




2004

make



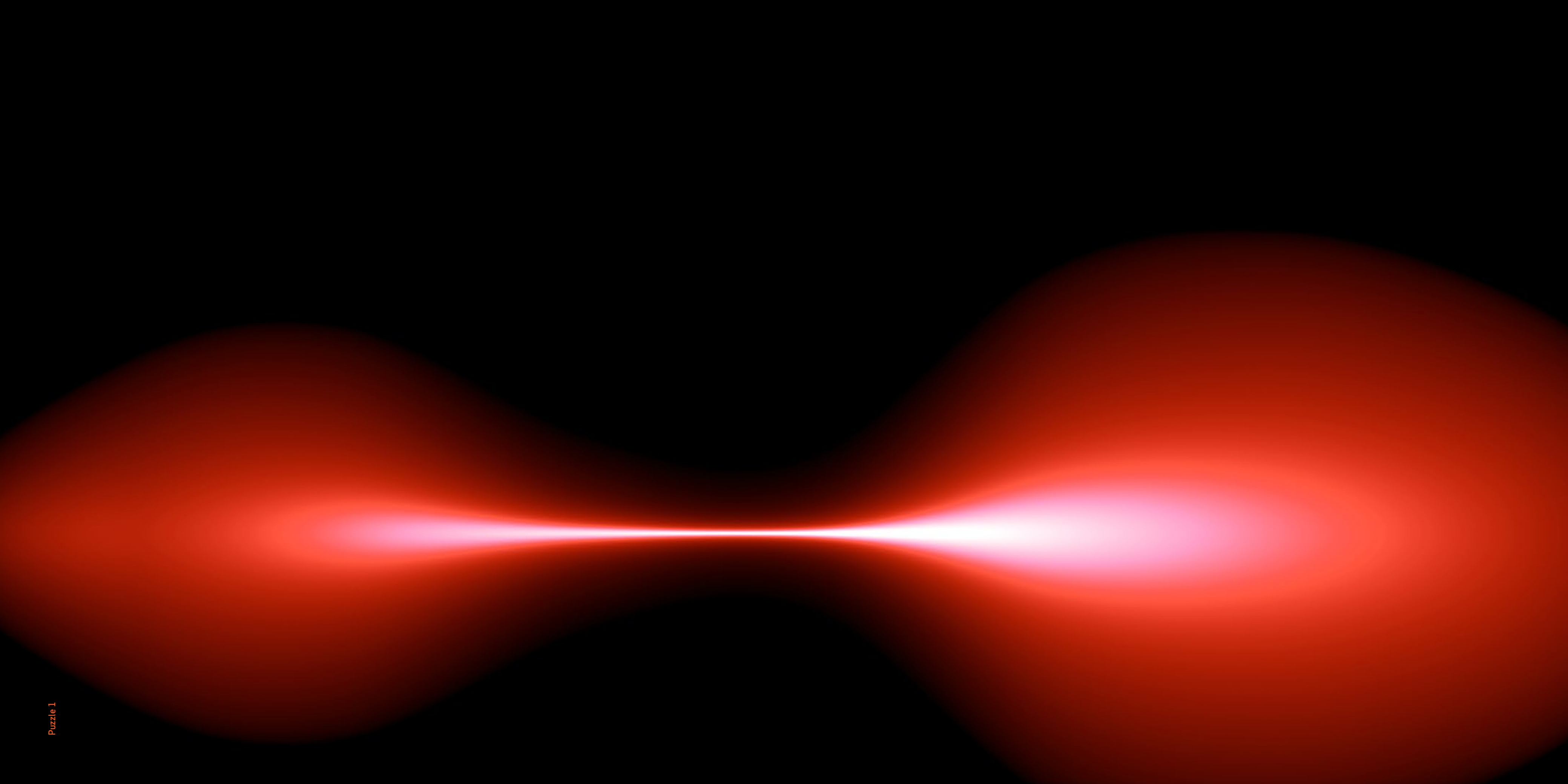
Architectural books tend to be hefty volumes that take years to produce and are largely out of date by the time they hit the shelves, often with an element of history re-written.

In thinking about a publication to record the first year of **make**, I felt it should be less of an architectural book, with its now all too typical layout, and more like the Beano annual, which as a child I always loved and is much more fun. This book is a combination of stories and pictures, combined with background information, puzzles and cut out models.

The annual is really for ourselves, our friends and those who have supported us. It records the events and some of the projects that have shaped the first year of **make**...

Ken Shuttleworth

make





make annual team

Barry Cooke
Frank Filskow
Frances Gannon
Ramon Gomez
Dominique Laurence
Ruchi Patel
Gary Rawlings
Matthew Seabrook
Ken Shuttleworth
Alan Sturrock
James Thomas
Emma Torkington
Matthew White
Megan Yakeley

with

Jan-Carlos Kucharek
Nick Pope

printed by

Qualitech

and thanks to

Robin Broadbent
Sara Cohen
Miles Cole
David Levenson
Helen Loomes
William Murray
Lucy Pope
Jason Richardson
Neil Shrub
Martyn Ware
Marina Willer

make

55-65 Whitfield Street
London W1T 4HE

tel +44 (0) 20 7636 5151

fax +44 (0) 20 7636 5252

www.makearchitects.com

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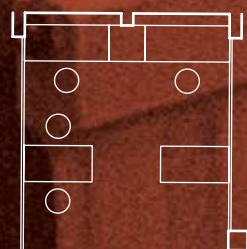
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make was founded
6th January 2004
by Ken Shuttleworth

Studio one
third floor
Howland House
from one to
two people



Shuttleworth launches modest brand name

...Ken Shuttleworth has unveiled the name of the firm he has set up. The man credited with the initial designs for Swiss Re and the GLA building will now practice under the name make.

Building, 23/01/04

The sky's the limit

...with more than 150 letters of support from clients and colleagues and 12 top job offers from rival firms, Shuttleworth decided to set up on his own. In January he founded a new practice named make....

We met for lunch at Villandry on Great Portland Street and, by chance, our table is nestled in a corner, bang on the site of Shuttleworth's old desk... "This is the exact spot where I worked on the Hong Kong Shanghai Bank," he says. Shuttleworth is tall and slim with pale-blue eyes, and looks far younger than he is (51). He is dressed in an open-necked blue shirt and dark trousers, and there is a boyishness about his unlined face; but one senses a steeliness underneath. This is a man who has just cut himself off from everything that has supported him for the past 30 years.

He has left an established and well-funded office environment that is geared to supporting designers. He will be surviving on his wits now, running not only a design atelier but also a complex business enterprise that has to deal with the VAT man and other irritations. All his competitors, particularly his former colleagues, have already discovered they need to be extra vigilant when they find themselves on short lists with him.

"Exciting isn't the word for it. That doesn't go nearly as far as I feel. This goes way beyond exciting, beyond exhilarating."

Shuttleworth says he feels ten years younger. He shows me his sketchbook. Already two fat volumes have been filled with his handsome draughtsmanship, rapidly worked pencil drawings of a tall tower like an elongated triangle, various facades, interiors, designs for furniture...

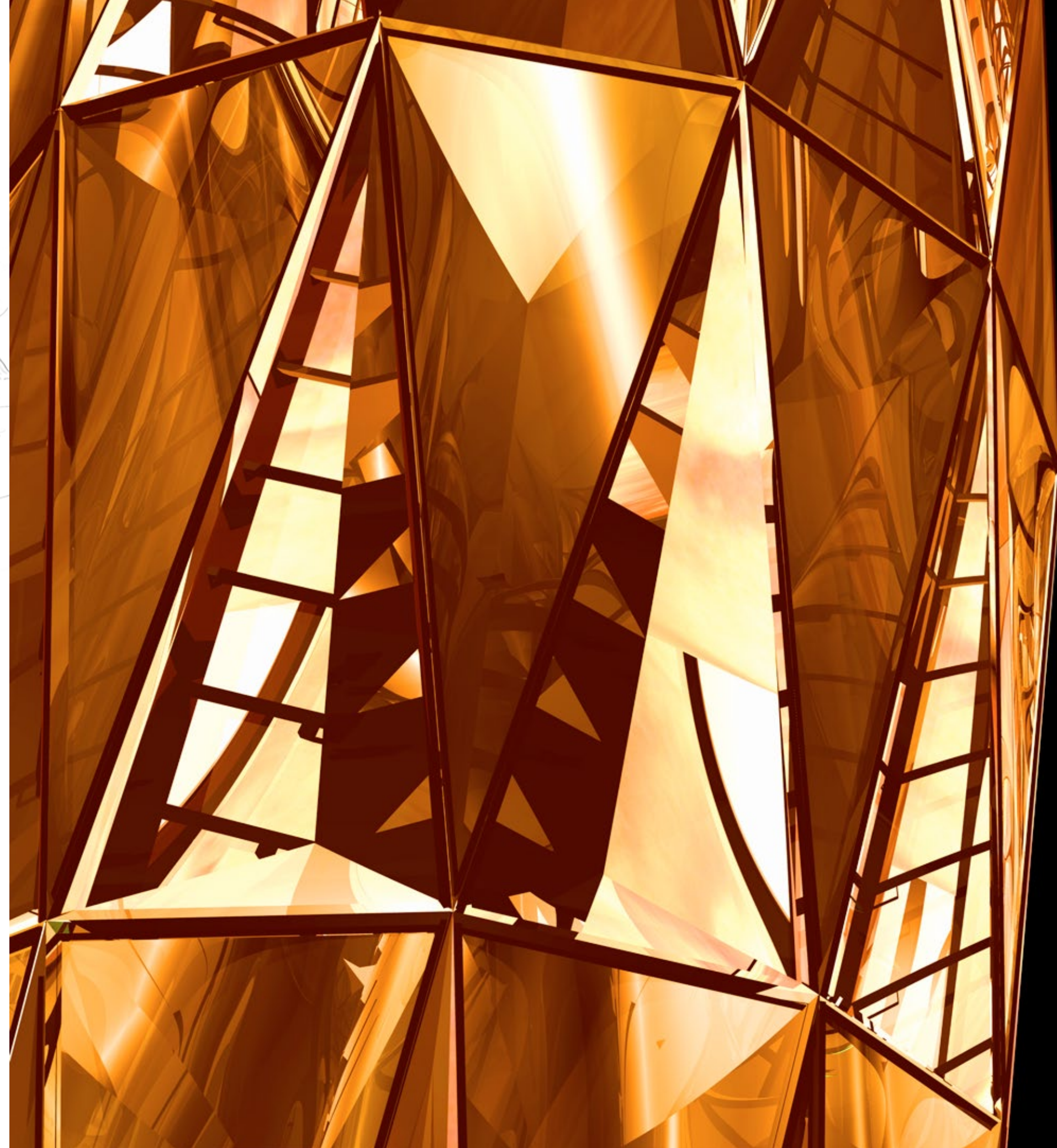
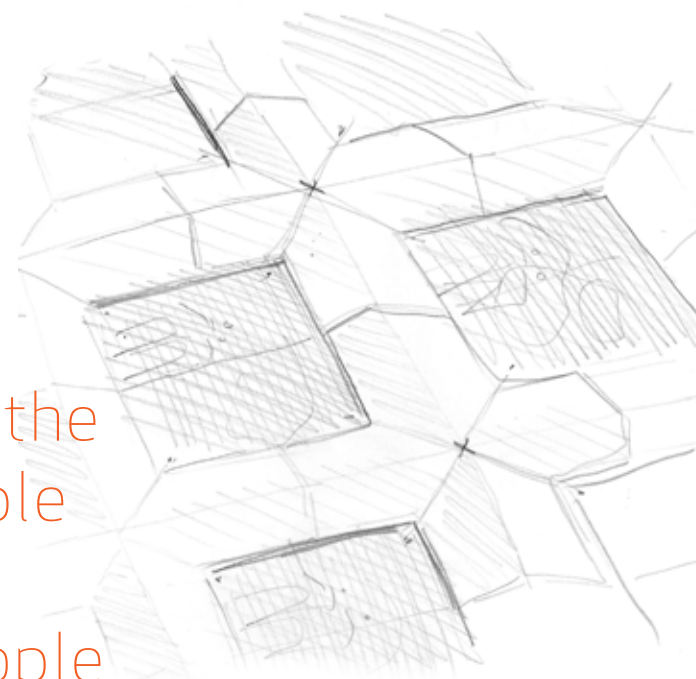
"Quite refreshing, I think. I've got no fears about it. I'm starting out with a new practice but I know exactly what needs to be done. If somebody wants a 100 storey tower, I've done one. That's no problem. Or an international airport somewhere, no problem. I've got a lot of confidence in what I can actually do. And I've got a lot of fantastically good people. Arups [the leading engineers, Ove Arup and Partners] has given us space in its building. So it's not as if we're starting up in a garage in the East End of London".

Joanna Pitman, The Times, 10/07/04

Megan Yakeley highlights the essence of **make** - explaining how the studio reflects the **make** philosophy of creating an environment where ideas thrive and expectations are challenged to achieve the best possible design.

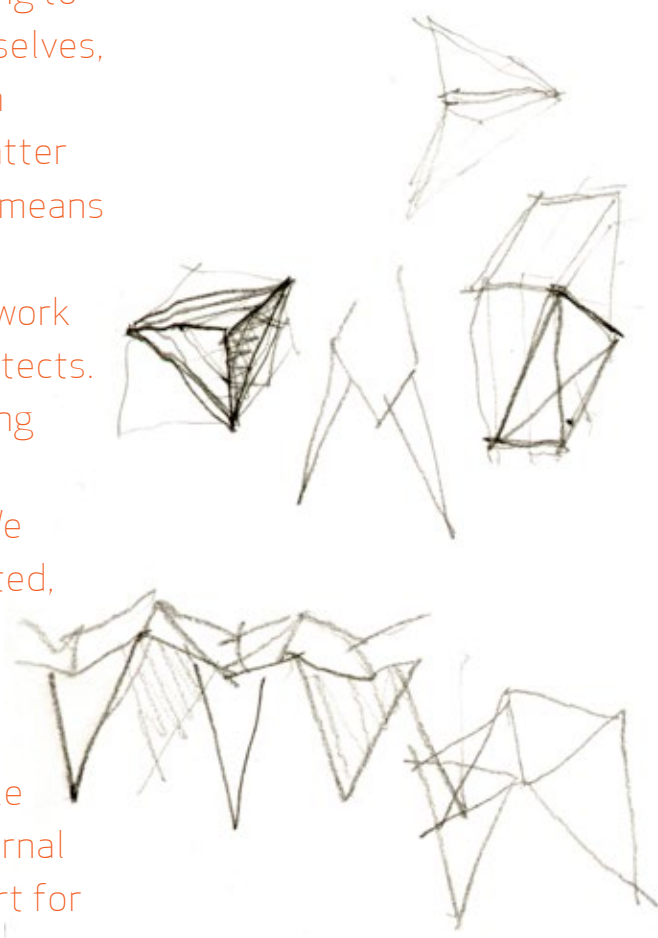
Our studio philosophy
As architects we believe in starting our designs from first principles, and challenging expectations. We applied this approach from the very first day in setting up our studio.

Our fundamental belief is that a business relies on the loyalty of the people who work within it, and that those people should be rewarded by sharing in their own successes. We believe in the extraordinary talents and abilities of our people, and want that belief to be explicitly demonstrated in the business model. This has resulted in a studio that is highly unusual in its structure. **make** is a company whose entire share capital is held in trust solely for the benefit of employees, both now and for the future. We all share in the profits and, in return, we use our creativity, initiative and energy to ensure our studio remains at the forefront of architectural practice. We are all partners in **make**.>

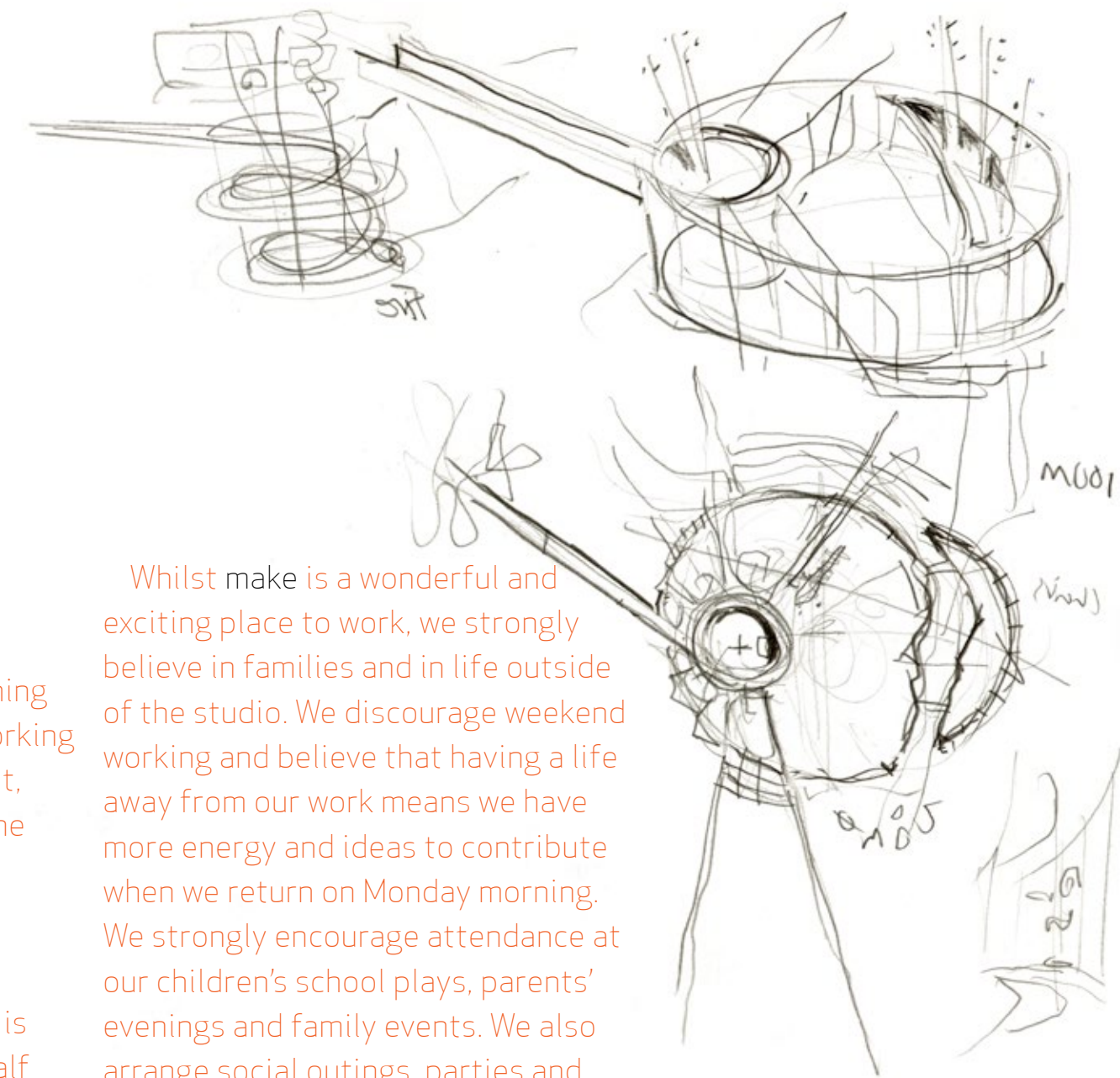


People have joined us because the studio is a great place to work and our projects are of the highest quality. We share ideas, skills and experience, and believe that everyone is doing their part in making the studio the best it can possibly be. We believe that everyone should come to work each morning with a sense of purpose, believing that they can make a difference and that credit will be given wherever it is due. If a project is published, it is the design team members who are credited. We support public praise and private, constructive criticism.

We encourage debate and discussion about our design work. We see an open approach as vital to the development of design. Everyone in **make** is involved with the regular design debates and brainstorming held at some stage on every project. Team members on each project contribute to the development of every aspect of their project, and each individual's ideas and contributions are taken seriously. We believe that every person in our studio has something unique to offer, so we can all learn from each other. In addition, we do not ask for anything to be done that we would not do ourselves, and therefore we all 'muck-in' with whatever needs to be done, no matter who we are. Such an environment means that **make** is an ideal studio for students and young designers to work alongside more experienced architects. We actively support all those taking courses and exams, not just those taking their final qualifications. We believe everyone at **make** is talented, but we want to create a nurturing environment that enables growth. We create opportunities and have resources that enable **make** people to develop their own identity. Internal seminars and lectures, and support for external events, are all part of the **make** programme of learning.



Fundamental to growth and learning is the provision of a stimulating working environment. Our studio is a vibrant, zesty, challenging place to work, one which we aim to make the most creative place in the world. It is a studio that is full of life. In one half of our space, high benches and chairs permit working either standing or sitting. The other half is a flexible space: part workshop and modelshop. It is a place where ideas are formed and developed, and meetings can be held to discuss them. We pride ourselves in a culture that aims to continuously re-invent the way we work, one which challenges and is inquisitive and exploratory - this is supported by the physical layout of our studio.



Whilst **make** is a wonderful and exciting place to work, we strongly believe in families and in life outside of the studio. We discourage weekend working and believe that having a life away from our work means we have more energy and ideas to contribute when we return on Monday morning. We strongly encourage attendance at our children's school plays, parents' evenings and family events. We also arrange social outings, parties and activities that are inclusive and enjoyable for all, both for **make** people and for their families.

At **make** we believe everything is possible. We are passionate about doing the best we can, all day, every day.➤

Our design philosophy

Our belief in working from first principles applies every day to our designing. This means, at the very beginning of a project, challenging our brief and listening very carefully.

It is vital to us that we provide our clients with a service that is second to none, and we believe that this is best achieved by understanding what it is they really want and how to attain this. Yet to merely satisfy our clients is to us a minimum. We want them to become our biggest fans, and we will do everything in our power to see that this happens. Providing a design solution that far exceeds their expectations is our most important goal. To achieve this we aim to form a partnership with our clients and develop the project together.

We are passionate about detail, and believe that only the highest level of quality control will produce the standard of design we have set ourselves. Getting the details right is critical, and a great deal of our talent and experience goes into doing just that. This philosophy is not just about getting them right on paper, but about seeing them through to construction and completion.

Whilst being passionate about the quality of our details, we understand their context within the bigger picture. Partners have direct ownership of their projects, and they receive credit for every aspect of their work. We also value the knowledge of the project that each person builds over time. Thus we retain the team on a project from conception to completion, maintaining consistency of design and building ownership and a sense of achievement.

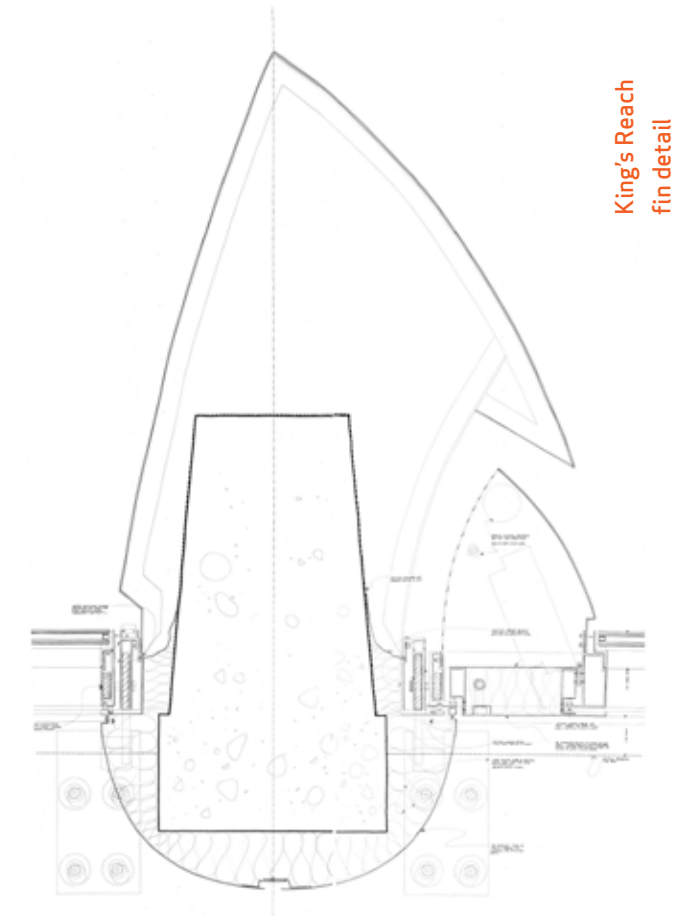


Cranfield Needle
Windmill

We are as passionate about the reality of building as we are about excellence in design. Between us, we have over two hundred years' experience of building. We have demonstrated many times before our ability to solve problems through inventiveness.

We are creative, and sometimes revolutionary, with an established reputation for achieving success.

Our design solutions are always set in the age in which we live, and continue to build upon the Modernist tradition. We have excellent contacts in the industry and work with the world's leading consultants. We work at every stage directly with models, both physical and virtual, and believe that a three dimensional, hands-on approach is the best method of exploring massing, space and light.



King's Reach
fin detail

We believe in the future, and have invested in a programme of training and research and development with several universities to encourage the expansion of knowledge. We are also investing in students' training, and actively contribute to sponsorship projects and charities. Our trademark banner Spatial Futures is part of our desire to look to the future. We care about the planet we will leave, so we aim to conserve resources and minimise our environmental impact.

Above all we aim to create the best buildings in the world.□

what are we?

passionate
caring
listening

make



what sort of studio do we want?

' **Design** led always and forever, producing light, bright and exciting buildings. **Succession** driven so that the studio will continue indefinitely. Everyone equal and all to be called partners. We are a studio never an office. A **workshop** environment that is open plan without cellular offices – with no exceptions. Fitted with the same desk and chair for everybody – with no exceptions. Dominated by models at the centre of everything and fitted with state of the art computers. Friendly, never treating anyone unfairly. A place where nobody shouts or gets stroppy. Visually aware of everything we produce. Democratic, a place where **ideas are shared** but, if we all end up arguing, Ken overrules. Profit **sharing** for all, the boss does not keep all the money. An environment where we all share the credits, with high visibility in the press for all. A culture of good relationships with the press giving them a great service. Where prizes will be awarded for appearing in the press. **Successors** to the studio to be designers, not managers. No helicopters, aircraft, fast cars, expensive watches etc. We do not fly first class but cattle class, and we do not use chauffeurs or taxis. We will use the tube, bus and Heathrow Express. Music, radio, DVD, video and TV are in the studio. A culture where we see our kids' school plays, parents' evenings and recitals, with no excuses. A place which is strictly no smoking and no drugs. We will outsource 3d images, presentation models, payroll, food etc. Where, generally, we keep family out of the business. A place for **our kids** to do work experience but not inherit the business. A sociable atmosphere with lots of parties and trips. A place where we treat other architects, consultants and contractors as friends and we treat our clients and our staff as allies not obstacles. Where we all build our own houses. We will not encourage weekend work. There will be a career path directly to the top. An environment that stands for design **excellence**, quality, on time, on budget, searching and researching. A culture of listening. No design by committee. A maximum size of 60, after which we set up a new unit. A secure location in the West End, near tube stations, shops and cafes. A place where you can get great coffee, muffins, orange juice, newspapers, afternoon tea and cakes, and in the evening, wine and beer. An ethos of leading by example, never asking anyone to do anything that you are not prepared to do yourself. Which will be led from the front, not pushed from behind. Where every **project** is a 'wow', inspirational with a sense of awe. A place where work is fun and you can make a difference. A culture that reinvents the way it works, continuously. Distinctive or extinct. A place where the client and the project are everything. Which never compromises its identity, but reinforces it in everything it does. Where we make an impact and celebrate every day. A culture that challenges, is inquisitive and exploratory. Which is known for its **listening** architects and its pursuit of excellence. A place where clients will get an excellent service, and are treated as partners. Known for its **passion**. Where everything is made possible. '

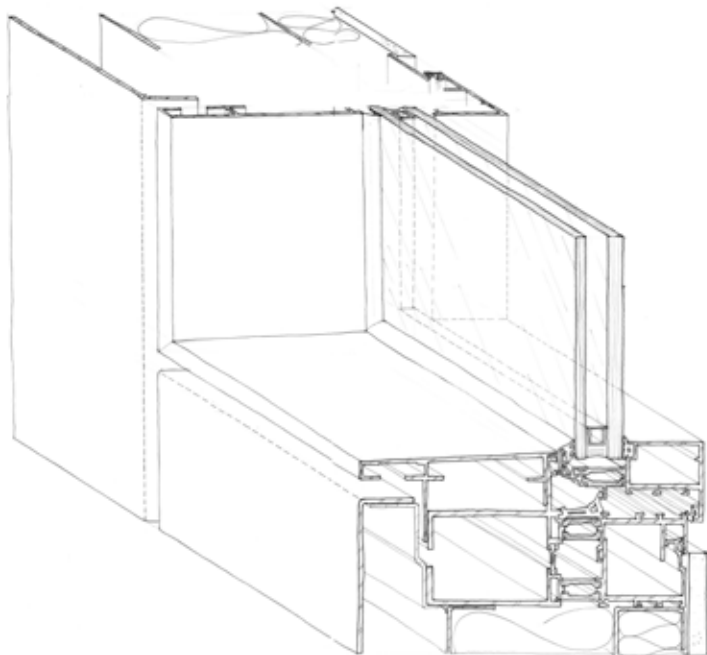
make

what are the details?

Talent. We attract the best talent and exciting people because the studio is a great place to work and we take on high quality exciting projects. We allow our staff to develop, give them the opportunity and resources to enable them to grow their own identity. Projects will be credited to those who worked on them, ensuring dedication and commitment. **Phenomenal client service.** We pride ourselves on ensuring we provide our clients with a service that is second to none. We want our clients to not just be merely satisfied but become the equivalent of 'raving fans'. We challenge and question our clients and we expect them to challenge us, taking us to new heights. Above all we are excellent listeners and proactive and we treat clients as partners. **Reputation.** We have over 200 years' design and building experience and have gained a reputation for achieving success on very significant projects. Our ability to solve difficult problems by design inventiveness has been demonstrated many times. We are creative, sometimes revolutionary, and have been responsible for both exotic and more restrained classical works, but design solutions are always contemporary. **Implementation and delivery.** We are passionate not only about good design but in the reality of building. Hence the studio is client focused but totally project based. Partners have direct ownership of their projects and we will ensure that we maintain the same team from inception to completion. **Details matter.** We do not just consider the big picture but the smallest details as well, by ensuring close quality control and checking procedures over everything we produce. **We will never rest on our laurels.** We ensure by careful project selection that we are never spread too thin, become complacent or allow mediocrity, by the implementation of strict control procedures from the senior management team. **Contacts.** We have excellent contacts in the industry and work with the world's leading consultants, including engineers, quantity surveyors, model makers, 3d image makers, graphic designers and artists. We have also established close ties with substantial UK based architectural offices that will provide us with support resources or a joint venture facility on a project by project basis to enable us to tackle the largest projects. **Investment.** We have instigated a programme of training and investment in research and development with universities to encourage the expansion of knowledge. We are investing in student training both with direct grants and awards schemes. We have started investigating sponsorship projects and charity contributions. We have established a research group under our trade mark banner of **Spatial Futures** to look into future requirements of the world.

make

Grosvenor
Waterside
typical opening
window sketch



I have been a lawyer for 23 years and have been specialising in the area of executive and employee share incentives for the last 14 so I am only too well aware of the driving factors behind many businesses - the owners and managers want to make as much money out of them as possible. The majority of private companies are set up by entrepreneurs with a view to an eventual exit via a trade sale or flotation. It was therefore a very welcome and hugely refreshing change to meet Ken Shuttleworth who wanted to do the exact opposite and was prepared to go to considerable lengths to achieve his aim.

