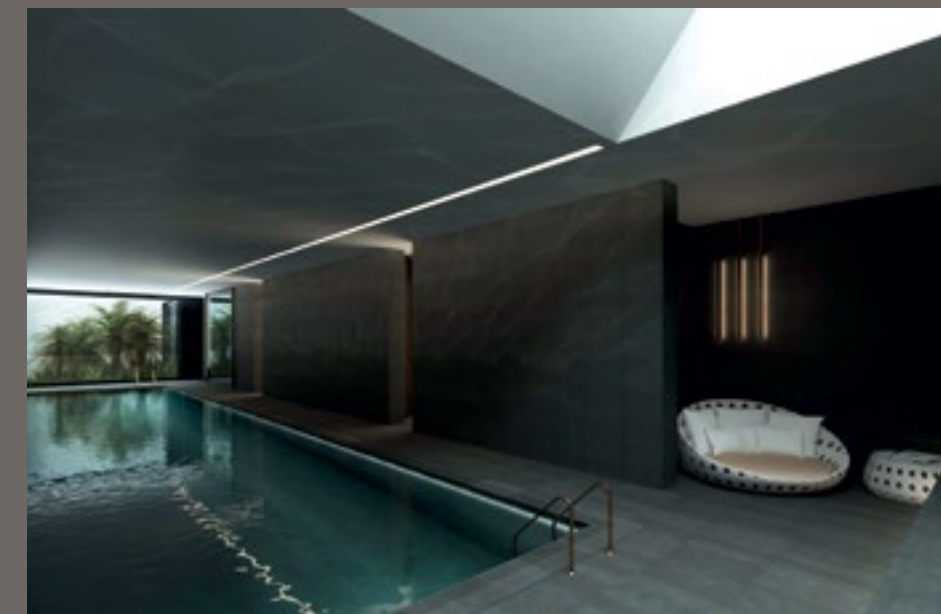


Key

- 1 Facebook office space
- 2 Public square
- 3 Penthouse
- 4 Residential apartments
- 5 Retail space
- 6 Services
- 7 Car park lift
- 8 Gym and swimming pool
- 9 Former Mail Rail station



2



3

- 1 Development cross-section.
- 2 Make-designed penthouse (visualisation).
- 3 Residents' swimming pool (visualisation).

St James's Market

In what was once the City of Westminster, and the traditional heart of English power, is St James's Market. Owned by the Crown Estate, this site lays claim to a wealth of heritage. Our challenge was to faithfully reflect this in the design while using the very latest construction techniques. For the cladding, we chose Portland stone, the traditional material of the West End, particularly along Regent's Street. For its installation, though, the panels were fitted into an Austrian-built framework in a factory in North London. This method – versus traditional on-site hand-setting – gives the building a contemporary feel and meant the cladding was installed in just three months.



2

1 Inside an Albion Stone quarry, owned by the Crown Estate, on the Isle of Portland.

2 Albion Stone factory in Portland.

3 Detail of the new facade of 1 St James's Market, made by GIG and Techrete.

4 Detail of the new facade of 2 St James's Market, made by GIG.

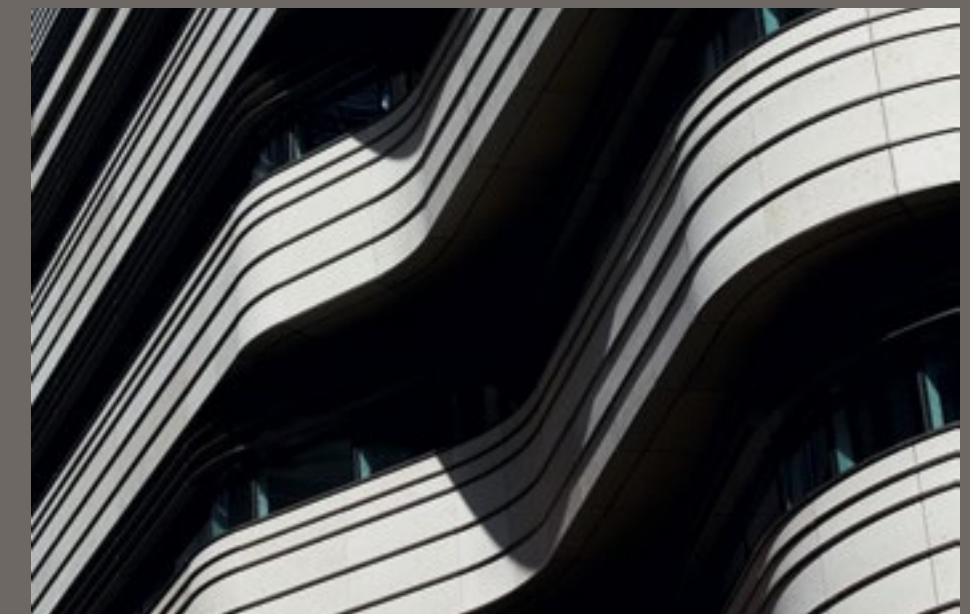
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3



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Location
London, UK

Status
On site

Sector
Office, retail, urban design

Area
34,000m²/366,000ft²

Client
The Crown Estate and Oxford Properties

Development manager
Hanover Cube

Consultants
AECOM, Atkins, CB Richard Ellis, Clarke Saunders Associates, Gardiner & Theobald, GIG, NDM, Ramboll, Techrete, Waterman Structures

Contractor
Balfour Beatty

Make team
Harry Godfrey, Jonathan Mitchell, Justin Nicholls, Vicky Patsalis, James Roberts, Ken Shuttleworth, Luke Smith

Superbrands



Harrods is known for its timeless elegance. This was the main inspiration for our work on Superbrands, the store's dedicated women's luxury fashion floor. Make's brief was to give the halls – at one point Edwardian private residences – a contemporary signature aesthetic.

Our design stripped away everything post-1935. This allowed us to celebrate the original Edwardian structural grid, with its almost domestically scaled spatial sequence of distinct rooms.

We created a gracious promenade through the store – a place to stroll and window shop, to see and be seen – though each brand has its own space in a more intimate setting. With reference to art galleries, we envisioned the shop windows as a series of carefully curated vitrines, displaying the artistry of each designer. The new layout creates a 'boutique-within-a-boutique' effect that caters to Harrods' luxury clientele.

The materials we chose also reflect Harrods' rich heritage: Portoro marble, black granite, bronze and brass. The original columns have been restored and given new prominence, as have the 'halo' features in the hall ceilings. The entire project protects and celebrates this Grade II-listed building, and reinforces Harrods' status as the world's premier high fashion retailer.

Location
London, UK

Status
Built

Sector
Retail

Area
5,230m²/56,300ft²

Client
Harrods

Consultants
E+M Tecnica, Hilary Bell, Lighting
Design International, WSP Group

Construction manager
Monaghans

Contractor
Jaysam Contractors

Make team
Justin Lau, Ian Lomas, Mehrnoush
Rad, James Redman, Jack Sargent,
Ken Shuttleworth, Tracey Wiles



2

1 (Previous spread) View into one of the halls from an entrance clearly demarcated to reinforce the Superbrands identity.

2 Corner boutique and long views down elegant gallery-style halls.

3 Archive photograph of Edwardian Harrods, in the hall where dress fittings and hairdressing once took place.

4 Corner rotunda with a top-lit oculus which gives illusion of height. Ceiling design mirrored in hand-cut Italian Calacatta and Savoy Blue marble floor.

3



4





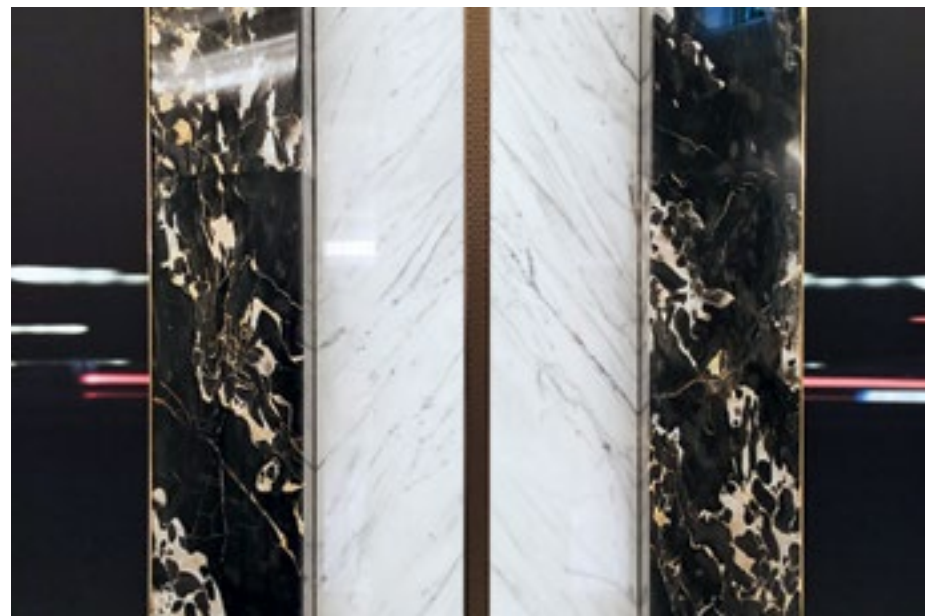
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5 Curated 'triptych' shop window displaying designers' work.

6 Detail of a column base.



6



7

7 Luxury materials: marble, black granite, bronze and brass.

8 Column detail showing a halo effect.

9 Subtle Harrods branding found throughout the floor.

10 Lighting of shop windows modelled on museum and theatre lighting techniques.

11 (Following spread) Plaster halo ceiling feature made in London.



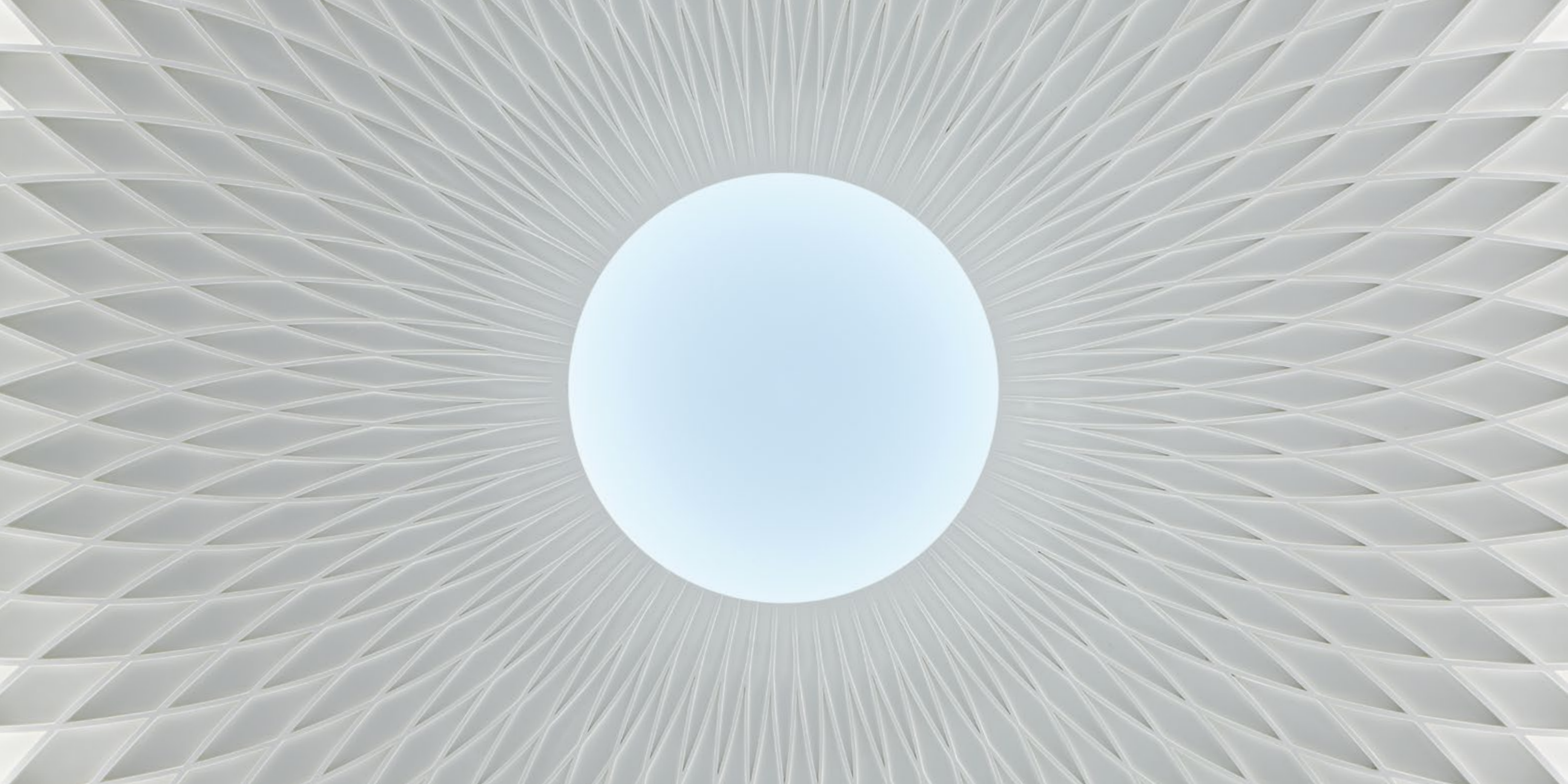
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9



10



The Temple House



The design of The Temple House is wholly inspired by its location: Chengdu, China. From the Qing Dynasty-era entrance building to the contoured courtyard, the hotel draws on centuries of local tradition and landscape. The third in Swire's 'The House Collective' range, and our second project for Swire, The Temple House has its own distinct character.

Referencing typical Sichuan 'courtyard house' design, the hotel is defined by two L-shaped blocks – one with 100 hotel rooms, the other 42 serviced apartments – bordering an inner garden. The restored entrance building sits on a corner of the site; guests pass through its two-storey inner courtyard to reach the main hotel and residences. From there, a grand staircase leads to further courtyards and amenities.

The outer L-block facade is an understated brick and stone-lintel weave inspired by local brocade-making. The inner facade, in common Chinese fashion, is slightly more embellished, with sheer curtain walls of subtly fritted glass that reflect light inwards.

We also designed the hotel's day spa, Mi Xun, in two restored heritage buildings on the north-western corner of the site.

Since opening in July 2015, the hotel has garnered substantial international press and in 2014 won the HICAP Reggie Shiu Development of the Year award.

