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# 改造空间

王绍强 编著

大连理工大学出版社

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# PREFACE *by Lukasz Zagala*

Why is there so much interest in traces of the past instead of excitement in modern glassy buildings?

It is possible that increased use of technology in everyday life and newfound dependence on virtual systems such as virtual money, mobile phones, and the internet evoke a nostalgia for objects and space of past times. Old warehouse walls, mysterious empty turbine halls, and simple old mechanisms and tools are more aesthetically appealing to many than the shiny high-tech glass facade of the present. For architects and some developers, it is often far more interesting to transform old abandoned objects and buildings into new space, rather than to build on an empty plot.

Of course the postindustrial remains evoke different emotions. Mostly they were not created to possess the values of beauty but still they seem inspiring to many of us.

*"The beauty created by an engineer arises from the fact that he is not conscious about its creation."* [1]

Others have a different reaction to these spaces.
*"Only people who do not know the steam and sweat of a real factory can find industrial space romantic or interesting."* [2]

The collapse of the industry era in the second half of the 20th century created unexpectedly postindustrial zones and buildings. Closed factories and coal mines were no longer the generators of the social and urban order and this shift broke the continuum of the city tissue. Areas and structures were created that need rehabitation or demolition in order to be used in new ways. Chimneys and halls became dead landmarks telling the story of a former prosperity and past necessities.

A completely new architectural and urban approach was required.

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1 *Henry Van de Velde, 1899*
2 *Sharon Zukin, Loft living:Culture and Capital in Urban Change, 1989*

There was a lack of one strong architectural movement and a coexistence of many directions in architecture and design. Architecture did not follow a black and white design methodology and system of values. Designs that reuse the richness of symbols and metaphors of the past became extremely common. Although the movement was launched in the fifties by artists in New York looking for cheap studios in which to work and live, revitalized postindustrial architecture has been transformed into a style embraced by the bourgeois. Soho in New York and other loft districts in European capitals consist of dozens of museums converted from old steelworks and warehouses, but these types of neighborhoods are still only a small percentage of the entire urban landscape. However, this type of loft landscape is now in the spotlight for architects, planners, designers, and the media, and this focus impacts contemporary spatial thinking. The environmental esthetic is starting to impact the industrial esthetic of the modern city, enlarging and changing its hierarchy of values, particularly the comprehension of beauty in architecture.

When we observe contemporary adaptations or reuse of the former building tissue they all appear to follow the following rules:

*– the preeminent value of the old remains its authenticity, rather than its historic, symbolic, emotional, utilitarian, or economic value*

*– the beauty of the old buildings lies in their originality and authenticity and this esthetic value is dependent on the place of the viewer in relation to the piece of architecture*

*– the industrial symbolism of the piece of architecture is preserved*

*– the new architectural elements do not follow the industrial elements from a formal standpoint, but instead fill the new needs and gaps in*

*the old tissue rather than overriding the existing structure*

*– "old" and "new" are easily distinguishable*

*– technical solutions to construction issues are dominated by the need to preserve the original industrial character of the architecture and are not fully rational and economical*

Morphology of the new architectural complexes is dictated by the new needs and the range of possibilities offered by the postindustrial remaining substance. It means that any former object can be adapted for any function creating the new extension in proper scale and form just because of the authenticity of the old tissue.

And so it is, the excitement about the authentic past has introduced a new approach for all who are creating space. It takes time but this new language and these new esthetic values are being pumped into the society. Starting with the vanguard artists, writers, architects and musicians through all different classes of the society the message is being launched worldwide:
*The old is Beautiful, Reuse it if you can!*

*Lukasz Zagala*

*Lukasz Zagala is the co-founder of Medusa Group, a practice based in Bytom, Poland. With Przemo Lukasik, the group operates as a collaborative studio involved in cross-disciplinary projects that incorporate architecture, the visual arts and the performing arts. They have won awards for their innovative architecture including first prize in the 'Leonardo Competition' for Bolko Loft, Grand Prix Award for the 'Best Architects in 2003 in Silesia, Poland' and an award for the best building – 'Wasko' office building. Lukasz Zagala taught architecture at Silesian Technical University from 1997-2008 and in 2005 completed a PhD thesis entitled: An important modern architecture direction: adaptation of postindustrial buildings for new purposes.*

