

street kit

8



a space of appearance

The kit was a chain of design projects. They framed out an emptied out stage. The kit got buzz. Because of the buzz I was a director at the Sheldon, pushed a janus face annex, and got on stage, or not, with Fr. McNamee. Kit, projects, and buzz were all after the same thing.

FICHAS TECNICAS

BAR LA GRANJA

Moisés Garjón, María José Urrutia, interioristas



Localización: Estafeta, 71. Pamplona.
Autores: Moisés Garjón, María José Urrutia. Vuelta del Castillo, 7. 31007

Fax: 983 30 85 51.
Climatización: Marchueta. Pol. Ind. Barañain. 31010 Barañain.
Tel.: 948 18 91 52.
Fax: 948 18 91 24.
Solados PVC: Innomat. La Rioja, 2, bajo. Pamplona, Navarra.
Tel.: 948 17 10 60.
Solados y encimeras de granito: Indumar. Pol. Ind. Egúés. Egúés, Navarra.
Tel.: 948 33 14 81

Localización: Docklands, Londres. Gran Bretaña.
Autores: McDowell+Benedetti. Jonathan McDowell, Renato Benedetti. 62 Rosebery Avenue. London EC1R 4RR. Gran Bretaña.
Tel.: 44 171 278 8810.
Fax: 44 171 278 8844.
Colaboradores: Helen Berresford, Susan LeGood, Steve Perkins. Supervisores de cantidat: Stephen Keogh

LOFT EN SANT LOUIS MISSOURI

Paul Guzzardo, diseñador



Landmark Builders. 3350 Greenwood. St. Louis, Missouri 63143. Estados Unidos.
Tel.: 1 314 644 2464.
Electricidad: Dave Becker. 5636 Finkman. St. Louis, Missouri 63109. Estados Unidos.
Tel.: 1 314 367 9000.
Fax: 1 314 367 9033.
Fontanería: Bill Dye Plumbing Inc. 819 Lynch Street. St. Louis, Missouri 63118. Estados Unidos.
Tel.: 1 314 776 1800.

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Tel.: 948 17 10 60.
Solados y encimeras de granito: Indumar. Pol. Ind. Egúés. Egúés, Navarra.
Tel.: 948 33 14 81.
Carpintería y mobiliario: Carpintería Martínez Cruz. Mutua

Localización: Docklands, Londres. Gran Bretaña.
Autores: McDowell+Benedetti. Jonathan McDowell, Renato Benedetti. 62 Rosebery Avenue. London EC1R 4RR. Gran Bretaña.
Tel.: 44 171 278 8810.
Fax: 44 171 278 8844.
Colaboradores: Helen Berresford, Susan LeGood, Steve Perkins. Supervisores de cantidat: Stephen Keogh Edwards, Stuart Strachan Brown.
Fecha de proyecto: de 1993.
Terminación: 1996.
Costo de obra del amueblamiento: Aprox. 1.000 de Ptas.
Superficie de actuación: 372 m².
Promotor: constructora: BLS

Swan Mechanical Services.
Fotógrafo: McDowell+Benedetti, Timothy Soar.

LOFT EN SANT LOUIS MISSOURI

Paul Guzzardo, diseñador



Localización: The 1521 Building. Washington Avenue. St. Louis, Missouri 63178. Estados Unidos.
Autor: Paul Guzzardo. Guzzardo Design. The 1521 Building. Washington Avenue. P.O. Box 78307. St. Louis, Missouri 63178. Estados Unidos.
Arquitecto del proyecto: Ray Simon (arquitecto). 1917R Cherokee Street. Saint Louis, MO 63118. Estados Unidos.
Tel.: 1 314 776 5130.
Fax: 1 314 776 3638.
Colaboradores en el diseño y restauración: Robin Nelson. 63 Edgewater Place. Edgewater. New Jersey 07020. Estados Unidos. Tel.: 1 201 941 5869. Ian Caine (estudiante de Arquitectura en la Universidad de Washington). Dwayne Thompson (estudiante de Arquitectura en la Universidad de Washington).
Fecha terminación: 1998.
Presupuesto de obra: 7.250.000 Ptas.
Superficie de actuación: 418 m².
Promotor: Paul Guzzardo. The 1521 Building. P.O. Box 78307. St. Louis, Missouri 63178. Estados Unidos.
Tel.: 1 314 231 8784.
Fax: 1 314 231 0122.
Empresa constructora:

