



HOMES & WORKSPACE

Ninefold *Wharf.*

Nine floors of brick and bronze on the South Dock, thirty-nine of homes above it, and a glazed loggia under a single sloping roof at the top.



Built to *weather.*

Bexmoor has developed on London's docks and river for twenty-seven years — eleven buildings between Rotherhithe and Poplar. We are slow, we are quiet, and we have never sold a building before it was finished.

Ninefold Wharf is the twelfth. It is the first tower we have built and the first time we have put nine floors of workspace under the homes, because a building on this dock should still be busy at eleven in the morning.

i.

BRICK BEFORE GLASS

The ground floors are the ones people touch. We build those in something that ages.

ii.

NINE FLOORS OF WORK

Every Bexmoor building earns its keep on the lower floors before it houses anyone.

iii.

REPAIR, NOT REPLACE

Detailed so a mason and a joiner can maintain it in eighty years' time.

A warehouse
at the bottom.

*A lantern
at the top.*

The base is nine storeys of warm buff-and-red brick with deep-reveal arched openings and bronze frames, sitting straight on the granite setts of the dockside. It is heavy on purpose: from the promenade, Ninefold reads as a dock warehouse that happens to have a tower on it.

Above the ninth floor the building changes material entirely — a glass shaft clad in close-set slim bronze fins, stepping back twice as it rises. The crown is not a plant room but a double-height glazed loggia under one sloping bronze roof, lit from inside on winter evenings.

48 *storeys*

FIVE HUNDRED AND FIFTY FEET OVER THE SOUTH DOCK

On the dock, *under the cranes.*

South Dock, Canary Wharf — black water, old cranes and a tower cluster that starts at your door.

Ninefold stands on the dockside with the water on one side and the Canary Wharf estate on the other. The old dock cranes stay where they are, the narrowboats stay moored, and the granite setts run right up to the brick — there is no forecourt and no ramp.

At street level the base is an arcade rather than a wall: deep brick arches with bronze frames, a coffee kiosk in one of them, plane trees in the wet, and a residents' entrance that is deliberately hard to spot from the promenade.



THE ARCADE ON A WET TUESDAY — BRICK, BRONZE, WET SETTS AND THE KIOSK QUEUE.



CANARY WHARF

Over the *dock.*

From above, the two buildings read as one: the brick block holding the dock edge, the finned shaft stepping back twice above it, and the sloping bronze roof of the loggia closing the whole thing off.

Forty-eight floors, *two buildings.*

Nine floors of workspace in brick. Thirty-nine floors of homes in glass and bronze.

The base is load-bearing brick over a concrete frame, with arched openings deep enough to shade the workspace behind them without a blind. Nine floors of studios, offices and maker space open onto the arcade and the courtyard, and they have their own entrance and their own lifts.

Above them the residential shaft sets back twice — once at level nine, once at level thirty-one — which gives two communal terraces and stops the tower from reading as a single extrusion. The crown loggia is shared: bar, library, terrace, and a fire that is lit from October.

HEIGHT	550 ft · 48 storeys
HOMES	310 homes · 9 floors of workspace
PROGRAMME	Brick-and-bronze workspace base · finned residential shaft · club room · courtyard garden
SITE	South Dock, Canary Wharf, London E14
FACADE	Buff-and-red brick with arched bronze-framed openings; slim bronze fins over the glass shaft
PODIUM	Nine-storey brick base onto a granite-sett dockside promenade and a walled courtyard garden

i.

WORKING

Nine floors of studios and offices with their own entrance off the arcade.

ii.

STEPPED

Two setbacks as the shaft rises, giving two communal terraces.

iii.

LIT

A double-height glazed loggia at the crown under one sloping bronze roof.



— BLUE HOUR

The hour the
loggia
switches on.

Fins, and the *brick beneath them.*

The fins are slim, close-set and unlacquered bronze, running the full height of the shaft. From across the dock they give the tower a fine vertical grain and a colour that changes with the weather; from a balcony they are simply the thing that keeps the afternoon sun off the glass.

Where the shaft meets the base the two materials are allowed to butt straight into each other — no transition storey, no shadow gap, no cornice. The brick stops and the bronze starts, and after the first winter the join is the best-looking thing on the building.

GLAZING	Floor-to-ceiling, bronze framed
FINS	Unlacquered bronze, close-set
BASE	Buff-and-red brick, arched
CROWN	Glazed loggia, sloping roof



TEN FLOORS OF THE SHAFT AT REAL SCALE — THE FINS, AND THE TOP OF THE BRICK BASE BELOW.



FROM THE PROMENADE

Five hundred
and fifty
feet.

A fire, and *the rain on the glass.*



THE RESIDENTS' CLUB ROOM AND LIBRARY ON A RAINY SUNDAY.

