

THE PENINSULIST

Nº24

ISSN 2635-053X



Felipe Pantone by Jake Green

Art	Music	Culture	Food
Meet Felipe Pantone, the Spanish-Argentinian artist with larger-than-life plans to drench The Tide in a sea of colour.	South London-based artist and illustrator Joy Yamusangie explains why they've created a fictional jazz club in the heart of the Peninsula.	Stanley Watts shares his top tips for a day out in Greenwich, and we take a tour of the entire cosmos without ever leaving London.	Bureau's hospitality team offers up a rich, buttery and boozy pairing of coffee and cookies that's sure to be a hit both mid-week and weekend.

Directory

Feeling Good – Joy Yamusangie



24 March – 5 June 2022, NOW Gallery

2022's Young Artist Commission has been awarded to Joy Yamusangie, a London-based artist specialising in illustration. Feeling Good is free to view, and offers visitors the chance to spend time in a fictional jazz club where everyone is welcome and free to be themselves. Just the thing to help us step into summer.

■ nowgallery.co.uk

Urban Village Fete



15 May 2022, Central Park

Now in its eighth year, Urban Village Fete welcomes more than 30,000 people to Greenwich Peninsula for a free day of art, crafts, music and more. Come down for an eclectic array of traders at our market, crafting workshops and enjoy live DJ sets, dancing and so much more! We think it's the best party of the year, so get it in your diary.

■ greenwichpeninsula.co.uk/whats-on

Felipe Pantone



May 2022 – May 2023, Quick Tide

Spanish-Argentinian artist and designer Felipe Pantone lands on the Peninsula to reimagine the walkways of The Tide with his trademark dynamic colour, energy and flair for spectacle and scale. Pantone's work deals with dynamism and transformation, and we can't wait to see how he's transformed The Tide.

■ nowgallery.co.uk

SAMPLE Autumn



October 2022, Peninsula Square

SAMPLE the coming season's trends and discover your new favourite London brands and designers. As well as plenty of makers, crafters and curators, we'll have food from Canteen, local produce, coffee and cocktails, not to mention a full programme of all-ages workshops throughout the day.

■ greenwichpeninsula.co.uk/whats-on

f i t @ThePeninsulist

GreenwichPeninsula.co.uk

The Acceptance Issue

How welcome do you feel in this city? Before the pandemic, London was an open-at-all-hours-to-everyone kind of a place where all manner of tastes and interests were catered to, no matter the time of day. Disparate communities from opposite ends of the globe rubbed shoulders in small neighbourhoods that felt like villages, and there were intimate connections to be found despite the vastness of the surrounding city. The last couple of years have brought that sense of community into perspective, and made us realise how vital it is to ensure we don't just survive, but thrive.

At the same time we've also felt disconnected from the city we call home, cooped up for so long and unable to enjoy some of its finest qualities. Never fear though, this issue is all about welcoming you back into the urban sprawl, with a jazz club that's open to everyone, an artist who found his home in street art, an insider's guide to Greenwich and a brand new community programme for the Peninsula led by the Queercircle team.

We want you to feel as welcome here as we do. Come on in.

Edition 24

Highlights

Summer 2022



3—4 Feeling Good

Ahead of their brand new show at NOW Gallery, south London-based artist and illustrator Joy Yamusangie discusses their growing appreciation for Jazz, the vibrance of Congolese Sapologie, and why they've filled the gallery space with a fictional club dedicated to "gender euphoria and joy."

5—6 Light is a Reason for Life

Felipe Pantone's creative life began in Valencia's grassroots graffiti scene, where he was welcomed after an itinerant childhood. These days he's on the road again, exhibiting in galleries from Miami to Paris, Bali to Japan. Now he has his sights set firmly on The Tide.



7—8 Proud to be Here

Ashley Joiner has spent six years honing his LGBTQ+ arts, culture and social action charity Queercircle. As the organisation takes up its first permanent home in the Design District, Ashley tells us why now is such an important time for London's queer spaces.



15—16 Watts Going On?

Stanley Watts has lived most of his life in Greenwich, so he's familiar with all the best haunts, old and new. The Peninsula veteran explains why he's recently laid down roots in the area and where he goes to relax when he's not at his eponymous salon.

13—14

Cookies and Cocktails

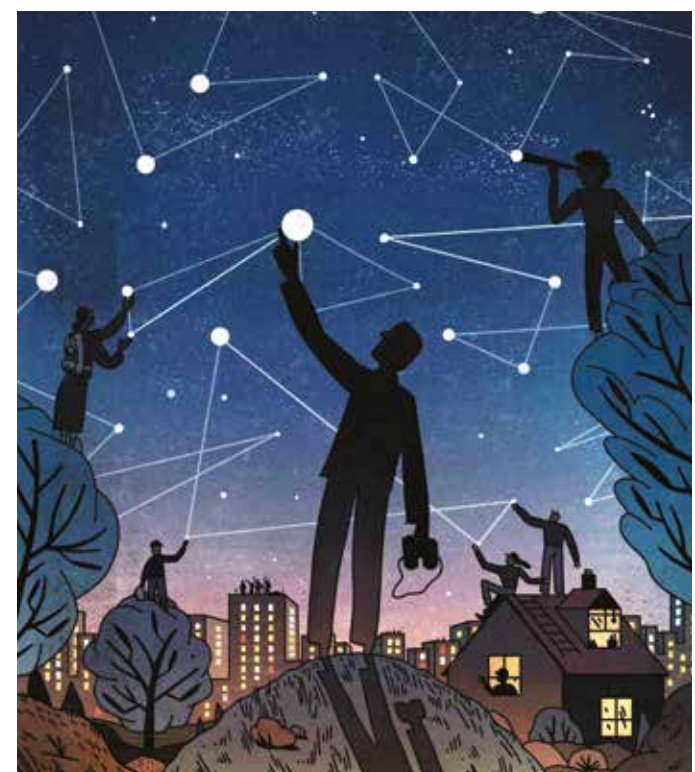
Who says you can't pair booze and biscuits? Literally no-one, particularly not the hospitality team at Bureau. In this issue they offer up a duo of their favourite recipes for cookies and cocktails that make a classy but comforting treat at any time of day.



