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LOFT:
AN ANALYSIS OF UTILITY, CHARACTERISTIC FEATURES;
INCLUDING THE CONTEXT OF TURKEY

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ABSTRACT

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Studies about the loft and the loft culture is not enough or out of date in the Turkey and the globe. Because of that starting from loft term and the history of loft specific sources and literature gathered and collectively combined. Aim of this study is to raise awareness within the reader and introduce loft culture, loft term and the advantages and disadvantages of the loft living. Moreover, the underlying reasons for the underdevelopment of the loft-type structures have researched; a questionnaire about loft living has conducted to understand that loft living is desirable or not in Turkey. After the results have collected and classified, the results have discussed with the experts.

Key Words: loft, loft living, New York City, SoHo, Manhattan, Robert Rauschenberg, Donald Judd, artists, urban renewal, restoration, deindustrialization

ÖZ

LOFT:
KULLANILABİLİNİRLİK ANALİZİ, KARAKTERİSTİK ÖZELLİKLERİ;
TÜRKİYE'DEKİ DURUMU

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Ağustos 2020

Türkiye'de ve dünyada loft ve loft kültürü hakkında yapılan çalışmaların yetersiz ya da güncel değil. Bu sebeple loft kavramı ve loftun tarihinden başlanarak konu ile ilgili bulunan kaynaklar bir araya getirilmiştir. Bu çalışma ile hangi disiplinden gelirse gelsin, okuyucunun loft hakkında bilinçlenmesi, loft kültürünü tanıması, loft kavramını ve loft yaşamının avantaj ve dezavantajlarını öğrenebilmesi amaçlanmıştır. Ayrıca Loft tipi yapıların Türkiye'de yaygınlaşmama sebepleri araştırılmış; loft tipi yapıların tercih edilir olup oladığını anlamak üzere bir anket yapılıp, sonuçları uzmanlar ile tartışılmıştır.

Anahtar Kelimeler: loft, loft yaşamı, New York City, SoHo, Manhattan, Robert Rauschenberg, Donald Judd, artistler, kentsel dönüşüm, restorasyon, sanayisizleşme

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Mustafa ERİNANÇ

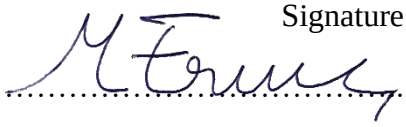
İzmir, 2020

TEXT OF OATH

I declare and honestly confirm that my study, titled “LOFT: AN ANALYSIS OF UTILITY, CHARACTERISTIC FEATURES; INCLUDING THE CONTEXT OF TURKEY” and presented as a Master’s Thesis, has been written without applying to any assistance inconsistent with scientific ethics and traditions. I declare, to the best of my knowledge and belief, that all content and ideas drawn directly or indirectly from external sources are indicated in the text and listed in the list of references.

Mustafa ERİNANÇ

Signature



August 18 2020

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CHAPTER 1
INTRODUCTION

Artists had lived in lofts at least since the 1930s. but “no one had ever suggested that moving into a sweatshop was chic.” (Zukin, 1989). Until the 1970s, loft living neither considered as fashionable nor comfortable. Living in an industrial zone is against the beliefs of the middle class. Industrial zones are considered untraditional and dangerous for families. Then how lofts become a distinctive lifestyle? Traditional ideas suggest that residence and working have to located in separate areas. The term “factory” contradicts the term “residence”. In the 1970s, people adopt notions like architectural conservation, and loft living became popular. The rising interest of the consumer and the successful marketing strategies of the real estate market ensure the growth of the loft culture and conversions. According to Sharon Zukin, arise of the loft living affected by the changes in values: because of the aesthetic conjuncture and the artists' living habits became a cultural model for the middle class. (Zukin, 1989)

There are seven theses has published in Turkey about lofts. Three of them has written by architects and four of them by interior architects. All of these researches made after 2007. Lofts are increasingly popular in the globe and Turkey. On the other hand, who really knows what the loft is? What are the advantages and disadvantages of loft living? According to general idea; loft conversion is the process of transforming an empty attic space into a functional room, typically used as a bedroom, office space, a gym, or storage space. This definition is completely wrong and the aim of this paper is to find and investigate all kind of literature, paper, documentary and discussion about the loft culture. I will bring together relevant sources on the emergence of the loft concept, its transformation throughout the following decades, and views on the types of lofts across the world.

While loft conversions are very popular around the world, loft living is underdeveloped in Turkey. Lofts are rare to see, and loft culture does not exist properly. Examples of lofts are not accurate. Furthermore, the main question is why loft culture is underdeveloped in Turkey, what are the underlying reasons? This thesis is seeking an answer to this question.

1.1. Aim of the Thesis

In essence, loft is a concept of a transformation of an industrial building with new purposes. Loft is a complicated, misknown concept. Works and literature on lofts are outdated, insufficient, or confusing. Because of these reasons starting from lofts history, relevant sources gathered collectively to create bigger information.

The aim of this thesis is to understand the development and the transformation of lofts through time while researching the loft culture from the very beginning with its advantages and disadvantages and try to understand the underlying reasons why loft culture underdeveloped and not practiced in Turkey.

1.2. The Scope of the Thesis

Loft culture has researched, beginning from the 1960s until today. This thesis starts with the definition of loft from dictionaries, glossaries, and multiple sources and analyses of the loft term. It continues with the history of lofts of SoHo, New York City from the very beginning starting from the legalization process and the popularization of loft living. Literature about the urban conservatism examined in loft basis. In the next section, characteristic features and types of the loft have described, according to the literature, the advantages and disadvantages of loft living have examined and explained in detail.

In the discussions chapter, a questionnaire about loft living and the preferences of the individuals conducted to intensify the subject. Furthermore, discussions have made with experts about the reasons for the underdevelopment of lofts in Turkey.

1.3. Methodology

The primary research and analysis method for this study includes literature reviews and a critical interpretation of primary and secondary sources, personal communications with experts, different perspectives from particular disciplines.

Primary sources include other theses, documents, a questionnaire, interviews, photographs, researches, documentaries, the zoning proposal by the New York City Planning Commission, and New York City Municipal Archives.

Consequentially, a questionnaire regarding the preferences of the Turkish consumer about loft living has conducted on 480 individuals to understand that loft living is desirable or not in Turkey. After the results have collected and classified, the results have discussed with the experts. Interviews have conducted with Turkish architects who are familiar with the loft culture and have experiences in restoration and reuse to understand the problems about loft culture in Turkey. After the discussions have made, the reasons for the underdevelopment of loft culture in Turkey have revealed.

Following the introduction, two main chapters constitute the main body of the thesis. The second chapter informs about the definition and the changing meaning of loft, emerge of the loft concept and about the SoHo which is the birth place of loft living, popularization of lofts including the popularization among the artists, middle class and wealthy and the legalization process of the loft living. Afterwards this chapter focuses on the characteristic features of loft structures. Finally, the chapter closes with the identification of the different types of the lofts.

In the Chapter 3 the study focuses on the advantages and the disadvantages of the loft living by the literature search, experiments about the human psychology, personal communications and personal experiences of the loft users. Under the light of the data obtained with the literature study that has been done, advantages and the disadvantages of the loft living is explained.

In the discussions chapter a questionnaire about the loft living has conduct on the specific groups from different disciplines. In the sequel, underdevelopment of lofts in Turkey discuss in detail with experts.

CHAPTER 2
INTRODUCTION TO THE LOFT CULTURE

2.1. Definition and the Changing Meaning of Lofts

The term 'Loft' means *"A large, open area in a warehouse, factory, or other large building that has been converted into living space."* (The Oxford English Dictionary, 2010) And according to The New York City Planning Commission's glossary, a loft is: *"A type of building generally constructed prior to 1930 for commercial or manufacturing use, and which is now or has been occupied by manufacturing tenants. A loft building is constructed such that it covers most of its lot, leaving relatively little open space. The interior usually has few columns and, therefore, has large unencumbered spaces."* (The New York City Planning Commission, 1981)

Traditionally, lofts reuse and adapt derelict and abandoned spaces. Loft living has been started in Manhattan, New York City as a result of deindustrialization in 1950's. SoHo is a neighbourhood in Lower Manhattan, New York City. "SoHo" is shortening of: "South of Houston Street" the name derived from a report by Chester Rapkin in 1962. (Hevesi, 2001) The report is entitled "The South Houston Industrial Area" but rather known as: "The Rapkin Report". The report presents current status and the number of businesses diminishes over the time in the area. In 1960s people especially artists seek affordable, central, functional, flexible, spacious shelters in United States of America.

"By 1980 building owners in Paris were advertising les lofts. As far away as Belgrade, an artists' association asked in 1979 for unused lofts and garrets to be rented to artists who needed space to work. But lofts really are an American phenomenon." (Zukin, 1989)

There are lots of empty industrial buildings during the process of deindustrialization and the landlords only able to rent those buildings to the proletarians for a symbolic rate therefore those low rents drew attention by the daring artists who seek new meanings for the shelter. When these industrial buildings have started to rent by the artists this phenomenon procreate a new issue 'gentrification'. In 1970s equilibrium

has changed one more time and bourgeois take over SoHo from artists. SoHo's history is a quintessential example of gentrification and adaptive reuse.

According to the Oxford English Dictionary 'shelter' means *"A place giving temporary protection from bad weather or danger."* (The Oxford English Dictionary, 2010) Lofts are the temporary solution for struggling artists due to the bad economy at first then becomes an indispensable lifestyle of creative people.

Lofts originally were inexpensive places for artists with limited means, to meet their needs to live and work at the same time and the abandoned infrastructure of industrial New York provided basic shelter for artists after World War II and these abandoned buildings became lofts. As a result of the financial crisis after World War II industrial manufacturers and investors declare bankruptcy or walk out of the sector. Also, the modern industry demands certain qualifications likewise: more spacious one-story building, larger roads, larger loading zones and a position out of the urban. Old vertical industrial buildings no longer meet the requirements of modern industry; also, multi-storey buildings demand more energy and time for moving goods vertically. After industrial amendments lots of facility became deserted or useless. This opening provides preliminary potential for the formation process of lofts.

Industrial buildings are generally be perceived as a building which have industrial machines in it. It is a common issue all around the world that factories become technologically insufficient, pollute the environment or runs out of business because of many reasons, these industrial buildings are part of the history and can be protected by renovating them. In many countries industrial buildings renew by governments or municipalities for the public use but it is possible to convert an industrial building into a loft independently from governments.

In 1960s most of the lofts transformed into designed living spaces by artists and in the beginning of the 1970s they become highly desirable, well thought even

luxurious spaces. In the time of 1960s affordable lofts have been exist but in 2000s lofts neither economical nor easily obtainable. Lofts become unobtainable especially in its origin SoHo.

Corporate housing buildings and apartments designed as monotypes for nuclear families they designed in order to meet average requirements; sleeping, cooking, eating and sitting but lofts are non-solid they are flexible, in lofts space takes shape according to user's demand. Significant majority prefer living in a loft because that is possible to DIY (Do It Yourself) your own home, lofts became more advantageous day by day because the labour costs are increasing swiftly and nothing satisfy like doing your own conversion. Like Robert Rauschenberg's art and vision loft users are able to decorate their lofts independent from all design styles. Loft living becomes a style with certain characteristics. (Zukin, 1989) Loft living let users redefine the "home" term. Despite the drastic economic and demographic changes Lofts stand flexible and resilient through time.

Figure 1 Loft designed by Quattro studio, inspired from a cotton factory in Varna

Loft apartments are mostly and also originally built from former industrial buildings but after loft living become popular and be in demand, market formed artificial lofts for use. Real estate industry named lofts as: "Hard Loft" and "Soft Loft". Hard lofts

are original industrial buildings with a historical background on the other hand soft lofts are renovated or created to look like lofts with certain style and they imitate hard lofts.

At the start, the very first lofts have an industrial background, but today, any historic building can become a loft from a barn to a church. Also, many clock towers, windmills, lighthouses, schools and theatres, converted into lofts.

The former meaning of loft may suggest industrial background, but the **true meaning of loft is:** Reuse and adaptation of the old historic buildings as residential use.

Figure 2 Clock Tower Building, Brooklyn

2.2. Popularization of Lofts

In 1960s M1-5 area zoned only for light manufacturing and commercial use by legislation. It is illegal to use industrial buildings as housing therefore landlords stuck

with their industrial buildings which are also not efficient for modern manufacturing. Most of industrial buildings left deserted for a long time and the area become uninhabited and dangerous. The crime rate was high, streets were dirty, and there was no daily trash pickup or any public building. When artists began moving in to area loft living has started. When old industrial buildings have been used as studio or atelier by the artists then loft living has emerged. When loft living gain popularity as a method of space organisation, it became more preferable type of a space.

2.2.1. Popularization amongst Artists

Originally, the large open space and large windows in lofts attract attention of artists. Those artists created live-in spaces for both work and residence. According to Sharon Zukin artists had lived in lofts at least since the 1930s, and no one but the artists found these impoverished spaces romantic until the 1960s. The first example is cited as painter Robert Rauschenberg's loft in New York. In 1961 Rauschenberg moved into 809 Broadway which is a commercial building and according to the recent legislation residential occupation in a commercial building is illegal. (Young & Davidson, 2010) Robert Rauschenberg move into an attic of an industrial building as a pioneer of loft living due to his bad financial position. (Zukin, 1989) Robert Rauschenberg is a pop artist influenced by Dadaism and he is one of the creators of Abstract Expressionism however he defines himself as an independent artist from any affiliation. Rauschenberg is working in a wide range of subjects, styles, materials and techniques; he mixes non-traditional materials and objects in his painting-sculptures. Today still we can find influences of Pop culture, Dadaism, Abstract Expressionism and the marks of Robert Rauschenberg in almost all of the lofts. Today an architect or artist who builds a loft is affected by Robert Rauschenberg without knowing and unconsciously. First lofts are uninhabitable places but users install bathrooms, fix broken fittings or windows and made it habitable. At the beginning living conditions are unbearably poor. Rauschenberg's fist loft is very primitive he even makes his own bathtub by lining a fish crate with tar but he can use it solely in hot weathers because he doesn't have hot water or proper plumbing. He creates then exhibits his artworks in this loft and use the loft as an atelier and a gallery.

Figure 3 Robert Rauschenberg sitting on a bed in the corner of his New York studio

After Robert Rauschenberg moved to the industrial area, the area was filled with his friends and acquaintances. Because of the affordable rents, large living spaces and plenty of windows for light, lofts became popular among artists very fast. Lots of abandoned industrial building also used illegally by artists during the era. First examples of lofts are mostly primitive, crude and uncomfortable. But through time artists turn these places into art pieces. According to artists open space flats (lofts) are the best answer to their needs as a house, studio or gallery, these empty buildings are like an empty canvas for them and there is a great potential to create your own unique design. When more artists moved in the industrial area, these areas became more vivid and an attracted increasing interest.

Figure 4 Rauschenberg in his Pearl Street studio, New York, March, 1958

Another early example of loft is 101 Spring Street. 101 Spring Street constructed in 1870 by Nicholas Whyte and in 1968 artist Donald Judd started to live in this building as home and studio until his death in 1994. Many exhibitions take place in 101 Spring Street in between 1960s and 1990s. 101 Spring Street and Donald Judd are also pioneers of loft living. Idea of living in an industrial building as a home-studio and adaptive reuse became desirable and popular. 101 Spring Street, considered *"the only single-use cast iron building left in SoHo"* In 2010 the Judd Foundation has started to restore and in 2013 building opened to public through ticketed and guided tours. (Ohta, 2013) 101 Spring Street now serves as a house, museum, gallery, education space, memorial and archive. (Dolkart, 2008) The building has majestic look with 6.000 square foot façade and with 40 windows. It is possible to picture SoHo's past whilst looking at the building.

Figure 5 101 Spring Street

Starting from 1960s lofts became a valuable investment because there is great public appeal to loft living also political and economic structure side with loft users. Loft market grows swiftly thanks to privileges granted to artists. Building owners clear their warehouses and renovate their buildings as a result more building became available to the artists. Government gives moral and material support to the artists and loft living, this support appeal more artist to the SoHo and speed up the process of popularization of loft living.

"The chronic economic undervaluation of loft buildings, indicated by their low sale prices, the low rents for manufacturing lofts in them, and the difficulties that are involved in refinancing their mortgages through the banks, induces a "financial obsolescence" that enhances the apparent physical obsolescence of loft factories. Also, the manipulation of both long-term and short -term factors related to New York's deindustrialization creates a physical space- the artists' loft district of SoHo- which acts as a wedge to vacate lofts that have been continuously occupied by

manufacturing tenants. In other words, the availability of lofts for residential development is shaped partly by New York's industrial ecology and partly by economic and political powers." (Zukin, 1989)

SoHo announced as historical conservation zone in 1973. All around the world artists supports historical values of industrial heritage and they emphasise the importance of industrial heritage in their works. These works draw intense interest from certain parts of the society and raise public awareness. This great interest of the public has enhanced the popularity of loft living.

In 1976 government decided to create new openings for loft living, these new zones are TriBeCa and NoHo. North of Houston Street becomes crowded with lofts and artists similarly to SoHo. The area in between SoHo and Greenwich had started to known as "NoHo" which is the shortening for North of Houston Street. TriBeCa is a trapezoid zone which is located north of Wall Street and south of Canal Street. TriBeCa name derived from "Triangle Bellow Canal Street". These new openings have positive effects on the Loft market. Tax reductions have granted both loft users and proprietors to support loft conversions. (Zukin, 1989)

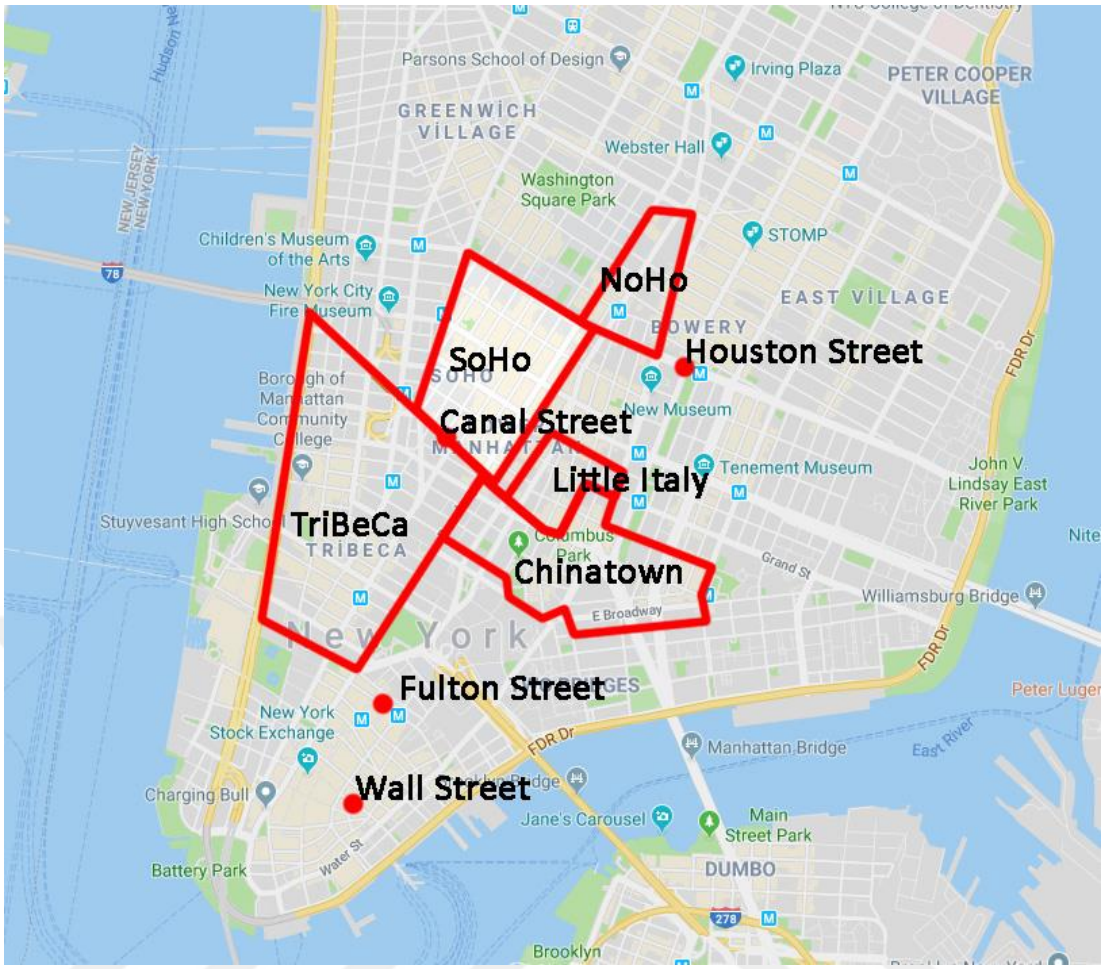


Figure 6 Lower Manhattan Zones
(by Mustafa Erinanç)

2.2.2. Legalization of Lofts

In the 1970s New York City, the first proposition considered for the abandoned, non-functional industrial buildings was to demolish all of them for the incoming residential projects. According to the Lower Manhattan Expressway proposal in 1963, the area between Brome and Houston Streets be cleared for high-rise residences. Chester Rapkin was commissioned to study the SoHo industrial zone. The Rapkin report manifested: *"These dingy exteriors, however, conceal the fact that the establishments operating within the are, for the most part, flourishing business enterprises of considerable economic value to the City of New York".* After Rapkin's report, New York City has decided to cancel the expressway and the new residential projects. (The New York City Planning Commission, 1981) More importantly, authorities have forced to abandon that plan because of the public backlash.

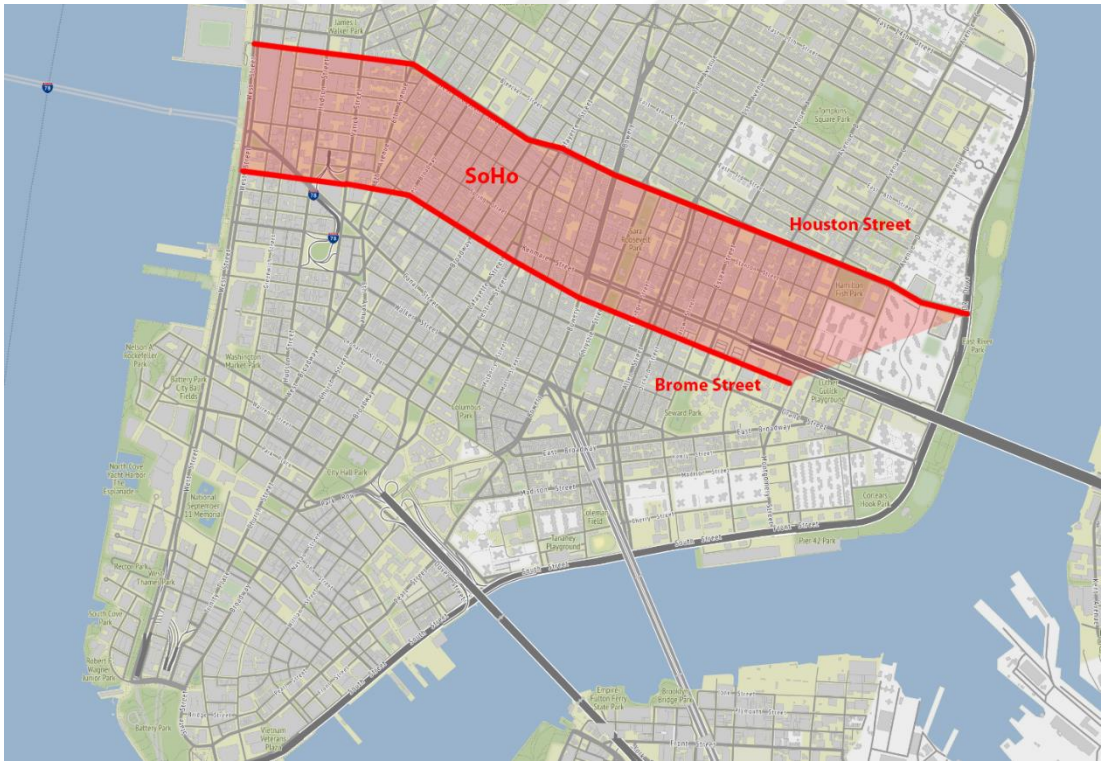


Figure 7 Area planned for demolition in 1963, including SoHo.

The Artists Tenants Association founded in 1961 against New York City Fire Department's (FDNY) strict rules on fire safety and code violations in industrial buildings. Their main purpose is legalizing loft living in New York City and avoid

eviction from their lofts thereafter artists gain a special status called A.I.R. stand for Artist in Residence Status. According A.I.R. two families can live in an industrial building without changing its Certificate of Occupancy. Residents obliged to put A.I.R. sign to the buildings; they also have to indicate the floor they are living. The reason behind this in a case of emergency, fireman will know which floors were occupied and act accordingly. A.I.R. program will provide a basis for upcoming loft buildings all around United States of America. (Ohta, 2013)

Figure 8 A.I.R. Sign in SoHo

In the late 1960s SoHo Manhattan still not zoned as residential region. Even after A.I.R program people still use abandoned industrial buildings illegally as dwellings. In 1969 artists who live in SoHo co-create an advocacy group named the SoHo Artists Association (SAA). Their main purpose is to legalize loft living in industrial zones and buildings they also want to provide better living conditions for artists and preserve affordable rents. The Department of City Planning conduct a survey in M1-5 area in 1969 and as a result of the survey they have decided to let artists live and work in buildings smaller than 3.600 square feet. In January 1971, the Board of Estimate legalize loft living only for certificated artists. Landlords continue to rent their lofts to the non-artists illegally. This decision of the Board of Estimate also set an example to the following areas and cities to act about loft living in non-residential areas. In 1971, New York City legalized the residential use of space in SoHo and loft living became legal. Government divert artist to have a certificate. Certificate for artists mainly intended for painters and sculptors at first but within time getting a certificate becomes easy and someone who has an involvement with art can take the certificate. In the line with these developments loft market and conversions gain speed.

