









FOREWORD **Henrietta Thompson** 14

VISION **Sammy Lee** 18

ARCHITECT **Kent Jackson** 26

LANDSCAPE ARCHITECT **Eelco Hooftman** 40

RETAIL, FOOD AND DRINK **Anne Hynes & Jenni Carbins** 50

INTERIOR DESIGNER **Tom Dixon** 57

APARTMENTS **Materials** 70 **Lofts** 74 **Studios** 86

AMENITIES **Space to Live** 94

LAYOUTS **Floorplans** 100

“In future Greenwich Peninsula will not only be the place from which to set your watch, and find your bearings, it will be the first place you’ll want to stop.”

## Henrietta Thompson

Flying into London, the city stretched out before you, you scan the ground for buildings you recognise. Suddenly, you spot the distinctive loop of the Thames with its famous white dome at its apex. And you relax – from here, you know exactly where you are. The rest of the city begins to spin into focus. Canary Wharf, London Bridge, Westminster, the Eye... But it’s Greenwich Peninsula you see first.

From the air, Greenwich Peninsula has long provided returning travellers and visitors to London with their aerial bearings as they begin their descent to land. And with that perspective, it seems amazing that this pocket of the city has only recently begun to show its potential as a place of such note at ground level.

East London in the last 15 years has made incredible strides, with the Olympics and Canary Wharf, and the many changes happening on the Peninsula itself. We are witnessing a fundamental shift of London’s centre. Setting a world standard for design and pioneering creative enterprises, East London is recreating itself. As it does so, the Peninsula is fast emerging as a pivotal piece of the metropolitan puzzle.

The word ‘peninsula’ translates from Latin as “almost an island”. Standing on the waterfront at Upper Riverside, that’s exactly the feeling you have. Surrounded on three sides by 1.6 miles of river, which stretches some 300m across, the Peninsula is a place that, at its edges, invites reflection and calm.

Its vistas are new: the light is ever changing, the sky seems larger than elsewhere and its colours are distinctive. There is an enhanced awareness of the seasons and the elements. Rare in any city, in a place that’s in fact so immediately connected to the rest of London (and to the rest of the world via City Airport) it’s particularly special.

But while the riverfront and acres of open green space inland are central to the Peninsula lifestyle, this is much more than a place to come for a quick breath of fresh air and respite from urban grey. Comprising five distinct districts, each akin to an urban village, with over 10,000 new homes, the Peninsula sets a new benchmark for city living.

Meeting the needs and exceeding the expectations of the capital’s most design-aware and discerning global citizens is the goal, and it’s only by taking a considered approach to the big picture, and executing it right down to the tiniest detail, that such a vision can become a reality.

As home to the world’s most famous entertainment venue, The O2, since the earliest days of its transformation at the start of the millennium, the Peninsula’s rich industrial history and geography has proved to be a magnet for artists, filmmakers, photographers and sculptors alike. Antony Gormley’s tallest sculpture, ‘Quantum Cloud’, towers over the Thames not far from Richard Wilson’s ‘A Slice of Reality’. Craft, chef Stevie Parle’s newest establishment at the Gateway Pavilions, offers coffee and cooking with a true focus on locally grown and sourced produce. Renowned gallerist Steve Lazarides has opened a print workshop and several artists’ studios here too. Let’s not forget that Greenwich Peninsula is also home to the magical phenomenon that is the Prime Meridian line, dividing Eastern and Western hemispheres and defining time itself.

To envision an island from scratch is a dream project for many architects and designers. To build one that is attached to what is widely considered to be the most forward-thinking and creative city in the world is an even more extraordinary opportunity. The

Peninsula is agenda-setting. It reflects both the local context of London, but also a compelling “International Style”. Between the global perspective of Knight Dragon, the international experience of architects SOM and the London insight and understanding of designers like Tom Dixon, Upper Riverside has all the world-class ingredients to become the new standard for contemporary design and an international destination.

Flying into London, in future Greenwich Peninsula will not only be the place from which to set your watch, and find your bearings, it will be the first place you’ll want to stop. It may even be the place you’ll call home.



BY  
HENRIETTA THOMPSON

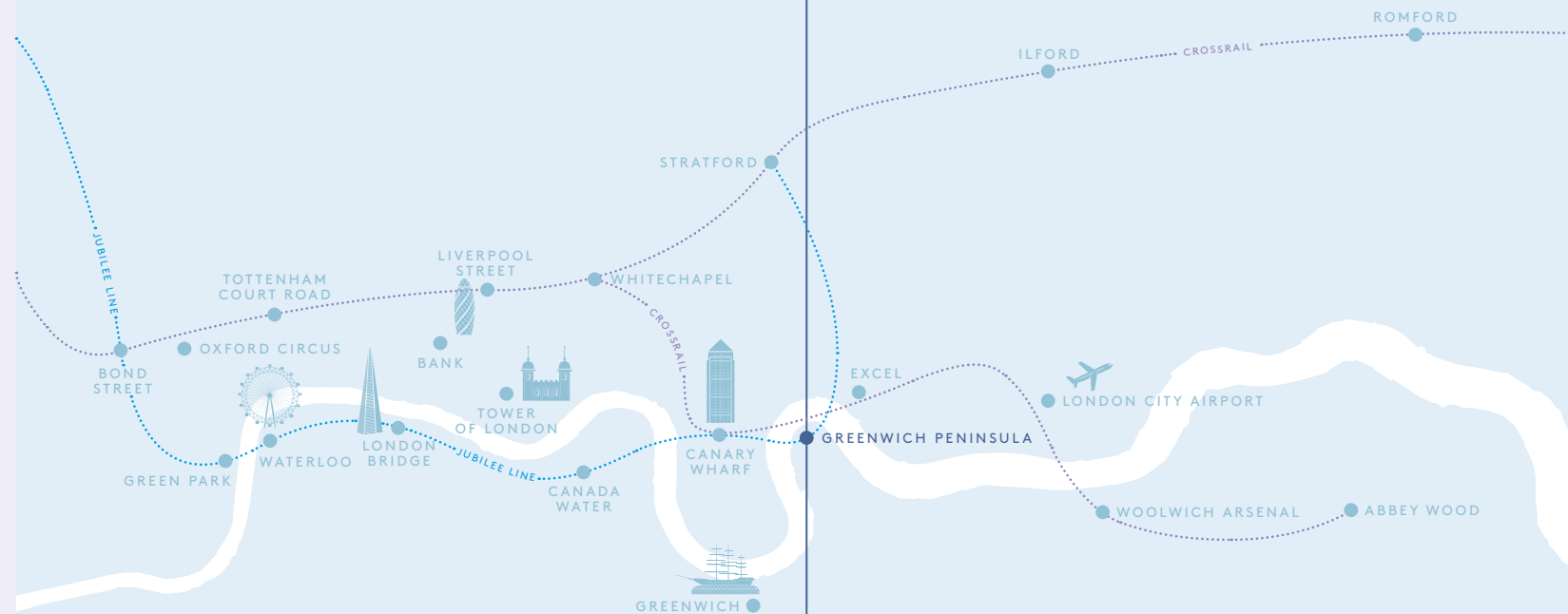
HENRIETTA THOMPSON IS DESIGN EDITOR-AT-LARGE OF WALLPAPER\*  
AND HAS WORKED AS AN EDITOR AND CURATOR FOR RENOWNED BRANDS  
SUCH AS MULBERRY, THE BRITISH COUNCIL AND FENDI.



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To build one that is attached to what is widely considered to be the most forward-thinking and creative city in the world is an even more extraordinary opportunity.”

HENRIETTA THOMPSON



JUBILEE LINE

- 18 MINS BOND STREET
- 15 MINS GREEN PARK
- 13 MINS WESTMINSTER
- 11 MINS WATERLOO
- 10 MINS SOUTHWARK
- 8 MINS LONDON BRIDGE
- 6 MINS BERMONDSEY
- 5 MINS CANADA WATER
- 2 MINS CANARY WHARF

NORTH GREENWICH

- 2 MINS CANNING TOWN
- 4 MINS WEST HAM
- 8 MINS STRATFORD

SOURCE: TFL

CROSSRAIL

FROM CANARY WHARF (OPENS 2018)

- 9 MINS STRATFORD CITY INTERNATIONAL
- 14 MINS TOTTENHAM COURT ROAD
- 40 MINS HEATHROW AIRPORT



“I want people to feel they belong in the area, to be happy and comfortable in the long-term, to feel there might never be a reason to leave.”

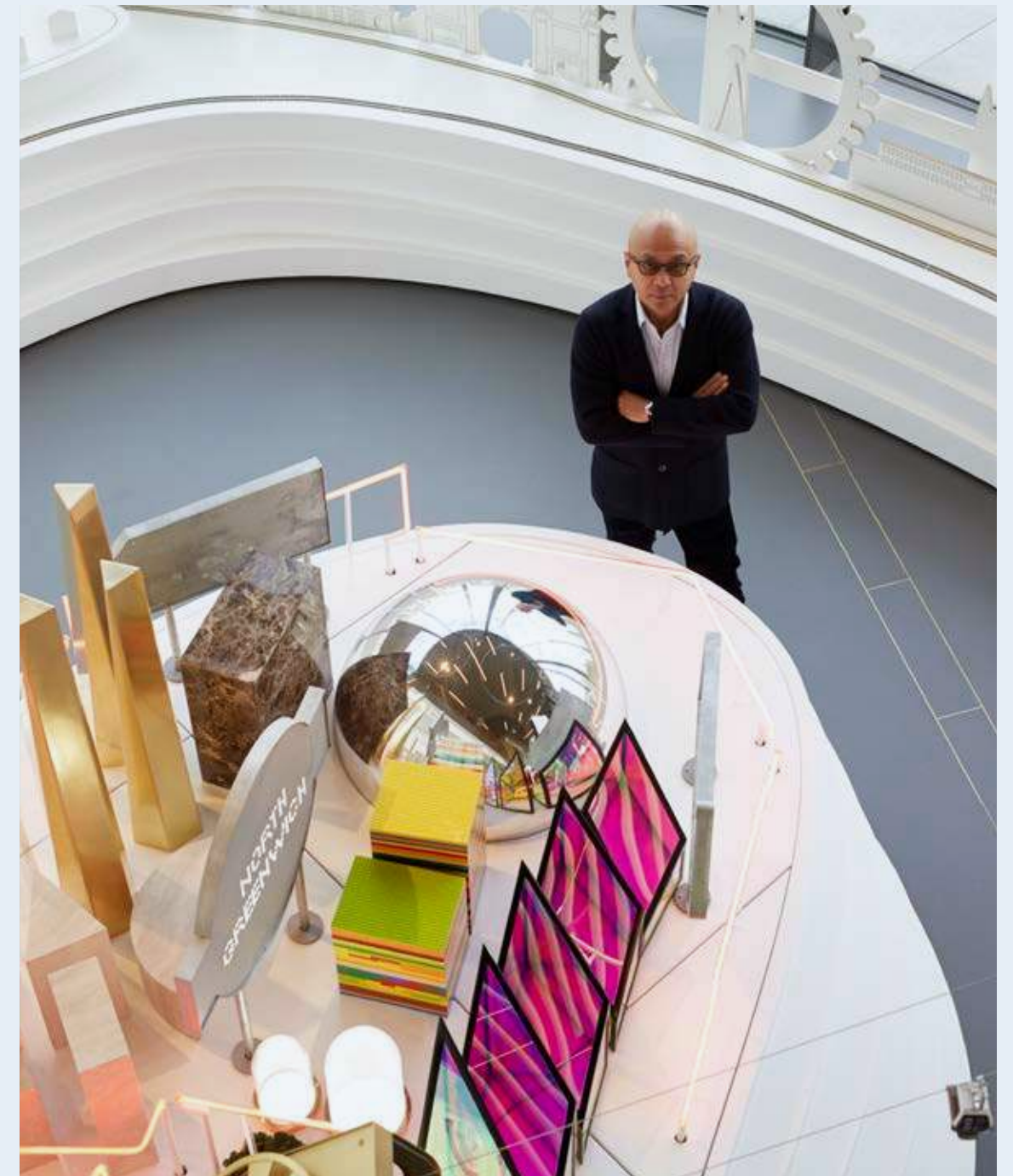
## Sammy Lee

Taking on the vast 150-acre stretch of land that is Greenwich Peninsula to masterplan it in its entirety is a colossal commitment. It is a project that requires a strong and far-sighted vision, and Knight Dragon is a rare developer with the ambition, stability and expertise required. Its driving force is to build a distinctive and sustainable new urban village that will do London proud – both for Londoners themselves, and as an international destination.

For visitors, the Peninsula is a dynamic landscape with its own skyline and a thriving, internationally relevant arts scene. For Knight Dragon it is a land full of potential – a blank canvas on which to build a new urban village from scratch.

Greenwich Peninsula is a project that epitomises the important concept of thinking globally and acting locally, combining the strength and influence of Knight Dragon with grassroots local design expertise and a genuine sense of place.

London is historically a great city, but it can only remain so by having one eye to the future.



SAMMY LEE LEADS THE KNIGHT DRAGON VISION. A DYNAMIC PRESENCE WITH A BACKGROUND IN LAW, FINANCE AND FILM, AND AN IRREPRESSIBLE ENTREPRENEURIAL ENERGY, SAMMY HAS BEEN LEADING THE DEVELOPMENTS AT GREENWICH PENINSULA. HIS GRAND PLAN: A NEW LONDON DISTRICT IN WHICH THE WHOLE REALLY DOES ADD UP TO MORE THAN THE SUM OF ITS PARTS.



KNIGHT DRAGON





WITH ITS UNPARALLELED GEOGRAPHICAL LOCATION,  
GREENWICH PENINSULA FORMS THE GATEWAY TO THE CAPITAL.



HT        Are there any schemes elsewhere in the world that are comparable to this one?

SL        I have travelled a great deal throughout my life but I couldn’t think of a scheme anywhere in the world that is comparable. Certainly in terms of the size and the location, or in terms of the geography with the Peninsula coming out into the Thames like an island – it’s really unique. And that’s exactly what drew me to the area.

Beyond the location itself, the scale of the project is what really makes it stand apart. What is so exciting about Greenwich Peninsula is that we have a blank canvas. I can identify talent and empower the best architects and designers to create without compromise.

HT        How do you see Greenwich Peninsula as a landmark project globally and also as a new destination for London?

SL        London is a fascinating city, and it’s magnetic. There’s such a wealth of opportunity here, for people from all walks of life. People come from all over the world to visit, study and to live in London and this is something I want to encourage and accommodate.

Because of the scale and size of the site, we are able to create something for everyone: different types of homes, hotels and exciting leisure elements such as galleries, restaurants and bars, for visitors and residents alike. To deliver this vision under the direction of a single master developer is something we would not be able to accomplish anywhere else in London.

“The Peninsula will foster a genuine sense of belonging. In five or ten years, people will start to say ‘I’m from the Peninsula’.”

HT        Tell us about your overall vision for the Peninsula, what do you hope to create that can offer something really different?

SL        What I’m trying to create is a lifestyle. It’s hard to define what a lifestyle is, but to me and particularly with this project, it’s intrinsically linked to a sense of place. It is when someone who lives in an area is able to enjoy the environment in a way that engenders pride. I want people to feel they belong in the area, to be happy and comfortable in the long term, to feel there might never be a reason to leave.

When the community starts to become established, the Peninsula will foster a genuine sense of belonging. In five or ten years, people will start to say “I’m from the Peninsula” and their identity will be attached to that. This is what I’m trying to achieve. I have a strong energy to create something from scratch, to develop this lifestyle and sense of belonging for people.

