
THE

PENINSULIST

№ 7

Architecture

Two of Britain's best design firms reveal how they're creating a new London riverside district from the banks up.

Culture

The trend of hotel-style amenities and private members' clubs is coming to residential living.

Art & Design

Exploring Molly Goddard's fashion exhibition at the NOW Gallery and Conrad Shawcross' epic Optic Cloak.

Entertainment

It's shaping up to be a busy winter on the Peninsula, there's yoga to keep you fit, live gigs and craft workshops to get stuck into.



Molly Goddard, image by Charles Emerson

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 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 changing 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 few 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 Arcola Theatre's production 'The Secret Sex Life of Wildflowers'. But wait, there's more! Here's a little taster of what's coming up.

Farmopolis: Fun, Fitness and Philosophy

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

For yogis and booty-shakers

There are 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 whose raison d'être is serious yoga without the "holier-than-thou stern-faced" classmates. For the more energetic among you, Farmopolis hosts 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 and concocting are all part of the events on offer at Farmopolis. They've even brought in the UK division of international catering supremos Kofler and Kompanie to run its café. With a manifesto of 'satisfying all senses' and a panoramic riverside view surrounded by rescued plants from the RHS Chelsea Flower Show, this is no ordinary dining experience.

There are also hands-on workshops where you can learn new skills like preserving tomatoes or mixing sensational cocktails, and wine-tasting workshops to demystify wine-speak and make the world of wine more accessible to all.

For musos and theatre-lovers

Eyes wide, ears open and toes ready to tap because Farmopolis is



Image by Ingrid Rasmussen

drawing a truly eclectic collection of performers to The Jetty. They've had nights of soulful sounds and wise words with spoken word parties; Woodburner have popped by with a diverse mix of artists in live acoustic sets, and over the coming months Sunday Soul Sessions will be bringing in some mellow vibes from their impressive roster of DJs. 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 herbal soap making sessions, life drawing and photography classes,

and even jewellery-making workshops. Oh did someone say 'I'd love a hand-made gift'? 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. Have a chat with the clever people from School of Life, or mix with millennials, Generation X and baby boomers for an afternoon with Three Generations, Three Global Goals, where you'll ponder the world's woes and make a start on fixing them. With several interesting talks and debates

coming up, it's a wonderful place to be curious, 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 on offer. The programme is constantly evolving and expanding with fresh collaborations always 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 Poston



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Image by Jenna Poston



Image by James Wicks



Image by James Wicks



Image by Jenna Poston

You have two spheres of life. In the first you get on with your day and people chat to you normally about your weekend, work and that thing you're going to see tonight. In the other sphere, people chat to you about your weekend, work, that thing you're going to see tonight, then suddenly – and there's no other way of describing it – they BARK at you an instruction for living life. "It always seems impossible until it's done". "If you change the way you look at things, the things you look at change." "Don't worry about failure, you only have to be right once." "Do not go where the path may lead. Go instead where there is no path and leave a trail."

The first sphere is physical life, and the second sphere is your life online – mainly through social media – and it's an odd culture that has arisen. The relentlessly #inspiring. Everyone pushing everyone else to be bolder. Be more of a #pioneer. Braver. #followyourownpath. Each quote or image getting a stack of Likes and Shares. It's clear the idea of being a bold pioneer is something pretty much everyone agrees with. And why wouldn't we? We know that it's the pioneers who change things and shape our world, and we all believe that there's an untouched, unspoiled bit of our essence that remains eternally maverick. So we Like and Share the wonderfully inspiring quotes.

Except that if this conversation happened in the physical world, let's say in your office on Monday morning, then we know things would be different. There's a very slim chance Janice from accounts suddenly shouts, "I'm not going where the path may lead. I'm going instead where there is no path and I'm going to leave a trail," before announcing a new way to handle expense claims. And then everyone high-fives her.

It doesn't happen because while supporting the notion of being a pioneer on LinkedIn is easy, being an actual pioneer in real life is hard. It's not only hard, it's also a right hassle. If you work in a large corporation you know very well that, whatever merit her idea has, Janice's plan will need to go through layers of corporate procedures, managers, meetings and dispiriting faceless knock-backs. No wonder she just makes a coffee Monday morning and gets her head down.

