

STANHOPE

AND THE

ROYAL
COLLEGE
OF ART

Stanhope develops buildings and spaces. It has worked on over 130 projects, mainly in Central London, over the last 30 years.

There is an intense relationship with a development during construction but once a project is completed, Stanhope exits and typically 'ownership' is lost.

An idea began to take shape about how art could be used to enable Stanhope to regain a sense of ownership of some of its developments; to capture and record them in a subtle and surprising way.

Stanhope has a long tradition of working with artists and arts organisations, having commissioned pieces for a number of developments, so approached the Royal College of Art for help in realising its 'legacy' objective. Stanhope were pleased that the RCA were excited to collaborate on this project and assist in developing a brief.

A competition was launched in May 2015 to find RCA students or alumni to create five unique representations of significant Stanhope developments. The intention was that the winning artists' works would be displayed in Stanhope's new reception space.

The competition was advertised in the RCA's student and alumni newsletter. Over 70 entries were received and with the RCA's help five artists were selected.

The artists chosen are Emma Alcock, Kevin Green, Grace Holliday, Tom Radclyffe and Mark Scammell. They are all alumni of the Royal College of Art in various disciplines; some are established artists and some recent graduates.

Stanhope arranged a tour of selected developments within London to give the artists an understanding of its product and approach to development. The tour also allowed the artists to select which building or project they might like to interpret.

Originally conceived of as posters, the brief was fluid enough to allow freedom in format and media for the finished piece. The resulting images are as varied as the projects they depict.

The artists chose to make images of AirW1, Central Saint Giles, Chiswick Park and Television Centre.



Emma Alcock

Alcock spends much of her time making work of a contemplative nature, often focusing on everyday objects and creating semi-abstract compositions that capture transitory moments in time. From 1987-1990 she studied Fine Art at The West of England University and then at the Royal College of Art, London from 1990-1992. She has exhibited in London with Cadogan Contemporary and Rebecca Hossack, and her work is in collections worldwide. Alcock now lives and works in London.

emmaalcock.com





'Helios, the Sun God from Greek mythology, stands high up in the centre of what was once a fountain in the middle of the courtyard named after him at the BBC Television Centre, Wood Lane. He was placed there to symbolise the radiation of television light around the world. What struck me as I first entered this space on a particularly sunny, cold November morning was the light, both direct and reflected. The courtyard was bathed, somewhat dramatically, in blinding sunlight casting dark shadows around the circular space, creating an almost theatrical set with strong contrasting tones.

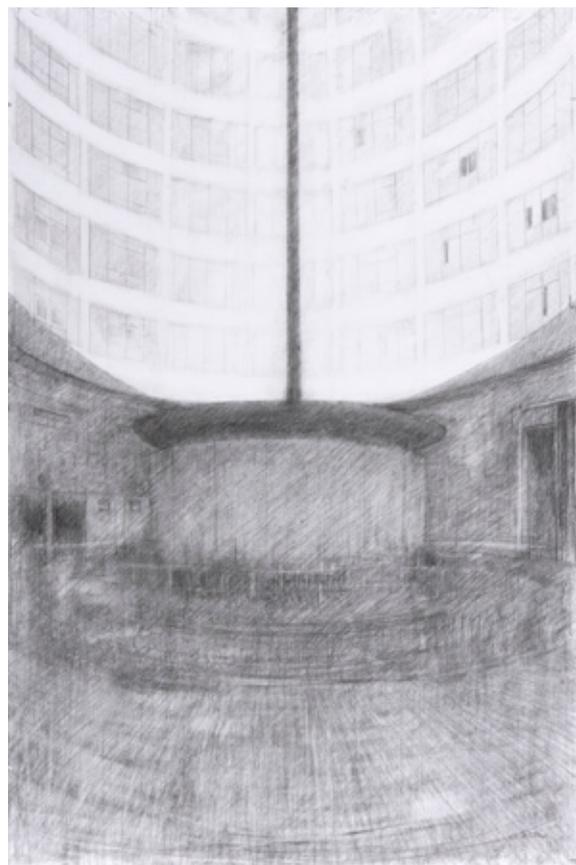
'The building itself was at an interesting stage of redevelopment. It resonated with me personally, as it was a building

I grew up almost in awe of, a place from which programmes were produced that informed my childhood. Yet there it was, emerging from the scaffolding, semi boarded-up and at the beginning of slowly transforming into its new function with 21st Century aspirations and needs.

