
THE

PENINSULIST

AUTUMN EDITION 2017

Architecture & Design

Introducing the Design District:
a new avant-garde base for
London's creatives.

Art & Culture

We talk to the wonderful, colourful
Camille Walala and question what
self-image means in the 21st century.

Entertainment

We explore some of London's most
unusual music venues tucked
around town.

Peninsulist Living

A look at the bijoux apartment of a
true globe-trotter, plus all those life
essentials - food, drink and music.



Camille Walala, image by Charles Emerson

Dal Chodha, editor, Archivist

"The noise, the smells and the rampant pace of London feeds my brain, my imagination and my work. Yes, it is full on! Yes, it can be difficult, but it never fails to jolt me out of myself. Just when you get bored of London something happens to remind you that we're all just trying, all living to make something beautiful that can be heard over the noise."



Dal Chodha

Sam Bompas, founder of Bompas & Parr

"I'll always have a soft spot for London, as well as being my home town, it is where Harry Parr and I came up with the idea of having a jelly stall at Borough Market - which we were wrong about. But we were right that there was something special about jelly, leading us to where we are now and our studio in Bermondsey."

"London is people. It's full of some of the strangest and most talented around. Much of my creativity comes through an exchange of ideas - a constant, questioning conversation. There is so much being created here. It's astounding."

Ben Cullen Williams, artist and designer

Keep London Creative

We asked London's creatives what keeps them rooted in the big smoke.

"London has allowed me to stretch my creative vision with no boundaries or stifling."

Phoebe English, fashion designer

Sophie Ashby, interior designer, Studio Ashby

"I am in love with its people. They are its spirit. To work with so many different people from different places is really inspiring. I believe the combination of us all and the clashes we create make us better; we innovate, we grow, we challenge. London to me equals energy. Every day I feel excited to combine my ideas inspired from a normal day... a visit to the Royal Academy, the maker who casts glass in his South London studio, the designer who has just moved here from New York. It's rich and relentless and exhausting but gives you something new to work with every day."



Sophie Ashby

Barnaby Barford, artist

"I thrive on the mix of people and cultures here. Everything is on your doorstep; museums, galleries - but it's the life and people that interest me. I spend a lot of time cycling around the city, taking in its greatness and shittiness in equal measure. That's London - the ugly next to the beautiful, old next to new, rich next to poor. Due to a lot of factors including the availability of spaces and rental prices, we are in massive danger of losing that diversity."

Charles Jeffrey, fashion designer, LOVERBOY

"The best thing about being a creative in London right now is the sense of opportunity around sharing your work directly with the people who want to see it. There's a buzz and an appetite in London right now that's quite visceral: not just within the fashion industry, but in the creative arts as a whole. London's the home of character: the heartland of eccentricity and independence. London gave the world Johnny Rotten, Oscar Wilde, Quentin Crisp, Freddie Mercury... In terms of style, it has nothing to prove but keeps on proving itself regardless. It's the most interesting place in the world."



Charles Jeffrey

"I've always felt that London is a place where anything is possible - now more than ever. And that's not because of the bricks and mortar, but the attitude of the people and the spirit and energy."

Tom Hingston, creative director, Hingston Studio

Julia Barfield, architect, Marks Barfield

"I've worked here for 30 years and built up a network of highly creative specialists who I can collaborate with at short notice. Yesterday morning, I called an engineer and old friend about a competition we've been shortlisted for. By the afternoon we had met, discussed ideas and agreed the design direction."

Tayah Leigh Barrs, founder and director of Studio Leigh

"It's vastly multicultural and we're surrounded by innovation. London is a demanding environment but that brings out the energy and determination needed for people to push boundaries. Running an art gallery means I thrive being around artists. It's difficult for them to exist in central London without funding but many still do and the work they produce is continually evolving alongside the city. Our audience is still in London so it's important for me to be here, both for them, and to provide a space for our artists to present to them."



Georgina Harding

Georgina Harding, founder of Semaine

"It is the creative and technology hub. Growing our business here has allowed us to leap forward, taking opportunities that would have perhaps not presented themselves elsewhere. People here have open minds, the mix of cultures is incredible, and the pool of talent is like nowhere else. Being here has allowed us to collaborate with people in such varied fields of the creative industries. By no means has it been an easy ride having a small business in this city, or any other... But right now, there is nowhere I'd rather be."



Marine Tanguy

Marine Tanguy, founder of MTArt

"I fell in love with London when I was 19 years old. London has everything that an art lover would want - cultural vibrancy, daily visual inspirations and social diversity. London has inspired who I am as a creative and enabled me to meet so many incredible artists. It's an international centre where great ideas, innovations and visions converge. I want London to remain what it was to me when I started my career in the arts and I hope that we care enough as Londoners to integrate artists and creatives to this incredible city."

#keeplondoncreative
www.keeplondoncreative.co.uk

Essa, hip-hop artist

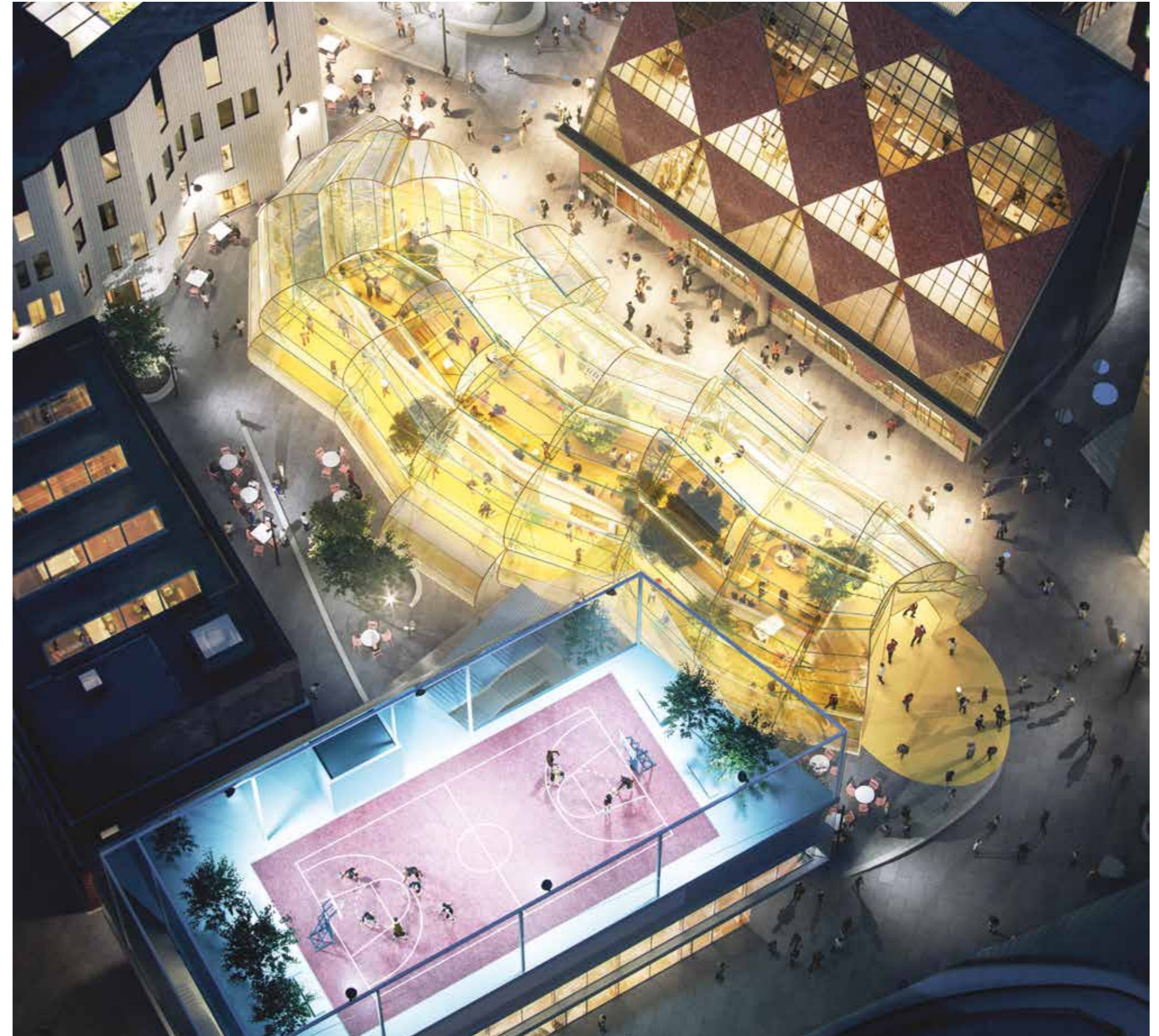
"I live in fear of writer's block but in London that's not a problem. It's a constant source of inspiration. I write lyrics about real life, based on my own experiences and those of people around me, so a broad network is key. My last album tackled big issues: mixed-race identity; class war; what "faith" means to those who aren't religious. I couldn't have pulled that off without the broad frame of reference that being a Londoner brings."



Essa

The Design District

Introducing the Design District—the new base for London's creative community



Food market and roof-top basketball court. All CGI by Uniform

London: capital of Great Britain and, some would argue, of creativity. A city whose history is layered with daring invention and innovation in every possible sector. Its timeless appeal to thinkers, makers and creators has seen it become the birthplace of every kind of creative output. Its openness is legendary, its diversity unmatched. The effect is circular: because it inspires so many, the yield of their efforts reinvents and reinvigorates the city to carry on being inspiring.

