

ALLFORD  
HALL  
MONAGHAN  
MORRIS

# The Rowe

Information  
Pack



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# THE ROWE

The Rowe, formerly known as Central House, is the adaption and extension of the former London Metropolitan School of Art, Architecture and Design. It provides over 150,000 square feet of office space.

Located opposite the Whitechapel Gallery, the scheme adds to the existing six storey building with an equal volume above. The new build element mimics the horizontal banding and the rhythm of the panels of the 1960s concrete building but contrasts this with a lightweight steel structure and dark metal palette.

Tension between old and new is highlighted by an inhabited gap, marked out by a playful piece of public art visible from the street to create a visual break. This space forms one of several external spaces, including a large planted terrace at roof level and shared multi-use amenity space for the building users.

Concrete defines the existing building and steel is the predominant material of the new build elements. The upper floors feature an exposed steel structure with large spans and generous floor-to-ceiling heights, contrasting with the as found quality of the floors below.

Sector:	Office
Location:	London, England
Address:	61 Whitechapel High Street, London, E1 7PF
Client:	Frasers Property
Construction cost:	£83,000,000
Start:	2017
Completion:	November 2022
Contract type:	Design and Build

## PROJECT TEAM

Client	Frasers Property
Architect:	Allford Hall Monaghan Morris
Project Managers:	Burnley Wilson Fish
Main Contractor	BAM Construction
Structural/Civil Engineer:	Robert Bird Group
Cost Consultant:	Burnley Wilson Fish
MEP/Lift Engineer:	Sweco
Planning Consultant	Lichfields
Transport Consultant	Motion
Landscape Architect	Grant Associates

## AREAS

Gross internal	22,538 sqm
Net internal (office)	14,617 sqm
Net internal (retail)	460 sqm

## ALLFORD HALL MONAGHAN MORRIS TEAM MEMBERS

Paul Monaghan, Marc Williams, Ashwin Goyal, Ummar Rashid, James Smith, Andrew Humphreys, Ayo Rosanwo, Emma Colthurst, Denice Mann-Toyinbo, Hannah Rowe, Jack Scaffardi, Macarena Azqueta, Marina Huiz Martinez, Ruis Dervershi, Ryan O'Neill, Jonathan Hall, Peter Morris, Simon Allford

## PROJECT DESCRIPTION

### Introduction

The Rowe is positioned on an important transitional site that mediates between the 'tall building zone' orientated around Commercial Road and Whitechapel High Street and the conservation area to the north and east, including the Grade II\* Listed Whitechapel Gallery. Its location on the junction of Whitechapel High Street and Commercial Road makes the building a gateway between the City of London and the historic East End.

The building, formerly known as Central House was a concrete framed warehouse style building completed in 1965. Central House was used as an arts education building, initially by the London Metropolitan School of Art, Architecture and Design, before it was sold to Frasers Property in 2016.

Allford Hall Monaghan Morris (AHMM) was appointed as architect in 2017 to demolish and gain planning permission for a tall building. However, following numerous consultations with the local planning authority, an option to retain and extend began to develop, which was supported by the London Borough of Tower Hamlets Council.

The scheme now provides a large reception area with a café open to the public and a retail unit facing Commercial Road at ground floor level. The existing building was updated to provide five storeys of office accommodation with a further six storeys of new build office space above.





## SITE AND CONTEXT

### Site

Redevelopment of the area around the site was slow after the end of the Second World War. London's East End was heavily bombed, with many buildings including the nearby St Mary Matfelon Church, built on the site of the original lime and chalk painted 'white chapel', destroyed. The Davis Feather Mill, however, survived the Blitz and occupied the site.

In the early 1960s, the London County Council (LCC) imposed a new traffic management plan on the area around Gardiner's Corner and a new junction connected Commercial Road with Whitechapel High Street. The new road ran along the western edge of the Davis Feather Mill, precipitating its compulsory purchase and closure of the business.

### Existing Building

Architects Cecil Lush and Alfred Lester led the design for the redevelopment of the site. Construction began in 1964 and then completed a year later in June 1965. Lush and Lester proposed a design in the shape of a six storey flatted factory. The surrounding area of Whitechapel still consisted predominantly of rag-trade warehouses, showrooms and workshops interspersed with houses. The proposed building was an experiment to concentrate and increase accommodation standards for small-scale businesses in the local borough.

The design of the new building followed a proposal to provide small-scale urban industry with purpose-built units zoned away from housing. The result was an economical structure with pragmatic characteristics in the form of a reinforced concrete frame, consisting of six bays on the east and west, plus ten bays on the north and south. Large windows wrapped each side aligned with pre-cast exposed aggregate panels, alternated with fair-faced painted concrete.



View down Manningtree Street of bomb damaged site, 1961



Proposal for re-planning Gardiner's Corner, 1955



Bomb damage map, 1945



Davis Feather Mill (far left), c.1900

## THE SITE

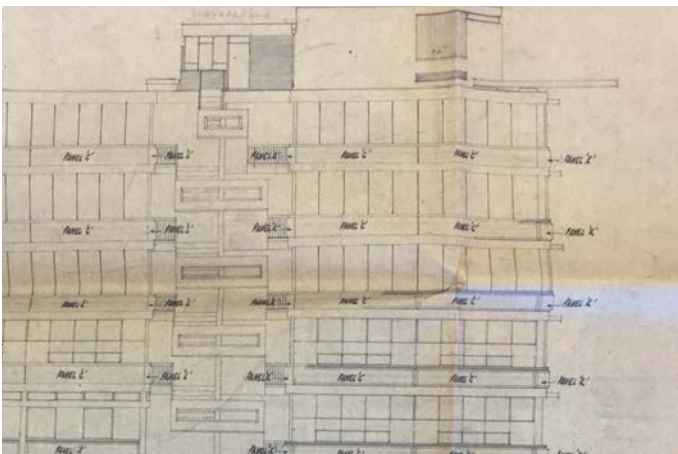
### Existing Facade

The design of the former Central House, originally proposed to be a flatted factory for light industrial uses including showrooms on the ground and first floor, was based on an economical and robust solution. Lush and Lester Architects was pragmatic in their approach and applied an approximately five metre grid to the building to accommodate 186,000 square feet for each floorplate. The grid is a function of the site dimensions and spans achievable at the time using reinforced concrete.

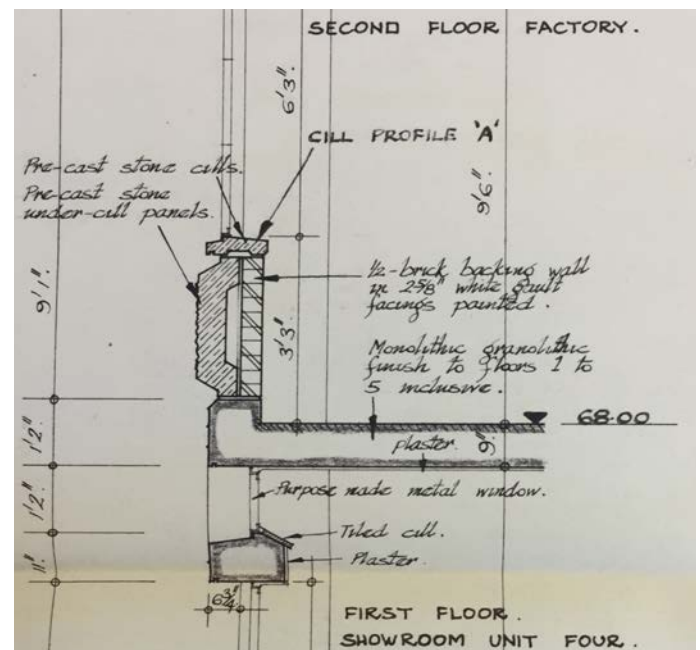
The design had an asymmetrical composition with a central open staircase on the north and south facades. Each staircase was in-situ, fair faced concrete with steel balustrades. The main contractor on the building was concrete specialist, Tersons Limited of Dollis Hill, which highlighted the concrete centric design of the building. The key element was the facade, made of a concrete aggregate pre-cast panels, fair-faced concrete facade elements, and reconstituted stone cills.

The facade was designed with alternating glazed and opaque horizontal bands, a motif replicated in the new extension. The opaque bands were located at the slab levels from first floor which provides an exposed concrete slab edge, solid guarding on each floor with the pre-cast panels and cills for the windows. Pre-cast panels were designed to pick up the overall grid of the building and provide some relief to the horizontal opaque bands. The panels were detailed to have sharp angled facets at each edge, giving depth to the facade.

Large shop front glazing with upstands formed the ground plane. Originally the windows were standard metal frames with projecting opening units painted black. AHMM restored this particular feature in the final design.



Original Construction Details; Cecil Lush and Alfred Lester, 1964















**Key Ideas and Concept**

The additional floors had to be a lightweight construction to minimise the impact of additional piling. This resulted in the structural proposal for a lightweight steel frame to sit above the existing concrete frame. The two contrasting methodologies were the starting point for an architectural language of contrasts and inversion which influenced elements of the design.

Rachel Whiteread's contribution to The Fourth Plinth Public Art Programme in Trafalgar Square, 'Monument', (right) was an early inspiration for the project. By taking the stone plinth, casting it in translucent resin, inverting it and placing it on itself, it became a celebration of itself. The contrast between the old and new sparks a dialogue between them.

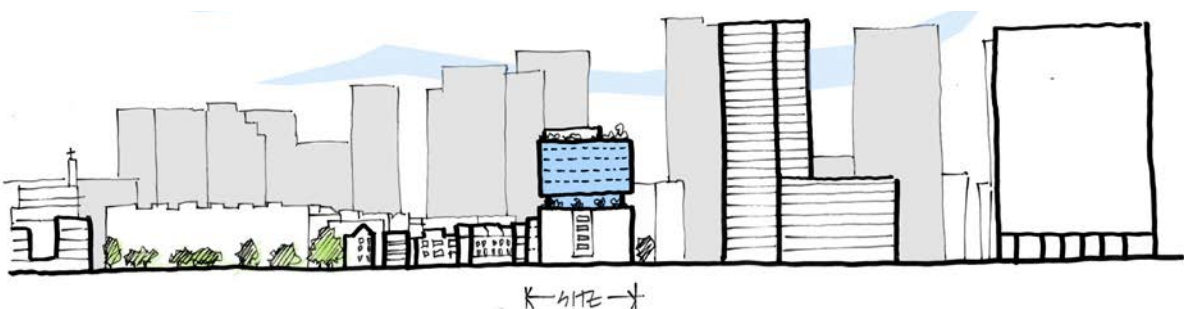
The building's massing draws heavily on this, taking the existing concrete form and mirroring the six floors with an equal number of new storeys. The unitised cladding and spandrel panels of the new building are in dialogue with the concrete of the retained building below. They both share a strong horizontal expression, in contrast to the tall buildings of the city beyond and the refined concrete spandrels of the existing building are inverted so the metal spandrels above are profiled as their negative. The original facades on the lower floors were retained and projecting stairs removed and replaced with new panels to replicate the existing precast sections.

Office floorplates within the old and new buildings are distinct from each other. Lower floors have an as found aesthetic with exposed concrete, linear chilled beams and pipe work siting within the existing floor levels. The new floorplates are more familiar to modern day office spaces with generous ceiling heights and fan coil units. Both buildings share a track lighting system with different fitting to further distinguish each type.

A distinct shadow gap between the volumes defines a clear transition of old and new. The pause is enhanced by a larger scale piece of public art designed to be viewed from street level. The colours and patterns highlight and respect the rich heritage and diversity of Whitechapel.



Monument by Rachel Whiteread, 2001





Model

## Scale and Massing

The Rowe provides twelve storeys of office accommodation and a rooftop level consisting of plant and amenity space. The building mediates between the lower scale of Whitechapel, the open space of the Altab Ali Park and the designated Aldgate tall buildings cluster to the west on the fringes of the City of London. This office led scheme can be described as the following elements.

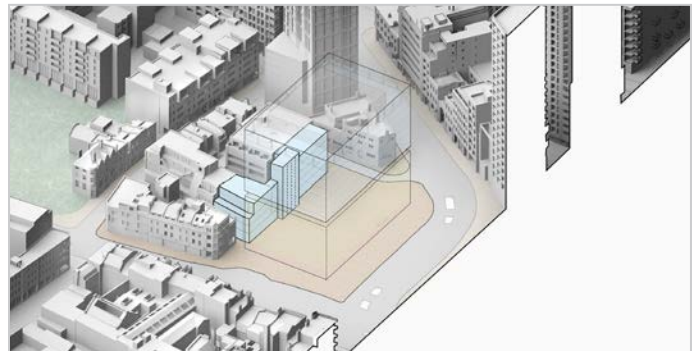
### 1 Existing building

The facade of the original Central House is refurbished, external staircases removed and new infill panels installed to match the retained elements. New internal structures of concrete columns, slabs and core are installed.



### 2 Infill buildings

A setback four-storey building on Whitechurch Passage responds to the adjacent low-rise context and five-storey Manningtree Street infill building, completing the urban block.



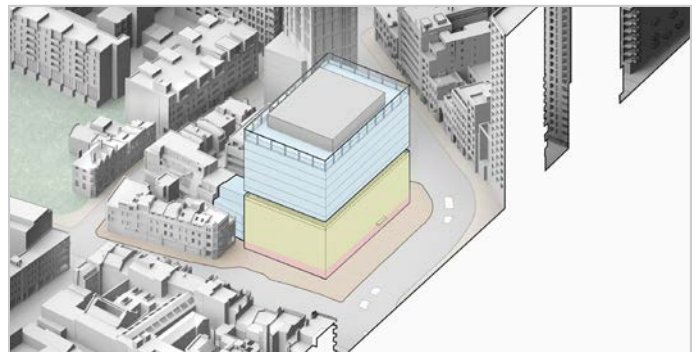
### 3 New build setback level

A recessed level separates the existing building and the new addition. The external space has a decorative soffit and further highlights the difference between the two elements.



### 4 New extension

A new five-storey extension mirrors the existing building below. Above, a rooftop accommodation enclosure is set behind a full storey height portal frame, reflecting the large shop front glazing at ground floor.





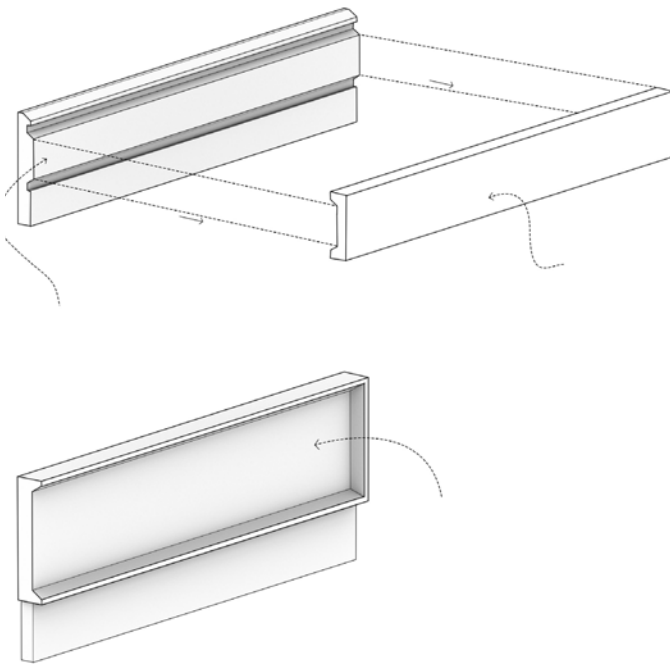


Facade study model

## FACADE

### Original

The original lower floor facades were retained and their performance improved with an internal layer of insulation. The projecting stairs were removed and replaced with new panels that replicated the existing precast sections. Glazing and mullion arrangements were restored back to the original 1960s layout.



Concept sketch of the new facade panels as a negative of the retained elements.



Whitechapel Bell Foundry, 1893

### Addition

Elements of the additional storeys designed by AHMM were inspired by architecture from the 1960s, in particular the Seagram Building, by Mies Van der Rohe and the work of Skidmore Owings & Merrill (SOM). Architecturally these buildings were based on a rigorous approach to grids and the expression of structural systems and material honesty. Facades were clear and ordered with repeating motifs and a simplified palette of materials.

