Studio Sergison
Autumn Semester 2008

Urban Picturesque

Contents

Introduction
Jonathan Sergison

This is the first in a series of small publications recording the teaching activities of Studio Sergison at the Accademia di Architettura at Mendrisio.

It is intended to serve as an archive of the teaching activities of the studio and, in this instance, it will also double as a catalogue to accompany an exhibition of the students' work on show in the 'Deptford Update' exhibition at the APT Gallery in Deptford, the area the proposed projects are located in.

The way the work is presented is informed by the spirit in which the studio is run and the position it has adopted: priority is given to situating projects in real and contested places in cities, as a form of urban investigation. The projects' programmatic interest is with the normative rather than the special. This does not negate the possibilities that projects might be special, even extraordinarily good pieces of work. It does mean that they should explore the possibilities of adding to, extending and adjusting the fabric of the city. Above all, projects should be useful.

Anyone who is familiar with the difficulties of living in London will be aware of the city's inadequate housing provision. Anywhere else, the shortfall in decent housing provision that the largest city in Europe suffers from would be treated as a national crisis. In the case of this first project, students explored housing in an area to the south-east of the city and searched for solutions to the question of what form appropriate, contemporary London housing might take.

Just as London was built in a piecemeal, improvised manner, always resisting the big plan, so the projects presented here are individual contributions to a part of the city. They do not offer overall solutions in terms of their scale and ambition, but may be seen as small scale contributions, hopefully as inspiring ideas. Beyond the pedagogic purpose they serve, they are intended to offer concrete ideas for how this part of London may be built in the future.

The timing may be helpful here. When the projects were first being developed, London was at the end of a period of almost unprecedented economic prosperity and the sites selected seemed destined for imminent development. Clearly, the last 18 months have shown the vulnerability of our economic circumstances. It must also be recognised that the extended period of economic growth we enjoyed contributed almost nothing of architectural value to the urban fabric of the city: it would be difficult to argue that the architecture of the city has benefitted from the billions that have been spent on its development over the last 15 years. There are of course exceptions, but precious few.

There is now a need to be honest and collectively self-critical and to take advantage of the opportunity we have to stop and think. But time is also pressing: we need to make robust, visionary plans for the way London can grow in the future.

Pedestrian crossing on the Old Kent Road
These tower blocks have an ambivalent relationship between themselves and in the way they meet the public realm

The projects contained in this catalogue are a small contribution to this enormous task.

This is also the first in a series of publications that is intended to document a commitment to offer a purposeful research and speculations on the possible. The hope is that the work will prove useful as an exercise in urban research.

The catalogue is organised in a series of discrete sections. The first contains two papers that were delivered to the students of the Accademia di Mendrisio. The first, 'The picturesque as an urban concept', attempts to identify the picturesque as an urban device that has its origins in a landscaping tendency. 'Ten more rooms', a paper by Stephen Bates makes detailed reference to the character and atmosphere of ten public and private spaces, and argues for the need to adopt an analytical approach to interiors and for the importance of looking carefully at how spaces affect our mood and behaviour.

The next section illustrates six example of housing that were studied as significant precedents. These were visited and researched by students and used as references in the projects they developed.

The main section of the catolgue is devoted to the study of fourteen sites in Deptford and to the strategies that were developed for their future development. The site plan locates them in relation to one another and includes information about their density and arrangement as housing types. While the projects have no planning status, they are intended to test a possibility or a scenario, to illustrate how these places could be developed in the future. Images are offered as a depiction of an urban strategy, describing or projecting an atmosphere, the kind of place that might be made in the future.

Without exception, these projects do not attempt to be spectacular or 'iconic'. They revisit and prioritise something that London was historically successful at: making decent housing that serves as a background in the city. Rather than shouting for attention, these projects attempt to emulate what Georgian architecture in London successfully demonstrates, a sustainable model which is as desirable and adaptable today as it was 150 years ago.

A 1:500 model employed as a tool to test urban strategies

The picturesque as an urban condition
Jonathan Sergison

      The facade of a typical house from the Georgian period in central London reads as a careful and particular interpretation of the canon of classicism. The principal space, the piano nobile, is arranged on the first floor, as is clear by looking at the size of the windows, which are the tallest, with the windows of the floors above reducing in height, in keeping with the classical tradition.