And the creators keep on flocking to London's open arms. The milliner hunched over her block, the writer pen in hand, the architect who looks to the skyline and sees a different future; all need space to create. Vision and brilliance are all very well, but there are practicalities too—dependable investment, affordable rent, physical spaces for large canvasses, places you can make dirty. "Cities and communities now realise they have to attract and retain the

creative talent needed to drive their cities forward. [They] have to be brain-gain places and not brain-drain," says Richard Florida, urban studies theorist and author of *The Rise of the Creative Class*.



However, rising costs, for too long, have driven both the solo artist and larger scale creative enterprise into the suburbs and beyond. Even the studio spaces that evolve and grow out of unwanted or disused buildings are becoming harder to find.

But now a dedicated place is rising from the ground up. The Design District on Greenwich Peninsula, opening in 2019, is London's first purpose-built district made specifically for the creative community. It's a place of idea incubation, seeding and pollination. A destination that will keep thinkers, makers and doers in the very place that brings their ideas to life.

Fixed and subsidised rents across the district will make this an affordable base for those drawn here - 1,500 individuals to be exact, working across 150,000 square foot of studio, workshop and desk space. And there will be all important room to play too: markets, a basketball pitch, public galleries and walkways enabling locals and visitors alike to mingle, merge and explore.

The key to the Design District's success, however, will lie in its ability to be what it says it is: a district. A creative neighbourhood; a distinct community rising from the sparks of creatives at work. Its biggest challenge will be to build and feed the fires of collaboration and entrepreneurship.

"London's going through a thing at the moment where so much is relentlessly commoditised and every square inch of space is monetised. What T.S. Eliot called the 'necessary laziness' of poets is in

danger of disappearing. The Design District will be buzzing, but it will also be flexible, enjoyably odd and somewhat dysfunctional in parts." says Peter Besley, co-founder of architect firm, Assemblage, the masterplanners of the Design District.

"It's a place of idea incubation, seeding and pollination...that will keep thinkers, makers and doers in the very place that inspires their ideas to life."

Hannah Corlett, Assemblage's co-founder adds: "This isn't a cynical 'pop up', it will support and provide succour, and hopefully inspire others to do the same. Then it's over to the artists."

Occupying the space between Dome and park, the Design District is a stake in the ground for London's disparate and diverse creative communities, over which hangs a big 'welcome' sign for all those who enjoy their output. It's a long-term investment in grassroots creativity. A place where mixers, woodworkers, thinkers, planners, laptoppers, drawers of art can overlap in the most organic and public of networks. Everyone is invited.



Inside the new food market



Desk space for start-ups

"It should feel like quite a distinct little neighbourhood, rather than a co-working business district," says Matthew Dearlove, Greenwich Peninsula's Head of Design. "A neighbourhood", he stresses, "that belongs as much to the Peninsula pioneer on her morning commute or the Londoner absconding from his usual pocket of the city, as it does the rent-paying jeweller, potter or composer. The area provides real activity at street level, an interesting place to walk or just hang out—there's a food market with room for up to 20 stalls, two cafes, and in the ground floors of each building workshops spill out onto courtyards, creating opportunities for shops and galleries to spring up for the public to explore their wares."

"Eight pairs of buildings have each been given to separate London and European-based architectural firms, all with their own unique aesthetic."

There is an undeniable affection for the numerous pouches of London that have played the role of creative hub since the city's beginnings: the cobbled mews of Bloomsbury, the narrow streets of Soho, the scrappy



Studio space

warehouse conversions of Shoreditch. All multifunctional, all offering the kind of temporariness befitting the ever-changing worlds of design, art, fashion, music, food and digital whose champions pass through. But the Design District is here to stay. There's a purposefulness to it that brings a permanence that's at odds with the idea of small-scale crafts-people and start-up studios, of design trends themselves even.

"There's a dynamic turnover in the type of tenant mix we're thinking about," says Dearlove. "Someone working with leather, a small graphic design business, a local jeweller...yes, there's a transience to that type of business model. We

welcome that turnover because we want the Design District to be active, for diversity and change to allow the neighbourhood to evolve. But all the while, they occupy a lasting structure. So, parts might start out as quite an arty space, then over time it could shift into music or film or something else. Ebb and flow is part of what gives it its permanence."

Space for spontaneity is something encouraged in the district's design. Eight pairs of buildings have each been given to separate London and European-based architectural firms, all with their own unique aesthetic. They've been asked to work blind, ensuring no 'corporate' voice or overarching idea can creep

into a space conceived to be the very opposite. Its creators wanted the district to look and feel as unique as its occupants.

"When designers work too closely together, group-think can find its way into what people are doing," Dearlove explains. "We wanted each architect to be independent and come to the project with their own original ideas. The result is a slightly cacophonous language—it's fun, different, vibrant and slightly Marmite in that some will love a building; others will hate it. But that's ok, because that's what happens in cities."

The path to creativity is uncharted territory. There is no map to follow on the journey to ideas, no 'suggested route' or rulebook. The same can be said for the visitor coming to the Design District. There's roaming to be done for sure, and there's things to be seen in the spaces between buildings, tucked away in corners, hidden in courtyards and in the workshops lining the streets. "Being enjoyably lost on occasion is important. So is discovering things you had no idea were there. We think people will really embrace it," says Cortlett.

So the Design District belongs entirely and democratically as much to Londoners as it does the creatives who work here. But it is the latter who will really own this space entirely, infuse it with their ideas, their experiments, their mess, their joy, their will, their way. It's in this freedom that the future begins, where the embryos of the next big thing may come to be. Whatever ingenuity there'll be between the people and the buildings, it's for them to decide.



Indoor-outdoor work space



A working courtyard, open to all

Meet the Makers

The creative forces behind London's first purpose built Design District.



Oliver Schulze and Louise Grassov

Schulze+Grassov, Denmark

"This week I had creative moments whilst ironing three shirts in a row, sitting bored on an Airbus for a couple of hours, and cycling through Copenhagen on my cargo-bike. You can't plan such moments; life tends to throw them at you if you work hard enough." Oliver Schulze finds inspiration in the ordinary. The homely, even. The humble dinner table, with its ability to bring people together, is the driving metaphorical force for their Design District work. Oliver and Louise describe the landscape they're designing around the 16 buildings as "a beautiful connective tissue. Just as the domestic dinner table provides a warm and welcoming environment for family and friends in our homes, our public realm is an important collective platform where lives can intersect," say Oliver and Louise.

When I'm not designing landscapes, I'm... "Falling over a yellow 50-year-old French VéloSoleX moped in my hallway. After a decade of living car free, I've started collecting vintage combustion engines." Oliver Schulze.

"Busy building my empire of domestic structures. I used my summer vacation to encapsulate our old family summer house in a new timber frame structure built from scratch." Louise Grassov



Tom Emerson and Stephanie Macdonald

6a architects, WC1

"Draw first, think later," is Tom Emerson's approach to creativity, which typically hits its peak, he says "the night before a deadline." His mental image of the Design District when it's open for business is almost film-like in its scenic, animated detail: "Narrow lanes and little squares, coloured diamonds and ribbed facades...people on bikes, serious designers and hipster flat-whiters, experts in tooling and Instagram virtuosos, screens glowing to the touch, a red bus passing..." Above all though, it's about the ever-changing cast of Londoners who'll meet here, work here, and "sustain the creative life of the city into the future."

Favourite London hangout? "The parks. No other city does them better." Tom Emerson

Mole Architects, Cambridge

Their two buildings: a husband and wife pair in architectural form: "One compact and angular, the other stacked like a ziggurat... the feel of an old warehouse with exposed beams and wooden ceilings that will give warmth and character," says Bowles, for whom juxtaposition is an on-going source of inspiration. "I started my London working life in the 1980s when Soho was still quiet and an odd mix of seedy, bohemian and the film world. Despite big changes, it still does it for me—tiny streets, packed with life and invention." Despite an intentional urban leaning—he's lived in Tokyo, New York, London—Bowles' heart belongs in the country, to the sun-drenched wheat field views from his Fenlands' home.

The new Design District will be... "A visual assault course. Come if you think you can handle it." Meredith Bowles.



