

14

make

Welcome

It's been 14 years since Make first opened its doors, on the third floor of Arup's building on Whitfield Street in Fitzrovia. I'm proud to say that, despite the fact that we now have our own three studios in London, Hong Kong and Sydney, we haven't really changed.

Make is, and always has been, a different kind of architecture practice. That's what this Annual celebrates, with a series of essays by Makers on what sets us apart and project features that illustrate the depth of our design process. We've also interviewed a number of clients, because we always want to hear what they think.

More broadly speaking, I'd like to reflect upon some of the challenges we face as an industry. The Grenfell Tower fire in London was a terrible tragedy and a line in the sand. I believe we need an all-encompassing review of fire safety, and a cultural shift to not simply abide by the fire safety regulations but to push for the highest possible standards at all times.

I've also been moved by David Attenborough's *Blue Planet 2*, which seems to have finally struck a chord with the public about the urgency of reducing plastic waste. At Make this year's Annual cover is made from recycled coffee cups, reusing a total of 5,165 cups. The plastic from them has also been recycled into long-life products like cable coverings. We're working towards being as plastic-free as we possibly can be, as part of our overall approach to sustainability.

We welcome any and all ideas you have on the matter. In the meantime, I hope you enjoy reading.



Ken Shuttleworth

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Essays
Projects
Interviews

World-class architecture

Make has one purpose: to design the best buildings, places and spaces in the world. *Bill Webb* gives his view on what it takes to create this kind of world-class architecture.



Bill joined Make in 2010. He's currently based in London and previously led our team in Beijing, overseeing the restoration of two heritage buildings for a new hotel in Chengdu, China.

When something is described as ‘world-class’, we imagine a product or a service which is objectively agreed to be among the best in the world. This implies a universal standard of measure against which all can be quantified. The iPhone, for example, is a world-class product – a market leader in a complex industry, with almost universal appeal.

But great architecture is bespoke, a response to a particular set of constraints. How do we define what is world-class when a successful architectural response can come in so many different guises?

In a word, process.

Fantastic architecture can only be achieved with a first-class process and a client courageous enough to commit to it. Our Makers, working from studios in London, Hong Kong and Sydney, are guardians and champions of this process, motivating, empowering and teaching each other in a variety of ways.

Diversity sits at the core of our process and plays a significant role in its success. We have people from around the globe working at Make, all feeding in their own experiences of work, education, urban and family life to make sure opportunities are approached from every conceivable angle. Client profiles are more varied than ever, and building teams that are the right fit, both for the client and the project itself, allows for more frank and committed client engagement. Thankfully, we're able to choose from a diverse pool of Makers from one, two or all three studios.

Allowing the right people to enhance projects at every step of the way is key. A world-class resort in south-east China, for example, can only be achieved if those with local cultural knowledge engage with those who have a global perspective on hotel design – and it's precisely this kind of multi-sector, cross-cultural expertise that separates the good from the great.

While Make's extroverts are out galvanising political will, our introverts are resolving technological challenges and our mediators are steering solutions through complex networks of stakeholders. Everybody plays their part while feeding off those around them. This self-determination allows people to drive forward areas of particular interest and aptitude. Giving people the freedom to pursue and research original solutions increases their commitment and will to see them through to their optimised end. This leads to ambitious, scrutinised and well-delivered buildings.

Our employee-owned structure is also important to our process, as it ensures on a macro level that we share responsibility for the quality of everything the studio produces.

The phrase ‘world-class’ hints at a global perspective. By using expertise gleaned from working in places as varied as Abu Dhabi, London, Budapest, Chengdu, Mumbai and Sydney over the last 14 years, we can better inform the decisions we make on our present and future projects around the world. And by aligning the will of our designers with the goals of our clients, we can capture passion in the most positive way.

It's this alchemy that leads to world-class architecture.

Rathbone Square

Rathbone Square is a transformational scheme built on the Royal Mail’s former West End sorting office site just north of Oxford Street, in Fitzrovia. It delivers 160 luxury and affordable residences, one of central London’s first new public squares in the last 100 years, 2,340m² of retail space, and 22,560m² of prime office space that now houses Facebook’s new UK headquarters. New cross-site routes create connections to Crossrail, which will be just minutes away at Tottenham Court Road.

The scheme comprises two L-shaped blocks ranging from seven to nine storeys in response to surrounding buildings, around the new 1,800m² garden square. Drawing on local materiality, both blocks are clad in a long, slim, cream-coloured brick that’s matte on street-facing elevations and glazed facing the garden. The commercial portion has large windows and textured stainless steel spandrels, while the residential windows and balconies have a more intimate scale and are clad in bespoke glazed ceramics.

There are 80 different apartment types, each with a balcony or terrace. Make also designed the residential interiors, including all residences, as well as a private cinema, wine store, private residents’ garden, gym and swimming pool. The materials are specified with a sense of luxury, tactility and warmth, and the architectural design details carry through to the interior detailing.

Location	London, UK
Status	Built
Sector	Office, residential, retail
Area	38,925m²/419,000ft²
Client	Great Portland Estates
Project Team	Access=Design, AKT II, Alison Wilding, Arcadis, Arup, Buro Four, BuroHappold, F+M Design Consultancy, Gordon Ingram Associates, Gustafson Porter + Bowman, Hilson Moran, Jeremy Gardner Associates, Lendlease, Peter Stewart Consultancy, Publica, Rob Orchardson, Space Syntax, Steer Davies Gleave, URS
Make Team	Michael Bailey, Arnd Baumgärtner, Mike Bell, James Chase, Mark Cooney, Stephanie Ehrlich, Edwyn Hickey, Kalliopi Kousouri, Eve Leung, Sophie Lewis, Graham Longman, Paul Miles, Sebastian Nau, Suzanne O’Donovan, Jason Parker, Ryan Safa, Matthew Seabrook, Ken Shuttleworth, Paul Simms, Oliver Sprague, Esha Thapar, Tracey Wiles, Charlotte Wilson

A new destination

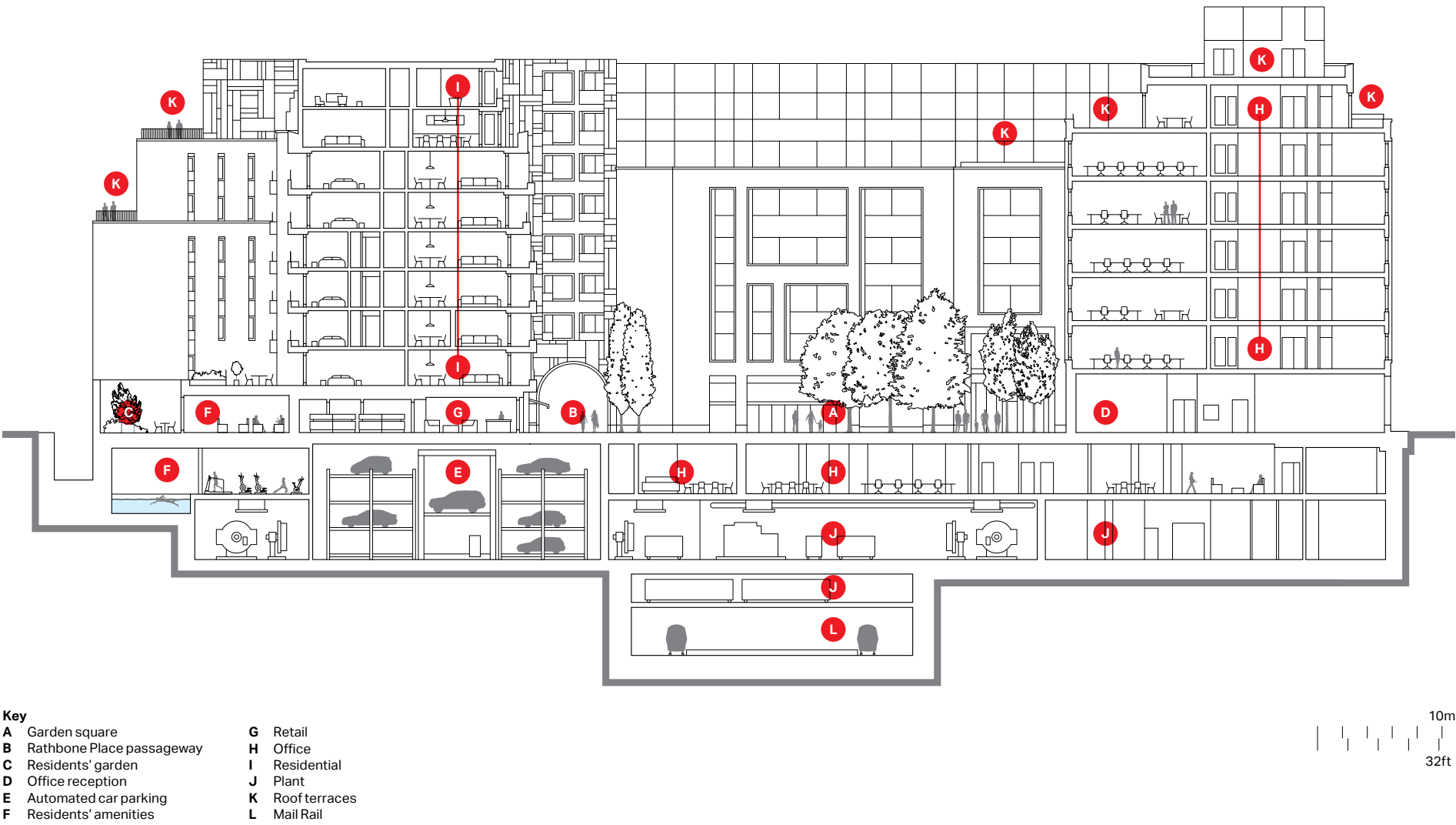


for Fitzrovia

1 (Previous) View from the corner of Eastcastle and Newman Streets.

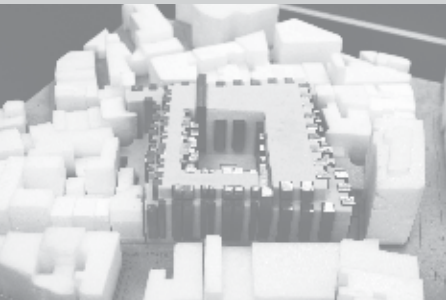
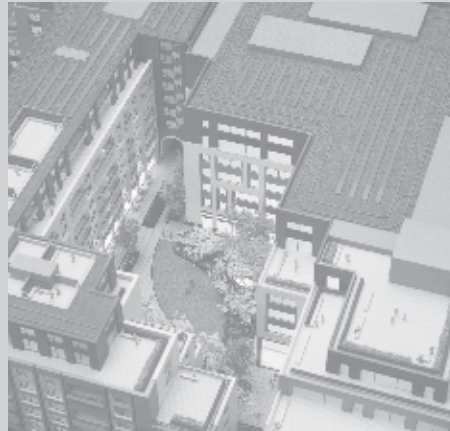
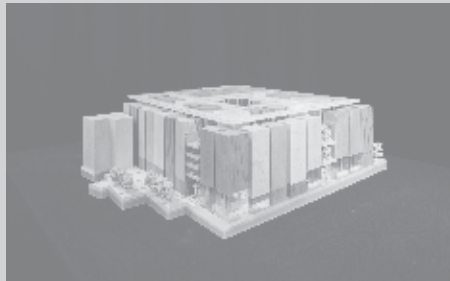
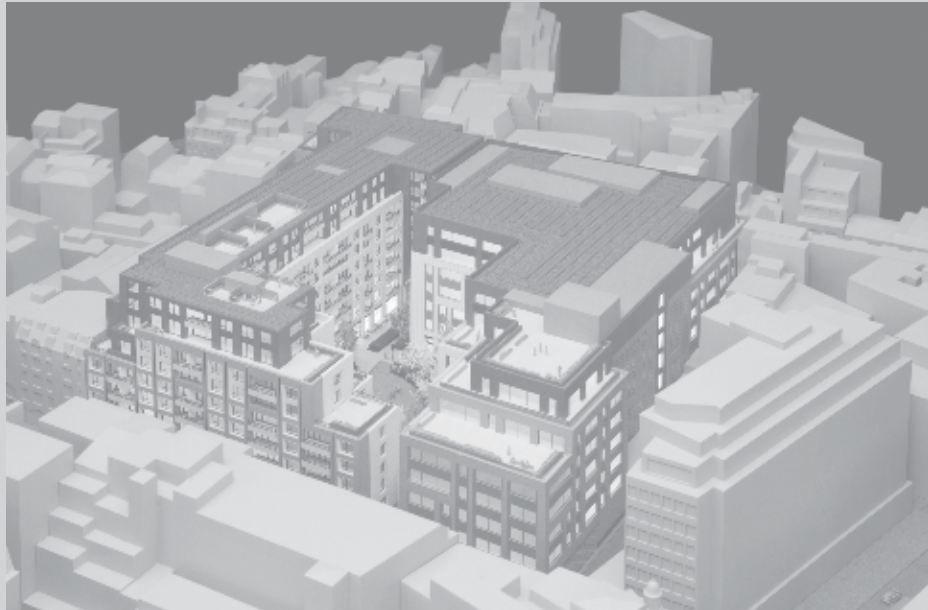
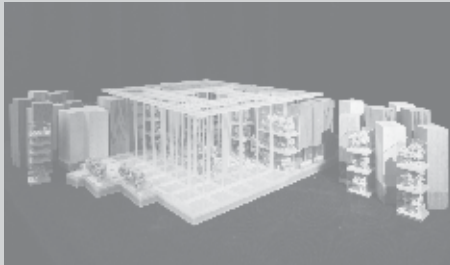
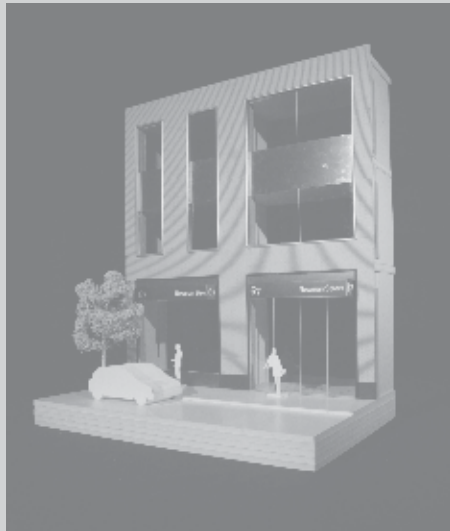
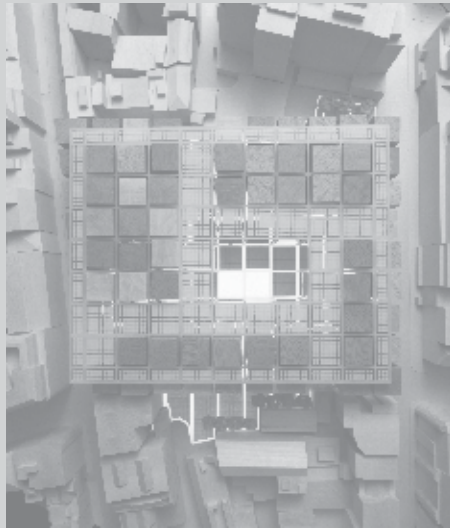
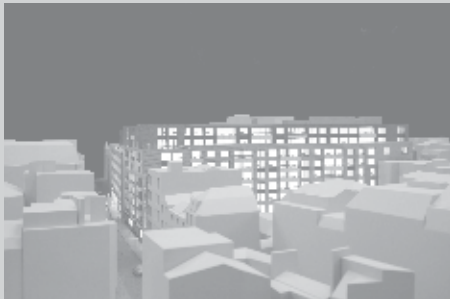
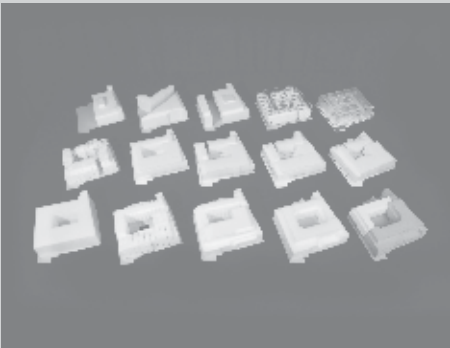
2 (Below) Section from the north.

3 (Opposite) View into public square from the north-east corner.



Model development

Models were key in ensuring that Rathbone Square’s architecture is integrated into the local vernacular and that the new routes across the site provide an effective link to Crossrail. After testing various options, we took the decision to step the buildings’ massing down to stitch in with Fitzrovia’s eclectic mix of Victorian, Georgian and Edwardian styles, and to break the facade into vertical elements to address the street.



4



5



4 View from the north-west corner of residential and retail portions (left) and office elevation (right).

5 View of greenery and seating in the south-east corner.

6 (Below) Ground floor plan.



- Key**
- | | | | |
|---|----------------------|-----|-----------------------|
| A | Garden square | F | Loading bay |
| B | Office reception | G | Automated car parking |
| C | Residents' garden | H | Cycle storage |
| D | Residents' reception | I | Retail |
| E | Residents' amenities | ... | Public routes |

50m
160ft

All entrances have feature lighting, and patinated brass gates designed by Rob Orchardson. Make designed each of the routes with the help of public realm consultancy Publica, landscape architects Gustafson Porter + Bowman and urban planning consultancy Space Syntax.



10



11

12



10 Penthouse kitchen in 'light' colour scheme.

11 Penthouse kitchen in 'dark' colour scheme.

12 Penthouse staircase with integrated handrail.

13 Penthouse 'helix' staircase.

14 Penthouse staircase accented by natural light from rooflight.

15, 16, 17 Three different penthouse bathroom suites with Calacatta Oro marble.



13



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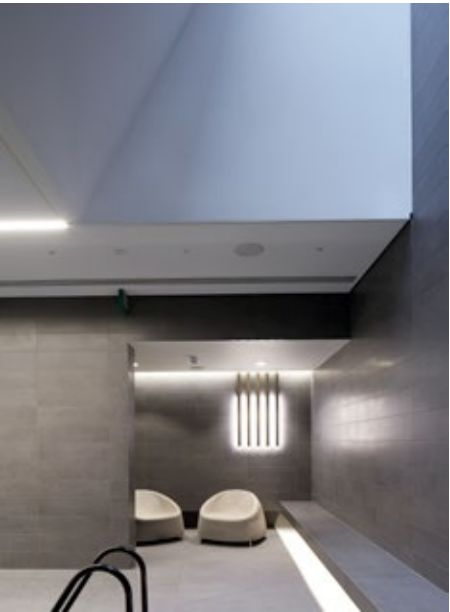


18

- 18 Residential concierge.
- 19 Residents' screening room.
- 20 Detail of light between seats in screening room.



21



22



23

19



20



24

- 21 View towards sauna and steam room.
- 22 Relaxation area by pool, with bespoke feature lighting.
- 23 Residents' garden, accessed from amenities area.
- 24 18m-long pool, naturally lit at both ends.

Each of the 160 apartments in Rathbone Square has a balcony – some even have 2. And they’ve all been designed around the balcony. As soon as residents open their front door, they have a direct view to it and the streetscape beyond. Both the living area and bedroom(s) are arranged around it, and have direct access to it. Each balcony is two-thirds recessed into the building, while the remaining third projects over the street or garden.

Careful attention has been paid to the balconies’ materiality. The majority are clad in vertical glazed terracotta ‘ribs’, which roll inwards at the top and bottom. These, and the vertical metalwork of the balustrades, contrast nicely with the building’s long horizontal bricks. The ceramic components for the balcony faces were produced via extrusion, while the rolled elements were pressed. At the upper levels, both the building and balconies are clad in bronze anodised aluminium, and the balustrade is glass instead of metal.



25



26

25 View towards north from penthouse roof terrace.

27 Generous roof terrace of penthouse.

26 Balconies on Rathbone Place elevation.

28 Detail of glazed terracotta ribs on balconies.

27

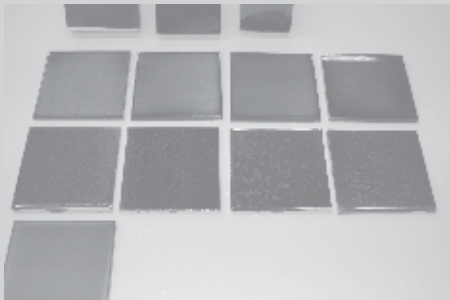
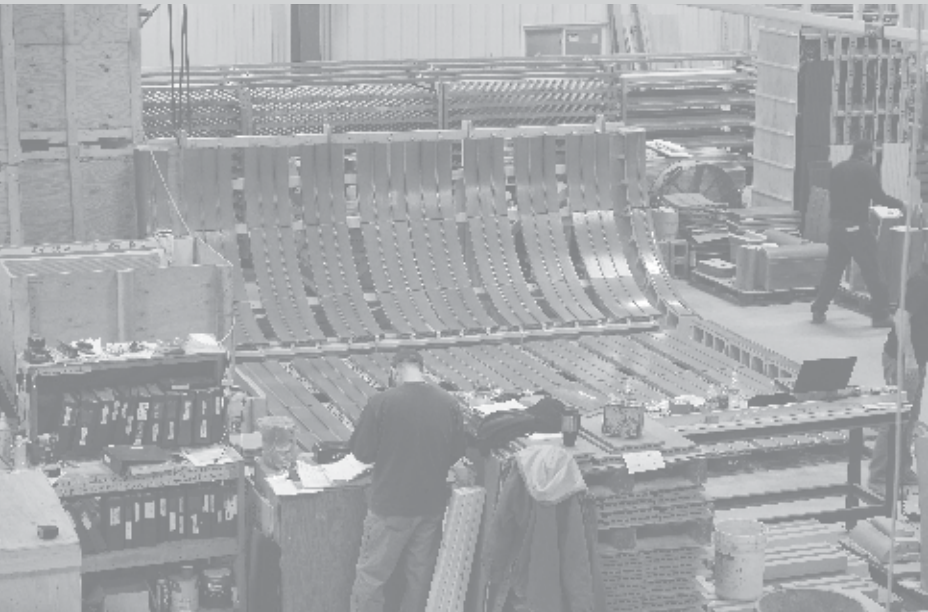
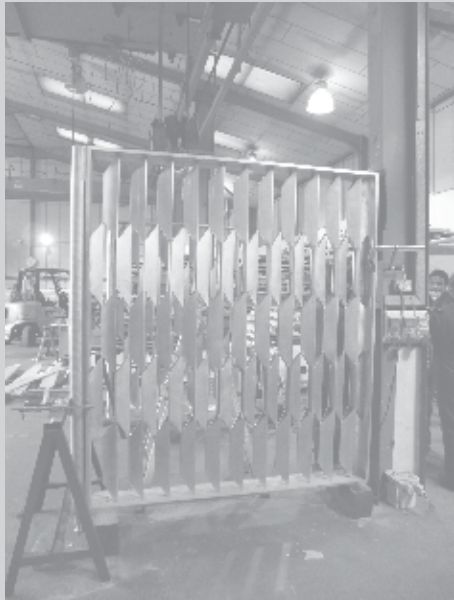
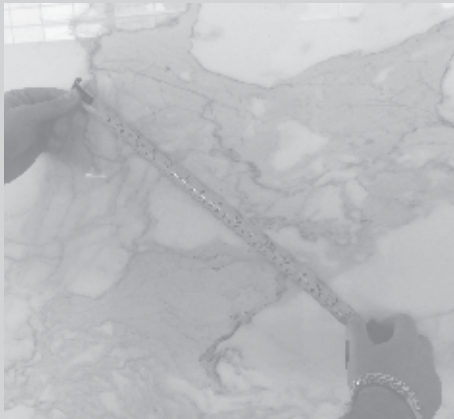


28



Refining the passageways

We used physical models, built to scale, to test the spatial qualities of the two new passageways leading to Rathbone Square. We augmented these with CGI walk-throughs and immersive virtual reality, and worked with Boston Valley Terracotta and specialist sub-contractor Szerelmey to agree the colour, finish and quality of the passageways' bespoke ceramic glaze.





29

29 Office elevation, accented by large windows and textured patinated stainless steel spandrels.

30 Looking up through the hole in floorplates created for Facebook's feature stair.



30

Design spotlight
Testing our flexibility

Before Facebook moved in, we had to redesign a considerable portion of the office space to suit their aesthetic and business needs. Thankfully, our original design was robust and flexible enough to be adapted. We redesigned the lift lobbies and toilets in a material palette of birch-faced plywood, concrete and vinyl, and removed all suspended ceilings, except in the toilets.

Structurally, we were asked to make room for a feature stair connecting all floors. Thanks to AKT II's system, we were able to punch a large hole through the slab – from the basement to level 6 – to accommodate it. Facebook wanted to use the basement as a ‘heart space’ that could also be accessed from the garden.

This involved converting a garden-facing retail unit into a secondary entrance and punching a hole through the ground floor to the basement for a second feature stair. We also inserted rooflights for the basement in the garden, and increased its occupancy by providing another means of escape and, with the help of Hilson Moran, extra ventilation via discreet additional louvred zones in the cladding.

We completed all these changes within the original time frame for construction, and Facebook moved in at the end of 2017.



31 Men's barbershop Adam, in retail unit along Rathbone Place.

32 Crosstown Doughnuts, in Newman Street retail unit.

33 Retailers' outdoor seating area.

Design spotlight

Thinking outside



Beyond providing flexible shell and core retail units, we also put a great deal of thought into how people would experience them from the street and central garden. Working with public realm consultancy Publica, we studied retailers along Oxford Street and around London to see what worked well for them and what didn't work so well. For instance, we introduced more solidity to the shopfronts, since retailers need some of that space for shelving and storage, which looks unsightly stacked up against glass. This design also allows the merchandise to be framed, giving it greater focus and importance.

In the central garden, we worked with landscapers Gustafson Porter + Bowman on sightlines to the shops. It was important that the trees didn't obscure those views, so they selected a species whose branches didn't start until a certain point up the tree. We also considered the size and position of outdoor seating areas – a key space for many retailers – and how to locate them in the garden's 'sun spot'. This was after extensive computer modelling to determine how to maximise light into this central area as an overall design consideration.

“We didn’t want a new, shiny development that jarred with the local area”



Make’s Graham Longman talks to *Helen Hare* of Great Portland Estates about Rathbone Square, the largest development GPE has undertaken to date.



Helen Hare is head of project management at Great Portland Estates, a UK property developer with an expansive portfolio in central London.

Graham Longman (GL): What’s your ambition for Rathbone Square?

Helen Hare (HH): Rathbone Square as a site is very unique. It’s a 2.3-acre site in the West End, and they don’t come up very often, so the opportunity to be able to take a huge chunk of real estate of that quality and value in the West End was one we didn’t want to miss. For GPE, it’s the single largest and most important development we’ve ever undertaken.

Our ambition was to create a high-quality mixed use residential development, to stitch something into the area that would feel like it had been here for quite some time. We didn’t want to create a new, shiny mixed use development that jarred with the local area. As with all development decisions, it’s financially driven, so our aim was to create all of those things but also create great returns for our shareholders.

GL: What impact do you think Rathbone Square will have on the local community?

HH: Obviously, we hope it will have a positive one, and it’s certainly something that we’ve worked closely on with you to achieve. It’s fair to say that the Royal Mail sorting office in previous years blighted the streets, not least on Newman Street, with the car park and lack of any real frontage. As you know from all those studies we undertook, an important part of the scheme’s design was to stitch those street frontages back and bring life back to the area.

With the new garden square, we’ve created something that didn’t exist before, a space that we hope locals will enjoy for years to come. We’ve also added a new route through, which never existed before, so for those of us who work and live here it’s a great opportunity to shave a

few minutes off your journey time travelling east to west or west to east.

GL: What aspects of the design do you think best encapsulate the spirit and character of the Fitzrovia?

HH: I don’t think you can narrow that down. As you know from all those extensive studies, we reviewed building heights, shoulder heights, the plethora of materials used in the locality, the narrow passageways, the way that people move in and around the area, and it took us months to work through all of that to produce what we felt were some really important characteristics.

These include a clear distinction between the office building and the residential building, the access routes that show people it’s not a closed area, with entrances that create a sense of intrigue and catch people’s eye. In terms of materials, we wanted to retain that artisan feel, and above all we wanted the scheme to feel like it had been crafted. The construction industry is full of craftsmen, and it was really important that this was reflected in the finished product.

GL: During consultation and planning phases, Rathbone Square was popular with planners and the public. What do you think was key to our success there?

HH: I think that’s really simple. It was largely about communication and engagement. By giving people those opportunities, they embraced the process and really engaged. Those extensive consultations with Westminster really created some of the positives that I think we have in the scheme today.

The garden square in particular has been a huge success for us and Westminster, and one that we hope will be shared with the community from here on out. Feedback from Westminster, not only in the design phase but since we’ve completed, has been hugely positive.

GL: GPE’s portfolio is largely in Fitzrovia, in central London. What’s the reasoning behind that?

HH: Yes, we have approximately 70% of our portfolio in the West End, and that is quite intentional. We think there are huge opportunities in the area. As time moves on, we’re seeing changing patterns in the workplace. You’ll know from the recent appointment of James Pellatt as GPE’s Director of Workplace & Innovation that we’re looking forward to what these will mean for us in our future developments. The horizon is broadening in terms of occupiers in the West End, and that’s why we believe there will be many opportunities as we move forward.

GL: How do you see Brexit affecting the industry and the work you do?

HH: It’s a really interesting question and one that we’re asked a lot. At the moment, not much. Leasing has continued; values are still high. I think much of what we’re seeing is largely cyclical in the market, although I think it’s fair to say that many developers are taking a slightly more cautious approach to future developments. The big question is: what happens next?

GL: Are there any other market trends or forces currently affecting property development in London?

HH: There’s much discussion around flexible working space, with estimates that take-up of this space in 2018 could be as high as 25%, so that’s obviously something we’re looking at very closely. Rates are a big issue right now, which is having an impact on total occupancy costs and is a key consideration for all of our occupiers, which in turn becomes a key consideration for us. Last and certainly not least, the planning horizon is going to be challenging for all of us. Potential changes in leadership could have an impact, and I think any change to the planning horizon is a key consideration for all developers, central London-based or not.

GL: What is GPE’s approach to design, and what do you expect from your architects?

HH: We like our architects to lead our design teams. Architects will set the scene and drive the scheme and take the vision to reality. I think that’s certainly what Make has done at Rathbone Square. As you know, we strive to have a team that works well together to drive that collegiate working environment, with our architects taking the lead, pushing the boundaries, wanting to be at the forefront of good design, to create something that will really stand the test of time.

Employee ownership

Make has been employee-owned since our founding in 2004. *Laura Cooke* delves into why we chose this model and how it influences our everyday practices.



Laura leads Make's Finance team. She joined Make in 2010, and is a Fellow of the Institute of Chartered Accountants in England and Wales.

Make is a 100% employee-owned practice and has been from day one.

There are many reasons we've chosen to eschew a traditional corporate structure and instead adopt the John Lewis model of holding shares in an employee-owned trust for the benefit of all employees. For starters, this ensures there are no succession issues. Employees – also known as 'partners' or 'Makers' – receive shares only when they join and give them up if they leave, meaning there's no need to buy partners in or out.

Other benefits include pre-empting disagreements over profit distribution and guaranteeing job security, as we can't be bought or sold without the consent of all employees. These measures create a very different kind of practice, one that's all about fairness.

From a pure business standpoint, employee ownership drives us to improve our performance and productivity. Nearly all profits are distributed to employees, usually twice a year, with only money for investment held back. Everybody, no matter their pay grade, receives the same percentage of their salary as a bonus, from architectural assistants to Ken Shuttleworth himself. This creates a culture where people are personally invested in the success of the business.

If times are hard, we work together to ensure resilience of the practice, whether that means deferring our profit share payments or encouraging people to take sabbaticals – though we never delay supplier payments in downturns. All belt-tightening is clearly communicated, and the finance team gives quarterly updates to the whole practice. There's no smoke and mirrors.

The democratic ethos of employee ownership is completely embedded in our culture, starting with the recruitment process. We don't have boxes to tick at interviews; instead, we ask questions to understand individuals' motivations. If someone doesn't have the right software skills but has the right attitude to fit Make's culture of openness, we can train them. As for our design process, we don't have a house style; each project is influenced directly by those who work on it. We expose all team members, regardless of experience, to all stages of a project, and encourage client and consultant contact from the start. Decisions are made within teams, not by a board member or one individual.

Employee ownership also manifests within our governance structure. We are a limited company and have a board of directors,

but many day-to-day decisions are made without formal director input. For example, the Make Forum comprises a cross-section of Makers from all levels who meet regularly to discuss matters related to diversity, career development, charity and more. While the Forum can't hold the board to account, it can question its actions, and a director sits on the Forum in case anything needs to be escalated to the board. Make does have two trustees who can hold the board to account, though, and partners can approach them with any issues they don't want to bring up directly with the board.

Make is a keen advocate of employee ownership and in the last 6 years alone has spoken to more than 50 organisations keen to learn about it, including architecture studios, law firms, engineering practices and even Scottish Enterprise. To reinforce our own understanding of employee ownership and what it means to be a Maker, we recently introduced an in-house programme called The Make Way. This one-day workshop gives everyone here an opportunity to reflect on our culture and values and remind ourselves of Make's purpose. It's a chance to shape an inclusive work environment and help create guiding principles for the practice as we continue to evolve.

Makers are in it together. We share a common purpose and language, and everyone is free to express themselves. Our employee-owned structure, coupled with these collaborative working methods, fosters a working environment with job security, low staff turnover and engaged, loyal employees. It also promotes design excellence, as we listen to a wide variety of ideas and points of view, ultimately leading to better buildings, places and spaces.

Agora Budapest

Our new commercial development in Budapest, located on the city’s longest and busiest boulevard, will provide 136,000m² of office space for 12,000 professionals. The scheme comprises 7 buildings arranged around a new ‘agora’, or public square, each with ground and first floor retail units that will house around 40 shops on completion.

Agora Hub, the first building on site, offers one of the biggest floorplates in the capital, plus co-working areas and a wide selection of amenities, from restaurants and cafés to medical and beauty services, as well as a supermarket and gym. Public spaces are aplenty – 15 tennis courts’ worth of open green areas, in fact, with gardens, grassy paths and 150 new trees throughout the site.

We’ve developed a sensitive, articulate massing concept and chosen materials rooted in the local vernacular, including white ceramic and orange fritted glass facades that reflect the city’s tradition of ceramic ornamentation. The buildings will appear as a family, with each legible as a member but expressing its own characteristics. Once finished, the project will deliver first-class workspace for millennial workers and substantial public realm to form a vibrant new part of the city that amplifies Budapest’s current business offer.

Location
Budapest, Hungary

Status
On site (Phase 1)

Sector
Office, retail, urban design

Area
160,000m²/1,772,200ft²

Client
HB Reavis

Project Team
Arup, Direkt, Exon 2000, Exterior Architecture, Finta Studio, FireMed, FTV Zrt, Kelevill-FZ, Közlekedés, Temesvári Tervező

Make Team
Florian Frotscher, James Goodfellow, Alessandro Grech la Rosa, George Guest, Paul Miles, Derek Opara, Jonny Prevc, Justin Randle, Lucy Roberts, Ken Shuttleworth, Katie Stares, Gabriel Tansley, Suyang Xu, Yiping Zhu



A new urban quarter

1 (Previous) Aerial view of
Agora Budapest. (Visualisation)

2 Site map.

3 (Below) Map of Budapest.

4, 5 3D-printed model on
black etched acrylic base.

Key

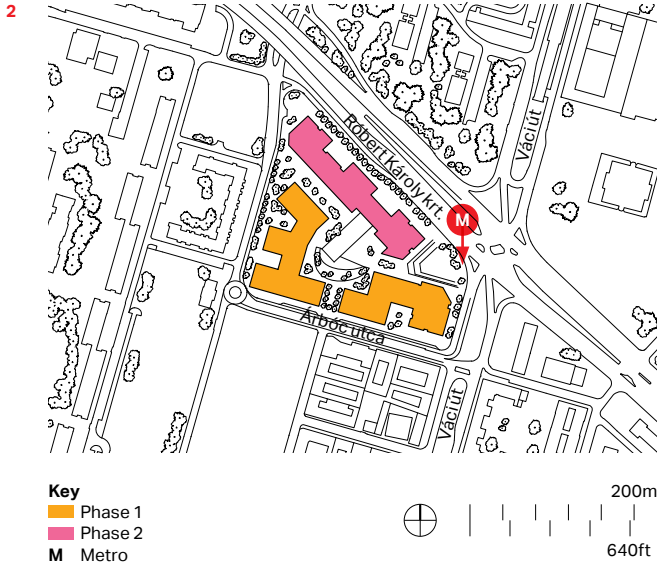
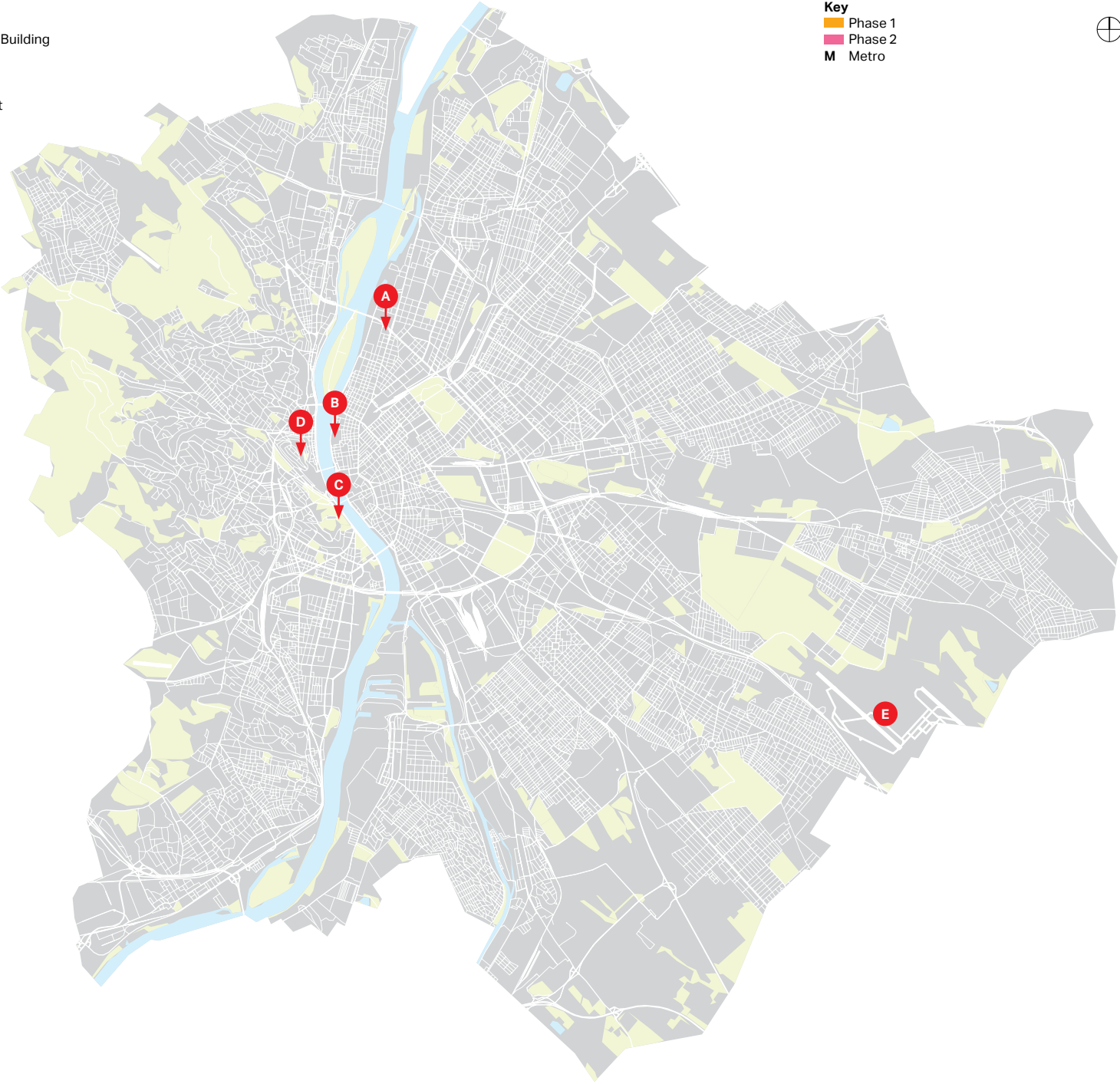
A Agora Budapest

B Hungarian Parliament Building

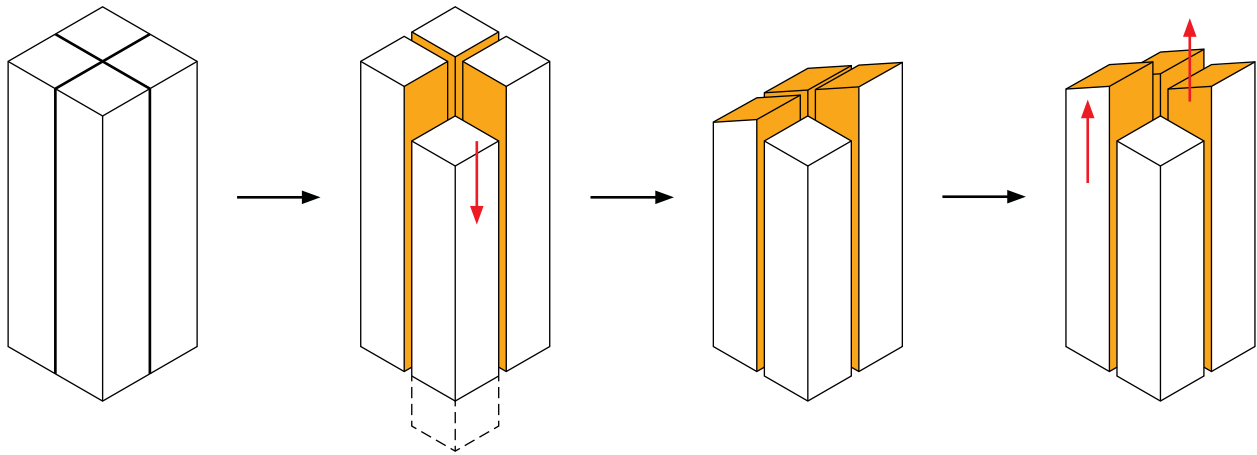
C Liberty Statue

D Fisherman's Bastion
(Castle District)

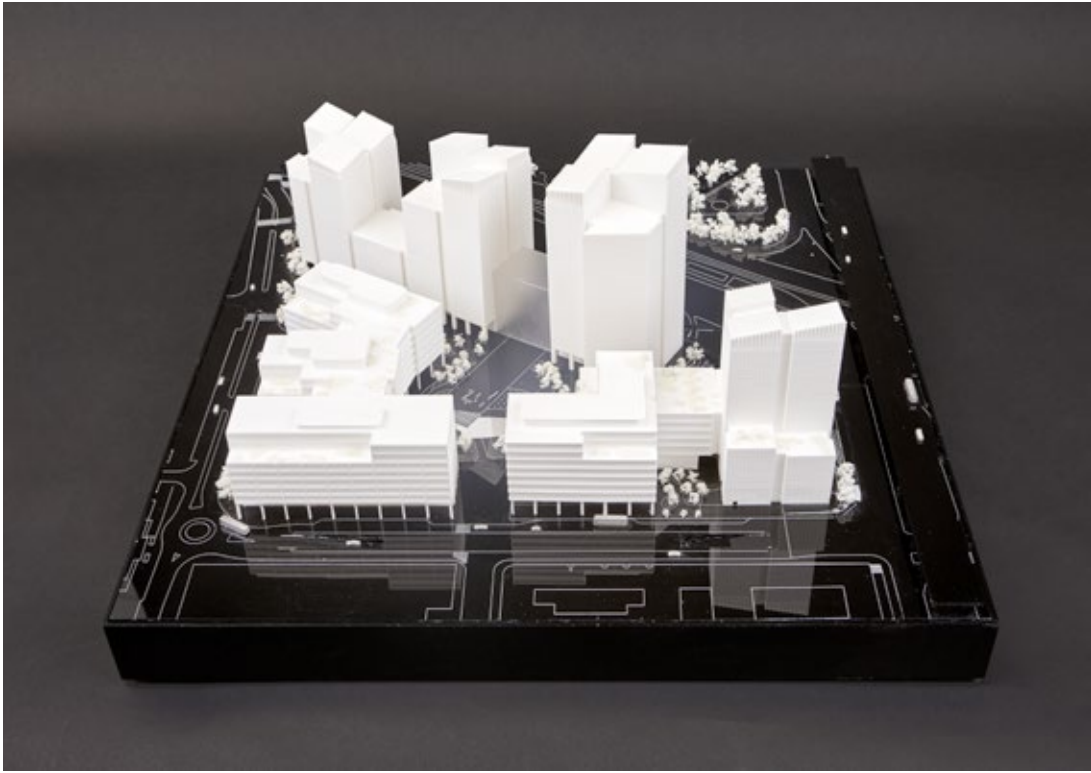
E Budapest Ferenc Liszt
International Airport



Massing strategy
Creating a bundle of slender
objects breaks up the skyline
and generates roof terraces.



