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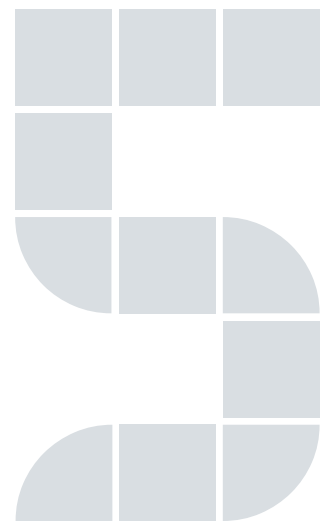
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Introduction

This year's annual celebrates not one but two milestones in the life of the practice: as usual, it documents some of the key projects and events of 2008, but because it's published in early 2009 it comes out just in time to mark Make's fifth anniversary. The annual always offers us an opportunity to look back over the year (and years) and marvel at how far we've come and how much we've done – but celebrating our fifth birthday feels particularly special.

If you'd asked those of us who came together to form Make in early 2004 what we thought the next five years would bring, we might have speculated that it would be fantastic to have a project under construction by then – but 14 projects built, another five on site and a range of work underway across the world would have been beyond our wildest dreams.

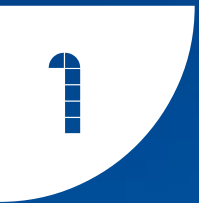
2009 promises to be remarkable in another, less positive way, of course. It would be inconceivable to introduce any sort of review of the past year without mentioning the profound effect that the economic downturn has already had on the UK construction industry. As a practice we're experiencing the same uncertainties as everyone else and there's no doubt that the next couple of years are going to be challenging; but I firmly believe that our strengths and achievements to date (a range of which are illustrated here) will give us an edge in steering our way through whatever lies ahead.



5 completed projects



2008 saw the completion of a remarkable number of projects - five, to be exact, ranging from three new buildings and a massive public sculpture for the University of Nottingham's Jubilee Campus to a private house in North London. Read on to find out more.



Jubilee Campus expansion University of Nottingham, UK

Make was commissioned in 2005 to develop a masterplan including the design of three new buildings for a brownfield site lying adjacent to the existing Jubilee Campus, with the specific brief of creating a strong new identity for this important university facility.

Dramatically angular in form, International House and the Amenities Building emerge from the landscape like natural landforms and feature dynamic facades clad in red and brown terracotta tiles randomly arranged for maximum visual impact.

The Sir Colin Campbell Building, named after the former Vice Chancellor who played a key role in commissioning these buildings, houses a range of facilities for new businesses and straddles the main campus road to forge a physical link between the academic and business and enterprise zones of the campus. A cladding of zinc shingles

emphasises the sinuous curves of the structure and establishes the building as a distinctive new focal point for the campus.

All three buildings feature highly-insulated facades which are less than 50 per cent glazed and oriented to ensure good levels of natural lighting while avoiding excessive solar gain and glare. Exposed concrete columns and slab soffits provide the thermal mass to regulate internal temperatures and aid night-time cooling and air quality is maintained via a sophisticated displacement system which is quieter and more energy efficient than conventional systems.

Artificial heating and cooling are generated using an important natural resource already in existence on the site: the nearby lake. Highly efficient heat exchangers submerged in the lake reject or absorb the

embodied energy stored within the water and route this energy to a series of reversible heat pumps which provide heating and cooling to air handling units within the buildings, thereby replacing the need for conventional gas-fired boilers and air-cooled chillers. In turn, run-off water is collected from the building roofs and directed into swales planted with native marsh plants; it is then fed back into the lake in order to preserve this valuable natural resource.





Sir Colin Campbell Building

"We are delighted with the work that Make has undertaken for The University of Nottingham in extending and developing our award-winning Jubilee Campus. Their interpretation of our brief – to transform a brownfield site into a twenty-first century teaching and innovation park – has been executed with design originality and architectural creativity.

The carefully-chosen red and terracotta cladding of our Amenities Building and International House reflects the ambition and global standing of The University of Nottingham. Their pyramid shape provides a stunning addition to the unique architecture of our existing buildings and a perfect contrast to the futuristic and inspirational design of our new technology transfer 'business gateway' facility.

Towering above all of these and looking confidently to the future is the iconic, 60 metre Aspire sculpture – a beacon of educational aspiration and a landmark symbol of ambition for the people and city of Nottingham.

In addition, the superb project management and professionalism of Make's design team and the personal involvement of Ken Shuttleworth in our launch phases has led to a true partnership and friendship between Make and the University!

Professor David Greenaway, Vice Chancellor, The University of Nottingham

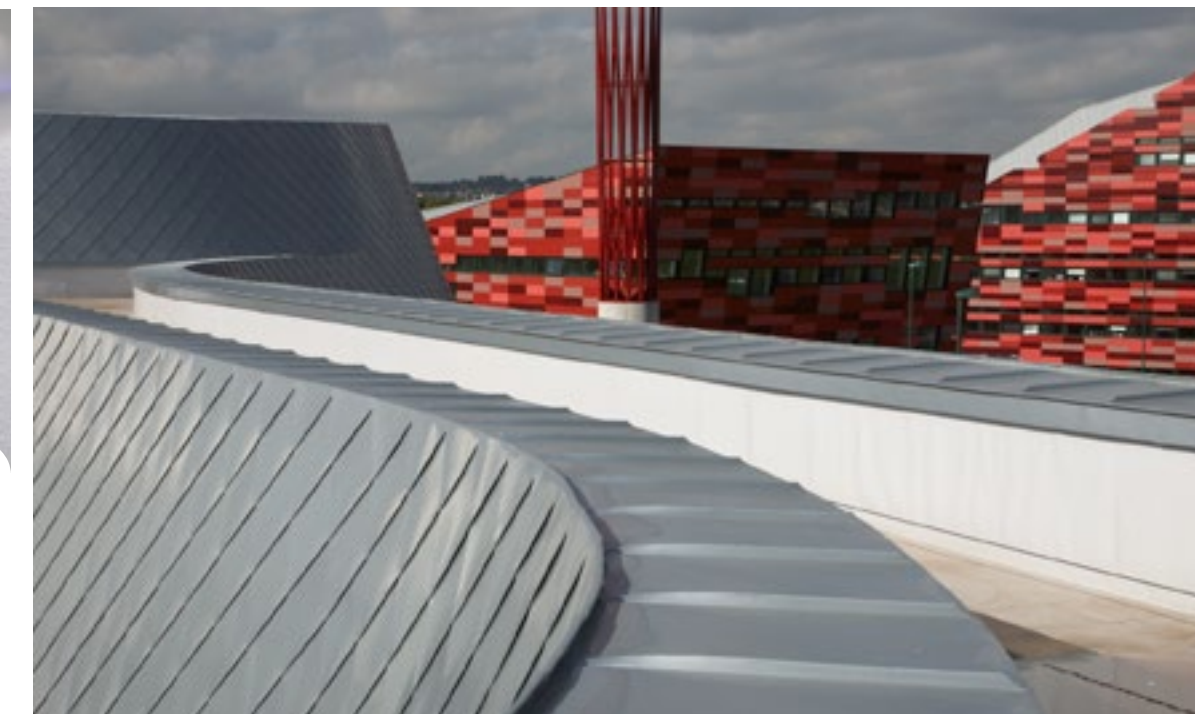
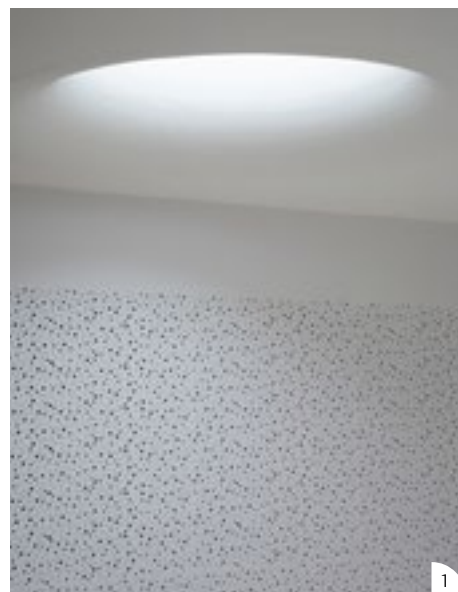
"One of the major challenges with this project was working with the complex geometry; we had to model all three buildings in 3D as it simply wasn't workable to attempt to relay the information to structural engineers AKT and the contractors by marking up 2D drawings.

The steel bridge that links the two halves of the Sir Colin Campbell Building was particularly complicated to get right and a 3D model proved the only way we could work it out in the end. The real test was that when all the steelwork for the bridge arrived on site it fitted together perfectly.

The other key thing about this building is its energy-efficiency. Glazing is kept to a minimum to reduce glare and heat gain, but windows are carefully positioned to draw maximum light into the interior and at the base of the building where it's more shaded there is a ribbon of glazing. The banked mound that the building emerges from helps to insulate the lower ground areas as well, so we don't have vast areas of exposed facade.

The closed loop lake system means the building doesn't require chillers or gas boilers, and in addition there are four giant light scoops in the atrium area. These draw stale air out of the building and take it back to the heat exchange system and at the same time let diffused daylight into the building – they also create a sculptural lighting effect in the main foyer space."

James Goodfellow, Make



1 A detail of the atrium ceiling reveals the sculptural effect of the light pipes which illuminate the interior with diffused daylight and play a key role in the building's environmental strategy; the perforated acoustic insulation panels on the wall beyond introduce additional visual interest.

2 The elongated form of the building's eastern wing is encircled at ground level by a band of glazing that draws natural light into the lower levels.

3 The rounded western end of the building emerges from a landscaped mound which offers additional insulation while tying the structure into its context.

4 Viewed from the walkway that connects the two halves of the building, the atrium is bathed in natural light courtesy of the light pipes set into the ceiling.

5 A roofscape view contrasts the zinc shingles and sinuous lines of the Sir Colin Campbell Building with the colour and dynamism of Aspire, International House and the Amenities Building.

Team Katy Ghahremani, Christina Gresser, Sam Hobson, Simon Lincoln, James Goodfellow, David Patterson, John Prevc, Matthew Seabrook, Ken Shuttleworth
For The University of Nottingham
With Adams Kara Taylor, AECOM, Faber Maunsell, Gardiner & Theobald

International House and the Amenities Building

"The reason this project was so successful was because we were involved with the design team, the client and the structural engineers right from the very earliest stages. So at the very start of the project we were able to suggest that if the buildings were properly insulated and oriented and designed to take into account the particular climatic conditions of the site then we could look at not putting in chillers and boilers.

We were particularly fortunate because there was already a fantastic source of embodied energy on the site in the form of the lake; so from the outset there was the option to introduce a fully renewable heating and cooling system without investing in the drilling that a ground-source system would have called for. It's important not to forget that this took real commitment on behalf of the client as well as the design team as this is fairly new technology to be used in this country.

Sustainability is all about using what is already there and not just putting bits of equipment into a building to demonstrate that it has been considered. It calls for a fully integrated approach, and that's why this project is so successful. There are many buildings out there that are fantastic and work and so on, but the thing that's so special about these three buildings is that whichever way you look at them – from a design point of view, from a building performance point of view, how they are heated or cooled and how they are insulated – they truly are an exemplar of integrated sustainability. We are really delighted with them."

Sasha Krstanovic, Faber Maunsell

"This project has been such a fantastic opportunity for Make. When we won this project the practice had only been going for a year and a bit, and it is a real testament to the University that they were prepared to give such an extensive and high-profile commission to us as a relative unknown.

In addition, their commitment to a wide-reaching and ambitious programme of sustainability has been really refreshing. They really have been prepared to go out on a limb in their pursuit of architecture which will add value to their campus, draw in more students and create a fantastic working environment for students, academics and visitors. It's been a real privilege to work with such an enlightened client.

It's also quite rare to have had the opportunity to work on a project from the moment it comes into the office right through to completion. That's been a great opportunity for us as a team. And we've been really fortunate in the consultants and contractor we've worked with. All in all it's been a great experience."

David Patterson, Make



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Team Katy Ghahremani, Christina Gresser, Sam Hobson, Simon Lincoln, James Goodfellow, David Patterson, John Prevc, Matthew Seabrook, Ken Shuttleworth
For The University of Nottingham
With Adams Kara Taylor, AECOM, Faber Maunsell, Gardiner & Theobald

- 1 The unique forms of International House and the Amenities Building (in the foreground) are given additional visual impact by a rainscreen cladding system of terracotta tiles.
- 2 The entrance to International House, with Aspire visible in the background.
- 3 A series of semi-sheltered, west-facing terraces occupy the sloping rear elevations, while a guttering system directs rainwater into gravel beds at the rear of each structure, from where it is fed back into the campus lake.
- 4,5 The highly-efficient facades are less than 50 per cent glazed.

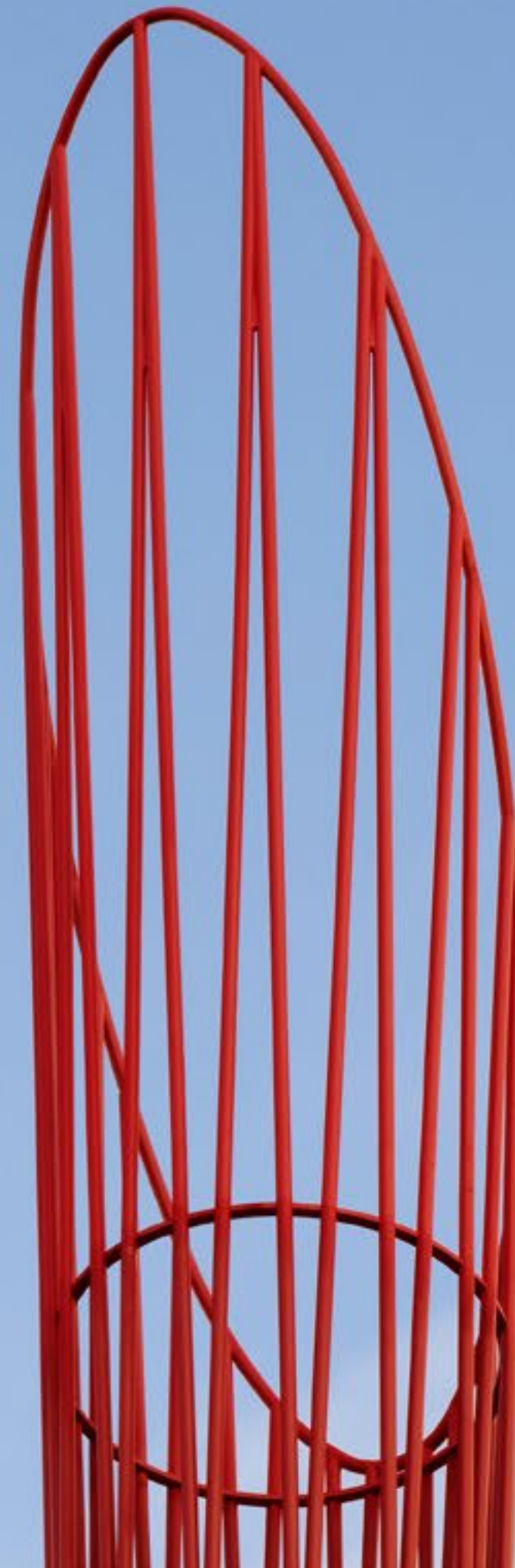
Aspire Nottingham, UK

Make's original masterplan proposals for the extension of Jubilee Campus included the possibility of introducing a public artwork at the heart of the site to serve as a new landmark for the University and the City as a whole. This proposal became a reality in 2008 when an anonymous benefactor learned of the proposals and offered to fund the design and construction of this work as a gift to the University.

Make were subsequently commissioned to design an appropriate form for the site and the resulting 49 tonne steel structure was erected on site over three days and unveiled to the public on 23 June 2008.

Designed to celebrate the transformation of Jubilee Campus and the achievements of the University as a whole, the structure takes the shape of a slender tubular steel lattice which is 60 metres in height – reflecting the fact that the University celebrated its 60th anniversary in 2008. The physical form of the sculpture evolved out of the desire to create a distinctive presence which did not overpower its surroundings. The tapered profile means that it sits lightly on the ground plane and leads the eye upwards as it unfurls, while the latticework effect enhances the strong vertical emphasis and ensures that it does not dominate the landscape.

Following the commission, the university held a competition to name the sculpture, inviting suggestions from the students and staff who will experience it as part of their daily environment. The competition drew over 400 entries, with the winning name chosen for the structure being 'Aspire'.



"This was quite an ambitious project. Given the 60m height to the structure, the design concept of having it narrow at the base but then wider at the top posed a considerable technical challenge and there was a continual drive from the design team to cut out more material and make the members thinner and thinner. But we had a good working relationship and in the end we managed to reach a compromise that works!"

Engineering the top and the base of the structure were probably the most challenging aspects; it was quite tricky achieving a stable connection to the concrete base, and at the top of the structure the individual members are up to 15m long and only 15cms in diameter – added to which they are subjected to much greater windloads than the base. So I think it's fair to say that this project really put us through our paces.

This is the third project that we've worked on with Make. Previously we produced the transfer structure for the 55 Baker Street project and the steelwork for City of London Information Centre. Each project has been of a completely different scale and has presented its own set of unique challenges, so it's made for a very stimulating collaboration."

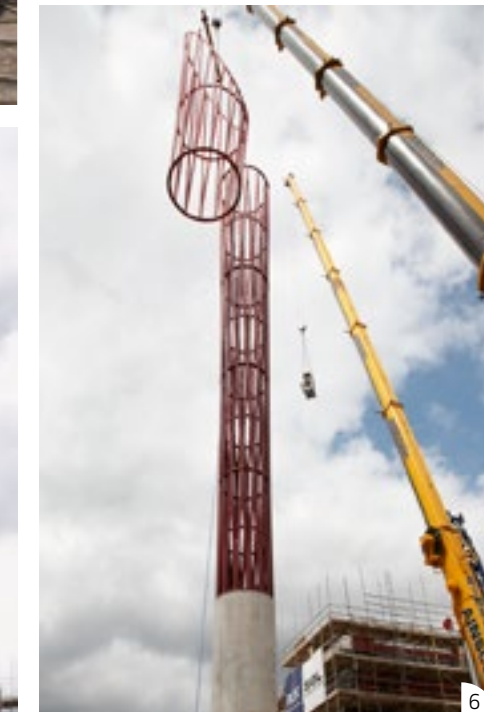
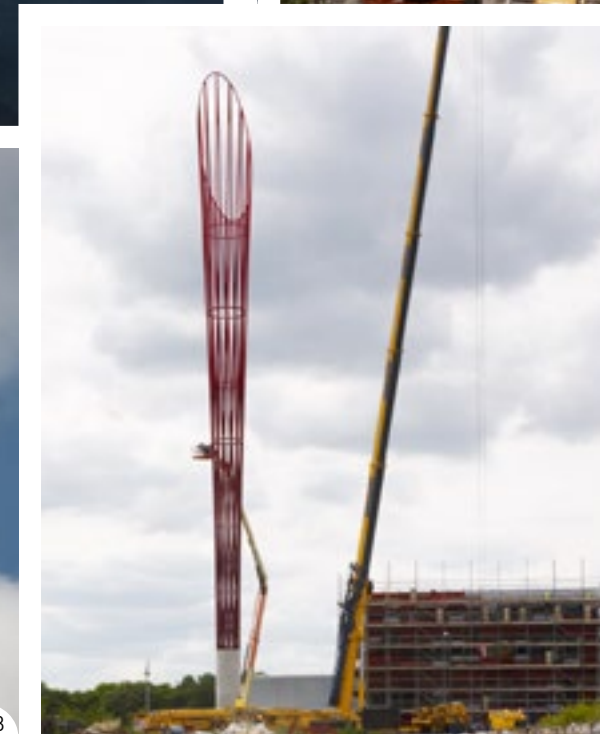
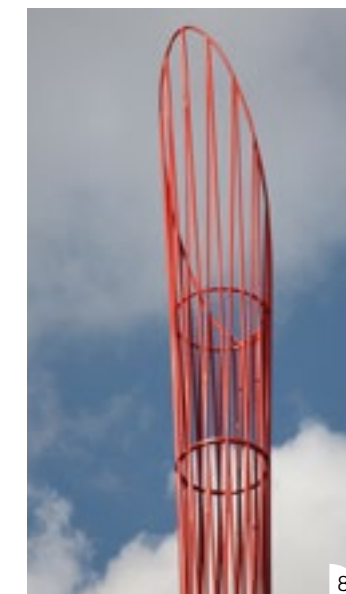
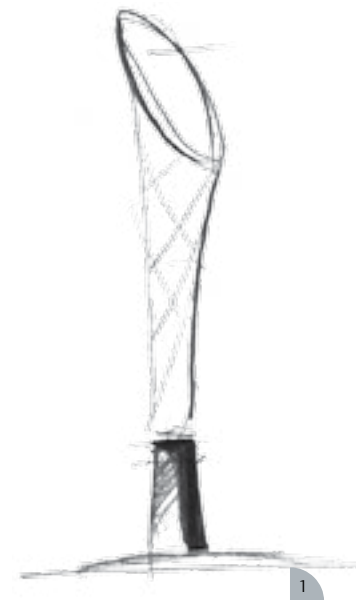
John Gradwell, Watson Steel Structures

"This project was a first for me: I've never designed a 60m high public sculpture before – in fact nobody has! The primary challenge was structural; once the concept had been developed it was a case of working in collaboration with Watson Steel Structures to produce something that would actually stand up and fulfil the brief we'd developed.

From the outset we knew that we wanted it to be wider at the top than at the bottom, which in itself is not a very logical way of building a 60m tall sculpture – but we needed it to have minimum impact on the ground plane and at the same time to have maximum presence on the skyline. The design went through a number of iterations – at one point we explored putting a turbine on top, but it turned out not to be feasible – and although I think sometimes they thought we were trying to make the whole thing deliberately difficult, full credit has to go to Watson Steel; they really worked hard at coming up with solutions that developed the whole thing to a stage where it could actually be built.

It's not an explicit reference, but when we were coming up with initial concepts we were very much aware that the site was originally home to the Raleigh bicycle factory and I think the appearance and engineering of the finished structure – the fact that it is made out of steel tubing and features spokes as well as circular elements – does evoke that history. It's a nice reminder of the industrial history of a site that is now a focus point for education."

Sam Hobson, Make



Team Sam Hobson, James Goodfellow, David Patterson, Ken Shuttleworth
For The University of Nottingham
With The Millward Partnership, Watson Steel Structures Ltd, Wilson Large

- 1 Ken Shuttleworth's concept sketch.
- 2.3 The monumental structure occupies a key position at the heart of the campus, flanked by the new Sir Colin Campbell Building and sister buildings International House and the Amenities Building.
- 4 A section of the 49 tonne structure is assembled in the Watson Steel Structures workshops.
- 5.7 Arriving on site in sections, the structure was welded together over the course of three days.
- 8 Unveiled to the public on 23 June 2008, Aspire now signals the transformation of Jubilee Campus and the achievements of the University as a whole.

Grosvenor Waterside London, UK

This contribution to the Grosvenor Waterside residential development in Chelsea offers an exemplary approach to combining residential and affordable accommodation on a single site.

103 private and 196 affordable apartments are housed within two blocks of ten and twelve storeys respectively, linked at ground level by a single level of accommodation housing a health club. The smaller building stands beside the inner basin of Grosvenor Dock while the larger is set back at an angle to minimise overlooking and optimises views out over London. All residents enjoy access to a private garden created by landscaping the roof of the health club linking the two buildings.

Unlike the majority of such developments, where affordable accommodation is often clearly differentiated from apartments for sale, here a unified architectural treatment is applied to each element. The only visual distinction lies in the detailing of the balconies. Private apartments overlooking the dock have generous enclosed balconies which create a series of outdoor rooms and incise the facade with a dynamic arrangement of voids; all other facades feature standard Juliet balconies.

Both blocks share a pattern of fenestration in which larger glazed openings create light and airy living spaces while the slender vertical and horizontal slots used for bedrooms and bathrooms enhance the privacy

and intimacy of these spaces. The fine tuning of this glazing system has produced a facade which is 79 per cent solid without compromising the natural lighting of interior spaces or the quality of views offered.

A cladding system of anodised aluminium panels, coloured and patinated to achieve a warmly reflective finish, serves as the canvas for a vast artwork which wraps the external faces of the two buildings and visually binds them into a striking whole. Created by artist Clare Woods, the design is etched into the panels so that it flickers in and out of view as prevailing light conditions fluctuate.

The apartments were rated 'Very Good' by the BRE Ecohomes system in action during the design process. An on-site CHP system supplies heat and power to the building, while rainwater is collected to irrigate gardens and landscaping.





"This scheme effectively consists of two different residential buildings, one private and one affordable, but making them work and read as a single entity has been fundamental to our approach. For me that's been a really interesting facet of the project – the fact that although the buildings are separately demised, they're designed to read as a unified whole.

The resolution of the cladding has been key to tying the two buildings together – not just the idea of wrapping the entire form in a single artwork, but also using a consistent system of fenestration for the facades of both blocks. In effect what we've done is taken a very simple cladding system and pushed it as far as we could. The actual number of elements that the facade is composed of is pretty small: there's basically a large window type, a slot window type, and only four different panel widths – but I think we've managed to arrange them on the building in such a way that it doesn't look simplistic or monotonous. There's a satisfying regularity there, but also a free-form element and I really enjoy the contrast that this sets up.

I sometimes think there's almost a puzzle-like quality to the facade – the more you look, the more is revealed. There's a genuine element of intrigue about the way the design etched into the panels can just fade in and out of view as light conditions change. It can be very subtle or quite sudden, but it's remarkable how different it can look from one second to another. It brings a level of animation – quite literally – to the facade that we'd really hoped for during the design process, but the finished building has exceeded our expectations. I find it endlessly fascinating."

