

Tramway Gas Station, Palm Springs, California

SPACE 9

Architect: Albert Frey

Welcome to Space 9

A respected economic commentator recently asked, what if London was considered as a country in its own right?

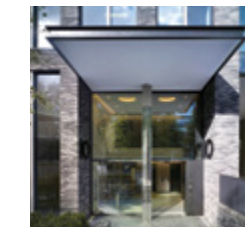
Suddenly things look very different. The London economy grew by nearly 12.5% between 2007 and 2011 — twice as fast as the rest of the UK.

At Derwent London we are seeing steady economic growth in the capital, and by the nature of our business we are contributing to it. We're very busy, as you'll see.

Significant, new, radical refurbishments have completed on Pentonville Road and Clerkenwell Green whilst at Old Street the White Collar Factory prototype has been developed.

We also visited San Francisco and Palm Springs. As usual, we were looking for inspiration, and we found plenty.

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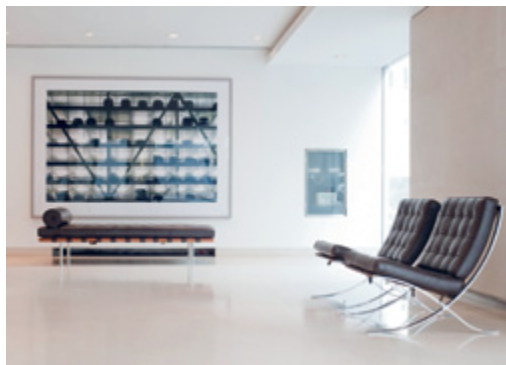
In Management Today's prestigious annual list of the most admired companies in Britain, Derwent London came seventh – the only property company to make the Top Ten. Derwent also topped the property sector for the third consecutive year. The list is compiled from scores awarded by companies in 26 sectors, judging on criteria such as financial soundness and quality of goods and services.

For more information, visit: managementtoday.co.uk

Guardian Awards

Now in its third year, the Guardian Sustainable Business awards celebrate companies that are shaping a greener future. The awards, which have prestigious accreditation from the Royal Society of Arts, recognise innovation and impact of both large and small businesses. As a leader in sustainable practice, Derwent London is delighted to sponsor the Carbon category, for initiatives that measure, manage and reduce emissions.

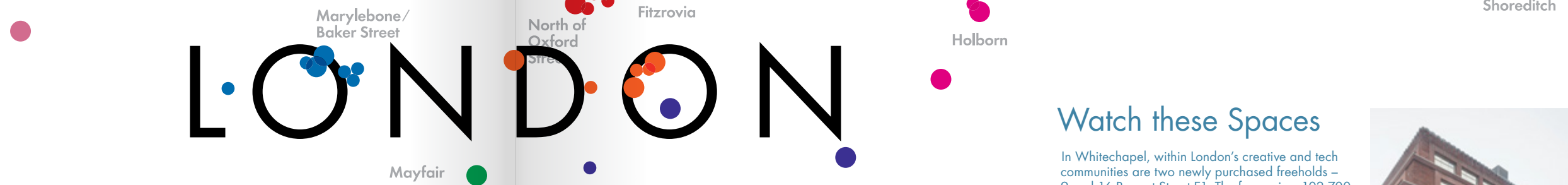
More information can be found at: guardian.co.uk/sustainable-business



Big in Fitzrovia

Derwent has acquired two long leaseholds in Fitzrovia at 25-27 Berners Street and 29-33 Berners Street W1. Both buildings have eight floors and upon vacation of the existing tenant, they will be refurbished to create design-led contemporary spaces. They are the latest additions to Derwent's substantial estates in Fitzrovia and North of Oxford Street which total 1.6m sq ft.

