

SPACE

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Spring 2009





DERWENT LONDON

Above: Sculpture proposal for The Angel Building atrium by Ian McChesney
Cover: The Angel Building construction site

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Photography: Richard Learoyd, Andy Stagg, Timothy Soar, Matt Chisnall, Rob Parish, Alastair Lever, Dan Price, Nigel Luckhurst, Will Pryce. CGIs: The Neighbourhood, Smoother, Nissen Adams Architects, Duggan Morris Architects, Percy Conner Architects, dMFK Architects Ltd. Apologies to Luke Hayes for a missed credit on the LFA photograph in the last issue.



[04_Welcome](#). / [05_Update](#). / [06_Design for open minds](#) The Charlotte Building has been designed for creative, forward-thinking tenants – and has taken centre-stage in a one-off art exhibition. / [08_Burberry's new look](#) An exclusive preview of the leading fashion brand's glamorous new HQ, Horseferry House, by the architects AHMM. / [12_“Be more inventive”](#) Derwent London gave Hugh Broughton Architects license to get creative at 151 Rosebery Avenue – with stunning results. / [14_The innovation game](#) How Gordon House in Victoria received an elegant refurbishment that is environmentally friendly too. / [16_Generation next](#) Introducing four fast-rising architectural practices taking Derwent London into the future. / [20_Richard Buckley memorial](#). / [22_Working with Del Buono Gazerwitz](#) How this “high end, small scale” landscape-gardening practice turned it's hand to urban office space – and formed a blossoming relationship with Derwent London.

WELCOME TO SPRING

Welcome to Space, the fourth edition in a series of communications from Derwent London, the innovative London property company. We provide new spaces with an emphasis on quality, environmentally friendly design and, crucially in these challenging times, value for money. We are proud to continue to attract high-calibre tenants to our central London portfolio.

A notable recent addition to our roster of tenants is the leading British fashion brand Burberry – who recently moved into Horseferry House in Victoria. We are proud to welcome the company, and wish them every success in their new home, which was magnificently refurbished by the architects AHMM. Horseferry House opens its doors on page 08.

Elsewhere, we profile three superb buildings where space is now available: Fitzrovia's newest media hub, the Charlotte Building, 17 Gresse Street – featuring bespoke courtyard gates by Tom Dixon – is being marketed in a groundbreaking way in the form of an art exhibition (page 06). In Clerkenwell we encouraged our design partners, Hugh Broughton Architects, to get creative – and the seriously stylish 151 Rosebery Avenue is the result (page 12); and in Victoria the beautifully refurbished and extended Gordon House points the way to a greener future (page 14).

Derwent London has cultivated working relationships with many of the finest architects and designers. With each new project, those relationships evolve and strengthen. But we are always open to new talent and new ideas – and on page 16 we introduce four emergent architectural practices that we have recently teamed up with – and the exciting new projects that we are working on. On page 20 we pay tribute to Richard Buckley. Recently remembered at a RIBA memorial service, Richard was an architect of outstanding quality, whose untimely death shocked and saddened many of us. Also, on page 22, we reveal a creative partner of a different nature – Del Buono Gazerwitz, the landscape gardeners working their green-fingered magic across our portfolio.

We hope you have a good year – enjoy the read.



PEDALLING POWER FOR CHARITY

Ed Sneddon, one of Derwent London's Development Managers, has recently returned from a six day marathon cycle event for the charity, Cycle to Cannes. Starting in London, Ed was one of only six cyclists to cover the entire 1,500kms distance to the MIPIM Property Fair in Cannes. Ed raised £2,300 for his gruelling six day ride, with Derwent London donating a further £2,000. This year the annual event raised more than £173,000 for charity.



GREENCOAT HOUSE, SW1

Architect: Squire & Partners/ Barber Osgerby
Available now
www.greencoathousew1.com
Only one 2,950 sq ft unit remains in this trendy, former depository building in Victoria – which boasts a new reception, courtesy of fast-rising designers Barber Osgerby.



TEA BUILDING, E1

Architect: AHMM
Work commenced: end 2008
Completion: end 2009
www.teabuilding.co.uk
The former White Swan pub at Shoreditch's landmark Tea and Biscuit complex has been let to Soho House UK Limited, who plan to turn it into a luxury boutique hotel. In the Tea Building itself, a few newly refurbished studio units are available.



1-11 GROSVENOR PLACE, SW1

Architect: Squire & Partners
Available now
www.grosvenorplacesw1.com
Following the recent light-touch refurbishment, 7,740sq ft has been let to Richmond Park Capital. Two units of 8,800 sq ft and 7,600 sq ft are available.



QUBE, W1

Architect: EPR
Available now
www.qubew1.com
Following the recent lettings to HOK Architects for 26,900 sq ft, ScanSafe for 6,458 sq ft and EDF Energy for 31,000 sq ft, the offices at Qube are now fully let. Only two retail units are available, following successful lettings to Space NK, Itsu, Tossed and Cilantro.



BAKER STREET & GEORGE STREET, W1

The recent retail letting to celebrity beautician Otylia Roberts builds on the beauty hub created around the Daniel Galvin salon on George Street; whilst on Baker Street, retailers Apostrophe and Tossed provide sustenance.



43 WHITFIELD STREET, W1

Architect: Nissen Adams
Available now
www.43whitfieldstreet.com
Occupying a corner site opposite Whitfield Gardens, these recently refurbished 13,800 sq ft offices are available for short-term lettings. An exhibition of Derwent London's plans for Fitzrovia is set to open in an adjacent ground-floor unit in the autumn.



