

Autumn 2004

DV03

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DERWENT VALLEY

INVESTING IN LONDON

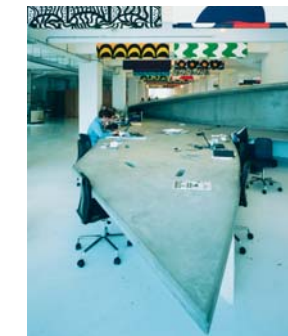
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WELCOME TO DV03. EACH OF OUR NEWSLETTERS ILLUSTRATES THE IMPORTANCE WE ATTACH TO ARCHITECTURAL DESIGN. IT'S GOOD TO REPORT, THEREFORE, THAT FOR THE SECOND YEAR RUNNING, ONE OF OUR BUILDINGS HAS WON AN RIBA AWARD. THIS YEAR'S WINNER IS THE DAVIDSON BUILDING, WHICH IS ANOTHER TRIBUTE TO THE TREMENDOUS TALENT OF THE LATE IAN DAVIDSON. ANOTHER STRONG THEME IS THE INDIVIDUALITY OF OUR REFURBISHMENT SCHEMES. AS THE FOLLOWING PAGES SHOW, WE PRODUCED A TRANSFORMATION AT OLIVER'S YARD, WHILE AT TEA WE CHOSE TO TAKE A MORE EVOLUTIONARY APPROACH. BOTH PROJECTS ARE TARGETED AT PARTICULAR MARKETS – AND BOTH ARE PROVING HIGHLY SUCCESSFUL. ENJOY DV03.

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Left: The elegant new social space at the heart of One Oliver's Yard provides tenants with a rare City oasis.

one Oliver's Yard

SECOND TIME AROUND

FIRST CLASS

Skilled developer-refurbishers recognise buildings that are ready to be reinvented for a new market. It takes nerve and determination, however, to pursue long-term goals when that market goes through rapid changes. The success story of One Oliver's Yard shows how a radical reconfiguration has created a new City address, greatly praised by tenants including SOM, Anshen Dyer and Sage Publications.

When, in 1995, Derwent Valley acquired an early '60s building on City Road, there were those who wondered where its attractions lay. This was a time of recession and the building, although certainly well known, had no obvious star quality. Why spend £7.4m on Companies House, a cheerless 200,000 sq ft of filing cabinets and microfiche readers?

It certainly had its drawbacks at that time: it was perversely organised, badly serviced and, to quote director Paul Williams, 'architecturally lousy'. Its location, however, just north of Finsbury Square, the size of its floor plates and slab to slab heights signified a potential to be explored. Using the income produced from the sitting tenant, Williams and his fellow directors funded a major re-appraisal of the building. Simon Silver suggested architects ORMS for the work. They had been very successful on Derwent Valley's Exmouth Market building, were skilled and creative designers and knew what City occupiers wanted.

After considering re-cladding and extension options, ORMS Associate Nick Cowie, Silver and Williams arrived at a fundamental proposal. **Their idea was to re-orient the building, relocating its entrance to the City Road frontage and introducing a new central axis, lift core and courtyard.** There were many benefits to this approach. First, it would produce an address in EC2 rather than EC1, which would make the property much easier to market. It would generate a reception area in the heart of the building, which, with the new vertical infrastructure and relocated toilet accommodation, would make the task of creating tenancies much easier. Crucially, the development of a tranquil open space would also enable tenants to distance themselves from the hubbub of the surrounding streets. This imaginative re-invention of the building was the means to radically improve its quality.

The refurbishment started in 1999 and focused on the needs of the City market, which at the time was experiencing all the incentives of the dot.com boom. The building was gutted and reconfigured, windows were replaced throughout and infrastructure and servicing transformed through the installation of raised floors, air conditioning, new ceilings and lighting systems. **Nick Cowie, understanding the importance that Derwent Valley attaches to the public face of its buildings, spent much time developing a new approach to the reception area and courtyard.** Spaces were opened up, columns clad and lit to improve their proportions, and a deliberately limited palette of high quality materials chosen to unify the space. Portuguese limestone was chosen for the flooring and a substantial bronze wall was designed to form the rear of the reception, passing seamlessly into the courtyard.

