
THE

PENINSULIST

№ 5

Arts & Culture

From the world's first Empathy Museum, to giant illustrations and brick making, discover art that gets your mind going and your hands dirty

Architecture & Interior Design

Salone Del Mobile Milano 2016: news and views, brought to you by Greenwich Peninsula's design leads Matthew Dearlove and Jane Lawrence

Entertainment

With live jazz, top DJ sets, and circus performances, there's something for everyone on the Peninsula this summer

Food & Drink

It's all about growing what you eat on the Peninsula, from Craft's vegetable garden, to fantastic new project Farmopolis on The Jetty



Alistair James Blake, HG Matthews, photograph by Charles Emerson



Farmopolis

Farmopolis: putting the green into Greenwich Peninsula

The Jetty is about to be transformed into an urban oasis, bringing together farming, food, art and culture and with a focus on nature, technology and the future.

Ever wondered what happens to the tens of thousands of plants and tonnes of landscaping materials no longer needed by exhibitors at the end of RHS Chelsea Flower Show? Well wonder no more: this year they will be rescued and used to transform The Jetty on Greenwich Peninsula into a floating garden and cultural space, boasting unrivalled panoramic views of the River Thames.

The Great Plant Rescue

Farmopolis is the brainchild of a unique partnership between Secret Productions, the co-founders of Wilderness Festival and Wayward, the UK's leading art-design-farming practice.

Having been selected as the Official Reuse Partner of the RHS Chelsea Flower Show 2016, Farmopolis will be using reclaimed plants from the show to construct a lush green oasis on The Jetty.

The metamorphosis will be created using high-tech polytunnels, made with materials similar to those used for The Eden Project. The project will include a café and a performance space, with a broad range of events scheduled to take place here during the summer and beyond. Heather Ring, Director of Wayward says: "We're really excited to be putting down roots to

create a genuinely sustainable and reinvigorated community around farming, food and culture - one that will continue to grow and bring the countryside to London's most urban environments."

The Jetty: past, present, future

Originally designed as an unloading point for coal destined for Blackwall Point Power Station, The Jetty's future is firmly fixed on becoming a destination for art and culture, as well as a vibrant spot for dining and evening drinks.

Past summers have seen it host exclusive, site-specific performances as well as pop-up bars and restaurants, but Farmopolis is its most ambitious project yet.

Following The Jetty's evolution from classic concrete pier to verdant river garden, Farmopolis will be open for between 12-15 months, running a full programme of events, as well as being available for private hire.

Over the summer Farmopolis will play host to a diverse range of happenings including, talks and debates, experiential supper clubs, literary salons, folk jams and contemporary performance.

Weekend workshops will transform The Jetty into a hub of creativity and wellbeing.

Farmopolis Who's who

Farmopolis is the result of the ongoing five-year partnership between Secret Productions and Wayward.

Secret Productions Ltd is a global market leader in the independent events industry. As co-creators of multi-award winning, cutting-edge, lifestyle and culture-driven projects, including Secret Garden Party (2009-2013) and Wilderness Festival, the company's innovative and ground-breaking programming have been recognised worldwide. They bring more than a decade of experience and know-how to Farmopolis on The Jetty.

Wayward is an internationally award-winning and acclaimed collective of designers, artists and urban growers. The London-based chartered landscape, art and architecture practice has pioneered new methodologies in the creative use of underused land and buildings since 2006. They transform forgotten sites into large-scale, design-driven spaces, that engage local communities and inspire international audiences.

Event contributors will include Rountable Global, Literary Death Match, Mahogany Sessions, Quodo Workshops, AVM Curiosities, Electric Daisy Flower Farm with more soon to be announced.

Farmopolis are also looking for volunteers to help them pot, nourish and tend to the huge variety of plants they've rescued. They have regular morning and afternoon slots and 6 volunteer days planned before launch and would love to see you there. For more information please let them know you're a resident and email them at volunteer@farmopolis.com

Farmopolis on The Jetty will launch on 30th July. Make sure you visit what promises to become one of London's most exquisite riverside locations this summer.



The Southbank Centre, Festival of Neighbourhood, Wayward. Photographer: Mike Massaro



Borough Market, London, Wayward in collaboration with DLA Architects. Photographer: Ash Bosemia



Secret Productions, Sunday Papers Live - a day of walks, talks, roasts & performances that bring the broadbeets to life. Photographer: Ash Bosemia

Feel the vibes under a setting sun

Get ready for a summer of music, with two festivals promising to get things sizzling in spite of the British weather.



Greenwich Peninsula will be hosting two world-class dance music festivals this summer. Each with its own flavour and style, the festivals will be another fabulous addition to what is already promising to be a summer of eclectic music, dance and art events on the Peninsula.

Corona SunSets

Saturday 30th July / Greenwich Peninsula

Summer's not always all it's cracked up to be here in the UK but fear not. A refreshing brew from a land drenched in sunshine is here to help us fall in love with summer in spite of our, ahem, rather eccentric weather.

Corona SunSets returns to the UK for its third year of bringing people together to celebrate the magic of the sunsets. And this year, it will be touching down right here on Greenwich Peninsula. From eclectic musical performances, sunset rituals, beach games, local food vendors, and golden sunset tattoos, Corona SunSets aims to create the perfect beach day.

The event flits around the world, usually alighting on beaches in popular holiday resorts. Greenwich Peninsula may not

be Corona SunSets' usual kind of sunny location, but it's surrounded by water and there's a view to die for. With the glass towers of Canary Wharf providing giant mirrors to reflect and magnify, it's the perfect spot to catch a sumptuous London sunset.

The handcrafted Griffin and Crown Stages are audiovisual spectacles in themselves and will host performers including: Sam Feldt, The Him, Norman Jay MBE, Nightmares On Wax, Crazy P Sound System, Coco Cole and Shovell On Percussion.

Corona SunSets brings back the ancient tradition of sun worship with a parade where festival goddesses invite the crowd to celebrate the magic of the sunset and light up Griffin stage and the sky, as celebrations continue into the night.

Festival-goers will be able to contribute their wishes, thoughts and dreams to the hand-crafted flags that will hang at the entrance of the festival. Plus with beach games, make-up artists, silk screening and a market experience, this promises to be one of the highlights of the year on Greenwich Peninsula.

For more information and tickets visit coronasunsets.com



Found Series presents: Feelings Summer Fête

Saturday 10th September / Greenwich Peninsula

The dance music festival supremos behind Found Series are teaming up with London-based balearic disco Feelings, to bring you stonking summer beats with the Feelings Summer Fête.

Born in 2011, the original Found Series saw 15 consecutive club nights creating a melting pot of sounds rooted in UK garage, Chicago house and Detroit techno.

This has now developed into a series of stellar London festivals.



street parties, warehouse events and club shows, with underground electronic club culture at their core.

Feelings are a party crew intent on educating the new generation of dance music lovers about the roots, history and genres that took dance music to where it stands today. By bringing together the pioneers of dance music with exciting new acts, Feelings aim to recreate the atmosphere and good times of some of the inaugural parties of the dance scene in interesting spaces across the capital.

