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258 May 2015

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Focus
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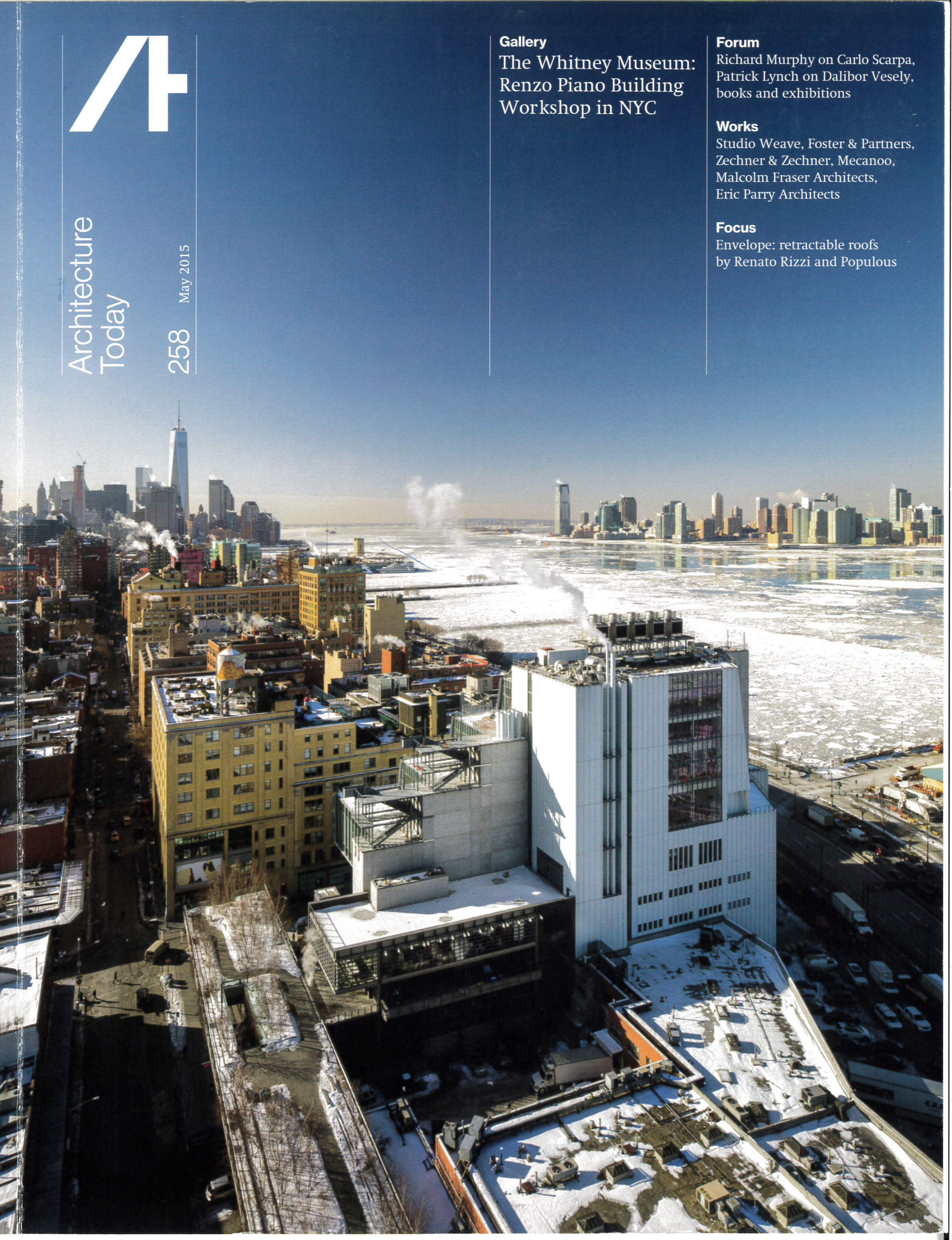


Building the Block

Cindy Walters admires the richly varied response to context in Eric Parry Architects' 7 & 8 St James's Square

Photos
Dirk Lindner

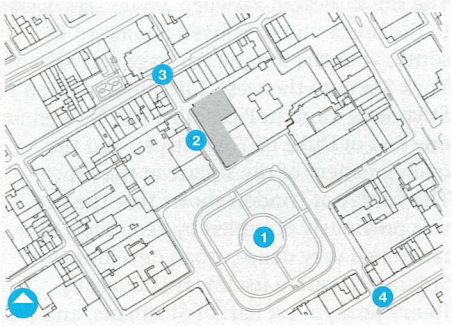
Below left
A corbelled bay facing onto Apple Tree Yard refers to Lutyens' work on New Delhi, which was planned in a studio on the same site.

The long elevation of 8 St James's Square, facing Duke of York Street, is divided into three parts by expressing corner 'buildings' at the north and south ends, with a more subdued middle section. The horizontality created by continuous floor plates is downplayed by this tripartite subdivision, as well as variation in window types and the vertical accents lent by cast iron columns to the first-floor colonade.

Below right
Main entrance of 8 St James's Square. on the corner of Duke of York Street and St James's Square, with the Lutyens-designed 7 St James's Square next door.

Eric Parry calls himself an 'urban repair man'. As well as the recently completed office building at 7 and 8 St James's Square, his practice has completed a number of significant projects within the tight confines of the Cities of London and Westminster: 30 Finsbury Square, 60 Threadneedle Street, 23 Savile Row, 50 New Bond Street, One Eagle Place and 5 Aldermanbury Square. In this series of convivial urban office buildings, elevations are crafted and sculpted with a care akin to that usually invested in civic or cultural buildings. Each building has achieved better and better environmental credentials, or what Parry refers to as "the other stuff". The deft and well-considered addition to St James's Square is further evidence of the refined sensibility that informs the work of the practice.

