

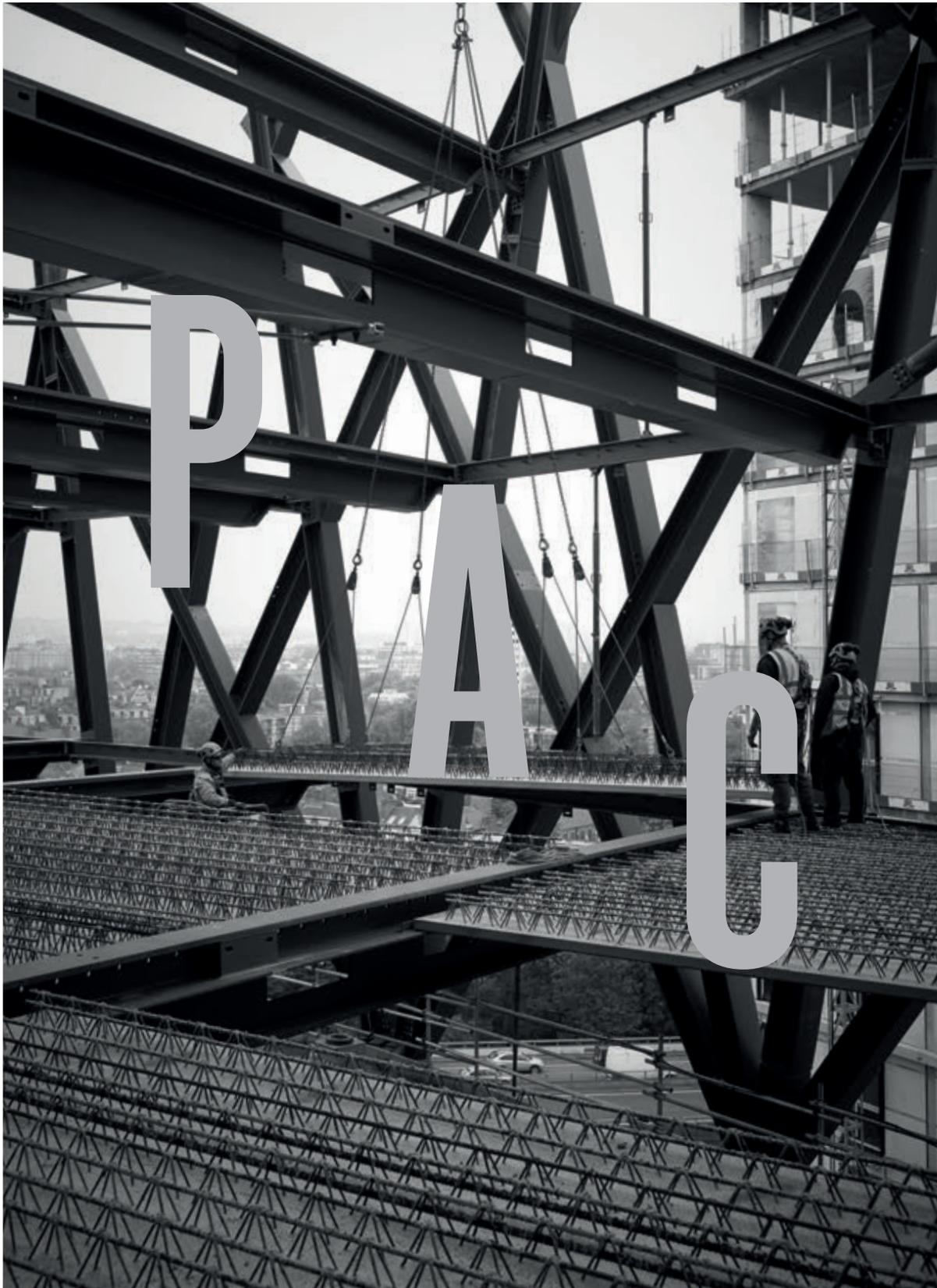
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Summer 2018



Design

A2/SW/HK

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Front Cover & Inside Front Cover

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Welcome to the latest edition of Space. We look at **Derwent London's** current and future projects, what inspires and delights us and how this informs our approach. With Brunel Building rapidly taking shape and becoming a key building within the transforming Paddington area we're thrilled with the recent pre-lets and look forward to its completion next year. The changing area of St Giles, the importance of a versatile and multi-purpose reception and the beautiful restoration of The Fitzrovia Chapel are all featured among other aspects of our work. We hope you enjoy the read.

Looking Ahead

2019



Asta House
65 Whitfield Street W1

Architect: Make
Twenty-two private 1, 2 and 3 bed
apartments for sale
Available Q2 2019
astahouse.com



Brunel Building
2 Canalside Walk W2

Architect: Fletcher Priest
243,000 sq ft (**pre-let** 97,700 sq ft)
Completion: 2019
brunelbuilding.com



Tea Building
56 Shoreditch High Street E1

Architect: AHMM
Office and reception refurbishment
Completion: 2019
teabuilding.co.uk

2020



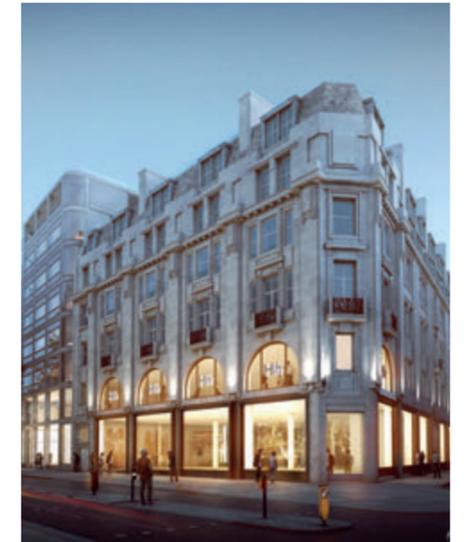
80 Charlotte Street
W1

Architect: Make
380,000 sq ft
(**pre-let** 276,900 sq ft)
Completion: 2020
80charlottestreet.com



The Featherstone Building
EC1

Architect: Morris+Company
125,000 sq ft
Completion: 2022
thefeatherstonebuilding.london



Holden House
W1

Architect: Hopkins
150,000 sq ft
holdenhousew1.com

2022



Soho Place
W1

Architect: AHMM
285,000 sq ft
Completion: 2022
sohoplacelondon.com



Brunel Building Takes Shape

It's the new landmark at **Paddington** and it's rapidly taking shape. **Derwent London's Brunel Building**, a highly distinctive canalside 17-storey office-led building at the north-western end of the Paddington Basin area, will do much more than merely provide excellent offices in this key location. When it opens in 2019, hot on the heels of the new high-speed **Elizabeth line** through Paddington, it will unlock a whole new section of public realm along the canal frontage.