Trans*former Projects*

**Client** ADVERTISING AGENCY "PULLPO" **Location**
Santiago, Chile **Photographer** Marcelo Cáceres

# *Advertising Agency Pullpo*___*Hania Stambuk Marasovic*

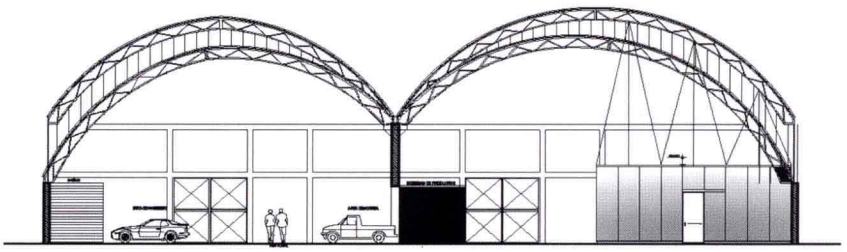
Located in an abandoned salt factory in west Santiago, the project is considered to be a counterpoint of industrial esthetics of the precarious versus a clear and contemporary proposal that complies with the various demands of an advertising agency.

The project's strategy consists of providing a human scale to a place conceived for productive processes. For this effect, a number of interrelated flexible units are arranged to host the diverse activities inherent to the world of advertising. These activities range from ordinary situations to unlikely ones, like photography of vehicles or wild animals.

The project is expressed as a huge meccano, a child's construction set for making mechanical models. This is an image congruent with a prefabricated system of construction based on low cost serial modulation. Materials that enabled quick assembling were used: steel, glass, and Isopol panels, whch have great thermal capacity and which were made for industrial use in refrigerating chambers. Isopol was also chosen for its rigidity, versatility, and low weight, permitting easy transport.

Each one of the cells conceived to host the programmatic functions constitutes a "small citadel" that linearly encompasses the creative process like an assembly line of ideas.

Programmatic units are structurally joined by braided steel cables anchored to the existing trusses, in order to obtain the maximum structural capacity of the constructive elements that comprise those units, thus creating a non-dissociable relationship between the old and the new project (host and guest).