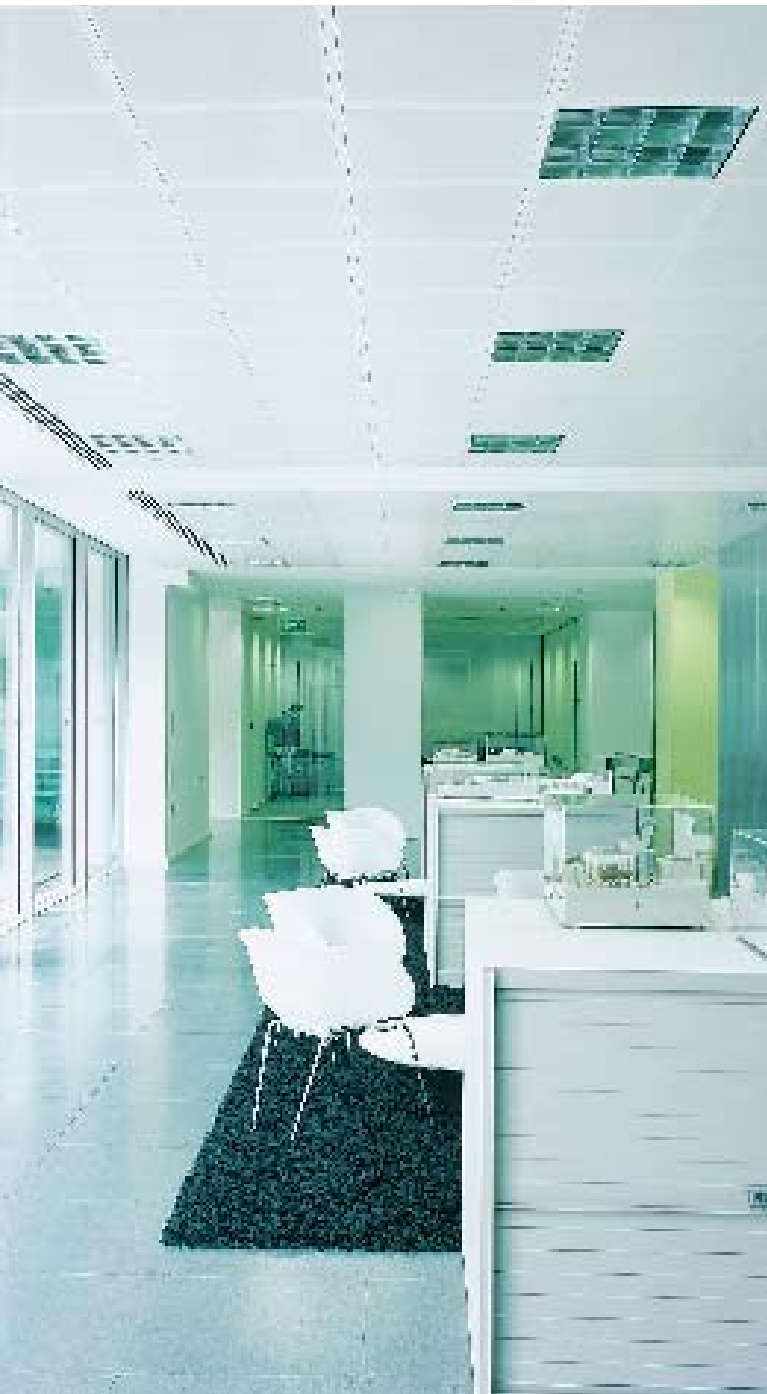
While this was happening, Globix - an internet company - decided that they wanted the entire building for conversion into a data centre. It was an ideal property for them, conveniently close to the City Road cable superhighway. Pleased at the prospect of a pre-let, Williams accepted a bid for a long lease. The refurbishment was finished by March 2001, but by then the dot.com market was evaporating. Globix discovered that it now had 100,000 sq ft more than it needed. Faced with their tenant's predicament, Williams and his fellow directors agreed to restructure the lease. Globix now occupies 40,000 sq ft on the 5th to 7th floors.

Back in 2001, however, the design and marketing team had to take a fresh look at the remaining space in order to reposition the building in the changed market. The basics were there: the spatial approach was sound and the quality of the refurbishment made it easy to return to the original multiple occupancy concept. The choice of new reception furniture and artworks signified the targeting of a different tenant profile that included corporate, design and media clients.



A quiet courtyard, featuring a sculptural bronze wall, enables tenants to distance themselves from the hubbub of the City.

'There was no deal making', says Williams, 'no capping of service charges, taking over of existing leases or artificially low rents'.



Tenants praise the high quality of the refurbishment, including services and finishes. It is proving easy to customise the space to meet individual office planning needs.

Derwent Valley relaunched the building in 2003 using agents Mark Slim (then at BH2) and Peter Lance from CB Richard Ellis. The market was difficult but as Mark Slim now says, 'People walked in and liked what they saw. It was spacious and bright with great common parts and excellent finishes.' Despite the competition from the area in the north of the City, One Oliver's Yard has let very well, with seven deals completed since October 2003.

For this, the marketing campaign must take due credit. Tactics for the launch were a series of breakfasts in the Medal Room of the Honourable Artillery Company nearby. These were excellently attended, much enjoyed and, as anticipated, generated a great deal of interest in the property.

Both Slim and Williams are adamant that the quality of the space has achieved the lettings. 'There was no deal making', says Williams, 'no capping of service charges, taking over of existing leases or artificially low rents'.

Looking at the building today, it is hardly surprising that two major firms of architects are among those who have chosen to lease space. Anshen Dyer have the ground floor, behind full height glazing overlooking the new courtyard. Karsten Bastien, who has masterminded their fit-out, speaks of his colleagues' enthusiasm for the quality of their new offices.

'The size of the floor plate and quality of the services and finishes gave us a great opportunity to make our own space.' He points to the fluid mix of studio and meeting spaces, the café areas and the circulation zone, which is marked out by the landlords' new metal flooring. Light, clear colours on the walls, translucent cladding on columns, carefully chosen rugs and a wonderful array of modern furniture in the meeting spaces overlooking the courtyard, show the enjoyment that has gone into customising the space.

'We love the high ceilings and the bright space,' says Karsten, 'and we found Nick Cowie and Derwent Valley very co-operative when we wanted to create our own entrance and put up signage in the courtyard.'

Charles Lee of architects SOM, who have taken the first floor, is equally enthusiastic about the quality of the refurbishment and the experience of working with Derwent Valley and ORMS. Accustomed to the design of City space, he points to the efficient and unobtrusive integrated ceilings that enable the continual replanning of studio space as design teams grow. 'The refurbishment is really high quality,' he says, 'praising the efficiency of the new glazing that keeps out the traffic noise, and the air conditioning that kept 70 hard-working staff cool during the June heatwave.'

Below: Portuguese limestone flooring and the bronze wall extend through reception into the courtyard beyond, creating an elegant, unified space.