Meredith Bowles

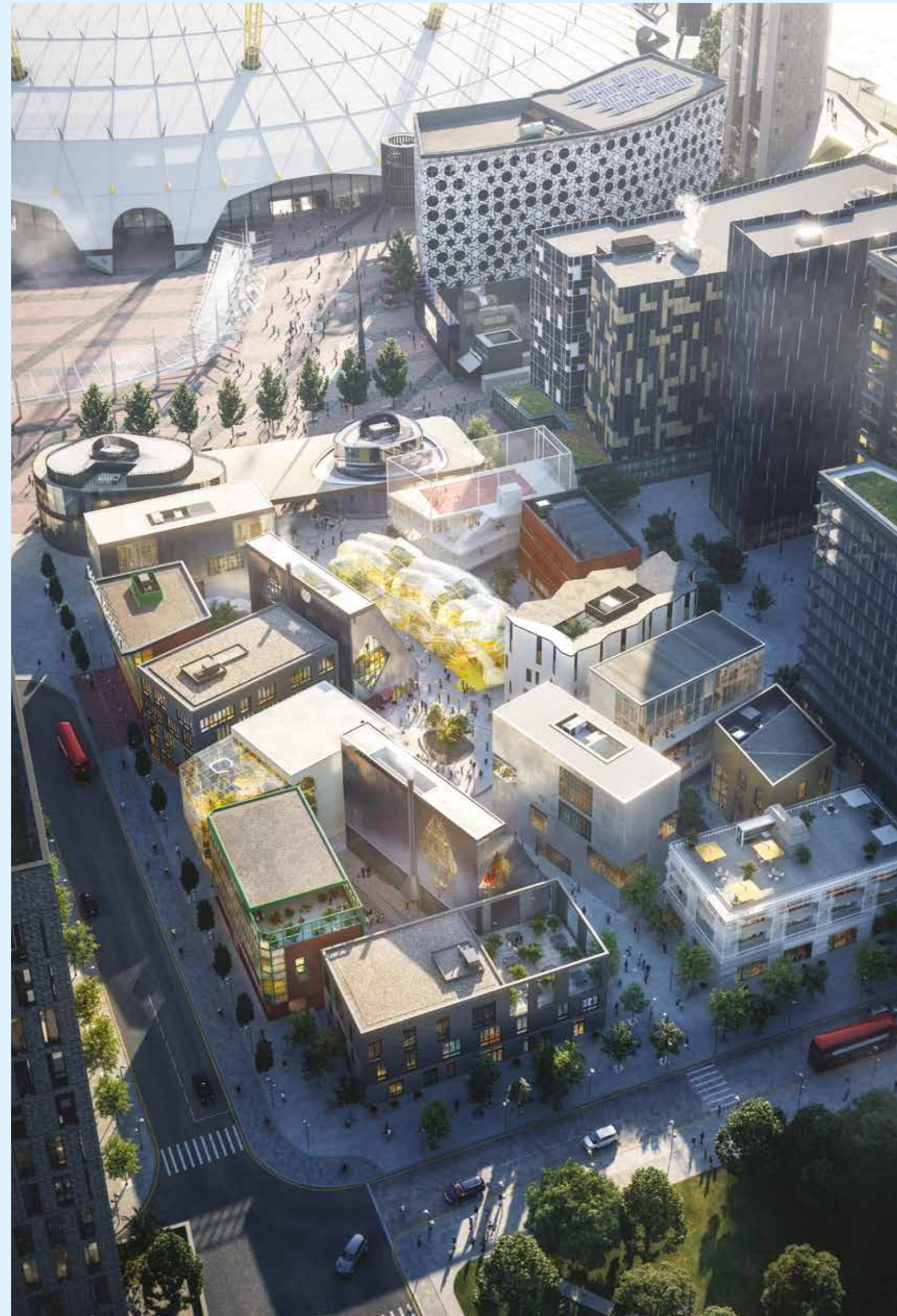
Architecture oo, E8

Two buildings, three architects, an attitude bordering on servile. David Saxby co-founder of Architecture oo shows an unwavering commitment to future inhabitants. "Permissive," is how he describes his firm's buildings' finish: "We hope that the tenants will feel that they can genuinely take ownership of and express themselves in how they occupy their spaces." Modesty makes an appearance too. "The idea that the creatives there might make more interesting facades than any we could design," is what makes this offering unique, says Will Brown. Featuring outdoor terraces, a rooftop ball court and a pop-up bar, it's easy to imagine creative types breaking out of studios to sip Aperol Spritz. And with a view of the O2, this is user-centred design in the truest sense of the words.

The new Design District will be... "Super!" Lynton Pepper



Lynton Pepper and David Saxby



The Design District from above

Assemblage, WC1

"Feelingly," is how Assemblage architects Peter Besley and Hannah Cortlett describe their approach to their Design District pairing. Their emotive, organic approach gave them freedom to draw on "things designers have been playing with for hundreds of years", while simultaneously being influenced by the clean, crisp aesthetic that's very much of the moment. This fluidity runs through everything they do. There's no contrived forcedness to their creativity; no 'go to' list of inspirations. "We're at our most creative at any time. Things well up, and you grab whatever's at hand to make the thought material. We like that whatever is at hand can leave a mark."

Favourite place in London? "Coldfall Wood in Muswell Hill. An ancient wood in an ancient city... What could be better?" Hannah Cortlett and Peter Besley



Hannah Cortlett and Peter Besley

Estudio Barozzi Veiga, Spain

"The Design District is a challenge, but it will reflect the diversity of London," asserts Alberto Veiga and Fabrizio Barozzi of Barozzi Veiga. The duo are regulars on the lecture circuit, so it's not surprising their approach is considered, thoughtful and thought provoking. Alberto Veiga describes their Design District building as "Sober. A simple and elegant structure proportional both to its surroundings and in its interior spaces." But there's a playfulness there too; the structure will be finished in polished, light-reflecting aluminium, allowing the building "to change in complexity depending on the day or the season."



Alberto Veiga and Fabrizio Barozzi

selgascano, Spain

From a forest studio outside Madrid, Jose and Lucia's architecture explores the connection between humans, space and nature. Their spaces are undoubtedly uplifting: while nature is key, their use of bold colours juxtaposed with light and transparency focus on designing for people. Their food market is an exploration of lightness and moving forms. Visitors will explore the transparent caterpillar-like market structure amongst tree canopies, whilst experiencing the riot of surrounding buildings through its moveable, transparent shell. Panels open and close to reveal new views, allowing the building to react to the weather in a deceptively



David Kohn

David Kohn Architects, NW1

"Less is a bore," is how David Kohn sums up his design philosophy. His choice of influences for his building is eclectic. They feature classical architecture, American urbanism and Venetian facades. The order, the symmetry, the historic interludes all belie a playfulness, a trick of the eye that Kohn is especially proud of. "I love the fact the facades makes the scale quite ambiguous. Our use of a gridded frame and bands of windows means passers-by are not entirely sure whether the building is four, six or eight (very slim!) stories tall. A little building in a big pond with big ambitions."

Favourite piece of furniture? "Gio Ponti's Superleggera chair. The original advert had a little boy holding the chair on one finger. And they really are that light. Yet they feel surprisingly sturdy to sit on. Brilliant design." David Kohn



Adam Khan

Adam Khan Architects, E2

It takes a particular type of individual to find beauty in concrete, in the jerky dance of cranes and a city in progress. "We're interested in the rough and raw bits that usually get covered up," admits Adam Khan, whose Design District building is "inspired by the construction sites on the Peninsula." It has resulted in a pair of buildings he describes as "raw, powerful, beautiful". Such coarseness clearly appeals to Khan on a deeply personal level—his kitchen table is a slab of scrap plywood, engraved with 20 years' worth of scratched names, biro sketches and saw cuts.

My favourite gallery? "Saatchi Gallery, Boundary road. Beautiful light you could touch. Just the right scale. Raw and relaxed, but refined." Adam Khan



Jose Selgas and Lucia Cano

simple way. While the creative vision is nothing short of stunning, the execution of these ideas highlights the importance of craft: a perfect example of the Design District's raison d'être.

His dad wanted him to be a professional batsman, but in the ultimate act of rebellion, Bedford-born Alex Chinneck turned to sculpture. The playfulness of his installations—he's made public buildings hover, a Kent home slide into the garden, a Vauxhall Corsa drive upside down in a Southbank car park—elicits comparisons with Banksy. In recent work, *A Bullet from a Shooting Star*—a collaboration with Greenwich Peninsula—an upturned electricity pylon appears to have crashed to earth and lodged riverside. Having just shot a film with him in a Peninsula apartment styled by Cereal magazine, we grabbed him between takes to chat fatherhood, wine and about his obsession with Kanye West.

Has your father forgiven you for becoming an artist?

He's never fully understood it, but always supported it. You know, my Dad's a PE teacher so it's alien to him. But considering that it's alien, he does a good job of pretending to be interested.

In times of stress, do you wish you'd stuck with cricket?

In my most stressful moments, I think I should have become *anything* but an artist! And a cricketer would be a lovely occupation, but I probably would never have been good enough. Someone said to me recently, "If you could have any job in the world, what would you be?" and I said "an artist." It's difficult and stressful, but kind of wonderfully so. There's times when I'm extraordinarily stressed about the job I do, but never regretful.

Ever wished on an actual shooting star?

Yeah, I have. I've seen a lot. You see a lot in France. They're amazing. Whenever I make a wish, it's always about whatever project I'm currently working on because that's all I ever think about!

Do you ever get sick of bricks?

No! We've just finished a piece two weeks ago that weighed 10 tonnes and used 5,000 bricks, and we're working on a series of sculptures at the moment that incorporates 150,000 bricks. I don't think I'll ever get sick of them. I just hope that the people who visit and see and hopefully continue to enjoy my work don't either.

What goes through your head on installation unveiling day?

Money. Getting sued. People getting hurt. It not looking good. The crane breaking. The crane not turning up. All of these things that test your nerves but reward your ambition. It's a cocktail of anxiety and excitement. The two are very close friends and they're never really far apart. That's just the way I approach my practice

The Peninsulist meets Alex Chinneck

The wine-loving 'Banksy of glass' doesn't like to go on holiday, is sleep deprived and would like to be his cat for a day.

in general: constantly doing things that make me feel extraordinarily uncomfortable, but are full of reward simultaneously. So, yeah it's a whirlpool of creative excitement and creative anxiety. You reach a point where you've been working on these projects for a year, you've reached a creative point of no return and you're just hopeful that the decisions you made 12 months ago were the right ones, I suppose.