The collaboration between Found Series and Feelings, will turn this club-night into a mini festival with fun fair rides, craft beer bars, delicious street food, an independent vinyl market and more, all soundtracked by some of the best acts in soul, funk, disco, house and more. And with a spectacular location on the tip of Greenwich Peninsula, this promises to be a day and night to remember.

For more information and tickets visit feelingsldn.com

Something & Son: London bricks and more

Andrew Merritt, one of the founders of London-based practice Something & Son, talks to us about their interactive art installation on the Peninsula

Just like Alice, yes the one who fell down the rabbit hole, Andrew Merritt and Paul Smyth, cofounders of Something & Son, have an insatiable curiosity about the world and all the wonderful people who wander it. And, like Lewis Carroll's intrepid heroine, they're also not afraid to experiment and collaborate to realise their work.

The artists' most recent projects have seen them bringing together gardeners and foodies in Istanbul, as well as working alongside horticulturalists and scientists at Kew Gardens. In the latter project they're exploring the nature of soil and trying to recreate it from scratch. Previous work has seen them bringing communities together by creating 3D printed trees, designing sustainable, easy-to-manufacture lamps out of glue, and building a natural sauna on a hillside in Kinsale, Ireland.

Something & Son are now bringing their eclectic, collaborative and community-driven vision to Greenwich Peninsula with their latest work "People's Brick Company". Andy Merritt talked to The Peninsulist.

What inspired your project on Greenwich Peninsula?

Our research into the area revealed that Greenwich Peninsula was originally called 'Over Brickfield' and that the first buildings there were made from the very clay they stood on.

We liked the idea of bringing it back down to how mass building started in London – brick by brick, handmade and laborious – a complete contrast to today's high tech architecture and building.

We want to revive the clay quarrying and brickmaking process that occurred on the Peninsula for many years. There used to be dozens, if not hundreds, of mini-quarries, each dug up and used to build a single dwelling. The idea is to put architecture back into the hands of the people and show how simple it can be.

So how simple will it be?

Easy enough for anyone to take part, regardless of age. We'll be creating an overland quarry onsite so anyone who wants to make a brick will be able to trot down with a wheelbarrow and collect clay. They'll then bring their clay back to the NOW Gallery, and will be instructed on how to handmade and personalise their brick.

The bricks will be stockpiled and dried inside the gallery on special drying racks, created using waste wood from the building sites nearby. By the end of the summer we're hoping to have between 3,000 and 5,000 bricks. We'll then use them to build a kiln and fire all the bricks for three to four days, by burning the waste wood from the drying racks. Finally the finished bricks will be used to create a folly on the Peninsula. Everything comes full circle and is used to its maximum capacity. It will be a sort of monument to the brickmaking processes of the past and a last opportunity to mine and use the local clay before it disappears beneath the new structures being built.

You've worked with everything from soil, rocks, plants and wood, to PLA, steel, acrylic and light. Is there a material that's intrinsically linked with London?

Bricks! London brick is iconic. No other city – except maybe New York with its brownstone – has such a strong association with a material. Part of the reason is that, for the most part, London sits on clay so it makes sense that this abundance has been widely used to create the city's buildings.

As a city of art and artists what's the one thing London could do better?

Housing. An Englishman's home is his castle – but not in London. 10% of London's population moves around every year. The cost of housing is pushing people out of London, specifically artists and other creative people since many of them don't earn a lot. Unfortunately this will mean that London will lose one of its most distinctive characteristics – its incredible diversity. Not just ethnic diversity but economic diversity too. It would be great if we could use architecture to find a way to allow people to expand and adapt their spaces to suit their changing needs.

And what does London do best?

Its art schools. London has an extraordinary amount of really good, thriving art schools. All very conceptual and pioneering. They're the bedrock of the city's incredible art scene. However, with university fees increasing all the time it's becoming very expensive to study. This could affect who can attend. But then that's the nature of London – it's always changing. And that's what makes it a great city.

Favourite part of London?

Stepney Green. It's right next to Whitechapel, but people don't really know about it – it's off their radar. You get that small town or village lifestyle but you're in a fantastic central location, in one of the biggest, busiest cities in the world. Connected to but not consumed by the city. And in a way this thread runs through our work. We create many 'local', site-specific pieces. But they still get a great amount of international recognition – people identify with the work, as there's always a human relevance that connects communities and brings people together.

Similarly, curator Jemima Burrill says that she wants NOW Gallery to be a catalyst for the continuously evolving Greenwich Peninsula site, bringing together designers and artists: "...to create exhibitions which are playful, inspiring and bring our unconventional gallery space to life. Thinking outside the box is key for any of our commissions: we want to give new and emerging artists and designers an opportunity to think wide, and see how design/art can integrate itself into Greenwich Peninsula in an exciting way."

Something & Son's 'People's Brick Company' is on 24th of June to 18th September at the NOW Gallery, Greenwich Peninsula. Come down to make and add your brick to this wonderful project.



Andy Merritt and Paul Smyth, Something & Son



Photography by Charles Emerson



Once more with feeling

This summer, NOW Gallery curates an extraordinary selection of art events and exhibitions to challenge the mind and open the heart.

In an increasingly bleak landscape of political turmoil and social division, where even in our privileged Western society people's primary needs are hard-fought for (and sometimes lost), it may seem flippant to declare that the world needs art.

But it does. More than ever. The world and its people need art. Art that is emotionally stirring; art that is intellectually motivating; and art that is joyful. Art that revels in its unique ability to unite people with a sense of wonder, a sense of belonging and a sense of hope.

This summer NOW Gallery has managed to bring together work by artists who are driven by a sense of community, and a need to use their craft and creativity to bring people together.

From the immersive storytelling of The Empathy Museum's 'A Mile In My Shoes', to the hands-on, collaborative production line of 'The People's Brick Company', and the jubilant world of 'In the Heart of a Whale', discover how art can play a role in making the world a better place.

The Empathy Museum: A Mile in My Shoes & A Thousand and One Books, In conversation with artist Clare Patey

What prompted you to create this interactive piece?

I've been making participatory work for more than 25 years. Work that involves people coming together in order to create it, that requires the participation of the audience.

How is the work received in the art world?

I've never exhibited in galleries. I'm more interested in creating site-specific work for public spaces. I've created work in allotments, on bridges, in fact my work quite often takes place outdoors.

Working in this way broadens the appeal to people who wouldn't necessarily feel

comfortable going inside a gallery. I like that my work draws a different type of audience to the one that would happily go into a gallery.

In looking at the subject of empathy specifically, one of the most important things is that we engage a very diverse set of people - both in the people who share their stories but also in terms of an audience who comes to experience it. Hence why it needs to be delivered outside the conventional realm of art galleries.

Why empathy?

There are a lot of global challenges right now that could do with us having more of an empathetic attitude. Empathy has been in decline in the UK and USA over the last 50 years, especially with the rise of the narcissism brought on by social media. We increasingly surround ourselves with people who share our values and our opinions, so there's very little to challenge our sense of our own values and righteousness.

Very often what tends to happen is we group people together, becoming blind to the individual. For instance at the moment we talk about 'the refugees', 'the migrants' like they're some sort of entity. But it can be about anyone really: prisoners, old people, children, students and so on. This has a numbing effect on empathy; it's harder to empathise with a whole group of people.