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

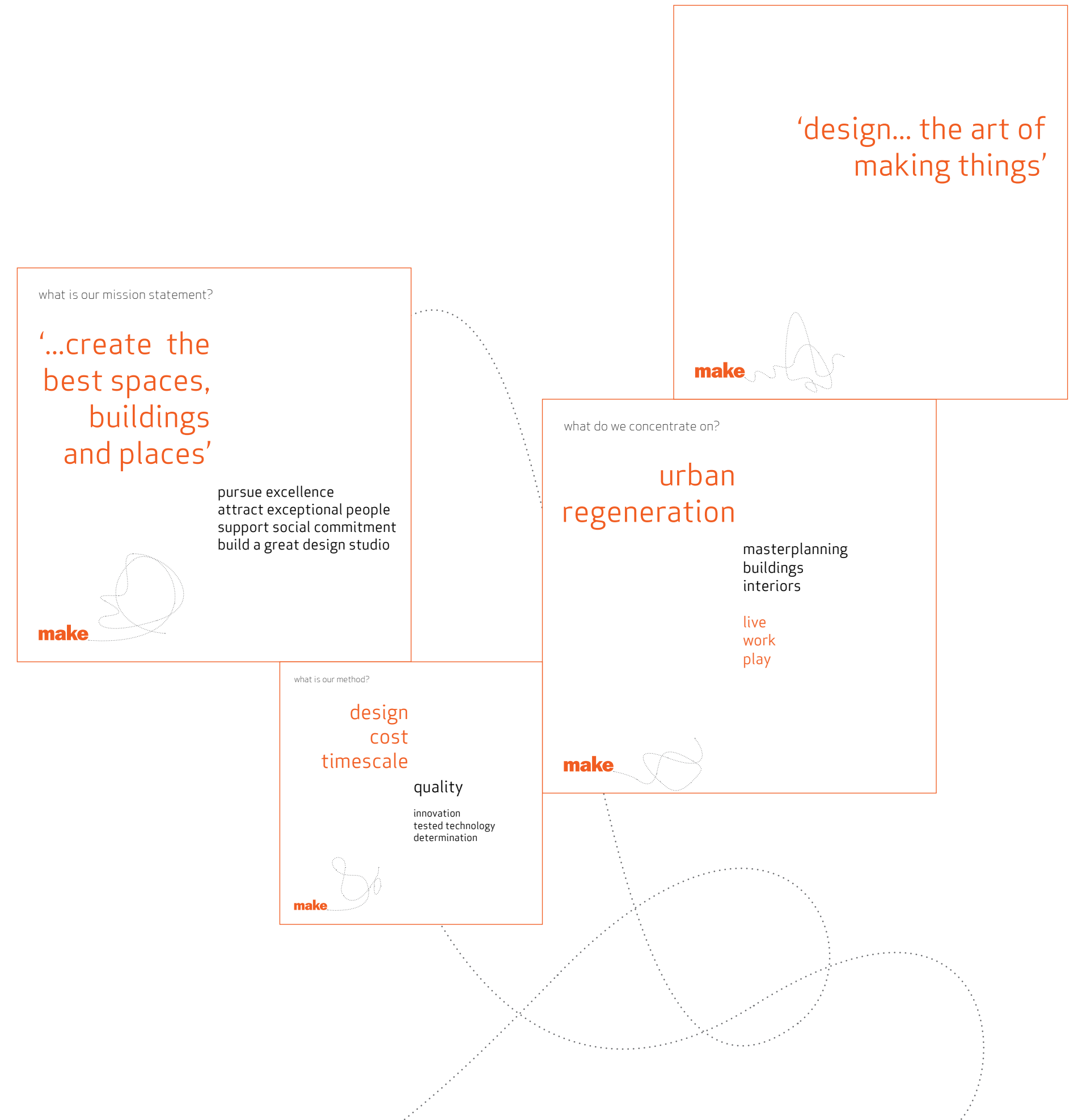
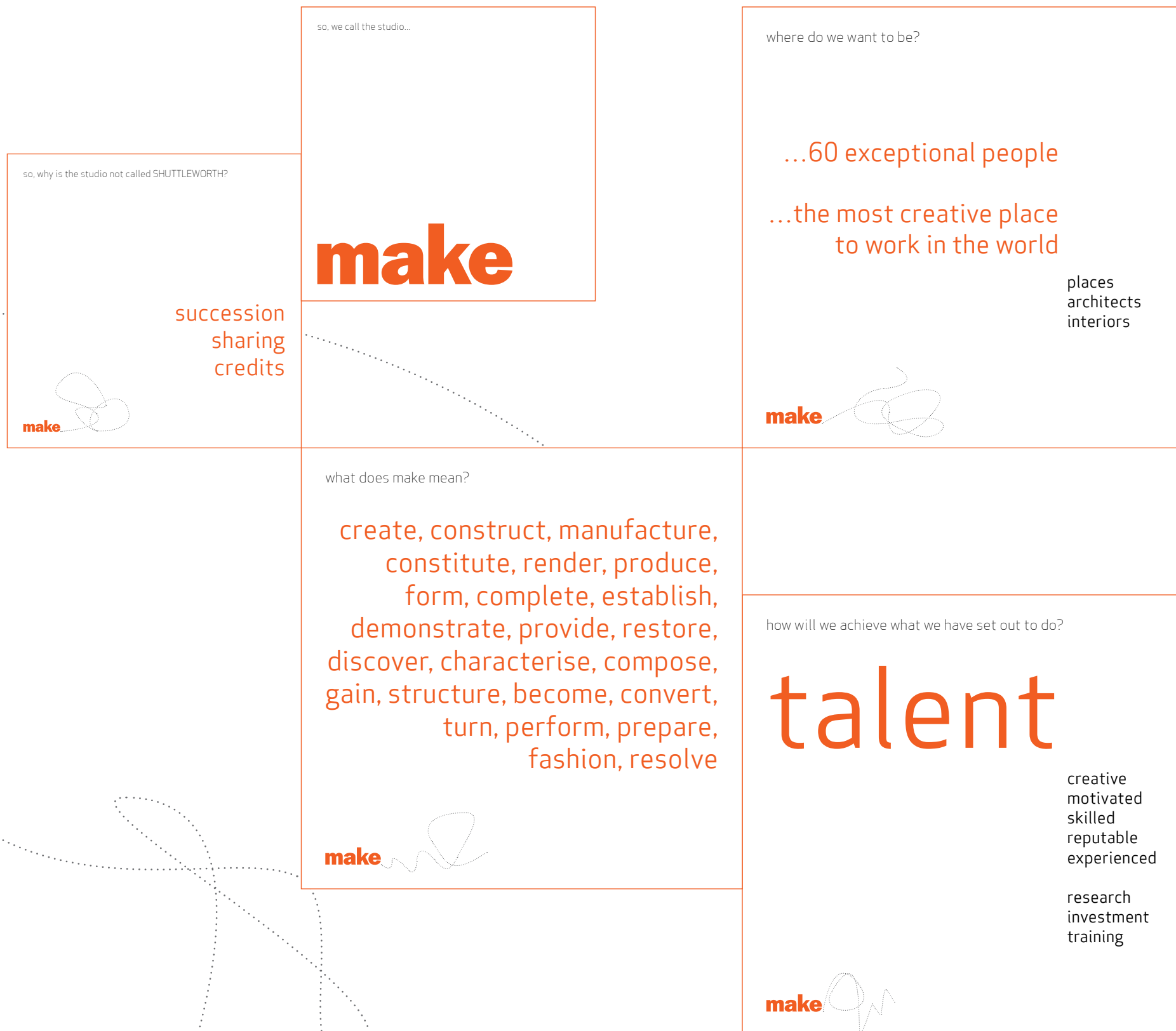
Ken feels very strongly that no entrepreneur makes money without the loyalty of the people working for him and those people should be rewarded for that loyalty by sharing in the successful businesses they help to create. And it is not just a share in the profits that Ken wants to give the employees of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

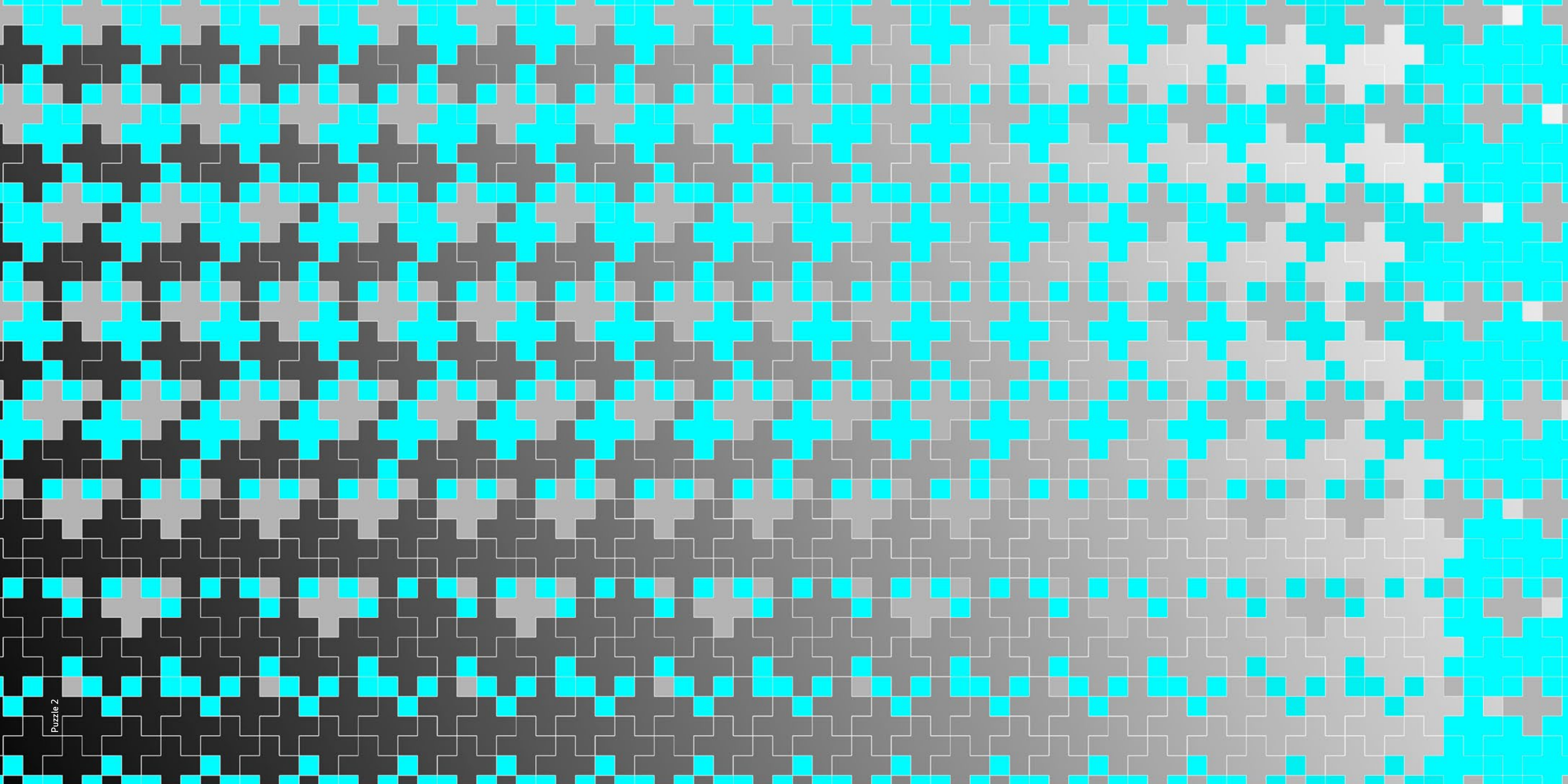
However, although he is a very rare type of altruistic entrepreneur, Ken is not entirely unique. He follows in the distinguished footsteps of John Spedan Lewis, the son of the original John Lewis and founder of the highly successful John Lewis Partnership. As an "experiment in industrial democracy" John Spedan Lewis signed away all his personal ownership rights, and all the shares in the John Lewis Partnership are held in trust for the benefit of the employees, also known as "partners."

He famously said that if his employees shook the cocktail, they should also be able to drink the drink.

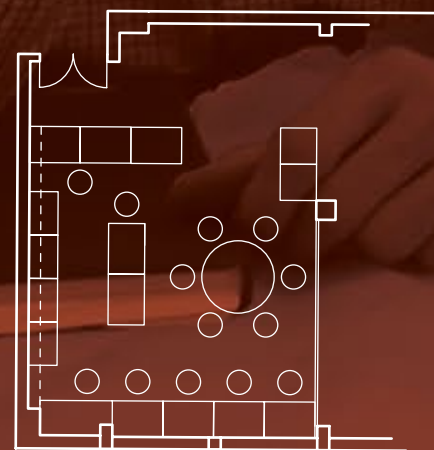
I had never done anything like this before and I suspect that few lawyers have. I was extremely lucky to have the opportunity - a challenging and highly rewarding experience.

Sara Cohen , Hewitt Bacon and Woodrow





Studio two
fourth floor
Howland House
19th January
from 2 to 8 people



make way for the Vortex

BD can exclusively reveal the first eagerly awaited project to emerge from make. The man behind the Swiss Re tower in the City of London is planning to return to his old stomping ground with a dramatic reinterpretation of the skyscraper.

Taking its cue from the shape created from powerful winds rather than organic forms, the 70 storey “Vortex Tower” has been developed in collaboration with engineer Arup.

Explaining how the striking profile of the Vortex design makes commercial sense to letting-conscious property developers, he said “The top expands rather than narrows because that is where the value is. You put the most space where the value is, which is at the top where there are the best views...”

Arup claimed the Vortex tower would be simple to build because it relied on simple vertical structural columns to support the building and would have no concrete core.

The engineer also believes the distinctive shape works well to minimise wind loads.

Building Design, 11/06/04

Vortex: Twisting tower will be London’s highest
Forget the Erotic Gherkin: here comes the Vortex. Plans for a £200m startlingly novel tower for the City of London have been unveiled by Ken Shuttleworth...

...it will be 300m (984ft) tall - almost twice the height of the Gherkin - and a breathtaking sight on the skyline.

The Vortex - nicknamed because of its whirlpool shape - is the first project to be unveiled by Mr Shuttleworth’s new practice, make.

“The top of Swiss Re is a fantastic space, but small. In towers the most commercially valuable spaces are the base, and the top. The Vortex maximises that”

Of the bright hues Mr Shuttleworth envisages for the tower, he said: “There’s not enough colour in London. We could achieve colour with paint, light, or glass.”

Charlotte Higgins: The Guardian, 19/06/04



Butterfly Tower

Office

Not just a 'machine for working in' - the office has a profound influence on culture, lifestyle and the urban landscape. Jan-Carlos Kucharek looks into the future of the workplace...

The office building has become synonymous with the corporate workplace. As the physical setting for the necessary functions that support industry, business and government, the office can be described as one of the key architectural landmarks of the 20th century. It has exerted, and continues to exert, profound influence, not just on economic development but also on culture, lifestyle, environment and the urban landscape. The emergence of the corporation with its separation of ownership and management, in conjunction with new construction and information technologies, has contributed to the evolution of this building form.

The spatial organisation of the office is a physical manifestation of the social and cultural relationships within the workplace. Until the eighties, the predominantly inflexible nature of office buildings often reflected the creaking social structures of their occupiers. With the emergence of information technologies, however, there has been an increasing recognition that communication and interaction between staff is intrinsically linked with business success.

Hierarchical and cellular office formats can obstruct this interaction, and the open office, where physical distinctions of rank slowly start to disappear, is increasingly prevalent. As companies have come to change their organisations and the way people work for them, their workplaces have also had to undergo a drastic reconfiguration. With the onset of the digital revolution, this has gone from being merely desirable to an imperative.

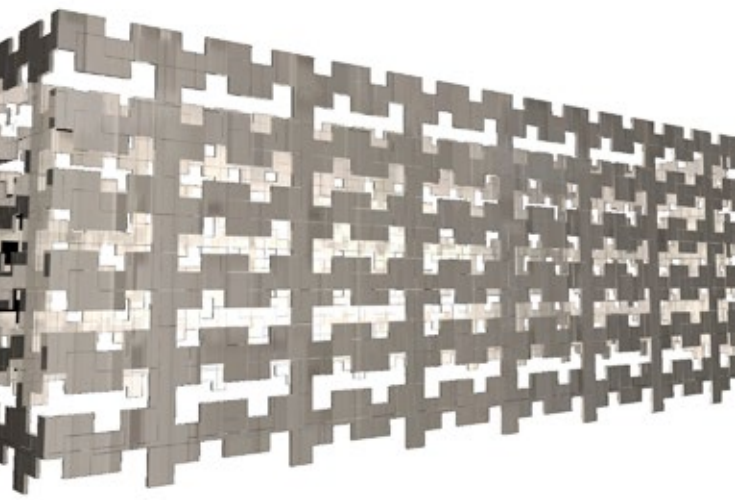


The digital revolution has caused a tectonic shift in the structure of society. The result of a convergence between communications and computing technologies, it allows organisations and individuals to connect in ways and on scales that were previously inconceivable. It is chiefly characterised by an increasing virtualisation of work. Production in this economy no longer requires people to work in the same physical space as each other to access the tools and resources that they need to carry out their tasks. The emphasis on hierarchy and precedent, which dictated the style and shape of the offices of the past, is increasingly irrelevant.

Where previously companies have wanted to keep a lid on change, there is a growing interest in more informal ways of working which take account of new workplace methods and technologies. This has inevitably had an effect upon the spaces in which these activities occur. Spaces are reconfigurable in order to keep pace with the technologies, which by their nature reduce spatial requirements. Monolithic, hierarchical environments have made way for spaces that can flexibly absorb the impact of change in a world where change is the only constant.

The digital age has seen a shift in the perception of value from 'tangible' assets, such as property, to 'intangible' assets such as the knowledge base of the workforce. The people that make things happen are seen to be as important as the other assets that a business holds, if not more so. In the round-the-clock environment of the global economy, communication between workers is seen as a necessity, whether virtual or face-to-face, and offices are required not just to allow, but to encourage it. →





Hampstead Road
cladding study

The greatest example of individuals coming together for the purpose of ideas-sharing is the city itself. It is to this model that many organisations have returned. For smaller companies, this has impacted upon the physical location of their premises within the city. For corporations, it means changing spaces within their premises to emulate the city. Both conditions echo the medieval concept of professional guilds, where small organisations grouped together in order to share information for mutual commercial benefit. Now, as then, similar businesses cluster together with supporting services nestled around them. In this way, where the artists gather, the design studios gather, and where the design studios gather the production services arrive to support them. The result is creative enclaves within the city, its streets and its bars - the social spaces where members interact.

For larger companies, the opportunities for chance encounters are often similarly promoted. Workplaces are required to encourage movement and collaboration. Creating spaces for interaction is now a key trend in office planning. Investment has increased in the 'public' areas of buildings whereas before this may have concentrated on individuals' 'private' workspaces. Areas are allocated to shared activities and are assigned names to reflect their new status - the 'market square' or the 'piazza'. Narrow corridors have become wide streets which imply movement and encourage encounters between different departments. In turn these streets have been linked by vertical atria which diminish the remaining segregation between floors. The effect is to merge these discrete horizontal villages into vertical conurbations that mirror the complexity and diversity of the city.

make's project with RHWL for a speculative office development along London's Hampstead Road demonstrates some of these preoccupations. The office runs uninterrupted along the road, but inside it is split down its length. Two entrances terminate its north and south extremities. The size and scale of these provide an opportunity for the building to advertise itself to the city. The south entrance incorporates a garden, preserving the history of the site and providing a point of rest from the unrelenting hardness of the road itself. An internal street joins the two entrances, forming a spine of circulation and providing opportunities for chance encounters in both single and multi-tenanted scenarios. The floorplates look over this social focus and also to the world outside. The bulk of the ground floor could be used to accommodate more office space, but an occupier has the opportunity to realise its potential as a social extension of the offices above by providing café and meeting areas - a virtual office where real work is done.



Alexanderplatz
office tower
and retail building



Huntingdon
water tower
with cantilevered
roof structure

Internally, office environments have changed significantly - but what is most obvious to the public viewer is that office buildings are starting to look different externally. The relentless 1.5m planning grid and floor to ceiling glazing of the typical office are being replaced by a more varied composition of opaque and glazed elements. Increasingly demanding statutory regulations recognise the effect that building construction and maintenance have upon the environment - and their contribution to climate change. Concurrently users are realising the benefits of increased internal comfort and reduced maintenance costs through higher performance facades.

make's ambition is to interrogate limitations in order to liberate innovative solutions that satisfy client requirements and statutory regulation. This inevitably results in new forms of architectural expression. We are aware that capitalism seeks profit as its primary motivation - but it also promotes efficiency. By adding value to the design of the workplace we aspire to produce more marketable buildings that provide real benefits to the end user whilst also respecting the public realm and environmental responsibilities. The relationship between a high quality working environment and increased production by the individual is an indisputable fact. The aim is to develop a deeper understanding of social and technological change and to anticipate its impact by providing space that is dynamic, stimulating and configurable. The city is the petri dish of the new workplace culture. make seeks the solutions that will promote its development. So relax - and get to work. □



make team

Sean Affleck

Tim Davies

Matt Seabrook

Ken Shuttleworth

with

Arup

Roger Preston

Franklin & Andrews

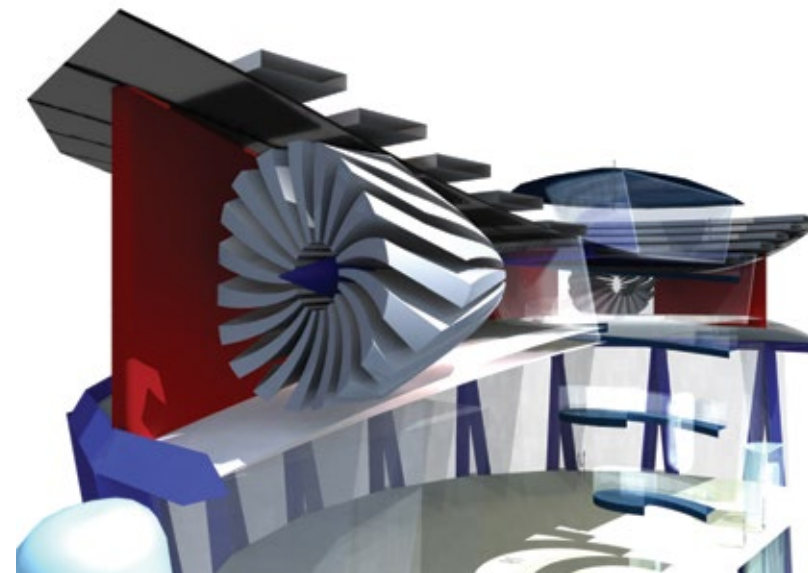
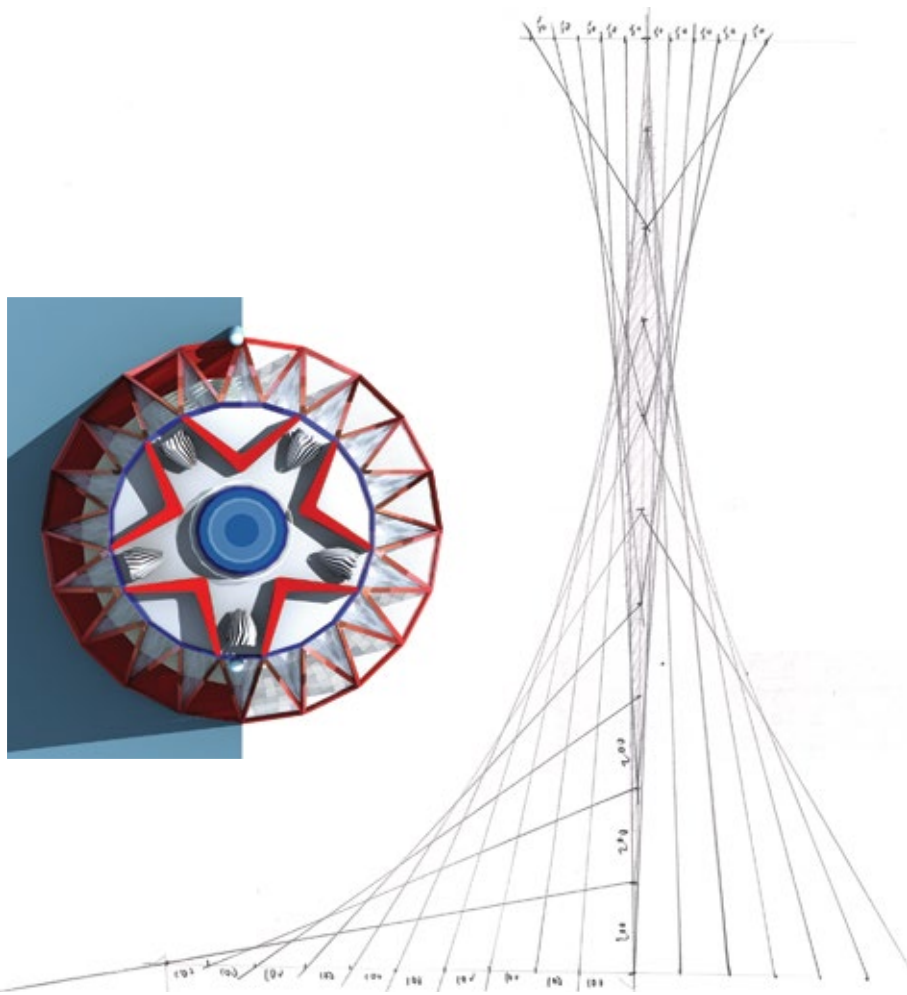
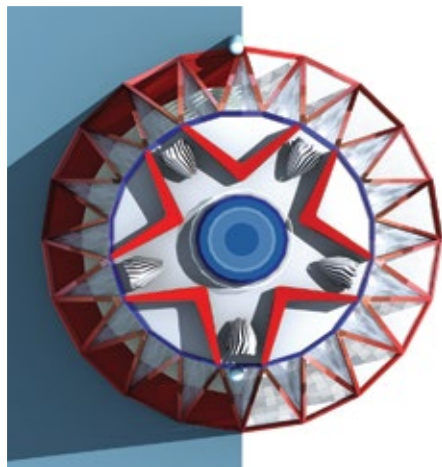
The Vortex

This is a dramatic, 72 storey, 'twisting' tower containing a mix of office and residential space, with retail at ground level and public spaces at the top, including a spiralling roof 'garden'.

A hyperboloid by rotation is an unusual form for a tower, but it has distinct advantages. It gives larger floor plates at the top and bottom, the parts of a tower that command the highest rents. The surface of the tower is constructed from inclined, but straight, columns that intersect to form a simple and efficient structure. The shape also minimizes wind loads.

The Vortex will use wind driven turbines, photovoltaic panels and ground water cooling to minimise the reliance on fossil fuels.

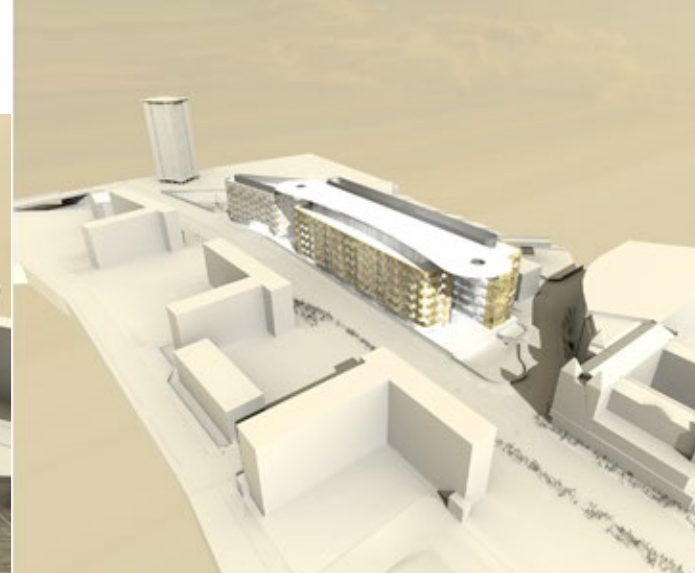
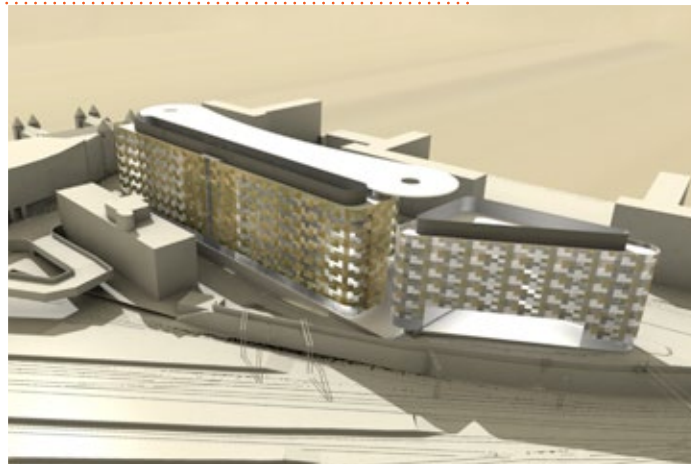
The tower will make use of new lift technologies to reduce the size of the central service core and thus increase the amount of usable space: double-deckers, independent lifts sharing the same shaft, and express lifts to sky lobbies. Public lifts will run up the inclined columns on the outside to the public spaces at the top.



'make way
for the
Vortex'

Building Design 11/06/04





Hampstead Road

In this joint venture project, **make** and RHWL Architects are designing two new buildings to provide 230,000 sq ft of offices and 47,000 sq ft of warehousing on a long, narrow site between Hampstead Road and the railway just north of Euston Station.

The office building consists of two accommodation 'fingers' that run parallel to the main axis of the site. These are separated internally by a full length atrium which reduces in height towards the centre of the building creating larger floor plates on the upper levels. At ground floor the atrium can be reached from either end of the building via a central 'street'. At roof level an over-sailing canopy provides a distinct presence on Hampstead Road for each entrance and establishes a formal relationship with the landscaping at both ground and terrace level. The warehouse building is triangular and occupies the remainder of the site to the north.

Cladding for both buildings consists of interlocking L-shaped anodised aluminium panels. Externally these abstract the internal 1.5 metre space-planning grid without reducing flexibility. The panels are finished in light gold hues for the offices, with natural silvers on the warehouse. All glazing will be body-tinted which reduces glare and solar gain whilst improving privacy.

