



16

make

16

16

make

Welcome

2019 was the year the world woke up to climate change. Make has championed sustainable architecture since the outset, and we're more passionate than ever about broadcasting the message that building design has to change. We've signed up to Architects Declare, a global movement to address the climate emergency, and our in-house sustainability working group, Make Neutral, has been examining our design practices with renewed scrutiny, as well as the carbon footprint of our studios.

We're proud to say that this year's Annual is our most environmentally friendly yet – 100% biodegradable and created with carbon-balanced paper.

While we've made great strides to reduce operational carbon, however, we, like the industry at large, need to turn our attention to tackling embodied carbon. As we embark on the new

decade, we're challenging ourselves and our clients to design projects that are net zero carbon. It's imperative that we push for a sustainable future, not just as architects but as stewards of this planet.

With major completions on the horizon around the world, including our long-running 80 Charlotte Street development in London, it's been an exceptionally busy year. We've dedicated this Annual to reflecting on the foundations of our work – the enthusiasm and rigour that drive us day to day and year to year. As ever, we celebrate recently delivered projects, but we also delve into the wider decisions and processes that guide us, with conversations, essays and diaries from Makers themselves. These voices bring relevant social concerns to the fore, from urban loneliness to the climate crisis.

Make has grown tremendously in the 16 years since we opened our doors. Fortunately, we've had the exceptional talent of our Makers and the trust of our clients to see us through it all. We're a global, 24-hour operation these days, but we remain a unified force – 'One Make'.

A warm thank you to everyone who has helped us get here. I hope you enjoy reading.

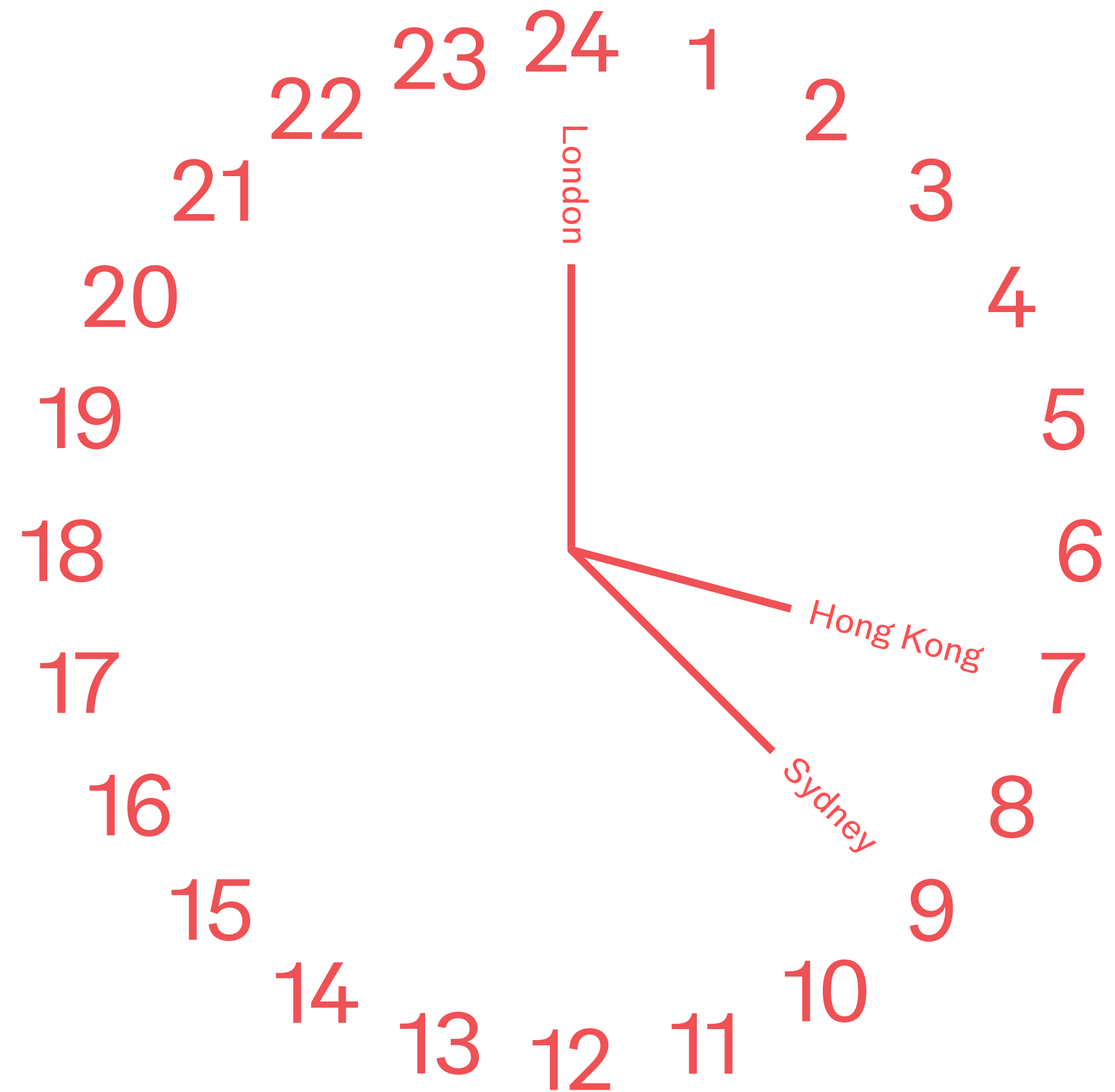


Ken Shuttleworth

Sydney	Hong Kong	London	Contents	
09:00	07:00	00:00	Behind the scenes	4
09:20	07:20	00:20	The inside scoop: One Make	6
09:40	07:40	00:40	Chadstone Link	8
11:00	09:00	02:00	Team diaries: The Education Building and Communications	16
11:20	09:20	02:20	Ovolo Central	18
12:40	10:40	03:40	Switching studios: Griffen Lim	26
13:00	11:00	04:00	The Hong Kong market	28
13:40	11:40	04:40	The inside scoop: GDH Nansha	32
14:00	12:00	05:00	The future of retail and workplace	34
14:40	12:40	05:40	Team diaries: Serensia Woods and Modelshop	38
15:00	13:00	06:00	Transparency and a sense of investment	40
15:40	13:40	06:40	Switching studios: Sean Affleck	44
16:00	14:00	07:00	Crowne Plaza Terrigal Pacific	46
17:00	15:00	08:00	Improving social ties in our cities	52
17:40	15:40	08:40	Switching studios: Jacob Alsop	56
18:00	16:00	09:00	Asta House	58
19:20	17:20	10:20	Project delivery at 80 Charlotte Street	66
20:00	18:00	11:00	Nobu Hotel Guestrooms	70
21:00	19:00	12:00	Q&A with Gary Simmons	76
21:20	19:20	12:20	Team diaries: The Madison and Graphics	78
21:40	19:40	12:40	Rainbows	80
23:00	21:00	14:00	Q&A with Jonatan Carlring	88
23:20	21:20	14:20	Honest, in-depth learning	90
00:00	22:00	15:00	Atlas	94
01:20	23:20	16:20	Our commitment to sustainable design	102
02:00	00:00	17:00	St James's Market Public Realm	106
03:00	01:00	18:00	Studio	112
			Credits	148

BEHIND THE SCENES

Make is so much more than its built projects – we're the sum of our Makers and all the hard work they do day to day. In this section we go behind the scenes in our London, Sydney and Hong Kong studios to explore our values, strategies and practices. How we work, who we work with and why.



The inside scoop One Make



Top to bottom
1, 2, 3. Makers collaborating in Hong Kong, London and Sydney, respectively.

From our employee-owned structure to our lack of house style, Make is a different kind of architecture practice.

One distinctive touchstone is our ‘One Make’ ethos. We’re committed to upholding the values that make us Make – including our collaborative approach and free flow of ideas – across the business, in every location and project. This is crucial to uniting our practice, and benefits both clients and Makers themselves.

This starts with a steady flow of exchange across our three locations. “The ‘One Make’ ethos is very much present in terms of knowledge sharing between studios,” says Griffen Lim, who’s based in Hong Kong. “I’m in constant communication with London and Sydney. I always look forward to Friday Live International, which is when all three studios connect via video conference and share updates. It’s a joy to see familiar faces and to meet new ones, even if it’s on screen!”

Exchange also happens in terms of Makers on the ground. “I thought it was great how as a new starter I was able to work in the Hong Kong office for six weeks before coming to London, where I work now,” says Samantha Lee. “It was a mostly seamless transition, and I found it useful to see how different members of the three studios can float around easily. For example, Griffen is coming over to London soon for a visit, and Sean Affleck, who leads the Hong Kong studio, was here right before Christmas.”

Streamlined systems are key. Kyly Bird, who recently oversaw the introduction of our new intranet from London, notes the importance of a democratic approach in developing practice-wide resources. “We involved all three studios in the workshop and review process to make sure the new intranet is inclusive and reflects our international business. The aim has been to streamline news and knowledge sharing across the practice and create a tool where everyone has easy access to the documents and information they need.”

For Nicolas Villegas Giorgi, also based in London, the biggest benefit of the One Make ethos is its effect on day-to-day working practices. “It’s about unity and incentivising the development of collective skills. Everybody is wholly engaged in their projects. Rather than competing against each other, we promote collaboration. Your advancement hinges on the work itself and your capacity to communicate, both by listening and by making yourself heard.”



Top to bottom
4. Sydney tuning in to Friday Live International. 5, 6. Ken Shuttleworth with Makers in Hong Kong and Sydney, respectively.

This, he says, has a big impact on the designs we create. “Because everyone’s opinions are valued, design decisions are made through dialogue, not imposition. Makers quickly replace the fear of a title with respect for experience. You can see this reflected in the attitude and capability of our Part Ones. They aren’t made to blindly follow directions. They know why every design decision is made, because they’re part of that process.”

All in all, a unified approach ensures we’re working in step with not just each other but our clients too. As our founder Ken Shuttleworth notes: “Clients who choose Make get a 24-hour studio with expert resources around the world. By staffing projects according to people’s skills, not where they’re based, we can bring efficiency to projects as well as a rich diversity of backgrounds and experiences. One Make is all about amplifying our Makers’ talents and delivering the best architecture possible.”

CHADSTONE LINK

Making new connections

The Link is a new pedestrian walkway connecting Melbourne’s Chadstone Shopping Centre with the Tower One office building and new Hotel Chadstone, MGallery by Sofitel, which opened in November 2019. The project, which draws on our architecture, urban planning and interiors expertise, is part of the mixed-use evolution of Chadstone – already one of the largest malls in the southern hemisphere – into an internationally recognised shopping, dining, lifestyle and entertainment destination.

Taking cues from the arched glass roof of the shopping centre, we’ve designed a 110m-long vaulted passageway with a larch glulam diagrid structure and tensile, semi-translucent PTFE canopy. The simplicity of its materials belies the complexity of the criss-crossing structure, which essentially acts as a harmonica – each element holding the other in position, supported by hidden steel foundations. The space, which rises to 15m at its tallest point, includes native soft landscaping, plentiful seating and bespoke nighttime lighting, and will neatly traverse the change in site levels with travelators and stairs. The flexible design can also accommodate pop-up retail, food and beverage, and events spaces.

A green wall of Boston ivy and jasmine extends approximately 60m and will provide evergreen coverage throughout the year, and a heady fragrance when the jasmine is in bloom.

The design is highly robust, with open sides to provide cross-ventilation and eliminate the need for air conditioning. Uplighters are used to illuminate the space at night, and the structure requires minimal maintenance. After Make achieved planning and took the project to early tender, Cera Stribley Architects delivered it.

The Link is a flexible, in-between space that blurs the boundaries between different leisure, commercial and retail uses, as well as internal and external environments. It represents a new way of thinking by retail property groups about how incorporating new uses and flexible spaces into their centres can help them adapt to changing consumer behaviour. More and more, people are looking for places that promote wellbeing and provide a relaxed, natural environment. As an entrance to the ever-evolving Chadstone, The Link offers precisely

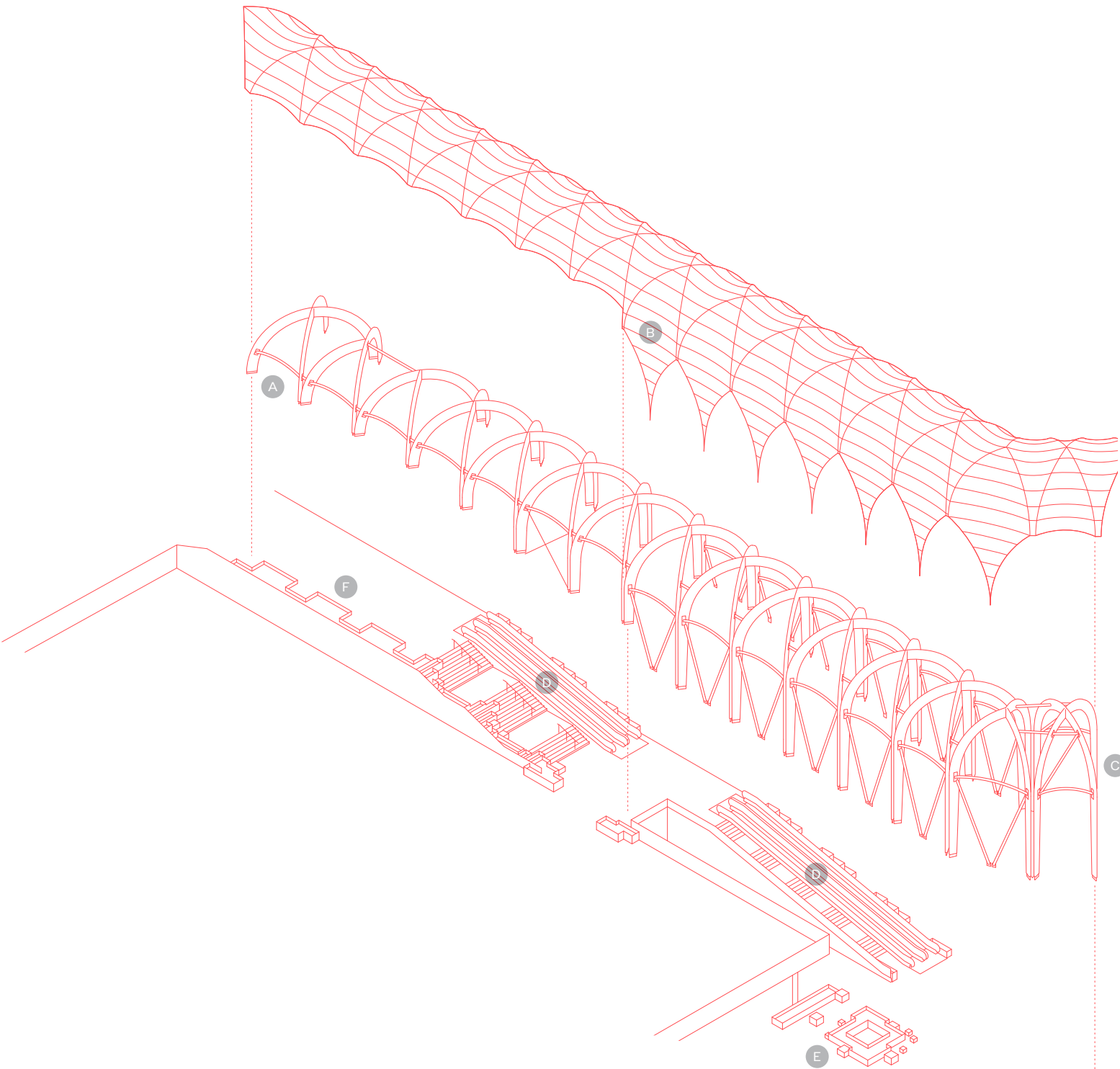
that – an elegant, effortless journey through light and greenery, as well as tranquil spaces for relaxing and socialising.

Location Melbourne, Australia Status Built
Sector Retail Area 1,110m²/11,840ft²
Client Vicinity Centres Construction Hickory Group
Project team Cera Stribley Architects, Lat27, MakMax Australia, Pomeroy Pacific, Robert Bird Group, Rubner Holzbau, Urbis
Make team Jacob Alsop, Chong Yan Chuah, Sam Clagett, Mattias Dorph, Katy Ghahremani, George Guest, Simon Lincoln, Bill Liu, Graham Longman, Sam Potter, Ken Shuttleworth, Tracey Wiles

Previous
1. Curves of the diagrid structure visible through tensile PTFE fabric.

Below
2. Axonometric drawing.

- Key
- | | | | |
|---|--------------------------|---|-------------------------------------|
| A | Steel bracing | E | Landscaping with integrated seating |
| B | PTFE fabric | F | Landscaping |
| C | Glulam diagrid structure | | |
| D | Stairs and travelators | | |





3. New connection between the Tower One office building and new Hotel Chadstone, MGallery by Sofitel (top) and the Chadstone Shopping Centre (bottom). A car park and Myer department store sit to the left and right.



4. The vaulted diagrid structure of the Link, which references the dramatic arched glass roof of the shopping centre.



5. The approach to the shopping centre entrance. Nighttime feature lighting illuminates the structure from within, creating a warm, welcoming space.



6. Entrance during the day, with view of the stairs, travelators and soft planting. The open sides allow for cross-ventilation, eliminating the need for air conditioning.



7. Nighttime view from the shopping centre entrance. The newly planted green wall on the right features Boston ivy and jasmine; once fully grown, it will be 60m long.



Top and bottom
8, 9. View down towards the shopping centre. At the top of the Link is the 'outdoor' dining area of a new restaurant.



10. Detailed view of the structure, which contains 100 pieces of glulam that create 30 arches, connected with concealed metal plates. Three pieces of PTFE fabric, each 40m long, were stretched over the structure after each section was built.

Team diaries

The Education Building



From top
1. Michelle and Seb on site. 2. Visualisation of the refurbished building, located in Sydney's Sandstone Precinct.

Make's refurbishment of this historic government building in Sydney is currently on site and due to complete in 2022.

9AM The Make team, Michelle Evans and Seb Maher, start the day by going through the final draft of the project's heritage tender drawing pack. They're sending the pack out shortly to be priced by specialist heritage contractors.

10AM Michelle goes to present some recent design updates to the Design Review Panel, while Seb finishes drawing the details for the proposed balustrades on the heritage marble-clad stairwells. Our design preserves the building's original wrought-iron balustrades while installing a fine brass handrail to bring the stairwell up to modern standards.

11.30AM Michelle receives a call from the main contractor to discuss the pool on level 5 and the impact to the heritage ceiling cornicing above. It's a coordinated effort to keep the ceiling clear of services, with regular input needed from structural, mechanical, hydraulic and electrical engineers.

1PM After lunch, it's on to the project site. Part of the lower ground slab has been removed, and excavation of the three basements is set to begin. Seb takes photographs for a site diary Michelle is putting together. Something he'll definitely want to capture is the 1917 commemoration stone excavators have just unearthed. Michelle discusses the significance of this discovery with the heritage consultant and the best way to integrate it into the proposed design.

2PM Seb attends the weekly facade workshop to develop details with a sub-contractor. Shop drawings are due to commence in the next week, so the design team is ironing out any final coordination challenges. Michelle, meanwhile, attends a video conference with the client and the interior designer to discuss the heritage stairwell and lift lobby doors, where the existing structure ties in with the new.

4PM Michelle tweaks some details for the stairwell based on the interior design using a 3D point cloud model of the existing conditions, while Seb reviews the curved glass samples submitted by the facade sub-contractor. His comments will be picked up and implemented on the full-scale visual mock-ups of the facades later this year.

6PM The pair wrap up the day by compiling the pack of heritage design drawings for its final review and quality assurance check tomorrow.

Team diaries

Communications



From top
1. Display for our thought leadership series Exchange. 2. The launch event for our latest Future Spaces Foundation report. 3. The team after a successful messaging workshop.

Our Communications team handles Make's social media, press, publications, website, imagery, project information and more.

9AM The team is based in London but works with the whole practice, so they start the day by answering emails that have come in overnight from Sydney and Hong Kong. Daire Hearne and Sarah Worth field a query about press for one of our projects on site in Australia, while Kyly Bird uploads the latest article for the Make blog. Connie Suffren files new drawings in the image library, Sharon Nolan preps slides for a client presentation, Emily Lauffer continues her ongoing audit of our brand messaging, and Sara Veale edits the text on a Stage 2 report.

10AM Sara and Emily meet with the Graphics team to discuss artwork for Annual 16 (the very publication before you). While they agree layouts for the magazine, Daire, Sarah and Sharon sit down with Ken Shuttleworth to discuss the launch of The Architecture Drawing Prize exhibition. Every year we showcase the winning and commended entries in a public display at Sir John Soane's Museum.

11.30AM Time for a team meeting to discuss the new intranet design, plus progress on Annual 16. This leads to some brainstorming about other upcoming publications, like the next edition of our Exchange series.

2PM After lunch Sarah and Daire meet with the communications team for Derwent, the client on our 80 Charlotte Street development, to discuss the project timeline with a view towards press and awards. Back at the studio, Kyly liaises with one of our sector groups about creating a knowledge sharing hub on the intranet, while Emily discusses key facts with the project architect for 80 Charlotte Street. She'll be touring the site tomorrow to get an up-close look at certain details.

4PM Sara meets with a developer who's expressed interest in our recent Future Spaces Foundation research. In 2019 we released a report exploring the relationship between urban loneliness and the built environment, and now we're looking for collaborators put some of its ideas into practice.

5PM Back at the studio, it's all systems go for a special Comms-focused Friday Live. Connie has organised for each team member to give a presentation on a recent project, so everybody polishes off their slides, grabs a drink and updates the studio on the team's latest initiatives.

OVOLO CENTRAL

A fresh new welcome

Make’s competition-winning design for Ovolo Central in Hong Kong reimagines the hotel’s lower ground, ground and first floors, and delivers a new facade to those levels. The new facade – a delicate glazed black metal grid – breaks down the scale of the existing one, creating a more transparent, residential expression. It increases natural daylight, views and ventilation to the interior, and creates three new entrances. These open the hotel to the area’s increasing footfall from the newly opened Tai Kwun Centre for Heritage and Arts, just a few minutes’ walk away.

