

# Öd Paper

VOL 01

LDF '25

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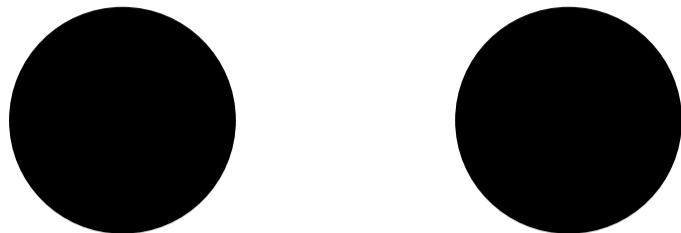
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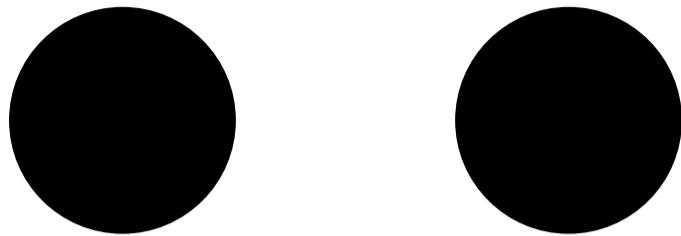
# THE DRINKS LAB ISSUE

# Editor's Note



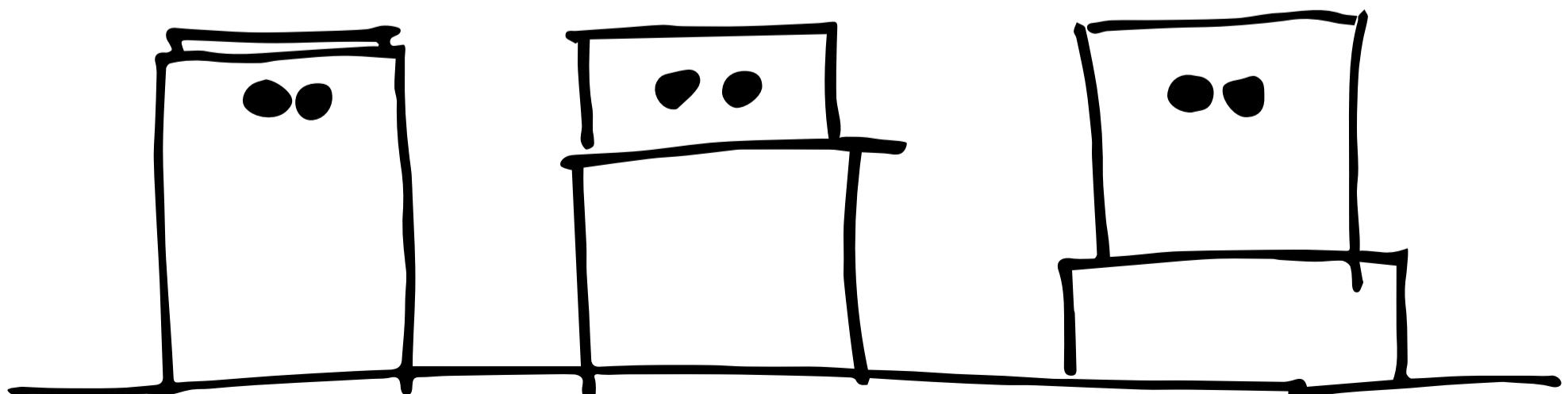
The Drinks Lab, a collaboration between Ödd Üniverse x ▲■●, is where this newspaper makes its debut: a performative, drinks-led installation at House of Icon during London Design Festival. But it was never meant to be an exhibition handout. It's a piece in its own right – something to take home, keep, and add to your own universe.

Like the Lab, this first edition of the Ödd Üniverse paper is built entirely on collaboration. Every page comes from conversations, shared tables, and the kind of cross-pollination that happens when people from different worlds meet and make something together. Our contributors – designers, chefs, artists, writers, friends – don't just work in design; they live it as a mindset. Designed by SOUP, it's as much their vision on paper as it is the voices within it.



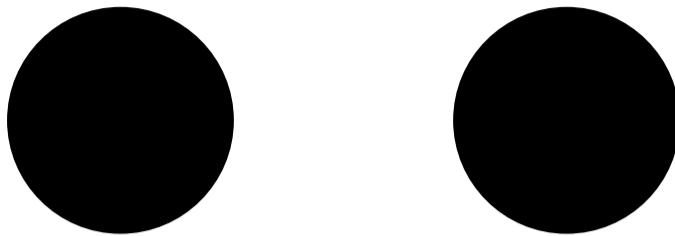
The work here moves between disciplines and blurs the line between the personal and the professional. It shows design as a way of shaping identity, culture, and community: whether through a piece of furniture, a recipe, a map, or a moment.

Ödd Üniverse is exactly this: a growing constellation of ideas, people, and practices. This is one snapshot of it. Tomorrow, it will look different. That's the point.





# Design is a Mindset



Design isn't just what you see – it's how you see. It's not bound to objects, spaces, or trends. It's a way of thinking, moving, and shaping the world around you.

It's the freedom to imagine without limits. To cross boundaries. To redesign both the world and yourself. It's fluid – open to change, exploration, and reinvention. A mindset that blends borders, professions, and disciplines; that thrives on cross-pollination and the unexpected.

Ödd Üniverse exists in this space – a place where difference is celebrated, where ideas travel freely, and where design becomes a tool for self-expression and self-determination.

This is an invitation to everyone: to use design to shape your identity, your life, and your community. We all have the tools. All you need is your mind.

# The Drinks Lab

Ödd Üniverse x ▲■●

The Drinks Lab is a bold spatial experiment – part showroom, part social playground. Amid stainless steel tables and sculptural aluminium stools from Ödd Üniverse's CHUBB and the PEEPERS collections, the label teams up with A Bar With Shapes For A Name to create a performative Ödd Drinks Lab: a playful exploration of design as a medium for expression – fluid, unapologetic, and a little bit odd.

Here, design becomes a stage for storytelling – through objects, conversation, and the craft of drink-making. Furniture adapts, drinks evolve, and the space itself invites you to explore, rearrange, and discover new ways to gather.

Come for the design, or the drinks ;) – stay for the conversation.

Follow the Lab across London for Part 2: The Drinks Lab AFTERPARTY at Warehaus, 19–20 September.

 **THIRSTY FOR MORE?  
YOU SHOULD HAVE A  
LOOK AT PAGE 21...**



**TUE 16 SEPT**

10:00–18:00  
The Drinks Lab  
Ödd Üniverse x ▲■●  
House of ICON, 380 Old Street, EC1V 9LT

**TUE 16 SEPT**

18:00–21:00  
The Drinks Lab Lates  
Ödd Üniverse x ▲■●  
House of ICON, 380 Old Street, EC1V 9LT

*PARTY!*

**WED 17 SEPT**

10:00–18:00  
The Drinks Lab  
Ödd Üniverse x ▲■●  
House of ICON, 380 Old Street, EC1V 9LT

**THUR 18 SEPT**

10:00–16:00  
The Drinks Lab  
Ödd Üniverse x ▲■●  
House of ICON, 380 Old Street, EC1V 9LT

**FRI 19 SEPT**

18:00–01:00  
The Drinks Lab AFTERPARTY  
Ödd Üniverse x ▲■●  
Warehaus, 538 Kingsland Rd, E8 4AH

**SAT 20 SEPT**

18:00–01:00  
The Drinks Lab AFTERPARTY  
Ödd Üniverse x ▲■●  
Warehaus, 538 Kingsland Rd, E8 4AH



Much of what we recognise as modern design and architecture began in a small school in Germany: The Bauhaus. Led by Walter Gropius, an architect from Berlin, the school opened in April, 1919. Gropius established a new vision for education that brought together fine art and applied art to 'build the future'.

Although closing only 14 years after its birth, this revolutionary school built a foundation for the entire Modernist Art movement. Guided by the idea that 'form follows function', students were taught to make everyday objects more beautiful, while maintaining their accessibility.

For many years, bars have been the community spaces where we socialise and share ideas. We opened ▲■● four years ago, with the aim of designing a space where guests could experience the Bauhaus principles and art movement, applied to a new medium. What we do at the bar follows the Bauhaus mindset: recognising beauty through functional design. We apply this mindset to the guest experience.

We like to think of four stages of design: learn, develop, manufacture, and showcase these stages each inspires a different area at the bar.

We begin in the classroom, where we learn. This space is used to host meetings and sessions, and is also home to our flavour library – a collection of ingredients and distillates used in research and development.

Next, we move into our workshop. This space is dedicated to experimentation. Once you have learned in the classroom, you apply your ideas here with various iterations of flavour extraction. Once you are satisfied with the drink, it moves into production.



Production, or manufacturing, takes place at another space, the Warehaus. In this venue, we produce and bottle cocktails in batches, and prepare all the ice used for service at the bar. The Warehaus itself has a unique cocktail menu that makes use of collated ingredients.

Finally, we move to the showroom. Here, we present what we have learned in the classroom,

developed in the workshop, and manufactured in the Warehaus. This is where guests first meet us, and where the conversation begins.

Ultimately, we have always had the goal of putting together our own flavour curriculum, inspired by the Bauhaus curriculum for design.

# You Can Sit With Us



## Connection is the Thing

I've always struggled with connection. For a long time, I thought it was my queerness, but now I think increasingly, it's my neurodivergence. Perhaps they are intrinsically linked. I've often witnessed the world around me from outside looking in. For Jordan, my partner for nearly 20 years and the other half of 2LG, that's not been the case. He has a deep rooted confidence that is so alien to me and so wonderful to be around. Together we make things happen that alone we wouldn't be able to.

Perhaps this is why we wanted to make You can sit with us. To open ourselves up and foster community. Our favourite pieces of work throughout our design career have come from collaboration. From connecting dots. You can sit with us is an extension of that.