Dark oiled walnut floor to ceiling, a rolling ladder on the bookcases, tan leather Chesterfields, bottle-green velvet chairs and a real fire in a green marble surround — with tall bronze-framed windows streaked with rain looking straight out at the dock.

It is not a lounge with books in it. There is a librarian two days a week, the papers arrive on Sunday, the fire is lit from October to April, and the room is deliberately quiet enough to fall asleep in.

A couple is sitting on a rooftop terrace at night, looking out at a city skyline. They are wearing winter coats and scarves, and holding glasses of wine. A fire pit with a fire is in the foreground. The terrace has a wooden railing and a small table with a bottle of wine and a glass. The city skyline is visible in the background, with lights reflecting on the water. The sky is a deep blue, and a plane is visible in the distance.

Cold, clear,
and the whole
city lit
underneath.

THE ROOFTOP TERRACE BEHIND THE LOGGIA, BLUE HOUR IN FEBRUARY.

Three hundred *and ten homes.*

Walnut, green marble, brass and herringbone oak — a warm interior for a grey city.

The plan is British rather than international: proper halls, doors that close, a utility cupboard that exists. Living rooms take the dock and the river; bedrooms sit behind the fins where the light is even. Every home has a study or a room that can become one.

— Studios to four bedrooms, and duplexes at the crown
Corner and through-plan layouts on every floor.

— Floor-to-ceiling bronze-framed glazing
Shaded by the fins, openable on every principal room.

— A winter garden or balcony to every home
Glazed on the dock face, open on the setbacks.

— Herringbone oak floors throughout
Green marble to bathrooms; walnut joinery; unlacquered brass.

— Club room, library and courtyard garden
Plus two terraces at the setbacks and the crown loggia.

— Nine floors of workspace downstairs
Studios, offices and meeting rooms, let to residents first.



THE CLAY CAMERA STUDY AND THE MASSING MODEL IN THE CANARY WHARF CLUSTER.



SUNDAY

A roast, forty *floors up.*

Walnut panelling, a long table for ten, bottle-green velvet, brass pendants — and the docks, the Thames and the City under a grey-gold sky beyond the glass.

A desk against *the weather.*

Fluted walnut to the walls, a leather-topped desk set hard against a tall bronze-framed window, a green marble fireplace with a low fire, and the Canary Wharf towers going in and out of cloud all morning.

Nine floors of workspace sit downstairs for the days that need a door and a meeting room. This is the room for the days that don't — which, in London, is most of them.



A HOME STUDY ON A RAINY MORNING, THE FIRE LOW.



THE BATHROOM

Green marble,
brass, and a
bath running.

A club, a garden, *and a fire.*

British amenity: fewer rooms, better rooms, all of them staffed.

i. Club room & library

Walnut, a real fire, a rolling ladder and the Sunday papers.

ii. Walled courtyard garden

Brick walls, climbing hydrangea, silver birch, a greenhouse and a long table.

iii. The crown loggia

Double-height, glazed, under the sloping roof — bar, terrace and the whole city.

iv. Two setback terraces

At levels nine and thirty-one, planted and sheltered from the dock wind.

v. Wellness

Pool, steam, gym and a treatment room in the brick base, lit from the courtyard.

vi. Resident services

Concierge, porter, parcel room, bike workshop and a librarian twice a week.



THE ARCADE AND THE COFFEE KIOSK, A WET TUESDAY MORNING.



THE COURTYARD

Walled, planted,
and out of
the wind.

Brick walls, climbing roses, silver birch and a long timber table under a pergola — with the finned shaft rising over the wall and the dock a hundred feet away.



