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Unknown London

Welcome to the latest edition of Space. This provides an update on the work that we have been undertaking at **Derwent London** plus a selection of articles on other property related aspects that are important to us. So far this year we have completed our biggest project to date, our exciting and highly sustainable White Collar Factory in the heart of London's Tech Belt, and refurbished and moved into our new offices at 25 Savile Row. Among other insights we explore the developing area of Paddington, where we are on site with our Brunel Building, we look at a hydraulic accumulator tower nestled among the houses in Pimlico and the joy of collaborating with talented emerging artists. We hope that you enjoy the glimpse into our world.

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Front & Back Cover

25 Savile Row W1

Looking ahead

2018



25 Savile Row W1

Architect: Piercy & Company
Phase 2: 18,700 sq ft
Completion: Q1 2018
25savilerow.com



Asta House, 65 Whitfield Street W1

Architect: Make
Twenty-two private
1, 2 and 3 bed
apartments for sale
Available Q1 2019
astahouse.com

2019



Brunel Building, 2 Canalside Walk W2

Architect: Fletcher Priest
240,000 sq ft
Completion: 2019
brunelbuilding.com

2020



Soho Place W1

Architect: AHMM
285,000 sq ft
Completion: 2020
sohoplacelondon.com



The White Chapel Building, 10 Whitechapel High Street E1

Architect: Fletcher Priest
Phase 2: 89,000 sq ft
Completion: H2 2018
thewhitechapelbuilding.london



80 Charlotte Street W1

Architect: Make
380,000 sq ft
Completion: 2019
80charlottestreet.com



Monmouth House, 58-64 City Road EC1

Architect: Duggan Morris
125,000 sq ft
Consented
derwentlondon.com



The White Chapel
Building terrace

Transforming Buildings: 20 Farringdon Road & The White Chapel Building

There are some buildings you'd think only their mothers would love: unfashionable, lumpy, leftovers from defunct architectural modes and business models. But **Derwent London** has a sixth sense for such places. Do they contain hidden virtues such as good space and light? Are they in well-connected locations? Can they be improved and their lives usefully extended with relatively light-touch refurbishments?

Yes they can. Hence two large, ingeniously-revived buildings in the portfolio, **The White Chapel Building** and **20 Farringdon Road**. Both were first built in the 1980s by others, both were overdue for refits and — crucially — both were in areas boosted by the imminent arrival of the new **Elizabeth Line**, opening at the end of 2018.

The White Chapel Building is a landmark that used to be an impenetrable fortress, an office block sitting on top of a basement shopping mall marooned in a traffic gyratory system. But East London has revived strongly in recent years, and the public realm around the building has been sorted out with a new landscaped plaza on the south side where a road used to run. The time was right. As Derwent London's Development Manager Peter Pulford puts it: "We spot opportunities others don't." They bought the building in December 2015, and assembled a full project team immediately, including architects **Fletcher Priest Architects**. The refurbishment project was designed and approved by Christmas, and the first phase of work started the next month. 184,000 sq ft of new office space was delivered by October 2016. It was soon fully let. "It was all about repositioning the building in the shortest possible time, spending sensible money," says Pulford.

What was a single-user back office for a bank is now a multi-tenanted community of creative, corporate and government workers signalled

