

Lunch w:a
Architect

Stephen Bates/ Sergison Bates

An initiative of **Forum Press & Communication**

in collaboration with

flagey

With the support of



Lunch w:a
Architect

Conference app

login **Sergison Bates** pass **Hello**

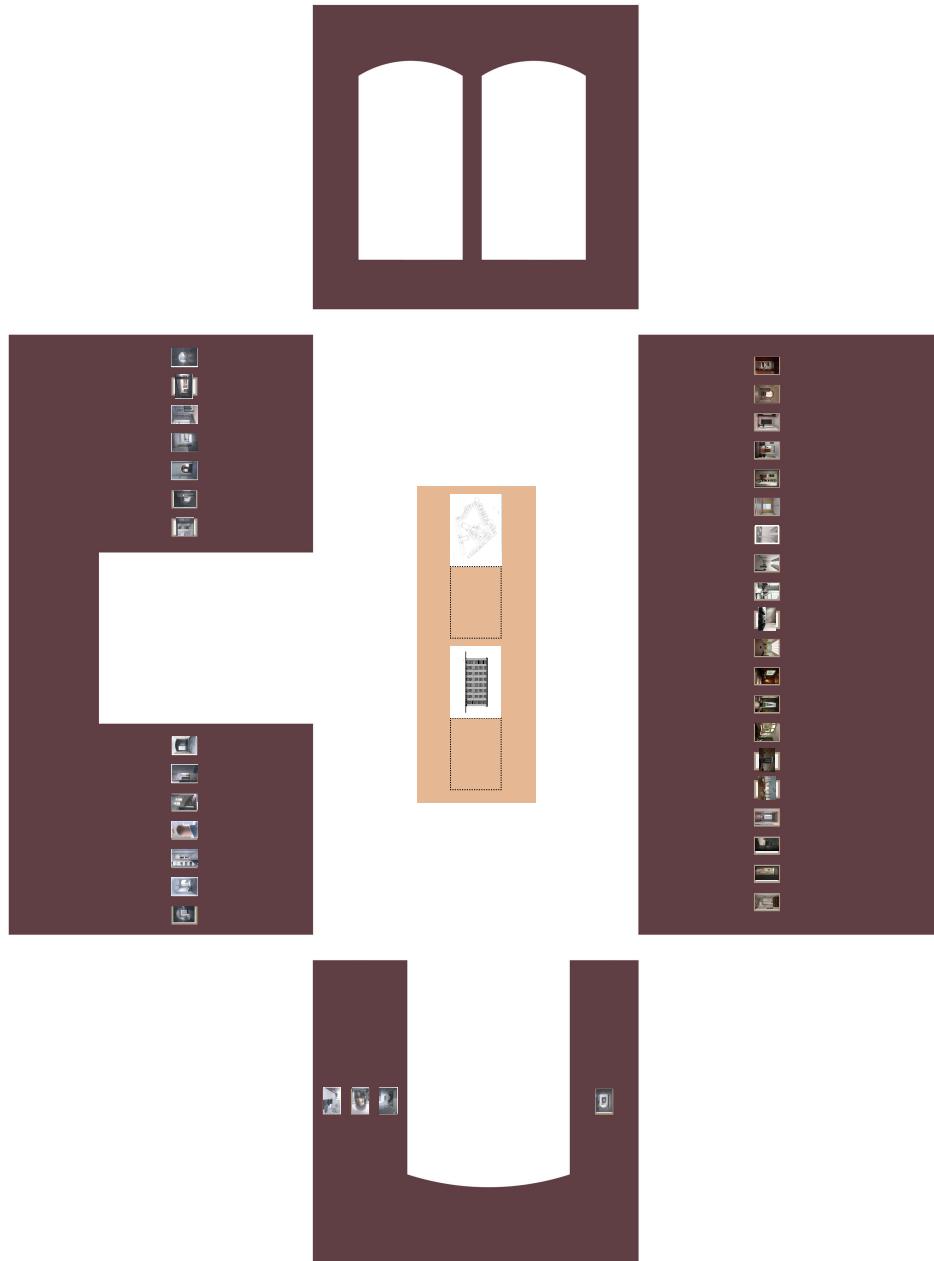
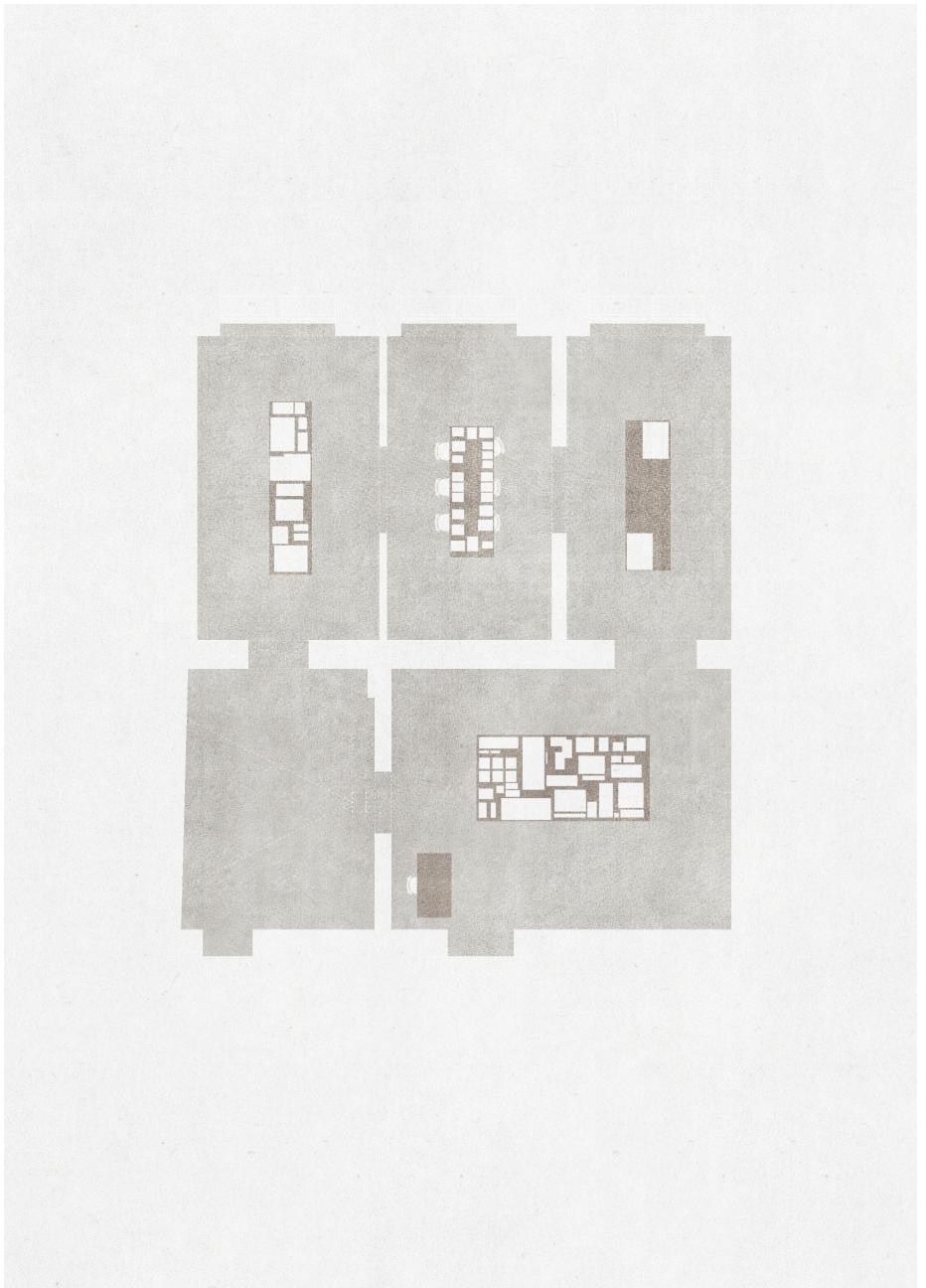


Practice at the fringe

Sergison Bates architects
Stephen Bates

Lunch with an Architect
30 March 2022





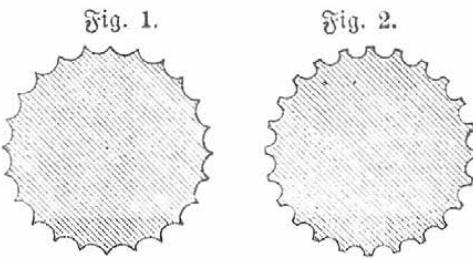




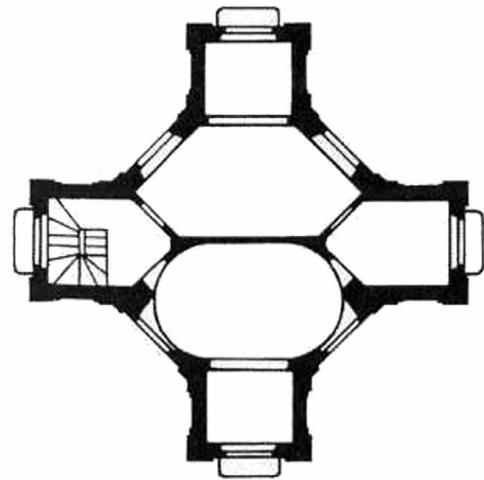
028. St John Hackney, LONDON, UK Late 18th century



029. Bay window, MARYLEBONE, LONDON, UK



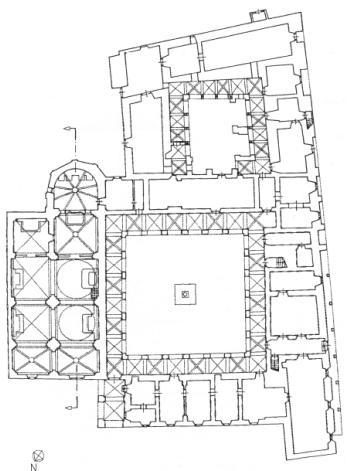
018. Doric cannelure - ionic, corinthian cannelure