DERWENT'S LONDON



Battling Cancer Together

Derwent recently celebrated its ten-year partnership with the Teenage Cancer Trust, a British charity dedicated to supporting young cancer patients aged 13–24. A fundraising lunch at The Dorchester, organised by Derwent London, raised over £200,000 for the charity, bringing our total contribution to more than £1.2m. A short film commissioned for the event, featuring candid interviews with young cancer sufferers, can be seen at:

derwentlondon.com/sustainability/community/charities



Space Available at 1 + 2 Stephen Street

The 86,000 sq ft office extension and refurbishment is on site with delivery in late 2013 and early 2014. The retail units on Tottenham Court Road will be refurbished by architects ORMS to create a new double height frontage for the existing colonnade, increasing the retail space by over 70%.



Islington

Coming to Clerkenwell

Modern warehouse office space, designed by the architects Duggan Morris, will be available in summer 2013. The 12,000 sq ft self-contained building is at 4 Hardwick Street, Clerkenwell EC1.



Best Seats in the House

Ticketmaster UK has booked 47,700 sq ft of office space at 10–4 Pentonville Road. The leading events company now occupies the whole of 4 Pentonville Road and the upper five floors of 10 Pentonville Road. For more information on the scheme, see page 6.

Watch these Spaces

In Whitechapel, within London's creative and tech communities are two newly purchased freeholds – 9 and 16 Prescott Street E1. The former is a 102,700 sq ft office building that is let until January 2015; the latter an 8,300 sq ft property occupied by a restaurant. The longer-term potential for renovating both buildings is hugely exciting – 9 Prescott Street, in particular, evokes the iconic Tea Building with its low rents, good volume and floor plates.



Boost to Buckley

This 87,000 sq ft building is now over 60% let within one month of practical completion. Hill+Knowlton Strategies, a subsidiary of WPP, has taken 26,400 sq ft on the top two office floors, whilst Unilever has taken 21,100 sq ft on the lower two floors. In addition, Granger & Co. has taken the 5,200 sq ft restaurant.

For further information on any of the projects please contact Celine Thompson (Winner of Young Norwood Property Professional of the Year) on 020 7659 3000

10



4

The much-garlanded Angel Building stole the headlines when it completed in 2012, but at the time few noticed the pair of buildings facing it across Pentonville Road.

The two Pentonville Road buildings were relatively small, bronze, curtain-walled 1980s properties that Derwent London inherited following its merger with LMS in 2007.

These buildings have now been transformed and unified to make 10-4 Pentonville Road, designed by architects Stiff + Trevillion. They found a way to bridge over the mews running between the buildings, extend out the back and enlarge the top floor which had previously been tucked into a mansard roof. This increased the previous floor area by over 20% to a very workable 55,000sqft office building. It is nearly fully let, with Ticketmaster taking 47,700sqft. What is most apparent to the passer-by, however, is the facade. The previously indeterminate streetscape here has been given a visual anchor.

Completes



Pentonville

Road

A) 10-4 Pentonville Road facade
 B) Entrances to 10 and 4
 C) 10 Pentonville Road reception with sculpture by Hugo Dalton



On the top floor, a roof terrace runs across the front which – given that the building stands on the brow of a hill – provides some of the same remarkable views of central London that the Angel Building enjoys. A run-down pair of blocks has become a new building with great character.

10-4angel.com

'The pair of buildings across the road from the Angel Building has been transformed and unified by architects Stiff + Trevillion.'

This is sophisticated stuff: the facade to a modern office building made using the ancient techniques of brick and (proper) lime mortar, its windows proportioned to reflect the vertical sashes of original early Victorian houses nearby. The bricks are a lively mix of different shades of grey made by the Petersen works in Denmark. The slightly recessed slot marking the link between the two previous buildings is marked with a band of modern curtain-walling somewhat in the manner of the Angel Building opposite.

A memory of the former history of the site remains in the twin entrances and foyers to the building – done to allow flexibility for tenants – each marked by a simple projecting canopy supported on a cruciform column in solid polished stainless steel. Inside, each double-height foyer is enhanced with moulded-plywood installations by artist Hugo Dalton.



'This is sophisticated stuff: the facade to a modern office building made using the ancient techniques of brick and lime mortar.'



