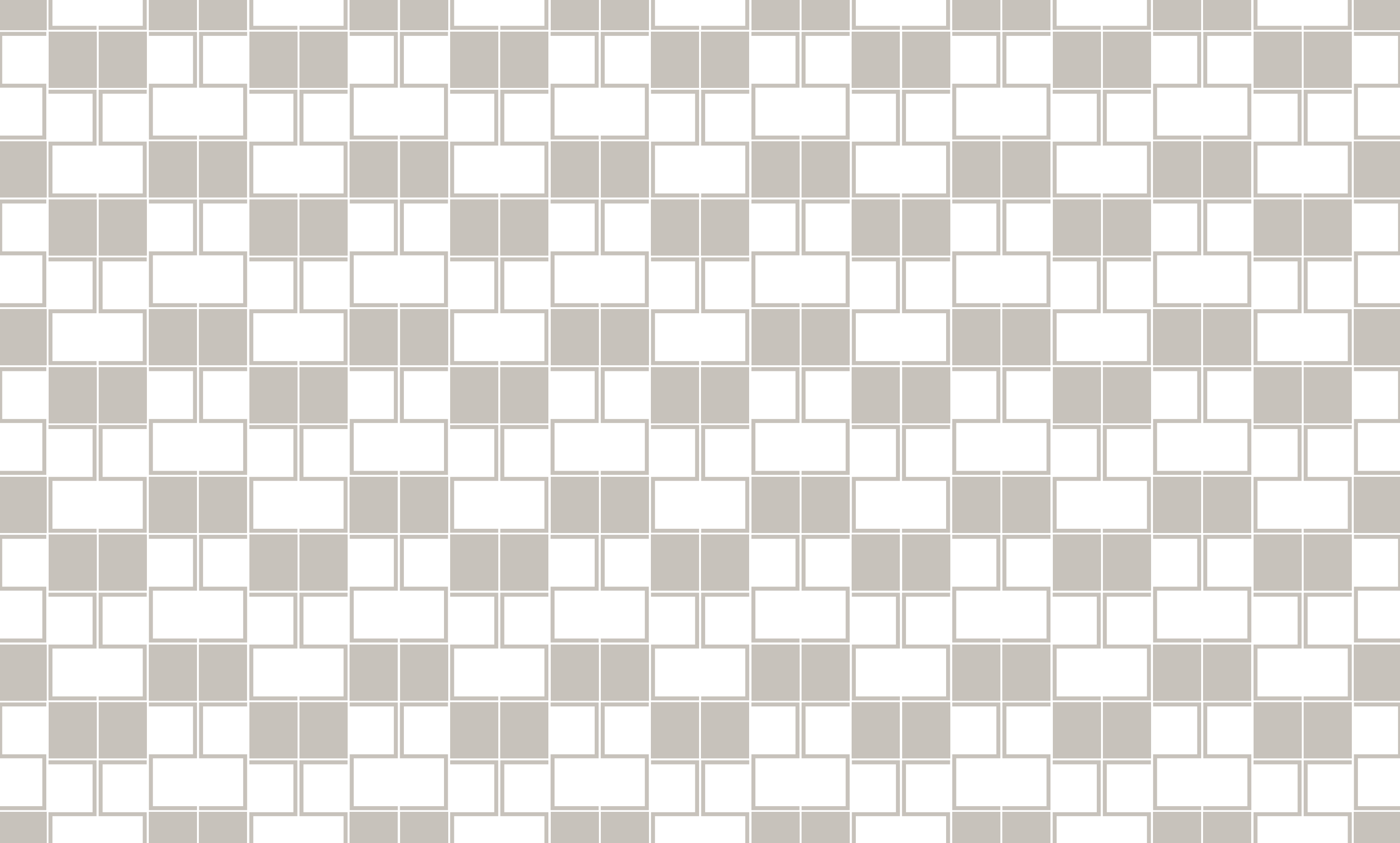




25 SAVILE ROW



“If the architecture is any good, a person who looks  
and listens will feel its good effects without noticing.”

Carlo Scarpa

25 SAVILE ROW W1

25 Savile Row, a 1930s “international style” building, has been Derwent London’s home for 17 years. We had outgrown our space on the fourth and fifth floors and decided to move to the ground, first and second floors and refurbish and extend the upper floors.