11—12

Starry-eyed Surprises

You don't need fancy equipment to enjoy the wonders of the cosmos in London, says Dr. Ed Bloomer of the Royal Observatory Greenwich. Just some fair weather, a big, open stretch of sky, and the ability to resist the allure of your glowing smartphone screen.



Editor: James Cartwright. Editorial contributor: Jyni Ong. Photographic contributors: Jake Green & Justine Trickett. Illustration: Laurie Avon. Art director: Ashwin Patel.

It's a new dawn, a new day and a new Feeling



WORDS BY JAMES CARTWRIGHT

Let's set the scene; we're descending some narrow stairs into a small underground room where the lights are turned down low and the air is thick with smoke and the smell of cologne. The low drone of a shruti box reverberates from every wall. Up on stage, an immaculately-put-together dandy walks their hands effortlessly across a double bass, while behind them a drummer in sunglasses teases out an easy groove on their ride cymbal. Then a harp comes in. And finally an alto sax begins its solo. This place sounds good. This place smells good. This place feels good.

This place doesn't actually exist, but the artist Joy Yamusangie has spent the last few months imagining it in their studio. They've used acrylic, pastels, oil bars, pens, pencils, elaborately stitched fabric samples and a heavy diet of mid-century and modern jazz to conjure a club with an atmosphere that feels freeing, life-affirming, evoking, says the artist, a sense of "gender euphoria and joy." And now they're offering it up to you as a playground.

Even though we've all been living under a rock for the last couple of years, there's still a good chance you've come across Joy's work before, either through their numerous collaborations with Gucci, their book cover for Penguin, their custom pairs of Nike sneakers, as part of It's Nice That's 'Ones To Watch 2020', as one of the contributors to Polly Nor and Ione Gamble's Creativity4Change project, or as a winner of Best New Director and Best Fashion Film at 2021's Fashion Film Festival, Milano.

That last accolade was for *Wata*, a film co-directed with the photographer Ronan McKenzie, with whom Joy has been friends for many years. *Wata* explores the myth of Mami Wata, or *La Sirene*, a spirit venerated in west and central African mythology and across the African diaspora. The idea for the film came about when Joy and Ronan discovered that both their Congolese and Caribbean families respectively had stories to tell of Mami Wata.



Joy Yamusangie by Sirui Ma

“They’ve used acrylic, pastels, oil bars, pens, pencils, elaborately stitched fabric samples and a heavy diet of mid-century and modern Jazz to conjure a club with an atmosphere that feels freeing, life-affirming, evoking, says the artist, a sense of “gender euphoria and joy.”

painting, or placed above a scene like the words of an omnipresent comic book narrator. At times they are questioning and uncertain: “Do you know who you see?” At other times they are powerfully defiant: “On view I never grew used to daytime stares, but still I refused to change. Staring back, with eyes wide black, the day is mine too. Riding through to sunset + death drops.”

Some of these earlier works refer to experiences Joy had long prior to their professional career. Studying at art college in the south east of England, the new experience of artistic and personal freedom was tainted by bigotry in a parochial city, they say.

“Though it gave me access to things that I didn’t have before — screen printing rooms, letterpress machines and the space to work — my experience was clouded by the racism and discrimination I faced walking down the street, in class and even in the club. This imagination of a fictional club of acceptance has definitely stemmed from the lack of it in those formative years.”

The idea of the club came from reading the book *Trumpet* by Jackie Kay, which was in turn inspired by the real-life story of pianist and saxophonist Billy Tipton, who was posthumously discovered to be trans. Tipton's life has proved fertile material for a number of other artists, inspiring an opera, *Billy*, a play, *Stevie Wants to Play the Blues*, and a jazz musical, *The Slow Drag*. It was also featured in a theatrical revue, *The Opposite Sex Is Neither*, by Kate Bornstein, a trans playwright, performance artist and gender theorist. This is the first time that Tipton's story has inspired its own club, though, let alone one with such feel-good vibes and chic clientele.

The other key inspiration behind Joy's new paintings are *Les Sapes*, Congolese dandies from Kinshasa and Brazzaville renowned for their reverence for exquisite

“This imagination of a fictional club of acceptance has definitely stemmed from the lack of it in those formative years.”

So they set about creating their own myth, one that chronicles the journey of music from Africa to London, when Mami Wata

meets a mysterious character known only as ‘The Musician’.

The resulting film is an arresting piece of cinema; hauntingly surreal, both sonically and visually rich. The original score features music by Birame Seck, Boofiti, Melo-Zed and Roxanne Tataei and moves from dissonant vocals to blissful acoustic guitar strumming, electronic white noise and on to pizzicato disco-funk. This soundtrack forms the backdrop for effortlessly choreographed scenes danced by a cast clad head-to-toe in Gucci in rooms consecutively saturated with blue and brown hues. If this all sounds abstract, that's because it is — it's a fashion film after all — but the effect on the viewer is profound. It's hard to think of a fashion film in recent years that has still been rewarding after multiple viewings.

Joy's had a busier couple of years than most, and with good reason. Their paintings, sculptures, films and mixed media works are immediately alluring; bursting with movement and colour. But beneath that bright surface are rich depths in which to be immersed. Universal themes of memory and ritual and the familial and cultural practices that shape who we are mingle with subject matter that is deeply personal; explorations of gender identity, self-acceptance, mixed British Congolese heritage and the shared mythology of the wider African diaspora. “My work is often so autobiographical I don't think I'll ever fully get away from the intimacy,” says Joy.

Which is good for us, the viewer. It's the intimacy that makes the work so compelling. Many of Joy's works include snippets of diary entries woven into the

show for Joy Yamusangie, and they're...

Good



Paintings by Joy Yamusangie

tailoring. "Their approach to fashion and fearlessness with colour and print I find really cool," says Joy. "*Les Sapueuses* in particular challenge traditional gender norms through the way they dress. I could see a lot of myself in them in some ways.

"What I also like about *Sapologie* is the respect for colour. Different colours have different meanings, so you dress yourself in colours that express how you feel. It's not that different from what painters do with their work." With this in mind, the club's palette is limited to red, yellow and black, although there is one character dressed in a green suit so chic that the bouncers must have decided to let them in regardless.