- D) The window proportions are based on vertical sashes nearby
- E) Entrance to 10 Pentonville Road
- F) Reception desk at 10 Pentonville Road
- G) Fifth floor office space

W O R K I N G
T R R I N G
C A L I F O R N I A
D R E A M I N G

Tramway Gas Station, Palm Springs, California, Architect: Albert Frey

There are many reasons to go to San Francisco – the climate, the streetcars, the historic counter-culture, the film locations – but also, let's not forget, Silicon Valley.



A)

'Media Gulch', like London's Shoreditch, has been a nursery of tech, new media and creative start-ups, moving into former industrial buildings such as the Art Deco splendour of 355 Market Street, now home to Twitter and expanding into another block, branded 'Market Square', next door. Naturally our band of explorers – including Derwent London Directors Simon Silver, Paul Williams and David Silverman along with Simon Allford, director of architects AHMM – went there too.

So what with that – and visits to new business districts and such iconic buildings as William Pereira's TransAmerica tower – this was an illuminating trip. 'There is an enthusiasm about the way they do things over there,' says Simon Silver. 'A regular office building can have an extraordinary interior, though the level of fit-out is not always so high as ours – maybe we're more concerned with image and identity in London.'

- A) Zynga reception
- B) Zynga canteen
- C) Zynga flexible work stations
- D) Adobe headquarters



C)

There are many reasons to go to San Francisco – the climate, the streetcars, the historic counter-culture, the film locations – but also, let's not forget, Silicon Valley is just to the south, and San Francisco's 'Media Gulch' is its urban equivalent.

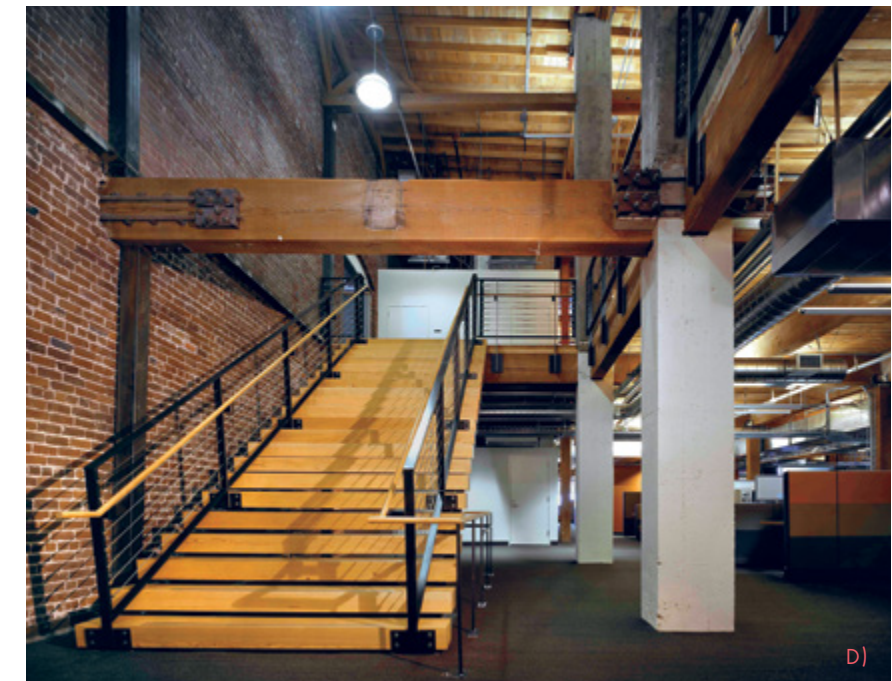
This part of town – the fast-regenerating 'South of Market' or SoMa district – is a place for shoals of both large and start-up businesses in the high tech and new media sectors. So it made sense for Derwent London to mount a fact-finding expedition there. Derwent is developing a new business and residential campus in London's equivalent district, 'Silicon roundabout' in Old Street.

As always on such missions, a small group of development and architecture experts went out for a packed few days, calling in on such iconic companies as Adobe (based in the historic 1905 Baker Hamilton warehouse building) and Zynga, social media games specialists famous for 'Farmville'.

