

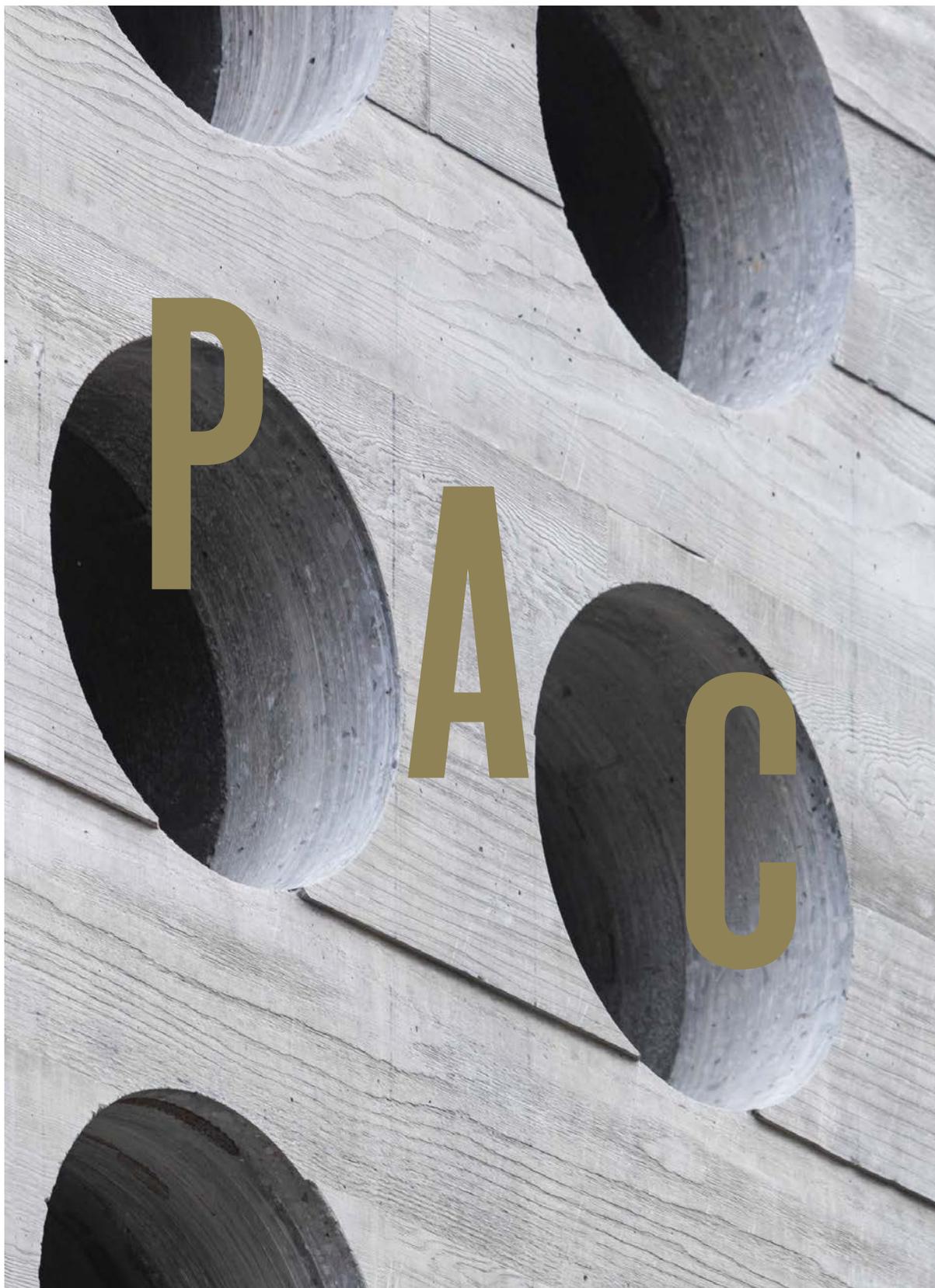
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Summer 2016

# Space

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Unknown London:  
Bevin Court Staircase

Welcome to this latest update on **Derwent London's** work and the things that inspire us. It's all about creating places that are beautiful, useful and durable for people who want the best out of London. This operates at all scales, from a gorgeous Italian-crafted brass handrail in a Clerkenwell reception through to significant new areas of public realm at Tottenham Court Road, Angel and Old Street. Buildings completed or under construction in brick, stone, steel, glass and sumptuous moulded concrete. Among them are workplaces, homes, shops and restaurants. We also ponder a hidden London staircase, emerging London edge districts, and the way our schemes are helping to reclaim London from motor traffic. You'll find some classic modernism and tactile materials that are a distinct cut above. Oh, and apparently a meeting room fitted out like a mechanics workshop in Farringdon. This is our world, and we love being part of making it.