In 1913 composer Stravinsky's "The Rite of Spring" was performed in Paris for the first time. Stravinsky was young. The music was groundbreaking at the time, with experiments in rhythm and tone. When the piece's conductor heard it for the first time he had to leave the room and find a quiet corner. Fifty years on he was still telling people he detested the work. During rehearsals the musicians kept stopping when they thought they'd found mistakes (they hadn't). At the premiere there was a riot. Critics called the music "the work of a madman".

"The Rite of Spring" is now one of the most recorded works in the classical repertoire and was a huge influence on many 20th-century composers. We probably all have our favourite examples of art or inventions or ideas that caused consternation at the time but which went on to be celebrated and admired. Richard Branson launching his own airline in the 1980s? Picasso's cubist portraits? Britain thinking it could do the Olympics well? The Sinclair C5? (Okay, not the Sinclair C5). Consider punk. The epitome of filth, degradation and Queen-threatening anarchy at the time, with associated *Daily Mail* headlines. In 2016 London celebrated 40 years of punk across many of the city's cultural institutions.

We understand our history enough to get that the new, big ideas charting a course for us into the future tend also to be the ones that take us by surprise.

Pioneering Spirit

Tom Sharp from creative agency *The Beautiful Meme* discusses what it means to be a pioneer.



Be a Peninsula Original Campaign, Beautiful Meme

I run a creative agency, The Beautiful Meme, and so I get to see lots of organisations when they are looking for a shift, the jolt new ideas can give. Working with Greenwich Peninsula over the past year on, among other things, their ad campaign, has been guided by the notion of the "pioneering spirit". Both in the way we and the Peninsula team work together, but also in the belief that the people moving here are genuine pioneers.

My own guiding pioneer spirit is Andy Warhol. Warhol doesn't have any powerful quotes about #inspiration or #beingthe-bestyou, but did believe "being good in business is the most fascinating kind of art". And so he blurred the boundaries between art and design and business through the output of his "Factory". The Beautiful Meme's output is a mix of artistic statements that double up as networking events, and commercial campaigns that seek to throw in something a little deeper than just "buy this".

And the awareness that pioneers, such as gallery owner Steve Lazarides, and the founder

of Craft, Stevie Parle, are drawn to Greenwich Peninsula is key to what happens there. These are the people who relish the opportunity to create their own community in a completely new part of London. The kind of people who like an inspiring quote on social media not because it's an easy thing to do but because it resonates with how they live and because they don't mind the effort it takes to build something. The type of people who would have attended "The Rite of Spring" and not rioted. Not necessarily have immediately embraced the music – there's an exhilaration in being challenged after all – but would have understood it was doing something different and relished it for it. Of course, the next question is who is out there at the moment pioneering business, art and culture? Who is out there making things that genuinely challenge? Who is out there?

Who are The Beautiful Meme?

Our vision is to be the world's most exciting creative studio. We aren't that yet.

What do you do?

We make up words and pictures and moments to help businesses sell stuff. We also have the sneaky side-goal of creating bits of culture. All clients understand the first bit, only a handful the second. The second lot are the ones we produce our best work for.

What are you working on?

We're doing some advertising for Google and a marketing project for Twitter. We're rebranding the live performance company Clod Ensemble. We're working closely with D&AD on a number of projects, and we're creating some experiential things for Innovate UK. We're also designing a book of our poetry for release next year.

In what ways do you have a pioneering spirit?

We rarely look at other design and advertising agencies for clues about how to do it all. We look at William Morris & Co in the mid-19th century. We believe their position as commercial artists, with the emphasis on both 'commercial' and 'artist', is the future of our industry.

thebeautifulmeme.com

Take a wander around Greenwich Peninsula and you'll find more than just an urban renaissance afoot; the district is blossoming with, of all things, art. The 150-acre Peninsula already boasts a collection of high-profile cultural assets, including Alex Chinneck's *A Bullet from a Shooting Star*, Antony Gormley's *Quantum Cloud* and Conrad Shawcross' *Optic Cloak* sculptures. This year there has been a bounty of ambitious projects, adding true creative kudos to one of the largest regeneration projects in Europe.

Artist Morag Myerscough has been called in to conceive a collection of coloured cranes, which frame the construction of Upper Riverside. It's just one example of a series of projects that extend art and design into public space. Keep an eye out for site-specific murals, most notably on the site's hoardings. Spanish artist Ricardo Cavolo was the first talent to contribute work – which featured iconic characters influenced by Spanish folk art and tattoos.