SoMa is the epicentre of what has been described as a 'war for talent' in which employers have to offer top-notch working environments in order to attract and keep staff. Naturally the Derwent party called in on local property specialists including the SF office of realtors Cushman & Wakefield which originated the annual 'War for Talent' conference. Derwent plans to collaborate on staging a London version.



B)



D)

Of course, California is about more than workspace. It's also about, for instance, the extraordinary mid-century modern resort of Palm Springs, where some of the best architects of the period evolved the distinctive style known as 'Desert Modern' out of rock, glass, metal and concrete. The team had to take a quick look at that. This is Frank Lloyd Wright crossed with the Jetsons.

It's a place of incredible experimental houses by everyone from Richard Neutra to John Lautner, where the visitor centre is converted out of a former gas station by Albert Frey with a dramatic aerofoil canopy. It's not very London, that's for sure. Still, the best ideas sometimes come from the least expected places.



'It's a place of incredible experimental houses by everyone from Richard Neutra to John Lautner'



- E) Jeffords House. Architect: Michael P. Johnson
- F) Sinatra House. Architect: E. Stewart Williams
- G) Palm Springs City Hall. Architect: Albert Frey
- H) Frey House II. Architect: Albert Frey
- I) Frey House II. Architect: Albert Frey



UP & COMING

WHITE COLLAR FACTORY

Mock-ups of office floors are common enough. Not so the making of a complete piece of a new building, suspended in the air, which not only shows exactly what it will be like to inhabit but also acts as a research testbed for the designers.



'A new office typology for London – but everything in it has come from projects elsewhere in the world.'

Welcome, then, to the new marketing suite of White Collar Factory, Old Street Yard. It is a building in itself. This will be one of Derwent London's most ambitious developments. A £200m development which will include new and refurbished office buildings, retail, residential and new public space.

It is on a very prominent corner site at the heart of the emerging high-tech area known as 'Tech City' on the City fringes. Consisting largely of new-build – including a 16-storey, 70 metre high landmark office tower – the scheme is also the fruit of Derwent London's research over several years into a new kind of affordable, scalable office environment: the 'White Collar Factory'.



"It's a raw, working building feel, not a corporate office feel," says Allford. This is particularly appropriate for the technology sector and media industries in this part of town. The beauty of the idea is that you can rent a basic no-frills version that does the job very well – or, add more conventional extras. The space is fully upgradeable, but designed to minimise waste and so keep rents realistic. It will provide a healthy, inspiring, working environment.

whitecollarfactory.com

'It's a raw, working building feel, not a corporate office feel' says Allford



A, B, C) External and internal views of the WCF working model

It is, as development manager Benjamin Lesser puts it, "a new office typology for London – but everything in it has come from projects elsewhere in the world." And also, as architect Simon Allford of AHMM adds, from Derwent London's own back catalogue of fine, high-ceilinged, naturally-ventilated converted industrial buildings which continue to prove very suitable and adaptable for today's uses.

You can talk about this as long as you like, but nothing beats seeing an idea actually built. Hence this fully-operational slice of a real building – the right dimensions, the right finishes, and sporting a range of lighting and fresh air-handling options. The high (3.5m) eco-friendly, concrete core cooling (ccc) works. The windows open. You can walk out onto a real terrace. You can see how the light falls. All this set high in the air on angled steel stilts, and accessed through an existing building at the northern side of the site.



