

Chelsea Loft

Design Agency: OMAS-WORKS, Architect; Jarlath Mellett, Interior Design
Client: Withheld
Location: Chelsea, New York, USA
Photography: Richard Powers

A long-time client of our office purchased this loft in an old Life Savers factory in the Chelsea neighborhood of New York City. While the developer's conversion of the building was generally functional, the articulation of the spaces and finishes made little of the connection to the building itself. Our client sought to restore an industrial sense to the place, while inviting us to find a newness within its walls.

Our work focuses on opening the primary space as a gallery for the Owner's ever-growing art collection. This is done by means of a slight reshaping of loft's perimeter.

The long wall of the deep and open loft is first reconstructed at a slight angle, providing an oblique view of the space, and of the colors of the Owner's Liam Gillick piece.

A new brick wall, constructed with salvaged brick from a New Jersey warehouse, is then built adjacent to the entry, creating a clean art wall that speaks to the original construction of the building.

An existing large alcove, which had been enclosed as a room, is reopened and reformed with the use of vertical roasted poplar boards coupled with an identical ceiling that bends upward as it fans out into the Gallery. This offers a Media Room as well as a context for smaller pieces.

• House Furnishing

Wall | Roasted poplar boards, brick, plaster

Ceiling | Painted existing framing

Floor | Existing wood boards

Others | Kitchen materials: concrete, roasted poplar, white lacquer, back-painted glass

• House Decoration

Furniture | Milo Baughman chairs by Jarlath Mellett; Eames chairs of the Rosewood frame and leather; surrounding the table is an artful mismatch of mid-century chairs covered in various tones of natural leather.

Lighting | A Jarlath Mellett original chandelier of individually hung rock crystals in a cloud-like form elegantly floats above the dining room table.

Accessories | Linen, felted wool, concrete, fashion leather



Art displays prominently in the open plan.



A large sofa and coffee table offset the incidental chairs in the living room.

The three children's bedrooms are reimagined in their existing locations with millwork playfully making use of the relatively small spaces. The Master Bedroom, fitted with a roasted poplar center-pivot door, holds the corner of the loft, and also provides a dressing room of quarter-sawn douglas fir. A new Kitchen of concrete, white lacquer, back-painted glass, and roasted poplar greets visitors on their arrival.

Finally, as something of a secret, nestled into a small cavity off the Media Room is a 338-bottle wine room.



The kitchen anchors the open space of the Loft, while the unpainted columns of the original building march down the center of the gallery.



Roasted poplar boards emanate from the media room, reaching out towards the art wall of the gallery.



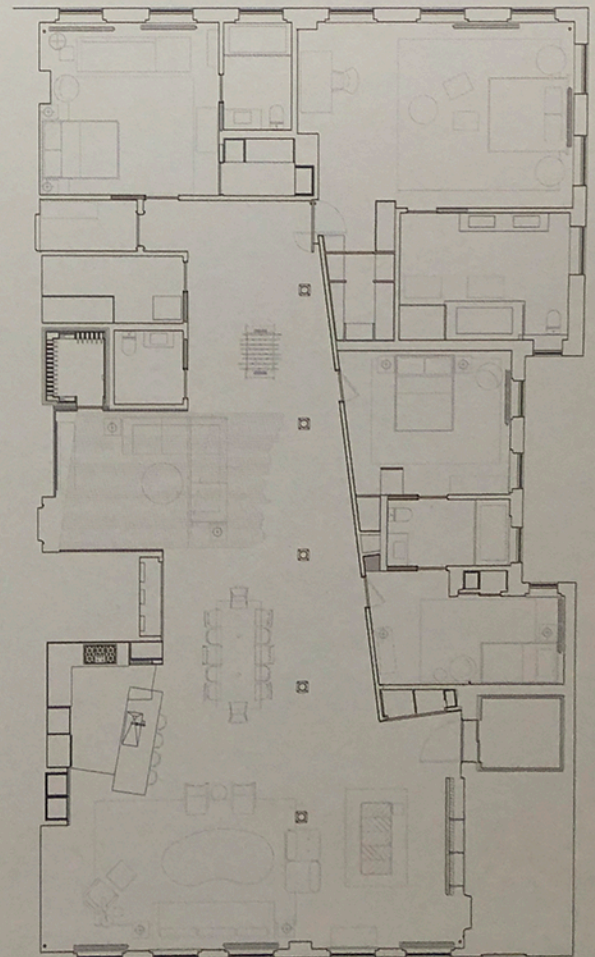
A wine room, concealed in the corner of the media room, holds 338 bottles in its Roasted Poplar case.



The sectional sofa and rug create an intimacy in the media room of the Loft, while the roasted poplar ceiling of the media room splays outward.



The kitchen opens to reveal a liquor cabinet at its end, and a drop-down cutting board conceals a small television within the millwork.



The master dressing room, of quarter-sawn Douglas Fir, sits adjacent to the center pivot roasted poplar door at the entry to the master bedroom.