Internally, a new linear feature staircase connects the lower ground and ground floors, allowing additional daylight to filter into the lower ground and inviting people to move easily between levels. The lower ground floor houses the intimate, lushly greened vegetarian restaurant VEDA. The ground floor serves as the check-in area, with the main lift lobby adjacent. The first floor, meanwhile, has a state-of-the-art meeting room with a balcony.

The interior design, inspired by the Ovolo brand and the hotel’s eclectic, artistic neighbourhood, uses similar materials in different forms and quantity across the three levels. It is accentuated by a selection of bold artworks, fixtures and fittings chosen by the client.

The ground floor features timber and terrazzo flooring, beige, concrete-like Equitone panels on the walls,

and a central structural column clad in vibrant teal and botanical-print tiles. The cosy seating area serves visitors and guests alike, while a glass screen between the café and lift lobby visually connects the spaces. Guests will also see Ovolo’s signature ‘Sphere’ light and stainless steel ‘egg wall’ here, as well as a mirror-polished stainless steel sculpture, entitled ‘REFLECTION’, by sculptor POLO.

On the lower ground floor, the stainless steel continues in the form of a ‘donut’ artwork on a column in the restaurant. Botanical-print wallpaper lines the back wall, while timber joinery panels the others and live greenery provides further natural accents. The timber-lined meeting room on the first floor has sliding panels of textured oak in front of the AV screen, and an integrated minibar. Combined with a balcony that stretches the length of the room, the space provides 30m².

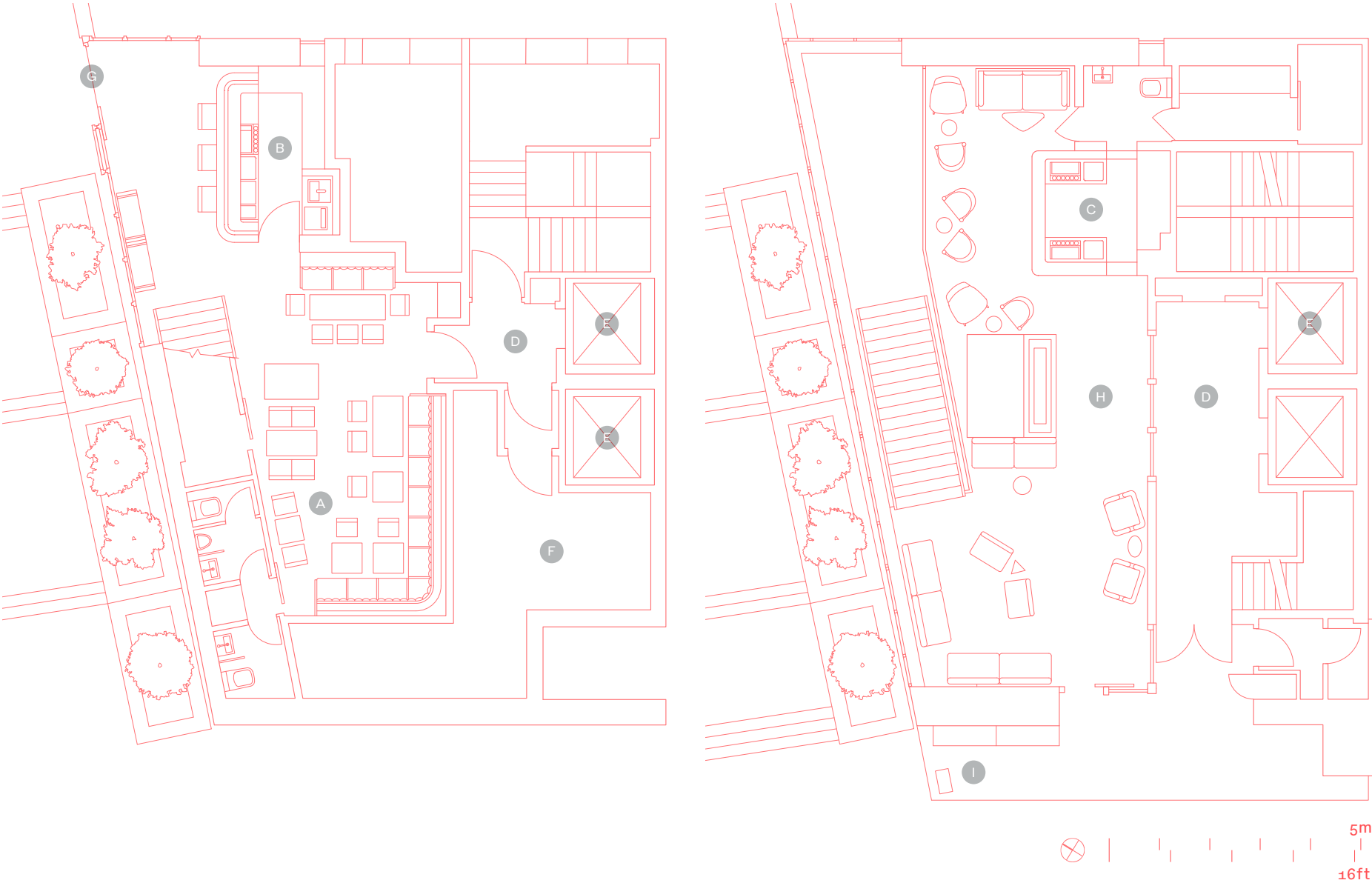
Together, the newly reimagined floors and facade create a refreshing urban oasis in the heart of Hong Kong. KplusK Associates delivered the scheme.

Location Hong Kong Status Built
Sector Hotels and resorts
Area 300m²/3,200ft² Client Ovolo Hotels
Construction Jointway Engineering and MP Contracting Limited
Project team Alison Pickett, CT & Associates (HK), Gleeds, Greyscale, JBA Consulting Engineers, KplusK Associates, LIGHTLINKS, POLO, Questor Consultants
Make team Sean Affleck, Oliver Hall, Hillia Lee, Jana Rock, Matthew Seabrook, Roman Shumsky, Ken Shuttleworth

Previous
1. Vegetarian restaurant VEDA in the new double-height space.

Below
2. Plans for the lower ground floor (left) and ground floor (right).

Key
A VEDA all-day dining
B VEDA café/bar
C Reception/café
D Lift lobby
E Lift
F Kitchen
G Entrance from public steps
H Lounge
I POLO sculpture





Top and bottom
3, 4. Main entrance on Arbuthnot Road, where the hotel reception doubles as a café area. Outside is Ovolo's signature 'egg wall', plentiful greenery, a bench for guests and passersby, and a popular sculpture by the artist POLO.



5. View of the new facade to the lower ground, ground and first floors from Centrium Stairway, which runs parallel to the internal stair and connects Arbuthnot Road and Wyndham Street.



6. One of three new entrances. This one leads to restaurant VEDA – a new venture by Australian cook and writer Hetty McKinnon – on the lower ground floor. From here guests can take the feature stair to the ground floor lobby.



Top to bottom
7, 8, 9. Detailed views of the intimate space, which is rich in colours and textures and features a stainless steel 'donut' on a tiled column. The seating includes upholstered banquettes and upholstered and woven leather chairs.



Top and bottom
10, 11. Cosy seating area at the top of the stairs in the ground floor reception, where eye-catching mirrors and street art-inspired pieces selected by the client adorn the walls.



12. Ground floor lift lobby with terrazzo flooring, artwork and Ovolo's signature 'Sphere' light. A glass fire screen creates visual connectivity between the space and the main reception.



13. Meeting room on first floor featuring parquet flooring, upholstered banquette seating, woven leather chairs, and gridded, sliding oak panels that conceal the AV function. A minibar is integrated in a cabinet behind the bench.



Top and bottom
14, 15. Balcony extending the length of the meeting room and featuring a wire grid balustrade that echoes the new facade. It provides an additional 10m² of space as well as views of the Tai Kwun Centre for Heritage and Arts.

Switching studios

Griffen Lim

From London to Sydney to Hong Kong

Griffen has a background in architecture, interior design, product design, graphic design and art installations. He joined Make in 2015, and is currently working on several hotel and multi-residential schemes in Hong Kong and China.



I joined Make’s London studio in 2015 to work on the interior refurbishment of Great Portland Estates’ headquarters, followed by a redesign of the Harrods Menswear department – Make’s first luxury retail fit-out and a project with significant heritage value.

Like a lot of Australians, I had moved to London on a working holiday visa. Fortunately Make had already set up its Sydney studio by the time my visa was up in 2017, so I was able to return to Australia and continue to contribute. Moving to Sydney at the early stages of the studio’s growth meant exposure to a lot of design competitions and bids on top of live projects. I had the opportunity to work on a wide range of projects, including heritage, interiors, hotel, retail, workplace and residential schemes.

After collaborating with our Hong Kong studio on several projects, I decided to move studios again. I’ve also always wanted to explore the design climate in Asia, especially in a city where the East meets the West. With relatives in Indonesia, it also made sense to be closer by – I’ve lived apart from family since my early teens.

Working across different locations encourages you to adapt to new design climates and working cultures. You build up knowledge and skills to suit each local market while also benefitting from an international point of view. In general, you become much more open-minded.

In some ways the London studio will always feel like the home of Make to me. You’re surrounded by so many Makers working on a huge variety of projects, and that makes for rich interaction, conversation and exchange. On the other hand, the smaller size of the Sydney and Hong Kong studios mean they’re tighter-knit and feel more like a family. In any case, the sense of camaraderie stays the same wherever you are. Whether you’re bidding for a new project or delivering one on site, everyone pitches in.

Delivering two projects in London over two years was a pretty great milestone in my career. One of my funniest memories there was getting stuck in one of the studio washrooms due to a malfunctioning lock! In Sydney, the 2017 Christmas party was a great one to remember – winding down after a long year by cruising through the Sydney harbour. 2019 was my first full year in Hong Kong, and while it was one of the busiest, it was also one of the most rewarding. The next couple years will see some spectacular projects come to fruition – watch this space!

Clockwise from top left
1. Griffen in Hong Kong with fellow Makers. 2. Black lacquer joinery at Great Portland Estates’ refurbished headquarters. 3. 4. Glass vitrines and bespoke accessories displays at the Harrods Menswear department.



The Hong Kong market

Hong Kong has experienced major disruption in the wake of ongoing political protests. Two of our Hong Kong Makers discuss our recent work in the region and the state of the market, including its challenges and opportunities.



ALFRED NG You and I worked on a few projects together in 2019, starting with the sample collections for Serensia Woods, our new wellness resort in Zhuhai, China. From there we sorted out the management office fit-out contract for Sino-Ocean Taikoo Li Chengdu, passing messages between the client and project team, and worked on project administration for some new hotel projects. We also did a few competitions. Looking back on the year, I'd say winning the GDH Real Estates masterplan competition in Guangzhou was a pretty big highlight. Business has been good.

JANA ROCK I've very much enjoyed having more hotel projects. We won one hotel competition and secured two more hotel refurbishments this year. And we're working towards completion for Serensia Woods. The cladding was completed in December, and the interior fit-out works are well under way. I'm really looking forward to seeing it finish. I started working on the project in 2016 while living in Beijing, so that will be a big moment.



In conversation
Alfred Ng and Jana Rock



1. Serensia Woods, due to complete in 2020, includes a hotel, spa, treatment centre and serviced apartments.



3, 4. VEDA, Hong Kong's first vegetarian hotel restaurant, opened in 2019 as part of Make's fit-out for Ovolo Central.



2. Political protests in Hong Kong have been ongoing since spring 2019.

affected. I live near Hong Kong University and had to walk to work for a week recently because protesters had pulled bricks from the sidewalk and blocked the road with them. Some of my friends from Australia and China who work in finance are starting to move their investments elsewhere. The situation doesn't help people's confidence in Hong Kong's economy.

JR I remember one morning in November when I was taking my son to school on the bus and we suddenly stopped. Traffic can get pretty bad in that area, so we didn't think anything was different that day, but then we saw people looking at photos on their phones of road blockages in front of the university, close to where we

were stopped. After an hour of waiting, we left the bus and walked back home. In the three and half years since I moved to Hong Kong, that was the first time that schools have been disrupted. Restaurant outlets and hotels have seen a big drop in customer numbers, and shop owners are getting less business too. Some have been are forced to close down their premises, as rents are astronomically high in Hong Kong.

AN It's fair to say Hong Kong's finance industry has a tight relationship with real estate. The less money that goes into Hong Kong's investment market, the fewer buildings are built. Eventually, it will affect the architecture industry. We already have clients from the hospitality sector putting their projects on hold and re-evaluating their 2020 plans. This means our design progress slows down as well.



5. In 2014 Make delivered a 47-storey tower in Chengdu as part of the Sino-Ocean Taikoo Li Chengdu development.

JR Yes, the protests, and now the coronavirus outbreak, are having a huge impact on the economy here. Hospitality projects in the pipeline are uncertain. Many developers are using the slowdown to carry out refurbishment works, as lower customer numbers mean less disruption.

AN Still, our Hong Kong projects are moving at a steady pace. We could've finished one or two before the end of 2019 if it hadn't been for the protests. And we've had some exciting competitions. The competition for a major shopping centre refurbishment in Shenzhen had a super-tight timeline with lots of last-minute changes. We had both London and Hong Kong Makers working on it, which meant dealing with the distance and time difference, as well as language and cultural differences between us and client. But that makes the win all the more worth celebrating.

JR I really enjoyed the Sino-Ocean Taikoo Li Chengdu management office fit-out competition. Make delivered the office tower in 2014, and it's fantastic to work with the same client again.

AN Yes, the office fit-out, the Shenzhen shopping centre refurbishment, the GDH project and the schemes we're doing for two luxury hotel brands in Hong Kong will all go on site in 2020. Between those and the enquiries we have lining up around China, it should be another busy year!

The inside scoop

GDH Nansha



From top

1. View of the towers and adjacent park from the south. 2. Corner balconies with views over the water. 3. The walkway between the podiums, which provides outdoor public amenity.

Nothing illustrates the ‘One Make’ concept better than all three of our studios coming together to design GDH Nansha, a workplace scheme in China. We began the concept design in July 2019, with construction slated to begin in early 2020.

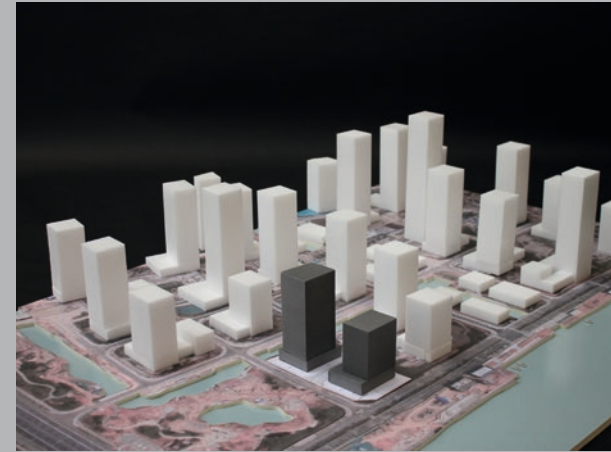
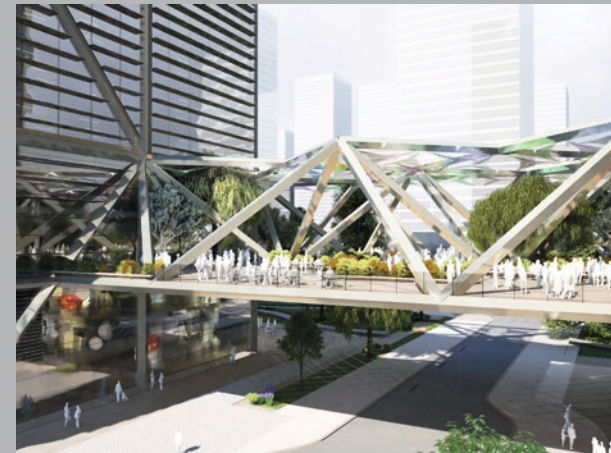
The scheme includes two office towers totalling 1,000,000ft² on a 9-hectare site in Nansha, an urban district in Guangzhou, a large port city north-west of Hong Kong. The buildings form part of a government-led masterplan for a new business quarter on a point of land across the Jiaomen Waterway, south of Nansha’s CBD. The client, GDH Real Estates, is based in Guangzhou, and we’re also working with their Hong Kong-based design adviser, Peter Brannon, on informal design reviews and client presentations.

The challenge of this project was meeting not only the typically tight timescale but also the government’s requirement of producing three unique concepts for them to choose from. Add to that a brief with strict constraints that limit the buildings’ 3D envelope and require bridge crossings, vehicle entrances and massing setbacks in defined locations. Then coordinate it all across London, Hong Kong and Sydney.

“It needs a lot of discipline. Everything needs to be very clear, with good communication,” says Sean Affleck, a Make director and head of our Hong Kong studio. “It works well as long as you’ve met the client and consultants.” He and studio manager Alfred Ng have been the local face of Make, making regular trips to Guangzhou, where Alfred often acts as an interpreter.

After we were appointed, Peter flew to London to meet Ken Shuttleworth, director Jason Parker, and the design team. For the first full meeting with the client, we set up a video conference between London and GDH headquarters, where Sean and Alfred joined the client.

After that, we were off to a flying start. “There was lots of sketching from Sean that fed into the concept work,” says James Redman, who led the design with fellow architect Elena Pelayo Rincon. “He would send photos of sketches, and Elena and I would work through them to resolve any issues and understand how they could work in three dimensions for drawings, models and test visuals. Sketch, draw, test – it was constant.”



From top

4. The walkway crossing over a secondary road. 5. Models representing government masterplan massing constraints. 6. Concept study model.

The three of them closely coordinated with Make’s head 3D designer, Matt Seabrook, who developed the geometric rules and parameters to ensure geometric coordination. Together, they developed each concept to make sure it fulfilled the client’s aesthetic ambition and the brief requirements.

Meanwhile, Paul Miles and Gabe Tansley in the modelshop produced a 3D-print file of the site model to be printed in Hong Kong, and every two weeks we presented the ever-evolving designs to the client. In September they signed off on their preferred concept: one bigger and one smaller tower sitting atop two podiums. Each tower is composed of 5-storey ‘stacks’, with diagonally cut-out corner terraces. The podiums are connected to each other by an elevated, open-air public walkway, and to surrounding areas by public footbridges.

In October, Jake Alsop and Angus Stevens in Sydney took over the design for scheme design. Sharing their computer screens with Hong Kong, they participated in intensive design reviews of the evolving Revit model, which was then passed to Matt in London for further review and conversion into 3ds Max. Using the converted model, Paul and Gabe created 3D files for Sean to print and use in the site model. In January, Matt, Jake and Angus flew to Hong Kong for two weeks to meet the client, visit the site and resolve the design altogether for the scheme design milestone.

It’s been an intricate, continuous process of communication with a daily diminishing margin for error. Sean relates: “With everything going 300 miles an hour, you can’t afford to have a misunderstanding.” But he’s quick to stress the importance of trusting the team. “You don’t want to micromanage, because they’re all super clever. They address any comments or mark-ups first, but if they have any better ideas – which is often! – they study those as well. That way they can take ownership and heavily influence the design as it develops.”

Make team Sean Affleck, Jacob Alsop, Eleanor Brooke, Bill Liu, Sebastian Maher, Paul Miles, Jason Parker, Elena Pelayo Rincon, Daniel Phillips, James Redman, Matt Seabrook, Ken Shuttleworth, Alex Stewart, Angus Stevens, Gabriel Tansley, Sebastian Tiew, Suyang Xu

The future of retail and workplace

As economies and lifestyles evolve, what sort of thinking is needed to ensure architecture works to people's advantage, improving their day-to-day lives? What opportunities do we have to help communities flourish with thoughtful design? These questions are the springboard for two new publications at Make.



Exchange is our new thought leadership series exploring the challenges and trends influencing different sectors of the property industry. In 2019 we published our second issue, which focuses on retail, a sector in extreme flux as e-commerce and changing consumer habits reshape the marketplace.

Flexibility is a noticeable refrain across the publication, with many of our contributors – from designers to developers – indicating the importance of retail space that’s fluid and adaptable for the future. Experience has become as paramount as product itself, and shops and centres that accommodate additional uses like events, cafés, workspaces and community services are gaining significant traction.

It’s not just the physical infrastructure that needs to adjust, though; our contributors also urged architects, retailers, agents and landlords themselves to evolve in step with shifting demands, whether it’s by widening research efforts or exploring flexible leasing models. “The challenge – and opportunity – is to adapt and embrace how retail is experienced,” says Maker James Chase.

Indeed, as managing director of Portland Design Ibrahim Ibrahim notes, the advent of online shopping has seen “the physical space cease to be a piece of property” and become “a piece of media” with “a different type of revenue potential.” A brick-and-mortar shop’s ability to influence

behaviour is now as significant as its ability to sell products.

“Whether it’s Patagonia, which promotes a narrative around sustainability, or Rapha, which lets consumers connect with each other to create a community, more brands are offering retail as transformation rather than just transaction,” says Maker Katy Ghahremani. “We want to feel that we’re creating a better world or a better version of ourselves when buying a product.”

Placemaking is another key theme of the publication, reflecting a broader push for development that enhances civic identity, respects local narratives, and offers relevant experiences and merchandise. For many industry professionals, connecting retail schemes with their surrounding environments – through considered scale, materials and routes – is a vital way to unite existing communities while also establishing new ones.

“It’s about creating a unique experience for the community to gather, connect and contribute to a place which is there to serve them,” says Joanna Russell of Fraser Property Australia. “Creating something beautiful means delivering an asset the community can feel pride in and ownership of.”

While Exchange No. 2 ruminates on all things retail, our 2019 Living Employment brochure sets its sights on the workplace sector. Building



From top (opposite)
1. Spitalfields Market, London, which dates back to 1666.
2. Ibrahim Ibrahim, managing director of Portland Design.

From top (below)
3. Make’s Katy Ghahremani and Grigor Grigorov participating in a retail-focused roundtable.
4. Make’s Living Employment brochure, produced in collaboration with CO-RE.



on a survey conducted with Bradley Baker of London developer CO-RE, in which 100 London occupiers were asked about the criteria driving their decisions around new premises, the brochure explores the future of workplace design. It points to emerging trends in the sector, including the increasing intersection of people’s work and personal lives, and introduces the concept of ‘Living Employment Destinations’ – attractive, dynamic working environments that drive value through desirability for employers, works and the local community alike.

Championed by Maker Frank Filskow, Living Employment is a contrast to the ‘just working for a living’ model, with an emphasis on helping people lead a fulfilling life as they work. He envisions commercially dynamic workplaces that drive value through a holistic view of productivity, flexibility and amenity.