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Cityscape

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The Neighbourhood

### Front Cover

White Collar Factory EC1

# In the Making

2016

2017

2019

2020



## Angel Square EC1

Architect: Ben Adams  
118,900 sq ft refurbishment  
Completed: Q1 2016  
[angelsquareec1.co.uk](http://angelsquareec1.co.uk)



## The White Chapel Building, 10 Whitechapel High Street E1

Architect: Fletcher Priest  
270,000 sq ft refurbishment  
Completion: 2016 / 2017  
[thewhitechapelbuilding.london](http://thewhitechapelbuilding.london)



## Brunel Building, 55 North Wharf Road W2

Architect: Fletcher Priest  
240,000 sq ft  
Completion: H1 2019  
[brunelbuilding.com](http://brunelbuilding.com)



## 1 Oxford Street W1

Architect: AHMM  
275,000 sq ft  
Completion: 2020



## 20 Farringdon Road EC1

Architect: AHMM  
88,000 sq ft refurbishment  
Completion: Q4 2016  
[20farringdonroad.com](http://20farringdonroad.com)



## White Collar Factory EC1

Architect: AHMM  
293,000 sq ft  
Completion: Q4 2016  
[whitecollarfactory.com](http://whitecollarfactory.com)

## The Copyright Building, 30 Berners Street W1

Architect: Piercy & Company  
107,150 sq ft  
Completion: H2 2017  
[copyrightbuilding.com](http://copyrightbuilding.com)



## 80 Charlotte Street W1

Architect: Make  
380,000 sq ft  
Completion: H1 2019  
[80charlottestreet.com](http://80charlottestreet.com)



Turnmill,  
brick detail

# Tenants on the Move

## Turnmill & Chancery Lane

**Derwent London** works closely with its long-term tenants. So when the time came for the redevelopment of the large block known as **80 Charlotte Street** in Fitzrovia — informally ‘the Saatchi Building’ — the task was to plan a new home for anchor tenant **Publicis Groupe**, Saatchi’s parent company. The solution was to relocate them to two entirely new buildings — **Turnmill** in Clerkenwell and **40 Chancery Lane** in Holborn. Both are pre-let to Publicis agencies who have moved across town to their new homes.

**Turnmill**, on a prime corner site close to the Farringdon Crossrail/Thameslink interchange, is an exercise in virtuoso brickwork to designs by **Piercy & Company**. The long, thin pale handmade Danish bricks are laid at angles around deep-set windows so as to activate the façade of the building as it turns the corner. The 70,500 sq ft building is also home to two high-end restaurants animating the street in true Clerkenwell fashion — **Sosharu**, by Michelin-starred chef Jason Atherton, and **Albion**, a Prescott and Conran venture.



This page:  
Turnmill rooftop

Opposite:  
Turnmill entrance

There are a number of allusions in this building — for instance the way the two angled halves of the building fold smoothly inwards to the main entrance is inspired by sculptor Barbara Hepworth’s 1955 sculpture “Curved Form” according to architect Stuart Piercy. Danish brick-crafters Petersen like to compare the texture of the building to “a refined, woven piece of cloth.” The building has brought praise and awards, most recently the **RIBA London award** 2016, for its architects.

As Simon Silver, a director at Derwent London said: “Piercy & Company worked feverishly, throwing themselves



at the project, heart and soul. Of course enthusiasm alone is not enough and real talent is required, and thankfully, they had that in abundance. This building is now a testament to that skill.”