Illustrator Jack Taylor, who creates urban scenes using flat planes of colour, has also brought his street art to Greenwich Peninsula.



Jack Taylor

The project allows empty construction sites to become artworks that Peninsula communities and visitors can all enjoy.

These art interventions enrich the fabric of Greenwich Peninsula as it develops. This is fitting given that NOW Gallery, another creative initiative on the Peninsula that was established in 2014, has already exhibited engaging and dynamic shows by the likes of Phoebe English and Robert Orchardson. These challenge visitor's perceptions of the boundaries of where art meets design. Late 2015 saw Alex Chinneck's *A Bullet from a Shooting Star* – a site-specific, fantastical installation, conceived from 1,186 metres of steel – erected on the Peninsula. The sculpture, which takes the form of a 35-metre tall inverted electricity pylon, is a structural feat, tethered at a perilous angle which pierces the ground with its tip.

Renowned British artist Conrad Shawcross has created a dramatic architectural intervention: *The Optic Cloak*. The landmark project completed in November 2016, is part of the new low-carbon energy

centre, designed by architects CF Møller. The huge scale of the work is matched by a weighty sculptural concept; one that unites sophisticated engineering and complex optic research. Shawcross' monumental 50 metre-high sculpture references both First World War 'dazzle camouflage' – the paradox of camouflage whereby objects that are supposed to be hidden are in fact made both more visible and arresting; think bold-coloured, geometric shapes painted onto warships – and the false perspectives and vanishing points that are inherent to cubist and futurist paintings.

The cladding for the structure is formed of hundreds of triangular panels, each the impressive height of a London bus.



Morag Myerscough



Something & Son



A bullet from a shooting star, Alex Chinneck



The Optic Cloak, Conrad Shawcross

Art and design enrich the fabric of an urban neighbourhood. Check out the street art appearing on Greenwich Peninsula, vibrant-coloured cranes and bold architectural interventions.

These tiles seemingly fold and flow across the surface of the tower, leaving the viewer unsure of where the form begins or ends. The beguiling surface is already becoming a talking point for both those living in the neighbourhood and curious passers-by. And now here - from 4 November to 19 February 2017 - in the NOW Gallery is a new exhibition by British designer Molly Goddard. This art/fashion collaboration aims to bring in local and new audiences to create a communal artwork that will develop organically and spontaneously as visitors each embroider a 20-foot long tulle garment.

Discover more art on the Peninsula. greenwichpeninsula.co.uk/wbats-her

The Optic Cloak and Other Feats of Magic

How Conrad Shawcross, the youngest living member of the Royal Academy of Arts, 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. 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 50 metre 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 6 metre 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 (such 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



Images by Marc Wilmut



Conrad Shawcross



Image by Nina Manandhar

Stitched Together

To celebrate NOW Gallery's newest exhibition, *What I Like*, *The Peninsulist* takes a look at the power of communal art.

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 to 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 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 conjures 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 the same way, the opening night of *What I Like* had 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 one of the dresses eventually being auctioned off for charity so that even when it leaves 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

- relied on 60 members of the Texca family in Mexico for his installation *Field* (1990), in which thirty-five thousand clay figures were hand-fashioned, with only basic instructions to follow: small enough to be held in the hand, head in proportion with the body and eyes closed. Yet each remained original to the person who moulded it.

The NOW Gallery's previous exhibition, *The People's Brick Company*, also parallels this community-led model. A parcel of land on the Peninsula was originally named 'Over Brickfield' and the buildings there were made from the clay that lay beneath the feet of the very first people of the area. Through the exhibition, members of the modern-day community were able to collect local clay - wheelbarrow in tow - and hand-make their own, personalized brick. Andy Merritt, co-founder of Something & Son and one of the brains behind *The People's Brick Company* said, "everything comes full circle", perfectly expressing how the exhibition has allowed the history of the Peninsula to live on through new means, created by the fresh and pioneering hands of our growing neighbourhood.