When you engage with an individual story however, then you get to the common humanity that we all share: we all feel hope, we all feel love, we all feel fear and grief. These are the things we all have in common. If someone shares their story we feel touched by that and see them as a person, an individual. Even if their values and experiences are different from ours; at our core we share these common things. And hopefully we develop our sense of empathy as a result.

What sort of response has A Mile in My Shoes had?

In short, amazing. If ever I'm having a bad day I take a minute to read the visitors' book because it makes it all worthwhile.



A Mile in My Shoes, Empathy Museum

There's something quite magical about the experience because you're going on a physical journey and you're on your own; so it's like the person you're listening to on the mp3 is talking to you directly.

You're totally immersed and all you know is that you share the same shoe size as the person whose story you're about to hear. The stories are from people who you wouldn't necessarily meet in your everyday life. A shark attack victim. A person who served in the military. A London sewer worker. Yet people feel like they develop a relationship with the person they've just heard. It's very powerful.

What do you think people get out of the experience?

'Walk a mile in someone's shoes' is such a common phrase, and actually for a few minutes you have actually done that. The hope is that you can

then project the experience to other situations in your life. Hopefully it also prompts people to listen to each other. Listening is a very important part of the piece and the act of listening, paying attention is a dying art; we're all so busy talking on social media, texts, emails and blogs, that we're listening less and less.

How does A Thousand and One Books fit into The Empathy Museum?

The Empathy Museum is a concept. We're young, only a year old, but the vision is of an alternative high street that counters the perceived universal panacea of consumerism. So we started with a shoe shop (i.e. A Mile In My Shoes), and now we're adding a library - A Thousand and One Books - and eventually we might have a hairdresser's and a grocery shop and so on.

A Thousand and One Books is about journeying through stories and characters, the empathy that arises from that, but also the empathy between readers who will never meet one another.



A Thousand and One Books, Empathy Museum

You can't see the book titles, so you're choosing what to read based on what someone, a stranger to you, has said about the book. You're not judging a book by its cover. Just like with A Mile In My Shoes where you'll never judge the person by the way they look. We've already got a great range of books from people in all walks of life. You can track who's reading the book and what they thought of it. We hope to start a conversation, several conversations in fact, to help connect through the act of reading.

To find out more about Empathy Museum and donate a book to A Thousand and One Books, visit empathymuseum.com

The Milkshake Tree

Continuing with the theme of empathy, NOW Gallery is proud to host The Milkshake Tree - a collaboration between the London Centre for Children with Cerebral Palsy and pH+ Architects - as part of the London Festival of Architecture.

The Milkshake Tree is an experiential installation for stimulating and encouraging play through sounds, smells, movement, reflections and varying surfaces.

This 'secret garden' will be at the heart of the inclusive sensory space on Peninsula Square. The London Centre for Children with Cerebral Palsy uses Conductive Education techniques, to inspire children with Cerebral Palsy to develop independence, confidence and self-esteem, so that ultimately they can achieve their full potential.

As well as providing a space for the public to enjoy during London Festival of Architecture, the installation is a test-bed for the Centre's new facilities. pH+ Architects, who are creating both the installation and the new Centre facilities say: "The Milkshake Tree has allowed us to play and explore some of the elements of the design for the Centre. Afterwards, the installation will be taken to the Centre's playground to be reinstalled as play equipment. We are very proud that it will be a space designed with them for them, although we are still working on the 'milkshake trees' as requested by one of the children!"

Supersize me: Big Dreamer by Matt Blease

Illustrator and designer, Matt Blease has created work for high-profile brands including Nike, Coca Cola, Penguin Books, Barbour and the BBC. He also has a weekly spot in The Guardian, but in spite of his clearly crammed schedule, Matt still found the time to create Big Dreamer: a striking, supersized mural of a recumbent man gazing up at the sky on Millennium Way. He also managed to squeeze in a quick chat with The Peninsulist:



The Milkshake Tree, photography by Paul Rafferty

This is your largest work to date, what was it like scaling up to this level?

It was a much bigger challenge than I had originally anticipated. It led to a few late nights in the studio trying to figure out the best way of transferring the design onto the wall. The original illustration was 20cm long and I had to scale up to 24m! Once I'd figured out the scale I

gridded it all out in 1m square sections and started from there. It was much easier to build it up in smaller pieces, as it made the whole task a little less overwhelming.

You've worked on everything from posters, clothes, shop interiors, skateboards and now construction site hoardings. Got a favourite?

This [Big Dreamer] has been my

favourite piece of work to date. I very rarely work bigger than A2 so seeing one of my drawings in this context has really opened my eyes to how I could apply my work in different ways.

British creativity is...

For me it's our eccentricity, inventiveness and humour that sets us apart from the rest of the world.

What's your big dream?

Being a much better skateboarder than I actually am. I often wake up and have a few blissful moments convinced that I can skate like my heroes... reality can be crushing! In regards to my work, my big dream is to do more large scale pieces. I've loved the challenge of making something that worked in a tricky space and I'm on the look-out for more.



Matt Blease, Big Dreamer

Introducing the first of a series of conversations with Matthew Dearlove, Head of Design, and Jane Lawrence, Interior Design Consultant at Greenwich Peninsula.

As well as getting an insight into their thoughts on design and personal inspirations, in this edition we find out what's setting the world of interior design on fire, following Matthew and Jane's visit to the world-famous 'Salone del Mobile' furniture fair in Milan.

What are the key trends for 2016/17?

Jane: Two palettes seem to be dominating: the first an array of deep, painterly colours. Bold, vivid and sophisticated. Inky blues and reds, smoky oranges and mustardy yellows. The second palette, almost a complete contrast, is a continuation of the pastel trend from the last couple of years but with a richer variety.

Pinks were still prominent but these took their inspiration from the 'Memphis' design movement of the early 80s, so had a slightly edgier, sharper tonality.

The interesting thing is that we are starting to see colour where we don't normally expect to see it. For instance in brassware, including kitchen and bathroom taps in shots of black, white and copper.

Matthew: Prints are big, bold and very graphic. A big trend for me however is planting – greenery. How an indoor/interior living space integrates with a terrace or outdoor space, and the role of the balcony, the courtyard and the terrace.

Jane: In kitchens we saw a lot of plain, unpainted or timber cabinetry in Milan. Often with interesting detailing, such as inset panelling, topped with very ornate stone/marble tops. Metal-framed cabinetry was also a big kitchen focus.

Matthew: There was also an honesty in the materials, a rich, raw beauty with less gloss and more timber.

The marble and stone we saw in Milan was out of this world; incredibly unusual striations and marbling; nature at its most surreal.

Jane: Another trend is the break down of kitchens, which are moving away from the traditional top and bottom cabinetry to a more freeform design including open shelves and pigeon-hole units.

Matthew: And greenery again featured highly. Hydroponics and the art of home-growing. The focus was on small but perfectly formed indoor, sustainable kitchen gardens.

What product/designer impressed you at Salone del Mobile 2016?

Both: Mutina tiles – they commissioned various designers, including the Bouroullec brothers, Barber & Osgerby and Inga Sempé, to create striking new designs. They've taken tiling to a whole different place.