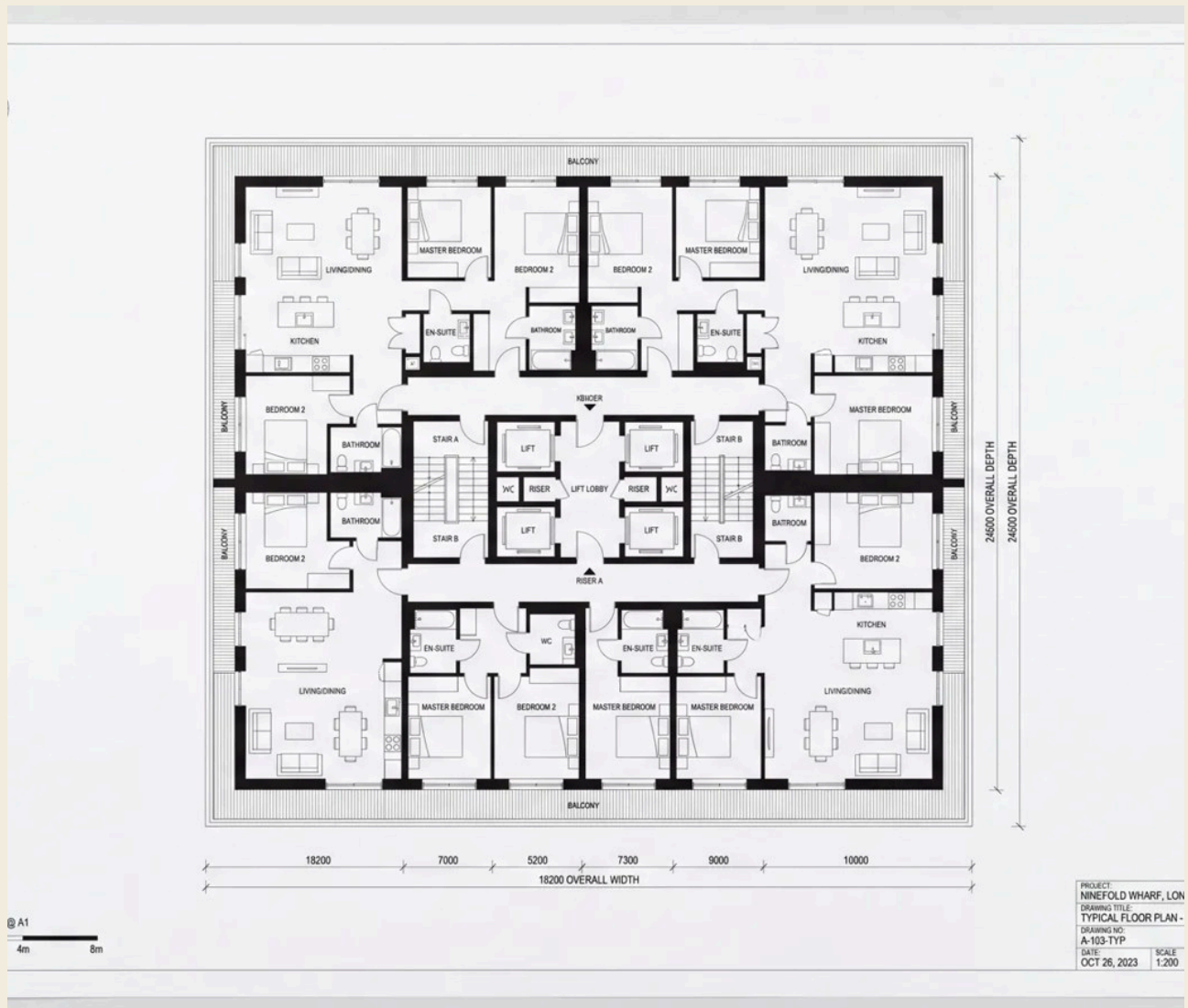
THE KITCHEN

Saturday, and the river *going past.*

Dark walnut, a deep-green marble island, unlacquered brass, copper on open shelves — and a Thames Clipper crossing the window forty floors down.

A typical floor.

Five to seven homes per floor around a central core, arranged so the single-aspect flats face the dock and everything larger runs through the plan. Halls are real halls; every home has storage that is not a cupboard in the bedroom; service runs behind the core.



TYPICAL RESIDENTIAL FLOOR PLAN.

i.

CENTRAL CORE

Lifts, stairs and service kept off the facade.

ii.