The site is located between Apple Tree Yard to the north and St James's Square to the south, with the longest frontage on Duke of York Street to the west. Christopher Wren's St James's Church, Piccadilly, can be seen at one end of Duke of York Street, and the open greenery of the square at the other. The Survey of London shows that the site was previously occupied by deep plots that facilitated very dense urban development. St James's Square itself was laid out by Henry Jermyn, 1st Earl of St Albans, and was always intended to be a good address: by the mid-nineteenth century it contained a bank, an insurance society, two government offices, the London Library and three clubs.



Key

1 St James's Square

2 Duke of York Street

3 Jermyn Street

4 Pall Mall

In 2005 Eric Parry Architects (EPA) won a design competition to develop the site, including reconfiguration of the listed 7 St James's Square – rebuilt by Edwin Lutyens in 1911 and formerly home to the Royal Fine Art Commission – and the demolition of its neighbour, a rather pedestrian building whose replacement is smaller and less bulky. The first fund sold up at the height of the last speculative cycle and the site was passed from one owner and architect to another until, at the end of 2009, Kish Twelve, managed by Green Property, acquired the site and returned to Parry's office for a revised scheme, which has been delivered under a two-stage Design & Build contract with the architect novated to the contractor.

The revised project comprises a single residence at 7 St James's Square and a nine-storey office building at number 8, with three distinct elements to the new Duke of York Street elevation, which was formerly characterised by service entrances. A dark brick building occupies the lower corner facing the square, an intermediate building with a loggia forms the middle part of the new elevation to Duke of York Street, and a third building turns the corner from Duke of York Street into Apple Tree Yard. A common theme is the robust materiality and the relationship between the new building and the back edge of the pavement.

Left
Dark brick facade to 8 St James's Square, next to the red brick 7 St James's Square (1911).

Above
The existing building presented a facade to St James's square that was two storeys taller than its replacement.

Eric Parry's sketch study of the proposed St James's Square frontage.

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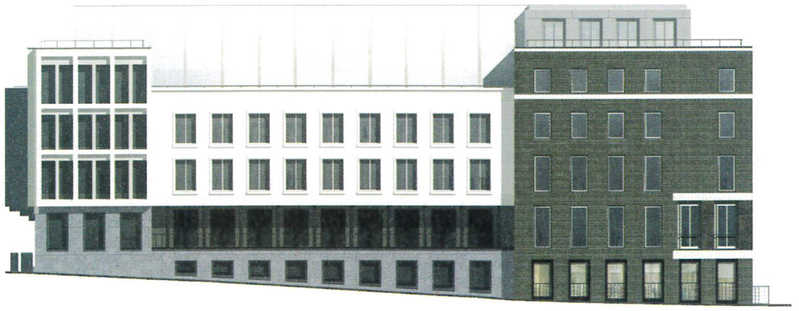
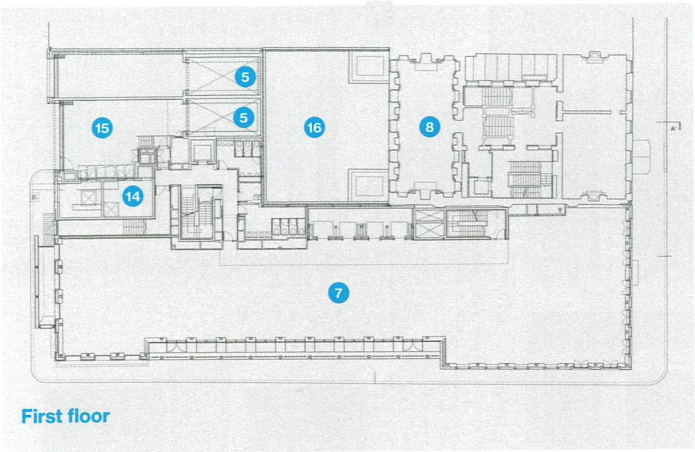
Right
Detail of the Duke of York Street facade, with upper parts in trabeated limestone and stucco render over a granite base and recessed loggia.

Below
View across St James's Square from the south. Windows in the dark brick facade are set at subtly different angles to break up reflections of the sky and of trees opposite, while white bands in the brickwork identify the first floor as a piano nobile.

Bottom
St James's Square and Duke of York Street elevations.

