
THE

PENINSULIST

SPRING EDITION 2020

Travel

What if you could shrink your carbon footprint while still taking a big trip this summer. From trains to tankers, bikes to airliners, here's how to globe-trot without damaging the planet.

Entertainment

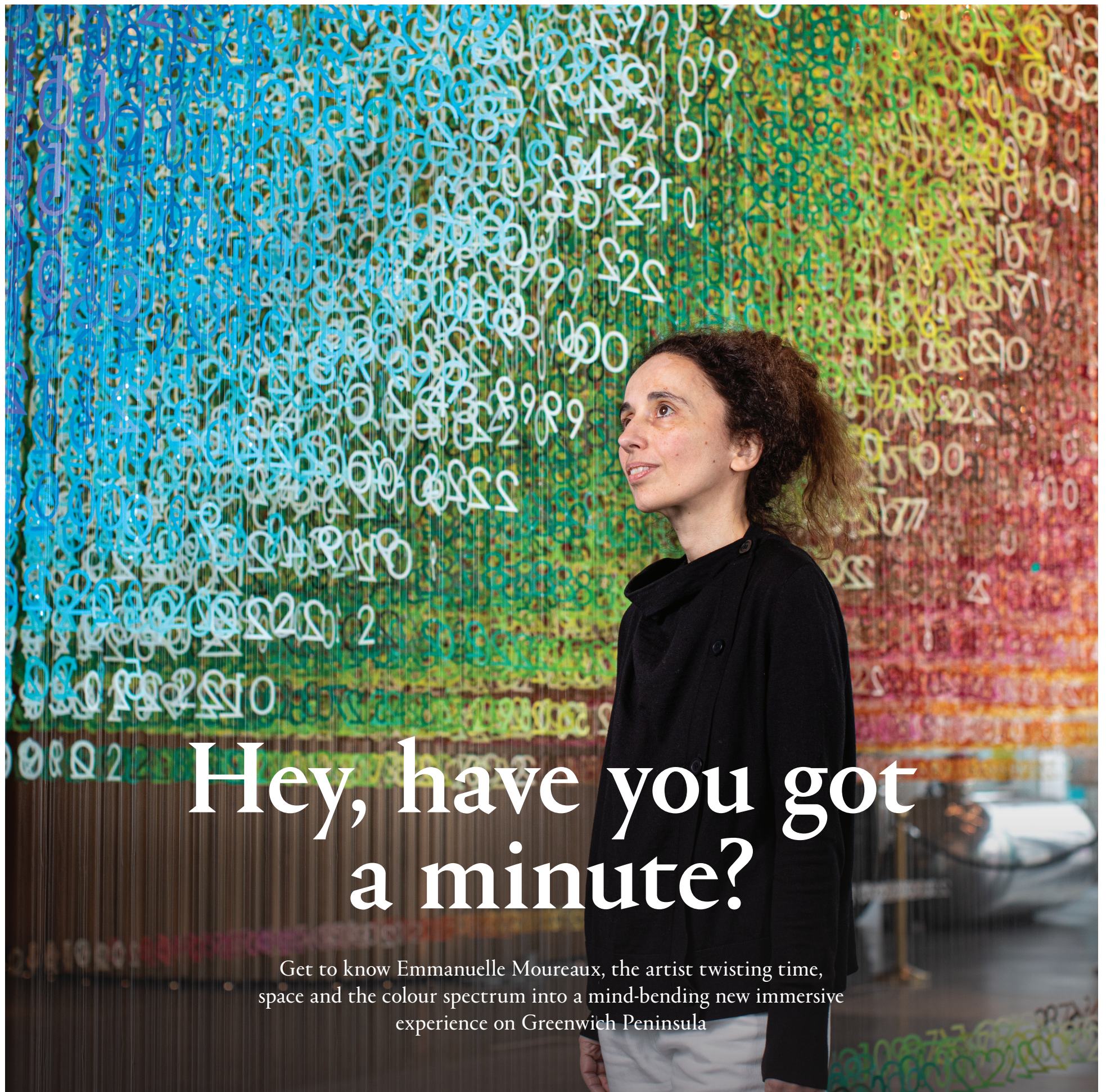
We talk to Lara Maiklem, the London mudlark, and Sunday Times bestselling author who has pulled intriguing Tudor treasures from the foreshore of the Thames.

Design

The handset in your pocket could allow you to reshape your urban environment. Here's how data points are changing the bricks-and-mortar reality of many of our metropolises.

Peninsulist Living

One young Peninsula resident tells us how, having worked her way on to the stage in hit West End shows, she's now fighting for her life, following a life-changing diagnosis.



Hey, have you got a minute?

Get to know Emmanuelle Moureaux, the artist twisting time, space and the colour spectrum into a mind-bending new immersive experience on Greenwich Peninsula

Emmanuelle Moureaux, image by Tim White

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This Spring

03 – 04
ART & CULTURE

Making Time



Enter a colourful space-time continuum with Emmanuelle Moureaux, the French artist using numbers and pigments to explore the past, present and future, at NOW Gallery on Greenwich Peninsula, in her new exhibition, *Slices of Time*.

17 – 18
ENTERTAINMENT

Lark Ascending



If you go down to the Thames today, you may well run into Lara Maiklem, the London mudlark who turned her love of hands-on history into a Sunday Times bestseller. She shares her treasures with us.

05 – 06
TRAVEL

Low Emission Escapes



If you're careful, you can save the planet and still see the world. Travel writer Joe Minihane runs through the low-carbon travel options, from hitching a ride on a tanker through to cycling to Greece.

15 – 16
PENINSULIST LIVING

Peninsulist Living



Sophia Keaveney had a promising West End stage career until a series of headaches led to a life-changing diagnosis. She tells Georgia Marsh how she's beating the odds, and making a wholly dramatic recovery.

07 – 08
ART & CULTURE

So long, Secret 7"



The guys behind the long-running fine-art seven-inch single exhibition and sale tell us why they're going out with a bang – and some bangers – on Greenwich Peninsula, when they host their final event this spring.

13 – 14
HEALTH & WELLBEING

Taking Sides



Tired of the same old nine-to-five? Maybe it's time to discover your next side hustle, or perhaps even branch out into a portfolio career. We speak to the Londoners shaking up office life.