Piercy&Company, our architects for Turnmill and The Copyright Building, accepted the “honour” of regenerating the building and designing our new home and, along with the rest of the team, delivering a very personal project.

Having established the idea of creating two harmonious receptions for the building, both enjoying a shared Hugo Dalton sculpture, it was time to practice what we preach and produce a scheme commensurate with our position as London’s leading design-led developer.

The materials selected: travertine, steel, oak, leather and bronze are evocative of the building’s era and style. They have been used in an uncompromisingly modern manner by our architects and the highly skilled artisans, suppliers and contractors creating the project. The choice of materials and detailing is representative of our ethos. The result is a calm, bespoke space which could be an office or boutique or gallery.

Central to our space hangs a new staircase encouraging communication and collaboration. Designed with Akera Engineers the staircase is as visually light as possible, to preserve long internal views. The eye follows the beautifully turned oak handrail that echoes the scalloped oak timber panelling on the ground floor.

To complete the refurbishment of the remainder of the building, two elegant rooftop extensions have been added, one featuring a sliding glass wall framing the view of Savile Row. These striking, modern additions further enhance the building.

Piercy&Company have created a seemingly effortlessly elegant scheme through the intelligent use of exquisitely detailed materials. The result, timeless and stylish but not unnecessarily corporate or ostentatious; it is a project that celebrates modern artisanship.

We could not be more happy in our new home.

Tim Hyman  
Group Architect



New travertine & bronze entrance doors  
and rooftop pavilion inserted carefully  
into the original Art Deco building











A delicate steel stair suspended within the three storey void, connecting reception with the upper workspaces

Previous page: 25 Savile Row bronze panel at the centre of the entrance doors







The winter garden workspace with  
leather meeting benches set into the  
old exterior windows

Previous page: 25 Savile Row reception  
with fluted Bianco Lassa marble and  
European Oak





Double curved 5 axis CNC cut  
European oak handrail detail to the  
fifth floor spiral stair





Bespoke brass pull handles with a half round leather cushioning

Image overleaf: European oak panels with a flat to fluted profile add warmth and texture to the reception and exhibition space







25 Savile Row:  
Cut, carve & stitch

The design of 25 Savile Row is about finding elegance in the relationship of simple forms and natural materials. We were inspired by Scarpa's mastery of materials, Dieter Rams' economy of detail and the Japanese philosophy of 'shibui', a particular aesthetic of simple, subtle and unobtrusive beauty.

### 25 Savile Row

For 275 years Savile Row has been the Mayfair home to the trademarked two-piece bespoke suit, crafted from a choice of at least 2000 fabrics and requiring at least 50 hours of hand-stitching. Derived from a paper pattern, each Savile Row suit is individually cut and produced by a master cutter who personally supervises the tailoring of the final garment.



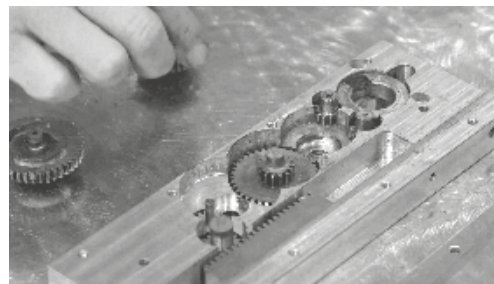
Leather stitching at Bill Amberg Studio

It seems fitting that Derwent London with their philosophy of beautiful bespoke architecture creating value would be based at the Mayfair home of arts and crafts. Built in 1937 for ED Winn & Company by architect Gordon Jeeves, 25 Savile Row formed part of a wider post-war development to connect Savile Row and Conduit Street. The elegant Art Deco building has a more restrained palette than Jeeves' earlier black granite and gold Ideal House for the National Radiator Company. The exterior white render and regular grid of black steel windows addresses Savile Row and Boyle Street and was designed as part of the city-wide expansion of dedicated commercial office space in the 1930s.

Despite the prestigious Mayfair location, the building has a robustness and light industrial simplicity – a quality that runs through many of Derwent's projects. Following a fine refurbishment by Michael Squire & Partners, Derwent made the building their headquarters in 2000. By 2014 the company had outgrown the fourth and fifth floors and felt it was the right time to explore the opportunity of a beautiful new home within the lower floors of the building. Following a successful collaboration on Turnmill and the Louis Kahn inspired Copyright Building, Simon Silver invited Piercy&Company to look at the substantial refurbishment of the building and the design of a new headquarters.