As for the soundtrack, jazz is a form that Joy feels has a positive influence on their visual work. But this hasn't always been the case. "It's only over the last couple of years where I've come to appreciate it," they say. "A lot of the songs that I love have this structure; rhythm, then improvisation and then rhythm again – and that's it. It's unexpected, sometimes breaking the rhythm and breaking rules. I love the fluidness and freeness of it. And that's what I want to feel and what I want to do with my work."

In spite of everything, Joy's club feels strangely familiar. Strangers drink, smoke, dance, whisper secrets in each other's ears and steal kisses in the shadows. Romance blossoms, fights erupt and people lose themselves to the music. What feels really different – perhaps uncomfortably so – is the level of positivity and support shown in the exchanges between the club's patrons.

"...I want to feel good now," says one character to the other in the show's eponymous painting. "Yeah I hear you." "Joy. We deserve that." "We really do."



Feeling good runs at
NOW Gallery
from 24 Mar - 5 Jun 2022
■ nowgallery.co.uk

Light is a Reason for Life

Street artist, colour fanatic and artist of the moment, Felipe Pantone explains why his new installation 'Quick Tide' will bring dynamism to The Tide.



Chromadynamica © FPSTUDIO

Felipe Pantone by Jake Green

Artifact to Human Communication © FPSTUDIO

“Colour is affected by many things,” says the artist Felipe Pantone, “whether it’s a juxtaposition or a reflection, colour is really happening.” Fittingly, Felipe and I are sat talking in Bureau’s luxurious Salon, which is drenched floor to ceiling in a deep wine red; from the immaculate burgundy carpet through to the claret-coloured armchairs and crimson sofa. It’s only the modern horizontal windows that remind us we are not, in fact, on one of David Lynch’s sets, but in a member’s lounge at the heart of the Design District.

WORDS BY JYNI ONG

Felipe's body of work playfully balances colour and geometry with digital optical illusions, and subverts the relationship between art and its environs, moving fluidly from the street to the gallery and back again. His first UK-based outdoor installation, *Quick Tide*, will land on the Peninsula this May, transforming the public walkway into a large-scale installation where historic analog styles collide with a digital future, bathing the surrounding facades in swathes of vibrant colour.

Quick Tide draws inspiration from his *Subtractive Variability* series, which experiments with overlapping layers of cyan, magenta and yellow to show the dynamic potential of these three process colours – how the slightest displacement of one can dramatically change the others. The installation is made from a mixture of transparent and opaque vinyl to transform the angular shapes of The Tide into a vivid creative environment. Visible from both the upper and ground level, the artwork will change dramatically depending on the time of day and viewers' locations.

For a man making such large and colourful work, in person Felipe is almost understated. He enters the room dressed in his signature black, chatting with easy charm. It's the first time I've been able to see his face. Due to the nature of his work he prefers to stay anonymous and in all portraits his face is obscured, meaning a pre-interview snoop tells me nothing about who I'm about to meet. "The less face you show the better," he says. "I want people to focus on what I am doing with my art."

This need for anonymity dates back to Felipe's early days as a graffiti artist in Valencia. Born in Buenos Aires, he and his family moved back and forth between the Argentinian capital and Spain before settling in the latter when he was 10. "My mum used to say that moving schools every half year would be really good for my personality," he says. Maybe so, but it also left him without a fixed community. So by the age of 12 he found his own in Valencia's local graffiti scene, where he could express himself artistically and "be free".

Although his work is clearly rooted in the unfettered rawness of the streets, Felipe does not consider graffiti to be true art. Instead, he thinks of it as a game where crews or individuals compete to express the most cutting-edge styles at the largest scale possible. His art, on the other hand, (the work that sits in a gallery) combines the ephemerality of graffiti with kinetic sculpture and a fascination with colour, in particular how the displacement of the light spectrum can impact colour through the use of repetition, geometric shapes, optical patterns and jagged grids.

The origins of kinetics can be traced back to the Impressionist movement, where artists like Monet and Degas breathed life into painting by the movement of human figures. Later in the 20th century, kinetic art evolved into three dimensions, as artists like Gabo and Calder exploited physical movement to inform their oscillations and mobiles. Then, during the 60s, linchpins like Bridget Riley used geometric shapes to distort the viewer's perception.

Felipe draws on such techniques to create a stylised picture and a record of the present day,

a time that he believes is "one of the most exciting and dynamic ever," due to the pace and capabilities of modern technology. To ground his work in the present, he uses "elements that would not make sense 50 years ago or 50 years in the future."

In some artworks, the viewer witnesses these changes in abstract digital manipulations printed on canvas. In some, transparent chromatic discs are layered one on top of the other on a mechanism that rotates them at varying speeds, revealing different tones as the layers of colour interact. In others, opaque acrylic discs hang in large mobiles, the colour shifting depending on where the viewer stands in relation to the sculpture. Though he's certain his work "will look very old and outdated" further down the line, he's adamant about depicting graphics or evoking feelings that are emblematic of the speed and chaos of today's digital era.

While these may be dynamic times, they are also intensely political, and so it's perhaps unusual that Felipe purposely avoids social or political commentary in his work. There are no hints of the toll that digital technology is taking on our attention spans or allusions to the wonders/horrors of the impending metaverse. Instead he leaves his work entirely open to the viewer's interpretation: whatever associations we have with this digital age play out in a way that makes sense only to us. "All I want to do is to convey a sense of the present," he says. "I want the viewer to feel that what they're seeing is a representation of present times."

Felipe's own life is not without its share of speed and chaos. He has built a significant global following and exhibited around the world, from the Monaco F1 Grand Prix racetrack with Alpine to exhibitions at the Palais de Tokyo in Paris. "From 2015 to 2019, I was travelling non-stop like a DJ without going home," he says. "From Bali to Atlanta to Japan. It was stupid. Too much. Very tiring."

When lockdown hit, Felipe welcomed the chance to move away from mural work and immersed himself in his fine art practice. "I reached the point where I had tried everything I wanted to. I didn't have much else to experiment with at that point and I was super ready to go back to the studio." *Quick Tide* is one of many new large pieces to come out of this fresh period of experimentation.

