



make

**St Paul's
Information
Centre**

House

A close-up photograph of a light-colored wooden puzzle piece. The word "WISDOM" is carved in a bold, sans-serif font across the top half of the piece. Below it, the word "DAILY" is also carved in a similar font. The wood grain is visible, and the piece is slightly angled.

A close-up photograph of a light-colored wooden board with the words "SHOWWOOD FENCE" and "VISITORS GENTLE" cut out in a stylized, blocky font. The board is part of a larger structure, possibly a fence or a display, with other similar boards visible in the background.

A blackboard with the text "Centre for Information Systems" written in white, surrounded by scattered wooden letters and numbers.

A wooden board with a grid of square and rectangular holes, surrounded by various wooden letters and numbers. The board is light-colored wood, and the holes are arranged in a pattern that suggests a game or a puzzle. The letters and numbers are also made of wood and are scattered around the board.

A pile of wooden letter blocks, including 'm', 'e', 'u', 's', 'o', and 'd'.

A wooden box filled with wooden letters and numbers, with some black letters visible on the right side.



We came up with the idea of producing an annual publication in the very earliest days of the practice. From the outset, we were certain that it should be a snapshot in time - capturing all the architectural + social events of the year, from buildings on site + projects we've won, to people we've worked with + parties we've held - + that it should evolve as the practice evolves. This year's annual takes the idea of recording the past year to its logical conclusion + offers a month-by-month account of the year at make. I hope you'll agree that it gives a real flavour of 2007 as we've experienced it. For me, it's been fascinating to see our year laid out like this, + it's hard to believe that this is only our fourth year - + our fourth annual. We're immensely proud of all we've achieved in such a short time, +, as ever, the people at make are as important as the projects we're working on.

Ken Shuttleworth

DEC 2007

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Google

East Green

Box 1: Sections A-J

make

MARK UP 10.10.2017

This month: the Met Office predicted that 2007 would be the warmest year ever, globally.

LCC masterplan

The practice was commissioned to produce a study for the University of Arts London on its London College of Communication campus at Elephant and Castle, located at the heart of the London borough of Southwark's new regeneration zone. Anticipating the dramatic changes that the new Elephant and Castle masterplan will bring to this part of the capital, this study presented a range of options for enhancing integration with the surrounding area and offering an improved educational environment for students and staff.



NEW PROJECT

Trafalgar Way

This scheme for a new residential development overlooking Poplar Dock in London's Canary Wharf creates a mix of affordable and private accommodation within a striking new structure. Two towers of 35 and 29 storeys, each oblong in plan, are linked by a multi-level bridge which joins the towers between the 17th and 24th levels. Protected from the elements and enjoying unrivalled views out over London, this bridge structure equips a range of the apartments with their very own 'gardens in the sky'.

NEW PROJECT



ON SITE

55 Baker Street



St Paul's Information Centre



TALKS

James Thomas led a panel discussion on sustainability in affordable housing at the LEAF design/build network conference in London.

NEW PROJECT

NEW PROJECT

2006 Make annual

January kicked off with the publication of the third Make annual. A snapshot of all we did over the past year, the 2006 annual featured key projects on site and in development, interviews with project teams and an illustrator's-eye view of the studio, not to mention staff holiday photos and a do-it-yourself model of the St Paul's Information Centre. A hard act to follow? Read on to decide for yourself...

Make's birthday party

Make's birthday celebrations were slightly different this year. As usual, we held a party inviting clients and friends to join us in celebrating the practice's third anniversary, but this year the venue was a future building site – a wood-panelled room in the former Middlesex Hospital. Located just north of Oxford Street, this block of 1920s hospital buildings is to be replaced with Make's substantial mixed use scheme for developers Candy & Candy (as featured in Make annual 3; see also pages 82 and 101). Turn to pages 10-11 for some snapshots.



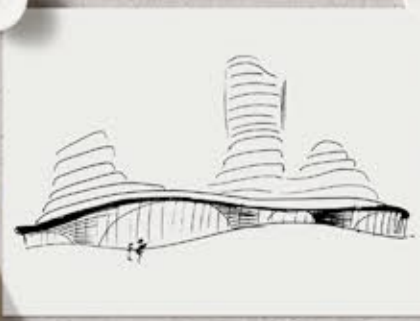
'High Society'

Make's vortex tower project (see Make annual 1) was included in the exhibition 'High Society', on display at the Deutsches Architecture Museum, Frankfurt am Main, throughout January and February.

Sheffield Digital Campus

Another new project to come into the office this month, Sheffield Digital Campus is a mixed use development in the heart of Sheffield city centre. With retail and rationalised public routes drawn through the site at ground level, a range of residential and office accommodation is housed within a dynamic curvaceous building whose form is inspired by the weathered rocky outcrops of the Peak District. The geological connection is further emphasised by an energy-efficient cladding system of panels arranged in bands like rock strata.

NEW PROJECT



Charing Cross Road

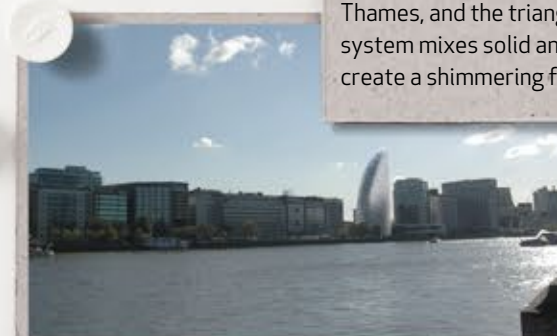
The practice scooped its first competition win of the year with the design of a major new mixed-use development for a prominent site on Charing Cross Road in London's West End. Occupying the site of the Central St Martin's College building, the scheme consists of retail provision at street level, with office and residential accommodation located above.



NEW PROJECT

Albert Embankment

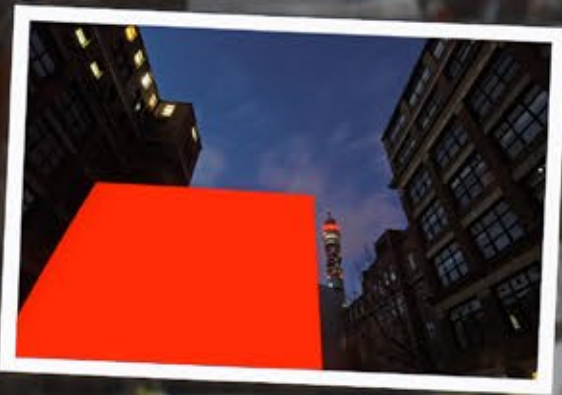
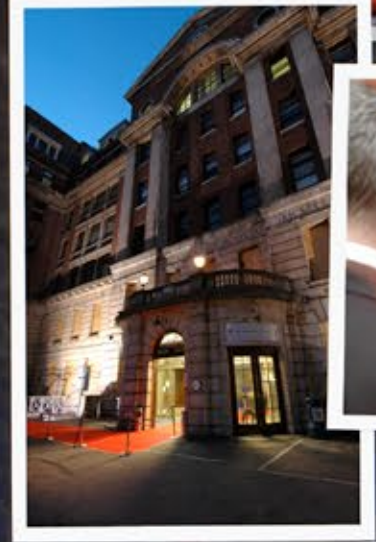
Located on the south bank of the Thames near Vauxhall Station, the Albert Embankment mixed-use development has been designed to meet exacting targets for energy efficiency and does so by introducing a dynamic new presence to the wall of buildings springing up along the riverbank. The streamlined fin-shaped structure creates an enhanced public realm at ground level with office accommodation housed in the floors immediately above. Affordable and private apartments are located at the upper levels of the building where they benefit from views out across the Thames, and the triangulated cladding system mixes solid and glazed panels to create a shimmering facade effect.



Sherwood Forest Visitor Centre

January ended with a cheer as Make was announced winner of the competition to design a new visitor centre for Sherwood Forest. Situated on the fringes of one of the UK's most historically significant and ecologically important ancient woodlands, Make's scheme takes the form of a gigantic tree-like structure that creates the ultimate treehouse experience. Unsurprisingly, this imaginative approach captured the public's imagination: prior to the final result being announced, the shortlisted competition schemes were put to a public vote on the *Nottingham Evening Post* website, with Make's proposals receiving 70 per cent of the votes. The project was also put forward for the Big Lottery Fund's 'The People's £50 Million Giveaway' competition. Get a sneak preview of this exciting project on page 12, and turn to page 88 to find out more about the Big Lottery Fund competition.

MAKE'S THIRD
BIRTHDAY PARTY
AT THE FORMER
MIDDLESEX
HOSPITAL, LONDON



Sherwood Forest Visitor Centre



1. Ken Shuttleworth's initial sketch explores the treehouse concept.
2. This striking visualisation formed part of the original submission.
- 3,4. The formation of the canopy structure is explored in model form.
5. An aerial view reveals how the Tree is rooted in its context.
6. The different uses that occupy the ground plane are shown in this diagrammatic plan.
7. A visualisation captures the striking view offered up through the canopy from the trunk stairway.

"Our starting point was the concept of the treehouse, but on a scale beyond your wildest dreams. We wanted to achieve something more than just a conventional, worthy visitor's centre, and to bring an element of fun and escapism to it. It had to be an extraordinary place that captures the imagination.

But the fun, fantastical aspects of the project work alongside some very serious goals too; this scheme is not just about putting people in touch with their inner child and letting them climb a tree once more. It's about encouraging a connection with the environment and with rural history, about drawing visitors and regeneration to an area that is still recovering from the devastating collapse of the coal industry. It might be a fun structure, but it's an incredibly serious project.

Sometimes I have to pinch myself, though. I'm working on a giant treehouse! I never expected I'd get to say that, really."

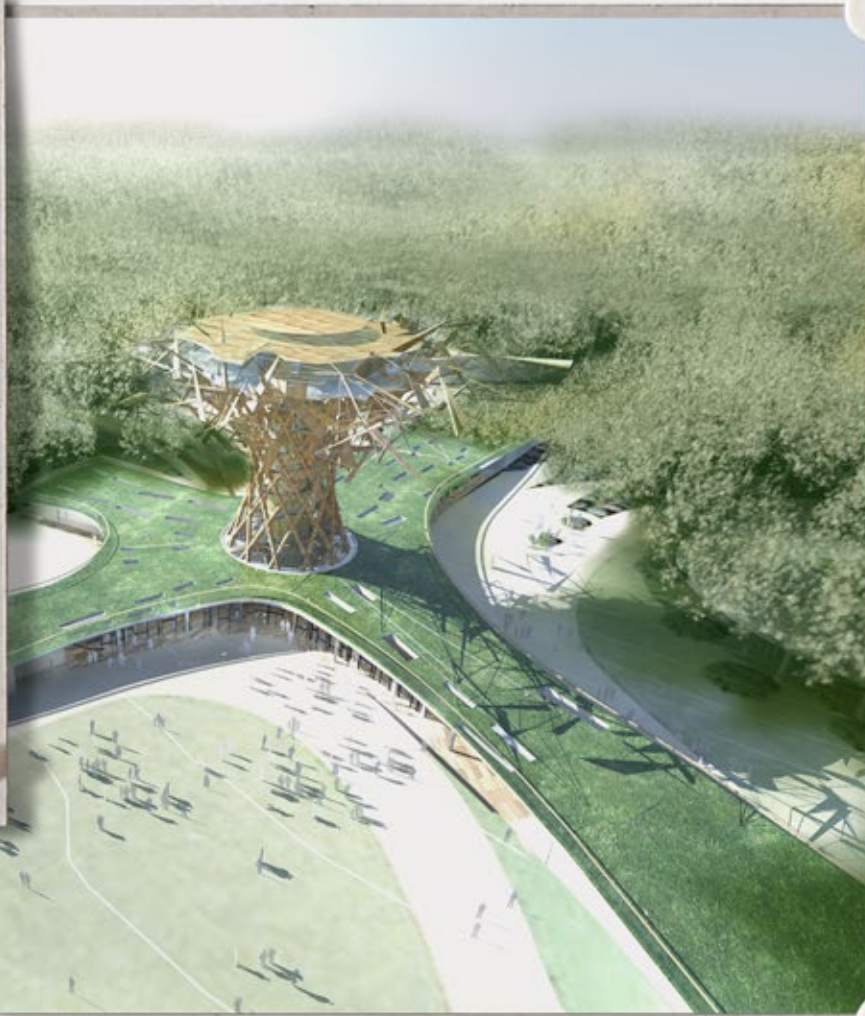
CARA BAMFORD
MAKE

"I only started at Make a few weeks after they won the project, and I'm just out of finishing my Part 2, so it was pretty incredible to come straight into the practice and on to a project like this.

Obviously, it's completely different to anything I've ever done before. Even within the office, I had people coming up to me and saying I'd ended up on one of the best projects going. So I feel really lucky.

I've been involved in pretty much every aspect leading up to submitting the planning application, working up plans, sections and 3-D models, going along to all the client reviews – basically evolving the design from the initial concept. It's been an incredible introduction to the project – and to Make, as well."

COLIN MORIARTY
MAKE



The competition-winning scheme for the Sherwood Forest Visitor Complex creates a new landmark that will enhance access to and appreciation of one of the UK's most ancient and historically and ecologically significant natural environments.

Visitor facilities are housed at ground level, within a podium structure resembling a network of radiating roots. A staircase inside the 20-metre-high trunk leads up to a spectacular restaurant and viewing platform set within the building's canopy and overlooking the ancient forest.

Gently ramped timber walkways lead visitors toward the hub of the visitor centre and the forest beyond, while the built elements of the root structure extend in fingers to house an education centre and conference facilities. The spaces between are occupied by playgrounds and picnic areas.

Designed to achieve a carbon neutral status, the scheme incorporates a range of strategies to reduce energy consumption and environmental impact.



Team
Cara Bamford, Frank Filschow, Dominic Howe, Colin Moriarty, Inga Sievert, Ken Shuttleworth
For
Sherwood: The Living Legend/
Nottinghamshire County Council
With
Arup, Davis Langdon, Edmund Shipway, Hargreaves Associates, RYB:Konsult

Dunfermline Museum

This shortlisted competition scheme for Dunfermline Museum creates a bold new insertion into the existing historic fabric of the town and provides generous, accessible gallery facilities to establish the museum at the heart of the town's cultural and social life.

The striking entrance nestles between the retained facade of a Grade B listed building and the first Carnegie Library, and is signalled by a vertical sandstone wall and a contrasting burnished bronze-coloured cladding. The perforated facade is inspired by the holes of punch cards traditionally used to control jacquard looms, and the resulting pattern is both abstract and modern while being rooted in the industrial history and craft of the local area.

The contemporary extension incorporates galleries with framed views towards Dunfermline Abbey and grounds and fully accessible connections to the Carnegie Library are provided at every level. A conference suite and restaurant on the top floor offer panoramic views southwards toward the Firth of Forth.



1. View from the main entrance through the new entrance hall and primary circulation route.
2. A north-south section reveals the sandstone wall that lines and unifies the building.
3. The rear of the entrance hall offers views out over the Abbey beyond.
4. At night, the illuminated facade establishes a glowing presence in the streetscape.
5. A model of the scheme reveals the complex interrelation of existing and new built elements.



"Our first site visit involved trekking between the various museum facilities spread all over town and seeing store areas piled with boxes containing all these fragments of history and no space to display them. So there were some pretty clear challenges to be tackled.

We were certain that we wanted to bring something contemporary but appropriate to the site, and when we saw the loom punch cards on display in the museum we knew we'd hit on something special. It's amazing that something so ornate and decorative as damask has originated from such very graphic and modern looking objects. Deriving a cladding from them established a very apt and striking visual connection.

We later found out that the technology used to make these punch cards went on to develop into the door key cards used in hotels, which was a very interesting design trail, and just the kind of thing that a museum of this sort should be about."

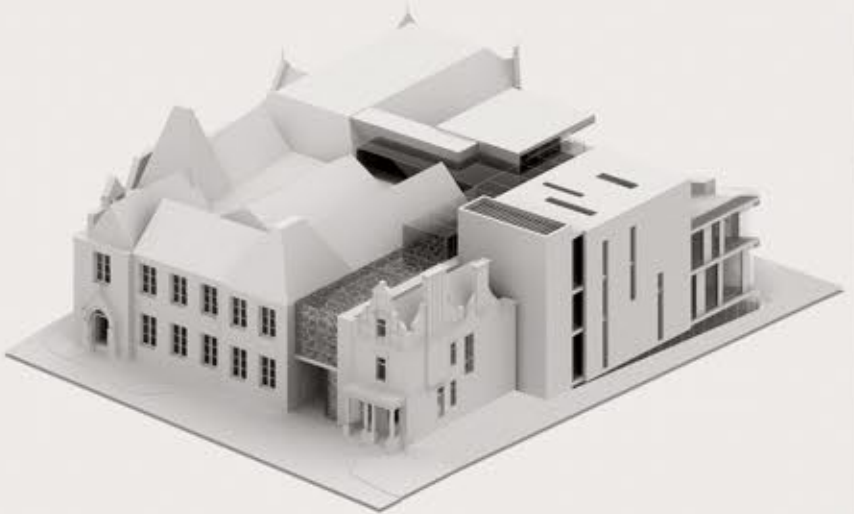
HELENA HUWS
MAKE

"For me, one of the most interesting aspects of this scheme was the concept of creating a primary space which tied together the new and old parts of the building. We proposed a sandstone wall running the full length of this central space to unify it and emphasise the axial aspect, and worked really hard to make sure it would be a generous and interesting public focal point.

Doorways and windows within the existing wall were preserved, and niches were incorporated in the new wall opposite to create display cases. There were glimpses, views and routes through to adjoining galleries, and then the whole space opened up to a glazed wall at the rear with great views towards the Abbey.

Although we didn't win this competition, it's interesting to note that the winning scheme is based around a very similar diagram – although I have to say that I think our approach actually created a more uncluttered and graceful space!"

CHRIS GRAY
MAKE



WHAT'S YOUR
NEW YEAR'S
RESOLUTION?

FINISH OFF
MY FLAT!!

GO
RUNNING
!

visit
Japan

NOT
WORK SO
HARD

Start playing
the saxophone
again!!

DO AS
I AM
TOLD.

BE NICE
TO
SHARON

WIN BIG AT
THE RACES.

STOP
SMOKING

BECOMING
A GREAT
FAMILY

GET A
PLANT

Stop
Smoking!

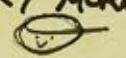
To
read
more!

take more
pictures

DO
SOME
SPORTS

DO
more
Sports

GIVE
UP
SMOKING

GET A
BIG HUG
EVERY MORNING


TO LEARN HOW
TO ALIGN OBJECTS
ACCURATELY
IN
3D STUDIO
MAX

Part 3!

DON'T
JOIN THE
GYM!

HARDER
FASTER
STRONGER
BETTER

decorating
my room

-WORK HARD
-TRY TO PLAY
HARD
-EXERCISE LOADS
...

TRY
AGAIN!

DECIDE ON
A NEW YEAR'S
RESOLUTION
FOR NEXT
YEAR.

Drink
less!

make
lunch at
home.

PART 3!
(SO I CAN CALL
MYSELF AN
ARCHITECT?!)

STOP
STEALING
POST-IT
NOTES.

CLIMB A
MOUNTAIN
EVERY MONTH

Build
the
extension!
(this year)


PLAY THE
TRUMPET...

MAKE
ENDS
MEET!

EAT
MORE

TAKE
DANCE
LESSONS

BE A
GOOD
DADDY

MORE
DRINK
PLEASE


HAVE
AN
IDEA

FINISH
RENOVATING
MY FLAT.

make
jam...

I HAD ONE
BUT HAVE
ALREADY
FORGOTTEN
WHAT IT WAS...

My New Year's
Resolution is
not to make
New Year's
Resolutions

GET RID OF CLUTTER
ON MY DESK!

BUILD MY HOUSE!


KNOW
MORE ABOUT
THE WORKS
OF MICHAEL
CRAIG
MARTIN

battle
a
dragon

To remember....
Measure
Twice,
cut Once!
D'oh!

To spend at least
50%
of my time at
work designing,
mainly by sketching.

to improve
English
skills

KISS
MORE


REACH 25 METERS
DEPTH FREEDIVING

GET HOME
EARLIER

Go out more!

NO MORE
RESOLUTIONS

LEARN TO
COOK.

FIND
A
FLAT
*TERMS + CONDITIONS
APPLY

EAT LESS
CHOCOLATE!

BUY A
PIANO

To Win
a Game
of Pool!

WORRY
LESS

WORK HARD
AND DO WELL
IN MY
DIPLOMA.

TO COMPLETE
PART I / II / III
LOG BOOKS!

Work
harder

 Play
my
clarinet

CUT OFF
THE
PONYTAIL

PLAY THE
GUITAR


TAKE BETTER
CARE OF MY
HOUSE PLANTS.

Smiling
more!

Stay
Calm

LEARN
SOMETHING
NEW



This month:
The Intergovernmental
Panel on Climate Change
concluded that global
warming is 'very likely' to be
the result of human
activities.

TALKS

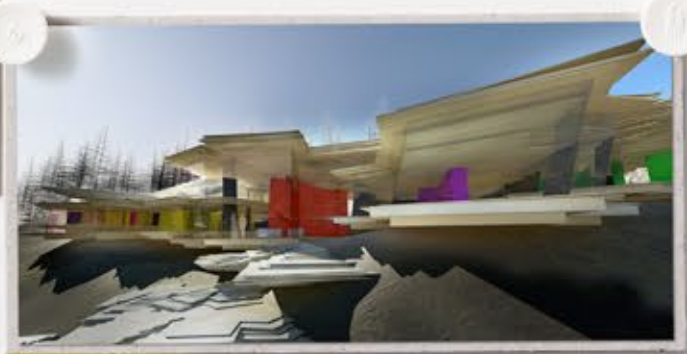
Ken Shuttleworth delivered a talk at The Gallery in London as part of Art and Architecture's ongoing programme of events. Entitled 'Designing for climate change', the lecture set out the practice's general approach to energy-efficient and environmentally-responsible design.

Make it Happen!

In February, Make joined forces with architecture and education organisation Open House to launch 'Make it happen!'. This city-wide initiative is designed to encourage young people in London to learn more about their built environment and engage with the design process. The ongoing programme of events kicked off with a series of workshops under the umbrella of Open House's 'My city too!' programme, which aims to give a voice to a generation of young Londoners and ensure that their needs and aspirations are incorporated into built environment policy. Turn to page 56 to learn more about the people involved in these workshops.

Humber Valley House

A commission to design a private residence for the Humber Valley Resort in western Newfoundland, Canada, produced these proposals for a spectacular rural retreat. Formed using geometry inspired by the rock formations of the surrounding terrain, the structure blurs distinctions between nature and architecture and inside and outside. In keeping with the design concept of harmonising with the natural setting, the building is designed to offer optimised energy efficiency and reduce environmental impact.



NEW PROJECT



NEW PROJECT

Haringey Heartlands

This month the practice was commissioned to undertake the masterplanning of a 4.6 hectare site in Haringey Heartlands, a former industrial zone near Wood Green in north London. The 4.6 hectare site is to be developed as a new residential and cultural hub which will feature generous public spaces as well as a range of private and affordable housing.

NEW PROJECT



West Southall Masterplan

Also in London, the West Southall masterplan provides one of the capital's largest regeneration opportunities and has been commended by CABE for its sustainable approach. Working with development partners Castlemore and landowners National Grid, Make have developed a scheme that will transform the 90-acre site, a former gasworks, with residential, commercial and community uses and welcoming civic spaces, while improving routes across the site. At the heart of the scheme, a generous park frames the existing gas holder which is retained as a local landmark.

ON SITE



Old Road Campus



55 Baker Street

St Paul's Information Centre

Exciting developments on a 1,300m² site opposite St Paul's Cathedral, where the steelwork for the new St Paul's Information Centre (see Make annuals 2 and 3) was installed over a period of 48 hours. Prefabricated steel sections were craned on to the site at night and then assembled over the course of the following days. Turn the page to get the inside info on this small but perfectly formed project.



St Paul's Information Centre

Situated opposite the South Transept of St Paul's Cathedral, the new City of London Information Centre introduces a dynamic contemporary structure to an area of exceptional architectural and urban heritage.

In form, the building combines simplicity and efficiency of structure with a distinctive visual impact. The triangular plan has evolved from analysis of principal pedestrian flows across the site, while the orientation and profile establish an intriguing dialogue with St Paul's as the building looks up to its prestigious neighbour and opens out to welcome people approaching it.

A folded metallic envelope evokes the lightness and aerodynamic profile of a paper aeroplane, seamlessly wrapping 140m² of internal accommodation. The structure consists of a steel frame braced by structural ply and clad in 220 pre-finished stainless steel panels.

The building meets exacting environmental standards and has been engineered to exceed current Part L targets for CO₂ emissions by 20 per cent.



1

1. The building's concrete slab awaits the arrival of the structure.
2-4. The side wings of the steel structure are lifted on to site and assembled with the roof members.
5. Sean Affleck, Louis Harrison and Matthew Seabrook keep a close eye on progress.

6, 7. Visualisations show the building's form and its extraordinary location before the South Transept of St Paul's Cathedral.
8, 9. As day breaks the steelwork is in place, offering an exciting hint of the finished building.