### An Internal Landscape

This was not only a new headquarters: the project took on a symbolic role of expressing through design Derwent London's passion for architecture developed over the last 30 years and through 5.5 million sq ft of office development. Over many working breakfasts with Simon Silver, Tim Hyman, Paul Williams, and Rob Rotbart we discussed the idea of an office that had the warmth of mid-century Scandinavian architecture and the playful detail and richness of Scarpa's Olivetti Showroom in Venice. Several visits to Italy to view bronze work, Venetian glass and beautiful cut sedimentary travertine created a palette of materials that would feel more civic than corporate. We also discussed the benefits of creating workspaces with different qualities of light, volume and scale: a place where you could be autonomous and choose your favourite table or environment as you might in a restaurant or library. This ethos would apply equally to the newly refurbished upper floors and the lower four floors occupied by Derwent London.



Capoferri Serramenti bespoke door lock assembly

Through a detailed study of adjacencies within the Derwent office group structure we were able to create an abstract three dimensional diagram that ensured visual connectivity, quiet thinking space, social collaborative space and a suite of formal and informal meeting spaces. To ensure the spaces encourage collaborative working, Tim Hyman proposed cutting a three storey void through the existing floors, connecting ground to second floors with a sculptural stair. This new dramatic volume, with the original windows retained within the three storey façade, allows light to distribute through the heart of the building. An extremely delicate highly engineered stair was suspended centrally in the space to facilitate vertical movement and stitch together the collaborative spaces distributed off the stair landing. To reduce floor area with a void is obviously counter-intuitive commercially, however this typifies Derwent London's commitment to the concept of design, volume and light creating value.

Although open plan working and collaborative spaces make up the majority of the project, there are five highly specialised and carefully crafted rooms: reception; the architects' room; boardroom; winter garden; and rooftop pavilions.

Derwent London's office and the upper floors are now served by separate, dedicated entrances from Savile Row. The separate entrances are visually connected by a new richly veined travertine façade and elegant full height bronze doors. A sculpture by Hugo Dalton in a double sided glazed timber case playfully connects both receptions. Derwent London's reception is a long linear space bisected by the delicate steel stair. The perspective is enhanced by the end matched Tuscan Silver travertine floor, the reception desk of the same travertine and warmer tones of European Oak in the foreground, while a flexible exhibition area sits beyond the stair. The ground floor also contains two critical components of the plan – the architects' room and the boardroom. While the architects' room has a studio feel, with a robust Douglas Fir Dinesen table and floor, the boardroom is more formal, with timber lined walls and travertine floors framing an inlaid carpet. Both these rooms have direct access onto a private terrace.

The first floor collaboration and dining spaces open out onto an unexpected winter garden – an almost double

height fully glazed enclosure with the original window voids forming recessed leather seating. Two sun-filled, glazed pavilions are entered via dedicated sculptural stairs from the fifth floor and take advantage of striking views across Mayfair. With a fully retractable glazed wall and a terrace, the Savile Row pavilion is a delightful indoor outdoor space. The Boyle Street pavilion is also highly glazed and benefits from long views down Old Burlington Street towards the Royal Academy of Art.



Chay Wheeler on site welding the suspended stair

### Craft & Collaboration

As a studio we are passionate about craft, materiality and form. Paradoxically the disregard for materiality in emerging digital technology can, in practice, diminish the relationship to the physical realities of fabrication. Designs developed in the digital environment, grainless, weightless and monolithic, lack the sensual and tactile connection with the materials with which we work and the haptic experience of design through making. On Savile Row, we were motivated by the potential of using our digital expertise in collaboration with traditional artisans and fabricators to explore the idea of digital craft. By following a traditional procurement route, we were able to engage in intensive design and fabrication workshops with expert makers from the outset of the project.

### Stone, Leather, Steel, Timber, Bronze

At the Olivetti Showroom, Carlo Scarpa was exceptionally skilful in knowing how to combine a base material with a precious one. It is this economy of use which allows the precious material to be appreciated.



