



SPACE

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LONDON
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DERWENT
LONDON
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Above: Portobello Dock: Canal Building by Stiff + Trevillion and art by Julian Opie
Cover: Anish Kapoor, Chicago

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Welcome

to Space, the third in a series of communications from Derwent London, the innovative London property company. With a burgeoning portfolio spanning central London it has once again been a busy year. We constantly strive to provide new spaces that, as well as attracting quality tenants, also engage and enhance their wider environment.

But even when a space is finished, that's not the end of the story. We watch it evolve, and when we feel there is something new to say, we will upgrade, reinvent, renew. Take the Tea and Biscuit complex, an unqualified success that has become the central hub for Shoreditch's unique creative economy. We could have rested on our laurels — but instead a new entrance is in the pipeline that will revolutionise the relationship between building, street and community, once again signposting the future. Turn to page 22 for a sneak preview — and for the latest on Shoreditch House's exciting new hotel.

One of the joys of reinventing a space is working with some of the best creative partners around. We recently added a new name to our select roster: the design partnership BarberOsgerby, whose stylish refit of the Greencoat House reception has brought it into the 21st century (page 16). They discuss their design philosophy on page 18.

Elsewhere, the new CEO of New West End Company, Richard Dickinson, outlines his vision for the West End and, in particular, the east of Oxford Street, and talks about how the area will be transformed in time for the London 2012 Olympics (page 20). We look back on our sponsorship of this year's London Festival of Architecture which proved a huge success (page 21). And there is the latest news from across our portfolio, including available space, on pages 5-7.

181,500 SQ FT PRE-LET



Angel Building EC1



Davidson Building WC2



151 Rosebery Avenue EC1



Gordon House SW1

Angel Building EC1 **263,000 sq ft**

Office redevelopment
Architect: AHMM
Completion: April 2010
www.angelbuilding.com
Major charity Cancer Research UK has signed a pre-let on 139,500 sq ft on ground to part-third floors, leaving 123,500 sq ft on the top floors of the building available.

Davidson Building WC2 **41,700 sq ft**

Refurbishment 2nd floor office
Architect: Lifschutz Davidson Sandilands
Completion: April 2008
Global expert advisory firm LECG took a 6,410 sq ft pre-let on the second floor in April.

151 Rosebery Avenue EC1 **25,000 sq ft**

Office refurbishment
Architect: Hugh Broughton Architects
Completion: September 2008
www.151roseberyavenue.com
Media company IPG has signed on 19,741 sq ft over four floors, leaving only the 4,505 sq ft penthouse available.

Gordon House SW1 **127,350 sq ft**

Office refurbishment and new roof extension
Architect: Squire & Partners
Completion: September 2008
15,900 sq ft has been pre-let to The Benefit Express.

Qube W1
108,000 sq ft

Mixed use development
Architect: EPR
Completion: October 2007
www.qubew1.com
Offices — with 2nd and 3rd floors now let to Vizeum and Tribal Group, 65,200 sq ft is available.
Retail — Space NK has joined Itsu on this great new strip, leaving only 4 units available.

7-8 Rathbone Place W1
11,800 sq ft

Residential conversion
Architect: Sergison Bates
Completion: July 2009
Adjacent to our emerging Charlotte Building on Gresse Street, the refurbishment is about to commence.

Horseferry House SW1
163,000 sq ft

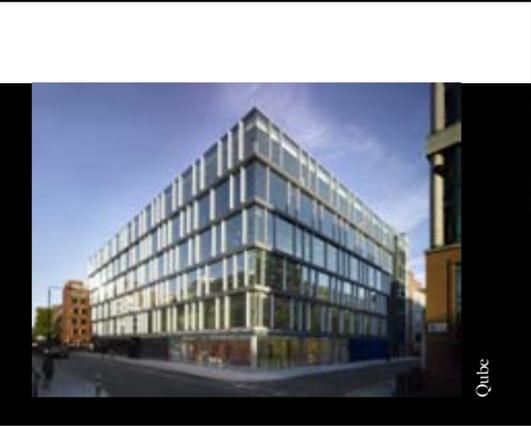
Office refurbishment
Architect: AHMM
Completion: April 2008
Pre-let to Burberry, this iconic building will be completed and ready for occupation at the end of 08.