In addition, each brick was stamped with its maker's initials and 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, image by Charles Emerson



Image by Charles Emerson



Molly Goddard AW16

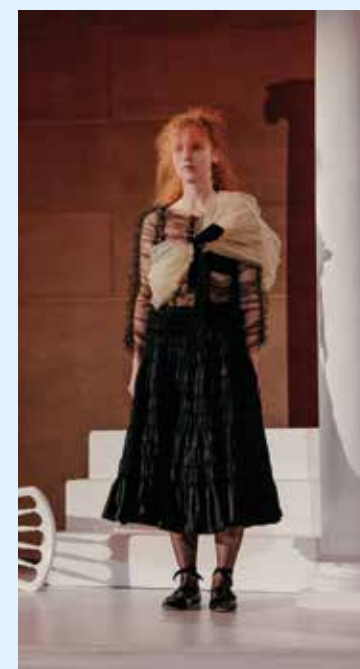
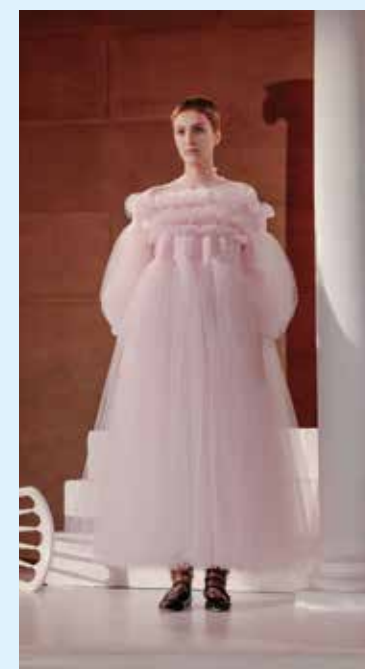


Image by Nina Manandhar



Image by Nina Manandhar



What I Like by Molly Goddard, 4 Nov - 19 Feb 17 at NOW Gallery, Greenwich Peninsula. Image by Charles Emerson

How do you build a new riverside district from scratch? The answer is to gather the best creative minds in the business and allow them scope to produce something truly distinctive. Clearly, this is about much more than bricks and mortar. Skidmore, Owings & Merrill (SOM) and GROSS MAX, architects and landscapers respectively, have been gifted with a blank canvas of sorts, outlined by its proximity to the River Thames and a brief that engages with a far-sighted approach to building a neighbourhood from the ground up. For a new urban space to succeed, it needs life-affirming amenities that its residents can feel proud of for the long term—restaurants, galleries and a local pub, of course, as well as thoughtfully designed public spaces, all go a tremendous way towards achieving this.

The shifting cultural face of Copenhagen's harbour, or the rejuvenation of Melbourne's Docklands, are both examples of new waterfront districts that have been activated through relevant cultural outposts. "Hudson Yards in New York is another one to watch," tip Anne Hynes and Jenni Carbins, who were responsible for the cultural curation of London's Southbank, and are now bringing the best-in-class restaurants, bars, cafés and shops to Greenwich Peninsula. And for Upper Riverside, the newest stage of this monumental regeneration? "We were inspired by Shad Thames in London, which was regenerated through the 1980s and 1990s when disused warehouses were converted into flats, many with restaurants, bars and shops appearing on the ground floor."

Part of the team tapped to succeed at the placemaking of Upper Riverside is Eelco Hooftman of GROSS MAX, who suggests it all begins with quite a traditional feature of urban planning: "What we're doing is creating a town square, which has a direct relationship with the Thames," he says. Hooftman is not alone in his preoccupation with the Peninsula's natural assets. While the natural landscape and industrial fabric of the area may have shifted, the Thames continues to be a constant point of focus—with its dramatic tidal rise and fall, it's not tricky to see its pull.

Kent Jackson, Design Director at SOM's London office, is known for spearheading projects that prioritise the human experience. Established in 1936, the firm master-planned Canary Wharf in the 1980s, and was essential in shaping the area.

For Upper Riverside, Jackson and his team have designed a series of five, light-filled glass and stone towers that tier towards the riverbank, and are crowned by lush roof gardens.

At Upper Riverside nearly every apartment has panoramic views of the Thames. Designed to feel spacious and light, this enclave also offers a residents' club with cinema, co-working areas and lounges. There's also a whole floor dedicated to wellness with a pool,

Down by the River

Two of Britain's best design firms reveal how they're creating a new riverside district from the banks up.



Upper Riverside, Greenwich Peninsula

gyms and steam room. "We're changing the face of residential architecture here." Consider the design of the high-level pool: "You can just imagine swimming, the skyline of London as your view," muses Jackson.

