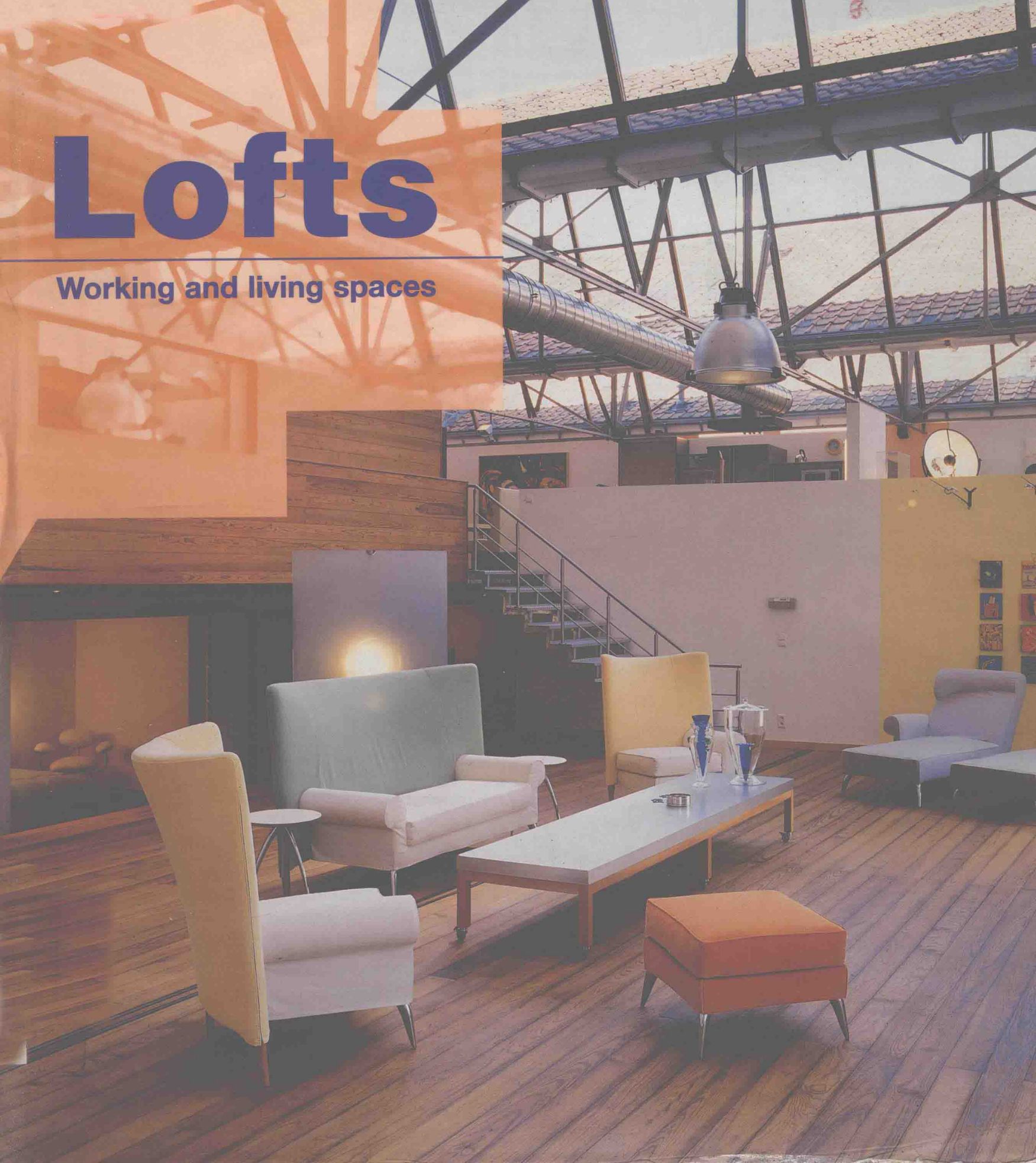


Lofts

Working and living spaces



0054437

Lofts

Living and working spaces



Author Francisco Asensio Cerver
Editorial Director Jordi Vigué
Project co-ordinator Ivan Bercedo / Itziar Sen
Design & Layout Mireia Casanovas Soley
Text The designers
Translation David Buss
Proofreading Harry Paul
Copy editing Michael Webb

First published in 1999 by **arco**
for Hearst Books International
1350 Avenue of the Americas
New York, NY 10019

Distributed in the U.S. and
Canada by
Watson-Guptill Publications
1515 Broadway
New York, NY 10036

Distributed throughout the rest
of the world by
Hearst Books International
1350 Avenue of the Americas
New York, NY 10019

1999 © Francisco Asensio Cerver
ISBN: 0-688-16831-0
DLB: 11.482-99

Printed in Spain Gràfiques Ibèria s.a.

