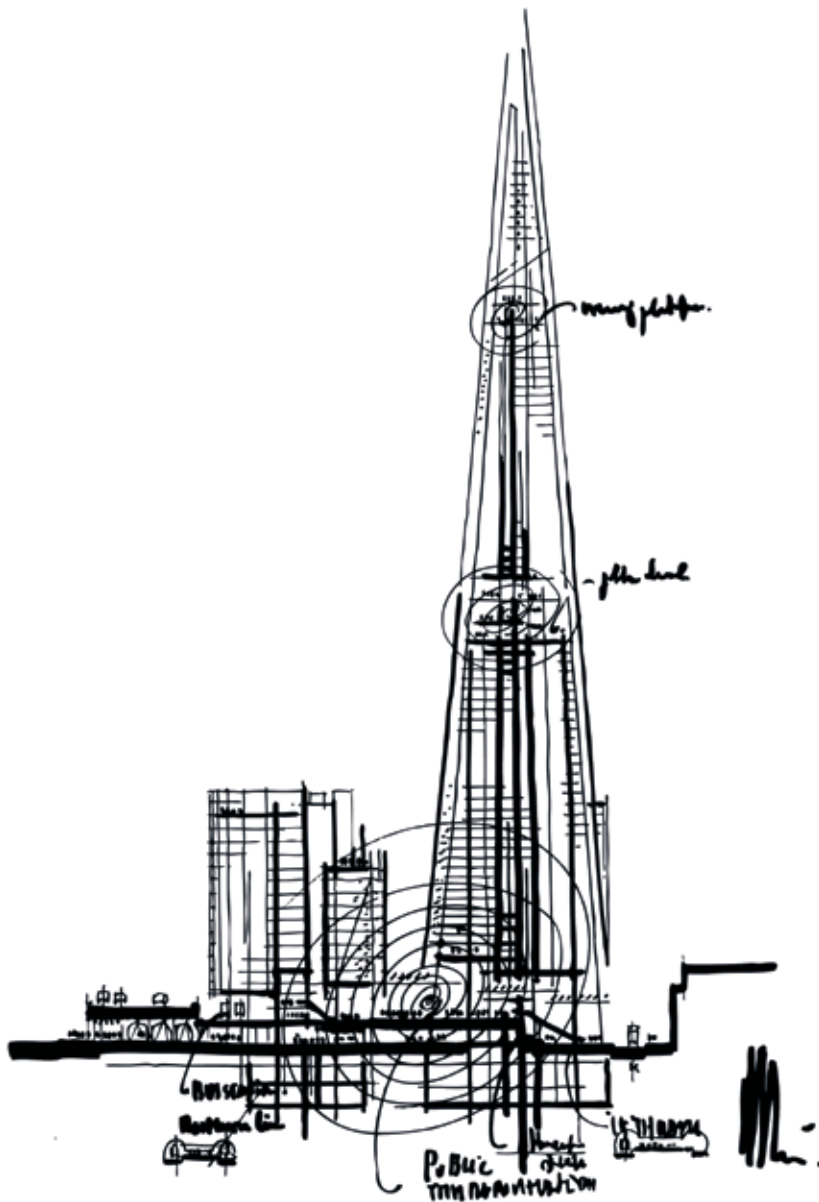


# THE SHARD

A BEACON  
FOR MODERN  
LONDON



"WE WOKE UP AT THE BEGINNING OF THE NEW CENTURY AND FINALLY DISCOVERED THAT THE EARTH IS FRAGILE AND MUST BE DEFENDED. THE FIRST THING TO DEFEND IS LAND. THERE IS A NOSTALGIC, ALMOST ROMANTIC IDEA THAT IT IS MORE ECOLOGICAL TO MAKE A SMALL BUILDING - FORGET IT: THAT IS THE WORST WAY TO CONSUME LAND. THIS IS THE REASON THAT CITIES GROW. IT IS MORE SOCIALLY CORRECT TO INTENSIFY THE CITY AND FREE UP SPACE ON THE GROUND. THE CITY IS FRAGILE AND VULNERABLE, SO WE HAVE TO BE CAREFUL."

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RENZO PIANO  
*Architect of The Shard*



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An aerial night photograph of London, featuring The Shard skyscraper in the foreground, illuminated with warm yellow and red lights. The city is densely packed with lights, and the River Thames flows through the middle ground, with the Tower Bridge visible. The sky is dark and cloudy.

# A BEACON FOR MODERN LONDON





# OPEN FOR BUSINESS

LONDON BRIDGE IS ON THE RISE AS AN EXCITING ALTERNATIVE TO MORE ESTABLISHED OFFICE LOCATIONS IN THE CITY AND WEST END – WITH THE SHARD CONFIRMING ITS STATUS

Southbank is riding the wave of corporate enthusiasm for locations that provide business, social and transport infrastructure, born from a shift in attitude towards delivering growth strategies that respond to the new economic cycle. It has led to the area being termed ‘London’s Third City’, an environment to compare with the neighbouring City of London and City of Westminster.

The potential of the riverside location was always apparent, but the significant catalyst was the opening of the Jubilee Line extension in 1999, linking the West End through to Canary Wharf and Stratford, via new stations that included Waterloo, Southwark, London Bridge and Bermondsey. While the stations were each architectural statements, Southbank business was a major beneficiary: it now had improved east-west communication, and became a credible headquarters location in its own right.

More recently, the growth of London’s economy has meant the central business district has had to expand beyond its traditional boundaries. Other global cities have grown upwards to meet this demand, but opportunities to do so in London have been much more scarce, most notably in the West End. So, progressive businesses have expanded into non-traditional locations, ones that deliver work, leisure and living in a single place. King’s

Cross, Victoria, Shoreditch and Southbank have been demonstrable beneficiaries.

This form of regeneration is not unique to London. It is referred to as ‘Vancouverism’. Here, mixed-use, waterside development provided an alternative to suburbanisation, creating an environment often seen as one of the world’s most desirable. Similarly in New York, tech, media and creative industries have chosen districts such as Midtown South and Brooklyn, which share Southbank’s former industrial heritage and bohemian character.

Within Southbank lie distinct areas, the easternmost of which is London Bridge. Authentic to its core, the area abounds with vibrancy and energy that reflects the hundreds of new businesses that have sprung up here in recent years. Only 20 years ago, immediately surrounding areas such as Borough and Bermondsey were unloved. Since being adopted by a core of SMEs seeking to

establish themselves in an austere economy, they have become hotbeds of innovation and creativity, ready to support now proven neighbouring major UK and global brands.

Future growth is assured with enhanced communication. Major investment in London Bridge station will, by 2018, increase capacity by 20 million. Much of this echoes the opening of the Jubilee Line extension, except focused this time upon improved north-south communication and connection with Crossrail, also in 2018 – integrated transport our European neighbours would be proud of.

Emblematic of this rejuvenation is The Shard and its sister, The News Building, which together form London Bridge Quarter. Built with the help of Qatari investment, it represents one of the biggest injections of overseas capital into the London property market.

One million square foot of office space within the £2bn regeneration project is already home to News UK and its brands, including *The Times*, *The Sunday Times*, *The Wall Street Journal*, Dow Jones and HarperCollins.

Other occupiers extend far beyond the media industries to the financial, legal, corporate, energy, health and education sectors. Such diversity provides further proof of London’s status as a global business hub to rival New York and puts others with pretensions to that status in the shade.

“FURTHER PROOF OF  
LONDON’S STATUS  
AS A GLOBAL  
BUSINESS HUB”



# REALISING THE VISION

IRVINE SELLAR, THE SHARD'S DEVELOPER, DESCRIBES HOW HE PERSISTED IN THE FACE OF NAYSAYERS, GLOBAL CRISIS, GALES AND OTHER HUGE LOGISTICAL CHALLENGES TO COMPLETE HIS AMBITIOUS PLAN

WORDS: IRVINE SELLAR

It was always an ambitious idea: to replace Southwark Towers, a nondescript 24-storey Seventies office building by London Bridge station, with a 310m-tall, mixed-use tower.

The vision for The Shard was to create an architecturally striking 'Vertical City' incorporating retail, offices, hotel, apartments, restaurants and a public viewing gallery. The idea was to create a diverse vibrant community, and provide multiple areas within which the public could experience the building and its magnificent views. And all of this astride one of London's major transport hubs.

Originally, in November 1998, I acquired Southwark Towers, occupied by PWC, as an investment. Shortly thereafter the government issued a White Paper encouraging high-density developments close to transport hubs. As a result, I realised the site had major potential for a stunning development. We worked up some designs with local architects for a tall tower enabling us to sound people out. But what I really needed was a world-class building that would capture people's imagination.

I arranged lunch with award-winning architect Renzo Piano to see what he thought. We met in Berlin and I showed him my designs. He said: 'You know, I hate tall buildings – they are arrogant, aggressive, like fortresses.' I thought it was going to be a short lunch. But there was something about the energy of the railway lines and the beauty of the Thames that appealed to him. So Renzo turned over his menu and started to sketch. What he drew in a matter of seconds bears a remarkable resemblance to The Shard today. When I saw it, I told him that if he would sign the sketch, sign up, then I would build it. He wrote: 'To Irvine from Renzo, May 2000 Berlin' and that was the start of a most incredible journey.



The years that followed were tough. There was a long and challenging planning process, a high-profile public inquiry, and a global economic crash that saw my initial business partners exit and development finance from a Swiss bank fall through.

I had some dark nights. Then I met representatives of the State of Qatar and, after complex negotiations, The Shard's future was finally assured with a partner that shared my vision to create a new landmark for London and simultaneously be the catalyst to revitalise one of the capital's most historic districts.

The construction phase was exhilarating and testing in equal measure. We had a great team who overcame sub-zero temperatures, gale-force winds, and the Thames breaking through our protective dam. We employed pioneering engineering methods such as top-down construction, where you dig the foundations while you build up the core (a first for the UK). Over one 36-hour period, we poured

5,400 cubic metres of concrete – employing 700 lorry-loads, one every three minutes. Then there was the installation of the last steel and high-level glass panels – phenomenal feats of engineering that still remind me of those iconic black-and-white images of workers completing the Empire State Building.

Today, The Shard is a living, dynamic building, full of energy. It sits proudly next to its stunning sister building, The News Building, now headquarters to News UK and illustrious media brands: *The Times*, HarperCollins, Dow Jones and *The Wall Street Journal*. These two Renzo-designed buildings will be occupied by 12,500 people and are already establishing a new vibrant community called London Bridge Quarter.