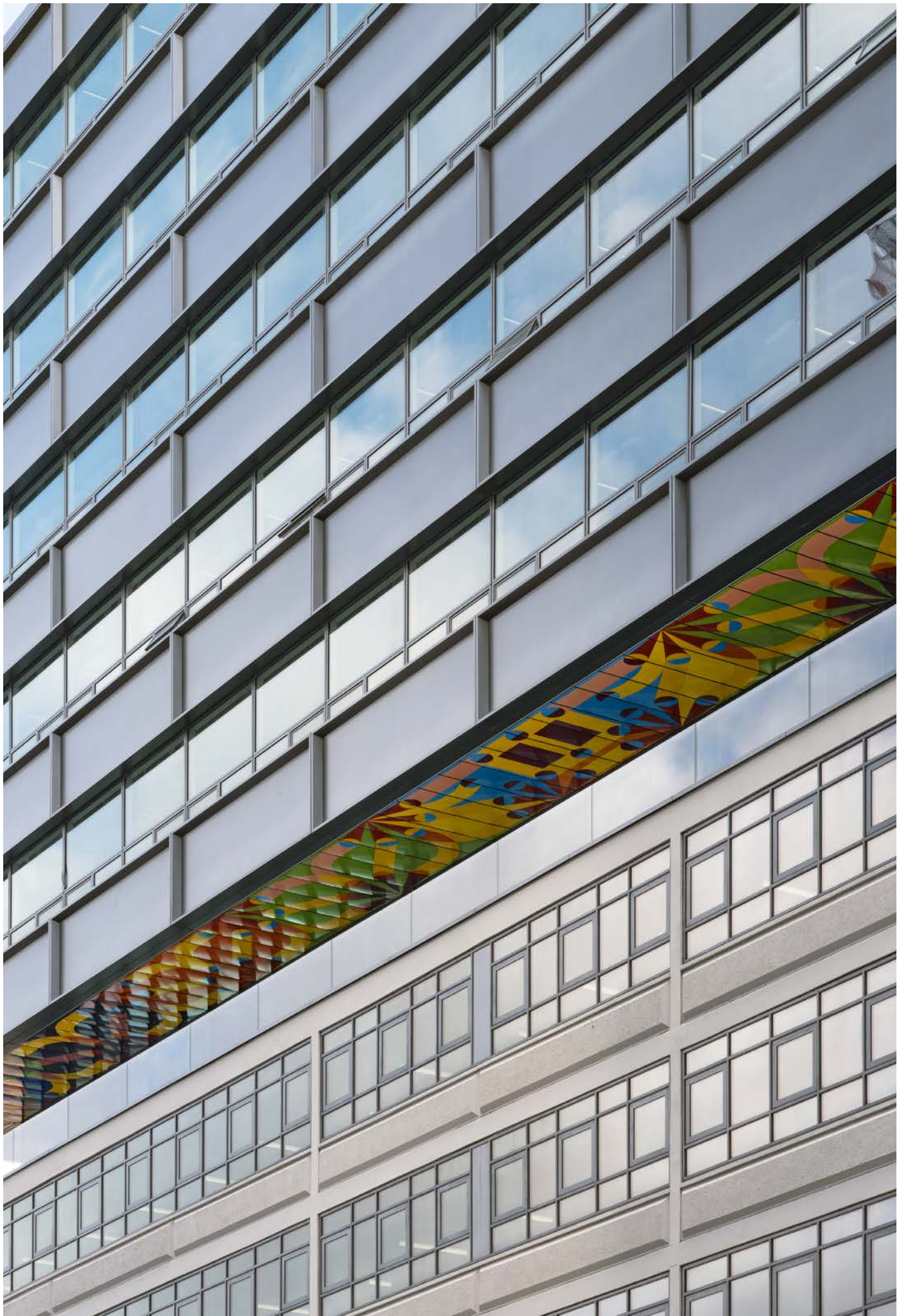
The existing building has a grid with the structure at roughly 5 metre centres and the facade was set out to match this. At this size, the unitised panels are double the width of a typical panel. The metal spandrel is topped by two large glazed sections and a smaller section of four windows including the opening lights. Despite the huge challenges, the panels were fabricated off-site, fully glazed and insulated and craned onto the structure - the installation took only 10 weeks.

The metal spandrel panels are articulated as the inverse of the horizontal precast concrete spandrels on the existing building. Chamfered internal edges define a deep recess: the negative space to the precast concrete panels.

Similarly the dark gunmetal finish reinforces the contrast of old and new elements and draws on the heritage of bell founding and metal working historically located around Aldgate. The final colour reflecting a tone achieved through heat treating to 'blue' steel.



Seagram Building by Mies Van der Rohe, 1958



## INFILL BUILDINGS

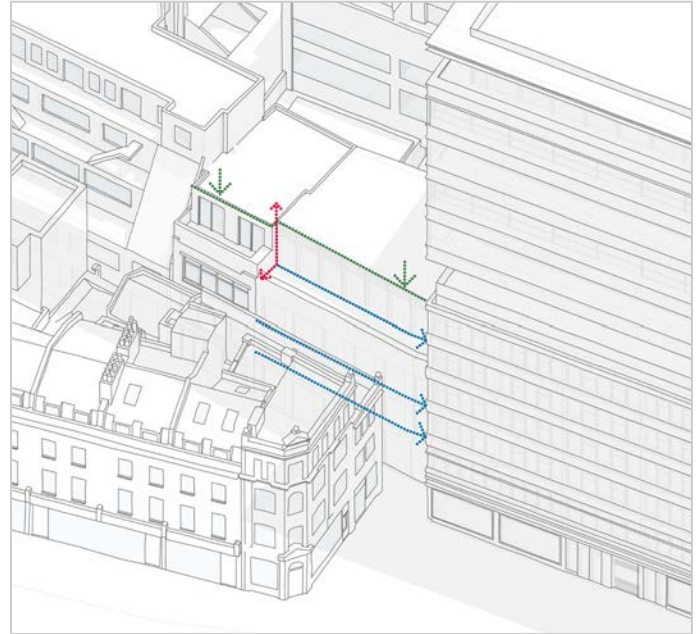
### The Passage

Both infill buildings mediate the six-storey concrete building with the adjacent urban scale context. Whitechurch Passage has a tight urban grain and the low-rise brick buildings either side are typical of pre-war architecture. The four-storey passage elevation is set back on the top floor to form a linear terrace. Consequently, the massing follows the neighbouring building, aligning in plan to complete the elevation of the Passage.

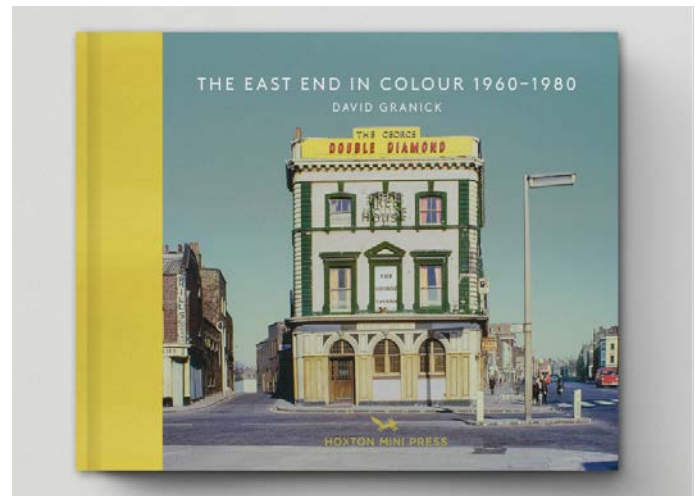
A courtyard was formed on the roof of the ground floor aligning the facade with the neighbouring buildings. The flat roof of the building creates a terrace accessed via the existing building.

The design of the Whitechurch Passage infill building was intended to be distinct and respond to the low-rise context. The buildings along the passageway are typically brick faced with a Flemish bond pattern. The new infill continues this language but uses glazed bricks to set it apart.

The use of green glazed brick at ground floor references the traditional London vernacular. Glazed bricks were used by the Victorians who realised the hardy cladding would remain untainted by industrial pollution. As such the material was used extensively in the London Underground and public houses and since then on numerous facades and interiors. 'East End in Colour' by David Granick, provides fine precedents of where and how glazed bricks had been used locally to the site. Above ground the brick is more subdued tying in with the context with a hit and miss glazed brick detail between window openings.



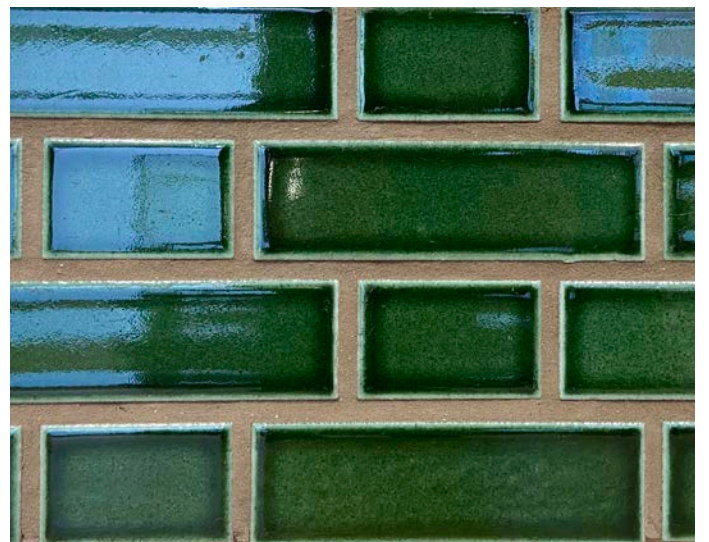
Relationship of infill buildings with neighbouring Whitechurch Passage



David Granick's 'The East End in Colour, 1960 - 1980



Flemish bond with glazed brick flair mock-up



Green glazed brick mock-up



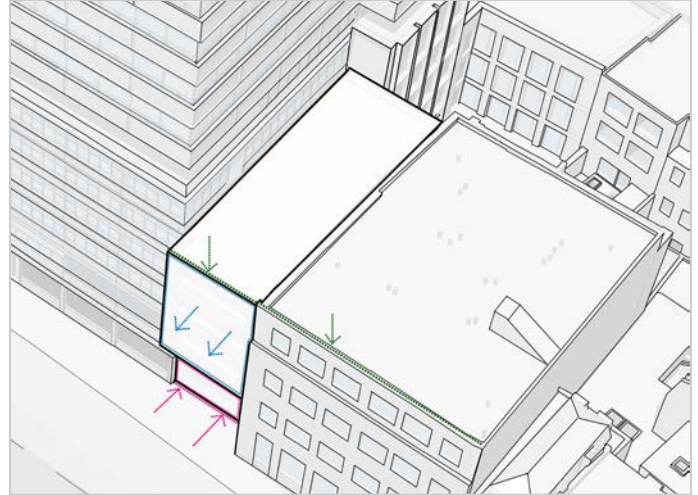
## INFILL BUILDINGS

### The Street

Manningtree Street has a larger building typology and sits opposite the listed fire station. The varied and recently rejuvenated context of Commercial Road yielded a different approach to the infill on Whitechurch Passage.

A five-storey infill aligns with the adjacent building on 7-8 Manningtree Street. The full height glazing of the additional building and the ribbon window of the existing building aligns. A projecting balcony structure mediates the shift in vertical planes. The ground floor is recessed to provide vehicle access to the loading bay. The roof terrace is accessed via the fifth floor.

The utilitarian aesthetic draws from the new build extension. It is made of two elements: a large sliding loading bay door and cantilevered metal balconies. In addition to providing external amenity space for the office floorplates, the balconies provide depth and drama. The metal finish and articulated elements reflect the new build above, grounding the metal language into the street.



Relationship of infill buildings with neighbouring Manningtree Street



View to building from Manningtree Street terrace

### Decorative Panel Design

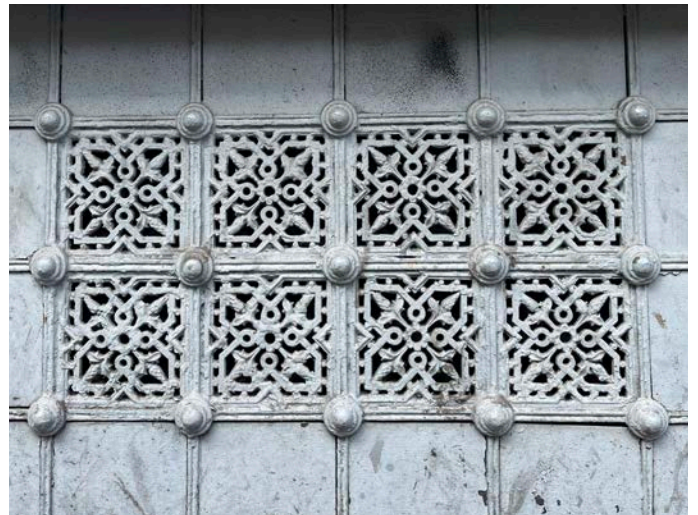
The design of the decorative screens at ground floor was taken from the rich renaissance terracotta ornament of the Grade II listed Passmore Edwards Library. Originally opened in 1892, the library was incorporated into the Whitechapel Gallery in 2009 and underwent a complete refurbishment and renovation.

Following a careful study of the library building elevation, the floral pattern of the ventilation grilles at ground floor was seen as a contextually exciting pattern. A series of drawing exercises were undertaken in order to create a design that represented the existing pattern with a contemporary interpretation. Key technical considerations such as achieving the 50% free area required for the UK Power Networks substation were integrated into the final pattern.

The final panel design defines the south elevation, both animating the ground floor and connecting the existing facade with the street elevation.

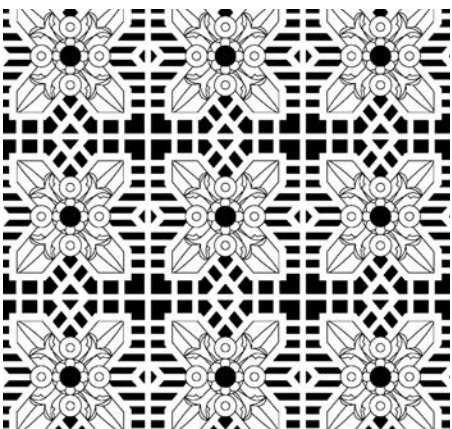


Whitechapel Gallery and Passmore Edwards Library

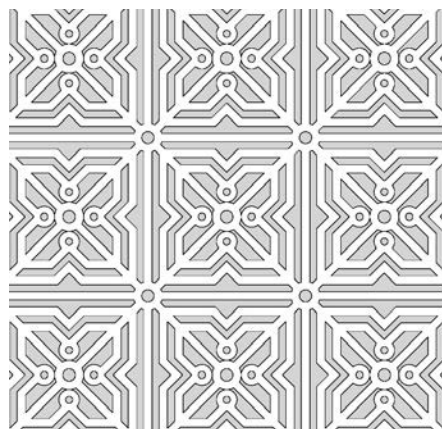


Passmore Edwards Library decorative grille at ground floor

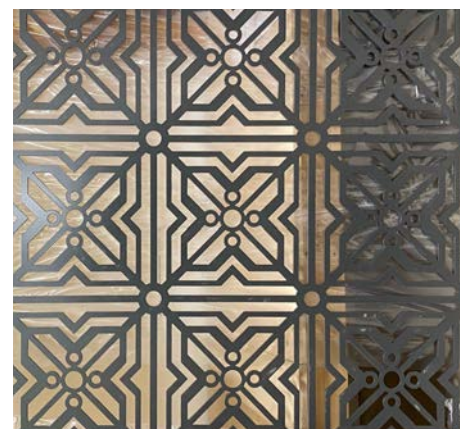




Initial interpretation of pattern



Development of pattern



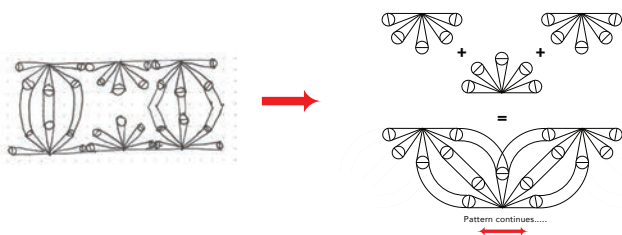
Waterjet cut pattern sample

**Soffit**

AHMM introduced a vibrant visual break between the new and existing structure to separate the two typologies. This afforded the opportunity to insert a piece of public art that would be visible and engaging from street level.

