

A photograph of a modern building facade. The building features large windows and balconies. The balconies are enclosed with glass railings and have a decorative metal screen with a complex, repeating geometric pattern. The facade is made of large, rectangular panels in a warm, golden-brown color. The lighting is bright, suggesting a sunny day.

6

make





The sixth Make annual follows the theme of places. As we evolve into an increasingly multinational practice our portfolio is ever expanding, and we wanted to celebrate the many interesting and unique places we're working in now.

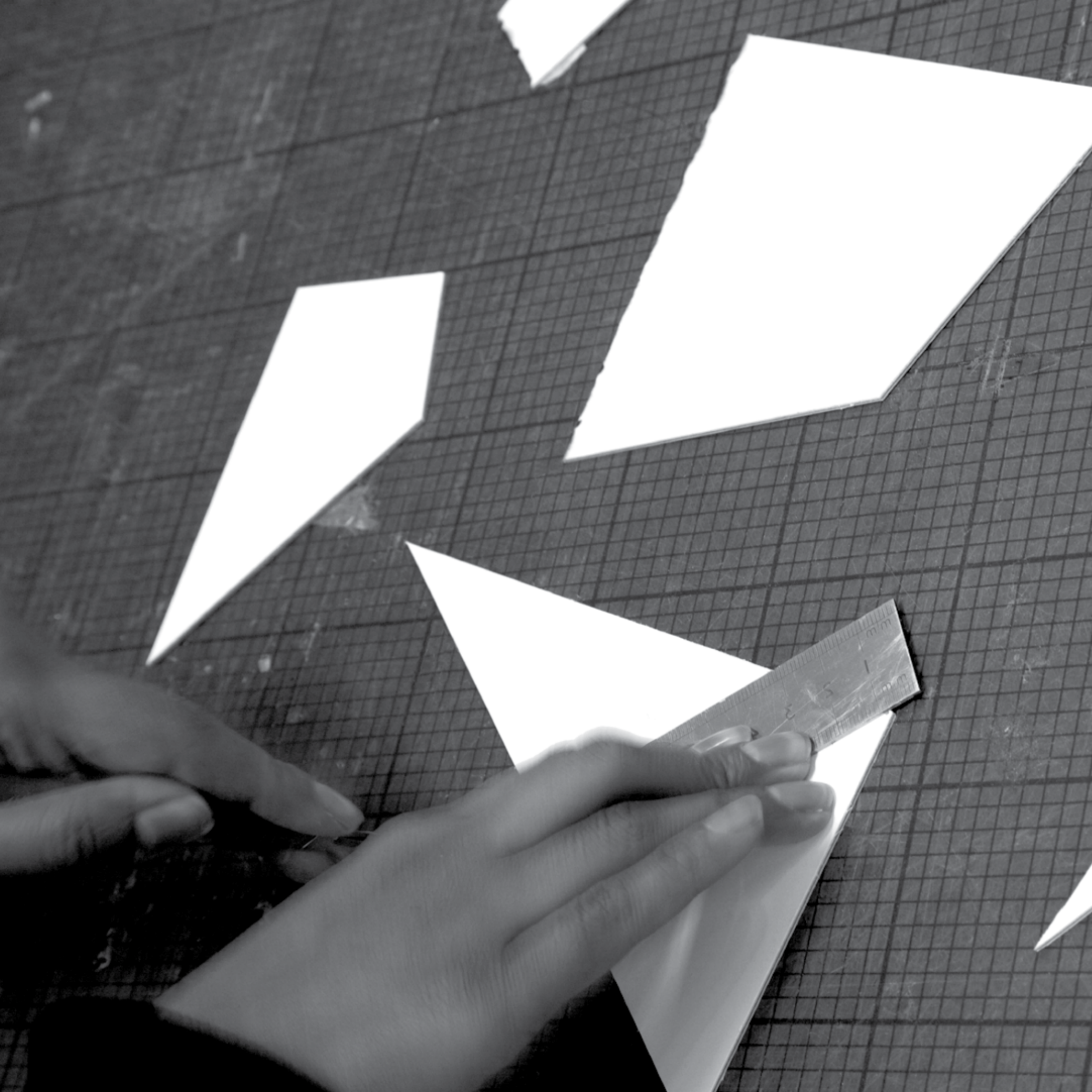
Looking back at the events that shaped 2009, the recession has had a huge effect on our industry; it has been a challenging year. However, it was a good opportunity to review and refine our practice as we celebrate our sixth birthday. Part of this process involved a critical review of our projects by peers, consultants and clients which generated an open and honest discussion about our work. It was fascinating to examine our schemes through the eyes of those outside the practice, remind ourselves of how far we've come over the last six years and discuss ways of moving forward in the future.

Despite the economic climate, we're very proud of what we accomplished in 2009. Our Beijing team has expanded and moved to bigger premises; and we have set up new offices in Abu Dhabi and Dubai, establishing an important presence in the Middle East. The Birmingham studio is overseeing the final construction stages of The Cube, which is looking fantastic and is set to be one of the city's most innovative buildings; and our London studio is being fully refurbished, due for completion in the spring. As the new year commences an increasing number of fresh and exciting opportunities are emerging, signalling positive beginnings. We're really looking forward to 2010!

*Ken.*

Ken Shuttleworth





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<b>Peter Day</b> <b>Patrick Burns</b>	Presenter Executive Director, Employee Ownership Association
<b>William Davies</b>	Consultant and author of 'Reinventing the Firm'
<b>Ken Shuttleworth</b> <b>Barry Cooke</b>	Make Make

**Peter Day** It always seems a bit strange to me that there are so few different kinds of organisations; public and private, family firms, shareholder PLCs, cooperatives... and then you start to run out of models. In a world brimming with diversity when it comes to business, one size or at best one or two sizes have to fit all. So at a time of world recession when banks and business seem to have messed up in a big way, let's hear about some unconventional businesses where the owners have taken the big decision to give away all or part of the concern to the workers. It sounds a bid odd.

**Patrick Burns** These are not mad democracies. They're companies where managers run the company, just like they would in an average PLC—in fact a little better, but everybody gets a say in the big decisions of the company.

**William Davies** A company is a far more complicated entity than a piece of physical property. It consists of lots of intangible assets, of relationships, intellectual property, reputation, brands—this sort of thing. The idea that something of that complexity and social dimension could actually ever be owned in the same way as a piece of tangible property is completely ridiculous really and we have to start treating ownership in a more sophisticated fashion.

**PD** The example that many people have encountered in everyday life of employees owning the company

they work for is the department store chain the John Lewis Partnership. It was given away to the workers by owner John Spedan Lewis as long ago as 1951. He was acting on powerful principles, demonstrated in a BBC talk recorded in 1957:

*Capitalism has done enormous good and suits human nature far too well to be given up, as long as human nature remains the same. But the perversion has given us too unstable a society. Differences of reward must be large enough to induce people to do their best, but the present differences are far too great. If we do not find some way of correcting that perversion of capitalism, our society will break down. The John Lewis Partnership was started to find out what would, in fact, happen if businesses were managed otherwise.*

But there are many other employee-owned firms as well as John Lewis. They turn over an estimated £25 billion in Britain alone. So why is it so rare to encounter companies owned by the people who work for them? The consultant William Davies has been thinking about this and in September he produced a timely report on the subject for the think tank Demos, called 'Reinventing the Firm'.

**WD** It began really with some discussions about why it was, in the wake of the biggest financial crisis for 70 years, that no-one was thinking about the basic ownership and company structures that sit at the heart of the economy. What we were trying to do was think about what the crisis might mean as regards rethinking the way in which companies are financed and owned in terms of more long-termist, more stable, more equitable structures. We have a surprising narrowness of vision in the ways in which we think about how companies should be owned and managed. What might put people off this model is the image of the workers' cooperative from the 1970s, or what Tony Benn tried to achieve

with Triumph, the motorcycle manufacturers; summing up a vision of inefficient management and excessive workplace democracy. Nor would we have to move to the alternative form of managerial dictatorship. There are middle grounds that achieve virtuous circles.

**PD** But why is employee ownership so little-known and so little put into practice? A question for Patrick Burns, Executive Director of the Employee Ownership Association, who has been spreading the word for 30 years.

**PB** It's got to depend on what you want from business, what you want to do with your wealth. There is a generation of entrepreneurs who are more comfortable with sharing the firm, because they will probably get more from the people they work with than if employees don't own a stake. An all-party group reported about 18 months ago, and what they picked out above all was the fact that people in these companies are more committed, more engaged. Not just in terms of hard-sweated labour, it's not that—it's about more of a sense of responsibility to the firm, more sense of innovation. Employees regard it as their company.

**PD** One business that's been quite deliberately employee-owned from the very start is a London-based architectural practice called simply Make. It was founded in 2004 by Ken Shuttleworth, well-known for designing the so-called Gherkin in the City of London while he worked for Foster and Partners, run by Sir Norman Foster. With his Finance Director Barry Cooke, Ken Shuttleworth told me why he thought employee ownership was the right way to run an architectural firm in a profession normally dominated by great big egos.

**Ken Shuttleworth** I think architects always put their name on the door; it's their company and

you work for them. Often those architects own 100 per cent of the shares and I wanted to do something completely different—I felt it was much more about the people in the practice and the people who work here should benefit from it. So I didn't put my name on the door. My company's called Make which is a universal name, in a way.

**PD** Ken's just been drawing something on this piece of paper. That's quite important because there's the inspiration, right Ken?

**KS** The idea was to put all the shares in a box, and the box sat in the corner of the office and the box had no lid and no key. And that was the way I described it to the lawyers. Nobody has any shares and we don't have to do any share distribution, so all the shares are in this box for the benefit of the employees forever.

**PD** OK, a very basic question then; who owns this company?

**KS** The Trust, which is effectively everybody at Make, so we all own it. When there was a recession, for instance, everybody was out there getting work, they weren't just waiting for management to say "I've got another job here". Everybody understands very directly about the cash flow through this business.

**PD** Lessons for other organisations—is this a good model?

**Barry Cooke** Yes. We've proved it works. People were very cynical when we first approached them with this idea. I was even a little reticent. We got to the end of the first year, we had borrowed no money from the bank and we had grown from just a handful of us to about 40 people, and we'd actually made a handsome profit.

**PD** Fees were coming in from the very beginning?

**BC** Yes! The productivity and the way we work together is quite frankly astounding and that is what this model gives. Businesses that do start to give shares to employees as an incentive—that's a start, but it's way, way short of the arrangement we have where the profit is eventually distributed amongst every single person in the practice. When employees have been here a year they've seen how the financial benefits flow back to them... I stand up on a Friday and show the accounts to every single person in the office if they want to see them. I tell them what we've got in the bank. They're often youngsters, sometimes year-out students, it's their first time in business and they think "Well, this is very interesting". Unfortunately some of them haven't been anywhere else and may believe this is a 'usual' arrangement.

**PD** And it isn't.

**BC** It is not indeed.

**PD** Back to Will Davies.

**WD** Crises have positive aspects to them in terms of opening up opportunities, broadening people's imaginations, getting people to think in the long term, to realise that different models of capitalism are time-limited. Nothing is forever and that is what people are able to reflect on at the moment.

**PD** This is a big thing! This is about how we work, isn't it? This is a large part of our lives.

**WD** This is crucial! We forget to challenge assumptions. There are a lot of employees out there who think "Oh I'll go to work, I'll do what my boss tells me, and ultimately any benefit that I contribute over and above the bare minimum will

probably end up in the pockets of shareholders". They may not think it through to that extent, but I think a lot of the disengagement, the apathy, the sense that work is a humdrum thing that happens for someone else's benefit are unchallenged assumptions. If you want to express yourself you do it on a Saturday with your credit card, down the shops. In a sense we live this schizophrenic life where half the time we're bossed around and the rest of the time we splurge our cash in an effort to get over the Monday to Friday. One of the arguments I'm trying to make for these alternative models is that people can treat work in a different way, treat what a company is for in a different way. And that actually there are ways of balancing the interests of employees, managers, customers to create things that are a more sustainable, higher-performing economic ecology.

**PD** Work ought to be interesting and rewarding, maybe even fun, at least some of the time. It ought to take the people who do it seriously, more seriously than regarding them merely as the production line cogs in the process. Worker ownership of companies does not solve all the problems that organisations develop when they've been running for any length of time, but it might just be worth thinking about.



Ken Shuttleworth and Barry Cooke were interviewed by Peter Day on BBC Radio 4's series 'In Business' on the subject of employee ownership. Make were one of four organisations featured; here is an extract from the programme entitled 'Unlimited Company', which was broadcast on 26 November 2009.

# PETER DAY INTERVIEW



WINNER

Nottingham Building Foundation  
Certificate of Craftsmanship/  
Sir Colin Campbell Building,  
University of Nottingham

WINNER

AECOM Internal Awards/  
Best Small Project—  
University of Nottingham

COMMENDATION

The Concrete Society Awards/Exemplary  
Use of Concrete—Old Road Campus

WINNER

Civic Trust Awards Greater London  
Region—City of London  
Information Centre

COMMENDATION

London Planning Awards/  
Best Built Project/  
Community Scale—  
City of London Information Centre

APRIL

NOVEMBER

MAY

AWARDS

2009

WINNER

British Council for Offices Refurbished/  
Recycled Workplace Award, London and  
South East Region—55 Baker Street

COMMENDATION

Lord Mayor's Awards/Urban Design—  
University of Nottingham

WINNER

Daily Mail UK Residential Property  
Awards/Best Architecture—  
Grosvenor Waterside

WINNER

East Midlands Property Awards/  
Design Excellence—  
Sir Colin Campbell Building,  
University of Nottingham

WINNER

Camden Building Quality Awards/  
Extensions and Alterations—  
Private Residence, North London

WINNER

London District Surveyors Association  
Building Excellence Awards/  
Commercial Project—55 Baker Street

OCTOBER

JULY

COMMENDATION

East Midlands Regional Awards/  
Constructing Excellence—  
University of Nottingham

JOINT FINALIST

Royal Institute of Chartered Surveyors  
London Awards/Regeneration—  
55 Baker Street

WINNER

Royal Institute of British Architects  
Awards/London Region—City of London  
Information Centre



# WORLD PROJECTS

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**LAS VEGAS ARENA, USA**

Our competition-winning design for a 20,000-seater multipurpose arena creates a new landmark for Las Vegas and acts as a focus for planned development behind the Strip. The arena's unique crystalline form sets out a simple, clear, self-assured identity against the frenetic backdrop of the city.

**EL COYOTE BAJA MASTERPLAN, MARAVIA, MEXICO**

Located on the coast of Baja California Sur, this 1,600 hectare masterplan involved a detailed analysis of the site's mountainous topography and coastal zones. The development proposals include a mix of residential typologies combined with retail, leisure and holiday opportunities to create a network of rich and diverse character areas.