The planning application was submitted towards the end of December 2004.

make team

Jason Parker
Matt Seabrook
Ken Shuttleworth
Matt White

collaborating architects

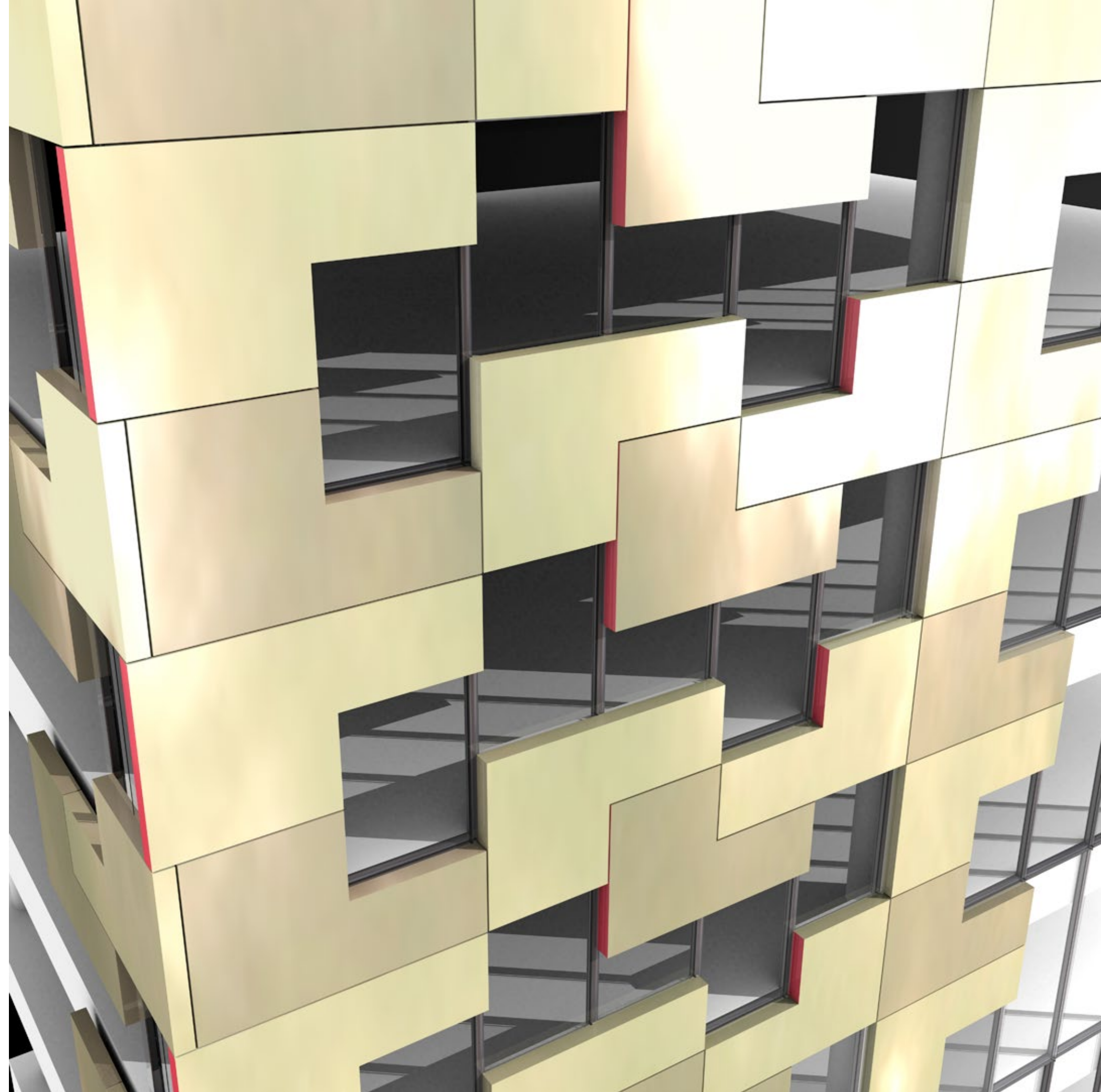
RHWL Architects

for

Marylebone Property Company
Devonshire Property Investment

with

Arup
Bruges Tozer
Davis Langdon
Drivers Jonas
Edward Charles and Partners
Jones Lang Lasalle
The London Planning Practice
Lovejoy
Roger Preston
Unit 22





King's Reach

The site occupies a prominent riverside location in Southwark which is currently occupied by a 30 floor office tower linked to a low-rise office building designed in the early 1970s by Richard Seifert and a low-rise residential block. The proposed redevelopment will increase the office accommodation from 270,000 to 400,000 sq ft.

The existing tower will be retained, but four floors will be added on top, offering spectacular views. New cladding will be installed to allow improved environmental control of the office space and to improve the presence of the tower by using colour and light.

The lower office building will be replaced by a cluster of smaller towers, of 6 to 12 storeys in height. A new public route across the site, lined with cafes and shops, will link Stamford Street to the riverside walkway.

The development will provide a vastly improved public realm increasing permeability from the river walkway south to Stamford Street.

The office accommodation will benefit from a natural ventilation concept. Automated opening panels will significantly reduce the energy consumption of the development.

The cluster massing makes a positive contribution to the river frontage to the north and Stamford Street to the south by day and by night.



make team

Marcos De Andres

Francis Fawcett

Katy Ghahremani

Jason Parker

John Puttick

Gary Rawlings

Matt Seabrook

Ken Shuttleworth

Megan Yakeley

for

Capital and Counties

with

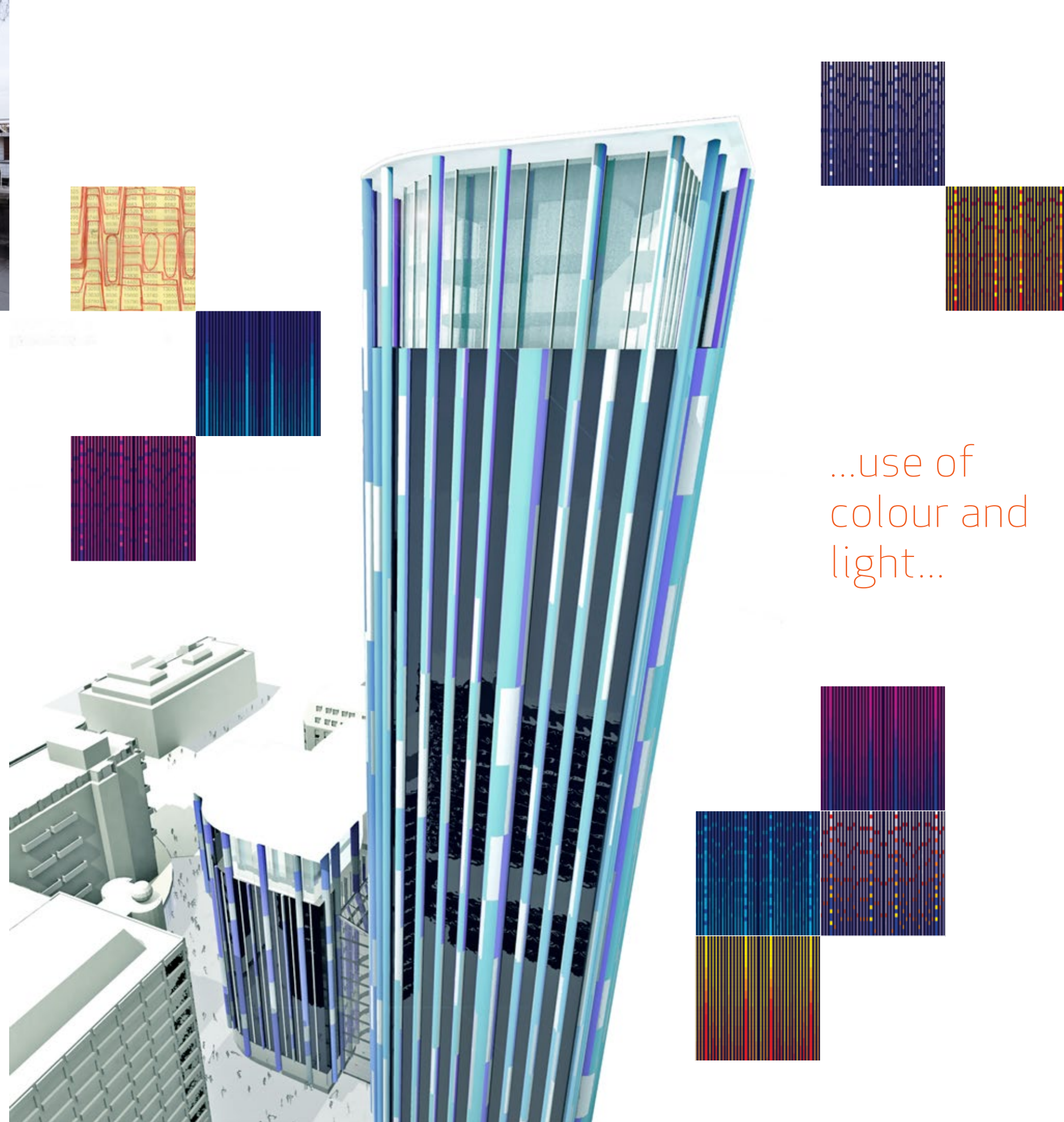
Arup

DP9

Francis Golding

Gardiner and Theobald

Hilson Moran



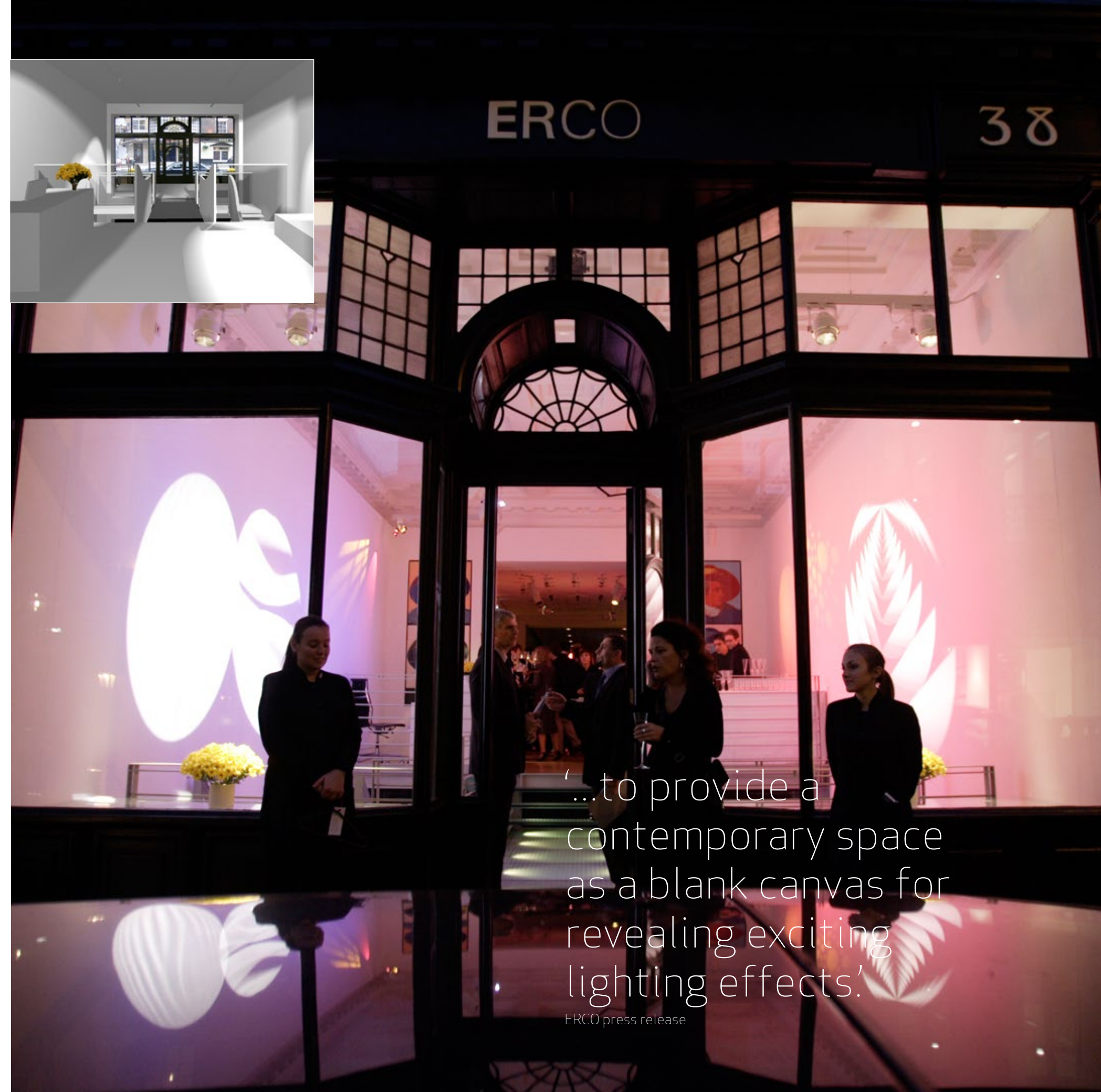
...use of
colour and
light...

Erco

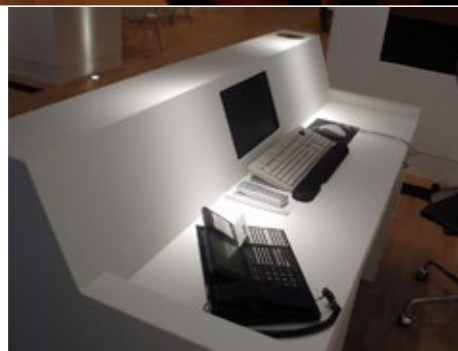
make was asked to refurbish the London headquarters of ERCO Lighting in Dover Street, to provide a new reception area and a modern showroom for displaying their range of architectural lighting products.

The new spaces were designed to provide a gallery of light whilst respecting the heritage of the building and the setting of Dover street. The architecture has been kept low-key, to allow the lights to define the spaces and create the ambience. The structure and services have been concealed behind simple, clean planes. The emphasis is on portraying the quality of light produced by ERCO, with the architecture as its canvas. The reception area features specially designed furniture constructed with Corian.

This is make's first completed project and was opened in October 2004.



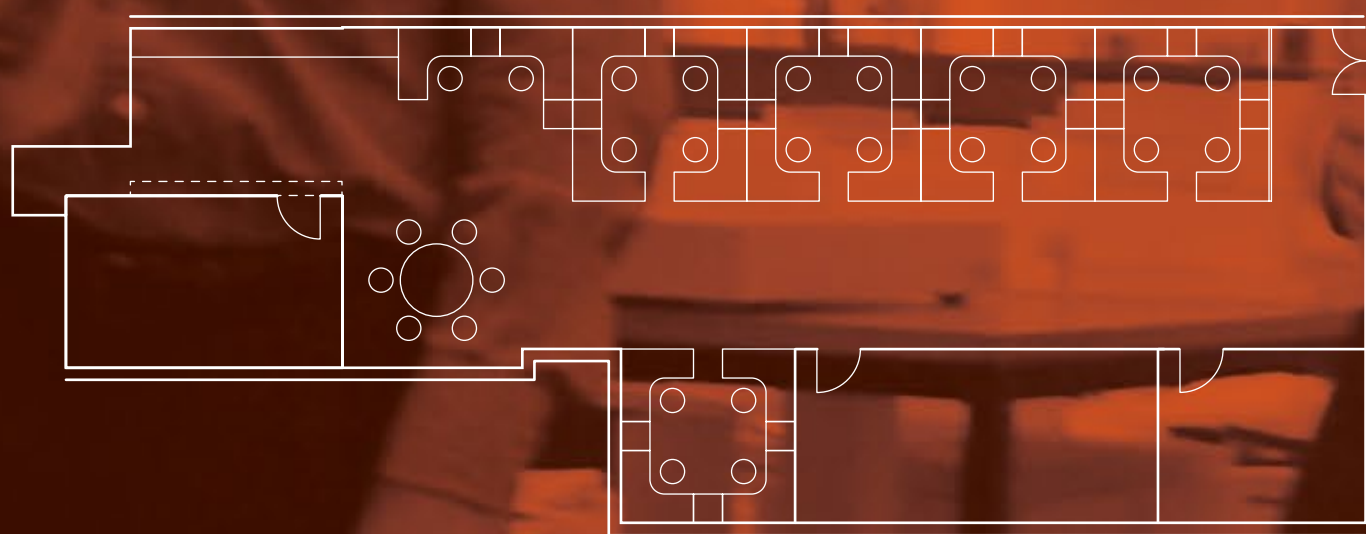
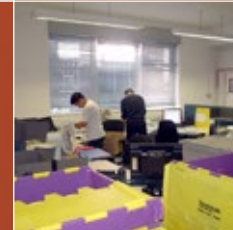
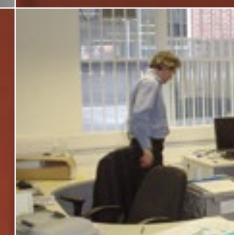
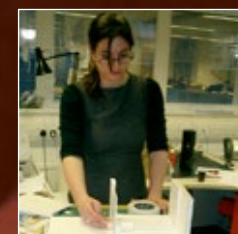
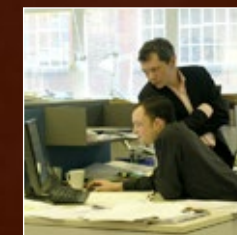
make team
Marcos De Andres
David Picazo
Gary Rawlings
Matt Seabrook
Ken Shuttleworth
for
ERCO
with
Arup
Davis Langdon
Roger Preston



'...to provide a contemporary space as a blank canvas for revealing exciting lighting effects.'

ERCO press release

Studio three
Maple Place
15th March
from 8 to 22 people



Some of our other successes...

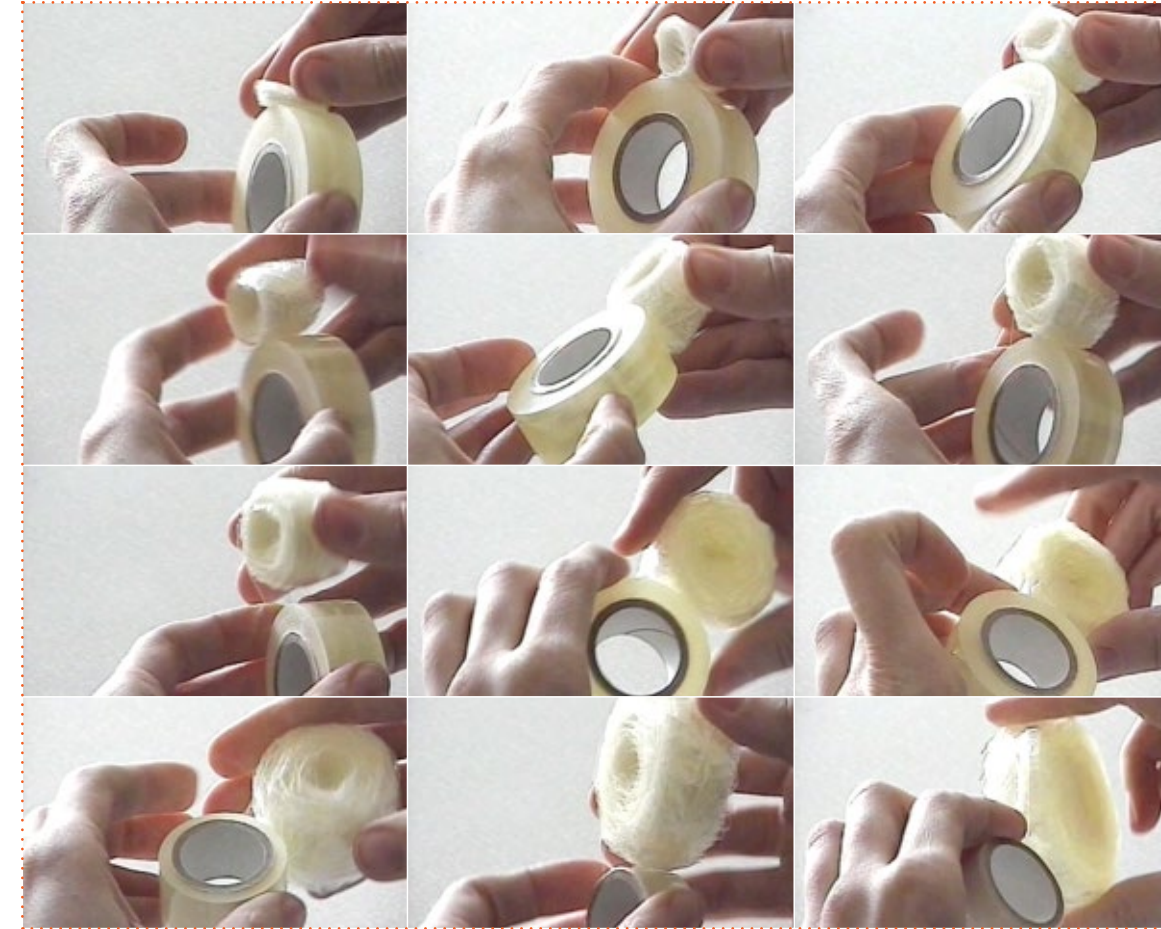
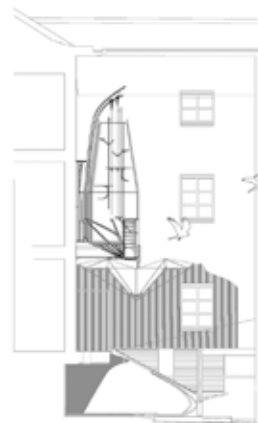
We have a number of new graduates this year at make.

As well as degrees, here are a few solo projects and sporting achievements...

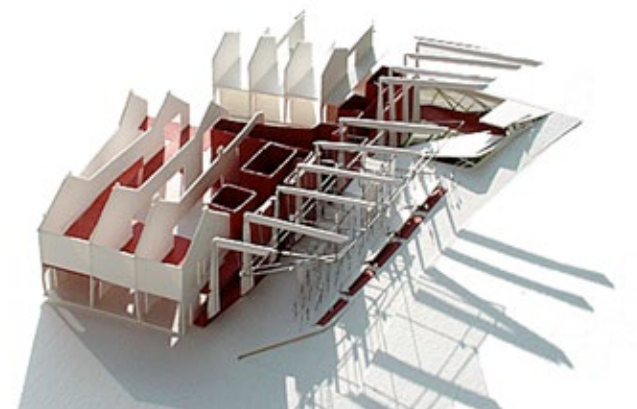
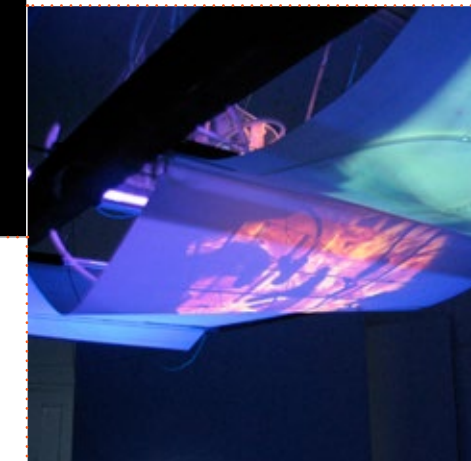
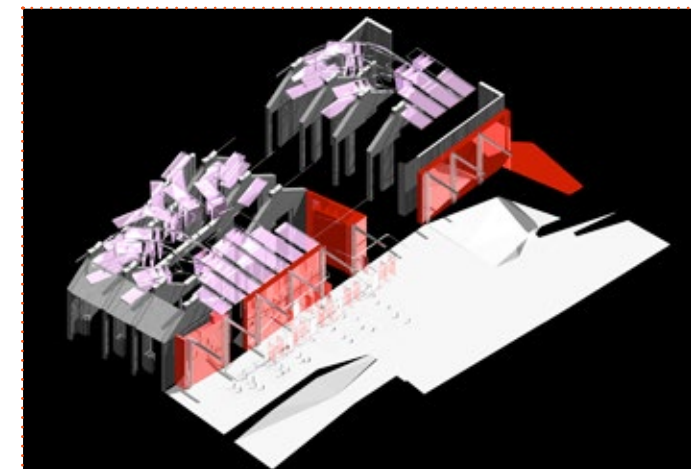


John Puttick's diploma project developed an illustrated story concerning one street in the city of Graz, Austria. The architecture and structure grew directly from the characters in the story and the events in their lives.

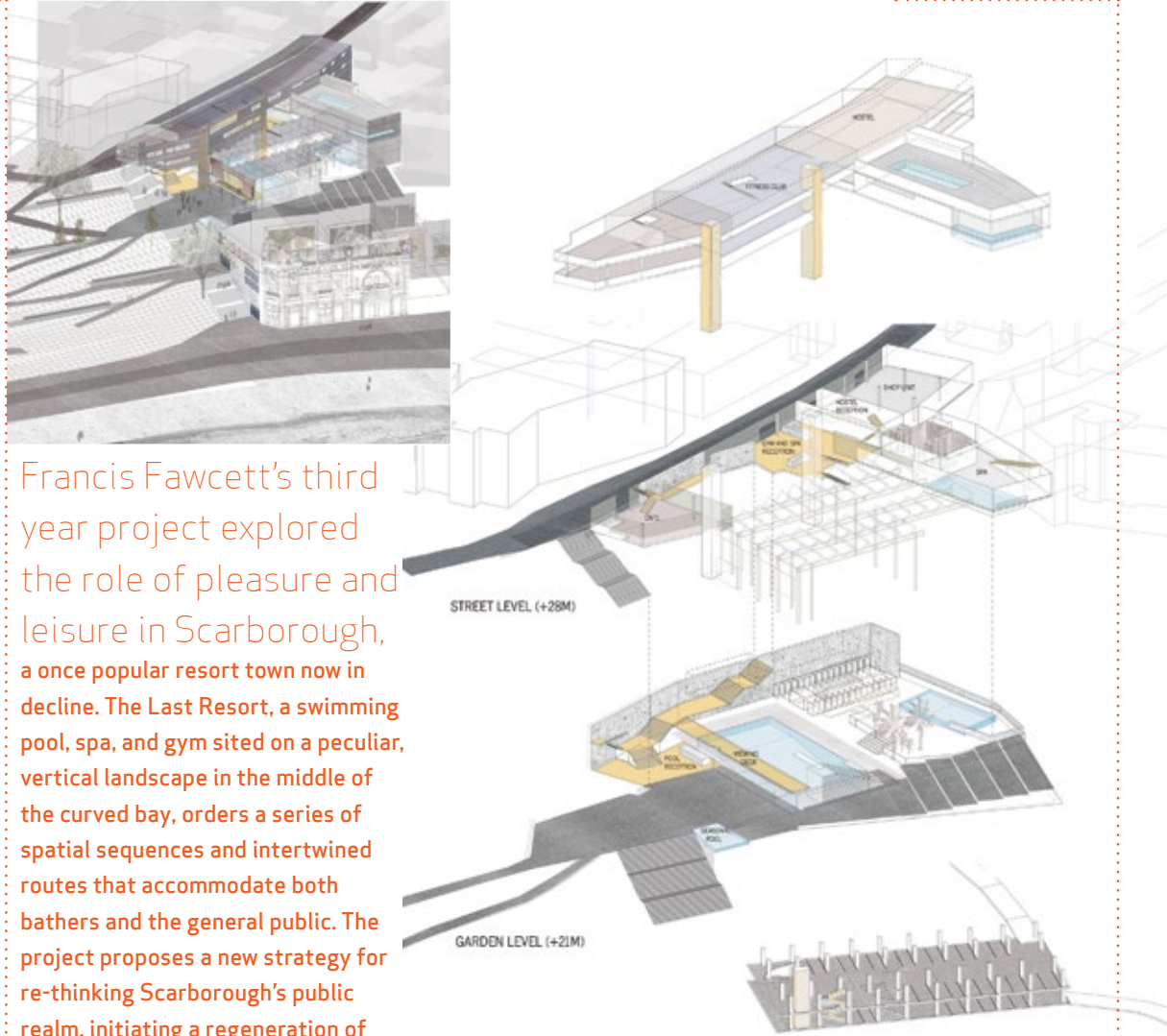
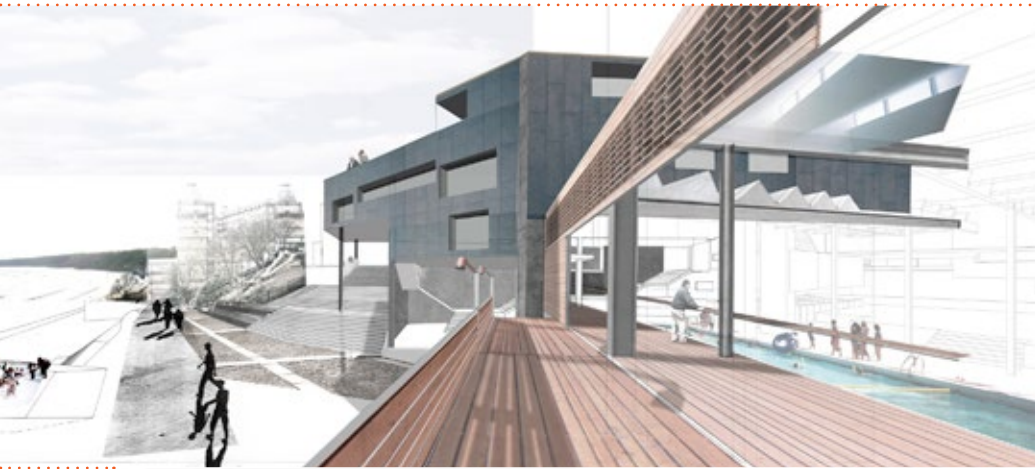
The work has been exhibited in a number of countries, and a copy was sold to the Museum of Modern Art in New York.



Emma Torkington has just completed her MA in fine art, she is currently showing video work at Rhotas 2 Gallery, Pakistan.



Doris Lam's diploma project uses existing shop-houses in Penang as reference for her Nonya Culture Project. With the rudimentary use of food and smell, her project aims to use these senses to regenerate the old town and recapture the memories of an older generation. To help create a new sense of the community in order to preserve, promote and develop their rich cultural identity.