HT        Tell me about your vision for the cultural evolution of Greenwich Peninsula?

SL        In the future, the Peninsula will be London’s cinematic hub: home to some of London’s most significant film studios and central to the city’s film industry. I am also doing a great deal to work with the riverfront location to create a really vibrant and animated destination and do justice to the incredible views. Nowhere else in London can offer over 1.6 miles of publicly accessible river frontage.



“Surrounded by water on three sides, the reflections and quality of natural light feel more uplifting – clearer even – than anywhere else in London.”





Culture – the arts, theatre, music and especially film making – is central to our plans and is a personal passion. However, it’s important to realise that culture comes in all different shapes and forms and people see things differently depending on who they are, where they’re from. Initially I’m working to incorporate a wealth of public art and artistic facilities. These will help us to create different areas and different buildings with distinct identities.

HT      Apart from its size, what are the other existing assets of the site that most attracted you?

SL      We’ve got the excellent transport facilities: the North Greenwich underground, the cable car and the river taxis. At the same time we also have the riverfront surrounding the entire Peninsula so it almost feels like an island. We have views of Canary Wharf, which is very glamorous, and if you look in the other direction we have the Thames Barrier and the sunrise.

One phenomenon that was particularly alluring was the natural light on Greenwich Peninsula. It feels different. Surrounded by water on three sides, the reflections and quality of natural light feel more uplifting – clearer even – than anywhere else in London.

“...at the same time we also have the riverfront surrounding the entire Peninsula so it almost feels like an island.”

HT      How are you intending to bring a sense of community to the space, given how – as you say yourself – London is so diverse?

SL      As we are building many different districts, each of which will have a distinct personality and will include private and affordable homes, this will happen naturally. In addition, the movie studios, the businesses that will emerge, all will create options and opportunities for employment, and of course the bars and restaurants will also all appeal to different types of people. There will be diversification in terms of varied types of housing and design. London is a mixed society, so I would expect a mixed culture of people to want to live on the Peninsula. The end result will inevitably be a diversified community of people from different backgrounds and professions, and that’s a wonderful thing.

HT      What does the project mean to you personally?

SL      It’s a big challenge, which I do enjoy. It means a lot to me personally and to my team and everyone working with us. All the different people involved are incredibly excited to be part of the project, which is proving to be very infectious. There’s a lot of positive energy surrounding it: it’s a challenge but one that excites and motivates us all everyday.



“We want to make everyone aware of this great waterfront, to unlock Greenwich Peninsula and make it a fantastic destination.”

## Kent Jackson

For an architect, it is hard to think of such a compelling geographical location within the London context. The transport links – with the Jubilee line, the water taxi and the convenience of City Airport – all mean Greenwich Peninsula has a real opportunity to become a major destination. The O2 is already a widely recognised landmark. All this aside, however, it was really the potential to make this a vibrant, liveable centre in London, which was so exciting to SOM.

Bringing their international knowledge and lessons learned into this new piece of the city, SOM has worked hard to ensure its future as an incredible place to live and work, and to integrate the public realm and retail amenities with world-class modern architecture and infrastructure into a really holistic design approach. There is a design that will ensure Upper Riverside is a flourishing destination for years to come.



FOUNDED IN 1936, SKIDMORE, OWINGS & MERRILL (SOM) IS ONE OF THE LARGEST AND MOST INFLUENTIAL ARCHITECTURE FIRMS IN THE WORLD. TO DATE THE PRACTICE HAS BEEN RESPONSIBLE FOR MORE THAN 10,000 PROJECTS OVER 50 COUNTRIES.

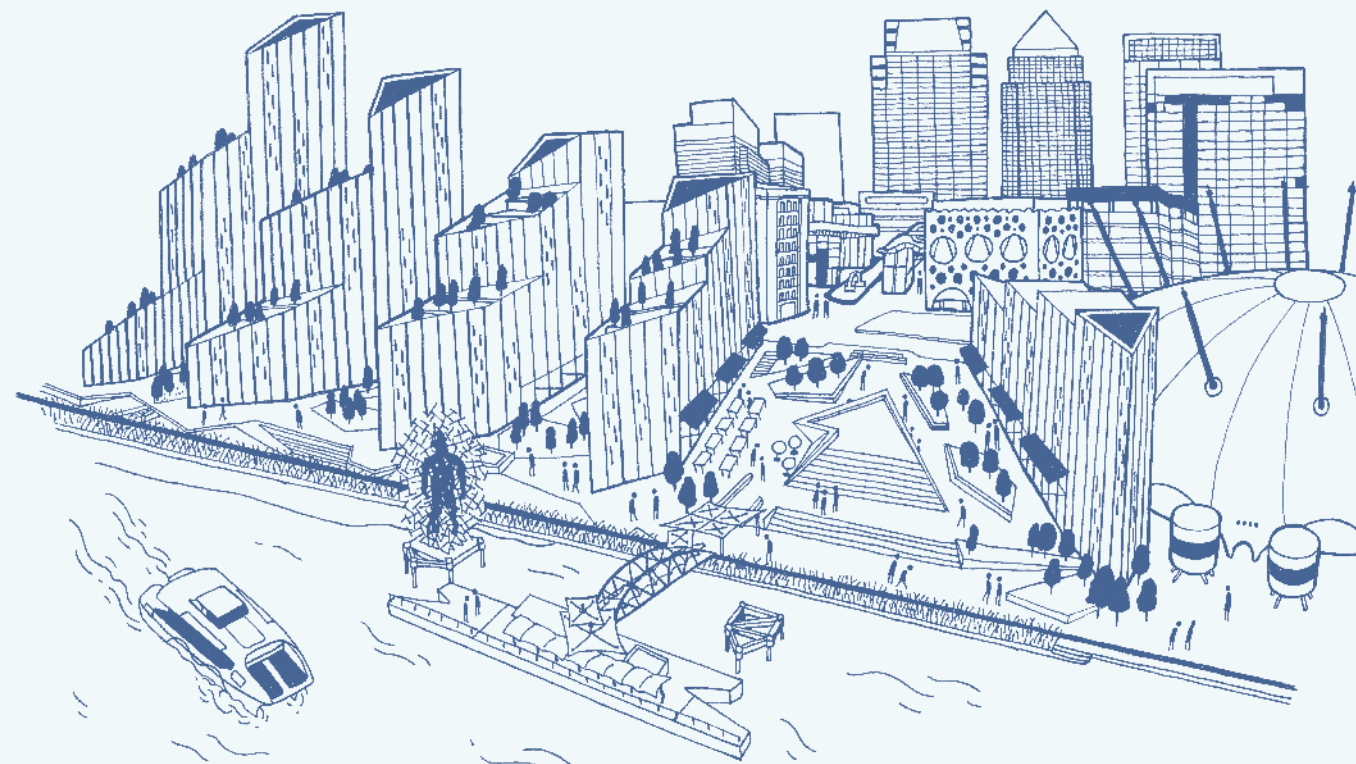
KENT JACKSON IS DESIGN DIRECTOR AT SOM'S LONDON OFFICE. HE IS KNOWN FOR HIS PIONEERING APPROACH TO DESIGN THAT PRIORITISES BOTH THE HUMAN EXPERIENCE AND THE NATURAL ENVIRONMENT.





A FAMILY OF FIVE LIGHT-FILLED GLASS AND STONE TOWERS WITH  
ROOF GARDENS CASCADING TO THE EDGE OF THE THAMES.





WITH A VARIED LANDSCAPE OF OPEN SPACES, RETAIL AND BUZZING CREATIVE ACTIVITIES, UPPER RIVERSIDE OFFERS A NEW VIEW ON RIVERSIDE LIVING.

HT Could you explain your vision for Upper Riverside in more detail?

KJ This is one of the best locations in London and we wanted to make the most of that – of the closeness of the Thames – to enhance the great positioning, and bring in a new creative feel to this enclave on the Peninsula. That was the starting point. We wanted the site to define a new way of riverside living and we wanted to design it in a way that would set a new standard for London.



We also wanted to allow everyone who visits to have a connection to the river, not just those who live here. We want to make everyone aware of this great waterfront, to unlock Greenwich Peninsula and make it a fantastic public destination as well as a residential one.

HT How does the scheme do that?

KJ We felt very strongly that the buildings could create a significant part of the Peninsula skyline, so we spent a lot of time crafting the composition and heights of the buildings. Equally we've looked at how the skyline works from the riverfront square to the cable cars to the South. The result is this really elegant undulating elevation along the river. Each building terraces down to the river, allowing for this great sunny riverside where landscapes embrace the promenades. It will bring the Southbank feel to the Peninsula.



There's also the garden, a huge green stretch that will be connected to the riverfront. There'll be river cafés and different types of retail, lively public spaces and cascaded terraces that face directly onto the Thames. The experience is a shared one, it's about much more than your own individual apartment; you feel you're part of something greater. There's also an incredible high-level pool – you can just imagine swimming outside, the skyline of London as your view.

HT Why is building tall the best solution for the Peninsula?

KJ It's the best way to make the most of the amazing views, and to really take advantage of the air, the feeling of space and the light. Through our design and the geometry of the buildings, angled to the Thames, virtually every apartment has a river view. It really made sense to bring high rises into the area, concentrating people where the excitement and activity is, with The O2 just next door. Building tall in Upper Riverside also gave us the opportunity to give more space at ground level to a large and varied landscape of open spaces. In the end it allows us to give more space for visitors and better views for residents!

HT What are the other key characteristics of the Upper Riverside district?

KJ We've created a public garden that connects all the key parts of the area together – the transport links and The O2 are joined to the composition of the five buildings we've set out along the riverfront, in a way that allows everyone to have this great connection to the waterfront. Equally the way in which the riverfront is framed by the towers when you arrive will be quite spectacular.

It'll be a great place for people watching, a real sense of arrival for visitors, and a buzzy social feel, it will really bring everything together.



HT SOM originally masterplanned Canary Wharf in the 80s and have been central to shaping the area. How will Greenwich Peninsula be distinct from the Docklands?

KJ The Peninsula is completely different. It's an entertainment-focused, mixed use, residential community. It's really being driven by the people who live here, and who are coming here as visitors and tourists. Canary Wharf was a great example of how to create an international business community, but the Peninsula is almost the complete opposite. And we're in this very interesting geographical location where you have this 270-degree bend on the River Thames, which really creates this epicentre of excitement. It's a destination.

HT What do you see as the biggest challenges in a building scheme like this in London?

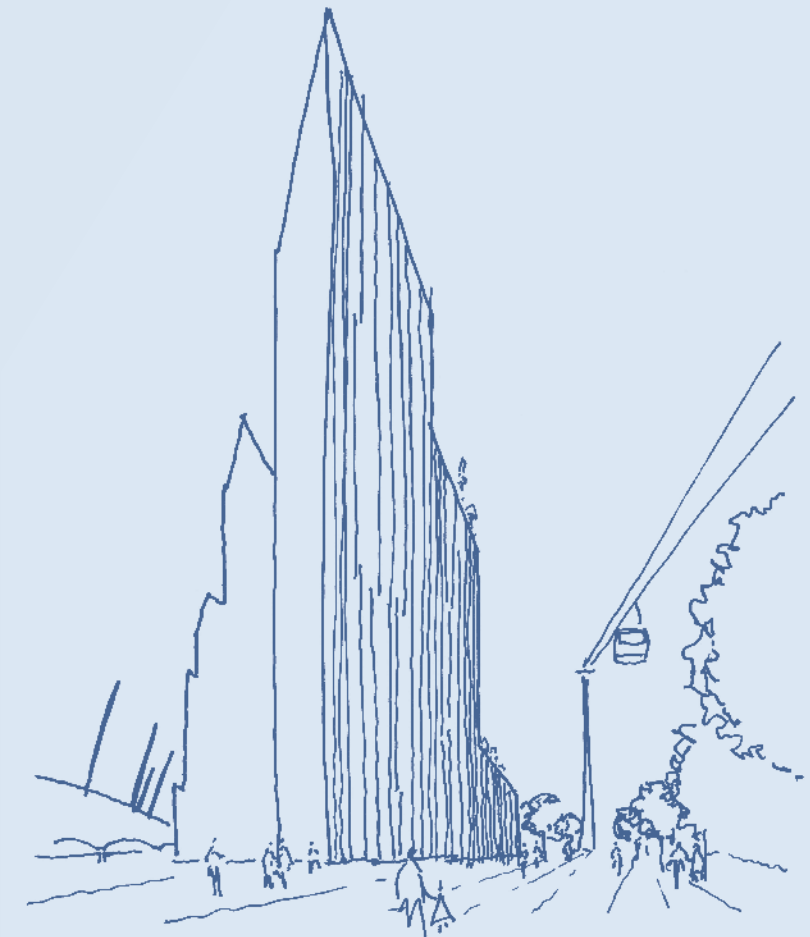
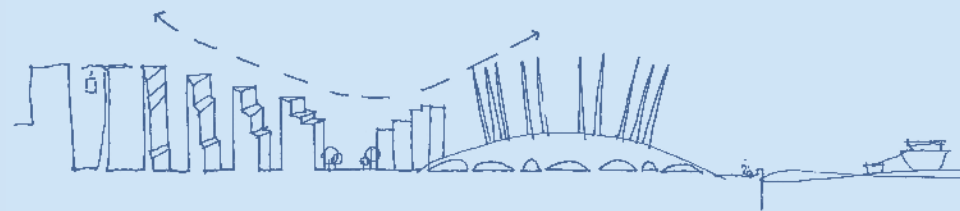
KJ Residential high-rise design needs great architecture, and I think this is a launch pad for the riverside architecture that will help inspire future generations of projects in London.

It's also a really interesting time for our office as we're starting to develop these new residential typologies and paradigms and beginning to experiment with housing in London. I think Knight Dragon has really raised the bar here, so that we're giving much more attention to outdoor space – both private and public – as well as looking at new and innovative ways of configuring loft apartments to really make the most of the light and space available. Upper Riverside is a great example of how we're doing this.

For us it's important to think about how people inhabit the buildings and are part of this development. It's a very different offer from what I think you might see in the rest of London where things might be a bit more tightly packed, where building tends to focus more on efficiencies rather than the experience of the people who live there.



LEVER HOUSE  
BY SOM



“We sought to maximise the natural assets of the site, drawing in the river views...”





UNIQUE SPACES IN THE SKY WITH EXTRAORDINARY SKYLINE VIEWS.

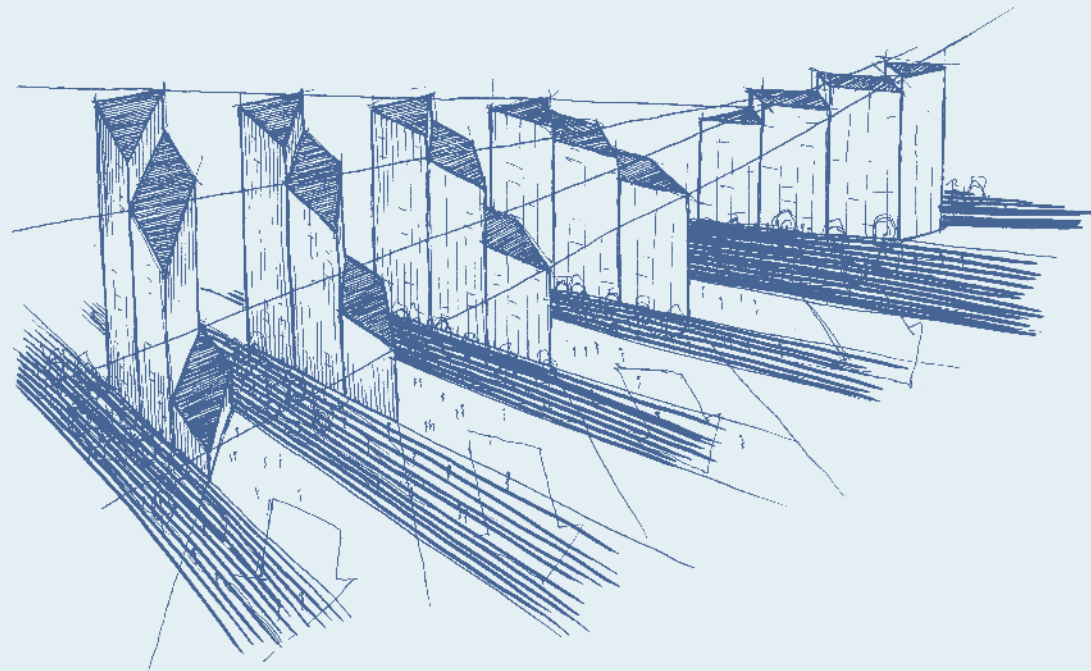


HT The architecture of the loft apartments is innovative – could you explain your designs?