'It's exciting to see the BBC Television Centre being reborn. Helios will always remain symbolic, his presence assured high above the courtyard, representing the light as it was and is and always will be. I hope that my artwork, 'Light', in some way captures the moment in time I experienced, the middle stage of the regeneration of what must be one of this country's most familiar pieces of 1960s architecture: it was a privilege to make a piece of work inspired by it.'



Light
Pencil on paper





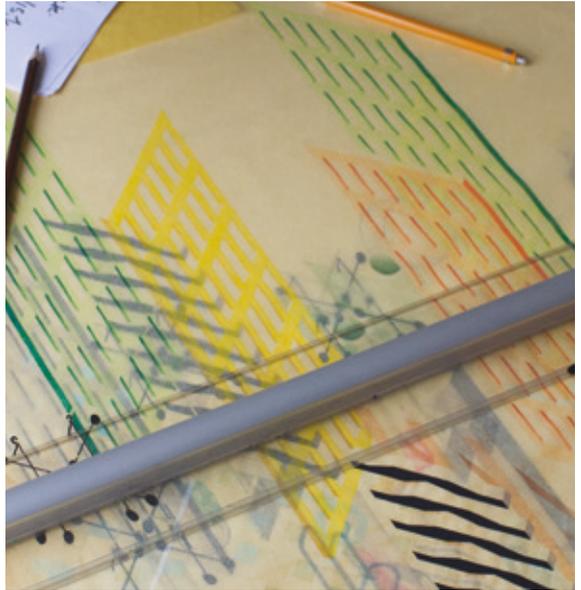
Kevin Green

Born in Montreal, Kevin Green graduated from the Royal College of Art, London with an MA Sculpture, having previously studied at the Bartlett School of Architecture. Green has previously worked for La Machine while working collaboratively on international competitions, including winning the Front Room Gallery sculpture competition in New York and the International Prix de la Sculpture for Noilly Prat, France. He has had numerous exhibitions across London and is currently an associate of the London based social enterprise *STORE*, providing education in architecture and fine art.

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'Stanhope's Central Saint Giles development interested me as a development on such a historically rich site.

'Stanhope plays an interesting role in the ownership of these schemes; having invested so much time and energy into the development there will always be a fondness and attachment to a scheme.

'I wanted to explore how we might record a memory of a site/building in much the same way William Hogarth might have thought of depicting the site in Gin Alley, 1750. In many ways this commission functions as a postcard — it is often a record of an interaction with a site.'

Central St. Giles

Mixed media - rotring pen, pencil, detail paper







Grace Holliday

Holliday, a recent graduate of the MA Visual Communication course at the Royal College of Art, London, is a London based illustrator / mark-maker. Her practice explores detailed drawing techniques to create handmade works of either archival or narrative quality.

With a particular emphasis on process and pens, the way that she makes is intense, often playing with a tension between chance and perseverance to construct marks that leave behind a physical trace of the tool's application. Visual rhythms, sense of place and ephemeral existence are all regular themes found within Holliday's personal, as well as commercial projects.

Holliday's creative ethos that: *beauty emerges from basic materials controlled by complicated hands*, challenges both the conceptual content and tactile appeal of her work. Signature styles of hers include: pattern deconstructions, experimental ink swatches and drawn collage.

graceholliday.com

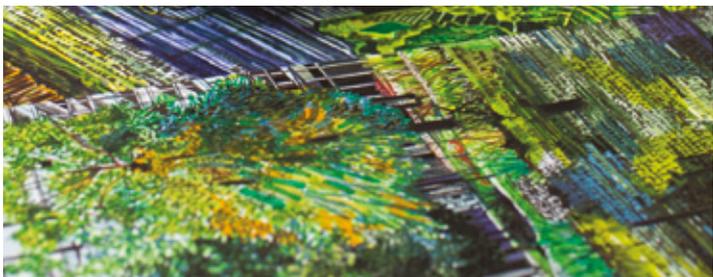
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'The triptych is representative of an atmospheric integration between nature and structure. Captured, are fleeting reflections of time and organic growth contained by linear frameworks with a distinct sculptural presence. Within the mark-making and experimental drawing styles adopted, is an ongoing play of natural light combined with a consciousness towards material texture. Details and techniques to achieve such material depth include: pointillism, pigment-blending and stroke patterning. Across the three individual panels content is made up of fragmented surfaces, colour blocking and landscaped zones. As a piece that is cropped with collaged elements, its layout is simultaneously independent and sequential depending on how it is viewed - on close inspection, from afar, in constant or broken gaze.