**LUXURY APARTMENTS, BARBADOS**

Originally submitted in 2007, our concept for this luxury resort development has been re-designed to provide 12 generous garden-facing residences which are complemented by 12 stunning penthouses, all of which benefit from exceptional views of the Caribbean sea, private beach access and a lush garden enclave.

p19-20 **HSBC PRIVATE BANK (SUISSE) SA, GENEVA, SWITZERLAND**  
Office interior

p13-14 **CHILDREN'S HOSPITAL, KURDISTAN, IRAQ**  
Healthcare

p29-32 **BAHRAIN FINANCIAL HARBOUR, BAHRAIN**  
Residential, retail, cultural

p15-18 **LUXURY RESORT MASTERPLAN, MONTENEGRO**  
Leisure, hotel, residential

**MONACO**

We are currently working on a prestigious mixed use proposal which will create an exciting new destination in the heart of Monaco.

p23-26 **TIANJIN MASTERPLAN, TIANJIN, CHINA**  
Masterplan, residential

p27-28 **LIANGPING SPORTS CENTRE, CHONGQING, CHINA**  
Masterplan, sports buildings

p11-12 **ONE ALFRED STREET, SYDNEY, AUSTRALIA**  
Residential



# ONE ALFRED STREET

## SYDNEY, AUSTRALIA

Inspired by the local vernacular of elegant and ornate verandahs, this high-profile scheme responds directly to its setting in order to harness the site's environmental conditions, maximise views and minimise energy use. A wide variety of apartment types and sizes are accommodated within the building and expressed externally. At street level, generous awnings shade pedestrians from both the summer sun and the onshore winds, whilst at the building's apex a glowing lantern reaches out across Sydney Cove, balancing the strong architectural forms of the Opera House and the Harbour Bridge.

**KEY FACTS**

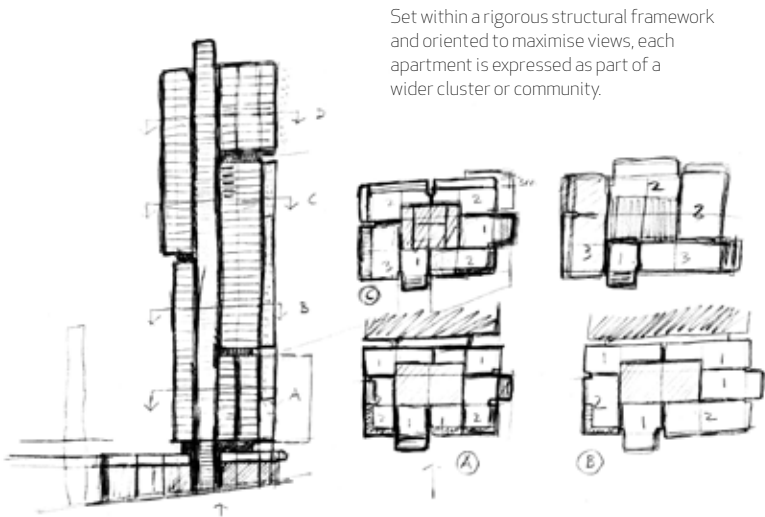
Building type: Residential  
Area: 41,300m<sup>2</sup>/444,500ft<sup>2</sup>  
Status: Shortlisted competition scheme

**TEAM**

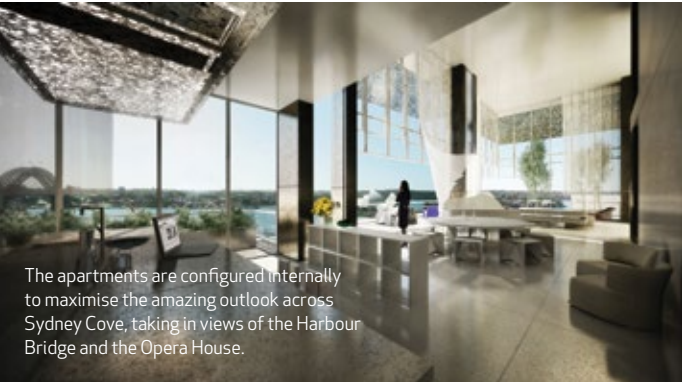
For: Valad  
With: Buro Happold, Atelier Ten, Capita Lovejoy, GMJ  
Make team: Simon Bowden, Justin Lau, Caya Loeper, Ian Lomas, Matt Seabrook, Ken Shuttleworth, Paloma Strelitz, Natasha Telford, Mark Tynan



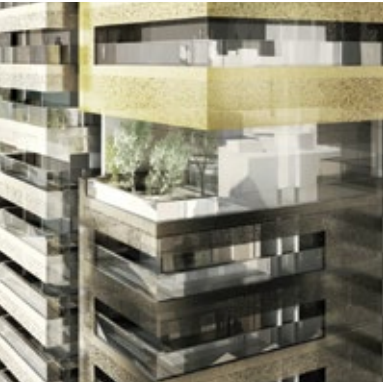
Awnings provide shade at street level and create external terraces for restaurants and cafes.



Set within a rigorous structural framework and oriented to maximise views, each apartment is expressed as part of a wider cluster or community.



The apartments are configured internally to maximise the amazing outlook across Sydney Cove, taking in views of the Harbour Bridge and the Opera House.



The verandahs define each apartment and protect against the elements.



The building provides an informal frontage onto Circular Quay, being at the cusp of the CBD and The Rocks.



# CHILDREN'S HOSPITAL

## KURDISTAN, IRAQ

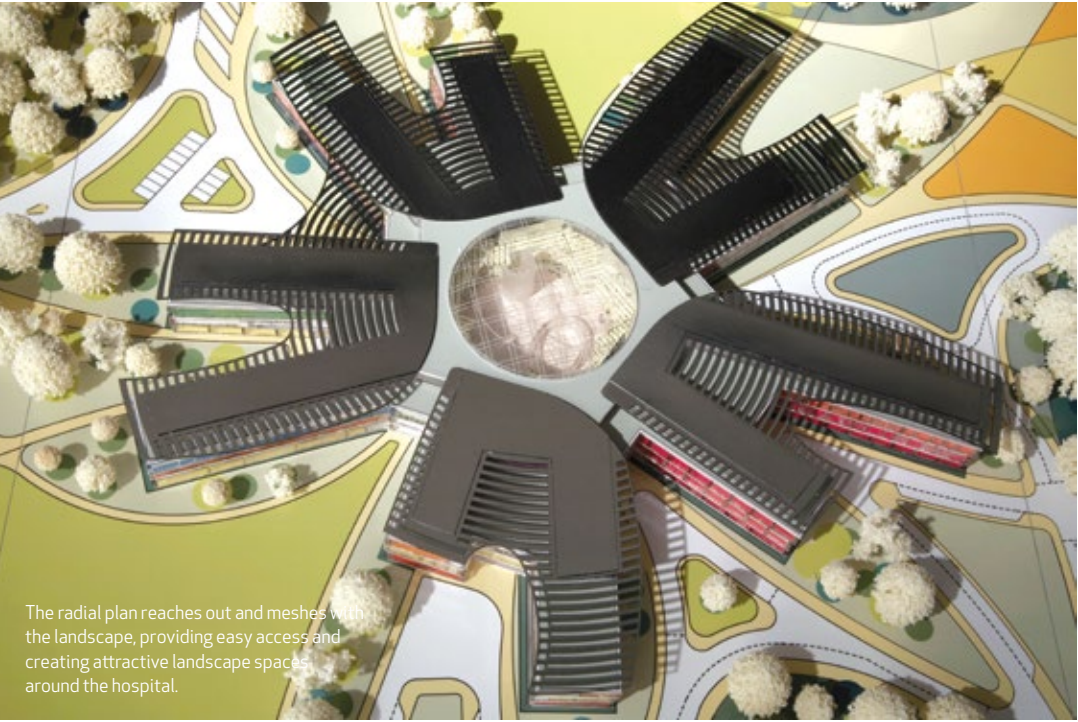
Make have been commissioned to build the first children's hospital in Kurdistan, which will provide the highest standard of clinical care in Iraq and act as a state-of-the-art referral hospital for the region. The scheme, located in the capital city of Erbil, is designed in a radial plan around a central atrium, forming the social heart of the building and creating a welcoming and friendly focus for children, their families and the staff. The complex includes a 100-bed main building, operating rooms, an emergency department, specialist outpatient clinics and a paediatric and neonatal intensive care unit.

**KEY FACTS**

Building type: Healthcare  
Area: 25,000m²/270,000ft²  
Status: Design development

**TEAM**

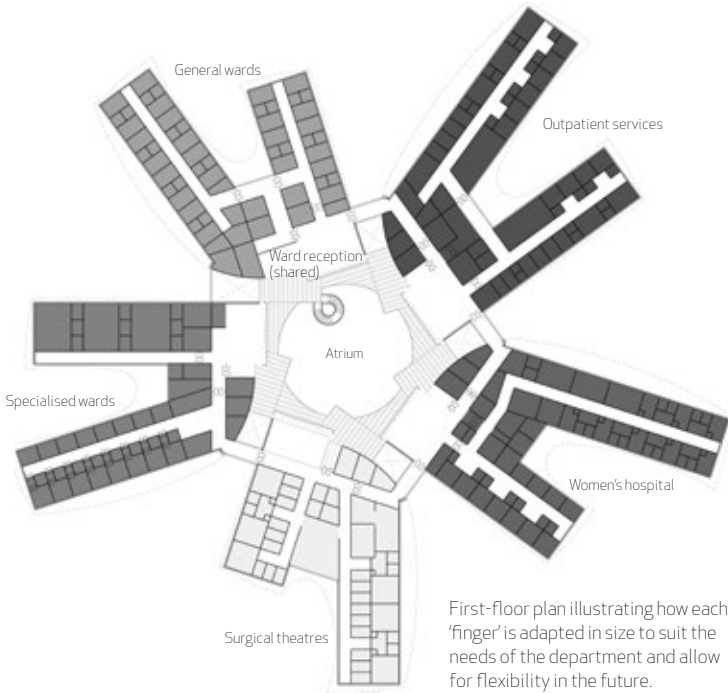
For: Kurdistan Regional Government  
With: Adams Kara Taylor, Health Care Projects Ltd, Hoare Lea  
Make team: Frank Filskow, Chris Jones, John Man, Ian O'Brien, Gary Rawlings, Ken Shuttleworth



The radial plan reaches out and meshes with the landscape, providing easy access and creating attractive landscape spaces around the hospital.



Bold colours and simple graphics are used around the central atrium to ensure easy and intuitive navigation between departments via a series of perimeter galleries.



First-floor plan illustrating how each 'finger' is adapted in size to suit the needs of the department and allow for flexibility in the future.

This central space provides a welcoming, relaxed environment and brings a playground-like quality to the hospital while providing an important break-out space for families, visitors and staff.





# LUXURY RESORT MASTERPLAN

## MONTENEGRO

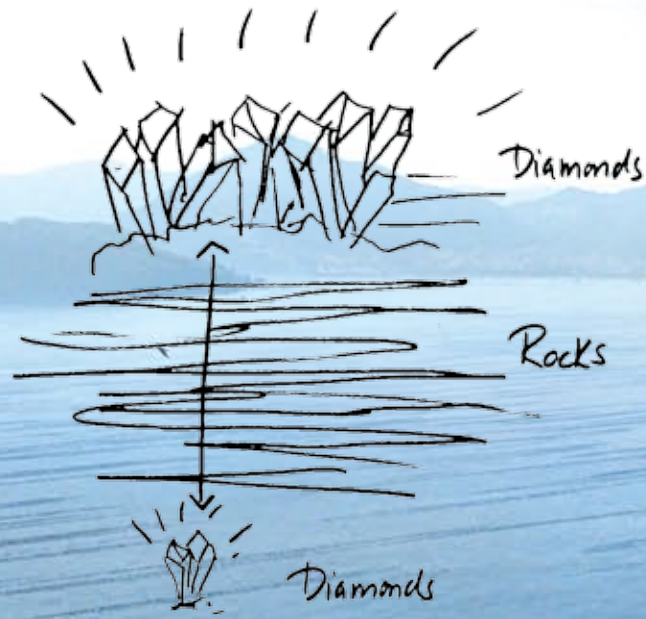
Our competition-winning proposals for a luxury resort on Montenegro's Adriatic Coast capture the spirit of the site and take advantage of its challenging topography by transforming it into a dramatic design feature. Three crystalline beacons sit 100m above sea level, linking visually with a fourth beacon located in the sea below. The development includes a luxury hotel and residential apartments, private access to a secluded beach, extensive leisure facilities and a selection of restaurants and bars, all set within a stunning cliff top location that boasts fantastic views.

### KEY FACTS

Building type: Leisure, hotel, residential  
Area: Confidential  
Status: Design development

### TEAM

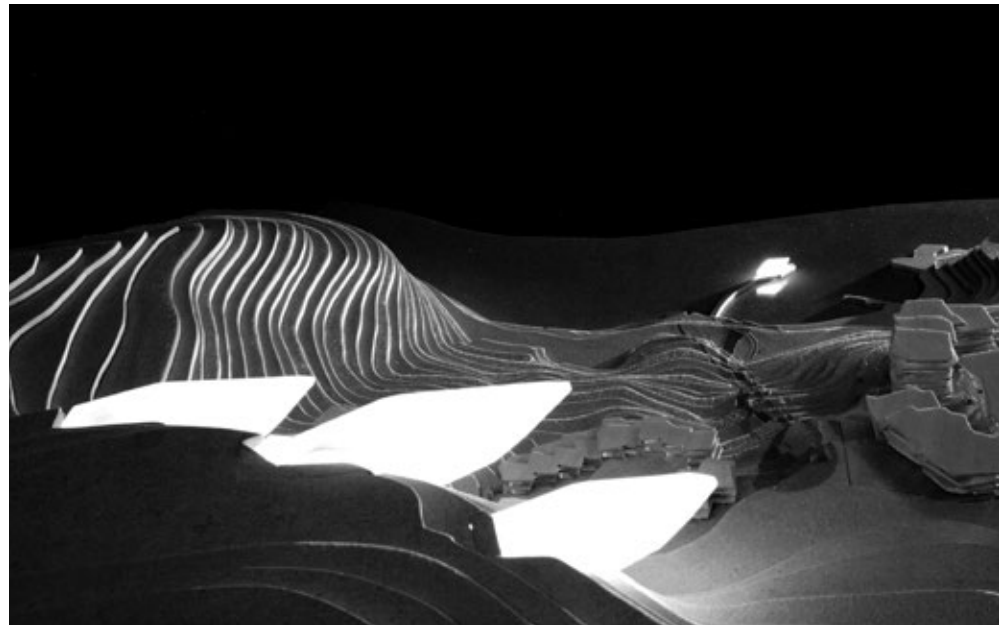
For: Confidential  
With: Gardiner and Theobald, Savills  
Make team: Frank Filskow, Katy Ghahremani,  
Jimmy Hung, Chris Kallan, John Prev, Matt Seabrook, Ken Shuttleworth,  
Bibiana Zapf



Concept sketch by Bibiana Zapf (left) and aerial view of the site depicting the dramatic coastal location with views towards Sveti Stefan.



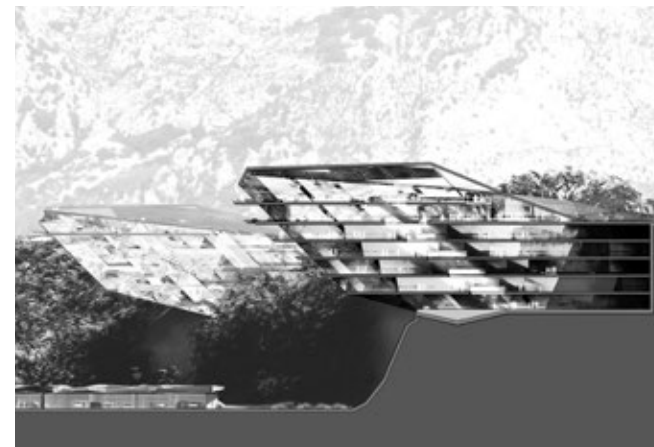
Initial concept sketch by Frank Filskow (below) and model of the scheme's diamond formation (right).