Key to this is recognising the day-to-day needs of workers – the nursery runs, lunchtime errands, gym visits and doctor’s appointments they have to fit around their working day – and providing more relevant ‘non-workspace’ inside and alongside commercial buildings to help. An increased provision of restaurants, collaborative spaces, crèches, shops, gardens and balconies could radically transform an employee’s work/life balance, fostering a more fulfilled workforce for the forward-thinking employer.

“In the commercial industry, there’s already a widely understood trend among occupiers for raising workplace standards and improving people’s daily lives at work,” says Frank. This is certainly reflected in our research with CO-RE: 90% of the occupiers surveyed felt that wellbeing will grow as a top factor for commercial property in the next five years. With employers so clearly interested in spaces that that boost employee-centric welfare, the sector is ripe for new ideas from designers and developers.

Frank, for example, is exploring ways to “blur the boundary between public and private and consider buildings that simultaneously support work life, home life and leisure.” Taken to its logical extreme, this kind of building could be part of a larger mixed-use development that blends all types of commercial and social activity – from homes to trade and retail spaces – to foster round-the-clock use. In such a development, the hub created is far greater than the sum of the individual businesses occupying it.

As with Exchange No. 2, our Living Employment brochure encourages built environment professionals to consider emerging trends and aspire to deliver people-focused places fit for the next generation of users. Like all of our thought leadership, it’s part of our continuing mission to reimagine present landscapes for the future.

Team diaries

Serensia Woods



From top
1. Aerial visualisation of the completed resort.
2. Reception for Thai massage therapy rooms
in the treatment centre tower. 3. A courtyard-
facing guestroom in the hotel tower.

Make has designed the architecture and interiors for Serensia Woods, a major new wellness resort we’re delivering on Hengqin Island, China.

10AM Jana Rock and Griffen Lim catch the Hong Kong–Zhuhai ferry, pass through immigration and take a taxi to the site on Hengqin Island, where they meet the project manager to inspect one of our mock-up rooms. The blind/curtain contractor and the person responsible for loose furniture coordination join. Together they decide to extend the curtains and increase the pleating to minimise daylight.

12.30PM The team heads to a standard guestroom, where they decide the threshold into the shower and WC should be grey or brown stone rather than black marble. They also agree to align the threshold stone with the width of the door frame. In the bedroom area for the twin rooms, they inspect the feature bedhead wall and decide to extend to the cladding so the room can be set up as a either a double or twin room.

1.30PM The hotel’s general manager joins Jana and Griffen in one of the winter garden rooms, where they discuss finishing the WC door in timber instead of black back-painted glass. The client would like a reflective surface, however, so Jana suggests using laminated glass with an interlayer. They also discuss aligning the wall supporting the vanity counter with the shelf below.

2.30PM The bedhead needs addressing, as the client thinks it should extend to the ceiling. The team agrees to maintain a 25mm shadow gap to the ceiling and extend the frame and bedhead design. They also address the height of the screen, desk and minibar. Jana suggests adding a glass splashback to the minibar with a graphic to lift up the design. The design for the drawers and cabinets will be revised once the storage for glasses, cups and condiments is decided.

3.30PM The team heads to the residential towers to inspect the staircases in the duplex apartments, considering how the structure might be altered to achieve a better visual appearance. In one unit, they suggest that the staircase underside be designed to include storage cabinets with integrated wine storage. In another, they discuss a shelf for potted plants or picture displays.

4.30PM Jana and Griffen head back to the Zhuhai border, where they catch a bus to the Macau border. From here they use the newly opened light rail to reach the Taipa ferry terminal and head back to Hong Kong for the evening.

Team diaries

Modelshop



From top
1. Paul examining a new 3D print. 2. Using a vacuum former to create delicate curved forms.
3. Detailed view of a model for a new workplace scheme in London.

Our modelshop in London produces everything from sketch and concept models to 1:1 mock-ups and 3D printing for projects of all sizes and sectors.

9AM The 3D printers have been busy working the night shift, so Alex Stewart collects all the completed prints we started the night before. Paul Miles, Gabe Tansley and Susie Cole join him in cleaning up the prints and delivering them to their respective project teams.

10AM The main job today is finishing a large ground floor model for our 40 Leadenhall project. The modelshop meets with the design team to discuss the final details of the animation and, once paint and colour samples are chosen, masks off the top of the 3D-printed core sections. Gabe takes these into the spray booth for a warm metallic finish.

11AM Alex fits the glazing around the building perimeter and deals with a quick shoe repair request at the same time – business as usual. Susie fits the laser-cut mezzanine component, sanding and trimming to get a precise fit, while Paul draws up some vehicles for printing on our Formlabs high-detail SLA 3D printer. He also creates a pattern for laser-cutting the balustrade rail. The 1:100 scale makes for a very delicate part, so test cuts are needed.

12PM Alex, Gabe and Susie mount up 1,000 tiny people and 300 chairs and tables. Gabe sprays them with silver paint.

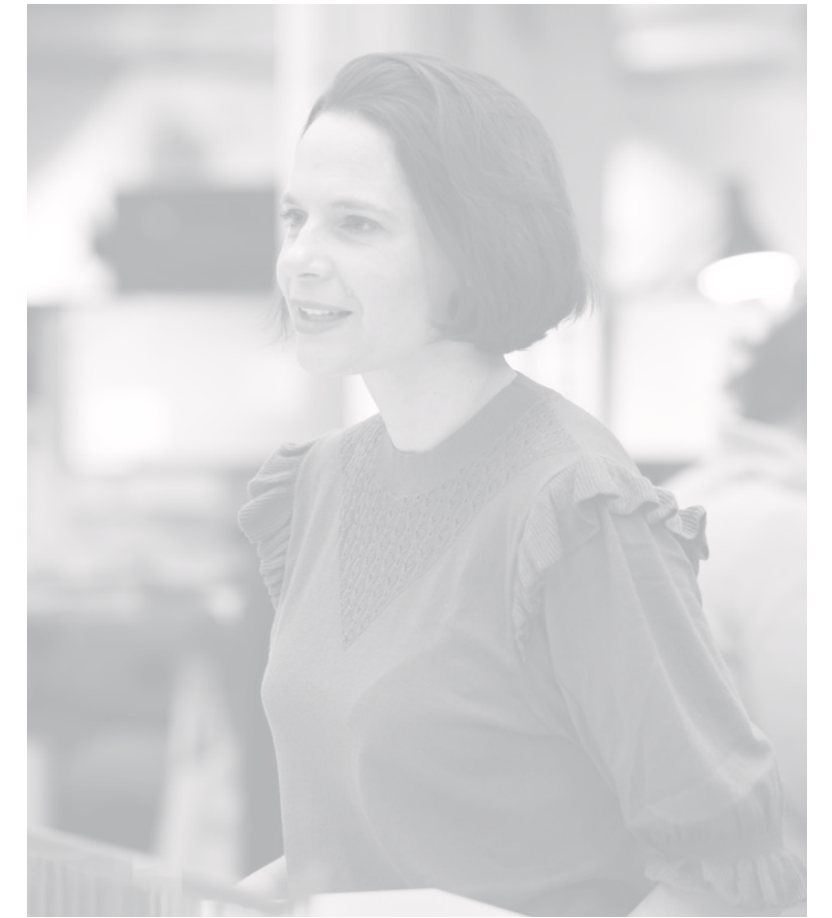
2PM After lunch, the team begins the final detailing of this big model. Gabe and Susie use the people and furniture to animate the ground floor levels, and fit the sprayed cores into the model, along with the internal walls on this level.

4PM The team sprays the freshly printed vehicles and escalator section. Susie laser-cuts the handrail components, while Alex and Gabe add trees, planters and vegetation to the central atrium of the mezzanine. Paul prepares a batch of massing options for another project. These will print overnight, ahead of tomorrow’s morning meeting.

5PM Since 2017 Make has produced models of Harold the Giraffe, the mascot of children’s charity Coram, for cyclists to mount on their handlebars during the Cycle to MIPIM ride. This year we’re moulding Harold in rubber, so Gabe mounts up a master component and builds a mould box around it. He and Alex fill the mould with silicone and use a vacuum chamber to remove any bubbles. The mould will cure overnight. Susie and Paul add the last details to the 40 Leadenhall model: cars and figures for the streets.

Transparency and a sense of investment

Employee ownership is a cornerstone of Make – it's a strong factor in recruitment and retention, as well as the way we design. Here our head of finance and one of our directors discuss how our structure informs our culture and where the employee ownership sector is heading.



LAURA GORE Make was founded as a 100% employee-owned company. I don't know of any other companies that started out that way, so I'd say that's a distinguishing factor for us, especially in terms of our culture. When companies become employee-owned after operating in a different way, they sometimes struggle to adapt their culture in line with their goals. But being employee-owned to begin with meant we could shape our culture that way from the start.

JASON PARKER Yes, it's worked for us because we had a blank sheet of paper at the beginning – we've evolved and grown around this, writing our own story and changing it as needed. Without a set hierarchy, we've always been able respond quickly to demands from inside and outside. There's a value to being responsive and listening to each other.

LG It's interesting to think about how our approach has evolved as we've grown. It shows that there's no set structure. For example, we had a forum for several



In conversation
Jason Parker and Laura Gore

years – a place to help voices be heard and listened to – and then it went on hiatus, but now there’s a group of people interested in bringing it back in a new form. We’ve also revisited things like how we calculate our profit share over the years to ensure it’s done in the fairest way. There’s a lot of knowledge sharing in these kinds of actions, and they also have the value of prompting people to ask the right questions and engage with the way the company’s run.



1. Make has been 100% employee-owned since we opened in 2004.

JP You have to work at something like the forum. You’ve got to be prepared to make mistakes and think about what works and what doesn’t. Geographically speaking, I’d say we’re certainly thinking about how the model flourishes across different countries, including in our studios in Australia and Hong Kong. Ultimately, I think it helps us stay connected as One Make. And of course from a design point of view, the whole process is much more energised. The best idea wins; there’s no top-down instruction, which is empowering. Design is not necessarily A to B; it requires lots of directions and voices. So the more diverse and collaborative our teams can be, the better. Employee ownership underpins that.

LG When we started Make, employee ownership was unknown. We didn’t used to shout out about it in case the structure put off clients who misunderstood what it meant. However, the opposite is true now. Employee ownership is coming to the forefront of

discussion in corporate governance and is seen as an asset. The sector grew by 17% in 2017 and 19% in 2018. I don’t think it would have grown so much without the advocacy of the Employee Ownership Association, which champions the cause.

JP Joining the EOA in 2006 definitely taught us how the model works to begin with, and I think it’s helped us realise how employee ownership can sustain a company through good times and bad. For us, employee ownership means transparency and a sense of investment. Everybody’s looking over the horizon; everyone has that longer-term view of the life of the practice. That common purpose helps us through the ups and the downs, which is a good test of the model.

LG There are some really great companies coming into the EOA now, and it’s an increasingly important lobby to the government. For example, we were part of the steering group that helped shape the policy implemented in the Finance Act 2014. This directly impacts our profit share and tax we pay. The more companies there are in the EOA, the more influencers there are and the more the government can listen to and support employee-owned businesses. Our structure’s not for everyone, but it works for us and should have appropriate attention. The profile is certainly rising.



2. Makers gather at the 2019 EOA conference gala dinner.



3, 4. Jason Parker gave one of the keynote speeches at the 2019 EOA conference.

JP At the 2019 EOA conference, we heard a lot about the challenges companies are facing as workplace trends shift and it all becomes more fragmented and flexible. It’ll be interesting to see how our model helps us evolve and embrace that. I gave a speech at the conference dinner where I talked about our own challenges and growth over the years, telling our story and what employee ownership means for us. It all comes back to that sense of trust and pride. That’s what gets us up in the morning, and it’s a great thing to be part of. If you’re proud of and love what you do, it’s an easy sell.

LG That was a definite takeaway from your speech – your pride in our company structure.

JP I just think whether you’re an architect or a graphic designer or you work in finance or communications, we all share that pride. We want to bring our families into the studio; we want to hang out after work. And that goes for all three of our studios. It’s a real balance, though. We want to be culturally connected to each city we work in and part of that place, but equally we want the Make ethos to flourish. I think it does. We’ve had Makers move internationally to set up studios and locals who’ve joined them, and with both of them embracing employee ownership, it works.

LG Clients hopefully feel that too – that they’re getting a great product wherever we work. Make has a specific feel. It doesn’t matter which studio you’re in; it’s the same Make.

JP We talk a lot about giving people the ability to express themselves not only with each other but also with our clients. That’s such a positive thing. We have all sorts of different people and skill-sets around the practice, and this model is the glue that binds us. It allows us to feel part of something bigger and embrace every asset we have.

Switching studios

Sean Affleck

From London to Hong Kong

Sean joined Make when it was founded in 2004 and is one of our four directors. He's delivered major projects for Make around the world, including the RIBA award-winning City of London Information Centre and The Luna in Hong Kong.



I've been working in Make's Hong Kong studio full-time for two years. Before that, I travelled regularly between London and Hong Kong. I've always loved Asia. I worked in Japan during college, taught architecture in China in the 80s for six months, and spent nearly ten years in Hong Kong with Foster + Partners. My wife is from Hong Kong, and all three of my kids were born here and have Chinese passports.

I moved to this studio to show that Make is really serious about our work in Asia. I wanted to build relationships and trust with clients and consultants here. This takes time, and being able say that we're here permanently can't be overrated.

It's a small studio but very familiar. Like London, we have red chairs, high benches and 3D printers (okay, just 1 not 12!). It's creatively chaotic – as in, a bit messy – but in reality the studio feels much larger than it is, with project teams stretching in both directions to Sydney and London. We're always talking with the other studios. We chat with Sydney in the morning before they break for lunch, and then in the late afternoon we have calls with London. If we're not careful, these can easily stretch into the evening.

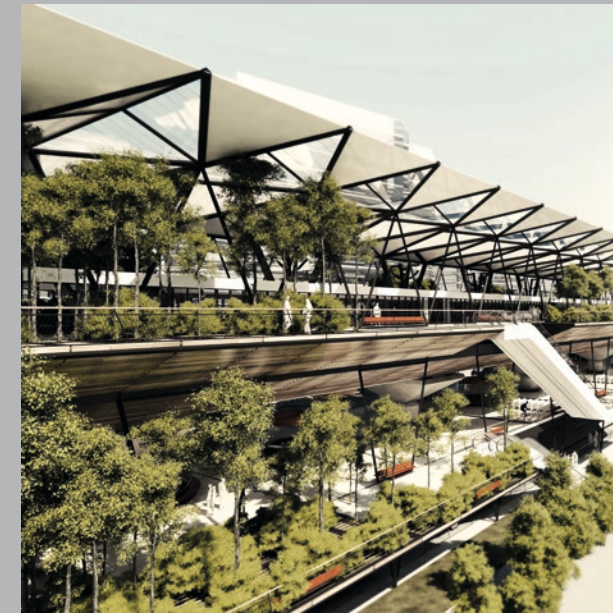
Working in more than one Make studio gives you access to a variety of different projects. Here I've had opportunities to push into other building types, especially transport and infrastructure. My time in Hong Kong has been a chance to bring our London studio experience further afield, and to bring new ideas and approaches back to the UK. So many clients operate globally, and having a foothold in Asia, especially with so many Asian developers investing in the UK, has been extremely useful.

The tremendous support, trust and generosity from our client Swire has been a big highlight of my time here. They've given us incredible opportunities, from The Temple House in Chengdu to their training centre in Lantau to schemes in Beijing and Shanghai.

Our appointment to reimagine an MTR station here in Hong Kong and push for the transition to zero carbon also stands out for me.

Back in London, there's an upcoming milestone I'm excited about: after more than 12 years, our 80 Charlotte Street scheme is finishing. Projects that take this long can become unfocused or compromised, but Simon Silver of our client Derwent has never dulled his enthusiasm. He's ensured that the building just gets better and better as it moves along.

Clockwise from top left
1. Make's concept design for an MTR station in Hong Kong. 2. The Swire Leadership Centre in Lantau. 3. The award-winning Temple House in Chengdu.



CROWNE
PLAZA
TERRIGAL
PACIFIC

Refreshing
Australian art deco



The 4.5-star Crowne Plaza Terrigal Pacific is located in the classic beach resort of Terrigal on Australia’s Central Coast. Make was brought in to deliver a sensitive refurbishment of its conferencing floor, with a design that celebrates and modernises the historic spaces of this art deco icon.

The scheme encompasses the Hawkesbury Lobby pre-function room, the Grand Ballroom, the Macmasters and Forresters conference rooms, and washrooms. Our design retained as much of the existing fabric as possible, in a move that highlights the building’s heritage and bolsters the project’s sustainability. Excepting the removal of one wall, we retained the original structure, as well as chandeliers, handrails, and the wood panelling in the conference rooms.

A bespoke carpet in contrasting greys runs throughout the floor. The curves of its geometric design reference the building’s signature arches, while the lines guide staff arranging tables in the larger rooms. The tones complement the updated art deco palette and provide a durable surface in this high-traffic area. We’ve relined the walls in grey and white acoustic fabric, including Kvadrat fabric on the

surrounding walls. The operable walls in the ballroom were reupholstered in a fabric with a high-definition print of the Kvadrat fabric.

In the Hawkesbury Lobby we removed a wall to allow an existing arched window to open onto the space, flooding the room with light and air. Two newly introduced bars, one serving coffee, the other alcohol, enables the space to host guests prior to an event, while the six retained chandeliers add to the atmosphere. The alcohol-serving bar can be closed off with operable walls or used as a maître d’ station if not needed. Contemporary vanities in the washrooms nod to art deco furniture and provide a sense of luxury.

The refinished dark metal of the chandeliers and handrails provides subtle heritage detailing throughout, while integrated and ambient lighting

allows the spaces to easily transition from day to nighttime use.

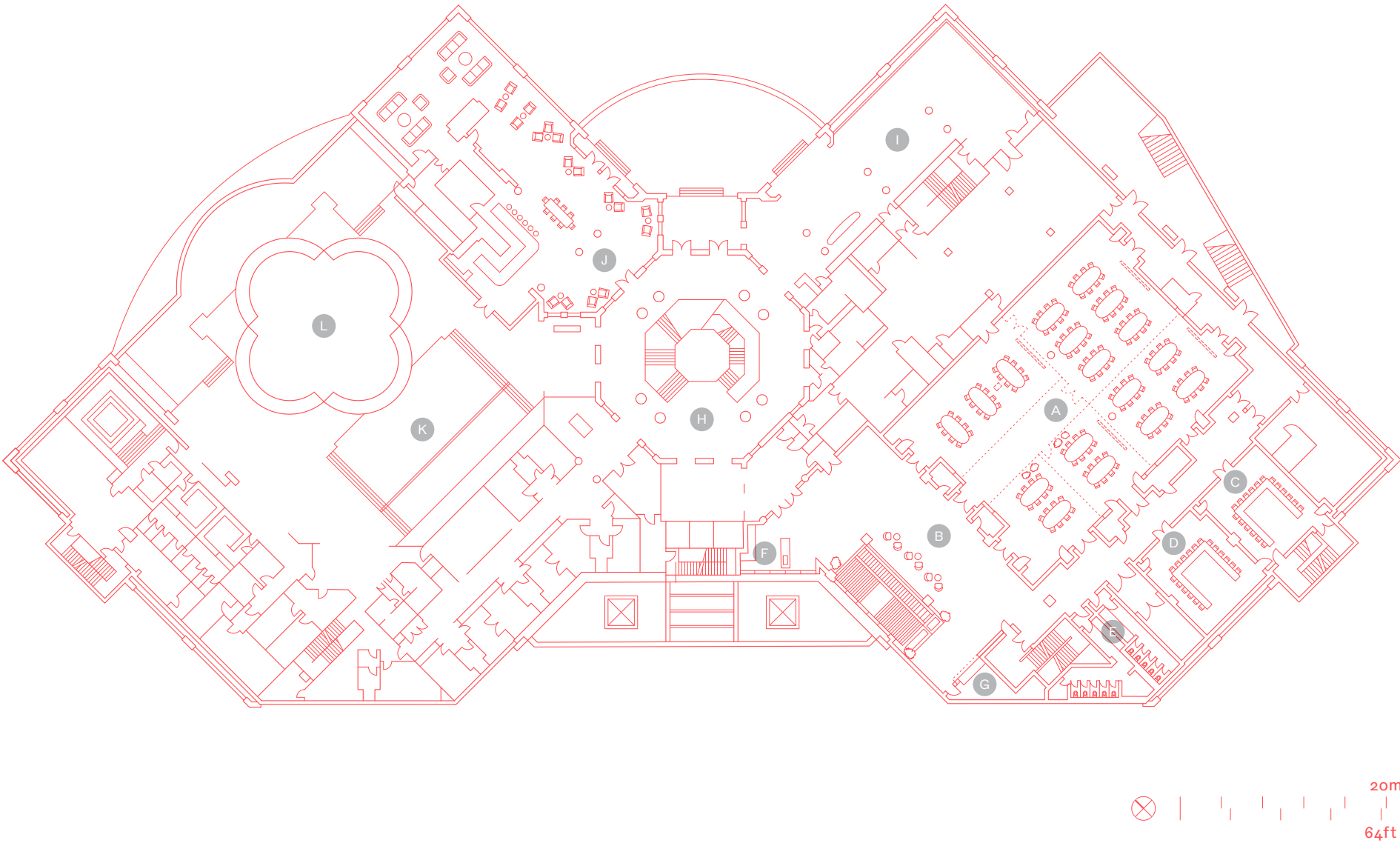
At the same time, Make refurbished the hotel’s Lord Ashley bar, adjacent to the pool, with durable new wood-effect porcelain tiles, a white shell, black metal entrance canopy beams and three refinished chandeliers.

Location Terrigal, Australia
Status Built Sector Hotels and resorts
Area 1,300m²/14,000ft² Client Arkadia
Property Construction SHAPE Australia
Project team Floth, IHG, MBC Group
Make team Sreeja Banerji, Sam Clagett, Griffen Lim, Merhnoush Rad, Ryan Safa, Ken Shuttleworth, Stefanie Taylor, Tracey Wiles

Previous
1. The Hawkesbury Lobby pre-function room.

Below
2. Plan of the conferencing floor.