4

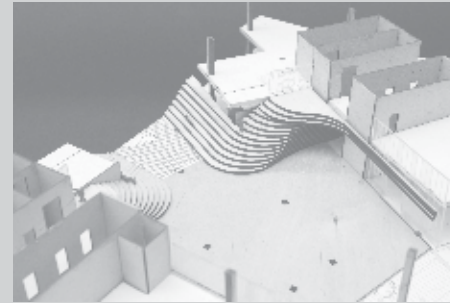
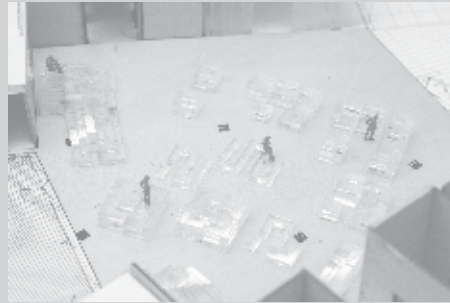
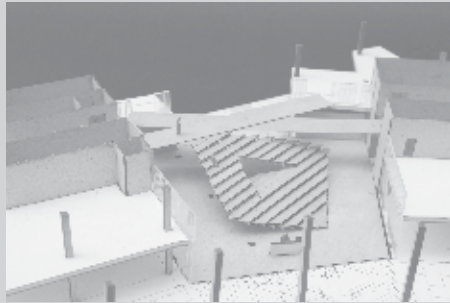
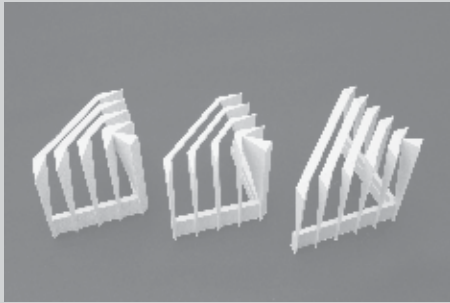
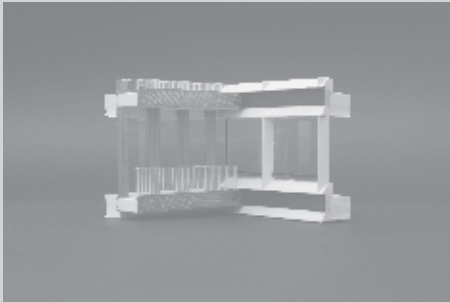
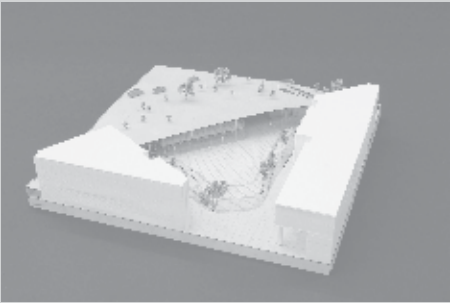
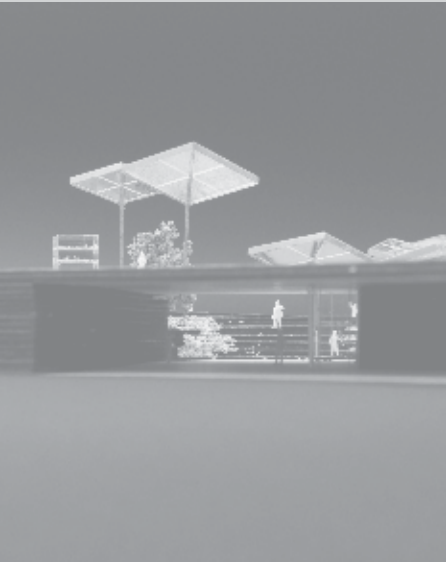
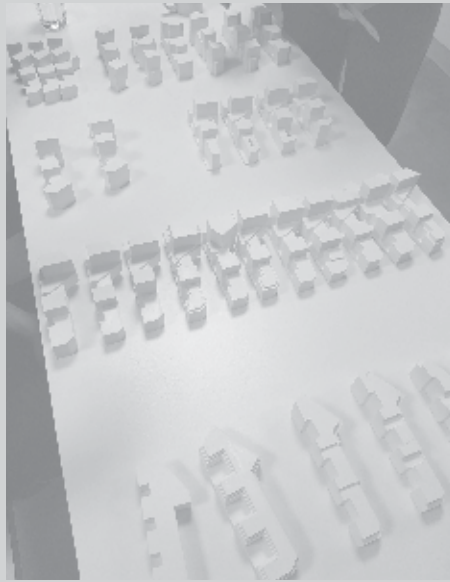
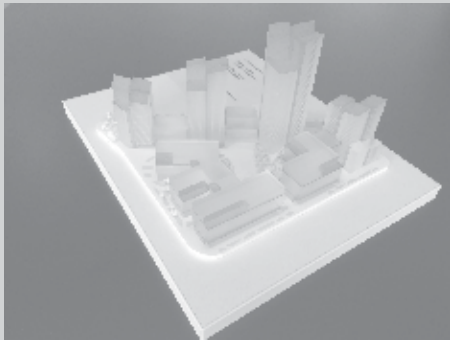
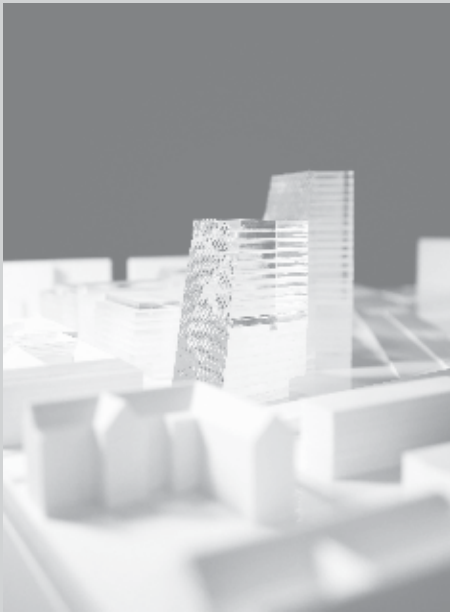
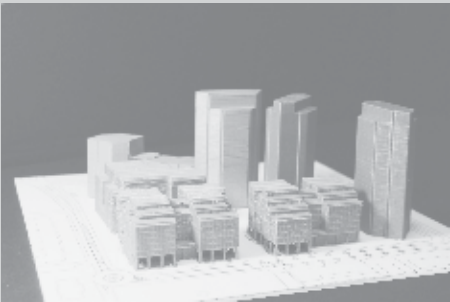


5



Optimising the design

We rigorously tested different design options and produced 1:1 mock-ups to determine the optimal layout and massing of the buildings around the new public square at Agora Budapest. We also undertook a number of stakeholder consultations before starting on site in 2017.



Phase 1

6 Block A, also known as Agora Tower, with mid-rise portion facing onto the central square. (Visualisation)

7 Block B, also known as Agora Hub, with ground floor colonnade along Árbóc utca. (Visualisation)

8, 9 Receptions of Blocks A and B, respectively. (Visualisation)



6



7

8



9



A place for Budapest

Public realm is vital to Agora Budapest. To make it as open as possible, we’ve worked hard to create a fully permeable development with numerous public amenities.

Together, the buildings form pedestrianised squares and ‘market streets’ which can be accessed from all sides. The main arrival square is outside the adjacent metro station, which currently serves 20,000 people a day. We’re redeveloping the station entrance to deliver a new facade and retail space and create level access into the arrival square. From there, steps and a ramp lead into the main scheme.

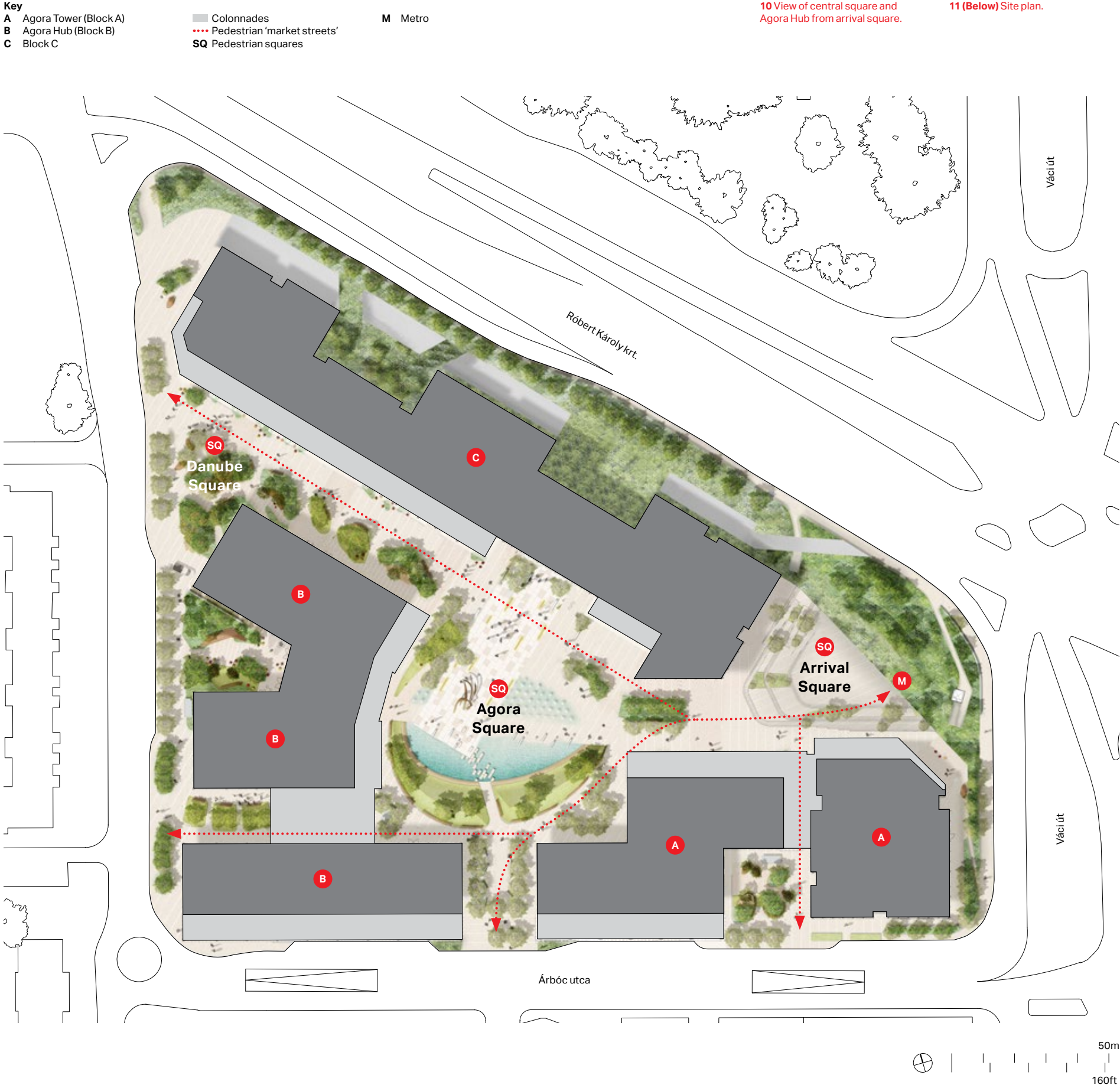
Each space within the scheme has its own character. The arrival square is transient, while the central agora is multi-functional, with green areas near office entrances, outdoor seating for restaurants and multi-use ‘breakout’ zones. To the west is the secondary gateway, the tranquil Danube Square, while lively market streets and calmer secondary routes connect everything.

All buildings have generous colonnades, and we’ve pushed back the security lines as far as possible. For more fluid transitions, the office receptions won’t have formal desks and will open into adjoining retail units. Altogether, this will allow the public realm to merge with the office and retail functions and create a genuinely open, public place.

“One of the most exciting things about the scheme is that we envisage it as a new piece of the city, focusing on the quality of the walkable experience, an active public realm and a permeable ground floor – a truly urban design in an amazing European city.”

Florian Frotscher, architect

10



Phase 2

12 Towers seen from the east, at the intersection of Váci út and Róbert Károly krt. Tower to the left is part of Agora Tower (Phase 1), while other towers form Phase 2.



Key
A Phase 1
B Phase 2



Make's Florian Frotscher sits down with HB Reavis's *Jan Hübner* to discuss the developer's vision for Agora Budapest and how it will serve the local community.



“The development shouldn't be focused on ‘build, rent, sell and forget about what's happening there’”

Jan Hübner is the Hungary CEO of HB Reavis, a Central European property developer with projects around Europe and the UK.

Florian Frotscher (FF): What are HB Reavis's ambitions for Agora Budapest?

Jan Hübner (JH): Our ambition is to create a new district of the city, to create something which will be great, which will combine different uses and give something extra to the community here. We want to make something which can be considered one of the best schemes in Budapest and will set the standard for future projects.

FF: In this context, how do you see the role of the new public realm?

JH: We believe the development shouldn't be standalone buildings focused on 'build, rent, sell and forget about what's happening there', but that it should be much more related to the public space. It should serve the community, the people working in these buildings. They want to shop not too far away, they want to go to the gym, they want to eat, and this is what we would like to provide them with.

We don't want this scheme to be open just from Monday to Friday but all weekend too. It's a public space which will belong to the people who live around here, and we hope they will thrive on these amenities and green spaces.

FF: What are some of your personal favourite aspects of the scheme?

JH: What I love first is the greenery. I spent the last five years in Poland, and I've been here for a few months now. When we started this discussion five years ago in Poland about how we'd like to differentiate ourselves, people were building decent buildings, but there was no greenery. There were concrete or stone blocks everywhere, maybe a little water feature, but no greenery. This is how we thought we could be different there and now here. In the summer

it's 40-plus degrees, so what can you do? You have to hide, and of course the trees, lawns and greenery are the best thing to tackle this temperature.

FF: Make and HB Reavis have now been working together on Agora for two years, learning a great deal from each other. What's been the most valuable aspect of our collaboration?

JH: You mentioned it, learning from each other. We're in Eastern Central Europe, where the mentality might be a bit different, or where things might be different to what's happening in London. But of course we're trying to find out what you're doing in London, because these trends will come here in two, three years, and we want to be ready.

I believe that innovation doesn't mean inventing the iPhone every day. What we're trying to do here is to get as much information and as many ideas as possible and create something new and better. This is learning from different cultures, different people.

I'm a Czech guy working for a Slovak company. I spent five years in Poland, and now I'm in Budapest. I love meeting with people all over Central Europe, getting to know the differences in cultures and markets, and combining it all. Together with your experience in Switzerland, Germany and the UK, it's just great.

FF: Can you give us a current snapshot of the property and construction industry here in Budapest?

JH: Yesterday we were at a big real estate forum here, and everybody was complaining about a lack of workforce. Right now there's also a huge boom in construction. The government lowered the VAT for residential buildings, so those are being built in a huge boom. The vacancy for office buildings is around 4, 5, 6% in central Budapest; there's a huge demand for new space.

The crisis here ended maybe two years ago, so right now everybody is trying to catch up and build, and

there's an unbelievable amount of work happening here. It's hard to find the subcontractors, as the price of construction work is soaring.

FF: Beyond Budapest, what other big HB Reavis projects are you particularly excited about?

JH: I'm really excited about the development of HB Reavis itself. I came to the company in 2010, when there were 160 employees and we were only in the Czech Republic. Now there are 700 employees, and we keep growing. Someone said our only constant is the change. This is what I love about our company.

As for a project, I would say the Foster + Partners tower in Warsaw, which has 145,000m² and will be the highest in the European Union, which is unbelievable.

FF: HB Reavis recently opened an office in London and already has various schemes underway, including 33 Central, which was sold to Wells Fargo right after the Brexit vote. Is it safe to say you have confidence in London?

JH: Yes, it's safe. We bought 1 Waterloo at the beginning of this year and are still planning to develop it. No one knows what will happen with Brexit, because they're still discussing what Brexit will look like. Whatever happens in two years will happen, but it's nothing which will affect our plans. We plan to be there for a long time, and we are sure London will remain one of the most important cities in the world.

London is the market we were dreaming of for years. Our owner was speaking about it in 2005, 2006, when we were just in Bratislava and nowhere else. He was thinking big, and in the end he went for it, and I think we are quite successful there.

FF: You've also looked at Berlin as a potential new market. Is that still on the cards?

JH: We opened an office in Germany at the beginning of 2017. The situation is very similar to the rest of the European countries, where there's a big boom and a fight for land. So we're trying to find the land and learn what the market is about, what the conditions are, what the companies are. We're also looking at other regional cities in Germany and the rest of Europe. This market as well has huge potential, and we hope that we will be there for years to come.

The Make Charter

Make has a unique design process guided by the Make Charter. *Frank Filskow* explains how this works in practice and why it makes every project different.



Frank has led a range of major schemes for Make during his 14 years with the practice, including masterplanning, healthcare, residential, transport, hotel and office projects.

The Make Charter is both a tool to find answers and a checklist to ensure we consider all aspects of a project. It represents a framework for design and a promise to uphold the quality of our service, enabling us to take a consistent approach to every project while recognising that each requires its own unique solution.

The Charter is structured around questions intended to establish what makes each project special. What’s best for the site? What’s best for the people using it and the overall environment? What’s best for the client and their investment? What’s best in terms of ambition and legacy? By applying these same questions across different projects, we’re able to explore and resolve ideas at every turn, an approach that vastly improves the designs we deliver.

Two recent projects I’ve worked on illustrate the benefits of the Charter. The first is Mitre Yard, a proposal for build-to-rent housing in a regeneration area at the edge of the expansively named Old Oak Common and Royal Oak Opportunity Area Framework – a huge industrial area spanning four boroughs of North West London targeted for regeneration. The second project is 20 Ropemaker Street, a design for a large new office building in the City, just north of Moorgate. These are large-scale projects with very different uses and clients, on different sites. Both have achieved planning consent and will now progress towards construction, thanks to careful consideration given to the following subjects.

Site

The site is the foremost constraint on any project. Everything from topography to adjacent buildings to an area’s sunshine, noise and views can heavily influence architectural design. And the political climate, socio-economic character and general use of the area – who can move through the site, what they’re doing and how they’re doing it – can have an even more profound effect.

The Mitre Yard site is an existing scrapyard, heavy with industry and located in a regeneration area whose future remains unwritten. Our task with this scheme was not to simply understand the site today but to imagine it tomorrow. Using the ‘yard’ typology of public space, we developed a proposal for rented homes built with an industrial brick aesthetic and clustered around an active public space. This space will eventually be a home

to a community of artists’ workshops, creating an identity for the development beyond its physicality. The proposal is an example of one that works with a site’s various constraints and sows the seed for a brighter future.

20 Ropemaker Street, meanwhile, has an established commercial context. This required a coherent form that could manage a difficult transition from 30 down to 10 storeys in one site, and meant we had to resolve restrictions from local and strategic views across London from all directions, all the while composing a more balanced skyline profile in existing views. After much analysis, we developed a refined stone facade that responds to views from three adjacent conservation areas, with a material palette that will complement the surrounding buildings. Again, extensive consideration of the site’s constraints paved the way for opportunities.

People and environment

Buildings have the necessary function of serving the people who use and interact with them. Architecture affects those people, not just now but in the future – directly, as people live and work in and around them, and indirectly, as buildings affect the environment that sustains us all. It’s our responsibility to understand people’s day-to-day and broader environmental needs, as well as the influence our buildings can have on these.

At Mitre Yard we’ve developed residential apartments specifically for the rental market. The flexible layouts are suitable for families as well as groups of friends, and the building as a whole seeks to promote interaction between residents, with open walkways that will increase visibility and a number of communal outdoor areas that will encourage neighbours to gather. The development will be a sustainable place where people can come together to enjoy the natural environment.

At 20 Ropemaker Street, we’ve taken a similar approach by designing balconies on every floor, plus five roof terraces, all with excellent views – beautiful open-air spaces for employees to gather. As with Mitre Yard, the architecture combines a high degree of solidity (to minimise energy loss) with generous, carefully placed windows that maximise views and natural daylight, providing a high-quality internal environment with a low carbon footprint.

Client and investment

Understanding the client’s constraints and motives is crucial to the success of each project – this is how we ensure our designs are tailored to our clients’

aspirations and deliver the optimal solution for everyone involved.

For Mitre Yard, grasping the economics behind a build-to-rent business was essential to responding effectively to challenges posed by the planning officers and stakeholders, including the instruction to offer public benefits without compromising viability. In a build-to-rent scheme, lifestyle and community offer additional value over apartments alone. By providing communal lounges and terraces for residents and designing the artist workshops around a public yard, we developed an attractive ‘lifestyle product’ that allows the public to engage with the scheme and residents to develop a deep connection with their home – a key driver in ensuring the apartments are let swiftly and fully.

The success of 20 Ropemaker Street will likewise be influenced by how quickly the space is let. Meeting the client’s specific aims meant designing a building with the flexibility to attract different types of business, both now and well into the future. An important component of our design is the oversized communal lobby, which we’re imagining as a ‘market square’ inside the building. It combines a café, a co-working area and event space, and functions as a semi-public place that supports community and knowledge-sharing – an attractive prospect in today’s market.

Ambition and legacy

Both Mitre Yard and 20 Ropemaker Street are ambitious schemes, and our solutions for them go far beyond a standard formulaic response. Our bespoke designs look to the future – to a world that embraces the sharing economy and places a growing emphasis on wellbeing, both at home and the workplace. In doing so, they secure a significant commercial and creative legacy for our clients, and will result in sustainable, appealing environments for the users of these new places.

It’s a tricky balance to strike, looking forward while also reflecting on the context of the site, addressing users’ and broader environmental needs, and meeting clients’ objectives. But doing so, alongside all the other considerations within the Make Charter, creates valuable assets for the next generation – thoughtful, lasting architecture that we can all be proud of.

Dubai Wings

In 2017 Make won an international competition to develop two of nine residential plots in the new Dubai Creek Harbour masterplan. Situated on the eastern shore of Dubai Creek, the 550-hectare development will provide 820,000m² of retail, 66,000m² of cultural space and 7,300,000m² of residential space. It will also be home to the Dubai Creek Tower by Santiago Calatrava, set to be the world’s tallest, at nearly 930m.

Our brief was to design two towers to act as a gateway for Calatrava’s observation tower to the north. Because ours would be the visually dominant towers from the southern approach and entrance to the development, it was crucial that they set the right tone and be iconic and deferential in equal measure. The design process took us from a single building bridging the road and framing the observation tower to two sleek forms engaging with each other, forming a pair of ‘wings’ welcoming visitors to the development.

Slim, tapering, lightly coloured ceramic spandrels complement the buildings’ curvature and provide a simple but beautiful facade design.

Location
Dubai, United Arab Emirates

Status
Concept

Sector
Residential

Area
58,000m²/625,000ft²

Client
Emaar Properties

Project Team
Arcadis, Arup

Make Team
Charley Lacey, Paul Miles,
Jason Parker, Sahar Pathan,
Thi Pham, Jonny Prevc,
Matthew Seabrook, Roman Shumsky,
Ken Shuttleworth, Gabriel Tansley,
Esha Thapar, Bill Webb,
Chong Yan Chuah

Framing



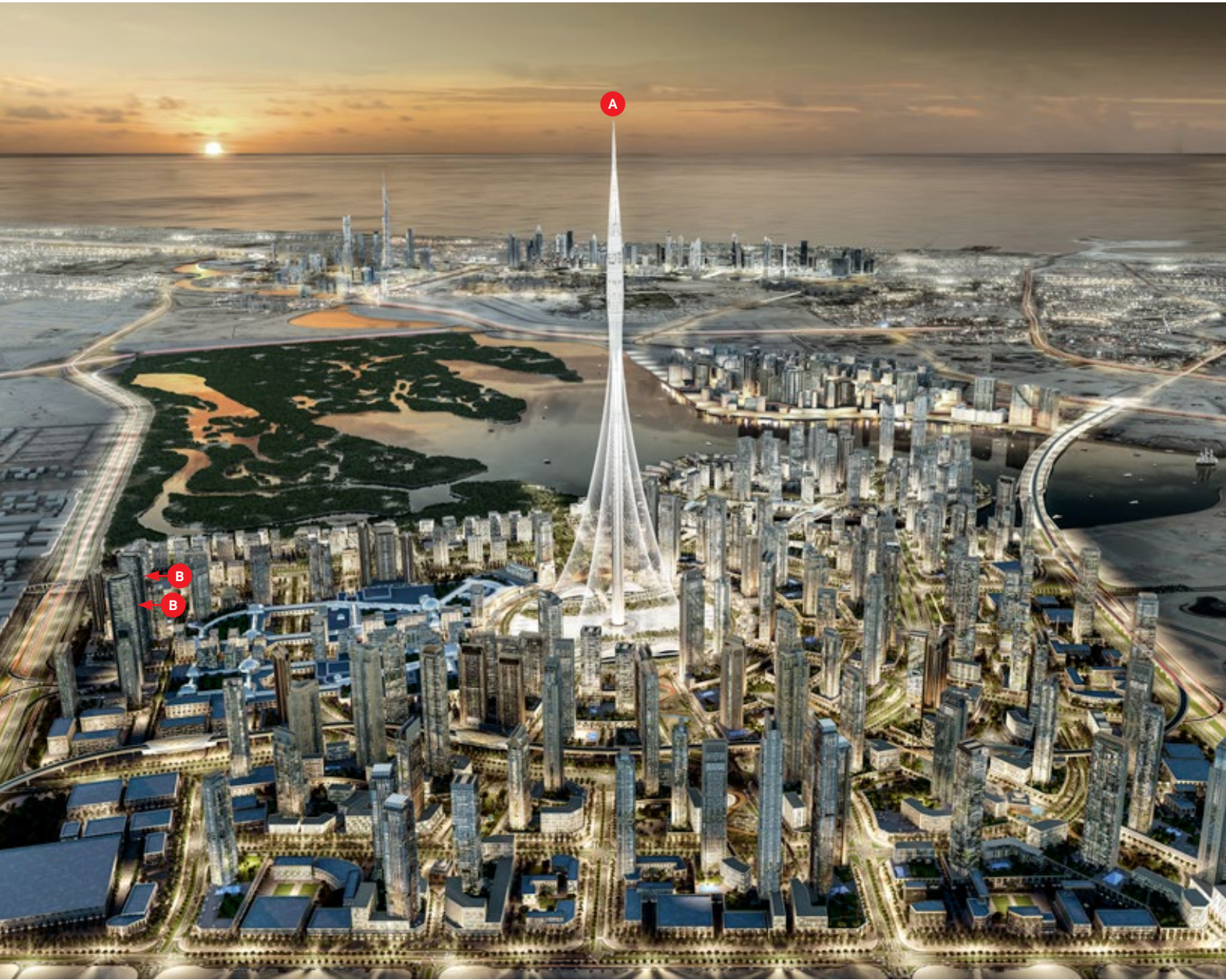
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1 (Previous) Approaching the towers from the south. (Visualisation)

2 Aerial view of Dubai Creek Harbour development from the east. (Visualisation)

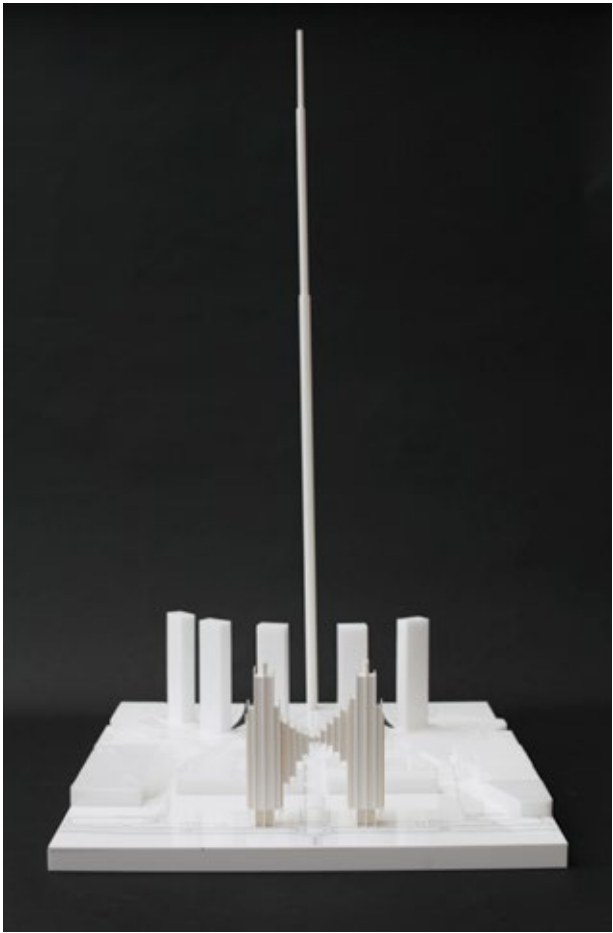
3, 4, 5 3D-printed models of different design concepts.

6, 7, 8 Corresponding concept sketches.



