

DOMUS LOVES





Tishk Barzanji



Suzy Hoodless



Merve Kahraman



Orlebar Brown

The summer sun may be dwindling, but there's nothing quite like the roar and blaze of autumn – which is fast bringing the heat back to the London design scene. Holidays are over, the city is awake; join us in traversing the inferno of architecture, design and creativity that we love so much.



Bit of a history lesson for you all – Notting Hill's neighbour to the west, White City gets its name from the intricate white buildings and waterways built for the Franco-British Exhibition of 1908. Constructed to celebrate the signing of the Entente Cordiale, the exhibition was a large public fair attracting eight million visitors, but the site fell into disrepair in 1914 – not to be used for another 20 years...

In 1958, the existing ruins were demolished and building began on what was to become a factory for television and a powerhouse of creative broadcasting. Opened by The Queen in 1961, the BBC's Television Centre immediately became a true cultural icon and landmark piece of modern architecture...and we couldn't be happier to see it back, reimagined as a ground-breaking, mixed-use development in West London. It's a game changer.



Finally! A rooftop pool to rival that of Shoreditch House... at its west London counterpart – White City House. Much to the delight of its members, the newest addition to Soho House club in London comes complete with a 45-bedroom hotel, large scale gym and a public bar, The Allis. And that's just the tip of the iceberg. Since April 2018, when Television Centre opened its doors to the public, a growing cluster of well-loved eateries have been making their mark in this pocket of the city. This includes Bluebird Café White City – the first iteration of the famous Chelsea establishment to open outside of its original territory. Homeslice, Patty & Bun, Bayley & Sage deli and Cricket are all now open for business, with world-renowned sushi chef Endo Kazutoshi soon opening a 15-seat restaurant in the Rotunda this autumn.



New show apartments in the residential development have been exquisitely designed by the RIBA Stirling Prize-winning architect Allford Hall Monaghan Morris (AHMM) with interior furnishing by renowned British designer Suzy Hoodless. These homes all sit in the existing circular Grade-II listed Helios, overlooking the gilded statue of Helios the sun god at its centre, and the newly-built Crescent. To realise the full design potential of Television Centre, AHMM director, Paul Monahan has also handpicked a collection of Britain's finest contemporary architects to join him in designing the most premium apartments in the scheme: The Architects' Series. The three chosen to collaborate on this prestigious project were Coffey Architects, Haptic and Piercy&Company. Each firm has designed its own one-off apartment in a design first that we cannot wait to see!

While the legacy of the BBC at Television Centre continues, with three original television studios operated by BBC Studioworks now open and operational, there is certainly a feeling of change in the air. It's good change. It's exciting and promises boundless opportunity for local and prospective residents of west London.

televisioncentre.com

Modern Vision

Suzy Hoodless

Over the many years we've known her, Suzy Hoodless has gone from strength to strength, establishing herself as one of the most refreshing names in interior design. Part of the editorial team who founded Wallpaper* magazine, she set up her own design consultancy in 2000, and has since taken it to prolific heights. Her home-grown, down-to-earth attitude is what makes her so sought after; her wonderful, colourful, tactile designs grace the interiors of private members clubs, boutique office spaces and select private homes. Notting Hill-based and a long-time champion of west London's identity as a design hub, Suzy's eponymous studio has recently completed work on the reimagining of Television Centre – arguably one of west London's most important developments this year. We couldn't think of a better team to take on the mammoth task.

The last time Domus Nova caught up with you, you'd just finished a two year-collaboration with Michaelis Boyd Architects on an epic Notting Hill townhouse. How does a project like Television Centre compare to that?

