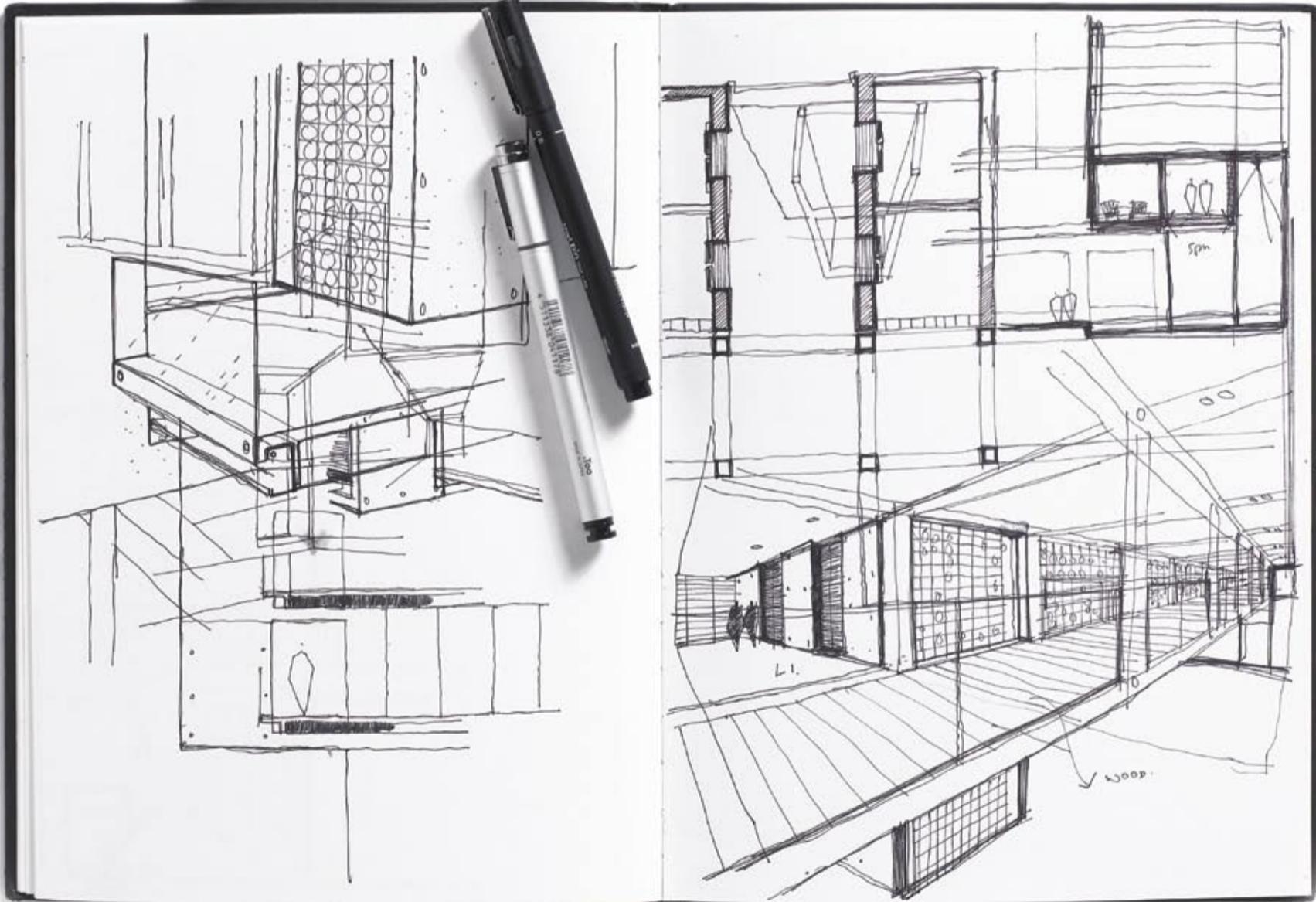
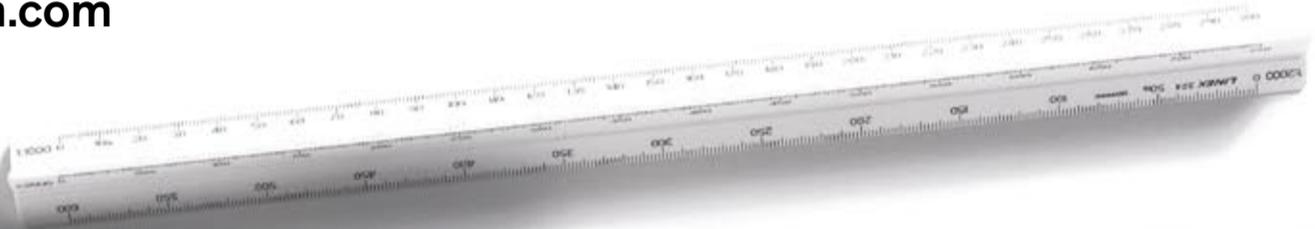