Figure 9 Meeting of the SoHo Artists Association (SAA), February 5, 1970

SOHO NEWSLETTER

Published by SOHO Artists Association
to promote the interests of artists in the area south of Houston St.
491 West Broadway, New York, N.Y. 10012 533-6040

SOHO ARTISTS LEGALIZED

What Happened?

soho party page 2
GENERAL MEETING page 4

AFTER THE LEGAL IS OVER

soho benefit celebration party
Live Music Dancing Free Beer $2.50 per person
Saturday, February 20 131 Prince Street 9:00 pm

Figure 10 SoHo Newsletter, February 10, 1971

The New York State Legislature established the New York City Loft Law in 1982. They charge Loft Board to arrange loft conversions and make them in accordance

with the law. The Loft Law not intended to serve artists only, the main purpose of the Loft Law is bringing illegal lofts up to code. The Loft Law instantly cause two critical consequences. Landlords make their tenants to pay the bill for the necessary upgrades and renovations or they simply remove tenants from their lofts. Tenants have no rights against these evictions since they are living illegally. Loft Law resulted as radical rises in rents correspondingly artists left the area. *"The impact of the Loft Law on SoHo was so devastating that urban planners around the world now use the term "Soho Effect" as shorthand to describe how manufacturing or industrial districts are gentrified, often using local artists as a vehicle to accelerate the process."* (Etherington, 2018)

2.2.3. Popularization amongst Middle-Class and Wealthy

Loft becomes a real estate and marketing term since 1960s in America and Europe. In 1960s prospective investors foresaw an opening and an opportunity in loft market and professional real estate investors lean towards industrial buildings to invest. A market for lofts occurs and grows because of these investors and government policies. Because of the flexibility of lofts, they market lofts as a space where anything is possible. City government of United States and public consider loft conversions as urban transformation and urban transformation become more important and popular simultaneously. Keen investors like construction companies and real estate developers seize control of the loft market and they had started loft conversions as they wish. These conversions have radically changed characteristic of loft buildings and gave birth to a new type of loft. Investors invest in bigger scale projects but they divide those buildings into smaller loft apartments because smaller lofts are more profitable. (Zukin, 1989)

In August 1973 SoHo designated as the Cast-Iron Historic District by the Landmarks Preservation Commission. Approximately 250 cast-iron industrial building from late 1800s exist in New York City and they located predominantly in SoHo. (Ohta, 2013) One of the greatest benefits of living in loft is that SoHo is very close to the city centre, office buildings and public spaces. This quality of SoHo makes lofts more desirable by all sections. In 1970s lofts became more popular among the wealthy. (Zukin, 1989) *"When newly rich professional class, with lots of money to spend and nowhere to live, began to inhabit derelict industrial buildings"* (Bayley, 2001) Once an emblem of bohemian avant-garde, loft-living has moved from urban cool to architectural cliché. In 1970s lofts and industrial buildings became places for aristocrats, and artists cannot afford to live in lofts, even who live in there originally left the place after that popularization among wealthy class. Values have risen majorly in SoHo and rents became only suitable for certain economic class. Due to expensive rents artists has started to leave SoHo and newly rich professional class take their places. In 1980s artists who can no longer pay the inflated rents have started to move into Brooklyn, Jersey City and Hoboken. Artist lofts became luxurious lofts for the wealthy. This process of gentrification is "the evolution of lofts" according to Sharon Zukin. (Zukin, 1989) This transformation unequivocally

affects loft culture for good. At first artists used as a marketing strategy and an appeal but eventually SoHo turn into a luxurious, expensive place, artists who can't keep up with the new order move out from SoHo.

In 1960s public opinion turned against demolishing old industrial buildings to open space for new buildings. Middle class has started to appreciate art and historical heritage, public recognized terms like historic preservation. (Köksal G. , 2006) In 1960s lots of protests takes place in the world about ecological concerns of the people and demolishing a building instead of renovating is bad for ecology, People are against it because it was a waste of energy. People insight preserving historical buildings is better for the greater good also when public began to know art and history better, they want to preserve or even possess it. Lofts have a major connection with art and history. Loft living once considered as unacceptable way of living but since 1970s it is the latest trend. In late 1970s and 1980s everyone started doing loft conversions, everyone dreams living in a loft or they are already in a search for a suitable industrial building to build a loft. Some of the tenants are doing their own loft conversions and repairs but most of the tenants are getting professional help from architects or artists. Mid-class and upper-class spend a lot more resource on their loft conversions. Unlike artists these new types of tenants mostly use their lofts only for dwelling. According to public loft conversion was a sensible way of liberating dead space. Characteristic exposed brick walls, steel or wooden beams and columns, board or concrete covered floors and Velux windows applied to the roofs are still the latest fashion. Lofts became dens, studies, playrooms and studios for everyone. Still in 21st century vast majority dreams living in a loft and lofts are generally occupied by bachelors, wealthy professionals, artists and craftsmen from sculptors to car mechanics who wants to perform their art, occupation or hobbies in their homes.

Figure 11 Loft Greewich Street, Tribeca

Until 1970s lofts are considered neither comfortable nor fashionable according to public, residence and workplace should be positioned separately as customary. In late 60s middle class has changed its purchase and consumption habits over time, public appeal to loft living and real estate sector grow parallel to the new market of industrial conversions. When loft conversions become popular in course of time bigger and more appealing industrial buildings become available. (Zukin, 1989)

Artists came up with creative solutions whilst loft conversions and these conversions attract considerable attention from the media. Public attracted by the creativity and the uniqueness. Lofts have been recorded with photographs from the first layout of Robert Rauschenberg's. In 1960s many interviews and articles have been published in the news and magazines about lofts and loft living. These articles speak highly about lofts and loft living, advantages and the diversity. Lofts increasingly used in movies day by day.

After the initial move a bohemian life style became popular also among wealthy and adventurous New Yorkers who started to move into industrial areas and lofts. When characteristics of lofts become popular bourgeois embrace aesthetics of loft living. Well-endowed art enthusiasts and bourgeois who want to look cultured seize and internalize loft living. This explains how lofts transformed into desirable even luxurious living spaces. High end kitchens, bathrooms, living rooms, bedrooms and furniture had installed in lofts. Loft living becomes the bourgeois chic.

Lofts generally, but not exclusively, have open plans, high ceilings and industrial marks. Lofts might occupy the entire floor, and usually have no partitions that divide the space. Mechanical systems and plumbing remain exposed in many lofts, either to save money or to gain an industrial look. Apartments work well for families who need privacy and defined spaces but if someone has a different lifestyle and if need a flexible place to live with others, to live and work, loft is the perfect place. Loft living is very appropriate for experimenting new looks and interior styles.

In 19th century commercial and light-industrial environments positioned in Brooklyn shores, south and centre of Manhattan. This is one of the reasons New York City becomes a pioneer of loft living, because it has an extensive industry which is unserviceable at the time. (Creamer, 1963) In 1970s New York City has become a model and pioneer of loft living and set an example to the rest of the world. According to Sharon Zukin there are three reasons behind the growth of any modern product including lofts. These are: *"The availability of the product or means of producing it, the acceptability of the product to the intended consumers, and the accessibility of a model that promotes the product's use."* The critical point is lofts created by user's interaction; users form their lofts with their social life. *"They reflect the social relations and cultural values of a particular time and place."* (Zukin, 1989)

When loft living becomes a popular life style among American artists, European artists affected and started their own loft conversions. Artists of Paris blend their old

ateliers and 17th century apartments into lofts. They convert their ateliers into elegant living places to work and have fun. (Field Irving, 1999)

Amsterdam canals originally built as defensive purposes and for water management but in the middle ages they built defensive walls around the city and canals lost its originally intended defensive function. Through time locals have started to transport their merchandise through these canals and as a result merchants build warehouses next to the canals, they can easily pipe their goods to the harbour and awaiting ships distribute goods all over the world. In 17th century global trade has grown three main canals of Amsterdam were dug during this period. Canals completed around 1660 and city grows four times compared before. In the 20th century lots of canals were filled to create streets. (Láscar, 2011)

Figure 12 Amsterdam docs during middle ages

These warehouses of Amsterdam canals turned into lofts in the 1970s. Loft living also spread to other countries by time, the well-known is spread to the United Kingdom, London's industrial zones, and ports in the 1970s.

Lofts used to be synonymous with "attic" but then it changed meaning. The meaning of loft mutates in time and still changes its meaning. In 1980s everything changes its meaning even people, people's lives turn into exhibitions. Loft is a perfect place for an exhibition. "Even Philippe Starck had a loft in Paris long before he was famous. *"Loft" and "design" had become synonymous."* (Bayley, 2001) In 1980s lofts change meaning, and became popular once again. After World war II England

change its industrial investment policies, harbours renovated and most of the industry expelled from cities. This policy creates the perfect fundament for loft living. This time same transformation from industrial zone to loft living had started in London UK. Shad Thames and Bermondsey offered classic loft spaces to Londoners and the ironic thing is the famous Design Museum of London in Shad Thames, so as a result sales increased very fast. Meanwhile from rock stars to stock brokers has started to live in lofts. American way of living became popular in United Kingdom. This explosion is considered as re-popularization of lofts according to many sources. This popularization of lofts in UK is a bigger popularization than ever. At the same time in London, a company called "Manhattan Loft Corporation" started to rescue London's industrial buildings and put them into the market. This company brought American living to SoHo London; they market those places as "causal luxury" "a distinguish" from others. All lofts planned by many corporations way before people act individually. This is the main reason why lofts evolved into luxurious places which only certain class can afford. In mid 80s lofts became popular all around the world and this popularization has started with United Kingdom, once now lofts are occupied by cool, adventurous metropolitans in twenties or thirties. Lofts mostly preferred by the people who work in creative occupations. (Emma O'Kelly, 2007)

In contemporary architectural language loft is the place anywhere you see stainless or galvanized finishes, exposed brickwork, ducting, heavy-duty lighting, metal works, bright colour painted walls, but to build a loft like building is different than loft living. It's a function more than a concept. Lofts are not what they used to be, developers market new buildings and spaces as lofts. These new places labelled as "lofts" got more common with traditional apartments than lofts. Loft living is a life style not an open space concept. In recent days we can see the evolution of loft living and meaning. Lofts back to their origin in United States, many artist or young metropolitan who got an economic breakdown prefer lofts, they DIY their places, and don't spend tons of money on designer furniture, on the contrary they use old furniture, recycle even they use street sofas. In recent American movies young characters mostly lives in lofts, lofts gain more attention, interest, cool day by day and their popularity increasing continuously.

2.2.4. Summary of Loft Actions

In February 9, 1981 The City Planning Commission approved a series of zoning measures in Manhattan. South of 59th street planned to protect the existing industrial zone while providing direction for forthcoming loft conversions. Purpose of the zoning proposal of February 9, 1981 is to solve issues. These **issues** are:

- The conflict between industrial and residential area and the competitors for loft space in Manhattan.
- Demand of the real estate market for the new residential buildings and the desire to live in this part of Manhattan has caused the excess of the loft space to vanish.
- Luxury loft projects and real estate market offering high prices for the space owned by industrial and pioneering residents.
- Residential transformation in industrial areas has continued either illegally in negligence of land use and building regulations.
- Areas zoned as manufacturing zone no longer have an exclusively manufacturing character.
- Residential advancement has taken possession of the important industrial buildings and regions.
- As manufacturing companies shut down, the employees become redundant. Consequently, this situation causes economic meltdown.
- Tenants of the illegal converted lofts jeopardize their lives by living outside of the residential and building law and regulations.

Following measures required to understand and solve the problems caused by loft conversions and residential development. (The New York City Planning Commission, 1981)

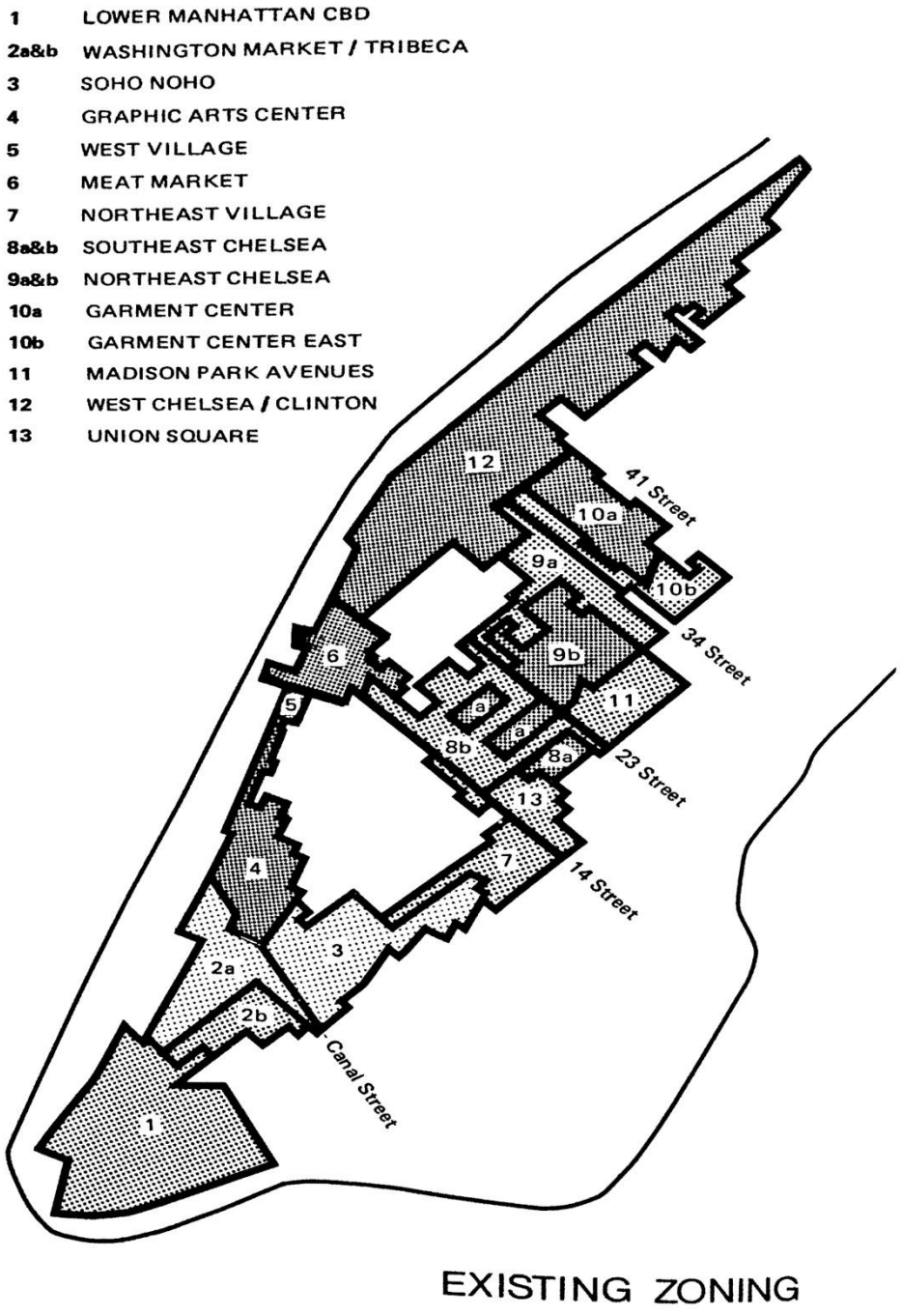


Figure 13 Existing Zoning of 1981 Manhattan New York City

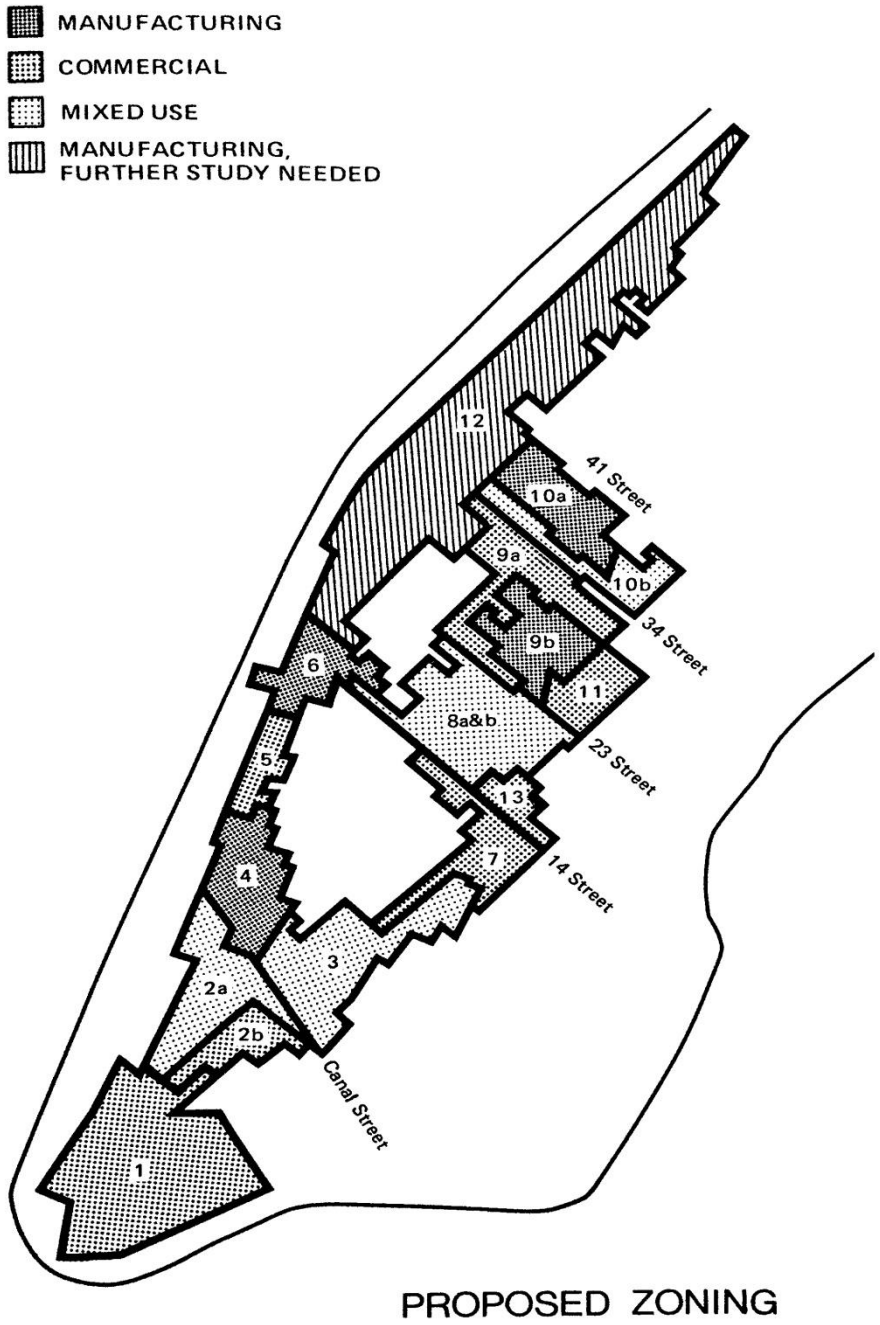


Figure 14 Proposed Zoning by The City Planning Commission

2.3. Characteristics of Loft

In late 19th century after industrial revolution cast iron and steel construction buildings become popular. Light industrial buildings, factories, warehouses and workshops mostly located near harbours because in that era most of the goods have transported by the sea, these structures characteristically have open space plans and high ceilings to store goods and the machinery. Loft buildings mostly have reinforced masonry structure with stone or brick walls. The construction materials used in lofts are sturdier than modern apartments, like iron, copper, brick, stone and steel. Lofts can be one story or multi-storey buildings. According to the researches made by Sharon Zukin traditional lofts are in the midst of 5 to 10 floors and 180^{m2} to 1000^{m2} usage areas. Standard ceiling heights of lofts are in between 3.5 meters to 5 meters. (Zukin, 1989)

Industrial buildings and lofts mostly have free plan that means these buildings doesn't have any load bearing walls dividing the space. In a free plan load bearing walls substituted by moving the structure to exterior or by columns. Free plan generally associated with Modernism and Le Corbusier but free plan is also the most important characteristic of a loft. In lofts kitchens, bedrooms and living rooms generally are open, sometimes bedrooms divided by separators, curtains or walls. In free plan there are visible or invisible partitions which determine the function but free plan always provide a more flexible and open interior to design without any restrictions. Lofts are generally divided in two parts as living and working. The absence of architectural barriers in lofts eliminates the hierarchy between private and semi-private areas.

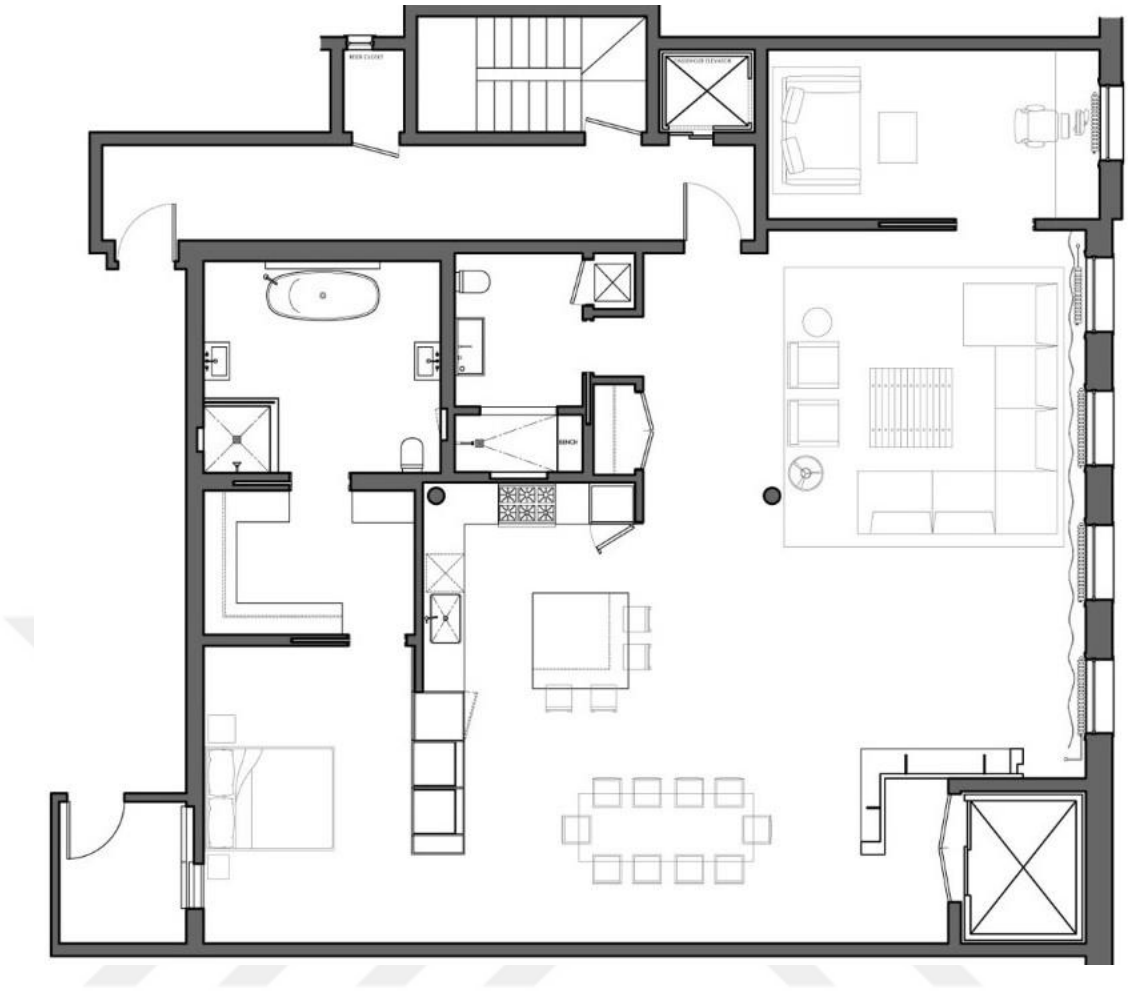


Figure 15 Mercer street loft by DHD Architecture + Interiors, SoHo, New York City 2015

Usually industrial loft buildings have the details of the late 19th century Italian Renaissance like ornate cast iron columns. Most of the cast-iron industrial buildings prefabricated by modules or constructed as a whole, exoterically loft buildings have cast-iron facades this ecole also known as cast-iron architecture. At first Cast-iron façades main purpose was face-lift or pretty up a pre-existing building. (Ohta, 2013) Cast-iron façades are made by moulds and with one mould it is possible to cast same façade or piece many times also broken or missing pieces can recast simply. Also, it is possible to use same mould for different buildings. Cast-iron façades are effortless, efficient and economical than traditional methods like stone carvings. When American's has started to use cast-iron in new constructions it determines origin characteristics of a loft. Mould's flexibility enables to create ornate designs and iron's durability makes it possible to build large windows, high ceilings and extensive open spaces. E. V. Haughwout Building on 488 Broadway, Manhattan is

one of the significant examples of cast-iron architecture in SoHo. Haughwout building was built in 1857 as a store by John P. Gaynor and cast-iron façade fabricated by Daniel D. Badger. (Dolkart, 2008)

Figure 16 488 Broadway, Manhattan E. V. Haughwout Building

Figure 17 Cast iron front at 575 Broadway, New York City

Most of the lofts only have old service lifts and does not have elevators for the personal usage. (Zukin, 1989) If an industrial building renovated for loft living generally new elevators will installed, on the other hand in many cases original service lifts will preserved. Service lifts are mostly against the recent legislation and not suitable for personal usage.