ANGEL BUILDING, EC1

Architect: AHMM
Completion: summer 2010
www.angelbuilding.com
New 263,000 sq ft office development with 139,500 sq ft pre-let to Cancer Research UK; 123,500 sq ft available.



GORDON HOUSE, SW1

Architect: Squire & Partners
Available now
www.gordonhouse-sw1.com
Following the successful pre-let of 16,000 sq ft to Benefit Express, a newly refurbished 4,000 sq ft unit is available with excellent floor-to-ceiling height, abundant natural light and views across London. For more information, see page 14.



45-51 WHITFIELD STREET, W1

Architect: Nissen Adams
Completion: autumn 2009
Refurbishment is now underway to provide 13,000 sq ft offices for short term lettings.

For further details please contact Head of Leasing Celine Thompson or Leasing Surveyor Joanna Buckley on 020 7659 3000.

NEWS UPDATE

DESIGN FOR OPEN MINDS

THE CHARLOTTE BUILDING, AN IMMACULATELY DESIGNED CONTEMPORARY SPACE IN FITZROVIA SEEKS CREATIVE, FORWARD-THINKING TENANTS FOR FULFILLING LONG-TERM RELATIONSHIP

A stone's throw from the West End, but set in quieter streets full of history and character, Fitzrovia is enjoying a renaissance thanks to exciting new architecture such as the Charlotte Building. Due to complete this Autumn, the 47,000 sq ft new-build has been designed by architects Lifschutz Davidson Sandilands, and will feature seven storeys of striking, contemporary, open-plan office space.

Designed with forward-thinking tenants in mind, its stylish exterior will radiate sleek silver and deep gold, thanks to aluminium cladding overlaid with a patterned glass skin adding depth and texture. Mirrored front doors lead to a spacious

reception with Dinesen timber-panelled walls – as seen in the new Saatchi gallery – and a drop ceiling defined by an eye-catching array of bold circular coffers containing warm LED lighting. Informal meetings can be held in the break-out area – where soft furnishings and lower-level lighting create a more intimate atmosphere.

Further highlights include an executive-level top floor with a roof terrace; high-spec bathrooms; exterior landscaping and a private courtyard with metal gates exclusively designed by Tom Dixon.

The Charlotte building is being creatively marketed too – a

space on nearby Rathbone Place has been transformed into an art gallery telling the story of the area. Highlights include illuminated light-boxes containing photographs of local people, reflecting Fitzrovia's diversity and chutzpah. In one, a craftsman leans on the front of his workshop – his face is covered in fine gold dust; he is a master gilder, working on an artwork by Damien Hirst. Other portraits include burlesque girls, tailors, musicians and sharp-suited media types.

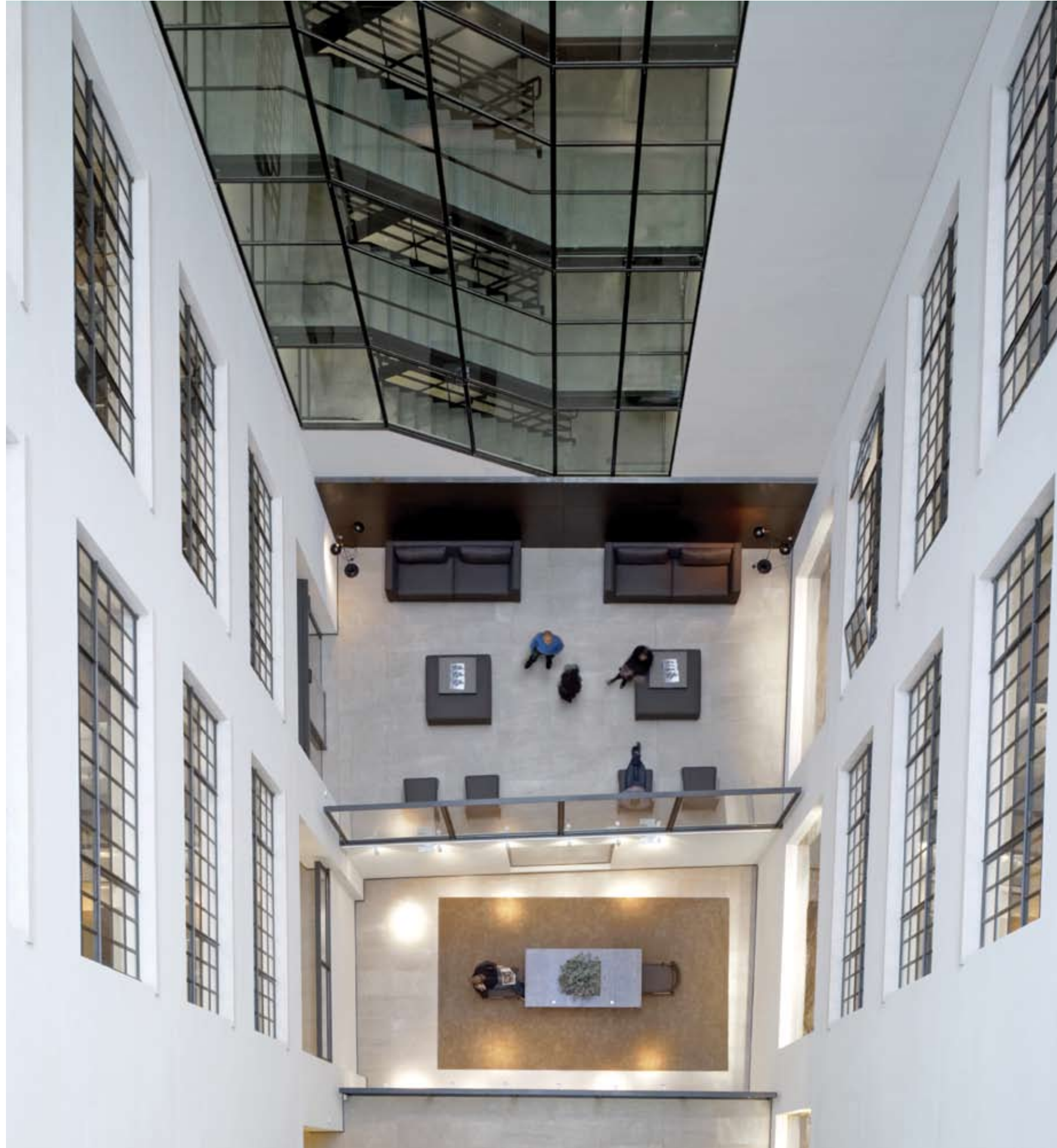
In another room, tall steel panels lean against the wall – a nod to the artist Richard Serra. Each is embossed with information about the building and the locality. Upstairs,

