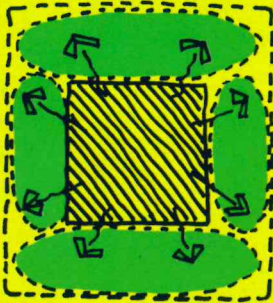




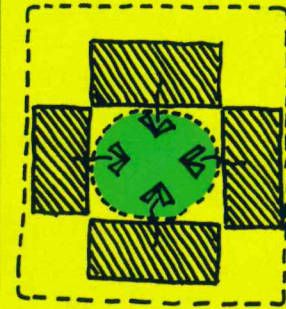
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27.03.15 / VOL 241 / ISSUE 12
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East. Stories of crime and misery – and the ways people have got through.

As chair of the trustees I was closely involved in the day-to-day operation of the organisation – everything from fundraising and setting policy, to ensuring financial probity and staffing. It's a difficult subject. It's not sick animals, or poor children. It's about raising money to help offenders find a productive life when they leave prison.

Through my work I've met Brighton bomber Pat Magee and Jo Berry, whose father was killed by the bomb. Jo went to see Pat when he was in prison and talked to him about why he murdered her father. Now they tour the world talking about their working relationship.

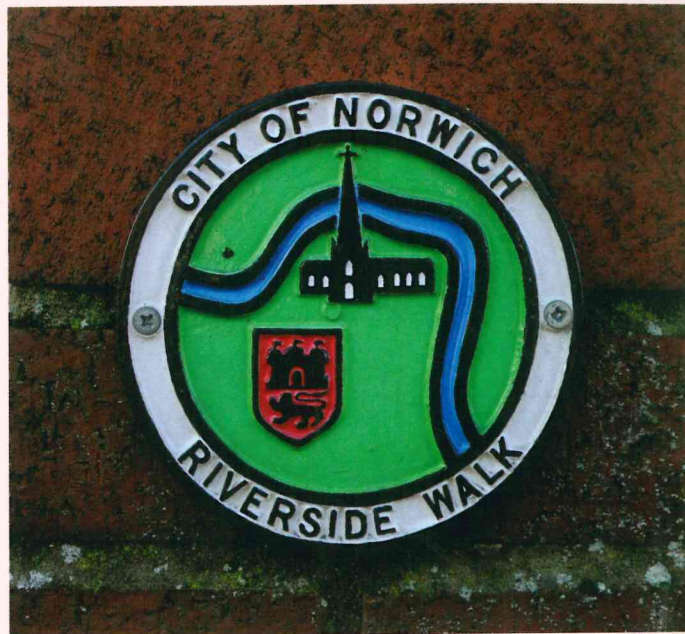
You can't spend time with Pat and Jo and not imagine your problems are very, very small. In our everyday lives we are quick to fuel conflict and judge people. But big stories have a big impact on small daily behaviour.

My biggest achievement has been to watch the organisation grow – we started from nothing and we've now got a turnover of £250,000. We punch way above our weight. Social media such as Twitter has been crucial. We began with a website, but now we can reach so many more people.

I stood down as chair of trustees last year, but I'm still a very active supporter. Working for The Forgiveness Project has taught me wonderful things: tools for life.

Martyn Evans is creative director of Cathedral Group

ROUTE TO SUCCESS



FLICKR/MARTIN PETTITT



Anthony Hudson is Director of Hudson Architects

The recent recession was the most difficult challenge my practice has faced since its foundation in 2002. While others laid low, we faced the storm by relocating our main base to East Anglia.

I was brought up in Norfolk, and had always wanted to return to the region. Personal ambition aside, the need to reduce overheads hastened the decision, in 2011, to relocate from London to Norwich, where we already had a small office, while retaining a skeleton London presence.

The move gave us opportunities to plug into local networks, while reduced overheads allowed us to acquire a small Norfolk practice, which extended our local contacts and sustained residential fee income.

Staff numbers remained stable, enabling us to compete for new projects and extend our reach into the volume-housebuilding, leisure and education sectors.

The expansion of our education portfolio has been one of the main benefits of the move, which coincided with a major expansion programme at

We faced the storm of the recession by relocating from London to Norwich

Norwich University of the Arts. Our local presence allowed us to win several projects including a new digital media centre, the refurbishment of several key teaching spaces, and the creation of a school of architecture, which opens this autumn.

I've never bought the patronising idea that practising outside London makes one a provincial architect. While our local presence is stronger, so too is our portfolio of new projects around the UK and overseas.

My team and I appreciate a great life/work balance, and we certainly don't struggle to recruit new talent. I'm proud and amazed how well we have emerged from the recession – staff numbers increased by nearly 60% last year and our profits quadrupled during the same period. This has allowed us to entrench our local presence further: we recently purchased larger offices with gallery space where we can show our work and, perhaps, host an urban room for the region.