The emphasis on frankly gorgeous materials continues in the very different **40 Chancery Lane** building by **Bennetts Associates**, also a corner site but in a very different milieu. It’s a 102,000 sq ft Holborn building right on the edge of the City, where media and legal firms rub shoulders. Medieval alleys and courts lurk behind the main street: this characterful area was untouched by the Great Fire of London in 1666. 40 Chancery Lane picks up on this history, with a finely-detailed façade on the main street, linking back to a restored 19th century building on Took’s Court behind.

The new façade is finished in beautiful travertine with pronounced natural veining. As seems only right round here, the building includes its own secluded



**Below:**  
40 Chancery Lane  
courtyard

**Opposite:**  
Travertine Frieze  
by Susanna Heron



‘garden’ in the form of a publicly-accessible landscaped courtyard with a grove of silver birch trees and a bench — handy for lunchtime sandwiches — running its full length. Artist **Susanna Heron** contributes her “**Travertine Frieze**” — a rhythm of subtle shallow carving in the stone flanking the entrance. More than a place of work, this is a true urban oasis.

Beneath the surface, there’s some advanced technology making 40 Chancery Lane very sustainable and low energy in use — targeted to receive an “Excellent” BREEAM rating. That means a fine working environment with sustainable low running costs.



# Looking Ahead: The Copyright Building



The top end of Berners Street in Fitzrovia was historically home of cabinet and instrument makers, **The Copyright Building** by architects **Piercy & Company** is diagonally across the street from the Sanderson Hotel and just down from Fitzroy Place, the new mixed-use development. This scheme, taking its name from its predecessor Copyright House, is now on site and will further reinvigorate the area.

It does so in some style. What was previously a bomb-damaged row of buildings, part-rebuilt post-war, is to become a unified development which follows a similar street rhythm, introducing life and views through at ground level.

The building will provide 85,000 sq ft of offices on the upper floors and 20,000 sq ft at ground and lower ground for retail/ restaurants/ art gallery use. There will be generous terraces on level 7 at the front and level 4 at the rear, providing panoramic views across Central London. The entire office element has already been pre-let to **Capita**.

With its travertine stone façade, bronzed-steel details wrapping into the building's foyer, plus the well-crafted interior joinery set against smooth pale concrete and at the rear pale Danish brick, this building really celebrates the look and feel of its materials. "A real influence is the mid 20th century American architect **Louis Kahn**, especially his Exeter Library in New Hampshire," says Stuart Piercy, his office heaped with samples of the materials that will be used in the building.

Above all, he says, The Copyright Building — which **Derwent London** owns on a long lease from its freeholders — will provide life and visual depth to this reviving street where good workspaces are in high demand.

# Looking Ahead: Brunel Building

This is unusual architecture for **Derwent London** — a large, structurally audacious stand-alone new building with a pronounced industrial aesthetic. The clue comes from its location, by the canalside at Paddington Basin. It's called **Brunel Building** and it picks up on the achievements of the pioneering engineer Isambard Kingdom Brunel, responsible for the Great Western Railway terminating here at Paddington. Nor is this just a 'look'. With difficult site conditions including having to dodge the Bakerloo Line tunnel beneath, the Brunel Building's striking steel exoskeleton not only tiptoes round the obstacles with elan — just look at those angled columns — but also provides huge areas of column-free space inside. Fitting the boundaries of the site, at its widest point it is 36.5m across.

Designed by architects **Fletcher Priest** and engineered by **Arup**, it's not just about steel: a mighty rectangular concrete core, engineered with huge openings to provide cross-access, runs from end to end. Two roof terraces, 16 floors up, provide amazing views east to central London and south-west. And, by drawing its cooling water from the London aquifer 50m down and by providing good daylight via 3.45m ceiling heights, this workers' city of up to 3,000 people has enviable low-energy credentials, rated "Excellent" by BREEAM.

"We were very aware that we were at one end of a 300-mile long listed building — Brunel's Great Western Railway," says Fletcher Priest founding partner Keith Priest. "It has this solid engineering feel that runs through to contraptions such as adjustable lighting gantries." This led to the scale, dynamism and toughness of this building, including a 5m high ground floor restaurant and reception concourse that opens up to the waterside via enormous, hangar-style doors. A new public realm here will lead to a new canalside walkway leading to Little Venice. The building is scheduled for completion in 2019.