Opposite
The White Chapel
Building reception

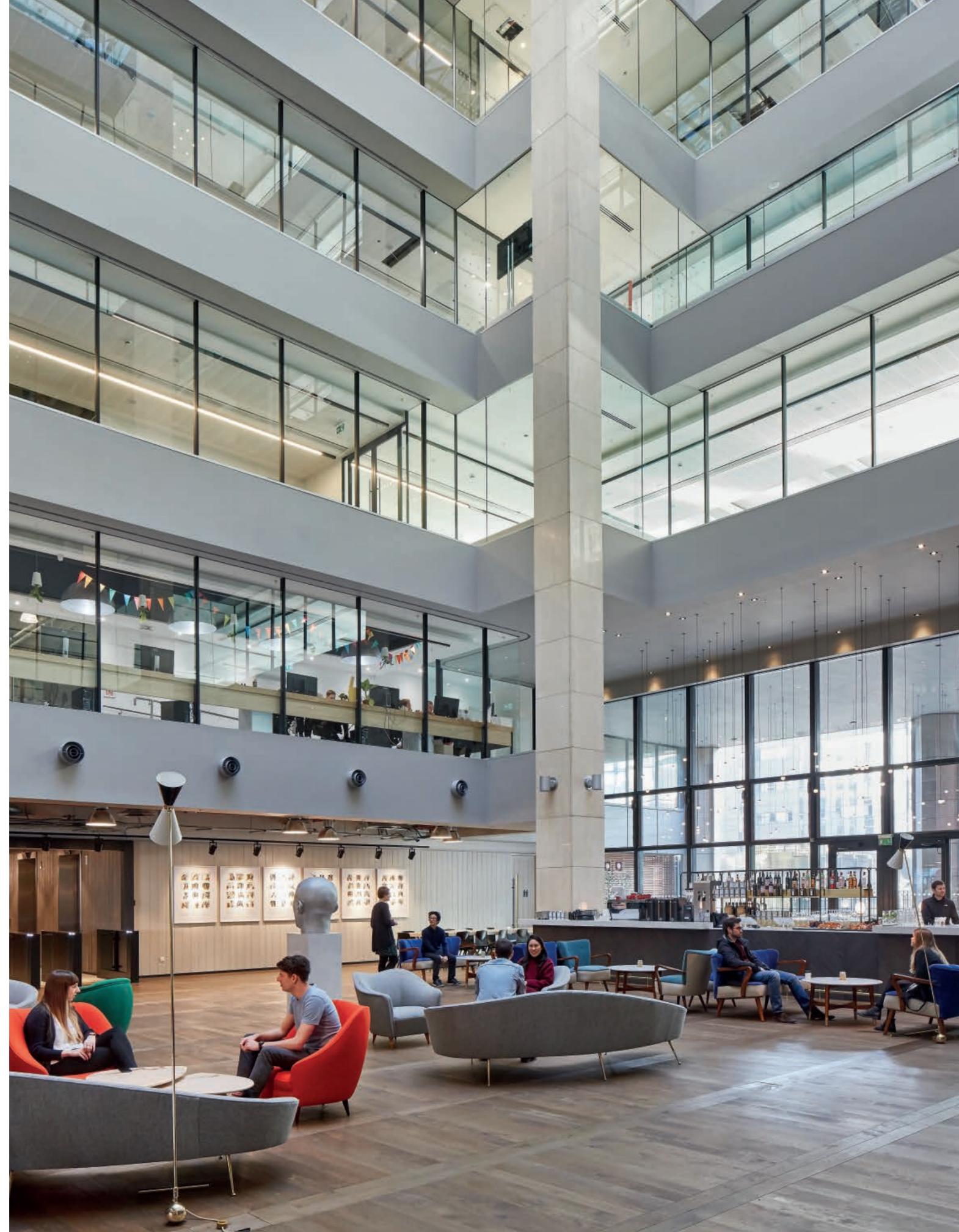
by a large new portal — branded WHITE CHAPEL — carved out of the building to open it up. Inside you now find a remodelled reception and atrium, repositioned lift lobbies, a café and outdoor terrace overlooking the pedestrianised Braham Park at the rear, and lots of bike parking. Stripped back, with new lighting, services and timber floors, it has been completely turned around. Now Phase Two is under way on the basement levels with an extension pavilion on the eastern end. Works are due to complete in 2018 and it was recently announced that the entirety has been pre-let to Fotografiska — the London Museum of Photography.

In Farringdon, it was a similar story: an unloved, unfashionable, odd-shaped building that had lost its mojo. But the interior volume, and floorplate sizes were good, and what a site, right next to the crucial Elizabeth Line/Thameslink/Metropolitan Line interchange!



20 Farringdon Road reception

“Its skin was bad — this was one of the worst examples of clip-on postmodernism — but its bones were great,” says Derwent London’s Group Architect Tim Hyman. The solution that they and the architects, **AHMM**, came up with was to strip back the interiors so as to reveal the high ceilings, renew the air conditioning and make much more adaptable workspaces by the introduction of a second reception, and externally to “deal with the coachwork” — which in this case meant finding a way to actually paint the whole building black — which has changed its character from cheesy to cool. The building was fully let while the work was under way. Future plans involve re-animating the long street frontage up Farringdon Road are being studied.





This page:
One Soho Place

Overleaf:
One Soho Place reception

Place Making in Soho

The time draws near. After years of planning, designing and redesigning, **Soho Place** — the mixed-use office/retail/theatre complex containing the important address 1 Oxford Street — is gearing up to start building as its land is vacated by Crossrail. Because underneath it all — and rising through it — is the new **Tottenham Court Road station** on what is now called the **Elizabeth Line**.

The story here is that years back Crossrail compulsorily purchased the site and its **Derwent London** owned buildings, including the former **London Astoria**, to build this strategically vital station. Derwent kept the right to build on top once the works were complete, undertaking to replace the cinema, theatre and music venue. Work is expected to get properly under way in summer 2018 for completion in 2020.



'Soho Place has two very carefully designed London buildings, each with very different programmes but designed to talk to each other. A place that will itself make a new urban stage for the West End.'