He is also full of praise for Derwent Valley as a landlord. 'We appreciate them because they are very design conscious. We proposed some unusual aspects to our fit-out and Paul Williams was flexible and co-operative.' He also praises the courtyard, generous reception space and well-proportioned common parts. 'They give a good sense of arrival and transition from City space to individual offices.' This sense of arrival is re-emphasized through the rich dark colours of SOM's reception area, which are a very effective foil to the cool aesthetic of the building overall. Clearly the refurbishment permits some very individual approaches to fit-out.

Sage Publications appointed Maris Interiors for the design of their fourth floor offices. Managing Director Stephen Barr recalls the process. 'It was a large clear space that needed planning: a blank canvas. Our designers reflected

the building's clean, strong, modern design to produce spaces that are consistent with our business.' In these offices, relaxed curving shapes on the glazing of interior spaces are repeated on the twin-coloured carpets throughout. And there is an amusing touch in the bright room overlooking the courtyard where people meet informally for coffee: a green panel with a large central cut-out reiterates a feature of the striking bronze wall below.

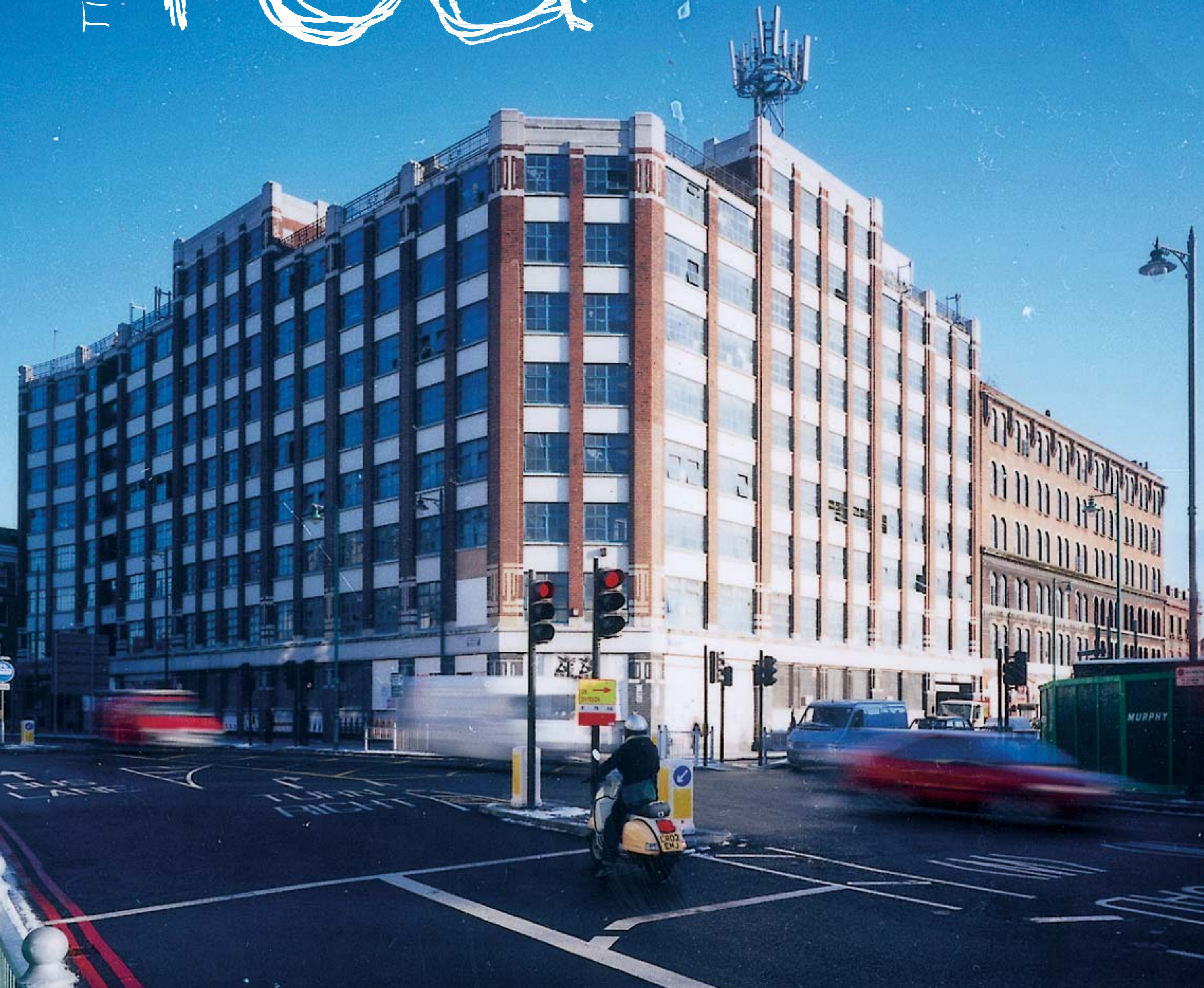
Stephen Barr found that the fitting-out process went smoothly and feels, six months into their tenancy, that Sage has paid a very fair price for the quality of space and location.

Outside, crossing the quiet courtyard with its well maintained paving, seating and planting, it is easy to see that this contentment is justified.



Despite the competition from the area in the north of the City, One Oliver's Yard has let very well, with seven deals completed since October 2003.

TIME FOR TEAS



Generous corridors and lobbies feature robust typography designed by Studio Myerscough using a classic French stencil font.