2



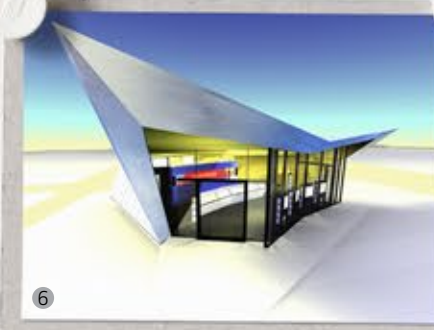
3



4



5



6



7

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



8

"Watching the steelwork go in on the night of 29 February was a real highlight. We'd been up to visit the manufacturers and had seen all the steelwork being welded in their shops and laid out all over their yards, but actually seeing it arrive on site was great.

The frame was brought in on lorries – they looked amazing parked right next to St Paul's – and then lifted on to the site by a 100-tonne temporary crane. There were two main prefabricated pieces which form the building's side wings and the roof steel came in bundles which were assembled over the next two days.

They started lifting at about midnight and carried on into the night – although we only stayed until 3am because it was so cold. It was incredible to see it go up so quickly. You suddenly got a real sense of what the finished building was going to be like. That was the best bit for me.

This is the first project I've seen through on to site, so it's been fantastic experience. And what a site..."

MATTHEW SEABROOK
MAKE

"This has been a fantastic job to be involved in. I've previously worked on out-of-town PFI projects like hospitals and prisons, so to be able to build this building in this location has been brilliant.

It's the smallest job I've been involved in, but easily the most complicated. The unique geometry and size have raised numerous challenges, and it's been a steep learning curve for us all.

I think the final result speaks for itself, and possibly the most enjoyable part of the project for me has been listening to the public as they walk past and take photos of everything happening on site. Everyone seems to have an opinion, good or bad, and I haven't experienced that on past jobs. It's been a great opportunity to be part of something that really grabs people's interest."

LOUIS HARRISON
SEANSKA



9





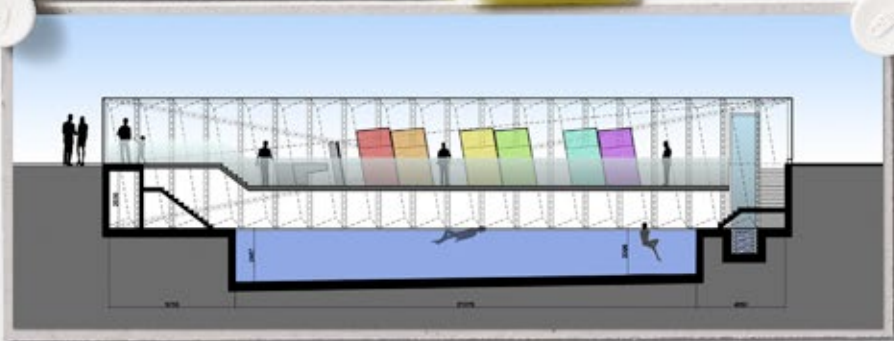
MIPIM 2007

If it's March, it must be MIPIM. The property industry's annual four-day shindig was held in Cannes as usual, with this year's event attracting over 26,000 participants from more than 80 countries. Representing Make, Ken Shuttleworth, John Prevc and Sean Affleck sampled keynote addresses, panel discussions, exhibition zones and the inevitable cocktail parties, and you can read their impressions on page 26.

Brixton Central Square

An intriguing design challenge came our way in March. As part of the Mayor of London's '100 Public Spaces' scheme, Lambeth Council invited Make to come up with options to transform a disused underground toilet in Brixton into a new amenity. The options explored by the design team ranged from the relatively conventional to the ingenious, with proposals for use including a cafe, a local history museum, a bike rental facility, a swimming pool (shown below), an aquarium, a 24-hour bakery with its own greenhouse, and a hammam.

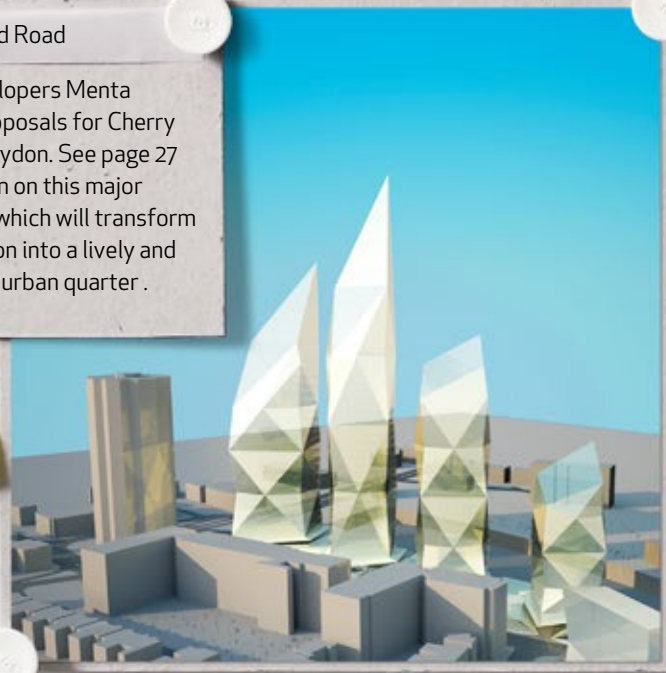
NEW
PROJECT



Cherry Orchard Road

Also at MIPIM, developers Menta launched Make's proposals for Cherry Orchard Road in Croydon. See page 27 for more information on this major mixed-use scheme, which will transform the centre of Croydon into a lively and pedestrian-friendly urban quarter.

NEW
PROJECT



TALKS

This month Jason McColl gave a talk on Make's Broomielaw project (see Make annual 3 or turn to page 73) at Glasgow's Urban Design Forum.

ON
SITE



Old Road Campus



St Paul's Information Centre



55 Baker Street

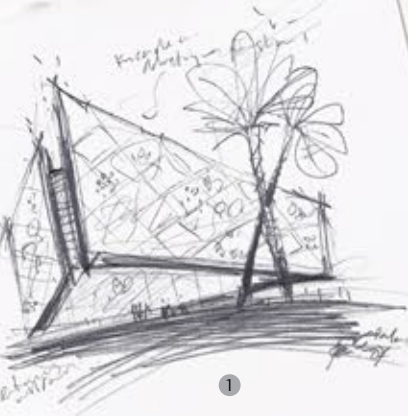
Hammersmith Embankment

A major mixed-use project for the south bank of the Thames received planning permission this month. The Hammersmith Embankment scheme (see Make annual 2) creates a mix of office, residential, cultural and leisure buildings, while providing full public access to the riverfront and featuring a pontoon dock that offers views up and downstream. The landscaping also incorporates the dug-in structure of a water sports facility to support a range of sports and educational activities. The scheme is completed by a curved terrace of housing along the north-eastern perimeter of the site, creating a mix of affordable and private units. See page 83 for an on-site update.

PLANNING
PERMISSION



MIPIM 2007



"For me, MIPIM is a chance to cement relationships with people you've met before, not necessarily just at MIPIM but also during the life of a job in London or elsewhere. It's also a great chance to speak socially to people you wouldn't normally get five minutes with back in London because they're just too busy.

It was interesting that there was a really optimistic feel to the event this year. Sometimes it can be a bit gloomy, but this year the general feeling was very upbeat; the economy was looking good and things looked very positive.

As part of the general promotion for the event, I was asked what changes I would make to the Palais – the conference centre where MIPIM is actually held. It's a fantastically ugly building, so I came up with this sketch [above] showing how you could dress the building up and use the elevations to display what's actually happening inside, basically turning it into its own gigantic advertising hoarding."

KEN SHUTTLEWORTH
MAKE



"The thing about MIPIM is that it gives you an opportunity to condense an incredible number of meetings into a comparatively short space of time, and all on a single site. In two days you can talk to so many people – it would take you a whole year to fix up the same number of meetings just in London alone.

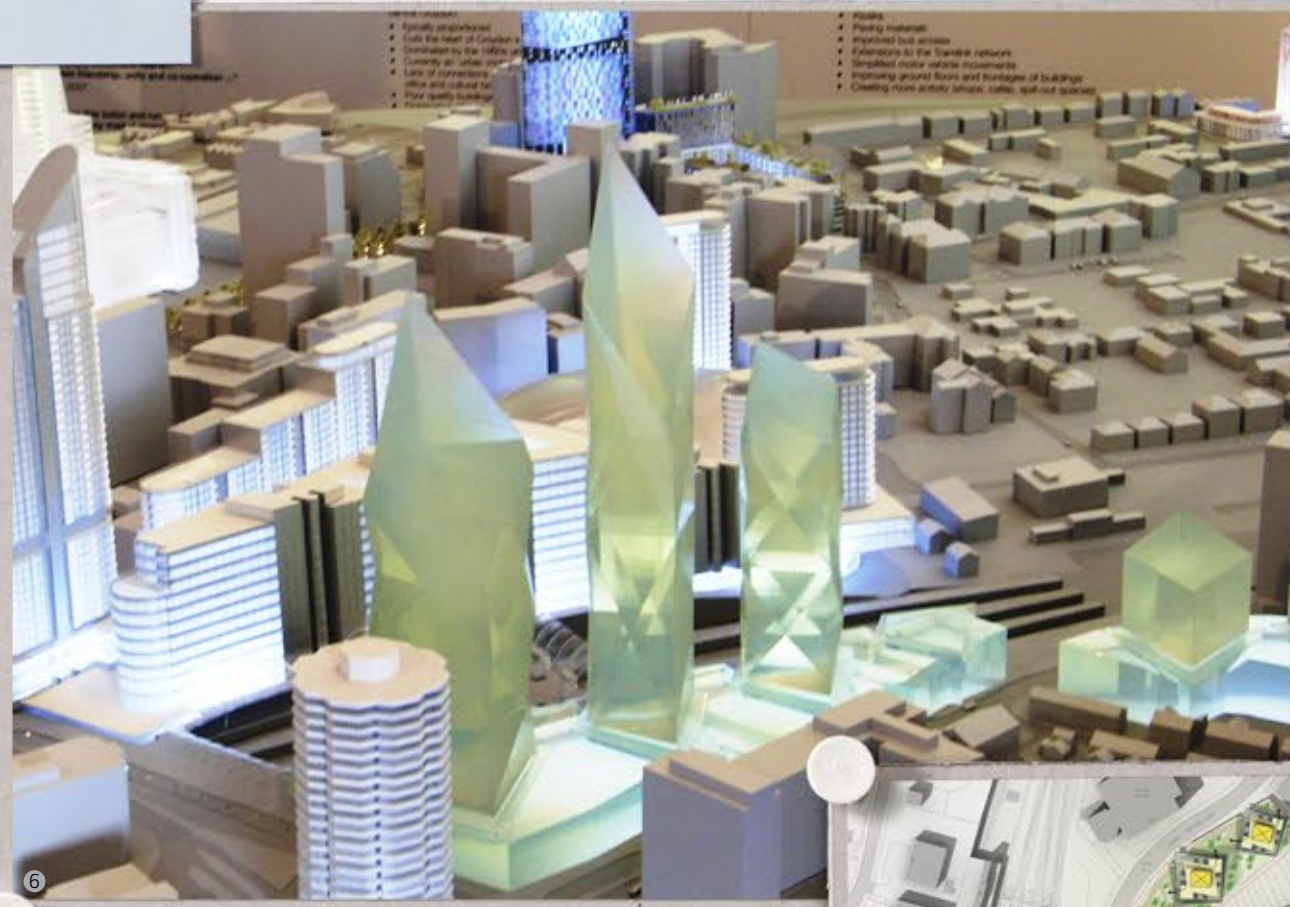
And it's also very useful that everyone is meeting on neutral ground, and everyone is there for the same reason. There's no particular agenda that's being driven apart from just trying to talk to as many people as possible.

I remember the first year we went, having just set up the practice. There was such an incredible buzz and so many people were coming up to us and congratulating Ken and wishing us well. Every year since then has been an opportunity to build on that goodwill and interest and fill people in on what we've been doing and what projects we're working on."

SEAN AFFLECK
MAKE

1. Ken Shuttleworth's sketch reimagines the MIPIM venue as its own dynamic billboard.
2-5. In addition to the main event, MIPIM attendees enjoy all the benefits of Canne's stunning Côte d'Azur setting.
6. A model of the Cherry Orchard Road project on display at MIPIM. The scheme was launched at this year's event.
7. The scheme also includes significant improvements to Croydon Station, shown in this plan.

CHERRY ORCHARD
ROAD PROJECT
AT MIPIM '07



"The first thing to say about MIPIM is that it's much warmer than back home, which is always an attraction. It's also very much about pacing yourself; if you decide on day one that you're going to enjoy all the treats that are on offer, then you're likely to miss all the arrangements you made for 9am on the following day!

But for me, it's really an opportunity to re-establish relationships in an informal way. Rather than going along to bid hard for jobs, it's all about chatting to people – and if work comes out of that, then that's great. But it's all about getting to know people rather than just looking at the badge they're wearing. Do that, and the business will follow. So the approach I've always taken at MIPIM is not to go there with the idea of getting a job, but to go there to make friends."

JOHN PREVC
MAKE



Occupying a 1.7 hectare site along Cherry Orchard Road, these proposals take the form of a necklace of towers linked at the base by a multi-level walkway which creates a fluid and dynamic new streetscape. The podium structure draws new routes across the site to provide a secure and inviting environment for pedestrians and is animated with retail, restaurant and cafe outlets to create a vibrant new public focal point.

The towers rising above are clad in a faceted reflective skin and contain a range of residential apartments. Improvements to the East Croydon Station transport interchange are central to the proposals, and the development terminates to the south in a generous new public plaza that links together the existing tram, bus and train stations, while introducing much-needed breathing space to this otherwise densely developed area.

Both the overall proposal and the built elements within it have been designed to minimize environmental impact and enhance energy efficiency.

Team
Sean Affleck, Tim Davies, Sam Hobson, Adrienne Johnson, Graham Longman, Ken Shuttleworth
For
Menta
With
Foreman Roberts, Gleeds, Laing O'Rourke, Mott MacDonald, WSP Cantor Seinuk

Old Road Campus

Replacing two existing buildings, this state-of-the-art facility provides flexible work spaces and communal areas and creates a new gateway to Oxford University's Old Road campus.

Working spaces are arranged around two principle social areas in much the same way as a traditional Oxford college building overlooks the quad at its heart, while the building's main and secondary entrances are linked by a 'street' which draws a pedestrian route through the structure.

A cladding system of glass and aluminium panels wraps the building, incorporating external louvres to protect against solar gain. Solid panels are coloured in a spectrum of greens to harmonise with a band of mature planting around the perimeter of the site.

The building has been designed to meet anticipated new building regulations relating to energy consumption, achieving a 28 per cent reduction in carbon emissions when compared to an equivalent building under current legislation.



1. Photographed in March 2007, the building's basic form is already clearly visible.
2. The ribbon-like concrete formwork of the main staircases overlooking the 'street' drawn through the building is unveiled.
3-6. On-site progress.
7. A visualisation of the building in context shows the trees and hedges which have been the key generator for the building's distinctive green panelled cladding system.

"I joined the team for this project at about Stage C, when I joined Make, and I've been working solidly on it ever since. This is the first chance I've had to see a project right through to construction, and it's been a great experience.

For me, one of the most interesting things has been gaining first-hand experience of the very different approaches and ways of working involved in all the different packages – and the different people involved in them too, from the cladding contractors to the landscaping and external works.

Watching the building actually going up has been fascinating. It's always exciting when a building you've worked on starts to take shape, but with this one it has been really good to see how much it looks like the original renders we were producing over a year ago. It feels as if we're really succeeding in realising that core concept that we started off with, and that's immensely satisfying."

JONATHAN MITCHELL
MAKE

"It's always good working on a project with a team you like. The team on this project get on very well indeed and communication is great – and I think you can see that this has resulted in a very well-designed building.

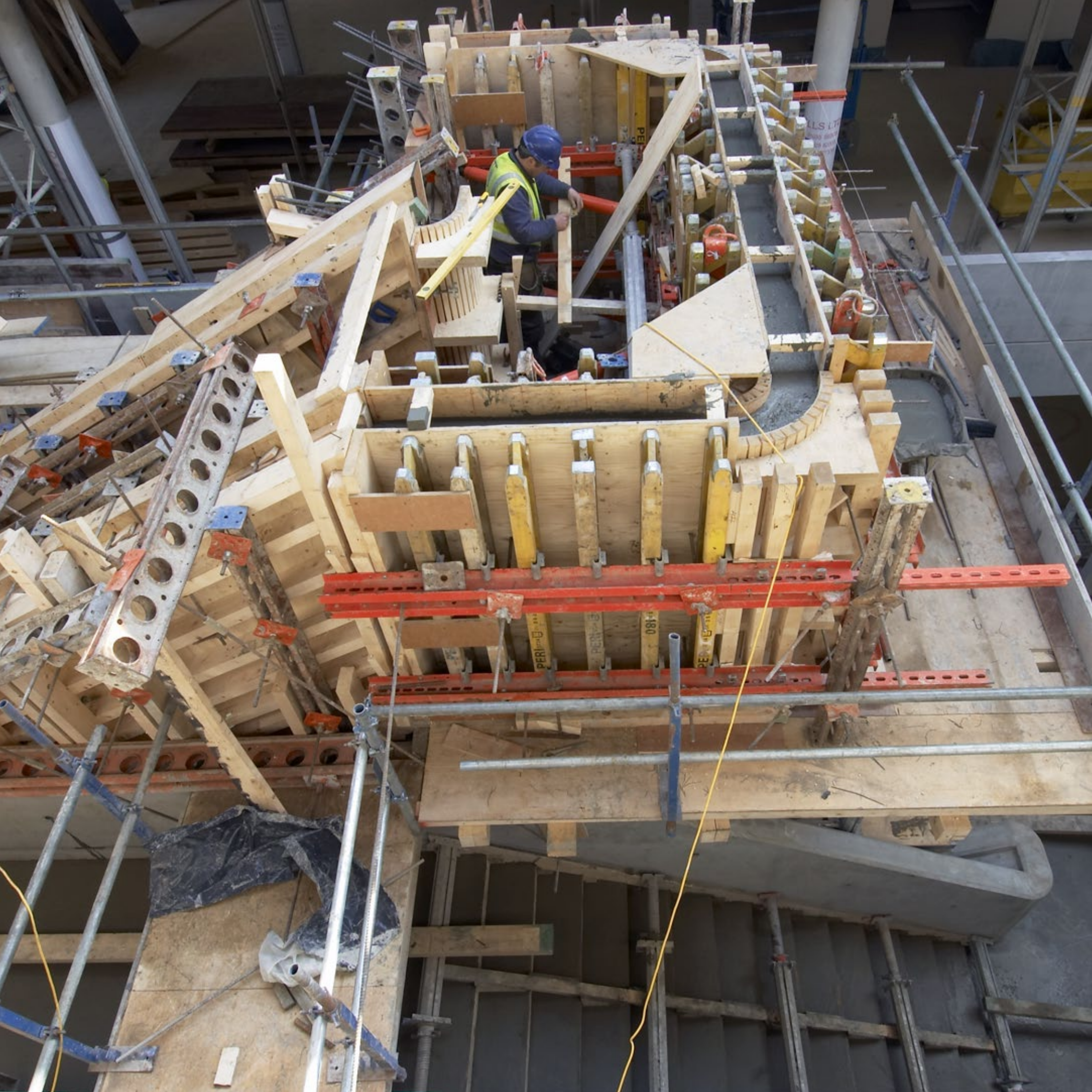
We're always trying to stretch things and make every building a bit special and completely different from the last project we've worked on, and in this case the concrete staircases have been a particularly interesting challenge. We've worked really hard to make them work structurally as well as visually. We've also had to work quite hard to reassure the concrete subcontractor – he was a bit wary, because despite all his experience he's never done anything with such large cantilevers as this before.

But we've all worked together as a team and we've come up with a solution that works really well, I think. We're really happy with the staircases and we love the concrete finish. We're using them in as many publicity shots as we can!"

MIKE WILFORD
PRICE + MYERS

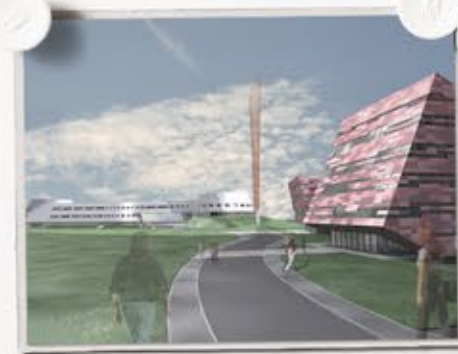


Team
Dan Farmer, Stuart Fraser, Frances Gannon, Adrienne Johnson, Doris Lam, Jonathan Mitchell, Justin Nicholls, David Picazo, Adina Poncis, Carolin Schaal, Matthew Seabrook, Ken Shuttleworth
Collaborating architects
Nightingale Associates
For
Oxford University Estates Directorate
With
Atlas Industries, EC Harris, Foreman Roberts, HCD Management Ltd, HDC Building Control Ltd, Long and Partners, Mace Plus, Price & Myers, RB Development Management Ltd, Warrington Fire Research Consultants





This month:
On 28 April an earthquake
measuring 4.3 on the
Richter Scale struck Kent.



Jubilee Campus

As part of ongoing proposals for the University of Nottingham's Jubilee Campus (see pages 92-3), Make was commissioned to design a public artwork for the site. The 60m sculpture takes the shape of a slender tubular steel lattice structure which stands at the centre of the campus. The university unveiled the design by launching a competition to name the new landmark, and you can learn the result by turning to page 100.

NEW
PROJECT

TASKS

PLANNING
PERMISSION

As well as his talk at the NLA's 'Sustainable London' conference (see opposite), this month Ken Shuttleworth spoke at the University of Nottingham and the University of Delft in Holland; Sean Affleck gave a lecture on the practice's approach to sustainable design at Sheffield University; and Will Freeman, Bob Leung and David Patterson gave a joint presentation on the practice to the architecture department at Westminster University.

10 Weymouth Street
More good news as another project received planning permission. This month it was the turn of 10 Weymouth Street, a residential development in Fitzrovia, central London. Turn to page 34 for more information on this project.

ON
SITE

St Paul's Information Centre



Jubilee Campus



Old Road Campus

Heart of East Greenwich

The Heart of East Greenwich project (see Make annual 3) was on display throughout April as part of the 'Sustainable London' exhibition at the New London Architecture centre in London. The lecture series accompanying the exhibition saw Ken Shuttleworth join Elliot Lipton of Firstbase and Dan Epstein of English Partnerships to discuss the project's sustainable credentials.



Make spring party

April seemed like a good time to throw another office party, so we commandeered a tapas bar near the London studio and made sure there was plenty of sangria behind the bar. And as if the prospect of salsa lessons wasn't enough, there was also a magician...



Dartford Dojo

The Dartford Dojo was shortlisted for an RIBA Regional Award this month. Make's first completed building opened in March 2006 (see annuals 2 and 3) and has been bagged by the British judo squad as their training headquarters for the 2012 Olympics.



Manchester House

This mixed use tower within the city's Spinningfields masterplan incorporates residential accommodation alongside a hotel, spa and health club. The unusual curved plan form provides the most efficient floorplates possible for the required accommodation. The cladding system consists of a series of vertical blades arranged to provide views outwards while offering partial or total screening of interior spaces. The vertical emphasis also has a streamlining and slimming effect on the undulations of the floorplate.

NEW
PROJECT



55 Baker Street



The 55 Baker Street project (see annuals 2 and 3) reached a double construction milestone this month as work started on the residential accommodation that forms part of the development. Situated on Rodmarton Street, to the west of the main office building, this four-storey residential block offers affordable, key worker and private apartments within a modern take on traditional London mews housing. Meanwhile, a massive steel transfer structure was installed in the office portion of the development. See pages 36-9 to find out more.

10 Weymouth Street

- 1. The brass-clad rear elevation features a series of projecting glass pods which provide each apartment with a spectacular vantage point from which to enjoy views over London.
- 2. A concept sketch for the interiors scheme showcases a suitably sleek and modern living environment.
- 3. The tessellation of brass panels cladding the building brings subtle animation to the facade.
- 4. A new penthouse-level structure is added to the existing building.



This refurbishment project extends and reclads an existing 1960s building in London's Fitzrovia. New apartments are created by extending the building with a new full-height block to the rear and replacing an existing penthouse level with a new structure. Each apartment features a projecting glazed pod which offers views out over the city and provides a sense of connection with the weather and the changing seasons.

A highly modelled, brass-clad elevation at the rear of the building enhances the appearance of the structure and brings new interest to this pocket of urban space. By contrast, the elevation facing onto the street features a discreet stepped addition to the existing structure which is set back and clad in a darker alloy of the same brass. The development incorporates a range of renewable technologies, including ground source heating and cooling and a green roof.

Following the initial architectural design, Make have been commissioned to develop the interiors for the building.

"The existing building has two very different facades facing the street and the mews, and we came up with the idea of using a brass alloy cladding with a different tone on each facade to respond to the contrasting surroundings.