Simon Allford — Co-founder & Director of AHMM



The years of waiting have allowed the architecture of these gateway buildings, designed by **AHMM**, to be refined. The end result is a pair of buildings, each of which has a skewed upper section to allow roof terraces and views, either side of a new landscaped plaza leading through from Charing Cross Road past St. Patrick's Church to Soho Square.

The north building will contain 191,000 sq ft of offices and 36,000 sq ft of retail space. But as Development Manager Ed Sneddon explains, the south building poses the greater challenge. "The flexible-format 350–600 person theatre for **Nimax** is designed to the most stringent acoustic codes — it can do anything. But an Elizabeth Line vent shaft will run right next to the auditorium while the Northern Line below is pretty noisy." Auditorium design advisors Haworth Tompkins, Charcoal Blue and Arup Acoustics and Engineering are working with the architects AHMM to make sure it all works.

Above the theatre is a rehearsal room, club and roof terrace, and above that a pavilion of three very lofty office floors totalling 18,000 sq ft. Derwent London — not known for being in the entertainment business — could have handed the theatre element over to others. But, says Sneddon, "We worried whether anyone else would get it right."



Cycling in London

Opposite:
White Collar Factory
bike store

In 2013 **Transport for London** carried out a census of cyclists in central London which showed that **Old Street** is one of the busiest cycling corridors in London with bicycles making up a massive 50 per cent of all east bound traffic in the morning rush hour.

Since the **White Collar Factory** development sits right on the iconic but congested Old Street Roundabout these statistics were something **Derwent London** needed to consider. This they did in such convincing fashion that in October 2016 they won the prestigious **Club Peloton Award** for the developer and contractor who have done the most to deliver road safety on a construction project.

The dramatic increase in cycling in the last decade — particularly among the millennials who make up a hefty percentage of Derwent London's occupiers — is something that has influenced the company's design.

Derwent London ensures that construction sites are as safe as possible for vulnerable road users. On the White Collar Factory site Derwent London and contractor **Multiplex** insist that HGVs meet the safety standards of **CLOCS** (Construction Logistics and Community Safety), that lorries have left turn audible alarms fitted and adequate mirrors and other vision aids. Signs have been erected in Old Street to warn cyclists that vehicles will be making left turns onto the site.

The company has been working with TfL and Helical Bar on the peninsularisation of the Old Street Roundabout: closing the north-western 'arm' of the junction and incorporating the existing central island into the surrounding footway. New cycle lanes and crossings will be segregated from vehicles and cycle-only signals installed. Conditions for pedestrians will be improved with crossings instead of subways.

Parking spaces and amenities for cyclists are provided in Derwent London's major developments, together with safety awareness events, maintenance classes and security marking. Route planning for workers, bike workshops and discounted rates for all servicing and parts, are all part of the package. 'Exchanging Places' events, where cyclists can sit in the seat of a HGV to get a better understanding of the driver's perspective, are organised for staff. Stuart Davis of Freuds PR who works in Derwent's **1 Stephen Street** development says "As well as lots of secure bike storage space, there are plenty of high quality shower and changing facilities for cyclists. It makes cycling to the office quick and straightforward."

All this helps to get more people on their bikes, making them fitter and healthier, reducing pollution, noise and congestion, and making the streets of our city better places to be in and to enjoy.

Peter Murray

— Writer and commentator on Architecture and the Built Environment



White Collar Factory:

Concept to Completion

It's built, it's operating, from its rooftop running track and café down to the voluminous lower ground studio destined to be an intriguingly different kind of restaurant, along with the big bicycle parking and showers. Home to a lively mix of tenants including **Adobe**, **AKT II**, **BGL**, **Box.com**, **Capital One**, **Spark44** and **The Office Group** set right in the heart of Shoreditch's "Tech City" this is the office and studio complex that looks and feels very different.

"It's not just a building, it's a complete section of city," says architect Simon Allford of **AHMM** as we tour the building. The distinctive main tower rising beside the soon to be radically improved and re-landscaped

This page:
Rooftop Cafe

Opposite:
14th & 15th floors

Old Street Roundabout— shields five other buildings on the streets behind, a mix of new and refurbished, office, retail and residential. The whole complex is arranged around a new landscaped courtyard that — helped by the old stableyard blocks that pave it and the mature trees planted there — feels somehow as if it has always been there. This is **Old Street Yard**. But there was nothing like this in the 1960s block that used to stand on this corner.