View of the scheme within the area's lush ecological environment, illustrating the connection between the hotel, luxury apartments and beach.



Uninterrupted views of the Montenegrin coastline can be seen from the hotel 'diamond,' 100m above sea level.



Section showing the unique location of the hotel below the public areas.



The luxury apartments have cantilevered, undulating balcony edges formed from natural stone.



# HSBC PRIVATE BANK (SUISSE) SA

GENEVA, SWITZERLAND

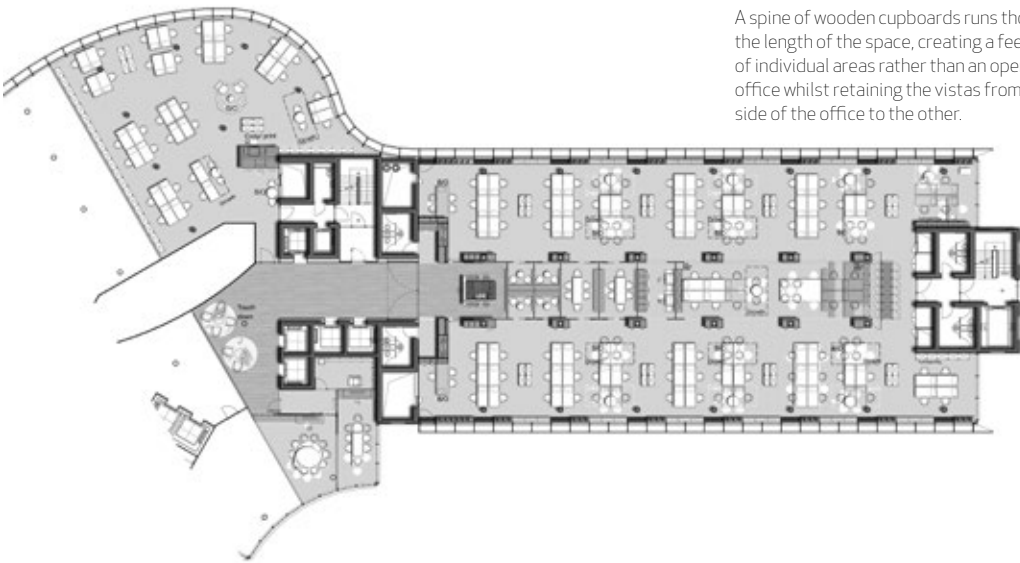
An interior fit-out is currently underway for this 14-storey private bank headquarters which accommodates more than 1,000 employees. Make were commissioned to carry out a comprehensive strategic briefing and accommodation study to re-think the working environment and reflect the dynamic, progressive nature of the bank. Staff from all levels within the company participated in a thorough consultation process in order to establish the needs and aspirations of the end user and the organisation as a whole. The resulting proposals provide a fresh, contemporary workplace, successfully balancing existing corporate branding with innovative, high quality new elements.

**KEY FACTS**

Building type: Office interior  
Area: 15,800m²/170,000ft²  
Status: On site

**TEAM**

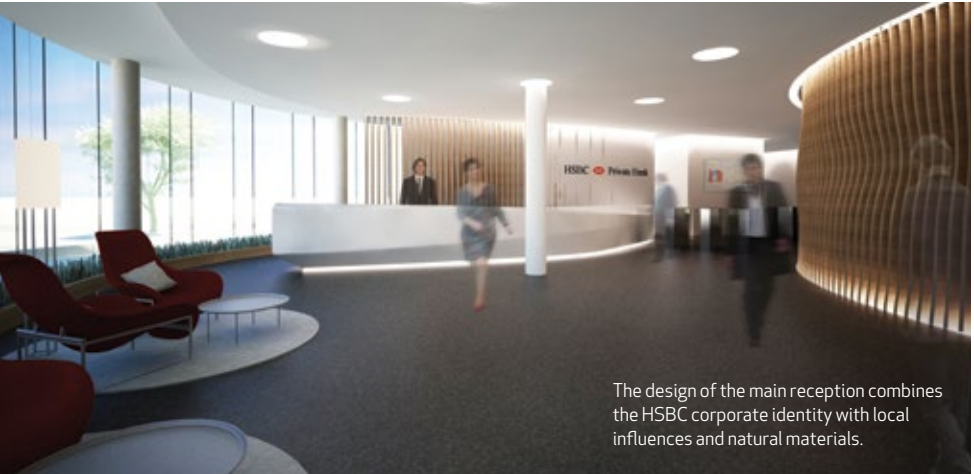
For: HSBC Private Bank (Suisse) SA  
With: CBRE, Itten Brechbuehl  
Make team: Jessica Baldwin, Sarah Bryant,  
Florian Frotscher, Peta-Marie Keys, Christina Leung,  
John Previc, Ken Shuttleworth, Jay Williams



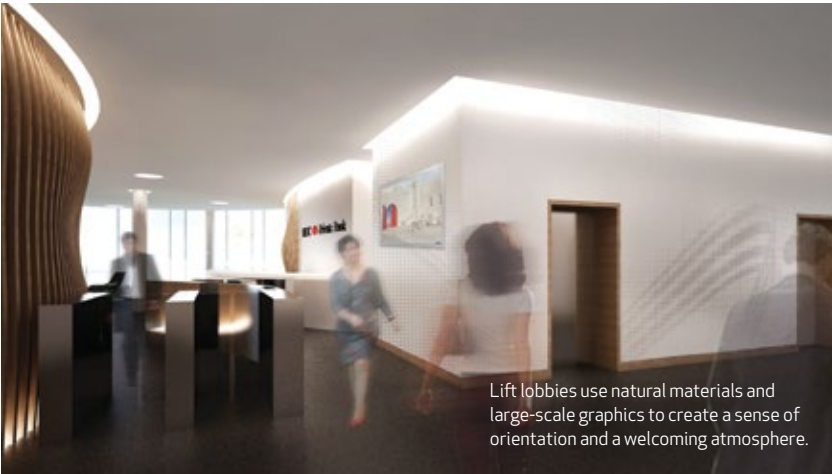
A spine of wooden cupboards runs though the length of the space, creating a feeling of individual areas rather than an open plan office whilst retaining the vistas from one side of the office to the other.



Ten office floors are being fitted out in total.



The design of the main reception combines the HSBC corporate identity with local influences and natural materials.



Lift lobbies use natural materials and large-scale graphics to create a sense of orientation and a welcoming atmosphere.



The employees' cafe and lounge on the tenth floor offers magnificent views of Mont Blanc to the south and the Jura Massif to the north. While it is broken down into smaller break-out zones, the generous space can be used for large presentations.



March 2009



October 2009



December 2009



It has been an extraordinary year—not only for Make Beijing, but also for China and the major events which have characterised it. We began the process of establishing our office during the 2008 Olympics, and were privileged to experience many of the celebrations including the dramatic closing ceremony. The Games focused the world's attention on China and put innovative building design centre-stage in Beijing.

Our office opened in November 2008, and we immediately began design work on a high-end residential project in north-east Beijing. We had fun exploring many of the city's beautiful parks and gardens, and considered how a new contemporary interpretation could be conceived. We explored ways of creating a tranquil garden in the city, placing elegant towers within an organic landscape design to complement the Beijing grid.

In the early part of 2009 we were shortlisted for two competitions. For the sports centre in Liangping, Chongqing, we developed a design that exploits the dramatic terrain of the site to create a sunken stadium and a series of swimming pools. Our concept for the prestigious Crystal

Island competition in Shenzhen envisaged a new city centre to improve the lives of pedestrians, enhance public transport and create a new public gallery to showcase the works of this dynamic contemporary city.

We have been fortunate to have worked with three of the region's most respected developers, and in the past few months have become engaged in a number of new and exciting projects. In Tianjin we are designing a large masterplan and a number of residential buildings, developing a concept for a sustainable residential district. In Beijing we have been working on the early stages of a high-profile commercial development.

At the end of our first year in Beijing, China reached another milestone with the 60th anniversary celebrations of the People's Republic of China—highlighting the extraordinary changes that have taken place here during that period. As we commence our second year it is also a time of change for us as our team grows and moves to a larger studio. We look forward to a year ahead filled with learning, excitement and new design challenges.

# BEIJING

过去的这一年是不同寻常的一年，对我们而言这是Make北京成立的第一年，而对于中国，一系列的重大活动为2008和2009的中国赋予了特殊的意义。2008年的奥运会正是我们开始筹划北京工作室的时间，Make有幸参与到了包括声势壮观的奥运闭幕式等一系列的庆祝活动。奥运将中国变成了世界关注的焦点，而充满了创意的建筑设计也成为了这个舞台的中心。

Make北京工作室于2008年11月正式成立，此后立即投入到了一个大端住宅的设计项目中。我们为此游览了北京众多景色秀丽的公园和园林，尝试着对传统园林的现代诠释。我们在喧闹的城市中创建了一个静谧的花园，优雅的高层公寓坐落于自然有机的园林之中，成为北京城市网络的组成。

2009年初，我们入围了两个竞赛。位于重庆梁平的体育中心项目，我们的设计大胆地利用重庆富有戏剧性的地形，将一系列的体育场馆和游泳池掩埋于地形的凹陷处。深圳水晶岛国际竞赛的设计理念则是为城市建立一个新的中心，并以此提高城市中心的

步行环境以及公共交通体系，并提议建立一个对公众开放的展览馆，其中展出深圳作为设计之都的充满活力的现代设计作品。

我们非常荣幸地与这个区域里最受尊重的三个发展商一起工作，在过去的几个月中，我们的工作中又增加了若干个令人兴奋新的设计项目。在天津，我们正在进行一个大规模的居住区规划和一系列住宅建筑设计，为此我们积极地探索如何创建一个可持续性的社区。在北京，我们的工作包括一个高端商业项目的前期设计。

在我们来到北京第一年的年末，正是庆祝新中国成立60周年的国庆盛典，这60年来中国发生了一系列令人瞩目的巨大变化。对于Make，我们在中国的第二年伊始也同样面临着各种各样的新变化，搬迁至更大的办公室，扩大我们的设计团队等等。我们期待着新的一年开始，它将充满着更多的新的经验，激动人心的时刻，以及新的设计挑战。



# TIANJIN MASTERPLAN

TIANJIN, CHINA

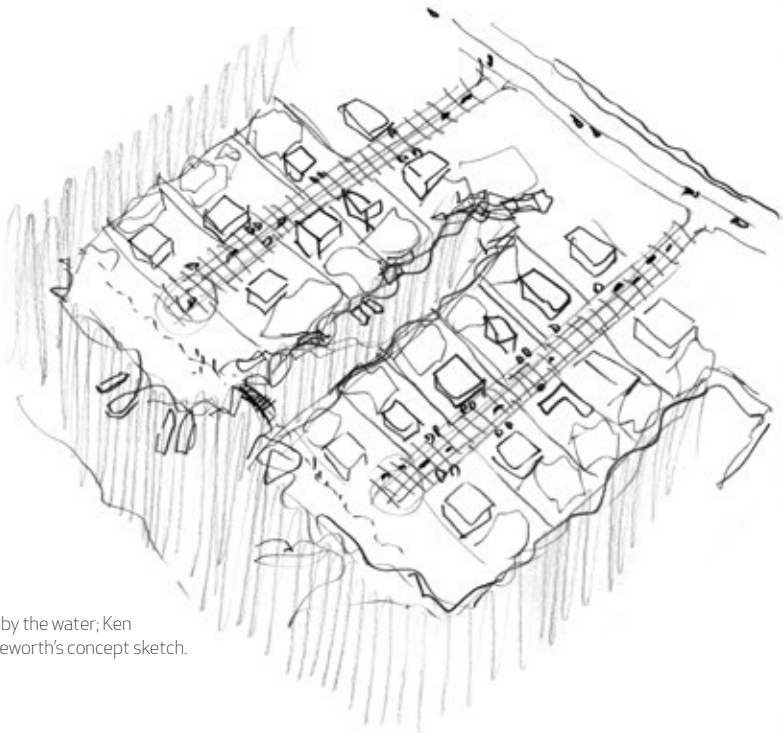
Our design for this residential development close to Tianjin complements the area's extraordinary natural environment and attractive lakeside setting, drawing water through the project to create a series of landscaped spaces. Ecological corridors link the waterfront to the heart of the scheme, enhancing the biodiversity of the area. Key to the concept is the integration of individual buildings, public spaces and landscape. The buildings are designed to be simple, elegant and functional, using local materials to give a sense of delight to the residents.

**KEY FACTS**

Building type: Masterplan, residential  
Area: Masterplan area 38 hectares/  
93 acres, building area 500,000m<sup>2</sup>/5.4 million ft<sup>2</sup>  
Status: Design development

**TEAM**

For: Confidential  
Make team: Sean Affleck, Jessica Lee, Jia Lu,  
John Puttick, Matt Seabrook, Ken Shuttleworth,  
Timothy Tan, Roderick Tong, Yuchen Wang



Living by the water; Ken Shuttleworth's concept sketch.



Hierarchical public spaces are created and a mix of housing types are arranged to allow waterfront living.





Masterplan drawing.



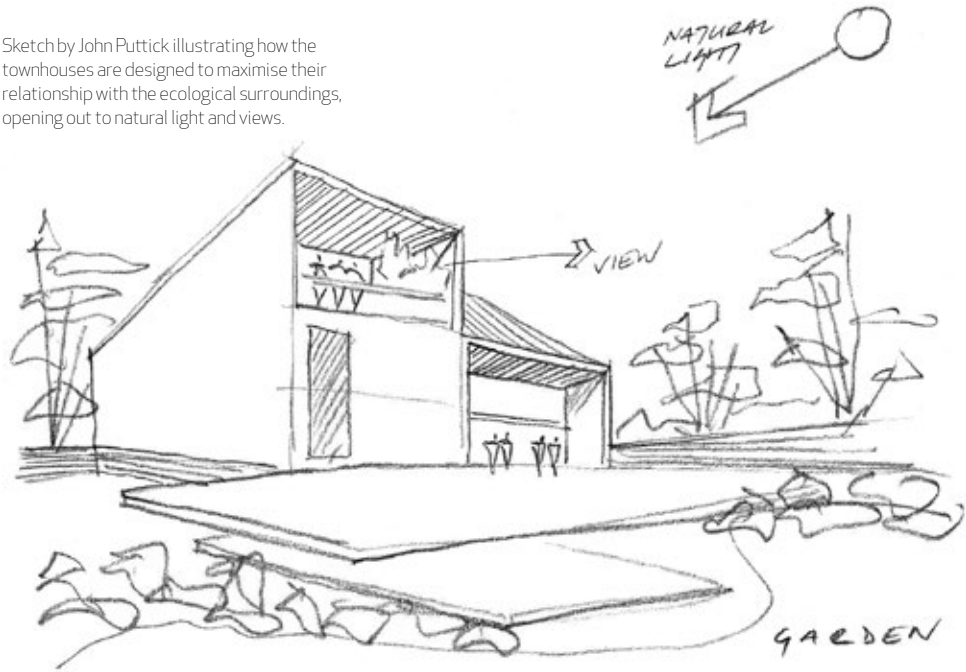
Canals pass between residential buildings.