One of the challenges has been looking for the right treatment for the brass finish, because the cladding is really the major focus of this project. Our initial idea was to use two different brass alloys which would naturally weather over time to create different finishes. However, after we had visited the first brass-clad building in UK, which was completed only half a year ago, we realised that the natural patination process does not produce the colour you're hoping for.

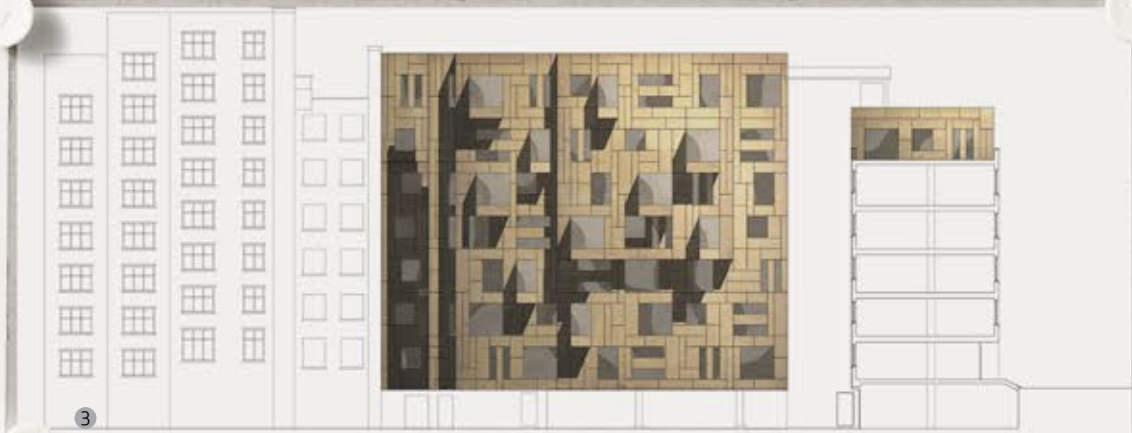
So we looked instead at a pre-patination process which fixes the colour permanently. This is a hand-applied process, which means that each panel will look identical in general yet different in minute detail – bringing an additional layer of texture to the building."

RODERICK TONG
MAKE

"The basic idea behind the interiors scheme for this building has been to pick up on the Mondrian-inspired panelised brass cladding in the detailing of the apartment spaces. We've used a range of materials and colours that echo the warm brass tones of the cladding, and it's all very modern – so everything is very rectangular and sleek.

Probably the biggest challenge has been working with the architects – in a good way! With interior design you are usually working within a built context that you haven't really had any input into. The architecture is already set and you have to design something that fits within it. But with this building we've been able to work closely with the design team, suggesting moving a wall fractionally or making a window a bit bigger or smaller, to make sure that the interior spaces really work for the scheme we're developing. It makes the whole thing – exterior and interiors – work as one cohesive design, which is really positive."

HENNY REED
MAKE



Team
Adrienne Johnson, Brooke Radtke, Henny Reed, Carsten Saelzer, Ken Shuttleworth, James Thomas, Roderick Tong
For
Ridgeford Properties
With
Alan Baxter & Associates, Drivers Jonas, Gardiner & Theobald, Maleon

55 Baker Street



Team

Alan Chung, Marcos De Andres, Sam Evans, Wendy Fok, Will Freeman, Christina Gresser, Lorenzo Grifantini, Sam Hobson, Adrienne Johnson, Simon Lincoln, Ian Lomas, John Man, 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, Expedition, HBG, Hann Tucker, Indigo Lighting, Land Use, Jason Bruges Studio, Safe, Tweeds

This radical renovation of a 1950s office building transforms the site into an important new urban amenity. While providing an exceptional range of flexible and highly efficient office spaces, the scheme enhances activity and interest at street level by introducing a substantial new public space to the streetscape.

Three glass infills or 'masks' span the voids between existing blocks to create a new facade for the building, with the central glazed section enclosing a seven-storey atrium which is open to the public. The ground floor of the building will be entirely re-clad and devoted to retail units, cafes and restaurants serving residents, pedestrians and business employees.

At the rear of the building, a new development of twenty-three houses offers affordable, key worker and private accommodation. In addition to the cost savings represented by retaining and refurbishing the existing building, the scheme has been designed to minimise environmental impact and optimise energy efficiency and has achieved a BREEAM rating of 'Excellent'.

"By April, the key task on site was the installation of the transfer structure, a massive piece of steelwork inserted within what was to become the main reception area.

The existing building had a forest of concrete columns in this area which were structurally essential but really cluttered up the space. We knew we had to open up this key area of the building and make it more interesting, so we worked with Expedition Engineering who came up with the concept of using a single dynamic structure rather than all those columns.

When we saw their initial sketch we didn't for a minute imagine that we could ever really build it, but the final form really captures the dynamism of that original sketch. It has a kind of lightness, even though each section weighs 25 tons and it's supporting hundreds of tons of building. Looking at it now, it's easy to forget the phenomenal stresses that are going through it. It makes it look easy, and it's completely transformed the space."

WILL FREEMAN
MAKE

1. 55 Baker Street photographed in April 2007, veiled in scaffolding.
2. A view from the roof of the building looking south along Baker Street, with the preliminary steelwork for the central mask already in place.
3. The transfer of loads from temporary props to the new structure was a nerve-wracking business that required constant monitoring.
4. The transfer structure in place, supporting hundreds of tons and making it look effortless.



"We build steelwork for everything from bridges to airports, but this is probably the most unusual structure we've ever built, largely because of the way we received the information to actually engineer it. It's not the sort of structure an engineer could just draw up, and we spent much time discussing geometry and weld sizes and configurations over the phone with Sean Welsh of Expedition.

We then produced 28 individual shop assembly drawings for the components which formed the completed structure. Installation has been the easy part! The structure was brought to site using a specially-engineered transport and lifting frame, and was winched into place using hand winches.

One key challenge was the fact the final installation site is a sort of tunnel through the building running parallel to Baker Street. So bringing the structure in has been a bit like parallel parking, with each section brought in and then reversed back to ensure the correct orientation."

ANDREW HAAT
WATSON STEEL STRUCTURES





THIS WAS THE HOTTEST APRIL ON RECORD: ARE YOU WORRIED ABOUT GLOBAL WARMING?

NOT READY

April is the cruelest Month...

APRIL WAS VERY HOT, WAS IT?
I CAN'T REMEMBER

I AM CONCERNED ABOUT CLIMATE CHANGE.

Yes. Of course!

YES, BUT BRING ON THE WARM WINTERS!!!

Looking forward to the palm trees along the Thames.

Yes

not really...

No
It could all be down to solar activity

Yes!
Will I be living in an hloo som?

WHY WORRY ABOUT WHAT U CAN'T CHANGE!

I AM WORRIED ABOUT THE EFFECT HUMANS ARE HAVING ON A CHANGING CLIMATE.

NOT MUCH.

Yes but no but...

enjoy it

NO WORRYING WON'T SOLVE IT

✓

NO

A wee bit

GREATLY CONCERNED

Not Because of April?

YES!

NO

DEFINITELY!

NO.

YES, SINCE MY SON WAS BORN,

Switch off the lights!

Not PARTICULARLY

Looking Forward TO SURFING IN LONDON.

PERHAPS!

YES

APRIL? What about APRIL. I'm bricking it anyway....

YES

NO.

SORRY, BUT ANSWER DOES NOT FIT ON THE PAPER
.....

YES!

Not really, the winter is supposed to be really
COLD
(snowflakes)

yes.

YES- BUT I'M STILL GOING TO FLY TO AUSTRALIA

YES

Yes!

I'll start worrying when it hits 30° in January

NO

yes

YES! MY FAVORITE BEACHES WILL DISAPPEAR IN OZ!

Definitely

Yes.

IF IT MEANS MORE SUNSHINE IN RAINY LONDON THEN IT MIGHT BE OK.

YES

No
LET'S SEE IF WE HAVE A RUBBISH SUMMER

Of course.

IT'S ALL MY FAULT!!
I'M TOO HOT!
☹️

Y

yes, but not just because of the recent weather...

QUITE CONCERNED

YES

YES, I AM (CONCERNED). IS IT BAD IF IT IS GETTING WARMER?

YES.

HOUSE PRICES IN LONDON WILL RISE FURTHER DUE TO OCEAN VIEW

YES

YES, BUT DON'T THINK APRIL'S WEATHER NECESSARILY HAS ANYTHING TO DO WITH IT.

EARTH NATURALLY HEATING UP
~~But~~ YES DUE TO STED.

NO

Yes.

Not ∴ of April

YES

YES - even more so!

NO, BUT THEN I'M NOT A POLAR BEAR

YES

ABSOLUTELY?



This month:
Tony Blair finally
set a date for his
resignation.



City Park Gate

A major new masterplan for Birmingham received outline planning approval in May. The one-million-square-foot City Park Gate scheme will provide a mix of office, residential, hotel and commercial accommodation. The resulting lively new city quarter will provide the Eastside district with a gateway to the city centre, and has been designed to balance and optimise economic, social, and environmental impact.

PLANNING
PERMISSION

TANKS

This month, John Prevc gave a talk on the work of the practice at the Eversheds Investment Group Thought Leadership Evening held at the Hayward Gallery; Matt White discussed the use of materials such as Kalwall and Nanogel in a range of Make projects at a Product Innovation in Architecture event at the NLA in London; and Ken Shuttleworth gave the keynote address at the 'New Zealand Institute of Architects conference in Wellington.

Edinburgh Odeon

These proposals to reinvigorate a redundant 1930s cinema in Edinburgh integrate the best features of the original building with bold contemporary architecture to create a unique new resource for the city's South Side. The front of the former cinema is restored to create a cafe, restaurant and multi-purpose space for community use. An arts hotel providing flexible accommodation is inserted within the retained brick shell of the auditorium overlooking a new courtyard space at the heart of the development.

NEW
PROJECT



Make it Happen!

Open House showcased 'My City Too!' at the New London Architecture centre throughout May. Along with all the preliminary work that has informed this pioneering programme to give young people a say in the development of the capital, the exhibition also featured a section introducing the 'Make it Happen!' programme of events. See pages 56-7 to find out more about 'Make it Happen!'



AJ 100 Award

Make picked up the AJ100 Highest Climber Award in the *Architects' Journal's* annual survey of UK practices. The practice debuted in 96th place last year and climbed to joint 52nd place this year. Who knows what the next year will bring? Watch this space.

Grosvenor Waterside

Make's contribution to London's Grosvenor Waterside residential development (see Make annual 2), was launched this month with a press and marketing event held on the site. This scheme creates 103 private and 193 affordable apartments within two linked buildings overlooking the restored Grosvenor Dock. The project is currently under construction, due for completion in 2008. Find out more on pages 94-5.



St Paul's Information Centre



ON
SITE



55 Baker Street

Jubilee Campus



Apax Partners



The Cube

Preliminary enabling works for The Cube (see annuals 2 and 3) started on site in Birmingham this month. More than half of the residential apartments created by this landmark development have been sold, and the client has established a new company division to act as contractor for the project and manage the construction process. Turn to page 63 to see another snapshot of on-site progress.

11-19 Monument Street



1. The rippling glass facade of the new building creates a striking backdrop for the Monument.
2. The proposals include significant improvements to the streetscape of Fish Street Hill, which is partly pedestrianised.
3. Seen from Eastcheap, the Portland stone clad rear elevation is animated by a glass stairwell.
4. The building's green roof, as viewed from the Monument.
5. Jewel-like when illuminated at night, the building reinstates a public space at the Monument's base.



"This project has been an exciting experience for me in many ways. It's my first project in the City of London, and to design for such a prominent and historic location is really a challenge. You have to understand the history of the place first, and then you have to work out how to insert a modern building in such a context.

We've tried to achieve a balance between bringing something that is of its own time to the site, but then using that to recreate the sort of setting that the Monument needs – and that it had originally. So we are actually restoring the original footprint of the public square around the Monument but at the same time moving the whole area into the future.

Another interesting aspect is that the roof is a vital part of the whole, because of the views you get from the Monument. So our challenge has been to enhance the setting not just at ground level but in terms of the roofscape as well.

Most of all, it's great that you can design such buildings for this part of London, now."

CARSTEN SÄELZER
MAKE

"The whole idea of creating green habitats on roofs is a relatively new one, so it is very positive that the city authorities have been so ready to adopt our proposals for this building. In fact, the city planner suggested that the design team should incorporate this approach after touring some of the green roof projects I have worked on in Switzerland.

My role in this project has been to show the planners and developers that their building has a key ecological role to play. The important thing is not to create a pretty garden, but to make a habitat for a whole range of species. These proposals are based on research showing that as well as making a home for beetles, butterflies, bees, grasshoppers and spiders, this roof could support birdlife like the black redstart, which is on the endangered list. There are now only about 50 pairs of this bird in the UK, living in London and Birmingham, so it's very exciting that this development could play a role in protecting this species, as well as many others."

STEPHAN BRENNISEN
WÄRNSWIL UNIVERSITY OF
APPLIED SCIENCES



This project posed the fascinating challenge of designing a new office building within the shadow of one of London's most notable landmarks, the Monument erected to commemorate the Fire of London in 1676.

The nine-storey office building offers 9,000m² of efficient, open-plan office space and incorporates retail and cafe facilities at ground level. The distinctive asymmetrical plan is determined by the constraints of the site, with the southern elevation curving gently to address the Monument and define an enlarged and newly activated public square at ground level. This elevation is clad in a faceted glazed facade which reflects the Monument to provide a spectacular backdrop to the new public square. The facade also lifts up at ground level to create entrances to the building and to the retail units on the ground floor.

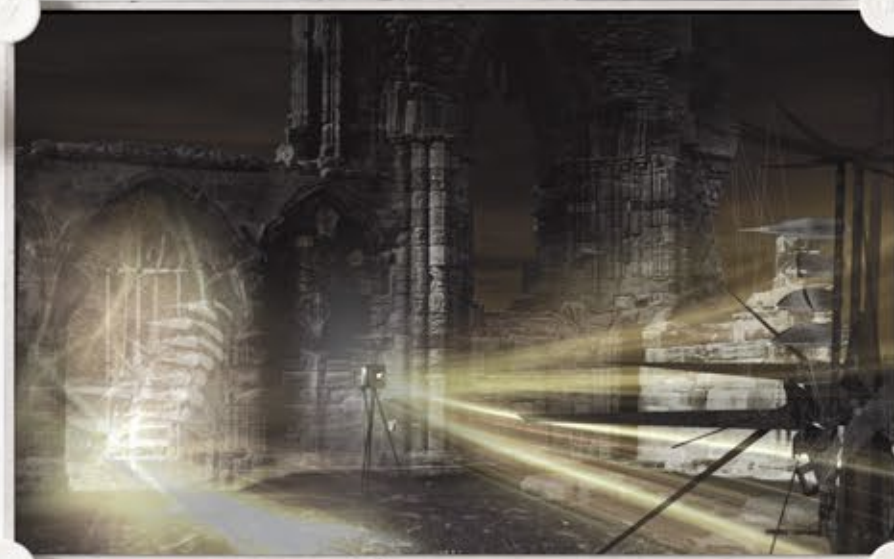
The roof is landscaped as a green terrace to create a striking fifth elevation which is overlooked from the top of the Monument, with the pillar structure's shadow acting as the gnomon for a sundial set into the roof.

Team
Piotr Ehrenhalt, Carsten Saelzer,
Ken Shuttleworth, James Thomas,
Roderick Tong
For
Carlyle Group/Bellhouse Joseph
With
Atlas Industries, Meyer Brown, Roger
Preston Partners, Whitbybird

A SELECTION OF
STUDENT WORK
SUBMITTED BY
MAKE PEOPLE
IN 2007

DOMINIQUE
LAURENCE

This diploma project explores the concept of multiplicities of time and theories of collective memory and history through a series of installations for a range of locations around the town of Whitby in North Yorkshire. Intricate mechanised structures inspired by phantasmoscopes and Captain Cook's astrolabe interact with the haunting and atmospheric spaces to record, engage with and respond to site-specific memories, experiences and myths.



A first year diploma project for a site in the northern Sahara, this retreat for a cult dedicated to the flying of kites takes on the characteristics of the kite itself. A lightweight, wind-powered and wind-cooled structure houses living quarters and kite-making workshops and is capable of folding or unfolding as required, while kite-flying and viewing towers are equipped with sails that orient them to the breeze for optimum kite-flying conditions.

CHRIS
BRYANT



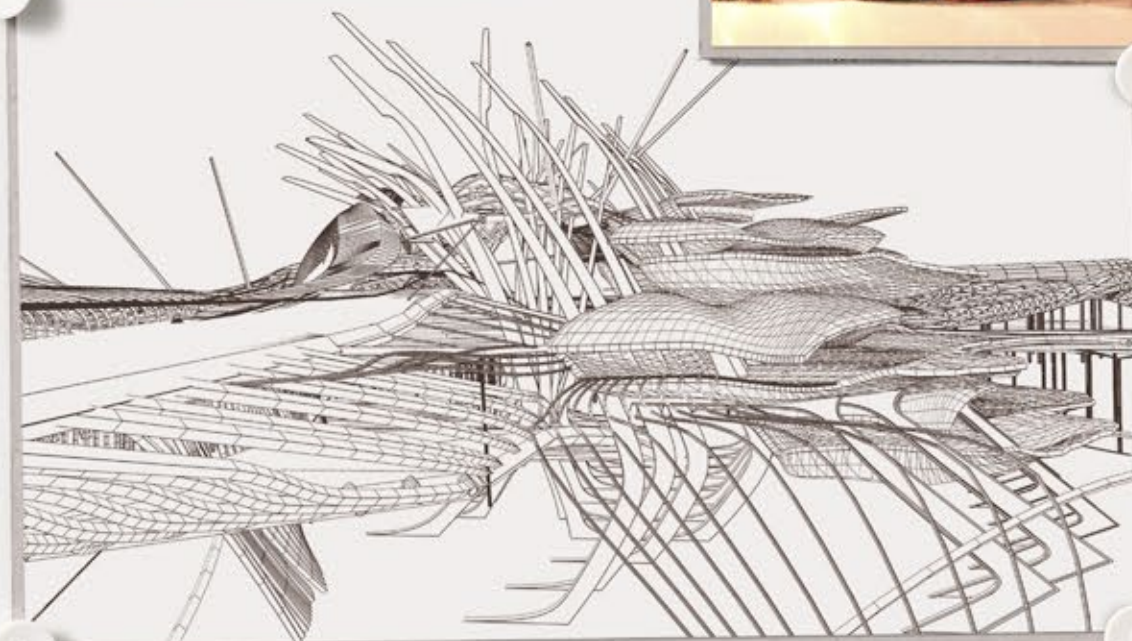
MARKUS
NURKKALA

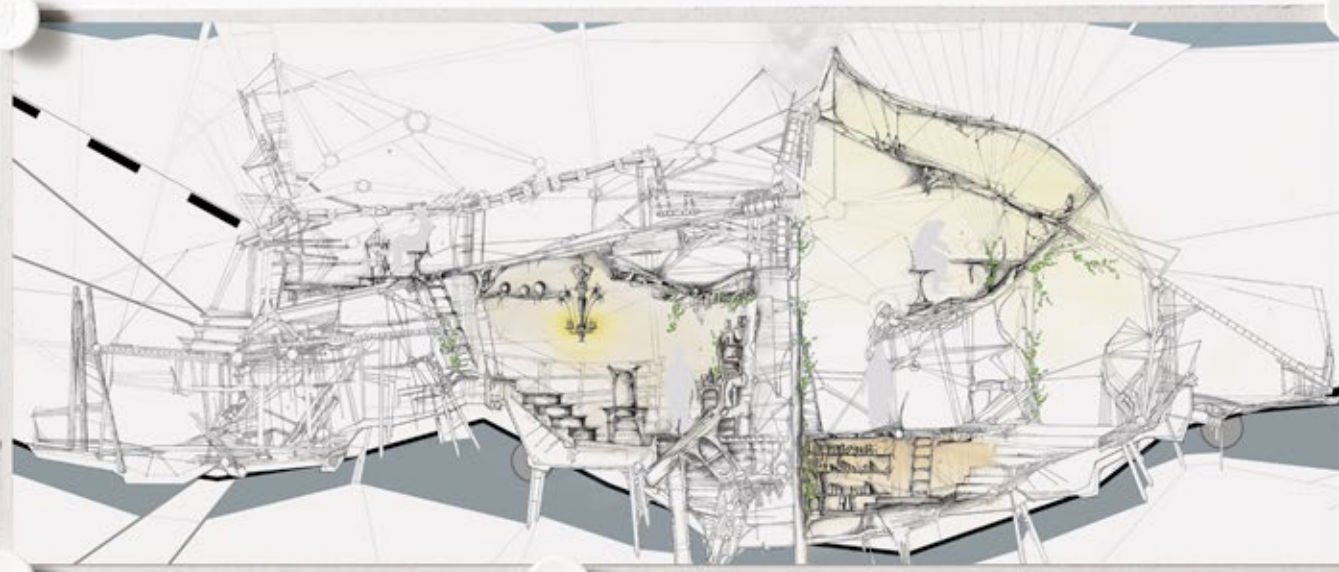
This third year degree project for an experimental dance centre in the post-industrial Ouseburn Valley in Newcastle upon Tyne evolved through an intensive exploration of experimental concrete model-making. The massing, section and aesthetic of the project emerged as a result of extensive testing of different aggregates, colours, sands and additives in the casting process; the result is a structure which is scrupulously honest in its construction method and detailing.



Linking the apparently disparate fields of architecture and the culinary arts, this diploma project uses a study of the perception of taste to suggest a new type of design process. Taking the interplay of senses and environmental factors that make up the sensory function of taste as a metaphor for the equally complex way in which the built environment is perceived, this project proposes a model of sensory interaction as the generator of a range of structures.

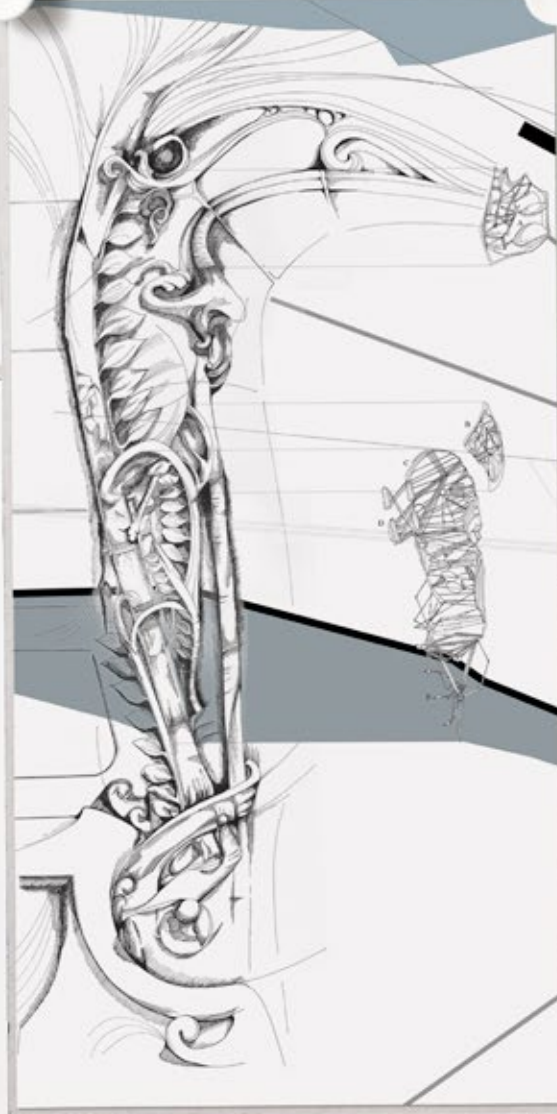
KING SHUN
CHEUNG





This third year project explores the evolution of a boat-building workshop in Venice, proposing a responsive and self-perpetuating structure that adapts to the changing environmental conditions of the future. As the centuries pass and the city eventually floods, the system evolves to become a self-projecting pier that shelters its inhabitants while allowing them to maintain contact with the lagoon waters.

JAMES
REDMAN



A third year degree project for a luxury residential development in downtown Los Angeles uses contour crafting technology to achieve the ultimate in custom-design. The entire construction, including all subcomponents, is generated by a 3D printing machine, allowing residents to tune their living spaces according to their diverse, and occasionally demanding, needs.

WILLIAM
YAM



Derived from an analysis of shadow puppetry, this diploma project used a series of preliminary shadowgraph studies to determine the tectonic character of a theatrical and narrative stage set in the centre of a marketplace in Rome. The ornate roof canopy responds to shifts and changes in the quality of light, with the resulting interplay of light, shadow and fog being used to tell the history of the site itself.

YUTING
JIANG



This diploma project employs film and animation to explore and develop existing architectural modes of representation. Through a distortion of the conventions of geometry and perspective the project proposes a new mode of synthetic, non-Euclidian space in which the coordinates x, y and z are no longer relevant. The resulting film maps a new utopian realm in which space morphs to take on the characteristics of the objects within it.