When viewed lofts have the appearance of an industrial building look from the outside but a residence from the inside. Lofts are houses with the industrial details inside and complete industrial look from the outside. Industrial buildings generally have plenty windows to benefit from natural light, they are luminous and spacious with high ceilings. These buildings have high ceilings because of the function and utility, they need high ceilings to accommodate various kinds of furniture, machines and equipment. High ceiling ensures these machines and equipment's movements. These spaces with high ceilings can provide more ventilation and light comparatively. Hot air rises and escapes from ventilators, making a self-efficient cooling and ventilation building system, whilst giving more light.

Exposed structure and instalments are characteristic features of a loft. Post and beams are mostly visible and mechanical systems like air conditioning vents, plumbing, and wires are typically exposed. Brick or stone walls are also exposed and unplastered. Exposed instalments are both time and money saving solutions for industrial buildings. It is easy to install, fix and maintain wiring and plumbing if it is exposed. At the beginning artists are obliged to live with these exposed structures, walls and instalments but within time exposed look become a characteristic of a loft and become fashionable; cleaner, exaggerated and selective exposed fixtures are still be in use in lofts. As an example, designers mostly hide plumbing and wires but use exaggerated air vents with flamboyant colours to have an industrial look. Soft lofts or luxurious hard lofts usually have suspended or plaster ceilings and hidden instalments but again it is a matter of choice.

Figure 18 Korman Loft, Pinheiros, Brazil 2018

Psychologically interiors with high ceilings have a boost effect on the people's mood. High ceilings boost creativity and put people in a good mood. Lofts are Researches show high ceiling provide a psychological sense of freedom. According to the new findings reported in the Volume 41 of Journal of Environmental Psychology; neuroimaging works shows a tall room triggers our tendencies toward spatial exploration. Oshin Vartanian from the University of Toronto-Scarborough tells *"On the one hand, such rooms promote visuospatial exploration, while at the same time they prompt us to think more freely. This could be a rather potent combination for inducing positive feelings."* Oshin Vartanian studied brain activity with his colleagues on volunteers, results show brain activity is increased while in high ceiling spaces. Left precuneus and left middle frontal gyrus are the parts of the brain which is responsible for the visuospatial exploration, during the tests significant growth observed in cortical thickness. (Jaffe, 2015)

Lofts mostly preferred by singles or couples without children, transparency of lofts and free plan makes it difficult to live in a loft as a family, on the other hand freedom provided by loft living and free plan makes it possible to create bedrooms inside of a loft. Especially soft lofts with multiple bedrooms are preferred by families.

Characteristic features of a loft are:

- Industrial background
- Free Plan
- High ceilings
- Exposed structure, wires and mechanical systems
- Large windows

These are the certain characteristics of a loft building but a loft building or an apartment can still exist without these certain characteristics. For example, there are lofts with concealed structure or without any window at all. Buildings without industrial background can become lofts. In many cases old barns, churches (Choir Loft), libraries, schools, theatres and even museums are transformed into good lofts.

At heart loft is an adaptive reuse of an old building as a residence. Loft is a style more than a type of a building.

It is possible to decorate a loft with any style that users prefer; it can be industrial or something completely different, that liberty let users mix and match any object, decorating choice and furniture as they wish and as a consequence lofts became eclectic spaces. Contrasts, handmade objects, art pieces, uniqueness, sentimental values, mixing old with new (Both furniture and structure itself) are the characteristics of a loft. Traditionally interiors of a loft are eclectic but it is possible to apply a specific style.

2.4. Types of Loft

Lofts are constantly gone through the changes in time. With every new transformation lofts drift apart from the original characteristics and become more comfortable, luxurious living spaces. Lofts can be categorized by their construction method, atmosphere or their characteristic features. Experts study these transformations in five groups, these five types are: Raw Loft, True Loft, Medium Loft, Fake Loft and New Loft. (Baba, 2015) (Karagöz, 2007)

- Raw Loft (Artist's Loft)
- True Loft (Hard Loft)
- Medium Loft
- Fake Loft
- New Loft (Soft Loft)

2.4.1. Raw Loft (Artist's Loft)

Raw loft also known as artist's loft; briefly raw lofts are the primitive first lofts of the artists in SoHo New York City. Raw lofts are mostly cast iron and steel construction industrial buildings built in late 19th century. Former warehouses or light industrial factories transform into an atelier-house and create raw lofts. Raw lofts are the living spaces used by artists and remain primitive even after the conversion. These conversions mostly self-executed by artists. Generally, walls are visible (naked) brick or stone, plumbing, fixtures, steel, iron or wooden posts and beams are open and exposed. Floors are customarily made of woods or concrete, industrial stains like oil dribbles and paints are providing a unique look. Raw lofts are not suitable places to live most of them doesn't have any heating or even plumbing system. They lack any basic necessity of a house. Economic difficulties force artists to live in these buildings but with their imagination and creativity they create a new way of living. Sometimes raw lofts called as hard loft or true loft because hard lofts and true lofts essentially are raw lofts.

Figure 19 Raw loft in Studioplex Atlanta with timeworn ceiling, exposed bricks, concrete floor and large windows

Figure 20 Raw loft in Studioplex Atlanta with exposed bricks and visible electrical installations

Figure 21 Raw loft in Studioplex Atlanta with open kitchen and visible ventilation system

Figure 22 Raw loft in Studioplex Atlanta and the sleeping nook

Figure 23 Marmalade factory loft in Szczecin, Poland.

2.4.2. True Loft (Hard Loft)

True lofts also known as “Hard loft” or “Authentic loft”. True lofts are basically renovated raw lofts with same characteristic specifications, they transformed from industrial buildings such as: factories, warehouses, ateliers or workshops. Only true lofts and raw lofts considered as real lofts according to certain authorities. Briefly a “loft” is not truly a loft unless it’s had a prior life as a commercial space, manufacturing, warehouse, or office before being converted to an apartment. (Rosner, 2014) Large windows, exposed structure, plumbing, electrical fitting, ventilation system, exposed bricks or stones, concrete or hardwood floors are typical characteristics of a true loft as usual. But in many cases walls are plastered, drywalls installed to cover exposed bricks or stones, mechanical systems like ventilation and plumbing are also hidden. It’s up to users or designers choice to emphasise or conceal industrial background. In most loft conversions designers prefer to preserve original concrete or hardwood floors but painted or concealed bricks and suspended ceilings are very common interventions. One of the most important characteristics of a true loft is open space plan; in a true loft only, room divided by walls are bathrooms. In some instances, bedrooms are separated by walls or separators. Furniture’s like a bookcase or a wardrobe acts as a separator, these separators only separate a room as visually, sound, light or thermal insulation aren’t necessary. A residential true loft consists of a living room, kitchen and a bedroom placed in an open space and a separated bathroom. (Baba, 2015) Open space plan provides a spacious, extraordinary look to a true loft. Bedrooms are generally separated by separators or located in mezzanine. Whilst bathrooms separated for privacy by walls kitchens placed in open space. If there is a mezzanine floor, bedroom and master bathroom are mostly located in this level. Bathroom and kitchen traditionally placed under the mezzanine; lower ceilings provide a better solution for wet areas.

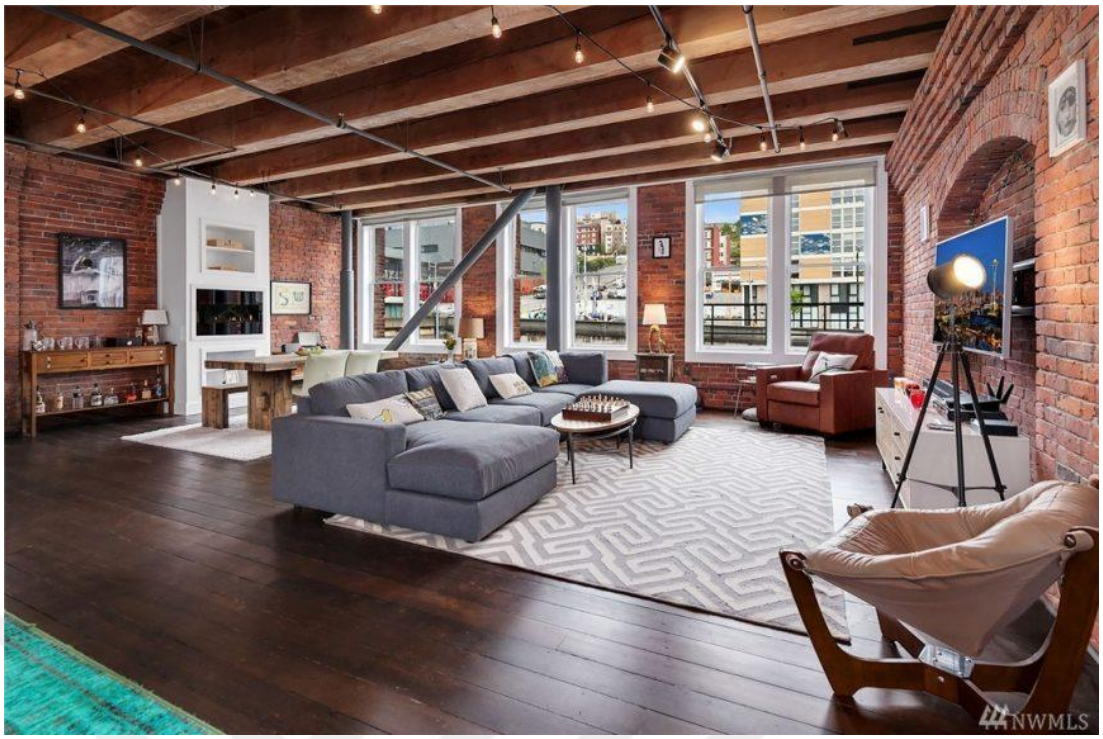


Figure 24 True loft in 210 3rd Ave. S. Pioneer Square built in 1904.

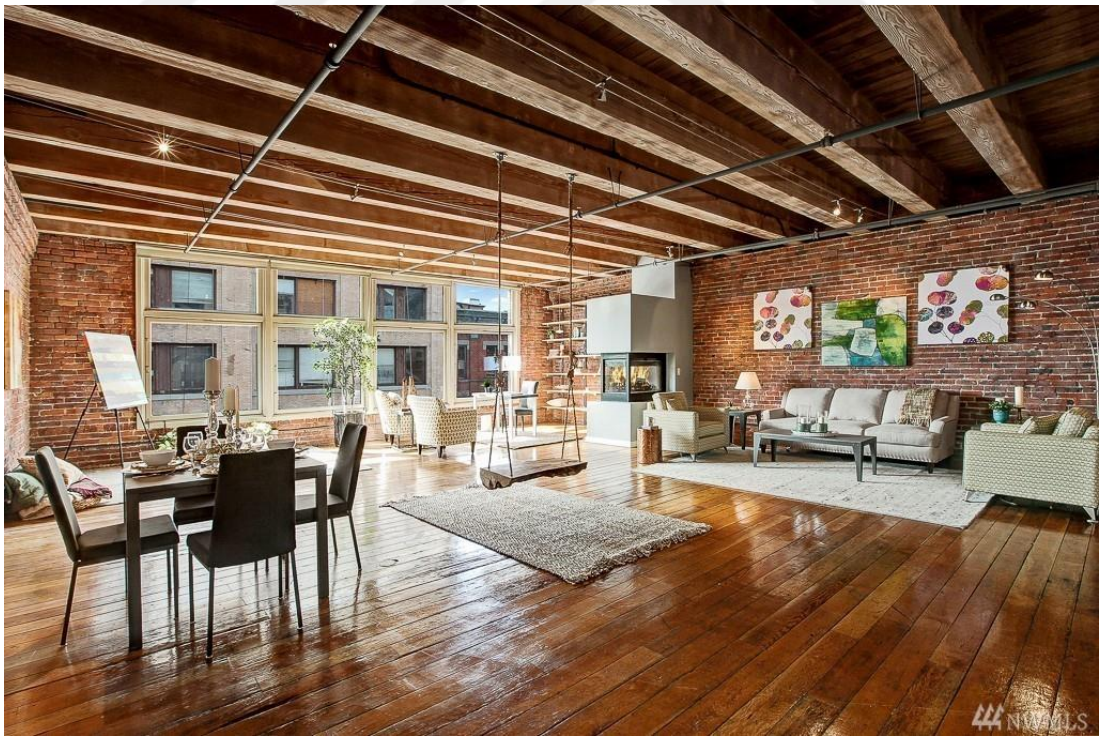


Figure 25 Another True loft in Pioneer Square 4A.

Figure 26 Plan of the True loft, Pioneer Square 4A.

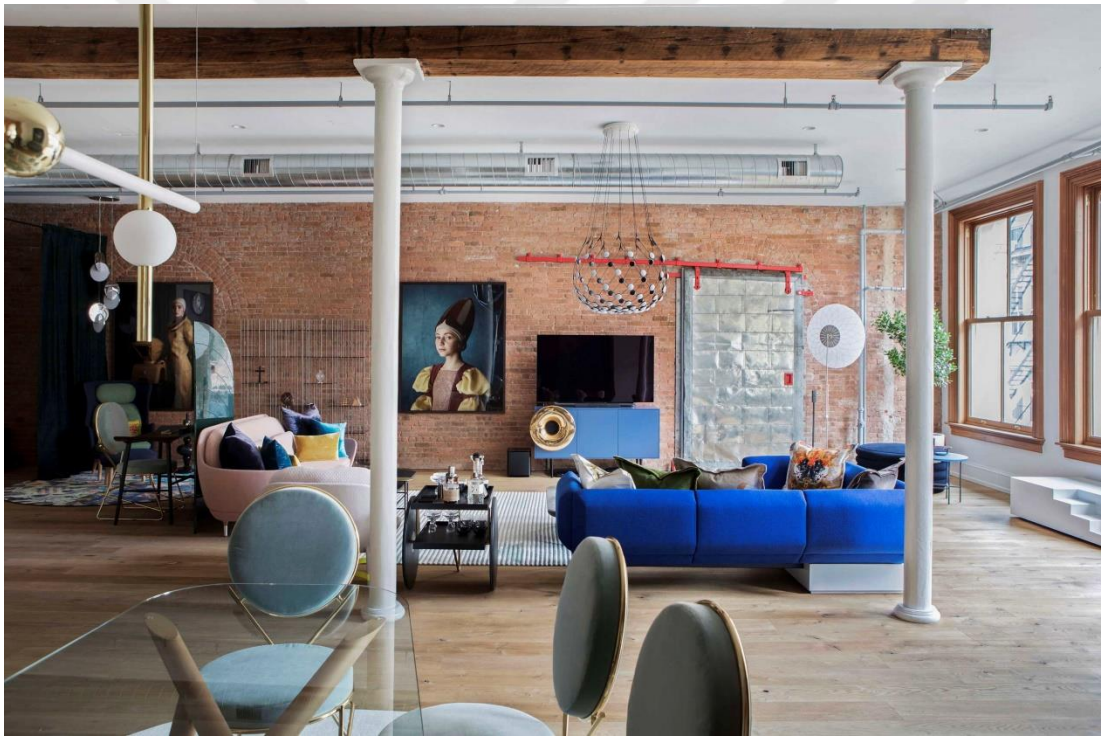


Figure 27 True loft in SoHo New York by Studiolav.

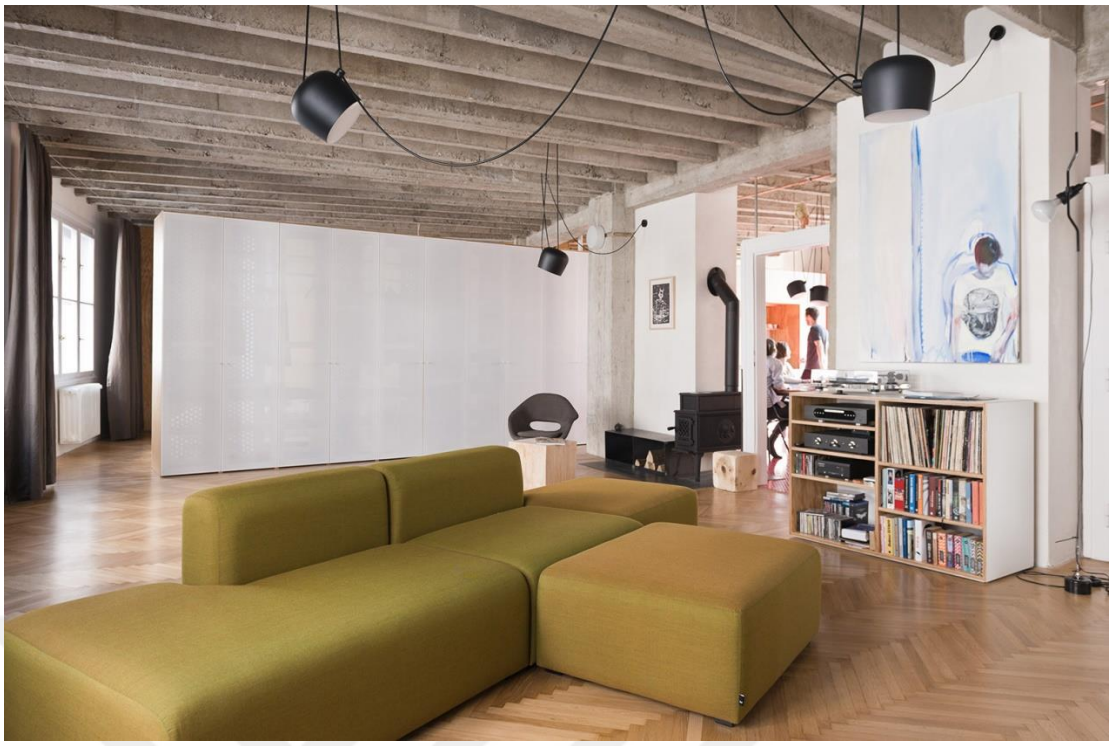


Figure 28 True loft by gutgut in Bratislava, Slovakia.

Figure 29 Michigan Loft by Vladimir Radutny Architects, Chicago.

Figure 30 Loft Miraflor by Alexandre Loureiro Architecture Studio, Porto, Portugal.

Figure 31 Ice House loft by Rob Paulus in Tucson, Arizona, Converted from an old ice storage building.

Figure 32 Loft Panzerhalle by Smartvoll, Salzburg, Austria.

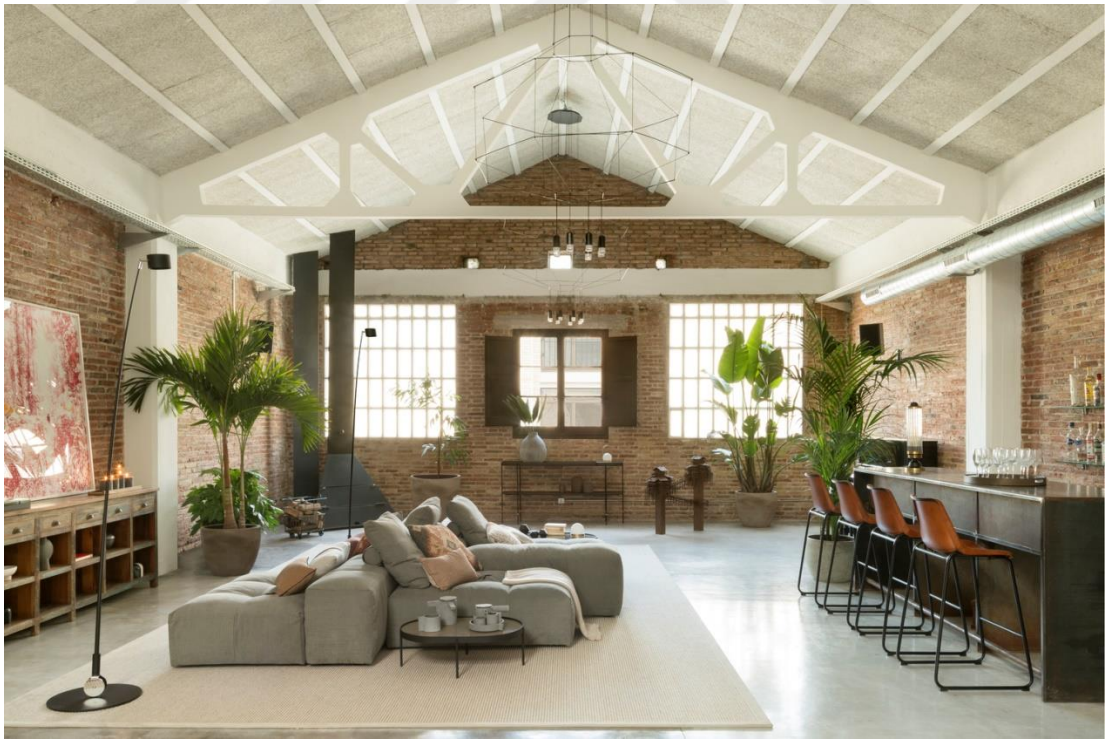


Figure 33 Poblenou Loft by Room Studio Barcelona, Spain, 2019.

2.4.3. Medium Loft

Medium lofts are the medium between true lofts and contemporary apartments. In essence medium loft is a true loft without obvious industrial and historical characteristic. Medium lofts have certain characteristics of a true loft such as high ceilings, historical/ industrial background, open space plan but on the other hand raw materials like exposed bricks or stone walls covered with plasters, wall coverings, wallpapers, stone or concrete floors are covered by epoxy, parquet, vinyl, marble, ceramic tile or carpet. Exposed structure and mechanical installation are mostly hidden. High-end quality materials, designer kitchens, luxurious finishes are commonly used. Industrial components and characteristics only saved if they contribute to overall look and styling. Medium lofts are highly modified, more comfortable and conventional structures. Sometimes it is hard to tell apart a medium loft than a regular apartment.

Figure 34 Studio Loft by Gasparbonta, Budapest

Figure 35 Loft Building in Tribeca, New York 2018

Figure 36 Interior of a medium loft in Tribeca, New York 2018

Figure 37 Interior of a medium loft in Tribeca, New York 2018

Figure 38 Medium loft kitchen Tribeca, New York 2018

Figure 39 Medium loft Tribeca, New York 2018

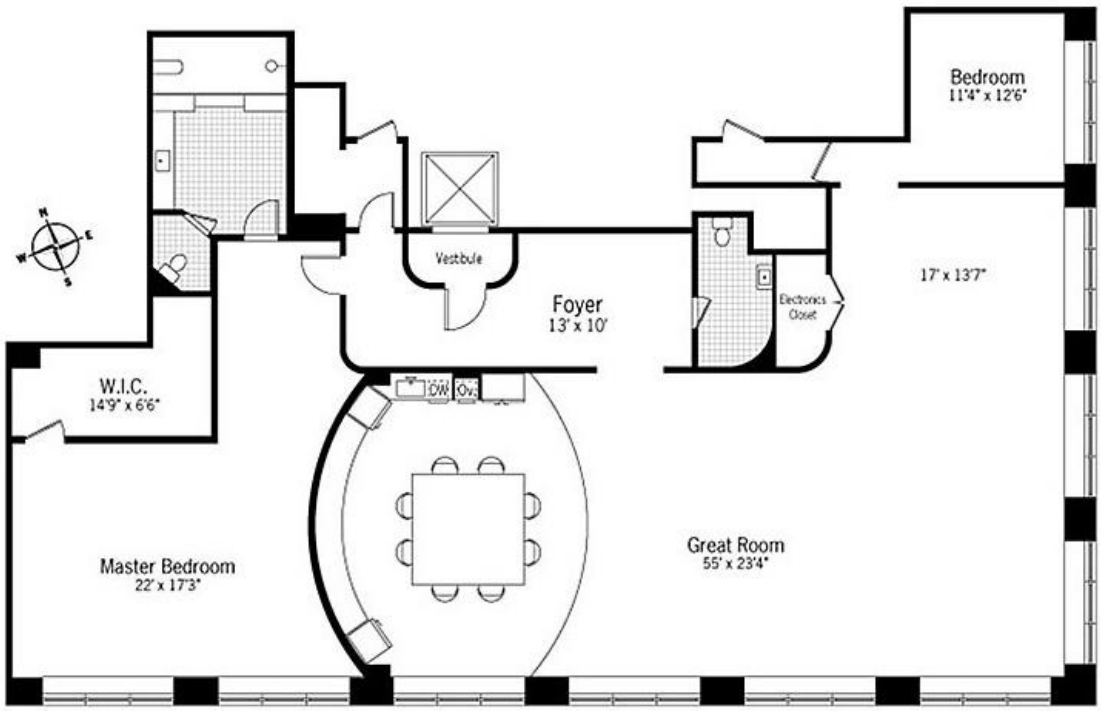


Figure 40 Plan of the medium loft in Tribeca, New York 2018

Figure 41 Photographer's Loft by Desai Chia Architecture, New York

2.4.4. Fake Loft (New Hard Loft)

With the raising popularity of loft living, number of industrial buildings becomes insufficient. When market demands more industrial building than available, real estate market came up with the solution and started to build fake lofts or convert

regular buildings into fake lofts. “Fake Lofts” or “New Hard Lofts” can copy all certain characteristics of a True Loft except they are not located in real industrial buildings. Fake lofts imitate all characteristics of a true loft, like open space plan, high ceilings, exposed structure, large windows, industrial materials, brick walls, and hardwood or concrete floors.

