

SPACE 8

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Le Corbusier at work.

DERWENT
LONDON



Welcome to SPACE 8

Two significant new projects will arrive in 2014 – Turnmill in Farringdon and 40 Chancery Lane in Midtown. Turnmill in particular will benefit from the construction of Crossrail, London’s new express east-west rail system, and we examine other areas and projects it affects.

We bring you up to date on our 10-year collaboration with Teenage Cancer Trust, with over £1m raised to date. Our tenant focus is Burberry, the luxury fashion house already located in Horseferry House and now expanding into another Derwent property.

We work with many fine craftsmen: here we bring you Christopher Farr, whose handmade one-off rugs grace many Derwent London receptions. And – in search of pure inspiration – we report on our pilgrimage to the famous chapel at Ronchamp by Le Corbusier.

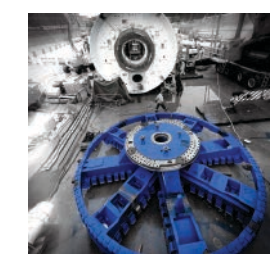
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Art Update



1 Oxford Street

Planning Approval

At 1 Oxford Street, Derwent will exercise its option to rebuild on its compulsorily-purchased site above the new Tottenham Court Road Crossrail and Underground station. Shops, offices and a new 350-seat theatre are in the mix in two buildings on this key site, designed by AHMM. The 275,000 sq ft project includes a new public square linking Charing Cross Road to Soho Square in what is a very busy part of town. Work will start once all the Crossrail works are complete around 2017.

Camden



1-2 Stephen Street

On Site

1-2 Stephen Street W1, located at the southern end of Tottenham Court Road, is undergoing a phased refurbishment by architects ORMS. Phase one, 23,000 sq ft is underway with two-thirds already pre-let to BrandOpus. Phase two consists of a further 63,000 sq ft. Both will complete mid-2013.



Elephant House

Lettings

Viacom, owner of MTV, is taking 13,700 sq ft of space in Elephant House NW1, currently being refurbished by architects Hawkins\Brown. Work completes Spring 2013.



96-98 Bishop's Bridge Road

Starting on site 2013

Further west, near Paddington, architects Stiff + Trevillion, who designed the nearby Portobello Dock scheme, have won Derwent planning permission for 16 apartments of 18,700 sq ft and 2,700 sq ft of retail space at the Art Deco former Queen's Cinema at 96-98 Bishop's Bridge Road, W2. The distinctive facade will be retained. Given the demographics of adjacent Westbourne Grove and Notting Hill, the retail unit is expected to attract a gallery or independent boutiques.



1 Page Street

Lettings

Global fashion brand Burberry is one of Derwent London's existing valued tenants, with its international HQ occupying Horseferry House in Victoria SW1. Burberry has also pre-let the whole 127,000 sq ft of the new refurbishment scheme at 1 Page Street SW1, just opposite. The project has been designed by PLP Architecture, increasing floorspace by eight per cent and constructing an elegant new masonry facade. The work will be complete in mid-2013.

10-4 Pentonville Road

Available

10-4 Pentonville Road, 55,000 sq ft of offices designed by architects Stiff + Trevillion is now complete. The building will be launched in October.



The Buckley Building

On Site

Completing early 2013, the Buckley Building faces on to Clerkenwell Green and offers 85,000 sq ft of creative office space. Designed by Buckley Gray Yeoman, the reception has a unique 'Newton's Cradle' light installation with an industrial aesthetic.

For further information on any of the projects please contact Celine Thompson, Head of Leasing on 020 7659 3000.

It's always been the case with Derwent London that one of its buildings is only demolished and replaced if it is intractably difficult to upgrade and extend.

And this is true of two highly significant projects now under way: 40 Chancery Lane in Midtown WC2 (construction cost circa. £44m) and Turnmill (£25m) in the heart of the Clerkenwell creative quarter.

Both projects have been in the portfolio for many years, biding their time to come to fruition. That time is now, with both on site and completion scheduled for late 2014.



40 Chancery Lane

At Chancery Lane the site consisted of several smaller properties of no great merit – except for a row of 18th century town houses on Tooks Court to the rear. Those are to be kept and linked across an atrium to what is otherwise a large, all-new building with roof terraces. Occupying nearly a full block and providing 100,000 sq ft of office space on eight levels, it provides new daytime public space in the form of a courtyard landscaped by Jo Gibbons.