- Key
- | | | | |
|---|------------------|---|---------------------|
| A | Grand Ballroom | G | Beverage bar |
| B | Hawkesbury Lobby | H | Grand Staircase |
| C | Macmasters room | I | Sea Salt restaurant |
| D | Forresters room | J | Lord Ashley bar |
| E | Washrooms | K | Pool terrace |
| F | Coffee bar | L | Swimming pool |





Top and bottom
3, 4. The Hawkesbury Lobby, an open, light-filled space. We've removed a wall to reveal one of the hotel's signature arched windows. The drinks bar can be concealed by an operable wall.



5. The new coffee bar, like the drinks bar, provides refreshments for guests ahead of events.



6. View into the Lord Ashley bar from the top of the Grand Staircase. The monochrome palette continues here, as do the retained and refinished period chandeliers.



Top and bottom
7, 8. New white shell and repainted black metal beams to the entrance canopy. The timber-effect herringbone floor tiling was chosen for its durability in this high-traffic area, which opens onto the pool.

Improving social ties in our cities

When we established the Future Spaces Foundation in 2013, we wanted to explore the factors that help communities thrive, from vibrant high streets to secure, affordable housing. In 2019 we began a new research project exploring the relationship between urban loneliness and the built environment, asking ourselves how we might reshape our cities' infrastructure to improve social cohesion.



According to a leading psychology study, loneliness can increase your risk of premature death by 30%, making it as dangerous as obesity and heavy smoking. This is one of many alarming statistics we came across in our research into urban loneliness. We chose this topic for its tangible human element, its cross-disciplinary scope and its relevance to a central question of interest to the Future Spaces Foundation: what influences do physical spaces have on human connections?

We launched the project with a roundtable to examine how loneliness affects people in urban areas and investigate the role of the built environment in both prompting and relieving feelings of isolation. Attendees included designers, policy advisers, academics and community organisers, who together offered a range of professional and personal perspectives.

One of the main lines of enquiry was defining the opposite of loneliness – that is, the status quo we should be striving for. The group settled on ‘togetherness’ as the best description for social connections that offer a sense of purpose and belonging. There was also a significant amount of dialogue around the differences between physical proximity and actual kinship, particularly as they relate to urban living.

After a day of discussion and workshops, the group narrowed down some of the

main contributors to loneliness in cities, including poor town planning, inadequate public transportation and a lack of safe community spaces. We used these insights as a starting point for assembling a report that explores the issue in detail, called *Kinship in the City*.

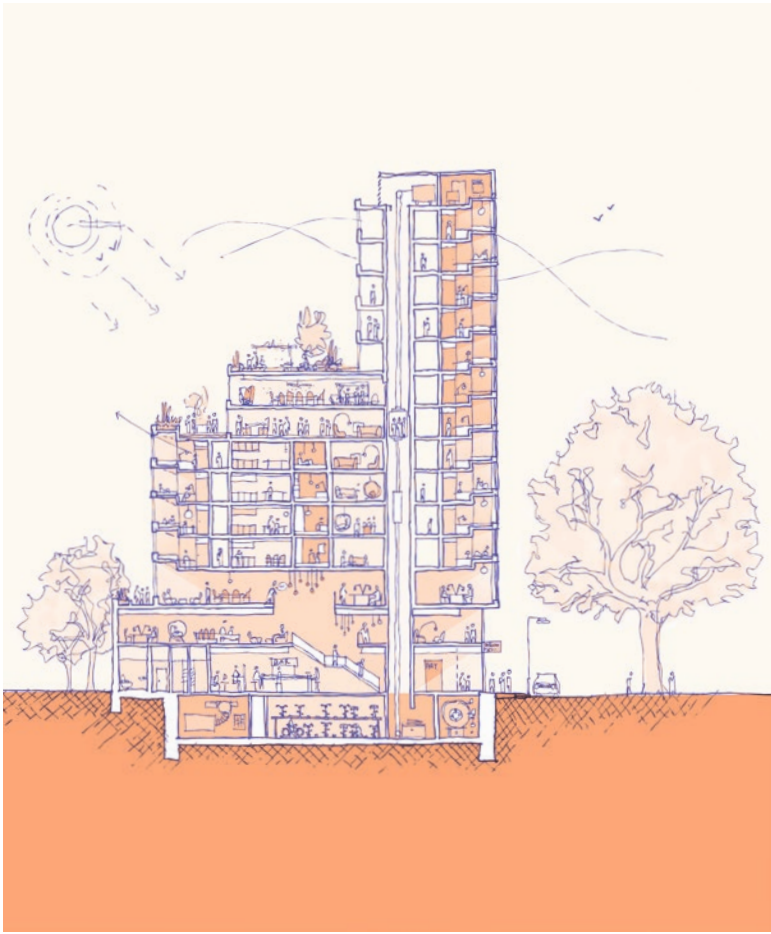
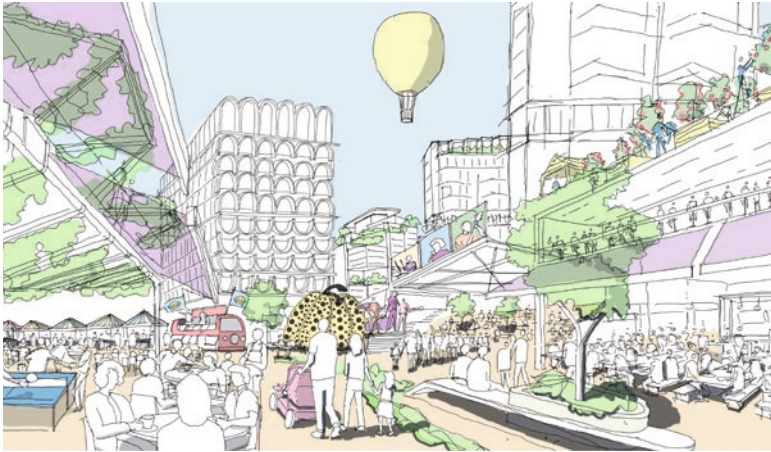
Along with providing background information about loneliness, including global statistics and information on at-risk demographics, the report examines the ways that housing, public realm and community services in particular could be shaped to facilitate better social connections. Each chapter includes details on how substandard offerings can exacerbate loneliness, design concepts from Make exploring potential architectural interventions, and formal recommendations for addressing loneliness through the built environment. We also present essays and interviews that explore different aspects of the loneliness debate, and case studies that highlight international loneliness-related initiatives.

These various strands are tied together with beautiful bespoke artwork from London-based illustrator Thomas Hedger.

A resonant theme across the publication is the cooperative effort needed to address loneliness – how crucial it is that national governments, local authorities, designers, planners, businesses, charities, public bodies, community organisers and more come together to tackle the issue. “By definition,

Top and bottom (below)
1, 2. Bespoke illustrations
for the report by Thomas Hedger.

Top to bottom (opposite)
3, 4, 5. Design concepts
for potential architectural
interventions to loneliness,
including improved transport
exchanges, community-focused
retail schemes and shared
housing developments.



urban atomisation indicates division, so it makes sense that combatting this – and in turn, the loneliness it causes – should involve uniting different groups across the built environment industry, from policymakers to analysts to architects,” the Foundation’s managing editor, Sara Veale, writes. “Working in collaboration with each other and citizens on the ground, we have the power to enact influential change.”

Peter Greaves also touches on this in a conversation piece with fellow Maker Chris Millar. Peter leads the Foundation’s student competition series, while Chris is the co-founder of a platform called Bubble; both have run recent design competitions around the theme of loneliness. “Loneliness is an emotive subject; people can think about it personally,” Peter says. “That universality is a platform for exciting, diverse opinions alerting us to things we’d never consider. That’s what’s valuable about exercises like these competitions. We get to see ideas we might not have stumbled across ourselves, and they inform how we respond in the future, especially in terms of design.”

Other headline themes include the distinction between loneliness and social isolation; the role of technology as both a cause of and remedy for loneliness; and the importance of identifying the overlapping risk factors for loneliness that span all locations, ethnicities and age groups, including income level, mental health and ability. As the report concludes:

“With inclusive spaces for socialising and environments that nourish our welfare, both physical and mental, our chances of building meaningful support networks improve hugely. The built environment is a valuable tool not only for accessing social opportunities but also nurturing relationships, both new and existing.”

Copies of *Kinship in the City* are available at all three of Make’s studios as well as futurespacesfoundation.org.

Switching studios

Jacob Alsop

From London to Sydney

Jacob is an architect based in Sydney. His portfolio at Make spans the workplace, education, retail and residential sectors. He recently delivered a new pedestrian walkway at Melbourne's Chadstone Shopping Centre.



I joined Make's London studio in 2013 after completing my master's degree at University of Westminster. I qualified as an architect in 2014 and, until moving to Sydney in 2018, worked predominately on large-scale commercial projects in London, including our office tower at 40 Leadenhall.

When the opportunity arose to transfer to our Sydney studio, I jumped at the offer. I'd always wanted to travel and experience living in a different city, and I thought if I was ever going to live by the beach, this was the time. I spent a couple weeks packing up my life and relocated in May 2018.

Since moving to Australia, I've worked on a range of projects at different scales and across different sectors, including retail and mixed-use developments. One of my main projects recently has been the Chadstone Link, a vaulted passageway that creates a beautiful new journey to Australia's biggest shopping centre. It's great to be part of a young, growing studio working on such high-profile schemes.

Switching studios has helped me understand how Make functions across different continents. It's given me on-the-ground experience in the Australian market and brought me closer to Hong Kong too – I've spent the past few months working with that studio on a new workplace scheme in Guangzhou. A significant benefit for me is that I can help transfer knowledge and experience across the UK, Australia and Hong Kong, now knowing the people involved personally and seeing how projects connect. I've also gained experience working with a smaller group of Makers in a more intimate office. It's been great meeting new people.

One thing that stands out about working in Sydney compared to London is how obsessed with fitness people are here – often they opt for a swim, run or surf after work rather than a beer! Coffee remains central to the function of both offices, though.

And something that's important to remember as an architect is that the sun comes in from the north in the southern hemisphere. It's easy to get caught out on this!



Clockwise from top right
1. Jacob and other Sydney Makers after the 2019 Manly Sun Run.
2. Chadstone Link in Melbourne.
3. Visualisation of 40 Leadenhall, located in the City of London.



ASTA HOUSE

Local living in Fitzrovia



As 8o Charlotte Street, our major mixed-use development in London’s Fitzrovia, draws near completion, we’re celebrating finishing Asta House, which forms a significant part of the scheme. This newly converted and refurbished building is adjacent to the main urban block, and houses 26 new residences and 1,000m² of new workplace.

Asta House, first built in the 1950s, sits within the Charlotte Street Conservation Area. To help preserve the distinctive character of the neighbourhood, we retained a substantial amount of the structure and brick facade, painting it black. We added two new upper levels – one floor fully extended, the other set back – and extended the rear, providing 25% more area while maintaining the local scale.

The new homes, on levels 1 to 5, offer a mix of 1- to 3-bed apartments, including two penthouses and four intermediate units. The industrial-inspired interiors feature a monochrome palette, Crittall-style windows and fire screens, smoked oak veneer entrance doors, band-sawn timber flooring, and grooved timber panelling. The concept has been applied throughout, from the main entrance lobby to each apartment interior. Some apartments also have a system of integrated joinery, designed

by Make, that runs from the kitchen to the bedrooms.

In the top-lit stairwell we retained the original terrazzo-finish stair from the lower ground to level 3, after which it becomes folded metal stairs with a timber tread. Outdoors, residents have access to a shared courtyard terrace, and penthouses enjoy private terraces.

The new workplace, on the ground and lower ground floors, is now home to engineering firm Elliott Wood and its new co-working space, The Building Society. The open-plan areas benefit from greater daylight, visual connections and air circulation, thanks to larger windows, removed upstands, and a pulled-back ground-floor slab that has created internal lightwells along Whitfield Street and the corner of Chitty Street. We also maximised floor-to-ceiling heights by exposing the services. The industrial aesthetic

continues here, evident in the exposed concrete, the structure and services, the monochrome palette, and new bespoke items like caged linear lighting.

Location London, UK Status Built
Sector Residential, workplace
Area 3,800m²/41,000ft² Client Derwent London
Construction Multiplex
Project team AECOM, Arup, del Buono Gazerwitz, DP9, EQ2, GVA
Second London Wall (now Avison Young)
Make team Sean Affleck, Fakhry Akkad, Vicky Brown, Florian Frotscher, Robin Gill, Oliver Hall, Sepideh Heydarzadeh, Yuting Jiang, Chris Jones, Kunwook Kang, Yianni Kattirtzis, Kalliopi Kousouri, Charley Lacey, Rita Martins, Jason McColl, Aggie Michalska, Lara Orska, Sangkil Park, Serwan Saleme, Matthew Seabrook, Ken Shuttleworth, Sarah Shuttleworth, Lam Tran, Mark Tynan, Tom Ushakov, Tracey Wiles

Previous

1. The penthouse roof terrace.

Below

2. Whitfield Street elevation.

Key

- | | | | |
|---|-----------------------------------|---|-----------------------------------|
| A | Residential entrance | F | Crittall-style aluminium windows |
| B | Office entrance | G | Single-floor extension with brick |
| C | Double-height office frontage | H | Single-floor setback extension |
| D | Refurbished existing brick facade | I | Privacy timber screens |
| E | Retained existing stone facade | | |





3. The main residential entrance, at 65 Whitfield Street, with the ground floor workplace on either side.



From top
4. The residential lobby, with concierge desk, banquette seating, vintage Italian lighting fixtures, and band-sawn timber flooring.
5. Retained terrazzo stair to level 3.



Top and bottom
6, 7. Blackened timber bathroom 'pods' in the 1-bed apartments containing sliding doors on either side to close off the bedroom. An electric switch turns the glazing opaque.



8. The penthouse master bedroom. The Crittall-style windows are a key feature of the industrial-inspired design.



Top and bottom

9, 10. The new workplace at 55 Whitfield Street, home to engineering firm Elliott Wood and The Building Society. The open-plan floor provides plentiful natural light and a variety of spaces to work, and has an interior fit-out by Squire and Sanders.



11. Private meeting rooms range in size from a 2-person space to a room for 15, and receive natural light from rooflights.



12. Punch through the floorplate to accommodate a feature stair as part of Squire and Sanders' fit-out.



Top and bottom

13, 14. View of the lower ground space, which also offers different types of spaces. These can be used for everything from personal phone calls to group lunches, yoga classes, learning and development, and internal and external events, such as the London Festival of Architecture launch party.

Project delivery at 80 Charlotte Street

Our new development at London's 80 Charlotte Street has been in the works for more than a decade. Two of its architects discuss Make's role as lead designer and what distinguishes our approach to project delivery.



MARK TYNAN 80 Charlotte Street is a project we've been working on since 2007. It's changed hugely since the original competition, but a lot of the narrative we established at the start has carried through the project – the aim of taking old buildings and giving them a new lease of life.

JASON McCOLL Mark, you were there at the start, and you're still here at the end, so we've got some historic knowledge at this table! I joined the project in 2010 and have stayed with it since. It will be Derwent's biggest scheme once it's delivered in 2020. Delivering this has been all about relationships, about learning what the client wants from their site, listening to them, and offering ideas on how to stretch the boundaries while also narrowing that down to the right solution.

MT Derwent's really great at having those conversations and letting us test things out on paper and in physical form. The island site is 80m by 80m – a four-sided streetscape that's partly in a conservation area.



In conversation
Jason McColl and Mark Tynan



1. Both commercial and residential occupants of 80 Charlotte Street have access to terraces at the upper levels.

When you start designing an office from that, you know you're going to have a deep plan. You have to consider how to get light in, how to get ventilation. We decided to move the cores of the existing buildings into the middle and leave three of the corners for atria as a way to bring in light. We've also added three floors, setting them back to reduce the mass and to provide terraces with views over Fitzrovia.

JM What's interesting is that the scheme we came up with early on with the central core and three atria – that's stayed even as the project's evolved. That was the right solution. We got there quickly, but it's been about refining it and delivering it.

MT Agreed. The idea was for a flexible floorplate that you could subdivide into multi-tenanted floors, with a consolidated core for lifts, stairs and toilets. Punctuating the corners with atria is about light and ventilation but also a break in the architecture and volume. We use these lines to subdivide the facade.

JM That helped hugely with the planning, didn't it? The planners didn't want to see a homogenous commercial scheme with one cladding type. It's a

conservation area, so it became all about harnessing the Fitzrovia character and breaking up the massing so that outside it looks like a number of blocks put together.

MT If you look down Charlotte Street, it's made of many different styles. Originally this site included 3 streets of the same facade, but now it's broken it up into 12 facade types, 12 building forms.

JM It's a big building, though. It's not as if we're creating complexity for the sake of it. You've got the commercial portion, and then there's a block on one corner of the island site that we've retained as residential, with a café below. Asta House across the street is largely residential; we've extended it up, and Elliott Wood has taken the office space in the ground and lower ground floors. We've even got a pocket park and enhanced public realm. As a mixed-use scheme, it will be a real asset for Fitzrovia.

MT These kinds of projects start and stop at different stages, and of course economies change, client demands change, the office landscape changes. But like you said, there's been a dedicated team and consistent line of knowledge throughout.

JM Derwent is a fantastic client in their aspirations and their understanding of architecture and the importance of visual elements. Using prototypes is how they like to work and how we like to work. It reduces the risk of getting stuff wrong on site, which can be costly.

MT Yes, it's refreshing to have a client who's willing to do that.

JM The office buildings they commission are not vanilla CAT A speculative offices; they're site-specific, with an artisan quality throughout. The shared spaces in this project are phenomenal, with more of a hotel aesthetic than an office. We've played with the light levels to give more of a lifestyle feeling. On the ground floor there's a café/bar that's available to all the users of the building and to visitors, which is something Derwent has carried through several of its buildings.

MT Learning how they manage their other buildings informed our brief and encouraged us to think about how we could enhance it. Anyone who's a tenant in a Derwent building could come to this building and use it. It's got a lot of character. There's honesty and familiarity in the materials and the structural expression.



2. An expressed steel frame is arranged around the development's central jump-form core.

JM There's a consistency too, from the expressed steel frame to the exposed concrete soffits. We agreed with Derwent very early on about the concrete facade treatment, which includes timber board-marked picture frames of concrete on two of the elevations. Delivering these meant going through hundreds of samples with the contractors. There was a certain softness we were looking for, and I'm so happy we achieved it.

MT Shutterboard concrete's not a new thing, but had we not spent the time on it – years of testing mock-ups, visiting buildings with good and bad examples, researching the weathering – it wouldn't have worked as seamlessly as it does. The smooth surface we ended up with will weather well.



3. The atria bring daylight into the deep-plan office space.

JM It helps that we always use 3D CAD modelling and BIM modelling. We worked on the services coordination in 3D with Arup, and having that geometric model was absolutely essential for a building of this complexity.

MT We build twice: we build digitally and then physically. Working that way with Arup helped us bring the sandwich of floorplate-to-ceiling down significantly. Credit to Multiplex too, because there are so many different elements they have to contend with as the main contractor.

JM As lead designer, we know the Derwent vision and have been able to communicate that to Multiplex, letting them take the lead with the specialist technical design and engineering. It's all about communication. It's up to us to communicate things so they're understandable. If things are clear, success is likely!



NOBU HOTEL GUESTROOMS

Calm,
contemporary
comfort

The interior design of the guestrooms in the new Nobu Hotel takes its cues from the traditional garden in the adjacent Portman Square. We’ve drawn on the natural materials, textures and sense of peace found within this hushed urban oasis and the buildings around it.

Guests enter their room through a timber portal with a stepped ceiling so that the space transitions from an intimate vestibule into a bright and airy bedroom with a grand sense of space. Light timber, textured wall linings and soft, elegant fabrics ensure each room is a comforting, calming space to inhabit.

We’ve designed integrated and loose joinery elements to a lower height for greater comfort and ease of use, and the furniture has been designed with many different uses in mind. For instance, the dining table in the executive rooms is at cocktail height, meaning guests can use it for relaxed working as well as dining.

The intricate black metal detailing is inspired by the wrought-iron gates of the square and neighbouring buildings, while the timber detailing draws on both traditional English

and Japanese methods – and adds a contemporary twist. The bathrooms, meanwhile, reflect the notion of bathing as a ritual, with timber finishes and light marble-inspired wall tiling with warm veining that provide a luxury feel to the space.

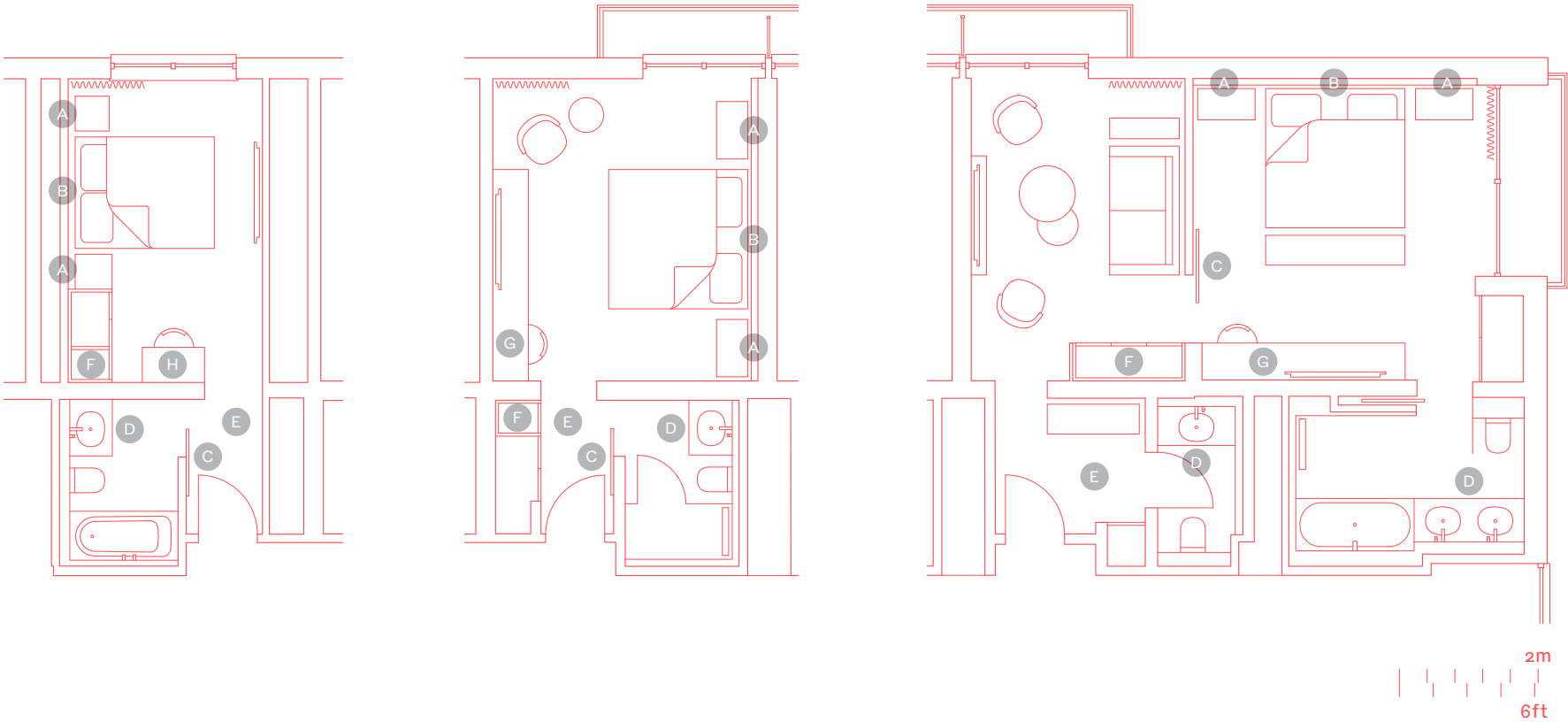
Artwork is a key part of the guestroom design. The headboard panels, designed in three sections, comprise a soft central panel with a feature artwork on the end panels. The application of large-format artwork imparts a luxury point of difference and delivers a moment of impact when the guest arrives in their room.