Designed by **Fletcher Priest Architects** in a tough engineering-led style appropriate for Brunel's great terminus, the building will feature large "hangar doors" on the canalside, sliding open on fine days to bring the outside in and a large 5,500 sq ft canal front space, good for a restaurant, adjoining the impressively lofty reception area. It's a short stroll across a pedestrian bridge to the station, Underground and Elizabeth line, and also up to Bishop's Bridge Road via steps and a public lift. Stay on the canal towpath and you'll get to the waterways oasis of Little Venice and the leafy streets of Maida Vale.

Brunel Building sports an unusual diagrid steel-frame structure, allowing some airy column-free office floorplates inside. That means a typical span of 15m (nearly 50 ft) from the central cores to the walls. In places you can see 34m (111 ft) from side to side and a remarkable 66m (216 ft) from end to end.

It's fair to say that Brunel Building will be nothing like your usual office block, with inspiring collaboration spaces housed within the expressed steel structure and far reaching London views from a beautifully landscaped level 16 terrace that is the size of three tennis courts.

It is perhaps a combination of all these things that has attracted the initial interest in the building and secured 40% (97,700 sq ft) in pre-lets. One of those being **Sony Pictures Entertainment**, one of the world's leading entertainment providers, taking 77,200 sq ft. With strong interest on the remaining space, it's clear that Brunel Building is playing its part in transforming the area.

brunelbuilding.com

The Johnson Building

Revisited

Good workspaces have to be adaptable. Our working patterns and our tastes are changing fast, as are the demographics of London's villages. This is why **The Johnson Building** in Hatton Garden has been ingeniously reinvented for today's market.

This was a key **Derwent London** project when architects **AHMM** completed it back in 2006: mixing conversion of a large 1930s building with new build around a full-height atrium, it has been a successful home to leading businesses ever since. But when the four lower floors became available at the end of a lease, it was an opportunity not just to re-let but to transform. This is now less of a City Borders location, more of a creative-industries one; and the adaptable, sustainable stripped-back aesthetic familiar in Clerkenwell and Farringdon is now proving popular right across the rental market.

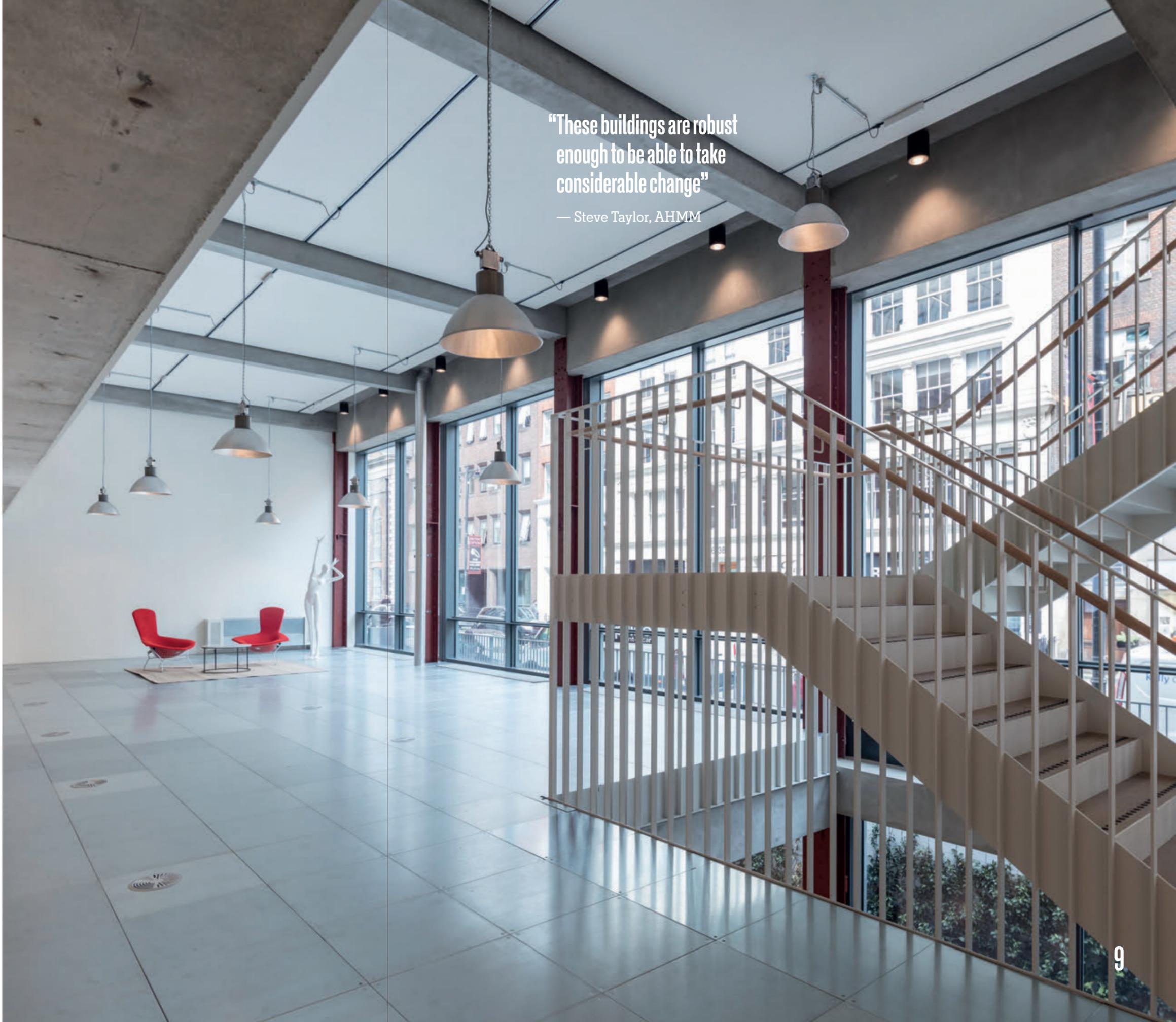
AHMM — with original project architect Steve Taylor — returned with fresh ideas. In the interim the same team had delivered **White Collar Factory** on Old Street, a new building which, as Taylor points out, was itself influenced by characterful earlier industrial conversions such as The Johnson Building. So the wheel has come full circle, as the evolved design thinking is now retro-applied to the earlier project.