Architects Bennetts Associates have designed a building of appropriate stature – refined, classically-proportioned modernism inspired partly by the great mid-20th century Kimbell Art Museum by Louis Kahn. Its open frame, clad in travertine stone, is scaled up for the Chancery Lane entrance facade and reduced in scale for the more intimate, pedestrianised Cursitor Street to the south.

It's a very green design using a chilled ceiling system with fresh air supply, with generous floor-to-ceiling heights and slender post-tensioned concrete floor slabs. Everything has been greatly refined, down to floors which combine Caithness slate with a polished light concrete tile inlaid with granite strips.

Two New Palazzos



A) View of reception.
B) Exterior views.
C) The new courtyard with landscaping by Jo Gibbons.
D) Exterior views.

Turnmill

Over in Clerkenwell, Turnmill was originally built as stabling and storage for horse-drawn Hansom cabs, complete with spiral ramp inside, like a prototype multi-storey car park. More recently its cavernous basement was the long-time home of the famous 24-hour Turnmills nightclub. It stands at a key junction right by the upgraded Farringdon station where the new east-west Crossrail express line will meet the upgraded north-south Thameslink and Underground lines.



With its small, high windows and dark tortuous innards, the old building just did not lend itself to today's uses. Derwent London won planning permission for a new building with a lot of the sturdy masonry character of the old as it sweeps round the corner on to Clerkenwell Road.



The architects are Piercy & Co, who have achieved the trick of combining lightness – in the form of full-height windows - with solidity, in the form of a frame clad in handmade Kolumba bricks from Denmark, very long and thin. The set-back 'penthouse' roof level with its terraces, in contrast, opts for lightness. Architecturally the key entrance will be on Turnmill Street where the facade folds inwards to the entrance lobby. All in all 70,000 sq ft of office and studio space will be provided aimed at the creative industries of the Clerkenwell village. They should appreciate it: "The attention to detail has been phenomenal," says Edward Sneddon, development manager.

'Beautifully sculpted office space of 70,000 sq ft aimed at the creative industries.'

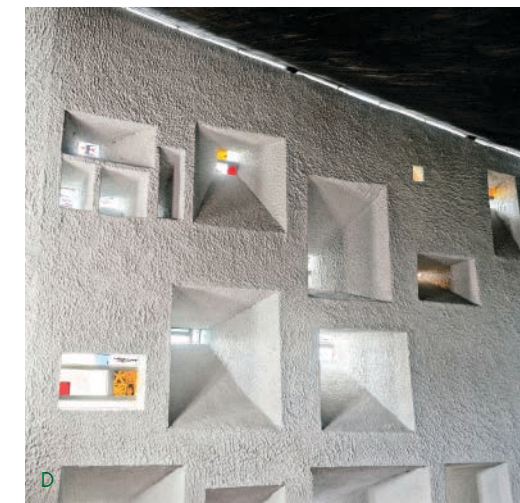


A) Exterior showing main entrance.
 B) Typical office floor.
 C) Exterior view.
 D) Entrance.

For inspiration:



Anyone who has ever been to Le Corbusier's pilgrimage chapel of Notre Dame du Haut in Ronchamp, eastern France, will know that in a curious way it is pantheistic: those of all religions and none respond to its masterly manipulation of space and light.



This little mid-1950s building on a wooded hilltop happens also to have revolutionised architecture. Nothing like it had ever been seen before, and it retains its impact to this day.

This is why a group from Derwent London, including directors Simon Silver and Paul Williams, went on its own pilgrimage to see it, accompanied by Ken Shuttleworth, Sean Affleck and others from the practice Make architects. Make is designing one of Derwent's most important projects, 80 Charlotte Street in Fitzrovia.

It did not disappoint. As Simon Silver says: "I'd seen the pictures but I'd never really experienced Le Corbusier, I always wondered why he was so revered. The truth is, nothing prepared me for it. When we got there, I just went: 'Oh my goodness: this is amazing'. We spent a long time walking all round it. Inside, you just get caught up in it. It just catches you. It's a little church that is about the soul."



a Pilgrimage to

Ronchamp



A) Le Corbusier's Notre Dame du Haut.
B) An internal staircase.
C) The team from Derwent London and Make architects.
D) Internal view of the stained glass windows.
E) The painted door.



'It's a little church that is about the soul.'

F) A shell set within the concrete.
 G) The external pulpit.
 H) View towards the altar.
 I) External view.



