
THE

PENINSULIST

№ 6

Arts & Culture

Conrad Shawcross's epic work, *The Optic Cloak*, and new exhibitions at the NOW Gallery, including Molly Goddard's interactive fashion installation.

Architecture & Interior Design

Matthew Dearlove and Jane Lawrence, Greenwich Peninsula's resident design experts discuss what 'making the most of space' really means.

Entertainment

It's shaping up to be a busy autumn on the Peninsula. There are yoga and hula hooping classes to keep you fit, live gigs to inspire you and craft workshops to get stuck into.

Food & Drink

From sustainable dining to biodynamic wines, discover where you can tuck into responsibly sourced meals and where you can debate the future of food.



Conrad Shawcross, image by Marc Wilmot

Sometimes you can tell something's missing from a place, even if you can't quite put your finger on what it is. Chances are, if you'd asked the Peninsulists (that's people who live on the Greenwich Peninsula, in case you didn't know) what was needed on the Peninsula it's unlikely they'd have replied: "A sort of floating garden, plant rescue, urban farm, restaurant place with a constantly rotating schedule of events for adults and kids".

But that's pretty much what they got. And now as Farmopolis on The Jetty flourishes and blooms, literally as well as metaphorically, we're all starting to wonder how we ever lived without it.

It's only been a couple of months since Farmopolis opened its gates to the public, but thanks to its pioneering mix of events, it's been teaming with people having a go at one thing or another.

We've seen people get passionate during talks and debates, we've seen them get stretchy and giggly in yoga sessions and hula hooping classes, and we've seen them get a little hot under the collar thanks to Areola Theatre's production 'The Secret Sex Life of Wildflowers'. But wait, there's more! Here's a little taster of what's coming up.

For yogis and booty-shakers

Yoga classes for adults and kids (not at the same time though, perish the thought) brought to you by Stretch, a family-run yoga company founded on community and FRAME, the chain of hipster London gyms whose raison d'être is to get you to move your frame. For the more energetic among you there are hula hooping sessions to get you swinging those hips like they've never swung before, as well as Barre classes, which use ballet-based exercises to strengthen, tone and lengthen limbs and muscles alike.

For foodies and oenophiles (that's wine lovers to you and me)

Tasting, nibbling, sipping, concocting and even debating, are all part of the food and wine events on offer at Farmopolis. There are wine-tasting workshops with Alex Percy, the man behind The Modest Merchant an online portal dedicated to debunking and demystifying *wine-speak* to make the world of wines more accessible to all. Alex talks on the role and future of the food grown, made, cooked and saved in London. And hands-on workshops where you can learn new skills like preserving tomatoes or mixing sensational cocktails.

For musos and theatre-lovers

Eyes wide, ears open and toes ready to tap because Farmopolis is drawing a truly eclectic collection of performers to The Jetty.

Farmopolis: fun, fitness and philosophy

In only a few months Farmopolis has established itself as a destination on the Peninsula, thanks to its lush surroundings and unusual schedule of events.



Image by Ingrid Rasmussen

Coming up is spoken word/hip-hop mash The R.A.P. (Rhythm and Poetry) Party, curated by the multi-talented Inua Ellams, promising a night of soulful sounds and wise words. Woodburner will also be bringing their diverse mix of artists in a series of live, acoustic sets over the coming weeks and months, and Sunday Soul Food Sessions will be bringing some mellow vibes from their impressive roster of DJs, so make sure you keep your ear to the ground for more info.

For doers and makers

If you're the sort of person who likes a more hands-on experience, get ready to muck in. There are screen

printing workshops, tile designing sessions, still life drawing classes, photography classes and even jewellery-making workshops. Oh did someone say 'I'd love a hand-made Christmas present'? Yes. Yes they did.

For talkers and thinkers

Do you have a thing for 'Question Time'? Find yourself heckling the telly? Come on down to Farmopolis for the real thing. Debate the lost art of conversation over breakfast with the clever people from School of Life, or come and discover the deepest, darkest history of the Thames with a talk and Q&A from BBC historian and author Dan Cruickshank. With several interesting talks and debates

coming up, it's a wonderful way to discover new ideas and make new friends - or frenemies!

This is only the beginning

Worried you'll never be able to fit in all the experimental things you can do at Farmopolis? Relax. This is just a taster of some of the things available over the coming months. The programme is evolving and expanding with fresh collaborations constantly in the pipeline. There's a stimulating mix of diverse and original events for everyone, young and old, no matter what you're into. All you have to do is keep an eye on the listings.

farmopolis.com



Image by James Wicks



Image by Jenna Foxton



Image by Jenna Foxton



Image by Joe Hulbert



Image by Joe Hulbert



Image by Jenna Foxton

Stitched Together

In anticipation of NOW Gallery's exhibition, What I Like, The Peninsulist takes a look at the power of communal art.



Molly Goddard AW16



Communal art has existed for as long as human interaction. Think about how storytelling has passed down from dad to son, mum to daughter: tales that flourish under their new narrators, each one adding another layer. Who remembers being in school and writing a line across an A4 page, folding it over and handing it your classmate to blindly finish the story? Line by line, not questioning each other's ideas, but instead giggling with excitement at the thought of this finished 'novel' that you read aloud to your (long suffering) parents.