KJ The idea was to fill each individual apartment with daylight and give them all panoramic views of the Thames. The architectural term we use here is ‘aspirational volumetric living’ – the ways in which the lofts are designed to fit together in the building, almost like a game of Tetris, means we could create this unique double-height space and an extraordinary view – it’s a new spatial paradigm for high-rise living. The way they have all been designed to fit together works to give each apartment its own very personal appeal.

HT What does this project mean to SOM in a broader context?

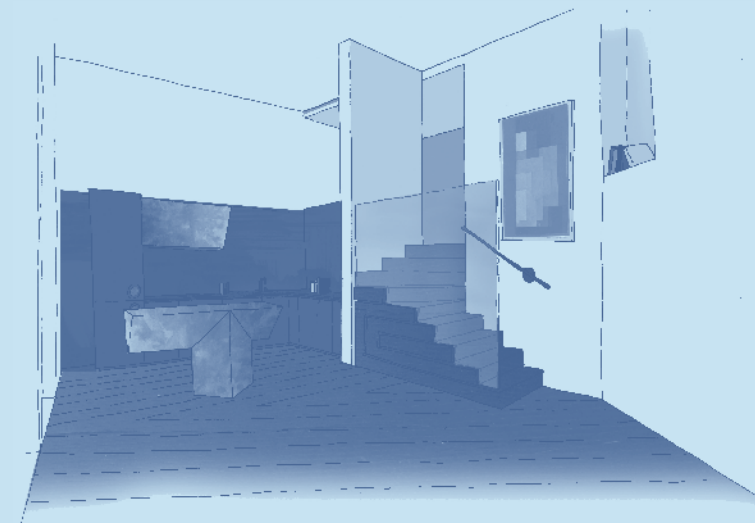
KJ Everyone wants to be affiliated with great projects, especially as architects, it’s the reason we do what we do, we want to make great buildings. This is a great location and a great piece of architectural engineering – we’re changing the face of residential architecture here.



UPPER RIVERSIDE DEFINES THE PENINSULA SKYLINE WITH ELEGANT, UNDULATING ANGLES THAT GRADUALLY TERRACE DOWN TO THE RIVER.

“Every single loft incorporates a double height space and an extraordinary view – it’s a new spatial paradigm for high-rise living.”

KENT JACKSON







EACH AND EVERY APARTMENT IS DESIGNED TO MAKE THE MOST OF THE AMAZING VIEWS ACROSS THE THAMES, AND TO REALLY TAKE ADVANTAGE OF THE AIR, THE FEELING OF SPACE AND THE LIGHT.



“It’s a fantastic experience to have a force of nature right on your doorstep. For us the river is not only about space and recreation; it’s to be experienced on a daily basis.”

## Eelco Hooftman

The landscape of Greenwich Peninsula is defined by the river. Almost twice as wide as the Seine in Paris, the Thames at this point offers a luxurious open vista, and all the weather and fresh air that comes with that. Here, you see the sky: if it rains – it rains. You see the birds, the tide moving up and down. These are the natural assets of the Peninsula, and the challenge of GROSS MAX has been to make the most of them.

As the entire landscape of Greenwich Peninsula will be built from scratch, the architects had every opportunity not just to celebrate the natural setting but also to create a vibrant, liveable, flexible environment. This provides not only a beautiful setting to live in and visit but also draws people in and shows them another, new and unexpected side to London.

The landscape design at Upper Riverside has centred around the creation of a meeting space. The waterfront square is not just the backdrop for the apartments, but an important place for retail, art, and activities. It’s the start of a new London landscape.



LANDSCAPE ARCHITECTURE PRACTICE GROSS MAX WAS FOUNDED IN 1995 BY EELCO HOOFTMAN AND BRIDGET BAINES. SINCE THAT TIME IT HAS AMASSED AN EXCITING PORTFOLIO AND NUMEROUS AWARDS. NO STRANGERS TO DESIGNING WATERFRONT SCHEMES, GROSS MAX’S DESIGNS CAN ALREADY BE SEEN ACROSS LONDON, AT LYRIC SQUARE, POTTERS FIELD PARK, THE PUBLIC REALM AROUND THE ROYAL FESTIVAL HALL AND THE ROYAL BOTANICAL GARDENS AT KEW.





THE SQUARE BRINGS LIFE AND NATURE TO UPPER RIVERSIDE, CREATING NEW VIEWS ACROSS THE PENINSULA, GIVING RESIDENTS DIRECT ACCESS TO THE RIVER.

HT It's interesting that it's only been in the last 20 years or so that the waterfront in cities has begun to be appreciated for its value as a place to visit, live and spend time. How does the waterfront at Greenwich Peninsula stand out?

HT Does it make a difference to how you design the landscape when the buildings are high rise?

HT And what does that look like to you? How would you define "high quality public space"?

EH I think we are part of a new era in the development of London, where the river is being rediscovered and revitalised. For us the whole of Upper Riverside is about the waterfront. Imagine – the whole Peninsula has 1.6 miles of waterfront wrapped around it – this has so much potential.

My own view is that if there's any place in London where you could really think about high-rise too, it's Greenwich Peninsula. You've got this fantastic access with public transport and if you go high you get fantastic views. It's like living in the sky with these panoramic views both downstream and upstream.

EH Knight Dragon is very well aware that investing in public space is vitally important. If you want to create real momentum, quality of life for the people who live there and visit the area, you also have to deliver very high quality public space. It's vital.

EH You need people. Good quality space is not just about fantastic design and really good materials. It's also about creating a place where people want to be and enjoy – a place people are attracted to. It's about creating a sense of place, and encouraging activity. For us it's not only about the physicality of the space, but also that the space is flexible enough to be used for events and all kinds of temporary, seasonal activities. It's also about having activity around the edges, cafés, spaces for children – and in fact for everyone – to play.

We believe that public space can be very theatrical, in the sense of this idea of people watching and being seen – parading, if you like. You see this in Europe, and in Italy where they have the passeggiata – it's good to see how London has had an amazing renaissance in that respect over the last ten years.

**"You need people. Good quality space is not just about fantastic design and really good materials."**

HT Tell me about the river-front square. How is this space central to your vision for Upper Riverside?

EH We wanted to create a real sense of arrival for the Peninsula. People will be arriving by boat and going to the clipper pier and going to The O2, people are also coming in by cable car – all that excitement of arrival and this strong sense of destination, people are drawn from the centre of London to explore this urban environment. We wanted to make the most of that. If you asked me to show you a riverfront square in London, I would hardly be able to show you any. What we're doing in this development is creating a city square, which faces and has a direct relationship with the river.



HT Which other cities might have a comparable space? Perhaps St Mark's Square in Venice, or the Olympic Village in Barcelona?

EH London's waterfront is different in lots of ways. First of all the River Thames is tidal – it rises and falls a lot. It's quite dramatic and it's a fantastic experience to have a force of nature right on your doorstep. For us the river is not only about space and recreation; it's to be experienced on a daily basis.

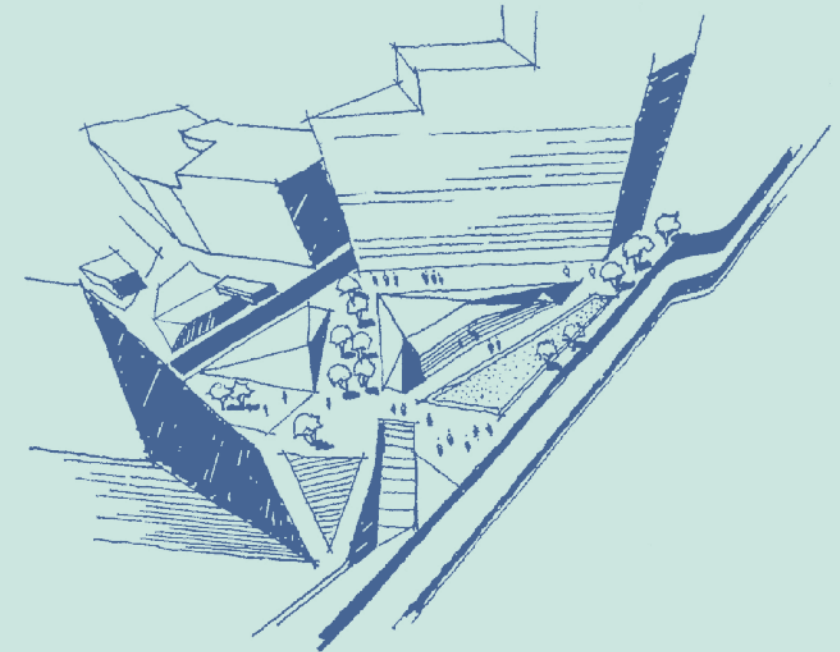
In many places in London you only experience the Thames from behind the river wall – you have to climb the pedestal to sit on the bench to see the river. In our scheme we have raised the whole terrain and created a viewing platform for the river.

We're also working with the architects to create a sculptural pavilion that sits back into the square and acts like an auditorium – a raised belvedere overlooking the river. I think we are one of the first examples of that in London.

HT Has the British weather presented any challenges to your vision of waterfront public space?

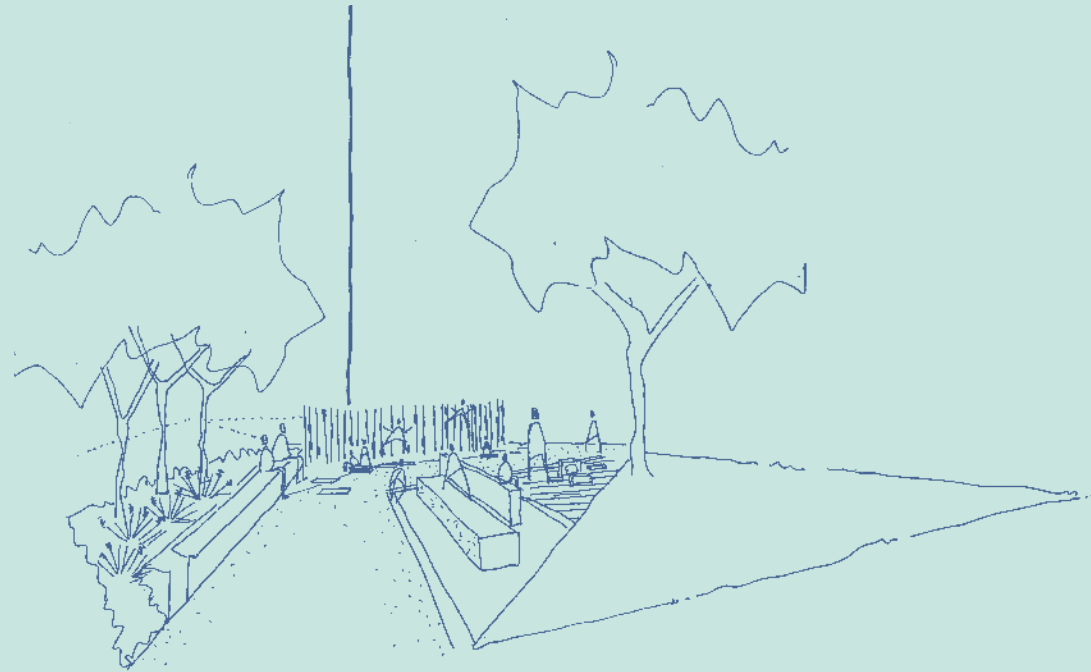
EH Of course being on the river means there could be draughts of wind but you could also say that's why you are there – to experience the nature of this kind of space. That's why we also like the idea of the running track and engaging in activities – it's not all about sitting on a chair in the sun.

Many cities in Europe are rediscovering the waterfront. It's not always the Italian and southern places. Take Bordeaux, Hamburg, Malmo, the fantastic Opera House built in a fjord in Oslo. Often it's said for such spaces that you need a Mediterranean climate, but these examples prove that is not the case.



“What we're doing in this development is creating a city square, which faces and has a direct relationship with the river.”





HT A lot of the most interesting outdoor places in London are refurbishments and conversions or historic spaces. Has it been difficult designing a new public space like this from scratch?

EH Yes. But everything was new once. What I like about the Knight Dragon team is they really understand ideas of art, entertainment, so we have freedom to experiment and play with new ideas. It's important to get the right mix of ingredients to avoid a scheme becoming too bland or being of one particular moment in time. For example if we designed something very trendy and fashionable, it might just do the trick for five years but then we'd have to redesign it. Public space should be more than fashionable, it needs to have more profound qualities.

HT The landscape on Upper Riverside embraces nature fully, yet is entirely artificial – could you explain how that has come about?

EH We are aiming for a place where the cars are not dominating the streets and streetscape, so playing with levels has allowed us to design the square so that most cars are parked underground. That means the landscape is actually one big hidden roof garden. Because of this our design has needed to be quite sculptural – which has two other advantages – firstly, we think it's beautiful, and secondly, it gives us enough depth of soil to allow tree planting.

The tree planting is very important as the trees give a sense of scale to the project and help to reduce the wind. They are a fundamental aspect to any landscape. In Upper Riverside we concentrate on white poplars and silver maple. When the wind blows they give a kind of spark of light because of the white silvery leaves. These are new landscapes, there's no attempt to create a new natural landscape that we build some houses in. It's a completely new environment, so the technical resolution of that combined with the new aesthetic expression is important for us.