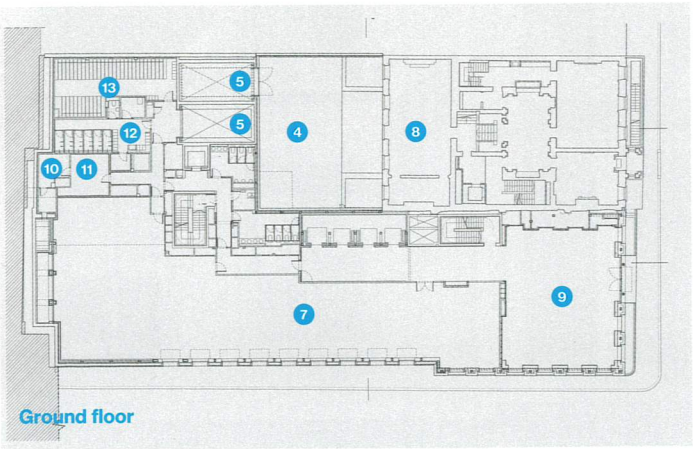




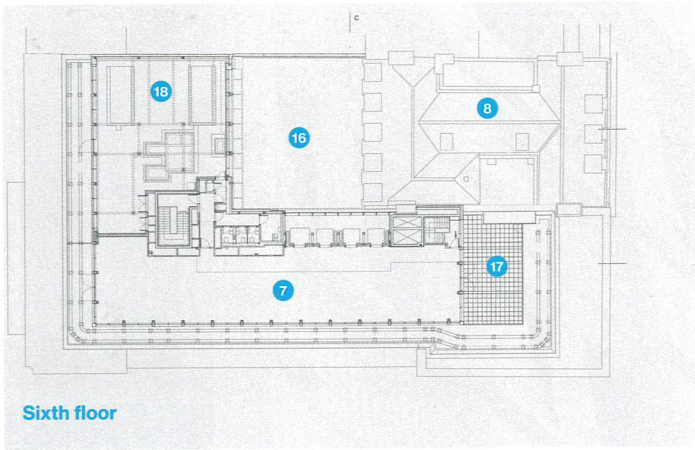
First floor

Key

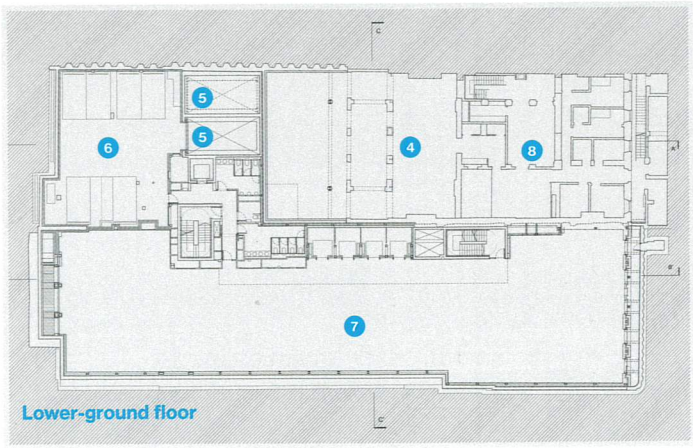
1	Plant	10	Incoming services room
2	Store	11	Fire control room
3	Bin area	12	Showers/changing
4	New basement to existing building	13	Bicycle parking
5	Car lift	14	Substation
6	Office car park	15	Loading bay
7	Office	16	Courtyard
8	Existing building	17	Terrace
9	Reception	18	Roof



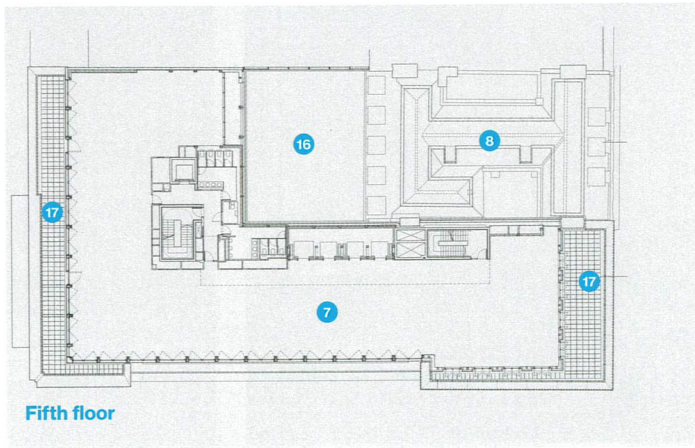
Ground floor



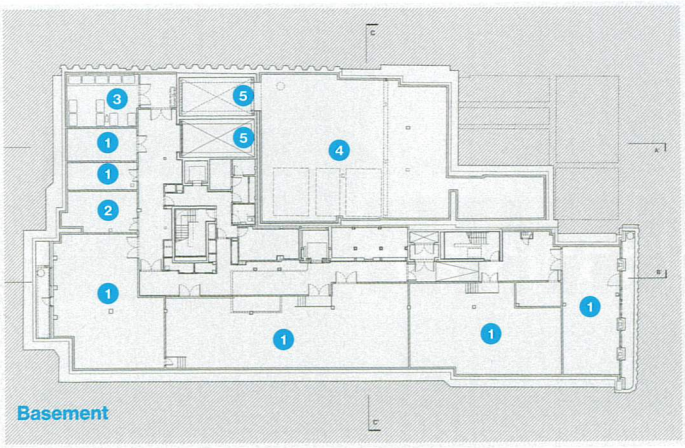
Sixth floor



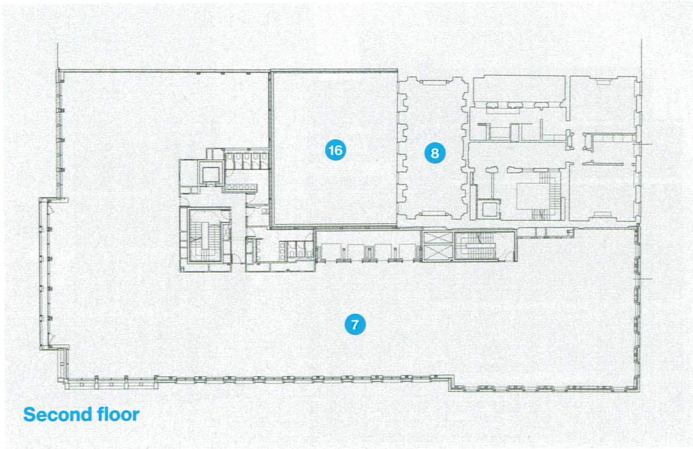
Lower-ground floor



Fifth floor



Basement



Second floor

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Below
South-north section through the existing 7 St James's Square, its new courtyard and the rear of 8 St James's Square facing onto Apple Tree Yard.

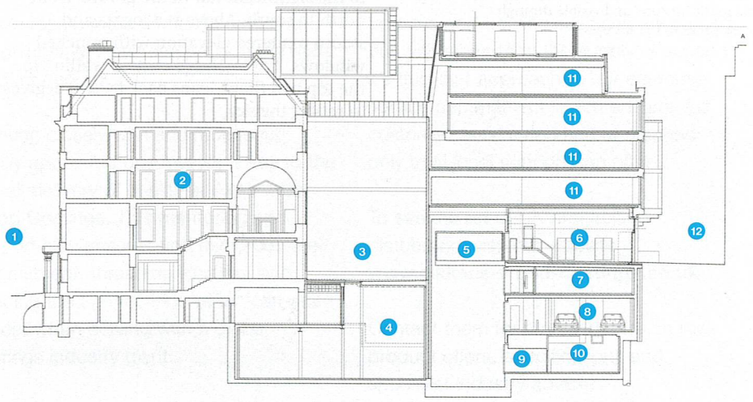
Bottom
A sculpture by artist Stephen Cox – 'Relief: Figure Emerging, to EL' – faces Apple Tree Yard. It was carved from granite in South India. A nearby inscription, also by Cox, recalls an earlier use of the site for the studio where Lutyens planned New Delhi.