The Buckley Building

49 Clerkenwell Green



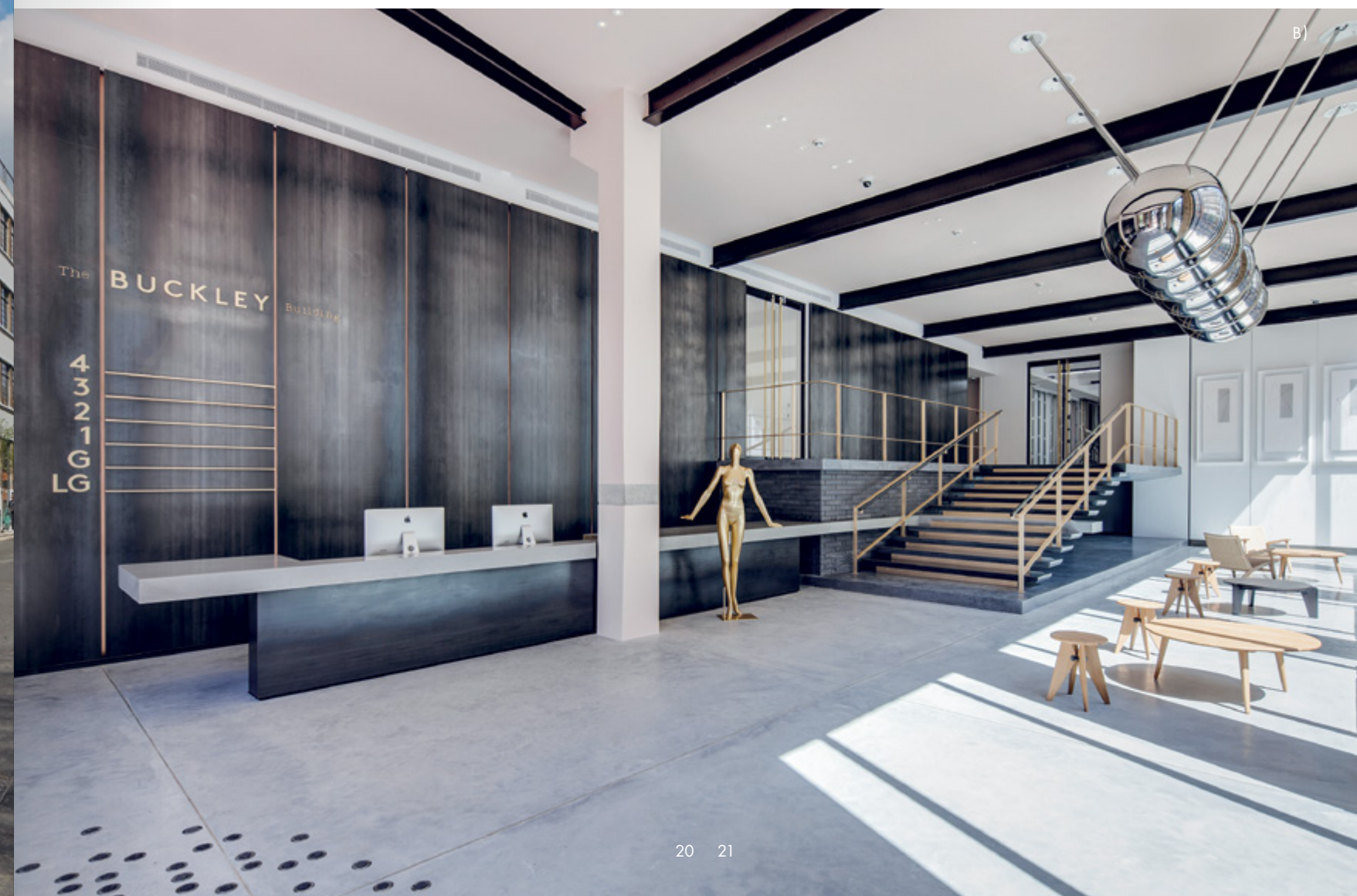
A)

The Buckley Building on Clerkenwell Green is a bit of a stealth building. This handsome 1930s high-ceilinged former printworks tucked into historic side-streets is a lot bigger than it looks, at nearly 87,000 sq ft.

It had suffered from a 1980s office makeover which had bolted vaguely post-modern frills on the outside. Nothing that couldn't be put right, however, and now it is complete.

Following some three years of work, the finished building is ingeniously transformed. Designed by architects Buckley Gray Yeoman – and named after the practice's late founder Richard Buckley – it makes its moves subtly but effectively. The exterior is now much closer to its original appearance, with one important difference – the previous entrance on one side has been moved to a new reception at the apex of the triangular site on Clerkenwell Green.