Yinka Ilori is a multi-disciplinary artist and designer whose bold visual language draws on his British-Nigerian heritage to convey new narratives through contemporary design.

Yinka said the proposal entitled Woven in Memories 'represented the multicultural environment that's woven deep within East London. The elements and colour within the artwork combine together to convey the narratives formed during the rag trade, a prominent historical period in the area. The forms within the artwork mimic the silhouette of the weaving loom; through refinement and experimentation, I have formed my own abstraction of the weaving loom.'



I have arranged the design in a way that reinforces the concept of weaving therefore articulating the importance of community and the power behind it. The purpose of the artwork is for the people in the area, reminding them of the rich history contained and the power of their own destiny, how it contributes to the future narrative of East London; hopefully uplifting them whenever they see the mural from afar or within the space'.



1:1 colour sample mock-





## ART AND ENGAGEMENT

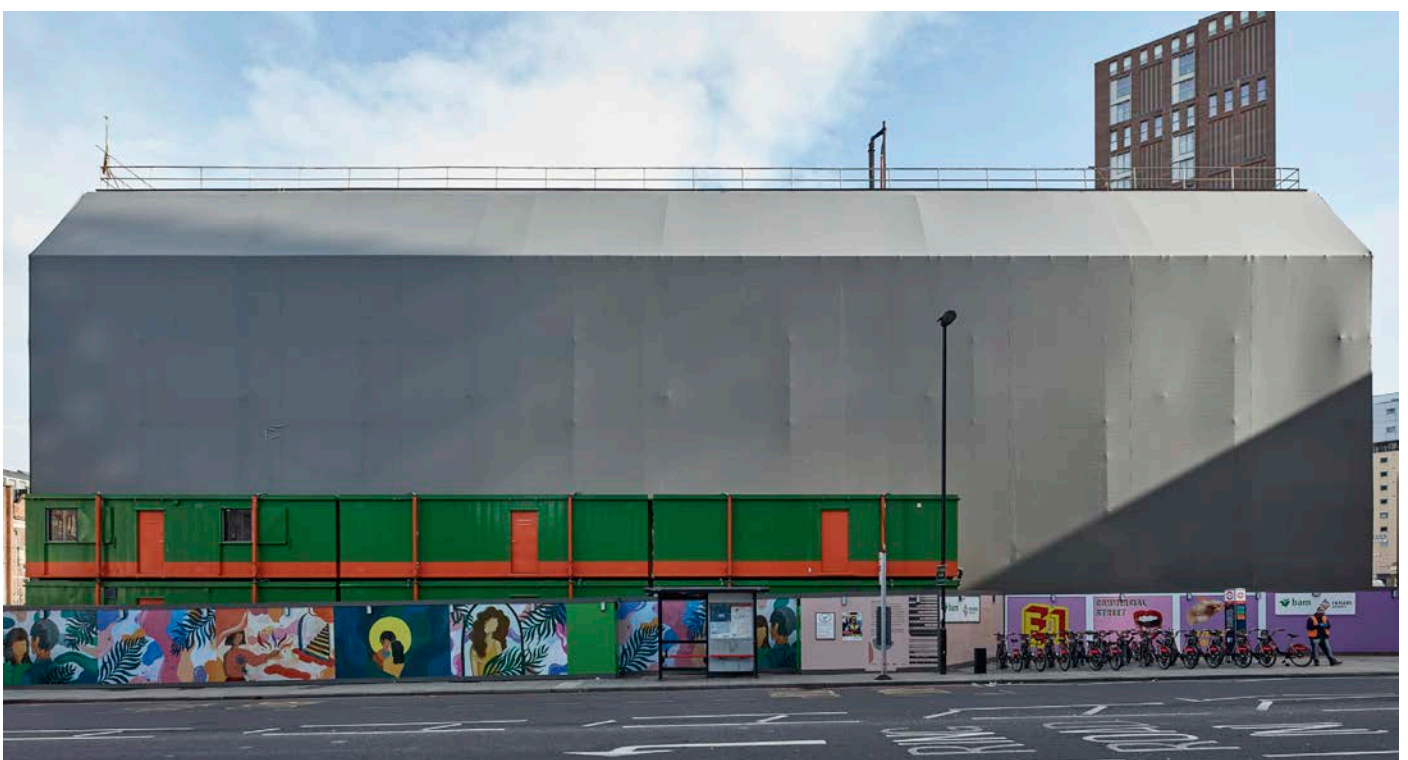
### Super Space

AHMM's design team worked with the Visual Communication department at London Metropolitan School of Art, Architecture and Design to develop proposals for the site hoarding. The project 'Super Space' invited students to take the site's locality, cultural history, social and commercial use and how the community connects with each of these aspects as the starting point for their design.

Following a series of workshops, which covered letterpress printing, photography, video editing, and screen printing, the students developed responses to the brief including a proposal for the hoarding and an animation. Three of these designs were selected by the course tutors to be applied to the hoarding.

Amber O'Reilly's work (top image on adjacent page) is envisaged as a message of positivity, 'We are all London', and Emilie Zea Henriksen's bold photographic collages (right) plays with local anecdotes and connections with the neighbouring streets. Eleanor Beaumont's (bottom image on adjacent page) design celebrates the languages of local residents past and present, mixing cockney rhyming slang, Yiddish and Bengali using analogue printing techniques and collage.

The work was installed in September 2020 to coincide with the start of the academic year. It remained on the site hoardings until the end of 2021.





**The New Generation**

AHMM developed the interiors by researching the context, both spatial and temporal, in which The Rowe was constructed. The Whitechapel Gallery played an important part in the history of post-war British art. Construction of Central House was book-ended by The New Generation shows. The first in 1964 featured paintings by John Hoyland, Bridget Riley, David Hockney and Patrick Caulfield among others.

In 1966 a second New Generation show focused on sculptures by a group of young artists taught by Sir Anthony Caro at St Martins. In the 1960s Caro had developed a completely new form of abstract sculpture using steel beams, sheets and tubes, welded and bolted together, painted in bright industrial colours.

Phillip King, David Annesley, Michael Bolus, Tim Scott, William Tucker and Isaac Witkin developed their own work, exploring a basic vocabulary of sculptural form and using materials such as metal, plastic sheeting and fibreglass. The term 'New Generation' was subsequently generally applied to their work. New generation sculpture became a major phenomenon of British art in the 1960s.

In the introduction to the exhibition catalogue Ian Dunlop stated "Colour is perhaps the most interesting thing about this sculpture with a variety of uses. It can set the mood of a piece, it can help underline some feature in the structure that needs emphasizing, but more often than not it acts like a skin".

The palette based on these works was generated and applied as a highlight to various features across the interior. It is distributed between each floor with a unique combination of colours without any repetition. As such, the experience of arrival and circulation across the floorplates varies and changes, striving to create wonder and surprise as users move through the common areas.



**Nenuphar**  
Michael Bolus, 1963



**Meru I**  
William Tucker, 1964



**Volution**  
Isaac Witkin, 1964



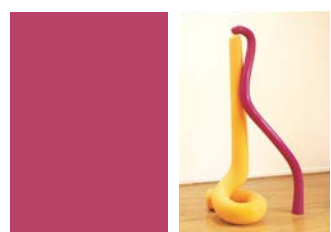
**Meru II**  
William Tucker, 1964



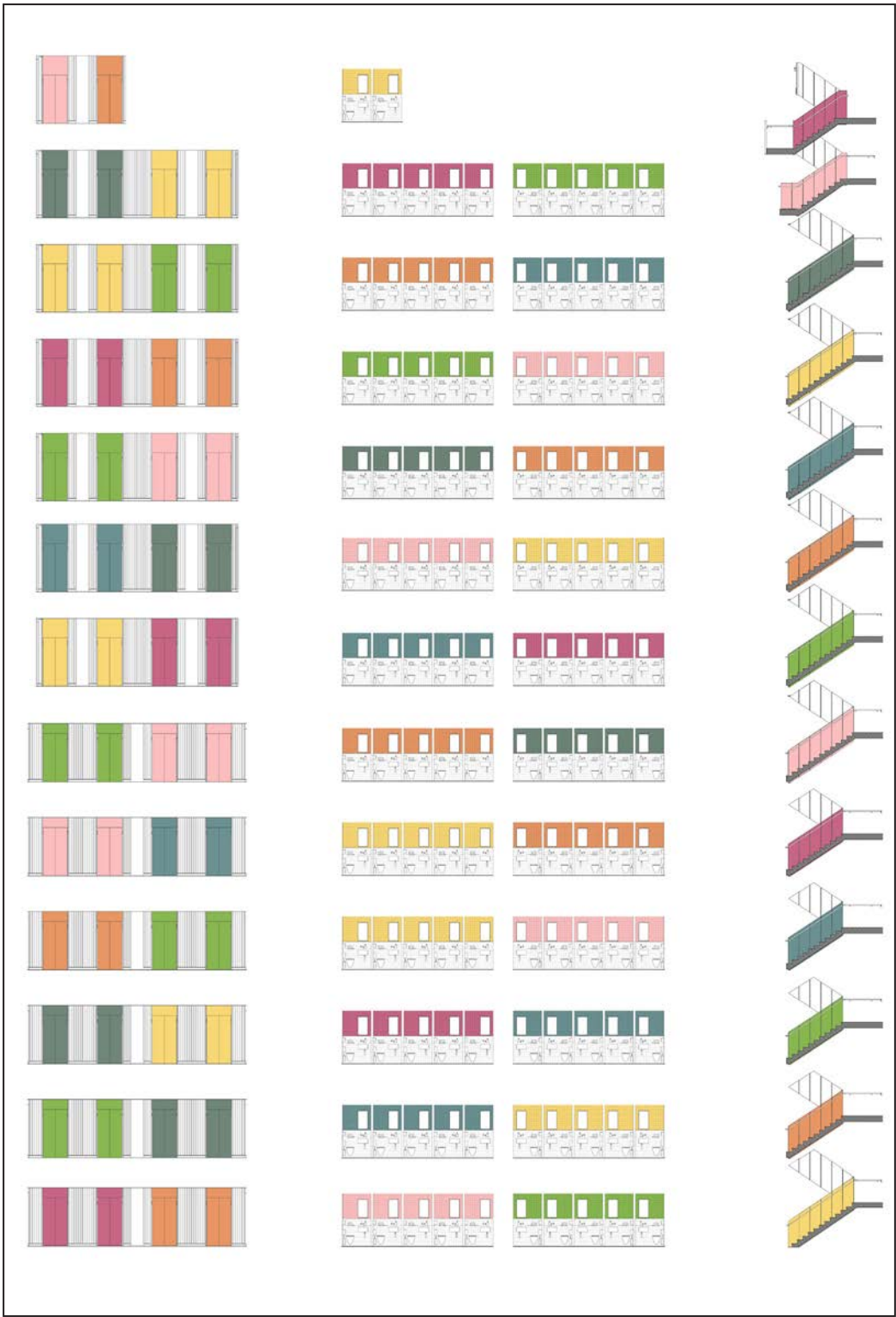
**Bowbend**  
Michael Bolus, 1964



**Agrippa +  
Two Wheels**  
Tim Scott  
1964 + 1962



**Volution**  
Isaac Witkin, 1964



### Reception

The main reception has been designed as a large public area, stretching across the complete width of the Whitechapel High Street elevation. Large shop front glazing and a cafe were designed to encourage the public to use the space and engage with the local area, extending the user base of the building.

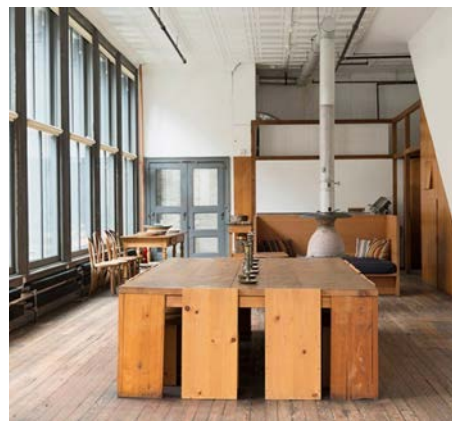
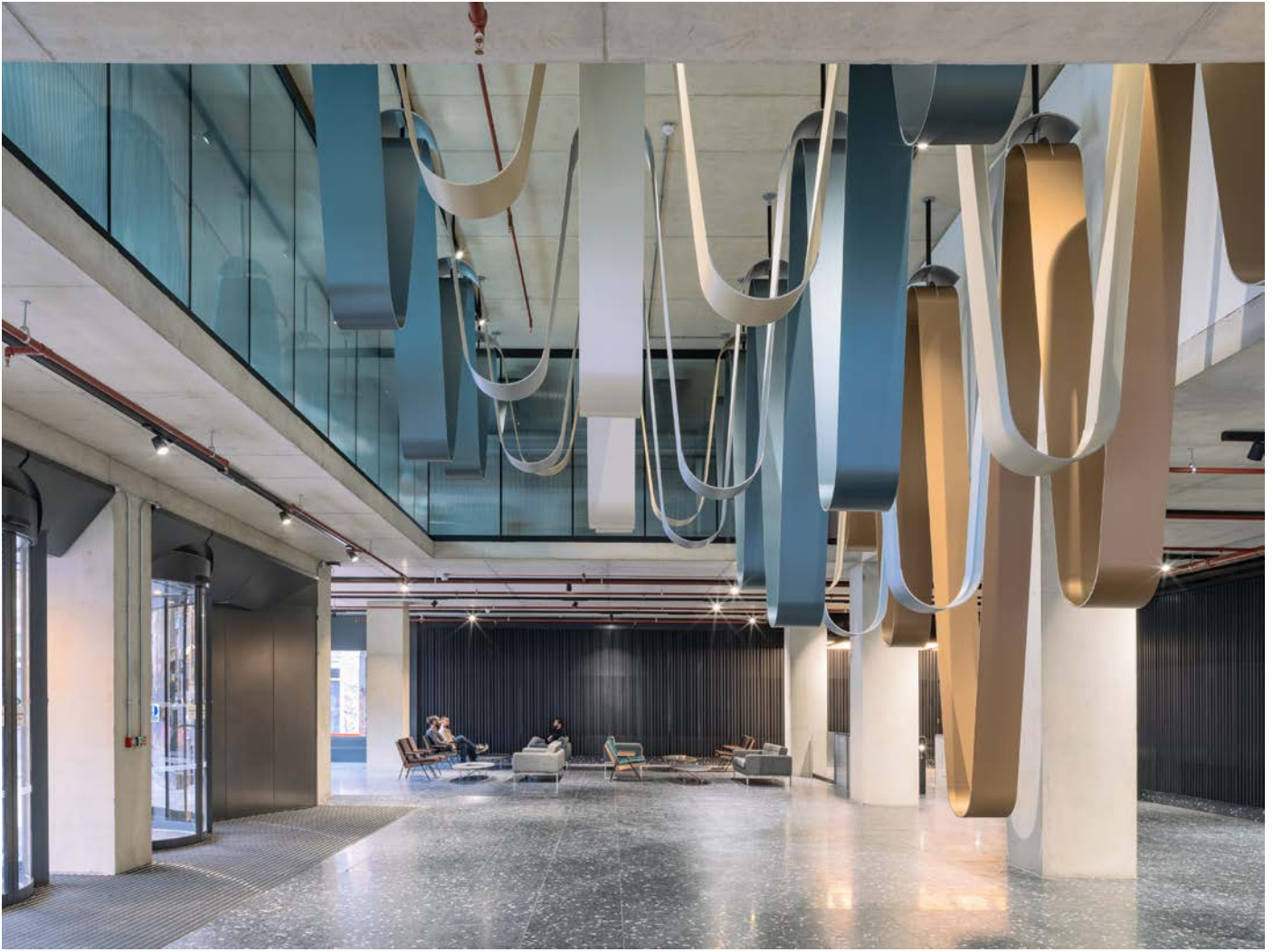
There are a number of distinct zones including a large reception desk and cafe with associated table seating, a library and workspace area defined by shelving, bench seating, tables and a meeting zone next to the lift lobby.