Key

1 St James's Square
2 7 St James's Square
3 Courtyard
4 New basement
5 Car lift
6 Loading bay
7 Changing/showers
8 Car park
9 Corridor
10 Plant
11 Office
12 Apple Tree Yard

Much love and care has gone into the building corner at Duke of York Street and Apple Tree Yard, where a projecting granite bay overhangs the street. A granite sculpture built into the wall, by Parry's fellow Royal Academician Stephen Cox, was inspired by Michelangelo's pronouncement that "a figure lies within the stone waiting to be discovered".

Parry and Cox have carried on a conversation about the relationship between art and buildings – and the use of granite in particular – for many years. The Impala Black granite that Cox has used for his corner piece is similar to the stone selected by Parry for the building's tectonic base; some of the granite is riven, some is honed, some is polished, and the colour ranges poetically from light grey to shiny black.



Below
The reception to the office building at 8 St James's Square features a bespoke circular light fitting and a coffered ceiling similar to the stone soffit that projects over Apple Tree Yard.

Sliding partitions recessed within the window surrounds can be drawn to screen private meetings from the view of passers-by.

The interior design, by the architect, incorpates a display of ceramics within a custom-made bronze cabinet. The palette of materials includes dark wood joinery, red lacquered panels and white marble — also used to internally line the toplit lift core, and visible through glass backs to the lift cars.

There is a generosity of spirit in Parry's acknowledgment of the work done by other architects working nearby: the projecting granite window is a corbelled reference to the work Edwin Lutyens did on the masterplan for New Delhi while based at 7 St James's Square, and its rippling glass echoes that found in Wren's church, framed at the end of Duke of York Street.

The next large block in the composition forms the longest frontage on Duke of York Street. The ground-floor windows increase in height towards St James's Square as the 'Renaissance' base to the building responds to the significant fall in the ground from north to south. Above is a loggia and a stucco-rendered elevation with punched windows. Triple-glazed curtain walling to the top two floors leans back by two degrees to reflect the sky.

The lower corner of the site is occupied by a dark brick building that references its neo-Georgian neighbours and other houses on St James's Square. Where the other two replacement buildings have a grey granite base and pale limestone details to the upper floors, the entrance building is the reverse, with white horizontal bands breaking up the dark brick.

The corbelled stone soffit that appears on the projecting window bay on Apple Tree Yard is echoed by the ceiling of the reception area. Beautiful porcelain ceramics by the London-based potter Carina Ciscato are displayed in bronze-framed display cabinets, and bespoke light fittings, designed by Parry, illuminate the white corbelled ceilings.

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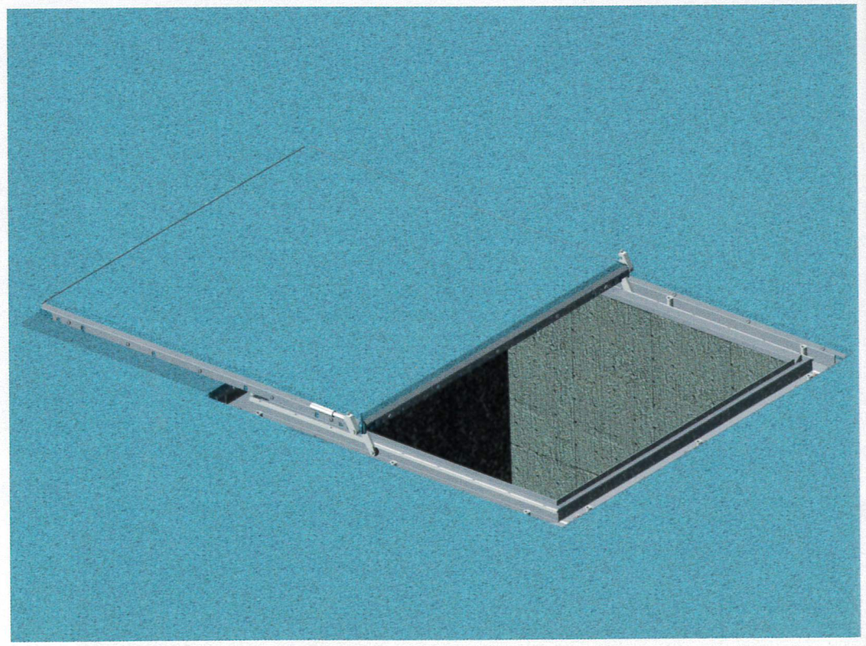

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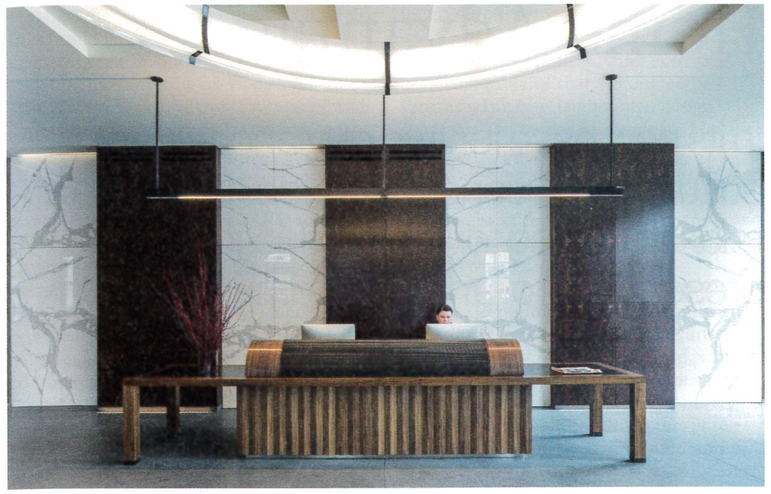