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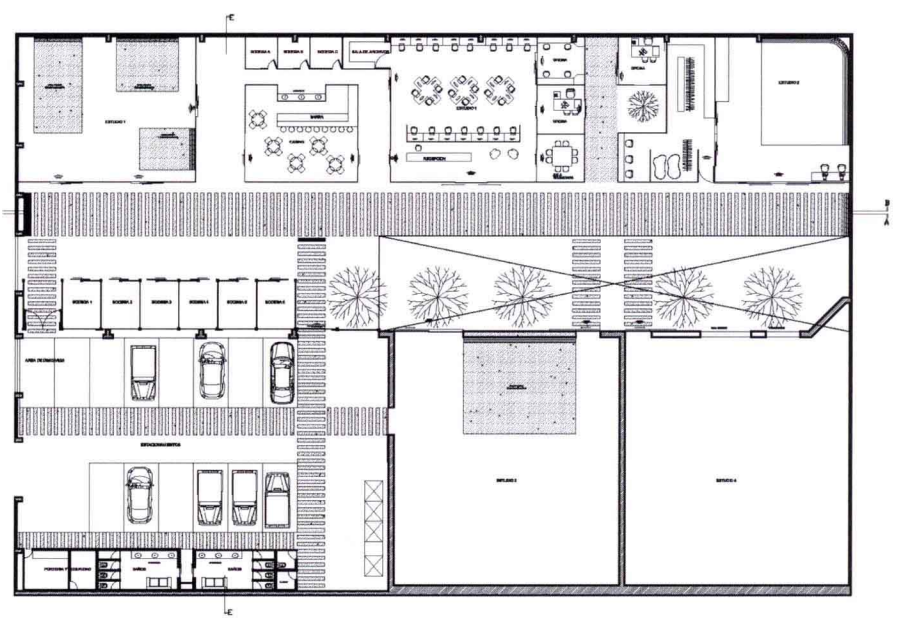