atmospheric lighting focuses attention on two architects' models of the building.

The exhibition was conceived by Made Thought, a design and graphics agency with a broad portfolio that includes redesigning perfume bottles for Stella McCartney and a global advertising campaign for Adidas. "We can apply ourselves to quite a variety of projects," says Made Thought's Paul Austin. "So when Derwent came to us and said, 'How would you market a building?' we said we'd create a gallery with the building as a piece of art. That they allowed us to realise the concept shows enormous confidence in the building."



RENOWNED FOR ITS TIMELESS STYLE AND RICH HERITAGE,
BRITAIN'S BEST-KNOWN FASHION BRAND MOVES INTO ITS BESPOKE NEW HQ,
HORSEFERRY HOUSE A BUILDING FULFILLING ITS POTENTIAL AT LAST



HORSEFERRY HOUSE

BURBERRY'S NEW LOOK



Even in an economic downturn, glamorous fashion houses need stylish headquarters that project confidence, chic and sophistication. And there's none more glamorous than Burberry, the £1bn British luxury fashion brand whose clientele includes Madonna, Sarah Jessica Parker and Kanye West. The images on these pages offer a sneak preview of Burberry's much talked-about new headquarters, Horseferry House, a magnificent, seven-storey, 150,000 sq ft building in Victoria that had fallen into disrepair, but is now rejuvenated to an appropriately high specification by the architects Allford Hall Monaghan Morris (AHMM). This is a space where nothing but the best will do.

"The challenge was taking what was a really beautiful building in the 1930s, when it was built, and restoring it back to its former elegance", says AHMM's Wade Scaramucci. "Nobody had ever taken care of it. Horseferry House had been occupied by an airline in the 1930s, with retail on the ground. Then in the war it was converted by the Home Office, which reinforced the entire building as an air-raid shelter. After the war, each occupier did something different, so you had a really strange collection of ideas and fit-outs", says Scaramucci. "We decided to take it back to its original feel. It was about uncovering the architecture that had been hidden by time. It still had some fantastic detail, such as the stone friezes and portals."



Fortunately the friezes, carved stone bands above each of the building's six portals (entrances) topped by intricate crests and imposing gargoyles, were salvageable; now restored, they add style and gravitas to the exterior. One portal, on Horseferry Road itself, now leads to a state-of-the-art showroom and retail space. Three more provide access to the building for staff, while the other two lead visitors through huge glass elevations into a vast reception area, overlooked by a stunning atrium, the north atrium, one of the building's many "wow" factors, showing off its height and volume. The ground floor alone is 4m high, floor to ceiling.



The atrium is one of two either side of a new core, itself one of three new cores, all enclosed by a ring of open space. Each atrium has a distinctive feel. The north atrium is a grand, imposing, showcase space; the south atrium is subtler, animated by black metal link bridges intended to serve not just as thoroughfares but break-out spaces in their own right. With natural light flooding down from the building's smart new critical-steel windows, the bridges, with plenty of space for seating, can double as informal meeting spaces or cafe areas.