DAN
FARMER



Inspired by Gaston Bachelard's observation of "the pen which dreams", this third year degree project proposes an intricate machine for writing that explores notions of creativity and transformation. Contained within a spiral of orange peel, the delicate mechanism burns absinthe in a series of pendulous phials, using the flames produced to melt blocks of sealing wax. The scarlet wax is then used to inscribe text upon text on the surface of John Milton's writing desk.

RICHARD
MEDDINGS







This month:
Severe flooding swept the
north of England.

New Birmingham studio

Make Birmingham relocated to new premises this month within The Mailbox, the mixed-use development which is shortly to be complemented by The Cube (see pages 43 and 63). In addition to enjoying the luxury of having a studio to themselves for the first time, the team have been required to gently redirect the occasional interested passer-by who has mistaken the practice for an art gallery.



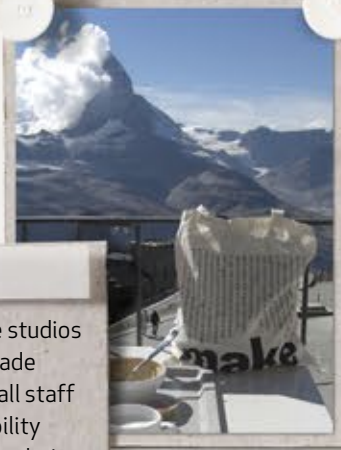
Make it Happen!

Make it Happen!

For once, it was up to someone else to do the designing this month. Young people from the Copenhagen Youth Project in Islington attending the ongoing 'Make it Happen!' workshops were invited to design a new logo for the scheme. The winning design (shown above) was created by 13-year-old Nicola John and has subsequently been used by both Make and Open House in their promotional material.

Make bags

June saw a new addition to Make studios across the country, as this fair trade organic cotton bag was given to all staff as part of our in-house sustainability programme. With plastic bags now being spotted in the furthest northern and southern latitudes of our planet, the race is on to provide photographic evidence of a Make bag at the north or south pole; the one shown above is merely in front of the Matterhorn.



ON
SITE

Apax Partners



Grosvenor Waterside



St Paul's Information Centre



55 Baker Street



'The Apprentice'

Make enjoyed an unexpected burst of television celebrity this month, as the practice took part in the filming of 'The Apprentice', the reality TV contest to win a top job with Sir Alan Sugar. Matt White, Juan Molina, Sandra Videira, Sean Affleck, Michael Bailey, Natasha Telford and James Taylor assisted the last two candidates as they battled to win the show with their proposals for a major new development on the South Bank in London. Ken Shuttleworth was on hand to offer advice to both teams. Assisted by this expertise, and possibly also by a final presentation that incorporated a team of dancers, contestant Simon Ambrose scooped the top job.

Student Sustainability Award

This month saw the launch of the Make Student Sustainability Award, the result of an ongoing collaboration between Make and Westminster University's School of Architecture. Open to students from any module or year within the department, this award recognises outstanding innovation in the field of sustainable design. A shortlist was submitted by the University, and the winning graduate and postgraduate schemes were selected following a series of jury sessions held at the London studio throughout June, at which students had the opportunity to present their schemes. The winners were as follows:

- Undergraduate Award:
Ben Wirthington
- Undergraduate Commendation:
David Charlton
- Postgraduate Award:
Darren Chan
- Postgraduate Commendation:
Andy Ensor
- Congratulations to all.

Ken Shuttleworth profiled the practice's work in the field of sustainable design in a lecture at the University of Westminster, and concluded by announcing the winners of the Make Student Sustainability Awards (see left for more details).

TANKS



High street bank project

The practice developed this scheme proposing an innovative new retail concept for a major international bank. Designed to be rolled out globally, the concept aims to offer an information resource and a retail experience rather than simply focussing on banking sales and services. A series of dynamic architectural elements and innovative uses of technology are designed to be inserted into an existing building to create a succession of inviting, generous and highly animated spaces that signal the bank's core brand characteristics.



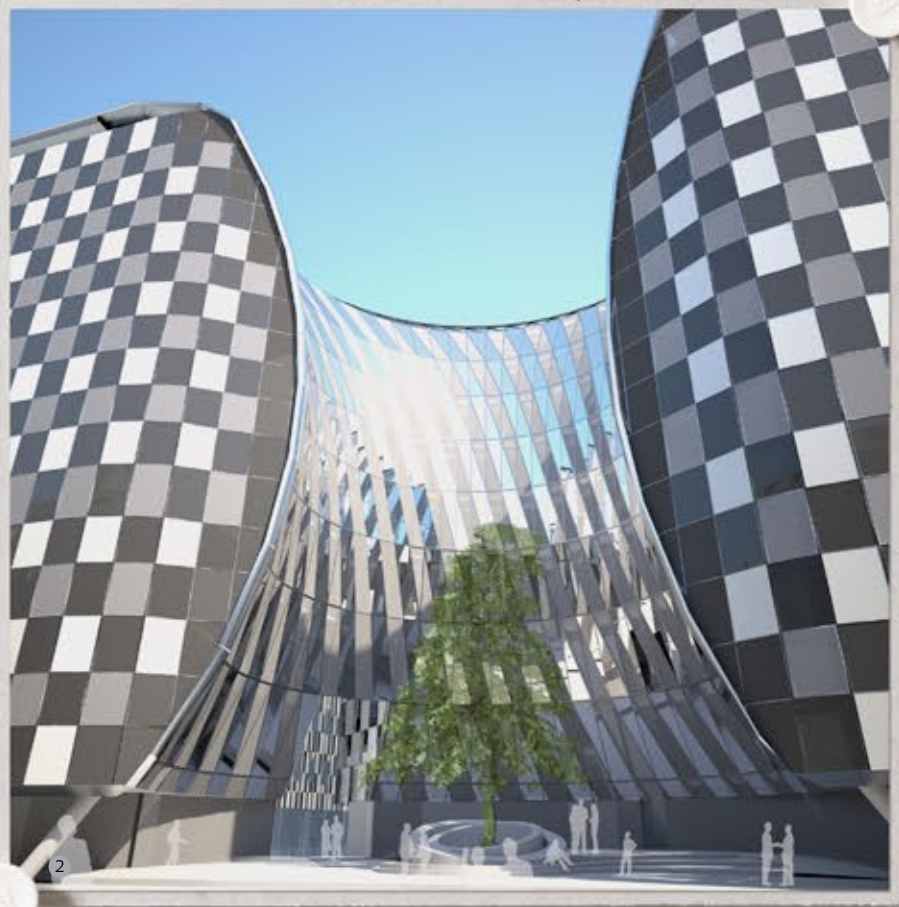
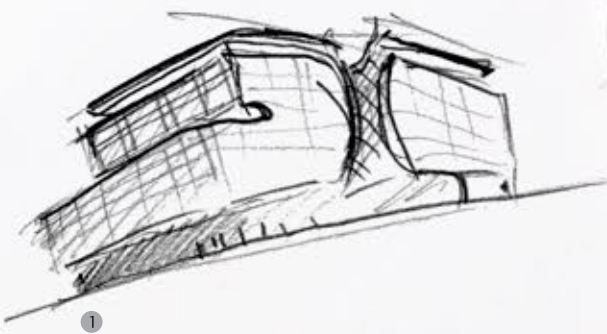
Wester Tombain

The Edinburgh studio unveiled its first completed project this month: a private house with five bedrooms on the site of a ruined steading within the Cairngorm National Park. The photo below shows the design team with clients Lizzie and Stuart Macintyre (far right), and you can turn to pages 58-61 for a more in-depth view of the design and development of this contemporary residence in a spectacular Highland setting.



COMPLETED

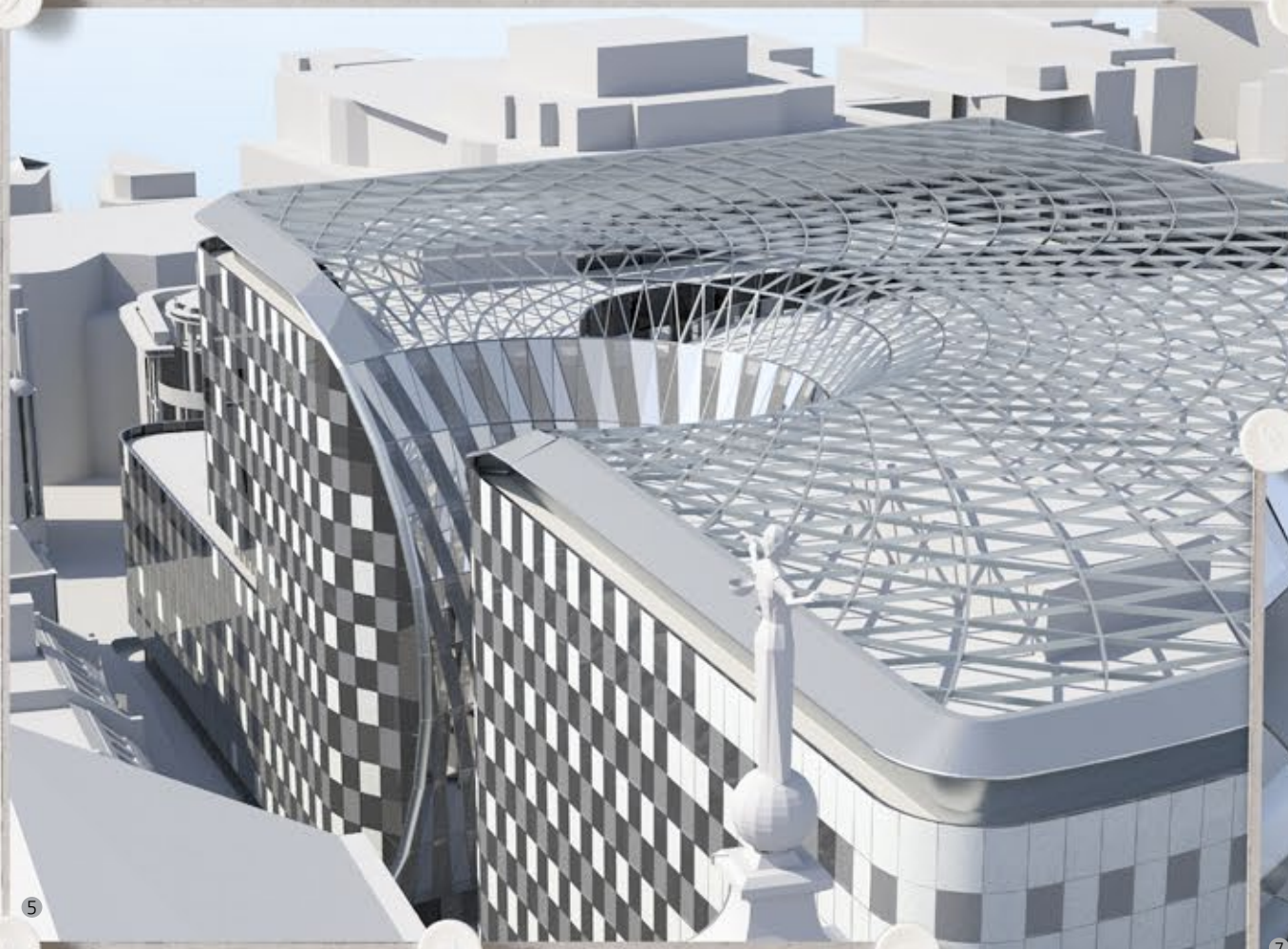
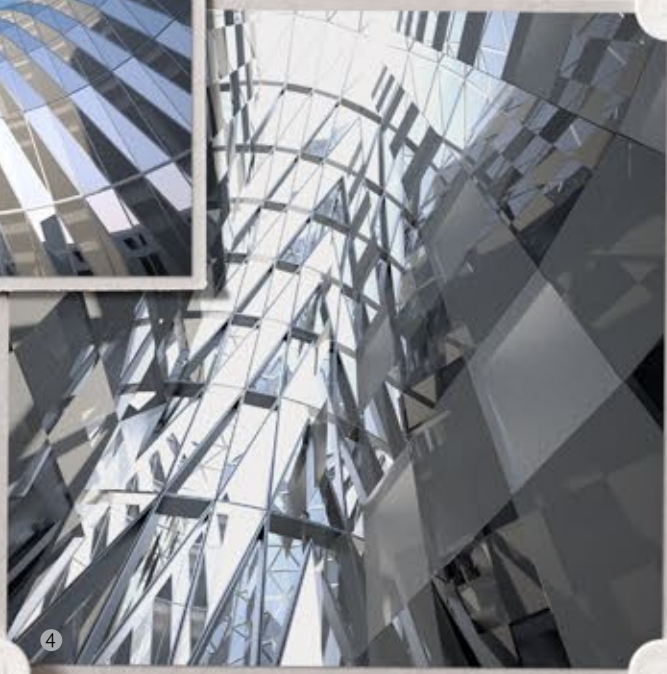
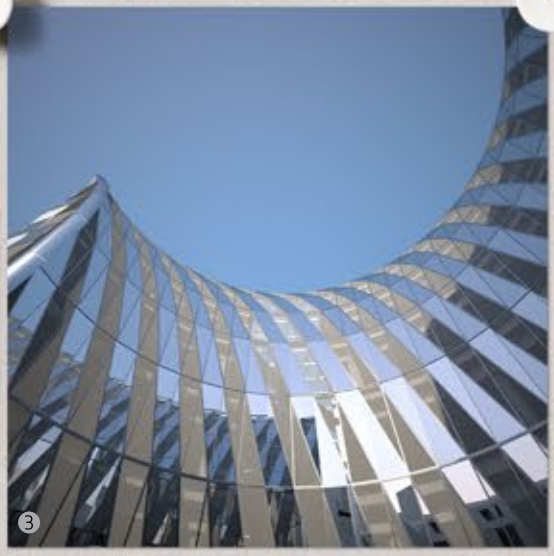
30 Old Bailey



This office development for an island site in the City of London turns the conventional glass box into a model of environmentally responsible design.

Two buildings linked at roof level are separated by a narrow pedestrian street which leads into a generous public space carved out of the built mass along Old Bailey. Defined by hyperboloid-by-rotation geometry, this area is open to the elements but sheltered by its convex walls. The internal surfaces are lined with a triangulated grid of glazed panels that wrap seamlessly over the roof plane to become a lattice which shields plant from view and presents the building as a single integrated volume.

The chequered external elevations feature clear, fritted and opaque glass panels (a major proportion of which are recycled), arranged to respond to the environment and limit solar gain and heat loss. Energy performance is mapped across the facade in this way, with the most opaque panels appearing on the southern elevation while clearer glass predominates on the northern facade.



"Working right in the heart of the City of London has been fascinating; this site has so many adjacent buildings, both modern and old, and the building needs to respond to all of them. Although it has at times been a bit of a challenge to get all the interested parties on board!

Working with a blue chip client who really knows their product has been another interesting facet of the project. We've had to respond to their concerns about the marketability of the building and take them on board as a further layering of the design challenge.

The good thing is that they've been incredibly receptive to everything we've thrown at them. For example, the solid facade is a major departure from the conventional glass box which most developers expect, but the client has been really open to exploring a different option. And they're committed to using the highest quality materials, which is particularly appropriate for the size and scale of this project. It's going to be fantastic."

GARY RAWLINGS
MAKE

"This project has been an education for me. As a commercial project, it's completely different to anything I'd previously considered while studying, so from a technical point of view it has involved learning a whole new vocabulary of commercial building design and getting to grips with a building typology which is new to me.

Then there was the historic sensitivity of the site and its context; it's basically right next to St Paul's, so designing for that context has been a pretty unique experience. The scheme has also provided an opportunity to make a new public space within the city. Exploring how that might work, programmatically and spatially, has been really fascinating.

There aren't many other breathing spaces like this in this part of London, and working out how to balance the relationship between public and private space, making the public spaces work with those big commercial floorplates, and so on, has been very interesting."

JOHN ROSS
MAKE

Team
Stuart Blower, Harry Godfrey, Charlie Hearn, Dominic Howe, Adrienne Johnson, Jason McColl, Juan Molina, Gary Rawlings, John Ross, Ken Shuttleworth
For
Land Securities
With
Arup, Buro Happold, DP9, Gleeds, Francis Golding, Reef, Safe, Steer Davis Gleave, Watermans

1. A sketch by Ken Shuttleworth explores the basic design concept.
2. The dramatic swirling void of the 'vortex' – the major new public space created at the heart of the scheme.
3, 4. Details of reflections and the play of light on the vortex's shimmering glass-lined surface.
5, 6. A triangulated lattice wraps the roof to shield plant from view while creating a unified building form.
7. The pedestrian path carved out through the building links Old Bailey with Limeburner Lane.

Make it Happen!



"These workshops gave us such a great insight into how young people actually see their built environment. They know that they are seen as part of the problem, not the solution, but this whole process encouraged them to understand that their views do matter, and that there are actually things they can do to improve the quality of their public spaces."

It was interesting that they get annoyed by everything that we get annoyed by – graffiti, rubbish, bleak public spaces, lack of security... So we tried to show them how good design can address some of those issues, and that it's not just a case of putting in more CCTV and gates.

I think we probably got as much as they did out of the whole process. This is an age group we don't normally come into contact with and yet they are actually using the spaces we design. And it has certainly shaped the way we'll approach consultations and structure the design of these public spaces in the future."

BIBIANA ZAPF
MAKE

"As an architecture education organisation, we're often approached by individual architects who want to engage with the work we do. But the fact that Make got involved with our 'My City Too!' programme on a practice-wide basis has been particularly beneficial."

The primary aim of the programme is to engage young people in their capital's future development – enabling them to influence policy on the built environment by reaching decision-makers directly. The practice's ethos of creative dialogue, innovation and social responsibility – a great match for the project – has made our partnership genuinely productive and enjoyable.

We certainly feel that we and the young people involved have benefited hugely. But we hope it's also been a two-way process and that those taking part have also learned to look at and understand architecture and our city in different ways."

VICTORIA THORNTON
OPEN HOUSE



"I got involved in Make it Happen! through my youth group and it was really interesting – not an average thing to do at all. We went to look at lots of buildings and developments around London and took photos of what we thought were good and bad public places."

The whole thing really gave me a new perspective on London and made me realise how totally different the different areas can feel. It also made me realise how important it is to change things so that young people have places to go which aren't empty and unsafe and covered in graffiti.

I didn't really know much about what architects do before this, but now I think their jobs are really interesting. When we went to visit the architect's offices it seemed like their work was fun and important at the same time, and they get to put so many ideas into their work. I still want to be a lawyer, though, but it was good to learn more about architecture because it affects us all."

NICHOLA JOHN
13 YEARS OLD



I want to be involved in My City Too so that I can have an input in to London's built environment and to make sure that there are places for young people to go and things for them to do. After all it is our city too.



1-4. Workshop participants studied a public place in depth, using sketches, interviews, and discussion to explore the sort of environment that it provided for its users.
5-7. Back in the studio, models and sketches were used to further explore how to make public spaces that work for everyone.
8. The workshop concluded with a presentation of the group's findings to the London office.
9. Workshop participants pose with their certificates.



Wester Tombain

- 1. Simple larch-lapped elevations harmonise with the barren grandeur of the Cairngorms setting.
- 2. Full-height glazing on the southern and western elevations frames stunning views.
- 3. The south-facing terrace is sheltered from winds to become a suntrap by day and a beacon of homely warmth at night.
- 4. The west-facing sundeck leading from the dining room area.
- 5. The clean, simple lines of the house, viewed from the east.

Occupying the site of a partially-ruined steading, or traditional farm building, within the Cairngorm National Park, this private house creates a modern family dwelling which retains the vernacular structure's intimate connection with its landscape setting.

Bedrooms and private areas lie within the restored stone east wing, benefiting from its significant thermal mass, while flexible open-plan living areas are housed within an airy new timber structure extending at a right angle and clad in lapped boards of untreated larch. Sheltered from prevailing winds by the two arms of the house, a south-facing terrace offers views out over the Cairngorms and draws light and views into the heart of the home.

Built using locally-sourced materials and reclaimed stone from the ruined steading, and using the expertise of local tradesmen and contractors, the entire structure has been designed to minimise environmental impact and be as sensitive as possible to this stunning rural location.

Team

Ewan Anderson, Tammy Chong, Chris Gray, Sarah Lister, Helena Huws, Ken Shuttleworth

For

Tombain Property Ltd

With

A W Laing, Allen Gordon & Co, Whitbybird



"This has been my first project at a private domestic scale, the first I've seen from inception to completion, and also the first real chance I've had to work in a rural rather than an urban context. So a lot of firsts!

My previous Make projects have generally involved relatively large-scale commercial buildings or masterplanning, usually looking at sites from a strategic, long term point of view, so it was interesting to work with a client who had a very different sort of relationship to what we were designing. For me this made the design process particularly engaging – a lot more intimate and personal, I guess you could say.

I also used this project as my Part 3 case study, which was ideal. Generally the projects we work on don't go on site for at least three or four years, but this was two years from inception to completion. So I got to spend a good seven months actually on site, and really enjoyed overseeing the progress."

TAMMY CHONG
MAKE

"I think the real success of this project is down to the nature of the collaboration we enjoyed with the clients. Stuart and Liz Macintyre were fantastic people to work with and every aspect of the project, from the overall concept design to the detailing of interiors, stemmed from that basic trust that they put in us. They really gave us carte blanche, but it was a genuine collaboration rather than us imposing our design ideas on them.

The other really successful element of the project is the relationship between the physical elements of the building and the surrounding site – and again, Stuart and Liz played a very strong part in that. They urged us to use local materials which balanced the strong contemporary lines of our design and meant the whole thing really blended into its context.

As one of Make Edinburgh's first projects, this really gave us a great boost; it was a wonderful platform from which to go on to work on the whole range of different projects which have followed."

SARAH LISTER
MAKE





This month:
It was the turn of the Midlands and the south of England to be inundated with floods.

NEW PROJECT

EDC Headquarters

Make was announced winner of the competition to design a headquarters building in Ratingen, near Dusseldorf, for EDC, a division of global clothing and accessories brand Esprit. The brief challenged design teams to create a stimulating and dynamic working environment capable of adapting to the evolution of working practices and brand identity; turn to pages 64-5 to see how Make responded.

TANKS

This month John Prevc discussed Make's Elephant and Castle masterplan (see Make annuals 1 and 3) at the New London Architecture centre, while Ken Shuttleworth profiled the practice at the King's Lynn Civic Society and at an event run by Savills and held at Tate Modern.

Dear Miss Patel,
Thank you for the trip. I loved it very much. I wish to go there again. My favourite career was the architecture and I really enjoyed it. I wish to be an architect when I grow up. I really enjoyed the police too. The architect was kind and polite as well.

Yours Sincerely
Alex

School careers day in Birmingham

Alan Morrissey took part in a careers day for children about to enter secondary education in Birmingham. Alongside representatives from a range of professions including the police, paramedics and car rental services, Alan explained what his job involves and what sort of training it requires. He evidently made quite an impression, as suggested by this letter from one of the children who attended.

'Scratching the Surface'

55 Baker Street was included in the exhibition 'Scratching the Surface' on display at the NLA, London, throughout July. This show profiled a range of responses to building envelope design currently underway in London.

ON SITE

Old Road Campus

Apax Partners

St Paul's Information Centre

Make summer party

The Make summer party was held at the Crescent House in Wiltshire, taking place on a weekend when torrential storms caused major flooding all over the country. Rain did not stop play, however, and partygoers who braved the downpour were treated to an array of activities including life-sized table football and a treasure hunt, while an ice cream van supplied a poignant reminder that it was actually summer. Given the weather conditions, it was perhaps fortunate that hats were required party wear. Those who weren't already sporting their own were provided with a range of craft materials and instructed to get creative, with some interesting results. See for yourself on pages 70-71.

Battersea Park fun run

Athletic individuals from all three studios donned their running shoes and their Make t-shirts to take part in the annual JPMorgan Chase Corporate Challenge run in Battersea Park, London. Adina Poncis, Barry Cooke, Bernd Leopold, Bibiana Zapf, Carsten Saelzer, Charley Lacey, Chris Jones, Frances Gannon, Ian Hamilton, Jia Lu, John Barbour, John Puttick, Julius Streifeneider, Katy Ghahremani, Mark Ng, Roderick Tong, Simon Lincoln, Stuart Fraser, Timothy Davies and Yumi Saito took part and completed the 5.6km course at paces ranging from gentle stroll to really quite fast. Adrienne Johnson, Peter Williams and Vicky Patsalis were on hand to hold jumpers, spare shoes and water bottles and to cheer the runners on.

Midlands Property Awards

The Cube scooped the award for Best Design-Led Project at the Midlands Property Awards this month. Paul Scott collected the gong on behalf of the design team and the practice at an event held at the ICC in Birmingham.