Drawing on 1960s commercial lobbies by SOM, internally the common areas have a simple palette. Lift lobbies have a light box ceiling arranged in a grid stand out against the black profiled metal wall lining. The lining is used throughout the common areas and is offset by a bespoke monochrome terrazzo with green highlights, picking up on the flashes of colour used throughout the building. Furniture from mid century designers such as Robin Day and USM were specified for the interior.

The reception is consciously designed to invoke a gallery aesthetic. Raw finishes and track lighting take inspiration from the 'as found' character of Donald Judd's studio in New York and the White Cube in Shoreditch (left). A multifunctional piece of furniture houses the reception desk and cafe, clad in a small format white tile with rounded corners and a timber top.







Union Carbide | SOM

Donald Judd Studio

White Cube Hoxton

Please note: archive images are included or information only.

## INTERIORS

### Core and WCs

New Generation colour is expressed in sanitaryware, and ironmongery in the washroom fittings throughout the building, evoking the explosion of colour from the 1960s. Within the stair core on the balustrades and in the toilet blocks, four colours are used in a unique combination to give each floor its own identity. A simple tiled finish is concisely reminiscent of domestic bathrooms, and form the background for the playful use of colour. The black floor tile runs through the core and unifies the internal spaces.

The sanitaryware contrasts with the simple monochrome finish of the core. A muted palette of concrete, either cast in situ or precast, expresses the construction process, with white painted walls and black doors defining the communal areas. Paired with black mesh ceiling panels and linear light fittings offer a simpler take on the palette of the lift lobbies.

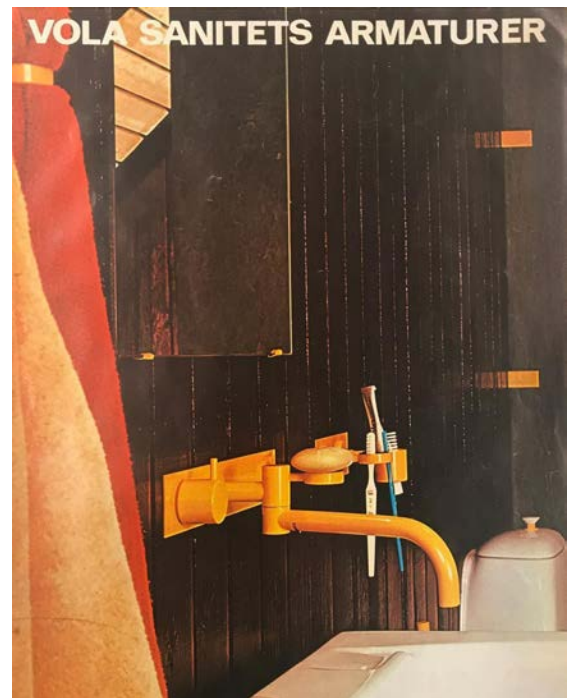
### Lift Lobbies

The lift lobbies share the same palette used in the reception area, with terrazzo flooring, metal panels and a light box ceiling. Lifts are brightly coloured referencing the New Generation colours. The lowrise lift bank stops at level six, above which the space becomes a large terrace and the terrazzo floor continues outside.

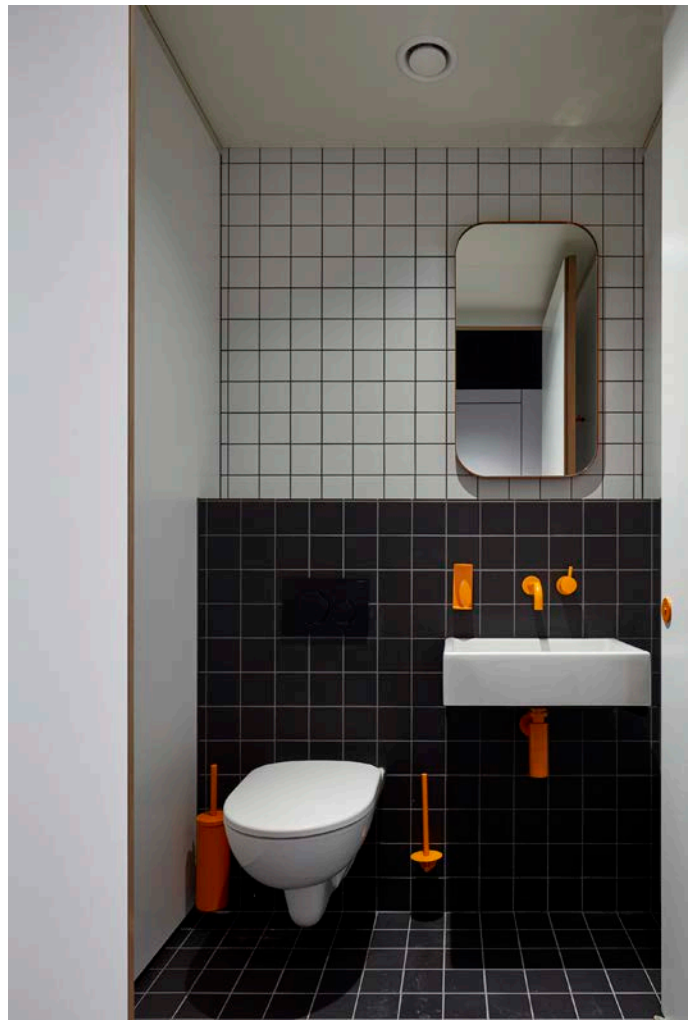
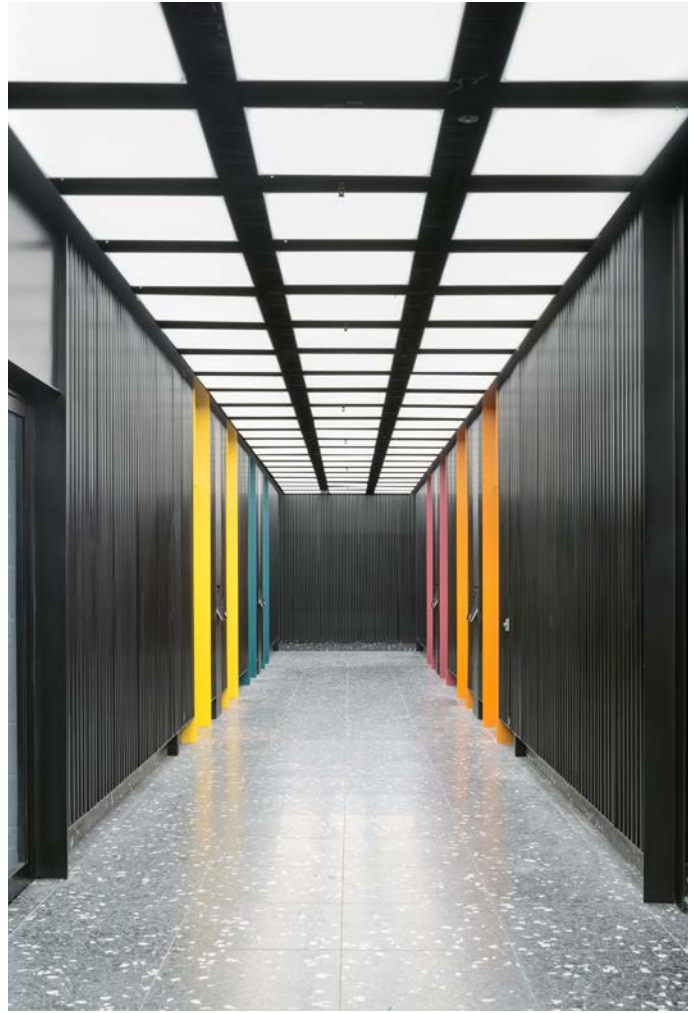
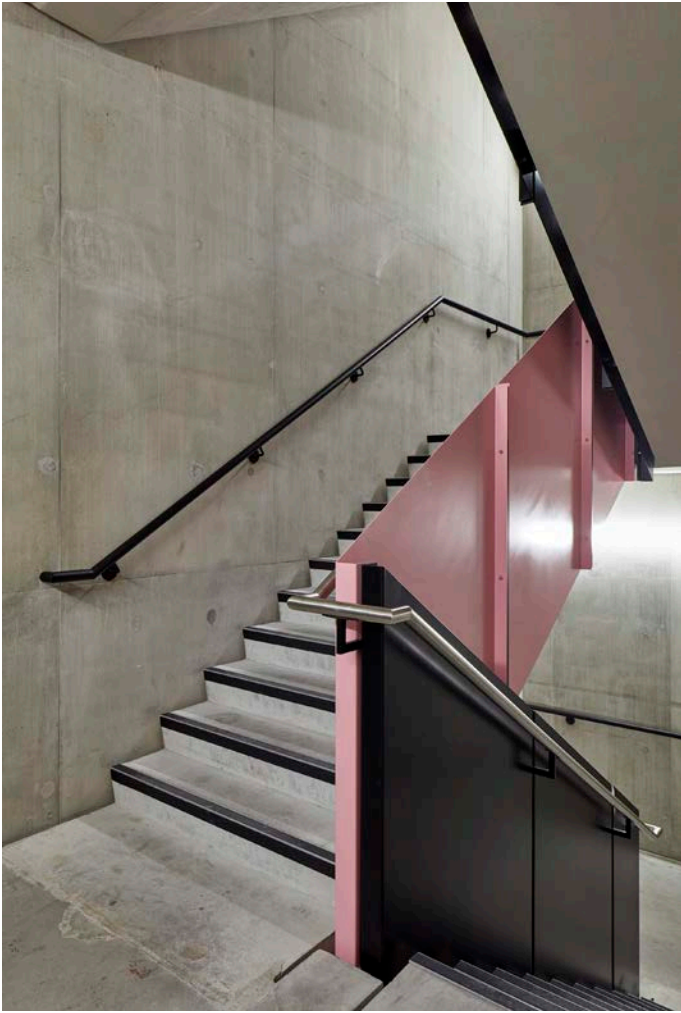
### Cycle Store and Showers

Cyclists have a dedicated entrance on the ground floor of The Passage building. Green glazed bricks are used on the facade and also within to frame an internal ramp. Large shop front glazing animates the narrow passage way allowing the green tones to be visible for the public.

The green is used throughout the cycle store and facilities located on level one. These are connected via a green metal staircase and fittings and fixtures throughout. The scheme provides 270 cycle parking spaces including 30 folding bike lockers and over 200 lockers and 12 showers across the building.



Vola Catalogue Imagery



## Retained Facade and Demolition

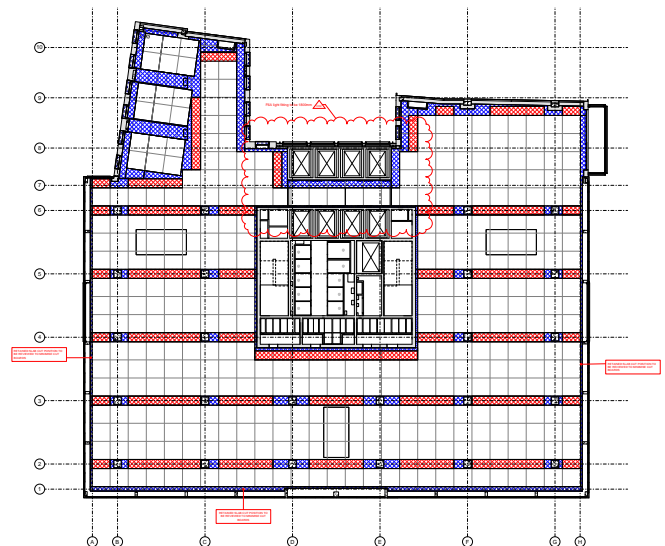
Prior to vacating the existing building in 2017, the London Metropolitan School of Art, Architecture and Design's Architecture Research Unit (ARU), under the leadership of Florian Beigel and Philip Christou, designed the fit using large plywood rooms and linings. With the support of ARU and Frasers, who were keen to support the circular economy and help the university find a way to repurpose them, they were reused at the Kanal Foundation, a new architecture and design museum in Brussel.

Demolition of the existing building started in September 2019. Temporary works to retain the facade were erected first, including piling and ground works. Piles used for the facade support structure were designed to be used in both the temporary and final building conditions. The proposed grid was designed to minimise the number of columns and piles required.

Once demolition was complete, the crane was installed and works to the core began. The concrete core utilised a jump form with post tensioned concrete slabs following a floor at a time. Floor slabs were formed using a modular panel system for the form work.