As Derwent London's Leasing Surveyor on the project, Kane Lewis explains, the space is now much more flexible. The floors have been split vertically, with sections of floorplate removed to make double and triple height spaces with 'statement staircases' allowing better communications between floors. Two new entrances have been created, one being a new courtyard entrance from the side street — previously a vehicle service route. Overall there is more space available for informal working, with a new **Grind café** in the atrium providing the focus.

The end result is that the place is now three buildings in one — The Johnson Building, 79 Hatton Garden and The Courtyard. It all adds up to a total of **58,500 sq ft** of reconfigured space — all done efficiently with valued existing tenants in place on the upper floors.

The steel structure of the older building now stands as proudly revealed as the smooth concrete of the newer one, part of a 'luxury-industrial' aesthetic. With new furniture, lighting and finishes it feels very different. "After a decade the market had moved on and it was feeling a little corporate," says Taylor. "So we've de-sanitised it. These buildings are robust enough to be able to take considerable change".

johnsonbuildingec1.com



"These buildings are robust enough to be able to take considerable change"

— Steve Taylor, AHMM



The Featherstone Building EC1

The Next Generation

of Buildings

As projects are completed and let, and others are being built, the next generation of **Derwent London** communities is in preparation. Here are three prime upcoming examples, each representing years of painstaking work already.

Monmouth House and 19–23 Feathersone Street are classic examples of well-located but time-expired secondary 1960s buildings that are about to become **The Featherstone Building**. Designed by architects **Morris+Company**, it will nearly double the square footage on the site to c.125,000 sq ft, with carefully-massed and restrained architecture. This is vital here because the rear view of the development — across the tree-dotted green space of the historic Bunhill Fields burial ground — takes on a far greater importance than usual.

Holden House W1

Consequently the development — including 3,500 sq ft of retail space — is expressed as a pair of lower five-storey pavilions along Featherstone Street where they overlook Bunhill Fields. This rises to two taller pavilions of nine and 10 storeys at the street corner of City Road — a scale appropriate to the “Tech Belt” locale around the Old Street roundabout. With the highly successful Old Street Yard development with its White Collar Factory tower just to the north and the courtyard development of 1 Oliver’s Yard on the other side of City Road, The Featherstone Building will take its place in a close-knit Derwent London ‘village’.

Holden House on Oxford Street is sensitive in a different way: its architecture. This is a corner building to Rathbone Place named after Charles Holden, one of the finest Edwardian and inter-war architects, whose firm designed it in 1909. Typically of Oxford Street, it has shops at ground level and offices above. It is much bigger than it seems, with a rearwards extension plus a smaller neighbouring building on Oxford Street. As a single building with two extra set-back floors on top and two basement levels (dodging round the Post Office’s “Mail Rail” tunnel beneath) it will make a 150,000 sq ft development, up from 90,000 sq ft at present. Designed by **Hopkins Architects**, it will be all-new behind the original Holden façade, rising a little to include a set-back roof extension and a new, striking building to the west of the site made from glass blocks set in concrete frames — inspired by Maison de Verre in Paris.

“It could be a mix of retail and offices—or it could be all retail, a game-changing new breed of department store.”

— Tom French, Derwent London



19–35 Baker Street W1

But what will it contain? Tom French, Development Manager at Derwent London says the mix of uses is entirely flexible. “It could be a mix of retail and offices — or it could be all retail, a game-changing new breed of department store.”

Finally comes an ambitious project to improve and regenerate a large site at the heart of the Baker Street Quarter. **19–35 Baker Street** is a joint venture with The Portman Estate, right at the heart of its property holdings. A stark 1950s block on Baker Street, its site runs back along George Street, including two other properties and a row of houses on Gloucester Place with listed Georgian frontages. In the middle of all this is an enormous open car park.

“This is a scheme we’ve been working on for many years with Portman,” says Development Manager Benjamin Lesser. “It’s an amazing development site.” Derwent London ran an architectural competition for the site won by **Hopkins Architects** with a scheme to make the site permeable, raising new buildings up to make a landscaped pedestrian route through from Baker Street to Gloucester Place.

All in all it will be a £170m project with 206,000 sq ft of offices, 35,000 sq ft of retail and 51 homes including 10 ‘intermediate units’. But with the new public realm it will be about more than that, says Lesser “It’s the impact, the ripple effect, on the rest of the Estate of this new place.” Such large and complex projects take time and patience: it could be completed by 2024. But the long-term benefits are exceptional.