Think of a number. Got one? Now go to Emmanuelle Moureaux's installation, *Slices of Time*, at NOW Gallery. You'll definitely find it in there, in among all the other colourful digits and Instagramming visitors, who - when they're not taking shots - might be a thinking about how Moureaux's work try to offer us a non-linear to time. More about that on p3. For a deeper historical dive, join Lara Maiklem, one of the city's leading mudlarks, on the Thames foreshore. She's pulled everything from gold ornaments through to a Tudor child's shoe from the river mud and become a bestselling author in the process. Or maybe, to free up your days, you should drop the nine-to-five, and try a portfolio career. It's the way many Londoners are getting ahead professionally; discover more on p13. You could time travel a bit on p11, to find out how smart phones, smart sensors and data sets might change the way we build and live in cities. Or, to live for the moment, head to the Secret 7" display and sale. You can pick up seven-inches of perfect pop, and (maybe) a priceless work of art. That's time well spent.

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Images by Charles Emerson

Making Time

Slices of Time, Emmanuelle Moureaux's new installation at NOW Gallery, is inspired by the Greenwich Meridian, but also looks forward to our collective future, as the artist explains to Justin Quirk.

WORDS BY JUSTIN QUIRK

From a distance, NOW Gallery on Greenwich Peninsula currently appears to be housing a softly luminous, technicolour cloud. If you walk in a circle around the spherical glass building, the depth and shape of the object changes with your movement. The spring sun highlights certain shades and textures, while the size and intricacy of the multi-layered object adapts and reconfigures with your trajectory.

This glorious, supersized, rainbow-coloured piece of work is *Slices of Time*, the first large-scale installation in the UK by the French artist and architect Emmanuelle Moureaux. Born in 1971, her work has appeared worldwide from Brussels to Dubai as part of her 100 Colors series, where the full spectrum is recreated and deconstruct-

ed in different ways and materials depending on where it is sited. "It's an installation which will present the flowing of time," she explains of its latest iteration as we meet at the gallery shortly before the opening night of the exhibition. "I was inspired by the location, which is very close to the Greenwich Meridian, marking time, and also by the name of the gallery. So I decided to create an installation which worked in relation with time and represents the past, now and the future."

The artwork's visual representation of time becomes apparent as you study it more closely. In a sort of reverse impressionism, the closer you get to the work, the more it resolves, shifting from a blur of tones and shades to a delicately arranged sequence of thousands of small, sequential

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I don't like digital artworks, I'm not interested. I prefer the essence of pure materials.
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paper numbers hanging in mid-air. "There are 168,000 of them, a huge number. They are in 120 layers, like slices, with one layer representing one year. The first 20 layers are white and represent the past, from 2000 to 2019," she explains. "The past is represented in white, and where you have a space between

the white and the colours, that is now the present. You can stand and walk in there in the present time. And when you look to the other side the installation starts with yellow and then a gradation in 100 colours and this expresses the future 100 years."

Moureaux has worked with numbers before (in the 2017 Forest of Numbers installation at the National Art Centre in Tokyo), but never at this scale or with this level of intricacy. As she talks, you also get a sense of how her artistic endeavours are informed by the rigorous architectural work that makes up the other half of her practice. "I love numbers, I love mathematics. And I think that with everything in our daily life, always we are surrounded by numbers. But when you create numbers in all these colours they are totally different – it's magical."

When we meet, a painstaking two-week installation process is drawing to a close, but a huge amount of preparation work has already taken place back in Japan where all of the numerical pieces are machine-cut by Moureaux's regular fabricators, a process that takes two months. "It's always the same construction team who I work with. The factories will cut the shapes, and it takes a lot of time. It's a huge piece of work ... I cannot do this if it's only me, it really is the collaboration and cooperation of a lot of people who make it possible." The paper responds beautifully to the changing light of the day, the size and scale of the work counterbalanced by the featherweight material. "The reasons for using paper are the colours – they are beautiful – but also the texture. I use several different types,



but mostly I love that although it's very difficult to produce, it is very simple. That's important for me – to create something like this. I don't like digital artworks, I'm not interested. I prefer the essence of pure materials."

This rigorous focus on detail and tactility is just one of the ways in which the influence of Japan and its traditional aesthetic loom large in Moureaux's work. She first visited the country in 1995, experiencing an instantaneous reaction to the city and the way that colour functioned in its landscape. "I felt it was so beautiful. A lot of colours, they appeared to me like they were floating in

the city. I felt a lot of emotion. I was not conscious of colours before going to Tokyo – it was as if I saw them for the first time, and I decided to live in Tokyo at this moment. I went back to France to get my architect's licence, and one month and a half later I moved to Tokyo to live and work. And when I created my studio several years later, I decided to create designs using colour in order to give the emotions to people that I felt myself."

Moureaux has unified this Japanese aesthetic under her concept of *shikiri*, which reoccurs throughout her work. "It's a Japanese word which means a screen

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When you create numbers in all these colours, they are totally different – it's magical.
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or partition. Usually in architecture, colour is considered a minor element – it is the thing decided at the end of the design process. But I saw that colour is more impor-

tant, and that colour can create space – that's why I decided to use colours like a three-dimensional element to create the space itself." The term itself is a kind of word game: "I changed one Japanese character so it refers to colours. It has the same pronunciation as 'screen', but Japanese people would see it and understand that it also means creating space using colours."

As Moureaux returns to put the finishing touches to *Slices of Time*, I ask her if all of her audiences worldwide react in the same way to the art she creates. "I want people to feel something, to be moved. It can be a different emotion depending on the people –

it can make them smile, to talk, to get power and energy. I work in a lot of countries, but usually when one person enters the space where my installation is, the reaction is that they smile naturally. That's very nice for me. Of course there are some local changes – when I made this in Buenos Aires people danced when they saw the colour. But really, colour is universal – and it can make people happy."

► *Slices of Time* runs until April 19th at the NOW Gallery, The Gateway Pavilions, Peninsula Square, Greenwich Peninsula, London SE10 0SQ. nowgallery.co.uk

Low Emission Escapes

Love globetrotting but hate global warming? There are plenty of ways you can get out of the city without hurting the environment. This summer, why not see the world, without the CO₂?