No part of this book may be
reproduced or transmitted in any
form or by any means electronic or
mechanical including photocopying,
recording, or by any information
storage and retrieval system,
without permission in writing
from the publisher.

Changing Edges	10	George Ranalli	
K-Loft in New York City			
Transparencies	16	AEM	
Goldsborough Loft in London			
Variety Is the Spice of Life	24	Joan Bach	
Two Lofts in Gràcia			
House on a house	32	Rüdiger Lainer	
Penthouse in Vienna			
Four Alternatives	40	Cirici & Bassó, Inés Rodríguez, Alfonso de Luna, Norman Cinamond, Carla Cirici	
Vapor Lull			
Art & Humor	52	Orefelt Associates	
Post Office in London			
Soho Lofts	60	CZWG Architects	
Penthouses in Wardour Street			
Loft+Penthouse=...	64	McDowell + Benedetti Architects	
Oliver's Wharf			
Unit 12	72	Circus Architects	
Loft in Clerkenwell			
Vertical Loft	76	Pere Cortacans	
An Attic in Barcelona			
White and Void	84	Hugh Broughton Architects	
Underwood Street Loft			
Low Cost =High Freedom	88	Fraser Brown MacKenna Architects	
Derbyshire Street Residence			
Designer Style	92	Non Kitch Group	
Loft in Bruges			
(dis)Appearance and Endless Depth	100	Thomas Hanrahan + Victoria Meyers	
Holley Loft			
Industrial Structure	106	Pep Zazurca	
House in Igualada			
Remodelling a Silversmith's Workshop	112	Derek Wylie	
Lee House			
		A Loft with Garden	122 Antoni Casadesús
		Casadesús Studio	
		The Aluminum Wall	130 LOT/EK
		Miller-Jones Studio	
		A Russian Doll	134 Enrique Bardají
		An Architect's Studio in Madrid	
		New Design for Old Factories	138 Sir Norman Foster & Partners
		German Design Center	
		Grids and Patterns	142 Valerio Dewalt Train Architects
		Architects Working for Engineers in Chicago	
		A Tempting Roughness	146 die architectengroep
		Remodeling a Warehouse in Amsterdam	
		Remodeling An Old Bakery	154 Anderson Christie Architects
		Workshop in Glasgow	
		A generous space	160 Pierre d'Avoine Architects
		Williams Murray Banks	
		Images in Flux	164 Gates Merkulova Architects
		Sunshine Interactive Network	
		The Rhythm of Light	168 Parsons + Fernández-Casteleiro
		Studio in TriBeCa	

Lofts

0054437

Lofts

Living and working spaces



Author Francisco Asensio Cerver
Editorial Director Jordi Vigué
Project co-ordinator Ivan Bercedo / Itziar Sen
Design & Layout Mireia Casanovas Soley
Text The designers
Translation David Buss
Proofreading Harry Paul
Copy editing Michael Webb

First published in 1999 by **arco**
for Hearst Books International
1350 Avenue of the Americas
New York, NY 10019

Distributed in the U.S. and
Canada by
Watson-Guptill Publications
1515 Broadway
New York, NY 10036

Distributed throughout the rest
of the world by
Hearst Books International
1350 Avenue of the Americas
New York, NY 10019

1999 © Francisco Asensio Cerver
ISBN: 0-688-16831-0
DLB: 11.482-99

Printed in Spain Gràfiques Ibèria s.a.

No part of this book may be
reproduced or transmitted in any
form or by any means electronic or
mechanical including photocopying,
recording, or by any information
storage and retrieval system,
without permission in writing
from the publisher.