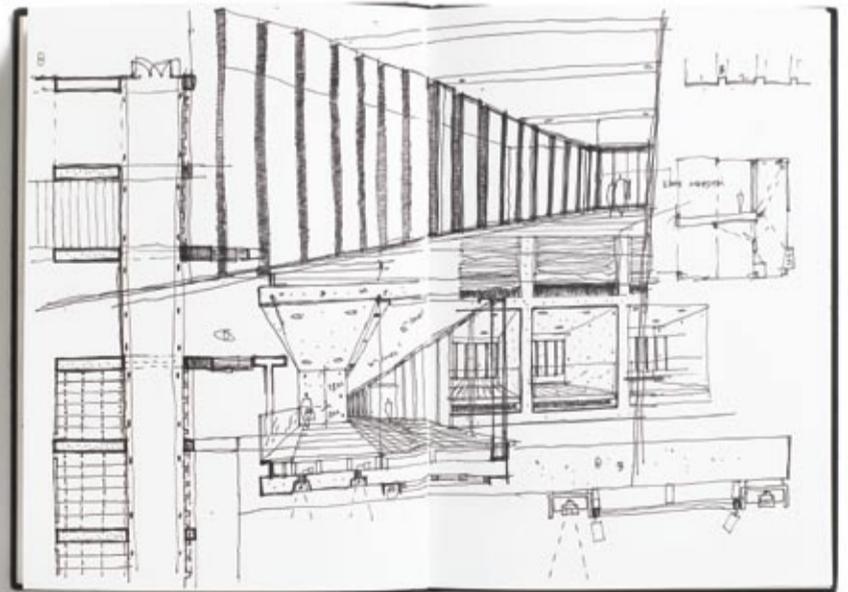
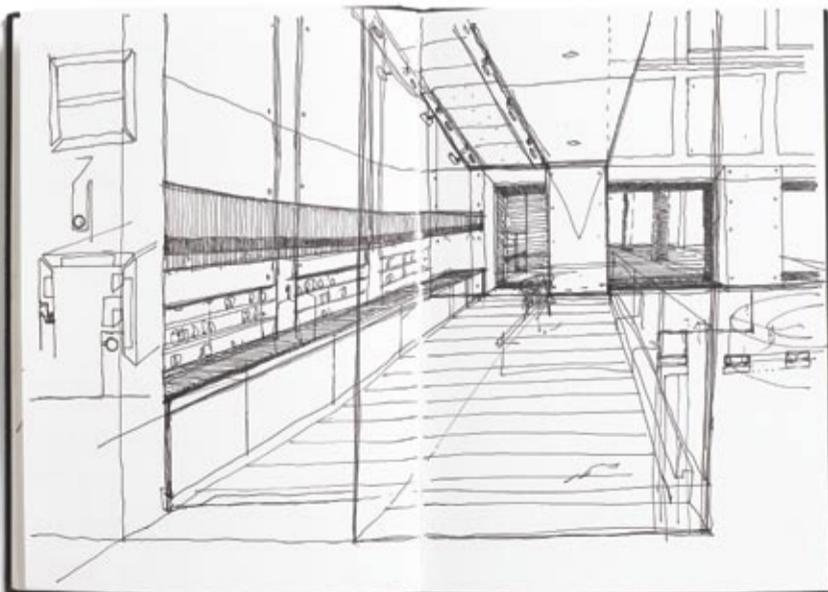
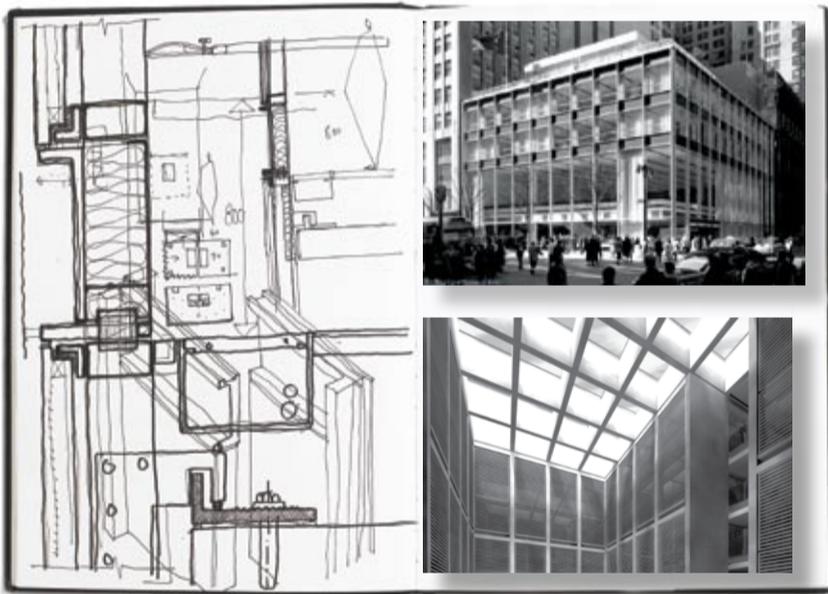
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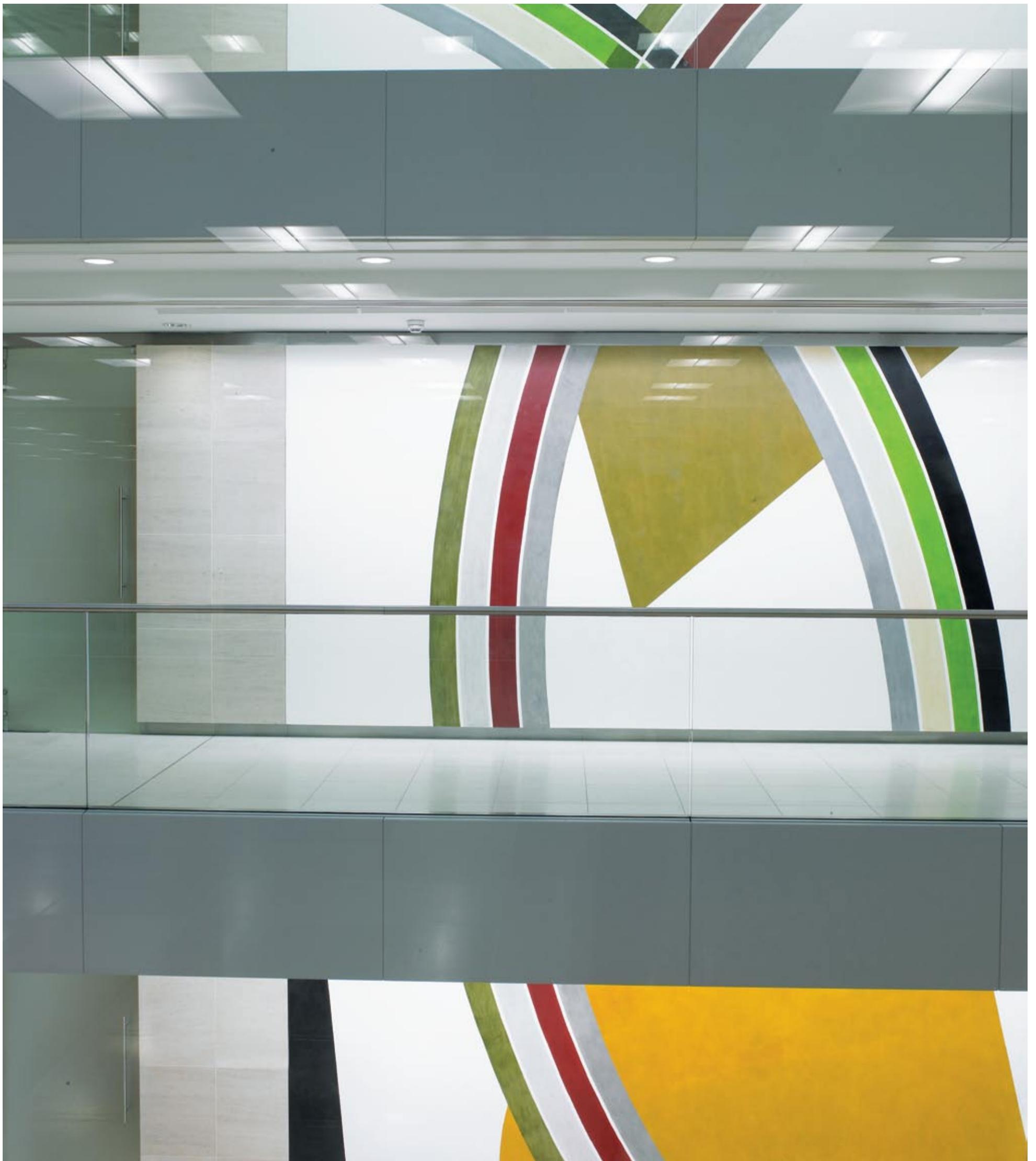
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SPRINKLE