WORDS BY JOE MINIHANE

Go the distance on the Trans-Siberian Express

The ultimate long-distance train ride, the Trans-Siberian Express is an adventurous step up from 48 hours indulging in gastronomic oddities and kicking back in hotel bars in Antwerp. The classic route runs from Moscow to the far eastern port of Vladivostok, a total distance of 5,752 miles, with tickets in a four-berth cabin costing just £420 for six nights. Pay £695 and you can get a first class, two-berth cabin, not to mention the luxury of privacy come bedtime. It's possible to reach Moscow from London by train, catching a connecting train from Brussels to Frankfurt before an overnight ride to Russia. Those keener on seeing the sights

of underexplored Siberia can opt for a luxury alternative. German operator Lernidee's Zarengold (lernidee.de) train runs between May and September, taking 16 nights to trundle out of Moscow and across the plains before turning south through Mongolia to Beijing. Prices include a tour of the Kremlin, the chance to see Irkutsk's traditional wooden houses and views of Lake Baikal from an observation deck, as well as vodka-tasting and daily culture talks. At £3,630, it's not cheap. But the carbon saving, not to mention the chance to see a part of the world that's easily missed, make it worth taking the hit.

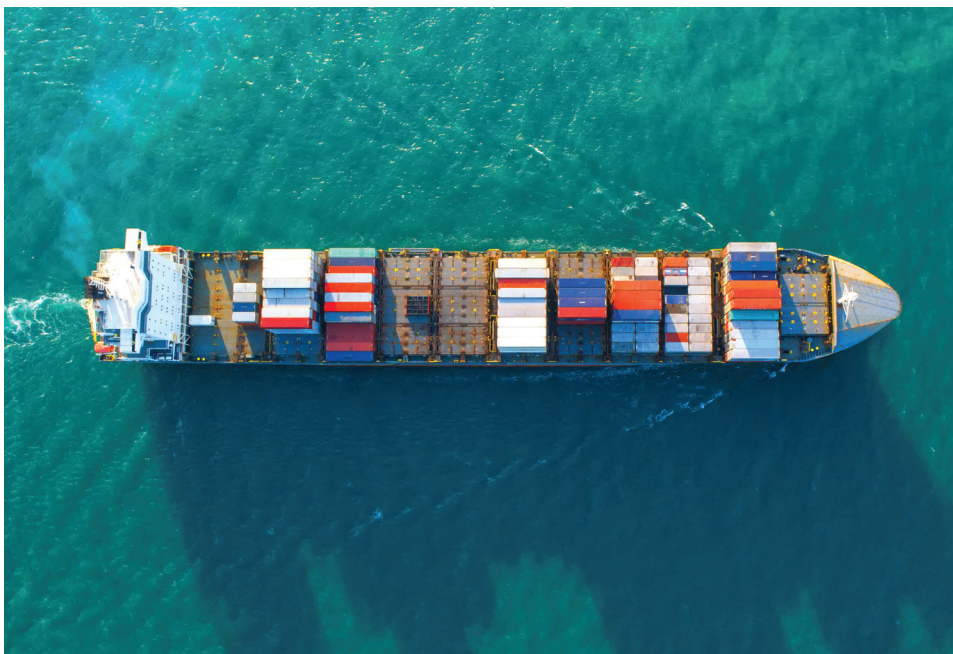


Photo by Georgiy Konyushkin, Zarengold, via Lernidee Trains & Cruises



Jump on the Eurostar for a weekend adventure in Antwerp

The breeziest way to escape London, Eurostar is ideal if you want to slash your carbon footprint while travelling in style. In fact, a train trip from London to Paris emits 90% fewer emissions than the equivalent short-haul flight. However, rather than indulging in a well-worn weekend jaunt to the French capital, pick up one of Eurostar's Any Belgian Station tickets from £50 one-way and head to Antwerp, just 45 minutes from Brussels. This historic port city is home to one of Europe's finest train stations, not to mention a burgeoning food scene centred around The Jane. With two Michelin stars, chef Nick Bril offers a tasting menu based on locally grown, seasonal ingredients. Found inside the chapel of a former military hospital, the restaurant sits at the heart of the Green Quarter, a car-free haven that's also home to PAKT, a one-time industrial zone that's now a creative hub and urban farm that counts The Jane among its customers. Here you'll also find August, a newly minted boutique hotel built within the confines of an old convent. It has its own outdoor swimming pond, not to mention one of Antwerp's hippest bars.



Take a cargo ship cruise to Canada and the USA

Although it's claimed that a single cargo ship produces as much carbon as 50 million cars, these behemoths offer a surprisingly low-carbon way for tourists to explore the globe. The weight of a handful of passengers makes no difference to the amount of fuel burnt, meaning that technically it's a greener way to get from A to B than flying. And with cheap routes to North America, it's a surefire way to turn a fortnight off work into a proper adventure. Cargo Ship Voyages (cargoshipvoyages.com) offers an 11-night trip from Liverpool to Nova Scotia, New York and Baltimore and back for £855, based on two people sharing. That includes a two-person berth, as well as access to a gym and a library. There's even a sauna. Sure, you won't have the chance to enjoy someone crooning the hits of Frank Sinatra or soak for hours in a hot tub while sipping margaritas. But you'll get to see some of North America's best cities, as well as sail across an ocean that's often only spied from 39,000 feet.



Join a sailing crew

Following Greta Thunberg's transatlantic sailing exploits, there's been an increased interest in using this low-carbon, planet-friendly means of transport. You'll need your sea legs, but other than that it's possible for complete beginners to give it a go, a bonus if you're looking for a sunny break in Spain and Portugal without having to brave the carnage that is Luton Airport in the hours before dawn. Services such as CrewSeekers International (crewseekers.net) and Sailing Networks (sailingnetworks.com) offer opportunities to novices, usually with the proviso that you'll be undertaking basic tasks if you've never crewed a boat before. Often you can do this for free, or for less than the price of coffee and lunch in central London. Some skippers search for more experienced crew to take their boats to the Caribbean from the UK or deeper into the Mediterranean, although short breaks as well as trips lasting months are available. The good news is you'll largely be utilising the wind to get you around, meaning your holiday won't have anything approaching the carbon footprint of a mini-break using a budget airline.



