





Our eighth annual documents 2011, which has been an amazing year for us – with lots of highlights and exciting developments.

An incredible total of 14 Make projects were granted planning permission this year, which is a record and hopefully a positive sign that things are starting to move again. We also won 16 new jobs! One of these is in India, which is fantastic news – we’re delighted to be given the opportunity to gain a foothold in this rapidly expanding market.

For me the high point of the year was our 5 Broadgate scheme getting the green light, which is a great achievement. We’ve also got five more schemes under construction, three of which are with repeat clients whose ongoing support we are really grateful for.

The Beijing studio is still going from strength to strength, with four major projects currently on site and a new presence in Hong Kong which is allowing us to become really established in the region.

Looking ahead, 2012 is going to be a momentous year for London with the Olympics and we can’t wait to see Make’s Handball Arena in use and hosting some action-packed events during the Games. In the spring we will be publishing the first in a series of building-sector magazines: issue one will be all about sport, to celebrate London 2012 – we hope it will capture some of the excitement of this one-in-a-lifetime sporting event.

I hope you enjoy reading about our year!

Ken Shuttleworth



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KEN SHUTTLEWORTH

PART ONE  
CONSTRUCTION

PAGE 8 PROJECT  
5 BROADGATE  
LONDON, UK

AREA:  
1.3 HECTARES/3.2 ACRES

STATUS:  
ON SITE

FOR:  
BLACKSTONE, BRITISH LAND

CONSULTANT TEAM:  
ARUP, ARUP PROJECT MANAGEMENT,  
DP9, FEDRA (BURO HAPPOLD),  
FRANCIS GOLDING, GORDON INGRAM  
ASSOCIATES, HILSON MORAN,  
HYLAND EDGAR DRIVER, KEN  
POWELL, MACE, MILLER HARE,  
MUSEUM OF LONDON, NDY LIGHT,  
SENSE, SPACE SYNTAX, STEER  
DAVIES GLEAVE, URS CORPORATION  
LTD, WATKINS PAYNE PARTNERSHIP

MAKE TEAM:  
MICHAEL BAILEY, MIKE BELL,  
MATTHEW BUGG, PHILIPPA  
DRINKWATER, JAMES FLYNN,  
JAMES GOODFELLOW, ROBERT  
HALL, MYOUGJAE KIM, JASON  
MCCOLL, JASON PARKER, JOANNA  
PILSNIK, KEN SHUTTLEWORTH,  
DAN SLAVINSKY, BEN STUART,  
BILL WEBB, SIMON WHITEHEAD,  
CHARLOTTE WILSON

PAGE 12 PROJECT  
THOMAS CLARKSON  
COMMUNITY  
COLLEGE  
WISBECH, UK

AREA:  
16,200M²/174,370FT²

STATUS:  
ON SITE

FOR:  
KIER EASTERN ON BEHALF OF  
EQUITIX AND CAMBRIDGESHIRE  
COUNTY COUNCIL

CONSULTANT TEAM:  
COCENTRA, DELL, IMTECH AQUA  
BUILDING SERVICES, LIVINGSTON  
EYRE ASSOCIATES, MITIE, RAMBOLL  
UK, SANDY BROWN ASSOCIATES  
LLP, WSP GROUP

MAKE TEAM:  
FRANCES GANNON, JAMES GOODFELLOW,  
ROBERT LUNN, BALVEER MANKIA,  
RICHARD MEDDINGS, CAMPBELL  
PATTERSON, JAMIE RODGERS, KEN  
SHUTTLEWORTH, JAMES TAYLOR,  
NATASHA TELFORD, GREG WILLIS

PAGE 14 PROJECT  
THE FORMER  
HAMMERSMITH  
PALAIS  
LONDON, UK

AREA:  
17,370M²/186,970FT²

STATUS:  
ON SITE

FOR:  
GENERATION ESTATES

CONSULTANT TEAM:  
BEADMANS, HEYNE TILLET STEEL,  
MORGAN SINDALL, MTT, TURNER  
AND TOWNSEND

MAKE TEAM:  
OLIVER JAMES, BETH JOHNSON,  
JONATHAN MITCHELL, JUSTIN  
NICHOLLS, KEN SHUTTLEWORTH,  
PAUL SIMMS

PAGE 16 PROJECT  
HEWA 'HOPE'  
CHILDREN'S  
HOSPITAL  
ERBIL, KURDISTAN, IRAQ

AREA:  
25,000M²/269,100FT²

STATUS:  
ON SITE

FOR:  
KURDISTAN REGIONAL GOVERNMENT

COLLABORATING ARCHITECTS:  
MTK ARCHITECTS

CONSULTANT TEAM:  
ADAMS KARA TAYLOR, HEALTH CARE  
PROJECTS LTD, HOARE LEA

MAKE TEAM:  
FRANK FILSKOW, JOHN MAN, GARY  
RAWLINGS, KEN SHUTTLEWORTH,  
TIMOTHY TAN

PAGE 18 PROJECT  
OLYMPIC HANDBALL  
ARENA  
LONDON, UK

AREA:  
15,500M²/166,840FT²

STATUS:  
COMPLETED

FOR:  
OLYMPIC DELIVERY AUTHORITY

CONSULTANT TEAM:  
ARUP, DP9, PTW, SOUTHFACING  
SERVICES LTD

MAKE TEAM:  
STUART FRASER, ROBIN GILL,  
KEN SHUTTLEWORTH

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80 CHARLOTTE  
STREET AND 65  
WHITFIELD STREET  
LONDON, UK

AREA:  
44,600M²/480,000FT²

STATUS:  
PLANNING APPROVED

FOR:  
DERWENT LONDON

CONSULTANT TEAM:  
ARUP, B4, CLEWLOW CONSULTING  
LTD, DAVIS LANGDON, DEL BUONO  
GAZERWITZ LTD, DP9, GORDON  
INGRAM ASSOCIATES, INK, RICHARD  
COLEMAN CITYDESIGNER

MAKE TEAM:  
SEAN AFFLECK, ROBIN GILL, YIANNI  
KATTIRTZIS, KALLIOPI KOUSOURI,  
CHARLEY LACEY, KEN SHUTTLEWORTH,  
JAMES TAYLOR, MARK TYNAN

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PAGE 57 PROJECT  
CHENGDU OFFICE  
CHENGDU, CHINA

AREA:  
CONFIDENTIAL

STATUS:  
ON SITE

FOR:  
SINO-OCEAN LAND HOLDINGS LTD,  
SWIRE PROPERTIES LTD

COLLABORATING ARCHITECTS:  
CHINA ACADEMY OF BUILDING RESEARCH

CONSULTANT TEAM:  
ARUP, GRAPHIA BRANDS, HUGH  
DUTTON ASSOCIATES, LIGHTING  
PLANNERS ASSOCIATES, TSINGHUA  
UNIVERSITY, URBIS



MAKE TEAM:  
JET CHU, FRANCES GANNON, ROBIN GILL, MARK O'DONNELL, JOHN PUTTICK, KEN SHUTTLEWORTH, YUCHEN WANG, QIANQIAN XU

PAGE 61 PROJECT  
CHENGDU HOTEL  
CHENGDU, CHINA

AREA:  
CONFIDENTIAL

STATUS:  
ON SITE

FOR:  
SINO-OCEAN LAND HOLDINGS LTD, SWIRE PROPERTIES LTD

COLLABORATING ARCHITECTS:  
CHINA ACADEMY OF BUILDING RESEARCH

CONSULTANT TEAM:  
ARUP, GRAPHIA BRANDS, LIGHTING PLANNERS ASSOCIATES, SWADI, TSINGHUA UNIVERSITY, URBIS

MAKE TEAM:  
KUNKUN CHEN, KATY GHAHREMANI, YUTING JIANG, JUSTIN LAU, JIA LU, MARK O'DONNELL, JOHN PUTTICK, JANA ROCK, PAUL SCOTT, KEN SHUTTLEWORTH, JOANNA SZULDA, MARK TYNAN, TRACEY WILES

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IMPRESSIONS  
OF BEIJING  
FRANCES GANNON

PAGE 66 PROJECT  
WEIHAI PAVILION  
WEIHAI, CHINA

AREA:  
500M²/5,380FT²

STATUS:  
ON SITE

FOR:  
CHINA RESOURCES LAND LTD

COLLABORATING ARCHITECTS:  
QINGDAO TENGYUAN DESIGN INSTITUTE COMPANY LTD

MAKE TEAM:  
SIMON LINCOLN, JOHN PUTTICK, SUNNY QIN, KEN SHUTTLEWORTH

PAGE 70 PROJECT  
INFOCUBE  
BEIJING, CHINA

AREA:  
6.6M²/71FT²

STATUS:  
COMPLETED

FOR:  
BEIJING DESIGN WEEK

CONSULTANT TEAM:  
BOLONI

MAKE TEAM:  
JOHN PUTTICK, KEN SHUTTLEWORTH, YUCHEN WANG

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JIA LU

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PAGE 78 PROJECT  
CAMDEN STREET  
KIOSK  
LONDON, UK

AREA:  
10.6M²/114FT²

STATUS:  
PLANNING SUBMITTED

FOR:  
LONDON BOROUGH OF CAMDEN

CONSULTANT TEAM:  
ARUP, DAVIS LANGDON

MAKE TEAM:  
SEAN AFFLECK, YIANNI KATTIRTZIS, KALLIOPI KOUSOURI,

MATTHEW SEABROOK, KEN SHUTTLEWORTH

PAGE 82 PROJECT  
THE OCTOPUS  
LONDON, UK

AREA:  
2,700M²/29,600FT²

STATUS:  
PLANNING APPROVED

FOR:  
GALLIARD, LONDON AND BATH ESTATES

CONSULTANT TEAM:  
ABDU RASHID CRAIG, ARUP, CGMS CONSULTING, CHARLES FUNKE ASSOCIATES, DAVID SMITH, DAVIS LANGDON, HERITAGE COLLECTIVE, JOHN TOWNER, THE KUT PARTNERSHIP, METROPOLIS GREEN, PETER STEWART CONSULTANCY, SAVELL BIRD AND AXON

MAKE TEAM:  
SEAN AFFLECK, JOHN KATTIRTZIS, JUSTIN NICHOLLS, MATTHEW SEABROOK, KEN SHUTTLEWORTH, MARK TYNAN

PAGE 86 PROJECT  
LEGO REIMAGINED  
LONDON, UK

FOR:  
ICON MAGAZINE

MAKE TEAM:  
SEAN AFFLECK, YIANNI KATTIRTZIS, KALLIOPI KOUSOURI, CHARLEY LACEY, GRAHAM LONGMAN, MATTHEW SEABROOK, KEN SHUTTLEWORTH, MARK TYNAN

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PAGE 94 PROJECT  
HARINGEY  
HEARTLANDS  
LONDON, UK

AREA:  
4.5 HECTARES/11 ACRES

STATUS:  
PLANNING APPROVED

FOR:  
THE LONDON DEVELOPMENT AGENCY, NATIONAL GRID PROPERTIES LTD

CONSULTANT TEAM:  
DRIVERS JONAS, HYLAND EDGAR DRIVER, SAVELL BIRD AND AXON, WATERMAN GROUP

MAKE TEAM:  
STUART BLOWER, HARRY GODFREY, KEN SHUTTLEWORTH

PAGE 96 PROJECT  
WEMBLEY  
NORTH WEST LANDS  
LONDON, UK

AREA:  
5.7 HECTARES/14 ACRES

STATUS:  
PLANNING APPROVED

FOR:  
QUINTAIN ESTATES AND DEVELOPMENT PLC

CONSULTANT TEAM:  
BMT FLUID MECHANICS, BURO HAPPOLD, CAMCO, ECOLOGY SOLUTIONS, GARDINER AND THEOBALD, GVA SCHATUNOWSKI BROOKS, I-TRANSPORT, JMP, MACFARLANE WILDER, PETER BRETT ASSOCIATES LLP, PROFESSOR ROBERT TAVERNOR CONSULTANCY LTD, SIGNET PLANNING

MAKE TEAM:  
JOHN PREVC, FELIX ROBBINS, KEN SHUTTLEWORTH

PAGE 100 PROJECT  
ELEPHANT  
AND CASTLE  
LONDON, UK

AREA:  
9 HECTARES/22 ACRES

STATUS:  
DESIGN IN DEVELOPMENT

FOR:  
LEND LEASE

CONSULTANT TEAM:  
ARUP, DP9, GRANT ASSOCIATES, PROFESSOR ROBERT TAVERNOR CONSULTANCY LTD, WALLACE WHITTLE, WATERMAN GROUP, XC02

MAKE TEAM:  
ANNA MACDOUGALL, BALVEER MANKIA, CAMPBELL PATTERSON, DAVID PATTERSON, JOHN PREVC, FELIX ROBBINS, KEN SHUTTLEWORTH, JAMES TIPLADY

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AND INNOVATIONS

PAGE 106 PROJECT  
THE GATEWAY  
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NOTTINGHAMSHIRE, UK

AREA:  
3,100M²/33,370FT²

STATUS:  
COMPLETED

FOR:  
THE UNIVERSITY OF NOTTINGHAM

CONSULTANT TEAM:  
COUCH PERRY AND WILKES, ELECTRACT, EURBAN, HERBERT BAGGALEY CONSTRUCTION LTD, NIGHTINGALE ASSOCIATES, PRICE AND MYERS, RKN ALUMINIUM, SAND PROJECT MANAGEMENT, S+B UK LTD, WILLIAM BAILEY LTD

MAKE TEAM:  
BOB LEUNG, DAVID PATTERSON, JOANNA PILSNIAK, JOHN PREVC, KEN SHUTTLEWORTH, TIMOTHY TAN

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LONDON, UK

AREA:  
CONFIDENTIAL

STATUS:  
COMPLETED

FOR:  
CONFIDENTIAL

CONSULTANT TEAM:  
ARUP, DAVIS LANGDON, EDCO, GORDON INGRAM ASSOCIATES, MLM, PETER DEER AND ASSOCIATES

MAKE TEAM:  
JAMES GOODFELLOW, KEN SHUTTLEWORTH, TIMOTHY TAN, TRACEY WILES

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DR CHRIS LUEBKEMAN

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LONDON, UK

AREA:  
15,250M²/164,170FT²

STATUS:  
PLANNING APPROVED

FOR:  
LAFFLY LLP

CONSULTANT TEAM:  
ARCADIS UK, ARUP, ATELIER TEN, CAPITAL REAL ESTATE PARTNERS LLP, ELLIOTT WOOD PARTNERSHIP LLP, GERALD EVE, GORDON INGRAM ASSOCIATES, PROFESSOR ROBERT TAVERNOR CONSULTANCY LTD, WSP GROUP

MAKE TEAM:  
SEAN AFFLECK, JIMMY HUNG, YIANNI KATTIRTZIS, KALLIOPI KOUSOURI, GRAHAM LONGMAN, MATTHEW SEABROOK, KEN SHUTTLEWORTH

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FOR:  
RIBA COMPETITION FOR THE DEPARTMENT OF ENERGY AND CLIMATE CHANGE/NATIONAL GRID

CONSULTANT TEAM:  
FLUID STRUCTURES

MAKE TEAM:  
GRAHAM LONGMAN, MATTHEW SEABROOK, KEN SHUTTLEWORTH

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GREEN COOLING  
SEAN AFFLECK AND BILL WATTS

PAGE 126 PROJECT  
OLD ROAD CAMPUS  
OXFORD, UK

KENNEDY  
INSTITUTE  
OF RHEUMATOLOGY  
AREA:  
7,430M²/79,980FT²

NUFFIELD  
DEPARTMENT  
OF MEDICINE  
AREA:  
5,580M²/60,060FT²

STATUS:  
ON SITE

FOR:  
THE UNIVERSITY OF OXFORD

COLLABORATING ARCHITECTS:  
NIGHTINGALE ASSOCIATES

CONSULTANT TEAM:  
DPDS CONSULTING, EC HARRIS, LONG AND PARTNERS, MACE, PELL FRISCHMANN, PETER BRETT ASSOCIATES, RBDML, SANDY BROWN ASSOCIATES, SCOTT WHITE AND HOOKINS

MAKE TEAM:  
ALICE CADOGAN, MATTHEW CRITCHLEY, MICHELLE EVANS, CHRIS JONES, MASAKI KAKIZOE, ROBERT LUNN, JUSTIN NICHOLLS, IAN O'BRIEN, JAMES ROBERTS, KEN SHUTTLEWORTH, REBECCA WOFFENDEN

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MAKE PARTNERS 2011





# CONSTRUCTION

A SELECTION OF SCHEMES  
WHICH ARE ON SITE OR  
RECENTLY COMPLETED





# 5 BROADGATE

## LONDON, UK

### ON SITE

#### DESIGN CONCEPT:

1  
THE ENGINE BLOCK REPRESENTS  
THE BUILDING APPROACH  
TO MATERIALITY AND THE  
EXPRESSION OF SOLIDITY -  
AS IF CAST FROM A BASE METAL

2-3  
THE 'CHEST OF DRAWERS'  
ANALOGY DESCRIBES THE  
VARIOUS FUNCTIONS CONTAINED  
WITHIN A SINGLE ENVELOPE

4  
THE IDEA OF FACADE AND  
MATERIAL VARIATION WHEN  
APPLIED TO DIFFERENT BUILDING  
FUNCTIONS WAS REJECTED IN  
FAVOUR OF A UNIFIED,  
SINGULAR EXPRESSION

5  
THE BUILDING ENVELOPE  
EXPRESSED AS A SINGLE FORM

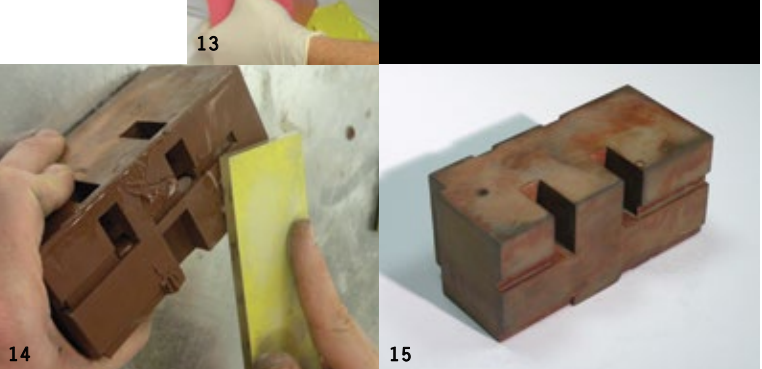
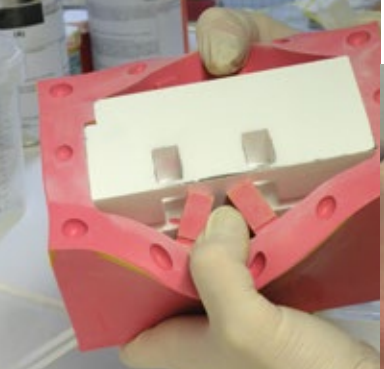
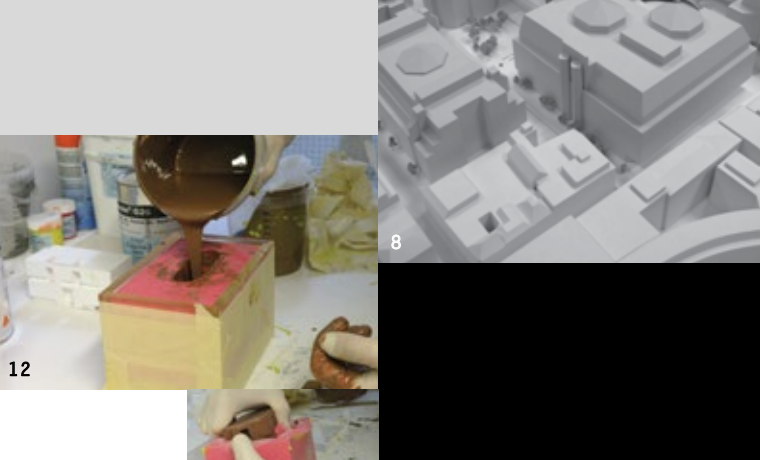
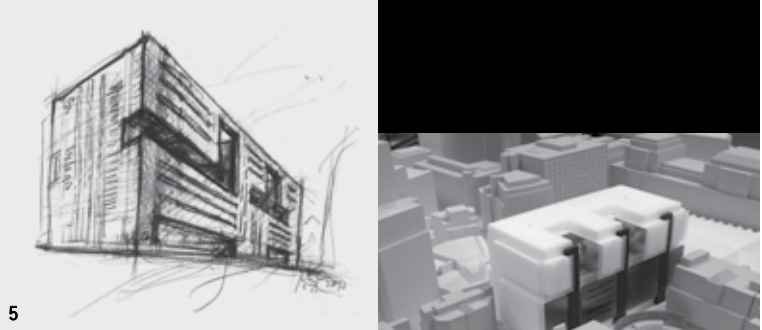
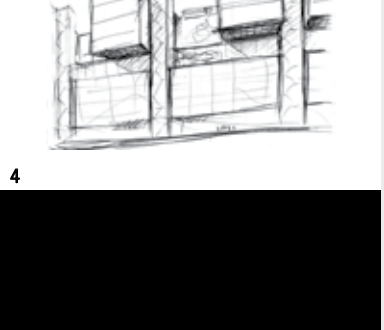
6  
THE CONCEPT OF A SINGLE  
METALLIC CASTING

7  
THE TEAM

8  
MASSING CONCEPT

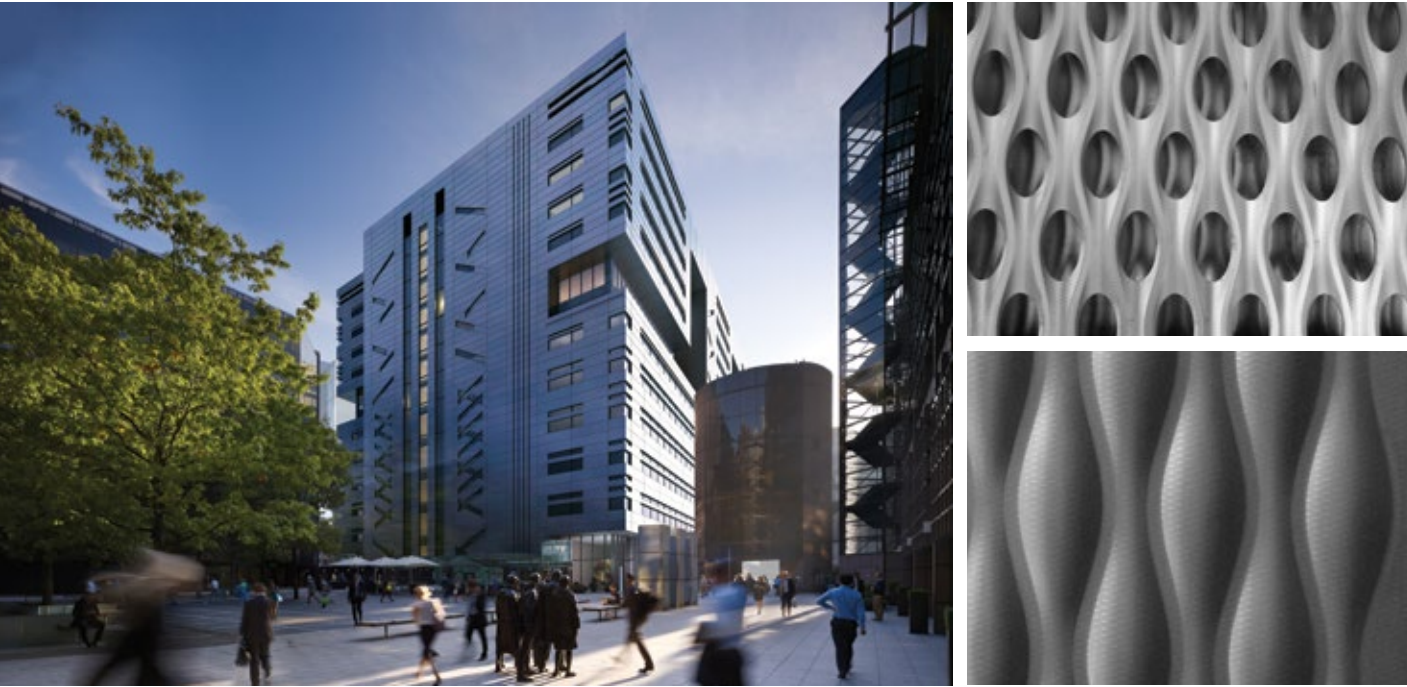
9-16  
MODEL CASTING

OPPOSITE; ON-SITE DEMOLITION





UBS IS ONE OF THE WORLD’S LEADING INVESTMENT BANKS AND THE LARGEST TENANT AT BROADGATE. THE 5 BROADGATE DEVELOPMENT WILL ALLOW THE BANK TO CONSOLIDATE ITS TRADING OPERATIONS INTO A SINGLE WORLD-CLASS BUILDING AND REMAIN ESTABLISHED IN THE HEART OF THE CITY OF LONDON.



This scheme successfully fulfils UBS’s bespoke requirements, while enhancing the unique Broadgate and wider context. Setting a new standard for financial trading in the City, 5 Broadgate is one of a swathe of ambitious new buildings that demonstrate how the fabric of the City can evolve and change for the better.

The 13-storey state-of-the-art structure will be delivered for British Land and Blackstone and built on the site occupied by 4 and 6 Broadgate – one of the few locations in London capable of supporting a building of this scale. Careful consideration has gone into incorporating it into the surrounding area; improved connectivity and flow around the site will reinvigorate the

public spaces that make Broadgate such a vibrant destination.

Our architectural approach was defined by the bank’s trading requirements; in functional terms, the design imperative is to create extremely large trading floors. An ultra-rational arrangement of the structure and cores provides four trading floors and seven levels of offices and trading support; the floorplates can accommodate up to 3,000 trading desks, with 750 traders working on each floor.

The ‘groundscraper’ has been conceived as a cast utilitarian block; its large scale is offset with materials, details and finishes that give

the impression of a perfectly machined metal object.

This functional and pragmatic response to UBS’s detailed requirements will allow the bank to continue to flourish and act as an economic catalyst. It is an ambitious building that addresses the long-term needs of UBS, the local area, the environment and the UK economy.

Demolition of both 4 and 6 Broadgate is currently underway and will be completed in the spring of 2012; the development is scheduled for occupation in 2015.

## THE FACADE

The building’s main facade reinforces the language of solidity, architectural precision and material quality, giving the development a singular identity and a strong presence which reflects its bespoke nature and single occupier.

A visual language is expressed in the facade, which represents the building’s use and function. The facade treatment has been conceived to

balance natural daylight and excellent views with high levels of thermal and solar insulation. The trading floors and perimeter core elements are expressed with punched windows and slot openings revealing expanses of open floorplate, stair cores, lift shafts and vertical riser distribution.

Three orders of scale operate within the facade; the primary courtyard spaces, secondary window reveals and textured metal cladding panels contributing at a third, tertiary scale.



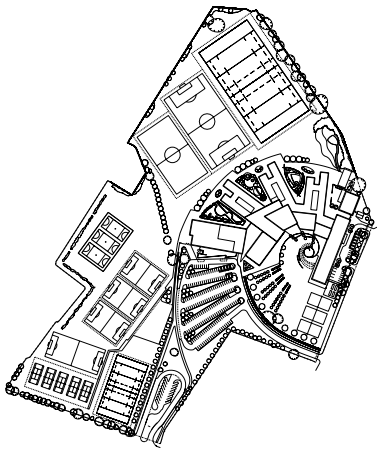


DUE FOR COMPLETION IN 2012, THE THOMAS CLARKSON COMMUNITY COLLEGE WILL BE A TRULY INSPIRATIONAL PLACE OF LEARNING. THE NEW STATE-OF-THE-ART SCHOOL BUILDING HAS BEEN DESIGNED AS AN INNOVATIVE AND DYNAMIC LEARNING FACILITY WHICH WILL MAXIMISE EDUCATIONAL OPPORTUNITIES, INSPIRE PUPILS AND PROMOTE INTERACTION WITH THE COMMUNITY.

# THOMAS CLARKSON COMMUNITY COLLEGE

WISBECH, UK

ON SITE



Three brand new learning communities and a sports wing are being organised around a central 'Eden' space which forms the communal heart of the college and serves as the primary means of circulation and navigation. A 'living wall' – one of the largest outside London – will be a central feature of Eden, providing a fascinating focal point as well as offering opportunities for horticultural education.