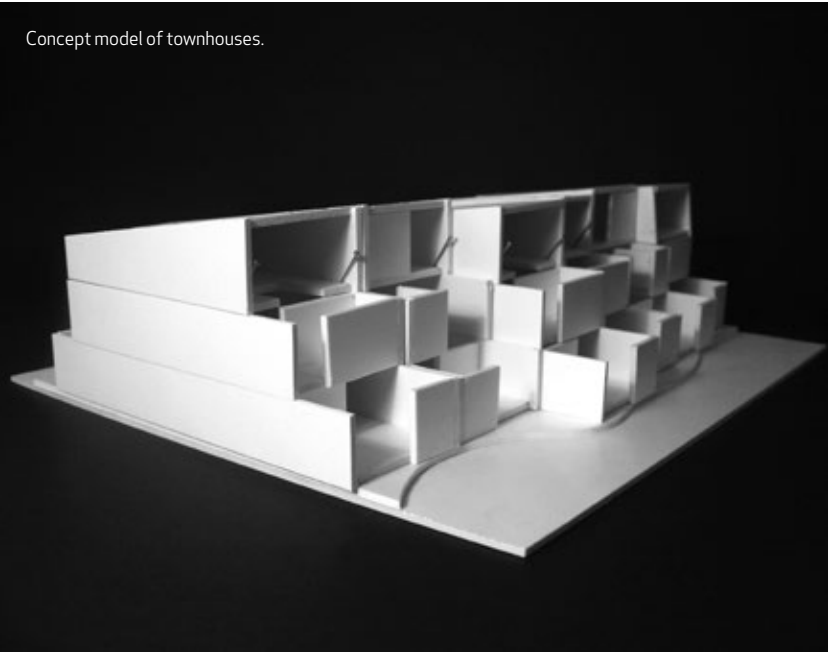
A civic space forms the heart of the new district.



The scheme is set within an organic, undulating landscape.



Sketch by John Puttick illustrating how the townhouses are designed to maximise their relationship with the ecological surroundings, opening out to natural light and views.



Concept model of townhouses.



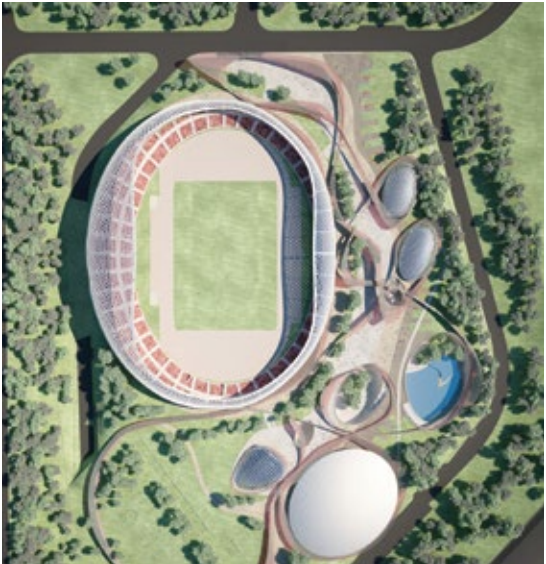
# LIANGPING SPORTS CENTRE

CHONGQING, CHINA

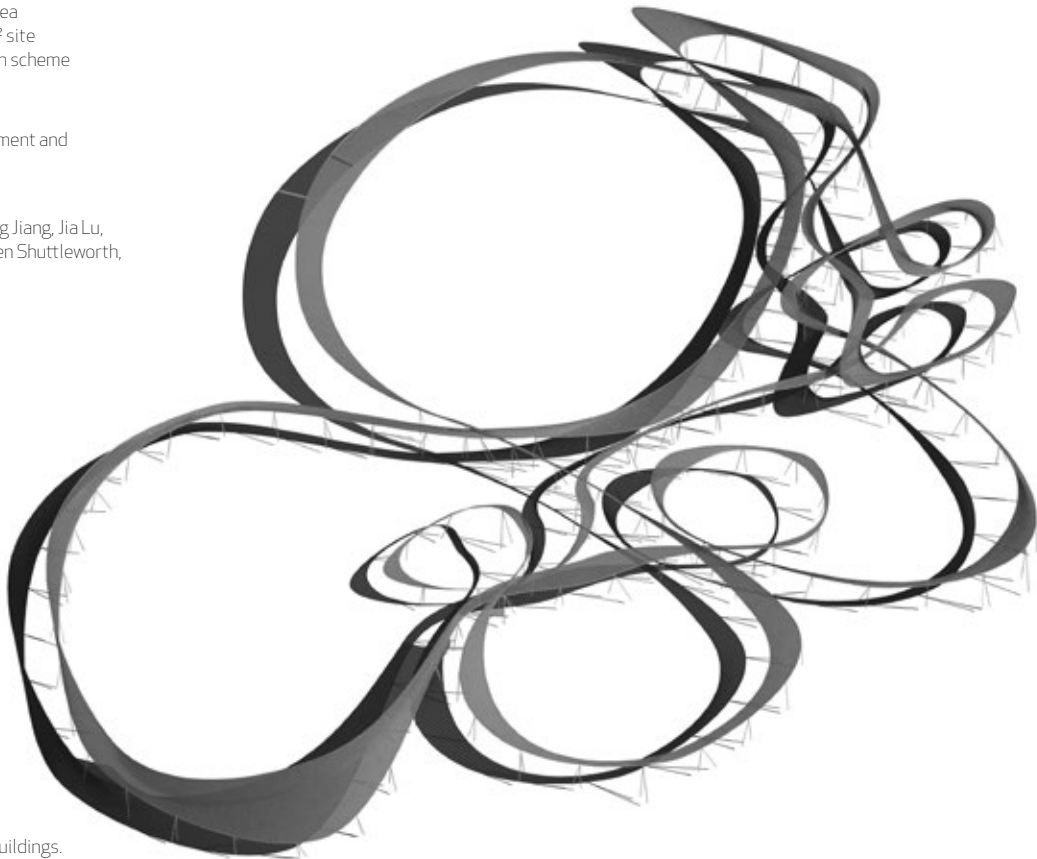
Inspired by the topography for which the Chongqing region is famous, our design cleverly integrates the sporting facilities with the undulating landscape, minimising disruption to the natural environment. A flowing park is envisaged into which the various venues are placed; the roofs of the buildings float above the site as woven structures of steel and ETFE, and are joined by a flowing canopy which references the local tradition of the red-ribbon dance. The shortlisted competition scheme was developed in collaboration with RHS Design Group.

**KEY FACTS**  
Building type: Masterplan, sports buildings  
Area: 30,000m<sup>2</sup>/323,000ft<sup>2</sup> area  
within 110,000m<sup>2</sup>/1.2 million ft<sup>2</sup> site  
Status: Shortlisted competition scheme

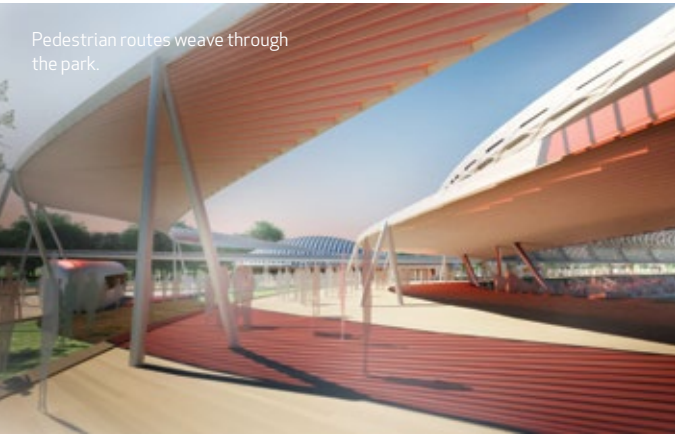
**TEAM**  
For: Liangping Xincheng Investment and Development Co Ltd  
With: Arup, RHS Design Group  
Make team: Sean Affleck, Yuting Jiang, Jia Lu, John Puttick, Matt Seabrook, Ken Shuttleworth, Natasha Telford, Eric Tong



Masterplan of the site.



Ribbon-like canopies link the buildings.



Pedestrian routes weave through the park.



Roofs hover above the landscape and the existing topography is presented as a public park.



# BAHRAIN FINANCIAL HARBOUR

## BAHRAIN

These stunning towers provide the Bahrain harbour area with a defining architectural statement. Make's landmark development offers a variety of high-end apartments, townhouses, retail provision and a hotel; the unique building forms lean dramatically out towards the bay in a scissor formation, combining spectacular views and an abundance of natural light with minimal solar gain and the provision of shade at ground level. A new opera house forms a dynamic epicentre to the scheme, creating a new cultural destination and providing the area with a prominent gateway icon.

### KEY FACTS

Building type: Residential, retail, cultural  
Area: 111,000m<sup>2</sup>/1.2 million ft<sup>2</sup>  
Status: Design development

### TEAM

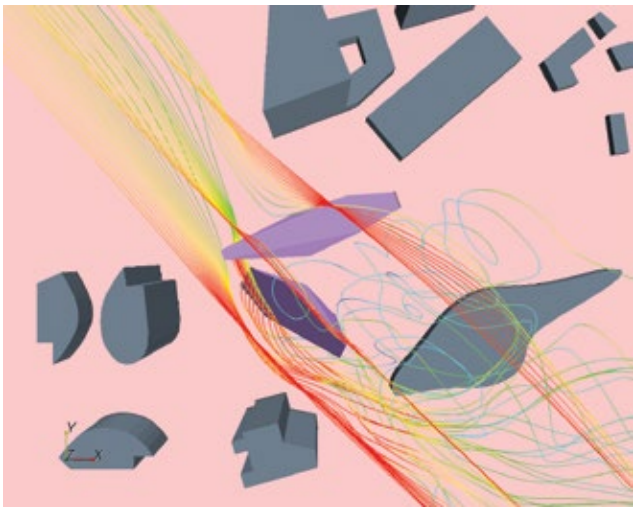
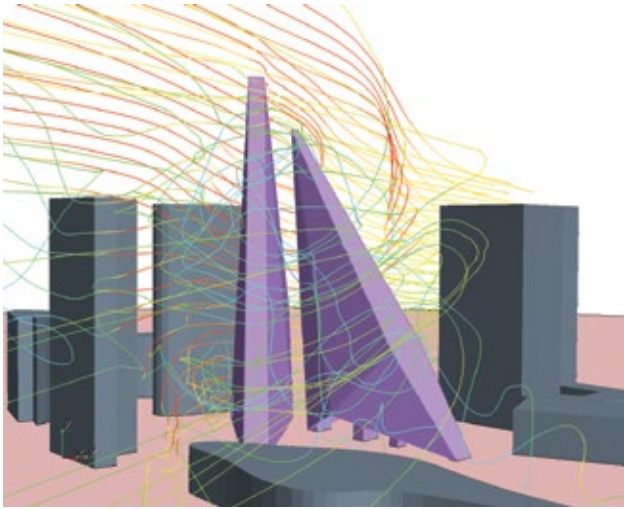
For: Confidential

With: Arup, Atelier Ten, Davis Langdon

Make team: Laurens Costeris, Tim Davies,  
Doris Lam, Justin Lau, Caya Loeper, Ian O'Brien,  
Jason Parker, Matt Seabrook, Ken Shuttleworth

The dramatic shapes of the opera house and the residential towers mirror each other, creating a stunning harbourside development.

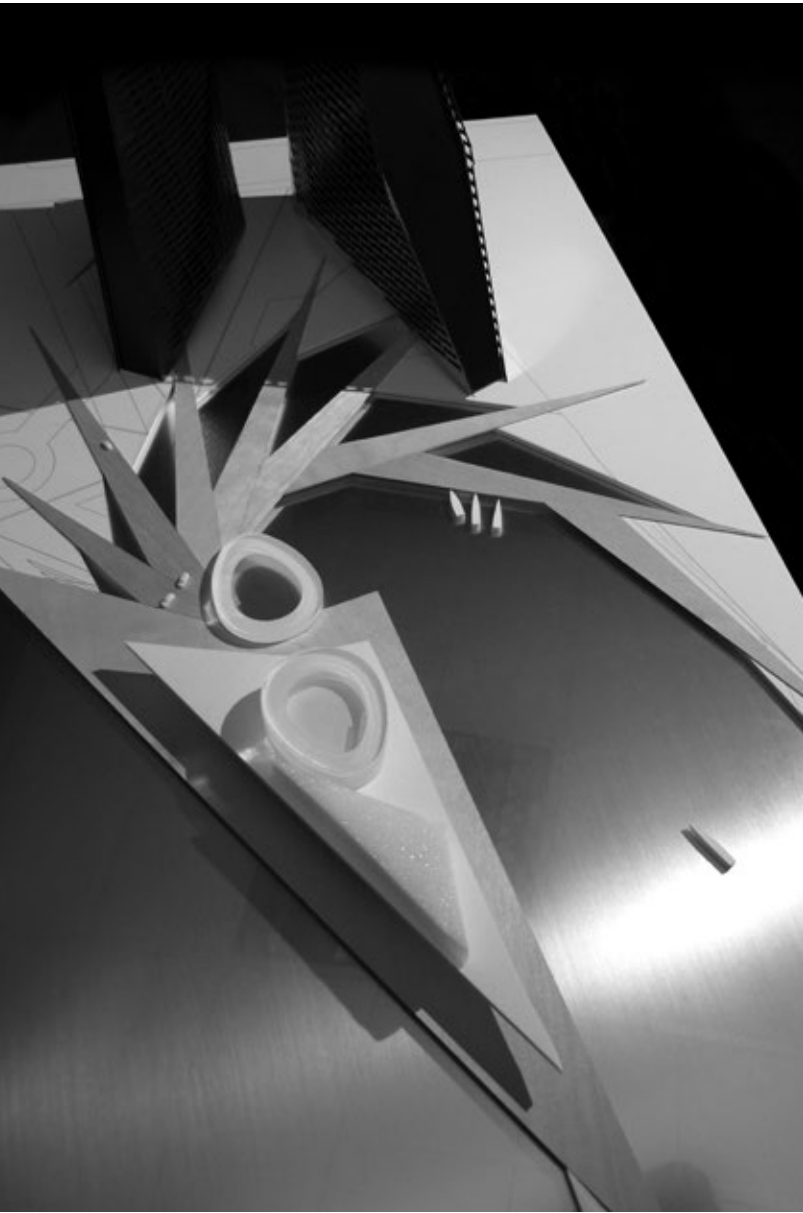




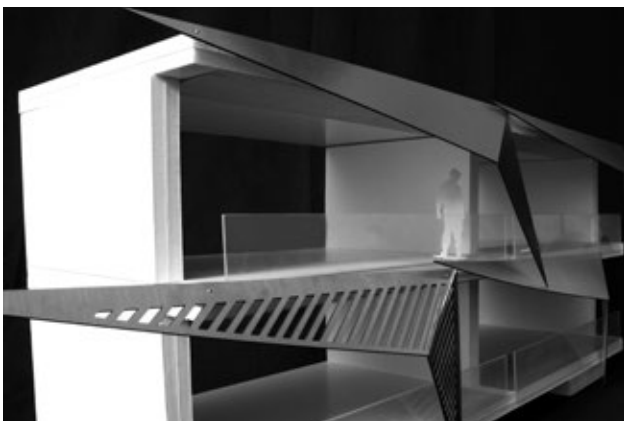
Wind flow analysis influenced the design of the ground plane.



The entire masterplan site showing the location of the residential towers and opera house.



A variety of models were made to explore cladding and massing.



View into the outdoor amphitheatre, which will be the centrepiece of the new cultural quarter.



# MIDDLE EAST

Make was first approached to work in the Middle East within weeks of setting up the London studio in 2004 and our commitment to the region has stayed strong ever since. In the intervening years we've set up offices in a number of locations, whenever and wherever it was necessary to provide that all-important presence. It was with this in mind and projects in hand that we moved to the United Arab Emirates in January 2009, to establish Make's offices in Abu Dhabi and Dubai.

