



3

make



Annual team

Make team

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pp 70-1, pp 76-7, pp 82-3, pp 84-5, pp 102-3

Additional visualisations and drawings

3DW: p 12 top
Anderson Terzic: p 21
Cityscape: p 33
Designhive: p 11 centre
GMI: pp 38-9, p 52
McElhinney Smith: p 47 figs 1 and 2, p 53 figs 1-4,
p 54 fig 2, p 59 figs 2-5
Orbit: p 26 bottom left and right
The Electric Drawing Board: p 36 top left and right

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Annual 3

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A lot can happen in a year.
The following pages show the
latest developments on some
of the projects that featured
in the 2005 Make annual.

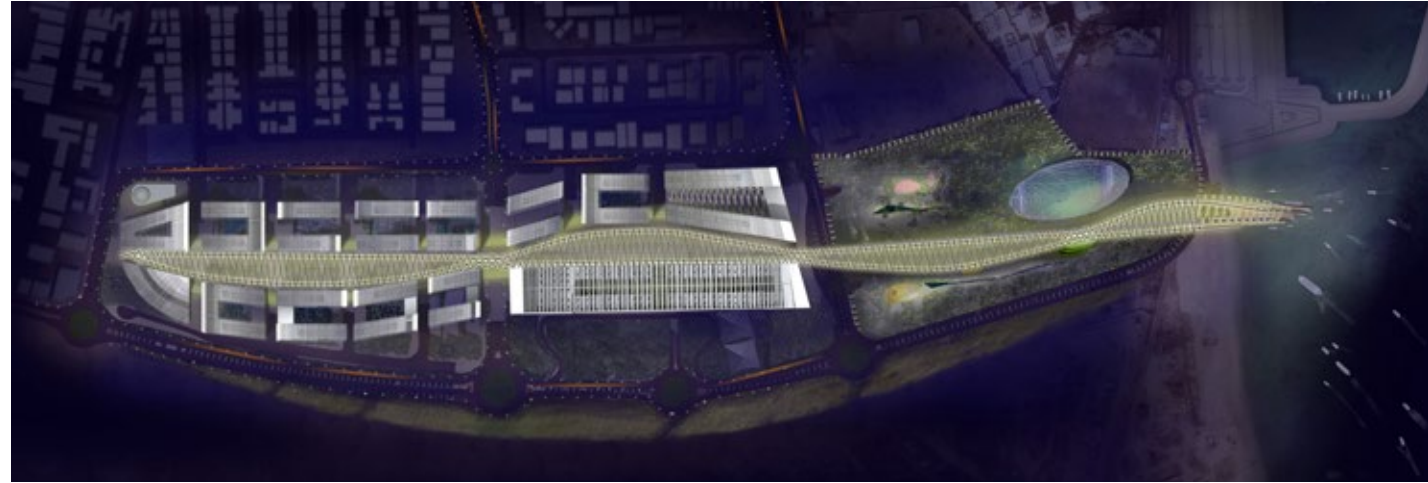


Dartford Judo Club

Make's first completed building was opened by HRH Princess Anne on 23 March 2006. The dojo facilities were immediately put to the test as visitors were treated to an impressive demonstration of club members' judo skills. The building was awarded the title of Best Public Sector Funded Leisure Development in 2006 and has subsequently been shortlisted for two other major awards.

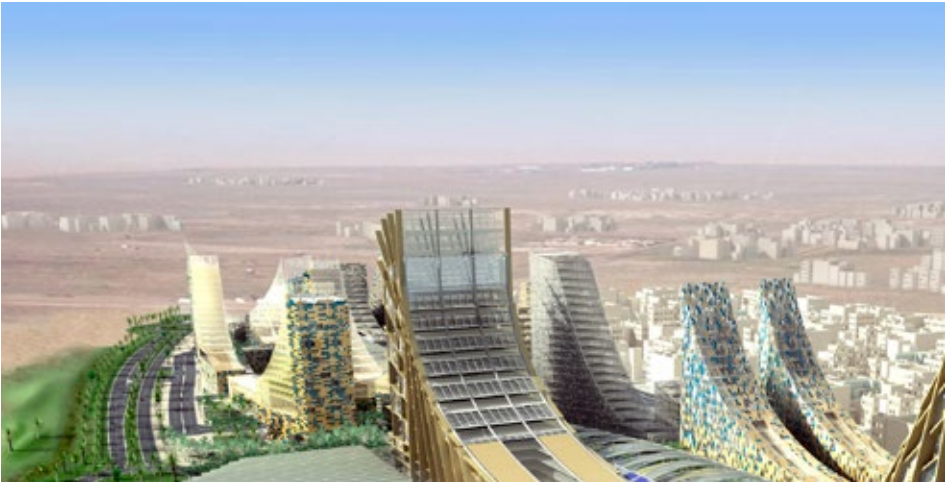
Brando

Following an extensive process of community consultation, this scheme has been revised to incorporate increased residential and retail accommodation and enhance permeability across the site. The development now offers an enlarged park with a 250m riverside frontage, with the water sports facility integrated within the landscaping in the form of a dug-in structure.



Kuwait Future City

The masterplan for a new urban quarter for Khabary Al Fahaheel in Kuwait was unveiled to the public at the Dubai World Trade Centre in May 2006. Full planning permission has been obtained for the entire scheme, and a range of feasibility studies are to be conducted before phased construction can commence.



Thetford Forest visitor centre

Produced in collaboration with Expedition Engineering, the Thetford Forest aerial walkway and visitor centre received detailed planning approval on 7 December 2005. The client has subsequently expanded the brief in order to maximise the potential offered by the scheme, and the design team are now working to develop the proposals.



£60K House

Make's winning scheme for 102 homes in Aylesbury was produced for the £60K homes competition organised by the Department for Communities and Local Government. The Aylesbury site has been secured for development by Saxon Homes and William Verry in association with English Partnerships. A planning submission will be presented in early 2007 and the project is to start on site at the end of 2007.

Nevis Spa Resort

This project for a luxury spa resort in the Caribbean has seen considerable advances over the past twelve months. Following the client's selection of a hotel operator, the design team have been working intensively to evolve both the strategic masterplan and the detailed design of the hotel on the site. A range of five basic types of private villa has also been developed and the team have been working with Arup on beach retention, infrastructure and geotechnical works. The prototype villas will start on site in Summer 2007.



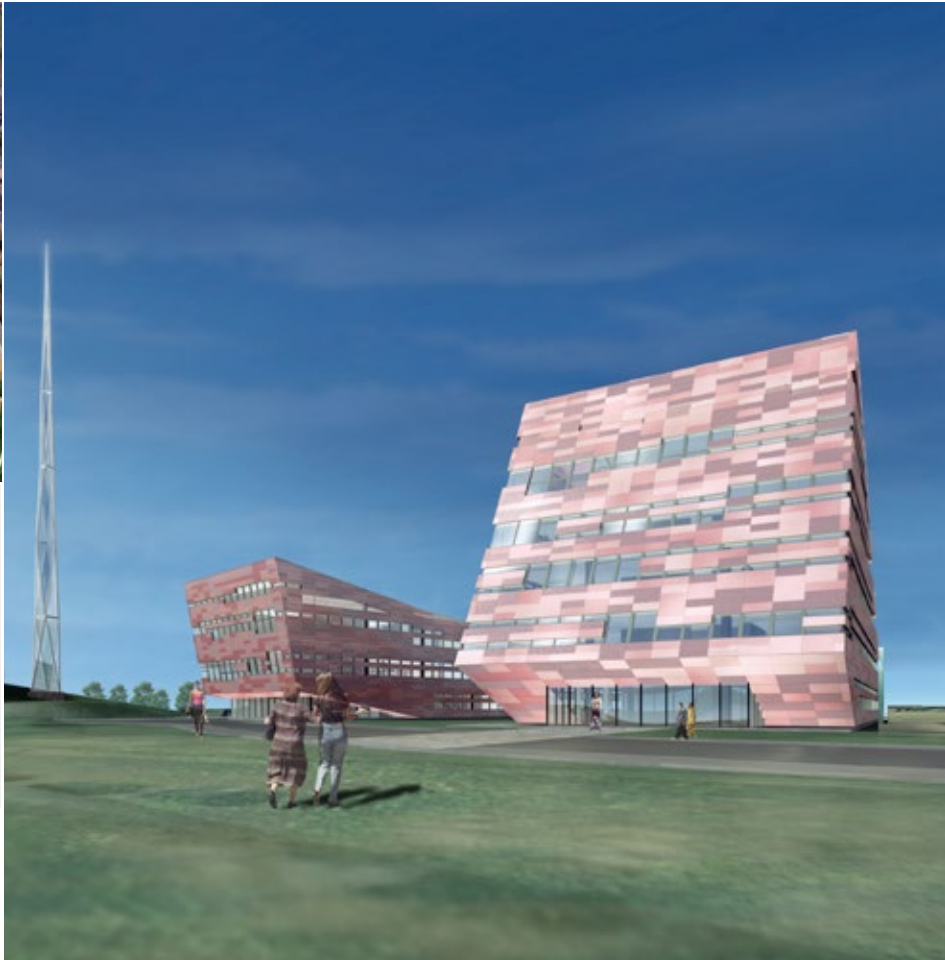
Grosvenor Waterside

A residential scheme of affordable and private housing in West London, Grosvenor Waterside started on site in late 2005. The basement construction (shown left) is now completed.



University of Nottingham

The masterplan for the Jubilee Campus received outline planning approval on 2 December 2005, while the Gateway Building, International House and the Amenities Building all received planning permission on 21 June 2006. These three buildings are scheduled to start on site in December 2006, with completion in Spring 2008.




Hooks, rails and handles

The Make range of architectural ironmongery was launched by Izé at 100% Design in 2005, and has subsequently been installed at the Dartford Dojo and in Make's own London studio.

Huntingdon Water Tower

The proposal to convert a derelict water tower into a new office development received planning permission on 21 May 2006, and is scheduled to start on site in late 2007.





From ground-breaking tower structures to a bandstand, the following pages feature a selection of the new projects which have come into the studio in 2006.

Meadows Gateway, Nottingham

Situated south of Nottingham train station and incorporating a mix of commercial, retail and residential uses, a community centre and student accommodation, this 50,000m² mixed use development creates a new public destination on a site which acts as a key zone of connection between the city centre and the Meadows housing estate.

Occupying a 14,000m² triangular site, the scheme design has been informed by careful consideration of the existing urban grain, and the resulting development is thoroughly knitted into its context. Three blocks of accommodation are arranged to extend adjoining streets across the site and forge direct links between disconnected communities, while the massing rises and falls to reflect the relative profile of adjacent buildings, both existing and proposed.

Surmounted by roof gardens and south-



facing terraces, the blocks create pockets of public space within the site, each with a distinct character relating to the uses that surround and overlook it. They also define a series of view corridors that frame urban vistas and landmarks such as the city's castle in order to assist navigability and enhance sense of place.

While the project's form has been shaped by its built context, the cladding system has been influenced by the city's history and heritage. The site is bounded to the east by Arkwright Street, which is named after Sir Richard Arkwright, the eighteenth-century weaving and textiles entrepreneur who pioneered the use of increasingly sophisticated and mechanised weaving machines.

Accordingly, the building facades feature a system of interlocking panels that form a subtly repetitive pattern. The resulting tapestry effect references the city's

industrial heritage while introducing a rich and contextually relevant palette of colour and texture to the cityscape. The cladding of each elevation also varies in colour and pattern to respond to the particular qualities of the buildings it faces.

Team

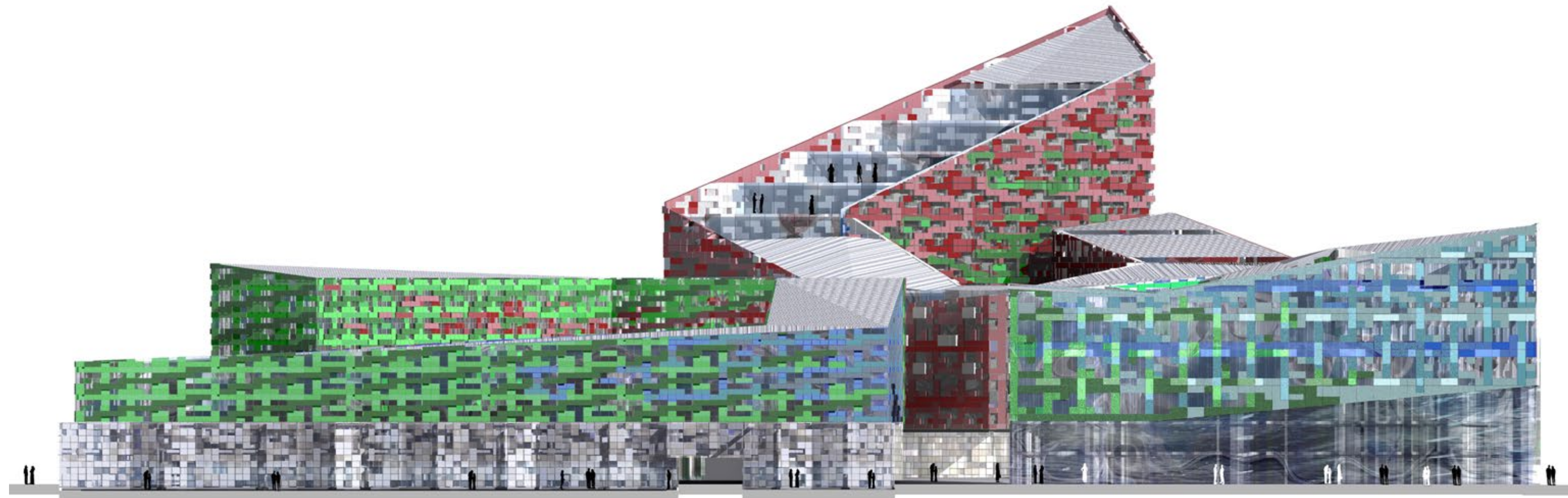
Sophia Ben-Yedder, Florian Frotscher, Christina Leung, John Man, John Prevc, Matthew Seabrook, Marcus Seifermann, Ken Shuttleworth, Vincent Young

For

Lace Market Properties

With

BWB Consulting, E C Harris, Hulley & Kirkwood, Whitelaw Turkington



Westfield Masterplan, Edinburgh

This masterplan will transform a run-down brownfield site into a vibrant new mixed use development that serves as an exemplar for sustainable urban regeneration. Located at a transition point between Edinburgh's western suburbs and the city centre, the masterplan forges new links between the two to create a coherent development that shares both the activity and energy of the urban centre and the security and human scale of the suburbs.

An open network of buildings and public spaces fans out towards the Water of Leith, opening up views down to the river from deep within the site and adjacent streets and drawing this natural asset up into the public and private spaces beyond.

The buildings house a mix of small businesses, retail units and 176 new homes. Diversity of use is architecturally expressed in a variety of elevational treatments, with layered facades featuring clear,

translucent or solid panels and louvres or balconies.

The masterplan has been designed to be environmentally responsible and energy efficient. The orientation of the built elements and their specification will result in buildings that offer exceptional levels of energy efficiency and comply with Edinburgh's Sustainable Design Guide. The scheme also incorporates highly efficient systems for waste minimisation, resource conservation and rain and waste water management.

A new public route will be created to link Stevenson Road to the Water of Leith walkway, with a new footbridge over the river. These interventions will open up a new pedestrian and cycle connection between the Balgreen and Gorgie communities, introducing visual and physical permeability to what is currently a closed-off edge.

Already well served by public transport,

the area will soon be able to benefit from a tram stop proposed nearby, and the result will be a model development that uses excellent public transport links to encourage reduced dependency on cars.

Team

Ewan Anderson, Martin Brooks, Lisa Finlay, Sarah Lister, Jason McColl, Ken Shuttleworth, Jennifer Sowray

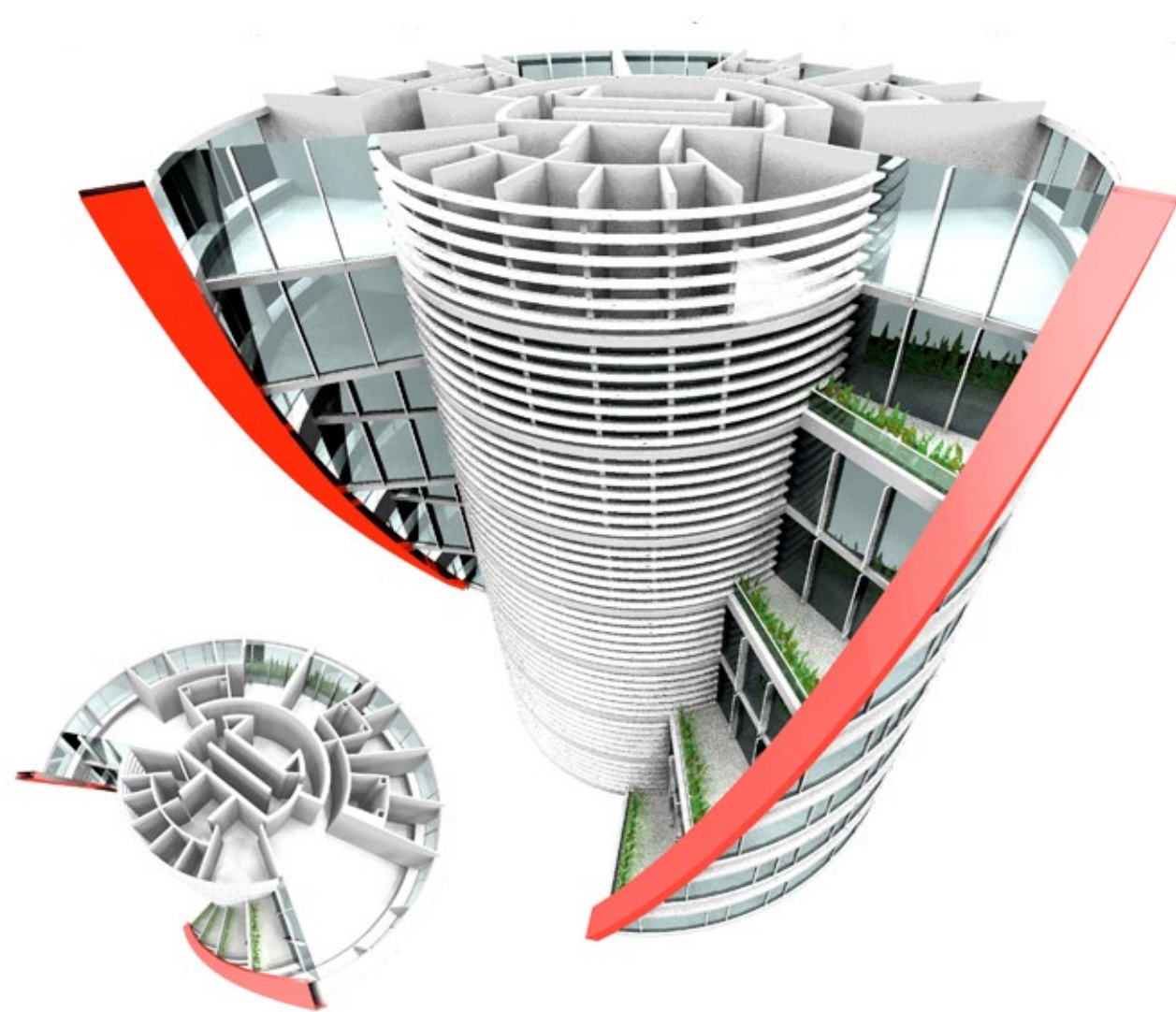
For

Duddingston House Properties, Edinburgh, and AXA Investment Managers

With

Iain Gotts Associates, White Young Green, Dunwoody Appleton Ltd, IKM Consulting Ltd, Arup, Steer Davies Gleave, Anderson Terzic, Ryden





Wrap Tower, Hong Kong

This design for a residential tower in Hong Kong offers an ingenious reinvention of the conventional apartment tower block. Responding to the significant lack of open space and greenery in one of the world's most densely developed and populated cities, the project aims to create houses in the sky with generous aerial gardens rather than stacked apartments with minimal balcony areas.

Local planning controls require that such roof gardens are completely open to the sky. The challenge, therefore, was to develop an architectural form that incorporated the maximum number of apartments with garden space while ensuring that the area directly above each such area was not impinged upon for the height of the building.

This is achieved by wrapping the accommodation around a central service core so that it creates a void

spiralling up the building. External terraces are situated at the edge of the floorplate where they enjoy unrestricted views outwards, and, crucially, are not shaded by the floorplate above.

The geometry of this twist is defined by two different curves that govern each edge of the void spiralling up the building in order to create an asymmetrical form which peels around the building without doubling back upon itself. The twist accelerates to create larger and larger terraces at the apex of the building, which culminates in a three-storey penthouse. At street level, the void creates a natural entrance atrium which also marks the corner of the block on which the building stands.

The tower is surrounded by dense, mid-level development which limits the views offered from the lower levels of the building. Accordingly, the lower ten floors of the building are dedicated to communal

facilities, including a gym and crèche. Car parking is housed in an ancillary structure which wraps the rear base of the tower.

The apartments start at the eleventh floor, at which point the void twists to offer views out over Hong Kong harbour. The two- and three-bedroom units are larger than the standard UK model, and are designed to cater to the extended family living which is traditional in Hong Kong, while offering exceptional benefits in terms of external spaces and panoramic views.

Team

Francis Fawcett, Frank Filskow, Chris Jones, Matt Seabrook, Ken Shuttleworth

For

Confidential



National Exhibition Centre, Birmingham

The National Exhibition Centre is Britain's premier exhibition and concert venue, hosting more than 250 events a year. Owned by Birmingham City Council and situated in Solihull, the complex opened in 1976 and has grown considerably over subsequent decades, with the most recent expansion taking place in 1998. Now, following a limited competition, Make have been appointed by the NEC Group to develop a scheme that will equip the NEC for the challenges of the twenty-first century.

Unusually, the brief has required the design team to develop a business model that enables the NEC to move forward while consolidating its existing business, and then evolve an architectural resolution that both facilitates and embodies this new plan. The starting point, therefore, was to gain a close understanding of the market in which the NEC operates and to test a series of

business models for their viability in both the international and the local context. While the proposed business model had to be appropriate and practicable for obvious reasons, it was equally essential that it was wholly distinctive in order to cement the unique status of the NEC.