Location **London, UK** Status **Built**
Sector **Hotels and resorts**
Area **3,466m²/37,309ft²** Keys **249**
Client **London & Regional Properties**
Construction **Edgewater Contracts and McGee** Project team **Argenta Projects, Blend Technology Consultants, BSBG, Contardi, Future54, Heyne Tillett Steel, Isometrix, Northern Lights, PSH Consulting** Make team **Katy Ghahremani, Alycia Ivory, Kalliopi Kousouri, Ken Shuttleworth, Alice Simmons, Alex Stewart, Gabriel Tansley, Sebastian Tiew**

Previous
1. A light-filled executive room.

Below (from left to right)
2. Standard, executive and suite room plans.

- Key
- | | | | |
|---|------------------------|---|--------------------|
| A | Art panel | E | Timber portal |
| B | Feature headboard | F | Minibar |
| C | Mirrored sliding doors | G | Integrated joinery |
| D | Bespoke vanity | H | Bespoke desk |





Top and bottom
3, 4. Panelled headboards framed by large-format artworks that reference Japanese calligraphy. Simple, integrated bedside tables evoke traditional Japanese craftsmanship.



Top and bottom
5, 6. Make-designed loose and integrated joinery elements, as well as curved lounge chairs and sofa beds upholstered in soft, elegant fabrics.



7. Light timber panelling in the portal to create a sense of calm. The wardrobe and minibar are integrated here, alongside additional storage space.



Top and bottom
8, 9. Executive rooms, with an integrated vanity bench opposite the bed and warm timber and marble-inspired finishes in the washroom that celebrate the everyday rituals of bathing.

Q&A with Gary Simmons

Gary Simmons is the chief engineer of William Hare, sponsor of The Architecture Drawing Prize 2019. He tells us about his experience judging the Prize and his appreciation for hand drawing in particular.



SARA VEALE This year was your first time judging The Architecture Drawing Prize. How would you describe the experience?

GARY SIMMONS When I arrived on judging day, I must admit that I felt quite intimidated. I'm not an architect – I'm an engineer – so most of the architectural drawings I see are structural drawings that we translate into fabrication drawings. They're not artistic as such. But I really enjoyed the experience and felt invigorated afterwards.

SV What did you think about the quality of the entries?

GS I was taken aback by the quality across the three categories, and by the range of different pieces put forward, even in the same category. I expected to see more structural drawings, but there were a lot of conceptual ones.

It was a really wide spectrum. There were individual drawings that focused on an image or location, and others that digressed. Quite a few had multiple elements, such as a large drawing showing many different architectural projects on one canvas. And there was a hand drawing of a ship that was a group effort; I think four or five people collaborated to create the one image. If you'd have asked me to guess the background of any of the artists, I couldn't have.

SV What's your preferred type of drawing?

GS Among the submissions here, I found I had more of an affinity with the hand-drawn entries than the digital ones, but I fully appreciate the art and hard work that go into both. People drawing digitally don't just turn on a computer and let the computer do it; they're guiding the computer to do what they want it to do, using a very specific skill-set.

In general, however, I have more of an affinity with hand drawings. I can see what went into them and judge the quality more readily. I've seen the transition from the drawing board to the computer in my career, but if you asked me now to sit at the computer and produce a digital image, no way. If you asked me to produce a hand drawing, then yes, I can give that a go.

SV Can you elaborate on your own experience with drawing?

GS I started my career as an 18-year-old on a drawing board. I was a draughtsman – you had a ruler and a pencil to create a structural drawing. As a structural engineer, you create individual pieces of steel that go into manufacturing and fabrication, so drawings have to be very detailed in dimension and very specific in size, shape and grade. It's not conceptual; it's very literal.

I think this explains why I have such an affinity with hand drawings, and pencil drawings specifically. I really appreciate detail drawings, with their straight lines and all that boring stuff!

I did that for 20 years before we kicked into computers and the drawing boards were taken away. That was a big culture shock at the time for someone from my generation. Some people took to it, and some people didn't. People left the industry because of it; they couldn't get their head around producing an image in that way.

SV You joined judges from Make, Foster + Partners, Sir John Soane's Museum and more. What kind of deliberations went on in the judging room?

GS The group was full of people with different opinions and different skill-sets. [Foster + Partners senior partner and art director] Narinder Sagoo, for example, stood out when we were discussing the digital category. You could tell his depth of knowledge; he knew what had gone into Anton Markus Pasing's submission – the overall winner and winner of the digital category – to generate that level of work. And Paul Finch, director of the World Architecture Festival, did a great job of stewarding

everyone and keeping it moving. We could have sat there for days talking through them all!

We debated Anna Heringer's woven tapestry, which won the hand-drawing category, for some time – is it a hand drawing? Of course it is. You don't need a pencil to hand draw something.

It was a good mix of people. The architects have their own perspective, and the curators too. As we narrowed down the commended entries, you could see Owen Hopkins of Sir John Soane's Museum thinking about how to exhibit them, how their size would affect their display. It brought another dimension to the judging.

SV What was it like awarding the Prize at the World Architecture Festival in December 2019?

GS The festival was great. I hadn't been to WAF before, so looking around and seeing all the different stalls was exciting. The Architecture Drawing Prize is just a small part of it. We had our own stand close to the entrance, so a lot of people stopped by to look at the winners' work on display.

That was the first time we saw the entries live. It was striking to see how different the sizes were in person. Suddenly you realise it's a piece of art. When you're looking at the winners and commended entries, you ask yourself whether you'd want that hanging on your wall at home. I know there are a few I would.

Team diaries

The Madison



From top
1. The Madison under construction.
2, 3. The team on site.

The Madison, a 53-storey residential development on London's Isle of Dogs, is currently on site and due to complete in 2020.

7AM Simon Robins attends a daily activity briefing in the site cafeteria. The contractor runs through the work taking place over the day, with each sub-contractor detailing how many operatives they have on site and any outstanding information they require over the coming days.

9AM Amanda Sexton, Simon Whitehead, Ilias Chatziioannidis and Katie Cunningham review the latest drawings in the studio. Ilias reviews lifts and kitchens, Simon W takes bathroom pods and drylining, and Katie and Amanda cover services and concrete frame. On site, Simon R inspects the services and drylining installation on levels 1 to 5, raising any issues with the contractor's design director.

11.30AM Simon W receives a call from the contractor to confirm that the social rented and shared ownership benchmark pods will be ready for inspection in Venice as planned. Back at the studio, the team examines the latest site progress photos. Simon R adds these, along with his observations, into the site inspection report, ready for circulation at the end of the month.

2PM Amanda attends a basement coordination workshop focused on the swimming pool. It's crucial the tile setting-out is perfect – a challenge, as there are different trade packages overlapping in a single space here. Fortunately, elements like blockwork wind posts and movement joints were painstakingly set out months before the tiling subcontractor commenced on site to safeguard our vision.

3PM Andrew Taylor and Frank Filskow head to the studio after landing in Heathrow. They've spent the last three days in Shenyang, China, where our unitised cladding system is being assembled. The cladding contractor has produced a large-scale mock-up of each unique panel to test for air leakage, water ingress and impact resistance.

4PM Ilias prepares a report to collate his comments on the private apartment kitchen mock-up he reviewed yesterday. He follows up with the latest updates from the lifts sub-contractor, which need client sign-off.

5.30PM Simon W prepares to fly to Venice tomorrow. Luckily, the long day in the factory that awaits him – making sure every detail of the pre-fabricated bathrooms is built to the highest standard – will end with pizza and gelato.

Team diaries

Graphics



From top
1. Issue No. 2 of Make's Exchange series.
2. Recent books detailing Make's higher education work. 3. The team at the 2019 Red Dot Awards in Berlin.

Make's Graphics team is based in London, and works on everything from brochures and project videos to magazines and tote bags.

9AM Today, like many days, the team's splitting its time between an upcoming publication (in this case, the magazine before you) and ad-hoc tasks around the studio. Tom Featherby starts the day by reviewing drawings as part of our in-house drawing programme, while Ben Hutchings designs some concepts for the invitation to an upcoming party. Giuditta Turchi turns her attention to the jersey she's designing for Maker Matthew Bugg, who's taking part in several charity cycling rides throughout the year. This year's jersey features graphics from our recent Future Spaces Foundation report, *Kinship in the City*.

11AM Tom, Giuditta and Ben join our photographer, Martina Ferrera, for a production meeting for Annual 16. The team reviews a spiral-bound copy of the current design along with scatter proofs and book dummies the printer recently sent over. They also discuss the existing photography we have for our office development at St James's Market and whether they need any more photographs of the project's public realm.

2PM After lunch it's more work on the Annual, mainly to amend certain layouts in line with our earlier design review. Different content types each get a different layout design, and when they're put next to each other for the first time there's often fine-tuning that needs to be done to the typographic styling and design of layouts. This is to ensure they share similar characteristics page to page and help the overall flow of the book.

4PM Martina and Giuditta head out to photograph the office components of 80 Charlotte Street, our new mixed-use development in Fitzrovia, while Tom and Ben look at the concept designs for the party invitation and decide which ones are worth exploring further on screen and in print. They also discuss signage for the event.

6PM Martina and Giuditta return to the studio for a team meeting with Pureprint, our printer for the Annual, to review the print schedule. The team looks at the most recent run of scatter proofs and book dummies to troubleshoot potential problems in the production process, and identifies further testing that needs to be done via extra dummies and scatter proofs.

RAINBOWS

Elegant simplicity



Set in dense, mature Essex woodland, this is a contemporary family home for our clients’ retirement. They wanted a ‘daringly simple’ modern house of outstanding architectural quality that offered high levels of comfort and durability and used materials that related to the surroundings. It would also have to be highly sustainable and adapt to the changing needs of the family over time.

The 2-acre site, which previously housed two 1950s bungalows, garages and outbuildings, is a rectangular plot that slopes down from west to east. The new 2-storey house sits at the top, where the old dwellings used to be, but is rotated counter-clockwise to interact more with its natural surroundings. The west elevation now faces a landscaped garden – the only flat part of the site – while the east elevation looks out downhill over mature trees and undulating lawn.

The lower volume of the house responds to the topography of the site in three key ways: it splits to allow the northern portion to step up by 300mm, the north-east corner cantilevers over a drop in the land, and the west elevation is slightly dug-in, embedding the structure in the landscape. This floor holds the main entrance and hallway, five bedrooms and en suites, a guest bathroom, open-plan kitchen

and dining area, and a terrace that opens onto the back garden. Reflecting its natural context, the volume is clad in stone and dark timber, with floor-to-ceiling glazing along the east elevation to provide unrestricted views. The west facade is more solid for the sake of privacy.

By contrast, the smaller upper volume of the house is clad in large panels of stainless steel that reflect light and shadows. We expressed it as a lightweight box that hovers above its base, cantilevering out at one corner and spanning the front entrance. While the ground floor engages with the gardens, the second storey is rotated slightly south-east to act as a ‘lookout’, with views over the trees and towards the distant Blackwater Estuary. It contains the family living room, a reading corner, and a covered balcony that stretches the length of the east elevation.

The sustainable design includes standout features such as an air source heat pump, green roof, LED lighting and triple glazing throughout, solar panels, and air-tightness tested to Passivhaus standards.

Make produced the concept design and took it through planning. The client undertook their own interior design.

Location Essex, UK Status Built
Sector Residential Area 380m²/4,000ft²
Client Confidential Construction Self-build
Project team A J Garner Property Maintenance, CAB Carpentry, DF Roofing, ecoHaus, Essex Ecology Services, Hybread Electrical Solutions, J Robertson & Co, Low Carbon Box, NES Architectural, Peters Hay, Sustainpolis, Terence O’Rourke, Terra Therma
Make team Caya Busch, Justin Nicholls, Roman Shumsky, Ken Shuttleworth

Previous

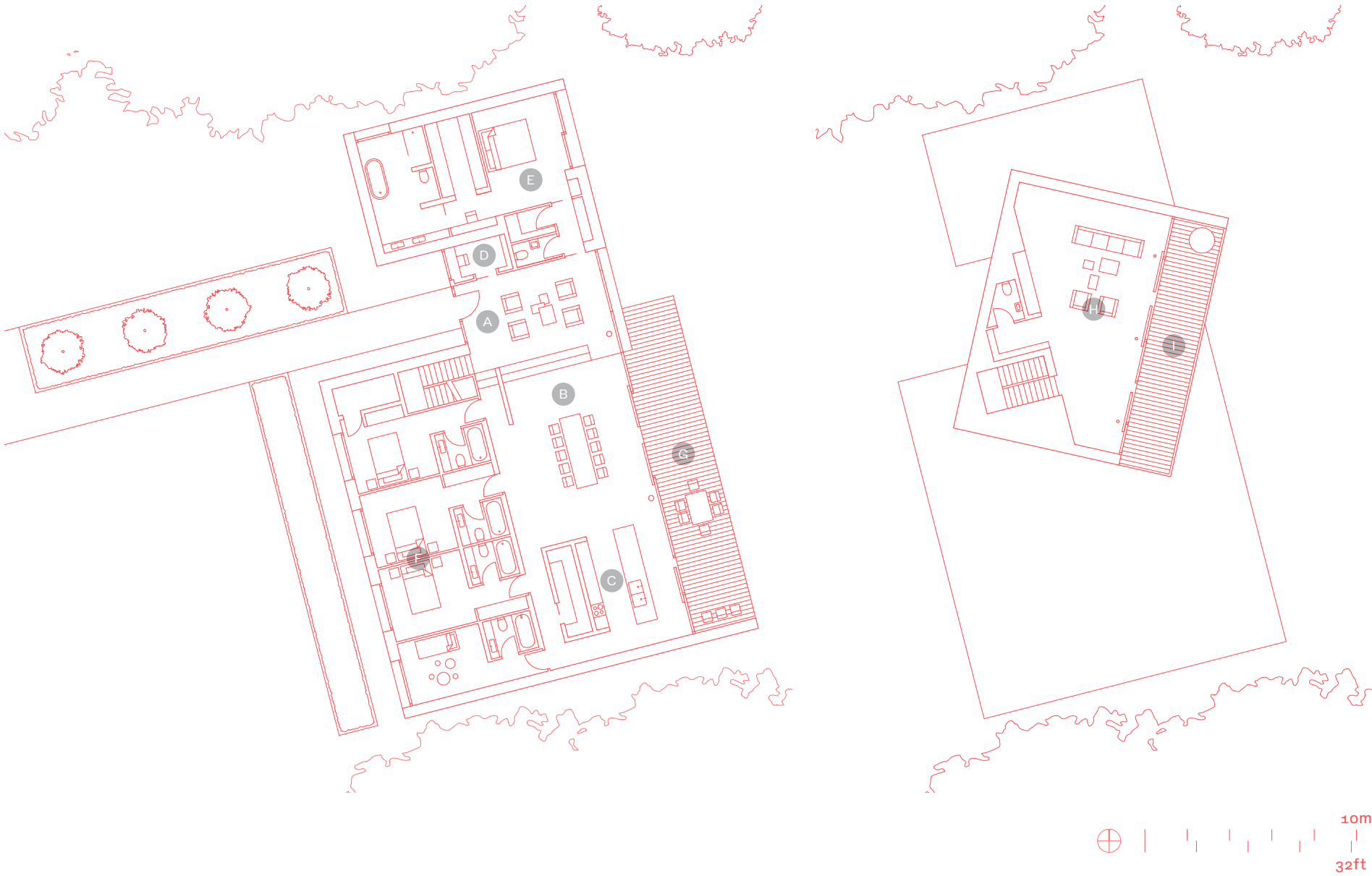
1. View of the eastern elevation from the gently sloping garden, which has a number of mature trees.

Below

2, 3. Plans of the ground floor (left) and first floor (right).

Key

- | | | | |
|---|--------------------|---|-------------|
| A | Entrance/reception | F | Bedrooms |
| B | Dining | G | Terrace |
| C | Kitchen | H | Living room |
| D | Office | I | Balcony |
| E | Master bedroom | | |





4. View of the west elevation and main entrance, where the facade is more solid for the sake of privacy. The more formally landscaped garden here is the only flat part of the site and features a row of solar panels along the northern edge.



5. Dark timber cladding panels that create visual interest, reflect the natural context and reduce the amount of glazing. This part of the house contains four en suite bedrooms, while the master bedroom is at the northern end.



Top and bottom
6, 7. Paved walkway leading to the generously proportioned and well-protected main entrance on the west elevation. On the east elevation, both lower and upper volumes are fully glazed, each with a respective terrace and balcony.



Top and bottom
8, 9. The northern end of the building in the lower volume, stepped up by 300mm in response to the site's topography. The main entrance opens into this area, which acts as a circulation space and sitting area.



10. View of the living and dining area from the raised floor. Sliding doors provide access to the back garden, while the corridor to the right leads to the bedrooms.



11. The family living room in the upper volume, with two sliding doors that open onto an expansive protected balcony with extra outdoor seating.



Top and bottom
12, 13. Views out over the rolling back garden from the upper volume, looking south-east, and the dining area on the ground floor, which faces more directly east.

Q&A with Jonatan Carlring

We sit down with Jonatan Carlring, development manager at Hammerson, to hear about the company's approach to city-centre placemaking and how changing retail trends are influencing the real estate sector.



SARA VEALE Tell me about Hammerson's new City Quarters scheme.

JONATAN CARLRING We own and operate high-quality flagship destinations and premium outlets in key cities across the UK and Europe. Increasingly, we're focusing on our City Quarters concept, where we can leverage our existing land bank to create vibrant neighbourhoods integrated with our flagship destinations. Globally, more than 50% of the population now lives in cities, and that will grow to more than two-thirds by 2050. In Europe the trend is even stronger: 78% of the population is estimated to live in cities by 2030. The demand for integrated space is increasing. It is not just about retail in city centres anymore; people are now living, working and playing there too.

Each of our City Quarters will have its own identity based on its location and heritage, but some common themes come through, including sustainability, placemaking and a diverse range of uses. You might

activate the ground floor with retail, restaurants and bars and so on, while the upper levels could be workspace, hotel, residential, even student accommodation. Retail traditionally activates from mid-morning to early evening, but if you can incorporate other uses too, you will extend the activation well into the night. This increases feelings of safety in the area. Some of the research we've done shows that lack of safety is often a barrier for people moving into city centres.

SV What steps are you taking to create places with a distinctive civic character?

JC Creating an effective cultural space at the heart of a development will always bring other benefits with it and add to the identity of the space. Cultural uses will anchor several of our upcoming City Quarters schemes, including land to the north of Victoria Leeds.

A key focus for our City Quarters concept is to create places that stand the test of time and deliver

accessible public space for the local community to enjoy. Architecture is crucial in terms of inspiring people, preserving an area's heritage, and ultimately creating places with interesting features where people want to be.

All our schemes anticipate the reduction of cars in city centres and overall decline of car ownership; we're already thinking about how to develop around that. The younger generation in particular is moving away from car ownership. Their increasing use of car clubs and public transport is informing our future developments.

SV The retail sector is changing rapidly with the rise of experiential retail and other new approaches. How is this influencing your existing properties?

JC We've definitely seen increased consumer demand for experience-led destinations that deliver something unique and memorable for visitors. We've responded by developing a dedicated events programme for our flagship destinations such as Westquay, Southampton and Bullring & Grand Central, Birmingham, delivering new and exciting attractions. These have included immersive light shows and exclusive meet-and-greets with influencers, plus a 400m maze with a treehouse retreat and yoga sessions held on its roof.

Experiences like this do more than just drive footfall; they attract new customers and people who might not regularly visit a specific city-centre destination. At Bullring, for example, the Festival of Light, with its interactive exhibitions and installations, brought a 10% uplift in footfall – and over 30% of those people were new customers. This demonstrates how engaging events can activate public spaces and really bring them to life.

We're also working hard to repurpose and reduce the floor space occupied by challenged retail categories, including department stores and high street fashion. The focus for our leasing team is to replace challenged brands with exciting new aspirational fashion, leisure and dining brands. For example, in February we announced that Ireland's leading luxury retail store, Brown Thomas, is to open a flagship store at Dundrum

Town Centre, replacing two levels of the House of Fraser store.

Pop-ups have also become an increasingly important part of our brand-mix in recent years. Short-term leases offer opportunities to welcome and trial new brands while giving visitors something new to explore each time they visit. Last year, luxury lifestyle brand The White Company decided to open its first site in Southampton at Westquay following a successful pop-up in the centre over the preceding festive season.

SV What can you tell me about Positive Places, Hammerson's sustainability strategy?