I have to admit that it does look quite nice – it has definitely grown on me! I particularly like the western elevation over the dockside. It really does look unique, particularly when viewed from Chelsea Bridge Wharf, and it stands out from the more conventional buildings that surround it. I think people are genuinely intrigued and interested in the design; a lot of people have asked me about it, even some of the subcontractors on site have commented on it, so it does work to engage people's interest.

I come from a subcontracting background, which doesn't always make for being a big fan of architects, but the team have been fantastic to work with. Stuart and Robin have always been there to help out; they know the scheme back to front and they've always been ready to answer questions and put forward solutions as needed. All in all, it's been a great experience."

Stuart Fraser, Make

"I came to the project quite late, before the facade had started on site but after all the initial design and groundwork had been done, and I have to confess that I had some reservations as to how the facade would look at first. Seeing the finished effect, I can see that it really does make the two buildings work as one, regardless of the fact that they are completely separate in terms of structure and also in terms of specification.

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Trevor Odd, St James Urban Living



Team Piotr Ehrenhalt, Stuart Fraser, Robin Gill, Lorenzo Grifantini, Doris Lam, Dominique Laurence, Justin Nicholls, David Picazo, Matthew Seabrook, Ken Shuttleworth, Roderick Tong
For St James Urban Living
With Arup, Barton Willmore, EDP, Charles Funke Associates, Clare Woods, Davis Langdon, Faithful and Gould, FPD Savills, Future City, Herbert Smith, Sheppard Robson

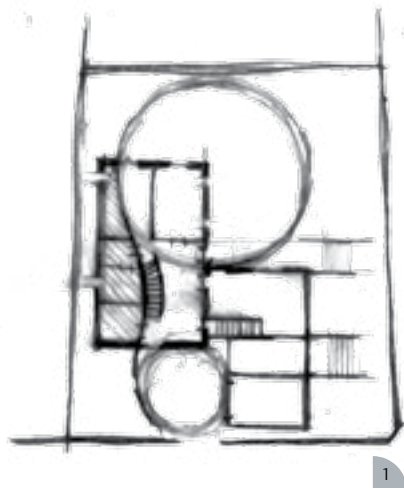
- 1 Glowing in the winter sun, the end facades of the two blocks subtly reveal the design etched into their aluminium panels.
- 2,3 Recalling the traditional treatment of London's waterfront buildings, a double-height colonnade faces on to the dock at ground level, containing entrance lobbies and spaces for a restaurant and bar.
- 4 The roof of the single-storey structure linking the two blocks is landscaped to create a private garden space for all residents.
- 5 A typical balcony space overlooking the dock; the clean, modern detailing is counterpointed by the organic curves of a turned wood balcony rail.

Private residence London, UK

This project to refurbish a 1920s private residence in London ingeniously restores integrity to a fine neo-Georgian house compromised by post-war additions.

The building's external envelope has been restored to its original massing while the interior has been completely reconfigured to reconnect the house with its gardens. A new extension capped by an undulating 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.



"After 30-odd years of living in this house we knew exactly what was wrong with it: previously, the house was very disconnected from the garden and we wanted to find a way of opening up all the rooms to the outdoor spaces. That was essentially the brief: to get the garden to come into the house and the house to flow into the garden – as well as designing something that we would be happy and proud to live in for the rest of our lives.

From the outset Ian and Uwe had an instinctive understanding of what we wanted and how best to achieve it. The original concept they sketched out is more or less precisely what we ended up with, and we're very happy with it indeed.

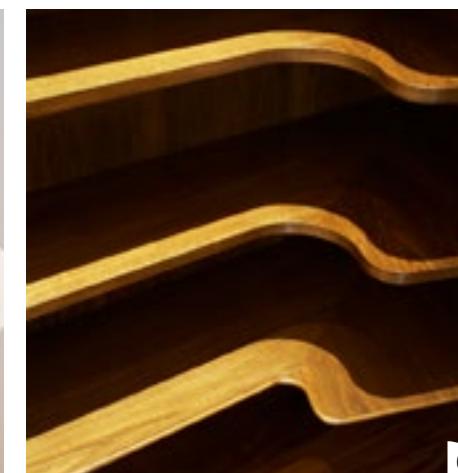
One of the most impressive aspects of the whole process was the attention to detail that the team brought to the whole scheme; they put the same rigour into choosing the colour for one of the bathrooms as they did into the design of a substantial element like the extension roof – and they did it fantastically well. And their ability to solve problems and turn around queries within a tight timeframe was amazing; they kept the whole project on schedule which was no mean feat given the quality of detailing we were trying to achieve.

I think they also enjoyed working on something small and intricate as a change from their other projects; I certainly rather enjoyed telling people that my architect was also working on a mammoth office development on Baker Street, but devoting the same amount of time and attention to our house. We absolutely love it, that's all I can say!

The client

The standard approach for the stair's sweeping walnut handrail would have been to use computer fabrication to achieve a 'perfect' – if ultimately soulless – result, but both we and the client felt strongly that a more handcrafted response was essential for the feel of the house. So we found a joiner in Kent who carved the intricate curved geometry by hand. He kept saying, "You do realise it's not going to be absolutely perfect," and we had to reassure him that we actually wanted that unique hand-finished character. These are the details that make this a special place to live in."

Ian Lomas, Make



Team Ian Lomas, Uwe Schmidt-Hess,
Ken Shuttleworth
For Confidential
With Mendick Waring, R J Parry, Techniker

1 An early concept sketch animates the strict orthogonal layout of the existing house by introducing a series of sweeping curves to the plan.

2 A spectacular stone staircase with a hand-turned bronze balustrade flanks the newly-created main entrance hall, illuminated by a bespoke chandelier of hand-blown Bohemian glass.

3.4 Interior and exterior views of the new extension, capped by a gently undulating roof, which has opened the house up to the garden for the first time; glazed slots offer intriguing views outwards while drawing natural light into the interior.

5-7 The superior levels of craftsmanship applied throughout are revealed in a series of details; from left to right, the undulating profile of the main stairwell, bespoke walnut shelves in the study and the gentle arc of the new extension's leaded roof echo the subtly organic curves that characterise the project.



Rodmarton Street London, UK

This new residential development of twenty houses and three apartments forms part of the 55 Baker Street project in central London. 13 affordable townhouses, three key-worker flats and seven private townhouses are created within a three-storey plus basement block which is located to the rear of the main office building, completing the existing mews housing along Rodmarton Street and mediating between the surrounding residential buildings and the larger commercial building behind.

In keeping with the urban character of the surrounding area, the new terrace reinterprets the traditional mews typology of single aspect houses accessed direct from the street. Terraces are rendered in stack-bonded brick with a series of brick piers articulating each townhouse, while the bright colour applied to each front door contrasts with an otherwise restrained palette of metal windowframes, balcony balustrades and doors.

The traditional brick facade conceals a structure formed using a range of MMC (modern methods of construction) techniques; these include a precast concrete twinwall system and a biscuit slab which together have significantly reduced the requirement for in situ pouring and shuttering of concrete, increasing the speed of construction on site while offering a highly efficient use of materials.

Generous balconies and a floor-to-ceiling metal glazing system ensure that residences benefit from access to the open air and generous amounts of natural light. A green roof enhances biodiversity in the area while offering effective insulation and an improved visual amenity for neighbouring residents. The development has received an Eco Homes rating of 'Very Good'.

"This is my first built project and I used it as my Part 3 case study, so it has a special place in my heart! I think initially it was seen as almost incidental to the massive development that it's technically part of [the 79,500m² 55 Baker Street project], but looked at in its own right it's a very substantial piece of work – a £7 million residential scheme consisting of 23 units, all pretty much bespoke – so it was a fantastic opportunity.

As a new build project it was surprisingly complex, particularly in the way we had to handle the relationship with the 55 Baker Street block and the integration of services between the two buildings. We aimed to keep all visible signs of services from the facade, with the exception of bespoke meter cupboards incorporated into the front door panels. The expression of the elevation is clean and clear with a very simple use of exposed brick, western red cedar, steel and glass, with a splash of colour on the front doors.

We're really pleased with the way it's turned out. I think it's benefited from a level of attention to detail that you wouldn't normally expect for this sort of scheme. We worked in a lot of simple but very effective details, like the fact that all downpipes are integrated within the brickwork using a bespoke drainpipe which was made on site. The client has been particularly impressed by the consistency in design quality across all tenure types; so hopefully we've raised the expectations for future affordable housing projects."

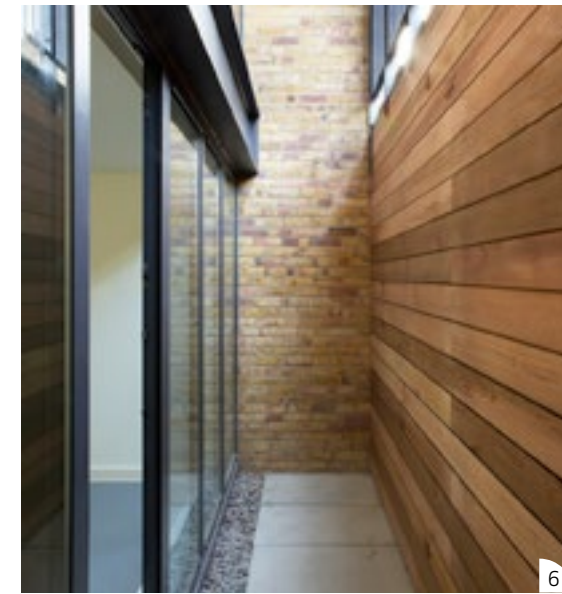
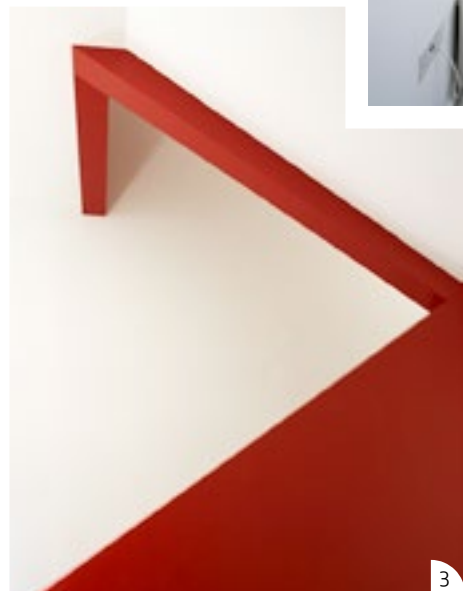
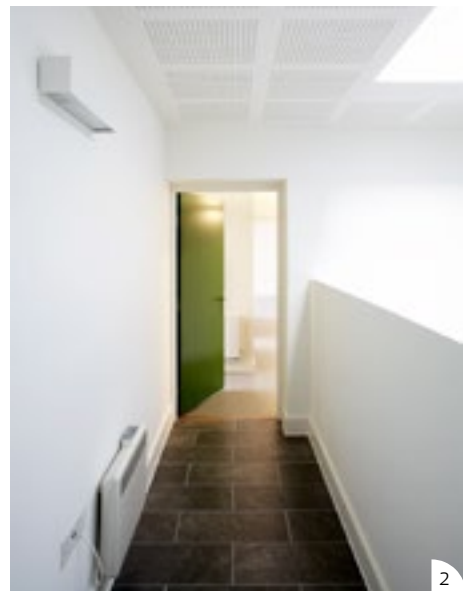
Simon Lincoln, Make

"The precast concrete twinwall and floor slab system we used for the structure are normally associated with a high level of repetition, but in this case we needed to achieve a significant degree of variation between the different units. A range of constraints, like the considerable slope from one end of the site to the other and the differences in dimensional and reinforcement specification between units, made for quite a complex degree of detailing, so early coordination of all the information to ensure that everything was fabricated correctly was crucial, as there was no scope for pre-pour modifications that in situ concrete construction can permit.

Things were further complicated by the fact that the original substation for the entire project was located directly beneath the residential site. We had to re-house these services in two new EDF rooms within the basement and manage the transition from one plant room to another while working around the presence of the tower cranes for the main building, so the phasing of it all was critical and pretty complicated, as the construction joints did not align with the building expansion joints and structural continuity was required across these joints to maintain the slim floor construction.

Despite all this, it all went remarkably well. Right from the outset we had to focus on ensuring everything was properly coordinated and contractors John Doyle were very game; they understood that this wasn't just going to be a case of slapping up 20-something identical units and they did a great job."

Julia Ratcliffe, Expedition

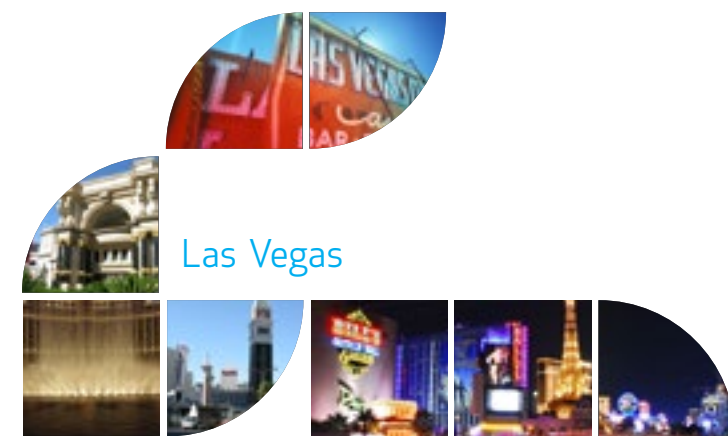


Team Marcos De Andrés, Simon Lincoln, Ian Lomas, John Man, Tim Schreiber, Ken Shuttleworth
For Confidential
With Arup, Blyth & Blyth, DP9, Expedition, HBG, Hann Tucker, Indigo Lighting, Safe, Tweeds

- 1-3 Flashes of colour enliven a range of interior spaces in which the ingenious standardisation of detailing has achieved a notably high quality of finishing within a particularly tight budget.
- 4-5 The brick masonry building completes the existing mews housing along Rodmarton Street, offering a distinctively modern take on this traditional urban typology.
- 6 Cedar-clad lightwells illuminate the below ground levels.



In addition to a substantial body of work in the UK, Make is involved in an ever-increasing variety of projects further afield. Here, five project architects discuss the unique challenges raised by five very different urban contexts in which the practice is currently undertaking work.



Las Vegas

Las Vegas doesn't function like traditional cities because it's built on a vast entertainment industry. Standard design considerations in terms of planning for residents don't apply here as the majority of people who work in and use the buildings aren't actually from the city itself. There's little inbuilt locality so, whatever you do, you have to create something that can pull in people – both nationally and internationally – in order to drive the economy forward. And obviously this is a fascinating design challenge for any architect.

Interestingly, the project we're working on is atypical in that our client does actually want it to address the growing local population – something of a novel concept in this context. So that's one thing that makes it quite special.

The other distinguishing feature of the city is its sheer visual impact. There's nothing else quite like it: it's in your face, it's over-designed and it's incredibly effective – the very best in the world of its kind. So the fundamental choice you face is whether to go all out and compete with this riot of colour or whether to strike up some sort of contrast. We've very much opted for the latter route. The thing that will make our scheme stand out against the flashing lights and laser beams and glitz is the fact that it's composed of strong geometrical forms and basically white. It will also look pretty extraordinary against the desert sky, which is the most brilliant, clear blue.

That desert environment is the other key thing about designing for Las Vegas. The traditional response is to make all the city's buildings fully air-conditioned all year round, but for at least a quarter of the year this really isn't necessary. During the spring and autumn months it's actually a very benign climate, with no humidity whatsoever, so we're proposing that our building can actually be naturally ventilated during this period. This will make it pretty exceptional not only for Vegas, but also for the entire United States.

Interestingly the client is very open to this concept – mainly because there's an evident cost benefit for them, but I think also that the attitude toward environmental awareness is genuinely shifting in America at the moment. Funnily enough, I suspect that once they really put their minds to it they'll move so quickly that they overtake the rest of the world in terms of environmental standards, which is great because they'll actually be setting the benchmarks that everyone else aspires to.

Simon Bowden



北京

2008年11月初，Make最新的工作室在北京成立，目前我们在中国的工作包括在一个北京的大型开发项目，一个在重庆的项目和一系列竞赛和投标的方案设计。

对于在中国工作的境外建筑师来说，目前正是一个很有意思的时段，因为设计的品质在过去的十来年有了很大的提高。在这之前，境外建筑师在中国市场很容易得到项目，而现在竞争却十分激烈。这是一个非常积极的因素，因为竞争使得设计标准不断提高，在这样的环境里，我们的设计理念和水平才能够得到正确的评价。业主和发展商开始日益追求具有实际意义的设计而不再是所谓的‘地标性’建筑。他们开始更多地欣赏精致，含蓄和符合文脉的设计理念，而这正与我们的工作方向是一致的。

环保和可持续性的设计也越来越占有重要的地位，这是非常热门的话题。人们普遍认为中国在可持续性设计方面有很多严重的问题，在这方面中国的确面临众多的挑战，但人们对此的认识能力却在不断地提高。我们在这里遇到很多在可持续性设计上与有着同样理想的人，包括发展商，建筑师和工程顾问。

在中国工作的另一件很令人难以置信的事，是对于项目的某一个决定一旦作出，事情的进展就出奇地迅速。这和英国的规划报批过程形成惊人的对比。但与此同时，中国市场又有着其本身特有的官僚制度，非常中国式的做事方式，非常重要的当地社交网络和人际关系，这些都需要我们慢慢去适应。也正因为如此，与当地建筑师和工程师的合作对我们来说是至关重要的事，这使得我们可以借鉴他们在当地积累的经验，相互学习，是一种双方都受益的关系。

我们目前正在北京作一个1百万平方英尺的开发设计，显然对我们来说是尺度非常大的项目，而对北京的标准来说却不算什么。作整个街区的规划和设计对于我们而言是相当难得的机会，这个项目本身就是一个城市设计。非常幸运的是，项目的业主有着非常明确的可持续性发展的战略，这是业主对于设计工作的最重要的要求之一，而这也正与我们的工作目标不谋而合。

此外，在北京工作还有一件非常特殊的事情，就是我们两人都非常喜欢这个城市。尽管我们其中一员 [Jia] 曾经在这儿生活七年了，而另一位 [John] 相对来说是这个城市的‘新移民’，事实上，北京都是我们最喜爱的中国城市。北京近年来正在经历令人难以置信的更新和改变，同时又有着令人瞩目的悠久历史和文化，它实在是一个非比寻常的地方。当然，很多优秀的建筑师在这里建设了或正在设计他们的作品，所以我们觉得在这里有很多志同道合的伙伴。

Beijing

We set up Make's newest studio in Beijing in early November 2008, and we're currently working on one major project in the city and another in Chongqing as well as a range of competition schemes and bids.

This is a particularly interesting time for foreign practices working in China, because the quality of design produced has significantly increased over the past ten years or so. It used to be comparatively easy for foreign firms interested in this market to scoop up work, but things are considerably more competitive now and that's really a positive thing: it has led to a general improvement in standards and has created a working environment in which we believe our particular skills and approach will be genuinely appreciated. Clients and developers are increasingly aiming to achieve something rather more interesting than your standard 'iconic' building: there is a growing interest in a rather more subtle, refined and contextual approach, and of course this is very much in tune with the way we work as a practice.

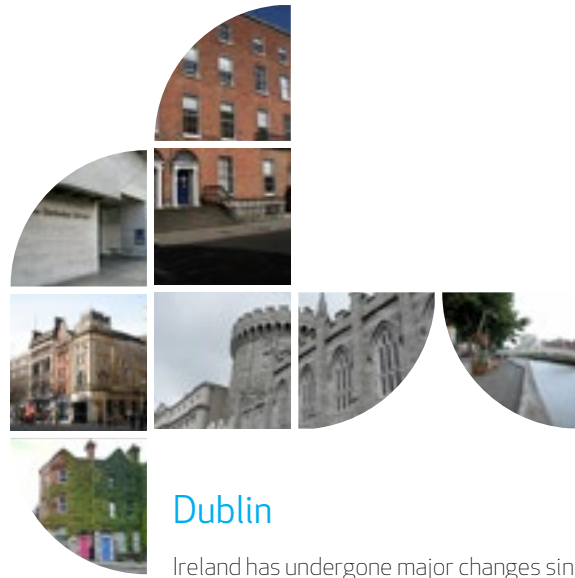
It's also true that sustainability is increasingly present on the agenda – it really is talked about a lot here. People tend to think of China as being pretty disastrous from a sustainability point of view and there are certainly major challenges to be dealt with, but awareness is growing all the time. We're certainly encountering a range of people, from developers to local architects and consultants, who share our concerns and our goals in this area.

One of the incredible things about working here is that once a decision is made to proceed with a particular project, things happen incredibly fast. It's an amazing contrast to the UK planning system! At the same time, the city has its own unique form of bureaucracy that takes a while to get to grips with; there is a very Chinese way of doing things, and it's all about local connections and relationships. So partnering up with local architects and consultants has been absolutely vital for us; it allows us to draw on that local expertise and knowledge and we learn a lot from each other – it's a mutually beneficial relationship.

We're currently developing a scheme for a 1 million ft² site in Beijing, which is not a particularly big project by Beijing standards, but obviously for us it's pretty huge. To be effectively looking at the planning and design of a whole city block is an incredible opportunity – almost a piece of urban design in itself. We're fortunate also to be working for a client with a clear commitment to sustainability; it's very much one of their aspirations for the scheme so that chimes nicely with our own practice approach.

Another thing that's very special about working in Beijing is that it's a city both of us really like a lot. In fact it's probably our favourite city in China, even though one of us [Jia] has lived here for seven years previously, and one of us [John] is a relative newcomer. It has undergone the most incredible process of reinvention and transformation recently, and yet at the same time has all its remarkable history and culture intact. It's quite an extraordinary place. And of course a lot of very good architects have completed or are undertaking work in the city at the moment, so we feel we're in very good company here.

Jia Lu and John Puttick



Dublin

Ireland has undergone major changes since the early 90s, and although the boom is slowing down now it's still a fascinating time to be involved in major mixed-use urban redevelopment projects of the kind we're taking part in. It's been a great opportunity for us to work in a European city which has its own very unique character and particular set of priorities – as you would expect, it's totally different to London and the rest of the UK.

The schemes we're designing for the city are all for council-owned sites, which is itself an interesting process: these are council-driven projects in which developers are invited to present proposals on how sites can be better used as a catalyst for regeneration. Dublin City Council has a strongly design-led agenda with a particular focus on ensuring that proposals really mesh with the surrounding area and serve the city as a whole.

There's also a strong drive to create more public spaces, as this is something the city currently lacks, and sustainability is very high up on the agenda – not merely in terms of environmental impact, but also socially and economically. It's a holistic approach which is very much in tune with the way we work.

A lot of councils talk about this sort of thing, but Dick Gleeson, Dublin's chief planner, has been successful in driving through a very enlightened, carefully-considered approach to urban regeneration and bypassing the sort of short-term speculative development that

all too often prevails. It's really refreshing to work to such stringent standards.

The schemes we're working on all include a residential component, and Dublin is also unusual in terms of its requirements here, too. During the early 90s a huge number of speculative residential developments were built, creating a real glut of small, one-bedroom flats in the city. In response, the council now requires the bulk of new apartments created to be two-bedroom, and more than two thirds have to be dual aspect, which is obviously very different from the situation in the UK. It's an interesting guideline, and a good example of how proactive the City Council is.

David Patterson



Ratingen

Ratingen is a town of about ninety thousand people, located 12km north-east of Dusseldorf. The scheme we've been working on is not in the city centre – it's more of a business park site on the outskirts of town – but it is a very significant project for the city because it's the largest development there at the moment and the client is one of the two biggest employers in the city.

The scale and potential impact of our proposals have made for a really interesting and productive relationship with the city council; they're very much in favour of the project and they have been particularly accommodating and helpful in their dealings with us. This is interesting, because some of what we're attempting to achieve with the scheme is quite atypical for the German context, so it's been very positive to have the council so firmly behind us.

The thing that makes this scheme unusual for its context is the fact that it's an open-plan office building. This is something that isn't really done in Germany any longer, but we see it as a key requirement in order to provide the client with the kind of connection and interaction that they're looking for. So in one sense this project is an attempt to

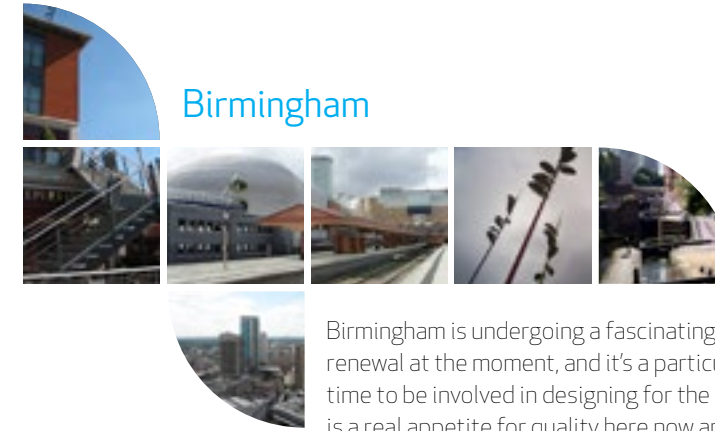
revamp and resuscitate a building type that has rather fallen out of favour in this country in recent years.

This has also made for an interesting challenge in term of local building regulations, particularly fire regs, since we're essentially working with a single fire compartment which is about 17,000m² in area! In that sense the building is more like a department store than an office, and the city council's overall commitment to the scheme has been invaluable here; they've worked very proactively to push through the scheme.

And of course working with the consultant teams in Germany has been amazing. We've had the chance to work with one of the best structural engineers that you can think of and one of the best climate engineering companies in the world. It's easy to fall back on the lazy old stereotypes about German efficiency, but it is particularly refreshing to be able to say, 'This is what we need', and then get it the next day! You really feel the project is going somewhere, which is great.

For me personally this project has been interesting too, because I know Ratingen quite well. It's near my home town and I used to go mountain biking there as a kid. So it's familiar territory for me and interesting to revisit it in a professional capacity.