Having conceived such a plan (which remains confidential at the time of writing), the design team's next challenge was to express it in architectural terms. The NEC complex currently consists of a series of hangar-like buildings situated amidst greenery, with all interest and excitement hermetically sealed within these fairly unremarkable structures. Figuratively, the proposed scheme seeks to break out of the box by housing the required facilities within dynamic undulating architectural forms that emerge from the ground plane like crystalline geological features. Functions within each building are exposed,

allowing them to directly engage with the landscape and rendering each a clearly legible manifestation of the NEC's diverse activities.

Permeable, accessible, dynamically open and expressive, each building has a distinct identity while forming part of a greater cohesive diagram. The entire scheme creates a vast interactive playground that draws together business people and consumers in an exceptional new public amenity.

Team

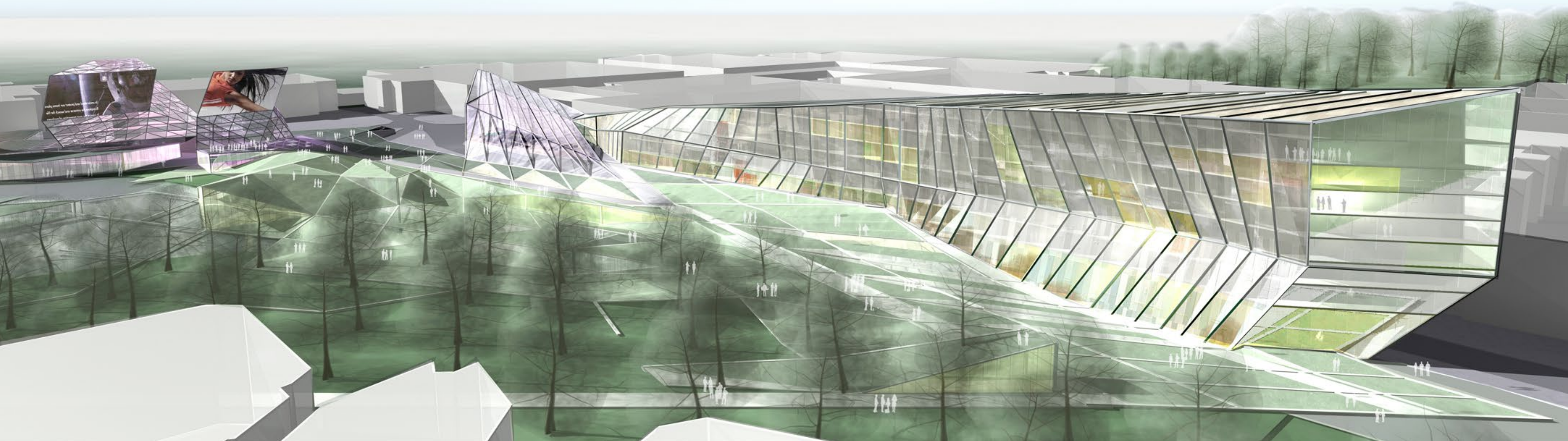
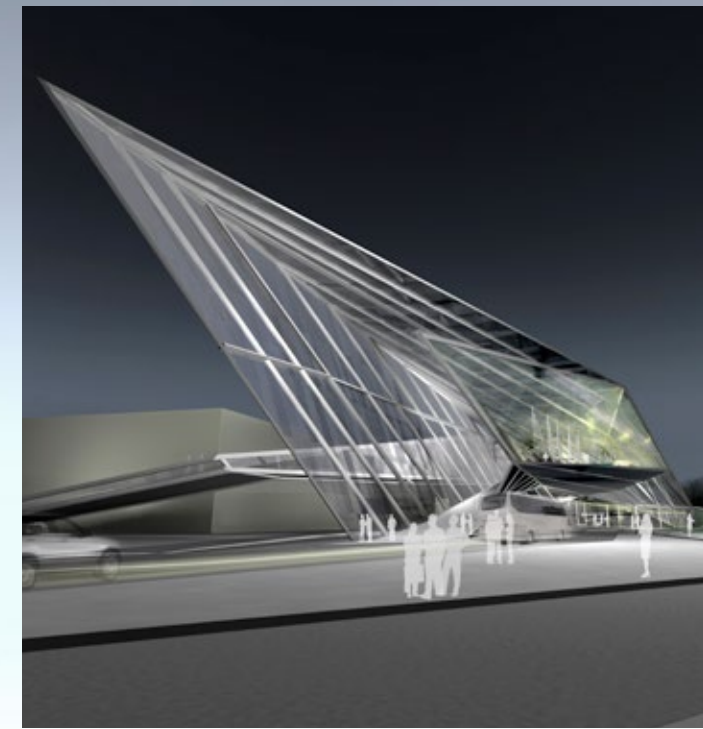
Florian Frotscher, Christina Leung,
John Prevc, Matthew Seabrook,
Ken Shuttleworth, Vincent Young

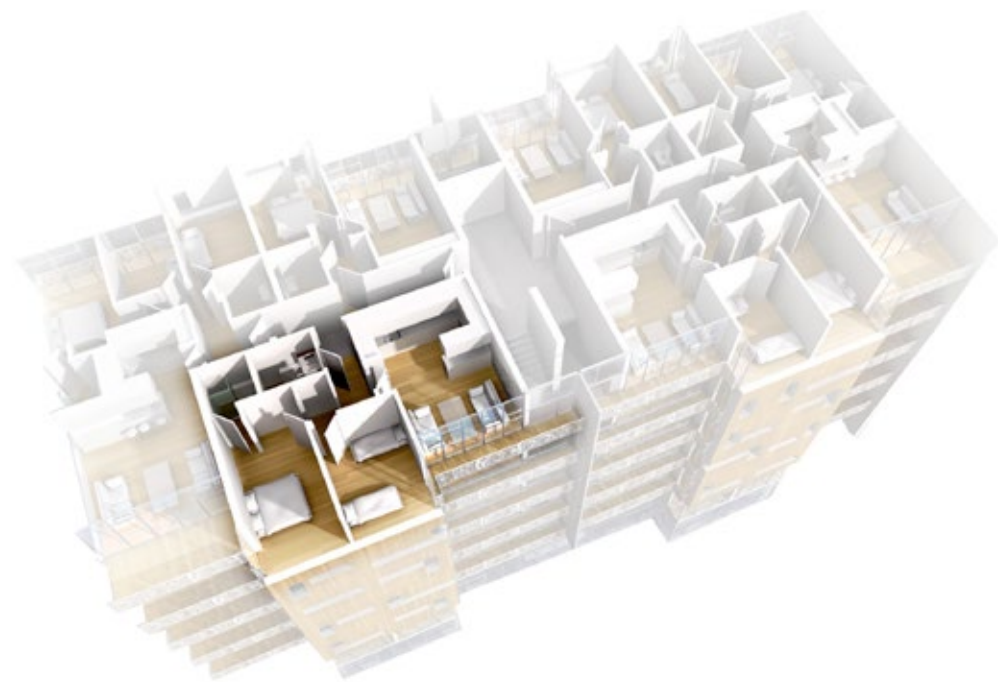
For

NEC Group

Consultants

Gehl Architects





Heart of East Greenwich, London

This competition-winning masterplan for the former Greenwich District Hospital site in East Greenwich will convert a three hectare site into London's first major carbon neutral development. This vibrant mixed use scheme will provide much-needed homes for families while restoring to East Greenwich the civic core which the area currently lacks.

The plan and massing of the scheme are carefully calibrated to mesh with the surrounding urban fabric, extending existing routes through the site and producing a development that is fully integrated with its context. The buildings are arranged to create secure and welcoming residential streets and communal squares that echo traditional street patterns while the accommodation offered ranges from apartments and maisonettes with balconies and rooftop gardens, to family-focused terraced housing with gardens.



The community focus of the scheme lies in the north-west corner of the site, where a new urban square is accessed directly from the Woolwich Road. Framed by an iconic new Civic Building containing a swimming pool, library, health centre, education facilities and crèche, the square is fronted by retail and restaurant units and incorporates spaces for markets, events and other organised activities.

The resulting hub of activity will offer much-needed amenities to residents. The development also includes a range of workshop and studio spaces that reflect Greenwich's particular concentration of craft and creative industries.

The project will deliver London's first major carbon neutral development, with all buildings designed to minimise environmental impact and reduce water and energy consumption. The scheme will also include strategies to encourage those

who live and work within it to adopt more sustainable lifestyles.

These initial proposals are now to be developed in close consultation with the local authority, interest groups and residents, with this exceptional degree of community participation ensuring that the masterplan evolves to reflect the genuine needs and aspirations of residents.

Team

Ewan Anderson, Cara Bamford, Helena Cameron, Frank Filskow, Lisa Finlay, Pohkit Goh, Jason McColl, Juan Molina, Yumi Saito, Ken Shuttleworth, Timothy Tan, James Thomas, Roderick Tong

For

First Base

With

Arup, DP9, Lovejoy, Siu Lon Liu, Unit 22



Broomielaw, Glasgow

Occupying a prime waterfront site within Glasgow's burgeoning International Financial Services District, this new commercial development of three office buildings and a five star hotel will introduce a generous new public square to a stretch of the riverside while contributing to the ongoing regeneration of the banks of the Clyde.

The buildings are arranged in order to preserve permeability and sightlines across the site, meshing with the city grid while ensuring that each block enjoys the best possible views out over the river. Three orthogonal office buildings are ranged along the eastern perimeter of the site, increasing in height and width as they recede from the waterfront in order to maximise views outwards, creating 450,000 square feet of flexible, efficient office space.

The south-west corner of the site is occupied by a five star hotel building. In contrast to the rectilinear office blocks,

the hotel building is curvilinear in profile and consists of a tower, narrow and elliptical in plan, stacked upon a gently curved podium base. The elegant form of this structure introduces a new landmark to the International Financial Services District, while the slender streamlined profile of the tower minimises obstruction of views and avoids the 'bath-line' effect which is a common problem with waterfront developments.

At the centre of the site, a new public space extends down to the waterfront. This area creates a new zone of public urban activity within the district and draws people through the site to the river's edge. It is designed to be animated around the clock, with retail units and cafes and restaurants at ground level in the nearby buildings creating a buzz of activity both day and night.

Each building envelope combines

high environmental performance with a striking visual impact. The southern and western facades of the office buildings are predominantly fully glazed in order to maximise views, but are protected from excessive solar gain by a veil of vertical louvre blades arranged in varying density according to aspect. Northern and eastern facades feature a mix of solid and glazed panels to minimise heat loss and reduce solar gain respectively.

Team

Ewan Anderson, Cara Bamford, Lisa Finlay, Pohkit Goh, Sarah Lister, Jason McColl, Ken Shuttleworth

For

Gladedale Capital Limited

With

Doig and Smith, Halcrow Yolles, Hulley and Kirkwood, Safe



Ross Bandstand, Edinburgh

The Ross Bandstand has been central to the civic and cultural life of the city since it was built in 1934. Set within the urban park of Princes Street Gardens, and framed by the dramatic backdrop of Edinburgh Castle, the facility is used to stage events throughout the year and provides the centrepiece for the city's renowned Hogmanay celebrations.

In recent years, however, the increasing scale of events has outgrown the venue, and each event now causes severe disruption to the Gardens. In addition, the dilapidated state of the principal structure does little to enhance its setting.

Make has been commissioned by the City of Edinburgh Council to present a range of options for redeveloping the site to provide a flexible, world class public entertainment venue that accommodates future needs while preserving the integrity of the historic setting. In response, the

team have produced three principal design proposals that will increase the venue's maximum capacity from 3,500 to 10,000 and minimise the disruption caused by staging an event.

The site is relandscaped to create a range of flexible seating options around a core amphitheatre which is integrated with restored pathways to open up public access to the heart of the Gardens. A range of different curved shell forms are proposed for the new, state-of-the-art performance space, echoing the slopes of the surrounding parkland.

The proposals have been specifically designed to create a focal point that draws people at all times of the day and year. When not being used to stage an event, the space will be animated by cafes and impromptu performances, encouraging a variety of uses and creating a welcoming new meeting spot in which to spend time

and enjoy the Gardens.

Sensitively integrated within its surroundings, the refurbished bandstand will be transformed into a vibrant new public amenity, and a landmark for the city as a whole.

Team

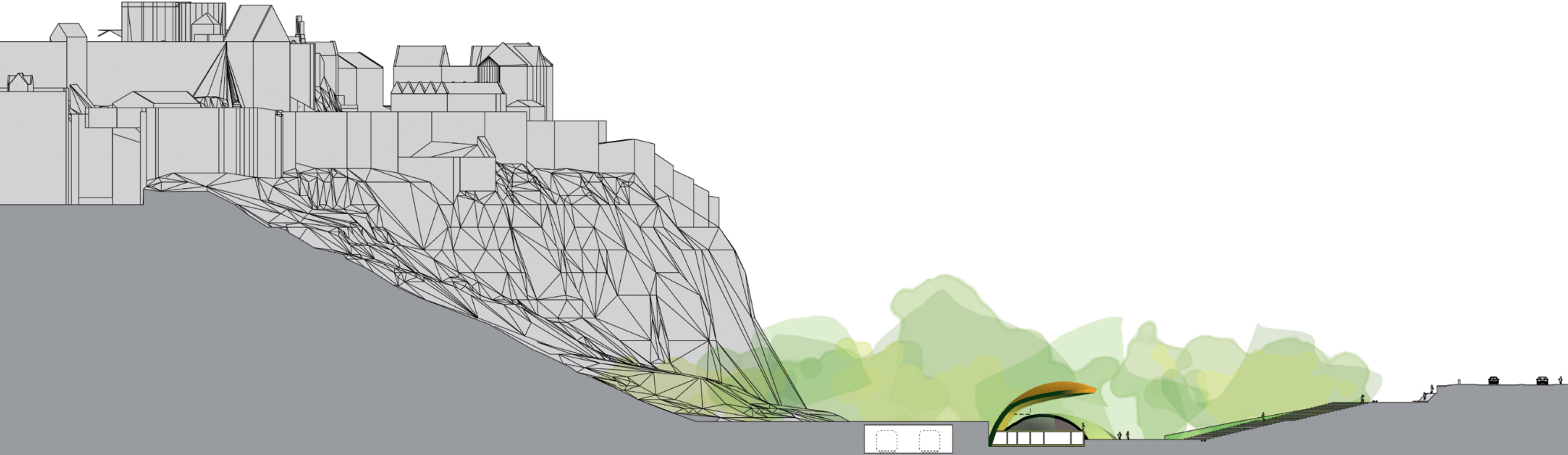
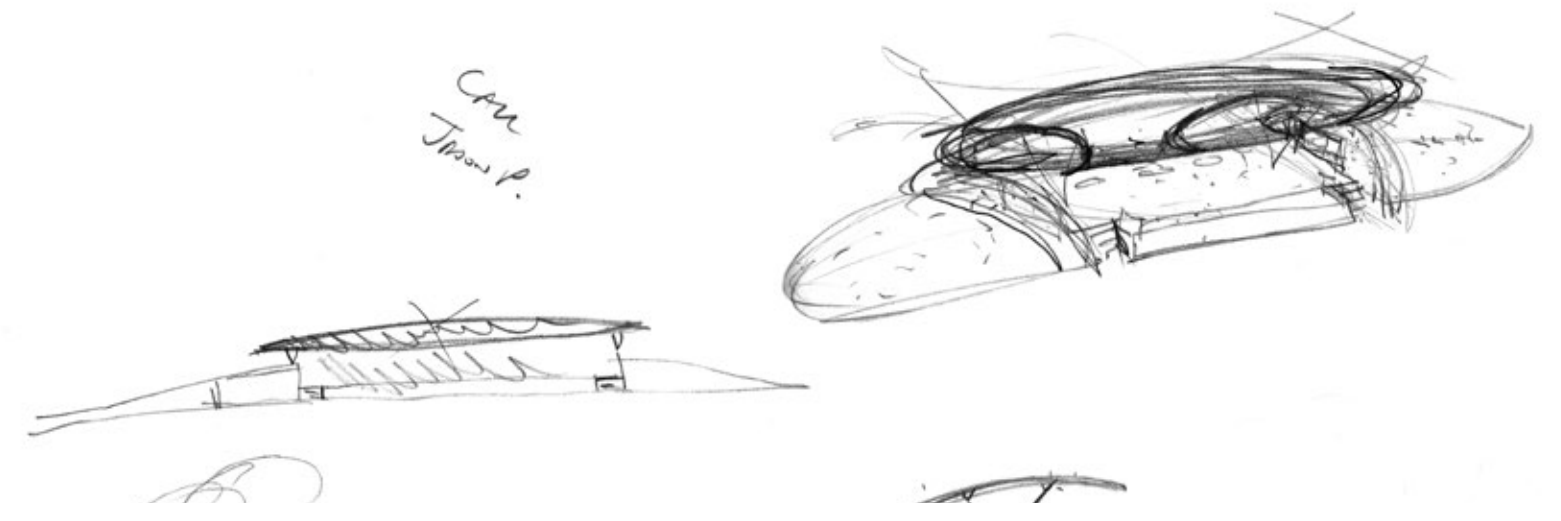
Ewan Anderson, Tammy Chong, Lisa Finlay, Christopher Gray, Jason McColl, Ken Shuttleworth

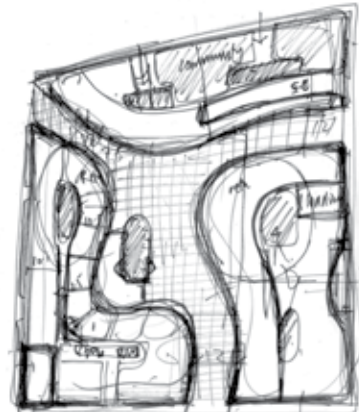
For

The City of Edinburgh Council and Scottish Enterprise Edinburgh and Lothian

With

Arup, Ian White Associates, Keith McCarter, Thomas & Adamson, Unique Events





Former Middlesex Hospital site, London

Located just north of Oxford Street, the 1.2 hectare Middlesex Hospital site presents an opportunity to create an exemplary mixed use urban block in central London. These proposals replace a confused accumulation of redundant, unremarkable 1920s hospital buildings with three blocks of accommodation – two residential and one office – enclosing a green space that provides a new public amenity for the area.

Defined by the surrounding urban grain, the divisions between the buildings are carved out by extending adjoining streets as routes into the garden. The blocks then curve gently to define the generous green space at the heart of the site.

The northern and western buildings house the residential accommodation, one third of which is affordable housing. All apartments are larger than standard, ranging in size from studios to three- and

four-bedroom flats catering to families, and are arranged around cluster cores in order to avoid creating long gloomy corridors. Offices are housed in the eastern building and retail units are located along the southern perimeter at ground level.

Exterior elevations reflect the articulation of the surrounding urban fabric, featuring red sandstone cladding with windows set back and defined by bronze trim, together with slate mansard roofs. By contrast, the interior elevations employ a palette of white opaque and clear glass accented by a bold use of colour, ensuring that the garden area possesses a distinctly different character and aspect.

The existing buildings along Nassau Street are of sufficient architectural quality to be retained and refurbished. Also preserved is the hospital's Grade II* listed Italian Gothic chapel, built in 1891. Standing like a sculptural form within its new

garden setting, this architectural gem will be publicly accessible for the first time.

In addition to the efficiencies offered by creating a dense mixed use scheme in the heart of the city, the scheme generates its own energy using a CHP central system. Biomass boilers are used throughout, and green sedum roofs limit rainwater run-off.

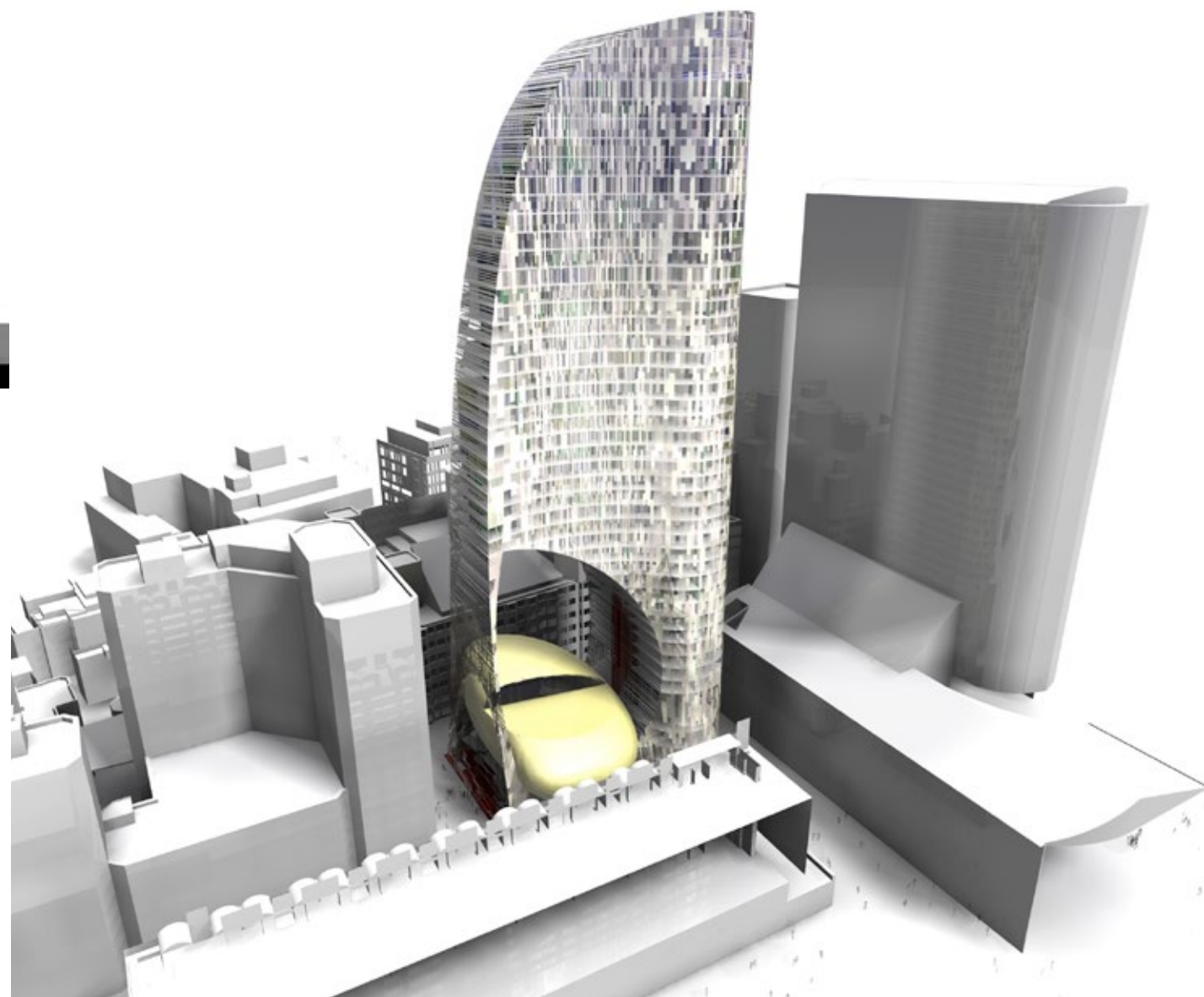
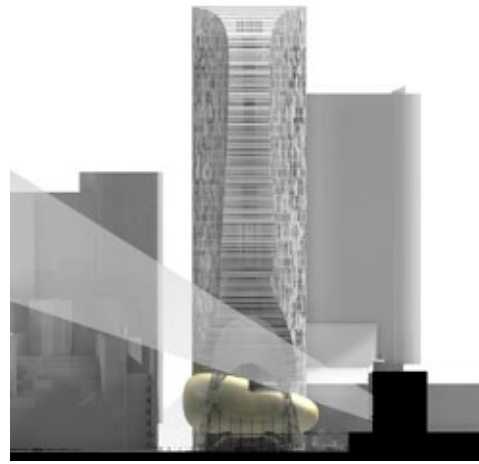
Team

Michael Bailey, Simon Bowden, James Goodfellow, Bob Leung, Juan Molina, Vicky Patsalis, Luke Smith, David Patterson, Matthew Seabrook, Ken Shuttleworth, Matt White

For

Project Abbey (Guernsey) Holdings Ltd
With
Arup, Cityscape, EDCO, Francis Golding, Gardiner & Theobald, Gordon Ingrams Associates, Savills, Unit 22, URS





Milton Court, London

This 46-storey tower in the heart of the City of London adopts an innovative form to offer a unique and highly practical solution to the challenges posed by building within the area's dense urban fabric.