019. Pagodenburg, Nymphenburg Palace Park, MUNICH, GERMANY 1716 - 1767



124. Sutton House, HACKNEY, LONDON, UK 1535



125. Chiesa di Santa Maria dell'Isola, CONVERSANO, ITALY, 1462



102. Lulu, Alban Berg, set design Anna Viebrock, Staatsoper, HAMBURG, GERMANY 2017



103. Sekforde Street, site entrance, CLERKENWELL, LONDON, UK

A European practice



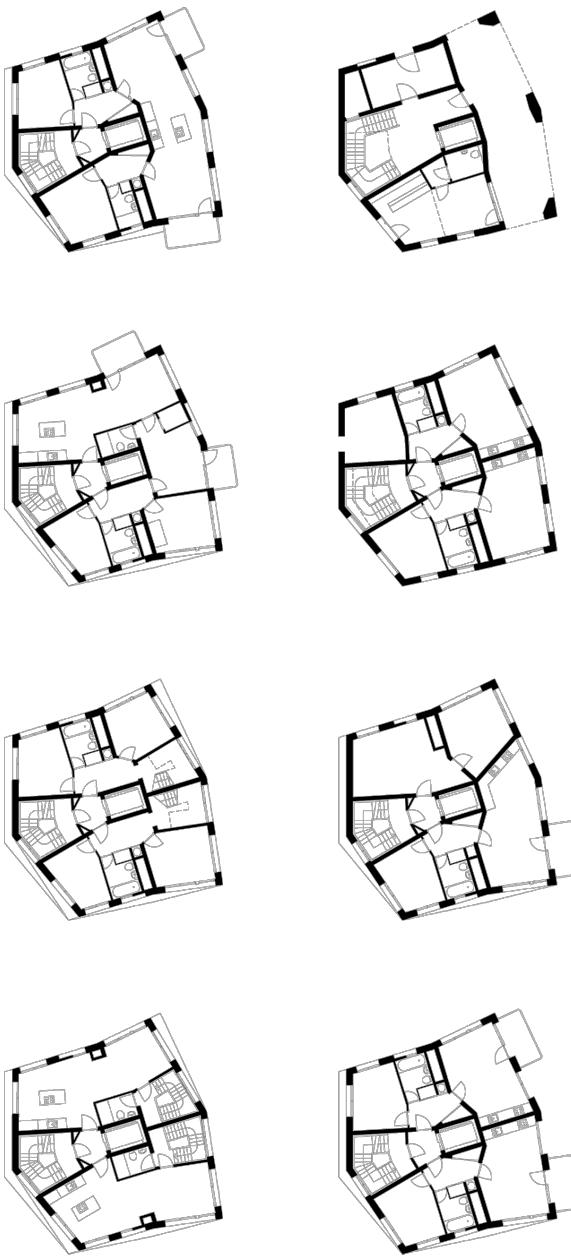


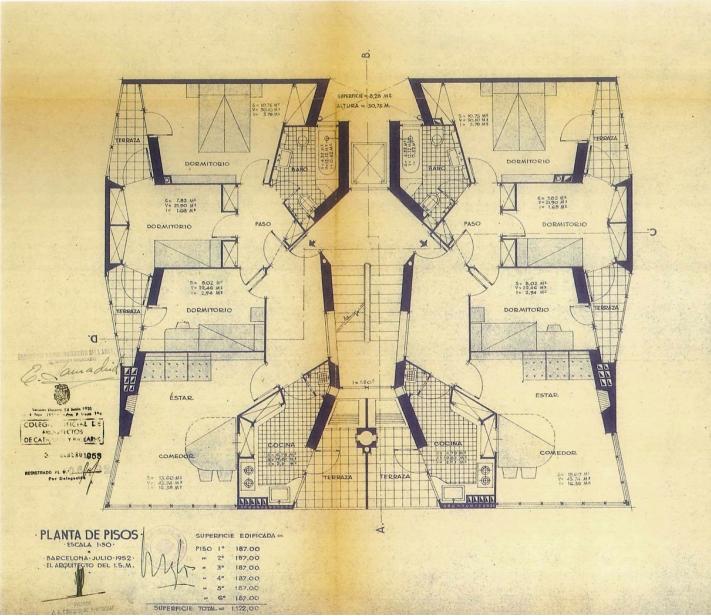


2004 - 2022









José Antonio Coderch, Casa de la Marina, Barcelonetta 1955

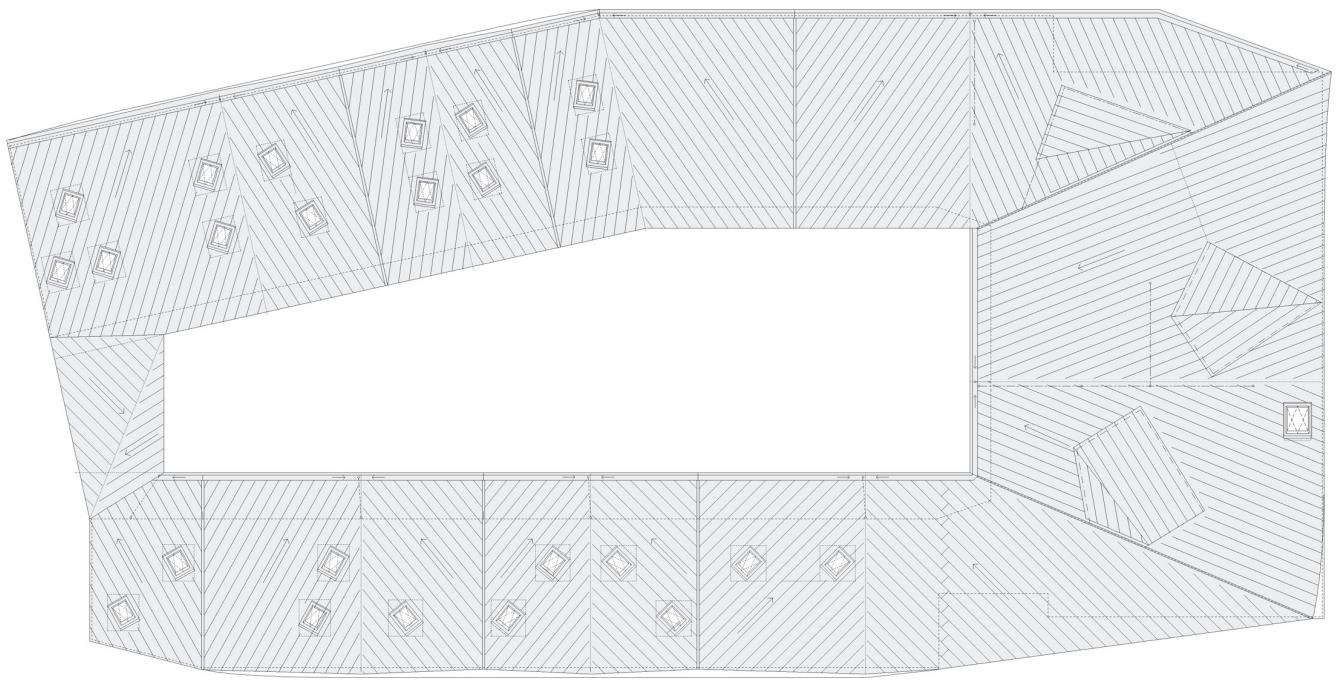


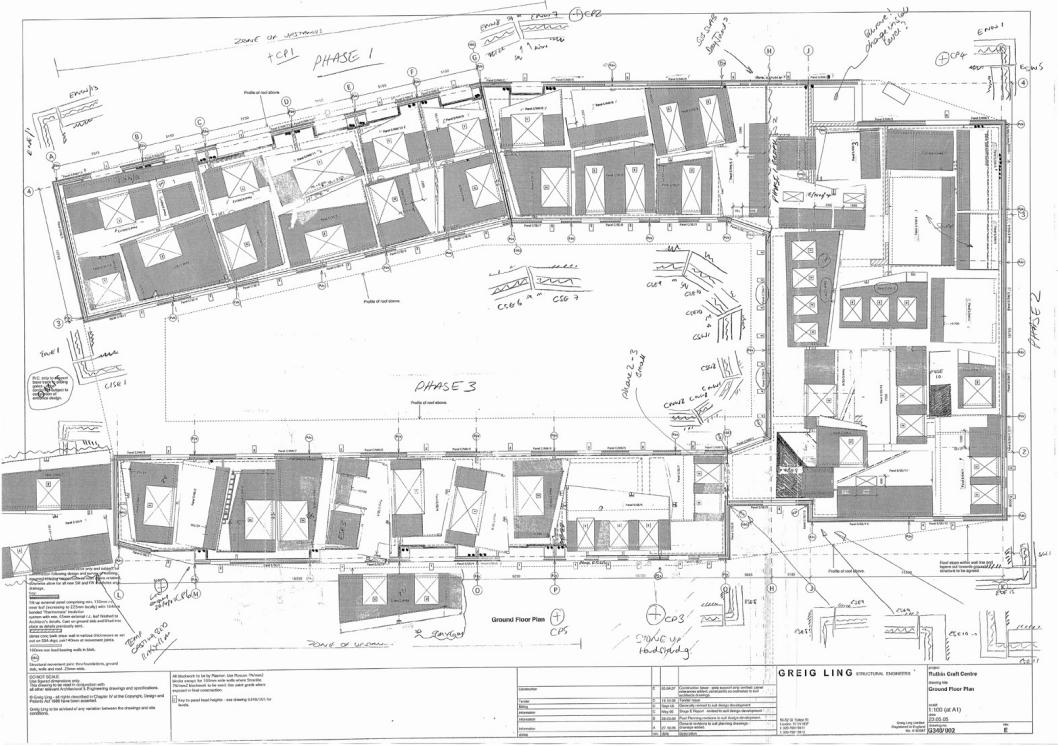


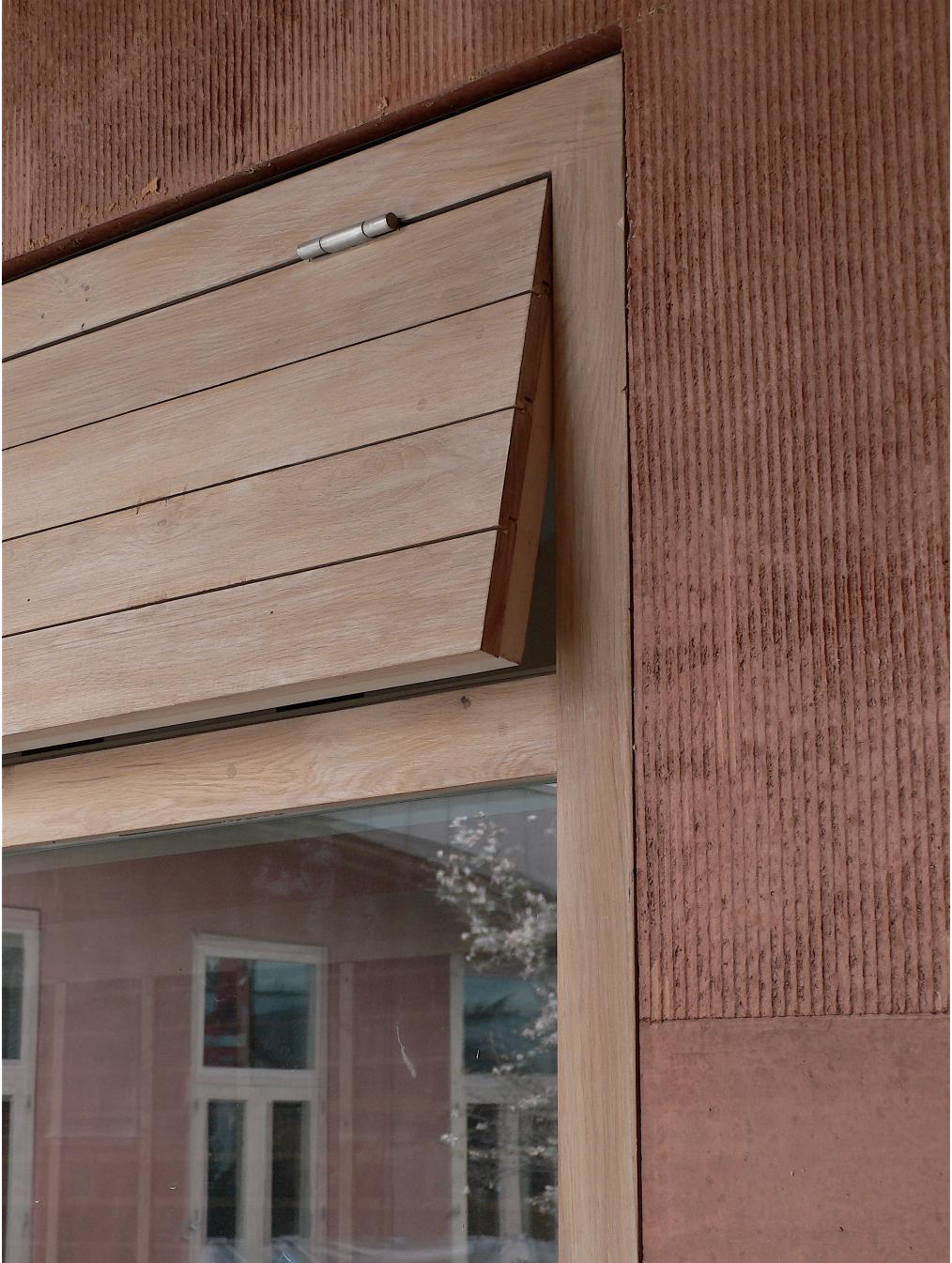




Alison Morton, hand woven linen towels

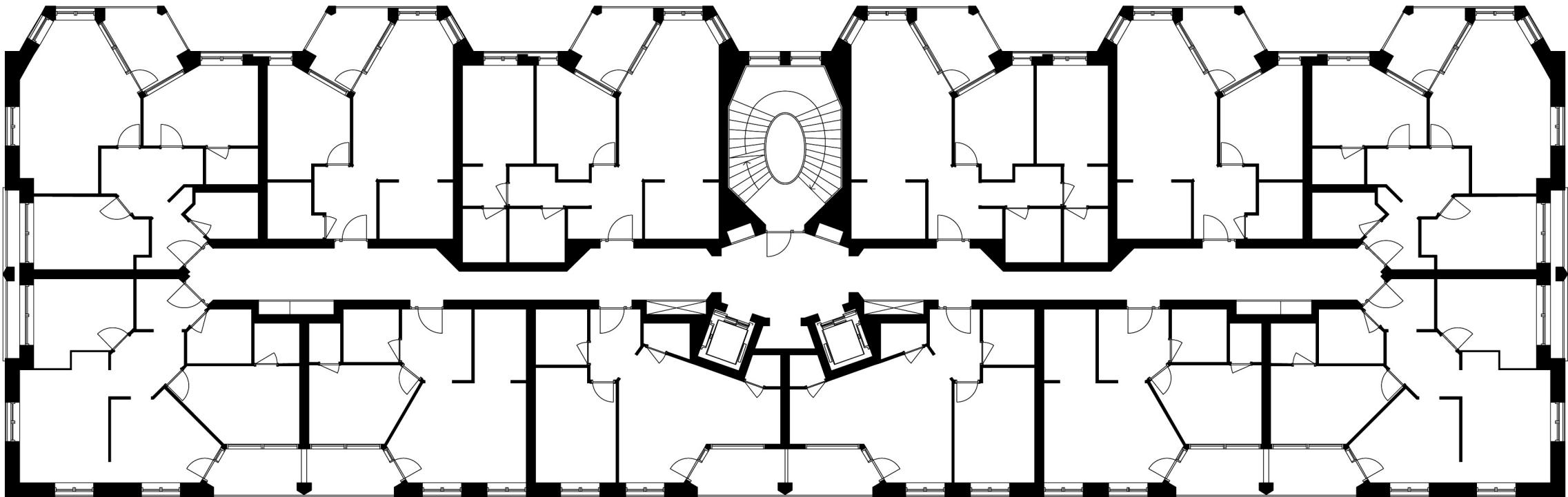


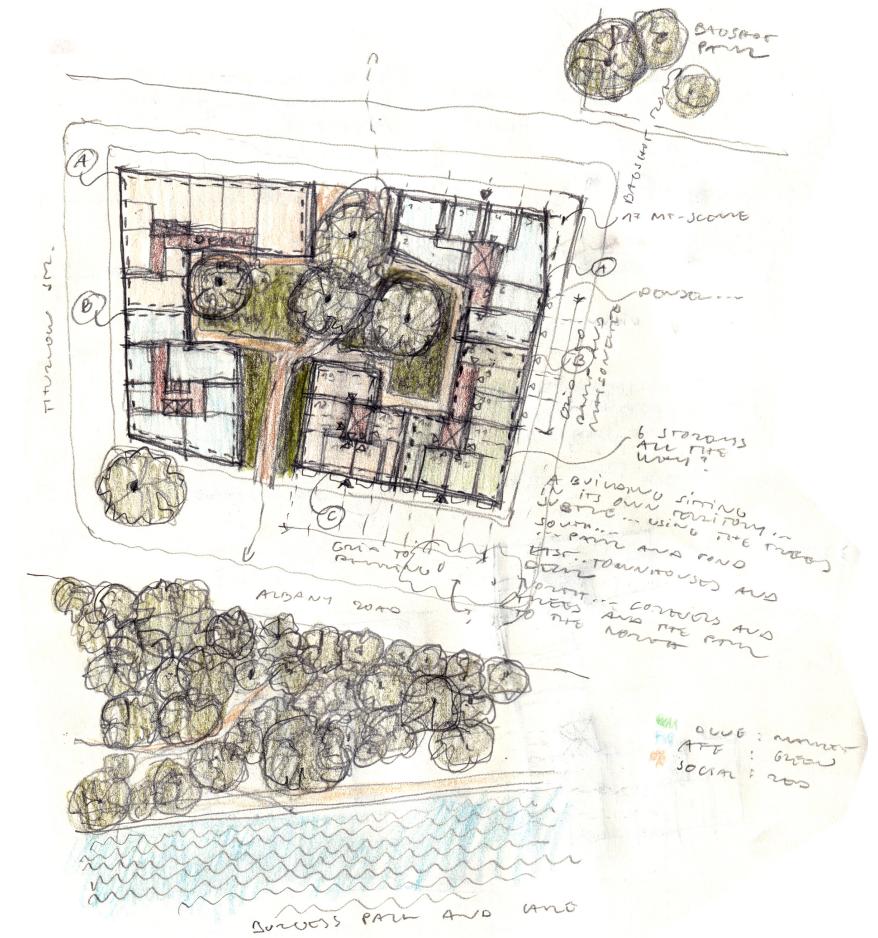


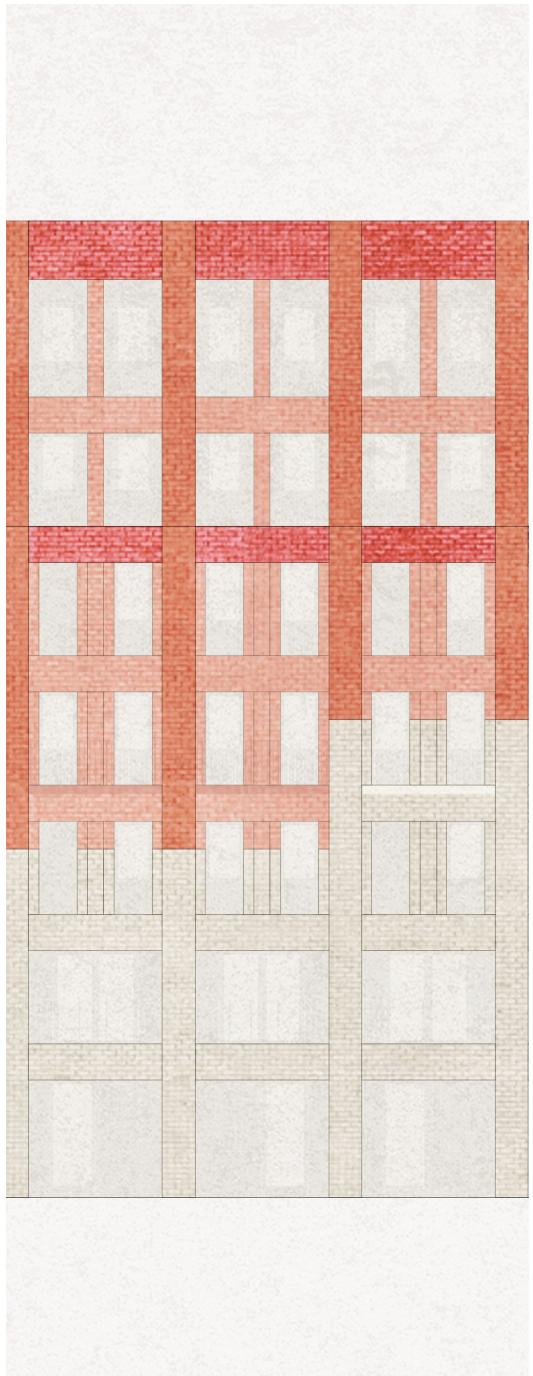