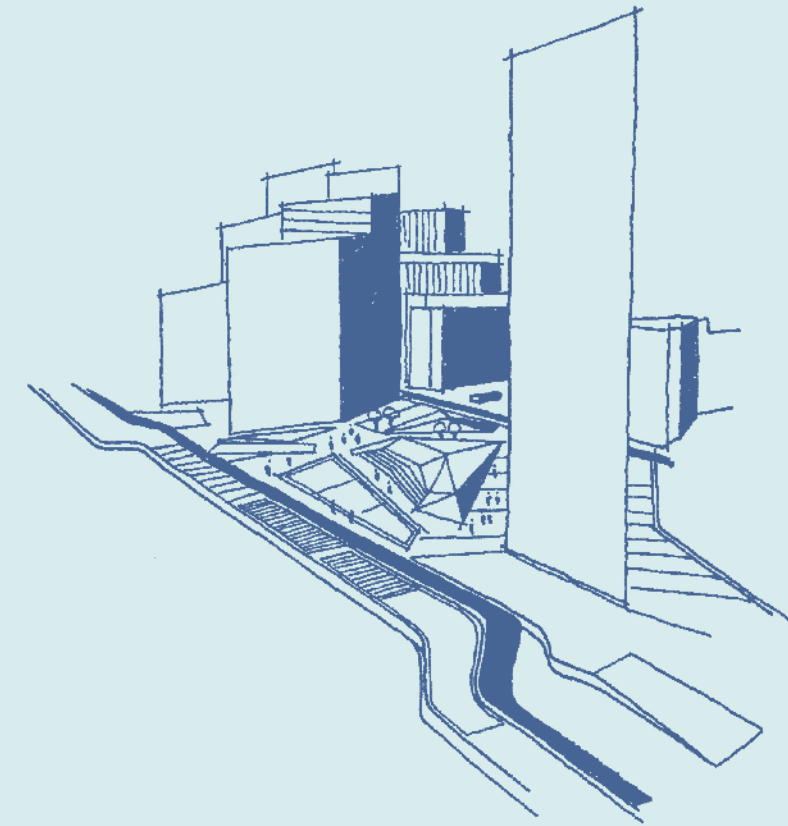


THE LANDSCAPES EMBRACE THE PROMENADE. THIS IS A PLACE TO SIT AND WATCH, TO PLAY AND ENJOY THE VIEWS. IT WILL BRING A SOUTHBANK FEEL TO THE PENINSULA.





WITH CAFÉS AND SHOPS AS WELL AS ALL KINDS OF TEMPORARY, SEASONAL ACTIVITIES  
THE SQUARE OFFERS MANY SPACES FOR EVERYONE TO ENJOY RIVERSIDE LIVING.



HT How have you found collaborating with SOM and the other creative teams on the project?

EH We are landscape architects – we like to think big, we want to look at rivers, parks and the integration of how it all comes together, so this is a dream project. Many projects I work on have very complex ownerships, with many parties who all want their own say, and you end up with quite compromised schemes. Here, we are dealing with one very visionary single client, who has a very large piece of development land in one ownership.

This means if we start to think about the waterfront, we can think not just about our current scheme and a couple of hundred metres of waterfront, we can see it as the first instalment of this 1.6 miles of exciting activated dynamic waterfront. And that's very exciting. There are not many projects where you can work to such a big picture and such a long-term timeframe.

The interrelation between architecture and landscape has been very rewarding already, and I'm sure that some great artists will be involved in the future. The Peninsula is what you call in German Gesamtkunstwerk – which means total work of art – it's integrated.



“There’ll be restaurants, bars, cafés and shops with a connection and view to the river – mixed, versatile and best-in-class.”

## Anne Hynes & Jenni Carbins

Anne Hynes and Jenni Carbins were responsible for the cultural curation of London’s Southbank, bringing an enlivening selection of retail, restaurants and bars, which transformed this riverside location.

Sharing Knight Dragon’s objective to put Greenwich Peninsula on the map, alongside the other major waterfront destinations in the world, Anne and Jenni are working to ensure Upper Riverside will be a relaxed, accessible and vibrant place – day and night – for both residents and visitors, with a focus on leisure and wellbeing.



ANNE HYNES AND JENNI CARBINS WERE TOGETHER RESPONSIBLE FOR THE TRANSFORMATION OF THE AREA AROUND ROYAL FESTIVAL HALL AND THE SOUTHBANK CENTRE THROUGH FOOD, DRINK AND RETAIL. THEY ARE NOW WORKING THEIR MAGIC AT UPPER RIVERSIDE.





SPACIOUS BARS, RELAXED RESTAURANTS AND INDEPENDENT SHOPS LINE THE SQUARE, LINKING THE RIVERSIDE WITH THE HEART OF THE PENINSULA.

HT      What are your favourite waterfront destinations around the world? How will Upper Riverside be similar?

A&J      There are so many, but there are a few that are especially relevant. We were inspired by Shad Thames in London, which was regenerated through the 1980s and 1990s when disused warehouses were converted into flats, many with restaurants, bars, and shops appearing on the ground floor. Its proximity to the City means that many residents are wealthy City workers, and the restaurants are frequented by City folk at lunch-time. As the centre of London moves East, Upper Riverside is well positioned to The O2, Canary Wharf, Royal Docks, London City Airport as well as hip parts of East London.

We also see a lot of similarities with Copenhagen, which is changing its harbour on two fronts: the first is through high-end architecture, with buildings that are spectacularly simple like Upper Riverside; and their second redevelopment tool is culture. New public buildings act as magnets, pulling crowds toward the waterfront and forcing the rest of the city to shift around them.

Melbourne’s Docklands, a 190-hectare area with 44 hectares of water, offers the same mix of residential, commercial, retail, dining and leisure as Upper Riverside, and attracts millions of visitors each year. When complete it is estimated to be home to 20,000 residents and 60,000 workers.

Finally, Hudson Yards in New York is another one to watch. It will be the largest private development in US history and the biggest in NYC since the Rockefeller Centre. At only 28 acres, 14 of which is public space, it will include 5,000 homes, a cultural centre, new subway station, office towers, 100 shops, a hotel and public school. Straddling the Hudson River on one side and views from the high rises of Central Park on the other.

“They will be able to choose between the best world cuisine and small, independent shops and services right on their doorstep.”

HT      Tell us about your previous experience curating Southbank as a new riverfront destination for London.

A&J      Ten years ago when Southbank Centre wasn’t a place that people hung out in, we managed to convince great new brands like Giraffe, Strada and Wagamama (which were only start-ups at the time) of its potential. The retail opened up the Royal Festival Hall, making the whole area come alive and transforming it into a destination. But we didn’t stop there, we opened another eight retail units in quick succession, then a food market, quickly followed by rooftop bars and pop-up restaurants like Dishoom, Chowpatty Beach and Wahaca.

HT      What ideas will you draw on from Southbank when curating Upper Riverside?

A&J      Ensuring the close proximity of retail to culture and entertainment is vital. As is the outdoor spaces being curated and activated – we know people just go to the Southbank to hang out at as there is always something interesting to see or do. Of course then they decide to have a bite to eat or a drink or to shop...



HT	What will people do in their spare time in Upper Riverside?	A&J	There'll be restaurants, bars, cafés and shops that are spacious, bright and open, even on a dull day, with a connection and view to the river. There will be markets. And all of this will be complemented by an ever-changing programme of great events, art happenings, pop-ups and festivals.
			We predict that those who live in Upper Riverside will be inviting their friends around as they will be keen to show off, and spend time in their neighbourhood.
HT	What sort of retail brands will you look to bring to Upper Riverside?	A&J	The best of local and international emerging new talent – the stars of tomorrow – with a focus on leisure, neighbourhood service and entertainment offers. Not the brands you'd find in the big malls or the High Street but perhaps you'd find them in interesting London "villages" like Shoreditch, Dalston or Brixton.
HT	What sort of food and drink offer will you curate?	A&J	It needs to be mixed, versatile and best-in-class. It needs to be the right mix of operators who will draw people to Greenwich Peninsula, together with emerging talent to make it relevant and competitive with other destinations.
HT	There is a lot of scope for outdoor activity on Greenwich Peninsula, are health and wellbeing an important part of the offering at Upper Riverside?	A&J	The riverside here will be a haven for leisure users – fitness (running, walking, cycling) is easy here, and health food stores and a juice bar will support that lifestyle; it will be family and child-friendly by day, there will be indoor and outdoor spaces for groups to meet, drinking fountains, sporting clocks and timing devices.



LONDON'S SOUTHBANK: A KEY EXAMPLE OF A SUCCESSFUL RIVERSIDE REJUVENATION.

“The success of any major development project relies on the long-term vision of the master developer and a commitment to keep the offer fresh and relevant.”

ANNE HYNES

HT	And what about those more interested in entertainment – film, cinema and music? And the residents?	A&J	For residents there will be a rooftop bar and a destination restaurant – they will be able to choose between best-in-class world cuisine and small, independent shops and services right on their doorstep. And of course, we can't forget the all-important neighbour-hood pub.
			The O2 audience will want a relaxed place to eat and drink early and late –before and after shows, the cinema and events. We've thought of that too.
HT	What trends do you see developing in retail, food and drink and how do you think these will manifest in Upper Riverside?	A&J	It's great that we're seeing a trend where people will go into retail, food and drink industry because they have a real passion and connection to food and they want to directly interact with the people they are selling it to. We know from our work that those businesses are looking for new areas that offer the right mix of residents, workers and leisure visitors – Upper Riverside has all these.
HT	Will the trend for pop-ups endure and what pop-ups do you imagine appearing at Upper Riverside?	A&J	The great thing about pop-ups is that they give both parties an opportunity to try out an idea without having to make the commitment of lease and fit out. This is especially important for young and pioneering start-ups. And if they are thoughtfully curated they will bring enlivenment, footfall and an element of surprise to a new area. It's an excellent opportunity to remain constantly relevant. We're lucky that Upper Riverside has the space to do all of that.
HT	How has the landscape and population of Greenwich Peninsula shaped your ideas?	A&J	Greenwich Peninsula is a really democratic place. Public access to the waterfront means residents and visitors are equally important. Great retail thrives where there are multiple market segments and really needs more than the patronage of the resident population to work well.
HT	What factors will ensure the success of the project in the long-term?	A&J	The success of any major development project relies on the long-term vision of the master developer (Knight Dragon) and a commitment to keep the offer fresh and relevant – to continually take risks and invest in emerging talent. It's great to be able to work with such a partner here at the Peninsula.



“Living here should be as much about the growing reeds in the river and about the area’s industrial past, as the new, pioneering and futuristic feel of the Peninsula.”

## Tom Dixon

Famously self-taught, Tom Dixon has broken the mold of what it means to be a designer. His unconventional path to becoming an international household name saw him first wielding his welding superpowers to make custom metal furniture in the 1980s. Then, as ever since, his designs were largely informed by the way they are made, the materials used and the manufacturing processes involved. As Dixon’s reputation spread he began working for global design giants including many of the best Italian brands, and joined Habitat in 1998 as its creative director – a role that he now describes as akin to attending “the university of product design”. Two years later his work would be recognised by the award of an OBE from Her Majesty the Queen.

Dixon established his own eponymous lighting and furniture brand in 2002, which would be swiftly followed by Design Research Studio, his interior design practice, undertaking commissions for high concept interiors, large-scale installations and architectural design. Tom Dixon products are now sold in more than 65 countries, and his headquarters in London’s Notting Hill are also home to an award winning restaurant, the Dock. Consistently thinking outside the constraints of his profession to innovate in manufacturing processes, distribution, materials and art, Dixon is living proof of the value that can be gained from creative collaboration, designing with integrity and long term goals in mind.



TOM DIXON OBE IS A BRITISH DESIGNER WHOSE HIGH CONCEPT INTERIORS, LARGE-SCALE INSTALLATIONS AND ARCHITECTURAL DESIGN HAVE BROUGHT INTERNATIONAL ACCLAIM. FOREVER PUSHING THE BOUNDARIES OF INDUSTRY AND CRAFTSMANSHIP, HE BRINGS INNOVATION AND IMPACT TO EVERY PROJECT.



HT What was it about Greenwich Peninsula that first attracted you?

TD What was interesting to us was this idea that Knight Dragon weren't just dealing with a couple of buildings; but with the whole Peninsula. They are creating a whole new district of London. The site at the outset consisted of lots of patches of wasteland, a gas station and areas of wilderness and marshland, which reminded me of growing up in London as a kid with the old bomb sites, there was a lot of waste-ground. The potential was, and is, enormous.

HT How has the location informed your own part of the brief?

TD We're working on the apartments, the park and parts of the pavilions, and what's nice in that context is we're working on a multiplicity of things which weren't connected at first, but now are. It's rewarding to join up as many dots as we can – it's important to us to be as involved as we can be with the big picture: the place-making.

HT What does working on a project of this scale mean for the way you work, your process and methods?

TD It is rare to work on a project that has both a long-term vision and short-term immediate action that can happen at that speed, particularly in London where things are often slowed down by issues with planning permission and infrastructure. What is crucial is having a visionary and flexible team to work with. The modern world is built on networks and here you can apply creative thinking not just to an interior design object; here it feels more like being involved in city-planning or urbanism, which is a more macro scale than we'd normally be able to work on.

“The spaces are designed to maximise light and views, with huge windows and ceiling heights soaring to 5 metres high.”

HT What was your initial brief, and how has that evolved?

TD We're not a normal interior design agency in that we are a small and flexible team, a “boutique” company, attached to a much bigger product business. We like to work on projects that have a relevance to what we do and we're very much a London label and are interested in things that are to do with the UK.

We started by thinking about what we could do that went beyond what an interior design company might do. We suggested the idea of putting in objects that literally have some of the dirt of London in them. In the coffee shop for instance, the bricks were made out of the mud of London. Within the Peninsula's old infrastructure was a recycling centre where all the cinder from Victorian coal-fires would come via boat to be recycled into cinder blocks or brick. Nothing was wasted, so the idea of turning some of the mud of London into the infrastructure of the new towers appealed to us.



NATURAL AND WARM MATERIALS LIKE COPPER, LEATHER AND WOOD AND COUPLED WITH BOLD SCULPTURAL FORMS.













INTERIOR DESIGNER

UPPER RIVERSIDE



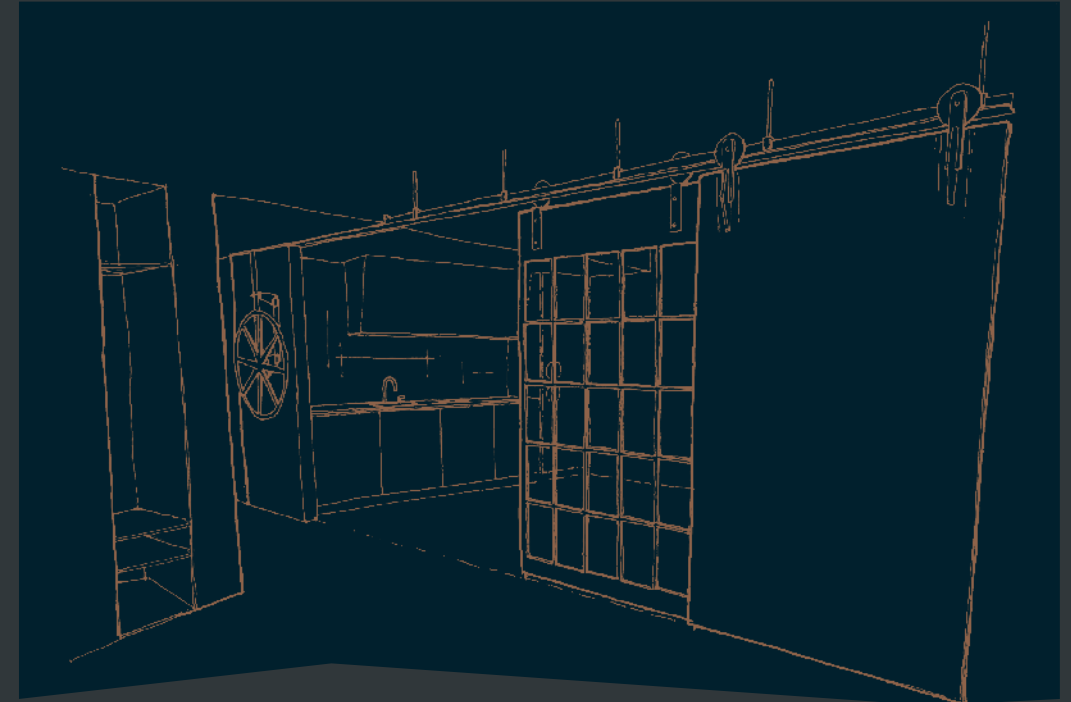
TOM DIXON EDITION

65



“Robust and industrial materials used throughout lend a strong British narrative, they make reference to the history of Greenwich.”