      When you look more carefully other surprising qualities emerge. Firstly, the house is not ostentatious in its appearance, even though the family that occupied it when it was first built would have been quite well off. It would have supported a large household. Secondly, it is made of fairly unremarkable bricks and their colour is dark (artificially so, as they would have been washed in soot). The third thing about this house and the many thousands of others like it, is the position of the door, which does not align with the window above and, as a result, appears casual, even awkward. This is what is intriguing about the facades of these houses: they do not suffer from the tyranny of the rules that they at first appear to conform to. It could be argued that the position of the door is determined, like many others decisions, by practical reasons. Houses with a long, thin plan yieald a higher density than houses that are wide fronted, but shallow in depth. This is a more efficient way of developing land with terraced housing, which was imported from the Netherlands.

      The house plan provides a hallway that is generous enough to comfortably greet guests, but not so generous that it encroaches on the ground floor front room too much. The hallway would lead to a stair at the rear of the plan or, in the grander versions of the terraced house, there would be one stair for the owner of the house and one for the servants. This would make the arrangement of the rear facade looser still, as it would need to absorb the landing levels of the stair. Typically, entrance doorways are not symmetrical, as doors are placed to one side or the other of the facade. This gives the door a status that it would not have if it was positioned side by side with its neighbour; a practical decision informed by an understanding of the social position of the inhabitants of the house.

      In this way, the symmetry is broken and the elevation appears more playful. The makers of these houses adopted a form of tolerance: they were happy to employ the universal character of classical ordering, but not in a dogmatic way. These houses feel composed, but loosely so, and are a small scale example of the picturesque as an organising concept.

      Similar observations can be made about the urban fabric of London. Overall it appears to lack a clearly determined planning structure; like many cities in Britain, or cities built by the British, London displays an urban sense of laissez-faire and seems resistant to forms of control that would limit or congest its development,

Bernard Street, Bloomsbury
An example of repetition as a
strategy and variation in detail

especially where financial gain is at stake.

Before the end of the nineteenth century, there were periods when large scale development took place, such as the decades between 1750 and 1830, when large parts of central London were built up, When one looks carefully at the survey plans drawn during this period, it is clear that priority was given to the logic of the rectangle. Closer inspection, however, reveals that this quickly become adjusted and distorted, partly as a result of having to absorb existing topographical or physical obstacles into the urban plan. As a consequence, London can appear as a chaotic city, as it is the result of a very particular urban attitude which is neither classical, Beaux Arts, or rational (gridded), but is closely aligned to the picturesque tradition. Indeed, it is the most compelling example of the picturesque as an urban condition.

The concept of the picturesque originated in the eighteenth century and is closely related to the English Landscape Movement, which gradually abandoned the severe geometry of the French garden in favour of a carefully staged 'natural' scenery. In the aesthetics of the picturesque, a specific kind of naturalness is advocated, based on arcadian ideals and reflecting a civilised and idealised view of nature as represented in classical paintings

Few words have been the subject of such prolonged dispute in their time and fewer still remain more vague in their acceptance, but the way in which I use to the term here is merely descriptive of a tendency that can clearly be discerned as an influence in the development of some urban areas.

The parks and squares of London are a case in point, evoking as they do the feeling that the trees are the same ones that covered the land two thousand years ago. Of course this is not the case. The species of trees planted, often indigenous ones, are arranged loosely, or grouped as in a copse, creating an impression of naturalness. The same attitude is evident in the manner in which pathways were laid out. In fact, in origin there were no marked paths. Over time it became clear how the users of a park walked and moved through it by the traces they left. These well trodden mud paths across the grass would be paved and made more comfortable to walk on. Rather than prescribing a way of circulating through a park, this approach allows use and desire lines to inform rather than impose a solution, and is markedly different from the formal French or Italian gardens where such decisions are based on formal compositional rules.

In the development of London, we see a similar acceptance of existing throughfares, footpaths, or the routes taken by drovers bringing cattle to market. If we look closely, some of these ancient routes can still be read in the plan of London. In the land between these roads and paths, land belonged to a multitude of small owners and was, in time, built up.

This complex, fragmented pattern of land ownership was the reason that London was not rebuilt according to the ambitious plans of Wren, Hooke and others after the Great Fire. While a large area of the city was destroyed, the Crown and Parliament were unwilling to impose grand plans upon the city's landowners, as the memory of the years of revolution and social upheaval was perhaps too recent. Some may argue that this unwillingness to rebuild the city at a grand scale meant that London lost its chance to become a classical city to rival Rome – whatever the reason, things remained as they were.