When are you at your least creative?

When I'm hung-over.

If Burt, your bearded collie, could talk, what would he say to you?

Why have you bought a cat?

What's your dinner party dish of choice?

My girlfriend Lou makes homemade pizzas. We have children and now typically people who come around do too, so we just make loads and loads of pizzas and the kids do the toppings, and they just go down a storm.

What skill that you lack do you wish you possessed?

I suppose a greater ability to relax. I look at a lot of people with a degree of envy and they seem to be just enjoying themselves. Ambition is a curse as much as a blessing, and sometimes it's just a pain in the arse.

How did you choose your children's names?

My daughter is called Bloom Valentine. I guess we were looking for an old name, one that felt old, like it had been around forever, but at the same time, timeless and unique. Bloom felt right from that perspective—floral and positive. With my son Chaplin who is just eight weeks old, it was all about the alliteration. I wanted the ch-ch, so it was Chaplin Chinneck, shortened to Chap.

Where do you go in London when you want to be alone?

I go running with Burt in Wanstead Park, which is beautiful, just woods and ponds. About five times a week I do that, which I love. But we're



Image by Hingston Studio

moving to a farm—which is where we'll make all the sculptures, a sort of sculpture farm in Kent—in about a month's time. It will create a sort of headspace that the city rarely allows.

How has fatherhood changed you?

Well, I get even less sleep than I ever did before. Strangely, since the birth of my children, I've felt a greater inclination towards making permanent art. I don't know if I'm kind of subconsciously trying to carve some kind of legacy, something to leave behind. How else has it changed me? I'm just more exhausted than I ever was. And there's this forced process of unselfishness, which is an alien concept for an artist because it's a very self-indulgent life, being constantly immersed in a passion. And at the moment where I can't share that passion with my children because they're so young, there's this forced unselfishness which I think is a healthy thing.

With whom would you most like to swap lives for a day?

My cat, Claude. That guy's got the

easiest life I have ever witnessed. He does nothing; he just eats and sleeps. I've never seen anything like it.

Who do you most admire?

My cat, Claude!

Idea of the perfect holiday?

I've been with my girlfriend for 10 years and we've never been on holiday—much to her disgust. I find it psychologically difficult to go somewhere on holiday purely recreationally. I need to feel that there's some kind of progress, so somewhere where it's simultaneously about work and relaxation.

Biggest guilty pleasure?

My most frequent guilty pleasure is wine. So that, and googling Kanye West. It's complicated, but I think he's creatively phenomenal.

What song sums up your current mood?

My daughter had food poisoning last night so I didn't sleep so I'm very lethargic at the moment, so

something from Frank Ocean I think.

Those Banksy comparisons: annoying or flattering?

It's a huge compliment. He's probably irritated by it, but I'm certainly not.

How do you sleep at night?

Badly. Badly. Really badly. That's the simple answer. Terribly.

What's your hangover cure of choice?

Anadin. As quickly as possible. I kind of crawl to a box of Anadin.

What's your biggest fear?

Running out of ideas.

Watch our film for an exclusive view of Alex at work. Shot within the unique interiors of the Abode penthouse styled by Cereal magazine, this short film, produced by Tom Hingston, offers a rare glimpse of Chinneck's artistic methodology—and a surprise ending.

Watch it at www.greenwichpeninsula.co.uk/Alex-at-work



Image by Stephen O'Flaherty



Image by Chris Tubbs



Image by Hingston Studio



Image by Chris Tubbs



Image by Chris Tubbs



Image by Stephen O'Flaherty

Living Beautifully

"You can't live in the pages of a design magazine!" The founders of Cereal magazine take a reassuringly down-to-earth approach to creating a home.



Rosa Park and Rich Stapleton

A row of neutral-toned objets d'art crowns the immaculately-made bed of a New Mexico home. Sydney Harbour winds send asymmetrical ripples across the surface of an outdoor swimming pool. A flick through the pages of the latest edition of modern travel and style magazine Cereal, reveals a clean, calming and focused design aesthetic that is at once gorgeous in its serenity, and ever so slightly intimidating in its minimalist, pared back perfectness.

Korean-born Rosa Park laughs heartily at the suggestion that the imagery that's come to characterise the magazine she co-founded with partner, Rich Stapleton, is in any way didactic. "People expect to come into our home and see one chair in the corner, and maybe a table. But obviously, that's not true, because who lives like that?"

The Bath home she shares with Rich, she's happy to divulge, is "covered in stuff". But that's not to say there isn't a carefully composed rhythm behind the mounds of second-hand books and ceramics the frequent travellers cram into their hand luggage. "My design philosophy at home, I'd say, is led by my interests, so the prominent feature in my living room is dominated by my love of reading. There are literally books everywhere, filling shelves, stacked up on the floor, on top of every single surface. Unwittingly, that's become part of the look of our space."

A blank canvas, she explains, is the reason she and Rich are able to reconcile their hoarding tendencies with the kind of look Cereal readers—and the 902k Instagram followers who scour their boards for inspiration—have come to expect. "I tend to be drawn to neutral hues because I want my home to be the most calm place possible. Our home is a lot calmer than it would be in another's context because literally everything is beige, white and grey," she says. "That and the fact we have big seasonal culls where we give to charity shops and friends. If I buy something new, then something else has to go—that's my rule. Apart from my books, which I'm very attached to."

Rich—who jokes he's allowed very little say in how their home evolves—agrees. "It's definitely not as pared back and polished as you see in Cereal. It's more lived in, but that's inevitable with a house. If you hide everything away, try to create a sense of living in a magazine world, you don't get the most out of your things. It's important to be surrounded by the objects you own—to read your books, to use your glassware, to enjoy things as they were intended to be used."

Rich might be happy to let Rosa take the lead when it comes to the "constant work in progress" that is their Bath home. But their latest project at Greenwich Peninsula—their first interior design undertaking and attempt to physically embody the design aesthetic of Cereal in a new home—was very much a collaboration.

"With the Abode penthouse, we almost clashed on every single thing," remembers Rich. "But in a really positive way. So what we ended up creating is a marriage between both of our designs that creates a unique effect that I don't think either of us could achieve on our own. It's important to be open-minded no matter how passionate you are about a particular object or colour. What I love is when compromise works out for the better."

There's little evidence of any clashing in the finished product. The 'compromise' is one that's resulted in an easy blend of what Rich describes as "a functional, pared back view meets a free and textured look."

The approach, during those early design meetings, was very much focussed on the practical needs of the apartment's imaginary future owners. "The first question had to be: who lives here?" remembers Rosa. "We decided it was a young, creative couple who work a lot, sometimes from home, and who don't have any children."

This user persona dictated the brief for what Rosa calls "a multidisciplinary space". The least defined room in the apartment is the one she favours—one where the walls could be lined with books, the floor covered in games, a beautiful sofa relaxed upon for daytime naps or collapsed into by guests who've missed the last tube home. "Even somewhere beautiful to do the laundry... Usually people have ugly clothes dryers you have to hide away when guests come, but with a beautiful clothes rack or ironing board, we wanted this idea of making everyday chores really beautiful."

"Two young creative people without children? "Yes, that could be me and Rich!" laughs Rosa. "And I must admit, I quite fancied moving in myself. We don't own our place so there's a huge limit to what we can do, how much we can truly customise, and so working on the Abode... it was the first time I could decorate somewhere thinking 'anything is possible!'"

This might have been a work of fantasy then, as far as Rosa's concerned—an ode to the type of home she'd like to one day share with Rich. But it's equally a love letter to London and the Peninsula, a space irrevocably of its waterside location, straddling the financial hub Canary Wharf, the imposing presence of the Dome, and the serenity afforded by the river. How much of that was deliberate, how much a subconscious reaction to the surroundings?

"You see so much of London when you're in that apartment because of those huge floor-to-ceiling windows," says Rosa. "In that sense, the city is a very key factor in the overall look and feel. London is an incredibly international, cosmopolitan city. And in that way, Abode is the ultimate London apartment. In that space you have a coffee bean table made by these incredible people based in Hackney, a sculpture from a Manchester artist, but also pieces pulled in from Italian showrooms, from Amsterdam, an antique day bed from Sweden. Just within that space, you have so many different origins at play—that's very London."

For Rich, the Thames, visible from so much of the Abode apartment, inspired its look and feel on many levels. "Waking up to that view is part of the appeal of that property, so that the deep blue of the master bedroom is somewhere between the colour of the water in the Thames and the sky at night time."

"Elsewhere there are dark blues and soft greys—just like that hazy, watery view and the shadows of the city on an overcast day—with little bits of red that bring warmth and motion into the space. With London, wherever you are, you have a sense of history and time—in the buildings, and yes, with this river running through it. We were drawn to classic pieces because we wanted to embrace that side of London, though I'm not sure we did that consciously."

For Rosa, the fluidity between the apartment's colour scheme and its waterside location harks back to her fantasy home. "If you asked me what is the one thing in your life that you'd like to be close to from a physical landscape point of view, I would always say a body of water, whether it's a lake, river, beach, coast..."