# Joining up the edge

The edges of boroughs are always interesting. As London School of Economics Professor Tony Travers frequently points out, they receive less attention than the core and thus present areas of opportunity for the far sighted.

**Aldgate** marks the edge to the City of London. It was a defensive gateway that controlled movement into the Square Mile. The gate itself was demolished in 1781 but Aldgate remained on the edge as the capital developed eastwards. As the focus for Jewish immigrants in the 19th and early 20th century and more recently of the Bangladeshi community, Whitechapel's diversity and mix of uses contrasted with the monocultural Square Mile. Its key landmarks like Toynbee Hall, Whitechapel Gallery, Royal London Hospital and the Women's Library reflect a history of social improvement, diversity and creativity. In recent years this rich mix has attracted younger people, start ups, creative and tech businesses including the life science research campus at Queen Mary's.

But up till now that gateway remained — the medieval walls were replaced by a grim road system of dangerous and polluting gyratories which split the area and condemned pedestrians to a dystopian network of underground tunnels.

**Derwent London** thrives on the edges: between Camden and Westminster in Fitzrovia; between the City and Islington in Clerkenwell; between Tower Hamlets and Islington at Old Street roundabout and Hackney and Tower Hamlets in Shoreditch. **Whitechapel** is a natural location for their stylish, light touch regen.

In Autumn this year the roundabouts are replaced by two way streets and a new public square is created outside George Dance the Elder's St Botolph's church. Then in 2018 the Crossrail station at Whitechapel will open and will in turn drive plans to create a new civic hub with new homes, retail, public spaces and improved conditions for cycling and walking.

As Aldgate and Whitechapel High Streets are united as a single boulevard from the Aldgate Pump to Altab Ali Park the area will transform from edge condition to key urban node.

The only fly in the ointment is Metropolitan University which has decided to move the excellent Cass department of Art, Architecture and Design out of its Whitechapel studios just at the time when the students could benefit most from this exciting area and when the local community could benefit from their vitality and creativity. What a dumb decision by the University authorities!

**Peter Murray**

— Writer and commentator on  
Architecture and the Built Environment



Derwent London buildings are unique spaces, designed with creative tenants in mind. But that's only half the story — it's the occupants who shape each interior and sometimes end up reinventing it along the way. We spoke to some of our tenants, Nick Darken, **Albion Drive** at **TEA Building**, Bob Green, **Karmarama** at **20 Farringdon Road** and Charley Lacey, **Make Architects** at **Middlesex House** to find out how they put their own stamp on the spaces they occupy and why a good fit out really is so important.



Albion Drive  
reception

**Albion Drive**

We were one of the first tenants into the TEA Building. It's been great for us. As we expanded, we took more space whenever it became available. But it was on an ad hoc basis and we ended up having to walk out of our own office to access our floor above. It wasn't ideal, so we decided to reconfigure.

We cut a hole between the floors. It sounds simple, but we had to go through 2ft-thick concrete! But it has brought everyone together again. Now the focal point of the agency is a 4m-wide plywood staircase — we have weekly meetings on it and it's also a breakout space. And we've carved the names of everyone who's ever worked with us onto it. It's a nice way of making people feel they are part of the story.

We commissioned an architect, Archer, but part of the design brief came from our staff. We wanted them to have a sense of ownership. The main thing was to think about different areas that would encourage informal meetings, or be taken over for projects. Now it's easier for people to grab a few colleagues to knock about some ideas. That's how we always wanted our people to work — like entrepreneurs. We're attracted to people who will ask for forgiveness rather than permission!

We didn't have a huge budget for furniture, so a lot came from eBay. We looked for classic pieces like Ercol and Eames chairs. The artwork is loaned from the Hales Gallery, who've been in the building nearly as long as we have. Right now we've got some Bob and Roberta Smith, and some Spencer Tunick nudes.

The reception has a homely feel. We have "Thursday Bar" at the bottom of the stairs every week from 5pm. It spills out into the reception and onto the tables along the side of the stairs. It becomes a nice social space for people to enjoy. One thing our design team said was: "We spend a lot of our lives here, we want it to feel like a home."