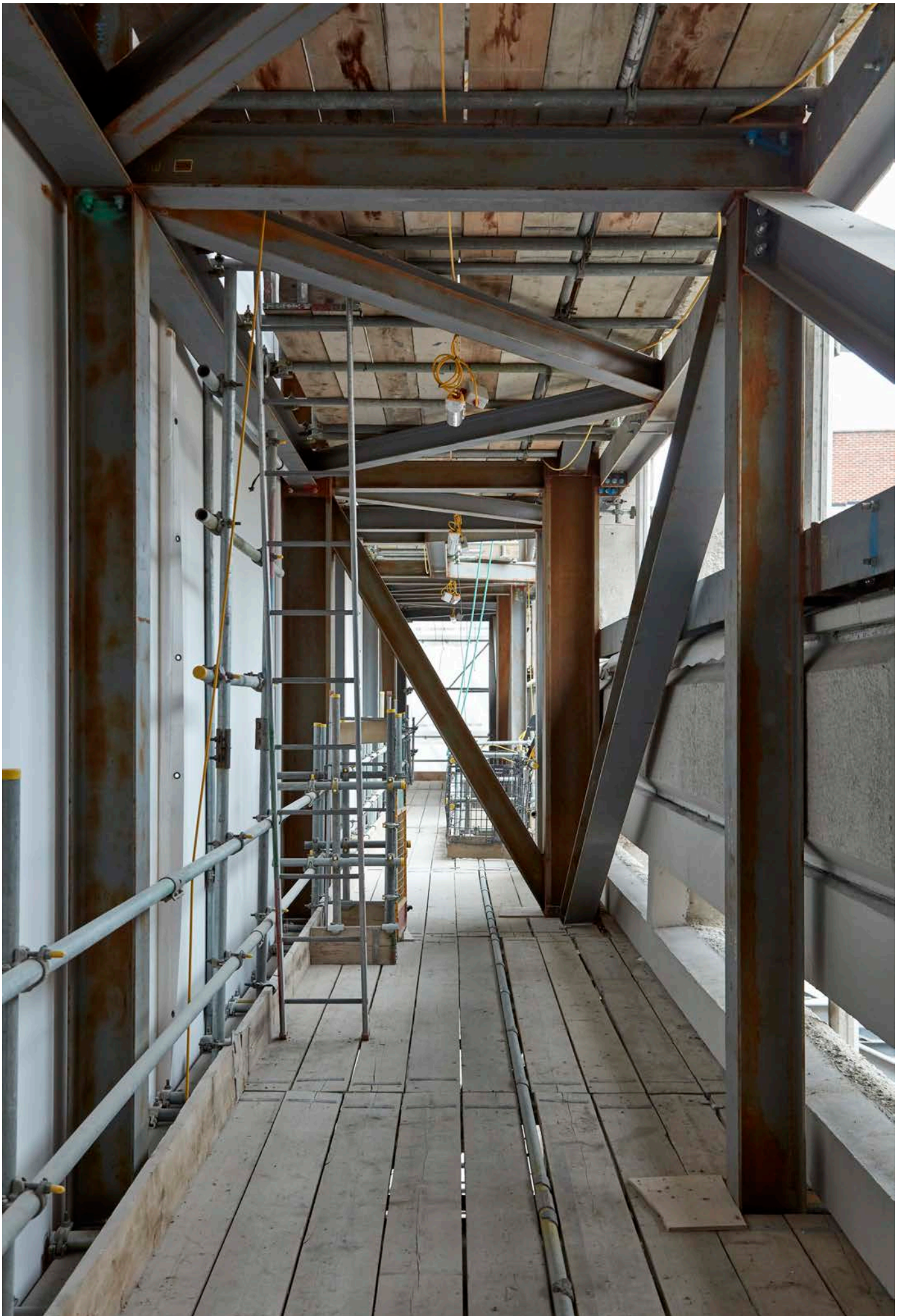


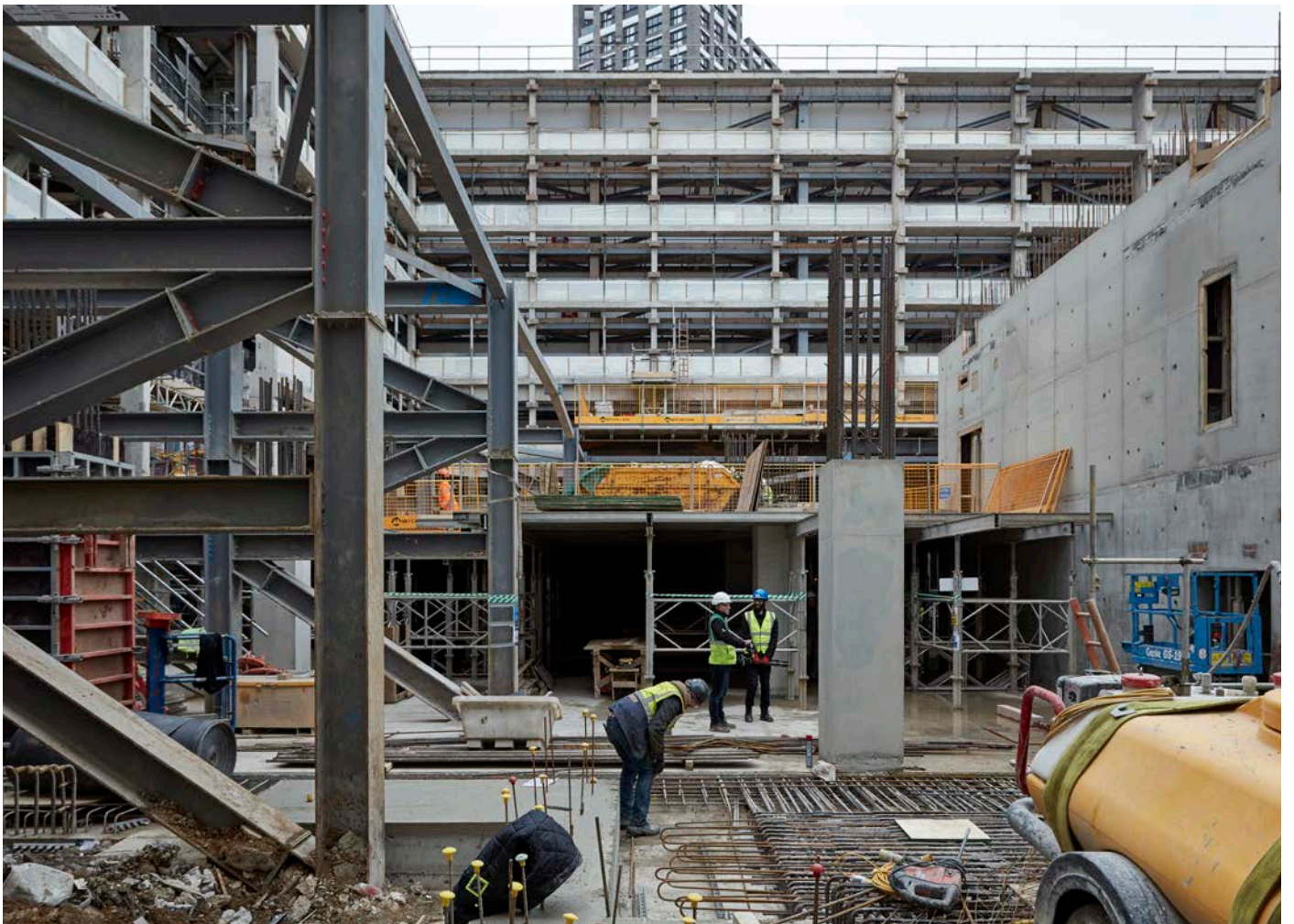
Installation of panels at Kanal Foundation



Reflected Ceiling Plan showing panel



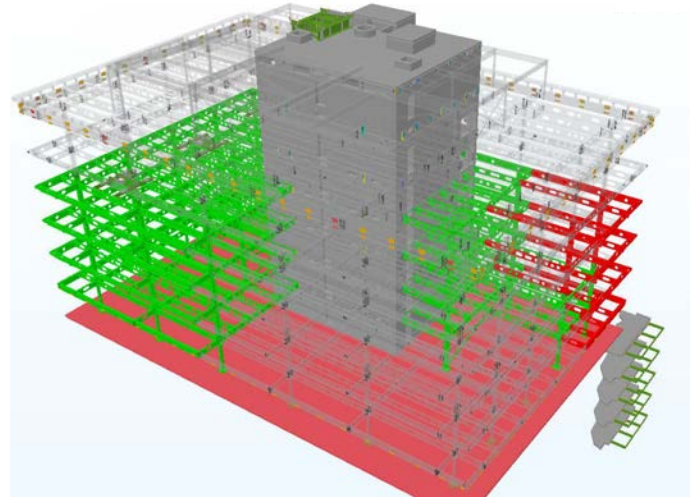




## New Build Extension

Once the core had topped out, the crane was relocated to the roof to allow the steel frame to be lifted into place. The structure was assembled in three storey sections, starting at the north west corner and then working around the building clockwise. The concrete slabs were poured onto the metal deck as each floor was completed.

The facade was formed from unitised panels hung from the slabs and each 5 x 3.75 metre panel was craned into place. At roof level, large portal frames were cantilevered from the slabs with 5 metre wide glass balustrades. Similarly cantilevered balconies with the facade panels were also located on the east facade. Panels arrived on site fully glazed and insulated. Subsequently the facade for the new build element of the project was installed within ten weeks.



Phasing diagram showing steel structure



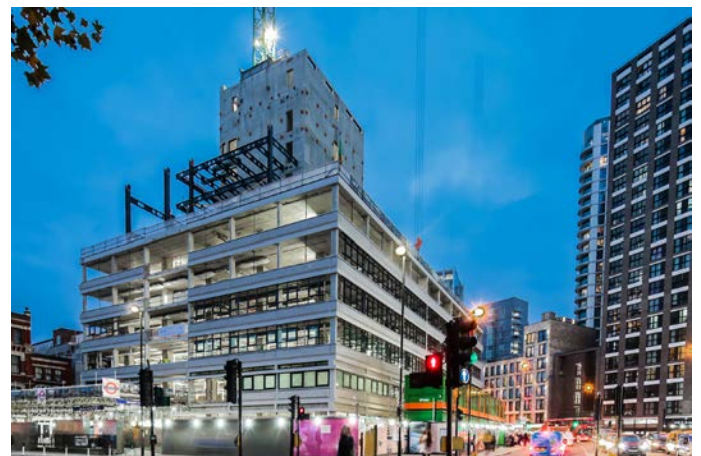
July 2021



August 2021



September 2021



November 2021

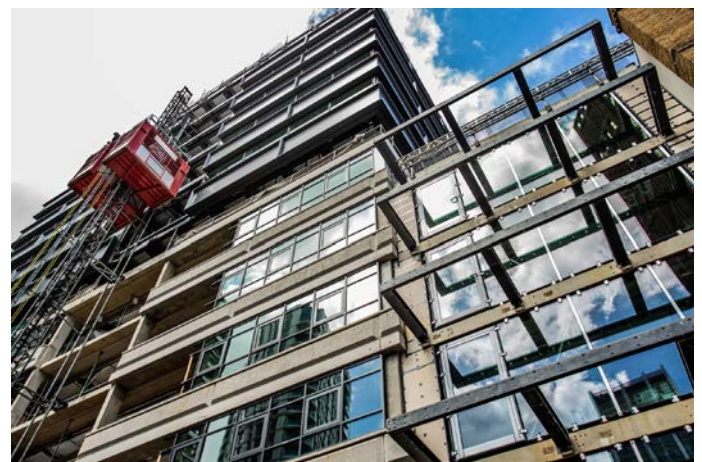




January 2022



April 2022



May 2022



May 2022



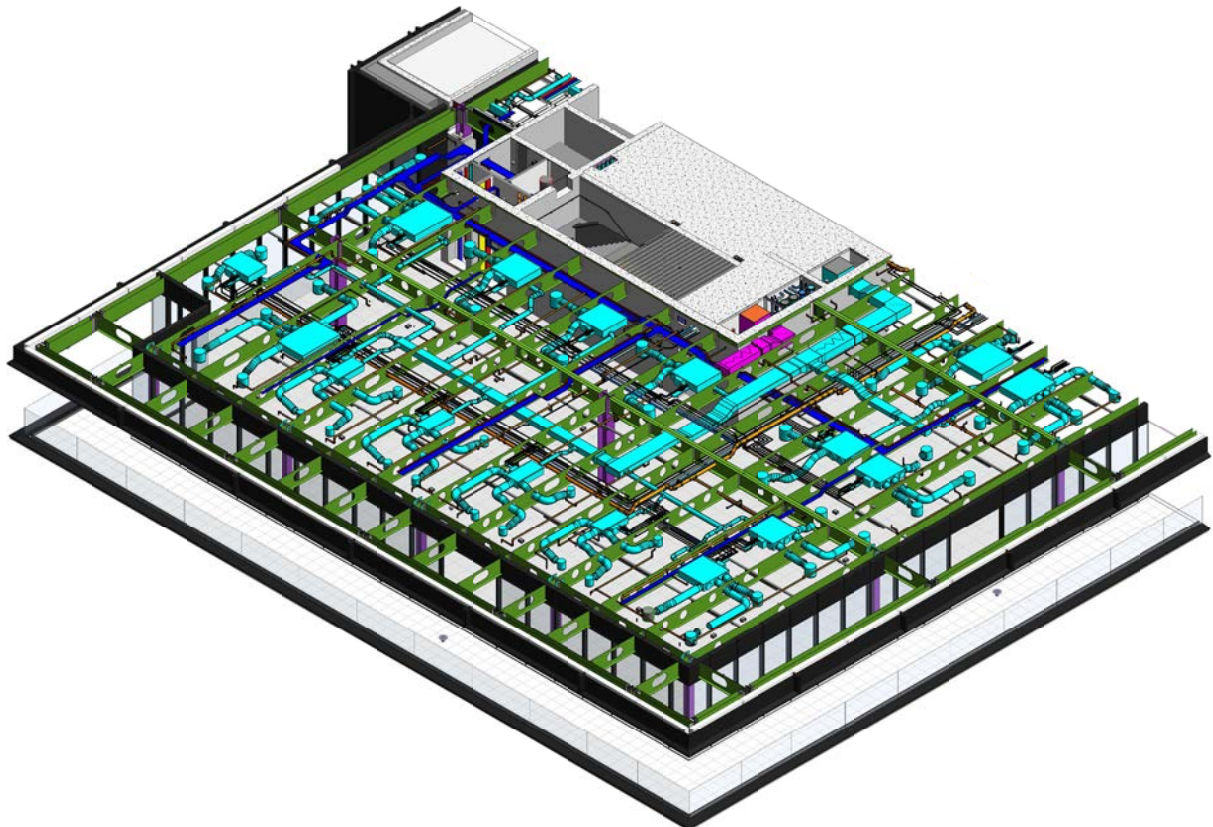
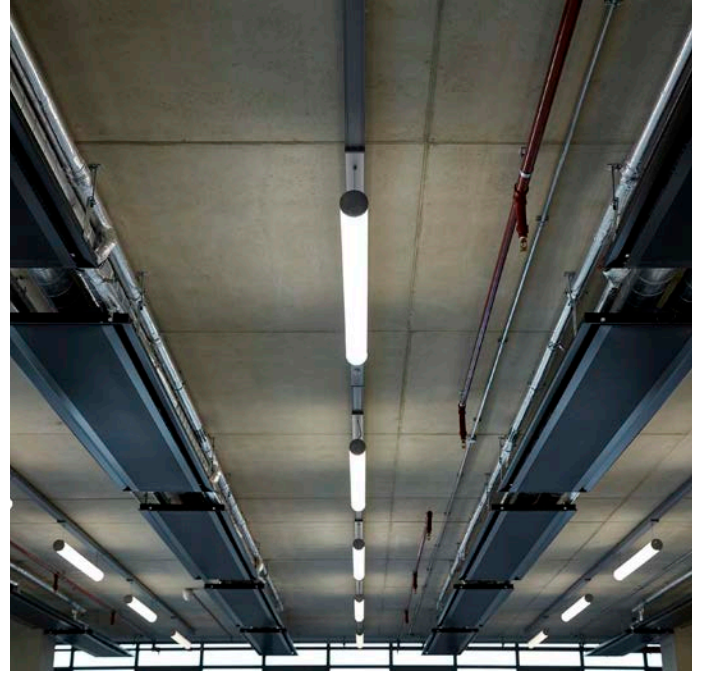
June 2022

## FLOORPLATES AND SERVICING

### Lower Levels - L01 to L05

The lower levels have an exposed concrete frame and post tensioned concrete slabs aligning with the heights of the existing building and facade.

Linear chilled beams provide cooling for the space, with heat from perimeter radiators. Track lighting mounted illuminated tubes are suspended at the same level on the underside of the chilled beams providing a consistent ceiling level. From inside, all windows are framed with a dark metal finish to match the new facade, which is also replicated in the services.

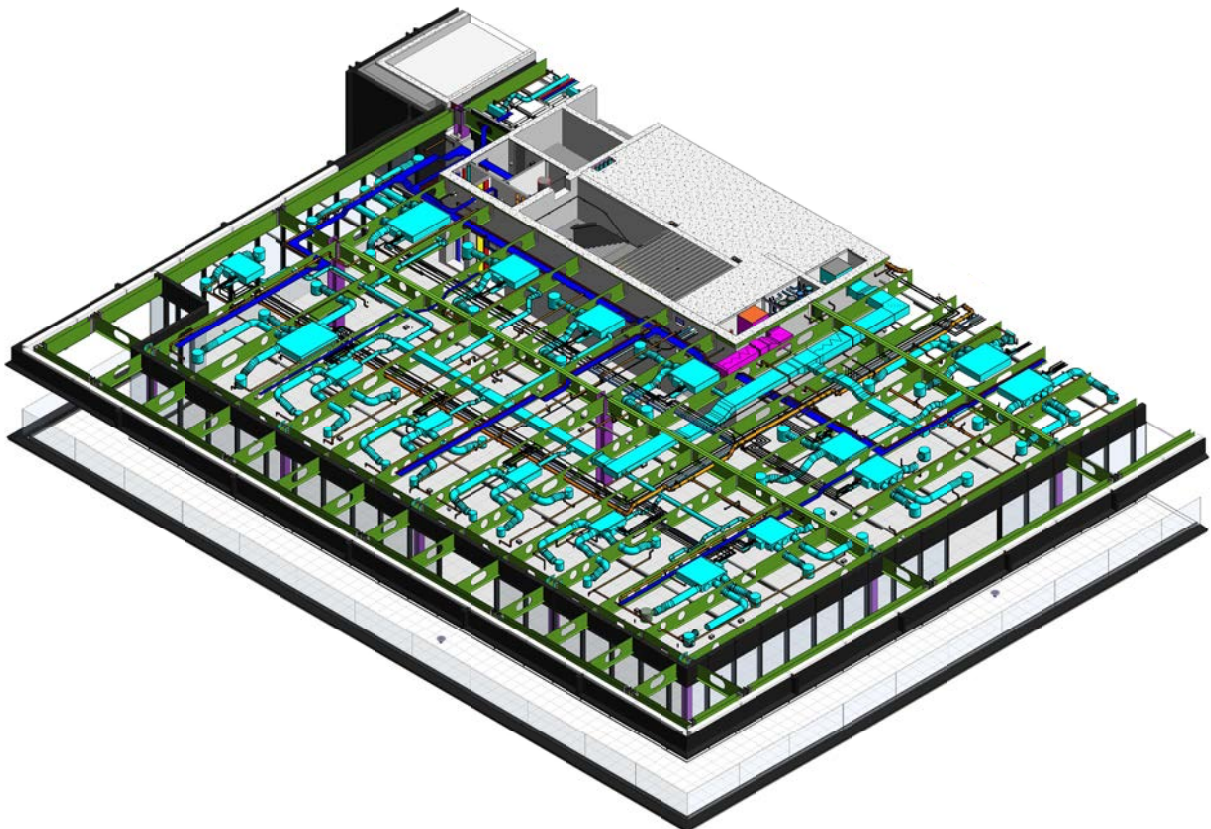
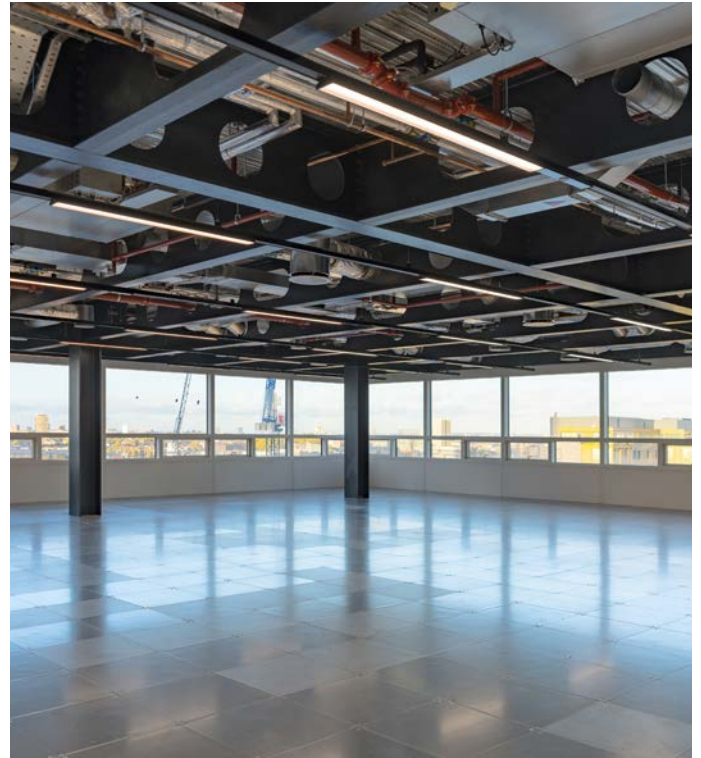