Matthew: I also liked Molteni & C. for their mix of 1950s/60s reissued



Jane Lawrence @ Matthew Dearlove

archival pieces with modern designs in the same vein, i.e. heavily focused on craft and detailing.

Milan highlight?

Both: The Fondazione Prada!

Jane: It was really magnificent.

The Fondazione is a blend, a juxtaposition, of a very industrial very boxy, modern, grey building which leans on an older, more ornate house that's been completely covered in gold leaf by artist Louise Bourgeois. In one building you have a carefully curated collection of modern art, while the Louise Bourgeois building is a walk-through, permanent installation: 'The Haunted House'

Matthew: And then there's the very ornate café and bar, 1950s influenced, a little bit mad and very Italian. But it was designed by Wes Andersen, the Oscar-nominated American film

The Peninsulist gets the lowdown on architecture, art, design and modern living with Jane Lawrence and Matthew Dearlove

Inside/Out: Designs for living

incredible destination, with a variety of spaces you really have to experience.

Matthew: There was also The Wallpaper Hotel. The magazine, Wallpaper, commissioned various designers and artists to create products for a hotel.

Jane: And it was very well done. Beautifully curated and enjoyable. There were things like sun loungers by Vilebrequin, the swimwear company, and these really unusual trolleys by StellarWorks. Design with a sense of humour.

The design that's impressed you the most this year is...

Jane: Not a design as such but Biomimicry, a hot topic that's currently being discussed by designers and architects. FX magazine recently held a debate on the subject and I was on the panel along with other designers, architects, engineers and scientists.

Biomimicry is an approach to finding sustainable solutions by emulating nature's patterns and strategies. It's fascinating and could really change the way we approach everything from the way we build houses to designing the objects that go in them.

Matthew: The latest version of Apple TV. Its interface, ease of use, the fact that my four-year old son can use it as easily as an adult, which I think is

so clever. Actually the whole notion of home automation with service integration like Amazon Echo and Google Home. The impact of Operating Systems and Artificial Intelligence, and their physical presence in the home, fascinates me.

I also really enjoyed the Alexander Calder exhibition at the Tate. Because it's not just about the object, it's also about how it's presented. This was a strong feature of the Salone too; often the curation or presentation of the work was more interesting than the products or designs being featured.

If you could change one building in London it would be...

Jane: I would knock down the Walkie Talkie building. I don't just dislike it – it makes me angry.

Matthew: I find the sharp angles on the M by Montcalm building on City Road very aggressive. Actually... my house! I spend a lot of time thinking how I could redesign it.

On that note, favourite recent purchase for your home?

Matthew: I grew up just outside Lausanne so I love this 1983 print of Keith Haring's poster for the Montreux Jazz Festival. It was an eBay purchase and is now hanging in our hall at home.



Montreux Jazz Festival Print, by Keith Haring

Jane: Two things: a vase from Ikea, not exactly revolutionary design, but a good size and shape. Ikea are now collaborating with established designers such as Ilse Crawford to design ranges of furniture and accessories for them, making really great design accessible to everyone.



Ikea vase

Also, I came by a copper saucepan. I didn't exactly buy it, but just before Christmas I was involved in designing an installation at The Sleep Conference that incorporated copper pans, and I...inherited one!

What's your go-to restaurant?

Jane: St JOHN in Clerkenwell
Matthew: La Trompette in Chiswick

My new flat is a blank canvas. I want to personalise it but don't know where to start...

Jane: When I'm designing for someone one of the things I do is create a moodboard, which begins to establish a sense of atmosphere, colours and materiality. Then you try to mix the things the person currently has with the moodboard and go from there.

In the new apartments at Greenwich Peninsula we're thinking about adding a starting point to help people along, like a colour in the entrance/lobby for instance.

Matthew: I guess one thing to say is don't be afraid to ask for help. Something we're considering at the moment is offering a service to buyers where they get to sit down with a designer for a day and put together a look and feel for their new flat, as well as a furniture pack.

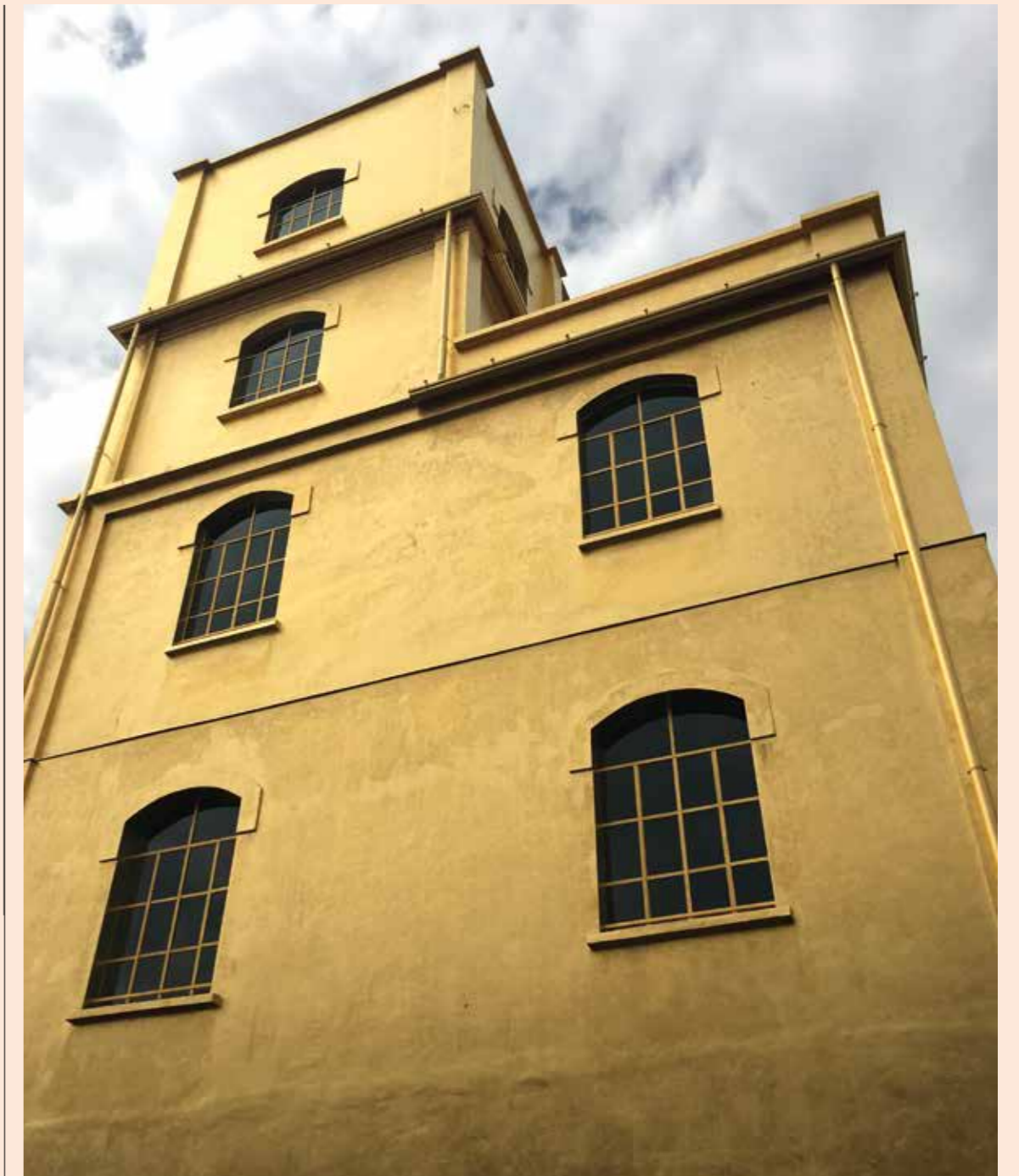
Favourite app?