Essentially the approach and the systems are the same working on residential versus commercial. The key difference is we had to design for multiple clients whom we hadn't yet met. I think the concept stage is longer because of that; you've got to identify who the clients will / could be, and then create an identity for the development. We had to really understand who would live there and the wider design team's vision – as well as the local area, the existing architecture and the proposed architecture. The other key difference on a commercial project is that you're working with the infrastructure of a company as opposed to individuals. The Notting Hill townhouse project was for a young family who had an amazing vision for their home, we worked together to develop their vision and the identity evolved quickly and naturally.

Was there a specific brief for Television Centre?

How did you approach it?

The brief was to work alongside the architects AHMM to develop the show apartments and the marketing building followed by creating an identity and designing the furniture for the communal areas of the building as well as further show apartments in the actual building once it had been built. The communal areas consisted of the large lobby in the Helios building (originally the BBC reception), meeting rooms, communal work spaces, a residents' lounge, a kitchen and a screening room all for residents to use.





What inspirations did you draw from the building's history?

We took a lot of inspiration from the building's history. The BBC is so iconic and although I didn't want to create a living museum, I certainly wanted the BBC heritage to be a strong part of the design. There is so much love for the building and this needed to be captured. The developers Stanhope commissioned Lee Mawdsley to document the building before the work started and this was a really useful resource for us. The atomic dots we used as inspiration in a collection of rugs designed in collaboration with Vanderhurd, re-scaling, colouring and adapting every time. We also used terrazzo from the building as inspiration for bespoke coffee tables manufactured by Another Country.

What's the secret to creating a design formula that can work en-masse but that retains all the personality and intrigue of a one-off space?

I think the secret is in the planning and research, creating an identity but also designing instinctively and confidently and not in a generic formulaic fashion. By mixing it up, being bold and uncompromising, using colour and pattern. There is no hedging our bets! The trick is to take inspiration from the client, the architecture and the environment, to really develop a concept.

Your offices have been based in Clarendon Cross for some time now and you are very much a local to the area... what does the redevelopment of White City and Television Centre mean for this pocket of London? What does it mean to you?

The redevelopment of White City and Television Centre is of course great for the area and the community at large. Whereas before the BBC was a large, dark hole that few people could go in to, now we have public spaces linking to the surrounding parks and a community of people who live and work there. The addition of multiple restaurants, cafes and White City House further add to this community. Television Centre has both Wood Lane and White City tube stations across the road which gives residents and workers brilliant fast links all over London. I think living at TVC is a totally new and modern way of living and is totally adapted to living in this fast-paced metropolis. In addition

to their apartments, clients have full use of the communal areas, consisting of co-work spaces, meeting rooms, a screening room and residents' lounge and terrace. The addition of White City House means you can be in the gym without leaving the building as well as enjoying the full Soho House experience literally on your doorstep.

Can you single out any pieces or styles of furniture that formed part of the baseline narrative for your interiors at Television Centre?

The furniture took its lead from the architecture, both old and new. We sourced lots of vintage 1950's furniture – both British and European – in particular the Cigar Chair by Hans Wegner became a recurring piece echoing the original architecture of the building. We also worked with contemporary craft manufacturers such as Another Country and Vanderhurd, both had a symbiotic approach to the brief and the building. Scandinavian furniture was used throughout for its clean and classic modernity again reflecting the architecture.

Do you have any special projects coming up in the near future?

Well, we are working on numerous residential projects... We've just completed a large-scale house in Chelsea, designed with architects Rodić Davidson Architects. It's a lateral artists' studio and the space was totally opened up and flooded with light. A super contemporary Boffi kitchen, Dinesen flooring and polished plastered walls formed the back drop for highly colourful textured furniture both contemporary and more traditional. Then there's a large project in Hampstead that we've been designing for a young professional family. That's been designed by Dominic McKenzie Architects with a contemporary extension spanning the full width of the house and a bronze shingle roof. We are also working alongside Thomas Croft Architects on a set at Albany in Piccadilly, a large lateral apartment that feels like a gentleman's club. And finally, we have just started work on a private members' club in Mayfair which is due to open spring 2019.

suzyhoodless.com