Designed to accommodate a broad cross-section of ages and abilities and encourage interaction between students and staff, the spaces can be reconfigured to support other educational or pastoral models if the organisational structure changes in the future. The internal and external areas provide a variety of formal and informal learning spaces, and a separate community entrance ensures that the modern facilities become an integral amenity for the wider area as a whole.

With many unique features such as a 500-seat community theatre, an outdoor performance amphitheatre, a three-storey climbing wall, 180m² of solar PVs on the sports hall roof and grey water harvesting for the changing facilities, the new tailor-made college will be a stimulating and sustainable learning environment and a central part of the Wisbech community.



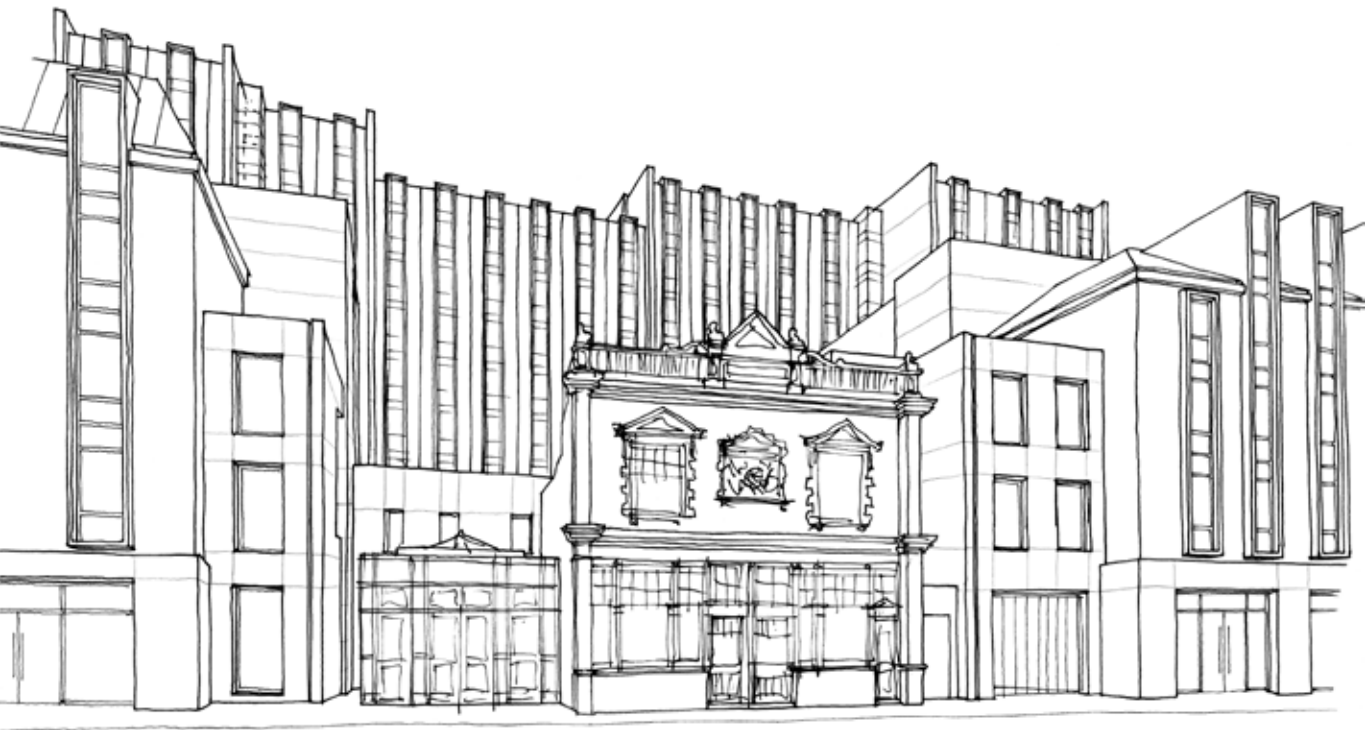


CONSTRUCTION WILL COMMENCE IN 2012  
ON THE SITE OF THE FORMER HAMMERSMITH  
PALAIS, WHICH WILL BE TRANSFORMED  
INTO 418 SELF-CONTAINED STUDENT  
ACCOMMODATION UNITS PLUS LEISURE  
AND RETAIL SPACE SPREAD OVER  
THREE NEW BUILDINGS.

# THE FORMER HAMMERSMITH PALAIS

LONDON, UK

ON SITE



A sensitive architectural solution was required for the scheme, as the fragmented site sits within a conservation area and surrounds two listed brick buildings. Our highly contextual design makes subtle reference to the height, scale, materials and character of these buildings as well as the local elevational treatment, which is reflected in a clear definition between the bottom, middle and top of each building and a difference of use between the ground and upper floors. These simple architectural expressions generate a cohesive and legible street frontage while giving the new facades a clean, modern aesthetic.

The two blocks situated near the road have a distinctly contextual style, whereas the rear building is expressed in a more contemporary and modern way. Through a series of vertical projecting windows and stone cladding 'fins', the rear block presents a vertical dynamic while making reference to the key design elements of the front blocks.

All existing buildings on the site will be replaced, with the exception of a wall adjacent to the train tracks (opposite) which still displays some of the original painting relating to the Palais' former dance, music and entertainment history. Our key aim was to capture the venue's legacy by incorporating a number of design features which celebrate its rich past; for example, the glazed entrance facade includes a dramatic 'legacy wall' artwork which pays tribute to the many famous innovative bands who performed at the Palais in the seventies and eighties.

This striking feature, in addition to further amenity, leisure and retail uses on the lower levels, will result in a vibrant streetscape and an enhanced pedestrian experience. By taking full account of its social and environmental context, our design aims to establish a strong sense of place both inside and outside the new buildings and foster a community spirit and a sense of ownership. Hammersmith town centre will inherit a young and exuberant student population which will breathe new life into the area and encourage further investment.





# HEWA ‘HOPE’ CHILDREN’S HOSPITAL

ERBIL,  
KURDISTAN, IRAQ  
ON SITE

## THE HOSPITAL

Building work is underway on Iraq’s first children’s hospital, which is due for completion in 2013 and will set new standards of healthcare in the region. ‘Hewa’ is Kurdish for ‘hope’.

We worked in close collaboration with the client, a highly regarded and inspirational paediatric surgeon, to determine the best layout for the hospital, both in terms of efficiencies and cultural requirements, and liaised with the stakeholders to meet their high aspirations.

The innovative and sustainable building design promotes the flexible development of healthcare in a region with a dire shortage of existing facilities and a lack of appropriately trained staff. We have developed a scheme that can be led by the availability of resources and adapt to changing clinical services and the emerging needs of the area.

Designed in a radial plan around a central atrium which forms the social heart of the building, the unique form provides a flexibility which allows the ‘arms’ to be extended or additional wings to be added in the future. A structural grid with limited internal columns permits the moving of departments as clinical requirements evolve and develop over time.



## ERBIL

Erbil is the capital of Iraqi Kurdistan and the fourth largest city in Iraq after Baghdad, Basra and Mosul. Urban life in Erbil can be dated back to at least 6,000BC and it is believed to be one of the oldest continuously inhabited cities in the world.

It has recently emerged as a global economic player and a popular tourist destination. With an excellent location at the central point of northern Iraq, good infrastructure and a flourishing economy, the city is in a good position to act as a focal point for advancing healthcare in the country.

At the heart of the city is the ancient Citadel of Erbil, a 30-metre high occupied mound and one of the most unique archaeological sites in the Middle East. Enclosing an area of approximately 10 hectares, the imposing elliptical mound is surrounded by a solid perimeter wall. Largely occupied by traditional courtyard houses reached through a labyrinth of narrow alleyways, the citadel lies at the heart of Erbil’s busy central commercial district, although it is now engulfed by the expanse of the modern city.

UNESCO is taking part in the restoration of the ancient site and is in the process of awarding it World Heritage Site status.



SITE PHOTOS, DECEMBER 2011

“There are a vast number of paediatric patients in Iraq who have no available medical treatment or surgical services. Some of these children have to be transferred to the USA, Europe and Jordan to get the medical assistance that Iraq cannot currently provide. These children should not have to succumb to fatal illnesses due to geographical isolation and a lack of medical facilities. Child and infant mortality in Iraq is amongst the highest in the world (13 per 1,000); the children’s hospital in Erbil aims to establish healthcare intervention which will reduce child fatalities and provide the highest standard of healthcare in the country.”

RANG SHAWIS, PAEDIATRIC  
SURGEON AND CLIENT

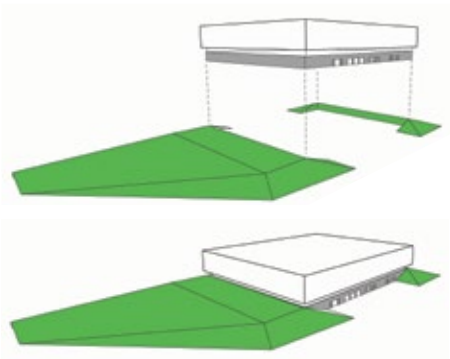


HANDBALL IS A HIGH-OCTANE, PHYSICAL CONTACT SPORT THAT SHARES MANY OF ITS MAIN PROPERTIES WITH FOOTBALL AND BASKETBALL, EXCEPT IT IS PLAYED MUCH FASTER. SPEED, SKILL AND STAMINA ARE KEY ATTRIBUTES FOR HANDBALL COMPETITORS; THE GAME OFFERS NON-STOP, END-TO-END ACTION AND SHOULD DRAW BIG CROWDS AT LONDON 2012.

OLYMPIC  
HANDBALL  
ARENA  
LONDON, UK  
COMPLETED







During the 2012 Olympics the Handball Arena will accommodate up to 7,500 spectators and host three events – the handball tournament, the fencing element of the modern pentathlon and the Paralympic goalball competition. It is one of only four permanent arenas in the Olympic park and the third largest indoor arena in London.

Post-Games, the building will still function as a high-capacity spectator venue capable of hosting local, national and international sporting events and concerts, but will operate day-to-day as a community leisure and training facility covering a wide range of amateur and professional indoor sports.

A flexible system of retractable seating allows the internal arena to be reconfigured for specific events and capacity requirements up to a maximum of 6,000 seats. The system is electronically activated, enabling the configuration to change easily and quickly with minimal disruption.



## WHAT IS HANDBALL?

The game was first seen in its present form at the Munich Olympics in 1972 for men, and the Montreal Olympics in 1976 for women. Although still a minority sport in the UK, it is extremely popular in Asia and across the rest of Europe, with the International Handball Federation stating that over 30 million people regularly play the sport worldwide.

Played on an indoor court measuring 40m x 20m – the largest court of any indoor ball sport at London 2012 – handball features two teams of seven players who pass or dribble the ball by hand. The aim is to throw the ball into the opposition's goal, which happens often; it is not uncommon to see 50 goals in a single 60-minute match.

Players bounce the ball as they run, with three steps permitted in between each bounce. Outfield players are barred from the semi-circle around each goal, which leads to some spectacular shots as a player in mid-air is not deemed to have entered the area until he or she hits the ground. Players throw themselves forward into the semi-circle, only releasing the throw directly prior to impact.

They can control the ball with any body part above the knee and are only allowed to stand still with the ball for three seconds; opponents can't deliberately grab or punch the ball out of another player's hand.



## WHAT IS MODERN PENTATHLON?

The Olympic sport of modern pentathlon comprises shooting, fencing, swimming, horse riding and running. It was introduced at the 1912 Games by the founder of the modern Olympics, Pierre de Coubertin, and has its origins in a 19th century legend; the story goes that a young French cavalry officer was sent on horseback to deliver a message; to complete his mission he had to ride, fence, shoot, swim and run – the five challenges that face competitors in modern pentathlon today. The fencing will take place at the Handball Arena during London 2012.

Competitions are conducted over a single day. The first element is fencing, where athletes are required to fence against every other athlete. This is followed by swimming (200m freestyle) and riding (jumping over a 12-jump course).

After the first three elements, the athletes' total scores are converted into a time handicap. This determines the starting times for the combined run/shoot element, for which competitors are required to shoot at sets of five targets after running several stretches of 1,000m. The winner of the competition is the athlete who crosses the finish line first.

## WHAT IS GOALBALL?

Since it was developed as a rehabilitation activity for injured soldiers returning from World War II, goalball has spread around the world. Played by visually impaired athletes using a ball with bells inside, it is among the most exciting team sports on the Paralympic programme. The game was introduced at the Paralympic Games in Toronto in 1976 and the first world championships were held in Austria in 1978. Women first competed in goalball at the 1984 Paralympic Games in New York.

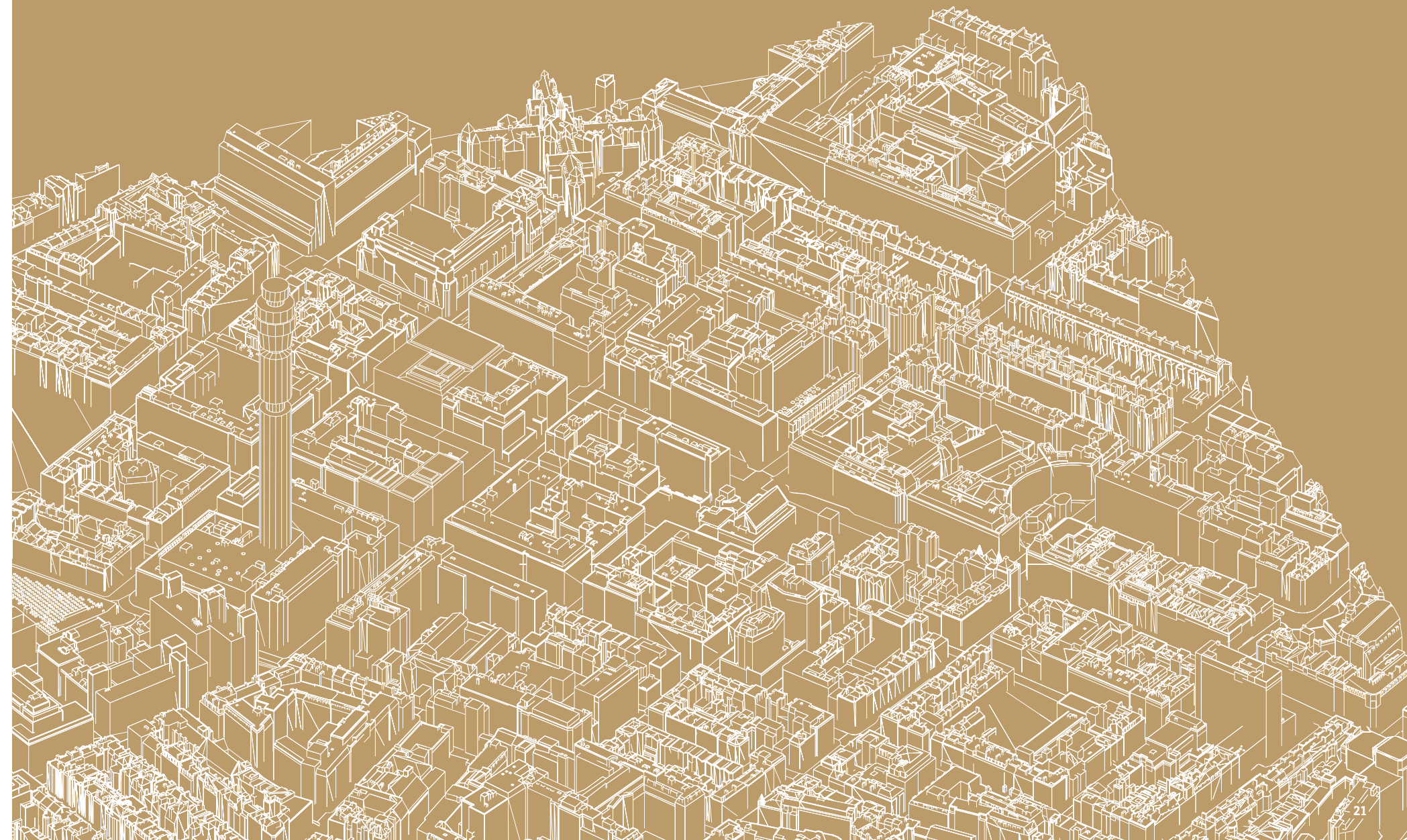
Goalball is played by two teams of three visually impaired athletes on an indoor court, with goals (9m wide x 1.3m high) at either end. The aim is to score by rolling the ball into the opposition's goal, while players attempt to block it with their bodies. The game consists of two halves of 10 minutes each.

All athletes wear blackout masks to allow those with varying degrees of vision to participate equally. Players use the sound of the bell to judge the position and movement of the ball. Therefore, while play is in progress, complete silence is required to allow the players to concentrate and react instantly to the ball. Spectators are free to cheer when a goal is scored.


# FITZROVIA

Fitzrovia has been the home of Make's London studio since 2004 and we have become very involved with the area over the years. To celebrate this unique part of London, we commissioned two photographers to capture 'a typical day in Fitzrovia' – their photos on the following pages convey the area's rich and varied character. We also met several members of the local business community and asked them to talk about their experiences of working in Fitzrovia.

We are delighted to be working on an important regeneration scheme in the area; the development will retain and refurbish the 80 Charlotte Street block, located immediately adjacent to our studio, and include significant improvements to the area's public spaces, making for a more open, connected and pleasant environment (see pages 46–51 for more details).







FITZROVIA HAS BEEN A NOTABLE CENTRE FOR THE AVANT-GARDE SINCE THE MID 1920S; THE NAME WAS ADOPTED DURING THE INTER-WAR YEARS BY THE ARTISTIC AND LITERARY COMMUNITY HABITUALLY FOUND AT THE FITZROY TAVERN PUB – A POPULAR HAUNT FOR COLOURFUL CHARACTERS SUCH AS DYLAN THOMAS, QUENTIN CRISP AND GEORGE BERNARD SHAW.





FITZROVIA'S LONG HISTORY OF ATTRACTING ARTISTS AND ARTISANS IS REFLECTED IN THE CONCENTRATION OF CREATIVE BUSINESSES IN THE LOCALITY; AS WELL AS NUMEROUS COMMERCIAL ART DEALERS AND GALLERIES, THE AREA IS HOME TO THE ADVERTISING, MEDIA, FASHION, TV, ARCHITECTURE AND DESIGN INDUSTRIES.









IN AMONGST THIS CULTURAL AND COMMERCIAL HUB IS AN ESTABLISHED RESIDENTIAL COMMUNITY ENCOMPASSING NATIONALITIES FROM ALL OVER THE GLOBE, WHO ARE IMMENSELY PROUD OF FITZROVIA'S SPECIAL HISTORY AND UNIQUE CHARACTER.





EDDIE FAWDRY (AND HAGGIS)  
OWNER, POLLOCK'S TOY MUSEUM

Pollock's is located very close to Make's London studio. We spoke to Eddie and asked him why he decided to open the famous toy museum and shop in Fitzrovia.

"It all started when my grandmother, Marguerite Fawdry, tried to buy an item from an old shop in Hoxton. This was the original Pollock's shop, from which the current toy museum takes its name.

The item she was trying to buy was a small part for her son's (my father's) toy theatre, a popular Victorian toy still sold in the shop today. She found that the shop had closed down, but being a determined kind of lady she did not just leave it at that. In fact she ended up buying the entire business,

including of course the part for her son's toy (I hope he appreciated it!).

And she didn't stop there; before long a new shop had been set up selling the redesigned stock. The idea for the toy museum came about as a way of attracting more people to the shop. This is the museum that I now run today, hopefully in a way that my grandmother would approve of."

—  
Pollock's Toy Museum  
1 Scala Street  
London W1T 2HL











MIRANDA SUIT  
DIRECTOR, SOUP KITCHEN AT THE AMERICAN CHURCH IN LONDON

**Make supports the soup kitchen, which is a vital part of the Fitzrovia community. We asked Miranda to describe her working day.**

“My typical day is quite variable – the top priority is that we have enough food, because we are feeding more and more people; we’ve seen the numbers escalate from 60 last October to about 100 this year, with an average of 70 a day.

We open at 10am and close at noon, five mornings a week. Jake, who manages the kitchen along with five volunteers, creates amazing healthy meals from all kinds of donations. The support from local people and businesses, some far afield, is astounding. We’re extremely appreciative of all their help;

without it we simply could not provide this service.

It’s not just the regular homeless who pop in for a meal. We’ve had requests from people who have lost their jobs and are unable to eat because they have to pay bills and temporarily need feeding; of course they’re all welcome, we never turn anyone away. We are very grateful to the American Church, who kindly allow us to operate from their establishment.

Beyond providing free food, we also hand out clothing every fortnight on a Monday, which is our busiest day. We offer free advice to people who contact us for various reasons – perhaps they’ve fallen on hard times and are struggling. We occasionally visit one of our regulars who

may be in hospital, and deal with referrals and social housing and benefit problems. It’s exciting because there are so many people who pass through here and we value the relationships we have with them.

That’s a snapshot of my day... then of course there’s the daily paperwork that needs attention! I’m very passionate about my job and enjoy helping people.”

*See page 130 for further information about Make’s charity involvement.*

—  
The American Church in London  
79a Tottenham Court Road  
London W1T 4TD









EVA MOUNT  
GENERAL MANAGER, THE CHARLOTTE STREET HOTEL

The Charlotte Street Hotel is a prestigious 5-star boutique hotel which opened in 2000. Eva told us what she loves about working in Fitzrovia.

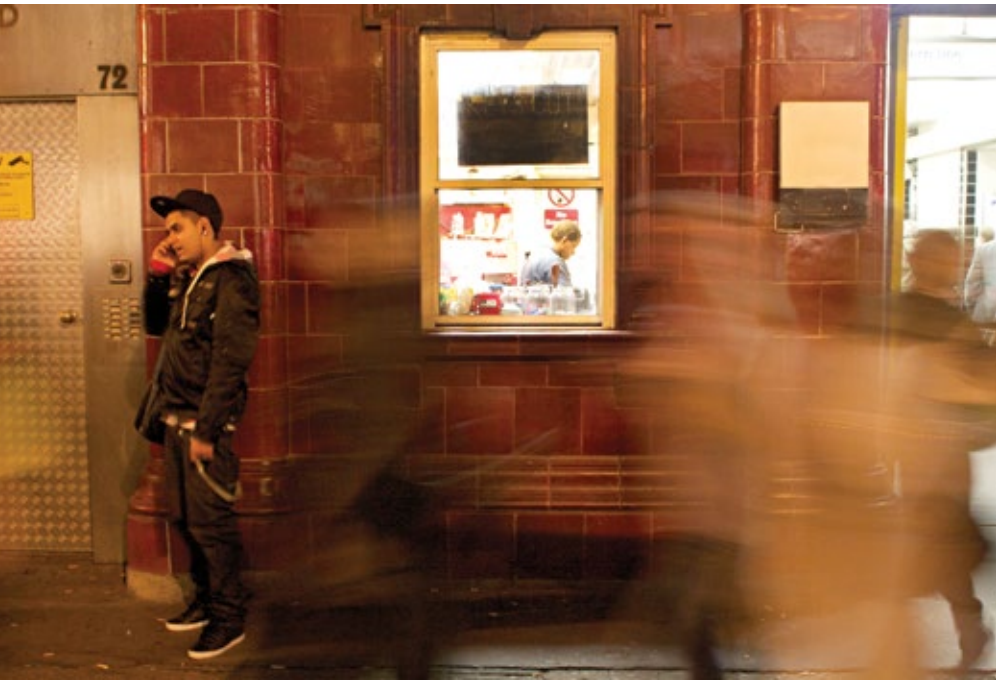
“The most interesting thing about being based in this part of the West End is that it’s not what you’d expect the West End to be like. Charlotte Street is in essence like its own little village. It has a huge number of diverse businesses and fantastic restaurants, and in the summer it’s lovely to sit outside having a coffee and watching the world go by.

It’s so diverse and creative around here, it’s incredible. You don’t know who’s going to sit in our bar – it could be a playwright, an actor, someone in advertising or just one of

the locals coming to have a coffee or a business meeting.

So much is happening in Fitzrovia, from amazing art galleries to bespoke shops where you can have your shoes repaired, buy second-hand designer clothes or have an amazing meal in a Michelin star restaurant. The changes in the area over the years have been exciting and interesting – with such a buzz around Charlotte Street, the hotel is a fantastic environment to be in.”

—  
Charlotte Street Hotel  
15–17 Charlotte Street  
London W1T 1RJ







## LOUIS

### GIGS FISH AND CHIPS

Gigs has been selling fish and chips in Fitzrovia for many years and we are regular customers! We asked Louis about the secret of their success.

"Apart from the regular loyal customers who have been coming to Gigs – which stands for 'Great Institute Great Service' (no relation to Ryan, by the way) – since 1958, when it was first established, we cater for many tourists who come from all corners of the world to experience our wonderful capital city. Indulging in our finest fish and chips fulfils that experience; our homemade special crispy batter mix recipe brings them back for more, time after time. The secret to the recipe is not a question to be asked as it is part of the Institute.

The original owner was a Greek Orthodox priest from Camden Town named Kyriakos. During the many years Gigs has been serving fish and chips in Fitzrovia, we've had numerous famous celebrities walking through these doors, like Matt Lucas, John Hurst, NDubz, and oh yes I nearly forgot Sir Paul McCartney – he still hasn't been back to pay for his chips! We recently refurbished the place and still maintain the high standard that people expect."

—  
Gigs  
12 Tottenham Street  
London W1T 4RE









7<sup>TH</sup> BIRTHDAY PARTY



We celebrated our seventh birthday at the RIBA headquarters on Portland Place in Fitzrovia. The event was held in Florence Hall, RIBA's beautiful Art Deco-inspired main room. Guests were able to enjoy their drinks on the Florence Hall Terrace and take in the impressive view of 10 Weymouth Street, Make's brass-clad residential development which overlooks the RIBA building.



## 80 CHARLOTTE STREET & 65 WHITFIELD STREET

### PLANNING APPROVED

World War II bomb damage resulted in extensive redevelopment of the Fitzrovia area and the formation of large commercial blocks. The 80 Charlotte Street island site is currently single use and comprises a collection of tired-looking office buildings of varying ages, creating a continuous and monotonous street elevation in need of upgrading. There is little connection with the street and a poor relationship with the neighbouring buildings.

We aim to bolster Fitzrovia's appeal as a place to live and work by reintegrating the area with the existing community. Our mixed-use scheme consists of residential and office spaces, with potential for retail uses on the ground and lower ground floors. Responding to the context and character of the locality, we have showcased the existing individual buildings on the site, the majority of which will be rehabilitated.

The existing large 1960s block will be broken down into a number of individual forms, and the Whitfield Street facades, which form part of the Conservation Area, will be retained and refurbished. Fitzrovia's vibrant community will be enhanced and the area's strengths consolidated and celebrated with new residential provision, animated street frontages, new open public spaces, better legibility and connectivity at street level and reduced traffic movement throughout the area.

The new scheme is expected to be delivered towards the end of 2015 and will be a major step in the wider regeneration of the area.



View of Chitty Street looking  
towards Whitfield Street





#### Facade design

The current site is made up of large uniform blocks as well as a number of identifiable individual buildings, some of which sit in the Conservation Area. The materials, textures, details and proportions of the new facades will reinforce the unique features of these original buildings; different cladding materials will be used to visually break down the structures and blocks into a number of individual components, bringing diversity and richness to the design in keeping with the character of Fitzrovia.

In order to respond sensitively to Conservation Area constraints, the solid brick parapet will be replaced with one made up of a lattice brick weave, completing the elevation. The lattice form will correspond to the intricate brick piers below, retaining its solidity when viewed from the street but allowing light to stream through to the terrace and the glazed office setback behind. At night the gentle glow through the lattice brickwork will make for an attractive feature.

The upper floor extensions provide further opportunities to emphasise each individual facade treatment; the alignments, materials and forms will directly respond to the unique qualities of the building below.

#### Atriums

Four atriums will extend up above the roof level to form 'lanterns', drawing natural light into the buildings and acting as wind towers to ventilate the spaces below. ETFE skylights on top of each atrium will control the amount of light that enters the building. When the sun is high, the ETFE pillows will be configured to be transparent, allowing direct sunlight to penetrate the vertical facades of the office floors below. When the sun is low the pillows will be reconfigured to have a diffuse quality, catching the incidental sunlight to give a warm, beacon-like glow.





