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Exterior of VitraHaus, Weil Am Rhein.
Architect: Herzog & de Meuron.



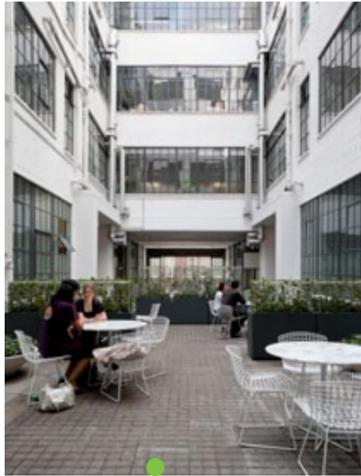
The Buckley Building under construction.
Architect: Buckley Gray Yeoman.

This is the new look Space magazine

Derwent London is now entering a fruitful new phase. The very successful completion and full letting of the Stirling Prize-shortlisted Angel Building was an important moment, confirming the strength of our London-focused market and reinforcing the value of our approach. It has been followed by the next generation of projects, some of which we detail in this issue.

So with a new phase of buildings coming forward, it's time to refresh the look of Space itself. Good design has always been at the heart of our business and this extends to all our communications. The team behind the redesign is MadeThought, the much-garlanded design agency which has previously reconstructed our website. But as ever, it's all about the content. In this issue we reveal not only what we're up to in London – with some very significant projects now well under way – but also the background. We work harder than most, with all our architects, engineers and designers, to get the details just so.

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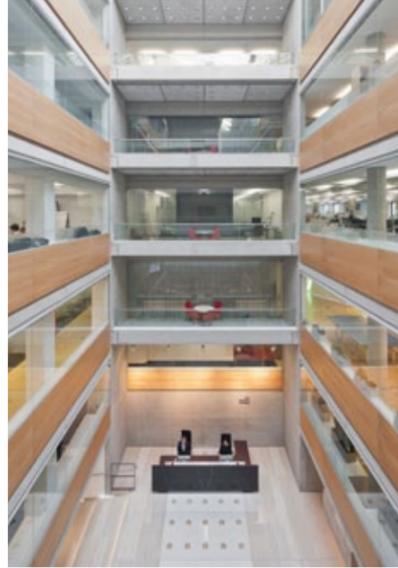


Style Conscious Tenants

Ladbroke Grove

Lettings

Hunter Boot, makers of wellies favoured by Kate Moss, Lily Allen and a multitude of style-conscious festival-goers has moved to Middlesex House in Cleveland Street, Fitzrovia. They have taken 4,320 square feet on a five-year lease.



Hatton Garden's Johnson Building

Lettings

The Johnson Building has a significant new tenant. In November pioneering web-based travel specialists Lastminute.com signed up for 22,300 square feet. Close to the City, Holborn and Clerkenwell, the Hatton Garden 'jewellery quarter' with its daily market on Leather Lane is a destination in itself.

www.johnsonbuildingec1.com



Camden

Angel Building

Lettings

The Angel Building has fully justified our confidence in this landmark project. All 263,000 square feet are now fully let after software house Sage took 12,500 square feet in June 2011 and online travel company Expedia took 12,100 square feet in November. Anchor tenant is Cancer Research UK.



City Road Estate

Planning Approvals

Another big planning success came in October. The City Road Estate by AHMM – one of our "White Collar Factory" budget-conscious schemes in the burgeoning 'Silicon Roundabout' area – won planning for 289,000 square feet of offices, plus retail, residential and a public plaza.

DERWENT'S LONDON



1-5 Grosvenor Place

Mayfair

Long Term Plans

Things are moving at Hyde Park Corner too. We are working in partnership with the Grosvenor Estate to redevelop 1-5 Grosvenor Place into a substantial mixed-use development which will include a hotel, offices and residential apartments.

www.grosvenorplacesw1.com

Belgravia/
Knightsbridge



Artistic Tendencies

Lettings

Savile Row, traditional home of tailoring, is fast becoming an art hub too. The private art gallery Ordovas has moved into the retail unit at 25 Savile Row, home to Derwent London's headquarters. Its founder, Pilar Ordovas, set a record in 2008 for selling Lucian Freud's Benefits Supervisor Sleeping for \$33.6m. The Ordovas gallery is opposite the Hauser and Wirth gallery in a change of focus for the famous street.



63 Clerkenwell Road

Planning Approval

In October came full new-build approval for the 70,000 square feet 63 Clerkenwell Road scheme designed by Piercy Conner. Work is likely to start on site mid 2012.

Jamie's Italian at Angel

Lettings

In May 2011, Jamie Oliver joined other retail tenants at the award-winning Angel Building, EC1. His Jamie's Italian restaurant occupies a 7,900 square foot retail unit, the building's largest, on a 25-year lease.



80 Charlotte Street

Planning Approvals

A lot has happened in a short time. September saw a very significant approval granted by the Mayor of London for 80 Charlotte Street in Fitzrovia. This is a 367,000 square foot mixed-use scheme designed by Make Architects on the site currently occupied by Saatchi & Saatchi.



