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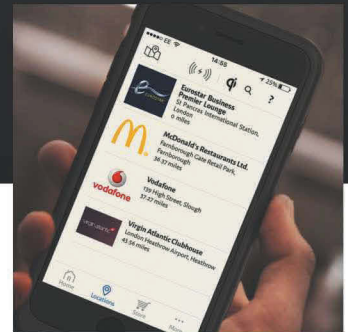
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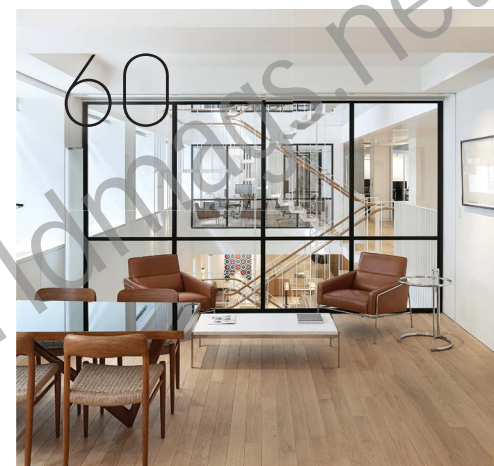
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From the editor



Bernd Ott

Welcome to the April issue – and hopefully by the time you're reading this, spring weather will be in abundance. As I write, we're in the midst of the Beast from the East and the change of the season seems a long way off.

It's all change too within the confines of the City of London, which makes up this month's cover story beginning on p38, with the repurposing of postmodernist wonder One Poultry to be fit for co-working giant WeWork to open its 30th site within, plus the new much-vaunted Bloomberg building opposite and on the other side The Ned – the hotel, restaurant and members club behemoth that got us media types all of a fluster last year.

The intention, according to the City of London Corporation, is to make the Square Mile more a than bit hip and to bring in a much wider demographic – both working there and enjoying the public space and cultural offerings in the evenings and on weekends.

Eager culture vultures will be delighted with the revamped Hayward Gallery on London's South Bank. Finally the iconic pyramid design is repurposed to serve its architects' intention of letting natural light in (which was foiled at the time of its opening by none other than Henry Moore). For our full report, turn to p73.

Speaking of light, our special report beginning on p79 features everything from linear luminaires to LED backlighting to a few of the choicest lighting launches from this year's Stockholm Furniture Fair.

The rest of the highlights from the Swedish capital can be found on p89. Blush shades and wooden surfaces with a touch of velvet dominated proceedings, with any number of variants on informal seating settings offered and a reassuringly high number of quality launches in a relatively compact show (compared to Milan's 20-odd halls). Everything from the transport infrastructure (ten minutes on a train from town to the exhibition centre) to the friendliness of the people, to the innovation and care taken in presenting new products makes this one of my preferred design shows.

The first announcements of another one of must-visit events, Clerkenwell Design Week (and not just because I used to work on it, honest) can be found on p33.

And to round things off in April, in our OnOff section this month Sophie Vening – a new contributor to OnOffice, gets her teeth into a fascinating workspace interior for a high-end dental firm on p95, which includes a wall of teeth impressions from all those concerned in realising the project.

Till next time

Helen Parton

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**Special mention**

The opener and indeed one of the key images for our City of London cover story wouldn't have the same impact without the aerial photography skills of Jason Hawkes, pictured in action here. Thanks for braving the elements and your superlative snapping skills Jason!

PPA

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↑ The panel discuss the changing identity of the capital

EVENT/PUBLICATION

Ben Adams leads debate on whether London is becoming a ‘Pointless City’

Ben Adams Architects, in collaboration with Future Places Studio, held a panel conversation in Westminster on 21 February to discuss the challenges and opportunities facing London.

As well as practice founder Ben Adams, speakers included Charlie Green, co-founder of The Office Group, Juliette Morgan, head of campus at British Land – and OnOffice’s 2018 Power List number 2 – and Ross Bailey, founder and CEO of Appear Here.

The debate focused around the question: “Are the forces driving London’s ever-changing urban identity in danger of making our great city pointless?”

Each of the speakers tackled the factors behind London’s

ever-growing development, with Green describing the city as one that is “wonderful, brilliant and performs on a global stage”.

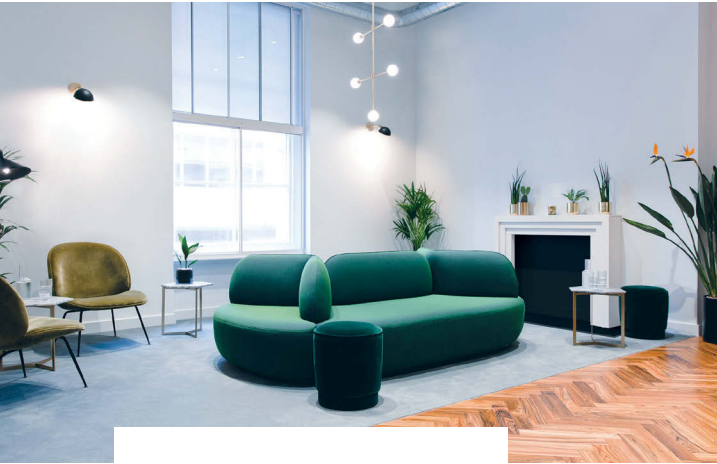
The debate took place in conjunction with the launch of Ben Adams Architects’ new publication *Pointless City*.

The initiative, devised by Adams, explores the potential “pointlessness” of London and other world cities – in the sense of its occupants not being able to “economically live, work and play in them”, as Adams says in the publication’s introduction.

It brings together developers, architects, entrepreneurs and thinkers, collating their perspectives on the direction London should be aiming towards.



WorldAdams.net



OFFICE ↑

TOG's new space gets on track at Victoria station

The Office Group's (TOG) latest design, in London's Victoria, comes courtesy of Shed.

The inspiration for the 2,025sqm space comes from the golden age of travel in the early 20th century – referencing the location, which runs the length of Victoria station's platform 2.

This manifests itself in materials such as terrazzo tiles, velvet upholstery, satin brass and rosewood parquet.

The ground floor provides drop-in workspace while the mezzanine affords space for client meetings or quieter working. The first and second floors provide more space to break out.

LANDSCAPING ↓

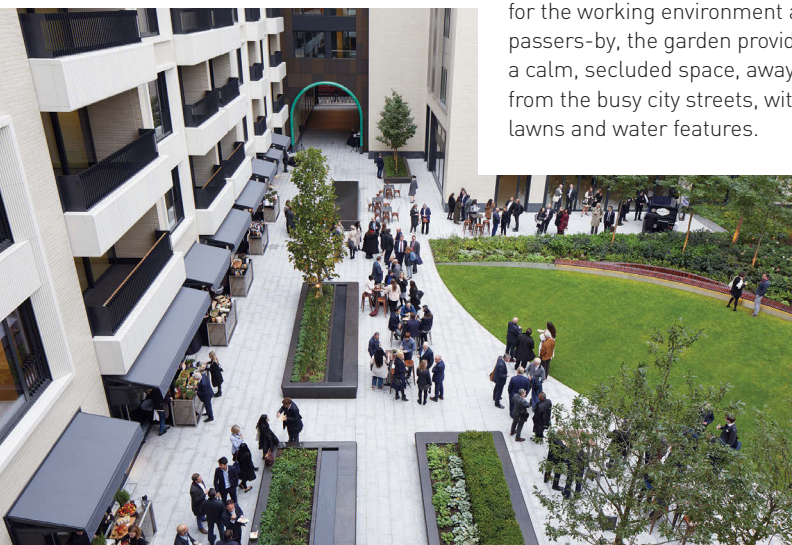
Gustafson Porter + Bowman designs garden at Facebook HQ

Landscape architecture practice Gustafson Porter + Bowman has transformed a former Royal Mail site just off London's Oxford Street into a new garden square.

The geometric central garden is the focus point of Rathbone Square – a residential and commercial development designed by architect Make for Great Portland Estates.

The development, which is now occupied by Facebook as its central London headquarters, also features various cafes, shops and galleries.

Designed to thrive as a hub for the working environment and passers-by, the garden provides a calm, secluded space, away from the busy city streets, with lawns and water features.



Martina Ferraa



FURNITURE ↗

Emeco introduces seat covers to its Alfi collection

US furniture manufacturer Emeco has announced the addition of Alfi Soft to its Alfi collection of chairs and stools designed by Jasper Morrison.

The range of upholstered slip-covers is available in the popular Maharam and Kvadrat fabrics as well as leather.

The covers are easy to add to existing high-back and low-back Alfi chairs, stools and bar stools, or can be ordered as an option for new chairs.

All the seats in the Alfi collection are made of 100% reclaimed post-industrial waste and made by Amish craftsmen from locally sourced wood.

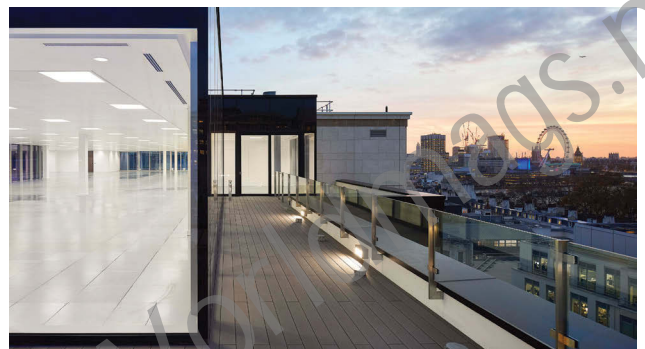
ARCHITECTURE ↓

TP Bennett completes Salisbury Square refurbishment

Architecture and design practice TP Bennett has completed the refurbishment of a large office space in Salisbury Square in central London.

Formerly the headquarters of professional services company KPMG, the building, just off Fleet Street, was redesigned from a traditional 1980s structure to provide a 14,500sq m Grade A commercial workplace, with 6,500sq m of terrace space spanning over five floors.

Dated window systems, a large atrium and "awkward" floorplates have been remodelled to make the building into a space suitable for the modern occupier.



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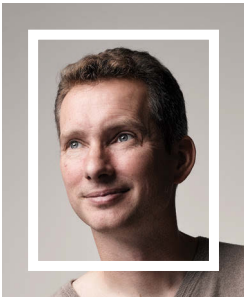
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THE URGE TO EXPLORE SPACE

GRANT GIBSON ON

Aircharge Executive wireless charger

The company that provides wireless charging facilities to McDonald's and Costa also offers a chrome and ebony charger for the home market that hits the spot



No one could have predicted quite how the iPhone would come to dominate our lives in the decade or so since its launch. Famously it didn't even win the Design Museum's Designs of the Year award in 2008 – that honour instead going to the One Laptop Per Child project by Yves Béhar. Since then the smartphone has become an essential

tool to navigate contemporary life, as well as a status symbol and a fashion item – for some an object to be updated almost on an annual cycle.

In a curious way I've come to vaguely resent mine, irritated by the expectation of constant connectivity. That said, I've never found it within myself either to dispense with it entirely or to purchase one of the old-fashioned "dumb" mobiles – used to make calls and little else – that have

major brands pushing you inexorably into buying a new product and my own technological reticence.

Bearing this in mind, I have to confess to mixed emotions when I approached the company's Clerkenwell (naturally) showroom to test its Executive wireless charger. After all, I still haven't upgraded, would the exercise be a waste of everybody's time? Well no, is the short answer.

Founded in 2013, Aircharge is the world's leading supplier of wireless charging in public venues, working with brands such as McDonald's, Costa Coffee and Virgin. It boasts 5,000 charging locations around the world, with that figure expected to grow expo-

The charger I currently have in my possession is the size of the palm of your hand, finished in polished chrome and ebony veneer, and weighs a satisfying 230g. And it works a treat. A few reviews on the internet have grouched about the small size of the charging spot – it's true you have to be a little careful where you place the phone – but this is an incredibly minor niggle.

What is worth pointing out is that this isn't the cheapest cableless charger on the market, costing £85.99, but the company is keen

“Handily for me, it has created a sleeve that allows your antique phone to be charged like a newer device”

re-emerged recently from the likes of Nokia and Punkt. My compromise is to leave it as long as possible to upgrade. I like to tell myself that it's because I'm worried about the environmental consequences of constantly changing phones but the truth is I'm intrinsically lazy.

One of the problems with hanging on obstinately to an ageing device is that you can find technology running away from you. Which is what I discovered in my first encounter with Aircharge. I was at 100% Design in 2015 and going through the ritual design festival rigmarole of trying to find a way of charging my phone when I noticed its installation. The notion was you could hunker down, have a meeting and simply leave your phone on a given point of the tabletop, where it would charge without cables. It seemed the perfect solution, until I discovered it wouldn't work with my old iPhone. The experience left me irritated both by the feeling of

essentially, and has developed an app that allows users to locate their nearest charging point anywhere in the world. Points can be fitted into any surface 18-50mm thick – the showroom includes a rather natty Corian table where spots have been integrated, with the only visual clue the company's small logo. As a by-product Aircharge has created a line of chargers aimed at the domestic – or lifestyle – market.

The technology works with any of the Qi-enabled smartphones on the market, including the iPhone X, 8 and 8 Plus. Handily for people like me, the company has also created a sleeve that fits easily over your antique phone, allowing it to be charged like a newer device.



to stress the quality of the materials and the fact that all its components are certified by the Wireless Power Consortium. Certainly it was unaffected when I sprayed it with a household cleaning product and poured water over it. One thing I would balk at, however, is the cost of the (slightly chunky but effective) case for my phone. At £40 you might as well just be done with it and upgrade.

That said, there is absolutely no doubt that Aircharge has an array of neatly designed products that serve a profound need – expect it to go from strength to strength. ■

PETER MURRAY ON LONDON

Neighbourhood watcher

Liveable Neighbourhoods give the streets back to the Londoners who live there

I was reminded of Abercrombie's wonderful amoebic map showing London's communities when I read recently that British Land had bought the Woolwich Estate in east London. A purchase in line with its strategy of creating what the company has branded "campuses" which covers its core estates of Broadgate and Regents Place, Paddington Central and Canada Water.

It is a strategy that fits well with London's historic development as a patchwork of the planned and unplanned. The first "campuses" were the historic estates - Bedford, Grosvenor, de Walden, Portman, Cadogan et al. The aristocratic owners developed mixed-use estates within defined areas. The capital's growth was created by a mix of the gridded layouts and the ad hoc infill that happened as towns and villages grew to create a united metropolis.

The concept of "estates" was borrowed in the post-war period to describe the large areas of monocultural council housing - these less posh "housing estates" changed perceptions of the word, which has been dropped following their redevelopment: the Ferrier Estate in Blackheath becomes Kidbrooke Village, and Southwark's Heygate Estate is Elephant Park.