**Street level**

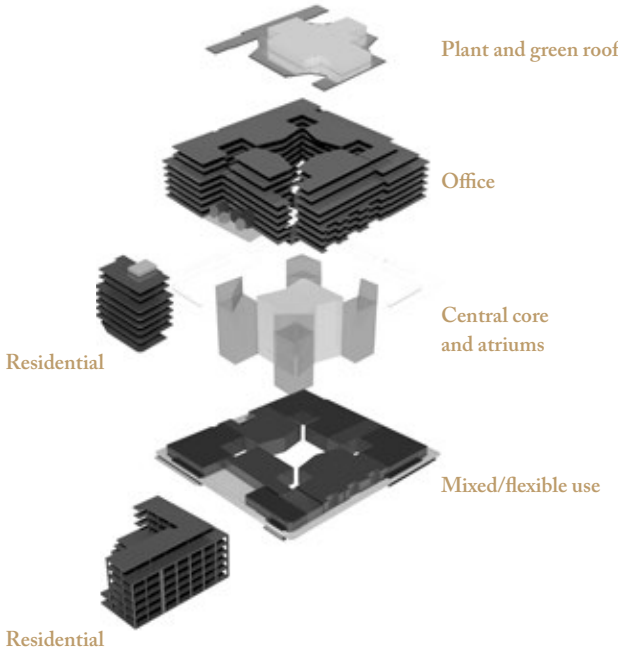
Open and accessible frontages to the new office and retail units will encourage an increase in street activity. A more open ground floor elevation design will also significantly improve the quality and safety of the public areas.

**Park**

The provision of a new, fully accessible south-facing park will improve the public space on Whitfield Street and Charlotte Street and enhance the existing open spaces in the surrounding area. Designed to be a calm oasis in a densely urban environment, the green space will feel more like a secluded garden than an inner-city park.

**Concrete frame**

The existing cladding will be stripped back to the structural concrete frame. We propose pre-cast concrete-framed window features – either recessed, flush or proud – to create deep reveals which will aid solar shading and provide a wide range of finishes, colours and textures to complement the character of the area.

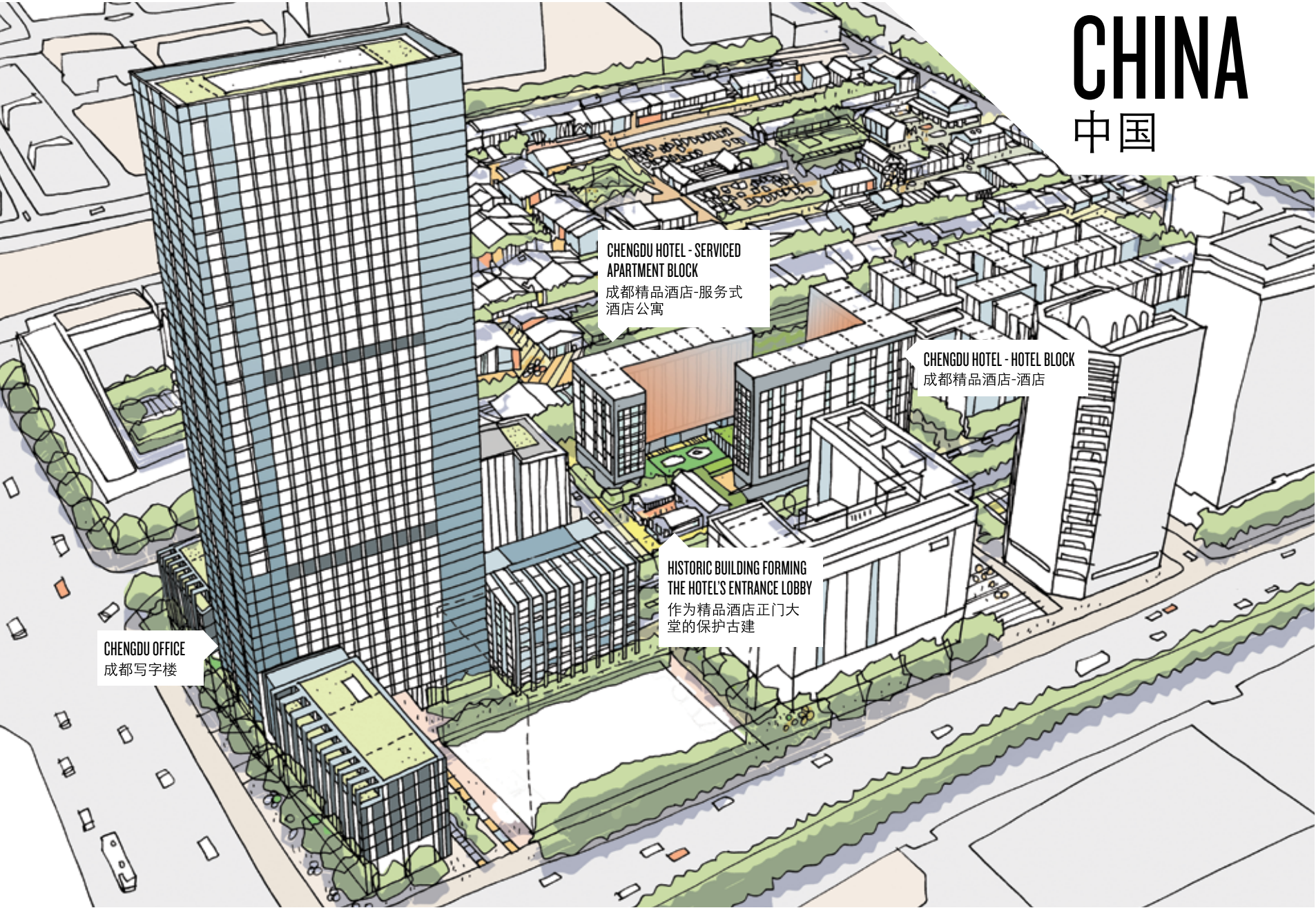




POEM BY IAN LOMAS, MAKE

Fitzrovia Friday 6.10pm

exit the building, channel surf the street  
gridlocked with bad movies, treasured repeats.  
vinegar, roast coffee, lunchtime bitter,  
plucking north wind, the hive's violent whisper  
all seen by the tower, dispatched, disembowelled,  
one more superseded past future, now  
brick corners prise the sun's tenacious claws  
tangled in branches, plastic bags, soot walls,  
the mob's comfort, a euphoria of filth,  
swaggering down the concrete carpet, still  
fertile, a player: inhale, drink deep, are we  
mad or the happiest we've ever been,  
free, pay as you go, swarming down the sluice  
snug at last in its choking dusty embrace.



Sketch of central Chengdu showing two Make schemes which are currently under construction.  
For more information see pages 57 to 62.  
成都市中心Make的两个在建项目手绘图。  
更多了解见57至62页。





# CHENGDU

## 成都

Chengdu is the capital of Sichuan province and has a population of approximately 7 million. Located on a fertile plain close to Tibet, Chengdu is known as China's Silicon Valley and it is one of the most significant centres for trade, industry and commerce in south-western China. In 2010 Forbes magazine listed Chengdu as the fastest-growing city in the world and it has become a magnet for domestic and foreign investment; out of the world's 500 largest companies, 133 multi-national enterprises have subsidiaries or branch offices in the city.

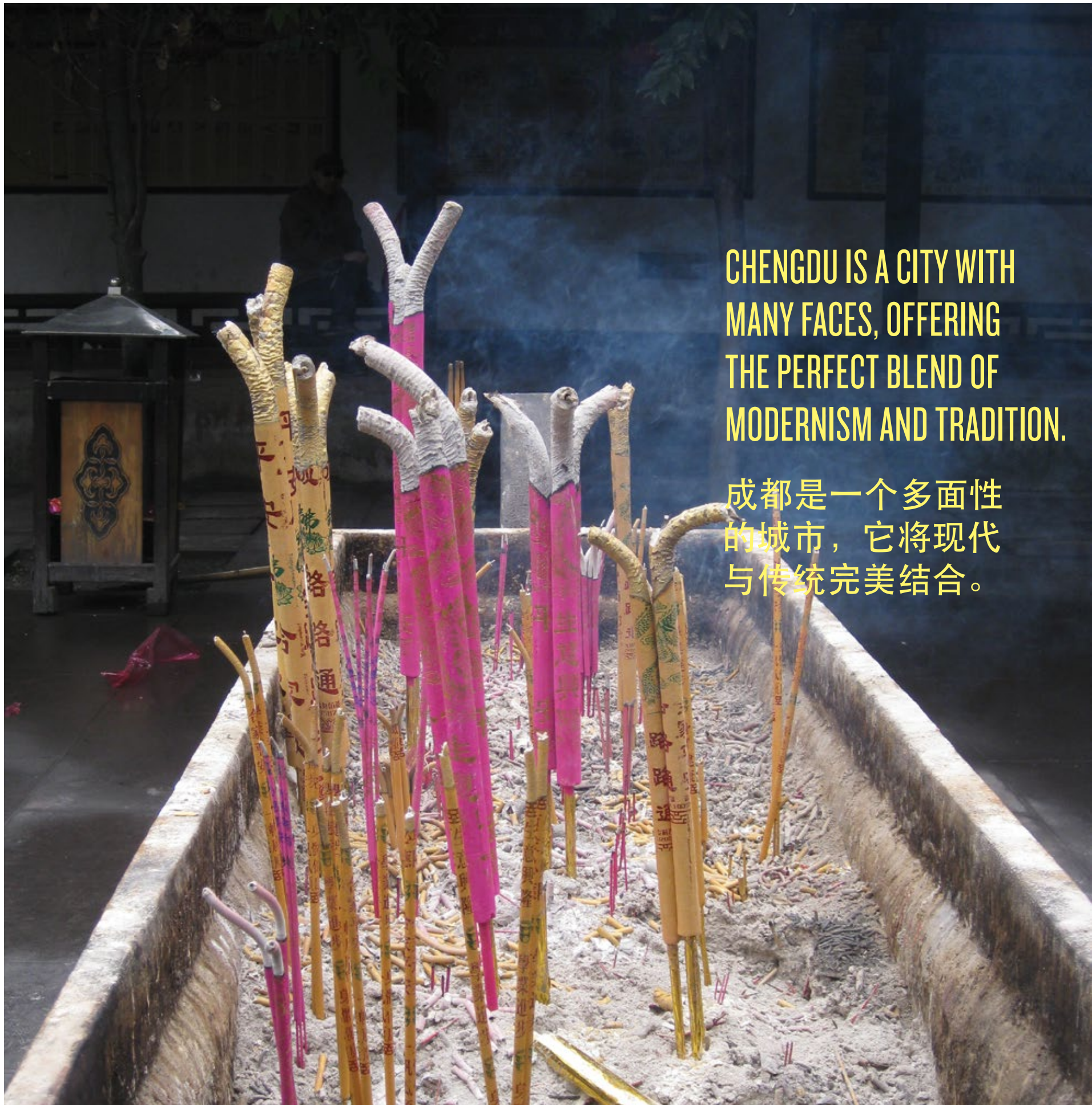
As well as a flourishing economy, Chengdu has a fascinating history and a proud heritage; renowned for its openness to different cultural influences, the Chinese State Council lists it as one of the country's 24 most important cities in terms of historical and cultural significance. Recently named China's fourth most livable city by the China Daily newspaper, Chengdu remains a fascinating and dynamic place with a truly unique identity.

成都是四川的省会，位于中国西南部，人口七百万。坐落于靠近西藏的一片肥沃平原上，成都被认为是中国的硅谷，是中国西南部最重要的商贸中心和工业中心。2010年，福布斯杂志将成都列为全世界发展最快的城市，并因此吸引着众多海内外投资。世界五百强的企业中，有一百三十三家跨国企业在成都设有分部或子公司。

除了蓬勃发展的经济，成都还有令人着迷的历史以及值得骄傲的遗产。在历史上，成都一直以开放地融入多元文化而著称，中国国务院将其列入首批二十四个历史文化名城。最近，成都被《中国日报》评选为中国宜居城市第四名。从古至今，成都都以其独特的个性而保持着它引人入胜的魅力与活力。







CHENGDU IS A CITY WITH  
MANY FACES, OFFERING  
THE PERFECT BLEND OF  
MODERNISM AND TRADITION.

成都是一个多面性的  
城市，它将现代  
与传统完美结合。



# CHENGDU OFFICE

## 成都办公楼

STATUS: ON SITE  
项目进行情况：施工阶段

This striking new landmark on the Chengdu skyline will be one of the highest towers in the city. Offering high-quality, flexible office accommodation, public facilities and lush green landscaping, the tower will create a sleek, elegant silhouette above Chengdu's animated streetscape.

The impressive 47-storey tower reads as a strong metallic block. Silver aluminium cladding accentuates the two end cores, which are expressed as solid elements framing the slender office tower and emphasising its height; deep slots are cut into these cores to further highlight the verticality and strength of the form. The windows project out beyond the solid cladding in the main facade and appear as vertical stripes, while the dark grey solid panels between the windows are recessed to create thin slots.

这座崭新的地标式建筑映衬着成都的天空，显得格外引人注目，它将成为这座城市最高的大楼之一。这幢建筑为人们提供了优质、灵活的办公空间，各种公共设施，以及苍翠繁茂的绿色景观。大楼圆润、优雅的轮廓矗立在成都生机盎然的街景之上。

这座壮观的四十七层大楼看上去像一个坚挺的金属块。银色的铝质墙面突出了两端的核心筒，它们成为修长的办公室大楼的实体边框，并且强调了大楼的高度。为了更加突出建筑形体的力量以及它的竖向特征，核心筒的立面上开了深槽。主立面的窗户凸出坚固的建筑表皮，视觉上形成竖向条纹，而窗户之间的深灰色面板则向内凹陷，形成与之对比的窄缝。



The tower's vertical emphasis provides generous floor-to-ceiling windows to give occupants long views oriented towards the city's landmarks – the Jinjiang River to the east and the historic Daci Temple to the west.

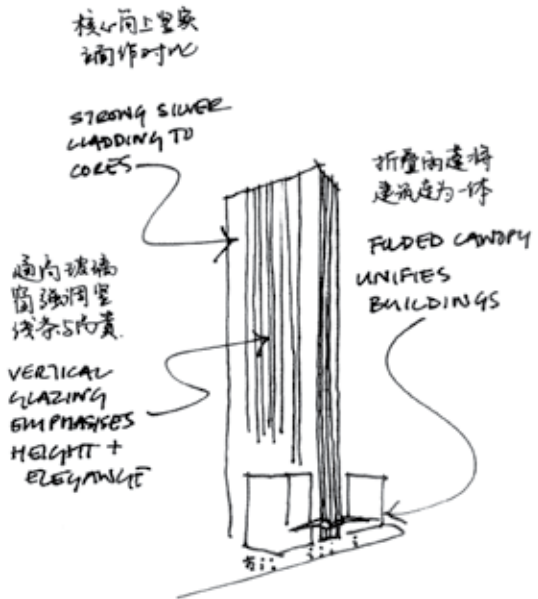
Two seven-storey wing buildings are located on each side of the main tower, providing restaurant and retail units at street level and private dining rooms above, as well as additional office space. A folded sculptural glass and metal canopy sweeps across the front of the tower and the wings, unifying the separate structures and highlighting the main entrances, which lead through glass-roofed atria to two grand landscaped lobbies which face each other across a car drop-off. A further office block is located behind the main tower.

A sunken garden at the end of the east wing provides public access to further retail and restaurant provision in the basement; seating spills out into the garden, offering an attractive, sheltered outdoor dining area. The streetscape will be widened, repaved and planted with new trees to create a pleasant green setting for the tower; further landscaping to the north of the development will merge with a new park to create a peaceful oasis in the centre of the city and lead to the beautiful historic house which forms the entrance to the new Chengdu Hotel (see page 61).

由于设计上强调竖向的效果，给予了这座大楼宽敞的从天花到地面的通高玻璃窗，让使用者得以享有朝向城市地标的开阔视野，一东面朝向锦江，西面朝向大慈寺。

主楼两侧是两座七层楼高的辅楼，其中包括沿街餐厅和商铺，其上是私人用餐场所，以及更多的办公空间。横贯主楼和辅楼的前端，一个由玻璃和金属组成的折叠雨棚如同雕塑般伸展开，将各自独立的建筑体连接起来，同时也强调了主入口。穿过玻璃屋顶形成的前庭，便来到两个景观别致的宏伟大厅，相隔着中央的泊客点彼此相望。主楼后面还有一座办公楼。

东侧辅楼尽头的下沉花园，为公众提供了通往位于地下的商铺和餐厅的路径。花园中散设的座位，形成一个有遮挡的户外进餐空间，令人想往。附近的街道将会拓宽，并重新铺装与绿化，为大楼营造出宜人的绿色环境。建筑北面更多的绿化将和一座新建的公园合为一体，在城市中心打造出一片安宁的绿洲，从这里，可以前往一座美丽的历史建筑，它正是新的成都酒店的入口（见61页）。

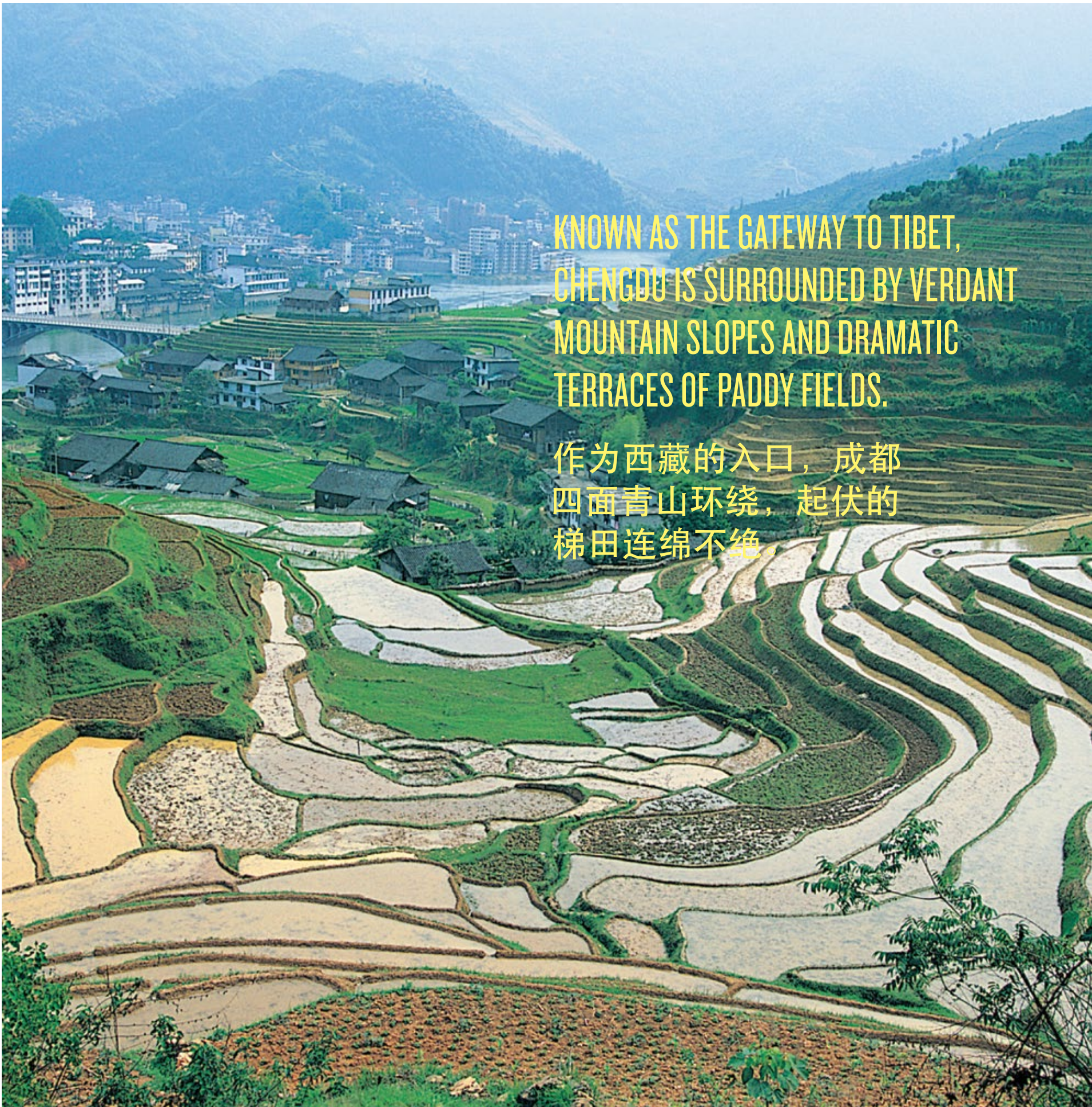


PEOPLE HAVE LIVED IN CHENGDU  
FOR ALMOST 4,000 YEARS, MAKING  
IT ONE OF THE WORLD'S OLDEST  
ESTABLISHED CITIES.

成都人已经在这片土地  
生活了近四千年，这让  
成都成为世界上最古老  
的城市之一。







KNOWN AS THE GATEWAY TO TIBET,  
CHENGDU IS SURROUNDED BY VERDANT  
MOUNTAIN SLOPES AND DRAMATIC  
TERRACES OF PADDY FIELDS.

作为西藏的入口，成都  
四面青山环绕，起伏的  
梯田连绵不绝。

## CHENGDU HOTEL

### 成都酒店

STATUS: ON SITE  
项目进展情况：施工阶段

This new hotel will create a distinctive facility for the city, offering boutique hotel services, extensive public spaces and a striking landscape design which will form a new focal point within the Chengdu cityscape.

A sensitive response to the local context was needed due to the close proximity of the site to several historic buildings, in particular the ancient Daci Temple. Our design introduces specific features and materials that complement these important structures and reference the unique architectural styles and traditions of the Sichuan region. These themes are subtly incorporated throughout all elements of the scheme, from the exterior through to the landscape and the interiors.

成都酒店为这座城市带来了极具特色的新型设施。它将提供精品酒店服务以及大量的公共空间，其景观设计也独树一帜，这些都将在成都的城市风景中成为新的焦点。

由于项目紧邻几处历史建筑物，尤其是古老的大慈寺，在设计上需要对当地的建筑语境作出敏感的反应。我们的设计引入了特定的设计元素和材料，既与这些重要的建筑结构相互辉映，又体现了四川地区独特的建筑风格和建筑传统。这些主题都微妙地融合在建筑设计的各个元素中：从建筑外部，到建筑景观和建筑内部。







Offering a contemporary interpretation of traditional Chinese design, the hotel embraces a typical courtyard house configuration. The development comprises two L-shaped towers which read as separate halves of a whole; containing approximately 140 guestrooms, the buildings have different heights and functions – the taller of the two contains the hotel, while the smaller building houses serviced apartments. A historic building located on the site will be retained and integrated into the design to form a unique entrance lobby.

A sequence of courtyards is created in the protected space between the two blocks, with a lush undulating landscape reminiscent of the terraced paddy fields of Sichuan's steep hillsides linking them at ground and lower ground level. Sunken courtyards and landscaped hills with lightwells allow plenty of natural light to penetrate the lower level, which contains shared public facilities.

The Sichuan region's strong history of weaving and brocade was our inspiration for the hotel's outer facade, where the window and spandrel panels are 'woven' together with brick panels to create a rich interlocking pattern. Reflecting the colours, shades and tones of the surrounding urban area, the brick cladding provides an interesting contrast with the lush, landscaped inner courtyard.

酒店采用了传统的四合院格局，对中国的传统设计作了一次当代阐释。它包括两幢L型的大楼，看上去就像一个整体的两个部分。这个项目大约设有一百四十间客房，两栋大楼的高度与功能不尽相同：较高的是酒店，较矮的是酒店式公寓。地段中的一幢历史建筑将予以保留，并纳入整体的设计中，成为一个别具一格的入口大堂。

两幢大楼之间围合的空间里有一系列的庭院。葱茏起伏的景观使人联想起四川陡峭山坡上连绵的梯田。这些景观将庭院在地面层和地下一层连接起来。下沉的庭院以及带采光井的山川景观设计让大量自然光倾泻至地下层，在那里设有共享的公共设施。

四川地区悠久的织锦历史是酒店外立面设计的灵感源泉。窗户和窗间墙与砖墙面板相互“交织”，形成一幅丰富的环环相扣的图案。砖墙饰面与周围城市地区的色彩、明暗、格调相互呼应，和景观葱郁的内部庭院形成了有趣的对比。



CHENGDU HAS BEEN SYNONYMOUS WITH SILK FOR CENTURIES; SINCE THE HAN DYNASTY (206BC–22AD) THE AREA HAS BEEN FAMOUS FOR ITS COLOURFUL BROCADES.

成都自汉代(206BC–22AD)以来就成为丝绸的代名词。该地区至今以其丰富多彩的织锦而闻名于世。





# IMPRESSIONS OF BEIJING

## 北京印象

MAKE'S FRANCES GANNON DESCRIBES HER EXPERIENCE OF WORKING IN THE BEIJING STUDIO

MAKE建筑师FRANCES GANNON讲述自己在北京工作室的体验

### THE BEST THING ABOUT BEING IN CHINA IS THE EXCITEMENT OF NEVER QUITE KNOWING WHAT'S GOING TO HAPPEN NEXT.



Whether on a project, in a restaurant or just in the street, nothing in China is ever certain or predictable, but with a bit of mental agility the frustration is usually outweighed by the sense of adventure. It's an exhilarating challenge to have to cope with whatever is put on your plate, in whatever circumstances. Projects in China can happen at lightning speed, but not always in what seems like a logical order.

I felt well prepared for the speed and intensity of working in China, having spent the previous five years in The Cube's hectic project office in Birmingham, with clients, consultants and contractors working side-by-side. I've worked at Make since 2004 but despite living in London all that time, I have only spent a year and a half in the London studio. After the marathon of The Cube it was a relief to return to the calm and peaceful London office, but the invitation to go and work in Beijing was irresistible.

It was easy to settle in to the fabulous Beijing lifestyle of a tiny commute, a fast-paced project, language lessons, bone-crunching traditional Chinese massages, volunteer work, amazing food and fabulous weekend trips. Learning Mandarin has been a big part of the experience for me; there is a straightforwardness to the language and the culture, exemplified by calling January 'Month 1' and February 'Month 2', Monday 'Day 1' and Tuesday 'Day 2' etc. However, this is contrasted by an indirectness which makes any negotiation or project discussion rather complicated. The

mysterious naming of dishes in restaurants illustrates this – like the famous 'fish-flavoured pork' which actually contains no fish...

Now my six-month stint in Beijing is over, I'll be popping backwards and forwards to stay involved in the project. While I'm in London, video conferencing makes my clients and colleagues in China seem much closer. The time difference can be frustrating, but when it works well it is really thrilling to hand over work at the end of the day and arrive the next morning to see it progressed overnight – like working double-speed.

For a while the team for my project in China was made up of architects in Beijing, London and Birmingham, in order to make the most of people's particular expertise. In one fortnight in November I worked in all three studios, as well as squeezing in a trip to Paris to visit a consultant. Working in London, Birmingham and Beijing has given me a good insight into the differences between the studios, as well as the unity and coherence of our practice. The smaller Beijing and Birmingham studios have much in common: playing music, tea rounds for the whole office, easily knowing what everyone is up to. In contrast, the larger London studio is quieter and calmer, with the playful side taking place downstairs at the bar or the ping pong table. The different habits of the three studios create different 'personalities', from Beijing's splendid daily lunches to Birmingham's 'iPod roulette' and London's great coffee and boozy Friday studio meetings, but there is

enough fluidity and shared projects to keep the three studios 'in tune'.

I've always felt very strongly part of Make, whether working in a hotel room in China, on the train to Birmingham or in a client's office, because the culture of Make is about allowing individual identity and responsibility while celebrating being part of a community of creative people. For me, that culture is strongest when I'm out of my comfort zone, in a new situation, but always knowing I have the back-up of my other colleagues.

The beauty of being an architect is that each project is a unique challenge: the change doesn't have to be geographical, but each new brief and new team is a test and an opportunity. Make allows individuals to make the most of these differences in a really refreshing way. I just hope, for the sake of my rather neglected garden and my rather neglected husband, that the next amazing opportunity keeps me a bit closer to home!