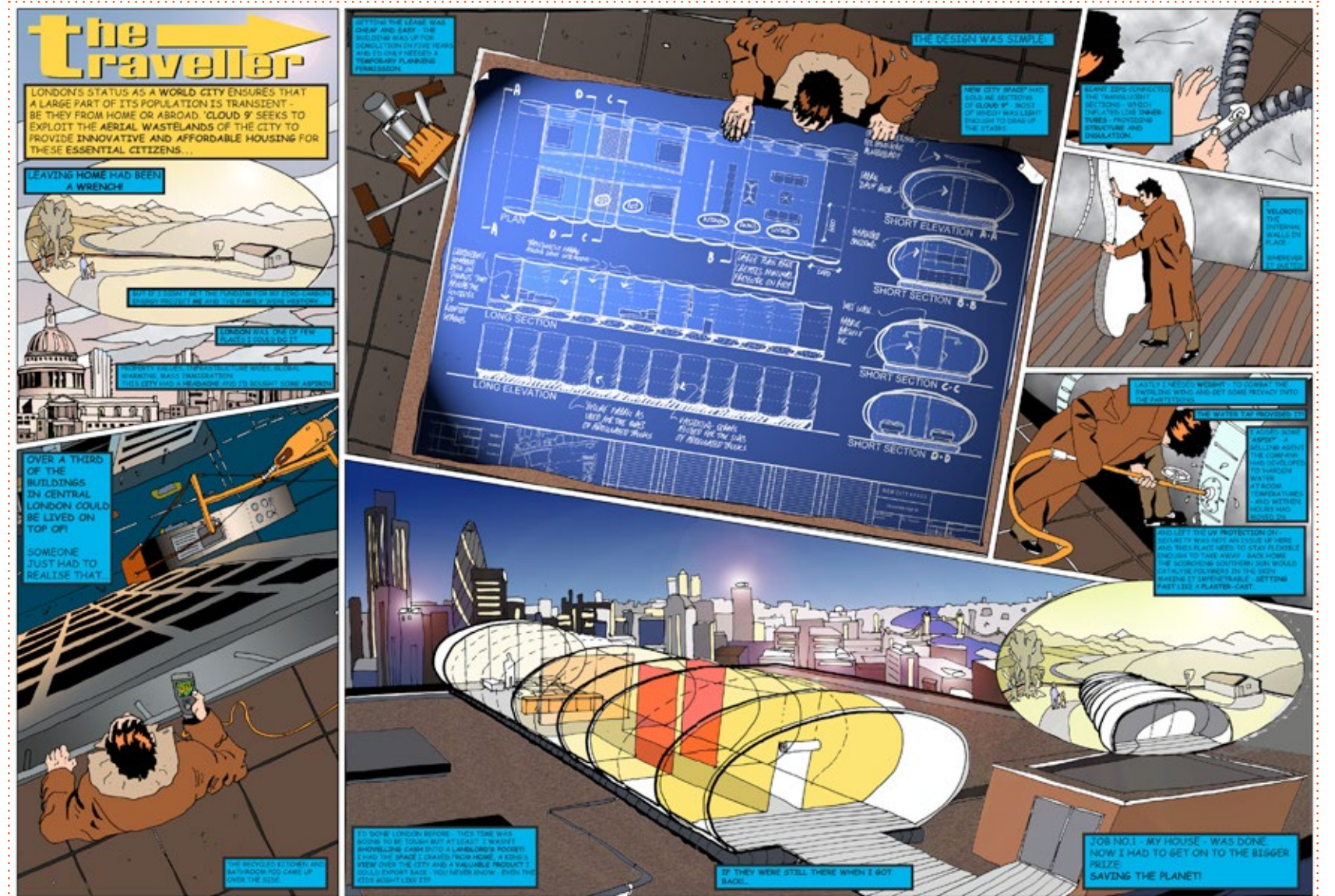
Francis Fawcett's third year project explored the role of pleasure and leisure in Scarborough, a once popular resort town now in decline. The Last Resort, a swimming pool, spa, and gym sited on a peculiar, vertical landscape in the middle of the curved bay, orders a series of spatial sequences and intertwined routes that accommodate both bathers and the general public. The project proposes a new strategy for re-thinking Scarborough's public realm, initiating a regeneration of its identity and economy.



make runner Barry Cooke has completed the 24th London Marathon with a position of 8878 out of a field of 34000 in a time of 3 hours 51 minutes, raising valuable sponsorship for Barnardo's.

"I decided to break my previous time when I entered the ballot last November, predicting a time of 3hrs 50minutes. It's a bit like the lottery: you don't expect your number to come up. But, unlike the lottery, when it does you know you have just committed yourself to pain and suffering throughout the winter. Training took place each morning around the roads of London at 6.30 in the dark, with a fair dosing of rain and occasional ice to provide interest. Alcohol had to be stopped after Christmas as the distances stepped up to thirty miles a week and the toe nails started to turn black as weekend runs took me round the hills of Richmond Park.

It was tremendous relief to reach the start feeling fit and without injury. The weather was the worst for twelve years but no one noticed. Nervous excitement and ingrained discipline took over. The crowds were fantastic and their encouragement helped enormously along the last three miles when aching legs were driven towards my target time. In the end I missed it by just over a minute but the emotional joy at the finish and the sponsorship for Barnardo's made it all worthwhile."



Future House London Proposal by Matthew White. Matt was one of the Competition Winners for this exploration of the changing nature of the house within the fabric of London. 'The Traveller' is imagined to be one of the many occasional residents of London who form a vital part of its anatomy and yet can suffer the brunt of its housing problems. He sidesteps the prohibitive land costs that force so many people out of the city by colonising the roofscapes of existing buildings that cannot support the weight of an extra storey of traditional development.

Matt and friends have also set up a bar which he designed in Shoreditch's Tea Building. There are deli, dining, lounging and dancing areas with a cocktail room too. Food is served through the day as impromptu meetings occur for the building's businesses. The real fun starts at night with DJs playing 'til the small hours.





Sean was late
(as usual)
having
persuaded his
children to
mountain bike
up the rocks.

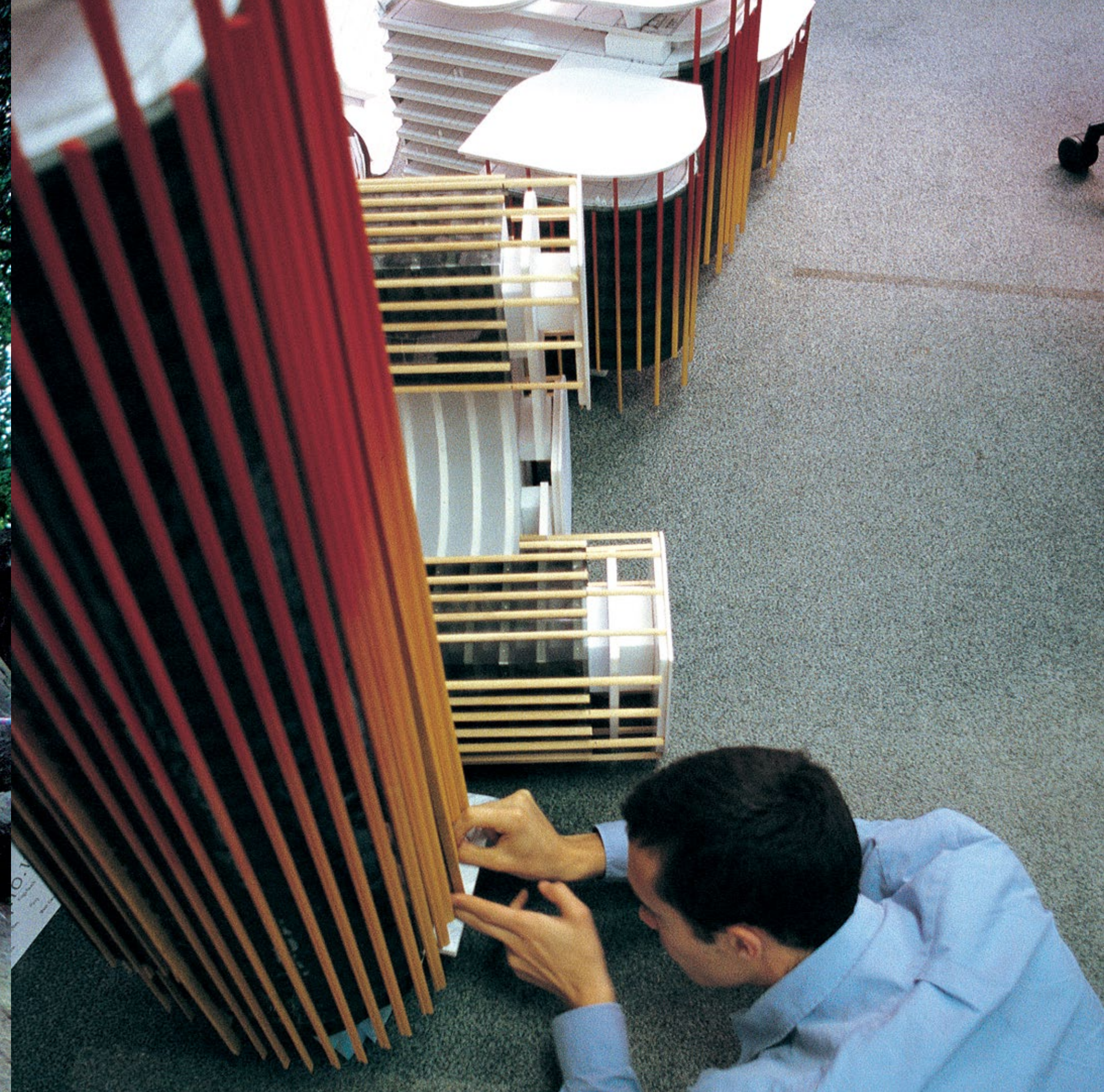


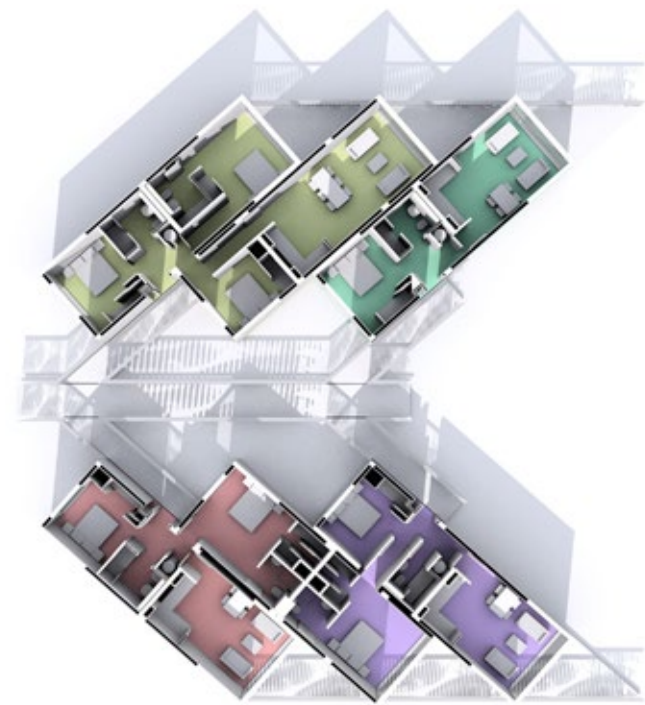
Free climbing:
climbing by
natural
means, with
rope only for
protection.



Climbing,
Harrison's Rocks,
Kent. 20th June

12 members of **make**
enjoyed 5 different
climbs including 'The Vice'
graded 4C.





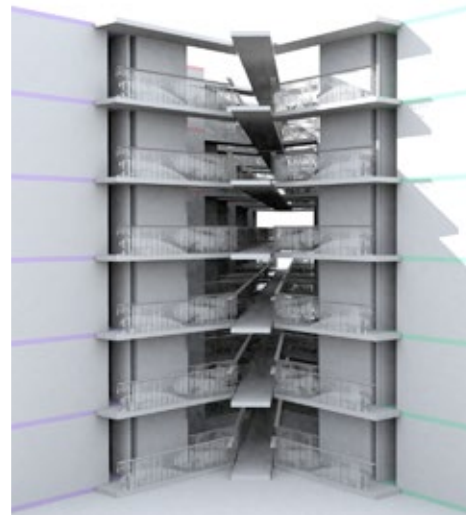
MoVoCoSy
typical module
configuration

Housing

Considering a range of housing projects from bespoke family homes to urban high-rise, make architect Frank Filskow looks forward to a future that is flexible and individual.

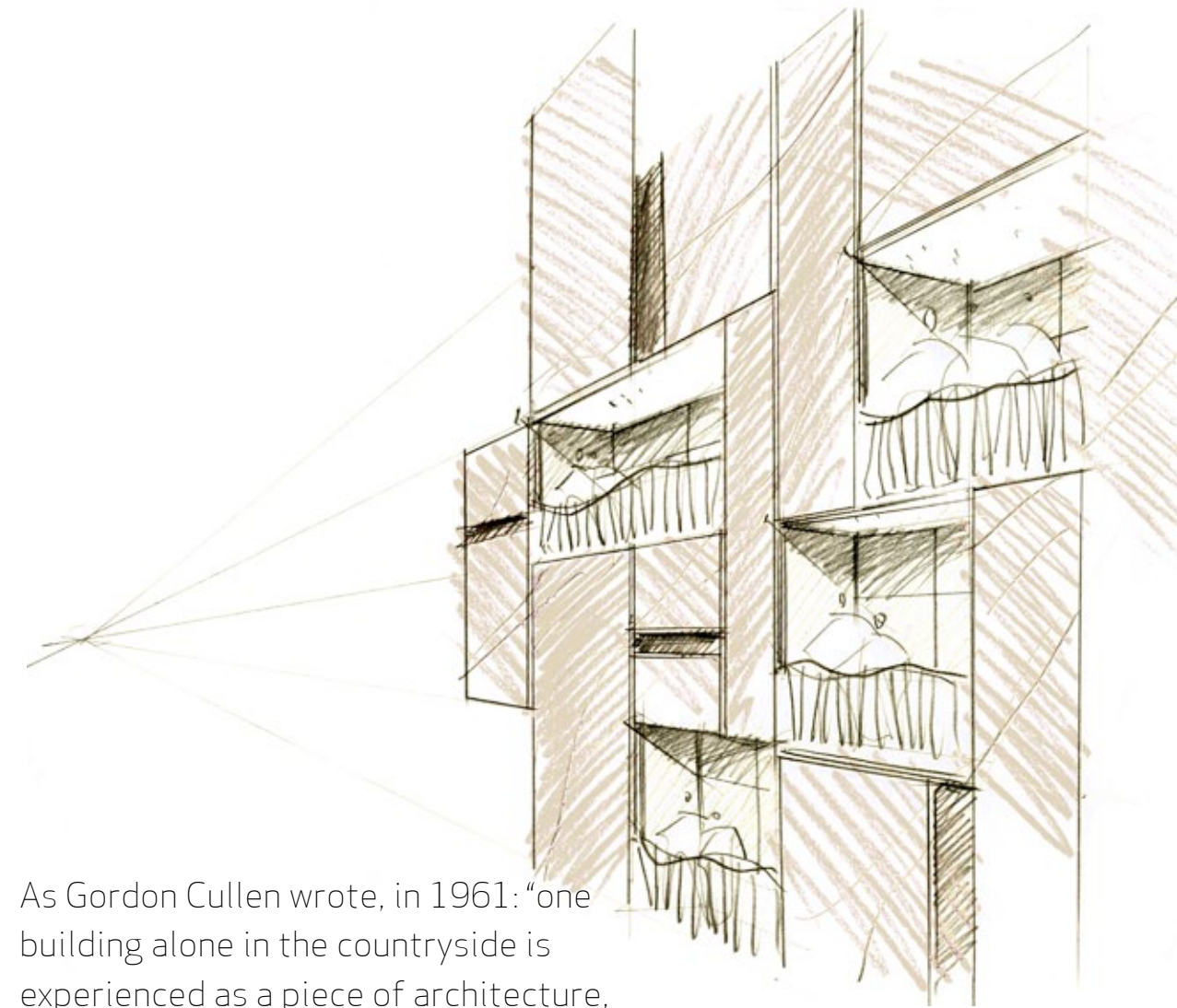
In 1935, le Corbusier proposed a model for single-family homes in a city context which proclaimed the merits of transposing the traditional historic city from the horizontal to the vertical plane. Sun, space and views would be available to all while nature would continue uninterrupted below the mega blocks. Now, 70 years later, it has never been more necessary to evolve an ecological city and to prevent further urban sprawl. The pressure on land is growing immensely and we are being forced to consider the densification of our cities. We must develop successful models for high-density housing, whilst understanding its socio-economic implications.

With the decline of the nuclear family, and a growth in the diversity of lifestyles that housing must accommodate, the required quantum of living space per capita is now greater than ever. Our existing housing stock is inadequate. The dilemma is that we are faced with a countryside that is already largely spoilt by over-development and a population where the vast majority still dream of their own house in the country. The cities have become deeply unattractive to families, who retreat to the ever-expanding suburbs, while city centre regeneration projects often become ghettos for the young professionals. Whilst people happily surround themselves with the highest technological developments such as cars and computers, when it comes to their home they are at their most conservative. Most suburban developments take the form of the lowest common denominator: an unimaginative, nostalgic pastiche. Architects and planners face two important challenges: to provide innovative and well-designed high density urban housing, with the aim of attracting families back to cities, and to ensure that buildings on the edge of the countryside protect and respect the remaining landscape.



MoVoCoSy (MOdular VOlumetric COnstruction SYstem) is a research project in collaboration with A.rup. The aim is to develop a system for prefabricated housing.

The 'broadacre' or 'garden city' utopia has manifested itself as suburban sprawl which is now an unsustainable mode of development, consuming remaining green field sites at an alarming rate. make's designs for the rural home explore ways of minimizing its visual impact and ecological footprint. The Crescent House has been built on a brownfield infill site on the edge of a village. The demolition of a derelict building allowed a reorganization of the site and the chance to return most of the land to a wildflower meadow and orchard. The result of the new building was, therefore, an increase rather than a decrease in green space. The orientation of the crescent form follows the path of the sun, bringing the residents into close contact with the external environment as well as determining the building's energy strategy. Similarly, the design of the River House seeks to efface the building's presence and to generate a profound connection between the residents and the natural environment. The contours of the site are manipulated to hide the building from view and the house is entered through a ramp which descends through the lily pond roof. A river flows through the heart of the house and the building's relationship with its natural setting is so intimate that it is hard to detect where one begins and the other ends. This unconventional approach is in opposition to the classical tradition where buildings stand in contrast to their surroundings. In both River House and Crescent House, the shared spaces are very generous while the private spaces are compact. The site arrangements offer their residents a very high level of privacy. Both these bespoke family houses display a clear design logic of interlocking buildings and landscape. This would transform the rural and suburban environment if applied on a larger scale.



Grosvenor
Waterside
cladding
modulation sketch

As Gordon Cullen wrote, in 1961: "one building alone in the countryside is experienced as a piece of architecture, but bring half-a-dozen together and an art other than architecture is made..."

A city is more than the sum of its inhabitants. It has the power to generate a surplus of amenity, which is one reason why people live in communities rather than isolation." Sustainable communities need to be balanced and inclusive, and make believes that it is vital to attract families back to the cities. If we are to avoid the social problems associated with the housing developments of the 1970s we must create opportunity for social mix and community interaction through hospitable entrance spaces as well as provide good connections to private, defensible outdoor space. Densification must respond to the heightened need for access to outdoor space whilst providing privacy and choice. More importantly, it is now recognised that aesthetics, mobility, individuality, intricacy and urban structure - not addressed in the majority of developments of the 60s and 70s - have a complex role to play. →



London Wide Initiative.

Studying the use-patterns of homes today, it is possible to identify the specific aspects of 'home' that the designer should consider. In today's changing market, there is a growing demand for new home types that meet current lifestyles and can transform our understanding of the traditional functional requirements of housing. For example, the kitchen has become a multi-use social space, while the living and dining rooms are reduced to redundant spaces that sit in cold splendour, motivated by a need for self-representation. Bedrooms are no longer small sleeping spaces, but accommodate hobbies, guests and much of the function of the old living room - especially now that the television is no longer restricted to one room in the house. In the North American model, the demand for bathrooms has transformed into a yardstick against which the quality of apartments are measured. Apartments are frequently provided with more bathrooms than bedrooms, and the private en-suite has expanded into a fully equipped 'personal hygiene zone'. Furthermore, the consequence of a digitally connected living environment is only just beginning to impact on our understanding of 'home'. The effect of this development is potentially profound as more and more people integrate their home and working lives.

The London Wide Initiative proposes to create 10,000 new homes for key workers and families in the greater London area. On most sites this will mean building high rise. In our competition proposals for the Initiative we created apartment blocks which aim to engender a community spirit through a generous provision of defensible shared spaces on a variety of scales, both inside and outside the buildings. The buildings provide a unique mix of private and affordable housing units, which are visually indistinguishable. All apartments are centred around a single large garden, which aims to provide a shared focus for the diverse community. Similarly, at Grosvenor Waterside, the setting of the buildings around a refurbished dock combines a public realm comprising a colonnade activated by bars, restaurants and a gym, with separate private landscape for residents.

At Grosvenor Waterside, the building design has been informed by the functional relationships between the rooms and their differing needs for daylighting and views. The living areas have generous glazed bays with balconies, whilst the kitchens and bedrooms have narrow strip windows arranged at eye level. The building facade reflects the habitation of the block by the individuals within: the rhythm of the facade avoids anonymous monotony by creating visual interest and surprise. On an urban scale, the building relates to the local context: the facade facing the railway is structured on a larger scale, more legible to passing commuters, than the more closely detailed and intimate elevation facing the pedestrian dockside. The result is a building which is tailored to its site and one that provides an individual and identifiable home within the city.

Housing, in the city or in the country, must be well-designed and supportive of contemporary lifestyles. It must also be flexible enough to deal with future change, being able to accommodate both a growing family and longer term demographic shifts. Buildings that have been adapted and re-used over time demonstrate the value of 'use-neutral' rooms rather than shifting or changing walls. Our competition proposal for Murray's Mills included the refurbishment of the historic mill buildings as well as the provision of a new residential block. The combination of re-used buildings with a highly modulated new wing would create a development where there is a high degree of variation and therefore flexibility.

If we reflect upon the history of high-density housing since le Corbusier and compare this with current lifestyles, we are presented with a stark fact: the average American now spends ten years of his life in the car, and yet the demand for country homes is still increasing. To understand why so many of the visionary utopias since le Corbusier have not been realised, we need to identify why the current models for high-density urban housing do not offer a sufficiently attractive alternative to spending ten years with both hands tied securely to the steering wheel. In order to prevent the unsustainable swelling of the suburbs, contemporary urban housing needs to be responsive to the needs of families. Private open space needs to be provided. Interior spaces need to be more spatially stimulating than simple single storey apartments constrained between floor slabs. By creating more challenging three-dimensional arrangements, the quality and variety of the apartments will be greatly increased while the monotonous elevations associated with mass housing can be avoided.

New residential developments have the ability to meet an array of needs and to express a level of individuality that the home naturally demands. □

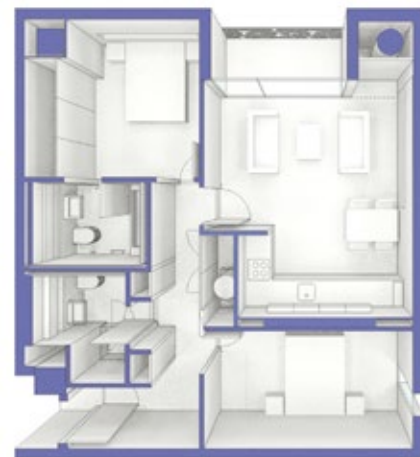
Grosvenor Waterside

This scheme, for 264 affordable and private apartments, at the heart of a large development around the restored Grosvenor Dock, was designed in collaboration with Sheppard Robson and Finlay Harper for St James Homes.

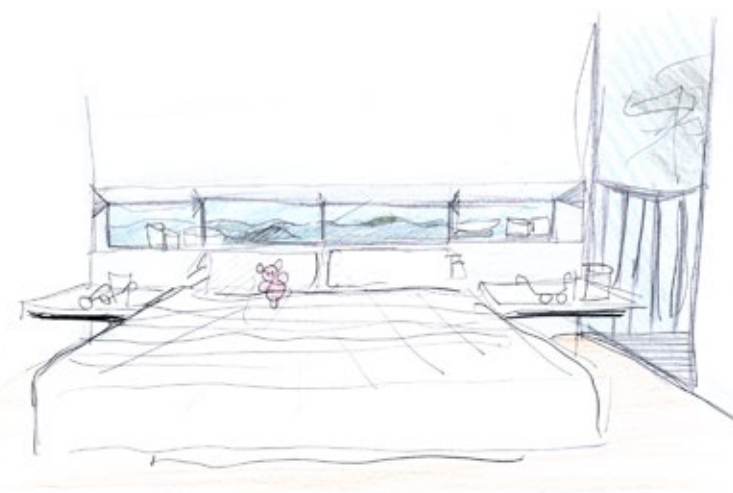
There are two blocks, angled to create a V-shaped planted grove and maximise views of the Grade II listed Pumping Station and the River Thames to the south. The larger eastern block relates to the railway and the scale of the adjacent listed buildings of Churchill Gardens, while a smaller western block addresses the dock and features a double height colonnade, echoing the traditional London dockside vernacular. A restaurant, bar and health club at ground level promote activity along the dock edge.

A hierarchy of window sizes and shapes, related to the functions of the spaces behind, gives order to the facade. Large recessed balconies and floor-to-ceiling glazed openings ensure light and airy living spaces. Slender vertical and horizontal glazing slots to the bedrooms create more intimate spaces and frame views to the dock and gardens.

The 'champagne' colour of the anodised aluminium panels on the elevations harmonizes with the weathered metal roof of the Pump House and echoes the brick and timber of the Chelsea Arts and Crafts buildings. The etched surfaces of the panels will reflect the buildings' surroundings.



make team
 Stuart Fraser
 Doris Lam
 Dominique Laurence
 Justin Nicholls
 David Picazo
 Matt Seabrook
 Ken Shuttleworth
collaborating architects
 Finlay Harper
 Sheppard Robson
for
 St James Group Ltd
with
 Arup
 Barton Willmore
 Charles Funke Associates
 CPM
 Davis Langdon
 FPD Savills
 Future City
 Herbert Smith
 Howard Sharp & Partners
 Mace
 Unit 22





Sloane Avenue

This prominent site, between Sloane Avenue and Draycott Avenue at the junction of Brompton and Fulham Roads, currently houses an unsightly, rectangular residential block, with the flagship Joseph store at ground level. The scheme replaces the residential block with new, more spacious accommodation and leaves the Joseph shop below intact.

The new building rises to six storeys over most of the site to follow the street profile and to match the surrounding buildings including the Michelin building. The new building steps down to the south-east to ease the transition to the adjacent, two and three storey buildings. It will have a dramatic, curved end, reflecting the curve of the Michelin building's penthouse and the curved corners found on many buildings in the area. Above the glazed retail ground floor, the building is clad in a mosaic of brass panels and windows. Window size and position reflect the room use within, whilst the panel size and location are based on the fibonacci series, a mathematical series based on nature.

The upper floors of the existing building are failing structurally, environmentally and spatially. By working closely with Arups, **make** have been able to re-use the existing basement and ground floors and to create new larger and more efficient apartments for the existing tenants, together with social housing and a new penthouse. The environmental and financial costs of this solution are much lower than the costs of demolishing and replacing the existing building.

make team

Ramon Gomez
Dominique Laurence
Matt Seabrook
Ken Shuttleworth
Timothy Tan
James Thomas

for

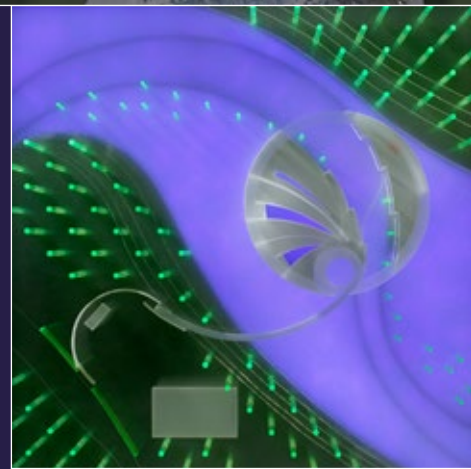
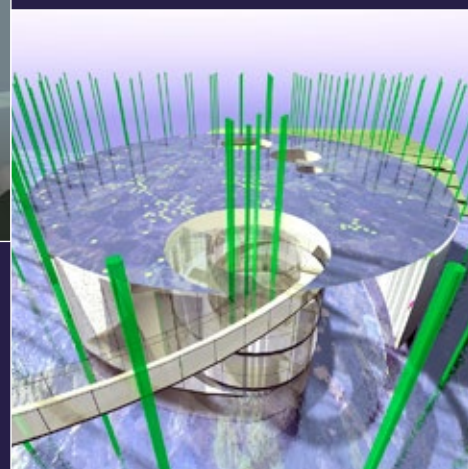
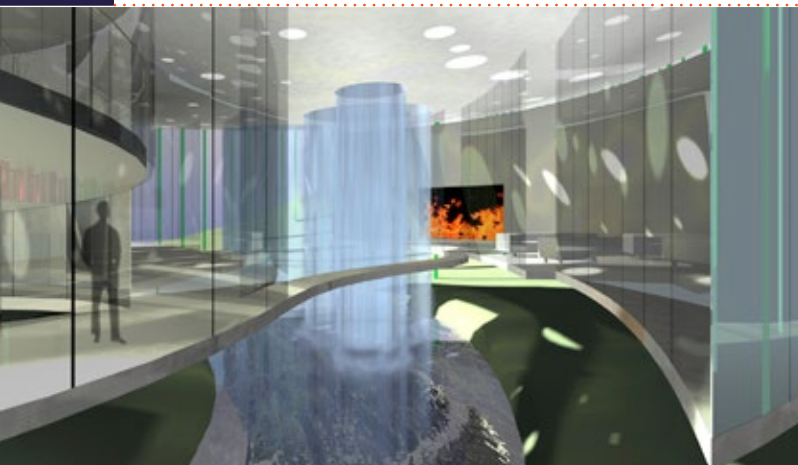
Montardit

with

Arup
Davis Langdon
Gordon Ingram

...curving to follow
the street pattern...





River House

This was designed for a wooded valley with a river that floods in the spring. The circular house is built over the river, though this is not revealed until the visitor, approaching from the top of the valley side, passes through an opening in a garden wall to step onto a bridge curving down to the house. The route, descending through a lily pond on the roof of the house, spirals down to the main living areas situated on either side of, and looking onto, the river.