In the building and rebuilding that occurred over time, London has displayed an apparently relaxed attitude to development and, at times, an ambivalence towards the siting of its major public buildings and institutions. Many of these buildings, which were built in the seventeenth, eighteenth and nineteenth century are integrated into the urban fabric, rather than occupying imposing

positions. While anyone familiar with the conventions of a classical city would expect churches, town halls, libraries and theatres to be given higher status and a special setting, this simply does not apply in London, where, rather than stand out, these buildings contribute to the general urban picture. Their scale and sometimes the material language used may set them apart or help break up the repetitive character of the predominant residential grain of the city, but they act as points of orientation, rather than imposing landmarks. The British Museum in Bloomsbury illustrates this point accurately: it is an enormous public building containing a vast collection of globally significant cultural artefacts, a public building in the classical tradition, but it does not impose itself upon the fabric of the city.

Another interesting example of what we could define as a 'picturesque attitude' concerns the 'viewing corridors' that protect the view of the dome of St Pauls Cathedral from a number of key locations, such as Hyde Park, the top of Parliament Hill on Hampstead Heath, amongst others. While this may appear to contradict the argument that London resists this kind of formal prescriptions in favour of a relaxed, market-driven, attitude to urbanism, it confirms an underlying tendency to privilege the picturesque. As in quintessential examples of the Picturesque landscape tradition such as Rousham House or Stourhead, the appearance of its constituent elements has a sense of inevitable naturalness. What ones sees is highly contrived and considerable effort was taken to frame the view of a temple, tree, or fountain and achieve a composed sense of naturalness.

This is precisely what is happening when we come upon views of St Paul's Cathedral from one of the designated viewing corridors. It appears as a marvellous accident but it is, in fact, anything but. This is a large scale example of the urban picturesque, but there are countless smaller examples throughout the city and sometimes, surprisingly, their significance is only revealed through the statutory planning process.

Taken as a whole London can be read as a loose fit city that has built itself through negotiation and a form of tolerance. In other words its urban concept is a rather painterly one, although this may not be immediately apparent. It is not an obviously beautiful city, but its qualities reveal themselves over the course of time. The urban character of London is not accidental but works with a sense of composition at all scales. It is the most expansive example of a city that employs the picturesque as an urban condition.

1
Folgate Street, Whitechapel
The subtle curve of the street and variation in the arrangement of housing types results in a humane urban scale

2
Bloomsbury Square, Bloomsbury
A prized piece of public realm with a dignified backdrop of grand urban housing modelled by the soft London summer ligh

3
Gower Street, Bloomsbury
A grand and confident example of Georgian domestic architecture

4
At Petersburgh Place, Bayswater
A grand 19th century suburb

5
Peabody Estate, Clerkenwell Road
The interior of a housing estate provides dense housing and reasonable semi-private amenity space

6
Leinster Square, Bayswater
A subtle composition of shades of white reflected in the wet tarmac

7
St. Petersburgh Place, Bayswater
A church and synagogue are dignified contributors to the overall street scene

8
Hyde Park, Westminster
An image of naturalness created by careful planting, cutting and pruning

9
Cartwright Gardens, Bloomsbury
A rare example of a crescent as an urban device

10
Hyde Park, Westminster
A grouping of very mature trees and a pathway arranged along natural desire lines

11
Montague Place, Bloomsbury
The rear entrance of the British Museum, a somewhat diminutive presence in the street

Ten more rooms
Stephen Bates

The title and theme of this lecture refer to a previous paper I wrote entitled Ten rooms, written for students at EPFL and published in Papers 2. The paper addressed aspects of our perception of spaces and of how we feel in rooms. It considered how the aura of a room affects our behaviour and emotions. It presented as legitimate aspects of architectural learning the mood and 'lives of spaces'; issues which are difficult to describe and yet offer a significant motivation in thinking when designing. The paper sought to identify the elements of an interior that make it memorable, and it also offered an opportunity to exercise a growing interest in exploring the potential of interiors.

In this lecture I should like to explore similar elements and themes that may be found in public interiors. Consideration of the multitude of interiors that fall into this general category has become increasingly interesting for our studio as our commissions are growing in scale to include the design of such spaces: libraries, office buildings, care homes, galleries. The location of these projects, often far from home, has led us to spend increasing amounts of time abroad in the public interiors of cities and their hinterlands: airport lounges, railway concourses, museums and lobbies everywhere.