Affleck adds: "It was scandalous at the time it was built. Before that, modernism had been all about hard edges, clean straight lines. Everything surprises, even the sprayed concrete, which is like porridge. The spaces are separate, but they flow together so well. Above all, it's all about light and the way light and colour hits the surfaces."

This is how Ronchamp affects people: they spend a surprisingly long time there and afterwards find it hard to explain just why. But it seems to come down to the fact that it's a place where you can lose yourself in contemplation. A retreat, an escape.

But can today's developers and architects apply its lessons elsewhere? Not directly, perhaps. But as Silver says, "these trips are cultural and educational of course, but they inspire you. There's no doubt that over the years, seeing great buildings, we remember what we've seen and it feeds through to our own projects."

So you won't see overt Corbusian details in 80 Charlotte Street. But you'll see an approach to space and light and the integration of art that learns from the master. That's why they trailed all that way across eastern France, just to see a little church.

Christopher Farr
has created bespoke
rugs for a number
of Derwent buildings.
 Co-owner Matthew
 Bourne talks to us
 about life as a rug-
 maker and the creative
synergy between the
two companies.

"It's a bit like wine. When you're making rugs, the blend of wool is all important." Matthew Bourne is chewing over life as a rug-maker. Christopher Farr, the company he co-owns, has more than 20 years' experience in the industry, working with some of the world's leading designers and producing striking, modernist rugs.

This summer, the company embarked on a ground-breaking collaboration with the Courtauld Gallery. Using designs from the Bloomsbury Group's Omega Workshops, Christopher Farr's craftsmen brought to life rugs designed a century ago by Duncan Grant and Vanessa Bell. They were then put on display to the public at Somerset House.

FINEST
 BY
 FARR



A) Colour tufts.
 B) Matthew Bourne sitting on stock.
 C) Artwork for the Omega rugs for the Courtauld Gallery.
 D) Matthew holds a rug by Kate Blee.
 E) A bowl of silk and wool tufts.





F



G

F) Angel Building reception.
G) 4 Grosvenor Place reception.
H) 1 Grosvenor Place reception.



H

'Our starting point is materials, construction, quality of colour, quality of wool. These are the foundations.'

The key to a good rug is to get your priorities right, says Bourne. "We're not design people doing rugs. We're rug people doing design. Our starting point is materials, construction, quality of colour, quality of wool. These are the foundations."

There's nothing modern about how a Christopher Farr rug is made. "There's no powered machinery involved at any stage of the process. Just human hands. The closest we get to technology is a handheld tufting tool."

Derwent has worked with Christopher Farr on a number of projects: the first commission was the Angel Building, which opened in 2010. Designed in conjunction with architects Allford Hall Monaghan Morris, the rugs pick out details in the building's magnificent terrazzo floor. The Christopher Farr company's designs for Derwent often focus on elements found in other artworks on display – for example, there are echoes of a Victor Pasmore print at 4 Grosvenor Place and of a wall piece by Sophie Smallhorn at 186 City Road.

Simon Silver, head of regeneration at Derwent London, praises Christopher Farr's "inherent love of Bauhaus style" which, he says, "appeals to our modernist aesthetic."

Bourne says: "Derwent are a very rare commercial client. In this country, there are very few property companies who pay anything like the attention that they do to design, quality of materials, the way things look. They're great to work with."

He adds: "A room can be very beautiful but if there's nothing soft and comforting, it can feel sterile. I think there's an ingrained human need for comfort. You can see it in other textiles: the need for a nice warm coat, fleece hats, scarfs."



A) The Oculus by Roz Barr Architects.

THE SANDRAG INTERVENTION



An under-used car-park in the heart of the West End was transformed with 7,000 military-grade sandbags into a temporary urban park this summer as part of the London Festival of Architecture.

The installation, named Oculus, commissioned by the NLA, designed by Roz Barr Architects, sponsored by Derwent London and supported by the Arts Council and the London Borough of Camden, was the latest in a series of temporary interventions in Store Street's South Crescent to test ideas for the future use of this small but significant piece of public realm.

The hessian sandbags were used as a low-cost, ready-made building block to transform the crescent with a newly crafted surface; creating a series of spaces, seating and a 120-seat amphitheatre topped by a suspended pool of water. The suspended pool, created from a steel ring supporting a membrane of transparent material filled with water, framed distorted views of the trees, buildings and sky above the amphitheatre and lent the installation its name – Oculus.