Hop on your bike for a long-distance ride to Greece

Gliding to work along London's ever-improving cycle network got you dreaming of a longer two-wheeled journey? How about riding to Greece? This is not for the faint of heart or those prone to feeling weary after their daily commute. But it's an incredible way to see Europe, proving that there's no need to get on a plane to experience true adventure. Riders can either take their bikes on Eurostar and start in Paris, or pedal down to Dover before catching the ferry to Calais. The clearest route strikes a path down eastern France, crossing the Alps near Grenoble before taking in Florence and heading towards the eastern coast of Italy and the ferry port in the beautiful city of Brindisi. From there, it's possible to take a ferry to Patras on the Greek mainland, before riding onwards to Athens. Pack up your bike and use an Interrail pass to take the slow train home. It's a six-week epic, but one you're unlikely to ever forget.



So Long, Secret 7"

They've raised a quarter of a million for good causes, and brought the music of the Rolling Stones, Public Enemy and Vampire Weekend together with the imagery of Ai Weiwei, Antony Gormley and Gilbert & George. Now Secret 7" tell us why they're ending it all at the final show on Greenwich Peninsula.

WORDS BY ALEX RAYNER

Inspiration struck Kevin King almost exactly nine years ago, when he walked through the doors of the Royal College of Art's Battersea campus building back in March of 2011. The RCA was holding its 17th annual Secret Postcard Sale. The idea behind that event was simple: famous alumni and friends of the College, such as Grayson Perry, Damien Hirst, Tracey Emin, Norman Foster and David Bailey, contributed postcard-sized artworks that were displayed and offered for sale anonymously, at a modest price. Sharp-

eyed gallery-goers could pick out a work, but the RCA only revealed its maker once it had been paid for; proceeds went towards supporting the college's students.

The formula appealed to King, a music industry professional with an interest in non-profits, who could see how these pocket-sized artworks would work just as well on the sleeve of a seven-inch vinyl single.

"I was at Universal Music on the research and insight team," he recalls. "We were doing fund-raising for the Teenage Cancer Trust through things like cake sales and the Three Peaks Challenge,

"Elton John dedicated a gig in China to Ai Weiwei who then, in turn, agreed to design a work."

but it was a visit to the RCA postcard sale that really got me thinking."

Why shouldn't he invite similarly prominent artists to con-

tribute a sleeve to a classic song, pairing recorded music with visual art, all in aid of charity? Around the same time, he was introduced to the designer and art director Jordan Stokes; together, they founded Secret 7", an annual show of 700 seven-inch singles – 100 pressings of seven different songs – each adorned with a beautiful, original work of art.

Stokes oversees the graphics and art direction, while King does more or less everything else, from wrangling the talent and securing the song clearances, though to finding venues and setting up the show.

Beginning in 2012, the pair have hosted the charity show and sale every subsequent year bar a couple of fallow periods in 2017 and 2019 (when other work commitments had to take precedence). They have raised around £250,000 for a variety of charities, including Amnesty International, Mind, Art Against Knives and War Child.

Over the years, they've featured songs by Elton John, the Rolling Stones, John Lennon and St Vincent, the Clash, Primal Scream, Public Enemy, Eurythmics and Jimi Hendrix, while the sleeve art has come courtesy of David Shrigley,



Artwork by Es Devlin



Artwork by David Shrigley

Gilbert & George, Sir Antony Gormley, Ai Weiwei, Sir Peter Blake, Yoko Ono, Sir Paul Smith, and Jake and Dinos Chapman among many, many others.

Sometimes, the synergies of the music biz have helped Secret 7" secure a crucial song or cover image: Yoko Ono provided a cover and also cleared the use of John Lennon's Imagine; Elton John dedicated a gig in China to Ai Weiwei; Ai, in turn, agreed to design a work.

Yet other global logistics have held the guys back a little too. "Jordan lives in Sydney, which has

been a bit of a challenge," explains King. "But I think we have a brilliant, almost telepathic working relationship that makes it all possible."

Given the number of covers the pair have to produce, they also accept submissions from members of the public, as well as highly regarded design agencies; King says it's about a 50/50 split between invited contributors and people who submit through their site, secret-7.com.

Having found a home at the Jetty on Greenwich Peninsula in back in 2018, the show returns to the neighbourhood this spring with a

sale and exhibition at NOW Gallery. This year, the chosen charity is Help Refugees, while the songs come from Aretha Franklin, Bob Dylan, Foo Fighters, the Internet, Koffee, Miles Davis and Vampire Weekend.

On 31 May, the records will be sold off, priced at £70 each, on a first-come, first-served basis. The whole thing has proven to be a good fit for NOW Gallery, which takes an all-encompassing view of the contemporary arts.

"This show is a collector's dream," says curator Kaia Charles. "Vinyl fans and art enthusiasts

have the opportunity to take away a unique piece, whilst contributing to a fantastic charity."

Yet this seventh show will be the last Secret 7", say King and Stokes. The pair, who've stuck assiduously to the lucky number seven, feel it's the right time to call it a day.

"Over the years we've been developing and pushing the project, and now it feels like we've reached its logical conclusion. By the time Secret 7" 2020 comes to a close, we will have made 4,900 one-of-a-kind records for 49 different tracks," says King. "Ending on the seventh year

feels wonderfully apt."

They're going out with a bang – and indeed a few bangers: Aretha Franklin's One Step Ahead, Foo Fighters debut single, This Is a Call, the Internet's Come Over, and Miles Davis's Miles Runs Down the Voodoo Down are among the tunes being pressed up this year. It's been a hard slog but worthwhile, say the organisers: "We're looking forward to celebrating the power of art and music for the last time as Secret 7".

► Secret 7" is at NOW Gallery, 9 – 30 May. nowgallery.co.uk



Kevin King & Jordan Stokes





Slices of Time, image by Charles Emerson



Sense and the City

The handset in your pocket could allow you to reshape your urban environment. Alex Rayner explains how data points are changing the bricks and mortar reality of many of our metropolises, including at Greenwich Peninsula.

WORDS BY ALEX RAYNER



"It will help [residents] handle their keys, pick up parcels and book amenities via the concierge," Urban says. "There will also be updates from different neighbourhoods; instant notifications if, say, the lift is down. It lets owners manage issues and repairs with property managers, to see how a certain fix is going, and it will also update them on relevant news and offers in the areas, as well events happening around the Peninsula. "While the rollout will be gradual, and func-

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A recent book, *Shaping Cities in an Urban Age* observes that between 2010 and 2015, the world gained 77 million new urban dwellers a year.