WORKING WITH ARCHITECTS AHMM, DERWENT VALLEY HAS COMPLETED A NEW MEDIA AND ARTS REFURBISHMENT THAT IS A ROBUST AND REFRESHING ADDITION TO THE EAST LONDON MARKET. A MIX OF APPROACHES AND SPACES – CUSTOMISED HEADQUARTERS FOR AD AGENCY MOTHER IN THE BISCUIT BUILDING, A COOL BACKDROP FOR THE HALES GALLERY, AND A WIDE RANGE OF SELF CONTAINED STUDIOS – IS PRODUCING A DYNAMIC CREATIVE COMMUNITY.

Tea is demonstrating the success of a carefully considered exercise in branding and refurbishment. Method: take one large group of warehouses, five minutes' walk from Broadgate, and decide to produce a factory of people and ideas. Consider how to generate a creative environment. Use architecture to develop a series of robust, adaptable work spaces and communal areas. Result: newly evolved buildings housing a dynamic assembly of people.

As an account of three years' work by Derwent Valley and its architects Allford Hall Monaghan Morris (AHMM), this is clearly short on detail. But it summarizes the process by which a spacious and substantial group of buildings has acquired a new future.

The story started in 2000 when Derwent Valley director Simon Silver spotted the potential of Centric House, a three-building complex forming an island site at the busy junction of Shoreditch High Street and Bethnal Green Road. It was an interesting structure, the earliest part dating from 1896, with much of its 200,000 sq ft in use as a storage facility. Silver noted the building's versatility: it had previously been home to tea merchants, furniture manufacturers and wholesale clothiers. He also noted the useful size of its floorplates and its highly strategic location at the point where the City was starting to expand north-

eastward. Located next to the Bishopsgate goods yard and the route of the new East London line, and minutes away from Broadgate, Bishopsgate, Northgate and Spitalfields, the site had long term possibilities.

But as well as taking a long view, Silver was determined that Centric House should be a profitable investment from the start. This rapidly evolving edge of the City clearly had the ability to support a major refurbishment on short leases – especially, he reasoned, one directed towards the creative and media markets. The maturing east London arts scene needed a focus and a service base, and these buildings could fulfil both roles. Working with Simon Allford, a director of AHMM with whom he had collaborated on the Morelands conversion in Old Street, he set about turning Centric House into just such a creative facility.

A marketing and branding exercise produced a distinct vision of how the building would be used – and a snappy new name. Short lets, with low cost or no cost start ups, would encourage an influx of young creative people, encouraging them to establish themselves – and to grow, learn and change. Synergies would develop between tenants. 'It would', says Allford, 'become a factory where ideas and businesses might spin off from each other.'



Mother's second floor work space.

Three years later, with the project largely complete and much of the building now let, Allford speaks enthusiastically about the way it lent itself to a refurbishment philosophy developed from this business plan. 'Because of its industrial origins, we decided to take a robust, straightforward approach. We wanted to attract a mix of tenants by being flexible about unit size and configuration. We also wanted the common parts to be generous, hard-wearing and straightforward. As architects, our primary role has been to make a series of spaces and encourage a particular atmosphere.'

Allford and his team analysed the complex internal structure of the three buildings, with their varying storey heights and column grids. Deciding to create smaller units where ceilings were lower and configure larger ones to take advantage of taller spaces, they have developed a series of self contained studio spaces. These are accessed from generous corridors, planned around the building's original lifts and staircases. **FLEXIBILITY HAS BEEN A KEY CONCEPT, AND THE ORIGINAL LAYOUT HAS BEEN MODIFIED IN SEVERAL AREAS TO TAKE ACCOUNT OF THE NEEDS OF INCOMING TENANTS.** Project Manager for the scheme has been Russell Durling, who has successfully co-ordinated the programme throughout.

The graphics designed by Studio Myerscough (see feature pp. 16 - 17) help to make the layout on each floor readily intelligible to tenants and visitors, and are developing the Tea imagery of the buildings. Artworks are creating distinctive spaces within the circulation plan. The Studio's work is also very much in evidence on the ground floor, where an array of US-style post boxes marks the entrance to the internal street bisecting the space. Their practicality is only one part of their appeal: looking very much like an installation, they are proving very popular with the tenants of galleries and studios. This is also true of Tea's reception area: a bright orange converted shipping container.

'WE WANTED TO ATTRACT A MIX OF TENANTS BY BEING FLEXIBLE ABOUT UNIT SIZE AND CONFIGURATION.'

TEA NOW INCLUDES BISCUIT, TOO

At the start of the refurbishment process, Matthew Clark, Finance Director of advertising agency Mother, heard of Tea – and of the possibility of creating self-contained offices there. The organisation (a young and stellar industry performer) needed to relocate from St John Street to house its growing numbers. Their specification was 10,000 sq ft, configured to let all the creatives work round one huge table. Clark was instantly attracted by the structure at the rear of the complex, now called the Biscuit Building. The size of the floor plates, the location and Derwent Valley's reputation as media friendly were all significant incentives.

Mother, with its 100+ staff and associated satellite organizations, has occupied the Biscuit Building since January. Working with the Californian architect Clive Wilkinson, it has already achieved major elements of the environment it wants to create. **THE SINGLE WORK TABLE HAS BEEN CONSTRUCTED FROM CONCRETE AND WINDS LIKE A RACE TRACK OVER THE ENTIRE SECOND FLOOR.** Dominating the double height entrance hall, with its found surfaces and industrial style services, is a **NEW STAIRCASE THAT RISES THROUGH THE HEART OF THE BUILDING.** This became the tiered seating space on which the entire office sat to watch Euro 2004. The company that used to have a caravan as a meeting room is clearly enjoying the job of customising its new home and is considering leasing more space.