The recent troubles in the region have been well documented and as with the global market as a whole, the construction industry is undoubtedly in the process of significant change. Yet there is a great deal working in our favour in the long term; there is plenty of building still to do across the region and our offices here give us the advantage of quick and easy access to the whole of the Middle East. For the first time in years the frenetic pace of construction has slowed and people have had time to meet properly—we have spent valuable time making contacts with local people and establishing useful connections, a process which has placed us in a strong position in a culture where relationships are crucial. Set-up costs are falling, and there is a genuine appetite for the innovative, cost-effective, sustainable approach that we try to bring to the design process.

It's been a demanding year of course—but that's also been much of the fun of it. Like so many architectural practices we've seen projects stall or stop, but we have laid the groundwork for the future and are looking forward to the next few years with some fantastic new projects to deliver.



MAKE SURVEY: WHICH CITY DO YOU LOVE FOR ITS ARCHITECTURE AND WHY ?

IT'S THE ONLY PLACE WHERE SITTING ON THE STREET HAVING A BEER IS BETTER THAN SITTING

IN A BAR HAVING A BEER

**BARCELONA**

**CAMBRIDGE**

IT'S AN ARCHITECTURAL ZOO—BUT A GOOD ONE

*GALWAY*

THIS SMALL PLACE IN WALES IS ONLY A CITY BECAUSE OF ITS CATHEDRAL

I LIKE THE SYMBOLIC POWER OF

A SINGLE BUILDING DEFINING A PLACE

**ST DAVIDS**

**SAVANNAH**

*TOKYO*

IT'S TRULY THREE-DIMENSIONAL LIVING

**BRASILIA**

FOR ITS IMMENSE VISION AND OPTIMISM

**MARRAKESH**

RUSTIC, BUSTLING AND PROGRESSING

**BLACK ROCK CITY**

**BELJING**

SO MANY EXCITING PROJECTS IN THE  
LAST FEW YEARS, AND IT IS STILL

CHANGING EVERY DAY

*SINGAPORE*

EVERYTHING IS BUILT AS PER THE DRAWINGS

**PARIS**

OVERWHELMINGLY ROMANTIC

*EDINBURGH*

**COPENHAGEN**

*BASEL*

**VIENNA**

**FLORENCE**

**ROME**

**LJUBLJANA**

BIG CITY THINKING IN A SMALL CITY ENVIRONMENT

**VENICE**

CONTRADICTORY, BEAUTIFUL, FASCINATING. A PLACE

LIKE NO OTHER, ARCHITECTURE WITH UNSPOKEN

STORIES OF ITS INHABITANTS

*LAS VEGAS*

EXPERIENCE EVERY MAJOR CITY IN ONE PLACE

**NEW YORK CITY**

LIFE ON A FILM SET

**PRAGUE**

*HONG KONG*

THE ECLECTIC MIX OF OLD AND NEW WITH TRACES OF COLONIAL ARCHITECTURE

**LONDON**

FOR ITS VARIETY, COMPLEXITY, DENSITY AND IDIOSYNCRASIES

**BERLIN**

FOR ITS CONTRASTS... UNFORTUNATELY FADING...

... FOR ITS 60S ARCHITECTURE

*SIENNA*



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**1** Comprehensive refurbishment and rationalisation of this mid-nineteenth century Grade II listed hotel commenced in August 2009. Make are introducing dynamic new built elements to create a stylish, contemporary hotel whilst responding sensitively to the local environment and historical context.

The substructure for this competition-winning project is currently under construction and due for completion in January 2011. The scheme creates



new state-of-the-art laboratory facilities and office space for the Sir William Dunn School of Pathology at the University of Oxford.

**2** Work is now under way on the 7,000-seater Handball Arena for the 2012 Olympic and Paralympic Games. Make are the concept architect for the efficient and flexible copper-clad arena and are overseeing the detailed design process on behalf of the ODA. The arena will become a new multi-use sports and events facility in legacy.



**3** For completion in 2010, this exclusive Grade I listed private residence is part of the Crown Estate, located next to Regent's Park. Make's substantial refurbishment creates luxurious, modern living accommodation while offering a sensitive response to the historic fabric of the house and its environs.

Our residential development in Canary Wharf has recently been granted planning permission. Two towers of 29 and 35 storeys contain



**4** affordable and private accommodation within a striking new structure. The towers are linked by a multi-level bridge which equips a range of apartments with their very own 'hanging gardens in the sky'.

This masterplan fulfils CCURV's vision of a high-quality public realm and a well-connected pedestrian experience by putting people first. The mixed use scheme creates an attractive,



**5** sustainable environment in a disconnected, isolated, under used part of Croydon.

Following a busy year of consultation and engagement, both locally and nationally, our consortium has been confirmed as preferred bidder for the Cambridgeshire 'Building Schools for the Future' programme. The 2,000-pupil secondary school will start on site in the summer of 2010.

We have been appointed by Brighton and Hove Council and global property developer Standard Life Investments as lead consultant on this prestigious scheme. Located on a high profile seafront site, redevelopment of the new convention centre also includes a four star hotel and the extension and improvement of the Churchill Square shopping centre.

**7**

**8**





# SITE DIARY: THE CUBE

## BIRMINGHAM, UK

Our 23-storey, mixed-use building is due for completion in mid 2010. The external cladding of subtle bronze, champagne and natural anodised aluminium panels is largely complete and the internal fit-out is under way. The Cube will house a three-storey stacking car park system; four floors of retail and restaurants; five floors of offices (over half of which are already let to the Highways Agency); nine storeys of buy-to-let and buy-to-live apartments, the former already fully sold; as well as a boutique hotel and a skyline restaurant let to D&D London, formerly Conran. These pages give an overview of the last 12 months on site, and provide a closer look at the cladding and fretwork screen that give the building its distinctive identity.

**KEY FACTS**

Building type: Mixed use: office, residential, hotel, retail, restaurants and parking  
Area: 42,000m²/452,000ft²  
Status: On site, due for completion in 2010

**TEAM**

For: Birmingham Development Company  
With: Buro Happold, Faber Maunsell Fire, Faithful and Gould, Hoare Lea  
Make team: Alison Clorley, Karis Cochrane, Frances Gannon, Balveer Mankia, Richard Meddings, Alan Morrissey, John Prev, Jamie Rodgers, Paul Scott, Ken Shuttleworth, Philip Twiss, Greg Willis

**APRIL**

... and within a month the first panels of internal cladding and the escalators were brought in.



**MAY**

In May we took a trip to Scunthorpe to visit the benchmark bathroom 'pods' for the residential apartments. The bathrooms were built off-site and craned into position within the building as whole rooms ready to be plumbed and wired in.



**JUNE**

The brickwork was finished on Building B—our imaginatively named plant building which is adjacent to The Cube. The steelwork went up really quickly and in February the brickwork started. Staffordshire blue engineering bricks were chosen to complement the canal walls and bridges in the area and connect the street through to the waterway.



**JANUARY**

After spending 2008 digging a 20m-deep hole, we were three storeys above street level at the start of 2009.



**MARCH**

Here we can see the amazing geometry of the internal courtyard starting to take shape...



**JULY**

Getting ever closer to the top of the building. The pump sucked the concrete up from the street 60m below.



**AUGUST**

As the cladding in the courtyard progresses, the true 'jewellery box' identity became increasingly visible.



**OCTOBER**

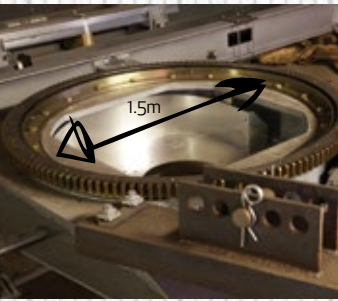
The steel for the roof structure was installed. This will house the boutique hotel and rooftop restaurant, let by D&D London.



Make are also doing the bespoke fit-out for the Highways Agency, who have pre-let over half the office space.

**SEPTEMBER**

The machinery for the automatic stacking car park was installed. With 339 spaces it will be the largest of its kind in the UK.



Gigantic turntables are installed under each car lift to ensure that the vehicles are facing the right way when they are returned.

**NOVEMBER**

We visited a Bedfordshire tree nursery to select the Prunus trees which will line Commercial Street to the south of the site. The street work is already under way, linking The Cube to the expanding residential area around Attwood Green.



**DECEMBER**

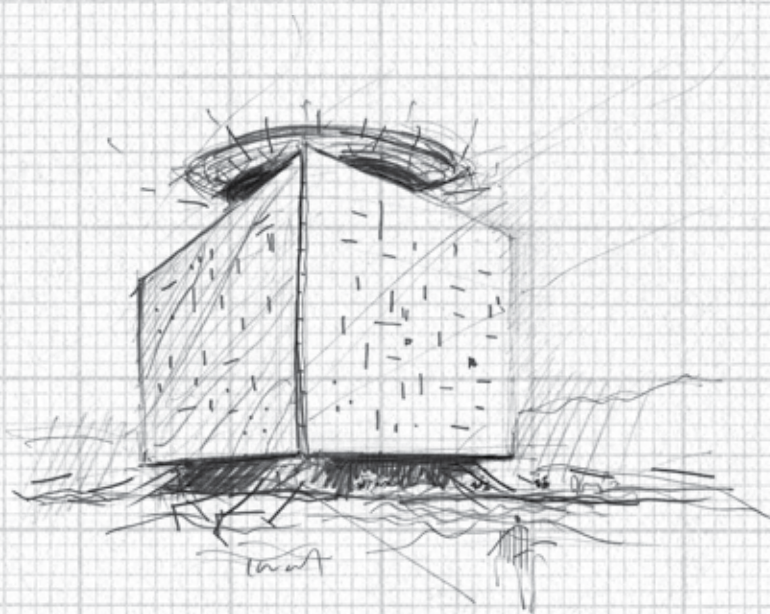
The retail levels started to take shape as the first few shopfronts were installed.





CLADDING FOCUS

The cladding of The Cube has always been a strong part of its identity, even way back when Ken first sketched it in 2005. It was turned into reality this year, beginning in February when the very first panels were installed; these photos show it growing over the course of the year.



FEBRUARY



MARCH



JUNE



JULY



SEPTEMBER

Each 1.5m x storey-height panel arrived on a lorry from Germany and was lifted by the tower crane and then fixed onto the slab edge.



OCTOBER

Late afternoon sun reflects off a neighbouring roof onto the cladding.



DECEMBER



FRETWORK FOCUS

Another cause of excitement this year has been the installation of the fretwork which makes up the fourth frontage of The Cube. This has altered very little since we entered the competition in 2005, as you can see from these images.

2005 COMPETITION ENTRY



2007



ON SITE JULY 2009



OCTOBER 2009



FRETWORK STRUCTURE

Testing the durability of the final cladding design in Stuttgart, Germany.



The structural engineers analysed many iterations of the net design to achieve an open structure with no continuous horizontals or verticals. The steel fabricator then produced 22,450 calculations to test every single bolted connection.

SCAFFOLDING

Scaffolding has been installed to support the fretwork during construction until the final piece of the steel jigsaw puzzle is lifted into place, at which point it will support itself as a giant net. The scaffold ties can then be removed and in a role reversal it will be the fretwork that is supporting the scaffold! The fretwork will be clad in anodised aluminium panels to match the rest of The Cube. Starting from the top-down, the scaffold will be lowered as the cladding progresses, to reveal the final form.





# BIRMINGHAM

Our Birmingham studio turned four this year, although we've only been in our shop unit since 2007. It's a great space to be in, on the main shopping strip of The Mailbox; we enjoy the visibility this gives us, with many clients—and potential clients—popping in, plus The Cube, our calling card building, is just a stone's throw away.

Despite the economic woes of the country, 2009 was an exciting year for us; The Cube has changed beyond recognition from the start of the year and is already a local landmark, prompting widespread debate for its unusual cladding and shape. To see our catalyst project becoming a reality in front of our eyes has been incredibly inspiring; and we have had an amazing response from potential occupiers, with some high profile pre-lets.

Our second build project has also started on site, this time a hotel in Cheltenham. As a refurbishment and extension of a Grade II listed building, it couldn't be more different to The Cube! We have also started work on a masterplan for the Retail Birmingham Business Improvement District, looking at how legibility and connectivity can be improved within Birmingham's city centre.

2009 ended on a high note for us—throughout the year we were busy designing a secondary school for 2,000 pupils in Wisbech as one of two sample schools for the Cambridgeshire 'Building Schools for the Future' (BSF) programme, and our consortium has now been confirmed as the preferred bidder. We start on site in the summer for this predominantly new-build scheme.

It has been no mean feat to have become established in Birmingham and to be able to consider ourselves a respected and valued part of the city. We are very grateful to our clients and contacts who are unceasing in their support of Make. We're sure that 2010 will be our best year yet.




# RETAIL DESIGN STRATEGY

## BIRMINGHAM, UK

We are currently undertaking a study commissioned by the Retail Birmingham Business Improvement District and funded by Birmingham City Council which has given the team a fresh perspective on the city centre. Birmingham has fantastic retail but offers a limited experience and we are developing a coherent design strategy for the retail core's streets and squares to create a dynamic, vibrant and diverse retail heart that will be a great attraction for all. Our 'Design Strategy for a Spectacular Shopping Place' will define character areas and distinctive streets—currently missing in the retail core—to offer environments for different retailing to flourish, improve legibility and connectivity for pedestrians and reveal the city's hidden buildings and places that are shrouded in visual clutter.


**KEY FACTS**  
Building type: Design strategy  
Status: Due for completion in March 2010

**TEAM**  
For: Retail Birmingham Business Improvement District  
With: Speirs and Major Associates  
Make team: Paul Scott, Ken Shuttleworth, Greg Willis, Sarah Worth




**1**

Birmingham sits on a hill and is a city of layers which are hard to discern.




**2**

The city has some beautiful architecture which is hidden behind unsuitable trees and street furniture.




**3**

There is a proliferation of clutter on Birmingham's primary streets.




**4**

The Cathedral is at the top of the hill and should have more character-rich streets leading to it.




**5**

Some of Birmingham's side streets have great character but need enlivening.




**6**

Corporation Street bisects the pedestrian zone, causing problems for shoppers.



**7**

There is a strong heritage of arcades; some are well maintained, others are not.



**8**

The city's markets have some fantastic hidden features that need revealing.



Plan showing our defined character areas, pivoting off a central two-street strategy.



# SUTTON BONINGTON BIOSCIENCE SVMS

NOTTINGHAM, UK

The new Bioscience SVMS building will be the first stage of a 20-year visionary masterplan which aims to expand the University of Nottingham's Sutton Bonington Campus and enhance its reputation as a leading destination for the study of plant and animal sciences. The scheme is consciously contextual and inspired by the campus's agricultural heritage and strong sustainability policy. Taking its inspiration from the natural rhythm of the tree line adjacent to the site, the facade will be innovatively formed from modular straw bale panels, locally produced using straw sourced from the University's own farmland.