### 在中国，你永远也不知道接下来会发生什么事情。这种未知感带来的刺激妙不可言。



无论是在做设计项目，在餐馆用餐，还是在街上溜达，在中国一切都是未知数，一切都无法预料。不过，只要思维稍微敏捷些，由此而引起的灰心丧气，就会被冒险所带来的乐趣所取代。不管在何种环境下，也不管你的盘子里放了什么样的食物，你都要想办法对付，这真是令人振奋的挑战。中国的项目有可能以闪电般的速度进行，却常常看起来似乎不太合乎逻辑。

来中国以前，我曾经在伯明翰立方体项目忙乱的办公室和委托人、咨询顾问、承包商并肩作战了五年。因此，我自以为很能适应中国的工作节奏和工作强度。我2004年加入Make，尽管一直都住在伦敦，却只在伦敦工作室工作了一年半。结束立方体这个马拉松式的项目以后，重回平静安稳的伦敦办公室，着实让我倍感轻松。然而，到北京工作的邀请实在叫人难以拒绝。

适应北京精彩的生活并不是太难：超短距离的上下班路程，快节奏的项目，中文课程，让骨头吱嘎作响的中国传统推拿，志愿者工作，令人啧啧称奇的饮食和美不胜收的周末出游。学习普通话是我北京生活的一个重要组成部分。中国语言和中国文化中有一种直接性，比如，一月的意思就是第一个月，二月就是第二个月，星期一就是一个星期的第一天，星期二就是第二天，等等。与之形成鲜明对比的则是一种委婉。这种委婉让谈判工作以及方案讨论都变得相当复杂。饭店里那些叫人捉摸不定的菜名更是印证了这一点，比如著名的“鱼香肉丝”里其实并没有鱼...

结束了在北京六个月的短暂停留以后，我仍然往返于两地以持续我在项目上的工作。在伦敦，视频会议让我和在中国的甲方以及同事之间显得近了许多。时差是个令人头疼的问题，不过如果安排得好，可以在一天快要结束的时候把工作交给另一个城市的同事，等第二天早上到公司的时候，会愉快地发现一夜之间工作进展了不少，就像在以双倍的速度工作。

有一段时间，为了充分发挥不同成员的专长，中国项目的团队由北京、伦敦、伯明翰三地的建筑师组成。十一月份有两个星期我轮流在三地的工作室工作，还挤出时间去巴黎拜访了一位

工程顾问。在伦敦、伯明翰、北京三地工作让我对各个工作室的不同之处有了更深的了解，也让我更理解我们团队工作的统一性和连贯性。小型的北京工作室和伯明翰工作室有很多共同之处：大家会播放音乐，会轮流给同事泡茶，很容易知道各自都在干什么。相形之下，宽大的伦敦工作室则更安静，也更平静，玩乐的部分都在楼下的酒吧和乒乓球桌上。三地不同的习惯形成了不同的“个性”：北京每天的午餐都可以享受美食，伯明翰有iPod轮盘赌，伦敦有美好的咖啡时光，还有以酒为伴的星期五会议，而共同的项目和人员的流动性保持了三地工作室的和谐。

无论是在中国的酒店房间，在去伯明翰的火车上，还是在委托人的办公室，我始终强烈感觉到自己是Make的一份子。这是因为，Make文化允许发扬个性，强调责任感，并让每个人因为自己是一个创造性团队的一员而感到自豪。每当我遇到新的情况，走出自己的舒适区，这一文化更显强烈，我知道自己总有同事的支持。

做建筑师的美妙之处在于每一个项目都是一次独一无二的挑战：这种挑战不一定指地理位置上的改变，每一个新项目的任务书以及新的团队成员都是一个测试，也是一次机遇。Make以它别具一格的方式，让个人最大限度地从不同的项目中获益。考虑到我那无人打理的花园和颇受冷落的丈夫，我只希望下一次的好机会能让我离家近一点。



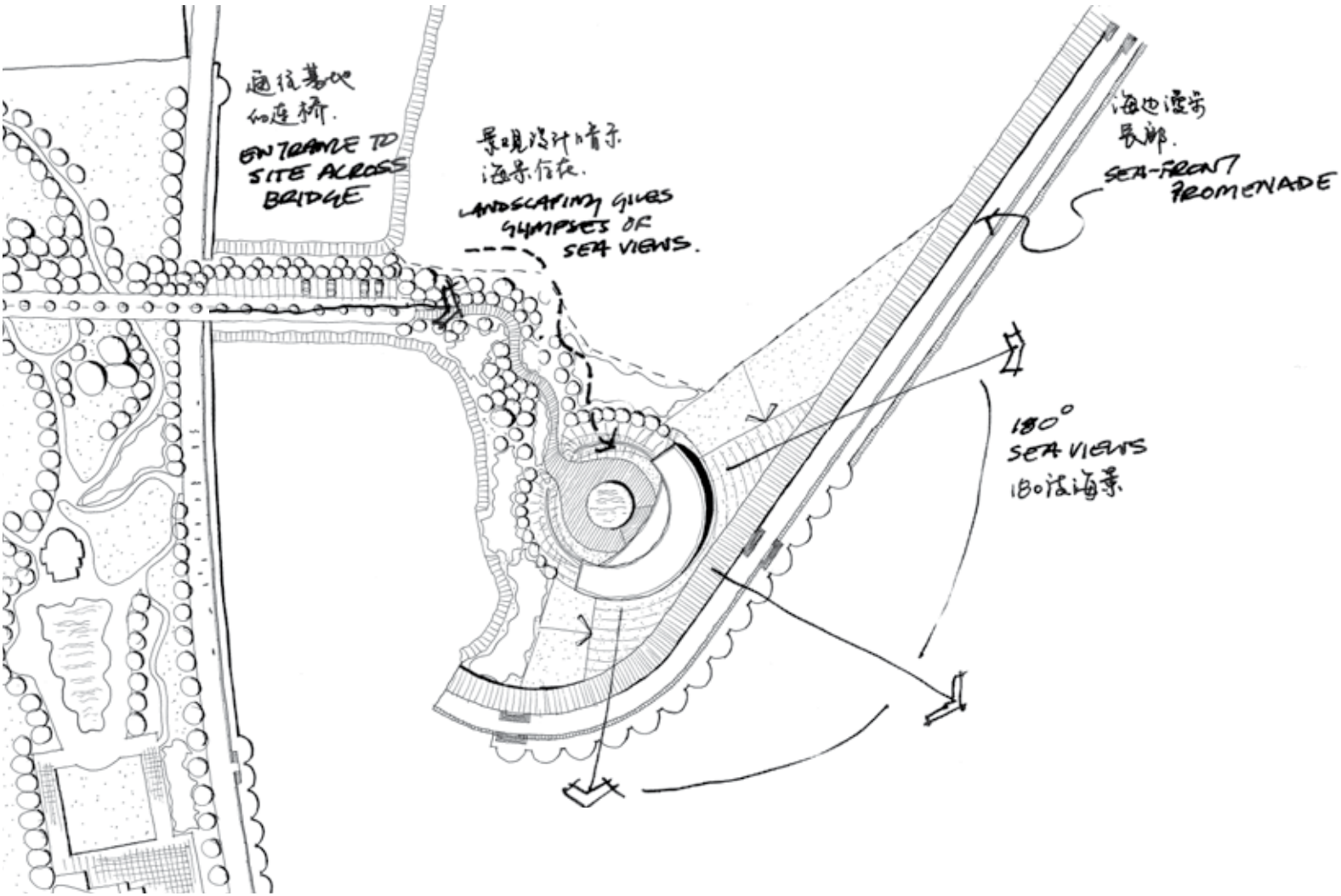


# WEIHAI PAVILION

威海馆

STATUS: ON SITE  
项目进展情况：施工阶段





Weihai Pavilion will enclose the exhibition space for a major new residential development in Weihai, a city of 2.5 million people on the northern coast of China's Shandong Peninsula.

The 600m<sup>2</sup> temporary structure will become a reception area and information hub for potential customers for the new development and will also serve as an event space, hosting launches, receptions and meetings. Currently on site, the pavilion will open in the spring of 2012.

Weihai is a popular coastal destination for holiday-makers and the residential development is targeting second-home owners. Our pavilion design makes the most of the popular seafront location with an asymmetrical crescent form which responds to, and engages with, the seascape as well as the urban setting.

The pavilion is divided into two main spaces, separated by a spine wall which is vertically clad with bamboo to contrast with the building's otherwise curved geometry. The main entrance is located in the concave curve of the crescent and leads to a generous reception area and information zone. The building's convex curve

is fully glazed and floods the interior with natural daylight, giving uninterrupted 180-degree views of the sea. This main space contains a model display area, bar, small cinema, meeting spaces and offices, and spills out onto a continuous terrace that wraps around the exterior of the facade, offering panoramic views of the sea.

Our landscaping concept aims to screen the building from the adjacent development site works and restrict glimpses of the sea until the entry point to the pavilion's main space is reached; this allows visitors to experience the sequence of spaces as they are revealed, culminating in an impressive uninterrupted vista.

The pavilion's crescent form merges with the circular shape of the garden to create a round enclosure which houses a sheltered and intimate inner garden with a central water feature; the planting becomes more detailed and small-scale as it moves from the wider landscape to the more private space.

威海是位于中国山东半岛北海岸的一座城市，人口二百五十万。威海馆建成后，将作为威海一个重要住宅项目的展示中心。

这座六百平方米的临时建筑将成为该开发项目的客户接待处和信息中心，同时也可作为一个多功能活动空间，用以举行开工仪式，进行接待活动或者举行会议。目前建筑正在施工过程中，预计于2012年春天对外开放。

威海是广受欢迎的度假胜地。威海的住宅开发主要面向第二次置业的人群。我们的设计最大程度地利用了临海的地理优势，以不对称的月牙形，来呼应城市环境以及海景，并与之融为一体。

建筑的内部由一个沿中脊的墙面分为两个主要空间。墙面以竖向竹片作为装饰，与弧形的建筑体型形成对比。主入口位于月牙的内凹弧线处，通向宽敞的接待区和信息区。建筑的外凸弧线全部为通高的玻璃墙面，使自然光线充分地倾泻至室内，并呈现着一百八十度的连续海景。这个主空间内设有模型展示区、酒吧、小电影院、会议室和办公室。主空间向外延伸并围绕着玻璃墙面的室外平台，在平台上可以欣赏到全海景。

我们的景观设计，意图将建筑物与旁边的工地隔离，同时让参观者在进入场馆主空间之前不

会看到海景。这样可以使到访者体验到逐一展现的空间层次，最后的高潮则是无限延伸的壮观海景。

场馆的月牙形和花园的环形融为一体，围合成一个圆形的，具有遮蔽和私密性的内部花园，中心点缀着水景。从大景观过渡到私密空间，植物的栽种更注重细节，尺度也随之变小。





# INFOCUBE

## 信息立方

STATUS: COMPLETED  
项目进展情况：建成

The InfoCube was designed as the official information kiosk for the inaugural Beijing Design Week. Embodying the exciting and dynamic contemporary design scene in China, the InfoCube is a lightweight and versatile 'micro' structure that comes flat-packed for ease of transport and assembly; the gridded structure can be flexibly configured to suit different venues and spaces.

During the day the kiosk opens up to reveal a colourful, organically curved interior that incorporates an information desk, bench seating and a brochure and leaflet display area. The two halves of the cube can be arranged in a variety of ways to reduce or increase the amount of space in the centre of the structure, as required. By contrast, it appears as a simple and compact solid volume when closed at night.

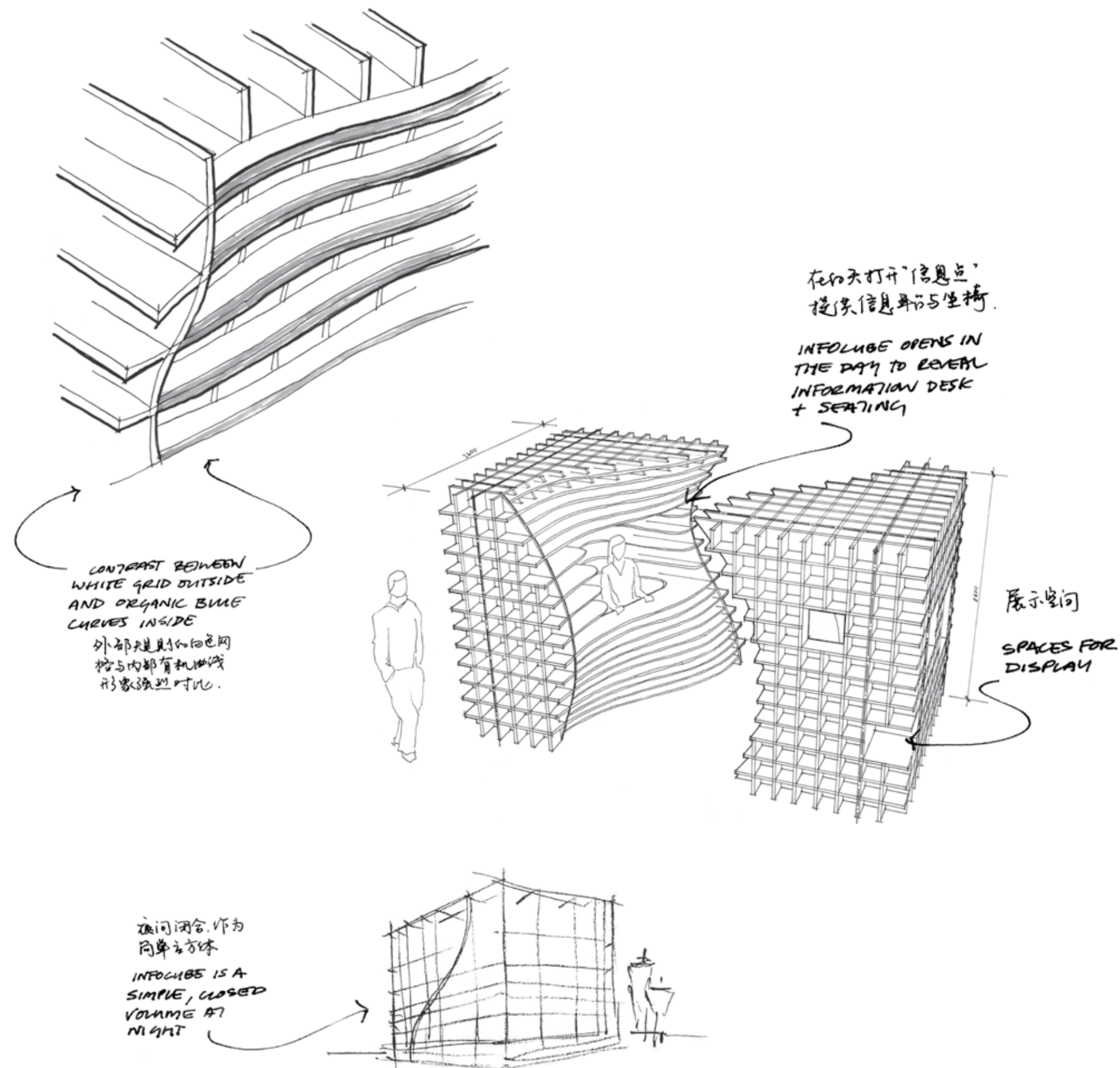
信息立方是为北京国际设计周的开幕式而设计的一个官方信息亭。信息立方是一个轻质并且多功能的“微型”结构，体现了北京激动人心和充满活力的当代设计热潮。为了方便运输和组装，信息立方采用了扁平包装。其方格式结构可以自由装配，以适应不同场地和空间的需要。

信息立方在白天打开时，展示了一个彩色的自然曲线的内部结构，其中包括了信息服务台，休息座位，还有一个宣传册展示区。立方体的两

半可以根据需要采取多种方式摆放，以减少或增加两者之间的空间。与此相反，当晚上信息亭的两半关合起来，便成为一个简洁，紧凑而又坚实的立方体。







Comprising over 130 different activities, 30 international events and 90 exhibitions of Chinese work, Beijing Design Week took place at numerous high profile locations across the city in September and October. With London as its partner city this year, the festival was an impressive showcase for China's rapidly emerging design sector.

北京国际设计周于九月和十月在北京多个引人关注的场所举行。本次设计周共开展了一百三十场不同活动，三十项国际性庆典，以及九十场中国设计作品展览。伦敦是本次设计周的主宾城市。设计周成功地展现了设计行业在中国的快速发展。





# IMPRESSIONS OF LONDON

## 伦敦印象

MAKE'S JIA LU REFLECTS ON HER TIME LIVING AND WORKING IN LONDON

MAKE的鲁佳回忆她在伦敦工作和生活的时

### AT THE END OF 2008, I CAME BACK TO LIVE IN CHINA IN ORDER TO HELP SET UP MAKE'S BEIJING STUDIO.



During the eight years that I lived in the UK, I had already adapted to British culture in many ways; for example fighting for a drink in an overcrowded pub with an empty stomach and pouring milk into my tea – both regarded as unhealthy and crazy by my mother! But now that I'm living in my home country again, I realise how many British elements I have absorbed and how comparable but different these two countries are.

When I first arrived in London in 2000, I thought everything had gone backwards by decades. The key to my dorm room looked like something my grandmother would have. The streets were narrow and the buildings old and low. Even during rush hour, you could only see a few dozen people in the street and nobody really seemed to be in a rush! When you went to the tube station you understood why they didn't need to build a set to film Harry Potter.

After living in London for a while, however, everything suddenly showed its true charm. The old-fashioned lock worked well every time and the heavy metal key felt good. If you took a walk in the city you were never bored or overwhelmed by cars, as you would be in Beijing. The contrast of old and new buildings demonstrated the best design and craftsmanship of different periods – the beauty of a continuous history has been lost in many places in China.

There are many things I miss about London: the glittery department stores and the quirky little boutique shops; the beautiful landscaped

parks and the tasteful and inspiring galleries – but to enjoy all of these you need to be in a state of mind that really appreciates every aspect of life. London gives me the right space and attitude for this.

The city itself was designed for people to enjoy. I like the small squares scattered everywhere and the tables outside the cafes where you can sit sipping coffee and watch people passing by. London can be very busy but it can also slow down, allowing people to embrace the moment. In contrast, the public spaces in Beijing are designed to demonstrate power. From the Forbidden City to Tiananmen Square and the new Olympic Park, the scale is impressively grand but it's hard to find somewhere you can actually sit and relax.

In London a peaceful mind comes from a broad definition of success; people take time to do things and enjoy the process, and then get a result that will last. At Make's London studio, we have the luxury of being able to test new ideas, make models and experiment with different materials. There are always deadlines, but not everything has to be rushed. A perfect design gradually emerges from some scruffy models and sketches. But in Beijing it's all to do with speed and the eagerness to achieve something. We are often required to condense a six-month design period into two months! This is a real challenge for the team in London who are collaborating on the Chinese projects, but we try our best to keep the same design process,

enabling us to maintain the uniqueness of Make and feel happy about what we do.

It's very exciting to experience the opportunities, energy and colourful life of Beijing, but I keep wanting to return to London to recharge; not only to experience the crazy design ideas of my colleagues, but also to achieve the 'inner peace' that is needed when practising Tai Chi or holding a traditional Chinese tea ceremony. Ironically, I now feel that I need to import this from London.

### 2008年底，为了筹建MAKE北京工作室，我回到了阔别多年的祖国。



在英国生活了8个年头的我，似乎已经在许多方面都习惯了英式文化 - 空着肚子在拥挤不堪的酒吧里争着买酒，或者把牛奶加到茶里 – 这些被我母亲认为极不健康和疯狂的行为在不知不觉中成了我生活的一部分。直到重回祖国，才意识到有多少英国元素已经悄悄渗入了我，而这两个地方又有着多少可比却又不同之处。

2000年刚到伦敦的时候，我觉得时间仿佛倒转了几十年！宿舍房间的钥匙好像是我的祖母才会有的老古董，街道很窄小，建筑也是低矮和古旧的。即便是每天上下班的高峰时段，街上也就那么几十个人，更没有真正行色匆匆的样子。来到地铁站，你就会明白为什么连拍摄《哈利·波特》这样的影片，也完全没有必要搭建布景。

然而在伦敦生活了一阵子之后，一切都显示出其迷人之处。老式的古董锁很好用，重重的金属钥匙手感也不错。在城市里逛一逛，你从不会感到无聊，也不会像在北京城里一样淹没在汽车的海洋里。新旧建筑的对比展示了代表不同历史时期的最好的设计与工艺，这样一种历史性的，延续的美在中国的很多地方已不复存在了。

伦敦令我怀念的东西实在太多了，富丽堂皇的百货公司和古怪精灵的精品小店，景色优美的公园和兼具品味与灵感的美术馆-但是要真正地享受这里的生活，你必需拥有一个能够欣赏生活百面的心态。伦敦，正给了我这样的一个空间与境界。

这座城市本身的设计就是为了让人们能够享受它。我喜欢那些散落在城市各个角落的小广场，喜欢店铺外摆放的桌椅，在那里可以一边小啖两口咖啡，一边看行人来来往往。伦敦是个繁忙的城市，但也可以在某一时刻慢下来让你欣赏它的美。相比较之下，北京的公共空间设计更多的则是权力的象征，从紫禁城到天安门广场，再到新建的奥林匹克公园，规模浩大，气派恢宏，却很难找到一个能够让人停留下来，放松一下的场所。

伦敦的这种平和的心态来自于对于成功的更加博大的定义。人们做事不急于求成，并且享受其中的过程，这样所得到的成果也更加具有持久

的意义。在Make伦敦工作室，我们拥有的设计环境可以让我们尝试不同的设计灵感，制作模型，试验不同的材料。虽然同样总有交图期限，但并不是每件都在赶。在那些乱七八糟的草图和脏兮兮的模型堆里，一个完美的设计逐渐显现。而在北京，一切都讲求速度，人们总是急着要成就些什么。我们常常被要求将原本6个月的设计周期压缩到2个月，这给合作中国项目的伦敦团队带来了极大的挑战。尽管如此，我们仍然努力坚持同样的设计方式和过程，这使我们能够保持Make设计理念的一致性，并为我们所做的工作而感到开心。

北京的机遇，活力与多姿多彩的生活非常激动人心，但是我始终希望能够常常回到伦敦去‘充电’。不只是去体验伦敦同事疯狂的设计灵感，同时还想要重新获得太极或茶道中所讲究的‘内心的平静’。现在这种东西似乎得从伦敦进口了。



# SHAPE AND FORM

HERE WE SHOWCASE SOME  
OF OUR PROJECTS WHICH  
EXPERIMENT WITH FORM.

PAPER-CUT ILLUSTRATIONS BY  
MAKE'S KALLIÖPI KOUSOURI.

"WE ADORE CHAOS BECAUSE WE LOVE TO PRODUCE ORDER"

MC ESCHER



MAKE BEIJING CHRISTMAS PARTY  
AT 'HOTPOT HOTTIES'

MAKE北京在辣妹火锅店的  
圣诞晚宴



# CAMDEN STREET KIOSK

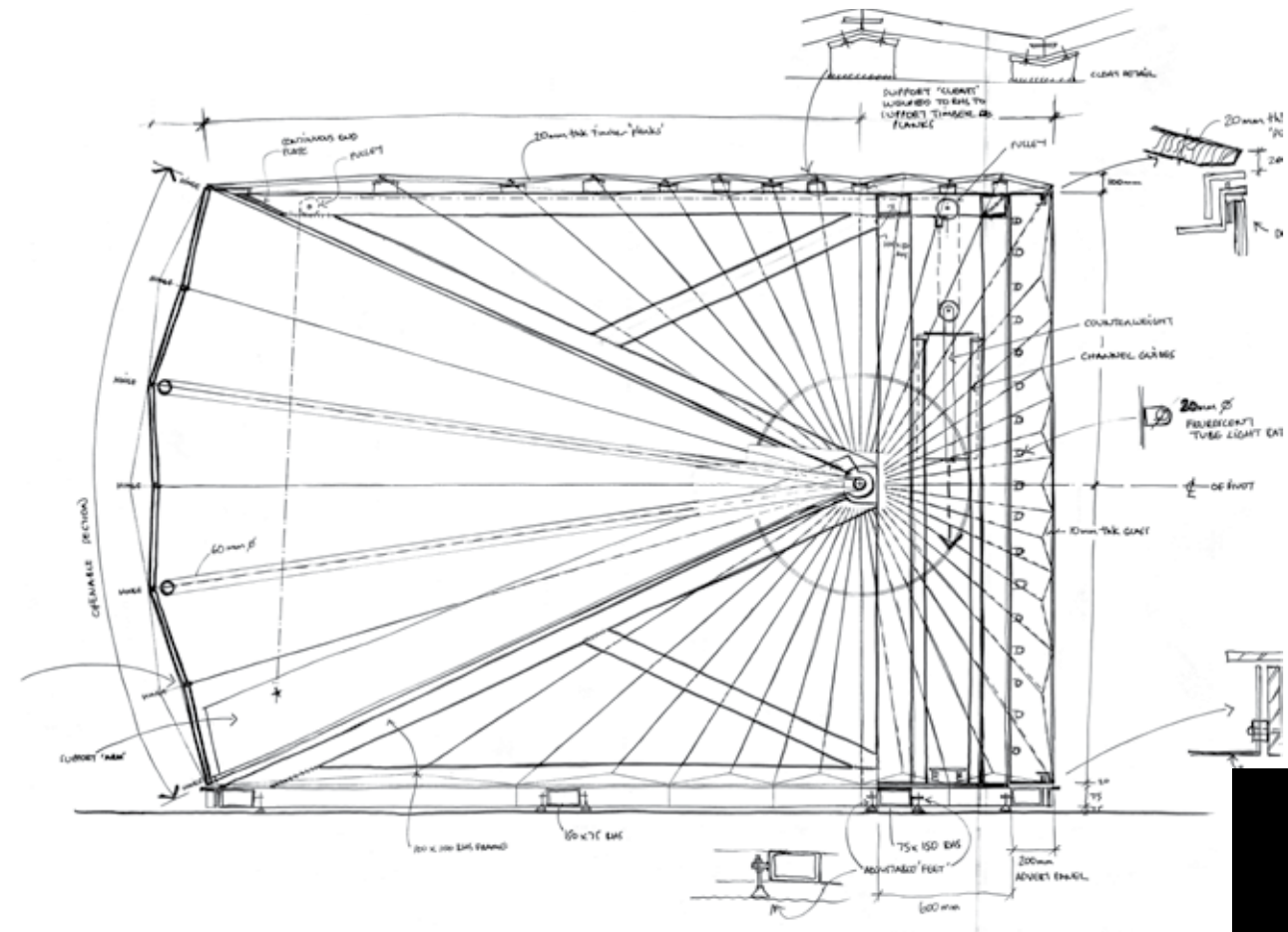
Our design for a new street kiosk aims to provide the best possible trading environment for Camden's vendors, as well as upgrade the area's streetscape and enhance the vibrancy and success of Camden's existing commercial areas. The kiosk will initially be installed in several key locations throughout the borough, all of which are very different in character; it therefore has to fit in harmoniously with a diverse range of sites. The design also needs to work effectively when the kiosk is open for business during the day and when it is closed at night; it has to be robust, durable, easy to maintain and vandal and graffiti-proof.







**OUR SOLUTION IS A COMPACT,  
RECTANGULAR BOX THAT  
TRANSFORMS WHEN IT OPENS  
AND ITS FUNCTION  
IS REVEALED.**



The kiosk's opening faces were developed using the concept of origami; folds and hinges in the material allow the panels to expand and contract, like a concertina or a fan. The result is a simple folding geometric form that appears sculptural when 'closed' and dynamic when 'open'. The opening mechanism is designed as a simple counterweight system with few moving parts, ensuring easy, fail safe operation.



## MATERIALS

A self-finished, heavy-duty cladding material was essential, so brass metal panels have been selected for their resilient finish, which can easily withstand damage and require minimum maintenance. Designed to be initially bright and shiny and make a statement to celebrate the London 2012 Olympics, the brass will patinate naturally over time, allowing the kiosk to subtly blend in with the townscape; the patination of each brass panel will look slightly different, producing an interesting and constantly evolving surface unique to each site. The overall structure will be lightweight, to minimise foundation requirements and allow prefabrication off-site; it will be delivered and installed complete and pre-assembled.

The kiosk's internal faces are lined with a structural plywood-stressed skin covered with a waterproof membrane; rain-skin cladding panels are supported off this skin to create an insulative air gap between the enclosed and the exposed environment, which helps to reduce solar gain. The serving counter and internal fit-out elements can be adapted to suit the requirements of the particular vendor.