Figure 42 Plan of a fake loft by MARTINarchitects in Kyiv, Ukraine 2015

Figure 43 Living room and bedroom of a fake loft by MARTINarchitects in Kyiv, Ukraine 2015

Figure 44 Dining room and bathroom of a fake loft by MARTINarchitects in Kyiv, Ukraine 2015

2.4.5. New Loft (Soft Loft)

New lofts or soft lofts have similar characteristics of lofts such as open space plan, large windows, and high ceilings. The biggest difference between a soft loft and a true loft is: soft lofts are newly constructed and didn't have any historical background, because of that soft lofts also called as "new construction" loft. Both fake lofts and new lofts are newly constructed but fake loft looks like a true loft contrarily new lofts don't have raw materials and finishes or exposed structure and mechanical fittings therefore soft lofts only share a certain concept and open space plan. Soft lofts have much more soft transitions between materials. Walls are mostly covered by plaster, paint and wallpapers and floors are covered with parquets, ceramics or carpets just like a common flat. Soft lofts are more reliant to comfort and luxury, soft lofts are closer to a regular flat than a true loft. New loft imitates free space plan, separators and mezzanines of a true loft. As example bedrooms can be located in the main space and may separate by furniture or a separator. In the example bellow (Soft Loft by Line Architects) bathroom located in the bedroom only divided by a glass separator and a log.

Figure 45 Soft Loft by Line Architects, Chisinau, Moldova 2018

Figure 46 Soft Loft by Line Architects, Chisinau, Moldova 2018

Figure 47 Soft Loft by Line Architects, Chisinau, Moldova 2018

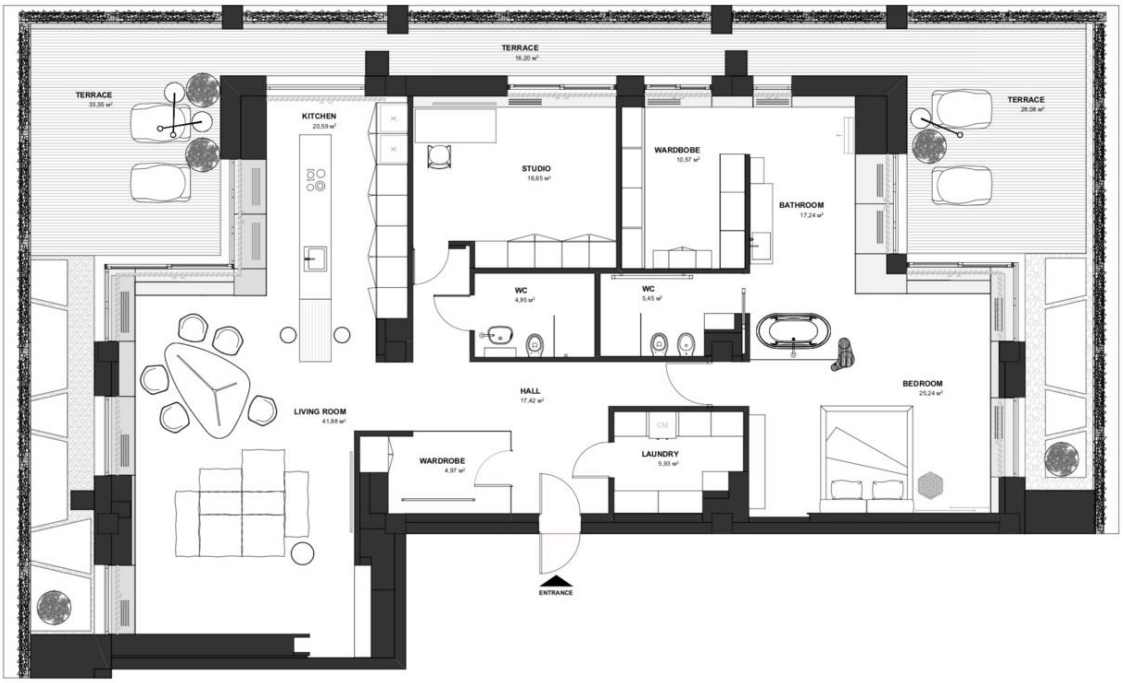


Figure 48 Plan of the Soft Loft by Line Architects

CHAPTER 3
ADVANTAGES AND DISADVANTAGES OF LOFT LIVING

Loft living is ideal for the people who would like to live in an open and flexible, untraditional space. Lofts have their own merits and flaws, standard features like privacy, noise control and easy maintenance are the flaws of a loft but it has merits like high ceilings, large windows and open flaw. Issues about privacy and noise could be very problematic in a loft if it's used by more than one person. It is much harder and expensive to maintain a loft when it's compared to a traditional apartment. These disadvantages can be reduced by thoughtfully designed choices and some tricks. This non-traditional lifestyle needs unorthodox solutions. First of all, loft living is an important decision which depends on the preference of the individuals. Loft living has its advantages and disadvantages, pros of the loft living comes with the cons. Designers and enthusiasts should have study these pros and cons if they want to understand loft living properly. If someone wants to create a loft, they must possess this know-how to use its advantages in their own benefit and minimize the disadvantages. Loft living is a lifestyle which is only suitable to the certain people who can live outside the boundaries. Loft living is not suitable for aficionados, individuals must carefully study these pros and cons before they create or move into a loft, only who can embrace the loft living is able to live and apply this style.

3.1. Advantages of Loft Living

Loft living has been creating new meanings for domestic life since the 1960s. According to Ranalli, the difficulty of working with a loft is to provide the essential residential and occasionally work amenities, without losing the open, light, and seamless quality of the existing space. (Ranalli, 1999) When it comes to the advantages of the loft living, loft living has many advantages what makes it desirable and popular. This non-traditional lifestyle gives individuals more freedom, flexibility and uniqueness. Studies revealed that, qualities of the loft living are good for physical health and psychology. Loft living also, have proven positive impacts on environment, conservation and economy.

According to the findings bellow, including detailed examination of advantages and characteristic features, loft living has eight direct advantage which increases the quality of the users life and those advantages are the reason makes lofts desirable and advantageous.

3.1.1. Open Space Plan

Open space plan or free plan is a standard of living adopted by Ludwig Mies van der Rohe. When we refer to free plan and Ludwig Mies van der Rohe, first examples come in mind are Barcelona Pavilion and the Farnsworth House. (Çil, 2020)

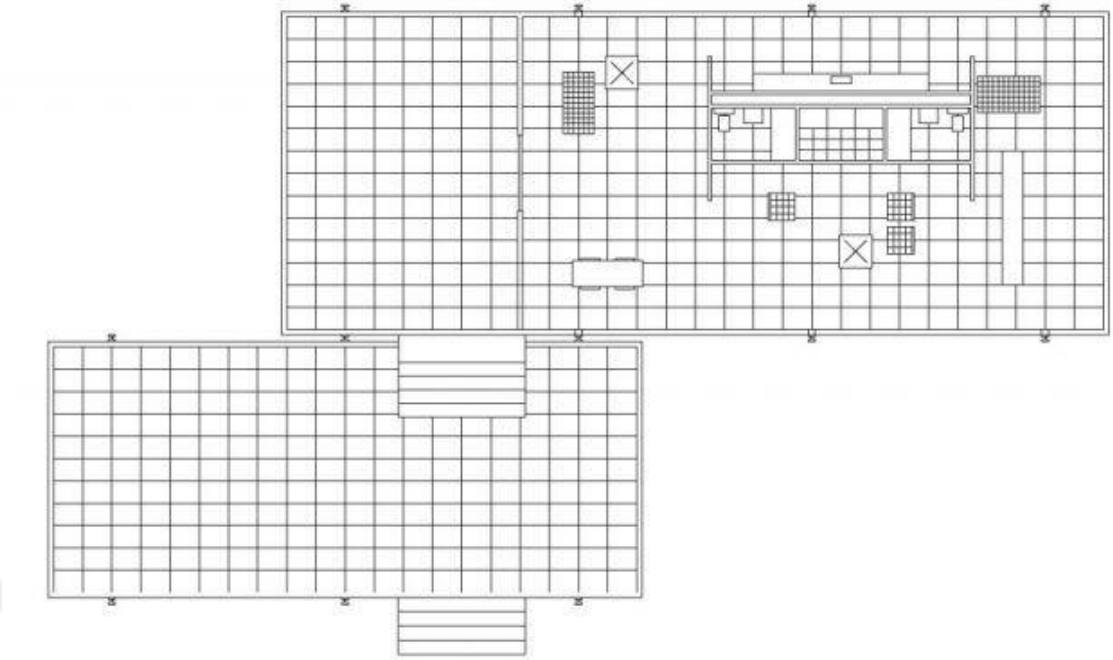


Figure 49 Plan of the Farnsworth House by Ludwig Mies van der Rohe in Plano, Illinois, USA 1945-1951

Figure 50 Farnsworth House by Ludwig Mies van der Rohe in Plano, Illinois, USA 1945-1951

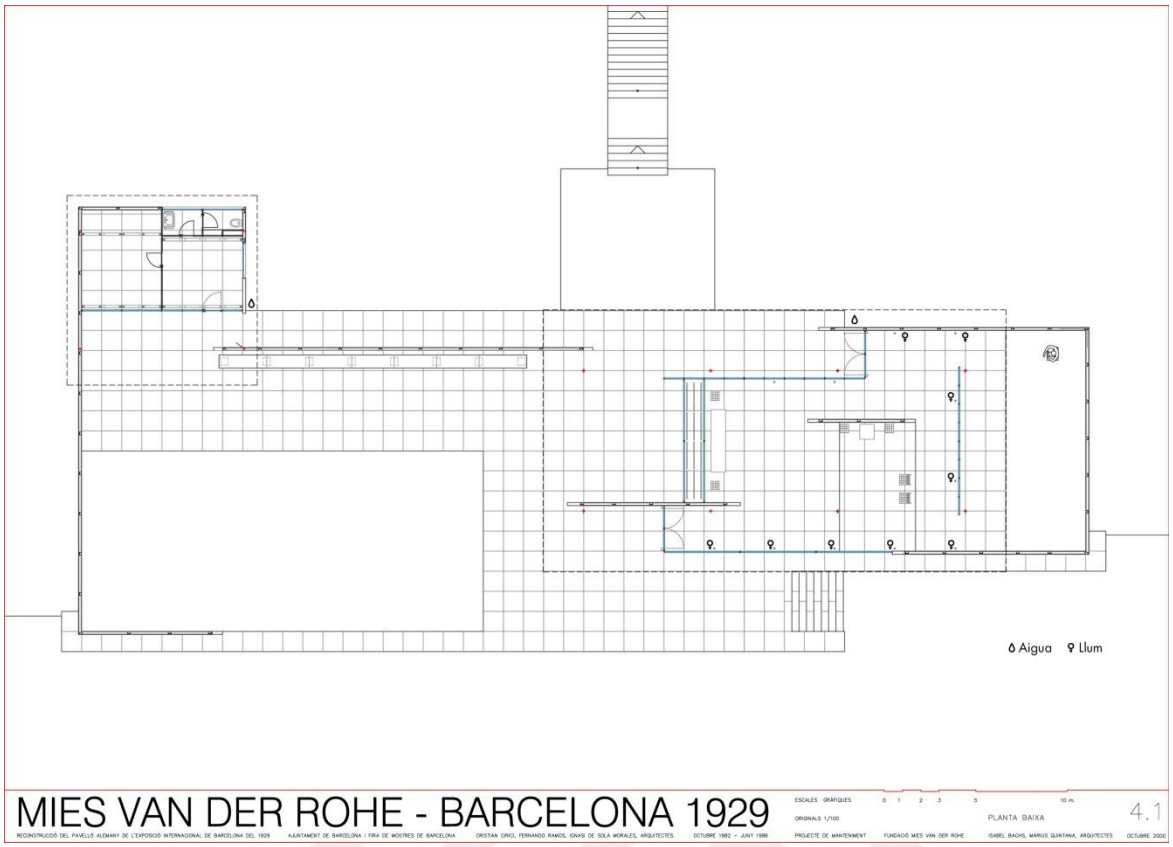


Figure 51 Plan of the Barcelona Pavilion by Ludwig Mies van der Rohe in Barcelona, Spain 1929

Figure 52 Barcelona Pavilion by Ludwig Mies van der Rohe in Barcelona, Spain 1929

In our intimate conversation, connoisseur Master Architect, painter and sculptor Nafi Çil told us his design philosophy and his opinion about loft living. In his architecture living room, dining room, kitchen, saloon and the study are a whole. In his projects he has never use separators such as interior walls to divide rooms and functions. He believes that separated, unconnected rooms disconnect social life and interaction between users. Also, in his personal life and houses he opens the entire space until only the supporting structure left. Nafi Çil believes that free plan enhances the overall quality of life. According to Çil, standard, traditional structures divide life into pieces and block social interactions. As an example, his wife cooks while he was reading or studying, the person who cooks, or studies in a separate room disconnects from the space and the social life. People have started to live separate lives in the same living space, when someone closes the door of the room, he or she is in he or she becomes something like a prisoner, however we keep the connection between us whilst doing different things. Creating cells within a living space majorly decrease the quality of life, open space and the free plan is the quite opposite of this phenomenon. In his architecture he always opens the space, fictionalizes and build interior as a loft. Nafi Çil adopt loft living in his works and personal life. (Çil, 2020)

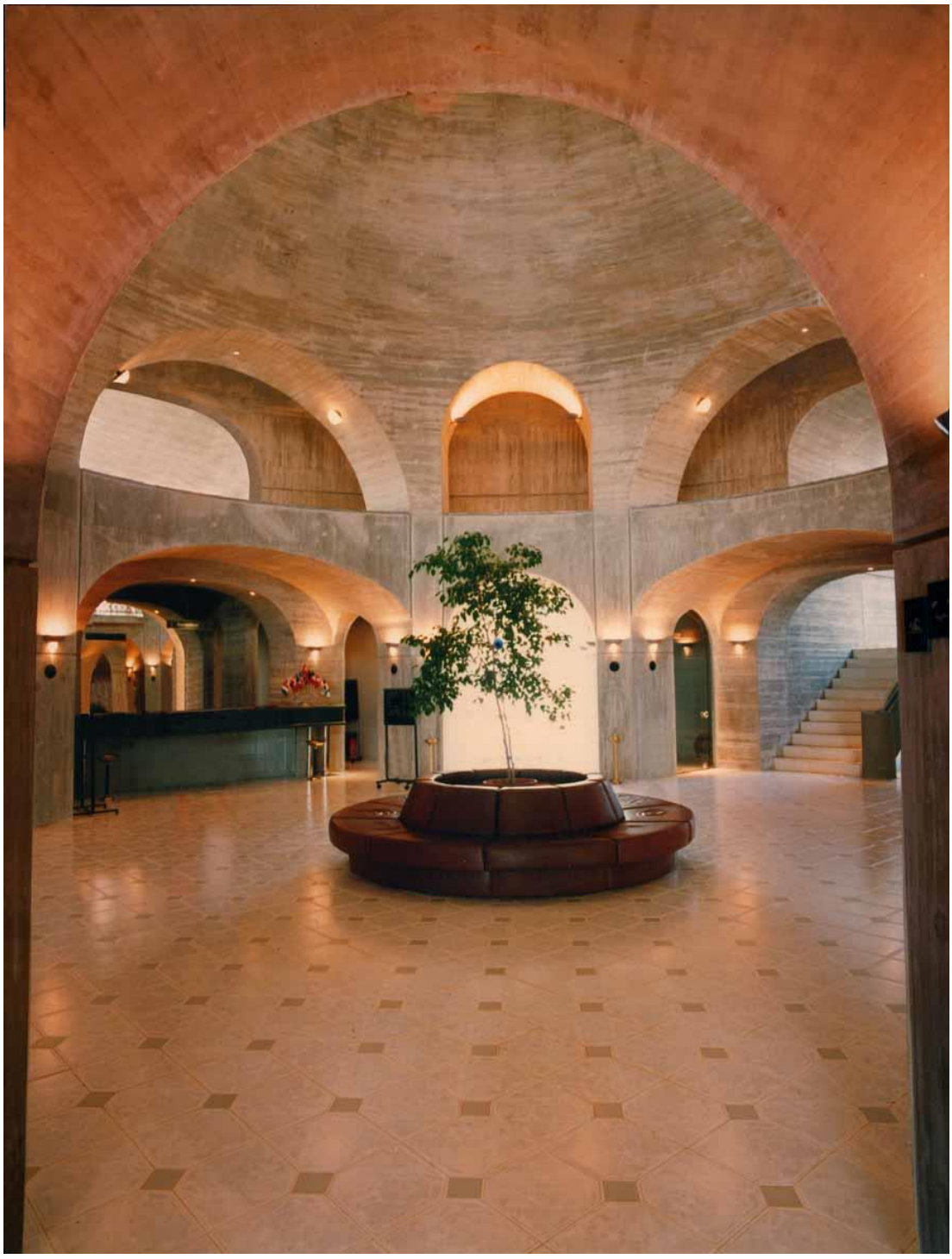


Figure 53 High ceiling effect and monumentality of Nafi Çil in his project the Ambrosia Hotel, Bodrum, Muğla, 1992.

3.1.2. Psychological and Physical

The large, open-layout living spaces with tall ceilings and picture windows give the impression of living in a much larger space than the square footage would suggest. Studies have shown that small-feeling spaces increase stress and stress-related issues like domestic abuse and substance abuse and spaciousness, even if it's largely perceived rather than actual, has the opposite effect: it's calming.

High Ceilings represent monumentality in architecture. High ceilings glorify human's inner world, strengthen the mind and the body. Low ceiling is a condition created by legislations and regulations. Architects obliged to follow certain legislations, as an example the regulations set maximum height to 6.80 cm for 2 story building in certain cases, that regulation limit the architect's creativity and pose an obstacle between architect and the high ceiling design. According to Le Corbusier and his Modulor system ideal height of a man is 1.83 cm and 2.26 cm when his arm upraised. Le Corbusier says: "A house is a machine for living in." A car designed for the height of an average man as low as possible to consume less fuel and low height ensure low air friction. Le Corbusier design houses just like a machine just like a car. We can say that Le Corbusier represents functionality and low ceilings in architecture and don't care about human's inner self and spiritually. For Le Corbusier spirituality always comes after functionality. Le Corbusier has a great influence on architecture, architects and urban planners; because of this reason and the economic aspect urban plans and regulations made this way. Otherwise high ceilings are the reason why we thrilled and impressed by religious structures, monuments and museums. We and our subconscious impressed by that monumentality and that depth. Nafi Çil himself uses that effect in his architecture to elevate people. (Çil, 2020)

As an example, if we visit "Loft Panzerhalle" in Salzburg, Austria, as the first thing we look to the up and impressed by the supremacy of the building; the building itself tells us the importance of the human. High ceilings have a great effect even in a simple structure.

Figure 54 Loft Panzerhalle by smartvoll, Salzburg, Austria, 2015.

High ceiling is a big selling point for real estate agents, starting from 2010s residential clients has tended to ask and prefer high ceiling flats. Besides its monumentality and exalted influence on people, studies tie high ceilings to a psychological feeling of freedom. Recent neuroimaging researches indicate that high ceilings stimulate human's tendencies toward spatial exploration and enhance imagination ergo creativity. According to psychologist Oshin Vartanian of the University of Toronto-Scarborough *"On the one hand, such rooms promote visuospatial exploration, while at the same time they prompt us to think more freely. This could be a rather potent combination for inducing positive feelings."* (Jaffe, 2015)

In 2007 marketing scholars Joan Meyers-Levy and Rui Juliet Zhu conduct three different experiment about how the height of a ceiling had an influence on the way of a person thinks. In one of those experiments they have created two identical study rooms except the height. They also hung up some Chinese lanterns to draw attention of the participants to the ceiling; because of the lanterns, participants perceive the height of the room consciously or subconsciously.

Figure 55 Experiment room by Joan Meyers-Levy and Rui Zhu, 10-foot ceiling on the left and eight-foot ceiling on the right.

Results of the experiments indicate that the high ceilings enhance participant's creativity, abstraction and mind set of freedom contrarily low ceilings restrained mind and creativity. With Meyers-Levy's own words: *"Depending on the activity or the desired outcome, ceiling height can make a big difference in how the consumer processes the information presented."* In another test conducted by Meyers-Levy and Zhu, first participants have to classify associations in between ten different sports that given. As a result, participants in the high ceiling room give more creative and abstract answers than the participants in the low ceiling room. Meyers-Levy and Zhu strongly associates high ceilings and psychological freedom to each other. (Meyers-Levy & Zhu, 2007)

TABLE 1

TREATMENT MEANS AND STANDARD DEVIATIONS FOR EXPERIMENT 2

	Low ceiling-height salience		High ceiling-height salience	
	Low ceiling	High ceiling	Low ceiling	High ceiling
Categorization task (sports):				
Total number of dimensions generated	3.54^{b}	3.60^{b}	3.24^{b}	4.39^{a}
	(.92)	(1.18)	(1.03)	(1.40)
Average number of subgroups per dimension	2.40^{ab}	2.55^{b}	2.55^{b}	2.27^{a}
	(.47)	(.42)	(.63)	(.22)
Degree of abstraction of dimensions	1.34^{b}	1.33^{b}	1.37^{b}	1.55^{a}
	(.26)	(.24)	(.26)	(.20)
Product evaluation task (degree of sophistication):				
Coffee-table	4.44^{ab}	4.12^{b}	4.11^{b}	4.73^{a}
	(1.02)	(1.07)	.85)	(1.12)
Wine rack	5.95^{a}	5.67^{ab}	5.40^{b}	6.10^{a}
	(.68)	(.96)	(1.02)	(.49)
Number of respondents	25	29	24	22

NOTE.—Means within the same row that do not share a common superscript differ at $p < .05$.

Figure 56 Results of the second experiment conducted by Meyers-Levy and Zhu.

According to the neuroscience study called "Architectural design and the brain: Effects of ceiling height and perceived enclosure on beauty judgments and approach-avoidance decisions", led by Oshin Vartanian in 2015, people are tending to like high ceiling rooms. In the experiment, neuroradiologists connect participants to neuro-scanner and they wanted them to look 200 different photographs of rooms and decide that the room is beautiful or not beautiful while scanning their brains with functional magnetic resonance imaging (fMRI). The results indicate that people were more likely to consider high ceiling rooms beautiful. High ceilings draw visual attention and trigger our craving to monitor our environment. *"But the greater insight emerged when Vartanian and collaborators studied brain activity. They found heightened activity related to high ceilings in the left precuneus and left middle frontal gyrus—two areas associated with visuospatial exploration."* (Jaffe, 2015) High ceilings stimulate the precuneus and the middle frontal gyrus which is the region of the brain associated with spatial perception. One of the other findings of the study led by Oshin Vartanian is that open rooms considered more beautiful than enclosed rooms. Open rooms trigger structures underlying perceived visual motion. (Vartanian, 2015)

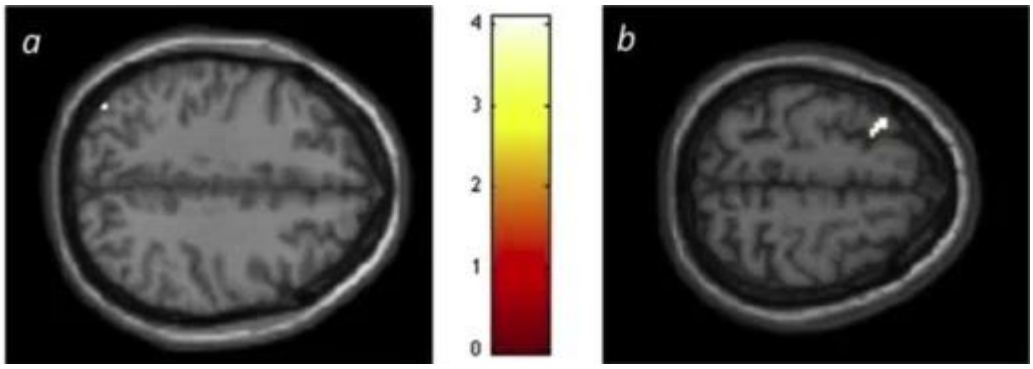


Figure 57 Higher ceilings activated the precuneus (left) and middle frontal gyrus - brain areas associated with spatial exploration.

Large space is beneficial for both mental and physical health. When individual lives in large spaces with open space plan, high ceilings and large windows they feel much more liberated, on the contrary of small cell like rooms and dwellings they feel like they live in a larger space even with the same square meter. Individual always feel much more serene and liberated in the lofts. According to the studies small spaces majorly increase stress levels and stress-based problems such as domestic violence and drug addiction. Contrarily people fell much more serene and calm in spacious places even if the space is smaller but perceived spacious then the others.