I'm immensely proud that, throughout the challenges, we remained true to the original vision of The Shard being a Vertical City with multiple and different occupiers, many of which will operate 24 hours a day, including hotel, education, medical, tourist attraction, residential, retail, restaurants and offices.

The vertical growth of London has been a much debated topic, and while there is divided opinion on London's evolving skyline, one thing on which there is universal consensus is the importance of quality architecture in our cities.

Outstanding architecture is the reason why a million people a year are visiting The Shard's viewing galleries; why up to 6,000 people a day are dining or drinking at The Shard's restaurants and bars; why tens of thousands will visit Shangri-La Hotel, At The Shard; why our office occupiers are reporting uplift in new business since moving to The Shard, and why Londoners, especially, embrace this magnificent building.

## ICONIC MOMENTS

'Those phenomenal feats of engineering remind me of the famous images of workers on the Empire State Building'





# AN ICONIC DESIGN







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# RENZO PIANO

THE WORLD-FAMOUS ARCHITECT'S VISION FOR HIS GREATEST WORK, THE SHARD

A RIBA Royal Gold Medallist and recipient of the Pritzker Prize, his profession's equivalent of the Nobel, Renzo Piano has established a reputation as one of the most innovative of the world's leading architects.

It was the concept of creating a Vertical City, not a tall tower, that attracted Piano – he saw The Shard as an opportunity to create an entirely new type of landmark building.

Taking inspiration from the spires of London churches and the masts of tall ships depicted by the 18th-century Venetian painter Canaletto, Renzo Piano designed The Shard as a spire-like sculpture emerging from the River Thames.

The pyramidal form was tuned to the mix of uses that the building contains. On levels four to 28, there are offices making use of the large floor plates and directly connected to the busy transport hub at ground level. Immediately above are three floors of restaurants and bars. The hotel occupies the central section of the building, with the residences above, where the structure is slender enough for apartments to have views on all sides. The final levels accommodate the UK's highest public viewing galleries, 240m above street level. The spectacular glass and steel spire, 95 storeys up, forms its summit, tapering off and disappearing into the air – a particularly important detail for Piano, given the building's prominence on the London skyline.

Nine sloping glass façades – the 'shards' – define the shape and visual quality of the tower, fragmenting its scale and reflecting the light in unpredictable ways. Openings in the gaps or 'fractures' between them provide natural ventilation to Winter Gardens.

Fundamental to Piano's vision was the idea of lightness and transparency. For all its height, The Shard would be an elegant spire in contrast to the bulky high-rises of the past. Realising this idea involved using glass in a highly innovative way.

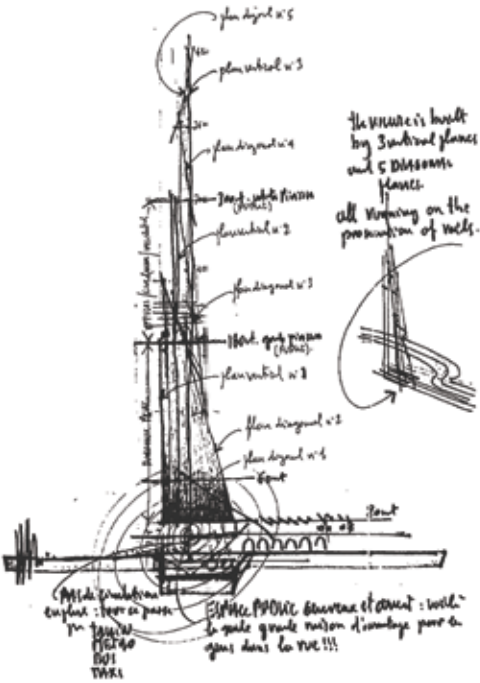
The architect's sophisticated use of extra-white glass gives the tower a lightness and a sensitivity to the changing sky around it, meaning The Shard's colour and mood are constantly altering according to the weather and the seasons. It required a particular technical solution to ensure the façade's performance in terms of controlling light and heat; a triple-glazed, naturally ventilated façade with internal blinds that respond automatically to changes in light levels was developed.

As part of the project, a section of London Bridge station's concourse was also redeveloped. The Shard has been the stimulus for much of the regeneration of the surrounding area, now known as London Bridge Quarter.



## MASTER AT WORK

Above and opposite: Piano working on a model of The Shard. Below: Sketches of his overall vision and technical details. Right: The Shard, inspired by the masts of 18th-century tall ships depicted in Canaletto's paintings



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# A BUILDING TO LOVE

FROM THE OFFICES OF WALLPAPER\* MAGAZINE, THE EDITOR-IN-CHIEF TONY CHAMBERS WATCHED WITH AFFECTION AS HIS NEIGHBOUR, THE SHARD, ROSE INTO THE SKY

WORDS: TONY CHAMBERS  
Editor-in-chief, *Wallpaper\**



Back in July 2011, we produced a special collector's edition of *Wallpaper\** magazine with an artwork of The Shard on the cover. The building was under construction at the time, and we used one of the floors to stage our annual Architects Directory shoot of the discipline's rising stars from around the world. Even then, with the 21 subjects standing in a building site in hard hats and high-visibility jackets, the building looked spectacular.

In retrospect, The Shard was a fitting backdrop: it was the most dramatic building being constructed in London and here was an opportunity to be the first people to get inside and show it to our readers. And yet, what I perhaps did not realise at the time is how brave this building is. It is quite simply a perfect example of the vision of a great architect being executed very purely.

For a start, it goes against all the logic of modern development – most tall buildings are designed to preserve as much floor space as possible at the top, because this is where they can charge the highest rates per square foot. But Piano wanted to build something elegant and accessible to the public that did not disrupt the skyline, citing the influence of the old spires of the city. So The Shard's floor plates get smaller the higher it reaches. It's a hugely unusual form in that respect.

Then there is its location – London Bridge – a great, historical part of the city, but not where you'd imagine a modern building of this sort. There is much development of tall commercial buildings in the financial district, over the river. The Shard is the first south of the Thames, sparking the area's revitalisation.

The *Wallpaper\** offices are nearby, next to Tate Modern, and I saw The Shard rise, very rapidly. We took pictures of it every other day from our roof – I still get a thrill when I look at it from our roof terrace. It is iconic, a symbol of the city, a recognisable form without being too cartoony. These days, there is so much pressure to create logo buildings, constructions with quirky forms, and I believe it is aesthetically dangerous. The Shard isn't like that. It satisfies a developer's desire for a brand shape without being gimmicky.

That's because it is incredibly elegant. It's refined and a little bit ethereal. It changes with the weather – sometimes it glitters, sometimes its head is in the clouds. Sometimes the edges stand out sharp, sometimes they softly blend in with the sky around them. It may have been the tallest building in Western Europe when it was completed, but the height was never the point. Renzo Piano was not concerned with breaking records – this is not an arrogant building, despite its size.



“IT IS THE PERFECT  
EXAMPLE OF THE  
VISION OF A  
GREAT ARCHITECT,  
EXECUTED VERY  
PURELY”

#### ARCHITECTURAL ICON

Opposite: The illustrated *Wallpaper\** cover Tony Chambers commissioned in 2011.

Above: From the same issue, 21 rising stars of architecture photographed while The Shard was under construction

This is what we expect from Renzo. He is one of the most important living architects; he has that lyrical side – he is Italian, after all! And has an immense energy. He is one of the pioneers of boundary-breaking modern architecture: when he built the Pompidou Centre in Paris, there was nothing in the world like it. And he has kept true to that ethos along with developing technology. He doesn't have a recognisable formal style – the form follows the function. But there is a DNA of modernity, transparency and material use. Often the criticism of famous architects is that, after a certain degree of success, they give you architecture by the yard. Renzo doesn't do that.

It's great to have a building by him on this scale in London. It strengthens the city's status on the architectural map, puts a flag down for our city. When you fly over it in a plane coming in to London City Airport, as I have done, you feel like you can almost touch it.

I love it. And it's hardly believable that we should get such a building when you think back only 25 years when everyone hated

modern architecture here. You couldn't have imagined that England would ever build something like The Shard.

Even seven years ago, when *Wallpaper\** moved here, there was no striking architecture in London Bridge – just Tate Modern. Now, when I look around from the rooftop, I can see Richard Rogers' NEO Bankside residential development, the new extension of Tate Modern by Herzog & de Meuron, the cluster of City towers north of the river, and, of course, high above them all, The Shard.

It's a beautiful and exciting part of London. There's an energy here. And best of all, Londoners seem to understand modern architecture now, as is evidenced by the success of magazines like ours, and the constant stream of television programmes about architecture and design. Perhaps the most astonishing thing about The Shard is how quickly it has been adopted by the city and become renowned internationally. For a radical piece of architecture, it seems to already be well established and at home.



# A VERTICAL CITY





# WELCOME TO THE VERTICAL CITY

THE SHARD IS NOT SIMPLY AN ICONIC BUILDING BUT REPRESENTS A NEW APPROACH TO EXPANDING THE URBAN LANDSCAPE. OFFICES, RESIDENCES AND PUBLIC SPACES ALIKE ARE ALL TAKEN SKYWARD

From the beginning, Renzo Piano and Irvine Sellar had an idea of The Shard as ‘a vital place of interchange’. The architect said, ‘This is my vision: I foresee the tower as a Vertical City, for thousands of people to work in and enjoy, and for millions to take to their hearts.’

The Shard takes the concept of a mixed-use building to new heights, in every sense. Its position at one of London’s most important transport hubs offered a great opportunity. Before construction began, Piano said, ‘It was clear this tower was sitting in the centre of a crossing system of different transportation. So, it was typical of work we have done in the past about brownfields – how to intensify life in the city: growth from the inside. It provided an excellent occasion to show that you could

provide life in a city without increasing the traffic – by using public transportation.’

And using that excellent connectivity, a range of different people is drawn to the Vertical City’s contrasting elements – with an emphasis on public access, at ground level, at mid-level in its bars and restaurants, and to the observation deck at the summit.

From level two to level 28, inspiring office space creates a community in which to work, that will enhance occupiers’ creativity, efficiency and productivity. Award-winning restaurants and bars on levels 31, 32 and 33 offer destination dining with the most stunning views in Europe, attracting customers from London and beyond. Similarly, the world-class Shangri-La Hotel, At The Shard

on levels 34 to 52 is a five-star home from home with an unmatched position in the heart of one of the great global capitals.

Between levels 53 and 65, private residences occupy the most prominent address in London and are the highest homes in the UK. But above that is another public space: the UK’s most exciting new attraction for foreign tourists, visitors from around Britain and Londoners alike – a viewing gallery offering a 360-degree panorama for 40 miles in every direction, and appropriately named The View from The Shard.