The scheme comprises two distinct elements: a pod form nestling within the base of the building creates a new home for the Guildhall School of Music and Drama, while the sculptural body of the tower rising above it offers private residential accommodation.

The unique rounded form of the theatre school articulates the functional and acoustic requirements of the major performance spaces housed within it, and offers the most efficient enclosure for the required range of uses. In addition, this singular form provides the theatre school with an immediately identifiable presence within the streetscape, expressing the dynamism of this creative institution.

Theatre spaces are located at first floor levels in order to allow easy access for servicing, while a 650-seat concert hall occupies the main body of the pod form. Rehearsal and teaching rooms are located at the upper levels and extend out onto a dramatic rooftop performance space. Office and ancillary spaces are housed in the base beneath the pod.

The void carved out above preserves rights to light for adjacent buildings, but also serves to clearly define the school and residential aspects of the building. It also works with the curved, aerodynamic profile of the tower to reduce wind gusting at street level. In order to cater to the specific needs of the surrounding area, the residential accommodation primarily consists of one- and two-bed bedroom apartments.

Highly efficient in structure and curved in plan, the tower's form offers significant

spatial efficiencies in comparison with a conventional orthogonal plan. This softer profile also ensures a more sympathetic and elegant intervention in the cityscape.

Team

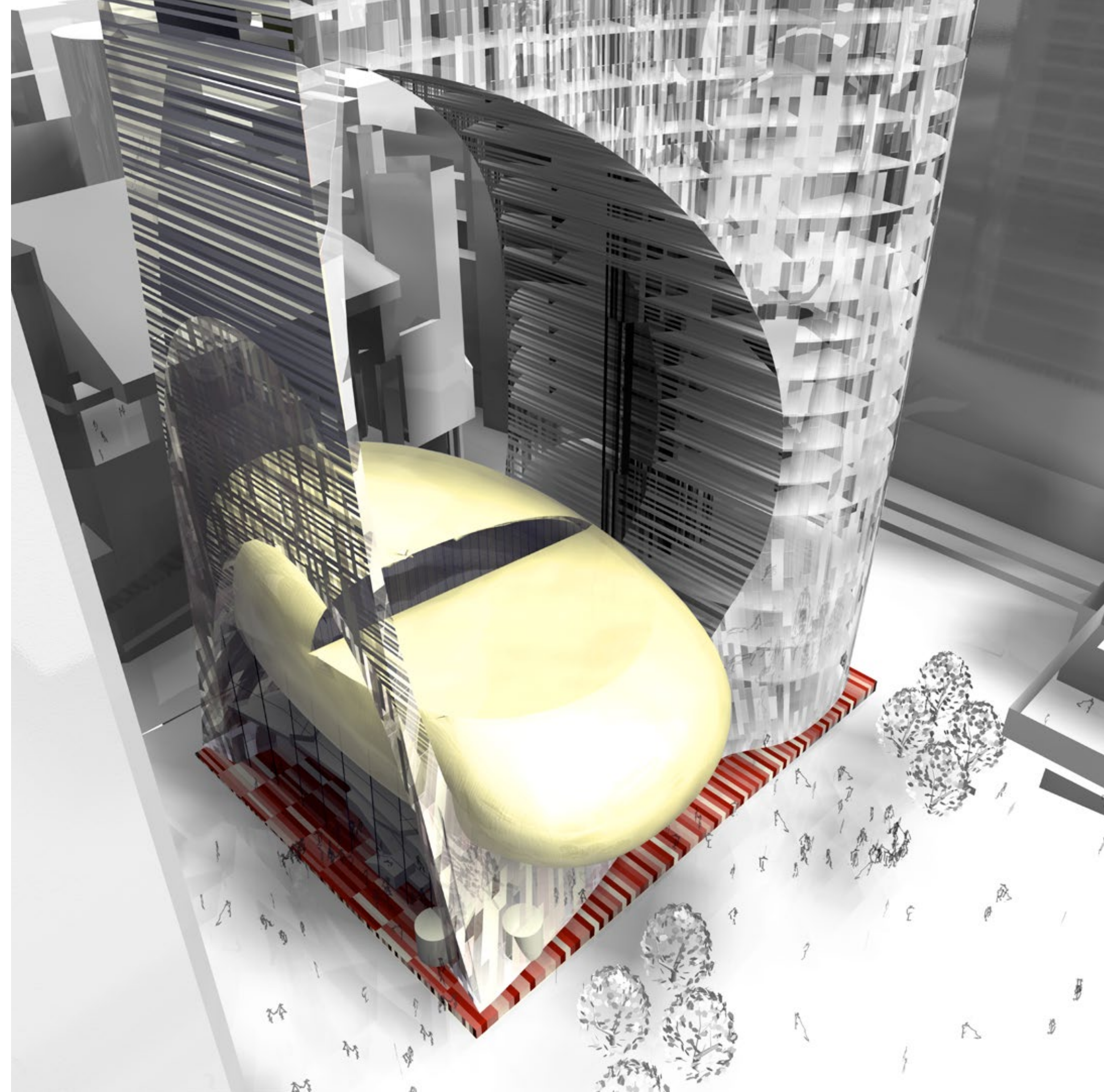
Sean Affleck, Graham Longman, David Picazo, Matthew Seabrook, Ken Shuttleworth

For

Chelsfield Partners

With

Expedition Engineering, Davis Langdon, Savills, Wordsearch



Forth Valley Hospital, Larbert

Make's scheme for Forth Valley Hospital proposed a new acute care facility to serve the Stirling and Falkirk regions, supporting clinical excellence through its provision of state of the art, fully flexible facilities.

The building's unique form maximises the therapeutic benefits of the parkland setting and produces an environment that is as pleasant to recuperate in as it is to work in. It has been further informed by the separation of flows of patient, visitor, and staff traffic in order to optimise the efficient operation and servicing of the hospital while protecting patient privacy. Equally essential was the need to provide flexible accommodation capable of adapting to future advances in medical practice.

Accordingly, the building comprises a series of organic forms sensitively integrated within the landscape, with orientation ensuring extensive views from

all points within the interior.

A curving strip of accommodation houses all medical facilities and supporting offices, while wards branch off in a series of petal-shaped structures which fan outwards from the main block. This radical design innovation ensures that all wards benefit from exceptional levels of natural daylight and views, while maximising patient visibility for staff. In addition, this layout ensures that 75 per cent of ward beds have an external view.

The wards and the central spine are linked by a 200 metre garden crescent which runs the length of the entire complex. This zone of greenery draws the parkland through the building to create a valuable natural amenity for patients, staff and visitors. All circulation is organised through this generously planted space, which provides a key point of orientation. As a result, the building is clearly legible

and easily navigable, in contrast to the maze of artificially lit corridors which typify traditional hospital buildings.

Timber cladding allows the building to harmonise with its environment, while coloured accents enliven the facade and are used to identify various different departments as part of an integrated signage system.

Team

Ewan Anderson, Cara Bamford, Martin Brooks, Tammy Chong, Frank Filskow, Lisa Finlay, Chris Gray, Rebecca Ng, Samira Raphael, Ken Shuttleworth, Jennifer Sowray

In collaboration with

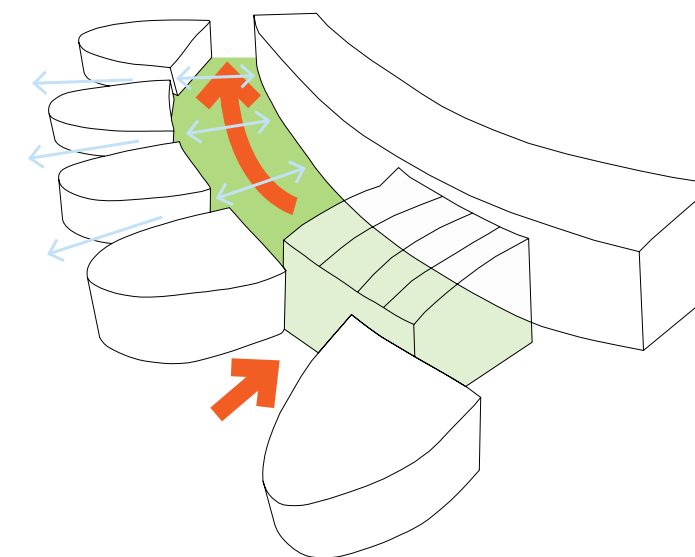
Capita

For

Skanska/Forth Valley National Health Board

With

Arup, Faber Maunsell



Elizabeth House, London

This shortlisted competition scheme for the Elizabeth House site near Waterloo, South London, proposes a mixed use development in the form of a striking addition to the riverside cityscape.

The 46-storey building offers 1.7 million square feet of office and residential accommodation, with retail uses located at street level. Derived from the geometric form of the torus, the profile of the building traces the curves of the River Thames onto London's skyline. The profile of the building echoes the silhouette of the London Eye and provides a graceful counterpoint to the vertical towers which are currently springing up along both banks of the Thames.

The arch form is as stable and efficient as it is unusual, and this innovative scheme is achieved using conventional and highly efficient construction systems. The building is elliptical in plan, tapering at either tip and measuring 31 metres at its widest, central

point. Within the structure's smooth external envelope, floors are stacked like a ziggurat to maximise daylight penetration and cross-ventilation.

A series of public gardens occupy the projecting tips of the floorplates, rising up the outer edge of the structure to offer spectacular views out across the city. The building is also designed to meet exacting standards of energy efficiency, and incorporates three wind turbines at its apex.

Lying immediately above the dense network of London Underground tunnels leading to Waterloo, the site posed significant building constraints. The arch form plays a key role in distributing loads to those areas where the ground is capable of accommodating them. In addition, the lower levels of the structure are asymmetrically modelled to assist the transfer of loads while ensuring that the

building sits lightly and sensitively within its context.

The scheme also incorporates considerable improvements to the public realm at street level. Roads are rationalised and re-routed around the site to create a pedestrian oasis, and the whole development creates a new gateway to Waterloo Station.

Team

Sean Affleck, Graham Longman, David Picazo, Matt Seabrook, Ken Shuttleworth


For

P&O

With

Arup, Atelier 10, Davis Langdon, GMJ, Identica, Unit 22





This year Make has a number of exciting projects on site. Read on to find out more about key projects currently under way in Birmingham, Oxford and London.





Taken in October 2006, this photograph of Level 4 of 55 Baker Street shows a typical office floor following the demolition of the former interior. The existing slabs have been stripped in preparation for the casting of new infill slabs.

Baker Street, London

The 55 Baker Street development will create a dynamic new presence on one of London's principal urban routes with a major new public space at its heart. Now under construction, this renovation and extension of a 1950s office building pursues a cost and energy-efficient strategy of retention and enhancement which takes advantage of the current building's many assets and allows it to fulfil its potential as an important new urban amenity.

While the majority of the existing building is being retained, the structure is rationalised by the removal of the existing vertical cores and the construction of new floorplates which offer substantially increased office accommodation. Full-height atria are created at the heart of these office floors to draw light deep into the building.

The transformation of the building is dramatically expressed by the three glass

infills or 'masks', supported by a convex diagrid structure of steel members and cables. These structures span the voids between the existing blocks, projecting outwards in profile to create a unified but dynamically modulated new facade for the building. At night, these elements become the canvas for a specially commissioned public art work which uses coloured light to radically transform the glazed surfaces.

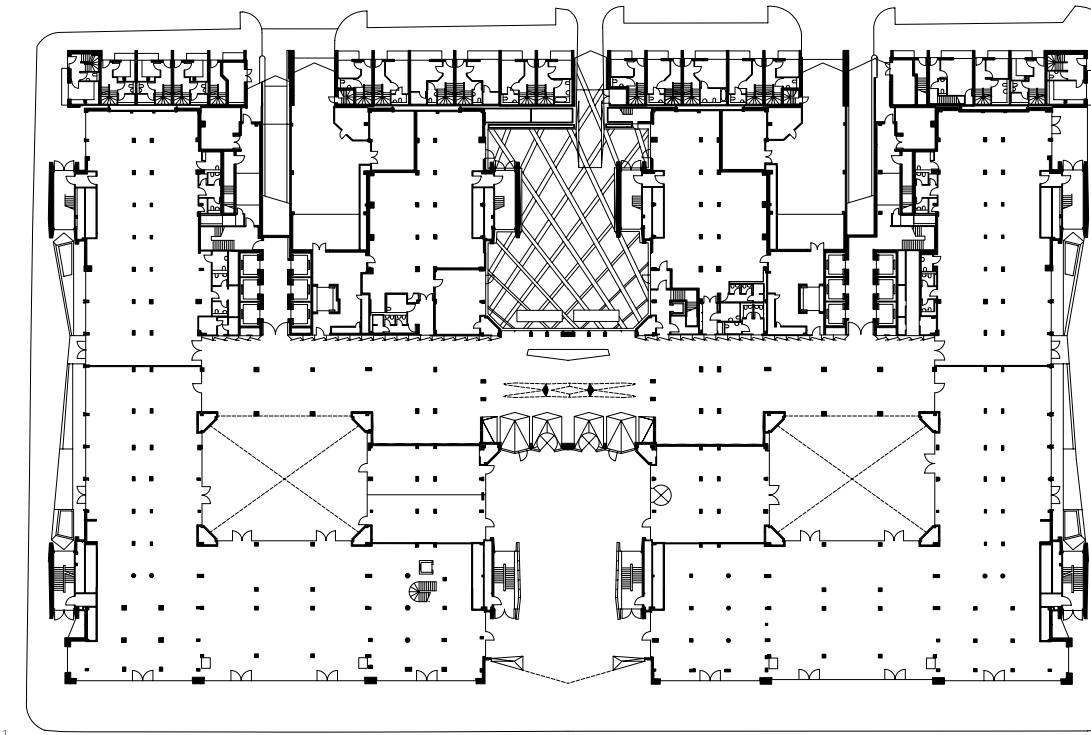
The central glazed section encloses a spectacular seven-storey atrium, accessed directly from street level and open to the public. The ground floor of the building will be entirely re-clad and devoted to retail units, cafes and restaurants serving the area's residents, business employees and shoppers.

The distinctive sculptural effect of the building's exterior is carried through into the design of the interior, where the straight lines and flat planes of the existing structure

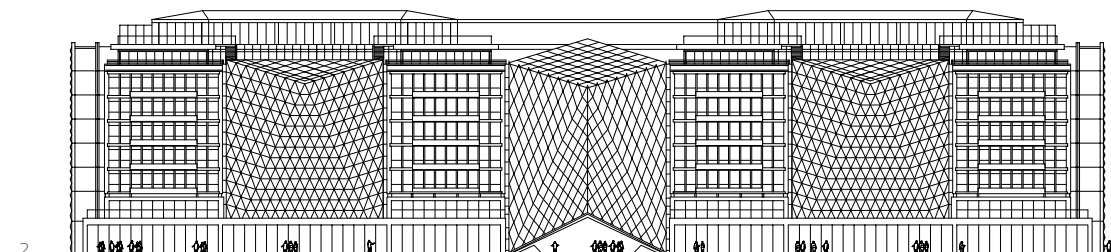
are contrasted with the folded planes and faceting of the new interventions. Dramatically modelled transfer beams, engineered using bridge-building technology, free internal spaces from supporting columns and create sculptural elements within the building. The interior will also feature a range of purpose-designed furniture and fittings, including bespoke doorhandles and furnishing fabrics.

At the rear of the building, a new development of twenty-three houses extends the existing mews housing of Rodmarton Street. Affordable, key worker and private accommodation is offered by a varied arrangement of housing which reinterprets the traditional mews typology and is rendered in stack-bonded brick with contrasting painted metal window frames, balustrades and doors.

The scheme has been designed to minimise environmental impact and →



1



2

Opposite: A section of the transfer structure is prepared for installation.

1. Ground floor plan.
2. East elevation - the facade that faces onto Baker Street.

optimise energy efficiency and will achieve a BREEAM rating of 'Excellent'. A system of chilled beams are employed throughout office areas as part of a completely integrated approach to energy use. The treatment and form of the glazed masks combine to offer acoustic and environmental protection for interior spaces, while the mews housing roofs are planted to offer more effective insulation and encourage biodiversity in the area.

On site work began in March 2005 with internal strip out and partial demolition of the existing building, and the scheme obtained planning approval in December of that year. Since then, work has proceeded swiftly and at the time of writing the majority of the new concrete floor slabs have been laid, two new accommodation cores have been completed, and the steel structure for six of the eight new external stair towers has been erected.

Piling for the residential block at the rear of the building has already taken place and the concrete panel construction is under way, while the swimming pool in the basement of the main building has been dug and lined with concrete.

The steelwork for the central glazed mask has been produced off site and is currently in the process of being assembled in situ. The cladding to the central entrance atrium, composed of solid insulated aluminium panels and high performance glass, is already completed, and the entire transfer structure has been installed in the main reception area. Successive handover of the building begins in Spring 2007, with the final scheduled completion in Spring 2008. □

Team

Alan Chung, Marcos De Andres, Sam Evans, Rachel Fay, Wendy Fok, Will Freeman, Christina Gresser, Lorenzo Grifantini, Sam Hobson, Simon Lincoln, Ian Lomas, John Man, Juan Molina, Dan Morrish, Jason Parker, David Patterson, John Puttick, Uwe Schmidt-Hess, Tim Schreiber, Matthew Seabrook, Ana Serrano, Ken Shuttleworth, Julius Streifeneder, Natasha Telford, Matt White, Vincent Young

For

London & Regional

With

Arup Access, Blyth & Blyth, DP9, Edward Charles & Partners, Expedition, HBG, Hann Tucker, Indigo Lighting, Land Use, Jason Bruges Studio, Safe, Tweeds



The 55 Baker Street site, photographed in November 2006, looking east. The new internal atrium at this end of the building is taking shape and the new concrete floor slabs have been cast to Level 7, the penultimate floor of the building.

The Cube, Birmingham

The Cube offers an exemplar for the mixed use urban development which is so vital to the economic regeneration and sustainability of the UK's cities. Situated on a one-acre site immediately south-west of the highly successful Mailbox mixed use development in central Birmingham, the scheme creates more than 42,000 m² of accommodation to house a vibrant combination of shops, bars, cafes, offices and apartments within a single iconic building. The scheme also includes a boutique hotel and rooftop restaurant.

From the outset, the design team sought to create a new landmark building for Birmingham which is firmly knitted into its context and actively draws the maximum number of people through the site. A tower was not appropriate to the site, but it was essential that the new building established a strong visual presence and was immediately identifiable as a gateway

to the canal and the city centre area lying immediately to the north.

Extensive studies of possible routes across the site quickly defined the essential plan of the development as a square, with a major public space at its heart and a diagonal axis dividing it into two L-shaped structures at lower levels. The resulting building acts as a hub for pedestrian traffic, creating a dramatic new 'front door' for The Mailbox while forging new links between the area lying to the south of Commercial Street and the canalside and city centre beyond.

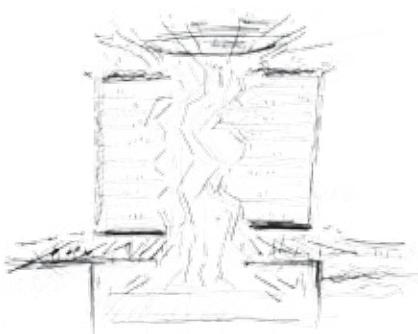
As the building rises, the floorplates expand to bridge the gaps between the two L-shaped forms while maintaining a central lightwell at the heart of the plan. At the uppermost levels the floorplates terrace back to form an angular crescent that embraces a wedge-shaped aerial courtyard now occupying a full third of the plan.

The first four floors of the building are dedicated to retail, with cafes, bars and restaurants animating the canalside and the internal courtyard at ground level. Offices occupy the next five levels with residential apartments above. A hotel and rooftop restaurant are located in a crystalline pavilion at the top of the building, enjoying panoramic views out over the Birmingham skyline.