Last year Sadiq Khan introduced his Liveable Neighbourhoods programme with multi-million-pound funding for the creation of green spaces, cycling infrastructure and walking routes to deliver healthy and safe neighbourhoods for people rather than vehicles. It's not a new idea. In the 1970s the Netherlands introduced "woonerfs" (liveable places) that blurred the distinction between pedestrian and vehicular space, limiting speeds to "walking speed" (4mph), with through traffic diverted to the periphery.

Similarly, in Barcelona superilles (superblocks) are being carved out of the Cerdà grid, freeing up "citizen spaces". A superblock consists of nine existing blocks with through traffic restricted to



roads on the perimeter. Only residents' or local businesses' vehicles are allowed access, restricted to 10km/h. And in the UK home zones have been enabled since 2000, with about 100 around the country, but few in London.

Changing the way traffic moves around the city can define and reinforce the identity of areas of the city. The hierarchy of busy major roads and quieter residential streets is ubiquitous but rarely well enough defined, with rat-running and speeding vehicles reducing the free use of streets (our most important public spaces) in the way that home zones can.

I live in Bedford Park in west London. Described as "the first garden suburb" by John Betjeman, it has busier roads around its edges and one cutting through

its centre. It has a 20mph speed limit (not enforced). Although traffic is sparse (except when motorists look for alternative routes) the streets are daunting for inexperienced cyclists and could not be used for children's play. It could be so much improved with liveable neighbourhood policies.

As Patrik Schumacher suggested in his recent exhibition

on Walkable London at NLA, central areas of the city could also benefit from such ideas. Soho would be wonderful if traffic speeds were reduced and priority given to pedestrians. The City, with its medieval plan, was literally made to be a walking neighbourhood.

Ealing, Greenwich, Hackney, Haringey, Havering, Lewisham and Waltham Forest have all won part of the £114m that the mayor has allocated for his Liveable Neighbourhood project. There will be another round of funding later this year and I look forward to more boroughs taking up this transformational initiative. In the light of concerns about pollution and safety as well as mayoral policies supporting active travel, perhaps we will at last see woonerfs spreading across the capital. ■

"Changing the way traffic moves can reinforce the identity of areas"



How far can Liveable Neighbourhoods change London?

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ON TOPIC

People who need people

Isabel Farchy's mentoring network introduces talented students to the creative businesses, helping them to build the connections they need

WORDS BY **AYLA ANGELOS**

Determined to make London's workforce more inclusive, Isabel Farchy, previously a teacher with Teach First, founded the Creative Mentor Network (CMN) in 2015 with a clear and positive mission. That is, to address the lack of access and diversity in the creative industries by setting up professional mentoring relationships with students who would benefit the most.

"The idea for CMN first came about when I was working as an English teacher in an 'Outstanding' London academy. As a school, we focused on supporting students to pass exams and then get into university but interactions with the world of work were few," Farchy explains.

"It was only when my year 12s started looking for work experience, and struggling to find decent placements, that it dawned on me how successful careers are in large part the result of good networks. How often do we get asked about our A-Levels or degree results? And how often do we find out about opportunities through family, friends and our wider network?"

"Many of the students at my school would go on to get excellent exam results and study at top universities, but they would still be at a huge disadvantage."

Since its launch, CMN has worked with 100 young people who were at risk of becoming unemployed, without education or training, and has matched each of them with a mentor, through a 16-week certificated mentor development programme



← Isabel Farchy works to increase inclusivity in the creative industries

(MPD). Eighty per cent of them have gone on to further work opportunities in a creative profession, and there has been a 100% report rate of their increased confidence and drive to pursue a career.

Farchy explains that there is a huge lack of diversity across the UK's top jobs, including those in architecture and design. "Back in 2012, RIBA released statistics revealing that architects are 94% white. Not only is this unfair, but for a sector responsible for shaping the environments we live in, it is also a worry."

"Most of my students would get excellent exam results, but they would still be at a huge disadvantage"

She adds: "As a teacher, many of my students were creatively talented, interested in the world around them and good at solving problems. It was a constant frustration then, that out-of-date careers information and parents who were disconnected from 'the right' network of people meant their perception of the creative industry was something they could and should only pursue as a hobby."

Three years since the launch, Farchy is "pleased with the way things are going". CMN has worked with a broad spectrum of over 40 companies from across the creative industries, including Assemble, Airbnb, IDEO, Ustwo, Wieden+Kennedy, Havas, Pulse Films and XL Recordings.

Through building networks, developing confidence, initiative and communication skills, plus deepening an understanding of the labour market within the industry, CMN strives to help students from lower-level socio-economic communities, and to respond to the disconcerting lack of social diversity. "Our main aim is to level the playing field so those from all backgrounds can access the most exciting and influential jobs," she says, and rightly so. 

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KATRINA LARKIN ON CULTURE

Pinstripe suits booted out

Katrina Larkin questions the traditional perceptions of the City, looking at the ways the workforce has evolved with a new generation of tech-savvy millennials



In the past three decades since the Big Bang shook up the City, we have seen a huge transformation. No longer is the area a bastion of the bowler hat and pinstripe. Long gone are the days when a sea of dark suits would stomp across London Bridge like clockwork twice a day. The City has undergone a huge metamorphosis and its cultural diversity and urban transformation would make the ghost of 1987 shudder.

A big part of this is the changing workplace and workforce demographic. The profile of the traditional City occupant, once the epitome of sartorial elegance, has evolved in an increasing number of ways.

Workspaces in the City are no longer a static endeavour of beige carpets and repeated black swivel chairs. Expectations of a younger workforce hankering after a more dynamic and gregarious workspace in an interesting and relaxed atmosphere are resulting in huge changes in the way office spaces and management is developing. The workplace in the City is no longer the static endeavour of space driven by price per metre.

In the 1990s big City businesses with big pockets and bigger heads flouted their new wealth with deep plans and vast floorplates, and lots and lots of space. Buzzing by day, the City was a windy graveyard for anyone who hoped to develop an evening business and the restaurant and bar offer was very limited. The 2008 financial crisis brought back the emphasis on cost which meant that the office m2 had to work harder with many employers adopting flexible and 'agile' systems encouraging employees to work from outside the office. In the past decade, this shift to flexible working has been part of a much bigger workplace transformation.

The way people work has irreversibly changed with technology and the internet. People became able to work untethered, anytime, anywhere. The change in the City has been influenced by younger generations, the millennials and generation Z, but the workforce of today is actually more inter-genera-

tional than ever before, with up to four generations working side by side. And though their desires can be very varied, they all seem to be unified when it comes to the idea of choice and flexibility in the workplace - employees and employers want choices in types of worksetting, flexibility to work around the clock, in and out of the office, and choice of readily available lifestyle amenities. Based on this changing need, City landlords and developers are re-imagining how the envi-

ronment of an office can and should operate.

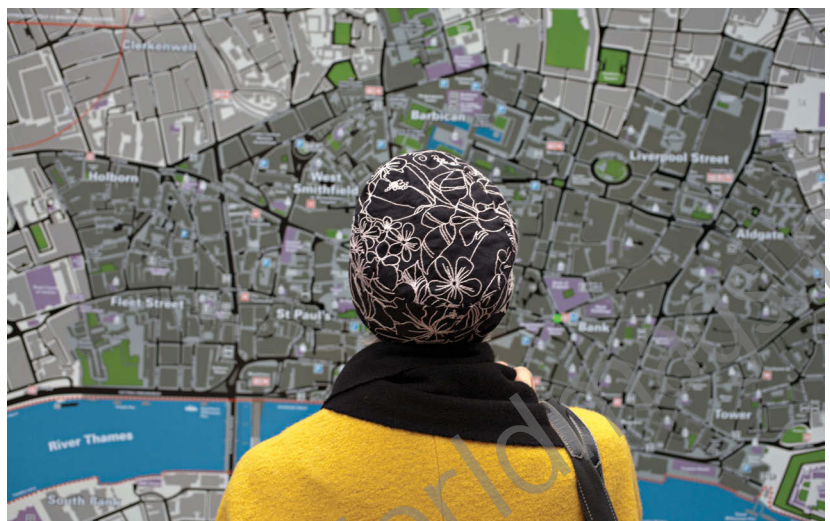
One of the most prominent trends which has transpired into the City in recent years is the re-thinking of the traditional office reception. Once a stark, sterile double height space with two sofas, four armchairs, and an oversized reception desk, the new office reception is nothing like its predecessor.

It operates much like a mini coworking space which provides tenants with an added amenity in the form of collaboration space, service offer (typically a café) and more importantly an overall improved sense of identity and belonging to the building occupants.

Developers in the City are also finding themselves having to multiply the appeal of a building to the full range of potential occupiers from the new sectors which have emerged. The traditional sleek glass box exterior is less relevant these days, as the internal experience and flexibility of the offer takes precedence.

The traditional City office CAT A is not dead, but it is considered a conservative option alongside an exposed services solution which some of the more progressive corporates are beginning to explore. As such, the marketing and leasing strategies are evolving as well and a café, a roof garden, bike storage and showers, and a menu of CAT A options are the new benchmarks for high-end offers. ■

“The way people work has irreversibly changed with technology”



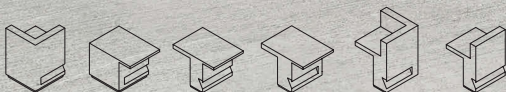
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UK CONSTRUCTION WEEK

Diversity rules!

UKCW has devised a new code of conduct to tackle the lack of equality in the construction industry – the first of any major trade show to do so

WORDS BY **AYLA ANGELOS**

The construction industry is evolving. No longer perceived as the hardhat-wearing, male-dominated, out-in-the-cold brigade of old, its image and the way we build things have developed with a conscious shift towards diversity.

UK Construction Week, for its part, responding stridently to criticism of the content of an exhibitor's stand last year, has subsequently devised a set of standards to tackle the lack of equality within the industry.

A new code on conduct for its 600+ exhibitors has been formulated to address design and themes, as well as those staffing the stands. The guide was steered by a committee made up of representatives from all parts of the industry, which includes the show's organisers, Media 10, plus Group HR and diversity manager Willmott Dixon, Balfour Beatty's senior planner and LGBT Network co-chair, all playing a major part in the process. Other key influencers were also invited to the meeting: Elizabeth Kavanagh, head of HR, Research and



provoking, educational and inspirational stands at UK Construction Week," writes the exhibitor code of conduct policy. "Your stand should project who you are as a business and share your brand values with a wide

UKCW, explains how construction has had a "long term problem" for years. "But that was the past" – its image is now one that's steering towards change with "good stories about diversity".

"The future and the way we are building things are altering. You can look at architects and designers, they're all changing; they're all becoming diverse in the make-up of who's doing what. Everyone's role is shifting, it's just that construction needs to move much faster because it started from further behind."

He continues to explain how the new guide is more of a "tool" to help exhibitors, making sure that these standards are adhered to fully. This means that, as well as having "eyes and ears everywhere", there will be plenty of pre-show work, an exhibitor

↑ Angela Dapper is now part of the UKCW Diversity Advisory Panel

event and a guide and exhibitor manual to communicate to everybody the new policy and the "do's and don'ts of how to do it".

This year's event will be centred on themes discussed at the diversity panel meeting – with a particular focus on the future. There will also be plenty of pioneering industry figures, women in architecture and role models who will be hosting talks.

Garnett concludes: "What will working in construction look like in the future? In the next 10 years we will be improving on diversity, the sector's image and quality." □

"In the next 10 years, we will be improving on diversity, the sector's image and quality"

Innovation at Stride Treglown and Angela Dapper, partner at Denton Corker Marshall.

Within this guide, the panel has scrutinised the ways in which companies are portraying themselves in the sector. "We encourage interactive, thought-

audience coming to the show."

UKCW is thought to be the first of any major trade show to set these new guidelines, which will positively encourage growth in the sector as well as represent the event for all that it stands for. Nathan Garnett, director of

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CLERKENWELL DESIGN WEEK

Cutting-edge Clerkenwell

From 22-24 May, London's design district plays host to hundreds of events, including a series of exhibitions and commissioned installations

WORDS BY **AYLA ANGELOS**

INSTALLATIONS

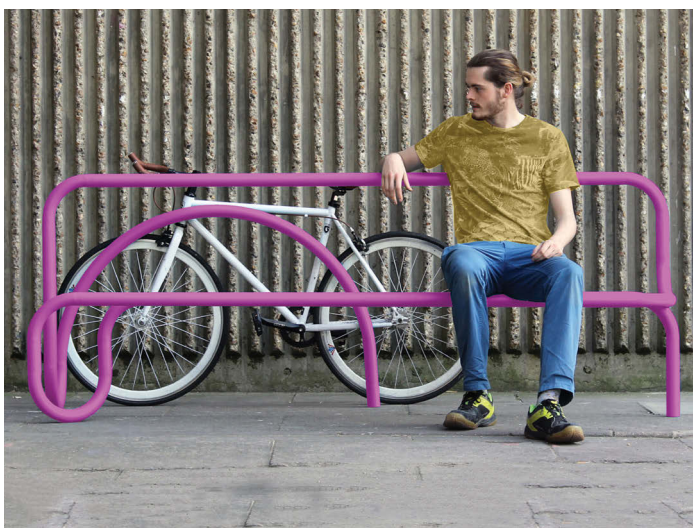
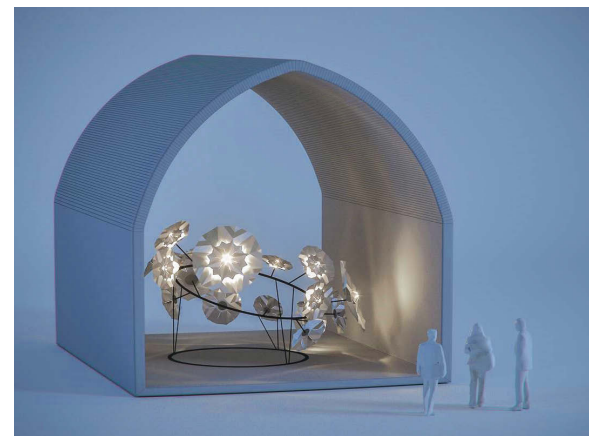
Working with leading names in design, architecture and engineering, Clerkenwell Design Week is set to present another year full of innovative projects and commissioned installations housed within various high-profile spaces across the district. Sustainability will be a trending theme, with each installation simultaneously pushing boundaries with design concepts, process and materials.