"Having that incredibly expansive view of the Thames... it makes me feel very calm. I am not a calm person. My personality is highly intense and energetic. So everything in my life is trying to get to that place of calm, whether it's through meditation, through neutral tones, through design... And when I went to the apartment it was like you can just breathe. We painted it dark moody, there's enough breathing space between objects, and you can see that river and you just want to sit down with a cup of tea and read a book."

That doesn't sound like life in a magazine. That sounds like living beautifully.



Image by Ingrid Rasmussen



Image by Rich Stapleton



Image by Rich Stapleton



Image by Ingrid Rasmussen



London Live

From the experimental warehouse to the piña colada neon of Hawaii, we explore some of London's most unusual music venues.

How often can you say you've kicked back listening to folk on a coaling Jetty on the Thames? Had a gig in a storage container? Or been on a Miami-inspired getaway without ever having to hop on a plane? London is abuzz with music spots that keep you on your toes – if you look hard enough. Just on the Peninsula, there's the Meantime Beer Box that transforms the usually plain storage container into a music space, to Corona Sunsets giving every city-dweller their very own beach. There's also the O2, home to touring musicians and so much more; inside there's clubs, a cinema, bowling alley *and* you can give it a climb.

In spite of reports that London's live music scene is dwindling, there are places tucked away around town where you can enjoy a lively gig or sit down and soak in some sounds. These are our favourite spots a night-tube away from the Peninsula.



Image by Paul Storr

Nightjar, Old Street EC1V

Does your record collection consist of Miles Davis and John Coltrane? Can't resist some Dizzy Gillespie? Then you'll probably like Nightjar: a snug little bar located just off Old Street roundabout. You'll need to look closely though, the entrance is inconspicuously positioned amongst the 24 hour convenience stores, marked only by a small plaque engraved with a 'Nightjar' bird. As you go down the stairs, there's a smooth, speakeasy-style bar with deep reds, dark wood and low lighting. Jazz and swing soundtracks begin the evening, with live music easing the night along. For food, charcuterie boards and tapas are the mainstay, with only one desert option: the Negroni chocolate truffles. This intimate little place has us completely won over.

www.barnightjar.com



Wilton's Music Hall, Whitechapel E1

Ramshackle and rickety may be the most apt way of describing Wilton's Music Hall, and this is exactly its allure. Now a Grade II listed building formed from an 18th century alehouse, it was the home of music hall theatre (whose songs you can now learn at the fortnightly Music Hall Choir). A shabby-chic fairy tale, Wilton's retains its original cast iron pillars and wrap around balcony, staging an eclectic event programme of music, performances and dinners. Taking the gig one step further, it even has a live storytelling night where the stage is given to six guest speakers who narrate their own touching forays into music. Whether you're looking for an evening spent listening to jazz, a swing dance lesson, or a night inspired by the words of Gertrude Stein, Wilton's is a labyrinth of rooms and London's best kept (not-so-secret) secret.

www.wiltons.org.uk

Omeara, London Bridge SE1

The brainchild of Mumford & Sons' Ben Lovett, Omeara is part of Flat Iron Square, a new Bankside destination under London Bridge's arches. Of the three arches that belong to Omeara, the main one (and show stopper) resembles a classical ballroom, complete with a gilded archway framing the stage and candelabras hanging from the ceiling. The space showcases rising stars, headline acts and the occasional club night run by their resident DJs. The remaining two arches feature the Siding, an evolving space for exhibitions and performances alike, and Cantina, serving small plates of British produce and an 'unparalleled collection of tequila' – yes, please. While each of the arches function separately, there's room to dabble, or go up to their terrace with views of Southwark Cathedral.

www.omearalondon.com



Images of Omeara



Café Oto, Dalston E8

Once noted as the coolest venue in London by Vogue Italia, Café Oto is the darling of avant-garde music. A Persian inspired café by day, a bar by night, with a small vinyl shop by the entrance – this little gem is a must-visit. Pop in during the afternoon and you'll find the freelancer mid-meeting sat at one of the scattered tables, but as night sets in Café Oto (meaning 'sound' or 'noise' in Japanese) transforms into a playground of experimental music. From a cappella to big bands, this venue has also seen the likes of Yoko Ono, Thurston Moore and Sun Ra Arkestra. This is a no-frills space, where all eyes are fixed upon the stage. Just around the corner you'll also find the Oto Project Space, a place for workshops, installations and film screenings, firmly cementing the Oto brand as a communal place for creative play.

www.cafeoto.co.uk



Image by James Kirkup

Ridley Road Market Bar, Dalston E8

Ridley Road Market bar is for those of us who can't quite decide whether we'd like a sit-down-glass-of-wine kind of night, or a dance-fuelled-4am-finish kind of night. Found in Dalston, Ridley Road is home to a buzzing market selling fabrics, food and nic nacs from all over the world – and the bar is nestled right at its heart. Everything from the décor to the drinks are tropical themed, with eye-popping colour, low lighting and Hawaiian inspired design. Leis, pineapples, palm trees and piña coladas are the mainstay, set to the sounds of reggae, Motown and pop. Self-described as 'part tropical bar, part après ski lodge', they assure us that they'll never turn anyone away for wearing the wrong shoes.

www.ridleyroadmarketbar.com

Dressed from head to toe in monochrome, it's the slash of fuchsia pink lipstick and the giant colourful earrings that give away Camille Walala's playfulness. Then there's the bob of not-quite-unruly curls, in a way reminiscent of her work: orderly disorder; choreographed chaos.

"I like to make people happy," she says about the nature of her work. "The best thing for me is to see a smile on someone's face, to know that I've had a positive effect."

And it's hard not to smile when confronted by her bold, graphic imagery, with its carefully calculated yet seemingly random patterns in a riot of sunshine colours.

Inspired by the 1980s Italian design and architecture movement, the Memphis Group, as well as African tribal art – in particular the bold designs used by the Ndebele tribe to cover their houses – Walala's designs have seemingly endless possibilities. Her work has graced everything from jewellery to interiors, and ping pong tables to entire building facades.

"I grew up in the 80s," she explains. "My father is an architect and he had pieces by the Memphis Group dotted around our house. That was a big influence on me, together with the bright patterns and colours that were everywhere in my home. I grew up in sunshine-filled Provence, in a home filled with pattern and colour: we had a mustard coloured kitchen, the living room was painted teal; my mother had African fabrics everywhere and traditional brightly-coloured Provence crockery. I'm not afraid of pattern or colour – it has always been part of my life."

"The best thing for me is to see a smile on someone's face, to know that I've had a positive effect."

Her instantly recognisable designs of bold colour blocks in various interlocking shapes, sharp black lines and giant polka dots, is unwaveringly cheerful, particularly against the sometimes austere London backdrop. So what drove this Provence girl to bring joy-inducing patterns and colour to the mean streets of London?

"I wasn't the most confident student and in fact I didn't think I could be creative. When I was a little girl my father was always taking me to the Louvre and he would spend ages talking to me about each painting, and of course I realise now how wonderful that was, but I didn't enjoy it at the time.



Image by Charles Emerson

I started off studying economics and I hated it. So my father forced me to come to London when I was 23 to learn to speak English. It was terrifying at first, such a big change from my small village in Provence, but I loved it. Eventually I did a textiles degree in Brighton and while I was there I found a book about the Memphis Group which brought back all the memories of my father's house and his collections.

Then I saw a Bridget Riley exhibition and it had such a huge effect on me. That's when I understood how much I love the quick effect of painting and the emotional impact it can have; the way it can transport you to a happy place, without words."

Her biggest demonstration of just how transformative art can be, was the 'Dream Come True' artwork: a traffic-stopping makeover of the Splice building in Shoreditch, achieved with gallons of paint, ladders, cherry pickers and a small army of volunteers, including an abseiling window cleaner turned painter. And it was all done on a small budget and a lot of good will. Her passion and positivity it seems, are contagious.

It's no surprise that opportunities are knocking down her door. She was recently commissioned to create an interactive maze at the NOW Gallery on Greenwich Peninsula.

"I used to love going to the funfair when I was younger, so when I was asked to do something interactive I thought of that. The hall of mirrors and the mazes, I wanted to recreate that feeling of getting lost. I really enjoyed how adults and kids interacted with it. The different reactions, the surprise, the smiles, the laughter."

More recently, she's redesigned the entrance to a West London mental health hospital. "I wanted to take my time with it so I worked on a different colour palette – it's much softer. I added different shapes, so the project started to evolve my style a little bit. I looked



Image by Charles Emerson



Image by Charles Emerson

at Sonia Delaunay for inspiration, softer lines, gentler curves."

It's her prolific and eclectic output that have made her a go-to artist for such venerable events as the London Design Festival. This year, she has created a giant, tactile building – Villa Walala – slap bang in the middle of Exchange Square, Broadgate. The giant structures, realised in squishy vinyl, and covered in her signature graphics, are a cheeky invitation to suited and booted city workers: "Let go, have fun, relax, hug the Villa!"

Walala explains, "I visited the site to see how people interact with this area and how it feels. They have stressful jobs. They wear suits every day. Everything feels restrained.

I wanted to do something really absurd to make people go "what the?!..." and to make something soft almost like a stress ball, something that would bring a bit of release in their day. You know how they say hug a tree and you'll feel better? Well, I want people to hug and squeeze the villa."