This is where it begins. The assortment of cobbled together ideas and thoughts are collected to create a patchwork of creativity. It all starts from childhood when we're taught with crayons pushed into our grubby little paws that creating our own vision is not just fun but vital.

This is just like fashion designer, Molly Goddard, who was taught how to sew by her mum. Goddard reminisces that she made "loads of clothes for me and my sisters in gingham, rickrack and frills". Learning this skill as a child quickly captured the budding young designer's interest, who soon took work experience with designer

Giles Deacon, though she readily admits, "I didn't have a clue who he was or how successful he was till I left and saw him in *Vogue*". Yet it's exactly this – her raw and innocent attitude – that has led to her signature style, one that she explains "was never conscious".

Now known for her whimsical tulle dresses reminiscent of childhood daydreams, her upcoming exhibition *What I Like* at the NOW Gallery highlights the importance of engaging with kids: "I like the idea that children will return to complete an image" she says.

The images she speaks of are six floor-to-ceiling length dresses attached to a pulley system where children and adults alike are invited to sew whatever takes their fancy.

The room will be full of plastic sewing needles, easy-to-follow pattern instructions and endless coloured thread to suit the mood of everyone.

Her intention? To teach a new skill and bring together an eclectic group of people into a space where they can stitch stick figures (or perhaps something a little more intricate for the artists among us) onto flowing gowns.

The exhibition will conjure up old childhood feelings. As a kid can you remember playing with something off-limits: your dad's aftershave, your mum's purse, your older siblings toys? Beforehand, you felt uncertain;

afterwards, you felt mischievous. In many ways the same applies to Molly's exhibition – you can't help but think, am I really allowed to mark this designer dress?

In anticipation of this the opening night of *What I Like* will have special guests making the first few stitches onto each piece, paving the way for others to make up something new, continue others' stitched-up stories, or even sew on top of what is already there, so that, as Goddard explains, "they become like a living thing changing daily."

Engaging with strangers' ideas of art is key to *What I Like*, with the dresses eventually being auctioned off for charity so that even when they leave the NOW Gallery, they'll continue to touch more and more communities.

Art projects that are community-led, such as Goddard's, are becoming increasingly significant: The Royal Academy of Arts' *Sensing Spaces* (2014) saw artist Diébédo Francis Kéré create a white cavern, ready to be magically transformed by thousands of vibrantly coloured straws, attached to the walls by wide-eyed gallery-goers. And sculptor Antony Gormley – whose structure *Quantum Cloud* (1990) is coincidentally housed on the Peninsula

a celebratory garden party for all the budding brick-makers was held in September. The bricks will stand in display as an example of inclusive architecture and when it is built into a permanent folly on the Peninsula, it'll stand as a reminder of the community's closeness.

These artists all shun the 'look-don't-touch' approach. Their works are not protected by velvet ropes and beady-eyed gallery assistants, but encourage touching, playing, feeling and building, something that is very much at the heart of Molly Goddard's work.

Her first collection was created in response to her MA, a time she describes as incredibly stressful and reveals: "I was quite relieved that I had failed because it meant I had a way out." It also meant that her first collection, created not long after, was born out of pure enjoyment. With limited funds, Goddard cast friends instead of models and, in a bold move away from the 'traditional' fashion show, she didn't have her models walking the runway, but instead had them attend a 'high school disco', complete with party poppers, balloons and dancing.

This thrilling approach to her work is one that Goddard has continued to explore throughout her quickly rising career. Her second show saw part of Somerset House transformed into a life-drawing class, the models as 'students' busily painting at easels, and even a live, nude model was present. Her Spring/Summer 2016 show was just as unusual: the models were dressed in greens and reds, whilst industriously making ham salad sandwiches, and her most recent collection saw the models lolling around a white baby grand piano at London's Tate Britain, casually chatting.

Her rise in the fashion world isn't slowing down either, recently designing actress Agyness Deyn's wedding dress, Goddard continues to reimagine the traditional, building upon it into something new, exhilarating and collective (her partner, mother and sister all work for the label).

Of couture shows she reflects that, "I don't think you should just look at fashion and be like, 'I want to get

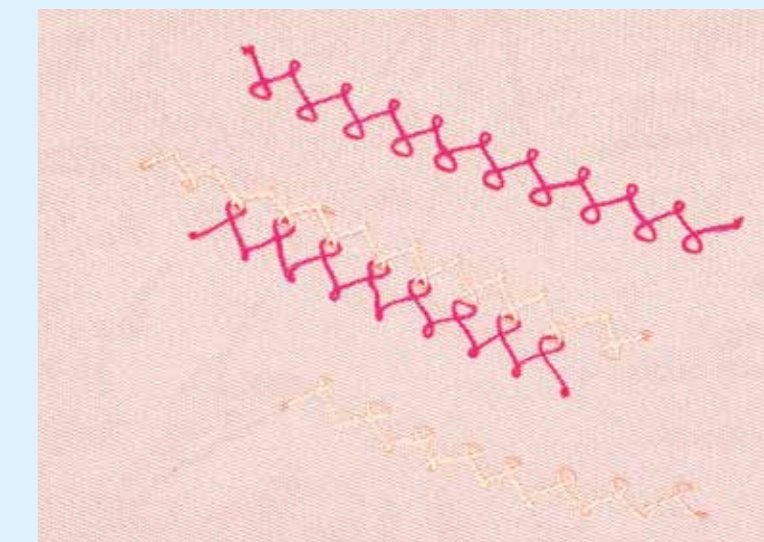
that'. Maybe you should think it's exciting and beautiful, and leave it at that; maybe go home and try and make it yourself," a motto that appears to be central to her label.