Location
Chengdu, China

Status
Built

Sector
Hotels and resorts

Area
35,500m²/382,110ft²

Client
Swire Properties

Consultants
Arup, AvroKO, LPA, SWADI, Urbis

Construction manager
Swire Properties/Sino Ocean Land

Make team
Kun Bi, Kunkun Chen,
Katy Ghahremani, Yuting Jiang,
Justin Lau, Jessica Lee,
John Puttick, Jana Rock,
Paul Scott, Ken Shuttleworth,
Bill Webb, Tracey Wiles

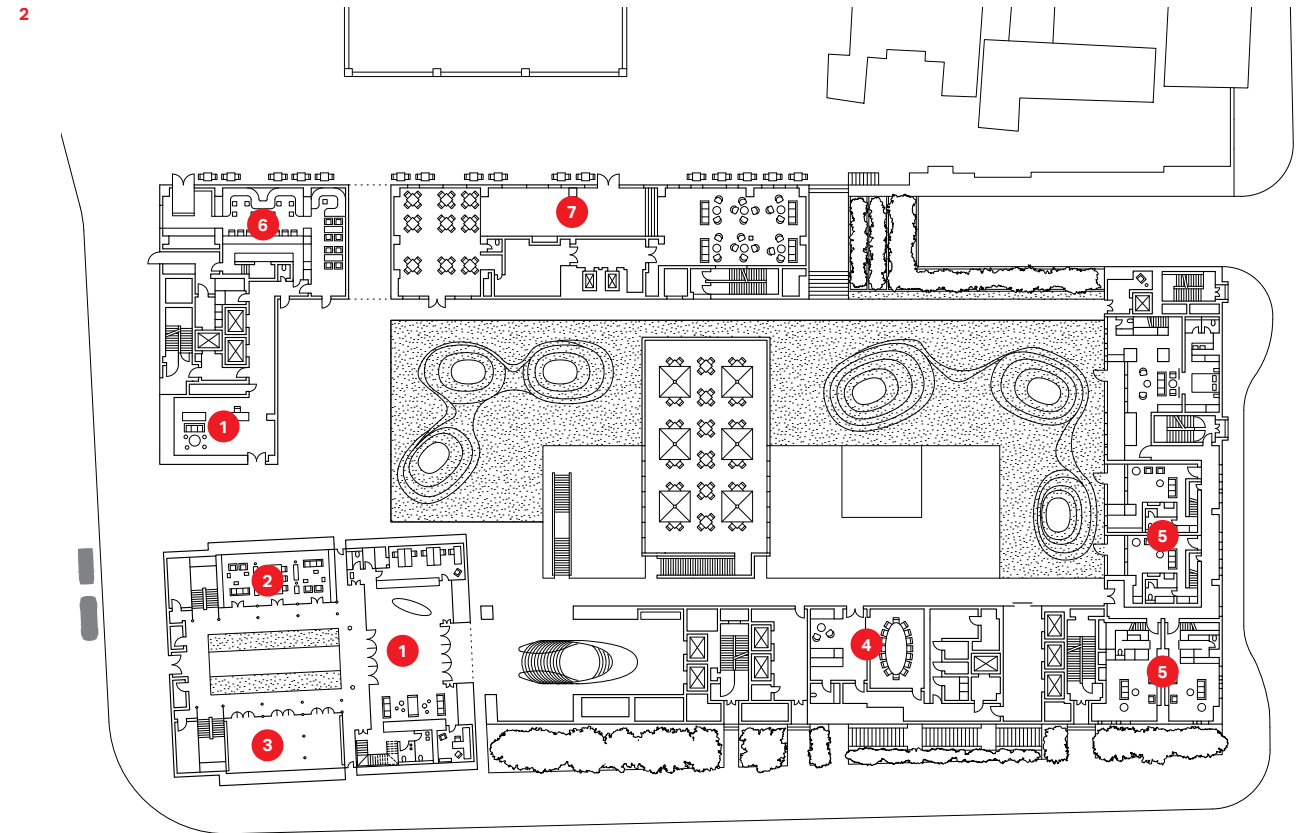
1 (Previous spread) Main entrance with layered spaces through the facade, courtyard and reception.

2 Floor plan of the hotel.

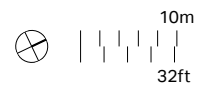
3 Revitalised heritage building forms the heart of the arrival experience.

4 Sensitive restoration of the building following specialist heritage consultation.

5 External canopy over the bar.



- Key**
- 1 Guest reception
 - 2 Library
 - 3 Art gallery
 - 4 Meeting room
 - 5 Guest rooms
 - 6 Bar
 - 7 Café





6

6 Fritted glass on the inside of the L-blocks contrasts with the brick exterior. Contoured garden relates to the local landscape, and each 'hillock' forms a rooftop for the floor beneath.

7 Transition between the heritage building and contemporary structure.

8 Street-facing retail connects the hotel with the broader masterplan for the area: the Daci Temple Cultural and Commercial Complex.

9, 10 Brick facade detail.

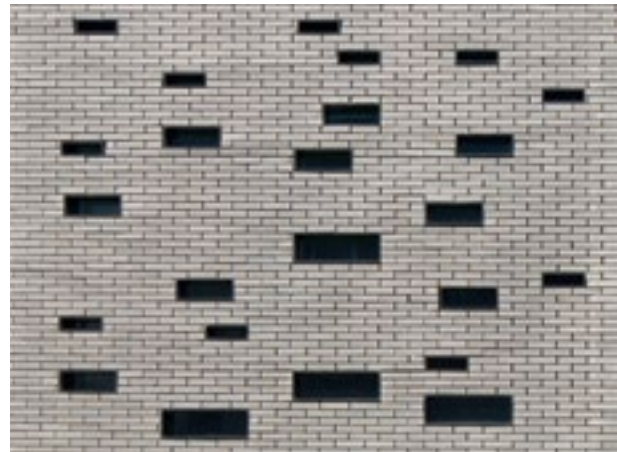


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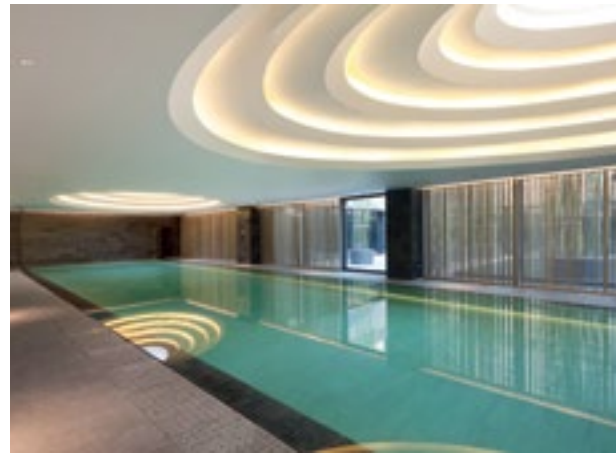


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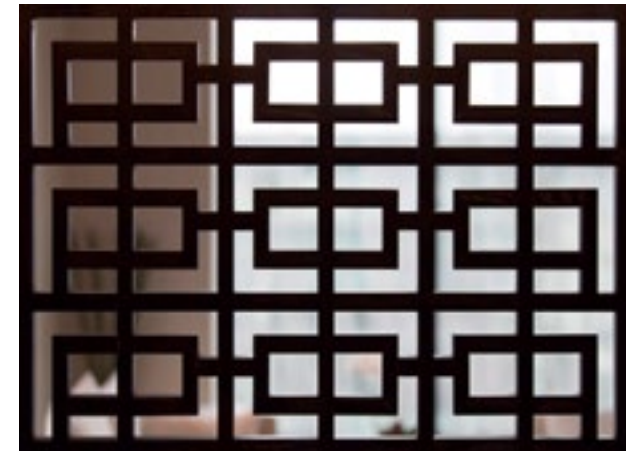
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13



15

11 Main reception.

12 Swimming pool beneath the contoured courtyard with 'hillock' rooflights that create height and provide natural light.

13 Grand staircase from the reception to the courtyards and amenities.

14 Bed in each guest room is positioned to face the window. Materials used include natural linen, leather and velvet in a neutral colour palette.

15 Timber screen for layering, depth and privacy.

Mi Xun Spa

16 Inner courtyard of The Teahouse, the café at Mi Xun.

17 Mi Xun retail.

18 'Breathing space' between the heritage buildings housing Mi Xun.

19 VIP treatment room.

20 Floor plan of the spa.

21 (Following spread) Street view of the hotel.



17



18

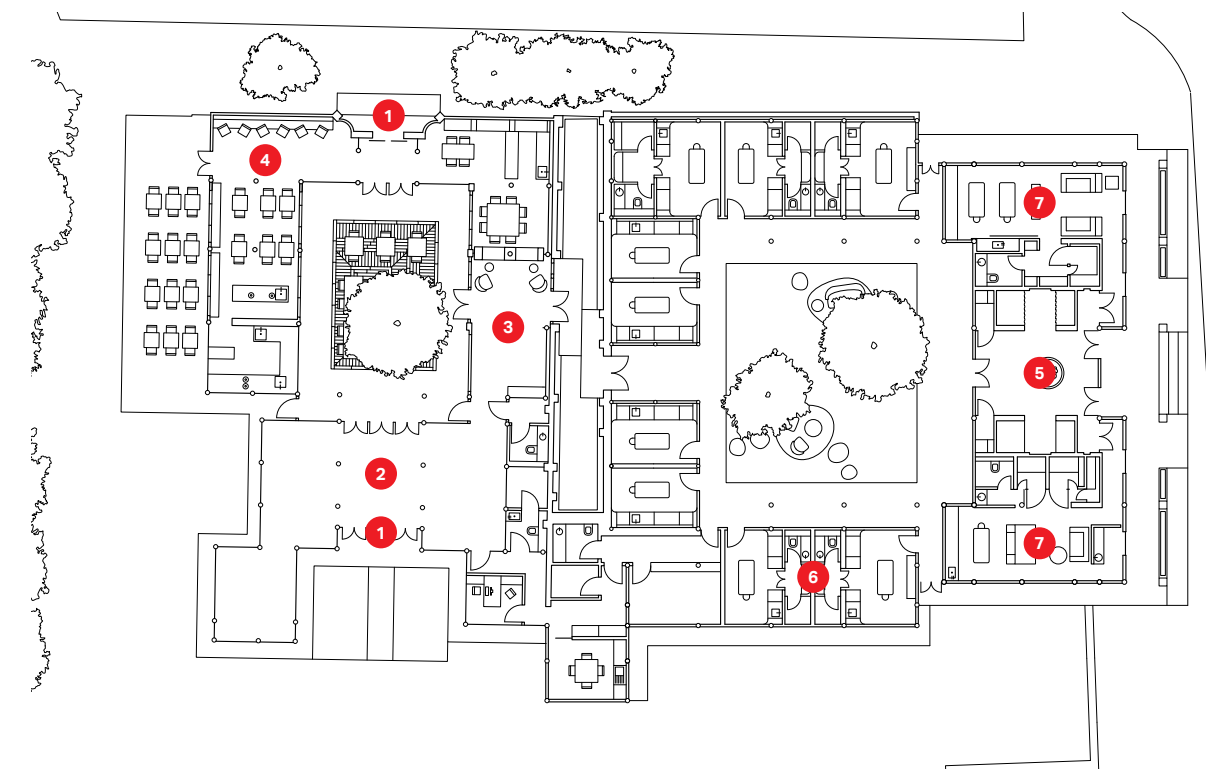


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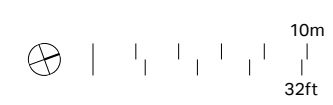
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20



- Key**
- 1 Entrance
 - 2 Retail
 - 3 Spa reception
 - 4 The Teahouse
 - 5 Relaxation space
 - 6 Treatment rooms
 - 7 VIP treatment rooms





W1 Fountain

In May 2015, Chris Murray of Ridgeford Properties invited Make to enter a Westminster Council competition to design a drinking fountain for Paddington Street Gardens in Marylebone. The competition, backed by Ridgeford, asked entrants to use local school children's drawings of fountains – which ranged from simply charming to charmingly bonkers – to inspire their designs. In the end, Make came upon the simple idea of a folded paper cup, a common childhood paper craft, cast in bronze. We're certain the piece, which includes engraved instructions on how to make your own paper cup, would delight and engage.

At the time of publication, the winner had not yet been announced.



1



Location
London, UK

Status
Concept

Sector
Arts and culture

Client
Chris Murray
(Ridgeford Properties)

Make team
Stuart Blower, Robert Lunn,
Daniel Murray, Ken Shuttleworth

1 1:10-scale model of the fountain, cast in bronze.

2 (Opposite page) How to create a paper cup.

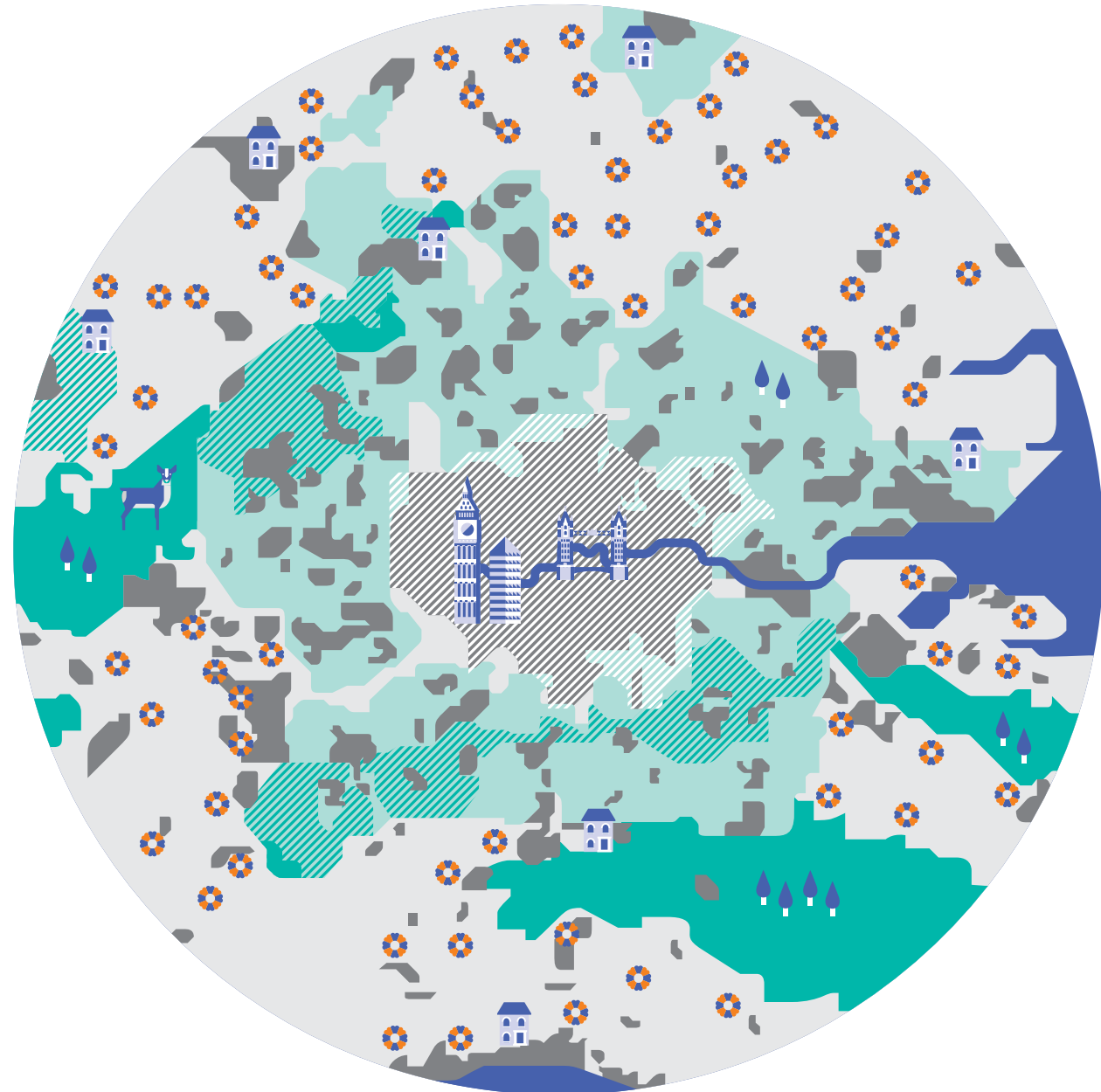
Insights





Future Spaces Foundation 2015

Vital cities not garden cities



Key
 ■ Urban area
 ■ Green belt
 ■ Area of Outstanding Natural Beauty (AONB)
 ○ Garden city

Make established the Future Spaces Foundation in 2013 to undertake new thinking that informs the future of the spaces we live in. Tackling issues beyond the world of architecture, we hope to bring a fresh perspective to existing debates.