The **White Collar Factory** concept began life as a theoretical exercise in designing a new affordable kind of workspace that learned from the high-ceilinged, naturally-ventilated converted light industrial buildings with which **Derwent London** has long been associated — such as the **Tea Building** in Shoreditch or the more recent **The Buckley Building** in Clerkenwell. This thinking was then applied to the Old Street site, adapted to a medium-rise configuration. Aimed initially at the creative and tech industries, the





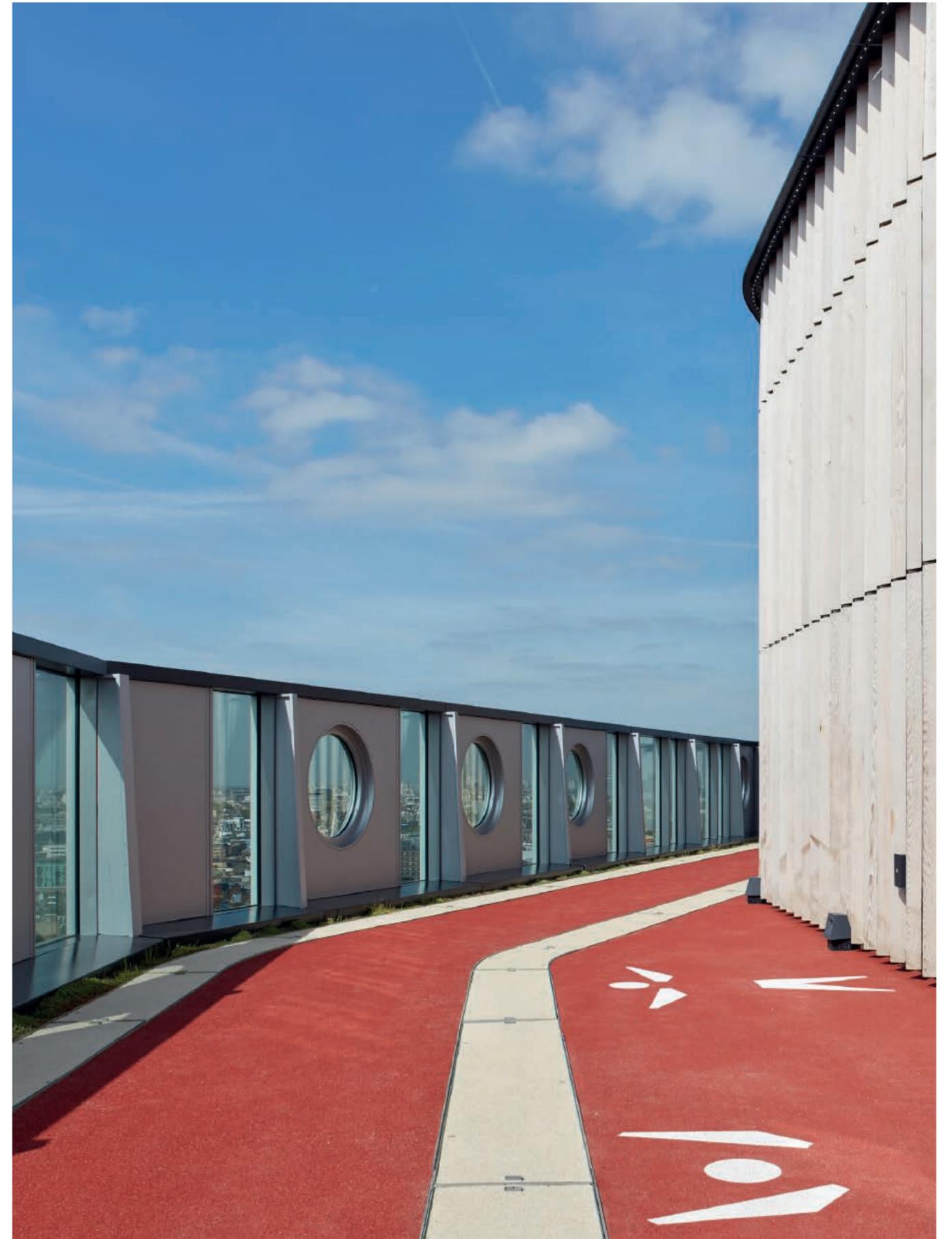
White Collar Factory provides tenants a range of options rather than a take-it-or-leave-it specification. You don't have to have full air-con, for instance. The windows open behind their distinctive large-perforated aluminium screens, a nod (as is much else in the building) to the great 20th century French designer-engineer **Jean Prouvé**. Those abstract relief sculptures in the entrance lobby? They are real pieces of Prouvé buildings.

Paul Williams, who is an integral part of the Derwent London team, said "This has been a labour of love and is a reflection of all that we have learnt over the years. From the original land assembly, planning and our initial tenant forum we have strived to create space that appeals to a wide audience. It has also afforded us the chance to change the outdated form of leases."