45-51 Whitfield Street W1
20,000 sq ft

Office refurbishment
Architect: Nissen Adams
Completion: January 2009
Adjacent to 43 Whitfield Street, these refurbished offices will be available for short term letting in the new year.

Tea Building E1
220,000 sq ft

Office refurbishment
Architect: AHMM
A number of these studio units are now available for short term lets in this highly sought-after building.



Qube



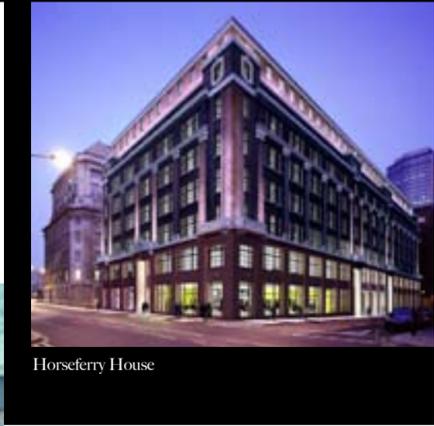
Rathbone Place



Charlotte Building, 17 Gresse Street



45-51 Whitfield Street



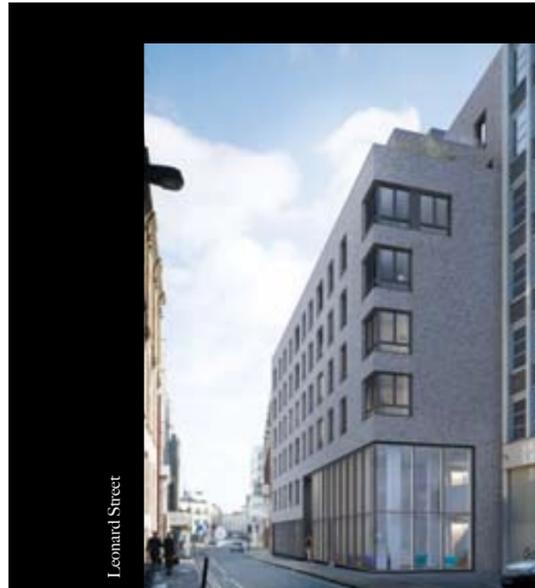
Horseferry House



Tea Building



Hardwick Street



Leonard Street

Charlotte Building, 17 Gresse Street W1
47,000 sq ft

New offices
Architect: Lifschutz Davidson Sandilands
Completion: September 2009
www.charlottebuilding.co.uk
Work on site is now under way, pre-marketing will launch in the new year with an innovative marketing suite designed by Made Thought, featuring location portraits from Schweppes Portrait Photographic 2005 prizewinner, Shara Henderson.

3-4 Hardwick Street ECI
9,000 sq ft

Office refurbishment
Architect: Duggan Morris
Completion: July 2009
Adjacent to our recently completed refurbishment at 151 Rosebery Avenue, work is set to start on site shortly.

43 Whitfield Street W1
16,700 sq ft

Office refurbishment
Architect: Nissen Adams
Completion: January 2009
www.43whitfieldstreet.com
Occupying a corner site opposite Whitfield Gardens, this refurbishment will be ready in November for short term lettings.
The adjacent ground floor unit will also feature a exhibition by Derwent London to be launched in early 2009.

Leonard Street ECI
53,300 sq ft

New build offices & 47 apartments
Architect: AHMM
Completion: 2010
One of London's few unbuilt sites. Works are due to start on site in October 08.

AWARDS

Portobello Dock W10
won the Royal Borough of Kensington & Chelsea Award for Commercial Development 2008.
Architect: Stiff + Trevillion



The Johnson Building & Sweeps Apartments ECI
won the RIBA London Award 2008
Architect: AHMM



WWW.

New website now live
Designed by Studio Myerscough, please visit www.derwentlondon.com

For further details on any of the properties, please contact Celine Tracey on 020 7659 3000.



**Portobello Dock W10
69,000 sq ft**

Mixed use redevelopment
Architect: Stiff + Trevillion
Launched: April 2008
www.portbellodock.com

Offices — Only 4 office units are available in the RB Building, after 3 units were let to Empire Artist Management, SCB Partners and CLM. The Canal Building, a 24,000 sq ft landmark new building, and the restaurant space in the Wharf Building, are also available.