TOM DIXON



HT How do you tell a story of London specifically through the designs?

HT How are the designs representative of your own style?

TD We can tell the story of a city in constant evolution that never gets boring – the story of the creation of a new city. It’s a unique and complex series of different possibilities; with the running track and the golf course, The O2 dome, the train station, the life of the commuter switching from one type of transport to another – everything linking together and bringing in diversity.

TD The shapes are expressive and the materials used in a generous quantity. I want to make interiors that can be enjoyed for a couple of generations at least. Expressive minimalism where the shapes are simple and the materials are substantial, and thoughtful and the styles are recognisable. In our vision for the interiors of these apartments, not everything would be a Tom Dixon product – we like to source vintage finds as well as great pieces from other artists and designers we admire. The work of artist Tony Smith, for example, inspired the sculptural forms of the copper kitchen cabinets.



HT Tell us about how you've approached the interior design of the apartments?

TD The architecture of Upper Riverside is very angular, it makes a lot of use of materials like glass and steel that feel very high tech. We've taken our inspiration from that in the interior design. We also felt it was important to soften these dramatic edges.

The spaces are designed to maximise light and views, with ceilings heights that soar up to 5 metres high. We've tried to use geometry in the interior design to drive movement and frame the views. We've used screens to enhance the architecture's strong lines whilst softening hard edges. These vary in transparency and colour and they also create interior backdrops with depth and interest. We've also used functional beams, flexible partitions and adjustable openings, so that the living spaces can be really customisable, adaptable.

**“The shapes are expressive and the materials used in a generous quantity. I want to make interiors that can be enjoyed for a couple of generations at least.”**

HT What kinds of materials have you chosen and why?

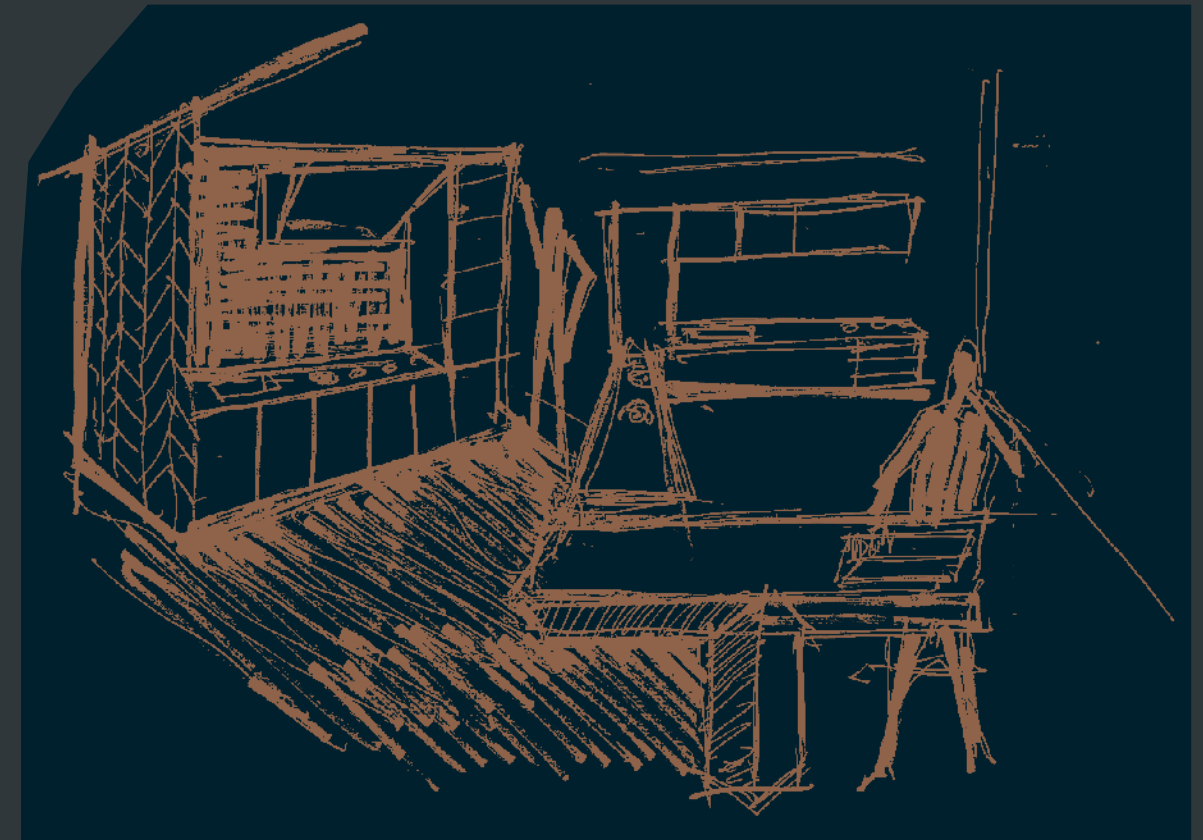
TD Particularly in the lofts, we've used natural and warm materials like copper, leather and wood. Coupled with the bold sculptural forms the space becomes comfortable and welcoming. There's a contrast of old and new in the furnishings which also adds depth and a softness to the spaces. We've used vintage and decom-missioned pieces among the new and not-yet-released designs. Then, alongside the soft and luxurious textiles, we've added tactile details, stitching and hardware.

Robust and industrial materials used throughout lend a strong British narrative, they make reference to the history of Greenwich. Living here should be as much about the growing reeds in the river outside, and the area's industrial past, as the new, the pioneering and futuristic feel of the Peninsula.

HT The colours used in the interiors are very distinctive, could you explain your ideas here?

TD There are two colour palettes used in the lofts, one light and one dark. As you move up the building the spaces get lighter, and the colours work to connect you to either the ground or the sky. Both palettes are strong and bright – they seem very modern and fresh but in fact they are inspired by old paintings of the area, the sunsets and surrounding nature. They incorporate rich hues, deep greens and blues and are offset by the dichroic coloured glass screens and iridescent finishes, that change in the light in a similar way to light refracting on the river.

To complete the designs, we've also used pattern throughout the buildings to unify dynamic architectural features and enhance depth and perspective. The graphic chevron flooring echoes the angles of the architecture but gives it a personal, more lighthearted edge.



**“Expressive minimalism where the shapes are simple and the materials are substantial.”**

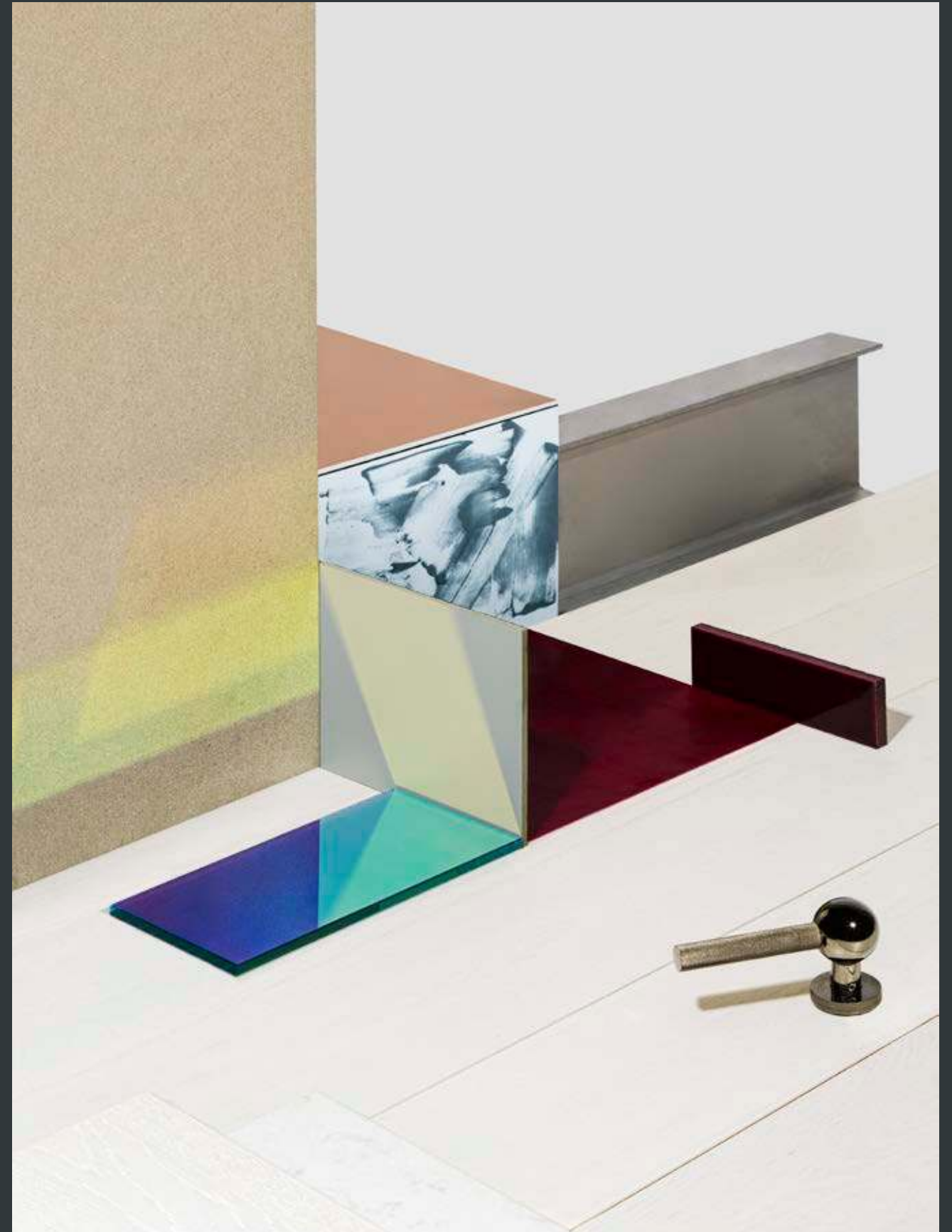


“Everything is really about materials in their absolute simplicity. If possible, everything we make is informed by an absolute love of materials.”

# Materials

FEATURING GENEROUS OVERSIZED ENAMEL PANELS MADE BY THE SAME PEOPLE WHO MAKE LONDON'S STREET AND UNDERGROUND SIGNAGE, COPPER CLAD CABINETRY INSPIRED BY TRADITIONAL BRITISH CRAFTS AND GLAZED BRICKS WHICH REFERENCE THE SALT-GLAZED BRICKS THAT HAVE BEEN USED IN LONDON FOR CENTURIES.







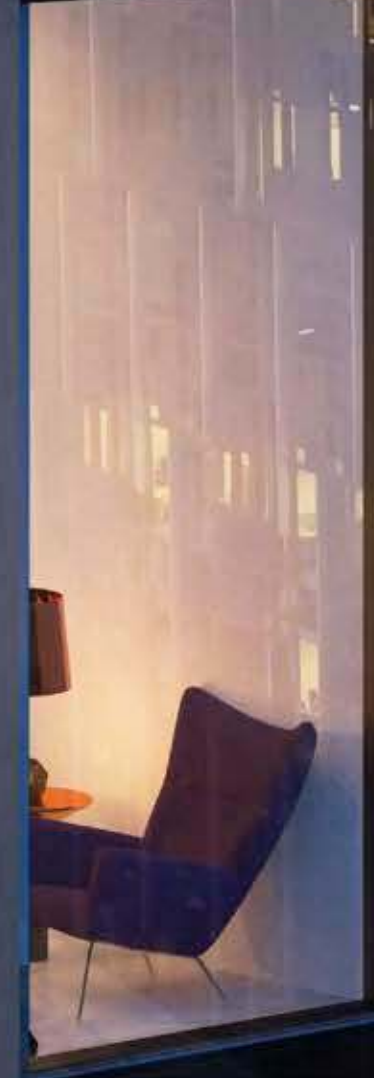
“Stunningly high ceilings,  
strikingly vast horizons.  
Considered contemporary  
design brings fresh energy and  
colour to loft living.”



# Loft

THE LOFTS OFFER A UNIQUE DOUBLE HEIGHT LIVING SPACE, THE INTERIOR ENVIRONMENT MAXIMISES THE AMOUNT OF LIGHT AND FRAMES VIEWS OF THE EVER CHANGING RIVER AND SKYLINE.









THE DOUBLE HEIGHT CEILING AND LARGE GLAZED WINDOWS OF THE LIVING SPACE PROVIDE A PERFECT SETTING FOR DRAMATIC ARCHITECTURAL ELEMENTS, SCULPTURAL FURNITURE AND MODERN PIECES OF ARTWORK.

THE GEOMETRIC STAIRCASE WITH ITS DICHROIC GLASS BALUSTRADE FORMS A BOLD FEATURE WITHIN THE LOFT AND CREATES A DRAMATIC SENSE OF ARRIVAL INTO THE DOUBLE HEIGHT.



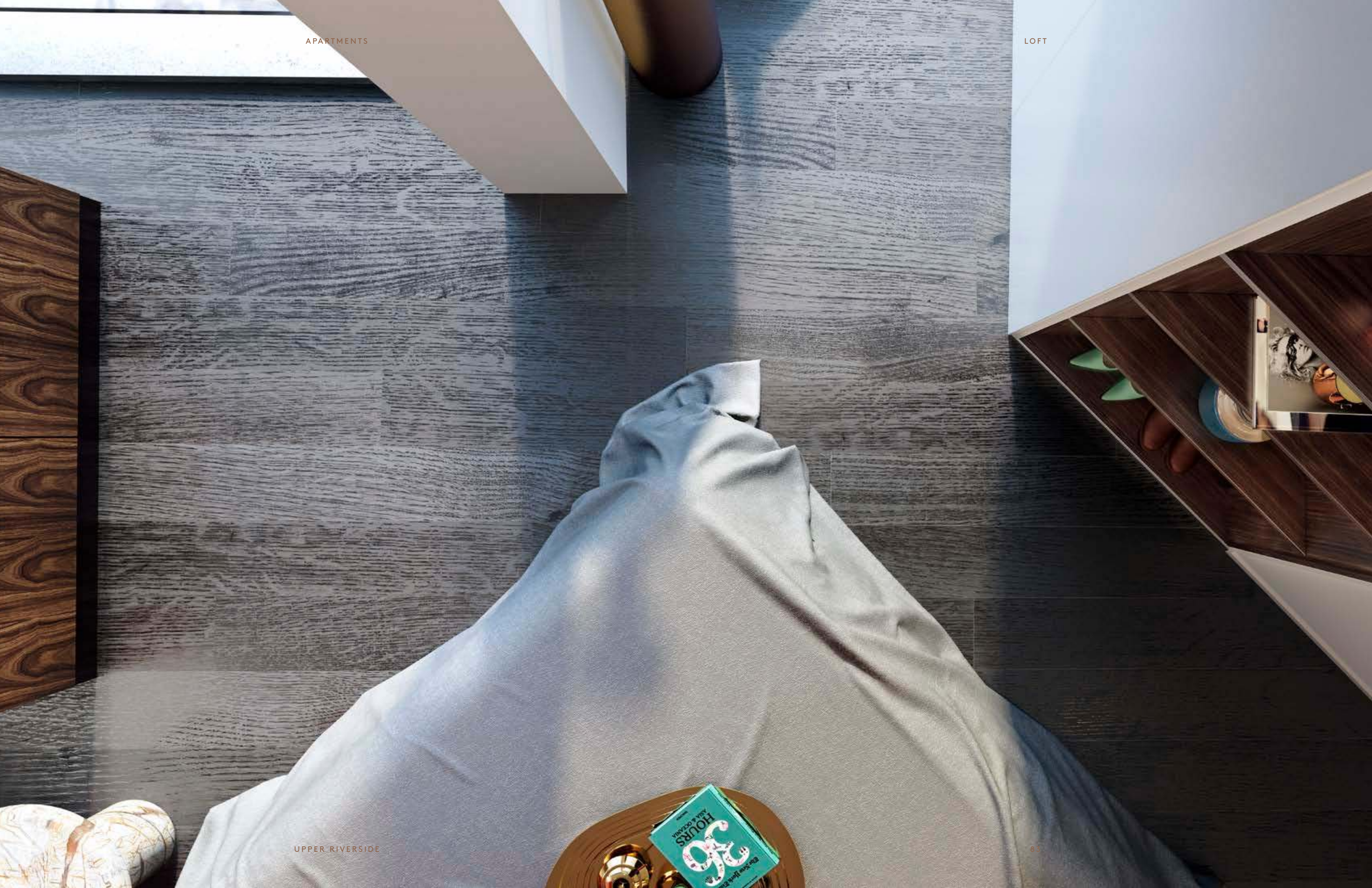




THE LOW LEVEL WALL ALLOWS NATURAL LIGHT TO FLOOD THE STUDY, CREATING VISUAL LINKS BETWEEN LIVING AREAS, FORMING A CONNECTED LIVING ENVIRONMENT.