# THE OCTOPUS

"WHEN ONE OF THE COUNCILLORS SAID  
'IT'S BOLD, IT'S BRASH, IT'S IN YOUR FACE,'  
I THOUGHT, THANK GOODNESS  
SOMEONE'S GOT IT! LONDON IS  
MEANT TO BE A 24-HOUR, MODERN,  
VIBRANT CAPITAL CITY. LET'S GIVE  
IT THE ARCHITECTURE  
IT DESERVES."

KIM GOTTLIEB, CLIENT,  
LONDON AND  
BATH ESTATES



PLANNING APPROVED  
LONDON, UK





A number of design improvements have been made to our original Octopus scheme after it was refused planning permission in 2010. After a lengthy consultation process involving residents, the local authority, CABE and the GLA, we amended and enhanced the building and the revised proposals were successful in gaining planning this year.

The Octopus will be a remarkable new landmark on a key intersection of the western route into London. The dramatic and singular building will stand confidently as a recognisable gateway to the capital and a world-class landmark.

The highly sculptured building consists of an ingenious hybrid of offices, advertising and way-finding, cloaked in a mesh 'shroud' which envelops the upper part of the building and provides the ideal opportunity to display advertising and publicly-sourced artwork via LED screens. The various elements of the building have been carefully integrated and work closely together – for example, the LED screens are specifically located to double up as solar shading for the offices.

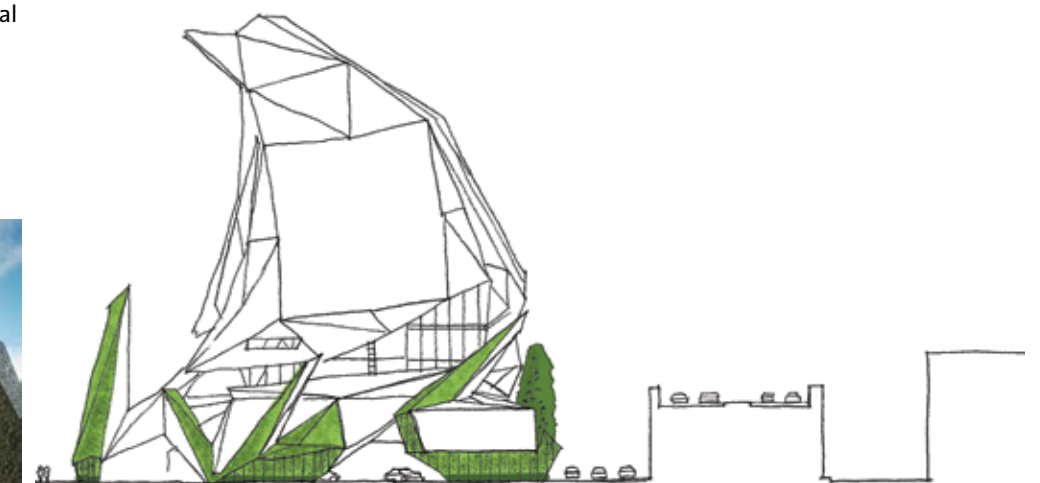


## ROOF GARDEN

As well as ten floors of premium flexible office space, the revised scheme includes a public viewing gallery and a temperate roof garden which provides a calm, plant-filled amenity for the occupiers. This break-out space will offer far-reaching views, contribute to the wellbeing of workers and create a sense of community within the building; there is also scope for the garden to be used by the public for specific events.

## LANDSCAPING

A significant addition to the scheme and an improvement over the original design is the inclusion of soft landscaping around the base of the building. By wrapping around and up the lower elements, the landscaping is deliberately integrated into the fabric of the elevations, giving the impression of a structure that is grounded within a natural context – a 'living' entity that changes in response to environmental conditions and seasonal changes. At ground level the entrance and retail space are enhanced by this lush landscaping and planting, which will improve the public realm, establish a more active and inviting relationship with the street and counter the otherwise harsh environment around the site.



## REGENERATION

Not only is this a brave and innovative piece of architecture – it will also make a significant contribution to urban regeneration in the area. By developing an eyesore which has been derelict for over 30 years, the scheme hopes to raise architectural ambitions and stimulate economic activity throughout the broader locality. The pivotal nature of the highly visible site and the dynamism of the architecture will also attract widespread attention.

All elements of the scheme have been intensely examined for their design integrity, their practical usage and their long-term sustainability; the proposal provides a robust solution which is viable even in the currently uncertain market conditions.



# LEGO REIMAGINED

The August issue of Icon magazine was based on the theme of toys and they invited some of Britain's top architecture and design studios to reinvent classic works of architecture using LEGO. The 'LEGO Architecture' series consists of model-making kits of some of the world's most famous and influential buildings and structures; Icon challenged us to choose one of these kits and completely reinterpret the building.





“Form follows function – that has been misunderstood. Form and function should be one, joined in a spiritual union.”

FRANK LLOYD WRIGHT



#### ICON BUILD OFF

To celebrate their 100th issue, Icon hosted the ‘Icon Build Off’ during the London Design Festival at Renzo Piano’s Central St Giles (above). Visitors were able to see the seven LEGO models which were featured in the ‘Toys’ issue – designed by Adjaye Associates, AOC, Atmos Studio, DSDHA, FAT and Foster and Partners – as well as Make’s eye-catching contribution.

An interactive play space was provided in the form of a long trestle table piled with LEGO where visitors could create their own architecturally-themed models, which were then displayed. The popularity of the event proved that playing with LEGO is as absorbing and addictive as ever, for adults as well as children!



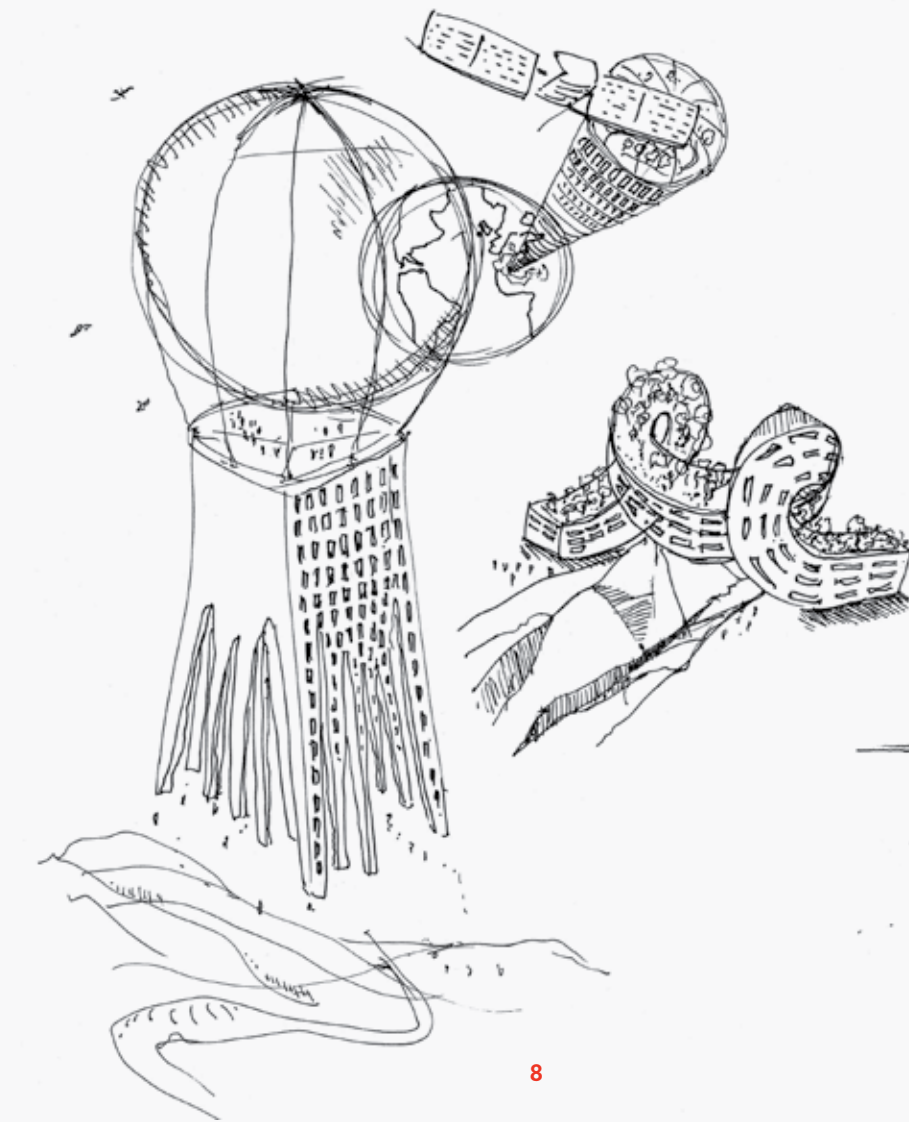
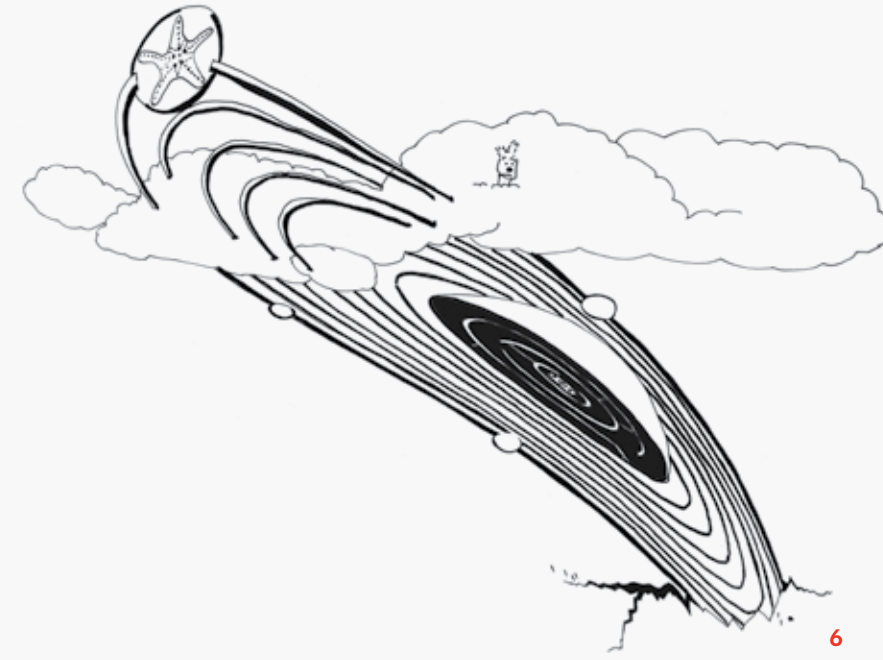
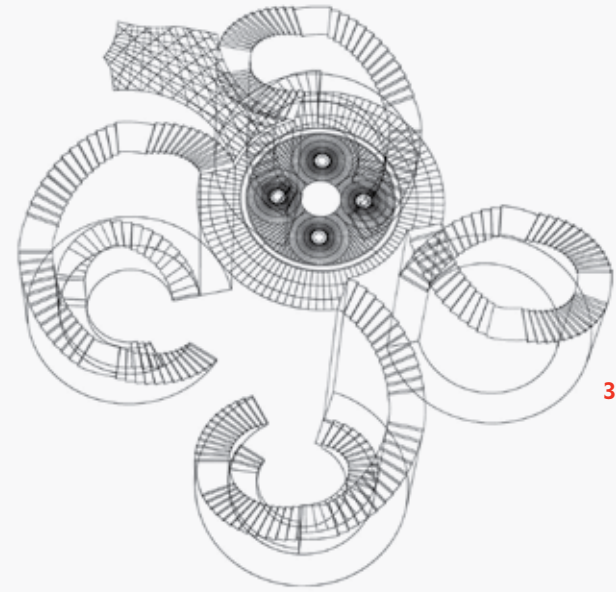
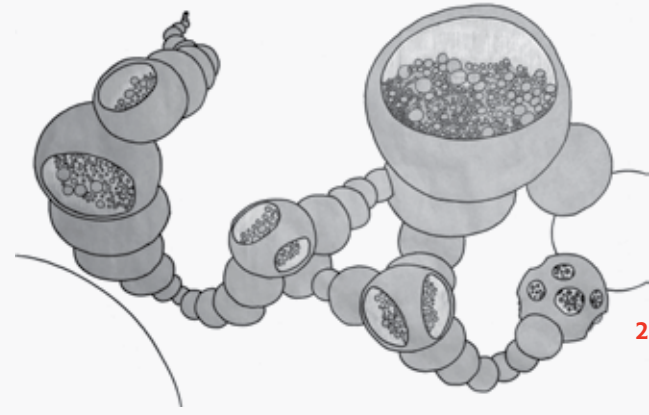
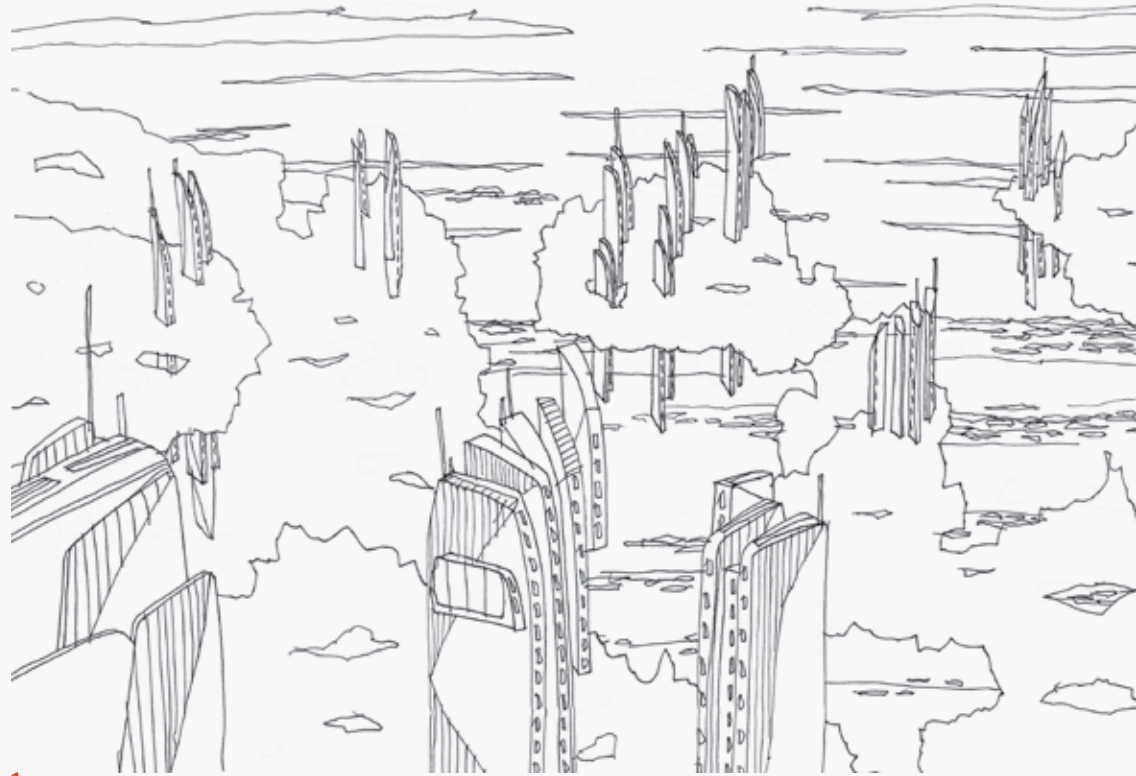
#### LEGO MODEL

Our design (above), which was featured on the magazine’s cover, was a remodelling of Fallingwater, Frank Lloyd Wright’s widely acclaimed masterpiece (opposite). Completed in 1939, the private residence in Pennsylvania is built on top of a 30ft waterfall which flows beneath the house. Designed to be fully integrated with its beautiful natural surroundings, the house doesn’t appear to stand on solid ground; it is almost a living, breathing entity which changes and evolves organically with every season.

LEGO’s kit of Fallingwater has 815 pieces and each one of these was used in our radical reinterpretation, which aimed to express the sense of dynamism and vitality embodied in Frank Lloyd Wright’s building and convey the philosophy that architecture should be alive and allowed to develop and evolve over time. LEGO proved to be the perfect medium with which to communicate this idea, as by its very nature it is constantly remade and reinvented.





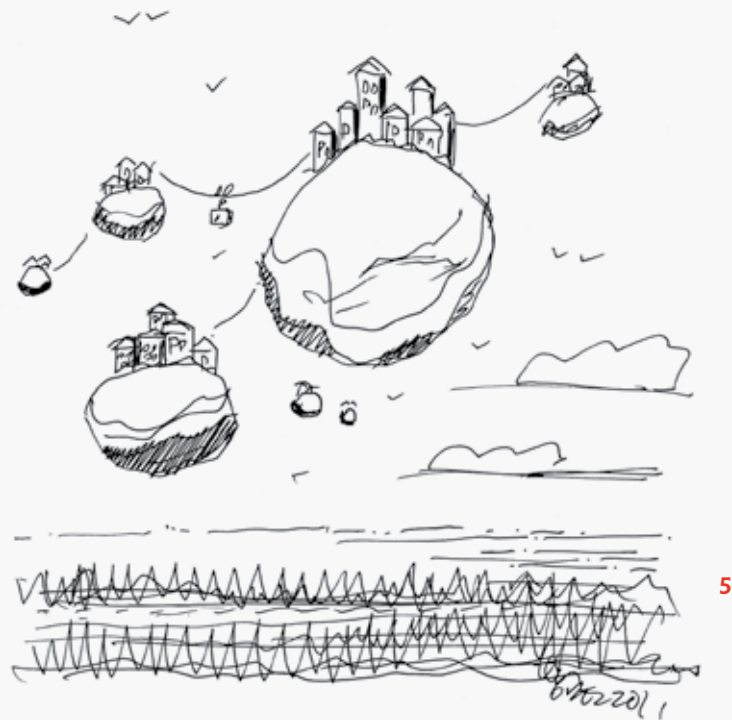
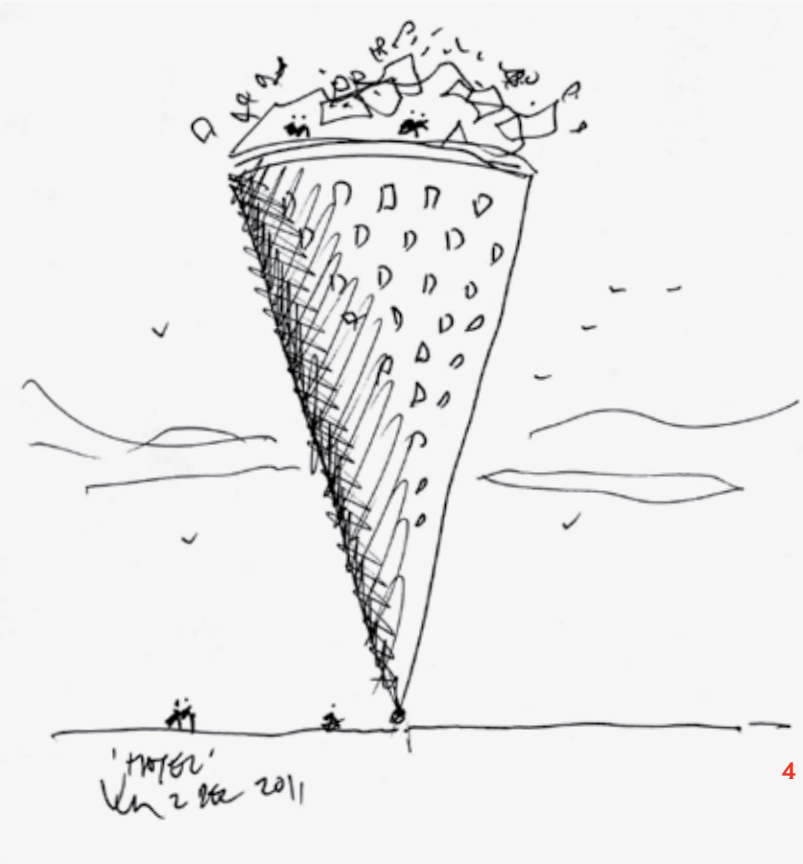


# IMPOSSIBLE BUILDINGS

We asked Make partners to submit their crazy constructions, optical illusions and ambiguous designs, inspired by MC Escher's 'Ascending and descending' and Louis Albert Necker's 'Impossible cube.'

Page 77: Alejandro Nieto

This page:  
1: Paul Simms 2: Bill Webb 3: James Flynn 4 & 5: Ken Shuttleworth  
6: William Yam 7: Graham Longman 8: Matthew Bugg  
9: Daniel Slavinsky







## People and places

A number of Make's pioneering masterplanning projects are resulting in the transformation of some of London's derelict and blighted areas into exciting, vibrant new urban quarters.

Journalist Julie Tomlin spoke to three of Make's architects – Stuart Blower, Anna MacDougall and Felix Robbins – to discuss the issues involved in producing successful urban masterplans.

Clarendon Square,  
a major new public  
space in Wood Green

Stuart Blower, who has overseen the development of the Haringey Heartlands masterplan, admits to being an 'idealist' in his desire to create a pleasant environment to live in on the former site of a chocolate factory and gasworks. The plans take into account how various places connect and how the buildings, streets and open spaces will look; they also describe how the area is likely to change over time and are far removed from the utopian visions that characterise a lot of post-war development.

"Inherent to these projects is the concept of what the ideal place is," says Stuart. "But it's not about imposing a wilful attitude or





## Project profile

### Haringey Heartlands

A vibrant new urban quarter is at the heart of Make's masterplan for the transformation of a derelict brownfield site in the London Borough of Haringey.

Haringey Heartlands, to the west of Wood Green town centre, is envisaged as the civic and cultural heart of the borough, with a public square, cafés, bars, a community centre and retail units overlooked by new homes.

As well as improving internal links on the previously derelict site, the masterplan, which was recently approved by Haringey Council, also addresses the need, identified during the two-and-a-half-year consultation process, for increased connectivity with the surrounding areas.

As a result, a defining characteristic of Haringey Heartlands will be its permeability, with a range of proposals, including pedestrian and cycle routes, facilitating movement, interaction and interactivity across the 11-acre site.

Careful consideration was also given to the positioning of key facilities. Together with the site's well-connected streets, this makes it both attractive and accessible, not only to the residents of the 1,200 new homes, but also to people living in the surrounding areas.

From top: Clarendon Square looking south; the new north-south route linking the entire scheme; play space and the secondary public square; the ecological garden

Opposite: the Haringey Heartlands scheme in context



“The story with all of our masterplanning projects is about trying to knit them into their context. Each one is different – there’s no imposing style or desire. It’s not preconceived in any way and we don’t want to impose our views. Consultation is very much part of the process – trying to get as much local opinion as possible, because they know the sites as a result of living there.”

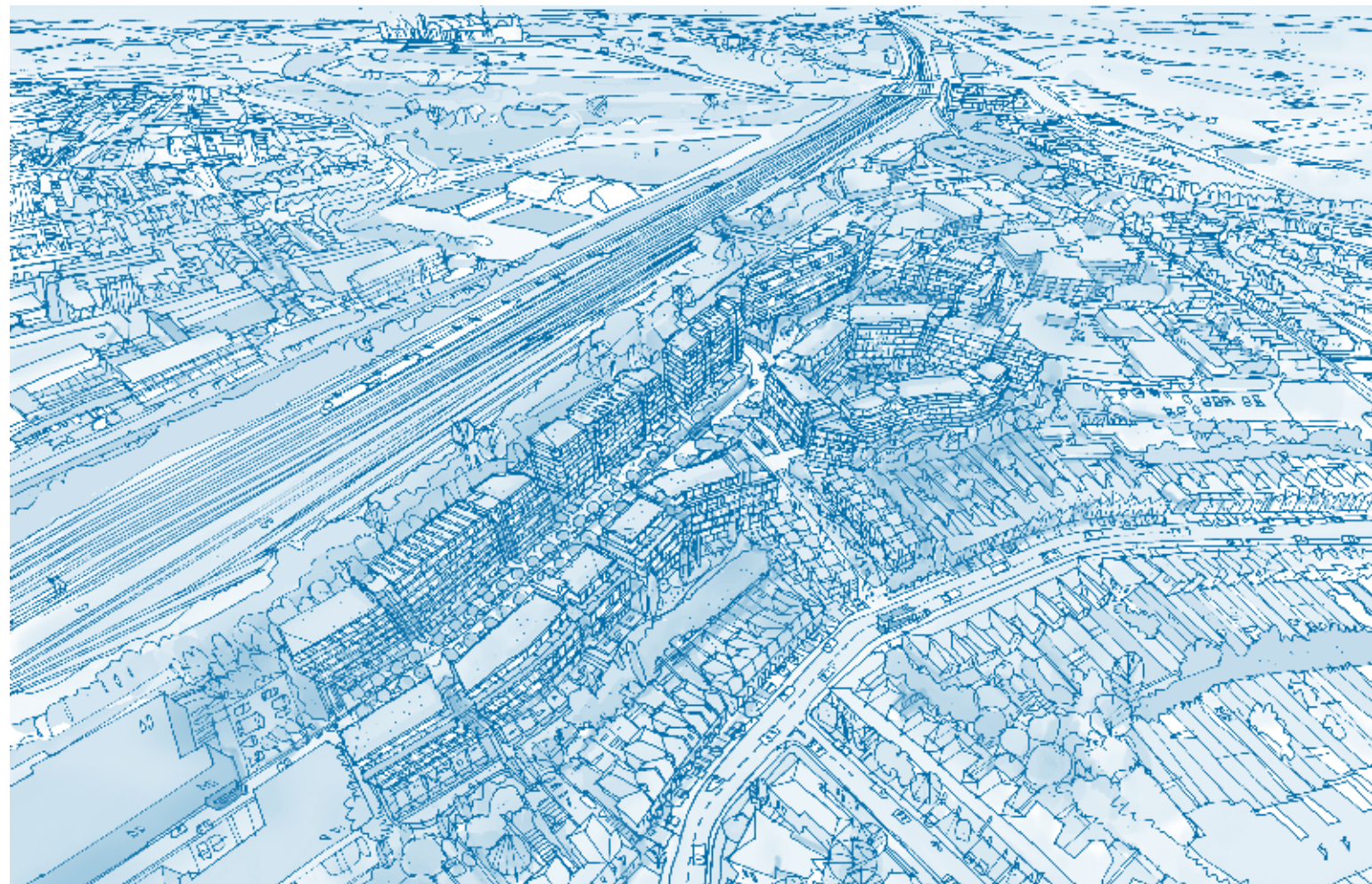
Stuart Blower

➤ a single vision. It’s about responding to the site, the brief, the consultation and what the council want. It’s about people engaging with the street and public space and being able to walk and cycle where they want to. It’s that sort of activity that makes a place and creates a framework for a community to meet, engage and socialise.”

Consultation with local communities has been a massive part of the process, says Stuart, who believes that the scheme is better as a result: “We’ve had meetings in people’s living rooms and given presentations in all the big community centres. The plan has gone through so many iterations, it is very different to the scheme that was first presented.”

In creating such masterplans, the focus is less on the design of the buildings and more on creating an environment to live in. Utilising their understanding of streets and spaces, the architects focus on the proportions and functions of the place, the mass and height of the buildings and creating an environment that reflects the needs of the people and the way they are likely to use it.