Early visual of the public walkthrough



Asta House

Fitzrovia

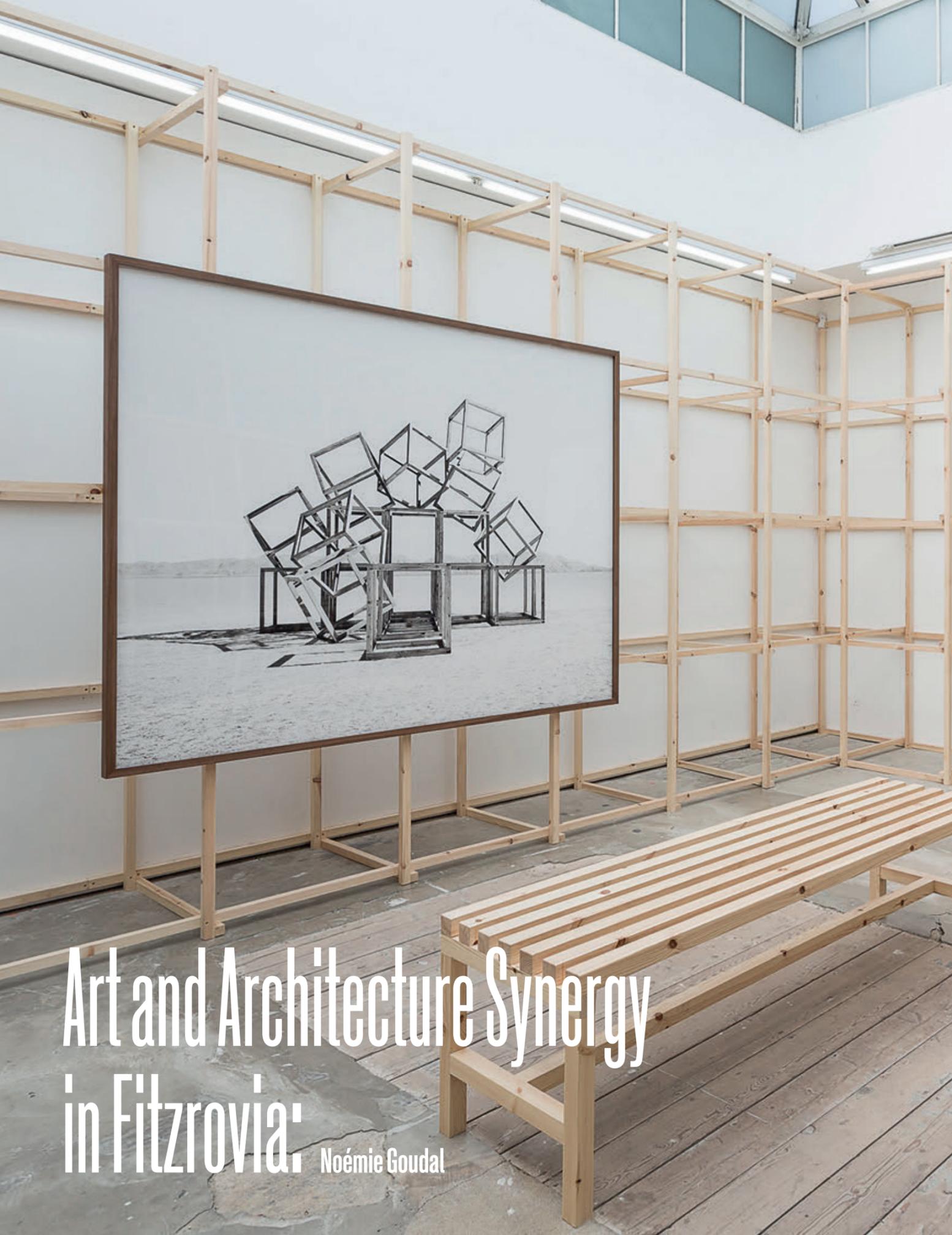
Asta House, being created on the corner of Whitfield Street and Chitty Street in the heart of **Fitzrovia**, is an unusual kind of apartment building which will be finished in Summer 2019. It's a converted 1950s light-industrial building with big windows, which will contain 36 homes. 22 of them, including two new three-bedroom penthouses with roof terraces, will be sold on the open market. 14 will be affordable, of which ten are for social rent — to be managed by Origin Housing. The high-ceilinged ground and lower ground floors will be offices.

So this will be a properly mixed community of a kind characteristic of the area. Across the street it will face another newly-converted residential building on the corner of Derwent London's ambitious **80 Charlotte Street** mixed-use development. The architects for that, **Make**, are also the architects here. They know Asta House well — they used to be based here themselves.

Asta House's apartments make the most of its well-proportioned, unfussy architecture with interiors that nod to 1950s design, including vintage Italian lighting in reception with new **Bill Amberg** leather seating and a compact reception desk inspired by an Italian 1950s table, made by Derwent London's long-term collaborators **Benchmark**. Ladder-effect wooden flooring adds to the mid-century ambience. Outside, roof terrace metal railings echo the existing street-level ones while the original metal-framed windows are replaced with high-performance versions faithfully reproducing the original design. For Rebecca Lesser, Design Consultant, it's all about "adding layers of character" by responding to what's there already.

As is habitual in **Derwent London** developments, an art element is involved in the entrance lobby — in this case a photographic work by **Noémie Goudal** from her **Telluris** series. Goudal is an artist with a strongly inquiring architectural sensibility whom Derwent London has worked with previously and there's something about this piece that works with the clean lines of the building itself.





Art and Architecture Synergy in Fitzrovia:

Noémie Goudal

Telluris II, 2017

Noémie Goudal is a young artist working in the medium of photography, often with a strong architectural element. Hers is an unusual approach: she often works with sculpture and illusion, where objects and landscapes are modified, displaced and overlaid in order to create the final artwork. Three of her “Telluris” series will permanently feature in Derwent London’s **80 Charlotte Street** development and adjacent **Asta House** residences.

French-born, Goudal emerged from the **Royal College of Art** in 2010 having previously trained at Central St. Martin’s in graphic design. She swiftly made her mark in a series of international exhibitions and special commissions and is represented by the **Edel Assanti Gallery** in Newman Street, Fitzrovia. Derwent London,



Telluris III, 2017

with its extensive portfolio of buildings and developments in Fitzrovia, was an early patron, commissioning work in 2012 for its **1+2 Stephen Street** project.

Now the relationship with the artist and the gallery has developed further. Goudal’s Telluris series, based on open-frame geometric installations placed in other-worldly landscapes, seemed natural for display in these associated Fitzrovia developments. Derwent London has purchased Telluris 2, 3, and 7 — variations on a powerful theme.

“It’s very architectural and the materiality of the sculpture speaks to the things we’re interested in,” says Rebecca Lesser. There’s a conversation between the wooden frames of the Telluris photographed sculptures and the boardmarked concrete of the main reception in 80 Charlotte Street, for instance, as well as perhaps an echo of the British Constructivist artists once based in Fitzrovia.

25 Savile Row

25 Savile Row reception



If you've visited Derwent London's HQ in **Savile Row**, you'll know all about how this 1930s building has been transformed by architects **Piercy&Company** in a beautifully-tailored manner befitting the location. But that was only a (large) part of the place. Stuart Piercy and his team have now been back to the building to upgrade the rest of it, some of which is available to let.