And from the summit of The Shard, it is clear how this Vertical City has emerged from a mere one-acre site to become the hoped-for beacon of vitality and connection.

THE SPIRE  
Equivalent to 95 storeys high

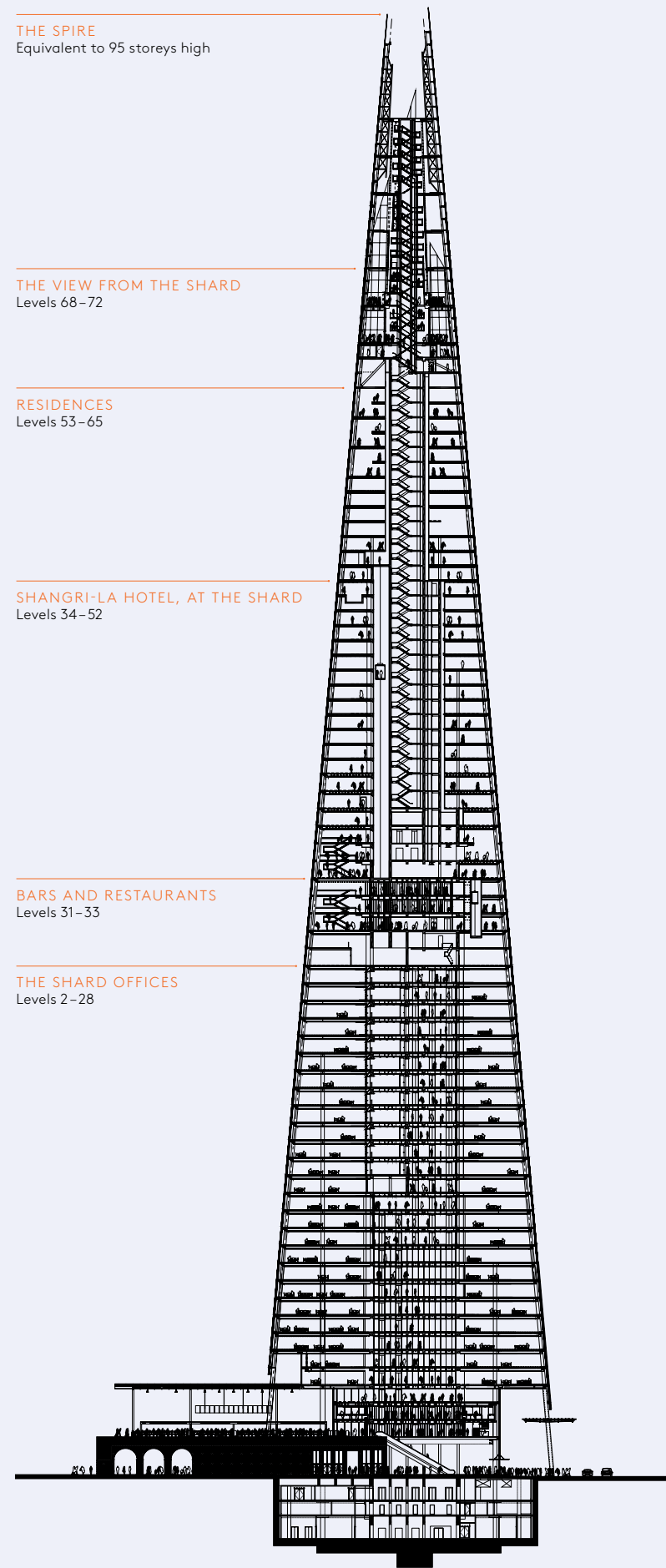
THE VIEW FROM THE SHARD  
Levels 68–72

RESIDENCES  
Levels 53–65

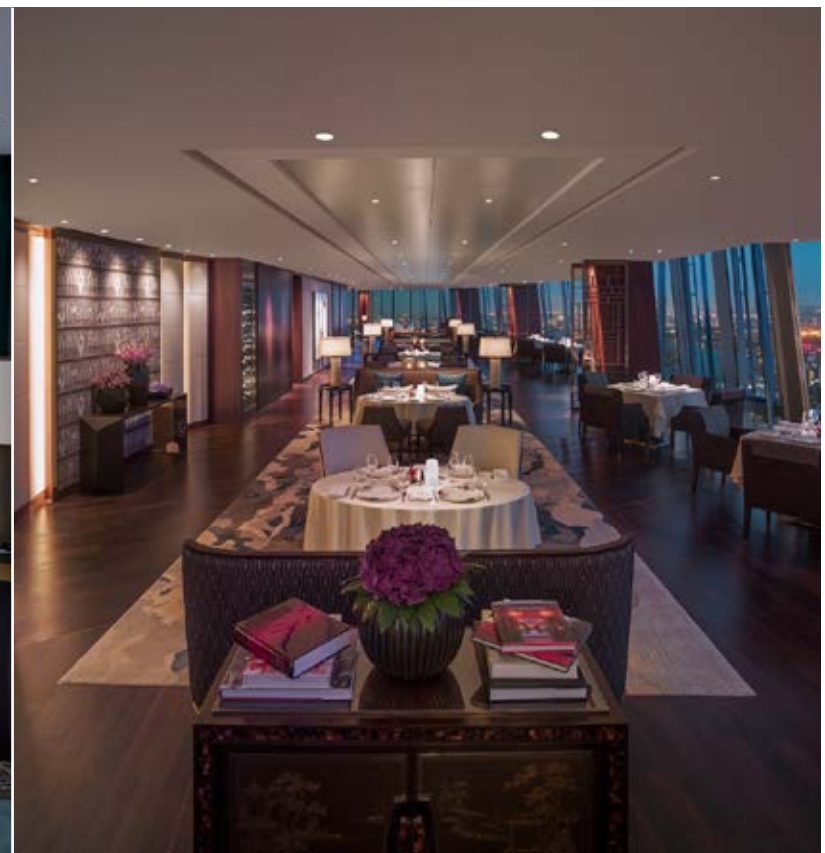
SHANGRI-LA HOTEL, AT THE SHARD  
Levels 34–52

BARS AND RESTAURANTS  
Levels 31–33

THE SHARD OFFICES  
Levels 2–28







#### BREATHTAKING VIEWS

*Top:* Eight hundred feet above the city, The View from The Shard offers visitors unobstructed 360-degree, 40-mile views across the London skyline and beyond. *Above:* The Shard Residences are some of the most extraordinary homes ever built in London. Rising from 590 ft to 720 ft above street level, these magnificent homes are the highest residences in Western Europe, enjoying the dramatic sense of living in the sky

#### SHANGRI-LA HOTEL, AT THE SHARD

*Top and above:* Shangri-La Hotel, At The Shard is the UK's first elevated hotel, comprising 202 luxuriously appointed rooms, which are among the largest in London. Hotel facilities include the UK's highest infinity pool and a 24-hour gym on level 52; three river-facing event and conference facilities; GÖNG destination bar; TĪNG restaurant; TĪNG lounge and LÁNG artisan deli





#### AWARD-WINNING RESTAURANTS AND BARS

Three contemporary restaurants occupy levels 31 to 33: Aqua Shard (*top left*) serves innovative contemporary British cuisine, and has a private dining room and a spectacular three-storey atrium bar. Hutong (*top right*) showcases the diverse cuisines of northern China, complemented by bespoke cocktails and dim sum from its Shanghai Bar. And Rainer Becker's Oblix (*above*) provides New York grill-inspired casual dining and a lounge bar with live music

#### WORLD-CLASS OFFICES

*Top and above:* The Shard offices are inspiring workplaces that provide a platform for creativity and cultural change. Inside, the space is flooded with natural light and the offices are intelligently designed to provide staff with a high-quality work environment and the most striking individual views of the city through floor-to-ceiling glazing. Each floor benefits from Winter Gardens – naturally ventilated spaces that provide a human link between inside and out





AN  
INSPIRING  
PLACE  
TO WORK



DESIGN GURU

Professor Myerson says that The Shard boasts the 'three Cs' of the ideal workspace



# "THE SHARD HAS ALL THE THINGS TALENT WANTS"

AS TALENT RETENTION BECOMES INCREASINGLY IMPORTANT TO EMPLOYERS, DESIGN PROFESSOR JEREMY MYERSON SAYS THE KEY IS PROVIDING AN INSPIRING, CONVENIENT WORKSPACE THAT IS CONDUCIVE TO INNOVATION AND INVENTION. THE SHARD'S OFFICE LANDSCAPE, ITS CONNECTIVITY AND THE RICH CULTURE IN ITS SURROUNDINGS, HE ARGUES, WILL HELP OCCUPIERS ATTRACT THE BEST OF THE BEST

WORDS: PROFESSOR JEREMY MYERSON

*Founding editor of DesignWeek and Director of The Helen Hamlyn Centre for Design at the Royal College of Art*

The Shard is an icon, a destination in itself. It represents a new generation of office building that is more interested in effectiveness than efficiency. Its offices aren't places in which to sit and just crunch numbers. Instead, they're places where 21st-century 'knowledge' workers can collaborate with each other, make connections, think, socialise and use their creativity effectively.

These representatives of the information age – typically employed by media companies, publishing houses, law firms etc – need a new type of working environment. Fifty or 60 years ago, most offices were clerical factories, where people were doing 'process' work – organising things, doing paperwork. Nowadays, we don't need to come to an office to find data or access phone lines; we can get our emails on our mobiles, download data onto our tablets and laptops. Information is up in the cloud. Organisations have to develop a new type of office landscape and think about their workspace in radically different ways.

Over the past decade, my research at the Work and City Lab at the Royal College of Art

has explored the relationship between workspace and the city. We have focused on three knowledge-intensive industries – the pharmaceutical industry in the UK, the financial services sector in Melbourne, Australia, and technology companies in Yokohama, Japan, to provide a truly global perspective as we tried to discover the types of spaces and needs the knowledge workforce requires. We identified three criteria and named them 'the three Cs'.

The first is 'concentration' – people need quiet spaces to escape noise and disruption. The second is 'collaboration': they require dedicated collaborative zones: not just desks being close to other desks, but areas that allow them to create and challenge ideas, pin up project work and mix traditional and digital media. The third 'C' is 'contemplation' – space where you let your mind run free, where you're not surveyed... maybe mobile phones are forbidden and there's no conversation... water features and plants enable rest and recuperation. This zone is particularly important as the demographic of the workforce changes. We are all going to work

longer and need to be allowed to have space and time away from what's conventionally known as work.