← Your Tote Counts

One major project to keep your eyes peeled on is Your Tote Counts – a partnership between Chelsea College of Art and CDW that aims to address the overpopulation of cotton tote bags. A Screen Press installation will be located outside Farringdon Station, where visitors can bring their unwanted totes to be customised by Chelsea College of Art students. All proceeds will go to the event's charity partner, Maggie's Centre, with an exhibition at Design Fields to display a collection of favourite totes. The judging panel will include Max Fraser, CDW content editor; James McLachlan, editor of Icon magazine; Danielle Pender, editor of Riposte magazine; Joe Joiner, creative director and designer; David Barnette, Chelsea College of Art course leader; and lastly, a public vote chosen by the CDW audience.

Kinetech Design in collaboration with Amari Interiors ↓

Kinetech Design is a London-based art and design studio that specialises in foldable and kinetic structures. By exploring light, space and movement for both installations and architectural environments, the studio creates various forms of flexible surface constructions. For CDW, Kinetech Design will present a unique collaboration with Amari Interiors – a studio that crafts products for various sectors. The outcome will reflect a rich historical context, taking inspiration from St John's Gate where the first performances of Shakespeare's most famous works took place, such as the Twelfth Night, Julius Caesar, Romeo and Juliet, Hamlet and Macbeth. Visually, the piece draws from the gate's arch in a distinctively kiri-origami style.



← Pipe Line by Lou Corio Randall

Product and furniture designer Lou Corio Randall caught our attention during the New Designers event last year. There, he exhibited his graduate design work from Kingston University, after studying a BA in Product and Furniture Design. His Pipe Line pieces will be exhibited throughout Clerkenwell, demonstrating a new, charismatic and colourful approach to street furniture. This includes bike racks and benches, all created from a single continuous curved line of steel. The pipe appears to exit through the ground, while twisting into the shape of the object to then re-enter where it came from – the whole approach completely undermining all prior conceptions of what street furniture should look like.

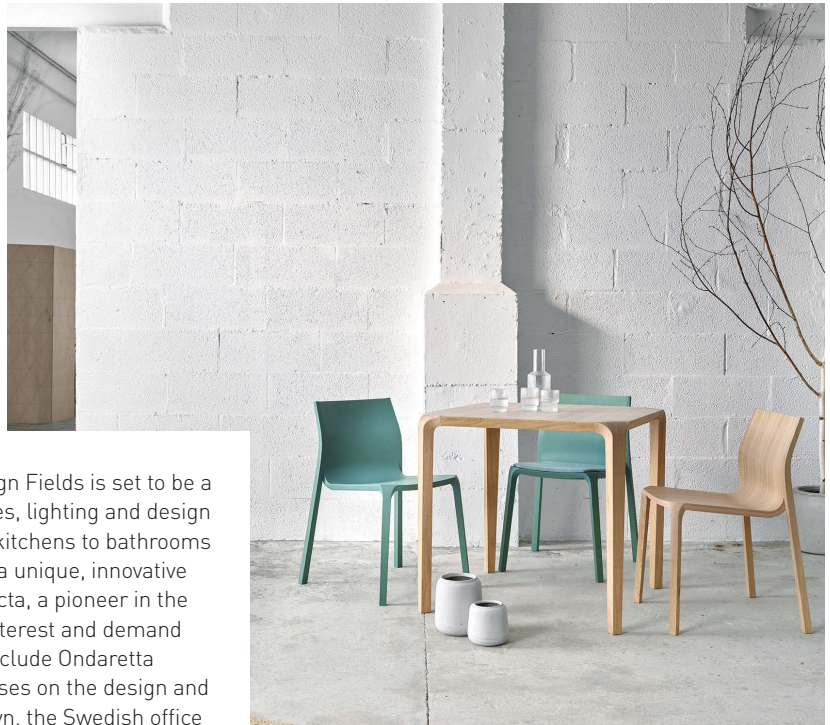
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EXHIBITIONS

CDW hosts seven exhibitions throughout the three days, each with a different curatorial focus. The themes range from cutting-edge international design, to emerging talent, lighting, luxury interiors and the best of British design – this includes the curation of many workplace-focused products. All will be held throughout various distinctive spaces around the area, purposefully situated to represent a route running through the centre of EC1.

Design Fields →

Located at the northern end of Clerkenwell, Design Fields is set to be a busy hub that showcases leading furniture, textiles, lighting and design from across the globe. The products range from kitchens to bathrooms and the workplace, with each offering displaying a unique, innovative and clever use of technology in its design. Abstracta, a pioneer in the field of acoustics that has embraced a growing interest and demand for sound absorption, will be exhibiting. Others include Ondaretta (pictured), a family business from Spain that focuses on the design and manufacturing of tables, chairs and stools; Edsbyn, the Swedish office furniture design studio; Calligaris, a wood workshop from Italy; and Swiss sanitary and bathroom designer Gerberit.



British Collection ↑

For its third consecutive year, the British Collection will be housed in the barrel roofed Crypt of St James' Church and will showcase the latest in furniture, lighting and product designs. Expect craft techniques, quality materials and high-design, with furniture company Benchmark (pictured) presenting its new OVO collection – a collaboration with Foster + Partners. Adventures in Furniture, an award-winning London-based interiors brand, will also be launching its exclusive Como range. Hand and Eye Studio, a London-based lighting design company, will launch a new LED wall and ceiling lights, alongside its latest pendant light: the Fuji. deVOL will present a new cupboard collaboration with Sebastian Cox that explores the use of texture, plus other renowned names such as Very Good & Proper, John Green, Deadgood and James Burleigh.

Project ↓

After a hugely successful launch in 2016, Project was extended over two linked pavilions and will return again for this year's Clerkenwell Design Week. Located in the Garden of St James, in the grounds of Clerkenwell's parish church, to be exact, the exhibition aims to bring together the leading designers in contract furniture, lighting and surfaces from across the globe. Amtico, Moventi and John Eadon will present their designs, which includes Eadon's MIMA Collection (pictured). Also, The Meeting Pod Co, who produce and install a range of acoustic Meeting Pods that target the modern open plan office environment, will exhibit its latest range suitable for both private and collaborative working spaces.



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DESIGN JOBURG**Corridor of power**

At this year's Design Joburg, at the Sandton Convention Centre between 25-27 May, a new display is set to attract attention

WORDS BY **AYLA ANGELOS**

DESIGN CORRIDOR

What better way to view the latest in design from South Africa than in a popup retail pod? As an ever-growing exhibition solution, these portable and modular pods are set to house the most innovative of designers and brands at this year's Design Joburg event. The new feature Design Corridor will set the pods as a simple base with a custom-made interior, forming the ideal backdrop for the ceramics, textiles and signature furniture pieces within.

**← Haldane Martin**

With designs steered by South African identity and language, designer Haldane Martin has been contributing to the furniture industry since 2002.

These include his Songololo sofa (pictured) and Zulu Mama chair, both of which were influential in the way they integrated craft, sustainability, cultural identity, biomimicry, geometry and digital design.

Martin has also ventured into interior spaces. His first large-scale commercial project was Truth Coffee, whose steampunk-inspired Cape Town HQ was named "world's best coffee shop" by MSN Travel in 2013.

In the retail pod, Martin will focus on the studio's most recent endeavours: the Sim-ply and Champagne chairs, which aims to combine beauty and functionality.

↑ Skinny laMinx

Influenced by the everyday, Heather Moore's patterns come in a colour palette fit for the mid-century modern and with influences taken from Africa.

After launching five years ago with a shop and studio on Cape Town's Bree Street, Moore's business has grown alongside the neighbourhood that has now blossomed into a successful shopping district in the city.

Skinny laMinx's ethos stands for "caring about excellence, generosity, creativity and fun, while doing our best to treat people and the planet right".

At Design Joburg, expect to see the Miami colourway for the company's Roof Garden textiles, as well as its concrete LIM Sofa in its Weft fabric, each focusing on a high-crafted and well-designed finish.

↑ Blank Ink Design

Shaun Gaylard, architect, designer and artist, launched Blank Ink Design in 2013 with an aim to capture the architectural fabric of cities around the world.

By creating hand-drawn guides and merchandise, the Johannesburg-based design studio brings plenty of intricate and local detailing to the table. "Architecture and objets d'art form not only the background of our lives but, if designed well, intrinsically form part of the emotional and aesthetic experience of our spaces," he says.

Works such as the JHB, A City Map – described as "branded by its affectionate acronym" with an abstract circular map of the golden highway forming a ring around the city – will be featured within the Blank Ink Design retail pod. ■

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SEATING FOR THE MODERN OFFICE



REED
TASK SEATING





← Aerial view of the City showing the two Bloomberg buildings (in stone and bronze), with One Poultry (with roof garden) behind it, and The Ned (with swimming pool) beyond

**Words by
Helen Parton**

**Aerial
photography by
Jason Hawkes**

With WeWork moving into a newly updated One Poultry, Bloomberg in a Foster landmark, and day-to-night venues like The Ned, London's Square Mile is fast becoming a centre for creative life and style –both at work and after

The changing face of the City of London

Worldmags.net



→ One Poultry occupies a pivotal site right next to Bank station

The microscooter has hopefully been consigned to history, but other signs of the tech and creative industries are flourishing, this time in London's Square Mile, as the City of London is evolving. At Bank junction, One Poultry – a bit of a Marmite building – is being revamped with WeWork on board as a tenant, while the nearby Ned has brought people queuing to get into the former Midland bank building, and the new Bloomberg building has provided a talking point in office interiors. Change can be seen elsewhere such as British Land's extensive work at Broadgate. Could it be that the City of London has – whisper it – become a cool place to spend one's working day, and beyond?

Jacob Loftus, CEO of developer General Projects, describes the James-Stirling-designed One Poultry, completed in 1997, as “the naughty schoolboy of Bank station. Around there, there is the most prominent British architecture of the last few hundred years and then there's this postmodernist building cheekily winking at you.”

Along with architect BuckleyGrayYeoman (BGY), which was appointed by Aermont in 2014 for a refurbishment that escalated into creating a whole new vision for the building, Loftus is part of the team aiming to make this “misunderstood piece of architecture” into “the first really creative building in the City”.

One Poultry's most recent chapter involves a sensitive transformation with contemporary design impetus courtesy of the London-based

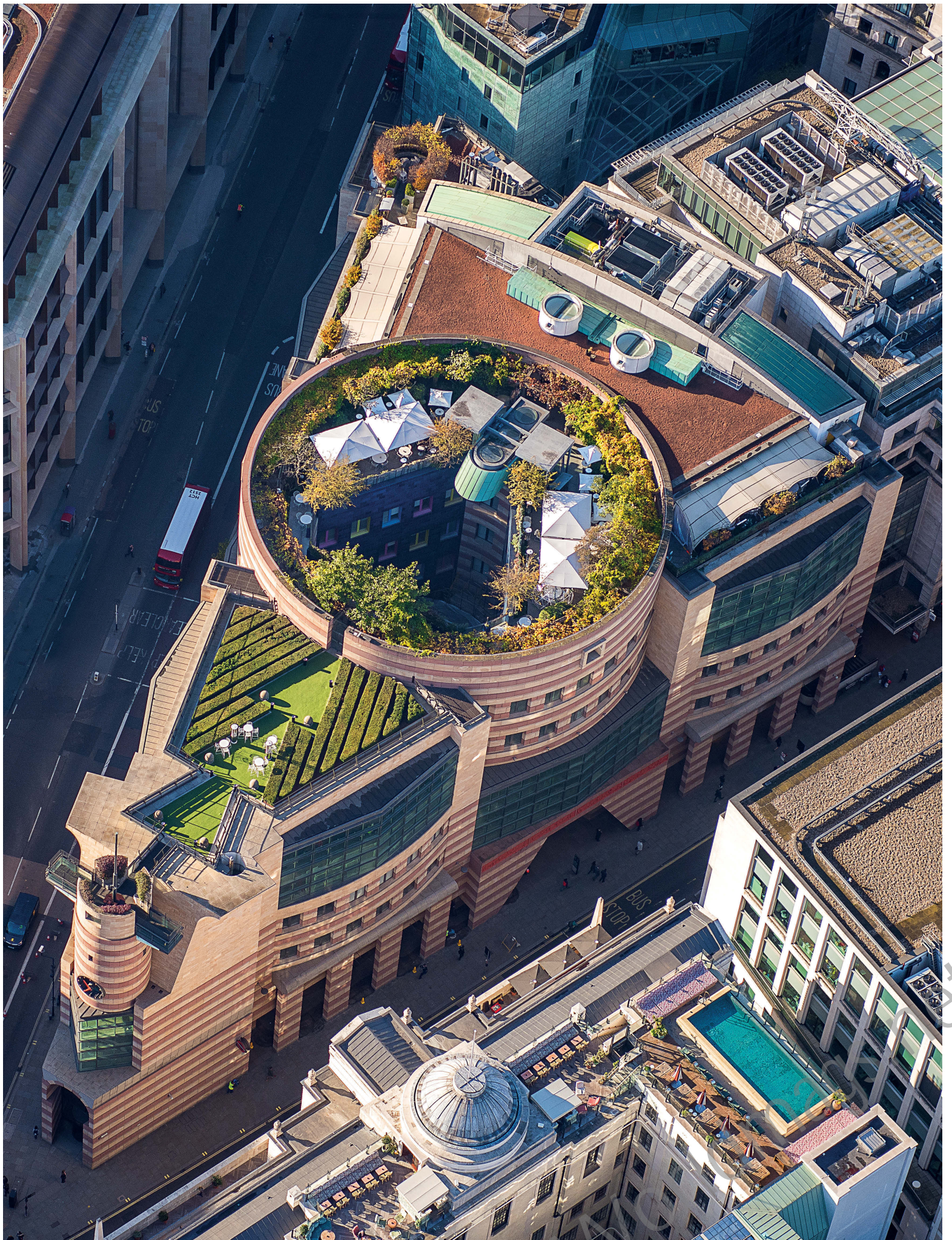
practice. As BGY's Matt Yeoman points out, this has been subtle but comprehensive: “From the street you might not notice the change, but in terms of experience we've brought the building right up to contemporary standards.”

A hardhat tour courtesy of contractor Paragon gives a peek into what's being done structurally, from four new lift shafts to new windows in the central drum – added on the first floor and extended on the second to let in more light. The grand staircase will be reopened, while the reception has been moved to a double-height retail unit with new glass frontage and an entrance to Queen Victoria Street, facing the Bloomberg HQ.

“Everything has been completed with high-quality materials that match the standard of the original building,” says Yeoman. Any structural element that requires more of the building's signature buff-coloured stone has had to be carefully managed, as that particular hue is in short supply.

A new arch – part of the new 370sq m reception – to be constructed at the apex end of a ramped walkway, will match that at the other end, in the centre of the building. “We are cultural custodians of a building of major significance,” Loftus says, adding that the building gaining Grade II* listed status just four weeks after work had begun to strip it out was a very big challenge.