While the sheer scale of Felipe's work is a statement in and of itself, it's his use of colour that really sets him apart from his contemporaries. He expertly understands how it can be used to trigger moods and emotions. He learned this from the best, working under the legendary Venezuelan artist Carlos Cruz-Diez, widely understood to be one of the greatest creative minds of the 20th century. "He was my favourite artist even before I got to meet him," says Felipe, who interned for the kinetic art master for a month in Panama City. He describes it as "a really, really enriching experience that became so important to the way I perceive colour. [He taught me that] colour is alive, it's always changing."

He gestures to the room around us, then points to the rich red carpet, which now looks more orange in the afternoon light pouring in from outside. "Colour is everywhere in my work," he says. "It's a reason for light, and light is a reason for life."

Quick Tide is showing on *The Tide* from May 2022 to May 2023.

Proud to

Ahead of its arrival at Design District, Queercircle's Ashley Joiner discusses his ambitious plans and explains why London is crying out for more queer spaces.

WORDS BY JAMES CARTWRIGHT



Image by Shadi Al-Atallah

A year before the pandemic, a small show at the Whitechapel Gallery explored how London's queer spaces had nurtured a culture of support and acceptance among the LGBTQ+ community, but were now increasingly under threat. Many queer venues emerged in the wake of the AIDS epidemic to bring joy to parts of the city that had previously been inhospitable to a community often vilified and shunned even as thousands of mostly gay men in the UK lost their lives. After the financial crisis, these venues began to close at an alarming rate; between 2006 and 2017, London lost 58% of its queer spaces.

The pandemic presented yet another threat to London's queer culture. But as restrictions made getting together in person impossible, many of the remaining venues diversified quickly, creating online ticketed events that allowed them to reach an audience beyond the city limits and provided vital funds to ensure reopening once restrictions lifted. As life slowly returns to something resembling normality, signs are promising that LGBTQ+ spaces have survived, and maybe even thrived over the past few years.

This should be cause for excitement for Ashley Joiner, whose LGBTQ+-led arts and social action charity lands at new headquarters in the Design District in Summer 2022. Queercircle promises "a community-focused programme of exhibition commissions, collaborative artists residencies and year-long learning and participation opportunities," on the Peninsula. It aims to provide a holistic environment which celebrates queer identity, champions arts and culture, and supports the wellbeing of the local community.

In its current guise, Queercircle functions as an online toolkit of LGBTQ+-related content, debates, opportunities and campaigning as well as an archive of original interviews and conversations between some of London's most prominent and emerging queer artists. IRL, it partners with organisations like the Victoria Miro gallery to curate queer-focused events and exhibitions and consults on health and wellbeing projects for the LGBTQ+ community. It's already an impressive platform, but its ambitions for the future are even more so.

For Ashley, Queercircle's mission is personal. "When I was younger, I struggled with my mental health and addiction, and I needed a new way to meet people in my community that wasn't focused on those things. My background is in the arts, and so I decided to bring those two parts of myself together, creating space that champions queer artists and provides opportunities for us as a community to come together, be creative, and have fun."

For his first venture in 2016, Ashley threw a mini-festival at Limewharf on Vyner Street, inviting queer artists to hang whatever work they saw fit. "It was very DIY, people just hung stuff up, and if they wanted to screen something we did a screening, if they wanted to do a tour, we did a tour. I didn't know what Queercircle should be at that stage, but that weekend seemed to resonate with people – because it was created for us, by us – and I knew there was something there to develop.

"So I spent a couple of years consulting with small groups of artists, curators, community organisers and charity partners, and ran these intimate workshops to really flesh out what Queercircle could and should be."

The intervening few years have seen Ashley's priorities divided between Queercircle and directing his first documentary, *Are You Proud?*, which charts the history of the LGBTQ+ movement from the second world war until the present day, asking critical questions of its interviewees

"
I decided to bring
two parts of myself
together, creating space
that champions queer
artists and provides
opportunities for us as
a community to come
together, be creative,
and have fun.
"

about where the movement goes next. The film engages with issues like migrant and trans rights with an intersectional and global perspective, acknowledging that the oppression of any minority group is the oppression of all minority groups.

"There's a real need for a global view when we're talking about LGBT politics, and the advice I got from all these amazing activists from the last six decades was to just go and try stuff out. All the activists I spoke to were just ordinary people doing amazing things."

For someone whose life is now so grounded in queer culture and activism, Ashley was a late bloomer, politically speaking. "Really I came into it all accidentally. My ex-boyfriend's mum, who



Image by Johann Rohl

happened to be a lesbian, asked if we were going to Pride one year, and I responded with a resounding no. I just didn't really feel that it reflected who I was. And she rightly said to me: 'You don't know your history.'

"After that I began to realise just how little I knew. I discovered Section 28 and how queer young people had been oppressed as children in the education system. A lot of people of my generation at that time just didn't know about that. It's hard to imagine, but eight years ago, LGBTQ+ politics weren't widely discussed the way they are now."

While the awareness of these issues has increased, socially we're back in a similarly perilous time, with mental health issues on the rise and widespread funding cuts to the arts becoming the norm. Ashley is concerned that the former will be exacerbated by the latter. "During the pandemic, so many of us filled our time with arts and creative endeavours in a way that we hadn't allowed ourselves to before, and a lot of that was delivered by artists that just wanted to connect with other people online. This was a form of social action as well as a form of mental healthcare. To make cuts to the arts on the back of this is not only shortsighted in terms of the contribution arts and culture make to the economy and health sector, it's also an attack on free thinking."

Queercircle hopes to carry the momentum of the pandemic forward when it arrives at the Peninsula, using art as both a form of mental healthcare that sits outside of traditional clinical practice and as a medium for social action to empower young queer artists who are still at risk of being marginalised. Even without a permanent home, Queercircle has enabled new relationships to flourish between London's artists and activists, bringing together what were previously two disparate groups to learn from each other and evolve together.

"It's been so fruitful to work with community organisers who understand different social models or types of transformative thinking and pairing them with artists who have this visual language which can articulate things that aren't easily communicated with words and inspires us to think differently," says Ashley.

Queercircle has taken on three spaces in the Design District: a gallery, a

reading room, featuring an archive of queer literature and art, and a project space for delivering its programme of workshops, community engagement, learning and health and wellbeing, all of which will be free to the public. Ashley's keen to stress that, while this will be an LGBTQ+-led space, its activities are for everyone, regardless of how they identify. "It's really about using arts and culture to break down those social divides and help build more unity and understanding, and there's a lot of work to be done in the area."