One Stephen Street Phase 1

Planning Approval

Also in September, the first phase of the One Stephen Street complex at the Oxford Street end of Tottenham Court Road won permission for 23,000 square feet of offices by architects ORMS.

For further information on any of the projects please contact Head of Leasing Celine Thompson on 020 7659 3000.

U P & C O M I N G



A) The reception of The Buckley Building.
B) Exterior of The Buckley Building showing the entrance facing Clerkenwell Green.
C & D) The Buckley Building under construction.



The Buckley Building in Clerkenwell Green, named after one of its architects, the late Richard Buckley, is a typical solid 1930s light-industrial building of the area, originally occupied by printers and more recently by a large firm of solicitors. Triangular in plan, it received a 1980s makeover which left some ugly elements. Now Derwent London is sorting it out for the 21st century and restoring its original appearance.

Architects Buckley Gray Yeoman have devised a scheme which generates around 10,000 square feet extra – bringing it towards some 85,000 square feet in total – while improving the streetscape. It is a relatively shallow building with large windows both sides, so an original courtyard-turned atrium supplies the extra space along with an extension to the rear. “If you were designing a new building on this site, you wouldn’t put an atrium in it,” explains partner Matt Yeoman. In addition, the present inconspicuous entrance on the southern side is moved to the corner facing Clerkenwell Green. The raised ground floor is dropped at this point to provide a pavement-level entry.

New lifts and cores complete this relatively light-touch refurbishment, due to be finished in winter 2012. Right in the heart of the Clerkenwell ‘creative industries’ quarter it should prove popular.



Four exciting new Derwent London projects are now underway:
The Buckley Building, 10–4 Pentonville Road, 1 Page Street and One Stephen Street.





'1 Page Street in Victoria is a radical remaking of an existing ten-storey building.'

That is only one of several projects in progress. Up at 10-4 Pentonville Road, directly opposite the very successful Angel Building, you'll find an existing pair of somewhat tired 1980s office buildings that are being refurbished to create 55,000 square feet of offices. Architects Stiff+Trevillion, who designed the Portobello Dock campus in West London, will also be creating a new, unified façade to the buildings which will give one distinct street presence, in sophisticated and beautiful slender Danish brick that will also extend into the foyer.

Over in Derwent's expanding Victoria portfolio, a substantial ten-storey building at 1 Page Street, acquired in March 2011, is being fully refurbished. Close to Horseferry House (Burberry's HQ) it will take on an entirely new appearance with the existing 1990s glass curtain-walling removed and replaced by an elegant brick facade. Designers PLP Architecture are a relatively new practice set up by the people who designed the Heron and Pinnacle towers in the City of London.



'At Pentonville Road, the new unified frontage will create a distinct street presence in sophisticated Danish brick.'

E) The new entrance at 10-4 Pentonville Road featuring artwork by Hugo Dalton.
 F) The new unified façade at 10-4 Pentonville Road.
 G) Exterior of 1 Page Street.

'The One Stephen Street complex is being tied together visually by a sinuous stainless steel ribbon at street level.'



There's something of a new-identity theme developing in these large refurbishment projects. Take One Stephen Street, for example. It's a sizeable late 1970s building at the lower end of Tottenham Court Road, is well built and has the kind of generous ceiling heights that Derwent likes to work with. But you wouldn't say it oozed charm at present. The plan here is to remodel the ground floor plane with a new curvaceous glass wall, punctuated by a metallic curtain and unified by a continuous canopy. This will transform how the building is experienced from the street. The first phase of work will create an extra 23,000 square feet of office and studio office space at ground level. Architects ORMS and graphic-identity specialist MadeThought are working on this.

What with these ongoing developments and various other ones, Derwent London will be refurbishing and building around a million square feet of new office space over the next five years, not counting several other projects waiting in the queue. It's a formidable programme, drawing on the whole range of the company's experience to date.

H) Main entrance to One Stephen Street.
I) One Stephen Street reception with lighting by Tom Dixon.



'Derwent London will bring nearly a million square feet to the market over the next five years.'



A



B



C



D



E



F

NO NORMAL BRICKS

- A) Making pre-cast brick lintels.
- B) The chimney of the Peterson Factory.
- C) Bricks that didn't make the quality control tests.
- D) Brick stocks ready for shipping.
- E) Selecting the mix of Kolumba bricks for 63 Clerkenwell Road.
- F) One of the Peterson brick ranges.

Inspiration strikes
in some unlikely
places, and a good
research trip can
yield dividends as
the Derwent London
team found out in
Denmark...

It all comes down to detail, in design and materials. Derwent London is famously painstaking on detail, and it spreads its net far and wide. Its research trips, for instance, have included the historic modernist buildings of Chicago, the latest designs at the annual Milan Furniture Fair, and the ultra-crafted Carlo Scarpa-designed interiors of Venice. But a brickworks in Denmark and a factory near Basel? Par for the course.