Walala claims she doesn't necessarily feel like an artist. But she can't disguise the inquisitiveness and constant search for originality that are the hallmarks of a true artist. Luckily for us, she's chosen London as her base and there are many Walala moments to be had around town. So keep your eyes open – flashes of happiness can be so easy to find.

Walala's Wonderful World

The artist that's transforming the city that changed her life.

Selfie Image

In a world rife with self-promotion, are we obsessed with seeking "perfection"?

The scene is tense: the world's most photographed woman has "lost all composure". The shot simply isn't right; a new approach is required. The photographer agrees to a location change, somewhere the lighting can reflect off those fashionably diagonal cheekbones, 'misted' especially for the occasion. Several clicks later, Victoria Beckham agrees the final image will do.

This isn't a Vogue cover shoot. The photographer isn't Mario Testino. It's a Spice Girls' super fan with an iPhone 5, and all he wants, he recounts in an essay for *The Guardian*, is a selfie with his idol.

"The politics of beauty and self-identity are explored through a series of specially commissioned photographs, films and animations."

Mrs B has had her feet (bunion-free, French-manicured and clad no doubt in this season's most sought-after heels) held to the fire, her control freakery seized upon by commentators as evidence of the narcissism underpinning twenty-first century celebrity. But what does this type of behaviour say about those who follow, love, favourite, and contribute to the immense selfie traffic uploaded to social media every second of every day?

This autumn, *The Body Issue*—the second instalment of the NOW Gallery's *Human Stories* series—examines what it means to live in a society that is at once culturally rich and diverse, and yet so uniformly liberal with routine manipulations of face, hair and anatomy, their digital capture and abundant sharing. The politics of beauty and self-identity are explored through a series of specially commissioned photographs, films and animations. How will you feel about the cosmetic rituals they depict and the blemishes they seek

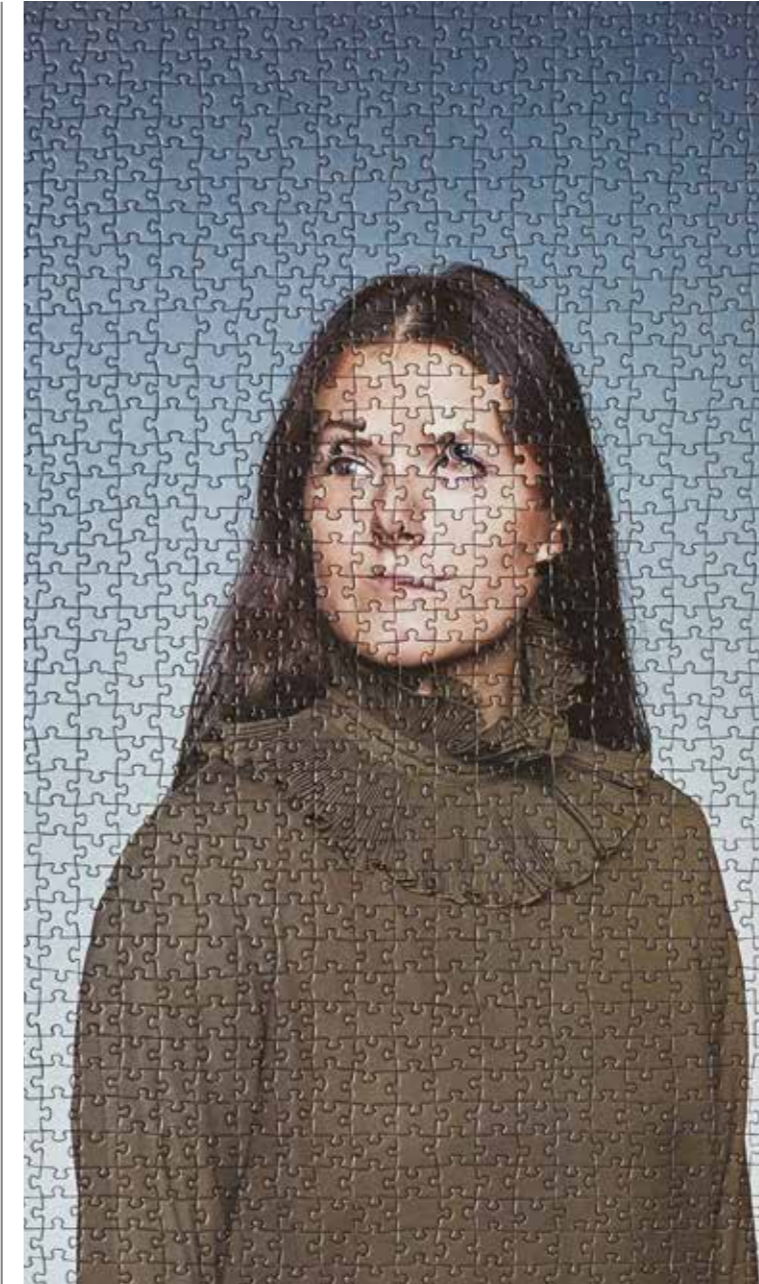


Image by Alma Haser

to disguise? The answer might just shine a spotlight on your own sense of self-image.

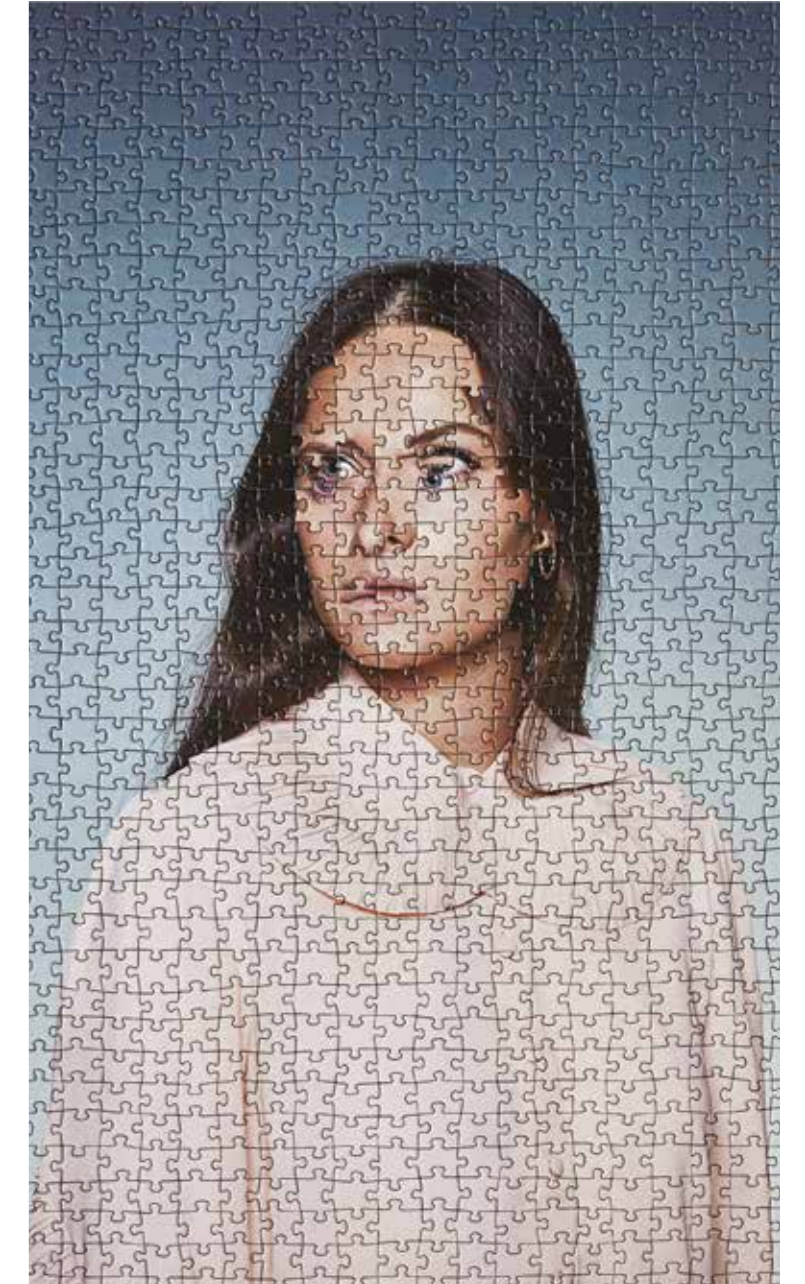
"Pose struck, we delete, select, edit and add a final slick of saturation via our app of choice."

For who with a smartphone hasn't experimented with a fraction more chin tilt, a little more cheek-sucking, or a carefully selected filter? Pose struck, we delete, select, edit and add



a final slick of saturation via our app of choice. Upload complete, Zuckerberg's engagement scores get a boost as we periodically log-in, cruising hopefully for likes and comments.

We may not have Beyoncé levels of followers (at last count, Mrs Carter's Instagram following was roughly equivalent to three times the population of Canada, whose French-speaking residents, incidentally, refer to selfies as 'égoportraits'). But every digital compliment is transient affirmation that we conform to whatever look is de rigueur. Take your pick from a Zayn Malik-esque camera-avoiding gaze into the distance, the broody come-hither stare perfected by David Gandy and his immaculately sculpted stubble,



or any amount of cheek sucking à la Kim Kardashian West.