DOCK FIRST

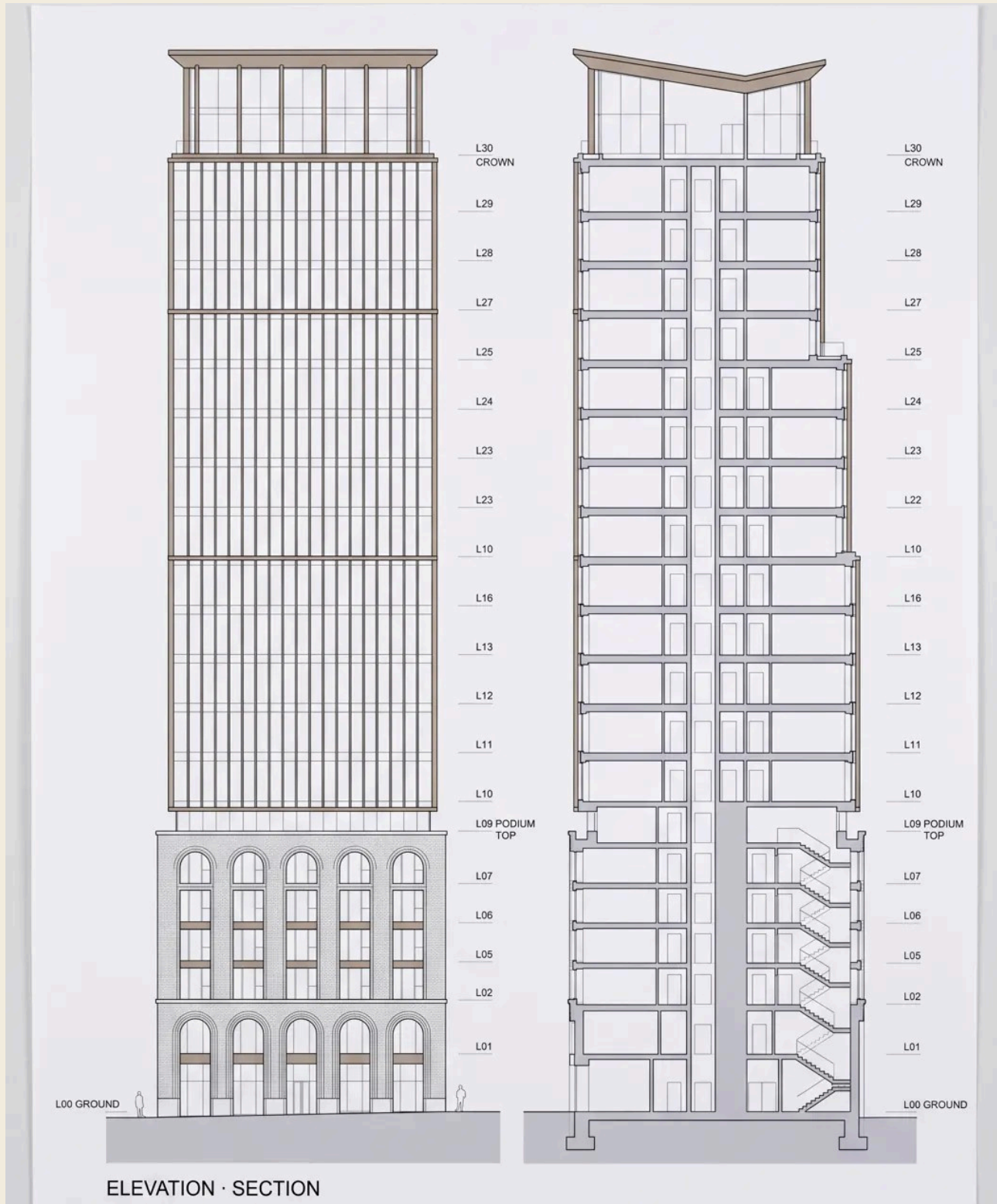
The best aspect goes to the smallest homes, not the largest.

iii.

WINTER GARDENS

Glazed outside space on the exposed dock face, open on the setbacks.

All forty-eight *floors.*



ELEVATION AND SECTION TO THE SAME SCALE — THE BRICK BASE, THE TWO SETBACKS AND THE SLOPING CROWN.

Dark inside, *warm outside.*

One palette runs from the arcade to the crown loggia, so the club room, the workspace lobby and a kitchen all belong to the same building.

Buff-and-red brick

The nine-storey base, the arcade arches and the courtyard walls.

Unlacquered bronze

Fins, window frames, ironmongery and light fittings.

Dark oiled walnut

Panelling, joinery and the club room from floor to ceiling.

Deep green marble

Fireplaces, bathrooms and the kitchen islands.

Bottle green & tan leather

Upholstery through the club room and the residences.

Herringbone oak

Floors throughout the homes and the club room.



THE MATERIAL BOARD.

West to the City. *East to the estuary.*

From the west face the Thames swings round the Isle of Dogs and the City of London stands up behind it — and on a clear winter evening you can see the whole of it from a bath.

From the east face the docks run out toward the estuary, the O2 sits in the middle distance, and planes drop into City Airport across the water every four minutes.



550^{ft}

TO THE CROWN

310

HOMES

48

STOREYS

9

FLOORS OF WORKSPACE

The marketing *suite.*

The suite on South Quay Square holds the model, the material board and two full-scale room sets — a dock-facing living room and a green marble bath. Floor plates, availability and specification are released there. Private appointments, Monday to Saturday.

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SALES GALLERY

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APPOINTMENTS

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BEXMOOR
ESTATES

Built to *weather.*

Dockside and riverside development in London since 1998. Ninefold Wharf is the twelfth Bexmoor building and the first tower.

BEXMOOR ESTATES

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ABOUT THIS DOCUMENT

Sample brochure — studio concept; not a real development, nothing here is an offer. Bexmoor Estates and Ninefold Wharf are fictional and exist only as a design exercise.

Visualisation & brochure by Ratio Visuals — studio concept sample.