The NOW Gallery's past and upcoming exhibitions all share a common theme: the freedom to play and rediscover our eight-year-old selves, all the while building for the people around us. From humble beginnings our neighbourhood is being built by the hands of pioneers, piece-by-piece, through life-affirming art. Molly Goddard confirms this, explaining: "I love working with family and friends – most of my models are friends – it just makes everything feel a lot more relaxed," and perfectly reaffirms the importance of communal art and creativity.

What I like by Molly Goddard is on 4 Nov - 19 Feb 17 at NOW Gallery, Greenwich Peninsula.



Molly Goddard



The Optic Cloak and other feats of magic

How Conrad Shawcross, the youngest living member of the Royal Academy of Art, is lifting the Peninsula's Energy Centre out of the functional and into the aesthetic.

Greenwich Peninsula is gathering a remarkable number of permanent pieces of art from an eclectic range of British artists. Work includes Anthony Gormley's *Quantum Cloud*, Alex Chinneck's *Bullet From A Shooting Star*, Gary Hume's *Liberty Grip*, and Richard Wilson's *A Slice Of Reality*.

Conrad Shawcross' *The Optic Cloak* is the latest piece to be embedded into this impressive outdoor gallery, acting as both camouflage to the soon-to-be completed Energy Centre's soaring flues, and as a beacon to the Peninsula. The Energy Centre will be providing low-carbon energy to more than 15,000 homes on the Peninsula. Central to its design is 'The Blade', a series of 50m-tall flues set into a slim, horizontal box. Greenwich council's request that these should somehow be disguised was identified as an opportunity for a piece of public art. Artists were invited to send in their ideas and Shawcross' work was selected for its elegance and ingenuity.

Shawcross' work blends engineering with philosophy, art with architecture, and industrialism with nature. Past pieces have seen him investigating themes like the human nervous system, our perception of time, and the way we engage with machines. By his own admission he is fascinated and inspired by the worlds of science and mathematics as much as art. "As an artist I'm engaged by the way scientific ideas affect our sense of reality, question our sense of self and philosophically position our place in the universe", he says.

Although often epic in scale and crafted out of materials such as steel and wood, there is an elegant fragility and visual lightness about each piece which alludes to the philosophical concerns that drive him. He is drawn to the plight of innovators and originators; their successes and their failures or "the lonely endeavour" as he calls it.

His own endeavours have seen him build complex rope-making machines with over 150 moving parts, as well as hacking and re-programming industrial-welding robots to dance.

More recently he has completed a commission for the Francis Crick Institute. Monumental and imposing, *Paradigm* stands 14m high outside the medical research facility in King's Cross. Unnerving too because it appears to teeter, widening from 1m at its base to 5m at the summit, though it is, of course, quite safely anchored 30m below the ground.

Similarly, when he 'planted' the Royal Academy's Annenberg Courtyard with his piece *The Dappled Light of The Sun*, a 6m high steel canopy, made from joined-up tetrahedrons, he managed to make its 30 tonnes of steel give the impression of being somehow organic and tree-like.

And now, as his latest piece *The Optic Cloak* is unveiled at the Peninsula's Energy Centre, he joins the burgeoning collection of artists whose iconic work is not only shaping this nascent part of London but actually drawing people to it. "I was quite interested in the fact that they launched a competition to try and turn this flue into an artwork. There was this idea of, pretending it was not a flue, but a piece of art. There was this sense of disguise, of cloaking something."

Shawcross and his team began looking at the art and history of camouflage, from natural camouflage like a giraffe's spots or a parrot's colourful plumage, to man-made wartime camouflage going back to the early 20th century. He was drawn to the art of 'dazzle' camouflage,

a technique developed and deployed during World War I that involved painting ships in discordant geometric shapes of varying colours. The idea wasn't to make the ship invisible, but rather to make it hard to determine its size and which direction it was going in, effectively making it a much harder target to hit.

"We were looking at what makes successful camouflage and one of the paradoxes about it is that on one level it's very arresting, while on another it disappears. It has this contradictory effect like a parrot in a jungle. It's very successful at hiding itself and yet it looks like the most obvious thing in the jungle."

Shawcross was also inspired by the work of fellow Westminster School of Art and Slade School of Art alumnus, David Bomberg (1890-1957). The artist's pre WWI work combined aspects of cubism and futurism which sought to both express and hide the human form under brightly coloured, repetitive geometric patterns.

"I was looking at Bomberg and how to create these grids and disrupt a surface. Then came my initial idea of creating folded panels over the surface; a panel system that would go over the surface of the building, make it disappear yet more arresting."

Realising that the tower was uniquely placed on the Peninsula, Shawcross then looked to fully take advantage of the fact the sun essentially rises facing one side of it and sets facing the other.

