

# SPACE 10



DERWENT  
LONDON

# Welcome to Space 10

## Space 10

From a Travertine marble quarry near Rome to Chancery Lane, from Yale University to Tottenham Court Road, we cast our net wide at Derwent London. As you'll read here, our international research feeds directly into our projects in the capital, both in terms of design inspiration and the best materials.

We have substantial projects under way – take our forthcoming 1 Oxford Street development, complete with theatre, enabled by Crossrail – and some classic adaptations, typified by our nearby Stephen Street upgrade projects. Known above all for our range of work environments, we have recently completed our first new-build residential scheme, Queens, a former cinema in West London. Elsewhere, in both Fitzrovia and the Tech Belt, we are introducing new public spaces. In the latter, Old Street Yard will be an oasis of calm in the centre of the White Collar Factory campus. Incorporating restaurants, cafés, planting, sculpture and plenty of outdoor seating, it will be mixed-use and open for all to use.

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# Creating 2014



## 1+2 Stephen Street W1

Fitzrovia  
Architect: Orms  
266,500 sq ft  
Featured: p18–23  
Completed: 2013–15



## Queens W2

Paddington  
Architect: Stiff + Trevillion  
21,400 sq ft  
Featured: p24–25  
Completed: 2014

## Turnmill EC1

Clerkenwell  
Architect: Piercy & Company  
70,500 sq ft  
Featured: Inside Back Cover  
Completed: 2015  
Offices: Pre-let to Publicis Group



## 73 Charlotte Street W1

Fitzrovia  
Architect: DSDHA  
15,500 sq ft  
Featured: p25  
Completion: 2015

# 2015



## 40 Chancery Lane WC2

Holborn  
Architect: Bennetts Associates  
101,800 sq ft  
Featured: Inside Front Cover & p10–11  
Completion: 2015  
Offices: Pre-let to Publicis Group



## Tottenham Court Walk W1

Fitzrovia  
Architect: Orms  
38,000 sq ft  
Featured: p21  
Completion: 2015

# 2016



## White Collar Factory EC1

Old Street  
Architect: AHMM  
293,000 sq ft  
Featured: p12–15  
Completion: 2016



## 25–33 Berners Street W1

Fitzrovia  
Architect: Piercy & Company  
105,000 sq ft  
Completion: 2017

# 2017

## 55–65 North Wharf Road W2

Paddington  
Architect: Fletcher Priest  
240,000 sq ft  
Completion: 2018



## 1 Oxford Street W1

Soho  
Architect: AHMM  
275,000 sq ft  
Featured: p16–17  
Completion: 2020

# Spaces



## 80 Charlotte Street W1

Fitzrovia  
Architect: Make Architects  
380,000 sq ft  
Featured: p28  
Completion: 2018

# 2020



# Improving

# 2018

# Places



# In Search of Inspiration New York & Rome



Travertine quarry

A)

# New York



There's no point designing and building unless you are enthused by the process. You want to visit great architecture, find inspiration in sometimes unlikely places, and take that attitude right through to the detail of the materials you use to build. Not every developer does this but Derwent London makes a habit of it. And so, recently, it gathered groups together for study trips to New York and Rome.

Which sounds like fun and is, but there's a serious agenda at work. As Derwent London director Paul Williams puts it: 'It's great to spend time with colleagues talking at length about new ideas with not too many distractions.' New York was partly about the fast-regenerating East Side of Manhattan.

For Sean Affleck of Make Architects it was vital to see architect Annabelle Selldorf's new Zwirner Gallery, to check out its smooth-boardmarked concrete finish. Could something like this work for the 80 Charlotte Street project? Everyone involved was consulted, and the specification generously shared, so watch this space.

Then it was onto brick: a new apartment building in the Meatpacking District uses exactly the same long, thin Kolumba brick also specified for 80 Charlotte Street. Here was the chance to see it used at full scale.

B)