A) The Buckley Building exterior
B) View of reception

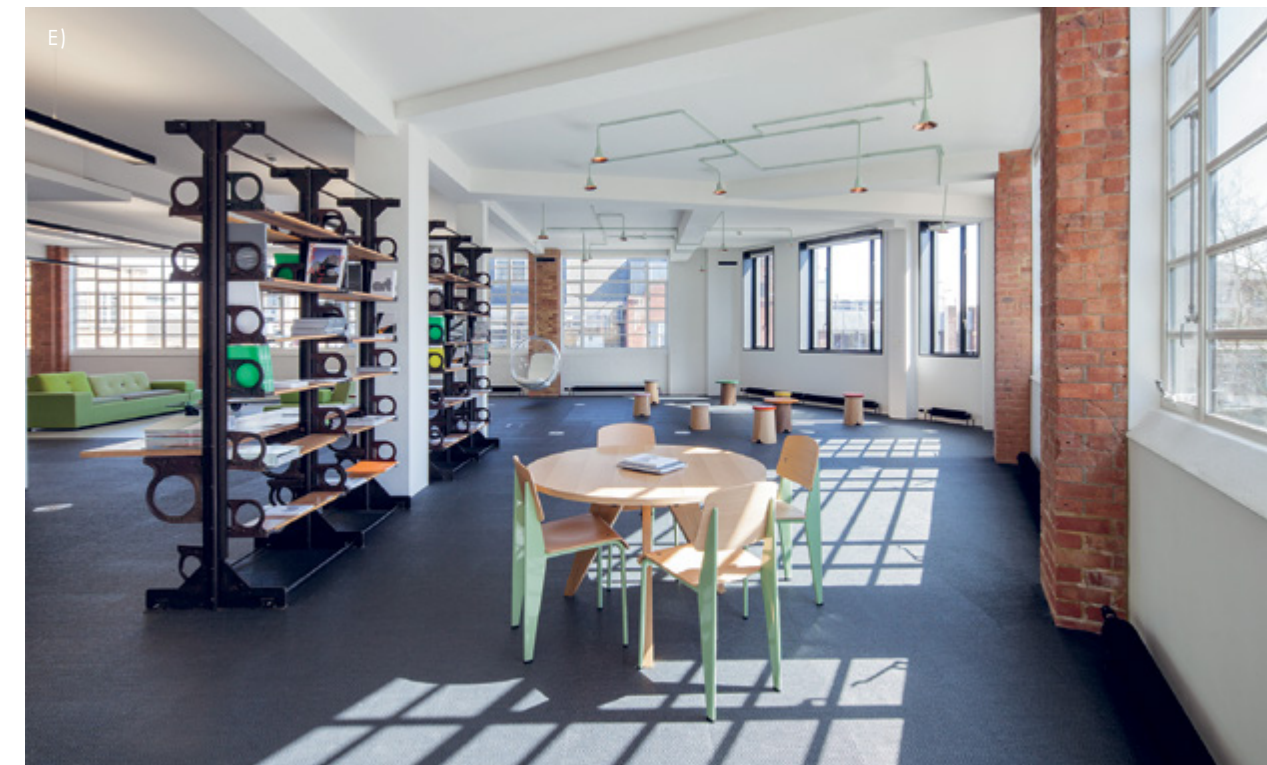


B)



C)

'We wanted to get back to the historical authenticity of the original building' remarks Matt Yeoman



E)

- C) Fourth floor office space
- D) Reception staircase detail
- E) Typical office space
- F) Third to fourth floor gallery

'We always look for volume and light for our tenants, and here we're on an island site, windows all round, perched high in Clerkenwell.' adds Simon Silver

Matt Yeoman of Buckley Gray Yeoman remarks: "We wanted to get back to the historical authenticity of the original building, but beyond that it has all the classic ingredients – good structure, great brickwork, big windows. You don't find that many of these buildings are available."

Further up, the building climbs steadily into the light until you get to the fourth floor, the office penthouse linked via a double-height gallery to the third floor with an outdoor terrace looking right across London.

Simon Silver, head of regeneration, adds: "It's a delight, transforming a building of this quality with Matt. We always look for volume and light for our tenants, and here we're on an island site, windows all round, perched high in Clerkenwell."