Jane: National Rail Enquiries
Matthew: Citymapper

Favourite viewing point in London?

Matthew: The window seat on the right hand side of a plane on its final descent along the Thames into Heathrow. London always looks amazing from here, day or night.

Jane: The view from the top of Centrepoint. Because you can get so close to the windows and I love the juxtaposition between the inside (which is tiny and quite claustrophobic) and the panoramic expansive outside view.



Prada



Missoni stand



Mutina tiles



Sow Fongimoto and Cos

As more high-rise buildings carve out a new London skyline, The Peninsulist went in search of a breathtaking view and a refreshing cocktail. What we discovered is that London offers an incredibly eclectic mix of both. From lofty riverside lounge bars to Mediterranean-inspired roof gardens there's a panorama and an aperitif to suit every mood.

Craft London, Greenwich Peninsula

True to its name, Craft London put the hard graft and artistry into everything they do. The creation of chef Stevie Parle, Craft's premises conceal wood-fired ovens, in-house curing rooms, a vast kitchen for on-site butchery, a fermenting cellar, coffee roastery, and bee hives, while many of the fruit, vegetables and herbs used are also grown on-site.

The Tom Dixon-designed interiors mix Art Deco opulence with industrial chic, and nowhere is this heady mix more enticing than on the third floor bar, particularly at night. With the lights down low, the rich dark colours of the space come to life and, looking out of the floor to ceiling wrap-around windows, you're transported to another world.

This is all very much to do with the views; it's a great vantage point for Greenwich Peninsula's cutting-edge architecture, mixed in with Canary Wharf's jagged skyline across the river. Meanwhile below and all around, a sea of people converge to and from the imposing stark, white dome of The O2 and the curvilinear North Greenwich tube station. This other-worldly scene, as if from some highly stylised science fiction film, manages to feel both familiar and futuristic.

And the rather marvellous cocktails have a similar effect too, with head bar-tender and mixologist Adam Wyatt-Jones also championing the ethos of home-grown, local and seasonal. Adam's creations include infusions and tinctures made on the premises, as well as small-batch British-made gins and whiskies. Familiar flavours come together in bold, modern and refreshing combinations, reflecting the surroundings.

The aptly named 'More Please', a shimmering revelation of gin, camomile-infused apricot, honey, and egg white is the perfect accompaniment to an evening watching this brave new world go by.

Peninsula Square, Greenwich Peninsula, London SE10 OSQ, craft-london.co.uk



Craft London Bar

Radio Rooftop, ME London, The Strand



Radio Rooftop

Radio Rooftop, perched on the 10th floor of hip hotel ME London, may not be the highest rooftop bar but it's one of the toughest to get into.

There's the dress-code (daytime: smart casual, evening: smart glamorous) and reservations are not exactly straightforward (for anything after 4pm you need to fill in a reservation request). However, once you're in, wow.

Location is king and boy, does Radio Rooftop have a great one. Every notable London building, old and new, is visible

from the 360 degree vantage. It's just as well the styling is quite muted both in the bar area indoors, and outside on the terrace, as there's so many other things for your eyes to feast on.

The view's where the real splendour is. On a clear night with some Balearic beats playing in the background and a gin and tonic in hand, there's not a lot of other places that can match it for sheer atmosphere.

336-337 Strand, London WC2R 1HA, radiorooftop.com

The Culpeper, Aldgate



The Culpeper

Named after the 16th century herbalist, Nicholas Culpeper, this pub stands out as much for its innovative food and drinks menu, as for the fact that the vegetables and herbs that grace your plate or cocktail glass are grown right there on the rooftop. And speaking of the rooftop, found in the most urban of settings, the unexpected loveliness of this little oasis calms the mind and eases the eye after the hustle and bustle of the busy surroundings below. Outside on the decking you'll find benches and tables nestled between planters and climbing vines; however, the prime location is to be found seated beneath the vaulted glass atrium of the cocktail bar. Here you are perfectly placed for marvelling at the night sky and savouring the garden-inspired cocktails, flavoured with the Culpeper's home-grown herbs. And in the background, buildings like the Gherkin, the Cheesegrater and the Shard, delineate the new London skyline – a reminder that there's always something new to discover in our ever-growing capital city.

40 Commercial St, London E1 6LP, theculpeper.com

Lift your spirits

Sit back, relax and drink in the views at these elevated London bars



Eighteen Sky Bar, InterContinental London, The O2

The Clipper Bar & Eighteen Sky Bar, InterContinental

Stark and austere on the outside, elegantly opulent on the inside, the new InterContinental® London - The O2 is one of the latest additions to the burgeoning Greenwich Peninsula.

Standing at a lofty 18 storeys high, the hotel's enviable location on the tip of the Peninsula affords guests dramatic river views looking over the broad dome of The O2 and across to Canary Wharf.

And the river's DNA features prominently throughout the hotel's spaces. The Clipper Bar takes its name from the nimble little ships that navigated the world's major trade routes in the 19th century, such as Greenwich's very own Cutty Sark. Windows offer "270 degree panoramic views" (The Peninsulist doesn't carry a theodolite, but we'll take the hotel's word for it), and the furniture is made to lounge in; all the better to take in those spectacular river views.

A stunning marble bar forms the space's centrepiece, and with its exaggerated ceiling heights, the whole setting feels very much like being on a luxurious cruise liner. And the menu is a reminder of the caliber we are talking about here: the staggering array of spirits, wines and cocktails — we counted 41 types of gin alone — including rare and artisanal bottles, will require several visits to investigate properly. There are light bites on offer too, as well as afternoon tea. Plus, with opening times between 11am and 1am you really can make a day and night of it. And with views like this, why wouldn't you?