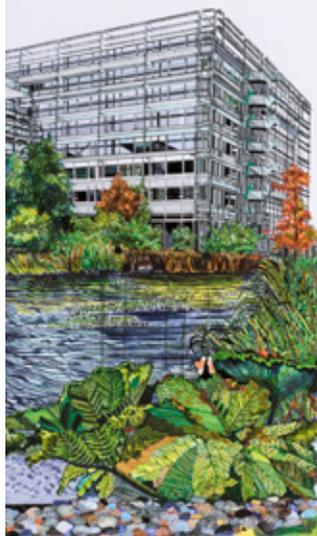
'I chose to respond to the development Chiswick Park due to the immediate impression made by its rich foliage and bold collection of shapes. Within London I had never visited an environment quite like it. As a setting it manages to create a sense of journey through different levels, islands and scales - some enclosed, surrounded by a shelter of trees, others so vast and open in construction. Whether curved, angled, planted or paved such an expanse of architectural detail appealed to my visual as well as tactile sense of investigation.'







Chiswick Park Triptych
Pen and ink on paper





Tom Radclyffe

Radclyffe is a London based, freelance illustrator and a recent graduate of the MA Visual Communication course at the Royal College of Art, London, having previously studied at Winchester School of Art.

He specialises in hand-drawn, intensely detailed images, often focusing on architecture and the built environment. He works largely in black and white with occasional accents of colour.

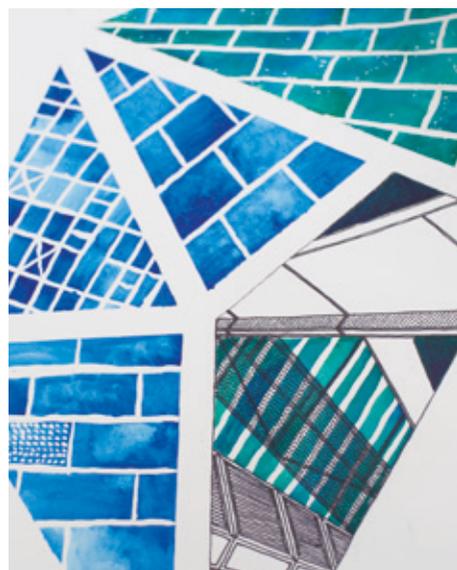
tradclyffe.co.uk

[@tomradclyffe](https://www.instagram.com/tomradclyffe)

'The AirW1 building is a really interesting combination of differing elements, the preserved exterior, the modern glass office space and the restored interior.

'I found there were interesting relationships between the characteristics of the separate elements, the lines of the glass compared to the pattern in the wallpapers downstairs. The simplicity contrasted with the extravagance.

'My drawing focused on combining all of these elements into one image that contained aspects of each of them.'