Key
A Dubai Creek Tower
B Dubai Wings

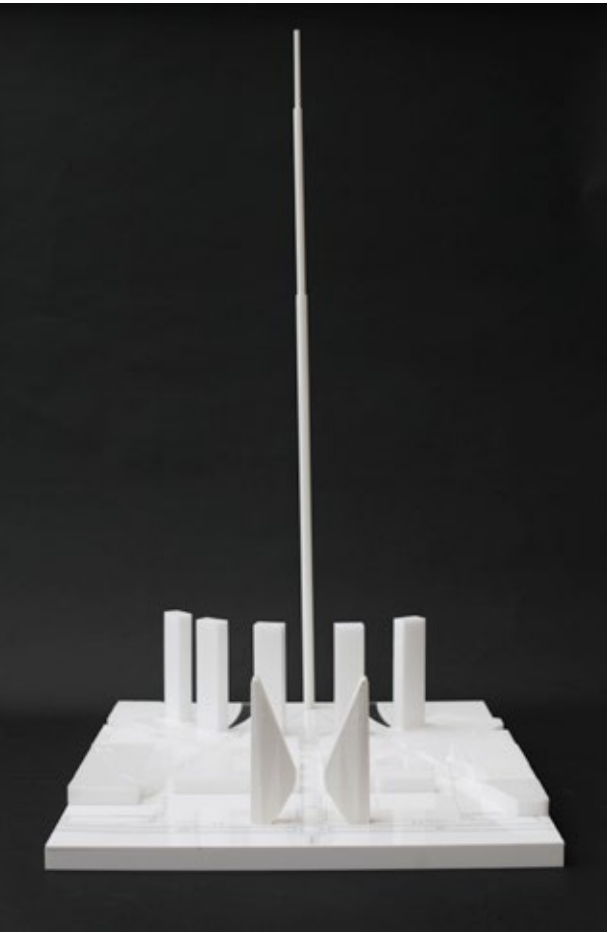
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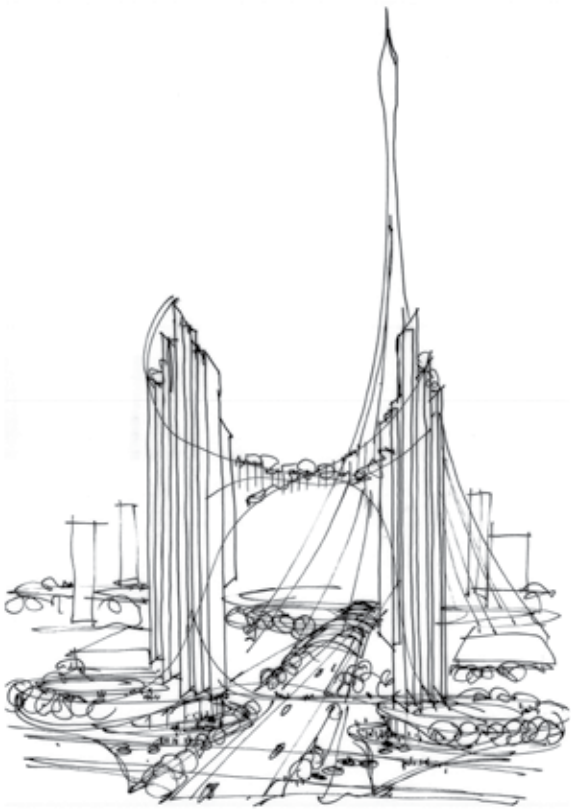
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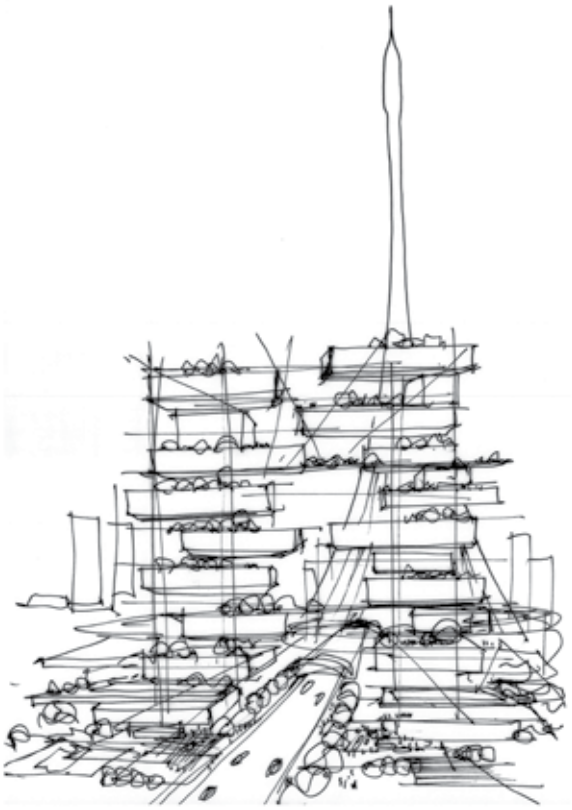
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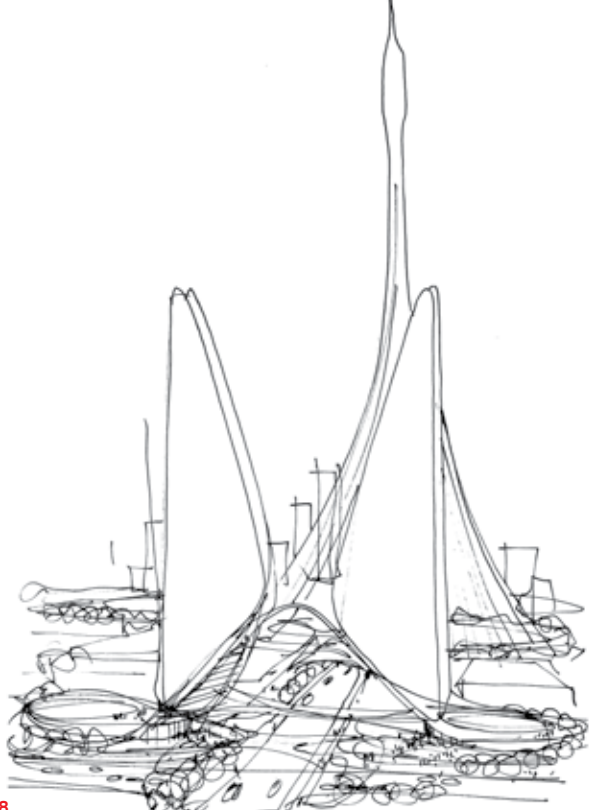
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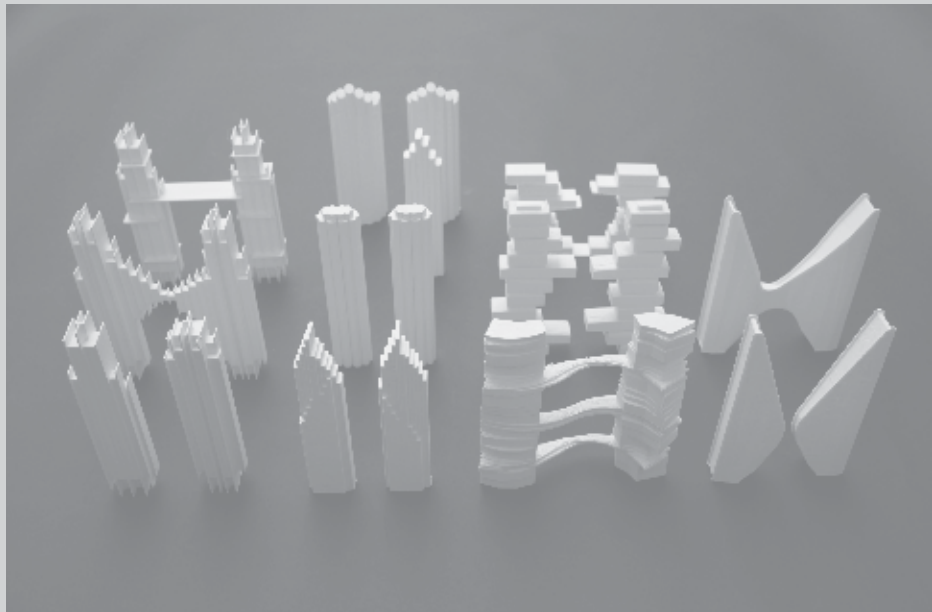
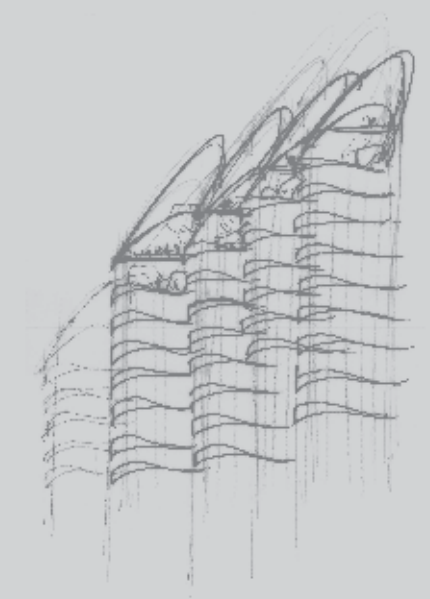
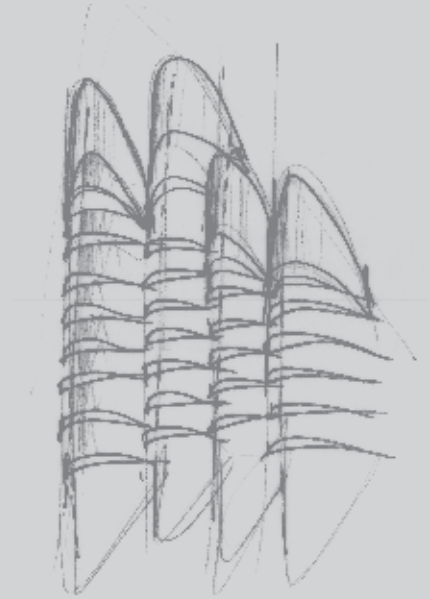
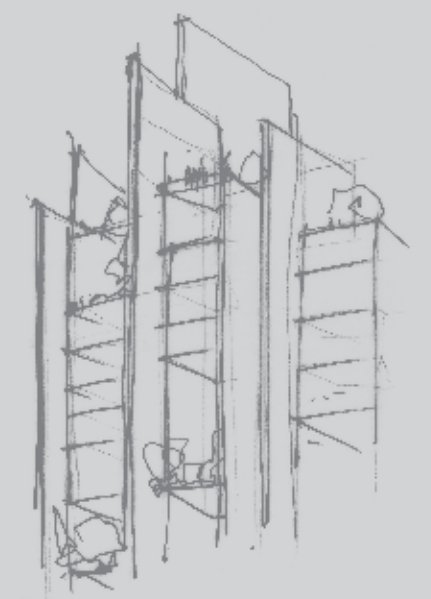
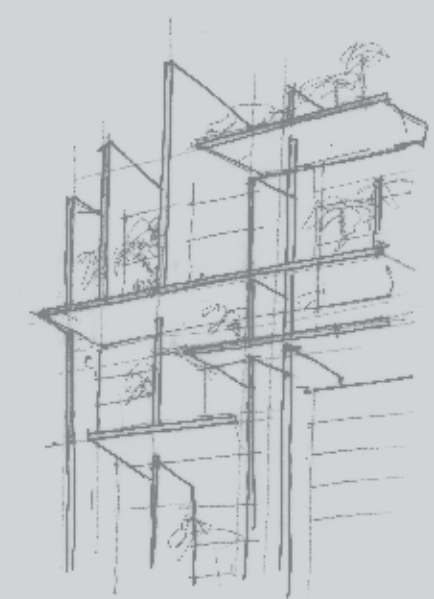
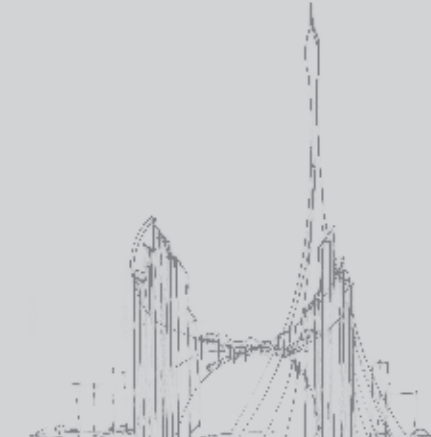
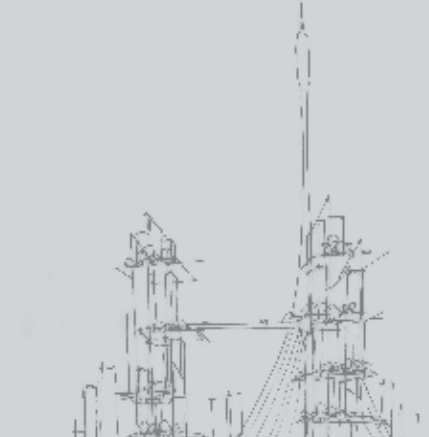
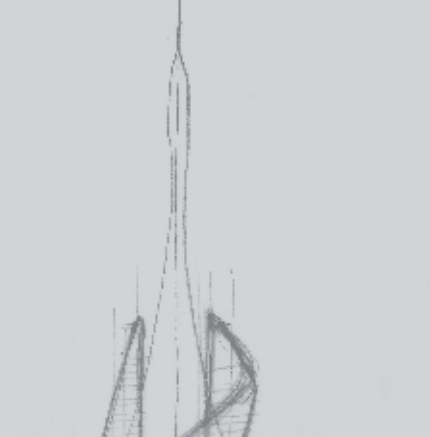
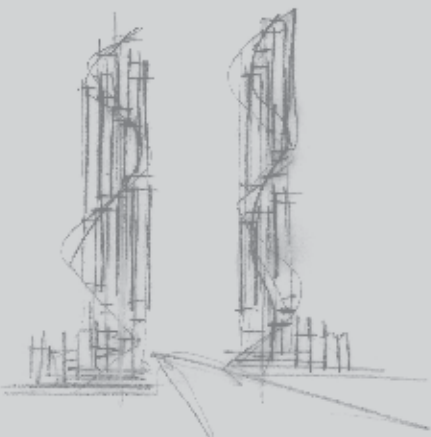
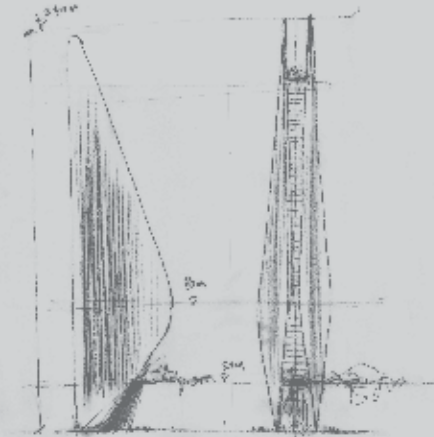
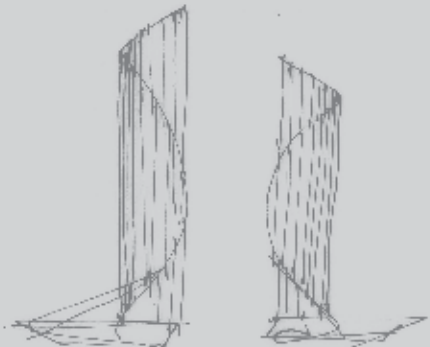
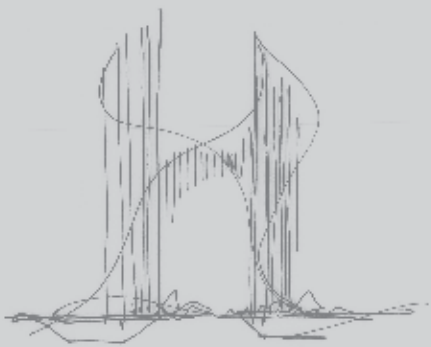
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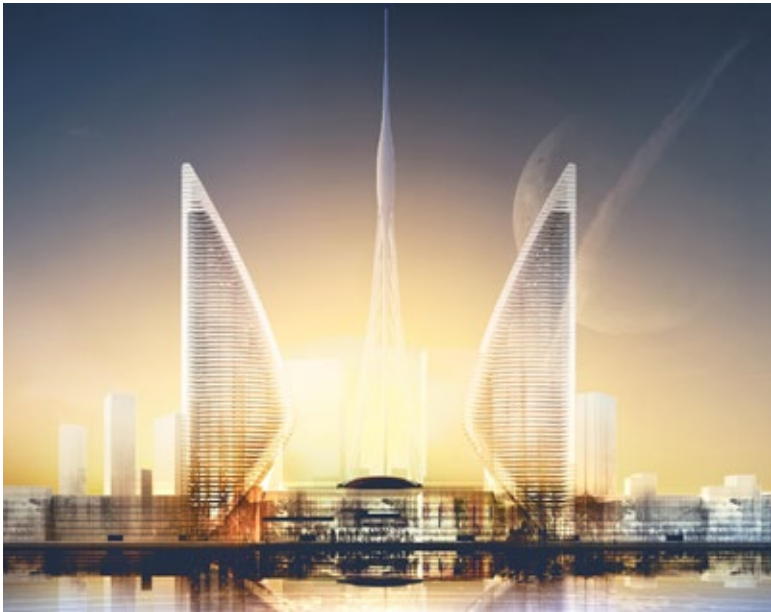


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Sketching Wings

Make director Jason Parker’s early sketches for Dubai Wings encompass a range of visions for the scheme, from angular blocks to sculptural towers. The team created around 30 models to test different options before settling on the curved form ultimately put forward.





9

9 View from the south.
(Visualisation)

10 Terraces of 'garden villa'
residences along edges of
the building. (Visualisation)

10



11

11, 12 Garden villa living area.
(Visualisation)

13 Garden villa terrace.
(Visualisation)

12



13

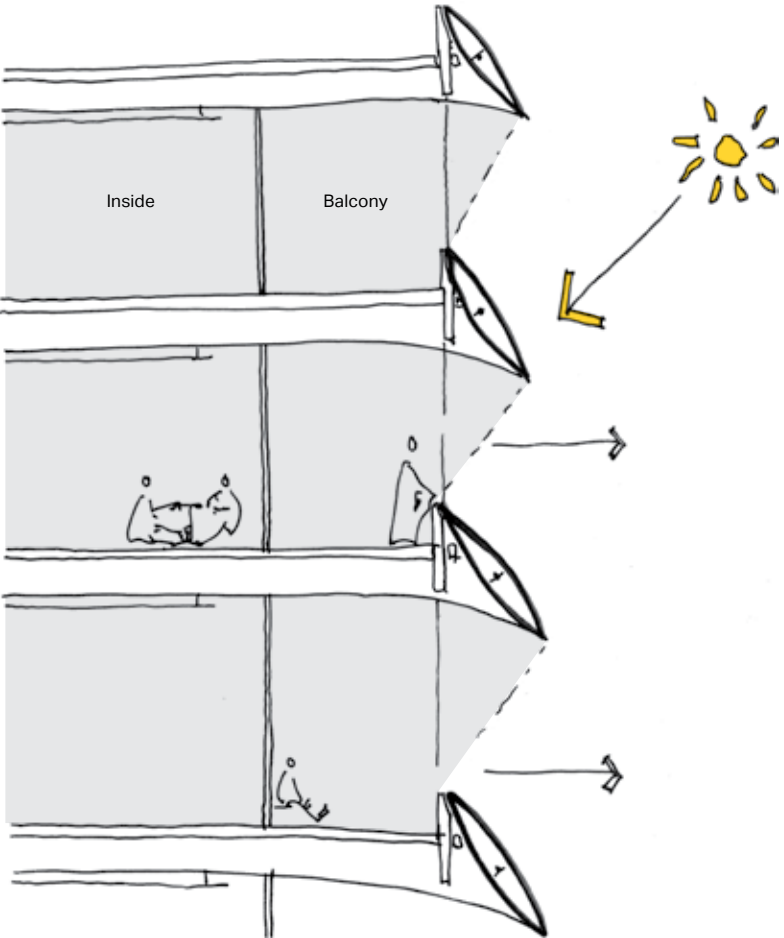
Designing a building in Dubai – where temperatures can reach 52°C and strong winds cause regular sandstorms – requires particular attention to environmental considerations. Reducing solar gain is key to reducing energy use, so we designed facades that were primarily solid, with a ratio of 60% solid to 40% glass.

The lateral ceramic spandrels, which flare out at the centre of the building to create shading, taper towards the edge to ensure all views are maximised throughout the building. The tapered spandrels turn and form the handrails delineating the boundary of the private gardens on the edges of the building.

We chose a light-coloured ceramic for its performance in a hot, dusty climate: it can easily withstand heat, reflects sunlight, is durable, can accumulate dust without appearing dirty and sheds dirt easily. The natural finish and imperfections that appear in ceramic facades create an artisanal quality that sits well against the flat glass, which is highly engineered for optimal solar performance.

In the tiered terraces of the ‘garden villas’ along the edges of the buildings, we’ve provided plentiful planting and water features to help mediate temperatures.

14



15

14 Section sketch illustrating the placement of the spandrels.

15 Garden villa terrace. (Visualisation)

16 View of spandrels and balconies along the facade. (Visualisation)

16



Design and delivery

We have decades of combined experience designing and delivering buildings around the world. *Simon Lincoln* describes the process in Sydney.



Simon has been a Maker since 2005. He's currently based in our Sydney studio, where he's taking a leading role on the delivery of our first scheme in Australia.

At Make, design and delivery are intrinsically entwined; the thought of completely separating the two is an alien one. This is because the design process is seldom linear and the cycle of learning can only be complete with full exposure to the entire process. Lessons learnt during the later stages of a project – either on site or in a supplier's workshop – feed directly into the design loop, providing a greater level of refinement, and invariably move the design forward.

In our Sydney studio, we're collaborating with local architects to deliver some of our designs, while designing and delivering many other projects ourselves. On each of these projects, we're involved from start to finish, to varying extents and in many combinations, from a full architecture and interiors service to an interiors solution complemented by an executive architect. The delivery model depends on the client's expectations and, much like design, rarely benefits from a one-size-fits-all approach.

Our first project in Australia – Wynyard Place – illustrates the benefits of working with a local firm of architects to deliver a project. When we won the Design Excellence competition for this scheme, we didn't have an established studio in Sydney, and Architectus was appointed as the local executive architect. Both Make and Architectus continue to be involved, with our individual emphases having shifted as required over the life of the project. This arrangement has given the client the peace of mind that this flagship scheme – the redevelopment of the area around one of Sydney's busiest transport exchanges – is being delivered in accordance with local codes, standards and practices.

For us, working with local architects has offered the opportunity to learn from our partners and grow our Australian knowledge. We are now fully accustomed to the local design guidelines set by the Building Code of Australia (BCA) – equivalent to the UK's Building Regulations – as well as the Apartment Design Guidelines (ADG), which seek to improve the quality of residential developments. This latter guide considers a complete array of experiential, physical and natural factors that can improve quality of life, ranging from the relationship of a development to its neighbouring buildings through to the level of daylight and sunlight access.

Without considering the 'how' of delivery, you can't always achieve the optimal design outcome. In Sydney there's a process known as Early Contractor Involvement (ECI), similar to the two-stage tender process in the UK. This allows the contractor to participate in the design process early on, offering their expertise and guidance

on buildability, sequencing and programme. These early conversations can offer clients cost and time savings and strengthen the delivery of the original concept design. We've adopted the ECI approach for two projects we have on site in Sydney: Wynyard Place and the Sandstone Precinct, a flagship luxury hotel project. Since our novation to Multiplex on the Wynyard scheme three years ago, we've continually worked together to enhance, improve and refine the design, with completion due in 2020.

With ECI, you may find efficiencies early on in the project that can have a significant impact on the quality of the end product. Some of these earlier gains are often found in the areas of the project you do not typically see. For example, by aligning columns and eliminating unnecessary transfers, you have a greater chance of protecting the choice of brassware in bathrooms later in the project. As part of this process on the Sandstone Precinct, we're working with the contractor to use modularisation where conducive to the building, and are currently working through the new gridshell roof structure to rationalise the number of different-sized components being used.

Wherever possible, Make commits dedicated, geographically relevant resources for our projects, whether it's a site office around the corner from our studio in London or a group of Makers and their families relocating to the other side of the world. This has huge benefits for both the client and Make, allowing us to understand differences in culture – however subtle – and how they might manifest in a project.

We've been continually evolving since we arrived in Sydney in January 2014. We're now a fully registered architectural practice that recruits locally. The growth of our local knowledge and our experience of design and delivery in Australia are greatly benefiting the way we work, collaborate and think about solutions across all three of our studios. We often refer to ourselves in Sydney as 'the local international', offering our clients the advantage of both local and international viewpoints.

A commitment to both design and delivery is essential to achieving high-quality spaces and places – the building blocks of a successful city. To imagine them is one challenge, but to deliver them relies on collaboration, understanding and determination.

7–10
Hanover
Square

7–10 Hanover Square is a prime new mixed use development on the north-east corner of Mayfair’s Hanover Square. Our design has replaced the site’s existing block with two distinctive components – office and residential – which were both sold to Morgan Capital after receipt of initial planning consent.

The office portion has repeating vertical windows and a monolithic Portland stone facade with decorative cast bronze spandrels featuring a carved motif by British artist Catherine Bertola. The design of these spandrels takes its inspiration from patterns found in the silk damask fabric used for the coronation canopy of Hanoverian king George II.

Internally, a key part of the brief was to maximise floor space, which we achieved in a number of ways. First, we incorporated the structure of the building in the perimeter walls. Then we designed a fire-engineered solution that allowed the building to have only one, instead of two, stairs. Last, we added an extra floor, so there are now eight, including ground.

The residential portion, clad in long red bricks to contrast with the building’s slim profile, houses six luxury apartments. They feature shallow bay windows, Juliet balconies and bronze-coloured spandrels decorated with reliefs inspired by the fanned brickwork of local buildings. The residences enjoy dual-aspect views onto Princes Street and the building’s internal courtyard, Jervis Court.

Location	London, UK
Status	Built
Sector	Office, residential
Area	11,260m²/121,130ft²
Client	Confidential
Project Team	Alinea, Catherine Bertola, EC Harris, Gerald Eve, GIA, Gleeds, HCD, Mace, Morgan Capital Partners, WSP Group, WT Partnership
Make Team	Jacob Alsop, Cara Bamford, Peter Greaves, Paul Miles, Simon Robins, Matthew Seabrook, Ken Shuttleworth, Timothy Tan, Rahul Vishwakarma, Will Yam

A new chapter for



Hanover Square



2

- 1 (Previous) Facade detail.
- 2 Elevation facing Hanover Square, with main entrance.
- 3 Main entrance, with bronze-coloured anodised aluminium canopy.
- 4 View looking up from Jervis Court.
- 5 View of BT Tower from Jervis Court.
- 6, 7 Detail of Jervis Court's Pyrolave glazed stone tiling.



3



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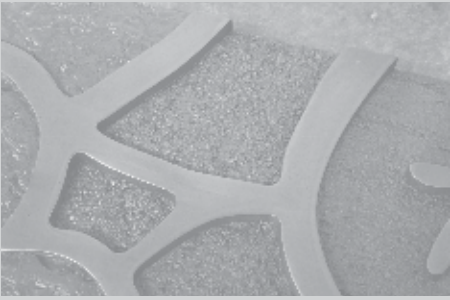
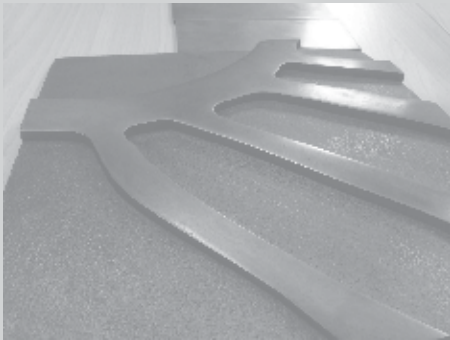
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7

Detailed artistry

7–10 Hanover Square's decorative spandrel panels encompass 17 different designs by British artist Catherine Bertola. They were made at Markov Studio, a bronze foundry in Sofia, Bulgaria, and feature larger forms framed with intricate detailing.



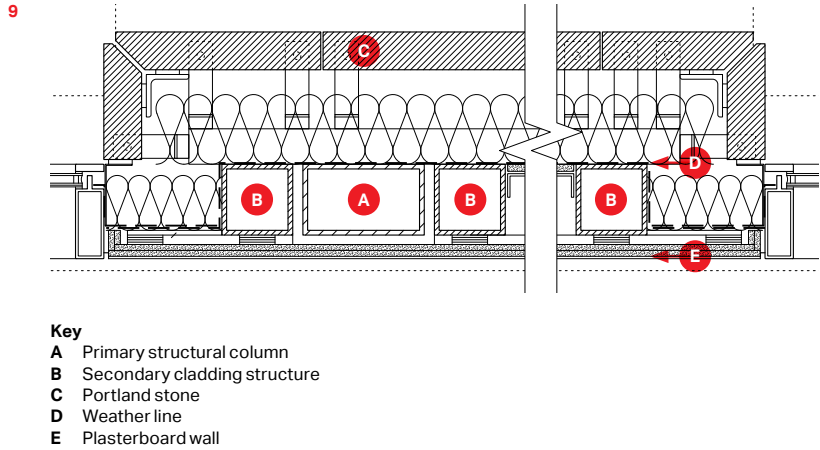
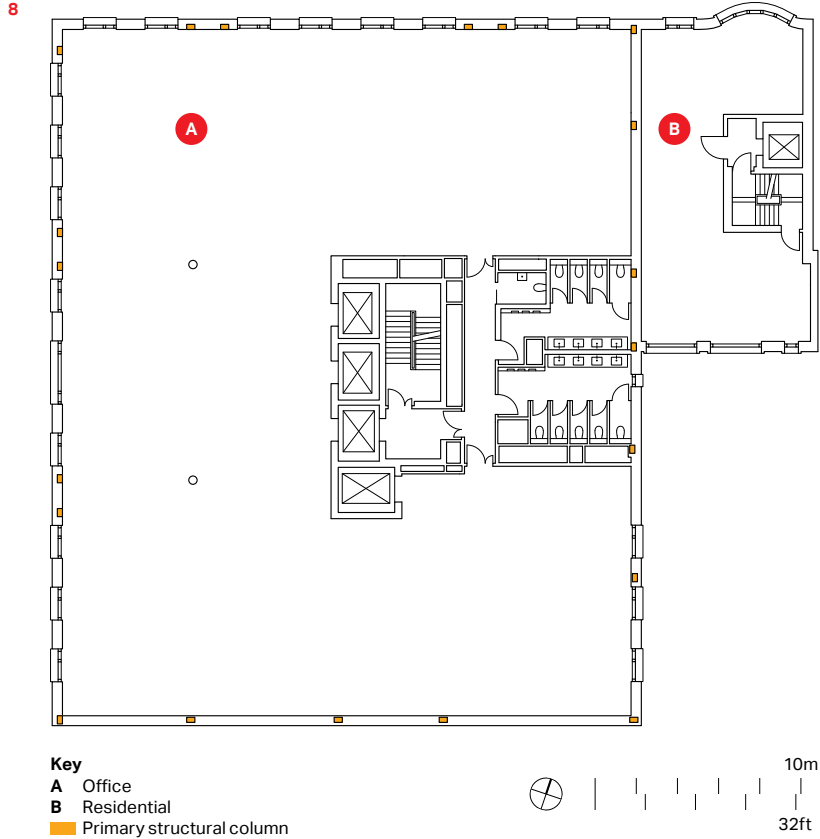
Design spotlight

A clever structural solution

Because our brief demanded increased floor space, we began to think carefully about the building’s structure. Rather than have it ‘step out’ onto the floorplate or have separate columns outside of the perimeter, we determined that we could bury it within the perimeter and achieve a clean and flexible internal wall line.

To do this, we had to work with a structural zone of 150mm – a depth that wouldn’t accommodate regular-sized columns. Our solution was to use two slim columns, each no deeper than 150mm, wherever we’d normally use a standard one. We doubled the columns in 4 places on the west and north elevations, with another 12 individual slim columns used at the corners and south and east elevations. The remaining 330mm of space in the structural zone allowed for 25mm of tolerance, 130mm for the stone cladding and cavity, and the rest for insulation and the internal wall lining.

To create the monolithic stone facade, we designed the floor structure and cladding to be separate. This would allow for differential movement between the building and cladding, meaning we could use large slabs of stone without fear of breakage. To achieve this, the main columns are stacked from the ground, while on the top floor a large beam sits atop the columns, with the secondary cladding structure hanging from it like a swing. Additional crossbeams at each floor support the stone.



8 Typical floor plan showing placement of columns.

9 Partial wall section showing one of the double columns adjacent to a window.

10 Contrasting residential facade.

11 Princes Street residential elevation.

12 View from office entrance towards Princes Street.



“Being located in the heart of Mayfair is a fantastic long-term hold characteristic”

Cara Bamford, lead architect on 7–10 Hanover Square, discusses the development’s future with *Alex Morgan* of Morgan Capital, which acquired the property in 2013.



Alex Morgan is head of asset management at Morgan Capital, a London-focused asset and development management firm.

Cara Bamford (CB): Do you see 7–10 Hanover Square influencing Hanover Square and the surrounding vicinity?

Alex Morgan (AM): I hope so. The previous building was obviously quite hideous, and there is a huge amount of change going on to the square itself and the immediate surrounding environments. This is a beautiful addition to one of the prime corners.

CB: Do you have any personal favourite aspects of the design?

AM: I think the most impressive aspect of the building is the fact that we managed to bury the structure into the external cladding. So internally we have completely flat walls on all of the elevations, which makes for a very efficient space in terms of the occupier.

CB: Morgan Capital’s commercial portfolio is quite diverse, with developments stretching from Mayfair to the City to Southwark. Can you tell us about your approach to what and where you develop?

AM: We typically tend to buy projects with no exit scenario, so we’re looking for buildings and developments that have fantastic long-term characteristics. We have a little saying in the office – that if it’s not worth keeping, it’s not worth buying. Whether it’s location or the building itself or what we can do to that building, it has to be a fundamentally good building that’s capable of being held for a generation.

Obviously, being located in the heart of Mayfair and what is, in our opinion, going to be the number one square in central London is a fantastic long-term hold characteristic. We wish to continue buying in the immediate vicinity for the long term.

CB: What sort of changes do you expect to see with the arrival of Crossrail?

AM: I think we’re already seeing a huge change, certainly within

Westminster, not only with the vast amount of public realm improvements that are about to happen on Hanover Square and are happening at the moment on Bond Street, but also those which will soon happen on Oxford Street and Tottenham Court Road. Also, it’s obviously given a number of developers a lot of confidence to start a number of very large, impressive schemes in and around the immediate vicinity of the stations, and that has in turn improved the quality of the building stock. It’s moved rents on – we got £115 a square foot on Hanover Street a couple of years ago, which without Crossrail would have been unthinkable.

CB: What, if any, effect has the Brexit vote had?

AM: Probably not as much as we first feared. That said, we tend to buy slightly riskier assets, and certainly in this past year we’ve noticed a growing divergence between what we feel we can pay and a seller’s aspirations. So, we’ve certainly been less active in the last 12 months buying buildings than we had been previously, but hopefully 2018 will see that gap start to close in one way or another.

CB: What do you expect from your architects?

AM: We’re always looking to strike that perfect balance between a building that is visually striking and stands out from its competitors as well as within its immediate environment so that it initially draws tenants in. Ultimately, we’re looking for highly flexible, highly functional and highly efficient buildings that tenants want to occupy, and ones which can be occupied efficiently and for the long term.

Creative pragmatism

Design-led thinking is central to what we do at Make, but we're also deeply pragmatic. *Balveer Mankia* looks at how we marry creativity and practicality.



Balveer has been a Maker since 2008. His portfolio spans a range of sectors – including office, residential and masterplanning – and he's currently the lead project architect on Make's first co-living scheme.

Here at Make enthusiasm and creativity are ingrained in the way we approach each project. Equally important are practicality and realism. As the wealth of experience across our studios grows, so too does our understanding of what it takes to deliver successful buildings and spaces with the most challenging design briefs. To me, striking the right balance between creativity and pragmatism is key to maximising the value we offer to our clients.

A good example of this is my recent experience of forming design concepts for a new co-living development near London Bridge. From the outset of the project, our team decided to rethink conventional living arrangements and challenge our preconceived ideas about spaces within a house and units within a residential development. This enabled progressive design workshops with our client and helped us explore how to offer residents more enriched living experiences.

We hypothesised how living environments would need to evolve as our interconnected digital world develops. Our working process involved freely sketching on rolls of trace laid over the table in tandem with building, deconstructing and rebuilding physical models in a fast and fluid way. This let us ascertain what kinds of shared space would be most valuable to a small co-living community.

To test our design ideas and fully understand if these new types of spaces would feel comfortable, we created full-scale mock-ups. We even marked out potential bedroom layouts with masking tape on meeting room floors, inviting our clients to stand inside the room, touch the walls and lie down on an outline of a bed.

As the detailed design developed, these interactive workshops became increasingly more high tech, with VR headsets and motion sensors that allowed our client to walk around the rooms and experience our proposed material textures in various lighting conditions. While sat on the virtual bed, they could appreciate the view of The Shard from a 12th-floor window; while sat on the virtual toilet, they could experience the dimensions of the en suite. Although starkly contrasting, such elements are equally important when assessing an occupant's holistic experience of their bedroom.

As a design team, these measures helped us critique how micro-level design changes relate three-dimensionally to the human body, and we could therefore put occupant wellbeing at the heart of the design process – one of our client's key drivers.

Another example relates to our 40 Leadenhall Street project, a 34-storey office development in the City of London due for completion in 2022. Here, as we finalised our facade design and specifications before tender, we invited our client and design team along to an interactive walking tour of stainless steel-clad buildings across the City. The aim was to help our collective understanding of the detailed finishing and jointing of the stainless steel panels proposed.

We planned the journey to cover the widest possible range of examples, and handed out fact sheets detailing each building's completion date and the material thickness and surface finish chosen. At each stop, the team assessed the physical qualities of the material in the natural London light, from near and far. We could appreciate first-hand how the finishes had aged and weathered over time. We could touch the surfaces and evaluate which details were successful at retaining the flattest and most crisp appearance, as well as note which details to perhaps avoid.

The experience encouraged a pragmatic discussion outside of the studio environment and allowed us to canvass a more informed opinion. Back in the studio, we critically appraised our design ideas for 40 Leadenhall Street, refining our specifications and adjusting the minimum material thickness and maximum corner bending radii of each panel to achieve the finest aesthetic within our client's budget.

We also amended the setting-out of some cladding panels, reducing the length of the largest and most prominent horizontal elements to decrease the risk of any unwanted surface bowing effects. A further innovation included selecting a unique, finely textured surface finish for each panel to minimise reflective glare from the sun and help visually conceal any blemishes that might appear over time.

The outcome of this rigorous process will be a completed building that stands out from its surroundings and sets a new benchmark for high-quality architecture within the London skyline.

These examples from my own experience highlight how each new Make project brings with it a unique set of challenges, encouraging us to continually evolve and rethink our design process. To me, working collaboratively and interactively with our clients will always be a vital ingredient in ensuring our designs translate into completed buildings and spaces that are both functionally practical and experientially compelling.

12–24
Lun Fat
Street

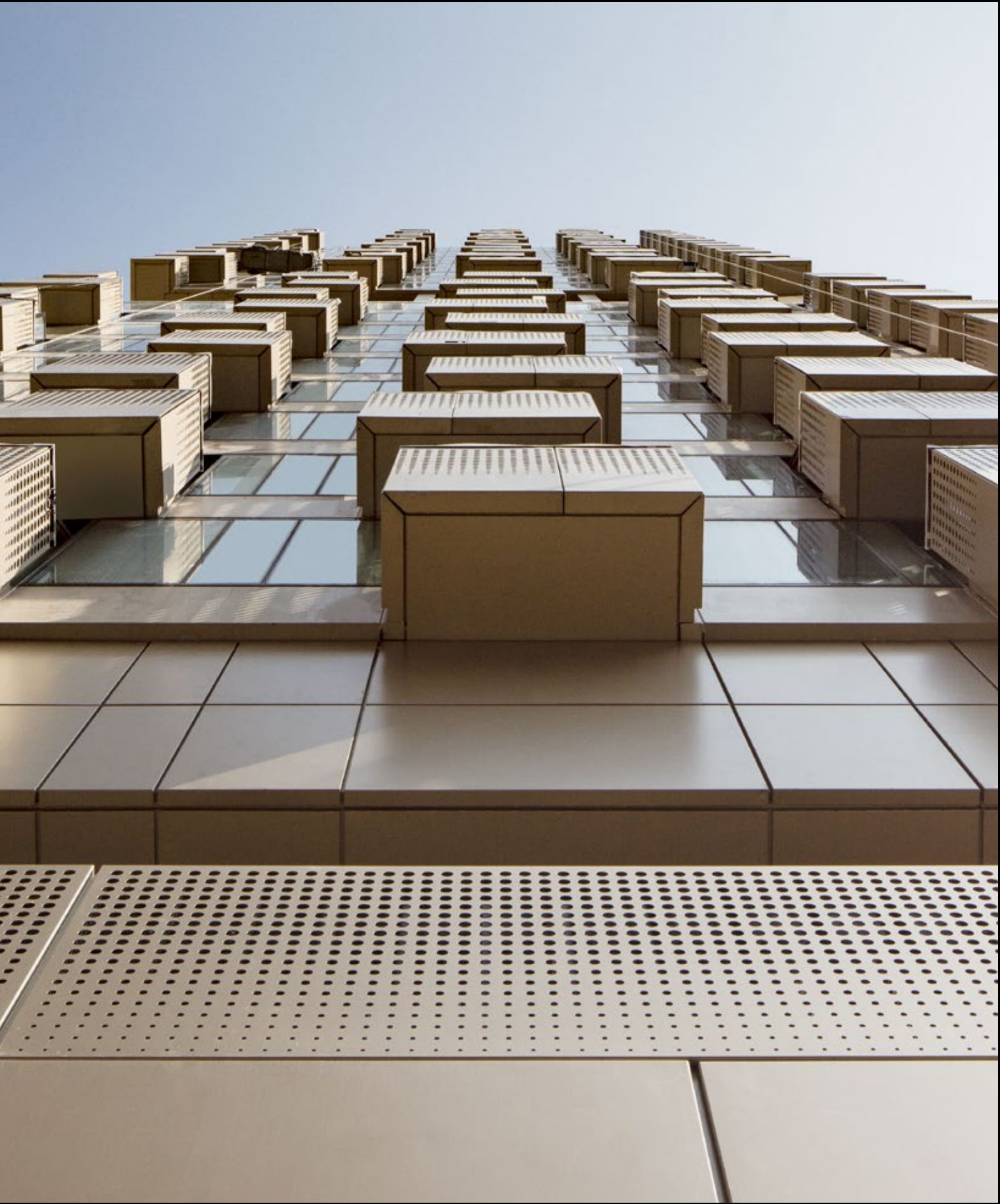
12–24 Lun Fat Street is Make’s second residential tower in Hong Kong, and the first Hong Kong scheme to complete for client Vanke. Originally invited to a competition to design the interiors and facade for an existing building, we took a closer look at everything and decided the whole scheme could be improved. We entered two submissions: one for the original brief, and a second that changed the shape of the building from rectangular to square – providing triple-aspect views to the mountain and the sea – and redesigned the facade and interiors. Thankfully, this bold move paid off and ultimately won us the job.

Located in the bustling district of Wan Chai just east of Central, the 32-storey tower sits on a triple-height podium, together appearing as a single carved object rising out of a landscaped garden. Both tower and podium are clad in champagne-gold powder-coated aluminium rainscreen panels that alternate between solid and perforated.

Staggered balconies cover the facade on the north and west elevations, providing each apartment with outside space and solar shading – and some apartments even have two. The balconies’ square shape and gradually perforated motif reference the area’s history of printing, echoing traditional printing blocks. The building is due to complete in early 2018.

Location	Hong Kong
Status	On site
Sector	Residential, retail
Area	6,000m²/64,580ft²
Client	Vanke
Project Team	Business Environment Council, Chun Wo Construction, Fungs E&M Engineering, Inhabit, P&T Architects and Engineers, Rider Levett Bucknall, Wong & Cheng
Make Team	Sean Affleck, Anahita Chouhan, Marcus Dante, Paul Miles, Matthew Seabrook, Roman Shumsky, Ken Shuttleworth, Roderick Tong

The Hong Kong



high life



2

1 (Previous) View up the facade.

2 Distinctive cladding distinguishes the building from others in the neighbourhood.

3 View from the west, with building under construction.

4 Upper stepped-back levels house penthouse and two 2-bed apartments.



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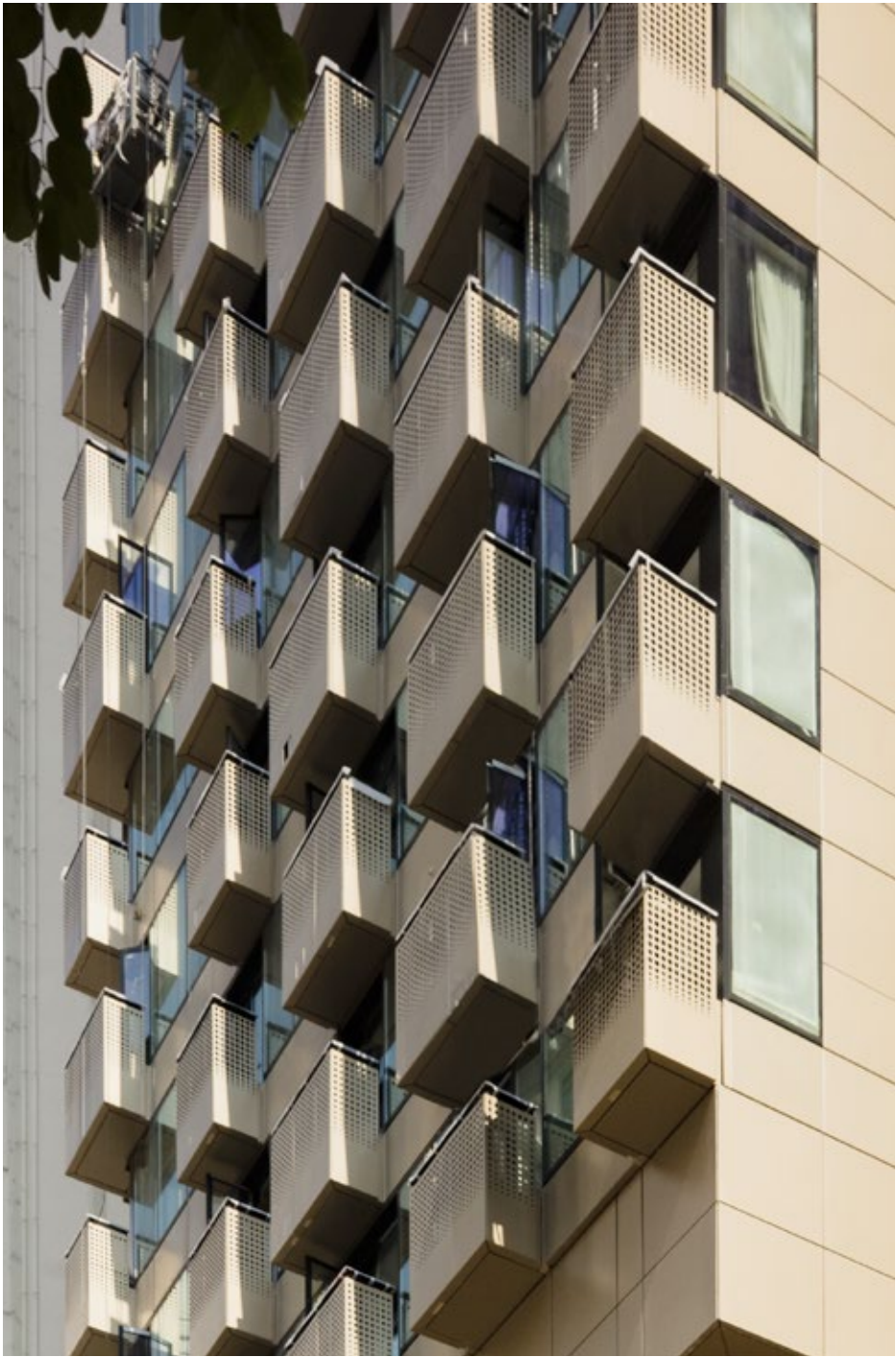
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5 Close-up of perforated balconies.

6, 7 Chinese printing block patterns used for balcony design inspiration.