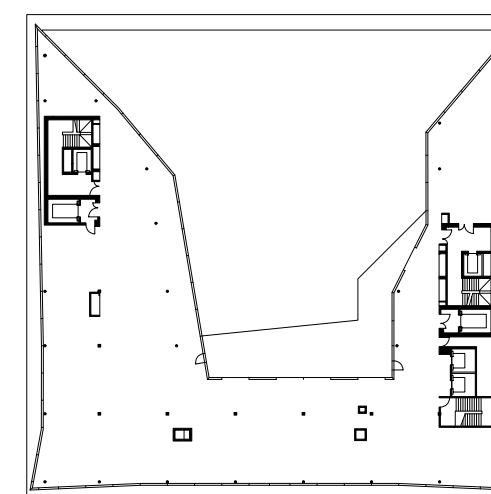
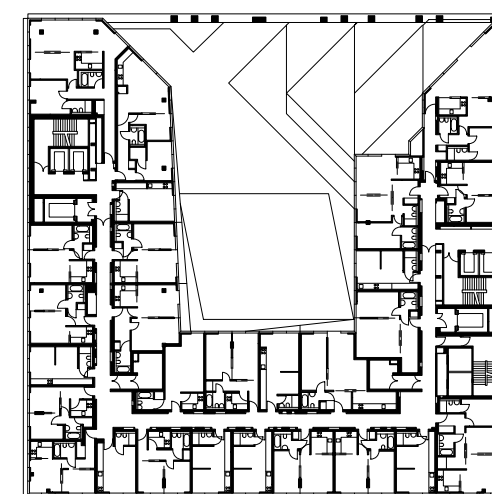
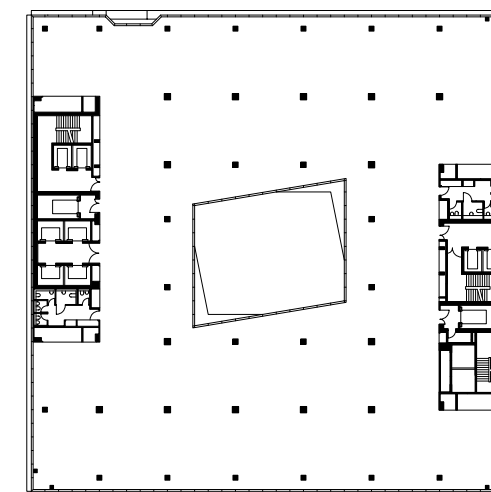
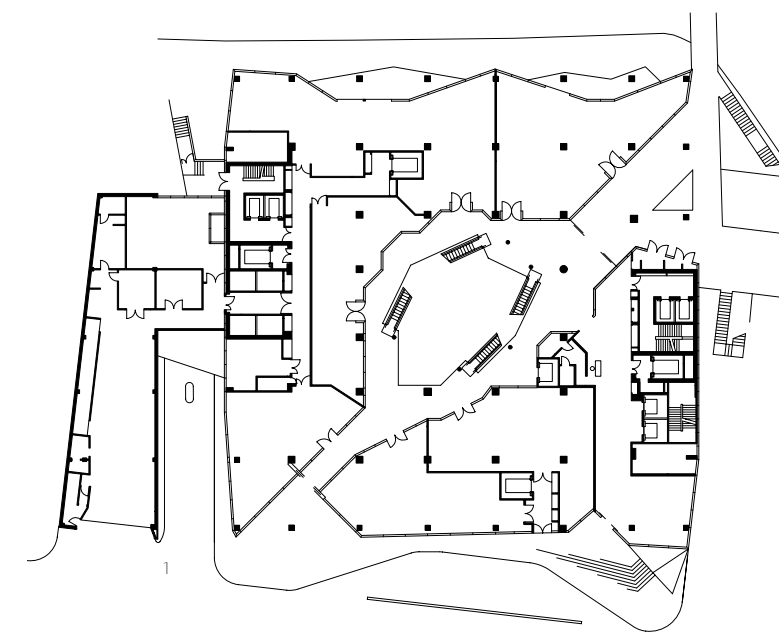
The courtyard at the heart of the building will be a shared focal point for the development's mixed community of residents, workers and shoppers, as well as providing an exciting new public destination for Birmingham as a whole. An asymmetric lightwell twists as it rises upwards through the building, slicing through the floorplates to create a dynamic set of spatial relationships while drawing the maximum amount of natural light deep into the heart of the building. →



Opposite: Detail of the facade system, composed of a tessellation of glass and solid panels.
This page: A model of The Cube reveals the multiple terraces created at the upper levels of the building.



Opposite: In section, the building is remarkably true to the spirit of the initial concept sketch.
 1. Ground floor plan.
 2. Typical office floor plan.
 3. Typical residential floor plan.
 4. Skybar and restaurant floor plan.



The building's already distinctive form is lent further character by a finely detailed cladding system. A richly varied modular system of metal and glass panels is used to clad the cube element of the building, creating a strong geometric pattern that enlivens the solidity of the external form. At the upper levels of the building, where the floorplates terrace back and the lightwell extends to the perimeter of the plan, the cladding dissolves into an open fretwork screen.

This large-scale screen visually completes the cube form and provides shading and a sense of enclosure to the aerial courtyard spaces while admitting fresh air and allowing views outwards from the apartments across the city. The intricate tessellations of the cladding suggest Birmingham's strong manufacturing and engineering tradition, while the interior of the courtyard is lined with finely detailed coloured glass that evokes the city's jewellery and watch-making heritage.

The cladding system also plays a key role in the building's environmental strategy, as it offers infinite flexibility to tailor the glazing of each facade in response to potential solar gain. Other energy-efficient measures incorporated into the building design include natural ventilation, rainwater collection and canal-water cooling, and the installation of centralised plant.

The scheme obtained planning consent in December 2005, with reserve matters approval gained in October 2006. Demolition commenced on site in early 2006. More than half of the residential apartments created by the new development have already been sold, and the client is currently seeking to appoint a contractor to manage the construction process. It is anticipated that preliminary enabling works will start on site in early 2007. □

Team

Frances Gannon, James Hampshire, Peta-Marie Keys, John Man, Chris Marquis, Alan Morrissey, John Prevc, Paul Scott, Matthew Seabrook, Ken Shuttleworth, Greg Willis

For

Birmingham Development Company

With

Atkins Transport, Buro Happold, Faber Maunsell Fire, Faithful + Gould, GMJ, Hoare Lea, RWDI Anemos, Unit 22

Cancer Research Building, Oxford

Currently under construction on a sizeable brownfield site to the west of Oxford's city centre, this important research facility replaces two 1960s buildings within the University of Oxford's Old Road Campus. The building will house eight separate departments of the University's science and research faculties, uniting them within a single building to create a vibrant new academic research community. In addition, this visually striking building creates an important new gateway to the campus.

The 14,000m² building is three storeys above ground, with a partial basement that accommodates a slope across the site. In response to a brief specifying the need for a flexible and adaptable research environment, the building incorporates open-plan generic laboratories and flexible office spaces that offer the freedom for individual departments to expand and contract over time. In addition to the

specialist research and study facilities required, the building also contains a library and a study centre, teaching and meeting rooms, administration and conference facilities, and a cafe and social spaces.

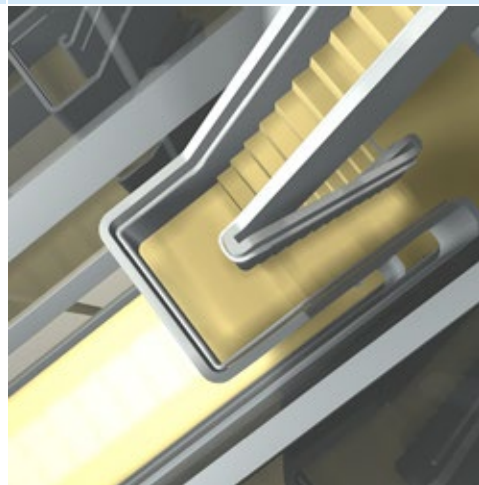
In addition to its provision of highly specialist laboratory and research facilities, the building has been designed to enhance communication and foster a sense of direct contact and engagement between the different departments that inhabit both the building and the campus as a whole. At ground floor level, this is achieved by an internal street or public route which is drawn through the building to link the main entrance on the eastern elevation with a principle east-west route through the campus.

In addition, the departmental areas on each floor have been carefully distributed in order to prevent the building being divided up into a series of separate

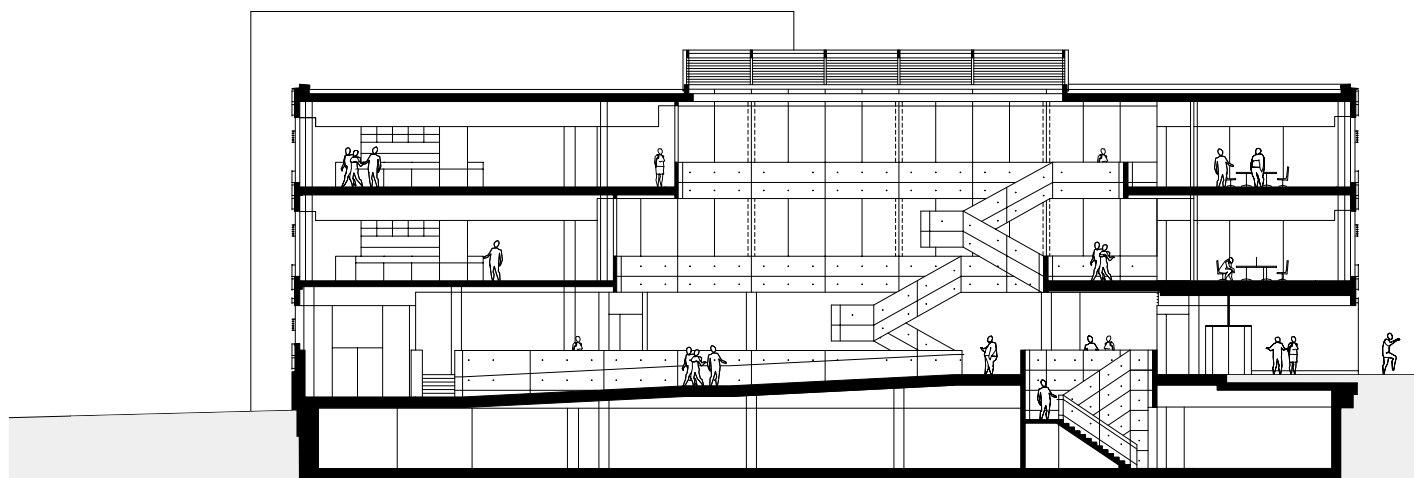
disciplinary annexes. Particular attention has been paid to ensuring that connectivity between departments is maximised in order to stimulate a creative dialogue between different disciplines or areas of research.

The building also incorporates generous communal spaces and circulation areas which offer opportunities for spontaneous and relaxed discussion and exchange of ideas outside the dedicated research environment. These take the form of two internal courtyards lit by generous lightwells that are located at either end of the structure, one of which is bisected by the internal street running through the building. All communal facilities are arranged around these two primary social spaces, which fulfill much the same role as the quad at the heart of a traditional Oxford college building.

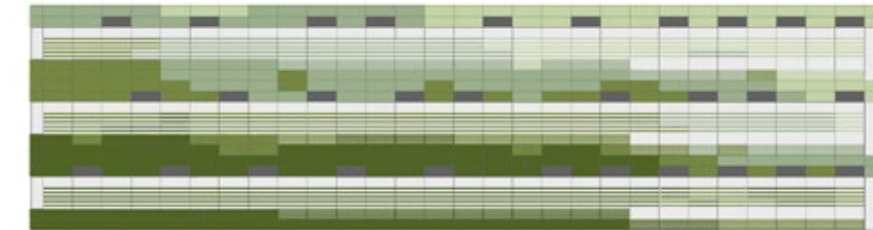
A cladding system of glass and aluminium panels wraps the building, →



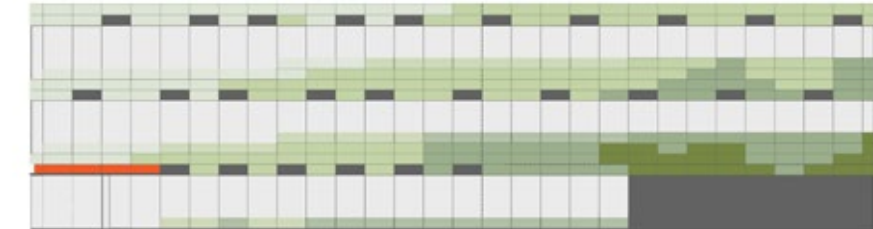
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4

1. View of the stairway leading to internal courtyard at the south end of the building.
 2. East-west section through the building, showing the 'street'.
 3. The south elevation facade, composed of solid and glazed panels.
 4. Clear glazed panels predominate on the north elevation facade, with a red strip accenting the main entrance.
- Below: A lift core rises up from the lower ground floor level of the building, photographed in October 2006.

incorporating external louvres to protect against solar gain. The colour scheme for this cladding has been inspired by a band of dense and mature planting that runs around the perimeter of the site and lies directly adjacent to the eastern and southern elevations of the building.

A spectrum of greens are randomly distributed across the solid panels and the resulting pixilated effect helps to break down the scale of the building, while allowing it to blend with its surroundings. The facade is also tuned to respond to the orientation of the building and the composition and use of internal spaces by appearing more opaque on its western elevation and gradually becoming more transparent at the north-east entrance to the building.

The building has been designed to meet anticipated building regulations relating to energy consumption, achieving a 35 per cent reduction in carbon emissions when compared to an equivalent building under current legislation.

The scheme received planning permission in February 2006, with the demolition of the existing buildings on site commencing shortly afterwards. The concrete frame construction is now under way, and at the time of writing the basement and the ground floor slab have been completed and the first floor slab is partially complete. The design team are currently working with the relevant contractor to develop the detailed design of the cladding system, and a fit-out contractor is to be appointed shortly. The building is due for completion by the end of 2007. □

Team
 Dan Farmer, Stuart Fraser, Frances Gannon, Doris Lam, Jonathan Mitchell, Justin Nicholls, David Picazo, Carolin Schaal, Matthew Seabrook, Ken Shuttleworth

In collaboration with
 Nightingale Associates

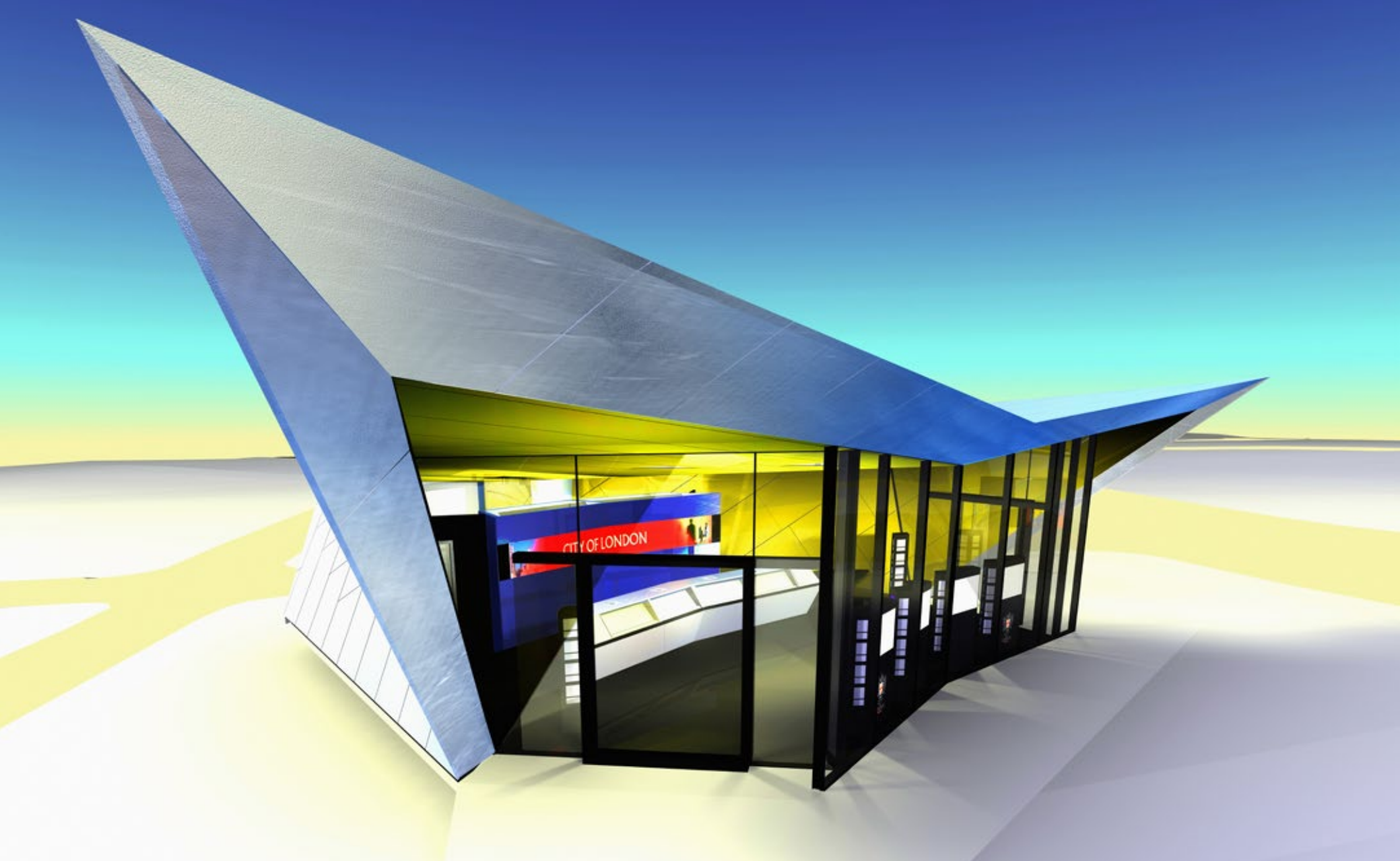
For
 Oxford University Estates Directorate

With
 Atlas Industries, Aurora, DPS, Churchman Landscape Architects, E C Harris, Foreman Roberts, HCD Management Ltd, HDC Building Control Ltd, Long and Partners, Mace Plus, Peter Bett Associates, Price & Myers, RB Development Management Ltd, Schumann Smith, Warrington Fire Research Consultants, WSP





The Cancer Research Building site, looking south, photographed in October 2006. The rounded concrete columns in the foreground will eventually stand in the building's public 'street'. The strip of mature trees which has played so vital a role in the design and colour-scheme of the facade is visible beyond the building site.



St Paul's Information Centre, City of London

The City of London Corporation has provided an information service in St Paul's Churchyard since 1956, when a circular kiosk originally designed by Sir Albert Richardson for the 1951 Festival of Britain was installed in Carter Lane Gardens to the south of the Cathedral.

Although it enjoys an extremely advantageous location and possesses a distinguished heritage, this structure is now badly in need of refurbishment and is no longer capable of supporting the technology required to offer a state-of-the-art information service to the millions of tourists, residents and workers who pass through the area each year. Accordingly, Make has been commissioned to design a new structure which will offer a vastly improved information service within a distinctive building which is itself destined to become a local landmark.

The sensitivity and prominence of the

site have combined to pose a unique design challenge. In addition to being situated at the heart of an area of exceptional architectural and urban heritage, the project site lies on what has fast become one of London's principal tourist routes, as the opening of the Millennium Bridge has directly connected St Paul's Cathedral and the City with the South Bank and Tate Modern. This major north-south flow of pedestrian movement is complemented by equally substantial routine east-west pedestrian traffic along St Paul's Churchyard and Cannon Street.

Extensive analysis of the context and lines of sight led the design team to consider a range of locations within Carter Lane Gardens, before establishing the new building on the site of the existing kiosk, to the south-west of the South Transept of St Paul's Cathedral. This positioning ensures that the building does not impinge

on key views of St Paul's, but maintains a visible presence within the immediate area and addresses the Cathedral in such a way as to define a new, enlarged public arrival space at the top of Peter's Hill. Tucked into the corner of the Gardens, the new building location also frees up this area to be re-landscaped as a single unified public space.

In form, the new information centre combines simplicity and efficiency of structure with a distinctive visual presence. The building's triangular plan has primarily evolved from a consideration of the principal movement of pedestrians around the site. At the same time, the orientation and profile of the building have been developed to establish a sympathetic relationship with St Paul's South Transept, and the Cathedral as a whole: the building quite literally looks up to its prestigious neighbour →

- Opposite: The information centre's metallic skin wraps a fully glazed frontage.
1. The building is oriented to address the South Portico of St Paul's.
 2. West elevation - public entrance.
 3. East elevation.
 4. South Elevation - staff entrance.
 5. Ground floor plan.

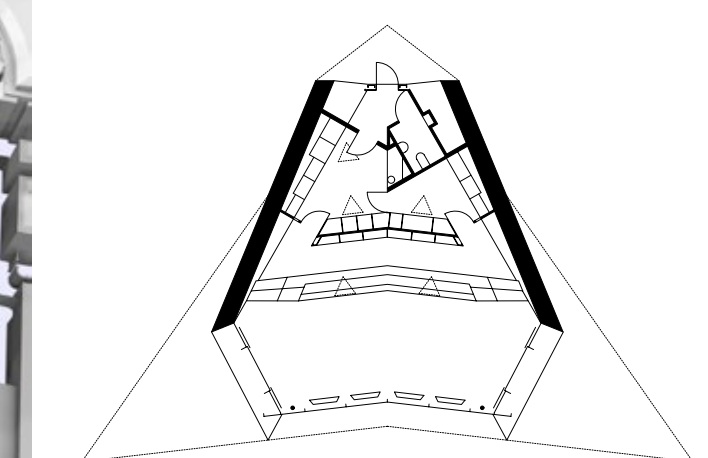
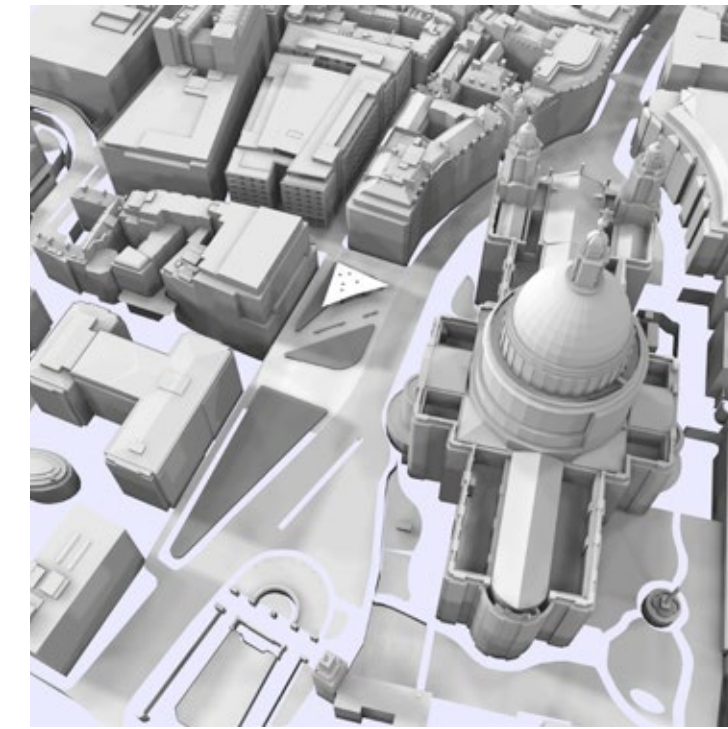
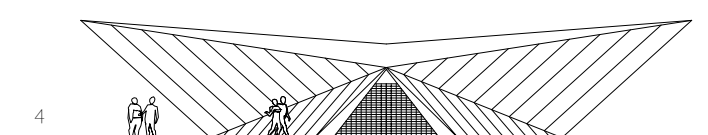
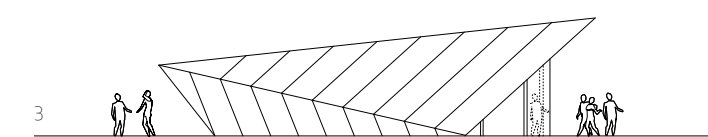
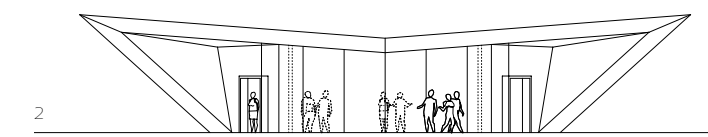
and opens out to embrace the people who approach it.