SOM's gleaming prism-shaped towers will define the Greenwich Peninsula skyline: "We've looked at how this works from the riverfront. The result is this really elegant, undulating elevation along the river. It will bring the Southbank feel to this part of the Peninsula." For Jackson, too, the riverside was key to defining the architecture: "This is one of the best locations in London and we wanted to make the most of the closeness to the Thames—to enhance the great positioning of this enclave." It's a democratic approach, as the design allows visitors and residents alike access to the

waterfront, creating a fantastic public destination.

So about this placemaking. SOM and GROSS MAX have taken a great interest in the spaces between the residential towers: cascading green terraces, planted with white poplars and silver maples are primed for sunny afternoon lounging, while cafés and bars will directly front the Thames, making for ideal promenading. It's a social pastime that suits Hooftman: "You see this in Europe; in Italy they have the *passeggiata*—it's good to see how London has had an amazing renaissance in that respect over the last ten years."

In London, GROSS MAX is responsible for Lyric Square, Potters Fields Park, the public spaces around Festival Hall, and the Royal Botanical Gardens at Kew. Hooftman's firm are familiar with waterfront schemes too. "It's a

fantastic experience to have a force of nature right on your doorstep. For us, the river is not only about space and recreation, it's to be experienced on a daily basis," he says.

As well as its anchorage to the Thames, one of Upper Riverside's defining features is its achievement of abundant light and space between the high-rise prisms. "I think what the riverfront landscape can do is be the intermediate between the private, the semi-private and the public. It's about the transformation of scale, coming out of your more secluded apartments, facing this fantastic wide expansive space. Kent [Jackson] and I talked a lot about London, and if there's any place in the world where we enjoy parks in a very creative, spontaneous way, it's here—this landscape will become very important to creating that sense of place."



Upper Riverside, Greenwich Peninsula



Craft London Bar



Upper Riverside, Greenwich Peninsula. All images of Upper Riverside are computer generated and indicative only.

Club Life

The trend of hotel-style amenities and private members' clubs is coming to residential living.

Is there a town that does members' clubs quite like London? The city's first members-only spots were established in the late 18th century by the English aristocracy, and were peppered around London's West End. These swanky hideaways became known for the debauched activities that went on behind the gilded doors. Today, with the exception of a few who still eulogise the good old days (Chiltern Firehouse, Groucho Club, we're looking at you), the modern incantations often feel more like wellness clubs, boasting celebrity chef restaurants, boutique spa and gym facilities, and co-working spaces that will have you pitching to go freelance immediately.

Top-tier players like the Soho House group own six properties around town. They have recently opened a new property outside of the Capital, Soho Farmhouse which is set in 100 acres of idyllic Oxfordshire countryside.

The 1863 The Arts Club, nestled in Mayfair and of which Charles Dickens was a founding member, recently underwent an overhaul courtesy of London-based architects Sagrada. They have conceived an art deco



Dining room at Upper Riverside



haven — with 16 rooms and suites — by way of Jacques Adnet, Gio Ponti, Piero Fornasetti and Hans Wegner; all embossed leather headboards, hand-tufted rugs, antique bronze doors and cast-iron bathtubs, alongside a permanent art collection that includes work by Tomás Saraceno, John Baldessari and John Stezaker.

The Gansevoort Hotel Group, best known for its set of stylish New York properties recently announced plans to open The Curtain: a hotel and members' club located in hip Shoreditch. The 120-room hotel, due to open in early 2017, will pay homage to its roots — it shares the same road that Shakespeare's Curtain Road Theatre troupe once called home. Interiors will combine sumptuous bottle-green leather banquetts and red velvet curtains with edgier elements, such as exposed concrete and industrial lighting to appease the neighbourhood's creative, design-focused crowd.

One of London's newest club-style offerings, set for 2018, is the private Upper Riverside Club, housed in the SOM-designed Upper Riverside buildings — a series of five towers that terrace down to the Thames on Greenwich Peninsula. Members have access to everything from private clubrooms to rooftop

entertainment spaces, a swimming pool, co-working spaces and terraces overlooking the river. You can catch a film in the on-site cinema, or take a yoga class in the gym. Also on the premises; buzzy social spaces and public gardens, as well as the popular Craft London just nearby.

Unlike cities such as Hong Kong and Singapore, where sky-high residential living is the norm, rooftop entertaining is still a burgeoning concept in London.