Changing Edges	10	George Ranalli	
K-Loft in New York City			
Transparencies	16	AEM	
Goldsborough Loft in London			
Variety Is the Spice of Life	24	Joan Bach	
Two Lofts in Gràcia			
House on a house	32	Rüdiger Lainer	
Penthouse in Vienna			
Four Alternatives	40	Cirici & Bassó, Inés Rodríguez, Alfonso de Luna, Norman Cinamond, Carla Cirici	
Vapor Lull			
Art & Humor	52	Orefelt Associates	
Post Office in London			
Soho Lofts	60	CZWG Architects	
Penthouses in Wardour Street			
Loft+Penthouse=...	64	McDowell + Benedetti Architects	
Oliver's Wharf			
Unit 12	72	Circus Architects	
Loft in Clerkenwell			
Vertical Loft	76	Pere Cortacans	
An Attic in Barcelona			
White and Void	84	Hugh Broughton Architects	
Underwood Street Loft			
Low Cost =High Freedom	88	Fraser Brown MacKenna Architects	
Derbyshire Street Residence			
Designer Style	92	Non Kitch Group	
Loft in Bruges			
(dis)Appearance and Endless Depth	100	Thomas Hanrahan + Victoria Meyers	
Holley Loft			
Industrial Structure	106	Pep Zazurca	
House in Igualada			
Remodelling a Silversmith's Workshop	112	Derek Wylie	
Lee House			
		A Loft with Garden	122 Antoni Casadesús
		Casadesús Studio	
		The Aluminum Wall	130 LOT/EK
		Miller-Jones Studio	
		A Russian Doll	134 Enrique Bardají
		An Architect's Studio in Madrid	
		New Design for Old Factories	138 Sir Norman Foster & Partners
		German Design Center	
		Grids and Patterns	142 Valerio Dewalt Train Architects
		Architects Working for Engineers in Chicago	
		A Tempting Roughness	146 die architectengroep
		Remodeling a Warehouse in Amsterdam	
		Remodeling An Old Bakery	154 Anderson Christie Architects
		Workshop in Glasgow	
		A generous space	160 Pierre d'Avoine Architects
		Williams Murray Banks	
		Images in Flux	164 Gates Merkulova Architects
		Sunshine Interactive Network	
		The Rhythm of Light	168 Parsons + Fernández-Casteleiro
		Studio in TriBeCa	



Legend has it that around the turn of the 20th century, all real painters lived in tiny garrets under the eaves of the Paris skyline, either paying minuscule rents or trying to avoid creditors. This, it is sometimes said, led to their paintings being on the small side, and if we look at the works of painters such as Paul Klee, Van Gogh, or Juan Gris, the idea might seem to stand up to analysis. At the same time, one look at a painting by Pollock, Motherwell, or Schnabel is enough to tell us that such a painting has probably not been created in a garret—either in Paris or elsewhere.

Although much has been written about the influence wrought on the history of art by chemical changes, the composition of paints, or even

the use of one type of bristle or another, the repercussions that an artist's studio could have on his or her work have not often been considered.

The main transformation in painting during the second half of the 20th century has been the change of scale, and much of this transformation may indeed have been due to the artists' shift in residence from attics and other small studios to spaces formerly used as factories or warehouses. To paint a 150-square-foot canvas, a large studio is unavoidably necessary.

Mentioning artists in a book about lofts is appropriate, since artists were the first to see the advantages of taking old industrial premises and converting them into studios and dwellings. Perhaps Andy Warhol, with his notorious "factory," is the most famous example, but many urban-based artists of our time have also chosen this type of space in which to live and work. Even today, after the loft has ceased to be the exclusive prerogative of the artist and has become an acceptable, alternative form of housing, a large percentage of those living in these spaces are painters, photographers, architects, publicists, and other sorts of creative, or design and media-oriented professionals.

A driving force behind the loft phenomenon is the gradual abandonment of old industrial buildings by



companies looking for newer and better equipped premises. The result is that lofts are not to be found in all districts of a city, but only in those with an industrial past, such as Clerkenwell, Poblenu, or Soho. As competitive pressures drive industries to abandon their original homes, new activities for which the spaces are more than adequate are quickly replacing them.