The first iteration of this group show came about after Covid. We had all been isolated and we needed to do something that created a sense of community. Despite Jordan's confidence, it's not something that comes naturally to

either of us, having found connection in each other. We are each others community and have been for so many years now. But we wanted to work at making new connections. And it does take effort. To build community can be so vulnerable. Originally we created this show, where we invited a diverse group of emerging designers to have a seat at our table to show with us for LDF, as a way to give back to the creative community, after 10 years of our practice. And as it turns out that was full of emotion and rewarding as hell. But as we move forward with the concept, this year in its third iteration with Green Carnation at Shoreditch town hall, we are realising how much it is healing us in the process. We have new friends, we feel part of something, not out here on our own. And that is invaluable. Food for the soul. My mum once called me weird, and it cut me. But now I embrace the weird. I love to see it in others and I try to unmask myself to show my weird when I can.

In our own life together, Jordan and I have taken a big leap of faith, selling up our home and

most of our belongings of the past ten years and moving to a smaller home in Shoreditch. It's a full renovation project that brings with it all the excitement of a new design challenge and that's valid in itself. But more than that, it's us mindfully staking a claim in the world, making a space that feels truly us. One that serves our needs as two queer people.

We had previously designed a 4 bed family home for ourselves with a garden for the dog and bedrooms to be filled, but we realised this life was designed for the people our heteronormative upbringings wanted us to be. It wasn't for the people we've become.

You can sit with us helped us to see that. It was a catalyst for us starting again and beginning to build a truer home for ourselves. What we are designing now feels more true than ever, more open, more real. And it's going to be messy, but it's going to be us.

## You Can Sit With Us Green Carnation

This year the show is designed as a Salon. An underground meeting place, for conversations, tarot readings and connection. The focus is on queer designers and we have an incredible group, crossing many disciplines, from fashion to art to design. From ceramics to lighting, textiles to glassware and furniture design.

## Participants

Marf Summers, Henry Svendsen, Ben Savison, ~~Jutta Gössl~~, Richard Henley, Drew Kent, Ceramic Azem, Roser Design, Tino Seubert, Voidfill Studio, Les Keepers, Katie Eraser, Bence Magyarlaki, Giuseppe Parinello

Jordan Cluroe and Russell Whitehead of 2LG Studio will also be showing a new rug design for FloorStory and new 3D Printed pieces as part of their collaboration with queer Vienna based studio, Sheyn.

### TUE 16 SEPT

10:00-18:00  
Preview a piece of our BOLD collection  
You Can Sit with Us

13:00  
Panel Talk 'Queering Design'

18:00-21:00  
Opening  
You Can Sit with Us  
House of ICON, 380 Old Street, EC1V 9LT

### WED 17 SEPT

10:00-18:00  
You Can Sit with Us  
House of ICON, 380 Old Street, EC1V 9LT

### THUR 18 SEPT

10:00-16:00  
You Can Sit with Us  
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# Furnishing the Self

## Design as Declaration

People stare at me. Then to my surroundings. Mostly with confusion and some with admiration. I am not trying to stand out; however, I am communicating who I am before I say anything at all. My unapologetically weird is entirely intentional. I am the manifesto of my own design.

We tend to think of design as something external: a product, a process, a service, a system. But what if design begins inward, as a daily exercise in becoming? What if the act of putting on a garment, curating your space, or choosing the brands you align with is not just aesthetic, but existential?

Ödd Üniverse is a design world far more expressive than

conventional design allows. Founded by Jutta Gössl and Philip Schütz (ÖÜ), design becomes a language of freedom – the freedom to define yourself outside of norms, algorithms, or market logic. The objects we live with shape not just our spaces, but our identities. To design a bench or stool is to design a way of being: how we rest, how we relate, how we express values – softness over rigidity, colour over conformity, and care over control. Ödd Üniverse feels like a glitch in the system. It is an ongoing exploration of identity, shaped by intuition as much as intention, reminding us that freedom to design an object is also freedom to design a self.

I am exploring freedom as both the subject and method of design, through the material and conceptual lens of Ödd Üniverse and its creator. Jutta Goessl's work places fluidity of self at the centre of design, asking: what if our furniture could reflect who we are becoming, not just what we need? I will delve into the interplay between personal freedom, identity formation, and design practice. This is a journey into what it means to design freely and to live that design out loud.

## Becoming Through Design

Jutta Goessl's work emerged from an act of self-acceptance and a belief in expressing her inner playground. An unbound world, shaped by fun, joy and resistance to the constraints placed upon us by the external one. 'I started designing who I wanted to be,' she says. That decision, to treat design as a speculative act of self, underpins everything that Ödd Üniverse creates.

Through furniture, objects, and fashion, she gives life to a philosophy that encourages others to liberate themselves through design. Each piece is a visual and tactile invitation to play. There is no obvious reference point – simply

fluidity and fun. The result is not just a brand, but a universe in which difference is not only welcomed but vital.

In a consumer landscape saturated with mass sameness, Ödd Üniverse presents a different kind of offering – objects with personality, humour, and emotional texture. They are agents of identity. Statements as much as seats. Choices as much as chairs.

And in making those choices, something deeper emerges: a cultural shift in what people want design to do for them. Increasingly, consumers want objects that

reflect how they see themselves – experimental, value-driven, environmentally friendly and unafraid to be odd. There is a growing desire for long-term connection with the objects we bring into our lives. Selections become part of a person's identity, reflecting their values in visual form. Part of their story.

Ödd Üniverse makes it clear: design is no longer about keeping up. It is about tuning into one's personal sense of joy, weirdness, and play. It is about aligning what we put in our homes with how we want to show up in the world. Jutta encourages people to make conscious, curious, expressive choices. That alone is a kind of freedom.

But freedom is rarely simple. To participate in design as self-expression means living within a contradiction: to consume while critiquing consumerism. Ödd Üniverse embraces this tension. Its objects invite reflection. They acknowledge that we live within systems we did not choose but remind us that we can still choose, deliberately, how we move through them. Design, then, becomes not just about the things we acquire, but the values we practice.

The *Peepers* Stool collection exemplifies this philosophy. It is playful but intentional. Versatile and deeply personal. Users are encouraged to engage with it in their own way – through sizing simply by stacking, colour selection, arrangement and use. 'We design for spaces being fluid because we are fluid beings,' Jutta says. 'As we continuously adapt to an ever-changing environment, our designs should follow suit.' Whether placed as sculptural seating or stacked into a sleek architectural column, the *Peepers* stools ask us to consistently engage with the design and flex our self-expression.

In that sense, Ödd Üniverse is more than a case study in independent design. It is a microcosm of what design might look like when

it centres difference, multiplicity, and fluidity over uniformity, speed, or profit. Through this lens, we begin to see how freedom in design is not the absence of constraint – it is the presence of possibility.

'Childlike curiosity is a huge part of my design practice,' Jutta explains. 'Discovery often hides in the most random of places, you just have to look for it... Everything has become so serious, and as adults, we've lost the ability to just enjoy the moment. Who made these rules?' The tiny holes in the *Peepers* design are deliberate. Jutta refers to them as 'designing yourself down to the detail.' They don't optimise for profit, handles are a 'good to have', but strictly speaking they aren't needed for the *Peepers* primary function as a stacking stool or table, and yet it's those that make all the difference. Created as an act of early play

in the design process, the pareidolia effect worked its magic – they remained simply to bring joy to their surroundings. And so, the two eyes peering across the room stare back, without shame. They say, 'I'm watching. I see you. I'm allowed to be here. I define my own rules and you have the freedom to do the same'.

It's okay if not everyone gets it. That's not the point. Ödd Üniverse is not interested in universalism. It is interested in honest subjectivity. In making room for others to feel strange, or seen, or silly. In designing not just spaces, but selves.

Jutta's work reminds us that we are not simply consumers of design, we are participants in it. We design who we are through the objects we choose, the values we perform, the garments we wear and the stories we tell. And sometimes, that design begins with two cartoonish eyes staring back at you from a stool, asking – why not?

## Sit, Eat, Reflect

Jutta holds a deep appreciation for the hospitality sector; for the way people express themselves through food, the joy of gathering, and for the stories shared across a table. That affection became the seed for *Chubb*, a





collection responding to how fine dining has evolved in food culture, but not in furniture.

Many contemporary chefs have radically stripped back the formalities of fine dining, flattening hierarchies between chef and diner, turning tasting menus into personal expressions of identity – pared back yet complex, serious yet playful.

Why has furniture been left behind in this cultural evolution? Why do we still eat at tables with white tablecloths that feel like relics, while everything else in fine dining culture has modernised? Why must dining tables still rely on hidden structures and traditional proportions to be taken seriously?

*Chubb* approaches furniture with the same philosophy: less formality, more rawness, more connection. Both embrace transparency, tactility, and bold restraint. Both are about human connection – creating space for authenticity over performance.

From that stance emerges a dining system that is bold, bare, and quietly radical. An impossibly thin 6 mm, stainless steel tabletop, with no traditional substructure, appears to float above mirrored bulbous legs, grounding the composition with sculptural confidence. Visually captivating yet functionally straightforward – a reflection (literally and metaphorically) of its surroundings. Depending on placement, the legs absorb the room around them, becoming part of the environment while also warping and reshaping it. It engages in a constant conversation with its context. The material doesn't ask to be covered up or muted; it asks to be noticed, lived with, and celebrated. In this way, material becomes a partner in self-expression.

The absence of a tablecloth, the refusal to hide structure, and exaggerated proportions are all aesthetic decisions that push against the polite, invisible nature of conventional dining furniture. They do not whisper refinement; they shout identity.

Freedom in design, as expressed through *Chubb*, is not the elimination of constraints, but the careful unravelling of assumptions. It's the permission to use material expressively, to let feeling lead form, and to challenge deeply embedded rituals in how we dine, sit, and gather. By pushing stainless steel to its functional and visual limits, *Chubb* also pushes what design, what furniture can represent: a rethinking of space, ritual, and how we make room for difference, without asking for permission. Freedom here comes from designing for feeling, not tradition.