**KEY FACTS**  
Building type: Higher education  
Area: 3,100m²/33,400ft²  
Status: Design development

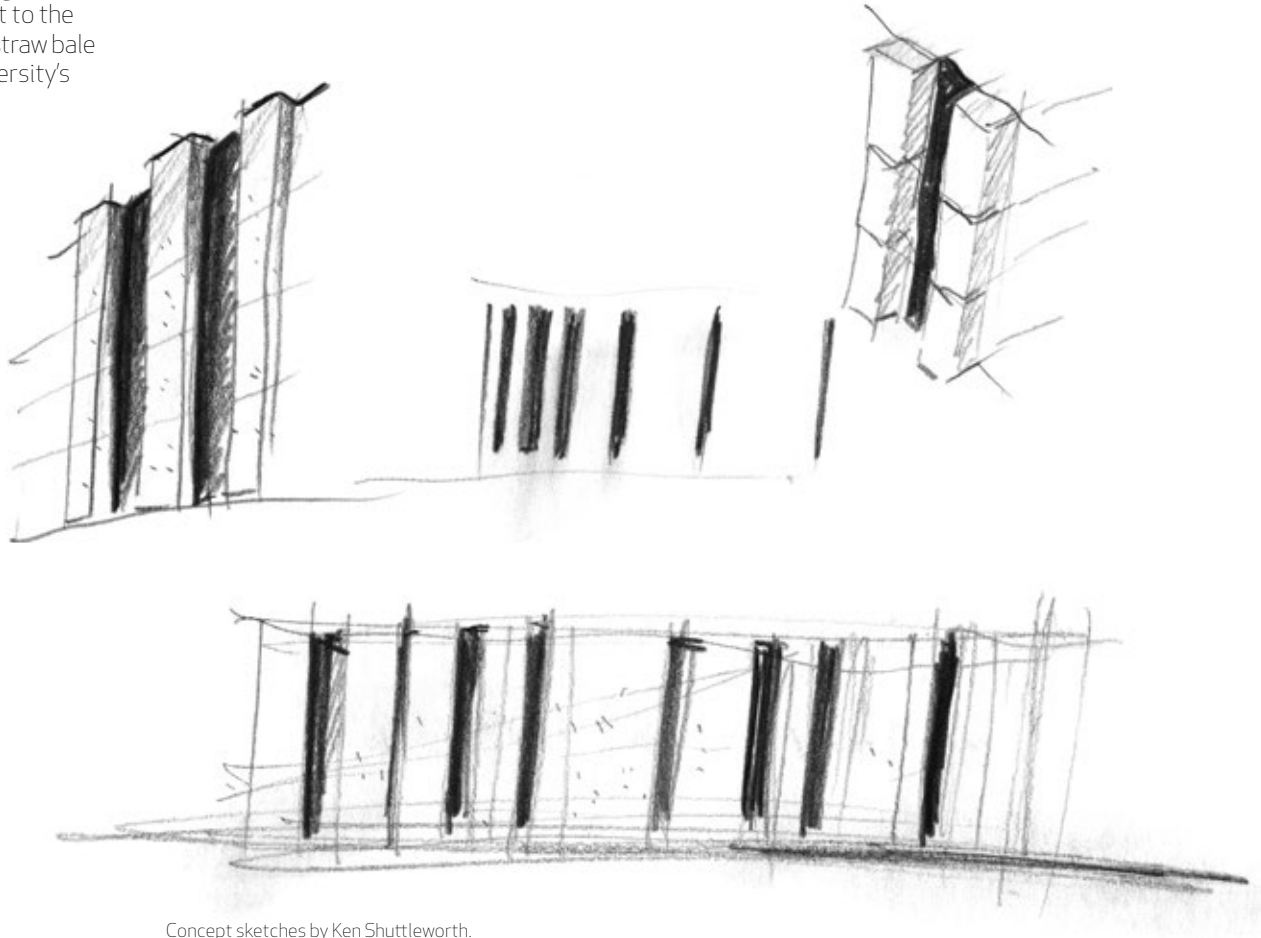
**TEAM**  
For: The University of Nottingham  
With: Couch Perry Wilkes, Nightingale Associates, Price and Myers, Sand Project Management, WSP Safety  
Make team: Matthew Critchley, James Goodfellow, Sam Hobson, Bob Leung, David Patterson, Joanna Pilawska, John Prev, Ken Shuttleworth



The visual appearance of the facade details is assessed by way of models and mock-ups.



Scale model of the straw bale panels.



Concept sketches by Ken Shuttleworth.



Straw bale panels will form part of the building facade.



These photos show the straw bale-making process, beginning with the precise trimming of the bales before they are packed and compressed into a timber frame.



The new bales will then be inserted into the panels and finished with lime render and timber in the 'flying factory' located on the campus.



They will be transported to the site and assembled, forming a fully pre-fabricated modular cladding system.



View looking south towards the main entrance.



# 10 WEYMOUTH STREET

LONDON, UK

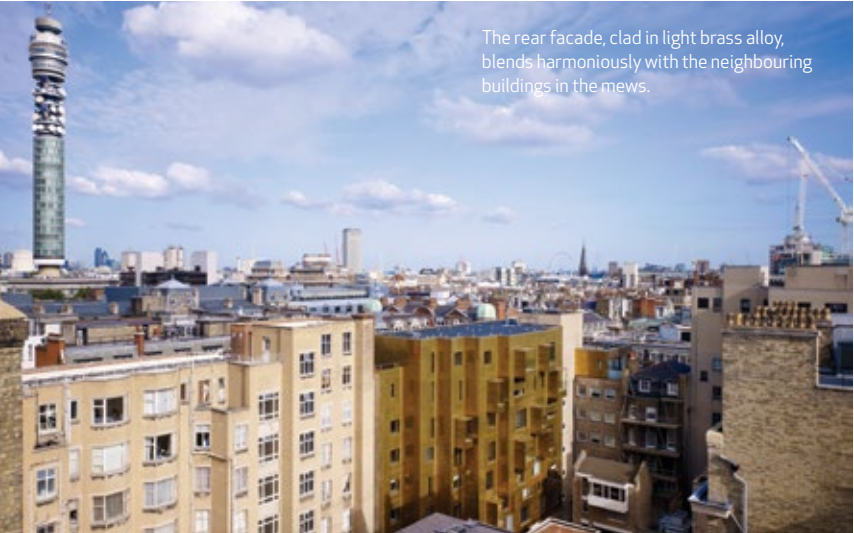
A relatively undistinguished 1960s block in Fitzrovia has been transformed by this highly distinctive refurbishment scheme, which increases the office and residential accommodation and gives the building a striking new identity. Make was approached by developer Ridgeford Properties Ltd to maximise the existing six-floor property; using imaginative and sensitive design, the resultant scheme has created 12 new luxury apartments by extending the rear elevation, creating three new penthouse apartments on the existing penthouse level and adding an extra floor which contains a fourth penthouse. The unique appearance of the brass cladding will gradually evolve due to the oxidation process.

KEY FACTS

Building type: Residential  
Area: 1,580m²/17,000ft²  
Status: Completed in June 2009

TEAM

For: Ridgeford Properties Ltd  
With: Alan Baxter and Associates, Arup, Drivers Jonas, Gardiner & Theobald LLP, Maleon, John Sisk & Son Ltd, Savell Bird & Axon, Schatunowski Brooks  
Make team: Simon Bowden, Jessica Lee, Christina Leung, Carsten Saelzer, Ken Shuttleworth, James Thomas, Roderick Tong, Jay Williams



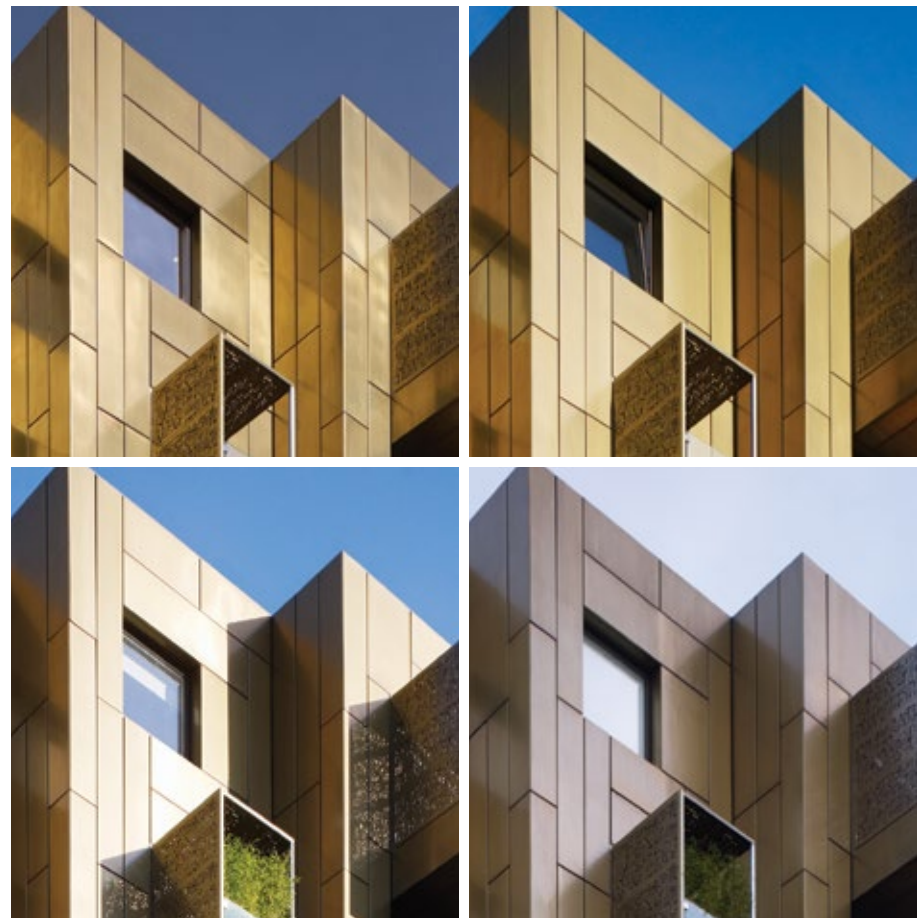
The rear facade, clad in light brass alloy, blends harmoniously with the neighbouring buildings in the mews.

The new extension, clad in darker brass alloy, can be glimpsed from the street.



The rear facade faces the RIBA terrace at 66 Portland Place and playfully combines windows and panels of different sizes with protruding balcony pods.





The oxidation process will transform the appearance of the natural patinated brass panels over time.

Fully opened concertina windows seamlessly link a fifth floor penthouse to its private terrace.



The perforated brass screens of the balcony mirror the mews facade pattern.



Semi-enclosed balconies create a unique feature and draw light into the apartments.



# CHISWICK ROUNDAABOUT

## LONDON, UK

This asymmetrical form replaces an urban eyesore with a bold and prominent landmark. Part building, part sculpture, the scheme sits on a derelict site on the edge of one of the UK's busiest roundabouts and comprises 2,750m² of flexible office accommodation wrapped in a matt black 'skin' of LED media screens displaying digital information and advertising. The screens form an integral part of the design and reinforce its role as a dynamic, communicative entity whilst exploiting the exceptional location of the site.

**KEY FACTS**

Building type: Office  
Area: 2,750m²/29,600ft²  
Status: Design development

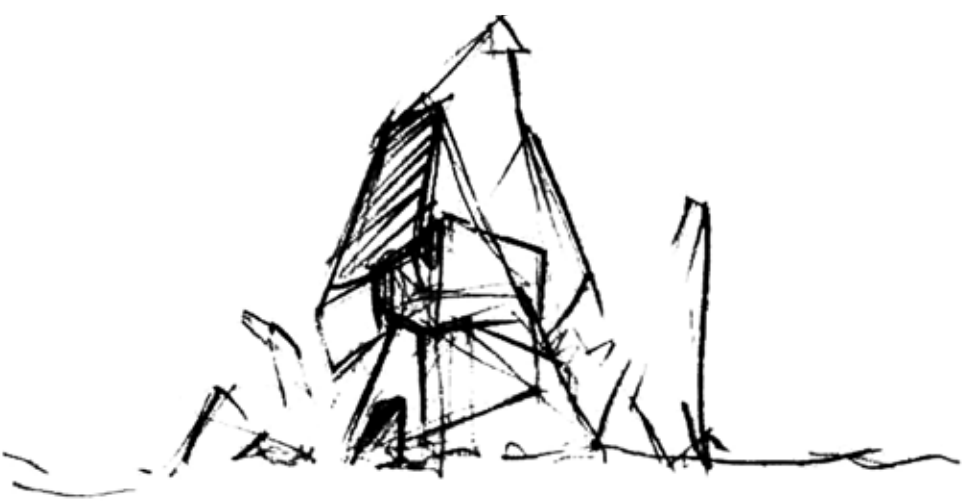
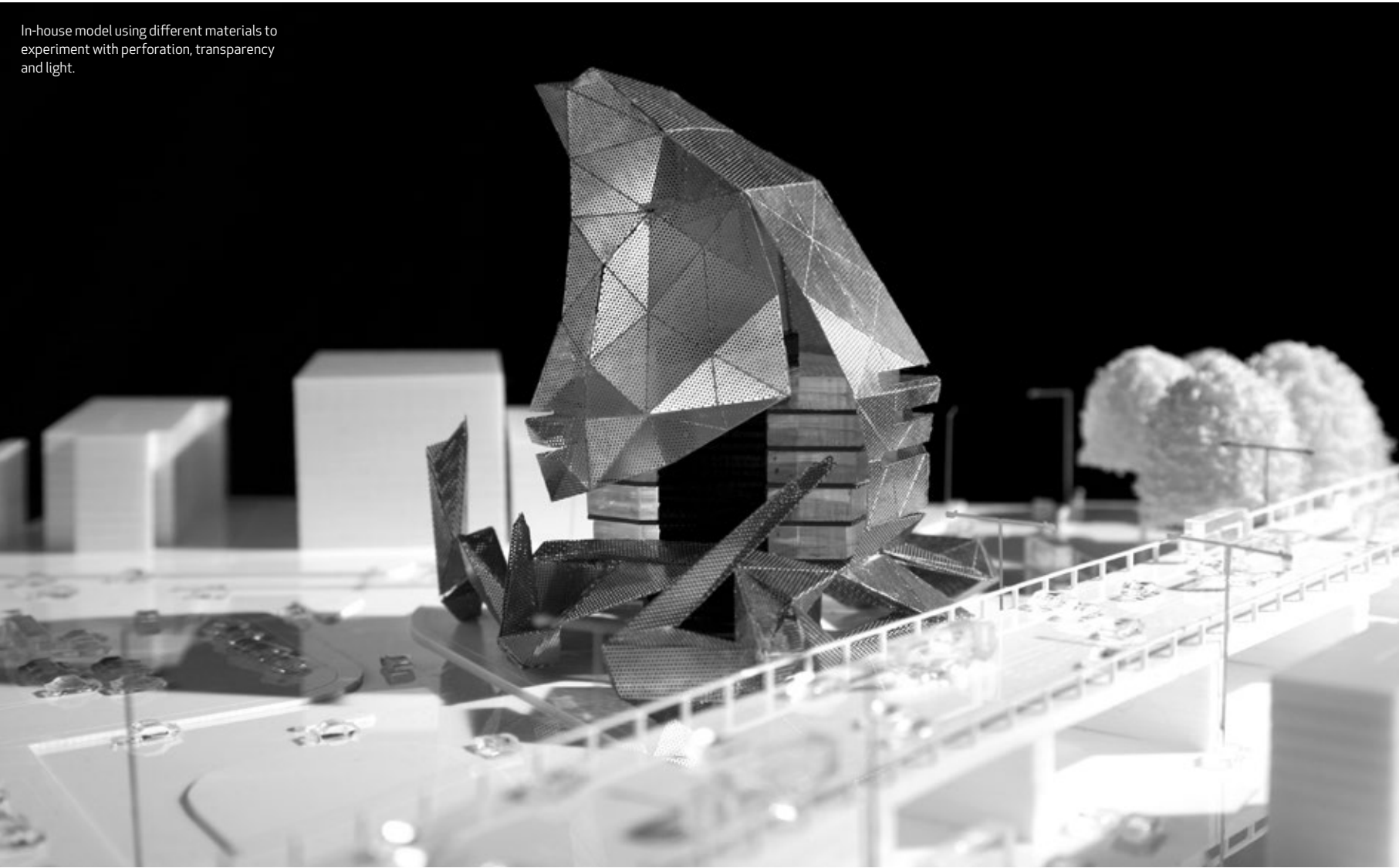
**TEAM**