Collaborating





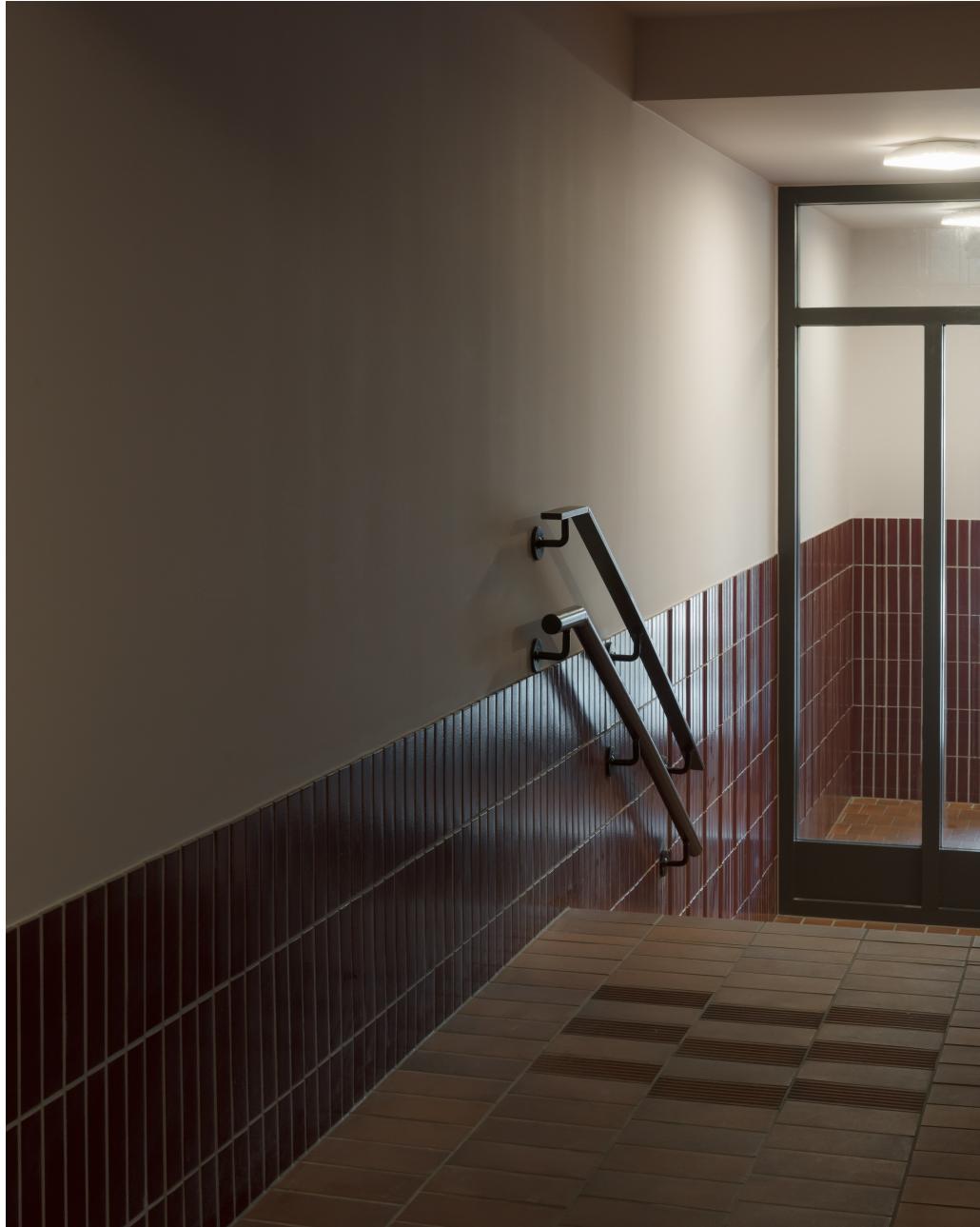


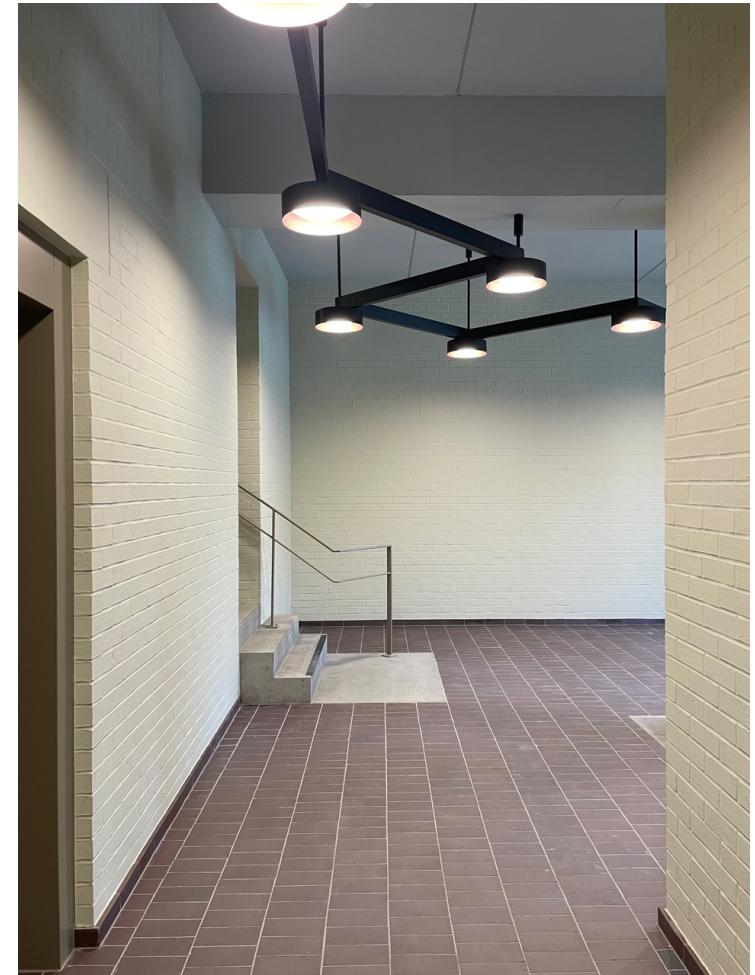


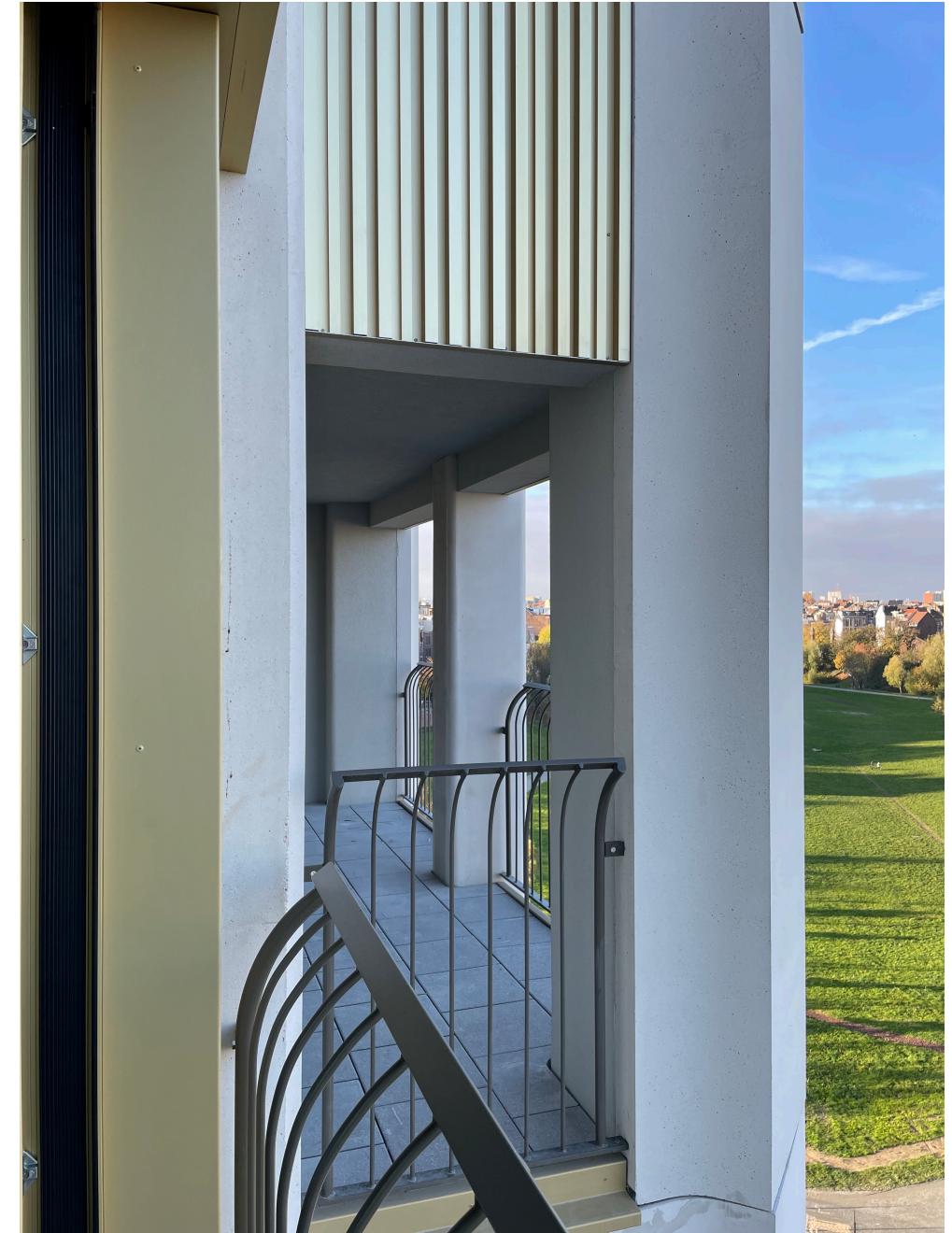








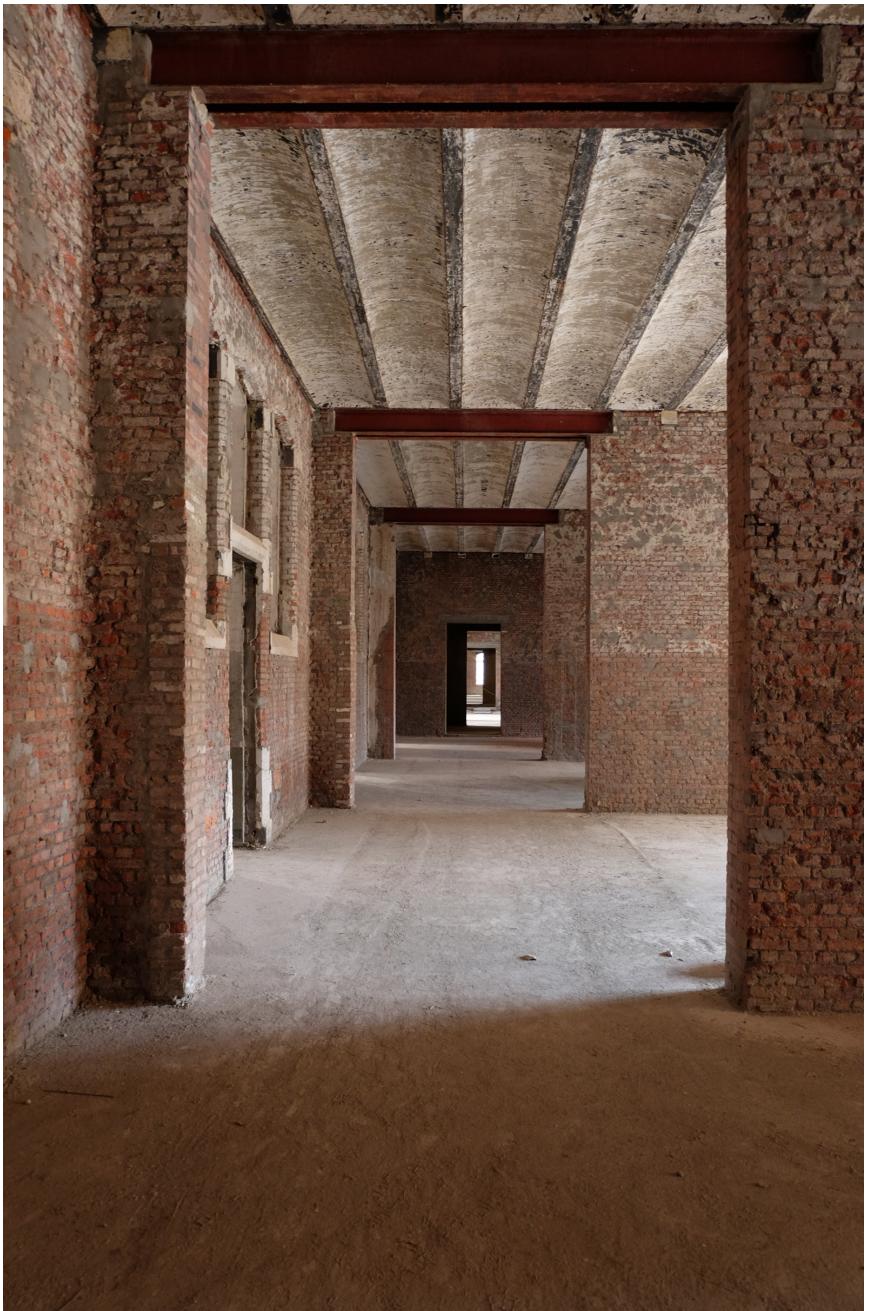


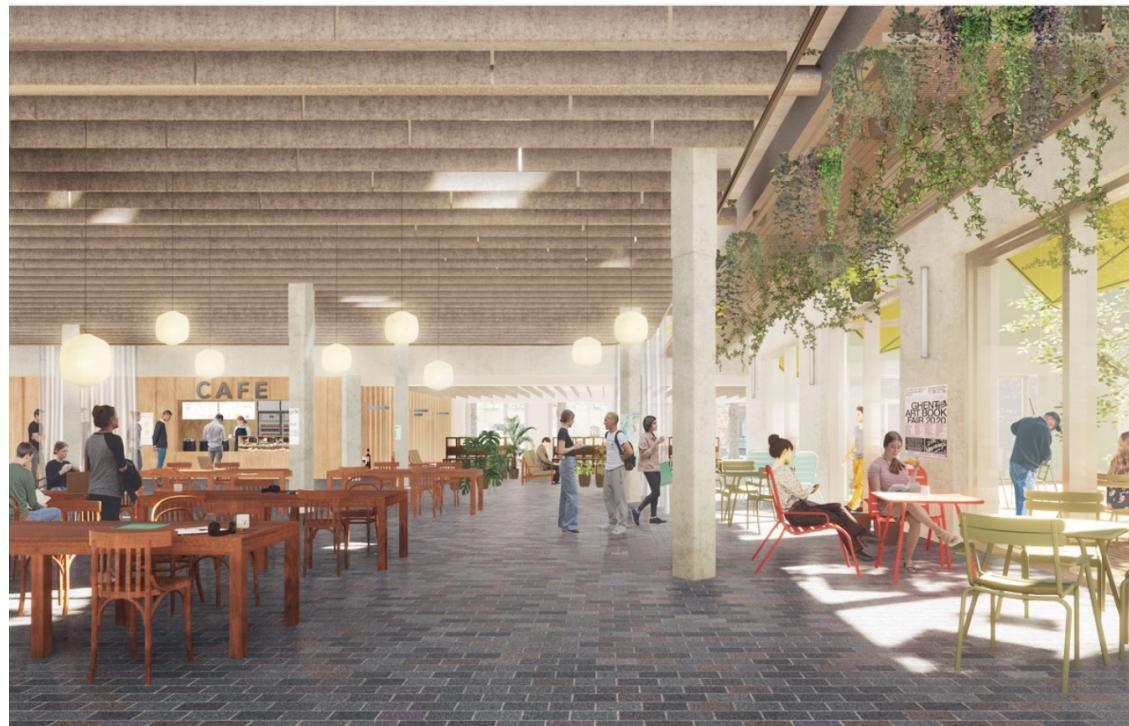




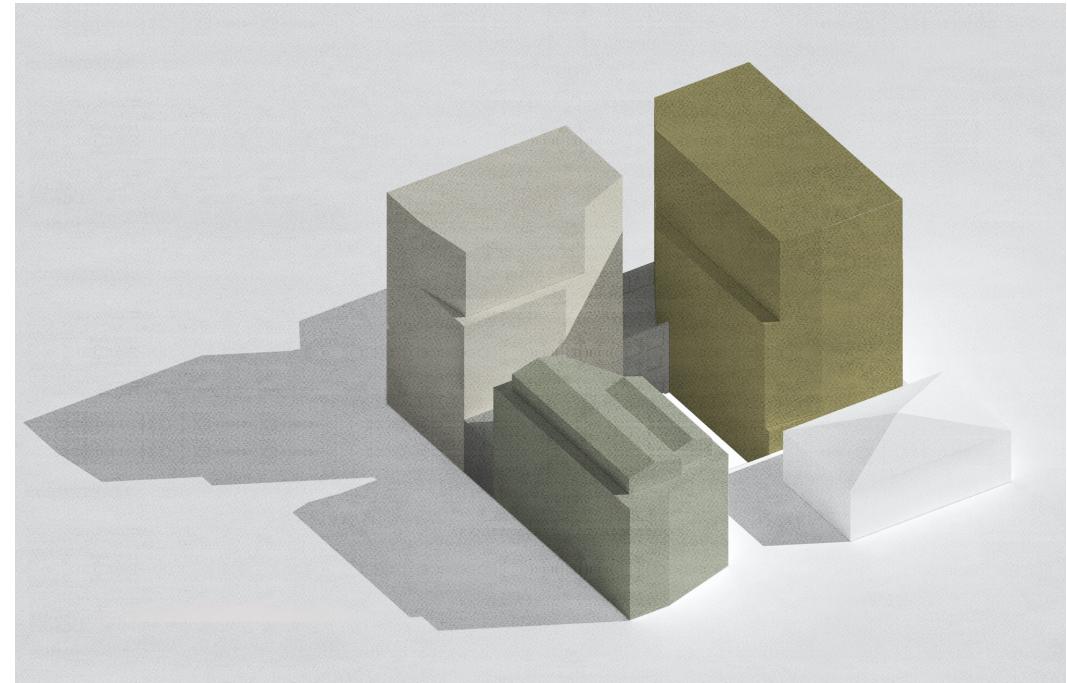




















Gordon Matta Clark, Food NYC, 1971



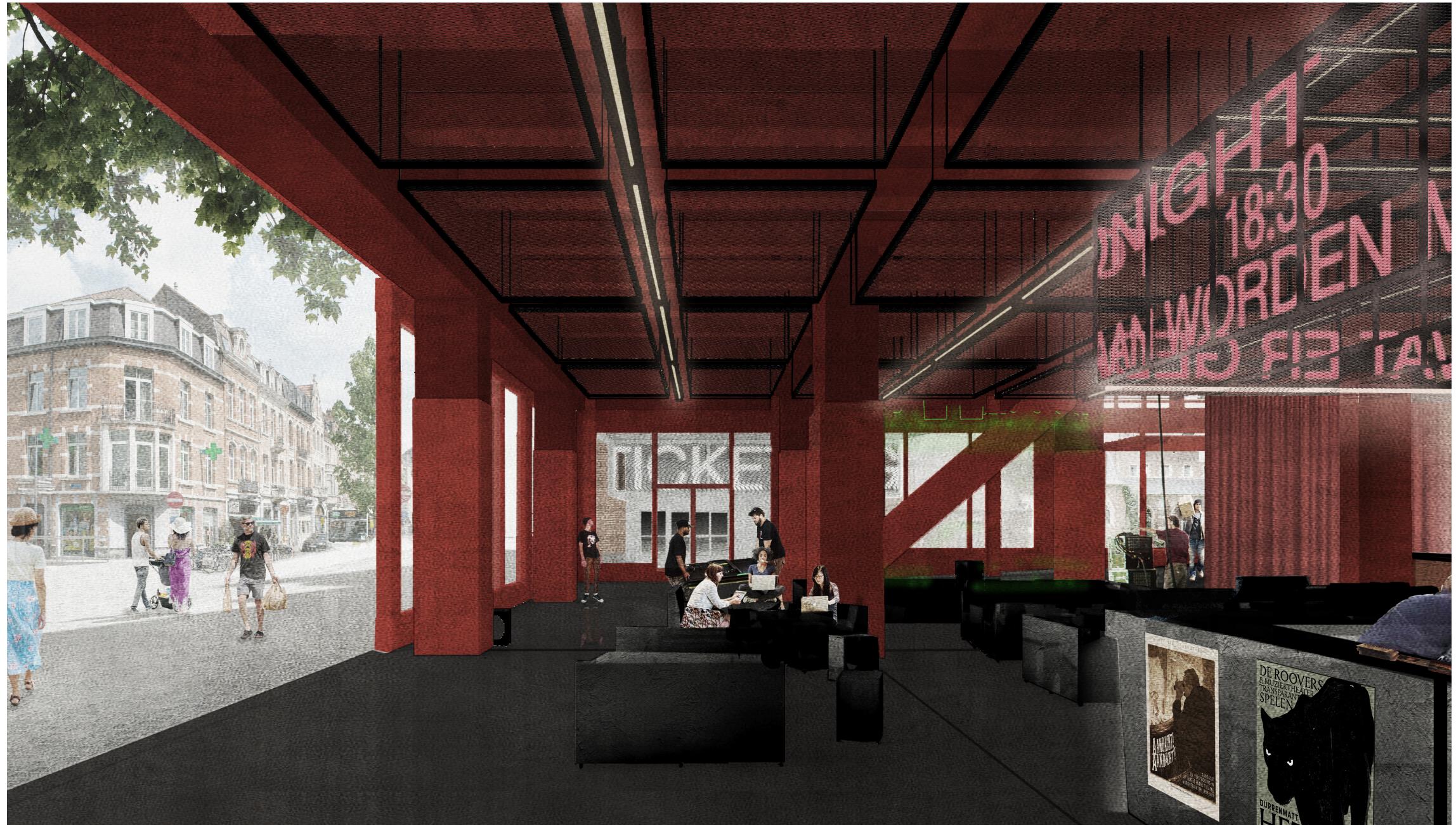
Lina Bo Bardi, Teatro Oficina 1984





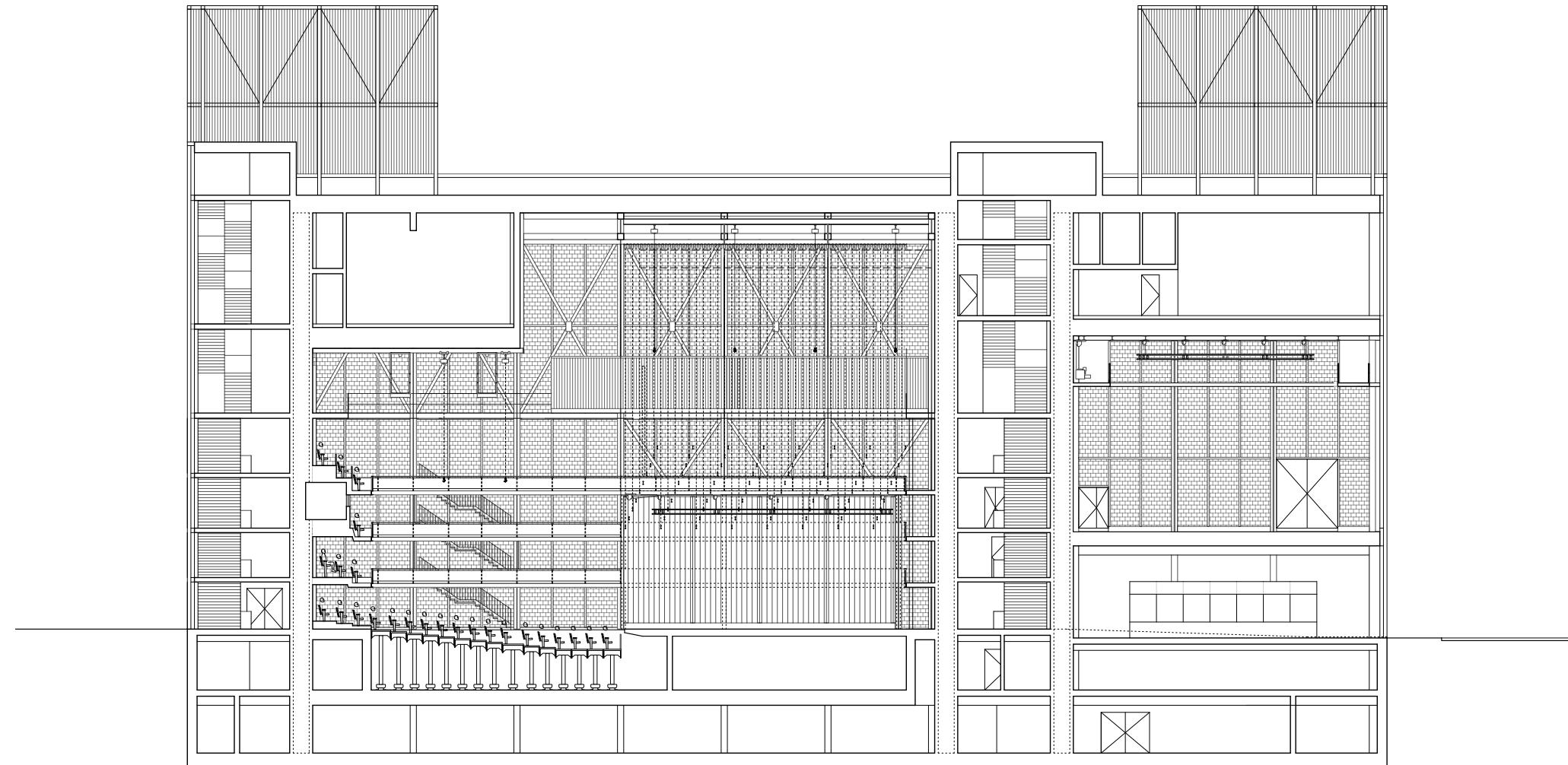


Johannes Vermeer, The little street, 1657













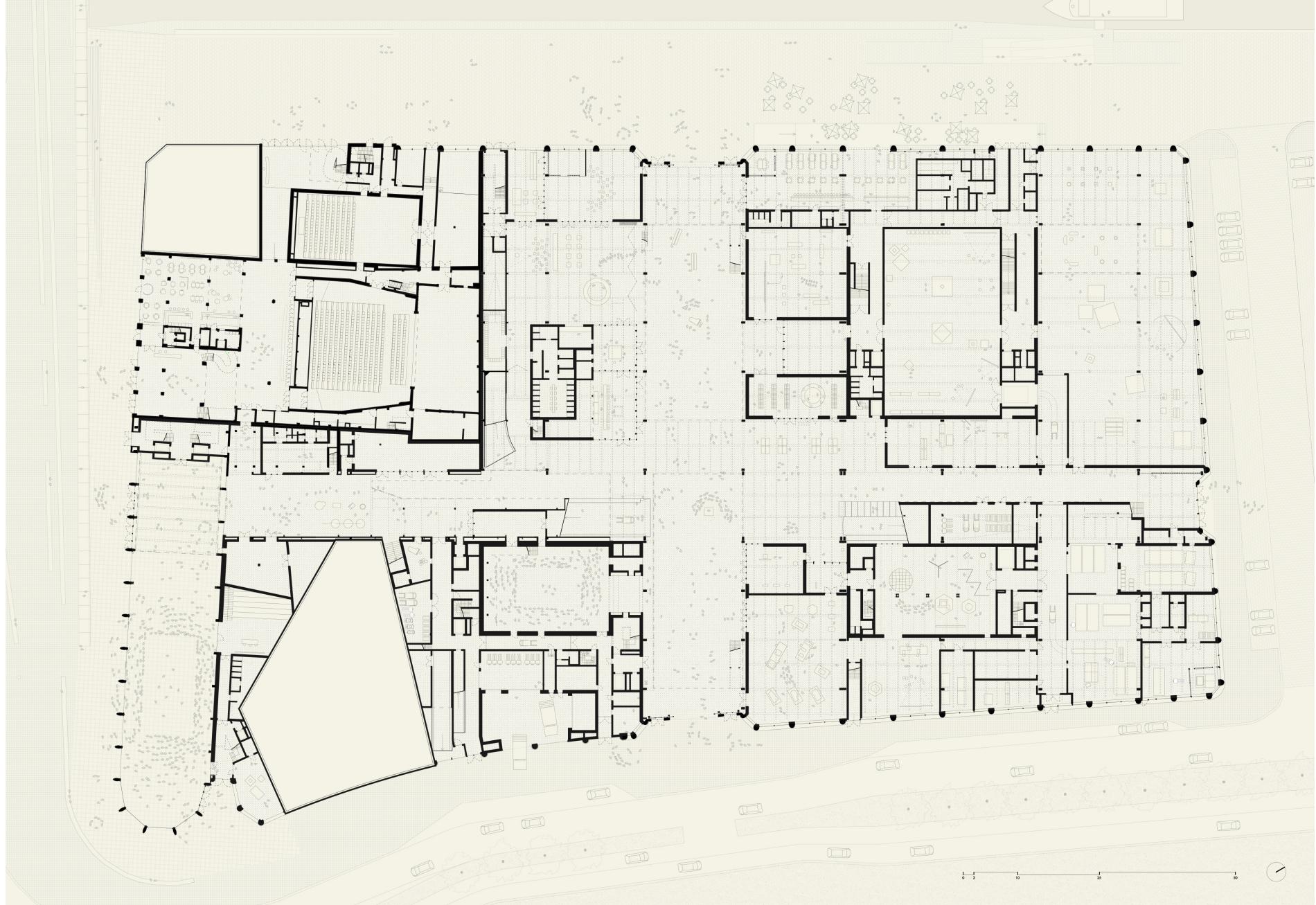


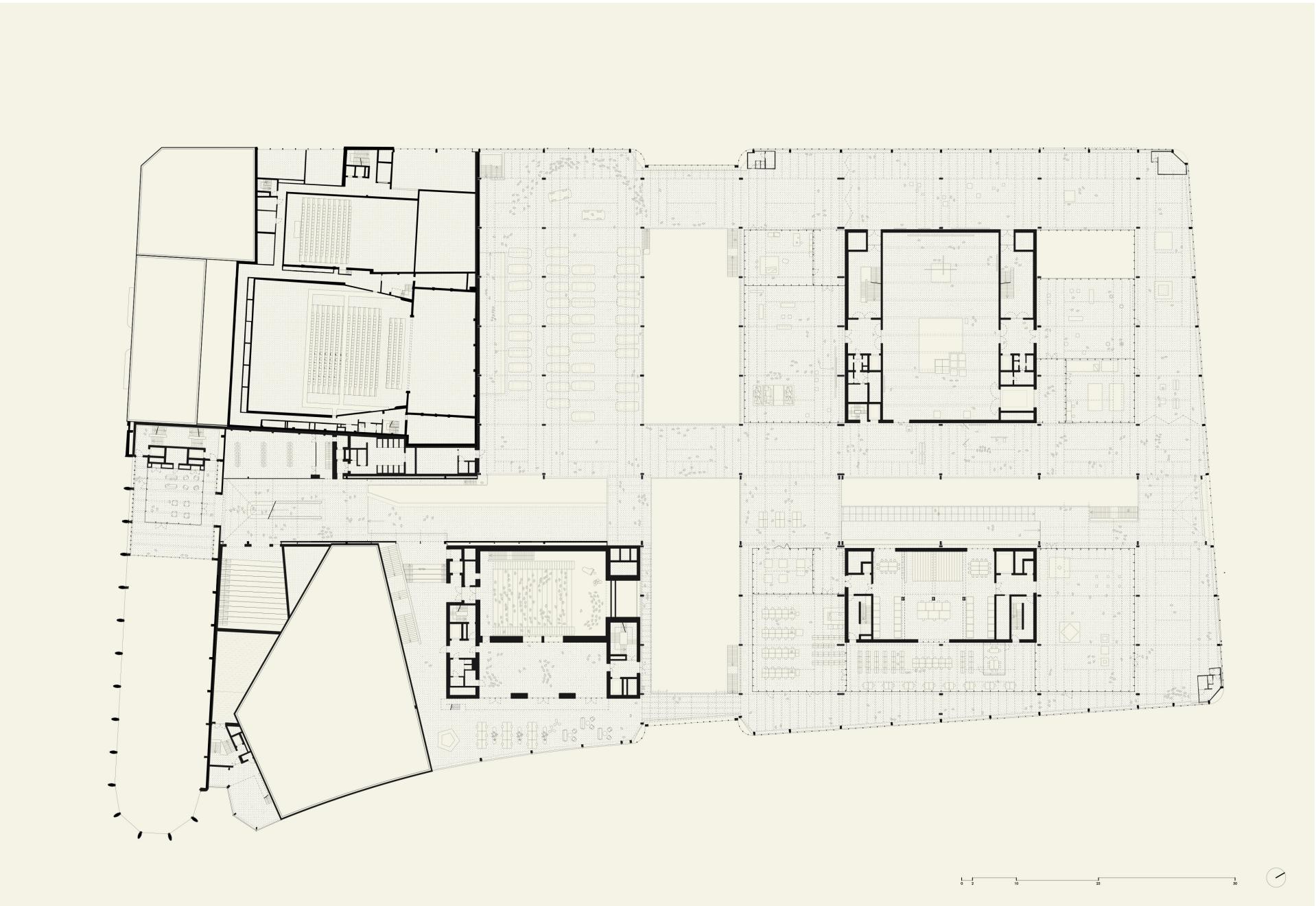
Trusting in what is there



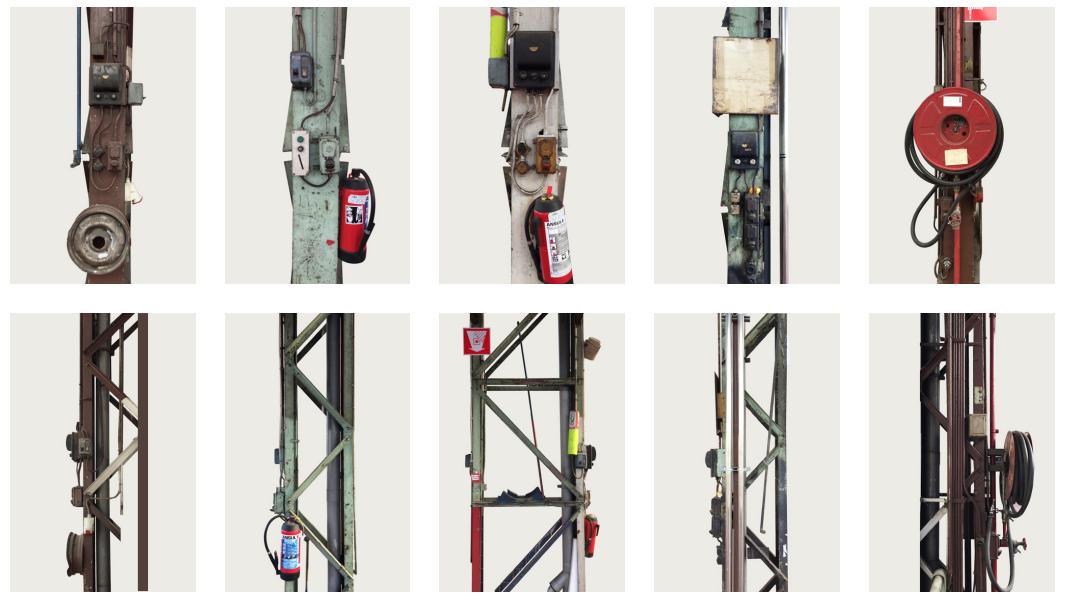


FLEA MARKET ON SUNDAY 3.06 - CIVA "THE PRODUCTIVE METROPOLIS" EXPO - MICHEL FRANCOIS 2.05 - CONCE

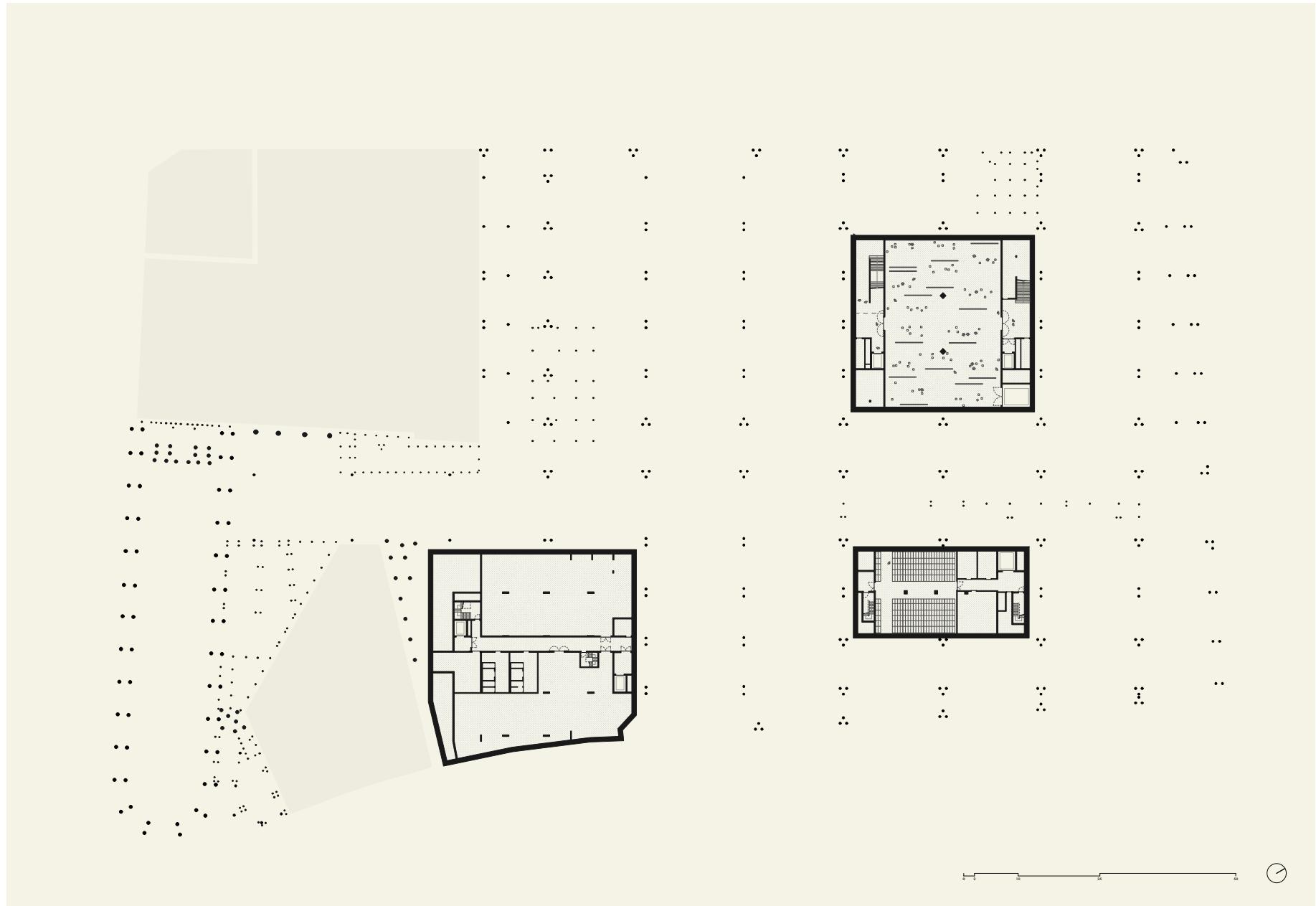




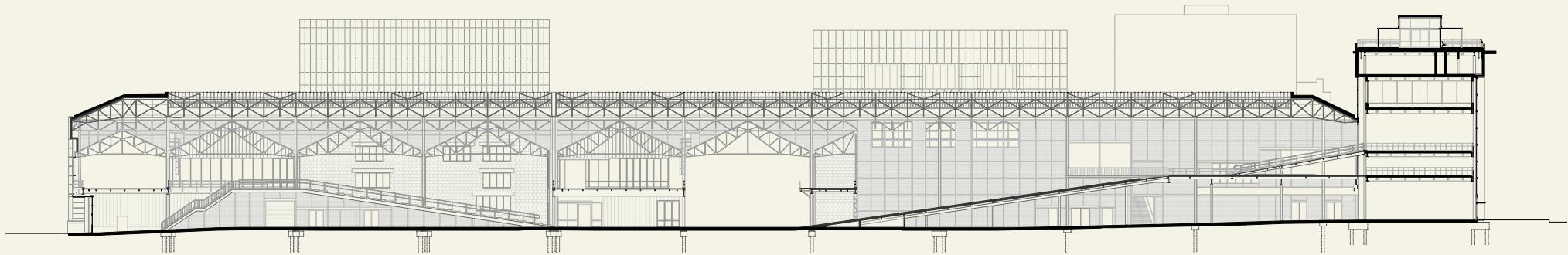