"The sun will face one side of it in the morning and the other in the evening, so I was looking at this idea that the back and the front could be opened up [by the sun], making it transparent. I was looking at things like the moiré effect."

Moiré is the resulting pattern seen when two geometrically regular patterns (as two sets of parallel lines or, as in *The Optic Cloak*'s case, two panels covered in holes) are superimposed especially at an acute angle. The effect is of a shimmering nature, reminiscent of intense heat seen distorting the air in a desert or rising off an asphalt road.

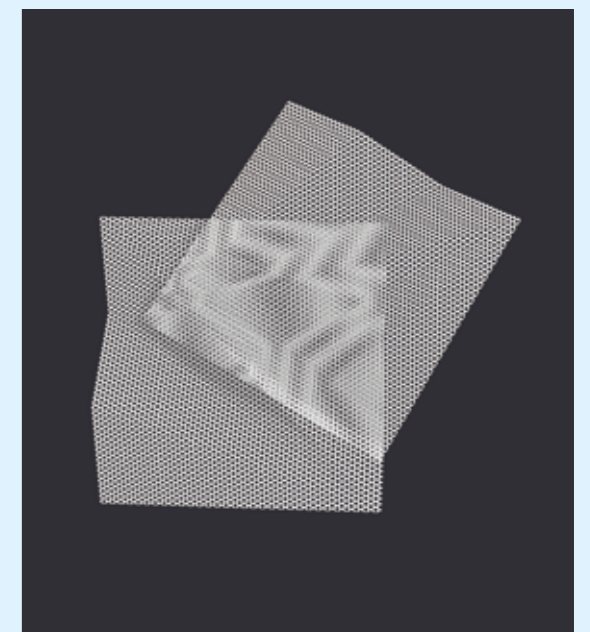
The brilliance of *The Optic Cloak* is that though it can be seen from a great distance (from the clippers travelling up and down the river or from the top of Greenwich Park) the closer you get to it the lighter and more elegant it looks. Shawcross's engineering and experimentation have come together to create a striking work of art. "When the light is on the same side as you when you come round, it starts to shimmer and gets this optic, disruptive surface, hence the name *The Optic Cloak*" he says. But Shawcross is modest, because it does so much more than that. At dawn it gradually reveals itself, throwing off the shadows of night to reflect and refract the sun slicing across the pleated panels. At sunset, the structure shimmies and glows, almost alight with the last licks of daylight.

It's as if *The Optic Cloak* itself is brimming with an energy all its own, a beautiful metaphor for the very thing it's meant to be cloaking.

greenwichpeninsula.co.uk/the-optic-cloak



Image by Marc Wilnot



Stills from the Optic Cloak film by Pentagram



THE OPTIC CLOAK BY CONRAD SHAWCROSS



Images by Marc Wilnot





Image by George Plemper

Kaleidoscopic Places and Spaces



Images by Cian Oba-Smith



Images by Nina Manandhar



In the late 70s, schoolteacher and photographer George Plemper began taking photographs of the children in his class as a way to inspire and instill courage in them. Unwittingly, Plemper was about to document this world from an entirely unique perspective; he was an insider. With an inquisitive eye he captured the reality of the period in a visceral and wholly truthful way.

Plemper once said, "Britain is a changing kaleidoscope of different cultures and beliefs".

His sage words continue to echo through to today and perfectly summarise the diverse and intimate communities that continue to make up South East London.

Known, in particular, for his Riverside School series in which he explored the communities of Thamesmead, Plemper notes that it was "my intention to capture a place in time." His black and white images exude the life and energy of the area during the period, yet were

only shown once in 1979. Titled *Lost at School*, it was misinterpreted as a reference to the kids central to his work, when in actual fact it was a comment on Plemper's own difficulties with his job as a schoolteacher.

Decades passed and his culturally significant body of work lay dormant, sitting stuffed inside plastic bags and gathering dust in a secure bottom drawer. Yet, in 2007, Plemper discovered the modern day wonder that is Flickr. Since then, his images have been liked, loved, shared and published, and the intimate lives of those in London's SE postcode during the late 70s are once more given life.

In response to Plemper's work comes *Intimate Spaces*, an exhibition commissioned by the Greenwich Peninsula cultural team which expresses its interest in urbanism and London's emerging neighbourhoods. We've seen an interestingly inclusive approach by London galleries of late, such as the V&A's Friday Takeovers by Dalston and Peckham residents.

Intimate Spaces adopts a similarly embracing approach to the local communities. Inspired by Plemper, this exhibition will bring together his work, along with a new collection from four young photographers, documenting the growing neighbourhoods that make up Thamesmead, Woolwich Arsenal, Eltham and Greenwich Peninsula.

Over a period of three months each photographer has shot one of these areas, revealing a glimpse into the lives of the communities they document, all in the spirit of George Plemper.

The original photographer for Thames and Hudson's 'STYLE CITY' series and shooting for a host of different companies - from EMI Records, to Visit Britain and Vogue - Ingrid Rasmussen is a multifarious talent. Her first book 'Takeaway' explored the diversity of London, a subject she continues to investigate in the village of Eltham for *Intimate Spaces*. A contrast of housing estates set against a backdrop of medieval structures, Rasmussen's images bring out moments of eye-popping colour set against muted back-tones, revealing the bursts of richness that make up everyday life.