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Want to know what cities like London might look like in the future? It might be worth drilling down into the work of one big urban name that seemed, a few months ago, about to disappear from our built environment all together: flexible office-space firm WeWork.

"Despite WeWork's financial issues, they're very good at using sensors in their spaces to gain better insights into the use of space," says Stefan Webb, director of digitising planning at Connected Places Catapult, an innovative agency that looks at the built environment and technology. "They have been way ahead."

In one study, WeWork

placed thermal sensors under conference tables to judge how many participants were present in

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Handsets within Greenwich Peninsula will soon be helping citizens to make better sense of the city.

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a meeting room at a given time. Its findings? You could afford to shrink those spaces down, since they're not often at capacity. Crunching office-attendance data,

WeWork's study suggested that if senior staff wanted more employees in the office on Fridays, they too should avoid skipping the final working day of the week. When the bosses were in, the junior employees felt more obliged to show up.

This might sound like the sort of stuff more likely to mould the corner office, rather than the street corner. But, as Webb argues, in cities such as London similar data points are everywhere.

"It's not just Uber rides, or shared electric scooters, or food delivery services. Technologies are starting to change the buildings," he says, citing the high-tech US construction firm Kattera, with the potential ability to outfit materials with automated sensors, allowing the company to monitor and change its buildings if it runs into problems; and Sidewalk Labs,

the urban-planning arm of Alphabet, Google's parent company, which is currently redeveloping Toronto's old docklands. "It's interesting to see how they've secured the land, are planning it digitally, constructing using modern methods, and fitting it out with a richly sensed environment," says Webb.

Closer to home, personal devices within Greenwich Peninsula will soon be helping citizens to make better sense of the area. Alida Urban is the digital product manager at Greenwich Peninsula, and is helping to oversee the new web-based app, called the Hub, which is launching later this year. She describes the new app as something that will help both commercial clients and residents on Greenwich Peninsula, feeding into the lifestyle and community aspects of London's most creative neighbourhood.

tionality will grow over time, Urban hopes the app, currently named The Hub, will add something tangible to its users' lives.

"It's my personal, digital utopia project," she jokes, adding, in a more serious tone: "Some people say social media ruins social relationships, but we want to make sure this app champions a physical community and doesn't take away from it. It's more about supporting residents, giving them a platform to connect on another level, so they have more time to go out, and, say, enjoy dinner at a nearby restaurant."

That might sound like a modest ambition, but getting cities to work well is a global priority. A recent book, *Shaping Cities in an Urban Age* observes that between 2010 and 2015, the world gained 77 million new urban dwellers a year: a figure equivalent to the entire population of Germany.

“While cities still only occupy 0.5% of the planet’s surface, they are growing and spreading, expanding physically on average at twice their population growth rates,” write authors Ricky Burdett, Philipp Rode and Megan Groth, from the London School of Economics Cities centre. “The rapid pace is set to continue; it is estimated that an additional 2.5 billion people will be living in cities by 2050.”

Those places might not necessarily be the robust, well-ordered civic centres we love. Consider Guangzhou in China’s manufacturing heartland, the Pearl River Delta, where high population density helps productivity, but lessens the quality of life; or how, in 2012, Manhattan suffered a major blackout affecting 600,000 people after Hurricane Sandy struck the city, and waters breached flood defences, knocking out the 14th Street power station.

Think, too, about the impromptu cultural capital tied up in social events that old-school city planners probably didn’t foresee. *Shaping Cities in an Urban Age* cites how, on Sundays, foreign domestic workers in Hong Kong congregate on sky-bridges and walkways to socialise outside their employers’ homes, “celebrating their cultural identity as ‘interlocal’ citizens”.

Sorting out problems, and encouraging instances of civic pride, might be the kind of thing that technologically responsive cities can solve, even if the data sometimes goes against conventional teachings in architecture school.

Indeed, planning and urban environment professionals are finding solutions to brick-and-mortar problems often lie in empowering citizens. “Cities can sort themselves out,” says Webb. “I think it’s about national or federal government giving more power and responsibility to the cities.” Perhaps some of that sorting out lies with all us teched-up individuals, too. Or as the US computer scientist Alan Kay once put it: “The best way to predict the future is to invent it.”



Images clockwise from top left: WeWork, Midtown Manhattan, by Ajay Suresh, courtesy of Creative Commons. The international office-space company is a pioneer when it comes to sensors within the workplace. Guangzhou, Guangdong Province, China. Photo by Xin Zhang, from Shaping Cities. Photo by Xin Zhang. An extreme example of a hyper-dense city where population size has increased fivefold since 1990. New York City, New York, United States. Photo by Iwan Baan, from Shaping Cities. Climate change exposes cities, especially coastal ones, to greater environmental risks and uncertainty. In 2012, Manhattan suffered a major blackout affecting 600,000 people after Hurricane Sandy struck New York City. Hong Kong. Photo by Lam Yik Fei. On Sundays, foreign domestic workers in Hong Kong congregate on sky-bridges and walkways to socialize outside the confines of their employers’ homes, celebrating their cultural identity as ‘interlocal’ citizens.



Taking sides

Nine-to-five not really add up for you anymore? Maybe it's time to quit and join the army of young Londoners putting together a pick'n'mix of side hustles into a more satisfying, contemporary portfolio career.

WORDS BY MARY SMITH

Four years ago Pip Jamieson helped start a minor workplace revolution aboard her London houseboat. Jamieson is the founder and CEO of The Dots, an online community of (largely) creative professionals, which she likes to describe as “the next-generation LinkedIn”. Users upload projects – from a video clip to TV show, an app to a fashion show – and credit fellow collaborators, and scout for work. Employers from a wide range of companies, including Google, Spotify, Facebook, Burberry, Adidas, Nike and Condé Nast, also use the site to find new talent; workers can ask each other for tips, support or professional help. Some want permanent, full-time positions, but a lot of others prefer to go from project to project, rather than settle into a single, long-term, permanent, office roles.

“**I might work for the rest of my life, so I might as well enjoy what I'm doing.**”

Today, The Dots has over half a million members, the majority of whom aren't working a conventional nine-to-five, preferring instead a series of jobs, or side hustles that, when taken together, add up to a portfolio career.