**Nick Darken**  
Albion Drive  
TEA Building  
Shoreditch High Street E1



**Karmarama meeting room**

There is an area in the centre called the Town Square — and every Monday morning we ring the bell and have our staff meeting there. We also have a massive café area, a bar, our own kitchen, a skiing lodge and two “poolaramas” — big blue areas full of beanbags where people sit and work with their headphones on.

Somebody once asked me: “How do you stop your staff from sitting around drinking coffee all day?” I said: “We don’t hire that sort of person. People work really, really hard in here. And we give them a great space to work in. Treat them like grown ups. It really enhances what you get out of them.

I wouldn’t say that sticking coloured meeting rooms and a ski lodge in an office is going to make a creative culture. It doesn’t. You have to have the culture to start with. But when you marry the two — great people and a fun environment — that’s when you get the wow factor.”

**Bob Green**  
Karmarama  
20 Farringdon Road EC1

**Karmarama**  
“Being together on one floor is the most important thing. Our office is 37,000 sq ft, and everyone sits open plan — all 250 of us. When jokes happen, the laughter ripples from one end to the other.  
When it came to the fit out, there wasn’t a theme as such — we wanted it to be bright and breezy. So there are meeting rooms in different colours and others that are themed: Honda is one of our biggest clients, so we have a bike room in homage to them, with lots of tools on the wall. The rooms get used for internal meetings, and sometimes people use them to work. People aren’t chained to their desks — anybody can work anywhere.

**Below:**  
**Make office**

**Make Architects**

“There’s no hierarchy in our company. We’re based on the John Lewis model — everyone’s a partner. So the idea of working in a big, open-plan office where you can approach anyone... that’s part of our ethos, and this space really helps to deliver that.

It’s a former basement car park, with a large ramp leading down into it. That has now become a kind of grand staircase, with workbenches for meetings, model displays, and a series of 3D printers. It’s a showcase for the office. We plan to invite gallerists to use it for exhibitions, too — we want to make the most of it.

It doesn’t feel like a basement. It has fantastic high ceilings, every side has light coming in and there is a south-facing garden, so you can see the outside. There are a lot of breakout spaces, which help everyone work together. And we have a series of units in the centre, where we have standing meetings and get drawings out. Every Friday we all have a drink there and people do presentations, to keep everyone in the loop.

The whole other point of the office is it’s also supposed to be open to visitors. When we bring them in, everything’s on show — and that engages people straight away. We still have meeting rooms — you have to, really. And there’s a model-shop room, where the spraying and painting gets done — which adds smells and noise to the mix. The making happens right in the middle of everything — just the way we like it.”

**Charley Lacey**  
Make Architects  
Middlesex House  
34-42 Cleveland Street W1





The Corner House

# Boutique living on Charlotte Street

**The Corner House** on Charlotte Street is an intriguing part of **Derwent London**'s long-term stewardship of its Fitzrovia estate, a part of London where it has been involved since the late 1980s and which now includes well over a third of its total London portfolio. As befits the famously diverse nature of this area where commerce, institutions and local residents combine, this is a mainly residential development with a relatively small office element. It contains 11 apartments ranging from 'affordable' to a distinctly special penthouse, plus 1,900 sq ft of office space.

It certainly has that Fitzrovia quality of the solidly-built corner block and the living-over-the-shop feel. Up there on the roof terraces, at a slight remove from nearby commercial London, you are aware of people living congenially all around you. Architects **DSDHA** — led by Deborah Saunt and Tom Greenall — have produced a single building reading as two distinct parts that Saunt describes as "discreet yet alluring". The larger block in beautifully-detailed dark brick is on Charlotte Street, stepping down to a smaller block in lighter brick on Tottenham Street and Tottenham Mews. It's all about restraint, you might think, until you get up to the top levels. There, you emerge into

Below:  
Penthouse kitchen

Opposite:  
Penthouse &  
3rd floor roof terraces



remarkable geometric rooftop pavilions complete with those outdoor terraces. Generated by the protected light angles to surrounding properties, these are a beguiling secret world, flooded with daylight.

This is subtle, sophisticated stuff. And if you walk past it and hardly notice it — that's exactly the idea.