AirW1

Black marker pen and gold paint





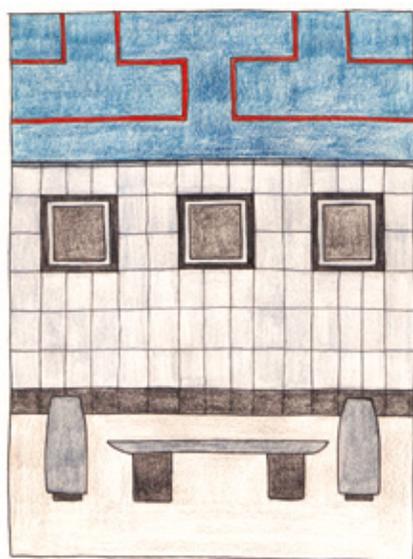
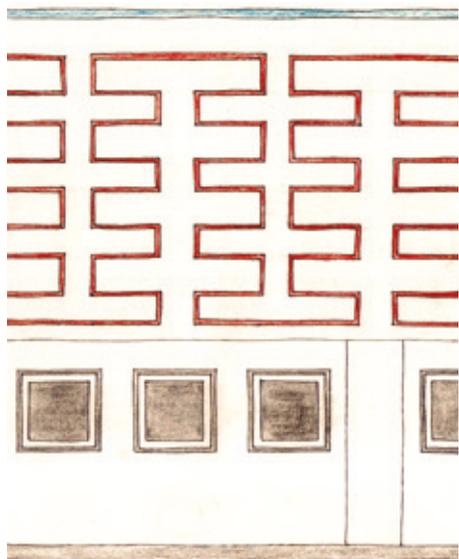
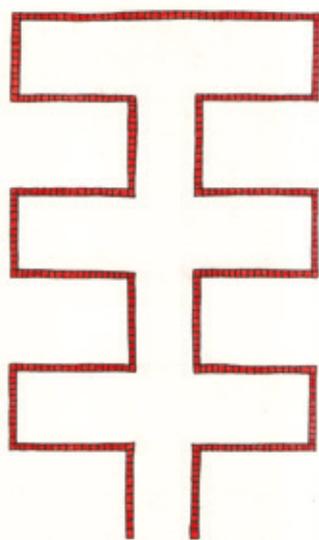
Mark Scammell

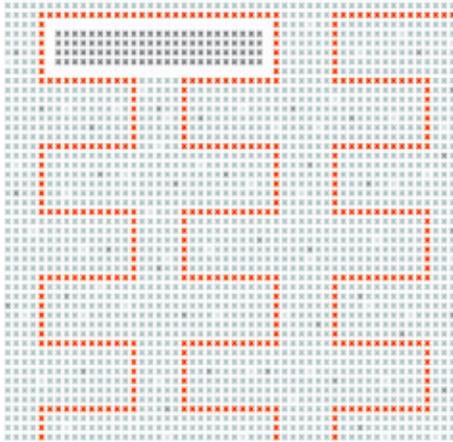
Scammell is a British based artist and graphic designer. He studied at Camberwell College of Arts and then at the Royal College of Art before embarking on a freelance career.

Form and fonts, music and modernism, colour and cross-stitch embroidery, all imbue his work. Continually absorbing inspiration from all that surrounds, a fusion of the traditional and the modern is at the heart of his creations.

markscammell.com

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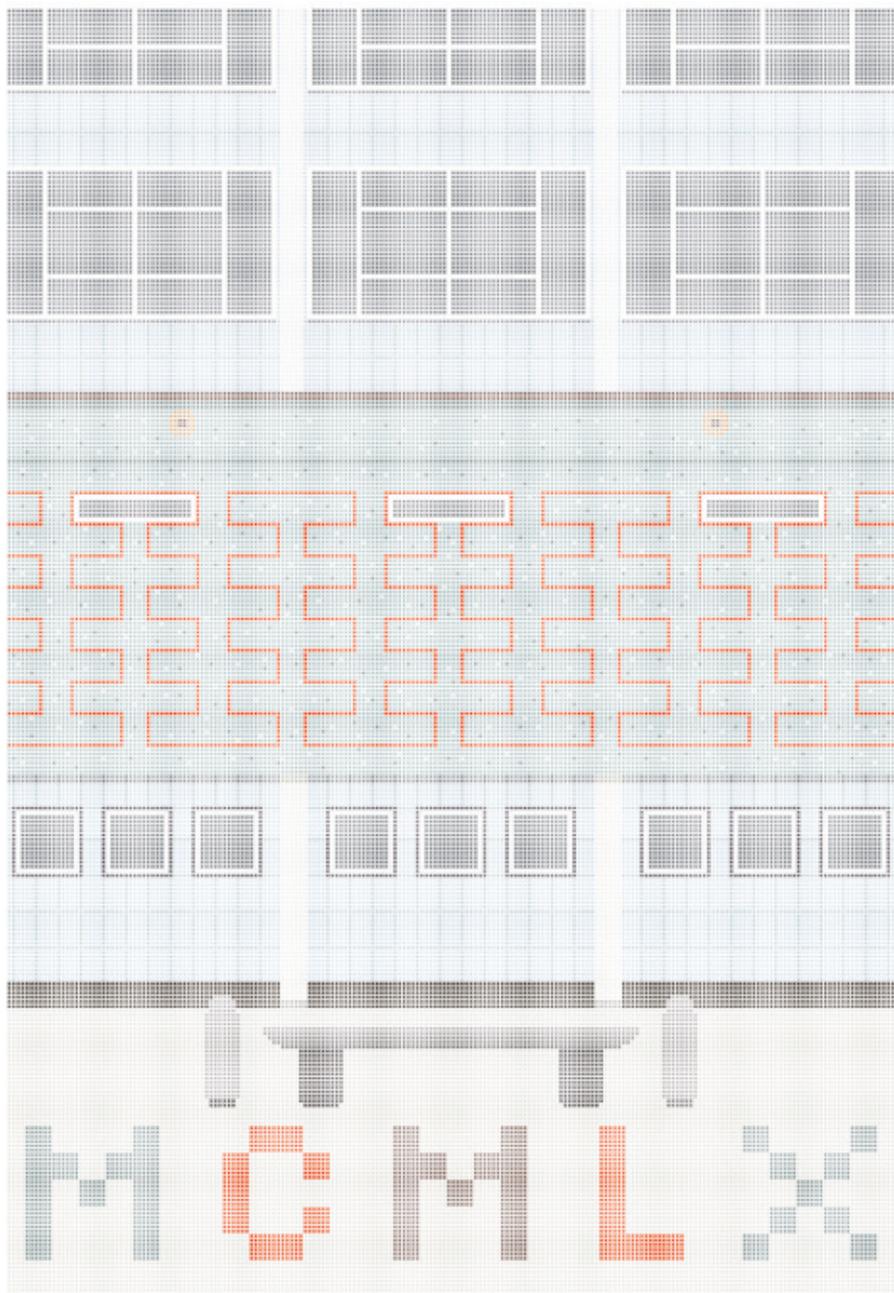
'Hitting the right buttons (post-war architecture, modernism, popular culture), the former BBC Television Centre was the obvious choice for me.