So it's confirmed; social media has made narcissists of us all. Brilliant. But hang on. Are we, the earliest adopters of digital photography, really any different to our offline forerunners? Isn't our 2017 obsession with snapping and filtering merely an extension of the earliest portraits, brush-stroked by artists who, let's be honest, seldom worked into their masterpieces their scars, moles and wrinkles? Is Generation Z really characterised by the egotistical strive for a homogenous beauty upheld by celebrities? After all, when publicity-savvy marketers sought to identify the ingredients of the ultimate selfie, it wasn't Kylie Jenner's Retrica-enhanced stream of

pouting perfection they analysed pixel by pixel, but Andy Warhol's heavily stylised 1963 self-portrait from a New York photo booth.

We might ask whether all this is a product of the times, or merely a version of the human condition for the digital age. Are today's chemical peels all that different to the ammonia face rinses Victorians used to encourage a fresh pallor? Can the health hazards of skinny jeans and 'killer' heels possibly rival the internal bleeding caused by the corsets of Georgian women, or the starched, suffocating collars of Edwardian gents? A teensy jab of Botox in the crow's feet (a recent survey found that 31% of mostly millennial men consider themselves extremely likely to dabble with the

needle) is surely no worse than the lead-infused face creams designed to rot the top layers of skin and with them the scars left by sixteenth century small pox.

"The Body exhibition by the NOW Gallery also explores this subject this autumn, taking a deeper look at diversity, manipulation of image and cosmetic rituals"

Four years after the word 'selfie' entered the Oxford English dictionary, some of London's most prestigious institutions are clearing space in their corridors to probe such questions. The Saatchi Gallery's 'From Selfie to Self-Expression' is the only time you're likely to see Rembrandt sharing wall space with a Kardashian. The Wellcome Collection put a medical filter on the obsession with perfection, examining the ethical issues surrounding our ability to change, augment and repair ourselves in ways unavailable to previous generations. The Body exhibition by the NOW Gallery also explores this subject this autumn, taking a deeper look at diversity, manipulation of image and cosmetic rituals, featuring photographers Alma Haser, Nakeya Brown, Charlotte Colbert, Nicole Chui and Franknitty3000.

Human Stories: The Body Issue is on at the NOW Gallery from 13 October to 12 November 2017. www.nowgallery.co.uk



Image by Alma Haser



Image by Nakeya Brown



Image by Aarti Verrips



Image by Aarti Verrips



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Peninsulist Living

At Home on the Peninsula

Simon Hopkins takes us on a journey through his apartment, an ode to travel.

Many of us have some kind of passion: that one thing that lifts our spirits no matter what. Simon Hopkins is not only madly passionate about travel, but as head of sales at travel company Secret Escapes, he's also earning a living out of it. Nice work if you can get it.

When the Peninsulist heard that Simon's apartment on the Peninsula pays an elegant tribute to his travels, we immediately accepted his kind invitation to explore it.

And it doesn't disappoint. Everything in the apartment seems to be linked to a very particular memory – be it of a place, person or event.

And speaking of events, "It was a Lady Gaga gig that brought me to the Peninsula," he laughs. "I'm not even a fan really, but a friend had a spare ticket so I thought, why not? We were looking for somewhere to eat and somehow found our way to The Pilot [the Peninsula's celebrated 200-year old pub] and then we saw the apartments, and here I am nine months later."

"Collecting things when travelling may not be unique, but the knack is in having a more focused approach."

Excited by the opportunity presented by the blank canvas of his apartment, Simon drew inspiration from his travels and particularly, the boutique hotels, he's lucky enough to stay in.

Collecting things when travelling may not be unique, but the knack is in having a more focused approach. While it might be fun to sift through exotic bits and bobs in

local shops and markets, Simon is more interested in the finished article: the hotel. Many hotels are styled using local touches; from the colour schemes to the fabrics, furniture and accessories, they can be a great source of inspiration, showing you ways to blend your holiday memories into your home.

"I do get to stay in some fabulous hotels and I can't help but be inspired by their aesthetic and style," he explains. "I've got a Roberts radio by my bedside, just as I saw in every Soho House hotel I've been to, and I have some Tom Dixon accessories here and there." You can see the influences in the details dotted around the serene greyscale colour scheme punctuated by shots of colour in the soft furnishings and accessories.

With so much of his time spent in planes, trains and hotel rooms, one might think that Simon would balk at dedicating his precious spare time to decorating. And yet it's clear that as well as being a constant source of inspiration, travelling both invigorates and stimulates him to do more with his home space.

"Many hotels are styled using local touches; from the colour schemes to the fabrics, furniture and accessories, they can be a great source of inspiration, showing you ways to blend your holiday memories into your home."



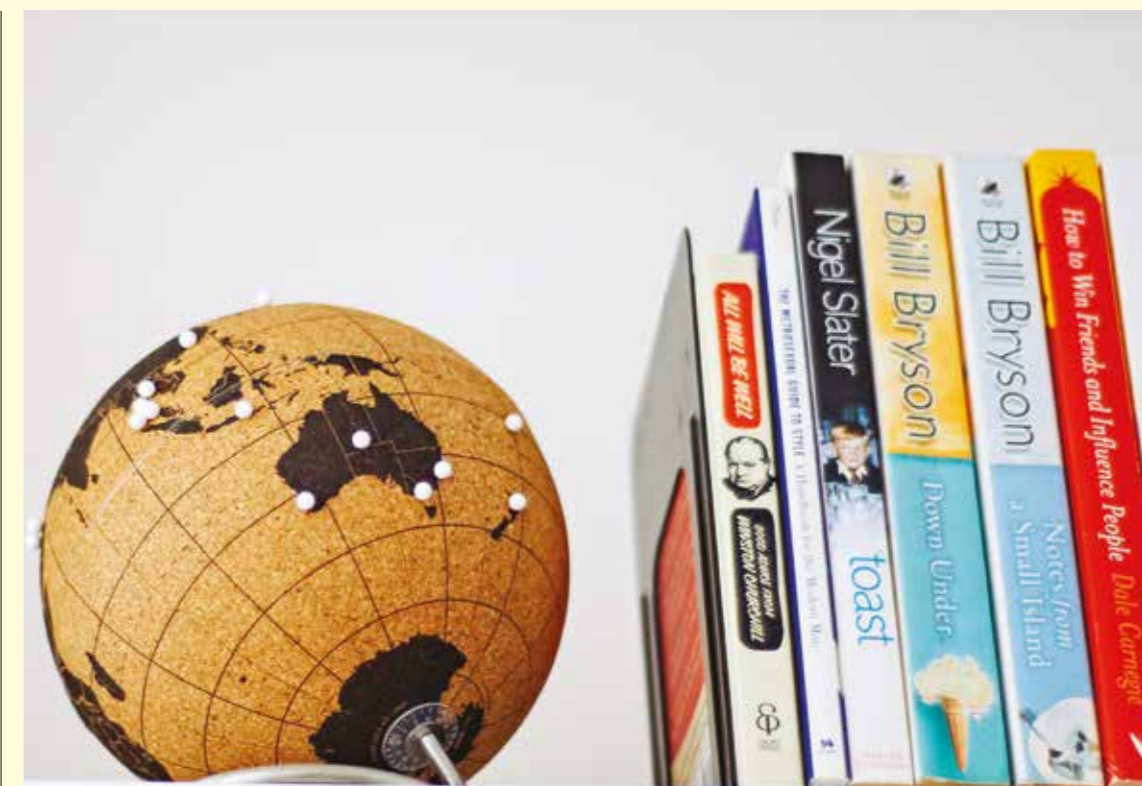
Simon Hopkins

Of his collection of city and country guides he says, "I've been to every single one of those places. Buying a guide is the first thing I do once I've booked a trip.

"A friend of mine takes a photo that she gets printed off every place she goes and she's got them all on a wall. She's worried that with everything going digital, one day it could all disappear. And I guess in the same way I have my travel guides, and I always buy something wherever I go."

So there's a Russian doll from Moscow, pieces of pottery from Sweden and Denmark, a poster of the Sydney Opera house and a Qantas model plane. There are also several books on hotels and interior design. "Apparently, I'm really difficult to buy for so all my sisters ever get me is hotel guides or city guides, or books on interior design," he explains. "But the poster of Sydney I bought, because it's where I want to end up eventually. And then my friend bought me the Qantas plane to go with it." And his mum bought him the cork globe so he can keep track of his travels.

"A friend of mine takes a photo that she gets printed off every place she goes and she's got them all on a wall. She's worried that with everything going digital, one day it could all disappear."



What about the black and white photos of musicians, actors and supermodels? "I bought the Bob Dylan one first, because I thought it was a great picture. Then, being apparently so difficult to buy for, my friends and family have picked up on it and kept it going. They're images of people that I like and admire, but a lot of these are post cards or cards that people have sent me. So they mean more to me than just the image."

It's clear that Simon's friends and family mean the world to him. And though many of them are spread across the globe, having his own place has motivated him to spend more time with the ones that are geographically close to him.

"I never really used to entertain at home, but living here 'suddenly' I really want to! Because

I like what I've done with it, I want to be with friends in this space that's totally my own. I now find myself buying with 'entertaining' in mind. Recently, I spent three hours browsing Le Creuset pots and pans," he laughs. "But I do enjoy cooking. In fact, it's what I wanted to do when I was a kid. I wanted to be a chef."

