

The architecture studio led by Alastair Standing was able to convert the problems this project presented (the lack of light and views) into an opportunity to explore new and imaginative architectural solutions.

The primary objective was to open the space toward the sky and take advantage of the light by using reflective systems to direct it into every corner of the dwelling. A large roof of prefabricated glass blocks was created, with a glass framework, and white stone was chosen for the floor on the lower level. This finish on the floor evokes the sense of an interior patio, since it strongly reflects the natural light and directs it to all other rooms.

The bedrooms, connected by an aluminum footbridge, are located on the second level, on the framework of glass blocks, and enjoy the ventilation and direct light that comes from the roof. In order to guarantee privacy, some blocks are translucent, and rugs are used in cases where total intimacy is required. The artificial lighting for the lower level is located under the bed platforms and filters through the colors of the glass.

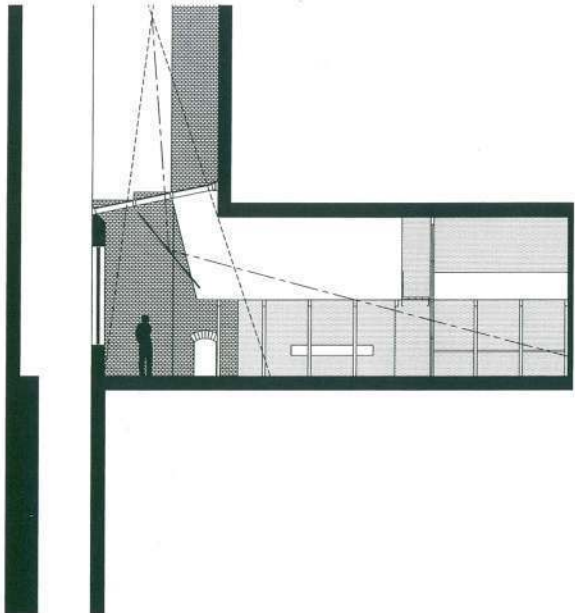
A large mirror was hung on one wall of the loft. This gives the perception of a larger space while also helping to spread the light and introduce views of the sky into the work area and the living room, as if it were another window.

Architects: Standing Architecture
 Collaborators: Rusk Renovation (contractor),
 Michael Tong (metal), John Depp (glass)
 Photographer: Adam Fuss
 Construction date: 2000
 Floor space: 1,300 square feet



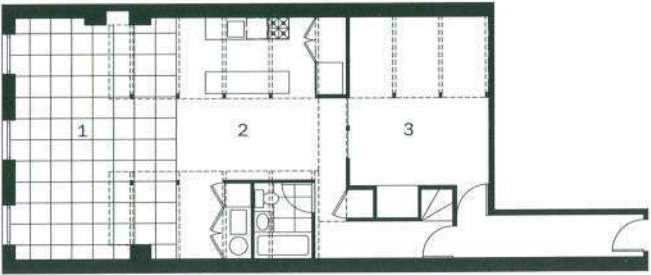


The combination of high and low spaces, intended to continue the scale of the existing loft volume, form more intimate spaces for living.



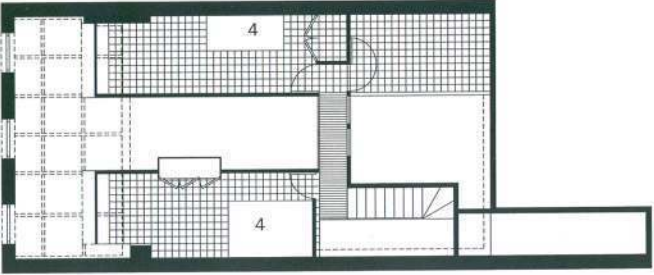
Section

0 2 4



Plan

- 1. Living room
- 2. Dining room
- 3. Study
- 4. Bedrooms



Mezzanine

0 1 2

The owner of this loft, in the inside of a block in SoHo, commissioned the Standing Architecture studio to transform an old industrial space into a dwelling with a studio, where he could work as a wood sculptor. The design was based on the abstraction and illustration of the patterns of the shadows cast by the windows and by the group of nearby buildings. They are not shadows made by the position of the sun, but abstractions of the shadows cast by the neighboring buildings. The concept was carried out using opaque and translucent materials that make up all the elements of the house.

This design decision, simple and powerful, alters tables (made of acid-etched glass and the distressed wood of trees from Long Island), partitions (that have different colored edges), and even cupboards (like those in the kitchen) and doors.

The six large windows in the living room were covered with a series of Plexiglas sheets and stainless steel frames that can rotate. These frames are also used to block the direct sight lines of the neighbors without sacrificing good light and views of the sky.

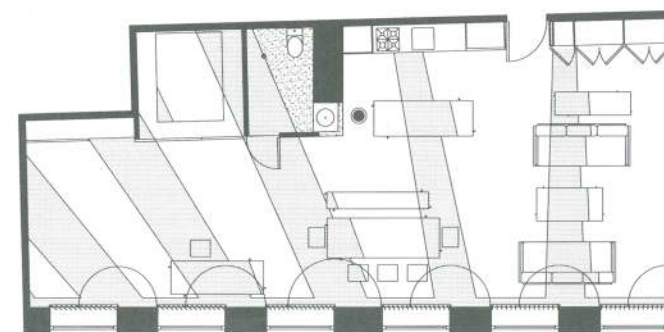
The bathroom ceiling was constructed of glass to take advantage of the small amount of natural light. The partitions and the terrazzo floor follow the same divisions as the rest of the loft. The steam from the water in the shower lends privacy to the room since it fogs the glass ceiling.

Architects: Standing Architecture
 Collaborators: Rusk Renovation (contractor),
 Studio 40 (metal), John Depp (glass)
 Photographer: Scott Frances / ESTO
 Construction date: 2000
 Floor space: 980 square feet





The illumination of the space is achieved by a system of lamps on the facade which try to emulate natural light and shadow. Also, lamps were placed on the tables to give direct light.



Plan