Leading us up the garden path?

In the foundation's second report – 'Vital Cities not Garden Cities: the answer to the nation's housing shortage?', published in 2015 – we look at how the UK can address its housing crisis.

Garden cities have been bandied about as a panacea for this predicament, but can they effectively address the urgent need for houses while at the same time creating vibrant, sustainable communities? The Future Spaces Foundation doesn't think so. Put simply, Ebenezer Howard's garden city vision cannot be achieved quickly enough, sustainably enough, or on a scale big enough.

Most garden cities and new towns that have been created over the years are hugely reliant on cars, and don't attract enough business into the area to provide employment for the city's population.

We believe that looking to build on our existing cities is a better solution than creating new ones. But how can we build more homes and provide more employment opportunities within these cities?

Brownfield land should be used, first and foremost. Together, the local authorities in England experiencing housing shortages have enough brownfield supply for one million dwellings. This land should be brought into use to provide a range of affordable and suitably sized homes, from single-occupancy through to larger family homes.

In addition, greening should be encouraged and businesses incentivised to move into these areas. As we discussed extensively in our first report, high streets and city centres should be community-focused, with a range of services and activities on offer, good accessibility, and well-planned transport links. This will help create vital, enriched cities where people want to live and work.

You can download the full report here:
www.futurespacesfoundation.org

Future Spaces Foundation 2016

The Future Spaces Foundation's third report is now well under way following a panel discussion at the Make studio in November 2015 about the importance of transport infrastructure in making global cities vital.

Our panellists included Keith Clarke CBE of Engineering UK, Ruth Marvel of disability charity Scope, Nataša Pichler-Milanovic of the European Smart Cities project, futurologist James Bellini and Maker John Prevc. The event was moderated by Paul Finch, editorial director of the *Architectural Review* and *Architects' Journal* and programme director of the World Architecture Festival.

The panellists' invaluable insights and opinions will be combined with quantitative data from detailed research we're undertaking with Longitude Research. We're very excited about our findings thus far and will be releasing our full report in March, with additional events and activity continuing throughout 2016.

As ever, we hope our research and recommendations will help develop creative solutions for cities to become more vital and, importantly, make them places where people want to live and communities can thrive.

1 (Opposite page) To address the projected shortage of 1 million homes in London and the home counties over the next 25 years, a total of 67 garden cities, each with capacity for 30,000 inhabitants, would be needed.

Derwent's London

1



Derwent London is Make's client as well as its landlord. How unusual is our relationship?

Maybe surprisingly, it's not unusual, actually. We work with a lot of different firms of architects, and I could think of three or four that are actually tenants of ours: AHMM, Buckley Gray Yeoman, Orms. Maybe it's something in our makeup where we end up making our architect our tenant. I think it sort of brings you closer in some ways.

How do you view the developer/architect relationship in general?

I think choice of architect is always very important to Derwent. Over the years we've always wanted to work with people who are like-minded, where we'll enjoy the relationship, and above all where people are very talented.

You've got to have a very talented firm of architects, but without a strong client, the scheme might go lacking. Or you could have a terrific, passionate client, but without a talented firm it wouldn't work. So I think the two together is what creates great buildings.

What were the highs and lows for Derwent London on 32 Cleveland Street, our studio?

There were lots of highs – and I am not just saying this – but very few lows. It was on time, it was on budget, it was a joy

Ken sits down with client Simon Silver of Derwent London to talk about our special relationship and the changing face of the city.

converting an old NCP car park into what has turned out to be wonderfully creative, beautifully designed offices. We've owned the building for many years now, so you get tremendous satisfaction revisiting something that's already done very well. The icing on the cake was converting that with Make.

What sort of office building trends are you seeing at the moment?

There's been an enormous change with cycling. Years ago it would be, "How many car spaces?" but people don't want them anymore. We've got quite a few buildings with garages, and they've all become bicycle space. At White Collar Factory we have lockers, showers and facilities for 300, and in Alphabeta on Finsbury Square, a similar-sized building to White Collar, they've got 500. So it's really serious stuff. We're fast becoming a bicycle city.

Another is the way offices are being pared back – they're much less formal than they used to be. When we started years ago, the first thing we would do with any building was strip out those dreadful tiled ceilings. We were very happy with a natural soffit, whether it was concrete or whatever. I think we were one of the first to realise that.

And you've taken that further in your White Collar Factory at Old Street?

I believe we have. We've done away with

1 Derwent London's White Collar Factory office building on Old Street Roundabout in Shoreditch (visualisation).

2 Simon speaking to Ken at Derwent London's office in Mayfair.

2



Simon Silver is co-founder of Derwent London, and has overall responsibility for the group's development and regeneration programme. He is an honorary fellow of RIBA.

sophisticated air conditioning, and to do that you need a high floor-to-ceiling height. In this case it's 3.4 metres, which at White Collar would be as much as two floors, at 14,000 square feet per floor. I don't think there are many developers that wouldn't be greedy for that kind of footage.

What's your vision for 80 Charlotte Street, which is of course owned by Derwent London and being designed by Make?

When Derwent merged with LMS in 2006, it was one of the blocks we all had in our minds, and we always felt it wasn't very Fitzrovia. One of the goals was to break it down a bit. Even if it ended up bigger in footage terms, it could be broken down in the way it sits on the street. That's what we've worked very hard with Make to do.

Could the construction industry be doing more to help deliver a more sustainable built environment?

I think it probably could, but it's a bit broken up at the moment. A lot of the drive for sustainability comes from professional firms: architects, engineers. But the construction industry is all a bit piecemeal, and often the subject appears too late. The construction industry could actually ask more of us rather than the other way around, though it's improving all the time.

Where do you see Fitzrovia going over the next five or ten years?

I hope it's not changing too much. I think areas like Fitzrovia, which Derwent invests in, are very much 'villages' – they're one of the great things about London. Since we arrived in Fitzrovia, we've carried out a lot of refurbishment and bit of new build. We want to respect the character of the area, and hopefully that's what we're doing.

Do you think we could do more to engage with local communities where development is taking place?

I think we can always do more in all areas. From a property company perspective, contributing to and working with local communities has improved immensely over the last 10 or 15 years. Before that, you'd find companies were more selfish. It wasn't about the local community or the environment; it was about getting a return.

We've had a lot of engagement with the locals in Fitzrovia, haven't we?

Tremendous engagement. On issues around local schools, street crime, transport – you name it. If you're a landowner with a reasonable amount of real estate in a certain area, there's a lot you can do, and it's very important.

What are some of your favourite non-Derwent projects in London?

I think King's Cross is amazing. I've lived and worked in London now for 40 years, believe it or not, and I think it's one of the



3

3 80 Charlotte Street, a Make-Derwent London scheme in Fitzrovia, London (visualisation).

4 Retail frontage at Derwent London's Tottenham Court Walk in central London.

5 DF/Mexico restaurant at Tottenham Court Walk.

4



5



“I think areas like Fitzrovia, which Derwent invests in, are very much ‘villages’ – they’re one of the great things about London. Since we arrived in Fitzrovia, we’ve carried out a lot of refurbishment and bit of new build. We want to respect the character of the area, and hopefully that’s what we’re doing.”

best big regeneration developments I’ve ever seen. There are many good buildings, but if I had to pick one it would probably be the David Chipperfield building. It’s got its own inherent character and is just a great building. I also love the Lloyd’s of London building by Richard Rogers, which was a real game-changer in its days.

What bigger changes do you think lie in store for London?

Obviously Crossrail is going to have an enormous impact. It’s going to bring London closer to so many more people. One slight worry I have, though, is the hundreds of thousands of people arriving at these stations. I just wonder whether we’ve worked it out, whether we’ve actually got the right amount of public realm. But it’s going to be a real game-changer and improve a lot of these areas. The corner of Charing Cross Road and Oxford Street will change tremendously.

What can we do to make sure that London maintains its edge?

From my perspective, what I love about London is its character, and what worries me is developments that turn their back on their local environment. We own the Tea Building in Shoreditch, which is a fantastic area of London, and a big high-rise block was built not far from us, and it’s pretty awful. If we get many more of those, it will detract from

the essence of what everybody really likes about London.

How did you get into property?

My step-brother John was in property, and when I was leaving school he suggested I go into commercial agency. I couldn’t think of anything else I wanted to do so thought I’d give it a try. It was as lucky as that. I enjoyed agency work and was lucky enough to team up with John Burns – he was a very ambitious young businessman. After we’d been together for about a dozen years, John decided to take the big leap and run a property company, and I was of course thrilled to join him.

It was a really steep learning curve, but we knew London very well. We started buying investments and were eventually recommended to two young ex-Rogers architects: Jamie Troughton and John McAslan. They really got us interested in what architects can do and the amazing change they can bring about. Then it just grew and grew, and now I’m in the very privileged position where we can buy a building, change an area, work with people like Make, and have an absolute ball.

So what do you do in your spare time? Do you have any spare time?

Yes. Family is really important to me. I have a wife and three children, though

they’re all grown up now. My daughter Sarah is married, and I recently became a grandparent, so that’s very exciting. I also love sport, and I’m a big football fan. I upset people by saying Arsenal, but I’ve always been a diehard Gooner, and I love going to the football with my sons. I play a bit of golf – not very well – and I love walking my dog. So the weekends are enjoyable and the workdays fulfilling.

Finally, what makes you laugh – really laugh?

Funny people. When you work with firms of architects, you’re going to work with them for three, four, five years. You’ve got to be with people whose company you enjoy, and the laughter will follow.

It's about people, stupid!

The future city is a social city

Make's John Prevc discusses some of the challenges architects and urban planners face today, and why we must prioritise social cohesion in urban design.

Lifesaving architects

Many years ago I was made more acutely aware of the importance of urban design and architecture by a doctor at a famous north London hospital. He told me that architects could save more lives than he could, which rather took me aback, as I couldn't understand what he meant by such a sweeping statement. He explained that when we design streets and public spaces that are safe, inviting and a pleasure to be in, more people use them and for longer. Such spaces increase opportunities for people to meet, develop relationships, exercise and generally become more active members of the community, which in turn improves their wellbeing and happiness. The benefits to society are clear, he continued, especially for the elderly, who are often lonely and afraid of leaving their homes.

Social cohesion has proved one of the most significant post-war challenges in the UK's towns and cities. Differences in factors like age, ethnicity and wealth have polarised communities, leaving significant social and economic problems for society.

Here are some of the urban realities we need to address:

1. Ethnic isolation

Our post-industrial urban centres tend to house the poorest members of our society, many of whom are political or economic migrants from outside of the UK. These migrants often suffer from poor social integration, seeking other members of their ethnic group and finding little welcome from those outside of it. Such ethnic exclusion has many associated social and economic consequences, ones that will increasingly intensify, given the further diversification of our cities that's sure to come.

2. Ageing population

We have an ageing population, which is putting more and more pressure on the Exchequer as it contends with the increase in dependence on healthcare and social services. Another notable effect of this shift in population dynamics is that the locked-in wealth of the asset-rich, especially in property, is holding back younger people from entering the housing market.

3. High youth unemployment

Youth unemployment rose sharply after the financial crash and continues to be higher than pre-crash levels. Work is difficult to find, especially among those from disadvantaged backgrounds, and young people – often disenfranchised, poorly motivated, and stuck living with parents in areas with poor employment rates – are at risk of being permanently excluded from productive communities.

4. Shift from London outwards

London is the UK's powerhouse, attracting people from all over the world, including high-profile employers who want the best employees. However, the escalation of property prices in London is prompting many businesses in the capital to look elsewhere for expansion. One of Make's clients, HSBC, recently decided to relocate its retail banking headquarters to central Birmingham – one company of many moving north as costs in London rise.

5. Transition to high-density living

People have become increasingly mobile, flooding into employment hotspots in pursuit of work opportunities and the social advantages that a critical mass of people can offer. This is adding enormous pressure to housing, education and healthcare in the cities affected. Ensuring high-density areas offer adequate housing and decent living standards is a major challenge.

The socially cohesive city

More social cohesion in our cities will help us manage this changing social context. To achieve this, we must dedicate resources towards safe, active, inclusive and democratic streets and spaces. These develop healthy and happy communities by acting as social bridges to support better communication between people. It's also important we focus on integrated and well-connected public transport systems that facilitate density and choice, and improve travel experience. Multimodal international, inter-district, inter-city, inter-neighbourhood, inter-street and inter-building connections are essential for linking communities both physically and socially.

Equally important is a solid structure of social facilities. Places to live and work are not enough; we need to provide supporting networks of schools, doctor's surgeries, crèches, faith places and so forth to sustain communities, as well as central places to meet and talk – spaces that are built by and for the community. These measures foster strong social networks, which in turn produce socially inclusive systems of governance.

Finally, we need to provide good housing and social access schemes. An adequate number of homes for both those who can afford them and those who cannot ensures cities remain diverse and inclusive, and attract the best people. Meanwhile, giving opportunities to young people from disadvantaged backgrounds helps broaden the workplace talent pool, reduce social divides, and lower the number of people in casual work with low incomes. At Make, for example, we've developed a programme in collaboration with architecture education organisation Open-City and University College London that helps young people from

disadvantaged backgrounds obtain university places to study architecture.

Density and social cities

At Make we believe that the best social environments are found in dense cities. In our Future Spaces Foundation report 'Vital Cities not Garden Cities', published in March 2015, we explore why dense towns and cities are more socially fulfilled and offer better opportunities than garden cities in particular. One reason is that greenfield developments rarely build social facilities and amenities. Meeting places seem to be by and large excluded, meaning community life stops at the front door, particularly where cars are the transport mode of choice.