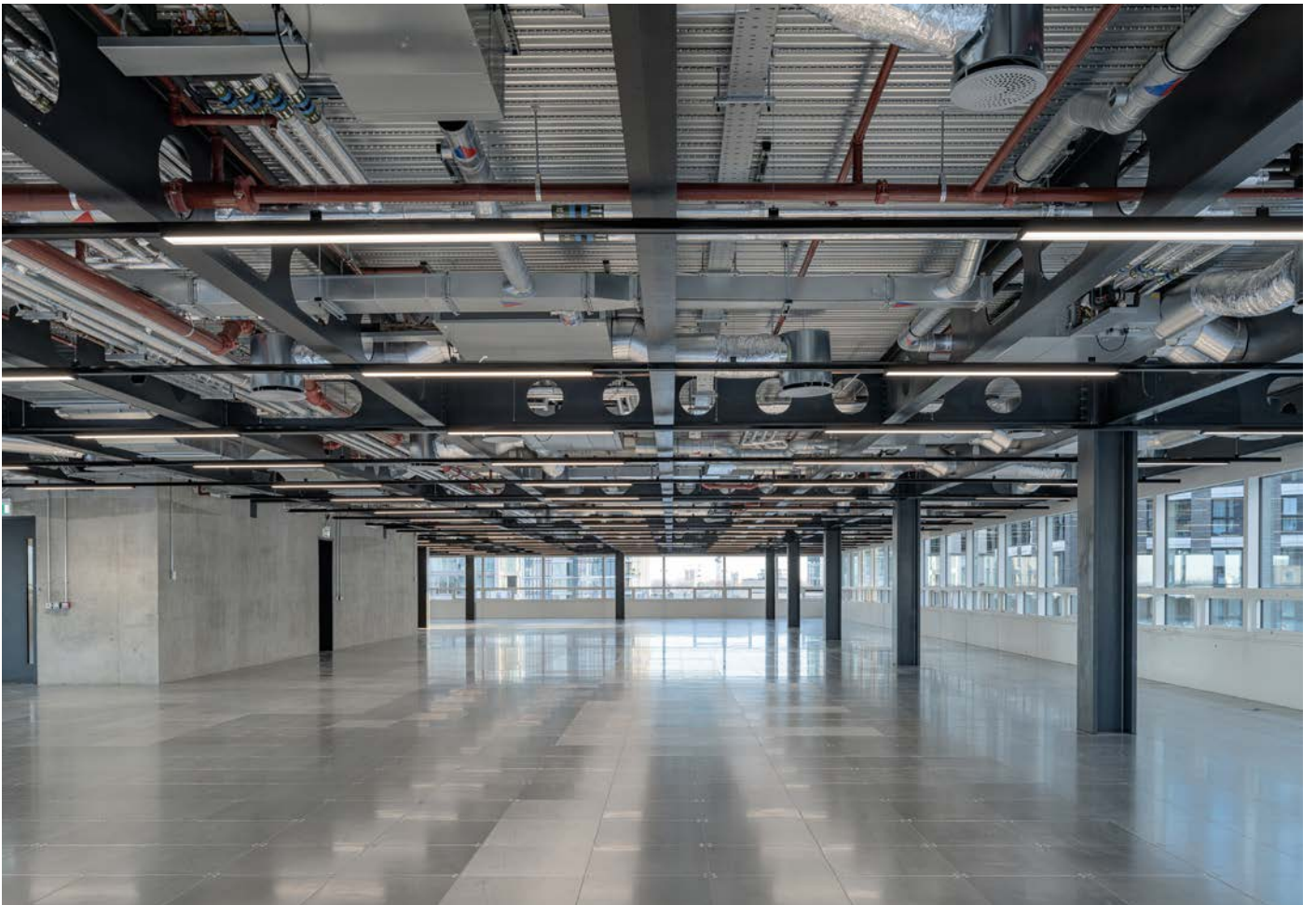


## FLOOR PLATES AND SERVICING

### New Building - L06 to L11

The new build extension has a steel frame with fan coil units that heat and cool the space. The concrete floor sits on a metal deck which is left unpainted to better disguise the exposed services which also have a galvanised finish. A white finish to the internal face of the unitised facade and opening windows provides contrast to the dark steelwork.





## LANDSCAPE AND TERRACES

### Lower Levels - L01 to L05

On the lower levels there are two large terraces on the roofs of both infill buildings. They are accessed directly from the adjacent floor and provide amenity space for tenant on levels four and five. These are finished with a dark concrete paver and planters, with trellises screening from the adjoining buildings. On Whitechurch Passage there is additional linear terrace with the same finishes and the lightweight projecting balconies on Manningtree Street provide amenity for all other floors.

### New Building - L06 to L11

In addition to the large setback terrace with the decorative soffit between the two building aesthetics, each floor benefits from a large projecting balcony on the east elevation. The spandrel panel wraps around and forms the balustrade. The balconies are an extension of the lift lobbies, with terrazzo flooring continuing from inside to out.



### Roof Terrace

At roof level there is a large communal terrace for the benefit of the occupiers of The Rowe. The facade is clad on three of its sides with a luscious green wall, with the remaining south facade home to various species of climbing plants.

The space is divided into two, on the northern edge, two large trees alongside two large glazed pergola structures connect the amenities on this level. Along the southern edge two planted trees anchor the space and provide a frame work for flexible uses and occupation.

## SUSTAINABILITY

### Key Standards

BREEAM Excellent (74.98%)  
WELL V2 Shell & Core Gold  
WIRED Score Platinum  
Smart Score Platinum  
EPC B

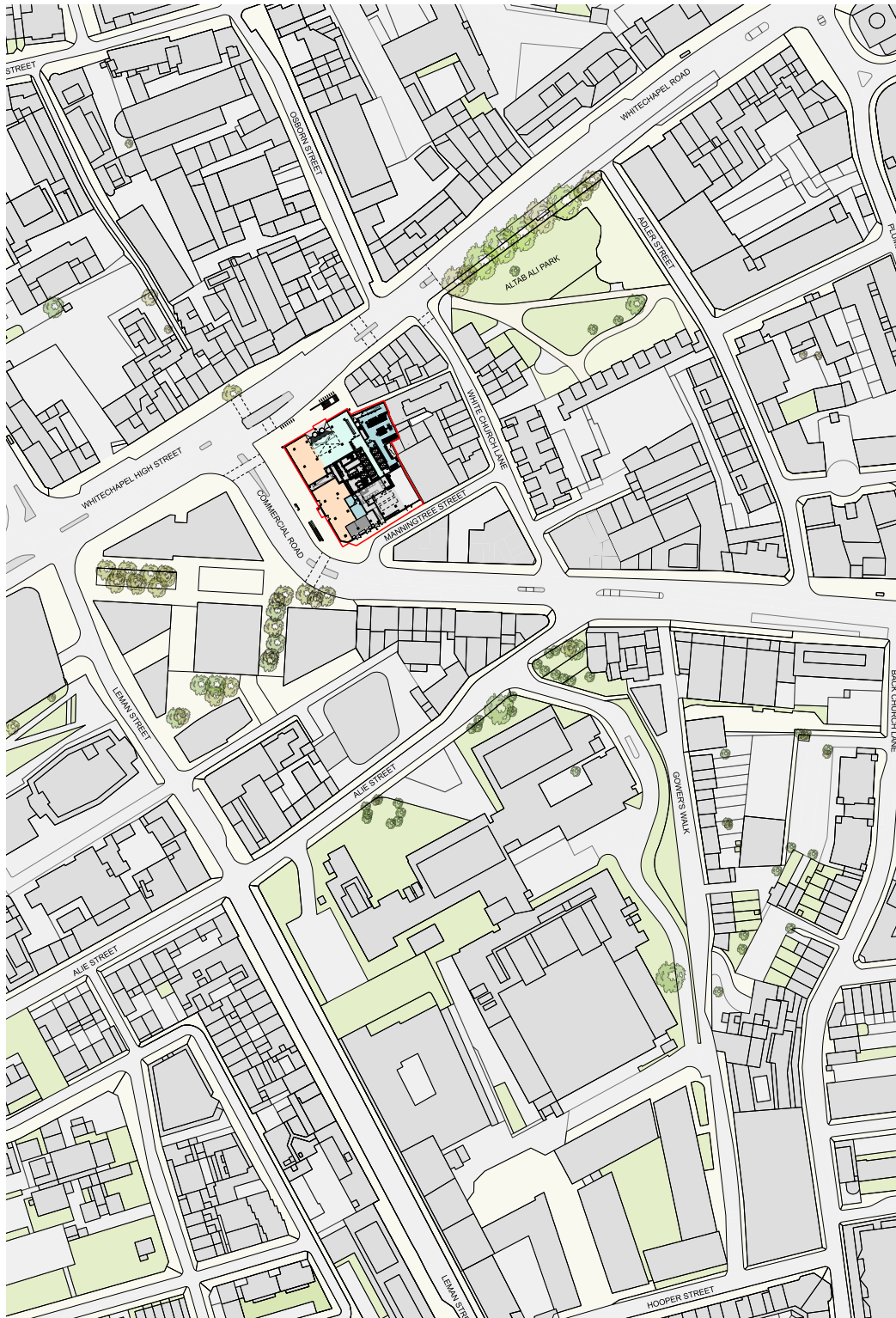
### Sustainability

Existing internal plywood elements upcycled to another project.  
Embodied Carbon retained by façade retention.  
Steelwork used in the façade retention was recycled.  
Mixed mode ventilation (47% windows are openable).  
Blue roof water attenuation.  
Onsite parking only for blue badge cars.  
Building management user interface (Smartspace) for monitoring building metrics such as CO<sub>2</sub>, etc.  
Biodiverse roof.  
Future connection to City district heating.

### Wellbeing

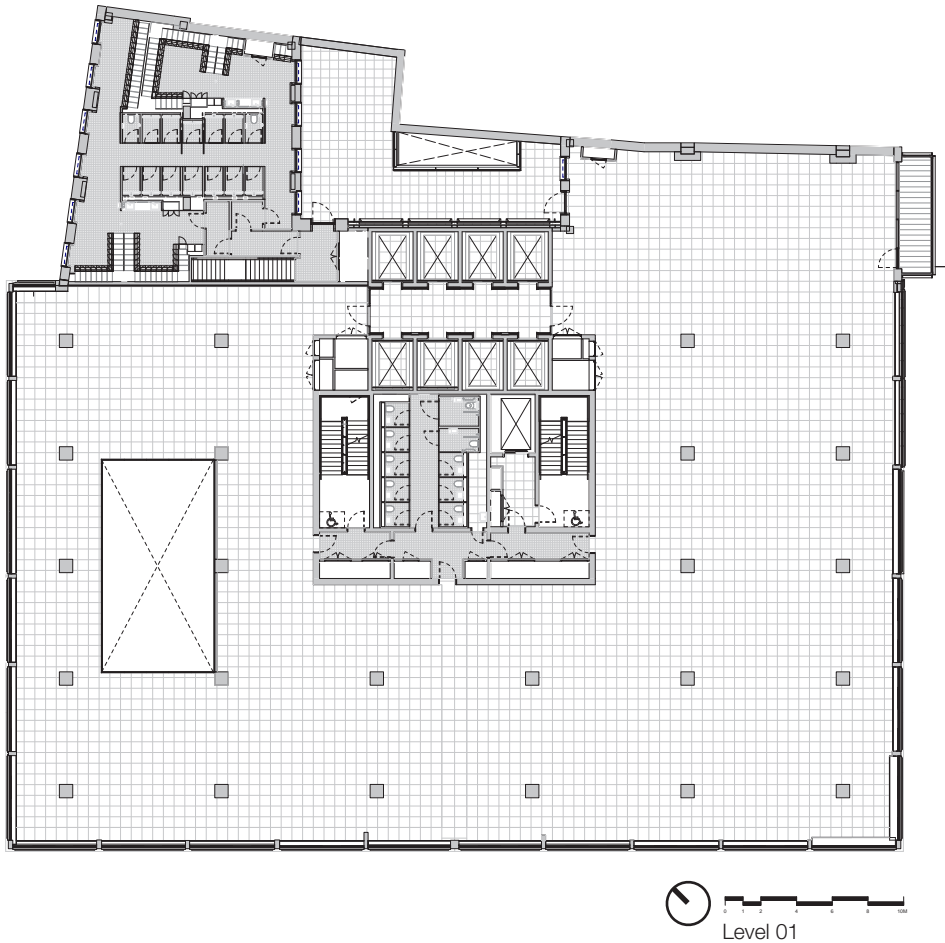
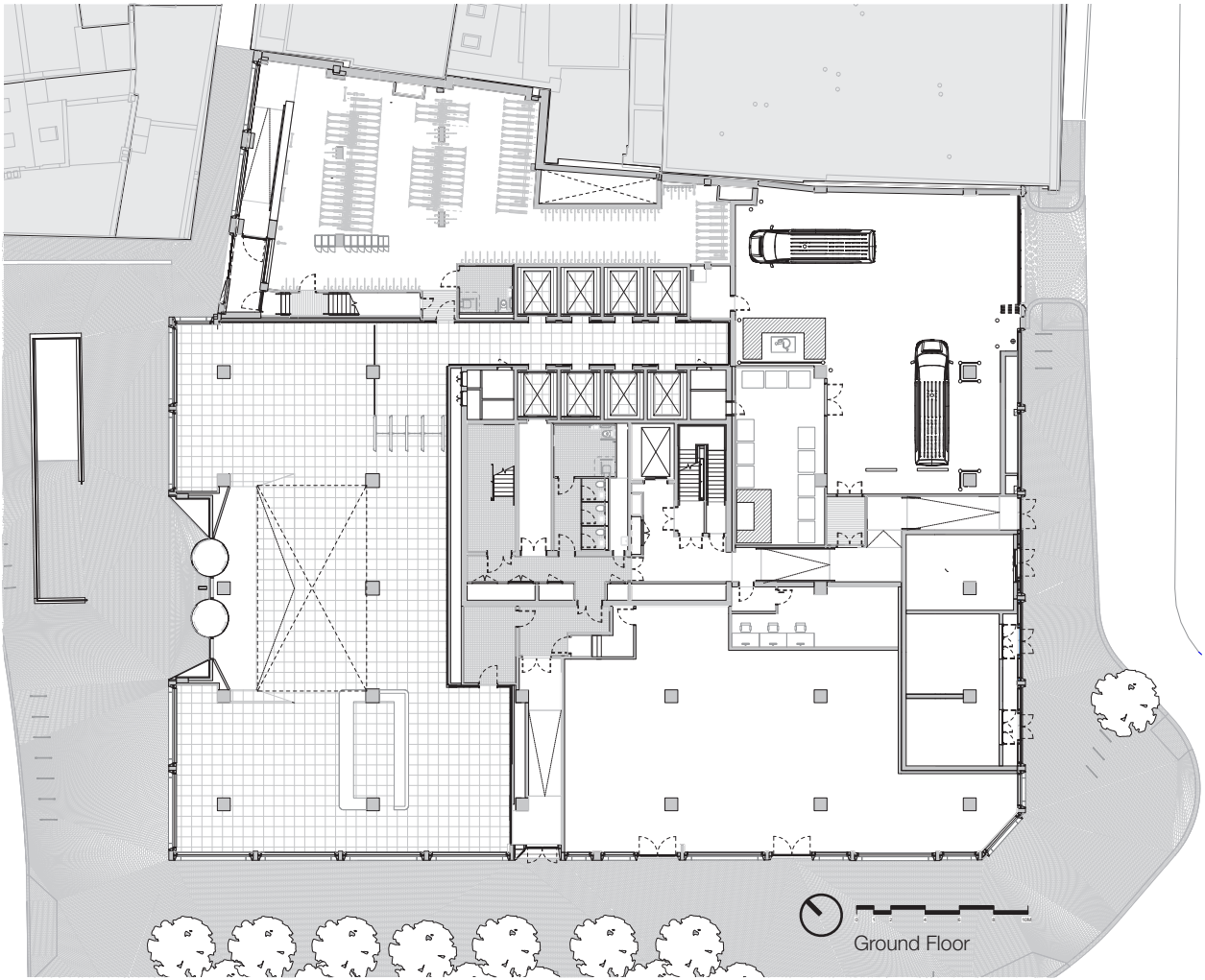
Roof terrace for all office users including flexible event space.  
A terrace for each floor.  
Natural ventilation including night purging.  
On street cycle hub with visual connection.  
Reception is 3.5% of total NIA which is high to provide a coffee shop, flexible working area, and meet and greet area.  
Post Covid ready such as HEPA filters in lifts, boost ventilation functions, collection of building health data points.