Open space plan and lofts has an absolute advantage when it comes to cross ventilation. There isn't any architectural barrier to restrain the air flow. Air flow freely in between whole loft without any system or effort and this provide cleaner and healthier atmosphere with more oxygen levels compared to the traditional dwellings. Fresh air and well-ventilated spaces have positive effects on human health and psychology. According to the research published in the Royal Borough of Kensington and Chelsea in an ordinary day people spend 90% of their time in buildings, at home, office, school or work. For this reason, that is crucial to respire clean air otherwise the air that we respire will have negative effects on our health. *"Indoor environments also contain sources of air pollution such as cooking and heating appliances, cleaning and household products and biological contaminants like mould and dust mites. When buildings have poor ventilation or low air exchange rates, indoor air pollutants from these sources can accumulate to high levels and*

could potentially pose a risk to our health." (Kensington and Chelsea Respiratory Team, 2020)

Loft living usually comes with the added benefit of plentiful natural light, whatever the season. Loft apartments typically come fitted with huge, industrial windows, and with a lack of intervening walls in the way, the light is allowed to fall freely throughout the apartment. According to many studies natural light is good for both mental and physical health. First of all, natural light boosts vitamin D, when our skin exposed to natural light it absorbs vitamin D through sun light. Vitamin D is crucial for human health, it prevents bone loss and reduces the risk of heart diseases. Sunlight prevent weight gain and some types of cancer. Increasing levels of natural light indoors are good for health. Secondary effect of natural light is that natural light protects individuals from seasonal depression, getting more sunlight aid against mood swings and depression. 6% of the population suffers from seasonal depression in the fall and 14% suffers in the winter. (Targum & Rosenthal, 2008) Sleeping is highly connected to mental health and natural light is beneficial for both of them. In a study conducted in 2014 shows office workers who absorb more natural light through the day, sleeps better at night. (Boubekri, Cheung, Reid, Wang, & Zee, 2014) Lastly, natural light reduces health risks of artificial, energy efficient and fluorescent lights. When the space is well illuminated by natural light occupant will use artificial lightning less. Artificial light and especially compact fluorescent light bulbs increase stress, eye strain and migraines, it is healthier to maximize natural light usage during day. (Dunckley, 2014)

3.1.3. Customizability

"A loft is a spacious, adaptable apartment, often consisting of a single large room. Compared to and ordinary apartment consisting of several distinct rooms." This openness provides a very variable way of living. Loft's customizability is only limited by the developers/users vision and the limits. (Winden, Braun, Otgaar, & Witte, 2014) Interior of a loft is highly customizable. Generally, lofts have an industrial background therefore lofts traditionally have industrial touches and an industrial style. Industrial details preserved, imitated or re-constructed with aesthetic

or functional motives. But lofts are independent from architectural movements and styles including industrial style. Therefore, loft can be modern, minimal, classic, brutalist, post-modernist, contemporary, hi-tech, futurist, art deco or vernacular but mostly eclectic. Lofts has started as self-made, DIY (do it yourself) guerrilla projects in 1960s but became luxurious in short time. It is possible to create a loft conversion with any budget. Accordingly loft variations are endless. Because of these reasons decorating options are very wide.

Loft is a blank canvas where people can express their self with much less limitations when compared to traditional dwellings. Loft dwellings can be much more experimental and beyond styles. Any style can be applied to lofts and loft living has endless decorating options. A loft can be spacious, modern or postmodern, luxurious, shabby, contemporary, bohemian, cosy, minimal, futuristic, eclectic, roomy, tech, classic, baroque, art deco. High ceilings and open space plan set us free. People can hang large paintings on the walls, tall art pieces, statues and big tall bookcases with stairs. It is very possible and common to use existing or new elements like elevation differences, mezzanines.

Loft living is traditionally preferable by the young and creative individuals because of the exceptionally free regulation. Users are able to merge working and living in their space. With the loft living working, office function and resident can merge in a single custom space but besides that, even a mechanic, a barber shop, a coffee shop, a restaurant, or a gallery can merge in a loft space. (Winden, Braun, Otgaar, & Witte, 2014) This flexible, customizable, sui generis design creates extraordinary, unique spaces.

Figure 58 Tony Loft Café-Restaurant / Residence, Khao Lak, Thailand

Figure 59 Tony Loft, stairs on the left leads to the residential part.

3.1.4. Flexibility

Users be able to design their own unique interior with the open space plan; they can divide functions in a space as their willing. A space without any threshold or hard separator let us change function or size in a building. If a loft designed as living room/office two functions of living and study can intertwine each other and because there is no boarder it is possible to use furniture and space collectively. Also, as an example, if a larger office needed, user can simply re-arrange the space without any demolishing or restoration. Many people consider the lack of walls in a loft apartment the perfect foundation for showcasing their design style. It's rather like a blank canvas, where you have free reign to arrange and create to suit your needs and preferences. You can put your car in a loft. Studio. Work/Home (Atelier, office etc.)

Loft's versatility is incomparable against conventional spaces. A loft's function and definition can easily shift by simply adjusting or changing furniture. If someone put a bed into a loft which is only used as office before, it becomes home/office without any structural intervention. If office equipment removed or re arranged from that loft it transforms into a home. If a gymnasium room needed, simply add some sport equipment into a location.

Figure 60 Flexibility of loft living.

In conventional structures architects divide space into smaller spaces and create cells inside. That pre-existing cells, boundaries and architectural barriers restrict human interaction and restrain their freedom. There are many rooms and functions exist in a loft in the same place at the same time, and this functions and rooms can intertwine to each other. Study and living room can interpenetrate into their areas; living room and study can share some furniture and elements in tandem. If user of the loft wants to change rooms, they can simply shift the furniture. In conventional structures fitting furniture is always be problematic, but in a loft, most furniture fits without a trouble. Besides if the user needs a bigger study, they can always shift furniture and expand the room and if that expansion is a temporary situation or a wrong decision, they can undo it without a trouble. Functions, locations and borders of the rooms easily can change and flex, this versatility forms an extraordinary space which is very flexible. Idea of loft living is to live in a large, open space without architectural

barriers in a flexible environment with a harmony. In loft living users arrange the space to meet their individual priorities.

Figure 61 Loft FOR by adn Architectures, 2013, Brussels, Belgium

Figure 62 Loft FOR by adn Architectures, view from the office.

3.1.5. Uniqueness

Experts believe that owning a loft is a much preferable and profitable investment than a traditional apartment or residence. First of all, Lofts are unique buildings and they may have historical background if they are not fake or new constructed. There are only small numbers of structures available to this conversion. So, loft structures are much rare as number even if they are new constructed or fake, that rareness is one of the reasons that make lofts unique in the first place. Besides proprietor of a loft basically own a piece of the city's culture and history. Loft buildings were originally designed for other purposes than living, that phenomenon makes a loft unique and desirable. That unique look is the reason what makes the loft ravishing to eyes. In loft conversions history and the present intertwine as an architectural happening. *"Architecturally, re-using existing buildings can also create exciting spaces in what Latham describes as creative reuse.* (Latham, 2000) *Existing buildings can be seen as a vast resource and opportunity for creative thinking. Each building is different and requires its own unique solutions, where 'the balance between the existing building and the new use is variable dependent upon character, condition and the needs of the use'. Where customising solutions to existing buildings may be seen as an additional cost, added value is achieved through the unique character of the spaces."* (Orbaşlı, 2009)

Figure 63 A true loft named “Theatre House” by Cadaval & Solà-Morales, this building use to be the local theatre of the buoyant tech district, Barcelona, Spain, 2019

Raw and true lofts have their own unique textures, materials and elements, such as, original bricks, concrete floors, cast iron, beams, columns, figures, industrial shafts, tubing, hardwood floors. These genuine textures and components customarily imitated with recent materials but these old original floors, bricks and elements cannot be imitated completely. Besides its historic value, these elements are unique. *“The exploration of materials and forms is also very dynamic in loft design. An intimate dialogue of these two elements can be experimented with in unusual ways.”* (Ranalli, 1999)

High ceilings are not common in traditional dwellings; lofts are roomy and spacious because of their open space plan even if they got regular ceiling heights. And if they have high ceilings, that makes the space more comfortable and spacious. That spaciousness is a major factor what makes a loft unique which cannot be found in traditional dwellings. Lofts are unique with their fresh air, spaciousness and luminousness and this environment makes itself noticeable in the first step taken inside.

When someone got plenty space and height to design it enhance the creativity. In loft lifestyle it is possible to use much larger furniture, high bookshelves, large sofas, life-size statues, industrial large lightning equipment, from butcher's block to carpenter's workbench. Large furniture are unique pieces which makes the interior different and exclusive. Antiques blend well with the loft style. Someone can use old pallets or crates as a coffee table or even a fish crate as a bath tub just like Rauschenberg did. At the beginning it is common to repair and create your own loft's interior. Customarily artists paint and sculpt huge paintings, art pieces and graffiti on their walls they also invite their friends to their lofts to join them while this process. Artists draw and sculpt their friend's walls to help them to create a home. Photographers hang their own enormous photographs to their walls. Conventional residences are not suitable for such actions.

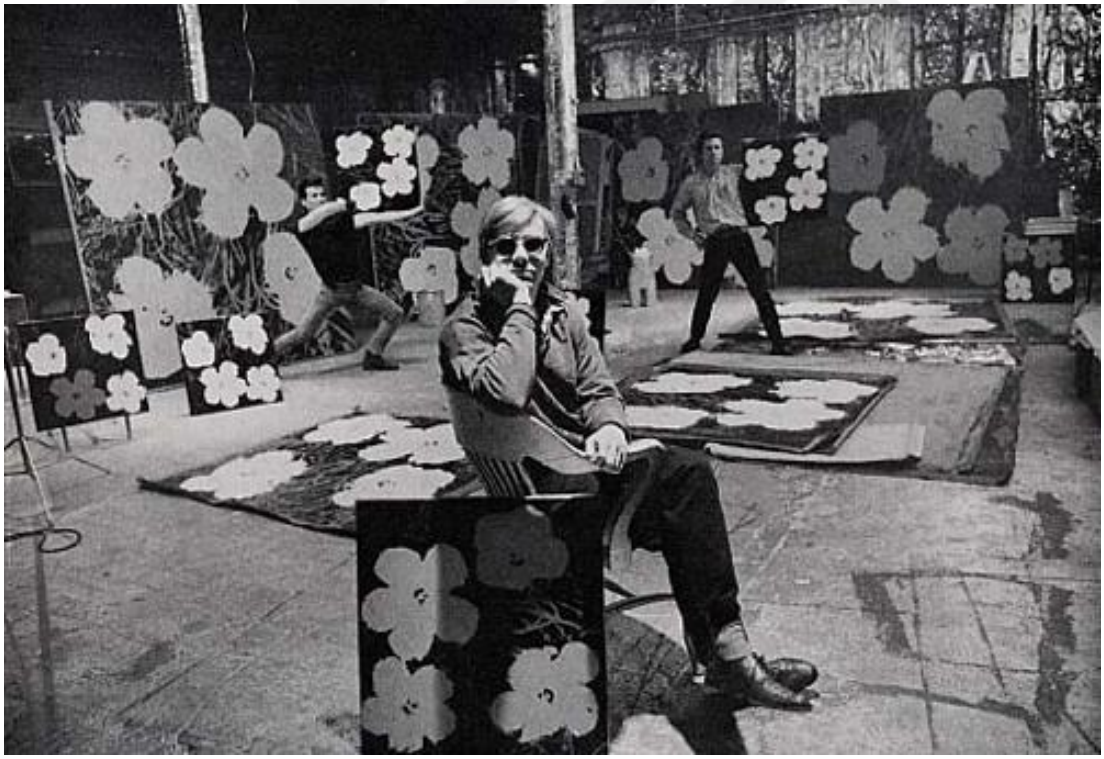


Figure 64 Andy Warhol's Loft called "The Factory" New York City

Lofts traditionally have unusual materials. Residential buildings mostly designed by certain criteria and they don't have much variety. Most of them got plastered walls,

plaster ceilings, and parquet floors. Their circuitry and mechanical installations are hidden. Lofts tend to expose these installations, wire harnesses and even plumbing. These exposed elements, structure, naked walls, raw and coarse materials, industrial details make loft's look unique and unconventional. These details can be hidden, or stand out in the whole, can be used functionally or merely aesthetically. If a loft contains an old industrial material, stain, equipment or element that is a unique component what makes the loft special. Even an old oil stain or wearing marks on the floor are part of the history.

In a loft people change rooms and functions without using doors or passing through thresholds this is a unique feeling of a freedom. Lofts are way more creative and flexible when it compared to traditional residences. There are open zones without boundaries instead of rooms with walls, spatial organization of a loft and the extraordinary spatial approach makes the loft unique.

Highly customizable interior makes loft stand out from traditional residences and makes loft spaces unique and extraordinary. Lofts are customarily but not obligatorily adopting the eclectic style. Eclecticism generates unusual, atypical spaces with endless variations and combinations.

Figure 65 Uniqueness of a loft with large furniture, vast opening and large windows.

3.1.6. Environmentalism

Today's architecture adopts the idea of conversion of the old structures or new constructions with the reference of the past. In these way old structures like, factories and warehouses converted into residences, offices, studios, ateliers, galleries and shops therefore new spaces created by this relation. (Martinez, 2009)

Buildings may have lost their function before their lifetime is over. Re-use of non-functional industrial and non-industrial buildings is a sustainable and environmentalist approach when it's compared to demolishing. That is common to demolish abandoned and inoperative buildings to open new spaces for incoming projects. In another scenario abandoned, inoperative buildings are consigned to oblivion. Community leave these buildings to their fate. On the other hand, loft conversions are quite the opposite as a solution. Loft culture contributes city's urban transformation, architectural history and city planning. Loft conversions are

protective approaches, beside that loft conversion is good for the environment. It is good for the environment because demolishing and reconstructing a structure demands more energy, sources, workforce and funds conversely loft conversions are less demanding. Demolishing and reconstructing a structure have negative effects both on economically and culturally. With demolition a part of the city's history and society's culture has been erased permanently. In environmental basis, loft conversions are commonsensical. Lofts have a prudential character.

Re-use of an old, non-utilized structure as a loft is a sustainable approach and this conversion of an old building as a loft is practically recycling a whole building with all the materials, even if they are not recyclable. Bricks, concrete and debris are non-recyclable elements after a demolition. Loft conversions are heroic interventions which are beneficial to the environment, history and the culture. *"In terms of energy consumption re-using or adapting an existing building also has a number of tangible environmental benefits. Using the existing stock reduces the use of new materials and the environmental impacts and CO2 emissions connected to their production, while the embodied energy of the existing material is preserved and not wasted. Furthermore, the substantial wastage from demolition that would otherwise go to landfill is also avoided, especially given that currently 24% of waste in the UK is building waste."* (Orbaşlı, 2009)

Most of the times, demolishing and building new buildings are considered as the easiest, most simple solution on the other hand, reusing old structures are considered hard, problematic and complicated. There is a widespread misconception that reuse of an old building is expensive than building a new structure from scratch. Also, there is a common idea that new buildings are better than old ones when it comes to the energy efficiency. There are many reasons behind to keep, maintain or reuse an old building besides, there are infinite ways to convert these buildings. In the case of a loft there are infinite options to convert an old building, it can be more energy efficient than a new building or it can be quite the opposite. Veer Lofts in Seattle have vast open spaces, they have large windows to benefit from natural light, green features like low-VOC paints, water saving fixtures, energy efficient appliances and recycled materials. (Dorfman, 2007)

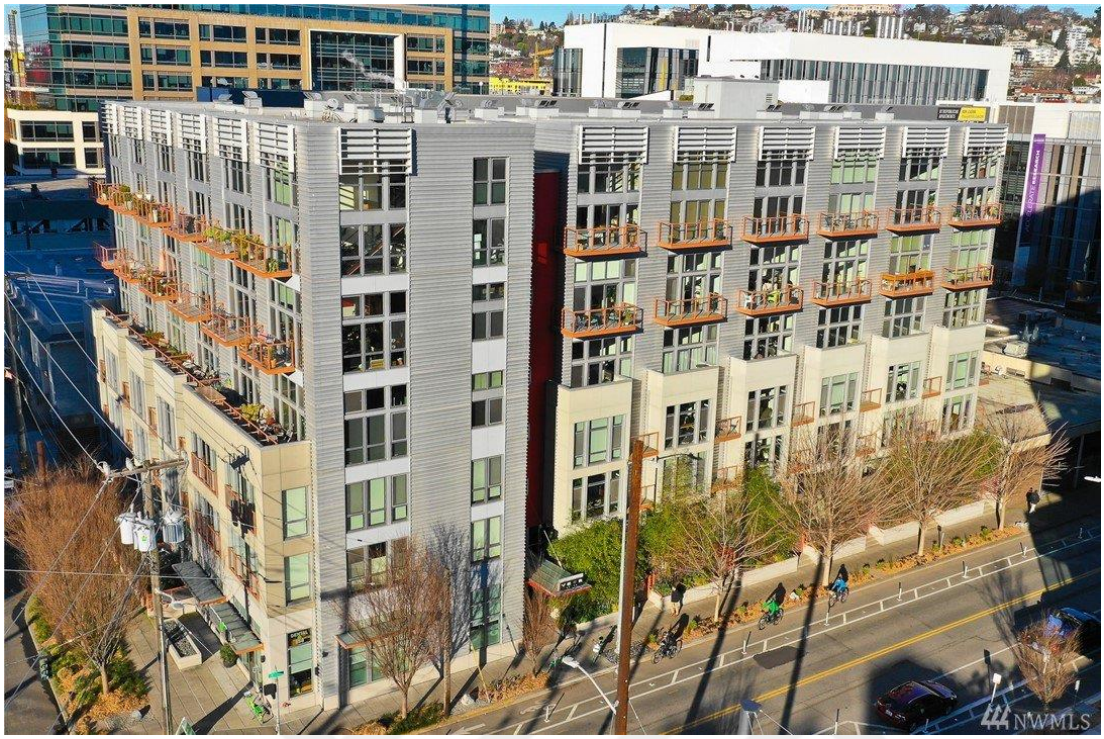


Figure 66 Veer Lofts in, 401 9th Ave N Seattle, Washington USA.

Figure 67 A loft from Veer Lofts Seattle.

Advantages of reusing old structures have environmental, historical and economic aspects. *"The potential and value of the existing building stock has to be recognised as part of sustainable development. Sustainable development concerns not only environmental targets but also economic, social and cultural ones."* (Orbaşlı, 2009) Lately, there are increasing number of data, literatures, studies and reports emphasize the importance of reusing old structures for a sustainable future.

3.1.7. Conservation

After the clearance and dissolution of the industrial companies, lots of building becomes dysfunctional, unused and derelict, most of them are lack of attention, maintenance and restoration. These buildings have historic value and part of a culture itself. Many important buildings become the victim of development-purpose demolition. (Lepel, 2006)

In 1950s and 1960s mass demolition of the industrial and historical buildings get reaction and cause global protests by the society all around the globe. Idea of demolish the unproductive buildings to open new spaces for the new functional buildings which is suitable to the new order of the city abandoned in short time. In 1970s developed countries adopt conservation rather than demolition in urban life. Understanding of conservation and urban transformation becomes prevalent. After cultural heritage movements in 1960s and 1970s rises a new discipline called industrial archaeology takes form. (Neaverson & Palmer, 1998) In 1973 SoHo New York announced as historic preservation site. (Köksal G. , 2006) Unfunctional buildings considered as something precious rather than useless pile of building stock.

Figure 68 Historical building under preservation, Cast iron historic district, SoHo, New York City

Loft conversions prolong building's life because of the intervention made by conversion both structurally and functionally. Loft conversions contribute urban space, enhanced the overall quality of the city. Historic buildings form bounds between past and future by the building itself and contribute to the collective memory. Re-purposing an historic building is not only about the building itself, it has an extensive impact on the whole city and the society. Re-purposing a building will liven up the environment around whilst lengthen the lifetime of the building. (Baba, 2015) As an example, after Robert Rauschenberg creates his first loft conversion, more people follow his steps and loft living in SoHo has started. That phenomenon lightens up and revives the SoHo. People who become socialized in an historical environment easily understand the cultural continuity. (Hall, 2005) Traces of the past must be visible to the society for creating healthy individuals. Cultural continuity that predicted in the example is not about an exact revitalization of the past, it's about carrying traces of the past in our new life. Also, conservation is a tool to strengthen the national identity. (Tekeli, 1988) *"Regeneration is about change and conservation*

is often defined as the management of change. Good urban revitalisation not only involves diversifying economic activities but also harnessing the heritage value and preservation of the social fabric." (Orbaşlı, 2009)

3.1.8. Economical

Re-purposing a structure generally cost less than demolishing and re-building. Demolishing and re-building is such time-consuming act when compared to re-use. According to "Urban Innovation Systems: What makes them tick?" written by Willem van Winden, Erik Braun, Alexander Otgaar and Jan-Jelle Witte an old light industrial building or warehouse can be transformed into a loft more swiftly and effortlessly than another approaches. Because of that speed and easiness loft living has turn into an accepted way of transformation project through time. (Winden, Braun, Otgaar, & Witte, 2014) In construction business time is equal for the money; conversion of the former industrial buildings or old buildings are rewarding and profitable approach by certain sources. Loft conversions are drastically faster than demolishing and rebuilding.

Lack of capacity of the industrial buildings in the world limits the true loft transformations and the numbers of true lofts available. While population and demand on loft living increases, number of the true lofts remain constant. Lofts gain value through time. Limited global supply increases the value of each, individual loft day by day. (Baba, 2015) That makes lofts a profitable investment and consistently increasing valued commodity. It is more likely to profit from a loft conversion if the proprietor wants to sell it. According to the existing data, studies, and real estate market, high ceilings are always a big selling point, it is preferable to the consumer. *"Increased home value and easier resale. High ceilings are a desirable feature that buyers today tend to covet. If your house features high ceilings, you may find that you have an easy time selling it once you're ready to do so and that your home commands top dollar from interested buyers."* (Backman, 2020)

Loft living and conversion can be a lifesaver, lots of property owner are not allowed to demolish and rebuild their own property because of the council of monuments, municipalities or regulations, their properties becomes derelict and barren. Loft conversion could be the perfect approach in such cases. In general, old existing buildings can transform into lofts with some basic permissions or even without any permissions at all. If existing structure not a registered building or under historic preservation basic permissions will be enough in most of the countries.

Large windows provide more natural light, and electricity may cost less than traditional structures. Large windows originally intended to use daylight and save from the lighting expenses in industrial buildings. Using daylighting sensor, which detect the light levels in a room could be useful. Because of there are less barriers blocking sunlight, whole place will keep illuminated. Also, large windows ensure better ventilation and fresh air. Well illuminated space will easily get heated in the winter through sunbeams. In the winter plants lose their leaves to allow maximum sunlight to their body, same method can be used for the buildings. Investing on good shades will be very useful throughout the summer. If design completed with energy saving lights and energy-efficient appliances the loft which is aforementioned will become more energy efficient and economical than most of the alternatives. (Sarté, 2010) Maintenance will be less expensive because of the exposed installation such as electrical and mechanical fittings. If loft conversion made thoughtfully and down to the smallest detail, maintaining a loft will be always cheaper and easier. Otherwise, heating bills, dust and high ceilings will create major problems.

An occupant can easily use their loft with two purposes both work and live. If their job is suitable, they won't need an office or atelier or whatever their need is. They won't have to pay two separated rents for two places and they won't pay for the transportation either. According to The New York Times 2013 story Tumblr's founder and chief executive officer David Karp lives in a loft in south Williamsburg, Brooklyn. He uses his loft with multipurpose home, office and a mechanic shop. He and his girlfriend both lives and works in their loft and Karp restores his classic 1969 Honda CB160 motorcycle in the middle of their loft. (Wu, 2013)

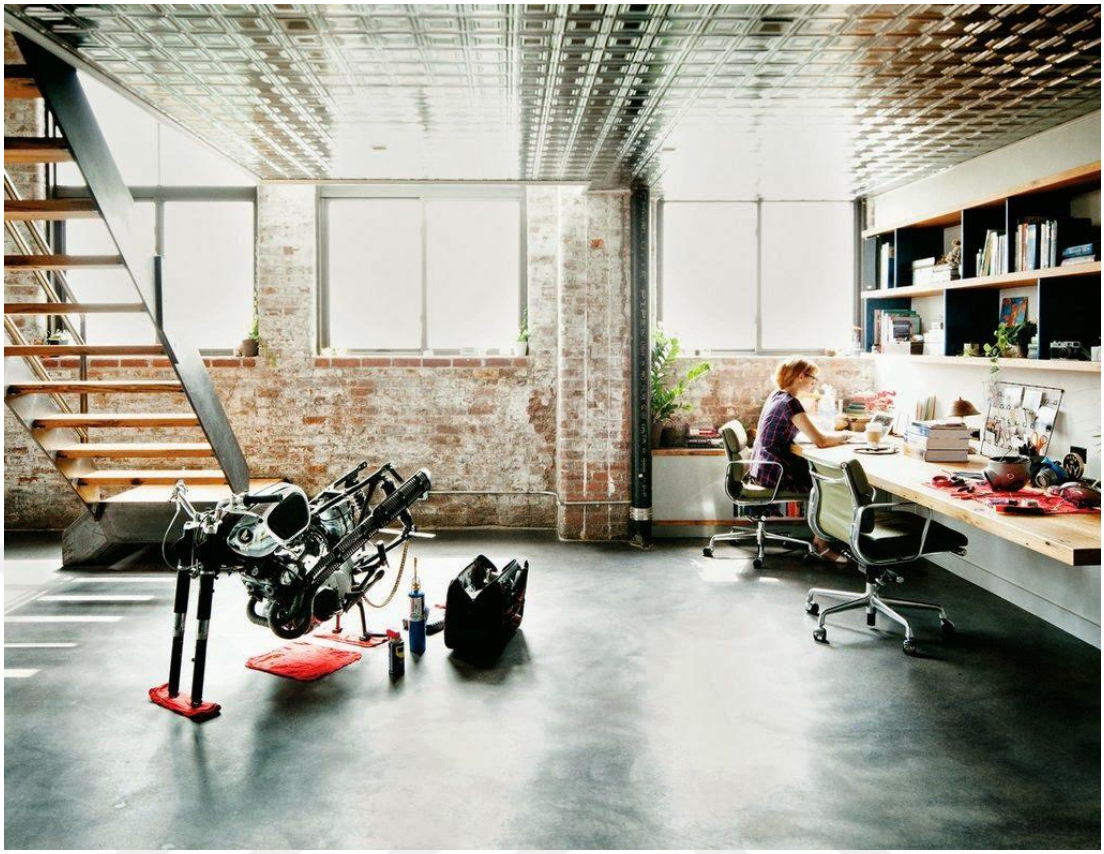


Figure 69 David Karp's Brooklyn loft by John Gachot.