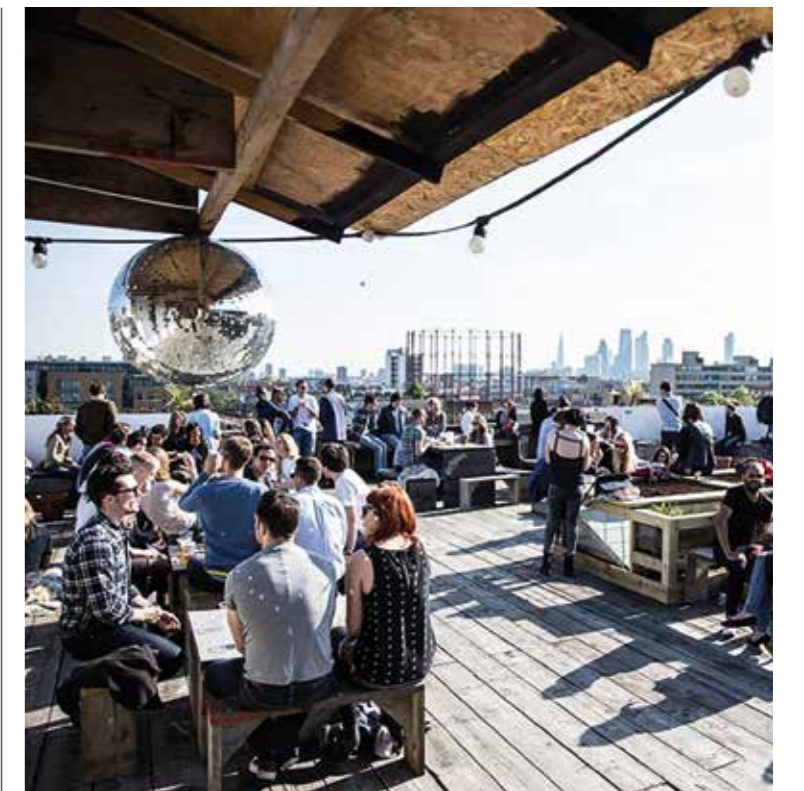
Eighteen Sky Bar is the final stop at the top of the hotel's main tower. This is The Clipper Bar's darker, more decadent sister. Here, deeper, richer colours prevail, and the setting is unashamedly glamorous. Yet again

the views are jaw-dropping. The extra height adds a breathtaking perspective, while at night the lights of Greenwich Peninsula and Canary Wharf reflected in the water make it virtually impossible to draw your eyes away from the full-height windows to the menu.

But draw them away you must as there's real artistry and expertise on show here; the bespoke cocktail list reflects the global journeys and cargo of the clipper ships, featuring spices, herbs and botanicals from almost every continent. The wine and spirit list is both eclectic and comprehensive, while the Asian-inspired menu delivers the perfect complement.

Far from just providing sleeping arrangements for weary business travellers and The O2's event-goers, InterContinental London - The O2 is very much a destination in itself. Whether you come for the exquisite river views or the delicious cocktails you won't be disappointed.

1 Waterview Drive, Greenwich Peninsula, London SE10 OTW, iclondon-theo2.com



Netil 360

Netil 360, Hackney

Our favourite thing about Hackney emporium, Netil 360 is their belief in "simplicity and good times" and that "work and leisure time should merge". The Peninsulist is all about mixing business with pleasure so this sounds like our kind of place.

As the name suggests this rooftop bar comes with panoramic views of London: inspiring if you're in work mode, invigorating if you're winding down for the day. The rooftop is open from 10am, providing 'informal workspaces' complete with charging points and free Wifi. Artisanal coffee from Somerset-based Brazier Coffee Roasters, keeps you caffeinated while you work and, if you need a break, there's the 'micro-gallery', displaying work by London-based artists. Oh and they have a 'rooftop dog' too, the lovely Tres who can provide some soothing companionship when it all gets too much. Then the bar opens at midday, so it might be a little harder to focus. Netil 360 keeps it nice and local with draught beers from another Hackney favourite, Five Points Brewing Co, and spirits courtesy of the East London Liqueur

Company. This summer Tibetan café, The Momo Shack, will be providing lunch and dinner during the week, and all day food at the weekend. And with a variety of events, from Rooftop Yoga, to film screenings, comedy nights and an eclectic mix of workshops, it's at the weekend that the space really comes alive.

There's a warm conviviality about Netil 360, not least because of its relaxed, first come first served, no bookings policy.

But mostly because of the genuine effort to create an environment that's both local and all-embracing, hip yet inclusive and practical without being stuffy or formal. The genius bit is, and this is rare, it really works.

1 Westgate St, Hackney, London E8 3RL netil360.com

New York has the mighty Hudson; Paris the scenic Seine and Rome the historic Tiber. Running through every great city there's often a great river, and London is no exception.

The Thames: beautiful in parts, very industrial in others, its broad, winding waters contract and expand to the rhythm of its daily tides, teasing and revealing its secrets momentarily, only to submerge them again a few hours later.

It may not be the biggest or the prettiest, but its history is rich and fascinating and today it's still a living breathing entity, a working river, an attraction, an experience, a challenge and above all a symbol of London: its past, its present and its future.

The Great River Race

The Thames hosts several rowing competitions each year, but The Great River Race is a very different, very special event.

It's a 21-mile marathon rowing race starting at Millwall Dock in London's Docklands, and finishing at Ham House in Richmond.

The tough, punishing course pushes rowers to the limits of their capabilities. All the more surprising then that the race is open to everyone: from experienced rowers to rookies, children and the elderly, able-bodied and disabled.

Crews can enter with any type of traditional boat, or traditional-style replica boat. The boats must have fixed seats, and be powered by a minimum of four oars or paddles.

With entries now totalling well over 300 boats each year The Great River Race's inclusive, all-embracing ethos is attracting more and more participants, from all around the globe. With crews coming from America, Canada, Croatia, Italy, Sweden, Poland, Germany, Ireland, France and Holland as well as all over the UK and the Channel Islands, the event has a wonderful global feel, which adds to the festival-like atmosphere on race day.

The starting canon has been fired by a host of celebrities from the worlds of music, television and sport, including Sting, Sir Trevor

McDonald, Sir Steven Redgrave and Dame Tanni Grey Thompson.

And there's no shortage of support for those brave enough to take on the challenge; the race draws crowds all along the route, with more than 20,000 people gathered last year at Ham alone, to cheer on the rowers as they pulled past the finish line.

The Peninsulist & Aboj Centre crew

This year The Peninsulist is taking the plunge (but not literally we hope!) again and has entered a boat for The Great River Race with a crew made up of young people from the Aboj Centre and team members from the Peninsulist/Knight Dragon.

The Aboj Centre is an innovative watersports-based charity located in Deptford. Its aim is to change lives and build life skills through sailing and rowing. The charity works closely with disadvantaged and at-risk young people, offering them opportunities and skills, from learning to row, sail, navigate and maintain boats, to apprenticeships in boat building and activity leadership.

This year's crew comprises six rowers and a cox. Together they will battle the 21 miles upriver to Ham House, so do come along and cheer them on!



The Peninsulist & Knight Dragon Crew

Greenwich Yacht Club: take me to the river

There's no shortage of river related activities around Greenwich, and a little further along the river from the Aboj Centre, you will find another

Rolling on the river

Following the flow of the Thames



Thames RIB experience

place where you can learn to tell the difference between tacking and jibing, as well as sweeping and sculling.

Greenwich Yacht Club celebrated its centenary in 2008. But with its striking clubhouse, which stands in the river, and its friendly open door policy it is the epitome of a modern, inclusive yachting club. Commodore Steve Wilson chatted to The Peninsulist about the club and the river:

Favourite time of day to sail or row? Anytime. Generally any boating activity is determined by the tides. High water during the summer with lots of boats on the water is always a great sight.

What do you like best about the peninsula?

Greenwich Yacht Club! Also the access to the Thames and good transport links.