8 Early concept drawing of irregular perforations.

9 Final drawing of highly regular perforations.

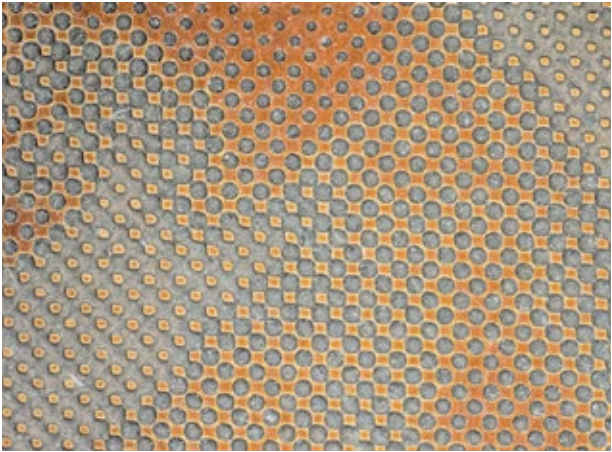


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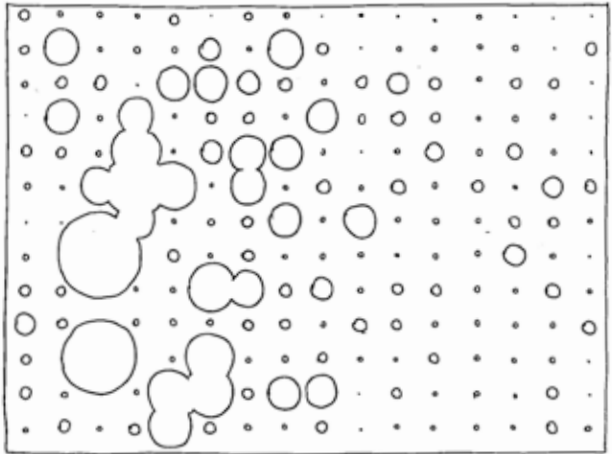
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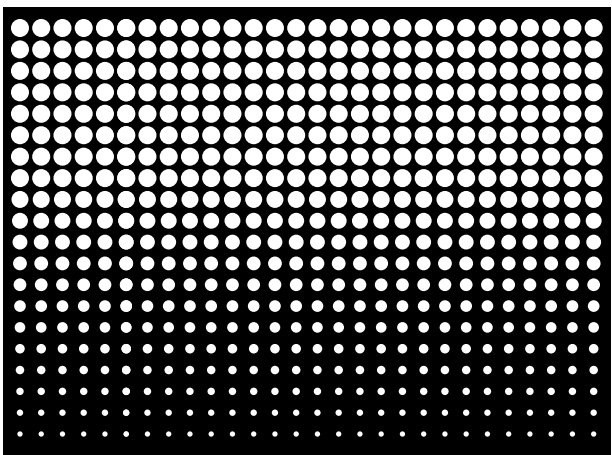
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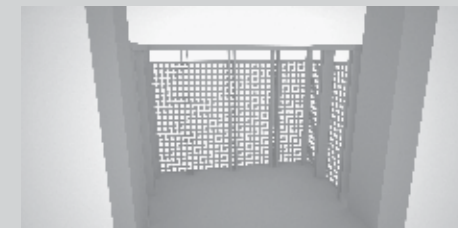
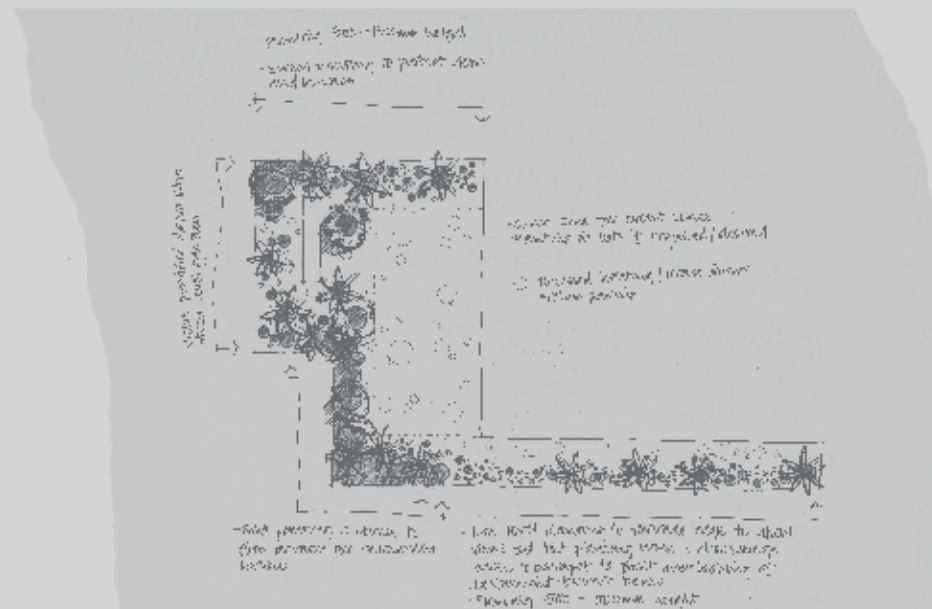
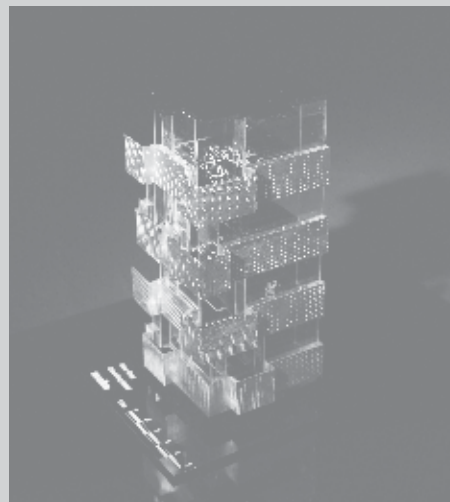
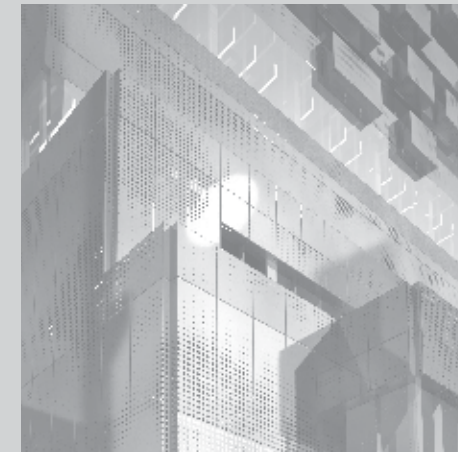
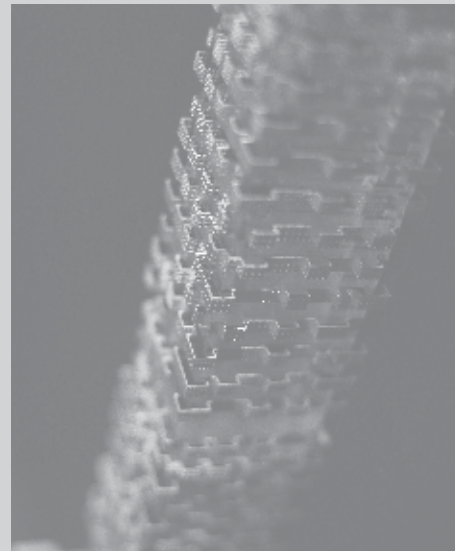
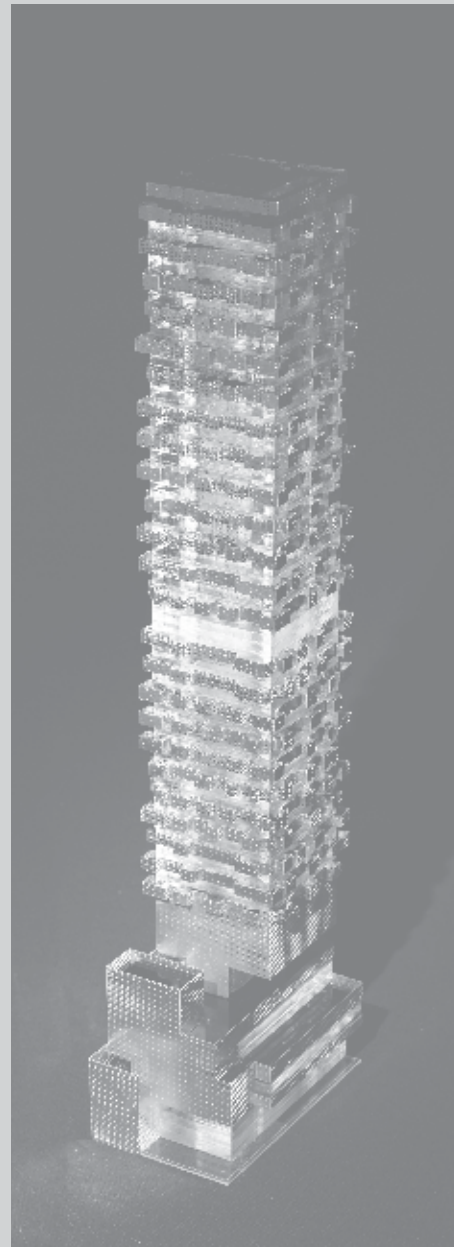
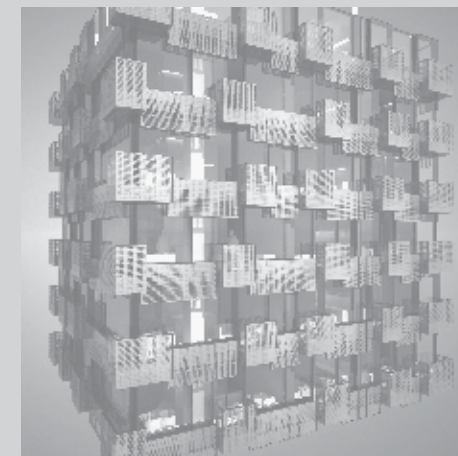
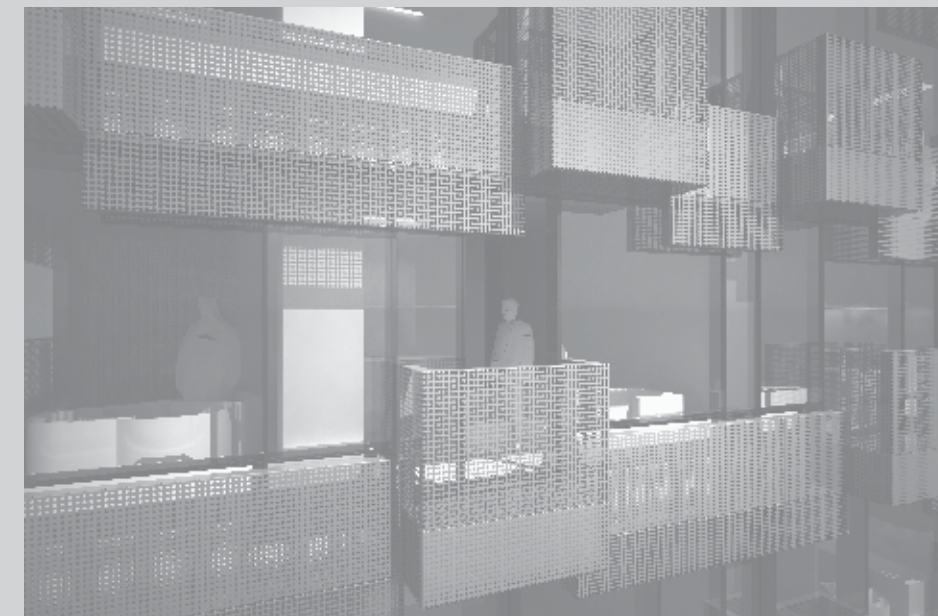
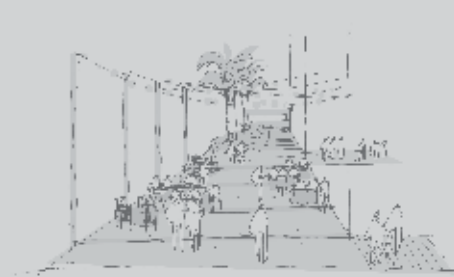
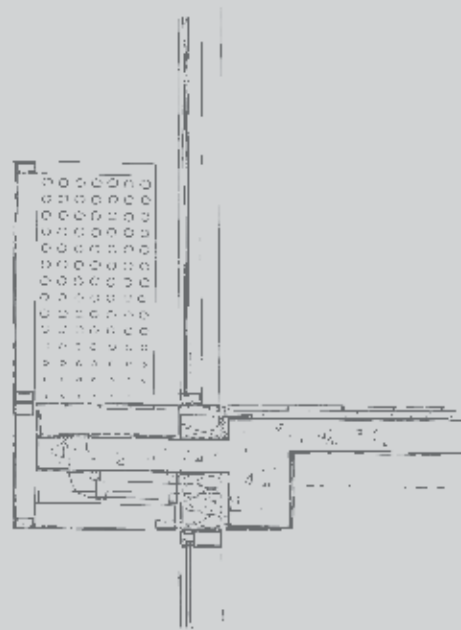


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Eye-catching balconies

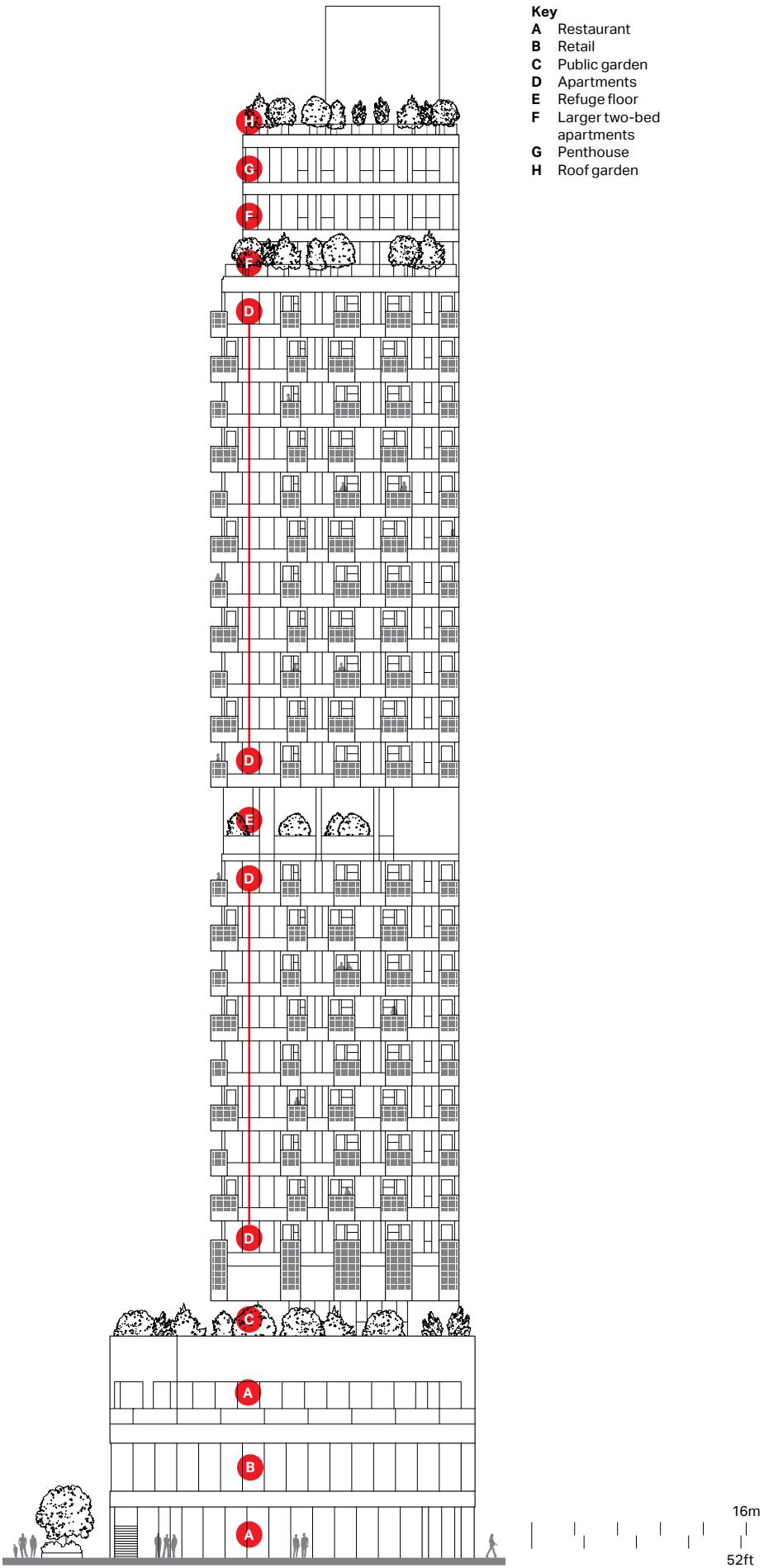
We designed the eye-catching balconies on 12–24 Lun Fat Street to echo traditional printing blocks – a reference to the area’s history of printing. The balcony panels are decorated with perforated metal motifs that provide interesting patterns of light throughout the day and make the tower stand out from the mostly concrete buildings of Wan Chai.



Space is a luxury in Hong Kong, so it’s imperative to maximise whatever area is available. Rules governing gross floor area (GFA) are strict, though, and apply to both internal and external space. So when it came to providing as much outdoor space as possible, we had to get creative.

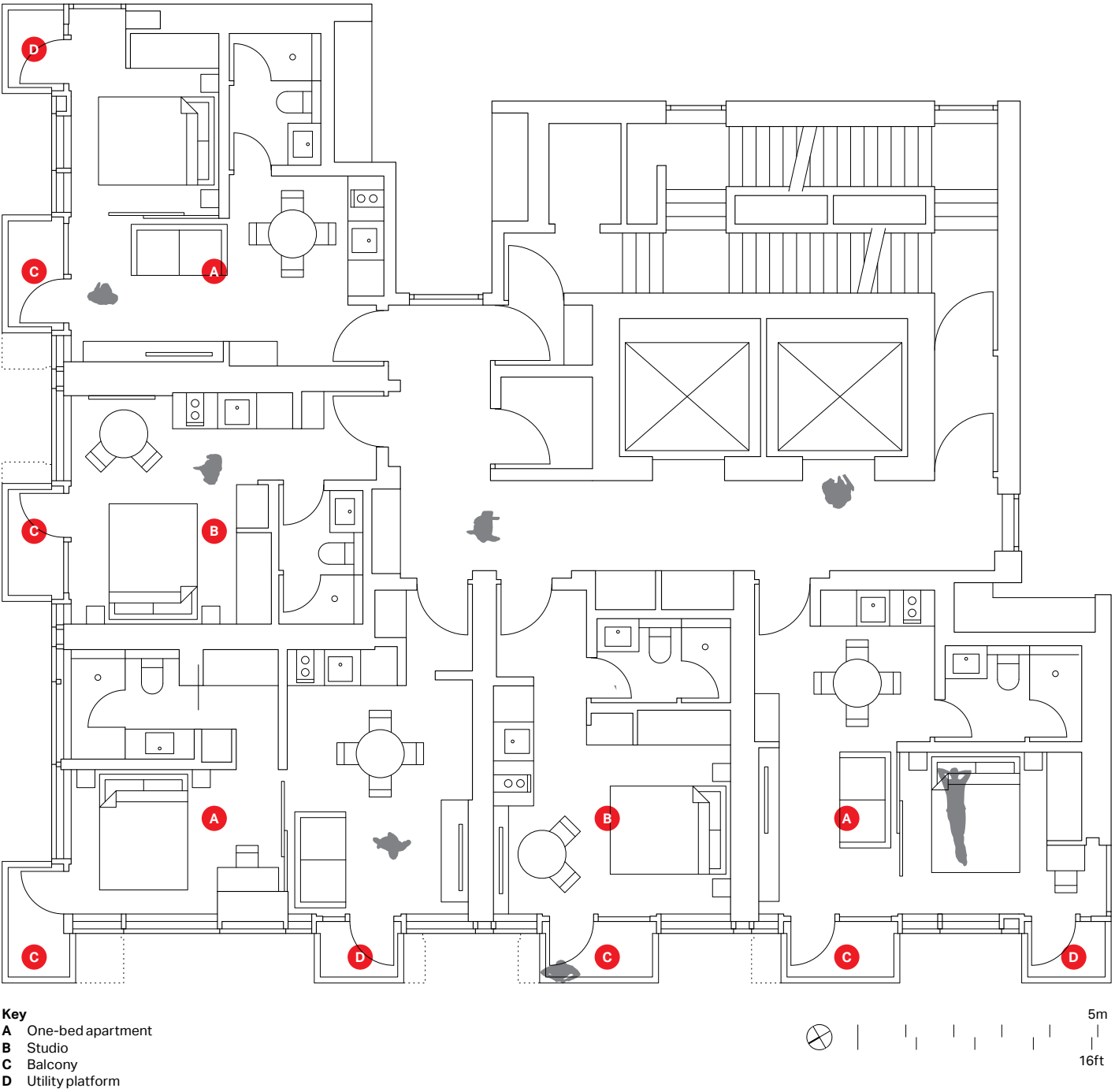
Hong Kong also has a rule that grants apartments a ‘utility platform’ for air conditioning units, but unlike balconies, utility platforms aren’t counted in the GFA. We realised that by moving the A/C function to the building’s core, we could convert the platforms into balconies. At 825mm x 1,490mm, they’re smaller than regular ones, as the dimensions are tightly controlled, but they nonetheless provide residents with additional living space and outdoor access. This is how we were able to give each one-bed apartment two balconies.

Another part of improving the balcony provision was staggering them so they weren’t all stacked on top of each other. We had to do this without exceeding the site coverage limit, a Hong Kong regulation that sets the amount of space a building may visually cover from an aerial view. After multiple experiments with various balcony arrangements and internal layouts, we finally struck the perfect balance.



10 (Opposite) Drawing of west elevation, on Lun Fat Street.

11 (Below) Typical floor plan illustrating location of balconies and utility platforms.



12 View of north elevation and towards mountain.



12

13 Night-time view of Lun Fat Street elevation.



13

Happy Makers

Creating a friendly, supportive working environment is key to making sure our people are happy. *Bryony Roe* shares why she loves working at Make.



Bryony has been our bid coordinator since 2015. She's overseen a number of successful bids for Make, including our proposals for the new Swindon Museum and Art Gallery.

From the moment I first arrived at Make's cool subterranean studio in Fitzrovia, I knew I'd love working here. Our doorman Pete – perhaps the most kind-spirited, welcoming man I've ever had the good fortune to meet – put me at ease immediately. “You've got this! Don't be nervous – they're lovely people here. Trust me.”

Never has a truer word been spoken. Two wonderful years on and here I am jumping at the opportunity to write about being a ‘happy Maker’. I just hope I can do it justice.

Our employee ownership model means our people are the key to our success, so it's important that everyone – from Part 1 to director – is well-looked after. The practice's dedication to this has seen us listed in the Sunday Times ‘Best Small Companies to Work For’ ranking three times in recent years, and named the AJ100 Practice of the Year 2014 and Employer of the Year 2016. So what's all the fuss about?

Well, lots of things. Make's benefits go above and beyond the norm, with a spate of perks on the table, including an 8% non-contributory pension scheme and enhanced maternity and paternity pay. On top of an already generous holiday allowance, with an extra week thrown in between Christmas and New Year's Day, Make also offers the chance to take a princely six-month unpaid sabbatical to those of us who've been here for more than two years.

The company profit share is also certainly very popular with staff and inevitably culminates in an excitable evening at our local watering hole each time it's distributed. It's one of the added benefits of employee ownership, which instils in every Maker a genuine sense of responsibility to work hard and support one another.

From a less formal perspective, we're frequently invited to a fantastic selection of outings, events and activities courtesy of the dedicated Make Social team. Some of my personal highlights include realising a childhood dream by defeating the Crystal Maze; abandoning myself to the hilarious, hedonistic dance floor at the Make summer festival; and, last but by no means least, dazzling (or, perhaps more accurately, deafening) audiences as part of the company band, Make Noise. A fitting name, I assure you.

The studio culture encourages everyone to have a voice, and the flat company structure ensures every voice is heard. The all-inclusive Make Forum, for example, consists of an ever-revolving panel of Makers and offers employees at all levels the chance to feed back on a range of issues. I sit on the current

Forum, where we've discussed everything from diversity to greening the studio.

As a member of the Core staff (meaning non-architectural), I can honestly say that I've never been made to feel inferior to my technically trained colleagues. We're all equal here – and what a wonderful acclaim.

But ultimately, I believe the magic of Make stems from the people themselves. Everyone I've met here is warm, supportive and passionate. I find it fascinating that this diverse mix of folk, so seemingly different in so many ways, can all have such a clear common thread. Our Makers are a friendly, motivated group of people working together towards a common goal, and I'm honoured to be a part of the throng.

Make is a fantastic example of how great people attract great people, and as a friend once told me, “they're lovely people here.” Right you are, Pete.

3 Arena Central

Sitting just off Centenary Square in central Birmingham, 3 Arena Central is the culmination of work that first began in 2007. It is now Make’s third building in the Arena Central masterplan, which we also designed, and will provide 14 floors of Grade A office space. Part of the UK’s Government Hubs Programme, from 2020 it will house around 3,600 civil servants from a number of government departments, including HMRC and the Department for Work and Pensions.

The building is nestled behind the listed 1920s Municipal Bank (now being redeveloped by Make), which sits along the south side of the square. Because 3 Arena Central is located in the middle of the overall site, we envisioned it as a ‘jewel’ embedded among the stone-clad buildings that will eventually go up around it. To reflect this, we opted for a boldly expressed metallic facade with a repeating hexagonal pattern that responds to the clean, sculptural lines of the nearby listed 1970s Alpha Tower by Richard Seifert & Partners.

At ground level, colonnades on three sides invite pedestrians through the site, into the newly created and landscaped Bank Court between the former bank and 3 Arena Central. The building is at the centre of two new key routes through the masterplan: the north–south one between Centenary Square and the Mailbox, and the east–west route connecting the canal and New Street Station.

Location
Birmingham, UK

Status
On site

Sector
Office

Area
42,800m²/460,670ft²

Client
Arena Central Developments

Project Team
Arcadis, Capita, Design Engine, Dodd Group, Galliford Try, Gillespies, Hannan Associates, Progress Planning Consultancy, WSP

Make Team
Liam Bonnar, Tristan Hartley, Dragan Krstevski, Rashmeeta Matharu, Richard Meddings, Paul Miles, Joanna Pilsniak, Sanaa Shaikh, Roman Shumsky, Ken Shuttleworth, Greg Willis

Boldly



simple

1 (Previous) Facade close-up.
(Visualisation)

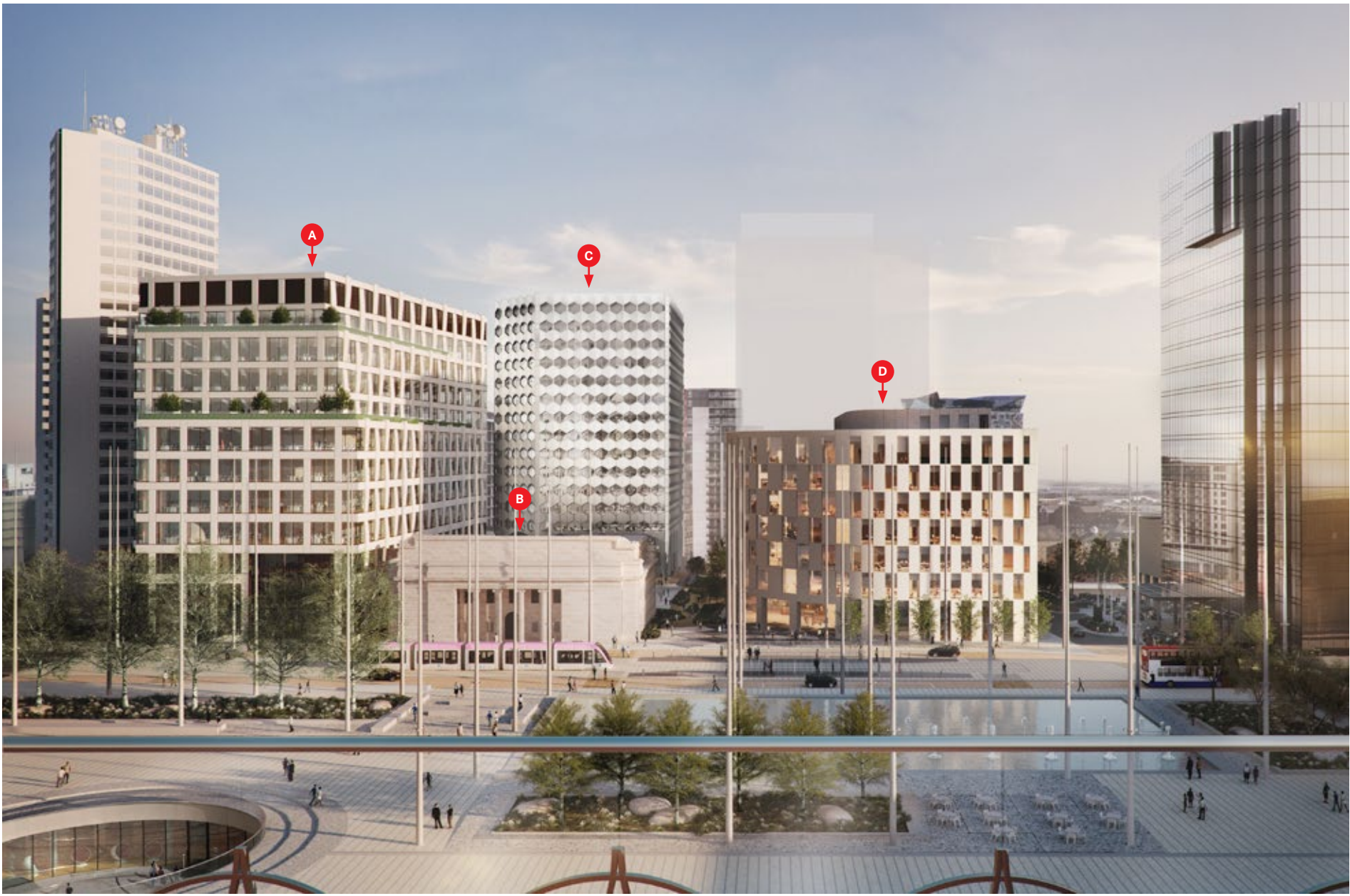
2 (Below) Arena Central masterplan,
where Make has designed 1
and 5 Centenary Square and
3 Arena Central.



- Key**
- | | |
|-----------------------------|-------------------------------------|
| A 5 Centenary Square | H The Serpentine Walkway |
| B 3 Centenary Square | I Holiday Inn Express |
| C 1 Centenary Square | J Crowne Plaza Hotel |
| D 3 Arena Central | K Alpha Plaza |
| E Bank Court | L Alpha Tower |
| F 4 Arena Central | M Dandara residential scheme |
| G 5 Arena Central | |



3 (Below) South side of Centenary
Square with new Make buildings
and former Municipal Bank.
(Visualisation)



- Key**
- | |
|-----------------------------|
| A 1 Centenary Square |
| B 3 Centenary Square |
| C 3 Arena Central |
| D 5 Centenary Square |

4 Alpha Tower by Richard Seifert & Partners.

5 North elevation with main entrance. (Visualisation)



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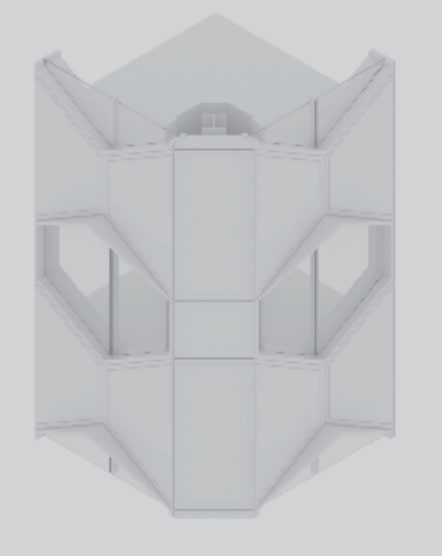
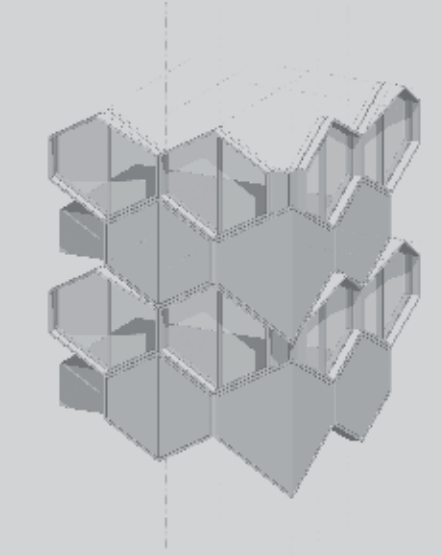
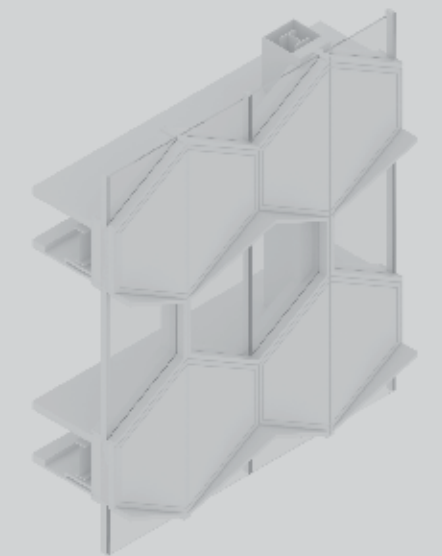
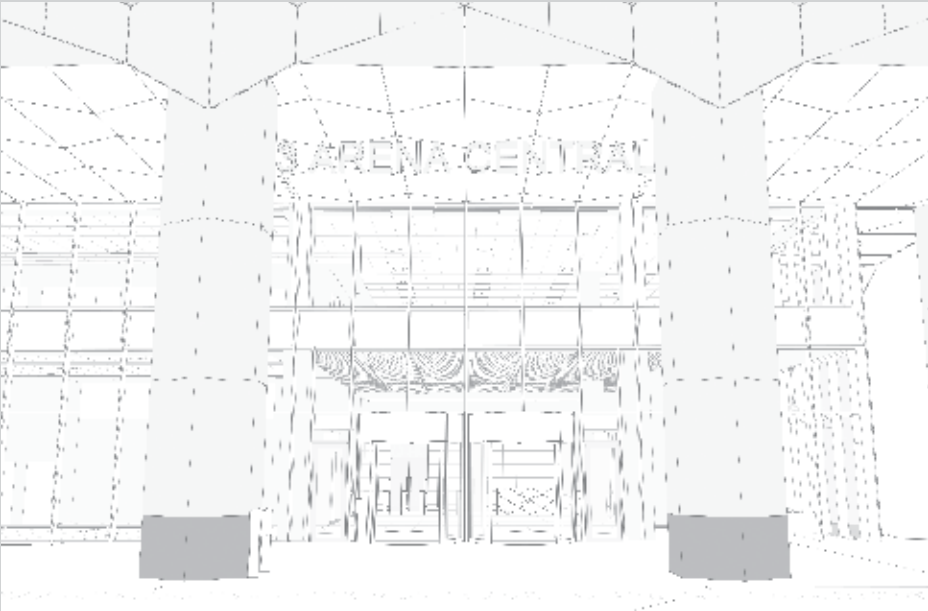
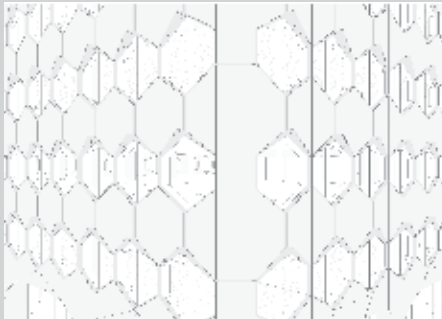
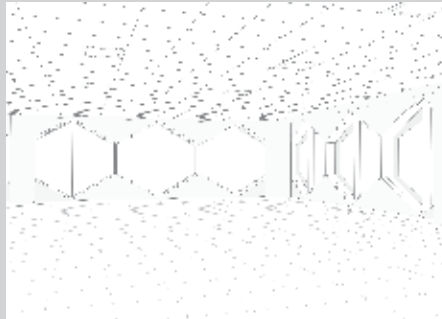
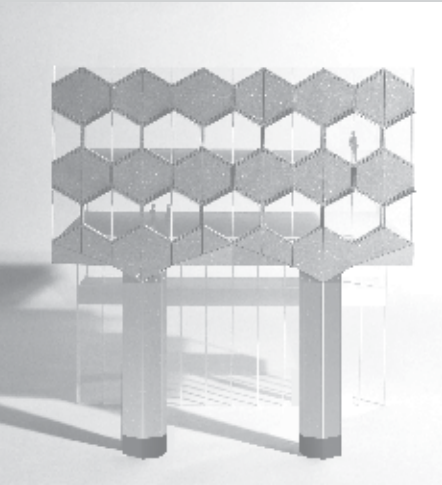
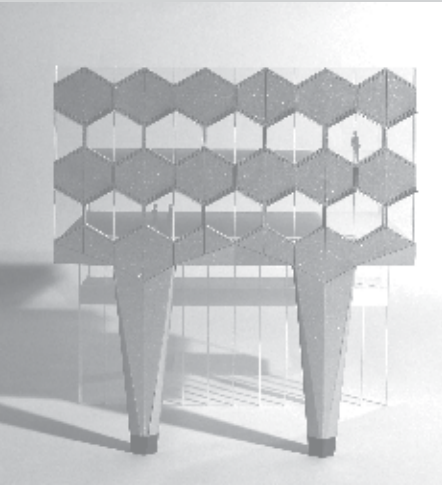
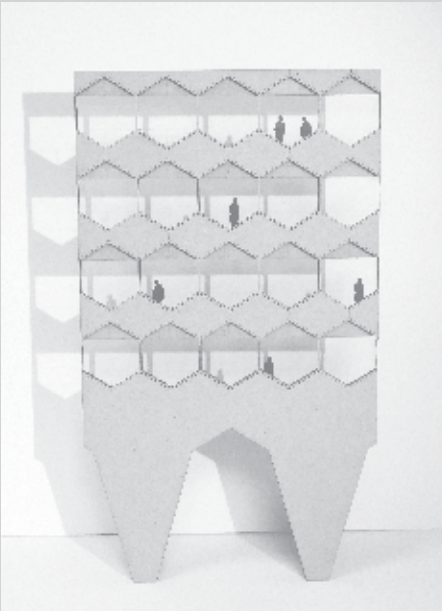
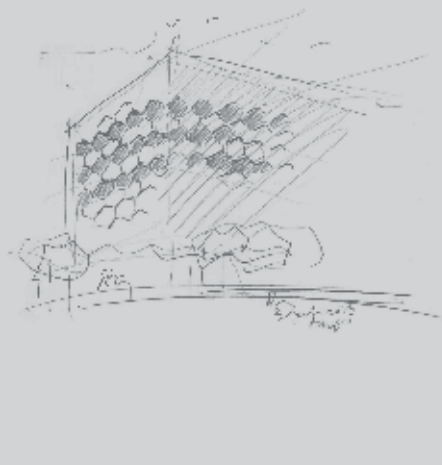
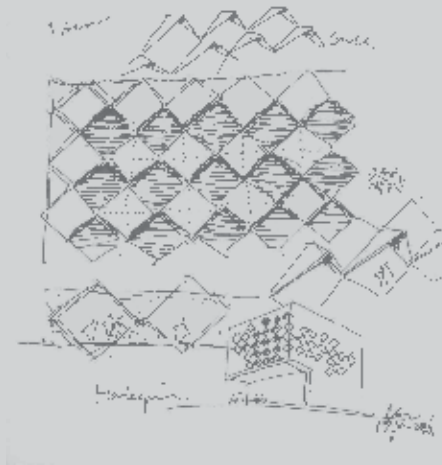
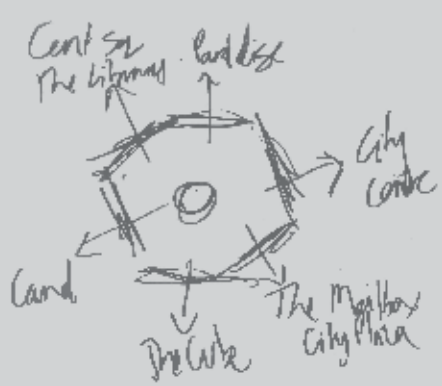
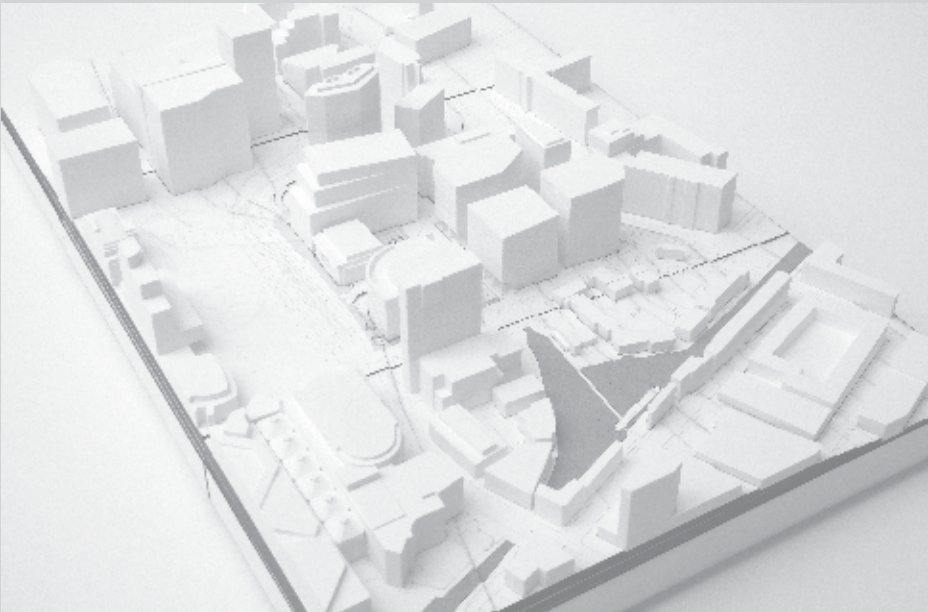


6 Sketch of new Bank Court, between 3 Arena Central and former Municipal Bank.

7 Sketch of landscaped terrace to the south of 3 Arena Central.

A contextual response

Close consideration of 3 Arena Central's location within the site inspired several design features, including its bold hexagonal facade and double-height colonnades. Both of these respond to the nearby Alpha Tower, with its dynamic angles and lifted structure, and reflect 3AC's broader positioning in Birmingham, with major developments in every direction.