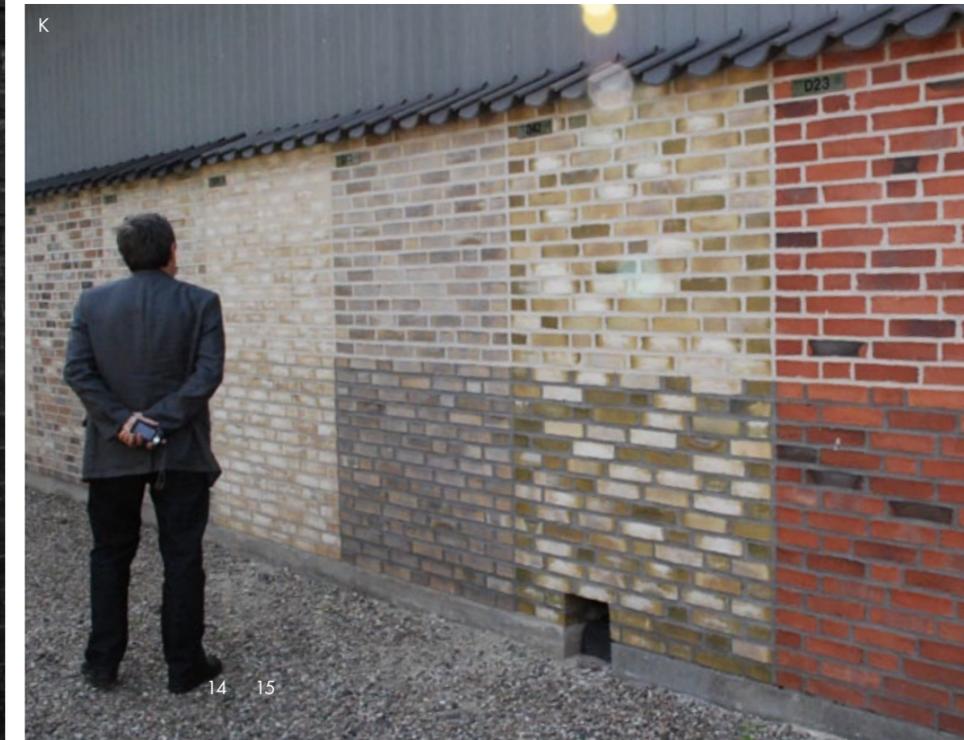
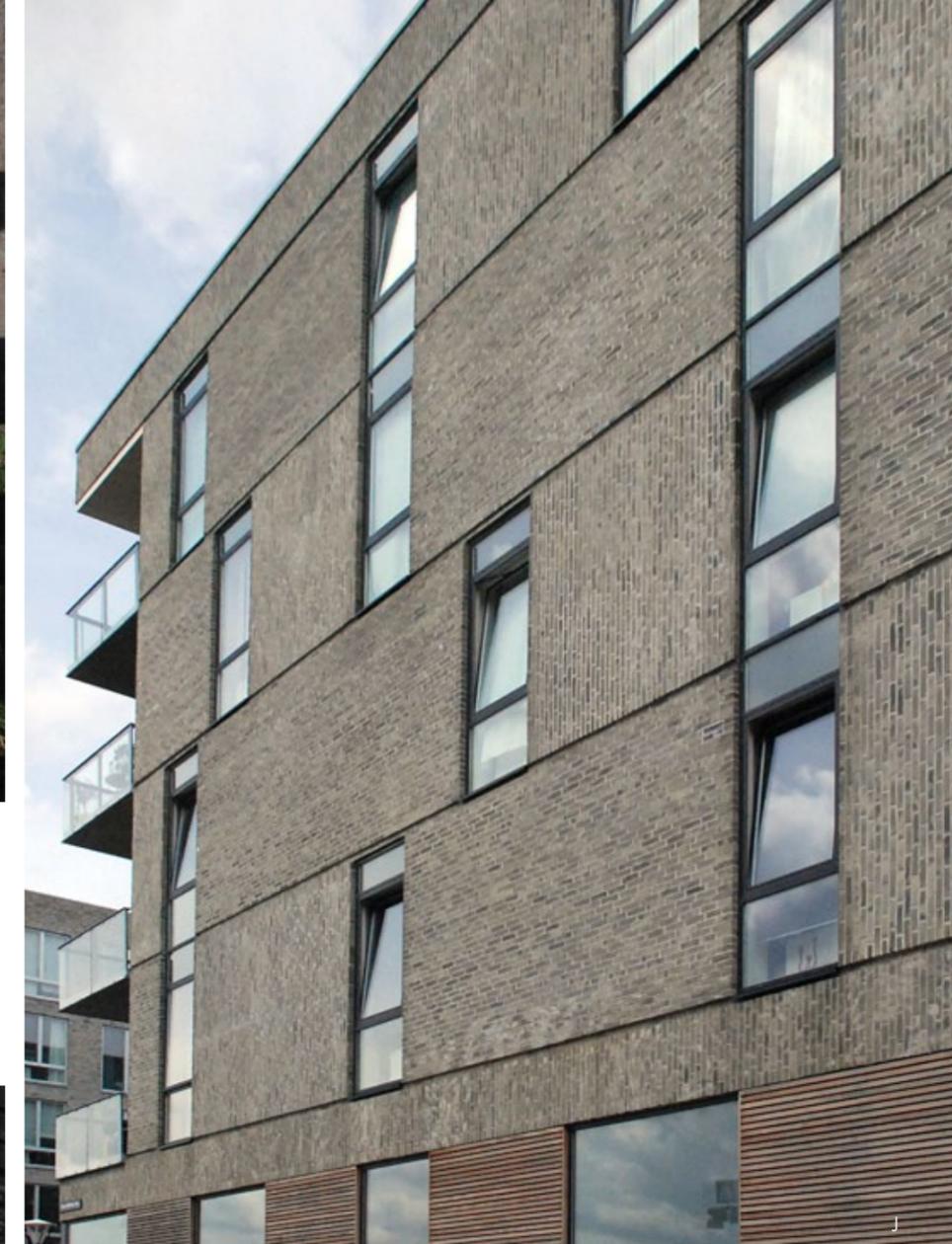
It isn't a normal brickworks, of course. This is Petersen Teg, a long-established family-run firm that makes all its bricks by hand. Derwent London's Simon Silver and Benjamin Lesser went to the factory in the south of Denmark with a posse of architects to see the bricks being made there. Stiff+Trevillion are specifying them for the new unifying facade of the buildings 10-4 Pentonville Road opposite the Angel Building. They will also be used at the 63 Clerkenwell Road building by Piercy Conner. There's only so much you can glean from a sample board, but in Copenhagen, they could see complete buildings in all the many shades and textures offered by Petersen, and even don aprons and mould their own. "We love these visits," says Simon Silver. "They are very instructive." Not least because of the personal attention of the boss, the charismatic Christian A. Petersen, who likes nothing better than showing guests around his family business – and getting everyone to make and sign bricks. Mr Petersen is the kind of man who also throws his factory open to artists. And his are, what you might call, free-range bricks. Fired in the traditional manner, no two are the same.