“Inevitably there are questions about what the buildings are going to look like, but it’s actually not about that; it’s to do with scale and how it relates to the street pattern and how people approach it, live in it and use it,” says Stuart. “It’s about how things are connected, how people move around, where the buses are and how the trains run.” ➤

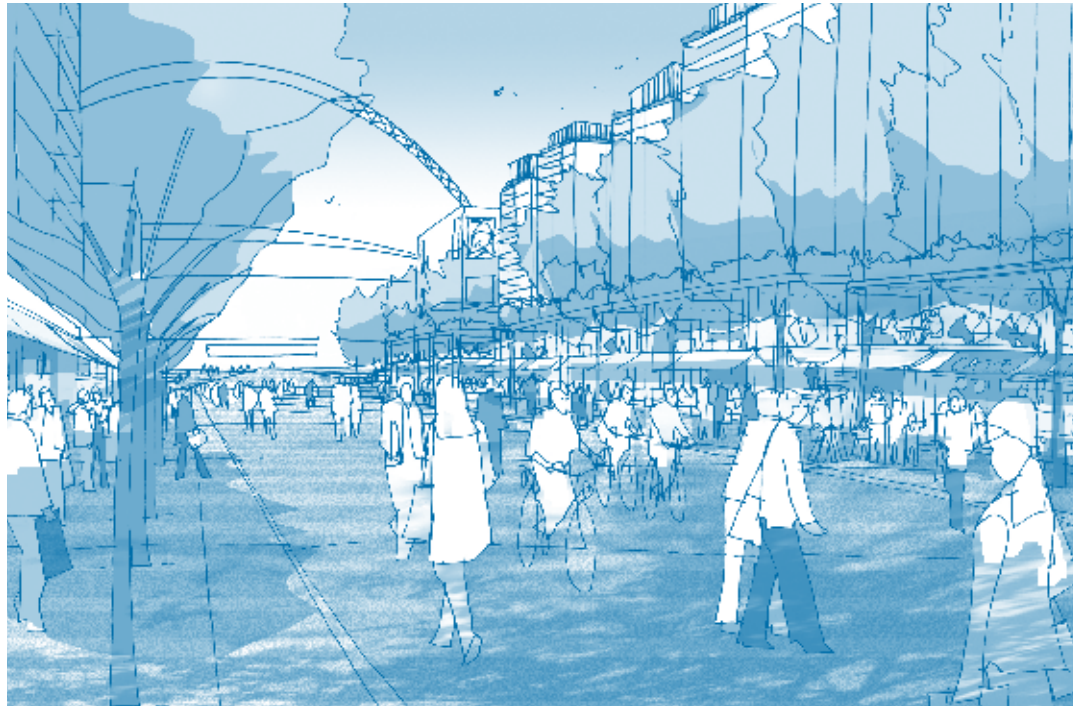
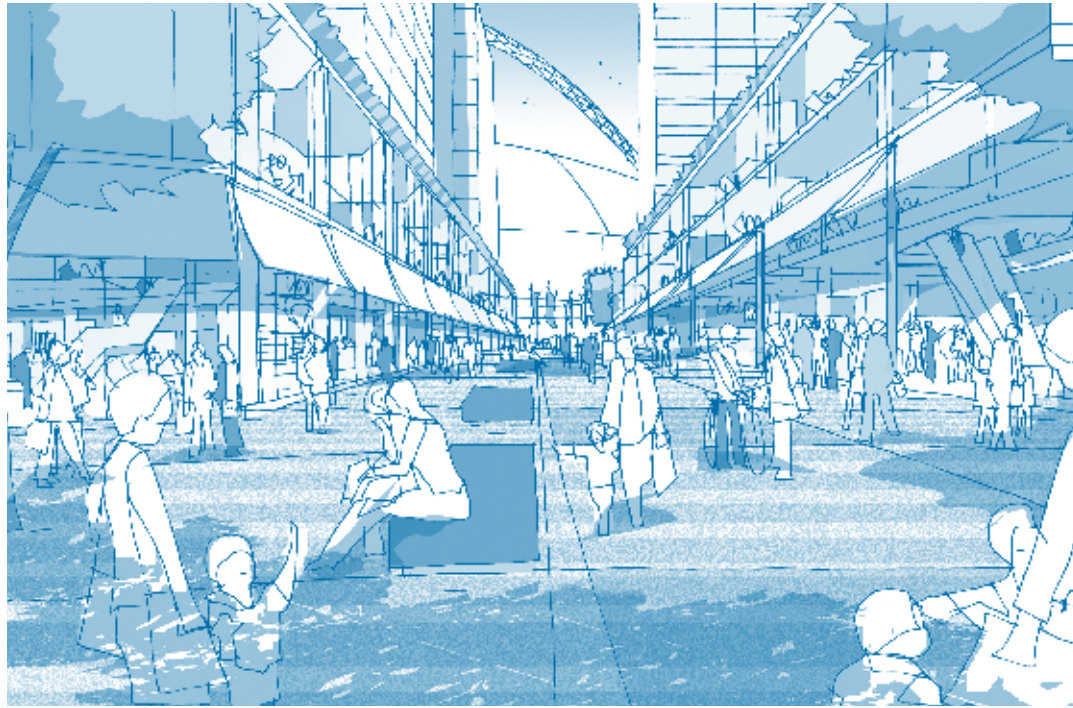




Above: View of the new shopping street

Below: View towards the stadium on Olympic Way

Opposite: Illustrative aerial view of the North West Lands



## Project profile

### Wembley North West Lands

How can the needs of sports fans looking for the ultimate match-day experience be balanced with those of the local community who live close to the venue all year round?

That is the question that Make's masterplan for the site north-west of Wembley Stadium set out to answer. Spread across 5.7 hectares, Wembley North West Lands offers innovative responses to the dramatic contrasts of its context; surrounded by suburban semi-detached houses and leafy streets, the brownfield site is also in the shadow of the iconic Wembley Stadium that regularly attracts many thousands of fans.

Central to the masterplan is the re-imagined Olympic Way, which will create a 'destination experience' for the stadium and a parallel street that links in to the rest of the masterplan and is designed with the local community in mind.

A new civic centre forms an anchor for the residential-led scheme of 1,300 homes. There will also be a vibrant shopping street, affordable workspace, improved public space and community and leisure use – places that only those who are familiar with the area will know about and be likely to discover.

The scheme was granted planning permission in May.

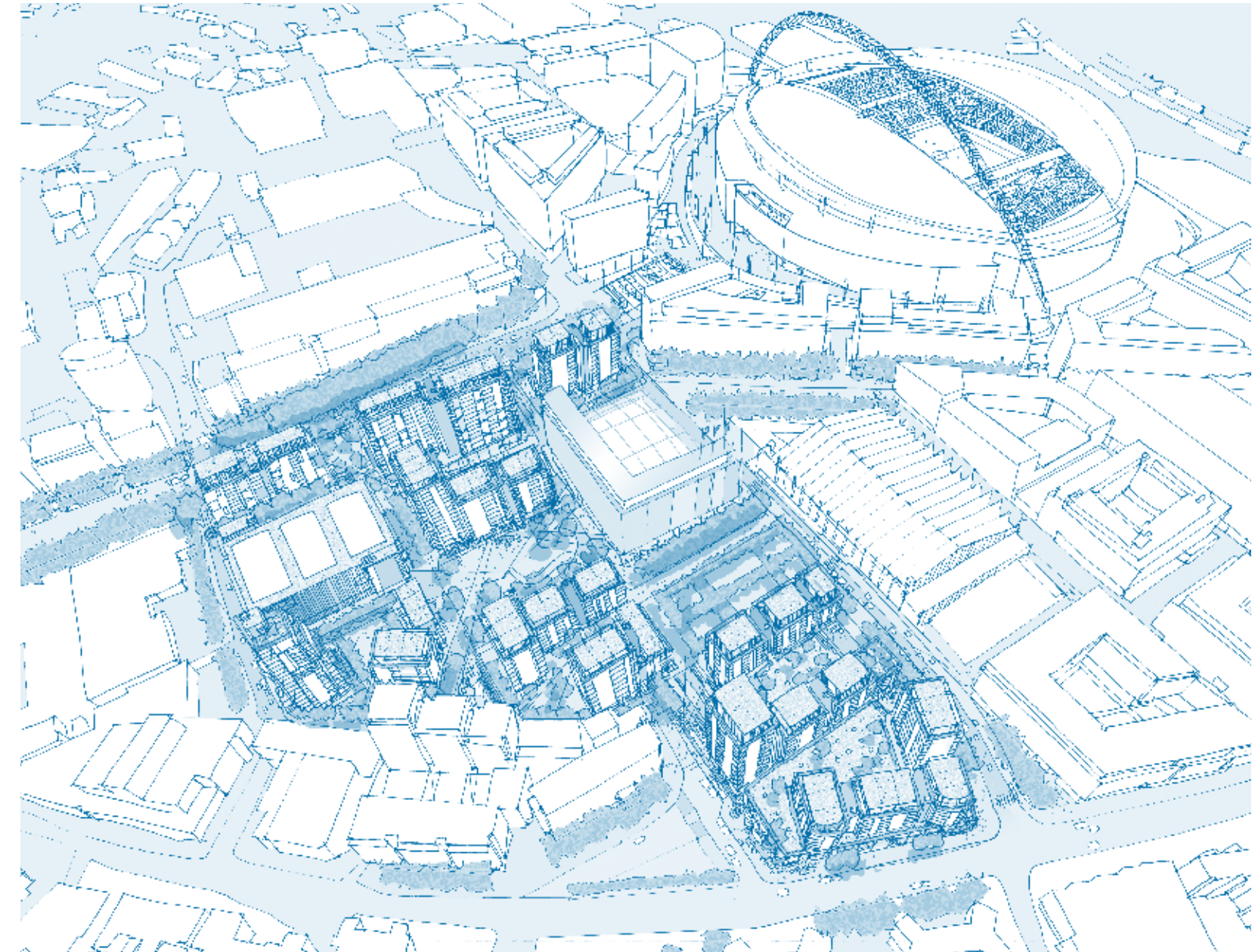
“These kinds of projects are distinctive in terms of their scale and complexity and their relationship to public life. Essentially, masterplanning is about scale – urban scale, major regeneration, complex projects. It therefore involves a whole wide-ranging public context and public perception of a city, as opposed to a more private-based building.”

Felix Robbins

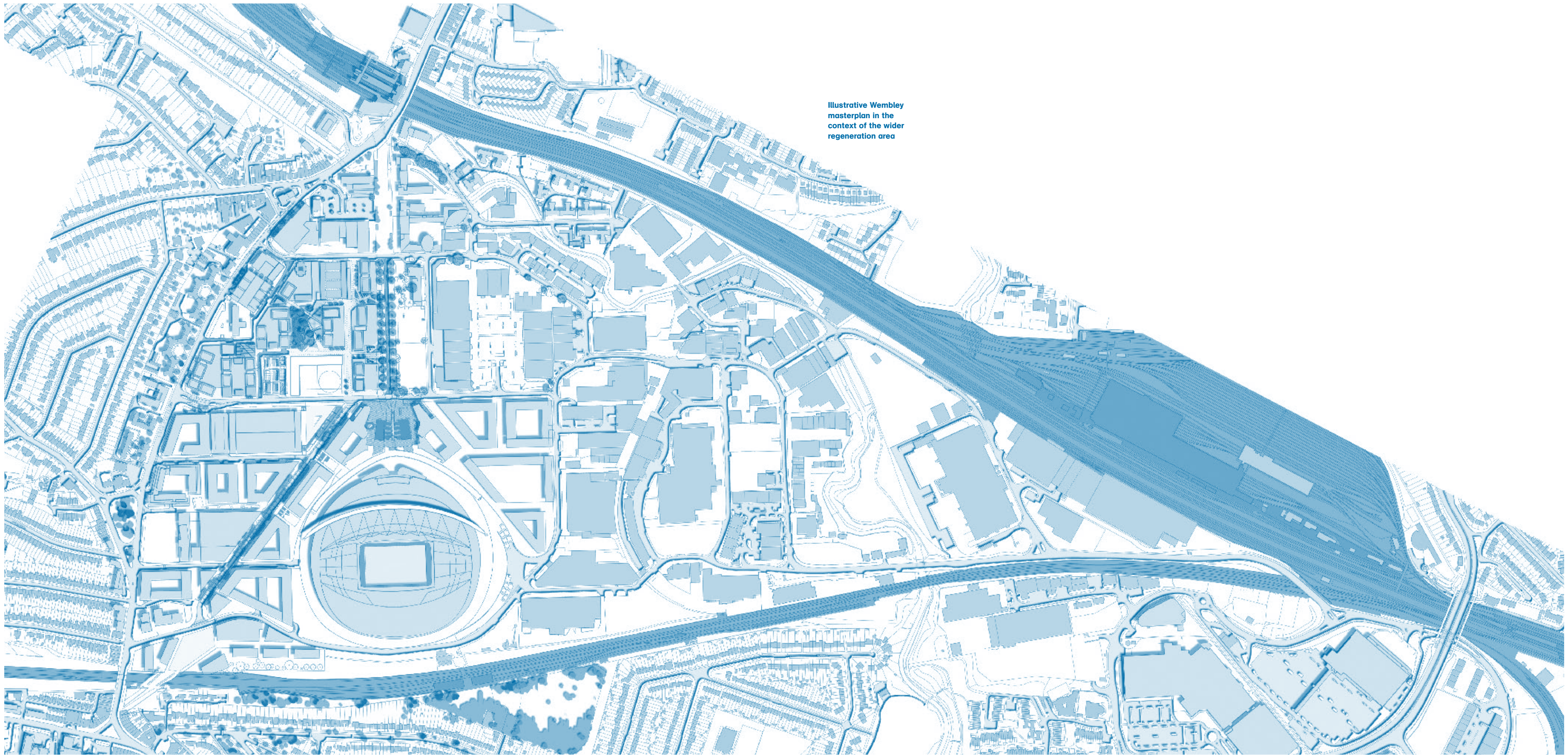
➤ Felix Robbins, who has been working on Wembley North West Lands, stresses that creating a framework for development is a crucial aspect of his work: “You are embedding a certain principle of how these spaces and streets can tie together,” he says, citing Wembley’s proposals, which had to meet the dramatically different needs of event visitors and the local population.

Central to the Wembley plan is a dramatic thoroughfare that allows sports fans to experience the full drama of the events and also provides spaces for eating and drinking that are currently lacking: “It was about creating an environment that people will want to stay longer in,” says Felix. “People go to the stadium and leave very quickly, which is a missed opportunity for business in the area.”

A secondary shopping street that can be used by local residents, with facilities and destinations that require a more intimate knowledge of the area, are included in the masterplan. ➤







Illustrative Wembley  
masterplan in the  
context of the wider  
regeneration area



## Project profile

### Elephant and Castle

Make's masterplan attempts to build on the strengths of one of London's most diverse and interconnected areas, whilst learning from past errors which have seen this neighbourhood isolated from its surrounding context.

The brief for the site is for 2,300 to 2,500 new homes, the creation of central London's largest new park in 70 years, a vibrant market square linking the station with the park and a mix of retail, including high street brands complemented by local and independent traders. This will complete the Walworth Road high street, linking the shopping centre to the historic local East Street market and provide a balance of shops necessary to support a successful new community.

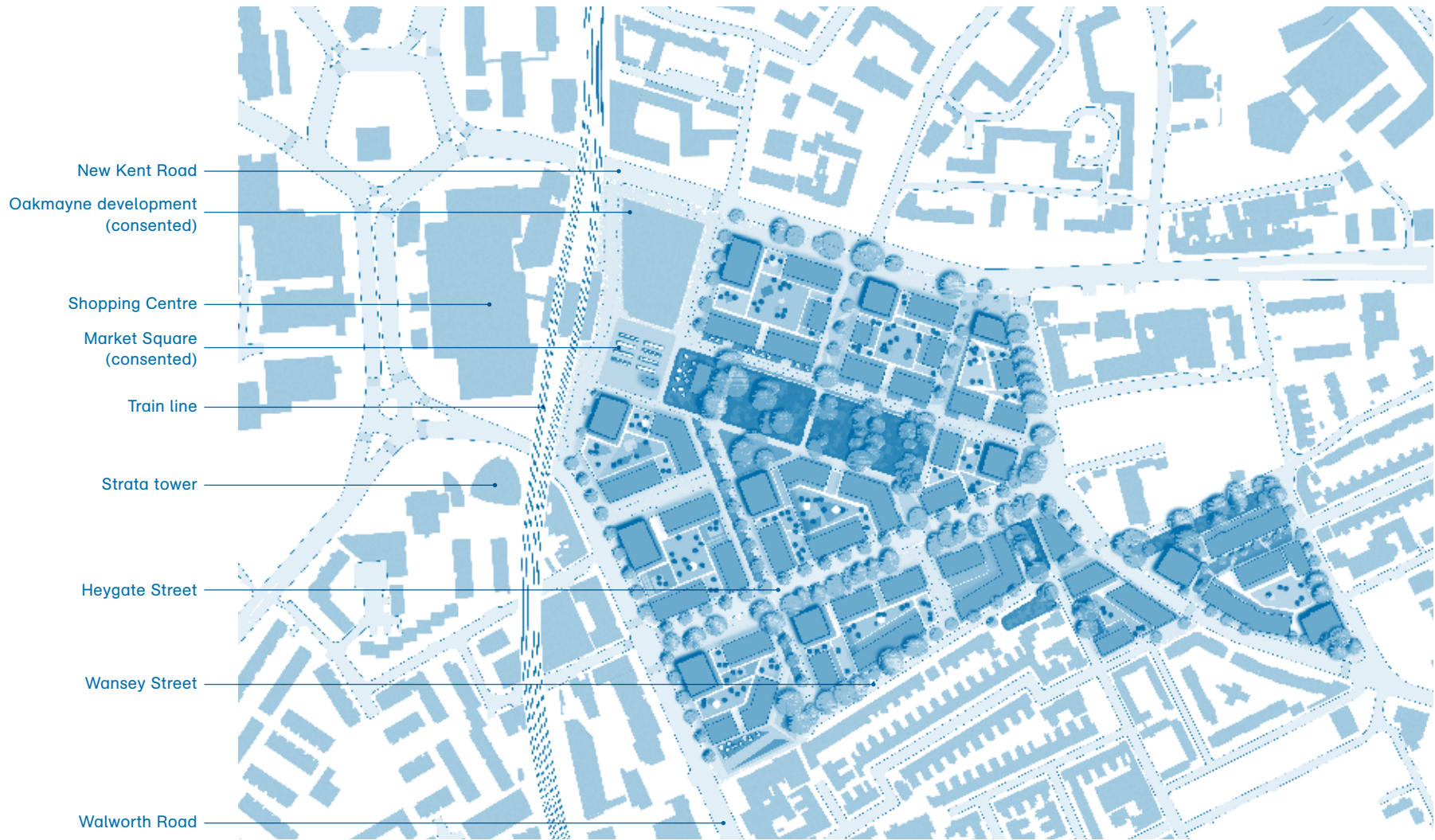
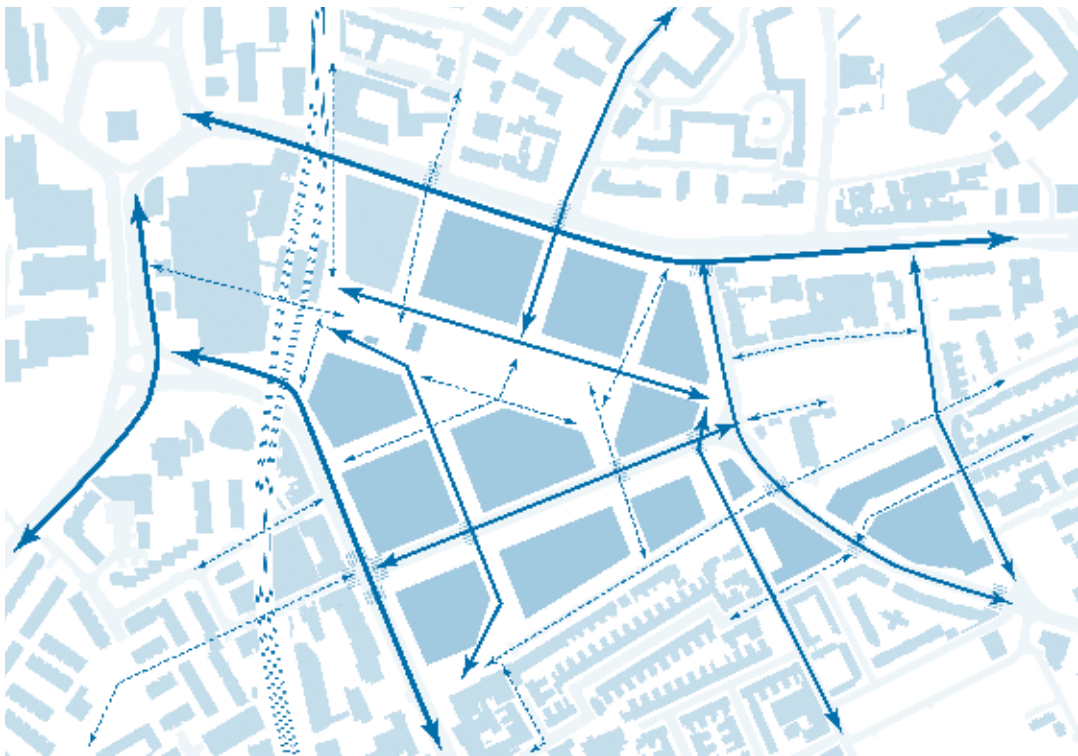
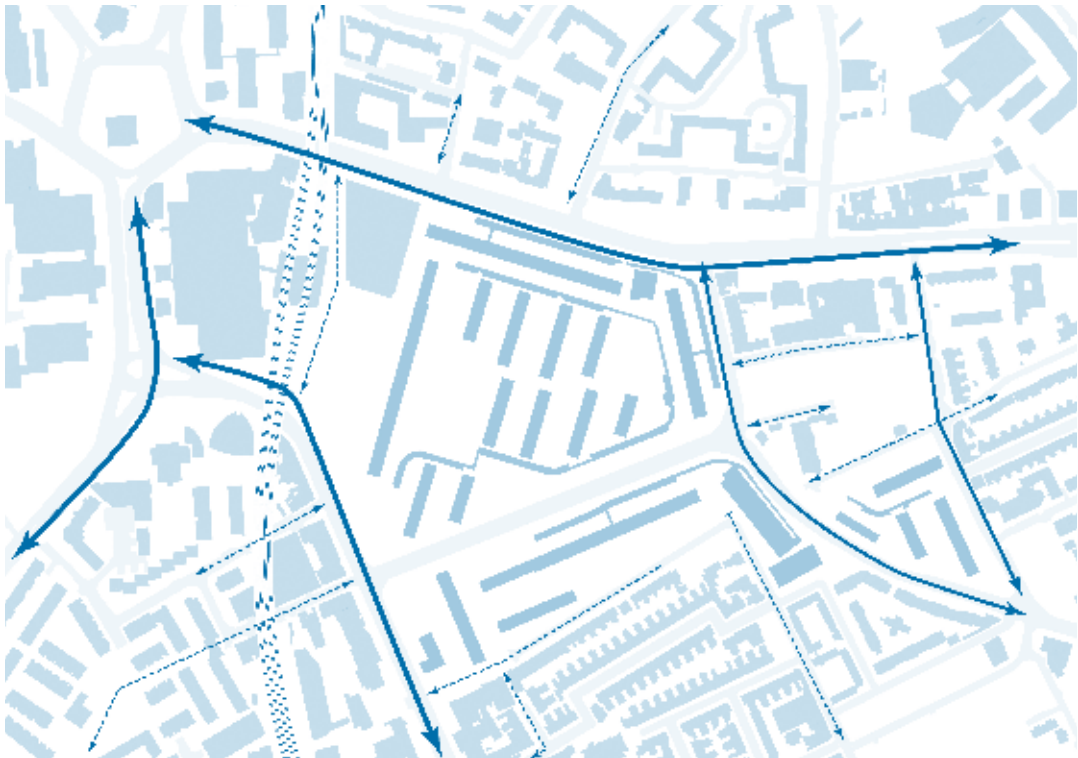
The scheme, one of 10 low carbon zones identified by the Mayor of London, will be on the site of the Heygate Estate, which was completed in 1974 and had the effect of isolating itself from the existing context through monolithic concrete slab blocks. Despite being located at the heart of one of the capital's most strategic transport connections, the Heygate failed to deliver on its promise of a utopian ideal of communal living and social housing.

Make's proposals will create a new urban community that can capitalise on, and thrive in its highly advantageous location. The vision is to create a new environment that serves the needs of the existing community and the expanding future population, opening up an area that has long been perceived as an unwelcoming 'fortress'.

The 10-hectare site is identified in the London Plan as one of the city's key opportunity areas. One of 17 founding projects forming part of the Clinton Climate Positive Development Program, the scheme has won praise as a global example of sustainable regeneration.

As well as the new park, a series of open spaces will offer an element of 'surprise and delight' away from the main routes.

Outline planning is due to be submitted in the spring of 2012.



“I think of masterplanning as setting a framework for the future. It's about the spaces and places between the buildings, as opposed to designing individual structures.”

Anna MacDougall

➤ The size of the Make team and the depth of experience among its architects, particularly in the interdisciplinary field, contributes to the practice's capacity to devise masterplans for extensive and coordinated development of an area, says Anna MacDougall, who is working on Elephant and Castle. One of the team's particular strengths is its understanding of broader mixed use issues and technical viability, she adds:

“Although you are not designing an office building or a row of shops to a high level of detail, we are aware of the needs and requirements of those, at the same time as understanding what a residential front door brings within a mixed use masterplan. We can bring the knowledge of how you can actually deliver to that commercial side as a reassurance.”

The Elephant and Castle masterplan sets out a framework that will transform the former Heygate Estate into a key London location that reconnects the existing communities in the area. There is a particular commitment to creating an environment that is responsive to how people live life together and share space, rather than imposing a fixed vision. Masterplans not only create connections within a scheme – they can form new links between areas, addressing physical, social and economic barriers. “The driving concept behind what we are trying to do is to break down barriers. We have tried to reconnect the area, as well as create new destination spaces within it,” says Anna. ➤

**Opposite**  
**Above: Existing site figure ground showing pedestrian routes**  
**Below: Proposed site figure ground showing pedestrian routes**

**Above: Concept masterplan**

**Over: Concept massing model**







➤ As architects seek to avoid the mistakes of the past, such as creating walled areas or ghettos, particular attention is paid to the nature of local businesses and the needs of the existing population. Careful consideration has been given to the location of facilities and the links created by roads, pedestrian routes and cycle paths.

Public space and how it is used is also important. “It has to feel public,” says Anna. “If you are designing a park for the benefit of the wider area, it can’t have railings like an Eaton Square-type model that is only accessible by those who overlook it. It might look nice from the outside, but such a space doesn’t offer much unless you are one of the lucky few who can get through the gate.” The distinction between public and private space and the ways that this is communicated has also been considered – something that is lacking on some of the larger, sprawling estates.

Masterplanning is an opportunity for creativity and vision across a greater scale. “It has the advantage of allowing you to think bigger,” says Felix. “To think about the community, about the provision of affordable homes across the entire site and how you are creating a whole neighbourhood. There is an opportunity to be more inventive about dealing with energy across a site, for instance; rather than having one wind turbine on a roof, you can think about heating a whole district.”

The three masterplans discussed here will be delivered and constructed over a number of years. While this is largely driven by commercial considerations, it does have the added benefit of allowing flexibility to be built into the schemes, as well as responsiveness to new information that comes to light.

“We are trying to embed a logical structure to a part of a city which allows it to evolve; this creates flexibility in terms of how things grow in the long term as well. There is capacity to react to what has succeeded,” says Felix. “If a shopping street has taken off particularly, then it might expand. You are not closing off opportunities by creating a structure which is unable to evolve.”

The benefit of gradual change has been particularly apparent in an area like the Heygate Estate, where a south-east corner of the site is being developed ahead of the other areas and where some of the key public spaces will be part of earlier phases. “You can enhance and develop local interest and engagement with the development,” says Anna. “Rolling out the delivery of a masterplan in this way is useful in the Heygate, where the original estate was dropped in as if from space, making an enormous impact to which the wider area struggled to adapt.”

A more phased approach allows an area to evolve in line with the ways people actually use it, rather than imposing a fixed vision. This evolutionary approach also suits the nature of London – a city that has grown organically throughout its long history. “London is a very old city and it’s these new interventions that will bring it back to life and allow it to go on for another 2,000 years,” says Stuart. ❶

# New perspectives and innovations

This section features pioneering sustainable design and innovative thinking which looks towards the possibility of a greener future.

Photographs of the existing Heygate Estate, Elephant and Castle



| Written by Julie Tomlin, Journalist   | Client list  |
|---|--|
| Julie Tomlin is a freelance journalist with extensive experience in local and national media as well as online and social media. The former deputy editor of Press Gazette, she has written freelance for publications such as The Guardian and is a consultant editor at The Frontline Club. | Haringey Heartlands: London Development Agency, National Grid Properties Ltd<br><br>Wembley North West Lands: Quintain Estates and Development Plc<br><br>Elephant and Castle: Lend Lease, Southwark Council |





# The Gateway Building

## Nottinghamshire, UK

STATUS: COMPLETED

We have completed work on the largest single straw bale building in the UK. Housing a combination of laboratories and offices, the Gateway Building takes straw bale construction one step further than previous pioneering examples.