**DERWENT
LONDON
Spring 2008**





Above: David Tremlett artwork at Qube, W1
Architect: EPR

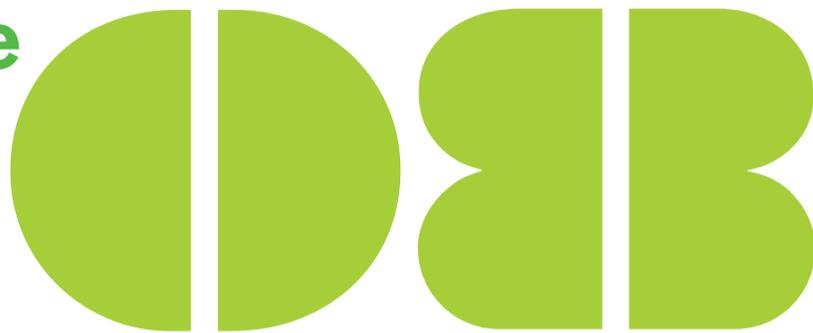
Cover: Angel ECI, Work in Progress
Architect: Allford Hall Monaghan Morris

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Update



Angel



**East
&
West**



**Charlotte
Building**



**Shoreditch
House**



**Working with
Tom Dixon**

Update Derwent London, has won the prestigious RIBA Client of the Year award – in recognition of our ongoing commitment to quality architecture. This issue reveals what’s next. Plus news of available space and recent transactions.

Angel The redesign and refurbishment office scheme by Allford Hall Monaghan Morris, is set to bring a radical transformation to the area directly south of Angel station.

East & West Stylish new apartments with green credentials in east and west London – take a sneak preview of Leonard Street and Portobello Lofts.

Charlotte Building This will be the new jewel in the crown of south Fitzrovia. “It will be elegantly crafted,” its designers promise.

Shoreditch House East London will never be the same again – the latest addition to the Soho House group of private members’ clubs is already ‘the’ place to be seen. What’s its secret? “It’s funky and comfy,” says Chief Executive Nick Jones.

Working with Tom Dixon The influential furniture designer reveals how creating the stylish interior of Shoreditch House has revolutionised his approach to design – and discusses his next collaboration with Derwent London.

**DERWENT
LONDON**



Welcome

to this issue of Space. We already have much to celebrate, not least our triumph at the 2007 RIBA Awards, where we scooped the prestigious Client of the Year Award. We were praised by the judges for our “willingness to seek out the architects [we] believe are right for the project and then to work with them to make significant architecture”. Find out more on page 7.

We have also received high praise from Tom Dixon, the influential furniture designer who is fast becoming a regular collaborator. On page 22 he talks about his increasing forays into the world of interior design, discusses the public art he created for the Johnson Building and reveals why he has enjoyed working with us.

On page 18 we take a tour of Shoreditch House with Nick Jones, the founder (now Chief Executive) of the

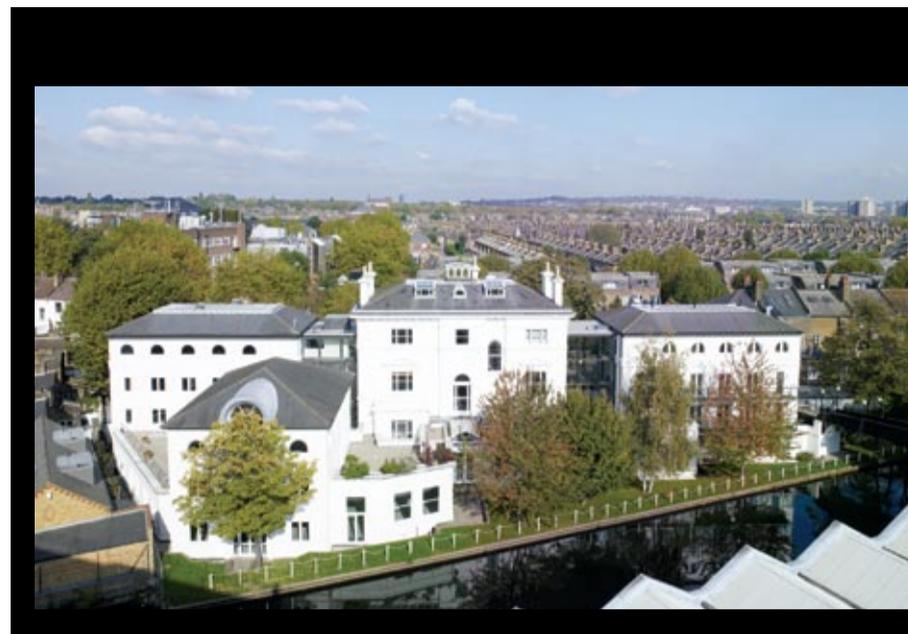
burgeoning Soho House group. With an Italian restaurant, unrivalled vistas across London, a rooftop swimming pool and much more, Shoreditch House hasn’t just fulfilled local expectations – it has exceeded them in some style.