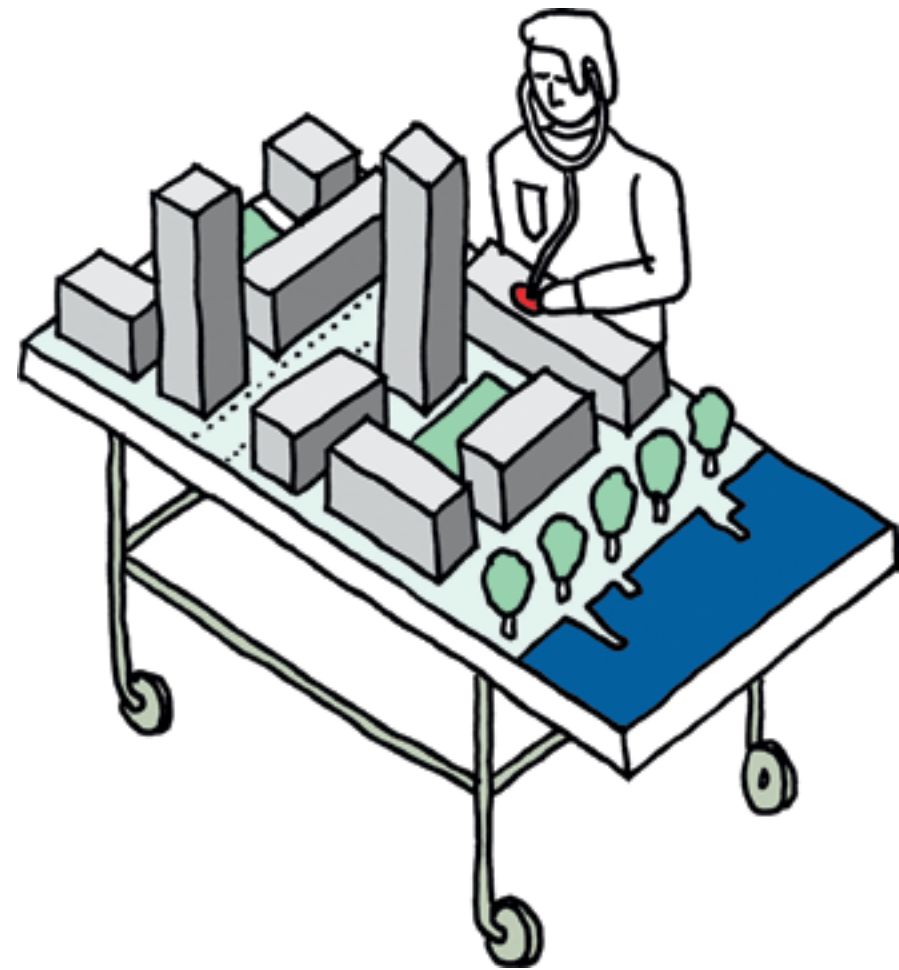
Denser cities can deliver both commercial and social success if designed well. For dense cities to work, we need the following ingredients:

- An intricate mixture of uses that complement each other.
- An identity and culture that reflects the people and place.
- Uniqueness not homogeneity.
- A green environment, from balconies to parks.
- Occupants who feel trusted and empowered to do the right thing.
- Architecture of the highest quality in terms of space, light and materiality.

A final thought

Social cities are, on the whole, simple places in that they are embedded in the psychology of the human condition. They are designed to cater to our most basic of senses, senses which have not changed for millennia – our want to be safe, to be protected from the extremes of the environment, to be part of a socially active community that offers opportunities to better ourselves. If only it were really so straightforward.

John has worked at Make since its founding in 2004 and has extensive experience in urban masterplanning. He is vice-chair of Make's Future Spaces Foundation, a member of the Academy of Urbanism, and an architectural and urban design critic in his home city of Coventry.

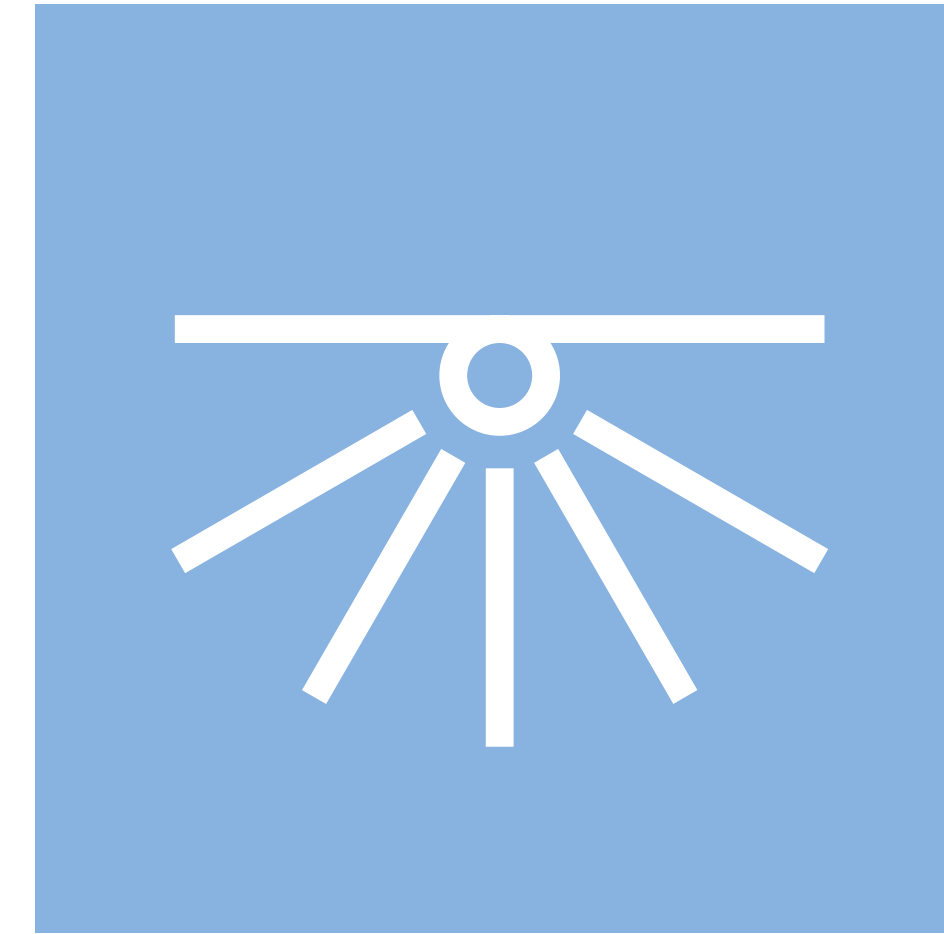


A new metric

Simon Sturgis of Sturgis Carbon Profiling (SCP) talks to Make about 'whole-life carbon', the future of sustainability in the built environment, and providing carbon consultancy to some of the world's best-known businesses.



Simon Sturgis is managing director of Sturgis Carbon Profiling and has over 30 years' experience as an architect. He is a member of numerous industry organisations, including Design Council CABE, the RIBA Sustainable Futures Group and the BCO's Environmental Sustainability Group.



What led you to set up SCP?

I'm an architect by training and had a practice for nearly 20 years. We were doing a lot of work with existing buildings, and it became apparent that there was a huge amount of waste. That got me thinking. Can you avoid throwing stuff away all the time? Can you keep it? Can you recycle it better? That led to the idea of carbon cost. If you can calculate the carbon cost of materials, you can put it side by side with the energy costs of running the building and they become a sort of unifying thing. It was thinking about how buildings are made for their life and future life cycle.

You're describing the 'whole-life carbon' concept SCP advocates.

Exactly. I think it could fundamentally change the way we design buildings. Starting at concept design stage, it's thinking about where the bits have come from, where the bits are going, how you take the building apart, whether you can use the same materials assembled in a different way, about redundancy and longevity, or short-term but recyclable.

Particularly if they're public buildings, should they last 100 years? 200? At the moment we get warranties for components that are 25 years. With certain buildings you have to replace all the cladding 40 years down the line. In carbon terms, if you can

efficiently replace cladding as necessary, that's not a bad thing. But if you're talking about public buildings, then maybe you should only be replacing, say, the windows. Then you make buildings much more substantial and long-lasting.

What's the last year been like for SCP?

We've been getting increased traction from clients like Land Securities, Argent, Google. They're beginning to realise that getting involved in carbon reduction practice and assessments after planning is too late, that the real fundamentals are at concept stage.

The work we're doing with Argent at King's Cross includes a project where we're helping the architects think about what they can do to bed down a low-carbon culture from the outset. Is the building capable of modification down the line? Is it easy to adapt and change? Should the cladding be coated aluminium or timber? Can you recycle it easily? And so on. It's getting people to think about it right from the outset.

We're also working for clients such as Grosvenor on creating overarching strategies in pure operational energy reduction. That includes improved energy use, or energy reduction, but also the way they build buildings. Things like introducing Passivhaus/ EnerPHit technology into the mix.



What are the most recent developments in carbon policy that affect this space?

I think there are two directions here. One is that the government seems to be removing elements of legislation that have supported a green agenda. On the other hand, the trajectory of industry leaders is moving to a lower carbon approach.

I'm currently leading a team which includes RICS, Cambridge University, Laing O'Rourke, Land Securities, Arup and others to write the rules for carbon assessment across UK properties. We recently got Innovate UK funding for it. We're taking the current British standards and sorting out all the little gremlins that currently make different practitioners do different things, and which undermine the credibility of carbon analysis. The idea is to come up with something that will ultimately have RICS certification. The BRE is also evolving in this direction.

What sort of incentives could help carbon-efficient buildings become the norm?

Invariably, legislation is always a good one, but in the absence of legislation, what's happening at the moment with some of the market-leading property companies is that they want to future-proof their asset value. That means they're trying to pre-empt expected legislation by doing things now which they'd otherwise expect to have to do in two or three years' time.

Resource efficiency is also impacting positively on costs. We were involved with a development for a big developer in London where everything was going to be anodised. We said, "Does it have to be anodised?" because anodising puts an extra burden on the carbon footprint of the aluminium. But both the client and the architect wanted a shiny building, so we said, "Does it have to be shiny on the inside? Could we powder-coat the internal cladding?" So that was done, and we achieved a six-figure saving in the capital cost of the cladding and substantial carbon savings.

All these things are economics-based. That's quite an important point to make. This is not, for want of a better description, a 'brown bread and sandals' exercise. These are people who are very concerned about budget and efficiency. And in a way, I think carbon reduction is another term for 'resource efficiency'. It's about improving the way we use resources.

Do you think sustainability standards ever impede the design process or limit the full aesthetic potential?

I think initially people's immediate reaction is, "Oh, it's more legislation." But when architects start to get their heads around these issues, they realise that constraints can be liberating. That may seem counterintuitive, but the same

thing could be said of Part L, which was initially seen as a bit of an irritant and an extra cost. But once it all becomes part of the whole process, it's not a problem. We're also finding that architects we work with like that their buildings are inherently better for the environment.

How much influence does the UK have in sustainable design globally?

The UK has certain things – for example, the BCO does an office guide, and we have things like BREEAM. Both of those things are used well out of area. The BCO office guide, I'm told, crops up on architects' desks all over the world because it kind of is a standard.

Different standards occur worldwide, but a key feature of our Innovate UK-funded project is that the UK standard (BSEN 15978) is the same as the EU standard (CENTC 350). This means that our work has the capability and objective of becoming usable EU-wide.

How does the UK's approach to sustainability compare to other countries'?

I think different societies have different attitudes. In the UK, people are concerned about carbon emissions a bit more than they are in France, where they have a high nuclear-dependent grid, so carbon emissions are less of an issue.

Interestingly, places like China are realising that resources of the planet are not infinite, and to be able to breathe air in Beijing and keep their economy going, they've got to find ways of reusing material, and are doing incredible things already. In India water is a key concern, so that's more of a priority for them than for us.

Do you think that the BREEAM and LEED codes are stringent enough?

Not at the moment. I think BREEAM 2014 has some aspects that are leading towards a low-carbon view of life. My guess is they'll have a lot more in the next iteration, but at the moment you kind of get punished if you're reusing a building.

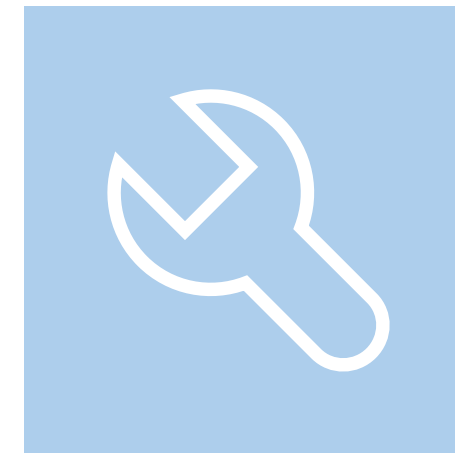
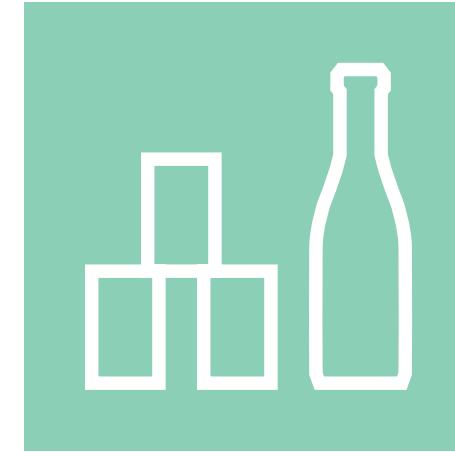
1 Chart showing relative carbon emissions from all sources in a typical occupied office building over 60 years.

Where does a building's carbon come from?

- Key
- Business travel
- Commuting
- Operations
- Refurbishment, replacement and maintenance
- Construction to practical completion
- Furniture
- Consumables



1



“We need to think about where the bits have come from, where the bits are going, how you take the building apart, whether you can use the same materials assembled in a different way.”

It's generally easier to get a BREEAM 'Outstanding' by building new, because it's more about performance. BREEAM tends to be slanted towards performance, and to get an existing building to perform as well as a new building is more difficult. From my perspective, the fact you're retaining and recycling an entire structure, and thus reducing emissions, should have a significant recognised impact.

If you go back to BREEAM 2008, which was for the Olympics, some buildings there – and I think they are all BREEAM 'Excellent' – used huge quantities of material compared to others. None of that showed up in the assessments. These things evolve, so I'm not criticising particularly, but there are huge quantities of energy being used up to make buildings, which is not yet being reflected in BREEAM.

Do you have a vision of what things might look like from a carbon perspective 5, 10, 20 years down the line?

We'll get buildings that are really substantially built with, say, brick. It's quite carbon-expensive to make, but if brick lasts hundreds of years, and the building is designed to deal with that, then I think that's one direction. So durability, with the ability to easily change those bits that need to be changed.

Alternatively, the way forward might also be short-life but high recyclability. We did a scheme for a 25-storey tower designed so that the cladding would be changed every 30 years, in line with lease cycles. That would mean the cladding has to be inherently low-carbon and recyclable. It's the overall carbon life-cycle costs of the building's components that matter. So the question then is what do you clad a building in for the next 30 years that can be reused in the future with minimal carbon cost? That's quite an interesting thought process.

Breaking new ground with Hiscox



1

Steve, how did you first learn about Make, and what was your first impression of us? In 2011, when we started to think about the building, the 2012 Olympics were very much in the headlines. Make, among several others, appeared quite strongly there and so went onto our long list. We didn't really form an impression very early, but you looked like you might have the right credentials. We did have a look to see if 'Shuttleworth' had any particularly strong Yorkshire roots, but Wikipedia suggested otherwise, probably a more central Birmingham, Leicester sort of heritage (*laughter*).