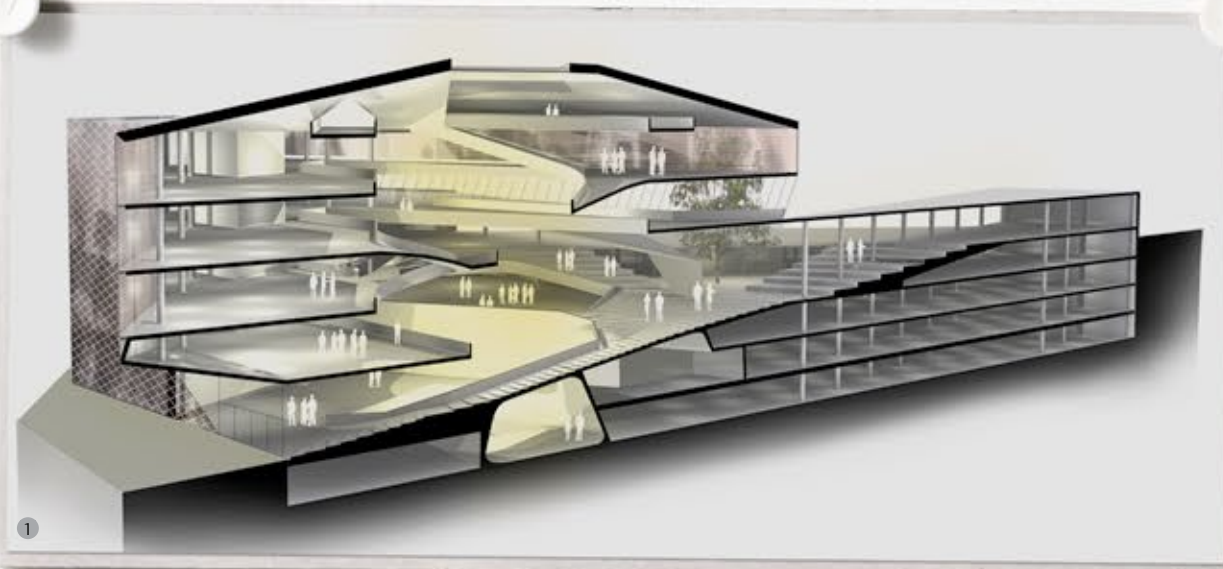
The Cube

The Cube started on site this month, the construction process kicking off with the sinking of the 304 concrete piles required to support the building.

55 Baker Street

Work on the 55 Baker Street site continued apace with the installation of the supporting steelwork and glass panels for the three glazed 'mask' structures that span and enclose the voids between projecting fingers of the existing building. See pages 66-9 to find out more about the on-site activities.

EDC Headquarters



This competition-winning scheme creates a flagship headquarters building for fashion brand EDC, in which the creative process is on display as much as the fashion and accessories which are the end product.

A crystalline asymmetrical structure emerges from the groundplane, creating a building in which showroom spaces, product display areas and design and administrative work stations are fluidly interlinked and communication and visual connections are maximised to dynamic effect. Five floors, each differing in plan, are bound together by a sinuous asymmetrical void which twists upwards through the heart of the building. This dramatic space draws light into the interior and opens up a myriad of views through and across the different levels of the building.

The sense of fluid connection is further enforced by a ramp that spirals up the perimeter of the central void to form a spectacular promenade, while an extensive rooflight floods the building with natural light.

"The brief for this project was really exceptional. It was extremely well-written and gave us a great deal of information on how the company saw itself in its particular market and who it perceived its customers to be. So this really drove the way that we approached the design and developed the building from the inside out as an identity-led, customer-led product.

A key word used in the brief was 'campus' – that was really an important lead for us. It could have been interpreted as asking for a series of buildings squeezed into a very tight site, whereas we saw it – rightly, I think – in terms of a very direct and strong collaboration between departments.

We realised this concept by housing all the different areas and uses within a single structure and dynamically linking them using a vertical rather than a horizontal landscape: the ramped route that draws people into the building and winds its way upwards."

JOHN PREVC
MAKE



Team

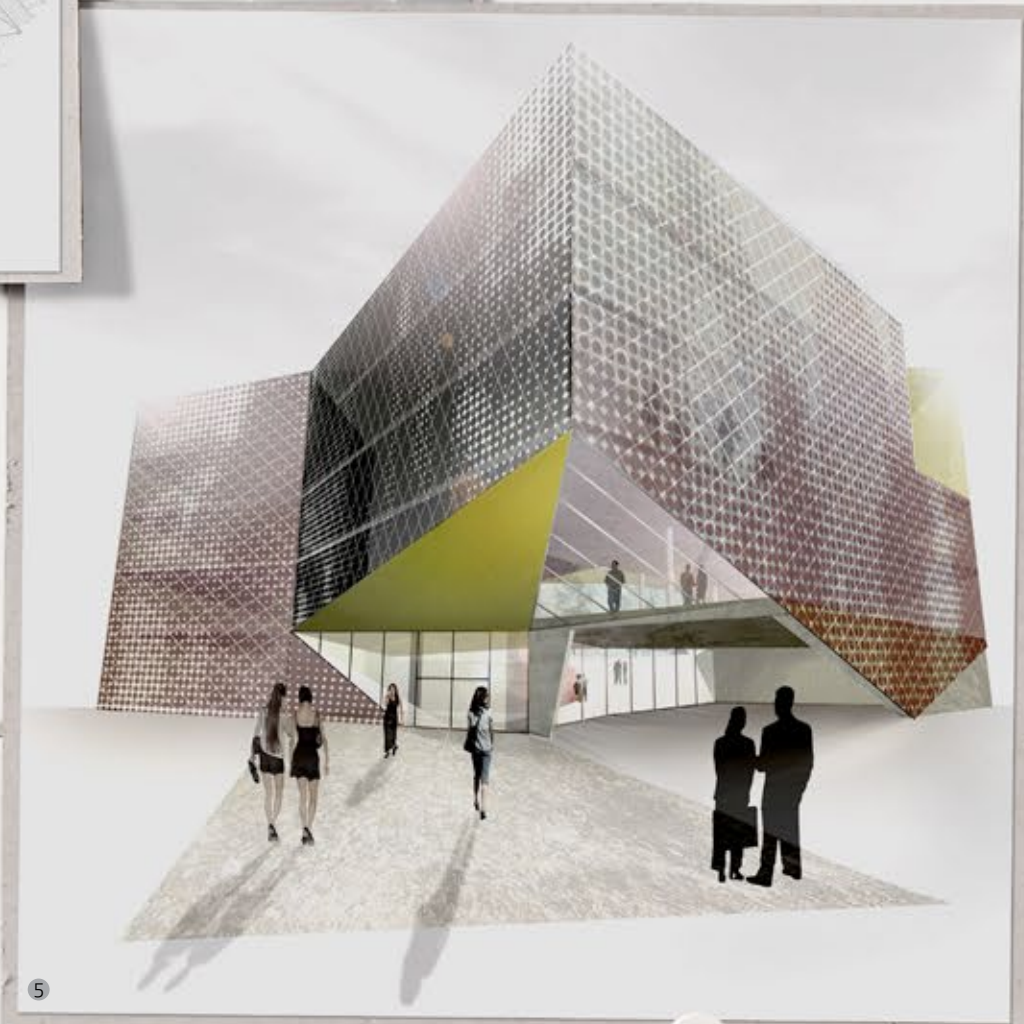
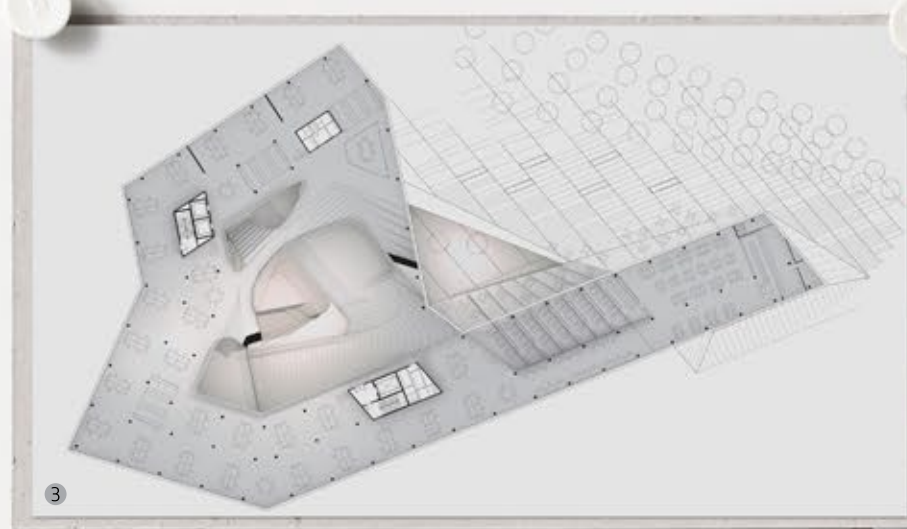
Arnd Baumgaertner, Boguslaw Barnas, Florian Frotscher, Peta-Marie Keys, Jessica Lee, John Prevc, Tim Schreiber, Markus Seifermann, Ken Shuttleworth, Luke Smith, Julius Streifeneder, James Taylor, Peter Williams

For

Esprit Europe GmbH

With

Arup, BMP Baumanagement GmbH, Space Syntax, Unit 22

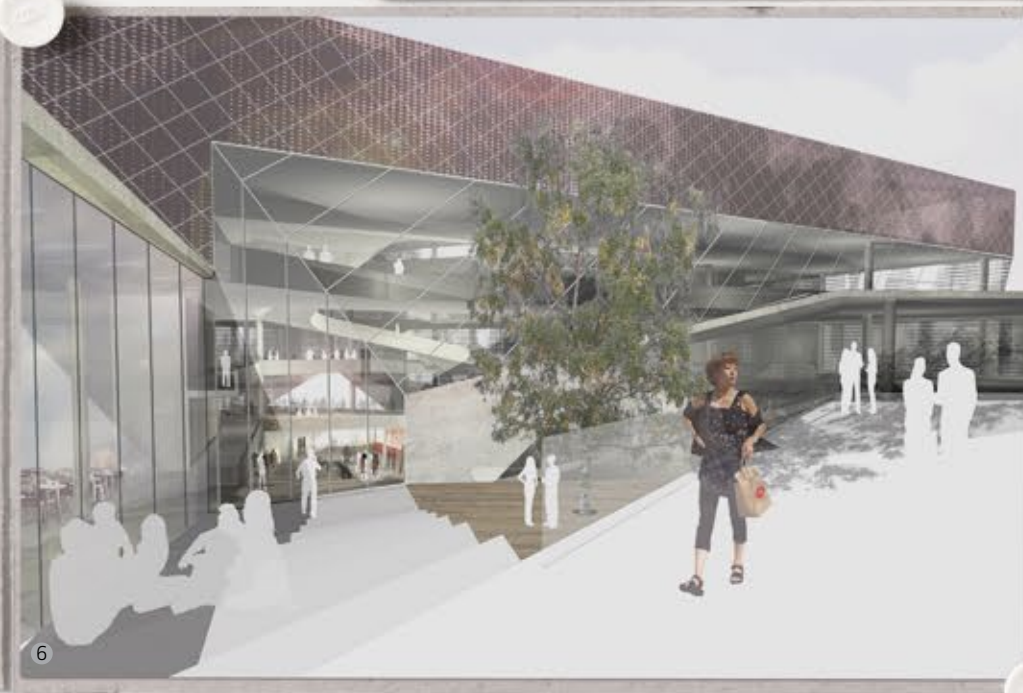


"Winning a competition to design a new building near my home town, Düsseldorf, has been pretty cool. I worked in the city for three years and then I get to design a building there once again now that I've moved over here!

It's also interesting because this is a very unusual building for the German context, where the open-plan office has for a long time now been seen as a thing of the 70s. We're really trying to revamp the whole concept to give the client the kind of connections and interaction that they're looking for.

The key thing is that this is much more than just open plan – the whole building is conceived as one single plane which is melted together. The idea that we used to convey this to the client was that of a beach, which has all the desired characteristics of easy way-finding, immediate and clear orientation and opportunities for informal meetings and interaction. That's the sort of dynamic and creative space the client wants."

FLORIAN FROTSCHER
MAKE



1. The complexity of the building's planar arrangement is revealed in section.
2. Conceived as a 'vertical landscape' the ramped route at the heart of the building serves as combined walkway and product showroom.
3. Plan of the building's second floor.
4. The perspex model submitted as part of the competition entry.
- 5, 6. Views of the east and west entrances respectively show how the landscape is drawn through the building.

55 Baker Street



July marked a major milestone for the 55 Baker Street project, as the dramatic glazed facade elements that signal the transformation of the building were installed.

The primary structures of the three 'masks' that punctuate the facade are formed by a framework of 300x400mm section steel members, with that of the central mask weighing 152,000kg. A system of overlapping diamond-shaped glass panes, each 3.3m high x 1.5m across, is supported by a secondary diagrid of 150x150mm solid section steelwork, supplemented by tensioned steel cables.

The steelwork was pre-assembled as a series of ladders which were winched into position on site and welded together with interstitial members. Once the structure was in place, each glass pane was individually clamped in place on site.

By the end of July, the central and north masks were complete and the south mask was partially finished. In addition, more than half of the building's office space had been handed over for the fit-out.

1. The minimal steel grid of the central atrium roof, viewed from the upper levels of adjoining accommodation.
2. The raked steelwork of the central mask roof, prior to the installation of its glazing panels.
3. An aerial view reveals the completed central and north masks, with the building's southern lightwell yet to be enclosed.
4. Even in its partially completed state, the dramatic spatial qualities of the central atrium are evident.

"Being involved in this project from day one has been amazing. It's been a very fast-paced building programme, so it's exciting to see the initial competition scheme concept being realised in a very direct and immediate way, and in such a short space of time.

I've worked on the mask package from the outset, and it's been a really fascinating design challenge. The practical requirements of the enclosure were straightforward, but striving for something that has real presence at the same time as achieving very large height and spans with a light and elegant structure set up a complex design puzzle that really transforms the building. We've had to work really hard with Expedition Engineering and Seele to solve it in the most efficient and visually effective way possible, so it's very gratifying to see that coming to fruition.

Added to that, the on-site experience has been great. You learn so much from being here day to day."

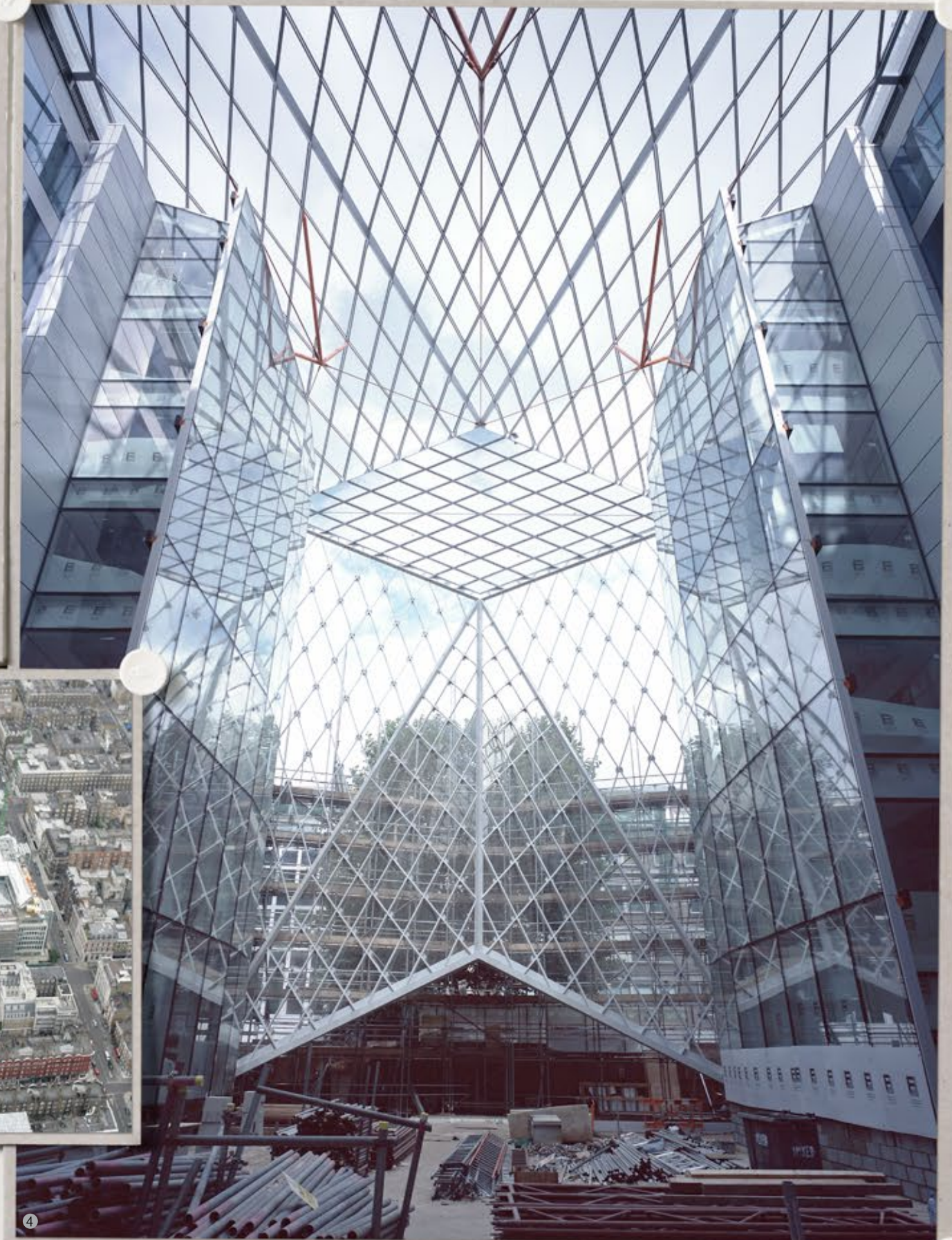
JOHN PUTTICK
MAKE

"This project was a huge challenge to us in many ways, and the real friendship that developed between all design teams was essential to achieve the final result.

This was the first project for which we designed every single part of the structure in 3D, so that was fascinating for us. The architects didn't want to see any visible bolt connections, so the entire structure had to be welded together on site using the biggest and most complex scaffolding system in the whole history of Seele. We also had to develop a special welded stiffening system within the main steel members to achieve the geometry required, and the three-layer glazed shingle system we have developed is certainly unique worldwide.

And all these technical and logistical challenges have produced not just a great building but a beautiful piece of art. At Seele, we think this is one of the most fantastic buildings in London – and for me, as project manager of the package, it's the best building in the UK!"

JÜRGEN HOLZINGER
SEELE





2007 SUMMER
PARTY AT THE
CRESCENT HOUSE,
WILTSHIRE



This month:
The Met office's provisional
data shows that the 2007
British summer was the
wettest on record.

PLANNING
PERMISSION

PLANNING
PERMISSION

Harbour Road East

Also receiving planning permission this month was Make's masterplan for the Harbour Road East site in Granton, Edinburgh, which forms part of the Edinburgh Waterfront masterplan. Currently occupied by light industrial, commercial and derelict buildings, the 17,488m² site will be transformed by an appropriate mix of residential, retail and commercial accommodation, with the addition of cultural and community uses. Building on the industrial history of the area, contemporary elements are to be integrated with refurbished structures such as bonded warehouses and the former Northern Lighthouse Board building. The resulting vibrant new place will provide a pivotal social and transport hub linking the existing community to new developments within this designated regeneration area.



TALKS

Ewan Anderson gave a talk at the Academy of Urbanism in Edinburgh, discussing urban design issues with reference to Make's work in the city.

Sherwood Forest

This month planning permission was granted to the spectacular Sherwood Forest Visitor Centre project. This scheme is featured in-depth on pages 12-13, but turn to page 88 to find out more about other exciting developments later on in the year.

New Birmingham studio

The Birmingham studio celebrated their new premises in the city's Mailbox centre in time-honoured fashion by holding a party. Over 50 clients, consultants and friends squeezed into the new studio and were served Japanese food by kimono-clad waiters.



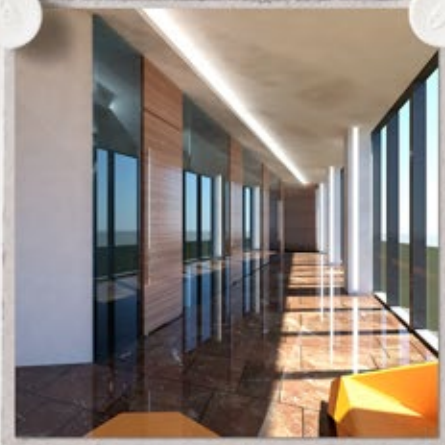
177 Piccadilly

Make's scheme to replace two existing buildings at 177-179 Piccadilly and 48-50 Jermyn Street received planning permission in August. The proposals aim to establish a new presence on each street and create a more efficient working and living environment, while offering improved levels of energy efficiency. The ground floor is devoted to retail, the first to fifth floors offer flexible office accommodation and the sixth and seventh floors house a range of luxury apartments. See overleaf to find out more about this project.

PLANNING
PERMISSION

55 Baker Street

The 55 Baker Street (see pages 36-9 and 66-9) design team began work on the fit-out of offices to be occupied by the project client, London & Regional. The architectural language of folded planes which runs throughout the scheme is continued here in the faceted detailing of ceiling panels, while bespoke reception desks, ironmongery and furniture express the building's unique identity in the smallest details.



Make Grand Prix

The London studio hosted a go-karting event at the Revolution race track in Canary Wharf this month, giving 26 Make people an opportunity to unleash their inner speed freaks. Competition was fierce, naturally, but major pile-ups were avoided.



Broomielaw

Make's proposals for the Broomielaw development (see Make annual 3) in Glasgow's International Financial Services District received planning permission this month. 500,000ft² of office accommodation is to be created in three new buildings which are arranged to improve visual and physical permeability across the prominent waterfront site. A new public space ties together the development at ground level and draws new routes through to the river, encouraging wider public use of this important city amenity. Each building envelope combines a striking visual impact with the highest levels of environmental performance, ensuring that this development will be amongst the first in Scotland to meet the new energy regulations.



ON
SITE



Jubilee Campus



Old Road Campus



55 Baker Street



St Paul's Information Centre

Bolsover Street

Make Interiors have been commissioned by Ridgeford Properties and the Manhattan Loft Corporation to develop interior layouts and finishes for an apartment block in Fitzrovia, central London. The HOK-designed building contains 70 luxury residential units, ranging from one- to four-bedroom apartments and including four penthouse flats. The design concept employs a simple and sophisticated palette of materials to create a distinctive contemporary living environment.



177 Piccadilly



1. A model of the scheme in context illustrates how it meshes with the surrounding streetscape.
2. The elegant Portland stone elevations bring a new clarity to Jermyn Street.
3. A photograph by artist Pip Dickens explores the concept for the public artwork that wraps the building.
4. 5. A web of delicate strands incises the stone facade, transforming into slender metal strips as they pass across windows.
6. A visualisation shows the building taking its place on Piccadilly.

This mixed-use scheme for a prominent site in the heart of London's West End unlocks the tremendous potential of a prestigious central London site and creates a distinctive and distinguished new building which offers 9,590m² of retail, office and residential accommodation.

The building envelope offers a contemporary interpretation of the surrounding area's architectural character, while the Portland stone facades act as canvas for a new public artwork created by artist Pip Dickens. Grooves etched into the stone surface form a network of undulating ribbons which transform into brass-coloured metal strips as they pass before window openings; these shimmering threads lead the eye around the facade and bind the building together.

The building employs a comprehensive package of energy efficiency measures, with office accommodation achieving a BREEAM rating of 'Very Good', and the residential element receiving an Ecohomes rating of 'Very Good'.

Team

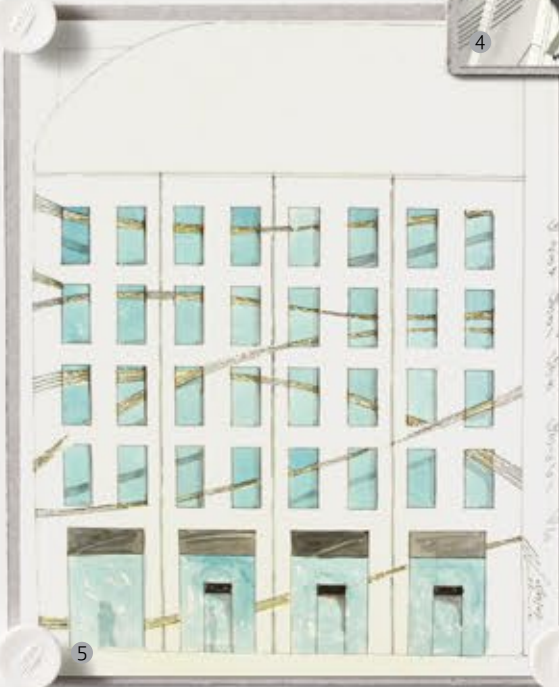
Dan Farmer, Adrienne Johnson, Doris Lam, Jason McColl, Mark Ng, Justin Nicholls, Adina Poncis, Ken Shuttleworth

For

Henderson Global Investors/
Alfred Dunhill Ltd

With

3DD, Arup, DP9, E C Harris, Francis Golding, Four Communications, Gordon Ingrams, Long and Partners, Lurch Bates, Pip Dickens, Sandy Brown Associates, Skanska



"The overarching challenge of this project has been designing something interesting and innovative that really engages the interest but also fits into the historic fabric of Piccadilly. It's been a real balancing act: too timid and the result would be a bland and mundane building, pushing it too far the other way would be overly flamboyant.