THE SCULPTURAL KITCHEN HAS BEEN SPECIFICALLY DESIGNED AND DEVELOPED BY TOM. UTILISING THE TRADITIONAL ENAMELLING PROCESSES OF LONDON'S SIGN MAKERS AND HAND-CRAFTED COPPER CABINETRY, THE KITCHEN DESIGN DEFINES THE LOOK AND FEEL OF THE LIVING SPACE.





APARTMENTS

LOFT

UPPER RIVERSIDE

03





THE EN-SUITE CREATES AN IMMERSIVE COLOUR EXPERIENCE. THE RICH TONES OF THE GLAZED TILES ARE COMPLIMENTED BY THE DICHROIC GLASS WHICH ADDS A HIT OF TECHNICOLOUR TO THE SPACE.

BOLD DETAILING AND STRONG USE OF MATERIALS CREATES A FUNCTIONAL EN-SUITE THAT MAXIMISES PRACTICALITY WHILST MAINTAINING A SENSE OF LUXURY.

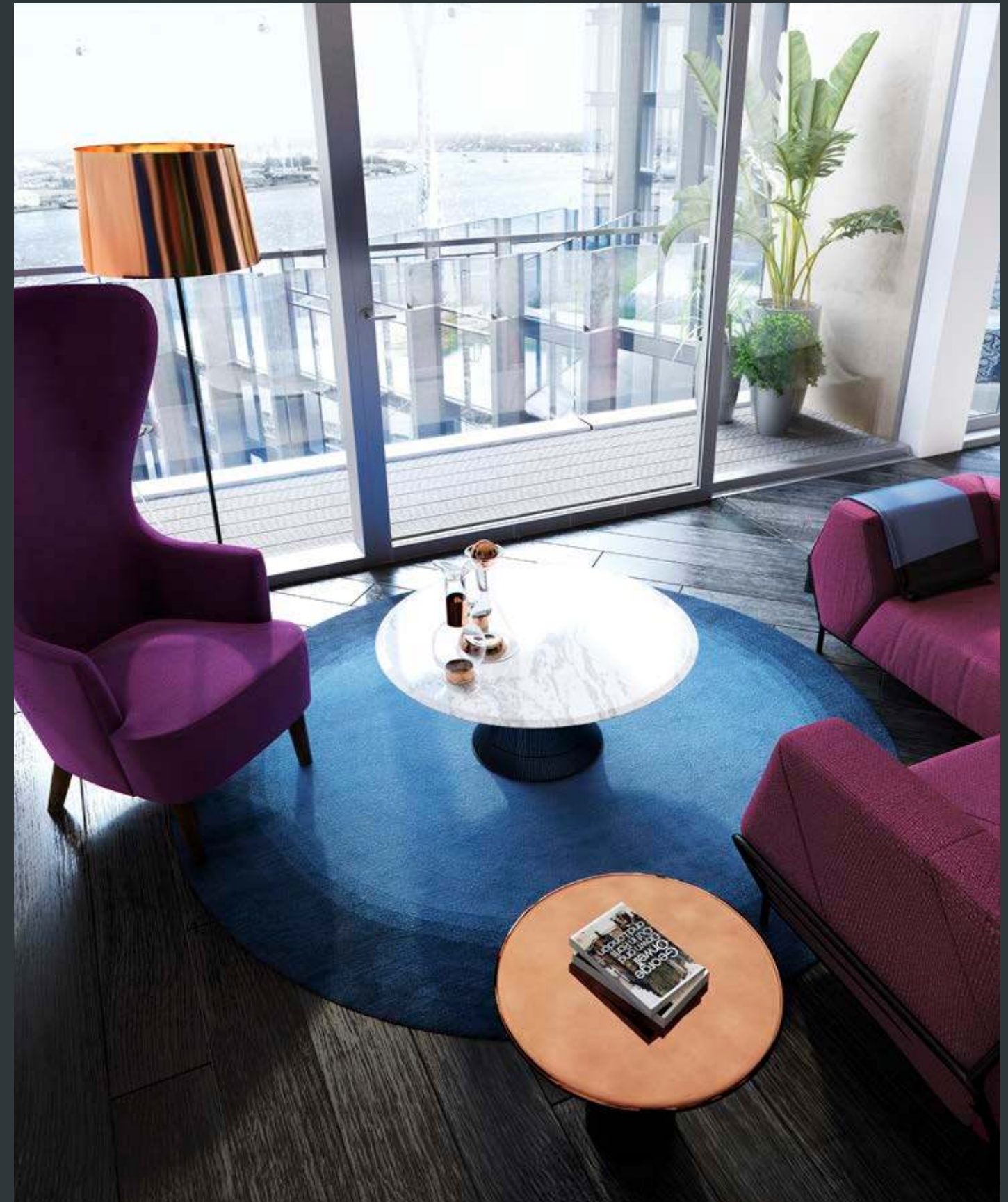




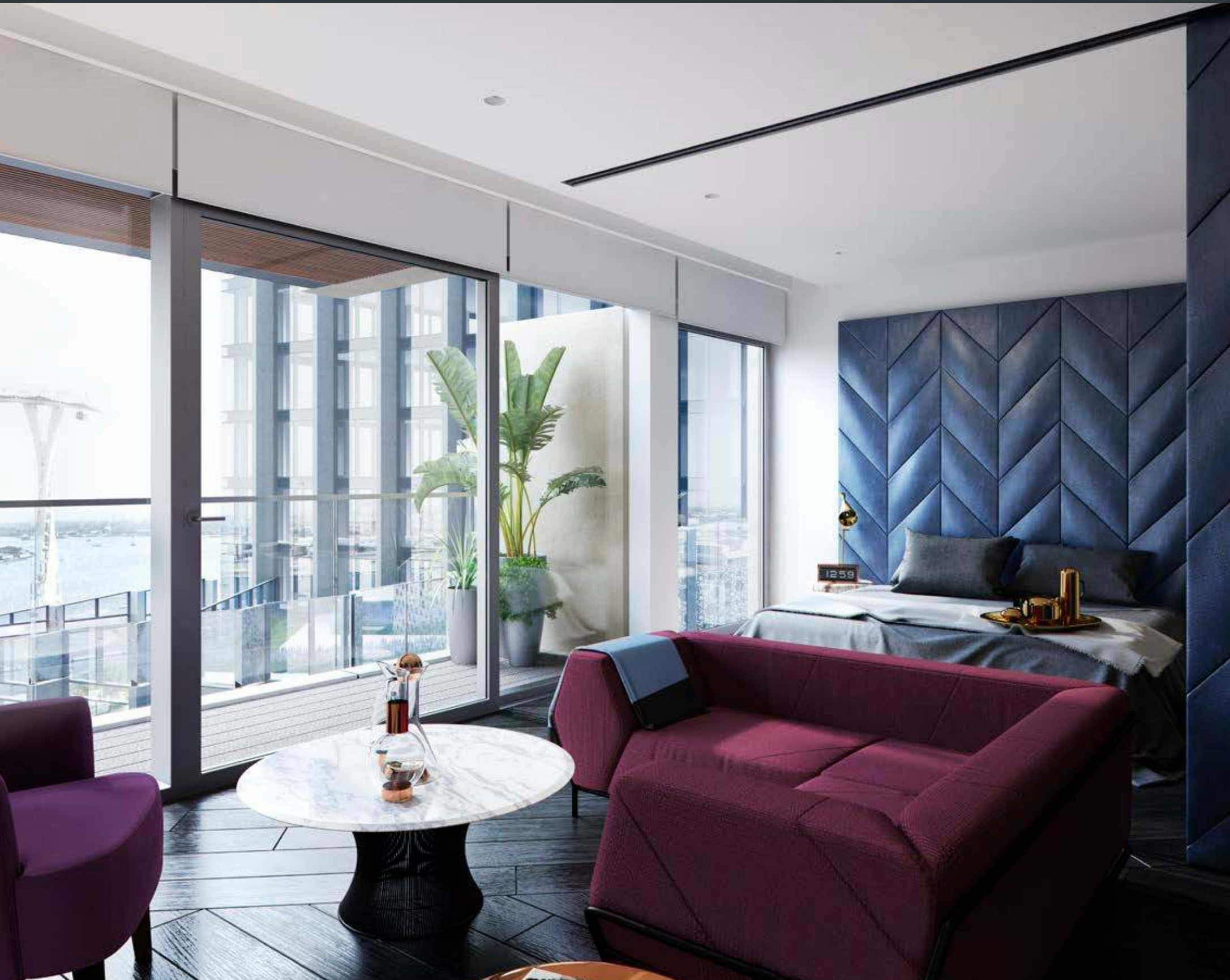
“The studios are all about flexible living, creating an apartment that can adapt to the shifting demands of daily life.”

# Studio

THROUGH AN INTELLIGENT USE OF SPACE AND MATERIALS THE APARTMENT CAN BE RECONFIGURED TO CREATE DEFINED LIVING, SLEEPING AND EATING AREAS.







CREATING A STRONG CONNECTION WITH THE EXTERIOR ENVIRONMENT THROUGH THE EXPANSIVE AREAS OF GLAZING IS KEY IN THE STUDIO LIVING SPACE, WHICH MAKES CONTINUOUS REFERENCE TO THE CONNECTION TO THE RIVER AND THE URBAN LANDSCAPE.



THE KITCHEN OF THE STUDIO WRAPS ALONG THE BACK WALL OF THE LIVING SPACE FORMING A STRONG VISUAL BACKDROP TO THE SPACE. THE ENAMEL AND COPPER SURFACES ARE COMPLIMENTED BY THE CUSTOM MADE TOM DIXON HANDLES AND THE CHARCOAL TONES OF THE COUNTERTOP AND CABINETRY.

BESPOKE SLIDING SCREENS AND BOLD COLOURS CREATE INTERIOR BACKDROPS WITH DEPTH AND INTEREST.







THE RICH USE OF MATERIALS CONTINUES IN THE STUDIO BATHROOM WITH GLAZED TILES AND DICHROIC GLASS TO CREATE AN EXCITING AND COLOURFUL INTERIOR SPACE.

THE BOLD COLOURS ARE COMPLIMENTED BY THE BEAM BATHROOM SYSTEM THAT WAS SPECIFICALLY DESIGNED FOR THE PROJECT BY TOM DIXON. THE SYSTEM FORMED FROM STRUCTURAL ALUMINIUM LENGTHS ACTS AS A VANITY UNIT, SUPPORTING SINKS, MIRRORS AND STORAGE, CREATING A UNIQUE AND FUNCTIONAL INTERIOR SOLUTION FOR THE BATHROOM.





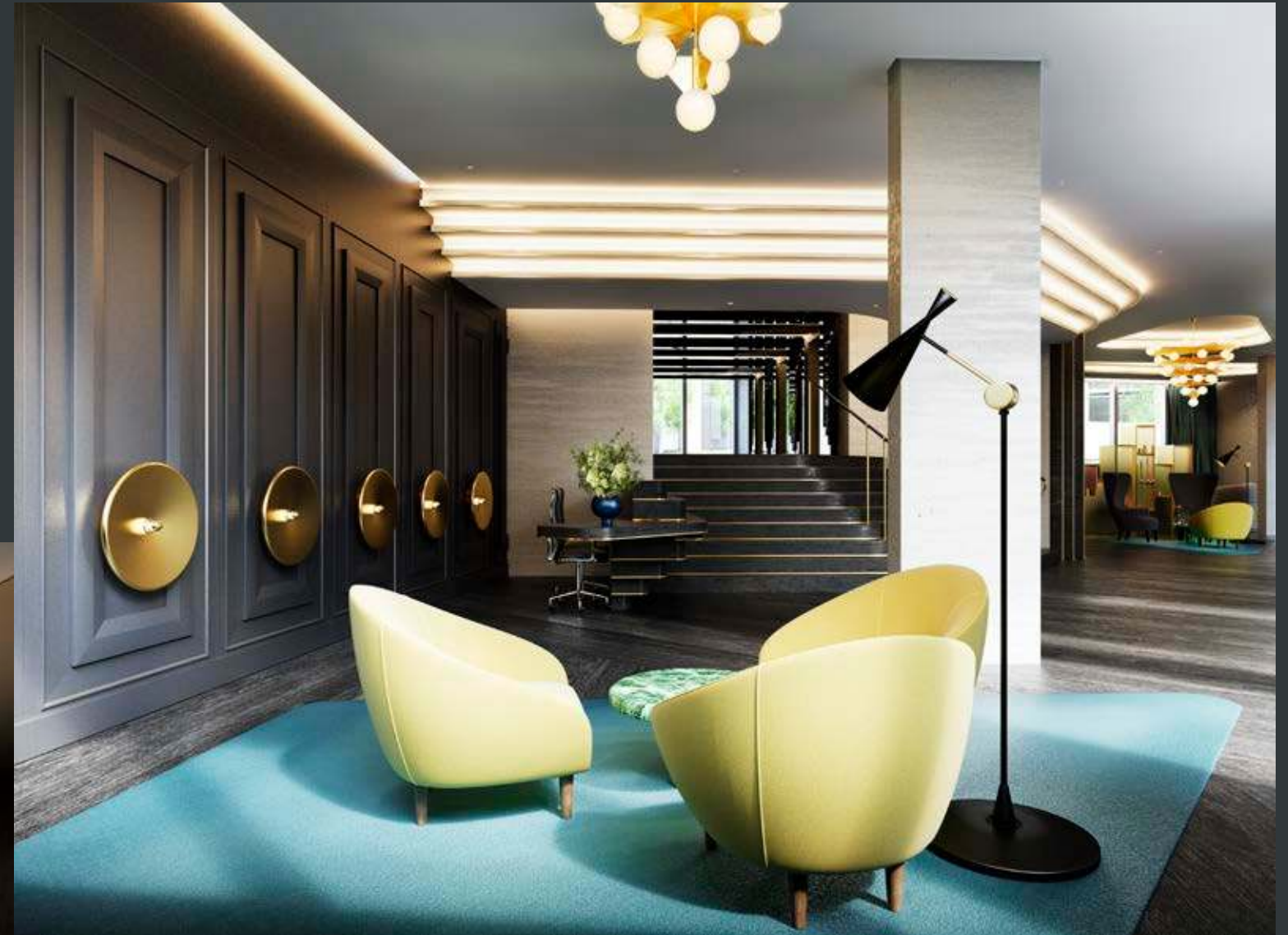
“The experience is a shared one,  
it’s about much more than  
your own individual apartment;  
you feel you’re part of  
something greater.”