What is the attraction of river-based boating (sailing or rowing)?

It's convenient if you live locally. There's so much history in and around Bugsby's Reach, and Greenwich Yacht Club is proud to be a part of that. The club's been around since 1908 and we strongly feel that we have a legacy to continue.

Favourite riverside hangout (other than GYC of course!)?

The foreshore at low tide - not a pub. This is otherwise known as 'Greenwich Beach' and is great

for mudlarking, collecting shells and enjoying a walk with a rather different perspective of the river. The Pilot Inn is a local pub dating back to the early 1800s that has had a long connection with GYC. It was once known as the alternative clubhouse...

Discover sailing and rowing on the Thames at: greenwichyachtclub.co.uk

Shaken and stirred: Thames RIB experience

If you fancy something a bit less hands-on and a bit more James Bond, look no further. Powered by 740 horsepower twin turbo engines, the Thames RIB (Rigid Inflatable Boat) experiences are breathtakingly fast and fun.

The company was set up by Charlotte and Dean McGlinchey, who are both still very much involved and hands-on with every aspect of the business: from helping to design and crew the boats to answering the phones and personally ensuring every rider has an incredible experience. They talked to The Peninsulist about their company:

What inspired you to set up the company and why did you choose this high-speed approach to experiencing the Thames?

We were both looking for a career change [Dean is an engineer and Charlotte a Financial Adviser by trade]. We were on holiday on the Greek island of Paxos and enjoyed a speed boat ride while there. And we both thought how much fun that would be on the Thames.

So where did you go from there?

On our return we started our research by first going to the London boat show. We tried the Rigid Inflatable Boat (RIB) and loved it. We felt it was the right kind of feel for the Thames. We then approached the London River Agency about how we could make our idea a reality. This involved designing a special kind of RIB and boarding platform, suitable for the Thames and for the berths that we would be using.

Did you have previous boating experience?

None whatsoever! So we also both went on boat training - everything from understanding how the tides work to navigating, skippering and so on. We were literally in at the deep end with so much to learn. But we were determined to know every job in the business inside out, in order to gain the respect of our staff. We employed local skippers and boat builders to ensure we had the best knowledge and understanding of the river on our team. The Thames tide is very strong which makes it incredibly challenging to navigate.

The Thames has speed restrictions in place - how does this affect you?

The speed restrictions (12 knots, or around 14 mph) were put in place by the Port of London Authority in 2012. However our boats and skippers hold a special Certificate of Compliance, which permits them to exceed these limits within certain zones (in central London this is between Tower Bridge and the Thames Barrier) to reach speeds of up to 30 knots, or 35 mph.

What's the benefit of speeding down the Thames, as opposed to a more leisurely cruise for example?

Well for one thing you can see a lot more in a shorter time. Plus it's the sheer adrenaline rush of skimming down the river with your hair blowing in the wind. It's as if you're fast-forwarding through history!

What's your favourite moment of the day on the river?

Every time of day is special on the river. The seven metre tide difference every 12 hours changes everything for a start. But at dawn, as all of London is coming to life - from people and machinery, to wildlife and plants there's something particularly special about watching it all from the river.

Now where's that dry Martini?

For more information and bookings visit: thamesribexperience.com

Trinity Buoy Wharf: sparks of creativity

There are so many historically significant sites on the Thames and, just across from Greenwich Peninsula, Trinity Buoy Wharf is no exception. As well as being home to the workshop of Trinity House, the guild that was responsible for the construction and maintenance of buoys, lighthouses and lightships between 1803 - 1988. It was also the site of renowned scientist Michael Faraday's Laboratory. Though best known for his discoveries in the field of electromagnetic induction, Faraday was also appointed scientific advisor to Trinity House in 1836, working closely with lighthouses for 30 years. His work established several improvements in lighthouse lenses and ventilation. Now TBW hosts a wonderfully diverse community of artists and entrepreneurs, working within a blend of old, historically significant buildings, and ultra-modern, sustainable and colourful upcycled container units. John Burton, Urban Space Manager at TBW talked to The Peninsulist about this unique London quarter:

What makes Trinity Buoy Wharf (TBW) such a great location for the arts?

TBW is a unique location (where the Lea meets the Thames) with a host of historic buildings, including the only Lighthouse in London. We also have modern buildings constructed from shipping containers. We are a site dedicated to the arts and creative industries. This is written into our 124 year lease which thus guarantees this use for that period of time and means we cannot build housing here and sell off bits of land.

How do you see TBW growing over the coming years?

The Royal Drawing School Foundation Year is located here, and currently they have 45 students. They want to expand to around 55 and that will include converting a loft space into a drawing studio for them later this year plus making more studio space on their roof. We have relatively little expansion space, but plan to build some new buildings on our Western boundary to include a 12-storey and 6-storey building most likely made from shipping containers. We will also be increasing our arts/cultural use of the two event spaces we have (the Chainstore and the Electricians' Shop). Over time as artists' and creative workspace gets squeezed in London, we plan to continue to rent our workspaces to these users at sensible rents.

What's the one thing that any visitor to TBW shouldn't miss?

Longplayer in the Lighthouse. It is a sound installation, designed to last 1,000 years without repeating itself. Open every weekend.

More info at longplayer.org

Favourite event at TBW?

Open House Weekend is fantastic here - most buildings are open and we have Andrew Baldwin's kinetic sculptures working around the site. This year should be even better with the new pedestrian bridge linking the street we are on (Orchard Place) to Canning Town Station, through a new development called City Island.