With its own street-level reception alongside Derwent London's own, this amounts to four levels of Category A West End accommodation — 18,700 sq ft in all. The reception echoes Derwent London's own next door, showcasing beautiful materials and quality craftsmanship, from fine timber and a subtly fluted marble wall. Set in a glass flank wall is an eye-catching sculpture by artist **Hugo Dalton** in spiralling brass.

New lifts rise to the floors above — culminating in an ascent via finely crafted staircases (one spiral, one rectilinear) to two new roof office **penthouses**. These are eyries of 850 and 450 sq ft respectively. The larger one has two roof terraces, one which is accessible via a sliding glass wall.

The story, as told by Derwent London's Group Construction Cost Manager Rob Rotbart, is that the 'penthouses' arrived by happenstance. Typically of offices of the period, there was previously a lot of rooftop services clutter. Rationalising all of that made everyone realise that there was an opportunity to make some special spaces up there. And so it came to pass.

Taken altogether these are satisfyingly high-ceilinged workspaces with good natural light and a quality normally encountered in all-new buildings. As for the location, well, you're central to all that the **West End** has to offer and your neighbours are the landlords, so it can't be too bad. Connections? Close to Oxford Circus and the new Elizabeth line, Bond Street station entrance in Hanover Square.

25savilerow.com



White Collar Factory
reception

Importance of a Good Reception

“Do you remember” asks Derwent London’s Director Simon Silver, “when an office reception was just a lift lobby with a disapproving commissioner in it?” It’s worth remembering those days in order to appreciate how these spaces have evolved. They’re a design typology all of their own now, multifunctional spaces that act as informal meeting, working and eventing areas, often with a café or restaurant attached.

Beyond their design, they are exercises in one-to-one human relations. In employment terms what was once mostly a security role now requires a range of skills. It has become a vocation. Reception staff welcome, organise, problem-solve, act as the face of the business or businesses they represent.

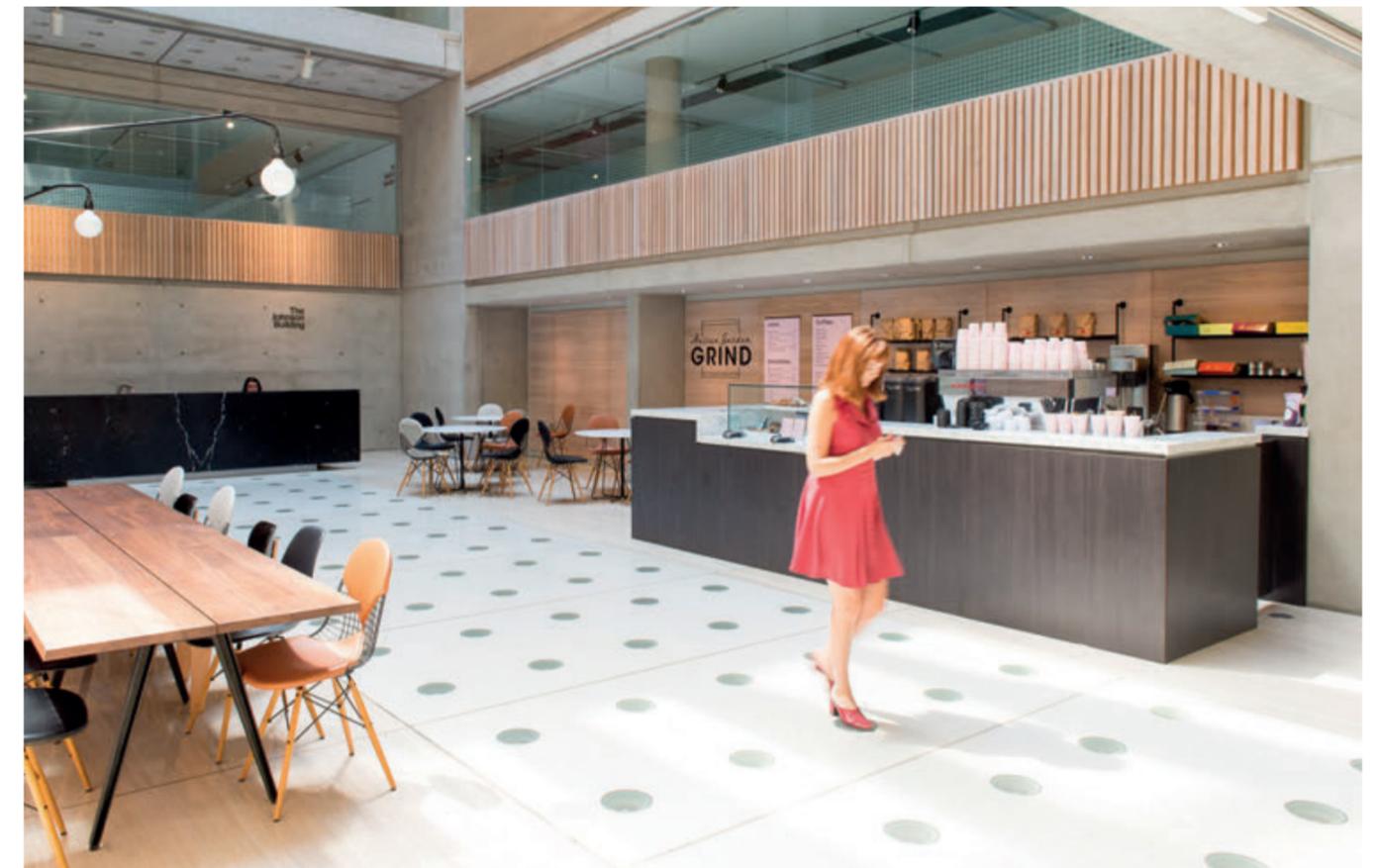
A reception also requires constant attention. Derwent London’s Design Consultant, Rebecca Lesser works on some 25 of them across the company’s portfolio. As she explains, it’s not just about how the various design elements work together and their materiality, but also finer details from the art, signage and furniture to the flowers. **Derwent London’s** flowers come from a roster of two trusted creative florists, **Paul Thomas** and **Petal to the Metal**. The displays — never over-done — act as a visual focus in the room, provide a sense of care and attention, and to some extent work with selected or specially commissioned works of art. Other things you might not notice — reception staff may well be in ‘uniform’, but not in that old commissioner sense, and differing from building to building depending on location and tenant type. It’s all part of the overall aesthetic.