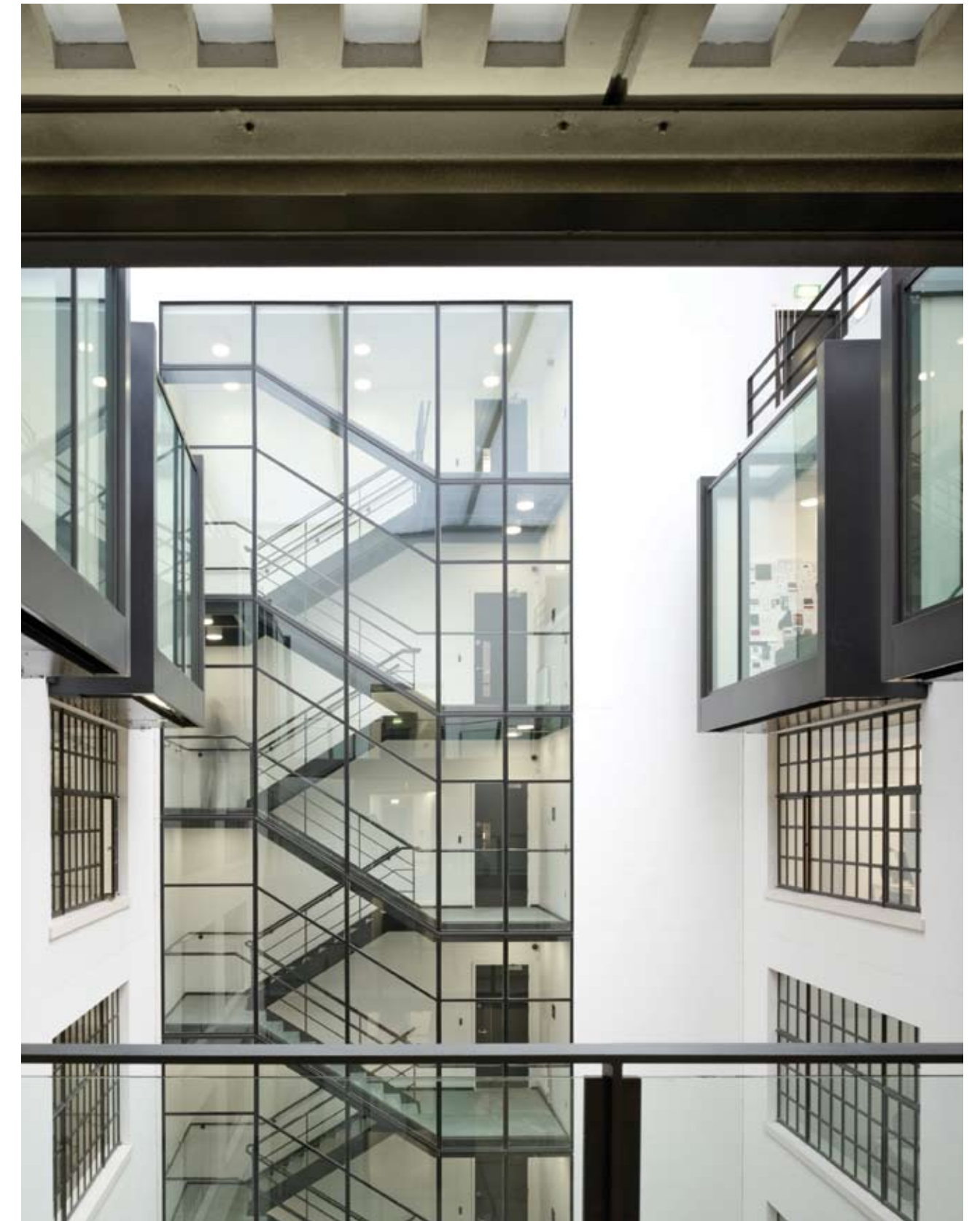
Ocean liners from the 1930s were a design influence. "We did a lot of research about how people on the liners used the space", says Scaramucci. "And one of the things is that there is always accommodation; there are these large spaces that are always occupied by people. So when we were thinking about the atria, we envisaged how they would be much more than spaces for people to walk through."

Taking their cue from the existing design, AHMM introduced enormous lanterns to flood the top floor with natural light. "When you exit the lobby door onto the floorspace, there are these immense skylights," says Scaramucci.

The new roof has two terraces: one overlooking the Thames and one towards the back of the building which is screened off so as not to overlook the adjacent MI5 headquarters, for obvious reasons.

"This was always a great building, it just needed somebody to come along and appreciate it," says Scaramucci. "I think that's what Derwent London are good at – finding buildings that have so much potential."

THE COLOUR SCHEME IS CLASSIC AND SIMPLE: PREDOMINANTLY BLACK AND WHITE, ALLOWING THE LIGHT FROM THE ATRIA TO ENERGISE THE SPACE.



THERE IS ROOM TO BREATHE, TO THINK. THERE IS COHESION AND CLARITY.



"be more inventive"

HOW 151 ROSEBERY AVENUE HAS BEEN TRANSFORMED INTO ONE OF CLERKENWELL'S MOST EXCITING NEW OFFICE SPACES

The trend for receptions in 1992, when 151 Rosebery Avenue was completed, was the smaller the better. That way, landlords had more space to let. When you enter the building's large, airy reception today, however, it is immediately apparent that things have moved on. Now the centrepiece of the newly refurbished 24,000 sq ft building, 151 Rosebery Avenue's reception is an inspirational space with a unique life of its own.

Its design, by Hugh Broughton Architects, features several talking points – not least the terrazzo floor, the first of its kind in the UK. Each floor-tile has fibre-optic cables sewn into

it, and these perform an artistic trick with light. The heads of the cables appear on each tile as a series of tiny rectangles, each linked to another by cable sewn into the tile. Block the light to one rectangle – by standing on it, for example – and the rectangle it is linked to also darkens. Thus any movement across the tiles appears to generate tiny rectangular shadows – almost as if one is being tracked by computer, or graphically rendered like something out of The Matrix. The terrazzo "Sensitiles" also cover the front of the reception desk and the lift floors.