“They're young, and they value their flexibility,” says Jamieson. “Plenty of them might have a steady role, but are taking on a little extra work at weekends. Others just want to drop down to, say, three days a week, for quality of life. That's the way work is for this more fluid, modern generation.”

Though Jamieson's client base skews towards the newer, younger entrants to the job mar-

ket, she also has working parents using The Dots, to find work that fits in around their children; or more senior, self-employed professionals keen to take the foot off the accelerator a little, and drop to a shorter, less stressful working week.

They're not alone. A US survey suggests that around 39% of workers aged 18-24 and 44% of workers aged 25-34 reported earning extra cash on the side, while a UK study reported around 320,500 self-employed people in Britain are working two or more jobs.

And if there's a home for all these people in the city, it has to be Greenwich Peninsula's Design District: a new creative destination for London. This, purpose-built, permanently affordable complex of studios, offices and workshops, conceived with a team of world-class architects, is designed to be an ecosystem for creatives, ambitious start-ups and entrepreneurs, and is specifically aimed at design, art, tech, food, craft and music professionals.

The new district is due to open later this year, yet there are already a couple of portfolio pros at work here. Helen Arvanitakis is the Design District's director, yet when she isn't working hard to ensure the district fulfills its potential, she also collaborates with a landscape architecture practice and a product designer.

“Both keep me on my toes,” says Arvanitakis, “forcing me to move between financial forecasting, mentoring, pitch preparation and staff planning, to name a few things I get involved in.”

Polly Bradshaw has a similarly side-stacked CV. She's head of partnerships at the Design District, but she also runs her own consultancy, and has worked on a few large development projects across London, advising on place-making and branding. While the Design District currently takes up most of her time, “I still have a few small side-hustles but they are for fun and to keep my toe in the creative industries,” she confesses.

London is uniquely well suited to this pick'n'mix approach to creative employment, says Jamieson; she believes the British capital is, by some measure, the biggest “creative cluster” in the world.

“You have got film next to fashion, next to advertising, next to music next to publishing,” says Jamieson. “In the US, for example, it's more spread out across different cities. New York is more advertising and fashion, and LA is more film and TV. In London, there's everything.”

Of course, this new style of work isn't without its drawbacks. There is little job security, and fewer legal securities. Company pensions and sick pay are conspicuous by their absence, and some office workers might miss the small things, such as a chat by the printer.

“That's definitely a pitfall,” admits Jamieson. “A question came up on The Dots recently about this. Someone asked, ‘I feel lonely and isolated as a freelancer. How do I cope?’”

Physical spaces such as the Design District, and digital gathering points like The Dots could help with this; and for every difficulty associated with portfolio careers, there's an advantage.

Jamieson points to studies that show, in contrast to earlier generations, the majority of millennials prioritise opportunities to learn and grow when considering employment opportunities; they're less keen to stay with one employer over a long period of time; and they prize personal values over an organization's goals. Conventional jobs might still please them, but

portfolio careers are probably an easier route to satisfaction.

“I'm not sure that careers are linear anymore,” says Arvanitakis. “I think the digital age has made the landscape flatter and anyone can go almost anywhere. Probably the hardest thing is working out where to start and how to get there. After that it's just hard work, and keeping an eye on what's going on at the edges of what you do.”

Jamieson agrees; treating every day as a first day in the working world may well lead to greater job satisfaction. “I think these days a lot of my community are valuing their happiness,” she says. “They think, ‘I might work for the rest of my life, so I might as well enjoy what I'm doing.’”



Pip Jamieson, founder and CEO of The Dots



Renderings for Greenwich Peninsula's Design District, the ideal place to launch a creative portfolio career

At Home on The Peninsula

Sophia Keaveney had a promising West End stage career until a series of headaches led to a life-changing diagnosis. She tells Georgia Marsh how she's beating the odds, and making a dramatic recovery.



Sophia Keaveney, image by Tim White

In her family home in Lower Riverside Sophia Keaveney is at work. Spread out in front of her is a laptop and some biology books. The scene isn't too dissimilar to that of a quotidian 16-year old student. Yet Sophia's story is anything other than ordinary. A West-End leading-lady in-the-making, Sophia has already appeared in the hit musical *Matilda* and has studied at Italia Conti Academy of Theatre Arts as well as the BRIT School.

Modestly, she describes her audition for a place at Italia Conti, Britain's first Performing Arts Academy: "Everyone had really nice clothes on whereas my tights had big

holes in, my shoes were worn out and my hair was scruffy. I had a cough and a cold and had to take painkillers before my audition too. I didn't think I'd even be offered a place."

Not only did she win a place, she was also offered one of Italia Conti's coveted scholarships. "I was so shocked, but I think it was my competitive spirit. I think that's helped me through my recent treatment too – I've always been determined, and I've always wanted to win."

During the run-up to her GCSEs in summer 2019, Sophia began to suffer from headaches. Physicians initially diagnosed these as stress related. However, unable to stand the pain, Sophia

underwent a brain scan, which identified a malignant, cancerous brain tumour. Three emergency operations followed. Although she was unable to sit her final exam, she still achieved an impressive set of GCSE results. Now enrolled in post-16 studies at the BRIT School, Sophia hopes to eventually take A-Levels in Biology, Chemistry and Maths. "Studying acts as a distraction to everything that's going on," she admits, "It's like climbing up a mountain; you keep on trudging up it. I like that sense of challenge."

While still on the road to recovery, Sophia dials into lessons between chemotherapy sessions, with mixed results. "One day I

could be feeling good, then the next I'm in the back of an ambulance with flashing blue lights," she says, still insisting that her studies are a welcome addition to her day as long as she feels well enough.

Sophia was awarded for this impressive commitment to her education at the 2019 Global Youth Awards. Greenwich Peninsula has hosted the Global Youth Awards since its inception in 2017; living on the Peninsula, Sophia attended the ceremony in 2018, when it was hosted at The Jetty. Last year, she won the prize for Educational Leadership, in recognition of her incredible academic achievements in the face of adversity. Unfortunately, Sophia was too unwell

to attend, but her father Patrick collected the trophy on Sophia's behalf at the September 2019 event, which was held in Greenwich Peninsula's venue, Magazine London.

It was a thoroughly worthy win. "We hope to empower the young people we work with to take responsibility for everything that happens to them," says Tanith Harding, Head of International Projects at RoundTable Global, which stages the awards. "Sophia's determination and sheer grit in the face of everything she's going through embodies what we believe in."