Opposite:
Angel Building
reception

Derwent London's selection of **architects** and **designers** often start with the reception — it's a kind of testing ground or calling-card. A good reception tests ideas, shows flair, can lead on to larger projects. Over time trusted relationships with craftspeople, suppliers and manufacturers build up. And as with any other aspect of building design, Derwent London's study trips around the world often yield inspiration from fine buildings of the past.

"Typically", says Silver, "they will need to be refreshed on a more frequent cycle than an overall office refit, as tenants' needs change." Thus the unusual covered-street reception area of the massive **Tea Building** in Shoreditch — itself a mixed-use building that is frequently redesigned in phases — is now undergoing a rethink as a building project in itself. That has an appropriately industrial-warehouse feel, while in Mayfair —



The Johnson Building
reception

say in the new reception for **25 Savile Row** — tailored elegance is in evidence. It's a tougher warehousey feel again at **Greencoat and Gordon House** in Victoria, recently significantly redesigned by **Squire and Partners**.

A café is now increasingly a must. This is a key element of the **Angel Building** and **White Collar Factory**, for instance, and vital to the grand opening-up of **The White Chapel Building** from front to back. Now cafés are also retro-fitted, such as the new Grind café at **The Johnson Building** in Hatton Garden, designed to slot neatly into one side of the building's atrium as if it had always been there.

All this and, as Silver reminds you, a reception is now often good for events too — the 'desks' at White Collar Factory are adjustable wheeled objects designed to be moved around the tall, spacious room to open up the place for parties, talks or other events.



St Giles:

A changing location

Crossrail 1 — or the **Elizabeth line** as we should now call it — is the best thing that has happened to **St Giles** for a thousand years. Until the 1600s the area was the site of a leper colony; for centuries it hosted a gallows as well as a stinking cattle pound. Convicted criminals en route to Tyburn were allowed to stop there for a final drink nicknamed a ‘St Giles Bowl’. The Great Plague started there in 1665; until the 19th century the St Giles rookeries were among the worst slums in Britain.

Even when the area was developed in the 1960s the base of the **Centrepoint** tower was engineered to include a traffic gyratory, which created miserable conditions at street level and complicated access to the building.

But today it’s all changing. The listed Centrepoint has been cleaned up, converted from offices to residential and the whole ground plane improved. Outside the front entrance is a new plaza on which sit the dramatic glazed entrances to the **Tottenham Court Road Underground** and the Elizabeth line stations below, while to the south the **NOW Building** is taking shape. Behind its distinctive gold and glass frontage the building will house an 800-capacity underground hall for live music, which connects to the musical legacy of Denmark Street — aka Tin Pan Alley — for many years the home of popular music with its publishing businesses, recording studios and instrument shops.

Derwent London is building out **Allford Hall Monaghan Morris’ Soho Place** which comprises two buildings, totaling 285,000 sq ft, overlooking a new public square that links **Charing Cross Road** to **Soho Square**. The ten-storey northern building contains offices and station entrance; to the south a new theatre replaces the old Astoria, which once stood on the site.

These new buildings, on and to the south of **Oxford Street**, will form the hub of the West End Project, a much wider improvement programme which will see all through traffic, apart from buses and cycles, removed from Tottenham Court Road, Gower Street made two-way and Charing Cross and Shaftesbury Avenue improved with new landscaping and paving.

All these changes will clarify the urban layout of the area; when the Elizabeth line opens in December it will be so much easier for the 37,000 people per hour who are expected to emerge from the new station to navigate their way into neighbouring Soho, Covent Garden and Fitzrovia.

Although the Government is delaying decisions on whether it will back plans for **Crossrail 2**, (which will run from Kingston in the south to Cheshunt in the north with a stop at Tottenham Court Road) the Elizabeth line has been designed to accommodate the new infrastructure. So if it does get the green light there will be no need for the sort of disruption that the area has been suffering for the last decade. Although as someone who works in the area and who has had daily to pick their way round temporary barriers, Arris fencing and men in bright orange hi-vis suits, I believe the wait will have been well worth it. As Tottenham Court Road becomes one of the most important and accessible transport hubs in the capital, this comprehensive regeneration project will turn St Giles’ miserable history on its head.

Peter Murray

— Writer and commentator on Architecture and the Built Environment



Craft & Collaboration

Working with Benchmark

“One must be entirely sensitive to the material that one is handling. One must yield to it in tiny details of execution, perhaps the handling of the surface or grain and one must master it as a whole.”

— **Barbara Hepworth**

Around the turn of this century, photography, music, film and communication all gently but rapidly moved from physical to virtual — the world’s record collection now searchable and streamable on your device. A loss for romantics but a rise in efficiency and portability. In the workplace, one would imagine the physical manifestation of all this accessible technology would be some form of low light cellular enclosure where we plug in and zone out from our colleagues. But, human behaviour and values don’t seem to align with this idea. I would argue that we are in fact witnessing the opposite — a delight in the authenticity of hand-made products and a growing awareness of the grounding effect of crafted natural materials.

The heavy reliance on digital tools in design and architecture can, in practice, reduce the physical contact of working directly with materials. But it doesn’t have to. We have become increasingly motivated by the potential of using our digital expertise in collaboration with craftspeople to explore the idea of ‘digital craft’. This process is truly collaborative and can only be based on a generous exchange of expertise and mutual respect.

Benchmark has produced beautiful pieces in many of **Derwent London’s** award winning buildings — a relationship that extends back over 20 years. Established by Sean Sutcliffe in partnership with Terrence Conran in 1984, Benchmark’s vision was to provide high quality,

**The Copyright Building
reception**

beautifully designed furniture made in a responsible way. Now with a 40,000 sqft workshop — a beautiful facility in rural Berkshire — and 70 craftsmen working with digital milling, cabinet making, upholstery, veneering and metalworking, their work is recognised internationally.

“Our best tools are our hands, but a five-axis digital CNC machine comes a close second. Both rely equally on the ability of the craftsman to understand the wood and the form we seek to transform it into. The connection from the brain to the tool is not so different from handling a chisel or a saw.”