Measuring the impact of its health and wellbeing work is crucial to how Ashley sees Queercircle evolving over time. To this end he has plans to work in partnership with University College London to explore how arts-based programming can tackle social isolation and improve mental health for LGBTQ+ people — one of the first academic studies of its kind in the world.

"We're monitoring whether the programme has any beneficial impact on increasing motivation, new learning, improved cognitive function, increased confidence, self esteem and social participation. Then the learning from that research and development will inform what we deliver the following year."

It certainly sounds like the local community will have a lot to gain from Queercircle's arrival on the Peninsula, but for Ashley, the relationship is entirely reciprocal. "The opportunities we have to partner with other creative tenants in the Design District at this early stage of our journey is really, really positive," he says. "When I came to London there was no space like this, and my hope is that Queercircle can be a place where people are able to build genuine connections and we can strengthen and empower our communities."

Queercircle lands at the Design District in early summer. To find out more about its programme, visit queercircle.org



Image by Jakob Rowlinson

be Here



Ashley Joiner by Taran Wilkhu



Image by Floryan Varennes



Alexei Alexander Izmaylov, image by Ben Fourmi



Images by Jake Grewal



Image by Jakob Rowlinson



Painting by Joy Yamusangie



Starry-eyed Surprises

Dr. Ed Bloomer from Royal Observatory Greenwich explains why you don't need a powerful telescope to enjoy a spot of inner-city stargazing.

ILLUSTRATION BY LAURIE AVON

Cities aren't known for their stargazing potential. Higher levels of light pollution typically mean that the cosmos is tantalisingly out of sight. But Greenwich is replete with plenty of wide open spaces, not to mention its very own observatory, which means that, given the right conditions, it can be an excellent place to get better acquainted with the sky above and learn to distinguish your neutron stars from your nebulae.

Dr. Ed Bloomer did his PhD in gravitational wave data analysis at the University of Glasgow, making him ludicrously overqualified to tell us about how to look at the night sky, but in his role at the Royal Observatory he's responsible for making astronomy more accessible to the public. Through workshops, lectures and all manner of other events at the planetarium, Ed's passionate about sharing his love of the stars with amateurs and enthusiasts.

Just prior to the pandemic, Ed was lucky enough to spend a short period of time at Lake Tekapo in New Zealand, a sparsely-populated area of the country known for its natural beauty and stunning skies. "That was pretty fantastic!" he says. "But you really don't need to travel that far."

To make the most of London's skies, just follow Ed's top five tips.

1. Embrace the darkness:

It takes your eyes up to half an hour to fully adjust to low light, so give yourself plenty of time. Relax, get comfortable, and don't look at your phone! Darkness is key to successful stargazing, so finding somewhere open to the sky — which is hard to do in built up urban areas — is important. You want to have as clear a horizon as possible.

Parks are a good start. Anywhere with reduced artificial light. Getting above lights also works well; if you have access to a roof or elevated area, that could make a difference to visibility. Good weather makes a huge difference, but unfortunately we're not in control of that.

2. Forget fancy gear:

There are plenty of things to see with naked-eye astronomy, but even a small pair of binoculars can let you see more stars. Keeping your view steady can be tricky, and a tripod and adaptor are great, but even just being able to rest your binoculars somewhere while you look through them will make things easier.

Mercury, Venus, Mars, Jupiter and Saturn can all be seen with the naked eye (Mercury will be the most difficult), and of course the Moon. There are also loads of satellites passing overhead, and at times you can see the International Space Station. Seeing nebulae starts to require specialist equipment, and comet visibility is relatively rare, but not impossible.

3. Keep an eye on the calendar:

The sky changes throughout the year, so there's always something to see. Right now, during the astronomical Winter period, we have long nights and short days, so you can start your stargazing without staying up too late and have the option of stargazing for long periods if you want.

Meteor showers like The Lyrids and Eta Aquariids can be seen in April and May. There is also a partial lunar eclipse on May 16. It'll be quite challenging to see in the UK, but in the early morning we will be able to see part of the eclipse sequence before the moon dips below the horizon.

4. Learn the language:

I always try to tell visitors that there are myths and legends from all over the world and throughout history that are bound up in the stars. Having codified lists can be very useful, but I think the temptation is to only think of 'the' constellations when in fact there are a thousand stories about the cosmos you won't have heard before. Simply learning different names for stars and planets is fun!

5. Visit the observatory:

If you enjoy naked-eye astronomy and want to delve a little deeper, come and visit us at the Observatory when we reopen in the spring. We're looking forward to letting visitors explore everything again. In terms of equipment, The Great Equatorial Telescope, originally installed in 1893, is still usable today and it is pretty special. And we also have the planetarium; live shows on a variety of astronomical topics throughout the year, delivered by trained astronomers!

Another great way to engage is to come along to an astronomical society full of fellow enthusiasts. Here in Greenwich, we're associated with the Flamsteed Astronomical Society. They're a big group, active, and organise lots of things to get involved in.

For more information about UK stargazing, including lists of stargazing locations and other useful resources visit darksky.org.



Cookies &

Bureau's hospitality team shares a classy pairing of booze and biscuits that's perfect for a midweek pick-me-up.

1



2



3



4



5



6



7



8



Images by Justine Trickett

One of the unsung perks of keeping a workspace in Design District's Bureau is the easy access to exceptional food and drink. Canteen is just a short walk away, but there are ample culinary delights to be found even closer to home.

Liam Hague and Ceri Tinkler head up the in-house hospitality team at Bureau, creating fresh and exciting menus of carefully-selected ingredients both for the members-only restaurant and at one-off events and supper clubs that are open to the public. Here they share two delectable staples from their food and drink menu, so you can bring a bit of Bureau class into your own home at any time of day.

Though you might not think it, the rich buttery oats in the ANZAC cookie play really well with the chocolate and coffee notes of the Martini. Your daily coffee break will never be the same!

ANZAC

"The ANZAC, like the pavlova, flat white and Russell Crowe, are Kiwi inventions that the Aussies try to claim," says Ceri. "As a proud New Zealander, my family have been making these for generations, and any Kiwi Grandma worth her salt has their own variation."