Project team

Architect
Eric Parry Architects
Project team
Eric Parry, Robert Kennett, Robert Dawson, Tanya Parkin, Jonathan Schoening, Eimear Hanratty, Ze'ev Feigis, James Davies, Thomas Windley, Jonathan Odom
Project manager
GVA Second London Wall
QS, employer's agent
Gleeds
Structural engineer
Price & Myers
Building services engineer
Mecserve
Planning consultant
DP9
Lighting consultant
DPA Lighting Design
Main contractor
Galliford Try
Client
Green Property

Selected suppliers & subcontractors

Stonework contractor
Szerelmey
Schueco glazing, curtain walling
English Architectural Glazing
Brickwork
Grangewood
Rolled art glass subcontractor
Sculpture Factory
Interior fitout
JJ Sweeney
Stone supply
Grupimar (Impala granite), Pordfido Pedrettis (Porfido Viola), LSi Stone (Cabeca Veada limestone), Gareth Davies (Flint limestone)
Render
St Astier Natural Hydraulic Lime Render
Rolled Goethe glass
Pearsons Glass
Brick
Coleford Brick & Tile, Petersen, Ibstock
Inverted roofing
Radmat
Office lighting
Concord, Selux
Specialist lighting
Mike Stoane Lighting, Madsen Black
Suspended ceiling
SAS International
Doors and joinery
Shadbolt International
Ironmongery
D Line
Sanitaryware
Duravit
Brassware
Dornbracht
Furniture
Coexistence, Benchmark, Brown & Carroll

The new office building's plan is arranged so that a longitudinal core aligns the party wall to 7 St James's Square, preventing overlooking of its new enclosed courtyard. The resulting narrow floor plates are easily lit from one side. The plan is effortless and confident, reflecting Parry's significant experience of balancing the requirements of developers, agents and occupants.

This project underlines the importance of Parry's work within architectural discourse. Having held long-term lectureships at Harvard and Cambridge, and the presidency of the AA, he has always moved effortlessly between practice and academia. His work in London reflects his fascination with the history and qualities of the European city, developed over the course of numerous conversations with his friend and mentor, the late Dalibor Vesely, about what it means to situate architecture in its cultural and urban context.

Architects dislike the idea that clients feel they need to have 'made one earlier', but in the hands of the right architects, repeat commissions for the same building type can allow each building to be better than the last. Through the delivery of so many diverse London office buildings, Eric Parry has continually added to his urban repair toolkit. His buildings have an ongoing dialogue with the city and are built to last. AJ

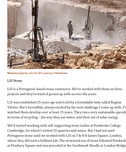
Intelligence
Contacts book

20 January 2020
Words: Eric Parry

Daylight From Above
Allard

Contacts Book: Eric Parry's most valued collaborators

A sculptor and a Portuguese supplier of structural those are among the favourite collaborators named by the founding director of Eric Parry Architects.



Westminster Quarter, one of LCE's projects at Gatehouse

LCE Stone

LCE is a Portuguese-based stone contractor. We've worked with them on three projects and they're kind of grown up with us over the years.

LCE was established 25 years ago and is led by a formidable lady called Regina Coelho who is a very impressive person. She's a stone specialist and her company has been doing stone work for at least 25 years. They cover every sustainable operation in terms of recycling – the way they use water, and their use of solar energy.

We'd started working with self-supporting stone surface at Strathclyde College Cambridge, for which I'd visited 20 quarries and mines. But I had used quartzite before, on a project in Hong Kong, for the Bank of China, and I knew where they did such a brilliant job. The structural stone of Lance Hyland's Studio at Finsbury Square and was provided at the Southwark Needle at London Bridge.

Eric Parry collaborated with Portuguese stone contractor LCE at 1 St James Square, London

T & R Jensen Square replaced a 1970 building and follows the original footprint of domestic buildings on the square. It has a gentle base and large functional commercial floors above, with a recessed top level (Kalbe architects). Portland cuttings provide that ending on our model with Portuguese stone, using Cabeça Vinda limestone from LCE.

LCE didn't have the machinery to work with granite at that time but very afterwards, they invested in machinery to do so. By the time we worked with them on the Needle, they had developed a reputation for the granite contractor for beautiful Cuban Black in Northern Ireland. They were able to work with us on the idea of letting in architecture, using CNC cutting of lettering on an extensive scale as a form on one of the three buildings.

Although the project coincided with Covid, they were able to keep going and the quality and scaling of the stone excellent.

Eric Parry Architects in collaboration with Gerschel for the Needle on the campus of the City of London's Jack Coach, which is currently shortlisted for Stirling. Credit: Eric Parry Architects

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Now we're collaborating with them on the new City of London Law Court building. The project is designed by Jamie Fraser Interior Architecture and Paul Morris. Here, the exterior of the building is essentially a self-supporting limestone canopy. It has to be very robust, a protection shell for those within and behind it at a civic scale.

We started on the project in 2017 and we're now at the stack up stage. LCE is also supplying the base – an Angolan Granite stone that has been sandblasted, carefully in terms of its pressurisment methodology. At street level, we're integrating an exhibition artwork by Nicholas Pomeroy of 10 panels using the same base material.

Eric Parry for Hilldale collaborated with Gerschel on the seventeen storeys Fashion & Textiles Square of Bloomsbury, which is shortlisted for the Stirling Prize. Credit: Eric Parry Architects

Sensefold

We worked with Sensefold on the metalwork for 1 Fascia Square at King's Cross. The project begun back in 2005 when there was a discretion vote by the developer Argent. With the course of a project in the majority, we were given three weeks to come up with an idea pre-from.