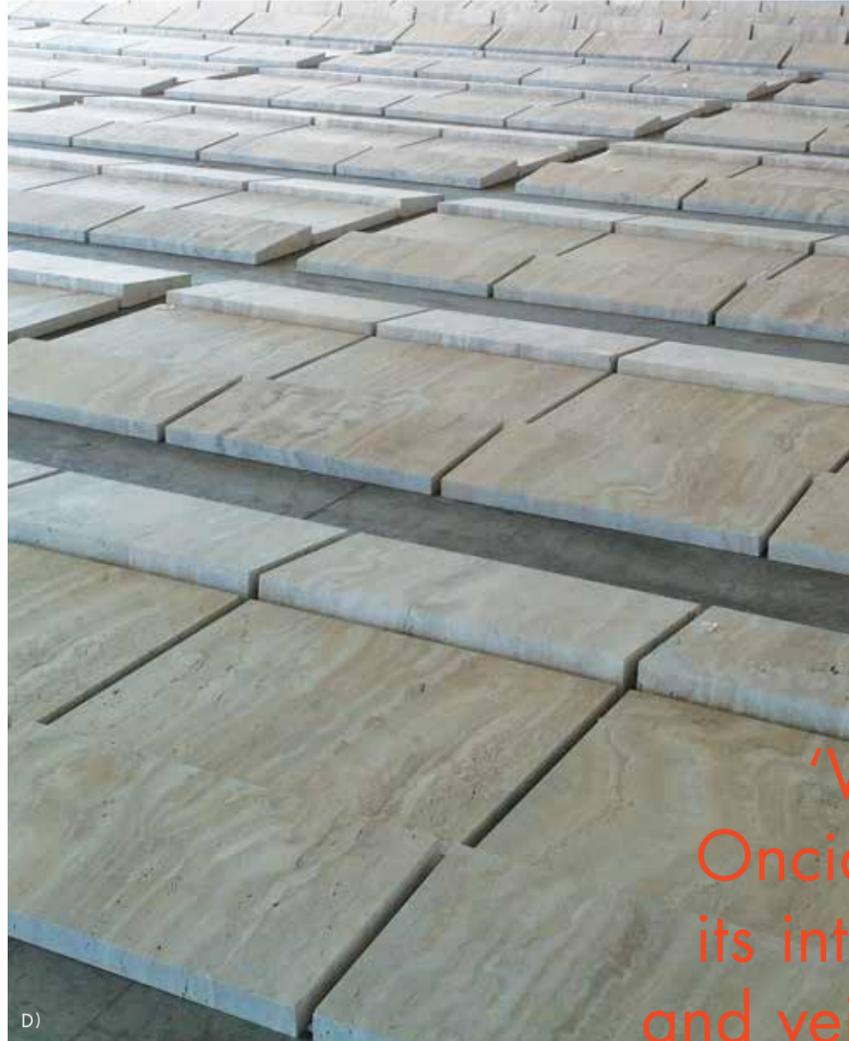
C)



A) Seagram Building, NY  
B) David Zwirner Gallery, NY  
C) Stairwell at the David Zwirner Gallery, NY

Further afield, the group also saw some classic modern buildings by architectural heroes. One must-see (in a very rich field) was the 1963 Beinecke Rare Book & Manuscript Library at Yale by Gordon Bunshaft of Skidmore, Owings & Merrill with its translucent marble stone cladding and Noguchi sculptures. 'It's right up there with all the greats – in my top three with Mies van der Rohe's Barcelona Pavilion and Le Corbusier's Ronchamp chapel', says Derwent's development director Simon Silver. 'It's the most perfect building I have ever seen.' adds Affleck.

- D) Selected Marble for 40 Chancery Lane
- E) Raw uncut blocks
- F) 40 Chancery Lane exterior



'We chose the Onciato Travertine for its interesting banding and veining and beautiful grey/blue inclusions'



Then it was back to Rome to investigate a Stirling Prize-winning art gallery, Zaha Hadid's MAXII. 'A stunning and dramatic building, with beautiful expressive use of concrete,' says Lesser. 'Wonderfully imaginative and so well pulled together by Hadid... it definitely works,' says Silver.

Not that Derwent London is planning a MAXXI equivalent in London, but that's not the point. This is all about learning from the best architecture there is out there. The findings are showing up in new and refurbished Derwent London buildings right now.

# Rome



'We were looking for a Travertine that was more varied and forgiving'

It was a very different fact-finding mission to Rome. There, the group was in search of the perfect Travertine marble to use on the exterior – especially the stone piers – of 40 Chancery Lane in midtown designed by Bennetts Associates. So they went to find the ancient quarry where it is cut. 'We were looking for a travertine that was more varied and forgiving, especially taking into account the English climate,' remarks Silver. Benjy Lesser, a development manager at Derwent, reckons they found it. 'We chose the Onciato Travertine for its interesting banding and veining and beautiful grey/blue inclusions. Along with Rab Bennetts, the architect, we were able to agree the more detailed aspects for the final selection.'

# White Collar Factory

## Lloyd Wright to Prouvé



Derwent London has invested much time and research in a new type of office building which they call the White Collar Factory. The concept is for a contemporary industrial, high-ceilinged workplace with concrete core cooling.

'People and productivity are key and the war for talent is critical to an organisation's success' says Benjy Lesser

It derives from long experience in very successful and adaptable industrial building regeneration. The first example of a new-build version is the 293,000 sq ft White Collar Factory in London's 'Tech Belt', now under construction. The concept has developed a considerable profile. The thinking behind White Collar Factory is to 'do more, with less', to create workspace more meaningful to today's occupiers whilst providing a more comfortable environment using less energy. The design also incorporates 'Active by Design' principles, with easily accessible stairs, generous cycle facilities and a roof running track.

Instead of a take-it-or-leave-it single-spec building, tenants increasingly want more personalised space which reflects their character and business culture. It's all about people-first rather than building-first. As one of Derwent London's development managers Benjamin Lesser puts it: 'People and productivity are key and the war for talent is critical to an organisation's success.' In other words, the working environment you offer can make all the difference in attracting and keeping the right people.