## Sustainable, Not Subdued

We do not usually think of a stool or a table as a political act – we sit on it, tuck it under a table, maybe use it as a plant stand. Yet in the world of Ödd Üniverse, objects like the Peepers stool and *Chubb* dining set are exactly that: declarations of identity, acts of resistance, and invitations into alternative ways of living. Both collections speak a language of sustainability through their eco-conscious design, asking: what if we could reduce harm without reducing joy? What if a piece of furniture could be loud, playful, and still deeply responsible? These pieces do not just furnish a space; they tell us who we are allowed to be within it. It is an invitation for self-acceptance. That's the point. Function becomes fiction. Fiction becomes freedom.

The answer is in the details. *Peepers* is precision-formed from a single disc of 100% recyclable aluminium, a mono-material approach that minimises waste, simplifies end-of-life recycling, and maximises durability. *Chubb* also pushes the limits of material intelligence in 100% recyclable stainless steel: a 6 mm-thin tabletop spans metres with no substructure, balanced by oversized mirrored legs, each attaching with a single screw for easy transport. While high-end furniture often ignores the environmental impact of logistics, Ödd Üniverse designs with packaging, shipping, and assembly in mind. Removable legs reduce its carbon footprint without compromising aesthetics. *Chubb* isn't just expressive; it's intentional.

Consumers are curating objects that reflect their values, playfulness, and resistance to normativity. To choose an object is to say: I do not conform. I choose joy. I believe in design that cares for the planet, for people, for possibility. *Chubb* is built to last a lifetime and beyond – regenerative by design, constantly in flux like identity itself, extending beyond environmental ethics into a deeper freedom.

Both *Peepers* and *Chubb* are mono-material for this reason: fewer processes, fewer resources, more impact. Each decision reflects a desire to streamline manufacturing, reduce energy use, and honour emotional resonance. It's not about minimalism, it's about intention. Ödd Üniverse believes you can live ethically and expressively. Joy and sustainability are not at odds – when design becomes self-expression, sustainability becomes liberation. Because here, freedom isn't just a theme. It's built in.

The brand operates on the radical premise:

you can design who you are. For Jutta and Ödd Üniverse, that meant venturing beyond furniture into fashion, following her earlier spectacle collections. Exploring fashion as an extension of who you are, Ödd Üniform was born – Jutta's interpretation of everyday wear. Far less interested in what design should be, the brand explores what it might become when freed from expectation. It invites you into that journey, and once inside, the space created by this radical subjectivity calls you to question: what is your taste? And who shaped it?

That is what makes their work important. It is not just about freedom in design. It is about how design becomes a practice of freedom.

## Designing Ourselves Forward

Looking ahead, design may shift from problem-solving to building frameworks for living differently. Ödd Üniverse embodies this. A vision where design helps us ask better questions, make better choices, and imagine better worlds.

The stakes are no longer just aesthetic. They're existential. We need fewer things, but also better relationships with the things we choose to live with. Design must show us not only how to live more efficiently, but how to live more fully.

Ödd Üniverse's work suggests that tomorrow's designers will be judged not just by what they produce, but by the emotional, ethical, and cultural worlds they help others imagine. As hybrid practices emerge, less bound to disciplines and more rooted in personal narrative, the future belongs to those who resist inherited standards. Those unafraid of ambiguity, softness, and self-expression. Those who see play as profound, and joy as a form of resistance.

And here, the promise of freedom flourishes. The freedom to design objects that reflect not only who we are, but who we might become. To create objects that earn their place in our lives. The freedom to furnish your life with objects that reflect not only your personality, but your principles. Objects that last. That love back. That remind us that we are allowed to be strange, to take up space, to design yourself – without permission. And in that lies the quiet, radical promise of design that dares to be different.

The future of design should be political. Joyful. Odd. Self-reflective. And above all, free.

# Ödd Catalogue



## Ödd Üniform Jacket

Off White  
100% brushed cotton twill 492gsm  
Produced in London by Fashion Enter

XS, S, M, L, XL

## Ödd Üniform T-Shirt

White  
100% organic cotton;  
Patch: micro satin polyester  
Produced in London by Fashion Enter

XS, S, M, L, XL

## Ödd Üniform Trousers

Off White  
100% brushed cotton twill 492gsm  
Produced in London by Fashion Enter

XS, S, M, L, XL

## Ödd Üniform Shorts

Off White  
100% brushed cotton twill 492gsm  
Produced in London by Fashion Enter

XS, S, M, L, XL



### Chubb Bench

100% recyclable stainless steel  
HDPE gliders

H: 440 MM  
L: 770 / 1170 / 1650 / 2200 MM  
W: 260 MM



### Chubb Table

100% recyclable stainless steel  
HDPE gliders

H: 740 MM  
L: 770 / 1170 / 1650 / 2200 MM  
W: 770 MM



### Chubb Set

100% recyclable stainless steel  
HDPE gliders

H: SEE TABLE AND BENCH  
L: SEE TABLE AND BENCH  
W: SEE TABLE AND BENCH

# Ödd Catalogue



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## Ödd Üniform T-Shirt

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## Ödd Üniform Trousers

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XS, S, M, L, XL

## Ödd Üniform Shorts

Black  
100% brushed cotton twill 492gsm  
Produced in London by Fashion Enter

XS, S, M, L, XL



### Peeker A

100% Recyclable aluminium, Anodised  
Rubber gliders

H: 440 MM  
L: 340 MM  
W: 340 MM



### Peeker B

100% Recyclable aluminium, Anodised  
Rubber gliders

H: 440 MM  
L: 340 MM  
W: 340 MM



### Peeker C

100% Recyclable aluminium, Anodised  
Rubber gliders

H: 440 MM  
L: 340 MM  
W: 340 MM

## BAKERIES

- 1 BRUNSWICK EAST, HACKNEY DOWNS
- 2 CASEY'S
- 3 FABRIQUE BAKERY HOXTON
- 4 JOLENE BAKERY & RESTAURANT
- 5 JOLENE REDCHURCH STREET
- 6 PAVILION BROADWAY MARKET
- 7 PAVILION COLUMBIA ROAD
- 8 POPHAMS
- 9 POPHAMS LONDON FIELDS
- 10 QUINCE BAKERY
- 11 THE DUSTY KNUCKLE BAKERY

## CAFÉS

- 12 ALLPRESS ESPRESSO ROASTERY AND CAFÉ
- 13 BAKE STREET
- 14 BATCH BABY
- 15 CLIMPSON & SONS CAFÉ
- 16 DARK ARTS COFFEE
- 17 DAY TRIP
- 18 ESTERS
- 19 FINK'S CHATS
- 20 FINK'S SALT AND SWEET
- 21 HAI CAFE
- 22 JUMI CHEESE N16
- 23 KNEES UP
- 24 LA CAMIONERA
- 25 LODESTAR COFFEE
- 26 LOT 103
- 27 RUNNING LATE COFFEE
- 28 TOCONOCO
- 29 TOWPATH

## DELIS

- 30 SECRET SMOKEHOUSE
- 31 PAPO'S BAGELS
- 32 OREN DELICATESSEN
- 33 DE BEAUVOIR DELI CAFE

## PUBS

- 34 DE BEAUVOIR ARMS
- 35 LADY MILDHAM
- 36 MARKSMAN
- 37 PRINCE GEORGE
- 38 THE AXE
- 39 THE CLARENCE TAVERN
- 40 THE COMPTON ARMS
- 41 THE GEORGE & VULTURE
- 42 THE PRINCE ARTHUR
- 43 THE SHAKESPEARE, STOKE NEWINGTON
- 44 THE SPURSTOWE ARMS

## WINE BARS

- 45 107 WINE BAR
- 46 BRUNO
- 47 DAN'S
- 48 FINLEY'S
- 49 GOODBYE HORSES
- 50 HECTOR'S
- 51 SAGER + WILDE
- 52 THE DREAMERY





## COCKTAIL BARS

- 53 A BAR WITH SHAPES FOR A NAME
- 54 AROUND
- 55 BRILLIANT CORNERS
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- 58 SATAN'S WHISKERS
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- 61 THE COCKTAIL TRADING CO.
- 62 THE UMBRELLA WORKSHOP
- 63 WAREHAUS

## RESTAURANTS

- 64 BAO NOODLE SHOP
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- 66 BRAT RESTAURANT
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- 70 CASA FOFÓ
- 71 KIPFERL RESTAURANT & PATISSERIE
- 72 LEGADO RESTAURANT
- 73 LEO'S RESTAURANT & BAR
- 74 LITTLE DUCK THE PICKLERY
- 75 LUCA
- 76 MANTECA
- 77 NEST RESTAURANT
- 78 NOISY OYSTER SEAFOOD BISTRO
- 79 ONE CLUB ROW
- 80 OREN
- 81 PAPI RESTAURANT
- 82 POCKETS
- 83 PRIMEUR
- 84 QUALITY WINES
- 85 ROCHELLE CANTEEN
- 86 SALTINE
- 87 SALUT!
- 88 SESSIONS ARTS CLUB
- 89 SHANKEYS
- 90 SILO LONDON
- 91 SODO PIZZA CLAPTON
- 92 SOHAILA
- 93 SOM SAA
- 94 SONORA TAQUERÍA
- 95 ST. JOHN
- 96 ST. JOHN BREAD AND WINE
- 97 SUNE RESTAURANT
- 98 TATAR BUNAR
- 99 THE BARING
- 100 THE QUALITY CHOP HOUSE
- 101 TOM'S PASTA
- 102 YE YE NOODLE & DUMPLING
- 103 YUKI BAR

# A Seat at the Table

WE TRY AND TAKE THE DISPLAYED OBJECTS OFF THE METAPHORICAL PLINTH AND VIEW THEM AS CATALYSTS

Design Everything is a not-for-profit collective founded in 2024 with a mission to platform emerging designers and address the issues we see within the design world. We're dedicated to building a sense of community and connecting often disparate areas of design - running a WhatsApp feedback group, and organising behind-the-scenes factory visits through our Design Everything Visits programme.