Florian Frotscher



Birmingham

Birmingham is undergoing a fascinating process of urban renewal at the moment, and it's a particularly interesting time to be involved in designing for the city. I believe there is a real appetite for quality here now and there's no doubt that the city is embracing international architecture with recent commissions from firms like Mecanoo and Foreign Office, which is a huge positive.

However, one of the things we've observed is that you really need to understand the city in order to be successful here. Having a permanent presence, as Make does, is absolutely essential; it enables you to understand the subtleties and properly grasp the context. It's simply not good enough to just fly in and fly out again.

The city is often unfairly perceived as having suffered from a particularly unsympathetic application of 60s concrete brutalism, but it's important to remember that this was in fact a pretty selective process; a lot of very fine buildings were retained and the urban grain is absolutely still there. What's interesting about the work being undertaken now in the city is that it is very much aimed at making sure that everything is linked together; it's not just a question of introducing a few 'iconic' buildings, but of looking at how it all works together.

My personal view is that there's something very specific about the regional mindset which owes a great deal to the historical dominance of the manufacturing industries in this part of the country. I really think it's part of the regional psyche to believe that change and evolution is something that you can take in your stride: whether you're manufacturing a car or a computer chip or a building or a part of the city, there's still a basic understanding that if you make something and it's not right then you go back and repair it or make it

again. It's a genuinely practical way of looking at things, and I think it means that Birmingham as a city is able to say, OK, we got in wrong in the past, or, this part of the city doesn't quite work, so let's repair it, let's make it work.

If there's a single theme that unites our work in Birmingham it's that of connectivity – the idea of making a site permeable and encouraging accessibility. Each of our projects here is absolutely integrated into its surroundings and creates new routes across the site to encourage movement and circulation and make new links where needed, whether it's a single building like The Cube, or a whole city quarter, like City Park Gate. They're not islands you have to pass around – they're more like stepping stones which you use to get from one place to another.

In fact, the project we've most recently won in the city takes this approach to its logical conclusion: it's a retail strategy for the city centre that looks at how people move around Birmingham's retail core and proposes new ways to make this a more connected and enjoyable experience. So it very much fits in with the broader approach of making the city centre more cohesive again, which is arguably what they got wrong in the 60s. All in all, it's a very exciting time to be working in the city.

Paul Scott



From urban masterplans to education and research facilities, Make's work has always been notable for its broad-ranging scale and the diversity of uses it embraces. The following pages profile just five of the new projects that have come into the studio this year.



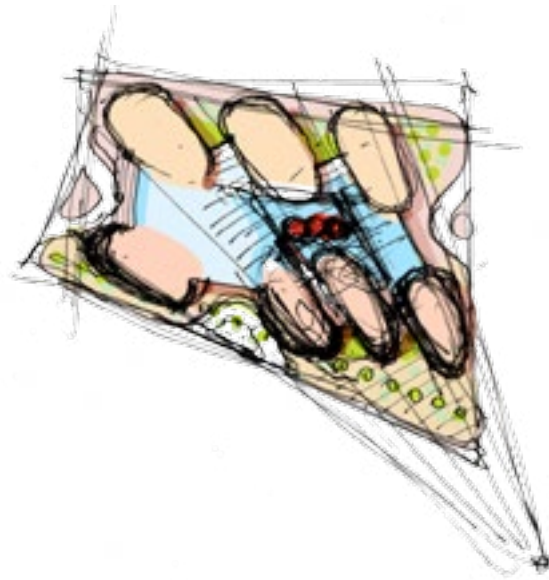
Sheffield Children's Hospital Sheffield, UK

Responding to a brief to develop a new vision for Sheffield Children's Hospital, this feasibility study proposed a dynamic new facility designed to support clinical excellence and provide a range of highly flexible and efficient spaces while creating a welcoming environment for patients, their families and visitors.

The existing hospital facilities have been repeatedly extended and amended since the hospital first opened in 1876 and the resulting accumulation of old and new buildings makes for a fragmented use of the site, with wards and operating theatres in particular experiencing poor levels of natural light. The new proposals remedy these failings by replacing the existing inefficient and confusing series of structures with a coherent family of new buildings which fan out across the site, creating 40,000m² of accommodation for a 200-bed hospital and enclosing a spacious atrium at its heart.

In addition to creating light and airy wards, surgical facilities and administrative spaces, the new structures are arranged to ensure ease of circulation and navigability and feature a clearly demarcated and accessible entrance. A faceted facade reminiscent of origami lends a dynamic new face to the hospital.

The resulting proposals combine an enhanced clinical function with the creation of a distinctive new identity for the hospital.



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Team Frank Filskow, Jia Lu,
Matthew Seabrook, Ken Shuttleworth
For Sheffield Children's
NHS Foundation Trust

1 A concept sketch proposes the idea of a cluster of buildings arranged around a central circulation space.

2 A clearly distinguished and accessible new entrance creates a new front door for Sheffield Children's Hospital.

3 The massing of the development is tuned to ensure a harmonious relationship with its setting; the buildings step down to address the lower levels of development to the east of the site.

4 The main entrance leads into a generous atrium space which creates a point of convergence between the surrounding buildings and rationalises circulation between them.

5 Viewed from the park, the proposals create a distinctive and welcoming new presence for the hospital.



4



5

Forth Ports Edinburgh, UK

This competition-winning scheme creates a flagship office building which serves as a gateway to the substantial swathe of Leith Docks which is currently undergoing a significant process of regeneration.

The building occupies a 0.2hectare waterfront site located at a point of transition between the existing established community of Leith and the dockland landscape beyond. In response, the building has been designed to address these contrasting conditions.

A restaurant, cafe and marketing suite are housed within a podium structure that brings activity to the public square which fronts the building to the south of the site while corresponding to the scale of the facing buildings. Eight floors of flexible office accommodation are stacked above, relating the building to the more vertical scale of the dock landscape beyond and enabling spectacular views out over the port.

The facade is clad in a combination of glass and blue-grey zinc panels, with the proportion of solid to glazed tuned according to the orientation of each facade, while the building core is expressed as a sculptural element emphasised by a perforated golden copper alloy cladding.

In addition to freeing up the office floorplates for maximum flexibility, this external core accentuates the main entrance which lies directly beneath it and lends the building a presence in keeping with its gateway location. It also plays a key role in the building's environmental strategy by shielding those sections of the floorplate which are most vulnerable to solar gain.

The building has been designed to meet exacting standards for sustainability and features a series of heat exchangers which will use the nearby dock water as an energy source through which to provide additional heating and cooling for the building.



Team Ewan Anderson, Boguslaw Barnas, Tammy Chong, Pohkit Goh, Sarah Lister, Jason McColl, Ken Shuttleworth, Jo White
For Forth Ports PLC
With Halcrow Yolles, KJ Tait, Jones Lang LaSalle, SAFE, Turley Associates, Turner & Townsend

- 1 An early model explores the use of a metallic cladding for the core structure.
- 2 An aerial view of the site shows the building's pivotal location.
- 3 The building's dockside elevation; the site's proximity to the dock ruled out the excavation of a basement, so a space-efficient stacked car parking system is housed at ground floor level and concealed by a louvred facade.
- 4 Clad in shimmering perforated copper panels, the externally-expressed core forms a sculptural element rising directly above the main entrance.
- 5 A cafe and restaurant at street level bring animation to the Leith waterfront.

West Southall masterplan London, UK

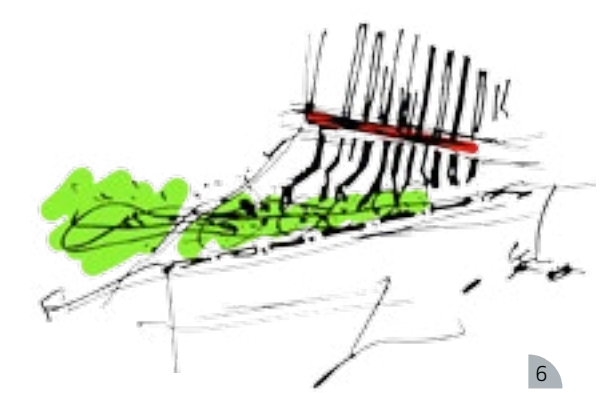
The West Southall masterplan provides one of London's most significant regeneration opportunities and has been commended by CABE for its exemplary approach to sustainable design.

Lying adjacent to Southall town centre and bounded by the Grand Union Canal and the Great Western Railway, the 90acre site is currently dominated by an operational gas holder and airport parking, effectively creating a barrier between the town centre and the community south of the railway and Minet Country Park west of the canal.

Working with landowners National Grid Properties, this scheme has been designed to fully integrate Southall's core with its environs and stimulate development through the creation of new amenities and improved connections with the surrounding area.

A connected new park and town square are created at the heart of the site, while a variety of residential, community and commercial buildings are arranged around the site perimeter to mesh the development with its surroundings and provide a range of amenities which will enhance Southall as a place to live, work and visit.

These include new civic spaces and recreational facilities, a hotel with banqueting, a cinema, cafes, bars and restaurants, a primary school and health centre, flexible work spaces, multi-storey car parking, a range of residential accommodation and spaces for multiple retailers. The creation of a variety of new links and routes through the site establishes a series of connected places equally accessible to the new and existing communities.



1-3 Images of the High Street, canal front and a typical residential street show the busy and welcoming public realm which the masterplan aims to create.
 4 The masterplan in full.
 5 View of the new park created at the heart of the site, with the existing gas holder in the distance.
 6 A concept sketch establishes the principle of drawing the parkland through the site and the connectivity which are central to the masterplan.

Team Karis Cochrane, Rob Lunn, Chris Marquis, Jason McColl, Richard Meddings, Alan Morrissey, Hema Patel, Paul Scott, Ken Shuttleworth, Greg Willis
For National Grid Property Ltd
With Beyond Green, Capita Lovejoy, Cyril Sweett, Hakes Associates, Hunt Dobson Stringer, Marks Barfield Architects, PPS Group, RPS, Savell Bird & Axon, Savills, White Young Green

Oxford Molecular Pathology Institute Oxford, UK

Designed in collaboration with Nightingale Associates, this competition-winning scheme creates a new facility adjoining the Sir William Dunn School of Pathology at the University of Oxford.

The proposals replace an existing building to the north-west of the Dunn School, equipping the research institute with much-needed, state-of-the-art flexible laboratory spaces and new computer services facilities. Laboratory spaces and office facilities are laid out around a grand open staircase which rationalises circulation and creates a social focal point within the building.

In appearance, the building offers a calm and respectful counterpoint to the Pevsner-listed, William-and-Mary style of the Dunn School, subtly reflecting its emphatic horizontal expression and offering a modern interpretation of the cornice and plinth detailing of the original building. The palette of materials has also been selected to chime with the red brick and stone detailing of the original building.

A stone-clad core is articulated as the spine of the building, while a system of horizontal terracotta louvres shades the glazed northern and southern facades from solar gain. Vertical shading fins are integrated with the louvres along the north facade in order to shield against morning and evening low-angle sunlight.

The scheme has been designed to meet 20% of its energy requirements through on-site renewables; these include a CHP plant, borehole ground-source heating, solar water heating and an absorption cooling process which uses the excess heat generated by computing equipment to cool the building.



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1 View along the new building's southern facade; the Dunn School lies to the right, while an existing cafe building is extended to link the old and new buildings.

2 The articulation of the new building and the palette of materials used combine to create a sympathetic backdrop to the Dunn School.

3 A model of the staircase which serves as the main focal point within the new building, referencing the wood-lined staircases within the Dunn School, here the wood panelling is cut out and pulled apart to create the stair structure.

Team Jonathan Mitchell, Mark Ng, Justin Nicholls, Ken Shuttleworth, Rebecca Woffenden
Collaborating architects Nightingale Associates
For The University of Oxford
With Arup Fire, EC Harris, Long & Partners, Price & Myers, RBDML

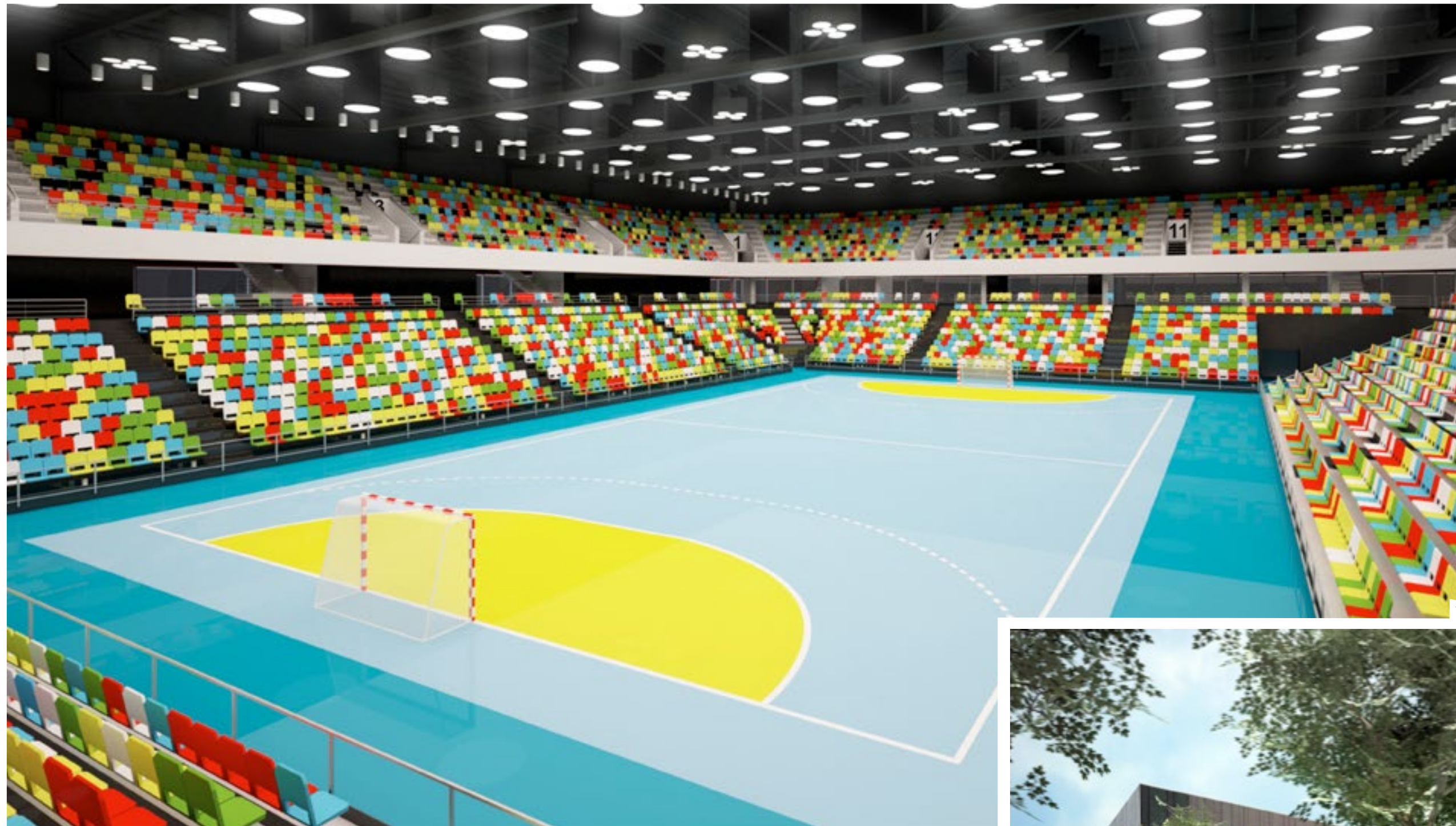
Handball Arena London, UK

Make won the initial competition to design the Handball Arena for the London 2012 Olympic and Paralympic Games at the close of 2007 and design work has proceeded apace on this project throughout 2008.

This particular facility has presented a unique design challenge; its purpose will change in legacy mode to accommodate a diverse range of sports, from netball and five-a-side football to wheelchair basketball and kabaddi. The building has therefore been designed to offer flexibility and adaptability, seating up to 7,000 spectators during the Games before converting into a multi-sports community venue for up to 6,000 spectators, incorporating a health and fitness club with associated changing and cafe facilities.

A simple structural box houses a 2,744m² field of play which is surrounded by a system of retractable seating. The facade is clad in copper, a material which combines efficiency and performance with a distinctive appearance and will develop a rich natural patina as it ages. A glazed slot encircles the building at concourse level to show the interior and offer glimpses of the activity taking place within.

100 sunpipes set into the roof draw natural light into the venue, reducing the need for artificial lighting, while rainwater harvested via the roof is used to flush toilets, reducing water usage.



Consortium Make, PTW Architects, Arup, DPg
Team Stuart Fraser, Robin Gill, Dominique Laurence, Jessica Lee, Vicky Patsalis, Jason Spiliotakos, Ken Shuttleworth, Natasha Telford
For ODA

1 Shown in its Olympic Games configuration, the interior of the Handball Arena is animated by the brightly-coloured ranks of retractable seating that surround the field of play, while the 100 sunpipes set into the roof bathe the space in natural light.

2 Designed to offer maximum flexibility and adaptability for legacy use, the Arena's simple, copper-clad building envelope is animated by a glazed strip which encircles the building at concourse level.



Whether on site or still on the drawing boards, 2008 has been an eventful year for various projects featured in previous annuals; you can find out more about the latest developments here.



The Cube

The Cube has the distinction of having appeared in the last three successive Make annuals. This landmark mixed-use development in central Birmingham started on site in July 2007, with the excavation and construction of the 20metre-deep basement taking almost a year. Some 18 months later, work has just started on the slab for level 9 of the structure, while the cores are racing ahead and are up to level 14. A four-storey plant building to one side of the main structure has also been completed, taking a mere two weeks as compared to the year it took to complete works on the basement.

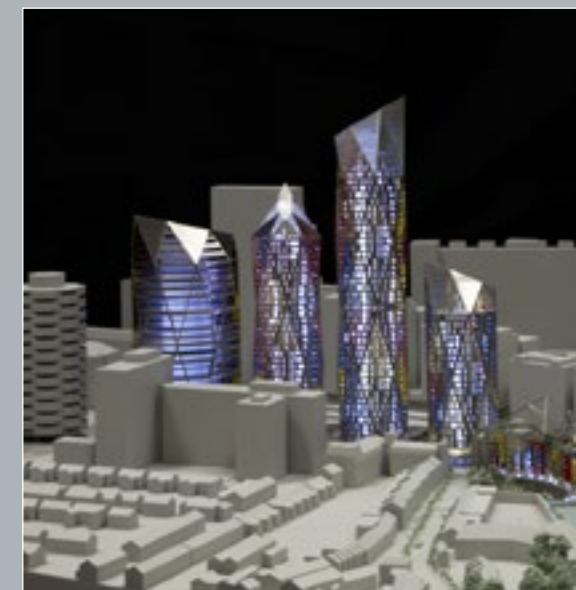


Heart of East Greenwich

Showcased in last year's annual, the Heart of East Greenwich scheme received planning permission in August of this year. This competition-winning masterplan for a three hectare site in East Greenwich aims to transform the site of the old 1960's hospital into a welcoming new focal point for the surrounding community. Balancing the creation of much-needed homes for families with a range of key community and commercial facilities, the proposals include the provision of generous new public spaces. In addition, all buildings are designed to minimise environmental impact and slash energy consumption.

Cherry Orchard Road

A 1:500 model of the Cherry Orchard Road project (as featured in last year's annual) was on display at the NLA in London for a week in November as part of the exhibition 'London's Towns; shaping the polycentric city'. The proposals will transform a key 1.6hectare site next to East Croydon Station into a vibrant new civic focal point that combines generous and welcoming new public spaces with the provision of a variety of commercial facilities and residential accommodation types to bring a renewed vitality to this key urban gateway. The scheme was submitted for planning approval in November 2008 and a response is anticipated in early 2009.



Odeon West End

These proposals to redevelop a city block at the south-western corner of Leicester Square in central London received planning permission in October 2008. Providing accommodation for a new two-screen cinema, a hotel, a range of private apartments and a number of restaurants on the Leicester Square frontage, the scheme will create a striking new presence within one of the capital's most significant urban spaces while complementing ongoing plans to upgrade and reinvigorate this key site within the city's primary entertainment district.



10 Weymouth Street

First featured in last year's annual, this project to refurbish and substantially enlarge a 1960s building in London's Fitzrovia for client Ridgeford Properties started on site in February 2008. In addition to the creation of a full-height extension to the rear, an existing penthouse level has been replaced by two new storeys, increasing the 2,500m² area of the existing building by 1,300m² and creating 8 new apartments and 4 penthouses. The concrete and steel frames were completed in late 2008, while January 2009 saw the completion of the new roof and the start of the process of applying the brass-panelled cladding system. The building is scheduled for completion in April 2009.

Edinburgh Odeon

Detailed planning consent was granted to the Edinburgh Odeon scheme by the City of Edinburgh Council in late October. Previously featured in the 2007 annual, these proposals to convert a Category B listed former Odeon cinema building in Edinburgh integrate the best features of the original building with bold contemporary interventions to create a unique new resource for the city's South Side. The resulting mixed-use development incorporates a hotel, restaurant and cafe, artist's studios and community facilities and sees the existing shell of the auditorium preserved and adapted to create a new courtyard space at the heart of the scheme.





Make has undergone an exceptional process of evolution, starting from scratch in January 2004 and swiftly establishing itself as a force to be reckoned with. We asked five people who joined the practice in '04, '05, '06, '07 and '08, respectively, to look back on their time at Make and offer a personal view of the development of what is now one of the UKs foremost architectural practices.

2004



Frances Gannon

I joined Make in July 2004, when the practice was six months old. The whole set-up consisted of about 25 people at that point, all based in the north studio at Whitfield Street, and we used to have home-baked cake every Monday morning which someone would bring in. It was a really lovely atmosphere and very different for me as I'd come from a practice of just five people – so to me it seemed enormous. Everyone talks now about how tiny Make was in those days, but to me that was a big office!

The first project I was put on was for the East India Docks in London, working with Frank [Filskow], and I remember that he went off on holiday for two weeks and left me to just get on with it. I was terrified, but it was a really good introduction. I then did some work on the really early stages of the Edinburgh Waterfront masterplan, and that was really fun because in my previous job I'd mainly been working on house extensions for private clients, so it was amazing to have that step up in scale and complexity.

Then in March 2005 we started working on The Cube competition and won that, and it's pretty much been my life ever since! We got planning permission in August of that year and, shortly afterwards, Greg Willis and I

stuffed a load of papers and files into some carrier bags and got on a train up to Birmingham where we met Paul Scott and set about establishing the Make Birmingham studio.

It's probably a bit grand to call it a studio, as it was just the three of us working on two desks in the client's office at The Mailbox, and if there wasn't a spare chair Paul would sit on the wastepaper bin and work on his laptop. But it was a brilliant time to really get stuck in with no distractions.

We were like that for a good few months, and then as The Cube project grew the clients set up the project office at the very end of 2005, and I've been based there ever since. As we won more work in Birmingham and the Make team grew, Greg and Paul and the others moved first into their own space in Buro Happold's Birmingham offices and then in June 2007, and with a much larger team of nine or so people, opened Make's very own studio space in an office in The Mailbox.

Since being based in Birmingham I've got used to a pretty mobile and flexible way of working. I commute in from Watford, which is 100 miles each way, and I work on my laptop on the train and either in the site office or the Birmingham or London studios or at home, so I'm a bit peripatetic.

I do really enjoy having that flexibility and just being left to get on with it, to a certain extent, has been a brilliant opportunity for me. At the same time, it's also important for me to make sure I spend some of my working time in the Birmingham studio, just so I can feel a bit more connected to what's going on in Make generally.

I've loved being involved in the Birmingham studio since day one, and I also really like the scale of it, especially having worked at such a small practice before joining Make. It's strange going back to the London studio now and seeing so many new people I don't recognise, but at the same time there are lots of the old familiar faces and it still feels like the same place, even though it has undergone some pretty major changes.

Probably the highlight of my time at Make so far has been coming up to Birmingham with a couple of bags to start up a new office in the city and then seeing it grow. That sense of freedom and of being given the opportunity to just make things happen is very much characteristic of the practice, I think. It's certainly something that I really value about working here.

Another thing that's special about Make is that idea that the office isn't just about where you sit – it's more of a mentality and an ethos that unites everyone. I definitely feel a part of Make, even though I can spend a whole week not even sitting next to a colleague from the practice.

2005

Bibiana Zapf



I joined Make in July 2005 – I can't believe I remember it, but the actual date was 18th July! The thing that really drew me to the practice was the way it was set up; it was completely different to any other company I'd worked for, and in fact any other architectural practice, and I found that very appealing. Also, it was still quite a young practice, and the idea of helping to build up the firm was very exciting.

The total headcount was just under 60 when I started here and we were all in the north studio at Whitfield Street; the south studio was just a meeting room area at that point. I went straight onto the Hammersmith Embankment project and I've worked on it for the past three years.

That particular project was another reason I wanted to join Make; I very much wanted to work on a project of that scale and to be able to see it through onto site and completion. In my previous role at KPF I'd worked mainly on a range of office projects and Hammersmith Embankment offered very different and interesting opportunities in terms of masterplanning and the public realm, simply because of its scale. So it was a fantastic design challenge to get my teeth into.

It also had a really good design team. The collaboration between all the consultants and with the client worked especially well, which is not always the case with every project! The consultant team had already worked together

on a variety of different projects (we were actually the newest people to come on board) and were genuinely interested in getting the best out of the scheme. It made for a particularly good working atmosphere, and I'd probably single that out as one of the highlights of my time here.

Another thing I really enjoyed in the early days of the practice were the Friday pin-up, where teams would take it in turns to pin up their ongoing work and everyone in the office would have the opportunity to discuss it. It was a very informal process – no polished or finished presentation material, just whatever we'd been working on up to that point, and people could just ask questions and comment and so on. I thought it was a good way of getting a new perspective on a project, because often people coming at it with fresh eyes can see things that you're just too close to see if you're working on it yourself. This process has changed as the practice got bigger, and it's now evolved into the presentations of different projects that we have at our Friday meetings.