Chicago: the place that smells of onions

by Simon Allford,
AHMM

ON the Saturday morning three of us (Simon Silver, David Rosen and I) set out in the advanced guard to visit New York ahead of Chicago. Our aim was to meet in downtown Manhattan on the rooftop of Nick Jones' Soho House with the artist Teresita Fernandez to discuss the atrium of the Angel Building.

On Sunday, with New York long forgotten, the group (with the addition of Messrs Morris, Monaghan, Scaramucci and Williams) reconvened in Japonais to consume fine beef from hand massaged cattle and review the plans for the week. For dining, art and baseball aside this was most definitely a study tour: the chance to review those buildings we so often discussed whilst reviewing Schulman's photographs.

Soon architecture was coming at us thick and fast: at Illinois Institute of Technology we had a guided tour of Mies' Crown Hall with its brilliant black skeleton drawn taught by the clear and white glass, punctuated by the steady beat of I-beams and floating free above a platform of white travertine that demanded the use of Ray Bans. This early highlight was succeeded by an inspection of Mies' confidently pragmatic chapel and boiler house. Our inspection of the engineering block, his first stateside construction, brought back memories of the great riveted bridges of the river tour: clearly Mies was inspired as much by what he found as what he left behind. Lunch was at The Pritzker Club: Koolhaas' tribute to Mies, where God resides most definitely only in the complex spatial organisation – defined by an envelope constructed of quite extraordinary research into architectural materiality. The Sears Tower, itself an outstanding combination of commerce and engineering making architecture (once the nine tube idea was in place the skin was no longer significant), offered sublime views of the gridded windy city petering out into the horizon. The Hancock was similarly confident except perhaps at the over compressed base.

That night, our party was complete with the arrival of Mr America (original Levi's, JJ Bean cap et al) Ian McArdle. This was Farnsworth day. Recollections of the journey on foot from the modest bookshop through the flood plains and the first glimpse of the white temple remain vivid. We surveyed the object in the landscape; poured scorn on the replacement pane of safety glass whose minor reflections became an outrage; admired details; delighted in the whole; learned of the original plan for enclosure of the porch; understood the disappearance of the steps from within and mused on the fallout between Mies and his patron and companion Edith Farnsworth. For architect and client on a tour it raised so many conversations.

The following day was Mr Wright's day. Tours of his home in Oak Park; adjacent houses more and less successful; the Robie House; and the merits of Rafael Viñoly's adjacent indulgence in the patronage of the University. I think that, for us, the final day tour of Johnson Wax justified, more than any of the others, FLW's status as architectural genius: the invention of the open plan space, the control of light and the manipulation of form through structure.

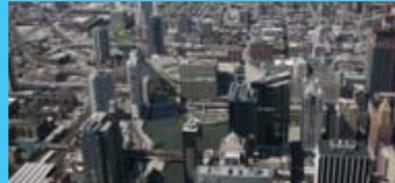
Impossible to extend (oh how they'd tried) and technically flawed (it leaked as they all did and grotesquely the tower was no longer occupied nor even open to visitors – the fault of apparatchiks not FLW) but endlessly inventive, challenging and delightful, it summed up the legend.

Chicago is so much more than the work of the two giants (and Koolhaas), indeed more than architecture: in one leisurely saunter through downtown we encountered the loop, the lake and The Billy Goat Tavern by way of the city beneath the city that defies all one's prejudices about two levels of infrastructure: here it is old and proven to work. Architecture does not make a great city but here it certainly helps. On the same morning the selected highlights of our tour were the magnificent Monadnock and Rookery (Burnham & Root with an FLW overlay). Pure Mies at Lake Shore Drive nos. 1,2,3 & 4; Mies and his co-conspirators' Federal Center (less Mies than most) as well as the Richard J Daley Center (C F Murphy) cor-ten Courts Building (more Mies than Mies as Mies acknowledged – openly!). We also witnessed the invention of new typologies: Carson Pirie Scott (where Sullivan invented/coined the 'Chicago Window' and defined the Department Store), the James R Thompson Center (Murphy/Jahn) as inventive programmatically as it is dated architecturally and Harry Weese's Metropolitan Detention Center (a similarly audacious programme for an urban skyscraper as prison with a prison yard on the roof). My own favourite from the morning was SOM's Inland Steel Building (by Walter Netsch, but so good it was claimed by Bruce Graham). Even Gehry was looking particularly good; though ironically it was Anish Kapoor's 'bean' that stole his thunder.