Over the past 40 years, offices have done collaboration and/or concentration well or badly, depending on which way the pendulum was swinging. Thirty years ago, offices had lots of long corridors with desks behind closed doors and people were concentrating like mad. Teamwork was terrible. Then the pendulum swung the other way and walls were torn down, it was all about open-plan space and working life became one big brainstorm. People complained about being pushed off task by noise and distractions. Contemplation space is the missing link in office design, but it is starting to be introduced in progressive workplaces such as The Shard, which has the right landscape to accommodate all three Cs. Its Winter Gardens (breakout spaces with floor-to-ceiling inner glass façades and windows that open) provide opportunities for people to take themselves away, let their minds run free. The floor plates are atypically generous, and can allow a range of settings to





## COLLABORATION

Inspirational areas in which to come together and brainstorm ideas, encourage creative thinking, talk openly and mix traditional and digital media

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be created within them. They are on a human scale, so people won't be marooned in deep space. As a 21st-century building for knowledge workers, it has a very broad appeal and will become a model for other cities.

All over the world, companies are moving away from a phase of out-of-town business parks back to mixed-use developments in the heart of the city. It's the idea of the city as an office rather than the office as a city. The trend for business parks is over because companies are focused on retaining talent, and what talent likes (especially in knowledge and creative economies) is social infrastructure: great restaurants, river views, clubs, music – all the things the city can provide. Location is everything if you're going to attract dynamic companies. In February, no one wants to be on a windswept business park in the middle of nowhere. The Shard is surrounded by all the things talent wants – and it has good transport links. Its location is its strength.

"The biggest challenge for companies moving into such a landmark building is to



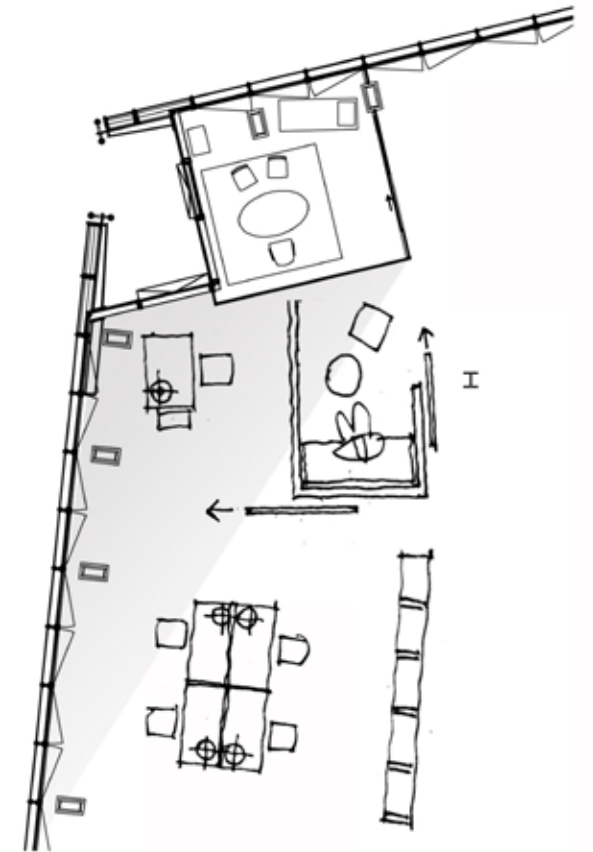
## CONCENTRATION

A quiet space that escapes noise and disruption, allowing focus and encouraging productivity

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think in brave new ways. The building offers premium office space in a fantastic location, so it doesn't make sense to put back-office staff in it. Companies need to bring in their rainmakers, their dealmakers, their creative people who generate value, and get them to use the building to come together and collaborate, to bring clients in and out, and make it a really great experience. It's such a showpiece building with such incredible views, you can't just fill it with bog-standard desks. It has the potential to provide the platform for companies to think in a new way.

Office space is often seen as a cost, not an investment. There's a lot of faddism in office design – table football, beanbags, hammocks. That's not what it's about. We all need to escape from noise and distraction. We need to be able to write and project information, and to switch off from work while at work. Renzo Piano has made a virtuoso statement, and other architects have a great opportunity to step up to the plate and really, really use their imaginations to bring the floors alive.







#### CONTEMPLATION

A peaceful space in which to think freely, reflect on ideas and plan in a relaxed environment



# AN INSPIRING PLACE TO WORK

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THE INTERNAL ARCHITECTURE OF THE SHARD HAS CREATED ONE OF THE MOST INSPIRING COMMERCIAL SPACES IN THE WORLD – AN INCREDIBLY ENGAGING AND PRODUCTIVE PLACE IN WHICH TO WORK

Even before its completion, The Shard had garnered a global following for its daring aesthetic. But the progressive design goes way beyond the glittering exterior. In fact, every aspect of the building coincides to make life and work within it the best it can be.

Every element of The Shard has been considered and scrutinised – from its silhouette on the skyline, to the position of electrical outlets. Nothing has been assumed, and the result is an inspiring work environment that helps to boost productivity, well-being and creativity. From the beginning, Renzo Piano Building Workshop considered how the building could be a good place to work. Staff are a company's most important asset, so providing an inspiring place to work was paramount. The Shard's location is perhaps one of its most prized assets. Sitting directly above London Bridge station, it offers outstanding connectivity, both for commuting staff and for occupiers

doing business on a national and international scale. What's more, this neighbourhood is home to a burgeoning community of creative and commercial operations, as it develops as one of the capital's most exciting hives of social, economic and cultural activity.

There are few better examples of the integrated Vertical City than The Shard. From the ground up, the station, offices, restaurants, hotel, residences and viewing galleries coincide to create a 'total' building that offers almost everything a business could need. Companies can entertain clients at the array of bars and fine-dining restaurants, visiting associates can rest up in one of London's most exclusive hotels, and businesses within the building can enjoy potential collaborations on every floor.

It is this holistic approach that sets The Shard apart as one of the most exciting, engaging and appealing commercial spaces in the world.



## INCREASED PRODUCTIVITY

The Shard's Winter Gardens can be used as breakout areas, meeting rooms or locations for creative team collaboration – all of benefit to employers

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#### FRONT OF HOUSE

The Shard offices entrance presents a magnificent double-height lobby in steel, glass and marble. This fully staffed, spacious reception area ensures occupiers are able to convey their own standards and values of service from the moment clients, visitors or staff arrive. Located on the concourse level, the lobby provides immediate access to London Bridge station – one of the capital's most significant transport interchanges





#### ULTRA-MODERN WORKSPACES

Inspiration surrounds workforces in The Shard, from the beauty of the building itself and its views across the world's greatest city to the ultra-modern workspaces and irresistible buzz of the vibrant London Bridge area. What this building boasts over more conventional office blocks is access to natural light and views like no other, both of which promote productivity and contentment in the workplace





#### VIEWS TO INSPIRE

From its position in the very heart of the capital, The Shard offers a cinematic panorama of London's skyline, seen through brilliantly clear, low-iron floor-to-ceiling windows. With different parts of the capital visible from various angles, staff have a great feeling of shared experience when working but from individual perspectives, which is a key factor in creating an environment that helps retain talent





# SPACES THAT BRING BRANDS TO LIFE

The Shard provides flexible floor spaces, allowing companies to express their individuality and create layouts specific to their needs. Each office floor also features three Winter Gardens – naturally ventilated breakout spaces designed to give tenants increased contact with the world outside. In the floor-to-ceiling inner glass façade, there are windows that can be opened via independent control systems, allowing fresh air and the sounds of the city to come in. Piano wanted to design a building that could breathe and offer people a more human link between the inside and outside, as opposed to the commonplace, hermetically sealed skyscraper. The improved productivity that comes from access to the Winter Gardens is just one example of how The Shard's innovative workspace can change a company's culture. This is not simply a blank, empty box to put staff in, but an environment that collaborates with occupiers, encouraging companies to develop towards the future with a workforce that has all the tools to work better.







#### SPACIOUS AND FLEXIBLE FLOOR PLATES

The Shard offers an environment that collaborates with occupiers. The layout of each floor provides staff with natural light and individual views of the city through crystal-clear, floor-to-ceiling glazing, shaded when necessary by motorised blinds that respond automatically to light levels. The areas between paddocks allow for breakout spaces and effectively act as a link between teams and a catalyst for sharing ideas



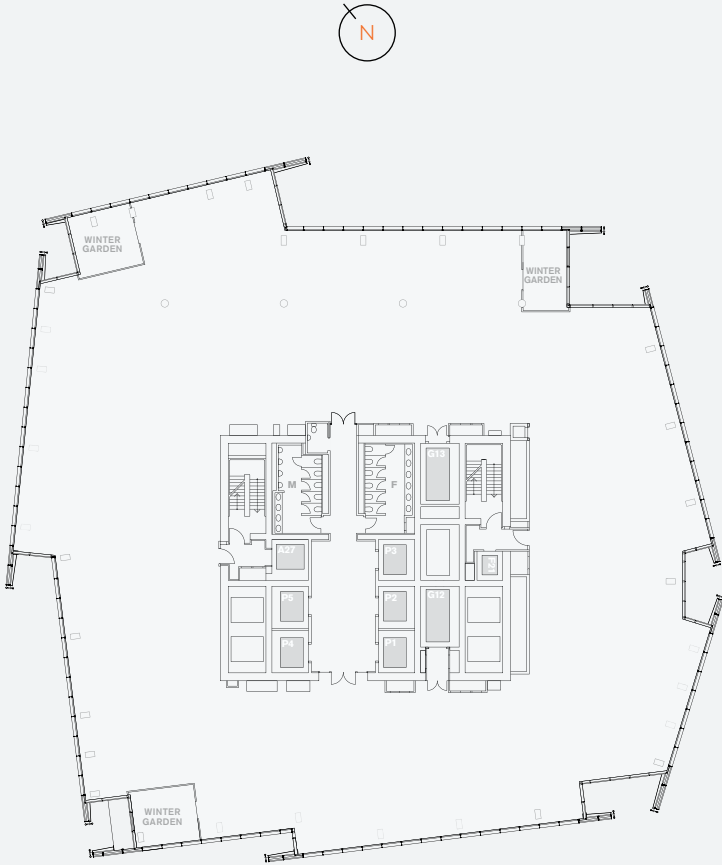
# AREA SCHEDULE

THE WORLD-FAMOUS DESIGN OF THE SHARD OFFERS OCCUPIERS A CHOICE OF INDIVIDUAL FLOOR PLATES ACROSS 26 FLOORS, WITH EXTREMELY HIGH LEVELS OF FINISH AND FACILITY INFRASTRUCTURE