I guess the main change that I've seen during my time here is just how much bigger we've grown. The practice has pretty much doubled in size since I started here, and we're now spread out over several floors of the Whitfield Street building, as well as the other studios outside London.

One thing that hasn't changed though is Make's business model. When I first heard about the way the practice was set up I thought it was a fantastic way to run a business – I still do. It's definitely a way of working that I think we'll see more of in the future and across other professions. At the end of the day employee-owned businesses give people so much more responsibility and opportunities, and I think they're probably more profitable than others too.

For example, before I even knew that it was an employee-owned business, one of the things that struck me about the department store John Lewis was that the people who worked there always seemed so much more informed and enthusiastic about their products; it really gives you a better experience than any other equivalent shop, and that's seems to be a reflection of how involved staff feel.

It feels very much the same here; I find people are so much more engaged and interested in the day-to-day running of the practice and in the future of the company than in a lot of other places I've worked. It's a very different working experience and I'm sure that it's a lesson that more and more companies, architectural or otherwise, are going to pick up on. I hope so.

2006

Sandra Videira



I joined Make in September 2006, having previously worked as a professional modelmaker for five years, and my initial task was to set up a proper modelshop in the London studio.

At that point there were about 80 or so people working here, and the only model-making facilities were a couple of tables in a corner which were absolutely covered in bits of paper and off-cuts. It was one big mess and you could hardly see the floor around it for all the stuff that was lying around!

So I had to clear everything up and start from scratch, ordering all the materials and the machinery we needed and setting up a proper modelshop which everyone could use. At the same time I was working with the design teams to establish a language that was the same for all models being produced across the practice and generally trying to set the standards for what we should be producing.

The modelshop has been up and running for over two years now, and it's become an integral part of the design process. Alongside that my role has shifted a bit so it's more of an advisory one now: I'm on hand to offer support and technical advice and help out with materials and colours and so on. I really enjoy that aspect of the work – I love working with people and helping them get the most out of the facilities we've got here.

If there is a need for a very finished and professionally-made model, perhaps for a presentation, then I will do that myself, but the vast majority of the models that come out of the modelshop now are made by the architects themselves, and that's something that's really unique to Make. I've worked at lots of other practices where architects don't ever make anything themselves but model-making has always been a very important part of the design approach here. Ken is very committed to the idea that the architects should all be able to work through their designs in a very hands-on way, and there's a real enthusiasm here for working in this way.

My most challenging job? Probably the model of our competition scheme for the Commonwealth Institute, which was developed by Sean Affleck. Sean tends to specialise in complex geometries, but actually it was the existing building which was really tough to do. It has a very distinctive hyperbolic paraboloid roof, and the team were really struggling with it, so then I had a go and it took a lot of work to find the best way to do it.

I ended up having to cut strips of acrylic and step them up millimetre by millimetre, and build a sort of jig to support them while the glue dried. It was quite a job, but I was very happy with the result – and it's standing in the window of the London studio now.

2007

Mark Read



I started working here in October 2007 and initially my role was to help provide IT support and liaise with Arup who provide all our IT infrastructure. That relationship with Arup is really key for the practice and it's been going since day one of Make, when Ken set up the practice and they offered him IT support – although I don't think anyone realised quite how quickly the practice would grow!

When I started working here I think the practice still thought of itself as a small outfit when in fact there were about 100 people here, which is actually pretty big for an architectural practice. But that mindset of people doing things in quite an informal way was still very much in place: if they needed a computer they'd just go around to PC World and buy one. So one of my goals from day one was to introduce the sorts of systems and services which were more appropriate to the scale of the organisation, including setting up our own print room.

The situation now is that Arup still look after the back-end side of our IT needs, so they support all our data, our servers and our connections to site offices, whereas our in-house IT team (me and my colleague Graeme Newman) look after all our desktops and software and provide frontline support for the whole office.

One of my other responsibilities is to set up project numbers, which is a pretty good way of tracking the amount of work we've got. We're currently up to about 520 projects, and it was in the low 300s when I started – so it's almost doubled over the last year and a bit. And alongside that, the storage space we need has just gone through the roof.

The interesting thing about Make as a practice is that it really is a design studio in the broadest sense, so we see a very heavy

use of software like CS3. In fact, if you look at a list of the top ten programmes we use, the top four are all Adobe products and CAD is about seventh or eighth on the list. We also outsource a lot of our 2D CAD work, which gives the design teams the chance to focus on winning work and producing competition bids and brochures.

I would say that this is probably the most design-challenging practice I've ever worked at; everyone here is very graphics-aware and very keen on 3D working, and that goes right across the board, no matter who you are. The teams are all very at home using all the Adobe products as well as the very high-end visualisation packages.

In fact, I've noticed that we probably do more 3D modelling work than any other practice I've worked at, and I think this is partly down to the sorts of people who want to work here. We employ a lot of people straight from university, so they've learned and studied in more of a 3D environment and that's the area they really want to push, which is great.

When Barry [Cooke] interviewed me he said, 'This place is a bit different; you won't have seen anything quite like it before,' and I was a bit sceptical – but it's really true. Everyone is completely friendly and everyone helps everyone else, no matter what needs doing. If you need a table moving or something painted, everyone just mucks in and gets on with it. It's just the way it is. I think it's great, I really do – I think everyone does.

Mark Tynan



2008

I joined Make at the end of January 2008, after returning from a period in Hong Kong. I'm a Part 2 architectural assistant (I graduated from the AA four years ago), and having spent a few years working abroad and teaching, I was at a stage where I was looking to apply my skills in a creative environment, as well as gain further experience towards my architectural qualifications.

Make interested me because I wanted to join a relatively young practice that I thought was going places. I've previously worked at quite big established firms where you go in knowing pretty much exactly what kinds of projects you'll be working on, but when I first looked at the Make website there was a real range of projects and also of variety in the style of work, and I thought it would be a context that would give you real flexibility as a designer.

Since being here I've been working on the Cherry Orchard Road scheme in Croydon, which is a huge mixed-use development. I was predominantly working on the residential layouts and that was an interesting challenge for me. I'd worked on high-rises and private houses in the past, mostly overseas, so it was good to get to grips with the UK-specific requirements.

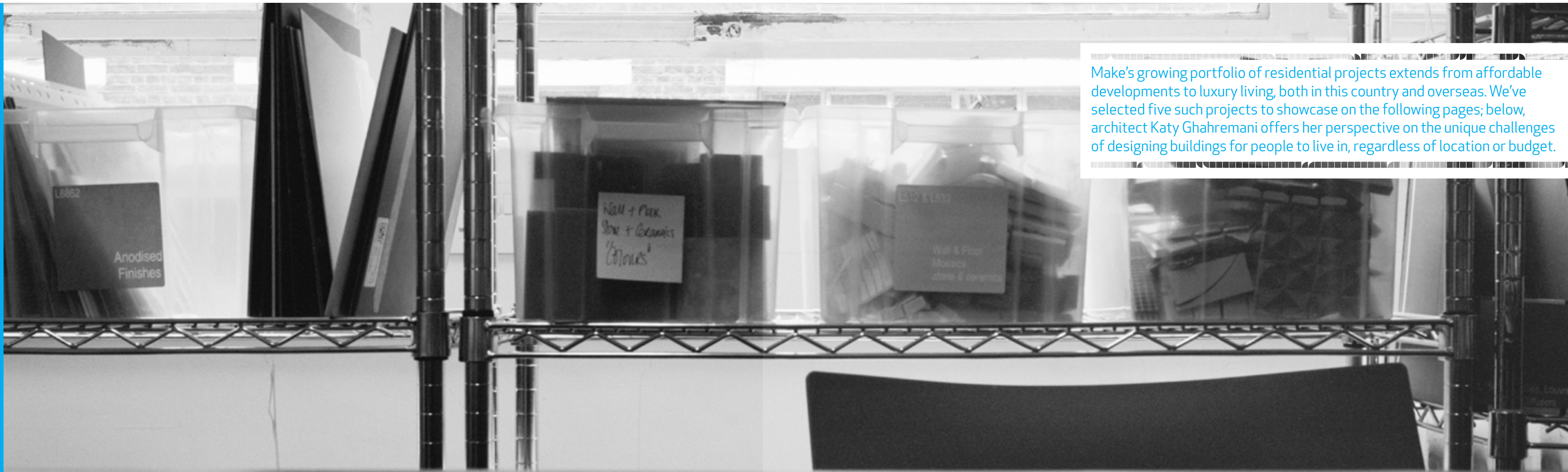
The scheme was also on a totally different scale to anything I'd done previously as the proposals include about a thousand residential units, and essentially every floor plan was different because of

the geometry of the building. We ended up with about 30 different floor plate types as we progressed up the building, and it was pretty hard work getting it all to fit and work properly but it was a good exercise.

One of the things I've really appreciated about being here is the degree of responsibility you get given. On my third day here I was thrown into a meeting with the client and the consultants and had to present everything I'd done so far, which was a bit daunting but also a really great opportunity. The way things work here, you get involved, you do the work and you're able to run workshops with consultants, meet the client and get the feedback directly; at other practices you'd only be getting that information second or third hand because you simply wouldn't be involved at that level. I think that very open and democratic way of running projects really frees up the creativity.

So far it's been a fantastic experience for me. It's quite an interesting time at the moment with the difficulties the economy is experiencing and of course everyone is a bit apprehensive about what sort of times lie ahead; but we're all just focusing on producing the best work we can for our clients and trying to get the most out of each project.

For me, it's been a great experience so far. For the future, I'm hoping to take some projects through on to site and eventually get my Part 3 – and when I do, I really hope to do it with Make.



Make's growing portfolio of residential projects extends from affordable developments to luxury living, both in this country and overseas. We've selected five such projects to showcase on the following pages; below, architect Katy Ghahremani offers her perspective on the unique challenges of designing buildings for people to live in, regardless of location or budget.

Katy Ghahremani

In one sense, a residential project is just like any other. You have to design a building that meets a particular brief: it has to fit into its context, it has to provide the accommodation and facilities required and it has to be both efficient and enjoyable for people to use.

But residential projects are different because these aren't just spaces that people use – they are spaces that people live in. There is something particularly potent about the word 'home' and its design obviously requires thinking beyond the mere technicalities of structure, massing and arrangement of accommodation. As a practice, that key distinction is something we try to bear in mind through all our residential work, regardless of scale, scope or budget.

Residential projects can vary in scale, involving the design of a whole neighbourhood within a masterplan, the

design of an individual house or apartment, or the radical refurbishment of an existing building.

The residential work that Make is currently involved in encompasses all these different options, but even across this variety and in spite of radical differences in budget, location and scale, the same basic principles apply.

As human beings, we all crave the same things: security, protection from the elements and a sense of home. As architects, our fundamental responsibility is to see that these basic needs are met in any residential scheme we design. Some of these are comparatively straightforward to achieve through design: by creating a sense of community and fostering a shared ownership of spaces we can improve people's sense of security. But the creation of a sense of home

often the spaces between buildings or rooms which play a particularly important role. In a large development these are the areas in which people linger or may stop for a chat with their neighbour. Alternatively, in a house, these are the spaces that allow us to understand the hierarchy of the different rooms and the invisible but important boundaries between public and private.

When we are approached by a client at the beginning of a project, there will probably already be a brief in place but it may need to be developed in more detail. It can be very beneficial to have detailed discussions with the client about their requirements: for example, whether they want a shower to be detailed as a 'wet room' or whether they prefer an upstand detail. These discussions can sometimes seem premature, but in fact the minutiae of a brief can often have a

major impact on the bigger scale design.

In any residential project, it is essential to 'humanise' the project: to understand who we are designing for and how they live, whether the end product is to be affordable housing or a luxury resort development. For example, how does someone approach the building's front door? What are the communal spaces between the lifts and their apartment door like? Where do they put their keys and coat when they walk through their front door? Is it important for someone to be able to walk to the kitchen without being seen by guests in the living room?

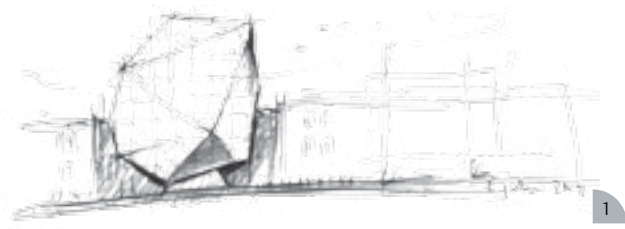
These questions are endless and they may seem trivial, but an understanding of the answers can be critical in helping to deliver the right project for the right client. The experience of this sequence of spaces, whether it is on a neighbourhood scale or on a

building scale, will fundamentally affect the success of a project. Designing in this more experiential way can create a more 'personal' building or neighbourhood which offers its residents homes rather than just houses.

Although sustainability is an often overused word, it is a critical factor in our approach to residential design. Importantly, sustainable residential developments are not necessarily those which feature the latest technology and the most ostentatious gadgets such as wind turbines or arrays of photovoltaic cells. Needless to say, the fundamental aim of the design should be to create a well-insulated building with natural ventilation and plenty of natural light. However, the most sustainable projects are those which allow the resident to develop and modify their homes as their needs change, whether they need to convert a dining room

into an extra bedroom as their family grows, or whether they are no longer able to negotiate the stairs and need to live only on one level. Providing sufficient flexibility in the design to accommodate such adaptations is a key way of extending the life-in-use of a building and thereby underpinning its sustainability.

These are just some of the challenges that we're currently exploring in a range of residential projects in this country and overseas. For me personally, residential schemes raise some of the most fascinating issues that we encounter as architects, and as a practice we're particularly fortunate to have the opportunity to explore these and continually test our design responses across a stimulating range of contexts and locations.



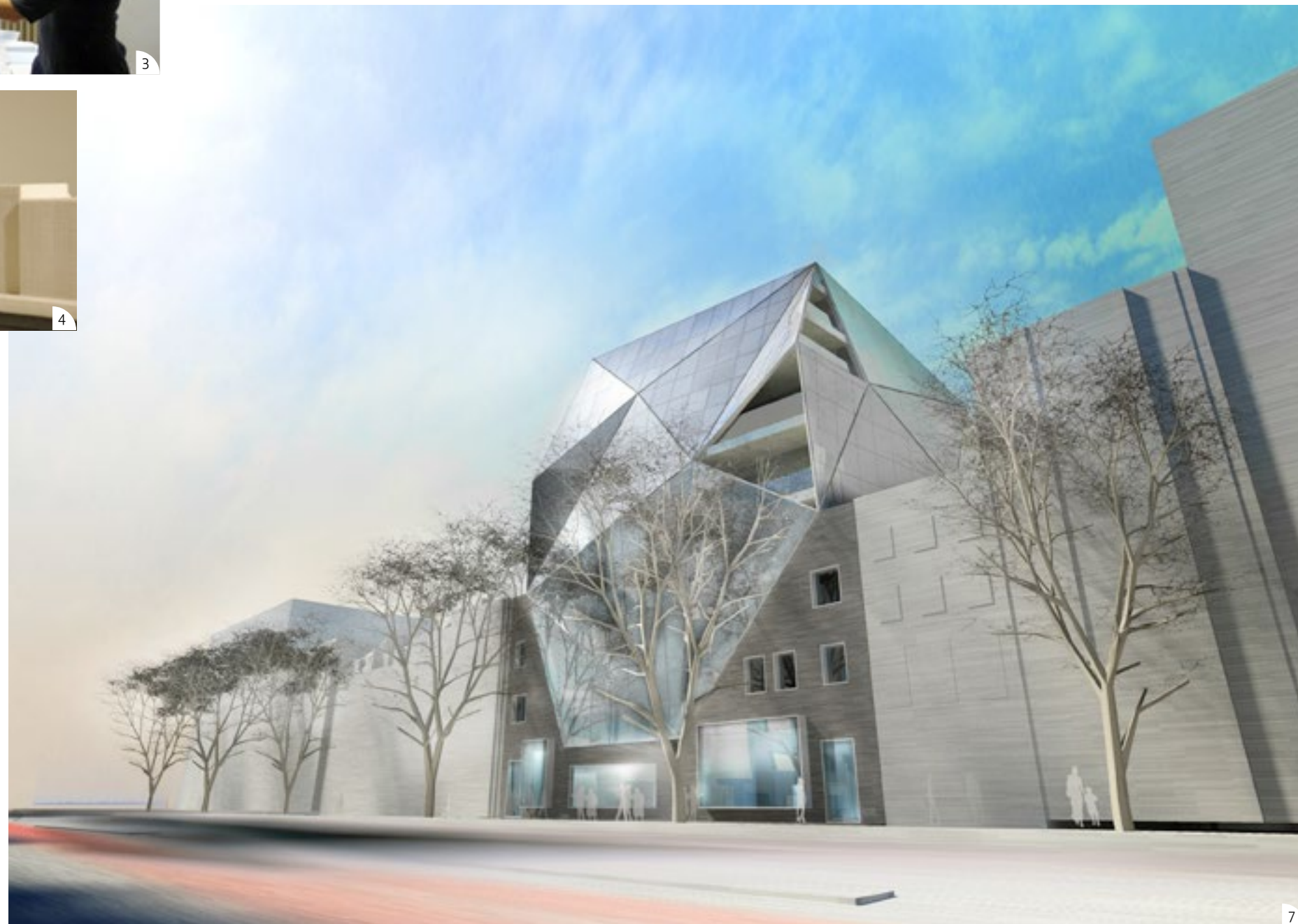
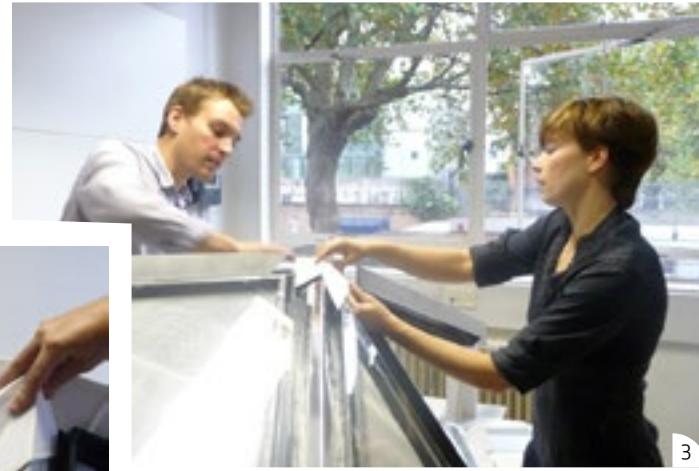
Residential development London, UK

Situated in one of London's premier residential districts, this luxury private residential development has the added distinction of occupying a high-profile site on one of the city's key thoroughfares. Nine luxury apartments are created within a striking crystalline structure that replaces an undistinguished existing building to introduce a dynamic new presence to this part of London.

The faceted glazed envelope has been sculpted to reduce the overall mass of the structure and break down the scale of the building, while creating a series of highly distinctive elevations that will bring interest to a range of viewing corridors within the surrounding area. In keeping with its gem-like character, the faceted upper portion of the building is set within a podium structure, much as a diamond is held within its setting. The dark grey brick-clad lower levels of the building provide accommodation for a high-profile retail outlet at ground level and help to anchor the building within the existing streetscape.

The faceted cladding consists of a highly-insulated, layered facade system in which a fine metallic mesh is interleaved with clear or opaque panels as appropriate. The mesh acts as a form of net curtain, permitting views outwards while providing security and privacy for residents, and also introduces a shimmering quality to the faceted exterior.

Each apartment has access to outdoor space which is created by removing portions of the cladding on each elevation to reveal balconies, while openable windows will provide an additional layer of articulation to each facet of the facade.



Team Katy Ghahremani, Briony Paul, Jana Rock, Ken Shuttleworth, James Taylor
For Confidential
With Boyden & Company, Colin Buchanan & Partners, DPg, David Bonnet Associates, Gordon Ingram Associates, Richard Coleman, Roger Preston & Partners, Techniker

- 1 Ken Shuttleworth's concept sketch envisages a gem-like form held within a podium setting.
- 2,3 Resolving the detailing of the junction points within the faceted cladding system has been key to the design development; team members James Taylor and Jana Rock use a 1:1 model to explore the possibilities.
- 4 An early concept model emphasises the crystalline qualities of the faceted form against the solidity of the brick terrace upon which it sits.
- 5 Balconies are created by removing one facet on each elevation.
- 6,7 A new urban landmark: a series of visualisations explore the striking potential of the proposals.

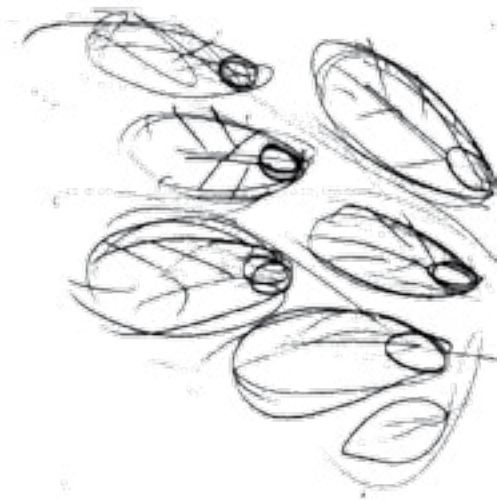
Lowfield Street Dartford, UK

This development of 412 residential units, 32 per cent of which are affordable, occupies a 1.38 hectare site just south of the centre of Dartford which is bounded to the north by a new Tesco supermarket development and to the south by the terraced housing of the existing residential community. The open parkland of Dartford's Central Park lies to the east.

A variety of residential units are provided by a series of seven storey structures whose overall massing is determined by the height of buildings to the north of site. The elliptical plan form of these elements minimises overlooking and breaks down the scale of the development while creating a range of dynamic open spaces between buildings which actively draw the parkland to the east through the site. Those along the northern perimeter of the site emerge from a four-storey podium structure which matches the existing buildings opposite, while the southern perimeter is defined by a two-storey podium which houses duplex apartments accessed from the street in order to echo the residential terraces lying immediately opposite. Terraced roof areas provide an additional amenity for residents.

Ribbons of white reconstituted stone panels lend the facades a distinctive striped appearance which emphasises the rounded elevations and binds the development together. Glazed elements between are tuned to the particular daylight requirements of the rooms beyond, with increased glazing on those elevations overlooking the park in order to maximise views.

The development has been designed to achieve a Code for Sustainable Homes 3 Star rating.



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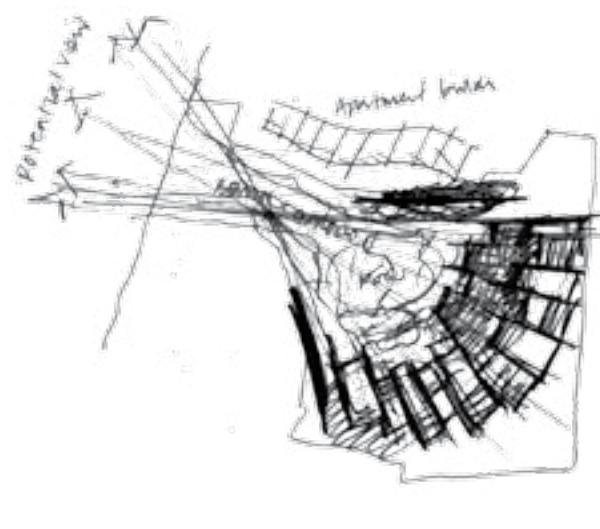
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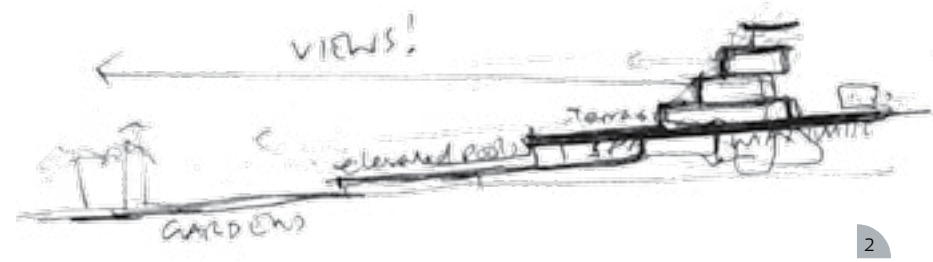
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- 1 An early concept sketch proposes a cluster of leaf-shaped buildings oriented towards the parkland opposite.
- 2 Petal or pebble-shaped in plan, all but one of the buildings are rooted in two podium structures which are pulled back at the heart of the site to draw the parkland into the centre of the development.
- 3 A model of the scheme in context shows how the development engages with the terraced housing lying directly to the south of the site.
- 4 View of the generous open space created at the heart of the site.
- 5,6 The curvaceous form of each building maximises views outwards while minimising overlooking.

Team Ben Hanson, Doris Lam, Justin Lau, Caya Loeper, Jonathan Mitchell, Mark Ng, Justin Nicholls, Ken Shuttleworth, Rebecca Woffenden
For St James's Investments/Tesco
With Arup, Colin Buchanan, GVA Grimley, Safe, Scott Wilson, Whitelaw Turkington



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Glitter Bay Barbados

This residential development on the Caribbean isle of Barbados comprises a luxurious range of private residences. This proposal is intended as a flexible framework which can deliver a variety of luxury condominiums. The layout maximises the potential value of the site and ensures high levels of privacy while ensuring that each property enjoys unimpeded views of the sea.

The initial design concept was inspired by the curves and whorls of sea shells, with the developed scheme maximising the potential for natural shading and creating a serene, sheltered environment within a wholly sustainable development. The building fans out like a sea shell in plan, but rises up wave-like from the sea front, while the stone pathways and walls that weave around the site create a pattern evocative of eroded driftwood or sea currents.

Using traditional local materials such as coral stone and a palette of colours taken from the local environment, the building gently merges with its surroundings to become an integral part of the landscape.



4



6

1,2 Concept sketches establish the principle of a fan-shaped arrangement of buildings around a central shared amenity space with the gentle ramping of the structures maximising views outwards over the sea.

3,4 Generously terraced and resembling a cresting wave in profile, the buildings enclose a shaded grove threaded with paths, pools and walkways whose organic curves are evocative of eroded driftwood or ocean currents.