Flexibly configured meeting spaces.



A new flight of stairs rises from the Biscuit Building's double height reception space to the creative heart of the building on the second floor.



Mother's concrete work table winds like a race track over the Biscuit Building's second floor. Marimekko fabrics cover the light fittings, with their ingenious sound-proofing surrounds.



Ground floor internal street, with reception - a converted shipping container

TEA IS VERY COMFORTABLE TO WORK IN. 'BECAUSE IT'S SO SOLID, WITH THICK WALLS AND HIGH CEILINGS, WE'RE WARM IN WINTER AND COOL IN SUMMER.'



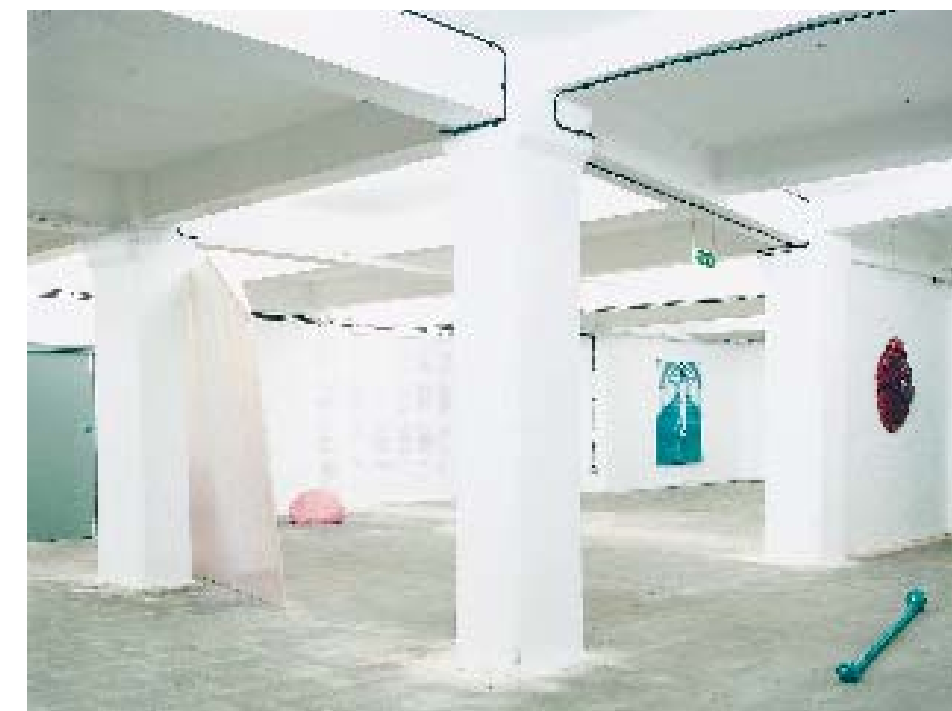
THE REST OF THE TEA PARTY.....

Meanwhile, a variety of other organisations have been making their own impact at Tea, devising individual approaches to studios and offices and starting to form the working community and its networks.

Workplace Art's display and office space features plasma screens, projection facilities, sound systems and some wonderful lighting by Italian manufacturers Targetti. Over the summer, the gallery featured a show 'Shaping light, glass and architecture' and ran an Architecture Week lecture 'Bending the rules in glass' by Laura Johnson of Cohesion Glass Network.

AT SHOOT, ON THE SECOND FLOOR, THE PHOTOGRAPHIC STUDIO AND STYLING AREAS ARE IN FULL USE. THE BUSY PERIMETER OFFICES THAT SUPPLY ALL THE BACK-UP SERVICES NOW HAVE THEIR OWN HIGHLY INDIVIDUAL STYLE: COLUMNS PAINTED IN CLEAR PASTELS AND LARGE TRANSLUCENT PINK LAMPSHADES. Adele Rider comments that Tea is very comfortable to work in. 'Because it's so solid, with thick walls and high ceilings, we're warm in winter and cool in summer.'

Tea's robust structure produces versatile workspaces for a variety of tenants.



Work is in progress on many other spaces too. BD Networks, web designers, have been designing their fourth floor studio, having negotiated some modifications to the position of blockwork walls and the introduction of a disabled chair lift.

On the ground floor, Paul Hedge has commissioned architects Hawkins Brown for the planning and interior design of his Hales Gallery, which is relocating from Deptford High Street. THE HIGH CEILINGED, WHITE-WALLED SPACES WILL BE THE NEW BACKDROP TO THE EXTRAORDINARY SHOWS MOUNTED BY HEDGE AND HIS PARTNER PAUL MASLIN THAT HAVE ATTRACTED CONSISTENT ATTENTION OVER THE LAST TEN YEARS.

In speaking of his plans for the gallery, Hedge is insistent about the importance of nurturing the relationships he has with its artists. 'We try to develop an atmosphere where it becomes possible to be creative,' he says. His words echo those of Silver and Allford and their vision for the creative environment at Tea.

.....AND THE TEA SERVICE

Facilities manager at Tea is Stuart McIntosh. He sees his role as tenant focused now that major building works are complete and people moving in. As well as his responsibility for Health and Safety, security and the smooth running of tenant services, communication is a high priority. Tenant information packs and a website that includes a diary of events, help to keep things running smoothly.

He comments on how busy the place has become. With the opening of the restaurant T in July, many more people are visiting Tea, joining tenants in their new watering place. The ground floor street is being used for parties, exhibitions and launches, which bring hundreds of people to the building.

Derwent Valley's vision of an energetic new focus east of the City is certainly being made a reality.