Chicago is magnificent not just because of its lakeside setting (what a morning run!), its savage short history, but also because of its frank conversion of commercial need into the defining 20th century art-form, the skyscraper. We've returned relaxed, entertained and already our conversations have a new more authoritative set of references: we've now all seen what we used to talk about second hand. Yes, we are still talking about detail and idea, but now we even have a reference back to the very particular pivoting hinges used at Crown Hall: God remains not just in the detail of the buildings but, as we discovered, the city itself.

CHICAGO

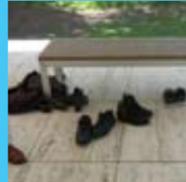
An architectural trip to Chicago was always on the wish list. After a series of stimulating schemes with architects, AHMM, their partners kindly hosted the visit to a city that many feel saw the birth of modernism. The high points of our journey were visits to Farnsworth House, Robie House and the ITT Buildings. It is not difficult to realise how much influence Mies Van Der Rohe and Frank Lloyd Wright still have on today's elite band of architects, once you have experienced these buildings first hand for yourself. There were of course a host of others and our five days travelled as quickly as the bat mobile through this memorable city. We were all influenced by what we saw and I am sure that Derwent's existing and future projects at home in London will ultimately benefit. Chicago certainly is "one town that won't let you down". Simon Silver