5 Shaded terrace areas create the perfect environment for luxury tropical island living.

6 An aerial perspective reveals the proposals in context, flanked by existing developments.

Team Marcos De Andrés, Frank Filskow, Chris Jones, Chris Kallan, Ian O'Brien, Matt Seabrook, Ken Shuttleworth
For Confidential

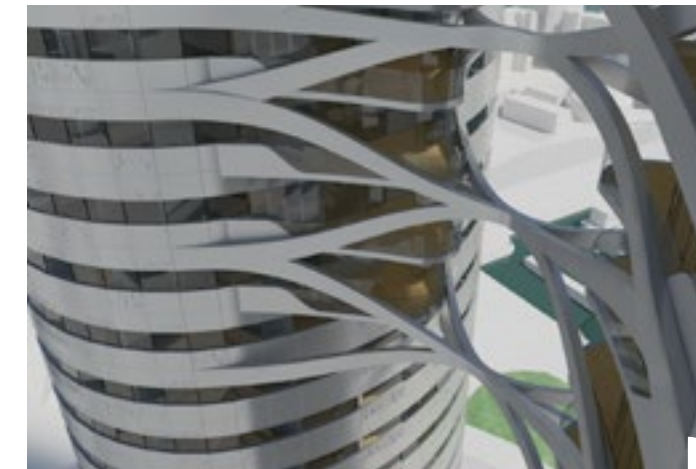
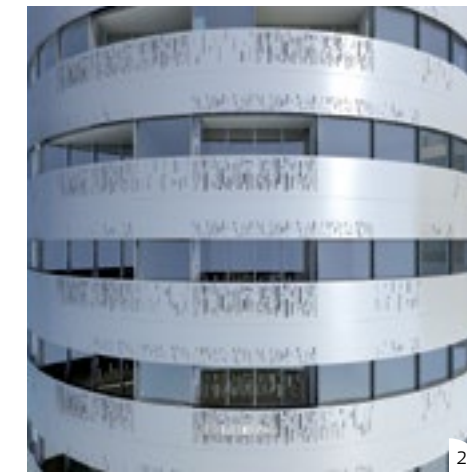
Trafalgar Way London, UK

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'.

In order to provide the most energy-efficient design solution, each building floorplate has been studied to establish the precise nature of its solar exposure and the extent to which the relevant area of cladding needs to provide solar shading.

The cladding system features varying degrees of perforation which respond to the orientation of the facade. Where more solar shading is required the cladding is solid. On the north facades, where solar gain is reduced, perforations are more frequent.



1 Viewed across the waters of Poplar Dock, the scheme creates a striking addition to the Canary Wharf skyline.

2 The ribbons of metallic cladding wrapping the building are perforated to create a balustrade detail for balconies and to draw additional light into interior spaces where they lie in front of glazing. These perforations are tuned according to orientation to prevent solar gain.

3 A distinctive feature of the development, the multi-level bridge structure linking the two towers creates projecting balcony spaces for a series of apartments.

4 Layout of a typical three-bedroom apartment.

5 The linked towers boldly signal the continuing transformation of the Canary Wharf area.

Team Sean Affleck, Dan Farmer, Dominique Laurence, David Picazo, Matthew Seabrook, Ken Shuttleworth

For Trafalgar Way Ltd - a JV between Brookspace Limited & SB2 Property Ventures Ltd

With CAE, Drivers Jonas, GVA Grimley, Landscape Perspective Ltd, Ramboll Whitby Bird & Partners, Reef, WSP

Design for Manufacture Aylesbury, UK

This competition-winning scheme for a site in Aylesbury responds to a brief to create high-performance residential units using modern methods of construction.

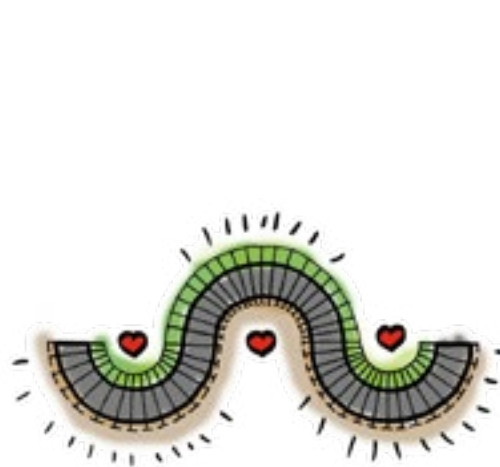
The 94 new homes created range from one-bedroom flats to four-bedroom houses, appealing to a variety of users from first-time buyers and young families to pensioners. The development will create a genuinely sustainable new community which will support the future growth of the town. The scheme consists of an undulating strip of accommodation which offers a modern interpretation of the classic Victorian terrace. This building divides the site into two clear zones: the 'street side' extends from the main entrance to the site and has been designed as a child-friendly Home Zone, while the 'garden side' offers private gardens for a range of the new homes and faces onto the residential area to the east.

The scheme deploys the tried-and-tested off-site manufacture techniques developed by German company WeberHaus. The use of timber frames and cladding minimises the environmental impact of this high-performance development and lends it a warm domestic character, while the roofs are tiled in accordance with the local vernacular.

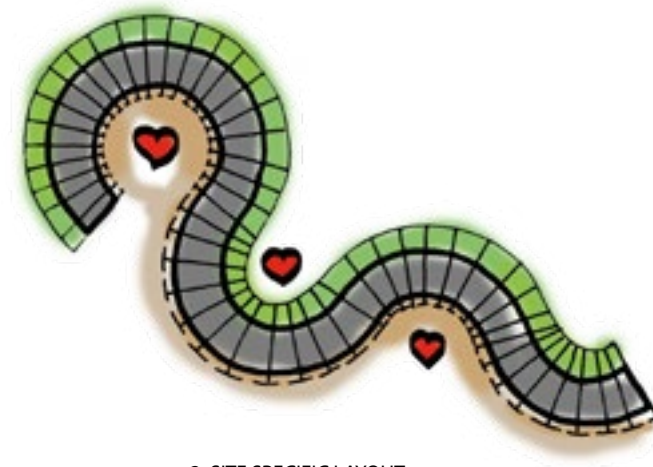
Overall, the development is designed to achieve an exemplary standard of energy efficiency and will meet Level 3 of the Code for Sustainable Homes.



1. CLASSIC VICTORIAN TERRACE ARRANGEMENT



2. MANIPULATION OF THE BUILDING SHAPE TO DIFFERENTIATE PUBLIC AND PRIVATE SPACES.



3. SITE SPECIFIC LAYOUT



Team Jessica Lee, Justin Nicholls, Yumi Saito, Ken Shuttleworth, Timothy Tan, Bibiana Zapf
For William Verry Europe Limited, Genesis Housing Group
With Arup, Charles Funke Associates, Fairhurst & Partners, Nathaniel Lichfield & Partners, Silcock Dawson Partnership, Thomasons, WeberHaus

- 1 The undulating built form divides the site into a 'street side' which extends from the main entrance, and a 'garden side' which faces onto an adjacent residential area.
- 2 A series of concept diagrams illustrate how the standard model of terraced houses in rows has been adapted for the purposes of the site, with the manipulation of a single built row of housing defining a series of intimate amenity spaces.
- 3 The stepped roof-height of the building allows the accommodation of a variety of residential units, from one-bedroom apartments to four-bedroom houses, all of which are accessed directly from the street side.
- 4 Section model through a two-bedroom house.



Collaboration is fundamental to Make's design approach. Over the years the practice has forged a diverse network of working relationships, ranging from collaborations with artists and registered charities to a fascinating variety of clients, contractors and consultants – so we asked five people we've worked with recently to describe the experience.



The client

Claire Greenwood, Birmingham Development Company

Our relationship with Make has developed in quite an interesting direction over the past year. Birmingham Development Company initially commissioned Make to design The Cube in 2005, so we've been working very closely with the practice on this iconic building for the city. But more recently, we've been working with Make's Birmingham studio on another equally significant project which promises to radically transform people's experiences and impressions of the city.

Alan Chatham, Director of BDC, is also the chair of the city's Business Improvement District, Retail Birmingham, which was set up by the city's retailers to promote and enhance the shopping, living and leisure experience in Birmingham city centre. This consortium of local businesses and retailers has recently embarked on an ambitious long-term programme to help the city's central shopping district achieve its full potential as a key national and international shopping destination and is on a mission to create the most spectacular and inspiring shopping environment in the UK; a special place with its own distinctive identity.

At the moment, we recognise that Birmingham provides a fantastic offer in terms of its variety and range of retailers, and we have some great centres and some really

attractive areas. But we need to address the overall experience that the city centre offers people – the quality of its public spaces and the links between them – in order to create an inspiring, welcoming and more coherently-connected place that really encourages people to journey around, spend time and enjoy the whole atmosphere and environment.

We started off with a very broad set of objectives, but quickly realised that we needed some help to develop things to the stage where we actually had a design brief, and this is where we brought in Make. Obviously we have an ongoing relationship with the practice because of The Cube, but we wanted to harness the considerable amount of local knowledge Make holds and the team's understanding of the opportunities and missed opportunities that the city centre currently presents.

Since August 2008 we've been working mainly with Paul Scott and Sarah Worth of the Make Birmingham studio to develop a design brief that clearly sets out what we want to do. Ken has been involved too, which has been fantastic for us.

Make's input has helped us to crystallise our ideas and the team have asked us some really challenging questions that forced us to examine exactly what we were attempting to achieve in the first place. The process of simply trying to explain what we wanted out of this project threw up some issues that we

hadn't previously considered, so it's been a very interesting process, and a thoroughly essential one.

The Make team have also been able to bring to the table their extensive knowledge of what has been done and what has worked in other cities, and they did a lot of very interesting work analysing the grain of the city's central core and comparing this with other urban centres.

This research illustrated for us that Birmingham actually has a very compact city core, which is a huge benefit as it means there's the potential to connect it all together really well. This was just one example of how it took an architect's perspective to draw out a key factor which we knew intuitively but hadn't quite put our finger on in terms of the implications for the brief.

Make's contribution to this project has been invaluable. Their input helped us to put meat on the bones of our initial scope and was critical in enabling us to get to the stage we're at now. We now have a clear and fully defined brief which has won the support of the city authorities, and with that in hand we're now in a position to go ahead and formally appoint Make to see through this project. We believe the results will benefit both the people of Birmingham and visitors to the city for decades to come.



The consultant

Charlie Paton, Seawater Greenhouse

I became involved with Make in January 2008 when Jason Parker contacted me to say that the practice was interested in applying our seawater greenhouse process to a project that they were developing for a site in Dubai. This is a method we've developed that uses the evaporation of seawater to produce cool air and fresh water, creating a controlled environment suitable for growing plants in hot arid climates.

The greenhouse becomes an air-conditioned environment and a kind of solar still at the same time, so it offers an efficient and sustainable solution to the problem of growing food in hot and dry climates without having to use existing water supplies.

Make's project was slightly different, however; here the idea was to look at how we could use the heat from a cluster of towers on the shore of the Persian Gulf to provide both cooling and fresh water for the entire structure, using a skirt of seawater greenhouses at the base of the towers to drive the scheme.

Using evaporative cooling to create comfortable living environments is a mainstay of traditional Islamic architecture, but instead of using courtyards with water features to cool the building we would achieve the same effect by using sea water and then adding an additional layer to the process by turning the humid air into fresh water.

It was a rather elegant concept, but with one catch: our preliminary analysis indicated that Dubai is simply too humid for the evaporative cooling effect to work efficiently. Rather tentatively, we suggested that we could counter this using desiccants (compounds which absorb moisture from the

air) which would allow us to achieve lower temperatures with evaporative cooling. Most people usually lose interest at this point and say that it's all too complicated, but to their great credit, the Make team were genuinely enthusiastic about pursuing this option. It was particularly helpful that Patrick Bellew of Atelier Ten was part of the team – he has a wealth of experience with a range of sustainable technologies and he relishes a challenge.

The result was that we developed the original seawater greenhouse concept in a very interesting direction: powerful dessiccants were added to the evaporative cooling array to extract water from the air as it passed through the system, creating a lower relative humidity which reduced temperatures in the interior. A series of solar panels on the roof of the structure collect heat to dry out the desiccant, and the water vapour extracted in this way is then condensed back into fresh water using the cooling achieved by the evaporative process. In simple terms, we were using the heat the building didn't want to provide its own air conditioning and fresh water in a greenhouse environment which also supported plant life.

I've had some experience of working with architects and engineers, but it was particularly refreshing working with the Make team because Jason was so enthusiastic about making it work and also because Patrick Bellew was on board from the outset. The fact that the client was receptive to the whole thing was an added bonus.

I recall that I went to the first meeting with Jason and Patrick with some trepidation; I knew broadly what they were after but was certain it wouldn't work because of the site's particular climatic conditions and I feared that they wouldn't be interested in putting the thought and energy into developing a slightly more complex solution to the problem. But it immediately became apparent that there was a total commitment to doing the thinking and number crunching required.

Although the final proposals were still some way towards being a fully-fledged solution, I believe that they contain the kernel of a really exciting way forward. All in all it was an extremely positive experience – despite the fact that we didn't actually win the competition.



The artist

Karim Nouredin



The nature of my collaboration with Make is that I've been developing an artwork concept for a private residence in London that the practice is currently working on. This artwork takes the form of a design which is inlaid in the stone floor of the house and occupies an entire floor of the residence.

My work has always had a site-specific element to it. Over the years I've produced a range of works for floors or walls that I've installed in museums or galleries, so there is a certain formal similarity there and that may be why Make first approached me to become involved in this project. On the other hand, I have a very simple approach which is rooted in the act of drawing on paper; I don't work with computers or map things out in a precise mathematical way.

So these two aspects of my work – my interest in working with spaces by applying murals to floors and walls and my interest in making marks in a very instinctive and direct way – are the two things I have really tried to bring to this project.

It has been a fascinating experience for me – and also a lot of fun. As a visual artist you usually work without a client in mind, whereas this project has been much more of a dialogue or an ongoing development of an initial concept and I have really enjoyed it. The process has been fascinating for me, and I have enjoyed the interplay between proposing my ideas and staying true to the concept but at the same time learning all the time about what the client has in mind and taking on board all the constraints of the particular materials we're using of the actual

historical fabric of the house itself. It has been a genuine collaboration and I've really enjoyed working in this way.

I recently read an interview with Rémy Zaugg, the Swiss artist who has collaborated on a number of projects with Herzog & de Meuron, and he said something which I think is very true: as an artist you can get almost too used to working on your own. For your own work, the creative process is basically a one-man show: even if you have assistants working with you in the studio, the process of creating individual works is basically an attempt to realise your own very personal vision and trying to bring that into being.

Architects have almost the opposite situation, I think; for them there are almost too many people involved! There are so many issues that they have to deal with, from budgets, to clients, to building regulations, and the creative process always has to adapt to that. As an artist you might almost be too solitary and as an architect you are constantly fighting to realise your creative vision in the face of so many constraints. I like to think that with this project we somehow managed to find a balance between these two states.

Although I haven't yet seen the finished piece, I went to the site recently when they started laying the floor and I was really pleased with how it was looking. I don't believe that you could say this is art, as you would of a piece in a museum or a gallery or a studio, but it has certainly brought another element to the architectural design and I think that has been my role as a collaborating artist – to add something to the process and to bring another approach which is maybe very subjective or spontaneous.

For me it has been a very positive experience; I have really enjoyed it and I very much hope that this collaboration will continue and develop into other things.



The contractor

Neil Edginton, BuildAbility

BuildAbility is the construction arm of Birmingham Development Company, set up to oversee the construction of The Cube, so we're in the fairly unusual position of being both contractor and client. I currently head up the construction side of things, so although I've been working closely with Make since the initial design competition for The Cube in 2005, for the past 15 months I've been working with the design team from the other side of the fence, as it were, as main contractor.

I think anybody who has worked with us would say how demanding we are: "fair but high expectations!" The major projects we set out to achieve are nothing less than challenging and that means we need really top-flight people to work with us. I can honestly say that the team we've worked with from Make has been absolutely first class, and we simply would not be where we are now without the incredible work they've been doing here with us.

When we first set out to look for a main contractor to build The Cube we got used to hearing them all say that working with a signature architect can simply be just too complicated and too risky. So one of the most interesting aspects of this project has been proving all those people wrong! It's been fascinating to discover just how flexible and accommodating the Make team are.

Of course there are architectural details Make are precious about, which is good because Make are the only ones who can be precious about them, but whenever we come up against something that poses a problem for us as contractor, the team have never failed to find a productive solution. There's never been even a hint of 'that's what we've drawn, so just build it, will you.'

Even at the earliest design stages, Ken was endlessly helpful. We'd say that we were struggling with a bit that we couldn't get to work, and he'd just say, 'OK, why don't you think about doing this...' and we'd be off on track again. All in all, it's been a thoroughly enjoyable process. I know that sounds like a bit of a whitewash, but I can assure you that as a company, it takes a big effort to impress us!

When we first appointed Make we were quite curious as to how precious the practice would be about the detailing of the building. I do remember having a conversation with Ken and John Prevc in the very early days and asking whether Make would just develop the concept and we would then find another architect to do all the detailing – we knew that the practice had a real talent for coming up with really special concepts, but we genuinely thought that Make might not be interested in the nitty gritty of taking a scheme through construction. How wrong we were!

As it is, we've been amazed at the immense effort and energy that the team has invested in making the whole project work and fit together. Paul Scott and Frances Gannon, in particular, live and breathe the project. Over the three years we've worked together I can't recall a single situation when they haven't understood the most minute part of the building.

That level of commitment is all you can ask for as a contractor and I have to confess it was a bit of a surprise for us – a very pleasant one of course. And I sometimes think that if all the contractors we first approached to take this on could have had the experience of working with Make that we've had, they might not be so daunted about working with signature architects in the first place. Long may it continue!



The charity

Norman Webster, Architects Benevolent Society

The Architects Benevolent Society is the only registered charity in the UK that cares for architects, architectural technicians, landscape architects and their dependants in their times of need. We provide practical help to people of all ages who may have experienced accidents, illness, bereavement or any other personal misfortune and our support ranges from grants and loans to confidential advice and, in some cases, accommodation.

Our relationship with Make stems from the fact that Jason Parker had previously served on our publicity working group for several years and continued to do so when Make was set up. This sort of active contribution is absolutely vital to our organisation as it provides us with a direct link to the profession we serve, and we have benefited from Make's commitment in a variety of ways over the years.

The **community** challenge programme is only one of the ways in which Make supports us. This charity initiative sees a team of volunteers going out to work on a development programme somewhere in the world, and a portion of the money they raise through sponsorship of their efforts is donated to a charity of their choice: the ABS.

As an event we hope it strengthens Make's relationships with their colleagues in the construction industry: the donations the practice has been able to attract from clients, consultants and contractors are a testament to the bonds Make has formed with its construction partners. The scheme also allows volunteers from the practice to be joined on their trip by colleagues from other firms who they have invited along.

It's a great opportunity for building new relationships with colleagues in other disciplines outside of the pressures of the normal working process, so we certainly hope

that the whole process has been of benefit to Make, because the income they've generated has been of huge benefit to us.

In 2007 Make's **community** challenge team raised in the region of £28,000 for the ABS and this year the 14 people participating have raised over £15,000 – which is an amazing result given the limited amount of time they've had to do it and the current economic climate. Charitable work is usually one of the first casualties of a downturn, so we're particularly appreciative of Make's continued and very active commitment.

In addition to the money raised, Make's involvement with **community** challenge has created a range of publicity opportunities for the ABS and I think it's been particularly valuable in making younger people in the profession more aware of the Society and the work it does. So it has been successful on a number of different levels.

In June 2007 we invited Ken to become president of the ABS, and we were delighted when he accepted. One of his aims in this role was to increase awareness of the ABS among the profession and the ability to associate our name with his and that of Make is certainly helping to achieve this. Most recently he gave a talk at Make as a fundraising event for us and it was an absolute sell-out – we were turning people away.

The work of the ABS has benefited greatly from Make's efforts and we look forward to seeing this partnership continue to strengthen and develop with other fundraising and publicity initiatives. This sort of support from the profession is absolutely vital to the work we do, and we're extremely grateful for the time, energy and enthusiasm that Make have devoted to the ABS.





Regardless of their outcome, competitions are a challenge we welcome; working within the tightest of deadlines and stripping the design process down to its essence, they demand a clarity of response that draws on all the skills and experience of the design team. Profiled on the following pages are five Make submissions from 2008 which we're particularly proud of.

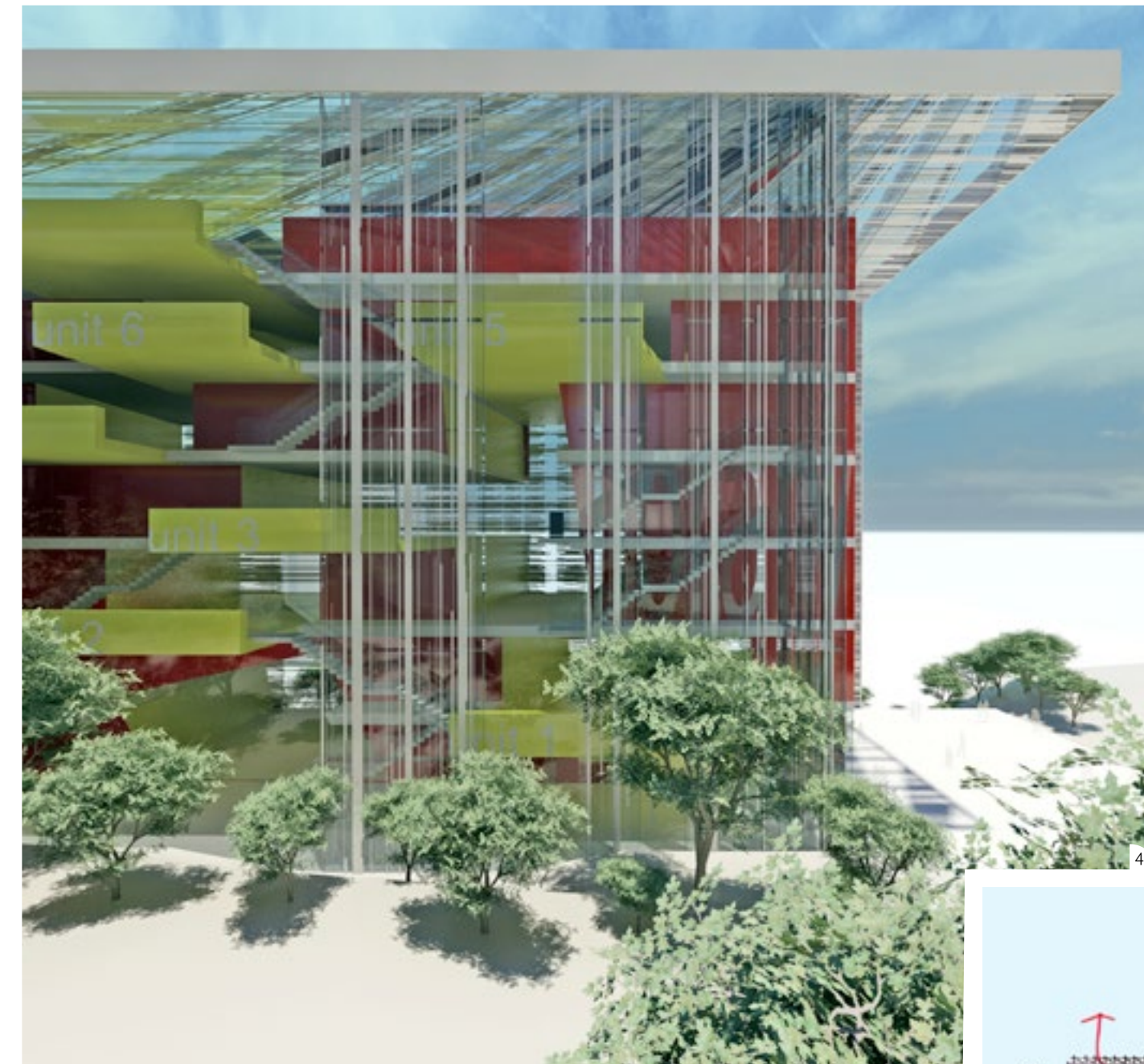
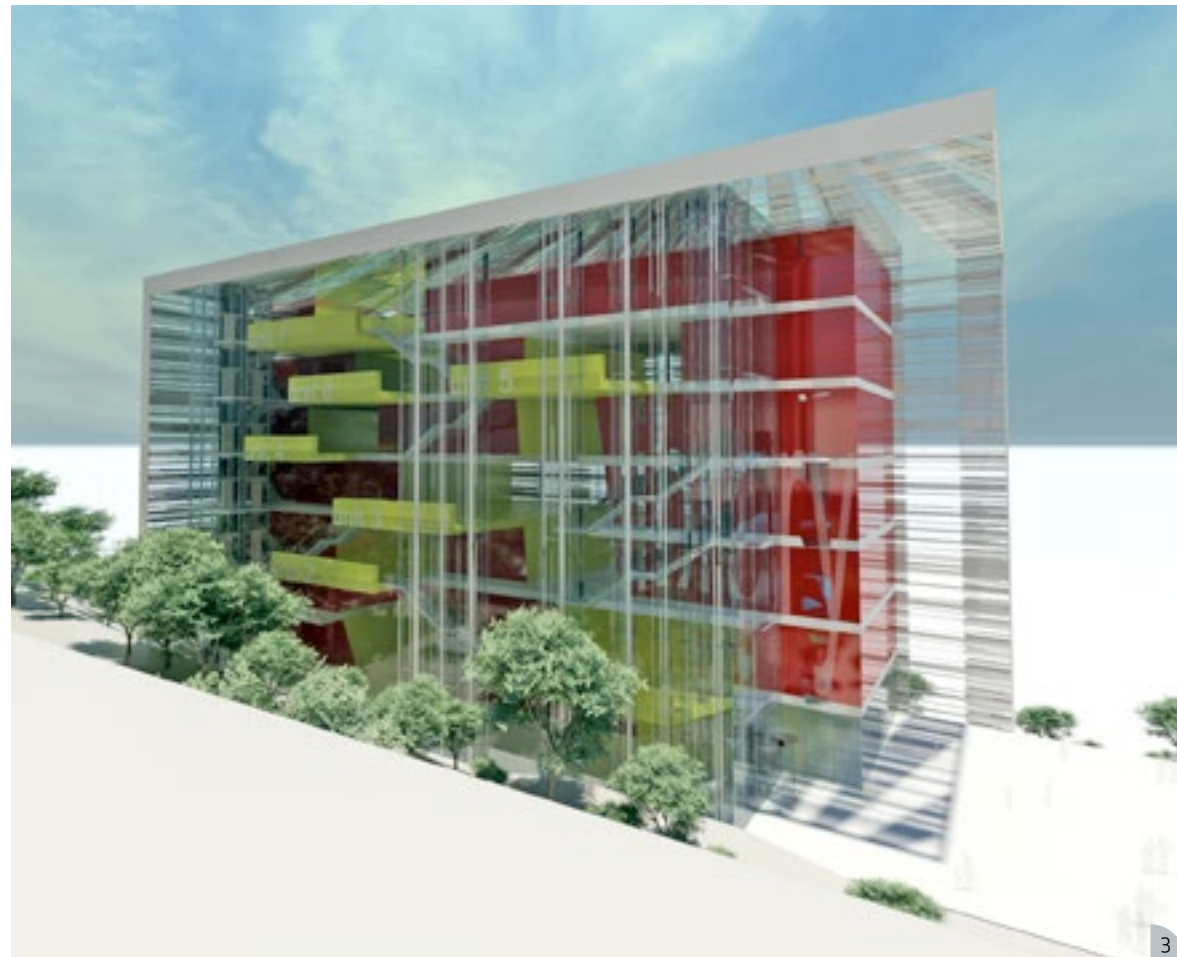
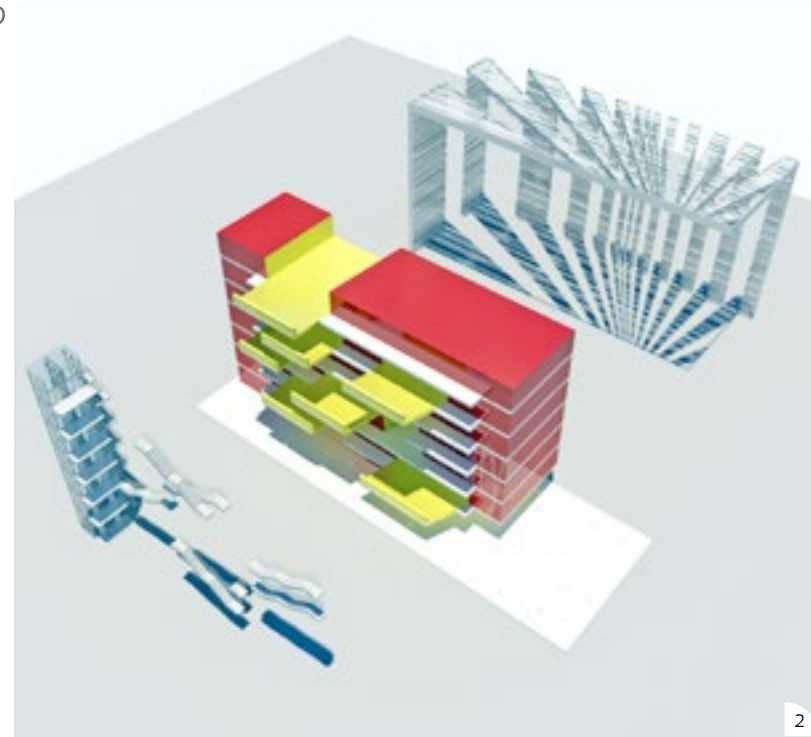
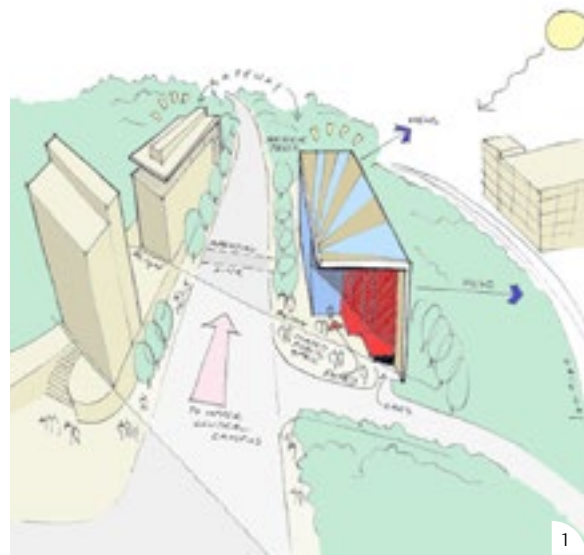
New Teaching Building Chinese University of Hong Kong