- A) View across White Collar Factory campus
- B) Panelling detail
- C) Mallow Street apartments and view towards the Old Street Yard public space





'Long life – loose fit!'

The White Collar Factory scheme is partly inspired by the great work of American architect Frank Lloyd Wright such as the Johnson Wax building in Illinois, coupled with the industrial systems and natural-ventilation aesthetic of French architect Jean Prouvé – both greatly admired by the White Collar Factory architect Simon Allford of AHMM. High ceilings, openable windows, punched-metal ventilation panels doubling as sunscreens, and energy-efficient integrated Concrete Core Cooling. Its cleverness is its simplicity. After that, occupants are free to tailor the space just how they want. With its public open space 'Old Street Yard', shops and residential community, White Collar Factory is an adaptable workplace that can evolve with its occupiers, reflecting its ethos of long life – loose fit.

- D) Main reception
- E) Rooftop with running track
- F) Basement canteen
- G) Main entrance



'The White Collar Factory scheme is partly inspired by the great works of Jean Prouvé and Frank Lloyd Wright'



There has been a gaping hole at the heart of London. The confluence of four ancient neighbourhoods – which London's brilliant biographer Peter Ackroyd dubbed 'The Crossroads' – is perhaps the most pivotal axis in our entire town.

Words and views by Robert Elms, a writer and broadcaster on BBC London's flagship daily radio show

The spot where Soho, St Giles, Bloomsbury and Fitzrovia collide, has been ripped apart by Crossrail. Now we have to put it back together, better than before. And we'd better get it right. Centre Point, which looms over this tumultuous hinterland, is accurately named. Seifert's elegant 60s icon sits at the very epicentre of this crucial crux and, after decades struggling to find a dignified function, will become a prime residential tower, overseen by design luminaries Mather and Conran, a revitalised focal point for this newly liberated space. But then space is going to be at a premium with the vast new subterranean Crossrail station by Hawkins\Brown disgorging a quarter of a million people per day through the futuristic glass prisms designed to sit at street level by Stanton Williams, where once the totemic 60s fountains stood.

# CROSSROADS

# LONDON'S

Below ground the vast concourse will be unrecognisable, save for Paolozzi's colourful, playful 80s murals, which line the existing tunnels and which will be restored to their original vivid brilliance. There will also be two major new art pieces by Douglas Gordon and Richard Wright commissioned by Crossrail, City of London Corporation, developers Almacantar and Derwent London, continuing the proud tradition of art on the underground and integrating Crossrail with London's much loved tube system.

But the real challenge is above ground, amid the hubbub and bustle of this intensely urban intersection. To forge a rational, functioning future for this always troublesome, noisome confluence, and yet retain the distinct, sometimes edgy, character of the separate quarters. Opening up the crowded street-scape, linking the disparate areas, aiding the flow of people and creating vital new public-realm, while maintaining and enhancing the unique character of London's cherished labyrinth.

Anybody who cares about our city must be wary about all the elements of the emerging urban jigsaw. I am particularly concerned about the eastern side of Charing Cross Road, where the remaining fragments of the tortured soul of St Giles stand. This was once a notorious rookery and is still a tattooed redoubt of punk and plectrums, which could be trampled underfoot in a rush to shiny glass frontages and retail opportunities. But I am also excited by the possibilities over on the Soho side at 1 Oxford Street (what an address) to be created by Derwent London. Where once a Crosse & Blackwell's pickle factory stood, was later the Astoria, a suitably piquant venue for so many rock'n'roll nights. Flattened so the creation of Crossrail's flagship station could commence, it is entirely fitting that a theatre, the West End's first new auditorium in a generation, should emerge in its place. AHMM has designed the whole mixed use scheme, working with Nica Burns at Nimax Theatres, to create a performance space befitting the entertainment traditions of the area and dragging some of the neon glamour of the West End a little further north.

Where once the elegant Italianate 18th Century church of St Patrick's was hidden, it will now be revealed, providing one of those classic London juxtapositions of old and new. And a beguiling new vista of old London will emerge across from Denmark Street. Where Sutton Row was hitherto a claustrophobic alley, a virtual barrier between Soho's charismatic enclave and the more prosaic Charing Cross Road, so an airy, inviting thoroughfare, a natural venue for a London 'passeggiata' will be created, restoring the primacy of Soho Square with its splendid Georgian heritage and buzzing contemporary life.

When it was built – and pretty well built in a brash, chunky, rambling way – in the late 1970s as the headquarters of EMI, Central Cross, as it later became known, was a mighty chunk of new real estate towards the southern end of Tottenham Court Road. It included a block of social housing at the rear on Gresse Street.

The difficult  
art of  
the simple.

Over time the building changed its uses, but always kept big high-ceilinged studio spaces along with a parade of shops and an Odeon cinema buried beneath a colonnade on Tottenham Court Road itself. That was set well back from the road in accordance with a road-widening plan that never happened.