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Fax: 1 314 367 9033.
Fontanería: Bill Dye Plumbing Inc. 819 Lynch Street. St. Louis, Missouri 63118. Estados Unidos.
Tel.: 1 314 776 1800.
Climatización: Richard Melching. 2018 Main Street-Renault. Illinois 62279. Estados Unidos.
Revestimiento del baño (paneles): Cadillac Plastic. 8680 Olive St. St. Louis, Missouri 63132. Estados Unidos.
Tel.: 1 314 991 1790.
Fax: 1 314 991 1804.
Plataforma del baño: Artistic Tile Setting Jack Zito.
Cortinas: Desintex. Tel.: 1 314 353 2228.
Solados: Swan Floor Company. 4120 Bingham. St. Louis, Missouri 63116. Estados Unidos.
Encimeras de la cocina: The Young Group. 1054 Central Ind. Dr. St. Louis, Missouri 63110. Estados Unidos.
Tel.: 1 314 771 4597.
Fax: 1 314 771 3080.
Amueblamiento: Cama, diseño de Paul Guzzardo. Figura masculina de bronce, de Robin Nelson. 63 Edgewater Place. Edgewater. New Jersey 07020. Estados Unidos. Tel.: 1 201 941 5869. Escultura de neón rojo, de East Bank Neon. 1511 Washington Avenue. St. Louis (MO) 63103. Estados Unidos.
Pintura abstracta, del pintor-escultor Blaine De St. Croix. Florida Atlantic University. The SCMIDT College of

Swan Mechanical Services.
Fotógrafo: McDowell+Benedetti, Timothy Soar.

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Empresa constructora:

Being seen and being heard by others derive their significance from the fact that everybody sees and hears from a different position.



125



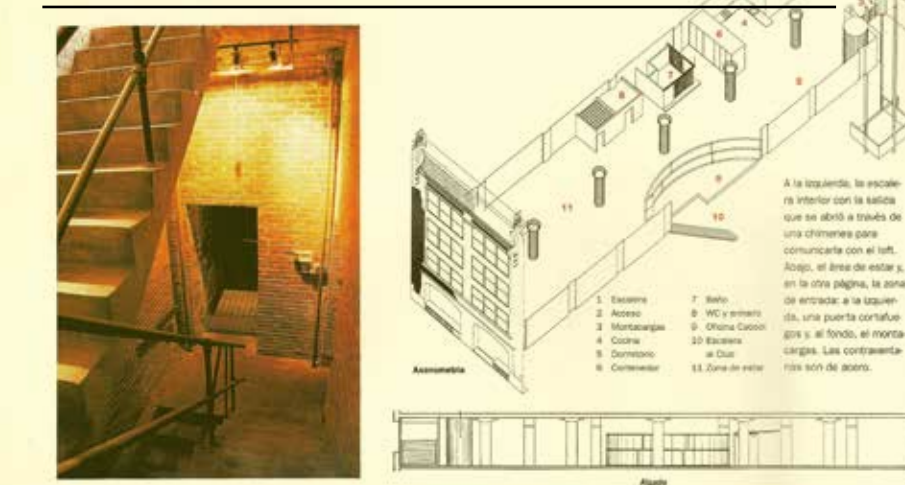
Loft en San Luis

Nueva vida para una fábrica de zapatos

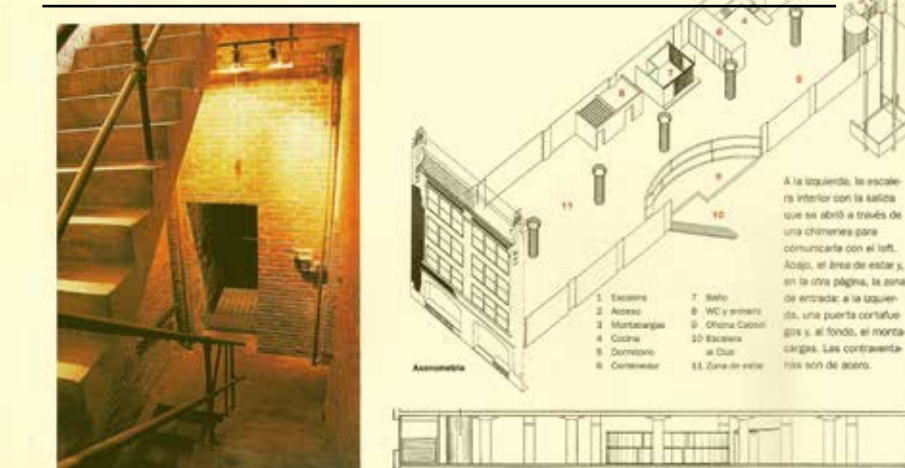
El diseñador Paul Guzzardo, propietario del Club Cabool de San Luis que publicamos en el número 78 de Diseño Interior, ha reformado el loft situado encima del Club para su residencia. Si la intervención anterior había tratado de respetar la estructura fabril del edificio, en esta ocasión se ha potenciado el aspecto industrial incluyendo elementos como contraventanas de acero, un montacargas, puertas contraincendios o contenedores realizados con maderas de embalaje.

Fotografía: JEFFREY THOMPSON PHOTOGRAPHY

El objetivo del diseño ha sido compensar la sensación de división que provocan las columnas.