Sophia's relatives concur. "She amazes me," says her father, Patrick. "She could sit here feeling sorry for herself, but she doesn't. She's still working hard and looking to the future."

Indeed, Sophia is still considering her options post-recovery, including whether she wants to return to the stage. "I guess we're not really sure," she says. Sophia explains that while that her physical health has clearly been challenged, she admits that her mental health has been affected too.

"In some ways my life has changed for the better," she says, rallying. For instance, RoundTable Global keeps in touch with each of its award winners, providing support and offering opportunities, helping each realise their potential. "I want to go to Cambridge University," she says. "I've always wanted to go to Cambridge. Whenever we visit my grandparents, we drive past and stop off and have a walk around."

So, what advice would Sophia give to someone who may be going through she has endured? "My cancer nurse told me that whenever I'm having a bad day [during treatment], I should remember how the cancer cells must be feeling," explaining further she says.

She concludes by telling me that her favourite song to sing is James Brown's 1966 hit, It's a Man's Man's Man's World. The challenging vocals must appeal to her, but it's an ironic choice too. With her incredible talents, sparkling personality and strength of character, this world is Sophia's for the taking.



Peninsulist Living

Get a highbrow take on pop, a behind-the-scenes look with one of the best creatives in contemporary cinema and a tangy, spring salad recipe.

Fake Love Letters, Forged Telegrams, and Prison Escape Maps



Ever wondered who made the fake passports in Steven Spielberg's *Bridge of Spies*, who concocted the antique-looking love letters in *The Tudors* TV series, or how the dramatically crucial Mendl's boxes from Wes Anderson's *The Grand Budapest Hotel* first came into being? Find out in Annie Atkins' book, *Fake Love Letters, Forged Telegrams, and Prison Escape Maps: Designing Graphic Props for Filmmaking*.

Atkins is a British graphic designer with a great eye for witty, period-correct detail; her work has appeared in all these productions, as well as *Wonderstruck*, *Titanic: Blood and Steel* and *Isle of Dogs*, as well as many other big-budget films, including Wes Anderson's forthcoming movie, *The French Dispatch*, and Spielberg 2020 adaptation of *West Side Story*. In this new book, she describes how she describes how she created many of her best-known pieces, which films inspired her when she was young, and shares items from her voluminous collection of graphics ephemera, which includes Egyptian cinema tickets, English milk-bottle tops and Irish hotel stationery.

Popcast



If you believe today's pop music can be debated and discussed in the same elevated way we pull apart and examine great TV, film and literature, then you should really get on Popcast, a wonderful, regular production chaired by the New York Times' pop music critic, Jon Caramanica. Though a native

New Yorker, Caramanica earned his PhD from Goldsmiths in east London, and the way he discusses Post Malone and Ed Sheeran, Lizzo, DaBaby and Tyler, the Creator shows more than a little smart, British critical thinking. The podcast has covered all the obvious stuff, like TikTok, Drake, the Grammys and Kanye, as well as knottier subjects such as mental health, modern-day songwriting and how many streams a T-shirt sale should be worth in today's charts. With regular commentators drawn from the NY Times' staff and further afield, the show gives you all the insight and enthusiasm you need to discover, discern and delight in new, contemporary pop music in 2020.

Padron pepper salad with a sticky teriyaki dressing

Chef, Faye Morris, welcomes spring with this lively recipe.

Sometimes the start of spring can be a challenging time when it comes to finding inspirational, colourful and tasty vegetables. Yet Faye Morris still manages to bring together some great, worldly flavours in this tasty salad, which is great for lunch or as an accompaniment to a steak, chicken or fish dish.

Ingredients:

- 150g of quinoa cooked as per packet instructions
- 200g of paneer, cubed
- 150g of padron peppers
- Half bunch of spring onions, roughly chopped

- 75g of bulgar wheat, cooked as per packet instructions
- 250g carrots, mandolin and julienned, or grated
- 15ml of vegetable oil
- 2g of salt
- 2g of ground black pepper

Dressing:

- 80ml of soy sauce
- 80ml of rice wine vinegar
- 50g of honey
- 1 large garlic clove (finely grated)
- 1 teaspoon of finely grated ginger

Method:

Cook the quinoa and bulgar wheat in vegetable stock to enhance the flavour.

Combine all of the ingredients for the dressing in a pan and gently simmer for 8-10 mins until it starts to thicken slightly, remove from the heat and set aside to allow it to cool.

Gently fry the padron peppers and paneer in vegetable oil until the peppers have blistered and the paneer is golden.

In a bowl, combine the quinoa, bulgar wheat, spring onions, garlic, ginger and carrots, mix thoroughly, then add the peppers and paneer, season to your taste and again mix thoroughly.

Serve and enjoy as a nutritious lunch or side dish.



Lark Ascending

Lara Maiklem, the London foreshore scavenger, turned her love of hands-on history into a Sunday Times bestseller. She tells Alex Rayner how she did it.

WORDS BY ALEX RAYNER

THE PENINSULIST

You might think that the route to fame and fortune lie in the twinkling lights of the City and the West End, but Lara Maiklem found both in the mud of the Thames. About a decade and a half ago, she walked down a rickety staircase leading down to the foreshore on the Isle of Dogs, near Limehouse, just across from Greenwich Peninsula. Maiklem had been raised on a countryside farm and loved the river. "It was a streak of wilderness in the middle of the city," says the publishing professional.

However, up until that day around 2005, she hadn't ventured directly on to the river's banks. Taking the steps down to shore, she stood and examined this strange substrate of rock, sand, shingles and mud, which was also peppered with the castoffs from generation upon generation of fellow Londoners.

During that initial trip 15 years ago, Maiklem picked out a single clay-pipe stem from the riverbank, a common enough find, she admits today. "They're everywhere," she says. "I've found pipe stems from the tidal head of the river through to the estuary; sometimes you're walking on them."

Yet the artefact intrigued her, and she returned to the river a few days later, to pick out more

“
It was a streak of wilderness in the middle of the city.
”

things; she came back again and found more. "It turned into a bit of an obsession," she says. "I moved to Greenwich in 2000, and I was right on the river, so I was going



Lara Maiklem, image by Jonathan Ring

down on most low tides. It became more and more important for me."