A folded metallic envelope seamlessly wraps 140m² of internal accommodation, giving the building an air of lightness that allows it to sit gently in its context while achieving the necessary stability and strength required for the large spans and cantilevers of the scheme. The basic structure is provided by a steel frame which is braced by a structural ply skin and clad in stainless steel panels.

Public facilities are located at the widest part of the triangular plan, with staff facilities housed in the angle at the tip. The roof is inclined in profile, rising from 3 metres to 5 metres so that its tallest point embraces the public entrance and tapers down towards the rear staff entrance point.

The building meets exacting environmental standards and has been engineered to exceed current Part L targets for CO₂ emissions by 20 per cent. The structure's envelope is insulated with natural wool, and the interior environment is regulated using borehole cooling.

The building obtained planning consent in June 2006 and preliminary demolition works have started on site. Completion is scheduled for Autumn 2007. □



Team
Sean Affleck, David Picazo,
Matthew Seabrook, Ken Shuttleworth
Collaborator
Stuart Lipton/Chelsfield Partners
For
The City of London Corporation
With
Arup, Davis Langdon, Skanska, Unit 22



3

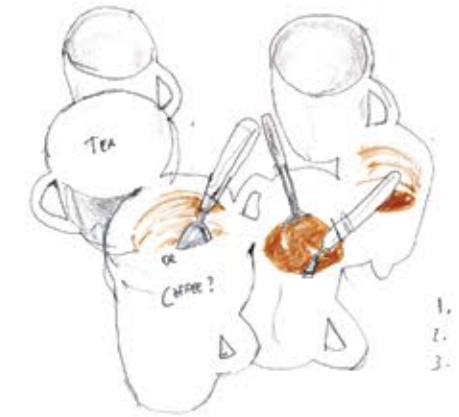
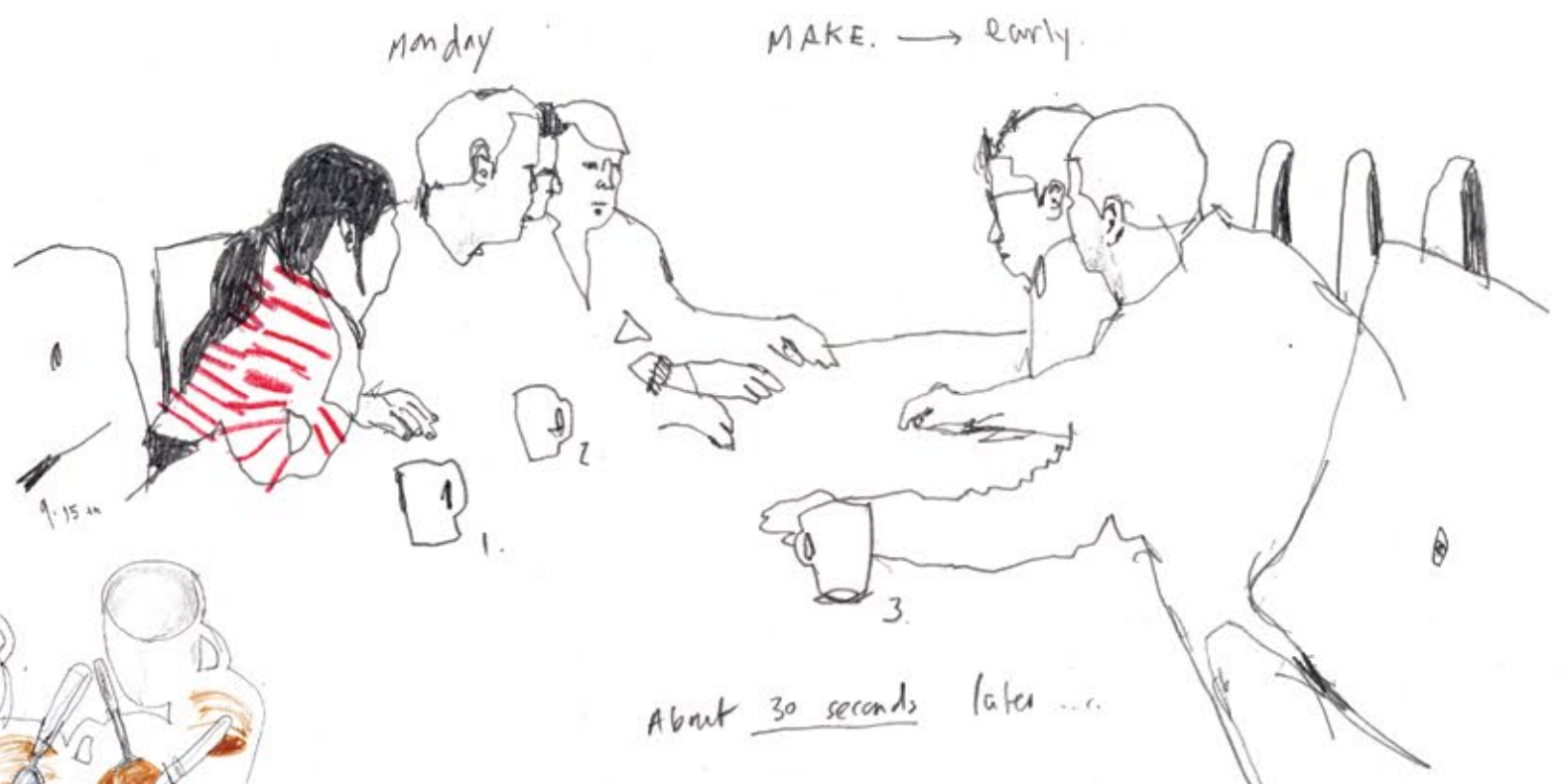
make

From an illustrator's-eye view of the studio to a timeline that maps key Make events, the following pages provide a snapshot of life in the studio.

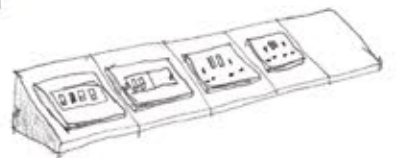




In September 2006 we invited illustrator David Sparshott to spend a few days in the studio and record his impressions of the people and activities taking place within it.



A B



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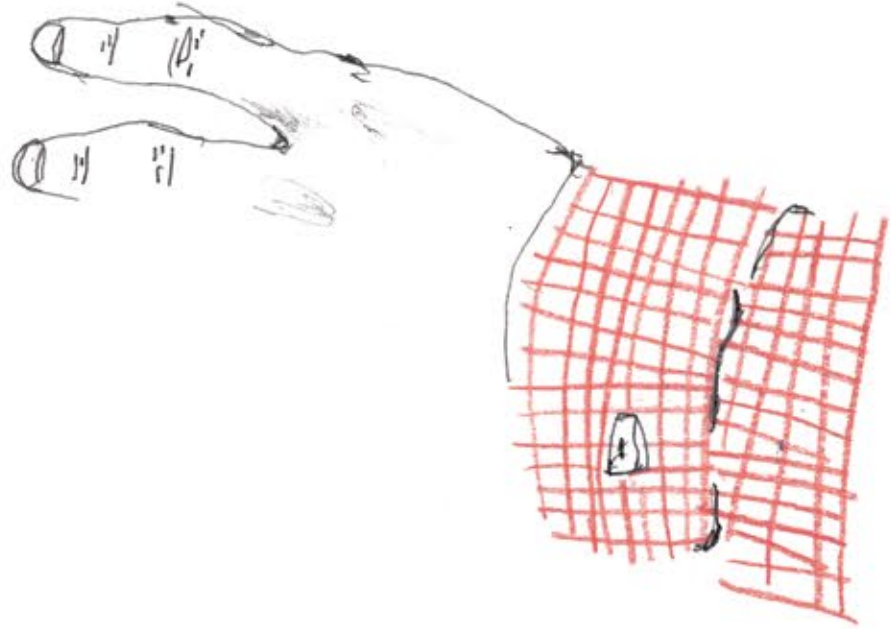
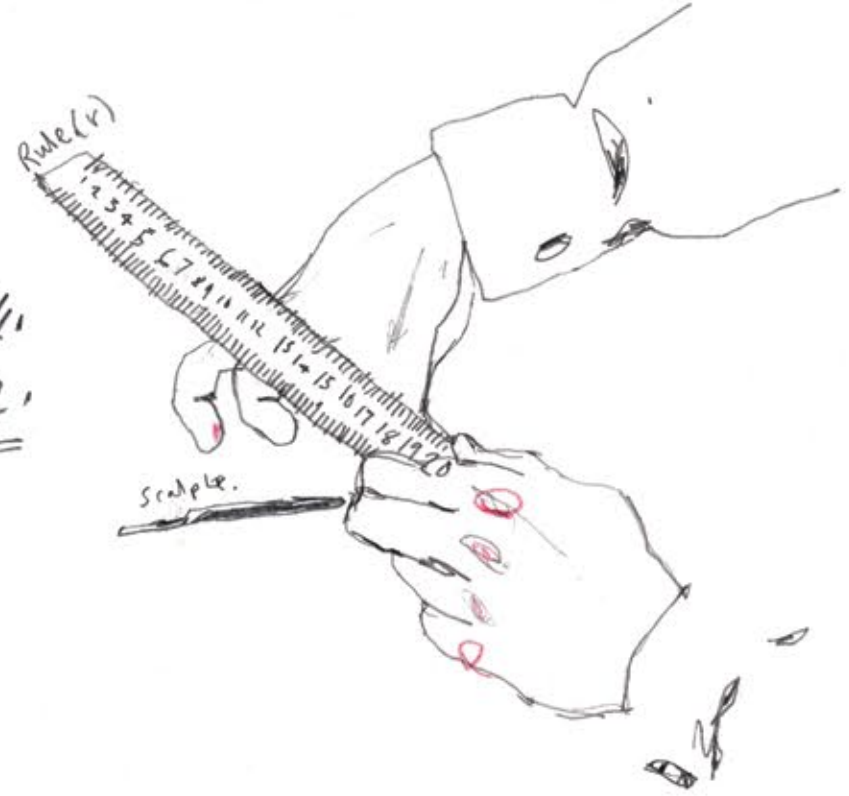
MAKING THINGS
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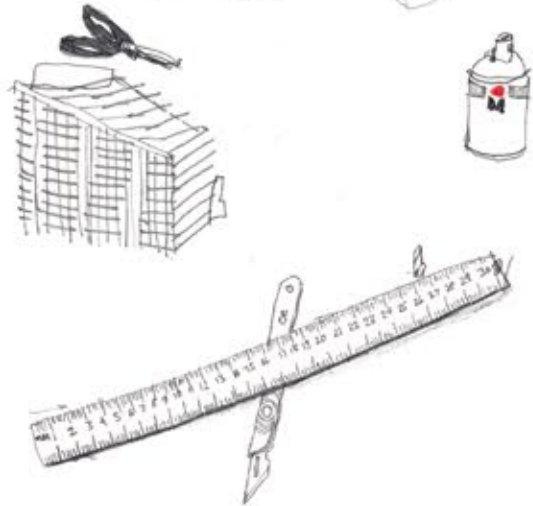
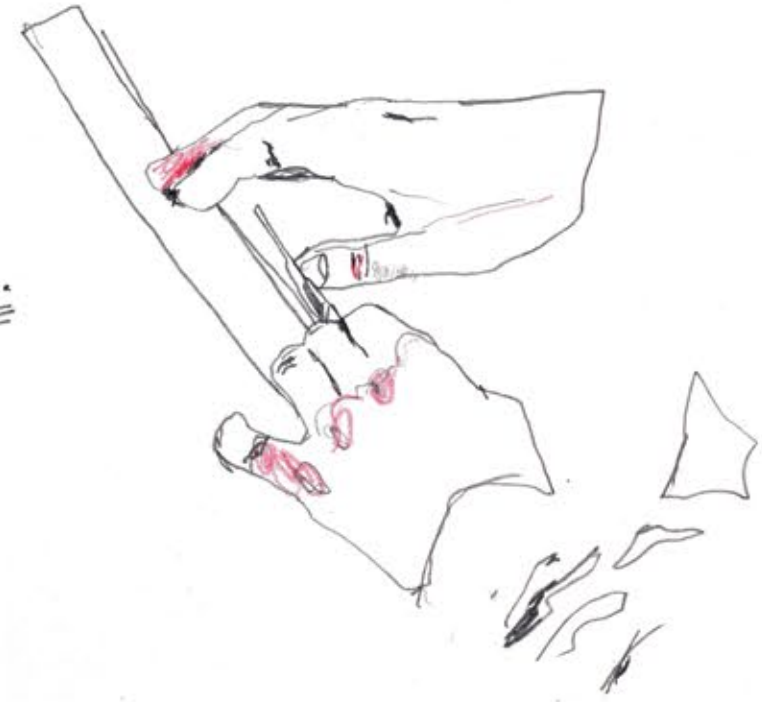
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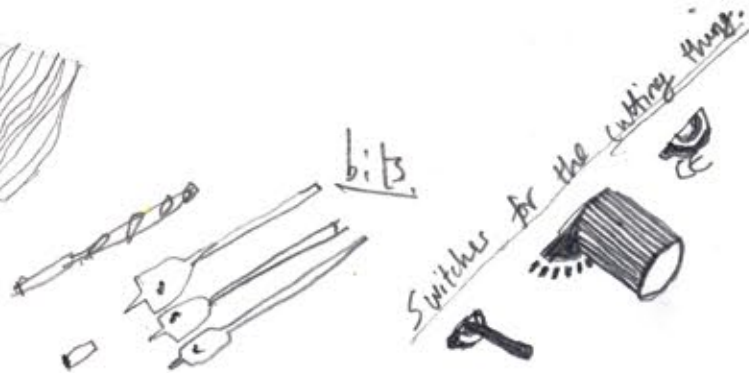
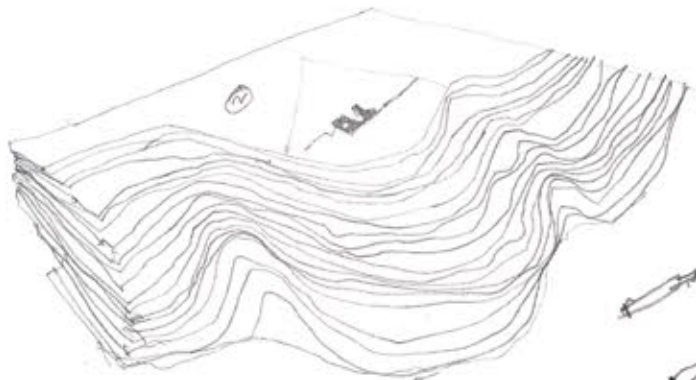
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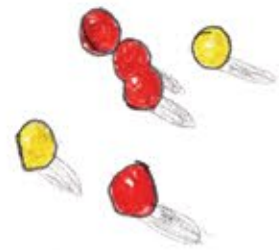
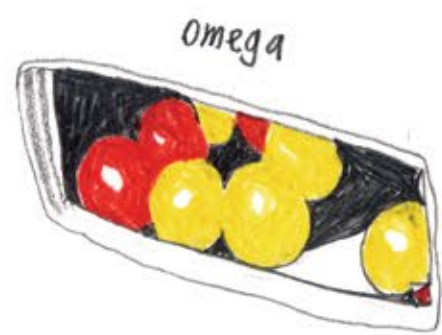
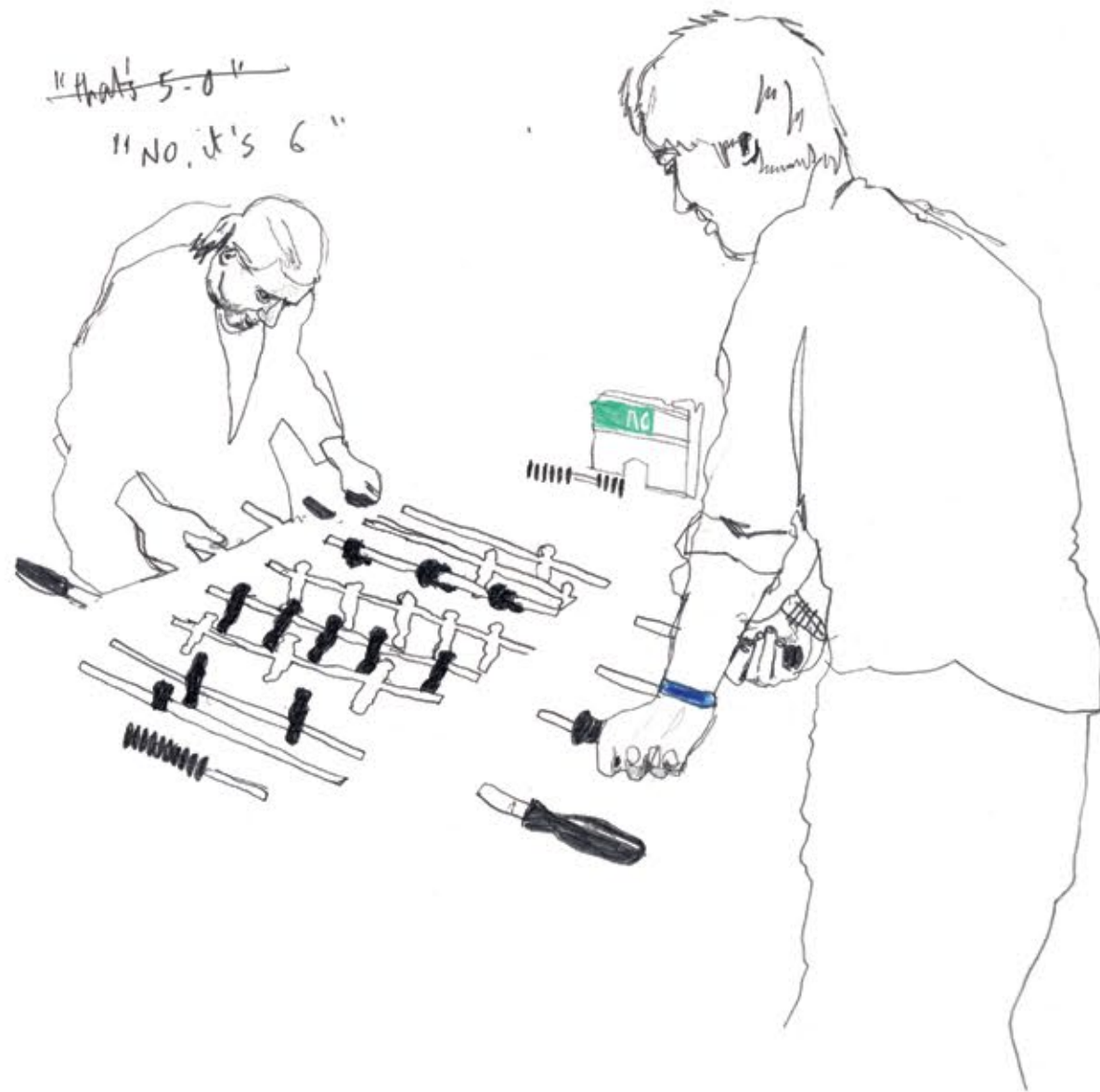


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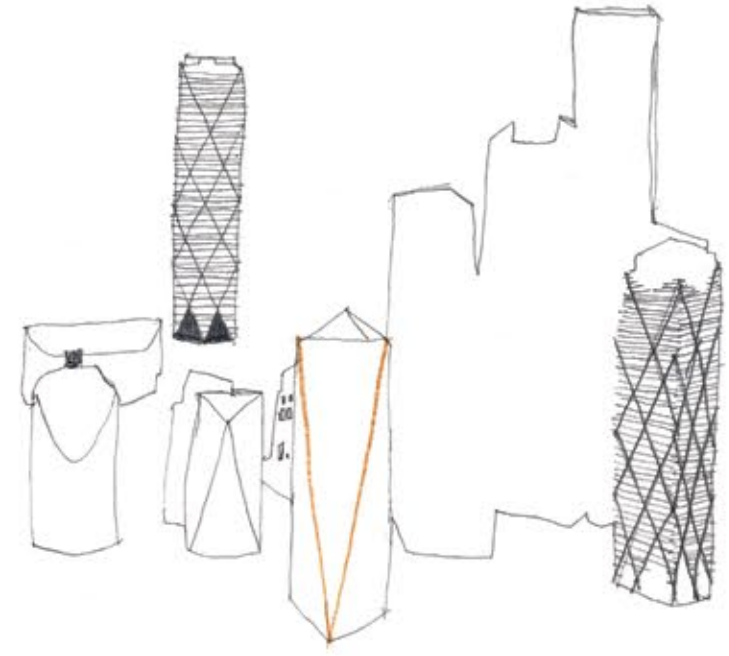
A model to do with contours.