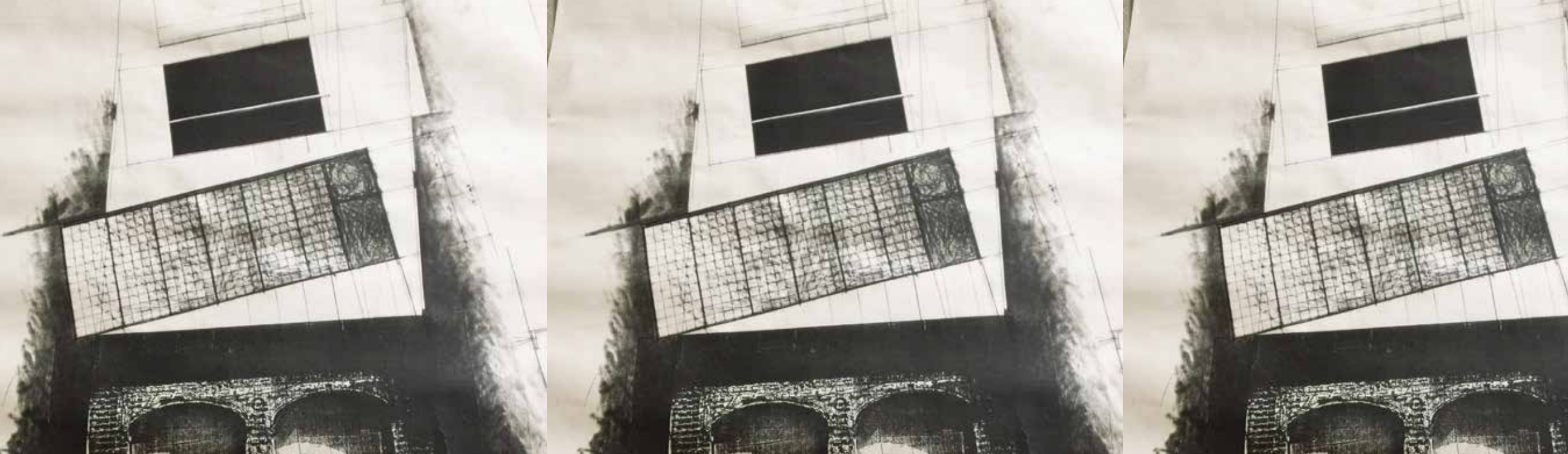
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A la izquierda, la escalera interior con la salida que se abrió a través de una chimenea para comunicarla con el loft. Abajo, el área de estar y, en la otra página, la zona de entrada; a la izquierda, una puerta cortafuegos y, al fondo, el montacargas. Las contraventanas son de acero.

1. Escalera 7. Baño
2. Acceso 8. WC y entrada
3. Montacargas 9. Oficina Casco
4. Cocina 10. Escalera
5. Dormitorio 11. Dye
6. Comedor 12. Zona de estar

Anticorrosivos: Fulcrum Systems. Inc. Edgewater. New Jersey 07020. Estados Unidos. Tel.: 1 201 941 5869. Ian Caine (estudiante de Arquitectura en la Universidad de Washington). Dwayne Thompson (estudiante de Arquitectura en la Universidad de Washington).
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Promotor: Paul Guzzardo. The 1521 Building. P.O. Box 78307. St. Louis, Missouri 63178. Estados Unidos.
Tel.: 1 314 231 8784.
Fax: 1 314 231 0122.
Empresa constructora:



4,500 square feet per floor.
Cost withheld at Owner's request.

Paul Guzzardo Law Office 3142310122

1994 AIA/CPC AWARDS PROGRAM
ST. LOUIS, MISSOURI
ARCHITECTURE AWARDS

PROJECT DATA SHEET

SPECIFIC USE OF BUILDING:

1st Floor: Assembly area for receptions, displays and performances.
2nd-4th Floors: Future residential

PROJECT REQUIREMENTS AND SOLUTION:

The 1521 building project is a rehabilitation of a manufacturing facility (ca.1917) into a space for public assembly. The initial removal of the flat tile storefront revealed the original classical revivalist facade, its twin arches outlined by the patched scars of once projecting terra cotta ornament. This discovery suggested a design approach that preserves the original architectural elements in their transformed state while inserting the new construction in such a way so as to further explore the relationship between authentic and simulated, perceived and represented.

The battered facade's ruin-like quality has been retained and illuminated along with the adjoining party wall acknowledging the context of the past from which these present efforts spring. A new glass block and steel storefront has been constructed, recessed and oblique to the original facade, creating a space between. The facade is transformed from a decorative skin referencing classical architectural elements to actual architectural form and space: the column, the arches, the portico. The movement from exterior to interior and public to private is directed through a series of rectangular spaces spiraling inward. The gentle slope of the ground floor is measured by contrast to a monumental steel partition which is leveled with a series of steel blocks. The plate bisects the building's long interior volume, forcing a dramatic perspective and separating public and private activity. The mirror partition also responds to the sloping floor, tilting forward as if to remain perpendicular. Its subtle trapezoidal shape and skewed reflection of the column line further enhances the representation of perspective. The interior partition mirrors that of the city, further blurring the distinction between interior and exterior, real and represented.