— Sean Sutcliffe, Benchmark



Turnmill reception

Derwent London first introduced us to Benchmark in 2012 when we were looking to create an oak reception desk and seating inspired by **Barbara Hepworth’s** sculptural forms for **Turnmill**. The piece incorporates reception desk, seating, concealed storage and cable management and needed to be equally functional and beautiful. Using a five-axis milling machine Benchmark expertly crafted the complex form, down to the detail of assessing each board individually for grain direction.

Following Turnmill, Benchmark went on to create beautiful pieces for **The Copyright Building** reception, collaborating again with Derwent London, **Bill Amberg** and **Piercy&Company**. Seating integrated into wall recesses, a travertine topped and leather-lined reception desk and a freestanding high backed bench to screen the rear of the reception.

When it came to refurbishing Derwent London’s own offices, we were inspired by the longevity and warmth of Derwent’s collection of mid-century furniture and we all immediately thought of Benchmark. Benchmark’s work at **25 Savile Row** was extensive — ranging from wall panels to furniture to door handles. Through a process of prototyping, modelling and re-prototyping, Benchmark was able to craft forms

“We love working with Benchmark.
Their craftsmanship is unparalleled
and their work is sculptural
and elegant”

— Simon Silver, Derwent London

25 Savile Row
reception

and objects that expressed the natural depth and beauty of the oak. The most striking elements are the sinuous handrail on the hanging stair and the profiled flat to fluted wall panels. Both elements are the result of many hours of experimentation with modelling and milling techniques — a new form of ‘digital craft’.

Future projects include a collaboration with Fletcher Priest on the reception desk at Derwent’s **Brunel Building** in Paddington. The monumental proportions and robust detailing of the desk, with its oak work surface and structural steel base, reflects the engineering aesthetic of the building.

It is rare to find a UK based workshop that takes raw timber in at one end and turns out a finished piece of furniture at the other end. It is



25 Savile Row

precisely this level of control and, critically, accumulation of knowledge, that makes Benchmark an essential collaborator in the design process.

“You cannot make what you want to make, but what the material permits you to make. You cannot make out of marble what you would make out of wood, or out of wood what you would make out of stone... each material has its own life. We must go with them to the point where others will understand their language.”

— **Constantin Brancusi**

Stuart Piercy Director, Piercy&Company

Stuart donated his fee for this article to Teenage Cancer Trust

Unknown London: The Fitzrovia Chapel

Image: By © User:
Colin / Wikimedia
Commons, CC BY-SA 4.0

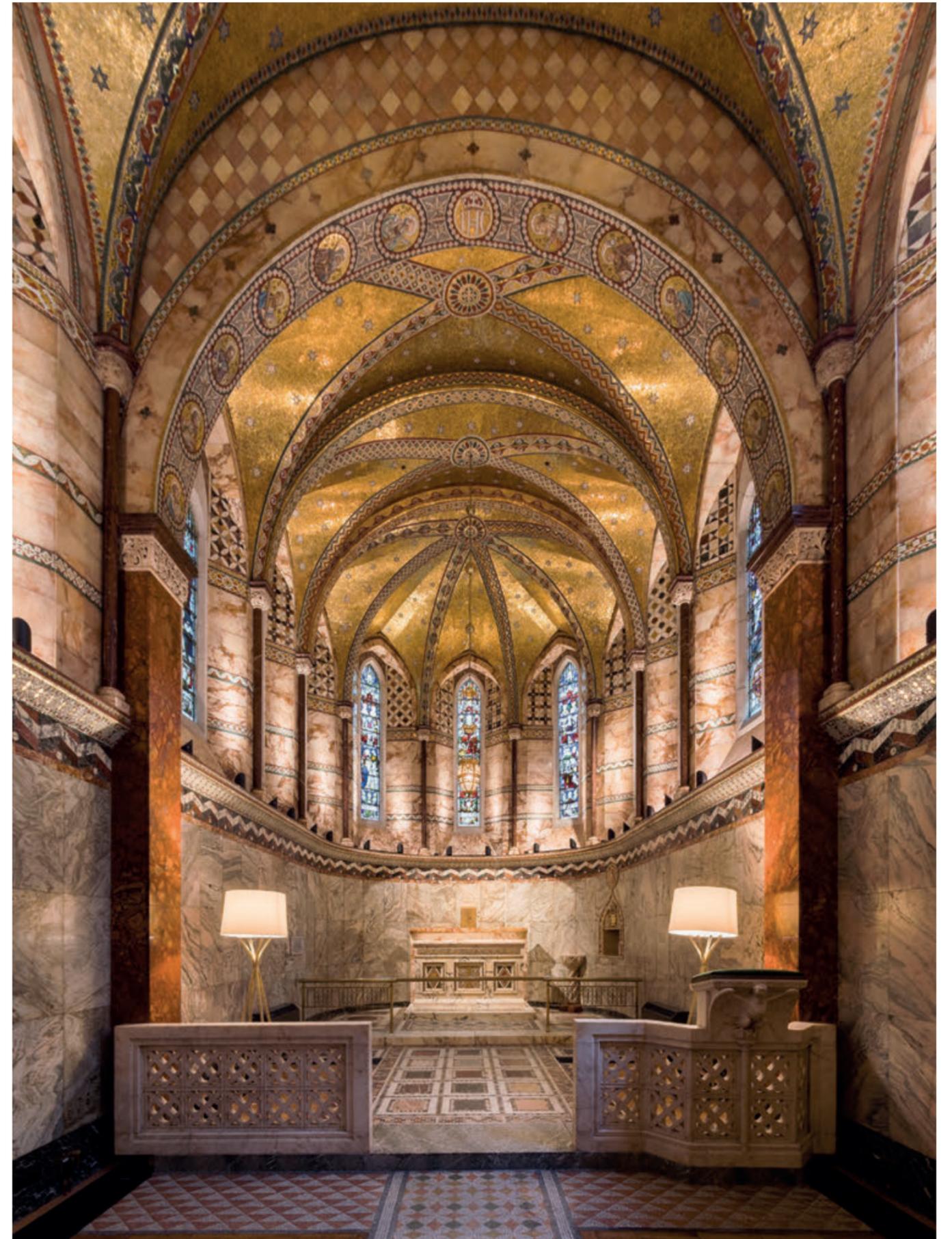
Hugh Pearman
— Editor of the RIBA Journal

