

# NEW HEIGHTS

*Breathtaking views are just one of the attributes of this home in London's Centre Point, which honours the building's brutalist history while showcasing the best in contemporary design*

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**Exterior** Centre Point is one of London's oldest skyscrapers. The latest 200 sq m residence to be unveiled within the Grade II-listed block is a three-bedroom apartment, with interiors by London-based design studio Angel O'Donnell ▶

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**Living room** Ed O'Donnell's team consciously chose low furniture, such as the 'Noonu' sofa by Antonio Citterio for B&B Italia, to keep the focus on the views over Mayfair and Hyde Park from the vast picture windows spanning the living space. With their vivid flecks of colour, two sculptural 'Gogan' chairs by Patricia Urquiola for Moroso subtly reference the terrazzo seen elsewhere in the building. The sharply fluted legs and smooth semi-circular joints of Federico Peri's 'Caravel' trio of coffee tables for Collector also nod to Centre Point's precisely engineered exoskeleton. The seating area is grounded by a bespoke rug – 'Daydreaming da Lata' by Calle Henzel for Henzel Studio. The blue 'Melides' side table is by Flores Design. In the background, the study is home to a 'lyric Desk In Its Black Dress' – one of only eight produced – by Bruno de Maistre and Fabricius & Kastholm's 'FK 6725 High Back Bird' chair, which dates back to the time the building was originally constructed. The table lamp is the 'Caret MF1' by Matteo Fogale for &tradition and the 'Musica' mobile in the corner is by Viviana Rossi-Caffell ▶

**Living room** A bespoke glass and metal divider adds architectural structure to the open-plan living area without shutting off the space and houses a bioethanol fireplace in a marble case. Its honeycomb-like structure is informed by the exterior of the building



**F**rom the 27th floor of one of the most iconic brutalist buildings in London, the metropolis reveals itself like a three-dimensional map. High enough to take in the tangled plan of streets and the sweep of the landscape, yet still close enough to see people on the pavements below, Centre Point is a tower block hard-wired to the city's energy. Designed by George Marsh of R Seifert and Partners architects and completed in 1966, the 117 metre-high skyscraper was vacant for years after its completion and was mainly office space until, in 2015, it was converted for residential use.

Almacantar, the developers behind the landmark's latest rebirth, chose Angel O'Donnell studio to design the interiors of this dual-aspect, three-bedroom apartment. Co-founders Richard Angel and Ed O'Donnell injected the blank canvas with plenty of character to allow prospective buyers to imagine living here. Gone are the days of bringing a bland, beautiful box to market; Ed believes people want a point of view. 'We didn't hold back, and that's the strength of the building and who's invested in living here,' he says. 'It used to be very "Marmite", but people have understood the architecture and fallen in love with it again.'

'It's one of the most inspiring jobs we've done because Almacantar gave us free rein,' he adds, admitting that the biggest challenge was filtering the vast amount of source material into a cohesive design. 'There was almost too much!' he laughs. 'You had to really marshal yourself to not have too many ideas thrown in.'

A balance had to be struck between acknowledging the building's 1960s roots while keeping things contemporary, and the interiors had to frame those extraordinary views without being overwhelmed by them. Ed and his team used the external architecture – lines, honeycombs and shield shapes – to inform the bespoke furniture and materials palette, and pulled colours and geometry directly from the cityscape into the rooms, creating an easy rhythm throughout the apartment and a synergy between inside and outside.

Nowhere is this better illustrated than in the three ensuite bedrooms. In one, a dramatic red headboard perfectly complements the teal of Foster & Partners' British Museum dome just beyond it. Almacantar's executive director Kathrin Hersel says, 'When Ed first proposed it, I thought, "this is really bold," but now it is my favourite room.' Ed adds, 'It's not shouty, it's just strong. You've got to paint things a little darker because with so much natural light things can slip away.'

Despite the challenges the Almacantar team encountered in the planning and construction parts of the project, it was all worth it to see this Grade II-listed icon embrace its next chapter. 'It's an amazing piece of architecture in an amazing part of town – it wants to be more!' Kathrin declares. 'A lot of the people we attract want to be in this building because of its history. Some saw it go up the first time around! It's such a landmark and always will be, because now we have strategic viewing corridors so nobody can build around it.' This is no leafy enclave, but a spot at the crossroads of Soho, Bloomsbury, the bustle of Oxford Street and the buzz of theatreland. Literally, the centre of everything. [almacantar.com](http://almacantar.com); [angelodonnell.com](http://angelodonnell.com) ▶



**Dining area** The 'Giraffe' dining chairs are by Juliana Lima Vasconcellos and the 'Basongye' dining table is by the French designer Sophie Dries; its oxidised-steel legs echo the vertical and lateral steels that are the foundations of Centre Point and contrast with the organic shape of the black wane-edged oak top. Suspended over the table, the convex glass discs of DCW Editions' 'Focus 4' chandelier reflect different aspects of the apartment and the view. One of the Angel O'Donnell team made the piece on the table; it features granite dust from Brazil that has been folded and fired into porcelain