Room 1
I believe that interiors play a fundamental and legitimate role in the making of architecture. This room holds a strong memory for me of warmth and hospitality, of friends, generosity and quiet sophistication. It also brings to my mind the well-documented exhortation of Adolf Loos: 'you need carpets… and to walls, tapestries'. In this way, he explained in his 1898 essay on the principles of cladding, you make a room habitable. This is a statement that would no doubt have been familiar to the designer of this room, Peter Celsing, an important Scandinavian architect of the 1950s and 60s. Loos stated that the chief concern of the architect is with the room and its surfaces, and only after that does the structure come into play. His point was that it is the surface that conditions the inhabitants' response to space and place. The Gobelin carpet slung under the ceiling, the canvas wallpaper and the Moroccan carpet which wraps up over the sofa on the right of the picture create a powerful sense of intimacy and interiority. Perhaps the strange illusion brought by the window framing also contributes towards a sense that the outside is distant. In this space you feel protected from without. But, of course, this interior wrapping is the background to another field of energy that is generated by the presence of those occupying the room. Indeed we are not looking at a static situation; the flames from the fire, in its cupboard-sized hearth, provide a flickering movement through shadow and the shift

in posture as individuals engage with each other and with their supper indicate a comfortable party atmosphere inside a wooden house, somewhere outside Stockholm on a cold winter's night. I am sure we all have memories and experiences that might loosely match this one and are familiar with the codes of behaviour, which engender this situation. However, these codes are far more complex in the shared space of a public interior and for this reason I have started with this warm living room, by way of providing some comparable context for the interiors that follow.

Room 2
This room, the central chamber in a pavilion in the ancient Yuyuan Gardens in Shanghai shares the temperature of the outside space beyond it. It demonstrates the preoccupation with landscape as controlled image of the Ming Dynasty who built these buildings within garden settings. However, while the connection through space between 'within' and 'without' is continuous, the thresholds between the two are not. A 20cm high wooden beam across the floor makes it necessary to make a conscious effort to cross the threshold, an act made more difficult, we can imagine, by the long cassocks worn by men and women at the time. The step describes the cultural importance of the ritual of entering, which implies a complex balancing of practicality and ritual significance. The geometrical patterns of the latticework are experienced like a veil, distancing the outside but not removing it from view. Indeed the outside becomes an important frame in which to decipher the lattice. The lacquer to the joinery is very dark, making the corners of the space difficult to discern, and yet the reflections of this polished finish generate a changing light, which modifies the interior. This is a highly controlled interior environment in which the physical details modify the behaviour of those occupying the space. It represents a ritualised code that was familiar to those who constructed it, but that has since become obsolete and is now treated as a relic.

Room 3
It is interesting to encounter a public interior whose physical role and function within the city has remained essentially the same despite the original cultural value or spiritual use changing with the generations. The Church of Santa Maria del Mar in Barcelona provides a fine example of a civic interior which one may reasonably assume has always doubled up as a public promenade. The door on the axis of the nave, together with the side and end doors connect two streets in the Gothic quarter of the city. The stone pavement extends through the space and the coarse masonry interior resembles the external surfaces of a building. With the wide column grid (the widest of any Gothic church of its time in Europe) one is naturally inclined to walk through the space as if one is passing through a courtyard within the city. However while this space seems to accept such public activity, the entry into a darkened interior space, the glint of red candles and deep cavities in shadow also prompt a tempering of behaviour: voices are hushed and movements more measured.

Room 4
The classical language of this gallery space within the British Museum in London gives a sense of formality to the atmosphere. The enfilade of adjoining rooms with central doorways establishes the space as part of a wider promenade through the building. In this room we are confronted with a plethora of information and detail, most of which we will not stop to decipher, but simply experience as part of an overall impression. The daylight entering from windows at high level on either side concentrates light in the middle of the space, where one walks or is encouraged to sit. Being reflected light, it is balanced and gives a flat modelling to objects and people which contributes to the rather sobering atmosphere of this space. I sense an unsettling ambiguity in its function as a public gallery on the one hand, and its presentation as a library or place of study on the other, complete with glass fronted book cabinets, balcony

mezzanines and unreachable shelving.

Room 5
An encounter with a public interior often brings with it a loss of individual control, for these environments are often highly determined by external factors, whether security or climate, and power is exercised over the individuals who intermittently occupy these spaces. I remember my parents seemed to be intimidated in such settings, but now we are much more familiar with and relaxed in these contemporary large-scale environments. This shopping mall, in Portugal, feels as if it could be anywhere in Europe. In physical terms it is a non-specific shell, a shed in which a fundamentally commercial programme is provided and an atmosphere conducive to shopping is created. There is little encouragement to commune. Is the large picture a humorous attempt to suggest authenticity or heritage, or is it a cynical attempt to exploit our understanding through the use of images? The shopping mall, representing urban space, has become utterly flexible and exportable, dependent only on adequate connections to urban or regional infrastructures to guarantee its market. It is a venue in which many people spend their leisure time engaging with the activities associated with shopping and it has come to represent a public interior which is recognisable despite it being non specific and of a scale that lacks the intimacy that may lead to meaningful exchange.