One Poultry in its 2.0 iteration then, offers 10,200sq m of office space as well as space for cyclists on the basement mezzanine level (services are on the very bottom basement level) plus a Puttshack mini golf course on ☺





↑ Ned's Club Upstairs features terraces with views across the city

→ The Ned's Vault bar is in the original vault of the former bank

the concourse level, and some “non-City” food and beverage operators.

This F&B offer leads us neatly on to The Ned, operated by Soho House and the Sydell Group. It was the subject of the kind of breathless anticipation usually reserved for a Shoreditch popup before it opened late last spring. Named after its designer, Sir Edwin “Ned” Lutyens, it includes ten restaurants and a 250-room hotel, taking design cues from the 1920s and 1930s, with brass and mahogany furniture, chandeliers and maximalist surface patterns completing this particular look.

Ned's Club Upstairs features a heated pool and two outdoor terraces with enviable City-wide views, while Ned's Downstairs has a late-night lounge bar in the original bank

“We are going in the opposite direction to Google – we encourage people to go outside”

vault plus the Long Bar, a lounge, the Dining Room restaurant and a trio of booths called The Kennels, the Snug and the Sitting Room.

While these elements, plus a barbers, a hair salon, another pool, a hammam and fitness studio are for members only, the general public has the choice of several drinking and dining options in the former banking hall on the ground floor.

Heading out onto another axis of Bank station, one of the strongest ideas that came out of Bloomberg's new HQ, was for its 4,000 employees to “get out and enjoy the local economy.” As Michael Bloomberg boldly told the *Evening Standard*: “We are going in the opposite direction to Google – we encourage people to go outside.”

Bloomberg's 1.3ha site features two buildings, north and south; in between is



a new civic space, Bloomberg Arcade, which will be home to ten independent restaurants. Though this is a new building, by Foster + Partners, there are references to the area's past. The facades have a stone frame, the biggest stone project in the City for a century. This is inset with bronze fins which shade the floor-to-ceiling glazing.

The entrance is slightly disorientating, and deliberately so. People are drawn into “The Vortex” a dramatic, double-height space created by three curving timber shells. Look

Workinmad.net

up as you walk through and you'll see an Olafur Eliasson artwork, No future is possible without a past, in all its reflected glory. Guests are ushered into the lifts which, engineering buffs will note, have a lifting motion from underneath rather than pulling from the top.

Either way, a quick whoosh and you're landed on the sixth floor. Here you can see some of the structural elements that really make this place stand out. The integrated ceiling is described as a series of aluminium "petals" but is in reality far more masculine. These aren't just for show but work hard in terms of cooling and acoustics – an all-in-one energy-efficient system. The atrium rooflight provides natural light deep inside the building.

Then there is the monumental swirling staircase. As on the outside, bronze dominates. None of the functions the staircase performs – a visual link to the floors and corresponding wayfinding, a place for those much-talked-about chance encounters and of course, a way to get from a to b – are new, but it's a big, brute of an example and again another melding of engineering and architecture.

The core of the building is pushed to the perimeter and by spacing the columns on a triangular grid, the open-plan layout is truly... open. Everyone has a sit-stand desk, though in these relatively early days this ☺

→ Bloomberg's atrium rooflight provides light deep into the building



James Newton



→ Bloomberg's north and south buildings are split by an arcade

World



Worldmark.net

hasn't quite caught on. What's clever about the workstations is the cluster arrangement with a central table for informal meetings and pedestals that are padded so you can pull up a seat.

Chris Hayward, chairman of the Planning and Transportation Committee at the City of London Corporation, cites Bloomberg as one example of the changing occupancy of the City of London – as well as shaking up the provision of public space for the better.

As 99% of businesses in the Square Mile are now SMEs, stakeholders have to embrace the new ways of working this demographic brings. "We particularly encourage developers to offer much more flexible workspace. The days when one company occupies a tower are no more," he says.

"High quality public realm is as important as the buildings themselves," says Hayward, adding that the corporation has invested in high-capacity public wi-fi and broadband, with cyber security high on its agenda. Air quality is a priority, so much so that only buses, cyclists and pedestrians are allowed around Bank station from 7am-7pm.

One other thing Hayward is passionate about is the provision for the arts and the recent launch of the Culture Mile, an

"High quality public realm is as important as the buildings themselves"

initiative to promote this part of London as an artistic destination. Under this banner, the corporation, the fourth largest funder of the arts in the UK, is joining forces with the Barbican, the London Symphony Orchestra, the Guildhall School and the Museum of London. Together they hope to develop a joined-up network of organisations to make sure the arts is associated with the City as much as bankers and bonuses are – and with the hope that it will increase as a destination for visitors from the UK and overseas.

At Broadgate too, British Land has been hard at work promoting culture and the arts. One of its most visible projects was Villa Walala, the colourful inflatable installation by Camille Walala that was a Landmark Project at last year's London Design Festival. It has also provided 1,765sq m of office space at 2 Finsbury Avenue for radical theatre company Theatre Delicatessen, including a theatre and

← Bronze fins control the shading on the Bloomberg facade

arts cafe. By 2019, Broadgate's retail and leisure offer will have doubled in size.

Nearby, architect Orms received planning last year to enliven 3 Broadgate, transforming an important public link between two bustling public squares: Broadgate Circle and Finsbury Avenue Square. It will retain the cylindrical form of the building by Arup Associates, reclad the facade and create a larger arched opening.

And as the City develops its creative side, this has encouraged the likes of Deliveroo to locate in the Square Mile rather than further out of town or in trendy Shoreditch. The fact that there are more cranes in the City now than in the 1980s boomtime says a lot.

As Hayward says: "It's rapidly becoming a 24/7 City for both work and play." ▣



← Camille Walala's Broadgate installation at the 2017 LDF

Andy Staagg



HayesDavidson

← Orms' 3 Broadgate will transform Arup Associates' building

Workmags.net



Words by Helen Parton

Images by Emanuelis Stasaitis

Storey time

Worldmags.com



British Land's timely flexible working brand is showing its design muscle with a branch on the edge of the City



← Storey has created an informal feel, using traditional materials

↑ The building's upper floors offer attractive curved windows

It's a curious meeting of worlds at Appold Street in the Liverpool Street area of London, where one of Hüt Architects' latest projects is located. As you are walking across Exchange Square, Make Architects' stainless steel-clad 5 Broadgate looms large across this dividing thoroughfare that runs adjacent to Broadgate between the City of London and Spitalfields and Shoreditch.

Hüt, which refurbished and extended Appold Studios, one of the first iterations of British Land's new flexible working brand Storey (as reported in *OnOffice* last year) points out that the building is, by a whisker, in fact in Hackney. And, from the moment one enters this converted 19th century furniture warehouse, the feel is definitely – and deliberately – more pegged trousers and loafers than pin-striped suit. British Land hoardings and the developer's plans for a greener, more inclusive City of London are much in evidence walking around this part of town, and this Storey site very much plays its part in bolstering that.

"We wanted it to feel warm, inviting and informal," says Hüt director Andrew Whiting, who, with associate Rachel Eccles, led the project from the architect side, working with George Jamieson – and who originally showed me around on the eve of its official launch in June. Structurally, the original brickwork ©

Workings.net



of the buildings has been revealed and steel columns not hidden either, while the lift mechanism has been replaced.

The finishes in the lift lobby and up the stairs embody this more relaxed way of doing business. Smart grey Marmoleum flooring is combined with burnt larch cladding running the four floors of the building, accompanied by black handrails and pendants with Benjamin Hubert concrete shades and a zippy red cord. This setup can be glimpsed from outside, giving a clue to the goings-on. During my followup visit, I see a manifesto stating the values of the Storey proposition: Personalised, Simple, Productive, Shared, Flexible.

Stewart Whiting, in charge of the “Product” side of Storey, is my guide the second time around. Visitors, he explains, will be greeted on the second floor, where the marketing suite is. A black, steel-framed glass doorway marks the welcome – “A proper arrival through a proper front door” – with box planting in the corridor. This is courtesy of James Fox of landscape specialist FFLO. It goes far beyond the traditional pot plant, or trendy aspidistra, giving a real sense of greening the office and well and truly ticking that wellness in the workplace box.

A green armchair beckons the visitor into the floorplate, and there’s also a phone booth situated opposite. Then there there are some

↑ Mini roomsets provide comfortable shared space for tenants

↓ Burnt larch cladding and Benjamin Hubert lights in the stairwell



Worldmass.net



↑ Glazed meeting rooms can be screened off with curtains

↓ Stripped-back brick walls emphasise the building's materiality

cosy mini roomset-style seating arrangements, offering a sofa and chairs, or bar stools.

This then leads into a more familiar office landscape with bench seating which can flex in terms of capacity – good news if you're a growing business. Storage is a bespoke series of “postboxes”. Whiting explains that while workstation furniture is supplied, there is a menu of specification options to make sure the tenants have the right setup. Storey is aiming at the 20-70 person SME market, who have perhaps outgrown their co-working space and are looking for a more grownup setting.

As Chris Grigg, British Land's chief executive, set out at last summer's launch, the company's three core principles are: “understanding our customers so we can respond to their needs, creating greater environments both within our buildings and their broader environments, and using our scale, expertise and long-term outlook to deliver across our portfolio.” ☺



Worldmap.net

To roll out the Storey brand, British Land is using its London assets at Paddington Central and Regent's Place – as well as at another site in Broadgate, 2FA, designed by Bjarke Ingels Group (BIG). Whiting says: “The fact that Storey is being delivered by a larger property company allows us to integrate fully into buildings so that the experience for our customers –and our customers’ customers – is very much seamless and joined up.”

“The experience for customers – and our customers’ customers – is seamless and joined up”

The aim is to try and move clients in within a month, which clearly has appeal for the nimble needs of its potential client base. As Tom Redmayne, UK & Ireland director of business development at WiredScore, puts it: “Being able to move with minimal disruption to our business was a big factor for us. British Land have delivered a forward-thinking, creative and flexible product with digital connectivity that aligns well with our business needs.”

The digital connectivity measurement provider is on the first floor, where the rest of the floorplate is given over to an area where, Whiting explains: “Tenants can come down and share space.” This can be in a cosy one or two-person room with bespoke upholstery, gathering around a high table with a matt green tabletop or in a meeting room with chairs in this season’s must-have blush. Yet more planting spills from a shelving system with storage at its base. It’s all about the monochrome in the toilet, with vertical white metro tiles, and in the bathroom with more of a hotel than office vibe.

Software firm Rotageek occupies the third floor, while as yet there’s no name against the fourth floor. This being a building of a certain age, “there are no straight lines,” explains Whiting, and the top office floor tenants have the real charm of the curved windows.

The roof is no slacker either, being another place to take in the Cityscape for a meeting or a break – or even to park your bike. Hüt has built in a meeting room in a shed which will have soft seating within, while elsewhere curvy Hay outdoor furniture is the order of the day.

Hüt’s work for Storey doesn’t stop at Appold Studios. The practice has developed a slightly bigger floorplate at Ealing Broadway, where plywood and polycarbonate continue the office interior narrative. □



↑ The roof terrace provides a place to relax and view the Cityscape

↓ Office space is flexible, open-plan and well lit

Architect: Hüt Architects
Designer: Storey
Location: 18-20 Appold Studios
Duration: Jan-July 2017
Floorspace: 7,900sq m
Cost: Undisclosed



expert n. a company that has great knowledge or skill in a particular area. **adj.** having or involving great knowledge or skill: *an expert witness*. • **expertly** adv.

Words by
Ayla Angelos

Images by
Alexander Gårdenberg

Scandi noir

*Dark timber that
echoes traditional
Swedish architecture
sets the tone for
global digital agency
AKQA's open-plan
HQ, designed in a
former Gothenburg
warehouse by
Amos and Amos*





AKQA, an international agency that specialises in digital services, experiences and products, has opened the doors to its first Scandinavian location.

The building, a former shipbuilding warehouse in Gothenburg, Sweden, was designed by London design practice Amos and Amos and spans over 1,100sq m – a spacious and beautifully collaborative workspace with open-plan construction at its core.

Gothenburg has established itself as a centre for research, technology and innovation, and is home to many of Sweden's leading brands, such as Volvo, Ericsson and Semcom. It's a city that's constantly reinventing itself while continuing to celebrate its past; the dockside setting holds a vast amount of old brick warehouse structures and an eclectic mix of historic buildings and contemporary design, including the Lipstick, an 83m tall postmodern skyscraper by Ralph Erskine, and

“Retaining the factory-like feel of the space was extremely important”

the Feskekôrka, a gothic-style seafood market known as the Fish Church, to name a few.

AKQA has offices worldwide and the interior architects at Amos and Amos wanted the latest office to make sure that the outcome felt rooted within its Scandinavian setting. References from traditional Swedish architecture – in particular, the cladding found on Gothenburg's buildings – led the project and striking elements are juxtaposed with smooth, minimalist materials. A 30m wide black timber clad bulkhead, for example, defines and runs along the back wall and is accompanied by textured, rich and deeply coloured furnishings – and this is only a fraction of what's to offer inside.

“Our design was inspired in the first instance by the dockside location of the building and its history,” says Jaki Amos, one half of the husband-and-wife duo from Amos and Amos. “Retaining the factory-like feel of the space was extremely important, while ensuring that it worked as a fully functional and practical office.”

“Secondly, we were very much guided by Scandinavian architecture, design and ☺





↑ Comfortable breakout areas open up to landscape views

← Custom-designed timber divides the space and adds texture

→ Communal dining tables feature Wegner Wishbone chairs



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max_



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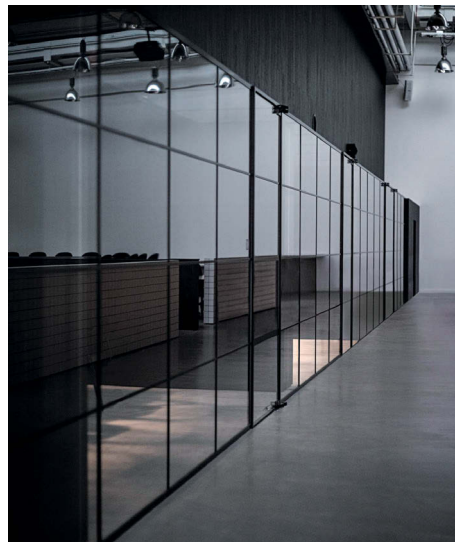
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↑ Crittall glazing is used to screen off the meeting rooms

Designer: **Amos and Amos**
 Client: **AKQA**
 Location: **Gothenburg, Sweden**
 Duration: **Dec 2016-July 2017**
 Floorspace: **1,100sq m**



materiality, but also by the lifestyle. It quickly became apparent that Swedish company culture is very social, with ping-pong games played during breaks and meals eaten together in a communal space. Creating an opportunity for these activities to take place in a well-designed environment was paramount.”