Oculus was built in just three days by local architects, engineers and contractors and dismantled again in just a couple of days. The sand used in the installation was then donated to Camden Parks for use in playgrounds throughout the borough. A series of free events including Tai Chi, lunchtime talks and performances were held in the park.

40 metres beneath the city streets, two tunnelling machines, Ada and Phyllis, are driving through London clay to create connections to eight underground stations across the capital, offering a wealth of regeneration opportunities.



On 4 March this year, commuters at Earls Court waiting for the first morning train could hardly believe their eyes, or ears. Instead of the usual electric Tube train, a Beattie Well Tank 30587 steam train, dating from 1874, chuffed into view.

This was a dry run for one of the many events in 2013, orchestrated by the London Transport Museum, when London Underground, the world's first underground railway, celebrates its 150th anniversary. The test drive was an essential precaution to see whether steam would set off the myriad of fire and safety devices that are an essential part of the modern railway. Luckily the test went off without a hitch and the trip will be repeated, with passengers, in the anniversary year.

The construction of the Metropolitan Railway started in 1861 as a result of lobbying and funding by the City of London Corporation. The City realised the benefits of good infrastructure and the need to be able to get people from their homes to their place of work as efficiently as possible. Few today would cavil at the investment made by the council; history shows only too well that communications are a key part of the commercial success of an area.

Today we see great chunks of central London hoarded off as the Crossrail contractors build connections to eight underground stations and drive Ada and Phyllis, the first two tunnelling machines, through the London clay up to 40 metres beneath the streets of the capital. Whole neighbourhoods will undergo major change as a result. Paddington, whose success as a business centre owes much to the Heathrow Express and its easy connections to the airport, will be even better connected. Here, Derwent London have planning permission for a 313,000 sq ft mixed-use building designed by Fletcher Priest strategically located right next door to the main line station.

A) The tunnelling machine.
B) Tottenham Court Road station, aerial view.

CROSSRAIL



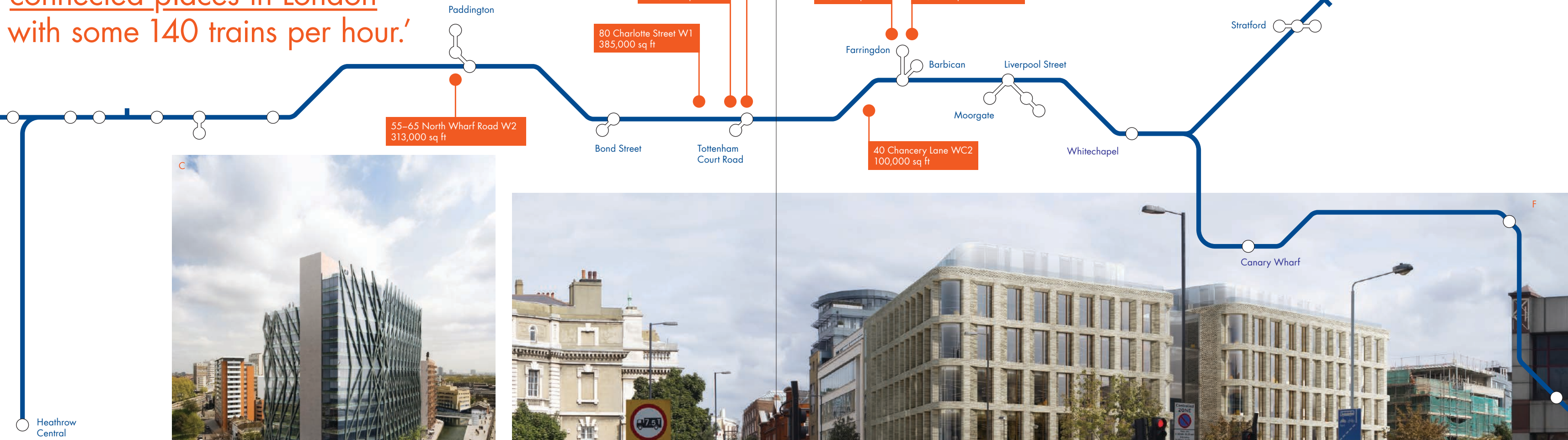
At Tottenham Court Road Derwent have been working closely with Westminster and Crossrail on the planning of the public spaces that will surround the iconically addressed 1 Oxford Street designed by architects AHMM. The new station there will reinforce TCR's role as one of the key intersections of London, the area enhanced by a number of new developments and ground level works that will enormously improve the lives of the long-suffering pedestrians of St Giles. Just up the road, Derwent are planning to provide some much needed TLC to the 1970s Central Cross development with more retail and improved office space.