Also in this issue we focus on two of our most prestigious new developments: Angel Building, set to transform the top end of Clerkenwell, and Charlotte Building in Fitzrovia. We also review our apartments at Portobello Dock and at Leonard Street.

Our strategy continues to focus entirely on Central London – which is why we are disposing of the out-of-town holdings (see page 6). Proceeds from the sales will be channelled into our pipeline of refurbishment and redevelopment schemes, as well as future acquisitions. We will keep you informed of all the latest developments in this and future editions of Space. **Enjoy the read.**

Portobello Dock Offices & Apartments

Portobello Dock, the mixed-use development in North Kensington by architects Stiff + Trevillion, will soon be complete and is currently being marketed. It consists of four main buildings straddling the Grand Union canal: the listed White Building, the RB Building, plus seven apartments; on the south side, Portobello Lofts and, lastly, the **Canal Building, a stunning concrete-and-glass 24,000 sq ft new office building.**
www.portbellodock.com

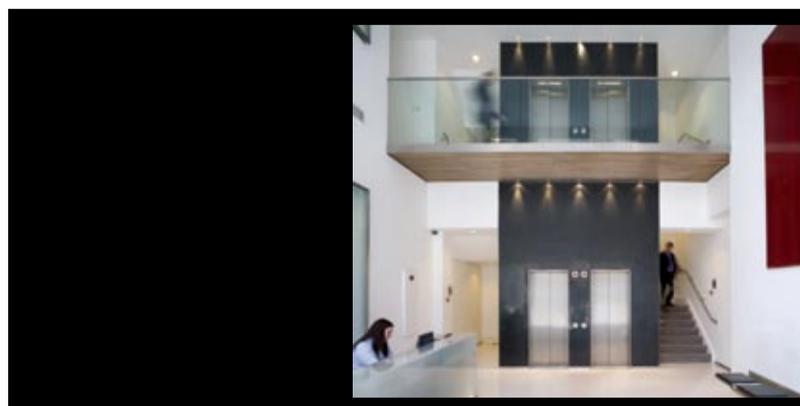
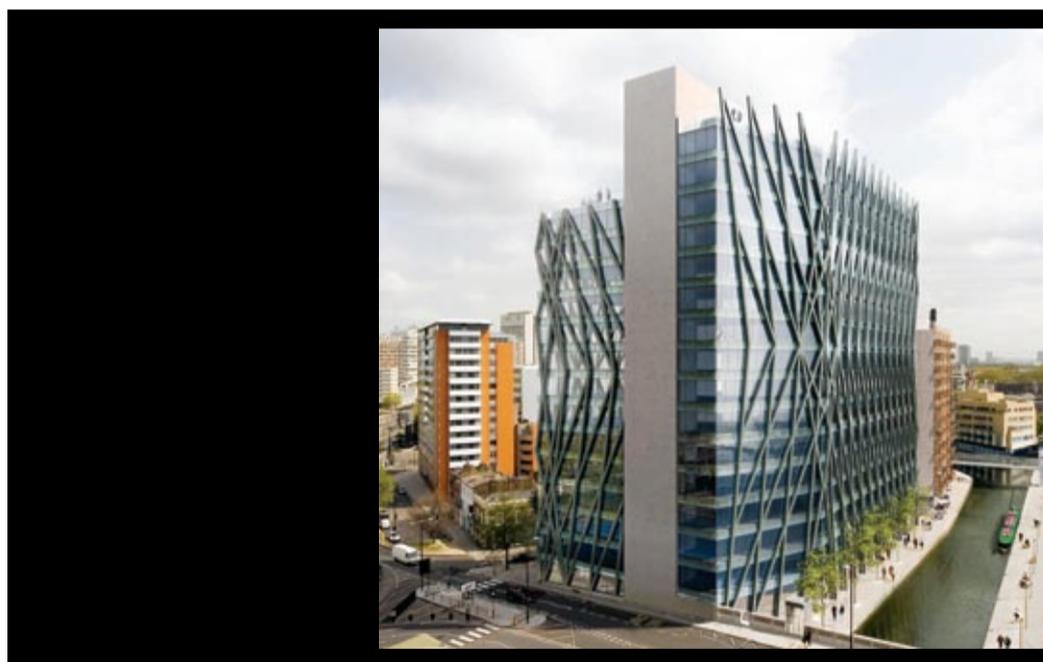


Midtown Development

Following the success of the Johnson Building, Derwent London is set to continue its development of the fast-rising Midtown area with a **new 106,000 sq ft development at 40-45 Chancery Lane.** The scheme, by Bennetts Associates, will replace the existing 54,000 sq ft multi-let office complex that currently occupies the site. Planning consent was granted in February.

Paddington Planning

The proposed new development by Fletcher Priest for a 240,000 sq ft new 15-storey landmark building next to Paddington Station, with a striking diagrid structure has **now won planning consent.** The proposals also include a 100-unit residential block totaling 73,000 sq ft, 16 of which will be for affordable housing, with two retail units on the ground floor.



Covent Garden Lettings

Floors five to nine at Tower House – a total of 15,000 sq ft – have been recently let achieving record rents in this stylish refurbishment by Lifschutz Davidson Sandilands in Covent Garden. Xstrata, Canamens and LG are the new tenants.



Significant Sales Post Half Year

Following the merger a year ago with London Merchant Securities, moves have begun to sell off out-of-town stock, plus non-strategic London holdings. With **£314m of sales since the beginning of July, the group is re-focusing back on central London.** Sales include: Greenwich Reach, an eight-acre site overlooking Canary Wharf with planning consent for residential apartments and retail space (£111.8m); a mixed-used property at 158-166 Brompton Road, SW3 (pictured) (£45m); Argosy House W1 (£23m); two adjacent vacant office buildings at 3 & 4 South Place, EC2 (£18.2m); and a residential site at Swiss Cottage which has planning permission for 76 apartments (£18.25m). Out of town sales produced a further £50m.

City Borders Letting

Letting is complete at 186 City Road EC1, the 38,000 sq ft six-storey Victorian building near Old Street which was elegantly refurbished by ORMS. The fifth floor and part of the ground floor were let to Emprise Services Ltd taking both at £29 and £25 per sq ft. The other floors were let to five tenants, with rents achieving £31 per sq ft.