AKQA’s work lies within creating brand experience for Volvo Cars, a “creepy ad” to promote Season 3 of satirical sci-fi series Black Mirror for Netflix, and even a virtual tree app, titled Tree of Lights, that lets you harness augmented reality to generate a unique Christmas tree in any space. Amos and Amos previously collaborated with the agency for a few temporary spaces in London, before designing its headquarters in Clerkenwell.

The brief for the Gothenburg project circled around designing a place to co-host clients for several days a week, meaning that

“It quickly became apparent that Swedish company culture is very social”

“a unique identity and unparalleled level of attention to detail” was vital for the new location, says Amos.

The space’s proportions were carefully considered. This led to a structurally open environment that gives a firm nod to its warehouse predecessor, as well as embracing the social aspect of Swedish working culture. “Its proportions are vast and imposing from the moment you enter. Dividing it into smaller areas would have undoubtedly lessened the impact of this monumental space,” explains Amos.

However, having already created the company’s London office, Amos and Amos was aware of the need for flexible working and for an option that could accommodate a variety of working styles.

The team re-evaluated the floorplate in a “geometric” and “rational” way, in order to retain diversity within the workplace layout. While keeping in line with the necessary large proportions in the main space, they created a variety of independent zones, including meeting rooms behind a Crittall glass screen, client zones, work zones, conference rooms, breakout spaces and areas to socialise.

The interior features furniture pieces and lighting sourced from a variety of Scandinavian brands, which Amos ☺

characterises as “a very minimalist, clean and contemporary approach with a limited material palette”. The main central hub, for instance, is equipped with communal benches finished in a white oiled oak and black powder-coated base – enhancing the Scandi influence with minimalist hues.

Additionally, there are many contemporary pieces scattered throughout, with black marble coffee tables by Handvark, black metal and concrete floor lamps by Nor11, Hans Wegner’s Wishbone chairs in a natural soaped ash shade and Ercol’s nesting tables in black stained oak. Amos explains how AKQA prides itself on using vastly differing office interiors across the globe – the Gothenburg office being its 23rd – so they needed to match the level of detail applied to previous projects while keeping in line with the company’s identity.

Drawing attention up to the walls and ceiling, the space features high bay lighting installed on a suspended truss and fitted with a manually rotated system – this “enables you to lower and raise the tracks for adjustment and maintenance”, says Amos. She describes this as an original feature of the warehouse and a “crucial element” of the entire construction. There’s also an assortment of Gubi multi-lite pendants in black and



↑ A marble-topped Handvark coffee table provides a focal point



← The timber gives a nod to traditional Swedish architecture

brass in the conference and meeting rooms, while black Nomad wall lights by Rubn are situated along the corridors.

“All elements within the space are completely bespoke,” says Amos. From the workbenches to the 7.5m long communal dining tables, concrete high table and monumental concrete reception and cafe space, “each and every piece of joinery has been custom designed”.

Central to the tailored interiors is the unavoidable, and charming, black timber. “Timber is used extensively throughout and is FSC certified where possible. The bulkhead over the Crittall-glazed meeting rooms is entirely clad in black timber, reminiscent of the archipelago architecture seen throughout Scandinavia,” Amos adds.

“This returns under the bulkhead to form the ceiling and side walls of the meeting rooms, while the flooring and back walls are clad in white oiled oak. Complementing this is a series of low walls, two clad in black timber and three in white utilitarian tiles set off against a dark grout. The large expanse of flooring to the main space is a poured light grey concrete finish and the majority of the bespoke furniture pieces are manufactured in white oiled oak.”

Joining its offices around the world, such as New York, Paris, Milan and San Francisco, AKQA’s most recent entry into the realms of high-design workspace fits well with its branded level of intricate detailing. To say it will be intriguing to see where the next venture heads would be an understatement. ■



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“We
felt
our
heart
and
soul
was
in
Savile
Row”

Words by
Clare Dowdy

Images by
Huffon+Crow

Derwent London has supplied many of the capital's great office spaces but when it outgrew its own, the property firm called in Piercy&Co to rethink its Mayfair home

← The stair was digitally fabricated and used less than 0.5cu m of steel

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← Leather seating by Bill Amberg Studio and Benchmark in a recess



→ The three-storey void introduces light and improves communication

← Piercy&Co's curved oak handrail twists to meet the landing

Derwent London moved into its HQ – a 1930s art deco building on Savile Row by Stanley Gordon Jeeves – in 2001. The property company occupied the top three floors, and sublet the first two, all of which had been refurbished by Michael Squire & Partners. “It was a nice refurbishment at the time, but it got tired,” admits Derwent director Simon Silver, and the M&E was coming to the end of its life.

When the business outgrew the space, the directors considered relocating but “we felt our heart and soul was in Savile Row,” he explains. Derwent’s in-house architect Tim Hyman suggested that rather than move, they decamp to the lower three floors. While this would give the 112-strong firm more space, “the worry was that we benefited from quite good light, and there’s a police station next door,” says Silver.

Derwent has a 520,000sq m portfolio of commercial real estate, predominantly in central London, and is considered the biggest

“The staircase is hung to minimise structure and to make it look light”

London-focused real estate investment trust. Its flagship project is White Collar Factory in Old Street by AHMM.

North London architectural practice Piercy&Company had just completed Derwent’s 6,500sq m Turnmill building in Clerkenwell and was on site with the Louis Kahn-inspired 13,000sq m Copyright Building in Fitzrovia. Stuart Piercy and his team were asked to do a study. It was then that Hyman had the audacious notion of cutting out “700-800sq ft of Mayfair”, as Silver puts it.

Into this three-storey void, Piercy&Co suggested suspending a staircase, to let light into the workspace. It would also help with communication because “with the L-shaped floorplate, you get a bit of disconnect [between staff],” says Silver, “never the twain shall meet. We thought that could be a really smart move. It wasn’t considered a smart move by our finance director,” he adds with a wry smile, “but we said the quality of space would be better.”

The staircase is a highly engineered work of art. “It is hung to minimise structure, and to make it look light and not to block the view,” explains Henry Humphreys, director ☺



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↑ A bespoke Piercy&Co light fitting hangs above the boardroom table

↓ Internal glazing opens up the office space with views across the void

at Piercy&Co. He worked with architectural metalworker Chay Wheeler and structural engineer David Akera, and through digital fabrication they pulled off a very slender suspended stair, fabricated with less than 0.5cu m of steel.

With Hyman working on layout and adjacencies, Piercy&Co set about creating an up-to-date workspace. This configuring is dominated by a host of breakout spaces, (“people are not handcuffed to their desks,”

“It’s that bit of icing on the cake, that little bit of extra effort ”

explains Silver), and open-plan offices. These are complemented by two boardrooms, which have direct access to a private terrace, the reception on the ground floor, and the winter garden – an almost double-height, fully glazed, enclosed terrace, whose original window voids have been transformed into recessed leather seating. By turning this terrace into a working space, Piercy&Co clawed back some of the square footage ☺



Worldmags.com



that had been lost through cutting out the atrium. And, as this is the property sector, naturally the highest corner office goes to the boss, and the basement houses not just cycle racks but car parking. There's also a breakfast area in the basement, which has been given a relaxed, sixth-form common room feel. It's decked out with a proprietary Howdens kitchen and a bespoke polished concrete worktop by Designfinger. Meanwhile, the staff kitchens on levels 1 and 2 were supplied by Dada and feature integrated Zip taps.

"For us sometimes less is more," says Silver, hence the choice of just two or three materials. High-quality details abound, some of which are supplied by Derwent's long-standing artisanal collaborators. The reception desk and some of the flooring are Tuscan Silver travertine; the main boardroom's table top is European walnut by Benchmark Furniture; the floor and table top in the second boardroom is Douglas fir

↑ Window voids become leather seats in the glazed terrace area → Sofas demonstrate hand-stitched craftsmanship

Architect: **Piercy&Company**
 Client: **Derwent London**
 Location: **London**
 Duration: **Feb 2015-Jan 2018**
 Floorspace: **4,065sq m**
 Cost: **£15m**

Dinesen; Bill Amberg Studio crafted leather-cushioned seating and a vertical handle for the front door, and Benchmark made the scalloped panelling of European oak behind the reception desk.

Meanwhile, views through the glass doors of the boardroom are partially obscured by bronze mesh, courtesy of Italian glass company Capoferri Serramenti. "You go with a quality item that's expensive – it's that bit of icing on the cake, that little bit of extra effort," says Silver.

Many details were designed by Piercy&Co, such as the light fitting over the main boardroom table, and the staircase banister, which is configured to twist from a rotated ellipse "grip" profile on the flights to a flat, widened ellipse "perch" profile on the landings.

So pleased is Derwent with the artisanal input that film director Nick Ballón was commissioned to make a short documentary, Making 25 Savile Row, on the transformation.

At the same time, the architects readied the top floors for prospective tenants. They have their own entrance and reception adjacent to Derwent's entrance. A sculpture by Hugo Dalton sits in a double-sided glazed timber case connecting both receptions. And two new staircases lead from the top floor to the roof, where IQ Glass has installed two 80sq m glazed rooftop pavilions.

"We wanted it to be what we think a Mayfair office should be like," says Silver. Savile Row, then, was an opportunity to parade its talents in its own sector. Good news, then, that through luck or judgement the £15m building project came in on budget. ▣



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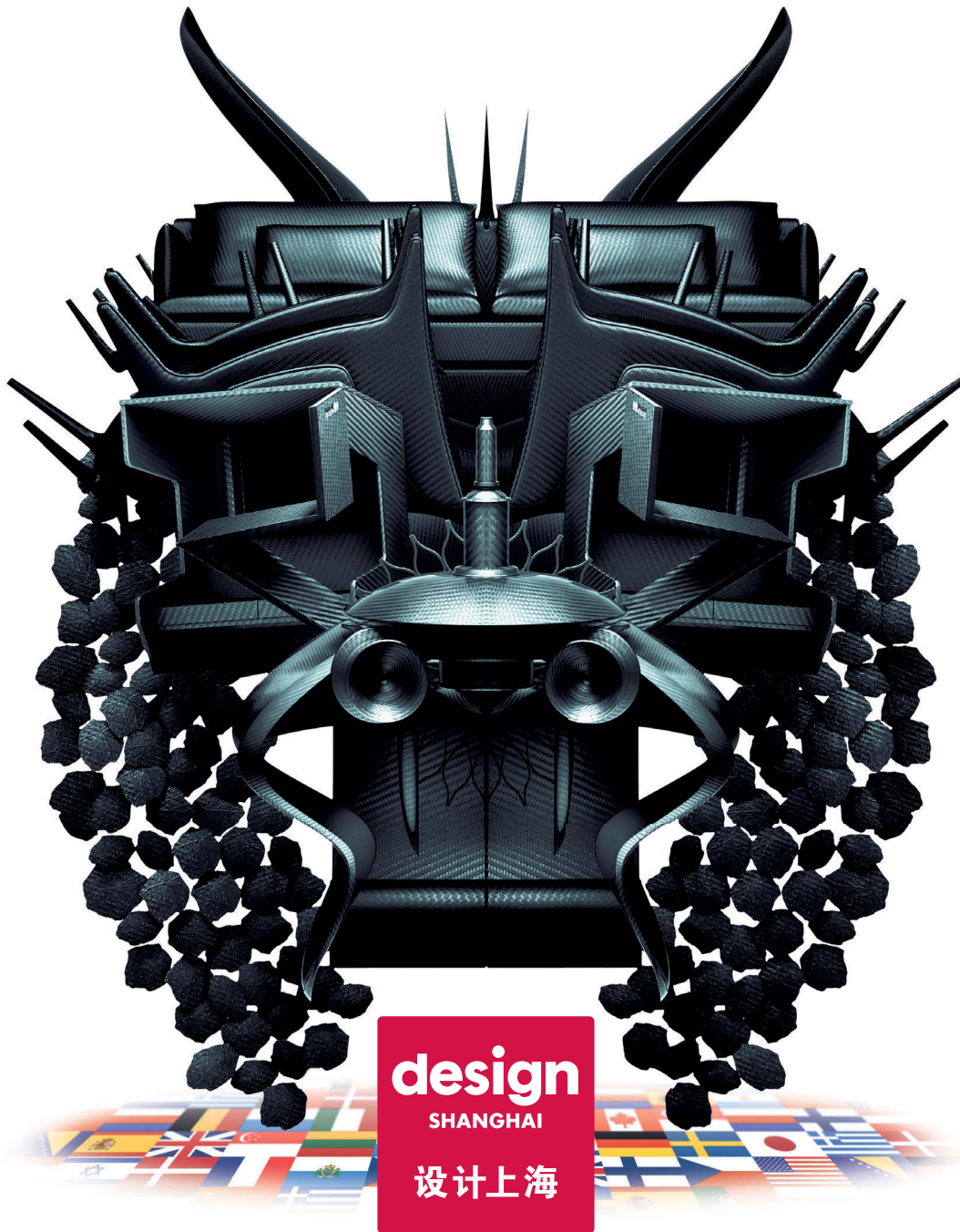
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WORDS BY
AYLA ANGELOS

SLOUGH BURNER

This month's local focus sees how Thames Valley's most maligned town is gradually shaking off its sitcom stigma and reinventing itself with a wave of vibrant workspaces



Andy Slagg X2

↑ The Porter Building is setting a new workplace standard in the town



Historically perceived as an uninspiring industrial town filled with passing commuters, Slough – a large settlement on the western fringe of Greater London – has had a slight image problem over the years. Not only was this highlighted in the mockumentary-style programme *The Office*, but a lack of workspace formerly marked the area as a stop-by location for those making the morning train to the smoky capital.

Now, all of this has changed. With an impressive architectural boom on the rise, particularly in terms of workspace, it's hard to believe there was once a stigma attached to the region. Last September, for instance, Glassdoor identified Slough as the "best place" to work and live in a survey of 25 towns, beating Manchester and Cambridge in the top three. Plus, with the new Crossrail on track, the arrival of various new offices demonstrates the town's growing attractiveness.

David Blair, principal director of London-based architecture firm TP Bennett, has observed the area's progress: "[In Slough] there is a new wave of development being pursued by developers such as Landid and Brockton Capital. ☺

Workplaces.net

I think occupiers now recognise that Slough is a great place to do business and, as architects, we are responding to that with providing flexible, sustainable office buildings that will help them attract and retain the best talent."

The practice recently embarked on a project that saw the UK claim its first accredited WELL Building Standard core and shell certified office. The Porter Building, a 11,150sq m development directly opposite Slough train station, embodies the ideal blend of location, wellbeing and locality. "Our plan was to create an elegant building that was inspired by commercial offices in London but also embodied the historic context of Slough," says Blair.