Chicago from Sears Tower



River tour



Farnsworth entrance



Farnsworth detail



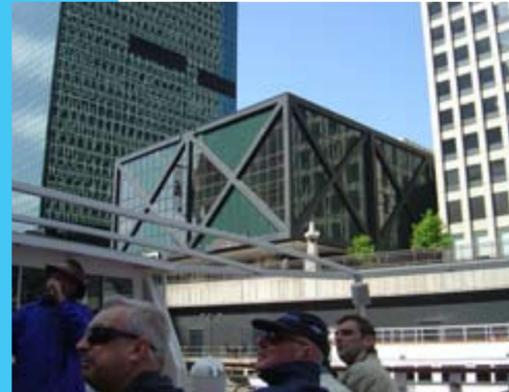
Federal Center



Hancock Tower parking ramp



Johnson Wax



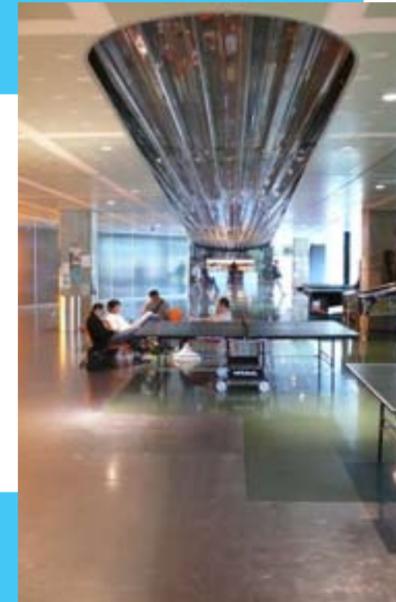
River tour



Frank's House



Path to Farnsworth House



Koolhaas Student Center



Sears Tower



Farnsworth House



318 N. Forest, Oak Park



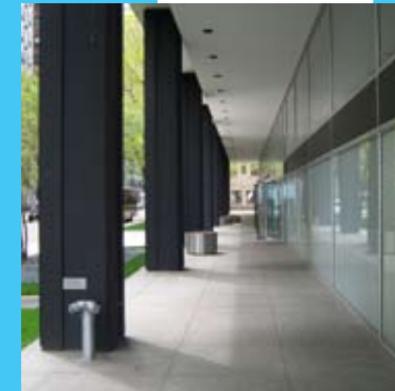
Johnson Wax



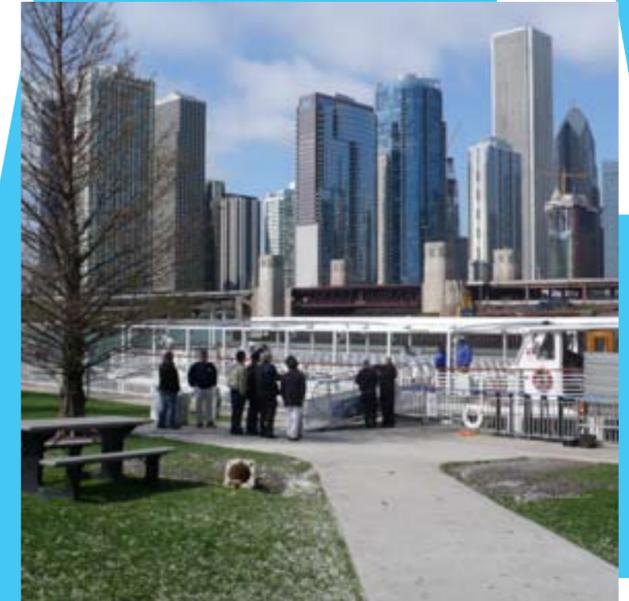
Koolhaas Student Center



Crown Hall



Lake Shore Drive Apartments



River Tour



Tribune Tower



Crown Hall



Goldberg's River City



Goldberg's River City



Anish Kapoor's Cloud Gate



Farnsworth House, Mies van der Rohe

The Future is Welcoming

Thanks to the fast-rising designers Universal Design Studio, Greencoat House in Victoria now boasts a stylish new reception. Previously the reception had been understated and underutilised — now there is colour, texture and striking contemporary furniture. It has been upgraded, streamlined, modernised — a confident and coherent introduction to the space.

"Derwent London is constantly rethinking its public spaces, and the idea of reinventing this one appealed to us," says Jay Osgerby, who co-founded Universal with his design partner Edward Barber. "It was more of an installation than a full-scale refit-out; a case of enhancing what was already there," adds Universal's Hannah Carter, one of

the designers who worked on the project. "Which meant creating zones without actually building walls." The new reception is split-level, each having a designated function. The area nearest to the entrance features a striking new reception desk, a series of anodised metal boxes that fit around existing floor-to-ceiling steel columns. At their centre are iridescent splashes of colour: red, blue, yellow and black. The boxes extend up the short staircase into the second, seated, area toward the back, bridging the two zones. At this point they form a plinth, upon which a sculpture, in the process of being commissioned, will eventually sit.

The seated area is framed by tactile felt wall-coverings, and features a plush

bespoke L-shaped sofa — the "Panoramic Sofa" — designed by Universal's parent company, BarberOsgerby, and bold, red, glass-topped low tables (another BarberOsgerby design, the "Zero-in"). Wall tiles and Alexander Taylor lighting adds further substance and detail. "We've made the area softer and more intimate," says Osgerby. "You can comfortably sit here now and have a meeting without feeling you are in a hallway.

"It has a warmer feel now, more hotel lobby than office building. It was under-used before — but it's the one common area for all the companies in the building to interact. We wanted to make it more playful and welcoming. That's the future: to bring a more welcoming feel to public spaces."





Working with BarberOsgerby

The design partnership BarberOsgerby counts Stella McCartney, Paul Smith, Virgin Atlantic and the advertising agency Fallon among its clients — and now Derwent London. The company recently completed its acclaimed redesign of the Greencoat House reception, giving the space a more vibrant, contemporary look. “It came about through a connection with Simon Silver, whom a convoluted collection of friends and colleagues kept saying was a kindred spirit,” says Jay Osgerby, one half of the partnership along with Edward Barber. “When we finally met about five years ago, we both knew about each other.”



Jay Osgerby and Edward Barber had met while studying a postgraduate course in architecture at the Royal College of Art in the 1990s. By the time they'd become acquainted with Silver, BarberOsgerby's burgeoning portfolio — ranging from furniture-making to industrial design, interior design and architecture — had prompted them to launch a satellite company, Universal Design Studio, to exclusively handle architectural and interiors commissions. BarberOsgerby, the parent company, then concentrated on product design and art direction. “Although we've two companies, it's still a hybrid to an extent,” says Osgerby. “Though Universal's more about working with brands and individuals to extract the essence of a brand, what they're trying to say, and realise that in terms of a space.”

BarberOsgerby belong to a generation of groundbreaking British designers whose impact is

being compared to that of the BritArt movement in the 1990s. At the centre of the movement is Established & Sons, the British design-and-manufacturing company whose co-founders include Alasdair Willis (married to Stella McCartney), and which identifies and promotes the cream of British design talent. Included on its coveted roster is BarberOsgerby, whose first major success was as furniture makers: a low plywood “loop” table spotted by the acclaimed Italian furniture-maker Giulio Cappellini, who asked them to develop further designs. They never looked back.