**All the units have been sold.  
In May 2016 The Corner House won  
the prestigious RIBA London award.**

# Changing Areas



Tottenham Court Walk W1

From the 1940s to the 1980s, town planners worshipped the motor car — and so cars appeared to take over every available bit of urban space. Today, that attitude has reversed, and **Derwent London** is helping to make the change. If you design places rather than just buildings, then the public realm — open spaces, pocket parks and gardens, cafés and shops, wider pavements, secure bike parking, better air quality — becomes a vital part of the whole AND boosts the local economy.

Towards the bottom end of Tottenham Court Road Derwent London, with architects **Orms**, have made a real, convivial place out of a typically 1970s car-centric development with mini-underpass, car pull-in and a set-back shopping arcade.

generous landscaped public spaces and busy cafés and restaurants where before there were none.

The same team has moved on to the Old Street roundabout, hub of 'Tech City' to build Derwent London's **White Collar Factory**. The roundabout is due to be radically improved by TfL with much more space for streetlife. Derwent London anticipated this and will launch a new public space, **Old Street Yard**, at the end of this year as part of the development — complete with centrepiece sculpture by Thomas J Price, 'Network'.



Old Street Yard EC1

That 1970s complex has re-emerged as **1+2 Stephen Street**, the stylish home of AnaCap, freuds, BrandOpus, Fremantle and The Office Group. Meanwhile '**Tottenham Court Walk**' is redesigned, pulled forward to the street frontage as a new mini retail destination for inventive retailers such as Planet Organic, T2, Leon and Waterstones. This enlivened frontage reconnects the buildings with the life of the city. With the Crossrail interchange close by, wide-ranging streetscape improvements will improve the area still more.

It was a similar story up at Angel — a marooned 1980s building became Derwent London's transformed **Angel Building** by architects **AHMM**, brought forward to the street with a new curving street frontage,

Opposite:  
White Collar Factory  
reception

**Shuttered concrete** has an ancient and noble history. It is a staple of construction from the invisible piles or rafts that support concealed basements to the structural frames atop. So there is something magnificently purposeful when the raw basis of a building is revealed in a celebration of the material of making. Of course concrete's exposure can also be justified because it is thermally massive; it is endlessly structurally adaptable; it is plastic and fills any form whilst expressing the finest of impressions, from the feathering of a board to the grain of the wood.

But we also enjoy it for its provenance. Concrete links us back to both the ruins of Rome and the magnificent Pantheon. In more recent times we think of **Kahn** at Kimbell, flush and refined. **Lasdun** in London, unleashing the material in all its might at the National Theatre: from strata to prop to box to board. For me the most personal association is with **Le Corbusier** at the Unité. I remember telling my father of the magnificence of the all-encompassing concrete providing structure, form, relief and texture; only to learn that he had cycled there to see it being built and how it had inspired the brutalist detailing of his first key project, Gatwick Airport.

# Why we build in shuttered concrete

**'Design is not making beauty, beauty emerges from selection, affinities, integration, love'**

Louis Kahn



**The Kimbell Art  
Museum, Texas**  
Louis Khan  
Photographer:  
Richard Barnes/OTTO

**Opposite:  
National Theatre, London**  
Sir Denys Lasdun  
Image: View Pictures/  
Universal Images Group/  
Getty Images

At **White Collar Factory** the shuttered concrete is omnipresent from piles to basements to superstructure and finishes. White Collar Factory looks to exploit the material's structural, thermal and plastic qualities. It is revealed throughout as its properties are the key enabler of a smart, low energy 'finishes-free' and naturally ventilated building. The joy is in the way smooth plywood lined metal shutters form shafts and soffits whilst castings of wire-brushed Douglas Fir timber boards celebrate important spaces. The delight is in the way light throws shadow upon the warm light grey hue and how the material's very presence imbues all these spaces with a monumental yet calm atmosphere. We are well over halfway through construction on a journey of reconfirming why we love shuttered concrete. This in itself is a reminder that in architecture, it is always better to travel hopefully than to arrive.