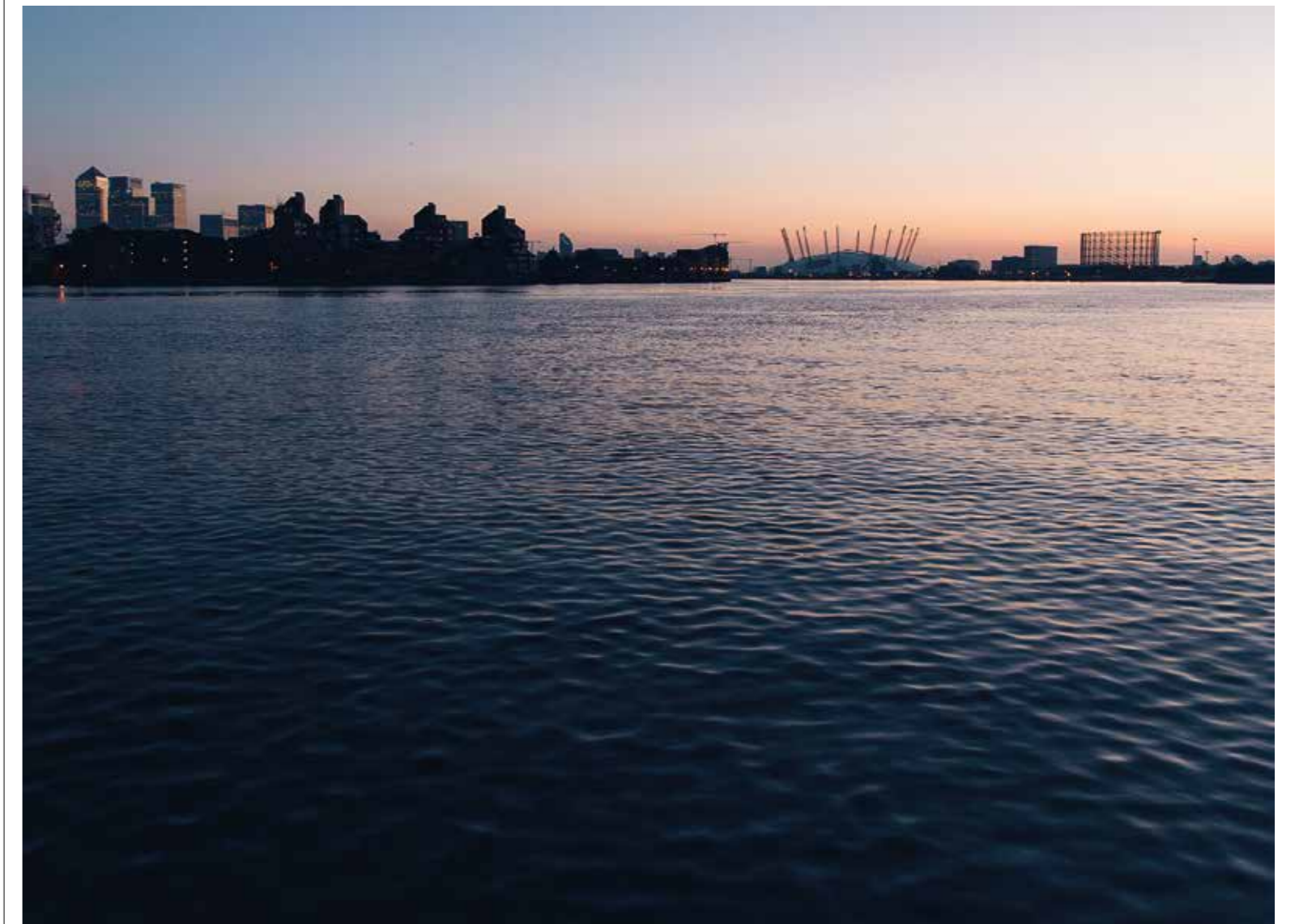
Tell us a little known fact about TBW.

James Nicholas Douglass, who designed the Eddystone Lighthouse, designed our lighthouse in the 1860s. His great great great granddaughter came on a tour here last year.

To find out more about Trinity Buoy Wharf visit: trinitybuoywharf.com



Trinity Buoy Wharf Lighthouse



Here's our guide to what's happening on Greenwich Peninsula this Summer

Family Fun



This Summer we will again be hosting family fun activities, with a focus on kids, in the Peninsula Garden. From cooking with professional chefs and master pizzaiolos, to storytelling and games hosted by children's entertainment group Gabriella and Octavia. Don't forget that children can also take part in Something & Son's People's Brick Company installation, to make and personalise their own bricks, which will be used to build a folly on the Peninsula. Plus there's always fun to be had playing among the fountains in Peninsula Square or exploring Peninsula Gardens.

For more information and to keep up to date with all events visit greenwichpeninsula.co.uk/whats-on

At The O2

From Cineworld and the Brooklyn Bowl (the fried chicken is a must) to the biggest ticket-selling arena in the world, here are our picks of the best events at The O2 this summer.

www.theo2.co.uk/events

10 Jul 2016
Marc Anthony

—

22 Jul 2016
The Ginger Wildheart Band

—

23 Jul 2016
Mick Jagger 73rd Birthday Bash with the Rollin Stoned

—

30 Jul 2016
Afrobeats

—

6 Aug 2016
Turn on your lovelight

—

14 Aug 2016
Ustad Rahat Fateh Ali Khan

—

19 Aug 2016
Lloyd Cole and the Leopards

—

23 Aug 2016
Sharon Jones and The Dap Kings

23 Aug 2016
KES On The Rocks

—

26 Aug 2016
Shatta Wale

—

28 Aug 2016
MTV Base Carnival Party

—

29 Aug 2016
Twisted - Carnival Party

—

1 Sep 2016
Freddie Mercury Birthday Bash with The Bohemians

—

30 Sep 2016
Maryla Rodowicz

—

1 Oct 2016
Andrea Bocelli

—

7 Oct 2016
Jean-Michel Jarre

*Dates correct at time of going to press

Contemporary Circus Upswing



3 & 17 August

Have a go at acrobatics with Upswing... if you dare. The roaming theatre company is here for two days in August to show and share how they blend circus, theatre and dance together in a wonderful jumble that'll have you gasping. If you'd rather sit back, you can do that too. Upswing will bring their own unique blend of aerial skills to the Peninsula, showing high energy acts that will challenge everything you think you know about circus! Come along to see four short aerial pieces where kids can have a go in one of three open workshops.

Find out more at greenwichpeninsula.co.uk/whats-on

Summer Jazz Weekenders



23 - 31 July

This summer, head over to the Amphitheatre on Greenwich Peninsula to catch a series of free jazz sessions curated by guitarist and composer Harry Christelis. Harry has selected a dynamic playlist made up of remarkable musicians who are emerging as the ones to watch in jazz. The series also includes a performance by Harry's own critically acclaimed quartet, The Harry Christellis Quartet. Drawing influence from greats such as Wayne Shorter, Paul Motian, and Bill Frisell, the group aims to bring a dynamic, highly interactive, and unexpected touch to compositions with clear links to rock, blues and groove, as well as traditional jazz.

For full listings please visit greenwichpeninsula.co.uk/whats-on

Spring Fattoush With Peas



This summer try a fresh take on a traditional Lebanese salad. Head chef Stevie Parle shares his recipe for this zingy middle-eastern flavoursome and easy-to-prepare salad, that's sure to be a crowd pleaser with old and young alike. You can even get the kids to help prepare it and it's just as delicious eaten at home or enjoyed on a picnic rug in your garden or local park.

This salad looks best if you chop everything into similar-sized chunks. The peas add a wonderful sweetness. You can pretty much use any vegetables you have around – don't worry if you don't have everything in the list below – you just want a nice mix of flavours, colours and textures.

Serves 4

- 2 pitta bread
- 2 handfuls of fresh peas
- ½ cucumber, chopped
- 8 radishes, chopped
- 8 small, sweet tomatoes, chopped
- A large handful each of parsley, dill and mint leaves, roughly chopped
- 2 little gem lettuces, roughly chopped
- 5 asparagus spears, chopped into pea-sized pieces
- 2 handfuls of pomegranate seeds
- Juice of 1 lemon
- Olive oil
- 1 tbsp sumac

Preheat the oven to 400F/200C/Gas 6. Split the pitta bread in half and place on a baking tray. Bake in the oven for 5 minutes until crisp, but not coloured. Allow to cool.

Meanwhile, place the peas, cucumber, radishes, tomatoes, herbs, little gem, asparagus and pomegranate in a large salad bowl.

Break in the pitta bread, season well, then squeeze in the lemon and drizzle over a little olive oil.

Sprinkle in the sumac, then toss everything well. Taste and adjust the seasoning. Perfect as a starter or as part of a feast.