TYPE OF CONSTRUCTION: (MATERIALS AND MECHANICAL SYSTEMS)

Existing Building: Concrete frame with masonry infill
Alterations: Steel, glass block, aluminum, glazed structural tile
Forced air heat and air-conditioning

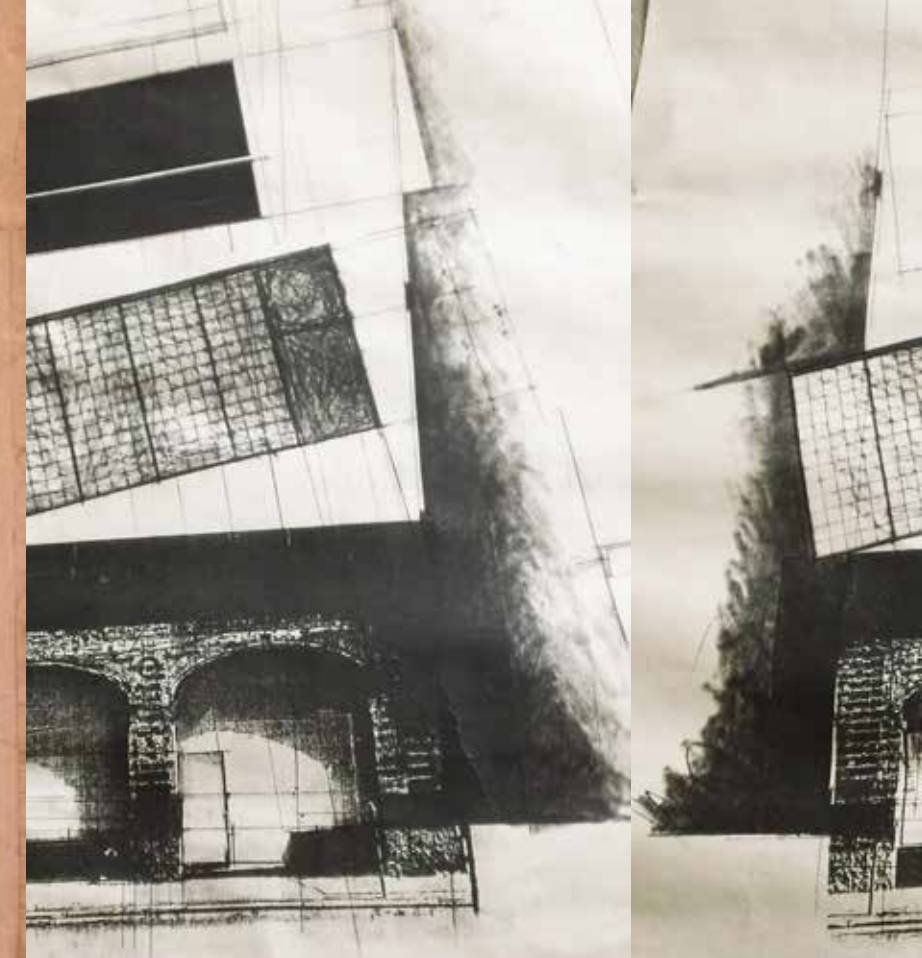
AREA AND COST DATA:

4,500 square feet per floor.
Cost withheld at Owner's request.

Paul Guzzardo Law Office 3142310122

The space of appearance is a tagline. It's out of a "how to book" by a German philosopher. The philosopher is Hannah Arendt. The book is **The Human Condition**. Hannah Arendt's book is a tool chest for remix tinkers. It's a check list for designers in a skirmish with the flat. And more than that, when all around hollows out, it's the map out.

Arendt was an idea archeologist. She was keen on the Greek street. She understood that's where it started. The classical street first time polis is where much of who we are emerged. And it's on the Greek street where Hannah Arendt starting routing out tools for a **space of appearance**.