Equally, photographer Nina Manandhar demonstrates her command over dazzling colours. Having partnered with the likes of Nike, Dazed and the Tate and working as an associate lecturer at the London College of Fashion, her work focuses on investigating and documenting contemporary global youth identity. Capturing Thamesmead, an area synonymous with George Plemper and its Brutalism background, Manandhar's images evoke a mythical playground, with luscious colours illuminating the concrete blanket upon which the area is growing.

Photographer Cian Oba-Smith, winner of the 2015 D&AD New Blood Award, delves into the world of subcultures, his work giving the misrepresented a new light. Featured in the likes of *The New Yorker* and *Vice Magazine*, the Irish Nigerian photographer from London has a history of documentary photography, previously capturing the Six Acres Estates in London and various dirt biking communities across the city. Through the *Intimate Spaces* exhibition, his images of Woolwich will represent the familial ties that bind a community, passed down from generation to generation as it shifts from a military past into a fresh and vibrant hub of cultures.

The photographs are poignantly real and are captured in the diffused light of 'magic hour' (that special moment before dusk falls).

As the Thames River winds to the edge of South East London, Carlos Jiménez captures the fresh and budding neighbourhood of Greenwich Peninsula. A new community where traditions are being built, Jiménez - a Royal College of Arts graduate - depicts the interiors and people of this fledgling area, revealing the intimacies and identities that the community is built on. Bringing this variety of work together, the exhibition will be supported by a 3D visualisation of the neighbourhoods. Donning VR headsets, gallery-goers will be able to 'interact' with each of the areas, bringing them closer to a variety of lifestyles and communities, courtesy of creative studio Pidgin Perfect's Dele Adeyemo.

Intimate Spaces will present a snapshot of South East London's progressive communities, fleetingly pausing time and allowing a rare insight into the many notions of 'neighbourhood' and 'community' that exist in 2016.

Intimate Spaces is on 30 Sep - 23 Oct 16 at NOW Gallery, Greenwich Peninsula



Image by Carlos Jiménez



Image by Ingrid Rasmussen

Space: it's out there



Jane Lawrence & Matthew Dearlove

Pick up any interiors magazine and chances are you'll find an article about maximising space, but what does 'maximising space' really mean anyway? Is it about storage? Or should we be focusing on editing our possessions down to the essentials? And should space dictate how we live in our homes? The Peninsulist talked to our in-house design gurus Jane Lawrence and Matthew Dearlove to find out.

"More and more I'm finding that I need more boundaries within my living space" begins Dearlove. "I like to have a defined space to relax in away from work life. Our home is actually quite tidy and organised" he says, "but I don't like it when things encroach even in the slightest. I also don't like bringing work home."

This aspect of space, where work life spills into home life, and the kids' toys slowly take over the living room is something many of us with young families probably experience daily. Dearlove continues, "I used to work from home and found it difficult, in spite of the fact that we have a room that's designated as the study/office space in our home. Perhaps because it's a space I share with my partner and neither of us has ever really taken ownership of it."

"I quite like working from home", counters Lawrence. "I use my dining table as a work area, but I make sure that I give myself boundaries. I think about the task in hand, then when I have finished I pack my work away and get on with other things."

Lawrence also concedes that the reason she uses the dining table as her work space at home is because she lost the spare room – her intended study – to her partner who has turned it into his store room.

So it seems that even the experts struggle with space. But does size really matter?

A cursory online search for apartment living spits out dozens of videos and blogs filled with genius ideas; apartments with full size furniture designed to flip open or shut at a moment's notice; rooms that seem to magically appear and disappear. A heady mix of design, craftsmanship and engineering. But this kind of living takes a lot of planning and a very clear understanding of what you want from your space.

Jane Lawrence doesn't think we change our spaces enough.

"The ability to make any room multi-task, in essence gives you an additional room in your home. And if we could use design to show people how easy it is for that second or third bedroom to have multiple uses it would put space into a totally different context."

She mentions pull-down beds, a once popular contraption that's rarely seen in UK homes nowadays. Further investigation reveals that the concept is very much alive on the continent, with one Italian manufacturer, Clei, producing pieces of multi-purpose furniture – beautiful and practical.

Dearlove suggests that it's our understanding of space that is possibly flawed. "If we considered volume (as in ceiling height) and light over square feet and number of rooms we might begin to change our thinking. We might find a small but well-lit space with high airy ceilings far more pleasurable to live in."

"I think the way people are living in cities is having to change drastically", he continues. "It has a huge effect on storage, on how you live, on furniture. Car ownership is changing because the way we move around cities is changing. How we work is having a huge shift. And the constant evolution of technology in the home is having a profound impact on our lifestyle. The way we live in flats is going to change enormously over the next 10 years."

So if our approach could be altered to enhance our living experience, could designers and developers drive the change needed to shift our perspective? Lawrence

At home on the Peninsula



Conran and Partners



Tom Dixon



Conran and Partners

and Dearlove believe that this may well be the case in the future.