Bedrooms and other private spaces fan out from the bottom of the ramp, from where can be seen the large fireplace in the main living area. The two living areas are linked by a bridge across the river, and platforms in the river rise up to create balconies.

make team

Sean Affleck

Matt Seabrook

Ken Shuttleworth

for

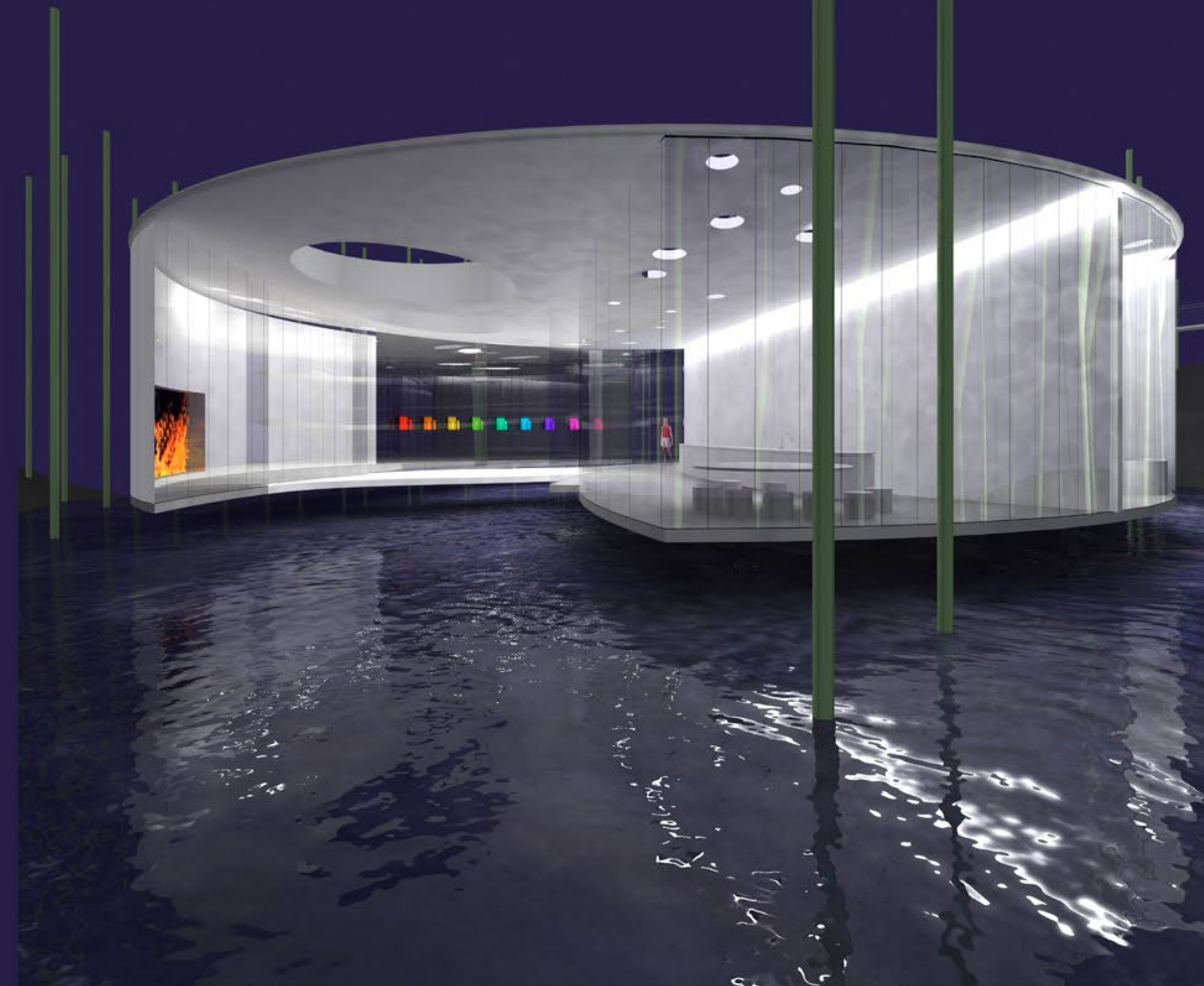
Private client

with

Unit 22

Andrew Putler

...descending
through a lily
pond on the
roof...





with

Arup

Davis Langdon

Roger Preston

O'Rourke

Crescent House

The Crescent House is an illustration of how a novel form can meet the requirements of the brief better than a conventional box. The house consists of two nested crescents, with 'hard' outer and 'soft' inner edges, located in the north-west corner of the site. The outer crescent turns a solid convex wall to the road and the unattractive views beyond, and it shelters the house and garden from the prevailing winds. This crescent contains the bedrooms, bathrooms and changing rooms, which are lit from above.

The inner crescent is a large, undivided space which incorporates all the family activities of cooking, eating, relaxing and playing. Its full height concave glass wall pulls the garden and early morning sun into the house and offers distant views of the White Horse and Downs.

Between the crescents is a high, curving circulation/gallery space, with the main entrance door at one end, entrances to the bedrooms along its outer edge, and a huge fireplace part way along where the inner crescent opens into it.

...two nested
crescents, with
'hard' outer and
'soft' inner edges...



make team

Sean Affleck

Gary Rawlings

Matt Seabrook

Ken Shuttleworth

collaborating architects

Carey Jones

for

Carrillion

Leeds City Council

Urban Catalyst

with

Atelier Ten

Gleeds

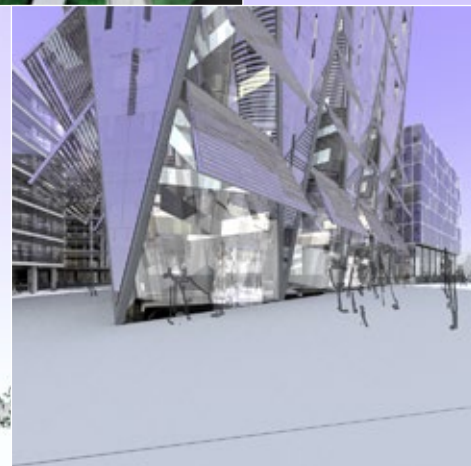
Whitbybird

Kite Tower

This tower is the centrepiece of a large, mixed-use development proposed for the site of the former Leeds International Swimming Pool.

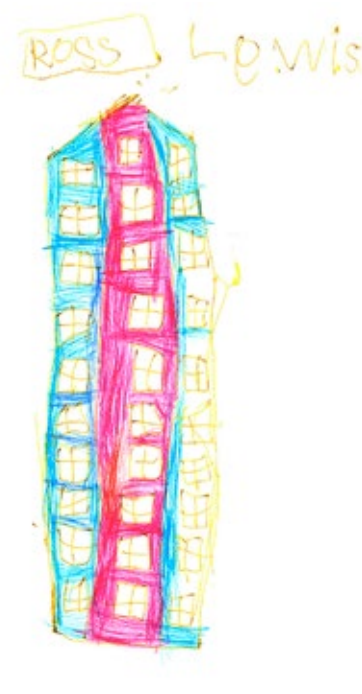
The tower will provide residential accommodation, a hotel, office space and conference facilities. Formally, the building is a six-sided, 28 storey tower, each side of which is a tall, slender triangle. The triangles point alternately up and down, to define the triangular floor plates at the top and bottom, with hexagons of varying proportions at intermediate levels. The resulting form is dramatic, but functional.

Sustainability and environmental efficiency have been major considerations in the design of the tower. There will be wind turbines at roof-level to generate power, and the building will be naturally ventilated. The facade will be approximately 50% glazed to give the best balance between view, daylight and heat loss and gain.

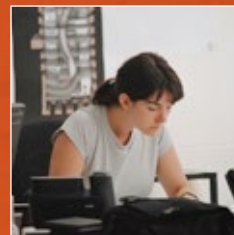
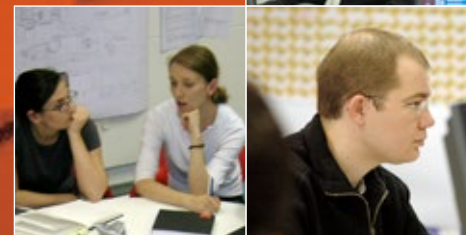
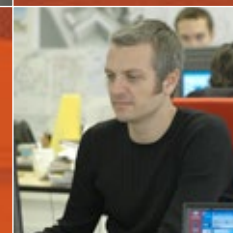
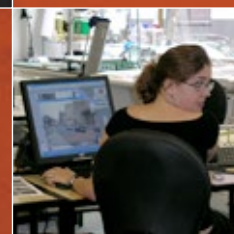
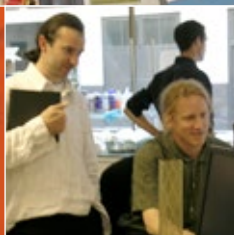
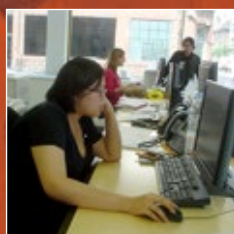
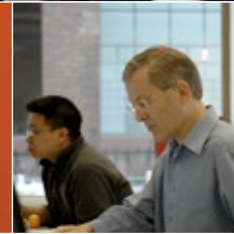
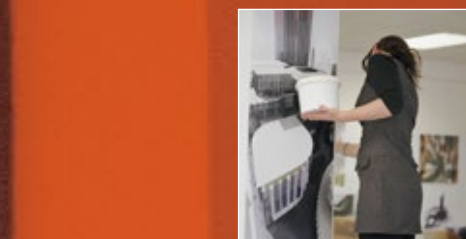
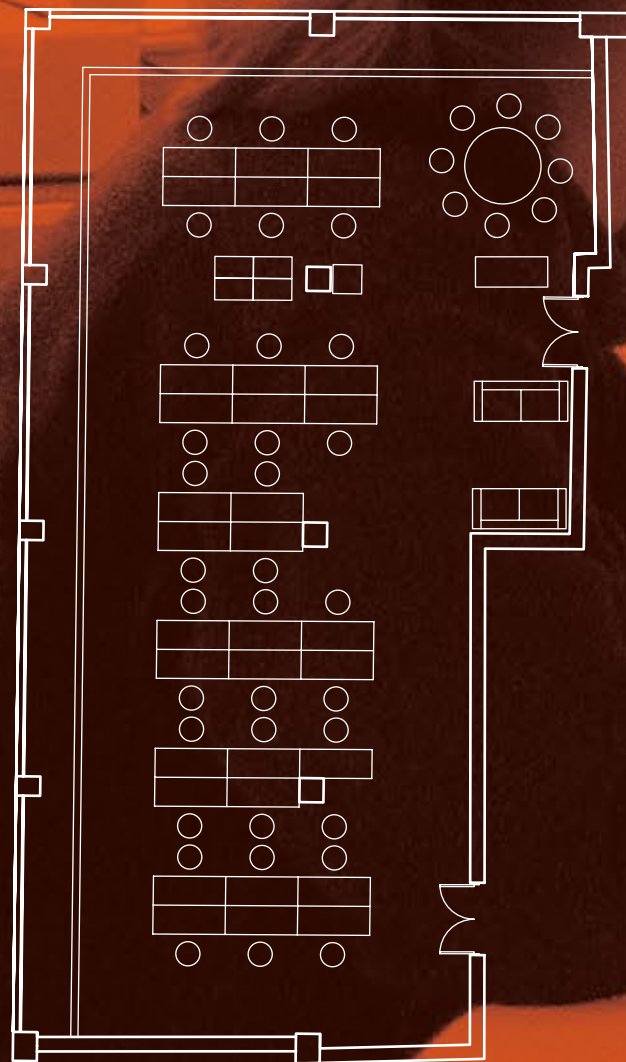


...the form
is dramatic
but
functional...

Imaginative
interpretations We asked
pupils at Weetwood Primary School
in Leeds what they thought of the
Kite Tower...



Studio four
Whitfield Street
26th July 2004
from 22 to 33 people







Stars race for Olympic pool

Star architects Zaha Hadid and Ken Shuttleworth have been short-listed to design a swimming pool for the London 2012 Olympic games, writes George Hay.

The Olympic Aquatics centre, five minutes from Stratford station, lies in the planned Olympic Park in the Lea Valley. It will contain a 50m pool and smaller ones for other sports. The scheme will go ahead even if London does not win the bid.

Building, 13/08/04

Massimiliano Fuksas, Zaha Hadid, Behnisch, Behnisch & Partner, **make**/FaulknerBrowns, Dominique Perrault and Bennetts Associates/Studio Zoppini have been short-listed to design an aquatics centre in east London. **The state of the art swimming centre will be a flagship building for London's Olympic bid.**

Building Design, 13/08/04

A change is in the wind

Perhaps the most mould breaking design, though, comes from **make**, the firm set up by Ken Shuttleworth, the designer of the Stirling prize-winning Gherkin in London. He's simply turned turbines on their side to eliminate aesthetic and technical shortcomings such as a generator usually inaccessible and bulky at the top, and the tendency for blades to spin crazily and noisily in high winds. His alternative, developed with Cranfield University and the renewable-energy specialist Altechnica, is a 30m (98ft) high, 60-25cm wide carbon fibre needle topped with a wand, which spins like one of those washing trees. The generator is sunk in the ground, and the blade's angle and speed can be adjusted to suit the wind. In dangerously high winds it stops rotating.

It's planned to generate energy for small urban sites rather than wind farms, powering street lights, say, or banks to charge up mobile phones or laptops.

Tom Dyckhoff, The Times 2, 19/10/04

make, Hopkins Architects, Richard Rogers Partnership, Lifschutz Davidson, Hugh Broughton Architects and Francis Design have been short-listed to design a scientific research station in Antarctica. **The RIBA contest attracted 86 entries with a winner to be chosen later in the year.**

Building Design, 27/08/04



Sustainability

From a research centre in Antarctica to a 1960s tower in the city of London, Jan-Carlos Kucharek highlights the impact of climate change and considers the issues of sustainability and how buildings can be environmentally and economically viable...

Projected scientific data on the impact of climate change on the planet as a result of wasteful use of resources and global warming predicts a surprising array of possible scenarios. All of them outline a sobering set of environmental consequences. This lack of consensus works in our reactionary favour- we are apt to treat them individually with a marked degree of circumspection, and collectively as an anthology of fiction. The only fact that seems to apply consistently in the environmental argument is that we are still unsure what the real implications will be.

Whilst the UK Climate Impact Programme (UKCIP98), predicts rises of up to 40cm in the sea levels around our coasts in the next 50 years, and a mean annual temperature rise of 3.3 degrees, with significant disruption to rainfall patterns in the next 80, this is only a general 'global' view of the problem. Other local factors may come into play. Changes in mean sea temperature are affecting the Gulf Stream whose warm tides lap against our western and southern coasts. The disruption to the Gulf Stream arising from decreased salinity in the North Sea could result in a local climate of six month winters, with our landscape beneath a foot of permafrost. If we are to address this, then we must address its root cause - the built environment.

Construction has decimated biodiversity and indigenous cultures, and the accumulation of pollutants and greenhouse gases threatens soil, vegetation and human health. In 1987 the Brundtland report first defined the concept of 'sustainable development' as 'development that meets the needs of the present, without compromising the ability of future generations to meet their own needs'. By worrying comparison, London has an ecological footprint that is nearly two hundred times bigger than the city itself. This is clearly not sustainable.



Peter Graham, in 'Building Ecology', cites that buildings world wide consume about 40% of the planet's material resources and 30% of its energy. Construction consumes three billion tonnes of raw material a year and produces 10-40% of the total solid waste products. The manufacture of construction material requires large amounts of energy, mainly derived from the inefficient burning of fossil fuels. To produce one tonne of cement, two tonnes of raw material must be mined, and one tonne of CO2 released into the atmosphere. The 1992 Rio Earth summit attempted to set limits on production of CO2 worldwide, and this was ratified in the 'Kyoto Protocol'. These guidelines recommend a 5% reduction in global CO2 emissions, when in fact a 60-80% reduction would be required now in order to halt the greenhouse effect.

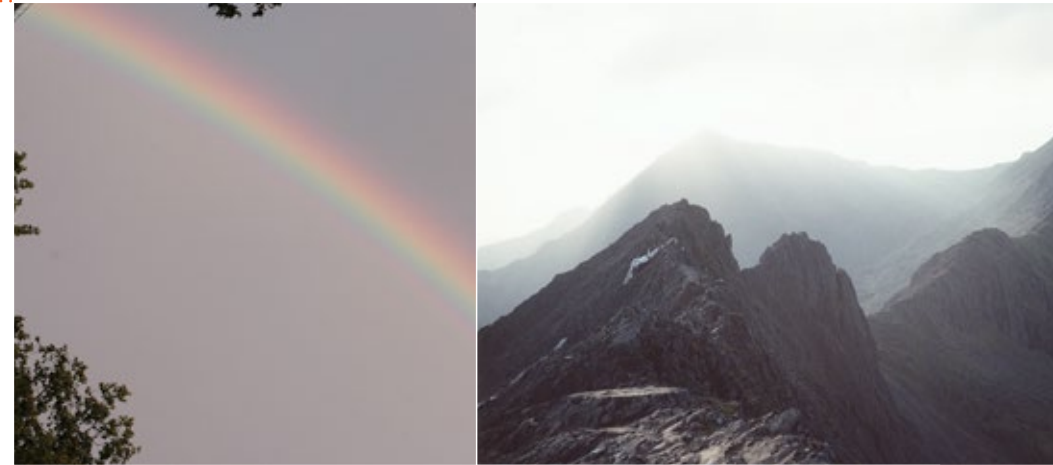
95% of Britain's building stock is old and unsustainable, with its inherent inefficiencies only being exacerbated by climate change. Whereas our workplaces are subject to increasingly stringent environmental regulation, housing fails at the starting line. Remote homes necessitate car usage. Even the decision to demolish produces billions of tonnes of construction waste. The solution must therefore include the duality of sustainable mass manufacture of housing with the efficient modification of existing stocks.

Our homes are the single most valuable asset that we will own. The current stability of capitalism is to some extent founded on the assurance of its constant appreciation. It is, as Martin Pawley termed it, 'a right to wealth, or more correctly, a right to the exclusive use of wealth: the prize offered by society to induce people to compete'. The financial system that is confounding the weather system may yet find that it has a fight on its hands. Insurance companies are also keeping a keen eye on the weather. Properties in Britain situated in low-lying areas are subject to higher premiums due to increased risk of flooding. Insurers, rather than weather forecasters, are already assessing the potential claims that unstable climate patterns will generate. Market forces will dictate the cut-off point at which a significant proportion of our homes will become uninsurable.

make are aware that current building methods help to pollute and consume finite resources, and realise that even imposing efficiencies to mitigate these effects is only prolonging the irreparable damage to the ecosystem. Their approach, therefore, is requisitely radical: to unify the divergent interests of economics and ecology. They know that good construction economics will be based on an understanding of how a building respects, and proves sustainable under, the non-negotiable laws of nature. The ultimate aspiration must be for 'whole life', 'zero energy' structures; formed with minimum embodied energy, designed to utilise renewable energy sources, and naturally conditioned. →



Kite Tower



This involves a return to first principles. At King's Reach, **make** were presented with a 60s tower at the end of its useful life; inefficient, mechanically conditioned, feeding on and haemorrhaging energy. Deciding against wasteful demolition, they instead asked themselves if the building could be recycled. What could previously have been regarded as its weakness has been made its strength - the floor plate. Hilson Moran carried out applied studies on the geometry of the tower to ascertain how the air flowed around it. They used the proximity of perimeter to core to determine if natural ventilation could be used to condition the building. This indicated that external negative and positive pressures were present across the floor plate. **make's** solution responds to this with a new skin for the building.

Wrapped around the existing column structure is a 'fin' section with a perforated panel that hides an opening vent. This enables the cross ventilation of the office space using the pressure differentials. Connected to a building management system, this allows it to sense changes within the internal environment, and react by independently opening and closing, allowing the building to 'respire'. The structural fins also act as a vertical baffle, shading the silicon-coated glass from solar gain. With chilled beams installed and the concrete soffits exposed, passive heating and cooling using the principle of 'thermal mass' can be promoted. **make** have turned a building that had become a liability into one that not only complies with, but exceeds, the requirements of Part L. Environmental intelligence makes a former wasteful structure thermally and economically viable, and this qualitative improvement translates into long-term savings - a sustainability by-product not lost on the client.

But it is in the project with Arup and The Design Laboratory to design the British Antarctic Survey's Halley VI research station that the core principles of sustainability are embodied. Halley V, the station where the dilating hole in the ozone layer was first detected, has had its demise accelerated by the phenomena it discovered. The ice shelf upon which it sits is slowly breaking up and sliding into the sea.

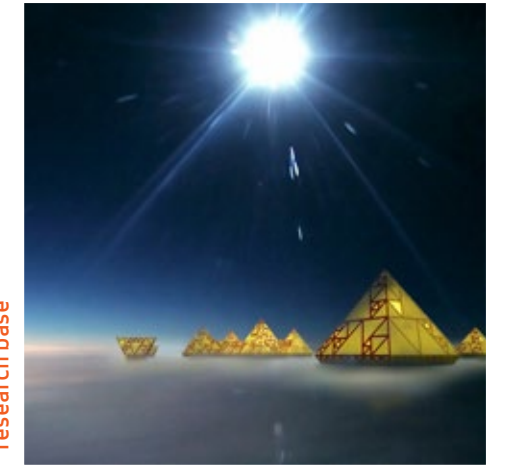
The new design was a response to the incredible harshness and isolation of this last remaining frontier. The pyramidal clusters are effectively life support units in which scientific communities of 20-60 work, meet and sleep whilst monitoring the incremental changes to environment. From the outset, it was decided that this station was to be completely self-reliant for all its needs in terms of energy and waste management. This principle extends further into how this solitary community functions on a social level; how it encourages interaction, whilst allowing private spaces into which one can withdraw. It also has the ability to move. For a human community that is individually close but collectively nomadic, the station is a sustainable, mobile homeland.



King's Reach

Fluid dynamics may have dictated the pyramidal form, but the principle was evident in the ancient pyramids of Egypt, which proved particularly resistant in a similarly hostile and abrasive environment. The main pyramid of the core cluster is the social hub, at its heart a garden. This connection with nature is considered pragmatic and nurturing; both a perennial production centre of fresh food, and psychologically

restorative. Other pods are connected to it by unconditioned 'airlocks', and all can 'hover' independently across the ice and so are reconfigurable. Each is self-sufficient in renewable solar and wind power. Waste management systems are discrete, human waste being reprocessed, producing 'grey' and 'green' water, and organic waste being used to generate energy through biomass. The severity of the terrain ensures the need to prefabricate, but also allows the highly insulated steel panels to be constructed under strict conditions to ensure accuracy, and thus efficacy. Use of natural or recycled materials throughout reduces embodied energy and utilises their structural and insulating properties. The panellised structure is delivered to the site by airship to avoid contamination. In summer, Halley VI has an outward aspect: deep-set triangular glazing giving views of the never setting sun. In winter its naturally conditioned environment is lit by 'daylight' lamps, which act as a regulator in the diurnal dark, balancing the community unit, and allowing the plants to thrive.

Halley VI
research base

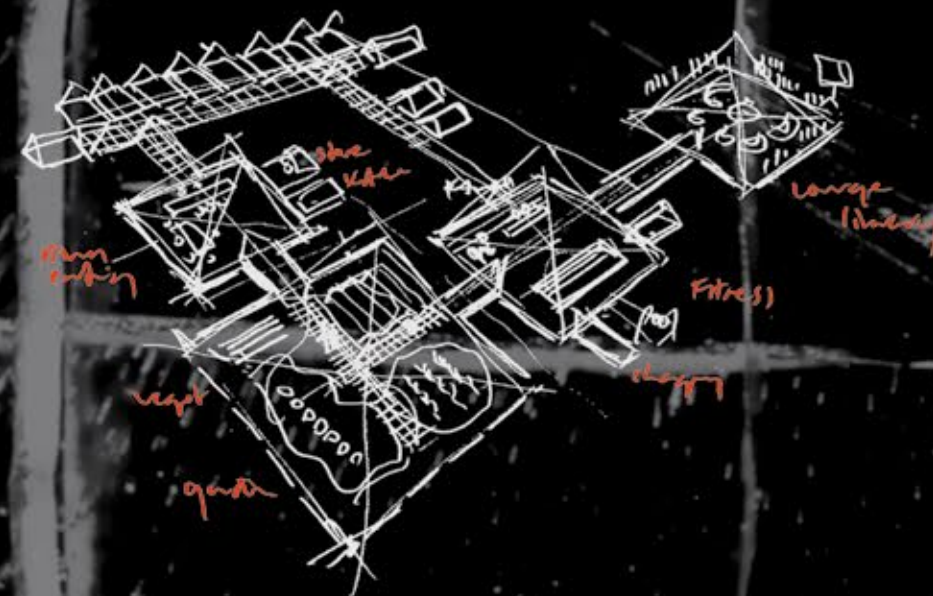
These five platonic solids amidst the landscape are human interventions, but benign ones. In this harsh natural environment they glow conscious but are non-modifying; just breathing, generating and reprocessing. Its scientist occupants are deeply sensitised to the fragility of the planet from contamination and colonisation, but can only monitor the ecological changes occurring around them. That portentous but alluring red of the evening sky from contaminants in the atmosphere, or the high altitude vapour trail that blisters beautiful the most vulnerable layer of ozone with its noxious mix of carbon, sulphur and nitrogen.

For now the pyramids will sit silently and monitor - forms of simplicity in a world yet to wake to the complex ecological implications of its actions. This is now unavoidable - the survival of the biosphere depends on it. Fact. □



make team

Gary Rawlings
Matt Seabrook
Ken Shuttleworth
James Thomas
for
The British Antarctic Survey
with
Archicafe
Arup
Davis Langdon
Design Laboratory
Unit 22



Halley VI

This project is in one of the most hostile environments on this planet, with one hundred mile per hour winds and temperatures of minus fifty degrees centigrade. One and a half metres of snow per year and a twelve week window to re-supply, twenty four hour daylight in summer and perpetual darkness in winter. This is our site.

Located on the floating Brunt ice shelf, the site moves half a kilometre towards the sea every year. Halley V, the present research station, will soon drop into the ocean. British Antarctic Survey, global leaders in researching the environment, the cosmos, and weather trends, ran a competition with the RIBA to select a design team for the replacement. Of the 86 entrants, six were asked to develop concepts. **make** teamed up with Arup, Design Laboratory, Davis Langdon and Archicafe. The proposal, a lightweight village of pyramids, can move by using hover barge technology. Employing sustainable energy sources and recycling grey water through a hydroponic garden, the scheme would dramatically reduce the impact on the Antarctic.

The shared vision of the team aimed to create a home in this hostile environment, with a light touch, leaving only footprints..

...leaving only footprints...



Spatial Futures

Looking into the future - what will happen in 1000 or 2000 years time? Oil has run out, the ice caps have melted and the land mass reduced. All the land is needed to grow food and population levels have continued to rise. Our studies propose that we will build higher and in consolidated buildings maybe two kilometres high. These would be vertical cities linked only by new generation rail and the future equivalent of helicopters.

The city walls are covered in photovoltaic cells to harvest the sun's energy. The foundations go deep into the Earth's crust to tap into geothermal energy. The cities are perforated by slots of light and ventilation shafts which, like a labyrinth, divide the towers into regions. Spatial Futures reflects the need to think ahead in order to inform our work of today.

make team

Matt Seabrook

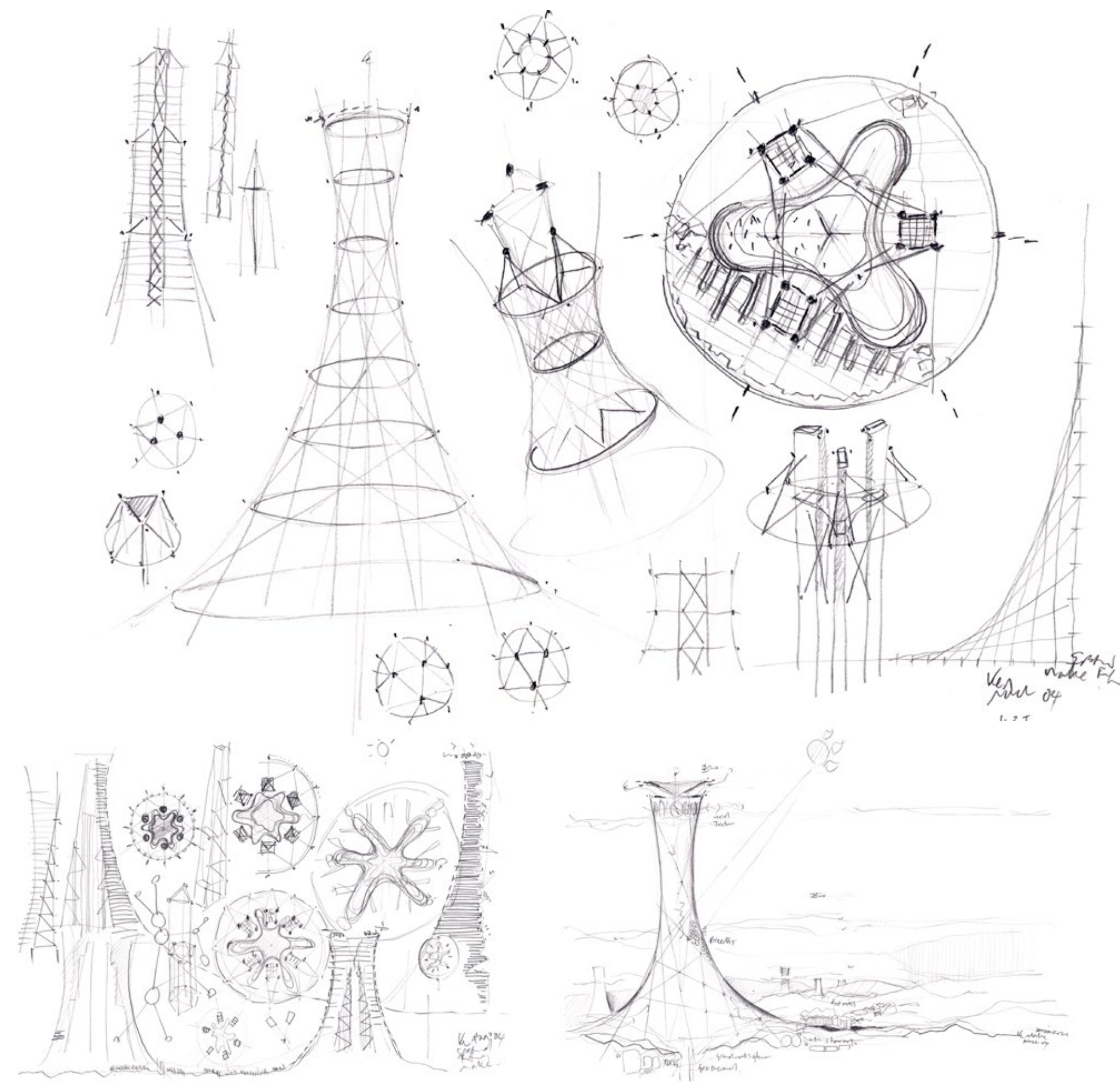
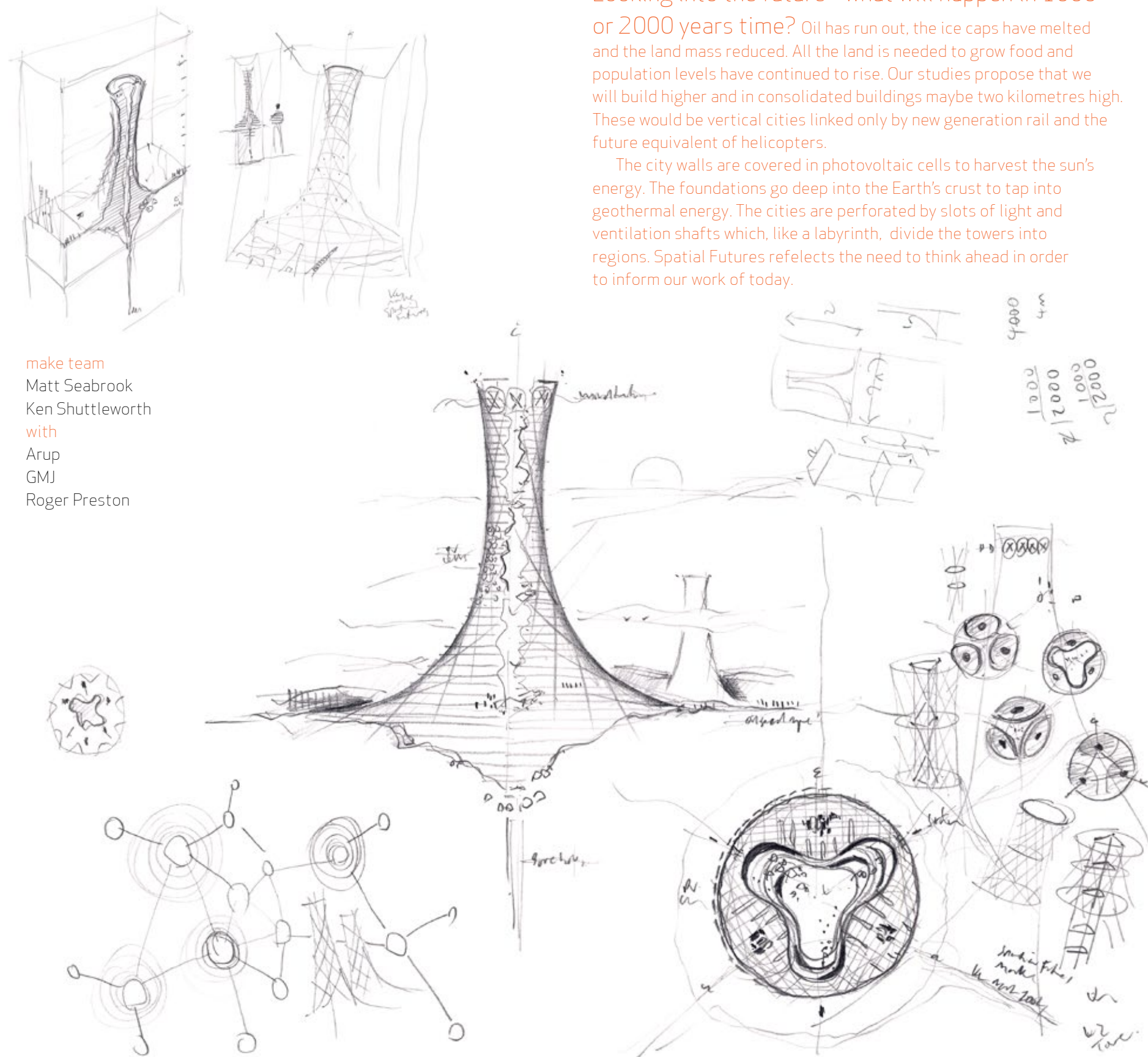
Ken Shuttleworth