While there the team took in some fine architecture, of course, such as the new Royal Theatre on the Copenhagen waterfront by Lundgaard and Tranberg, also responsible for the much-admired SEB Bank headquarters complex with its virtuoso mix of copper, steel and glass. Plus plenty of fine housing developments of the kind Britain is desperately short of. This brick is sometimes made thin in the Roman manner as used by Pritzker prize winner Peter Zumthor on his Kolumba modern art museum in Cologne.

'Petersen's passion for bricks resonated strongly with our obsession for detail.'



G) Experimenting with the three ranges of bricks for Pentonville Road.
 H) Sample wall of Kolumba brick.
 I) Inside the Royal Theatre, Copenhagen.
 J) Brick façades in Copenhagen.
 K) Inspecting the Peterson ranges.



Then there was VitraHaus, outside Basel. Vitra makes classic, durable modern furniture of the kind we especially like. This was a showroom, yes, but no ordinary one. A stack of showrooms, in fact, arranged in a series of interlocked house-like forms by architects Herzog and de Meuron, on Vitra's uber-architectural campus. There you will also find buildings by a roll-call of top architects. It all started way back in 1981, after a factory fire, when Vitra's Rolf Fehlbaum asked Britain's Nicholas Grimshaw to build a new factory and admin block, double-quick.

This started Fehlbaum's love-affair with fine architecture which went on to include a museum by Frank Gehry (1989, with a separate gallery added in 2003), a fire station by Zaha Hadid (1993, now an exhibition space), a 1993 conference pavilion by Tadao Ando, another factory building by Portuguese master architect Alvaro Siza (1994), and two collectible prefabs: a 1953 petrol station by Jean Prouvé, and a 1978 geodesic dome by Buckminster Fuller. Even the bus stops at the entrance are unique, commissioned from British designer Jasper Morrison in 2006. Now Fehlbaum is building yet another factory building, this time a circular one by Japanese architect Kazuyo Sejima of SANAA.

THEN THERE WAS VITRAHAUS

'The setting of VitraHaus within an architectural design campus was inspirational.'