Benjamin Lesser, Derwent London's Development Manager for White Collar Factory, has seen the project through to completion. "Even five years ago, the principles of the White Collar Factory were radical and cutting-edge. But they have played out to be incredibly robust in today's market place and now inform many a building that we do," he says. That means high, 3.5m ceilings, excellent daylight, energy efficiency, and a distinctive industrial aesthetic. This includes such things as rough-sawn oak floors in the entrance lobby, exposed board-marked concrete walls, galvanised services, ducting fully on view, a palette of mid-20th century colours associated with Prouvé, bespoke LED glass tube lights, and reception desks in the lobby set on industrial scissor-jacks. There's even a little rooftop café with genuine metal-framed industrial windows that feels out of the 1930s, as well as

Below:
Old Street Yard
courtyard

Opposite:
Rooftop running track



the main café on a raised section of the cavernous double-height entrance lobby.

Allford revels in these touches — even the security gates in the lobby are clad in pressed-metal Braithwaite water tank panels, and door handles are of knurled steel — while Lesser cites the fact that the market has changed, that tenants are tired of the typical anodyne spec-office fit-out and that in consequence, White Collar Factory at Old Street Yard is proving attractive to more mainstream clients as well as the creatives. As a result, it is now 87% let. The research has paid off, and so has the tough, creative design.



Opposite: 'Network'
in the making

Overleaf: Brunel Building
reception

Emerging Artists:

Thomas J Price &

James Capper

An eye-catching art installation can bring an office space spectacularly to life. It becomes part of the architecture, woven into the fabric of people's daily lives. It serves as both a talking point and an inspiration for creative minds. Meekly blending into the background is not an option.

This is why **Derwent London** works with some of Britain's most exciting young artists, carefully matching each to the right building — a curation process every bit as exacting as that of a gallery. As Director Simon Silver says, "We prefer to commission artists, especially young, emerging and talented artists, rather than simply purchasing an artwork. The collaborative process is so much more fulfilling". Two recent such collaborators are **Thomas J Price** and **James Capper**.

South Londoner Price, 35, is renowned for his bronze sculptures of young black men "who are not normally presented as people of power," he says. They are inspired by people he sees on the capital's streets and by his own dual heritage. His work is both optimistic and thought-provoking, "though ultimately the setting will define how they are perceived".

The setting for **Network** — Price's 9ft tall, patina-coated, bronze statue of a black man checking a handheld tablet — is Old Street Yard, the public courtyard at **White Collar Factory**, next to Old Street roundabout. This is the beating heart of Tech City, London's answer to Silicon Valley. "It's fantastic for Network to be shown in such a modern context," says Price.

So enamoured has Derwent London been with Price's work that it has displayed two more of his sculptures — giant, regal heads set on marble columns, from his recent solo exhibition, **Worship**. They have pride of place in the lobby at **The White Chapel Building**, another east London hub whose tenants include startups, agencies and tech firms.

Across town in Paddington, the **Brunel Building** will display the work of a very different kind of sculptor. Kent-born James Capper, 30, uses his engineering skills to design and prototype the machines of the future. These include boats with hydraulic legs that can haul themselves out of the sea, mechanical diggers that hack away at their own plinths — a comment, perhaps, on the fragility and impermanence of the industrial age — and weird, multi-limbed robots that move like mechanical insects straight out of an HG Wells novel.

Many of Capper's machines are working models but are primarily created as artworks "that you don't see in galleries or museums," he says. "As an artist I'm challenging myself, but I'm also challenging what engineering can do right now."

This makes Capper the ideal candidate to create a permanent installation at the Brunel Building — named after the engineering titan **Isambard Kingdom Brunel**, whose long list of achievements includes nearby Paddington station. At 240,000 sq ft and encased in a spectacular steel exoskeleton, the Brunel Building's highly innovative design will, when it is completed in 2019, be a permanent tribute to its namesake.

Inside its ground-floor atrium will hang a pair of huge circular "treadpads" — the "feet" from one of Capper's walking boats, the **Mudskipper**. The display is inspired by the way that parts of old Brunel-designed ships were preserved and exhibited long after the vessels that contained them had been scrapped. "The idea is that the treadpads have become sculptures, like anchors in a museum," Capper says.

Also in the atrium, displayed in a glass case, will be a **maquette** (sculptor's model) of the walking boat, showcasing Capper's design and providing context for the treadpads.

There are no immediate plans to construct a full-size Mudskipper, but never say never. "The sculptures point towards a dream," says Capper, "and the fact that if you have the perseverance, prospects and drive, then one day this walking ship might actually exist."