"Developers can definitely help with this," Lawrence confirms. "For instance on the Peninsula we're looking at shared amenity spaces: workspaces, relaxation areas, fitness rooms and so on within the buildings but also within the neighbourhood too. So if your building or neighbourhood can provide these facilities they can act as an extension

of your own home. It's incumbent on us as designers to show how you can live differently." With that in mind then perhaps a new approach would be to consider the things you really want to do in your living room or bedroom, instead of allowing objects or furniture to dictate how you should live in it. If you want to do yoga in your bedroom, then make space for your mat. If you'd like to have a game of

table tennis on your dining room table, push the chairs aside and have a go. It's only by changing and pushing the boundaries of our space that we can really begin to master it.

Making the most of your space: things to consider

Walls: white does make a space feel bigger, as do mirrors. Lighting: light can help to define a space so it shouldn't be an afterthought. Think about the effect you want to achieve at different times of day; consider dimmer switches and give yourself options by having a variety of light sources (lamps, candles,) that you can coordinate in different ways. Furniture: take your time.

Try and live in a space before finalising the layout to get a feel for what works and what doesn't. Multi-tasking furniture can help your space work harder.

Consider storage beds and pull-down beds, coffee tables that extend and convert into dining tables, stacking chairs and footstools that unstack into floor cushions.

Appliances: combination washer/dryers are huge space savers; combi-ovens (a microwave and grill in one); also ceramic and/or induction hobs effectively offer another surface to rest things on when not in use.

Cardamom & Cinnamon Buns Recipe (makes 10 buns)



- 10g ground cardamom
- 500g milk
- 50g whole eggs (that's about 2 medium)
- 150g room temperature butter

For the filling:

- 100g soft butter
- 100g brown sugar
- 10g grated cinnamon

Method:

1. Put all of the bun ingredients except the butter into a kitchen mixer.
2. Mix for 4 minutes on a slow speed (if your settings go up to 5 put on setting 2). You may find the mix looks like it is splitting but have faith, it will rebind.
3. Cover the bowl and rest for 45 minutes.
4. Mix for a further 5 minutes on the same setting.
5. Now add the butter and increase the mixer to a medium speed. Once the dough is no longer sticking to the bowl and looks shiny, it's done (this should take between 5 and 10 minutes).
6. Cover the mix and rest for 1 hour.

These Swedish-inspired cardamom & cinnamon buns have a warming, spicy flavour that makes them the perfect accompaniment to a weekend coffee at home. They will keep for 3 days so can even help brighten up that Monday morning commute. This recipe is a show-stopper but if it's not something you want to make every weekend you can get a great version from Craft London on the Peninsula or Fabrique Bakery in Hoxton, Covent Garden and Notting Hill.

For the buns:

- 1kg of plain flour
- 50g yeast
- 150g white sugar
- 10g salt



7. Now roll the mixture out to 1cm thick.



8. Mix the filling ingredients and cover two thirds of the dough, leaving the edges uncovered.



9. Fold both edges into the middle.



10. Cut the mix into 10 evenly-sized strips.



11. Twist each of the strips as shown, then tie each twist into a knot. Leave at room temperature for 1 hour or in the fridge till the next day.



12. Egg wash, sprinkle with brown sugar and bake for 20mins in an oven preheated to 170 degrees.

Fine wine and laid back dining: 1 minute with Xavier Rousset

When you've achieved the crown of Master Sommelier at the tender age of 23, the youngest ever to pass the exam and hold the title, the world is your oyster, or your vineyard if you like. It certainly seems that way for Xavier Rousset, co-founder and co-owner of Greenwich Kitchen on the Peninsula, and the more recently opened Blandford Comptoir in Marylebone, and Cabotte in Bank.

The three dining propositions offer informal dining with, unsurprisingly, very strong, eclectic wine-lists. Greenwich Kitchen is defined as modern British, Blandford Comptoir as Mediterranean/Italian cuisine and Cabotte (named after the tiny huts in French vineyards where vintners keep their tools) is all about Burgundy. Though Rousset cut his teeth working for some of the most highly esteemed (and lavishly Michelin-starred) fine dining establishments in both France and the UK, his outlook is now very much more laid back.

"There's been a shift from complicated dishes combining several ingredients to a more minimalist approach that focuses on key produce and allowing individual flavours to sing out. 10 years ago we would be having a very different conversation; I was very much into the idea of fine dining, as my first venture Texture proves, but now things have changed, I've changed."

And it seems it's the same in the world of wine too. Rousset describes the dramatic changes that are happening in vineyards around the world, with biodynamic and organic practices being broadly adopted by even the biggest players in the industry.

"Producers all agree: biodynamic methods effect change. The vineyards change colour, the soil



Xavier Rousset

changes colour, you get a lot more energy in your vines and a lot of life, in terms of insects and so on which is great. Biodynamic and organic are not a stamp for quality however; growers that respect their vineyard and treat their vines well without necessarily being biodynamic or organic are producing wines of at least equivalent and often better quality."