OFFICE FLOORS  
Levels 02 – 28

LEVEL	AREA (SQ M)	AREA (SQ FT)	
28	1,370	14,742	LEVEL 28
27	1,430	15,388	LEVEL 27
26	1,478	15,912	LEVEL 26
25	1,534	16,508	LEVEL 25
24	1,586	17,070	LEVEL 24
23	1,645	17,710	LEVEL 23
22	1,703	18,336	LEVEL 22
21	1,777	19,123	LEVEL 21
20	1,816	19,544	LEVEL 20
19	2,072	22,308	LEVEL 19
18	2,110	22,713	LEVEL 18
17	2,166	23,311	LEVEL 17
16	2,581	27,781	LEVEL 16
15	2,642	28,442	LEVEL 15
14	2,679	28,831	LEVEL 14
13	2,732	29,403	LEVEL 13
12	2,771	29,824	LEVEL 12
11	2,815	30,295	LEVEL 11
10	2,852	30,698	LEVEL 10
09	2,893	31,137	LEVEL 09
08	2,924	31,472	LEVEL 08
07	2,949	31,743	LEVEL 07
06	2,516	27,083	LEVEL 06
05	2,488	26,775	LEVEL 05
04	1,456	15,677	LEVEL 04
03	569	6,121	LEVEL 03
02	Reception	Reception	LEVEL 02
TOTAL	55,551	597,947	

EXAMPLE  
FLOOR PLATE:



LEVEL 23  
17,710 sq ft

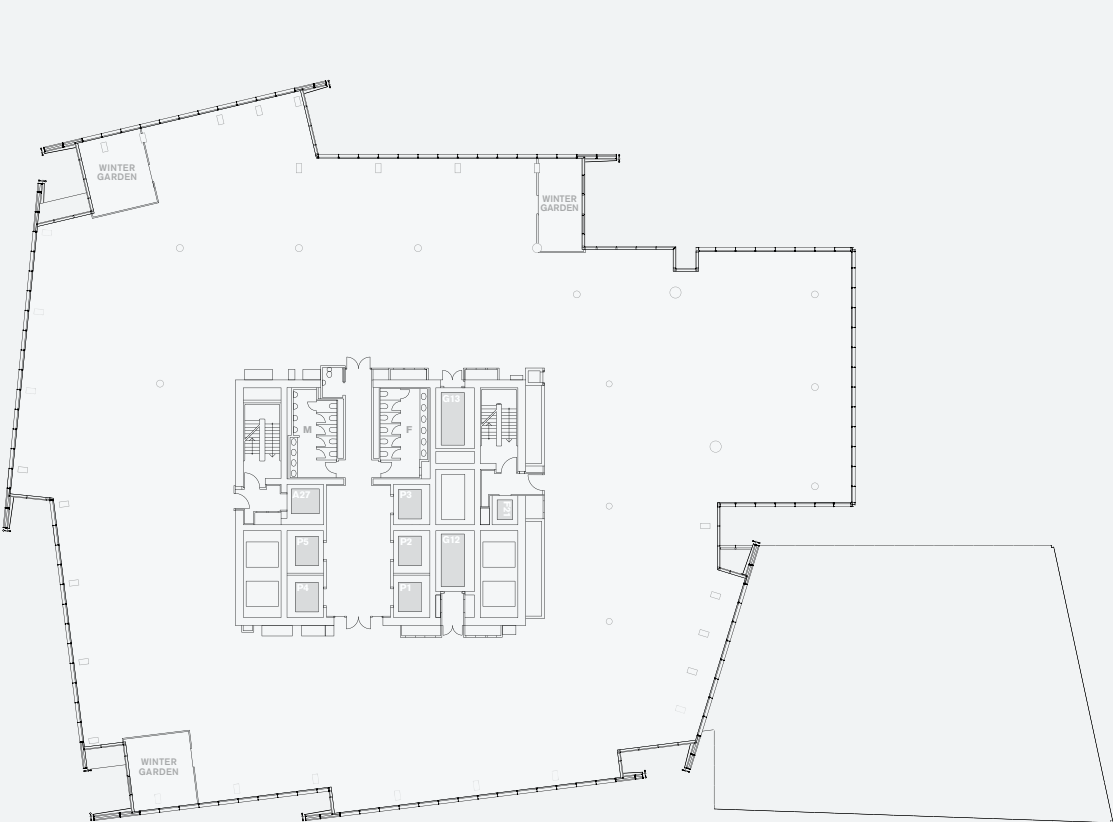
*This plan is not to scale and is provided for indicative purposes only*

TECHNICAL SPECIFICATION

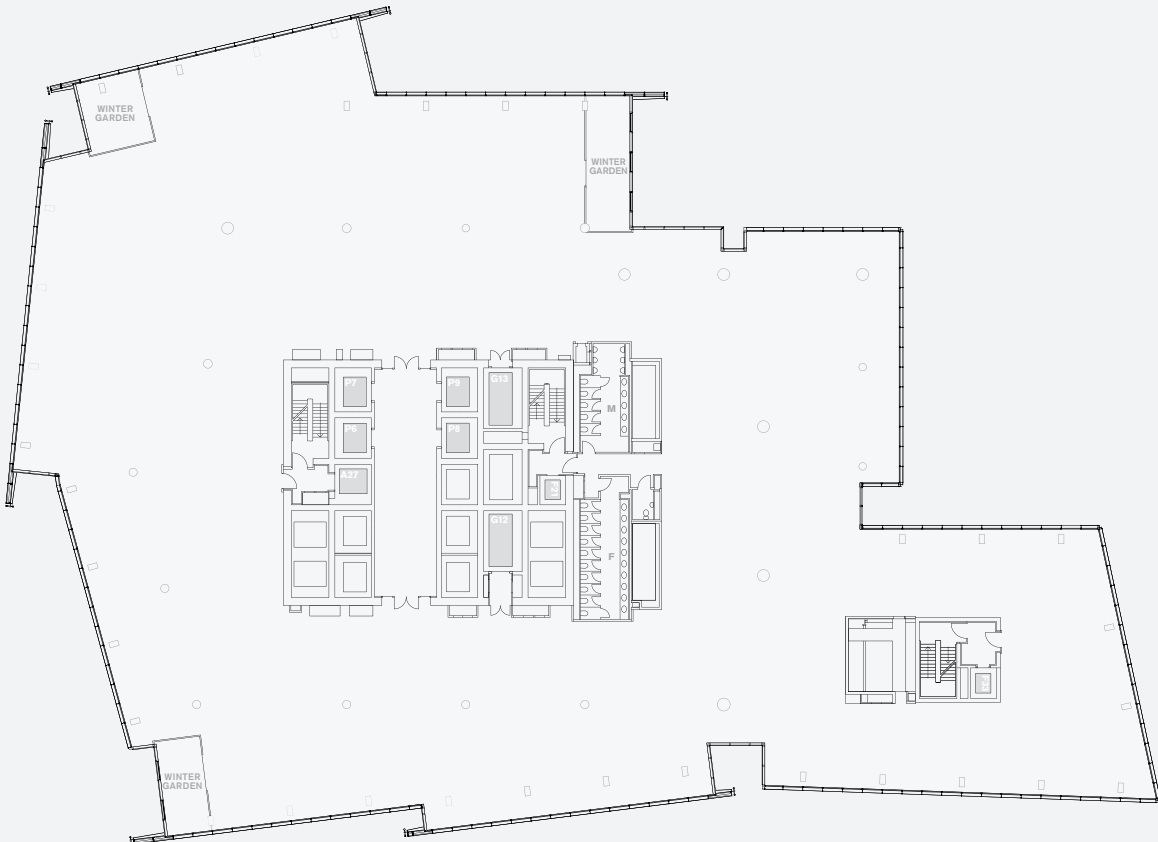
- 2.7m floor-to-ceiling height
- 150mm raised floor
- 1.5m planning grid
- 3.5 (+1) kN/sq m office floor loading
- 4-pipe fan-coil air conditioning
- LG7 DALI lighting
- 25W/sq m small power-base load
- Three Winter Gardens, with added natural ventilation, per office floor
- 9 x 21-person double-deck destination-control passenger lifts
- 2 x 3,500kg office goods lifts
- 2 x 2,200kVA Landlord’s standby generators
- 2 x 20kVA high-voltage supplies from Bankside substation
- Third HV supply from Neckinger substation
- Car parking
- Cycle storage and showers
- BREEAM Excellent



EXAMPLE  
FLOOR PLATES:



LEVEL 19  
22,308 sq ft



LEVEL 9  
31,137 sq ft

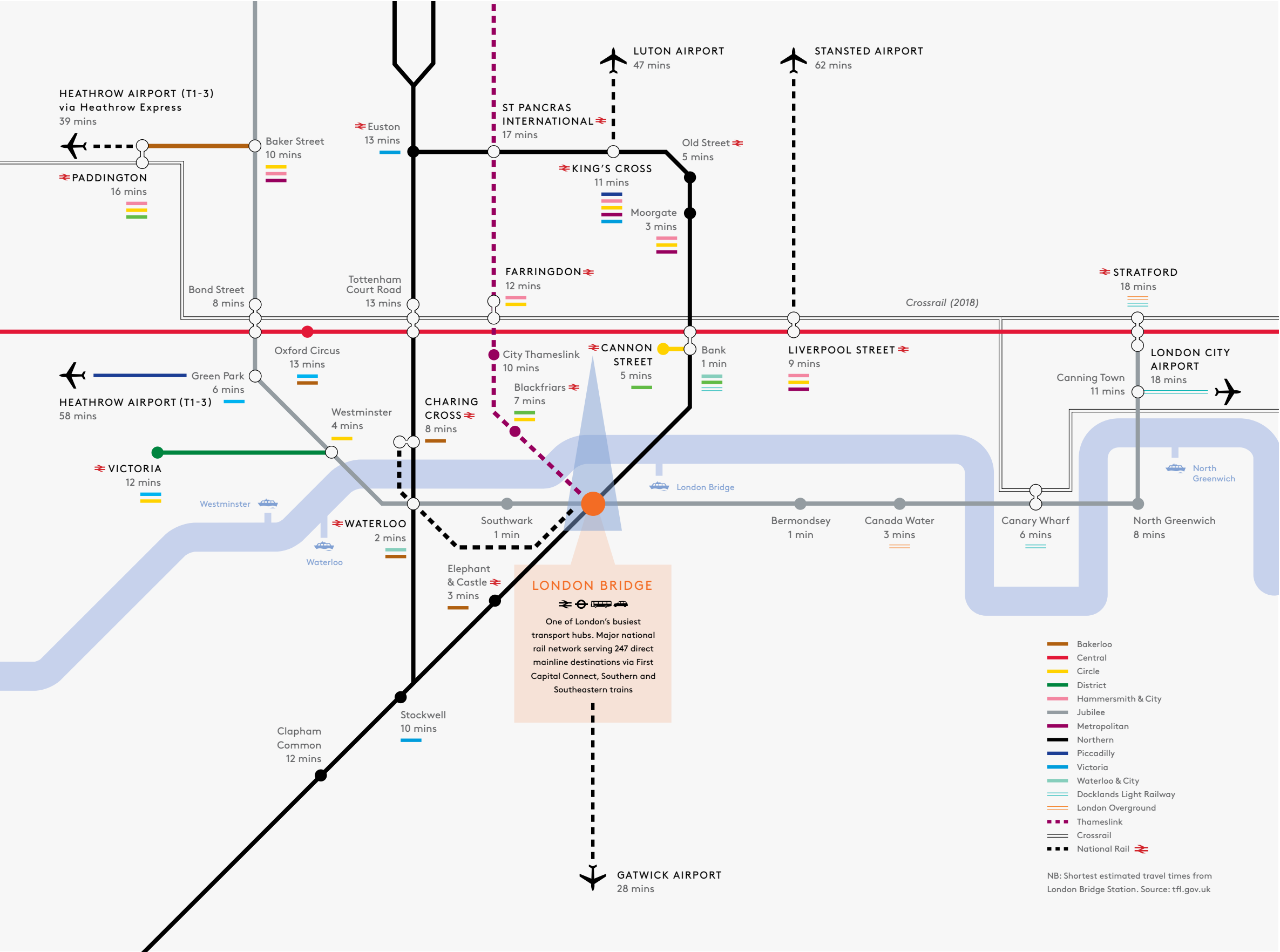
These plans are not to  
scale and are provided for  
indicative purposes only