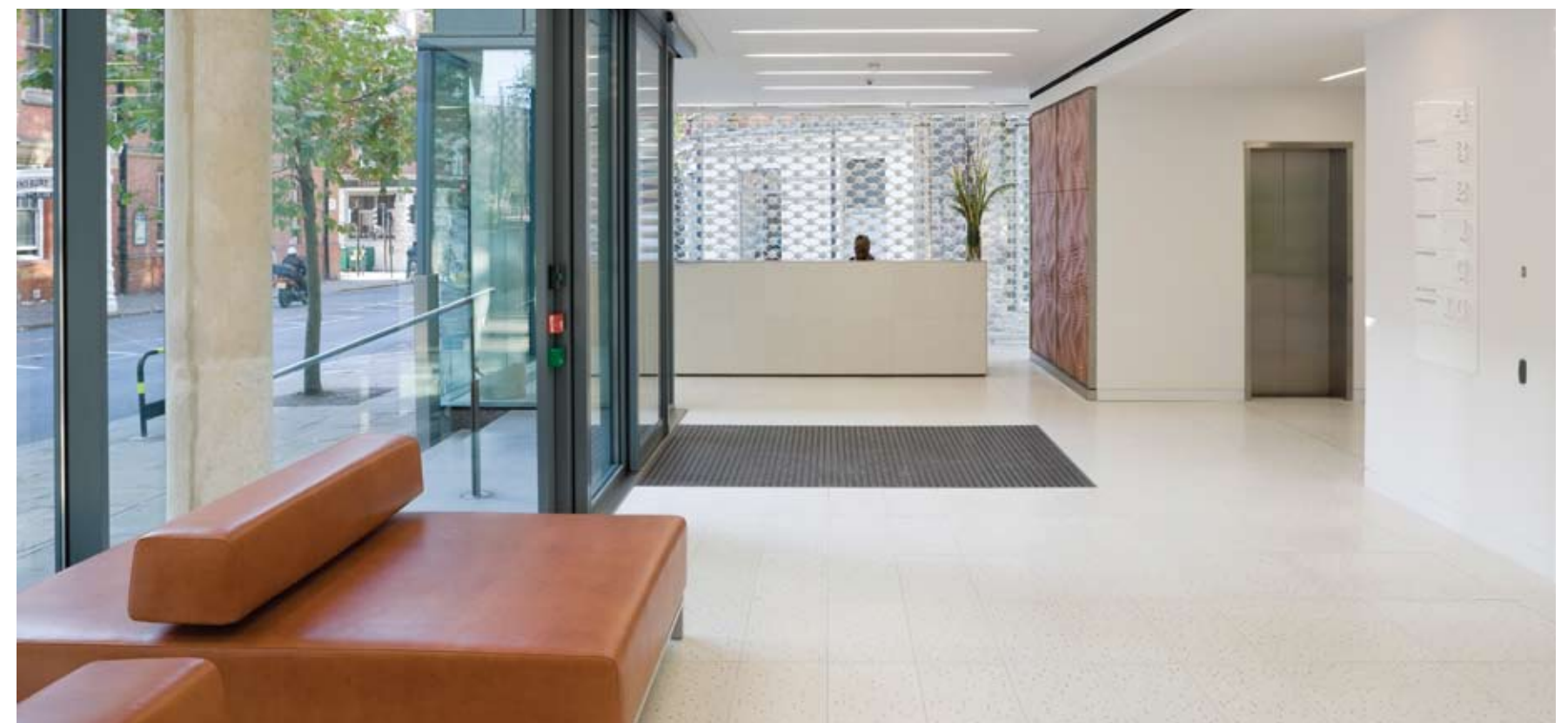
The window behind the reception desk has another signature flourish – it is covered inside

by a mesh of lacquered white wooden balls, screening the interior while at the same time allowing natural light in. Some of the balls on the side of the mesh facing the street have been adorned with bold red stickers to form a large figure: 151, the building's address. And on the wall next to the desk a series of beautifully carved wooden panels have been covered with leather to warming, tactile effect. There is also a new private courtyard area, with decked seating areas, planters and bicycle stands.

"This was our first project with Derwent London, and it has been a joy," says Hugh Broughton. "Early on they said to us that, because the building is in

Clerkenwell, we should see it as an opportunity to go a little further and be more inventive. You couldn't have a better directive than that."

The media companies Momentum Activating Demand Ltd and Torre Lazur McCann, both subsidiaries of global media organisation Interpublic Group (IPG), have snapped up four floors and the basement; one floor remains, the top – framed by floor-to-ceiling windows and featuring a new ceiling with tasteful uplighting and state-of-the-art air conditioning. It is a breathtaking raw space in which to build for the future.



AN ELEGANT REFURBISHMENT THAT'S ENVIRONMENTALLY FRIENDLY TOO – GORDON HOUSE IN VICTORIA HAS A NEW LOOK BY SQUIRE & PARTNERS.