Prompted by an open competition to design a new school of architecture for the Chinese University of Hong Kong, these proposals provide accommodation for a diverse range of facilities including studios and crit spaces, teaching and lecture rooms, a library, administrative offices, workshops for model-making and other activities and social facilities.

The building is located on a prominent site at the entrance to the university campus, and has been conceived as helping to define a new gateway to the campus, with the structure stepping back to create a generous, partially-shaded public space at the south-eastern corner of the site which enhances a sense of arrival.

In keeping with its function as a school of architecture, the building is designed to clearly express the variety of different activities it houses, resulting in a highly legible structure which showcases the activity taking place within. A full-height atrium along the public, street-side elevation of the building reveals the inner workings of the building, where functions such as lecture rooms, workshops and offices are contained within the stack of primary accommodation while the series of yellow 'trays' slotted into the structure project out into the atrium to provide open studio spaces and areas for crits and displays. Open staircases ensure that all circulation is clearly legible and bring additional animation to the interior.

The canopy is expressed as a separate element that wraps the structure to provide shading and assist a highly efficient environmental strategy. The double-skinned screen draws air into the building at the lower levels and acts as a thermal flue, pulling stale air from occupied spaces and expelling it at roof level, with air movement assisted by a photovoltaic-powered fan system.



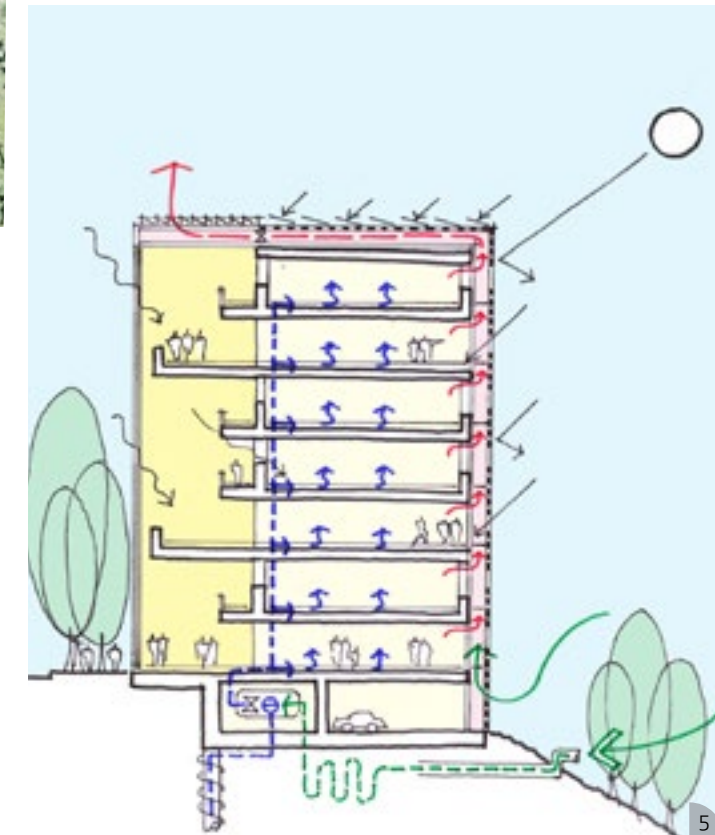
Team Doris Lam, Christina Leung, Jia Lu, John Puttick, Matthew Seabrook, Ken Shuttleworth, Timothy Tan
For Chinese University of Hong Kong
With Faber Maunsell

1 A concept diagram illustrates the prominent location and gateway potential of the building.

2 The building is conceived as three constituent elements: circulation, accommodation and the screen canopy that wraps the structure.

3.4 Designed as a clearly legible showcase for the working life and culture of the faculty, the building provides a bold new public face for the school of architecture.

5 A diagram of the proposed environmental strategy illustrates how fresh air is drawn from the forested hillside that slopes away from the site and circulated around the building.

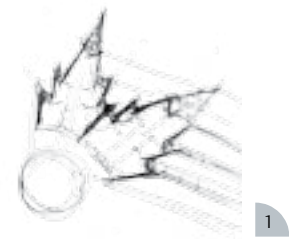


The Lagoons Dubai

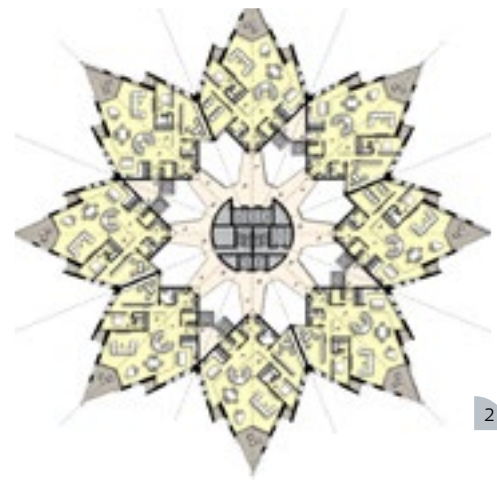
This shortlisted competition bid for a premier mixed-use development combines spectacular design with innovative sustainable technology to create an unparalleled living and leisure environment. The proposals take the form of three crystalline towers containing a range of premium residential apartments and a deluxe hotel which rise up from the lagoon shore where jetties and an artificially-created reef create striking arrival points and leisure amenities.

The scheme harnesses pioneering 'seawater greenhouse' technology in order to create a development which is self-reliant and fully sustainable in terms of cooling and water use. A skirt of greenhouses at the base of each tower use a seawater-driven evaporative cooling process to produce cool air and fresh water for the entire building while providing a series of remarkable verdant spaces that are a destination in themselves.

The cool air resulting from this process is drawn up a series of chambers running the full height of each structure and each building is wrapped in a filigree cladding which takes inspiration from the complex geometrical tessellations of Islamic art.



1



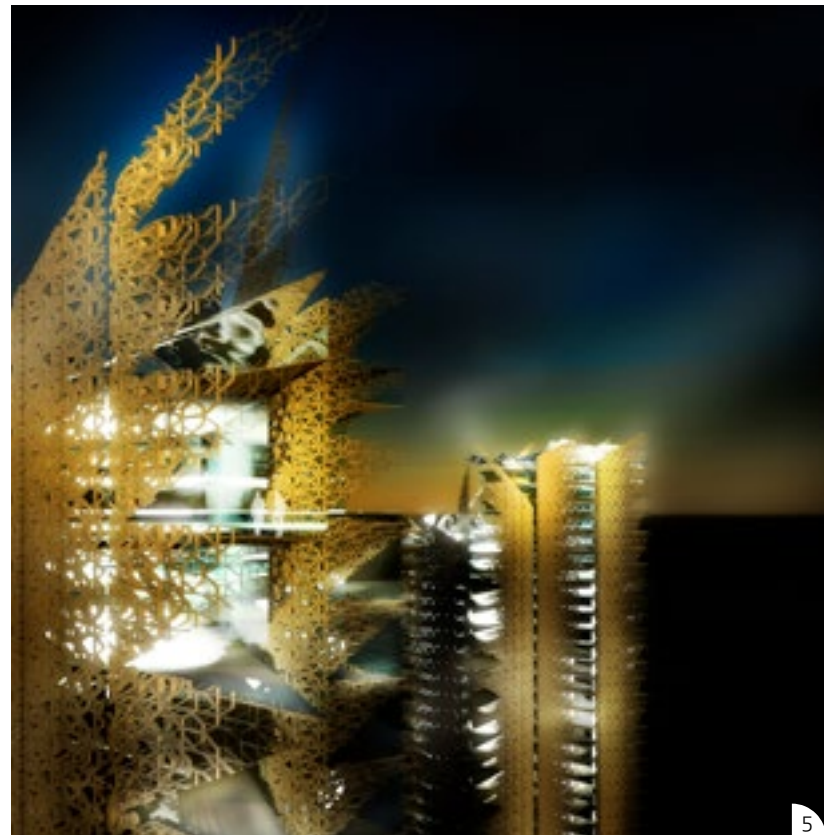
2



3



4



5



Team Marcos De Andrés, Katy Ghahremani, Yuting Jiang, Chris Kallan, Jason Parker, Matthew Seabrook, Ken Shuttleworth, Sandra Videira
For Confidential
With Arup, Atelier Ten, Seawater Greenhouse

1 Ken Shuttleworth's concept sketch explores the plan form of the towers, with apartments contained within a series of 'petals' radiating off the central core.

2 A typical floorplate.

3 The lagoon-side location is essential to the building's environmental strategy: seawater drives an evaporative cooling system which creates cool air and fresh water for the entire building.

4 Terraces and gardens at penthouse level are shaded by sail-like structures.

5 A filigree geometric screen wraps the building exterior, providing shading as required and dissolving away to maximise views out over the lagoon from a series of projecting terraces.

6 A ground level plan reveals the spectacular scale and ambition of the proposals.

Birkbeck College/UEL London, UK

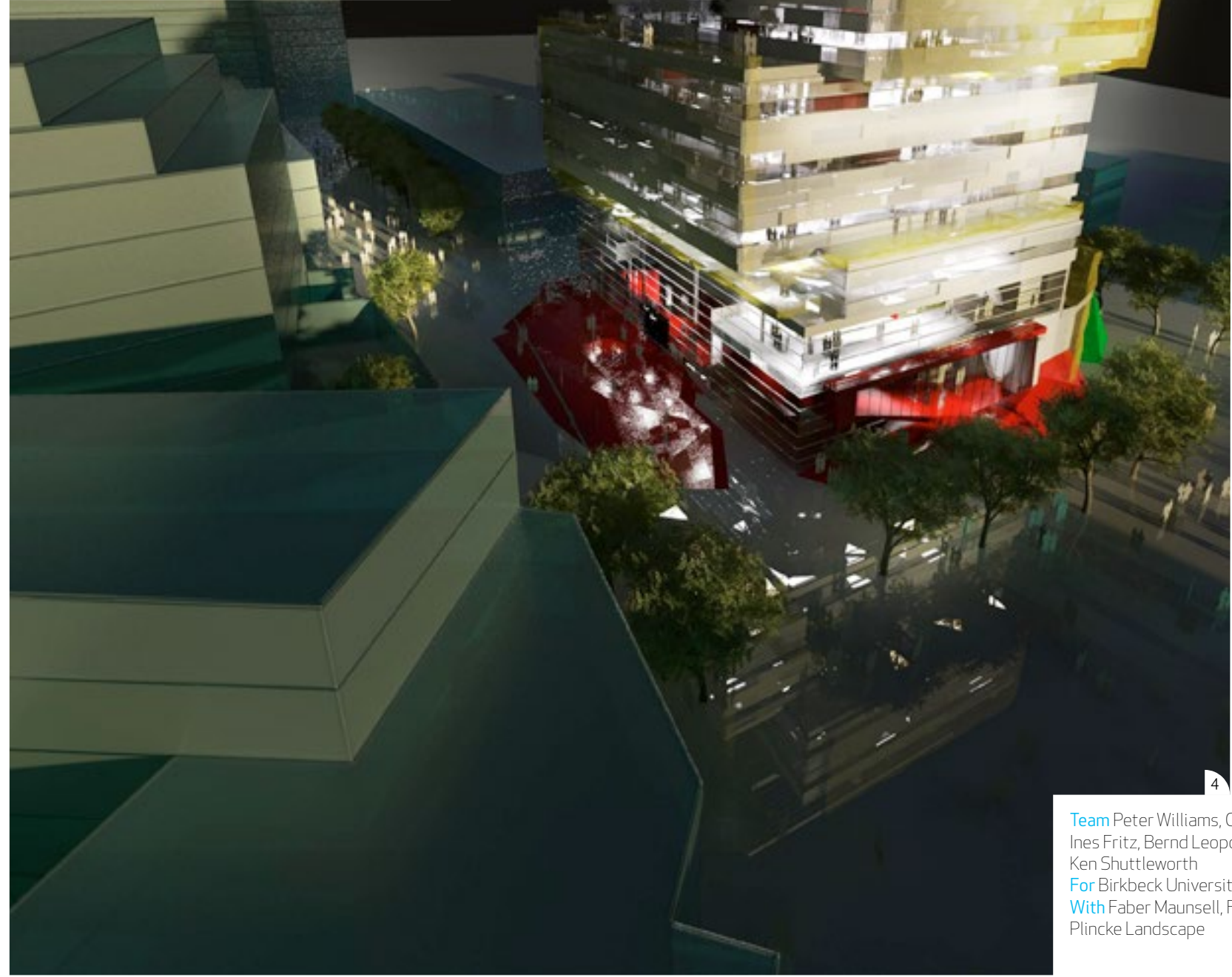
This competition-winning scheme to design a new building for Birkbeck College and the University of East London's Stratford Island Education Campus occupies a key site in an area which the Borough Council is keen to develop as a new cultural and educational quarter for Newham.

In response, the proposals create a striking new presence for the university and provide a range of facilities to support the consolidation and expansion of its activities in this part of London. Originally inspired by the concept of a stack of books, the dynamically cantilevered structure offers a range of highly-flexible teaching, studying and administrative spaces which can be divided into faculties or used by associated academic institutions as required. Each such level within the building has its own atrium and garden terrace space.

A cafe, lecture theatre and social facilities are housed within a podium which anchors the building within the streetscape. The entire structure is set upon a raised plinth which defines an outdoor meeting place and gathering point for the institution.

In keeping with the concept of a pile of books, the elevations are articulated to create a strong horizontal emphasis. A metal mesh sunscreen wraps portions of the facade and the cantilevered effect also assists the shading of outdoor terrace areas.

Since Make initially won this project in late 2008 the brief has been substantially modified and the design team are now working to develop a new set of proposals for the client.



- 1 Inspired by the appropriate concept of a stack of books, the dynamically cantilevered building overlooks a new public meeting space.
- 2 More public facilities are located in the lower podium level of the building, while the upper floors contain a range of teaching and studying spaces, all levels of which enjoy access to atrium spaces and outdoor terraces.
- 3 A model used during the competition presentation illustrates the concept of a highly flexible range of units of accommodation, divisible according to need.
- 4 The building creates a distinctive new face for Birkbeck within this quarter of Stratford.

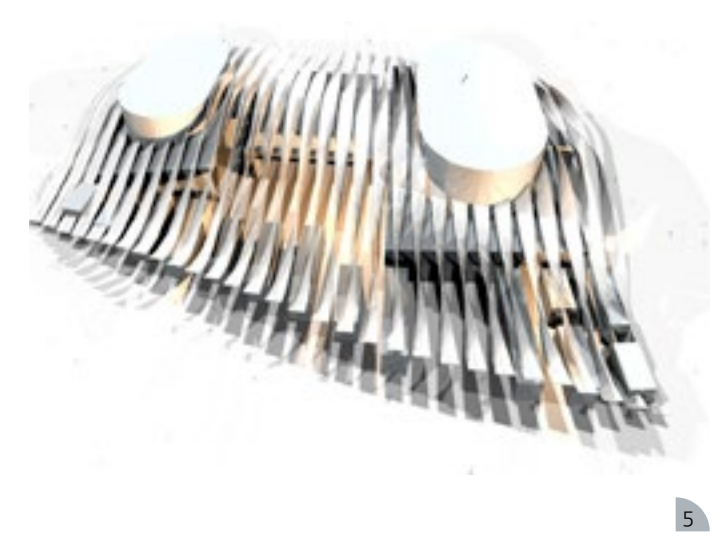
Team Peter Williams, Christina Gresser, Ines Fritz, Bernd Leopold, Matt White, Ken Shuttleworth
For Birkbeck University
With Faber Maunsell, Fluid Structures, Plincke Landscape

Taipei Performing Arts Centre Taipei, Taiwan

An open international competition to design a new state-of-the-art performing arts centre in the heart of Taipei posed the considerable challenge of accommodating three different auditoria – an opera house, a lyric theatre and a multiform theatre – plus associated foyers, concourses and back-of-house spaces within a single unified structure.

A key design inspiration for the scheme lay in the fact that the site lay immediately opposite Taipei's famous Shi Lin night market. Research into the traditions of Taiwanese theatre revealed a strong association between theatrical performances and public areas such as marketplaces; accordingly, the design team sought to build on this historical relationship by creating an open and democratic cultural centre which actively encouraged interaction between day-to-day city life and the performing arts. The activity of the night market opposite is drawn into the site by the integration of market stalls and retail facilities within the substantial public space created before the building. In turn, this new public square is designed to serve as an additional outdoor performance space which complements the more formal theatrical venues within.

The three different auditoria within the building are enclosed by a spectacular roof of undulating strips which recall the ribbons used in a variety of Taiwanese folk dances. In addition, it was proposed that these roof elements could be constructed from a series of monocoque structures developed in collaboration with Taiwan's thriving shipbuilding industry.



- 1 The building enclosing the three new auditoria and associated facilities is arranged to create a new central public place animated by market stalls and retail facilities which allow the activity of the nearby market to spill over into the site.
- 2 Shaded by the undulating roof, the generous plaza created opposite the building's main entrance has the potential to become a fourth, outdoor performance space.
- 3 Inverting traditional notions of a cultural centre, the building actively encourages interaction between the performing arts and bustling city life.
- 4 An impression of the opera house auditorium, designed to accommodate state-of-the-art productions while creating a richly atmospheric spectator experience.
- 5 Conceived as a canopy of structural ribbons flowing over and around the buildings, the undulating roof shelters and unifies the disparate elements of the scheme.

Team Simon Bowden, Matthew Bugg, Bernd Leopold, Ian Lomas, James Redman, Felix Robbins, Matthew Seabrook, Ken Shuttleworth, Matt White
For City of Taipei
With BB UK, Buro Happold, Theatre Projects

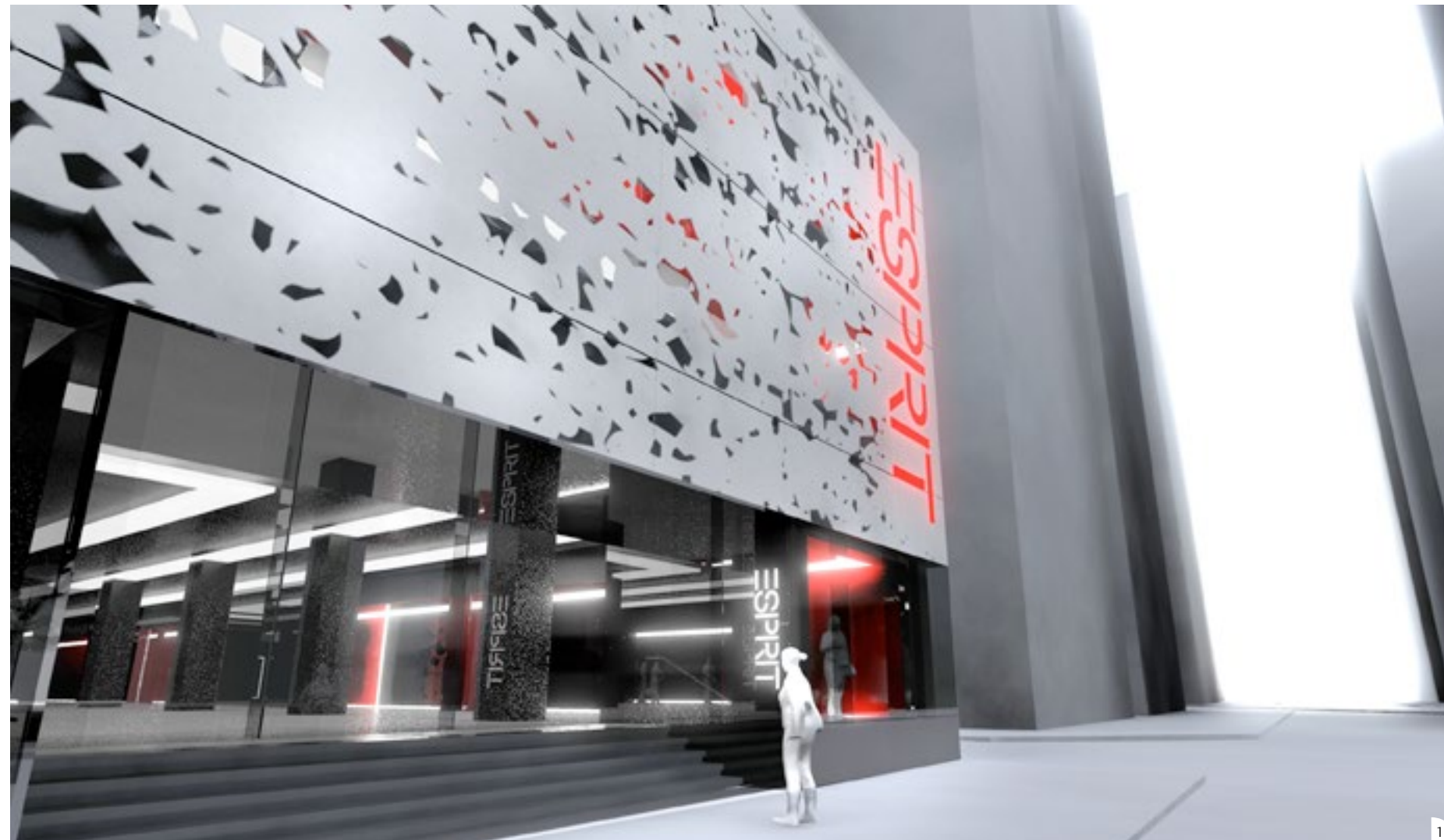
Esprit flagship store Hong Kong

These proposals were placed second in an invited competition to redesign the facade of fashion brand Esprit's flagship outlet in central Hong Kong with the aim of creating a dynamic new image and presence for the store.