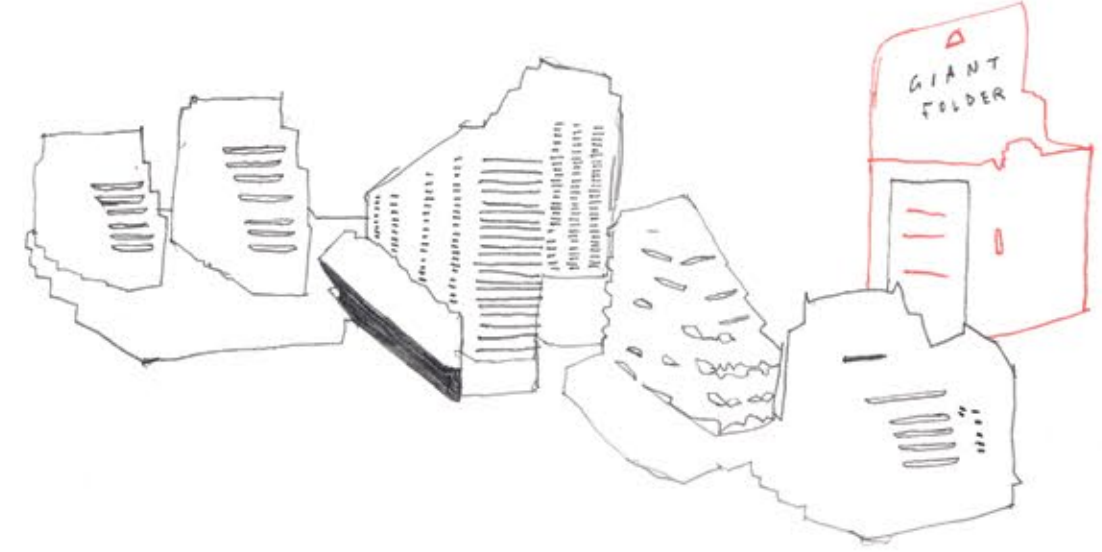


lunch, then table football.
it was almost a
thrashing!





After lunch
→ 5pm
Seems time -
all quiet
please.
Stuart runs
off home
- baby or
something!



REP...
....again

I'd never spent any time in an architectural studio before coming to Make, so I didn't know what to expect. My immediate impression was of a great open plan space and a relaxed but energetic atmosphere. As I spent more time there I became fascinated by all the little details: the quirky personal stuff that people keep on their desks, the packets of cereal in the kitchen, the pool table, the tools in the model shop... There was always something going on, whether it was a game of table football or a conversation about a building, and all those little soundbites of overheard conversation were additional details that I wanted to try to capture. Then, after the first day of drawing I found that I was really concentrating on the people, trying to capture individual personality and characteristics. That was a real departure for me, because I'd never made that kind of intimate study before. So the whole experience brought new elements into my work, which has been really interesting.
David Sparshott, December 2006

With a Birmingham office up and running and a number of key projects in the city, Make has established a significant presence in the Midlands. John Prevc, Paul Scott and Ken Shuttleworth, architects with a personal and professional interest in the city, discuss the design challenges with Sophie Carter.

Beyond the Bullring

SC: We should start by establishing everyone's credentials, because you each have a different personal perspective on the city. John, you're Coventry born and bred?

JP: That's right. As a kid, my mates and I didn't want to be associated with Birmingham at all, because we weren't Brummies, and there's always been a bit of friction in the Midlands between the smaller cities and Birmingham. But at the same time we always went to the city to shop or see concerts because it was the region's hub. I think that knowledge of a city based on childhood experience gives you a special affinity with it, don't you, Ken?

KS: Yes, although my memories are a bit less grudging than yours, because I remember it as an incredibly exciting place! Very heavily industrialised, all smoking chimneys and smog, and you could hear the pounding of the factories from four miles away. And then in the 1960s it was extraordinary to see it all being ripped down to make way for the brave new world of modernism.

JP: I do remember going to the Bullring as a child and walking through all those cavernous spaces and thinking, this is fantastic. It was unlike anything else.

KS: It was like something from outer space that had landed in the city! There was a tremendous optimism at the time about architecture's ability to transform the environment and change lives. Buildings were being ripped down and replaced with brand new structures and architects like John Madin and John Roberts were really making their mark on the city. In some respects it probably encouraged me to become an architect.

JP: Coventry, Rotherham and Wolverhampton were all doing the same thing, but Birmingham did it bigger. It was on a hill too, which created an extraordinary effect. You approached the centre of the city and the ground rose up to a sort of plateau, and there was

the Bullring lying horizontally across the skyline, with the metal bull crouching there, almost trying to jab you with its horns as you approached – it was incredibly strong and forward-thinking.

KS: Although after that initial rush of post-war development, I think the city lost its way for years.

JP: I quite agree. They started building all this post-modern nonsense which they thought was really fashionable, but it was dead within two years.

SC: It's interesting that you're presenting a different take on the conventional narrative of the city having been ruined by 60s concrete brutalism...

KS: Well, obviously looking back, some Victorian buildings were unnecessarily demolished. But a lot of it was removed for very good reasons. I remember going to a school in an original Victorian building which had no heating and the toilets were just a trench filled with soil. And this was in the 1950s. It's no surprise that everyone was excited about modern buildings.

JP: It's true. I remember interviews at the time with people who were about to move into the classic 60s tower blocks, and they were saying, this is great, this is what we want. It's easy now to look back and see it as an architectural experiment that failed, but at the time it seemed like the only solution.

SC: Paul, you come at the city from a slightly different angle, don't you?

PS: I'm a visitor, a very late visitor. I started working in Birmingham two years ago, and prior to that my only experience was viewing it in passing from the M6. But I live in Cheltenham now, so it's become our major urban centre. But picking up on what John and Ken have been saying, the people I meet and work with in Birmingham are very proud of their city. Not just of its Victorian heritage but of more recent buildings too, the stuff that gets demonised. Perhaps no one's shedding tears over the Bullring, but a 60s icon like the Rotunda is really important to the city. Any proposals to sweep away that whole generation of buildings simply wouldn't be palatable.

JP: The Rotunda also has significance because it was the site of the IRA bombing, so it's an important part of the city's history and of people's memories.

KS: Those 60s buildings by James Roberts are so iconic. They were great buildings of the time. If you think about it, probably the best thing to be built in the city since then is Brindley Place or Selfridges – there's just nothing of any quality between them.

JP: There is one building in St Paul's Square which is pretty good. I know, because I designed it!

SC: When was this?

JP: In the 80s, when I was with Associated Architects. My design replaced a scheme which was basically a classic po-mo style AT&T building, which was the sort of thing that was getting built then.

SC: Coming back to the present, was it always part of the plan to establish Make studios in different cities?

KS: I always felt that it was important to have offices on site. You benefit so much as an architect by being on site. And when we won the Cube project, it was simply a case of following the work.

JP: But it was interesting how the Cube pushed us to do it. The client was adamant that we needed to have a team in place in the city right from the outset.

PS: Which is when I came on board to run the office. It's interesting to see how the Birmingham office dynamic has developed. When we first started working on the Cube, the office consisted of Frances, Greg and myself, with only one project to focus on. But over time we've taken on more work and now there are effectively three groups in the office: Greg leading one, Frances leading another and me a third while floating about in between. So I'd say that the Birmingham office is still very much a developing organism.

KS: And having an office in Birmingham really helps us to get work there. With the City Park Gate scheme, the fact that we had a presence was a big selling point. Likewise, it's been very handy with the NEC project. Not to mention the fact that John and Paul actually live in the region.

JP: It gives people confidence in what you're suggesting for the city if they know you have a foot on the ground there.

SC: So can we just talk a bit about all the work that Make is undertaking in the city at the moment?

PS: The most advanced is the Cube, which is on site right now. We knew that our reputation in the city was going to be forged with the delivery of this project, so we kept a relatively low profile in the city at first and just concentrated on getting it right and using that as our calling card. But after six months or so, it became evident that we were in a position to start thinking about the next project and the City Park Gate masterplan came along at exactly the right time.

JP: Our bid for that job was a collaboration between the London and Birmingham studios...

PS: Which was essential for us in Birmingham, because having won the project we didn't have the resources to develop it immediately! So a team in the London studio led the charge in developing the design and we did the more strategic work in the Birmingham office. Once we had tacit agreement from the client and the planners, the scheme moved to the Birmingham studio wholesale.

JP: One major factor throughout the process has been our very positive relationship with the City Council. I think we won them over early on and convinced them that we were credible architects with a real knowledge of the city. It helped that Ken's from Birmingham too.

KS: It's true that the whole 'local boy makes good' angle is always played up as a headline in the local press – actually, the amount

of publicity we've got in Birmingham is astonishing, really. In fact, I'm not sure quite how low profile we were at the beginning!

SC: Is there any local resistance to architects from outside Birmingham imposing their grand designs on the city?

JP: I think every city has a bit of that.

KS: Birmingham was very much a closed shop. There were very few London architects working in Birmingham – not until Selfridges or Brindley Place, really. When I worked for practices in the city at the end of my first and second years at university all the work was local and there was a sense of wanting to keep it all within a family of Birmingham architects.

JP: It's true, it was a lot more insular. But a lot of London architects at that time didn't think that Birmingham was a place they'd want to work in anyway. And now all of a sudden it's on the radar.

PS: What I sense latterly is a real shift in the way the council uses design. It is very selective and intelligent about the way it promotes strong schemes and it has the political nous to get things done. So quality designers are realising that the city delivers quality buildings, rather than simply holding competitions and building watered-down versions of the winning scheme, as can happen elsewhere. I think that it's not really healthy to continue that idea of a closed shop. Actually, what we want is more world class designers coming into the city, because that will always raise the general standard.

KS: London's not dissimilar, though. Ten years ago you wouldn't have had Nouvel or Viñoly working over here – it's really only recently opened up to European architects as a market, which is good. Birmingham's experiencing very much the same thing.

JP: I was trying to figure out what's particular about Birmingham, though, because every local authority that I've dealt with over the last few years has been very vocal in upholding principles of good design, far more than ever before. So, they're all saying, we want good urban design. But what Birmingham has understood is that they have a special significance, because physically they're the biggest local authority in the UK.

PS: When you hear council members talking about the turnover, the figures are in the billions.

JP: The council is responsible for more people than any other local authority in Britain. And there's a certain sense of pride involved in being responsible for that much.

SC: So what does this mean for Birmingham as a place to build? I'm just wondering if the city is perhaps open to contemporary design in a way that other cities are not. For example, d'you think the Future Systems Selfridges could have been built in any other UK city?

KS: No, probably not...

JP: But the specific context is important in that case, because it was built on the site of something that was perceived to be so awful that there wasn't really anything to lose. They needed a way of →

realigning the site's identity with the future rather than the past, which the building does, very successfully.

SC: Of course the hazard with that sort of iconic building approach is that you could end up with quite a superficial response...

KS: Cities do need iconic buildings, but you don't need a whole city full of them. They really need to be at located specific points in the city, as markers.

SC: So how are Make projects in the city balancing the need for icons versus place-making?

KS: Well, the City Park Gate masterplan is all about place-making, re-establishing routes and putting back the grain which has been erased from the site. The Cube is more of a landmark at the end of a route, although the site it's on is really more of a crossroads.

JP: And it's already being lauded as the new Selfridges.

KS: In social terms it's much more interesting, though. It's a proper mixed use building, which is pretty unusual in the UK. Selfridges is basically a very dynamic facade with quite an average interior.

JP: What the Cube does is actually quite magical, in that it manages to bind together the nature of a simple form and the dynamic of the mix of uses – it all marries together to create something that's much more iconic.

PS: It's that mix of uses – the way that people will inhabit the building doing different things at different times – that's key to longevity. The Cube is far more complex than a simple mono-use building. It's effectively a slice of the city enclosed within a single building.

KS: We should mention the Digbeth coach station here too...

JP: This project actually came into the office before the Cube. The initial vision was for something that would provide a new front door for Birmingham. So we came up with an idea which was entirely borne out of the immediate context, developing a form that morphed from a low scale on one side to a much grander city scale on the other side. Then we had the idea of fracturing and faceting this change in levels, and the beauty of this apparently very complex form was that it was based on an extremely cheap and flexible portal frame system.

PS: It was a very complex scheme that really worked hard to acknowledge a whole host of issues associated with the client's organisation.

JP: It all seemed to go down really well and we got outline planning, but ultimately National Express decided that they wanted to go for the tried-and-tested coach station formula, which is basically a shed.

PS: And the NEC – we should mention that too...

JP: The NEC project is interesting because it's something of a departure for us. When we were first approached about it, it seemed that it wasn't really an architectural project as such.

The brief was originally about trying to put together a new business plan for the NEC which would illustrate how they could change their business into an associated business but on a more modern level...

PS: Typically, when a client wants to develop a new business model they go to an agent first, someone who tends to focus on the economics. And this process usually results in a formulaic brief which says we need X number of buildings on a particular site. But the client was really keen to make sure that the physical form they ended up with was somehow part of the same process as the economic role development.

JP: This is probably the broadest project that I've ever worked on. The client really pushed us, not only to explore and analyse the whole site, but also to develop a kind of philosophical position about place and about business and then find a way of manifesting this in a built form. I'm very excited about it because I think it's going to lead a long way. It's been quite an intellectual process, but it produces an architectural product which is very rich and stimulating, and it's rooted in a narrative response which I think is how we're working more and more now.

SC: So do you see all these very different Birmingham projects as being somehow in dialogue with each other?

JP: They're in dialogue with each other simply by virtue of the fact that they've all gone through this office. But each one – each site, each client, each building – is different.

KS: And yet, if you look at City Park Gate and the Cube, they both fill the site while creating these internal spaces...

PS: I think Ken's right, it all depends what scale you're looking at. You can look at City Park Gate on the scale of a building even though it's actually a masterplan. And whereas the Cube has this mix of uses in one building, at City Park Gate we have all the same uses distributed across several buildings, but all within a single development. It comes back to that place-making issue. If you shrunk City Park Gate down, you would see the same characteristics as the Cube.

SC: And I suppose you've got to have a general context that's sympathetic in the first place in order to be able to achieve the kind of creative leap you're talking about.

KS: Which is precisely what Birmingham offers at the moment.

JP: It has changed dramatically. And I think people's perception of the city is changing too.

PS: Without question. One of the key factors is that there is a solid core of law, accountancy and other service industry firms in the city, and they've been very quick to realise that they need to keep on attracting the bright young things who will work for them. So there's considerable inward investment in the city right now, motivated towards creating all the right sorts of facilities and the right sort of buzz, and making it somewhere people want to be. I wouldn't quite suggest yet that most graduates think, I want to go and work in Birmingham, in the same way they might choose Manchester or Edinburgh – but it's not far off.

SC: So what are the main challenges that the city still faces?

JP: The major one is the inner ring road. It's like a collar choking the city centre, and because it's elevated it's also sitting on land of enormous value. They've very sensibly started taking swathes of it down, which means that areas like Eastside are suddenly reconnected to the city and are able to be regenerated.

PS: There's an interesting piece of urban analysis which I often use when talking about Birmingham, which examines the physical size of various European city centres in relation to their population. What it shows is that regardless of population, these city centres are all roughly the same size. So Edinburgh, which has a population of half a million, has about the same size city centre as Manchester, which has three times the number of people living in it. But the point is that Birmingham city centre, by comparison, is just too small – because it's been constricted by the construction of the ring road in the 70s – and what it needs to do in order to achieve that critical mass of an urban focal point is to expand, which is what John is talking about. It's almost like the Berlin Wall – you knock a bit down and suddenly all this movement floods through it.

SC: And presumably it's a two-way movement?

PS: Absolutely, I always describe it as the outer ring being integrated into the city core, rather than the city centre expanding outwards.

SC: And where are your projects in relation to this?

PS: Interestingly, both the Mailbox and City Park Gate sites are at the outer edge of this road...

JP: And in fact, City Park Gate wouldn't exist if that road hadn't come down.

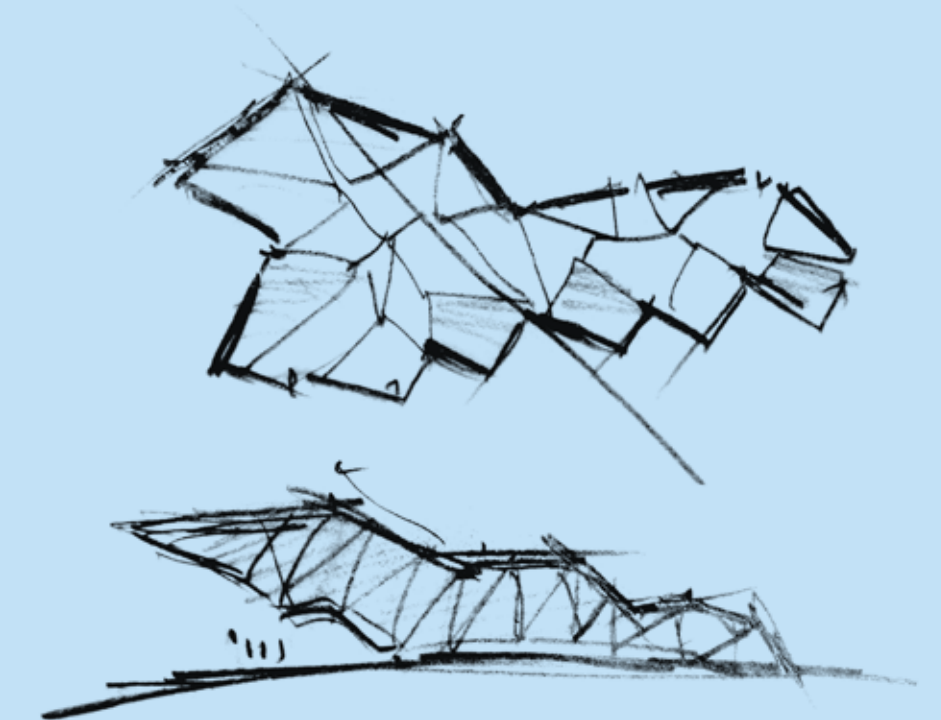
PS: The other interesting thing about City Park Gate is that the Eastside regeneration quarter tapers to a point as it approaches the ring road, because it's bounded on either side by a road and a railway line. And the only interface between this area and the city centre beyond is City Park Gate. It really is the gateway – it's almost like a funnel effect, with City Park Gate as the transition point.

KS: There's another point, too, which is that during the 1950s there was a whole zone of heavy industry encircling the city centre, with everyone living beyond it in the suburbs. And when the industry collapsed or moved out it left all these massive empty sites – just enormous expanses of derelict land. So, having transformed itself from an industrial into a service industry city in 50 years, the real challenge for Birmingham is what to do with all this lot. Because the actual centre of Birmingham is really great.

JP: You're right, that's where the value is. And the location means that any subsequent development could be entirely public transport driven, which would be a very positive statement, too.

SC: I was just wondering where sustainability features on the regeneration agenda...

JP: It depends who you talk to in the city, really. There are some very positive noises, but then, we recently put together a competition bid

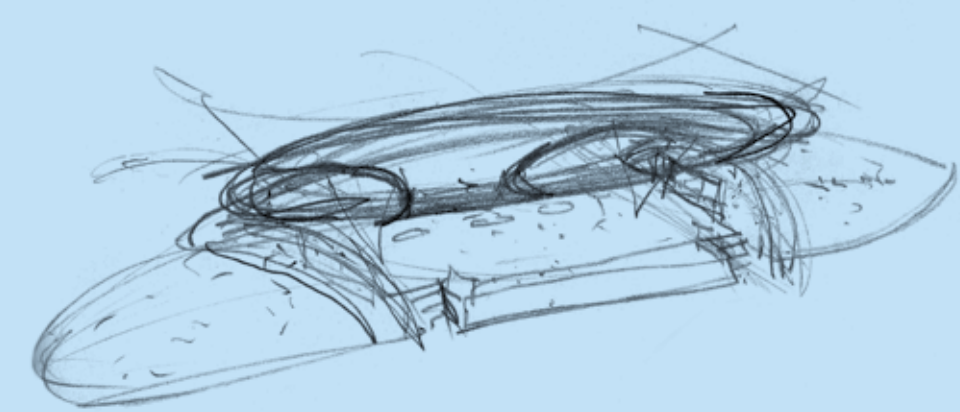


for a project in the city, and only ten per cent of the competition points were to do with sustainability – the rest was all about money.

PS: The city is looking for sustainability, and they do make gestures towards a district-wide CHP system – but it's not there yet. So we design schemes that will be able to tap into it when it arrives, but it really does need the city to lead on setting up the city-wide infrastructure required to get things going.

KS: I suppose we do have a role to play too in keeping up the pressure and setting standards with our own design schemes. But ultimately, that's the real challenge – creating a regenerated city centre which is also as sustainable and environmentally friendly as it can possibly be. And that can only be achieved at an infrastructure level rather than piece by piece with individual buildings. If Birmingham could pull that off, it would be one of the most exciting places in the world, let alone in the UK. □

Despite their very different uses, two current Make projects have one thing in common: the St Paul's Information Centre in London and the Ross Bandstand in Edinburgh are sited in areas of exceptional architectural heritage. Project architects Sean Affleck and Ewan Anderson joined Ken Shuttleworth and Sophie Carter to discuss the particular challenges of designing for a historic context.



Facing the past

SC: Perhaps we could start by talking about the differences between these two projects before we discuss any similarities or resonances. Ewan, could you give us some background on the Ross Bandstand project in Edinburgh?

EA: This was a competition we won, working alongside Arup, and the original brief was to produce a scheme to replace the existing Ross Bandstand which sits in Princes Street Gardens, right below Edinburgh Castle rock. So it's an extraordinarily prominent site. The existing bandstand has been there since the 1930s, but there have been a number of incarnations of this structure on the site from the nineteenth century onwards, when the Gardens were first laid out as public pleasure gardens.

SA: Whereas the information centre was more of a straight commission, wasn't it, Ken?

KS: It started with a phone call from the Corporation of the City of London saying, we've got this really difficult project, so of course we said yes. It turned out to be a replacement for one of the original 1951 Festival of Britain information kiosks which had been transplanted to St Paul's Churchyard. It was basically a historic building itself — not a particularly lovely one as it happens, but historic all the same — and it was completely unsuited to present day use. The brief was to replace it with something capable of providing a state-of-the-art information service, but as it was right next door to St Paul's Cathedral it also had to be a stunning piece of design. It needed to rise to the occasion and have its own presence there in the landscape.

SC: Ewan's hinted at this already, but presumably designing in this sort of setting involves an exceptional degree of research?

SA: Like any other project, one of the things you do right at the outset is try to get an in-depth understanding of the site as it has developed over the centuries, and when that site is right next to St Paul's Cathedral you just know that you're going to encounter some extraordinary layers of history. But it's the things you aren't expecting to discover that are amazing. For instance, it wasn't until studying the area for this project that I found out that there is a huge vault underneath what is now a coach park just next to the Cathedral. It's an amazing space with a massive open light well at the centre, and they're parking coaches on top of it!

EA: We were particularly fortunate to work with landscape architects Ian White Associates while developing the bandstand, because Ian White himself was actually involved in drawing up the conservation plan for Princes Street Gardens. He had an encyclopaedic knowledge of the evolution of the Gardens and he played a very important role in helping us to understand the context as a landscape setting.

KS: In a way both jobs involved a disproportionate amount of work given the actual scale of each project — not just in terms of the research and so on, but also in terms of the consultation processes we had to go through.