# A MAJOR TRANSPORT HUB







# CENTRAL LOCATION

THE SHARD'S POSITION AT LONDON BRIDGE GIVES IT UNMATCHED TRANSPORT LINKS IN ALL DIRECTIONS

WORDS: JONATHAN BELL  
*Transport editor, Wallpaper\**

London Bridge is at the heart of the modern capital. Home to one of the world's oldest urban railway stations, the area's transport links have evolved over nearly two centuries to form the core connectivity that drives this dynamic city. Not only is it home to a national rail station – currently undergoing a major redevelopment (see overleaf) – but also a major Underground station, a bus station and a river boat pier. The result is one of the capital's most connected destinations, a place that is not only easily reachable, but provides swift and efficient transport links to every point of the compass.

The station sits adjacent to The Shard and The News Building, in the heart of London Bridge Quarter. The adjoining Underground station hosts the Northern and Jubilee Lines, providing swift and direct connections to Canary Wharf, the West End and the City, while a new bus station offers up 124 different destinations. The streets around the Quarter are also dotted with dozens of Cycle Hire stations, while pedestrian routes are equally well catered for, with the Thames Path leading directly to the Southbank, Waterloo, Westminster and beyond.

Less time spent commuting ensures London Bridge Quarter's working environment is fully integrated into the life of the city, with cutting-edge facilities, expansive connections and plenty of room for growth.



## STATION OF THE FUTURE

An artist's impression of London Bridge station concourse upon completion of the £6.5 billion Thameslink programme in 2018



# A NEW, IMPROVED TRANSPORT HUB

THE £6.5 BILLION INVESTMENT IN THAMESLINK IS TAKING LONDON BRIDGE STATION INTO A NEW ERA, MAKING CITYWIDE, NATIONAL AND GLOBAL CONNECTIONS QUICKER THAN EVER

London Bridge station is more hub than terminus, offering speedy connections east, west, north, south and every point of the compass, in the city and beyond.

With three major National Rail franchises operating out of it, the station delivers 55 million passengers a year into workplaces, shops, galleries and restaurants and serves some 247 direct mainline destinations. These include Horsham, Hastings, Sevenoaks, Brighton and Tunbridge Wells in Surrey, Sussex and Kent; St Albans and Bedford to the north; Gatwick and Luton airports; and the Eurostar terminus at St Pancras International – in addition to fast and direct connections to other key London termini such as Charing Cross, Waterloo East and Cannon Street.

London Bridge station is currently undergoing a major expansion and refurbishment, as

part of the £6.5 billion Thameslink improvement programme, expanding its capacity to 75 million passengers a year. New spacious trains will pass through London Bridge every two to three minutes at peak times and make direct connections to stations that are as far afield as Cambridge and Peterborough.

London Bridge will soon have expanded platforms and facilities, and greater accessibility as well as a dynamic new profile. The ultra-modern structure will contain the largest concourse of any UK railway station, with a glass roof sailing over it and a new public plaza outside. Designed by Grimshaw Architects, the station will be a perfect companion to Renzo Piano's elegant and instantly familiar design for The Shard, creating a new focal point at the epicentre of this truly global city.

“THE NEW STATION  
WILL SERVE 75M  
PASSENGERS A  
YEAR AND CONTAIN  
THE LARGEST  
CONCOURSE IN  
THE UK”



# A VIBRANT QUARTER





# THE LONDON BRIDGE RENAISSANCE

LONDON BRIDGE IS NOT ONLY ATTRACTING PROGRESSIVE BUSINESSES BUT IS AN AUTHENTIC NEIGHBOURHOOD THAT IS AT THE FOREFRONT OF EXCITING CULTURAL MOVEMENTS. PACKED WITH ART GALLERIES, THEATRES, SHOPS, MARKETS, BARS AND RESTAURANTS, IT'S A PLACE WHERE YOU CAN BE NOURISHED IN EVERY WAY

London Bridge is quite simply the most exciting and diverse area of London. A place where you can step out of your office and into a world-renowned art gallery, theatre, restaurant or market. With The Shard as a new geographical marker, and the News UK HQ at The News Building next door, this is the capital's fastest-growing business district, filling up with the 21st-century industries for which London has a global reputation. It is a place throbbing with innovation, from street-food pioneers in Borough Market to cultural magnets such as Shakespeare's Globe and Tate Modern. And its station, the groundbreaking first central London railway terminus in the early days of rail travel and now undergoing a major expansion, makes it one of the most convenient places in the world to do business.

Throughout history, London Bridge has been a centre of commerce: the Romans first had a pontoon here in AD49, and it immediately attracted traders; when the first stone bridge was built in 1209, it had both shops and houses on it. The current revival of artisan-ship in food and other trades around Maltby Street and down the fashionable Bermondsey

Street is an echo of mediaeval craftsmen flourishing around London Bridge – tanners, milliners, millers, shipbuilders, glassmakers, etc. A 17th-century worker could enjoy a play at Shakespeare's Globe and a beer at The George Inn. Four centuries later, you can do exactly the same. But, today, those landmarks are competing with thousands of other entertainment and refreshment offerings.

As the neighbourhood attracts a vibrant and varied business community in sectors such as media, science and technology, finance, law and government (it is home to City Hall – HQ of the GLA and the Mayor of London), there is also a concurrent energetic cultural growth at London Bridge. For a commercial district to thrive, it needs to be a nourishing, nurturing neighbourhood, too – simply put: a great place to work. Peter Aspden, culture editor of the *Financial Times*, knows a thing or two about both aspects. He says, 'The greatness of a city rests on two factors: the busy hum of commerce and the soothing reflections of culture.'

He points to the London Bridge neighbourhood's importance for lovers of theatre

and the visual arts, and to arguably the most important modern culture vultures: foodies. Certainly there are 'soothing reflections' to be had from a lunchtime picnic foraged from favourite stalls in Borough Market and eaten in the churchyard of the beautiful Southwark Cathedral; or an evening stroll along the Thames, past the impressive *HMS Belfast*, to The Scoop to catch a free outdoor screening of a classic movie; or a private view of a new exhibition at the White Cube Gallery, followed by a bar- and restaurant-hopping night around Bermondsey's accolade-grabbing destination dining and cocktail venues.

'The area has awoken as if from slumber,' says Aspden. 'And now, surveying all below it, there is The Shard, Renzo Piano's paean to corporate elegance. It looks over an area that is alive with business but also with so many other things. Culture has returned to the place where it belongs.'

Another London Bridge enthusiast is novelist Robert Ryan. He spent a few days exploring the area and, over the following pages, describes the highlights of his wanderings in the neighbourhood...



A VIBRANT, AUTHENTIC NEIGHBOURHOOD

Above: The News Building, The Shard and Southwark Cathedral. Below: London's oldest market: the bustling, world-famous Borough Market







## THE CAPITAL'S KITCHEN

WITH HEADLINE-GRABBING CHEFS, MARKETS THAT BRING ENTHUSIASTS FROM ACROSS THE GLOBE, AND HIDDEN-GEM BARS AND CAFÉS, THIS NEIGHBOURHOOD IS AT THE HEART OF LONDON'S FOODIE MOVEMENT, DISCOVERS ROBERT RYAN

You could eat and/or drink in a different place every day for a year in London Bridge and still have some left over. You could take up a week in The Shard itself – say, a substantial breakfast at Aqua Shard ([aquashard.co.uk](http://aquashard.co.uk)), a lunch of dim sum at Hutong ([hutong.co.uk](http://hutong.co.uk)), or a voyage around the regions of the exciting wine list at Oblix ([oblixrestaurant.com](http://oblixrestaurant.com)) with a plate of soft-shell crab or tuna tartare. There are another two dining options, TĪNG ([ting-shangri-la.com](http://ting-shangri-la.com)) and LÁNG ([lang-shangri-la.com](http://lang-shangri-la.com)), plus the GÖNG bar ([gong-shangri-la.com](http://gong-shangri-la.com)), within Shangri-La Hotel, At The Shard.

While The Shard has perfected destination dining, nearby Hay's Galleria and More London fulfil the weekday needs for lunch or an impromptu evening bite.

The area's greatest foodie asset, however, is Borough Market, buzzing with people enjoying the fresh fare offered by traders and live demonstrations by leading figures on the London food scene. It has its own craft brewery (there are more east of The Shard, too) and is home to arguably Britain's best

coffee at the Monmouth Coffee Company. The market has expanded and evolved to encompass on-site dining, with Spanish specialist Brindisa ([brindisatapaskitchens.com](http://brindisatapaskitchens.com)), Wright Brothers Oyster & Porter House ([thewrightbrothers.co.uk](http://thewrightbrothers.co.uk)), the meaty fare of Roast ([roast-restaurant.com](http://roast-restaurant.com)) on the first floor, and Fish! ([fishkitchen.com](http://fishkitchen.com)) – indoor/outdoor dining arranged around the old iron framework of the Victorian market, overlooking Southwark Cathedral.