What Derwent London saw when they bought this enormous building in 2010 was 251,000 sq ft of tall, well-structured Fitzrovia office space – much of it in very large floorplates – with a lot of scope for improvement in both office and retail. Four years on, the project is being completed in phases and looks very different as One and Two Stephen Street – the name of the side street that the building spans as it leaves the main road. As Oliver Richards, head of architects Orms, puts it: 'We set out to unify the whole façade, right round the building – and it's a third of a kilometre long.'

B)



- B) Ninth floor terrace, One Stephen Street
- C) Ground floor – now let to Freud Communications
- D) Ninth floor – now let to AnaCap
- E) Two Stephen Street reception

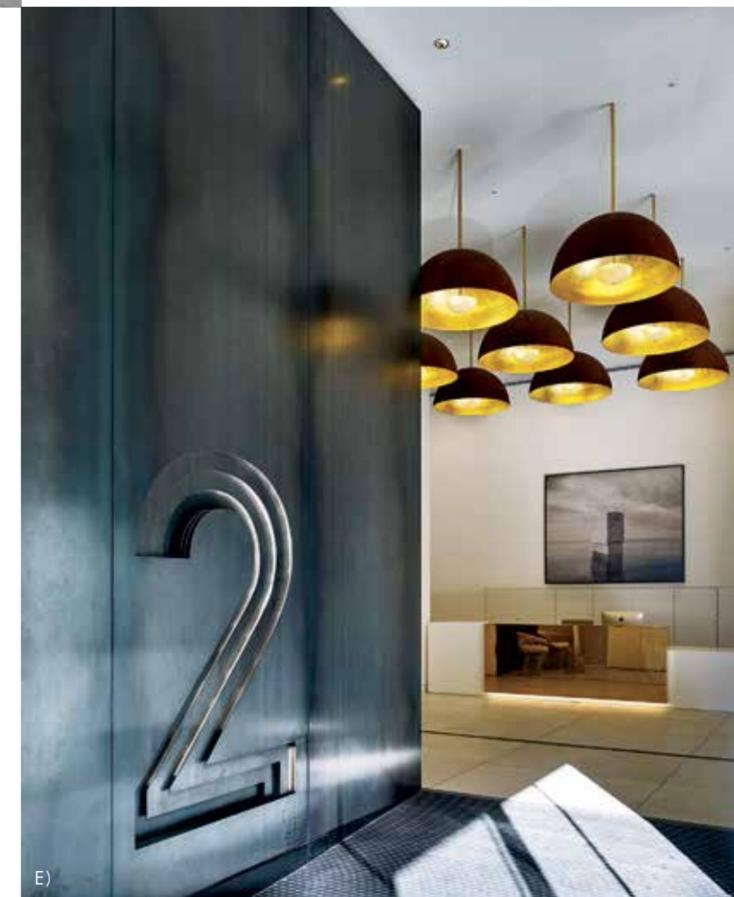
'Our task was to make sense out of complexity,' says Oliver Richards

The previously heavy polished-granite cornice has been replaced with a light aluminium 'blade' that ties everything together visually from street level. A deep and dark vehicle drop-off on Stephen Street is now replaced with a very stylish new reception naturally daylit from behind. 'It's important to walk towards the light', as Richards puts it.

The under-used ground floor areas have been brought back into use with a new staircase linking levels. And on Tottenham Court Road itself, work is underway on the parade of shops adjacent to the Odeon with completion due in Q2 2015.



C)



E)

This was set so far back that – even in the rain, says Richards – people chose to walk on the street rather than under the colonnade. So double-height shop fronts have been brought forward onto the street and the cinema given much more presence: this will be a much livelier place with much larger shops that also make use of previous under-used basement parking. The scheme also incorporates café/restaurant space and new pavement landscaping, all helping to create a new place – Tottenham Court Walk.

It's an exercise in making the most of an asset that had long needed sorting out. Or in Richards' words: 'Our task was to make sense out of complexity'.

A)