With over 60% of the space let at good rates and high interest in the remainder, it's clear that Clerkenwell Green, close to the key Crossrail/Thameslink interchange of Farringdon, is seen as a prime location.

buckleybuilding.co.uk



D)



F)

Originally refurbished in the 90s, Oliver's Yard was in need of an update. Derwent wanted to create a new quiet courtyard away from the noise of City Road that tenants would use and enjoy, and enhance the office reception design.



A)

OLIVER'S



B)

- A) New signage detail
- B) View of reception
- C) Sophie Smallhorn art
- D) Off reception meeting area
- E) External courtyard



C)



D)

TWIST

Architects IMA developed a scheme which replaced the original copper panels of the courtyard and reception with a striking Italian travertine stone, whilst introducing a new lighting scheme by Pritchard Themis, giving the travertine an enchanting evening glow.

A new bronze fascia with a new identity designed by Cartlidge Levene was installed to the City Road and Oliver's Yard elevations. The new identity in illuminated bronze text was also incorporated into the travertine cladding.

Del Buono Gazerwitz's courtyard planting scheme includes Japanese maples laid out in a staggered formation which help to unify the space. The existing cedar wall was extended and a new canopy installed to provide seating and shading to courtyard users. Box hedging and jasmine planted against the wall soften this side of the courtyard.

New reception furniture from B&B Italia sits on a Christopher Farr rug with a pattern designed by Sophie Smallhorn to complement her artwork above the seating.



E)

Artists



Susanna Heron



Noemie Goudal

in their

Art commissions always form part of Derwent London's more significant developments: our artists work alongside our architects and other professionals to help reinforce a sense of cultural identity.

Here's a selection of three of our art projects in hand right now.



Andrew Bick

Studios

A) Susanna Heron in her East London studio
B) Noemie Goudal in her East London Studio
C) Andrew Bick in his South London studio

- D) Susanna Heron's stone frieze at the Sainsbury Laboratory
- E) Noemie Goudal's final artwork for the reception at One Stephen Street
© Copyright, Noemie Goudal, courtesy Edel Assanti Gallery, London
- F) Andrews Bick's sketches for the gate at 80 Charlotte Street