He goes on to say that the role of the sommelier has also subtly changed too and it's no longer a case of recommending wine that 'matches' your food. "Confronted with a big wine list, many people say 'I'm lost' but in effect they're not. They know what they want, they just don't know how to find it. The sommelier's skill is to guide you to something you like, and perhaps introduce you to something new, inspired by what you already like." Having fallen in love with wine aged 16, Rousset met superstar sommelier Gerard Basset in London a couple of years later and knew that this was what he wanted to do.

"I studied hard and I worked hard. If you're immersed in wine seven days a week 12-15 hours a day, you're going to learn. You ought to."

He's keen to point out that although talent – having a keen palate or nose – can play a role, without the work it's worth nothing. "The beauty of wine is that every year there's something new to discover, a new vintage and so on. The more you learn the less you know, in a way" he laughs.

So how does he stay so passionate?

"The wine world is a fascinating place full of fascinating people. You keep your energy going through other people. It's such a nice trade and people are extremely generous with their time and with their wine. It's one of the few industries where people go in and never leave. You'll never hear of someone leaving the wine industry to go back to banking."

And how does he relax after a hard day's work?

"With a glass or two of wine of course!"

Xavier's wine of the season

Château de Moulin-à-Vent Couvent des Thorins

This Beaujolais is light to medium bodied and nicely balanced; soft but with good acidity and great drinkability. Rousset-ism: "A good wine is not made in the winery, it's made in the vineyard."



The restaurant business has been going through a bit of a transformation lately: first we had superstar chefs, whose names alone were enough to propel any establishment to dizzying heights. Then they all started opening too many restaurants, people got bored and instead began to turn to new dining concepts like supper clubs and pop-ups.

This downsizing led to chefs switching from menus crammed with exotic ingredients and ever-more bizarre creations, to simpler fare created using carefully curated local produce.

Many are now producing their own ingredients, or sourcing them from within a tight radius of their eateries. And so the farm-to-fork concept was born, and is rapidly spreading across London.

But this self-imposed restriction of resources and focus on sustainability and seasonality has had a surprising effect: it seems to be making restaurateurs and chefs alike even more creative. Previously snubbed cuts of meat are being lavished with attention; flowers, leaves and roots are tenderly gathered so no part of any edible plant is gone to waste, as gastronomy's limits are expanded and explored. This new approach is putting things into perspective, both from a culinary as well as a humanitarian point of view: we can no longer ignore the impact our food chain has on the planet and as more and more farmers, chefs and restaurateurs are contributing to a more ethical approach to dining, so we the diners are learning to eat more responsibly. Here's to sowing the seeds of change.

Grow it, reap it, cook it, eat it

The Farm-to-Fork phenomenon is seeing London restaurateurs taking their menus right back to the seeds for the sake of sustainability as well as flavour.



Images by The Gallery Café

The Gallery Café, St Margaret's House, Bethnal Green

A community-focused establishment, providing vegan and vegetarian food, is possibly not everyone's idea of a destination for a hearty English breakfast. Yet, this marriage of goodwill and great ingredients, responsibly sourced and lovingly prepared, has won plaudits from diners all over London - carnivores and vegetarians alike. Even the most ardent meat-eater would be hard-pressed to resist The Gallery Café's hearty vegan fry-up with its tofu scramble and flavour-some veggie sausages, or their signature vegan burger (complete with vegan mayo and cheese), which eschews faux meats and instead blends smoky tofu with seasonal vegetables and herbs.

As part of the St Margaret's Community Project, The Gallery Café also hosts an eclectic program of live events, including talks, comedy, film screenings

and music, plus exhibitions from up-and-coming artists.

Its vibe is a meld of French bohemia and British ingenuity. But its most impressive achievement is that it manages to be sustainable and eco-friendly without costing diners the earth.

All food is freshly prepared in-house from locally sourced, seasonal ingredients, many coming from

within a mile radius: their veggies come from nearby Spitalfields Market, their coffee is roasted at Allpress down the road and they stock beer brewed across the street. And yet, in spite of all the effort and dedication poured into it, the prices are more than reasonable and all profits are ploughed back into the charity, helping to support the local community. Good for the stomach, great for the soul.

St. Margarets House Settlement, 21 Old Ford Rd, London E2
stmargarets-house.org.uk/thegallerycafe

The Shed, Notting Hill



The Shed

The Grainstore, King's Cross

When a stellar chef like Michelin-starred Bruno Loubet goes (sort of) veggie, people, and foodies in particular, sit up and take notice. Loubet does not mince his words (pardon the pun). "Beef is out", he's declared and he means it, but not for the virtue of going veggie or vegan; no, Loubet has a bigger goal in mind: to save the world. At Grain Store, his aim was to be sustainable from the ground up - responsibly sourced ingredients, reclaimed furniture and minimal waste throughout. Having achieved this, the Frenchman believes that by serving beef, he is undoing all the good of his efforts. And when you consider that 10kg of grain is needed to produce 1kg of beef, you can see his point. Loubet believes that sustainability is definitely becoming a focus for more and more chefs, recognising that eating less meat at restaurants is the way forward. Though it may seem like a sweeping change, he insists this was actually a return to his roots. Growing up in rural France and helping his dad work the family's allotment he has always had a passion for gardening and growing things. "For me, gardening allows the mind to reset, makes me feel sane and

human and gives me a connection to food and life." And this connection really sings out at Grain Store's dishes. Whether served freshly picked, baked, pickled, fermented, sprouting or fresh, the veggies sizzle with seasonality and flavour, relegating fish or meat to supporting roles. All ingredients are carefully sourced almost entirely within a tight radius, with a full list of suppliers listed on the restaurant's website for all to see. It's a big step for this forward thinking chef, but his ultimate hope is that many more will follow him, turning it into the giant leap humanity needs to protect its precious food resources.

