

A collection of luxury apartments will open their doors this month in St Katharine Docks

# Penthouse to woo the super-rich over to the north bank

IT SEEMS the south bank gets all the glory. With its restaurants and theatres, its street markets and City Hall, the southern edge has earned a reputation as the more glamorous side of the river. But recent developments around St Katharine Docks and Canary Wharf is working on making the north bank more than the place where you work. High profile restaurants such as Tom's Kitchen and The River Lounge are playing their part to draw visitors to the area for play, not work.

A number of new residential developments cropping up on the opposite side of the river are also hoping to bring Londoners round to life on the north bank. The finishing touches will be added to Tower View, a collection of six homes in a converted warehouse, this month. Developers Hadley Property Group and Stratus Securities are hoping their investment in bespoke interiors will be enough to draw in prime central buyers.

Sitting alongside the Thames in St



TOWER VIEW, ST KATHARINE DOCKS, FROM £1.85M TO £6.25M



Right: Tower View resides in the only marina in central London  
Top right: the view from an open plan kitchen



Katharine's Way, the development is an eight minute stroll to Tower Hill station – not that you'll need it for your commute if you work in the Square Mile. When you do want to wander further afield, London Bridge is just 10 minutes away. Or you have a picturesque option in the riverbus, which departs from St Katharine's Pier every 10 to 15 minutes.

"The evolution of the North Bank is one of the most exciting property stories in this market," says James Hyman, head of residential agency Cluttons, "Areas like St Katharine

Docks and Wapping are growing in popularity and still represent some of the best value in terms of the central London property market. Waterfront locations are highly sought after."

While Tower View's location is a clear selling point, with a panorama including Tower Bridge, The Shard, and St Paul's, its price tag has just as much to do with the amount of space on offer.

The apartments reside in a riverside warehouse, a typical feature along the Docks which have been a hub of commerce since the

10th century. Buyers face a choice between two-bedroom residences ranging from duplexes to flats, or they can splash out on the three-bedroom penthouse with a rooftop viewing gallery. It occupies the fifth and sixth floor and takes up around 2,500sqft of living space.

The apartments have been "specifically designed with entertaining in mind" to entice lively, sociable buyers with an open plan lounge and dining area.

For more information and viewings, contact Cluttons on 020 7407 3669 or visit [cluttons.com](http://cluttons.com)

## HOTPROPERTY

# New flagship Curzon is film-buff heaven

Afroditi Krassa has designed the ultimate temple to film in Victoria

THE Soho and Mayfair Curzons have long been London's optimum venues for catching art-house and foreign films. But the reputation for small-scale independent cinema belies the grand ambitions of a company that's occupied a special place in the hearts of London cinephiles since the first branch opened in Mayfair in 1934. The bosses at Curzon recently noticed the gap in the market between the sticky-floored impersonality of Odeon and the sofa-and-cocktails boutique set-up of Everyman. With 25 cinemas set to open over the next five years, Curzon is hoping to attract the thousands (millions?) of serious film lovers who crave intimate movie-going experiences but don't need blankets, fully reclining seats and table service. Rising interiors star Afroditi Krassa was charged with distilling the brand in the new Victoria flagship. *City AM* caught up with her:

**Could you describe your brief from Curzon?**  
They wanted their flagship to be the physical representation of what they stand for. They were keen to incorporate what it stands for now with what it should be and where it



No box-office: the Curzon Victoria's downstairs bar where customers show paperless tickets to ushers

is going in the future. Like the Apple store we wanted it to be a physical space where people go and mingle, not a traditional retail space.

**How has Cinema design changed over the years?**

Cinemas have become slightly stale. You had this massive expansion of Vue and all the other massive chains

who approach it in a systematic, unemotional, efficient way. And then you've got the fringes, which are smaller operators. These try to innovate but are moving away from what cinemas should be, turning them into restaurants or bars or cafes which loses the point of what the cinema is. This had to be a lot more than just a cinema, but at the same

time Curzon is about content. You can't improve on a film and a dark room. The rest of it should comment and reflect on cinema in a new way but not overtake the central cinema experience. This was my starting point.

**How is Curzon Victoria different?**

It is much more of a cultural hub. It's

a place where you can spend time without actually watching a movie, have a coffee, access information. We've designed a space right at the top called Sound and Vision archive, which is a space where you can access the content, digital or analogue, that Curzon has collected over the years. In the ratio of communal spaces to screens, there is much more communal space. It goes back to the thinking – it is not just a cinema.

**Do you have a box office?**

No, you just have a massive bar right in the middle of the space that we designed to be a prominent island – it isn't hidden in the space at the back. Then you've got the basement which is much more like a lounge bar, much more relaxed where you can spend time having drinks with friends. You can participate without watching a movie.

**How did you refer to the history of Curzon?**

Curzon started in the thirties. The font of the logo is Futura, which is 1929, early bauhaus, early modernism. They had an almost futuristic language about them and we wanted to take this from their history and bring it into a contemporary context using new technology, rather than being nostalgic or a pastiche. We wanted to take real icons of cinema but subvert them and talk to consumers as they're passing by, saying this is not a bar, this is not a restaurant, this is not a hotel. It is a cinema. But a new type of cinema.