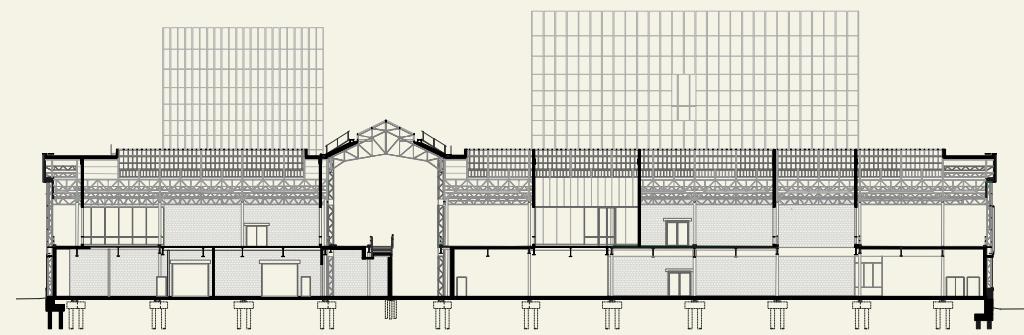
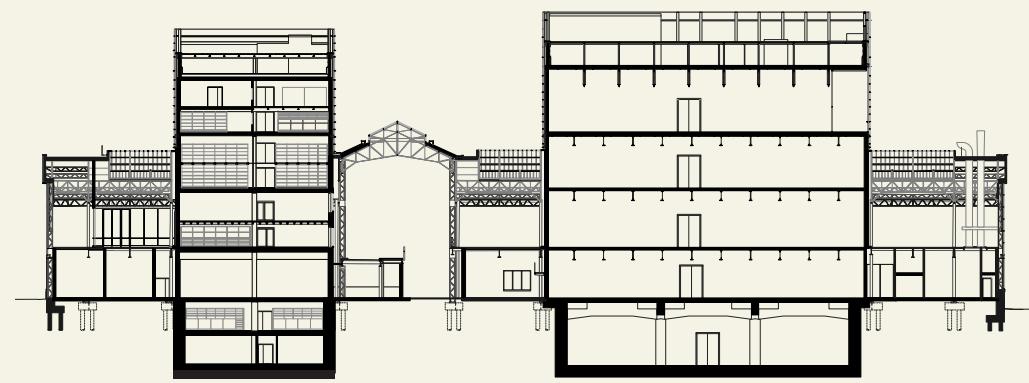


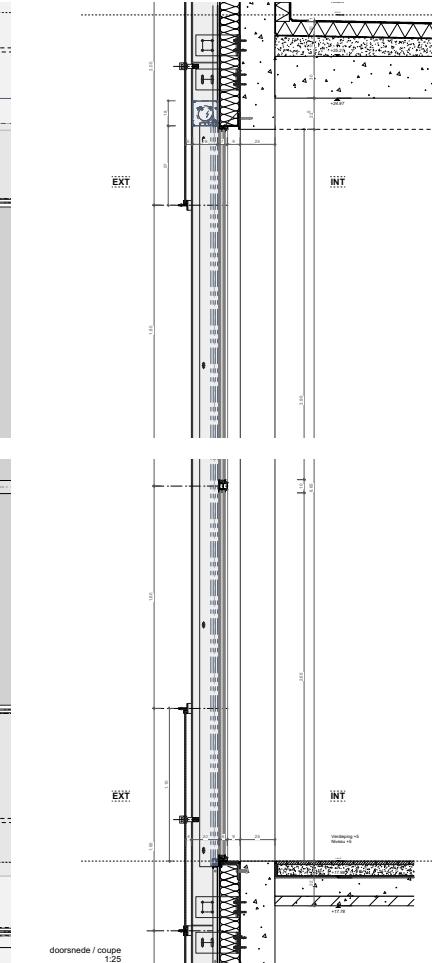
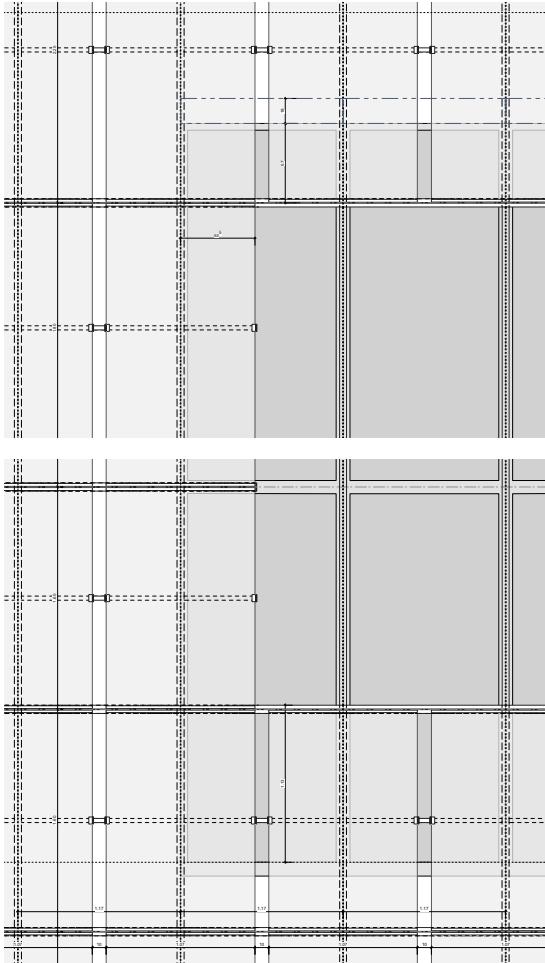












KANAL

Mission complète pour la création d'un Pôle culturel dans l'ancien garage Circloin Yser
Volledige opdracht voor de creatie van een cultureel punt in de oude Circloin garage

adres / adresse
Quai de Willebroeck 3-7
1000 Bruxelles
14e District, Section P, nrs. 236 H2 et P 236T2

opdrachtnemer / maître de l'ouvrage
Fondation Kanal
de la Région Bruxelles-Capitale
Quai de Willebroeck 3/7 1000 Bruxelles
tel +32(0) 435 13 60
email: info@kanal.brussels

architect / architecte
Atelier Kanal

novaarchitecten
EMZN
Sergison Bates architects
12 Square Sartorialle, 1000 Brussel
tel: +(0) 25 88 16 00
email: atelier@atelierkanal.brussels