Southbank Planning

A major 80,000 sq ft redevelopment office scheme on Blackfriars Road SE1 has also won planning consent. Currently at the detail design stage, the scheme by architects Lifschutz Davidson Sandilands is due to start on site in 2008.



Clerkenwell Planning

In February 2008, we achieved planning consent for a major refurbishment of the 255,000 sq ft Angel Building at the top of St John Street, increasing the floor area by around 50%. The proposals, by AHMM Architects, will provide attractive workspaces as well as re-integrate the building with the street. See page 8.

Hugh Broughton Architects have been commissioned for a comprehensive refurbishment (pictured left above) at 151 Rosebery Avenue, originally designed by Troughton McAslan. The proposed scheme doubles the reception area and includes new landscaping; it will be completed in June. www.151roseberyavenue.com

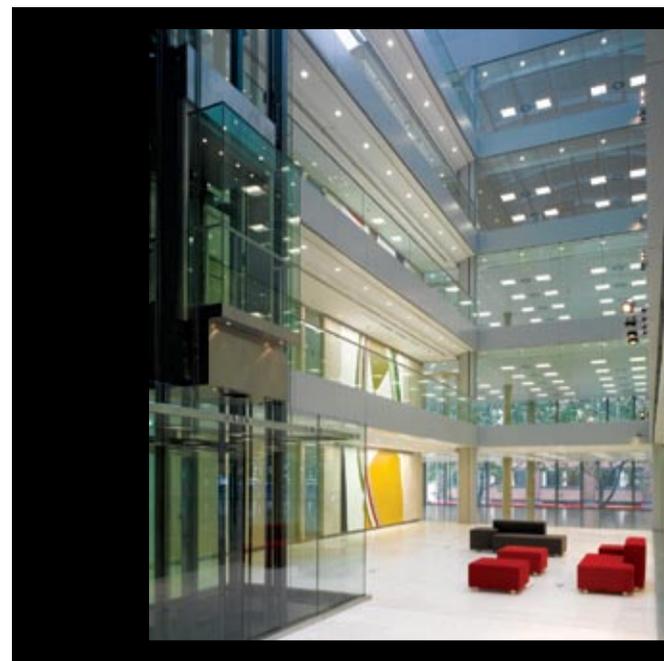


At The Turnmill (picture left below), Clerkenwell Road, Piercy Connor Architects designed an innovative 20,150 sq ft penthouse office extension for this prominent 44,600 sq ft building, achieving planning consent in December 2007.

Fitzrovia Letting

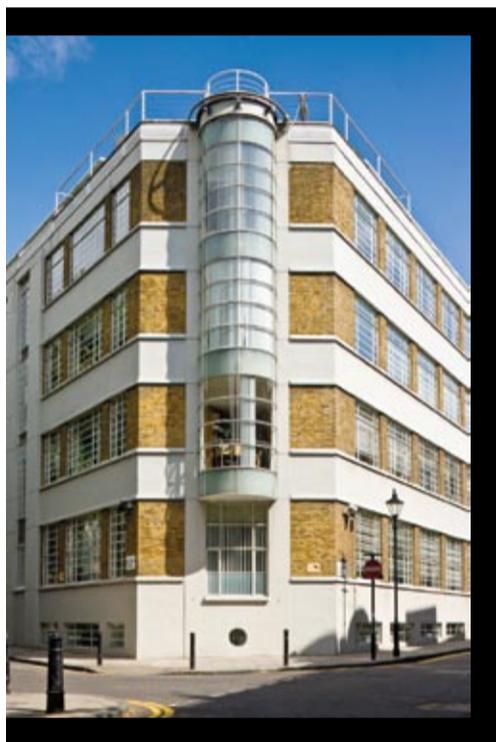
Launched in October 2007, Qube, the 100,000 sq ft new office development by EPR has landed its first tenants – Aegis Media has taken 18,837 sq ft on the 2nd floor and Itsu, the sushi outlet, has taken one of the six retail units. The building continues to attract strong interest. A grand revolving glass door leads into Qube's three-metre high, 3,300 sq ft reception, dominated by the art of Ian Davenport. This is complemented by a wall painting within the atrium by David Tremlett. The design exudes quality and sophistication, and the full-height glazed facade creates an airy spacious feel. www.qubew1.com

Meanwhile, Phase II of the the neighbouring Arup complex, designed by Sheppard Robson, is due for completion in March 2008; with Phase III starting on site and due to complete at the end of 2009.



Clerkenwell/ Euston Acquisitions

Recent acquisitions demonstrate a clear commitment to larger schemes with great potential. Woodbridge House (pictured) in Clerkenwell, a 75,400 sq ft office building acquired for £46.3m, offers scope to create a further 15,000 sq ft. At 132-142 Hampstead Road, Euston, the 1.85 acre site was acquired for £52.5m and has significant redevelopment potential.



Global Cities

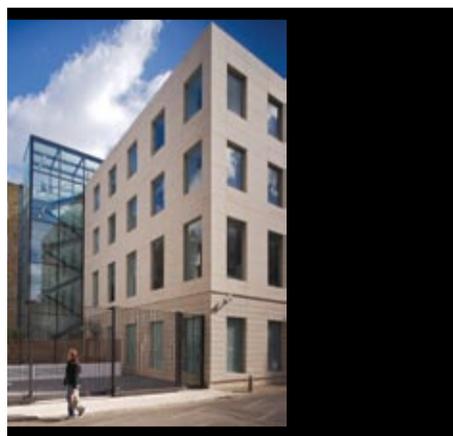
The Global Cities exhibition at Tate Modern, jointly sponsored by Derwent London, ran from 19 June to 27 August 2007, and proved a huge success. Co-curated by Ricky Burdett, also in charge of design for the London Olympics, its intention was to open up debate on the global phenomenon of urbanism: by 2030 two thirds of the world's population will live in cities, compared with just 10% a century ago. Coverage was extensive, with all the broadsheets running substantial pieces – BBC London News, the Evening Standard, Wallpaper* and many more. Over 13,700 people a day visited Tate Modern during the first month of the exhibition.