The trapezoidal site had a sense of the industrial, with the non-resolution of the adjacent Granary Square. Sensefold's idea was to create a fascia that was almost stand-anything that would be expressive of the future but sensitive with the pre-

It's almost like ground and for the public realm in five underneath. I called it Albert Williamson Taylor of engineer AKT II, a close friend who I've known throughout 30 years of practice and then, during the charrette, we came up with the idea of a perforated aluminium fascia that would be lit from the building above. That was pretty much where the design began. This opening stretches 27m, Argent wanted a single column at the centre, but I eventually convinced them not to have it.

Eric Parry Architects' design was inspired by the world's great fashion and warehouses. Credit: Eric Parry Architects

It was wonderful to think about the metal with Sensefold. The idea was to hold an external frame that would eventually support the building within and would have something of that generation' reading. The frame was created in plates of Cor-ten steel and fixed to the building's structure with a series of brackets. The aluminium was incorporated. The structure has a strong legacy quality, particularly in the wonderful splicing plates with the cleat lock heads.

The weathering steel was put together at Sensefold's Bolton workshop and was rather like the scale of bridge building. It was a great joy to visit to see the remarkable welding, as it was settled before being transported to site.

Weathering steel is really absorbent of light, and changes over time as it forms its own patina. It gets better with age, with a unifying element that gives it long-

It fills me with pleasure to see that it was built like my original drawing, with light reflected off the white terracotta from -solid. In Kenneth Frampton's opinion, it's the best office building to be built since The Economist, which as a former student of his, I appreciate very much.

We've now working with Sensefold on the City of London Police headquarters at Salisbury Square.

Ceramics for Hollaway Museum being hand finished at Carrara Terracotta. Credit: Eric Parry Architects

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Carrara Terracotta and Ceramics

I always corresponded with Joe Wilson at Doors of Distress, which was an important maker, and then in its reincarnation as Carrara Terracotta. The interesting thing about working with ceramics is that it's all to do with artifice, as the material is made from a mixture of ground-up marble and clay and then it's down to a kiln-raising something of the geological scale, so to speak.

We first worked with Doors of Distress on the extension of the Grade 1 listed Holloway Museum in Bath, which finally finished in 2011. This has a extraordinary context. The museum building had previously been a Victorian Gothic Revival Congregational church, designed by the great Victorian Johnny Jones. Hilyard Brandrick turned it into a museum for William Holloway's collection in 1916. These changes transed the museum's back on the gardens, which have survived. My response was to look at how you could connect with the gardens by moving Blomfield's staircase to enable the connection to the gardens to be made.

As a result in 1916, on the top level of the building, Blomfield created a self-proportioned gallery with top light and no windows. In the extension, the director Sir Hugo wanted to have an equivalent temporary exhibition space at the level with a lift and an extension, and that's quite an interesting problem. I wanted to have a kind of ceramic skin, so I went back to Doors of Distress to think about materials that I'd be happy to that, such as ceramics.

Ceramics for Hollaway Museum being hand finished at Carrara Terracotta. Credit: Eric Parry Architects

1 of 23

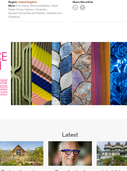
At the bottom, we have a garden room, encased in glass, then ceramic and glass for the middle section where we housed the permanent collection, including with ceramic walls for the temporary exhibitions space at the top.

A challenging thing about ceramic is your choice of glaze. We developed the glaze with Joe and others. I had the idea of the glaze being like an eclu, then it morphed into a kind of ceramic glass. We made a series of ceramic samples from a sample perforated by a detective spray canole.

We ended up with a glaze, we ended up with a two-layered glaze: an underglaze, which is transparent, and a slightly white lit translucent layer. Ceramics are always prone to crinkles and glass failure. At one point the glaze was strong and they just turn into a complete disaster.

It was a very personal, big-scale exercise of Mark that ceramics were a good idea. The planning applications eventually went through, helped by a wonderful group of advisers on the design review panel, and we got it in the 10 years after the project started.

The great thing about the glaze is it reflects the trees around it, so becomes kinetic and has this mysterious quality of floating within the garden.



Eric Parry Architects worked with Stephen Cox on the new entrance to the Cage Place, London. Credit: Eric Parry Architects

1 of 23

We worked with Stephen again at One Eagle Place at Piccadilly, where we integrated a ceramic entrance with artist Richard Deacon – a magnificent sculpture of a giant hand. We had to do a lot of work with the planning authorities, since to make good the surface, so we found a way of doing it with ceramics that was really difficult to get the colour installation right. Colour toning was done in Stoke and had to be confirmed with the industrially-calculated Richard Deacon. The result has a very strong character – intentionally so – within the canopy.

Stephen Cox with the artist's sculpture for the corner of One Eagle Place, London. Credit: Eric Parry for Eric Parry Architects

Stephen Cox

Stephen Cox is an amazing sculptor who mainly works in stone from India, Egypt and Italy. I first got to know his work in 1991, when I was designing a building at Finsbury Park. I went to the inauguration of his sculpture Dominion there and was particularly struck by the powerful way he worked with stone. His sculptures have a contemporary feel but are also very classical in their form. He uses a lot of hand tools, and assisted with all. That likeness is very much what our finish in Indian is part of justification (we) and the animation of material. His work in terms of both the sculpture and the stone is very, very powerful. He has worked on a lot of programs, having visited and toured Sri Lanka a few years ago with his graduate students.

His work is deeply rooted in the cultural stone from which the stone emerged, and that empathy for cultural context delighted and intrigued me. As I think about the Indian stone we used for the Needle, I'm very, very pleased that the possibilities there stones open up, he has been a continuous learning process for me. Exploring both the earthy, chthonic tone of the Indian stones, and the miraculous metamorphosis to new energies.