# F O C U S

# O P U S

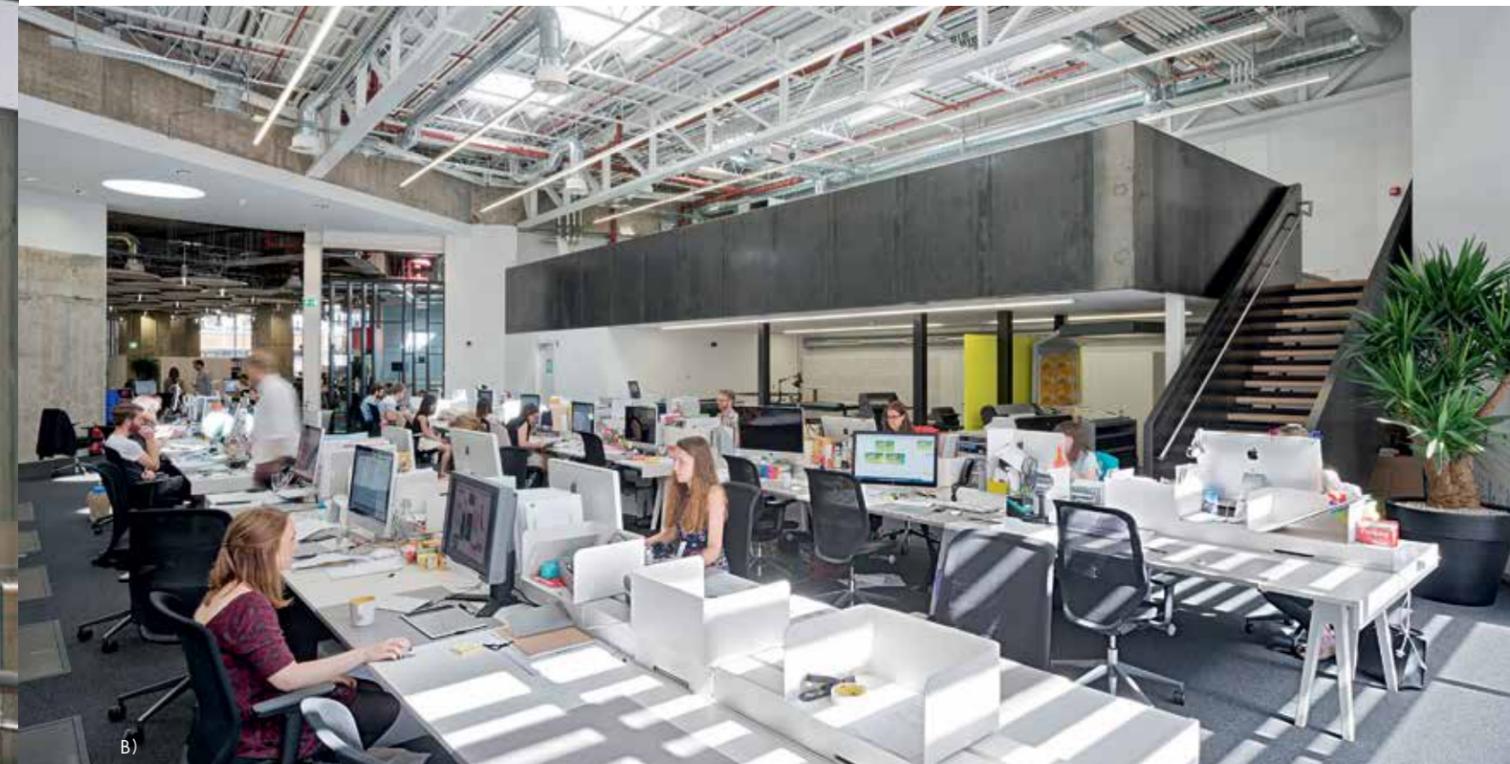
# O P U S

'It's fantastic – everything we hoped it would be, and a little bit more,' says Paul Taylor of BrandOpus, on the company's new Stephen Street HQ. The branding agency, whose clients include McCain and Twinings, has been in its 19,000 sq ft home since March 2014. 'Derwent has been incredibly flexible and understanding of our vision,' says Taylor, who is co-founder and executive creative director. 'We were able to work very closely with them to develop the space into what it has become today.'

The end result is stunning: an industrial-chic, open-plan fantasy workspace – stripped-back, bathed in natural light and personalised with quirky, homely furnishings. The downstairs meeting rooms are themed on rooms in a house – a conservatory, snug and dining room (nobody could guess they were once a car park). The main studio spaces at ground and mezzanine floors are linked to the client meeting suite by a showpiece steel-and-oak helical staircase. Conceived by Align, interior consultants to BrandOpus, and visible from the street.



'Our previous experience with Derwent as a landlord – at the Charlotte Building and Rathbone Place – made this an obvious and seamless choice.'



A) Feature staircase  
B) Designers' studio  
C) Breakout area

The positive effect on the fast-growing company has been instantly felt. 'To bring everyone together in a space like this gives us a more focused way of working,' says Taylor. 'The business had become fragmented, with people in separate offices. Our previous experience with Derwent as a landlord – at the Charlotte Building and Rathbone Place – made this an obvious and seamless choice.'

- A) Queens entrance
- B) Penthouse suite
- C) Corner House W1

# A Place to Live



Naturally enough, Derwent London is best known for its office and mixed-use buildings, but there is another side to the business. Increasingly we are commissioning architects for residential projects – sometimes alongside the commercial buildings, sometimes in their own right.

Queens is so called because it is set behind the frontage of the former 1932 Art Deco cinema of the same name on Bishop's Bridge Road. Architects Stiff + Trevillion, who previously designed the nearby Portobello Dock for us, have given the newly-built parts something of a similar flavour. It has sleek curving corners clad in glazed terracotta, in place of the previous plain brick. Long disused, the cinema has come back to life with new retail use on the ground floor and a new public space on the other side of Queensway. The sixteen apartments – one a rooftop penthouse – range from one to three bedrooms, with the two-bed penthouse conceived as a rooftop pavilion with terraces on three sides and a full-width living area.