So why did you end up choosing Make to design the Hiscox building? It was pretty evident that our values were aligned – the way you like to work, the way we like to work. You didn't seem to have any preconceived ideas, and you understood what we wanted. You helped us understand contexts and placing the building – and Hiscox – in York. During the presentations, it was evident the solutions being offered had a lot of thought put into them – it wasn't an off-the-shelf building. That pleased us a lot.

We've had great working relationships all the way through the project. What do you attribute this to? One of the key thoughts behind the building is that it would be a space for

Ken talks to Steve Riches of Hiscox about working with Make on the Hiscox Building in York, the company's newest office.

collaboration. And we thought the team must work in that way if that was going to be our goal. Once Make was on board, we held a lot of chemistry sessions with the rest of the team to make sure we had a good match. We've been very lucky.

What have been the biggest challenges to the project thus far? We don't have challenges, just 'solution opportunities', as I'm reminded constantly! Archaeology in York is obviously a huge consideration. What's been great, though, is that York Archaeological Trust has fully engaged with us to work out what we can and can't do very early on. We seem to have managed to design around it and come up with something that's really effective.

So this is the first time Hiscox has built a new office building. Why the decision to build new instead of simply relocate? In York there was no available real estate, no existing buildings, no existing sites apart from a few on the ring road outside of York. But having made the decision to go into a city, we didn't think we could then do a traditional business park call centre.

York scored very highly in the review we did. It was within our top six, along with Bristol, Birmingham, Derby, Sheffield and Leeds. It was very strong in terms of quality of workforce and cost, as well as national



Steve Riches is head of property services and procurement at Hiscox, and has nearly 30 years' experience in the London insurance property market. Prior to joining Hiscox, Steve worked at Aon for 20 years.

connectivity. And its sense of place – the quality of life is very strong.

Hiscox has very strong brand values. How important was it to reflect them in the design of the building, and how would you say they're actually reflected? It was really important, and we spent a lot of time on it. Firstly, what is Hiscox-ness? We wanted people to know it was a Hiscox building without seeing the logo, and that if someone visited the building, they would want to work there.

Then we looked at our values. First, we have excellence in execution and quality, and I think they'll be very evident in everything we've delivered. We have integrity, and I think the honesty of the finishes, where everything's on show, represents that. Courage is demonstrated by the design. We're also human, and the fact is that we designed it from the inside out. We thought about the operation within the building before we decided the shell that would go around that.

A key success of the project was mapping the user experience, and tapping into the latest thinking in workplace design. How do you think the final design will impact on productivity and everyday work life? We're providing an environment that not only allows us to get the work done but promotes informal collaboration. There

are areas where you can meet, think, collaborate or just relax – spaces like the café, the perch overlooking the atrium, and a fantastic roof terrace. Hiscox is already a great place to work, and the aim is to support this fully by providing every opportunity to interact with colleagues. That felt very important to us.

Art is a big part of the building's interior. Can you tell us a bit about it? Robert's [Hiscox] passion is for art, always has been. He views it as a talking piece. So it's never chocolate box; it'll always be something you should have a view on. The art is moved around so it doesn't just merge into the background. The new building is probably the first time we've had an opportunity to have a very extensive three-dimensional exhibition. The spaces really give us some great opportunities to put some very exciting pieces in.

What does this project mean for Hiscox? We're viewing it as our innovation centre, where we can try out ideas. Some of those are around ways of working and how we interact with people, but some are also technology solutions to try. Where they're successful, we'll roll them out through the rest of the group.

We'll also have a 'business club', where we invite in small start-ups and collaborate with them on different projects. We'll be

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1 Woven brick facade on the south-east and south-west elevations of the Hiscox Building in York.

2 Ken and Steve talk at Hiscox's building in the City of London.

“We’re viewing it as our innovation centre, where we can try out ideas. Some of those are around ways of working and how we interact with people, but some are also technology solutions to try. Where they’re successful, we’ll roll them out through the rest of the group.”

able to learn from them as we try and push into some areas where we would like more coverage, particularly technology and media.

So what do you think the project means for York?

York, I’m sure, will use it to try and attract business. It’s not somewhere you automatically think about setting up a business – most people just think it’s a beautiful place to go on holiday or for the day. The Hiscox case can show what’s possible. York’s a very good place to be. It’s quite progressive, they’re quite heavily invested in tech and bioscience, and you’ve got this massive outpouring of talent from the universities, both York and York St John. What they need is a plan to attract business.

The York building is, of course, only one of a number of Hiscox offices. Do you have other projects on at the moment?

We’ve got a shared service centre in Lisbon currently, and it needs to be moved – it started very small. We’re probably going to have to take some temporary space, and we’re thinking about whether we can replicate what we’ve achieved in York. Then the other big challenge we have is London. We’ve already grown out of the building we’re in on Great St Helen’s, and we’re trying to work out what we’ll be in 2020. But the Walkie Talkie and

Cheesegrater have filled up, rents are quite toppy, and incentives are down. We really need to wait for the next set of spec builds to come online, in about 2018.

What’s your view on today’s UK commercial property market outside of London? And in the City?

We’re seeing the regional market improve, which is helping us in York, though it’s nowhere near where it needs to be to get any significant investment. There’s been a huge oversupply, in typical property supply curve, though it appears to be stabilising. That’s very different from the City, where we have the opposite, and I don’t see that changing for the next two or three years, until the supply comes back on.

Within the insurance industry, what we’ve seen is further polarisation around Lloyd’s, because a lot of business is still done face to face. Brokers need to complete as many policies possible as quickly as possible, and Lloyd’s really works well for them because they go into a market and can have several meetings. We need to cluster around that so that we get picked up on that journey. If you’re sitting 100 metres in the wrong direction, you can lose a lot of business.

So how long have you been at Hiscox, Steve? Have you always worked in professional services property?

I’ve been here 7 years here now, and

20 years before that at Aon, so always in insurance, always in EC2, EC3, always got off the train at Liverpool Street. I’ve done a few projects overseas but always based in the City.

What do you enjoy most about your job?

I think variety. We have a very small team here in property services, and we manage everything from real estate projects and facilities management to sustainability and business continuity. So every day is very different, and because I’m quite project-driven, they’re almost like mini-projects, so I can work in that way.

I love the fact that this week I don’t quite know where I am – I think I’m in York on Thursday? Friday’s a long way away at the moment, so we’ll worry about that later. But that just suits me, and that’s probably what’s kept me here, that variety. It’s also a place where if you show an ability, you’re supported to be successful the whole way through.

3 Sculptural concrete staircase leading to the building’s third floor.

4 Glazed north-east facade.

5 Vertical view of the brick weave.



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Cycle design for the workplace

Make's Matthew Bugg on the rising popularity of cycling in the UK, and how designers are responding to the growing demands of a cycling workforce.

Cycling on the rise

Kuala Lumpur has its crowd-sourced cycle maps, Jakarta its car-free Sundays, Copenhagen its Cycle Snake bridge. In the Netherlands, Groningen is home to heated cycle paths and traffic signals with rain sensors, while Krommenie boasts the world's first solar cycle lane.

And London? The Mayor is investing £900 million in cycling infrastructure across the capital as part of a 'Vision for Cycling' that aims to improve cycle safety and encourage more Londoners to travel by bike, as well as accommodate those who already do. A major part of the proposal is a £160 million 'Crossrail for Bikes' scheme: a plan to add new and link existing Cycle Superhighways, and create a network of backstreet routes known as Quietways. Another £100 million is going to the Mini-Hollands programme, which is giving three outer London boroughs funding to improve streets and facilities for cyclists and pedestrians.

It's not just the capital that's racing to update its cycle infrastructure. In 2010 the UK's first CyclePoint opened in Leeds: a Dutch-style facility opposite the rail station that offers secure parking for 300 bicycles, plus a repairs service, info centre, rental bike concession and retail shop.

All these developments are part of a wave of bike-related infrastructure transforming cities around the world – a collective effort to make cycling an integral form of transport and a normal part of everyday life, something people feel safe and comfortable doing. Popularity for cycling is certainly rising here in the UK. Running and cycling app Strava tells us that riders nationwide logged an unprecedented 323 million miles in 2014, while Transport for London data shows Londoners alone are making a record 610,000 cycling journeys a day.

Given that many of these journeys are work commutes, it's worth asking: how can architects use their office designs to encourage this upward trend?

The workplace response

With the rising popularity of cycling in the UK comes a growing demand from commercial occupiers for better cycling provision. In the fierce battle to attract and retain the best talent, businesses are under pressure to provide cutting-edge cycling facilities – a trend that's transforming cycle provision in workplaces across the country. Ample bike-parking provisions, showers and changing rooms are fast becoming obligatory features of new-build and refurbished office schemes. What does the modern office worker want from their physical workspace? Increasingly, the answer is a place to secure their bike.

At Make we have a team of specialists in building and property-related cycle design. We take a progressive attitude towards the integration and delivery of cyclist and pedestrian-friendly spaces, particularly in our office designs. In doing so, we encourage low-carbon transport and help make cycling a safe and convenient option for commuters, including those with disabilities.

Take our work on 5 Broadgate, a new world-class office building in the City of London for UBS – exceeding best-practice cycling facilities formed a key strand of the transport plan. In pursuit of British Land's 'Places People Prefer' sustainability strategy, we provided an exemplary cycling facility with a dedicated cycle ramp and separate mezzanine level containing 523 cycle spaces, 500-plus lockers, and 50 showers and dressing areas.

Substantial cycle provision also proved integral to our designs for 80 Charlotte Street and Rathbone Square, both mixed use office and residential developments. The former includes 226 secure and covered cycle parking spaces, plus shower/changing facilities; the latter, meanwhile, has nearly 500 cycle parking spaces total – including dedicated office, retail and residential provision – and heated lockers and showers.

And then there's Make's own studio at 32 Cleveland Street, a converted NCP car park completed in 2015. Intent on giving our employees cycle provision, we repurposed a redundant lightwell to maximise our limited space and open up access to wall rack storage for 30 bikes, plus showers and lockers.

The next steps

As designers, we're faced with the challenge of producing efficient, innovative designs for workplace cycle provision, ones that not only address cyclists' individual needs but integrate into the wider infrastructure. This means considering the population at large – office workers in new buildings, yes, but also people outside these businesses. What if, for example, instead of using a building's car park – typically accessible only to occupants – for bike parking we created ground-floor hubs where all manner of local people could store their bikes?

Ultimately, we share the view of architecture writer and friend Peter Murray, who is adamant that "cities which have fewer cars and more active transportation are better cities to live in." At Make we strive to produce workplace designs that will further this vision, and call on other designers to do the same.

1 Section of Transport for London's proposed east-west Cycle Superhighway along Victoria Embankment, at the Blackfriars Bridge junction (visualisation). The aim is to provide a direct, traffic-free connection here between the east-west route and the proposed north-south Cycle Superhighway.

2 Wall racks in Make's cycle store at 32 Cleveland Street.

Matthew is one of Make's leading advocates for cycle-focused design and is responsible for implementing best practice cycle design across all projects. He was lead architect on 5 Broadgate and has also worked on a number of large-scale urban regeneration projects.

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Make in the saddle

Make is a big proponent of comprehensive traffic education and training for cyclists, as well as formal programmes that seek to enable more people to cycle and walk. We are advocates for improved cycling rights of ways, increased bike parking in cities, and separate cycling infrastructure along heavily travelled roads and at intersections.

Make is home to many keen cyclists, and as a practice is extensively involved in industry-led cycle events, both charitable and social. We regularly take part in the British Council for Offices Cycle Challenge, a sponsored long-distance ride ahead of the BCO annual conference. In 2015 several Makers took part in the Allsop Festival of Cycling in support of LandAid, and we also joined the Cycle to MIPIM, biking from London to Cannes and helping raise more than £250,000 for children's charity Coram in the process.

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The future is fit

Health and wellbeing are increasingly influencing the way we think about the future. So we asked futurologist James Bellini for his thoughts on the role design will play in shaping what he calls “the century of activity and wellbeing.” Here, he gives us plenty to think about.



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Our current predicament

In broad brushstroke terms, the 20th century was very much the century of the car. When Ford built his first car in the 1900s, it changed the way our lives worked. Back then, 75 percent of Americans lived on farms, but within half a generation, their economy was transformed into a car-based economy reliant on highways. It meant they just drove around, and it meant things like fast food, because fast food was on the highways in the States, and then that came to the UK. The car eliminated activity from our daily schedule, and as a result we inherited a global obesity and general wellbeing crisis, although there were also other important factors, such as a sedentary lifestyle and big dietary mistakes.

Changing spaces

There's been a noticeable shift in the way we're looking at how our cities and urban spaces work, and design is going to be crucial in changing these environments. There are a couple of projects in particular I find really exciting, and they're both from the US, but there's no reason why you won't be, or aren't already, seeing them here in Europe.

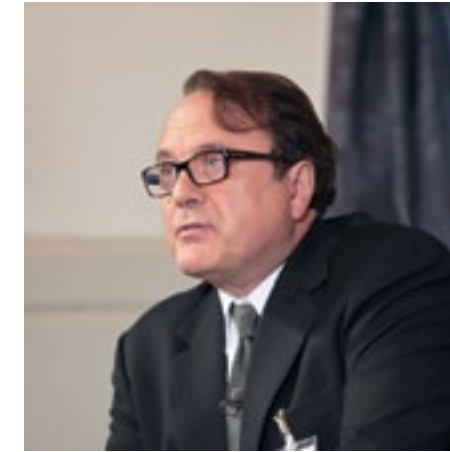
Active design

In New York there's a very energetic campaign called 'Active Design: Shaping the Sidewalk Experience'. They refer to what they call the 'sidewalk room', a space designed by four planes: a plane where you walk, a canopy above, the roadside and a building on the other side. That's something we've been ejected from as cars have taken over. We've lost this capacity to have room for ordinary people who are walking, cycling or in wheelchairs.

The project is about creating spaces that are privileged and protected from road congestion, and it's been funded by the US Centers for Disease Control and Prevention. So it's actually coming from a public health body, not from the city's development programme or the architectural or construction industry.

The Active Design manifesto is all about creating healthy neighbourhoods – we've never had that idea before – and you can only do that through the process of design. We must understand what makes great public spaces so special and identify areas for improvement in less successful ones. Designers and architects will have an absolutely central role in all of that.

I recommend reading the Center for Active Design website and its checklist for urban design because there are hundreds of new rules. For example, things should be nearer places of work and residence instead of being separated for some reason. Plazas should be designed



James Bellini is a futurologist with a strong focus on social, economic and technological trends. He has over 25 years' experience as a writer and TV broadcaster, including for Newsnight and Sky News, and was the first British member of the future-focused US think tank Hudson Institute.

to accommodate use in a variety of weather conditions. Farmers' markets should be introduced as a complement to grocery stores. It goes on and on.

20-minute living

The other example is in Portland, Oregon, where they've developed a concept called '20-minute living'. They're designing a cityscape where, for example, traffic lights are phased to the speed of cyclists, not cars, so it's safer and less hectic. Property developers are expected to work to a principle that everything you need is within a 20-minute walk or a bike ride from the development.