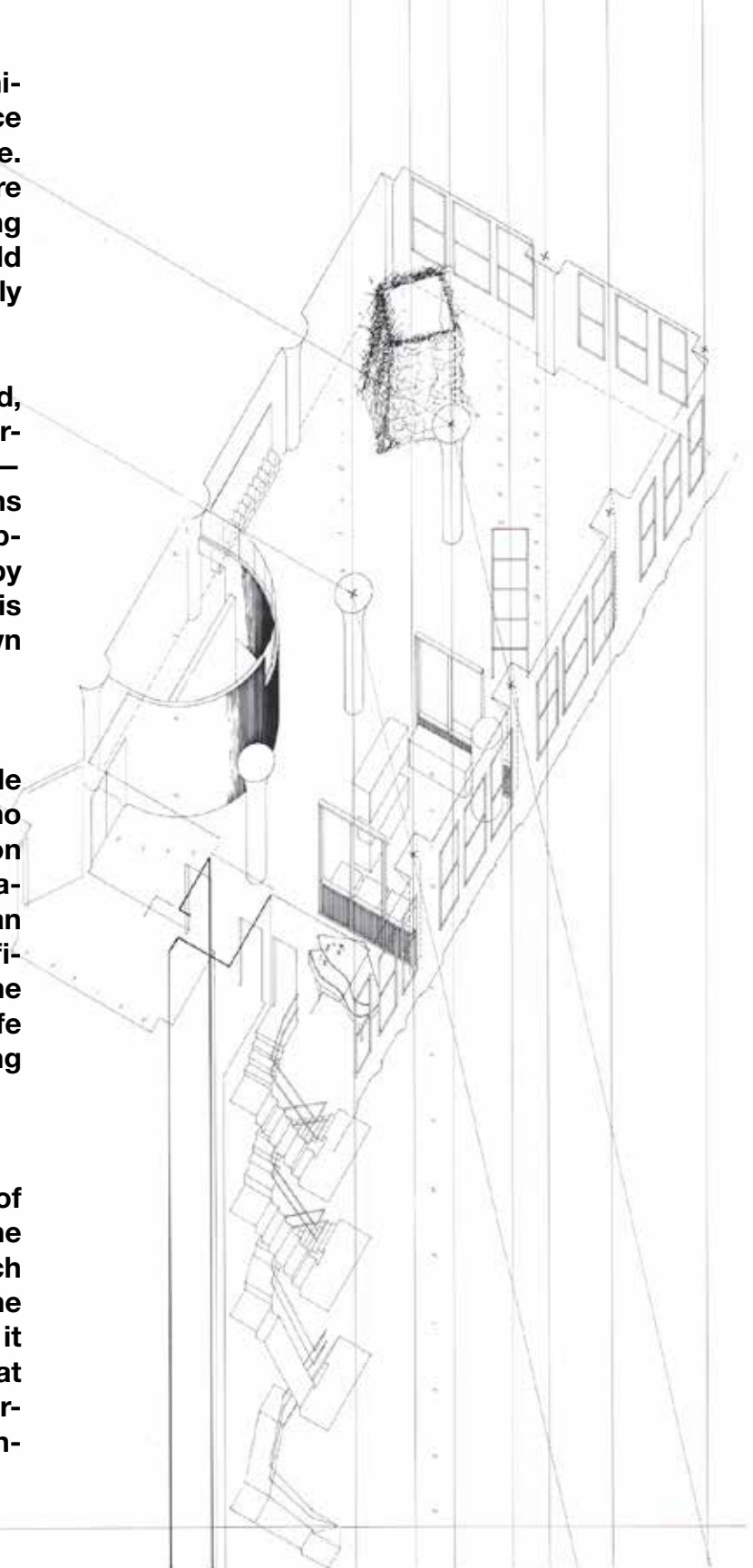


The *polis*, properly speaking, is not the city-state in its physical location; it is the organization of the people as it arises out of acting and speaking together, and its true space lies between people living together for this purpose, no matter where they happen to be. It is the space of appearance in the widest sense of the word, namely, the space where I appear to others as others appear to me, where men exist not merely like other living or inanimate things but make their appearance explicitly. The end of the common world has come when it is seen only under one aspect and is permitted to present itself in only one perspective.

This space does not always exist, and although all men are capable of deed and word, most of them—like the slave, the foreigner, and the barbarian in antiquity, like the laborer or craftsman prior to the modern age, the jobholder or businessman in our world—do not live in it. No man, moreover, can live in it all the time. To be deprived of it means to be deprived of reality, which, humanly and politically speaking, is the same as appearance. To men the reality of the world is guaranteed by the presence of others, by its appearing to all; “for what appears to all, this we call Being, and whatever lacks this appearance comes and passes away like a dream, intimately and exclusively our own but without reality.”