For: London and Bath Galliard  
With: Arup, Atelier One, CGMS, Abdu Rashid Craig, Fitzsimon, The Kut Partnership, Metropolis Green, Savell Bird and Axon, David Smith, John Towner  
Make team: Mark Ng, Justin Nicholls, Kaleigh Tirone Nunes, Ken Shuttleworth

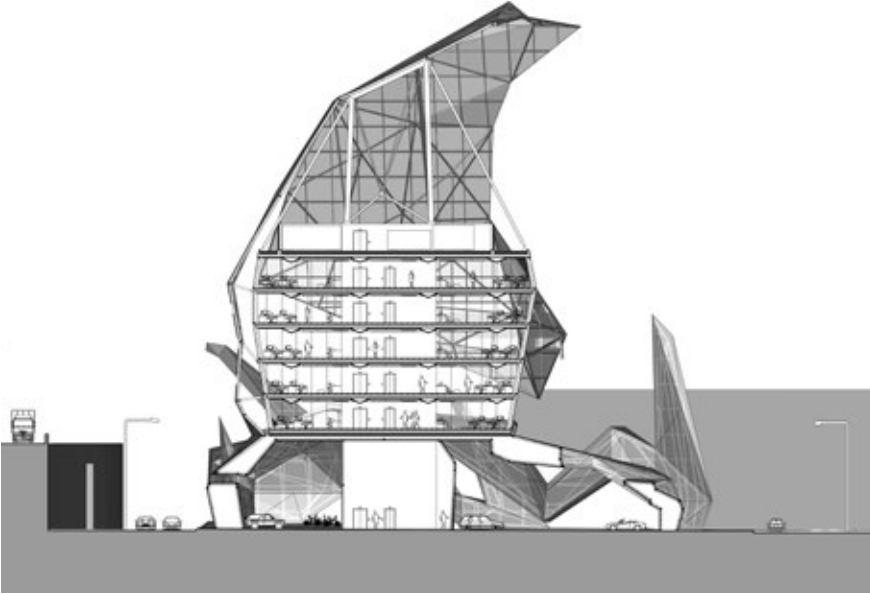


The vision: a sculptural, idiosyncratic building which communicates and evolves.

In-house model using different materials to experiment with perforation, transparency and light.



Concept sketch exploring an active form which reacts to the dynamic movement of the vehicles that surround the site.



Section showing the office and parking arrangements within the sculptural form.



# LONDON

The emphasis of the work undertaken by our London studio has continued to evolve this year, and our reputation as a mature and established practice has strengthened.

As well as increasing our international presence and supporting our overseas offices, we have broadened our remit and successfully moved into a range of different sectors. We are developing an impressive track record in large-scale masterplanning and urban design, working alongside specialist consultants in multidisciplinary teams; we have been commissioned to design our first school and our first hospital; and our team of interior designers has expanded and is currently undertaking their biggest and most complex scheme to date. We are continuing to add an incredibly diverse selection of schemes to our portfolio!

One of the highlights of 2009 was the critical review which was held in August, in which a number of guests were invited to the London studio to discuss our work. As we approach our sixth year we felt the need to take stock and evaluate the schemes which we had produced since the company was established in 2004.

An impressive exhibition was set up displaying a range of images, plans, models and samples to help drive the discussion. A selection of projects varying in type, scope and scale was presented to our client and consultant guests who were encouraged to comment honestly and openly on the schemes. Paul Finch was in charge of chairing the fascinating and frank debate which ensued during which the projects, and other wider issues, were discussed.

We would like to thank all the guests who attended for their enthusiastic and insightful input; we learnt a great deal about how our work is perceived and gained plenty of constructive feedback

to take forward. The evening was a great success and we will most certainly be repeating the concept in the future. For edited highlights of the discussion see pages 69–71.

In November, Make's unique business model was examined when Ken Shuttleworth and Barry Cooke were interviewed on the subject of employee ownership for the BBC Radio 4 series 'In Business'. Entitled 'Unlimited Company', the programme discussed the benefits of co-ownership and featured a range of employee-owned organisations. For an edited transcript of the interview see pages 3–4.

2009 ended very positively as we became ISO accredited; we are pleased to announce that we have successfully gained certification for our Quality Management systems (ISO 9001) and our Environmental Management systems (ISO 14001).

We are commencing 2010 with a major refurbishment of our London studio—visitors will have noticed the hoardings concealing the ground floor. Instead of working in separate studios spread over several floors, the new layout will locate the whole Make team on the ground floor in one large open-plan studio, with a dedicated street-level entrance and spacious reception area. The basement will become the 'workshop' area housing the model shop, library and recreational spaces. Work is under way and we are looking forward to moving in to our newly refurbished space in the spring.



# RIVERSIDE DEVELOPMENT

## LONDON, UK

This prime two-hectare riverside site sits on the banks of the Thames and forms the hub of a larger redevelopment area. Our shortlisted competition scheme comprises six towers, each of 20 storeys, strategically located to maximise visual permeability and optimise direct river views. Four of the towers contain private apartments, the fifth contains affordable accommodation and the sixth comprises a boutique hotel and serviced apartments. The scheme includes a newly landscaped river walk which stretches out along the Thames, providing much-improved pedestrian linkage.

### KEY FACTS

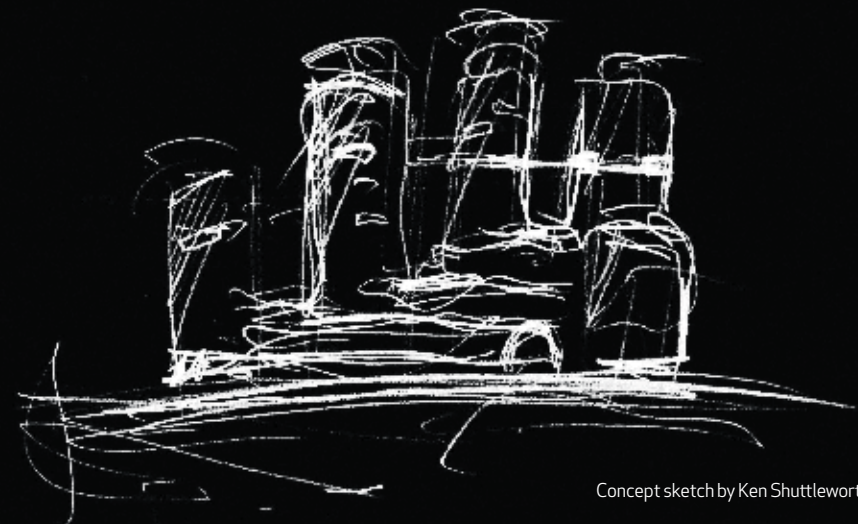
Building type: Mixed use; residential, hotel, retail  
Area: 100,000m<sup>2</sup>/1.2 million ft<sup>2</sup>  
Status: Shortlisted competition

### TEAM

For: Confidential

With: Arup, Davis Langdon, Gordon Ingram Associates, King Sturge, Savell Bird and Axon

Make team: Joanne Cooper, Dan Farmer, Florian Frotscher, Justin Lau, Caya Loeper, Ian Lomas, Mark Ng, Justin Nicholls, Matt Seabrook, Ken Shuttleworth, Sanja Tiedemann, Jay Williams, Rebecca Woffenden

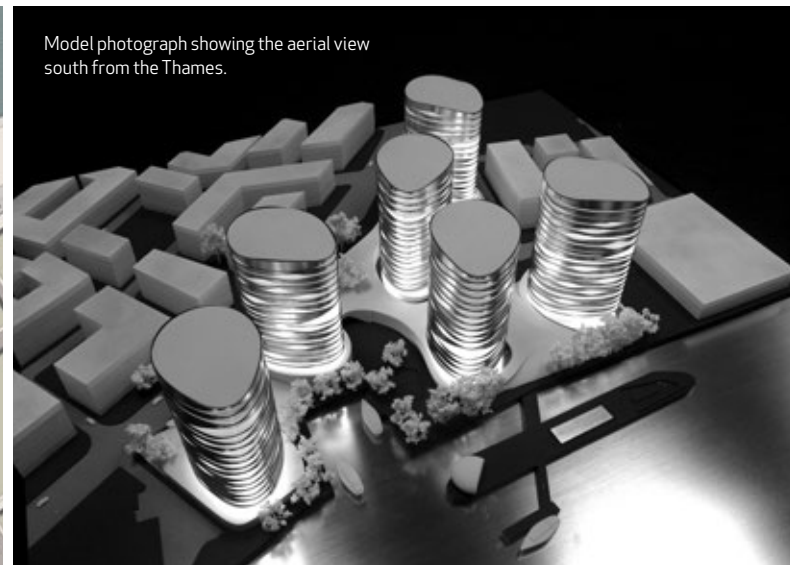
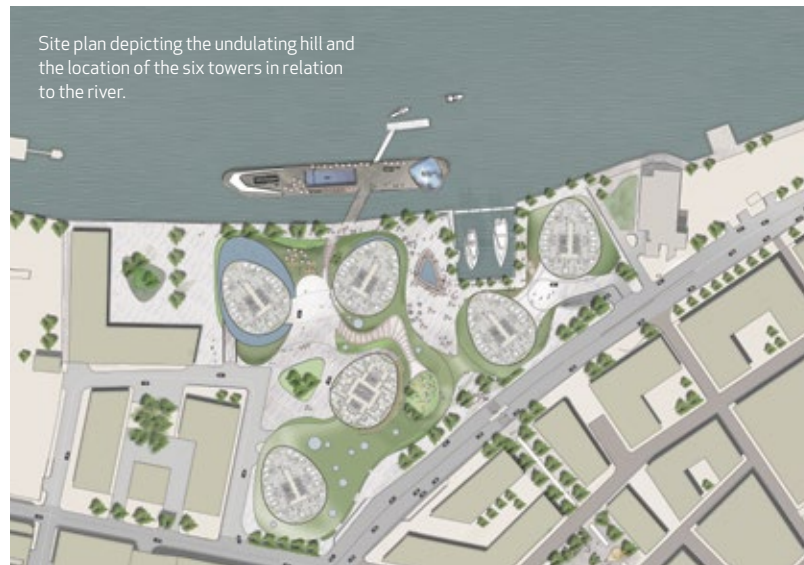


Concept sketch by Ken Shuttleworth.



A view from the river illustrating the double-height spaces in each tower which act as focal points, breaking the uniform height restriction and creating a playful variation.





The facade of a typical reception space opens out towards the river, allowing dramatic views while providing solid insulated walls to protect the building from overheating.





# 107-109 CHARING CROSS ROAD

LONDON, UK

Our proposals convert this historically significant building, currently accommodating Central Saint Martins College of Art and Design, into a mixed-use scheme to include new homes, retail space and a dedicated community area. Located within the Soho Conservation Area, the design preserves the college's rich heritage by retaining the existing building envelope and enhancing the facade. The upper floors comprise private and affordable accommodation, taking advantage of natural light, views and private terrace access; whilst animated ground and first-floor retail will revitalise the pedestrian experience along this section of Charing Cross Road.

**KEY FACTS**  
Building type: Residential  
Area: 5,400m<sup>2</sup>/58,100ft<sup>2</sup>  
Status: Planning approved

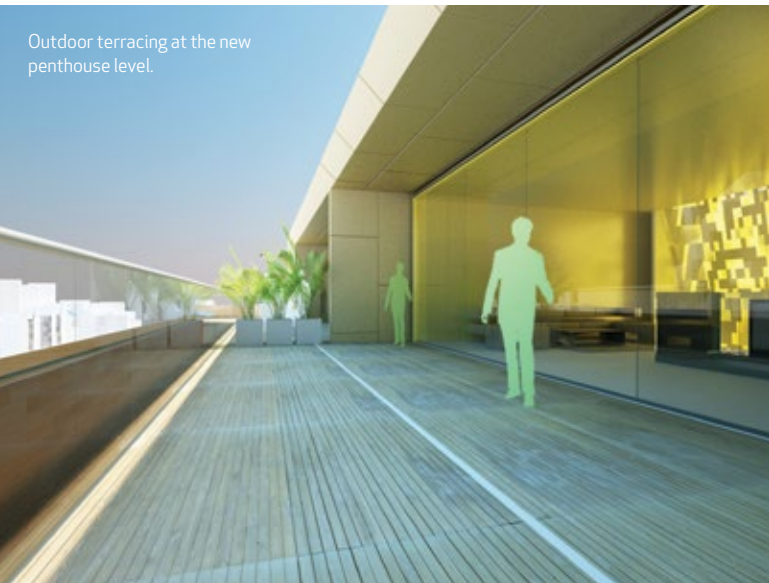
**TEAM**  
For: University of the Arts London  
With: Chinmans, David Bonnett Associates, Drivers Jonas LLP, EDCO, Entran, Local Dialogue, Miller Hare Ltd, Ramboll Whitbybird, Roger Preston and Partners, Savell Bird and Axon, Sharps Redmore Partnership  
Make team: Nathalie Bergvall, Timothy Davies, Jason Parker, Ken Shuttleworth

Initial concept sketch by Jason Parker.

The original Art Deco facade will be cleaned and restored.



View out to the new garden space at the rear of the building.



Outdoor terracing at the new penthouse level.



Key cross-section displaying the new light well that runs the full height of the structure.



Rear view of the refurbished building illustrating the new roof-level penthouses and the enhanced terrace space.



# PRIVATE RESIDENCE

LONDON, UK

This substantial Grade II listed building has been refurbished to create an elegant and distinctive modern home in which period detailing has been carefully balanced with contemporary design. Key internal features have been sensitively maintained and restored, while the interior spaces have been reorganised to create a more flexible living space specific to the needs of the resident family. A full interior design fit-out has been an integral part of the project, with bespoke integrated furniture featured throughout.

KEY FACTS

Building type: Residential  
Area: 650m²/7,000ft²  
Status: Completed in February 2009

TEAM

For: Confidential  
With: Bill Cleyndert and Company Ltd, Day Building Ltd, Fluid Structures, GQS Services, Isabel Hamm, Millimetre, Mindseye, Karim Nouredin, Paul Drury Partnership, PAYE Stone, PHA Consult, Scott Maddux Design Ltd  
Make team: Christina Gresser, Christina Leung, Ian Lomas, Ken Shuttleworth



The stunning spiral staircase, made from patinated brass, aluminium, toughened glass and oak, was prefabricated in the warehouse, then taken apart and reassembled on site.



The new staircase connects the two family floors; ground and lower ground. The abstract perforated design of the staircase and the screen doors references ornaments found in the existing house and is a theme carried through both floors.



(Above and right) Designed in collaboration with artist Karim Nouredin, the pattern of the floor is incorporated throughout the entire lower ground floor of the house, including the exterior. It forms a unique feature which bridges the gap between late 19th century and contemporary styles.