with

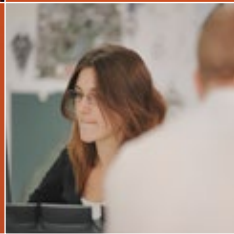
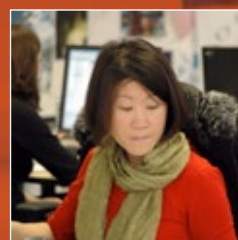
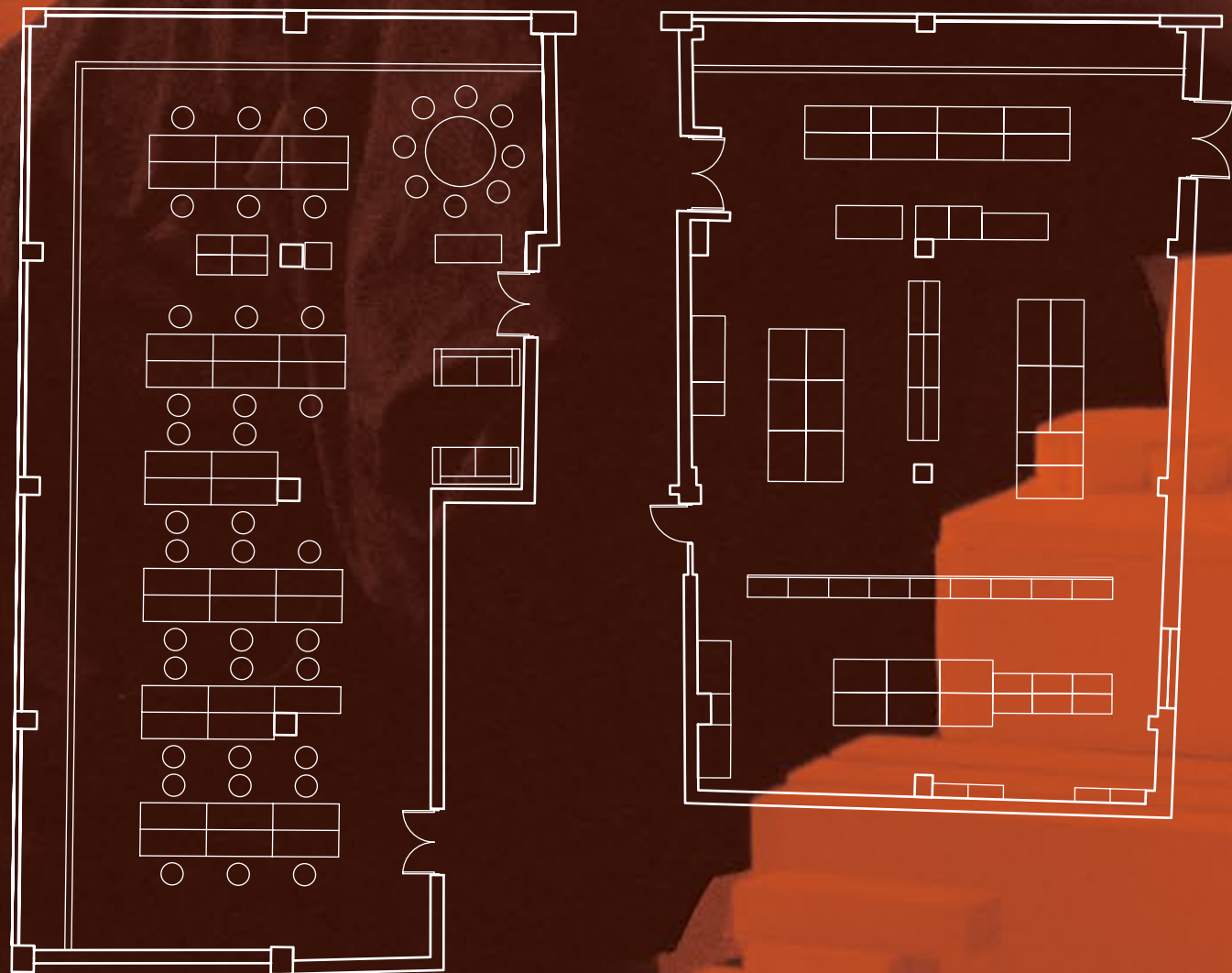
Arup

GMJ

Roger Preston

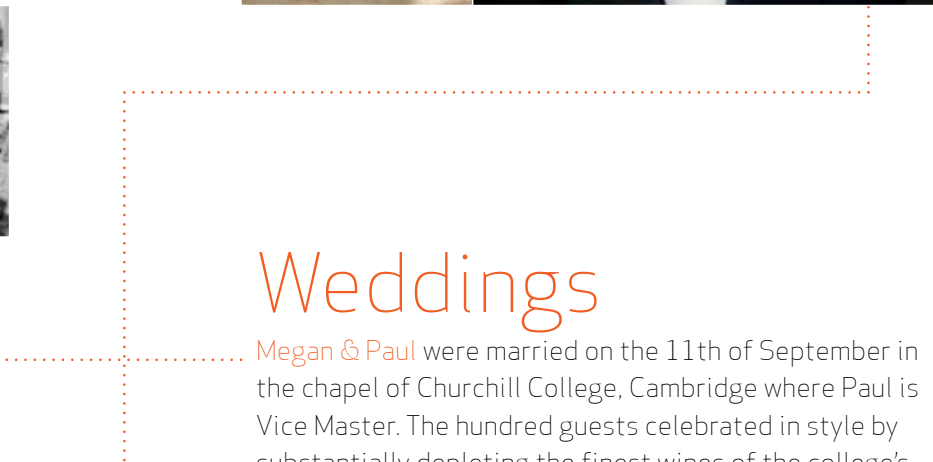


Extension of Studio four Whitfield Street 1st September



Studio photo November 2004

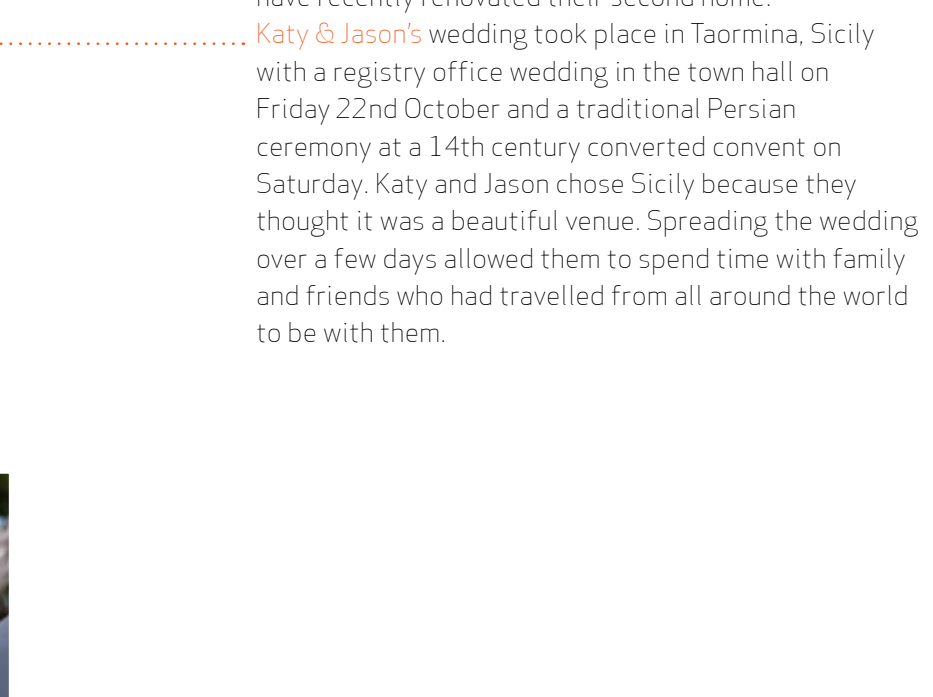




... **Megan & Paul** were married on the 11th of September in the chapel of Churchill College, Cambridge where Paul is Vice Master. The hundred guests celebrated in style by substantially depleting the finest wines of the college's cellar, including their 1970 Taylor Port.

... Gary & Susana were married (half an hour later) also on the 11th of September in a medieval castle at Jarandilla de la Vera, Extremadura in Spain. They were not far from Guisando in the Sierra de Gredos mountains where they have recently renovated their second home.

.. **Katy & Jason's** wedding took place in Taormina, Sicily with a registry office wedding in the town hall on Friday 22nd October and a traditional Persian ceremony at a 14th century converted convent on Saturday. Katy and Jason chose Sicily because they thought it was a beautiful venue. Spreading the wedding over a few days allowed them to spend time with family and friends who had travelled from all around the world to be with them.

[illegible]

Architect team **make** takes on the next stage of development

The Elephant and Castle redevelopment drew a step closer in June, when **make** architects were chosen to do further work on the master plan.

This is needed to refine the proposal for the main area of the regenerated Elephant and Castle - which will include shops, cafes, cinemas, a library and leisure centre. John Prevc ...will head the **make** team. John said:

"The Elephant and Castle is a passion for us all at **make**. With the rest of Southwark Council's masterplanning team, we agree this is the most important town centre regeneration project in London. We are delighted to have been selected to take this work forward"

Elephant and Castle Newsletter, 03/08/04

Shuttleworth takes on Brum

make founder Ken Shuttleworth is to design a £12 million redevelopment of Birmingham's Digbeth coach station. Shuttleworth, who was born and raised in the city, beat competition with Alsop Architects to win the scheme for client National Express.

Building Design, 22/10/04

Edinburgh Waterfront

Ken Shuttleworth's practice, **make**, has been appointed to masterplan the redevelopment of Edinburgh's waterfront, a joint venture between City of Edinburgh Council and Scottish Enterprise.

Building Design, 23/07/04

Edinburgh splashes out on £2bn new waterfront

The masterplan for a £2bn mixed-use urban quarter at Granton Waterfront in Edinburgh has been unveiled by Edinburgh City Council and Scottish Enterprise.

Their joint venture, Edinburgh Waterfront, is also close to signing an operator for a 300,000 sq ft casino at the scheme.

The masterplan is the first major project for architect Ken Shuttleworth in the UK.

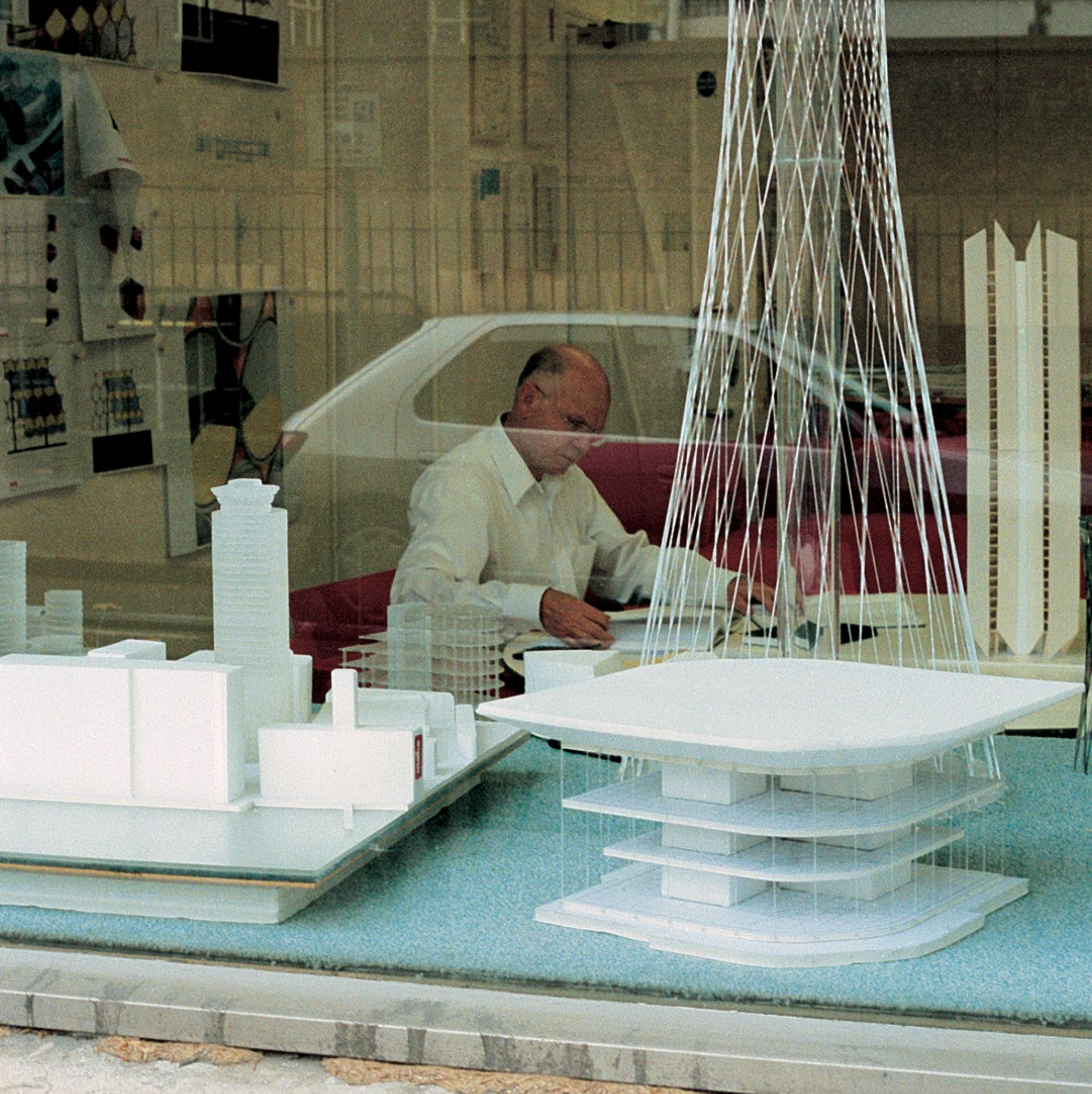
Shuttleworth and John Prevc won the appointment for their new practice, **make**, in July.

Plans for the 150 acre site between Granton Harbour and Gypsy Brae include the creation of a new island, connected by a causeway to the shore.

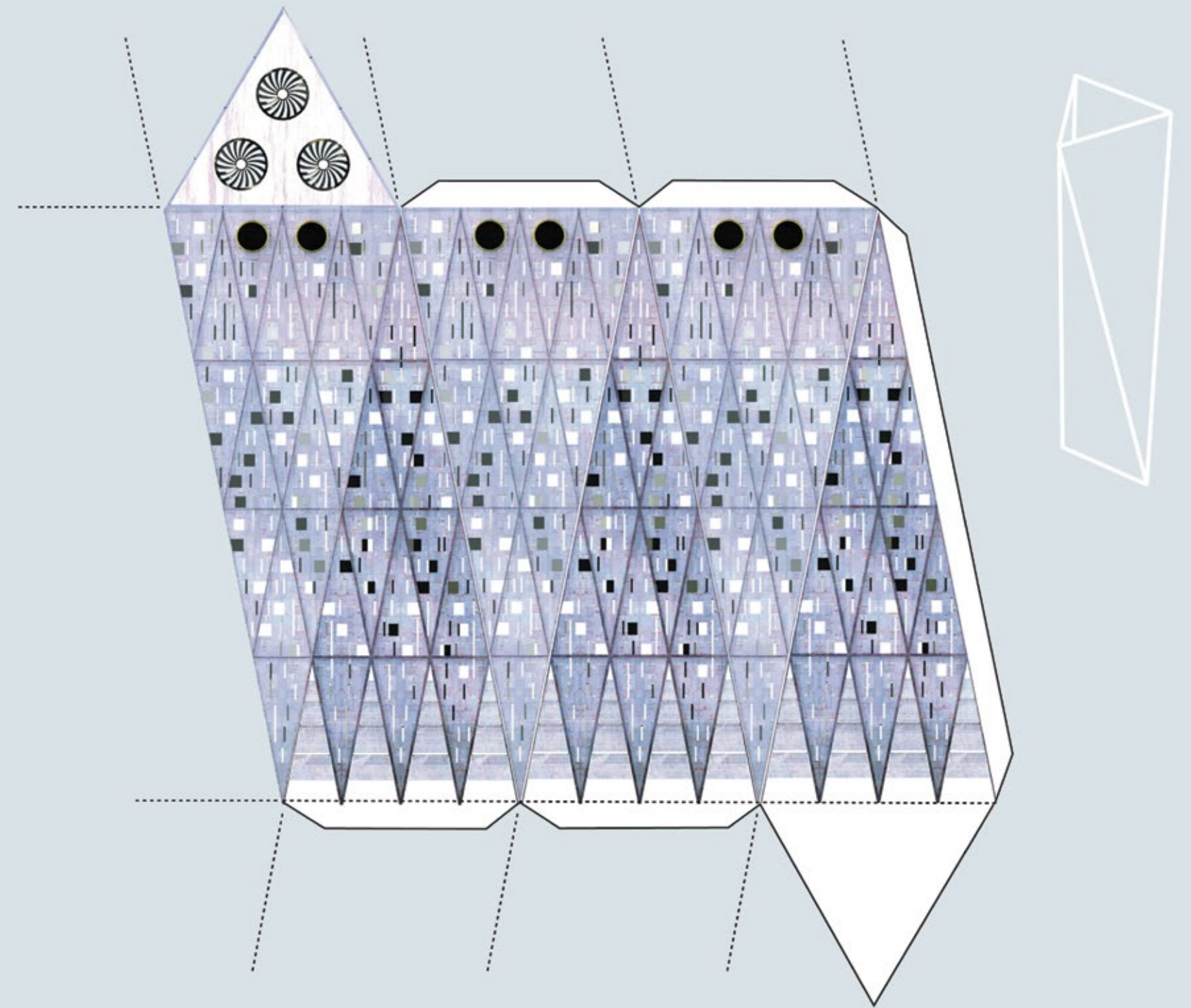
The scheme proposes 1.1 million sq ft of offices to be built over the next five years, 250,000 sq ft of retail, a 35 storey skyscraper, which will include 25 residential floors, a 10 storey hotel and roof top restaurant. Two large visitor attractions and 4,500 new homes are also included.

The proposed casino, with an 80,000 sq ft gaming area, will be Scotland's largest. It will have five bars and restaurants, as well as exhibition and conference space, fitness and entertainment complexes and a 200 bedroom four-star hotel.

Estates Gazette, 02/10/04

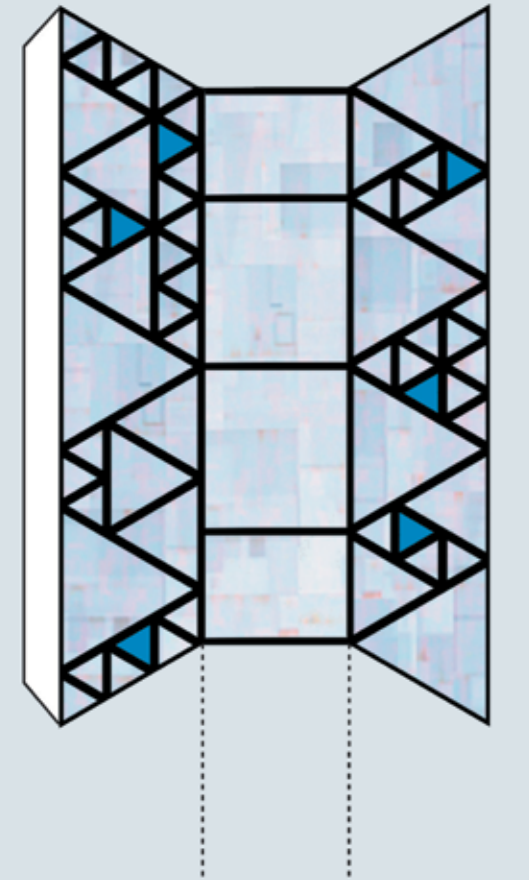
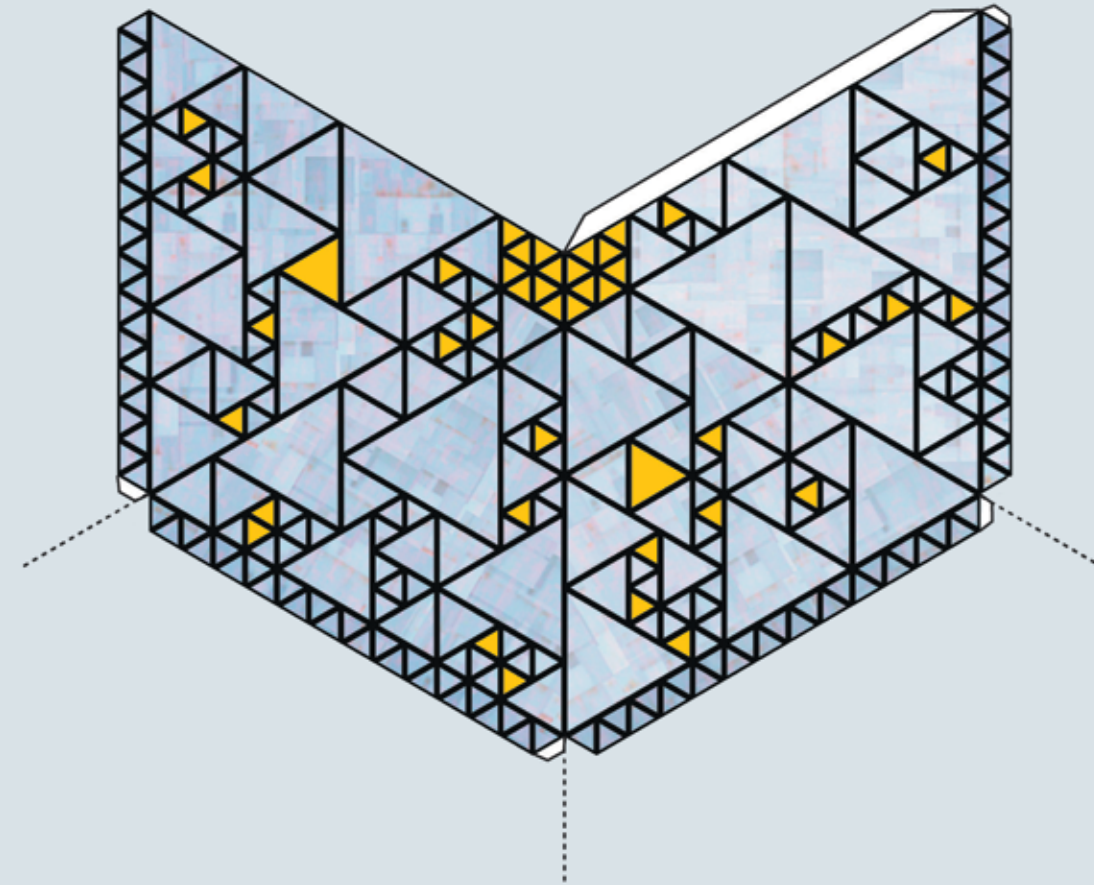
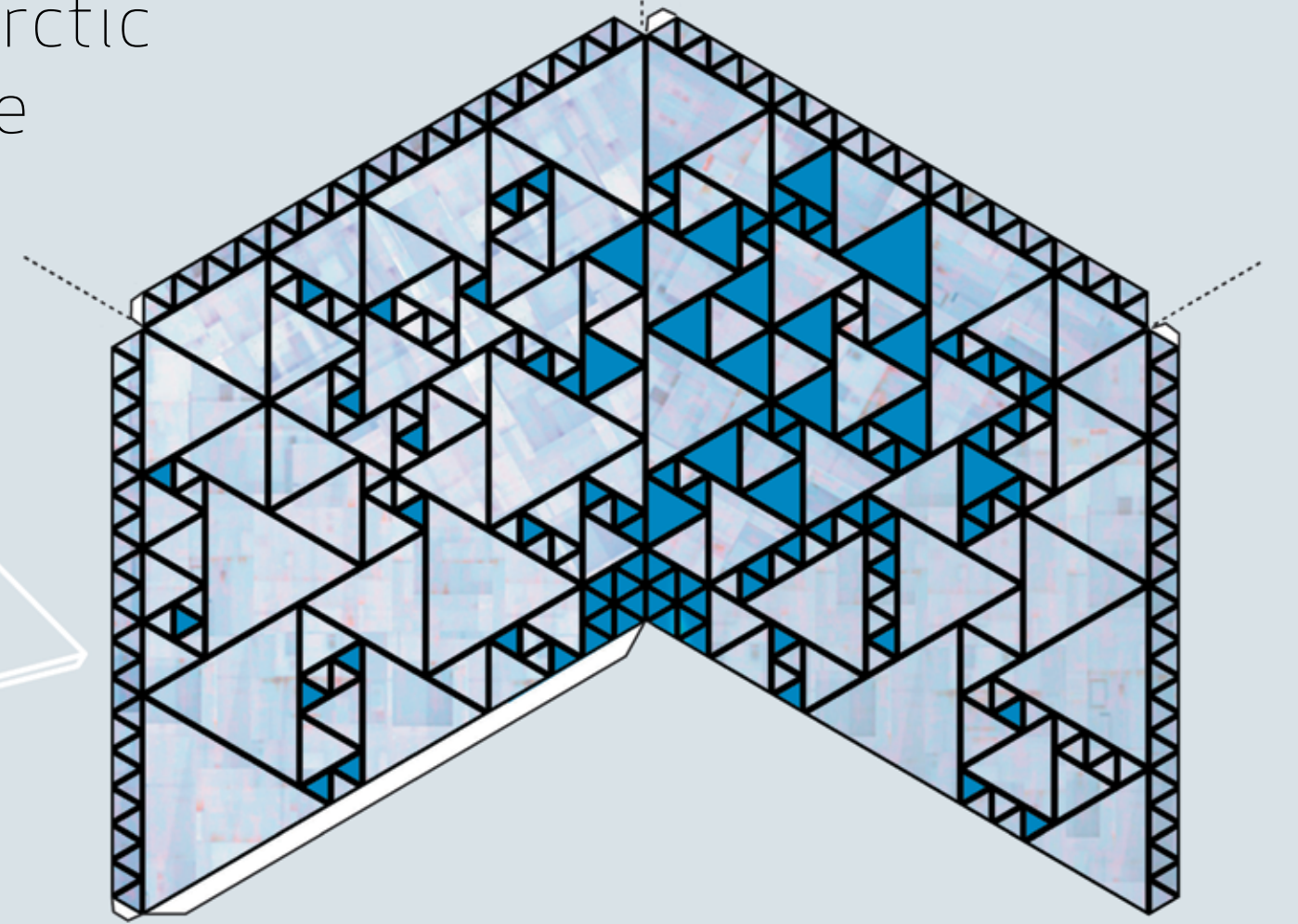