In response, we've used a lot of subtle manoeuvres and some really fine detailing, so that the building draws you in and invites close inspection – much like the ornate decoration of nearby buildings like the Royal Academy and the Wolseley building, but using a completely different contemporary language. And of course this means that every detail has to be immaculate.

In a way it's a deceptively simple building, but the more you look at it the more it reveals layers of detail which operate from the scale of the streetscape right down to that of the person at street level."

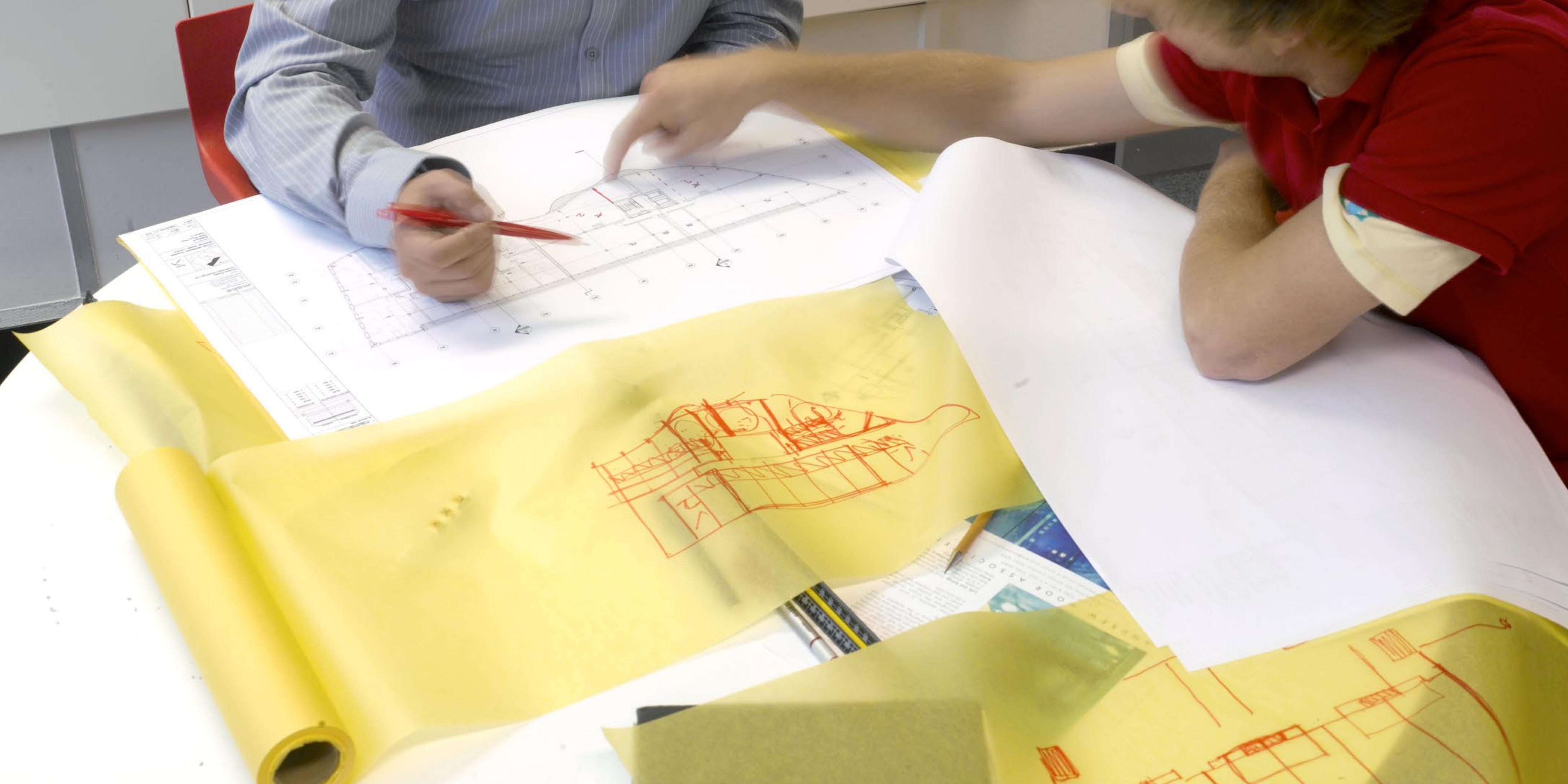
JUSTIN NICHOLLS
MAKE

"I've never worked on a project of this magnitude before – it's exciting. I love the exploration and the pressure. It's been a steep but enjoyable learning curve – normally I'm a loner. This is public art and the client and local community need to feel confident about the concept."

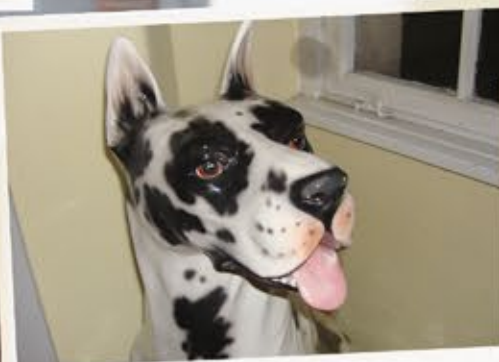
The biggest challenge has been communicating my ideas and thoughts clearly. I suppose it's all about semantics: when I use a word, or phrase, to express 'x' another person may interpret it as 'y'! But even that's interesting: it means you're receiving and testing various perspectives as the artwork evolves. The team have been fantastic: they've given me the freedom to bounce off creative 'walls' and have this mysterious ability to turn my fanciful notions into workable concepts of real gravitas.

The biggest thrill will be standing in front of the completed building and remembering the point of nascence – the first early drawings when the artwork started to take shape. Amazing!"

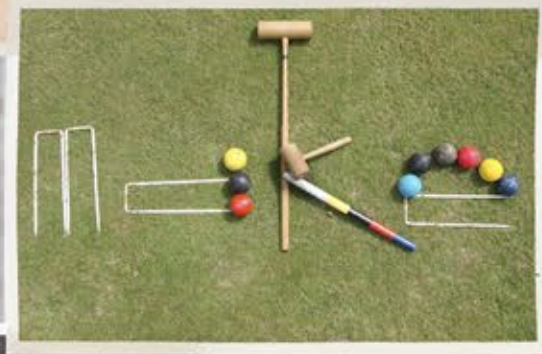
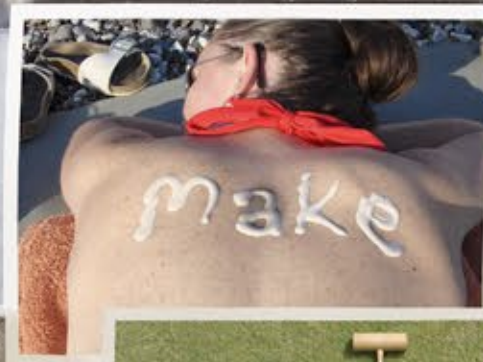
PIP DICKENS
ARTIST



A SELECTION OF
OUR HOLIDAY
SNAPS FROM
2007



MAKE IT
YOURSELF...



This month:
Gordon Brown didn't
call an election.

TALKS

September was a busy month for talks. Frank Filskow and John Prevc spoke at the 100% Detail Low Carbon Building conference at Earls Court in London this month: Frank profiled the Heart of East Greenwich project (see Make annual 3), while John discussed the social aspects of sustainable design; Ewan Anderson gave a talk on the relationship between urban masterplans and the planning process at the Edinburgh Urban Design Group; James Thomas discussed the challenges of setting up a world-class architectural practice at the LEAF Design Build Network conference in Rome; and Matt White presented the work of the practice at a series of roundtable discussions at the Trimo Architectural Awards 2007 in Portoroz, Slovenia.

LEAF Awards

Two Make projects were shortlisted for the annual LEAF Awards this month. The Dartford Dojo (see page 32) was shortlisted for LEAF Public Building Of The Year (In Design), while St Paul's Information Centre (see pages 20-23 and 102-5) was shortlisted for LEAF Public Building Of The Year (Built).

Noho Square

Noho Square (as featured in Make annual 3) received planning permission this month, gaining plaudits from Westminster Council for being an exemplary mixed-use development. The scheme replaces a jumble of vacant buildings on the site of the former Middlesex Hospital in central London to create 261 new homes and 33,000m² of office space as well as new community facilities. Three primary buildings are arranged to extend adjoining streets as routes into a new public garden at the heart of the scheme, where the hospital's restored Grade II* listed Victorian Gothic chapel sits. In addition to the efficiencies offered by its density and mix of uses, Noho Square will generate its own energy using the largest tri-generation system yet developed in London. Turn to pages 101 and 111 for on-site updates.



PLANNING
PERMISSION

The Big Draw

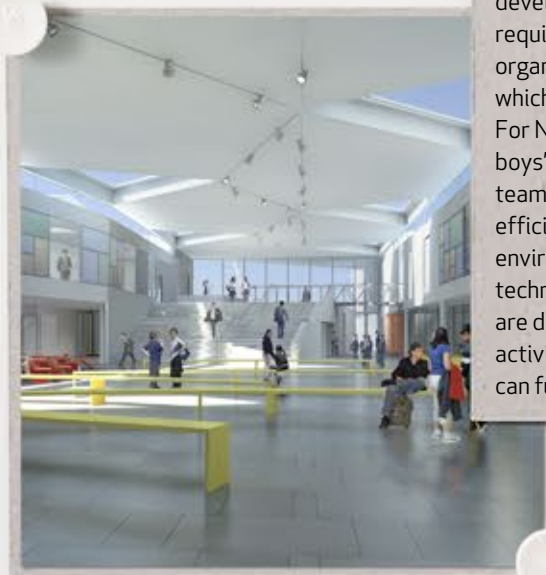


Make's Henny Reed helped out as an 'expert drawer' at a free public drawing workshop focusing on architectural and townscape sketching. Held in Bishop's Square in Spitalfields on 30 September, the event was organised by Drawing at Work as part of The Big Draw, a nationwide programme of events designed to celebrate the art of drawing and encourage the public to explore their environment through sketching.

NEW
PROJECT

Kent schools

The practice produced designs for two new PFI schools for Skanska RM, as part of its bid for the first wave of Kent's Building Schools for the Future programme. The proposal for St John's in Gravesend, a school of 1,100 pupils with a visual arts specialism (shown left), creates an airy, bright and highly flexible interior capable of adapting to future developments in educational practice as required. Three learning communities are organised around a central 'heart' in which pupil's creative work is displayed. For Northfleet Technology College, a boys' school of 1,100 pupils, the design team focussed on creating a highly efficient and flexible learning environment to suit the school's technology specialisation. Both schemes are designed to support extra-curricular activities which ensure that each school can fully engage with its local community.



55 Baker Street



Apax Partners



Grosvenor Waterside



St Paul's Information Centre

Hammersmith Embankment

With planning permission in the bag (see page 25) the Hammersmith Embankment project moved on site with major enabling works taking place across the 5-hectare site. A series of full-size mock-ups of glazing panels were tested in situ, as shown below.



Doors Open Day, Edinburgh

Make's Edinburgh studio took part in one of the city's most popular civic events this month. Doors Open Day gives the public a chance to explore a fascinating range of buildings, from observatories and crematoriums to the premises of architectural practices. The Palmerston Place studio was open to a steady stream of visitors who talked to the team and inspected sketches and models of recent and current projects.



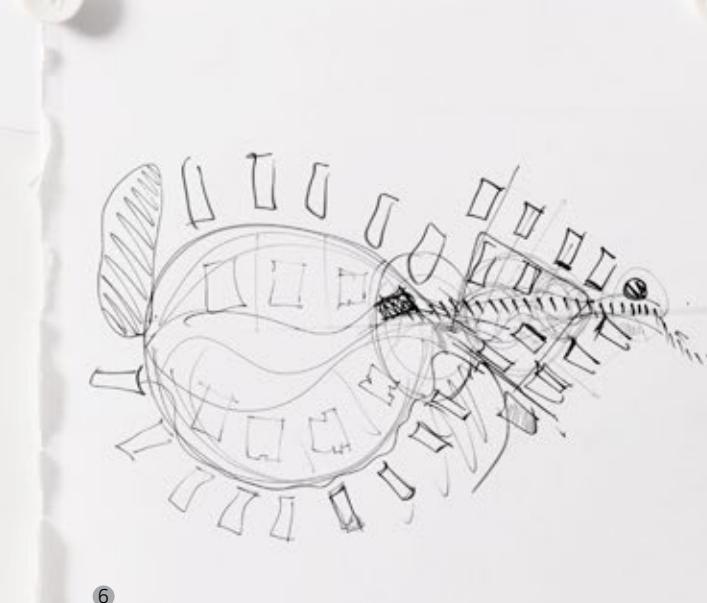
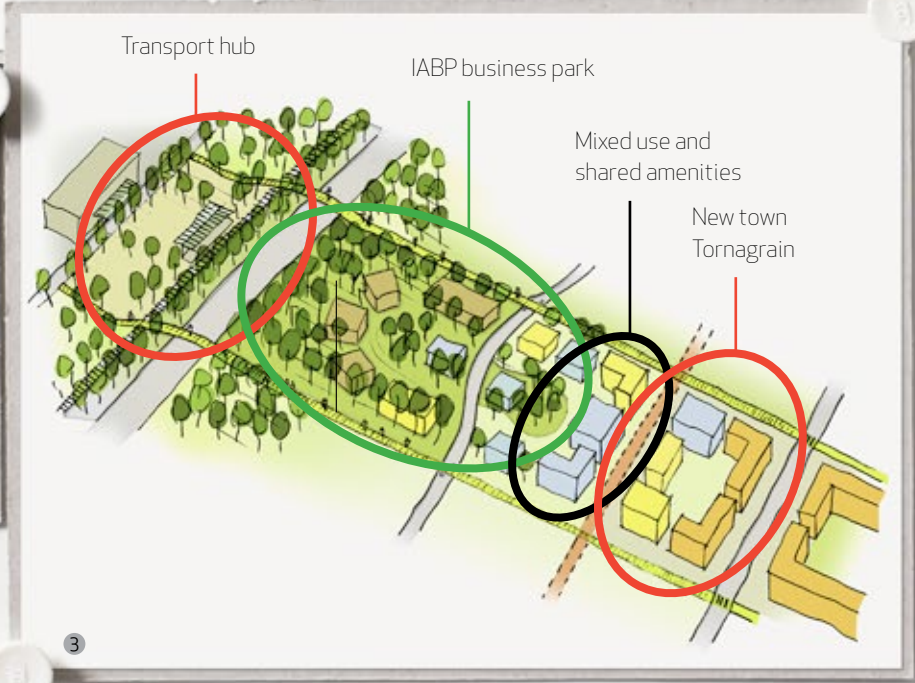
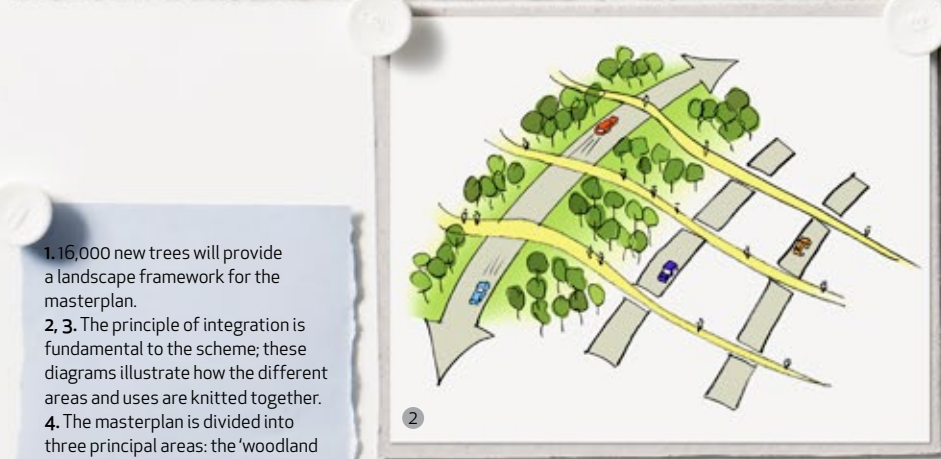
Inverness Airport Business Park

This masterplan for a 250 hectare business park next to the largest airport in the Scottish Highlands provides a 30-year development strategy that capitalises on the site's location at the heart of one of the UK's fastest growing regional economies.

Enjoying an advantageous location seven miles to the north-east of the city of Inverness, next to the airport and immediately north of the main A96 trunk road and the Inverness–Aberdeen railway line, the site will be developed to include offices, a hotel, a science park, and light industrial, freight and aviation-related facilities.

The scheme has been carefully tailored to integrate with both the proposed new town of Tornagrain and expansion plans for Inverness Airport. Sustainability and environmental management have played an equally decisive role in the masterplan design, with sensitive landscaping and a major programme of tree-planting proposed to create a development which is of broad ecological benefit to the surrounding area.

Team
Ewan Anderson, Chris Gray,
Helena Huws
For
Inverness Airport Business Park



1. 16,000 new trees will provide a landscape framework for the masterplan.
2, 3. The principle of integration is fundamental to the scheme; these diagrams illustrate how the different areas and uses are knitted together.
4. The masterplan is divided into three principal areas: the 'woodland plot' business park to the north and the 'Tornagrain plot' to the south, bound together by the central 'landscape link'.
5, 6. Concept sketches for the radial arrangement of business park buildings within a woodland clearing.

"Our aim here was to rethink the standard business park model of a stand-alone, out-of-town plot with isolated buildings surrounded by car parks into something more appropriate to a Highland setting and also more suited to the location on the edge of a developing new town.

The question we asked ourselves was, how can we create a modern business park that actually works with and enhances the landscape? That was the real challenge. We also wanted to ensure that the business park and the edge of the town were knitted together, blurring the boundaries between the two and avoiding a conventional zoned approach.

The landscape-driven response we've developed is entirely appropriate to this part of the country, as well as being extremely practical and economical. It will transform the area around the airport into an attractive and evocative environment which immediately tells people that they've arrived in the Highlands of Scotland."

"It's traditional practice in this area to use trees to condition the environment and protect land from the bitter winds that come up the Moray Firth, and this strategic use of planting is central to our masterplan design.

Just up the road from the site there's a very telling example where some trees which originally protected farmlands were felled, and within a couple of years the sand dunes came rolling in and all that productive land was lost. We used this example in our presentation and it made the point very effectively.

For this site, we're proposing that the planting comes first, after which we carve out spaces that future buildings can occupy – so you get the landscape right and then the buildings follow on from that. It's the reverse of the conventional business park design process where landscaping is very much a second priority. And luckily we're working to a timescale that will allow us to really see the benefits of planting on this scale."

EWAN ANDERSON
MAKE

CHRIS GRAY
MAKE

WHAT HAS BEEN
YOUR CULTURAL
HIGHLIGHT OF
THE YEAR SO
FAR?

LA VIE
EN ROSE

DEVO
at
Meltdown
Are We Not Men?

visiting Berlin
for the first
time...

'SUNSHINE'
(BEFORE IT
TURNED INTO
A SLASHER
MOVIE)

NOT
UNDERSTANDING
NORWEGIAN!

RED HOT
CHILI ~~PEPPERS~~
CONCERT

THE
iPHONE!

FROST/NIXON
@
THE GIELGUD
THEATRE

getting
married!
♡

HAD
AN
IDEA

MY SON'S
FIRST
WORD
"DUCK"

NIGHT
IN
THE
ICE HOTEL
-5°C

Vivaldi
at Saint
Chappelle.

CARPENTERS
ARMS
Re-Opening.

Glastonbury
Mud!

Parsifal
in
Gothenburg

ME!

Learning
Kannada
in
India

TOUR
DE FRANCE
OPENING
LONDON

Mamun
Bamun @
Serpentine

SNAKES +
EARRINGS.
By HITOMI
KANEHARA

"Once"
(film with
Glen Howard)

The
Softroom
Party.

TOURING
HK

OKTOBERFEST

A MIDSUMMER
NIGHTS DREAM
@
REGENT'S PARK
OPEN AIR THEATRE

GSA
Degree
Show

Seeing
Gov.
Win!

Saigon

LUNAR
JIM

O₂ WIRELESS
FESTIVAL

CURSORMINOR
@
SONAR

STARLIGHT
EXPRESS

India
trip

NOTTING
HILL
CARNIVAL

RAINY
DAY @
GLYNEBOURNE
— ☺

THE MOVIE
"TELL NO ONE"

KISSING A
FRENCH
GUY.

ELEPHANTS
ON
TRAMPOLINES
AT THE
EDINBURGH
FESTIVAL!

BUSKING
WITH MY
CRAZY FRIEND
WE MADE
£3.75.

Jooks
Holland
in the
Rain.

New Young
Pony
Club

SPACE
HOPPING
ON
MILLENNIUM
BRIDGE

THE SEAGULL
@
STRATFORD.

North Sea
Radio
Orchestra

READING
FESTIVAL

Cycling around
Lucca in
Italy

"THE LIVES
OF OTHERS"

CHUCK CLOSE
EXHIBITION
IN MADRID

LAUNCHING
MY FASHION
BRAND IN
MELBOURNE

OLD GAFFERS'
FESTIVAL
ISLE OF WIGHT

HEARING A
CHAD CALLED
GONZALES
PLAY PIANO.

LA GRAND
DEPART
(the Tour de
France starting
in the UK)

NEW
CHAKA
KHAN
ALBUM

Picasso
Museum
Malaga

BESTIVAL

SPICÉ GIRLS
REFORMING.

LATITUDE
FESTIVAL

Anthony
McCall's
exhibition in
the Serpentine

Anthony
Gormley @
Hagwood

SWIMMING
WITH
DOLPHINS

MUSE @
WEMBLEY.

THE
BIG
CHILL

"THE
LIVES
OF
OTHERS"

REAL MADRID
WINS
LEAGUE !!!

BEOWULF
3D

OKTOBER
FEST

ARCADE
FIRE

CIRQUE DU
SOLEIL -
KÀ
IN LAS VEGAS

The
Arran
Islands

EATING TAPAS
IN
SAN SEBASTIAN



This month:
Al Gore and the Intergovernmental Panel on Climate Change were jointly awarded the Nobel peace prize.

'Top 100 Architects' survey

Make featured in *Building* magazine's 'Top 100 Architects' survey, published this month.

Community Challenge

Make's Charlie Hearn, Frances Gannon, Henny Reed, Lisa Finlay, Roaya Garvey, Sam Evans and James Goodfellow gained some first-hand construction experience this month. Swapping high-tech building materials for bricks and bamboo scaffolding, they spent a week in a village near Bangalore, helping local people build their own homes as part of the 2007 Community Challenge project. Working alongside invited guests Hannah Fiszpan of Waterman Group, John Callaway and Oliver Treadway of Cityscape, Alfonso Senatore and Hayley Gryc of Arup, and Nigel Hawkey of Quintain, the volunteer team built houses for three families and, in the process, raised over £20,000 to be split between charities Habitat for Humanity and the Architects Benevolent Society. See how they did it on pages 90-91.



Scottish National Portrait Gallery

Make's Edinburgh studio submitted a competition bid to refashion the Scottish National Portrait Gallery as a dynamic showcase for visual culture and national history. Despite its prominent location in an imposing Venetian Gothic red sandstone building overlooking Edinburgh's New Town, the SNPG's interior fails to display the richness and diversity of the collection to its best advantage. This scheme, which was shortlisted and commended for its design quality, proposed a sympathetic but radical internal reorganisation of the building. Routes through the structure were rationalised and orientation and access were enhanced, while creating the exciting new gallery spaces, cafe, shop and information resources areas, and upgraded storage and administrative facilities required to bring the building back to life.

NEW PROJECT



Sherwood Forest Visitor Centre

Exciting news this month, as the Sherwood Forest Tree (see pages 12-13) was shortlisted for a £50 million grant from the Big Lottery Fund. The Tree formed the centrepiece of the Sherwood: The Living Legend bid, which was named in October as one of the four final four projects in line for 'The People's £50 Million Lottery Giveaway'. This national competition was decided by a public vote, with the polls opening on 26 November 2007. If you can't take the suspense, turn to page 111 to see how the Tree fared.

NEW PROJECT



Dartford feasibility study

The practice produced a feasibility study for a major new housing development in Dartford this month. Providing a combination of private and affordable residential units on a 12,600m² site to the south of the centre of Dartford, the proposed development has been designed to create a new landmark for the area while engaging both with the primarily residential streetscape that surrounds the site on three sides and with Dartford Central Park, which lies directly to the east of the site.

Westfield masterplan

The Westfield masterplan (see Make annual 3) received detailed planning permission this month, giving the go-ahead for 172 residential units and 25,000ft² of business use in central Edinburgh. In addition to gaining approval for a major new development in the centre of the city, the successful application was also notable for marking a change in planning policy from 'employment-generating use' to 'residential'. The proposals will transform a brownfield site into a vibrant mixed-use development that serves as an exemplar for sustainable urban development. A network of buildings and public spaces fans out towards the Water of Leith, opening up views down to the water and drawing this natural asset into the heart of the site. Designed to comply with the Edinburgh Sustainable Design Guide, the scheme incorporates highly efficient systems for waste minimisation, resource conservation and rain and waste water management.