Kristen Coco, vice president of communications at the International WELL Building Institute, says: "The Porter Building was recognised for WELL core and shell certification at the Gold level based on the number of health-promoting strategies achieved across all seven WELL concepts: air, water, nourishment, light, fitness, comfort and mind."

It's a noteworthy building, to say the least, especially as it's the first



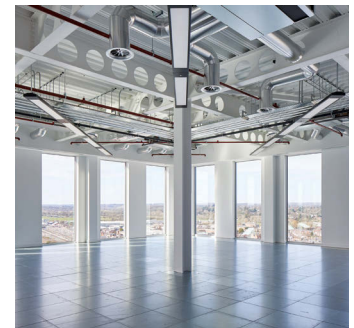
↑ Shared space is a key theme of Reading's Thames Tower

↓ The large atrium is central to the Charter Building's success

new-build office in the area for more than ten years. Chris Hiatt, director of Landid, describes how until recently there were limited options for businesses looking for a decent space – Bath Road had a few developments, yet these were only business park-style products.

The Porter Building is part of a trio of Landid and Brockton Capital developments in and around the Thames Valley area, with the Charter Building in Uxbridge (featured in OnOffice last May and which is now home to the new hub for workspace pioneer Spaces), as well as the Thames Tower in Reading – a 15-storey contemporary office space providing a great new offering for forward-thinking workplace solutions.

"We strongly believe that the key to delivering offices fit for the future is about understanding what makes people happy at work," says Hiatt. He clarifies how the Porter Building and Thames Tower have been fitted with space to be shared by the occupiers – which includes roof terraces with cafes and bars, while the Charter Building has an internal street that provides a breakout space and large atrium where



those working in the building can integrate. "It's all about creating that sense of community within a building – creating a place that is buzzing, that is what inspires us."

Health and wellbeing in the world of workplace is paramount. Slough, with the Porter Building and its surrounding locations, is positively taking the necessary steps towards creating buildings and office environments that are fit for a healthier future.

"The Porter Building reflects the growing adoption of WELL that we are starting to see beyond major global cities and capitals. It doesn't matter where your building is located, whether in the centre of a big metropolitan area or on the main street of a small community," Coco concludes. "Every person deserves to live, work and learn in healthy indoor environments where they can thrive." ■





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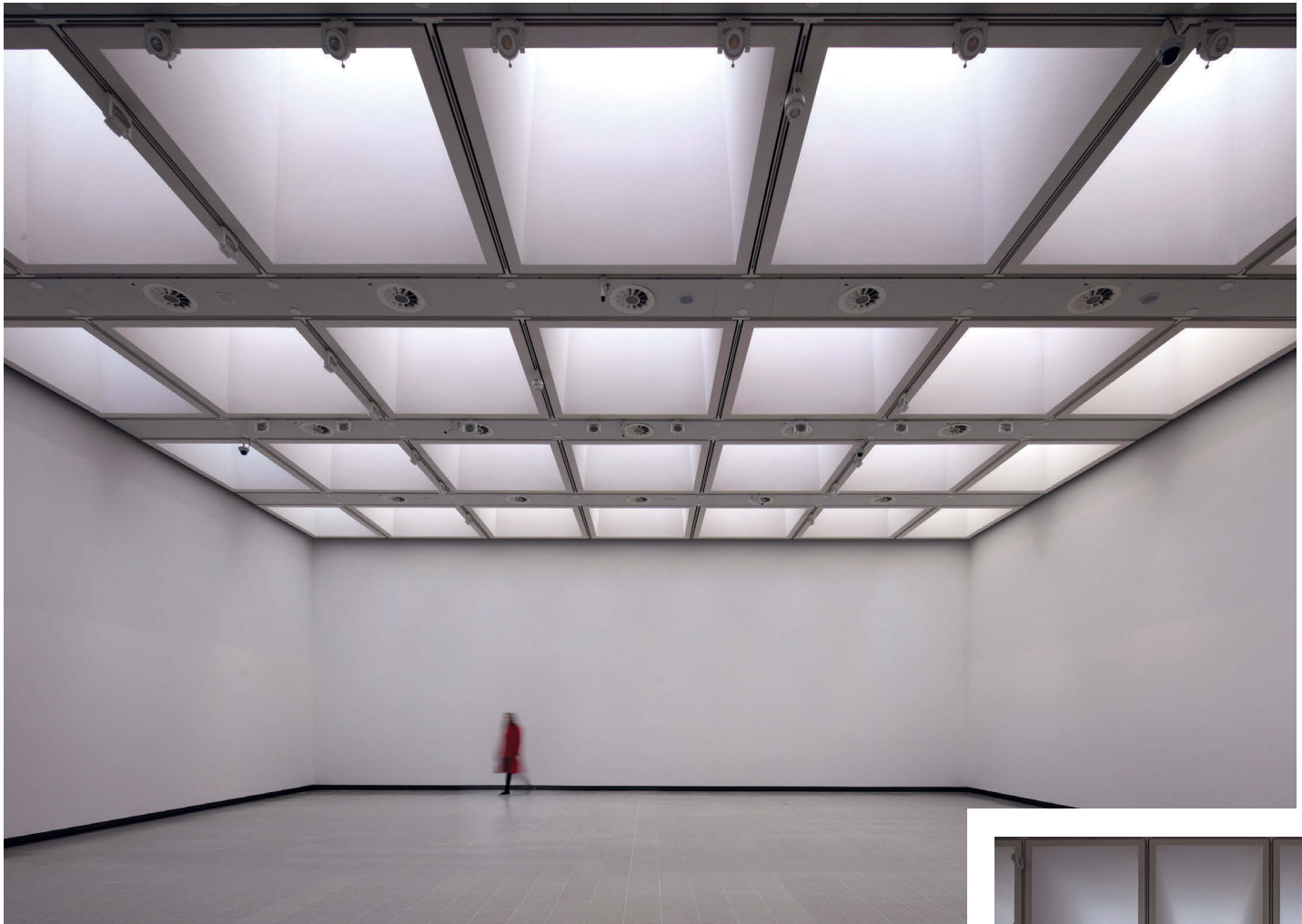
WORDS BY
AYLA ANGELOS

IMAGES BY
MORLEY VON STERNBERG

PROJECT TYPE
CULTURAL

Let there be light

After two years, London's Hayward Gallery has reopened with a new roof structure that fills its upper floors with natural light



Opening again after a two-year closure, London's Hayward Gallery, one of the city's brutalist landmarks, has returned with a breath of fresh air.

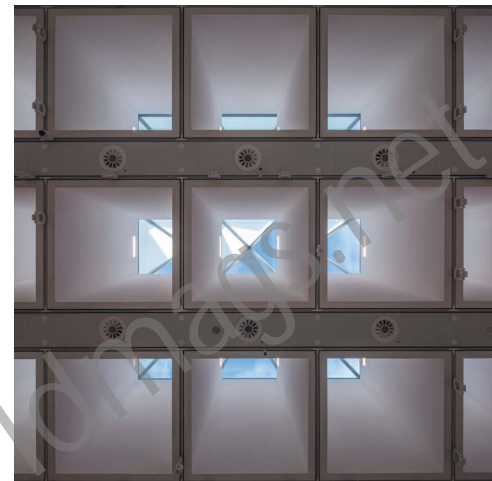
On a rather blistering and cold winter's morning, a first peek into the gallery after its restoration was uplifting – despite it taking a moment to absorb the major differences and what these

differences were exactly, you're greeted with a pleasant reminder of the gallery we all know and adore.

Not too much has changed on first glance, beyond a notably cleaned-up interior, but on closer inspection – and before venturing to the upper levels – it's a pleasant, necessary and spotless upgrade that seems astonishingly healthy.

Feilden Clegg Bradley Studios, (FCBStudios) an architecture

↑ The new pyramid rooflights introduce light into the galleries



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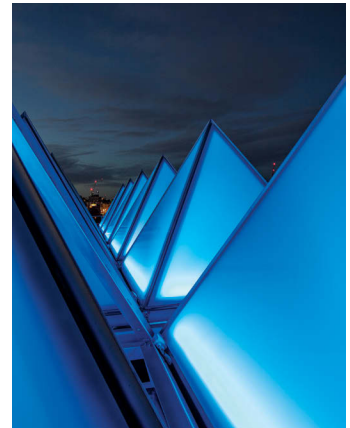


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← The original stairs are displayed to their best advantage

→ The rooflights are lit up by an installation by David Batchelor



this most recognisable feature of the Southbank Centre became outdated – simply put, they didn't work – and achieving a source of natural daylight through the roof had become crucial.

"The approach has been one of thought, development and consideration," says Richard Battye, associate at FCBStudios. "This was most apparent with the brief for the new roof and pyramid design where, in collaboration with Southbank Centre and [engineer] Max Fordham, we were all able to develop and test what the new roof could and should achieve for the galleries beneath."

At the opening presentation in January, Hayward director Ralph Rugoff explained how the situation came about: "The Hayward for 50 years had rooflights that weren't letting any light in – it's a long story but Henry Moore, who was an advisor at the Arts Council, insisted they came with the building over ☹

↓ The board-marked concrete was cleaned up and refurbished

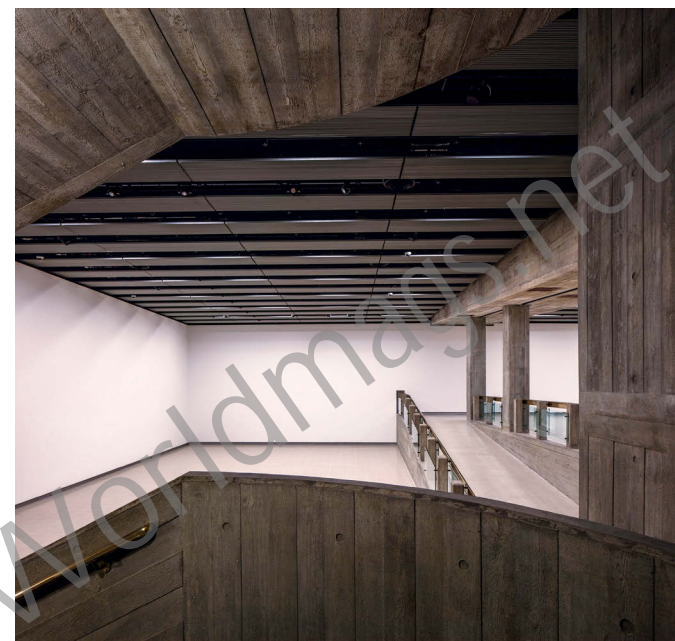
"It finally feels like these spaces now have the proportion they were always meant to have"

practice with an international reputation for sustainability and environmental expertise, was appointed with a brief to refurbish the interior.

The goal was to reintroduce natural light into the upper galleries, alongside replacing the existing mechanical and electrical framework, in order to support the building for its future use as

an exhibition space for visual and performance art.

In terms of natural light, the key element was to introduce a new roofscape of pyramids to replace the gallery's original iconic roof. Back in the 1960s, natural light was seen as less of a necessity than it is today with our focus on wellbeing, meaning that the 66 distinctive glass pyramids that form



the objections of the architects. Then they put a terrible drop ceiling under them, which cut out all the light coming in and the equitable grandeur of the galleries.”

He adds: “It finally feels like these spaces now have the proportion they were always meant to have, and that the genius of the building was fully revealed for the first time.”

Battye explains how the entire renovation was in fact more of a conservation project, rather than an effort to rebuild and reshape the structure. The intention was to “preserve and conserve the features that make it so distinctively the Hayward Gallery”, he says.

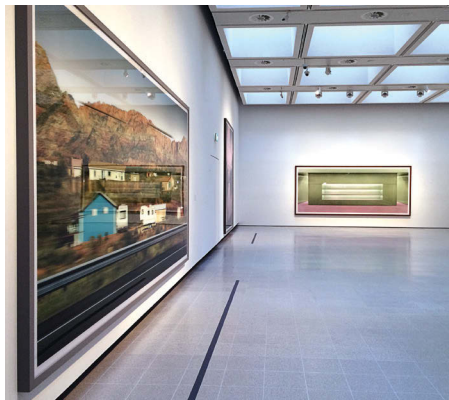
The aim, Battye elaborates, was to retain its “form and the series of linked changing gallery spaces, the exquisite board-marked concrete, the tension between the white walls and the concrete stairs”.

He explains: “The Southbank Centre and Hayward Gallery team are very fond of their concrete buildings, as are we, and preserving their uniqueness while at the same time readying them for the future was a straightforward decision.”

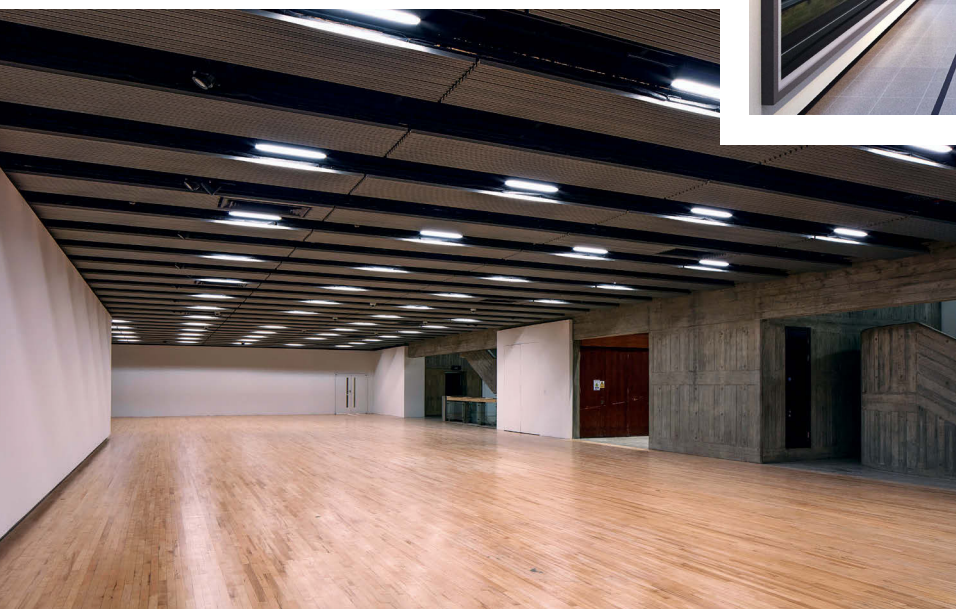
To achieve this preservation but to also create a future-forward structure, certain technologies and innovative materials were used. As part of the renovation,



↑ The pyramid-shaped rooflights are one of the gallery's iconic features



↑ Andreas Gursky's photographs benefit from improved light



← The updated interiors continue to mix the rough with the smooth

various data and AV cabling routes, air-handling units, wiring and switchgear, connections to the Southbank Centre's heating system, were removed and replaced, says Battye. “Most of this was installed in the 1960s and coming up to 50 years old, so taking it all out and replacing it was the best way to prepare the galleries for the future.”