The cladding of 3 Arena Central is instantly recognisable. Because the building will be surrounded by others, we wanted to create something that would contrast and shine through. Our design of tessellating hexagons – each 3m wide and expressed in glass, solid panels and perforated screens – provides a unique and distinctive local reference point.

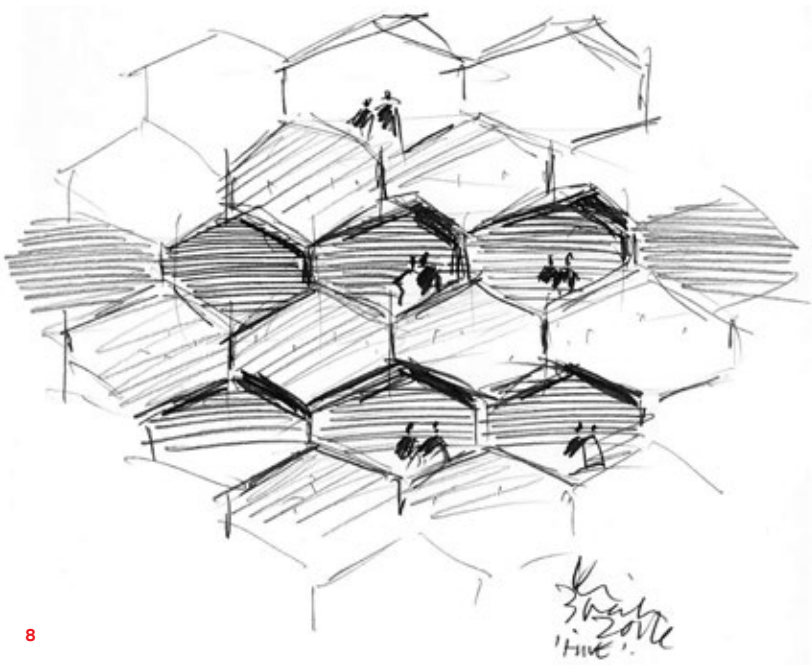
The idea, although simple, had its challenges. To provide depth to the facade, we punched the windows and gave each a V-shaped ‘hood’. Together, these elements create ever-changing areas of light and shadow, particularly when viewed from below. Structurally, we had to ensure that the hoods could bear the weight of window cleaners, which we did by fixing the substructure back to the main cladding.

There was also the matter of the internal expression of the windows – would they be a whole hexagon, or would the ceiling cut off the top? After a series of studies, we determined it would be a shame for tenants not to see the true shape.

We then had to figure out how to turn the strict floor grid around the corners of the building. Would the glass wrap around, creating a non-standard window, or would we create a solid chamfer incorporating the building structure? We chose the latter, as it allowed for a pure repetition of forms on each elevation, with every single window the same shape and size.

“The hexagonal module provides cohesion across the whole project, with each facade element – window, solid panel and perforated screen – being the same size. The shape also extends as a theme into the reception, connecting inside and outside with a single building identity.”

Richard Meddings, architect



8

8 Facade concept sketch by Ken Shuttleworth.

9 View from below of light and shadow across windows, created by hoods.

10 Solid chamfered corners.

11 Internal view of windows' full hexagonal form.



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11

“The buildings are in a prominent civic space, so that means their quality has to be of the highest standard”



Make’s Emily Lauffer talks to *Andrew Sutherland* of Miller Developments about 3 Arena Central’s place within the company’s larger Arena Central development.



Andrew Sutherland is the joint managing director of Miller Developments, a leading UK land and property developer.

Emily Lauffer (EL): 3 Arena Central is the third building Miller has worked on with Make at Arena Central. How does it differ from the other two, 1 and 5 Centenary Square?

Andrew Sutherland (AS): I suppose the biggest difference between 3 Arena Central and 1 Centenary Square is that 3AC isn’t an owner-occupied building, whereas 1CS is owned by HSBC. Owner-occupiers tend to have more generous common areas and public spaces than tenanted ones.

That said, 3AC will still be a fantastic space. Because it occupies the southern edge of Bank Court, which is a particularly important amenity space within the development, and because of its height and massing, it’ll rise above the Municipal Bank sitting in front of it, which, of course, Make is involved with as well. I think it will have huge presence within the overall Arena development. Clearly, the choice of external materials for the facade will make it shine, despite its lack of street presence.

5 Centenary Square, meanwhile, is much smaller in scale, but it’s still going to be significant on the street frontage and will enable views into the taller buildings behind. Arguably, it’s the most prominent position that we’ve got on Centenary Square, and that makes it one of the most prime office locations within Birmingham City Centre.

EL: What’s been the benefit of having Make work on all three buildings, since we also designed the masterplan?

AS: The involvement of Make has been essential in tying all of the component parts together from the masterplan. The masterplan itself has resulted in a cohesive, high-quality approach that ensures each building is as important as the building next to it.

It also creates scale and permeability through the development, and creates linkages with the existing city centre, as well as bridging the gap between various key buildings around the city centre.

For me, the benefit has been the consistency that’s been achieved across the piece, and the delivery of that vision you’ve enabled because of your participation in all the component parts. That you’ve been retained now by the University of Birmingham to redesign the old Municipal Bank is another really important aspect of this – because you’re linking the past with the present and the future.

EL: 1CS is now owned by HSBC’s retail arm, while the UK government is leasing 3AC. What do you think has been key to the buildings’ success in securing tenants?

AS: 1CS is going to be occupied by 2,500 private employees; 3AC is going to be occupied by 3,600 civil servants. So at the end of the day they’re quite different.

The latter had to be designed so it was intrinsically more flexible, because it could have been multi-let at the end of the day. It had to be able to be split up and more subdivisible than an owner-occupied building needs to be. It just so happens we’ve managed to secure a pre-letting for the whole of 3AC, but equally that space has been created with an institutional investor in mind.

The key for both has been delivering scale and quality in a highly accessible part of the city centre. The floorplates and specification reflect what large organisations expect from the Grade A offices they occupy. In terms of environmental aspects, we’ve gone for BREEAM ‘Excellent’ for 3AC and, in the case of 1CS, LEED Gold.

Another important aspect is that occupiers feel we’ve created an established location. The buildings are set around a prominent civic space, so that means their quality

has to be of the highest standard, to showcase the surrounding amenity.

The first occupier is always the difficult one to get, but having secured one as prominent as HSBC has given confidence to lots of other occupiers. I think we’ll see the benefits of that coming through over the next two to five years.

EL: Birmingham is currently experiencing an incredible rate of change, with new developments all over the city. Apart from Arena Central, which do you think will be the most transformative schemes?

AS: I suppose you’ve got to look backwards to look forwards here. Brindleyplace has probably been the most important development of the city centre in many respects, because it opened up a new area and also showed what the city had to offer. But in recent times, we’ve had the Bull Ring, Mailbox and, most recently, Grand Central. All of these epitomise the city’s ambition.

There’s always been a very healthy competition between Manchester and Birmingham. I would argue that Birmingham is now winning that battle, whereas previously Manchester was streets ahead of most regional cities across the UK. However, Birmingham has shown what it has to offer. It’s secured the Commonwealth Games for 2022 – it’s that ambition it’s showing.

I couldn’t mention the next five years without mentioning Arena Central. I think Arena Central and Paradise [an adjacent new development with commercial, retail, leisure and hotel uses] will probably reshape and expand the city’s CBD. Their integration with the performing arts, with the ICC, the library and the transformed Centenary Square that we’re going to see shortly will make them the emerging place to be in the city.

EL: With Miller’s focus on UK regional development, can you paint us a picture of what these markets

are currently doing? What’s been the impact of Brexit?

AS: It’s varied across the UK, but I would say that generally the regional markets have been performing pretty steadily over the last few years. I suppose there’s been a potential lack of quality office stock in most of the regional cities, and that’s just been a function of recession. Nobody’s been building buildings speculatively, so I think a lot of the existing stock has been utilised and taken up. Therefore, there’s an opportunity there.

The same applies to housing in many of the markets. I think the demand for offices and housing stock is almost in catch-up mode in most of the regional cities, and I think that will continue.

As for the Brexit vote itself, I would say it considerably dampened enthusiasm and optimism – probably in all the regions. However, it seems as though, rather than treading water, the markets have kind of bounced back. They’ve just accepted that they can’t stand still, can’t stagnate. Therefore, what we’re seeing is a considerable pick-up in the amount of development activity in most of the regional cities outside London. That’s across most sectors, I would say.

Emily and Andrew spoke over the phone.

Always innovating

To prepare for the future, we're investing heavily in technological innovation. *Johannes Renner* details how we're embedding it into our design process.



Johannes joined Make in 2013 and oversees our BIM activities. He's a qualified architect and an active member of the BIM4Design community.

Technological innovation does not stop after implementation. Since Make's adoption of Building Information Modelling (BIM) in 2012, we have continued to invest heavily in emerging technology. In 2017 alone we upgraded our entire IT infrastructure, introduced virtual reality (VR) capabilities to the office and equipped our meeting rooms with state-of-the-art video conferencing systems. The right choice of software plays an important role in this – modern, feature-rich and easy-to-use software is key to driving innovation.

A clear technology vision allows us to react quickly to the latest trends and innovations. Exploring existing and emerging technologies, even if they have not specifically been designed for architecture, means we can embrace the best of both worlds. Take the use of Unreal Engine for real-time rendering and high-quality VR experiences: with the help of plug-ins such as Enscape, Lumion or V-Ray, Revit users can create stereoscopic images with very little effort. Using these images in combination with one of Samsung's Gear VR provides a portable, extremely user-friendly entry solution to VR.

We've successfully used this particular solution on a number of projects. For the new Swindon Museum and Art Gallery, for example, we used VR images to showcase our design proposal. VR is truly immersive and relatively new to people outside our industry, so clients and members of the public alike are often overwhelmed by the experience. In the case of Swindon, it made a great impression on all parties involved.

Our visualisation team is doing an outstanding job pushing VR even further. Gamification of architecture creates a new and unique experience – it's now possible to not only walk around a proposed design but also interact with your surroundings. Furniture can be shifted around, materials can be swapped out, and details as specific as the contents of a fridge can be inspected. We're currently experimenting with the possibility of designing within an immersive VR environment. Rather than shifting walls around in a 3D model, the impact of the design changes would be seen immediately from the user's perspective.

That said, nothing beats a physical model. This established design tool still plays an important role at Make. Not everyone feels comfortable strapping on a clunky VR headset, and physical models have the advantage of being able to be explored together. To make the most of our physical models, Make uses a variety of 3D printers for rapid prototyping and model-making. Models can be further enhanced with Augmented Reality, a technology

that maintains important aspects of reality but overlays further digital detail, such as realistic trees and even moving people and traffic.

Once we identify a useful technology, we quickly put it into practice. Learning by simply doing is an important part of successful technology adoption. We don't shy away from sharing new ideas with other businesses, as open collaboration can truly benefit the entire building industry. Siloed thinking does not bring progress.

Embracing innovative technology is key to enhancing our productivity at Make and creates exciting opportunities for our business. The right infrastructure allows us to continuously simplify workflows, react quickly to new initiatives, and work in tight collaboration with our offices in Hong Kong and Sydney. By sharing our work in this global manner, we can cope with increasing workloads and balance our resources. This approach also fosters closer working relationships with our external collaborators and helps speed up design processes.

Giving Makers access to the right technology, and not limiting this access to certain special interest groups, creates an inspiring, truly innovative environment that opens up new ways of thinking and has great potential to improve our approach to design. This has already led the way to more efficient workflows and, we're confident, will ultimately enable us to deliver better buildings faster.

One Sydney Park

Make is designing the interiors for 400 apartments in One Sydney Park, a new luxury residential scheme overlooking the beautiful Sydney Park, an expanse of green space with rolling hills, wetlands, sculptures and heritage structures in the city’s Inner West neighbourhood. Inspired by this stunning setting, we’ve sought to embody the surrounding natural beauty within the interior design of each residence.

The development offers one, two and three-bed typical apartments; penthouses; and the popular 2-storey, three-bed ‘park’ and ‘treetop’ terraces. The treetop terraces are located on the top level, while the park terraces are on the ground level and feature back gardens and generous frontages that open up and connect to the park.

In the typical apartments and terraces, we’ve designed the kitchens and bathrooms in standard and ‘upgrade’ finishes. Each home will have bespoke joinery, such as the wardrobes and kitchen island, which emphasises the importance of natural materials and craftsmanship within the development. Reflecting the natural beauty of the park, with its gum trees and classic dappled Australian light, the scheme transmits a sense of serenity, luxury and light.

With this project, we have the unique opportunity for the interiors to help lead the architecture. In particular, the building design will incorporate our layouts that emphasise sightlines and views onto the surrounding parkland, as well as large picture and corner windows.

Location
Sydney, Australia

Status
Concept

Sector
Residential

Area
45,000m²/484,375ft²

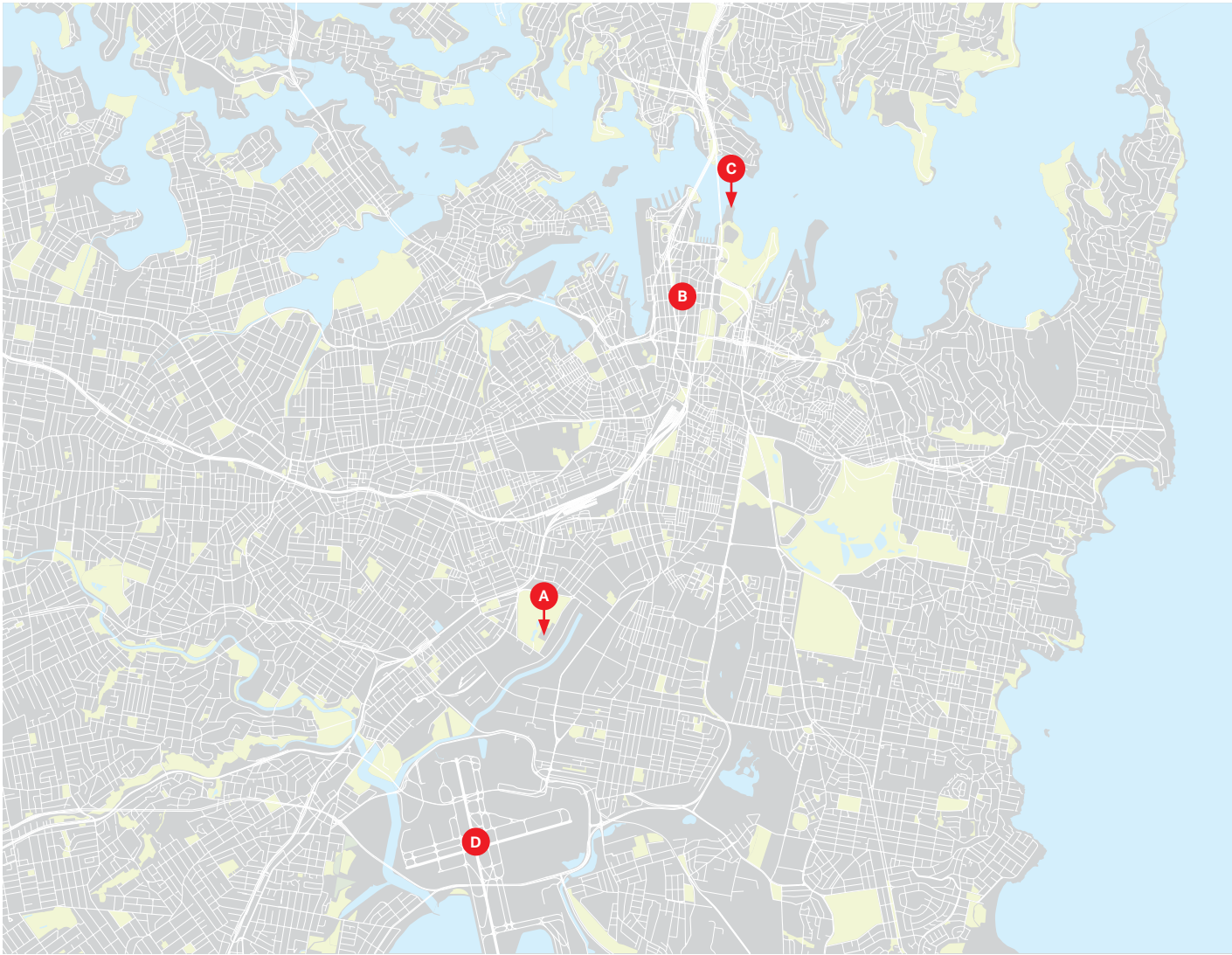
Client
HPG Australia

Project Team
MHN Design Union,
Sue Barnsley Design,
Sylvester Fuller

Make Team
Matthew Seabrook,
Ken Shuttleworth,
Stefanie Taylor, Tracey Wiles



bringing the outdoors in



Key
A One Sydney Park
B Sydney CBD
C Sydney Opera House
D Sydney Airport

2

1 (Previous) Living area overlooking the park. (*Visualisation*)

2 Map of Sydney.

3 Aerial view of the park from the south-west.



3



4



5



6

4, 5, 6 Sydney Park in the summer.

7 Living area of park terrace, with back garden leading to the park.

7



Design spotlight

Making your home yours

One of the standout features of One Sydney Park is the variety of finishes residents can choose from, allowing them to completely personalise their homes.

To begin with, each typical and terrace apartment is offered in a ‘standard’ finish in three colourways: natural, light and dark. Drawing inspiration from the surrounding parkland, the material palette for these includes natural timber, timber laminate and veneer, white or charcoal polyurethane, porcelain marble, white Corian, nickel, and ceramic. The standard terrace finish enjoys additional uplifts such as timber veneer on the kitchen wall unit, timber veneer and fluted timber on the kitchen island joinery, and engineered marble for the island worktop.

Residents may also choose an ‘upgrade’ option that provides a number of uplifts across the material palette in both types of residence. In the typical apartments this includes Calacatta marble for the kitchen splashback and bathroom bench, natural stone for the bathroom walls and floor, and timber veneer for the kitchen island joinery. The terrace upgrade includes the same natural marble and stone uplifts, with the addition of natural marble for the kitchen island worktop.

Those who prefer only certain specific uplifts, rather than an entire upgrade, may choose individual material uplifts for a totally bespoke home.

“The dappled light filtering through the grey gums poetically illustrates the beauty of the site. Designing every opportunity for the surroundings to layer into the interior was a key driver. The interior followed suit with an abundance of natural materiality and generosity of light and space.”

Tracey Wiles, interior designer

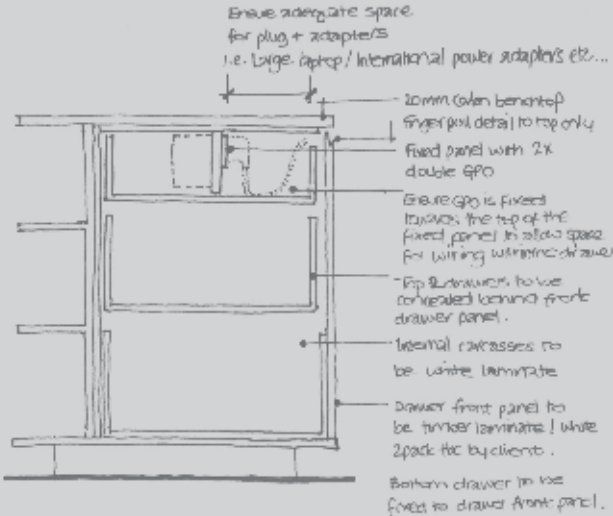
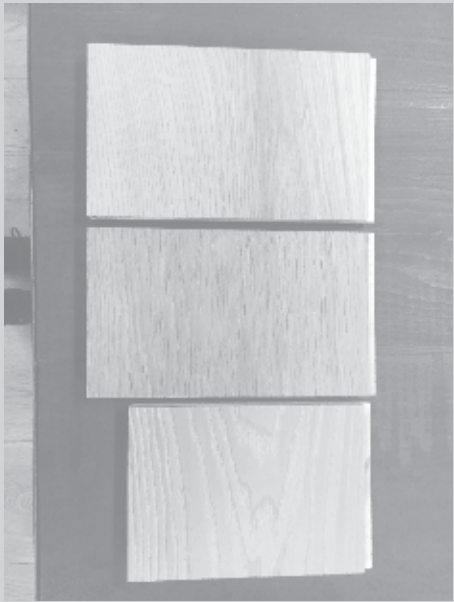
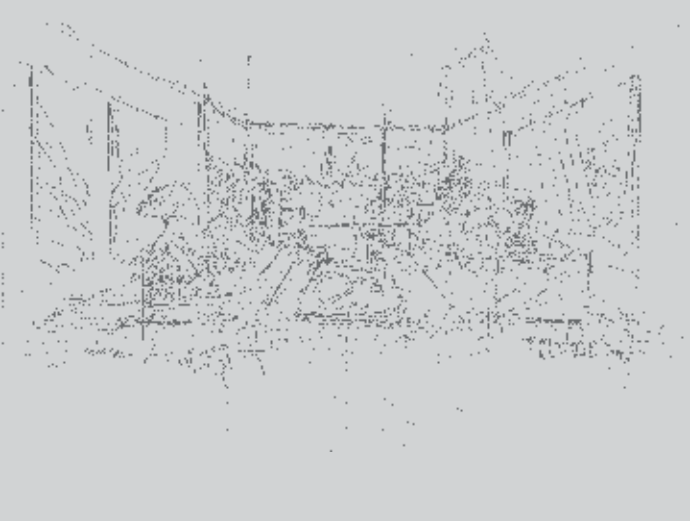
8–13 (Opposite – top two rows, left to right) Standard typical apartment finishes in light, natural and dark. (Visualisations)

14, 15 (Opposite – bottom row, left to right) Standard terrace kitchen in light and standard terrace kitchen in dark, with uplifted kitchen island. (Visualisations)

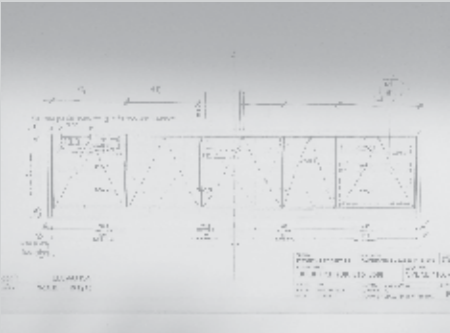
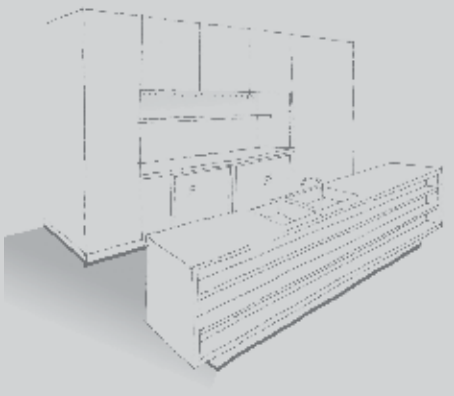
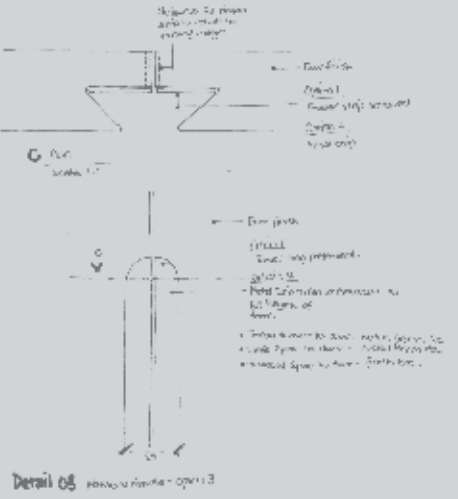
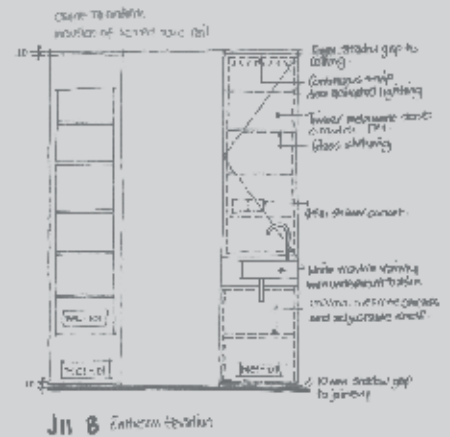
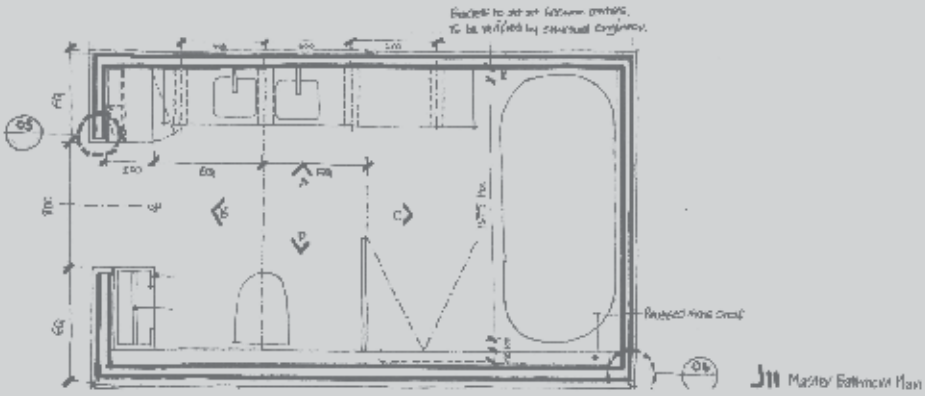
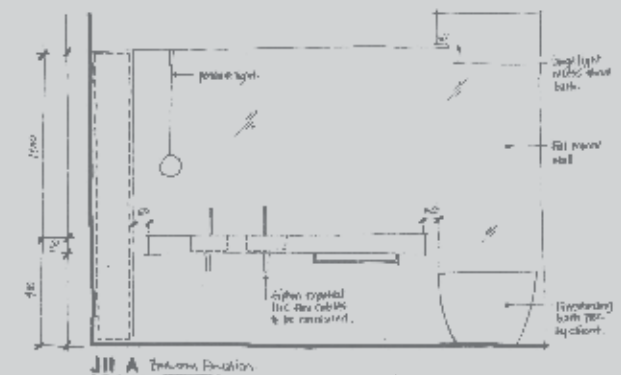
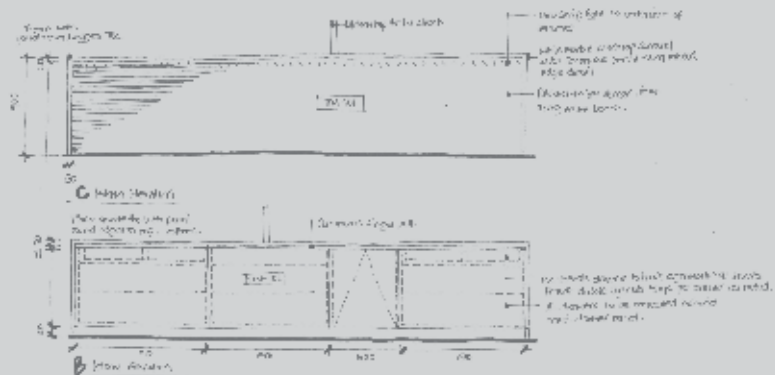
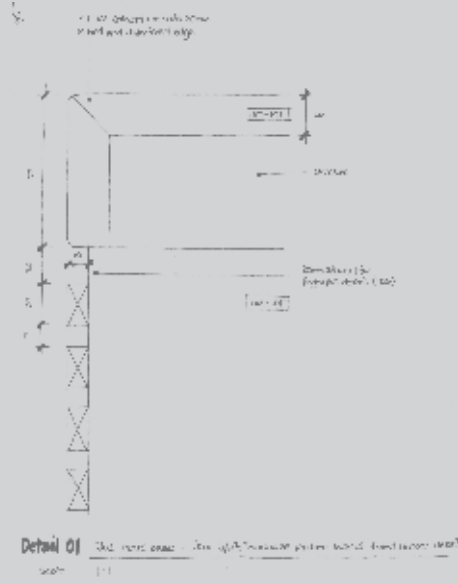
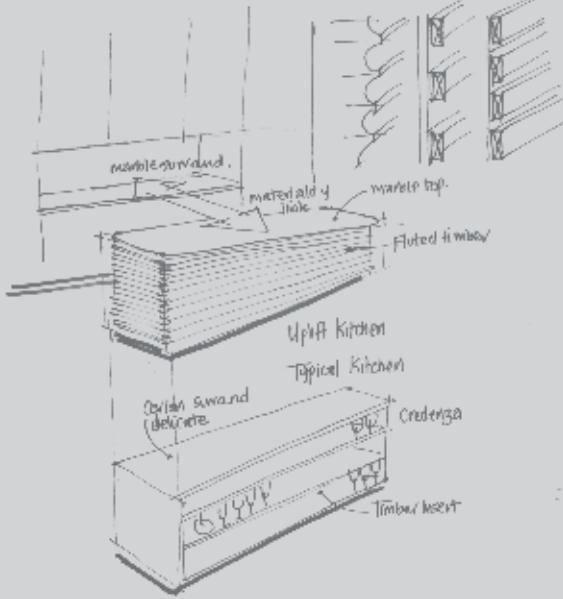


A meticulous approach

Craftsmanship and attention to detail are central to our interior design for One Sydney Park. We worked closely with marketing agents to develop a design that reflects its specific location in Sydney as well as the influence of an international market. Meticulous sketching and detailing and rigorous testing of our local supply chain were crucial in ensuring that the design includes materials of the highest quality.



D Typical kitchen island section 1:10





16

16 Living area in terrace, with generous balcony.

17 Terrace master bathroom in uplifted finish.

18 Master bedroom in terrace and typical apartment.

19 Sightlines in terrace kitchen.

20 View towards Sydney's CBD.



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“We understand the value of community, and the connection between design excellence and lifestyle”



Make’s Stefanie Taylor and *Adrian Liu* of HPG Australia discuss the property group’s plans for One Sydney Park and the wider Australian market.



Adrian Liu is the managing director of HPG Australia, an arm of Chinese conglomerate Hailiang Group that delivers real estate across the Australian market.

Stefanie Taylor (ST): HPG’s mission is to “improve lives through inspiring design and social conscience.” How do you think One Sydney Park will fulfil this?

Adrian Liu (AL): Well, we have placed a great emphasis on ensuring we add to the open space of the precinct, and we have a team of designers working closely to incorporate landscaping design into every element of the precinct design. And natural materials are used in the homes.

Additionally, we have supported the French festival of Mardi Gras and Sydney’s bike-sharing scheme, and also supported a local bike rider in the annual MS Gong Ride for two years. We understand the value of community, and feel the connection between design excellence, lifestyle and the arts, particularly with reference to Inner West Sydney.

ST: The site is unique, sitting on the edge of Sydney Park. How important is this location, and how do you hope to see it influence the design?

AL: The location of Sydney Park has been the key driver for HPG in establishing the overall vision of the future of the site. We are replacing the concrete box industrial warehouses with a unique community-based residential offering – unique to the Inner West city and also Sydney.

ST: Do you have any personal favourite aspects of the main scheme interiors or of the display suite design?

AL: Well, my favourite aspect in the display suite is the art installation by Garth Knight. Garth is a local Inner West resident, a user of Sydney Park, as well as a highly respected Sydney artist. His installation has further

embodied our intent of allying art and nature in our new homes. I love everything, you know, every element of the interior design scheme. The fresh and natural harmony of the design has perfectly embodied our intent for this project.

ST: Can you tell us about HPG’s involvement with the Sydney Fringe, and with the arts more generally?

AL: HPG approached the Sydney Fringe Festival in 2016 with a deal to lend our 7,000m² warehouse to use as a performance space. We provided the space at no cost and also gave a contribution to help them set up what became the largest-ever community performance-based event in Sydney’s history.

Our team worked closely with the Sydney Fringe, and we actually attended some of the events. A relationship developed of great shared respect. As a result, we have offered, and Sydney Fringe has accepted, a permanent space in the One Sydney Park precinct, which we will continually give them to use, supporting the art and performance space in a unique location.

ST: HPG is the property arm of Hailiang, one of China’s largest copper tubing manufacturers, and has developed many large high-quality schemes in China. Why have you now chosen to move into Australia?

AL: We’ve been quite encouraged to invest globally, and the company decided to make very diversified investments all around the world. We have education groups listed in the United States. We have a listed company in Hong Kong. We have factories in Vietnam as well. Besides that, it’s not the first time for Hailiang doing property development outside of China. Back in 2003, we did several projects in the United States.

ST: What are HPG’s long-term plans for Australia?

AL: We’ve been heavily investing in not just property but also agriculture

in Australia already, since 2017. Also, it’s not just that; we will bring more of our experience from China, such as education, health and a medication service into this country as well.

ST: Can you tell us about your involvement with the Urban Development Industry of Australia, the Urban Taskforce and the Property Council of Australia?

AL: We were honoured to be invited to join a residential committee of the Property Council, and we regularly support both UDI and Urban Taskforce events as well. We are presiding at the developers’ event in February, on One Sydney Park, to show our unique approach to our fellow developers in the Sydney market.

This membership enables a strong connection with the developer industry, and in the future we will maintain our participation in these important organisations.

ST: What do you think Make, as a recent arrival from the UK, can bring to the table in Sydney?

AL: I think Make is bringing excellence to the table, which Sydney needs – a team of motivated talent and inspiring professionals who embody their clients’ values.

I think Make’s approach and design and philosophy offer a new flavour of international experience, and this affects the value added to the quality of Sydney’s design landscape. It’s quite similar to what HPG wants to do – to bring some international experience to this country and to share our knowledge of what we have done before.

Planning permission

Make regularly receives planning permission because we respect local authority requirements. *Jana Rock* outlines key aspects of the process in Hong Kong and China.



Jana has been a Maker since 2006 and currently works in our Hong Kong studio. Her portfolio ranges from office fit-outs to residential developments and resort masterplans.

In 2010 an opportunity arose for me to move to the People’s Republic of China. Swire Properties, in a joint venture with Sino Ocean, had won a bid to build a hotel in Chengdu – as well as an area schedule and a description of the building type and general materials. We also included high-quality visualisations and special information about the facade design, given the scheme’s proximity to the 2,000-year-old Daci Temple and a number of other heritage buildings.

The land allocated for the hotel had a total area of 75,000m², and the design was to include 100 guestrooms, 39 serviced apartments and public areas. This represented a huge leap from the 60-room boutique hotel we’d recently refurbished for Swire in the leafy town of Cheltenham in Gloucestershire. Fortunately, Make had set up a studio in Beijing in 2008 and was ready to take on a large-scale project like this.

We were employed as design architect for the hotel – now known as The Temple House – under a Wholly Owned Foreign Enterprise (WOFE) licence agreement. This type of agreement is a requirement for foreign offices like ours, which don’t typically have an operating licence to undertake the whole building process from concept design to completion.

This was a new experience to me, as was the requirement to have our planning application, submissions for tender and construction, and final building plans submitted by a Local Design Institute (LDI). Chinese legislation only allows foreign architects to coordinate planning services, not offer these themselves. As such, there are a huge number of design institutes across China which fill this role. These include municipal design institutes as well as engineering practices with special licences.

LDIs tend to have close relationships to state institutions, commissioning bodies and companies in the building industry. As state enterprises, LDIs are graded on the services they offer and the scale of projects they can deliver. Because an LDI’s knowledge of Chinese planning is typically based on building catalogues that only contain standardised planning and details, the client often copies and endorses foreign architects’ procedures and drawings to submit to the government for permission.

We worked on The Temple House up to the detailed design stage, then handed the majority of responsibility over to the LDI – in this case, Southwest Architectural Design Institute (SWADI), a Grade A institute subordinated

to the China State Construction Engineering Cooperation.

This set-up saw us work closely with SWADI and the client to prepare the planning submission, with just two weeks to develop the plans after the feasibility stage. Together, we compiled a set of drawings – outline layouts, elevations showing the massing – as well as an area schedule and a description of the building type and general materials. We also included high-quality visualisations and special information about the facade design, given the scheme’s proximity to the 2,000-year-old Daci Temple and a number of other heritage buildings.

SWADI endorsed our submission in April 2011, though we ended up resubmitting for planning in October due to further changes in the facade design. At this point, we submitted a more detailed submission with an aerial masterplan render as well as a report outlining the functions, facade design, landscape and sustainability of the scheme. Planning permission was granted in February 2012, construction started that year, and the hotel opened in July 2015.

In 2016 I had the chance to relocate to Hong Kong, where Make’s had a studio since 2012. One of our biggest projects here at the moment is our new residential tower on Lun Fat Street, in the heart of Wan Chai, for Vanke. We’re designing both the architecture and the interiors for this 32-storey structure, which also includes retail at its lower levels.

In Hong Kong, Make is typically employed as a design consultant rather than a full-scope architect. In this role, we’re not liable to check regulations and are only responsible for design-related items. As such, our drawings are usually issued under the guise of ‘design intent only’, meaning they’re not for construction purposes. For 12–24 Lun Fat Street, though, we provided tender-quality drawings. While not strictly required, this detail assisted the construction process and in turn gave the client greater confidence in our design competency.

Working on this project has opened my eyes to a number of industry practices specific to Hong Kong, and relied on the Make team understanding these practices as well as the unique ways the city and its occupants operate. Space, for example, is extremely limited in Hong Kong – HK residents live in some of the smallest apartments in the world. We undertook a lot of research to determine the best way to integrate the necessary features into our Lun Fat Street apartments – the smallest

of which are 24m² – while also complying with fire regulations.

Navigating local practices has pushed us to design smartly and prompted some unexpectedly novel solutions. To navigate certain requirements regarding wind loading, for example, we designed gradually perforating aluminium rain screen balcony cladding that also provides changing views and produces beautiful patterns of light and shadow. And a requirement for each apartment to have a ‘utility platform’ for A/C units prompted us to design them as additional balconies, moving the A/C function to the core. This meant residents could enjoy more outdoor space – a highly coveted feature in Hong Kong.

This was especially relevant considering the building’s location in Residential Density Zone 1. This zone covers the highest-density residential developments in Hong Kong – districts well served by high-capacity public transport systems, including major transport interchanges. In response, buildings here often incorporate a significant amount of commercial floor space on their lower floors, an approach we matched by dedicating the tower’s ground, first and second floors to public use. These lower-level podium floors accommodate a variety of retail, restaurant and public realm functions – high-quality new space for the local community.

I feel extremely fortunate to have witnessed the development of The Temple House and 12–24 Lun Fat Street, and the impact they’re making on their respective cities. Seeing these projects through has required immense commitment and sensitivity to local cultural norms, languages and business practices – something Make strives to do wherever we work.

One Sydney Park display suite

As well as the main One Sydney Park interiors scheme, we’ve also designed the display suite. Located in a warehouse on the edge of Sydney Park, it reimagines the original concept of a clover-shaped structure enclosed by a curtain – by international architects LAVA – with a host of elegant, crafted and playful bespoke features. The vision was to design a display suite unparalleled in the Sydney market.

The redesigned entrance sequence leads visitors up a 5m-wide ramp bordered by greenery, and with an existing tree in its middle, to create the sense of entering the nearby parkland. Inside, a backlit sheer white curtain encloses the structure. From reception, visitors travel into a circular central space, where the model sits on a podium of fluted timber and Calacatta Oro marble, under a 4m Barrisol light fixture.

The new plan comprises seven distinct spaces, which guests are free to explore. Moving right from reception, the first one houses an art installation by local artist Garth Knight, the second a giant rope swing. The next three display a ‘typical’ apartment kitchen in the ‘light’ colourway, a master bedroom in ‘dark’, with an en suite bathroom, and a ‘terrace’ kitchen in dark. After that is the guests’ kitchen and lounge area, followed by a gallery of plans and visualisations.