THE INNOVATION GAME

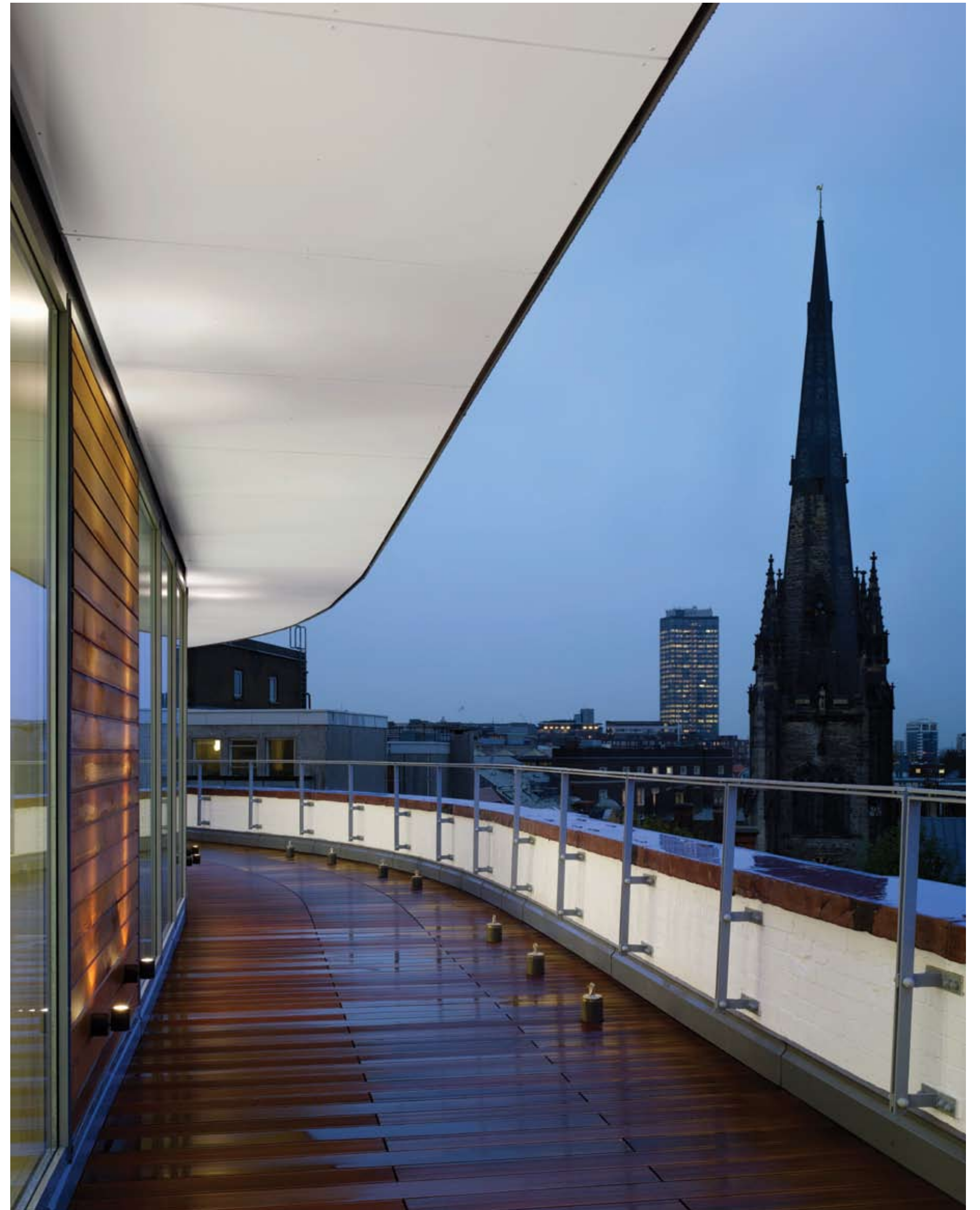
The refined red-brick Gordon House in Victoria has recently had its top floors refurbished and a new rooftop extension added to create a new floor. Now complete, it appears at first glance to be a signature Derwent London space – a tasteful, minimal, white-walled environment with generously proportioned, Glulam-timber-framed windows overlooking an historic part of the capital. But the real story lies in its construction, which points the way to a greener future.

“The new rooftop extension is built out of structural timber,” explains Tim Must of the architects Squire and Partners. “The walls were prefabricated in Germany with the windows already installed, including the glass. The walls are also structural and help to support the ceiling, meaning fewer columns – all of which has a big impact on the amount of steel you use. And of course steel is particularly un-green, because it takes a lot of energy to produce it.”

The new roof has been in the pipeline since 1998, the year planning consent was granted for this and another Derwent London building, Greencoat House, which is adjacent, and which received its rooftop extension soon after the consent was granted. Gordon House has been a decade longer in the pipeline – although when its time eventually came last summer, the new rooftop extension went up in a matter of days.

“We chose this method because it’s quick as well as green,” says Must. “Lorry-loads of panels would arrive, and be erected in half a day. The process was so efficient the lorries couldn’t arrive fast enough!”

The new floor was pre-let along with the third and fourth floors to Benefit Express Ltd – leaving just the part second floor available. (The building is divided into two parts, north and south, with one less floor on the south side, affording greater ceiling heights.) With its impressive high ceiling and large, 2.5-metre windows set back from a new outdoor terrace, for the time being it remains an enticing blank canvas.



INTRODUCING FOUR FAST-RISING ARCHITECTURAL PRACTICES TAKING DERWENT LONDON INTO THE FUTURE

YOUNG DRIVING PROJECTS CHITILCTS

GENERATION NEXT



Derwent London constantly seeks the most exciting emerging architectural talent to work with. "We are always open to ideas, believing it is essential to encourage and embrace future generations," says director Simon Silver. "Once we have forged new relationships, they often grow in tandem with each practice." One example is AHMM, a relationship that began in 1995 with a £2m redevelopment of the 80,000 sq ft Morelands complex in Clerkenwell.

It has grown through larger, more challenging projects such as the 157,000 sq ft Johnson Building and the 263,000 sq ft Angel development, to the impending regeneration of 1 Oxford St to make way for Crossrail.

"We've grown up together over the past 15 years," says AHMM's Simon Allford. "Whatever we've achieved, there's always been the idea that we can do better and think smarter

– learning from the past but always looking to move it on and question orthodoxies.

"Over the years we've developed better ways of allowing design to evolve. Now we never have meetings where we'll sign off lifts, or whatever. It's more, here's a conversation about lifts that will emerge over two or three months – and during that time Derwent will throw in

different ideas and people and collaborations with designers, artists or other consultants... I think reiteration and evolution is the way we work now."

Each new working relationship is unique – Derwent London do not commission practices to reproduce archetypal work; we are willing to take risks and often find that the resulting collaboration produces more exciting and

innovative architecture.

By cultivating relationships with smaller practices – whose skill, tenacity and vision we value just as much as those of more established outfits – we are able to work closely throughout a project, and develop a strong creative understanding. Derwent London is currently working with four such practices, on the following pages.