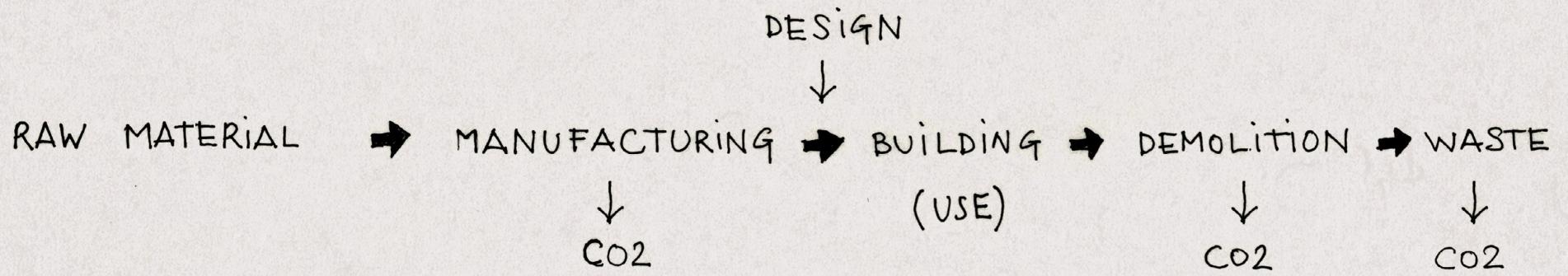
Disclaimer
• Alle maten op het plan zijn indicatief. De uitvoering blijft uitsluitend verantwoordelijk voor de maatschappij. In geen geval verschillende tussen de tekeningen en de uitvoering.
• In geval van tegenstrijdigheden tussen verschillende documenten van opgave moet de architect en uitvoerder rekening houden met de geldigheid van de tekening.
• De ontwerpgegevens worden door de uitvoerder niet gebruikt voor de bouwvoorbereiding van de uitvoering, maar enkel voor de uitvoering. De uitvoerder moet de ontwerpgegevens voor de uitvoering, waar mogelijk, volledig aanpassen aan de uitvoering.
• De ontwerpgegevens, op basis van de uitvoering te maken, dienen uiterlijk op 15 juni 2020 te worden overhandigd aan de uitvoerder.
• De ontwerpgegevens worden door de uitvoerder niet gebruikt voor de bouwvoorbereiding.
• Uitvoeringsgegevens, beton, massabouwstructuren en staalbewerkingsmaten zijn plannen ingesloten.
• Stalen en dimensionen dans ce plan sont données à titre indicatif et deviennent définitifs pour la réalisation. En aucun cas il ne peut y avoir de désaccord entre les dessins et la réalisation sur le site.
• En cas de conflit entre différents documents du dossier d'appel d'offre, l'architecte et l'exécuteur doivent tenir compte de la validité de la planification.
• Les dessins de conception ne sont pas utilisés pour la préparation de la construction de la réalisation, mais uniquement pour la réalisation. L'exécuteur doit adapter les dessins de conception à la réalisation, si nécessaire.
• Les dessins de conception doivent être remis au constructeur à toute moment et au plus tard le 15 juin 2020.
• Les dessins de conception ne sont pas utilisés pour la préparation de la construction de la réalisation.
• Les informations techniques, les béton, les structures en masse et les éléments en acier sont inclus dans les plans de l'ingénieur.

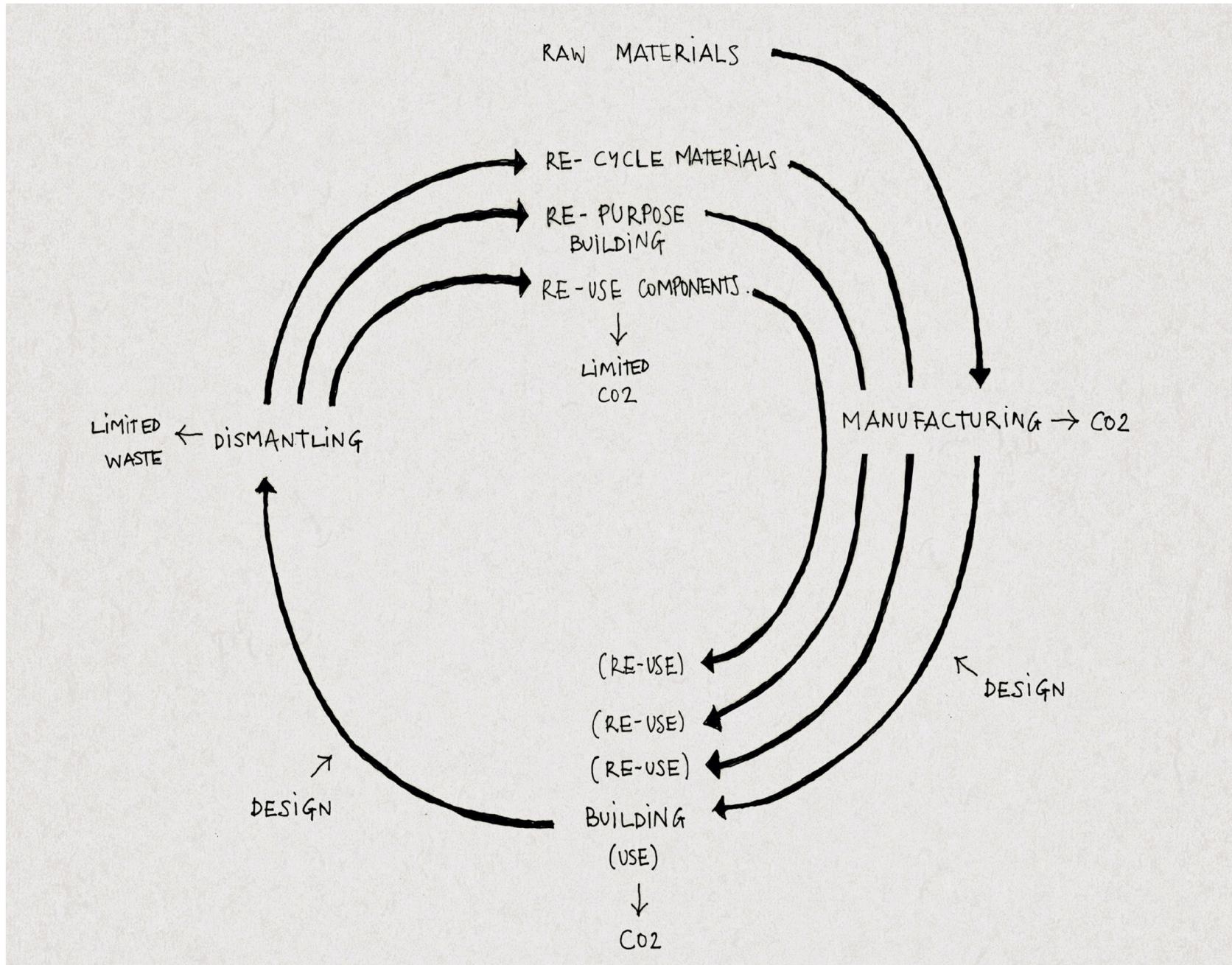
± 0,00 = XXX,XX TAW
fase / phase
Aanbesteding
Appel d'offre
titel / titre
Detail
MRC-201
KN-09-TD-A-052-T-MRC-409-00
datum 14.05.2020
schaal 1:25
formaat A3
index revision date description
00 00.00.0000 -

DRAFT



A world of diminishing resources







To DIY for Darren, far left, is about turning a shell into a flat in Tilbury House, left, the development he helped to build

THE HOME-MADE HOME-MAKERS

ARCHITECTURE TOM DYCKHOFF MEETS THE SINK-ESTATE SELF-BUILDERS OF ESSEX

I'M NOT HERE TALKING paint scratches with Steve Howard. Steve does not. The point of him which I have in mind is that he's got a broken nose, shaved head and a nice line in tattoos LOVE AND HATE on the knuckles—because isn't Laurence Olivier's Romeo "I was a smachthead, but I'm well clean now. I don't fight any more, don't drink."

The point of DIY is that it's days of superannuated and mucky showers of colour to paint his living-room than dabbing in the Kew undergrowth. "I wanted light pastels, something soothing, not harsh. I don't want to be depressed." His flat's looking dandy. The net curtains are up, like bedroom's a nice shade of blue, and the kitchen's "handsome yellow". He can't wait to get cracking again. "I'm keen," he says.

It's a long path from snout to swashes, but Howard has walked it. Not only has he decorated his flat, he's built it. Plus ten other flats next door. Not all by himself. OK, but with his neighbours, part of an assisted self-build scheme dreamt up by young architect Jonathan Sangster, who's been working with the New Towns and Hierarchy and the New Towns housing association for the Broadwater Estate, Tilbury, Essex. The Government would call it the estate social

ly excluded. Crime, vandalism, unemployment, shacks with windows bricked up, ripped soot on pavements blooming with knee-high weeds. I tick. It's a place where everyone's a bit of a scoundrel and most of them are. And scoundrels would most likely be scoundrels pending off the chip-wraps and vandals with spiced front gardens. And the efforts of Steve, Darren, Wayne, Alex and half a dozen other unemployed young men to graft hold of their lives.

The plan was simple: give them a chance. They're not professionals, but they could be. They want a job? Train them in construction. It's a little like Jamie Oliver's Jamie's Kitchen project, only with blue paint, not hamster squash ravioli. And the "bulldas" round Tilbury definitely aren't Mackney. Instead of Jamie there's Cliff, from the housing association, given new wings with a bit of a smiley face. Howard still has the slightly stressed look of a batter whose wots is never over. When we meet, he's clamped to the phone-surfing out-hen effs for Wayne. "Every morning you wake up and wonder what would hit you today. Some-

times they wouldn't turn up on site, or there were other problems, or they were ill. The important thing though was that they were willing to get involved."

And then there were willing. "I was signing on, and I thought, You're not doing anything else," says Darren Allford. "Give it a shot."

"I'd seen those little programmes," adds Alex Nelson, "about people Chipping Barnet and stuff, and I always thought, I could do a general job."

First up, the theory. At a local college, "we did the lot," says Howard. "Circumferent, brick-laying, scaffolding, painting and decorating, tiling, all together." Plus learning "life skills" such as CV writing, health and safety, IT, cooking and first aid. It's not just 22 qualifications.

By this time, of course, the group had grown stampingly behind. "We had our own difficulties, personality differences, and that," says Howard. "Plus we had our own difficulties, personalities, and that's what a few 22-year-olds might like. They wanted something else, but that proved too costly."

Instead, they delivered an American country or rustic. Or maybe it's a Scandinavian wood cabin. Or a chalet. "It's got a holiday quality to it," says Darren. "It's a two-storey house with eight one-bedroom flats, four two-bedroom flats, accessible by a veranda and headphones and two staircases, grouped around a ground courtyard. You could call it a gated development. Why not? Turn on its head the assumption that gated developments are just for the privileged. I had visions of them sitting on the veranda with their dogs up the garden."

Then the real work. It was Nelson's job to rationalise the budget. "It was really hard," he says. "But it weren't him had been in the car. The joys of last winter's delays included a bit of a gulf between the architect's vision and the client's. That's not to say people didn't drop off now and then."

Days are normal on a building site. "What

should have taken six months took a year," says Hughes. "So they all got frustrated. We had people who'd never had a job before. It's a bit like the Inquis when the foreman was away. 'It was really hard,' he says. "But it weren't him had been in the car. The joys of last winter's delays included a bit of a gulf between the architect's vision and the client's. That's not to say people didn't drop off now and then."

Days are normal on a building site. "What

A HISTORY OF SELF-BUILD

ONCE UPON a time we didn't have builders, architects and developers to build us our buildings, we did it ourselves. From yurts in Mongolia to Swiss villages, to early Amercan pioneers, communities were built by the communities themselves, and towns and cities and their built, larger and shapely towns are the norm, not the exception. In many places, the built, the developed word, started dying up on the lots as soon as enough people got getting increments.

Speculators emerged along great rivers and coastal stretches such as William of Orange. It was on these, when the densities of urbanisation increased, that architects such as Sir Christopher Wren arrived, in the 17th and 18th centuries, but the mass of the population began to be detached from the actual buildings of where they lived. By the 19th century, industrialisation and urbanisation brought the mass production of the built environment, one of which architects have remained after reconverting us with our roots, thinking that that's something wholesome and strong about building where you live.

Steve, Darren and William Morris and three American pioneers, get it just right: "an abode was morally righteous. But that's fortunate for you. Modernism might have been more about mass production, but even Le Corbusier soon got bored with the machine-age look after the Second World War, using medieval Mexican aborigines to build the Kasbah at Jeju. In Paris, he was the first to leave than own marks on its rough concrete."

In the 1960s, self-build's social agenda returned. Herman Hertzberger's co-operative half-built houses which the users completed, and offices, such as the Contrast Center, with pods that users customised. Walter Segal's modular system, which he had developed an eco-friendly, wood-framed house kit, so cosy and cheap that anyone could put one in their back garden, which is exactly what he did in north London.

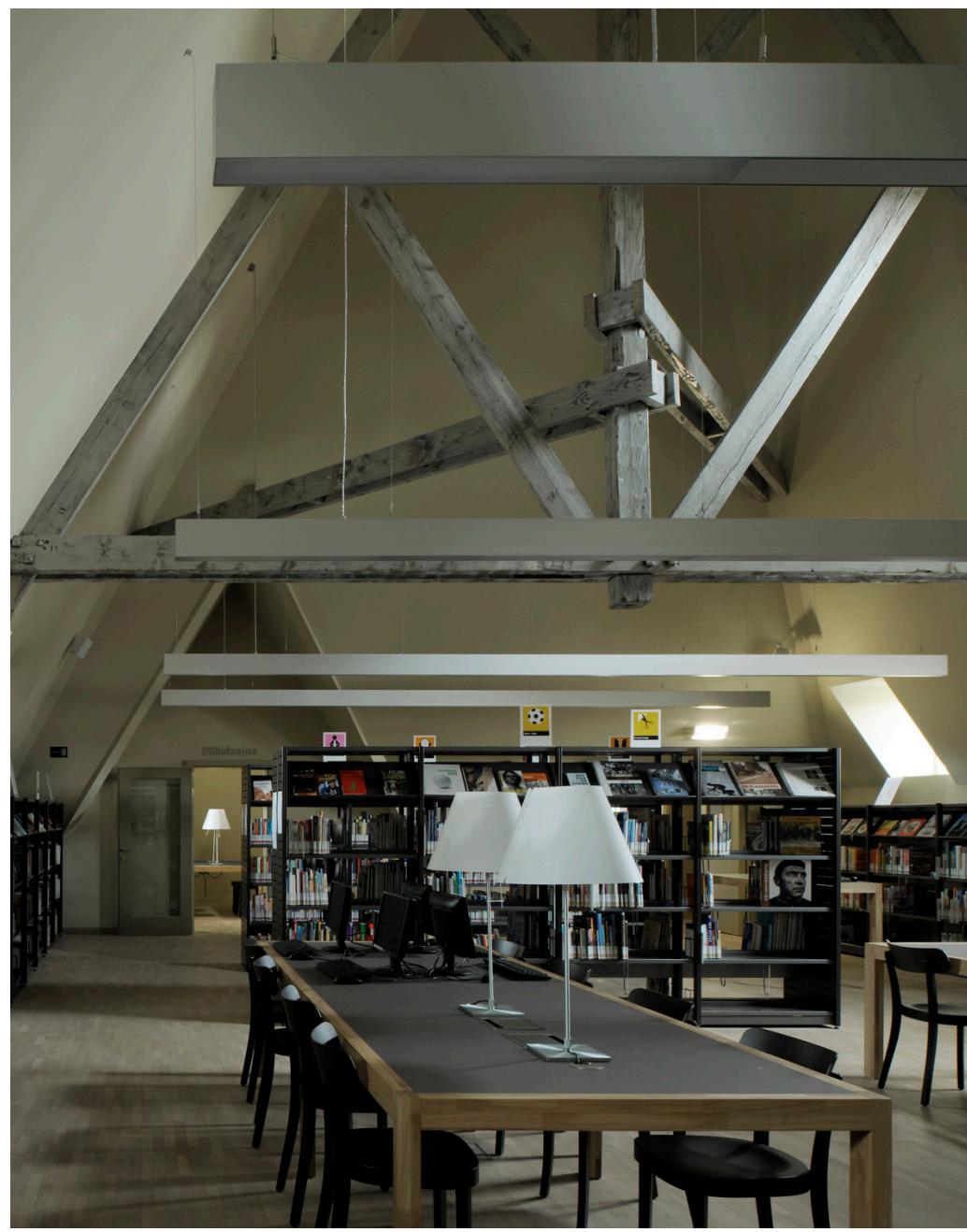
At about £34,000 a plot, it's still popular with amateur architects and families. These days, though, it's big business, too, as the middle classes, including a Gated Dordogne style. Not all of it looks like Southbank on steroids, though. Architects Bush Howard Merton come up with an award-winning, stone and glass update on Sangster's wood-frame idea from their West London. Bush, sweet, toasty and balconies are getting tempting chick-a-chick-a-

Tom Dyckhoff











Rethinking... **how we work**

- what we work with
- how we travel
- reducing waste
- increasing wellbeing
- giving back

Rethinking... **how we build**

- recycling and reusing
- environmental performance
- how we use concrete
- more green
- working with timber

**NEXT
TO
INFRASTRUCTURES ? DEMOLITIONS !**

**ASSEMBLING
-
DISMANTLING**

RE - PURPOSE

**RE-CYCLED
MATERIALS ?**

RAMMED EARTH

**RE-SELLING
COMPONENTS !!**

CITY GATE

LEUVEN HOUSING

CROSLAND PLACE

KANAL

VERSAILLES.