Location
Sydney, Australia

Status
Built

Sector
Residential

Area
503m²/5,414ft²

Client
HPG

Project Team
Brand + Co, Garth Knight,
Green Look, JAPM,
Promena Projects, Wood & Grieve
Engineers, Woodworx

Make Team
Mehrnoush Rad, Ken Shuttleworth,
Stefanie Taylor, Tracey Wiles

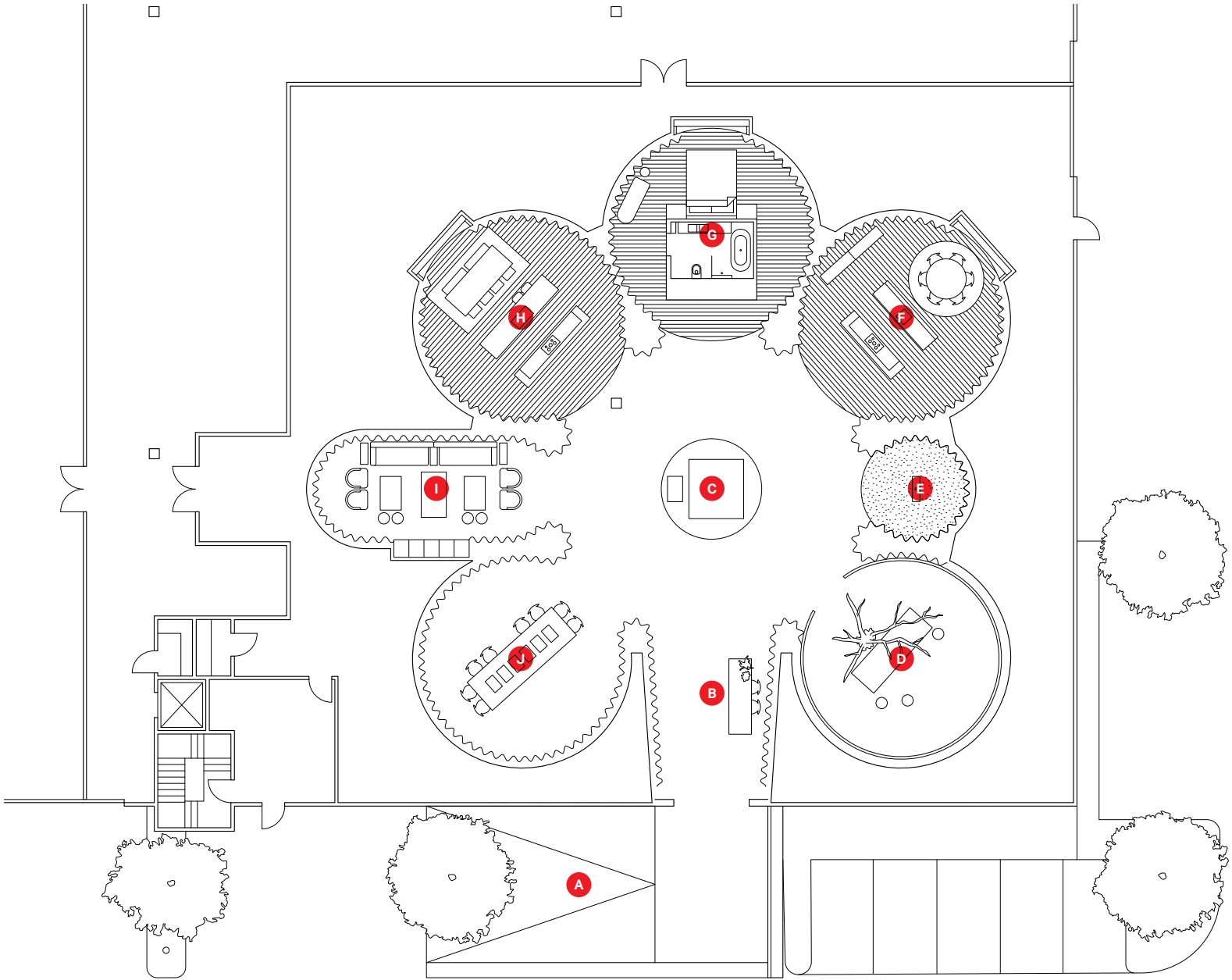
Presenting



park living

1 (Previous) Central space with model on podium and view of white kitchen pod.

2 (Below) Floor plan.



- Key**
- A Entrance ramp
 - B Reception
 - C Model
 - D Sensory Room
 - E Swing
 - F Typical kitchen and wardrobe
 - G Master suite, wardrobe and bathroom
 - H Terrace kitchen and wardrobe
 - I Purchasers' lounge
 - J Selection room



3 Bespoke ink drawings referencing park wildlife, by Make designer Mehrnoush Rad.

4 Specially commissioned reception desk made from reclaimed timber.

5 Cut-out 'one' at end of entrance ramp, with greenery coming through.



3



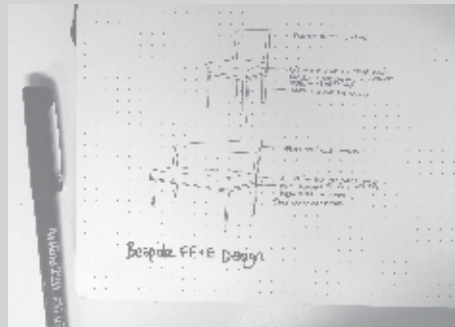
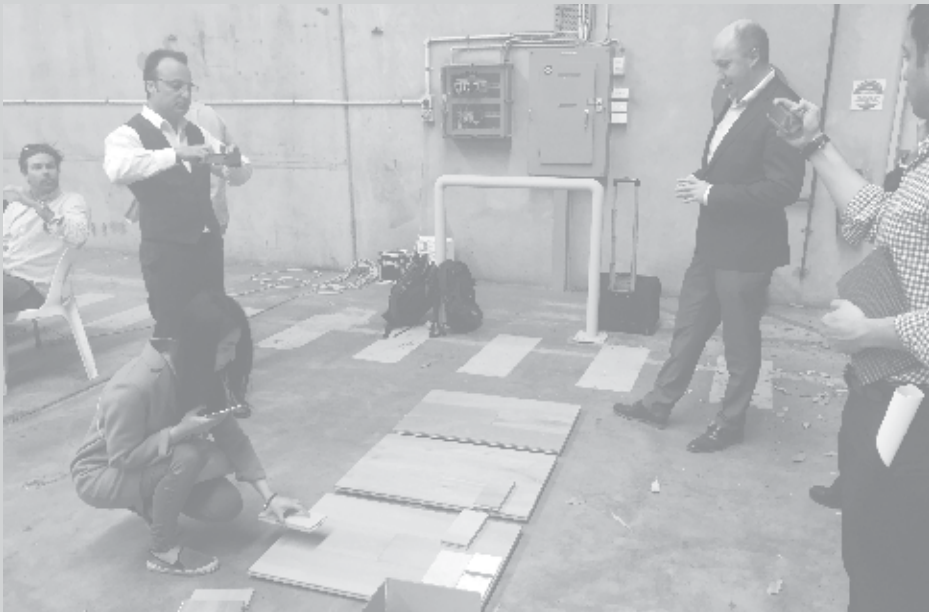
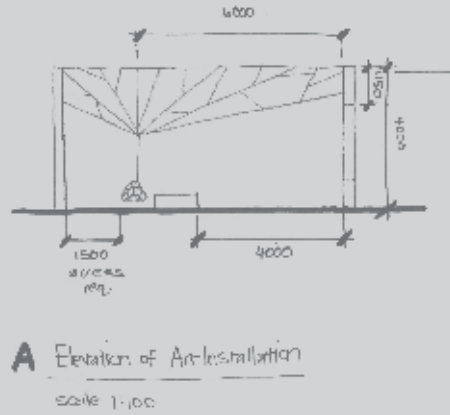
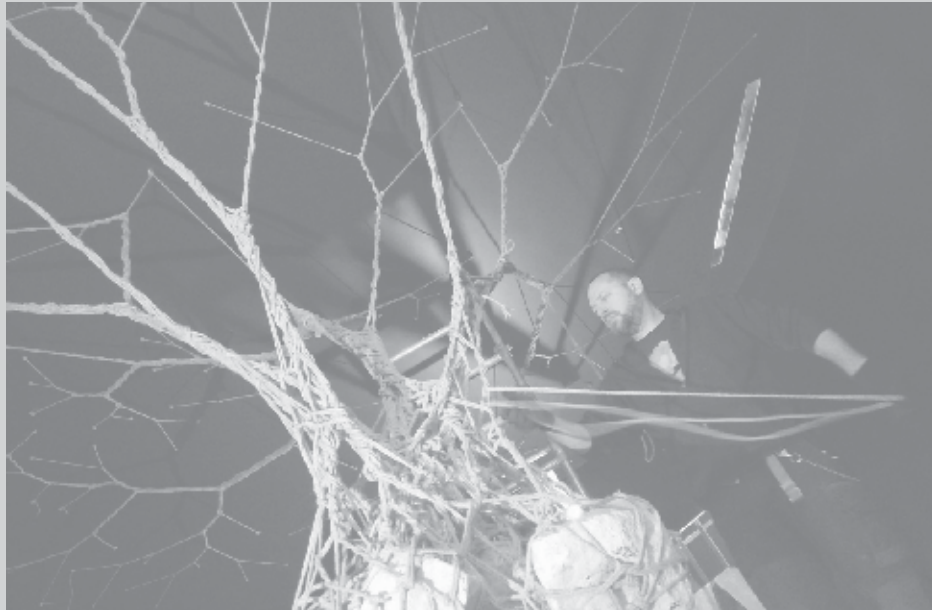
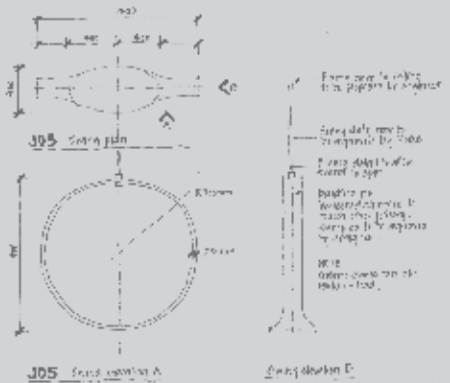
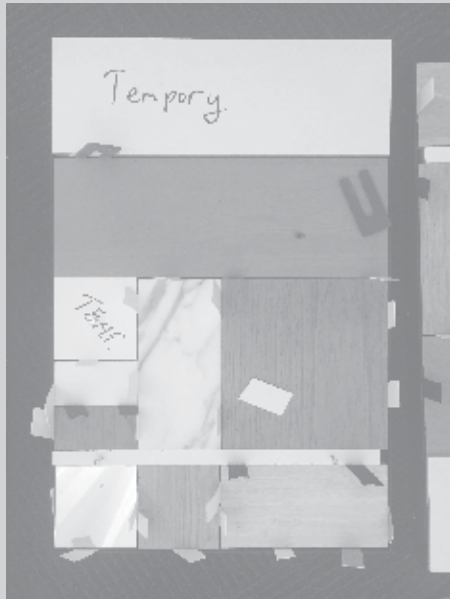
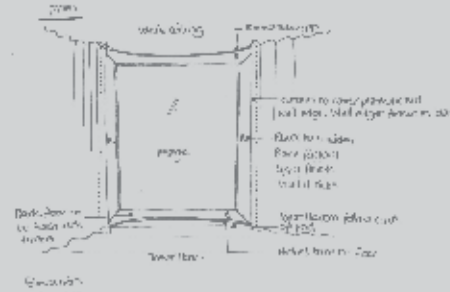
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5



Refining the design

We tested various materials and details, and created 1:1 mock-up options, to ensure visitors to the One Sydney Park display suite can see and experience the attention to detail and level of luxury in our interior design. For example, five different types of curtains were tested for the display suite perimeter, all with different weights and textures.

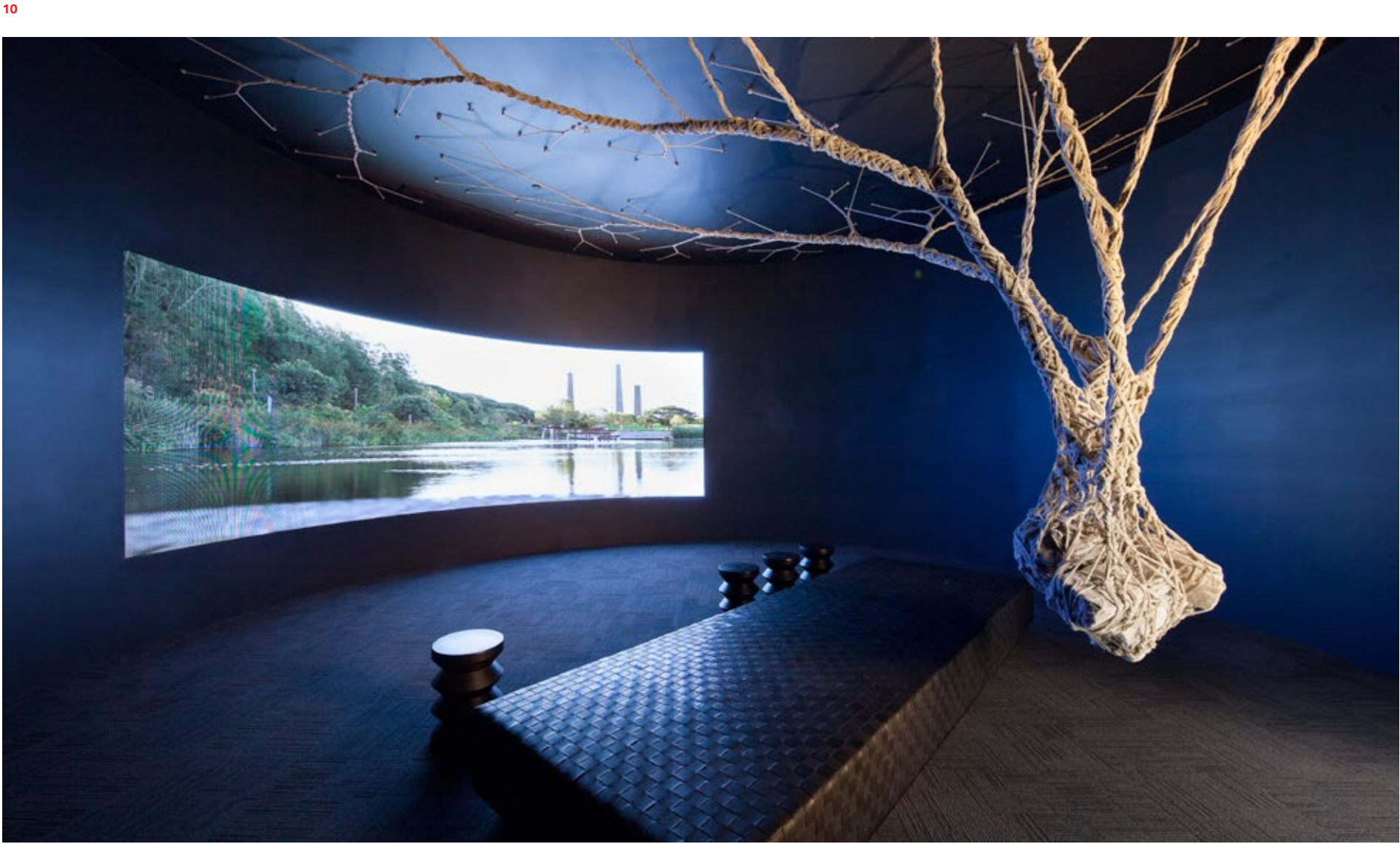
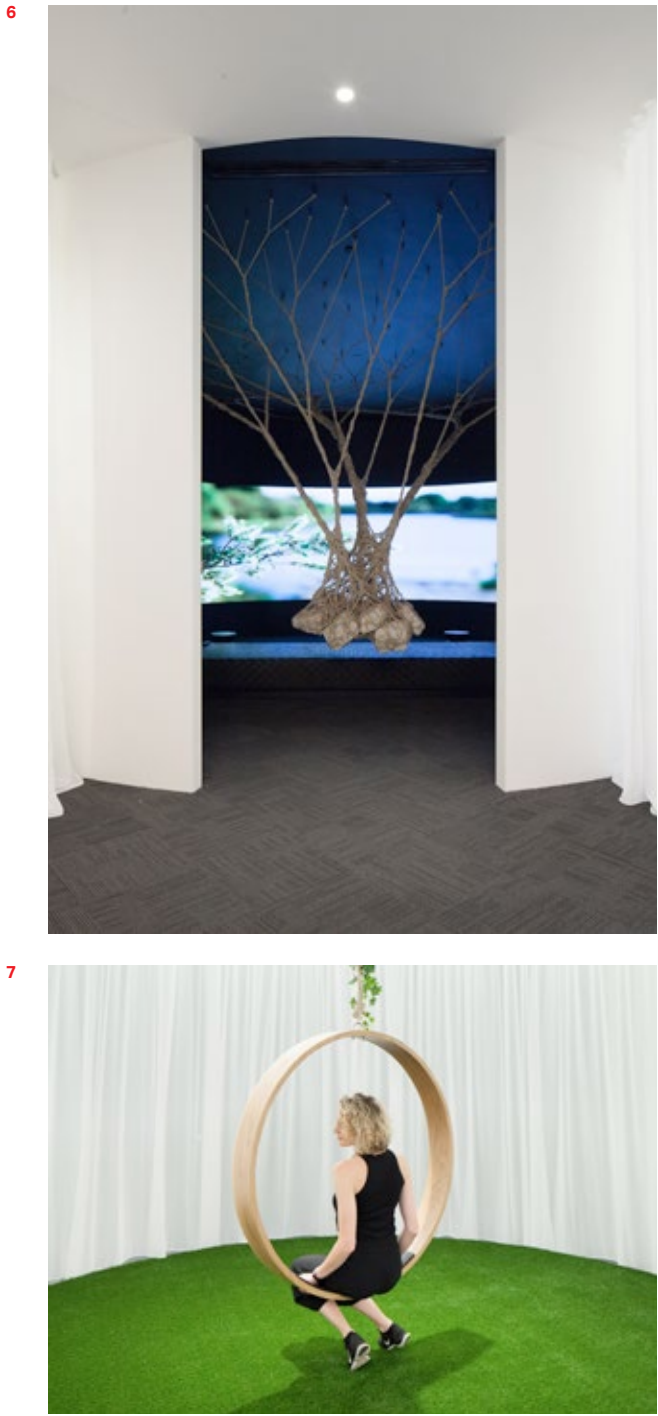


Our client HPG is a strong supporter of the arts and in September 2017 sponsored the Sydney Fringe Festival’s first-ever Festival Hub – in the same warehouse where we’d be building the display suite.

With that in mind, we set out to design the suite like an art gallery. Set against a monochrome background of the white curtain, black woven carpet tiles and special lighting, the spaces were curated to be discovered as an exhibition might be. Unlike more serious gallery spaces, though, we sought to create a playful, interactive experience.

For the all-black ‘Sensory Room’ to the right of reception, we engaged Sydney artist Garth Knight, who lives just across the park, to create one of his signature rope-tree installations. This multidimensional tree ‘grows’ up into the ceiling and is weighted down with suspended rocks – symbolising the power of the earth. Guests can sit beneath it on a customised woven leather ottoman and view a video of the park and proposed development on a giant curved screen, for a totally unique and immersive experience.

In the next room, we included a highly crafted rope swing with a timber hoop seat. Based on the idea of a tyre swing, it invokes childhood memories of fun and freedom, and creates an emotional link to the development’s park location. The swing has been successful with children and adults alike, and while the children play, their parents are free to peruse at their leisure.



6 View into Sensory Room.

7 Timber hoop rope swing.

8, 9 Detail of swing and suspended rocks of tree sculpture.

10 Woven leather ottoman beneath tree where guests can view a film of the park and development.



11



12

11 Master en suite in ceramic tile option.

12 Every item of decor has been specially selected.

13 Terrace kitchen in 'dark' colourway.

14, 15 'Plan pod' with floor plans and visualisations, as well as custom-made table and lighting.

16 Master bedroom in 'dark'.

13



14



15



16

Thought leadership

We're constantly thinking about the future of our cities.
Peter Greaves discusses the importance of thought leadership, and the work of our in-house think tank, the Future Spaces Foundation.



Peter joined Make in 2012 and qualified as architect in 2014. He has led a number of key initiatives for the Future Spaces Foundation, including student competitions and exhibitions.

Architecture practices are often full of renaissance men and women. The profession is one that benefits from practitioners straddling the line between art and science, beauty and practicality, form and function.

A variety of skills and aptitudes are required across the different sectors and building types one may encounter in their career, as well as the varied workload a single project can entail – you might be sketching gorgeous ethereal concepts in January, building to complex, maths-heavy schedules in June and pulling on muddy, well-worn boots on your way to site in December. A great architect is comfortable applying these different types of intelligence across the wildly varied and complex subjects that make up the field.

Architecture studios are an amazing resource for intellectual capital, that collective set of knowledge and insight belonging to a group of people. Often, architects only apply this to ‘the day job’, producing wonderful buildings but having little reach or influence beyond those four new walls.

But architects are some of the best-placed people to comment on the built environment and apply their collective intelligence to major problems facing society. From climate change to the need to comfortably accommodate ever-larger populations in our cities, many social and political issues have architectural aspects. By tapping into the industry’s intellectual capital, there is potential to generate novel solutions to these issues.

To ensure this resource is not wasted, the industry needs thought leaders – individuals or organisations whose knowledge, skillset or research is highly valued and sought after. When thought leaders share their expertise, they pull the whole industry forward, unlocking the potential in others and improving the general knowledge base of society as a whole.

Architecture has its share of experts, and the potential to further capitalise on the latent intellectual capital within the profession is huge. By discussing, researching and sharing their knowledge more, and feeding this information back to the policymakers, architects could have an enormous impact on society.

At Make, we don’t let our intellectual capital go to waste. We employ some of the very best architects, designers and masterplanners in the business, and our aim is to improve the wider world our buildings inhabit. That’s why Ken Shuttleworth founded the Future Spaces Foundation – to think beyond the

day job and apply our skills and intellect to issues that affect people’s lives at large.

In recent years we’ve commented on the UK housing crisis, the state of Britain’s high streets and the role transport plays in a city’s vitality. To understand these issues fully, we bring together experts across a range of fields to engage in research, discussions and debates related to the built environment.

These experts come from fields as diverse as housing, town planning, apps and data, health and wellbeing, and artificial intelligence. The Foundation has produced several reports to date detailing the applicable conclusions that resulted from our collective engagement. We’ve made these publicly available and absolutely free, both online and in print, which allows us to communicate our conclusions across the industry. We’ve also shared these reports with politicians, businesses and other decision makers, in an effort to inform policy and practices relevant to our research.

A crucial part of thought leadership is educational outreach. To truly lead the debate, it’s necessary to encourage cutting-edge knowledge and ideas among the newest members of the profession, who will bring it with them into the workplace.

In 2017 the Future Spaces Foundation worked with five universities around the UK, giving lectures, running workshops and holding two very successful student competitions around the theme of ‘Vital Cities’. We found that the students not only enthusiastically consumed and understood the research but also reinterpreted it and examined it in new ways. Their competition entries presented an array of thought-provoking designs that responded brilliantly to the Foundation’s research and ideas.

It’s important for the health of the profession, as well as society as a whole, to have thought leaders who strive to increase knowledge and understanding in architecture. At Make, we hope that by working with the Future Spaces Foundation we can continue to tackle the debates surrounding the built environment and offer our expertise for others to learn from and develop.

Serensia Woods

Set over four hectares of land, Make’s luxury wellness resort Serensia Woods is one of the largest developments on Hengqin Island in Zhuhai. Just 200m west across the water from Macau, Hengqin is undergoing rapid development, and is set to be China’s newest leisure and wellness destination.

Serensia Woods, which comprises a hotel, spa, treatment centre, villas and serviced apartments, will be at the forefront of this offering. Make is designing the architecture – drawing on the concept of an oasis of nature, with all buildings arranged around a lush garden – as well as the interiors. The aim of the interiors is to reflect the architectural concept and provide a connection back to nature.

The interiors across the scheme, though all tailored to their specific building and use, are united by design features that include views onto nature, greenery and natural materials, joinery insertions, curved elements, privacy, and comfort. These bring in aspects of the external architecture – such as the terracotta and metal facade of the hotel, the timber of the spa huts, the stone of the villas, and the curvature of the spa building – and connect the user back to the natural landscape outside. Carefully selected artworks throughout will transmit a unifying sense of place.

Location
Zhuhai, China

Status
On site

Sector
Hotels and resorts

Area
4 hectares

Client
HN Group

Project Team
ALN, CCDI Group, HN Group, Lucent-Lit Lighting Design, Turner & Townsend Brechin, Zhuhai Institute of Urban Planning & Design

Make Team
Sean Affleck, Jiweon Ahn, James Chase, Anahita Chouhan, Katy Ghahremani, Oliver Hall, Sepideh Heydarzadeh, Tommy Hui, Alycia Ivory, Kunwook Kang, Hillia Lee, Griffen Lim, Yiki Liong, Rita Martins, Jason McColl, Kylie Poon, Jana Rock, Matthew Seabrook, Roman Shumsky, Ken Shuttleworth, Alice Simmons, Evonne Tam, Stefanie Taylor, Roderick Tong, Justin Tsang, Tracey Wiles, Charlotte Wilson, Boris Zuber

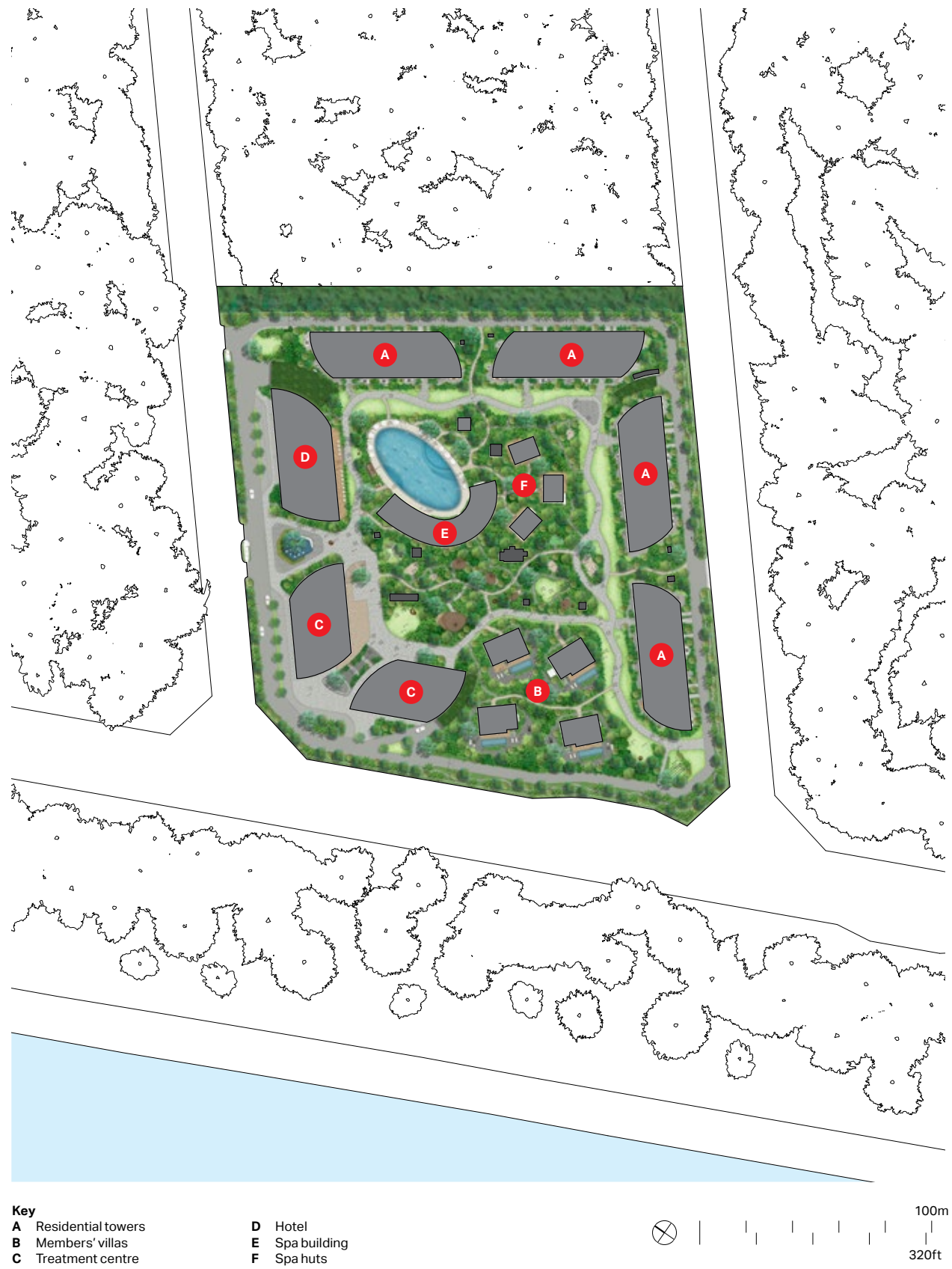
Retreat



into nature

1 (Previous) Aerial view.
(Visualisation)

2 (Below) Site masterplan.



3 Central garden with spa huts
in foreground and spa building in
centre. (Visualisation)



3

4 Wet area with jacuzzi, 'emotional showers' and gently curving walls. (Visualisation)

5 The spa building wraps around a central pool. (Visualisation)

6 Spa reception, with Tibetan Buddhist 'Thangka' painting. (Visualisation)



Design spotlight
A calming journey

The spa building, sitting in the heart of the site, is a 2-storey crescent that ‘embraces’ the central swimming pool. Inside, the spaces are laid out in a way that gently choreographs and anticipates the user’s journey from start to finish.

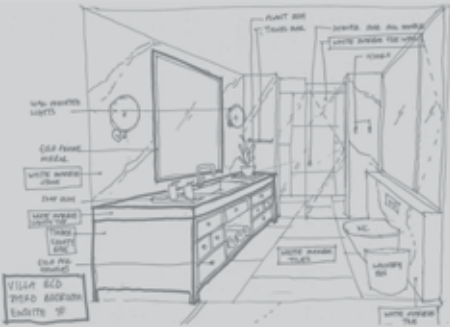
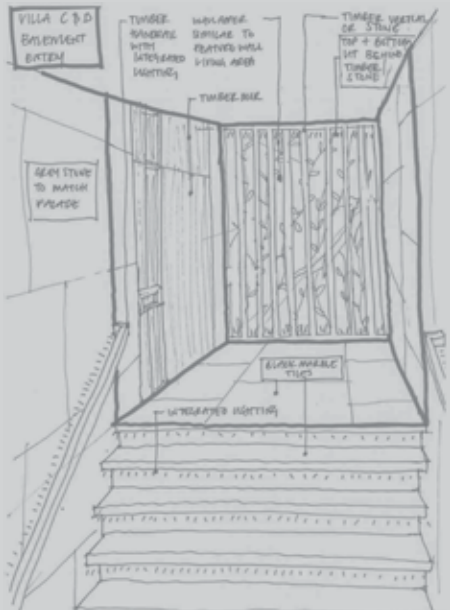
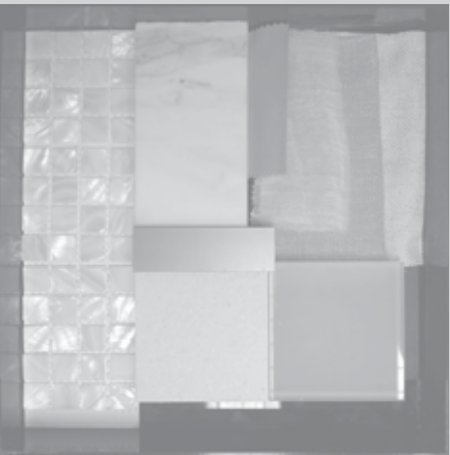
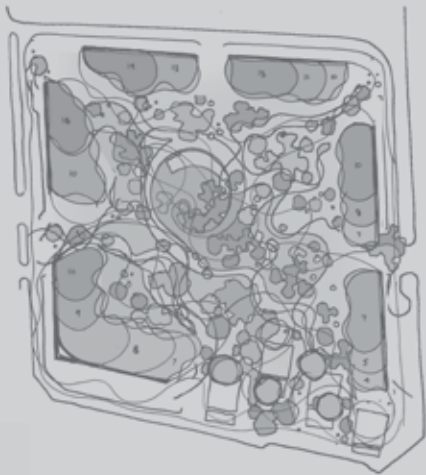
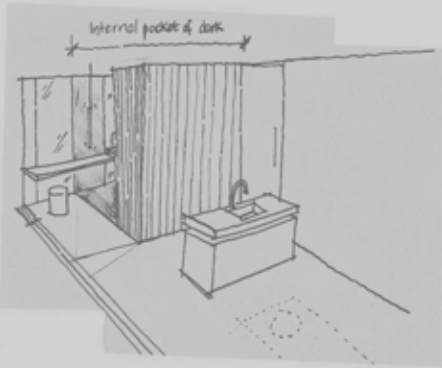
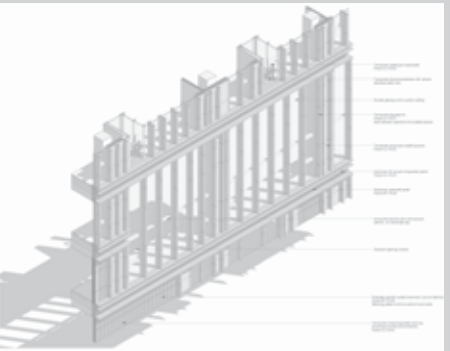
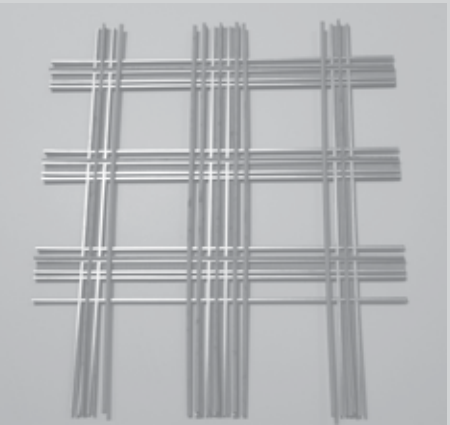
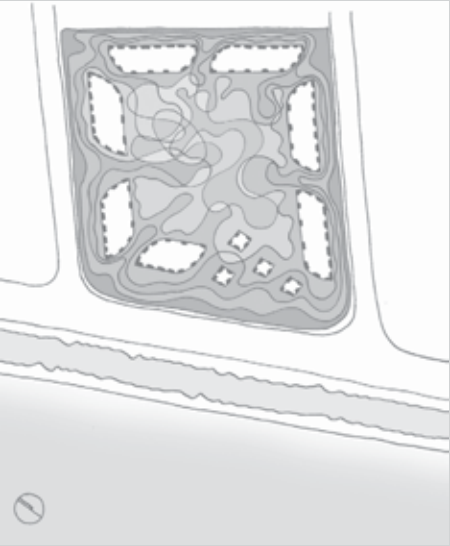
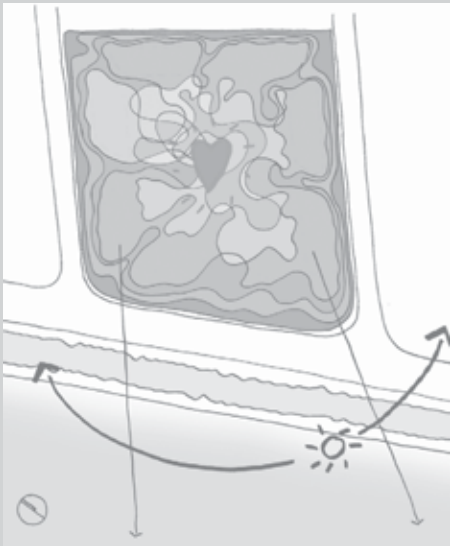
The double-height reception is clad in stone, and features greenery, soft furnishings and artwork, while the two rear entrances are screened off with a planted grove. Moving inside, the curvature of the walls creates alcoves for a greater sense of privacy and enclosure. The finishes within are mother-of-pearl mosaics with Calacatta marble joinery and furniture.

From the ground floor changing rooms, guests move into the wet area, which is designed to be a sensory experience and includes saunas, a jacuzzi, Mediterranean steam rooms and motion-activated ‘emotional showers’, which range from a powerful massaging shower to a light scented mist. Guests finish in the centre of the building in the relaxation lounge, which has views onto the central garden.

Upstairs, the single and double treatment rooms each have enclosed entrances, and feature fabric wall covering, warm timber floors and Calacatta marble basins. A central curved stone stair connects the second floor to the lounge so guests may move freely and discreetly between the two floors.

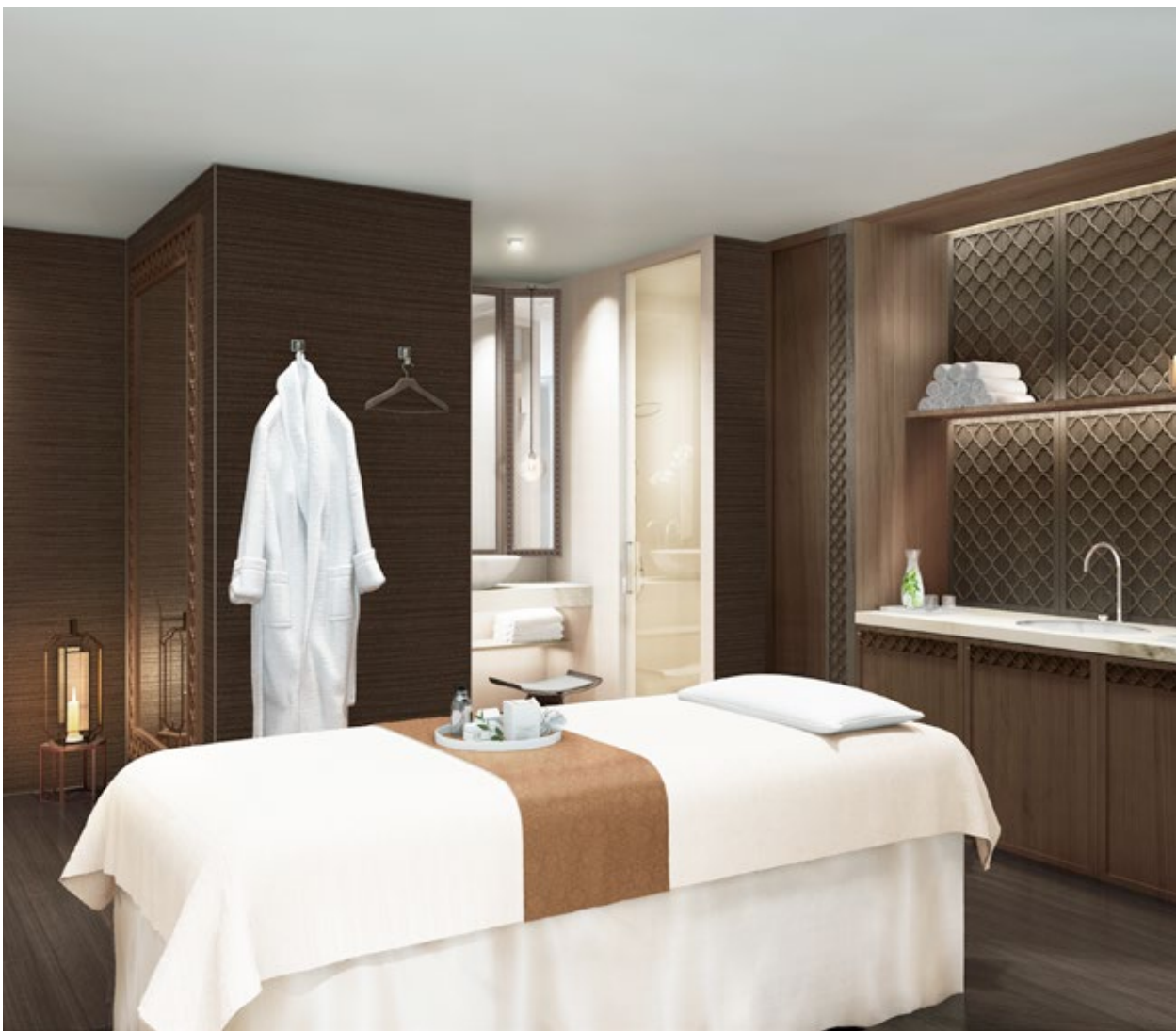
Holistically designed

Connecting Serensia Woods's interiors to the development's lush landscape meant designing with exterior aspects in mind, from the natural materials of the scheme's architecture – which include terracotta and timber – to the broader positioning of the buildings at the heart of the site.