Granary Square, 1-3 Stable St, London N1C 4AB
grainstore.com



The Grainstore



The Café, Farmopolis on The Jetty, Greenwich Peninsula



Farmopolis

The Farmopolis café is run by the UK division of international catering supremos Kofler & Kompanie, K&K London. With a manifesto of 'satisfying all senses', and a very special panoramic riverside location, surrounded by plants rescued from the RHS Chelsea Flower Show, there's no chance of this being an ordinary dining establishment.

As well as tending to the refugee plants from the Flower Show, the Farmopolis team are also busy growing herbs, florals and vegetables onsite to supply the café, while further ingredients are sourced from local farms. Beetroot Hummus is laced with tender petits pois and delicately flavoured nasturtium leaves, while the crispy fosse meadow chicken with coleslaw and dill is an elegant version of fried chicken, with a batter so delicate and crispy it defies belief.

There is a bigger picture however, and that's to get city dwellers to reconnect with nature, eat better and adopt healthier lifestyles. Over the coming months the plan is to extend the variety of produce grown onsite, harnessing the help of local volunteers on the way. It's a

sort of riverside version of allotment farming and gardening, but with communal effort at its heart. Giving Londoners a chance to escape their grey office blocks for a few hours a week and then helping them reap and tuck into what they sow will undoubtedly have a profound, even life-changing effect for many. And when the results taste this good we say 'so long status quo'.

122 Palace Gardens Terrace, London W8 4RT
thesbed-restaurant.com

The Jetty, Greenwich Peninsula London, SE10 0FL
farmopolis.com

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

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 autumn.

22 Sep 2016

Rahzel & DJ JS-1

—

24 Sep 2016

Mixer Hit Festival

—

29 Sep 2016

The Excitements

—

30 Sep 2016

Maryla Rodowicz

—

1 Oct 2016

Andrea Bocelli

—

7 Oct 2016

Jean-Michel Jarre

—

8 Oct 2016

Punk Rock Pins and pin ups with Cockney Rejects, Ruts (DC), Giuda

—

9 Oct 2016

1 Londy ska Gala Stand-up Comedy

—

10 Oct 2016

Fifth Harmony

—

11 Oct - 29 Nov 2016

Justin Bieber

—

12 Oct 2016

Bob Mould

—

15 Oct 2016

Muay Thai Grand Prix

—

20 Oct 2016

Nickelback

—

21 Oct 2016

Absolute Bowie

—

27 Oct 2016

The Four Tops and The Temptations

—

28 Oct 2016

Maxwell & Mary J. Blige

—

1 Nov - 2 Nov 2016

Bastille

—

4 Nov 2016

Selena Gomez

*Dates correct at time of going to press

Halloween for Kids



Peninsula Gardens, 26-28 October 2016

Join us in the Peninsula Garden for an afternoon of mystical merrymaking with Gabriella and Octavia, our resident childrens party planners. From a pumpkin-carving patch, face painting, treasure hunts and witchy-crafts to ghoulish games and spooky stories in the witches trent. A cauldron of fun awaits.

To come along, simply let us know at RSVP@greenwichpeninsula.co.uk

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

Frequency by PATTERNITY



Art director and photographer, Anna Murray, and textile designer Grace Winteringham, are the 'world's leading specialist organisation dedicated to pattern', who spot patterns in huddled Dalmatians, soap suds and the sky. Part image library, design consultancy, studio and education hub, PATTERNITY has partnered with Apple, School of Life, The Barbican and The V&A. Now, Grace and Anna have the unusual task of re-imagining construction hoarding at Greenwich Peninsula. It'll be large scale and hand-painted, surrounding parts of the Upper Riverside construction site from September 2016. Based on the water that surrounds us, *Frequency* will celebrate the tidal patterns from the River Thames.

The Peninsulists: People of the Peninsula



Morgan McDermott, student, Ravensbourne
On bravery

"The bravest thing I've ever done is apply for University. It's brave because you know you're going to get into debt, but you also want to have an education. You're going out and taking the risk of either succeeding or failing, but obviously I want to succeed and that's why I applied. The money's definitely a pressure. When you spend that much, you don't want to come out with nothing. I study foundation art and design and graphic design, but next year I'm going to study photo journalism. I hope to travel around and capture amazing images, like the way that people live or the way that society sees things. I want to capture the moments when they happen, there and then."

Emirates Airline



See London from a different perspective

For mind-blowing vistas that never tire, hop onto the Emirates Air Line's Cable Car, ferrying passengers from Greenwich Peninsula over the Thames to the Royal Docks and ExCel London, the capital's largest exhibition centre. The o2? Check. St. Paul's Cathedral? Check. A view of the Thames? Check. It's a thrilling way to see the Peninsula and beyond in all its glory.

For more information visit emiratesairline.co.uk