When Crossrail opens, Farringdon will become one of the best connected places in London with some 140 trains per hour. Derwent London's Turnmill building – the former stables for the Great Northern Railway – will be replaced by 70,000 sq ft of new offices by architects Piercy & Co in good time for the completion of the new station. At nearby Clerkenwell Green, Derwent are on site refurbishing and extending the 85,000 sq ft Buckley Building, named in memory of one of the partners of its architects Buckley Gray Yeoman.

As it did with the Metropolitan Line, the City of London had a key role in pushing for, and paying for, Crossrail and will benefit not only from the new Farringdon station but also from the changes at Liverpool Street; while on its eastern fringe, Whitechapel station will bring new life to the Aldgate area. A word of caution though: good transport links will get people to places, but they can also take them away. Farringdon may become the busiest interchange in London but people will only emerge above ground and visit the area if they are interested in the place itself.

Phyllis Pearsall, after whom one of the tunnelling machines was named, would understand. She walked all 3,000 miles of London's 23,000 streets to draw and index the original A-Z. She would know only too well that the quality of place is paramount to attract businesses and people. Phyllis would be pleased to know that Derwent London are involved in a number of the stations being dug by her namesake, because Derwent are pretty good at making great places.

'When Crossrail opens, Farringdon will become one of the best connected places in London with some 140 trains per hour.'



C) 55-65 North Wharf Road.
D) 1-2 Stephen Street.
E) The Buckley Building.
F) Turnmill.

TENANT FOCUS: BURBERRY

This
is
an
exciting time for Burberry –

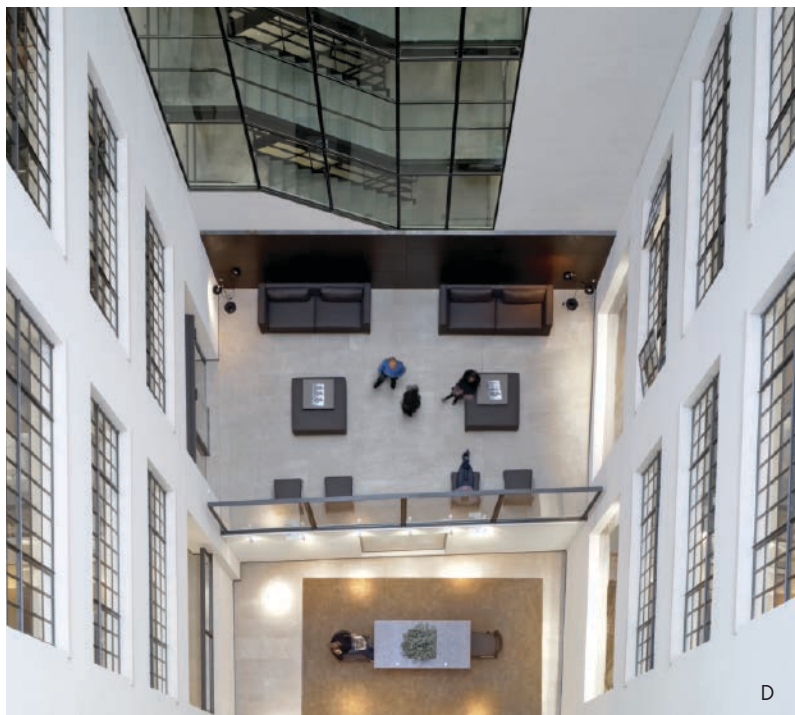
a
beacon
of
British
heritage
and
innovation.



A) Burberry's reception at Horseferry House.
B) Horseferry House.
D) Burberry's AW 2012 advertising campaign.

Burberry, the global luxury company, is a quintessentially British success story. The brand uses iconic young Brits such as Rosie Huntington-Whiteley and Eddie Redmayne to front its campaigns.





'As part of its current expansion programme, Burberry has pre-let



1 Page Street SW1, from Derwent London.'



1 Page Street SW1, from Derwent London.'

As part of its current expansion programme, Burberry has pre-let 1 Page Street SW1 from Derwent London. Planning has been approved to refurbish and extend the 11-storey, 127,000 sq ft site by summer 2013: the exterior will receive a striking and elegant new masonry façade; the interior will be transformed into a modern and sophisticated working environment. The new space is adjacent to Burberry's existing global headquarters at Horseferry House, also owned by Derwent.