'Where to start though with such a large site involving all that history? The problem solved itself upon entering the central courtyard, the eye immediately drawn to the continuous, meandering red line featured in its perpendicular mosaic. Held firm by modernist windows above and below, it had to feature in the work.

'The finished design mixes the traditional with the modern, something that often drives my work. The print is structured as a cross-stitch pattern, a grid perfectly suited to the geometric forms of classic modernism.

'The numerals at the bottom of the work state the year of the Television Centre's original opening, 1960. At the same time they reference the many BBC programmes made there, each featuring its year of production in Roman numerals at the closing credits.'

MCMLX
Giclée print





1.



2.



3.



4.

1. AirW1

The development of the former Regent's Palace Hotel comprises the creation of contemporary office space at the upper floors, with retail and restaurant space at ground and basement. The scheme also includes nine residential units.

The hotel was a Grade II listed building, largely because of the quality of its art deco interiors. Half of the historic facades were retained, while four glamorous 1930s entertainment venues were completely restored.

Public realm works include a new route through the buildings and the paving of Glasshouse Street to make it a pedestrian only street.

2. Chiswick Park

This 33 acre site in the west London suburb of Chiswick is a precedent setting office park that has challenged conventional views of how office environments should look and behave. The scheme, a phased development of 12 buildings, has created a thriving workplace that embraces a philosophy of "Enjoy Work" — putting people, rather than buildings, at the heart of Chiswick Park.

The scheme has been developed over 15 years and the forward thinking approach to management has enabled the park to feel complete at all stages, demonstrated by its success at attracting and retaining occupiers and achieving premium rents.

3. Central Saint Giles

The redevelopment of a former Ministry of Defence office block site, repairing the urban fabric by opening up this previously 'fortress-like' site.

The development, (Renzo Piano's first completed project in the UK), incorporates offices, housing, retail and public space. His design has made the large building permeable and inviting. Office space and apartments above a lively public piazza, it is an exemplar for high density, mixed use developments in London.

Stanhope delivered the whole development including the affordable residential element. Occupiers include Google.

4. Television Centre

The opening up and transformation of Television Centre into a mixed use development including office and studio space for the BBC, complementary entertainment and leisure facilities, public open space, offices, housing and a hotel.

The buildings are listed and therefore the scheme includes refurbishment and conversion plus elements of new build.

The scheme seeks to take forward the innovative management approach created at Chiswick Park to create a new destination in West London for living, working and playing.

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STANHOPE

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