The first joint project we created was a beautiful balustrade he made for me at the Bank of China in Hong Kong. It was a very complex commission, which was made for the sign of the Mandarin Oriental hotel in London, where he designed a whole set of both figures. The sign was naturally detailed around ideas of purification and transition, which is what you find in the sacred realm of India.

At One Eagle Place, he created a rather wonderful head on the corner of Stewart Street that reflects both orientation and body posture.

I have definitely learnt a lot directly from Stephen for our use of stone. At T & R Jensen Square, we used a very, very hard stone, which Stephen had used for the heads of guards that go from grey to a very reflective black when it is bead and polished around the window frames. I was also responsible for suggesting him for the commission at Strathclyde College Cambridge, where we used a very, very and non-polymer-dressing Italian, pistacia, one of Italy's most efficient stone at the end of the site where he was designing New Delhi.

Sculptors and installations by Stephen Cox and his assistant Sayanta, one of many collaborators between the artist and Eric Parry Architects. Credit: Eric Parry Architects

1 of 23

Stone is a material of infinite marvels. Stephen opens up a world of stone to me that I didn't know existed in its variables, because that's what he spends his entire life exploring.

Learning about the geological time involved in these stones is a wonderous meaning that continues to resonate with me. At the City of London Law Courts, we're currently exploring different finishes for the great lintels of stone we're using there.

I've been to many openings and installations of Stephen's work, including pieces at Westminster Mews and Trinity Hall, Cambridge. There's always a sense of wonderment, and I think that's what I feel when I see his work. Stephen's pieces are lovely through life. To be able to celebrate moments in the natural passage of human life is something is very important too. There's a very important collective social aspect to it and so many our collaborations, which we have enjoyed over the years.

Eric Parry is the founding director of Eric Parry Architects

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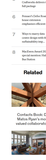

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Eric Parry Architects surprises and delights with its inventive, decorative St James' Square building

Hewn tribute to Lutyens spelt out on enormous pieces of granite Credit: Dirk Linder

Cut through the back streets of London's Mayfair and you will find yourself brought up short. Not by the diamonds and designers of Bond Street, but by scattered quite unexpected, rather special buildings which make you stop and take a second look. There is something arresting about them, the depth of facade, the materiality, exuberant ceramics, something that is not just good architecture but is quite remarkable.

I have come to look at the latest in this line of Eric Parry Architects' buildings in the area. As I stand outside, I am torn between the shady green of St James's Square and examining the corner of Number 8 with the Duke of York Street – wanting to divine the pattern that makes the brickwork more interesting than it should be. In the age of £1113/m^2 school buildings and Make's panellised behemoth in Broadgate, how could such an interesting office building come into being?

It is not sculptor Stephen Cox's chiselled and chipped figure emerging from the India granite that draws my attention, though that is part of the ensemble. Nor is it the projecting bay that I read as some Tudor tribute (Cox has described it as Islamic mashrabiya, Parry references Czech Cubism). The wonderfully warped bronzed frames in that bay couldn't make it so special alone. Nor could the hefty rolling granite sills. It is all those and more. The north corner to Apple Tree Yard skips rationalisation, just as it skipped value engineering or rationality itself. The reasons are neither here nor there. Parry doesn't even bother to dredge up some post rationalisation, they just are.

Massive and somehow mystical, the Apple Tree Yard corner with Stephen Cox' relief Credit: Dirk Linder