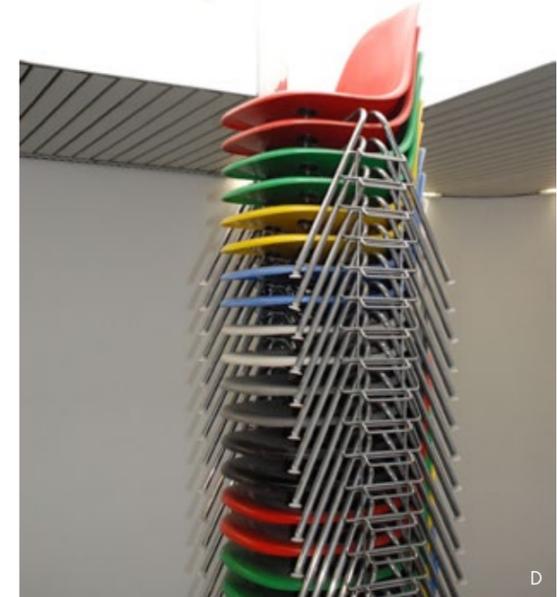


A) Previous page – Exterior of VitraHaus. Architect: Herzog & de Meuron.
 B) Fire station. Architect: Zaha Hadid.
 C) Interior of VitraHaus. Architect: Herzog & de Meuron.
 D) Eames plastic side chairs by Charles & Ray Eames.
 E) Vitra Design Museum. Architect: Frank Gehry.
 F) Interior of VitraHaus. Architect: Herzog & de Meuron.



C

‘We share Vitra’s love affair with fine architecture.’



D



E



F

‘The most important things is always these unexpected discoveries.’

So to visit the home of Vitra is an education in itself. It’s the kind of enlightened industrial complex you just do not find in Britain. So the trip there was good for several different reasons. Partly this was to check out the latest furniture – Derwent uses Vitra a lot, especially in reception areas – partly to be refreshed by the architectural masters, but – as it happened also to see Vitra’s own offices, recently refitted in former factory spaces.

“The most important thing is always these unexpected discoveries,” says Benjamin Lesser. Why? Because the way Vitra handled new offices in these high-ceilinged spaces has a direct relevance to Derwent’s own tall-roomed ‘White Collar Factory’ buildings – whether converted or new-build. Partitions slung from ceiling beams with seatbelt-style webbing? At Vitra, that oddball idea, carried through with style, works. It’s practical, simple, effective. The team will remember that. Whether it’s a Danish brickmaker or a German furniture maker, their evident quality is matched by knowledge, enthusiasm and inspiration.

RAISING THE

BENCH MARK



'Two things strike you: precision and solidity. There is nothing ephemeral about what Benchmark makes. A fine blend of modernity and craft tradition.'

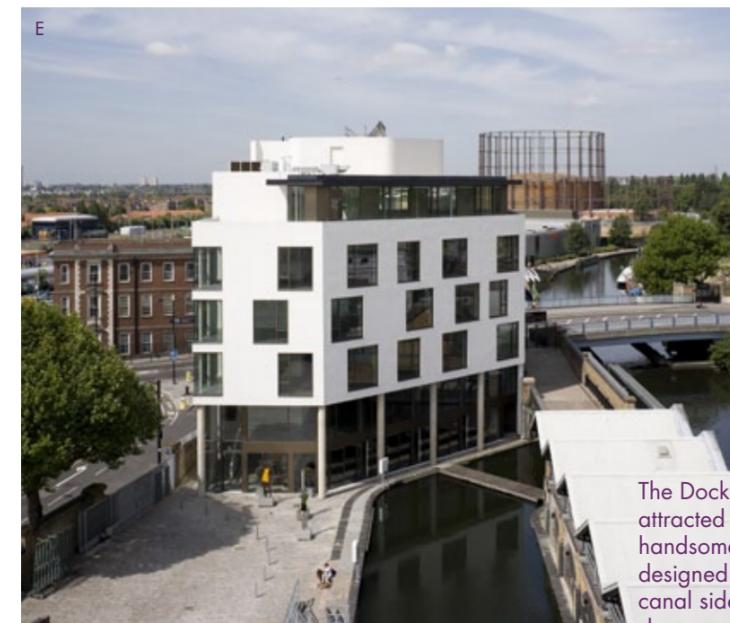
On a farm near Kintbury in Berkshire, among the water meadows of the Kennet Valley, you will find an unusual and highly successful enterprise. Benchmark designs and makes furniture, usually in finely-crafted timber, with a side-order of metalworking. Employing some 40 people, with an apprenticeship scheme to train up the next generation of skilled craftspeople, it is the kind of rural company we need many more of. But why is it here, in an area with no great furniture-making tradition?

The answer lies just beyond the little cluster of buildings around an ancient oak tree that forms Benchmark's domain. This is also the back entrance to a country house. The house – and the farm – are owned by Sir Terence Conran, the famed designer/maker/retailer/restaurateur. Benchmark is the company he set up with then recently-graduated furniture maker Sean Sutcliffe some 25 years ago. The aim was to achieve the kind of relatively small-scale but excellent rural furniture business that Sutcliffe had found on his travels to countries such as Denmark.