Lobby at No. 2 Upper Riverside

Blame it on the less-than-favourable weather, but until recently one of the only places to take a dip with city views was Shoreditch House, another East End club. Its leafy roof terrace has a heated pool flanked by classic red-and-white striped loungers. Upper Riverside ups the ante with a Tom Dixon-designed 'Renew' spa and gym space, where you have the skyline of London as your view while you swim laps.

Not that the interiors are an afterthought. Designed by Tom Dixon's Design Research Studio, expect Dixon's signature copper accents, jewel tones and black marble, while robust and industrial materials used throughout lend a strong British narrative.



Tom Dixon



Limited Tom Dixon Edition

Indeed, many of London's members' clubs boast high-profile collaborations with world-class designers. Zaha Hadid is responsible for the avant-garde interiors, including the futuristic curved bar at the once-extolled Home House. At Chiltern Firehouse, French Studio KO created unique interiors in this award-winning restoration of a 19th-century Gothic fire station in Manchester Square to create a boutique hotel for André Balazs.

Leisure time aside, clubs are increasingly emerging as a hotspot for their members' business agenda, particularly for the cities' creative set.

The Hospital Club in Covent Garden is arguably the champion of this scene — a crowd of media types uses its eccentrically decorated rooms and studios as hip secondary workspaces. And many of London's clubs offer the option of chic private areas to be used for an exclusive event, business meeting or an intimate party. Back at Upper Riverside, a series of elegant spaces are at hand for when you need uninterrupted time to work, or want to entertain pals with a bit of pizzazz. Friends and family will be opting to come over to yours from now on — not that you'll take much persuading to stay put.



Open terraces at Upper Riverside



Swimming pool at The Upper Riverside Club



Cinema at The Upper Riverside Club



Rooftop terrace at Upper Riverside. All images of Upper Riverside are computer generated and indicative only.

Peninsulist Living

Meet the Peninsula's early adopters, explore art-buying in London and re-define the way you think about space.

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.



Tom Dixon



Conran and Partners



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 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.

From December 2015, Greenwich Peninsula has welcomed its first wave of buyers and renters; urban pioneers who are, essentially, the seeds of a vibrant community forming in this new area of London.

It's not a tricky proposition to find appealing. Tucked in its own loop of the Thames, the Peninsula now has a thriving cultural scene – from The O2 to Stevie Parle's celebrated Craft café, restaurant and bar – as well as landscaped green spaces, residences exude warmth and an understated elegance, the Peninsula offers modern palettes and an adaptable backdrop for personal tastes.

The Peninsula is also unrivalled for convenience: the London Underground, Thames Clipper and Emirates Cable Car connect the Peninsula with the whole of the city.

There's a particular excitement attached to having the opportunity to purchase in London, and our first settlers are getting in on a new district that maximises on the pleasures of cosmopolitan living.

And what's a new neighbourhood without getting to know your neighbours? Just one in a raft of social happenings, Greenwich Peninsula invited it's first settlers who

secured a property at The Moore to a drinks reception on the Peninsula. Among the guests was Paddy Ng, in his mid-twenties and working in finance in Canary Wharf. Paddy missed out on apartments at previous launches having underestimated demand and so queued for five hours at The Moore – he was shaking with excitement on securing his studio flat. Scott Jeffries and his girlfriend, Charlotte, are also both in their mid-twenties. Scott works as an EE marketing manager and she for Cantar. Scott currently rents in Greenwich Millennium Village and they both loved the area so decided to pool their resources and purchase a one-bed flat at The Moore. Anushka Ram currently lives in Colindale but also works in Canary Wharf. She wanted to be closer to work but also have amenities, bars and restaurants on her doorstep.

We spoke to Sophie Moren and Linda Gadalla, a buyer and renter respectively about their experience of setting up home on the Greenwich Peninsula, and the perks of a riverside lifestyle.

Linda Gadalla

Rents at The Moore

What initially drew you to the development in Greenwich Peninsula?

I had lived in the area for the past 18 months in a different building and really liked the location. I am from the Midlands, so I'm used to being in the countryside; living in Greenwich next to the river and the Greenwich Ecology Park doesn't feel like full on city living, which was great for me. I feel like I have the best of both worlds: city life within easy reach as well as open spaces. Also, it is a great location for my work, as I can walk and avoid the joys of rush hour commuting!

What are you enjoying most about the neighbourhood so far?



The convenience to the Jubilee line, and the ability to get anywhere in London easily. Buses are on my doorstep too. All the supermarkets are within a 15-minute drive, bus or tube ride. Also, Stratford Shopping Centre is within easy reach.