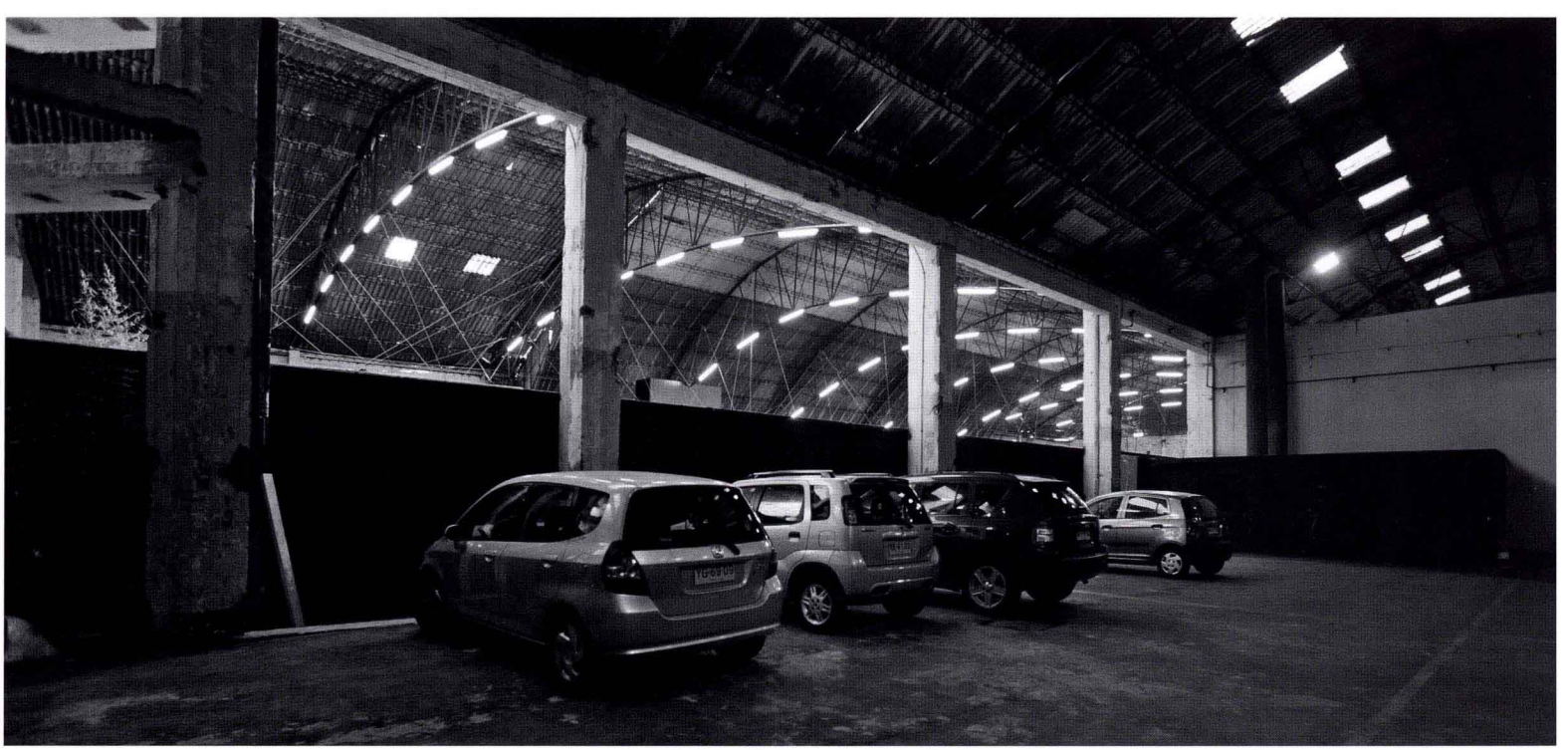
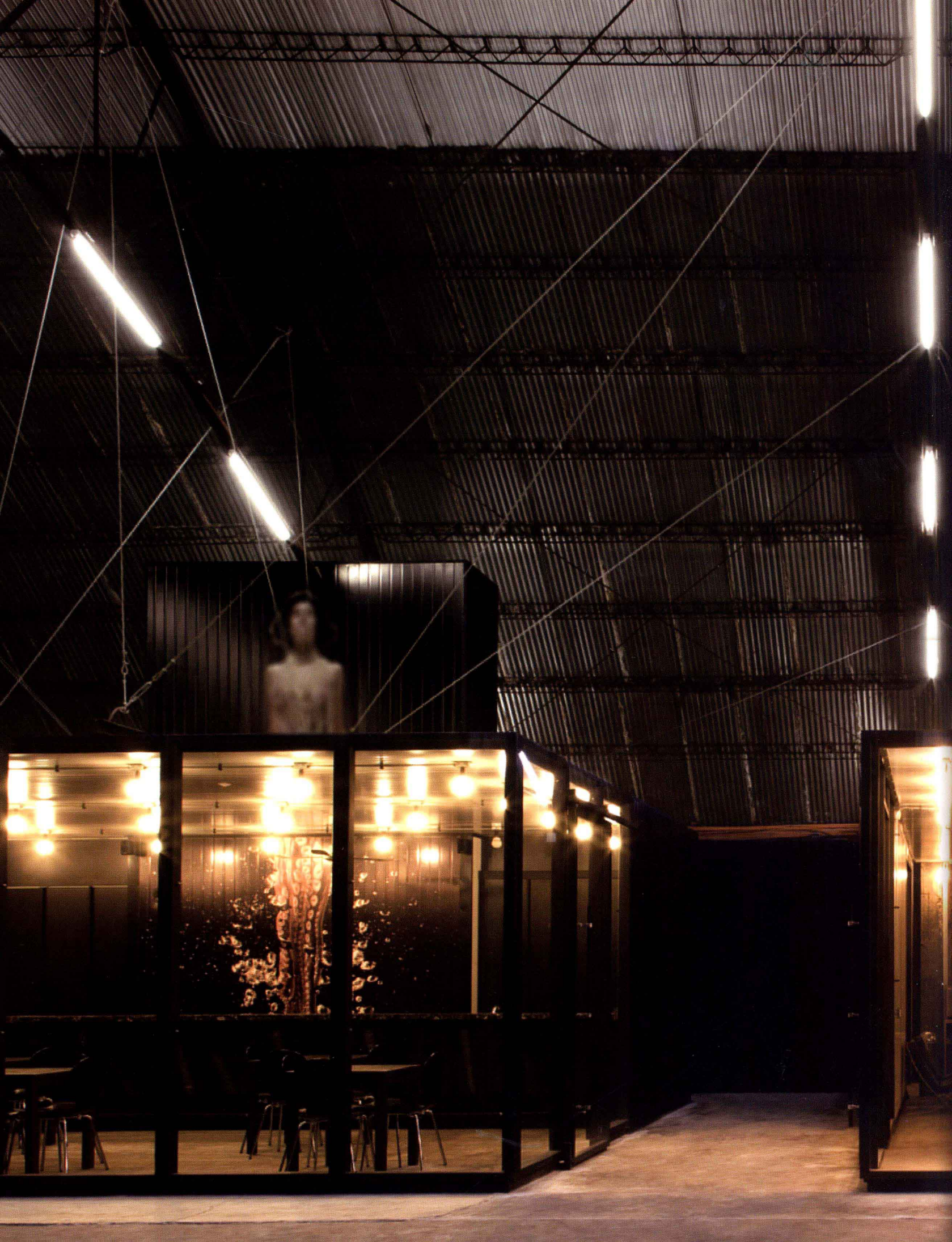