JC We produced our first sustainability report in 2006 and launched Positive Places in 2013 – so our commitment to reducing our impact on the environment is longstanding. In 2017 Hammerson became the first real estate company globally to launch a comprehensive Net Positive strategy covering both environmental and socio-economic impacts. We're aiming to be net positive for carbon, water, resource use and social impact by 2030.

These are ambitious and challenging targets, but we have a number of measures in place – for example, switching to energy-efficient lighting across our destinations. We're also installing renewable energy throughout the portfolio, and in 2016 we installed our first solar panels at Westquay in Southampton. We intend for 3 megawatts of renewable power to be installed by the end of 2020 and are on good track to achieve that. Another great example is our collaboration with a start-up in Birmingham called Grid Edge that uses artificial intelligence to manage the energy consumption in Bullring & Grand Central.

This strategy is in line with our mission to deliver value for all our stakeholders and create a positive and sustainable impact for generations to come. Climate change is an urgent situation, and it's imperative for all businesses to lead the way in driving change. For those of us in real estate, this is not just by designing buildings to be net zero but also ensuring their delivery is sustainable.

Honest, in-depth learning

Post-occupancy evaluations are a valuable tool for finding out how well a building serves its users. One of our directors chats with the founder of research and advisory practice ZZA Responsive User Environments about the benefits of independent evaluations to clients, users and architects themselves.



KATY GHAHREMANI At your company you run post-occupancy evaluations (POEs) that explore user experience in buildings. As an architect, I appreciate there's a significant amount of research and social science that goes into determining how well a space is used and how it can be optimised.



ZIONA STRELITZ Yes, I'm actually a social anthropologist and town planner and interior designer – three separate sets of training. That gives me the toolkit and credentials to enter a building and have conversations about how space influences people in all spheres and at all spatial scales. One has to understand where people are coming from, how they're using a building, and how they experience it on different days of the week and year to make these evaluations properly useful. I think the key to an instructive POE is to offer an integrated understanding of physical opportunities and constraints in use.

In conversation
Ziona Strelitz and Katy Ghahremani



1. The Teaching and Learning Building has a variety of spaces for students to meet and study.

KG Working with you on our UBS headquarters at 5 Broadgate, and later on the Teaching and Learning Building at University of Nottingham, we were impressed by how you gather and impart information that’s incredibly nuanced. Just sending a survey by email will not get you the information you need. You need to be able to read both verbal language and body language. There’s a wealth of knowledge that goes hand in hand with that.

ZS Crucially, you also need to know what part of a building and what conditions a user is referencing. I think that’s the value of the kind of evaluation we offer. The key short-term benefit to the architect or operator is knowing how they can get more out of the building. The longer-term benefit is having the knowledge to take them forward when they do a building with similar features again.

I generally consider an email survey an inferior type of study. Exploring in person why a building user thinks what they think is crucial to understanding the future possibilities or alternatives for a space. With a questionnaire, you lose the opportunity to dig into why, for example, someone called a certain feature “fine” but shrugged while they said it – what are they really thinking? Or to appreciate the spatial constriction, excessive brightness or whatever other aspect they may be describing.

The data we collect is intricate, no matter the type of building. Our reports are comprehensive, and we take care to ensure the user chooses their coded responses. This is to reflect their accommodation and tolerance of given conditions, and helps to inform client action in a pragmatic way.

KG Another distinction is the independent nature of your reports. A designer doing a POE in-house might subconsciously frame the questions in a certain way to get the answers they want to hear. But if you actually want to learn from the data, it’s really important to have that independent evaluation; otherwise you’re kidding yourself.

ZS From my experience with Make, I feel that was your reason for inviting me in. I didn’t have a Make person coming with me when I went to 5 Broadgate



2. 5 Broadgate is home to more than 5,000 employees.

or the Teaching and Learning Building. That is amazingly brave and big-shouldered and open-minded of your practice. No one said, “Ensure you only find out good stuff” – there was none of that attempt to control. Although all our clients want similarly independent research, there’s only one other architectural practice that’s asked ZZA Responsive User Environments to do so.

As you said, you get out of it what you’re prepared to put in, and I was struck when we did our debriefs on those buildings together that the conversation was very open-minded. Ken and you wanted to know what you should learn from the evaluation.

KG Yes, if the feedback isn’t honest and in-depth, there’s no point. I would compare this to when we look at sustainability. You can do a BREEAM evaluation, which is just a box-ticking exercise, or you can look at it in much more depth and forge something that’s inherently sustainable. From Make’s point of view, we want to get the truth and the learning. That feedback session you mentioned – when you sit down with the team and the client to go through the report – is just as important as the report itself.

ZS I think it’s very rare that you read a report and something jumps off the page that transforms your practice, whereas discussing it with authority and empirical conviction alters insight. That’s where Make succeeds. You seek out the kind of learning that will give you the information and confidence to challenge a client constructively to their advantage when needed.

KG A specific example of this is 5 Broadgate, where we only have 30% glazing, but actually ZZA’s evaluation revealed that users find the space light and bright. That’s data we’ve been able to relay to other clients and say, “Here’s a large building with good light levels for its spaces.” If you say that without the data to back it up, people can dismiss it. This has reverberations beyond the design team. We need to be able to empower our clients to make the best-informed decisions within their own context.



3. The entrance ramp in Make’s London studio can be used for meetings, private working and curated displays.

ZS I’m glad you’ve cited the benefit of positive feedback. POEs are not just fault-finders. It’s important to learn what works well and why. And there’s a lot more crossover learning between sectors than we typically think. One of my proud achievements is getting clients to see that users’ experience of spatial quality in another type of organisation can be usefully applied in their space. The specificity that matters relates to the building, not the organisation.

KG We completely support that. As architects, we’re moving away from siloed typologies. People do really varied activities in all sorts of spaces now, and it’s about how those spaces support that.

ZS When a building form is optimal, much of the user experience is determined. Take what Make has done here in your London studio, creating an open-plan office space out of an old car park. I love coming here and seeing that transformative potential realised and in action. That’s possible when a practice focuses hard on understanding the impact of a building’s arrangement for its users. Our POEs shed light on the fundamentals as well as the looser-fit layers. That’s how they support structured improvement in architecture.

ATLAS

Tech City statement



These elegant new structures – a 40-storey residential tower and 11-storey office building – occupy a prominent place a stone’s throw from Old Street Station, in the heart of London’s Tech City. Make’s design celebrates the capital’s position as a centre for creativity and innovation. It also responds to the site’s designation as an opportunity area for tall buildings by the London Borough of Hackney and the Greater London Assembly, and now belongs to the cluster of towers along City Road.

Twelve architectural ‘blades’ decrease in height to create a slender, sculpted top to the residential tower, and are clad in aluminium panels in varying shades of silver. The 302 luxury apartments include studios, 1-, 2- and 3-bed apartments, and deluxe penthouses, with interiors by Woods Bagot. All enjoy dual-aspect windows and private balconies, and residents have access to an extensive range of amenities, including a private screening room, spa, steam room, gym, and mezzanine-level swimming pool with floor-to-ceiling windows. Residents of the top nine floors enjoy private roof terraces with panoramic views over the City of London.

The office building, with its distinctive black gridded facade, is now fully occupied by WeWork. It was one of the first recent speculative schemes in Shoreditch, where demand for workspace sharing is high. Our design

recognises that and offers a highly flexible internal layout, with plentiful amenity spaces such as multiple roof terraces, indoor cycle storage and a coffee shop. The building is conceived as a 30m by 30m floating cube, bookended on the west and east by white brick volumes that step down towards the north and are wrapped by three green walls.

The previous building occupied the entire 0.32-hectare site, but we’ve dedicated 35% of it to public realm. A new space between the two buildings improves connectivity and sightlines, and is activated by the main entrances and ground floor retail. The southern tip of the site is also open, and houses a new retail kiosk that features a green wall and external stepped seating with integrated planters.

Make took the design through to the planning stage, after which

Scott Brownrigg’s Design Delivery Unit became executive architect.

Location London, UK Status Built Sector Residential, tall buildings, workplace Area 37,200m²/400,400ft² Client Rocket Investments Construction Mace Project team Design Delivery Unit, DP9, eb7, EC Harris, Gordon Ingram Associates, GVA Second London Wall (now Avison Young), Hurley Palmer Flatt, JLL, Knight Frank, Motion, Peter Stewart Consultancy, Trenton Fire, URS Scott Wilson Make team Vicky Brown, Gary Rawlings, Sophie Samuels, Tomas Sharp, Ken Shuttleworth, William Yam

Previous

1. View from the south.

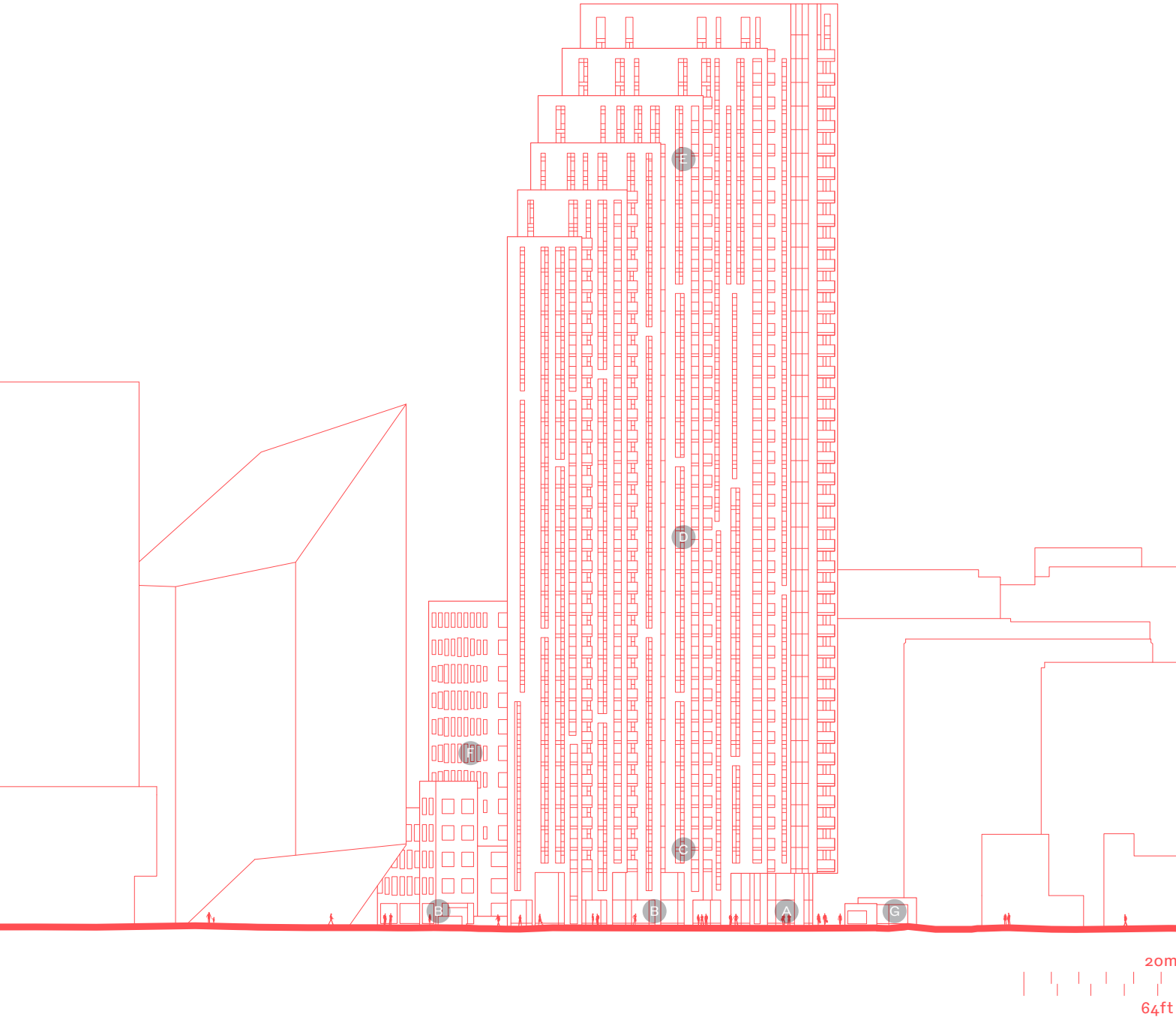
Below

2. West elevation.

Key

A Residential entrance
B Retail
C Private amenity
D Apartments

E Penthouses
F Office building
G Kiosk





3. Aerial view from the north-east, showing the scheme's proximity to Old Street Station and roundabout (top left) and the location of each building.



4. View from Old Street roundabout. Balconies to each apartment run up along the edges of each 'blade'.



5. View from the north along Provost Street. The robust black gridded facade and the cubic form of the office block form a counterpoint to the silvery verticality of the tower.



6. The main office entrance, with a colonnade that stretches the length of the elevation. Two green walls wrap the outer stepped white volume.



7. The south-facing, cantilevered main entrance of the tower. It opens onto newly created public realm that features a retail kiosk.



Top and bottom
8, 9. Views of the main entrance. Outside is a retail kiosk and green wall to the left. The double-height lobby receives plentiful daylight.



Top and bottom
10, 11. Apartments with expansive views towards Islington in the north and the City of London to the south.



12. View up from the public space between the two buildings, with the M by Montcalm hotel at the top right.

Our commitment to sustainable design

The climate emergency has reached a tipping point. The founders of Make Neutral, our in-house sustainability and energy working group, discuss the importance of prioritising sustainability in both design and practice, and why education around the subject has never been more crucial.



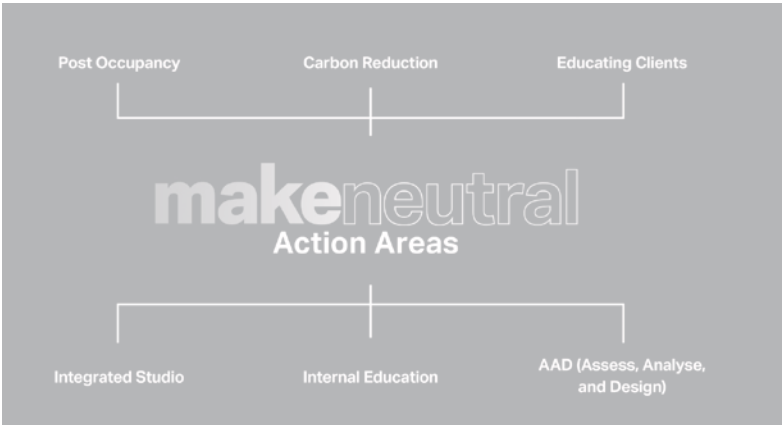
OLIVER HALL The question of sustainability – specifically, how we as architects can impact design – is one of Make’s central concerns. The aim of Make Neutral is to take all the skills and knowledge of sustainable design that individuals have here and promote them across the practice internationally. It’s a vehicle for education and best practice.

ELEANOR BROOKE It’s all about communicating and building on the principles many of us have already been pushing. There has been so much climate-related media; you just can’t ignore it any longer. Part of founding the group was wanting to feel like we were doing work that makes an impact. I wanted to improve my knowledge, and I figured there must be others in the studio looking to do the same.

OH Mainly we’re thinking about education and making sure everyone in the office can be a trailblazer – that every Maker understands the basic principles of sustainability and that we’re working



In conversation
Oliver Hall and Eleanor Brooke



1. Make Neutral is a vehicle for education and best practice, encouraging sustainability in design and operation.

towards them as a practice. We’re thinking about clients and the buildings we design, but also the studio we work in and our habits as a workplace.

EB Yes, we’ve looked at the way the studio is run and noted which things we could do better. That’s an underlying principle in a way – if you can see those changes being made in the studio, it reminds you to keep that in mind when you’re working on design.

OH Speaking of design, the architecture industry has known for a long time that operational carbon needs to be reduced. We know the energy industry isn’t changing that quickly, so it’s crucial to change buildings and how they operate. But as people have dug into that, they’re thinking more about the buildings themselves, not just their operation. A building might operate really well, but you can waste a lot of material resources making it operate efficiently.

EB It’s important to consider the duration of the building process. If you’re building a building over the next ten years, the most important thing is the carbon that you use to create it. We’re really making that part of the focus of what we learn about and teach.

OH I think the 2019 Architects Declare movement has been an important step for the industry. It’s prompting architects to question whether we’re doing things right and what more could we be doing. For Make, signing up has allowed us to look at the industry

and see where we’re aligning with other efforts and where we could improve. We thought carefully about the action points to make sure we didn’t commit to something we couldn’t deliver. One thing we’re looking to change is how we engage clients. There’s a lot to be said for sustainability in terms of what it does for building owners – how they can look at it financially and what it means to reduce their carbon.

EB I see Architects Declare as an opportunity to connect across the profession. Although we’re all individual practices, the climate emergency compels us beyond our independent businesses. We need to help each other and look at what others are doing. If all these practices that have signed up are putting measures into place, surely we can all share that knowledge.



2. In 2019 Make signed up to Architects Declare with a bespoke pledge that provides a plan for each action point.

OH Nobody has the answers, but we have a formula for getting there. With Make Neutral, we’re steering the business with education that everyone can use. We’ve never siloed sustainability in a separate team, and we certainly don’t think it’s an add-on. Sustainability should be the first question by every architect on a project.

EB The idea is that everyone in the design team has that shared goal. There’s so much written in the press about the intergenerational stress of climate change, the legacy that we’re handing over to the next generation. To create a building where you’re happy and honestly able to say to your children, “I made this, and



3. Our CPD programme is focused on sustainable design practices.

its impact on the environment is minimal” – I find that so exciting.

OH Aesthetics aren’t the main driver for architects anymore. The questions people are asking now aren’t just about how lovely the space is; it’s whether this building is destroying the environment, whether its shelf life will last 30, 50, 100-plus years. Buildings have to look the way that everyone wants them to, but they need perform so much better.

EB And that’s why designers still have this really crucial role. You still need to produce an aesthetic that’s pleasing. We have to work even harder to get there.

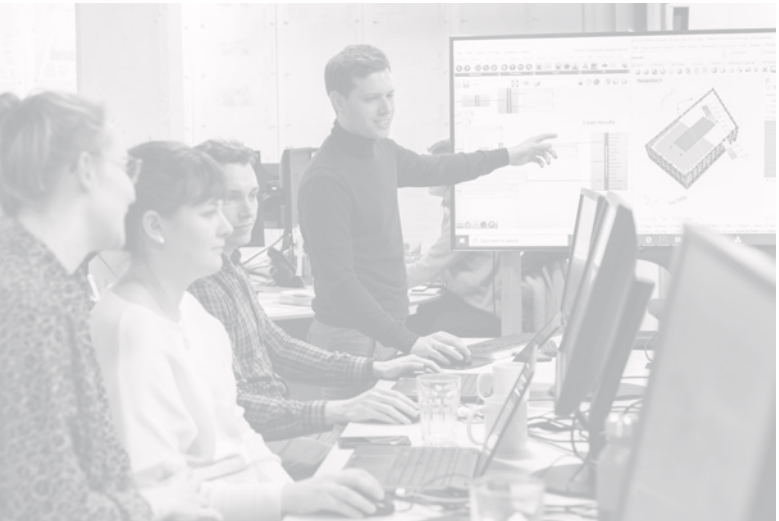
OH Fortunately, architecture education is increasingly focused on sustainable design. It’s seen as part of the design process now, which was wasn’t the case even five or ten years ago. So that’s coming up with us as a young generation of architects. But we’ve got to bridge that gap with the older generation. It’s not just going to instantly change.

EB There’s real excitement about new students coming through to join Make. We need to be relevant for them. They’ll be leading and teaching in the future, and we need to nurture that.

OH Making sure everybody in the practice is sustainability-literate means taking skills people have and focusing them on environmental design. For 2020 we’re running regular training sessions on environmental design tools, ensuring each team can develop their own analysis right at the start of the project. We’re also planning an overarching sustainability day with workshops and CPD sessions.

EB Every project has its own sustainability story, an aspect that could be used somewhere else. This is a forum where we can shout about that.

OH Yes, if you’ve done a project that employs innovative sustainable or environmental design principles, come and tell us! That call-out goes to our clients and collaborators as well. We’re proud to be enabling people who are enthusiastic to learn more. That can’t be underestimated as a vehicle for change.



4. Make Neutral recently organised an environmental design training day focused on daylight and solar access and the basics of solar design.



ST JAMES'S MARKET PUBLIC REALM

Setting the stage

Make has completed a series of enhancements to the public realm at St James’s Market, helping set the stage for our work on Phase 2, which received planning consent last year. St James’s Market is a major redevelopment just south of Piccadilly Circus, part of a decade-long investment programme by The Crown Estate and Oxford Properties to revitalise this historic area. In 2016 Make delivered Phase 1, which includes two buildings – one Grade II-listed, one contemporary – alongside nearly an acre of new public space.

Today the public realm includes a variety of urban design, landscaping and wayfinding elements. Two key aspects of the design include pedestrianising Norris Street and part of St Alban’s Street – now known as St James’s Market – and creating a public square at the heart of the site for local office workers, residents, shoppers and visitors. These areas are paved in Yorkstone with granite ribbons and metal plaque inlays.

We resurfaced other streets in the site with contrasting paving stones, while pavements along Regent Street St James’s and Haymarket were resurfaced and widened.

The landscaping features trees and a green wall on Norris Street, box planters with seasonal planting, and oval planters with trees, wildflowers and integrated seating. Additional bespoke timber benches and colourful

metal chairs by London-based Studio Swine are dotted around the site. Such public art is key to the public realm strategy; other artworks include a pavilion by Studio Weave and a ceramic ‘art wall’ by British artist David Thorpe. Signage is plentiful, well located and easy to read. Soft furnishings include elements like retail awnings, chess and draughts boards, cycle stands, and a water fountain. We’ve also transformed the former fire exit of St Alban’s House into a flower shop.

This enhanced setting helps facilitate Oxford Properties and The Crown Estate’s programme of events and their retail and placemaking strategy. Once Phase 2 completes, the fully pedestrianised public realm will unify the site, providing vibrant new spaces for events and outdoor amenities, all framed by high-quality new buildings and revitalised heritage assets.