INVESTMENT NEWS

The improving conditions in the West End property market are reflected in this latest summary of our investment activities, which features very healthy letting news. In line with our strategy of adding value to buildings and sites through creative planning, high quality design and enterprising lease management, we are continuing to pursue opportunities for refurbishment and development. We have recently bought three buildings, have just received a significant planning consent on another and are now on site with two major construction projects.

Our pursuit of appropriate, tenant-focused solutions will result in the right stock being available for delivery to an improving market. **John Burns**

Major purchase from Chelsfield



Latest acquisition news is the purchase of three substantial properties from Chelsfield at a cost of £77m. With a total floor area of 255,700 sq ft, they are currently producing net rental income of £5.1m p.a. Each one offers opportunities for enhancement through lease management and the carefully considered refurbishments for which Derwent Valley is renowned.

Henry Wood House, 3-7 Langham Place & 75-77 Great Portland Street, W1 This West End property comprises **70,700 sq ft of offices let to the BBC** and 9,100 sq ft of retail and restaurant space.



Riverwalk House, 155-166 Millbank, SW1 These **74,800 sq ft offices** are on a large self-contained site with wonderful views over the Thames. They are currently **let to the Secretary of State for the Environment**.



19-29 Woburn Place, Bloomsbury, WC1. A freehold, 10 storey office building of **101,100 sq ft** with three tenancies that expire in March 2005. While the Government tenants decide whether to vacate at that point, we are considering a complete refurbishment of the building by Squire & Partners, including the creation of a new reception and the introduction of a new air-conditioning system.



Progress on Paddington scheme

At **55-65 North Wharf Road, Paddington** we have submitted a planning application for a **360,000 sq ft** scheme, by Fletcher Priest, comprising 273,000 sq ft of offices and 87,000 sq ft of residential space. We anticipate making an important contribution to this rapidly improving location.



Construction in Midtown

We have recently started on site with the **Johnson Building in Hatton Garden** designed by architect AHMM (see DV02). When complete towards the end of 2006, the redeveloped 1930s building will provide **147,000 sq ft of air conditioned offices** around a finely detailed atrium. This mixed-use development, typifying the area's variety and energy, will also feature 14 high quality one, two and three bedroom flats with ground floor retail space, and a 6,000 sq ft building (B1/C) to be let at a subsidised rent to small businesses.



New lightwells in West End refurb

We are working with Stephen Archer Architects at **The Studio Building, Rathbone Place** – part of the **Holden House complex on Oxford Street**. By inserting new raised lightwells we are creating some unusual, double height spaces. A total of **25,000 sq ft** will be available in units of 5,000 sq ft from Spring 2005.

25,590 sq ft let in award winning Covent Garden property



At the **Davidson Building in Covent Garden**, we have let the **top three floors to LECG** and a further **7,400 sq ft to the British Computer Society**. Following these lettings, we glazed in the atrium and showed how successfully the building can be sub-divided into a multi-tenanted space. The building's innovative concept was praised by the RIBA's awards panel. **The 6,410 sq ft second floor is available.**

One floor remaining in Covent Garden's Tower House



Tower House in Covent Garden (also by architect Lifschutz Davidson) has the third floor of **6,255 sq ft available to let.**

Rapid let of three floors in Midtown refurb



In Holborn, we have let **three floors of a seven floor refurbishment at Berkshire House**, designed by architects AEM. Two floors, each of **5,143 sq ft**, are available.

90% of Oliver's Yard let



At our **Oliver's Yard** property on the City border (see feature pp. 6-9), we have let a further **19,000 sq ft to National Express and Penson Worldwide Settlements**. Lettings at this ORMS designed building now total 138,000 sq ft, and **only 15,296 sq ft remain**. Anakana, the retail tenant, is shortly to start fitting-out the remaining retail unit, introducing a new concept restaurant in Indian food by the team behind Wagamama.

14,370 sq ft let in Noho – further 3,000 sq ft available soon



Our Noho properties are also letting fast. At **Grasse Street**, **12,200 sq ft** has been let to tenants including **Believe Media, Point Blank Design and Inspired Broadcast Networks**. At **Morley House** (architects Stiff + Trevillion), we recently let the **fourth floor rear of 2,170 sq ft to FOS Fashion Marketing Ltd** and are currently refurbishing a **3,000 sq ft unit** that will be available this autumn.

45,300 sq ft of Noho space now letting



The **College** is newly available. At this refurbishment designed by Lifschutz Davidson, the **45,300 sq ft** can be split to provide space in two separate buildings of **35,800 sq ft and 9,500 sq ft**, with extensive opportunities for sub-division. Light and spacious, the property has a signature Derwent Valley reception.

Two units remaining at Soho complex



The last floor remaining at the **Courtyard**, designed by architects John McAslan & Partners, has been **let to Liz Clairborne**. At the **12 Goslett Yard** part of this **Charing Cross Road complex**, there is a **retail unit of 3,800 sq ft available** and a **4,359 sq ft office floor**. This cool, comfortable space with abundant natural light in a terrific location opposite Centre Point, is proving very popular with media-led tenants.

Mayfair and Islington properties fully let



In Mayfair, **25 Savile Row** (designed by Squire & Partners) is now fully let, the remaining **5,500 sq ft** having gone to **Robert Turley Associates**. In Islington, **Suncourt House** is also fully let, with **Gas Clothing and Faithhorn Farrell Timms** each taking **4,250 sq ft**.

Spaces from 1,000 sq ft available at Tea



At the AHMM designed **Tea in Shoreditch** (see feature pp. 10-15) a variety of **studio office loft spaces are available in units from 1,000 sq ft to 8,000 sq ft**. Storage space is also available. With its newly opened restaurant, this versatile complex is now a focus for the local creative and media market.