The loft represents both the unconventional life of the artist who integrates home and work in one space and also an industrial tradition evident in the nature of the buildings themselves. The person who decides to live and work in a loft does so perhaps to some degree out of sympathy for the notions and feelings that the genre conjures up. Therefore, any conversion that is necessary should not substantially modify the space but instead equip it for new activities without changing its original look.

A simple definition of a loft might be as follows: a large space, almost always converted from nonresidential use, and usually having the structure and installations left exposed.

Although lofts are found in obsolete buildings that might seem less than ideal for a modern living space, precisely the opposite is true. Traditional houses are not always well suited to the changes brought about by communications technologies that allow more people to work out of their home. The distribution of space and functions, and the size of rooms, are based on fixed notions of bedroom, kitchen, living room, dining room, and so on. Adding work activities to this traditional blueprint requires a radical departure—not only more space is needed but more flexibility, as well.

Another factor is that the large nuclear family is rapidly becoming all but extinct. In large cities, such as New York or London, where the idea of the loft has been most thoroughly developed, one or two-person families are much more common than traditional families of four or more members. Smaller family units do not usually need the sort of privacy and partitioning found in a traditional home.

Lofts are large, flexible spaces that can evolve according to the needs of the people occupying them. This capacity to evolve will surely make lofts more prized in the future. A final point regarding the future of the loft is worthy of note: loft architecture is, in a sense, a significant form of recycling and reuse—critical concepts for the new century.





Living in a Loft

9

Changing Edges	10
K-Loft in New York City	
Transparencies	16
Goldsborough Loft in London	
Variety Is the Spice of Life	24
Two Lofts in Gràcia	
House on a house	32
Penthouse in Vienna	
Four Alternatives	40
Vapor Lull	
Art & Humor	52
Post Office in London	
Soho Lofts	60
Penthouses in Wardour Street	
Loft+Penthouse=...	64
Oliver's Wharf	
Unit 12	72
Loft in Clerkenwell	
Vertical Loft	76
An Attic in Barcelona	
White and Void	84
Underwood Street Loft	
Low Cost =High Freedom	88
Derbyshire Street Residence	
Designer Style	92
Loft in Bruges	
(dis)Appearance and Endless Depth	100
Holley Loft	
Industrial Structure	106
House in Igualada	
Remodelling a Silversmith's Workshop	112
Lee House	

Changing Edges

K-Loft in New York City

George Ranalli

- This project is for the renovation of a 2,100-square-foot loft in the Chelsea section of New York City for two artists and their son. The building was constructed almost 90 years ago during the turn-of-the-century building boom in lower Manhattan. The interior has windows only in the front and rear. Because the loft is located on a lower floor of the building natural light is scarce. Therefore, the interior space had to be organized to take full advantage of any natural light and ventilation in the rooms as well as to fulfill the programmatic desires of the owners.



LOCATION: Chelsea section of New York City.

CLIENT: Jacque Metheny & Robert Kirschbaum.

AREA: 2,100 sq. ft. (195 sq. m)

COMPLETION DATE: 1996.