make a kite tower

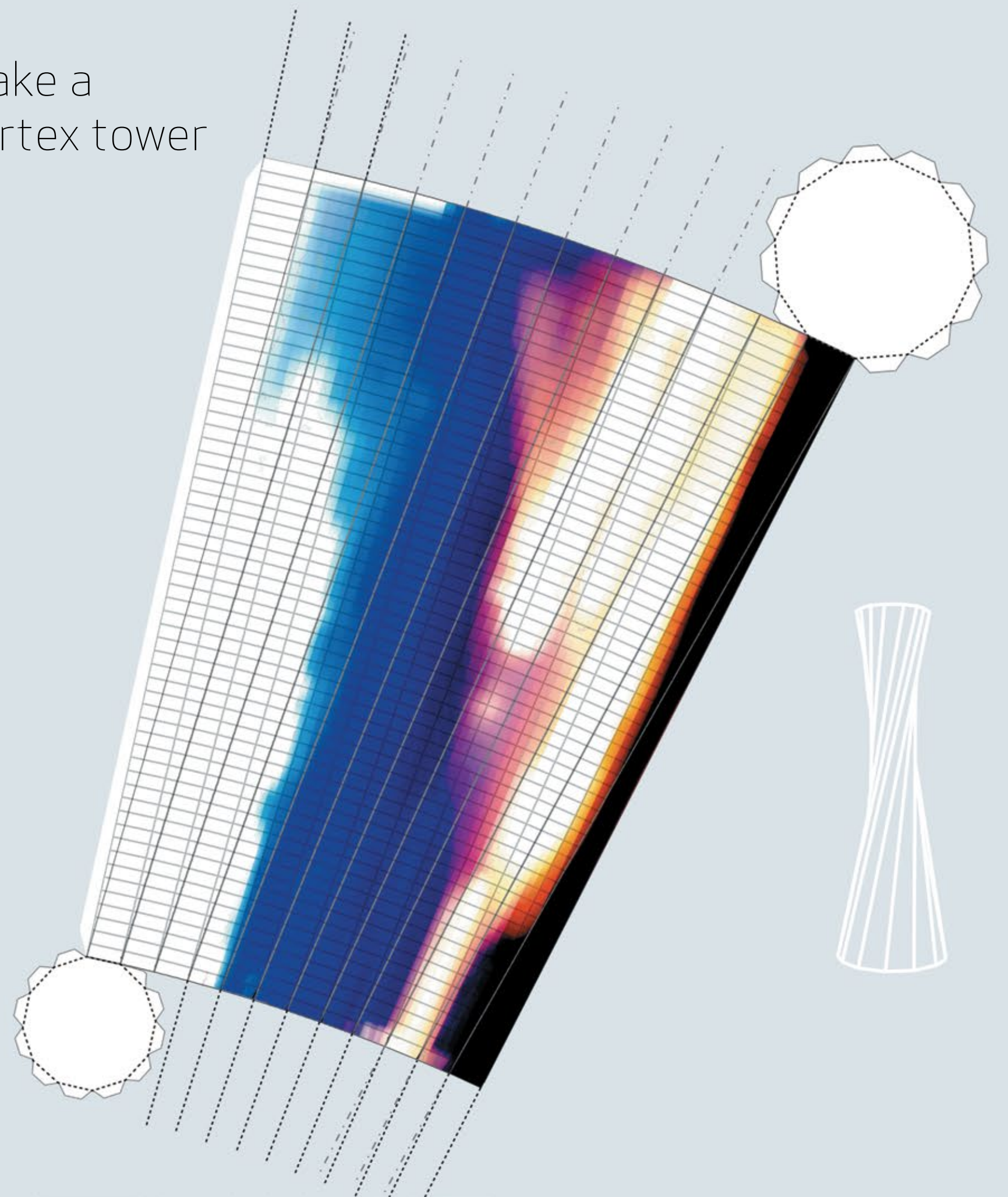


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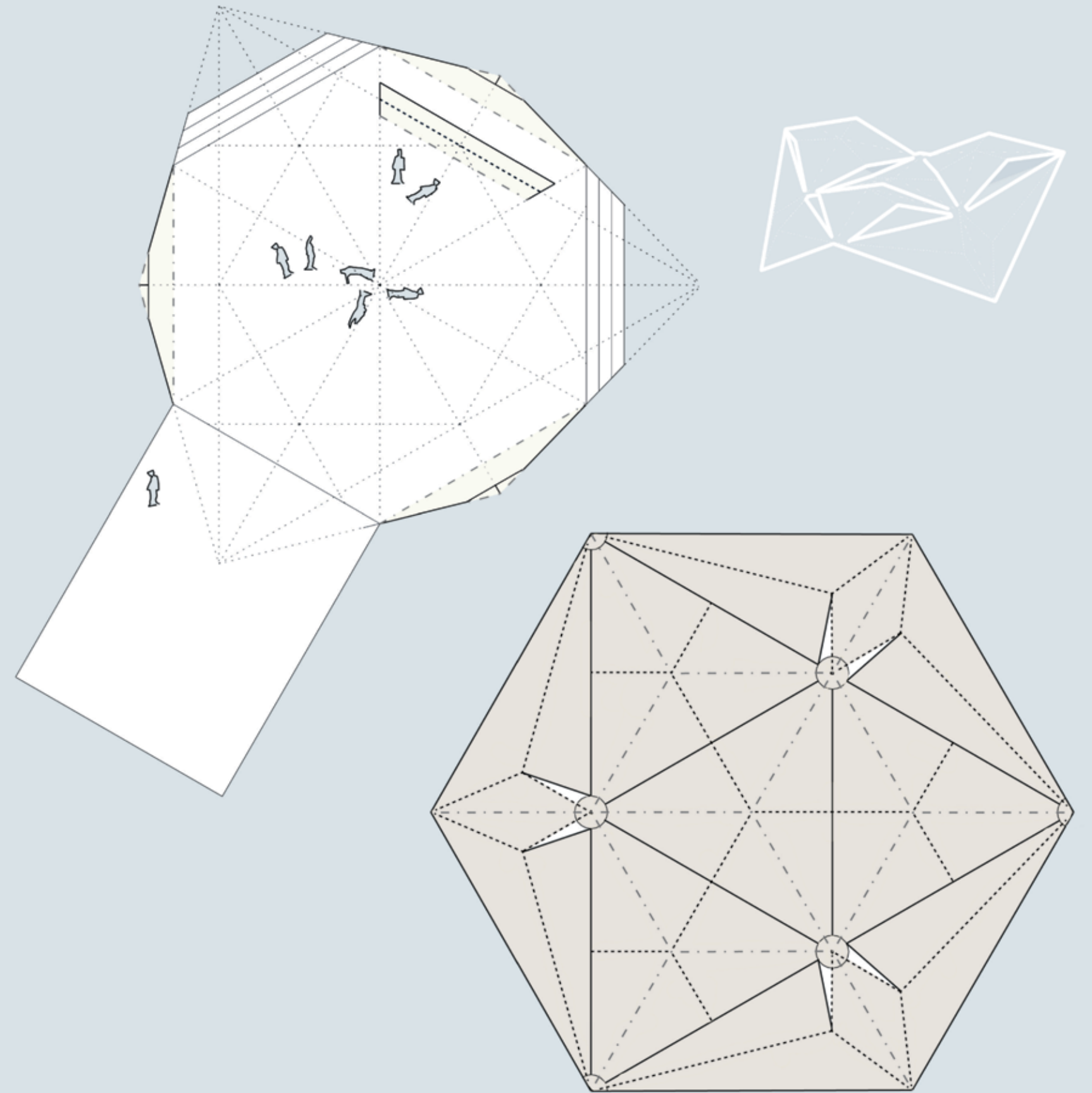
make an antarctic
research base



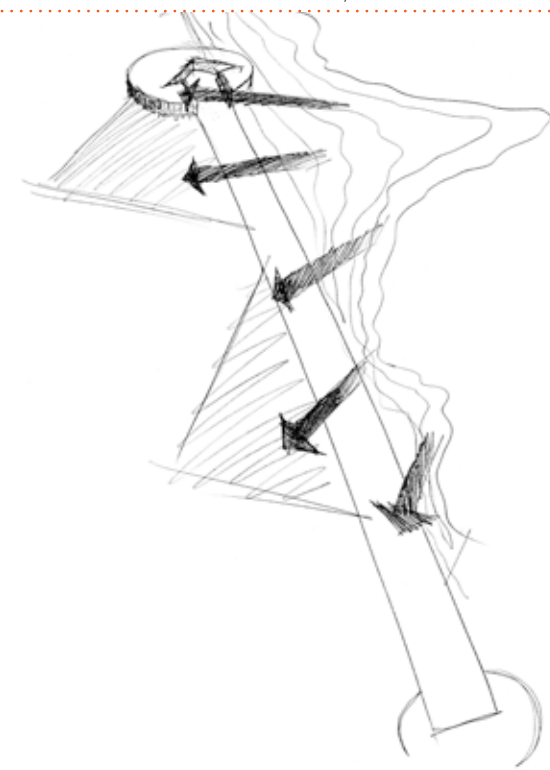
make a
vortex tower



make a pavilion







Cities

make architect Frances Gannon looks at the changing ambition of the masterplan and examines landmark regeneration schemes for Edinburgh and London's Elephant and Castle.

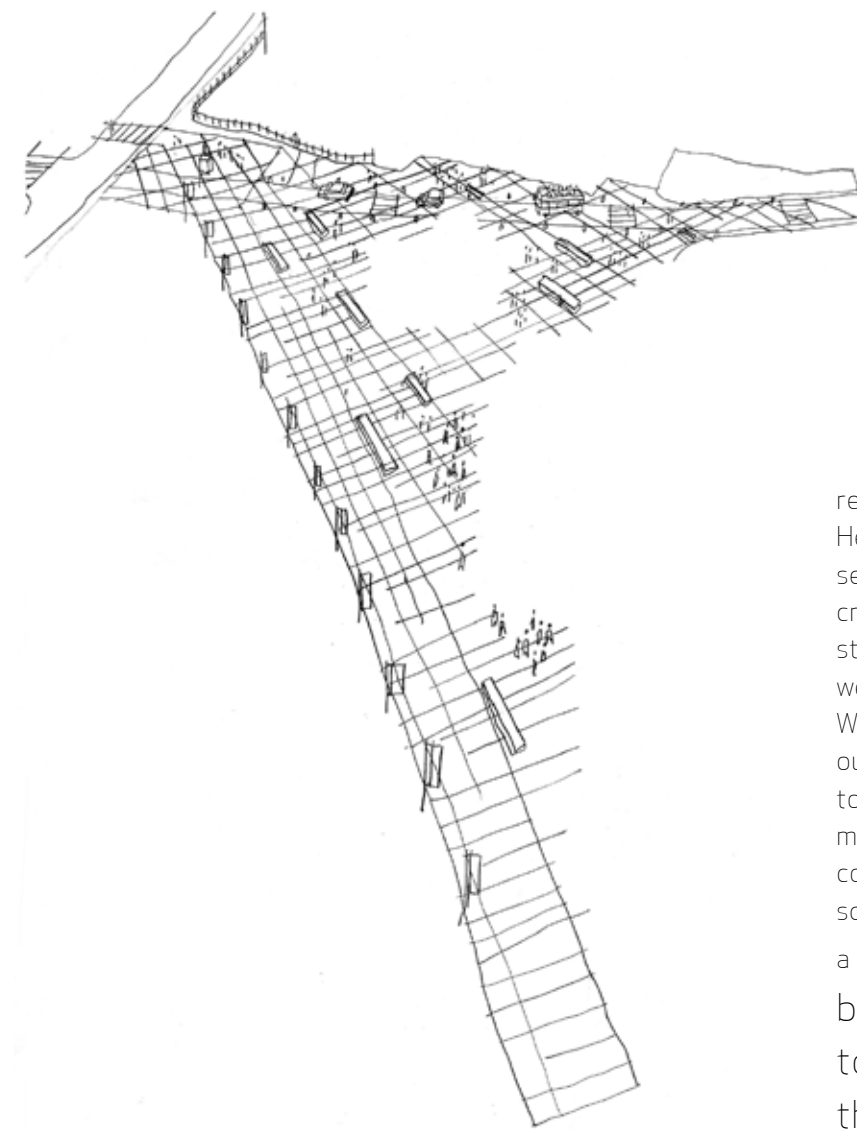
The core idea of a masterplan must be robust enough to survive being passed between very many hands, over any number of years, and being reinterpreted and realised by designers and clients often quite remote from the original architect. The role of the master-planning architect is ever-changing. Historically, masterplans carried connotations of power and control, of singular vision and dominating ideology. The architect translated the ambition of a Pope or Emperor into a built reality, one to be imposed on the masses. Today the client is rarely one individual wielding enormous power, or a unified committee or community speaking with one voice. The role of the architect is increasingly one of formulating the brief and forming the vision, giving expression to complex and disparate groups. **make** embraces this approach to master-planning: listening intently but also speaking strongly to ask 'What do we aspire to?' rather than 'What will we settle for?'

make is currently developing masterplans for the Elephant and Castle, in central London, and Granton Waterfront, in Edinburgh. Both plans strike a balance between weaving together complex demands and constraints and offering an inspiration. Both give primacy to the support and integration of diverse communities. Both focus on place-making, providing stimulating shared spaces and protected private spaces. However, whilst at Elephant and Castle an existing fractured population is to have its home remade, in Edinburgh new homes will join the city to the sea.

Looking at a map of London, the Elephant and Castle is located in the 'missing quarter' of the city centre, south of the Thames. Only a ten minute bike ride from Westminster and the West End but perceived as distant and isolated, Elephant and Castle is actually further north than Victoria Station. The Elephant and Castle is a busy traffic hub and has excellent tube and rail connections, but its gateway location has made it a victim of its own success. The priority given to cars and infrastructure forces pedestrians into underpasses or raised walkways. The majority of people who pass through Elephant and Castle, in a car, bus, tube or train, just pass it by. The essence of **make's** scheme is to unlock the potential of the area by providing connections and communication between places, to give residents the chance to be proud of where they live and to invite Londoners to get to know this missing place.



Parliament Square
urban analysis
studies



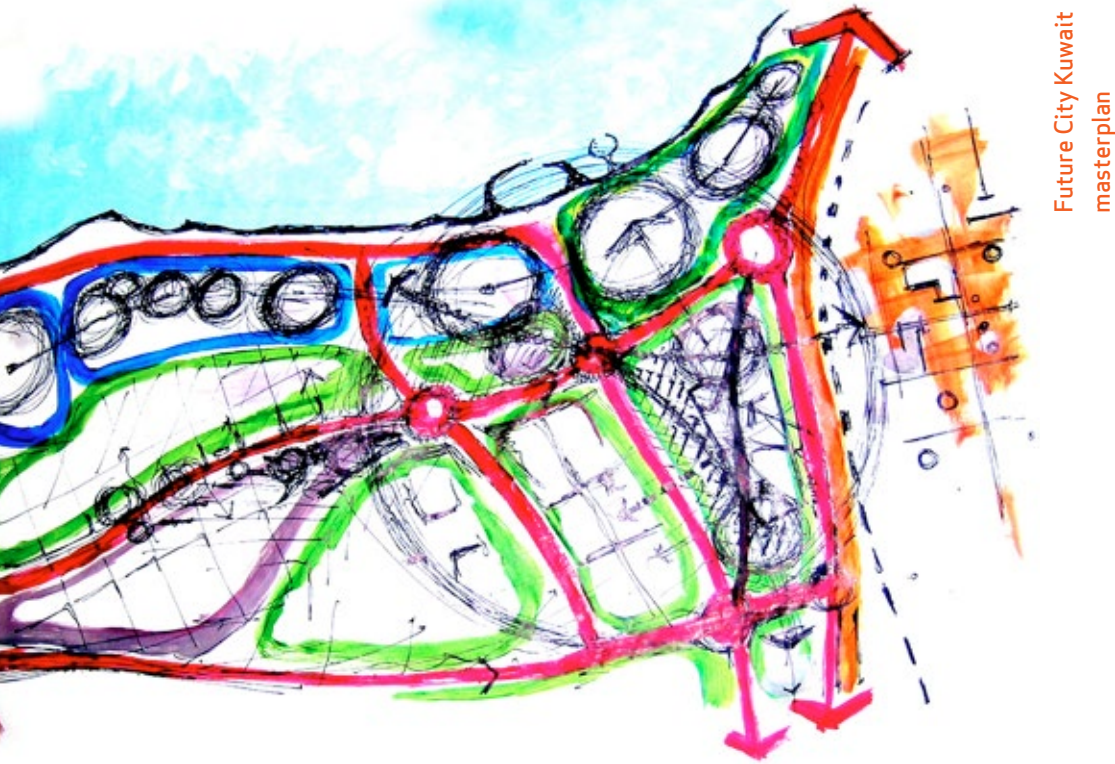
The communication between Elephant and Castle and the rest of London occurs on different scales: the city, the local and the personal. At a city scale, the masterplan proposes a civic square on the site of the existing northern roundabout. The size of Trafalgar Square, this is where London meets the Elephant. The new square becomes the start of a route through the new city centre, along the reconnected Walworth Road. Previously disconnected by the impermeable shopping centre and intimidating railway viaducts, Walworth Road will form a north-south connection through the site, replacing the shopping centre by becoming a High Street lined with shops. The barrier formed by the twin railway viaducts will be opened up to give east-west connectivity, allowing daylight in between the arches and making use of a previously hidden space.

On a local level, other north-south streets are restored across the site of the notorious 1960s Heygate Estate to create a network that links seamlessly to the surrounding communities. At the crossing points of these previously disconnected streets, **make** proposes a linear park running east-west, linking the residential communities back to the Walworth Road. This park, over 300m long, will be set out as a series of events along a route, going from loud to quiet, big to small and hard to soft. The park will morph from a city centre hub through to a new station concourse between the railway viaducts, into a market square, and onto a flexible sports and event space and a quiet garden. Large enough to feel like a breath of fresh air, yet differentiated to allow appropriation for diverse uses, this can effectively be a new city amenity with a local character. The building blocks can be laid down only after these structural design moves have been made and public spaces have been defined. This high density development demands large buildings. However, in the organisation of the buildings, **make** considers the personal scale: providing animated street frontages and sunny, private or shared gardens, between blocks, that are defensible spaces yet in dialogue with the public linear park.

At Edinburgh Waterfront the essential issues are also those of perception and connectivity. The Granton shore is only three miles from Edinburgh city centre and its disused gasometers are a feature on the city's horizon, icons for the public perception of a remote, post-industrial wasteland. Previous masterplans proposed a suburban landscape, politely set back from the sea edge, whereas **make** confronts and celebrates the edge, bringing the city to the Firth of Forth. The key masterplanning move is to build at a density that will ensure the area can become both a real extension of the city and a place in its own right. →



Elephant and
Castle study



Future City Kuwait
masterplan

The design has been driven by an investigation of the edge condition. The contrast of a soft edge with a hard edge is manifested in a new beach and quayside quarter, each giving different experiences of being by the water. Continuing the very British tradition of a seaside pier, which gives the chance to cross the edge and be ‘in’ the sea even on a bracing winter’s day, **make** proposes a pair of boardwalks which jut out beside the heritage rocks in the Firth. Developing this idea, the primary avenue from the city centre crosses the edge and continues straight out into the Firth along a new causeway to a linked island. Sheltering around a protected marina, a new community can live and work in the middle of the sea.

Inland, the urban strategy is founded on the same principles as at the Elephant and Castle. The new urban grain connects with the existing north-south streets. A park allows long views out to sea and frames the historic Caroline Park House. A robust High Street is established between two public squares and is set back from the sea edge to ensure it becomes a robust two-sided local street and not an empty seafront boulevard. The Town Square is a formally defined place and a focus for community and cultural buildings. Schools, offices and industrial units aim to provide year-round employment and activity, to prevent the area becoming solely a commuter suburb and tourist destination.

In both masterplans, **make** questions conventional residential typologies. At the Elephant, instead of forming closed courtyards, linear residential blocks are oriented north-south to maximise sun exposure. The central gardens are closed off from the street by low blocks but are open to the public linear park. At Edinburgh, the building blocks are also oriented in relation to the sun. Wide east-west avenues allow low sun into the street, reflecting off the south-facing facades. North-south streets are narrow in order to counterpoint the avenues, frame sea views and provide a sense of shelter. The challenge in both masterplans is to provide a diversity of accommodation to cater for all ages and family groups.

In the Edinburgh masterplan, high density family homes can be achieved by nestling a six-storey building into the natural slope of the land: a three-storey townhouse on top of a shop can have a raised back garden at first floor level; above that, a two-storey maisonette set back at the top can have a substantial private roof terrace. If families can grow up in a new town, if young people don’t feel they have to leave and if the retired can find the amenities they need, then a balanced community can successfully settle in a new location.

make is conscious that the challenge of masterplanning is to make a place that is inspiring now and will continue to be so. Neither masterplan described here begins with a clean slate, and both will take years to be realised. Therefore **make** considers the phasing and ‘future-proofing’ as essential parts of the design. As technology develops, as e-working becomes commonplace and on-line communities strengthen, physical locality will become less tied to one’s work and play. Place-making, however, will become more important, not less, as individuals have greater freedom to live how and where they choose.

The sustainability of a city in the long term does not stem from wind turbines, solar panels or natural materials; it is rooted in making a place where people want to be, where they want to invest and which can evolve as their needs change. As technology moves forward at an ever-increasing rate, the bolt-on environmental kit, like ‘green’ power generators and insulating glass, can be upgraded decade after decade, as efficiency improves. The design of the building shell should be robust enough to adapt to technological and social change, standing the test of time as Georgian terraces and Victorian warehouses have done: re-use is always better than recycling. As buildings change and are replaced, the essential character of a place should endure through the continuity of the underlying masterplan. In terms of finance and energy it is cheaper to rebuild a building than to re-route infrastructure and servicing. The tragedy of Elephant and Castle is that it is having to be so comprehensively redeveloped so soon after its flawed 1960s masterplan – a very expensive mistake in terms of both energy and its effect on the community.

The creation of a pleasant, stimulating, sustainable place is impossible to guarantee in a design. The brief for a masterplan is inevitably harder to define than one for a building and the reasons for design decisions are perhaps less easy to describe. As Adriaan Geuze, of urban design firm West 8, remarks: “What is the reason for a park? It’s boy meets girl...” What better reason? What better proof of a masterplan’s success than the creation of a place to fall in love? **make** believes that the essence of masterplanning is generosity. A masterplan is an invitation: for clients and developers to bring investment and commitment to an area; for architects to design in a legible and well-constructed context; and for the community to establish their home. □



Edinburgh
Waterfront





make team

Lucy Evans
 Frank Filskow
 Frances Gannon
 John Man
 John Prevc
 Matt Seabrook
 Ken Shuttleworth
 for
 Waterfront Edinburgh

Edinburgh Waterfront

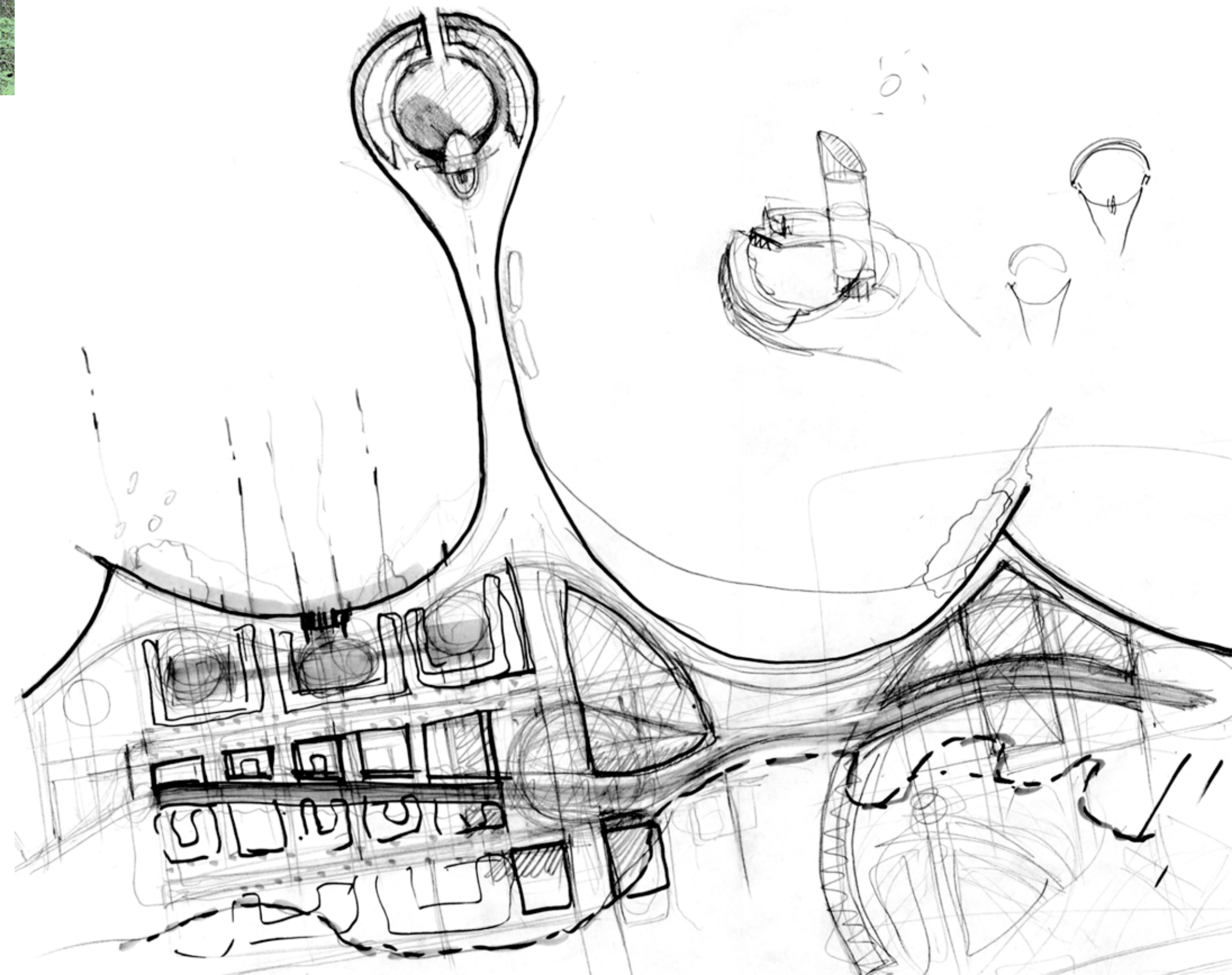
The 'Vision' for the Edinburgh Waterfront central development area has three essential parts: a well defined urban structure, a development with a sense of place and a commercially realistic proposition.

The aim is to create a vibrant new waterfront area for Granton, an extension for Edinburgh and a destination for the broader region. The completed development will be accessible and well connected to the local area. The primary structure of the masterplan is highly legible and defines the broad sectors of the development around major arterial streets.

In contrast with earlier proposals, the development will have a strong urban character. Increasing both the number of new homes and the proportion suitable for families will make the community more sustainable whilst helping to meet the demand for housing in Edinburgh. The housing is complemented by office, retail and leisure facilities that generate a balanced urban area which creates its own identity and sense of community.

A new waterfront edge has been proposed that includes a linked island, a beach and two further sections of quayside, each part being related to the area behind, the whole being supported by a high street and two main urban squares.

...a vibrant new
 waterfront area
 for Granton...





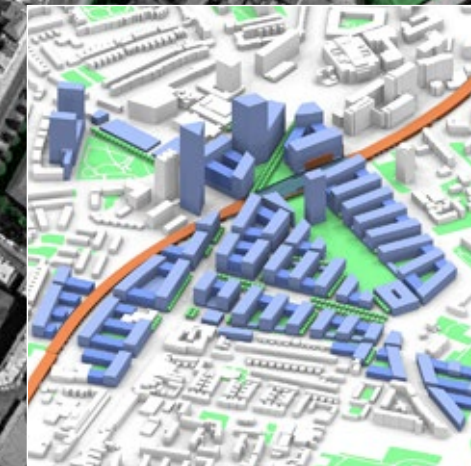
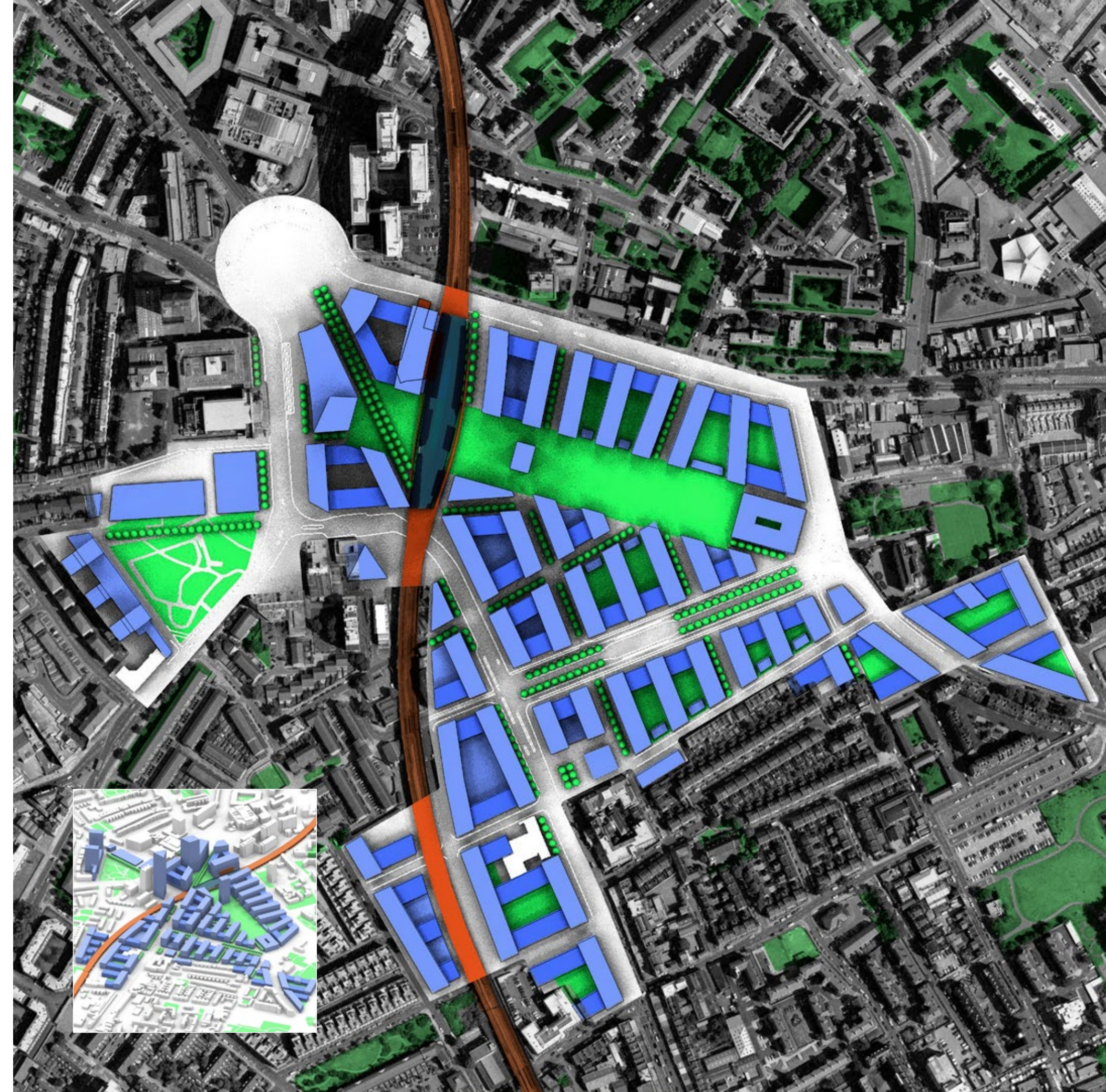
make team
 Lucy Evans
 Frances Gannon
 John Man
 John Prevc
 Carolin Schaal
 Ken Shuttleworth
 for
 Southwark Council
 with
 Hornagold & Hills
 JMP
 Martha Schwartz
 Rail Estate
 Spacesyntax
 Steer Davies Gleave
 Tibbalds

Elephant and Castle

Central London has an under utilised missing quarter. Known as London South Central, it focuses on four hubs - Vauxhall, Waterloo, London Bridge and Elephant and Castle. The Elephant and Castle is a city centre, a focus for a vibrant mixed community at one of London's most important transport nodes.

A 23 hectare core area forms the basis of a new master plan within a larger 112 hectare regeneration area. Designated as an Opportunity Area within the GLA's London Plan, the Elephant and Castle is a key focus for regeneration. Southwark Council appointed make in May 2004 to move forward a more detailed strategy. The work completed to date includes the redefinition of the open space strategy and reflects a greater emphasis on environmental issues and a more robust understanding of the tall buildings strategy.

The work will be complete in March 2005 when Southwark Council will have made further progress in determining their development partners.



Stellar Tower

The wide 'skirts' of the building will accommodate a conference centre, shops and leisure facilities. High, sunlit passageways will lead between these to a large octagonal atrium, from the centre of which will spring a 66-storey, 255 metre central tower, housing office space and 300 luxury hotel suites. Like the Vortex, the Stellar Tower will have larger floor plates on the upper floors, where demand is greatest.