Maiklem came across others walking along the London's riverbank, picking similar finds from the mud, and later read how

“
I can't imagine any better way of experiencing history.
”

the pursuit had been dubbed mudlarking, after an earlier term to describe London's more desperate 18th- and 19th-century river scavengers. She started a Facebook group in 2012 and soon book professionals came knocking. Last year, Bloomsbury – best known for publishing Harry Potter – put out Maiklem's book, *Mudlarking*, which has since become a Sunday Times bestseller.

The book's success came as a surprise. "I think it's been read by people who will never come down to the Thames themselves," she says. "But it has brought mudlarking to a wider audience."

Maiklem says she has always been interested in history, "and a bit bored by history books," she admits. "I grew up in a very old house, and it was that hands-on relationship with the past that interests me."

Though her book is a hit, few of her finds are valuable, and Maiklem prefers to donate these discoveries to any museums that express an interest, rather than sell them online. The value for her lies in the way the riverbed links its visitors back to the earlier city.

"It connects you with ordinary people from the past," she says. "It's the story of the city and how it's adapted and changed. You find barnacles from the Pacific, and coral from the West Indies,



Image ©Lara Maiklem



Image ©Lara Maiklem



Image ©Lara Maiklem

brought in by seafaring ships. Everything comes through there."

She is careful to preserve this historical record; she holds a Thames foreshore permit issued by the Port of London Authority, enabling her to legally search and even dig up to 7.5cm into the shoreline of the tidal Thames, which stretches from Teddington Lock in the west, to the Thames Barrier in the east. "You must have one of these," she says. "You can't search without one."

Maiklem also reports all her significant finds to the Portable Antiquities Scheme, which records and oversees archeologically significant finds in the UK.

Some of the things she has turned up are very old and fashioned from precious metal, and so qualified as "treasure". She donated a gold lace Tudor aglet – a metal tip for laces – to the Museum of London, but says it's the only object of hers that official bodies have expressed much interest in. "They've got warehouses full of this sort of stuff."

In fact, the things she really likes aren't especially prized on the open market. "My favourite find is a complete Tudor shoe," she says. "I pulled it out of the mud just as it had been when it went in, 500 years previously." Maiklem could even make out the

imprint of the wearer's toes and heel. It was such a small shoe that she assumes it must have belonged to a young boy. "How did it get lost?" she still wonders. "Was he running quickly across the mud, and it came off on his foot? Was he climbing into a boat and it dropped off? Was someone bullying him and threw it into the river? And how much trouble did he get into when he turned up at home with one shoe?"

She has also come across more adult finds, such as a scabbard belonging to a Roman auxiliary soldier – "only the second complete one that's been found in the country" – and an 18th-century token for Lambeth Wells,

one of London's old pleasure gardens ("That was really nice").

She's also picked up less-welcome finds, such as the odd tummy bug, and is careful to wear latex gloves when she mudlarks and wash her hands after returning from the riverbank. "The Thames is an urban river," cautions. "It's got nasties going in it."

She also advises mudlarkers to take a mobile phone, check tide times – the lowest ones come during the equinox – keep an eye on exit routes, which can disappear as the tide rises, and watch out for very deep mud. "You can get stuck in it," she warns. Still, she's also happy to share

her passion with other like-minded Londoners: "I can't imagine any better way of experiencing history." In digging into that history, she's brightened her own future.

► **Mudlarking by Lara Maiklem**, is out in paperback in March, published by Bloomsbury Publishing. You can find Lara at [facebook.com/LondonMudlark](https://www.facebook.com/LondonMudlark) and twitter.com/londonmudlark. To apply for a Thames foreshore permit, go to pla.co.uk/Environment/Thames-foreshore-permits for a Thames foreshore permit, go to pla.co.uk/Environment/Thames-foreshore-permits



Peninsula Directory

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

At The O2

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

6 March

Stereophonics

—

7 March

Michael Ball & Alfie Boe

—

8 March

Halsey

—

11 March

**KISSTORY presents
The Blast Off! Tour**

—

13-15 March

Country To Country 2020

—

21 March

UFC Fight Night London

—

26 March

David Gray

—

27 March

Santana

—

29 March

Planet Earth II

—

2 April

Maluma

—

3-4 April

Trevor Noah

—

7 April

**Evanescence & Within
Temptation**

—

15 April

Snoop Dogg

—

17-19 April

Pussycat Dolls

—

22-23 April

Harry Styles

—

25-26 April

Craig David

—

8 May

Friday Night SmackDown

—

14-15 May

Nick Cave and The Bad Seeds

—

16 May

Jeff Dunham

—

17 May

Basketball Play-off Finals 2020

**Dates correct at time of going to press*

Saturday 9-Saturday 30 May, Now Gallery

Secret 7"



Secret 7" features 700 one-of-a-kind vinyl 45rpm singles, each with a unique cover produced by a visual artist, and they're all for sale. The tunes on the records are courtesy of artists such as Miles Davis and Vampire Weekend, while the works on the sleeves are by equally notable figures, who remain anonymous until the singles are sold. Whichever one you buy, you'll aid the charity Help Refugees.

nowgallery.co.uk

June-September, The Tide, Greenwich Peninsula

Summer on The Tide



Summer is the best time to enjoy The Tide, Greenwich Peninsula's unique new linear park. We've plenty of events planned for June, July, August and September, including the return of last year's popular Turning Tides Festival, as well as Jazz on the Peninsula, big screens showing Wimbledon and the Olympics, ping-pong, crazy golf, and much more.

greenwichpeninsula.co.uk/whatson

Sunday 17 May, Central Park, Greenwich Peninsula

Urban Village Fete



This big-city take on the traditional English summer gathering returns to Greenwich Peninsula this May, with loads of great music, arts, design, street food, workshop and more. They'll be plenty to buy, eat, drink and do, and everyone is going to be there. It's free and runs 11am until 7pm. See you there?

greenwichpeninsula.co.uk/urban-village-fete

Wednesday 16-Saturday 19 September, Magazine London, Greenwich Peninsula

Design London



To see tomorrow's design innovations this autumn, come to Design London, the British capital's leading design event, which takes place at Greenwich Peninsula's multipurpose venue, Magazine London, this September. The show will bring together a tightly curated selection of the most sought-after design brands as well as emerging talent, and is the best place for design pros to find out what's coming next in this global creative industry.

designlondon.co.uk

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