# SITE PLAN

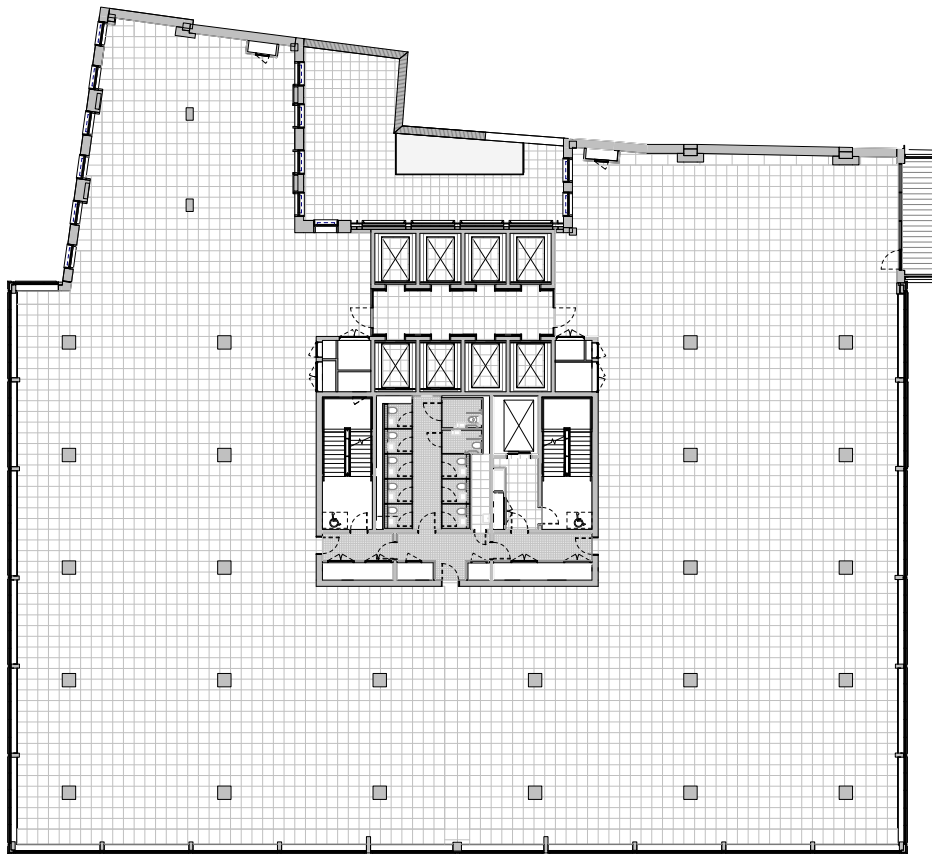




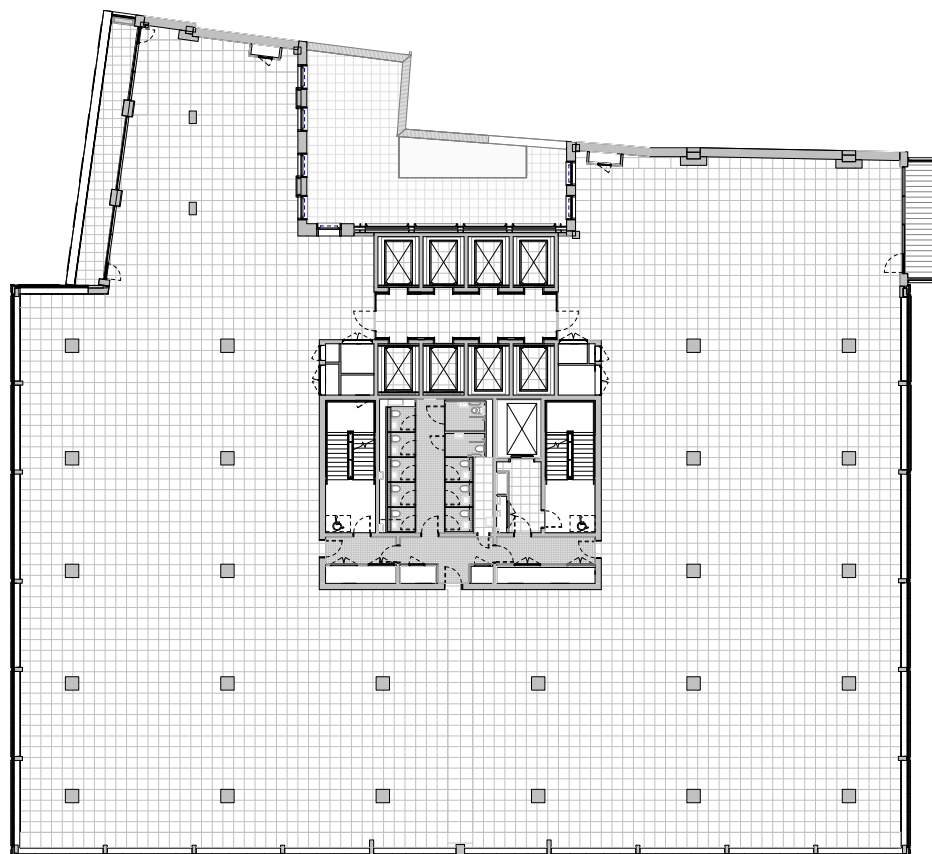
FLOOR PLANS



# FLOOR PLANS

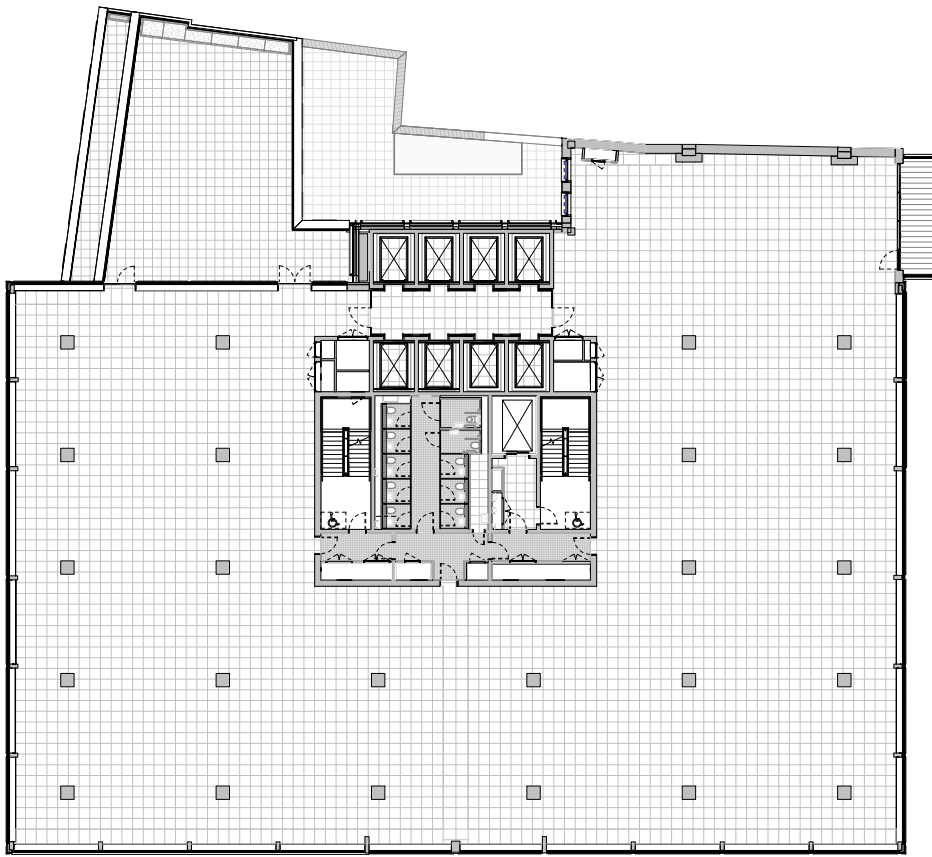


Level 02

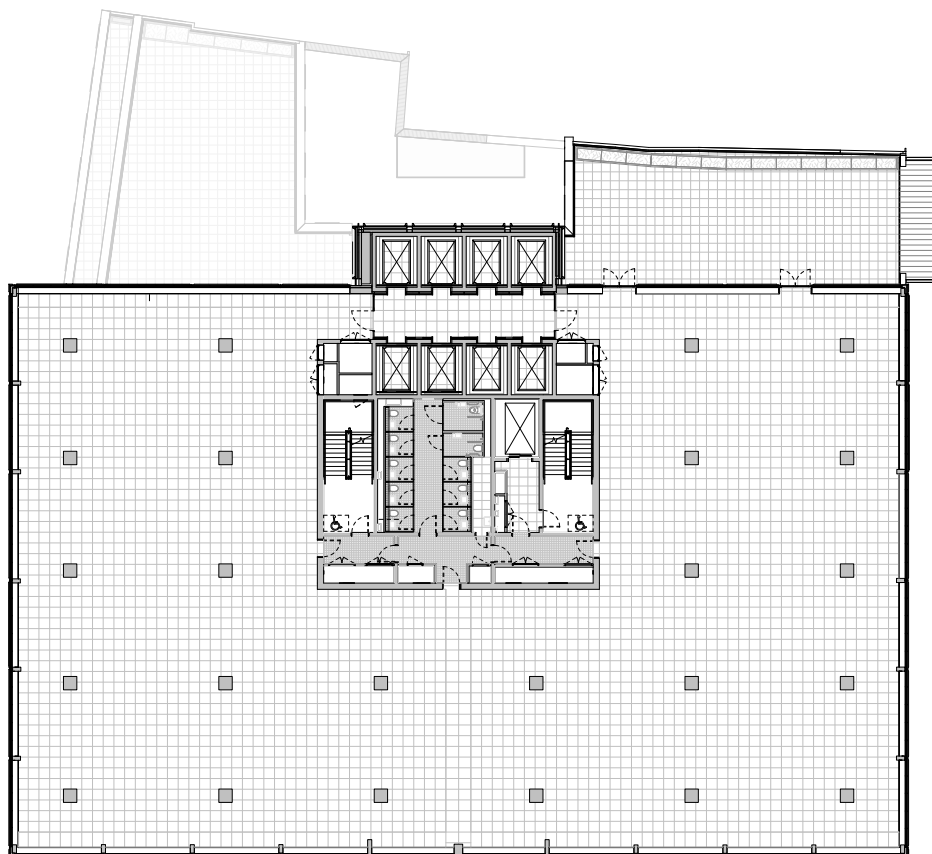


Level 03

# FLOOR PLANS

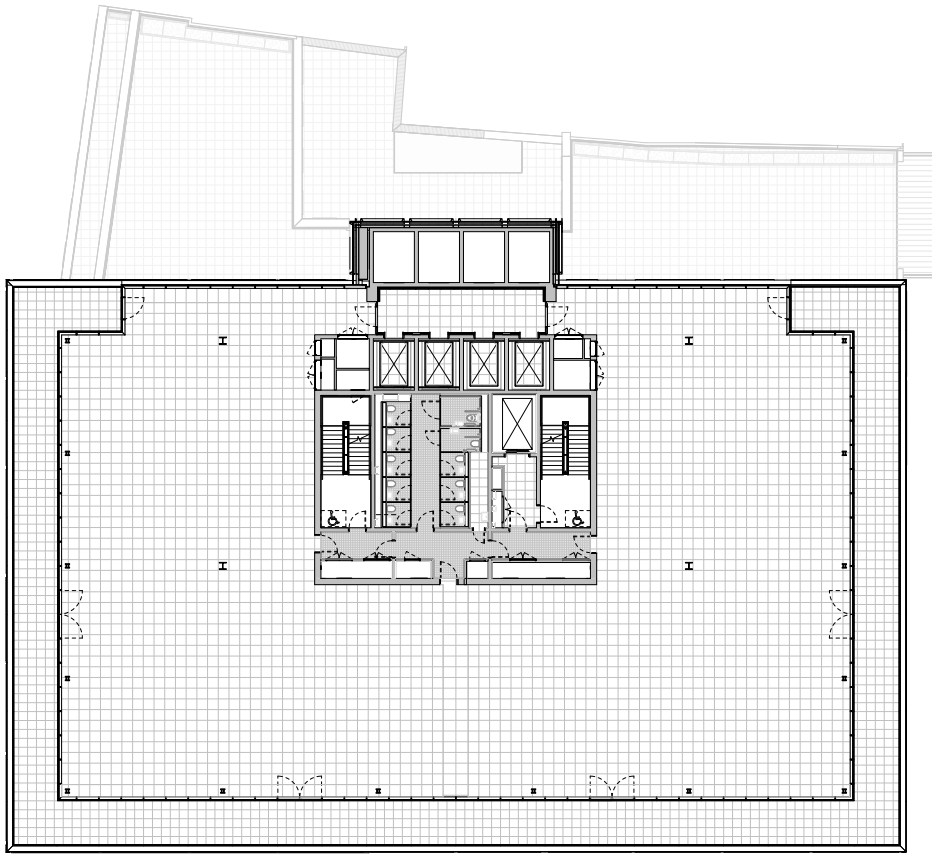


Level 05

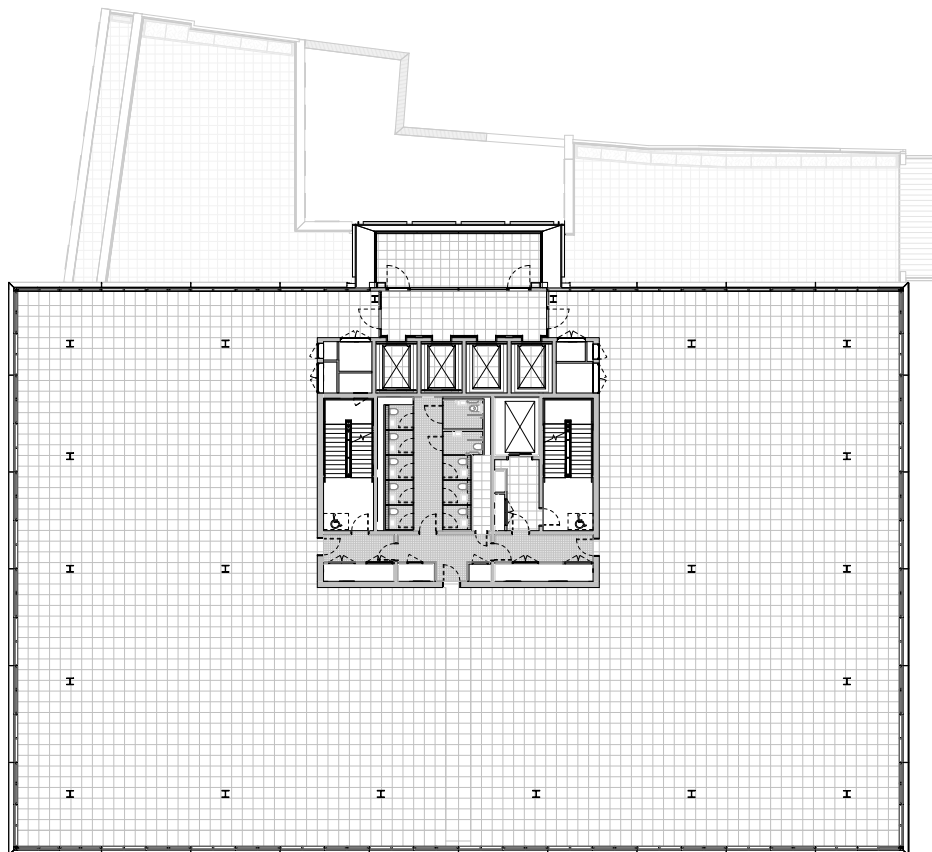


Level 05

# FLOOR PLANS

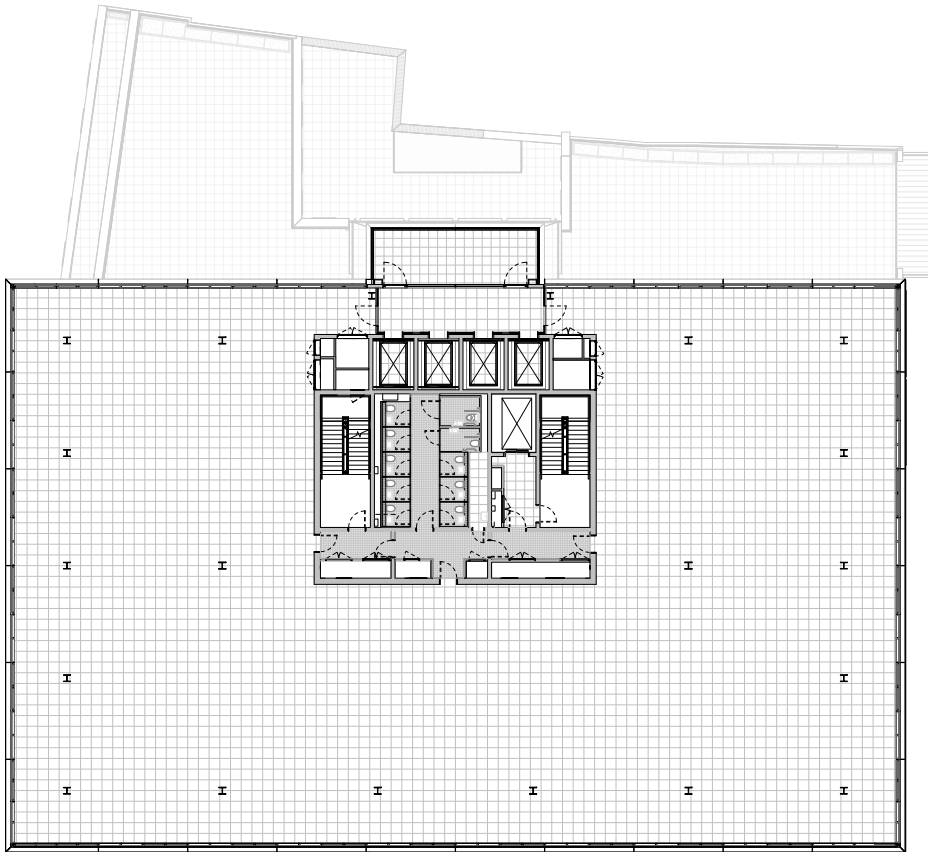


Level 06

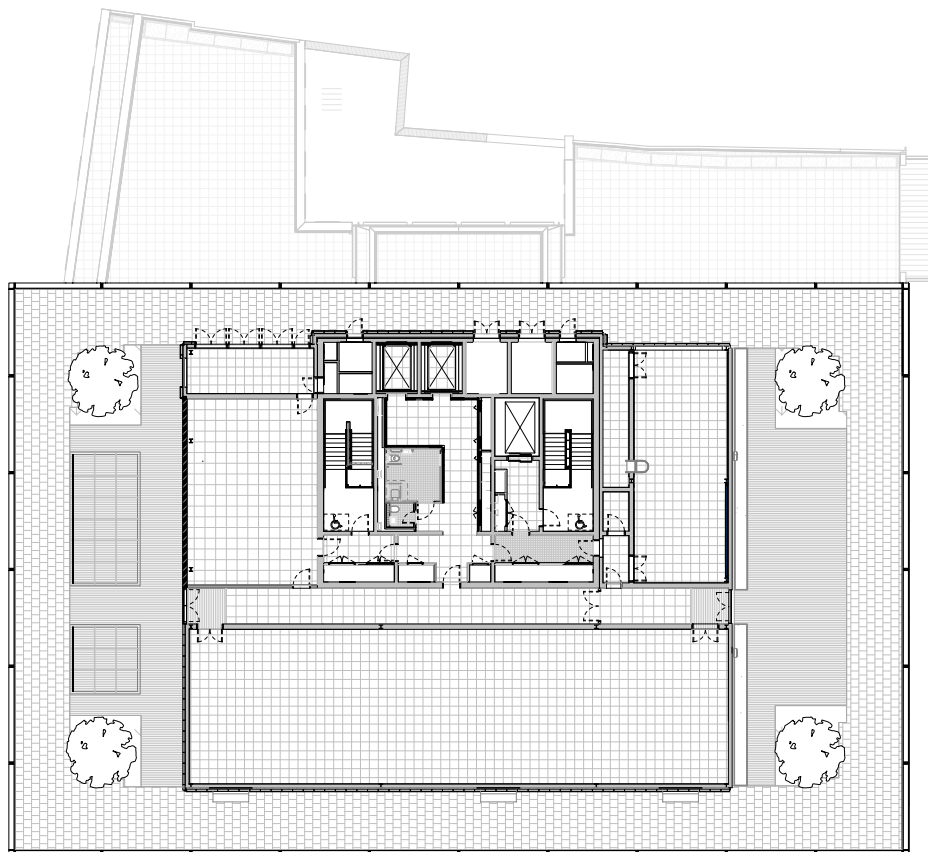


Level 07