Room 6
It is difficult to describe this space in Shanghai airport as a room, as it seems to represent the continuous and potentially limitless interiors that have become conventional within the globalized commercial environment. The internal diversity of programme makes these environments landscapes rather than specific interiors and their sense of self-sufficiency seems to negate the existence of the world without altogether.

Such large spaces are analogous to cities and, as Mark Pimlott in his book 'Without and within' suggests, are indebted to precedents in North American urban development of the 20th century. As territories rather than rooms, these limitless spaces seem to lack the qualities of interiors and merely act as support structures for movement and publicity.

Room 7
Missing from this picture of another continuous, rambling interior is the noise. The surfaces are hard and reflective and, despite the size of the space, the effect of the noise is to give it an individualising character. This is in fact a subterranean space, but devices such as high ceilings, reflective glass and light materials are employed successfully to give the impression that this is not the case. However, with no visibility to the outside, you find yourself guided by signage rather than by any sense of orientation derived from the place itself. In some ways this is shocking, and yet the experience was one of awe at the sheer size of the space. The multitude of people, the sense of energy and movement, create an illusion of limitlessness, although the ways out are highly controlled.

Room 8
I read somewhere that the main railway station in Zurich was once located at the gates of the city. Today, it is at the centre of the city, inter-connected with a vast underground shopping mall and with the city streets all around it. In many ways it has a familiar character, similar to busy infrastructure interchanges found in other European capitals with thousands of passengers moving through in different directions, cyclists, hot dog stands, sidewalk cafés, large clocks – all enveloped by the surround-sound of the tannoy system. However, what makes this particular space unique and special are the renovations and alterations carried out by a well known Zurich based architect, which have involved removing any discernible thresholds between platform and sidewalk. Indeed, these two spaces have been merged together to give the effect of complete equivalence between the space for pedestrians, for trams, for trains, for cyclists and for baggage.

There is a strong sense of democracy in this space. It is visibly integrated with the city environment around it and the noise and energy bring little pressure to prompt any particular codified behaviour.

Room 9
By contrast this is a room of silence. Transformed after the war from a neo-classical interior adorned with rich polychromy into a set of high vaulted galleries with exposed masonry surfaces covered with a lime wash slurry, it represents both the material constraints and strong sense of sobriety of post-war Germany.

Occupied by Roman and Greek sculpture, the rough brick walls and vaults engage with the objects on display as a sympathetic background to the works of art, as flawed as the broken stones and in harmony with them.

These rooms are interesting in the way that they represent through the act of restoration and transformation the value we place on spaces that we perceive to be old. For example, the brick walls and vaults emanate a powerful atmospheric presence and we naturally perceive them to be integral to the original language of the interior. In this way, we have come to fictionalise their antiquity, as investigation reveals that they were intended to have a smooth and highly decorated interior wrapping.

Room 10
This last image brings us back full circle to the beginning of this talk. This restaurant interior is isolated physically from without, its powerful scenography providing a setting for conviviality.

Inspired by men playing boules under the trees in the south of France on a sunny spring day, the interior is full of irony as we are presented with a fantasy forest with columns configured as trees with figurative vegetation and arboreal motifs. Edges and corners are softened throughout to create an all-enveloping interior.

Carpet is used extensively on the floors and in certain areas wraps up the wall, creating a soft interior atmosphere, perfectly suited to the pleasures of eating a meal with friends. Changes in level, often by only one or two steps, have the effect of creating a variety of intimate territories while at the same time allowing people to see one another across the space. The interior is dimly lit, with table lamps providing adequate light over place settings but facilitating the option of sitting back, away from the light to peruse the room, sink into the background or simply to contemplate your dinner companion.

This room is the work of gifted architects who have been highly sensitive to the private act of dining in a public interior and who demonstrate sensitivity to the decorum required in such a space.