Favourite spot to relax on the Peninsula?

A walk along the river, and in to Greenwich. Plus the pubs, and Canary Wharf.

Any other perks of the neighbourhoods?

My neighbours in The Moore are all very friendly; I'll often have chats in the lifts. The neighbourhood is safe and well lit, which is very important. And I'm looking forward to some sunbathing on the balcony in the summer!

Sophie Moren

Owens at The Moore

What initially drew you to the development in Greenwich Peninsula?

That it is in Zone 2, and Help to Buy was available. The future development plans are exciting, and I think it will be a great investment for us.

Where were you living prior to moving to Greenwich? How is it different?

I was renting in Oval in south London. It feels like there is more of a community developing here on the Peninsula. It's also a great place to run – being so close to the river is amazing.

Running right round The O2 feels like a hidden gem, it's so quiet and peaceful.

What are you enjoying most about the neighbourhood so far?

We have everything on our doorstep, from the cinema and bowling, to a pub lunch at The Pilot (68 River Way, T 020 8858 5910). Whatever we could wish for we have!

Favourite spot to relax on the Peninsula?

There's a bench in the middle of Greenwich park which has amazing views across London, and we can see our balcony from there too!

To visit the Gateway Pavilion, to chat through requirements and see what properties are available please call the team on 0203 770 2257 or email lettings@greenwichpeninsula.co.uk

Affordable Art

Discover the best places to London to line your walls with independent art works.

Making a house a home is quite the artistic endeavour. As a form of self-expression it is writ large for all your visitors to see. But choosing a colour scheme (that isn't magnolia) and making the most of space requires vision and a creative eye – a process that can be as fulfilling as it is frustrating. One way to solve the struggle for expression is to seek out some art. You'll inject individuality into a room that can be as provocative or as beautiful as your own imagination. Spend an afternoon exploring London's independent art scene to kick-start your search for the perfect piece. It's as accessible as it is inspiring.

Nelly Duff – Shoreditch

A pioneer in the street art movement, Nelly Duff was one of the first spaces in the world to exhibit street art.



Located in the cultural pocket of Shoreditch, it's a gallery that embraces rebellion, selling original pieces from street, tattoo and political artists.

On the exposed brick walls are playfully coloured prints at odds with the anarchistic content, but there's humour too. With pieces named 'Breakdancing Jesus on Water', it's a haunt for the outlandish and the wayward. While Nelly Duff may showcase a pool of established talent, with limited edition prints from the likes of famed street artist Ben Eine, the gallery also takes pride in its affordability, which proves as much a talking point as its roster of notable names.

For more information, visit www.nellyduff.com



Nelly Duff - Shoreditch



Underdog gallery - London Bridge

Underdog gallery – London Bridge

Nestled under an old railway arch next to London Bridge, The Underdog is a must-visit if you want contemporary art, street art or outsider art lining your walls from emerging and established artists. There are sunny prints from Japanese artist Takashi Murakami and limited edition prints from Banksy, but if that's not your thing the gallery can source whatever you like. The Underdog is lauded for what goes on after hours too. You can expect film screenings, spoken word and comedy nights all week.

For more information, visit www.theunderdog.london



GX gallery - Camberwell

GX gallery – Camberwell

Converted from an old bakery, the GX Gallery makes for an inviting hangout spot, but the real reason to visit is to see (and hopefully buy) contemporary abstract figurative work from all over the world. To keep your interest fully piqued and a return stopover well worth it, every month the space presents a different exhibition, its latest being its annual Forty by Forty, where each print measures a nifty 40cm by 40cm.

For more information, visit www.gxgallery.com



Jealous gallery - Shoreditch

Jealous gallery – Shoreditch

Jealous is a fine art screen-print studio and publisher, with galleries located in the heart of Shoreditch and Crouch End. The ground floor, which showcases a series of carefully curated prints, is really just one aspect to this multi-faced space. Behind the scenes is the print studio, epicly spanning four floors, with each level dedicated to a stage in the printing production process. Although the gallery has been known to collaborate with notable names and has ties to large museums such as the V&A, it retains its core independent ethos through affordable art fairs and using its industry connections to provide a vehicle for budding artists. The gallery also offers a monthly payment instalment option, so now there's no need to feel guilty for picking up a print or two. One of the highlights of its unique Shoreditch spot is the 'Jealous Rooftop Mural' project, which welcomes artists' submissions for the chance to paint a mural of their work on its roof – the Shoreditch skyline offering a gritty backdrop.