If Borough Market is all grown up these days, Maltby St Market ([maltby.st](http://maltby.st)), to the east of The Shard, is still an unruly adolescent – untidy, growing fast, spreading its wings. Situated under the railway arches in an architectural salvage yard known as Ropewalk, pop-up bars and wacky restaurants appear each weekend amid stacks of reclaimed wood.

It would be difficult to think of a bigger dining contrast than between Maltby St and Restaurant Story ([restaurantstory.co.uk](http://restaurantstory.co.uk)) at 201 Tooley St. You could easily mistake the wood-clad exterior for a Scandinavian public library. And, indeed, you will be educated

about what can be done with flavours as you tackle the six- or 10-course menus by young chef Tom Sellers. It is exemplary cooking.

And there's more, especially along Bermondsey St, including the acclaimed Modern British pioneers of the area, Village East ([villageeast.co.uk](http://villageeast.co.uk)) and The Garrison ([thegarrison.co.uk](http://thegarrison.co.uk)). There's Italian at Antico ([antico-london.co.uk](http://antico-london.co.uk)), classic French bistro food at Casse-Croûte ([cassecroute.co.uk](http://cassecroute.co.uk)) and sherry and tapas at José ([josepizarro.com](http://josepizarro.com)) – the latest venture of José Pizarro, co-founder of Brindisa, whose books and TV appearances have cemented his place as the UK's most prominent Spanish chef. This is also the stretch to come to if you fancy a late-night tippie – 214 Bermondsey ([214-bermondsey.co.uk](http://214-bermondsey.co.uk)) is beneath Antico, or there is the stylish Hide Bar ([thehidebar.com](http://thehidebar.com)) at 39-45, which is serious about its cocktails and open until late. What's more, nearby is Gordon Ramsay's Union Street Café ([gordonramsay.com/union-street-cafe](http://gordonramsay.com/union-street-cafe)). Plenty of time then to ponder the question: where shall I eat tomorrow?



Opposite: José Pizarro's restaurant José. This page, above, clockwise from top left: cocktails at Aqua Shard; Restaurant Story on Tooley St; Neal's Yard Dairy cheese; and Rabot 1745. Below, clockwise from top left: Monmouth Coffee Company; Olivier's Bakery at Borough Market; Village East on Bermondsey St; TĪNG at Shangri-La Hotel, At The Shard







## ECLECTIC SHOPPING CHOICE

A WONDERFULLY DIVERSE RETAIL SELECTION, FROM QUIRKY INDEPENDENTS TO GLOBALLY ESTABLISHED BRANDS, AND DESIGNER BOUTIQUES TO CONVENIENT HIGH-STREET ESSENTIALS

One of the great pleasures of working in London Bridge is a lunchtime stroll around the shops – and all retail tastes are catered for. At the western edge of Borough Market at 13 Park St, for instance, is a small but perfectly stocked Paul Smith shop ([paulsmith.co.uk](http://paulsmith.co.uk)), which is a distillation of his greatest hits – stylish men and women's clothes and accessories rubbing shoulders with the whimsical, such as tin robots and psychedelic wall prints.

There's an echo of this ethos at 167 Bermondsey St ([bermondsey167.com](http://bermondsey167.com)), an even tinier emporium, also selling clothes but with a cornucopia of antiques and jewellery. You might pop in for a spotty bow tie and come out with a Victorian glass decanter.

Also on Bermondsey St, at 132a, is Lovely and British, showcasing the work of local artists and craftspeople, and Bermondsey Fayre, at 212, which stocks 'beautiful things made with care' – mostly women's clothes and jewellery – as well as offering yoga and Pilates lessons.

Beautiful jewellery of a different order can be found at Alex Monroe's cute shop

tucked away in the wonderfully named street Snowsfields ([alexmonroe.com](http://alexmonroe.com)). Monroe has an international following for her exquisitely rendered pieces, often involving wildlife, all of which are handmade in London.

Back over in Borough Market, another small brand has grown into a global enterprise: Aesop at 5 Park St ([aesop.com](http://aesop.com)). Originally making hairdressing products, the company is now best known for its Resurrection range of balms, which seem to do wondrous things to tired, damaged skin.

You can undo all that good work with a visit to Rabot 1745 at 24 Bedale St, which, as well as being a chocolate-themed restaurant, is the spiritual mothership of the Hotel Chocolat brand, so you can buy all kinds of gifts and goodies in the retail area ([hotelchocolat.com](http://hotelchocolat.com)). There is also a fine-wine shop close by – Laithwaite's at Vinopolis ([laithwaites.co.uk](http://laithwaites.co.uk)) on Stoney St, which also offers tutorials and tasting sessions.

There was a time in the 18th century when most people came to Bermondsey to

consume one type of alcohol: cheap gin. Well, it's no longer exactly cheap but then again the quality is considerably higher than in Hogarth's day. You can buy and drink Little Bird London Dry Gin ([littlebirdgin.com](http://littlebirdgin.com)) at the company's weekend railway-arch pop-up bar in Ropewalk on Maltby St, while Jensen's Bermondsey Gin ([bermondseygin.com](http://bermondseygin.com)) has opened a new shop/distillery/restaurant at 55 Stanworth St, also under the arches. Both are recommended. In moderation, of course.

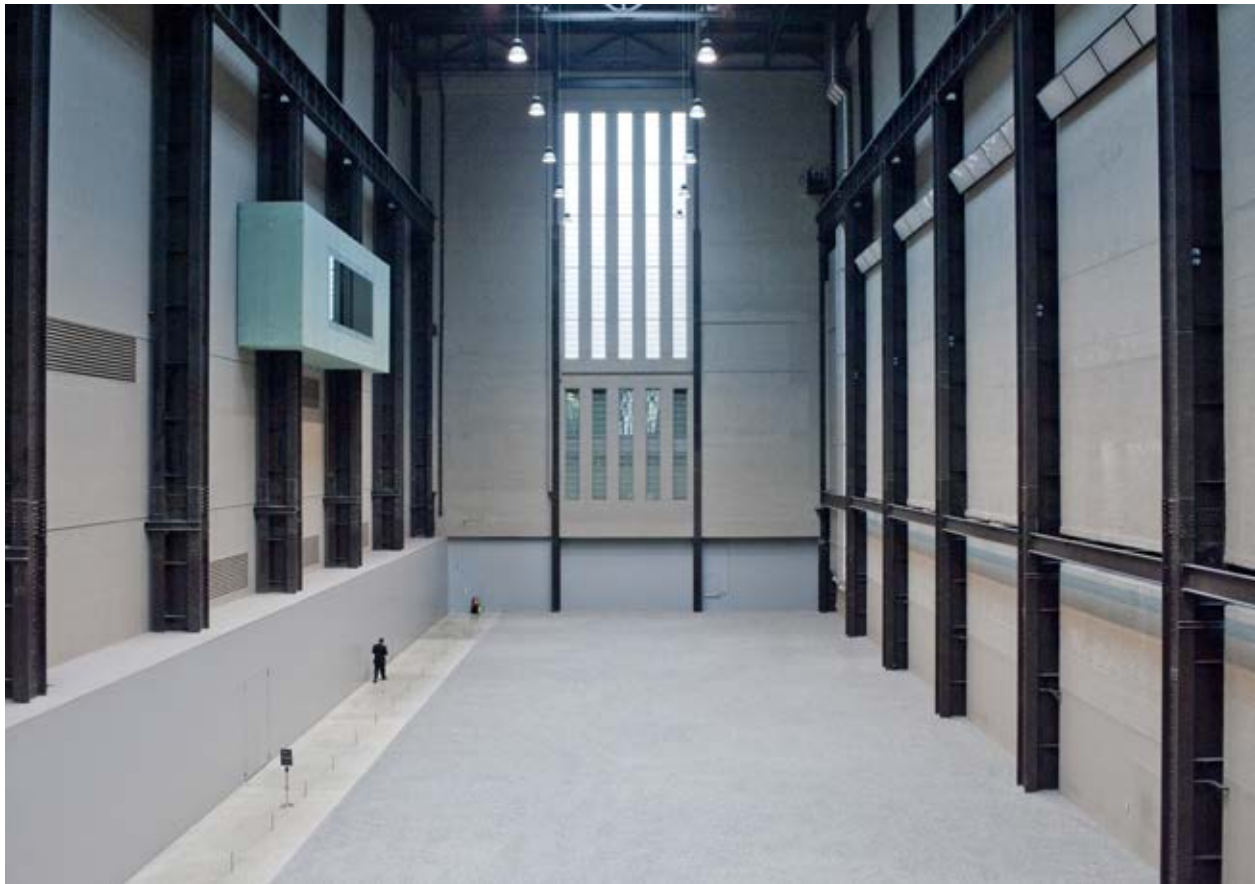
What if your shopping needs are a little more quotidian – an emergency pair of tights, perhaps, or a crisp white shirt? Hay's Galleria ([haysgalleria.co.uk](http://haysgalleria.co.uk)), just opposite London Bridge station offers fashion and essentials stores, such as Next and Boots, along with books and arts-and-crafts stalls, alongside cafés and restaurants – all under one roof. The Shard Arcade targets fashion and an increasing number of everyday services for the growing office community, and a five-minute walk across London Bridge brings you to House of Fraser ([houseoffraser.co.uk](http://houseoffraser.co.uk)).

Opposite: Aesop, the beauty brand that started in Borough Market and went global.

This page from above: Alex Munroe, the jeweller on Snowsfields; handblown glass at Peter Layton's shop







## THE CULTURE HUB

ICONIC ART SPACES AND WORLD-LEADING THEATRES ARE LOCATED JUST MOMENTS FROM THE SHARD

Almost everybody works longer and more intense hours these days – the real challenge is to work better and more creatively. What makes a world of difference is being able to step straight from work to entertainment and mental stimulation – and London Bridge is alive with inspirational culture. When Tate Modern ([tate.org.uk](http://tate.org.uk)) opened in 2000, there was already a busy art scene and a modest but well-regarded gallery that is home to the Royal Watercolour Society and the Royal Society of Painter-Printmakers ([banksidegallery.com](http://banksidegallery.com)). Now, it's just one of a world-class roster of visual arts and theatre.