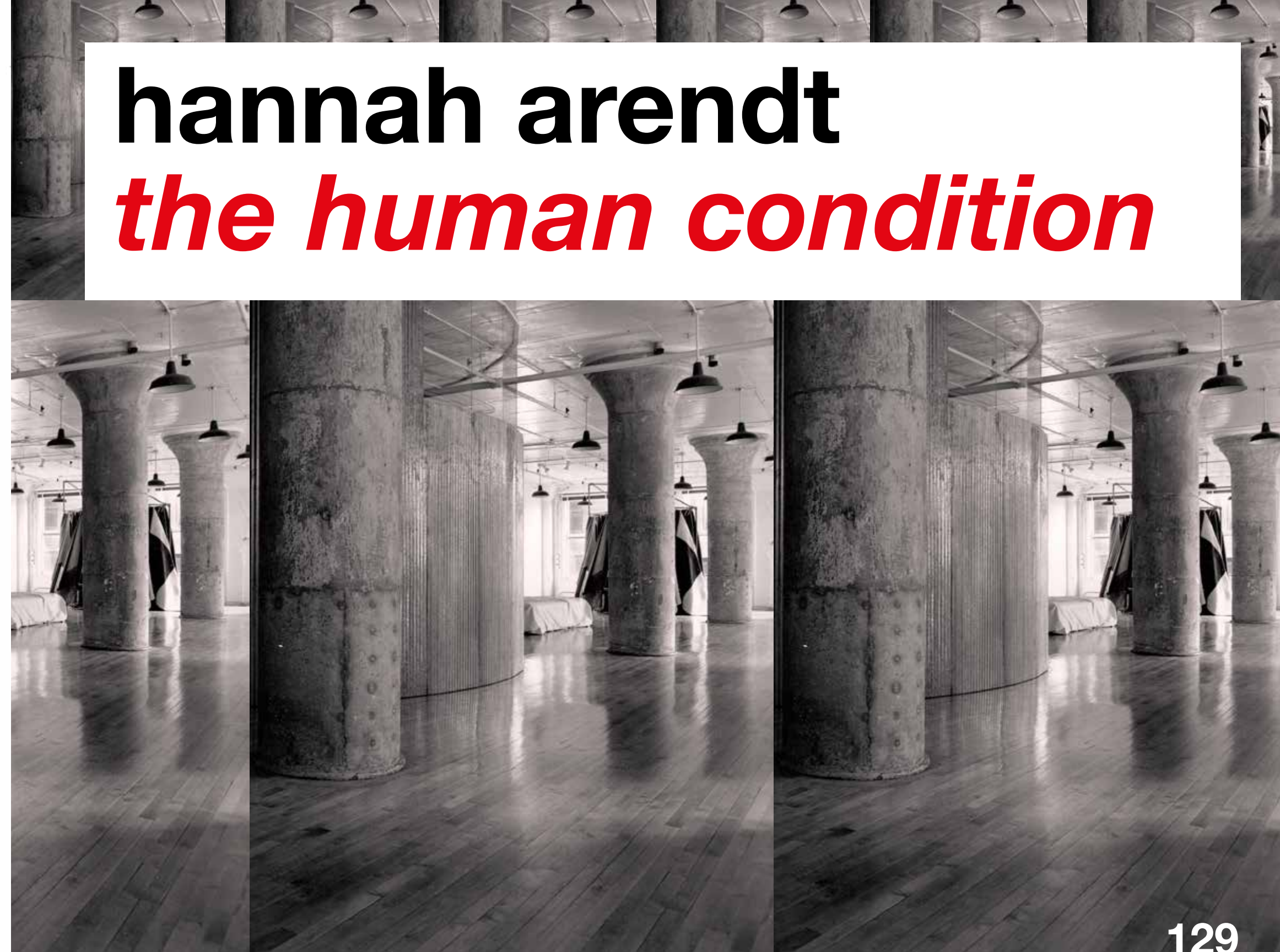
...the reality of the public realm relies on the simultaneous presence of innumerable perspectives and aspects in which the common world presents itself and for which no common measurement or denominator can ever be devised. For though the common world is the common meeting ground of all, those who are present have different locations in it, and the location of one can no more coincide with the location of another than the location of two objects. Being seen and being heard by others derive their significance from the fact that everybody sees and hears from a different position. This is the meaning of public life, compared to which even the richest and most satisfying family life can offer only the prolongation or multiplication of one’s own position with its attending aspects and perspectives.

The space of appearance comes into being wherever men are together in the manner of speech and action, and therefore predates and precedes all formal constitution of the public realm and the various forms of government, that is, the various forms in which the public realm can be organized. Its peculiarity is that, unlike the spaces which are the work of our hands, it does not survive the actuality of the movement which brought it into being, but disappears not only with the dispersal of men—as in the case of great catastrophes when the body politic of a people is destroyed—but with the disappearance or arrest of the activities themselves. Wherever people gather together, it is potentially there, but only potentially, not necessarily and not forever.



hannah arendt

the human condition





the space where I appear to others as others appear to me, where men exist not merely like other living or their appearance explicitly.

1709 Studio

Paul Guzzardo, David Davis

At 1709 Washington Street we find this early 20th century building which had been used for trade in leather goods.

The story that was renovated for this loft occupies the fourth floor and is a 8 x 12 meter rectangle. Flanked by large windows that make up the corner facade, the space is a continuum where the concrete structural pillars mark the rhythm in which the different spaces are located.