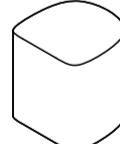
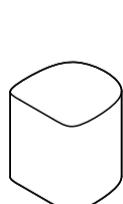
Our approach is rooted in the belief that design is as much about context as it is about objects. How work is presented, where it lives, and who engages with it all shape the impact it has. We create environments where designers can work without the constraints of conventional exhibition formats - removing the metaphorical plinth and treating each object as a catalyst for interaction.

In 2024, we collaborated with KINDRED, a music store and cultural hub, commissioning 19 creatives to redesign their space for a London Design Festival exhibition. The works were not temporary installations but became permanent fixtures, enriching both the venue and the wider London music scene.

WE WANT TO INSPIRE PEOPLE TO DESIGN EVERYTHING AROUND THEM - TO FOLLOW THEIR INTUITION, AND TO SEE THE POTENTIAL IN EVERYDAY OBJECTS AND SPACES

For 2025, our exhibition A Seat at the Table takes the idea of design in context one step further. Situated in the back of a Luton van, the show features 36 seats, each designed to be within the dimensions - 450 x 450 x 450 mm - by some of the most exciting emerging talent in the UK. As the van tours the capital, the seats will travel from established design districts to venues far outside the traditional design sphere, hosting events from panel discussions and workshops to supper clubs and music sets.

At each stop, the seats will be put to use - hosting conversations, gatherings, and performances. The exhibition is both an open platform for creative self-expression and a demonstration of design's power to activate and transform spaces.



## TUE 16 SEPT

14:00-18:00  
Opening Event  
KINDRED Record Shop,  
WC1X 0AR  
  
18:00-Late  
Opening Party

## WED 17 SEPT

10:00-15:00  
Open Exhibition  
STORE Projects,  
Coal Drops Yard, N1C 4LW  
  
15:00-16:00  
Workshop with STORE Projects  
Coal Drops Yard, N1C 4LW  
  
18:00-20:00  
Sitting Comfortably?  
Panel discussion on the  
business of design  
Chaired by Duncan Riches

## THUR 18 SEPT

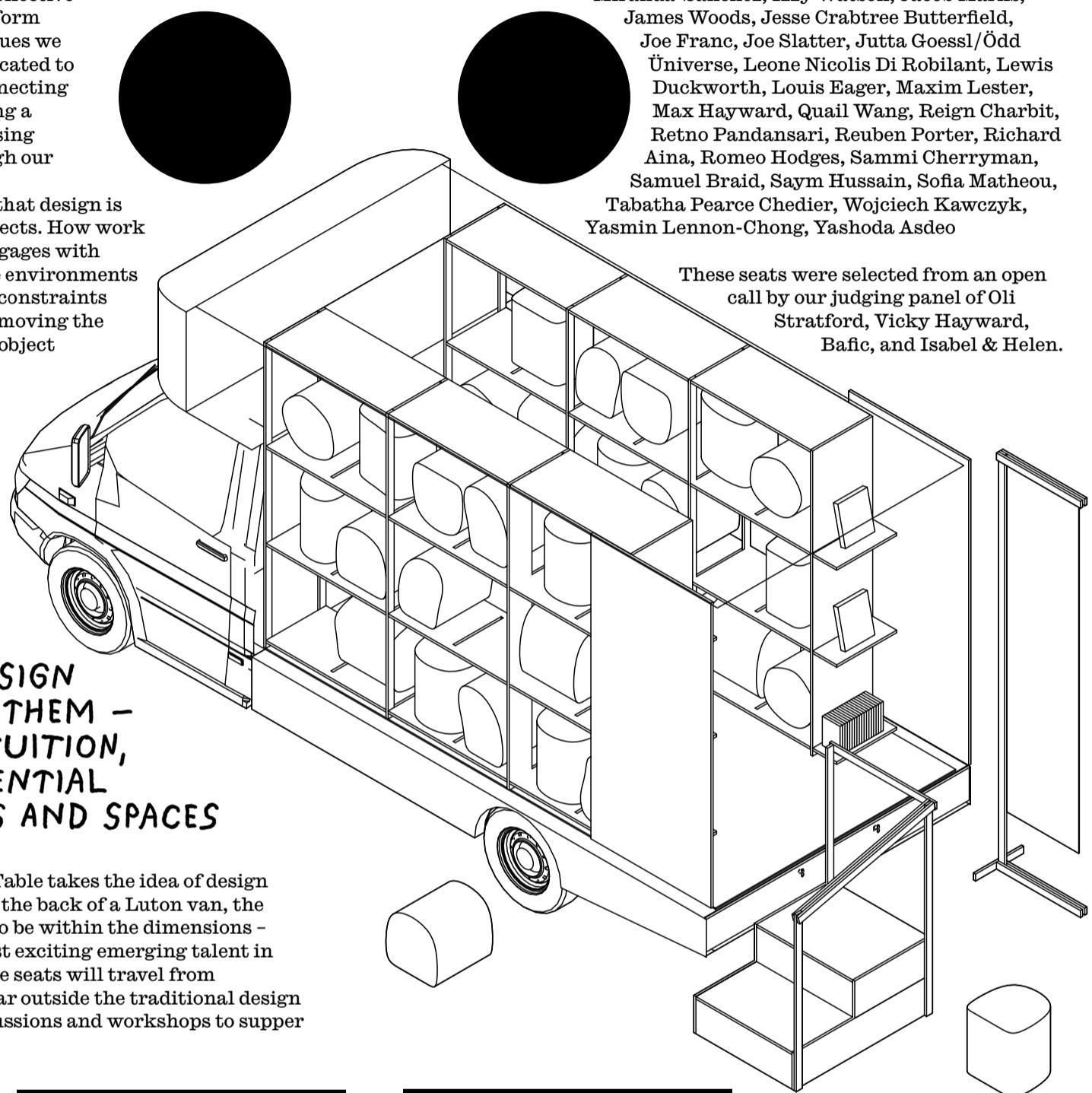
10:00-18:00  
Open Exhibition, with activities  
throughout the day  
Montacute Yard, E1 6HU

## Participating Designers

Alara Sipahioglu, Anna McAllister, Cam Rowley, Catarina Ribeiro, David Searcy, Eden Bunce, Eleanor Murphy/Izzy Coyle/B Clax, Esme MacGregor, Familiar Form (Myeonga Seo and Marie Kolářová), Indy

Miranda-Sanchez, Izzy Watson, Jacob Marks, James Woods, Jesse Crabtree Butterfield, Joe Franc, Joe Slatter, Jutta Goessl/Ödd Üniverse, Leone Nicolis Di Robilant, Lewis Duckworth, Louis Eager, Maxim Lester, Max Hayward, Quail Wang, Reign Charbit, Retno Pandansari, Reuben Porter, Richard Aina, Romeo Hodges, Sammi Cherryman, Samuel Braid, Saym Hussain, Sofia Matheou, Tabatha Pearce Chedier, Wojciech Kawczyk, Yasmin Lennon-Chong, Yashoda Asdeo

These seats were selected from an open call by our judging panel of Oli Stratford, Vicky Hayward, Bafic, and Isabel & Helen.