Overall, the reaction to the gallery's reopening was a huge success, with Rugoff saying that the new refurbishment looked “better than it did the day it opened”. What's more, a huge retrospective of photographer Andreas Gursky's work had been chosen to exhibit alongside the gallery's opening, with both components sitting harmoniously side by side in the most impeccable amount of glorious natural light.

Battye concludes: “The show feels like a perfect piece of reopening curation. Gursky's photographs and the refurbished galleries both have space to be experienced – neither is overpowered or overpowering.”

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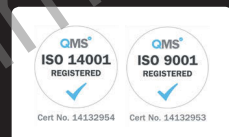
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SPECIAL

Lighting

Words by Helen Parton

These days in workplace design, office lighting is not just about practicality but increasingly is a part of creating theatricality.

Take the Apollo pendants by Pholc, which were seen at the Scandinavian Furniture Fair recently. The machine-turned brass or aluminium formed into conical shapes that balance on top of each other, and in shades of honey gold, deep sea green, pink or blue and clustered together, would add suitable drama to any atrium.

Another Stockholm launch was the Flik Flak collection consisting of wall-mounted, table or floor lamp versions by architect Snøhetta in collaboration with lighting firm ateljé Lyktan.

One of the designers behind the collection, Stian Alessandro Ekkernes Rossi, explains how it began: "The lamps are inspired by the 7th Room, Snøhetta's design for the Treehotel in Harads. This is an area characterised by long winter months and light summer days, and we wanted to design a lamp that would be flexible and could adapt to this northern context. We wanted to use a different type of material ☺

↑ Pholc's Apollo pendants can be clustered for drama



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“The office lights mimic daylight, providing a useful energy boost”

that would be a direct reference to the birch trees in the wood in the area around the hotel.” The lamps can be opened or closed at an 180-degree angle, delightfully recalling an old school desk.

Snøhetta’s projects have often taken account of the bigger picture as well as lighting detail – such as “Svart”, the world’s first Powerhouse hotel, at the foot of the Svartisen glacier in northern Norway, or the practice’s functional landscape solution for the high-performance MAX IV synchrotron radiation laboratory in southern Sweden.

And in masterplanning terms, there are key lighting trends too, as pinpointed by a recent survey conducted by Philips Lighting and SmartCitiesWorld. This saw London named among the top smart cities in the world, cited by one respondent as a “honey pot of technologies and partnerships”. Says Jacques Letzelter, segment manager at Philips Lighting: “New technologies can already transform the way cities deliver, operate and maintain public amenities, from lighting and transportation to connectivity and health services.”

On a more human scale, Philips installed an LED lighting system that supported staff’s circadian rhythms at the HQ of

Jonas Lindstom



↑ Snøhetta’s Flik Flak were developed for its Treehotel in Sweden

↓ Philips lights for Innogy support staff circadian rhythms

energy firm Innogy in Prague. “At the beginning of the day, the office lights mimic natural daylight, providing a useful energy boost. The light levels then decrease until after we give another boost to help staff over the post-lunch energy dip,” says Tomáš Michna, Innogy’s senior manager for facilities and services.

David Clements, managing director of Future Designs, which has worked on lighting schemes for Havas Media and UBS, echoes this sentiment, adding “while not without its cynics, there is definite mileage in this latest technology and 2018 will see the adoption of this gather pace”.

For a Grade II listed warehouse in Seven Dials, architect Gpad London had to retain the building’s heritage with an industrial luxe aesthetic. Says architect Simon Fancourt: “The Flos Infra-Structure lighting is a modern interpretation of the Bauhaus style, providing a visual connection between the lower entrance to upper reception breakout space. This is complemented with linear vertical LED backlighting to the black industrial mesh infill panels of the reception feature wall.”

He adds: “The breakout space at the rear of reception offers a boutique industrial feel with glass fluted offset pillar ☺





↑ Gpad London used Flos Intra-Structure at Seven Dials warehouse

↓ Ceraunavolta is one of the statement pieces at Casa Karman



→ FD Creative's lighting scheme for RocketSpace in London



Nicholas Worley

“Continuous linear luminaires seem to be the fashion to follow, creating higher ceilings”

wall lights mounted on black ornate timber panelled walls – beautifully contrasting against the raw industrial aesthetic of original Victorian cast iron columns, steel and glass screen and mesh panel lift surround.”

You’d expect something special from the head office of a lighting company and that’s very much the case at what the Italian manufacturer has dubbed “Casa Karman” in the heart of the Marche region. The neutral-coloured walls of the reception, workspace, bar-cum-restaurant and meeting room provide a backdrop for Karman’s statement pieces including Ceraunavolta, Marnin, Cubano, Ali e Babà and the minimalist chandelier Snoob.

Making a statement was also key at the marketing suite for the Goodluck Hope residential development in London’s Docklands, where HAL Architects, plus interiors by Woods Bagot, create a slick, professional operation for developer Ballymore and where Atrium supplied lighting from the likes of Louis Poulsen, Ares and Grupo MCI.

Meanwhile, for San Francisco-based RocketSpace’s new

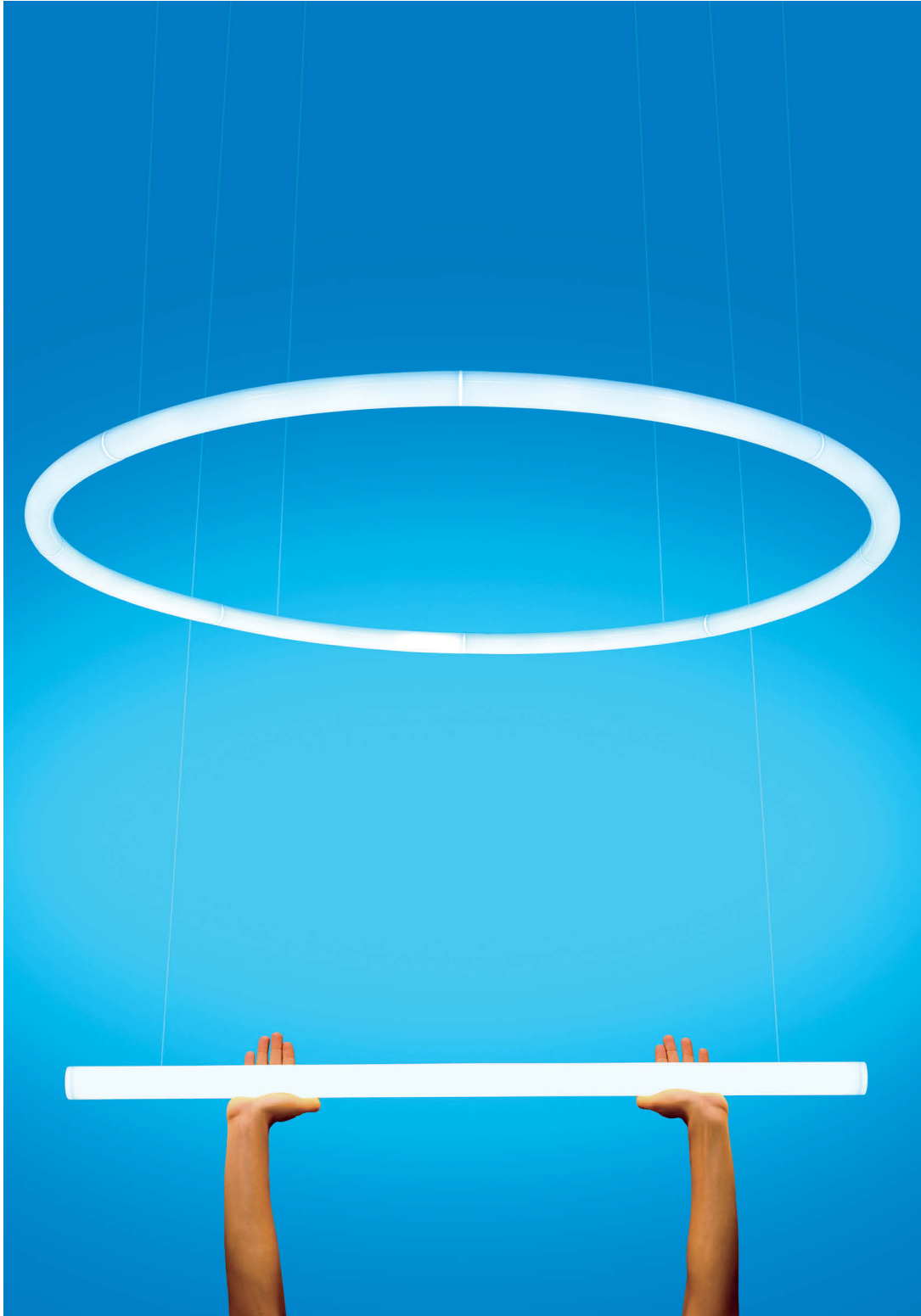
London tech campus, lighting consultancy FD Creative was charged with creating a scheme that worked cohesively across the campus, including an events space that was formerly an underground bank hub.

This included LED pendants over each desk area in the reception, plus surface-mounted LED downlights for general lighting. In the lounge and games room a mix of decorative pendants with linear LED wall-washers and table lamps created playful zones.

In that aforementioned auditorium, there is a mix of linear LED pendants which provide general lighting, low-level recessed step lighting and television-quality lighting units to work seamlessly with the AV.



In terms of other lighting trends, Future Designs’ David Clements adds: “There is a definite pull towards the workplace becoming more informal and less restrictive in how space is delineated. Continuous linear luminaires seem to be the fashion to follow, which allows the traditional suspended ceiling to be removed, creating higher ceilings and more space to work in.” ■

Worklamps.net



Alphabet of light
BIG

Pierpaolo Ferrari, 2017

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On The Double



by Philip Ross

Learning to evolve

Lumbering corporate dinosaurs have much to gain from befriending nimble startups, and developing environments from which they both benefit

It is widely said that it is not the strongest species that survive, but the most adaptable. This thinking originally applied to the fate of the dinosaurs, but the same theory can also be applied to the modern workplace.

While big corporates still dominate the working world today with their brute strength and power, if they don't adopt the more agile approach of adaptable startups they won't last forever. "Stan" the life-size tyrannosaurus skeleton on Google's Mountain View campus in California serves as a reminder of that for the whole company.

Large corporate organisations were once the end destination for eager-eyed workers, leading the way in innovation and new ways of working. But as global public distrust in large, lumbering organisations has spread, people have turned their focus to innovative startups to set an example in the working world.

Between their quirky, adaptable workspaces, their public image-conscious mission statements, and their risk-taking mentality, startups have become the proxy for progressive thinking.

Innovation fuels the progress of any organisation, and in large companies it can be difficult to harness it across a large property

portfolio and an extensive workforce. This has led to an unlikely close friendship between startup companies and large corporates. Corporates are taking startups under their wing, running startup accelerator programmes, funding their projects – and in return they gain innovation by osmosis.

Corporates and startups have been aware of the mutual benefits of partnership for a number of

“Working with startups gives corporates an insight into their psyche”

years, but more recently there has been a shift in their relationship. Instead of forging artificial relationships built on self-gain, they are merging to create unified missions built on trust and drive for progression.

Before, big corporates would take inspiration from the startup environment to help foster innovation internally in their workspace. Yet employees needed more than

the superficial offerings of good coffee and ping-pong tables to create a widespread innovation culture. Working closely with startups means corporates have an insight into their psyche, understanding their risk-taking attitude and willingness to experiment – characteristics often difficult to emulate in big organisations.

It is large Silicon Valley-based technology corporates which started the trend of buddying up to startups. Once these displayed signs of potential for success, the cash-rich corporates would swoop, taking a share of the business and offering distribution lines in return.

Corporates that don't have an abundance of surplus cash to spend on already flourishing startups have to be smarter. They need to find successful startups when they are in their infancy, when they are cheaper to acquire and still producing innovative ideas by the bagful. And where better to find these than under the same roof?

Co-working spaces provide some of the best environments for startups to innovate and network – both with each other and with the big corporates, who can offer opportunities for scaling up. A number of co-working spaces around the world are offering set places for corporates to be

placed in the firing line of fresh thinking as ideas whizz around between startups.

It's not just tech-savvy corporates that are taking up residence next to startups. As fintech becomes more prominent, national banks have made alliances – in some cases incorporating a startup co-working facility in their offices. Not only does this give the corporates an exclusive first peek into some of the brightest minds, but it gives startups direct access to corporate muscle in terms of capital, networks and distribution.

According to research, almost a quarter of corporates now see it as a critical mission to work alongside startups, particularly when they are in their infancy. As the relationship develops, will the strong corporates still be the dinosaurs of the working world or will they avoid extinction through this mutual relationship? ■

**Next month
Jeremy Myerson
has his say**



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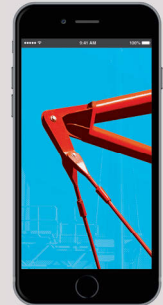
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Clare Dowdy on co-working

As the market matures...

... so does its customer base. With this in mind, the Clubhouse's latest City space is going all out to capture that sophisticated middle-aged corporate demographic



The recent news that the workforce is ageing has been glaringly obvious in my co-working space for some time. In January, two of us celebrated (if that's the right word) our combined 110th birthday.

Here in our double-fronted Georgian townhouse, young blood is pitifully thin on the ground. While yet more of the

stalwarts edge towards their sixth decade and beyond (apart from those who doctor their date of birth, obviously), we're lucky if new arrivals are in their thirties. However, in the early days at the turn of the millennium, the place was overrun by twentysomethings. I blame the parlous state of freelance journalism.

There are now 24 million over-fifties in the UK, and they are set to make up the majority of the self-employed workforce in the next seven years, according to the Centre for Economics and Business Research, and Hitachi Capital UK.

That's partly because "an increasing number of 50 to 64-year-olds choose not to retire", say the researchers. Their "choice" of verb may fox some under-remunerated readers.

Whatever. The point is that while the popular image of a co-worker is fresh-faced, the reality has crow's feet. The Clubhouse, whose core

"While the popular image of a co-worker is fresh-faced, the reality has crow's feet"

demographic is mid-thirties to mid-sixties, is milking this. Rather than yet another co-working offer, the fledgling London chain provides rooms, lounges, desks and tables where members can do a bit of work, and – more importantly – meet clients. This members' club model borrows more from the serviced office and the

hotel lobby than it does from any WeWork. Because, as founder Adam Blaskey says: "Corporates are our target demographic, and most of them have their own offices elsewhere."

Formerly in property, Blaskey had the idea for The Clubhouse in 2009, "when the world was turned on its head. Then, corporates and professionals set up their own businesses. We suit people who are used to corporate life, and might ask themselves 'would I want to meet my first client at my kitchen table or in Starbucks, or in The Clubhouse?'"