The designer's main consideration consisted of providing the inhabitant with all the comforts of home while respecting the space's maximum width, the views of the city, and the building's industrial heritage.

A semi-circle built of corrugated steel metal contains the bathroom and the dressing room and creates a gallery of glass panels in the upper part that allow light to enter from outside.

The kitchen area is located between two transparent walls running perpendicular to the facade which are propped up on metal and glass bases. In the area chosen as the bedroom, we find a new mechanism for providing privacy when sleeping: it consists of bedspreads hung from tubes, Hanschke-style, which when spread out enclose the bed as if they were curtains. This invention for an enclosure is at once decorative, while it also provides acoustic insulation.

En el número 1709 de la calle Washington se encuentra ubicado este edificio de principios de siglo (1900) cuya actividad fue el comercio de pieles.

La planta objeto de la reforma ocupa el cuarto piso del edificio y tiene una forma rectangular de 8 x 12 metros. Flanqueado por grandes ventanales que conforman la fachada en esquina, el espacio es un continuo donde la estructura de columnas de hormigón marca un ritmo en el que se van ubicando las diferentes estancias.

La consideración principal del diseño consistió en proveer al inquilino todas las comodidades, respetando siempre la máxima amplitud del espacio, las vistas de la ciudad y la herencia industrial del edificio.

Un semicírculo construido con chapas corrugadas de metal contiene el baño y el vestidor y crea en su alto una galería de paneles de plexiglas que permite la entrada de luz desde el exterior.

La zona destinada a cocina se ubica entre dos paredes transparentes y perpendiculares a la fachada, inventadas sobre montantes de metal y vidrio. En el área elegida como dormitorio encontramos un mecanismo nuevo para dar privacidad al inquilino: consiste en unas colchas colgadas de unos tubos, como si fueran alfombras de marino, que al abrirse ocultan la cama como lo harían unas cortinas. Este invento envolvente, a la vez que decorativo, también aísla acústicamente.

Al número 1709 di via Washington si trova questo edificio che risale agli inizi del secolo (1900), la cui attività era stata il commercio delle pelli.

La pianta oggetto del restauro occupa il quarto piano dell'edificio e ha una forma rettangolare di 8 x 12 metri. Flancheggiato da grandi finestre che formano una facciata ad angolo, lo spazio è un insieme dove la struttura di colonne di cemento segna un ritmo che scandisce l'ubicazione progressiva delle diverse stanze.

La considerazione principale del disegno consistette nel fornire all'inquilino tutte le comodità, rispettando sempre la massima spaziosità, le viste della città e il passato industriale dell'edificio.

Un semicerchio costruito in lamiera corrugata di metallo contiene il bagno e lo stanzone, creando nella parte alta, una galleria di pannelli di plexiglas che consente l'entrata della luce dall'esterno.

La zona destinata alla cucina si trova tra due pareti trasparenti e perpendicolari alla facciata, erette su montanti di metallo e di vetro. Nell'area scelta come stanza da letto troviamo un meccanismo nuovo, ideale per la privacy delle ore di riposo. Questo è formato da leggeri drappi appesi come se fossero tendari, e che tubi quando lo si apre, li drappi, al pari di una tenda, avvolgono il letto. Questa soluzione decorativa, surge al tempo stesso da isolante acustico.

Architetti: Paul Guzzardo, David Davis
Location: 1709 Street, Montreal, United States
Photographer: Joel Berlin

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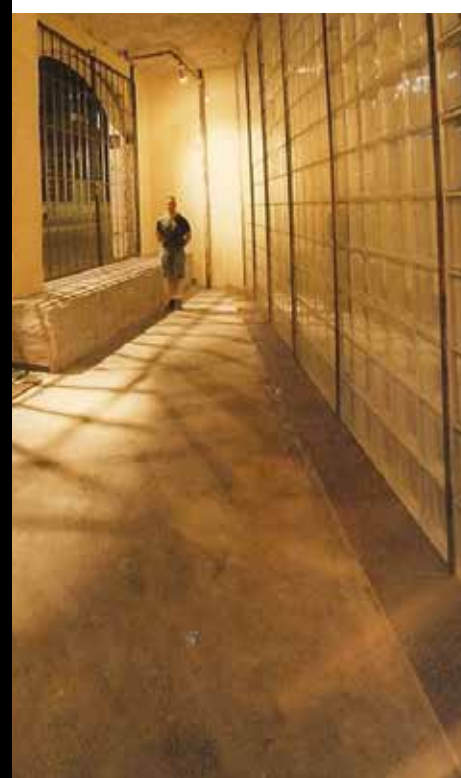