**Function before Transformation**
*Large industrial shed of Sal Lobos industry*





**Client** Children's Bureau of Southern California **Location** Los Angeles, California (USA) **Design/ Architecture Team** Mark W. Rios (principal), Robert Hale, FAIA (principal), Frank Clementi (principal), Samantha Harris (senior associate), Naseema Asif (designer), John Fishback (designer), Viltis Januta (designer), Randy Walker (director of environmental signage) **Photographer** Tom Bonner

# *Children's Bureau Family Center*

## *Rios Clementi Hale Studios*

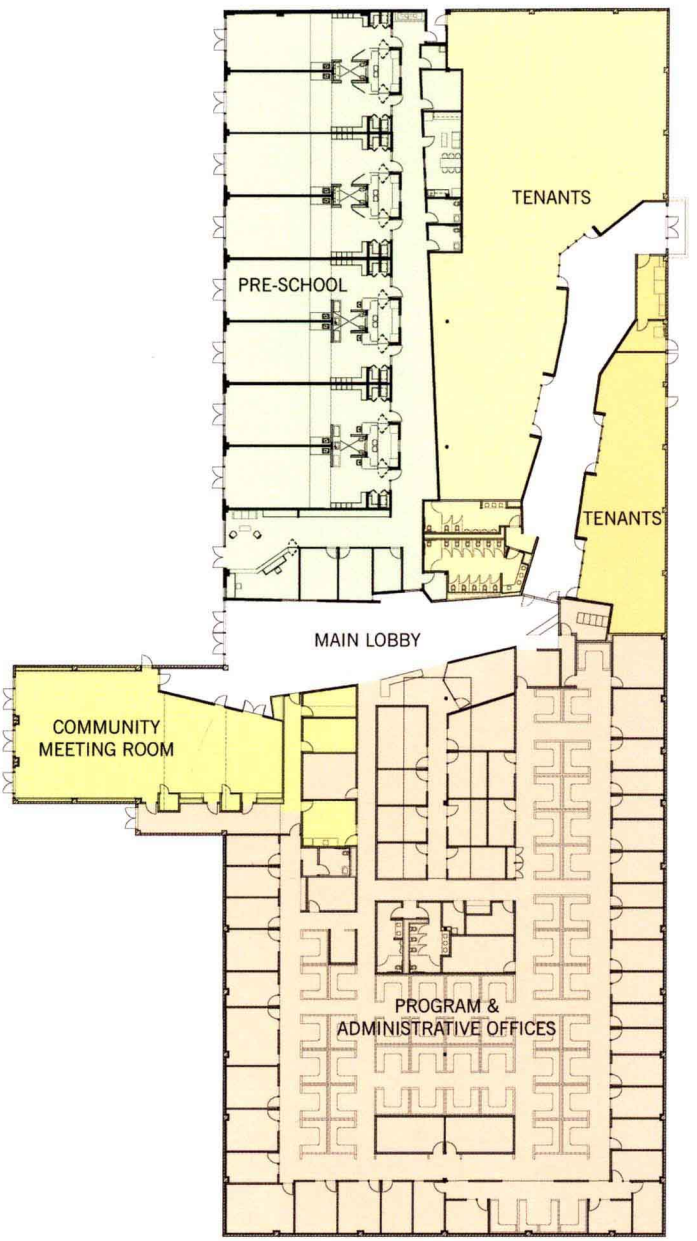
The client needed a full-service team to transform an existing credit-card manufacturing facility into an inviting place to service the community with a preschool, meeting space, and family counseling and activity rooms.

The original concrete building offered little sunlight, making it appear closed off from the community around it. The architect breaks down the existing obdurate volume to create an inviting facility with open doors.

The architects mitigated the 30-foot-high scale of the interior space by positioning the executive and private offices around the building's perimeter and facing them inward. The industrial space was revamped by combining select domestic touches, such as varieties of wood, custom-designed wallpaper, creative paint colors and applications, and bold graphics. Graphic wallpaper patterns—leaves and flowers—are used as a way to bring nature into the area, supplementing minimal views outside.

With the lack of windows in the existing building, the architects created a central "cloud chamber" to usher natural light into the area through a series of skylights. Raised 12 feet off the ground, the trapezoidal chamber hovers above the reception, conference, and work areas. The dual-purpose chamber brings sunlight in during the day and acts as a lantern at night.

The preschool used half of the space allotted for window construction, as it is important for children to have access to natural daylight. The preschool's eight classrooms are organized along the building's western side and spill out onto the adjacent courtyard, where the architects and landscape designers were responsible for the complete design of the playground area, including a 275-square-foot restroom and storage facility.




**Function before Transformation**
*Credit-card Manufacturing Facility*