BarberOsgerby have since broadened their portfolio — a current commission is to art-direct the V&A's huge new post-war modernism exhibition — but the advantage of their widescreen approach is that each discipline complements the other. When redesigning an interior space,

for example, they can supply their own bespoke furniture, as at Greencoat House (overseen by their interiors arm, Universal Design Studio). A common theme running through BarberOsgerby's and Universal Design Studio's output is their love of new materials and technologies. “I said the other day that I feel like we're at the rearguard of modernism,” says Osgerby. “I don't know if that is a specific style thing, it's more a state of mind, and also how you live your life. However we design things to be permanent and multilayered — you might live with them for a couple of years before you realise something else about them. But we're not into whimsy or cheap, quick jokes. You'd never find us doing the Big Brother house...”

“The appeal of working with BarberOsgerby is simple,” says Simon Silver. “Having been introduced, we felt they were talented. There's no substitute for talent. Anything you do, if

you're working with talented people, you end up with a better product. Of course there are lots of clever people out there — but not everyone is on our wavelength. There is chemistry with BarberOsgerby; they have that spark, that bit of life. For us that's half the secret: having a really good atmosphere around the project table.

“Although we haven't done a lot with them until now, we've begun to forge a relationship, beginning with them not only supplying the furniture for Greencoat House, but redesigning the entrance — we're thrilled with the result and want to move on from here.”

Three more collaborations are in the pipeline: Gordon House, Oliver's Yard and Angel Building. Despite its gradual beginning, this working relationship looks set for the long haul.

New West End Company

Richard Dickinson will play a vital role in shaping the West End's future. He took over in February 2008 as CEO of New West End Company (NWECC) — a business-led partnership working closely with Westminster City Council, Transport for London (TfL) and the mayor's office, to create a more attractive and profitable trading environment for Bond Street, Oxford Street and Regent Street. NWECC was founded as a Business Improvement District in April 2005 for an initial 3-year period. Its second 5-year term will help to prepare the West End for the 2012 Olympics, as well as building on its initial achievements.

Derwent London is a member of the strategic board.

How is the east end of Oxford St likely to change?

We know there are major issues in terms of fragmented ownership and a conservation area that means that development is more difficult. But there is a real need to do both short and long-term improvement. Plus we need to reduce the traffic. At the moment, 250 buses an hour go along Oxford St — many of them empty because their routes either start or end there.

We're looking at all the proposals that have been mooted in the past five years with a view to really push some options to the fore about the nature of the retailers we want. We're doing a major study at the moment to look at that. Contemporary retail doesn't stand still and it's not what's there at the moment. What we've got is a lot of downmarket shops over the top of language schools.

What are your plans for NWECC's second term?

Our major plan is called Orb, which stands for Oxford St, Regent St and Bond St. It's all about investing in public space. There's a range of different projects. There's a £4m scheme to give much more space to pedestrians around Oxford Circus, which will feature a new pedestrian crossing that allows people to cross diagonally as well as the normal way.

We plan to remove 200 pieces of clutter from the West End — old posts, signs, stuff that's no longer needed. We want ten new green spaces by 2010 — we're calling that our Oasis Programme. And there's a £40m plan with Westminster City Council and TfL that will upgrade lighting, paving and street furniture. Alongside that we're planning for the longer-term impact of Crossrail, which will increase the capacity of transport into the West End enormously — the trains are double the length of Tube trains.

How has NWECC made a difference to the West End?

The first thing is that the delivery has happened on the ground. That would include things such as street cleaning: we've taken 500kg of chewing gum off the streets every year for the past three years. There has been a big focus on reducing crime in the retail environment — and crimes against the person, such as handbag theft and pick pocketing, are down 16% over that period.

Then there is the street warden scheme — red-capped wardens to provide information and to guide visitors around. We have about 200 million visitors a year to the West End, and around 50% are either tourists from overseas or elsewhere in the UK. They don't necessarily know where they're going.

Which new directions would you like to take NWECC in?