# FLOOR PLANS



Level 08 - 11



Roof

## ELEVATIONS



Whitechapel High Street elevation

# ELEVATIONS



Commercial Road elevation



Manningtree Street elevation

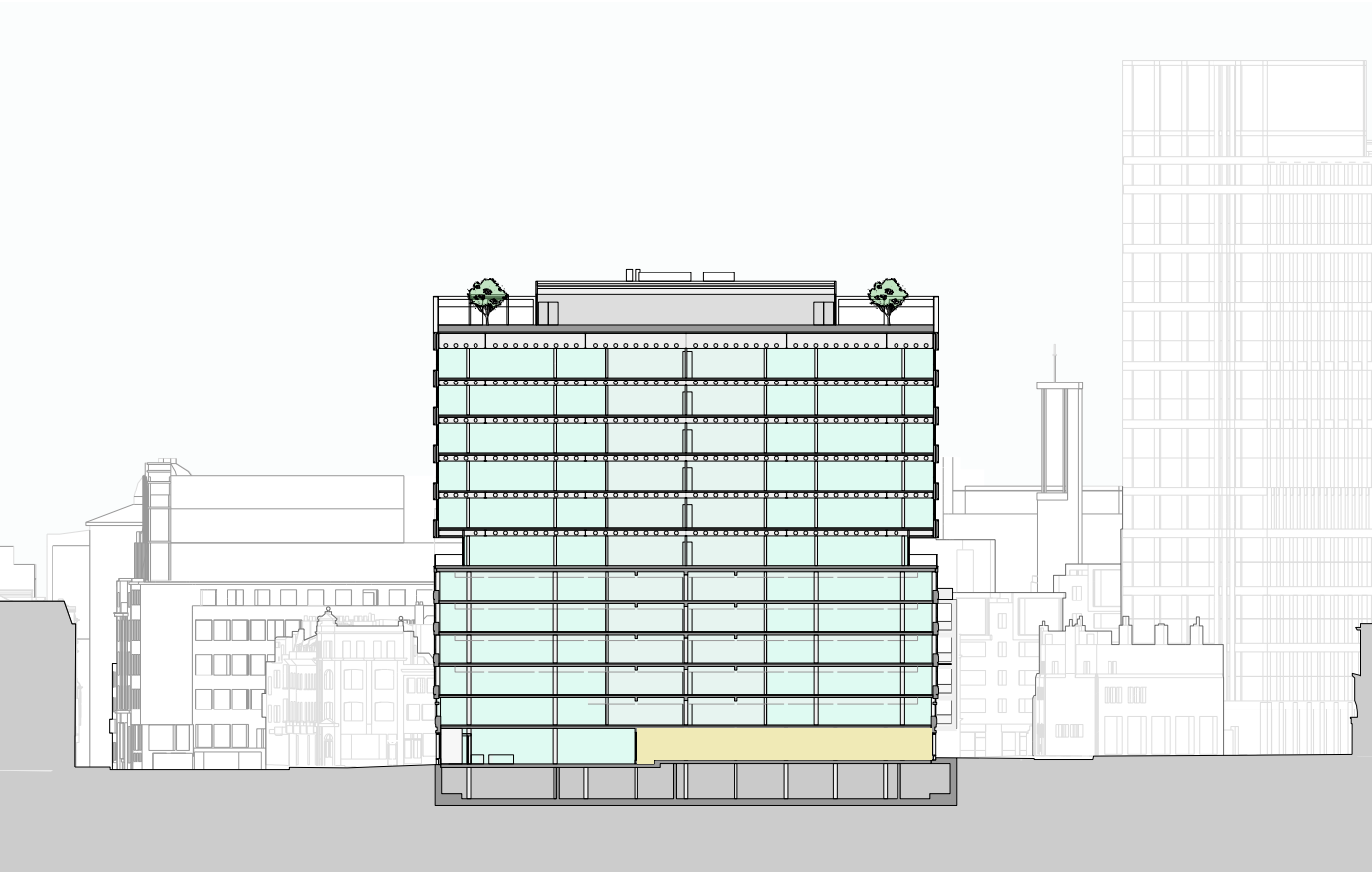
# ELEVATIONS



East elevation



SECTIONS

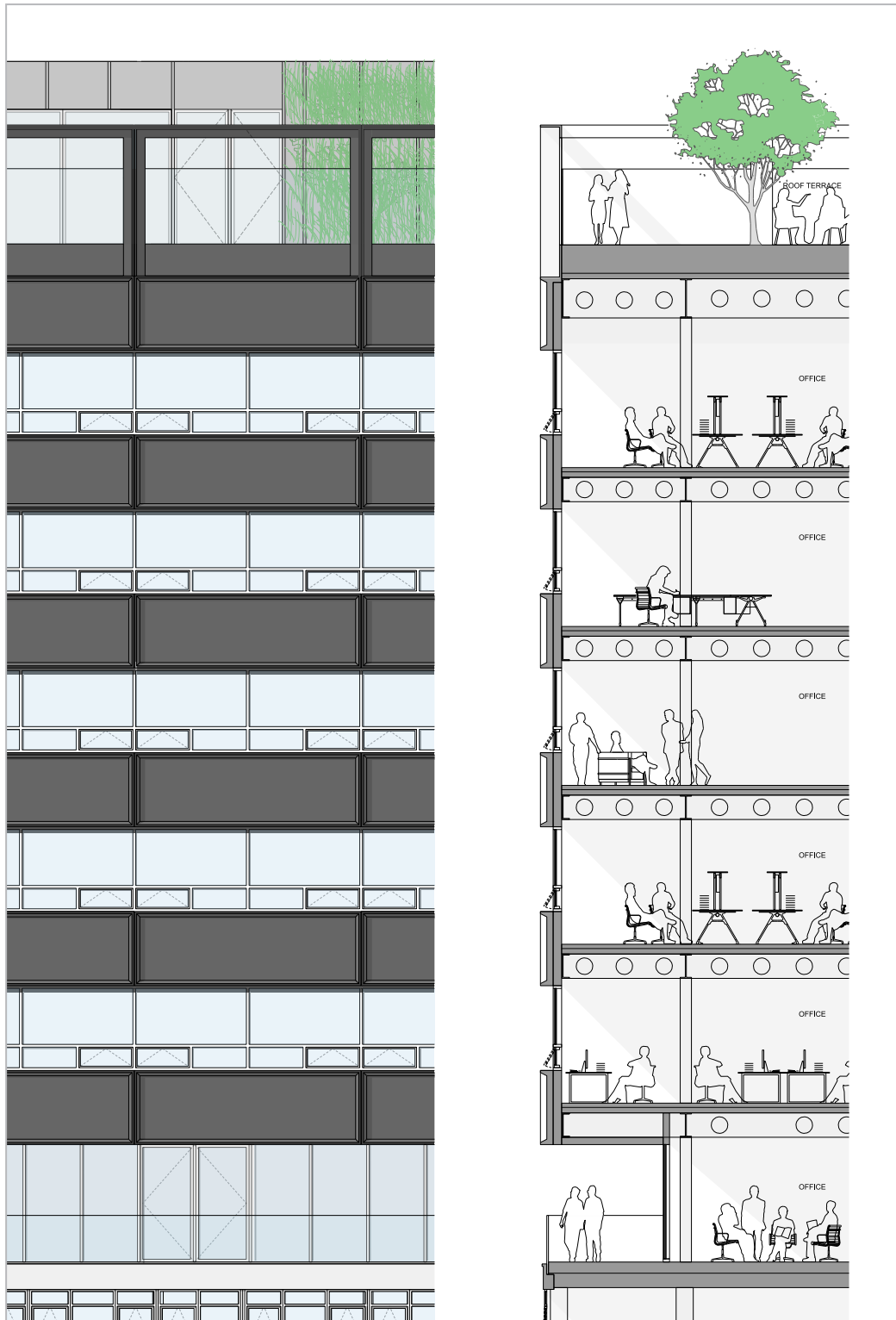


Long section

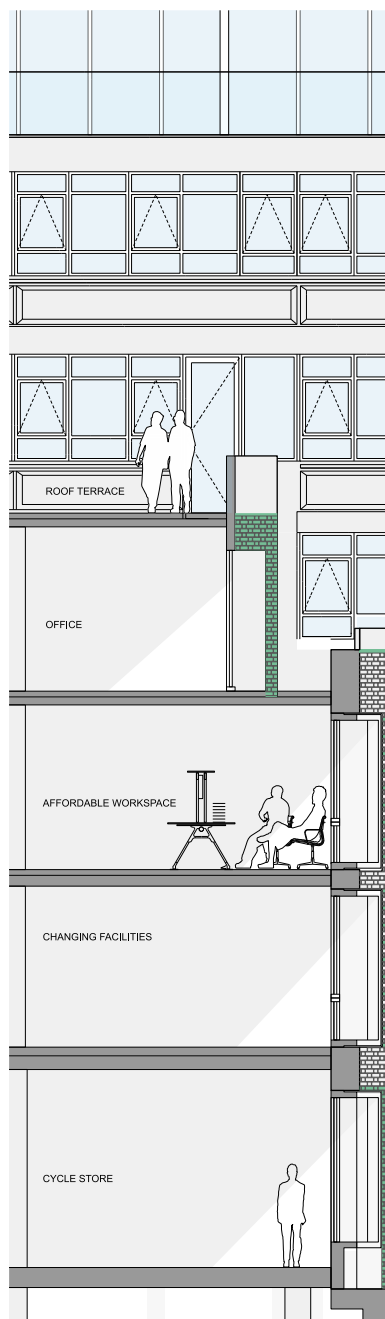
# BAY STUDY- NORTH ELEVATION LOWER



# BAY STUDY- NORTH ELEVATION UPPER



# BAY STUDY



# BAY STUDY







PHOTOGRAPHY