Following Scarpa's principle we assembled a series of look books of materials and precedents, and through a number of workshops with Simon Silver and Paul Williams we refined the palette to a complimentary family of materials.

Unlike fabric tailoring, we were working at many scales of fabrication from 80 square metre bespoke structurally glazed rooftop pavilions by IQ Glazing Systems to digitally fabricated fluted oak panels by Benchmark Furniture. In a process that was, in our experience, uniquely collaborative from client to contractor, we designed bespoke furniture with Bill Amberg Studio, precisely cut and laid travertine with Unique Surfaces & Campolonghi and fabricated beautiful bronze slim profile doors with Capoferri.

It was the work with architectural metalworker Chay Wheeler and structural engineer David Akera where the full potential of digital fabrication was manifested in an impossibly slender suspended stair. The stair is a hanging structure with a geometry that is entirely interdependent and so any changes have an effect across the whole structure. In response the team developed an algorithmic script that defined the geometric principles and allowed rapid iteration / feedback while the digital engineering modelling took place. The visual lightness of the stair also translated into physical lightness. The entire structure was fabricated with less than 0.5 cubic meters of steel.

The geometry of the timber handrail was also developed algorithmically to take advantage of the milling capabilities of 5 axis robots, designed to twist from a rotated ellipse 'grip' profile on the flights to a flat, widened ellipse 'perch' profile on the landings to encourage pausing for conversation.

#### **On-site Cut, Carve & Stitch**

Knight Harwood orchestrated the phenomenally complex role of coordinating the diverse overlapping sequence of work packages. As is the case with most historical buildings, there were many secrets hidden behind the surfaces at Savile Row and many of the challenges the project faced were driven by unexpected discoveries flushed out by opening up the surface.



Bill Amberg Studio finishing the seams on the reception bench sofa cushions

All of the structure is expressed in face-fixed finishes to maximise ceiling heights and as such, there was no opportunity to hide any peculiarities behind false ceilings. Instead, the design uses key existing datums within the existing building to help set rules for the building fit out, reconciling the geometry of what exists with what has been added.

#### **A Derwent Building**

This unique collaborative project was captured by filmmaker and photographer Nick Ballon in the Making of Savile Row, a short film following the evolution of the project on location in the workshop of the artisan makers. Tim Hyman describes the project as 'design from concrete to cutlery' and Hugh Pearman described the project as a 'Gesamtkunstwerk' or total art work. Time will tell if the project will encourage a new form of more collaborative working and provide a calm timeless space from which Derwent London can continue to create their very special projects. We feel extremely privileged to have been so intimately involved with the creation of what we hope is a Derwent Building.

Stuart Piercy  
Founder, Piercy&Company

Contributing authors: Henry Humphreys, Harry Bucknall, Fabien Pinault, Dominic Dickens, Christian Brailey, Fiona Neil







International style structure of the first floor winter garden and ground floor terrace to the board and architects' rooms

Previous page: Harmonic, created by Hugo Dalton, is the striking entrance hall artwork, perfectly adjoining the two receptions









Sixth floor west pavilion with steel  
and oak access stair

Previous page: Oak lined steel spiral stair  
to the sixth floor east pavilion. A circular  
roof light above fills the stair with light





An intensive collaboration with Benchmark Furniture resulted in the production of a series of beautiful digitally fabricated profiles in European Oak









**Team**

**Client**

Derwent London

**Architect**

Piercy&Company

**Structural Engineer**

Akera Engineers

**MEPH**

Hilson Moran

**Cost Consultant**

Exigere

**Project Manager**

Blackburn & Co

**Specialist Lighting Designer**

Pritchard Themis

**Planning Consultant**

Hillebron Consulting

**Main Contractor**

Knight Harwood

**CDM**

Orsa

**Artisans**

**Specialist Joinery**

Benchmark

**Architectural Metalwork**

Bespoke Architectural Engineering

**Leatherwork**

Bill Amberg Studio

**Stone Supplier**

Campolonghi

**Cladding**

Capoferri

**Building Identity & Signage**

Cartlidge Levene

**Photography**

Hufton + Crow

Jack Hobhouse

**Reception Artwork**

Hugo Dalton

**Reception Bench Design**

Ian McChesney

Evening roofscape view of 25 Savile Row with new entrance and sixth floor east pavilion