This means lower pollution, less traffic, lower fuel use and healthier citizens. So I think we're seeing a shift where design does actually take over and turn spaces into health and wellbeing enclaves. And it creates a completely different kind of city, which I think is a sort of tipping point for moving from the century of the car to the century of health and wellbeing.

How do we build holistically?

I think with the design of all sorts of aspects of life, everything comes down to quality in the end – successful products tend also to be well-designed products. And I think successful communities tend to be well-designed communities as well. But traditionally, because of the way the construction industry works, I don't know of any holistic interconnection between one construction company and another that are building a couple streets apart from each other.

I don't think there are any means by which they can actually sit down together and say, "Right, how can we jointly make sure these projects contribute much more to the social and community activities here?" I don't think it's ever crossed their mind; they just chuck the building up.

The future of food

One of my big hobbyhorses as a futurist these days is the future of food: how we'll grow it, where we'll grow it, how we'll distribute it, how to guarantee the quality of nutrition. We're actually very lazy – I think there's something like 80,000 edible plants available to us, and we currently cultivate about 150 of them. That's plainly ludicrous. And then a third of the food we produce globally is wasted, either in the bin or at the back of the fridge rotting, or on poor rural farms through disease, pests or failed go-to-market infrastructure. We have a huge cultural problem there.

People say we're going to have a big food crisis, because by the mid-century there'll be 7 or 8 billion people on

1 Queens Plaza in New York City, a winner at the Center for Active Design's 2015 Excellence Awards. The project has created new crosswalks, bike lanes, sidewalks, seating areas, public art and landscaping to improve air quality and mitigate traffic noise. Since completion, bicycle traffic has increased by 12 percent and rates of walking have doubled.

2 Artesian Farms, an urban vertical farm built by Michigan-based Green Spirit Farms and located in a previously abandoned warehouse in Detroit. The company's method of growing is chemical and GMO-free, uses 90 percent less water than conventional farming, and produces 17 harvests a year.

this planet, but if you look at the figures, we're already producing more food than 7 billion people need; it's just that we throw a third of it away or lose it through poor-world issues that can be sorted out.

Urban farming

In 20, 25 years' time, a sustainable built environment will be sustainable in the green sense as well as being food conscious, and it will be quite normal to have urban vertical farms. We'll grow food upwards and make use of urban spaces that are currently unused. What a wonderful use of all those by-then-empty multi-storey car parks!

I'm a big promoter of the whole concept, and we're seeing it more and more. People who say, "I don't see it" – you're in the wrong place. Where is this green urban future? Why don't you go somewhere like Tokyo, São Paulo or even urban farming communities here in the UK? Why don't you have a look at the High Line in New York, where disused subway tracks are now blooming urban garden walkways? Why don't you go to Scandinavia and see what they're doing in terms of planning urban vertical farms? Because a lot of it is already at the planning and blueprint stage. 'The future' is already being designed.

The circular economy

We have a concept in the futurist world of the 'circular economy'. The backbone of it is having products that are designed for sustainability – products that have several uses, that can be recycled or downcycled, or used for something else. Something like 80 percent plus of raw materials used to create products today are dumped as waste before the product even leaves the factory. We've got this massive waste element built into all of our manufacturing processes. And that's a challenge for design, because the circular economy will rely on waste being designed out of the system.

Are we there yet?

I think we need some fairly heavyweight cultural shifts, but I sense that it's already happening. I mean, if you'd opened a newspaper 30 years ago, you wouldn't have seen ads for fitness centres or Nike equipment or wearable technology. So, I think we've seen the beginning of a shift there, and I think it's a just a matter of creating a more general consciousness. I don't mean some sort of Jeremy Corbyn socialist utopia, but a new kind of consciousness that's a damn sight more intelligent about our community life.

But now it's over to you guys because that's something that the design and architectural community should lead on.

Straight talk with Knight Frank

Ken hears from Bradley Baker of Knight Frank on the past, present and future of London's property market, and how commercial office buildings are changing.

1 1 Fitzroy Place, a Knight Frank property in Fitzrovia. Estée Lauder has leased the entire building (150,000ft²) for its new UK and Ireland headquarters, plus ground-floor retail for a number of its brands.

2 Ken and Bradley talking at Make.



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Bradley, you've spent your whole career working in the London property market. How has it evolved since you started?
In those days, London was quite compartmentalised. You had the City office market and the West End market, with a sort of barbed wire fence that was Kingsway, and never the twain shall meet.

Then along came Canary Wharf, which fulfilled a very necessary need for office space at a time when the City was struggling to provide those sort of buildings, with its medieval street pattern, complicated sites, and the sight lines of St Paul's and so on.

In those days, London was very much a national city, and very protective of its patch and its occupiers. The buildings weren't as exciting. There's no doubt that London is a far more vibrant place now than it was in the eighties, without a shadow of doubt.

Now London is truly international, and that's been the biggest difference, I think, over the last 20-odd years. And the sheer scale of it. Now it's about King's Cross, Canary Wharf, Stratford, Southwark, Waterloo, Battersea, the West End, Chiswick. It's just got so much bigger.

Can you give us an overview of the London property market in 2015?

I think 2015 was really shaped by Lehman, even though that happened in 2008. Developers couldn't get funding, so there were very low levels of development. That's a three-year hangover, because most of these schemes take at least three years to come into supply. That meant a low level of supply for quite some time.

But confidence came back into the occupier market, especially in London, and you had demand outstripping supply, with double-digit growth in City and West End rents throughout the whole of last year.

Occupiers now have a more limited choice regarding new buildings. They can either transact now on a building that'll be ready in two to three years' time, or they wait those two years and then try to transact. The problem with the latter strategy is that they're potentially more restricted in choice, and rents might have escalated in the interim period.

And how has 2015 been for Knight Frank?
It was a record year. We're made up of two major components – residential and commercial – and if we can get both of those engines working at full tilt, then it makes for a very good year. With residential there are a few more challenges, perhaps. Stamp duty has not been a friend to the residential market, but it's been shrugged off in the past, and I'm sure it will be

Bradley Baker is head of Knight Frank's central London tenant representation team and has been responsible for many significant transactions over the years, including Guardian Media's acquisition of the award-winning Kings Place and Swiss Re's of the Stirling Prize-winning 30 St Mary Axe (the Gherkin).

shrugged off again. Commercially, we're really powering ahead. Long may it last!

Do you think that London, with all the change it's undergone, has managed to retain its character?

I think it has retained its character, because in essence the street patterns have been maintained. There haven't been that many huge block developments in the middle of London itself. Certain aspects like St Paul's and green spaces have been hugely respected, as has the relatively low level of development.

The only places where that's really changed, and I think for the good, has been in the City. In the City we've seen tall buildings. Actually, you and I worked on the Gherkin together, which I think paved the way for the new generation of tall buildings and showed planners that tall buildings can be immensely popular.

What do you think are some of the most exciting developments in London today?
Obviously King's Cross is looking pretty amazing. It's always had the most fantastic transport infrastructure, and the mixed uses they've created in that development are superb.

Battersea is going to be absolutely fantastic. A properly iconic building with great office space, fantastic residential,

amazing retail, beautiful landscaping, connectivity to the Tube. Stratford is also very exciting, with the sheer ambition and potential it's got, the superb connectivity.

I think there are some established areas which have got a lot more to give. In Waterloo there's a lot of potential with the Shell Centre and Elizabeth House, and it needs it because it's still quite a tough urban environment.

You and I recently visited Make's 5 Broadgate. What did you make of it?
I think it's an amazing building. Like all these buildings, to fully appreciate them you have to go inside them. Especially if you go in with the person who designed it – you really begin to understand why it looks the way it does. I think whenever you have an occupier-driven building – like 5 Broadgate or the Gherkin or Rothschild's New Court – that's when you get something quite unusual.

5 Broadgate will be a fantastic place for UBS. What struck me very much is how the building sort of bounces light all the way around it. I think that will help light up the whole square. I was also particularly impressed by the light pipes, which I hadn't seen before.

What are tenants' biggest demands today?
From a specification point of view, car

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“Confidence came back into the occupier market [in 2015], especially in London, and you had demand outstripping supply, with double-digit growth in City and West End rents throughout the whole of last year.”

parks are out and bikes are in. It's amazing – there was a time where if your building didn't have at least one car parking space for every 10,000 square feet you couldn't let it. Now nobody is really interested.

Tenants also care about spec and how it looks. It's going to be very interesting to see what happens to the traditional suspended ceiling, because I've got a feeling that might end up being consigned to the bin.

How important is sustainability to tenants? Are they concerned about carbon cost, building performance, efficiency etc?
I think they're all very aware of their duty to keep it as green as possible. I think the biggest issue is cost, and they're trying to make their space far more efficient than they ever used to.

Post-Lehman, sustainability was way down the pecking order. Now it's come back, and there's confidence in the market, and people are looking at sustainability as something that's clearly very important from a CSR as well as a recruitment standpoint.

In your view, what would the ideal commercial office building look like? Presumably like one of ours?
Anything you've designed, Ken, over the last 10 or 15 years (*laughter*). I think it needs to work for everybody, doesn't it?

It's got to work for the occupier, first and foremost, and it's got to be kind to the neighbourhood. It's got to work for the investors as well. I think it ought to be a building where you could return in 10 or 15 years' time, and it would still have merit.

How would you describe your relationship with architects?
Fractious. Difficult (*laughter*). No, I find the whole architectural piece very interesting. I think the interesting times arrive if you're acting for an occupier who wants and demands certain things and it can't be done. That's where you get conflict.

Agents want to help their client create the perfect commercial floorplate and building to be let into the market. The developer client has to ensure it's economically viable. Then you've got the architect, who also wants to create something classic and superb.

There's a compromise, often, and I think that's where it can be frustrating for all parties, but hopefully all those things come together at the same time and are very successful.

What are the biggest joys of your job?
Some of the biggest joys are where you're adding value to situations – not just monetary value but overall value. And the whole deal structure, putting it together,

being involved in a transaction of a complex and demanding nature, is a really interesting, multifaceted sort of area. It can be really frustrating, but it's also very rewarding.

Another perk of working with occupiers is that you get to meet people who are not just in property. We acted for Innocent, for example, on Fruit Towers. It was fascinating because the decision-making was so immediate, whereas the decision-making for a multinational firm is completely different.

How did you get into the property business in the first place?
I looked at lots of different potential careers and decided that I wasn't numeric enough to be an accountant! Law was interesting, but what I loved about property is that it's a people's business.

I first started at Jones Lang Wootton, with Chris Peacock. It was very traditional. We used to get turfed out of City pubs at 7.30pm because they all closed. Pretty straight, really, in comparison with today.

So not too many late-night sessions?
Well, many years ago, I was networking with some agents in a pub around 6.30pm. There was an anti-capitalism demonstration going on in the City, and the police came in and said, “Sorry guys,

you can't leave. You've got to stay here until the demonstration walks past.” We all said, “How long will that take?” They said, “About an hour and a half.” So the group were on the phone to their girlfriends explaining they'd be late because the police had instructed them not to leave the pub!



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3 10 Fenchurch Avenue in the City. Knight Frank advised M&G Investments on its lease of 330,000ft², with the option to take more.

4 “Make's occupier-driven 5 Broadgate will be a fantastic place for UBS,” says Bradley.



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Make's Bill Webb makes the case for traditional civic space across China today.

1 View of Beijing's Forbidden City from Jingshan Park.



Among the many things Beijing does well is its mediation between the past and the future, not least in its architecture. This is particularly evident in the human scale buildings of the hutongs, narrow alleys commonly found in northern Chinese cities. My first home in Beijing was in Wudaoying, and I loved the juxtaposition between the neighbourhood's traditional hutong typology and its contemporary businesses – bike shops, design studios, galleries. This combination, I think, showcases Beijing at its most accessible and honest.

From a design and architectural perspective, Beijing is illustrative of what's happening on a macro level across China. I work in Beijing's central business district, which consists almost entirely of contemporary modern structures, and while I have a lot of interest in these professionally, I think they represent one of the great challenges facing all major Chinese cities – the growing expectation that certain building typologies are required for certain sectors, be they private or public.

This prompts an interesting question for architects and designers: how do we provide the right sort of space and services for these cities without sacrificing their historical essence and unique cultural elements?

Traditionally, Beijing has benefitted from an extremely loose-fit style of architecture that incorporates a variety of activities, be they domestic or economic. You only have to walk through the hutongs surrounding the Lama Temple to see this in action: there are courtyard homes, cafés, offices, shops and apartments all side by side. The city's rapid urbanisation in recent decades has seen some shortcuts or cookie-cutter approaches taken to new buildings. I hope, however, that the built environment that lives on from this era relays an emphasis on quality and respect for Beijing's unique historical character.

Probably because I'm not from Beijing, I find myself drawn to traditional Chinese design, especially when it involves shared civic space. A personal favourite is Jingshan Park. It's a testament to the city's ambition and ingenuity: the mountain the pavilion sits atop is entirely man-made, built using earth irrigated from the canals of the Imperial Palace. It's also a fantastic use of public space. If you go there on a Sunday morning, it's alive with activity, from children painting to old people singing and families on days out – it really is a microcosm of Beijing at large. The route up to the pavilion is exceptionally peaceful and meditative, and when you arrive at the top, you have this incredible view over the Forbidden City from the very centre of Beijing.

Borrowing that as an example, I think architects and designers need to be more ambitious in the public realm we set out to achieve in China. We ought to draw on analysis of the past as well as the future, and focus on creating traditional civic space that references cultural signposts rather than relying on identikit solutions.

I sense a growing acknowledgment of the beauty inherent in traditional Chinese craft over eye-catching contemporary design. I hope this will develop even further as more time and money are invested in public areas, and architectural ambitions shift from a focus on quantity and record-breaking scale to quality and longevity. We must be rigorous with our approach to the built environment if we are to make the most of China's animated landscape and cultivate a legacy worth leaving.

Bill joined Make in 2010 and relocated to Beijing in 2013 to run our studio there. He's led many China-based projects, and oversaw the restoration and refurbishment of two heritage buildings for The Temple House in Chengdu, Make's boutique hotel for Swire Hotels.

Letter from Hong Kong

Make's Roderick Tong with an update on the latest trends and noteworthy market developments in Hong Kong.

Art and design on the rise

Hong Kong has always been known as a financial powerhouse. These days, however, it's fast emerging as a creative hub for a new generation of artists and designers following a growing number of design events and art venues.

One of the latest hotspots for art is the recently renovated PMQ, which is located right at the centre of the city. The building's name comes from its previous incarnation as the Police Married Quarters. The complex has attracted lots of attention since its soft opening in mid-April 2014, and much of its success comes down to the mix of designers in residence – among them, they produce contemporary fashion, avant-garde jewellery, and stylish furniture and other product designs. Notably, there are no big-name brands.

Going green

There has been a growing awareness of the importance of sustainable development among the general public in Hong Kong.