'Queens is so called because it is set behind the frontage of the former 1932 Art Deco cinema of the same name.'



This autumn, the Corner House by architects DSDHA is also due to complete. This is a new, finely-crafted brick building in the Charlotte Street Conservation Area that acts as a bookend to its terraced neighbours. Its classically strong, simple form – appropriate for this area of light industrial buildings – is enriched by some subtle geometric games with the inset window openings and window surrounds. It's expressed as a linked cluster of three blocks of different heights, the largest one on the corner in dark brick, the smaller pair behind in light brick. Possibly only the birds will notice what happens on top: a secret eyrie of roof terraces and gardens, culminating in two rooftop pavilions that give the penthouse a very unique, triangulated geometry.'

cornerhousew1.com  
queensbuilding.co.uk

# Introducing

- A) Aerial view of The High Line, New York
- B) Paley Park Entrance, New York
- C) London's Garden Bridge © Arup
- D) Aerial view of The High Line, New York



# Moments of

# Calm.

When we think of parks, it's usually the big ones – Hyde Park, Central Park, the Bois de Boulogne, say.

But what makes the best cities liveable is more often the little pause – moments, the local urban oases.



E) 80 Charlotte Street 'pocket park'  
 F) The courtyard at Old Street Yard

'Old Street Yard will be a publicly permeable, landscaped area'

The newer examples can themselves be very ambitious – think of New York's beautiful and very popular High Line, a linear park made out of a derelict goods railway viaduct. Or they can be small and clever, such as the feted Paley Park with its waterfall-wall, also in Manhattan, a brilliant piece of urban design from 1967 filling the space vacated by a demolished nightclub. Closer to home is the proposed pedestrian Garden Bridge over the River Thames. Conceived by Joanna Lumley and designed by Heatherwick Studio it will feature trees, wild flowers and plants, creating a 'floating paradise' on the river.

Inspired by such examples, Derwent London has seized the opportunity presented by its larger new developments to include 'pocket parks' of various kinds which benefit tenants and the general public alike. Often, existing developments can be rationalised to free up valuable space in this way. Thus you'll find not only plans for a mini-piazza made from an existing street at 1 Oxford Street by setting the new flanking buildings back, but also Old Street Yard – 'Yard' being a very London thing, an enclosed space that can be neglected or can be wonderful. Old Street Yard will be a publicly permeable, landscaped area between the various White Collar Factory buildings on its site, which was a previously inaccessible urban block.

'Derwent London has seized the opportunity presented by its larger new developments to include pocket parks.'

There's more. A similar pocket park will grace the mighty redevelopment of 80 Charlotte Street at the top end of Fitzrovia – again, previously there was no such space. New River Yard in Clerkenwell – very much a 'creative industries' complex of repurposed former industrial buildings – features such a yard at the heart of its three blocks. Finally, the remarkable new 240,000sqft office project by Fletcher Priest at 55–65 North Wharf Road in Paddington will allow public access to the Grand Union canalside here for the first time in decades as part of a considerable new landscaped public realm contribution designed by landscape architects BHS&A. This also opens up a new longer waterside route. It all comes down to quality places, good urban manners, and great possibilities.



# John

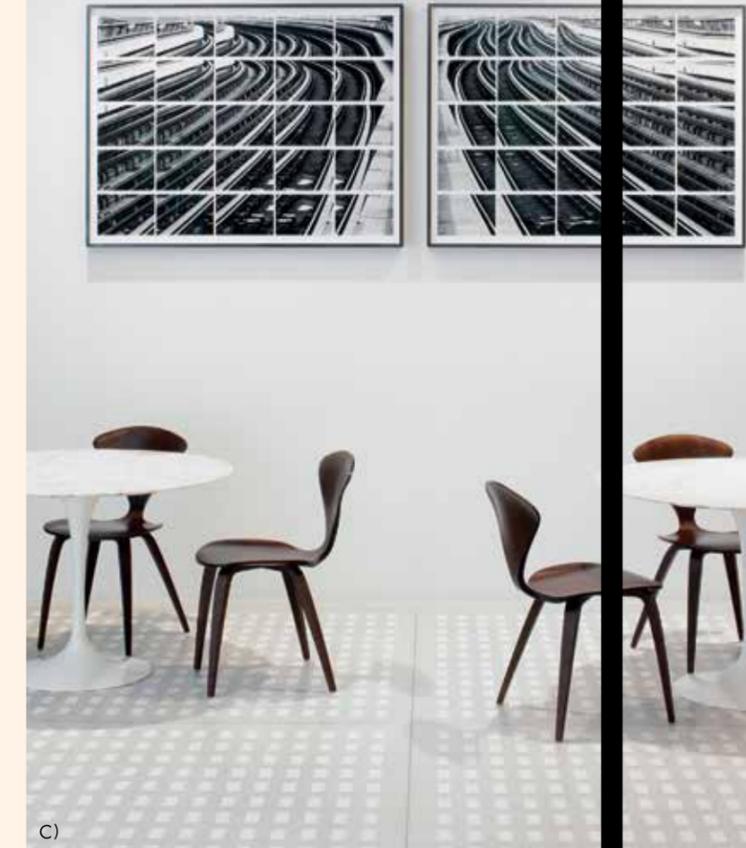
# Picture



A) John Jones framing room  
 B) Framing detail at Angel Building  
 C) John Jones framed artwork by Sachiyo Nishimura at Angel Building