Over the last 50 years, architecture has not attended much to the cultural or sensual potential of place making. It is this that we seek to embrace when we embark on the design of the wide range of interiors, open and public, or intimate and private. I hope you may find this quest as inspiring as we have.
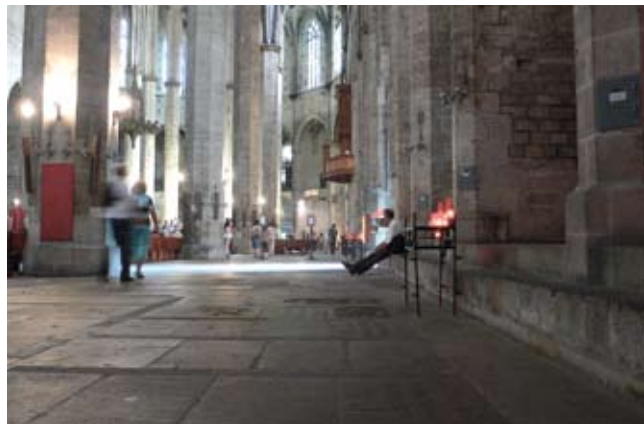
1
Villa Klockberga (1966-69),
Stockholm, Peter Celsing,
September 2008

2
Pavilion Yuyuan Gardens (1368–
1644), Shanghai,
October 2008

3
Santa Maria del Mar (1329-1384)
Barcelona, September 2006

4
British Museum (1823-52),
London, Sir Robert Smirke,
March 2008

5
Shopping mall,
Ferragudo, Portugal,
August 2008

6
Shanghai airport, April 2009

7
People's Square metro station,
Shanghai, 2008

8
Zurich Main station, April 2004

9
Glyptothek (1816–30/1964–72),
Munich, Leo von Klenze/Josef
Wiedemann, July 2008

10
Giardinetto Restaurant (1973),
Barcelona, Frederico Correa and
Alfonso Milà, February 2008

1 2

3

4 5

6 7

8 9

1-2
Clipstone Street, Fitzrovia
A tightly detailed abstract urban block with a richly planted interior courtyard

3
Mansion block, Judd Street, Bloomsbury
A pre-modern dense urban apartment block that is ingeniously arranged in plan and section

4
Penryn Street, Somers Town
A carefully laid out domestic urban neighbourhood. The orderly fronts mask generous shared gardens to the rear

5
Span Housing, Blackheath
A low density housing solution that prioritises the relationship of house to landscape

6-7
Golden Lane Estate, Barbican
A four-storey block with access corridors punctuated with light wells

8-9
Ham Common, Richmond
An inventive arrangement of low density blocks with a careful strategy for the space between that avoids overlooking

Project sites

1	Convoys Wharf	8	Deptford Green School
2	Park Wharf	9	Deptford Station
3	Trundleys Road	10	Tidemill Primary School
4	Neptune Works	11	Sun Wharf
5	Childers Street	12	Thanet Wharf
6	Batavia Road	13	Ravensbourne River Weir
7	Fordham Road	14	The Old Seager Distillery

1a
Elena Badrutt
João Ribeiro Dias
Convoys Wharf

1b
Mattia Cadenazzi
Miguel Aguas Nunes
Convoys Wharf

1c
Francisco Monteiro
Lucie Wacquet
Convoys Wharf

2
Benedetta Bassetti
Martina Palocci
Park Wharf

3
Taro Sakurai
Trundleys Road

4
Takeo Gondo
Neptune Works

5
François Steul
Marcos Lopes
Childers Street

6
Rebecca Edwards-Mannheimer
Batavia Road

7
Artem Spiridonov
Fordham Road

8
Marion Stephan
Deptford Green School

9
Alina Matsukova
Sofiya Sayfullina
Deptford Station

10
Jennifer Müller
Laura Seifert
Tidemill Primary School

11
Philipp Wündrich
Sun Wharf

12
Jessica Stücklin
Thanet Wharf

13
Nicoló Suzani
Ravensbourne River Weir

14
Francesco Di Gregorio
Francesco Matricardi
Vanni Meozzi
Natale Pick Dei
The Old Seager Distillery

500m

2

3

4

5

1

6

1
A view towards Canary Wharf
from North Deptford evokes a
sense of imminent development

2
The legacy of former industrial use

3
A valuable, if somewhat casual
approach to public realm

4
Examples of housing solutions
over a 50-year period displaying
a sense of negotiation in the space
between blocks

5
An example of large scale,
high density housing currently
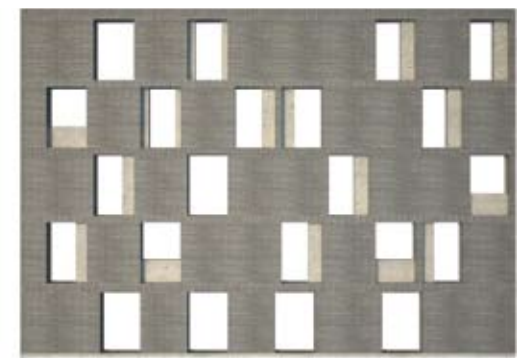under construction

6
A somewhat 'north American'
urban landscape

Taro Sakurai
Trundleys Road (Site 3)