EA: But what's interesting is that the research has highlighted changes and transformations over the years as much as the continuities. In the case of Princes Gardens, on the one hand it's seen as a very sensitive historic site, but on the other hand there has always been a tradition of this sort of public entertainment being held on the site. While we were doing our preliminary research we turned up postcards from the nineteenth and early twentieth century which showed the bandstand surrounded by a throng of people in Victorian dress listening to the music of their day. So the idea of holding concerts in the Gardens with people trampling all over the place is not actually that new. And then if you take things right back, the whole garden site was originally a loch, which was drained to create the Gardens when the New Town was being built in the 1700s. So what we now see as being a very sensitive historic site has always evolved and changed over time.

SC: And these projects are only the latest stage in that ongoing process of evolution?

KS: Yes, and that's precisely why they need to be of their own time. It's the most honest approach, and I think it's far more complimentary to the older buildings, too. Edinburgh Castle and St Paul's are both powerful and extraordinary buildings in their own right, and each is strong enough to sustain the contrast created by introducing a modern building right next door.

EA: And, interestingly, when we looked at the bandstand in its current and its previous forms, it was never really a contextual building. It was more of a folly, really. There are some wonderful photographs from the late 1900s showing an almost pagoda-like, free-standing bandstand there. So the idea of introducing a very modern object into this setting felt like the appropriate thing to do, provided it was done as part of a very sensitive approach to the landscape setting.

SC: Did each client give you a clear steer that they wanted something distinctively contemporary?

KS: In terms of the St Paul's information centre we were just told to make it distinctive. It was up to us to make it modern.

EA: With the bandstand, the City of Edinburgh Council and Scottish Enterprise made it clear that they would be very supportive of a contemporary structure on the site. I think they realised the real potential a new building could have for the city's identity, because, if anything, the site is more prominent than St Paul's Churchyard. It's used for the Edinburgh Festival and for the city's Hogmanay celebrations, so the image of the Castle with the bandstand in front of it and fireworks going off all around it gets beamed around the world each year. It's a tremendously important part of the city's culture and plays a key role in how the city gets represented to the world. So really, whatever is built there should be a future listed structure — it needs to be that good. The classic postcard shot should be the Castle viewed from the Gardens, with this very striking contemporary structure in the foreground.

SC: It's interesting that both the information centre and the bandstand replace a structure that has a significant history in itself.

EA: With the bandstand it's more the events that took place there that have the significance. The actual structure itself looks a bit like a municipal toilet! I don't think anyone would seriously suggest it was a magnificent building which should be preserved.

SC: Whereas with the St Paul's project, it's almost the reverse, isn't it, Sean? Because you're replacing a structure that was originally built for the Festival of Britain.

SA: Yes, and it was then moved to its current site in the 60s. Although people are usually quite surprised when this is pointed out to them, because there's nothing about it to indicate where it originally came from.

SC: And there wasn't any resistance to the idea of replacing the old kiosk with something new?

KS: The 20th Century Society did talk briefly about relocating it to another site, but I think they rapidly realised that it wasn't really worth saving!

SA: It would probably have fallen down if you'd so much as touched it. There's nothing particularly interesting or special about it that makes you think that it must be preserved.

KS: It's strange, too, because the whole thing is brick and concrete, so they must have had to dismantle it and then rebuild it from the ground up. Which is a pretty bizarre decision when you think about some of the other things that could have been saved from the Festival of Britain site.

SC: Could you talk a bit about how the form of each project has developed? There's a kind of kinship in that they're both very much sculptural objects in a landscape.

EA: Well, with the bandstand we've actually developed three schemes: one is partially buried with the landscape swooping over the top, and the other two are more like sculptural forms sitting in the landscape. The starting point was to work out how we could actually accommodate an enormous stage within the Gardens without making it completely dominant, and the initial response was to sweep the landscape over the top and make it blend in with the parkland. The other approach was to create a curved object that sheltered the stage and disguised the scale of it, and this has produced two variations in the design which we call the 'shell' and the 'leaf' form. But the need for the whole thing to look good in the round was critical, because you look directly down onto the bandstand from the Castle. So that factor also directed us down the route of this sculptural object approach.

SC: Do you have a personal favourite out of the three?

EA: For me, it's probably the one we're calling the leaf form, as it will feel less like an empty stage when there is no event taking place. The partially buried, landform design is perhaps the one that most people have immediately responded to in Edinburgh. It has certainly received the most press attention. The critical issue is how the structure looks and functions when it's not in use — which is the majority of the time and that's how most people will encounter it. It's usually in use at night and you've got the stage lit and the castle illuminated in the background, so the actual bandstand structure is hardly even visible. But during the day it needs to be a distinctive element that fits comfortably within the landscape and creates a new focus for a host of other public amenities that will draw people to the Gardens.

SC: And Sean, what about the information centre?

SA: The triangular form developed very simply and directly out of the way that people moved around the site. The primary flows of pedestrian movement from the main entrance to St Paul's over St Peter's Hill and down to the Millennium Bridge defined two main points which suggested the corners of a triangle, and then the third corner was provided by the location of the staff entrance on Godliman Street.

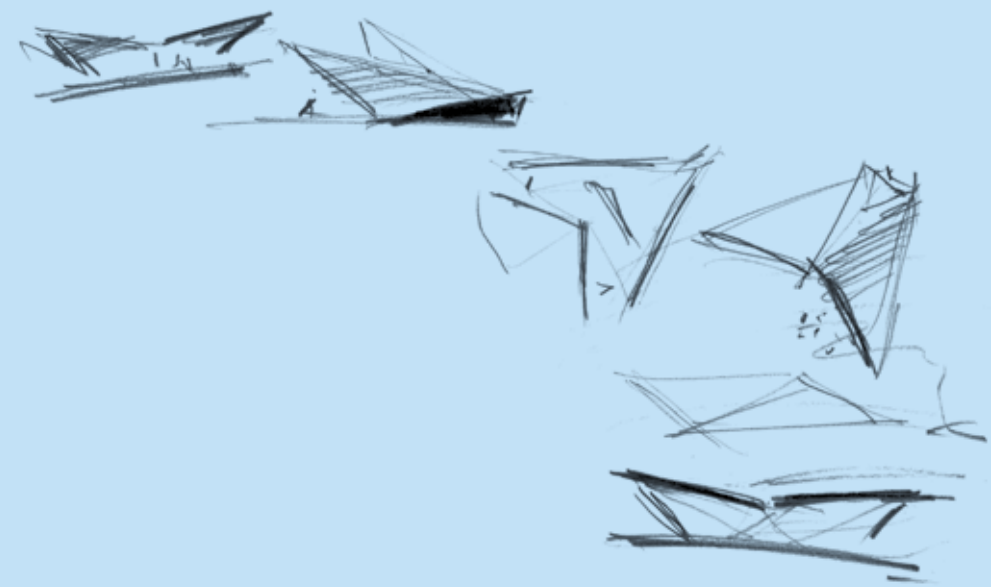
KS: That basic form was reinforced by the fact that the building needed to accommodate a disproportionate amount of people at one end (the tourists coming in to get information) and only two or three people at the other end (the people providing the information service). So that naturally suggested a triangular plan too. →

SA: Then we tilted the profile to make it taller at the front where the public entrance is, and lower at the back where the staff area is. And that set up a rather nice relationship with St Paul's, because it's as if the new structure is looking up at the cathedral and addressing it. But, for me, one of the most interesting things about this project is how one tiny building has become a catalyst for re-examining the whole area around the Cathedral. As a direct result of this scheme they're now looking at a range of measures, from completing the pedestrianisation of St Paul's Churchyard to reinstating the old railings around the Cathedral and creating a new public entrance at the South Transept, all of which will make the surrounding area into a dramatically improved public space. So the focus has shifted from this single small building to the bigger picture, which is extremely exciting.

EA: A very similar thing has happened in Edinburgh. The focus on the bandstand itself has really made people think about the Princes Street Gardens as a whole: how they work now and how they should be developed for the future. One of the fundamental problems with the bandstand at the moment is that when it's not being used for an event it's a dead space right at the very centre of the Gardens. Our proposals are really about making it more of a focus for public activity within the Gardens, and that has inevitably provoked a much wider discussion about how people use this space at the heart of the city, in a very similar way to what you're describing with St Paul's, Sean.

SC: And is this urban design aspect something that developed subsequently or was it part of each original brief?

SA: With the St Paul's site, it has very much come out of the initial building design. We've argued all along that we couldn't just design the building in isolation: the bigger context had to be considered from the outset. And I think this one small project really has made people aware that there is the potential to really do something very spectacular around the Cathedral. It also ties into a lot of the work that's going on in the surrounding area as well. There are so many new buildings going up, particularly to the east of St Paul's, and all



of those clients or developers are realising that it's absolutely in their interest and to their advantage to improve all the connections to the Millennium Bridge and so on. So they've been chipping in too.

SC: The site is a major crossroads now, isn't it?

SA: Absolutely. The numbers of people passing through the site are just phenomenal. The Millennium Bridge has played a big part in drawing a major pedestrian route across the site and of course St Paul's is a destination in itself, so it's absolutely essential to have a public space that really works there.

EA: The bandstand is the same really, in that our understanding of the project couldn't purely be confined to the individual structure itself. We needed to integrate this structure into the landscape, but it was also essential to think about how we could achieve all the right connections to it and generally improve access. At the moment, you can't get down into the Gardens from Princes Street if you're in a wheelchair, and it's almost as hard just getting down there with a baby buggy. So we did very consciously develop more of an urban design agenda, and that has triggered a wider discussion about the need for a masterplan for the whole Gardens.

KS: I think that's where these two projects are very similar. With each scheme there is an inevitable focus on the object itself and its relationship to this very powerful historic structure or context, but the urban design approach which ensures it is integrated into a network of routes and public spaces is just as important.

EA: And actually, without all that it's a much less interesting story. I don't think you can look at either building in isolation. In each case it's much more useful to think about how the object is really a focus for a piece of urban design.

SC: Do you think most people would view the heritage aspect of these projects as something of a departure for the practice?

EA: I think perhaps it may have surprised some people. When we first presented the bandstand options as part of the public consultation I had the distinct sense that people were impressed and pleasantly surprised by the lengths we'd taken to understand the historic evolution of the site, how the conservation plan was working, the urban design issues, all the logistics and so on. I did get the impression that there was an expectation we would come along and just put a flash "iconic" object there, and that would be it. So it was good to challenge those preconceptions!

SA: Ultimately, as a practice we're concerned with urban regeneration, and there probably is a general assumption that this automatically involves focusing on derelict inner city sites. But there are equally urgent issues to be resolved right in the historic heart of the city, and I think that is what each of these projects illustrates in its own particular way.

KS: And it's true that the historic setting means that these projects are quite different from the sort of work for which we've become known and which people probably expect from us by now. But there is also a strong sustainability angle to these sorts of projects and that is something we're very much known for now, because

when you're working in this sort of context it's essential that your building doesn't end up belching out fumes from air conditioning units and so on.

SC: And how have the public responded to each project?

EA: The bandstand generally has had an incredibly positive reception in Edinburgh. There was one letter to a local paper which asked why the council was giving such an important job to a London architect instead of holding a competition – missing the point that it was a competition, and we won it fair and square with a design developed by a team of Scots who lived and worked in Edinburgh.

SA: I think we had one negative response to the information centre when the planning went through, which was more a concern about the loss of the existing building than any particular fear that the new design might be inappropriate. But on the whole people seem genuinely excited about it.

SC: Would you say there has been a marked change in general attitudes towards modern architecture in a historic context over the past few decades?

SA: Definitely. I think people have become much more sophisticated in their understanding of how different architectural styles and periods can coexist.

KS: There has been a real shift in that it's now accepted that you can put a great modern building alongside a great historic building and that this contrast is positive and interesting and an absolutely desirable thing. I think we almost take this fact for granted now, and it's easy to forget that not so long ago the only accepted response was some sort of pastiche.

SC: But Ewan, Edinburgh is quite an interesting case in this respect, isn't it?

EA: It is, because the city's conservation lobby is probably more powerful and influential than that in London. I think it's certainly the case that Edinburgh's very active conservation bodies prevented a lot of really poor developments in the city during the 70s and 80s, but then by the late 80s and 90s they had effectively shut down the opportunities for any modern intervention in the city. But things have moved on from that now, and there does seem to be more of a sympathetic climate within the city today – with the proviso that if you are going to introduce a contemporary response into the historic urban fabric it has to be a bloody good one! But that's obviously very healthy.

SC: Has the Scottish Parliament project complicated matters, though? Because there you have a building which was critically feted while being voted as the building the public would most like to demolish.

EA: I think the negative perceptions of that particular building are more to do with the way the procurement process was handled. But on a very pragmatic level, it's true that public responses to the building have made the Scotland's public sector quite nervous about sticking its neck out. Of course the bandstand is a relatively small project so it's slightly different. But I do think that the Scottish

Parliament project has created an atmosphere where those responsible for commissioning buildings perhaps tend to opt for the safer options in order to avoid being criticised for taking risks. That's the saddest thing about the whole affair.

KS: But the issue of value for money is always going to be at the forefront with buildings of this kind.

EA: They're both public buildings using public money, and that obviously creates a responsibility to demonstrate cost efficiency and value – but also to demonstrate quality, because they have a genuine civic importance.

SA: Absolutely. It's not at all like designing a speculative office development where the client is basically after something that looks really different and expensive. When you're designing a public building everything has to be handled that much more sensitively. So with the kiosk, we did a lot of work on durability, maintenance and the life of materials. We were very aware that it couldn't look too extravagant. The emphasis was on creating something fit for purpose, robust and durable, which is enough of a design challenge in itself.

SC: And in the case of the information centre that modesty and discretion of form and materials also sets up a kind of dialogue with St Paul's Cathedral, doesn't it?

SA: That's right. I think the new structure does set up a really interesting contrast with St Paul's in all sorts of ways, but that's not to say that it is an attempt to outdo Wren's architecture. It couldn't possibly do that.

EA: With both projects there isn't any sense of suggesting that what we're doing now is better than what's been done in the past. They're very much of their own time and I'd hope that they convey some sense of standing on the shoulders of what has gone before and looking forward. But of course as soon as you actually start to investigate how these places have evolved, you find that the history is invariably a far messier, grubbier and more interesting process than the retrospective view suggests.

SC: And it also seems to be the case that each layer of history has involved the obliteration of a considerable degree of what has gone before?

SA: Mainly because it is no longer relevant or no longer works. But I think the most important approach to addressing this sort of context is to look at the spaces between the existing buildings that you are deferring to. If you get those right then everything else starts working. That's certainly been our experience with the kiosk.

KS: Ultimately, that's the real link between these two projects – the urban design approach.

EA: That's right. Fundamentally, the response has to be more than just an interesting object. It has to work to a broader perspective and genuinely form part of the social fabric and the whole experience of the city, otherwise it will never have any real resonance, whether in relation to the present or the past. □

The story so far...

2004

January 2004
Make is founded by Ken Shuttleworth

March 2004
22 people at Make

Hampstead Road competition won

July 2004
Practice moves to 55-65 Whitfield St

August 2004
Summer barbecue, Crescent House, Wiltshire

Shortlisted for London Aquatics Centre

September 2004
Whitfield St studio expands to occupy ground floor

November 2004
King's Reach competition won

Shortlisted for Halley VI Research Station

December 2004
Christmas party, Whitfield Street studio

2005

January 2005
1st Birthday party, Whitfield Street studio
First Make Annual published
150 job numbers assigned

February 2005
Erco receives planning approval

April 2005
Edinburgh studio opens

Dartford Dojo starts on site

Appointed to work on Forth Valley Hospital PFI bid

One North Singapore and Cancer Research Building competitions won

March 2005
55 Baker Street competition won

55 Baker Street starts on site

Dartford Dojo receives planning approval

May 2005
Hampstead Road receives planning approval

Edinburgh Waterfront masterplan receives the Commendation for Proposed Place-Making Award in Scottish Design Awards

June 2005
Grosvenor Waterside receives planning approval

Cancer Research Building starts on site
The Cube competition won

July 2005
King's Reach receives planning approval

Summer barbecue, Casterbridge, West Sussex
200 job numbers assigned

August 2005
Ross Bandstand competition won

September 2005
The Cube team moves to Birmingham project office

200 job numbers assigned

50 people at Make

October 2005
Cancer Research Building receives planning approval

10 people in Edinburgh studio

November 2005
Spiracle Tower competition won

Grosvenor Waterside starts on site

London studio expands to occupy half of the first floor of 55-65 Whitfield St

December 2005
The Cube and Nottingham University receive outline planning approval

The Cube team move to site office

Thetford Forest walkway and visitor centre receives detailed planning approval

55 Baker Street receives planning approval

Christmas party, Edinburgh

2006

January 2006
2nd Birthday party, London studio
Second Make Annual published

Shortlisted for Elizabeth House competition

Milton Court competition won

February 2006
Dartford Bowls Club receives detailed planning permission

NEC competition won

75 people at Make

London studio expands to occupy the whole of the first floor of 55-65 Whitfield St

May 2006

Make is Highest First Time Entrant in AJ100

Appointed to work on City Park Gate masterplan

Huntingdon Water Tower project receives planning permission

Studio trip to the London Eye

March 2006

Dartford Dojo opened by HRH The Princess Royal

The Cube team moves to site office

The Cube's first pile is sunk

250 job numbers assigned

August 2006

Summer barbecue, Crescent House, Wiltshire

September 2006

Dartford Dojo shortlisted for Leisure/Sport Building of the Year

Broomielaw competition won

10 people in Birmingham studio

July 2006

Dartford Dojo wins Best Public Sector Funded Leisure Development

100 people at Make

JP Morgan Chase Corporate Challenge charity run, Battersea Park

June 2006

St Paul's Information Centre and Nottingham University Jubilee Campus receive planning permission

Former Middlesex Hospital site and Westfield competitions won

Ken Shuttleworth receives Freedom of the City of London

October 2006

Dartford Dojo shortlisted for the Inclusive Design Award

The Cube receives detailed planning permission

December 2006

Heart of East Greenwich, Inverness Airport Business Park and Monument project competitions won

Sherwood Forest Visitor Centre and Euston Station competition schemes shortlisted

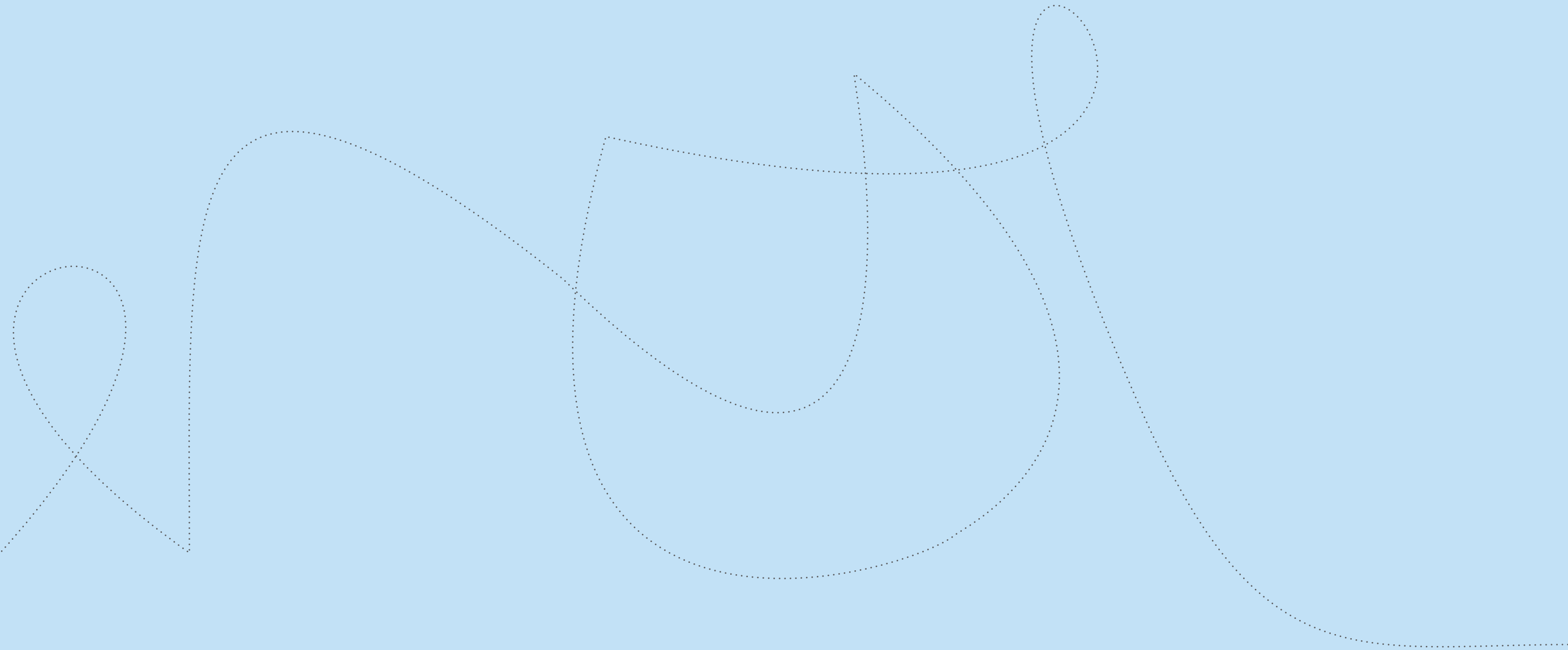
Christmas party, Birmingham

Make 2006

Kojo Addo-Boateng Sean Affleck Ewan Anderson Michael Bailey Cara Bamford Scott Beaver Sophia Ben-Yedder Nathalie Bergvall Matthew Blaiklock Stuart Blower Simon Bowden Martin Brooks Helena Cameron Sophie Carter Tammy Chong Stephen Clarke Barry Cooke Emma Coop Laurens Costeris Oundra Dashdavaa Tim Davies Marcos De Andres Andrew Demetrius Piotr Ehrenhalt Rebecca Eng Sam Evans Daniel Farmer Francis Fawcett Rachel Fay Frank Filskow Lisa Finlay Robin Firth Megan Fowke Stuart Fraser Will Freeman Florian Frotscher Abe Galway Frances Gannon Simone Gauss Katy Ghahremani Robin Gill Harry Godfrey Pohkit Goh James Goodfellow Suzanne Graham Christopher Gray Vivienne Greenaway Christina Gresser Ian Hamilton James Hampshire Charlie Hearn Gabrielle Ho Sam Hobson Dominic Howe Yuting Jiang Adrienne Johnson Chris Jones Chris Kallan John Kattirtis Peta-Marie Keys Charley Lacey Doris Lam Dominique Laurence Jessica Lee Bob Leung Christina Leung Simon Lincoln Sarah Lister Ian Lomas Graham Longman Robert Lunn John Man Chris Marquis Miles Marshall Jason McColl Francis Milloy Jonathan Mitchell Juan Molina Morales Alan Morrissey Mark Ng Justin Nicholls Sharon Nolan Zander Olsen Gerel Orgil Angeletia Padmore Jason Parker Hema Patel Vicky Patsalis David Patterson Theo Petrohilus David Picazo John Prevc Rita Pryke John Puttick Samira Raphael Gary Rawlings James Redman Melisa Rice Felix Robbins Jana Rock Monika Rodemann John Ross Denise Ryan Carsten Saelzer Yumi Saito Carolin Schaal Uwe Schmidt-Hess Joachim Schoen Timothy Schreiber Paul Scott Matthew Seabrook Markus Seifermann Ana Serrano Ken Shuttleworth Luke Smith Jennifer Sowray Julius Streifeneder Timothy Tan James Taylor Natasha Telford James Thomas Roderick Tong Sandra Videira Tai Fung Wai Matthew White Jamie Wilkins Greg Willis Vincent Young Bibiana Zapf



What goes on outside the studio is just as important. This year we held a few parties, went on holiday and even found the time to do some coursework.