It has worked: Benchmark makes and sells retail furniture and home accessories in its own right – somewhat unexpectedly, there is a complete showroom, beautifully laid out, in one of the converted farm buildings – and supplies the Conran Shop. But in recent years it has also branched out fruitfully into contract furniture making, for restaurants, bars, and offices in particular. This is where Sutcliffe and Conran's company has become a trusted collaborator with Derwent London. To date it has made the main reception desks for the Angel Building, the Charlotte Building in Noho, Horseferry House in Victoria, Broadwick House in Soho, the Johnson Building in Hatton Garden and Oliver's Yard on Old Street. It's an important job: these are the first points of contact people have with the buildings.

When you take a look in the well-equipped workshops and see the various pieces under construction, two things strike you: precision and solidity. There is nothing ephemeral about what Benchmark makes. Using the best sustainably-sourced materials, its output is a fine blend of modernity and craft tradition.

A) C275 Chair, 742 All Purpose Table and T621 Bench with Cushion all designed by Jens Risom.



A) Meeting rooms overlooking Innocent's chill out area.
 B) Shelving in stairwell on Floor 5.
 C) Oak meeting room.
 D) Part of the chill out area.
 E) 'Fruit Towers', part of the Portobello Dock development.
 F) Following page – The Family Kitchen.

INNOCENT AT PORTOBELLO DOCK



They call it 'Fruit Towers'. Inside, you'll find Astroturf floors, beanbags, table tennis, a proper red phone box, delicious organic food and of course – just inside the entrance – a fridgeful of their famous smoothies. This is the headquarters of Innocent Drinks at Derwent London's Portobello Dock.

The Dock is a very characterful development, and has duly attracted characterful tenants. For instance, Innocent's big, handsome communal desks for the 200 Innocent people were designed by designer-retailer Tom Dixon, a neighbour in the canal side Portobello Dock campus, who has his restaurant and showroom in listed wharf buildings alongside, and lives in a converted water tower overlooking the campus.

Innocent is a strong, market-leading brand with an annual turnover in excess of £100 million and a distinct company ethos. Expanding rapidly, it needed to relocate from its previous West London base on an industrial estate. Portobello Dock's all-new Canal Building fitted the bill – not least because of the location, says the company's John Durham, who masterminded the move over just one weekend in Easter 2011.

As we sit in the building's double-height chill-out zone (so much more than a staff canteen) sipping our smoothies, boats putter past on the Grand Union canal. The 'dock' of the name is still here, a short inlet running into the development, originally a transhipment point for Victorian rubbish. A pedestrian yard and ramp paved in granite sets, dotted with Julian Opie standing paintings on glass, completes the picture.

'It was great working with Derwent as it allowed us to take a creative approach.'

"We want to create a business we can be proud of and to become a global, natural, ethical drinks company. To make this happen, we need to attract a diverse and brilliant set of people and create the best possible environment in which they can thrive. Our old building allowed us to have a strong sense of community as we were in one big space," says Durham. "Our new space is over six floors so it was great working with Derwent as it allowed us to take a creative approach and achieve the same sense of community in our new home."

The solution was to tailor the building to the company. Using the building's original architects, locally-based Stiff+Trevillion, significant modifications were made – in particular, removing one third of the first floor in order to make the big communal space, surrounded by a gallery. The architects also designed meeting rooms using the famous Crittall metal-framed glazing system dating from the 1930s. "They got what we are about," says Durham.



CANCER RESEARCH UK AT THE ANGEL BUILDING



'Being signed up at development stage gave Cancer Research UK a big say in how its space was organised.'

A) An internal balcony forms a breakout space for Cancer Research UK.
B) The teal informal meeting space area of Cancer Research UK.

Partly as a result of the earlier merger, the organisation found itself spread across eight buildings in central London. With around 1200 London-based staff involved, it made obvious sense to pull them all together into one building, says Martin Elmer, the charity's programme manager who masterminded their move.

It was in the depths of the financial turmoil surrounding the banking crisis that the Cancer Research UK team began its search. The Angel Building was still on the drawing board but it had planning permission, it was funded, and the Derwent London development team was steaming right ahead on a rapid programme. Elmer's team plumped for the Angel, taking over two and a half floors of the building as a pre-let. The charity moved in during the last three months of 2010, taking the opportunity to greatly streamline its space requirements.

Cancer Research UK is an impressive charity. The result of a 2002 merger between two of Britain's largest existing cancer charities, it devotes its considerable resources – some £300m each year – to support research into all aspects of cancer through the work of nearly 4,000 life-saving researchers, doctors and nurses. With more than 200 different types of cancers to deal with, it is a complex area. But now is an exciting time, with steady progress being made on many fronts. More people are surviving cancer as new discoveries are made and new treatments come on stream. Survival rates have doubled in the last 40 years and Cancer Research UK is at the heart of that progress.