PLANNING PERMISSION



Barry Cooke discussed employee ownership at the Employee Ownership Association's annual conference in Birmingham; Ken Shuttleworth gave a lecture as part of the RIBA lecture series in Bradford, discussed sustainable architecture with students at the Bartlett School at the University of London, and gave a talk to health care, science and education specialists Nightingale Associates in Oxford; John Man and Bob Leung gave a joint presentation on Make's approach to sustainable design at the University of Westminster's department of architecture; John Puttick presented the work of the practice at City University, London; John Prevce gave a talk to Cardiff University School of Architecture; and Matt White discussed Make's low-cost residential projects at the Affordable Housing conference in Middlesex.

TALKS



The Big Draw

As part of this month's activities for the The Big Draw event, Katy Ghahremani joined the team of 'expert drawers' at another of Drawing at Work's public workshops on architectural and townscape sketching. Held in the piazza of Covent Garden on Saturday 13 October, this day-long event attracted tourists and London residents of all ages.

55 Baker Street



Jubilee Campus



Apax Partners

Grosvenor Waterside

Construction work on the Grosvenor Waterside residential development (as featured in annuals 2 and 3) continued with the erection of a series of full size in-situ mock-ups of the cladding panels – a detail from which is shown below. You can find out more on pages 96-9.



Old Road Campus



Make Community Challenge



Lisa Finlay

"Before we went, I think we imagined that we'd be doing a lot of the building work and bricklaying. But when we were actually there, we worked under the master mason or bricklayer, who was usually the grandfather of the house, just handing them bricks and water or whatever they needed. That was really important; we were there to help people build their homes rather than tell them what to do. It was a great experience."

"Community Challenge allows people to get involved in development work, but as a bite-sized chunk – so they can really make a difference to other people's lives without having to take time out of their career or go on sabbatical."

Apart from the obvious benefits of the practical assistance offered by volunteers and the funds they raise in the process, a vital aspect of the whole programme is the personal interaction it facilitates. It's so important for people to understand that aid is not just an abstract concept, regardless of whether they're providers or recipients."

When you have people volunteering to actually get their hands dirty and turning up with their steel toe-capped boots on to physically build houses it suddenly makes the whole concept of aid very real. It gives it a human face – and hopefully it's great fun, as well. What the Make team achieved was really fantastic, and we're so pleased that they took to this with such enthusiasm."

RUPUS BULLOUGH
COMMUNITY CHALLENGE



Charlie Hearn

"This was an incredible experience, and really humbling more than anything else. We had so much fun working with the families and also getting to know our colleagues – we learned a lot about each other, and about ourselves too. And then we'd go back to our hotel at the end of each day and our rooms were the same size as one house we were building for an entire family. It was a great thing to do, though. We should do it every year."



Henny Reed

"It was a really extraordinary thing to do, and I'm still processing so much of what we saw there. Personally, I found it very challenging to deal emotionally with the sheer scale of the poverty that we witnessed. Most of the world lives like this, and you simply don't realise what that means until you actually see it for yourself. But I really enjoyed working on something that people really needed and appreciated."

Roaya Garvey

"At the start of the week we were complete strangers to the families we were there to work with, and by the end of the week we were friends helping each other. That social side felt just as important as the actual physical work we were doing on the houses. It was great to have an opportunity to visit somewhere that most tourists would never get to see – as well as doing something most tourists would never do!"



Frances Gannon

"Everyone was so welcoming. I think I was concerned beforehand that the whole thing was going to be a major culture shock, but the families we worked alongside made us feel so welcome and really part of their community. It was fantastic to feel really useful – to be doing something so simple and basic and to see the visible progress throughout the week. It was very satisfying and I'd love to do it again."



James Goodfellow

"The really great thing about the whole experience was working alongside these families and helping them to build their own homes. Everyone in the village was pitching in and helping out, including the kids. It was a real community effort. It was hard work, of course, but it was also really fun and enjoyable, and I think people could see that; they didn't want to just watch, they wanted to be part of it too."



Sam Evans

"It was so interesting to be working alongside the house owners, mixing cement and handing bricks to the people who were actually going to live in the houses we worked on. The whole thing was so rewarding – hard work, and very hot, but a lot of fun. It was great to see the progress that we made during the week as the houses went up. Apparently no one expected us to manage more than a few courses of bricks!"



Jubilee Campus

Team

Katy Ghahremani, James Goodfellow, Christina Gresser, Sam Hobson, Bob Leung, Simon Lincoln, David Patterson, John Prevc, Matthew Seabrook, Ken Shuttleworth

For

University of Nottingham

With

Atlas Industries, Gardiner and Theobald, Sol Construction Ltd, Faber Maunsell, Adams Kara Taylor, Craft Pegg



Make's masterplan for the University of Nottingham's Jubilee Campus includes the design of three major new buildings which will extend university facilities to create a dynamic new environment for study, work and leisure.

International House and the Amenities Building house faculties, teaching rooms and catering facilities and are sited in the western academic zone of the campus. These sister structures rise from the ground plane like jutting natural landforms, an effect heightened by a cladding system that consists of terracotta tiles arranged in bands like geological strata.

A third structure, the Gateway Building, houses facilities for new businesses and straddles the road which bisects the campus to physically link the two halves of the site. With its rounded organic form and cladding system of metallic shingles, this distinctive and futuristic building stands at the heart of the campus and symbolically unites the science-based Innovation Park to the east and the academic zone to the west.



"One of the main challenges to date with this project has been communicating to the contractor how these buildings actually fit together. They look relatively straightforward, but there are some pretty intricate interfaces between all the various materials and obviously none of them are rectangular, so they're pretty complicated structures really.

The contractors have never seen anything like it, and I think they do think they're a bit mad, as buildings. They keep saying, 'Can you just give us a square building to work on next time?' But I think they've relished the challenge too!

So far all the on-site work has been to get the structure up, but we're about to come up to a real crunch time because the next task is to work with the contractors on coordinating all the cladding and making sure that everything fits together. So that's going to be the challenge over the next couple of months. But it's been really exciting just seeing the basic structures taking shape."

DAVID PATTERSON
MAKE

"As design and build manager for this project, I'm acting as liaison between the design team and our team on site who are actually doing the building work, as well as handling all coordination with subcontractors and the client. It's really a case of pulling all that together to make sure that we get the building that everyone wants.

I think you could say that this job has been fairly challenging, because of the unique shape of the buildings and the unusual materials used. Each of the three buildings has a different geometry: on the Gateway Building we've got curves and inclines, while International House and the Amenities Building have overhangs and inclined walls meeting vertical walls – so managing the corner junctions is particularly difficult.

Now that the actual structures are starting to take shape, everybody who comes to site now for the first time always says the same thing: 'Wow!' These buildings really have the wow factor."

IAN BEWLEY
SOL CONSTRUCTION



1. By October, the basic concrete frame of International House is in place.
2. The building's cantilevered floor slabs are supported by three steel hangers, with a steel-framed wing roof enclosing plant.
3. International House viewed from the rear.
4. The main entrance atrium at the western end of the Gateway Building takes shape.
5. The Gateway Building in profile.
6. From left to right: the Gateway Building, the Amenities Building and International House.



Grosvenor Waterside

Located at the heart of the restored Grosvenor Dock in West London, this project creates 103 private and 193 affordable apartments within two blocks of accommodation angled to maximise views towards the River Thames.

Scaled to complement their surroundings, the larger building addresses the listed buildings of Churchill Gardens, while the smaller faces on to the dock and features a colonnade containing a restaurant, bar and entrance lobbies. A single storey of commercial accommodation links the buildings, with a planted landscaped roof providing additional green terrace area for the building inhabitants. Generous enclosed balconies incise the facade with a rhythmic arrangement of voids that draw light and fresh air into living areas, while slender vertical and horizontal glazing slots create more intimate and subtle lighting for bedrooms and bathrooms.

The cladding system of anodised aluminium panels is etched in a design created by artist Clare Woods.



1



2

Team

Stuart Fraser, Piotr Ehrenhalt, Robin Gill, Lorenzo Grifantini, Doris Lam, Dominique Laurence, Adrienne Johnson, Justin Nicholls, David Picazo, Matthew Seabrook, Ken Shuttleworth, Roderick Tong

With

Sheppard Robson

For

St James Group Ltd

With

Arup, Barton Willmore, Charles Funke Associates, David Langdon, EDP, FPD Savills, Future City, Herbert Smith



3



4



5

"One of the real challenges with this project has been trying to work the materials to the maximum, and at times this has meant doing things that no one believed were really possible. In order to realise key elements like the patination of the aluminium, the laser-cutting of the balcony panels and even the timber handrail detail, we've really had to do our research and track down the people and technologies to create them, while sticking to the cost plan.

The building is basically a huge canvas for Clare's artwork which is created using patination techniques from aerospace technology that haven't been used in this sort of architectural context before. It would have been so easy to have said, well, no one's done it before, so let's just not bother!

It was amazing to see all these details come together in the mock-up. The Westminster planners were basically speechless when they saw it because it looked so great – and that said it all."

STUART FRASER
MAKE

"I only really grasped the full scale of the building when I visited the site just before topping out – to actually see it and appreciate the size of it for the first time was pretty amazing. It's huge!

For me it was quite abstract seeing the panel mock-ups because I don't think you'll be able to get a feel for what the entire design is going to look like until at least half of the panels have been installed. But the actual quality of the finish is really good – I was surprised just how detailed and precise the line is.

This project has been unusual for me because I'm used to working on my own and being in control of every stage – so creating something and then handing it over for someone else to realise is pretty alien to me. But Stuart Fraser has a really good understanding of what I do and how I work, and that's given me complete faith that we're trying to achieve the same thing throughout the long design process. Now I can't wait to see the finished building..."

CLARE WOODS
ARTIST

1. Photographed in late October, the two buildings are essentially structurally complete.
2. A view from the 6th floor of the dockside Building C East offers glimpses of Battersea Power Station and the Western Pumping Station.
3. A 1:1 mock-up showcases the building's rich detailing, including the unfinished timber balcony handrail and the laser-cut balcony panels.
- 4, 5. Full-size prototypes for the cladding panels reveal the subtle and striking effects achieved by the patinated aluminium facade.

DID THE RIGHT
BUILDING WIN
THE STIKLING
PRIZE?

YES

Yes

NO

Yes

No.

Yes!

yes.

NO

Yes!

No!

NO

YES

YES
(I LOVE
CHIPPY)

WHO WON
IT?

yes

No

Yes

是!

No.

YES.

NO.

NO!
OMA!

CAN'T JUDGE
UNTIL YOU'VE SEEN
THE BUILDINGS IN
REAL LIFE???

I GUESS?

YES

NO

Yes!

YES!
😊

NO!

RIGHT
ARCHITECT...
WRONG
BUILDING!

NO

NO.

lo!

No

NO

NO

NO

DUNNO

NO 😊

NO

No

yes.

yes

NO

YES.

HAI!

No.

YES

NO

Yes!

No!!
o

I Don't
honestly
know!

NO

No but
right
architect?

NEIN!

NO

YES

YES

No

no

No

Yes

YES.

NO!

NO

AUF GAR
KEINEN
FAH!!!

no

yes!

NO
WAY
;-)

Yeah!

NO!

This month:
London's St Pancras
International Station opened,
bringing high-speed, cross-
channel rail travel into the
heart of the capital.

Coventry Design Awards

Make's John Prevc was a judge in his home town of Coventry's annual awards to celebrate design in the city. The jury inspected 11 buildings nominated for categories ranging from public art and lighting to sustainable design, with the results to be announced in December.

PLANNING PERMISSION

11-19 Monument Street

Make's proposals for a new office building directly opposite London landmark the Monument (see pages 44-5) received planning permission this month. The building is due to start on site in 2009.

Speirs Locks

Make's Edinburgh studio celebrated a competition win this month, with a scheme to regenerate Speirs Locks in Glasgow, produced for client body the Glasgow Canal Regeneration Partnership. The proposals for this 13.9-hectare site just north of the centre of Glasgow will create a new revitalised city quarter that combines a carefully tailored range of residential and commercial accommodation with new civic and cultural amenities. The project has been designed to maintain and enhance the unique character and identity of the urban canal-side environment, with the new canal basin at the centre of the scheme creating a strong focus for the development and the area as a whole. The proposals will also strengthen links between Glasgow city centre and the Glasgow branch of the Forth and Clyde Canal.

NEW PROJECT

NEW PROJECT

Vine Street

The practice completed a feasibility study for a major new office development on Vine Street in the City of London. The sinuous curves of the structure are modelled in response to rights to light and viewing corridor restrictions, creating a distinctive new presence in the cityscape, while a public atrium at the heart of the site showcases the remains of the Roman walls that once encircled the City.

ON SITE

Noho Square

Demolition work started on the former Middlesex hospital site in central London this month, clearing the way for the construction of the Noho Square development. Find out more about this exciting mixed-use project in the heart of London on page 82.

55 Baker Street

Apax Partners

Jubilee Campus sculpture

The sculpture in the centre of the Make's Jubilee Campus masterplan (see page 32) was formally christened this month. An open competition invited university students and staff to come up with a suitable name for the striking new structure, drawing over 200 entries and 400 suggestions for names. In the end, the university decided to share the prize money between 11 individuals who had separately suggested the name 'Aspire'.

This month Ewan Anderson discussed the practice's approach to place-making at the Mackintosh School of Architecture, Glasgow, and gave a talk on the same theme along with colleague Helena Huws at the Dundee School of Architecture; John Mann gave a talk on the process of anchoring a building in its context at Greenwich University, London; Katy Ghahremani discussed sustainable hotel design at Sleep, the hotel design event in London; and Ken Shuttleworth profiled the practice at the Work Tech '07 Annual Conference at the British Library, London, and in a presentation to the Fenwick Elliot Education Seminar in London.

Competition wins

Make's Mark Ng won joint second prize in the 2007 Euroclad Drawing Competition with his scheme for an inhabited station on the moon, while Jessica Lee's photos of Hong Kong and Hanoi street markets were shortlisted in the Architecture as Art competition. Congratulations!

Kvadrat Table Football Challenge

Make's crack table football squad (Sandra Videira, Bob Leung, James Goodfellow and Oliver Lufner) were narrowly beaten by a team from Zaha Hadid Architects in the finals of the annual Kvadrat Table Football Challenge held at Kick Bar in London.

Grosvenor Waterside

The Grosvenor Waterside project team celebrated the building's topping out on a rainy afternoon in November. The first residents are expected to move in in the autumn of 2008, but you can flip back to pages 96-7 to gain a sneak preview of the building taking shape on site.

Private residence

On site and nearing completion, this project to refurbish a 1920s private residence in Hampstead, London, ingeniously restores integrity to a fine neo-Georgian house compromised by post-war additions. The external envelope has been restored to its original massing with the interior completely reconfigured to reconnect the house with its gardens; a new extension capped by an undulating lead roof reinforces this vital relationship. Light, vistas and selected glimpses of the grounds beyond are drawn through the interior, evoking the narrative tradition of the English country garden and using contemporary detailing to capture the original spirit of the house's design. The understated modernity of the scheme is complemented by a warm palette of traditional materials such as bronze, oak and brick.

Old Road Campus

The Old Road Campus building was completed this month. You can see the finished building in all its green glory on pages 106-9.

St Paul's Information Centre

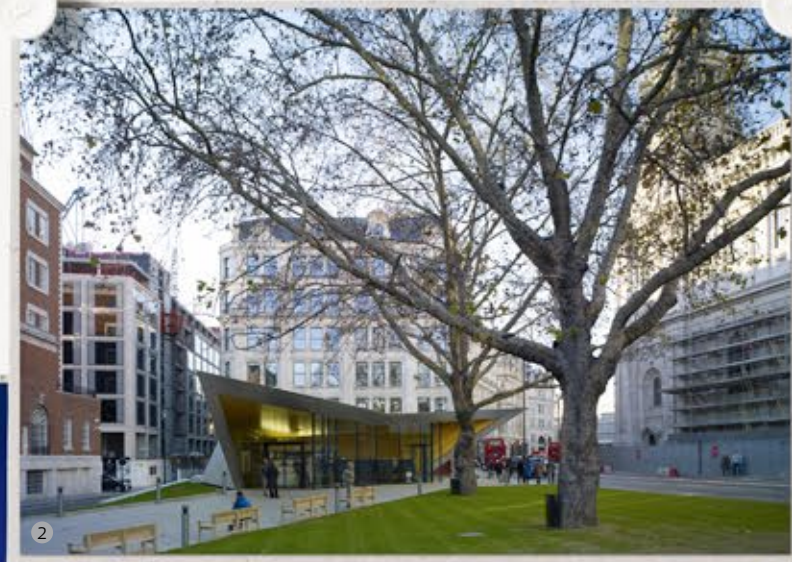
A mere 12 months after starting on site, the St Paul's Information Centre opened to the public. Turn to pages 102-5 to see the shiny new building.

THANKS

COMPLETED

COMPLETED

St Paul's Information Centre



1, 2. The angular entrance canopy opens out to offer an inviting glimpse of the yellow-lined interior and defines a new public place for St Paul's Churchyard.
3, 4. Sleekly aerodynamic and clearly of its own time and place, the building is scaled and oriented to respectfully defer to St Paul's.
5. The yellow-panelled interior offers a state-of-the-art information service for people visiting and living in the City of London.
6. At night the building glows like a lantern.

"One of the things that's been really exciting for me about this project is the radical effect it has had on the site and its surroundings. Now that the building is completed it's as if London has suddenly discovered it has a new public place, on a par with Covent Garden or Trafalgar Square.

All the fences and scrubby hedges and random bits of planting have gone, and instead you've got a proper expanse of space that people can actually use. This has always been our aspiration for this project, and we've always perceived this small building as part of a greater whole. That's how we sold it, really – as an opportunity to create a new place for people.

Of course, the fact that it's a small building hasn't exactly made it simple. All that it had to live up to and all that it had to achieve have made it for a pretty complicated design and construction process. But looking at it today there's no doubt for me that it's a real success. Small is beautiful!"

SEAN APPLECK
MAKE

"Being part of the team delivering the project for the City has been a fascinating challenge. In dealing with the planning and design issues and also being aware of client issues, I've effectively had a foot on each side of the fence.

Although you couldn't have a more sensitive location for such an innovative design, we had no doubt at all that the new building was the right thing for the site. St Paul's is so dominant and assertive that we were certain it wouldn't be compromised by this juxtaposition, and we're delighted with the finished building. It embraces the space in St Paul's Churchyard in a way that the old one didn't at all – it's much more open and inviting and it looks good.

Looking at it now, it's difficult to imagine that it could have been anything else. I think that the genuine teamwork involved in this project, from conception to sponsorship funding and its construction, really does show itself in the amazing quality of the finished product; to me, it's a building that speaks for itself."

DAVID MARCH
CITY PLANNING OFFICER





Old Road Campus



"For me, the real success of this project lies in the personality of the team who worked to deliver a high quality building on time and on budget, within an incredibly demanding programme.

On appointment of the contractor we were all packed off on a team-building workshop, which I'm normally pretty sceptical about, but it was a really fantastic way of focussing us all and ironing out any potential tensions between the new, contractor-led team and the older architectural consultant-led team. That strong working relationship has been key to delivering the building – it's meant that all the effort and energy has gone into solving the various problems that have been thrown up on the way rather than just defending our individual corners.

The result is a fantastic building that we're all very proud of, and one which will hopefully support pioneering research that could help to save people's lives in the future."

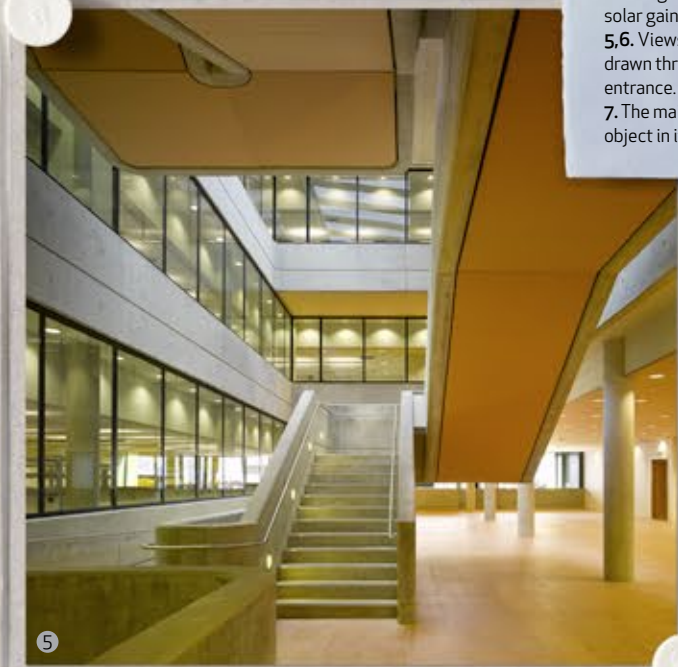
JUSTIN NICHOLLS
MAKE

"From day one, the synergy between the whole project team has been fantastic. There's only one other project I can think of over the past eight years where I've had as much fun and been as deeply involved as with this one.

There were no egos; everyone was working together to get the right result for the client, in the right timescale and at the right cost. Of course there were all the usual battles to bring costs down, but as a team we were always fighting to offer best value rather than the cheapest product.

This is the quickest UK building of its type to be delivered from concept through to construction, so it's really leading the field. And the client team who have taken over the building are saying that the services installation is the best they've ever seen. In fact, the only thing that I'd criticise about the project is that I think a bit more money could have been spent on the ceiling tiles! If only every job was like this."

TERRY SPRAGGETT
MAKE PLUS



1. The completed building establishes a new gateway to the campus.
2. Ribbons of exposed concrete articulate the smaller of the two enclosed courtyard spaces within the building.
3. The building's main entrance.
4. Solid panels predominate on the south-facing facade, with louvres offering additional protection from solar gain.
- 5,6. Views of the top-lit 'street' drawn through from the main entrance.
7. The main staircase is a sculptural object in its own right.





Old Road Campus

mace
plus

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This month:
Last minute negotiations at the 2007 UN Climate Change Conference in Bali produced a compromise agreement on cutting global carbon emissions. Happy New Year...

Property Week Hot 100

Make architect Stuart Blower was included in *Property Week's* 'Hot 100' list of people to watch in 2008.

NEW PROJECT

London 2012 Handball Arena

December started with a great piece of news as the practice was announced as winner of the competition to design the Handball Arena for the 2012 London Games. Developed in collaboration with design team partners PTW and Arup, the winning proposals will provide a striking venue for the Olympic Handball and Paralympic Goalball contests within the Olympic Park in east London. After the close of the Games, the building will be transformed into a new venue offering the flexible seating capacity and facilities necessary to host a wide range of indoor sports and training, as well as local to international competitions.



NEW PROJECT

Dublin Markets

Developed in collaboration with HKR and Gehl Architects, Make's proposals for a 6.5 acre city-centre site on the north banks of the River Liffey in Dublin will revitalise the area with a rich mix of uses while framing the city's famous Fruit and Vegetable Market as the heart of this new urban destination. The covered market is preserved within an upgraded structure at the heart of the site and is fronted to the west by a spacious new public square. The surrounding buildings contain office and residential accommodation on the upper levels, with retail, restaurant and cafe spaces on the ground floor bringing renewed activity and animation to the ground plane. The new buildings offer a modern take on the articulation of Dublin's Georgian streetscape, featuring brick facades with rhythmically arranged and deep-set windows.



ON SITE



The Cube



Private residence, Hampstead



Noho Square

Crisis Open Christmas

Simon Lincoln, Sam Evans and Jana Rock took time out from the Christmas mayhem to work for a very worthy cause. Alongside volunteers from other London architectural practices, they helped to transform a site near Euston Station into a welcoming new drop-in centre for the homeless, which remained open over the Christmas break as part of the Crisis Open Christmas campaign, in association with Architecture for Humanity. With no budget and relying entirely on materials, paint and furnishings donated by suppliers, clients and consultants, the team worked all weekend to ensure that the centre opened on the day before Christmas Eve.

Casino scheme

Make have been appointed to develop a new casino, hotel and entertainment venue for a high profile site in the Midlands. Designed for a lake-side site, the proposals draw light and views through the interior to create an atypically open and airy complex in which a range of restaurants, bars and cafes and a music venue and comedy club complement the provision of a host of gambling activities, from bingo to blackjack. Different uses within the open and welcoming venue are distributed to create a responsible, safe and, where appropriate, family-friendly environment in which gambling activities co-exist alongside other entertainments to create a multi-faceted leisure complex.

Make Christmas party

Held in London, this year's Christmas party was a two-parter. We started off at the Bishopsgate Art Institute, where a cartooning workshop provided a chance to test out our design skills on human subjects (see if you can spot a few familiar faces in the selection of cartoons reproduced on pages 126-7). This was followed by Ken's annual party talk detailing the highs and lows (but mainly the highs) of the year, and then it was on with the gladrags and off to bar 24 London, where the party proper started as the Make band gave Spinal Tap a run for their money with their spirited rendition of 'The Boys are Back in Town.' You had to be there.