The Esprit store occupies the orthogonal podium block of a tower in the Tsim Sha Tsui district of Kowloon. After exploring the existing building's fabric and the potential for architectural interventions, the design team came up with the concept of stripping the entire podium element back to its concrete superstructure, refacing it with a glass-panelled cladding system in the brand colours of black and red and then wrapping the whole building in some form of fretwork screen.

The intention was to create the sense of a distinctive object in the streetscape and counterpoint the busy, neon-festooned appearance of this part of the city with a facade whose visual strength and simplicity was wholly in keeping with the core values of the Esprit brand. The screen also created a striking effect when illuminated from behind by an LED lighting array.

The design of the cladding screen evolved from the textural qualities of a recycled aluminium panel product which was initially considered as a potential material. Although not technically suitable for use in this context, the characteristic perforations of this particular material were scaled up to provide the distinctive random perforations of the water-cut aluminium screen that wraps the building in the final design submission.



- 1 The aluminium screen that wraps the building is cut back to create entrances at street level.
- 2 The clean lines and distinctively contemporary appearance strike a bold contrast with the neon of the Hong Kong streetscape, while the random patterning of the perforated screen contrasts decisively with Esprit's immediately recognisable logo.
- 3 Lighting design was considered as an integral component of the design concept; LED lighting mounted behind the screen creates a dynamic effect.



Team Jia Lu, John Puttick, Matthew Seabrook, Ken Shuttleworth
For Esprit

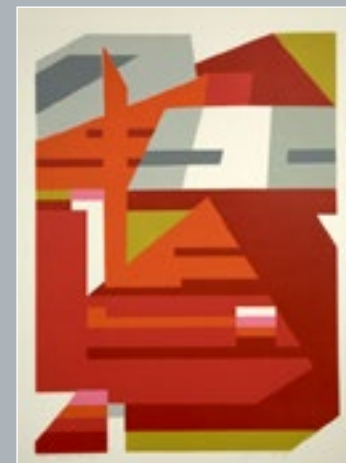
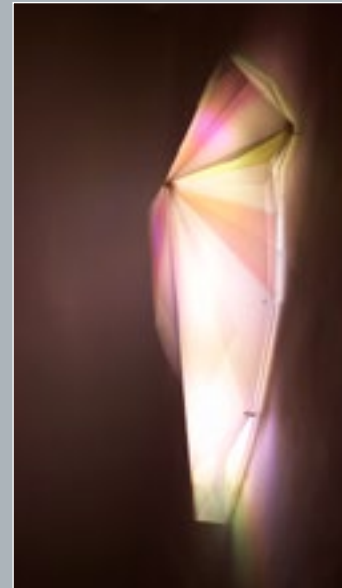


In addition to our ongoing architectural work, 2008 saw the usual range of events and activities taking place in the studio and further afield...

Make art not walls

'Make art not walls' is an ongoing programme through which the practice celebrates the completion of each built project by commissioning an emerging artist to produce a piece of work inspired by the finished building. The artists are presented with an entirely open brief and the works produced to date have ranged from painting and photography to linocuts and wall sculptures.

This year saw four such commissions which are shown opposite: clockwise from top right are an illuminated wall-mounted sculpture by Robert Corish, constructed from lenticular plastic sheeting and inspired by the 55 Baker Street office development in London; a wall piece by George Charman, inspired by the St Paul's Information Centre in the City of London; a linocut by Paul Catherall depicting an abstracted view of the University of Nottingham's Jubilee Campus; and a mixed-media painting by Joep Overtoom, inspired by the Old Road Campus Building at the University of Oxford.



This week we like: PACIFIC NORTH-WEST CARVINGS
 Nominated by: PETER WILLIAMS
 Because: THE HAIDA + TILAMIT PEOPLE CREATED AMAZING CANOE CARVINGS + ARCHITECTURAL DECORATION. THEY REMIND ME OF MY SUMMERS ON THE WEST COAST OF CANADA GROWING UP

Things we like

2008 saw some of the models in the London studio window being shifted to one side to make room for a small display case containing a series of weird and wonderful objects nominated each in turn by a different member of staff. The only criteria were that each object or collection of objects should be genuinely loved, for whatever reason, and that they should fit in the case.

The resulting mini-exhibition, entitled 'Things we like', provided an insight into some of our more esoteric private passions and featured objects ranging from a pair of child's shoes to postcards. Shown left are the objects nominated by Oliver Dufner (top) and Peter Williams (bottom left and right).

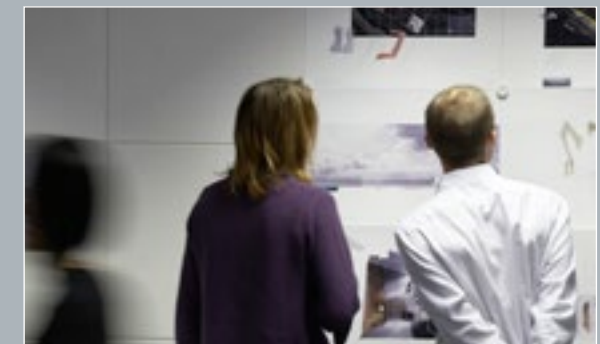
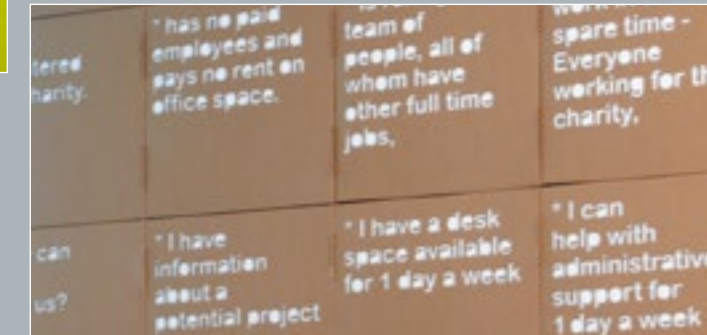
Make Student Sustainability Award

4 Make's Student Sustainability Award is the result of an ongoing collaboration with the University of Westminster and the University of Greenwich. Open to students from any module or year within each school of architecture, this award recognises outstanding innovation in the field of sustainable design. The winners were selected following a jury session at Make's London studio in June, with judges including members of the practice and invited guests from the construction industry. This year's winners were Vladimir Berezouskiv (undergraduate, University of Greenwich) and Charlotte Griffiths (postgraduate, University of Westminster), with Derek Draper (undergraduate, University of Greenwich) and Hannah Chalmer-Stevens (postgraduate, University of Greenwich) both receiving commendations.



Architecture for Humanity

3 Make sponsored Architecture for Humanity's stall at London's 100% Detail architectural exhibition in September 2008. The installation was designed by Make's Jana Rock, in collaboration with Kim Wang and lighting designer Laurent Louyer, with the aim of communicating Architecture for Humanity's work and encouraging the architectural community to offer practical support to the charity. The 100 per cent recyclable stand was constructed from 700 pizza delivery boxes, at a cost of approximately £100, stacked to create a series of display stands and a giant mailbox into which visitors could drop postcards specifying the ways in which they were willing to become involved in the charity's ongoing programme.



communitychallenge

In November 2008 a team of 11 Make volunteers and three invited guests spent a week in Creighton, in the Kwa-Zulu Natal region of South Africa, working alongside local people to improve facilities at the town's Newtonville Primary School.

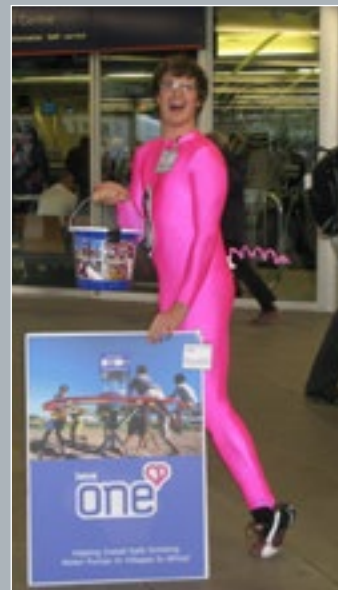
Adina Poncis, Alan Morrissey, Briony Paul, Isla Fraser, Jay Williams, James Redman, Joanne Cooper, Oliver Sprague, Peta Keys, Sarah Lister and Natalie Ghatan from Make were joined by Angela Killick from Safe, James McCulloch from Watermans and Julie Sibley from Spinneybeck. Together the team helped to refurbish two existing classrooms, plant a vegetable garden, install new hand-washing stations for the teachers and pupils, and build a new netball court and an outdoor 'sonke' or play area.

In addition the team raised over £28,000 in sponsorship – a portion of which will fund the installation of a PlayPump® water system at another local school in the region. The remainder of the funds raised will go to the One Foundation, a charity working with communities in Africa to improve access to clean water supplies, and the Architects Benevolent Society (of which Ken Shuttleworth is the president).



"It's a bit of a cliché, but this week really was life-changing. Working with hundreds of children who have to walk 10km just to get to school and have barely anything is an incredibly moving experience; these kids are just grateful to have a school to go to. Seeing the smiles on their faces and how excited they were to have fresh water to wash with, a classroom to learn in, or a football to play with made it all worthwhile."

James Redman



"We all took turns collecting on the street as part of our fundraising efforts and I did a couple of days outside Euston station dressed up as a water pump, but the piggy bank outfit was definitely more effective. In one day standing outside King's Cross I collected about £350. I spent a whole day in the same spot, so a lot of commuters who walked past me in the morning reached into their pockets when they saw I was still there in the afternoon. One person said "That's got to be worth some cash," and just emptied their wallet into the bucket - spare watch battery and everything!! It was a great experience, despite the sub zero temperatures and a couple of people tweaking my tail!"

Oliver Sprague (left)



"One of the best things about the project was knowing that we were providing practical assistance the local community had specifically asked for. African Exposure, who organised the project, asked the school's head to compile a list of the building works and repairs that needed doing, so we were very much working to the local community's direction – which is just as it should be."

Jo Cooper (above right: second from left)



"I was expecting this to be a worthwhile and pretty overwhelming experience, but it exceeded all my expectations. I think we all came back feeling it was one of the best weeks of our lives. The satisfaction we got from being able to give practical help to people who need it was amazing, and we managed to achieve pretty much everything they wanted us to, which was just great."

Natalie Ghatan (above, right)



"It was really hard work but so rewarding, and we had a great team. Everyone just got stuck in together, right from day one. There was no standing around wondering what to do – we didn't have the time. We didn't have much in the way of resources either, so we had to be pretty resourceful and make use of whatever we could find lying about on the site. It was actually really refreshing to be so hands-on and practical. If only all projects could be like this!"

Alan Morrissey (below: front row, second from left)



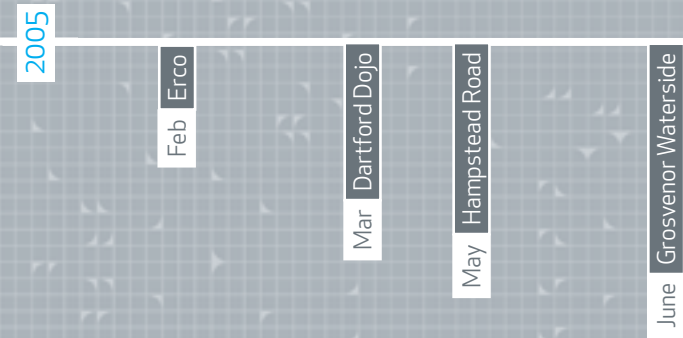
"It was a truly extraordinary experience, probably the best week of my life. Because I come from a not very wealthy country [Romania] it probably had an extra meaning for me. It was very emotional in many ways, and one of the highlights for me was meeting all the kids, many of whom were HIV+. They were just so great. I'd never done any volunteer work before this, but since coming back I've got involved in some other voluntary work to support a Romanian orphanage charity, so you could say it has been a real life-changing experience for me."

Adina Poncis (above: back row, third from left)

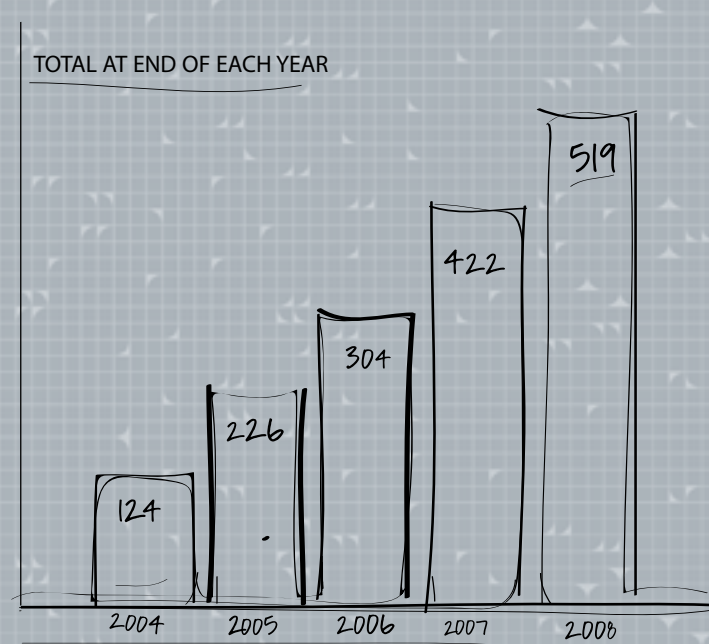
The **communitychallenge** team would like to thank the following organisations who generously sponsored this year's event: Dp9, Iguzzini, Jason Bruges Studio, Callprint, Perfect Colours, j-media, Cordless, Bentley, Datacam, Workstation-UK, Knoll, Paige Aimes, Stanhope plc, Origen, Studiotex, Ahrend, Salvatori, Ize, Land Securities, Contract Carpets, Bulo, Modular Lighting, Loughton Contracts, Simon Joy, Tektura, IbeX Interiors, Hull City FC. Thank you!



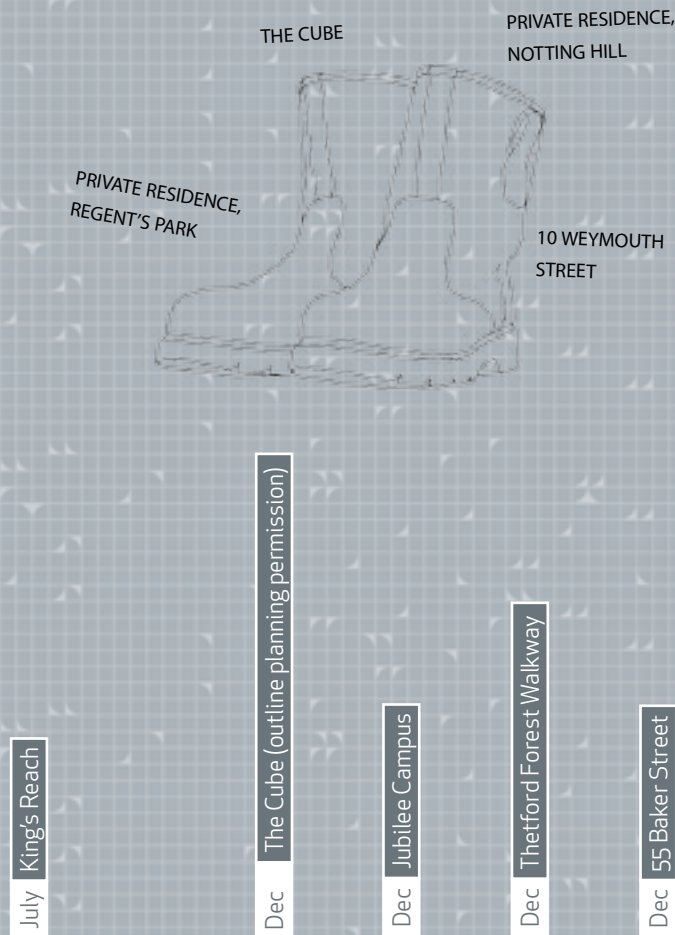
Planning permissions



Job numbers created

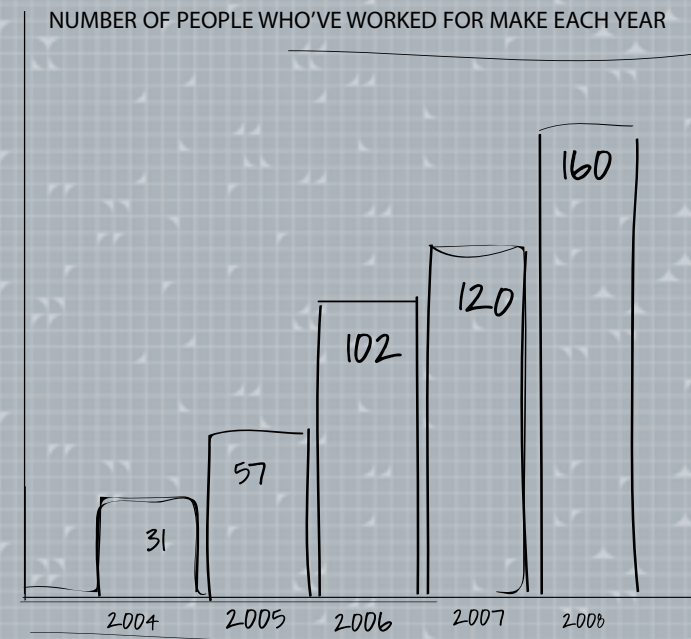


Projects currently on site



2006

Make people



220

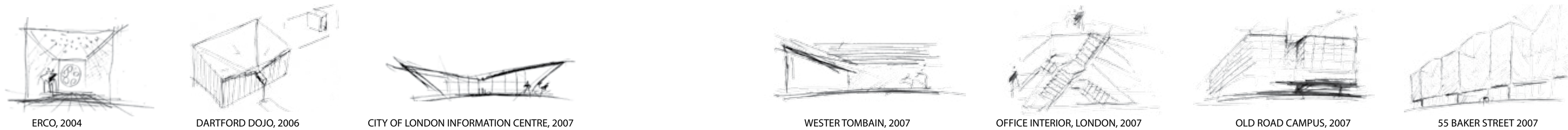
TOTAL NUMBER OF PEOPLE WHO'VE WORKED FOR MAKE SINCE JANUARY 2004

Make studio

2004	
6th January	London studio opens - 3rd floor, Howland House
19th January	London studio moves to 4th floor, Howland House
March	London studio moves to 1st floor, Maple Place
July	London studio moves to North studio, Whitfield Street
2005	
April	Edinburgh studio opens
September	Birmingham project studio opens
November	London studio expansion to North side of 1st floor, Whitfield Street
December	The Cube site office opens in Birmingham
2006	
February	London studio expansion to Second half of 1st floor, Whitfield Street
2007	
June	Birmingham project studio moves to The Mailbox
November	London studio expansion to basement, Whitfield Street
2008	
November	Beijing studio opens
December	Edinburgh studio closes



Completed projects



2007

Jan Private residence, Notting Hill (listed building and planning consent)

Mar Hammersmith Embankment

Mar Wandsworth Riverside Quarter

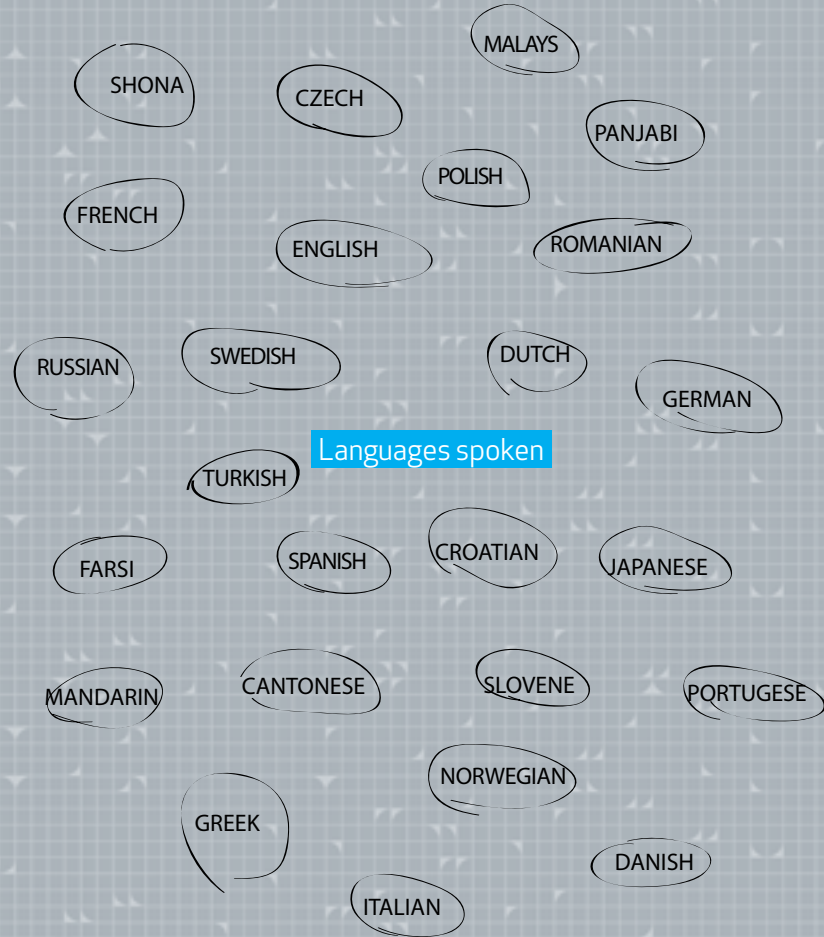
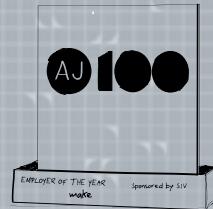
Apr 10 Weymouth Street

May City Park Gate

Aug Harbour Road East

AJ 100 Employer of the Year Award 2008

The judges said: 'The strategic approach to the whole question of staff grows out of a very generous basic first move, which means that everybody has a sense of personal pride in the practice... The 2 per cent staff turnover is jaw-dropping!'