The third Clubhouse opened in November in the City, on the seventh and eighth floors of Angel Court, a Fletcher Priest-designed octagonal office building. The firm also did the interiors, creating a no-nonsense aesthetic for strait-laced grown-ups (lovers of industrial chic and exposed ceilings need not apply). So no surprise to spy well-groomed men in open-necked shirts chatting meaningfully around small tables.

Tasteful touches include handleless oak lockers, and Another Country's round-edged timber tables. And because just one corner has allocated desking, there are mercifully few task chairs creating an eyesore.

Fees are structured thus: there's a £250 joining fee for access to one site, then £2,850 a year plus VAT for individuals to use the communal space for up to two days a week. Meeting rooms start at £55 an hour for a six-person space.

Fletcher Priest is now working on a Holborn site, opening in May. Funded by private individuals and investors, The Clubhouse plans to have eight to ten sites in London and major European business hubs. Interestingly, Blaskey won't be following the co-working chains to other UK cities: "We have so many members who come from places such as Edinburgh and Manchester to have meetings, we wouldn't fight against that."

As conventional co-working grows more congested – dare we say oversupplied? – it's refreshing to see an operator narrowing its sights. □

Is corporate client space a growth area for shared workspaces?

🐦 @nonofficemag



↑ Interiors eschew industrial chic for a grown-up tastefulness

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STOCKHOLM FURNITURE & LIGHT FAIR

House of Stockholm

This year, running in parallel with Stockholm Design Week, the Scandi capital welcomed the finest in pioneering furniture and lighting design

WORDS BY HELEN PARTON

Erik Jørgensen ↓

For when office space is at a premium, this design, entitled *Insula* attaches through the use of a simple asymmetric bracket and gives the appearance of almost floating. This workplace on a wall is the part of a collection of shelving by Ernst & Jensen and is available as either painted aluminium or solid wood.



Kinnarps ←

Kinnarps were a busy bunch during this edition of the fair, launching the Better Effect Index, its own sustainability rating system, as well as presenting a raft of products including *Fields* (pictured). This colourful modular furniture system designed by Olle Gyllang includes shared environments, meeting areas, rooms within rooms, creative environments and spaces for concentrated work or private workplaces.

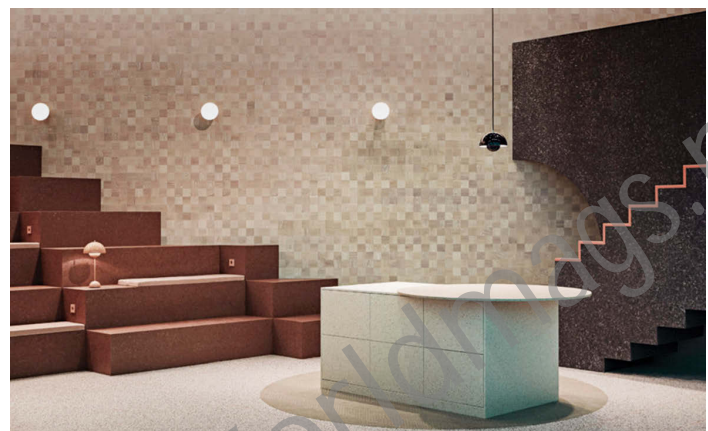
Fredericia →

The *Eve* chair is the work of designer Timo Ripatti. This version combines an oak frame with leather seat. This lightweight design could easily add a touch of the residential and has the durability of construction to satisfy the needs of the contract environment. For even more warmth and homeliness, designers could easily add a cushion or throw for that home from home experience.



Tarkett →

Proof that installation tells the story of a thousand product samples, flooring firm Tarkett employed the services of Note Design Studio to design 'The Lookout'. This combines wood, vinyl, linoleum and textiles using a colour palette of dark grey, brick red and moss green, with accents of coral apricot and white stained oak. The structure operated on two levels, one designed to be seen from afar, one inviting the visitor to take a closer look.





Offecct ←

Designer Luca Nichetto divides his time between Stockholm and Venice and the Murano chair is a tribute to the glassblowers synonymous with the latter, where he spent his childhood. This elegant, compact design, which is high on comfort as it hugs the body, would sit handsomely in a lobby, lounge or other public space. Nichetto says workers should be able to 'relax where they sit' with this design.

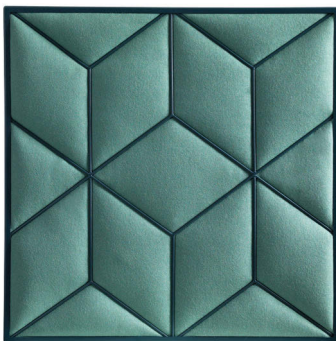


Lammhults ↑

It was hard to find our pick of Lammhults' offering due to the strength of its latest collection. We were intrigued, however, by Boss – a waste paper bin suitable for public environments and offices, that combines an eye catching quality with distinct practicality. Designer Tuva Rivedal Tjugen took inspiration from nature to remind people to take care of the environment.

&tradition →

The &tradition stand in Hall B was overrun with visitors keen to see its latest offerings. And they weren't disappointed. The launch included this beautiful lighting creation called S15, designed by Space Copenhagen. Inspired by maritime gas lamps of old, this new design is crafted in satinised opal glass and bronzed brass. The quality of light can be switched from warm to cool via the turn of a knob at the lamp's base.



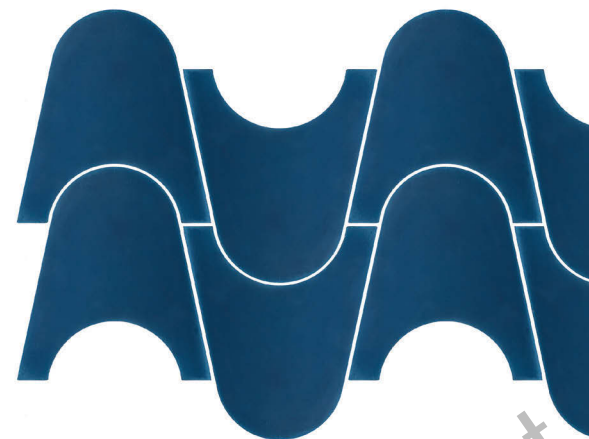
Swedese ↓

Monica Förster's Pond table now comes lacquered in three new shades: sand (pictured) plus red-brown and dark grey for a touch of natural-inspired colour to an office. The wooden tabletop combines with a graceful steel frame in the same colour. They can be adapted with different leg heights and can work equally well on their own or as a cluster of organic shapes.



Decibel ↑

As acoustics in office design continues to be a hot topic, Johanson Design and Ecophon have come up with this stylish solution. The core material of the Decibel range is made of the sound absorption panels that consist of at least 70% recycled glass, which works on a sustainable, noise reducing and aesthetic level. Alongside working well in workplaces, the Decibel range could also be used in public spaces as an acoustic baffle.



Marrakech Design ↑

Marrakech Design specialises in cement tiles and was founded over a decade ago. Since then it has worked with some of the best Swedish designers around and this collaboration, with Monica Förster, continues that tradition. Called 'Breaking the Wave', this beautiful, billowing motif saw Förster inspired by the form of art nouveau arches and how it has found its way into architecture and design.

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Blå Station →

Intended as an antidote to overly perfect design and clean lines, the charm of these Dent Wood Bar stools lies in their slightly knobby surface. They can be specified with a choice of frames in either steel or wood. The manufacturers claim this seating range is super comfortable too as that unusual surface adapts to the curve of the body where it really counts.



Wewood ↑

This elegantly proportioned desk design called Bridge is the work of Christophe de Sousa. Manufactured by Wewood, it was part of a showcase in Hall C entitled Associative Design, the Best of Portugal. Like all the products in Wewood's range, it exemplifies the company's dedication to solid wood joinery.



James Burleigh ↑

Representing the British contingent, James Burleigh launched a range of new side coffee tables called 'Louie' (pictured), available with rounded sides, square or round top. Colour is subject to availability so check with the company. Continuing its commitment to sustainability with the launch, the product sees the company's waste turn into brand new designs. A new CNC machine ensures the quantity and quality of products.



Fritz Hansen ←

Part of Fritz Hansen's product push at Stockholm was the Carvaggio lamp originally launched in 2005 and now available in four new earthy tones: archipalego stone, warm silk, dark sienna and dark ultramarine. Best viewed in a cluster for maximum impact, the wholly modern lamp design is by Cecile Manz and consists of a metal shade and the finishing touch of a stone grey textile cable.

Inno →

Finnish firm Inno started life in 1975, beginning by importing high quality design accessories before switching to manufacturing products itself soon after. The latest addition to its furniture offering is the Linko sofa. Designed by Mikko Laakkonen, who has worked with Inno before on products such as the Aura wood sofa and Naula coat rack. This latest design is a modular sofa with a curvy twist.



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A good impression

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StuartBarr CDR's sophisticated design for a high-end dental lab in Oxfordshire puts the focus on looking good and feeling fine

WORDS BY **Sophie Vening**

IMAGES BY **Lucy Walters**



Transforming a 278sq m converted barn into a state-of-the-art office space was the main challenge for design and construction firm StuartBarr CDR and its sister joinery company BarrJoinery when renovating the Byrnes Dental Laboratory in Wheatley.

The Oxfordshire lab specialises in high-end dentistry and creating teeth prosthetics, using CAD-CAM and digital technology, and owner

↑ A wall of teeth models from staff and suppliers creates a fun art piece

and managing director Ashley Byrne wanted a site that reflected its ethos – a healthy, energised space brimming with creativity: “Our previous office was split over two storeys, which didn’t feel right. I wanted a space that would allow my team to work together more cohesively, a place that allowed for open communication where everyone could see each other across the whole floorplan.”

Having admired the work of StuartBarr CDR, whose projects

range from large private residential schemes to eco-builds and commercial contracts, Byrne got in touch with its interior designer Rachele Bowley: “I gave Rachele a vague brief – a single-storey working environment with lots of glass.”

Bowley then spent time in the workplace to get a feel for how the business needed to be laid out. Together, Byrne and Bowley developed a design for an open-plan workspace, where areas can be cordoned off when required, with ☺

Workmedia.net



industrial-style decor. The result is nothing short of spectacular.

Although the barn is double-height, the office is planned on ground level only, creating vast ceiling space and a bright and airy working environment. Dark grey scaffold cladding on the interior walls mirrors the exterior of the barn, while exposed pipework on

↑ All staff can adjust the height of their desks and chairs

acting as the main hub, along with a large table for team meetings. The model room and prosthetics are inside pods, with large glazed folding doors and large windows so, when closed, they still feel part of the open-plan space.

Byrne wanted to incorporate a Scandinavian design approach. "Working while standing improves posture, health, alertness and, more importantly, communication. When I saw this working ethos in action in Sweden, I had to use it in my own lab," he says.

"Everyone has an electronic height-adjustable desk from the technicians to the administration team. I worked with Steelcase benches and Dental Art fittings and created benches that allowed technicians to be stood at their desired height, sat at their chosen height and anything in between. They are fitted with state-of-the-art low-energy Dental Art LED colour-corrected lights and extractors from Renfert, which run silently and vent directly out of the building to avoid any microdust."

✓ Glazing allows the pods to stay connected with the wider office

The attention to staff wellbeing continues in the breakout area. "I wanted to ensure everyone is well looked after and relaxed and, as our core value states: have fun and be curious," says Byrne. "We put some bar stools in and a comfy sofa to actively encourage staff to take breaks. We also have a blackboard for ideas, messages and concepts."

Even the visitors' area was considered, with a unique art installation made up of impressions of over 200 sets of teeth of all the staff, builders, designers and suppliers that helped on the project. Visitors can also watch technicians at work through the windows.

Asked whether he's seen a change in staff morale, Byrne says teamwork has improved: "There is so much more energy in the building and across the employees."

He adds: "Interaction between the departments is much better and I think everyone is enjoying the new layout. Everyone is stood up more which creates energy and movement. It's an exciting and vibrant environment." □

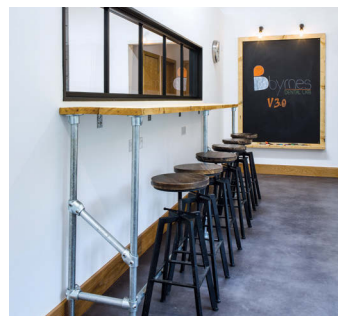
↓ Dark grey scaffold cladding mirrors the exterior of the barn

"We put some bar stools in and a comfy sofa to actively encourage staff to take breaks"

the ceiling helps to create a trendy, industrial feel. A colour scheme of white, dark grey, light grey and orange has been used to coordinate with the company's branding.

The departments all needed to work together, so noise-cancelling boards, silent equipment and circulation have all been catered for.

The administration and support team is in the middle of the building,



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Architect Jestico + Whiles's eclectic design experience is reflected in a broad-based choice of music to listen to in the studio



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PECKHAM TO ZANZIBAR

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Recent work includes projects as diverse as an arts hub and community theatre in Peckham, an off-grid hotel in Zanzibar, a steak and gin restaurant in Manchester's Corn Exchange, a carbon-neutral house in Amersham, and the masterplan for Greenwich Millennium Village.

Jack Hobhouse

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- 10 **NDOLA NGOH**
TIM & FOTY

Having recently moved to Clerkenwell, our new space comprises a group of studios centred around a communal, flexible working/social space.

Each studio takes ownership of its own soundscape to work to, with jazz Fridays in one, occasional hip hop, Afrobeat and funk in another, and pop through the decades in a third.

As a collection of people with a diverse range of ages, tastes and working methods, the tracks are eclectic to suit the mood.

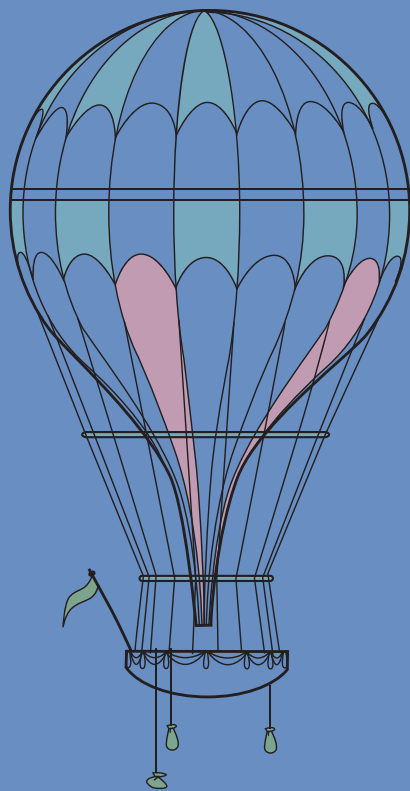


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