Left to right: Paul Forbes (dMFK), Stuart Piercy (Piercy Conner), Julian de Metz (dMFK), Ben Knight (dMFK), Mary Duggan (Duggan Morris), Joe Morris (Duggan Morris), Pippa Nissen (Nissen Adams) and Ben Adams (Nissen Adams)

PIERCY CONNER



Piercy Conner Architects
Described by the British Council as “one of the most conceptually advanced architectural practices of its generation”, Piercy Conner describe themselves as exponents of “bespoke and tailored architecture”. The main focus of the partnership, founded in 2000 by Stuart Piercy and Richard Conner, has been on mixed-use and regeneration projects – although they are branching out into office schemes, hotels and one-off commissions for houses and furniture – and in 2007, the practice won the AR MIPIM International Sustainability Award for the Kolkata Housing Scheme in India. More recently, PCA won the overall award for the Architects Journal 40 under

40, and was shortlisted for Young Architect of the Year. Creating a new identity for 63 Clerkenwell Road – formerly Turnmills nightclub & studios – is the practice’s latest project for Derwent London. PCA’s imaginative proposal to rebuild it, currently in pre-planning, is inspired by Barbara Hepworth’s renowned sculptures comparing ancient and modern Greece. “The project is a tribute to both the historical fabric of Clerkenwell and its present day incarnation as the centre of London’s media industry. A contemporary pure fluid interior is wrapped in a dark textured skin of specially selected masonry – this is definitely a slightly eccentric Clerkenwell building.”

DMEFK



dMFK (de Metz Forbes Knight) Architects
Founded in 2001 by Julian de Metz, Paul Forbes and Ben Knight, whose experience includes stints with the Israeli modernist Moshe Safdie, Richard Rogers Partnership and Lifschutz Davidson, they possess a youthful, energetic outlook – all are under 40. Describing their work as “beautiful, pared down, modest, humane and deeply textured”, they won a RIBA award in 2008 for the eco-friendly courtyard housing scheme in Guest Street, Manchester. dMFK is currently designing three schemes for Derwent London. The first is mixed-use – part-refurbishment, part new-build – at 60-63 Tottenham Court Road (on the corner with

Goodge Street). Currently in pre-planning, it “sensitively articulates the transition from the large-scale retail and office feel of Tottenham Court Road to the boutiquey, Georgian-style character of Goodge Street”, says Julian de Metz. The other projects are two contemporary mews-housing schemes in Islington, centring around communal courtyards and featuring rooftop gardens and “upside-down living”, with the living spaces high in the building to benefit from the most light (pictured above). “We’re inspired by the architect Ted Levy,” says de Metz, “who produced amazing private housing developments in North London in the 1960s and 70s – some at very high density with almost a medieval-feeling streetscape.”

All images_Islington housing scheme for Derwent London

DUGGAN MORRIS



Duggan Morris Architects
Formed in 2004 by Mary Duggan and Joe Morris, the practice has diversified into a multitude of sectors ranging from office fit-outs to mixed-use regeneration schemes – with project budgets ranging from £50,000 to £25 million. They believe in creating architecture that possesses a “consistency of attitude” rather than an archetypal style, and count winning the RIBA International design competition for the Mersey Observatory 2008, and shortlisting in 2007 and 2008 for Young Architect of the Year Award, among their burgeoning accolades.

DMA have worked with Derwent London since June 2008 to refine, refurbish and extend 12,000 sq ft of contemporary new office space within a four-storey warehouse building in Islington. Located at 3-4 Hardwick Street, and framed by several other Derwent London buildings, including 151 Rosebery Avenue (see page 12), work will include the re-positioning of the entrance and a new rooftop extension. Construction is due to begin in late spring, and will complete this autumn.

Top_Visitor Centre, Newlands Common, Hampshire
Middle_Mersey Observatory, Sefton, Liverpool
Bottom_National Wildflower Centre, Knowsley, Liverpool

NISSEN ADAMS



Nissen Adams Architects
Led by partners Ben Adams and Pippa Nissen, the practice has a widescreen approach to architecture and design, and a diverse portfolio ranging from large new builds to product, stage and exhibition design. Their particular interest in adapting existing buildings sees Nissen Adams’s more experimental work in theatre, exhibitions and set design serve as a test-bed for new techniques and materials which can then be applied to larger projects. Current ventures include a new auction house for Phillips de Pury & Company, a houseboat, set design for an opera at the Aldeburgh festival and office buildings in Mayfair, Farringdon and Fitzrovia.

The practice is working on four refurbishments with Derwent London at two addresses: 45-51 Whitfield St, a five-storey, 13,000 sq ft office building in a sought-after Fitzrovia location next to Whitfield Gardens; and 43 Whitfield Street, a five-floor 13,00 sq ft office building. The ground floor of 43 Whitfield Street is being converted into a 1,300 sq ft show room and exhibition space for Derwent London; while the back area of the ground floor is undergoing a separate refurbishment to become a 500 sq ft space for The Fitzrovia Partnership.

Top_45-51 Whitfield Street for Derwent London
Middle_Phillips de Pury & Company new London base
Bottom_Stage set for opera at Aldeburgh Festival

Top_63 Clerkenwell Road for Derwent London
Middle_SymHomes Apartments – India
Bottom_Perforated steel doors – SymHomes Apartments

RICHARD BUCKLEY 1963–2008

THE ARCHITECT RICHARD BUCKLEY, 45, A FOUNDING PARTNER OF BUCKLEY GRAY YEOMAN, DIED WHILE ON A FAMILY HOLIDAY IN 2008. RICHARD HAS WORKED ON A NUMBER OF PROJECTS WITH DERWENT LONDON, MOST NOTABLY 20–26 ROSBERY AVENUE. AT THE RECENT RIBA MEMORIAL SERVICE, SIMON SILVER SPOKE ABOUT RICHARD AND HIS EXPERIENCE OF WORKING TOGETHER:



I did not know Richard as well or as intimately as many of you here today. I knew him firstly as an architect together with Matt Yeoman at Buckley Gray Yeoman. The two were introduced to us at our company, Derwent London, by David Rosen, who described them as an exciting young firm; that was five years ago.