When it comes to decorating no-nos, Simon stands firm on displaying DVDs on show. "I just find them so unattractive, so they're all hidden away. Having said that, and even though I don't actually own a CD player any more, I can't bear to part with my CD collection," he sighs, indicating a compact wooden standalone set of shelves packed tightly with CDs. "They remind me of growing up. I remember going to

Woolworths with my hard-earned money from working two shifts in the local restaurant and buying the Oasis album *What's the Story Morning Glory?* then going home, listening to it and loving it. It's a very definitive part of my life. I'll probably never listen to them again, but I can't bear to part with them." It's fitting really for a home that was discovered thanks to music.

Though the CDs are definitely staying put, Simon is keen to point out that he's not averse to changing things around and mixing it up from time to time. "I have a reclaimed Marshall amp that I'm having converted into a speaker, that's coming soon, and then I'm off to Shanghai, the Philippines and Singapore in December so I'm sure I'll be bringing stuff back." This ebb

and flow of ideas is key to making sure your home reflects who you really are and how you like to live; life is a constant work in progress after all. We hope to be invited back to see how Simon's collection develops.

Do you have any tips for people starting with a blank canvas? Definitely get ideas from where you travel. Especially your favourite hotels.

Favourite city?

When I was a kid my favourite film was *Home Alone 2*. For years I was desperate to go to New York and to stay at the Plaza [the hotel that features in the film].

Since then I've been to New York lots of times, but I've never managed to stay at the hotel. I have been for a drink at the Palm Court [the Plaza's iconic bar and restaurant]. Now that really lived up to my expectations. It's a grand old dame of a hotel.

What do your friends think of the flat?

Funnily enough, a lot of them have now moved into or bought their own places, and I like to go round to have a little look at what they've done with their space. I keep finding that my ideas are being borrowed. Or that I'm being asked where I got bits from and if I'd mind if they got the same thing. I love it! I think it's brilliant.

What do you love about your neighbourhood?

The proximity to City Airport. Last weekend, my friend who lives in Amsterdam called up and said what are you doing for the weekend? Well I had no plans, but an hour and a half later I was in Amsterdam! Incredible.



Images by Ingrid Rasmussen



Peninsulist Living

Nutmeg spelt pudding



As we only buy British produce, we like to come up with new things based on locally sourced ingredients. This version of a classic rice pudding is nutty and delicious while still being comforting and nice to eat, perfect for Autumn.

Ingredients

- 60g Butter
- 70g Sugar
- 1/2 Vanilla Pod
- 1 Mace husks
- 100g Spelt
- 600ml Double cream
- 750ml Full fat milk
- 1/2 A nutmeg
- A tart plum jam, or rose petals pickled or jammed.

Method

1. Melt the butter and sugar in a pan on the side of the stove, do not allow to colour.

2. Add spelt, mace and vanilla then mix.
3. Add cream and 3/4 of the milk. Bring to the boil gently whilst continuously stirring with a fork.

4. Ensure all spelt is evenly distributed through the pan. As the liquid begins to boil, a layer of residue will begin to form. Do not remove this as it will form the skin during the cooking.

5. Carefully pour the mix into a ceramic or glass baking dish and add the remainder of the milk.

6. Then cook in the bottom of the oven on the lowest shelf. Make sure that the fan is covered and there's a black tray directly above the rice pudding.

7. Cook at 140° for 30 minutes and then lower the oven to 120° for a further hour.

8. The rice pudding is cooked when it no longer appears liquid but is thick, similar to a crème brûlée. If the skin is not a deep brown colour, pop the dish under the grill and gently colour and crisp the skin.

9. Rest somewhere warm until required. Serve with jam, ice cream, or, as we do, pickled rose petals.



Stevie Parle

Flora Explorer by Craft London

Flora explorer is a cocktail that celebrates the horticultural diversity of SE10 and the surrounding boroughs. It's made of lavender and bay, which can be found on our terrace and local gardens on the Peninsula.

Ingredients

- 20ml Sipsmith London Cup
- 35ml Beehive Gin
- 25ml lemon juice
- 10ml SE10 honey
- 10ml bay, lemon & juniper infused vinegar (which you can make at home)

Stir all the ingredients together and taste to make sure all the flavours are present. Then simply serve in a short glass over ice. To garnish, use a fresh green bay leaf and a lavender flower.



The Peninsula playlist

Nightmares On Wax - 'Les Nuits'

Soothing but stirring, 'Les Nuits' isn't simply a track for the night. Instrumental, with a hypnotic string motif that you'll be humming for days, it lures you into an all-enveloping world before transforming into a balmy, laid-back groove. Whether you're frantically penning feelings to paper or spending an evening sketching, it's a track that'll sit comfortably beside you and wash away the chatter of the outside world, leaving you free to create your own masterpiece.



Peninsula Directory

Here's our guide to what's happening on the Peninsula this autumn.

At The O2

An epic nightclub, a bowling club and home to one of the biggest arenas in Europe, here's what's on at The O2.

30 Sep 2017
Nick Cave & The Bad Seeds

9 Oct - 11 Oct 2017
Lady Gaga

10 Oct 2017
Lady Antebellum

13 Oct 2017
Impactical Jokers 'Where's Larry?' Tour

15 Oct - 16 Oct 2017
J.Cole

18 Oct 2017
Emeli Sandé

22 Oct & 24 Oct 2017
Metallica

23 Oct 2017
Future

26 Oct 2017
Little Mix

28 Oct 2017
BluesFest presents Daryl Hall & John Oates

29 Oct 2017
BluesFest presents Steely Dan

2 Nov - 3 Nov 2017
John Bishop: Winging It

4 Nov 2017
Above & Beyond

12 Nov - 19 Nov 2017
Nitto ATP Finals 2017

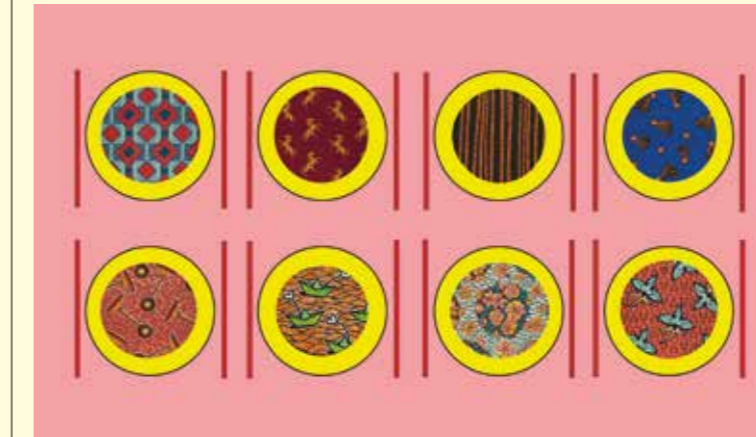
21 Nov 2017
Queens of the Stone Age

22 Nov 2017
Depeche Mode

23 Nov 2017
Deep Purple

*Dates correct at time of going to press

Design Salon with Yinka Ilori



21 September, NOW Gallery

A unique collection of designer chairs invites you to rest a while, but will you plump for aesthetics, comfort or functionality, and what does your choice say about you? Find out at this discussion with vintage upcycler, Yinka Ilori, who also joins a panel of leading creatives to discuss inclusion in London's photography, fashion, art and design spaces. How can cultural institutions empower the melting pot of artistic talent and spread diversity? Join the debate alongside live music, drinks and Nigerian tapas.

www.nowgallery.co.uk

The Body Issue



13 October - 12 November, NOW Gallery

However much we condemn the airbrush, our obsession with perfection refuses to go away, incessantly drip-fed to us through social and mainstream media. But to what extent do we endorse today's narrow standards of beauty every time we like, favourite or upload a carefully filtered photograph? In the second instalment of the *Human Stories* series designed to encourage contemporary discourse on modern life, this collection of specially commissioned photographs, films and animations celebrates cultural diversity, while examining the blemishes and imperfections we seek to disguise.

www.nowgallery.co.uk

Origami by Satchie Noro and Silvain Obl



12 October, Peninsula Square

Dispense with everything you thought you knew about the delicate and intricate Japanese art of paper folding. In this 35-minute riverside performance, an unwieldy and gargantuan white shipping container plays the role of a sheet of paper, its sharp corners and vertiginous edges constantly in motion as a gravity-defying dancer flies, cartwheels and tiptoes her way around the unfurling, ever-changing space it creates. Fred Costa's shipyard-inspired soundtrack lends an air of menace to what is already a truly breath-holding spectacle, that's been described as equal parts choreography, architecture, sculpture and mechanical design. The event is free but booking is essential.

www.danceumbrella.co.uk

Malbec and Roll: an evening of wine tasting



17 November, Vinothec Compass

Marcelo Pelleriti, celebrated South American oenologist (meaning one engaged in the science of wine—don't worry, we had to look it up too), personally hand-collected all 900,000 berries used in his limited edition Malbec. That's not a level of commitment shown by your average fruit picker, but the real proof of course is in the sniffing and the glugging. That's why you're cordially invited to the uncorking of Vinothec Compass' winter collection, where you'll sample the results of Pelleriti's endeavours alongside other Argentinian rubies, whose secrets are currently exciting the taste buds of red wine buffs worldwide.

www.greenwichpeninsulagolforange.com

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