When Francis Bacon's *Three Studies of Lucian Freud* sold for \$142m in November 2013, becoming the most expensive artwork ever auctioned, the triptych was displayed in John Jones frames (classic gold ones, a Bacon trademark – Jones worked with the artist from the 1970s onwards). Other clients are Damien Hirst, Andrew Salgado, David Hockney, Christie's, Sotheby's – and, since 2010, Derwent London.

John Jones has helped to curate, frame (specially treated aluminium a favourite material) and hang art works in four Derwent buildings: 1 Oliver's Yard, 25 Savile Row (including a Pasmore that will eventually move to 80 Charlotte Street), 1+2 Stephen Street and the Angel Building.



John Jones is the Rolls-Royce of picture framing – high-end craftsmen that create beautiful bespoke frames for some of the world's most coveted artworks; which they can also restore, if required, and hang to museum standards. Their expertise is world-renowned.



The latter required a hanging system to be created without drilling any holes into the smooth concrete wall. But Matt Jones, the MD, relishes the logistical challenges of working with Derwent. 'They love getting involved in the whole process, and I wouldn't want it any other way,' he says. 'Sometimes the decision around a frame is not immediate. You have to get to know the work and the client, and understand how they are going to live with the art. Anyone can frame a picture – but we make sure that the work is safe and you never get bored with it.' Jones also reveals that Derwent's Angel and Buckley buildings influenced the design of the new 57,000 sqft John Jones Arts Building in Finsbury Park. 'We appreciated Derwent's layout of space, choice of fixtures and fittings to work within an environment, and how to maximise each square foot'.

# Jones

# Framing

How should a leading property company engage with the communities in the areas in which it is most prolific? Does it have a responsibility to those communities beyond the quality of its architecture? With its pioneering project the Fitzrovia Community Investment Programme, Derwent London is answering these questions.

# In the Neighbourhood



A)

Fitzrovia is home to a vibrant population, a diverse neighbourhood, and also the largest part of Derwent's portfolio. In late 2012 Derwent decided it wanted to invest more in the community. After consulting with Camden Council, Derwent worked with community-engagement experts Soundings to develop a community strategy. Following feedback and sharing of ideas from over 140 individuals and community groups, Derwent created a £250,000 three year community fund to back improvement initiatives proposed by local groups.

Launched in May 2013, applications were considered at a community workshop and the first round of funding (£70,000) was distributed to five organisations. This included the Fitzrovia Community Centre for a new community garden, pop-up café and street planting and Fitzrovia Youth in Action, to resurface The Warren games area and set up a community football league. The 2014 funding was announced in May of that year with just under £75,000 going to seven organisations, including Fitzrovia Noir for an art project portraying Fitzrovia streetlife and All Souls Clubhouse to help support the Clubcare project and provide new kitchen facilities.



B)



C)

- A) All Souls Clubhouse – Wednesday lunch club
- B) New community garden
- C) Suffolk House development

'It forms part of our wider approach to sustainability'.

It is clear to see that the projects are having a hugely positive impact in the area. In addition, we have also launched a volunteering programme which has been designed to engage our employees and increase our contribution to the communities in which we operate.

'This has been a wholly positive exercise for the company. It has allowed us to create stronger relationships in the area,' says Derwent London's Paul Williams, Director in charge of Sustainability. 'It forms part of our wider approach to sustainability and, we proudly believe, will make a meaningful contribution to the community at large.'

We are pleased to announce a further £150,000 has been allocated to the fund to extend it for another 3 years. Visit [derwentlondon.com/news/article/fitzrovia-community-fund-2015](http://derwentlondon.com/news/article/fitzrovia-community-fund-2015) for more information.

**Creating Affordable Housing**  
Working with Origin Housing, our Suffolk House development in Fitzrovia was completed in April providing thirteen affordable flats for rent or shared ownership totalling 11,900 sq ft.

Design / Made Thought  
Editorial / Quentin Freeman, Rebecca Lesser, Nicole Rankin, Simon Silver  
Contributors / Hugh Pearman, Robert Elms  
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Tom Price, Nick Rochowski, Jason Schmidt  
CGI / The Neighbourhood, Cityscape, Work With Ink, INK, LUL, ARUP  
Front Cover Left / Alan Weintraub © arcaidimages.com  
Front Cover Right / Caterina Chimenti: bit.ly/1JBv8f1  
Backcover / © Getty Images. Photographer Peter Stackpole

# Network at Old Street Yard.



'Ultimately the setting will define how it is perceived,' says Thomas J Price

To succeed in the highly competitive world of contemporary art, you need to stand out. And Thomas J Price has the knack: as an art student, the 32-year-old south Londoner once licked a gallery wall until his tongue bled. He has since gravitated from performance art to sculpture – but his work retains a cutting-edge.