FESTED

FITJOHNS

FRANZISKANERSTRASSE

LEOPOLDS KAZERNE

ST. MARGARETS

PETER JONES

SAINt VINCENT DE PAUL TOWER HOUSE

CADIX

CITY GATE

PETER JONES

CITY GATE

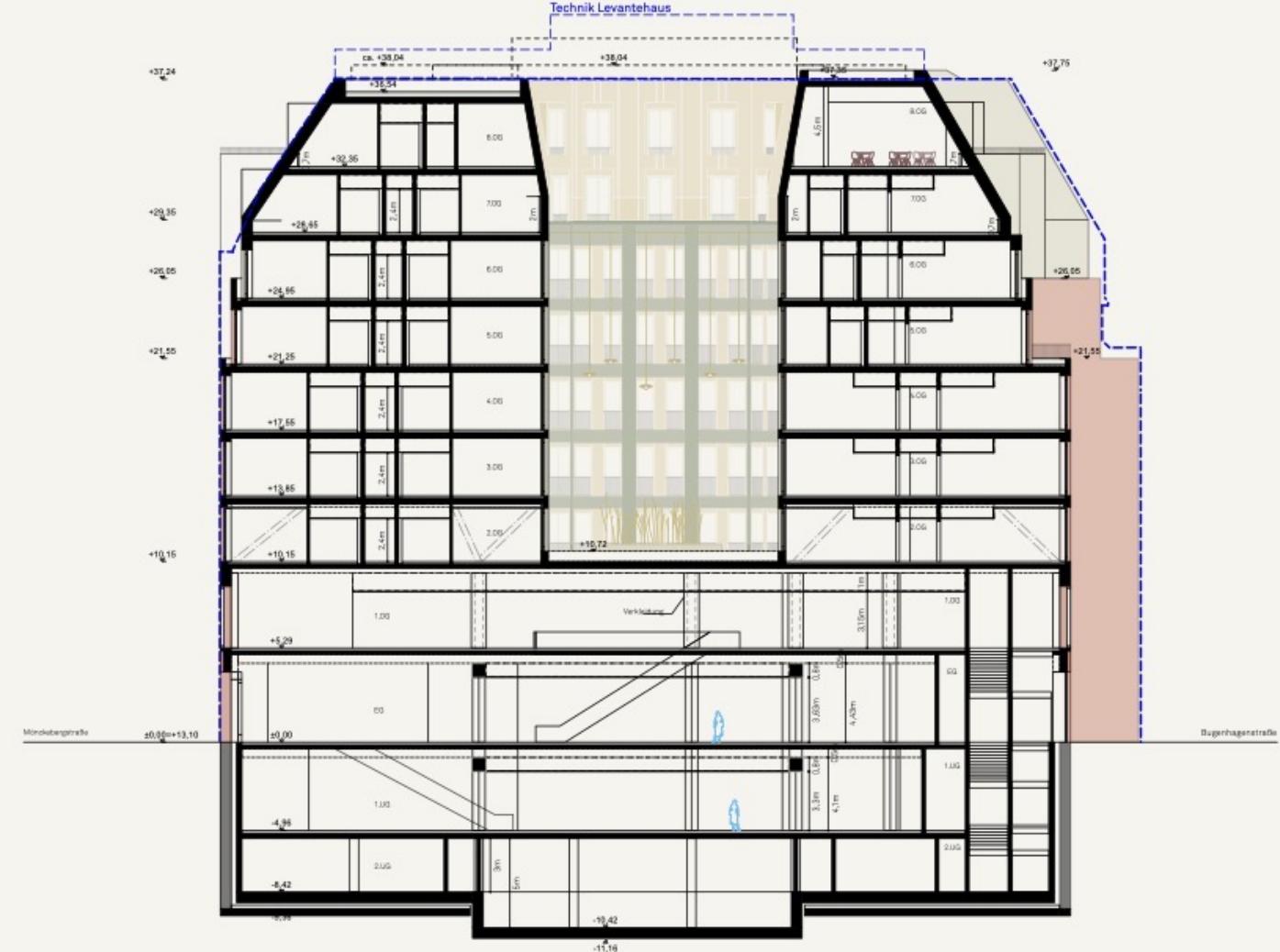
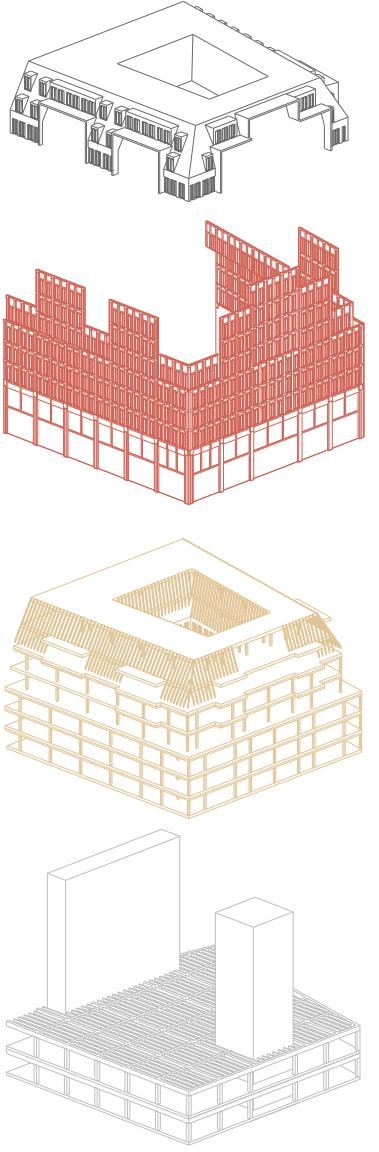
LEUVEN THEATRE

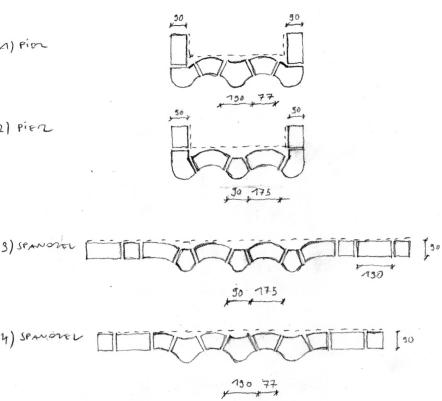
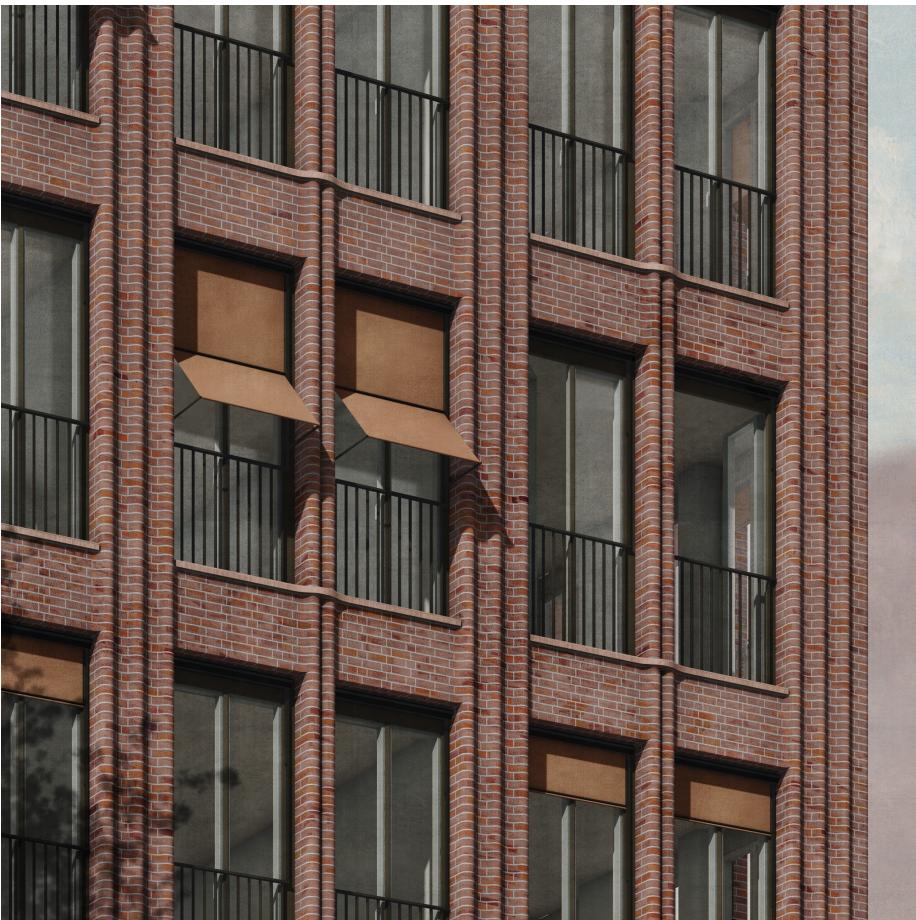
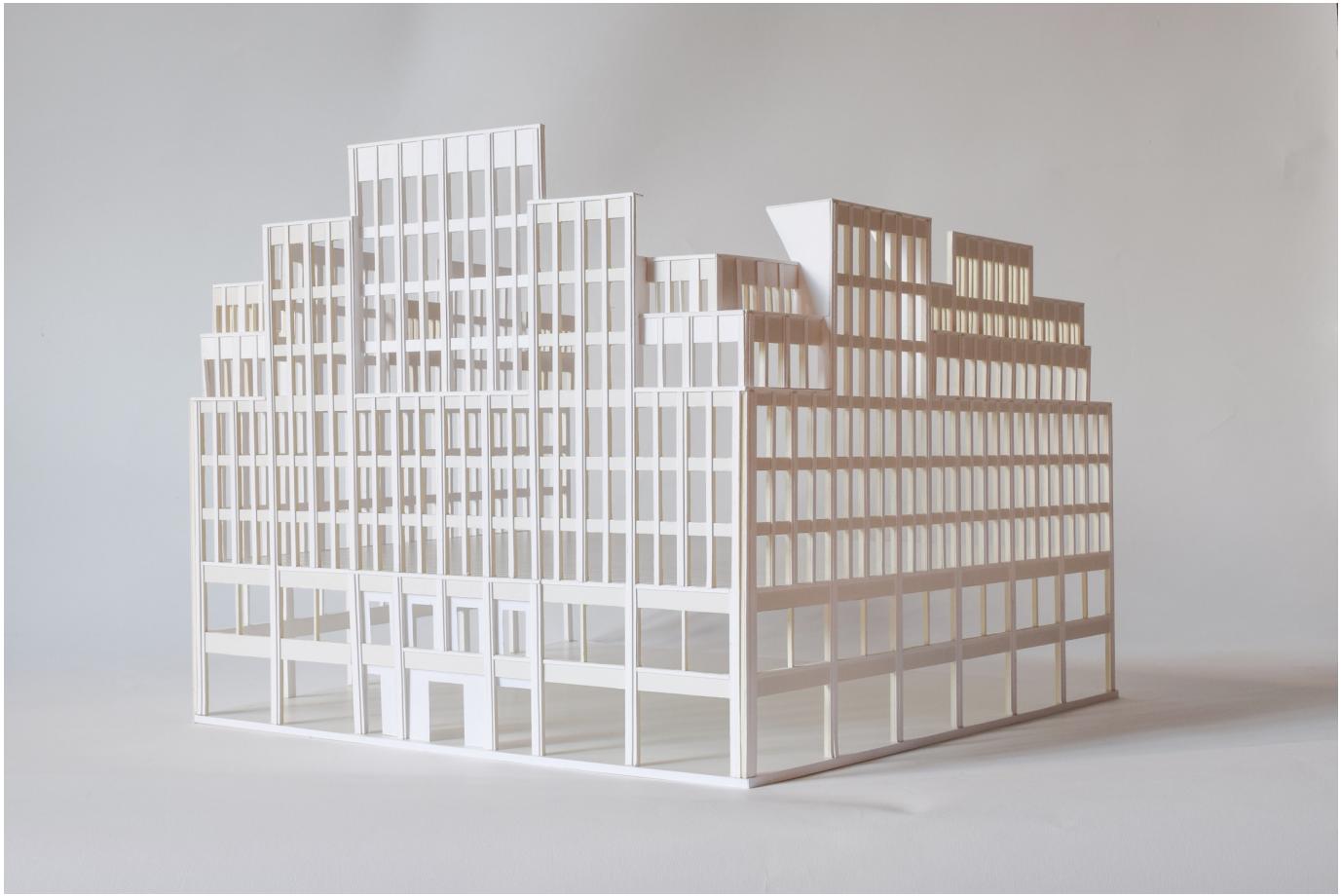
LEOPOLDS KAZERNE

KANAL

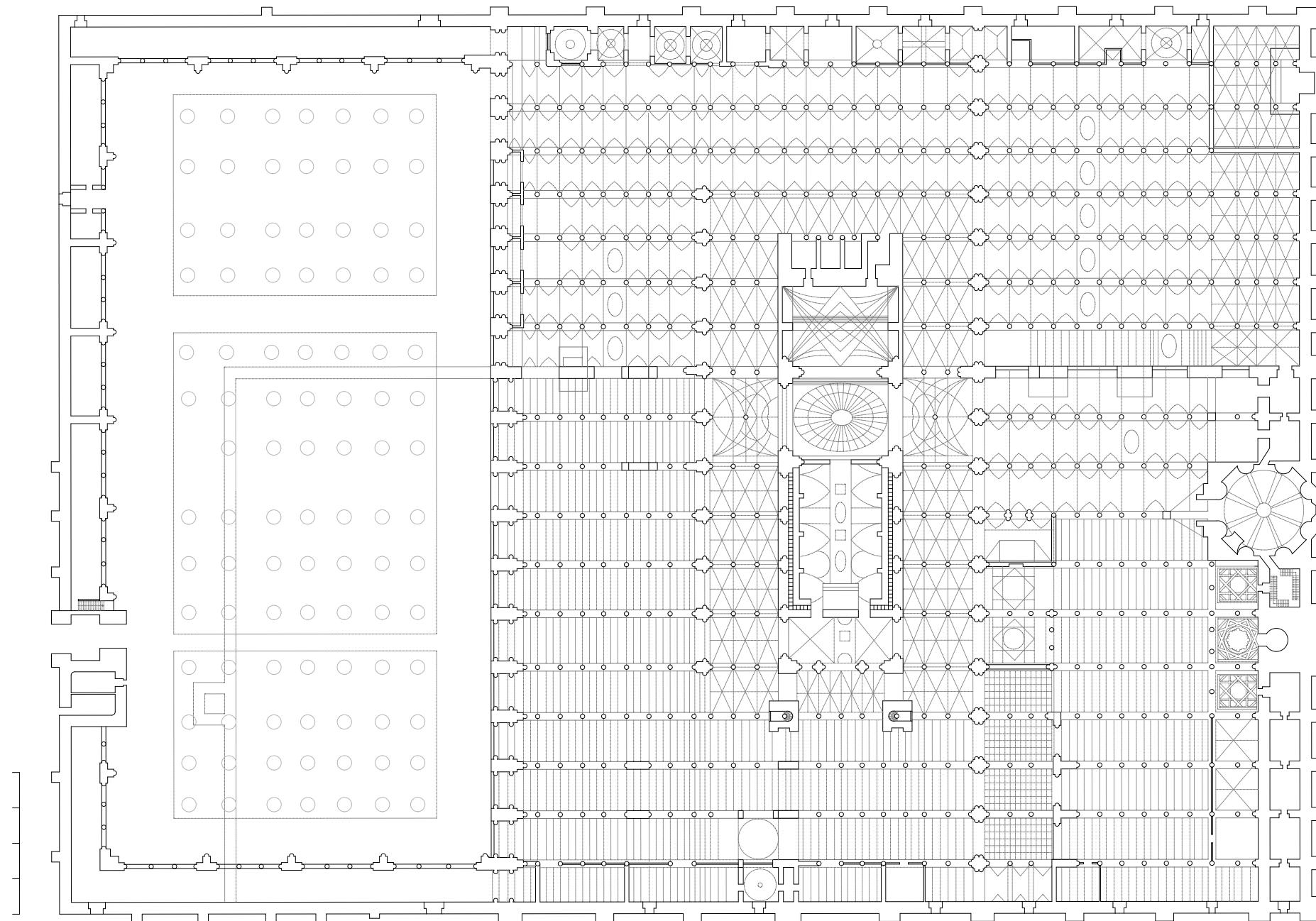








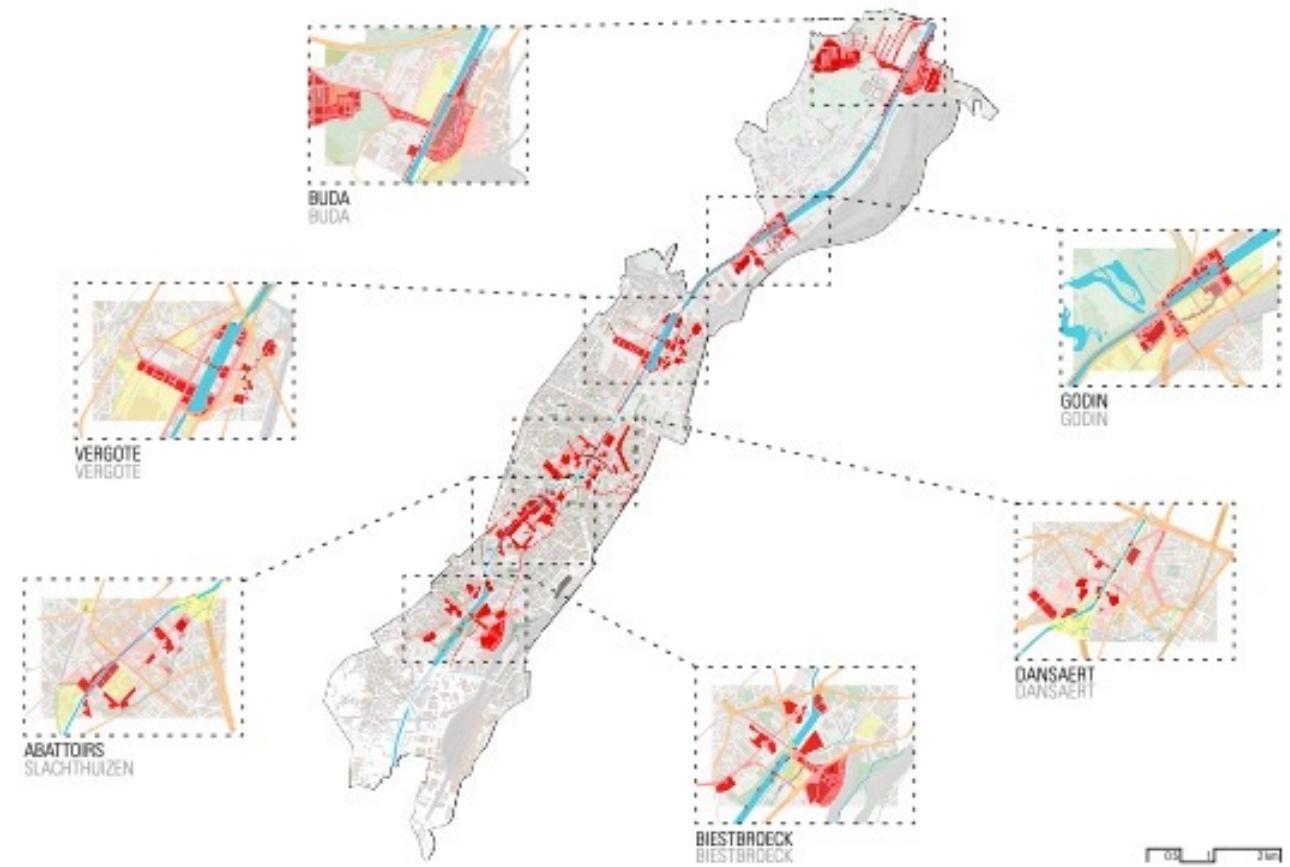
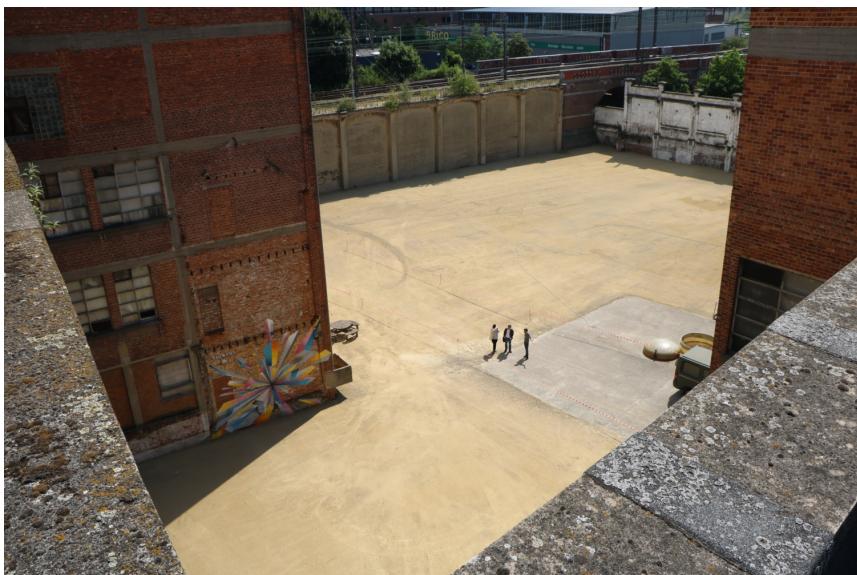
The intelligent ruin