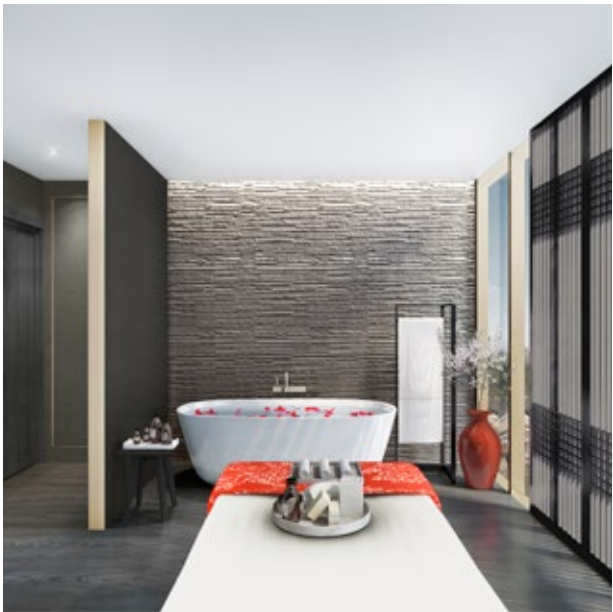
Treatment centre

- 7 Thai treatment room with carved timber detailing.
- 8 Chinese treatment room with gridded screening.
- 9 Thai clinic reception with view onto garden.
- 10 (Opposite) Exploded axonometric drawing illustrating arrangement of drain stacks.



7

8



9



Key
■ Drain stacks

Level 7
Drainage stacks from bar at level 7 drain down into boxed-out joinery on level 6.

Level 6
Stacks from level 6 drain down into changing room areas on level 5, connecting with additional stacks from showers.

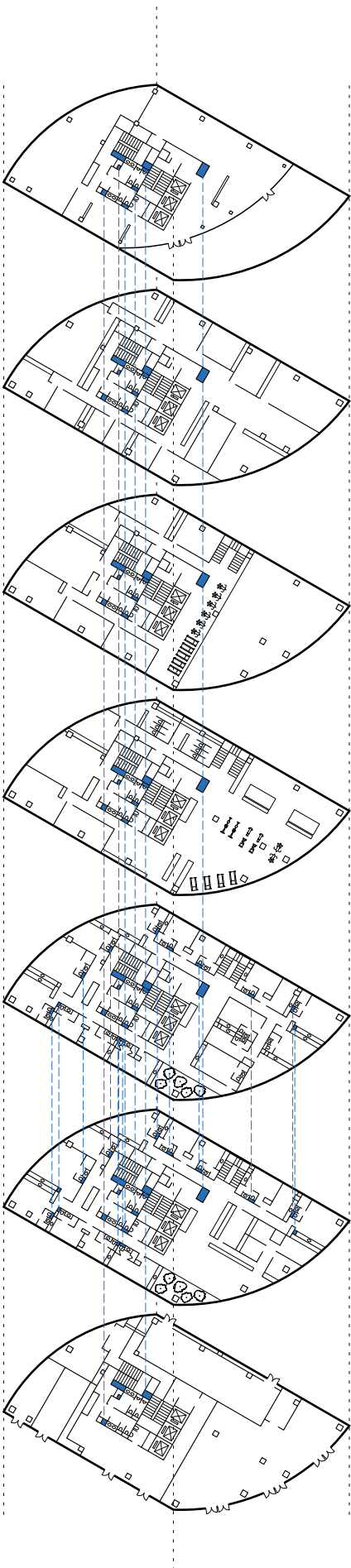
Level 5
Stacks from level 5 changing rooms drain down into gym store and boxed-out joinery at level 4.

Level 4
Stacks from level 4 transfer and consolidate in the ceiling void, and drain down into level 3.

Level 3
Floor plan stacks between levels 2 and 3.

Level 2
Stacks transfer and consolidate in the ceiling void above retail, and run down through the core.

Level 1



Design spotlight
Luxurious efficiency

The treatment centre comprises two 7-storey buildings. Together, they house the Thai ‘Holistic Health Centre’, the ‘Traditional Chinese Medicine Centre’ and the Western ‘Wellness and Anti-Ageing Centre’, as well as restaurants, a gym, retail and children’s space, the client’s private offices, and a library and sky lounge.

Each clinic is spread over two floors and designed to reflect the culture it represents. In the Thai portion we introduced ornately carved timber detailing, while the Chinese areas have dark stone walls, gridded screens and decorative vases. In contrast, the Western clinic is white and bright, with minimalist contemporary detailing.

Underpinning this breadth of design is a standardised layout of treatment rooms that places the shower, WC, vanity unit and joinery in the same place on each floor. This standardised arrangement allowed us to minimise the number of drain stacks, thereby maximising the amount and value of floor space. Although the floor plan varies slightly on each floor, every room is entered through an alcove for privacy and has a view of a natural element either outside or in.

Additionally, the base design of the joinery is standardised, enabling each piece to be built off site to a high level of detail, as well as creating efficiencies in manufacturing.

11



11 Bedroom and living area zones, with view onto central garden.

12 Timber screening and dropped ceiling bulkhead in bathroom.

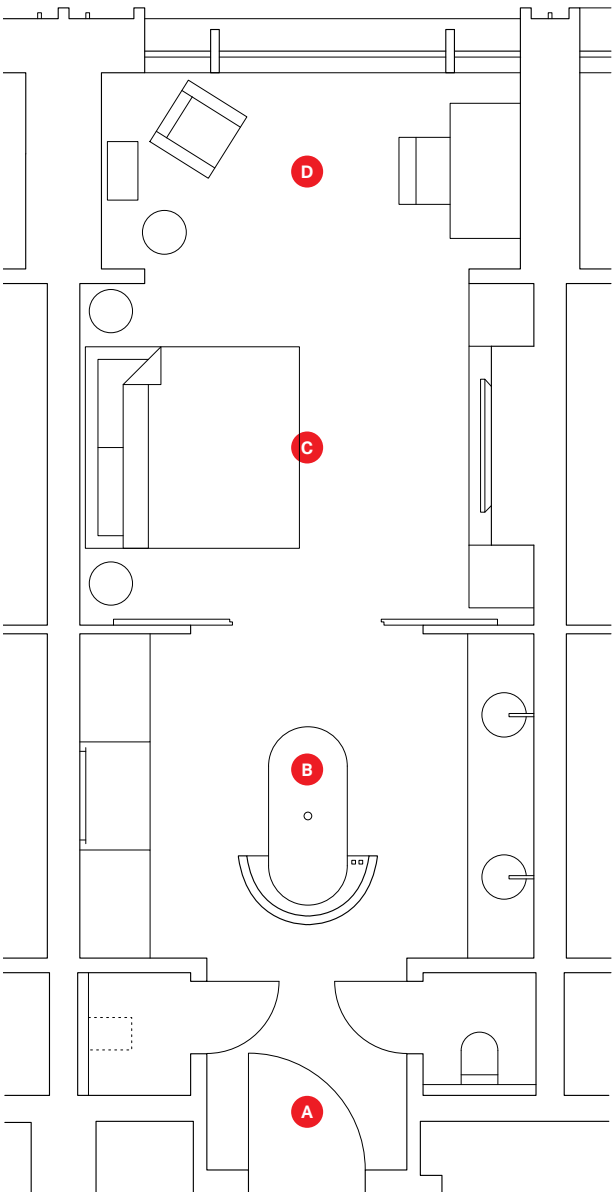
13 Double-height hotel lobby.

14 (Below) Typical floor plan of standard guestroom.

12



13



Key
A Arrival lobby
B Bathroom/dressing area
C Bedroom
D Living area

Design spotlight

Layers of design

A 14-storey high-rise on the north-west corner of the site, the hotel offers 12 floors of guestrooms and 2 public floors with all-day dining, VIP reception dining suites and a supermarket. Guests can choose from a variety of rooms, including standard and corner units on levels 3 to 10, while Serensia Woods members can book the more exclusive suites on levels 11 to 13. A single large unit occupies the top floor.

Alongside connecting back to nature, one of the key interior design concepts in the hotel is that of ‘layering’. This is especially evident in the public areas and standard guestrooms. In the double-height lobby, the walls are clad in layered stone slats over a Chinese-inspired fabric base that extends into the corridor on the second floor. Metal and timber screens help to layer the space and create more intimate areas.

The guestrooms exhibit layering in their layout and actual design elements. Each room is divided into zones – arrival lobby, bathroom/dressing area, bedroom, living area – and separated by sliding screens which themselves have layered timber slats. Each zone is further defined by a dropped ceiling bulkhead on all four sides. Layering is expressed in the joinery as well, with either timber slats over fabric, or fabric in timber framing.

“How can we live longer and healthier and happier?”



Amber Li of HN Group, the client behind Serensia Woods, speaks with Make’s Jana Rock about the resort’s unique place in the market.



Amber Li is president of HN Group, a Macau-based corporation with retail, healthcare and engineering divisions.

Jana Rock (JR): What is your vision for Serensia Woods?

Amber Li (AL): When I first thought about this project, it was more than 20 years ago, when I came back to Hong Kong from the US. I was taken aback by the fact that, despite Hong Kong already being quite developed, there were not many retirement home choices for the elderly. In the US, you had lots. I knew a couple there in their 70s who moved into this elderly centre with incredible services. They had their own apartment, drove their own car, had their own furniture. So it was like living in your own place, but there was also medical care, daily cleaning service, a canteen.

But in Hong Kong, there was no such thing. There were the elderly homes, but they were mainly for the poor. After China’s open-door policy, when the country’s economy developed, people got money and were looking for material goods: watches, cars, appliances, brand names, handbags. But in recent years, people are moving gradually towards services.

Alongside the development of the economy, you see more obesity, high blood pressure, diabetes, heart disease. There is a growing concern about health and about how to live well, so that not only do we have longevity but we also live in a healthy, happy and beautiful way.

This is where, ten years ago, I began to seriously think about a project like Serensia Woods. It was no longer an upscale retirement home I wanted but rather a wellness centre for the larger population, but still with an element targeting the elderly.

JR: Connection to nature plays a central role in our design, both internally and externally. How important was that to you?

AL: It was very important. The reason we chose Hengqin was due to the abundance of nature. Hengqin was actually an undeveloped island until 2009. Prior to that, there was very little there, just a few thousand oyster farmers. Once in a while, you would have customers taking tiny boats there from Macau or Zhuhai, just to eat the oysters. All you had were the forests, the mountains and the sea.

We also chose it for its proximity to the city. It’s about 200m from Macau – people can swim there – and within an hour from Hong Kong, in particular with the Hong Kong–Macau–Zhuhai bridge that opened the first of January. I think it’s extremely rare for such a virgin island to be so close to well-developed international cities. Usually, those resort places are miles and miles away.

In the resort itself, landscape, nature, greenery were very key factors, and we wanted to make sure that the modern look and the beautiful architecture married with the beautiful nature.

JR: Do you have any personal favourite features of the project?

AL: I really like the fact that we have full glazing all around. I think this is one thing I was looking for, and it got delivered. It’s important to bring in the sunlight. We have the sea in front of us, and a beautiful garden. It’s important to have that connection with daylight and greenery.

I also like that we have so many different unit layouts. This is unique and certainly one project to remember, where we provide different models, catering to different clients’ needs.

JR: What do you think people look for most when it comes to a luxury wellness resort experience?

AL: Initially, it’s the outlook – what does the resort look like? But more importantly, it’s the services they

experience afterwards. This is why we’re different from most real estate developers, because we’re a service company and always have been.

We’ve gathered different types of wellness service providers from different parts of the world, including Asia and China. I always describe it like going to a supermarket. The customers can pick what fits them. Some people like it to be more holistic. Some people like to have a quick fix. Some will go for the naturalistic ways of healing. So we have a variety of choices here. We also have wellness specialists who can create individualised programmes for customers.

We also believe that to be really healthy and lead a happy life, it’s not only about physical wellness but also happiness from within. So we have a whole bunch of activities like pottery, woodcuts, yoga, gym, tai chi, Pilates; seminars for discussion; keynote speakers on special topics; and outdoor activities like hiking, fishing, golfing. Also, overseas wellness trips where we bring our members and customers to different wellness resorts or cultural destinations around the world.

The third category of service we provide to our premium members is living services, like cleaning, chauffeurs, butlers. I believe, especially for those who have retired, that we should dedicate our time to things we want to do, rather than spend energy on things like laundry, shopping for groceries.

JR: HN Group is a global conglomerate with numerous diversified businesses, among them pharmaceuticals and healthcare retail and distribution. What role do you see Serensia Woods playing as part of that?

AL: Serensia Woods is something we developed in China, and what we do in Macau is quite different from what we’ve been doing in China. In Macau, we’ve been involved in products and services for the past century,

but we see Macau as being small, so we wanted to expand into China.

When we went to China, we felt we had to think in terms of how things are sustainable in the future. China has had very quick economic development – how would that be sustained? There were still little areas within the economy that, if they continued in such a form, wouldn’t be able to sustain their growth.

So we’ve done a series of investments in China in different fields. We have microfinancing, agriculture – we grow camellias – and Serensia Woods. These are three completely different businesses, yet from the group’s view, their common point is that they are all sustainability oriented. The microfinance is aimed at small businesses to help carry on China’s economic growth in the long run. We produce camellia oil because in my view it’s the healthiest oil – even more so than olive oil – and in China there are a lot of people to be fed, and we want to feed them healthy products. With Serensia Woods it’s about human sustainability – how can we live longer and healthier and happier? So if there’s one thing that’s a common thread among these projects, it’s that.

Direct accountability

Project teams at Make are wholly accountable to the client. *Regine Kandan* describes what this meant for her as a day-to-day project contact and how it strengthens client relationships.



Regine is one the lead designers on our restoration of the Grade II*-listed Hornsey Town Hall. She qualified as an architect in 2011 and joined Make in 2013.

It's a common preconception that in a fairly large architecture practice, a single individual can get muddled among many others. There is also a general opinion that decisions are made at the top and those below that tier are tasked solely with getting the job done – anonymous individuals without a voice.

In my first week at Make, though, I attended a client meeting and was introduced by my project director as his colleague. Two thoughts came to mind immediately. First, why am I – a recently qualified architect at the time – in this meeting with the vice president of a large global property development company? Second, surely my role in this project is miniscule and there's no need to be introduced in such a way?

I soon discovered that during my career here I would be involved in great, exciting projects with talented teams and take on a role I didn't expect to find myself in.

A year after starting at Make, I attended the kick-off meeting for a refurbishment project in Harrods. We were to spend the next two years designing and building a new grand entrance hall for the luxury department store. I was introduced to the client and design team as their day-to-day contact for the project, which left me excited but very nervous at the same time.

The weight of this role became evident very quickly. The responsibility came with numerous challenges: making the right decisions, acting at the right time, understanding my role and place, knowing when I was wrong, sticking to the concept, standing up for the design, respecting and listening to others, not getting stressed, being patient – the list goes on.

I learned that at Make there's no spoon-feeding, no such thing as using a 'standard design' or getting the boss to step in and take charge. If a problem needs to be solved, you have to solve it. If you're in a difficult predicament on site and the contractor tries to change your mind, it's up to you to stand up for yourself. Being directly accountable for your actions makes you dig deep within yourself to push through without losing integrity.

For clients, this way of working means they know exactly who's doing what on their project and can simply pick up the phone and call them. Clients also know that we will carry out the decisions we've made together and won't make any other changes back at the studio without running it past them first. There is a strong element of trust.

The Harrods project successfully completed in October 2017, and both my team and the client were very pleased. Personally speaking, this project helped me gain self-confidence.

At Make, teams work together, but each individual is given their own responsibilities and trusted to carry these through to the best of their abilities. One thing that makes the architectural profession different from many others is that we get to see ideas and desires literally come to fruition, from the first sketch on a paper to the day the project is finished on site.

Being immersed completely in this process means you can improve and grow, both professionally and personally. It's about taking ownership of what has been given to you and knowing you're trusted.

Big Data Institute

The Big Data Institute – Make’s fifth building for the University of Oxford – is a new medical research building dedicated to complex analytical research into the causes, consequences, prevention and treatment of disease. Together with the NDM Building next door, which Make also designed, it completes the Li Ka Shing Centre for Health Information and Discovery.

Designed to encourage collaboration and openness, four levels of office space are arranged around a timber atrium, each with a mix of perimeter offices and open-plan spaces interspersed with breakout areas. The lower ground houses two seminar rooms that receive natural light from clerestory windows, and a servery with a lightwell and a rooflight that provides views of the new public realm outside.

Drawing on the horizontal cladding of the NDM Building, the facade is a veil of horizontal grey polyester powder-coated aluminium bands and glazing, with more open arrangement along the north elevation and more solid on the south and west, limiting solar gain.

With a BREEAM ‘Outstanding’ score of 86.5%, the building employs extensive passive design and is the first UK research building – and only one of a handful of UK buildings in total – to utilise an underground concrete labyrinth as part of a cooling and heating strategy.

Location
Oxford, UK

Status
Built

Sector
Education and research

Area
7,400m²/79,600ft²

Client
University of Oxford

Project Team
AECOM, Arcadis, CPC, D2E, HCD Group, Hoare Lee, Long and Partners, Mace, Pell Frischmann, Peter Brett Associates, Peter Connell Associates, RES Design, Savills, StudioFractal

Make Team
Cara Bamford, Sophia Bannert, Alice Cadogan, Martina Contento, Pete Matcham, Joel McAllister, Paul Miles, Mojdeh Moasser, Una Mollin, Justin Nicholls, Thi Pham, Tia Shaker, Tom Sharp, Ken Shuttleworth, Nicolas Stamford, Ian Wale

Traditional



meets technical

1 (Previous) The arms of the U-shaped building crank inwards at the 'prow' to create space for new public realm.

2 (Below) Old Road Campus masterplan, with five buildings designed by Make.

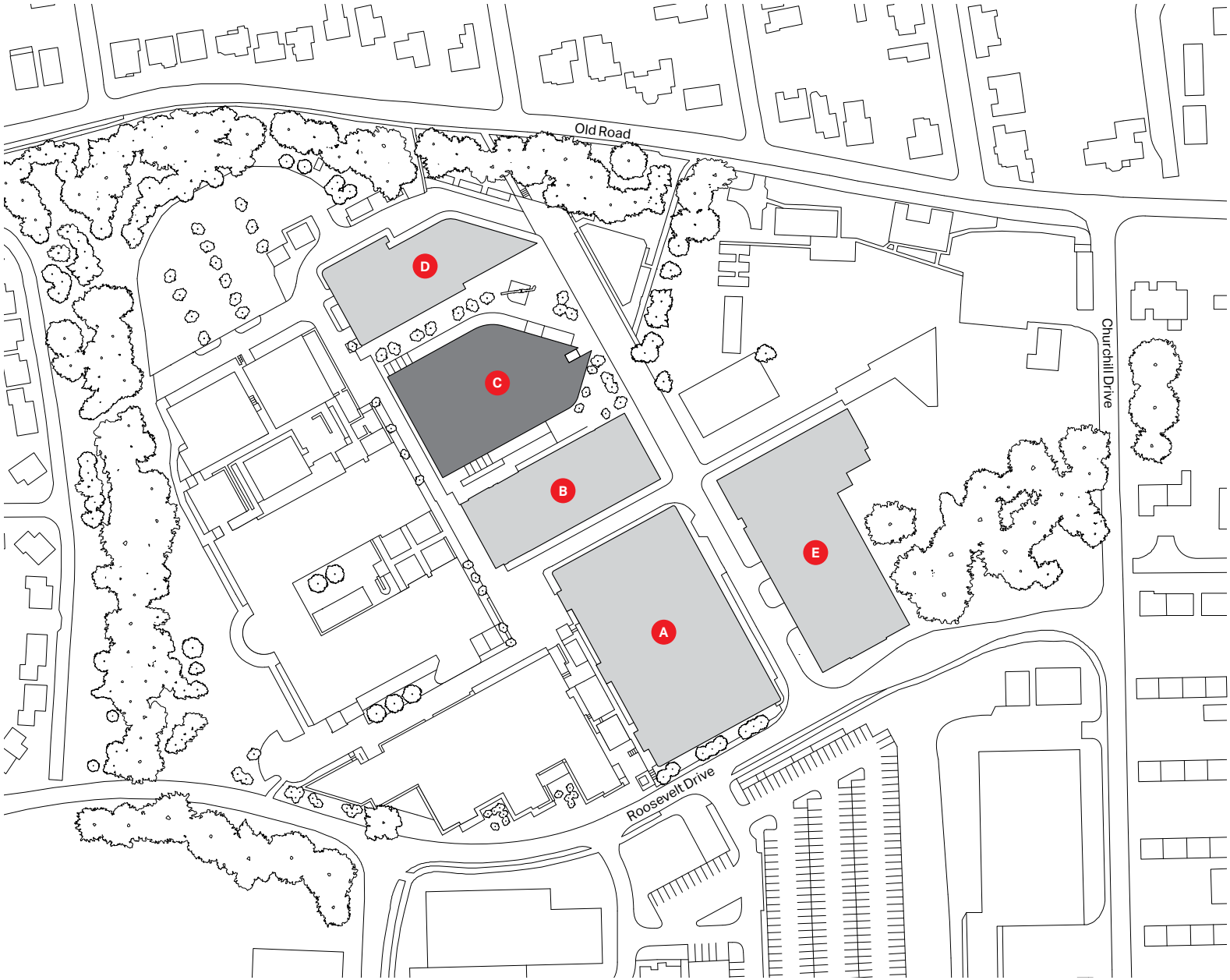
3 Old Road Campus Research Building (2007).

4 Kennedy Institute of Rheumatology (2013).

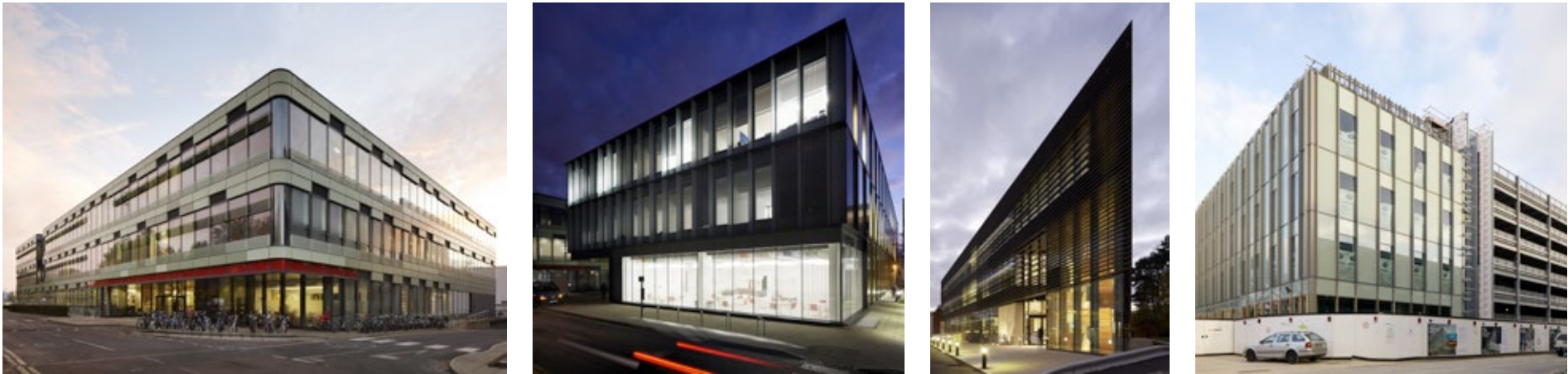
5 Nuffield Department of Medicine (NDM) Research Building (2013).

6 Bio-Escalator Building (due 2018).

7 Approach to BDI from the south.



- Key**
- A Old Road Campus Research Building
 - B Kennedy Institute of Rheumatology
 - C Big Data Institute
 - D NDM Research Building
 - E Bio-Escalator Building



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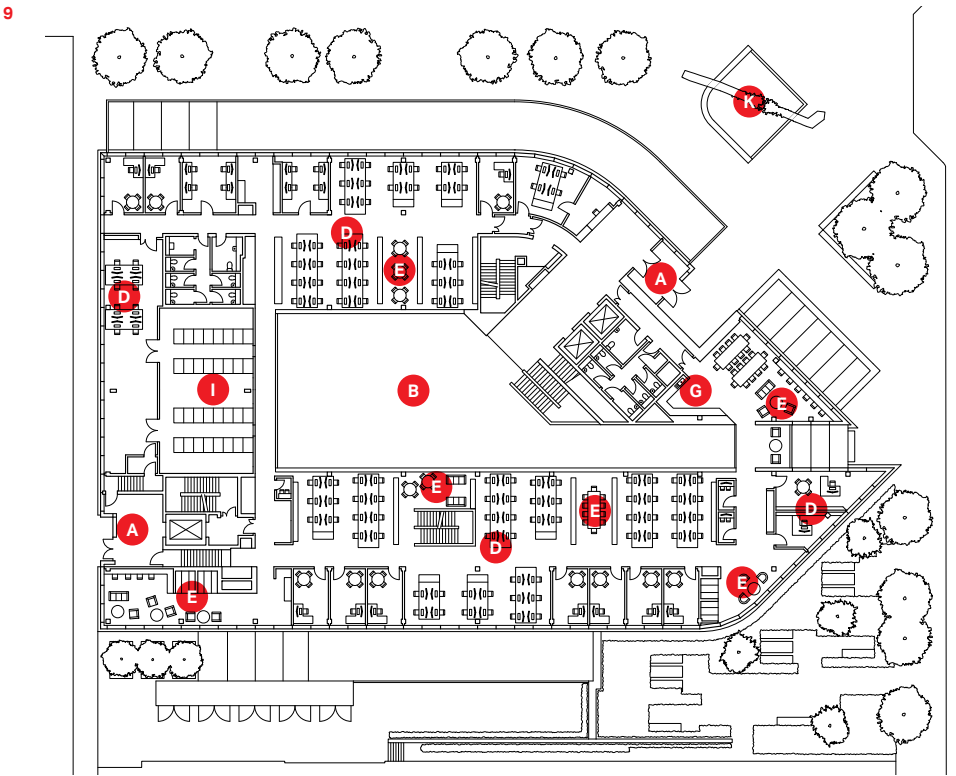




8 (Opposite) Timber-panelled atrium with feature stair.

9 Ground floor plan.

10 Lower ground floor plan.

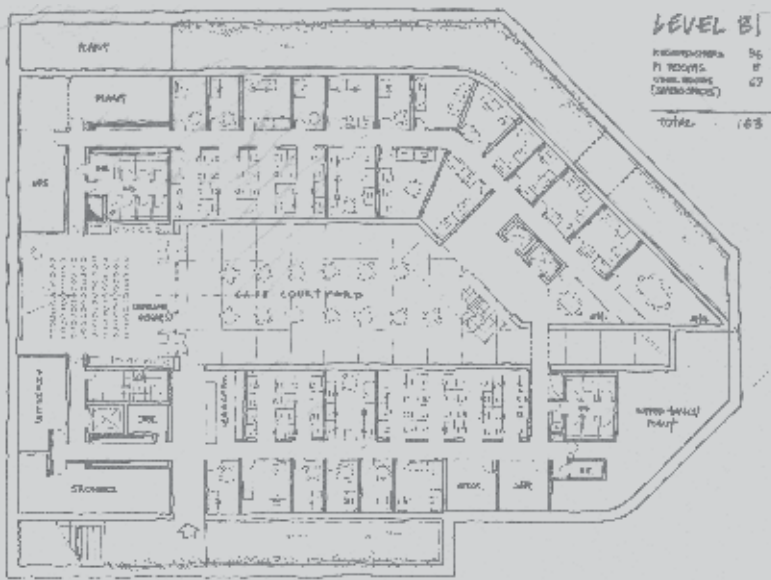
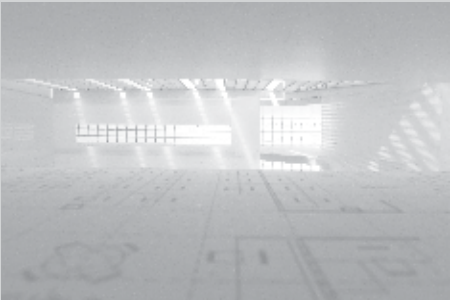
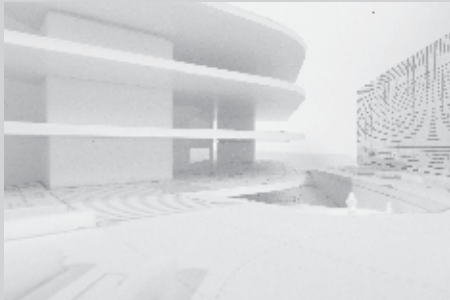
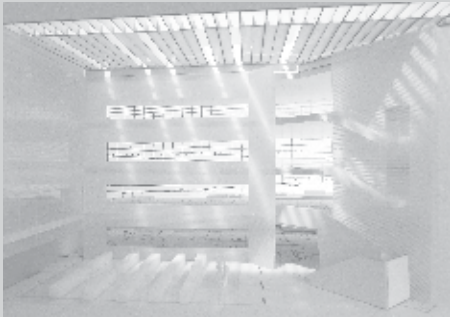
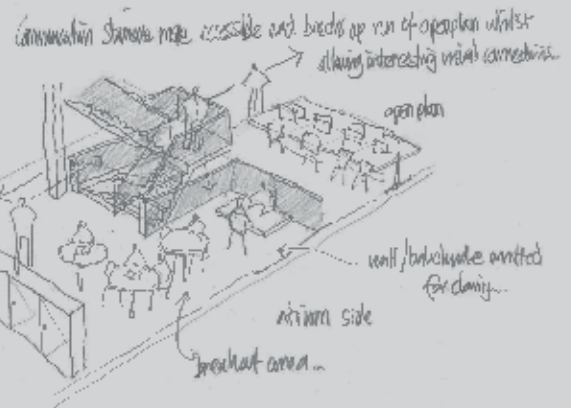
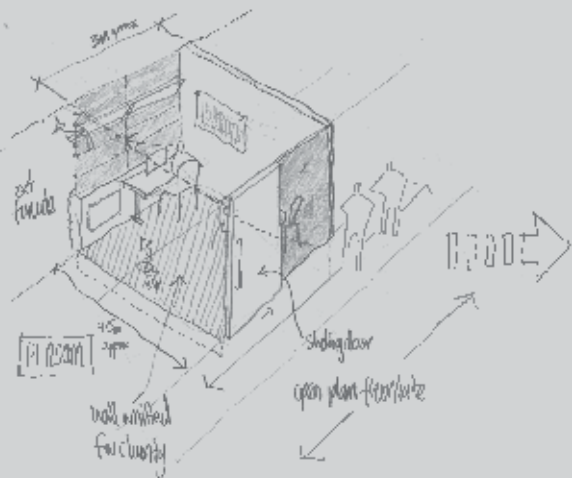
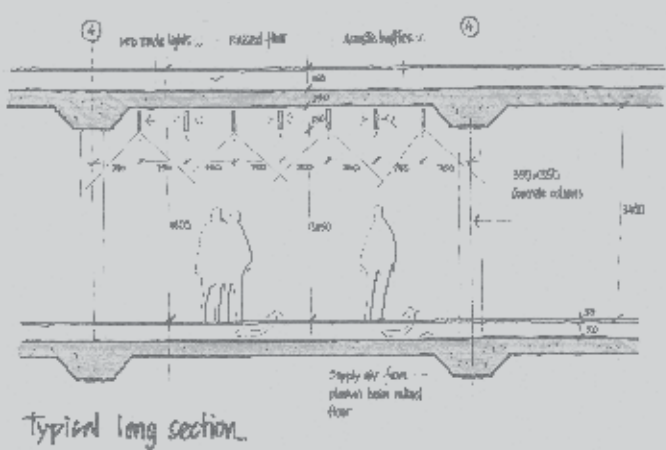
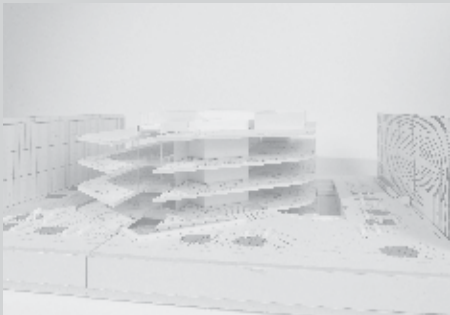
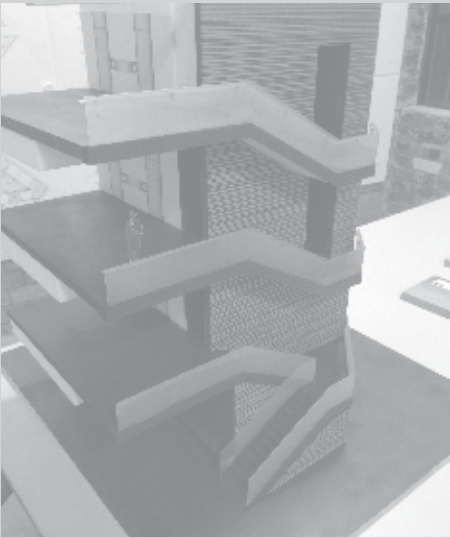
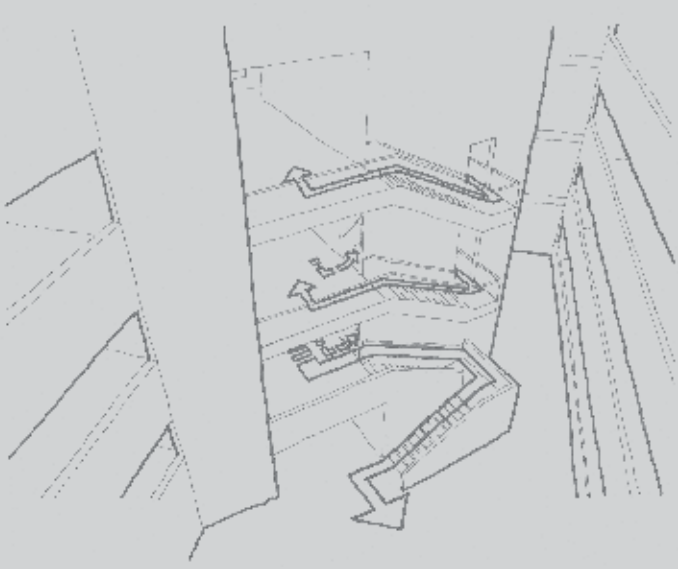
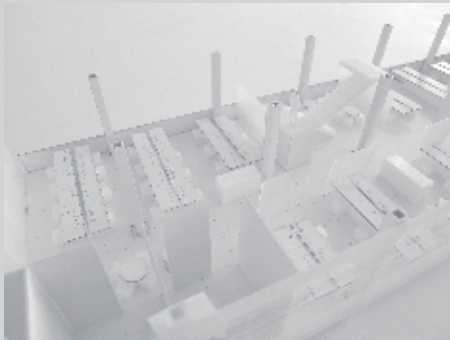
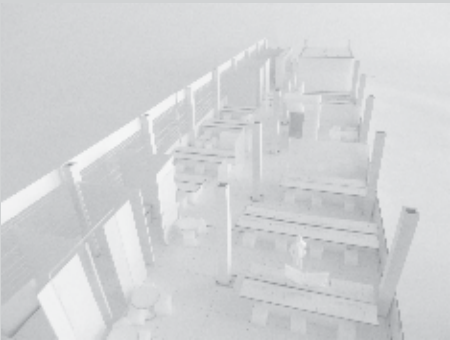


- Key**
- A Entrance
 - B Atrium
 - C Servery
 - D Office
 - E Breakout space
 - F Meeting room
 - G Kitchenette
 - H Seminar room
 - I Data storage
 - J Plant
 - K 'Origin' sculpture



Exploring the options

We produced a number of sketches and plan layout options to demonstrate the relationship between the BDI's cellular, open-plan and circulation spaces, and used physical models to illustrate how various building features interact – for example, a 1:50 interior model of the south wing that shows the relationship between the work desks, facade and atrium.



11 Opaque glazing to area where server room is located.

12 Hallway with server room, left, and opaque glazing, right.

13 Internal pedestrian bridges connecting north and south arms of the building.

14 Detail of atrium roof.

15 Inward-facing portion of feature stair.

16 View of pedestrian bridge from outside.



11



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17 Atrium roof with strips of opaque glass to create diffused light.

18 Atrium breakout space with view of linear lighting and acoustic baffles in workspaces.

19 Lower ground servery with rooflight and lightwell (right) and view into atrium (left).



18



19

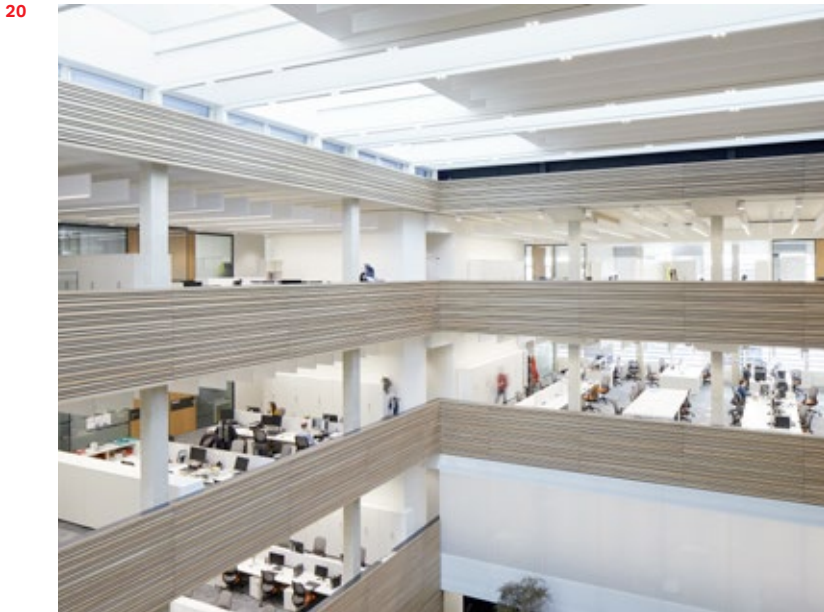
Although common in most contemporary workplaces, the introduction of open-plan and breakout spaces in the new BDI marked a sea change for the 550 people working there. Most had come from traditional research buildings with cellular offices and long corridors. This kind of arrangement, though good for working in silent isolation, can create a cloistered environment with little personal interaction and physical and visual connectivity. The university wanted to change this.

To show the client what was possible, we took them on a tour of three buildings in London: the new BBC headquarters, the Sir Alexander Fleming Building at Imperial College, and Arup in Fitzrovia. Seeing these vibrant, productive workplaces convinced them of the viability of mixed cellular and open spaces.

The BDI now has cellular offices along the perimeter and open-plan areas around the atrium. Three different types of breakout space – quiet, lively and silent – punctuate the open-plan areas, and there are three private Skype booths on each floor. The atrium, meanwhile, can be used socially or for working. We spent a great deal of time ensuring the right balance of spaces, but provided enough flexibility so that the perimeter cellular offices can be converted to open-plan and vice versa.

“Our aim was to create a diverse blend of breakout spaces which complement both the cellular and open-plan areas and allow people to meet, interact and have exchanges with their colleagues in different environments within the same building.”

Pete Matcham, architect



20 View across the atrium into workspaces.

21 Cellular office space (left), next to open-plan area (right).

22 Silent breakout space.

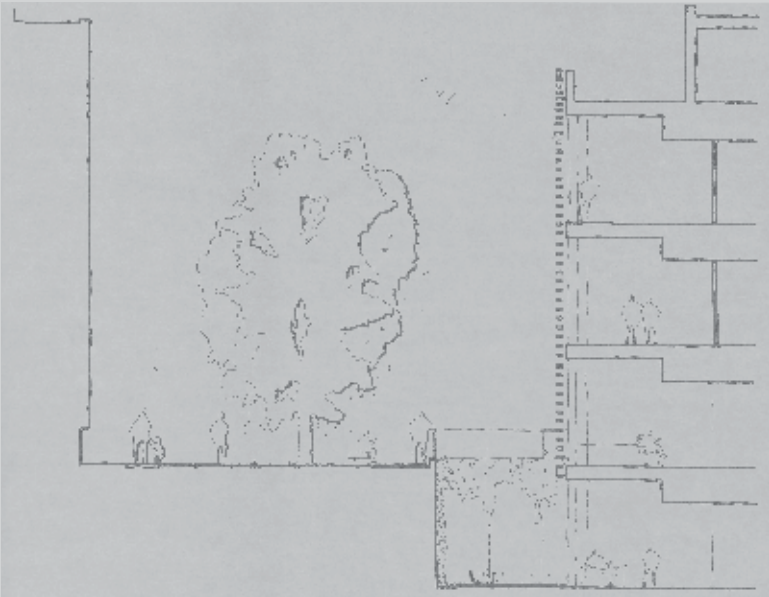
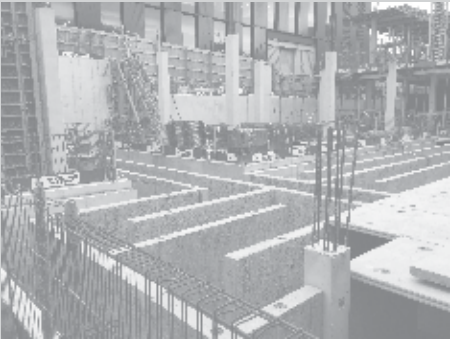
23 Quiet breakout space.

24 Lively breakout space.



A passive design solution

The BDI's passive cooling and heating strategy includes a subterranean labyrinth that draws in air through the atrium lightwell and uses the thermal mass of the ground to cool or warm it before circulating it to the main rooftop plant room. The facade composition, meanwhile, responds to solar gain by appearing more open along the north elevation and more solid along the south and west elevations, with hit-and-miss opening windows.