There might be additional expenses occur whilst maintaining a loft likewise heating bills, but the lower initial building cost of the loft should more than cover it. In conclusion, occupant will live in a healthier, better, unique space which they really want, these advantages will cover the rest.

3.2. Disadvantages of Loft Living

Lofts are unconventional, unique spaces with their characteristics, those extraordinary features may cause disadvantages. According to Ranalli: *"Each loft presents a new, different and challenging spatial problem."* Predetermined elements like windows, elevators, beams, installations and stairs create a problem. (Ranalli, 1999) Loft users have to make a mindful choice to live in a lively, mixed-use space and they have to acknowledge the pros and the cons of loft living. *"For example, the exceptional level of freedom for combining working and living in the loft means that*

residents have to accept some amount of activity and traffic next to their loft." (Winden, Braun, Otgaar, & Witte, 2014) For the individuals, developers and designers who are interested or planning to live, develop or design a loft, they have to carefully think about the disadvantages of the loft living. Some people cannot take these issues caused by loft living. Lack of privacy, utilization problems, shared air and smell, economic and legal problems may occur. Traditional residences provide more privacy and isolation, they are common and easy to maintain. Those issues can't be acceptable to all. Disadvantages of the loft living can outweigh the advantages of the loft living.

3.2.1. Utilizability

Climate control costs more. All that air, free to circulate past the windows and exposed structural stonework can make it quite warm in the summer and quite cool in the winter. To boot, it can take a while to get back to your 'comfort zone' if it gets too hot or cool, and it will cost more than a similarly-square-footed apartment of a more traditional construction.

Cleaning a loft is could be harder than traditional spaces, high ceilings are hard to reach and exposed structure, installations, beams are more complex to clean when it compared to the traditional spaces. Because of the high ceiling installing or cleaning a lighting fixture can be very problematic. Even changing a bulb can be exhaustive, typically high platform ladders and at least two people needed for this job. When it comes to cleaning it is hard to reach high ceilings, walls and windows, also, tall furniture are very problematic to reach and clean, cleaning a loft is a time consuming, exhausting process for loft users when compared to traditional residences. This complex repetitive cleaning process will become a great disadvantage.

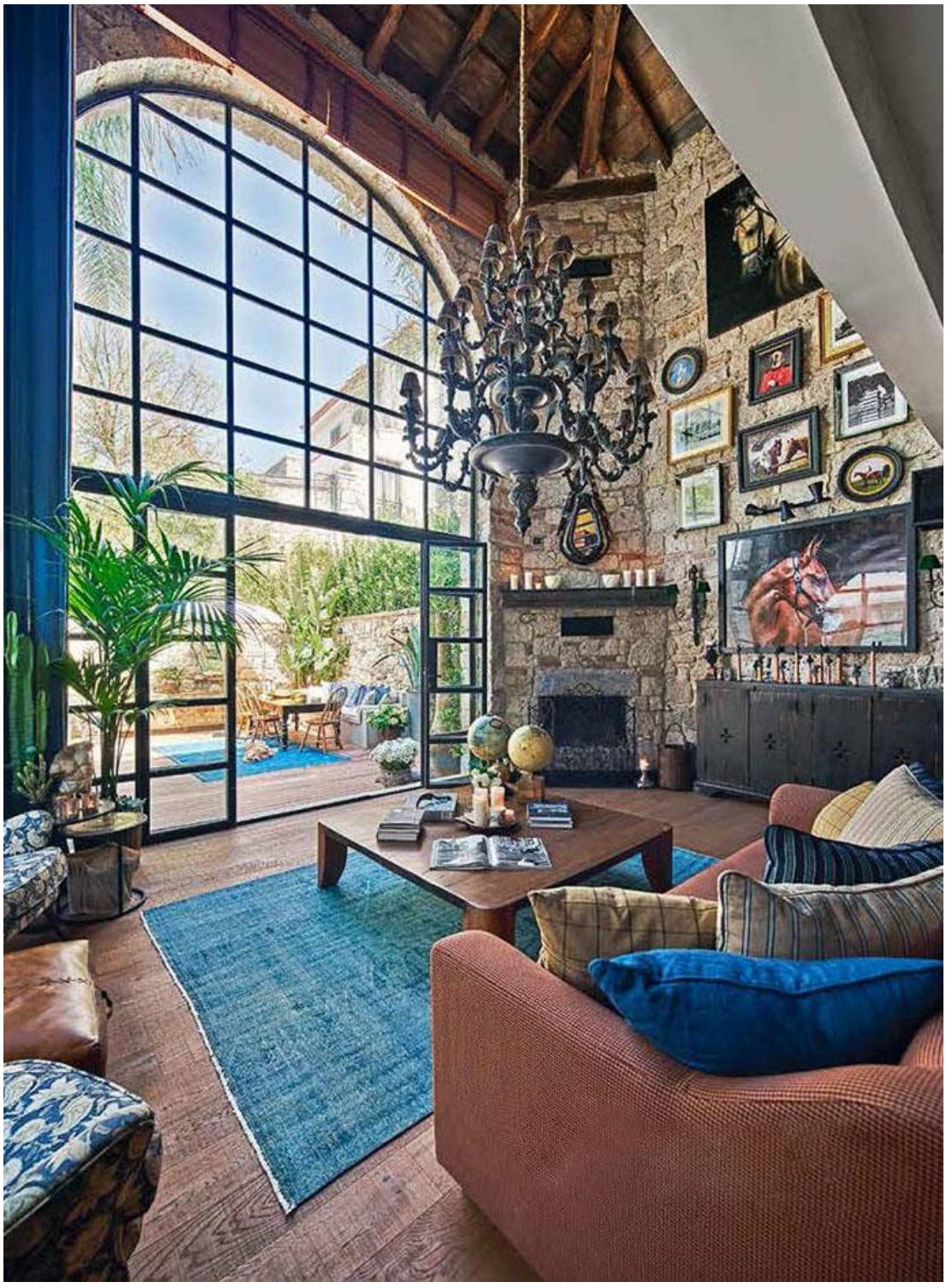


Figure 70 Kapari Loft by Mustafa Erinanç, Alaçatı, İzmir, Turkey, 2018.

Materials such as concrete, exposed brick and stone, pulverize in time and create dust consistently. Because of that, space get dusty more than usual and more rapidly, lofts become dusty more than traditional residences and needs to be clean more frequently. This dusting can be very frustrating because of the frequency.

Figure 71 Concrete dusting.

3.2.2. Odour Control

Architectural barriers help to control air indoors and can hold unwanted odours within walls. Without interior walls and secluded rooms, the air is uncontrollable in lofts. In traditional buildings unwanted smells can be restrained within rooms such as garage, kitchen, atelier, workshop. But in a loft, contaminated air travels freely through the space. Regular chores like cooking, exercising, working with chemicals, painting, parking cars inside can be irritating. Opening windows and mechanical appliances will increase clean air ventilation in the building, thus gradually reduce unwanted odours. Cooker hoods, air ducts, exhausters and suction fans will be helpful, but those devices can syphon contaminated air effectively from confined smaller spaces, when there are no barriers to restrain that smell, that unwanted scent will swiftly disperse to the whole place.

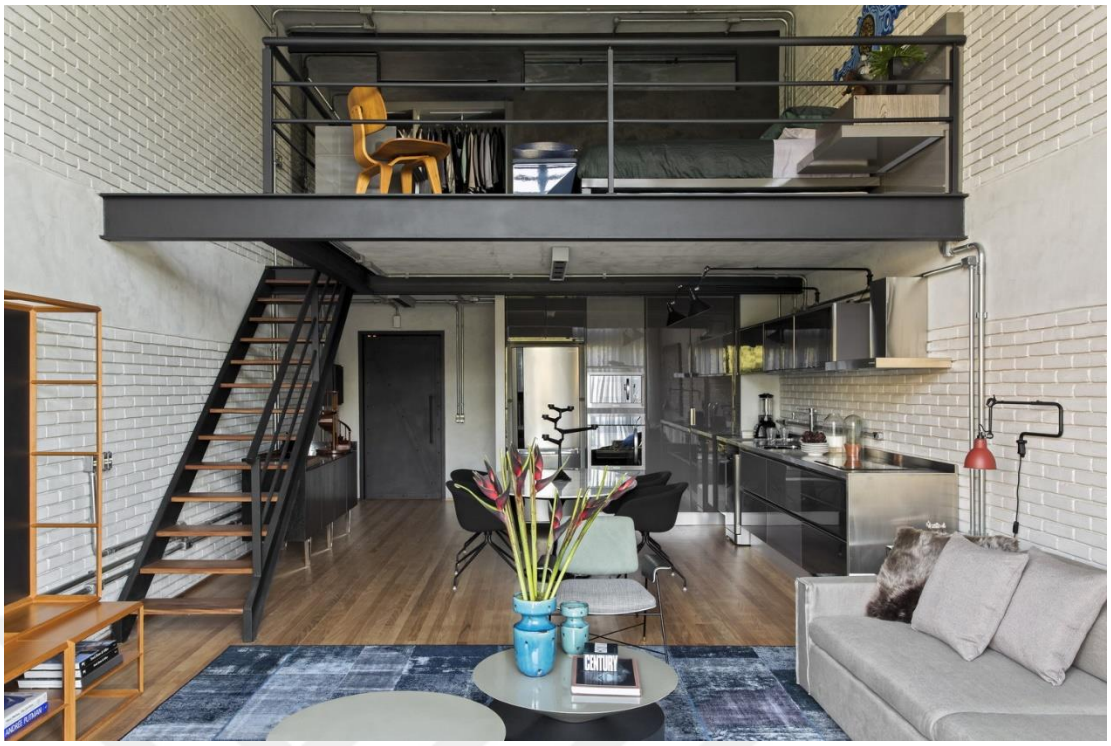


Figure 72 Industrial Loft II by Diego Revollo Arquitetura Brazil.

3.2.3. Lack of Privacy

In loft living and open space plans, everything is open to the line of sight. Users consistently see each other and know what they are doing. Privacy is the Achilles' heel of loft living that is impossible to be alone or have a private phone call in an open space plan. This feeling of always watching by someone can make users feel anxious. Also, the acoustics in an open space plan is an important issue, without any barriers to absorb sound waves, they create echo and travel freely. Not just sounds from humans create this echo and disturbance, house appliances like a washing machine or television can create loud noises. When a sound wave hits a hard surface, most of the sound is reflected back. According to book of Bruce Rozenblit; "Audio Reality: Myths Debunked, Truths Revealed", the propensity of reflection is higher, depending upon the density and the hardness of the surface. Harder and denser surfaces generate a louder echo. Bathrooms have great acoustics because of hard and dense materials like marble and ceramic tiles also, the absence of furniture and textile help this circumstance. Fully carpeted rooms, textiles like drapes, cushions, wallpapers, sofas, and the furniture can absorb and lowers the sound waves. *"Soft*

surfaces absorb sound by letting their molecules vibrate when stimulated by the sound, thereby converting it into heat." (Rozenblit, 1999)

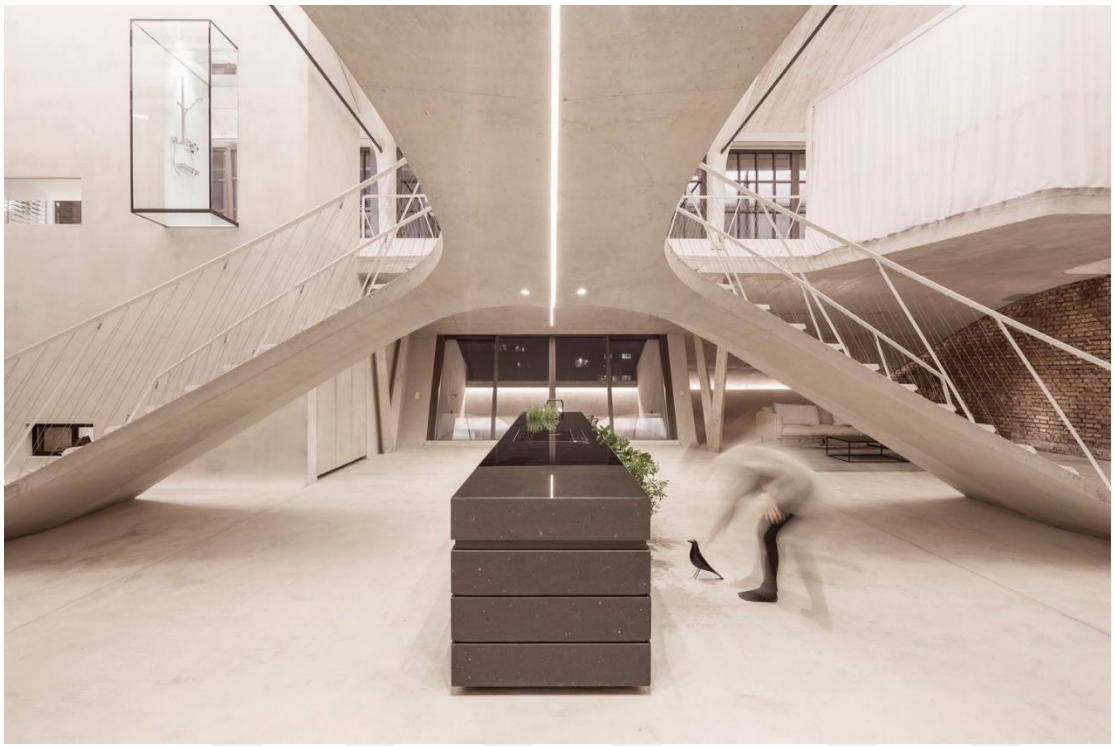


Figure 73 Dense and hard surfaces reflects most of the sound waves; Loft Panzerhalle by Smartvoll, Salzburg, Austria.

Graphic designer and blogger Nichole Philips and his partner Andrew move into a loft in 2012. In 2015 Philips write "The pros and cons of loft living" in her blog and share her experiences. With her own words, Philips calls attention to an important issue. *"Not only was I getting used to living with Andrew, it was also an adjustment realising that he tends to stay up way later than me. So, learning to sleep upstairs in the open loft area while lights are on along with noises from the TV or computer was a challenge. I no longer had that other room I could go to or that he could go to."* (Phillips, 2015) *"Cavernous rooms create echoes and can carry noises, big and small, throughout the home—and even next door. This can cause headaches for anyone trying to concentrate, sleep, or just generally enjoy the sound of silence."* (Senison, 2019)

Figure 74 Loft Diego by Arquitetura Nacional Petrópolis, Brazil.

3.2.4. Economical

The change of function may cost more than the demolition and the rebuilding. Loft transformation is the nonconventional way of building, this unusual approach may create a unique space at the end but also creates unique and extraordinary problems whilst that transformation. These problems won't find an end with the completion of the construction. Also, overall lifetime of the old building is ordinarily shorter than the newly constructed. Moreover, the old building may rot, corrode or wear faster than the new one, old building may demand expensive restorations through time. Besides, old instalments, wiring, plumbing, harnesses and elements are not reliable like the new in many ways, the decent fix for this problem is a comprehensive restoration embracing whole. A comprehensive restoration with the superior and current components provide a reliable space after this transformation.

Furthermore, transforming lofts are definitely expensive and extraordinary approaches, that is because of the original buildings were never intended for residential use. Major expenses can be more expensive than expectations, old wiring plumbing and structure are never reliable to use without a complete renovation or repair. Original function of the building is a constant problem against that new purpose, developers and designers have to carefully redesign the space to find more unique and inventive ways to overcome these obstacles. (Winden, Braun, Otgaar, & Witte, 2014)

High ceilings are one of the main characteristics of lofts, but this feature causes some disadvantages. High ceilings always cost more to build, repair and maintain. To heat, a high ceiling loft or space is naturally expensive than conventional spaces, first of all, high ceiling rooms have more volume and air than rooms with low ceilings. Therefore, more energy consumed to heat more air; according to that, utility expenses will be higher than traditional spaces. It is harder to heat a cold loft in the winter if it is attainable, users must benefit from the sunlight as much as possible. Likewise, in the summer, lofts can overheat when they compared against other structures and need much more energy for cooling. Physically heat rises, the hottest part of the spaces are the high levels, this may give you an advantage in the summer,

but a disadvantage in the winter. Also, thermostats work depending on the air bellow and the heating system must work more than regular to heat whole space from top to bottom. According to Heather Senison, loft users are complaining about their heating bills, and most of them are telling that their expenses are beyond their expectations. Heating bills may cost more than your calculations. *"Our cost of heating was a lot more expensive than I would have anticipated,"* (Senison, 2019)

Figure 75 It is difficult to cool and heat a vast space; Fitzroy Loft by Architects EAT, Fitzroy, Australia.

When it comes to loft living, most of the people have never tried it before, to start a loft living is an adventuresome, unusual decision because of this reason customers looking for a loft are rare. It can be tough to sell off a loft due to its uniqueness and rarity. Loft buyers are few, and the market is slow when loft compared to traditional residences. But you can always profit more from a Loft conversion with the right buyer.

3.2.5. Legal Issues

Having a permission to a traditional building is easy and usual, but loft conversions are not that usual. Even the officers in the relevant departments will be confused about the transformation and the permits. Legal problems may occur, due to the regulations along with the residential and building codes. If the building has a historical or cultural value, it is ordinarily under the protection of the government. It may or not permitted to convert a building to a loft. And even it is allowed, it will be exhausting to obtain the necessary permissions. In most of the countries, building projects don't need planning permission if the interference is not radical. In general, this is acknowledged as permitted development rights. For example, in the United Kingdom building projects that normally have permitted development rights include: industrial premises and warehouses which is the main source of the loft conversions. (Barnet Council, 2020)

Figure 76 Loft A Lejant by Mustafa Erinanç, Alaçatı, İzmir, Turkey 2016.

CHAPTER 4
DISCUSSIONS ON LOFT CULTURE

The phenomenon of loft living has emerged after many separated events. The creation of loft living has deeply connected with issues like gentrification, deindustrialization, and urban conservation. In other saying, loft living is an upcycle project for the non-functional buildings.

Loft culture detailly examined by this research. According to the shared data in this thesis, the history of the lofts from the very first beginning studied and transferred to the reader. The popularization process of loft living explained by the important events and periods. Characteristic features of lofts also explained with their relations with the industrial buildings. Five accepted types of loft structures categorized with examples and their own characteristic features. Finally, the advantages and disadvantages of the loft have revealed. Revealed advantages and disadvantages become evident by the studies referenced above.

Loft living holds many advantages, and it has positive impacts on society. What is the underlying reason behind the underdevelopment of the lofts in Turkey?

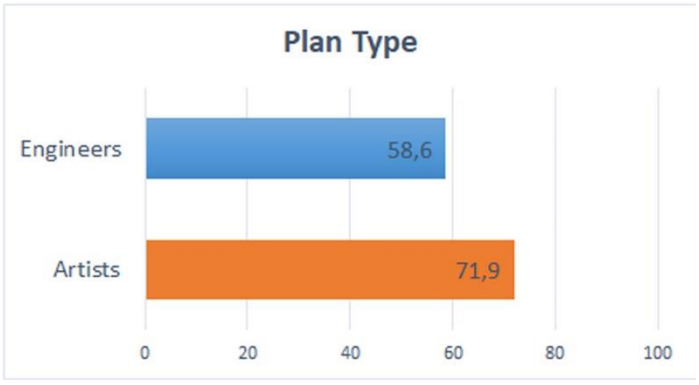
In order to understand this data better and measure that loft type building is a desirable lifestyle or not, a questionnaire has been conducted. The results are shared in the next chapter. And in the following chapter, the results of the questionnaire and the underdevelopment of lofts has discussed with the six senior architects. These architects specialized in the area of restoration, historic buildings, and conversions.

4.1. Questionnaire

In 2020 a questionnaire about the differences and preferences between traditional and loft residences conducted on 480 people, 240 artists, and 240 engineers to study their preferences by Mustafa Erinanç. The aim of the questionnaire is to understand the preferences of the artists and the engineers then compare them with each other. The reason behind selecting that specific two groups is because artists represent the right brain, and creativity and engineers represent the left brain, and analytic thinking. Two opposing occupation groups symbolize different world-views.

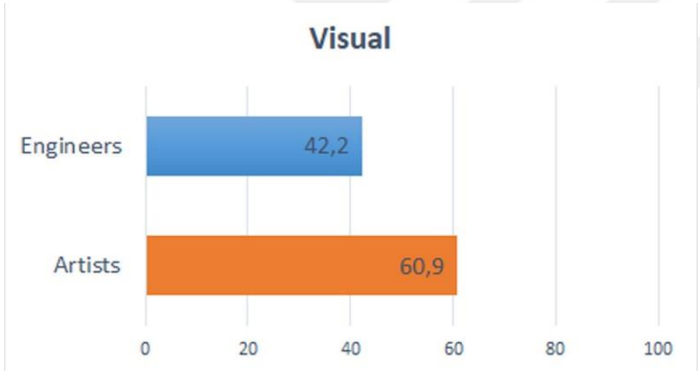
First of all, participants chose in between two distinctive plan of the same residence one as a loft and the second as a traditional 3+1 residence. 71,9% of the artists and 58,6% of the engineers choose open spaced loft plan over traditional, both artists and engineers prefer loft living on the plan.

Figure 77 Loft on the left and traditional on the right.



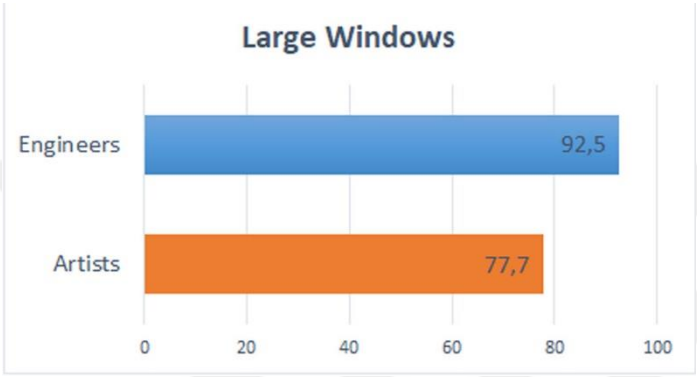
In the second question panoramic picture from an interior of a loft and a traditional residence given to the participants, 60,9% of the artist and only 42,2% of the engineers prefer loft in this question. Even though 58,6% of the engineers choose loft in the first question most of them prefer traditional residence when it compared against a loft in the panorama.

Figure 78 Loft on the left and traditional on the right.



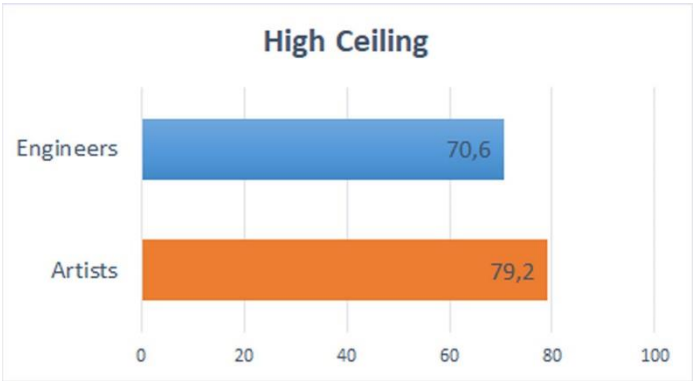
Third question is a comparison against two pictures of the same space with or without the large windows, different level of the overall illumination over the space and the participants preference. 77,7% of the artists and 92,5% of the engineers like bright loft space better. Majority of the artists and the engineers choose the well illuminated space with the large windows, natural light is the highest rated response of the whole questionnaire.

Figure 79 Large windows on the left and without windows on the right.