"The ANZAC has proven so popular with the team and members here at Bureau that I've even had to slip a few customers my recipe so they can make them at home."

Method

Preheat the oven to 160/170 °C. Mix all the dry ingredients together in a large bowl.

Melt the butter & golden syrup on a low heat in a small saucepan.

Pour the buttery syrup into the dry ingredients and mix with a wooden spoon.

Shape into golf ball-sized balls - roughly 80g each. Rest in the fridge for about 30 mins.

Bake for 20/30 minutes depending on whether you like a chewy or crunchy cookie, pressing in the middle with a fork halfway through.

Ingredients Makes 21 Cookies

- 315g Plain sifted Flour
- 325g White Sugar (you can use darker sugars for an earthy flavour)
- 3 Cups Desiccated Coconut
- 3 1/2 Cups Jumbo Oats
- 2 1/2 Tsp Baking Soda
- 250g Butter - Melted
- 5 Tbsp Golden Syrup
- 100ml Boiling Water

Cocktails



1



2



3



4



5



6



7



8

Hand modeling by Coralie Marie Bessette

Bureau Espresso Martini

"For me, the Espresso Martini is a cocktail that's regularly made badly," says Liam, "and as such I pride myself on the quality of my version! I first came up with this particular recipe while living in Auckland, NZ and it has followed me ever since as my go-to."

"As a tireless professional, I recommend the Espresso Martini at any time of day the Bureau Restaurant is open, however I suggest not having too many if you have a dreaded late-afternoon meeting!"

Method

For the vanilla vodka:

Split 1 Vanilla Pod, leave to infuse inside a bottle of good quality vodka for at least 24 hours, ideally until the vodka has turned a golden/light brown. We use Black Cow Dorset Vodka for ours! 1 Vanilla pod per 70cl of vodka.

For the stout syrup:

Grab some of your favourite stout or porter, we like to use a Bristol Beer Co. Milk Stout or Einstok Toasted Porter but classic Guinness works too, and mix with equal parts white sugar, stirring until all sugar is dissolved. Leave an orange zest to stew in there for an hour or so.

Grab your glass and ice it up. Add all ingredients to your cocktail (it's called a Boston). If you're using fresh, hot espresso instead of a cold brew, add this at the very end.

Shake as hard as you can for 10 - 15 seconds, or until you feel ice starting to form on the outside of your Boston. Discard ice from your glass and double strain (use a single strainer and a fine mesh strainer to catch any ice). Garnish with three coffee beans (wealth, health and happiness, supposedly) and some freshly-grated dark chocolate.

This Martini can really be made with any flavours you enjoy; cinnamon and hazelnut work especially well. Try infusing a rich syrup (two parts sugar to one part water) with cinnamon for a few hours or replace the spiced rum with Frangelico for a hazelnut twist.

Bureau's restaurant and café serves up vibrant flavours using carefully selected ingredients every day. For more information, visit bureau.club

Ingredients

- Vanilla-infused Vodka, 25ml
- Mr Black Coffee Liqueur, 12.5ml
- Dark Matter Spiced Rum, 12.5ml
- Stout Syrup, 10ml
- Cold Brew Coffee, 50ml

Glass:

- Coupe, or anything else sexy!

Garnish:

- 3 x Coffee Beans
- Freshly Grated Chocolate

Watts Going On?

Stanley Watts has spent most of his life in Greenwich and, in December 2021, opened his eponymous salon in the heart of Design District. The lifelong resident explains what he loves about life on the Peninsula and picks out some of his favourite places to spend time.

Summer 2022



Stanley Watts by Jake Green

Growing up in Forest Hill, it always felt like a short, easy trip across Blackheath over to the open spaces of Greenwich. The view across the park to the Isle of Dogs gave me a sense of space and perspective, and it still does today. Living in Greenwich has always felt a little more rural than urban to me, but you're still well connected to the city.

My first visits to Greenwich as a kid would either have been to fly a kite in the summertime, or to sledge along in front of the observatory when it had snowed. My mum had a dried flower stall in Greenwich Market and I used to help her out with it every Sunday. It was just the two of us, Mum and me, so I had to watch the stock while she unloaded everything onto the pavement and then went off to park the car. I'd have been about 10 years old at the time, so it felt pretty grown up to be helping mum with the business.

“

I could see the potential of the peninsula and knew about the Design District project in the pipeline. It all made sense to bring it home and create something beautiful here.

”

In the 25 years or so since those days, a lot has changed in Greenwich. Back then, the Thames Barrier was the main feature of Greenwich East and, even when the dome arrived, it still felt like the area had a long way to go. These days you only have to look out over the skyline from the observatory to know that amazing things are happening here. The city airport and all the transport links bring so much more business and development to the area, and there's still plenty of space. It's such a buzz to see it all change!

In spite of these changes, I think Greenwich still manages to maintain its old-world charm. There's so much history ingrained in its blood, but it allows the modern world to sit alongside that, which makes it feel more ahead of the game than other parts of the city. There's a real sense that something big is happening here. You see it in the faces and smiles of our neighbours on the Peninsula. We're all so keen to help others do well.



I do miss a few old haunts from my past. There used to be a venue called Time Bar above the undercover market. At the time I think it was the oldest music hall in the country. My friend and I used to DJ there on a Sunday; an eclectic mix of beats and party classics that always built up to deep house by the end of the night. I cringe now, but when the lights came up and everyone was hugging and laughing, it felt like the whole of Greenwich was dancing to our tunes.

One of the main reasons I moved back here was for that sense of community. Early on in my career, I spent six years in Milan and then another year in Paris chasing that perfect editorial look for my portfolio. But once I'd finished schmoozing

I knew it was time to get back behind the chair. We took a gamble and opened up a place in Fitzrovia, which was the arts capital of London at the time. We had a lot of fun with it, and even made it into Time Out's top 5 hair salons in London, but I was still living in Greenwich, and travelling home late at night while my son Monty was a baby was incredibly hard. I could see the potential of the Peninsula and knew about the Design District project in the pipeline. It all made sense to bring it home and create something beautiful here.

So far, Design District has offered us this incredible focus where all the creativity in the area is brought into one central point. We've been introduced to so many like-minded people since we've been

here. Like the students from Ravensbourne, whose studios are just next to ours.