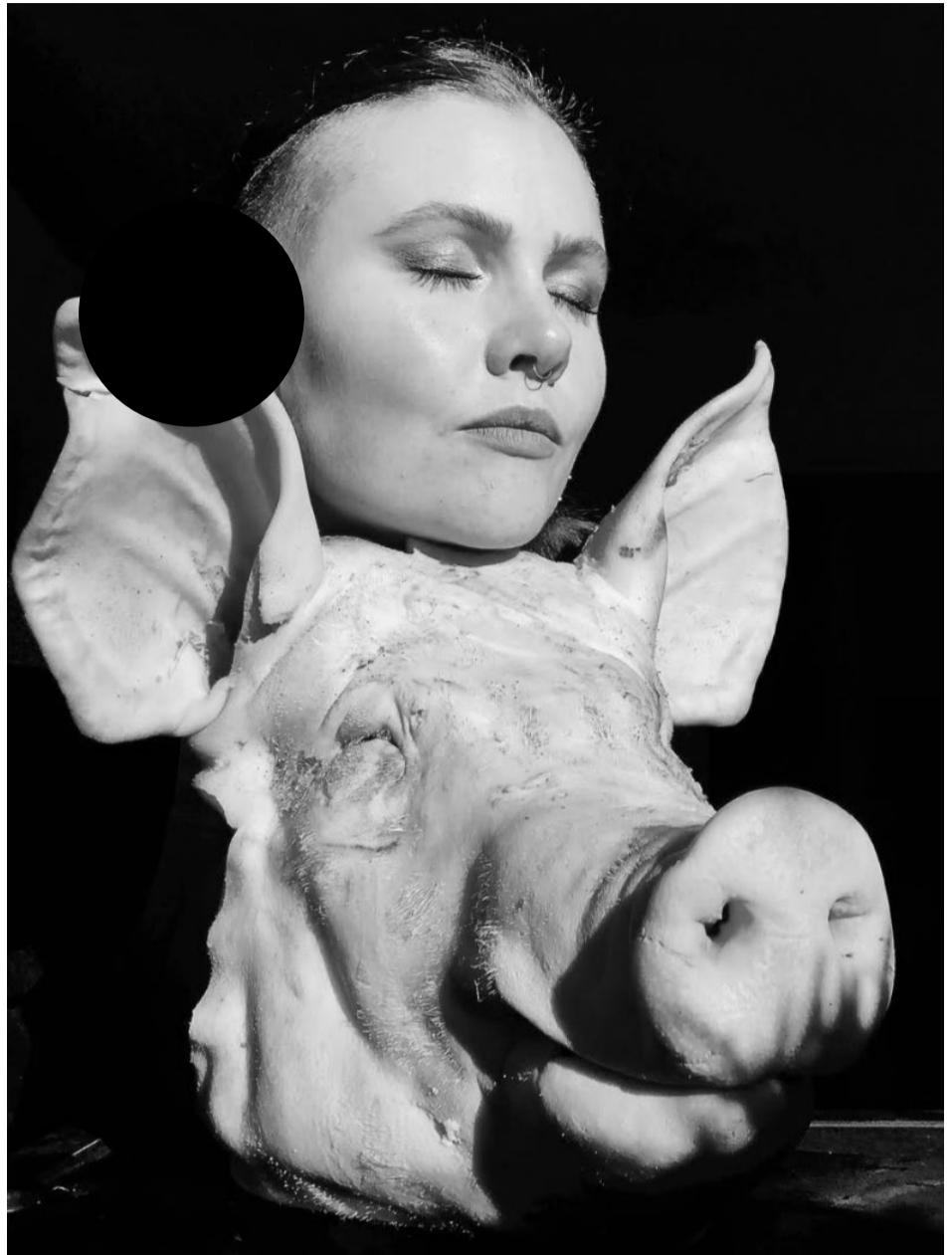
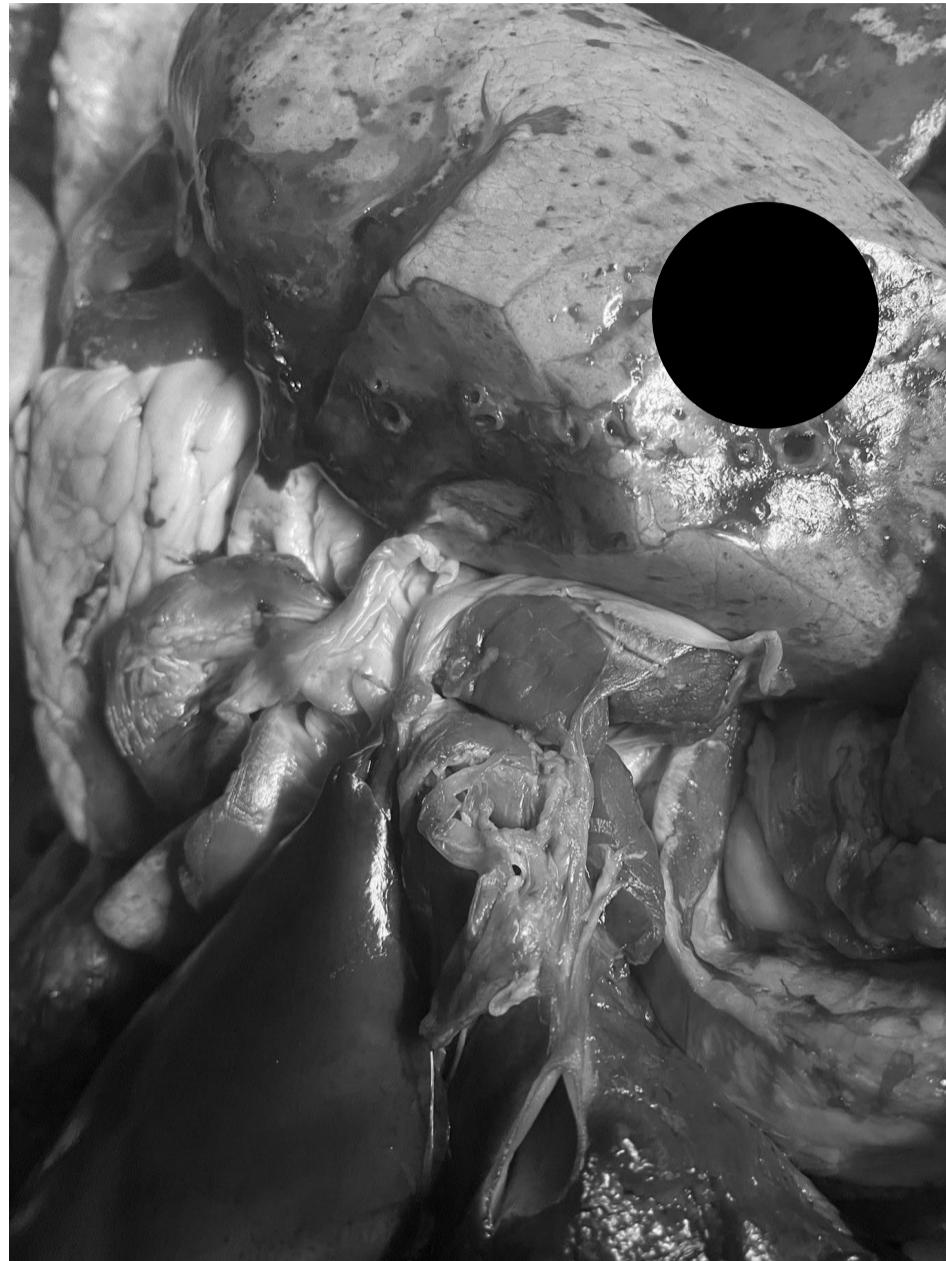
## FRI 19 SEPT

09:00-10:00  
Run Club w/ Knees Up455  
Hackney Road, E2 9DY  
  
12:00-17:00  
Open Exhibition  
  
18:00-20:00  
Facing Forwards Panel  
discussion of the future of  
design Chaired by Oli Stratford

## SUN 21 SEPT

11:00-15:00  
Open Social  
Silo Restaurant, E9 5EN  
  
12:00-15:00  
Series of talks on the theme of  
Waste Silo Restaurant, E9 5EN  
  
15:00-18:00  
Closing Party  
Silo Restaurant, E9 5EN

# Floffal



## guts

To design, create and learn anything, we must constantly question: ourselves, our materials, and our existing mindsets. One of the most significant questions I have ever been asked since starting Floffal is this:

What do you want to be seen as - a chef, a butcher, or an artist? Which one do you think you are? I didn't consider the importance of such definition until I was made to question it. I have come to realise that I am all of those things, but in many ways it is indeed rooted in a creative pursuit and motive for expression. I was working as an art dealer, and left to build a career out of offal. It wasn't an ending, but a natural evolution of how I was already living and working.

I work with and commit to offal, first and foremost, because I simply adore it. Love motivates most. It is not my sole purpose to force people to eat offal, like offal, substitute their 'meat-eating' with offal. Offal is a symbol through which I hope to empower people to see and feel the world differently, and more

specifically the individual ingredients of life - such as, the organs of an animal - in order to gain more appreciation for them.

### CURIOSITY IS THE MOST FUNDAMENTAL INGREDIENT FOR ALL OF LIFE

Offal most certainly requires it. That is part of its beauty. Offal has made me improve in each of these disciplines, and it has also made me a better person.

In being a butcher, a chef, and an artist, I can be a part of multiple versions of what meat means, and furthermore play an active role in the way it is transitioned between those meanings. The animal's anatomy transforms both formally and symbolically through various contexts, between the farmer, the butcher, the chef and the consumer. It is inherently the same thing, but so different to so many people. In that

lies creative and conceptual nuances that, as I continue to discover and appreciate, are core inspiration for my work.

My food and my supper clubs are almost exclusively made up of offal, including non-meat versions of it. They are not designed to shock, but to celebrate. I have been invited to cook and present my work as a 'pioneer', 'innovator', 'rebel' and 'misfit'. Offal encompasses all of these and more, to me. No matter the context, I have managed to find meaning within and through offal and be able to communicate it to people, whether through words, visuals or tastes.

Offal really is a raw material. In its form and function - anatomically - it is exquisite. It lived and fuelled a life before it comes into mine. It is, literally, a vital part, and it is my privilege to be able to use it as a vital source of my work. To be able to design anything using a material and source that is this powerful and reverential, is the most humbling and wonderful pursuit, and so fruitful for the design mindset: an ongoing act of care, composition and connection.



SEE PAGE 22  
FOR A RECIPE  
BY FLOSSY

# SOUP IS A DESIGN AND DEVELOPMENT STUDIO BASED IN HACKNEY.

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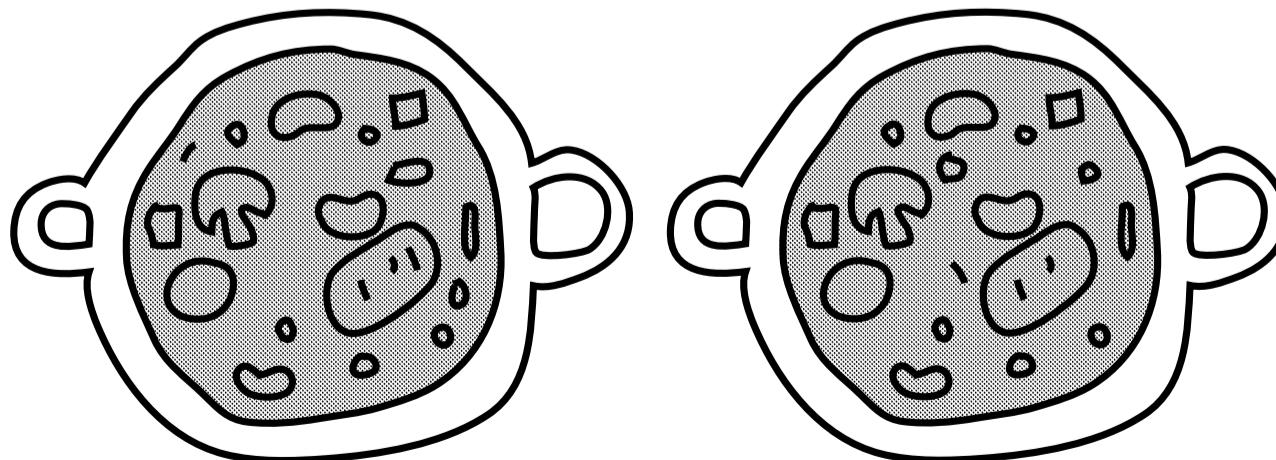
OUR NAME CAME OUT FROM CONVERSATION ABOUT THE LEGEND OF PERPETUAL STEW – A BROTH THAT IS KEPT SIMMERING FOR YEARS AND YEARS. INGREDIENTS CAN BE ADDED AND EXTRACTED, BUT IT IS ALWAYS KEPT BUBBLING AWAY. THE CONCEPT IS THAT AS LONG AS THE STEW IS MAINTAINED AT A SAFE TEMPERATURE, IT CAN CONTINUE TO BE COOKED INDEFINITELY. QUITE A NICE METAPHOR FOR A STUDIO, WE THOUGHT.