David Silverman Appointed

We are delighted to announce the **appointment of David Silverman to the Board** in January 2008. David joined the company in 2002 from Jones Lang LaSalle.

Fitzrovia Acquisitions

To link with our major holdings in the area, further acquisitions have been completed in Fitzrovia. Buildings at 43-65 Whitfield Street W1, including Asta House and Totfield House (totalling 56,000 sq ft) were acquired for £29.6m. With leases expiring in June 2008, these will provide excellent scope for our evolving regeneration of the area.



Derwent London Scoops RIBA Awards

The RIBA award for Client of the Year 2007 went to Derwent London. The award is given for the vital role a good client plays in the creation of fine architecture. Speaking at the award ceremony at the Hilton Hotel in June, the judges said: "What marks Derwent out for this award is their willingness to seek out the architects they believe are right for the project and then to work with them to make significant architecture in the difficult field of speculative offices." One of Derwent London's buildings also won a RIBA award – 28 Dorset Square NW1, which was completed in summer 2006, designed by John McAslan & Partners and pre-let to Bacardi Global Brands.

For more information on any of the properties please contact Celine Tracey on 020 7659 3000.



ANGEL BUILDING



“Our architectural vision for this part of Islington is to reconnect the building with the street,” says Wade Scaramucci of AHMM, “which means dealing with this no-man’s-land of space.

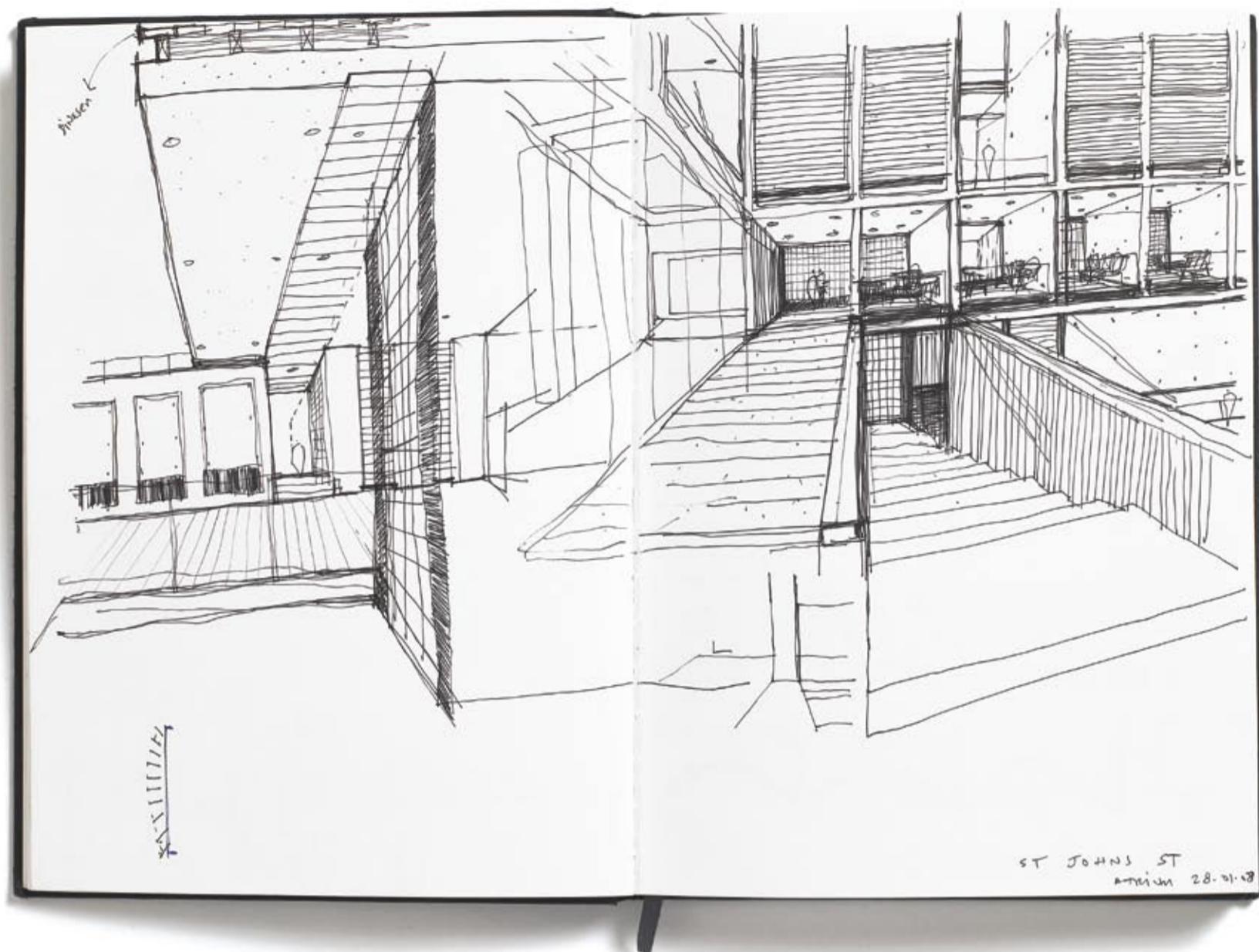
The Angel Building redesign by Allford Hall Monaghan Morris, is set to bring a radical and much-needed transformation to the area directly south of Angel Station. Plans for the mixed-use scheme received planning consent in February 2008. By early 2010, the building will boast a sleek new steel and glass façade with an art gallery, restaurant and the entrance to a contemporary urban office space with a vast, vibrant 13,000 sq ft reception.

It’s a far cry from the building’s current incarnation. Situated on the corner of St John Street and the intersection of Pentonville Road and Upper Street, it is very much of its time, a brown concrete and opaque windowed building housing 162,000 sq ft of office space built around an open internal courtyard.

The building was set back from the roadside, in anticipation of a road-widening scheme that never materialised. A tree-lined area fills the gap between the building and the pavement and has become a repository for shopping trolleys, beer cans and food wrappings – the flotsam and jetsam of local consumption; Upper Street’s wastepaper basket.

“Our architectural vision for this part of Islington is to reconnect the building with the street,” says Wade Scaramucci of AHMM.