# Space to Live

CREATING SHARED SPACES WHERE THE UNEXPECTED ENCOUNTER HAPPENS  
BETWEEN NEW NEIGHBOURS AND OLD FRIENDS.







THE AIM OF THE LOBBY WAS TO CREATE A MEMORABLE SPACE WITH A SENSE OF HOME MIXED WITH A BOUTIQUE HOTEL LOBBY FEEL, AND FILLED WITH GENEROUS, RICH AND WARM MATERIALS.

TO FURTHER THE SENSE OF COMING HOME A SERIES OF SMALLER SCALE SEATING CLUSTERS GIVE RESIDENTS A COMFORTABLE SPACE TO MEET AND RELAX IN, SET AGAINST A PANELLED BACKDROP THAT RELATES TO THE TRADITIONAL BRITISH LIBRARY. OVERSIZED TIMBER FLOORING FILLS THE LOBBY AND WRAPS UP THE WALL, CREATING A DRAMATIC FRAME TO THE LOBBY AND LIFTS. BRASS DETAILING RUNS ALONG CONTOURS, HIGHLIGHTING THE USE OF STEPS AND LAYERS WHICH ENHANCE AND MEDIATE THE TRANSITION BETWEEN SPACES.





MEMBERSHIP OF THE UPPER RIVERSIDE RESIDENTS' CLUB AFFORDS EXCLUSIVE USE OF THE 15TH FLOOR – AN ENTIRE FLOOR DEDICATED TO WELLNESS AND RELAXATION.



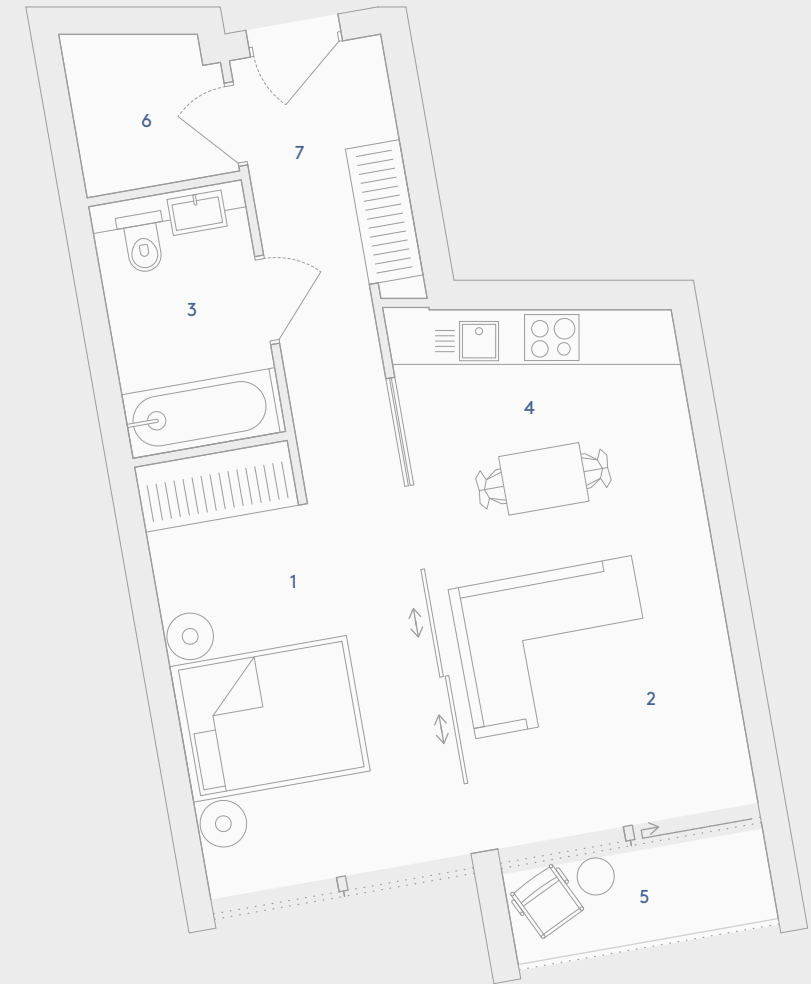
THE 15TH FLOOR SWIMMING POOL WITH STUNNING SKYLINE VIEWS TO CANARY WHARF, A CARDIO GYM, WEIGHT-TRAINING GYM, STEAM ROOM, HIS AND HERS CHANGING ROOMS AND A ROOFTOP RIVER FACING SUN TERRACE.



“The unique geometry of the building lends itself to dynamic internal spaces. Each has its own character and individuality.”



## Studio



1  
BEDROOM

2  
LIVING ROOM

3  
BATHROOM

4  
KITCHEN

5  
BALCONY

6  
UTILITY

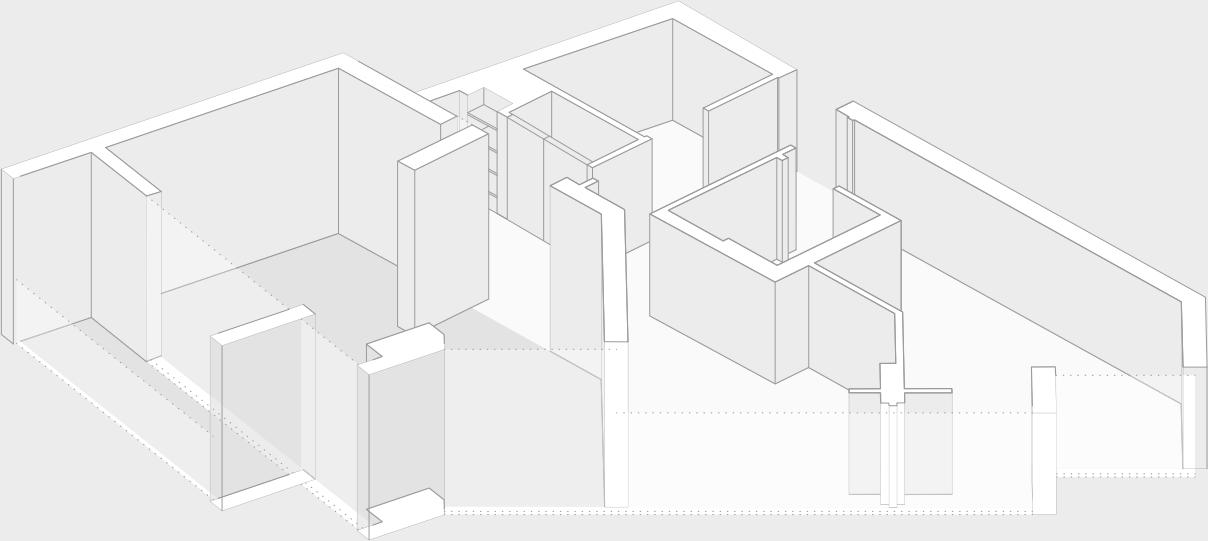
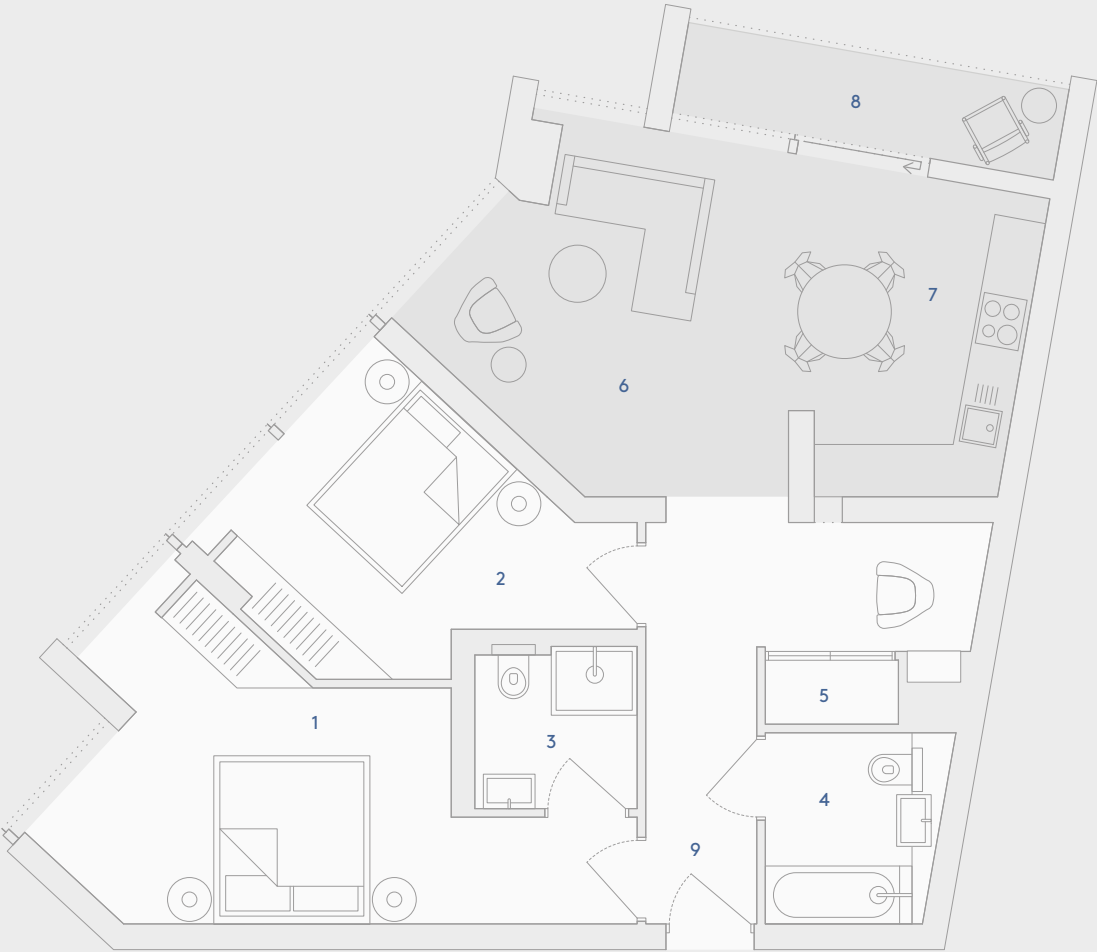
7  
LOBBY

# Floorplans

THE INTERNAL SPACES ARE UNIQUE ACCORDING TO THEIR POSITION WITHIN THE BUILDING – OPTIMISING THE VIEW ONTO THE EXTRAORDINARY LANDSCAPE – THIS GIVES EACH APARTMENT ITS OWN PERSONALITY AND INDIVIDUALITY.



# Loft Up



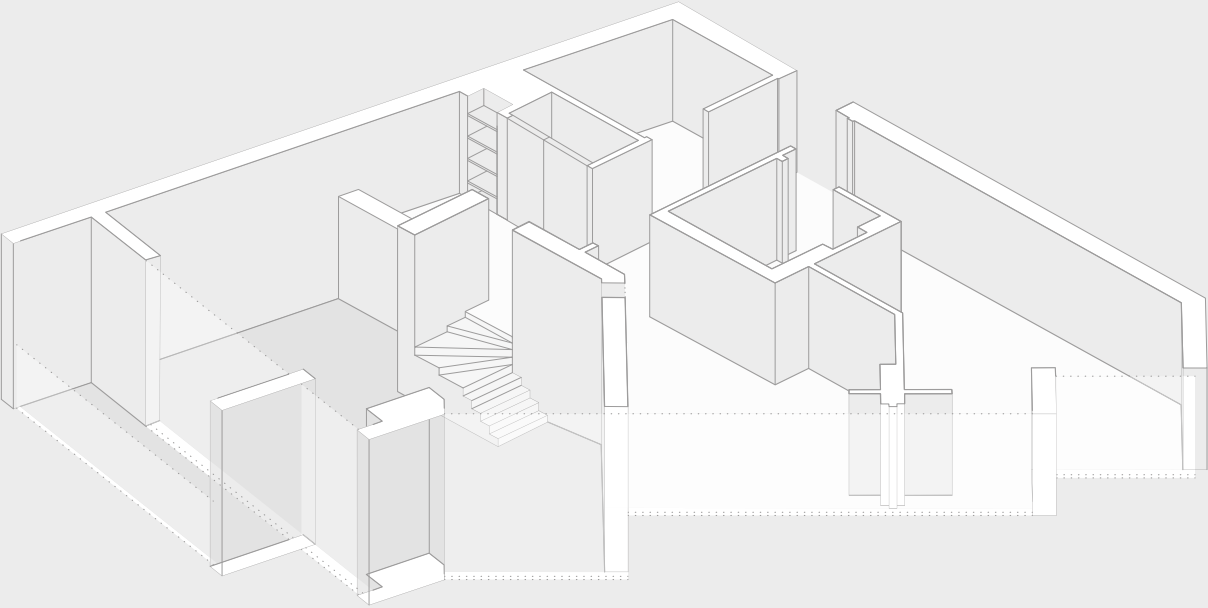
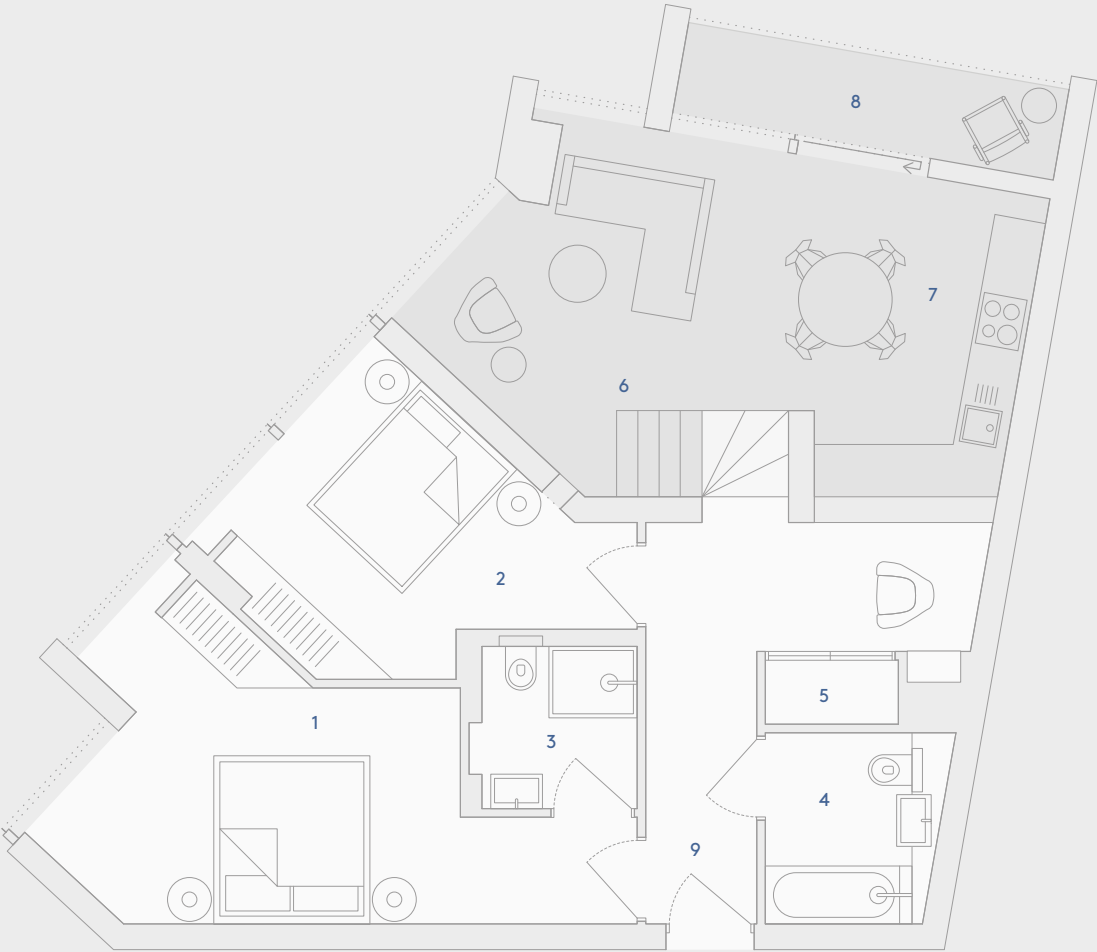
1  
BEDROOM  
  