Our business plan for Stanley Watts Greenwich was written long before the pandemic, but going into lockdown as we were opening allowed us to take stock and really think about what we could offer to this emergent way of working on the Peninsula. We imagined our brand with the help of 28 Ravensbourne students and built our initial identity with them. We couldn't have asked for a better way to fulfil our mission of bringing the business back to the community.

Now things have opened up again it feels like Design District is just about to fully blossom and we're buzzing to be part of this exciting time.



Images by Jake Green

Stanley's Greenwich:



Stanley Watts Greenwich is my obvious top spot. It's a very addictive space!



The basketball court on top of C1 in the Design District is such a happy place for the view and the stunning sunsets. My son, Monty, also loves basketball at the moment.



It wouldn't be Sunday without lunch at the Pilot Pub. It's a fun reminder of our 90s Britpop days as it's the venue where Blur shot the video for Parklife.



The Pelton Arms is a real gem of a pub. It's owned by Geoff, a client and friend of mine, who has his finger on the pulse when it comes to live music and keeping the community engaged.



The skyline from the Emirates Air Line is incredible for that sense of space you get in Greenwich. Seeing it from that perspective makes the place feel almost coastal.



I use the whole Peninsula as a playground when I'm running, which is really good for the soul and headspace. For the last 10 years I've gone from the Thames Barrier right the way up to Cutty Sark.

Water Music

Composer Felix Taylor talks travelling on the Thames and creating calming compositions for commuters.

Modern London is such a large and sprawling city that it's easy to forget it was once just a couple of small settlements flanking a mighty river. The megacity now dwarfs the Thames, making it feel like just one of many interesting geographical features as opposed to the sole reason for the capital's existence.

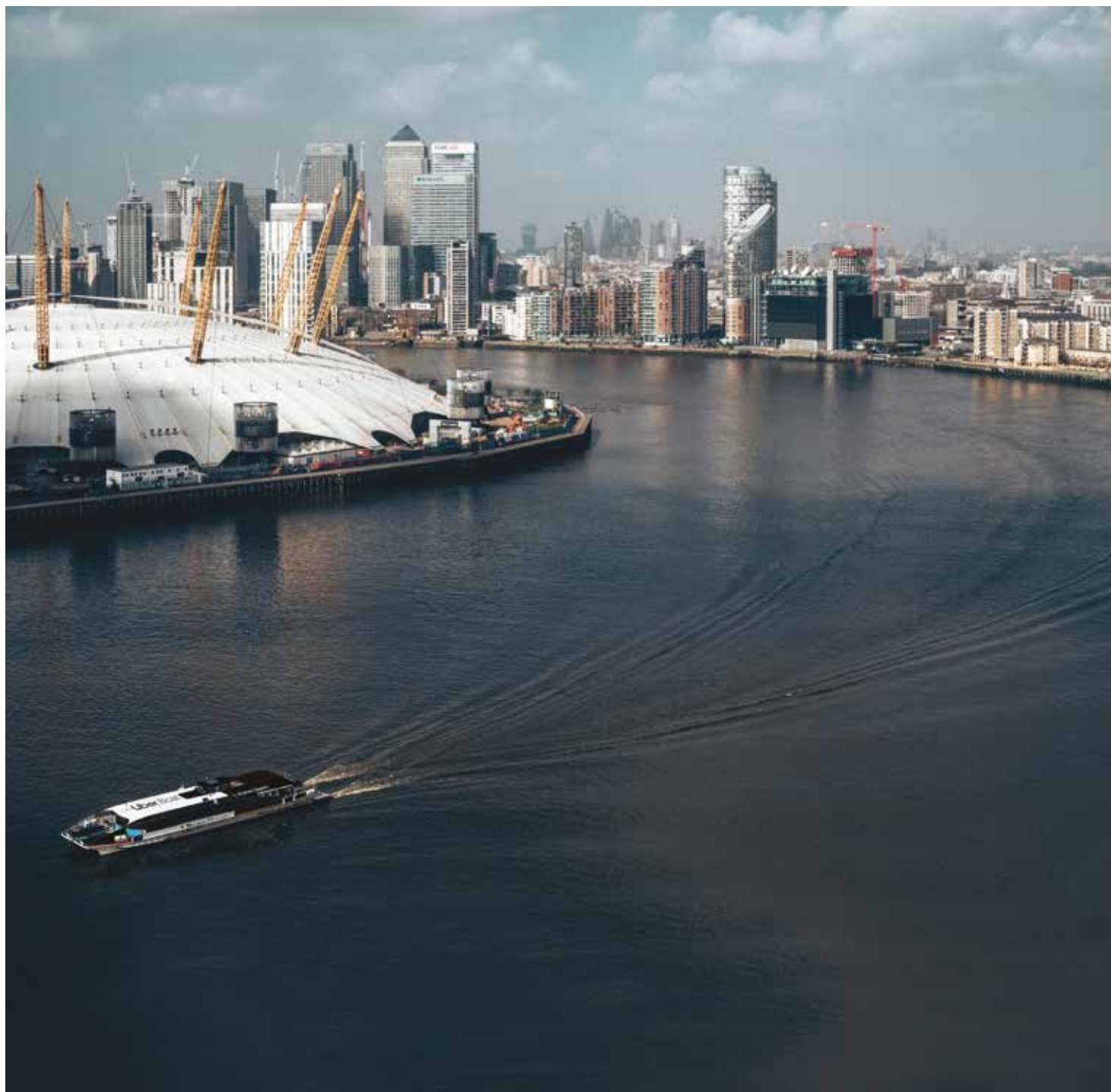
“
I hope it communicates that the river can be such an inviting presence, but also an immensely powerful one.
”

So vital was the river to London's earliest inhabitants that it was honoured with its own deity, Old Father Thames, a bearded demigod with long, flowing locks, worshipped and feared since the iron age. Artefacts recovered from the bed of the Thames suggest that his worshippers cast precious objects and works of art into the waves to supplicate their watery lord, who could be a bit temperamental in the days before the Barrier was installed.

These days, our respect for the Thames may be somewhat less than it was a thousand years ago, but artists like Felix Taylor are still honouring the Old Father (although without littering the riverbed quite so much). The south London-based composer works with music, field recordings, collage and video to make works that explore place, identity and memory, and his latest commission brings these skills together to pay homage to the river itself.