Mosque/Cathedral Córdoba 785 - 1236



Resilient structures



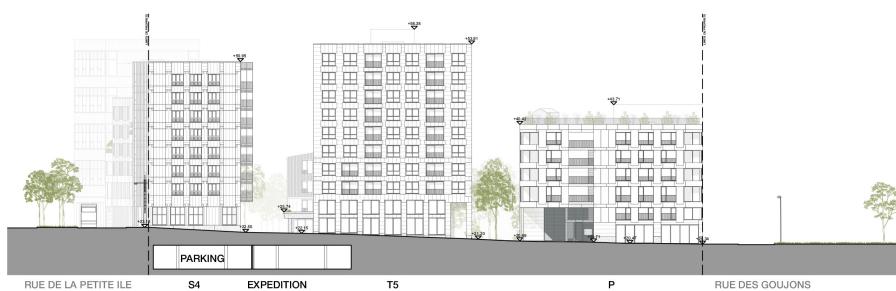




ELEVATION NORD | RUE DES GOUJONS



ELEVATION SUD | RUE DE LA PETITE ILE



ELEVATION EST | RUE DANTE



ELEVATION OUEST | RUE DANTE

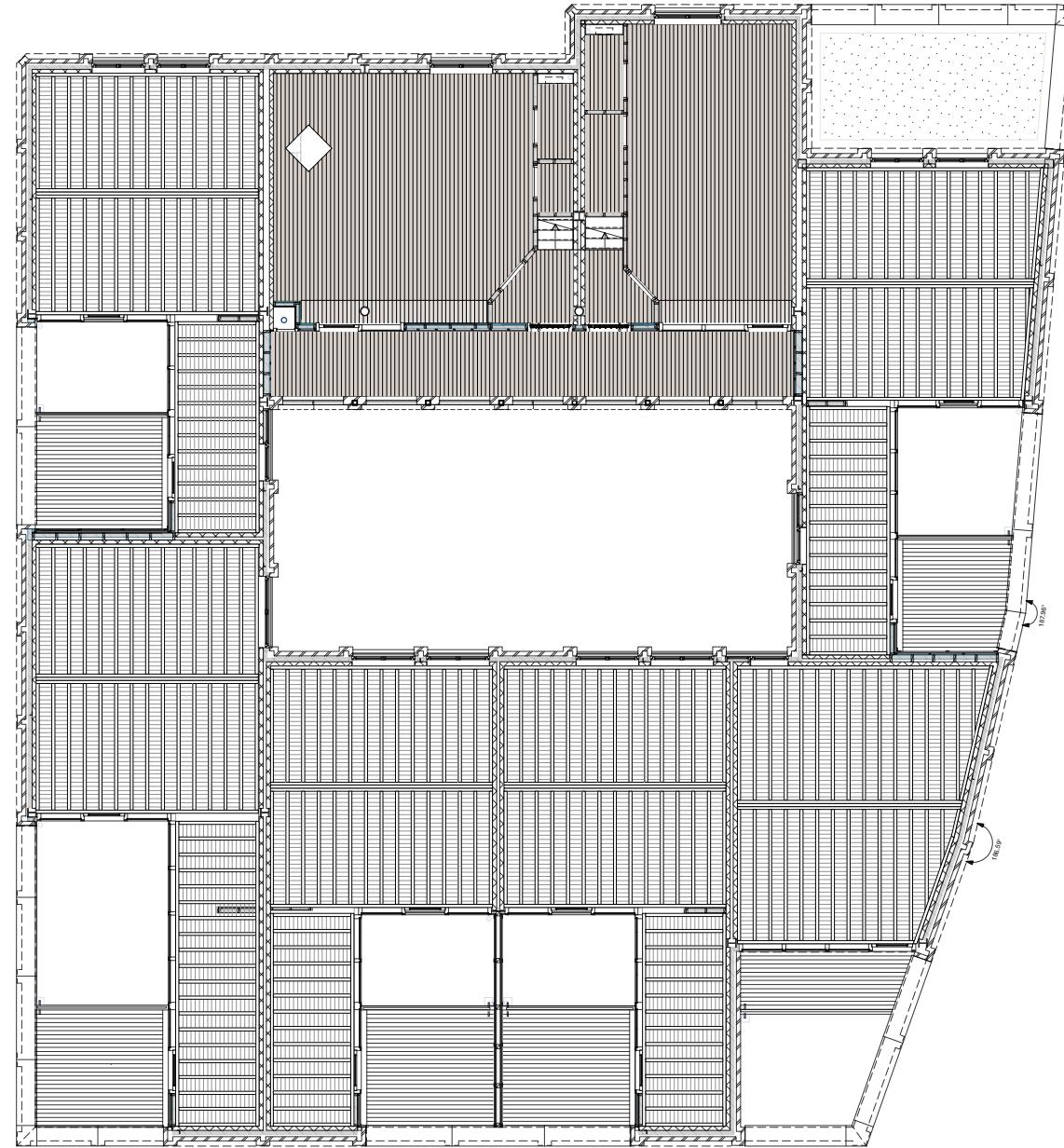


Petite Ile / CityGate II PG - PLANS DE IMPLANTATIONS	PG
TITRE / TITEL	ELEVATIONS
N°	PG.IMP.PR.06
INDEX	X
DATE / DATUM	29 06 06 / PU SV
ECHETTE / SCHAL	1:750 / A3
	6 / 7

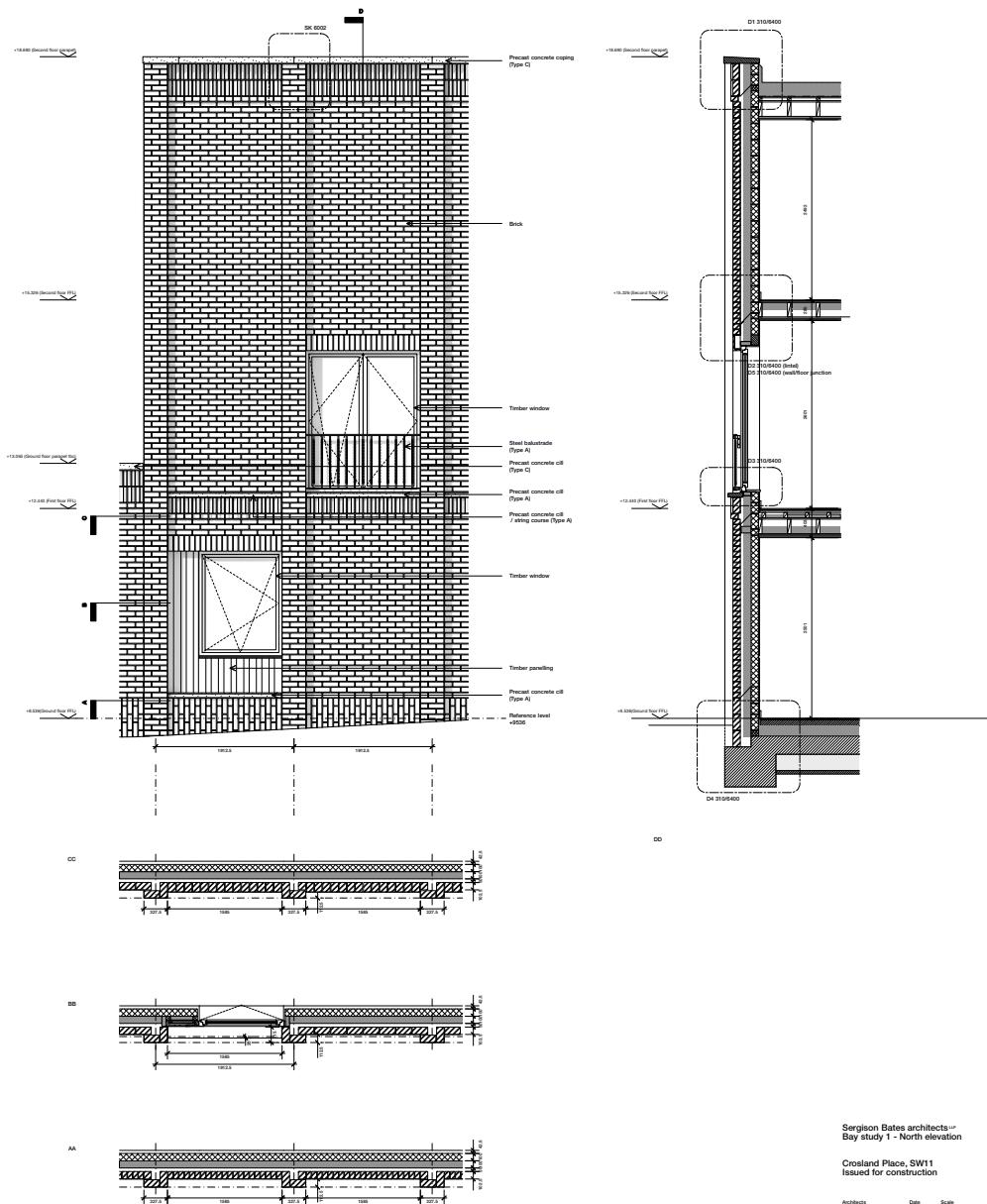












Sergison Bates architects
Bay study 1 - North elevation

Crosland Place, SW11
Issued for construction

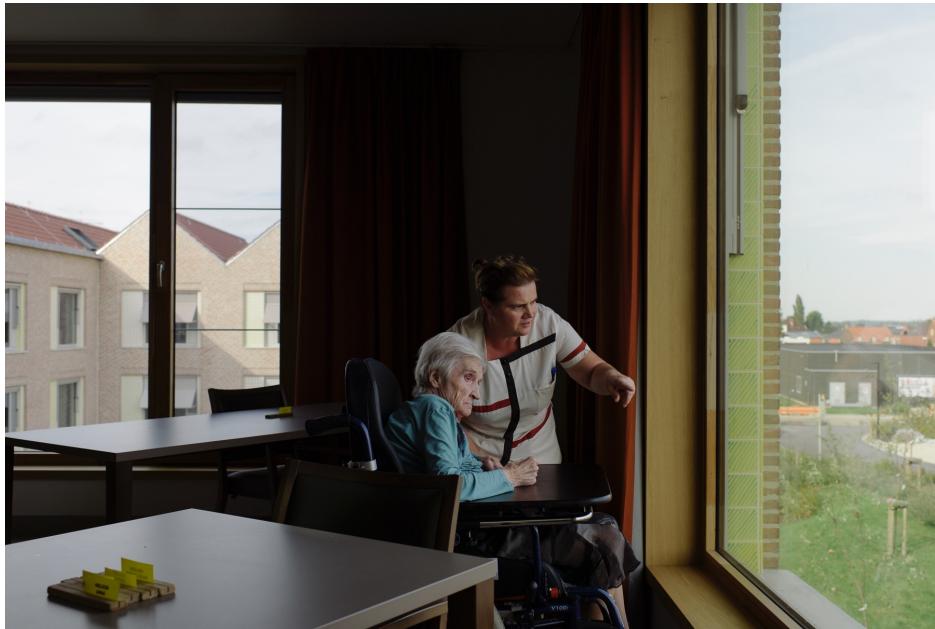
Architects Date Scale
Sergison Bates architects 10/10/19 1:500A1
Project Manager: Daniel Charnley E2100 DAL
Structural Engineer: Mott MacDonald
Site Tel: +44 (0)20 7255 1564
e-mail: sw1@sergisonbates.co.uk

310/7310

No full scale 1000 mm drawing
All dimensions to be verified on site
Copyright © Sergison Bates architects Ltd 2019
No. OC31752 Registered office as above

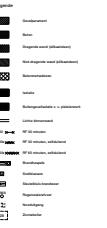
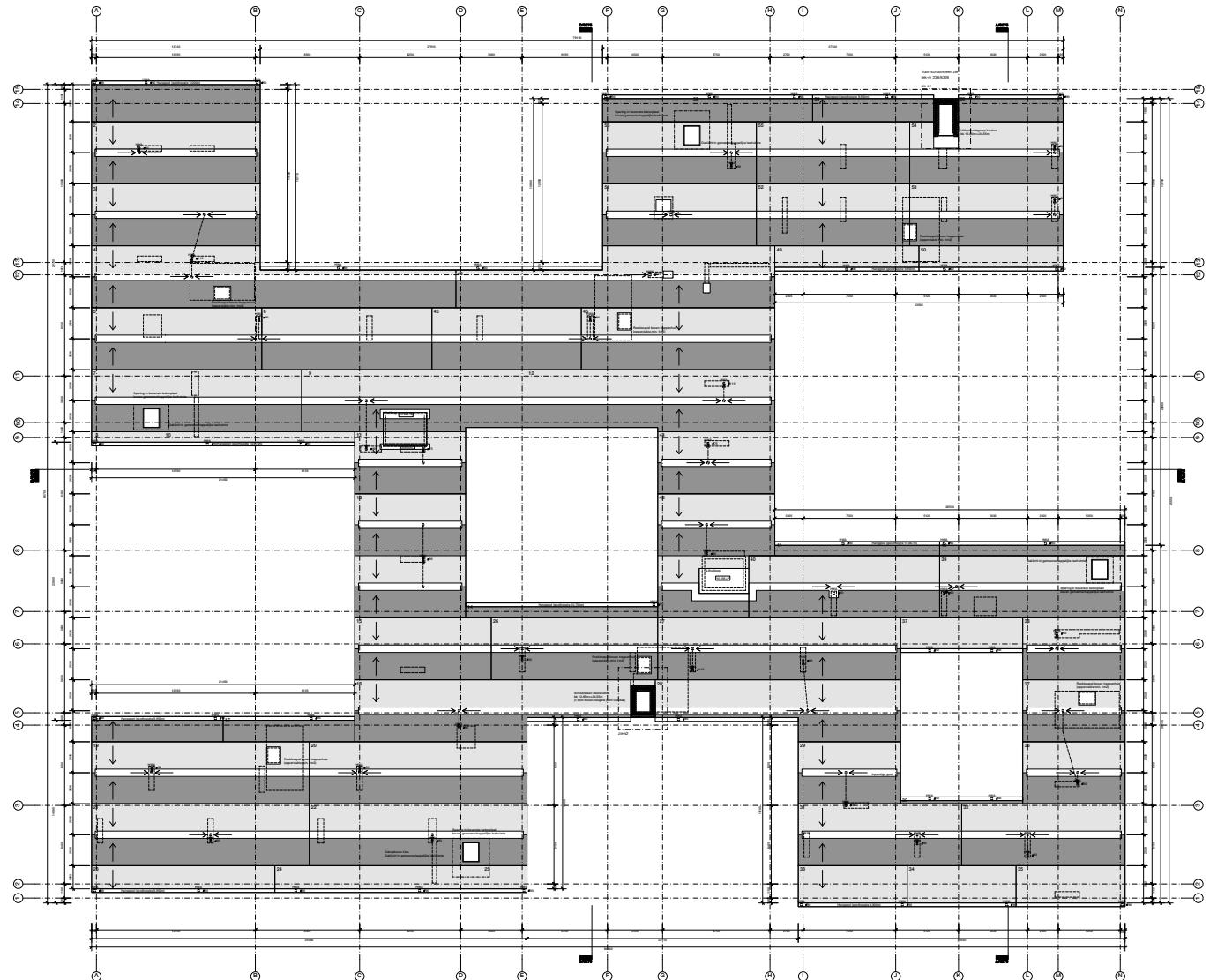
Sameness









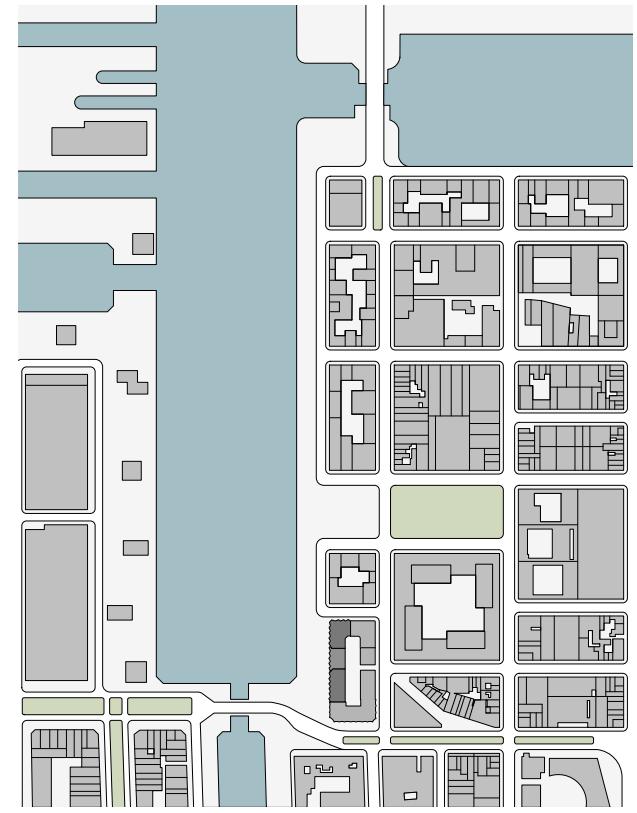


Sergean Bassi architects
Dakachtert
Amphoe uas, Wingene
Aanbeddingsochtewp
Architect: Sergean Bassi architecten (010) 61 1.00000
Lijnwerk MEL T 1000
Lijnwerk MEL T 1000
Tel. 010 620 1000
E-mail: ongeprezen@xs4all.nl