Although the construction industry is not yet subject to any statutory regulations like in the UK, certification by BEAM Plus, which is largely based on BREEAM, is now one of the prerequisites for being granted gross floor area concessions for certain green and amenity features – an effort to foster a more sustainable built environment. It's proven an effective measure for promoting green buildings in Hong Kong, with a growing number of developers adopting BEAM Plus to plan and build.

In May 2015 the Environment Bureau unveiled Hong Kong's first energy-saving blueprint, which aims to cut 'energy intensity' – the amount of energy for every unit of wealth created – by 40 percent by 2025. The government is taking the lead in promoting green building development by requiring all major new government buildings to achieve at least BEAM Plus Gold certification. It's also striving to reduce electricity consumption in government buildings by 5 percent by 2020 and will explore further reductions come 2019/20.

Increasing office supply

Hong Kong's Grade A office market is about to embark on an unprecedented growth spurt. According to a rough estimation by JLL, at least 20,000,000ft² of Grade A office supply will be delivered between 2015 and 2024, with a little over half of this coming from government land sales.

The growing number of mainland Chinese companies flocking to Hong Kong has been driving demand in the office market, which is becoming more decentralised rather than relying on traditional core areas.

The majority of opportunities for new Grade A office space will be in decentralised areas, the most important of which is Kowloon East. The emergence of Kowloon East as a central business district is being facilitated by the sizable office space supply in Kwun Tong, Kowloon Bay and Kai Tak – together these areas are poised to offer more than 60,000,000ft² of office space, which is about three times the size of total office space in Central. Several new infrastructure developments, including the MTR Shatin to Central Link (due for completion in 2020) and the already completed Kai Tak Cruise Terminal, will complement growth in Kowloon East.

Roderick joined Make in 2006 and relocated to Beijing in 2009 to focus on our China projects. In 2011 he moved to Hong Kong to set up our office there and oversee the construction of Dunbar Place, Make's first building to complete in the city.



1

1 View of the courtyard at PMQ.

2 View of the construction site at the old Hong Kong Kai Tak airport, July 2015, where new public housing and entertainment centres will be built by 2021.

3 Kai Tak Cruise Terminal, located at the southern end of the former Kai Tak Airport runway in Kowloon, Hong Kong.



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1

Make's Simon Lincoln and Ian Lomas explain how Sydney's regulatory landscape differs from London's, and take a look at the city's unique 'competitive process'.

With the redevelopment of Wynyard Place for Brookfield – our first project in Australia – and other projects in the pipeline, Make is growing apace in Sydney. We're thrilled to be here.

As with all new ventures, there's a learning curve. For all our shared culture and recent history, London and Sydney are distinct cities, particularly when it comes to design and development.

Sydney has its own set of diverse idiosyncrasies for us to discover and work with. Getting to know the city and its regulatory terrain has been, and continues to be, a fantastic experience.

Sydney

Sydney, like London, recognises the value of good building design in raising the architectural quality of the city. This attitude is reflected in its dynamic regulations and processes, which have resulted in building forms and designs unique to the city, from the Sydney Opera House to Frank Gehry's 'brown paper bag' building for the University of Technology Sydney.

As in many cities, standard constraints here include overshadowing and responding to historic structures. Another is that each plot has an attendant maximum area of allowed development based on the footprint of the site and the district of the city.

Working with a fixed amount of floor space means architects can design either low or mid-rise buildings that fill the plot, or tall, slimmer buildings that maximise views and create more space at ground level. Sydney's generous public realm and streetscape are a direct consequence of this.

The single most telling feature of the city's commitment to design excellence, though, is its 'competitive process'. Sydney has a unique provision built into its planning process that encourages owners to host design competitions for their developments – all in the name of improving the design quality of city buildings. Make's own Wynyard Place project was won through this process.

For Sydney, the competitions provide a demonstrative way of furthering its architectural ambitions. For clients, despite the need for greater initial investment in staging and evaluation, competitions provide a better platform from which they can promote their design (often to the public), as well as a financial incentive in the form of increased allowable development area. In this way, both Sydney and the developer can gain.

1 Wynyard Place in Sydney, which consists of a 27-storey office tower, two heritage buildings, retail space and a world-class transit hall for Wynyard Station, one of the city's busiest transit hubs (visualisation).

London

London, by contrast, is a city with both a multitude of regulations and seemingly none at all. Many of these are technically guidelines rather than actual restrictions, meaning they can often be successfully challenged with careful analysis and excellent design.

Plots have no minimum or maximum areas, but the architect can take a view on how much development is appropriate. The final form, height and area are decided after extensive design development and consultation with an array of stakeholders.

This seeming flexibility is part of why London appears constantly in flux. You've got regulations protecting the city's heritage but also provisions for designers to push the envelope beyond it.

Most significant developments will be subject to some form of design competition, but competition entries are rarely seen by the public. This process has less bearing on the final permission than in Sydney, but helps ensure that the client has the right team for itself and the plot.

Looking ahead

Back to Sydney, the bottom line is that we're absolutely delighted to be here. Whatever differences we encounter or new ways of thinking we need to adopt, it's all more than a welcome challenge for us.

Simon lives in Sydney, overseeing the construction of Wynyard Place and establishing Make's presence in the city. Prior to relocating, he contributed to 40 Leadenhall Street in the City of London, and before that Make projects in China, Abu Dhabi and Dubai.

Ian, who is based in London, is lead architect on Wynyard Place and working to further develop Make's presence in Sydney and Australia. He is also leading several London projects, including London Wall Place, Custom House and Harrods' Superbrands.

A closer look at Sydney's competitive process

Sydney's competitive process was introduced 20 years ago, in clause 28D of the city's Local Environment Plan 1996. Its stated objective is "to improve the design quality of city buildings" – the thinking being that competitions will generate "high-quality solutions that address the constraints and opportunities of a site and achieve design excellence."

The process may take place at the development plan stage or development application stage.

Two options are available to applicants:

1. Design competitions

Design competitions can be either open or invited. In an open competition, the promoter must publicly announce the competition and call for applicants. In an invited competition, the promoter must invite a minimum of five entrants. The brief is decided in consultation with the Australian Institute of Architects and Sydney's Development Control Plan guidelines.

The entries go to a jury, which is equally composed of three representatives nominated by the owner and three by the consent authority. The consent authority does not form part of the judging process.

Once a winner is chosen, the jury publishes a report explaining its decision. Importantly, this decision will not limit "the discretion of the consent authority in its determination of any subsequent development application" relating to the development in question. The consent authority may require the promoter to hold a public exhibition of the competition entries.

In order to achieve design excellence, the promoter must appoint the architect who submitted the winning design, though that architect may work together with other architectural practices.

Once in place, the architect is expected to:

- Prepare a Development Approval (DA), or planning application, for the preferred design.
- Undertake full project design and documentation.
- Maintain continuity during construction phases through to completion.

The winner may be eligible for an increase in the site's allowable floor space, though this is dependent on whether the competition followed all the guidelines, whether the application exhibits design excellence, and on the recommendations of a Design Integrity Assessment. Importantly, the consent authority will only award the extra area if the quality of building design displayed in the DA is equivalent to, or an improvement upon, the winner's competition entry. It is therefore crucial to maintain design excellence throughout the development of the scheme.

2. Competitive design alternatives

The other (less formal) option is for the owner to commission a minimum of three alternative designs by different architecture firms that can demonstrate experience designing high-quality buildings. The consent authority will review the architects' brief beforehand and nominate at least one independent person to observe the selection process.

When submitting for a DA, the applicant must fully document each design, and explain why the winning design was chosen and how it demonstrates design excellence.

The end result

Schemes that have gone through the competitive process are often more likely to receive approval than those that haven't, since it shows they've followed a rigorous design process.





Ken Shuttleworth to become BCO President in 2017



On 1 June 2015, Ken received a call from the outgoing president of the British Council for Offices (BCO), Colette O'Shea of Land Securities. She was calling to ask if he would accept the BCO's nomination to become the next junior vice president – a role which leads to becoming president. Ken was delighted and accepted straight away. He was officially appointed on 15 July at the BCO annual general meeting.

As junior vice president, Ken will help shape and lead the last plenary session of the BCO's 2016 conference, to be held in Amsterdam in May. In the summer, he will become senior vice president for the following year. During that time he'll develop the programme for the July 2017 conference, which he'll host as president, succeeding John Forrester of Cushman & Wakefield.

The BCO is an important client-based industry organisation whose influence is felt not only in the UK but globally. It's a leader in establishing best practice across the office sector by providing an open forum for discussion and debate. It's a great honour for Ken to be chosen to represent the organisation over the coming years.

"It's a pleasure and an honour to have been chosen to host the 2017 conference."
Ken Shuttleworth

Katy Ghahremani named Make Director

In January 2015, we announced the appointment of Katy Ghahremani to the Make board of directors. She joined Ken Shuttleworth, Sean Affleck and Jason Parker on the board, taking the place of Barry Cooke, who stepped down in early 2015 but remains a trustee and partner.

Katy has been a part of our senior team since the birth of the practice in 2004 and has led an array of notable projects across a range of sectors, among them The Temple House in Chengdu and 10 Park Drive in London.

Prior projects include designs for several prestigious hotels and resorts around the world, including in London, Dubrovnik, Mauritius, Honduras and the Caribbean.

Outside of Make, Katy sits on the Royal Borough of Kensington and Chelsea's Architecture Appraisal Panel. She's also part of the RIBA Breaking Barriers to Women in Architecture group, and in 2012 was shortlisted for the *Architects' Journal* Emerging Woman Architect of the Year award.



You had to be there

Ken's take on 'CIBSE-gate'

Who would have thought that my tongue-in-cheek speech at CIBSE's (Chartered Institution of Building Services Engineers) annual awards dinner last February could have caused such a furore, or that the old adage "you had to be there" would ring so true?

I certainly had no idea. My initial qualms were to do with the challenge of engaging such a large group, and in such hallowed a venue as the Grosvenor Hotel's Great Room in London. Not only that, but shortly after accepting the honour of giving the keynote address, I learned that a previous speaker – a well-known television celebrity, no less – had been heckled off the stage and, while stomping off, threw a jug of water over the top table in disgust. What had I let myself in for? It was just about enough to make me reconsider, but not quite.

My pal Esther Stanhope, speaking coach extraordinaire, said there are only three things to remember: audience, audience and audience! Make sure you talk directly to them, and make it interesting for them specifically so they stay with you until the end. So I got on with the business of thinking of a topic that would captivate a group of services engineers. For an architect that was no mean feat. However, I have been fascinated by engineering since early childhood. Acknowledging that I couldn't have achieved much in the past 40 years without the skills and ingenuity of the engineers who've worked alongside me, I wanted to encourage the 700-strong audience to make a change and to tell us architects to sod off, myself included.

The essence of my tongue-in-cheek (did I mention this before?) ten-minute address was an impassioned plea to engineers to stand up to architects and take control. To say no to energy-guzzling designs and use their skills to help save the planet – because, after all, preserving the planet is more important than preserving the over-inflated egos of others.

On the night it went down incredibly well, sparking debate on all the tables. Isn't that what a speech is supposed to do? Many people were kind to say so – it wasn't just my relief at having survived the longest ten minutes ever but the overwhelmingly positive consensus from everyone I spoke to afterwards. That includes the (now former) president of RIBA, Stephen Hodder, who was on my table.

The storm came only a short while later, though. A scathing *Architects' Journal* headline the next morning – "Shuttleworth attacks 'arrogant' and 'egotistical' architects" – penned by someone who wasn't even in the audience at the time, missed the point entirely and only served to reinforce engineers' view of architects as prima donnas!

Within a matter of hours, the national press jumped on the bandwagon, and everyone from *The Times* to *The Independent* had something to say about the architect who "launched a blistering attack on his own profession." I responded with a letter to the *Indy* to set the record straight, which it published on 26 February.

Maybe I could have been a little less theatrical in the words I chose to make a point, but where's the fun in that? Faced with engaging a sceptical audience of 700, I needed to draw on humour and caricatures, and in the end it worked wonderfully. It's only a shame that in so doing, some of my peers were offended – only a handful of whom were in the room that evening – and more than a handful of others took exception when they read the *AJ* piece.

It's a shame the *AJ* never felt the need to apologise for misrepresenting the sentiment of the night. My comments were never at any point meant as an attack on architects, but then again, I guess you had to be there!

Comments from the audience:

"An enjoyable and inspirational speech highlighting the challenge architects face understanding the engineers' needs."

Rob Pannell, managing director of Zero Carbon Hub

"Ken gave an enlightened and humorous view into the relationship between engineers and architects, he himself having been described as an 'engineer in architects' clothing'. His speech was thought-provoking and wry, which is a great combination for encouraging people to see the world from a different angle. His key message, however, was about communication and partnering – surely a continuing theme in this world of BIM and Soft Landings, and one that we would all do well to ponder."

Julia Evans, chief executive, BSRIA

"It was refreshing to hear a venerable architect admit something that we have known for some time: the traditional roles and relationships have not caught up with the need to deliver sustainable building performance; and to do this we need to empower engineers. [...] We need Ken and others to continue championing in the right places, and we must support our engineers in responding to the challenge."

Paul Tymkow, director of learning and knowledge, Hoare Lea



Beyond the studio Makers' pursuits, hobbies and talents

Aisyah Ajib (1) is Make's resident ocean adventurer. She's a member of the British Sub-Aqua Club, and has qualifications in both warm and cold-water diving. She's currently a Rescue Diver and is training to become an instructor and eventually a dive therapist. Aisyah's dives have taken her from the shipwrecks of Cornwall to the glacial waters of Iceland.

In 2013 **Sam Barclay (2)** wrote and published a book called *I Wonder What It's Like To Be Dyslexic*. The Kickstarter-funded book manipulates text in ways that simulate the experience of a dyslexic reader. It's part of a larger project called Reedeng, which Sam started with the aim of dispelling misconceptions about dyslexia.

Stuart Blower (3) dabbles in painting, drawing and mixed-media art, with an emphasis on abstract acrylics and watercolours. His work, while recreational, has been exhibited in the Mall Galleries and Houses of Parliament.

Eleanor Brooke (4) oversees packaging and graphic design for her family's perfume business, Grossmith, established by her great-great-great grandfather. In 2012 she designed the decoration for a crystal flacon of perfume presented to the Queen on her Diamond Jubilee, and in 2015 her work was shortlisted for the Luxury Packaging Awards.

Having completed the Tour de Mont Blanc in 2014, one of Europe's most popular long-distance walks, **Barry Cooke (5)** and his wife trekked the Walker's Haute Route from Mont Blanc to the Matterhorn in the Alps in 2015 – a 187km hike that crosses 11 passes. They ascended 10,678m and descended 10,073m.

An interest in sustainability spurred **Petre Crăciun (6)** to design a lightweight folding bike that challenges perceptions of bike portability. At just 6.5kg, his prototype is significantly lighter than a Brompton, and he hopes to eventually develop a premium 5kg version. His design uses carbon fibre instead of aluminium or steel, and replaces the traditional pivot with a new type of hinge.

Frank Filskow (7) is an amateur astro-photographer and in September used his 700mm telescope to capture pictures of the 'Supermoon', which occurred when the elliptical orbit of the autumn full moon made its closest approach to Earth.