For further details on any of the properties please contact **Daniel Hall** or **Rebecca Lesser**

Derwent Valley's collaboration with architects and designers produces some of the most distinctive commercial space in central London. Studio Myerscough regularly works with the marketing team developing the branding of each building – a process that generates graphic identity at its most thoughtful and enjoyable.

The visitor to Studio Myerscough's Clerkenwell offices instantly becomes aware of the diversity of graphics projects under way: cross-disciplinary work on buildings and building marketing, packaging, new media, books, exhibition and product design. Morag Myerscough, who set up the studio in 1993, talks animatedly about commissions for the RIBA and the Barbican, and for architects such as AHMM and Conran Design Partnership. She clearly enjoys projects that require the designer's close involvement in the development of ideas and the structuring of information – and those where she can use space and colour.

She is a polymath, however, who also enthuses about the new art works, textiles and products from emerging artists and designers that feature in *her house*, the gallery and shop that she runs. This is a living space gallery, which is part of the kitchen and living rooms of her home. Far from being the sort of person who needs to keep work and home separate, Morag has working and living environments that are part of each other. This interaction helps the constant evolution of her ideas.

Studio Myerscough first worked with Derwent Valley at Morelands, the courtyard complex of offices and studios Old Street. It designed a hoarding that featured the development name in a customised stencil font, and developed this approach for the building facade and signage throughout. This environmental approach to graphics, integrated into both the construction process and building fabric, reflected the consistency achieved by the architects and has contributed to the continued strength of the property.

Morag and her team subsequently produced graphics for signage and hoardings at Suncourt House and Panton House, and generated a famously distinctive approach at 6 Greencoat Place in Victoria. Here the hoarding featured a giant number 6 and huge figures in green coats, all on a brilliant yellow background. Nobody walked past the scheme without realising what the project was or who the developers were. The hoardings were a deliberate piece of fun, and effectively targeted the creative and media market for the refurbishment.

For Derwent Valley, with a growing and increasingly diverse portfolio, one of the strengths of Studio Myerscough is its ability to respond imaginatively to the incentives of individual buildings, locations, and markets. When brochures and letting materials aimed at the corporate end of the market were required for 21 Grosvenor Place, Tower House and One Oliver's Yard, the studio used the opportunity to rethink traditional approaches to marketing print design, and achieved some subtle innovations in the process.

Tea is the latest Derwent Valley project for Morag Myerscough and her colleagues. Now a significant part of Shoreditch's reinvention as a creative centre (see feature pp.8-13) it was the subject of extensive branding and marketing exercises undertaken by Derwent Valley and its agents, Studio Myerscough and architects AHMM. The decision to market the building to the creative and media industries as opposed to corporate financial tenants led to the light-touch refurbishment philosophy that has preserved Tea's original features. In this context, Morag has been producing the graphic identity and wayfinding for the building, together with hoardings, a newspaper brochure and posters.

The handdrawn Tea logo now dominates the facade at the corner of Shoreditch High Street and Bethnal Green Road. Plans are also evolving for a huge American-style 'Tea' on the top of the building and on ways to direct people to the main entrance. Inside, the needs of tenants and their visitors have structured the development of floor and room numbering systems – the building's navigation. With lots of long corridors, the differentiation of spaces is particularly important. Morag has chosen the colour of the studio doors and identified points for signage, graphics, directories and the building's artworks. She has also introduced ways to enhance the Tea idea throughout the building, using clocks combined with teatime messages and text walls that show how to read tea leaves in cups. The practicality and wit of her work makes the building easy to understand – and welcoming too. It also produces a stylish backdrop for the creatives who work there. The key element of the graphic identity is the typography, developed from a French stencil font that le Corbusier used in his work. Bought in a hardware shop in Paris, it was re-drawn on a computer to enable it to be used for stencilling on a large scale.

This attention to detail is characteristic of Studio Myerscough's work and one of the reasons why it is so appreciated by Derwent Valley. Morag, in her turn, approves of the way this client sees the importance of graphics to the whole operation of the building. 'They are recognised as integral, not a bolt-on extra.' She also likes the way that her opinions are sought and then reflected on, 'Derwent's approach is always to ask, "What do you think?" They might then evolve or challenge the ideas – but that's part of seeing the project as a whole. That's their job.'

As the graphics brief at Tea continues to evolve, the strength of this working relationship is making its own contribution to the Shoreditch story.

Morag Myerscough



graphic interface



ON MAYPOLE: FERTILITY MONK: A TIME FOR REST, BUT THE PEAKS ARE CLEAR THE QUESTIONER WILL OBTAIN...
 MUSHROOM: SETBACKS IN BUSINESS, EXPANSION AND ILLUSION NECKLACE: LOVE TIES WILL BE COMPLETE OAK TREE: STRENGTH, COURAGE AND OWL: GOSSIP, SCANDAL AND ALLEGATIONS PARACHUTE: SPREAD TAIL, BUYING LAND OR PROPERTY PHOENIX: SO A KIND AND LOVING MAN PISTOL: DANGER POLICE, SICKNESS PYRAMID: ACHIEVEMENTS, BUT THEY WILL BE NECESSARY RAINBOW: HAPPINESS AND PROBLEMS ROBIN: AN ANCIENT SYMBOL OF DEATH RIGIARI SCAFFOLD: A WARNING TO STAY WITHIN THE RISKS AND REWARDS SCISSORS: A SEPARATION, QUARANTINE





Entrance to an ideal TCT unit.