Location London, UK Status Built
Sector Retail, workplace
Area 3,500m²/37,700ft² Client The Crown Estate and Oxford Properties
Construction Axis Project team HED, Publica, Studio 29, TFT Make team Matthew Bugg, Lara Orska, Ken Shuttleworth

Previous

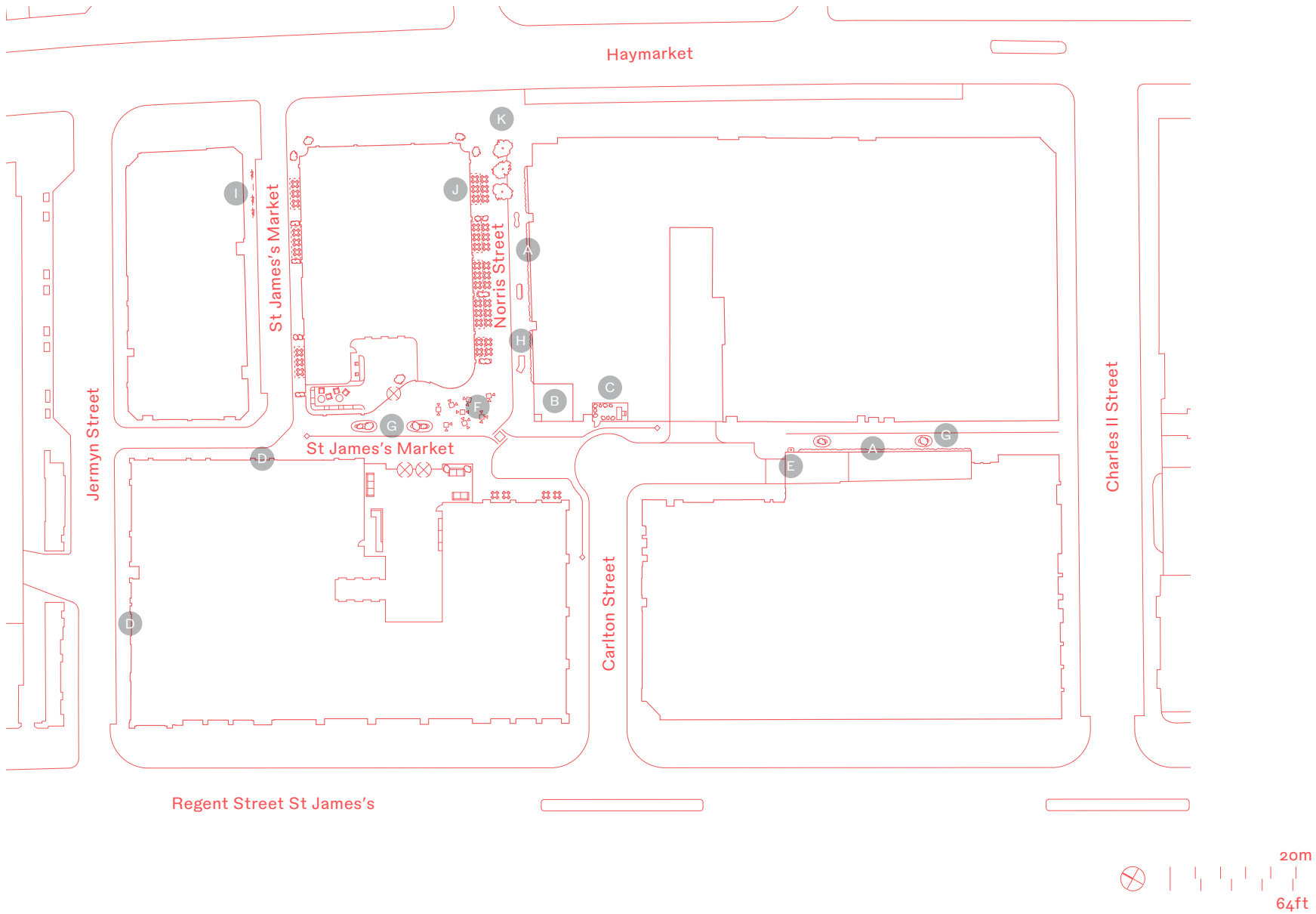
1. Animated central square facing 1 St James’s Market.

Below

2. Site plan with new public realm features.

Key

- | | | | |
|---|----------------|---|----------------------------|
| A | Green wall | G | Oval planters with seating |
| B | Pavilion | H | Timber benches |
| C | Flower shop | I | Cycle stands |
| D | Art wall | J | Awnings |
| E | Water fountain | K | Trees |
| F | Metal seating | | |





3. View from Haymarket towards the central square, along the pedestrianised Norris Street, which is lined with cafés, restaurants and a green wall.



4. The heart of the public realm, with a view of 2 St James's Market. A variety of seating and planting enlivens the space, while board games and an art pavilion provide entertainment.



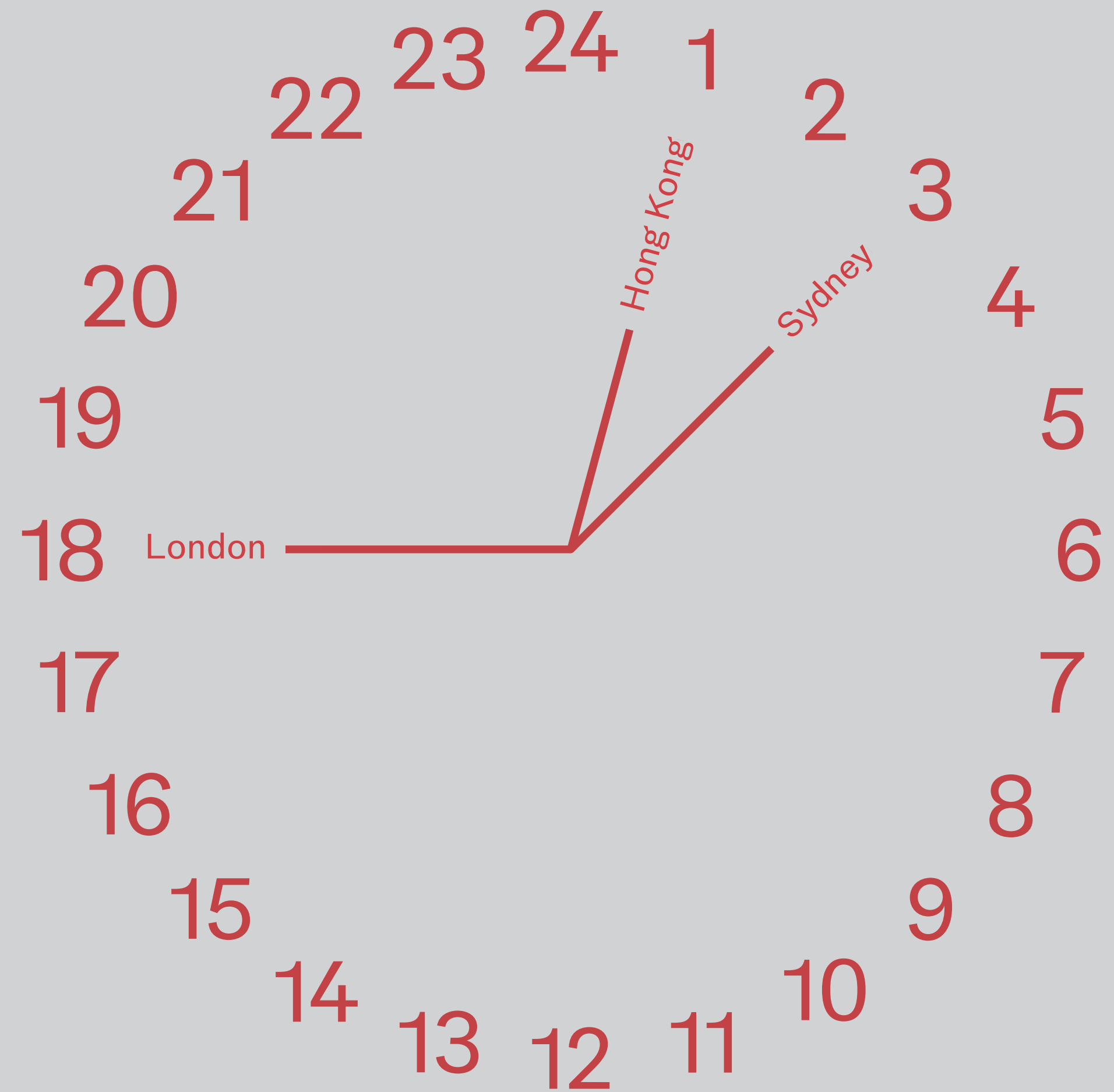
5. The pavilion, by London-based Studio Weave. Conceived as a 'reincarnation' of historical safe deposit vaults and a 'reimagining of a cabinet of curiosities', it hosts a rotating programme of exhibitions.



6. Agent F, a boutique East London florist. It occupies the transformed former fire escape of St Alban's House and brings further animation to the square.

STUDIO

From launches and exhibitions to conferences and competitions, it's been a busy year at Make. In this section we explore some of the activities that kept us busy beyond the day job in 2019. There's also a glimpse of some new projects in the works.



RIBA AWARDS 2019

We had a bumper year for RIBA awards in 2019, picking up three regional prizes as well as our first national award.

The Teaching and Learning Building, our sixth building for University of Nottingham, received two awards in the East Midlands category, including a sustainability award. The building acts as a welcoming nexus for students as they move across the university’s new Learning Quarter, and uses passive techniques and green technologies to reduce energy consumption, securing it a BREEAM ‘Excellent’ rating.

It was also one of 53 projects in the UK to win a national award. The judges praised its “rigorous” 1m grid, noting that “many nice details, such as the wind post locations and the setting out of the flooring and external paving, are picked up within this self-enforced rhythm.” They also drew attention to its carefully chosen materials – including white terracotta tile on the rainscreen and finished masonry on the plinth – and the “easily read” diagrams of the teaching blocks.

Opposite, clockwise from top left

1, 2, 3. The Teaching and Learning Building

4, 5. London Wall Place, in the City of London.

“The RIBA awards celebrate the best buildings built in the UK, and we are thrilled that the Teaching and Learning Building has been recognised,” says David Patterson, the lead architect for the project.

Meanwhile, our new workplace development at London Wall Place for Brookfield Properties and Oxford Properties won a London award. Along with two new premium office buildings, the development has delivered a series of pocket parks and elevated walkways that create a public throughway to the City of London’s historic Barbican Estate.

Our design has preserved a site of significant historic importance, opening up the ground level to offer views and access to the medieval ruins of St Alphage Church and an original section of the Roman wall.





MAKERS CREATE

In 2019 we marked our fifteenth anniversary by commissioning a special exhibition of artwork produced by Makers, called Makers Create. The aim was to spotlight and celebrate our employees’ creative endeavours outside of the office. After a practice-wide call for submissions, which could be any medium or subject, we received more than 40 works for display, including paintings, drawings, photographs, textiles, ceramics, furniture and journalism.

Our contributors probed the digital and the traditional, the abstract and the figurative, the political and the personal – and many degrees in between. There were large-scale works, like Frank Filskow’s striking double helix sculpture, right down to Lara Orska’s delicate gift cards and Lucy Roberts’ hand-crafted mugs. There were also photos capturing site-specific creations, like Angus Stevens’ immersive light installations for Sydney’s Vivid festival and the bespoke Wendy house Paul Miles built for his daughters. With no restrictions on style, the display was a toggle between supple brushstrokes and crisp lines,

whimsical imagery and shapes of a sharper, duskier nature. As Ken Shuttleworth observed, “there’s a full range of expression – refined, detailed, skilful, thoughtful, bombastic, fun, different.”

A high level of detail united the variety of pieces on show. Alex Stewart’s marquetry gift box was hand-carved from three different types of wood, while Frances Gannon’s digital illustration of a playground captured dozens of children in action. Along with materials and textures you might expect – watercolours, charcoal sketches, glass and metal sculptures – were some unique techniques at work. Gabe Tansley, for example, repurposed a skateboard’s grip tape to create an eye-catching pattern for its deck, while Rahul Vishwakarma made a digital animation using 3ds Max, Realflow, Adobe Premier Pro and After Effects.

Naturally, architecture featured as a subject – including James Redman’s digital paintings of Rome and Gavin Mullan’s hotel concept sketch – but Makers also took

Opposite, clockwise from top

1. Exhibitors ahead of the Makers Create launch.

2. Ken Shuttleworth launching the exhibition.

3. Friends and family during a private view.

4. Curated gallery space in the London studio.



inspiration from science, politics, pop culture, nature and more. A wide geographic spread gestured at travels abroad as well as diverse family origins, with references to Italy, China, Germany, Australia, the United States and beyond. Dana Gorbatiuc used traditional threading techniques she learned growing up in Romania to create intricate floral embroidery, and Emily Lauffer captured on film the daily outings of indigenous women she observed during a trip to Peru.

“We kept the brief open and were absolutely delighted with the entries that came back,” said Daire Hearne, Make’s head of communications. She and Sarah Worth, our PR manager, organised the event, with long-time collaborator Laura Iloniemi curating the display. “The exhibition injected a new sense of imagination into a workplace that’s already artistically inclined.”

She continued: “2019 was the perfect time for us to put this together – we had 15 years of creative talent to showcase. It was inspiring and beautifully curated. Being able to celebrate our Makers’ creative confidence was an honour for the team, and allowed us to unlock the depth of personality and artistry that is the soul of this studio. A hugely talented bunch has built this practice over the past decade and a half.”

Opposite, clockwise from top left

1, 2, 3. Artworks by Ken Shuttleworth,

Freddie McAlpine and Frances Gannon, respectively.

Make’s modelshop team designed and assembled a bespoke gallery space alongside the entrance ramp into our London studio. The exhibition launched in October 2019 with a special preview for family and friends before opening to the public. In a speech to mark the event, Ken praised “not just the enthusiasm but also the brilliant quality” behind the works on show.

Indeed, some of the pieces have appeared elsewhere in a professional capacity: Susie Cole’s hospital display model, Eleanor Brooke’s perfume packaging, Sara Veale’s dance criticism, Giuditta Turchi’s book design, Ben Hutchings’ exhibition catalogues. “This event is a tiny snapshot of what our Makers bring to their work,” Ken noted, “and it reinforces what we stand for – a studio that puts its people first, that looks to do things differently, that champions creativity.”

After Makers Create closed in November, we showed a special digital version at our Sydney studio for several weeks. Reflecting on the exhibition, Daire called it “a crucial piece of thought leadership. Artistic energy hugely bolsters our thinking as a practice.”

4. Smaller-scale works on display, including embroidery, ceramics and graphic design.

5, 6, 7. Submissions from Gabe Tansley, Eleanor Brooke and Cara Bamford, respectively.





FSF STUDENT COMPETITIONS

Since its beginning, the Future Spaces Foundation has championed the pursuit of ‘vital cities’ – model cities of the future that incorporate smart, sustainable design to help communities thrive.

In 2017 we launched a series of student competitions challenging architecture students to envisage specific components of place for a vital city in 2030, whether it’s a town plan or an individual building, with an emphasis on health and wellbeing, social cohesion, functionality, and sustainability. In 2018, in concert with our ongoing research into urban loneliness, we narrowed this brief to focus on designs that combat loneliness and improve social connections.

Last year more than 45 students from architectural schools and universities across the UK participated in this challenge. The winning team, from University of Bath, presented an idea for a London-wide social quiz, implemented by device interventions on public transport, to allow people to connect and inject fun into the daily commute. Commuters compete

individually, as a team or by bus or Tube carriage, united in a positive game. The judges – which included Peter Greaves of Make as well as Lee Mallet of Urbik, Clare Hebbes of LLDC and Nicolo Bencini of BuroHappold – were impressed by the details of the technology and engineering behind the design, particularly those for transforming a London bus. They also praised the team’s lively presentation, which convinced the judges that it could be workable.

We’re now holding competitions with a similar brief in Australia, where loneliness is a mounting topic of concern as cities like Sydney and Melbourne densify and strive to provide a high quality of life for their growing populations.

Opposite
1, 2, 3. Architecture students workshoping ideas in the London studio.





THOUGHT LEADERSHIP EVENTS

It's always a joy when we can gather with our collaborators to discuss the evolving challenges and opportunities of the built environment industry. Our 2019 launch event for Exchange No. 2, a new Make publication focused on the retail sector, was just that.

We joined operators, developers and other contacts across the retail industry at The Mandrake hotel in London for an evening of conversation about the changing nature of how and why we shop. Maker Katy Ghahremani spoke about the exciting design possibilities this sector presents, while Dr Antonia Ward of trends forecaster Stylus shared some fascinating insights on consumer habits.

We also hosted a series of Exchange-focused dinners with retailers, developers and consultants in Sydney and Melbourne, sparking more dialogue about retail's evolving landscape.

Dinners are a great chance to debate and explore ideas and learning on a smaller scale. That was certainly the case

with the series of dinners we held with London developer CO-RE last year as part of our joint research into the future of office design. With a select number of London occupiers around the table, we enjoyed a lively discussion about the growing focus on wellbeing in the workplace.

Our launch event for *Kinship in the City*, our 2019 Future Spaces Foundation report on urban loneliness, was similarly rich, albeit on a bigger scale. We invited dozens of guests to our London studio to mark the occasion, from academics to charity representatives to community organisers, including members of the cross-disciplinary roundtable that kickstarted the project.

One of the report's contributors, Joel Charles, gave a speech about loneliness in relation to age, disability and social care, while Maker Sara Veale, who led the research, discussed the impact of physical infrastructure on people's ability to build and sustain relationships.

Opposite, clockwise from top left

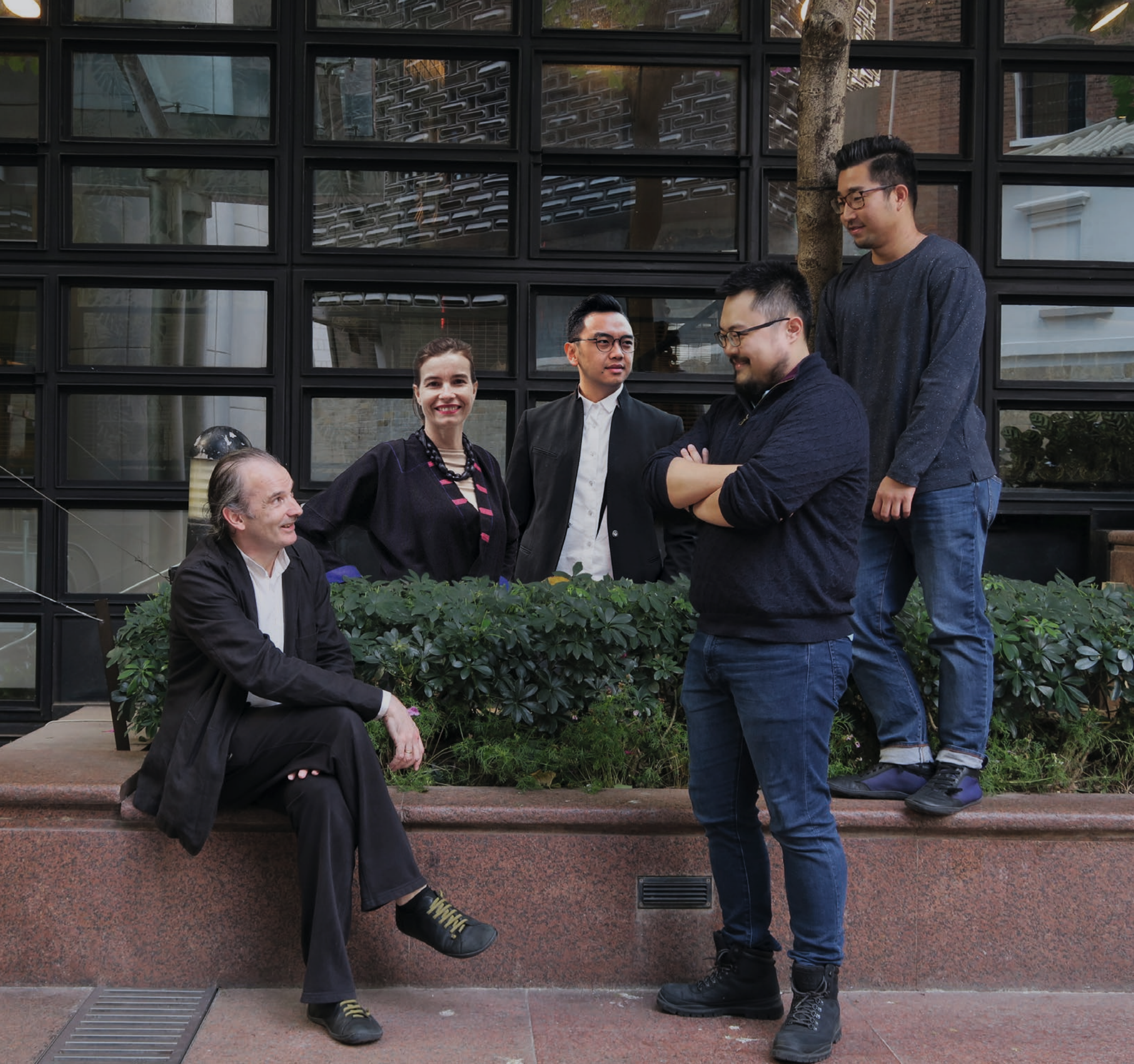
1, 2. Katy Ghahremani speaking at the Exchange:

Retail launch event in London.

3, 4. Launch of *Kinship in the City* with speaker Joel Charles.

5. Exchange-focused dinner in Sydney.





PLANNING-APPROVED PROJECTS

CHERHILL VILLAGE HALL

A simple, elegant competition-winning scheme for a new community hall in Cherhill, Wiltshire. The cross-laminated timber structure is 36m by 16m and blends into the landscape, designated as an Area of Outstanding Natural Beauty. It's been designed to accommodate up to 200 people for events like theatre productions, fitness classes and village meetings.

NOBU HOTEL

Refurbishment and extension of a hotel in Marylebone that's relaunching in 2020 as London's newest Nobu Hotel. The proposals include a new facade to the ground and first floors, a new double-height entrance and drop-off area, and new food and beverage spaces.

ST JAMES'S MARKET PHASE 2

Design for an urban block composed of six existing buildings in central London, including the Grade II-listed Empire Cinema on Haymarket. The aim is to provide some of the most flexible single floorplates in the West End, set around nearly 5,000m² of fully pedestrianised public realm.

THE VICTORIA GARDEN

Full refurbishment of The Victoria Garden, a residential development of two towers atop a podium in Pok Fu Lam, Hong Kong. Works include major renovation of the facade and outdoor areas, as well refurbished interiors for 120 residential units, the clubhouse and all front-of-house areas.