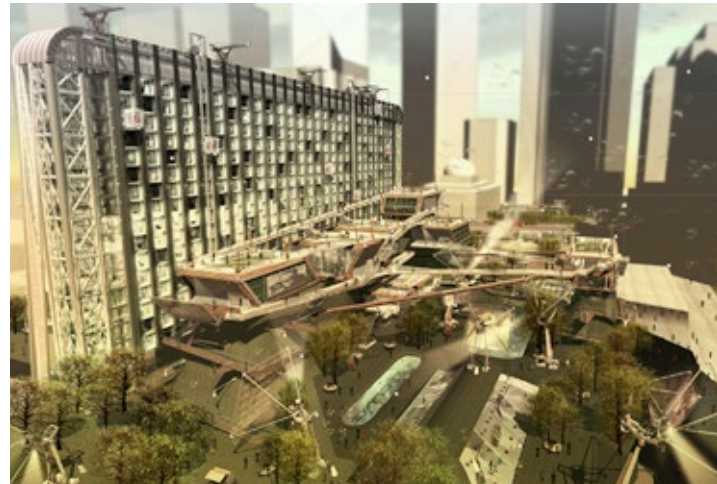




Architecture students are a vital part of any practice's workforce, and Make is no exception. Here we feature some of the personal projects and coursework that Make people have submitted during 2006.



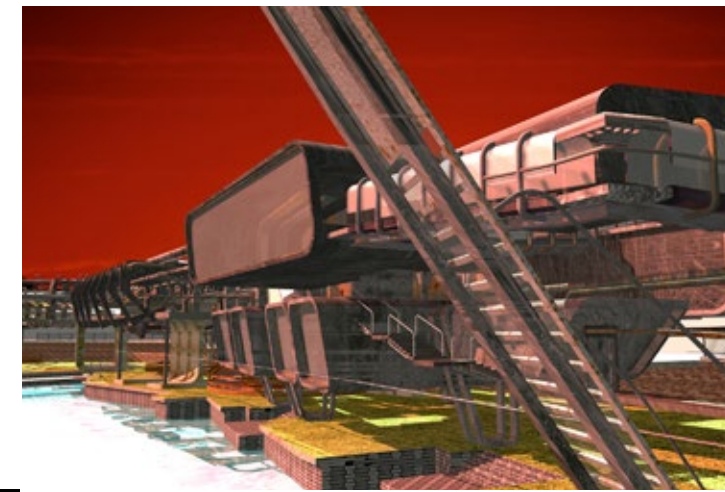
Vicky Patsalis
Nominated for the RIBA President's Medal, this third year project explores the concept of live/work space by proposing a dynamic residential working community entitled 'the Briefcase-Suitcase Merger'. Inspired by the structural assembly and intensive site-specific working culture of the oil rig, the scheme consists of a tower assembled from prefabricated modular units. Within each modular live/work unit a series of pods are linked by hanging gardens and sky streets and inhabited by a team of professionals living and working collaboratively to achieve a common goal.



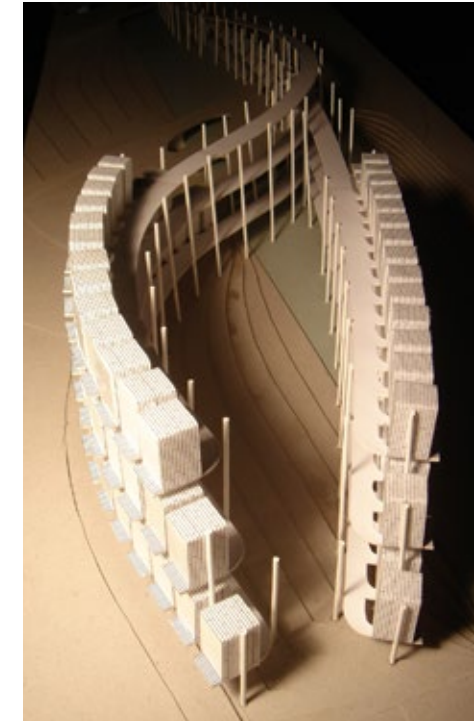
Mark Ng
Inspired by a brief to explore the concept of nostalgia, this Diploma scheme for a public memorial park in Hong Kong creates a richly animated complex that captures, records and expresses the memories of the city's inhabitants. Landscaped planar structures house a series of capsules that record aural, visual or textual memories, and the memory artefacts collected in this way are stored in an adjoining vertical gallery wall. The contrast between the high tech wall and the more rustic and organic elements at the base dramatise the tensions between the cityscape and the people who inhabit it.



Robert Lunn
Cubed² is a degree project scheme for a designer's studio that creates a series of interlinked public and private spaces for living and working while embodying the ideal of an open and transparent design process. Designed for a specific location, the building incorporates a range of areas for the design, production and display of furniture and buildings. The varying functions occurring within the building are visually linked by floor and ceiling voids and strategic glazing which introduce a transparency that allows visitors to observe different stages of the process.



Tai Fung Wai
Designed for a site in Birmingham's Digbeth area, this Diploma thesis project grants a civic presence and an important educational function to a process that is traditionally concealed from view. Housing an abattoir for cattle, the building architecturally expresses the different stages of the slaughter process and terminates in a restaurant that invites the public to actively engage with the lifecycle of the food they eat. The entire complex is raised 10 metres above ground to hover over a series of grazing paddocks in which cattle are kept prior to slaughter.



Matt Blaiklock
Veloliving is a second year degree project residential scheme designed for the cyclists of the Slowtown 2013 Olympics. The design consists of 140 apartments, each of which is directly connected to the nearby Olympic Velodrome, with this connection facilitating day-to-day living as well as contributing to the build-up to the Olympic event itself. Each apartment within the complex provides a highly efficient living space that functions as a domestic equivalent of the mechanised precision of a racing bike.

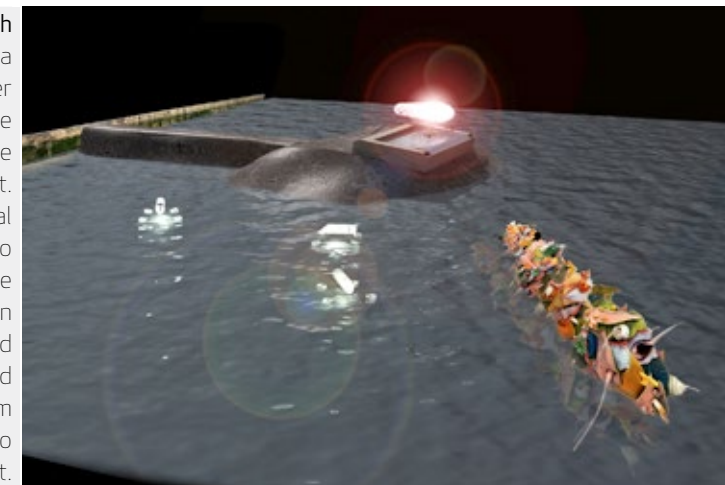


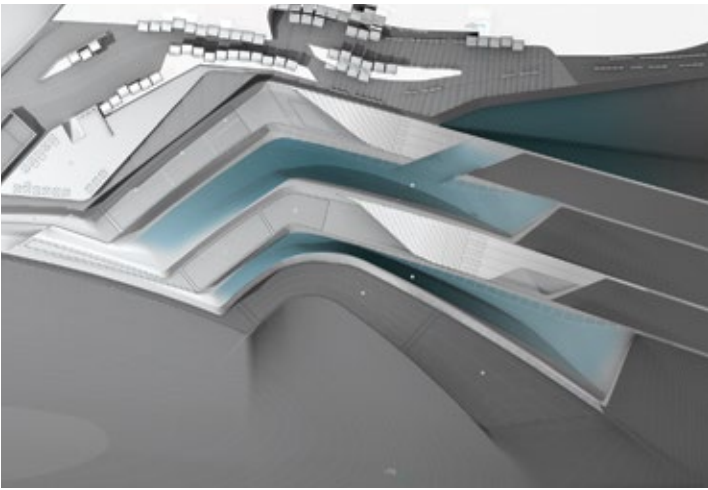
Michael Bailey
This degree project for a primary school in Glasgow's Denniston area provides a stimulating learning environment which inspires a genuine sense of ownership in pupils. The partially embedded structure has a facade that lights up at night to create a friendly and welcoming presence and internal spaces are arranged to maximise a sense of community, with each classroom opening out on to a playground. The building also incorporates a range of devices for displaying pupil's work, so that the structural fabric becomes a canvas for the work of the children who use it.

John Kattirtzis
Entitled 'Theatrical Fabrications', this experimental third year degree project envisages a machine for mapping traces of human identity and experience in the city of Liverpool. Forging a relationship between the activity of Anfield football ground and a terrace of dilapidated housing nearby, the scheme harnesses the energy generated by crowds of spectators within the stadium to power a mechanised system that weaves between the structures and animates forgotten objects and urban detritus to create a theatre of gesture, light and sound.

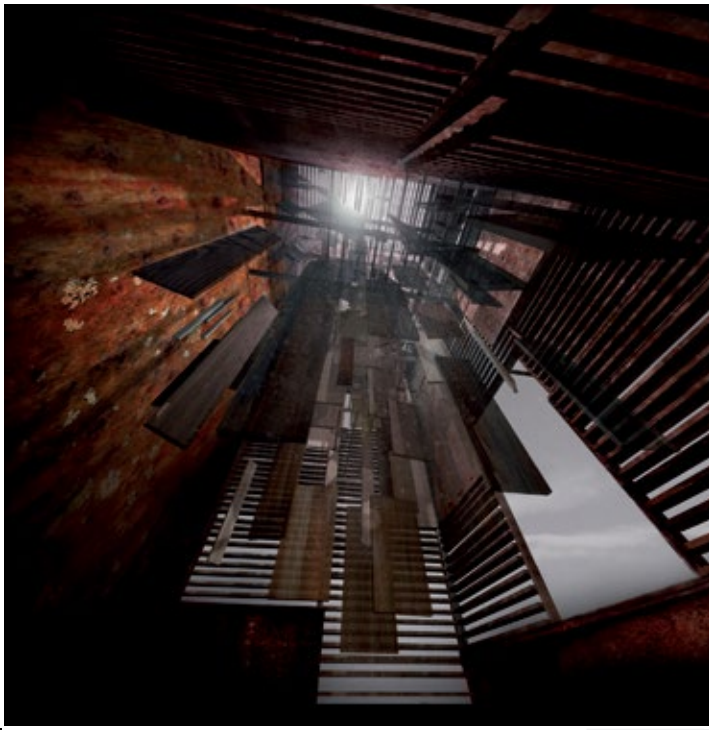


Luke Smith
This final year degree project draws on a study of the water-skimming pond skater beetle to produce an intriguing leisure amenity environment that evokes the qualities and appearance of this insect. Encircled by a tidal riverscape, an artificial asphalt island is accessed either by pedalo devices or via a causeway linked to the shore. On the island, a bar is housed within a delicate lightweight pavilion. Constructed from fibreglass lined with rubber, and supported on delicate steel legs, this form hovers over a concrete infinity pool to subtly reference the insect that inspired it.

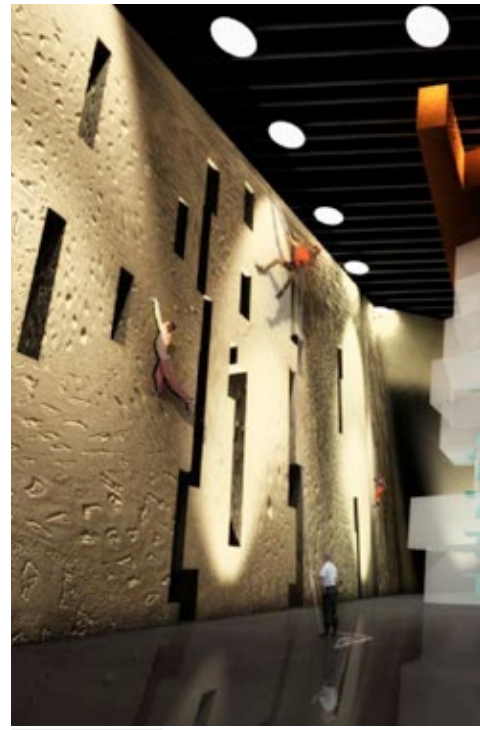




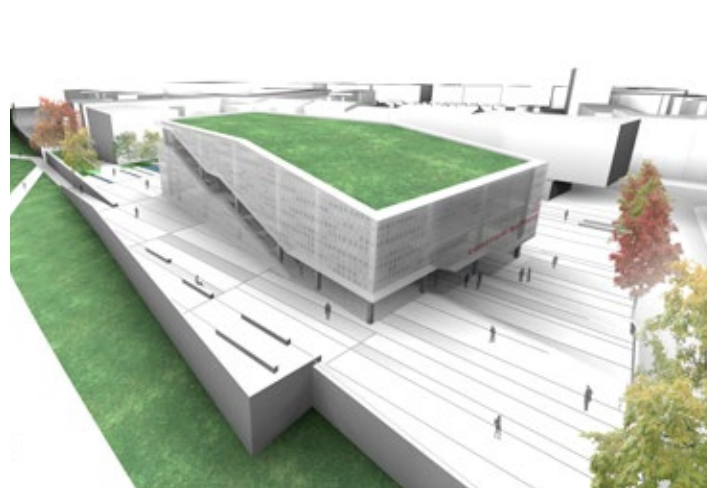
Tim Davies
 This Diploma project addresses the problems of building communities in earthquake and landslide-prone zones, focussing on the area of Karimabad in Pakistan-administered Kashmir. A public infrastructure consisting of a series of surface deflectors and interlinked dams and channels is used to change ground conditions and control seismically induced landslides. In addition to stabilising the landscape, the system incorporates an irrigation system to create sizeable areas in which crops can safely be cultivated to support the local communities.



Jessica Lee
 Designed for the Asakusa district in Tokyo, this Part II project scheme for a Carpentry and Weathering Gallery offers a modern interpretation of traditional wood architecture in order to maintain the heritage of the city's former cultural hub. The highly sustainable building incorporates a special gallery which also acts as an educational resource, showcasing the seasoning of timber by exposure to the elements prior to construction. Evoking the past without recourse to pastiche, the function and appearance of this building are intimately related to its location.



Chris Marquis
 Deliberately designed to intimidate its occupants, this Diploma project for a dangerous sports centre creates a highly atmospheric space in which climbers can test their skills. Heavy walls of concrete and steel are punctured haphazardly to admit shafts of light that change throughout the day and transform the climbing surfaces as the seasons and light change. The cores are formed from light-emitting concrete that transmits the shadows of people travelling up and down the stairs, bringing an additional element of disquieting movement to the interior space.

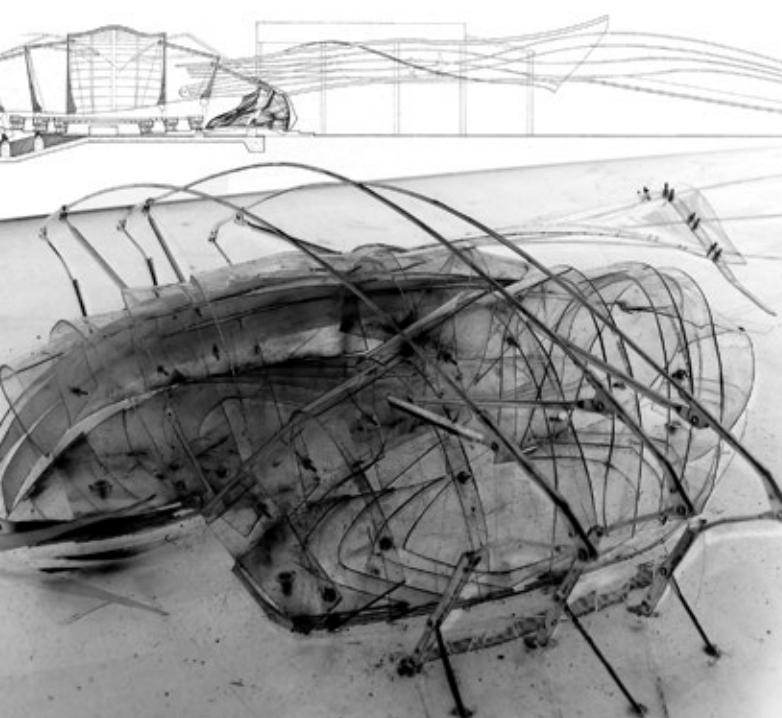
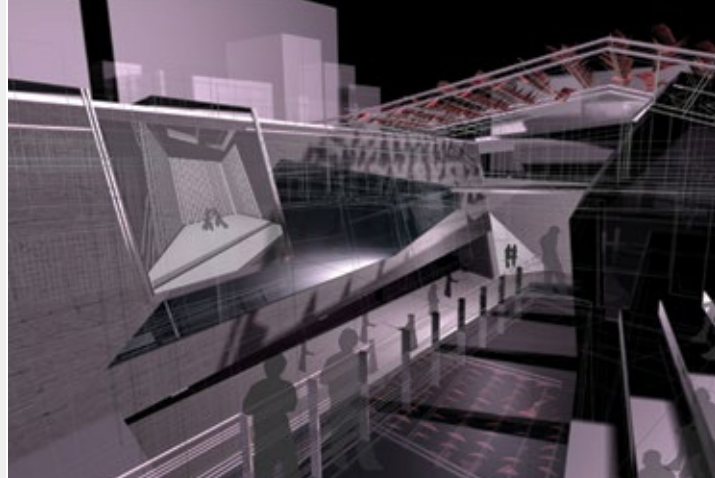


Piotr Ehrenhalt
 Inserting a complex of buildings along the Wisla riverbank near Krakow's Old Quarter, this Diploma project for a Chinese Culture Centre balances a response to its immediate heritage context with the expression of a very different cultural identity. The placement of buildings is determined both by the urban context and by reference to the basic principles of Feng Shui, while the main external feature is a double-layered glass facade inspired by the traditional oriental screen and inscribed with Mandarin characters quoting from the writings of Confucius.

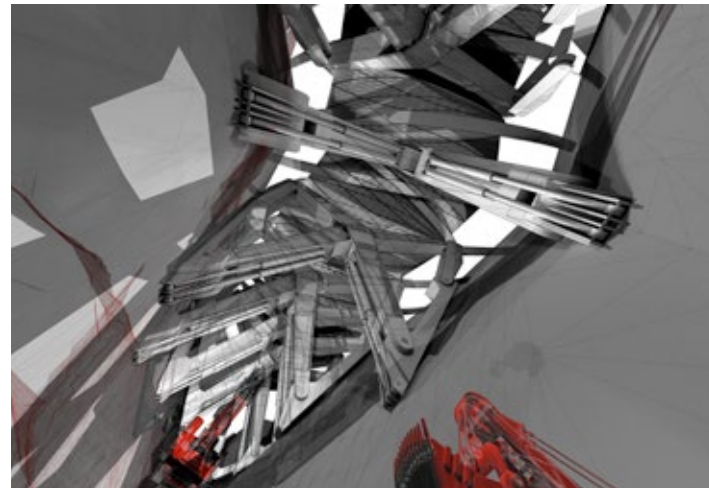


Chris Gray
 A Diploma project inspired by a Gaelic phrase which translates as 'depicting or being uplifted by the land', the Togail Tír Gaelic Culture Field Centre creates a residential study centre and artistic community on the Borerraig peninsula on the Isle of Skye. The centre is designed as an emotive response to the remote, windswept landscape, and incorporates studios, workshops, teaching and social spaces along with self-contained living units for artists, writers and other creative individuals.

Stephen Clarke
 Responding to a brief to capture the emotion of nervous excitement, this scheme for a Kendo Dojo expresses the menace and grace of the martial art. Elements of the building respond directly to the movements taking place within the training halls: walls slide open and snap shut to reveal or conceal different parts of the building, while a mechanised louvre system based on the Japanese uchiwa fan flickers open and shut in unison with the movements of the Kendo opponents. The effect is of a building alive with the energy of Kendo itself.



Harry Godfrey
 Drawing on current theories of memetics, this third year degree project for a debating chamber at Repton School proposes an architecture that expresses mutability, transition and evolution. Two debating halls are housed within a partially submerged structure which articulates the transmission of ideas taking place within in the way that it engages with the immediate environment. Latching onto and intersecting with nearby buildings, the structure creates a series of routes that operate as a spatial analogy for the learning process itself.



Chris Jones
 The Elastic Structure is a Diploma project designed to counter the scarring to the natural landscape caused by strip mining in the American Appalachian Mountains. A series of structurally elastic ribs support rock formations during the mining process and create a range of architectural spaces which are appropriated for use once the coal has been extracted from the site. The design was developed using extensive research into rock failure, combined with geological and structural analysis and prototype modelling in order to demonstrate the viability of the scheme.

Make's London studio was transformed into a party venue on 19 January 2006, as over 200 guests joined us to celebrate the practice's second birthday. The temporary decorations included an elaborate cladding screen which was assembled in front of the windows just minutes before the first guests arrived.



Make's 2006 summer party was held at the Crescent House in Wiltshire and featured teepees, a sack race, a hog roast, and a helicopter that unexpectedly touched down in the midst of the party.





From landscapes to cityscapes and sunrises to sunsets, these are some of the photos we took on our holidays.