2  
BEDROOM  
  
3  
EN SUITE

4  
BATHROOM  
  
5  
UTILITY  
  
6  
LIVING ROOM

7  
KITCHEN  
  
8  
BALCONY  
  
9  
LOBBY



# Loft Down



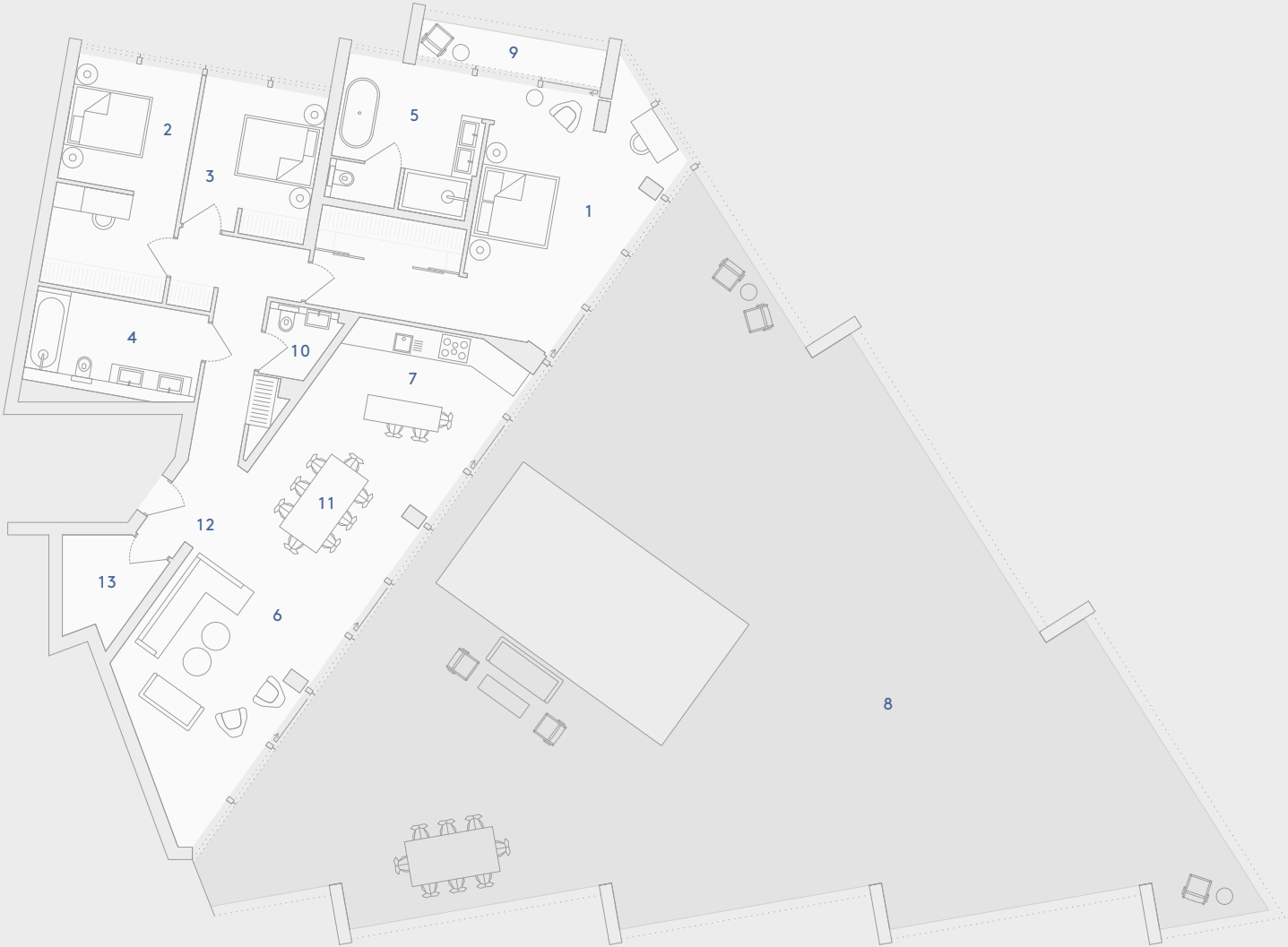
1  
BEDROOM  
  
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UTILITY  
  
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LIVING ROOM

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KITCHEN  
  
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BALCONY  
  
9  
LOBBY



# Penthouse One

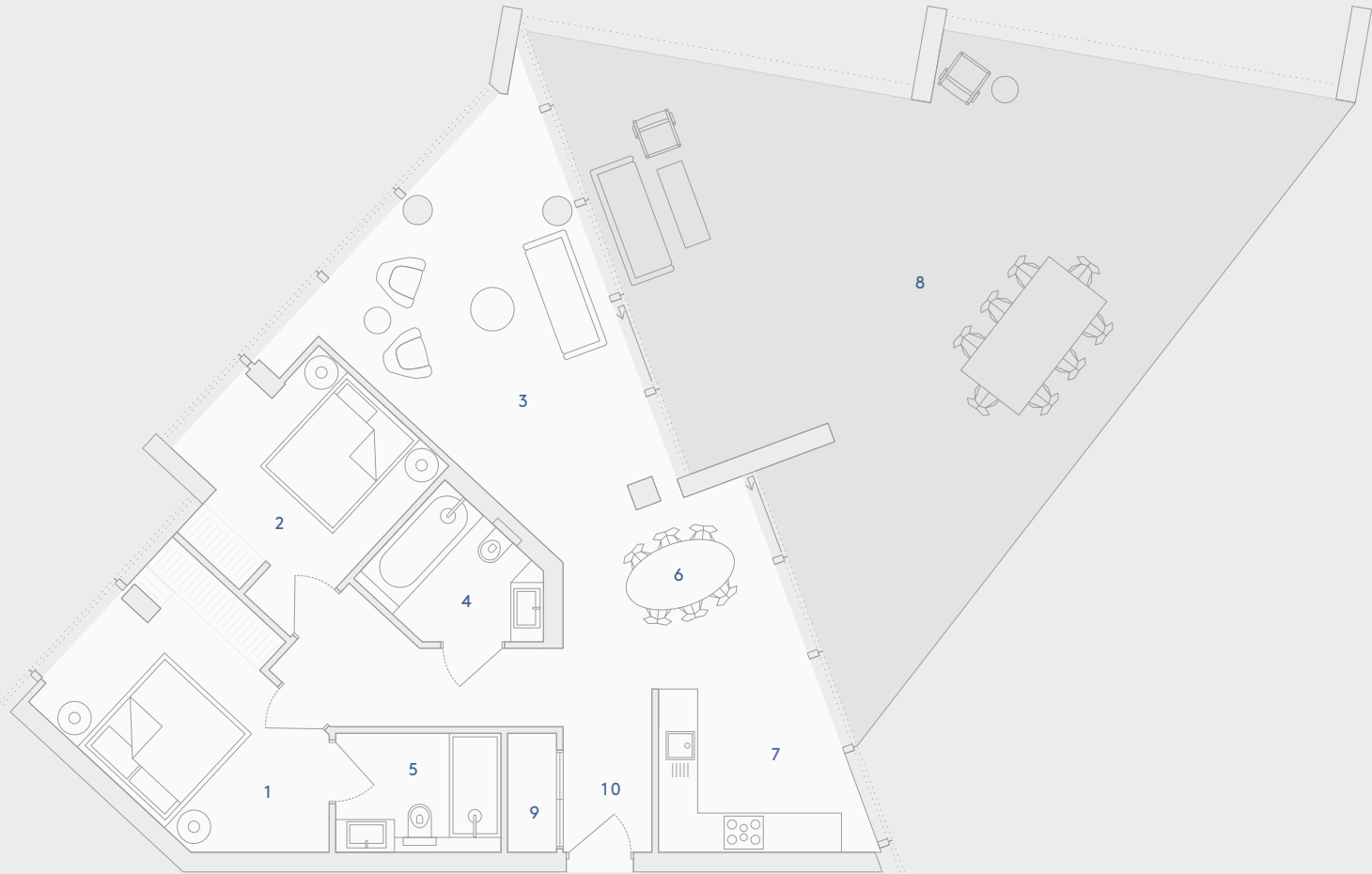


- |               |                  |                   |
|---------------|------------------|-------------------|
| 1<br>BEDROOM  | 6<br>LIVING ROOM | 10<br>WC          |
| 2<br>BEDROOM  | 7<br>KITCHEN     | 11<br>DINING AREA |
| 3<br>BEDROOM  | 8<br>TERRACE     | 12<br>LOBBY       |
| 4<br>BATHROOM | 9<br>BALCONY     | 13<br>UTILITY     |
| 5<br>EN SUITE |                  |                   |





# Penthouse Two



1  
BEDROOM

5  
EN SUITE

9  
UTILITY

2  
BEDROOM

6  
DINING AREA

10  
LOBBY

3  
LIVING ROOM

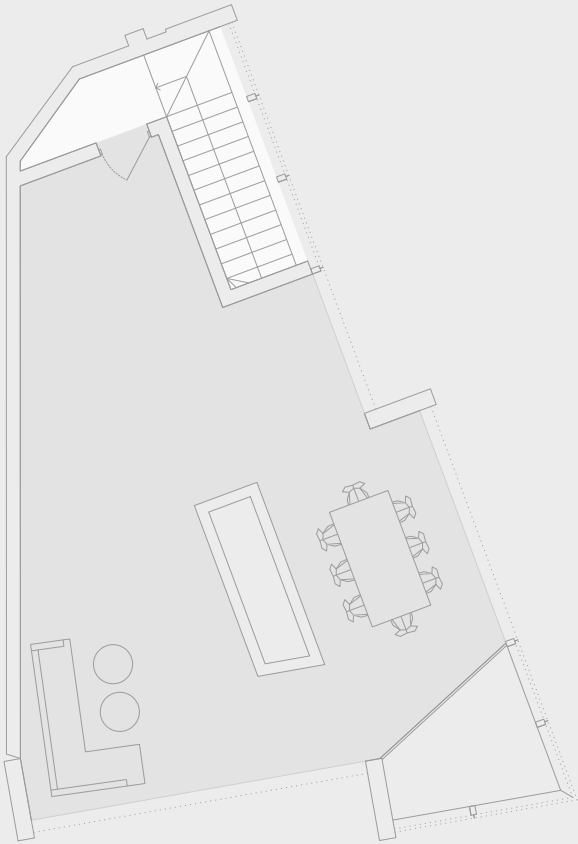
7  
KITCHEN

4  
BATHROOM

8  
TERRACE

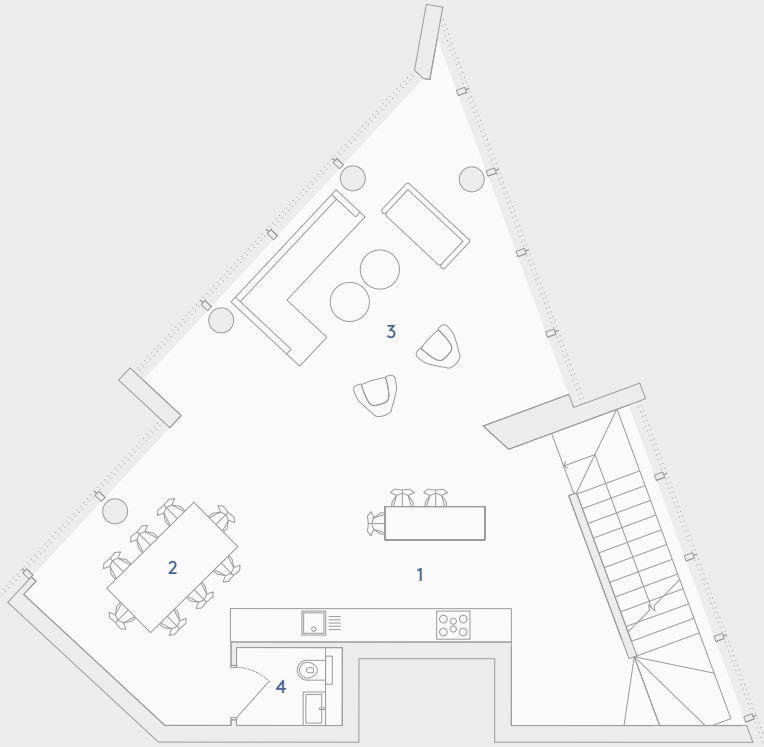


# Penthouse Three



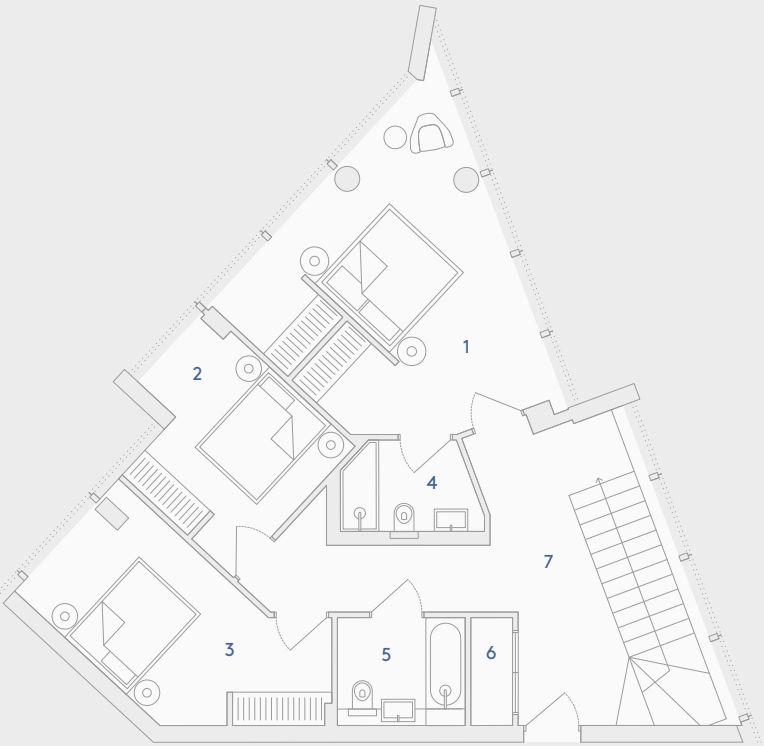
ROOF TERRACE

# Penthouse Three



UPPER LEVEL

- 1 KITCHEN
- 2 DINING AREA
- 3 LIVING ROOM
- 4 WC



LOWER LEVEL

- 1 BEDROOM
- 2 BEDROOM
- 3 BEDROOM
- 4 EN SUITE
- 5 BATHROOM
- 6 UTILITY
- 7 LOBBY



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