THESE PUZZLES INVITE YOU TO SPEND SOME TIME IN THE WORLD OF SOUP.

334

SPOT THE DIFFERENCE

950



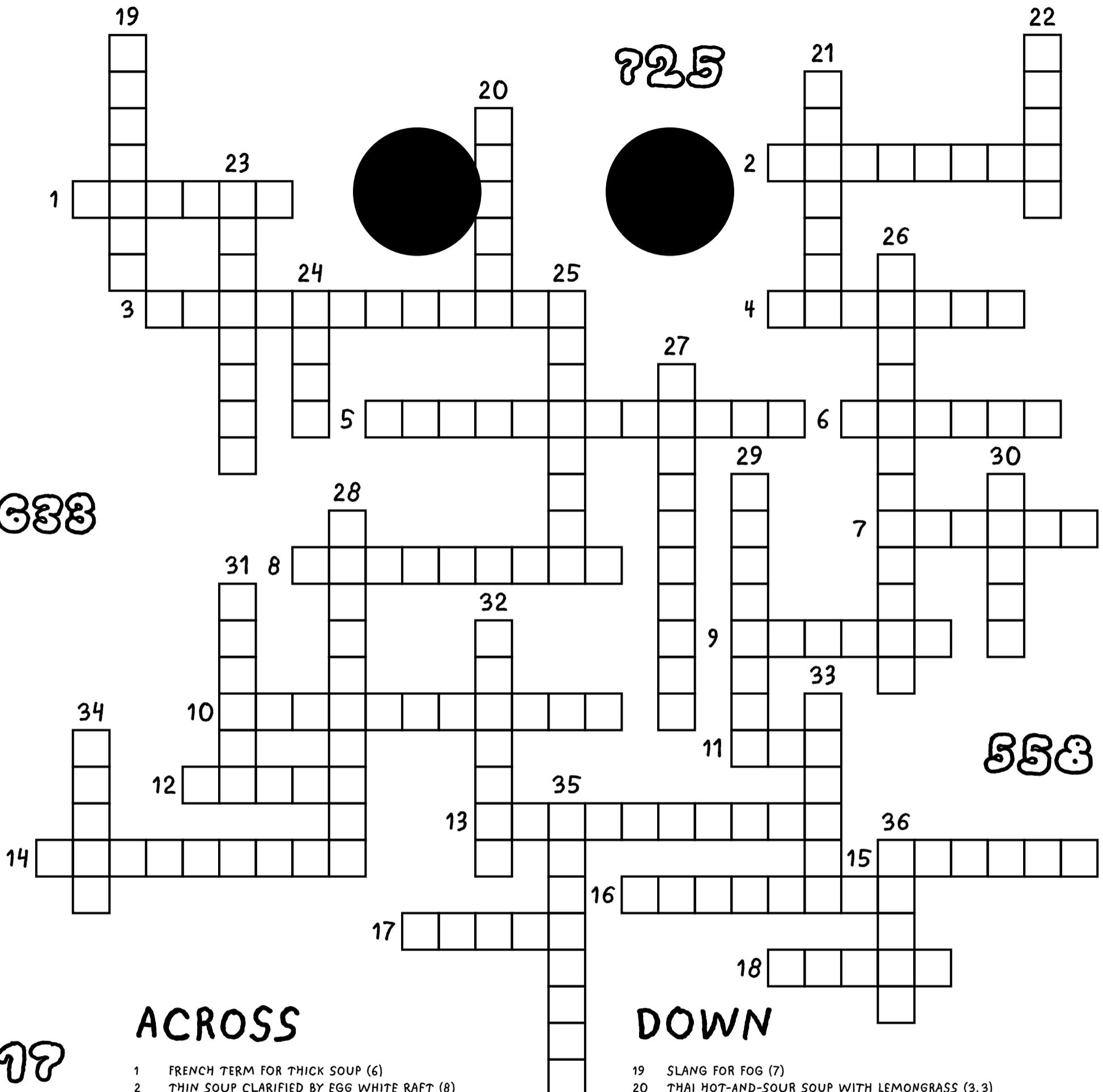
394

NUMBER SOUP

YOU'VE GOT SIX NUMBERS IN YOUR BOWL:  
100, 75, 25, 8, 6, 3

COUNTDOWN-STYLE, TRY TO REACH THE TARGET NUMBERS SPREAD ACROSS THESE PAGES USING BASIC ARITHMETIC (+ - x ÷). EACH NUMBER CAN ONLY BE USED ONCE, BUT YOU DON'T NEED TO USE THEM ALL. EVERY TARGET CAN BE SOLVED – HOW CLOSE CAN YOU GET?

# ALL THINGS SOUP CROSSWORD



ACROSS

1 FRENCH TERM FOR THICK SOUP (6)  
2 THIN SOUP CLARIFIED BY EGG WHITE RAFT (8)  
3 BEAST SAID TO FEATURE IN THE FIRST SOUPS (12)  
4 TOASTED BREAD CUBE FOR TOPPING (7)  
5 A FAMOUS SEINFELD QUOTE (2, 4, 3, 3)  
6 LOBSTER-RICH SOUP, SMOOTH AND CREAMY (6)  
7 BRITAIN'S MOST POPULAR CANNED VARIETY (6)  
8 A CLASSIC CLEAR VIENNESE BEEF SOUP (9)  
9 BRIDGET JONES ACCIDENTALLY DYES HER SOUP BLUE WITH THIS (6)  
10 TRADITIONAL SCOTTISH SOUP WITH BARLEY AND MUTTON (6, 5)  
11 VIETNAMESE NOODLE SOUP, OFTEN BREAKFAST FARE (3)  
12 DUMPLING IN JEWISH CHICKEN SOUP (5)  
13 CHINESE SOUP WITH VINEGAR AND WHITE PEPPER (3, 3, 4)  
14 COMPOUND GIVING UMAMI FLAVOUR IN BROTHS AND SOUPS (9)  
15 BONY TAIL TRANSFORMED INTO A RICH SOUP (6)  
16 THIN SOUP MADE BY STEWING MEAT, FISH, OR VEGETABLES (5)  
17 CUISINE WITH AVGOLEMONO EGG-LEMON SOUP (5)  
18 UTENSIL FOR EATING SOUP (5)

DOWN

19 SLANG FOR FOG (7)  
20 THAI HOT-AND-SOUR SOUP WITH LEMONGRASS (3, 3)  
21 HEARTY, MILK-THICKENED SOUP WITH SEAFOOD OR CORN (7)  
22 JAPANESE NOODLE SOUP (5)  
23 A CHILLED SOUP FROM SPAIN (8)  
24 VEGETABLE USED TO THICKEN GUMBO (4)  
25 HOT-RODDED CAR, TUNED FOR MORE POWER (6, 2)  
26 SPICED SOUP FROM TAMIL CUISINE (12)  
27 SOUPY THEORY OF LIFE'S BEGINNINGS ON EARTH (10)  
28 ITALIAN VEGETABLE SOUP WITH PASTA (10)  
29 INSTANT POWDERED SOUP BRAND (8)  
30 BONITO-FLAKE SOUP STOCK OF JAPAN (5)  
31 QUARK-GLUON 'SOUP' CREATED IN PARTICLE GENERATORS (6)  
32 BEETROOT-BASED EASTERN EUROPEAN SOUP (7)  
33 BEEFY CONCENTRATE, OFTEN SIPPED LIKE SOUP (6)  
34 A TYPE OF SERVING SPOON (5)  
35 JAPANESE PORK BONE SOUP WITH A CLOUDY APPEARANCE (8)  
36 VEGETABLE AT THE HEART OF FRANCE'S CHEESE-TOPPED SOUP (5)



SEE PAGE 23  
FOR A RECIPE  
BY LEX SHU CHAN

# baobae

## Design is a Mindset

For me, that mindset is flavour-first, maximalist, and maybe a little chaotic. Baobae is my way of designing joy: through dessert, memory, and mood. It is not just an ice cream business – it is an ongoing experiment in how to hold softness, contradiction, play, and identity in a scoop.

I grew up between Hong Kong and Toronto, so baobae is deeply rooted in that third culture kid feeling – straddling multiple worlds, never quite one thing. It is my invitation to explore what belonging can taste like. baobae is shaped by club culture, anime, and nail art. My creations are unapologetically maximalist – built to stir joy, provoke curiosity, and honour memory.

Burnt honey with miso and glazed pecans. Olive oil with tomato jam. Flavours I do not always make to be understood, but to be felt.

This city's food culture feeds more than hunger – it sustains identity. Ice cream is my medium because it is unexpected, disarming, nostalgic. It invites play. It does not ask for credentials.

Designing yourself is not just how you look – it is what you make, who you remember being, and who you want to be shown to the world. baobae is one version of me. It is where memory meets movement – and everyone's welcome in it.

# Adalberto Lonardi

## DESIGN AND ART, AS WE KNOW THEM, ARE DEAD

Materiality, colours, and iterations are already part of our shared, universal knowledge. As designers and artists, we must strive to create positive change in society now. People are looking for new ideas, products, and interventions that go beyond the basic needs. Design should provide safety, belonging, and self-actualisation (Maslow, 1954). This cannot happen in isolation – it's a constant, mutual exchange between creators and the communities around them. In a socially divided planet, we need alternative leadership models, clear communication, and unity. What am I bringing to the world?

My journey into design began after a career in business and marketing. That experience taught me how to speak clearly and think about economically sustainable models. Later, my studies in graphic design and architecture gave me something different – a sense of urgency. I felt the need to build a practice grounded in society. From the Bauhaus school, the movement that has most influenced me, I inherited the belief in collective thinking and design as an infinite universe of possibilities that merges cultures, backgrounds and disciplines. This philosophy became the foundation of my studio, founded in 2020. In the wake of Covid and powerful social movements such as Black Lives Matter, I realised my role was to help give power to people. My practice grew into creating works that speak directly to communities and dive deeper into local ecosystems. My art became a blend of beauty, design thinking, and social values. But how does

designing a product actually empower people?