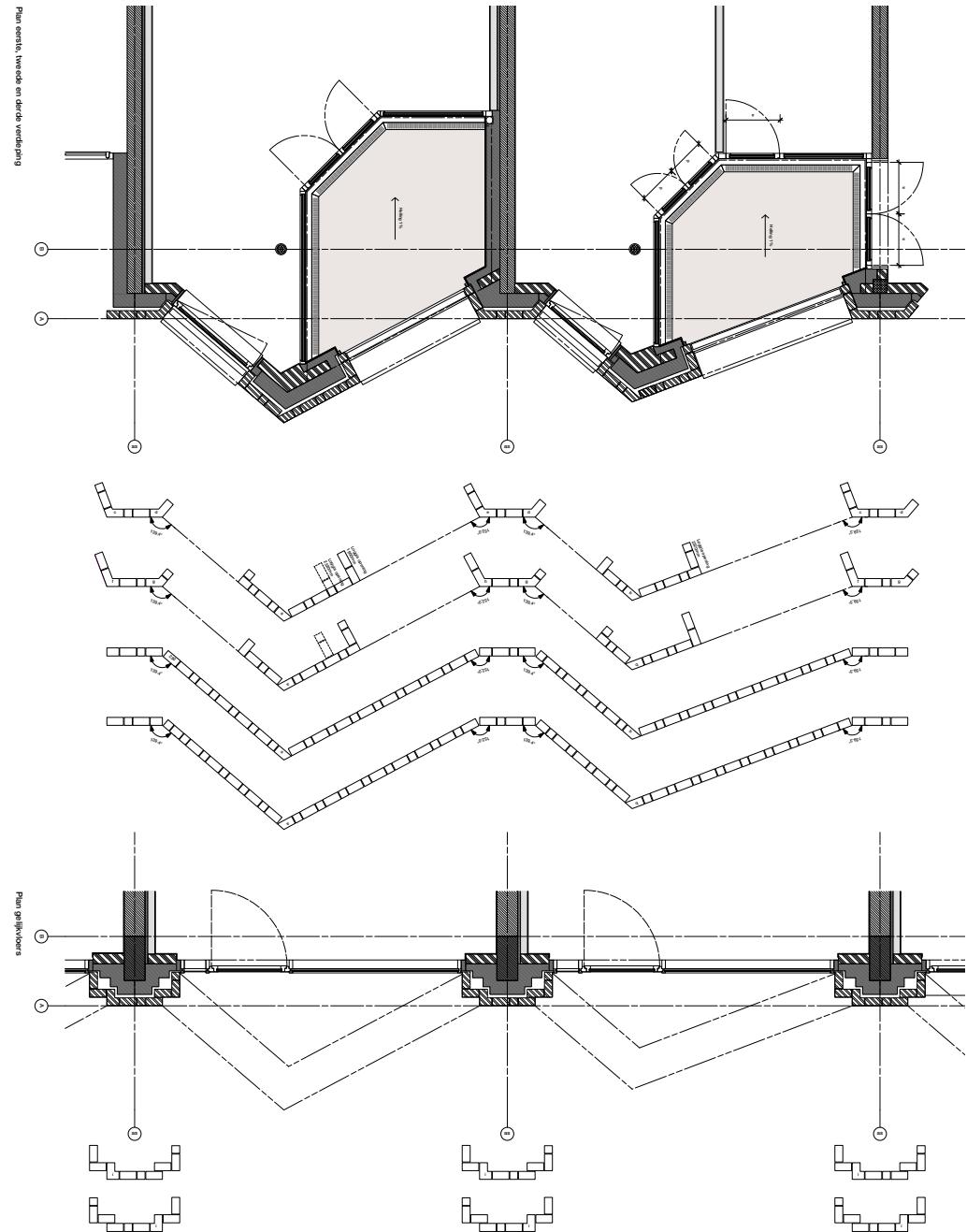
236/6215b



















Hans Goessens 2018



Hanstile, Sergison Bates architects/Huguet 2020

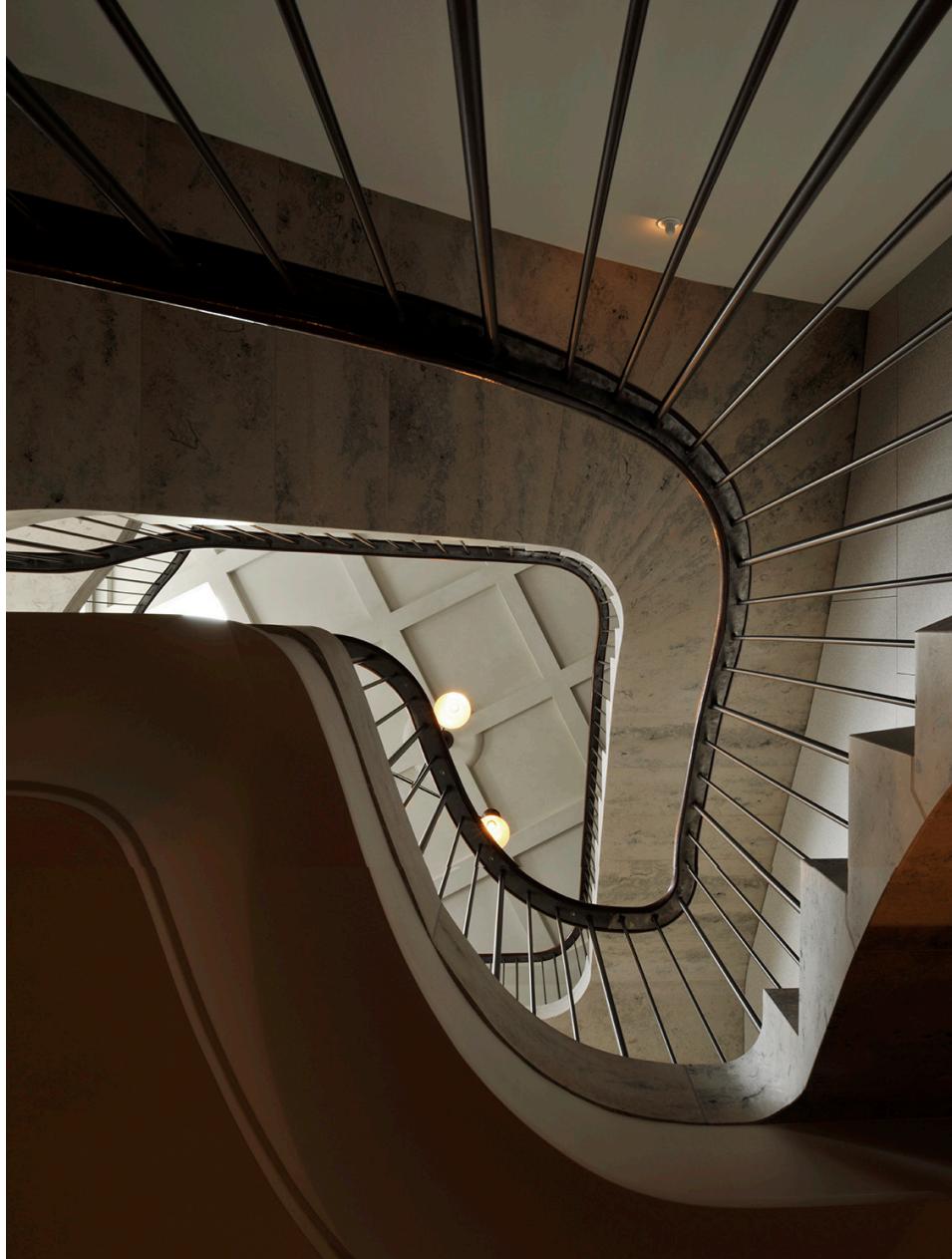
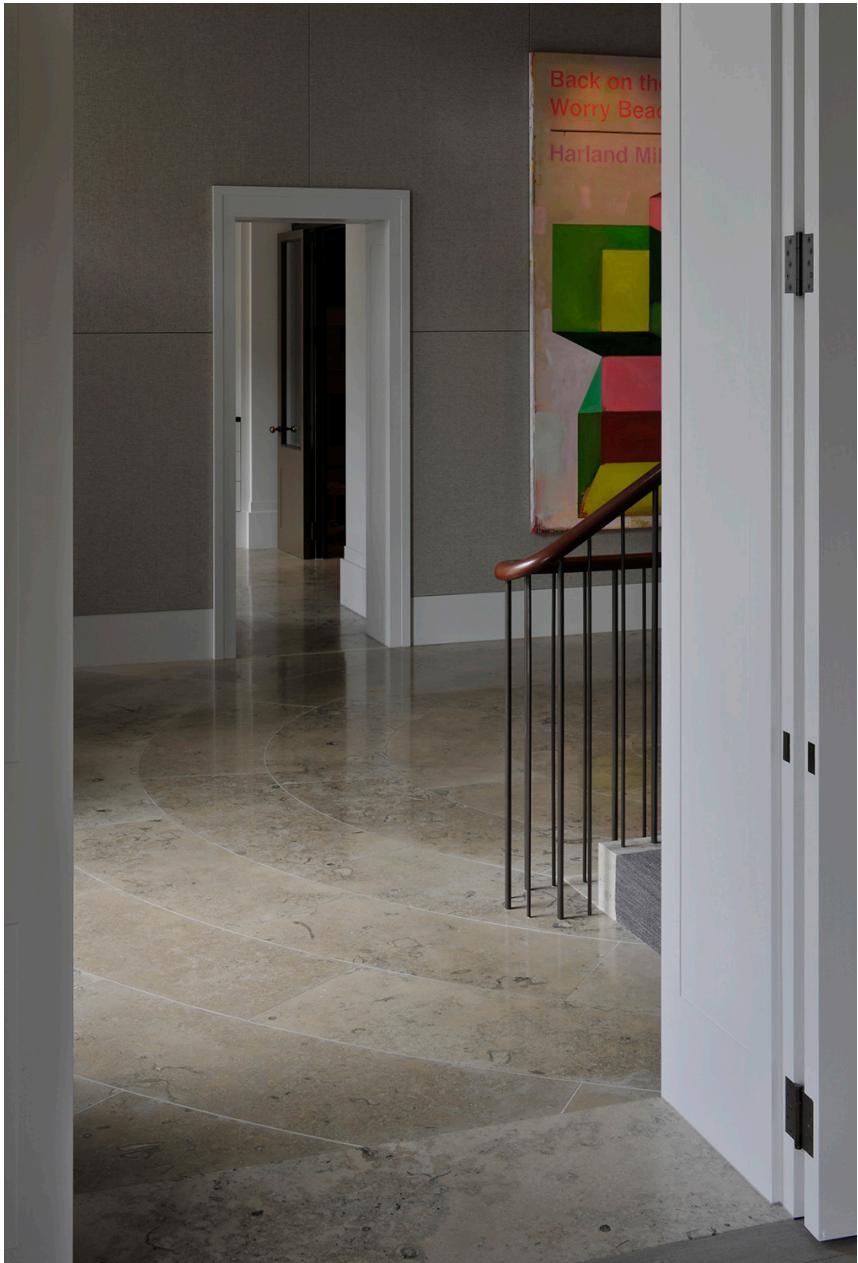


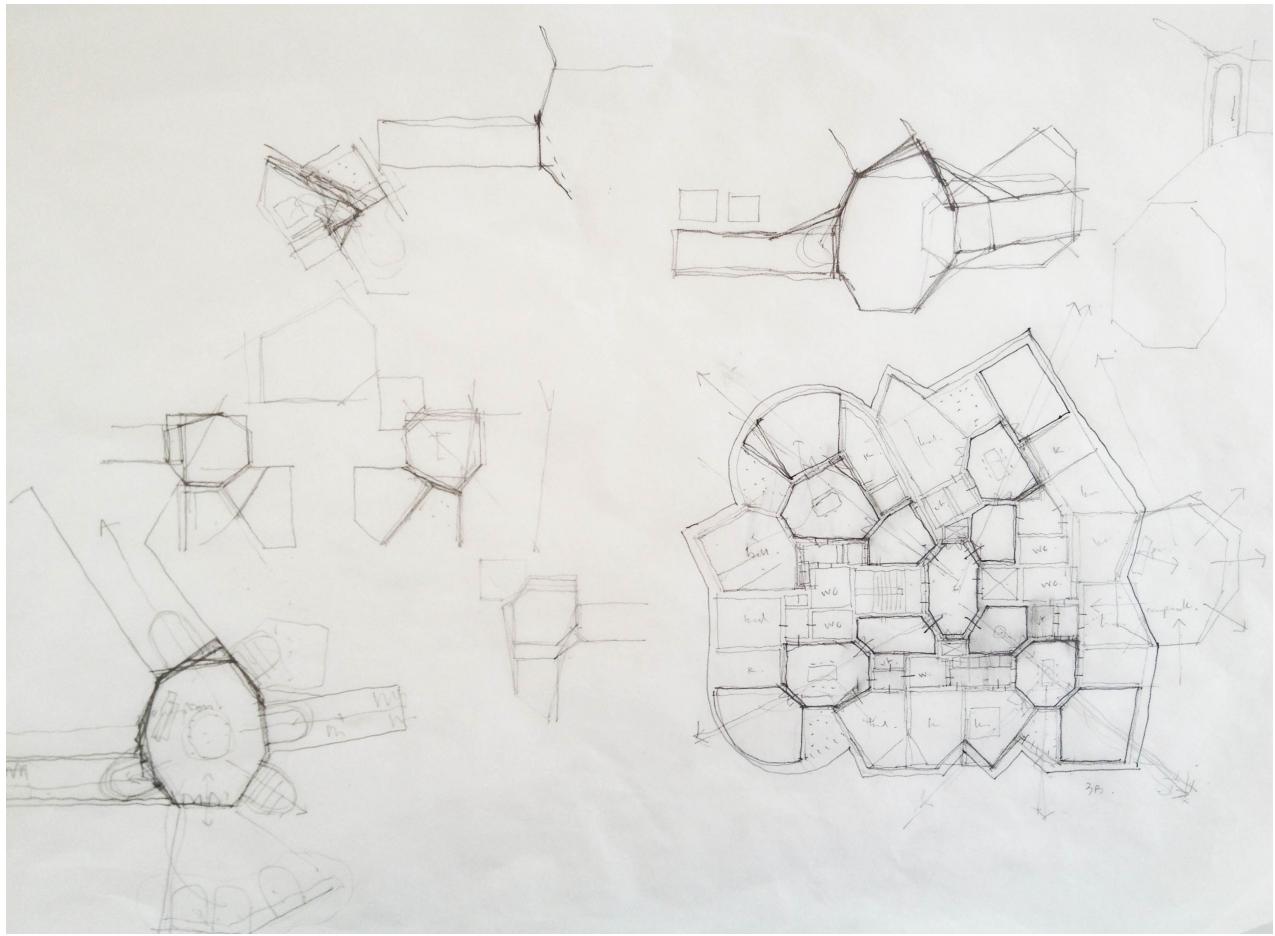
Good rooms

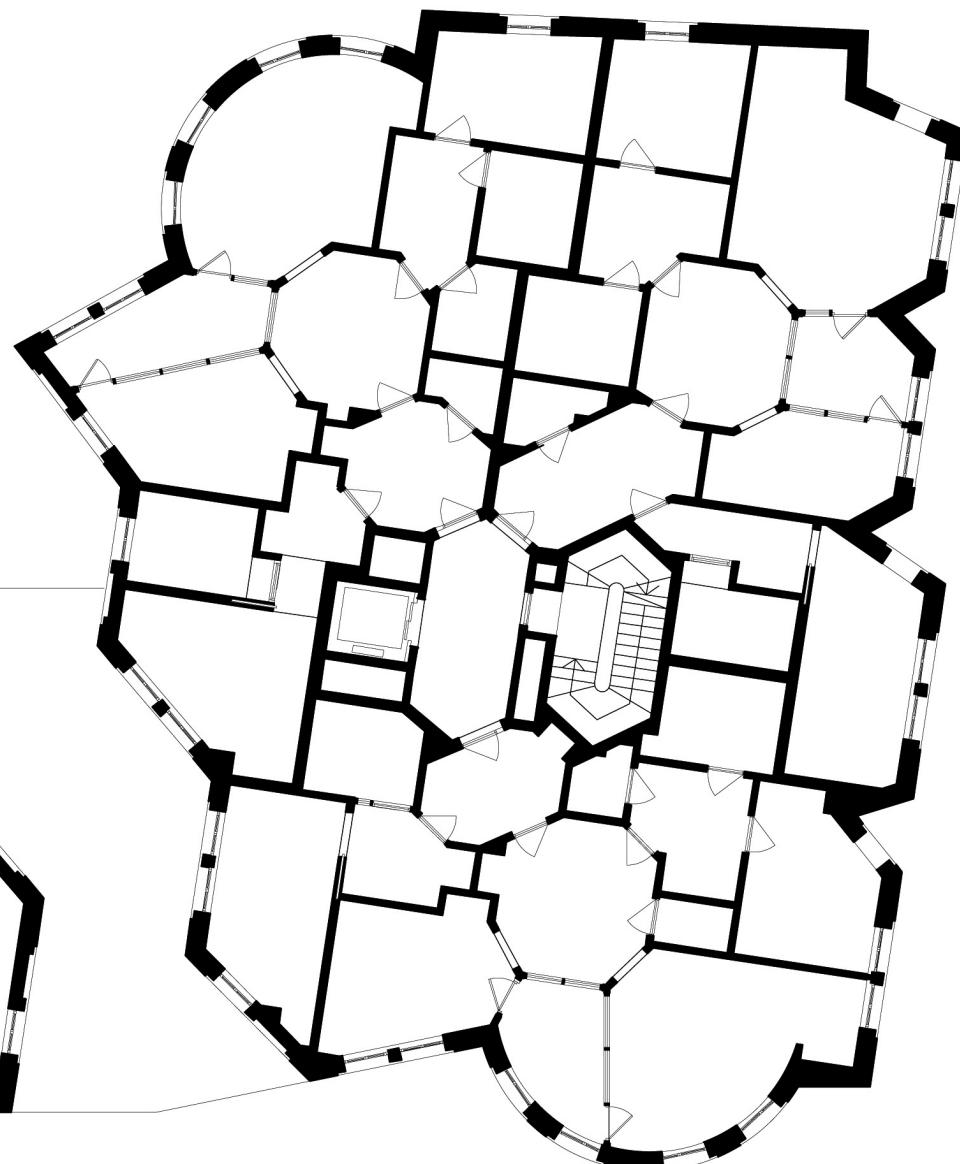
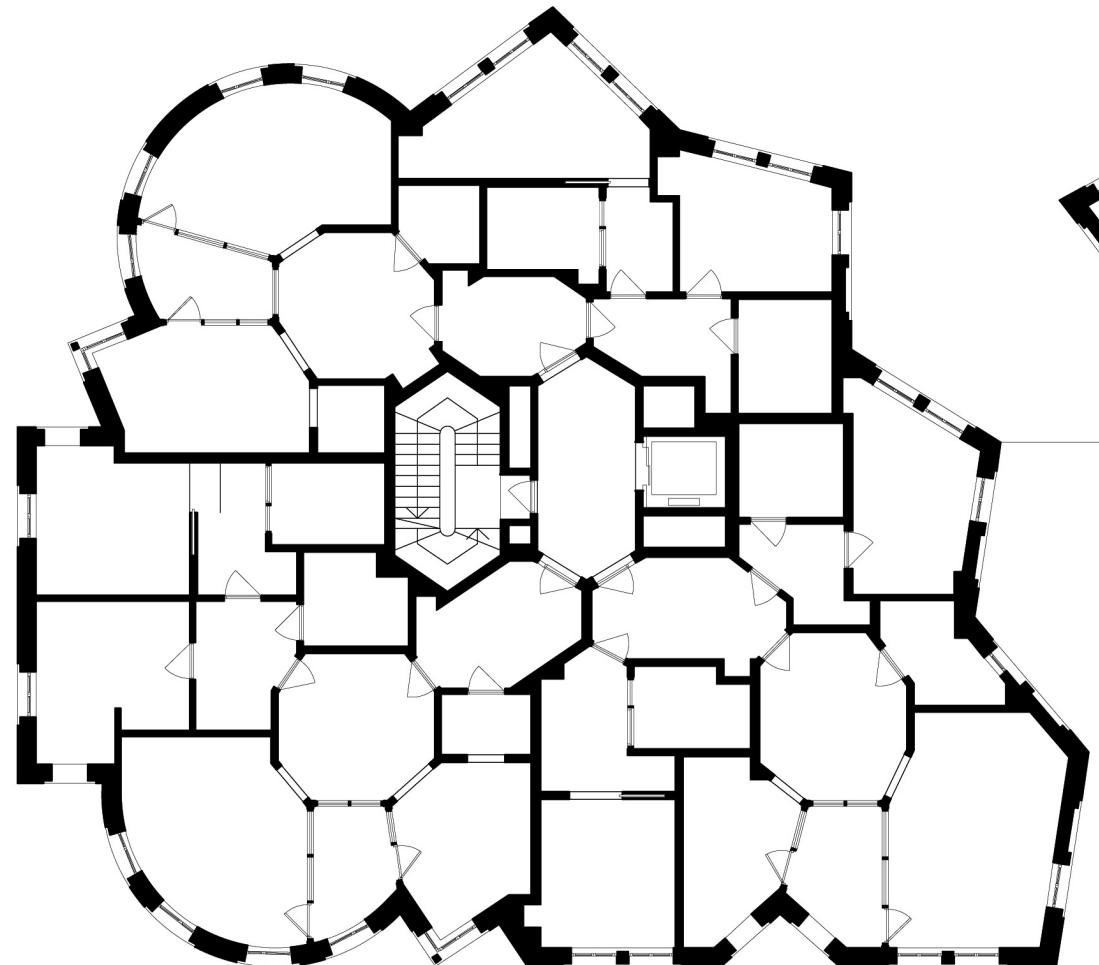


Jacobus Vrel – Woman seated by the hearth 1654













Wilhelm Hammershøi, Strandgade 30, 1901



At home in the city