Being signed up at development stage gave Cancer Research UK a big say in how its space was organised: for instance it gained two broad internal staircases linking its levels. With a largely open-plan layout, plus glass-walled meeting rooms, the space is efficiently managed: hot-desking is the norm, particularly given the constant to-ing and fro-ing of regionally-based staff.

www.cancerresearchuk.org.uk



CONSTRUCTIVE DIALOGUE

Drawing upon the constructivist history of the area, the artist Andrew Bick has curated three exhibitions for Derwent London's gallery at 43 Whitfield Street, Fitzrovia.

Derwent London's Fitzrovia portfolio includes the site at 22 Fitzroy Street where the artist Adrian Heath had his studio and where he hosted a series of exhibitions of the British Construction artists in 1952-53. Out of these exhibitions developed the radical modernism of artists including Anthony Hill, Kenneth and Mary Martin, and Victor Pasmore. Through strong links with the Constructivist movement across Europe, these artists went on to establish international careers throughout the 60s and 70s.

The idea behind the three new exhibitions is to set up potential dialogues between the history and legacy of British Constructivism and ways in which their work and thinking might be re-evaluated in current practice and thought. The original 22 Fitzroy Street exhibitions operated very deliberately across the traditions of visual art, architecture and design. This has given this short exhibition programme licence to do the same. It is also an opportunity to look at how Fitzrovia's historic Constructivist relationship between art and architecture, might suggest similar possibilities for the future of the area.

The exhibitions will be open from 2.00pm – 5.30pm Thursdays to Saturdays on the following dates:
 16 March – 5 May: The Slade School and Construction
 14 June – 18 August: Construction and Architecture: Parallels
 27 September – 24 November: Designing an Echo
 For further information, please visit www.derwentlondon.com.

A) El Ultimo Grito, '1980s Computer Graphics Breakthrough', 2011, dynamic projection light in wood and silicon rubber.
 B) Liadin Cooke, *Holden*, 2010, wood, embroidery, 159 x 505 x 9cm
 C) Norman Dilworth at Huddersfield Art Gallery, Autumn 2011.
 Left: *Three Cubes*, 2006, steel and paint, 210 x 70 x 70cm
 Right: *Les Fleurs du Maladriot No 3*, 2010, corten steel, 144 x 144cm

Islington, Camden, Southwark, Hackney and Tower Hamlets all owe the City Corporation a debt of gratitude. Reserving the Square Mile for big-game office projects has resulted in many developers hunting elsewhere.

Canary Wharf got to fly 25 years ago, because the City failed to anticipate demand for big-bang office blocks. This time around the City is failing to anticipate demand for more than just great big office blocks. A Conservative-led government is urging a conservative City to open the gates to residential development. The City is resisting, maintaining residents will block nearby commercial development. A partially correct assumption: but what feels wrong is to maintain the only way to remain a centre of world capitalism is to wholly resist the laws of supply and demand, by favouring one planning class over another.

Take a look outside the reserve. First, west: To mixed-used Holborn, where commercial rents are reaching City levels; then onward to the booming West End, where it is now more profitable to build flats than offices. No need to look east, here Canary Wharf looms. Instead, look north: to the City rim where web entrepreneurs are beginning to circle around Old Street Roundabout; also to Farringdon, where the huge Crossrail station is emerging.

Tens of thousands of commuters will be flowing through an already vibrant community by 2020. The area is everyone's top tip for rising office values. Minds are now turning towards rising demand for far larger retail and leisure developments. The Shard sits south of the river, a 1000-foot reproach to the City, where admittedly the Walkie Talkie and the Cheese Grater are being built. But all along the South Bank to the Shell Centre a mass of competing development is underway. Dozens of hefty office blocks have been built in the past 10 years. Many more are under construction. But nobody seems to worry that, south of the river, the next surge of development will be led by residential.

RISING AROUND A SLEEPY CITY

BY PETER BILL

Columnist: Evening Standard
and Estates Gazette

A) The south-west corner of the City Road roundabout (shown in the foreground of the photograph) is the site of Derwent London's City Road estate. A 16-storey office tower, behind which is a mix of new-build and refurbished residential and retail buildings by architects AHMM.



'Minds are now turning towards rising demand for far larger retail and leisure developments.'

AND THE WINNER IS...