Grim Challenge 2007

James Taylor joined a team taking part in the annual Grim Challenge – an eight-mile race through rivers, mud, and "horribly scratchy bracken" on a disused army base near Aldershot. James' team raised over £600 for The Campaign for Bulgaria's Abandoned Children.



Honorary doctorate

Ken Shuttleworth received an honorary doctorate from the University of Westminster this month, alongside Stef Stefanou of John Doyle Group PLC.



Sherwood Forest Visitor Centre

Well, the Sherwood: The Living Legend bid didn't win 'The People's £50 Million Lottery Giveaway'. In the end, the Sustrans Connect2 bid scooped the jackpot with 42 per cent of the public vote. Sadly this means that the project will not now go ahead, but we're really proud to have been involved in such a fantastic proposal.

Apax Partners

Make's first major interiors project was completed in December. The project has transformed the third to seventh floors of an existing building on Piccadilly in central London into new offices for private equity firm Apax Partners, and you can find out more on pages 116-19.



COMPLETED

55 Baker Street

As the year ended, the 55 Baker Street project reached phase 1 completion, with the north side of the building being handed over to its new occupants. Turn to pages 112-15 to see how far work has progressed on this remarkable office development in central London.



COMPLETED

NEW PROJECT



55 Baker Street



"One thing that's unique about this project is the effort we've made to inject character into the building at every scale. That level of detail is rare in a spec development; it's much more characteristic of a public building, and it's something that potential occupants have really responded to. The fact that we've designed everything from coat hooks to furnishing fabrics makes the building very singular, and everyone, from the client to the people on site, has realised that this project is a bit special."

Our aim always was that wherever you are in the building, whether a lift car or a loading bay, you could only be in 55 Baker Street. Rather than applying a standard detail in blanket fashion – which would have made life a lot easier! – we designed the most appropriate detailing for each particular space from scratch, with the result that whether you're on the executive floors or doing the cleaning, you're enjoying the same quality of design and detail."

IAN LOMAS
MAKE

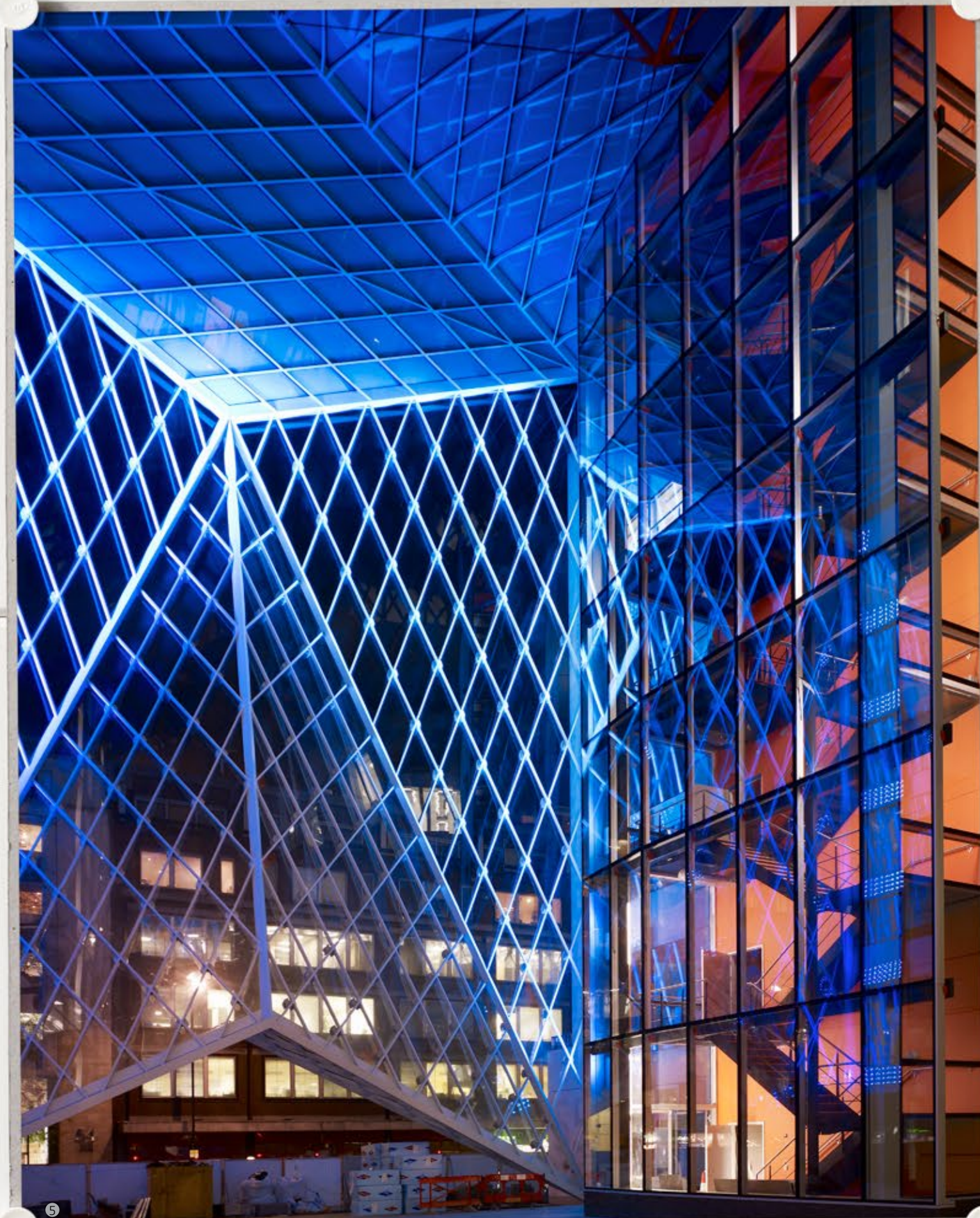
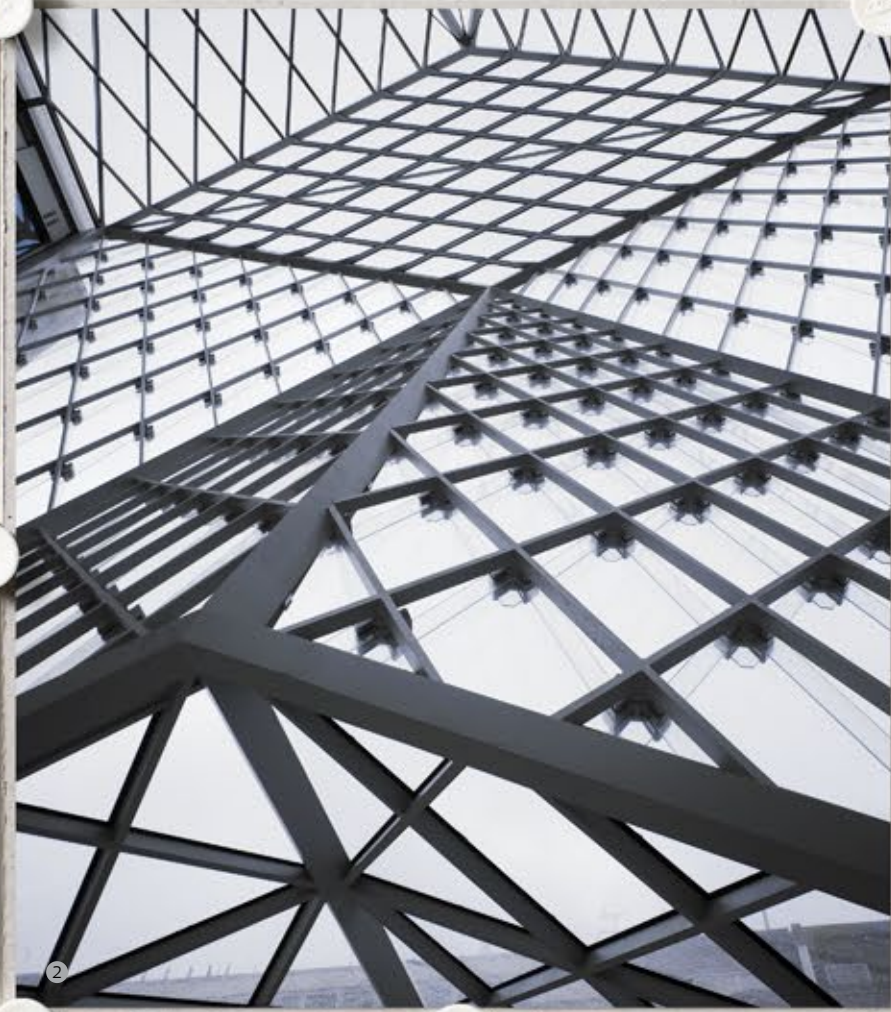
"This has been a pretty large project compared to my previous jobs, but size doesn't matter, as the saying goes..."

Whether you're building ten or fifty million square feet you still have the same number of contractors to take on board and manage; they just have more men and you have to organise them accordingly. So we've had a daily influx of around 800 people coming in and out of the site every day and five tower cranes covering the whole of the site.

It's been very interesting to see how the project is already having a major impact on Baker Street itself. We're now seeing a lot of the nearby buildings being cleaned and smartened up, and shops are already eyeing up the increase in numbers of people who'll be using the building.

From our meetings with local residents it's clear that they're excited about who is going to move in and what shops are going to take up the retail spaces. It really does seem to have brought new life to the area."

TONY JERMAK
HBG CONSTRUCTION



1. A new London landmark: the transformed building establishes a distinctive presence on Baker Street.
2. Viewed from within the atrium, the spectacular web of steel and glass that makes up the central mask.
3. Panels cladding the stair cores echo the architectural language of faceted and folded planes applied throughout the building.
4. An angular cantilevered roof shades the panoramic rooftop terraces at level 8 of the building.
5. At night the building is dramatically illuminated by a constantly-shifting lightwork designed by Jason Bruges.



Apax Partners

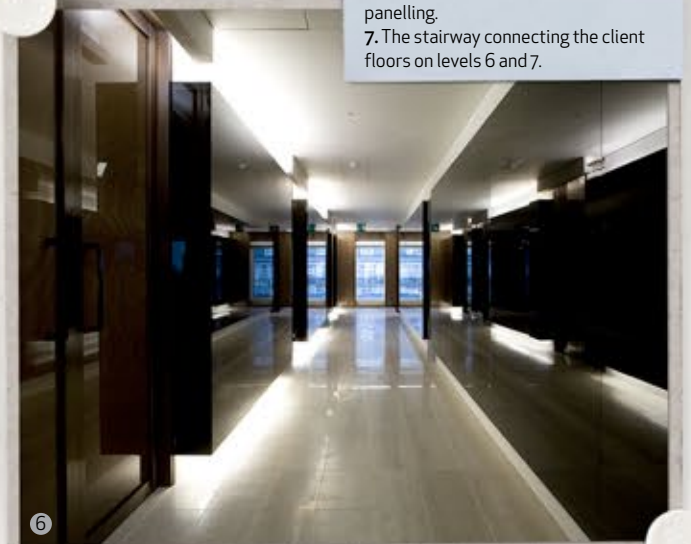
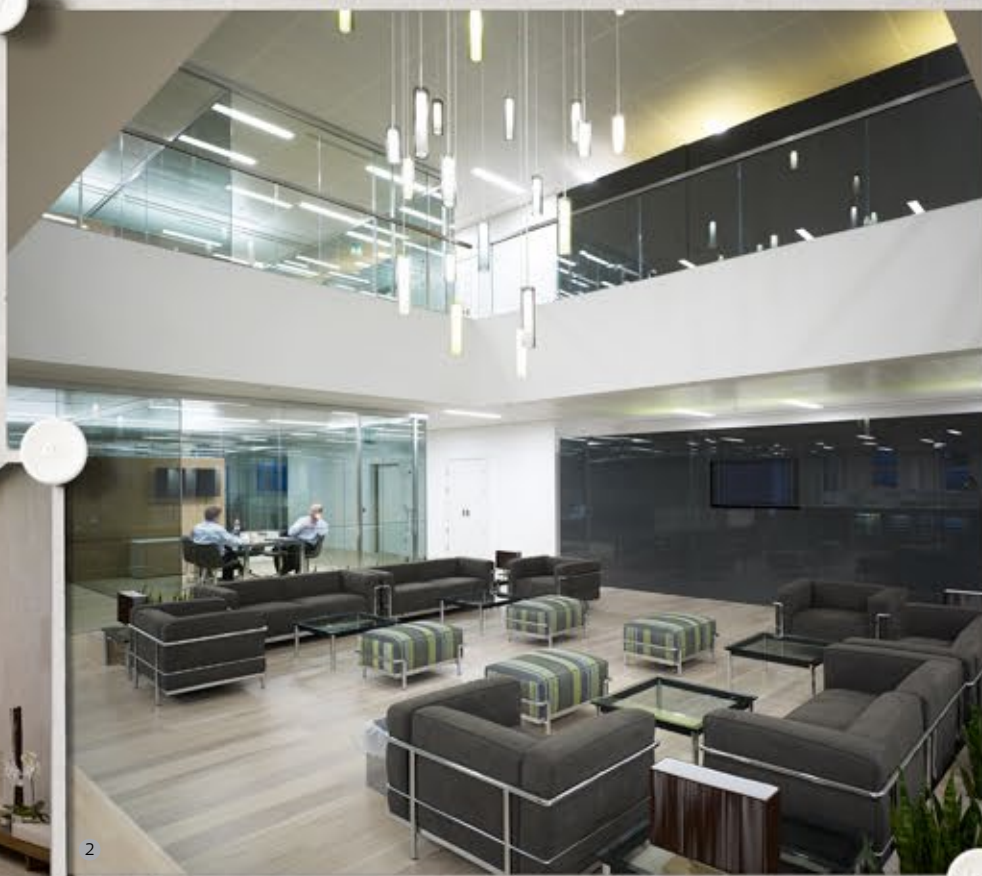


Make's first major interiors project provides private equity firm Apax Partners with an elegant and efficient suite of offices on the third to seventh floors of a new building on Piccadilly.

The main office floors are linked by a triple-height stairwell hung with bespoke glass pendant lights. Open-plan workspaces and clusters of offices are arranged around the perimeter, with communal breakout spaces beside the stairwell. A deli bar serves the communal area on the third floor. The sixth and seventh floors are dedicated to client meeting rooms; here, timber-decked terraces offer extensive views out over St James's.

Traditional materials such as wood, leather, bronze and stone are used throughout, applied to create a clean, modern effect, while the entrance lobby features both a spectacular back-lit stained glass artwork and a painting specially created by artist Brian Clarke.

All carpet tiles are fully recyclable, while the use of the entire leaf of sustainably-sourced timber veneers has minimised wastage.



1. The restrained elegance of the stone-lined main reception area is lifted by Brian Clarke's bold artworks.
2. Break-out areas situated beside the main stairwell provide a communal focus for each office floor.
- 3, 4. The triple-height stairwell connecting the office floors is hung with bespoke glass pendant lights.
- 5, 6. The client floors at the top of the building feature a contrasting palette of materials including walnut veneer furniture, leather and fabric-lined walls and smoked glass panelling.
7. The stairway connecting the client floors on levels 6 and 7.

Team

Lisa Finlay, Katy Ghahremani, Ian Hamilton, Adrienne Johnson, Peta-Marie Keys, Sarah Lister, Francis Milloy, Adina Poncis, Jana Rock, Ken Shuttleworth

For

Apax Partners

With

Bernard Williams Associates, Chapman Bathurst, Coleman Bennett International, Davis Langdon Schumann Smith, Humble Arnold, ISG InteriorExterior, Isabel Hamm, Spring 4, Trench Farrow, Whitbybird



"This is Make's first interiors project, as well as my first interiors project for a while – and it's been very interesting to return to this area of design work.

The client was very involved in the design process throughout, and working to understand their brand and tease out precisely what they wanted from the space was a fascinating process. What was particularly interesting was that they weren't moving offices to gain more space; instead, they wanted a different kind of space, so our challenge was to help them realise that.

I think the level of communication and interaction that we've achieved on the main office floors is key; these three levels really feel like one single volume, which was always our goal. The requirement for improved communication was one of the main reasons the client wanted to move from their old premises, so the sense of openness on these floors has been vital to the success of the whole scheme."

KATY GHAREMANI
MAKE

"As an interior designer, I've worked mainly with firms focusing solely on interior design, so it's been really interesting to work as part of a team alongside architects once more and to see how the different disciplines think in slightly different ways.

We gained a further insight into another discipline when Brian Clarke was commissioned to produce artwork for the entrance lobby; it was fascinating to see how an artist approached working with that space, using colour and so on...

With this project, we were really fortunate that the budget allowed us to work with the best materials and devote a considerable amount of design attention to the detailing. This gave us the scope to incorporate lovely details like the bespoke lights designed by German designer Isabel Hamm, or the joinery that incorporates all the planting into the office landscape – these features really bring an additional dimension to the overall design."

PETA-MARIE KEYS
MAKE



WHAT HAS BEEN
YOUR HIGHLIGHT
OF THE YEAR
AT MAKE?

COFFEE
MACHINE

FINISHING
MY FIRST
BUILDING

BONUS!!
—

Expressing
myself on
post it
notes...

KIDK TITMEN,
TOGETHER!

EVERY FRIDAY
NIGHT AT
THE CARPENTERS

Jamie -
The ROCK
STAR!!

EXTRA SEPTEMBER
BONUS
(UNEXPECTED)!

MARK

Joining
THE
COMPANY

FANTASTIC BONUS
—

THE
OLYMPIC
WIN

Getting planning
permission for
Noho Square...

Michael
Bailey
appearing on
'The Apprentice'

Summer Party

Site visits
to the
Caribbean

The
Christmas
Party!
☺ *

Our charity
challenge trip
to India

Summer
Party

Getting
Planning
Permission
for Noho Sq!

Vicky's
Singing
..... Who knew?

TEAM 7

Seeing my
project going
up on
Site

Trip to Milan.

JUBILEE
CAMPUS
PROJECT

Jamie
Singing &
Rocking!

DRY
ROT

MAKING PLANS
FOR NEXT
YEAR'S BONUS

SITE VISIT
FORMER
MIDDLESEX
HOSPITAL
PHOTOGRAPHIC
STUDY

BEATING ZAHA HADID'S
TEAM IN THE OPENING
GAME OF THE KVADRAT
TABLE FOOTBALL
TOURNAMENT!

THE KIOSK.

HANDING IN
OLD
BAILEY!

FINISHING
BAKER
STREET

Singing with
the Band!

GARY
WITH
UDDERS

SUMMER
PARTY
IN THE
RAIN.

THE
CART WHEELS
AT THE CLIENT
PARTY!

OUR
CARICATURE
LESSON.

WINNING

FIRST JOB
IN
UK!!

VICKY'S
VOCALS

SITE VISIT
TO MIDDLESEX
HOSPITAL.

Make charity
pub quiz

THE ANNUAL!

WINNING
EDC
COMPETITION

EVERY
MONDAY
MORNING

HANDING IN
B&D
SUBMISSION
TOMORROW!

HIGHLIGHT OF
THE YEAR:
EDC

THE
INSTALLATION
OF THE
ZIP TAP

MY FIRST
BIKE-RIDE
TO THE
OFFICE

THE CLIENT
SIGNING OFF
THE BRIEF!

Xmas
Party

THE
BONUS!

COMMUNAL
SHOWERS!!
—

Sean's cartoon
of Henry at the
Christmas party
— and Henry's
cartoon of Sean.

the band at
the
Christmas
Party!

DARTFORD
PRESENTATION
WENT
WELL!

THE CLIENT
MOVING OUT
OF THEIR
PROPERTY!

GETTING THIS
YEAR'S ANNUAL
TO PRINT.

PLANNING
CONSENT FOR
NOHO
SQUARE!

BUILDING THE
BEST
HOUSE IN
INDIA!!

RAINY
SUMMER
PARTY

BONUS
TIME ☺

BEATING
BARRY IN THE
MORGAN STANLEY
RACE.

"ALMOST"
WINNING
AT TABLE
FOOTBALL.

WINNING
EDC
COMP

WINNING THE
OLYMPIC
HANDSOME AWARD.

Easter
Salsa
Party!

Caricatures
@ make
x-mas party.

THE
RUBBER
BRICK

OFFSETTING
MY DET SET
NIGHTCLUB
LIFESTYLE.



MAKE TEAM
2007



A SELECTION OF
OUR CARTONS
FROM THE 2007
CHRISTMAS PARTY



Kojo Addo-Boateng **Sean Affleck** Ewan Anderson **Michael Bailey** Jessica Baldwin
Cara Bamford Boguslaw Barnas **Arnd Baumgärtner** Scott Beaver **Paul Benn**
Nathalie Bergvall **Matthew Blaiklock** Stuart Blower **Roger Bolton** Simon Bowden
Eleanor Brooke Martin Brooks **Christopher Bryant** Matthew Bugg **Sophie Carter**
King Shun Cheung **Tammy Chong** Stephen Clarke **Barry Cooke** Emma Coop **Laurens**
Costeris Oundra Dashdavaa **Timothy Davies** Marcos De Andrés **Andrew Demetrius**
Margaret Dewhurst **Ramone Dixon** Oliver Dufner **Piotr Ehrenhalt** Rebecca Eng **Sam**
Evans Daniel Farmer **Frank Filskow** Lisa Finlay **Megan Fowke** Stuart Fraser **Will**
Freeman Ines Fritz **Florian Frotscher** Abe Galway **Frances Gannon** Roaya Garvey
Simone Gauss Katy Ghahremani **Natalie Ghatan** Robin Gill **Harry Godfrey** Pohkit
Goh **James Goodfellow** Christopher Gray **Christina Gresser** Ian Hamilton **James**
Hampshire Charlie Hearn **Sam Hobson** Craig Howard **Dominic Howe** Joe Hutton
Helena Huws Louise Jackson **Charlotte Jardine** Yuting Jiang **Adrienne Johnson** Chris
Jones **Chris Kallan** John Kattirtzis **Peta-Marie Keys** Charley Lacey **Doris Lam**
Dominique Laurence **Jessica Lee** Bernd Leopold **Bob Leung** Christina Leung **Simon**
Lincoln Sarah Lister **Ian Lomas** Graham Longman **Jia Lu** Robert Lunn **Jason McColl**
John Man **Chris Marquis** Richard Meddings **Francis Milloy** Jonathan Mitchell **Juan**
Molina Morales Colin Moriarty **Alan Morrissey** Mark Ng **Justin Nicholls** Sharon
Nolan **Markus Nurkkala** Ian O'Brien **Zander Olsen** Jason Parker **Hema Patel** Vicky
Patsalis **David Patterson** Briony Paul **Stephanie Perry** Theo Petrohilos **David Picazo**
Katarzyna Pilarska **Joanna Pilawska** Adina Poncis **John Prevc** John Puttick **Brooke**
Radtke Samira Raphael **Gary Rawlings** Mark Read **James Redman** Henrietta Reed
Melisa Rice Felix Robbins **Jana Rock** Monika Rodemann **Denise Ryan** Carsten
Saelzer **Yumi Saito** Michelle Schaaf **Carolyn Schaal** Richard Schaffranek **Timothy**
Schreiber Uwe Schmidt-Hess **Ana Serrano** Paul Scott **Matthew Seabrook** Markus
Seifermann **Ken Shuttleworth** Inga Sievert **Luke Smith** Jennifer Sowray **Julius**
Streifeneder Sarah Syed **Timothy Tan** Alison Tate **James Taylor** Natasha Telford
James Thomas Henry Thomson **Roderick Tong** Sharon Toong **Sandra Videira** Tai
Fung Wai **Jo White** Matthew White **Jamie Wilkins** Jay Williams **Peter Williams** Greg
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Photographs:

Pip Dickens: p 75 (fig 3)
Trevor Flynn/Drawing at Work: p 83 (The Big Draw), p 89 (The Big Draw)
Benedict Luxmore: p 101 (St Paul's Information Centre), p 102 (fig 3),
p 103 (fig 5), p 112 (fig 3), 117 (figs 5 & 6)
Courtesy of the Portman Estate: p 67 (fig 3)
Will Pryce: p 32 (Dartford Dojo), pp 50–51, pp 76–77, p 106 (figs 2 & 3),
p 107 (figs 4 & 5), pp 108–9, p 116 (fig 1), pp 122–3, pp 130–31, p 132–inside back
cover
Reed Midem: p 26 (figs 4 & 5)
University of Westminster press office: p 111 (Honorary Doctorate)
Nathan Willock: p 110 (Crisis Open Christmas), p 116 (fig 4)
All other photographs: Zander Olsen/Make

Additional visualisations and drawings:

AHD Imaging: page 33 (Manchester House)
Anderson Terzic: p 89 (Westfield masterplan)
Cityscape: p 82 (Noho Square)
Crystal Digital Technology Co Ltd: p 83 (Kent schools)
GMJ: pp 44–5 (figs 1–5), p 74 (fig 2), p 75 (fig 3)
Peter Guthrie/Make: pp 14–15 (figs 2–4), p 42 (Edinburgh Odeon), p 73
(Broomielaw), p 84 (fig 1), p 85 (fig 4)
Pip Dickens: p 75 (fig 5)

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