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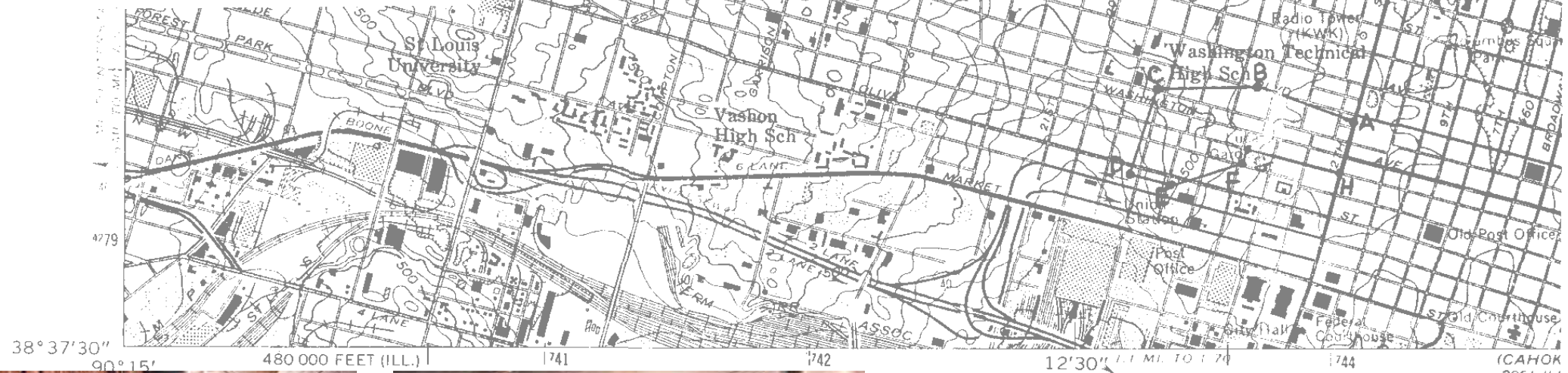
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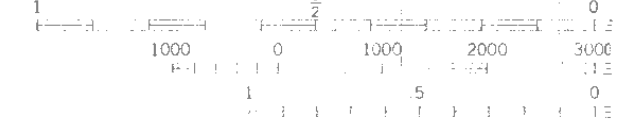
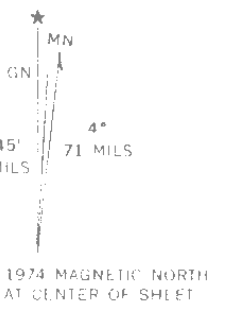
WASHINGTON AVENUE HISTORIC DISTRICT
St. Louis, Missouri

U.S.G.S. 7.5" Scale: 1:24,000
GRANITE CITY, ILL-MO Quadrangle 1954
(Photorevised 1968 and 1974)

- U.T.M. Reference Point:
- A. 15/744060/4279570
 - B. 15/743690/4279690
 - C. 15/743300/4279670
 - D. 15/743200/4279350
 - E. 15/743360/4279310
 - F. 15/743630/4279390
 - G. 15/743650/4279450
 - H. 15/744020/4279370



Red tint indicates areas in which only landmark buildings are shown



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MISSOURI DEPARTMENT OF NATURAL I
A FOLDER DESCRIBING TOPOGRAPHIC MAPS I



The space of appearance comes into being wherever men are together in the manner of speech and action.

Architecture awards honor simple and honest buildings

By Linda Mack

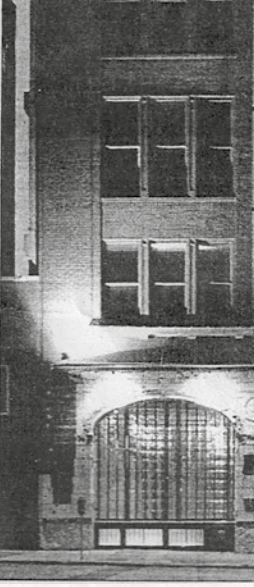
HOW can three architects and one architectural journalist from the land of the Mall of America presume to judge St. Louis architecture?

After all, St. Louis has preserved Louis Sullivan's transcendent Wainwright Building and has managed to adapt its superb Union Station for viable re-use, while Minneapolis has torn down most of its great 19th-century buildings, including the classical Great Northern Depot, and is still looking for a way to use the Milwaukee Road Depot and its spectacular iron-trussed train shed.

Nonetheless, in a kind of architectural Highway of Saints, I found myself in an airless conference room a couple of weeks ago paging through photographs, drawings and floor plans of projects submitted by members of the St. Louis Chapter of the American Institute of Architects for its annual Honor Awards program.

The other judges and I saw renovations, office/warehouses, college buildings, convention centers, a church, a casino and so many recreation centers that we decided St. Louisans must be even healthier than Minnesotans. There were 38 architectural projects in all, 15 interior projects and 11 in the "vision" category, which can be roughly translated as unbuilt or unfinished.

What we looked for to find the Honor Award winners were



ST. LOUIS
THE ARTS & EN
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Winning By Design

Architecture awards honor

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