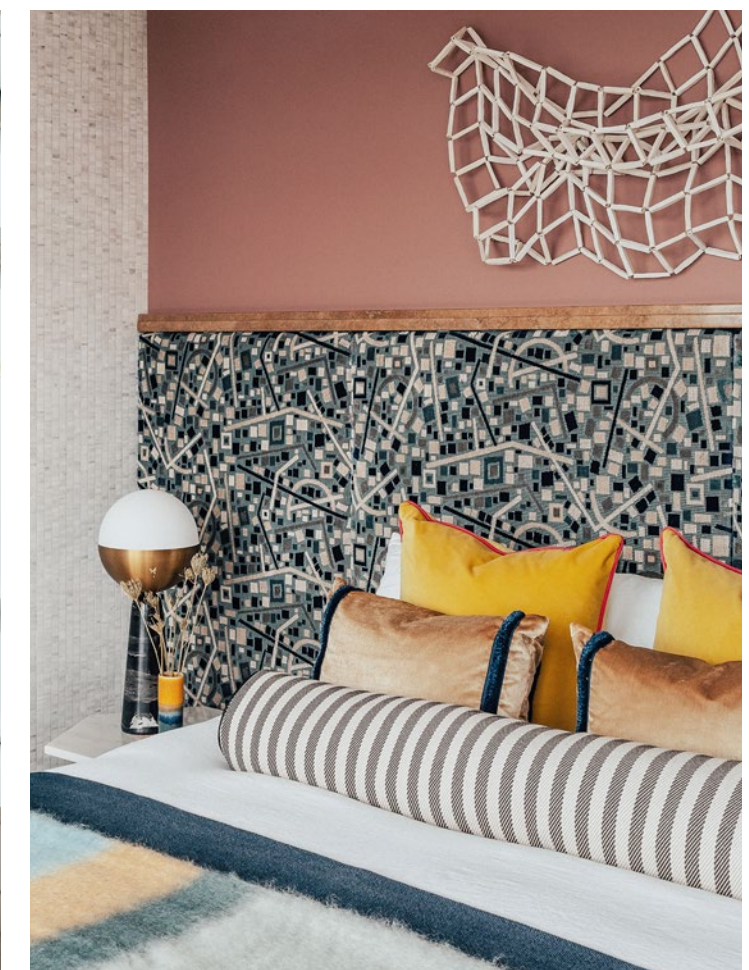
**Kitchen** This compact, state-of-the-art space has a wide counter connecting it to the dining area. Ed and his team worked with curator Georgia Stoneman to choose all the art in the apartment, including the 'Shadow II Etchings' series by Anish Kapoor which runs the length of the dining room wall and into the kitchen. They are set against an iridescent linen wallpaper – Arte's 'Marqueterie Line Copper' – that glows as the sun hits it ▶



## THE TEAM PULLED COLOURS AND GEOMETRY DIRECTLY FROM THE CITYSCAPE INTO THE ROOMS

**Study** Off the living area, this room is tucked behind a sliding door, allowing the space to be used flexibly. Radiators that previously blocked the bottom sections were removed from the picture windows, allowing the building's famous hexagonal forms to be appreciated from inside for the first time. Placed on Faye Toogood's 'Seated Nude' rug for CC-Tapis, a 'Lilo' chaise by Patricia Urquiola for Moroso is the perfect suntrap

**Lobby** The lift opens onto a private lobby with windows at either end and a spectacular painted ceiling in sunset hues of blue, red and gold. The abstract motif subtly reflects the three-tone Bleu de Savoie bespoke patterned limestone flooring, which in turn suggests the building's famous honeycomb façade. Beside the double doors into the living room stands a colourful yarn-wrapped sculpture by Will Cruickshank ▶



**Opposite** The zigzag edge of the bespoke headboard (upholstered in Métaphores' 'Eclat Mousse' fabric) and CMO Paris' 'Abaca Zèbre Pierre' wallcovering are direct references to the windows' shape, while the teal-and-red palette speaks to the British Museum and surrounding brick buildings. The geometric forms are balanced by the rounded curves of Nanda Vigo's 'Storet' chest for Acerbis, which holds the 'Wobble' lamp by Alexandra Robinson from The New Craftsmen

**Above** Ed thinks the squiggles on the headboard in this bedroom – George Spencer Designs' 'Snakes & Ladders' fabric – evoke the mosaics in the building itself, but they just as easily resemble a topographical map of the streets below. On either side of the bed, 'Globe' bedside lamps by Square in Circle stand on Dooq's 'Braque' side tables. The 'Ninfea' writing desk by Niccolò Devetag is from Porada, and is paired with a bespoke stool ►



**Main bedroom** This space is defined by a bespoke upholstered wall in dark terracotta velvet ('Ice Burnt Orange' by Kirkby Design), with studded hexagonal columns wrapped in Métaphores' 'Khartoum Santal' velvet that were inspired by the pillars at the base of the building. Peter Seal's *Wild Gentleman* artwork picks up the rich reddish tones and, beside the bed, British sculptor Martin Huxford's elegant, tactile 'Cerne' table lamps, cast in bronze and hand-finished in plaster, mirror Centre Point's brutalist form. The rounded 'Florina' armchair is by Maison Leleu, its ball feet matching the 'Creation' floor lamp by Glustin Luminaires, whose alabaster globe takes on a moon-like quality at night [See Stockists page for details](#) **ED**