As important as the opening of Tate Modern and its vast and humbling Turbine Hall, was the 2011 opening of Jay Jopling's White Cube ([whitecube.com](http://whitecube.com)) on Bermondsey St, precursor to the gallery closing its premises on Hoxton Square – a dramatic cultural shift and a sure sign that Bermondsey is a mature art market where challenging and innovative works by international artists have a home. Incidentally, while White Cube might have a reputation for curating works by the likes of Damien Hirst or Tracey Emin, with hefty price tags attached, you would be surprised how little it costs to pick up an edition by the Chapman Brothers or Gilbert & George.

Also worth your time are the two Vitrine galleries ([vitrinegallery.co.uk](http://vitrinegallery.co.uk)), which represent more emerging artists than White Cube. The one on Bermondsey Square claims to be open 24 hours a day – mainly because works are displayed in a 16m-long 'window gallery'. Bermondsey St is very much an Art Mile, with spaces as diverse as Peter Layton's glassblowing workshop ([londonglassblowing.co.uk](http://londonglassblowing.co.uk)) and the Eames Fine Art gallery ([eamesfineart.com](http://eamesfineart.com)) that deals in the likes of Hockney, Matisse and Picasso.

Away from traditional visual arts, local resident Zandra Rhodes' Fashion and Textile Museum ([ftmlondon.org](http://ftmlondon.org)) at 83 Bermondsey St – like Ms Rhodes herself, a vibrant splash of colour – celebrates all aspects of fashion and fabric and jewellery. It runs exhibitions on anything from trainers to how artists such as Dalí, Dufy and Warhol worked with textiles, and also sells cutting-edge clothing, accessories and jewellery.

Shakespeare's Globe Theatre ([shakespearesglobe.com](http://shakespearesglobe.com)), which opened in 1997, was another cultural turning point for the



Opposite, from top: Peter Layton's glassblowing workshop, Bermondsey St; Tate Modern Turbine Hall. This page, from top: Shakespeare's Globe; Zandra Rhodes' Fashion and Textile Museum



area around London Bridge. The reconstruction of the open-air theatre revived Southwark as a dramatic destination for the first time since Puritans put paid to the area's five stages in the 1640s. The project was driven forward by American actor Sam Wanamaker. Sadly, he died before the opening but the recently added candlelit Jacobean playhouse is named in his honour. Like the main arena, it offers a unique theatre-going experience.

Again, the Globe was not the pioneer in the area: the constantly innovative Southwark Playhouse ([southwarkplayhouse.co.uk](http://southwarkplayhouse.co.uk)), now

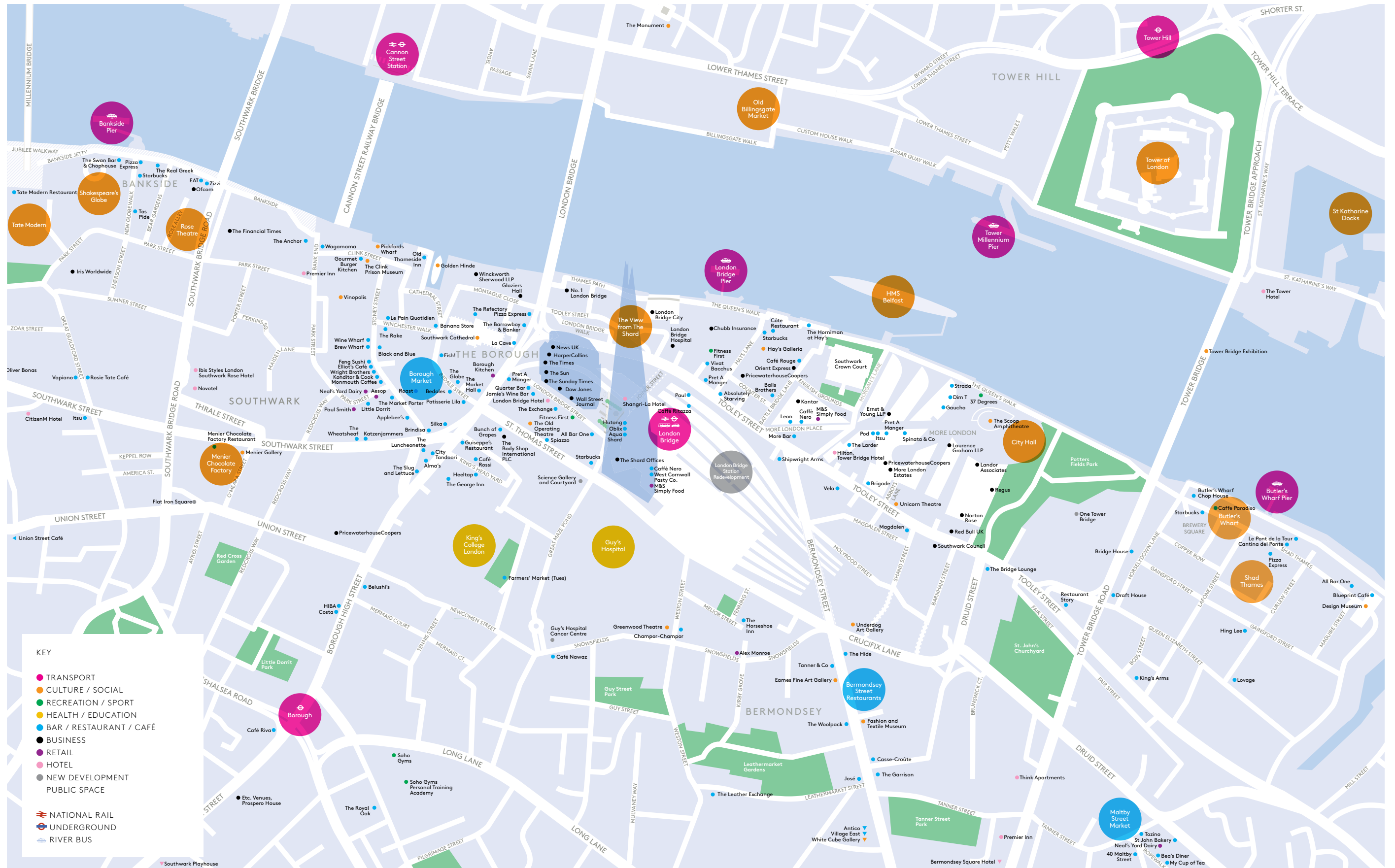
at 77-85 Newington Causeway, was founded in 1993 to showcase new writers, engage with the community and encourage youth theatre. The Unicorn Theatre ([unicorntheatre.com](http://unicorntheatre.com)), is similarly dedicated to productions for two- to 21-year-olds. In 2005, it moved from the West End to an award-winning building at 147 Tooley St, comprising two theatres, a café, rehearsal space and studios.

Given nearby Borough Market's foodie credentials, the Menier Chocolate Factory ([menierchocolatefactory.com](http://menierchocolatefactory.com)) on Southwark St captures the local spirit perfectly, with highly regarded Modern British food and imaginatively staged productions of new work.

Those who prefer their drama on screen head to Bermondsey Square and Shortwave Cinema ([shortwavecinema.com](http://shortwavecinema.com)) for indie movies and blockbusters alike in plush seats.

The Puritans objected to performances open to the riff-raff in courtyards of inns such as The George, so they'd definitely oppose The Scoop, the amphitheatre at the More London complex ([morelondon.com](http://morelondon.com)) next to City Hall. It puts on theatre, dance, film and music of every stripe – and it's all free.







# BEHIND THE SCENES







JANICE FERRIERA & JAY CHRISTOU  
WINDOW CLEANERS

*Janice: 'The view I get to see each day is something I've always loved about this job. There really isn't a better view in London'*

# VERTICAL CITIZENS

BEHIND THE SCENES, THE SHARD HAS A DEDICATED TEAM OF OVER 300 SPECIALISTS THAT WORKS TIRELESSLY TO MAINTAIN THE SMOOTH RUNNING OF THIS VERTICAL CITY

Building The Shard was a vast job, requiring up to 1,500 people to complete it. But the work did not finish when the final piece of glass was put in place. The Vertical City is now a live community, with up to 355 people dedicated to its smooth running. Window cleaners with specialist skills keep the 11,000 panels (or 602,779 square feet) of glass looking spotless; a team of professional front-of-house staff ensures visitors have a seamless experience; and no job is too big or too small for the housekeeping team, who ensure the interior of The Shard is pristine at all times. Behind the scenes, security personnel keep the building and its guests safe, while technical services staff are hard at work on The Shard's infrastructure – making regular checks on the high-performance boilers that provide the building with heating and hot water.

Many of those working in The Shard are hired from the surrounding neighbourhood by GoodPeople Connect, the community recruitment company based in the building, which provides training, coaching and employment opportunities for Southwark residents. This initiative is of particular pride to The Shard, as the social enterprise has placed many candidates into jobs at businesses in the building, including Oblix; Hutong; Aqua Shard; the viewing gallery; and the five-star Shangri-la Hotel, At The Shard.



CHRISTINA HEAL  
FRONT-OF-HOUSE  
MANAGER  
*'There are many aspects to my work, but as a team, we have a common goal: for us, every guest is a VIP'*





MARTIN BENTLEY  
SHIFT TECHNICAL SUPERVISOR  
*'One of the most satisfying parts of my job is maintaining the environmentally friendly, low-temperature, hot-water heating system, which is not only visually impressive, but has a very important function because it supplies the heating and hot water for the entire building'*



MARYLIN SCHLAMKOW  
PROJECT DIRECTOR,  
GOODPEOPLE CONNECT  
*'It's incredibly rewarding to find sustainable jobs here at The Shard for local people. By doing so, we are not only helping equip businesses at The Shard with talented staff, but also transforming the prospects of Southwark residents'*





GEORGES KISZKA  
HOUSEKEEPING  
*'Attention to detail and the occupiers' satisfaction are very important to us at The Shard. I take the time to speak to people if they need help – we all do that here'*

*'Trinity' by Anselm Kiefer is on display in the office lobby of The Shard*



# THE SHARD

Owned by London Bridge Quarter Ltd (LBQ Ltd).

LBQ Ltd is an international joint venture between  
State of Qatar and Sellar Property Group.



## SELLAR

### THE SHARD LEASING TEAM



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2. Photos etc: The photographs show only certain parts of the property as they appeared at the time they were taken. Areas, measurements and distances given are approximate only.

3. Regulations etc: Any reference to alterations to, or use of, any part of the property does not mean that any necessary planning, building regulations or other consent has been obtained. None of the services or appliances have been tested and no warranty is given or is to be implied that they are in working order. A buyer or lessee must find out by inspection or in other ways that these matters have been properly dealt with and that all information is correct.

4. VAT: The VAT position relating to the property may change without notice.