It begins with relationships – listening, being curious, and learning from other people's lives. For three years, I worked closely with a community centre in Battersea, London. There I became part of a big, intergenerational family: older residents, parents, and refugee children. Together, we created *House of Love*, a mural that now enhances the entrance hall of the centre, a building more than 100 years old. From the design stage through to production, young and older members of the community shaped the piece.

**MY WORK BECAME THEIRS,  
AND THEIRS BECAME MINE.**

A similar process shaped *Everybody Champions*, created for the Wimbledon Foundation. In this project, the stories of each participant were embodied in four wall hangings, designed and produced by the community itself. Both projects taught me that collaboration is not just a method – it is the very thing that gives design its larger purpose.

**WHEN PEOPLE FEEL INCLUDED, DESIGN BECOMES A TOOL OF BELONGING AND TRUST.**

If this paper explores *Design as a Mindset*, then ask yourself: what is the voice behind your next creation, and how does it harmonise

with the voices around you to build a louder message – one that transcends materiality, colours, and iterations? Design and art should be recognisable, innovative, and surprising. These have always been the timeless qualities of creations that last. A true designer carries purpose. A true design mindset offers something to the world that makes a positive impact on our communities. Be part of the change.

# Fink's & Saltine



When Fink's first became an idea it was driven by the space and the desire to fill it and fill it well. With flavours, texture, feeling and experience. I had a studio in a derelict military memorabilia shop, which had been a butcher before that - people were constantly poking their heads through the door or trying to peer through the papered windows. There was just this overwhelming feeling that we had to get the doors OPEN! This was a space that needed people in it.

Fink's evolved from there. Mat and I obsess over the details of each element in as holistic a way as possible - the food doesn't just have to taste good or hit the right price point, it has to look good, smell good, be a bit playful, tell the right story.



## Everything is Everything

Our approach is not to treat each element as a stand-alone experience - the whole thing is one big mess of idea. Conversations about the texture of the wall bleed into conversations about the sharpness of a cocktail or the consistency of a sauce. The ice cream sandwich is not just a pudding; the label is as much a part of it as the texture of the parfait, as the quality of the Nectavignes we use, as the personality of Adriann our Head of Pastry who makes them and will inevitably pose salaciously with them for Instagram.

We make pretty much everything ourselves from scratch - whether that's mayonnaise or peach turnovers, or stools or wall textures. If we can't find it we make it. But the things we choose are as important as the things we make - chairs, hot sauces, lamps, pens. I think you can find a 1970's Lübke dining chair as delicious an experience as a freshly made peach turnover.

I used to think of myself as a control freak; obsessing over the details; from the wood grain of the counter to the ancient grains in a salad. But I've realised it isn't about control - it's about cohesion. If the whole is working the decisions are effortless, if it isn't working every tiny decision is a slog. That's how I know if we're getting it right or not. When a dish won't balance, it's usually the concept that's wrong, not the garnish. When we can't find the right fork, it means the design hasn't clicked yet.

Feeding people is a very intimate thing to do. Our chefs don't usually meet the customers but in a way they're putting their fingers directly into their mouths. In that way so many people are part of each little interaction; Fink's and Saltine are hugely collaborative efforts and though customers don't get to see many of the wonderful people involved in making the whole experience, the people behind the scenes are all crucial to what we do. Chefs, designers, baristas, sign-writers, logistics, bakers, bike couriers, It all blends into one - people, space, packaging, product.

We are an overwhelmingly queer company and a sensibility of 'you can sit with us' openness is part of everything we do. Not to mention a splattering of camp! I think that's a huge part of our design language. Slightly 'other', slightly bigger, slightly bolder, but always open, tactile, fun and real.



SEE PAGE 22 FOR A  
RECIPE BY PHIL WOOD,  
HEAD CHEF OF SALTINE

# Tom Lawson



## Honest Transformations

For me, design is a constant; it's something I need to experience with my hands and senses. I'm drawn to change, whether that's reshaping a space, working with clay, or finding a new way for something to take form. Building a career around this felt natural because design is part of how I move through the world every day.

**IT'S A MIX OF INSTINCT AND INTENTION, GROUNDED IN BOTH MAKING AND FEELING.**

My fascination with change began in childhood, growing up on a coastal farm surrounded by marshland and mudflats. I was captivated by the tide as it swept across the land, shifting the landscape completely and turning our home into what felt like an island. That daily rhythm of transformation became part of my way of seeing – an awareness that nothing is fixed, everything can evolve, and beauty often comes from this fluidity.

Moving to the city felt like the right step to pursue a design career. Yet, surrounded by man-made environments and endless screens, I felt a strong pull back to the earth – to the mudflats of my childhood. Clay became a natural medium for me: raw, grounding, and full of potential. The act of refining it, shaping it, and firing it into stone is such a pure, honest process. It embodies the very essence of transformation – simple, natural, and profound.

This philosophy carries into every aspect of my work and life. Simplicity and calm define my aesthetic. Living in the city, where life is energetic but often stressful, I find balance by surrounding myself with beauty that feels grounding and unforced. I value clean, thoughtful design that avoids unnecessary complication, yet always celebrates the raw honesty of materials – tactile, natural, and real. Even in the clothes I wear, I carry this mindset: unfussy, understated, but always intentional.

In my most recent ceramic series, the *Roll Collection*, I focused on simplicity – both in process and in form. Each piece begins with a single action: rolling a sheet of clay around a thoughtfully designed former to create tubes and cones. These elements are then combined with intention to form the collection. Even the styled photography reflects this pared-back approach, highlighting the quiet elegance

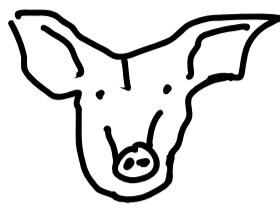
of the shapes and the honesty of the process.

Design isn't about decoration or surface details. It's about paying attention, understanding materials, and creating things that are true to their purpose. Whether I'm working with clay, designing spaces, or shaping ideas, I focus on the honesty of the materials and the process. For me, design is about authenticity – creating work that not only serves a purpose but feels real and true.





# Recipes



## PORK SNOOT, BRAWN STOCK, LENTILS, BRAISED LETTUCE, MISO BY FLOSSY PHILLIPS

Serves 1 (but also PLENTY more with the rest of the pig's head)  
 Cooking time: 3hrs+ (for the pig's head & stock)  
 Prep time: 30mins

### FOR THE PIG'S HEAD

(n.b. this can be done a few days in advance, and please use all and any vegetable 'offal' you have already around e.g. carrot skin trimmings, old onions, outer skins or ends of leeks, etc.)

½ pigs head, on the bone  
 1 onion, halved (skin on)  
 1 leek  
 2 sticks celery  
 1 bulb garlic halved across  
 3 bay leaves  
 1 tsp black peppercorns  
 3 tbsp salt  
 A generous splash of sherry or white wine

In a large pot, place the pig's head and all other ingredients nestled around it, slosh over the alcohol, and then add enough water so that it is covered or just peeping out. Bring the water to the boil, then reduce to a simmer, skim off any residue, then reduce the heat a little further so it is gently broiling.

Cover and leave for 3 hours, or until you can see the meat coming easily away from the bone, and/or you can slide a knife very easily through the flesh and prize it away from the skull. Leave till cool enough to handle, then remove from the pot and leave to cool further. Try as best you can to keep everything intact, but don't worry if bits fall away - that's the texture you want!

Keep the pot of all remaining liquid on the heat and let it reduce down by at least half, then strain all the remaining aromatics and vegetables into a sterilised jar or container, and leave to cool completely and then solidify in the fridge, so you have both fat and stock available for further use - as below!

### FOR THE DISH

200g French green or black lentils  
 450ml water  
 250ml pig's head stock  
 1 baby gem lettuce, quartered  
 2 garlic cloves, skinned, crushed & finely diced  
 1 shallot, skinned and finely diced  
 1-2 tsp miso paste  
 1 pork snout  
 A splash of sherry  
 Olive oil  
 A knob of butter  
 Salt & Pepper

In a saucepan, add olive oil and the gem lettuce quarters to the pan and cook on each side until

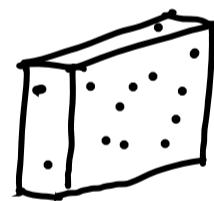
you have a nice golden colour to them. Remove them from the pan and set aside. Add a little more oil, then the garlic and shallot, making sure the heat isn't too strong that they colour or spit immediately, and allow them to sweat and cook through. Once translucent and infused into the oil, season with a pinch of salt, stir, reduce the heat a little.

Then add lentils and fold all the garlic and onions through them.

Add a slosh of the sherry, a good pinch of cracked black pepper. Add the gem lettuce quarters back into the pan, then the water and the stock, and 1 ½ tbsp of miso paste. Leave to simmer away for 15 mins, until the lentils are fully cooked through with a little residual liquid so they're loose and coated.

Meanwhile, portion the pig's snout away from the rest of the head meat. In another pan, add some olive oil or pork fat from the head (or scraped away from the cooled pork stock!) and heat through. Add the snout and let it fry, caramelise and colour on all sides, without sticking or burning in the heat of the fat. Add a generous slosh of sherry to deglaze, then remove the snout and set aside. Add 4-5 tbsp of the pork stock into the pan and let it reduce down until it is thickening, then reduce the heat, add a knob of butter, swirl it around and reduce everything further until it coats the back of a spoon.

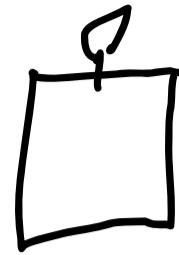
Finally, check the seasoning for the lentils - if you need a bit more salt or umami, add a little more miso paste and mix through gently. Ladle the lentils and lettuce into a bowl, place the pork snout on top, and pour over the pork pan sauce so it glazes thickly over the snout.