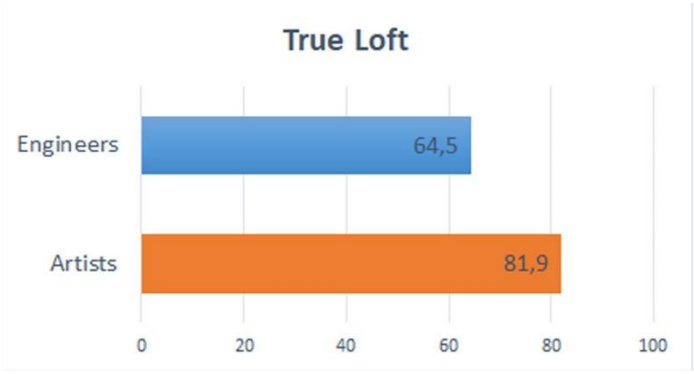
Similarly, to the third question, fourth question is a comparison about the ceiling height, participants choose between high ceiling and regular ceiling height. 79,2% of the artists and 70,6% of the engineers wants to live in a space with the high ceiling. Before the questionnaire, the preconceived notion and the expectation had been that most of the engineers would have preferred regular ceiling height because of the efficiency, but results are the total opposite. High ceiling is the second highest rated choice of the questionnaire in overall.

Figure 80 High ceiling on the left and regular ceiling on the right.



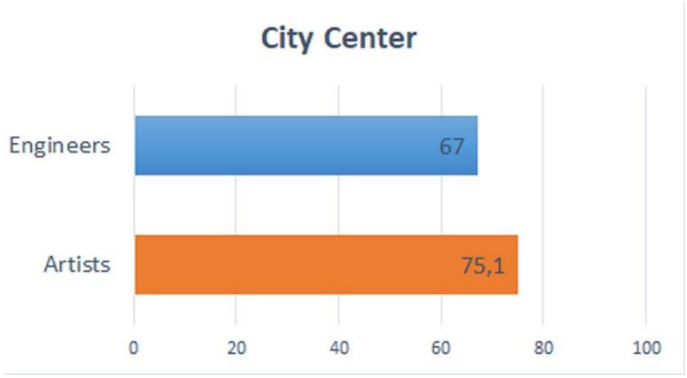
Aim of the fifth question is to understand that can participants tells the difference between a real loft and an irrelevant project introduced with the name “loft” as a marketing strategy and to study participants choices. 81,9% of the artists and 64,5% of the engineers chose real loft over the deceiver one. Only 18,1% of the artists and 35,5% of the engineers favour the structure which is pretend to be loft.

Figure 81 Real loft on the right and structure pretends to be loft on the right.



In the sixth question participants examine the given picture of a loft and decide that they prefer a loft in the city centre or not. 75,1% of the artists and 67% of the engineers' remark that they will prefer the loft in the city centre.

Figure 82 Michigan Loft by Vladimir Radutny Architects in Chicago, Illinois, completed in 2018



The final question asks; if participants prefer to live in a structure like the picture above what will be their reasons of choice. Most popular answer amongst the artists is "High Ceiling" and the most popular reply comes from engineers is "Spaciousness".

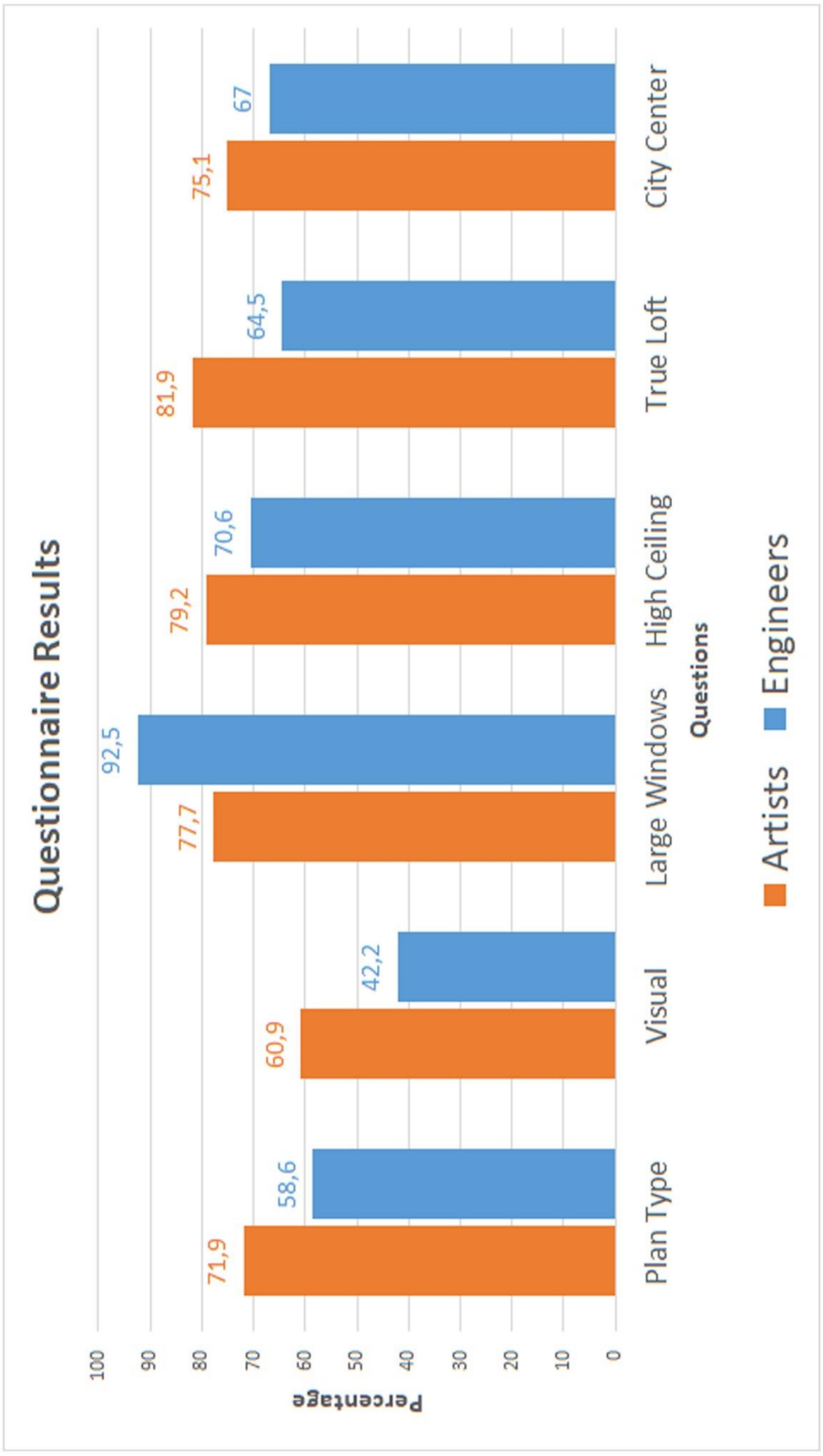


Figure 83 Questionnaire Results.

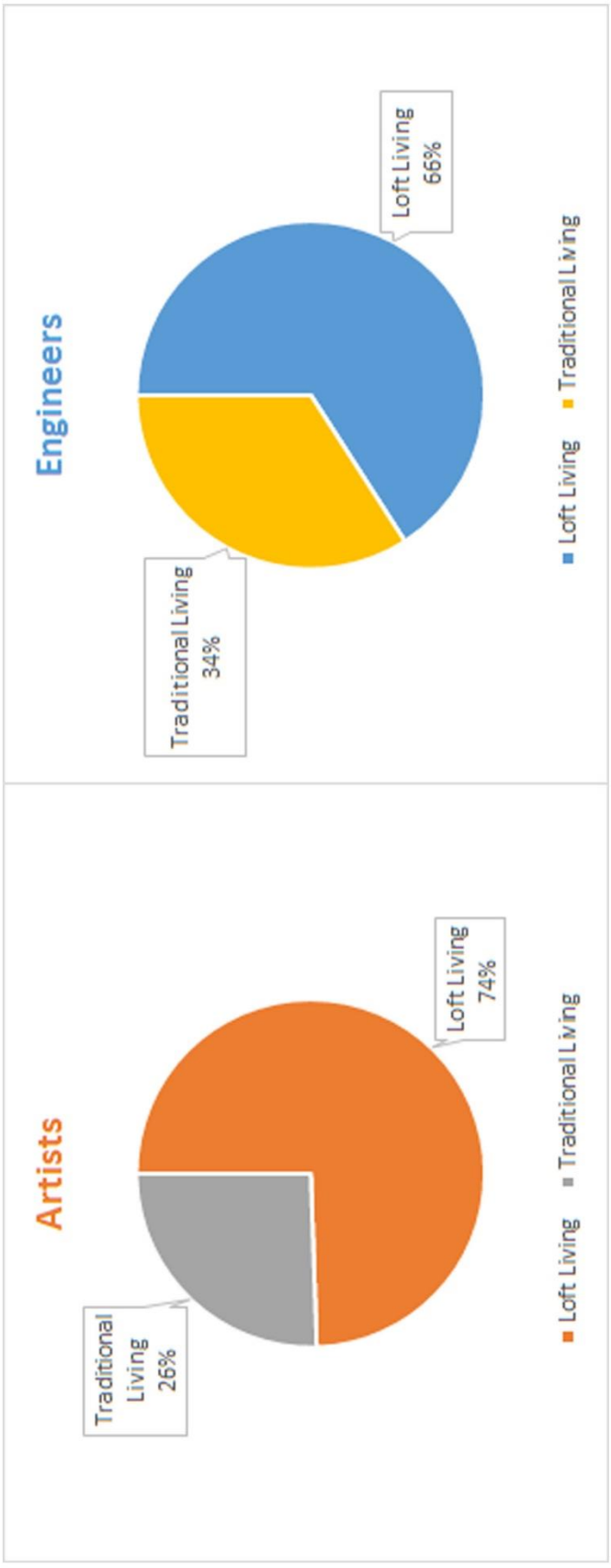


Figure 84 Questionnaire Results, Overall Preferences.

According to the questionnaire results, loft living is desirable by 74,4% of the artists and 65,9% of the engineers, and in total 70,1% of the 480 people who have participated in our questionnaire.

From the very beginning loft living is always associated with artists but according to the questionnaire results, it is favoured by the majority of the engineers as well. Some characteristic features like large windows, even proffered by engineers more than artists. Loft living, especially preferred by the single and bohemian individuals but, our questionnaire has conducted on people without any distinction about their marital status or age. Participants have randomly chosen by their occupation.

In the 2020s, traditional residences cannot cope with the needs of the users. In our time, the majority of society favoured loft living. This assumption has confirmed by the questionnaire results. Lofts have become an object of desire in the eyes of the people, especially new generations, desire loft living over traditional. Corresponding to this research, loft living is a favoured, preferable way of living.

High ceilings and spaciousness of lofts are the primary reasons that create this appeal. Modern society spends more of their time indoors. According to the psychological researches mentioned in chapter 3.1.2. spacious spaces, with a high ceiling like lofts, create a more natural and comfortable living space for the individuals and grant a sense of freedom. After the data retrieved from the questionnaire revealed, it is clear that loft living is a desired lifestyle by the majority.

4.2. Discussions with Experts

After the revealed information according to the questionnaire, loft-type buildings have substantially desired by society in Turkey, on the other hand, lofts have a misrecognition and won't be applied accurately. Loft living has applauded by society; nevertheless, lofts are underdeveloped in Turkey.

In this chapter, we would like to understand the reasons behind the underdevelopment of lofts in Turkey. Why loft developments not accepted or common. And why we convert historical and industrial structures different things rather than a loft? We asked these questions to the senior architects to reveal the necessary information to understand the underdevelopment status of the lofts.

We have discussed this case with six senior architects of İzmir, Ergun Demirbek, Etem Ülkütaş, Salih Seymen, Derya Akdurak, Cenk Öztibet and Ercüment Eren, who have extensive knowledge and experience in historic buildings, conversions, and lofts. Most of these architects have converted historic buildings something else rather than lofts, or they have deeply connected with loft conversions; we would like to understand the underlying reasons why they don't convert these structures into lofts.

In our personal communication, M.Sc. (Restoration in Architecture) architect Ergun Demirbek founder of “Kare Mimarlık” share his experiences with us about the loft living and the development of loft culture in Turkey.

According to the Demirbek market force us to gain maximum square meters in minimum standards. Real estate market neglect spirituality, and use the cheapest material and solution to stay economical. Loft conversions with high ceilings and large square meters considered unprofitable when compared to a multi-level traditional residence project.

According to Demirbek the biggest reason why loft conversions are not widespread is economic rent in Turkey. Also, historical and industrial buildings sacrificed to the economic rent because those buildings not protected by legislation. Demirbek says: “One of the greatest examples of this phenomenon is my own project named Fabrika Loft +1 in İzmir.” In this project, they have demolished the existing old industrial textile factory instead of protecting it and converting it into a loft. Ironically a new

conventional, residential, multi-story building with 1+1 residences has built to the existing space and named "Factory Loft +1". This old industrial textile factory has sacrificed to economic rent. The only reason they named this building as “Loft” is the materials used in the exterior reminds lofts. Demirbek's "Factory Loft +1" project is the answer to the initial question, why loft developments not accepted or common in Turkey.

Figure 85 Fabrika Loft +1 by Ergun Demirbek, İzmir.

Figure 86 Plan of the Fabrika Loft +1 by Ergun Demirbek, İzmir.

According to Demirbek's experiences, it is better to have a registered structure rather than a not registered one if the intention is re-purposing rather than demolishing. Registered buildings are more fortunate in a case like this. Because municipalities vacillate with an unregistered building, but registered buildings easily can be converted into lofts. (Demirbek, 2020)

Architect Etem Ülkütaş founder of “ETM Mimarlık” has completed many adaptive re-use projects in his professional life; exemplary projects of ETM Mimarlık are: TCDD Karşıyaka Train Station, Ödemiş Butchers Market, Aydın textile factory, and Yaşar Museum. He has shared his in-depth knowledge with us about restoration, adaptive re-use, and lofts.

One of the most recent and significant projects of the ETM Architecture is Yaşar Museum in Alsancak, İzmir. The reinforced masonry building is a former flour factory. When the factory became non-operational, the building becomes Tütün Bank’s commodity storage. When Yaşar holding bought the building, at first, they used it as prep class building for Yaşar University, and then they use it as the rectorate building. Finally, they decided to convert it into a museum of modern art. The museum will be operational in 2020.

Figure 87 Yaşar Museum by ETM architecture, Alsancak, İzmir.

Ülkütaş says, there aren't any obstacles in the development plan about converting this structure into a loft, they even consider that kind of conversion at first. Unfortunately, the municipality tells Yaşar family that, they can demolish the existing historical industrial building to build a new residential complex.

They convert this old factory into a museum rather than a loft, and the reason behind it is purely sentimental. Selçuk Yaşar, the owner of the Yaşar holding, always dreams about creating a museum of modern art for the İzmir. The family didn't have any economic expectations from the building. They disregard any economic rent or income. For the necessary permissions to convert this structure into a museum, they have struggled for ten months. According to Ülkütaş, demolishing an old historical industrial building is much easier than converting it into a non-profit museum.

Figure 88 Interior of the Yaşar Museum before the intervention, Alsancak, İzmir.

Another outstanding project of the ETM architecture is the Aydın textile factory, which has constructed in 1954. This structure is one of the first private textile factories of the Republic of Turkey and one of the first peculiar factories in the area. The factory has located in the city center of Aydın, next to the Aydın Forum. This factory and additional structures converted into, restaurants, museums, theatre, and co-working meeting rooms. The factory's unique structure could be the perfect underlay for a loft conversion. Contrarily the factory will be converted into a recreation area because of its unique and central location.

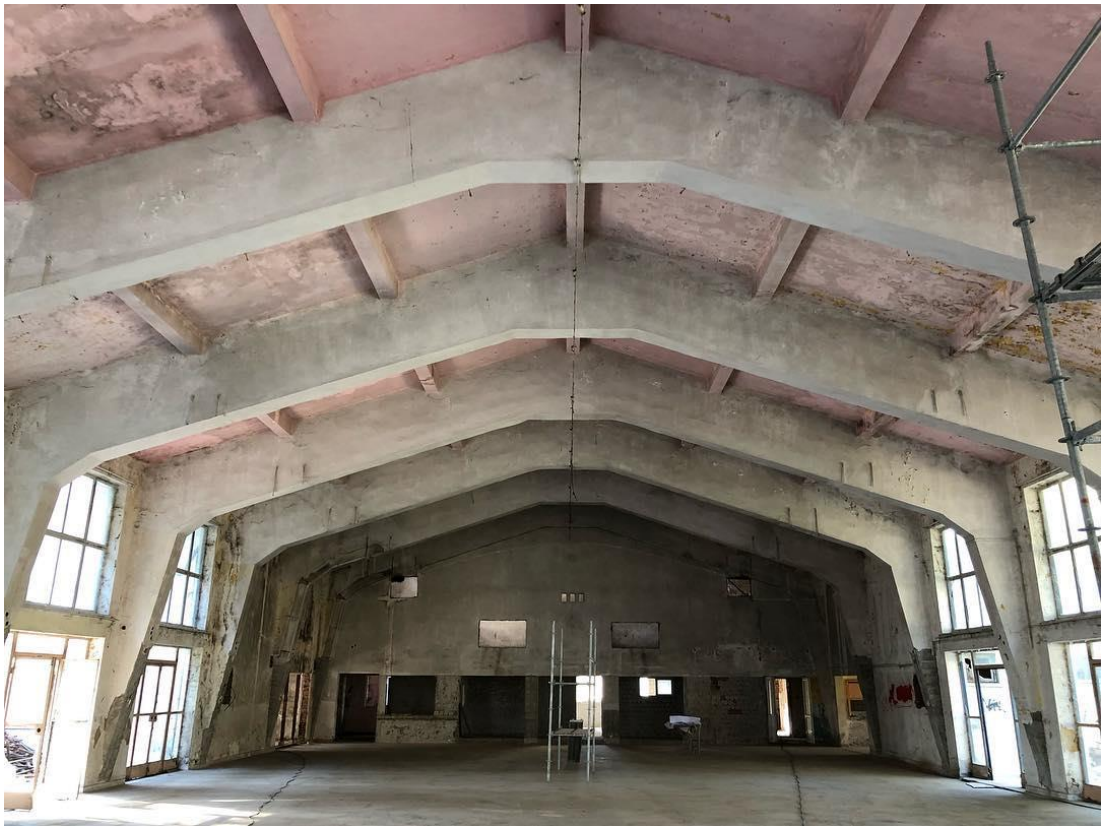


Figure 89 Aydın Textile Factory before the intervention by ETM architecture, Aydın,

Figure 90 Renders of the Aydın Textile Factory for the planned conversion.

Tekel's old tobacco storages located in Alsancak nearby the Alsancak Port and the building is one of the first warehouses of the Alsancak Port. The building has used by Tekel until 1993 as a rental. Storages divided into three parts one of them has become İzmir Chamber of Architects, the second, İzmir Chamber of Certified Public Accountants, and the last piece has converted into a commercial building by the landlord. Even though there are many residences in the area, the location considered as not suitable for a loft conversion, and the landlord believes that conversion into a commercial building will be more profitable rather than lofts.

Figure 91 Former Tekel tobacco storages Alsancak, İzmir.

Figure 92 Tekel tobacco storages Alsancak, İzmir, 2020.

The most important reason behind how loft conversions are not widespread in Turkey is the cultural inadequacy. Only after that, economic concerns come to light. Ülkütaş use to have a client, and he owns lots of real estate and lands enough for building hundreds of residences, but he keeps insisting on demolishing old Levantine Villa in Kordon. That is the aforementioned cultural inadequacy. The inefficient cultural accumulation about lofts and conservation causes the destruction of the industrial heritage. (Ülkütaş, 2020)

Senior architect Salih Seymen has shared his experiences and knowledge about loft culture. First of all, he points an important issue: why does the loft have no equivalent in Turkish language? How can it be expressed in Turkish?

When we say conservation in architecture, most people think about the protection of the structure. In essence, conservation protects the culture and collective memories. If only structure protected by conservation, this is no conservation at all. It is at least essential to bring the past into the present with structure and culture ideationally. The essence needs to be protected is the culture, and we don't know what does it means.

According to Seymen lofts are precious in other countries because their lofts and industrial buildings are work of art. Their industrial buildings are more sturdy, aesthetic, and high quality. Our industrial buildings are mostly primitive and provisional structures. Our domestic investor didn't have enough capital in the past, mostly foreign investors, Levantine, and Jewish families invest in the industry. Those foreign investors always afraid of investing large amounts in Turkey, and they build temporary, primitive structures. They make their principal investments in their own countries. Those industrial buildings are masterpieces crafted by the art of architecture and engineering, like the buildings of SoHo, New York City. Those buildings are aesthetically appealing than our primitive industrial structures. Turkey and especially İzmir didn't have a strong industry in the past. Our industrial buildings have mostly built in the 1900s, and most of them used as storage for tobacco and figs, like Tekel tobacco storages in Alsancak İzmir. The industry with the machinery, even the thread, and weaving factories build after the establishment of the Republic of Turkey. Industry highly tied to export and import; therefore, transportation is an important issue. Because of the Alsancak port and the Alsancak train station, the industry has formed around those structures. Industry firstly consisted of the Liman arkası area, which means the back of the port in Alsancak. Our industrial structures not sturdy, most of them have already completed their lifetime, these buildings are not suitable to make loft conversions.

Figure 93 Top: Tekel Tobacco Storage in İzmir / Bottom: E. V. Haughwout Building in SoHo, New York City.

According to Seymen, we respect industrial conservation in the public sphere, likewise Historical Coal Gas Factory in Alsancak. On the other hand, economic rent destroys industrial structures in Bayraklı, İzmir. The area filled with skyscrapers once belongs to the industry and has qualified steel/masonry structures. In all productions, there is a craving to profit more, but the most influential determinant is politics, and the capital and the landlords are determinant on the politicians. The city council formed by the people who own capital and land. The members of the city council inevitably decide upon their interests.

Architects are in search of a style. The simplest solution is to look at the past. When Turkish architects look at our past, there aren't any loft structures to be influenced. Naturally, Turkish architects look, study, and imitate the lofts of Europe and the United States of America. Our loft structures are loft wannabe. Those so-called lofts are the result of this artificiality. Loft structures are located in the center of attraction and draw interest all around the globe. We are only chasing this popularity, and we are unaware of the culture of the loft and the value it represents. Most of the architects visit foreign countries and affected by loft conversions, the new type of consumer is also visiting foreign countries, and demands such features. Customer portfolio is another essential point about lofts, the market mostly exists to correspond to the needs of the young. Architects and contractors use lofts to create an allure and benefit from their popularity to draw attention. (Seymen, 2020)

M.Sc. Architect Derya Akdurak, founder of Makomim, convert old İzmir central bank building into a hotel in 2011. The original building of the central bank constructed after a national competition in 1950 by the winning team Orhan Bolak, Doğan Tekeli, and Ergun Unaran. (Anonymous, Architecture and History Key Hotel, 2011) Building's modernist look represents the authority. The building used for administration offices, services, and foreign exchange until the 1990s. The central bank moved into Konak in the 1990s and building left to oblivion for many years until the Özgörkey group bought it in 2005. They consult to Derya Akdurak about the future of the building. At first, Özgörkey group want to convert this building into a residential building similar to a loft conversion. But according to the extant zoning status, the zone only authorized for commercial buildings. An office building will be redundant in this area; also, the parking problem makes it impossible to build a well-functioned office building. After Akdurak's recommendations and consultations, the existing building transformed into a hotel.

Figure 94 İzmir Central Bank in the 1950s.

Figure 95 Key Hotel in the 2010s.

According to Akdurak, the reason why loft is underdeveloped in Turkey is our cultural inadequacy. Turkish cultural inheritance doesn't include loft conversions and living. In Turkey, architects and contractors build a loft without understanding the essence of the matter. These so-called loft projects are the result of wannabe designers. They label some buildings as loft incorrectly, but there are significant reasons which create the loft culture. Akdurak define loft as: "The lifestyle of adventurous people who seek affordable alternatives as a shelter and re-use of the abandoned industrial structures for living." If a designer disregard that fact and neglect the reasons that give birth to the loft living, they fail. For a real loft conversion, the building must tell a story and speak with individuals. According to Akdurak, naming a new structure as a loft is wrong, these so-called loft projects in Turkey are a real estate bubble and will explode, buyers are very enthusiastic at the moment, but this is only temporary.

Also, to start loft living, the real estate market must bleed, and the price of the industrial buildings must be affordable. Without affordable prices, loft living will never exist. In Turkey, architectural conservation hasn't applied with success; we

either overprotect or don't protect historic buildings. At its simplest Tekel tobacco storages in Alsancak cannot be protected in the past, because cultural and natural heritage preservation board won't let them build a parking lot for the building, otherwise, they will already convert it into a museum many years before. (Akdurak, 2020)

According to M.Sc. (Restoration in Architecture) architect Cenk Öztibet, the loft culture is underdeveloped in Turkey because of seasonal factors. Industrial buildings in Turkey are not well insulated, and most of the material used in their construction is sloppy, these buildings are not suitable for loft conversions. These industrial buildings lack the basic requirements for living.

In Turkish traditions, privacy is an important issue; families use to live together even after the children of the house get married and create their own family, they continue to live in the same house with their family elders. But, in Turkish tradition, all bedrooms have their own bathrooms and they are much larger than today's bedrooms. After the industrial revolution, family ties have radically altered all around the globe, including Turkey. People have started to live in separated cells, even in the same residences, and now when the children of the house grow older, they move to their own private cells. Privacy is an important issue in today's society.