This is an exciting time for Burberry. Its iconic outerwear is recognised around the world, and sales of its men's accessories are up more than 50% - contributing to an annual revenue growth of 41% in Asia Pacific, and 15% in Europe and the Americas. Over the coming year the luxury company will expand its global retail footprint with an emphasis on larger format stores, including London's Regent Street, Chicago's Michigan Avenue and Pacific Place in Hong Kong.

D) Horseferry House Interior.
E) Bags and accessories from The Orchard range.
F) Horseferry House atrium.
G) 1 Page Street.

- A) TCT Birmingham unit exterior.
- B) TCT Cardiff unit exterior.
- C) The 'chill out' area in the TCT Birmingham unit.

10 Years Working with Teenage Cancer Trust



TCT in their own private charitable efforts. And on a corporate level, the company's expertise has also been vital to a charity operating in the tricky area between the NHS and the property business, where it was in need of a little hand-holding.

'There was nothing appropriate for teenagers. TCT units fill the most enormous void.'

"The fundraising has been amazing and very difficult to replace," says Simon Davies, chief executive of TCT. "Derwent has done so much to raise our game, by making sure we get the best possible advice and support." Much of the company's role has involved drawing on its contacts and collaborators, many of whom have been happy to accept less than top dollar for their work. This has enabled the charity to draw on thinking unconstrained by a hospital mentality – which is why the best units don't look or feel like a hospital.

by Matthew Engel

www.teenagecancertrust.org

It started with a teenage boy called Aaron, son of a contractor called Roy Marsh. More than a decade ago, Aaron was hit with cancer – one of the six UK teenagers diagnosed every day. He was treated in the Middlesex Hospital. Since his dad did a lot of work for what was then Derwent Valley, two directors – Paul Williams and Simon Silver – popped in to see him.

The Middlesex, now closed, was a bit grim by 21st-century standards but Aaron was being cared for in one of the earliest units built by the then little-known Teenage Cancer Trust. Paul and Simon were struck by the effect it had on the patients.

The thought took root: here was a cause worth supporting. Teenage cancer patients spend a lot of time in hospital. "We could see it made such a difference," says Paul. "TCT units fill the most enormous void. If you're an infant you go into the children's wards. Adults go into adults' wards. There was nothing appropriate for teenagers." The first Derwent lunch on behalf of the Trust was held at the Savoy Hotel in 2002. There have been a succession in the decade since then, the last two specifically on behalf of the Laurie Engel Fund, set up – under the aegis of TCT – in memory of my own son, who died, aged 13, in 2005. These secured the opening of a brilliant new unit in Birmingham.

But the lunches are just the most visible sign of the strong connection between Derwent and TCT as both have grown over the decade. Paul Williams and Dupe Odunsi have been particularly tireless on behalf of the company; many other staff members have embraced



Art Update

Alongside Derwent London's roster of architects, engineers and designers, five contemporary artists are also at work on current projects, giving a unique slant to the public areas of our buildings.

At 10-4 Pentonville Road, Hugo Dalton references the great Finnish architect Alvar Aalto in two sinuously curving and intersecting part-painted plywood wall sculptures.

In the Chancery Lane project in Midtown, two artists are busy. Susanna Heron is producing a line piece cut into the travertine marble of the reception wall, while Sophie Smallhorn is developing a mobile of coloured aluminium tubes, working with structural engineers AKT. Smallhorn – known for her large-scale work on the 2012 Olympic Stadium – is also taking part in the upgrade of Oliver's Yard reception on City Road.

Noemie Goudal, a new name for Derwent, is developing a reception piece at 1-2 Stephen Street, part of the large development formerly known as Central Cross. As usual it is the artist's individual response that matters: Paris-born Goudal often uses images of evocative abandonment.

And finally, the ongoing design of the large 80 Charlotte Street development includes Andrew Bick, here working in a curatorial role with other artists on pieces that draw on the Constructivist history of artists in Fitzrovia.

A) Noemie Goudal, Iceberg, 2012, courtesy Edel Assanti, London.



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The Buckley Building, Clerkenwell Green, under construction.



Mercedes-Benz 8/38 hp, Stuttgart 200, Roadster in front of the Le Corbusier House in Stuttgart Weissenhof settlement, 1928.