25 Informal landscaping adjacent to the Kennedy Institute of Rheumatology.

26 Detail of more solid south-facing facade.



25



26

27 'Origin' sculpture by British artist Julian Wild in more formally landscaped area outside main entrance.



27

“Science is moving away from ‘individual geniuses sitting in individual boxes’”



Gil McVean, director of the Big Data Institute, tells Make’s Pete Matcham about the BDI’s scope and what it’s like working in the new research building.

Gil McVean is a professor of statistical genetics at the University of Oxford’s Nuffield Department of Medicine and director of the Big Data Institute.

Pete Matcham (PM): How did you go about shaping the brief for the BDI, and what were your primary considerations?

Gil McVean (GM): There were three things we were looking for. The first was about creating a diversity of spaces where people could work in different ways, whether that was formal spaces around seminar rooms, places where people could concentrate on a problem by themselves, or places where people can do teamwork and interactive working on a shared problem. We also wanted informal spaces where people could have chance encounters that would give them new scientific ideas.

Our second focus was around the atmosphere we wanted to create. We wanted somewhere very spacious, open and light, where people really wanted to come to work, but also somewhere calm, where they would be happy to sit in such an open-plan environment.

Our third consideration was, because we are a fundamentally computational and data-driven institute, to unite the seating with our high-performance computing strategy. So the integration of that data and computation with the institute and the actual building was really key in our design.

PM: One of our bigger challenges was introducing the idea of open-plan workspace. What do you think was key to implementing that?

GM: I was pretty nervous about doing that within a university context – it’s not something universities tend to do very much. However, when we visited places with you where it had been done really well, we could see huge benefits in creating the kind of open environment that really benefits collaborative projects.

In terms of selling it locally, I think there were two things. The first was that we gave the vision of how this could really transform the kind of work we wanted to do, and then the second was that we got people to come and see how well it could be done in other places.

That combined, I think, led people to believe that although it was different from what they’d seen before in academic centres, it could be a really powerful way of building the right kind of environment.

PM: The BDI was the first building for the University of Oxford to achieve BREEAM ‘Outstanding’. How important was that for you?

GM: We were delighted to achieve BREEAM ‘Outstanding’. Within the institute it’s a real marker of how much we’ve cared about the environmental sustainability of the building, but more importantly it sets a new direction for Oxford, in putting sustainability at the heart of all its operations. So everyone is very pleased to have achieved it locally, but I think it’ll also have a big much bigger impact across the university.

PM: How does working in the BDI compare to previous buildings you’ve worked in?

GM: I love working in the BDI. I think its diversity of spaces, its atmosphere, its light are brilliant. When I go back to places where I’ve worked previously, I always feel they’re cramped and closed off, and you don’t see people interacting. This place in contrast is very lively, full of buzz, but also full of calm and quiet reflection. So it’s a truly fantastic place to work.

PM: Do you have any personal favourite design features in the building?

GM: I’ve got a number of favourite bits of the building. I particularly like the wood that’s on the walls; I think it creates a beautiful sense of calm within the building. I also like some

of the spots where you get unusual views of what’s a very interesting building, and I think that just adds to the sense that you’re in a really exciting place to work.

PM: The BDI sits within the Li Ka Shing Centre for Health Information and Discovery. Can you tell us a bit more about the centre and the role the BDI will play within that?

GM: The Li Ka Shing Centre for Health Information and Discovery is actually a partnership between two sister institutes. We have the Big Data Institute here and the Target Discovery Institute just over the road. The combination of the two is a new venture within Oxford that’s all about high-throughput phenotyping to drive biomedical research.

The Target Discovery Institute is focused on cells and molecules, using new technologies to investigate what’s going on at the most basic level of biology. The Big Data Institute, in contrast, is focused at the level of individuals. What we are doing is collecting vast amounts of data on populations, on individuals, on their health, their disease, their treatment and outcome, to provide insights into the biology of disease and hopefully opportunities for successful therapeutic intervention.

PM: Can you tell us about some of the projects you’re currently undertaking at the BDI?

GM: There’s a whole host of exciting things going on here. One, for example, is the UK Biobank programme, which is collecting very rich biological and medical data on half a million individuals from the UK. We also have programmes in other countries, for example mapping where malaria is and, unfortunately, the rise in antimicrobial resistance. Finally, there are programmes focused on reaching out beyond traditional clinical boundaries. For example, we have work that’s developing apps and computer interfaces to monitor people with early stages of dementia and try

to understand how they decline and whether there are things you can do to intervene.

PM: What do you think is most important for architects to consider when designing higher education buildings for the future?

GM: I think this building represents this shift in how science is moving towards a team discipline where collaboration and interdisciplinarity are core to how we make science work. That’s right at the heart of the design principles, and is a move away from a much more classical ‘individual geniuses sitting in individual boxes’ to this idea that the best way to make science progress is through teamwork.

I think the other component that’s really important to think about is the wider ecosystem within universities. This institute sits at the heart of this very rapidly growing biomedical research campus within Oxford, and actually that location has been really important in how we do the science here. Good architecture can really help that happen.

Above and beyond

At Make we'll always go the extra mile. *Sam Potter* shows what this looks like, from graffiti-blasting in the steelyards of Wigan to selling flats in London's Royal Docks.



Sam joined Make in 2010, and has led several key office and residential projects for the practice, including our new commercial and public realm development at London Wall Place.

High-velocity dry ice blasting is the optimum method for removing graffiti from industrial-grade weathering steel. How and why do I know this?

In the winter of 2013 I spent two shivering days in a steelyard in Wigan with a scientist, his frothing tank of dry ice, its appended high-velocity gun, a professional graffiti artist and the chief engineer for the City of London.

This elaborate exercise was the final hurdle in a three-year design process to demonstrate to the authorities that weathering steel was the best material for fabricating 350 linear metres of elevated treetop walkways in the heart of the City of London.

Having justified that the current iteration of the design – revision 35 – was sustainable and cost-effective, eliminated maintenance, and would make a striking backdrop to a new verdant City park, 36 months of work hinged on the ability of a man with carbon dioxide pellets to remove industrial-grade paint from steel without damaging its fine layer of protective rust. Fail and it was back to the drawing board. Pass and it was onwards to the awesome challenges of fabrication and another three years of work.

Much to the graffiti artist's dismay, it passed.

Now of course we could have selected a standard material and details. But not only would this option have been indiscernible from every other municipal footbridge; it would have also cost more, required more maintenance and had a shorter life cycle.

Every design at Make is unique, and as such delivers a solution that is both a prototype and a finished turnkey product. Achieving this is never straightforward and often requires us to go beyond the traditional expectations of the architect's role.

This kind of innovation requires resilience to rejection – behind every resolved Make design are dozens, if not hundreds, of options that didn't make the cut. This applies to every concept, every layout and every detail. And that's just the initial design stage.

Working with contractors and specialist fabricators at the pre-contract stage, we then test materials and check that precise geometries, interfaces, fixings and finishes will deliver the performance and appearance demanded.

We don't stop there. As every delivered design is a prototype, we seek to analyse flaws, learn from mistakes, and, where possible, use our findings

to influence the wider design, construction and development industries, including local authority planning policies.

This year the Mayor of London announced that he would be seeking to enshrine in all borough planning policy a requirement to achieve a minimum 'Urban Green Factor' (UGF). Working with the City of London, we analysed two of our completed projects, and wrote code for a programme to identify the worst and best outcome scenarios when applying the UGF to a generic development plot. The exercise led us to conclude that the assessment criteria needs weighting in favour of publicly accessible areas to prevent urban greening from becoming solely the territory of private individuals and organisations. The process is ongoing.

This continued questioning of established methods, models and policy underpins all our work, and often leads to pioneering solutions to aid our clients' goals. For instance, we recently designed a street of custom-build houses in East London. Uniquely, each house is structurally detached and consists of a simple structural and service infrastructure that enables the end user to configure their home in a number of permutations – and continue to do so over the life of the building, to suit changing lifestyles without impacting on neighbours. This includes the external expression of the building. To achieve this, we had to develop a design code that was sufficiently detailed to obtain full planning consent but loose enough to allow for customisation.

Once consented, the project progressed to the marketing stage. As the model of housing was unusual, we offered to help the client reach their target audience. They took us literally. So on a crisp March weekend at the Royal Docks, we pitched the product to crowded rooms of eager purchasers and assisted custom-build mortgage advisors. Happily, terms for the sale of all nine homes were agreed over the course of two days.

Simply put, we do whatever it takes to deliver the best, whether that means taking on the role of designer, cleaner, painter, political analyst, gardener or – dare I say it – even estate agent.

Studio

The 2017 BCO Annual Conference in London was a great success. As BCO president for 2017/18, Ken Shuttleworth helped organise and run the event, which included tours of more than 40 workplaces and talks from industry heavyweights like Lord Foster of Thamesbank. Key themes to surface included placemaking, flexibility and sustainability, as well as the influence of technology and the growing trend of wellbeing in commercial environments.

Ken’s responsibilities since the conference have included launching a members’ survey to help shape the organisation’s agenda; visiting BCO offices around the UK to meet with regional committees; attending key events such as the President’s Lunch, the NextGen competition and the Annual Dinner; and communicating to the public the BCO’s crucial role in ensuring the UK remains at the forefront of world-class office design.

He underlined the last point at the 2018 Annual Dinner in January, saying: “Now, more than ever, we need to show the world that we intend to stay a global hub for business and will continue to create market-leading commercial stock to accommodate companies that want to be part of that. This year the eyes of the world will be on us, so let’s not stop and cautiously wait, but let’s use the change in our politics and economics as an opportunity to continue to show to the world what we can do.”

1 Opening drinks at Sky Garden at the top of 20 Fenchurch Street (the 'Walkie Talkie').

2 Brompton bike race during the BCO Festival of Cycling at Lea Valley Velodrome.

3 Ken at the BCO Annual Dinner in January.



The Architecture Drawing Prize

Launched in 2017, The Architecture Drawing Prize is a collaboration between Make, Sir John Soane’s Museum and the World Architecture Festival (WAF), aimed at highlighting the importance of drawing in architecture. The competition received 166 entries from around the world across its 3 categories: hand-drawn, digital and hybrid.

The judging panel included artists Ben Langlands and Nikki Bell, Foster + Partners’ head of design communication Narinder Sagoo, architectural writer Owen Hopkins, WAF curator Jeremy Melvin, and Make’s own Ken Shuttleworth.

In the hand-drawn category, judges awarded Dimitris Grozopoulos the top prize for his work *Scenarios for a Post-Crisis Landscape*, while Christopher Wijatno won the digital category with *Deepwater Purgatory*. In the hybrid category, Jerome Ng won for his drawing *Memento Mori: A Peckham Hospice Care Home*.

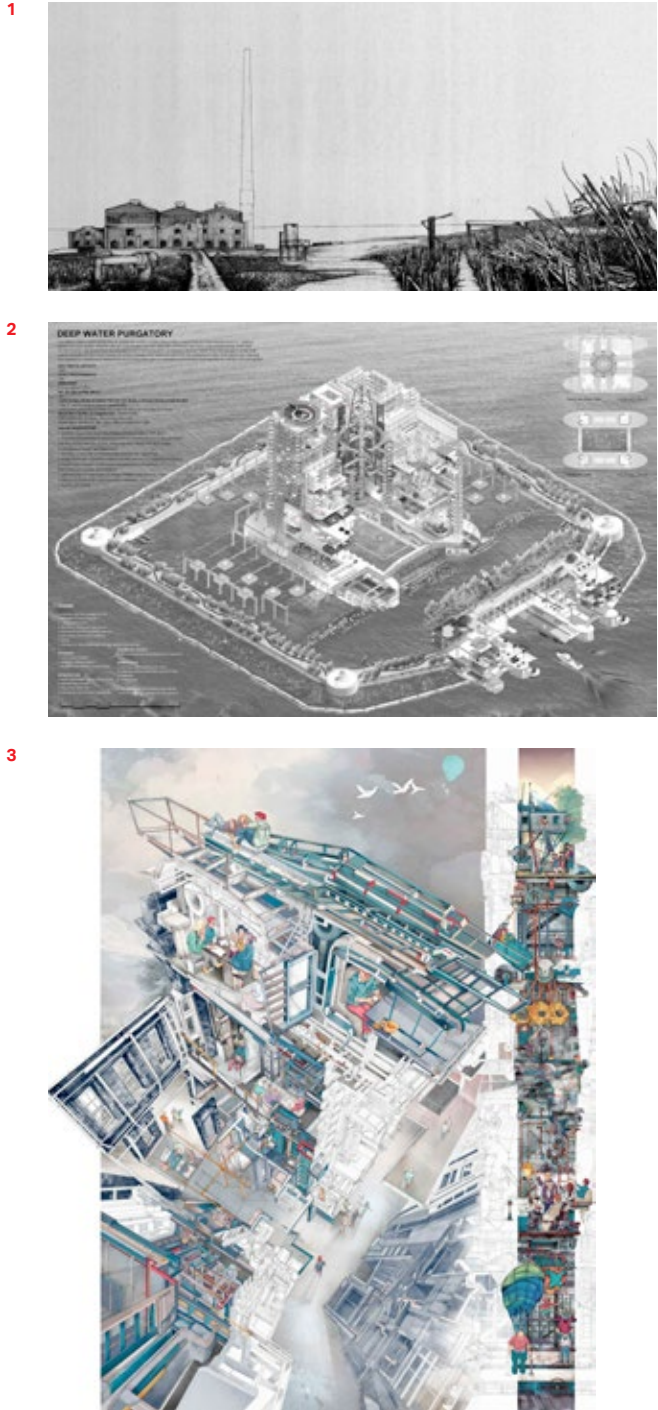
Ng also collected the overall prize, with judges praising his technical skill and the sensitivity with which he “depicted the spaces found in such institutions as settings for multi-generational social interaction.”

The winning drawings were displayed at WAF 2017 in Berlin, alongside 10 commended and 19 shortlisted works. In February 2018, Sir John Soane’s Museum launched The Architecture Drawing Prize exhibit, displaying the winning and commended works.

1 *Scenarios for a Post-Crisis Landscape* by Dimitris Grozopoulos.

2 *Deepwater Purgatory* by Christopher Wijatno.

3 *Memento Mori: A Peckham Hospice Care Home* by Jerome Ng.



Planning received

A selection of Make projects that achieved planning in 2017



Hornsey Town Hall, London
Redevelopment of a Grade II*-listed town hall in North London to transform it into an arts centre and hotel, with new flats in the listed annex next door and three new apartment blocks behind.



36 Carrington Street, Sydney
Retention and refurbishment of a 10-storey commercial building near Wynyard Station to provide improved office space and new retail frontage.



Mitre Yard, London
A 200-unit build-to-rent residential development in West London that is split over two sites, centres on user interaction and acts as a gateway to the expansive Old Oak Park masterplan.



Norfolk House, London
Demolition of an outdated commercial building and reconstruction of two neo-Georgian facades to provide Grade A office space in the heart of Westminster.



36–46 Albert Embankment, London
A new Thames-side residential development in Vauxhall with two 25-storey blocks housing a mix of affordable and private homes, plus office space and active retail frontage.



20 Ropemaker Street, London
A new 27-storey commercial building in the City of London with more than 400,000ft² of Grade A office space, plus premium retail provision and new public realm.



Chobham Manor (Phase 3), London
A nursery block, three-bed mews houses and three-bed terraced maisonettes that form part of the first of five legacy housing developments in Queen Elizabeth Olympic Park.



Harrods Facades, London
Enhancements to the existing ground-level facades of luxury retailer Harrods's Grade II*-listed building in Knightsbridge, including the reinstatement of historic awnings.

New Make website

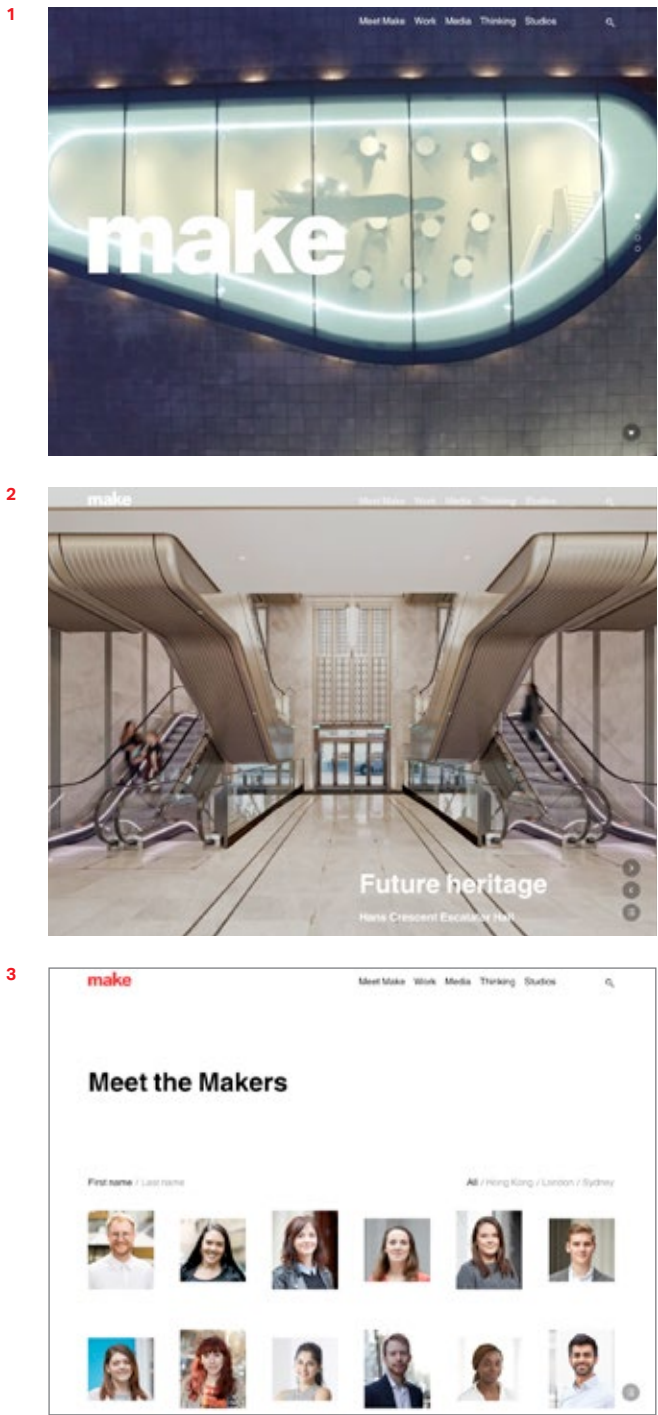
In February 2018, we launched our fully redesigned website. The new site, made by UK brand and design consultancy Six, is visually bold, content-rich, robust, responsive and easy to use. Just as important, it provides a true representation of who Make is as a practice.

We began work on the redesign over a year ago. It had been five years since our last update, and our site, while still attractive and functional, had begun to feel dated. To kick things off, we surveyed clients and Makers about what they wanted from the site. Some of their main comments were that the project pages should show more of the design process, and that our culture and ‘cool personality’ should shine through more.

The design concept took a few months to finalise, during which time we knuckled down to create new content: photographing buildings and models, unearthing concept sketches and site photos, editing videos, writing new text. The build took five months, during which time we populated the site with all of the content – a big undertaking. Now that it’s live, we will continue to make improvements, with further development to include features such as virtual reality capability.

If you haven’t seen it yet, you can take a look at www.makearchitects.com – and let us know what you think!

1, 2, 3 Screenshots of homepage, a project page and the people page.



FX Lifetime Achievement Award

In November 2017, Ken Shuttleworth received the Outstanding Lifetime Achievement Award at the FX Awards, a recognition of his prominent design portfolio – which encompasses landmarks like London’s Millennium Bridge and 5 Broadgate – as well as the feat of building an award-winning international architectural practice from scratch.

Since Ken founded Make in 2004, we’ve gone on to win projects and accolades across a wide range of sectors in the UK and abroad. Under his leadership, Make has become known for its egalitarian ethos and pursuit of smart, sustainable design – a reputation we’re immensely proud of.

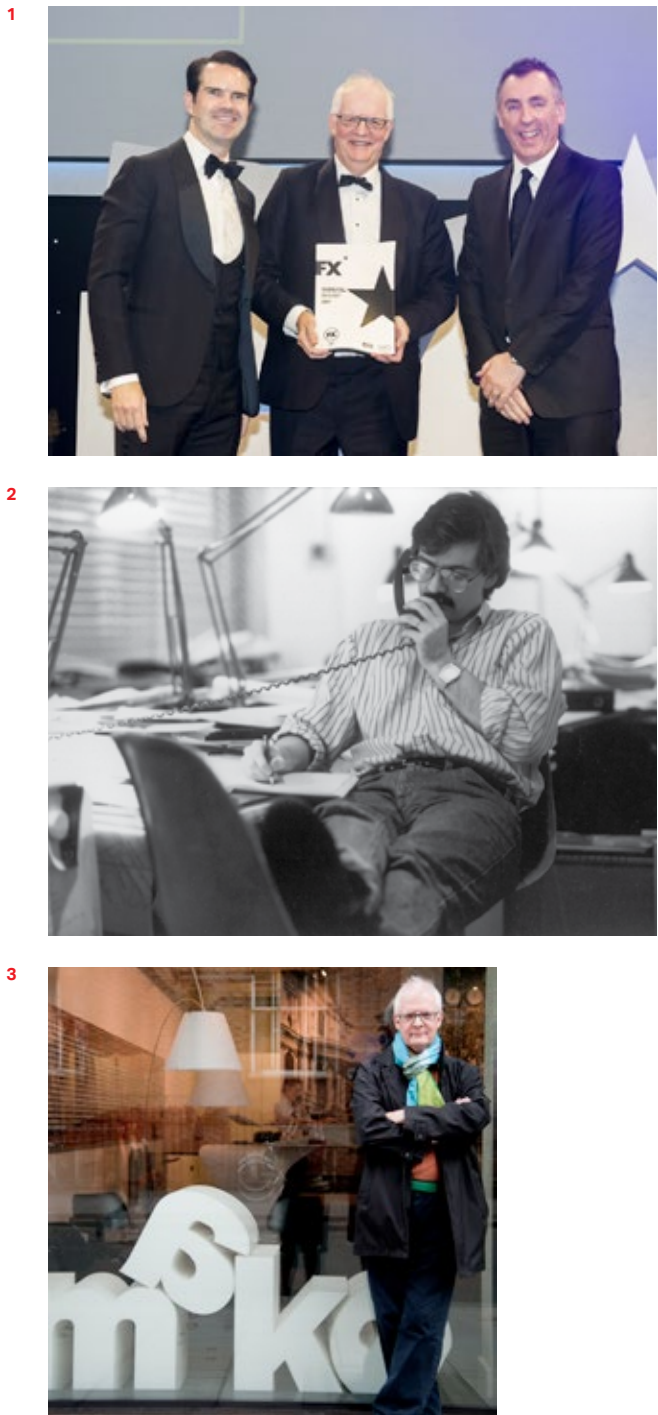
Along with acting as a guardian to our 150-strong staff, Ken balances duties as president of the BCO, chair of the Future Spaces Foundation, a Fellow of the Royal Society of Arts, and a member of the UK Government Advisory Group on Professional and Business Services. He was a CABE commissioner from 2002 to 2011, and regularly contributes to industry magazines and lectures at architecture schools around the world.

As Ken said upon receiving the award: “I’m hugely proud of the projects I’ve been part of and especially proud of what Make has achieved over the years. But the best is yet to come!”

1 Ken receiving his award, with MC Jimmy Carr (left) and Martin Carroll, MD of Duravit, the category sponsor.

2 Ken at Foster + Partners, mid-1980s.

3 Ken outside Make’s 55 Whitfield Street studio, mid-2000s.



A year in pictures

- 1 Ken Shuttleworth seeing off Makers at the 2017 Cycle to MIPIM starting line.

2 Jason Parker with Cain Hoy MD Richard Pilkington at the Make London Annual Party.

3 The Annual team collecting its prize for Annual 13 at the 2017 Red Dot Awards in Berlin.

4 Touring our Sandstone Precinct hotel project in Sydney.
- 5 James Chase giving a BCO tour of Make's Rathbone Square project.

6 Site tour of London Wall Place with Stephen Lawrence Trust mentees.

7 Make Social evening at a trampoline park.

8 Makers, clients and friends at the Make Sportive, before their 100-mile ride from Cheltenham to London.
- 9 Makers swinging their partners round and round at our Wild West-themed summer party.

10 Simon Lincoln (centre) with Wayne Xiong (Aqualand), Stephen Giblett (Mott MacDonald), Martina Hrubes (MPA) and Raymond Karslake (Aqualand) at the Make Sydney Annual Party.

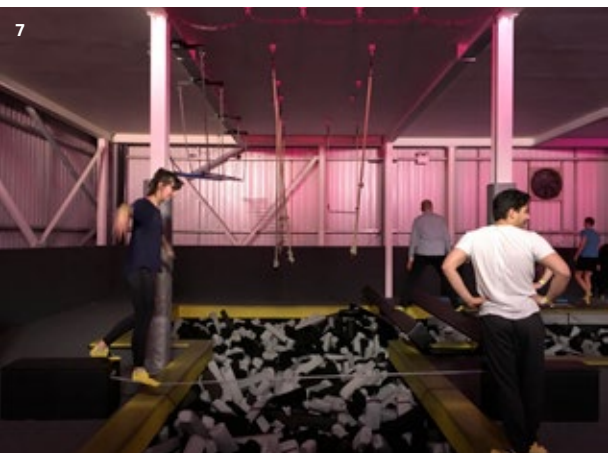
11 James Redman and MJ Kim painting 3D-printed 'Harold the Giraffe' figurines for Cycle to MIPIM children's charity Coram.
- 12 Regine Kandan and Grigor Grigorov with *Blueprint* magazine editor Johnny Tucker (left) and Ian Stanton of iGuzzini (right), collecting a Blueprint Award for Harrods Hans Crescent Escalator Hall.

13 Katie Stares on the three-day, 500km PedElle cycle in Portugal.

14 Make Social evening at the RA Summer Exhibition.
- 15 Employee Ownership Day breakfast in the studio.

16 Celebrating a (near) win against Gardiner & Theobald at Hampstead Cricket Club.

17 The fourth annual Make fishing trip, with clients including Tim Downes (British Land), Steve Riches (Hiscox) and Piers Blewitt (GPE), pictured here.
- 18 Kyly Bird presenting architecture student Jerome Ng with the overall prize for The Architecture Drawing Prize at the 2017 World Architecture Festival in Berlin.



- 19 Sydney Makers at the city's City2Surf 14K run.

20 Liam Bonnar (right) demonstrating Revit to Stephen Lawrence Trust mentees.

21 The Make team at the London Festival of Architecture's Great Architectural Bake Off.

22 Christmas lunch in the London studio.
- 23 Ian Lomas and Tracey Wiles with Matt Hudson of Cushman & Wakefield (right) at a Cushman & Wakefield event in Sydney.

24 Ken and Sean Affleck on site at 12–24 Lun Fat Street in Hong Kong.

25 Make Social monthly breakfast, this time at The Refinery in Euston.

26 One of our weekly games of squash at the Sobell Leisure Centre in Finsbury Park.
- 27 After a summer softball game in Regent's Park.

28 Make Sydney Christmas party.

29 At the topping out of Portoken Pavilion in Aldgate.

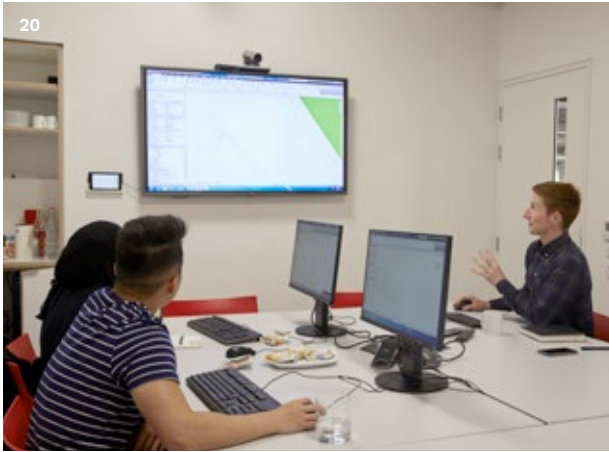
30 Future Spaces Foundation student charrette in the London studio.
- 31 Launch of FLUID Diversity Mentoring Programme, with Make's Katy Ghahremani and Sarah Shuttleworth.

32 Celebrating not coming last at the Construction Cup.

33 LandAid 10K.

34 London Planning Awards, where our St James's Market scheme was awarded Best New Place to Work.
- 35 Dinner during Ken's visit to the Hong Kong studio.

36 Make Hong Kong summer party.



Make Graphics

Make is best known for its buildings, places and spaces. Less well known is that it also has an award-winning Graphics team. That’s us: graphic designers Tom and Ben, and photographer Martina. Hello!

Together, we work on a wide range of projects, from tote bags and cycling jerseys to project videos and, of course, the Make Annual. Likewise, we can also produce site hoarding, and signage for completed buildings.

We also offer a complete branding service to clients. Whether it’s a new logo or an entirely new brand with a full suite of marketing collateral, we can provide the strategy, visuals and – with the help of our in-house copywriter and editor – the words.

Here’s a brief selection of the work we’ve produced in recent years. If you’d like to learn more, we’d love to hear from you.

Email
graphics@makearchitects.com

Telephone
+44 (0)20 7636 5151



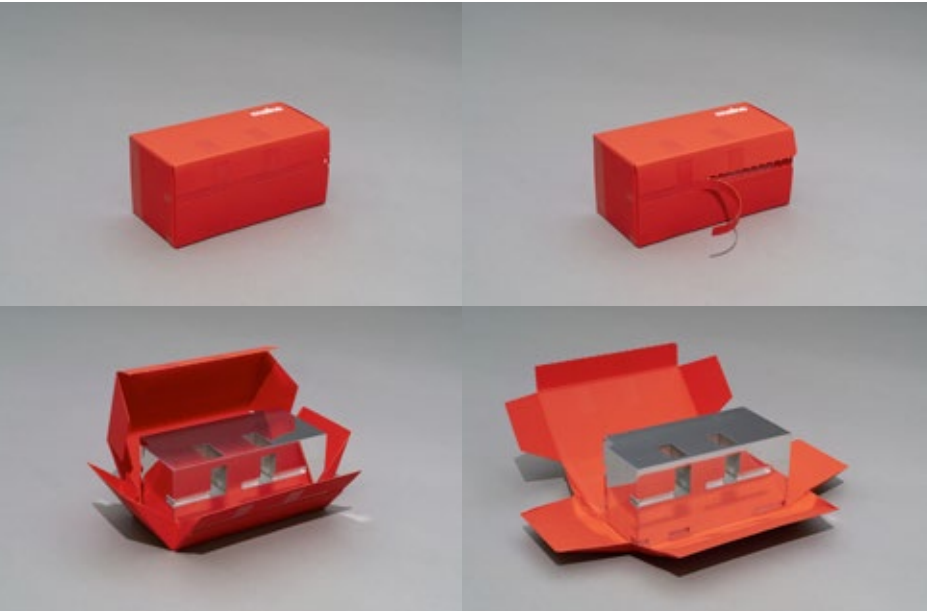
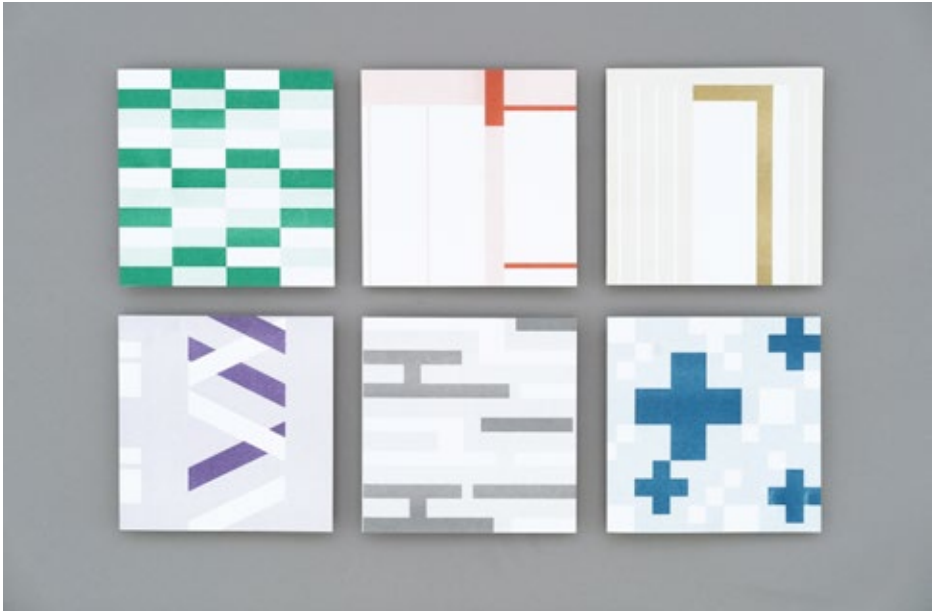
Tom Featherby, head of graphics
Since joining the practice in 2013, Tom has overseen the publication of five Annuals as well as major rebrands for both Make and our in-house research arm, the Future Spaces Foundation. He holds a BA (Hons) in Graphic Design, and an MA (Dist) in Communication Design from Central Saint Martins, and has led workshops on graphic design at the University of Lincoln’s School of Architecture and School of Art & Design. Prior to joining Make, he worked at design agencies including SAS (now MSL Group), Perfect Day and Thomas Manss & Company.

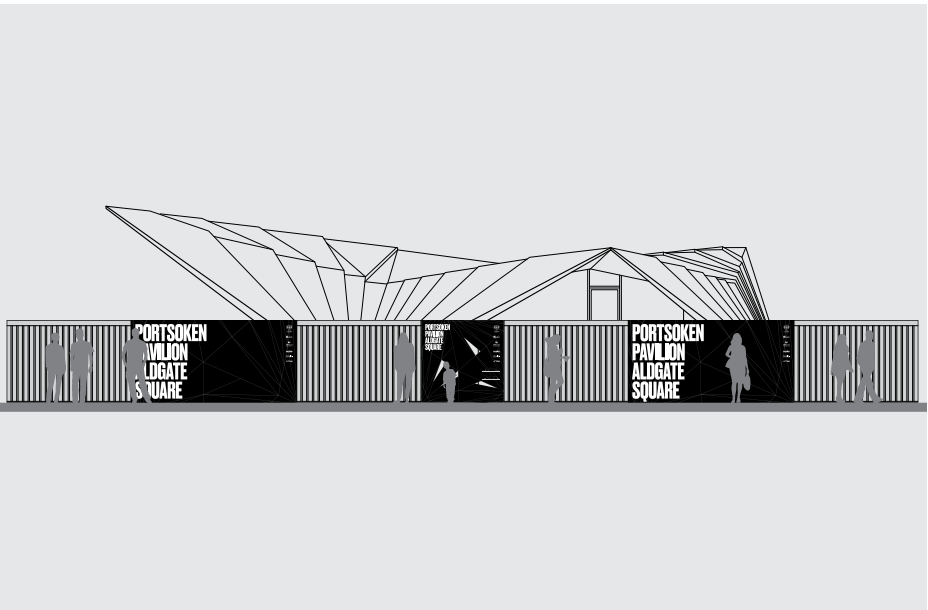


Ben Hutchings, graphic designer
Ben is a recent graduate of Central Saint Martins, where he achieved a first-class honours BA in Graphic Design. As part of his course, he spent a semester at the School of Visual Arts in New York in the BFA Graphic Design programme. His degree work has been featured in *Wallpaper** magazine’s Graduate Directory 2018 and in ‘The Graduates 2017’ feature on design blog It’s Nice That. Before he joined Make in 2017, Ben was an intern at design studios Pentagram and A Practice for Everyday Life.



Martina Ferrera, photographer
Martina is responsible for photographing and filming Make’s projects, models, staff and events. She takes a special interest in combining documentary and still-life photography to explore material forms in architecture and the urban landscape. Martina holds a BA and MA in Architecture from the University of Roma Tre and an MA in Photography from London College of Communication. Her work has been nominated for the Foam Paul Huf Award and the Magnum & Photo London’s Graduate Photographer Award, and shortlisted for international competition Latent at Rome’s Matèria Gallery. She joined Make in 2016.





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and Make unless stated below.

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People 2017

Nickera Adair	Migena Hadizu	Sam Potter	William Yam
Sean Affleck	Mona Haidar	John Prevč	Paul Zarifa
Jiweon Ahn	Oliver Hall	Jonny Prevč	Yiping Zhu
Jacob Alsop	Rebecca Harral	Justin Randle	Boris Zuber
Kevin Avila	Tristan Hartley	James Redman	
Joseph Azer	Daire Hearne	Megan Reid	
Michael Bailey	Sepideh Heydarzadeh	Thomas Renee	
Cara Bamford	Jennifer Hills	Johannes Renner	
Sam Barclay	Matthew Hiney	Oliver Ridgley	
Arnd Baumgärtner	Hannah Ho	James Roberts	
Emily Baxter	Viviana Hoyos	Lucy Roberts	
Isabel Bazett	Tommy Hui	Simon Robins	
Mike Bell	Ben Hutchings	Jana Rock	
Kyly Bird	Alycia Ivory	Bryony Roe	
Naomi Birks	Ryan Jakes	Emily Ronayne	
Stuart Blower	Yuting Jiang	Luigi Russo	
Matteo Boldrin	Chris Jones	Ryan Safa	
Liam Bonnar	Billie Jordan	David Sanchez-Cuberos	
Chelsea Bonnick	Regine Kandan	Jack Sargent	
Eleanor Brooke	Kunwook Kang	Matthew Seabrook	
Vicky Brown	Yianni Kattirtzis	Amanda Sexton	
Matthew Bugg	Myoungjae Kim	Syed Shah	
Kent Burns	Kalliopi Kousouri	Mehrnoush Shahriari-Rad	
Alice Cadogan	Dragan Krstevski	Sanaa Shaikh	
Alejandra Calderon	Charley Lacey	Tomas Sharp	
Charles Carmichael	Sam Lake	Roman Shumsky	
Jason Chan	Emily Lauffer	Ken Shuttleworth	
James Chase	Hillia Lee	Sarah Shuttleworth	
Marios Chatzidoukakis	Eve Leung	Alice Simmons	
Ilias Chatziioannidis	Justyna Lewandowska-Harris	Thomas Simmons	
Anahita Chouhan	Rachel Liang	Paul Simms	
Hannelore Christiaens	Griffen Lim	Sasha Smolin	
Chong Yan Chuah	Yiki Liong	Jennifer So	
Sam Clagett	Simon Lincoln	Serodia Soares	
Imogen Coates	Ian Lomas	Jamie Southgate	
Barry Cooke	Graham Longman	Nicholas Stamford	
Laura Cooke	Francisco Lopez Gasteldo	Katie Stares	
Mark Cooney	Robert Lunn	Alex Stewart	
Andrew Cowie	Wandrille Madelain	James Struthers	
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Katie Cunningham	John Man	Connie Suffren	
Marcus Dante	Balveer Mankia	Martina Tafreshi	
Timothy Davies	Rita Martins	Ramon Taiwo	
Saffa Dehghani	Pete Matcham	Evonne Tam	
Christina Diamond	Rashmeeta Matharu	Gabriel Tansley	
Keith Diplock	Jenna Maxime	Andrew Taylor	
Kathryn Edwards	Elliot Mayer	James Taylor	
Michelle Evans	Jason McColl	Stefanie Taylor	
Anne-Marie Falano	Richard Meddings	Natasha Telford	
Lucy Feast	Bartek Michalek	April Terzis	
Tom Featherby	Aggie Michalska	Esha Thapar	
Lais Ferracini	Paul Miles	Emma Thomas	
Martina Ferrera	Mojdeh Moasser	Rebecca Thomas	
Frank Filskow	Gavin Mullan	Roderick Tong	
Ennis Finnerty Mackay	Daniel Murray	Justin Tsang	
Jane Foley	Camilla Neave	Rebecca Tudehope	
Stuart Fraser	Lam Nguyen Tran	Alijaz Tumpej	
James Freeman	Dolly Nigrinis	Mark Tynan	
Florian Frotscher	Sharon Nolan	Angela Vanessa Gale	
Frances Gannon	Vivian Olawepo	Sara Veale	
Katy Ghahremani	Derek Opara	Rahul Vishwakarma	
Liz Glassford	Lara Orska	Bill Webb	
James Goodfellow	Sangkil Park	Imogen Webb	
Paul Goodwin	Jason Parker	Simon Whitehead	
Peter Greaves	Sahar Pathan	Tracey Wiles	
Alessandro Grech La Rosa	David Patterson	Greg Willis	
Vivienne Greenaway	Peter Panayi	Charlotte Wilson	
Adam Grice	Elena Pelayo Rincon	Alistair Wood	
Joanna Griffiths	Thi Pham	Drew Woolford	
Grigor Grigorov	Joanna Pilsniak	Sarah Worth	
George Guest	Harry Postins	Suyang Xu	