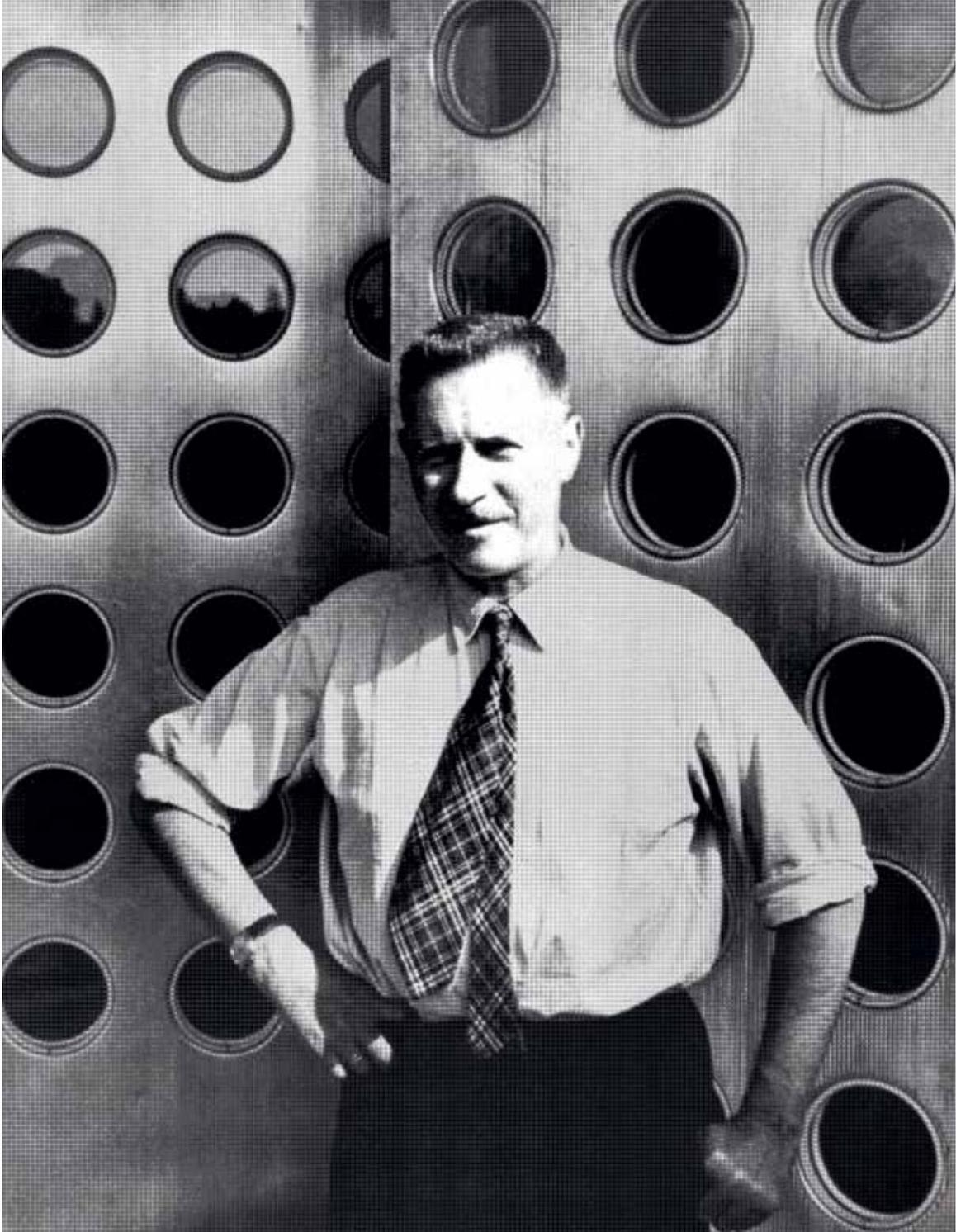
Price's bronze sculptures are of young black men, inspired by people he sees on the streets of London and by his own dual heritage. One of his sculptures, Network – a 9ft figure in jeans and a gillet, staring at a smart phone – will be the centrepiece of the Old Street Yard courtyard in Derwent London's White Collar Factory, in the heart of the Tech Belt adjoining Old Street. The pictures here show the sculpture being cast at an East London foundry before being given a black patina. 'Network is about giving status to people who are not normally looked up to,' says Price, 'though ultimately the setting will define how it is perceived. For Derwent London to take this work into the public realm is fantastic.'



A) Casting Network  
B) Network by Thomas J Price  
C) Casting Network  
D) Casting Network



Turnmill, Clerkenwell



Jean Prouvé, Tropical House in Mondtada-Maxéville