For more information, visit www.jealousgallery.com



Lazarides Rathbone - Fitzrovia

Lazarides Rathbone – Fitzrovia

A visit to Lazarides Rathbone is more than just a place to buy art, it's an experience. Located in London's bustling Fitzrovia district, it engulfs you. Showing 8-10 exhibitions a year, the gallery honours each artist's vision by manipulating the space to mirror the theme of their work. The result? A fully immersive experience that feels somewhat cinematic. Lazarides Rathbone is headed up by Banksy's former agent Steve Lazarides, who has a print studio on the Peninsula. The art on sale is an ode to the avant-garde, showcasing prominent artists who defy categorization with their innovative approach. If you find yourself enamoured with the artwork yet wince at the price of an original, don't sweat it – affordable high quality copies, alongside a diverse range of other notable artists, can be bought from the Lazarides Editions gallery in Southbank too.

For more information, visit www.lazinc.com

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

At The O2

An epic nightclub, a bowling club and home to one of the biggest arena's in Europe, here's what's on at the o2.

1 Dec 2016

Pete Tong presents Ibiza Classics

—

5, 6 & 18 Dec 2016

Red Hot Chilli Peppers

—

9 Dec 2016

Richard Ashcroft

—

10 Dec 2016

Madness

—

11 Dec 2016

Status Quo

—

17 Dec 2016

Fatboy Slim

—

21 Dec - 30 Dec 2016

Disney on Ice presents Frozen

—

31 Dec 2016

KISSTORY London NYE Party

—

12 Jan 2017

NBA Global Games London

—

29 Jan - 31 Jan 2017

Black Sabbath

—

8 Feb 2017

Green Day

—

11- 12 February

Strictly Come Dancing

—

28 - 15 Feb 2017

Drake

—

22 Feb 2017

BRIT Awards 2017

—

24 Feb 2017

Jack Whitehall

—

25 Feb 2017

The X Factor Live Tour 2017

—

1 Mar 2017

Kaiser Chiefs

—

7 Mar - 8 Mar 2017

The Weeknd

—

25 Mar - 26 Mar 2017

Craig David

—

*Dates correct at time of going to press

Molly Goddard's What I Like



4 Nov - 19 Feb 2017

NOW Gallery

NOW Gallery brings you Molly Goddard's first art partnership - an exquisite installation of craft, handiwork and tulle... masses of tulle. The London-based fashion designer has created six floor-to-ceiling length dresses attached to a pulley system where children and adults alike are invited to sew whatever they like. Everyone is invited to stitch with endless colourful thread and create a communal art work that develops spontaneously over time.

For more information, visit nowgallery.co.uk

Tribuna



Coming soon

Peninsula Square, Greenwich Peninsula

Greenwich Peninsula in collaboration with the NOW Gallery have commissioned bespoke public seating by celebrated designers Raw Edges. Tribuna will comprise of a cluster of beautifully contoured seats that will be positioned under the Canopy and Peninsula Square. Raw Edges were named Designers of the Future by Design Miami Basel and have designed and developed concepts for brands such as Louis Vuitton, Stella McCartney and Airbnb.

Craft London Test Kitchen Tuesdays



Every Tuesday

Craft London restaurant, Greenwich Peninsula

From house-baked sourdough, meat curing to coffee roasting, Craft London has a thoroughly artisanal approach. An apiary and smokehouse nearby supply the restaurant with fresh honey and barbequed meats all year round. Every Tuesday, Craft London hosts Test Kitchen Tuesdays giving foodies the chance to sample dishes still in progress. You'll have your say on what dishes make it to the menu, tasting your way through experimental, fresh and locally sourced bites.

For more information, visit craft-london.co.uk

Supperclub with Helena Puolakka



Friday 9 December

Farmopolis on the Jetty, Greenwich Peninsula

Riverside dining has reached new heights thanks to Farmopolis Café's Floating Table series. Set on a floating Jetty surrounded by the river Thames, you're invited to dine with Helena Puolakka, a Finnish-born chef known for her Nordic-French-style cuisine. Sixty diners will feast on a communal table side-by-side with rescued plants from the RHS Chelsea Flower Show.

For more information please visit farmopolis.com