Hannah Ho (8) and her parents run a family business in Hong Kong called Hokee, selling hand-made bags and pottery made from local materials. Hannah handles the online marketing and fabric supply, and also makes all the bowls and vases her family sells.

Kalliopi Kousouri (9) crafts intricate paper-cuts that tell people's stories, displayed on her website paper-stories.com. She starts with a single piece of paper and uses a scalpel to hand-cut away pieces, revealing elaborate

silhouettes. The end result is a unique form of visual storytelling.

In spring 2015 **Dragan Krstevski (10)** was selected to deliver a TEDx talk comparing London's recent history of architecture with that of Skopje, his hometown. The talk is a by-product of his work with First Archi Brigade, an architecture group he co-founded, and evolved from lectures he's given at the Vienna Architecture Centre and elsewhere in Europe.

Before moving to London in 2015, **Griffen Lim (11)** exhibited lighting and art installations at several festivals in Sydney, including Sydney InDesign. In 2014 he presented 'Circus of Light' at Vivid, held along the Sydney Harbour, and in 2013 'Time.Frame' at Sculpture by the Sea, Bondi Beach.

Two years ago, **Mehrnoush Rad (12)** began hand-crafting tiny bird sculptures using repurposed Swiss watch components and other found materials – a craft inspired by her academic interest in surplus-based regeneration. She has since exhibited her work, most recently with the Woolff Gallery and the 2015 Affordable Art Fair.

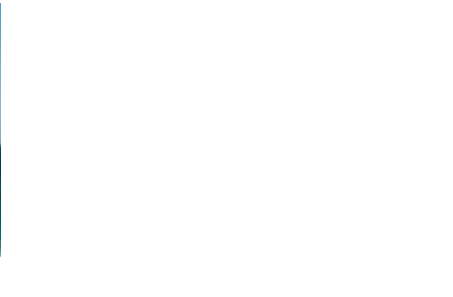
In September 2015 **Ben Stuart (13)** completed the Helvellyn Triathlon, one of the hardest athletic races in the world. The Lake District event challenges participants to a mile-long swim in Ullswater, a 61km bike ride, and a run up and down Helvellyn, the third-highest mountain in England.

Sara Veale (14) freelances as a dance critic for several performing arts magazines and websites. She's reviewed many of the world's major dance companies, from Rambert to the Royal Ballet, and interviewed the likes of Yuan Yuan Tan, Helgi Tómasson and Savion Glover.

In 2015 **Charlotte Wilson (15)** submitted a proposal for a subterranean fracking rig in Whitehall that was shortlisted for the AJ's Going Underground design contest. Her design was part of a larger project she undertook during her MA at the Royal College of Art: 'Urban Fracktures', a practical yet provocative response to government-led calls for shale gas exploration in central London.

In 2014 **Thomas Wing-Evans (16)** co-launched Datum, an annual design festival held in a Sussex forest featuring site-specific installations and other immersive exhibitions. At the 2015 festival Thomas, Harry Kay and Thomas Longley exhibited an experimental installation called 'Region 1', which features strategically placed digital 'creatures' that respond to mobile phone signals.

Three years ago **Drew Woolford (17)** started a business called Pink Peacock Designs to sell bespoke artwork such as sprayed canvas prints and word art. Many of his commissions see him hand-cut stencils based on photos then fill them in with spray-paint to create a Banksy-like effect.



A year in pictures



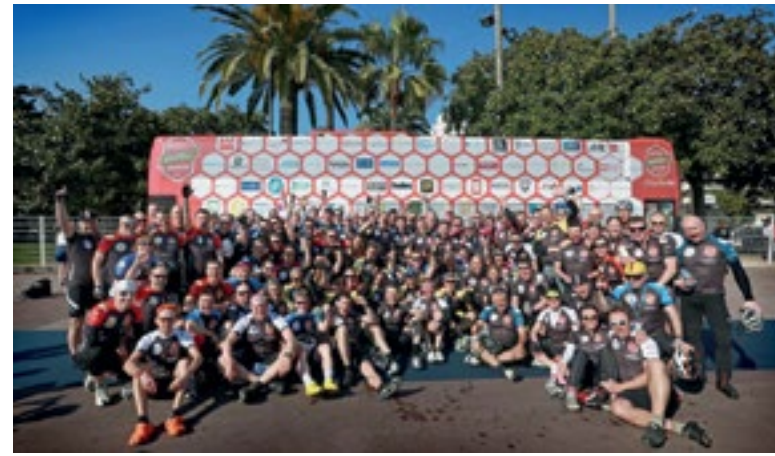
Make in Malta

In August Make sponsored the 2015 European Architecture Students Assembly, which saw more than 550 international students head to Valletta for 2 weeks of lectures and design workshops. Maker Alessandro Grech La Rosa helped organise the event and land the bid for Malta to host it, while John Prevc and Boris Zuber led one of the workshops.



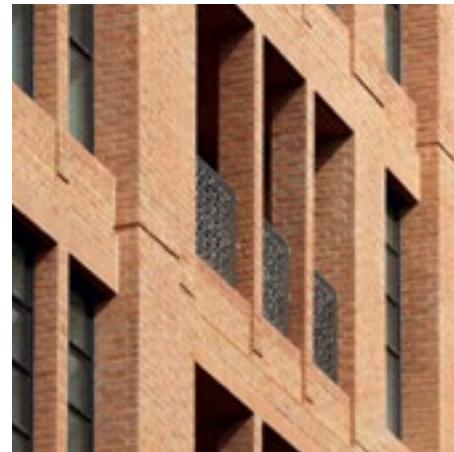
Groundwork charity day

In October, 13 Makers pitched in to build a cob oven for charity Groundwork's Mobile Garden City in East London, a community garden for residents living near the Olympic Park.



Cycle to MIPIM

Maker Matthew Bugg took part in this year's event, riding 1,500km from London to Cannes in six days. Overall, the ride raised over £250,000 for children's charity Coram.



Brick Awards

We were delighted to win the BDA Chairman's Award at the 2015 Brick Awards for our work on 4-16 Artillery Row in Victoria, London.



Make client party

Our 2015 client party – the first in our newly finished studio – saw 400 clients and friends celebrate the year with us. It was fantastic to reconnect with everyone and show them our new space.



LandAid run

In June, 25 Makers of all running abilities participated in the 10K LandAid Summer Run in Regent's Park. Many of them trained together beforehand, and all made it through with good times and no injuries!



Ken Shuttleworth for 'Inspired by Soane'

In early 2015, the director of Sir John Soane's Museum wrote to Ken asking if he would donate a 'postcard artwork' for a fundraising exhibition. Ken happily accepted and gave one of his sketches of Make's 5 Broadgate. In total, 140 other pieces by pre-eminent architects, artists and designers – including Sir Paul Smith, Christopher Bailey and Maggi Hambling – were raffled off in support of digitising the museum's 18,000-strong drawings collection.



Chobham Manor wins
Chobham Manor, our East London housing scheme for housing association L&Q, won Best Scheme in Planning at the National Housing Awards 2015 in September. The awards recognise excellence in affordable housing. The project is the first of five new residential neighbourhoods to be built on the Olympic legacy site.



Dig Deep
In October, four Makers took part in Dig Deep, a construction industry adventure race in the Lake District. The five-hour challenge involved mountain biking, fell running, canoeing and orienteering, and raised money for military charity 353 and blood cancer charity Anthony Nolan.



Make summer party
We descended on the Make-designed 'Podium' building in Queen Elizabeth Olympic Park for our 2015 summer party. Makers and their partners and children enjoyed music, creative games organised by Make Social, and a top-notch terrace BBQ.



Allsop Festival of Cycling
In September eight Makers competed in the Allsop Festival of Cycling at the Brands Hatch circuit in Kent to raise money for LandAid. There were two circuits and seven races in total, most of them team events. Midway through were relay races on Brompton and 'Boris' bikes – luckily our John Mann commutes daily on his Brompton and was a dab hand at unfolding it!



Client fishing trip
In spring 2015, we took clients Andy Barrett (Equitix), Piers Blewitt (Great Portland Estates), Steve Riches (Hiscox), Rob Samuel (British Land) and Jonathan Wallis (Miller Developments) to the River Test in Hampshire – famous for its trout – for our second annual client fishing trip. Jason Parker, Ken Shuttleworth, Paul Scott and Bill Webb joined from Make, and are already looking forward to the next one!



RIBA East Midlands Awards
In April The Barn, our amenities building for the University of Nottingham's Sutton Bonington campus, won a RIBA East Midlands Award and a RIBA East Midlands Sustainability Award at a ceremony held at Leicester Cathedral.



Fitzrovia Mural
The campaign to restore the Fitzrovia Mural kicked off in July, with a professional photography session organised by Make and creative production company Eazl. The photos will be used to promote the campaign and provide content for a dedicated exhibition of the popular local artwork, first painted in 1980. The project is part of the wider £26 million scheme to regenerate the Tottenham Court Road area.



RIBA President's Medal
In December Maker Alistair Wood was awarded a RIBA President's Medal (Silver Medal Commendation) for his final MA project, 'Lofoten Seasonal Fishery'.

'Still I be a traveller'

Remembering James Phillips

This September we observed the one-year anniversary of the passing of our beloved colleague, James Phillips. More than 50 Makers travelled to his family home, Skywood House in Buckinghamshire, in September to see an exhibition of James's travel photography that his parents put on in his honour. It was a day of remembrance and celebration.

www.jamesphillipsfoundation.com



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1 James's photos were taken while he travelled the world for his MA, documenting important public spaces in 24 countries, including Tiananmen Square in China, Hiroshima in Japan, and Machu Picchu and Cusco in Peru.

2 Ken with long-time friend Graham Phillips: James's father and the former chief executive of Foster + Partners.

3 View of the Phillips' family home, Skywood House, from the garden.

4 There was a big turnout at the exhibition, a fitting reminder of how well-loved James was.



4



Credits

Annual team

Sam Barclay, Tom Featherby, Daire Hearne,
Emily Lauffer, Kirsty Macdiarmid, Zander Olsen,
Ken Shuttleworth, Sara Veale

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Studio

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People 2015

Ahmed Abbas
Nickera Adair
Sean Affleck
Jiweon Ahn
Aisyah Ajib
Fahmi Akkad
Jacob Alsop
Migo Arana
Ade Awoye
Joseph Azer
Michael Bailey
Cara Bamford
Sam Barclay
Arnd Baumgärtner
Mike Bell
Kun Bi
Kylie Bird
Stuart Blower
Matteo Boldrin
Liam Bonnar
Chelsea Bonnick
Alice Bosc
Eleanor Brooke
Matthew Bugg
Samuel Bunney
Caya Busch
Alice Cadogan
Eduardo Camarena
Jason Chan
James Chase
Marios Chatzidoukakis
Ilias Chatziioannidis
Kunkun Chen
David Childs
Anahita Chouhan
Hannelore Christiaens
Ella Clarke
Daniel Coley
Martina Contento
Barry Cooke
Laura Cooke
Mark Cooney
Petro Craciun
Katie Cunningham
Giulio Damiani
Timothy Davies
Saffa Dehghani
Xiao Chuan Ding
Keith Diplock
Kathryn Edwards
Sam Evans
Michelle Evans
Anne-Marie Falano
Tom Featherby
Elenilze Figueiredo
Frank Filskow
Zachary Fluker
James Flynn
Stuart Fraser
James Freeman
Florian Fritschner
Veera Fung Sze Wai
Frances Gannon
John Garcia
Katy Ghahremani
Robin Gill
Harry Godfrey
James Goodfellow
Paul Goodwin
Ben Goss
Peter Greaves

Alessandro Grech La Rosa
Vivienne Greenaway
Adam Grice
Grigor Grigorov
George Guest
Migena Hadziu
Rebecca Harral
James Harris
De He
Daire Hearne
Sepideh Heydarzadeh
Edwyn Hickey
Ka Kei Ho
Lintong Hou
Oliver James
Yuting Jiang
Chris Jones
Regine Kandan
Kunwook Kang
Yianni Kattirtzis
Tia Kharrat
Myoungjae Kim
Kalliopi Kousouri
Dragan Krstevski
Charley Lacey
Justin Lau
Emily Lauffer
Hillia Lee
Jessica Lee
Eve Leung
Justyna Lewandowska-Harris
Sophie Lewis
Griffen Lim
Simon Lincoln
Yiki Liong
Ian Lomas
Graham Longman
Eli Lui
Robert Lunn
Kirsty Macdiarmid
Wandrille Madelain
John Man
Balveer Mankia
Rita Martins
Peter Matcham
Rashmeeta Matharu
Jason McColl
Martha McNaughton
Richard Meddings
Sheila Mendes
Bartek Michalek
Paul Miles
Sheryl Miles
Jonathan Mitchell
Mojdeh Moasser
Anahita Mohammadkhani
Una Mollin
Gavin Mullan
Craig Mundle
Daniel Murray
Sebastian Nau
Camilla Neave
Graeme Newman
Lam Nguyen Tran
Justin Nicholls
Alejandro Nieto
Sharon Nolan
Christine North
Suzanne O'Donovan
Zander Olsen
Derek Opara

Lara Orska
Peter Panayi
Bharat Pankhania
Alysia Panther
Sangkil Park
Jason Parker
Sahar Pathan
Vicky Patsalis
David Patterson
Elena Pelayo Rincon
Thi Pham
Joanna Pilsniak
Ainslee Plews
Adina Poncis
Harry Postins
Chinmay Potbhare
Sam Potter
John Prevc
Jonny Prevc
Cathy Qin
Justin Randle
James Redman
Johannes Renner
James Roberts
Simon Robins
Jana Rock
Bryony Roe
Kenneth Rubangakene
Liza Rudyk
Ryan Safa
Georgios Samartzopoulos
David Sanchez-Cuberos
Jack Sargent
Paul Scott
Matthew Seabrook
Amanda Sexton
Syed Shah
Mehrnoosh Shahriari-Rad
Sanaa Shaikh
Tomas Sharp
Kate Shillingford
Roman Shumsky
Ken Shuttleworth
Sarah Shuttleworth
Graça Silva
Wagner Silver
Alice Simmons
Paul Simms
Luke Smith
Sasha Smolin
Serodia Soares
Douglas Sobrino
Yetunde Sogunle
Jamie Southgate
Nicholas Stamford
Katie Stares
James Struthers
Ben Stuart
Xiaomeng Su
Connie Suffren
Nada Tayeb
Andrew Taylor
James Taylor
Stefanie Taylor
Natasha Telford
Esha Thapar
Emma Thomas
Rebecca Thomas
Dulcinéia Tizzo
Roderick Tong
Rebecca Tudehope

Joanna Turner
Mark Tynan
Sara Veale
Rahul Vishwakarma
Ian Wale
Georgina Walker
Jianling Wang
Bill Webb
Imogen Webb
Zijie Wei
Simon Whitehead
Tracey Wiles
Greg Willis
Charlotte Wilson
Thomas Wing-Evans
Alistair Wood
Andrew Woolford
Damian Wright
Qianqian Xu
Suyang Xu
William Yam
Chong Yan Chuah
Paul Zarifa
Yiping Zhu
Boris Zuber