Previous page: Five meter wide motorised glass panel provides access to the east pavilion terrace



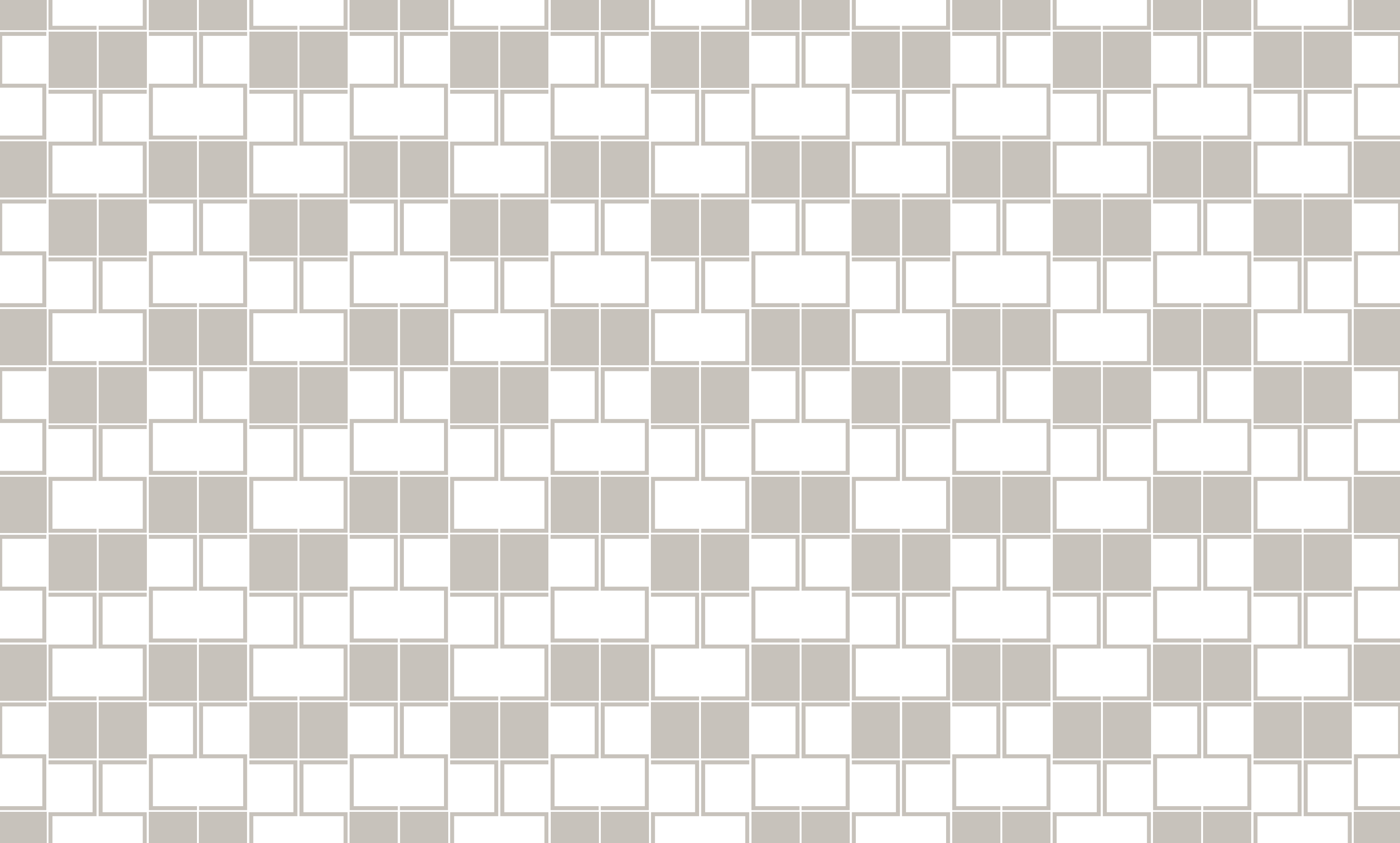


“If you foolishly ignore beauty you will soon find yourself without. But if you invest in beauty it will remain with you.”

Frank Lloyd Wright



The Johnson Wax Headquarters, 1939  
Frank Lloyd Wright







DERWENT  
LONDON