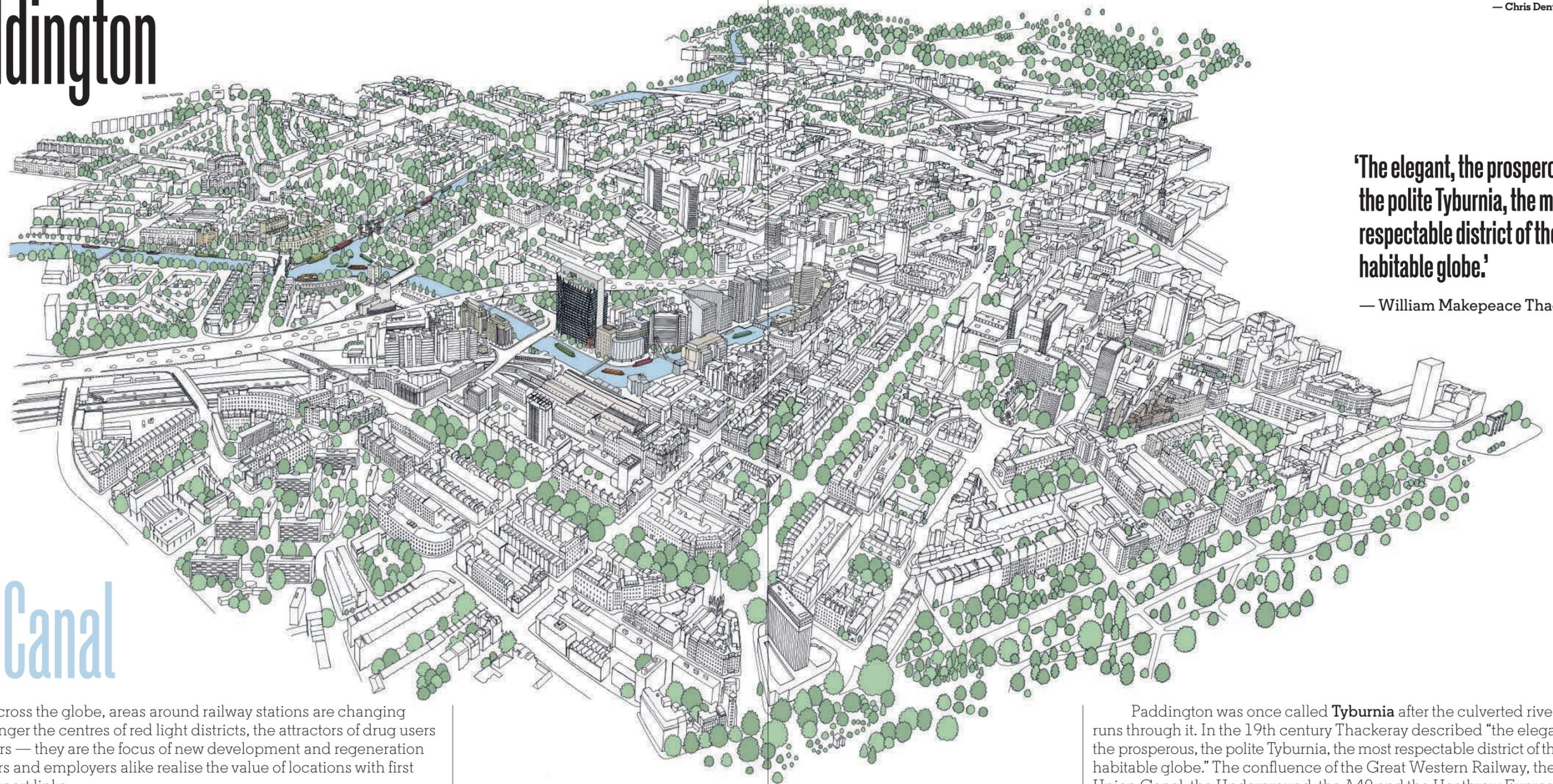


Paddington

On the Canal

In cities across the globe, areas around railway stations are changing fast. No longer the centres of red light districts, the attractors of drug users and dealers — they are the focus of new development and regeneration as planners and employers alike realise the value of locations with first class transport links.

Paddington is no exception. New development has been taking place there for nearly two decades. It was designated an Opportunity Area in the Mayor's London Plan in 2008, the same year that **Derwent London** won planning permission for Telstar House on Eastbourne Terrace, and is the largest development area in Westminster with schemes by the likes of British Land, Berkeley, European Land and Sellar Properties. But with the opening of the **Elizabeth Line** in 2018, its transformation takes on a new momentum. Due for completion in 2019 is Derwent's **Brunel Building**, a 16-storey tower on the banks of the **Grand Union Canal**. Designed by **Fletcher Priest Architects**, the structure has a steely, engineering aesthetic which resonates with the Victorian infrastructure of the transport hub. These new developments are contributing towards the refurbishment of the station and improved amenities for travellers.