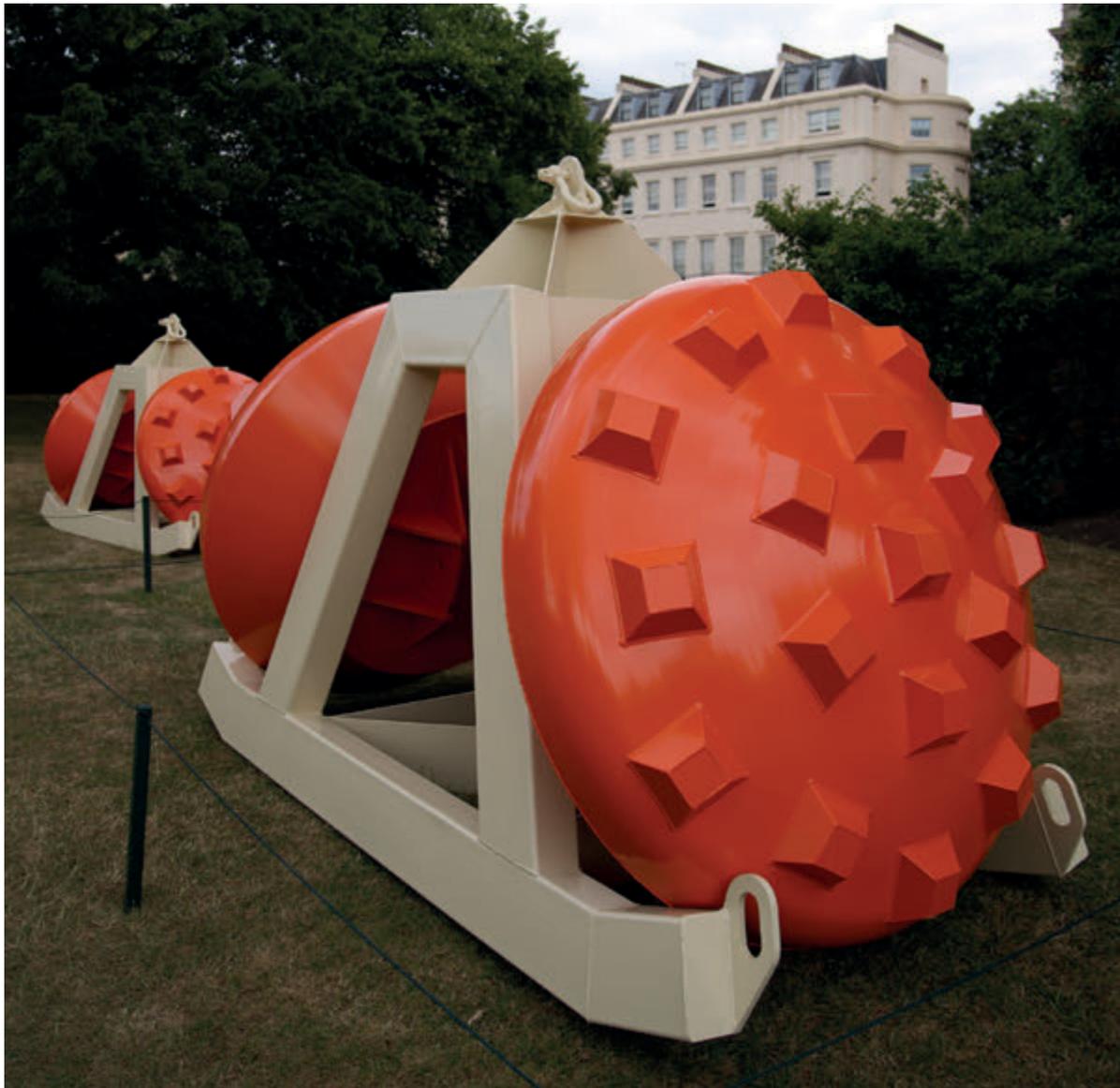
A few years back, I was at the top of the BT Tower, in what had once been the revolving restaurant which was revolving once more. Drawn to the panoramic views, I noticed a huge cleared site down below in Fitzrovia. This hole in the fabric of London had an intriguing remnant, a building perched high in the air in the middle of it. It turned out to be a place I'd not previously known: **The Fitzrovia Chapel**.

The enormous site was once the Middlesex Hospital, which closed in 2005. Now the area has been rebuilt as Fitzroy Place. Even so, as people sit in the new Pearson Square at lunchtime with their sandwiches, most are unaware what's inside the little redbrick building behind them. It's a chapel originally designed in 1890–1 by one of the best Victorian church architects, **John Loughborough Pearson**. Hence the new square's name.

The Fitzrovia Chapel is all about the glorious interior. It zings, in marble and glittering gold and coloured mosaic worthy of **Byzantium**. This is the work of John's son Frank who only finally completed the long-delayed project in 1939: from the 1920s the hospital had been completely rebuilt around it. While his dad was a strict Northern European Gothic Revivalist, Frank was intrigued by Rome and Venice, especially the opulent interior of Venice's Basilica di San Marco. It shows: Pearson Junior brought Italian craftsmen over to decorate every surface of his little chapel.

The memory of the hospital remains in the many plaques to doctors, nurses and benefactors in its esonarthex (entrance lobby). The chapel is also a memorial to the dead of the First World War. Comprehensively restored, today it is a secular place of quiet contemplation, run by a trust. It is open every Wednesday between 11am and 4pm, and for art exhibitions and for special events: **Derwent London** celebrated the fifth anniversary of its Community Fund there. And I sat there one lunchtime and listened to an archive recording of novelist Doris Lessing reading from her masterpiece *The Golden Notebook*. It seemed apt.





James Capper - TREADPADS (2018) exhibited at Frieze London, Regent's Park

“The reception space forms part of a gripping sense of arrival for anyone visiting Brunel Building. It’s an expansive volume that demands an artwork with monumentality, and the capacity to sit comfortably against the robustness of the concrete and steel that makes up much of the building’s form.

James Capper’s ‘Treadpad’ is heavy with the kind of gravitas and substance required to anchor the space, and it makes a great addition to the building.”

— **Tim Fyles, Fletcher Priest Architects**