With the Gateway Building it has been applied for the first time as an external curtain wall system, with each panel spanning all four floors of the building in one prefabricated piece. This cost-effective and environmentally friendly system was quick and easy to construct and is a fitting embodiment of the modern agricultural research and development carried out on the campus. Sutton Bonington's close proximity to university-owned farmland presented a unique opportunity to use locally harvested straw.

In the main entrance atrium a series of 'truth windows' form an interesting feature and tell the story of the building's construction; some of the plyboard panels have been taken out and replaced with clear perspex to allow visitors to see the straw bales, which would otherwise be concealed from view.

We spoke to some of the scientists who work in the building to find out what they do and how they feel about their new working environment.



**Dr Janice Lake**  
(Royal Society Dorothy Hodgkin Fellow,  
Senior Research Fellow) Agricultural and  
Environmental Sciences

^  
"I am a plant physiologist. It is essential that we understand how plants respond to their environment in order to be able to produce enough food to feed the human population, as well as to maintain natural habitats around the globe. The University of Nottingham is a UK leader in agricultural science, which is why I enjoy working here. I feel the Gateway Building has improved the facilities even more, with a real sense of space achieved in the laboratory environment. If I could meet the architects I would say 'thanks' to them for creating a building with such wonderful light, space and colour."

The building  
and surrounding  
landscape (opposite),  
entrance portal (right)





“The Gateway Building brings different PhD students together. It is much more communal now. The labs are more spacious and you can move about more easily – even with large numbers of students around. I feel I have my own place and space here. The building has created a sense of home for the Department of Agricultural and Environmental Science; we are all getting to know each other better due to the design and layout of the offices and desks.”

“The growth rooms here are fantastic! There is so much natural light. Sometimes it doesn't feel like you are indoors at all. If I met the architects who designed the building, I would say thank you to them for providing an excellent working habitat. It is a pleasing upgrade from the previous buildings.”

Hayam Ahmed  
PhD student,  
Environmental Science



William Hawley  
4th Year MSci student,  
Environmental Science



‘Truth windows’ (left)  
Main entrance (opposite)





# Exhibitions

Featuring Make partners

## Lines – Original hand drawings

In August Gianni Kattirtzis, Richard Meddings and James Redman participated in an exhibition of original hand-drawn work which aimed to take a snapshot of the past and present use of hand drawing within architectural academia.

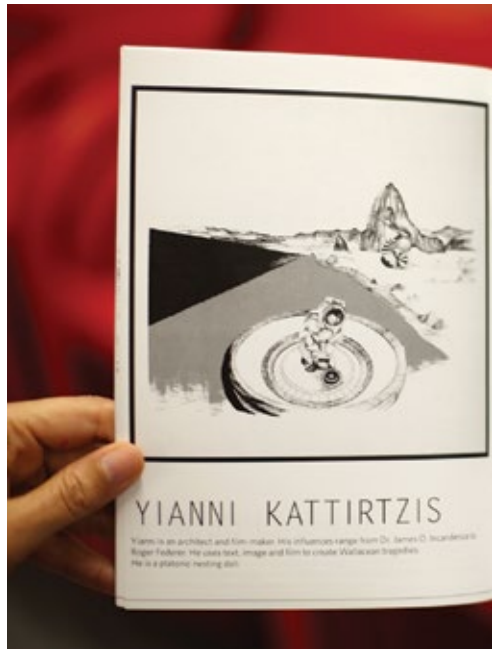
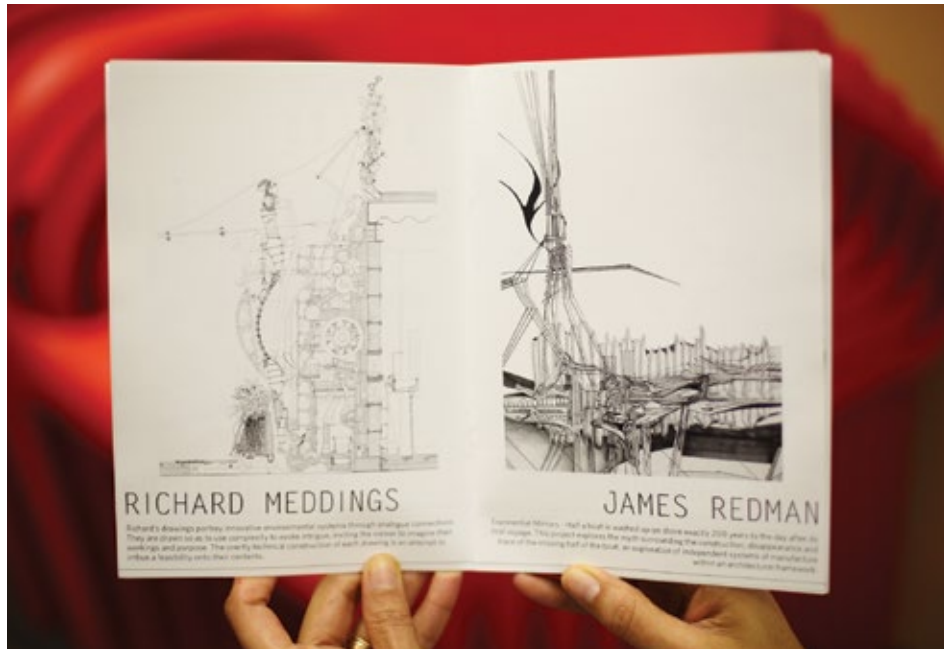
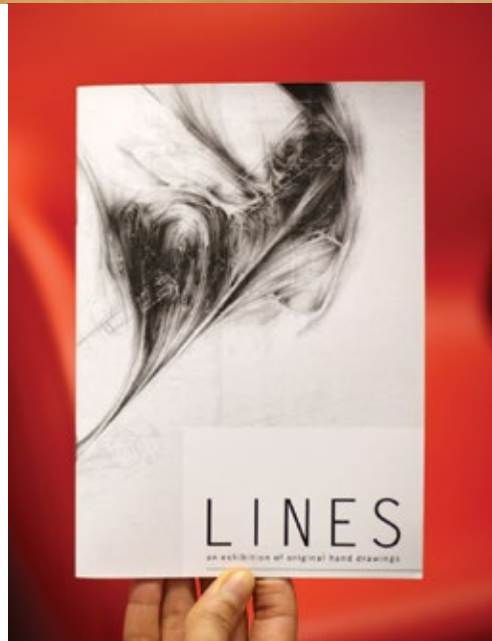
Entitled 'Lines,' the exhibition demonstrated that hand drawing is as relevant today as it was in the past and is still one of the most enduring and direct forms of architectural communication; it can transmit personality, flair and imagination in a way that other methods are less able to do.

Techniques on display included pencil sketches, ink on paper, traces and

metalwork, all of which were original. CAD and Photoshop were not used and there were no reproductions or digital enhancements. The beautiful and impressive selection of work successfully highlighted the continued relevance of more traditional drawing methods.

The curation and set-up of the exhibition was a joint venture between all 20 exhibitors and was supported and hosted by Amin Taha Architects and sponsored by Make.

—  
**Richard Meddings – A looming facade**  
**Gianni Kattirtzis – Mythologies**  
**James Redman – Exponential mirrors**



A selection of artwork from the exhibition booklet

## The Architect: What Now?

The What Now? collaborative invited architects, graduates and students to showcase their thoughts on the future of the architect in August.

Make's Daniel Slavinsky co-organised the exhibition, which aimed to explore the momentous identity change facing the architectural profession by canvassing opinions on how 'architect' was defined in 2011 and how it will be defined in 2051.

Held in the crypt of Sir John Soane's One Marylebone, one of the most beautiful churches in London, the exhibition used

debate, film, sound and sculpture to explore the changes occurring within the architectural profession. The aim was to encourage visitors to determine the role of the architect and understand what this means for the construction industry.

A debate chaired by Austin Williams on the opening night included five panellists from the architectural community – Dr Rachel Armstrong, John Assael, Alison Coutinho, Tyeth Gundry and Maxwell Hutchinson.

—  
[www.whatnowcollaborative.com](http://www.whatnowcollaborative.com)







# Private Residence

London, UK

STATUS: COMPLETED

We have comprehensively restored this exclusive Grade 1 listed house and transformed it into a stunning contemporary home, with beautiful and distinctive modern additions which complement the traditional architectural style. This selection of images shows a substantial new basement extension containing a swimming pool, spa and ancillary spaces.



Termination of the main staircase (opposite), stair soffit (left) and pool hall with floor raised (above)





The spatial quality of the house has been improved by linking all four floors with a grand, sweeping staircase. Occupying the full extent of the property boundaries, the new basement is located under the garden and has a very minimal, contemporary feel; due to the sensitivity of the surrounding environment, we ensured that the only visible elements from the garden are the skylights that bring natural light into the spaces below. The pool hall incorporates a moving floor that can transform it from a swimming pool into a vast entertainment space with the flick of a switch.

Meticulously tailored to meet the client's brief, every detail and feature has been specifically

designed to suit their needs, both aesthetically and functionally. Layers of white are used throughout the interior, creating light and bright spaces and a calm and neutral backdrop. An array of bespoke lighting features are integrated throughout, further illuminating the interiors and complementing the beautifully crafted and sculptured details with subtle changes in ambience.

Our design creates a bespoke home of superior quality and craftsmanship which offers a sensitive and original response to its historic fabric and environs.

Staircase leading to the pool area (left), spa changing area (middle), main staircase which connects all four floors of the house (right) and media room rooflights (opposite)





# New beginnings

By Dr Chris Luebkmann

As I sit in front of a roaring hearth in the great hall of the Ahwahnee Hotel, which is nestled within the majestic pines of the Yosemite Valley in California, I am warmed not only by the fire but by reconnecting with my family, friends and community; reminding me that the most important transactions in life really transpire at ground level, with two feet firmly on the ground and not at 38,000ft in an aluminium tube. As I reflect on my year, I am struck by the rapidly increasing complexity of the world in which we live. 2011 was a year of extremes and I can only imagine that 2012 will continue this trend. Change is constant, but the context of that change is variable.

These extremes were seen across all of our social, technological, economic, environmental and political systems and have global, regional and local implications which frankly seem daunting to face. Yet this is a rare circumstance in which we find ourselves – we are confronting significant global challenges to which we actually have ready solutions which need not be extreme. Solutions that could, can, and need to be acted upon at both an individual and a professional level.

It seems to me that the biggest barrier to action is overcoming the inertia of the ways things have 'always been' and the debilitating paralysis precluding action which seems to pervade every level of society. The time for endless discussion and debate truly has passed. It is now time for action. It is time for each of us to commit ourselves to a year of action; to make the changes that set us upon the path of being active participants in sustainable communities and sustainable futures.

A few years ago I was sitting at a café in downtown Melbourne drinking a cup of coffee with a group of graduate students. I looked over at one of the strangest scenes in my many years of travel. A beautiful golden retriever was scrunched up over his hind legs defecating into a pink plastic bag that was tied to his tail. The dog must have seen my slack-jawed stare as he quickly finished his business. He sauntered over to the garbage can with his owner, who reached down to untie the bag and then deposited it into the waiting receptacle. The amazing bit of this scene is that the owner was blind and her four-legged friend a guide dog.

The context of the story took a radical turn when I realised she was blind. 'Just leave it,' I thought to myself, 'it's OK for YOU to do that.' In Melbourne, as in most civilised cities, one is required to clean up after one's dog. It is part of the contract, if you will, of civil society. When one is 'different' the most important thing is to be able to participate in 'normal' life; to take part in the everyday rituals that 'normal' citizens participate in. Thus, she cleaned up after herself. It is a small action, but a profound one. Imagine if each and every one of us cleaned up after ourselves; if we took the time to be good citizens and to fulfil our role in the 'we' and not just the 'me'.

The future is a story that each of us can participate in writing every day. We can try to imagine our world for the next 50 years based on trends, analysis or perhaps even gut feelings. And while we cannot predict the future, it is absolutely vital that each of

us considers the years to come, so that we are more prepared to prevent, anticipate and cope with that which may occur.

I believe that 2012 will be a time for new beginnings. It will be a year for us to remember the role, rights, responsibilities and opportunities that we have, as both members of our communities and as creators of the built environment. We are allowed and permitted to create the spaces and places that allow and permit individuals to not just survive, but to thrive.

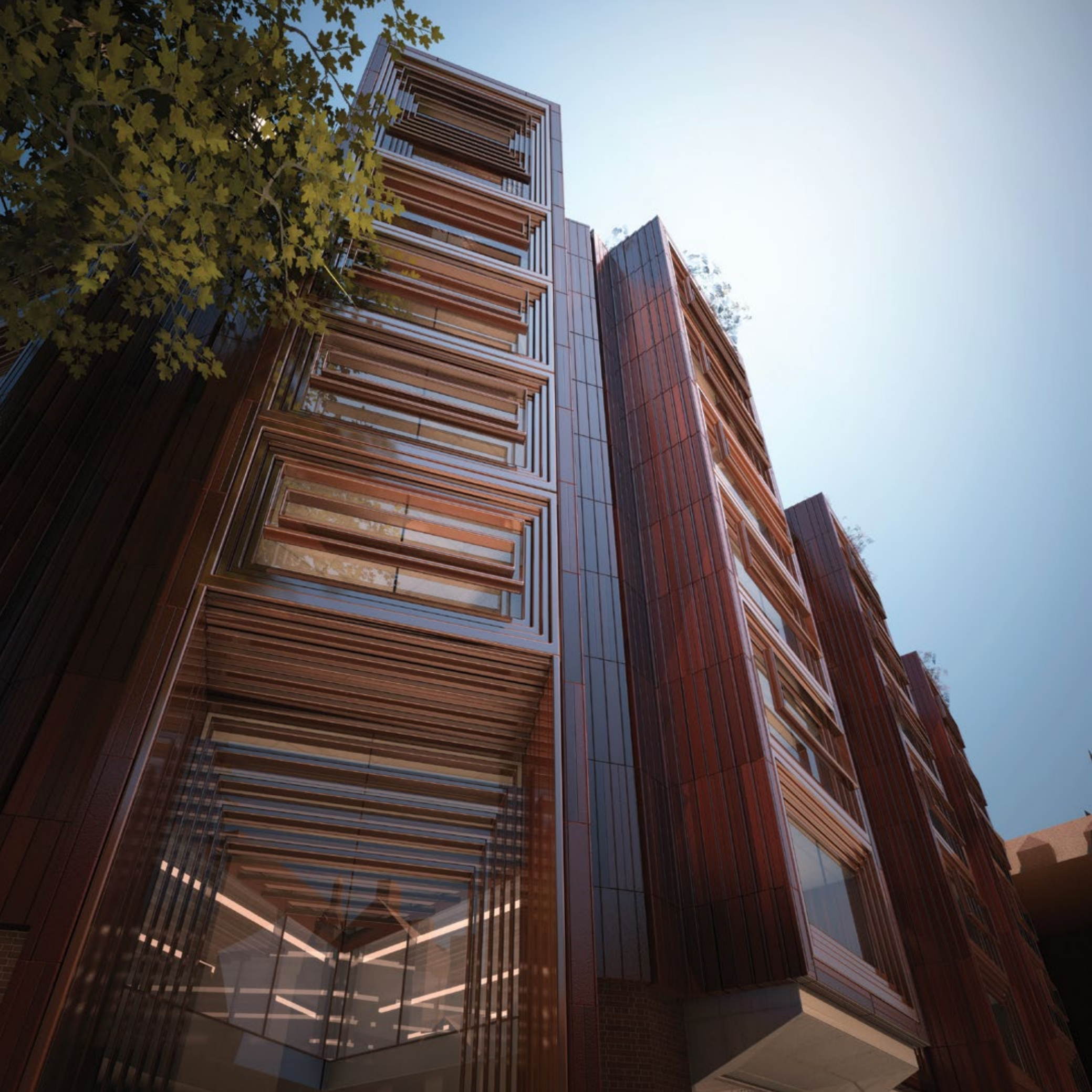
What a wonderful thing to do.

—

Dr Luebkmann is a public speaker, global strategist and lecturer on the future, sustainability and innovation. He has been formally educated as a geologist, a structural engineer and an architect and is Director for Global Foresight and Innovation at Arup, a team which identifies and monitors the trends and issues likely to have a significant impact upon the built environment and society at large.







## 150 Holborn London, UK

STATUS: PLANNING APPROVED

**“The motto adopted by the design team was ‘to work with the building and not against it.’** The decision to retain some of the existing structure was made early on in the design process; we adopted a surgical approach to retaining parts of the existing structure, while cutting away aspects of the building that failed to perform.”

**Graham Longman**  
Project architect



This substantial renovation of a run-down 1980s office building demonstrates how an existing structure can be successfully transformed into an important new urban amenity. The scheme offers an enriched mix of uses, providing an exceptional range of flexible and highly efficient office spaces, good quality homes and vibrant street-level retail.

The original concrete frame is retained and enlarged and the lifts, escape stairs and servicing plant are updated and rationalised. In order to meet current performance standards, the existing building envelope is re-clad with a ‘puffer jacket’ of insulation and finished in a lightweight, elegant rainscreen of glazed faience and patina metal. The architectural

language, materiality and detailing subtly integrate the old and new elements; the vertical emphasis and secondary horizontal alignments with the neighbouring buildings are maintained and emphasised, anchoring the renovated building to a wider composition.

A remodelled office entrance lobby located at the junction of Holborn and Gray’s Inn Road gives the building a more open and inviting street presence and is complemented by a range of retail units, cafes and restaurants. To the rear of the building, a new development of houses overlooking a communal garden provides the area with much needed new homes.





# Pylon Competition

## UK

Substantial changes to our energy infrastructure are expected over the coming years as we move away from reliance on fossil fuels, and electricity will become an even greater part of our energy mix. The iconic steel lattice pylon design is familiar across the UK and has barely changed in 75 years; it is an iconic image of how electricity has influenced our lives and our landscape.

RIBA Competitions, on behalf of National Grid and the Department of Energy and Climate Change, invited designers to come up with proposals for a new generation of electricity pylon. The challenge was to design a pylon that has the potential to deliver for future generations, whilst balancing the needs of communities and preserving the beauty of the countryside.

3D printing of sketch model (below and right), concept sketch (bottom), pylons on the landscape (opposite)



Taking inspiration from the spaces between pylons, in particular the catenary curves formed by the hanging cables, we created a series of beautiful, ornate structures which offer an elegant, attractive alternative to conventional pylon design. Influenced by gentle flowing forms such as spiders' webs, ribbons or Celtic calligraphy, our simple design is sturdy and functional while appearing delicate and fragile.

Challenging the convention of standardised pylon design, we devised ten different types of pylon, each with a different and unique character but forming part of a consistent design 'family'.

The circular, curved steel sections twist and spiral abstractly, before curving upwards to split and separate at the top, allowing spacing



for the six adjoining wires. These lead off delicately like threads, continuing the curve, and combined with the long line of pylons create the effect of a continuous looping ribbon which flows loosely through the landscape without dominating it.

Appearing to rest lightly on the ground, the pylons weave unobtrusively though the landscape instead of 'marching' across it, thus preserving the natural beauty of the countryside. The sculptural metallic form also works sympathetically in an urban setting.







Opposite: A 24m-high vertical garden forming part of Herzog and de Meuron's CaixaForum museum in Madrid, designed in collaboration with French botanist Patrick Blanc

# Green cooling

**Make's Sean Affleck discusses innovations in biofuel and bioenergy technology with Bill Watts, Senior Partner at engineering firm Max Fordham.**

**Sean:** When you and I worked together we had the idea of doing a new type of cooling. Rather than taking coolth up to a chiller on a building's roof, we would use evaporative cooling on the facades and bring the plants and the landscaping on to the building's vertical faces.

**Bill:** Well, there are various ways of losing heat, and evaporative cooling is one of the key ones in biology. Indeed cooling towers use it – in man-made objects, which basically evaporate water and create cooling as a result.

Now the thing about nice moist environments is they are very good for biology to grow in, but in a cooling tower this is a bad thing – Legionnaire's Disease can be the result. The way engineering tends to deal with this is to make it as sterile as possible.

**Sean:** Discourage it, in some respects.

**Bill:** Well kill it basically, or you risk a jail sentence! You can create a more benign ecology that isn't lethal to man – most plant biology is not lethal. I am interested in getting the plants to create an evaporative environment that can lose heat, but creates its own ecology that people can also enjoy – and far from being an unpleasant bacteria, is a piece of fauna or flora.

**Sean:** Like tomatoes or strawberries.

**Bill:** Anything you like really! They are all plants that enjoy being wet, and evaporating and cooling. Rather than the outside of our buildings being sterile walls that are trying to

keep biology and water out, we can embrace the idea. We still don't like being damp, but we could use the walls as a surface for planting which can act as an evaporator. So basically they becomes the 'skin'.

**Sean:** So we take all the heat from the building through into the planting and the soil, where it's nice and moist. The moisture then evaporates through the soil, through the leaves, through the growth, and that cools the building – but also encourages the plants to grow.

**Bill:** Indeed. It keeps the plants nice and warm and gives them a reason to be irrigated. So it isn't just a simple bit of frippery – you can take it out of the landscaping budget and put it in the M&E budget!

**Sean:** Vertical green walls are very popular at the moment, but it's a bit bizarre to put plants up the sides of buildings – people will think "won't they work better in the ground?" What's nice about this idea is that there are several benefits; it looks really nice, it absorbs sound and dust but it also fundamentally cools the building down.

**Bill:** Yes. There are some engineering issues as to how you cool the building – it's not a straightforward thing. The cooling works much better at night, so it's good to integrate it with a building purge or put coils in the slab to cool it down at night. You make use of the thermal mass of the building – you store the coolth through the daily cycle so it can meet the peak when you need it to.

**Sean:** Which is always a problem with thermal mass – how to cool the building at night. You have to open windows to encourage air to flow through, which is a nightmare. But with this idea, you don't need to open your building up and deal with the weather getting in, or security issues. It's a nice way of transferring the heat via pipes to your planting, to the outside air.

**Bill:** The analogies are very clear; lower animals, such as insects, have very crude circulation systems and the air diffuses in and out through their spiracles – basically holes in the sides of their bodies. Whereas higher mammals like you and me have got circulation systems where nutrients are pumped around as well as heat, through our blood. By using the skin of the building to modulate the temperature....

**Sean:** To sweat, effectively.

**Bill:** Yes, you can intelligently control the amount of heat you lose by altering the amount you irrigate the plants, and that alters the amount of cooling the building has. You transfer that cooling into the building through a circulation system, which we're all familiar with.

The other benefits are to the city. Once you move away from a sheer facade, that's pretty hostile to any wildlife...

**Sean:** It's pretty hostile to people as well – getting hot, wind, noise, dust, you name it.

**Bill:** All those things... With a planted environment like a forest, where you've got a big surface area of tall plants, it keeps the



dust and noise down, it cleans the air and it's photosynthetically productive, whereas a piece of concrete certainly isn't. The area of the world under agriculture is around 17 million km<sup>2</sup> and cities take up about 4 million km<sup>2</sup>. So if we can use our cities to produce food, it will make a significant contribution to the overall production of photosynthetic stuff, which after all is where we're going – if we're not using fossil fuels we need to use the sun.

**Sean:** We love the idea, because we're moving away from all-glass buildings. You're not just using glass to keep the sun out – instead you're using something extra, like planting and cooling. I think it's absolutely amazing.

**Bill:** A planted facade is acoustically absorbent, so it quietens down the street. And it also absorbs heat, so that the sunlight falling on it is turned into food energy. And the large surface area acts as an impact filter that takes dust out of the air. So you've got a quieter, cooler, cleaner environment which is generally more pleasant. After all, nowadays our jobs are about making cities nice places to be in.

**Sean:** Also we're pushing for natural ventilation, but one of the problems with it is noise and how rarely you can open windows due to the temperature outside. But if you can solve these issues, natural ventilation becomes much more viable throughout the year.

**Bill:** That's right. The whole problem sort of unwinds, because if you seal up a building you need to put more energy in to cool it, which means more heat rejection, which means that cities get hotter. But less cooling required equals less heat rejection and less noise from the cooling systems – it makes for a more pleasant, quiet and calm environment. But it doesn't mean it is less tightly developed: you can get the same densities as you do in a forest, which is pretty densely developed, if you can use developer speak to describe ecology!

**Sean:** When we were developing ideas on some of our projects we took it one step further – to use the plants on the outside, harvest them, throw them into an anaerobic digester, and suddenly you're making fuel.

**Bill:** Yes, you've got photosynthetic activity on the outside and there are various things you can do with that. The highest value is food, in terms of pounds per kilogramme. In fact a greenhouse would produce more income than a PV by a factor of four, because the value of food is much higher than the value of energy.

**Sean:** And also it's tackling carbon dioxide in the atmosphere as well.

**Bill:** In fact carbon dioxide is one of the most expensive inputs to a greenhouse to get things growing. And linking the people producing the carbon dioxide with the plants that need it is a very direct way of closing that loop. We're all worrying about the CO<sub>2</sub> levels in the atmosphere going past 400 parts per million, but inside a building it can be between 1,000-2,000 parts per million. And in a greenhouse, to get the most growth out of a tomato plant, you need to pump CO<sub>2</sub> in to get that level up from what it is outside. So to blow exhaust air from the people who are producing all this lovely CO<sub>2</sub> out across the plants, you're increasing the productivity quite dramatically. You can use it for food, or for energy, or biogas – there's a whole supply chain you can use.

**Sean:** We also looked at the benefits of using algae.

**Bill:** We did. However that's quite challenging, because algae naturally lives in a liquid and because it's very productive it needs a lot of CO<sub>2</sub> to be pumped into it and it needs to be kept cool.

**Sean:** That's what they do in power stations in America, isn't it?

**Bill:** Yes, it's quite a high tech thing to do and where we are with it I'm not entirely sure, but it's an interesting prospect.

**Sean:** The other thing I like about planting walls is that plants need nutrients, so rather than all our 'waste' being sent off to sewage treatment plants, we could actually take some of it and use it to feed the plants. We can create a closed loop in what we produce, what we exhale and put it back into our plants and walls, to keep us cool. But it could be smelly!

**Bill:** Well it doesn't have to be. People are focusing on CO<sub>2</sub> being a bad thing, which is true, but actually what is going to hit us harder sooner will be lack of water and lack of food.

**Sean:** They say that if there is a World War III, it will be about who's got water.



**Bill:** Yes. So agricultural productivity, be it for biofuels or food, is going to be limited by the availability of water and nutrients. Currently nutrients are very linear; you take things out of the ground – mineral or fossil fuel energy – and it is turned into nutrients which are used and then washed away somewhere. To close the loop we could capture the nutrients which we consume and reuse them in the time-honoured way, like when the 'night soil' used to be collected.

**Sean:** That's right, in Victorian times.

**Bill:** Well since time immemorial! The faecal waste of Roman noblemen was supposed to grow better crops than commoners, but I couldn't vouch for that!

**Sean:** I remember in China when you went on a long bus trip, the bus stops were

arranged at certain intervals so they could 'irrigate' the crops.

**Bill:** The Chinese are very practical about these things – the anecdote I like is when you go to someone's home for dinner, it would be rude not to relieve yourself in their house because it would be like taking the cutlery away! You've eaten the value added but you don't take the nutrients away with you, because it's considered rude.

The nutrient cycle is fascinating; we can shorten it a lot by making the output of the buildings fertilise their own growth. We consume a lot of water for sanitation and domestic purposes, which is seen as something completely separate from agriculture. Agriculture uses a lot more water than people do, but if you had efficient irrigation and you reused your everyday water it would make a big difference.

The amount of rainfall on London isn't enough to irrigate and cool all the buildings. But the amount of water that people consume and import into the city certainly is enough – just by capturing the water that is thrown away down the drains and sewers.

**Sean:** So rather than building new 'super sewers' we should be thinking about it more intelligently.

**Bill:** Yes – big tanks maybe, to capture the water. And covering our buildings with sweet-smelling plants.

**Sean:** Like honeysuckle!

**Bill:** Yes. Moss is also something I'm interested in – with the evaporative cooling process, the distance between the heat transfer mechanism and the evaporative surface needs to be quite small. We thought about what the smallest plant was and we came up with moss, which also has the benefit of being quite manageable.

**Sean:** It doesn't really need soil, does it? As long as it's got somewhere to latch on to that retains water.

**Bill:** It sticks to everything! There are 30,000 different species of moss, so it's just a matter of choosing the most suitable one. It's a lot easier to deal with moss on a building than a flashy higher plant with leaves and stems, that needs a lot of pruning. From an engineering point of view it would be great to see beautifully coloured mosses on carefully engineered bits of lattice work.