The Stellar Tower will be a 'green' building, with sea-water cooling and with wind turbines at roof-level to provide half the building's power. The Stellar Tower is faceted to shimmer with reflected light.

make team

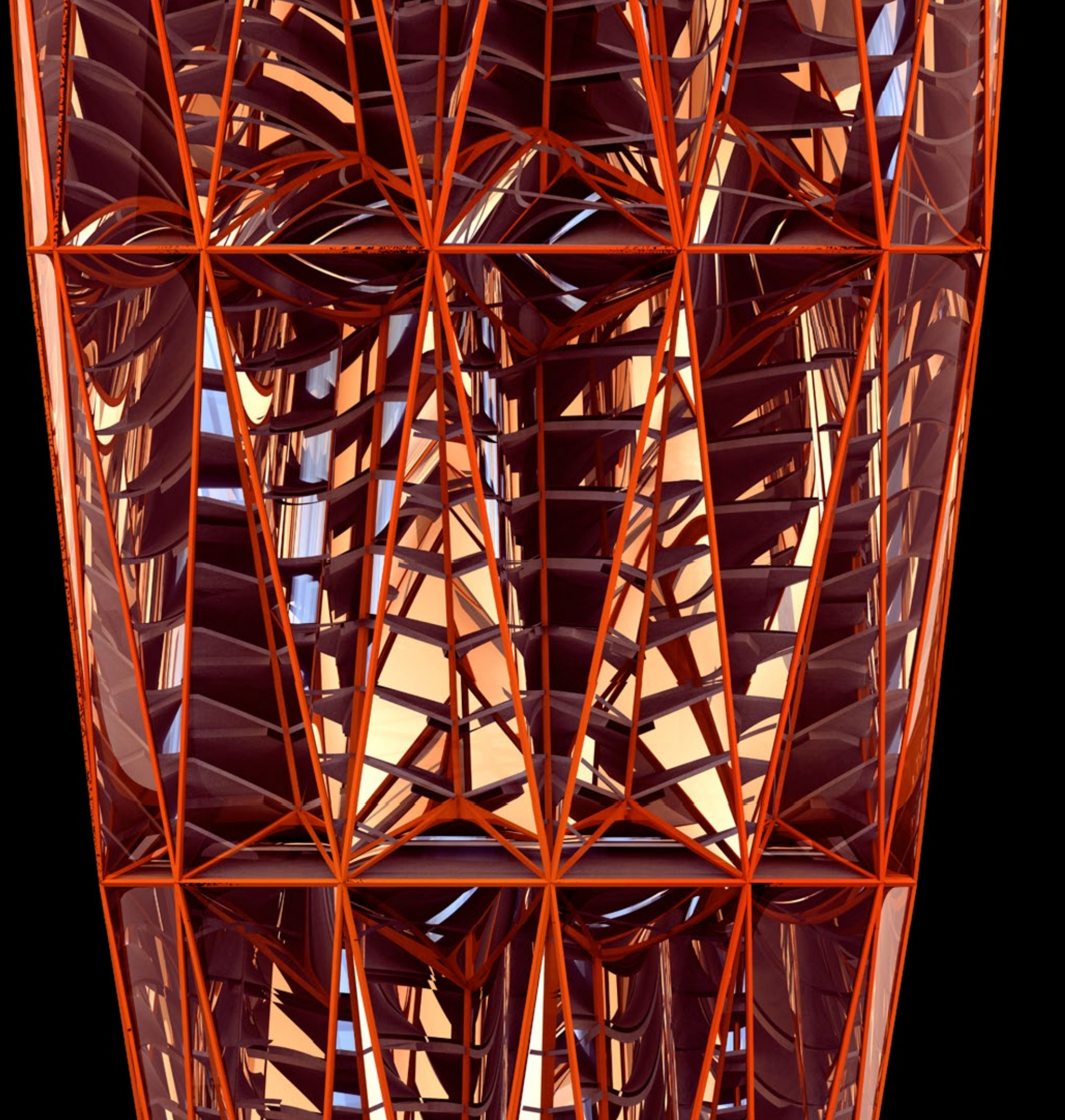
Dominique Laurence
Matthew Seabrook
Ken Shuttleworth
Timothy Tan
James Thomas

for

Private client

with

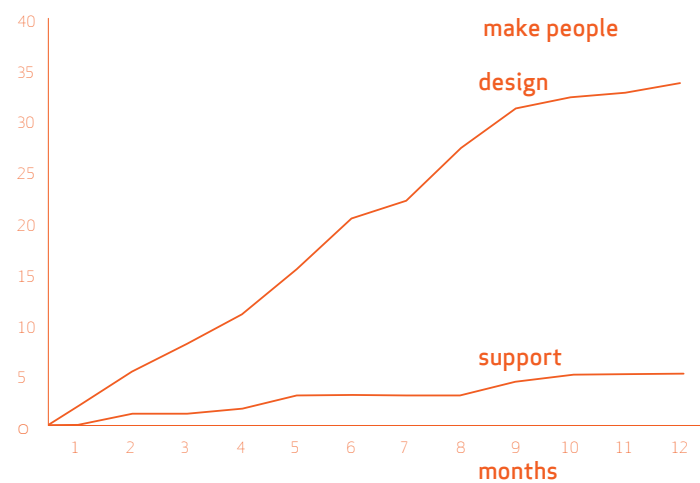
Arup
Davis Langdon
Hilson Moran



Coffee, computers and mountains of paying in books: studio manager Alan Sturrock reflects on the trials and tribulations of setting up make

The first four people joined **make** in January 2004; Ken was number one and I was number three. Since then we have taken on between three and five people each month - until October, our first month with no starters.

The first 'studio' was a couple of desks on the third floor of Howland House, a nondescript office block between the Post Office Tower and Tottenham Court Road. A few weeks later the studio moved to a whole bay on the fourth floor, and this provided enough space for us (with a bit of desk-sharing) until we moved in March to the first floor of an old building in Maple Place, a mews behind Howland House. By then there were 11 of us, and we each had a desk large enough to spread papers all over. (I noted at the time that I no longer had to get in early to make sure someone else hadn't taken my desk and computer.)



Still growing, we took over the whole of the floor in the Maple Place building, and then, at the end of July, moved to our present studio, two large ground-floor spaces in 55-65 Whitfield Street. The layout of the new studio wasn't finalized until a day or two before the move, so the planning for the move was an interesting challenge.

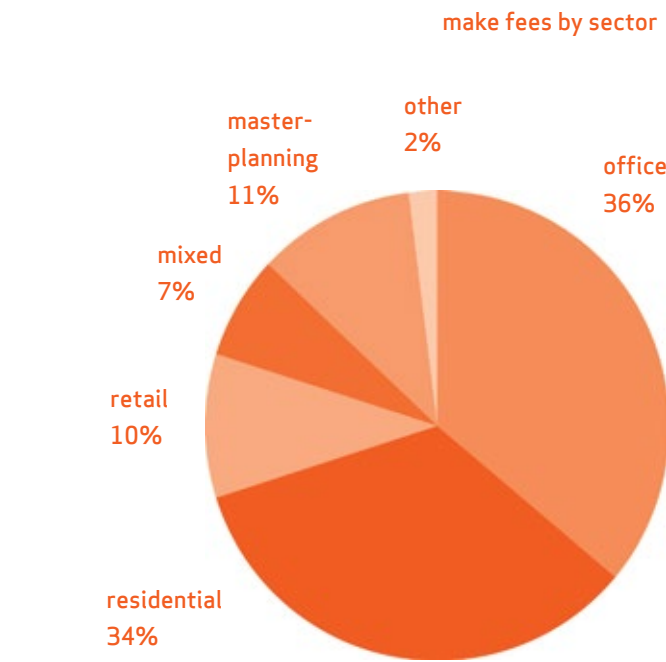
We have grown so fast and spent so much time setting up our administrative systems that we haven't had time to stand back and reflect. We have kept few records of our previous studio spaces or of early administrative systems that have already been modified, so I can only recall what the first few months were like by looking at records of income and expenditure and the like.



So far I have allocated numbers to 120 jobs, which include competition bids and potential projects. We sent out our first fee invoice in early February and our hundredth in early October - and most of them have been paid. I wrote the first company cheque in March and the 300th in October, though we also have a debit card which is well used. In a few weeks we should be able to make payments by BACS - much to the relief of my right hand at the month-end. And at least one architect will be pleased to discover that you can't put a BACS payment through the washing machine.

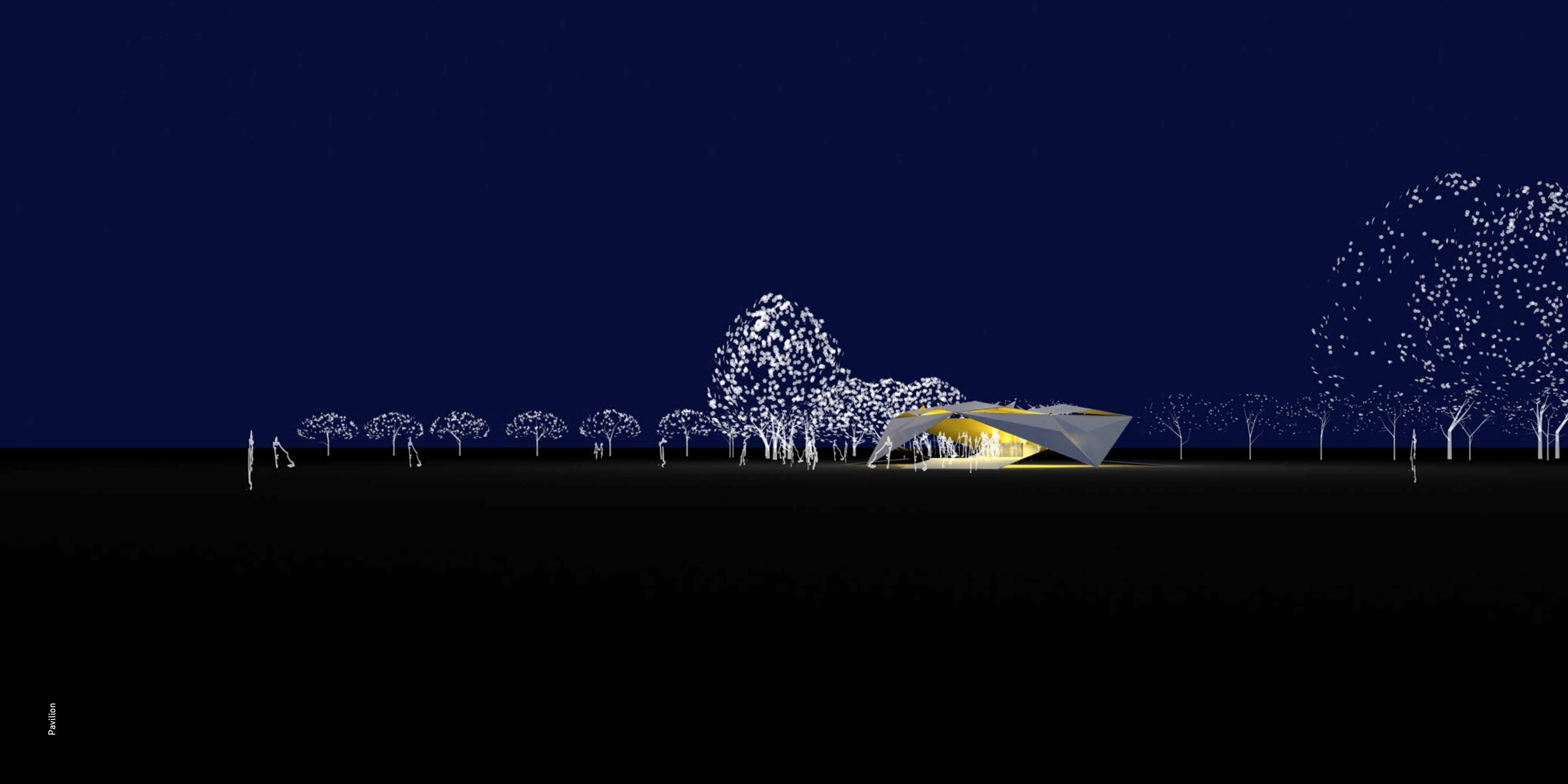
Buying computers and software for 33 people, and keeping track of who has what, has been a time-consuming task, particularly as our main supplier prefers to ship and invoice each chip and each cable separately. Before the company bank account was set up we bought the equipment on personal credit cards, for subsequent re-imbursement. At one point I thought we had lost three computers, until I realised that two architects had both claimed (unintentionally of course) for the same purchases.

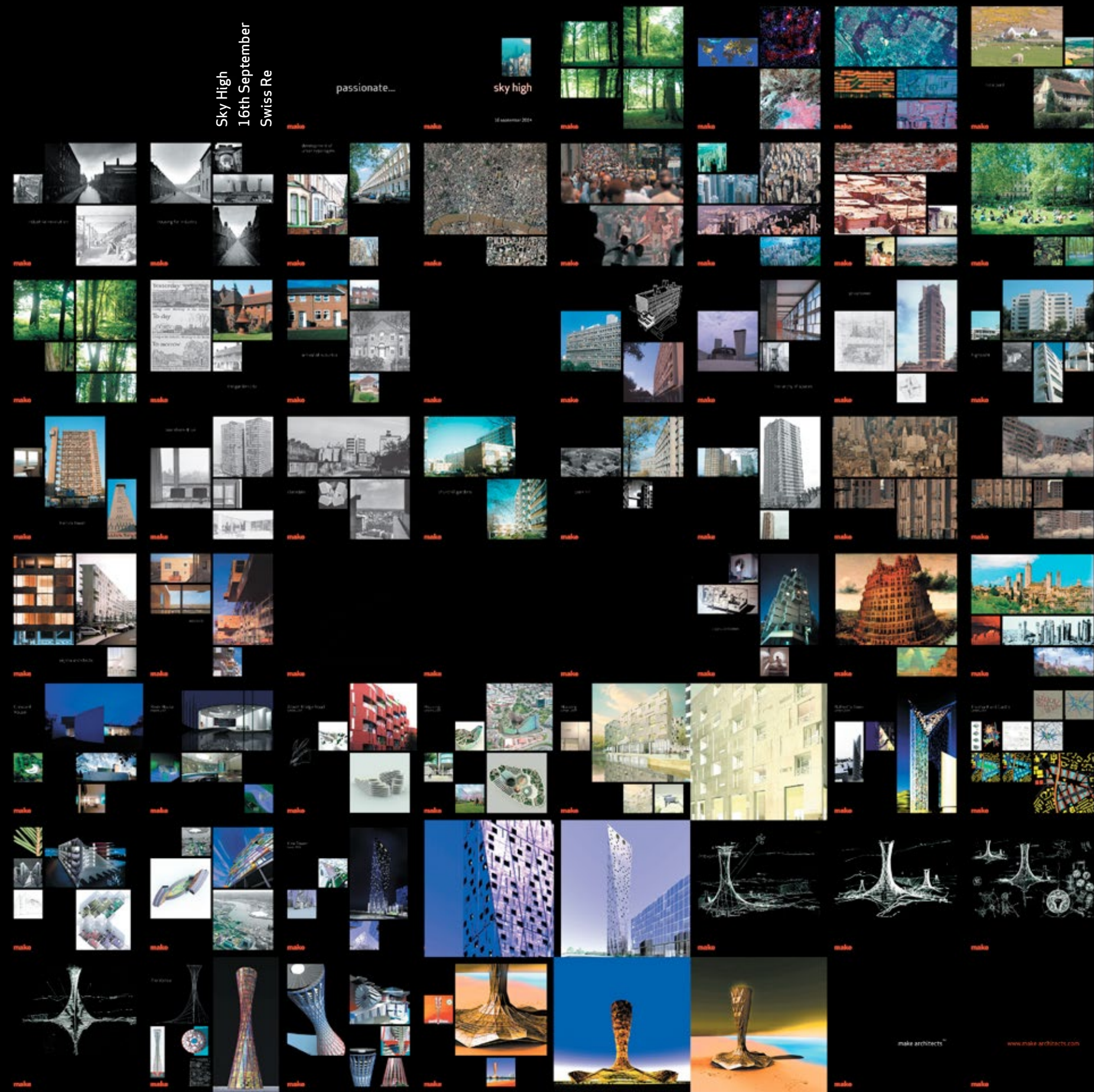
There is one other source of information on the early days: "Office Trivia", an occasional column for Building magazine on the experiences of setting up a new practice which I was asked to write. These pieces tended to focus on the minor mishaps and trials and tribulations we faced, such as the hoops we had to jump through to persuade the bank that we weren't potential money launderers. After they did at last open an account for us they sent us two paying-in books, then another three, then another two . . . we received a total of eleven paying-in books before they sent us a cheque book. Eight months later we are on our third cheque book, and I've still got 10 unused paying-in books.



Office Trivia recorded the misfortunes of the (unnamed) architect who sprayed red paint on his shirt and shoes while trying to paint a polystyrene model - and then found that the paint dissolved it. Another architect, aware that I was writing the next instalment, offered to get me a coffee and then unwisely failed to deliver, so Office Trivia spilled the beans about the model of a 40 storey office block that he made to one scale horizontally and a different scale vertically. However, I also owned up to sending out an invoice with an extra zero in it - it would have done wonders for the cash flow if I hadn't managed to retrieve it before it reached the client. □







more
talks...

RIBA London
awards
presentation
8th September
Empress State
(KS)

Fanmakers
response to
Spatial Futures
14th September
UCL
(KS)

'Cladding and
window
technology' AGM
17th September
Bath Uni
(SA)

Corporate
patrons talk
23rd September
The Architecture
Foundation
(KS)

UCE Talk
7th October
Faculty of Art
and Design
(KS)

'Cityscape: the
future of
Britain's cities'
12th October
The Old Truman
Brewery (KS)

'What ever
happened to the
plug in city?'
14th October
The Ivy
(KS)

'Because' debate
21th October
Wolff Olins,
London
(KS)

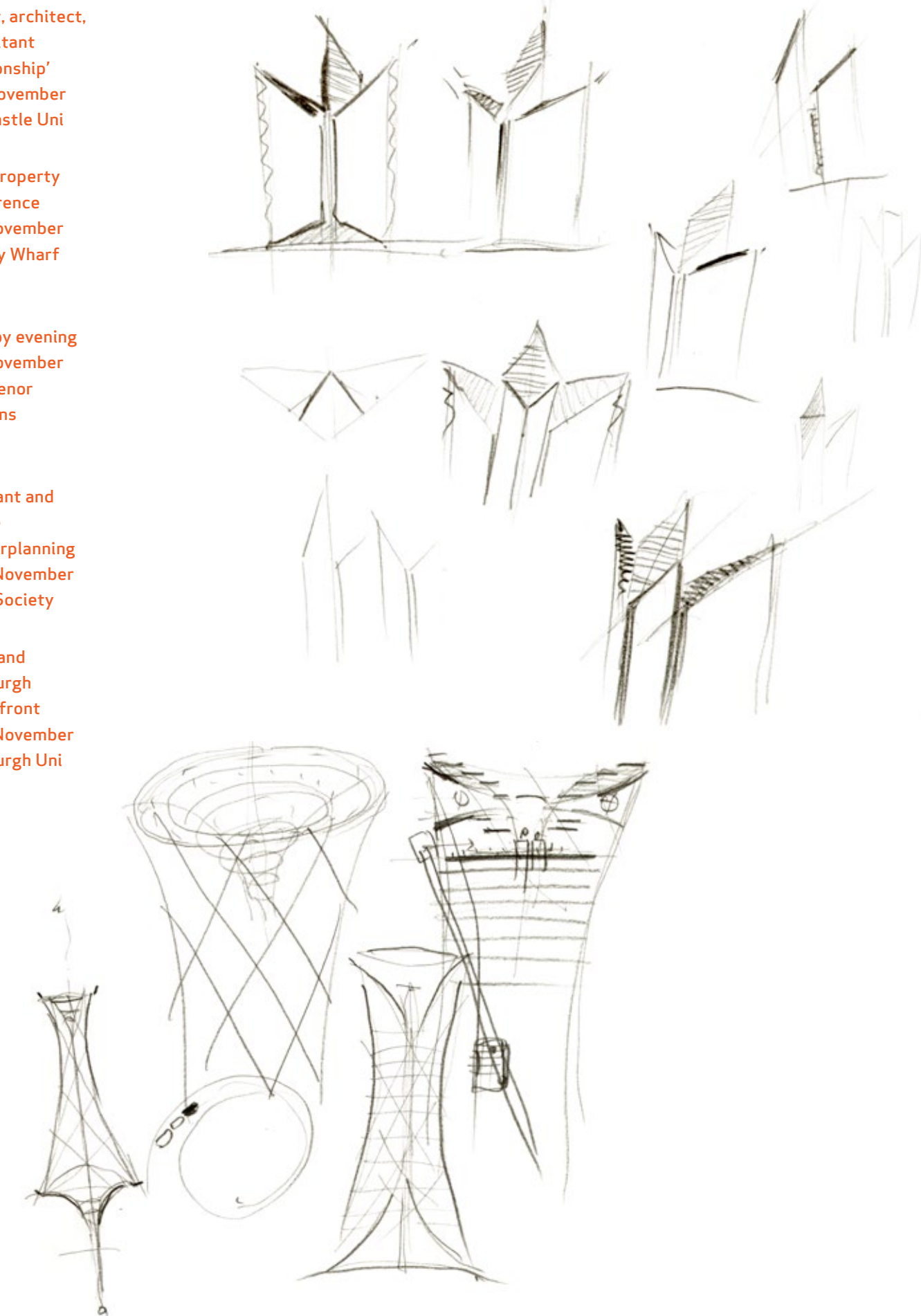
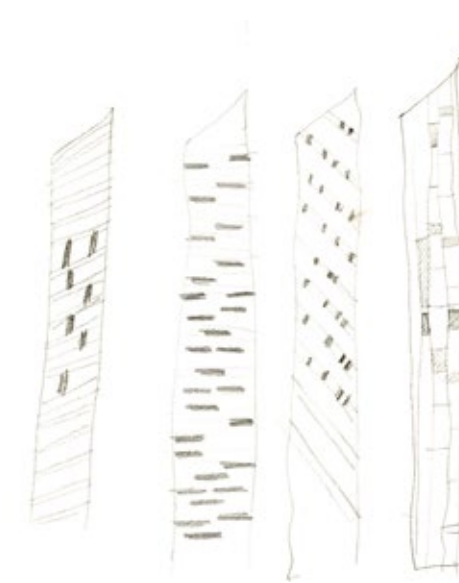
'Client, architect,
consultant
relationship'
2nd November
Newcastle Uni
(KS)

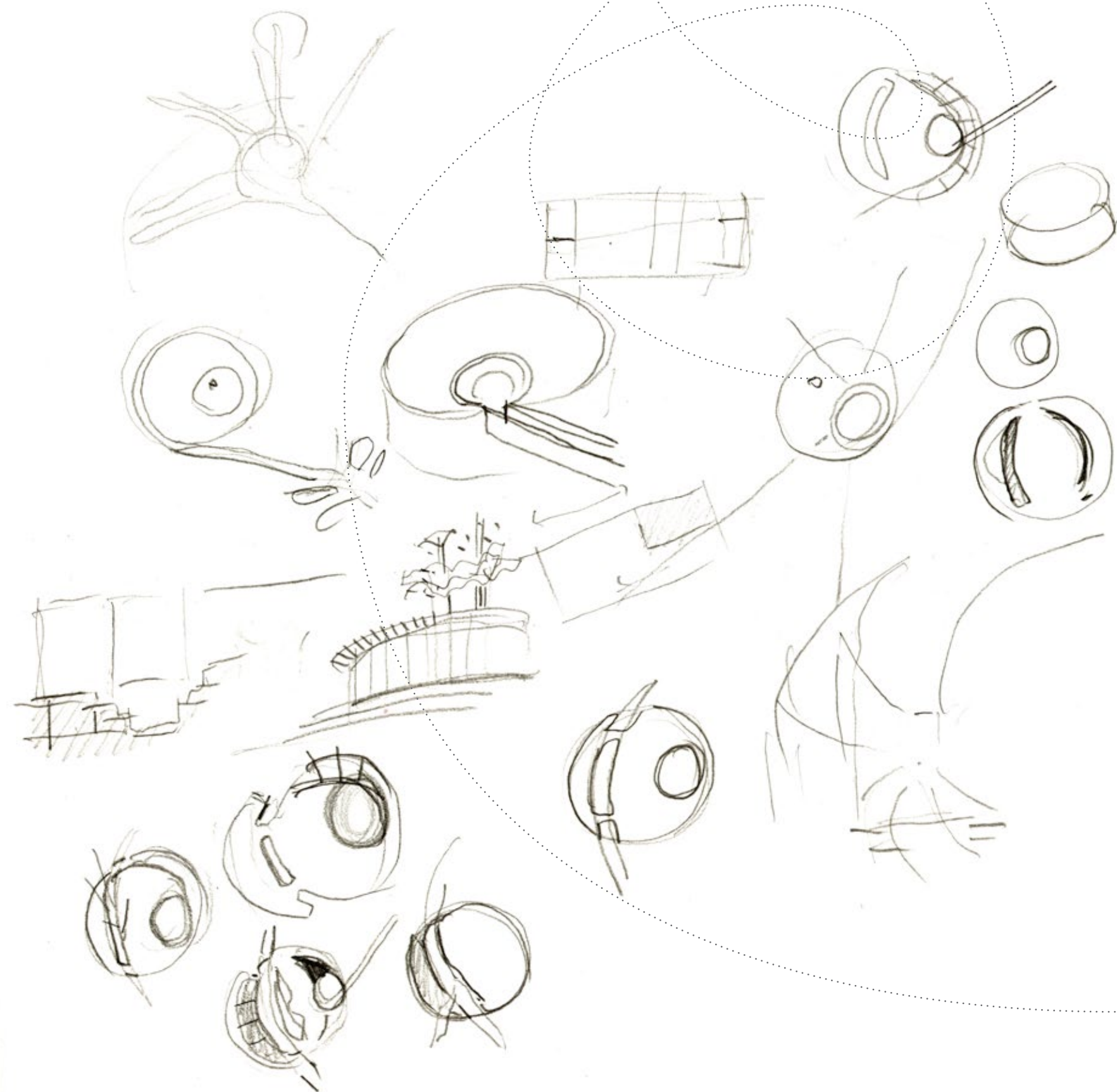
BCO property
conference
3rd November
Canary Wharf
(KS)

Lovejoy evening
3rd November
Grosvenor
Gardens
(KS)

Elephant and
Castle
Masterplanning
15th November
Land Society
(JPr)

make and
Edinburgh
Waterfront
22th November
Edinburgh Uni
(JPr)





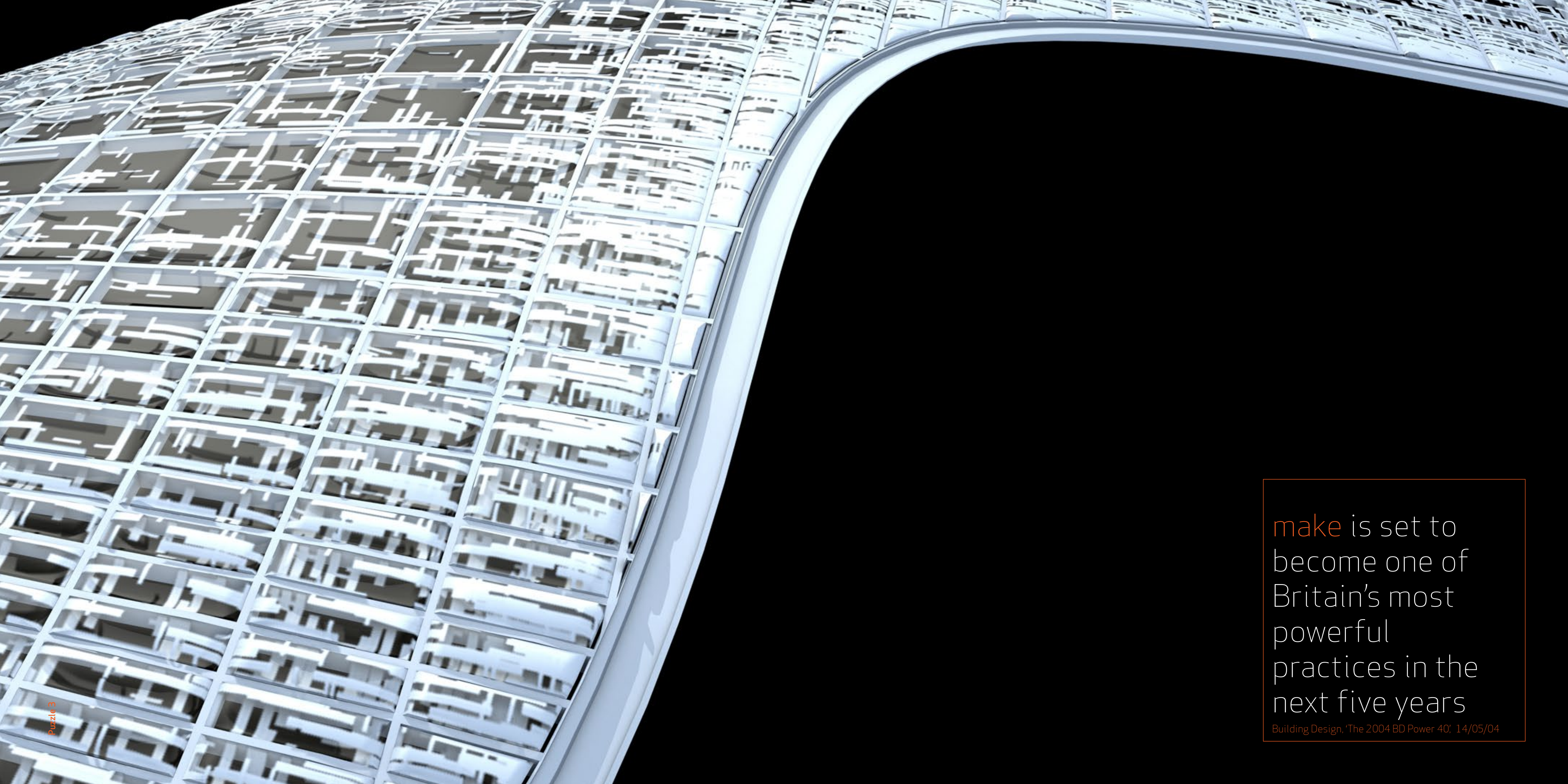
... If you had asked me twelve months ago where make would be after a year I would have said there would be a handful of people doing small scale projects.

The reality has been beyond our wildest dreams - around a hundred projects and thirty five brilliant people. Our first project is completed, the showroom and gallery for Erco in Dover Street, and the next clutch is in for planning and poised to go.

The studio has a spirit like no other and most unexpected has been our relationship with other architects which has been both rewarding and an enriching experience.

It has been an exhilarating, exciting year and above all incredible fun.

Ken Shuttleworth



make is set to become one of Britain's most powerful practices in the next five years

Building Design, 'The 2004 BD Power 40', 14/05/04

make people 2004 Sean Affleck Tammy Chong
Barry Cooke Oundra Dashdavaa Tim Davies
Marcos De Andres Lucy Evans Francis Fawcett
Frank Filskow Stuart Fraser Frances Gannon
Katy Ghahremani Ramon Gomez Doris Lam
Dominique Laurence Graham Longman John Man
Jason McColl Justin Nicholls Jason Parker
Ruchi Patel David Picazo John Prevc John Puttick
Gary Rawlings Melisa Rice Carolin Schaal
Matthew Seabrook Ken Shuttleworth Alan Sturrock
Timothy Tan James Thomas Emma Torkington
Matthew White Megan Yakeley

make would like to
thank all our clients,
collaborators, friends,
and families

This annual chronicles achievements and events in the first year of our fast growing and exciting architectural practice. It features examples of projects we have undertaken and also highlights many personal events and accomplishments.