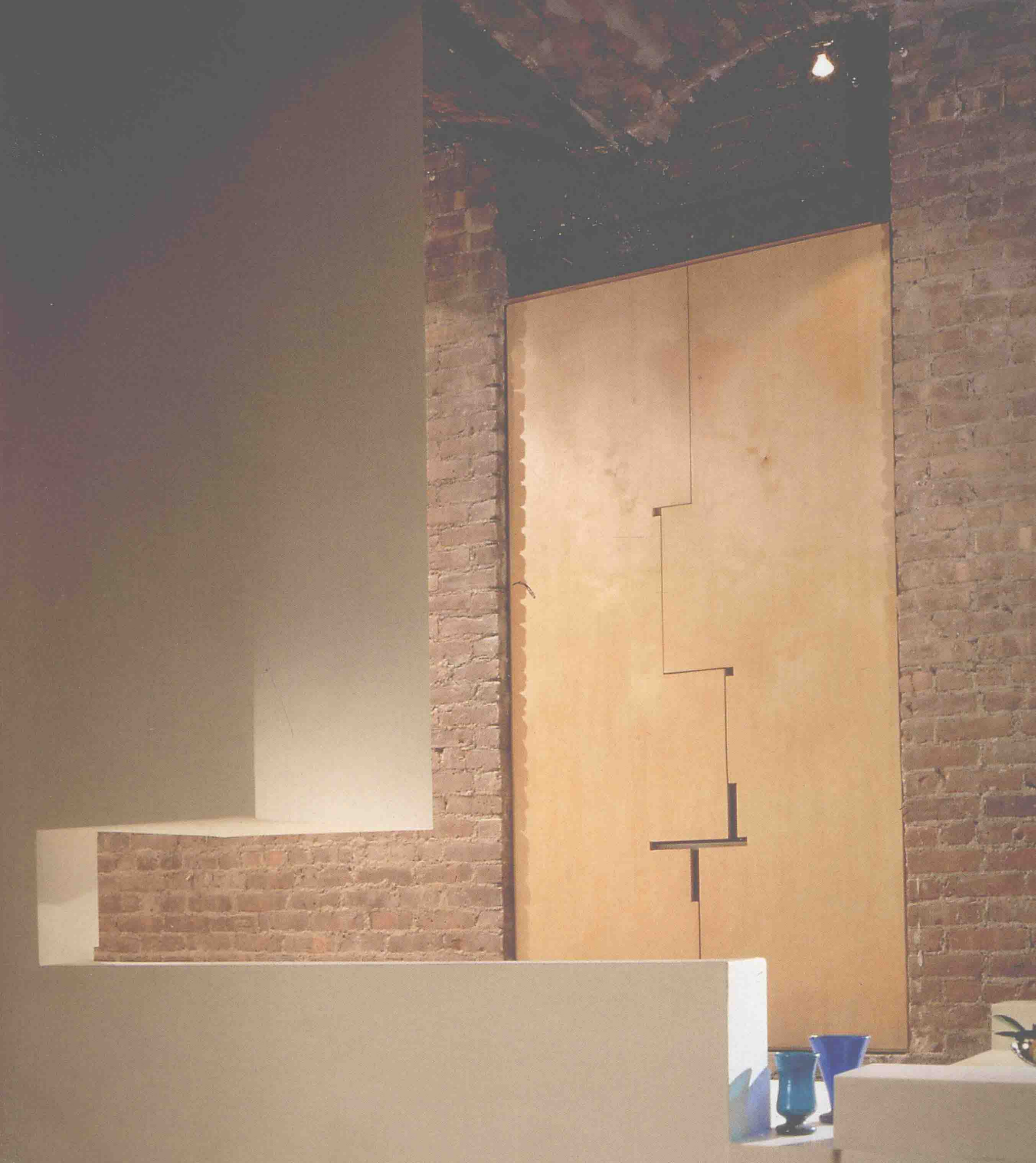
DESIGN TEAM: George Ranalli (principal & designer), John Butterworth (project architect), Stephania Rinaldi Kutscher, Nathaniel Worden (assistants).

CONSULTANTS: Robert Silman & Assoc. (structural), ACM Engineering (mechanical), Stephen Falk, Falk Assoc. (specifications), Joseph DiBernardo (lighting).

GENERAL CONTRACTOR: Lauda Construction.