**Sean:** Also, the way that moss is irrigated can change its colour, so you could use it for writing across the building and change its colour depending on what you want.

**Bill:** Yes. Moss is used to living in pretty harsh environments; if you put some moss in water it goes from silvery gray to a verdant bright green. You could use it to advertise on buildings!

**Sean:** Personally I'm really keen on taking all this further; at the moment everyone likes green walls because they look nice, but we could do so much more and it's such a simple idea. Everyone is looking at each problem on its own, without thinking about it harder.

**Bill:** That's right. It's a sort of loop – a virtuous circle, and nobody is really tackling that.

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**Bill Watts** is a highly experienced consulting building services engineer with a broad understanding of environmental engineering and the construction industry. He is particularly interested in the larger-scale issues of energy and food, specifically the innovative use of biology in engineering and how it can assist in achieving a more sustainable future.



# Old Road Campus

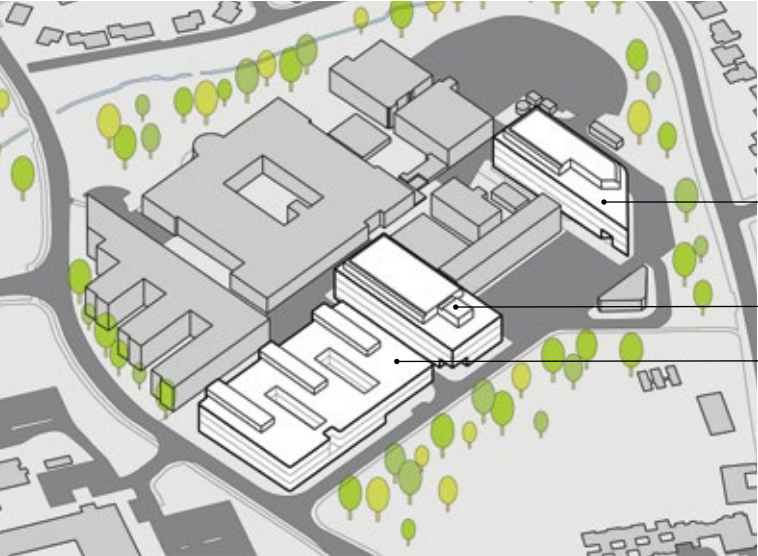
## Oxford, UK

STATUS: ON SITE

Make is delivering two further research buildings for the University of Oxford, having successfully completed the Old Road Campus Research Building (ORCRB) in 2007. The evolving masterplan involves the delivery of the Nuffield Department of Medicine and the Kennedy Institute of Rheumatology – two separate buildings with their own distinct identities and user groups, but designed as complementary parts of a longer-term vision for the campus which aims to facilitate cross-departmental collaboration in support of a range of biomedical research activities. The scheme is set for completion in 2013.

The two new buildings are located in close proximity to each other, immediately adjacent to the existing ORCRB, in a configuration that allows them to sit harmoniously within the site and accommodate the inclusion of a new third building which will be built during the second phase of works. A contextual response to the immediate surroundings, as well as the campus-wide masterplan, was therefore required in order to create a balance of cohesion and differentiation.

### Old Road Campus

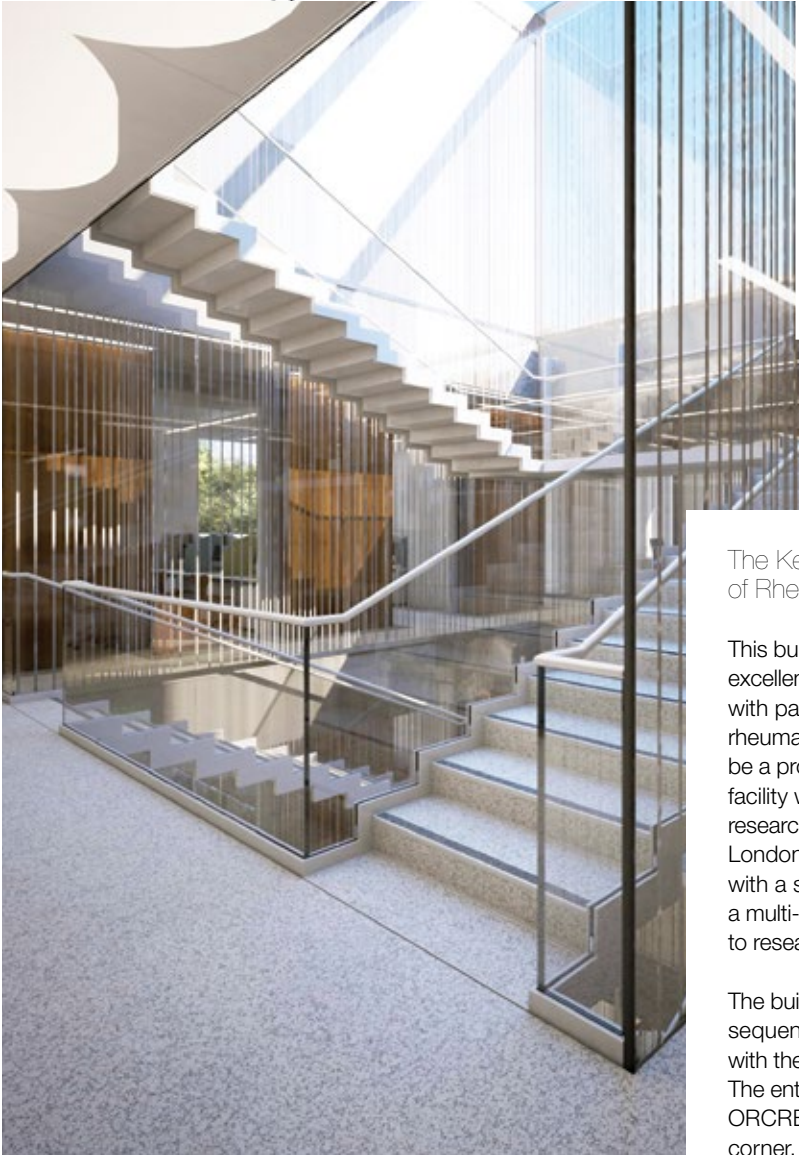


- Nuffield Department of Medicine
- Kennedy Institute of Rheumatology
- Old Road Campus Research Building (completed 2007)



### The Kennedy Institute of Rheumatology:

Atrium stair concept sketch (left), atrium stair and lightwell (below), entrance facade (right)



### The Kennedy Institute of Rheumatology

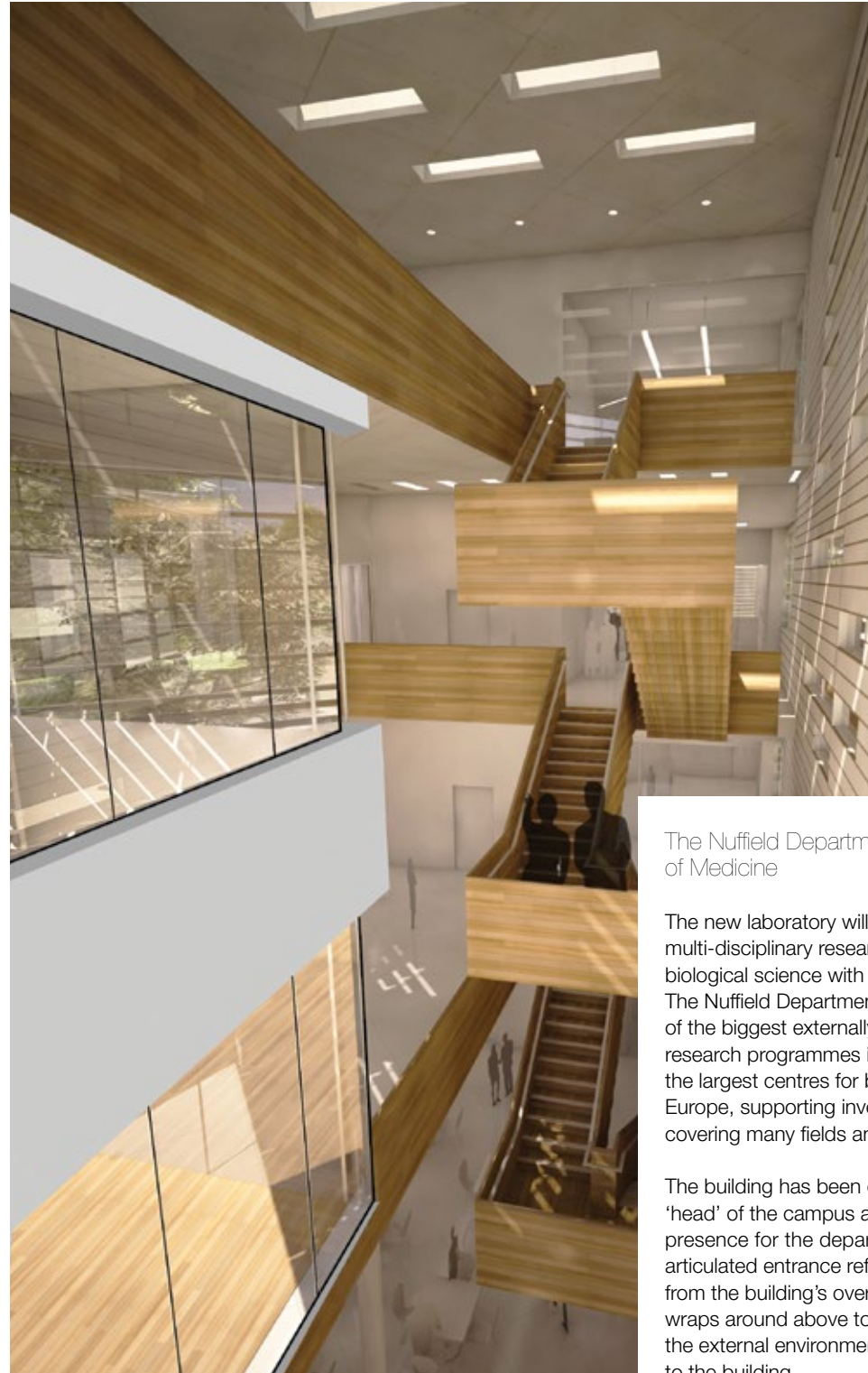
This building will be an international centre of excellence for research, training and teaching, with particular emphasis on the treatment of rheumatoid and osteo-arthritis. Designed to be a proud symbol for the Kennedy Trust, the facility will be the new home for a number of research groups currently based in Oxford and London, combining state-of-the-art facilities with a stimulating environment that supports a multi-disciplinary and collaborative approach to research.

The building has a clear, well-defined entrance sequence and hierarchy that corresponds with the wider campus layout and masterplan. The entrance complements the neighbouring ORCRB by introducing a setback at the corner, which gives an asymmetric twist to

the front elevation. This is further emphasised by a contrasting articulation of the upper level facades and front-facing social space at ground level.

The module of the vertical cladding to the north and south elevations matches that used on both adjacent buildings, providing a subtle ‘familial’ link between the three structures. However, the overall effect of the cladding is distinctive, utilising contrasting vertical bands of solid cladding and windows to modulate the long elevations. Black back-painted glass panels use ceramic fritting to create alternating reflective and matt strips – making a play of the reflections of the adjacent green-coloured cladding to the ORCRB.





**The Nuffield Department of Medicine:**

Entrance atrium (left), section through atrium break-out space and feature stair (below)



The Nuffield Department of Medicine

The new laboratory will be an integrated, multi-disciplinary research centre which links biological science with medical application. The Nuffield Department of Medicine runs one of the biggest externally-funded biomedical research programmes in the UK and is one of the largest centres for biomedical research in Europe, supporting investigator-led research covering many fields and clinical disciplines.

The building has been designed to form the 'head' of the campus and create a strong presence for the department. The clearly articulated entrance reflects this – set back from the building's overall form, the cladding wraps around above to shelter visitors from the external environment as they gain access to the building.

Upon entry, views upwards and downwards generate a visual connection to the common parts and allow enjoyment of the building's full height in one space. Natural light is also maximised around the feature staircase. External louvres, punched windows and slot rooflights to the enclosing atrium create dramatic contrasts between sunlit and shaded areas, mimicking the dappled light quality to be found in the woodland screen beyond. It will be a welcoming and impressive space that acts as a sociable area for those working within the laboratories.

## CHARITY INVOLVEMENT 2011

### ARTICLE 25, LONDON

ARCHITECTURAL CHARITY ARTICLE 25 INVITED KEN SHUTTLEWORTH TO TAKE PART IN THEIR '10 X 10 DRAWING THE CITY' PROJECT.

In October, 100 prominent architects and artists were asked to create their own personal drawings of the City of London, which was divided into a 10 x 10 grid; the resulting 100 squares were allocated to the participants, who drew the city from within their area.

The resulting artworks were then auctioned by Sotheby's in December, raising funds for Article 25 to provide essential buildings which will improve the lives of some of the world's poorest people. The total amount of money raised was an incredible £82,337.

Article 25 provide built solutions to global problems. Over 1 billion people currently live without adequate shelter, acting as a major barrier to health, safety and poverty reduction. They work with communities, charities and NGOs in developing countries, post-war and post-disaster areas, providing safe, cost-effective and appropriate designs for building projects that help break the cycle of poverty.

#### BORIS JOHNSON, MAYOR OF LONDON:

"Article 25's work to design and build shelter for people affected by natural disasters is a very welcome initiative. This latest project is a fascinating idea, with some of the biggest names in architecture creating a unique snapshot of London's landscape."





>> CHARITY INVOLVEMENT 2011



IN JULY, MAKE BECAME THE FIRST ARCHITECTURAL PRACTICE TO SIGN UP AS A FOUNDATION PARTNER OF PROPERTY INDUSTRY CHARITY LANDAID.

Established in 1986, LandAid’s mission is to help the young and disadvantaged access the facilities, skills and opportunities to achieve their potential and thrive within their local community. The charity does this by making the most effective and innovative use of the property industry’s combined resources, expertise and influence.

LandAid has successfully partnered with leading youth agencies around the country to deliver specialist assistance; since 2008 they have committed over £2 million to projects throughout the UK that provide learning and activity centres for young people. With a growing number of Foundation Partners, they plan to invest a further £1 million over the next year.

THE BRIDGE CENTRE

Make is providing pro-bono expertise in the design and construction of an exemplar youth, sports enterprise and community centre in North Devon for Wings South West, a rural-based charity which provides activities and training opportunities for young people in and around Bideford. The charity was set up in 2000 by a group of local individuals concerned about the lack of facilities in the area.

For many young people the reality of living in rural North Devon is far from idyllic. The area has the second lowest average household earnings in the UK and is one of the country’s most deprived regions. With low productivity and relatively few job opportunities, the prospects look bleak.

Wings employs 12 staff and has over 60 volunteers who work with 500 young people annually in two centres in Bideford. Many of the young people who come to Wings are not in education, employment or training and have poor basic numeracy and literacy. Wings works with them to increase their confidence, skills and self-esteem and give them a future.

THE FOUNDER AND CEO OF WINGS, DR PAUL BOWSER, SAYS THAT THE PARTNERSHIP WITH LANDAID AND MAKE HAS BEEN AMAZING:

“When we heard that as well as offering grants, LandAid could possibly broker some pro-bono work with leading companies, we were excited about the possibilities – when we heard it was going to be Make we were ecstatic. However, what we are seeing develop is even more impressive – an architectural company that not only has the skills and expertise to deliver something special, but also one that has an approach and ethos that seeks to understand and even live the vision of the group or organisation they are working with.”

—  
WWW.LANDAID.ORG  
WWW.WINGSCHARITY.COM



THE SOUP KITCHEN AT THE AMERICAN CHURCH WAS FOUNDED IN 1986 AND IS A RESOURCE FOR THE HOMELESS, THE MARGINALLY HOMELESS (THOSE IN TEMPORARY OR INADEQUATE ACCOMMODATION), THE IMPOVERISHED AND THE LONELY.

Serving around 60 people per day for five days each week, the soup kitchen provides free basic necessities such as food, clothing and toiletries; annually they serve 12,000 free hot meals and hand out 3,500 items of clothing, as well as providing Christmas lunch for more than 250 people every year. They also assist in referring people on for specialist help and support.

Three part-time staff work at the kitchen, including two regular chefs, assisted by approximately 70 volunteers. The food used is donated by members of the public or given by restaurants.

The soup kitchen plays a vital role in the lives of hundreds of people, offering a welcoming sanctuary and a friendly and comforting atmosphere. Everyone who walks in is treated with respect and dignity and is referred to as a ‘guest’.

This year Make gave a donation of clothes, food and toiletries in support of the charity.

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WWW.AMCHURCH.CO.UK/SOUP\_KITCHEN.HTM



THE MCF IS A NON-PROFIT ORGANISATION DEDICATED TO EXPANDING THE EDUCATIONAL OPPORTUNITIES AVAILABLE TO DISADVANTAGED MIGRANT CHILDREN LIVING IN BEIJING.

Founded in 2009, the charity provides volunteer English teaching placements at under-resourced schools for the children of migrant workers. The scheme allows volunteers from overseas to immerse themselves in China’s culture whilst providing vital skills to young children.

The focus is not only on teaching – it is also about sharing experiences, giving time and learning new skills. The overarching aim of the MCF is to allow its volunteers to simultaneously teach and learn – contributing to, as well as benefiting from, the communities into which they are immersed – and to leave China with an understanding of, and respect for, its people and its culture.

—  
WHEN FRANCES GANNON WAS WORKING IN BEIJING SHE REGULARLY SPENT SATURDAY MORNINGS VOLUNTEERING WITH THE MCF:

“Because these children are officially registered in their home provinces, they are excluded from the local schools in Beijing. Anyone can set up an unregulated, fee-paying school for these children and desperate parents have no choice but to put up with the often very poor conditions.

Saturday morning teaching is a small step towards helping these children but it is invaluable for them to hear native English speakers, have one-to-one help and lose some of their shyness with us strange Westerners by playing games and chatting. The kids are incredibly enthusiastic and eager to learn, although they often need



a bit of gentle coaxing to turn their whispered English into confidently called-out answers. When Laura Cooke from the London studio came to Beijing for a week, she joined me one Saturday morning and we had the enormous responsibility of giving the children in our class their ‘English names’. In China I have met people who call themselves ‘Omega’, ‘Sesame’ or ‘Heart,’ but Laura and I chickened out of being quite so creative and gave our kids some very traditional English names. It was really refreshing and rewarding to get out of the city centre after a week’s work and be involved in another side of China.”

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WWW.MCFCHINA.ORG



Ken Shuttleworth designed and painted this beautiful plate which was awarded to Dawson Stelfox MBE on behalf of the Architects Benevolent Society, in honour of the impressive fundraising he has done for the charity. Ken was President of the Architects Benevolent Society from 2008 to 2011 and Make continues to support their work.

The trophy was presented at the Worshipful Company of Chartered Architect’s Election Court Dinner at Salters’ Hall in September.

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WWW.ABSNET.ORG.UK



OPEN CITY IS AN INDEPENDENT NOT-FOR-PROFIT ARCHITECTURE EDUCATION ORGANISATION, EXPERT IN THE FIELD OF BRINGING ARCHITECTURE INTO THE SCHOOL CURRICULUM. THEY HAVE BEEN DELIVERING FREE EDUCATION PROGRAMMES TO STATE SCHOOLS FOR OVER TEN YEARS, WORKING WITH OVER 3,000 YOUNG PEOPLE A YEAR.

Their secondary school programmes lead the way in exploring architecture and urban design and inspire young people to explore London’s built environment, equipping them with creative and communication skills that can support their learning.

Each year, 30 London secondary school classes are partnered with 30 architects for an exploration of inspiring urban architecture. London is an incredible place to explore and yet many young people rarely venture beyond their local neighbourhood. Open City’s programmes aim to widen their horizons and inspire them to take an interest in the built environment and understand the value of its good design.

In September Make were partnered with Blackheath Bluecoat Church of England School. Doris Lam and Simon Robins took a group of Year 8 pupils around Peckham Library and followed up this visit with classroom workshops, during which the students were supported in the development of their own design ideas.

SIMON AND DORIS DESCRIBE THEIR EXPERIENCE:

“Working with the pupils was really rewarding and gave us an incredible insight into how young children view



buildings and the architecture around them. The pupils were tasked with designing a local community centre and given free rein as to the facilities they could include within their designs.

Taking twenty excitable 12–13 year olds around a Stirling Prize-winning library while it was open to the public might seem like a recipe for disaster, but it actually proved to be a very enjoyable and productive trip! The interest shown by all the pupils was fantastic. Trying to answer their questions on complex architectural subjects really kept us on our toes and made us consider the ways in which we, as a profession, explain the reasons behind our design decisions.

The creativity and enthusiasm expressed by the kids when designing their own buildings was infectious and only limited by the amount of foam available to build models and the number of coloured pencils available to draw the designs. Explaining the concepts of size and scale proved complicated and resulted in a number of large building entrances for very small people, or small entrances for giant people!

The whole experience proved to be a surprisingly fun and gratifying one. The engagement shown by the pupils was infectious and really opened our eyes to the ways in which the built environment is viewed by young people with little architectural knowledge.

Although we only spent a few hours at a time with the pupils, we came away having enjoyed the experience – but feeling totally shattered! We hope to be able to invite some of the pupils to do work experience at the Make studio, so that we can continue to nurture their emerging talent.”

—  
WWW.OPEN-CITY.ORG.UK



THE MAKE BAND

MAKE’S VERY OWN SUPER GROUP PERFORMED AT THE CHRISTMAS PARTY HELD AT THE HAYMARKET HOTEL.



Philippa ‘Space Cadet’ Drinkwater – vocals and keyboards  
Phil ‘Captain Cymbals’ Twiss – drums  
Graham ‘The Whippet’ Longman – lead and rhythm guitar  
Arnd ‘Funky Cat’ Baumgaertner – vocals and lead guitar  
Andy ‘Fancy Fingers’ Godwin – lead and rhythm guitar  
Jamie ‘Big Bear’ Wilkins – vocals and bass  
Vikki ‘Disco Diva’ Patsalis – vocals



Why the Make Band reunion isn’t just another cynical rock ‘n’ roll cash-in

by Sam Evans

After months of rumour and speculation, the Make Band reformed for an eagerly-anticipated one-off gig in December. Frontman Jamie Wilkins announced that the rock legends would be reuniting to celebrate seven years since they first got together. “It’s definitely the right time. Last year we weren’t speaking to each other but now we’re getting on quite well and it feels comfortable again.”

The band gained some notoriety in the early 2000s but despite critical acclaim and a dedicated fan base, their music was often eclipsed by internal conflicts and an anarchic lifestyle which eventually led to an acrimonious split. Several band members embarked on solo projects, but none achieved the commercial and critical success of their earlier days.

Despite bitter fall-outs over musical differences and vehement assurances that they would never get back together, the original line-up reformed for an exclusive comeback gig at London’s Haymarket Hotel before Christmas. The spectacular set, performed in front of an excitable crowd of die-hard fans, included classics from the band’s extensive back catalogue.

Hints that this seminal British band would be reforming began in the summer, when Wilkins told a press conference that they “probably had about seven songs which were quite good.”

Wilkins explains that the band have finally overcome their demons and have put their differences behind them: “We’ve all matured and our heads are in the right place, so the timing is right.”

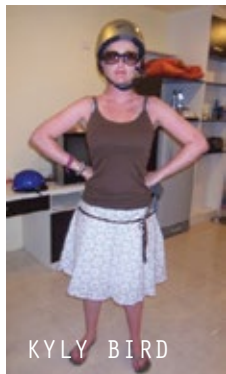
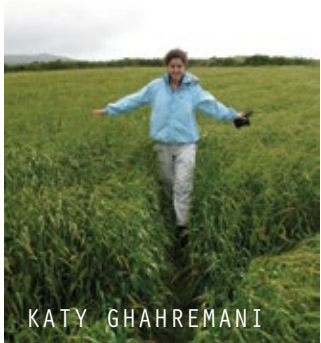
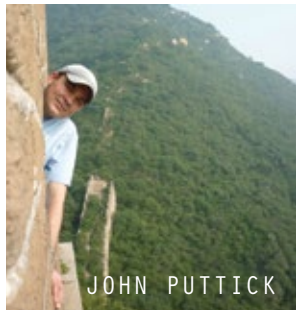
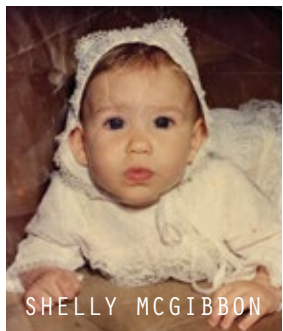
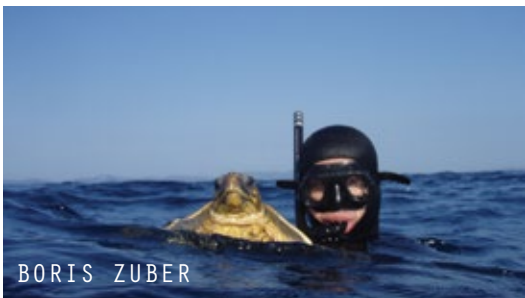
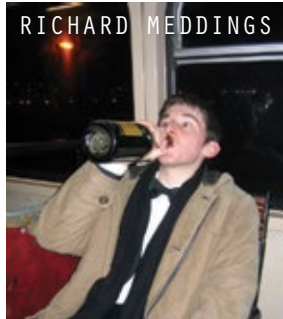
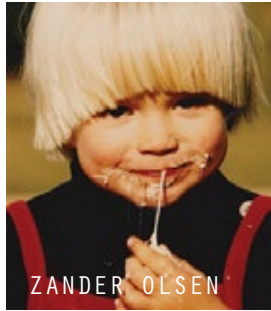
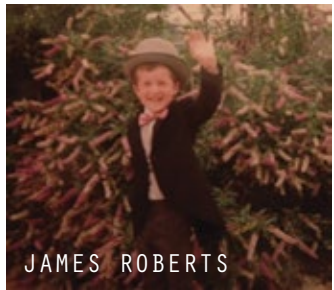
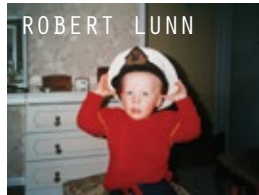
Some will say they are just doing it for the money and questions will undoubtedly be asked about whether the band, now no longer in the full flush of youth, will be able to capture the heady excitement of their early days. But to accusations that they are selling out, Wilkins insists that they “just want to give something back to the fans.” Rumours that they will be supporting Lady Gaga on her world tour have proved to be unfounded.

“We’ve probably got about seven songs which are quite good.”

Jamie Wilkins



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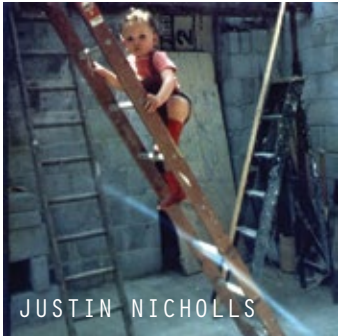
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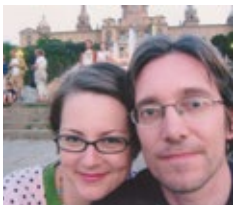
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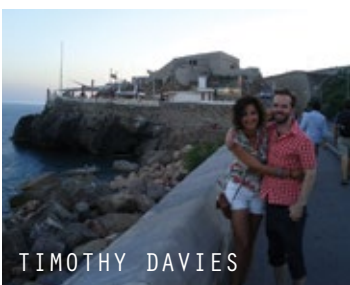
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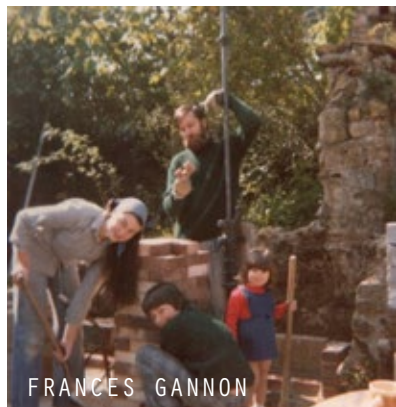
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Photographic artwork, Zander Olsen  
Gateway Building, University of Nottingham

The construction of our Gateway Building scheme  
was documented by Zander with a time-lapse  
camera, which took one photo per hour every  
fifteen days over the course of a year. Each vertical  
column of 24 photos represents one day.

See page 106 for more information on this project.