also previous spread

Francesco Di Gregorio,
Francesco Matricardi
Vanni Meozzi,
Natale Pick Dei
The Old Seager Distillery (Site14)
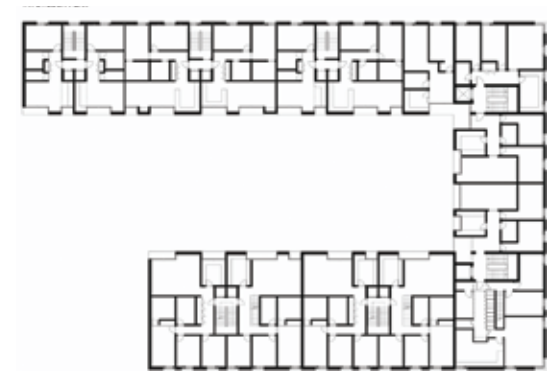
Francisco Monteiro,
Lucie Wacquet
Convoys Wharf (Site 1c)

François Steul,
Marcos Lopes
Childers Street (Site 5)

also previous spread

Marion Stephan
Deptford Green School (Site 8)

Rebecca Edwards-Mannheimer
Batavia Road (Site 6)
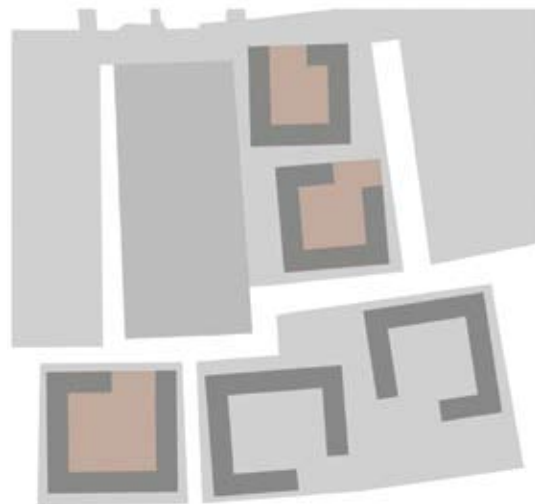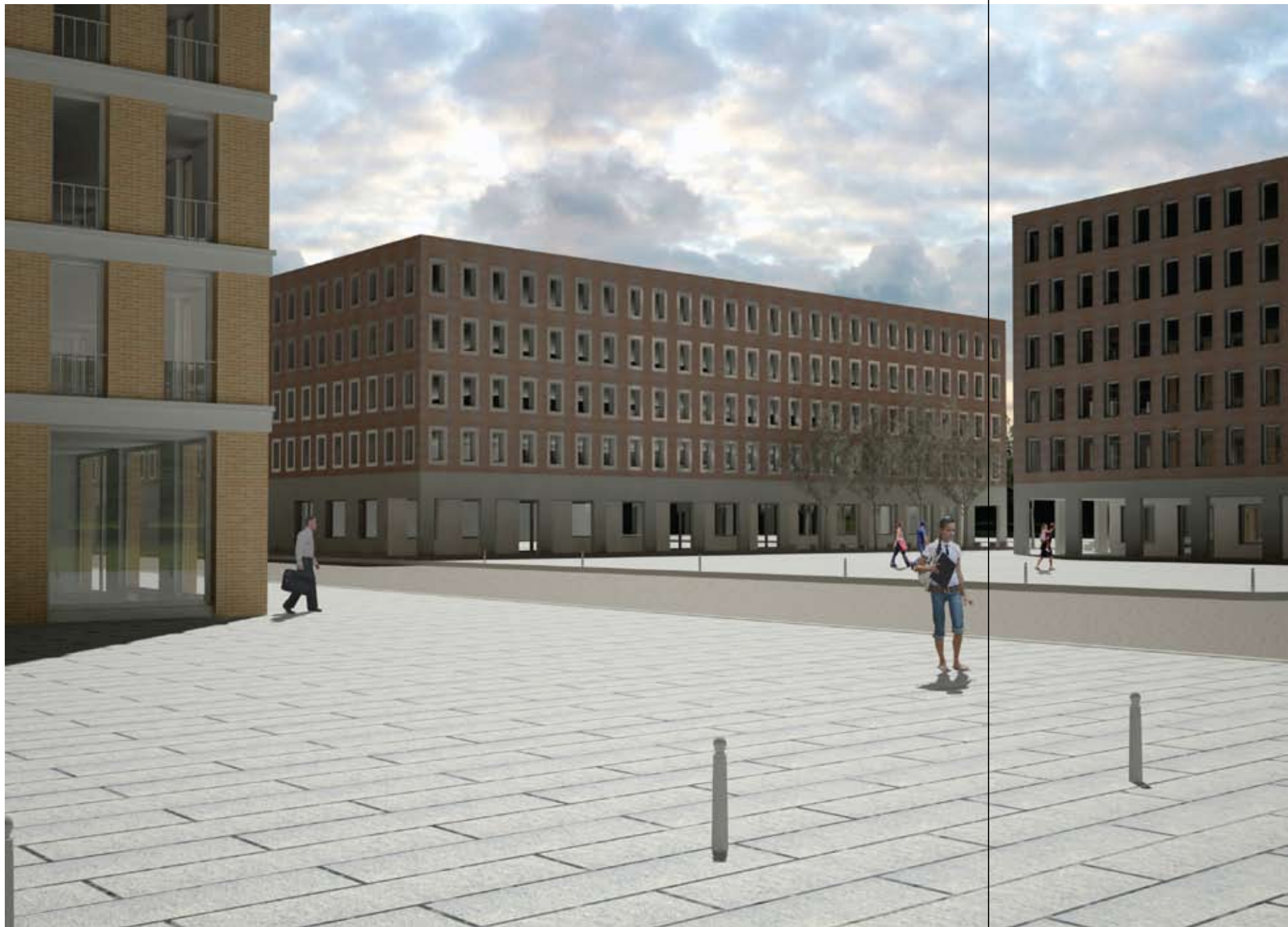
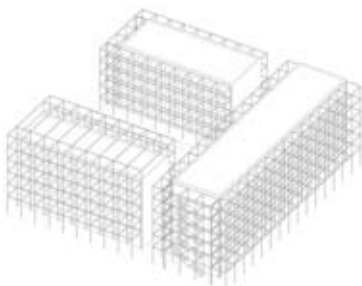Mattia Cadenazzi,
Miguel Aguas Nunes
Convoys Wharf (Site 1b)