It's more about building on our successes. I mentioned the crime and the visitor-welcome sides. The other major plank of our activity is promotion. We've just agreed a 20% increase in our promotional budget. There will be concerted marketing campaigns, both at home and abroad, to drive more people into the West End. So the delivery continues — and our priorities are marketing, crime reduction and street management.

How is your working relationship with Westminster City Council?

It's a very close operational relationship. We add value to what they do — for example, the chewing gum I mentioned earlier: they don't remove it but we do, because keeping the streets clean is a key issue. But we're not in the business of just replacing services that the council might offer. Adding value is one of our mantras. And Westminster has been pretty positive about business-improvement districts.

What are the implications of the new mayor?

We're looking forward to working with him. It may be easier in some respects to work with the new administration because it shares the same politics as Westminster City Council, which is also Conservative. Previously it was more confrontational; now I think it's going to be more consensual. There are tough issues to work through, but I think that will help.



Derwent London at the London Festival of Architecture

Derwent London sponsored one of the key "hubs" at the London Festival of Architecture 2008. The one-month event, a celebration of the capital's buildings, streets and spaces, ran from June 20 to July 20 across five key areas. Derwent London's hub included Kings Cross, Bloomsbury, Fitzrovia and Covent Garden. Fitzrovia is an area that Derwent London is passionate about, the future of which we are helping to shape with exciting new spaces such as Qube and Arup's HQ.

The hub proved an enormous success, and was singled out by the LFA's director, Peter Murray, as "very lively". Its theme was "A Fresh Approach" — looking at ways in which the 50 million passengers who will travel through the new St Pancras International station each year can be encouraged to explore this vibrant corner

of London. Problems such as a lack of signage and the unrealised potential of many of the hub's green spaces were identified. They were addressed in the form of a "living masterplan" for the area, paying tribute to its architectural past and offering ideas about future developments.

These comprised a series of exhibitions, events, bicycle tours and installations, held at venues including the British Museum, the Bloomsbury Ballroom and Somerset House. The diverse roster of speakers, exhibitors and hosts included Wallpaper* magazine, the architects David Chipperfield, Ken Shuttleworth and Daniel Libeskind, the author Peter Ackroyd, the designers Eley Kishimoto and Wayne Hemingway, and the media personality Janet Street Porter.



New Hotel for Shoreditch

Eight years ago, Derwent London began an experiment. The company had acquired a vast new space — a block of three interconnected buildings in Shoreditch. Aware of a new creative economy flourishing in the area, Derwent set out to create a central hub for it. The architects AHMM began refurbishing one of the buildings, stripping the interior back to its bare essentials to emphasise its raw, industrial character. It was a world away from Derwent's usual high-end interiors — but perfectly suited to the new breed of workers, artists and innovators galvanising this neglected corner of the capital.

Fast-forward to 2008 and the experiment has proved a success. The Tea and Biscuit buildings — the two main flanks of the complex, now house cutting-edge outfits such as Mother, Tomato, Film London, Albion, BD Networks, Glue and Shoreditch House. Between 3,000–4,000 people work there every day. But that is not the end of the story.

Currently in planning, with a view to commencing work in January 2009, is AHMM's major revamp of the Tea Building's entrance, basement and ground floor. The new entrance, further along Bethnal Green Road, will incorporate floor-to-ceiling shutters that will open a section of the building up to the street, creating a more interactive relationship with the community. The inside will feature a substantial new reception area, as well as designated spaces for retail, organic food and dining (talks are ongoing with potential operators).

Meanwhile further along the Bethnal Green Road, at the intersection with Ebor Street, the derelict White Swan pub next to Shoreditch House is set to undergo a radical revival. Archer Architects have submitted plans — with building due to start in January 2009 — to restore it to its former white-fronted glory. A further three floors will be added — but these will be in a contrasting, contemporary style: heavily

articulated outer walls in cor-ten steel. When the steel rusts it takes on a deep-red hue to blend with the brickwork of adjacent buildings.

The pub will be transformed into an exclusive hotel for Shoreditch House; a top-floor roof-garden on the hotel will form an extension from the private members' club's existing roof terrace (where the swimming pool is). The hotel entrance will be accessed from a lift in the reception.

"On the upper floors there is the opportunity to have some very special rooms," says Stephen Archer. "The top floors will have the bigger suites — and the very top floor will be one big suite with its own terrace."

The next chapter in the Tea and Biscuit buildings' history may well be the most colourful yet.