Images@Smoother

Derwent Valley supporting Teenage Cancer Trust

2004 Fundraising lunch, The Savoy, 2nd November

One of the highlights of Derwent Valley's corporate sponsorship of TCT is its annual fundraising lunch, which in the last two years has raised over £175,000 for the Trust. Its success rests on the generosity of the many colleagues and friends who support it so willingly.

We would like to express our gratitude to all those hosting lunch tables, and no Derwent Valley lunch for TCT would be complete without the enthusiasm of those who bid in the Alternative Auction. This year, it will be conducted by Richard Auterac of Jones Lang LaSalle, who will be aiming to raise a minimum of £25,000 towards the construction of a TCT Ward.

In addition to the annual lunch, our corporate sponsorship of TCT involves us in a variety of activities which are enthusiastically supported by our staff and, in many instances, by their families and friends too. We have sold bandannas in our buildings, attended concerts at the Royal Albert Hall, and also put muscle power into fundraising activities. Tim Kite, our company secretary, recently climbed the UK's three highest peaks – Scafell Pike, Ben Nevis and Snowdon – in just under 24 hours, raising just over £3,000 for TCT. Our commitment to TCT has become part of our culture, bringing benefits to all of us as well as to the teenagers and young adults so ably supported by the Trust.

Teenage Cancer Trust

Chief Executive Simon Davies reviews TCT's activities in advance of Derwent Valley's annual fundraising lunch

With an average annual increase of 1.2% in the overall incidence of teenage cancer (6 new cases are diagnosed each day), the need to establish TCT units in every region of the country is becoming more and more apparent.

DEVELOPING SPECIALIST UNITS

With the invaluable assistance of the team at Derwent Valley headed by Paul Williams, TCT has been able to build eight units in the UK - at two sites in London and in Leeds, Manchester, Birmingham, Liverpool, Newcastle and Sheffield. We are currently planning units in Cardiff, Cambridge, Glasgow, Edinburgh, London, Surrey, Leicester, Nottingham and Southampton.

In the last two years, Derwent Valley has been instrumental in bringing top class architects and design/development teams to TCT's imminent developments in Cardiff, Glasgow and the Royal Marsden in Surrey. Cardiff is a particularly complex project which will cost the charity £1.8m to complete. There is still a further £500,000 to raise.

TCT is at the cutting edge of health design innovation. We use technology extensively to ensure that environments empower young cancer patients during their treatment. We are now installing interactive systems to enable patients to control heat, light, sound, television, DVDs, games and web access from one flat screen.

TEENAGE CONFERENCE / SUPPORT WEEKEND

We held our third Teenage Conference in Nottingham. This is now an annual event, vital to our service programme, and the world's biggest conference of its kind. It was a great success, giving teenagers and young adults the opportunity to share their experiences, while learning more about cancer and the latest treatment updates from health professionals.

THIRD INTERNATIONAL CONFERENCE ON CANCER AND THE ADOLESCENT

Delegates and speakers from 19 countries attended this now world famous event. It has had a dramatic impact by

raising the medical profile of teenagers with cancer, developing knowledge in this field and providing a forum for professional communication and development.

PROFESSORIAL CHAIR

TCT is creating a Chair in Adolescent Cancer Medicine to develop knowledge and treatment expertise specifically related to the needs of this group of patients. The Trust expects the research to be of an internationally competitive standard, creating real opportunities for progress.

EDUCATION AND AWARENESS PROGRAMME

Our Education and Awareness team is delivering curriculum tailored sessions throughout the UK to educate young people about cancer and its effect on patients, families and friends. These sessions provide valuable information, and have prompted some teenagers to visit their GP, where early diagnosis has increased their chances of survival.

FUNDRAISING AND SPONSORSHIP

We have had a busy year organising a number of high profile events to raise funds and generate a wider understanding of the problems faced by teenage patients. As well as Derwent Valley's extremely successful Annual Lunches that have raised £200,000 to date, we are organizing various treks throughout the year including a horse trek to Mongolia, treks to Ladakh, India and the Ring of Kerry, and bike rides in Tanzania and Vietnam. We also had a team of 40 in the London Marathon.

We have held a book auction, a Comedy Store evening, a London Welsh Male Voice Choir benefit, and the Corporate Challenge Clay Pigeon Shoot, and have benefited from a number of school, hospital, corporate and local community

projects. For the third year running, we also benefited from the fragrance industry's Fifi Awards. With the help of one of our main patrons, Roger Daltrey, we were able to hold another series of concerts and a Comedy Night at the Royal Albert Hall featuring The Who, Stereophonics, Alan Partridge, Jools Holland and Tom Jones. This raised an amazing £650,000. Richard Desmond sponsored an evening at Ronnie Scott's, where the cream of Rock 'n Roll including Roger Daltrey played to a select audience and raised an incredible £400,000.

TCT continues to need all the financial support it can get, in order to complete schemes like the Cardiff unit and fund the whole development programme, which will cost in excess of £20m in the next 5-10 years.

We are keen to encourage sponsorship by companies who wish to endorse our objectives and partner us in delivering this exceptional service throughout the UK to teenagers with cancer. Companies can commit financial resources, offer pro bono services and/or engage their staff in fundraising activities. Teenage Cancer Trust's capacity to motivate employees and provide inspiration pays dividends in performance and company loyalty.

You can contact me, **Simon Davies**, at our offices on **020 7387 1000 / 07714 671136**. For more information on the **Charity**, visit www.teencancer.org. If you want an information pack, please email me at simon@teencancer.bdx.co.uk.



Reception area at an ideal TCT unit

Images@Smoother