'The elegant, the prosperous, the polite Tyburnia, the most respectable district of the habitable globe.'

— William Makepeace Thackeray

Paddington was once called **Tyburnia** after the culverted river that runs through it. In the 19th century Thackeray described "the elegant, the prosperous, the polite Tyburnia, the most respectable district of the habitable globe." The confluence of the Great Western Railway, the Grand Union Canal, the Underground, the A40 and the Heathrow Express has meant the area has long been one of the best connected locations in the capital.

While the arrival of the Elizabeth Line will be transformational, one should not forget the impact of the **East-West Cycle Super Highway** which by winter 2017 will provide safe and segregated cycling all the way from Paddington to Canary Wharf. This will have the benefit not just of speedy, congestion-free travel, but it will reinforce people's 'mind map' of London, Paddington's role as an integral part of, and gateway, to the West End.

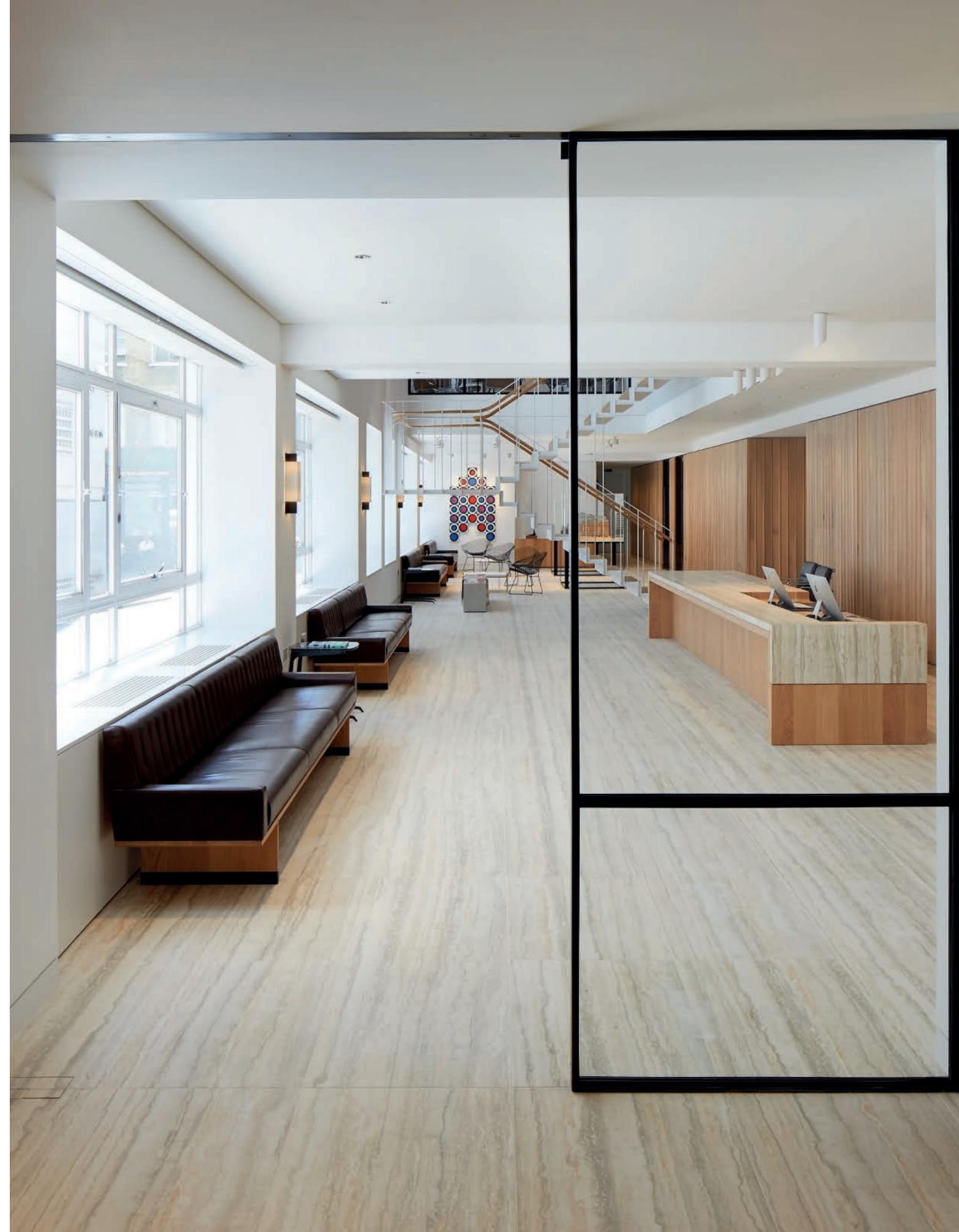
Peter Murray

— Writer and commentator on Architecture and the Built Environment

Derwent London's new offices, 25 Savile Row

Derwent London has a lot of affection for its base at **25 Savile Row**. Despite the prestigious address it's a classic Derwent project — a sturdy six-storey 1930s semi-industrial corner building, of white-painted concrete and brick, first converted to house the firm's HQ along with other tenants in 2000. Since then the company had outgrown its previous home on the upper floors which were anyway due for an upgrade. But instead of moving elsewhere, Derwent opted to make a new HQ in another part of the building, this time with a strong presence at street level.

As befits this street of fine tailors and art galleries, the offices are a highly-crafted set of interiors, using some choice materials from the Tuscan silver Travertine floors via the reception furniture made with leather from Bill Amberg Studio to the bronze boardroom doors. But the key to the whole thing, designed in every detail by **Piercy & Company**, is to visibly connect the place from top to bottom, linked by a very delicate hovering three-storey staircase in a new atrium that runs behind the Boyle Street frontage running west from Savile Row itself.





“It is about artisanship and creating a palette of materials that are expertly interwoven. So designing our own offices at Savile Row gave us the opportunity to collaborate with some of our closest specialist craftsmen. The outcome has delighted us all.” Says Director, Simon Silver.

Tim Hyman, Group Architect for Derwent London, adds that there was previously nothing in the way of communal areas, no break-out space — and the replanning exercise aimed to put that right. “The introduction of a staircase, from which social areas spring, opens up the office and promotes communication, it is the heart of the office.” Now there is not only the atrium and a canteen and various informal seating areas but also an unexpected