“We are taking the building up to around 255,000 sq ft net,” says Scaramucci. “We can see the opportunity to gain a lot of space that wasn’t doing anything previously. The regeneration strategy is focused on reusing the existing building structure to its maximum potential. So we’ll take the building, remove



“It’s about trying to make this more of a community,” Scaramucci says, “so you bring in amenities that people working in the building want to use. Equally, the public will want to use certain areas, such as the restaurant, too.”

the existing tired skin and increase the existing floor plate – imagine wrapping a 3 metre strip around the existing structure.”

AHMM will also add a new core with lifts and an atrium, new floorspace, new cladding and roof gardens. The number of floors will remain the same: a ground floor with five storeys above. Floorplates are designed so that each floor can be sublet to up to four companies. The ground floor will be extended out to incorporate what is likely to be an art gallery with a coffee shop on one side of the entrance, and a restaurant on the other.

“It’s about trying to make this more of a community,” Scaramucci says, “so you bring in amenities that people working in the building want to use. Equally, the public will want to use certain areas, such as the restaurant, too. The reception will probably become a spill-out space – **so the feeling will be similar to**

a 1950s New York building where the reception becomes more than just a desolate place you walk through to get to a meeting, it becomes the hub of the entire building.”

And the problematic public space? That will be re-landscaped, with several of the existing mature trees remaining and new trees planted. This new public realm will provide opportunity for outside restaurant / café dining, and most importantly, for informal use by the occupants.

Angel Building will be more than a stylish office location, it will also be an amenity for the local community. It will blur the boundaries between the public and its private tenants, who will intermingle and flow through the newly landscaped areas, creating a dynamic energy that will breathe life into this neglected corner of north Clerkenwell.





While Derwent London's primary focus is office buildings, occasional residential projects adhere to a similar pattern. Any original features that provide character and identity are retained or restored – but elements that don't work are stripped out. The resulting apartments are stylish and contemporary.

Following the success of the Sweeps development in Clerkenwell, exciting new residential spaces for urban professionals at Portobello Lofts and Apartments and 18-30 Leonard Street are in progress.

Portobello Lofts comprises 12 luxury apartments, ranging from studio spaces to three-bedroom penthouses. The 11,000 sq ft building is beautifully situated in the atmospheric, cobbled Portobello Dock complex overlooking the historic Grand Union Canal in North Kensington. Most of the apartments feature generous outdoor terrace space, ideal for al fresco entertaining, and balconies – many with waterside views. There is also secure, gated parking and new landscaping that complements the mature trees shading the canal-side.





Continuing Derwent London's tradition for blending art and architecture, the reception area at Portobello Lofts features a painting by the up-and-coming artist Hugo Dalton, while three glass sculptures by the Tate Gallery trustee Julian Opie adorn the waterfront.

On the other side of a bridge from Portobello Lofts – though still within the Portobello Dock complex – is Portobello Apartments, one of three white-stuccoed buildings (the central of which is grade-II-listed) that have been redeveloped into office spaces varying in size from one to three bedrooms.

Portobello Lofts and Apartments have now been sold to a private investor for £12.6m.

The Leonard Street scheme combines 25,000 sq ft of office space over three floors with a further eight upper residential floors. It is designed by the architects AHMM, who were responsible for the Sweeps development, and the company intend to occupy the office space themselves when it is completed.



Sweeps Apartments
Leather Lane EC1
Completed 2006

Ideally situated in the East End's creative quarter, a stone's throw from the rejuvenated City Road and Great Eastern Street, Leonard Street's upper floors will offer superior accommodation for both City workers and high-flying creatives. There will be 47 apartments: 20 with two bedrooms and 27 with one bedroom.

The spaces will feature high 2.1m windows that will fill the apartments with calming and revitalising natural light, and give excellent views of the urban landscape. There will be balconies on the south side, and two showpiece penthouses: one occupying the entire eighth floor, the other on the seventh floor. The stylish grey-brick elevation housing the apartments will also have a green roof, planted with sedum, which soaks up rain-water, is an excellent form of insulation and – handy for busy professionals – requires virtually no maintenance. The building's green credentials are further enhanced inside with geothermal piles that will use natural energy from below ground for both under-floor heating and air conditioning.

The Leonard Street apartments will be available in 2010.



CHARLOTTE BUILDING

Charlotte Building, the hotly anticipated new office development at 16-19 Gresse Street in Fitzrovia is designed for tenants seeking a space that is a break from the norm — something not ostentatious yet with a “wow” factor; a building with confidence, character. Something contemporary, light and, of course, environmentally sound. “It will have its own personality, which will add to a company’s image,” says Silvano Cranchi of architects Lifschutz Davidson Sandilands. “It definitely won’t be just another stock office building that could be anywhere in London.”

Charlotte Building, a 47,000 sq ft new build, is currently under construction and due to complete in mid-2009. It will offer seven stories of high-ceilinged open-plan office space plus a large basement. The top floor will be an executive level, with majestic 3m-high sliding doors that will open on to a roof terrace overlooking the West End. The exterior landscaping will include new trees and a sculpted cycle-shed with a green roof.

The gates to the ground-level courtyard, to one side of the building, are being designed by Tom Dixon, and are likely to feature a layered sculptural irregular grid — another iconic Dixon landmark for Derwent London, following on from his bronze ingot for the Johnson Building.

Charlotte Building’s stylish, textured exterior will feature staggered patterns of aluminium spandrels juxtaposed with shutters clad in black glass and anodised aluminium panels — a deep gold hue. The aluminium spandrels will be covered by patterned glass skins, with a gap between the two layers. Rows of white screen-printed dots on the glass will cast shadows on to the aluminium, which will animate the building’s façade, giving it depth.

The building’s core is a reinforced concrete frame. The exposed concrete soffits will absorb heat during the daytime and release it at night. A computer-controlled cooling system will regulate the temperature with cooled air, which will percolate up through vents in the raised floors — a more energy-efficient system than standard air-conditioning. And an intelligent lighting-control system will use infra-red sensors to detect people’s presence — if a floor is empty, the system will turn off the lights.

Innovative lighting is one of the key ways that the building’s novelty is realised inside. With the help of Equation, the lighting specialists, fluorescent lights are being installed into large recessed circles that will be cast into the concrete ceiling on the ground and sixth floors. “Whenever you look up, you will see what appears to be glowing circles in concrete,” says Cranchi. “The effect will be spectacular.”