**Simon Allford**  
— Co-founder & Director of AHMM



2 Stephen Street W1

# Working with craftspeople:

## Marzorati Ronchetti

A reception is a reception, right? Not in the case of Derwent London's buildings, where they can become a cross between an art gallery and a showcase of craft skills. Recently — starting with **The Buckley Building** in Clerkenwell, continuing with **1+2 Stephen Street** just north of Oxford Street, and now in design for the entrance portal of the **80 Charlotte Street** redevelopment in Fitzrovia — the DL receptions benefit from the superb metalwork of Milan firm **Marzorati Ronchetti**.

There's an affinity between the waxed, blackened raw steel used as wall coverings in Clerkenwell and Stephen Street and the work of certain sculptors keen on the patina, materiality and visual depth of the material, such as the late Sir Antony Caro who also worked with the company. Indeed, at Stephen Street, Ronchetti also produced a totemic oxidised-steel number signpost to the entrance that is a sculpture in itself.

It's also worth pausing to look closely at the crisp brass stair balustrading in The Buckley Building reception — made to such precise tolerances, says Derwent London's development manager Benjamin Lesser, that it fitted perfectly first time, no adjustment needed. It was architect **Buckley Gray Yeoman's** Matt Yeoman who made the introduction. Now others in Derwent's pantheon of architects — **Orms** at Stephen Street and **Make Architects** at 80 Charlotte Street — have worked with the firm.



The Buckley Building EC1

The Buckley Building EC1



Northern Italy has always been famous for its metalwork but this is exceptional. “In Ronchetti we definitely found superb craftspeople, but also a cultural fit,” says Lesser. “They get what we are about — a love of materials, in this case metalwork. They really care about what they do. It’s all about the chemistry between us, the architects and the makers. When you get those three ingredients right, you get some amazing results.”

# Unknown London: Bevin Court Staircase

**'With all its kinetic vigour, this spatial fugue is a direct descendant of the Baroque 'escalier d'honneur' of old Europe. At the same time the stairtower at Bevin Court remains a unique monument of the modern age.'**

— John Allan

I first saw this truly magnificent staircase in 1987. I had recently started writing on architecture for the Sunday Times, and had asked readers to nominate fine postwar buildings worthy of being listed — a novel concept at the time. One reader — David Rosen of property agents Pilcher Hershman — put forward **Bevin Court**, a large block of early 1950s council housing designed by the modernist master **Berthold Lubetkin** with his firm. To this day it remains one of his lesser known works, hidden away in backstreets. Its best feature — the modern-baroque staircase — can't be seen from outside.

It was the last of the series of buildings Lubetkin designed for the then Borough of Finsbury, including the pioneering Finsbury Health Centre and his more prominent blocks of flats on Rosebery Avenue. This final commission was for housing around blitzed Holford Square, where Lenin had lived in 1902–3. Lubetkin had previously designed a monument to him there in 1942 amid the ruins, the Soviet Union being a wartime ally. He built his radical new block right in the centre of the square. It is on a propeller plan — three equal wings converging on a central cylinder. An entrance lobby sporting a mural by artist-architect Peter Yates leads to it. It's an amazing thing, this concrete staircase with its triangular balconies, springing from a central column rising the full height of the building. Staircases jump off the landings in three directions, wing by wing. It's dynamic, almost Soviet-Constructivist, and now restored with a red, cream and grey colour scheme close to the original.

View showing  
the spiral staircase  
of Bevin Court  
by Lubetkin,  
Skinner and Bailey.  
Photographer  
David Gutierrez



Lubetkin wanted to call his building Lenin Court, but by then the Cold War was starting and his memorial was buried beneath the foundations. By changing two letters he got Bevin — Ernest Bevin having been the staunchly anti-Fascist wartime Minister of Labour and postwar Foreign Secretary who had recently died. Now it's historic. The building and its staircase are indeed now listed and, happily, well looked after.

**Hugh Pearman**

— Editor of the RIBA Journal



Sir Denys Lasdun & colleague. David Farrell - Lasdun Archive / RIBA Collections

“Concrete is a very intractable material, but it can be a beautiful material if it is used in the way its own nature intends it to be used ... It is a sort of sculpture that you can only do with reinforced concrete, but you need to work to a certain scale ... It is not a cosy little material.”  
— **Sir Denys Lasdun**