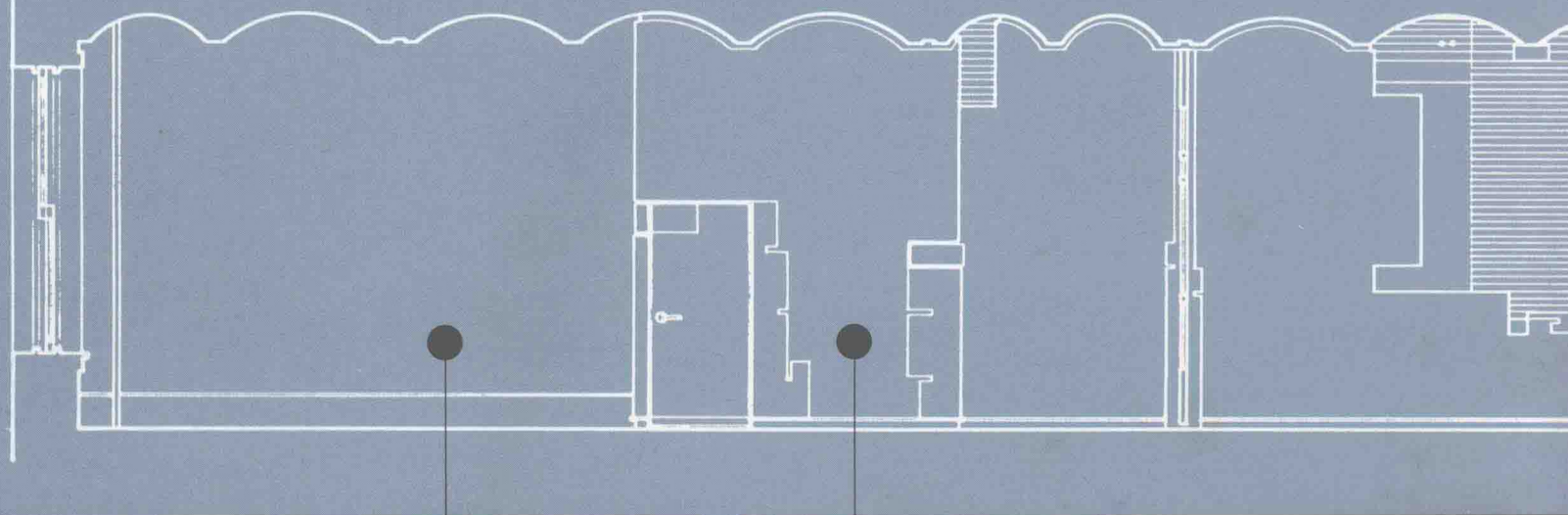
PHOTOGRAPHY: Paul Warchol.

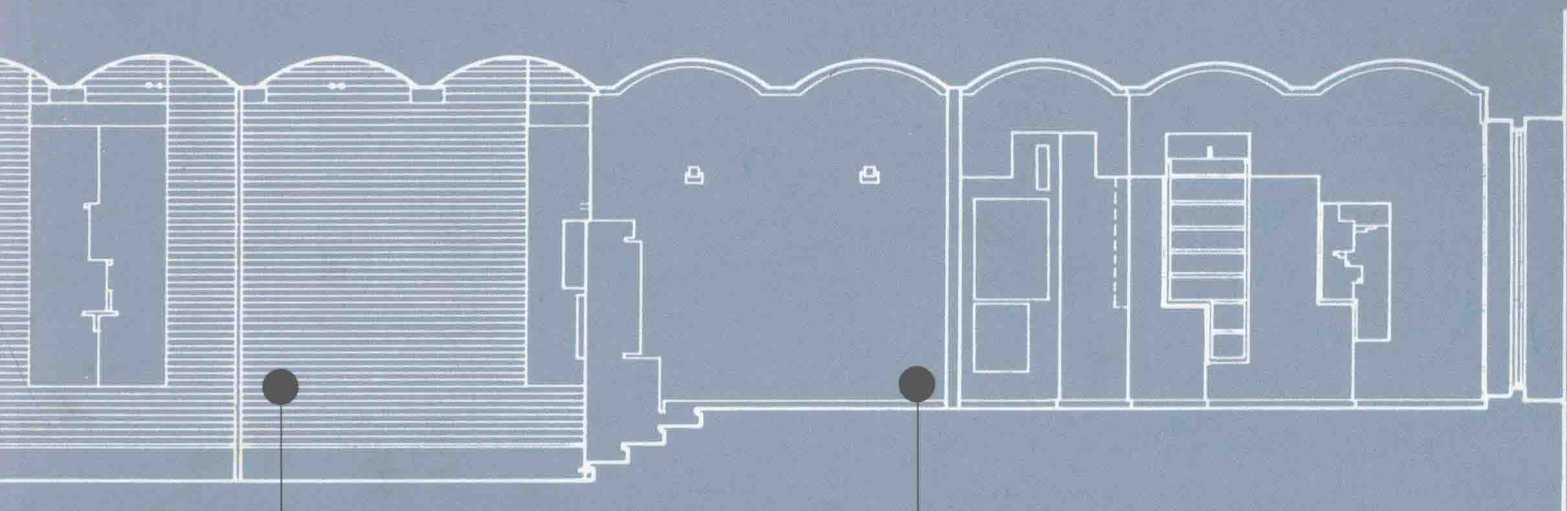




Section.

12





13