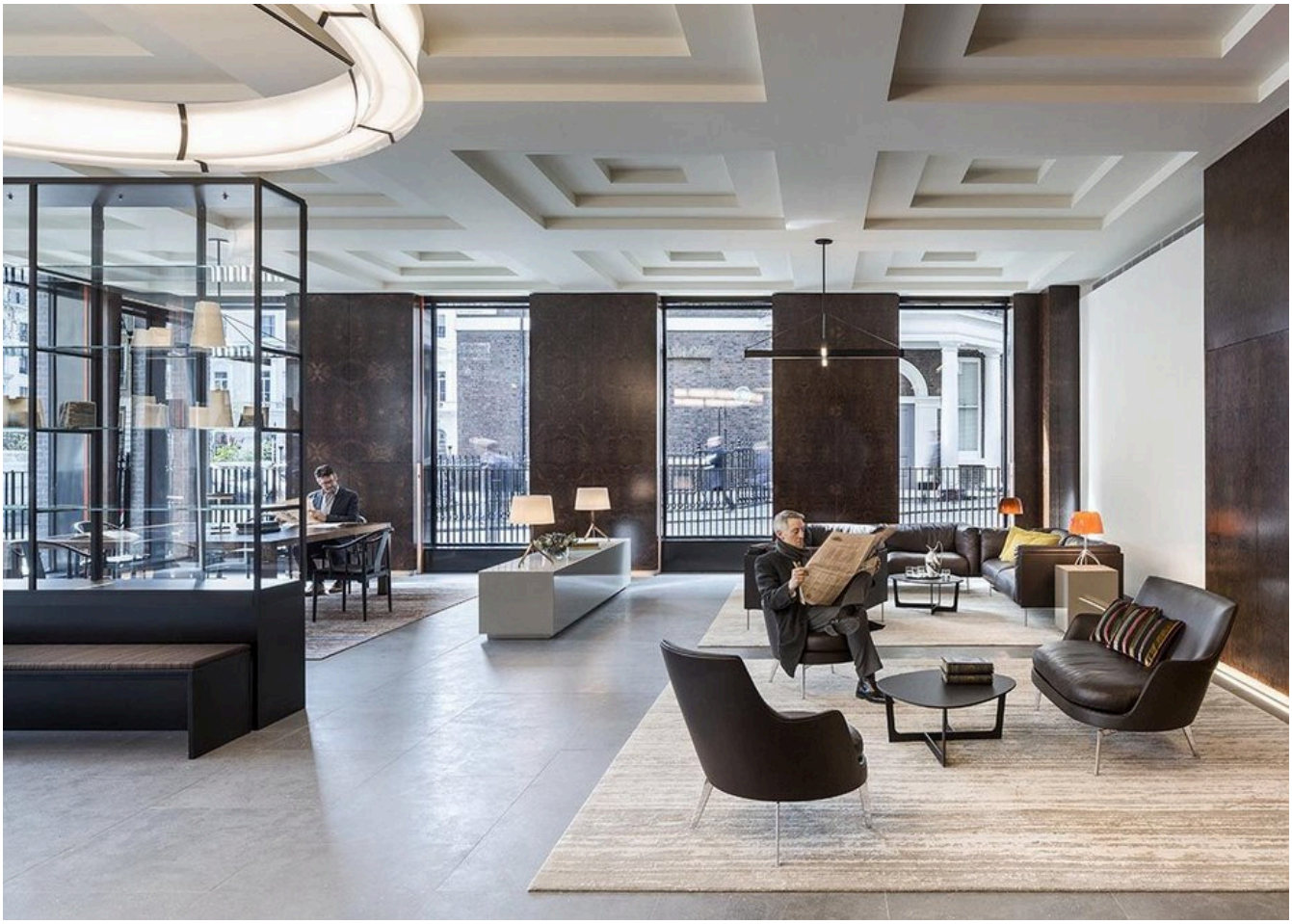
1 of 14

Though Parry obviously loves this corner, even more than I do, it is St James's Square he starts with. The site, previously a 1939 office, is flanked by Chatham House's dark brick on the other side of Duke of York Street and Edwin Lutyens' Number 7, long time home of the Royal Fine Art Commission. These have been the muses for the new black white facade that fronts onto this square. The detail makes this intriguing and inviting close to, here there is the pattern in the setting out of the (loadbearing) brick and there the depth of the facade (which slips into nothingness as the storey height shrinks).

At a distance these details fade. Abstracted at scale the result is a rather stark facade. It is sharply cut by the bands of render and the flattened white-framed windows have a plasticky, less-than the tactile quality, unlike that which marks out the rest of the building. Replacing a taller building gave some freedoms so the storeys are not aligned with the others in the square. This starts at the ground floor which Parry was convinced needed a grand floor to ceiling height as the piano nobile – itself a tradition among its Georgian neighbours of course. Here step backs minimise the bulk of the building but that still projects a little uncomfortably above

the datum of its neighbours. And while the facade is broken up on Duke of York Street, facing the square its great breadth seems disproportionate.

The reception too has an unexpected scale. Behind a counter echoing a roll-top writing desk and alongside a tall vitrine is a solid square boardroom table. It's the establishment: you've arrived. And it certainly does seem a little too establishment after the imagination of outside. So let's inspect the office floors, it can't get any more ordinary than a Cat A ready for fit-out, surely. And suddenly, your breath is snatched away. You step out to a sheer cliff: light, marble, bright swirls – a quarry face. And we are going up it.



The windows have two layers of internal shutters of different heights so the ground floor can be very open or quite closed off. Credit: Dirk Linder

The lightwell-liftshaft is a delicious surprise. It might only do that once but will be a delight at any time, and is visible through the glass lifts on the upper floors. One might argue it is born out of necessity. Alongside it the Lutyens' house, once part of the site, has been sectioned off, the courtyard behind to be the super discreet space of a new private house. This means the inner walls of the L plan are land locked, so

we have the two light wells – the upper floors of the lift shaft borrowing light through the glass lifts themselves.

If you could peer into the interiors of this 18th and 19th century square you would see many such surprises. The grand staircase of the Lutyens' house, the curves and columns of Chatham House and the myriad of delights of the London Library's reading rooms and metal grilled book stacks. Hidden away at the back of the site in Apple Tree Yard Lutyens drew up New Delhi, thus the aptness of the India dolorite used by Cox on his sculpture. Here the facade gives far more to the streetscape than most dare imagine – and this is as well as offering 6085m^2 of virgin office space, with windows tilted to reflect the sky in its beautiful and complex wrap.

And how did such a thing came into being in these times? You could say the answer lies in the value of offices in St James Square. But it is also in the genius and unerring hand of Parry and his team, a remarkable inventiveness in artistic collaboration and in the unexpected detail.

IN NUMBERS

Total contract cost Undisclosed

GIA per m^2 Less than £3200

GIA 9745m^2

Form of contract JCT standard design and build

Breeam Excellent

Credits

Architect: Eric Parry Architects
Development manager: Green Property
Project manager: GVA Second London Wall
Structural engineer: Price and Myers
Building services engineer: Mecserve
Historic building consultant and townscape Consultant: Citydesigner
Quantity surveyor: Gleeds
Planning consultant: DP9
Acoustic consultant: Alan Saunders Associates
Archaeological consultant: MOLA
Transport/ highways consultant: TTP
Lighting consultant: DPA Lighting Design
Main subcontractors
Stone facade subcontractor Szerelmey
Glazing and curtain walling subcontractor English Architectural Glazing
Brick subcontractor Grangewood Brickwork
Specialist rolled art glass subcontractor Sculpture Factory
Interior fit out and WC subcontractor JJ Sweeney
M&E subcontractor Briggs & Forrester
Lift subcontractor Otis

Suppliers

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Flint Limestone Gareth Davies
Render St Astier Natural Hydraulic Lime Render
Curtain walling and windows Schuco International
Laminated rolled Goethe glass Pearsons Glass
Brickwork Coleford Brick and Tile, Petersen and Ibstock
Inverted roofing Radmat
Metalwork and balustrades Premier Engineering
Office lighting Concord, Selux
Specialist lighting Mike Stoane Lighting , Madsen Black
Raised access floors Kingspan
Suspended ceiling SAS International
Plasterboard wall and ceiling British Gypsum
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