The success of our relationships with architects over the last twenty years has often been triggered by the spirit and personality of the individuals concerned. In the case of Richard, he was simply on our wavelength, and together with my colleague, David Silverman, we just all hit it off from the very start. But with Richard, I suspect that was often the case; apart from being an extremely talented architect, he was at ease with himself and consequently put everyone else in a relaxed mood when in his

company; and then, to top it off, there was his unforgettable and winning smile.

We worked together on various projects, but, in particular, an office block on Rosebery Avenue, where he won an excellent planning permission on our company's behalf. On that particular scheme, Richard needed to deploy all his skills, character and patience in dealing with various conservation problems, as well as the officers at Islington. Others may not have succeeded but Richard, unflappable as ever, persevered and won over those who originally disapproved. The scheme itself was typical Buckley Gray Yeoman: clean clear lines combined with a mixture of innovation and panache, all beautifully parcelled together with Richard's flair and sensitivity.

We will badly miss Richard at Derwent, not just because he was a skilled architect, but mainly as a kind and warm individual who never failed to light up the room whenever he entered.

More recently, we have been working on a student-housing scheme in east London, and once again Richard excelled.

I have every confidence that his partners, Matt, Paul and Fiammetta, will pick up the reins where Richard left off. With a bit of good fortune we will eventually build the block which, like others, will stand as a testament to Richard's commitment – and as a further legacy of excellence to all that knew him.

Simon Silver



Opposite – From top left clockwise:
_Student housing, East London
_Hotel – Stratford, London
_Waste to Energy Centre, West London

Above – From top left clockwise:
_Richard Buckley
_Paul White, Fiammetta Gray, Matt Yeoman, Richard Buckley
_Richard with his children

WORKING WITH

DEL BUONO GAZERWITZ

INTRODUCING ONE OF DERWENT LONDON'S BEST-KEPT SECRETS – THE LANDSCAPE-GARDENING EXPERTS BRINGING OUR SPACES INTO BLOOM

By their own admission, the work that Del Buono Gazerwitz do is “very different” from that of Derwent London. The landscape-architecture partnership founded in London in 2000 by Paul Gazerwitz, an American, and Tommaso del Buono, from Italy, specialises in “high-end, small scale” gardens for private – ie, non-corporate – clients. (Although the “small-scale” part of their description is debatable – recent commissions include a four-acre garden in Hampstead.) But two Derwent London sites now bear Del Buono’s green-fingered stamp – the Johnson Building and Portobello Dock – with plans for a third, Oliver’s Yard, at an advanced stage. “The quality of architecture Derwent works with is very high,” says del Buono. “What we do is another discipline entirely. We’re not architects or product designers.”

Nevertheless, the Del Buono Gazerwitz (DBG) effect has transformed urban office spaces that, though designed to an exacting specification, have benefited from a stronger connection to nature and the

wider environment. The Johnson Building’s courtyard is now an infinitely softer space, full of natural colours – greens, yellows, hints of red – thanks to the row of amelanchier trees that line opposite walls. Its ever-changing colour palette evolves in tune with the seasons; in spring, the amelanchiers are covered in white flowers, before the meadow-green leaves dominate summer months.

The space is subdivided by two screens – cages containing climbing plants. Gazerwitz describes them as “almost like green walls. They dissect the space and create layers”. Another eye-catching touch has been the addition of “lily-pad” lighting into the existing water pool. “The pool is partly under a canopy,” explains del Buono. “The lily-pad lights are scattered around the pool, floating on the water; at night their reflections bounce off the underside of the canopy.”

The courtyard at Oliver’s Yard is also set to be transformed when work begins in late spring. “Each landscape is very site specific,” says del Buono. “You need to do something that suits

its setting and the building it’s designed for. Having said that, we don’t like too many frills and ornaments. Our gardens are generally quite streamlined. Though we like to create a feeling of space, depending on the context.”

The Oliver’s Yard courtyard is larger & more square. DBG plan to install rows of planters, with spaces in between, at an angle to the walls. “They’re quite deliberately working against the building’s geometry,” says Gazerwitz. “And the idea is that we are planting each with contrasting plants to its neighbours, which will flower at different times of the year. So you have a constant, ever-changing pattern of different colours.”

The planters each have wooden seating attached, creating semi-private areas between them ideal for informal meetings (weather permitting), or lunch, a break, or simply somewhere to sit and recharge your batteries. This will no longer be a dead space to hurry through from A to B: it will be somewhere to linger and enjoy.



Simon Silver, Derwent London’s head of development, brought DBG into the fold in 2006, making contact after his wife saw their work in House & Garden magazine. Their first job, however, was a private undertaking for Silver himself: to redesign his back garden. They created a new terrace – “like an outdoor living room” – in Travertine, a nod to Mies’s German Pavilion in Barcelona, one of Silver’s favourite buildings. The garden part, which leads up to a pavilion designed by Stiff + Trevillion, is described by del Buono as “a green carpet of lawn, with planting kept very simple. It is a green garden, there are no flowers, and it is streamlined, logical, ordered – it’s very much what we thought he would want”, he says.

Two years on, the relationship between DBG and Derwent London continues to blossom and grow. Much like their exquisite gardens.

_From top left clockwise:
_Courtyard – 151 Rosebery Avenue
_Courtyard – Johnson Building
_Simon Silver’s garden
_Tommaso del Buono and Paul Gazerwitz
_Landscaped car park – Portobello Dock