The original staircase, a key feature of the house, is fully restored to its former glory.





Bespoke joinery in the master bathroom.



The original features were fully restored in these formal first-floor rooms—design intervention was kept to a minimum.



The linear form of the modern, functional kitchen compliments the elegant period detail.

This 'oculus' (right) creates an opening which links two floors; the pattern etched into the sandblasted glass originates from an existing ceiling rose.



A desk built around the oculus is constructed from perforated solid brass and English walnut, creating a unique feature.



# CRITICAL REVIEW AND EXHIBITION

In August we invited a selection of guests to our London studio to view an exhibition of our work and participate in a critical review. Here are all the concluding comments from the discussion.

## Ken Shuttleworth, Make

I think this is an interesting stage we're at—we've been going for six years and we really just want your observations. Just be honest—we don't expect you to be kind to us...

## Francis Golding, Townscape Advisor

I think Make have two modes—restrained and unrestrained. My natural tendency is always to simplify things and pare them down, and sometimes you keep more ideas going than are actually needed in order to produce an architecturally successful result. There aren't too many ideas going on at once with Odeon Leicester Square and I think the scheme benefits from that.

## Peter Wynne Rees, Corporation of London

Yes, in some of the designs there are two ideas going together and either would have been powerful enough.

## Craig Marks, Menta

In our scheme, Cherry Orchard Road, there are great shapes, very much like the Vauxhall scheme. But I'm not sure of the necessity of all the extra colourings and how that might detract from the building form.

## Richard Coleman, Townscape Advisor

My experience of working with Make is that they are such an open group of people, full of ideas, and maybe sometimes the ideas go too far but that is the nature of this organisation—they have ideas. And they're willing to tear them up and start again if necessary and they do this with great skill—and once torn up any new ideas tend to bring together an even better scheme. It's a great joy to work with them.

## Brian Harris, EC Harris

From my point of view all the objects are, without

exception, wonderful objects. But the only thing we haven't seen is how these objects feel at street level—which is something I would like to see more of.

## Trevor Farnfield, Roger Preston and Partners

I respond quite strongly to the different facades—for example I find The Cube quite difficult but Grosvenor Waterside is fantastic! I also sometimes find the contrasts set up between the facades of an individual building quite difficult. My other comment relates to the internal users; with some of the external shapes, how much thought has been given to how these impact on the users inside? They will be the ultimate judges of each building's success.

## Diane Haigh, CABE

The range of projects we see coming from you is very interesting, and the elaboration of elevation which you sometimes bring to these places. I'm fascinated by the range of design approaches that you encompass in your office.

## Philip Dilley, Arup

I'd say that my experience, which obviously transcends quite a few architects, is that architecture of this quality often comes with a pinch of arrogance and it's very evidently not in place here. And that's fantastic.

## Michael Ward, Derwent London

Having worked with Make for the last year or so what we're conscious of is the tremendous amount of effort



that goes into the design of the buildings, which is refreshing. Also, being able to very quickly change track and not become too precious about what you're doing is commendable.

The design issues that have been raised are the space around buildings, the views and spaces. With round buildings, if you put up a large tower what happens to the space around the tower? Is it just going to be a large tower in an island of poor architecture? These are important questions. Taking a broad look at urban areas is very important, particularly with tall buildings. I think that's important with the Vauxhall project—what's going to happen around Vauxhall?

We're in a difficult economic climate—there are some tremendous schemes here but how many are going to get built? I think that's going to be the greatest challenge for people who are trying to push the boundaries of architecture.

## Sir Stuart Lipton, Chelsfield Partners

I've known Ken for 25 years or more. I saw a style, a source of real range and diversity in his projects. But where are they going today? Looking at these schemes my criteria is public space, which is provided in abundance here. And then, what are the social functions of these buildings? They're not difficult to build; you can build anything you like today. I'm viewing every building as a civic building, with a civic quality and space, and I'm not sure there's enough emphasis



on that. I'm not criticising any of the projects—I'm part of some of these projects—but soul, heart and emotion are the things I like from buildings, and now that we're in this rather austere period are we going to get these kinds of buildings—inventive, challenging buildings—to work for us as humans?

## Paul Finch, Architectural Critic

The conversation has been an interesting one because there appear to be at least two broad 'Makes'; one is about restraint, dealing with absolute quality and clarity of programme, like the Dojo, and projects such as Heart of East Greenwich where there's a complicated social programme but still pretty cool architecture.

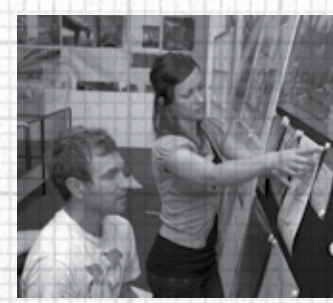
The other 'Make' lives in an expressionistic world where you see an interplay of very cool stuff, but the involvement of art means that it's given a twist; or because of environmental analysis or aesthetic proposition you get these rather beautiful metal-clad buildings; this moves to the other end of the architectural spectrum where colour, shape and geometry explode, sometimes in all directions.

What's interesting about Make is that it's possible to have that spectrum within one office without anyone saying 'you can't do that' or 'you shouldn't do that.' This means you have an eclecticism which is very unusual and to be commended. The immaculate detailing that is seen on the City of London Information Centre is what will be required if

other projects are to be truly successful. To get that level of design and quality of delivery is incredibly difficult, even for people from the most powerful practices with the biggest budgets. This represents a huge challenge, but also an opportunity because in certain instances you've already proved it can be done.

You've carved out an unusual niche in the history of post-war British architecture because of the range of the programme and the willingness to undertake different architectures. There must be a place for a practice like this and it's all power to your elbow, provided that the expressionistic end of the work doesn't go down in flames under the weight of inadequate budgets to properly detail and deliver these faceted pieces.











**MAKE 2009 SEAN AFFLECK** *MICHAEL BAILEY*  
**JESSICA BALDWIN CARA BAMFORD** ARND  
**BAUMGÄRTNER** NATHALIE BERGVALL MATT BLAICKLOCK  
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 DE ANDRÉS OLIVER DUFNER **SAM EVANS** FRANK  
 FILSKOW *STUART FRASER* INES FRITZ FLORIAN  
 FROTSCHER **FRANCES GANNON ROAYA GARVEY**  
**KATY GHAHREMANI NATALIE GHATAN**  
 ROBIN GILL ANDREW GODWIN JAMES GOODFELLOW  
*VIVIENNE GREENAWAY* USSMAA GULZAR  
**JANE HALL SAM HOBSON CRAIG HOWARD**  
**JACOB HOWARD DOMINIC HOWE JIMMY HUNG**  
**YUTING JIANG CHRIS JONES MASAKI KAKIZOE**  
 CHRIS KALLAN *JOHN KATTIRTZIS* PETA-  
 MARIE KEYS **CHARLEY LACEY DORIS LAM**  
 JUSTIN LAU JESSICA LEE *BOB LEUNG* CHRISTINA  
 LEUNG **SIMON LINCOLN CAYA LOEPER IAN**  
 LOMAS GRAHAM LONGMAN **JIA LU ROBERT**  
 LUNN JOHN MAN BALVEER MANKIA *LAURA MARK*  
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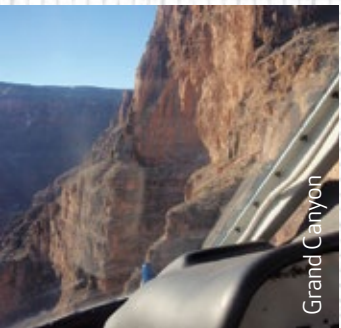
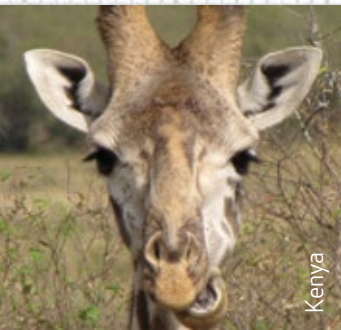
# PHOTO ALBUM







A YEAR IN PICTURES







## DAN FARMER AND DOMINIQUE LAWRENCE THE COTSWOLDS, UK

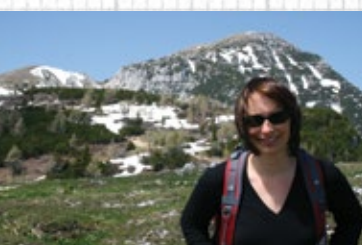
"In November 2008, Dominique and I left Make to pursue our dream of 'The Good Life'. With London behind us, we moved to a rather ruinous farmhouse in the Cotswolds that has no central heating—days ahead of one of the worst winters the country has seen! Since then, we've had our first successful harvest of home-grown veggies and are as keen as ever to take the plunge and invest in our own paddling of ducks.

In terms of work, Dominique has spent her time setting up her own artist's studio, painting, sketching and selling her commissions across the Cotswolds. She now also works for an architectural practice in Moreton-in-Marsh.

I have spent the year completing my Masters in Architecture as well as tutoring for a number of universities, including the Bartlett School of Architecture and the Architectural Association. I also finished writing an article on my research which was recently published in AD magazine and had my work exhibited at the ETH University of Zurich and Arup's Phase 2 Gallery for London Digital Week."



## MAKE'S OLD FRIENDS



## BERND LEOPOLD VIENNA, AUSTRIA

"Initially we intended to live in our summer-weekend-holiday hut in the Austrian mountains for two months or so. We expected to be in Vienna again by February. However, I continued to chop firewood until spring arrived! Simon, our three-year-old son, enjoyed the private ski run; my wife Birgit got used to the almost impassable snowy road to our hut; and I got some architectural work doing a farmhouse conversion which I was able to do from my countryside office.

With summer coming we saw our tiny living space growing. The garden became an extension to the house. We cut down some trees behind the house to make sure it didn't get squashed in the next storm, at the same time adding to our steady supply of firewood for future winters.

The boys became pretty hardened by exploring the rough countryside and we really enjoyed the beautiful red evening sunsets behind the distant mountains. But sadly this time is coming to an end; after almost a year our return to Vienna and city life is about to happen."



## CHARLIE HEARN BALI, INDONESIA

"After stepping out from the regularity of a five-day week I have basically gone on a wee adventure. Living in a way which is predictably unpredictable has always been a part of my ethos and Make provided me with the opportunity to explore this further. A few weeks after I left, my third child was born and a few weeks after that we had sold nearly all our possessions (apart from my record collection and my candy red lowrider cruiser!). We then left our house which overlooked the hills and fields of Sussex and moved into a partly converted rice barn which overlooks the paddy fields and volcanoes of Bali.

The initial part of our experience involved exploring the island, making friends, being shaken by earthquakes and bingeing on coconuts. However, the more time I've spent here, the more I've been taken by the place. The people are incredibly warm, and their smiles are so infectious. There is also a very strong culture, with ceremonies and festivals going on every other week.

As I began trying to find a way to make it work here I met a very nice local Balinese guy by the name of Popo Danes, who is one of the leading architects on the island with his own established practice. He suggested I start up a new practice doing something a bit different and he would provide the back-up with logistics, investment and cultural knowhow. So in the last four months I've been setting up an office in an area called Seminyak, around five minutes' walk from the beach. As there is a large expat community, networking has been fairly easy so I've just started picking up a few jobs. There's a great opportunity to play with sustainable materials such as bamboo and rammed earth, with a lot of progressive examples already being done on the island.

Being at Make beforehand showed me some really good ways to run an office and I hope to bring these and similar philosophies into my practice."



## DAVID PICAZO MONTERREY, MEXICO

"This is what 'The Happy Spaniard' has been up to lately..."

Let's remind ourselves of one thing... life is amazing! We must remember to enjoy it as much as we possibly can at all times! Some people say "Life is full of surprises," "Good things come to those who wait"... Well let me tell you, in my case the last 12 months of my life have been truly unexpected and surprising! On a holiday trip to Mexico last year, love came into my life once again... but this time she was actually THE ONE!! So... it was time to follow the dream. After four amazing years at Make, Claudia and I decided to move to her homeland of Mexico... and we got married!! (Mexican style... very colourful, with music and lots of Tequila!). We have been living in Mexico for about a year now and have set up our own architecture firm in rocky Monterrey. Work is going well, we have a few buildings under construction and a few others at the design stages at the moment.

I send all of you a big hug! And remember—life is full of surprises, you just need to have your eyes open to see them coming... And keep smiling!!"

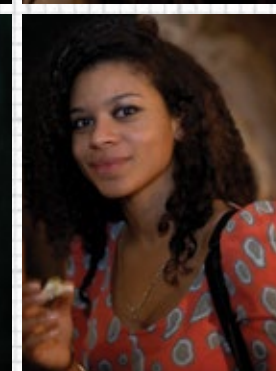
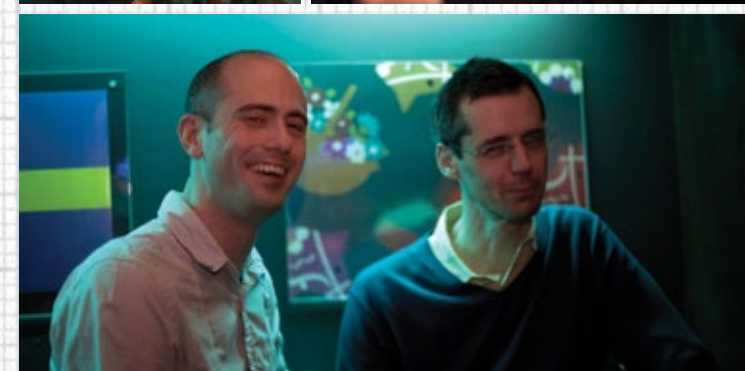
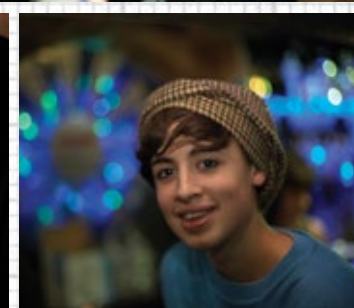
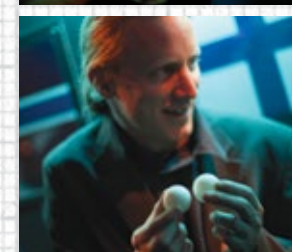
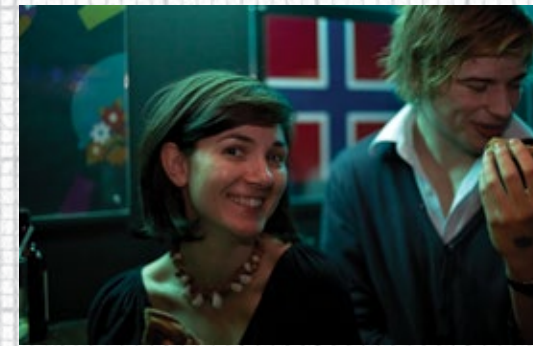




# SUMMER PARTY CRESCENT HOUSE, WILTSHIRE



# CHRISTMAS PARTY NORDIC BAR, LONDON







#### PHOTOGRAPHS

BBC: p4 (Peter Day interview)  
William James: p39 (Oxford Molecular Pathology Institute)  
ModCell: p50 (Sutton Bonington Bioscience)  
All other photographs by Zander Olsen/Make

#### ADDITIONAL VISUALISATIONS AND DRAWINGS

GMJ: p12 (One Alfred Street), pages 41, 43,  
44 (The Cube)  
Buro Happold: p44 (The Cube)  
Hayes Davidson: p55 (Chiswick Roundabout)

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