Susanna Heron

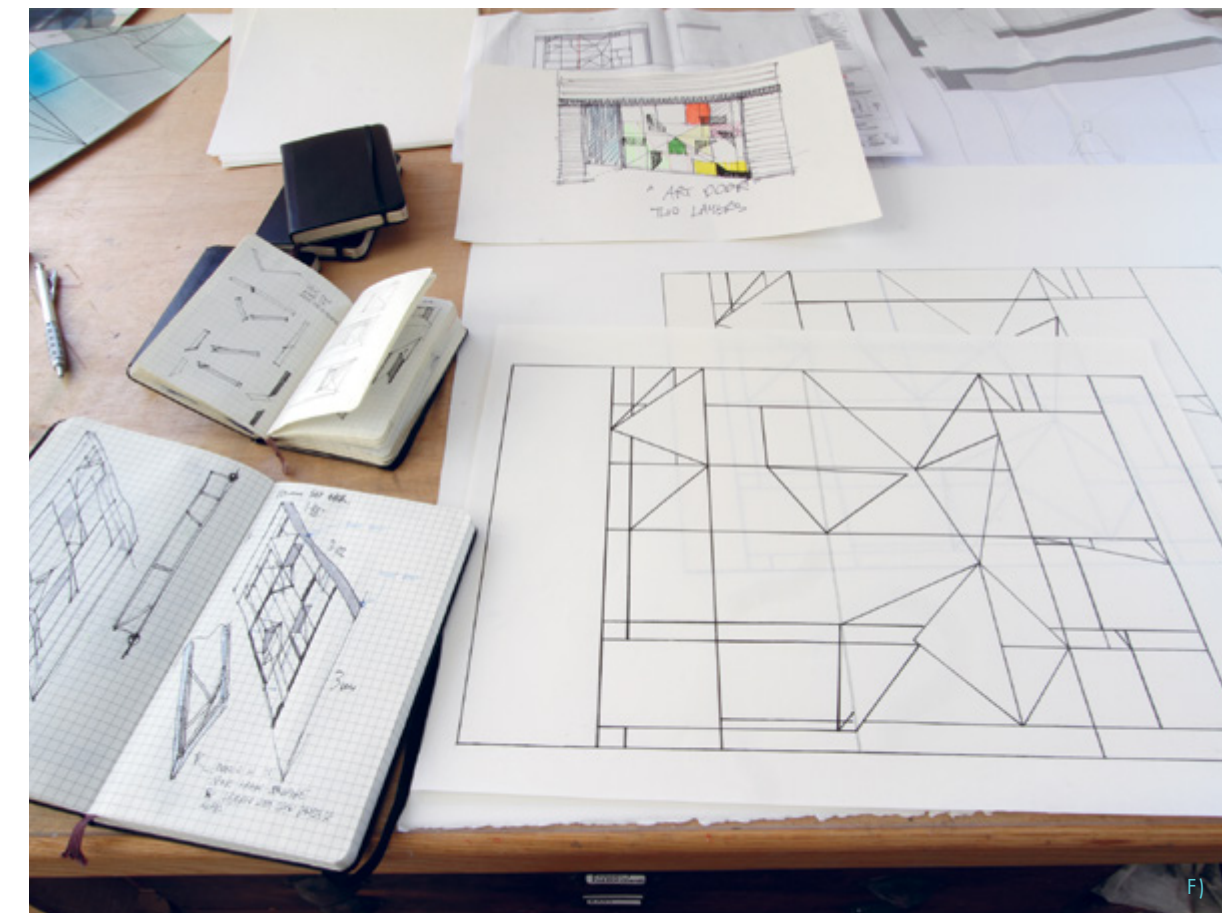
At 40 Chancery Lane, a new office building designed by Bennetts Associates is currently under construction. Susanna Heron is developing a wall piece that mediates between the world of the street outside and the calmer, landscaped space of the inner courtyard.

Contrasting the horizontal veining of the building's travertine stone cladding with the slender trunks of the trees in the courtyard, she has produced a relief incised into the travertine wall of the passage into the courtyard – just outside the entrance and reception. The abstracted lines of the relief impart a sense of movement through shadow, light and texture.

Flooding part of a building might seem a perverse way to celebrate it, but this, surreally, is what happened at the One Stephen Street development, part of the 'Central Cross' complex at the bottom of Tottenham Court Road. Artist Noémie Goudal shows buildings mysteriously transformed in large-scale photographs.

The transformation is real – here the raw space was first painted and sealed and then indeed flooded – but remains in photographic form, in this case as a unique large-scale photographic artwork in the reception area. It suggests another world, an imagined alternative reality.


Noemie Goudal



Looking further ahead, Andrew Bick is working on a gateway artwork for the 80 Charlotte Street development in Fitzrovia. Bick's 'Art Gate' results from a visit with the building's architects, Make, to Le Corbusier's celebrated chapel at Ronchamp in Alsace (SPACE 7, Autumn 2012).

The huge square enamelled pivoting door to the chapel, painted by Corbusier himself, makes a powerful impression on all who see it. Bick, who knew the building, was inspired to work on an 'art gate' of his own devising. Patterned geometrically rather than organically as Corbusier's is but, like him, working to a careful proportioning system, the art gate will form the entrance to a new public 'pocket park' within the development.

Andrew Bick



You arrive for your appointment
at a cool and contemporary office block.
What happens next?
How do you know you've arrived?

Future Reception

Derwent London has teamed
up with reception management company
Office Concierge and Architects' Journal
to launch an architectural
ideas competition for new ideas
on receptions.

Open to architects, designers and students, the deadline
for submission is 28 June 2013
For details visit: theaj.co.uk/futurereception



SPACE 9 — Summer 2013

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40 Chancery Lane, Holborn, under demolition



Tennis star Eleanor Cushingham peering at the Loewy House, Palm Springs, California
Architect: Albert Frey