WORSHIP SQUARE

A distinctive, highly sustainable new workplace in the South Shoreditch Conservation Area, just north of the City of London. Our design replaces two 6-storey, energy-inefficient blocks with one 9-storey, high-quality modern office building wrapped in a gridded facade with inset glazing.

Opposite, clockwise from top left

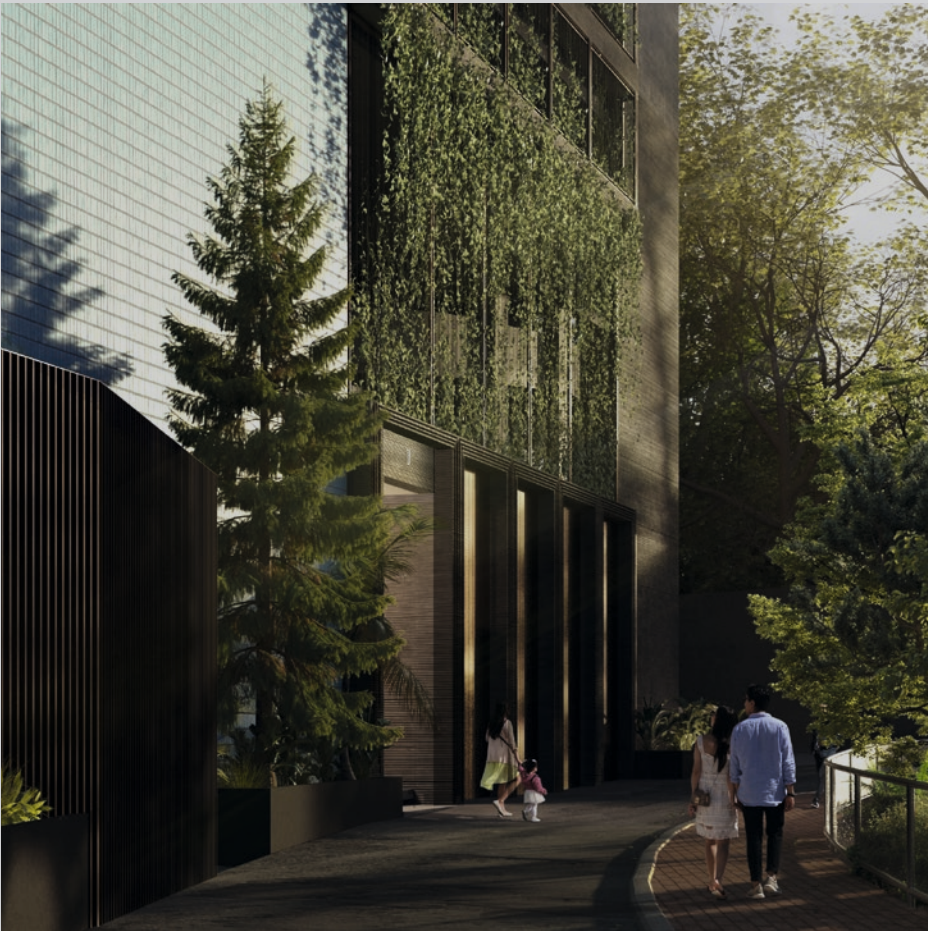
1. Cherhill Village Hall

2. St James's Market Phase 2

3. The Victoria Garden

4. Worship Square

5. Nobu Hotel





EOA CONFERENCE 2019

The Employee Ownership Association (EOA) is a non-profit organisation in the UK that works to promote the business case for employee ownership. We became a member of the EOA in 2006, and Makers regularly attend EOA events, including the annual conference, which is an opportunity to gather with other employee-owned companies and explore the sector’s impact on individual businesses and the economy at large.

Last year’s conference, which took place in Birmingham, involved more than 700 delegates from 220 businesses. A group of ten Makers attended, participating in various workshops, seminar and debates on the benefits of employee ownership and the different ways it works in practice. The two-day event culminated in a gala dinner and awards ceremony to recognise productivity, culture and innovation in the sector.

Jason Parker, one of our directors, gave one of the conference’s keynote speeches. He told the story of Make – our history, our geographic spread, our passion for design –

and spoke about how our 100% employee-owned model has shaped us from the start:

“In architecture there’s a landscape of these great icons, these ‘starchitects’ who sit at the top of the pyramid, but architecture is a team effort. There are many collaborators on any single project, and they aren’t always acknowledged. When Ken set up Make, he wanted to acknowledge contributions and skills and show people that they’re valued. So he found a way for us to write our own rules – by establishing Make as employee-owned from the start. This allowed us to take away the traditional hierarchy and grow the practice from the bottom up.

“We don’t compete against each other; we support each other. Employee ownership gives us a platform for that dialogue and for continually evaluating our approach to leadership.”

*Opposite, clockwise
from left*

*1, 2. Jason Parker speaking
at the 2019 EOA conference.*

*3. Celebrating employee
ownership at the gala dinner
and awards ceremony.*

*4, 5. Inside the EOA
conference.*





THE ARCHITECTURE DRAWING PRIZE 2019

We set up The Architecture Drawing Prize (TADP) in 2017 to celebrate the art and skill of architectural drawing. The competition runs annually, with the winning and shortlisted entries unveiled at the World Architecture Festival (WAF) before going on display at the Sir John Soane's Museum in London.

Last year we received the highest standard of entries to date, with submissions from architects, designers and students across 23 countries. Our judging panel was likewise international, comprising leading French architect Manuelle Gautrand, founding editor of architecture magazine DETAIL Christian Schittich, artists Langlands and Bell, Foster + Partners senior partner and art director Narinder Sagoo, Soane's Museum curator Owen Hopkins, WAF director Paul Finch, Hare board director Gary Simmons, and Make's Ken Shuttleworth. We were delighted to welcome Hare as the Prize's sponsor and ArchDaily as our media partner.

The overall winner was Anton Markus Pasing, a former architect and now

practising artist and academic from Germany. Narinder Sagoo praised "the level of depth, the confidence in composition, the pure symmetry and strong perspective" in Pasing's digital drawing 'City in a box: paradox memories'.

Architect Anna Heringer, winner of the hand-drawn category, leads a studio in Germany that frequently works in developing countries. Her entry, a Bangladeshi village masterplan woven onto a sari, "shows that drawing doesn't have to be pen or pencil on paper; it can be any form of line-making," said Owen Hopkins. Jerome Ng, hybrid category winner, is a student at the Bartlett School of Architecture, and impressed the judges with "his extraordinary ability to introduce life, detail and observational skills" into his interpretation of Singapore's Golden Mile Complex.

As Paul Finch, jury chair, noted: "We were hugely enthusiastic about the quality of drawings this year. The winners are all first-class examples of both traditional and digital skills. This made choosing the overall winner a hard task."

*Opposite, clockwise
from top left*

1. 'City in a box:
paradox memories'

by Anton Markus Pasing.

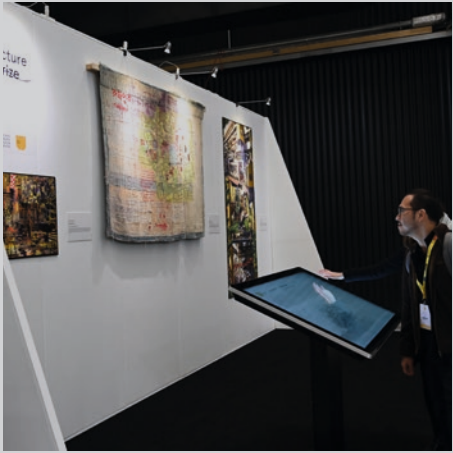
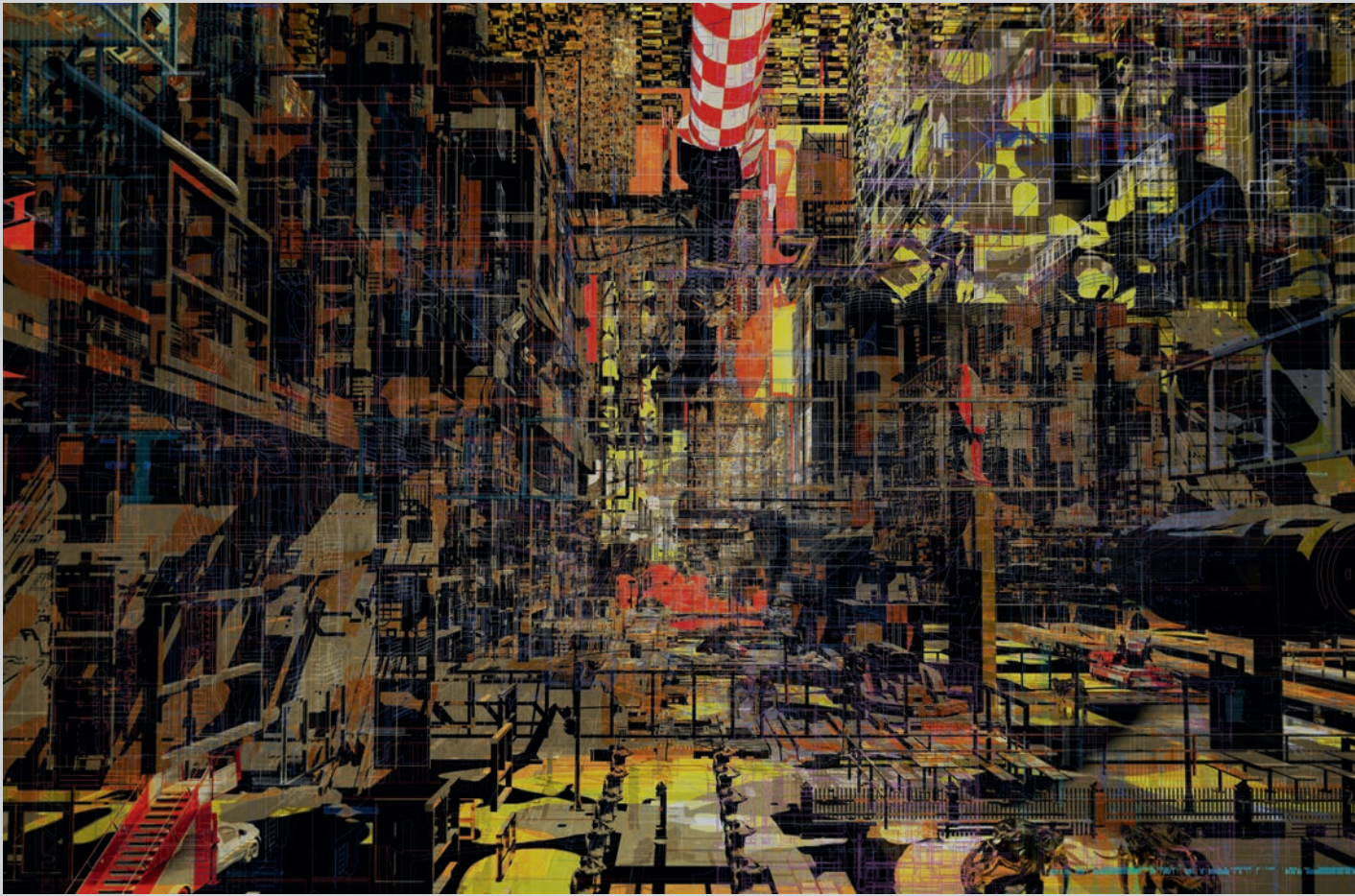
2. Ken Shuttleworth with
fellow judges.

3. TADP booth at WAF.

4, 5. Opening night
of the exhibition at
the Soane's Museum.

6. 'Masterplan Rudrapur,
Bangladesh' by Anna Heringer.

7. 'Metabolism of a Dementia
Nation' by Jerome Ng.





A YEAR IN PICTURES

- Clockwise from top left*
1. Bill Webb and Stuart Fraser setting off on their 1,500km cycle from London to Cannes for MIPIM 2019.
 2. Beers and softball in Regent's Park.
 3. Three cheers for the Make Carnival, the 2019 London summer party.
 4. Makers at the AECOM 100 cycling sportive in Cambridge.
 5. Breakfast tour of 55 Baker Street.
- Opposite, clockwise from top left*
6. Celebrating five years in Sydney.
 7. Marching in the 2019 Global Climate Strike.
 8. Makers at the PCA Christmas dinner.
 9. Facade progress at 36 Carrington Street.
 10. Mile 5 on a 10-mile charity walk in London.
 - 11, 12. March work from Rebecca Tudehope and Katie Stares at Blueprint for the Future.



Clockwise from top left

1. Summer drinks reception with friends in Dublin.
2. A day of hiking in Aberdeen Country Park, on Hong Kong Island.
3. Breakfast at Signorelli in East London.
4. Makers presenting at the Birmingham Architectural Association's Table Talks series.
5. A successful escape room challenge, courtesy of Make Social.
6. Topping out at 8o Charlotte Street.

Opposite, clockwise from top left

7. Aaliyah Lawal on the committee team of Black Females in Architecture.
8. Sarah Shuttleworth (left) at the 2019 Civic Trust Awards.
9. After a LandAid 10K.
10. Ken Shuttleworth with Sydney Makers.
11. Christmas lunch in the London studio, with all party materials 100% recyclable or biodegradable.
12. Ken with clients at a UBS-hosted event.
13. Mini golf at Swingers.



CREDITS

ANNUAL TEAM
Tom Featherby, Martina Ferrera,
Daire Hearne, Ben Hutchings,
Emily Lauffer, Ken Shuttleworth,
Connie Suffren, Giuditta Turchi,
Sara Veale

PRINTER
Printed sustainably in the UK
by Pureprint.

PAPER
The paper is carbon-balanced with
the World Land Trust, an international
conservation charity that offsets
carbon emissions through the purchase
and preservation of high conservation
value land.

Through protecting standing forests,
under threat of clearance, carbon
is locked in that would otherwise be
released. These protected forests are
then able to continue absorbing carbon
from the atmosphere, referred to as
Reduced Emissions from Deforestation
and forest Degradation (REDD). This is
now recognised as one of the swiftest
and most cost-effective ways to arrest
the rise in atmospheric CO² and global
warming effects. In addition to the
carbon benefits is the flora and fauna
this land preserves, including a number
of species identified as at risk of
extinction on the IUCN Red List of
Threatened Species.

By using carbon-balanced paper
for Annual 16, Make Architects has
balanced (offset) through the World
Land Trust the equivalent of 2,870kg
of carbon dioxide.

This support will enable the World
Land Trust to preserve 2,000m² of
critically threatened tropical forest at
WLT carbon balanced paper project sites.

The cover jacket has been printed on
100% virgin elemental chlorine-free
(ECF) fibre paper. The book paper has
been printed on 100% recycled paper.



Make
32 Cleveland Street
London W1T 4JY

www.makearchitects.com
info@makearchitects.com
@makearchitects

© 2019 Make Ltd
All rights reserved. No part of this
publication may be reproduced or
transmitted in any form or by any
means, electronic or mechanical,
including by photocopy, recording
or any other information storage
or retrieval system, without prior
permission in writing from Make Ltd.

Front and back cover image by
Peter Bennetts.

All photography by Martina Ferrera
and Make unless stated below.

BEHIND THE SCENES
p. 6: 1 – John Madden
p. 7: 6 – Brett Boardman
Photography 2016
p. 8-9: 1 – Peter Bennetts
p. 11: 2 – Advanced Animations (UK) Ltd
p. 12-15: 3-10 – Peter Bennetts
p. 16: 1 – John Madden
p. 16: 2 – Evolving Picture 2017
p. 18-19: 1 – Kevin Mak
p. 21: 2 – Advanced Animations (UK) Ltd
p. 22: 3 – Robin Moyer
p. 22-23: 4-7 – Lucy McNally
p. 23-24: 8-11 Kevin Mak
p. 24: 12 – Lucy McNally
p. 25: 13-15 – Kevin Mak
p. 26 – Andrew Goldie
p. 27: 1 – @ t5studio
p. 30: 1 – @ Diamond Renderers
p. 30: 2 – @ Unsplash
p. 30: 3 – Lucy McNally
p. 30: 4 – Kevin Mak
p. 31: 5 – John Madden
p. 38: 1 – @ Diamond Renderers
p. 38: 2 – Absolute Realm
p. 38: 3 – A-Trace Studio
p. 39: 1 – Aad Hoogendoorn
p. 42: 1 – John Madden
p. 43: 3-4 – Luke Dixon
p. 45: 2 – Kevin Mak
p. 46-47: 1 – John Madden
p. 49: 2 – Advanced Animations (UK) Ltd
p. 50-51: 1 – John Madden
p. 57: 2 – Peter Bennetts
p. 57: 3 – @ dbox

p. 58-59 – The Neighbourhood
p. 61: 2 – Advanced Animations (UK) Ltd
p. 62: 3-4 – The Neighbourhood
p. 63: 8 – The Neighbourhood
p. 69: 3 – @ INK
p. 70-71 – Nobu Hotel London
Portman Square
p. 73: 2 – Advanced Animations (UK) Ltd
p. 74-75 – Nobu Hotel London
Portman Square
p. 79: 3 – Red Dot
p. 83: 2 – Advanced Animations (UK) Ltd
p. 97: 2 – Advanced Animations (UK) Ltd
p. 98: 3 – High Level Photography Ltd
p. 109: 2 – Advanced Animations (UK) Ltd

STUDIO
p. 115: 2-3 – Martine Hamilton Knight
p. 129: 1-2 – Tom Donald
p. 133: 2 – Miller Hare Limited
p. 137: 1-2 – Luke Dixon
p. 141: 1 – Anton Markus Pasing
p. 141: 3 – Tom Howard
p. 141: 6 – Anna Beringer
p. 141: 7 – Jerome Ng
p. 146: 1 – Dee Organ Photography
p. 146: 4 – Stavros Sotiriou
p. 147: 7 – Black Females in
Architecture Network
p. 147: 8 – Wayne Myers Photography

People 2019

Sean Affleck
Warda Alsaffar-Evans
Jacob Alsop
Tom Ayers
Joseph Azer
Cara Bamford
Sreeja Banerji
Isabel Bazett
Sacha Bennett-Ford
Mattias Dorph
Jonas Bertlind
Kyly Bird
Naomi Birks
Stuart Blower
Anca Bodea
Matteo Boldrin
Liam Bonnar
Eleanor Brady
Michael Brewster
Eleanor Brooke
Vicky Brown
Matthew Bugg
Kent Burns
Alice Cadogan
Kieran Chan
James Chase
Marios Chatzidoukakis
Ilias Chatziioannidis
Hannelore Christiaens
Sam Clagett
Susannah Cole
Martina Contento
Barry Cooke
Richard Coskie
Joe Cunningham
Katie Cunningham
Alessandra Cuccurullo
Timothy Davies
Giles Davis
Saffa Dehghani
Christina Diamond
Fiona Doepel
Julia Düerr
Cristiana Dumitru
Kathryn Edwards
Ahmed Elgamal
Michael Elson
Kyra Enson
Michelle Evans
Arrash Fakouri
Lucy Feast
Tom Featherby
Martina Ferrera
Frank Filskow
Alex Fox
Stuart Fraser
James Freeman
Florian Frotscher
Frances Gannon
Katy Ghahremani
Nicolas Villegas Giorgi
James Goodfellow
Paul Goodwin
Dana Gorbatiuc
Laura Gore
Peter Greaves
Alessandro Grech La Rosa
Vivienne Greenaway
Thomas Greenhill
Adam Grice
Joanna Griffiths

Grigor Grigorov
George Guest
Oliver Hall
April Handley
William Handyside
Daire Hearne
Sepideh Heydarzadeh
Matthew Hiney
Ben Hutchings
Alycia Ivory
Hamish Jackson
Ryan Jakes
Chris Jones
Billie Jordan
Regine Kandan
Kunwook Kang
Yianni Kattirtzis
Atim Kilama-Oceng
Kalliopi Kousouri
Giedre Kristaponyte
Charley Lacey
Emily Laufer
Aaliyah Lawal
Samantha Lee
Emma Liang
Griffen Lim
Simon Lincoln
Bill Liu
Graham Longman
Francisco López Gasteldo
Robert Lunn
Wandrille Madelain
Sebastian Maher
Balveer Mankia
Sam Mason
Pete Matcham
Rashmeeta Matharu
Jenna Maxime
Elliot Mayer
Freddie McAlpine
Jason McColl
Richard Meddings
Bartek Michalek
Aggie Michalska
Paul Miles
Chris Millar
Gavin Mullan
Chris Mury
Carmelo Nastasi
Camilla Neave
Alfred Ng
Lam Nguyen Tran
Sharon Nolan
Lara Orska
Sangkil Park
Jason Parker
Sahar Pathan
David Patterson
Elena Pelayo Rincon
Thi Pham
Daniel Phillips
Joanna Pilsniak
Jignesh Pithadia
Theodore Polwarth
Gloria Pons Gelo
Harry Postins
John Prevc
Jonny Prevc
Charlie Pye
James Redman
Bryn Reynolds

Lucy Roberts
Darren Robertson
Simon Robins
Jana Rock
Bryony Roe
Ryan Safa
Adnan Salam
Serwan Saleme
David Sanchez-Cuberos
Jack Sargent
Matthew Seabrook
Amanda Sexton
Mehrnoosh Shahriari-Rad
Vipin Sharma
Ken Shuttleworth
Sarah Shuttleworth
Alice Simmons
Tom Simmons
Jennifer So
Jamie Southgate
Rebecca Stanley
Katie Stares
Anny Stephanou
Angus Stevens
Alex Stewart
Matthew Strutt
Ben Stuart
Connie Suffren
Jessica Sung
Martina Tafreshi
Gabriel Tansley
Andrew Taylor
Stefanie Taylor
Esha Thapar
Emma Thomas
Sebastian Tiew
Rebecca Tudehope
Giuditta Turchi
Mark Tynan
Tom Ushakov
Katrina Van Hasselt
Sara Veale
Charlotte Vergnolle
Magalie Vijayakumar
Rahul Vishwakarma
Anita Vukovic
Bill Webb
Imogen Webb
Nicola Wheeler
Simon Whitehead
Tracey Wiles
Greg Willis
Alistair Wood
Drew Woolford
Sarah Worth
Suyang Xu
William Yam
Addison Yick
Yiping Zhu
Ash Zul Parquear