winter garden — or elevated conservatory — at the back — again, great for casual meetings. Of the several large meeting rooms, one is called the “Architects’ Room” which says a lot about Derwent’s design-led credentials. This is set up for full-scale presentations including models and material samples.

As you’d hope for Savile Row, this is all highly bespoke, with architect Stuart Piercy leading the design. “This was a traditional contract where we worked on every element,” says Piercy. “This gave us the potential for fine details — here we worked with five or six artisans”. And he points to that filigree — but rock-steady — staircase as just one example. This is an HQ which is also a *Gesamtkunstwerk* or total work of art of a kind which is very rare.

Project Artisans:

Benchmark
Bespoke Architectural Engineering
Bill Amberg
Campolonghi
Capoferri
Salvatori



Unknown London:

Churchill Gardens Hydraulic Accumulator Tower, Pimlico

Hugh Pearman
— Editor of the RIBA Journal

If you don't know **Churchill Gardens** running back from the Embankment in **Pimlico**, you should. It is a large, handsome estate of postwar council housing blocks. Immediately to the east of it is the grim high-density 1930s brick fortress of Dolphin Square, a haven for politicians and the wealthy. Immediately to its west is fine older Peabody social housing. To its north, you find Pimlico's Thomas Cubitt-designed grid of white-stuccoed Regency streets. But Churchill Gardens, a competition-winning design from 1946 by architects **Philip Powell** and **Hidalgo "Jacko" Moya**, is special.

This was the breakout work for Powell & Moya, then in their early twenties. They went on to great things, among them the hovering needle of the Festival of Britain's "**Skylon**". Churchill Gardens too has at its heart a mysterious obelisk. A glass-clad cylindrical tower, rising from a rough brick and concrete base. Its aluminium-framed panels of glass are frosted, but behind them you can see the shadows of the cross-braced steel lattice structure of the tower. Up close, it turns out to be faceted, with 16 sides. I see it as a precursor of high-tech architecture.

The tower was built in 1950. It is effectively a 140-foot-high hot water cylinder, supplying the UK's first district heating system, the Pimlico District Heating Undertaking. This was advanced thinking. Battersea Power Station, just across the river, produced enormous amounts of waste heat from its boilers and turbines. Excess steam was piped in a tunnel under the river to heat the new estate via the tower.

When the power station shut down in 1983, Powell & Moya's tower continued in use, now powered by gas boilers and a mini-generating station of its own. Although listed, it needs a proper restoration of its glass cladding which is getting patchy following ad-hoc repairs over the years. That would be a fitting thank you to all the people who planned a better London following the destruction of the Blitz.





“25 Savile Row is about finding elegance in the relationship of simple forms and natural materials. The Japanese have a brilliant word for this ‘shibui’ which refers to a particular aesthetic of simple, subtle, and unobtrusive beauty.”

— **Stuart Piercy, Piercy & Company**