## A RECIPE FOR THE BODY, SMOKED TOFU SHREDS BY 2LG STUDIO

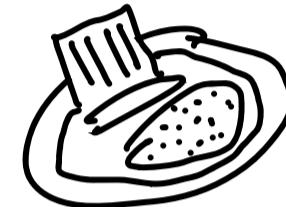
1 block smoked tofu  
 Ground cumin  
 Ground coriander  
 Smoked paprika  
 Dried oregano  
 Olive oil  
 Salt and pepper to taste

Take a block of smoked tofu and grate it into shreds. Make a spice mix of cumin, coriander, black pepper, smoked paprika, sea salt and oregano. Mix the spices through the tofu with a splash of olive oil, then spread it over a baking sheet. Roast gently for about 30 minutes, tossing occasionally so it gets crispy and gnarly. Use in place of meat - in tacos, salads, chilli, burritos or rice bowls. A go-to.



## A RECIPE FOR THE SOUL BY 2LG STUDIO

Light a scented candle (perhaps Boy Smells). Turn off all the lights. Put on your favourite horror film. Relax.



## CHOCOLATE MOUSSE WITH PALMIERS AND CANDIED KUMQUATS BY PHIL WOOD, HEAD CHEF OF SALTINE

Serving: 2 medium platters or 20 small bowls

### MOUSSE

700g dark chocolate  
 50g unsalted butter  
 ½ pint of tepid water  
 100g sugar  
 12 eggs

Melt the chocolate and butter over a bain marie. Whisk the whites with 60g of the sugar until it forms stiff peaks. Whisk the yolks with 40g of the sugar until pale and thick. Pour the water into the melted chocolate and whisk gently until combined, then whisk in the yolks. Fold in the whites and then pour the mixture into moulds to set.

### PALMIERS

330g strong white flour  
 5g salt  
 85g cold cubed butter  
 30ml vodka  
 120ml ice cold water  
 250g lescure/low moisture butter (hammered into flat block)  
 200g golden granulated or light demerera sugar

Mix the flour and salt, then rub in the cold cubed butter. Add vodka (or clear spirit - I used tequila) then add enough ice cold water to form sticky pliable dough. Chill for 30 minutes.

Roll the dough out onto floured surface to twice the size of the flattened butter block and envelope fold two turns before chilling for at least 30 minutes. Repeat envelope folds, turns and chilling/resting twice more (6 turns in total).

Roll finished pastry out to 1 ½ cm deep rectangle. Evenly sprinkle 100g of golden granulated (or light demerera) and 10g of

granulated salt onto a silpat and place the pastry on top. Evenly cover the top surface with the same quantity and mix of sugar. Gently roll and press the pastry to get the sugar to bind (n.b. it might be worth lightly brushing the pastry with water before to help the sugar adhere).

Cut the rectangle into 6 equal rectangles and stack them, pressing them firmly together. Wrap tightly in cling film and freeze for 20 mins.

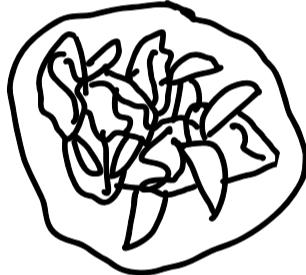
Cut the palmiers into 7-8 mm thick biscuits and place far apart on a silpat on a baking sheet. Cover with an additional silpat/greaseproof and weigh down with a 2nd baking sheet.

Bake at around 200/210°C for 7 minutes before removing the top sheet and letting the palmiers bake uncovered for another 5 minutes. Turn, then finish baking/letting the sugar caramelise for another 5 minutes.

#### CANDIED KUMQUATS

250g kumquats, halved and deseeded  
500g sugar  
400g water

Boil the sugar and water until it reaches 105°C, add the kumquats to the sugar syrup and cook for 20 minutes. Allow the kumquats to cool fully in the syrup, overnight. Repeat this process 5 times every 6 hours or so until the fruit has become translucent.



### RADICCHIO, GRILLED ORANGE SALAD WITH ANCHOVY DATE DRESSING ON WHIPPED RICOTTA BY JUTTA GOSSL

People who know me know my love for starters – and for making salads sparked by a trip to the greengrocer and a dive into the fridge or pantry. I rarely measure; I freestyle. Cooking is about tasting, adjusting, moving with the flow. Which makes putting exact quantities on paper feel a little unnatural.

Cooking for others is when I'm at my most experimental. I love the balancing act of flavours, and dishes often change course mid-way – an ingredient intended for one dish finding its place in another. Which means I almost never make the same thing twice: one day it's chutney instead of honey, another it's soy sauce instead of salt, or marmalade when I want bitter, fruity sharpness.

This salad is one I've made in countless variations over the years. Here I've written the most straightforward version but feel free to go off-road. Swap ingredients, adjust to taste, follow your instincts. That's where the fun lies.

Sweet, bitter, salty, and creamy all come together here: radicchio and fennel for crispness, grilled orange for caramelised brightness, anchovies for depth, whipped ricotta for contrast. And no, we don't count slices of sourdough. Put a loaf on the table and let the scene unfold.

#### FOR THE SALAD

Serves 4  
2 radicchio heads, leaves torn into large pieces  
1 fennel bulb, trimmed, finely shaved  
3 blood oranges (or regular if out of season)  
1 tsp runny honey (for brushing the oranges)  
Extra virgin olive oil  
Sea salt, and freshly ground black pepper

#### FOR THE WHIPPED RICOTTA

250g ricotta  
Zest of 1/2 lemon  
1 tbsp lemon juice  
1 tbsp extra virgin olive oil  
Sea salt, freshly ground black pepper

#### FOR THE ANCHOVY DATE DRESSING

2 Medjool dates, pitted, roughly chopped  
5-6 anchovy fillets in oil  
(2 blended into the dressing, 3-4 cut into thin long strips for garnish)  
1 tsp Dijon mustard  
1 tbsp runny honey  
Juice of 1 orange (+ any juice from segmenting)  
2 tbsp white wine vinegar  
5 tbsp extra virgin olive oil  
Ground black pepper and sea salt, to taste  
Serve with sourdough bread, toasted or fresh

#### METHOD

Prepare the oranges. On a chopping board, use a sharp knife to cut away peel and white pith. Over a bowl (to catch juice), cut the flesh into segments by slicing between the membranes. Squeeze the remaining membranes for extra juice.

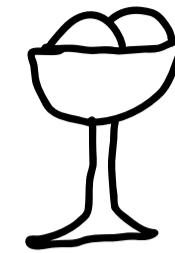
Line a baking tray with parchment. Brush the segments with honey and a drizzle of olive oil. Grill under a hot oven grill for 2-3 minutes on each side, until edges caramelise. Reserve the juice from the bowl.

Whip the ricotta. In a food processor or blender, combine ricotta, lemon zest, lemon juice, olive oil, salt, and pepper. Blend until smooth and creamy (1-2 minutes). If no processor: whisk in a mixing bowl until fluffy, then stir in the other ingredients. Chill until serving.

Make the dressing. In a small blender or jug with a stick blender, combine the dates, 2 anchovy fillets, mustard, honey, vinegar, and orange juice (including reserved juice). Blend until smooth, then slowly pour in the olive oil while blending to emulsify. Taste and adjust seasoning with pepper, adding salt only if needed.

Assemble the salad. Finely slice fennel with a mandoline or sharp knife. Place in a large mixing bowl with radicchio leaves. Add enough dressing to lightly coat, tossing gently with clean hands or salad servers.

Spread whipped ricotta over a serving platter with the back of a spoon. Layer on the dressed radicchio and fennel, nestle in the grilled orange segments, and drape the remaining anchovy strips across the top. Finish with a drizzle of dressing and a final crack of black pepper. To serve, bring to the table with plenty of sourdough ;)



### PINEAPPLE + MINT SORBET (VG) BY BAOBAE

#### FRUIT AND FLAVOUR

600g Fresh pineapple (peeled weight)  
30g Sugar (for caramelising)  
8g Fresh mint leaves  
15g Lime juice  
1g Salt

#### SORBET SYRUP BASE

200g Water  
100g Caster sugar  
75g Glucose syrup  
2.5g Locust bean gum

#### METHOD

Caramelize the pineapple. In a pan, melt 30g sugar until golden. Add pineapple chunks and cook for 10-12 minutes until caramelised and jammy. Cool to room temperature.

Make syrup base. In a pan, heat water, caster sugar, glucose syrup, and locust bean gum (plus optional lecithin/oil) to 85°C while blending gently. Cool completely.

Blend. Combine caramelised pineapple, syrup, mint, lime juice, and salt in a blender. Blend until smooth, with mint flecks still visible.

Chill & churn. Chill thoroughly (overnight ideal). Churn until soft-serve consistency, then freeze.



### CANNED SOUP BY SOUP

1 can of soup  
1 can opener  
Bowl or saucepan  
Spoon

Place the can of soup on a flat, stable surface and position the can opener above the edge of the lid. Clamp it onto the rim and squeeze the handles then rotate slowly until the opener has cut all the way around the lid. Lift the lid, but be careful! The edges are sharp.

Pour the soup into a bowl if microwaving, or into a saucepan if heating on the hob. Heat for 2-3 minutes in a microwave, or 5-6 minutes on the hob. Stir and taste with your spoon before eating. Yum!

FOLLOW THE DOT-TO-DOT,<sup>8</sup> OR FREESTYLE...<sup>7</sup>

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Ödd Üniverse is a London–Vienna post-disciplinary design label and studio built on one belief: the world is more interesting when people are truly themselves.

Working across furniture, objects, fashion, and spatial design, Ödd Üniverse moves fluidly between collections, installations, and cross-disciplinary formats. The result is bold, joyful, and unapologetic – using design as a medium to shape identity, culture, and connection.

At its core, Ödd Üniverse is a mission to celebrate individuality. Each project creates space for storytelling, dialogue, and a community that embraces being different: the real, the unapologetic, the odd.

We design with intention and without compromise. Join the Üniverse. Own being odd.

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