Float! is the culmination of several months spent travelling aboard Uber Boat by Thames Clippers' services, drinking in the sights and sounds of the modern waterway and transforming them into music. The resulting composition is alive with movement; its sounds and melodies layered into a rich tapestry that evoke specific landmarks and locations along the route.

“For instance, the first motif heard was written with Olivers Wharf in mind,” says Felix. “The third movement was created after spotting the strange, life-sized yellow figure of a man that faces the river from someone's garden near Canary Wharf, and the latter half of that same movement features a solo from my brother Oscar Taylor, where he plays clarinet over field



recordings taken from a beach in Surrey Quays. The piece is absolutely full of direct references but they're somewhat hidden and, overall, the piece is meant to just evoke the same feelings that all of these things give me.”

Felix is just one of many composers to have immortalised Thames in their music; George Frederic Handel wrote *Water Music* in honour of the river at the request of King George I, and in their proggiest days, even Genesis made reference to Old Father Thames in *Dancing With the Moonlit Knight*. Felix's offering is rather more

accessible than Peter Gabriel's, less stately and baroque than Handel's, and definitely more calming to play through earphones as the Clipper cruises its way across the water.

“I'm telling stories of London and the river in a way that feels new and exciting to me” says Felix. “It's been amazing to experience the calmness of the river while the tall, imposing city is either side of me. You feel totally detached from London, but also at the centre of it all at the same time.

“Being on the outside decks of the Clippers gives you such a unique

perspective of the city. They're not just a fun day out but a real way to explore the city and find peace while doing it.”

That said, Felix still nods to the unpredictable nature of the waterway and its moody river god in the music. “I hope Londoners get the sense of adventure that I've tried to put in the music,” he says. “The feeling that you get riding the boat. I also hope it communicates the feelings of both calmness and danger that you get from the river; the way that it can be such an inviting presence, but also an immensely powerful one.”

Float! launched as part of Totally Thames 2021, co-commissioned by Uber Boat by Thames Clippers and Thames Festival Trust. It was created to be best enjoyed while aboard the Uber Boat by Thames Clippers' service which sails to and from North Greenwich Pier for the Greenwich Peninsula. Look out for the QR code on board their boats, simply scan and enjoy the track.

This project was developed and produced by international, site-specific sound / arts practice MSCTY, and the work forms part of a wider musical journey, MSCTY x Thames, a collaborative project with Team London Bridge and the Royal Docks Team.

For further information see www.thamesclippers.com/MSCTY





Summer Sessions Listings



Yinka Ilori Mini Golf

Swing into summer with our fun-filled, family-friendly mini golf course designed by artist Yinka Ilori. Our free technicolour course is open from 12 - 6pm for up to six people. And there's plenty of other activities on offer to build your own big day out.



June—September

Camille Walala Ping-Pong

Come on down for a ping-pong refresher course or organise your own competitive tournament on the vibrant, Memphis-inspired outdoor tables designed by the sensational Camille Walala. Bats and balls are available from the golf kiosk for free, so just bring your game face along.



18—19 June

Jazz Weekender

Summer Sessions bursts open with our Jazz Weekender, promising high-energy improvisation and sublime sessions from an eclectic range of musicians. Outdoor performances start at midday, alongside heaps of street food, drinks and river views for miles — it's what Summer Sessions are all about!



13—14 August

Just VibeZ

An all-dayer focussing on music with a Caribbean flavour; the Just VibeZ collective of DJs, MCs and artists will bring live sets and dancercise classes, playing everything from feel-good 90s classics to modern-day house grooves. It's all about bringing positive vibes to the Peninsula.



25 June—20 August

Outdoor Film Festival

Saturday nights, Design District is transformed into an outdoor cinema with our pick of cult classics. Screenings under the stars include 'King Richard', 'Respect', 'Our Ladies' and many more, all in an intimate cinema setting with tasty cocktails and street food from Design District's Canteen.



9—10 July

Wimbledon Live

Missed out on Wimbledon tickets but keen to recreate the atmosphere of Henman Hill (or is it Murray Mound?) elsewhere? We've got you covered. Come on down and watch the action for free on our big screen, from the comfort of your own deck chair.



24 July

Tour de France live + bike tours

Unless your TV takes up half the living room, catching up with the thrills and spills of the Peloton is best done at cinematic scale. Join us to see if team INEOS get podium places again this year, or just to soak up the atmosphere of the crowd.



3—4 September

GDIF

The Greenwich and Docklands International Festival is London's largest and longest established festival of free outdoor theatre and performing arts, bringing public spaces to life. Join us as GDIF presents vibrant contemporary dance and intimate emotive performances on The Tide and at Peninsula Square.



10—11 September

Turning Tides

Our very own free music festival returns to Greenwich Peninsula for a weekend of eclectic live performances. Soak up one last Summer Sessions celebration, as Turning Tides brings together the creative community for the closing of the series (and sadly the summer) on The Tide.



24 June—25 September

Maiden Voyage

Maiden Voyage is a new art commission by South Korean artist and designer JeeYoung Lee. The gallery space will be infiltrated by a forest of hanging Ginkgo leaves, a monumental paper boat and paper aeroplanes that convey the psychological landscape of Lee's childhood memories.

Is your desk
hot AND
flexible?



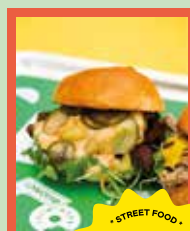
YES.
It's by the boiler
AND folds away ♥

NO.
Take me
to Bureau ☺

Desk space for creatives, in the heart
of Greenwich Peninsula's Design District

bureau.club

Design
District
Canteen



STREET
FOOD



@designdistrictcanteen

STREET FOOD
CRAFT BEER
COCKTAILS

f t @ThePeninsulist

GreenwichPeninsula.co.uk



GREENWICH
PENINSULA

FIND YOUR SOMEWHERE WITH HERE

FIND YOUR PEOPLE
FIND YOUR PLACE
FIND YOUR PERFECT HOME

#GREENWICHPENINSULA

Image featuring Lydia Chan by Casey Moore. Artwork on The Tide by Liz West.