Nicoló Suzani
Ravensbourne River Weir (Site 13)

Taro Sakurai p30–32
Trundleys Road (Site 3)
Number of dwellings: 1017
Density: 202 units per hectare

Francesco Di Gregorio, Francesco Matricardi,
Vanni Meozzi, Natale Pick Dei p33
The Old Seager Distillery (Site 14)
Number of dwellings: 331
Density: 183 units per hectare
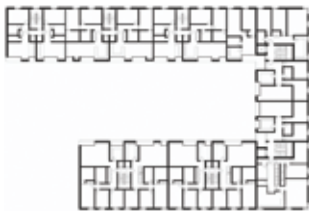
Francisco Monteiro, Lucie Wacquet p34–35
Convoys Wharf (Site 1c)
Number of dwellings: 680
Density: 133 units per hectare

François Steul, Marcos Lopes p36–38
Childers Street (Site 5)
Number of dwellings: 345
Density: 147 units per hectare

Marion Stephan p39
Deptford Green School (Site 8)
Number of dwellings: 291
Density: 201 units per hectare

Rebecca Edwards-Männheimer p40–41
Batavia Road (Site 6)
Number of dwellings: 223
Density: 318 units per hectare

Mattia Cadenazzi, Miguel Aguas Nunes p42–43
Convoys Wharf (Site 1b)
Number of dwellings: 536
Density: 130 units per hectare

Nicoló Suzani p44–45
Ravensbourne River Weir (Site 13)
Number of dwellings: 322
Density: 298 units per hectare

Philipp Wündrich
Sun Wharf (Site 11)
Number of dwellings: 170
Density: 131 units per hectare

Takeo Gondo
Neptune Works (Site 4)
Number of dwellings: 171
Density: 215 units per hectare

Alina Matsukova, Sofiya Sayfullina
Deptford Station (Site 9)
Number of dwellings: 454
Density: 174 units per hectare

Elena Badrutt, João Ribeiro Dias
Convoys Wharf (Site 1a)
Number of dwellings: 1317
Density: 321 units per hectare

Benedetta Bassetti, Martina Palocci
Park Wharf (Site 2)
Number of dwellings: 844
Density: 174 units per hectare

Jessica Stücklin
Thanet Wharf (Site 12)
Number of dwellings: 188
Density: 314 units per hectare

Artem Spiridonov
Fordham Road (Site 7)
Number of dwellings: 252
Density: 140 units per hectare

Jennifer Müller, Laura Seifert
Tidemill Primary School (Site 10)
Number of dwellings: 436
Density: 246 units per hectare

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