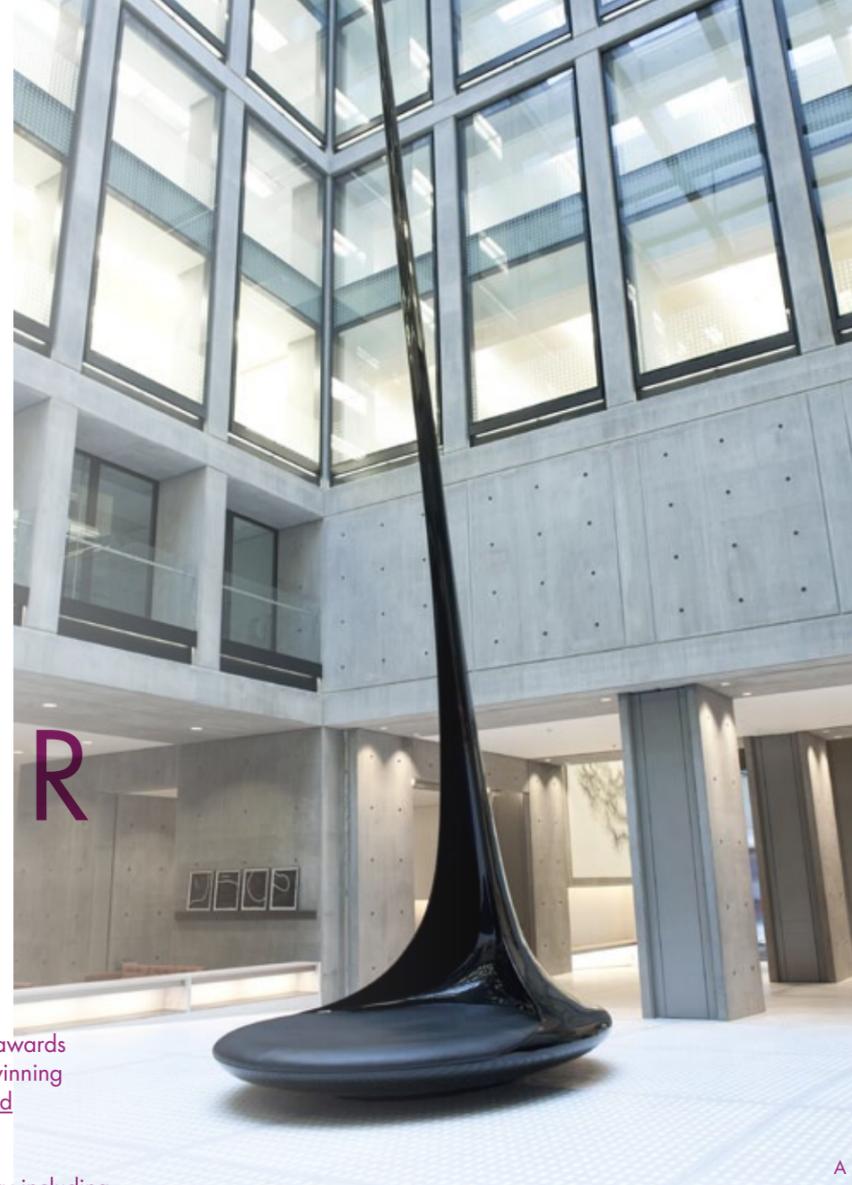
Derwent London has been on a particularly gratifying awards roll over the past year, starting at the end of 2010 by winning the property sector of the [BMAC \(Britain's Most Admired Companies\)](#) awards.

The BMAC awards are judged by experts in the industry including City commentators and our competitors. We were judged on criteria including innovation, environmental responsibility, value and quality of management. In December 2011 we won again, and found ourselves ranked fifth of the 238 contenders – above Rolls-Royce and John Lewis, even. This means a lot to us: we are very proud.

Our property industry peers awarded us the [EG Property Company of the Year](#) in the offices category in December, beating some distinguished opposition.

Design awards have very different criteria, and these came too. At May's [RIBA awards](#), winners included the Angel Building by AHMM architects and the redevelopment of the Fitzroy+Maple building by Duggan Morris. The same pair of buildings also won in their categories in the inaugural [New London Architecture awards](#).

It turned out to be quite some year for the Angel Building, which went on to be shortlisted in the summer for the cream of the crop, the televised [Stirling Prize for Architecture](#). Its other gongs now include the [2011 BCO Refurbished/Recycled Workplace Award](#), along with the [BCO judges' Special Award](#); the rejuvenation category of the [Concrete Society Awards](#); and the Design Excellence category in the [Regeneration & Renewal Awards 2011](#).



'It turned out to be quite some year for the Angel Building.'

We pride ourselves on communicating clearly, so it was good to be awarded [Silver level accreditation](#) at 2011's [EPRA conference](#) for our 2010 annual report. The Gold/Silver/Bronze award categories recognise best practice across the European listed sector.

And finally, we were thrilled for our lead charity, the Teenage Cancer Trust, which won an [RIBA West Midlands award](#) for its new ward at Birmingham Children's Hospital. Derwent London recommended the architect, Lifschutz Davidson Sandilands, and were involved in compiling 'best practice' guidelines for the project.

A) 'Out of the Strong' by Ian McChesney in The Angel Building atrium.



SPACE 7 — Spring 2012

Design / MadeThought
Editorial / Rebecca Lesser, Simon Silver
Contributors / Andrew Bick, Peter Bill, Hugh Pearman
Photography / Matt Chisnall, Lorenz Cugini/©Vitru, Benjamin Lesser,
Lee Mawdsley, Tim Soar, Edmund Sumner
CGI credits / Cityscape, INK, The Neighbourhood



Interior of VitraHaus, Weil Am Rhein.
Architect: Herzog & de Meuron.