The reception will be kept simple and minimal, allowing the lighting to create the mood: but, for added warmth and texture, the reception desk itself will be clad in a black rubber coating. “It will be elegantly crafted,” promises Cranchi. “And that’s one of the things we are aiming for — rather than sheer and slick, which scream: ‘Don’t touch’. We definitely want it to have materiality.”



East London will never be the same again — the latest addition to the Soho House group of private members' clubs is already 'the' place to be seen. What's its secret? "It's funky and comfy," says Chief Executive Nick Jones.



SHOREDITCH

HOUSE

East London's creative community has a new playground.





The design, in conjunction with Dixon and the architects Gebler Tooth, is stylish, but — in keeping with the Shoreditch vibe — never overly showy, with the building's original windows left intact, and plenty of exposed brickwork and concrete retaining an element of rawness.

There is a spacious main bar — the Square Bar, named after its centrepiece, a stunning square copper bar — which offers panoramic views over London. Then there is an Italian restaurant, a sitting room, a private dining room, a snug for casual meetings, a games room with arcade machines and table football, a spa (Cowshed, with its own range of beauty products and treatments), a gym with an in-house personal trainer, a function room (The Biscuit Tin), ten-pin bowling lanes (The Biscuit Pin) and one of only three rooftop-terrace swimming pools in the capital.

“You don’t feel as if you’re in London at all on the roof,” Jones says. “People behave as if they’re on holiday up there, jumping in the pool. We want that. Ultimately we

want people to have a good time here.” The 16m pool aside, the roof also boasts changing-rooms and a cocktail bar with big, summery wicker chairs and a retractable roof.

Shoreditch House is ensconced in the top three floors of the Biscuit Building, part of Derwent London’s Tea Building complex, a converted Dickensian warehouse on the Bethnal Green Road. The Biscuit Building’s other principal occupants, the advertising agency, Mother, first recommended it to Jones. “I’m very grateful to Mother —I’d thought East London would be a good place for a club, but I hadn’t actively looked for a venue,” he says. “Mother were keen to have a club up here, so **I came and I walked into this building and immediately had such a fantastic feeling: the space, the views, the scale.”**



The whole project took two years – and £6m – from conceptualisation to launch. A new entrance was eventually constructed on Ebor St from a former loading bay, with two new lifts installed. The roof also needed fairly major structural alterations to accommodate the swimming pool, with lots of extra beams put in. “It’s been great working with Derwent London,” says Jones. “They have been very accommodating and that has made life a lot easier. I’m proud that we’ve pulled it off; proud to see people’s reactions when they walk in here.” Soon it may be possible to stay in the Shoreditch House complex 24 hours a day: plans have been submitted to Hackney Council by Archer Architects to extend the premises from a disused pub that sits on the corner of Ebor Street and Bethnal Green Road. Under the proposal, the ground floor of the pub will be

converted into a deli, and the floors above it will be turned into around 21 luxury hotel rooms, all run by Shoreditch House. Red oxidised steel cladding will give the exterior a striking rusty sheen.

With all that on offer, a visit to Shoreditch House might easily turn into a lost weekend – or week. A good job there will be plenty of places for a nap.

Tom Dixon.



Tom Dixon, the influential furniture designer, believes that great design, like great architecture, is a balancing act. “It incorporates function, innovation, building techniques, understanding materials and what they can achieve — and combining it all to make something fascinating,” he says.

Dixon recently applied these criteria to his latest interior design project — collaborating with Nick Jones on Shoreditch House, in Derwent London’s Biscuit Building. “Soho House clubs have a very British aesthetic which incorporate Chesterfields and what have you, but we had to update it for the East End,” says Dixon. “We used a lot of reclaimed woods and materials — a lot of the upholstery is made out of British mohair. The mixture of traditional materials and new formats balanced out rather well.”

Does Dixon find it easy to make the transition from designing furniture to conceiving an entire space? “It’s a completely different kettle of fish,” he says. **“All architects think they can design furniture, and all furniture designers think they can do spaces — but the reality is that they are very different businesses.** But when you get interior design right and get it working, it really does inform what you are doing on the furniture

side of things. Shoreditch House taught me about all kinds of things — like comfort, which isn’t a popular word in contemporary design. You have to think about how things are actually used, in what is quite a tough environment — the building is open seven days a week. It’s made us [Tom Dixon, the brand] much more conscious of what a design is actually for.”

Dixon, who is creative director of his own Tom Dixon brand, as well as of Habitat and the Finnish furniture company Artek, has been increasingly involved in interior design since 2004, when he created a chic Parisian boutique for the jewellery designer Hélène De Taillac and, the same year, an exquisitely refined interior for Oliver Peyton’s restaurant Inn The Park. Last year he launched Design Research Studio, an interior-design arm of the Tom Dixon brand. “We’ve been doing work for hotels and our own installations in retail spaces,” Dixon says. “You get a thousand or so square feet



inside a furniture store and you make it your world. I've done one in Seattle, one in San Francisco and the biggest one yet in Korea, which was two thousand square feet. It seems to be the direction we're heading in. We're a young company – four years ago I was working full-time at Habitat. But we're now at a tipping point where more people want us to do spaces.”

Dixon first worked with Derwent London on the Johnson Building in Clerkenwell. He created a landmark bronze ingot, which sits above the entrance at the intersection of Hatton Garden and St Cross Street. The sculpture is inscribed with a vertical line of hallmark-like symbols. Each references the area – including a star of David that acknowledges the prominent Jewish community and a diamond that represents Hatton Garden's international reputation as London's jewellery quarter – which helps to integrate the building into its locality. A further collaboration

is being developed for Derwent London's Gresse Street project in the West End. “It's still being planned, but this time it's likely to be more of an architectural installation,” says Dixon. “We're making some big gate but as an art piece.”

“What I like about Derwent London is that they are genuinely interested in architecture,” he continues. “There are corporations that really don't care about the quality of architecture – they're just interested in how to maximise the amount of money they can make from each building without thinking about its fitness of purpose, or visual impact or the quality of life for the people who use it. Derwent London seems really interested in balancing all of those things. I've enjoyed working with them already because architecture is important all the way through the organisation.”