Aug 177 Piccadilly

Aug Sherwood Forest Visitor Centre

Aug Broomielaw

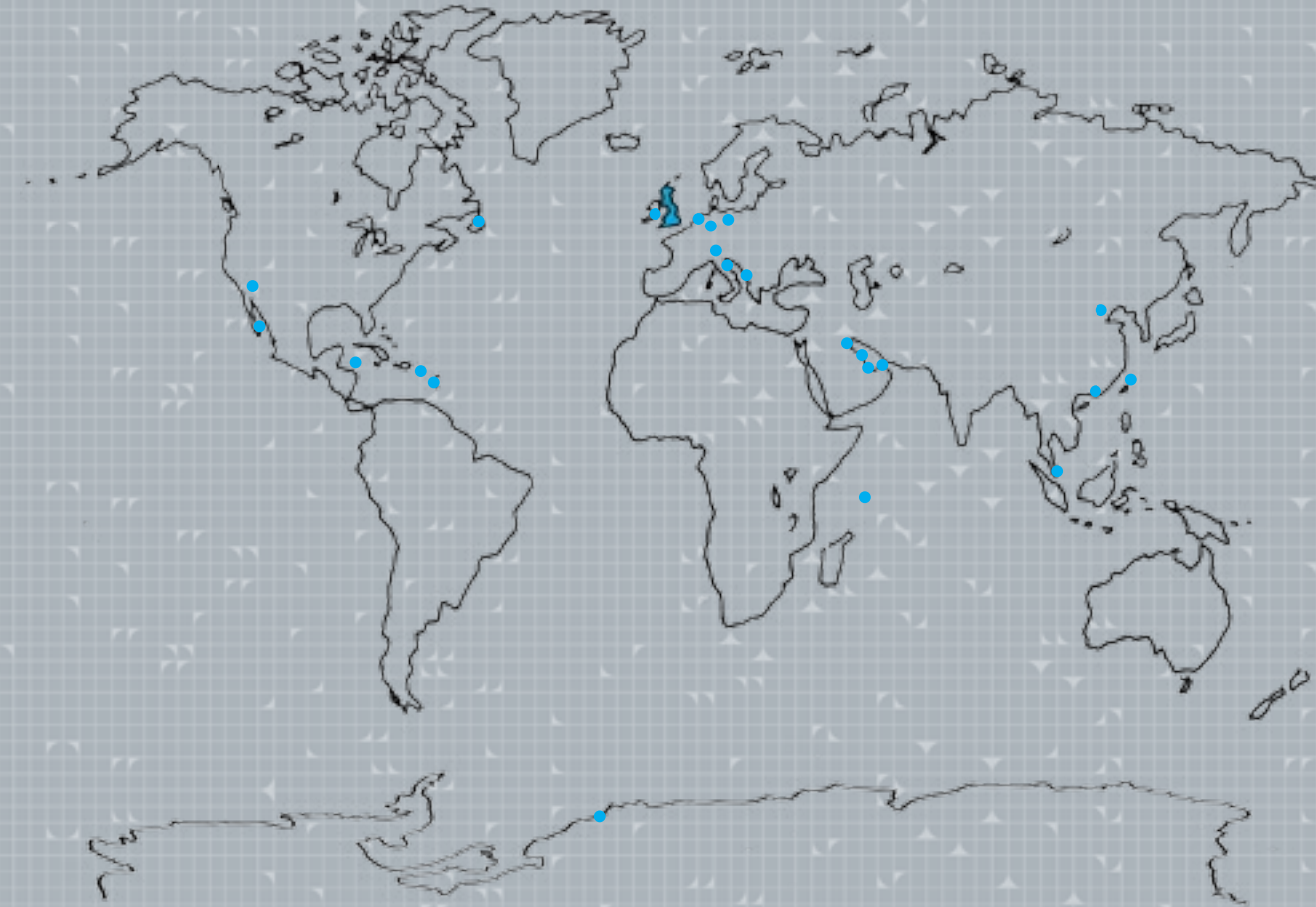
Sept Noho Square

Oct Westfield, Edinburgh

Nov 11-19 Monument Street

2008

International projects



July Aylesbury

Aug Heart of East Greenwich

Oct Edinburgh Odeon

Oct Odeon West End

Nov Meadows Gateway

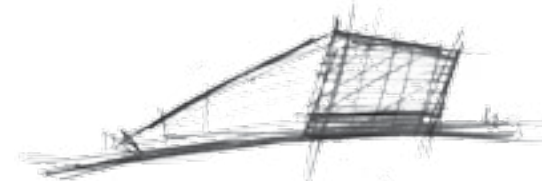
Nov Hueston South Quarter



ASPIRE, JUBILEE CAMPUS, 2008



AMENITIES BUILDING, JUBILEE CAMPUS, 2008



INTERNATIONAL HOUSE, JUBILEE CAMPUS, 2008



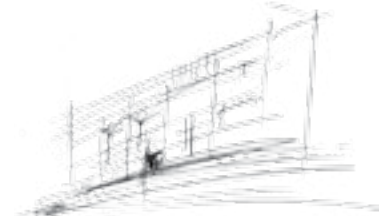
GATEWAY BUILDING, JUBILEE CAMPUS, 2008



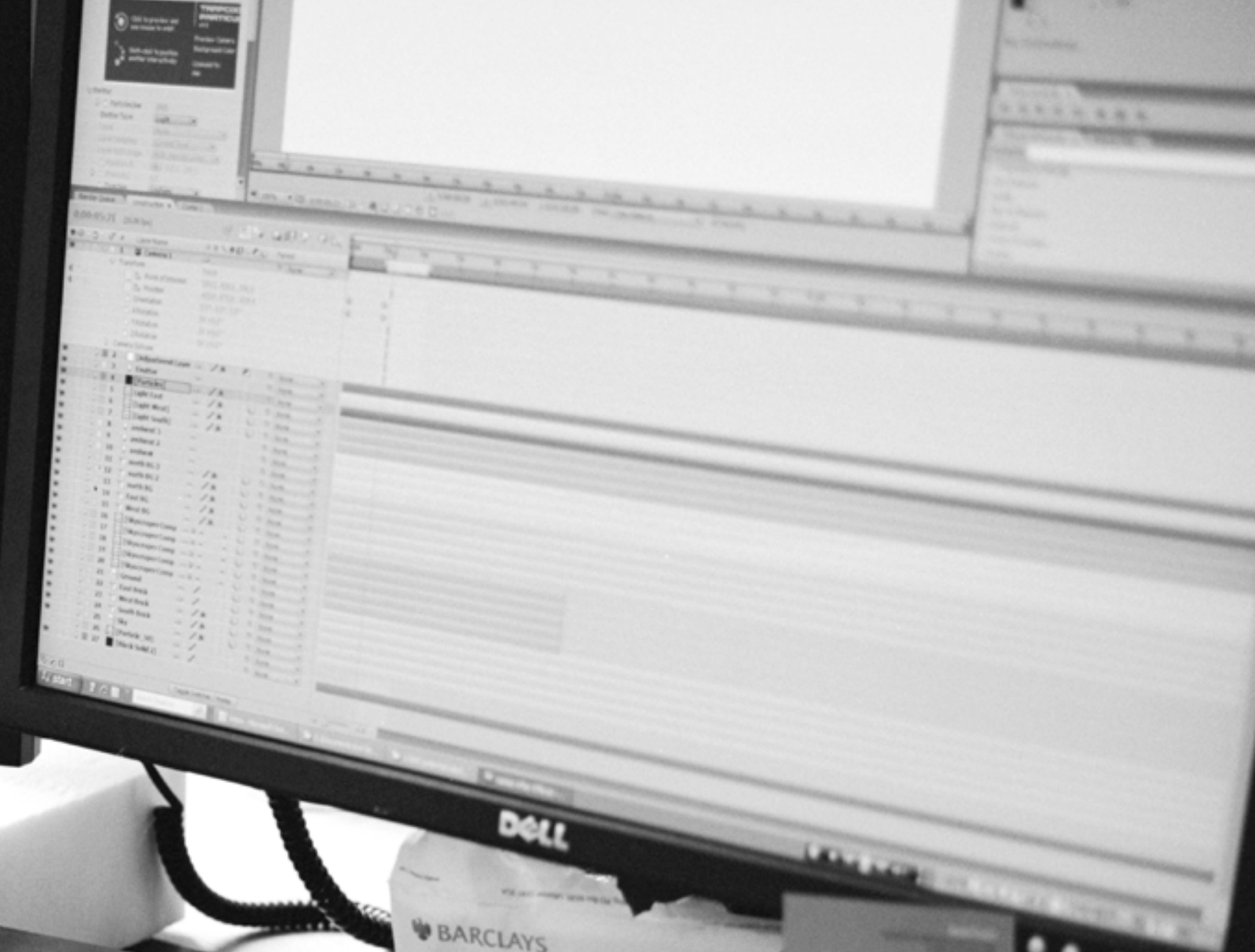
PRIVATE RESIDENCE, LONDON, 2008

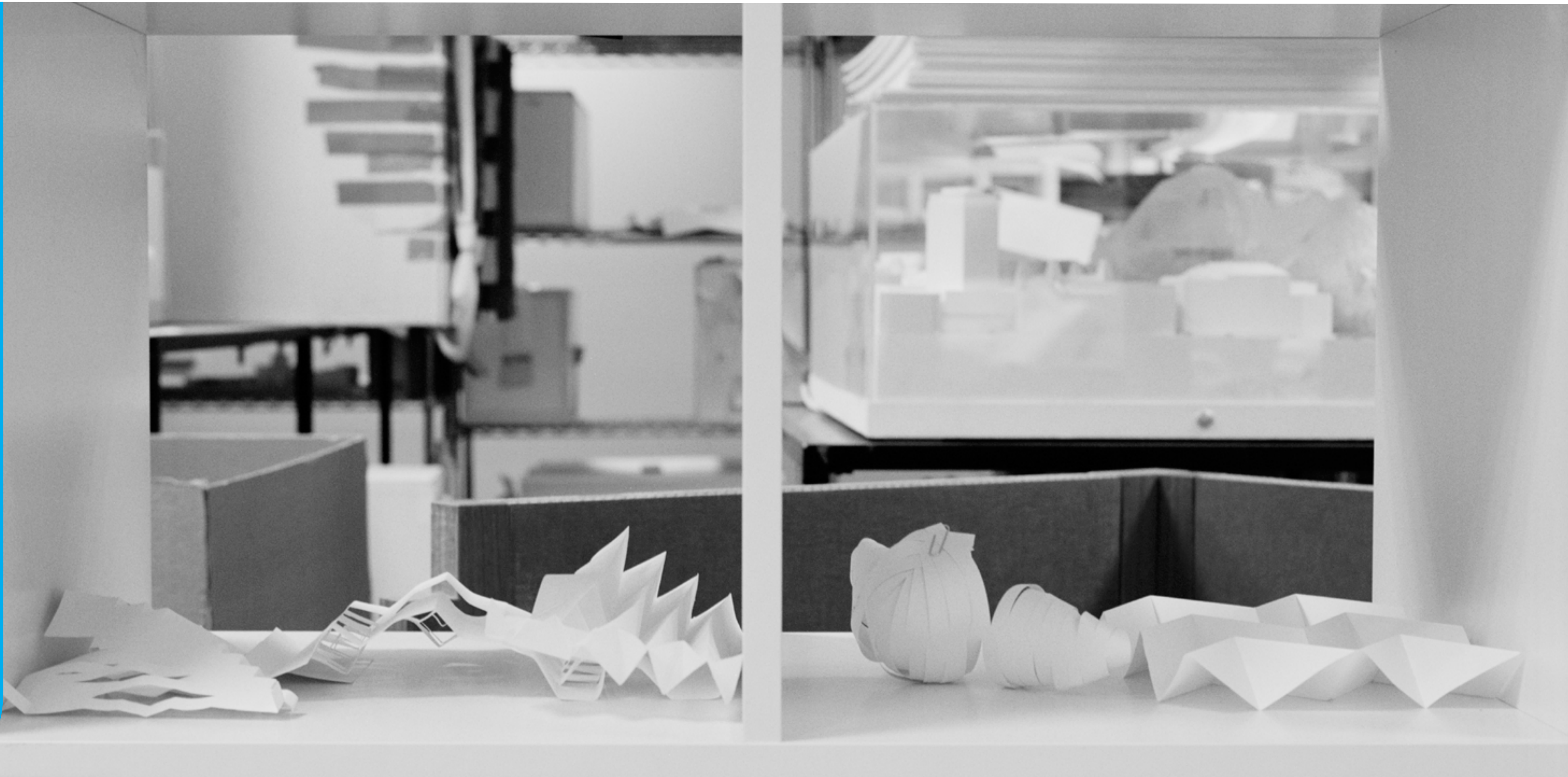


GROSVENOR WATERSIDE, 2009

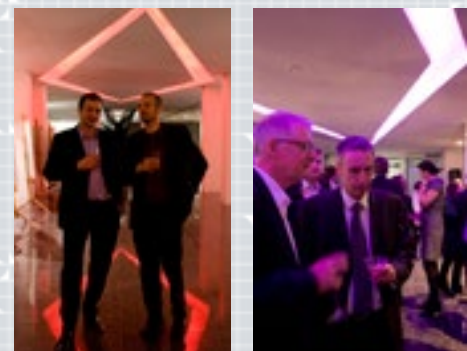
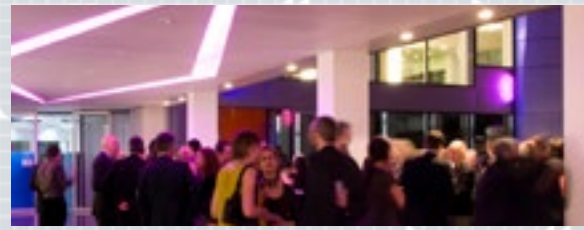


RODMARTON STREET RESIDENTIAL, 2009

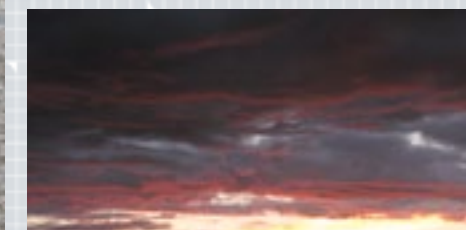
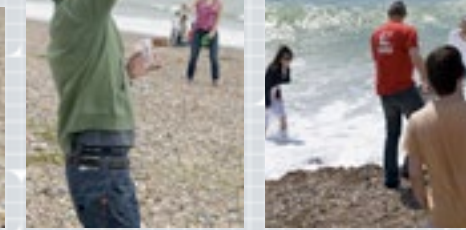
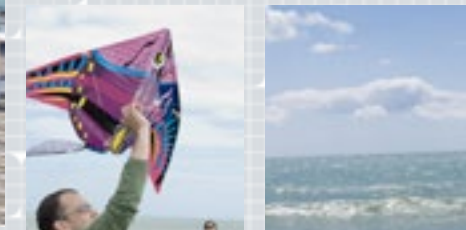
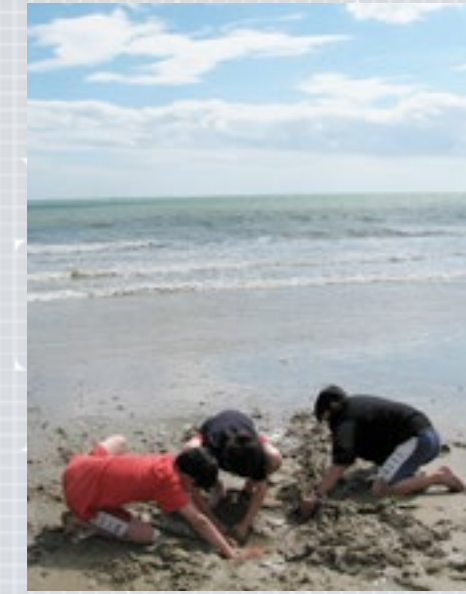




55 Baker Street, London, 24 January 2008



Summer party
Littlehampton, 19 July 2008



Other summer events...



It seems that Make employees rarely leave home without their Make cloth bags. First produced in June 2007 as part of an effort to cut down on the use of plastic bags within the office, the bags were spotted being put to good use in some exotic (and not so exotic) destinations around the world and were even ingeniously customised by the children of Newtonville Primary School in Creighton, Kwa-Zulu Natal (far right).

The summer was a washout, but Make's softball team were undeterred, playing a series of games against teams from various London practices, engineers and construction companies in Regent's Park, and even winning some of them.



July saw a team from Make participate in an architectural version of It's a Knockout, held on Spa Green, Clerkenwell, as part of the London Festival of Architecture. Dressed as London landmarks (Make naturally opted for an appropriately coloured design classic), Sandra Videira, Michael Bailey, Peta Keys and Rob Gordon (an honorary Make team member for the day, stepping in to provide last-minute cover) clashed with competitors from Ash Sakula, Alan Baxter, Savills, Adams Kara Taylor and Bompas & Par as they attempted a fiendishly difficult series of tasks inspired by the construction process.



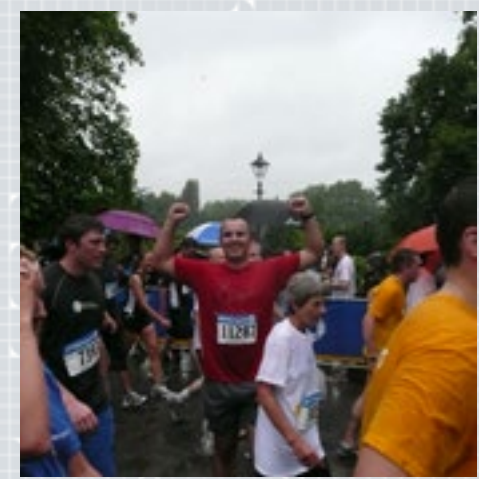
Make's speed freaks were out in force for the practice's annual go-karting Grand Prix event at Streatham Raceway on 3 July 08; so much so that there isn't room here to list all 35 participants, but John Man, Scott Beaver and James Taylor were the top three on the podium at the end of the day.



Claire Dexter and Ken Shuttleworth were married on 6 September 2008. The wedding ceremony took place at St James's Church in Cherhill, Wiltshire, and was followed by a reception at Crescent House.



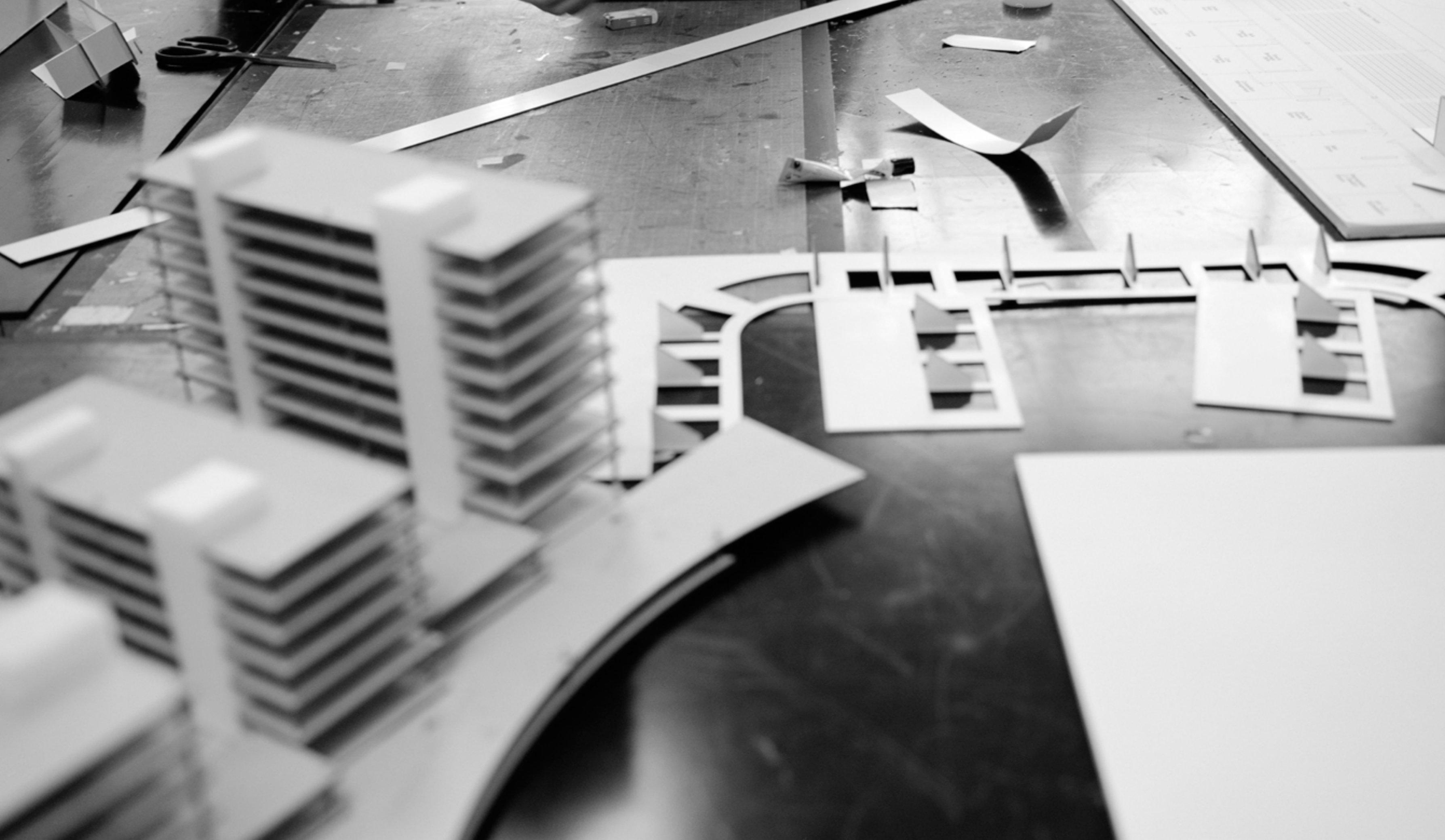
Braving torrential rain, Adina Poncis, Sam Evans, Jana Rock, Stuart Fraser, Charley Lacey, Arnd Baumgärtner and Bibiana Zapf took part in the annual JP Morgan Chase Corporate Challenge in Battersea Park on 10 July 2008.



Make team 2008



Make 2008 Sean Affleck **Ewan Anderson** Michael Bailey **Jessica Baldwin** Boguslaw Barnas
Arnd Baumgärtner Nathalie Bergvall **Matt Blaiklock** Sophia Ben Yedder **Stuart Blower**
Simon Bowden **Eleanor Brooke** Matthew Bugg **Alice Cadogan** Sophie Carter Tammy Chong
Stephen Clarke Alison Clorley **Karis Cochrane** Barry Cooke **Joanne Cooper** Laurens
Costeris **Matthew Critchley** Timothy Davies **Marcos De Andrés** Andrew Demetrius **Oliver**
Dufner Sam Evans **Daniel Farmer** Frank Filskow **Lisa Finlay** Isla Fraser **Stuart Fraser** Will
Freeman **Ines Fritz** Florian Frotscher **Frances Gannon** Roaya Garvey **Simone Gauss** Katy
Ghahremani **Natalie Ghatan** Harry Godfrey **James Goodfellow** Christopher Gray **Vivienne**
Greenaway Christina Gresser **Robin Gill** **Victor Hajikyriacou** Ian Hamilton **James Hands**
Charlie Hearn **Sam Hobson** Craig Howard **Jacob Howard** Dominic Howe **Jimmy Hung** Helena
Huws **Yuting Jiang** Chris Jones **Masaki Kakizoe** Chris Kallan **John Kattirtzis** Peta-Marie Keys
Charley Lacey Doris Lam **Justin Lau** Dominique Laurence **Jessica Lee** Bernd Leopold **Bob**
Leung Christina Leung **Simon Lincoln** Sarah Lister **Caya Loeper** Ian Lomas **Graham**
Longman Jia Lu **Robert Lunn** Jason Parker **Jason McColl** Megan McCulloch **John Man**
Balveer Mankia **Richard Meddings** Jonathan Mitchell **Colin Moriarty** Alan Morrissey **Graeme**
Newman Mark Ng **Mark Nixon** Sharon Nolan **Markus Nurkkala** Ian O'Brien **Vicky Patsalis**
David Patterson **Briony Paul** Theo Petrohilos **David Picazo** Joanna Pilawska **Adina Poncis**
John Prevc **John Puttick** Justin Nicholls **Brooke Radtke** Gary Rawlings **Mark Read** James
Redman **Henrietta Reed** Melisa Rice **James Roberts** Felix Robbins **Jana Rock** Monika
Rodemann **Jamie Rodgers** Denise Ryan **Yumi Saito** Carsten Saelzer **Uwe Schmidt-Hess**
Tim Schreiber **Matthew Seabrook** Markus Seifermann **Richard Schaffranek** Paul Scott
Ken Shuttleworth Inga Sievert **Luke Smith** Jennifer Sowray **Jason Spiliotakos** Oliver
Sprague **Julius Streifeneder** Cristina Strelczuk **Timothy Tan** Alison Tate **James Taylor** Lisa
Taylor **Sanja Tiedemann** Eric Tong **Roderick Tong** Sharon Toong **Phil Twiss** Mark Tynan
Jemma Wakeman Elizabeth Walker **Jo White** Matthew White **Tracey Wiles** Jamie Wilkins **Jay**
Williams Peter Williams **Rebecca Woffenden** Sarah Worth **Natasha Telford** Sandra Videira
Greg Willis William Yam **Vincent Young** Bibiana Zapf **Boris Zuber**



Make team

Sophie Carter
Barry Cooke
Jacob Howard
Sharon Nolan
Zander Olsen
Denise Ryan
Ken Shuttleworth
Elizabeth Walker

Photographs

John Gradwell of Watson Steel: p19 (fig 4)
Julian Abrams: p26-27 (fig 2,3,5,6), p28-31 (all images)
Will Pryce: postcard number three (Old Road Campus)
All other photographs: Zander Olsen/Make

Additional visualisations and drawings:

Miller Hare: p53 (Odeon West End)
Design Hive: p68-69 (fig 1 & 5)

Printing

Galloways - an FSC accredited company.
♻️ printed with vegetable-based inks
on 100% recycled paper.
No environmentally damaging chemicals have
been used to bleach the paper.

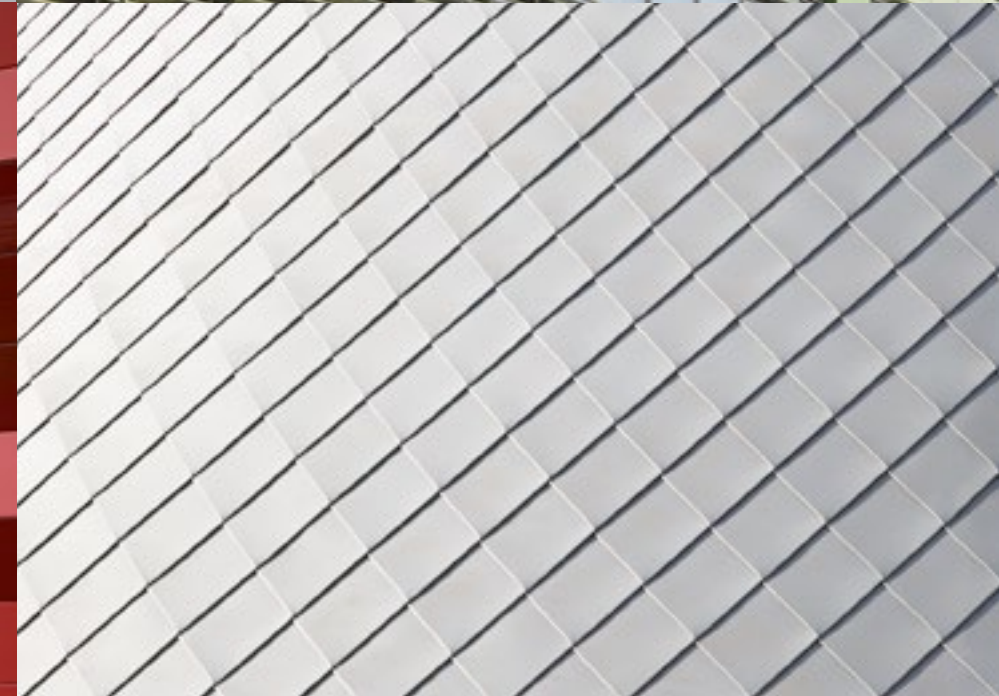
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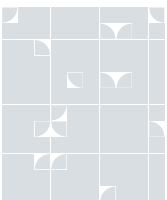
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5 postcards

With 14 projects built so far, these facade details show a diversity of materials and various highly insulated cladding systems; all designed to ensure good levels of natural light while avoiding excessive solar gain and glare. Detach along perforations and enjoy.

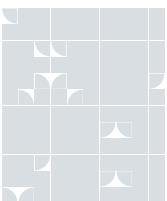


Grosvenor Waterside - London, UK
Collaborative facade design: Clare Woods
Photography: Zander Olsen



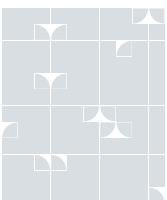
make

Old Road Campus, Oxford University - Oxford, UK
Photography: Will Pryce



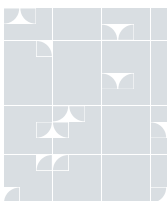
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Sir Colin Campbell Building, Jubilee Campus Expansion
University of Nottingham, UK
Photography: Zander Olsen



make

City of London Information Centre - London, UK
Photography: Zander Olsen



make

The Amenities Building, Jubilee Campus Expansion
University of Nottingham, UK
Photography: Zander Olsen



make