Öztibet and his collaborator architect Emre Kaynak, bought an industrial building in Bornova, İzmir in 2011. They convert this building into their private office and use it effectively throughout the years, but the management expenses are too high when compared to more traditional offices. Ultimately, they abandon their office unwillingly merely economic reasons. Öztibet drew attention to a crucial point, the economic difficulties of maintaining a converted industrial building.

Also, in Turkey, neither municipalities nor governments allocate resources for architectural conservation. Even if people convert and protect historical buildings, these buildings must bring profit to their proprietors. Residential lofts are not profit-generating structures. (Öztibet, 2020)

Architect Ercüment Eren co-founder of BAB architecture has specialized in conservation, planning, and research projects. BAB architecture converts an old historic industrial building, into their architectural office in 2017 located in Kemeraltı, İzmir. The old structure, formerly used as an old warehouse, constructed in the 1800s and located in a caravanserai named Palamut Han (Acorn inn). They use to gather acorns by camels, and export them by the sea, to stock these acorns Yahya Hayati have ordered and constructed these warehouses. This inn is not well known even by the locals, the characteristic shape of an acorn has carved on the main arch in the entrance. (Er, 2013) According to Eren, Historical Kemeraltı Construction Investment Trade Inc. (TARKEM) wanted to demolish and rebuilt this inn.

Figure 96 BAB architecture's office before the conversion.

Eren aims to create a qualified structure from an unqualified looking structure; when they find it the place was deserted, and even the roof has collapsed. In Turkey, institutions and individuals underrate and underestimate these structures. Eren points out, architects and institutions mostly worsen historical buildings, in the name of

restoration. Their architectural touch aims to blend with the historic fabric without a radical renewal. According to Eren, they don't protect the history or the structure; they just gave the necessary value to the building. The warehouse is a 7 to 12 meters rectangular structure without any exclusive details, as a matter of fact, there are many historic buildings with similar features. They wish that more people will convert these warehouses into offices and lofts in the inn and the area. That will lead to co-working spaces, a highly interacted community, that kind of movement will change the whole area and perspective.

Figure 97 BAB architecture's office after the conversion.

Eren indicates that the location, Kemeraltı, is not suitable for residential settlement; it is a commercial area. Otherwise, their office will become a delightful loft. Their loft even has the perfect mezzanine floor for the bedroom, Eren adds, loft living and the location is not suitable for families with kids. Even though they believe if people can act in unison, even Kemeraltı can become a loft zone.

Loft conversions are not common in Turkey and İzmir because of our society's lifestyle. The foremost obstacle against loft living is sociologic reasons. The target group of loft living is creative, bohemian living individuals who live alone or as a couple. Loft living is favourable by the creative individuals, and these individuals cannot act in unison. Only a synergy between these people and collective movements will overcome the obstacles in front of the loft living. Creative people in Turkey are so disconnected in this sense. Also, there are some people from different professions who favour loft living, but their numbers are few.

Municipalities and institutions have to aid and clear the way for the people who wants to convert such buildings into lofts. There are lots of loft living enthusiasts in Turkey. (Eren, 2020)

Finally, the main reason for the shortage of industrial buildings in Turkey is because of that the Ottoman Empire has missed the industrial revolution, and the innovations come with it. Turkey only has small scale manufacturing structures and never became industrialized in the Ottoman Empire era. Because of that, Turkey only has some storage buildings as industrial heritage. In 1913 and 1915 Trade and Agriculture Ministry of the Ottoman Empire conducted statistical research. According to the report of the ministry whole Marmara region has the most of the industry in Turkey and only has 282 industrial enterprises, and 155 of them has located in İstanbul. (Baba, 2015) In the early 20th century, İstanbul only has 256 industrial structures, and this is 55% of the industrial structures of the whole of Turkey. Furthermore, these structures have randomly scattered around the towns. (Köksal T. G., 2005) In conclusion, Turkey has only 465 industrial buildings suitable for loft conversions before the republic, and that stock has dissolved by urban renewal projects and the modernist approaches of the city planners. Insufficiency of the industrial building stock restrains loft conversions.

CHAPTER 5
CONCLUSION

There are many circumstances that affect the loft culture from the beginning to this day. These events are the reason why loft culture is growing and change its meaning day by day. The popularity of the lofts is steadily increasing worldwide because of the uniqueness of the lofts and the feeling of freedom provided by the loft living. Reasons such as the limited capacity of the industrial buildings that available cause new type and new meanings of loft occur. Because of its popularity and experimental nature, the loft concept keeps changing and transforming through time, on the other hand, the definition of the lofts keeps stuck in the 1960s. It is necessary to analyse the nature of the lofts and the way of loft living continually to understand it completely with its benefits and defects. Loft living is a method for us to upgrade our standards of living. Society must learn from the virtue of the loft living from historical conservation to the environmentalism and use loft living as a tool to create a better, flexible, unique spaces.

The aim of this thesis was to understand the development and the transformation of lofts through time while researching the loft culture from the very beginning with its advantages and disadvantages and try to understand the underlying reasons why loft culture underdeveloped and not practiced in Turkey.

To reach that aim, we have focused on loft culture, starting from the rise of the first lofts to the advantages and disadvantages of loft living. In essence, the meaning of loft is reuse and adaptation of the old historic buildings as residential use. Loft culture has appeared in New York City after the world war second and became popular in the 1960s by the help of the appeal has created by artists. This appeal conceives popularization among middle-class and wealthy. After the legalization of the first lofts of SoHo in the 1970s, lofts became more popular than before, and loft culture spread across the world, including Turkey. After the comprehensive research about the loft culture has completed, characteristics features and the five typologies of lofts have revealed. These characteristic features and typologies help us to understand lofts better.

After comprehensive research about loft culture done in "Chapter 2 Introduction to the Loft Culture", Advantages and Disadvantages of Loft Living compared and explained one by one in Chapter 3. The advantages and disadvantages of loft living have never gathered, examined, and revealed before in a formal source. According to these findings and a detailed examination of advantages, disadvantages, and characteristic features, it is clear that loft type buildings are very advantageous. These findings also include newly constructed structures.

However, to understand that loft living is desirable and preferable or not in Turkey, a questionnaire has conducted. According to the questionnaire results loft living is desirable by 74,45% of the artists and 65,9% of the engineers. And in total, 70,17% of the 480 people who have participated in our questionnaire considered loft living better when compared to the traditional residences.

Corresponding to this research, loft living is a favoured, preferable way of living in Turkey. The recent development of loft projects, frequency, and research results including the personal contacts and the questionnaire show that information is necessary to understand lofts better. It is clear that after a detailed examination of those advantages, disadvantages, data, and the results lofts are increasingly popular and preferable. Lofts are essential, efficient and wanted type of buildings with their flexibility and unique features. Especially creative people and new generations prefer open space plan, high ceilings, they feel like trapped in small cells. Traditional residences cannot cope with the needs of today's generation.

Lofts are popular, alluring, and requested type of structures. Even traditional residential projects introduce themselves as a loft, with a little makeup to benefit from the popularity of loft. According to the discussions chapter of this thesis and the opinions of the experienced architects in the area: loft living is a desired but underdeveloped case in Turkey. Although lofts are highly desirable and popular, we rarely see real loft projects in Turkey. What are the reasons behind this underdevelopment? We have asked these questions to the experts in our conversation and got convincing responses. In our personal communications, the experienced architects point out the common misconceptions and the problems about loft

conversions. The problems about loft living in Turkey have revealed by these discussions.

1. Economic Rent

First of all, the general suggestion is historic buildings which are necessary for the loft conversions have sacrificed by the economic rent. Landlords and the politicians demolish these historic buildings to profit more from traditional multi-story residences. According to this statement, these buildings need to be protected by the law and government; otherwise, they will be the victim of economic rent. Capitalism demands more land to create more buildings, and these historic industrial buildings with their central locations are very profitable for investors. On the other hand, in New York City, SoHo, public backlashes and legislations protect the historic buildings and the history of the city. Economic rent destroys architectural heritage, like Etem Ülkütaş's example of the client who wants to demolish old Levantine Villa in Alsancak, İzmir. Greedy landlords and proprietors ignore historic and moral values with the help of the politicians.

2. Cultural Inadequacy

According to our research, the greatest barrier against loft conversions is cultural inadequacy. Cultural inadequacy is an important issue that comes to the table in our every single conversation with the experts. Most of the people believe that the lack of cultural etiquette causes the underdevelopment of real lofts in Turkey. The culture is the principal factor that affects loft development. In our daily life, we learn too little about the lofts, loft living, industrial heritage and architectural conservation. Naturally, society learns the loft from the billboards and real estate advertisements, which are irrelevant and deceptive. We must raise awareness about the loft culture and preventive conservation of the industrial buildings. Also, municipalities must show sensitivity about preventive conservation, and they must ensure the protection of the historic industrial heritage. Sadly, in our society old industrial buildings considered useless trash; ugly buildings without aesthetic or material value. First of all, we need to change society's perceptions of historic industrial buildings. They are a valuable part of the city's history and memory. In New York City, abandoned

industrial buildings considered treasures by society. Because of their historic value, lofts worth much more than traditional residences.

In Turkey, we don't have any information or culture about loft conversions. Designers disregard the factors that give birth to loft living; architects and contractors build lofts without understanding the essence they simply imitate the lofts of Europe and America. Turkish lofts remain as loft wannabes and empty shells. Without decent examples to influence the next generations of designers to fail like the ones before. People must get familiar with lofts, and to get familiar we must have decent loft projects to understand and create better lofts in the future. But, in the first place, we must protect industrial structures.

3. Temporary and Primitive Industrial Structuring

Architectural conservations are not only mean protection of the structure. The sprit, the essence must be protected and transferred to the next generations. If society notices this connection, historic buildings will have more meaning to them, and when society correlates with the past and history, these structures will become vital. On the other hand, in “Chapter 4 Discussions on Loft Culture” Salih Seymen establishes a significant connection with the industrial structures in America, Europe, and Turkey. While and after the Ottoman Empire Turkey doesn't have the necessary funds to invest in its own industry. Generally, foreigners invest in the industry in Turkey, especially before the Republic. Our industrial buildings are insufficient in numbers, and most of them are primitive and temporary. Also, these buildings are not suitable for comfortable living. Researches show, there are drawbacks about loft living like maintenance and insulation. Industrial buildings in Turkey are less aesthetically appealing and sturdy when compared to Europe and America. For this reason, less charming industrial structures such as the ones in Turkey abandoned to oblivion.

4. Shortage of Industrial Buildings

Also, there is a shortage of industrial buildings in Turkey is because of the reason the Ottoman Empire has missed the industrial revolution, without plenty of industrial buildings to convert, loft culture has underdeveloped.

5. Incompatible Social Structure of the Turkish Society

According to the discussions have done in the previous chapter, Turkish society and their lifestyle are not suitable for loft living. In Turkish tradition privacy is an important issue, therefore, loft living is not very suitable for a traditional Turkish family. The target group of lofts always formed from creative, bohemian, adventurous people.

6. Cannot Act in Unison

The target group, creative, bohemian, adventurous individuals cannot act in unison. Lofts are mostly occupied by artists who needed large spaces for both living and working in SoHo, so artists united for a cause. In 1968, the Artists Tenants Association requested the Zoning Resolution be changed to permit occupancy of loft buildings for joint living-work purposes. And in 1971, the commission has permitted artists to joint living-work in smaller buildings, and the larger buildings have reserved for the industry. (Chapter 2.2.2. Legalization of Lofts) In Turkey, we never have such collective movements about architectural conservation; on the other hand, if we are willing to protect these buildings, we must have. All of these rights about loft living have obtained by the collective effort of the individuals.

During this thesis, we have discussed why loft living is underdeveloped in Turkey. After all this research, we saw that loft living is a desired, continuously developing style in the globe. Future of the loft living is promising with its advantages and unique features. According to this research and conclusion, if necessary, attention and effort provided to the case, loft living will grow and become known with its true meaning in Turkey. We must raise awareness about industrial structures and loft living; this is essential for a developed loft culture. This advancement is a necessity for new and future generations. Because, loft living is more suitable for their needs, and they prefer loft living over traditional. Schools, designers, architects, contractors, and governments should alter their tendencies according to this data to learn, teach, and apply loft living and protect our historical heritage.

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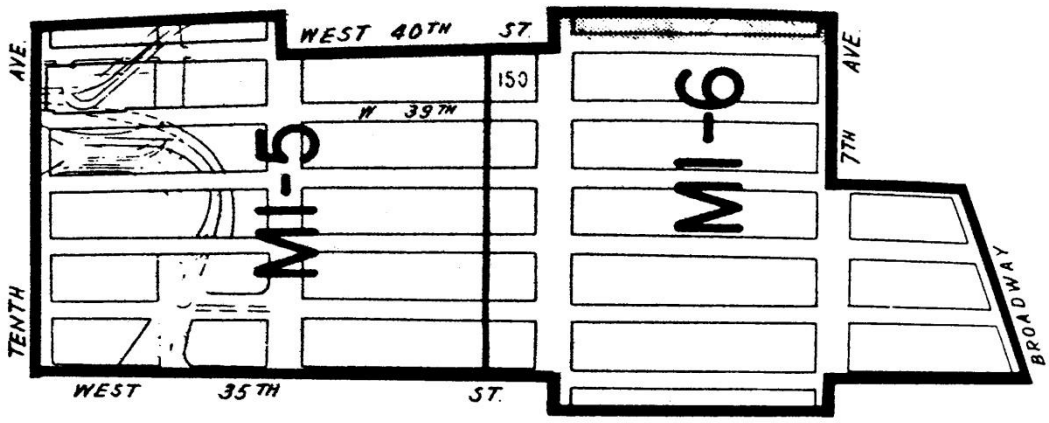
APPENDICES

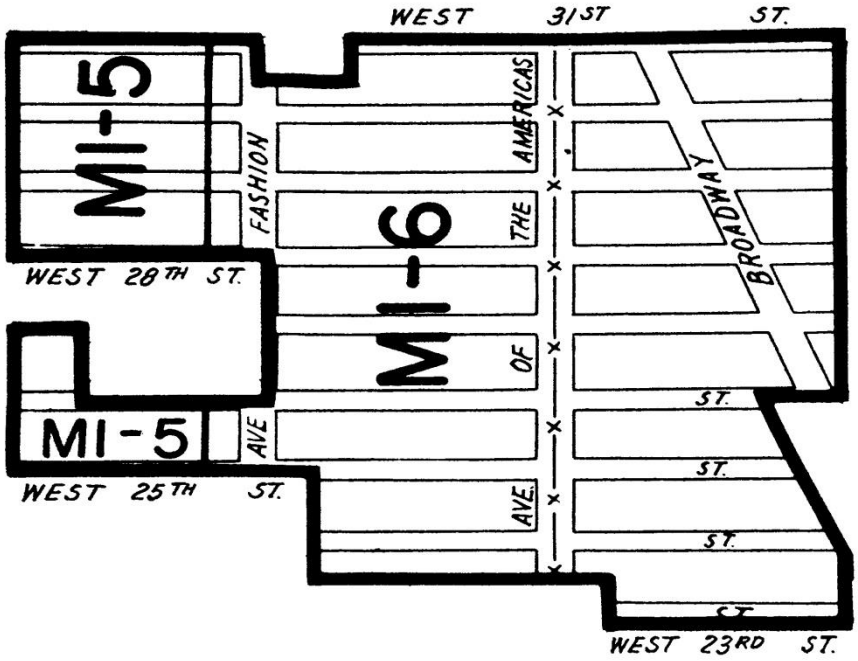
Appendix A: Manhattan Zoning Plan 1981

Appendix A 1 Garment Center (Manufacturing District)



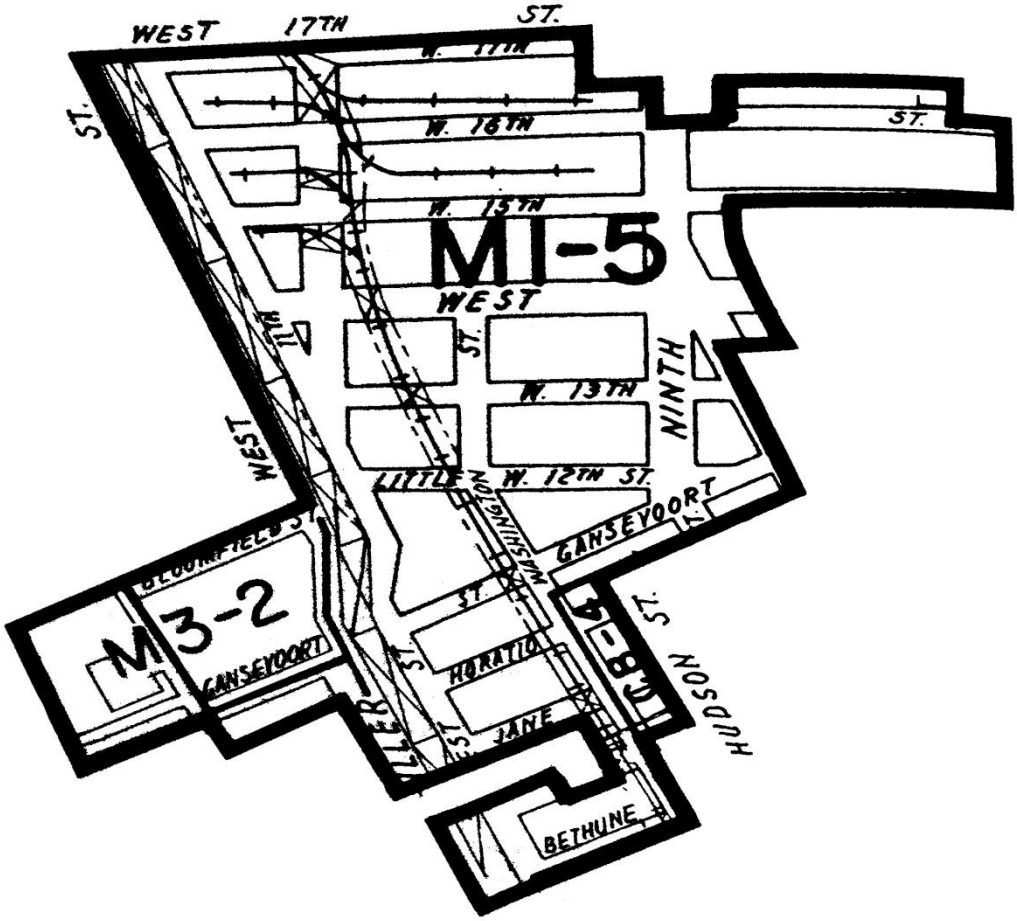
GARMENT CENTER
(MANUFACTURING DISTRICT)

Appendix A 2 Northeast Chelsea (Manufacturing District)



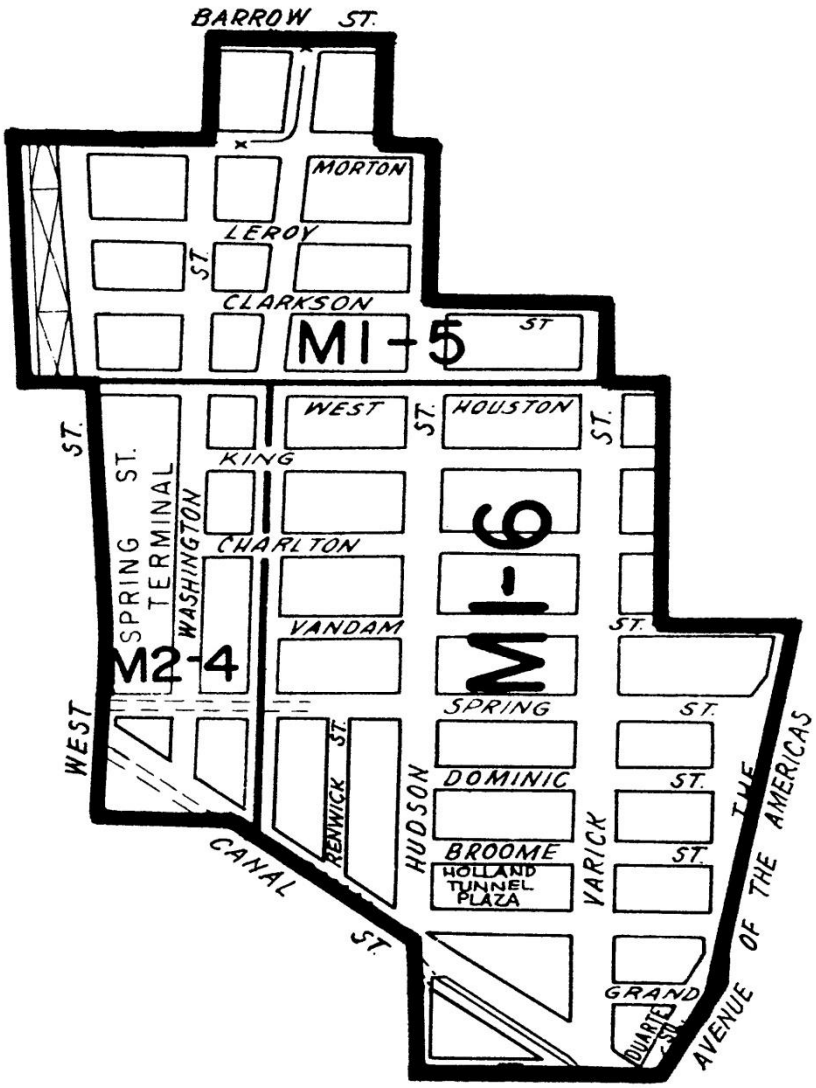
NORTHEAST CHELSEA
(MANUFACTURING DISTRICT)

Appendix A 3 Meat Market (Manufacturing District)



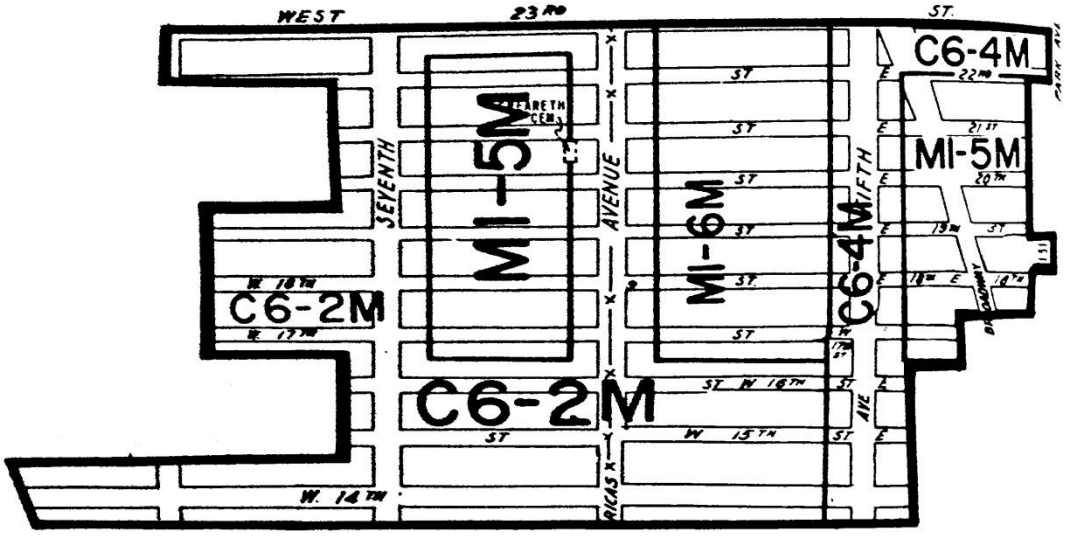
MEAT MARKET
(MANUFACTURING DISTRICT)

Appendix A 4 Graphic Arts Center (Manufacturing District)



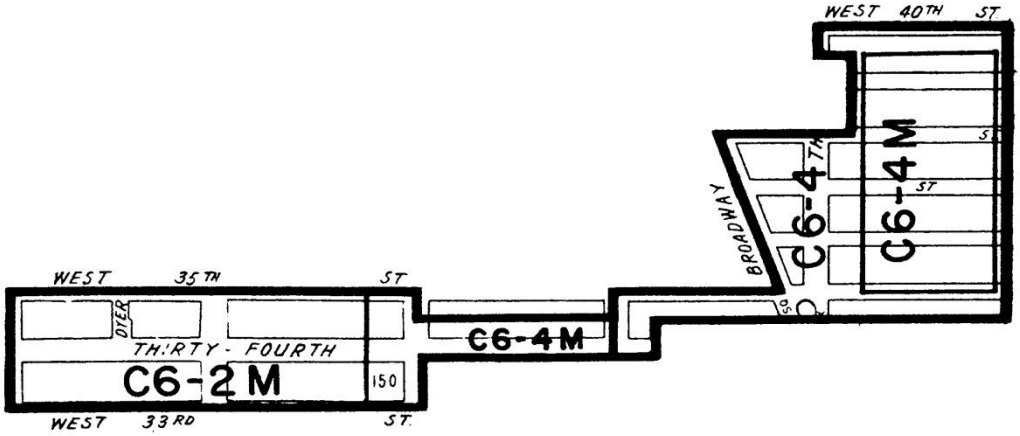
GRAPHIC ARTS CENTER
(MANUFACTURING DISTRICT)

Appendix A 5 Southeast Chelsea (Mixed Use District)



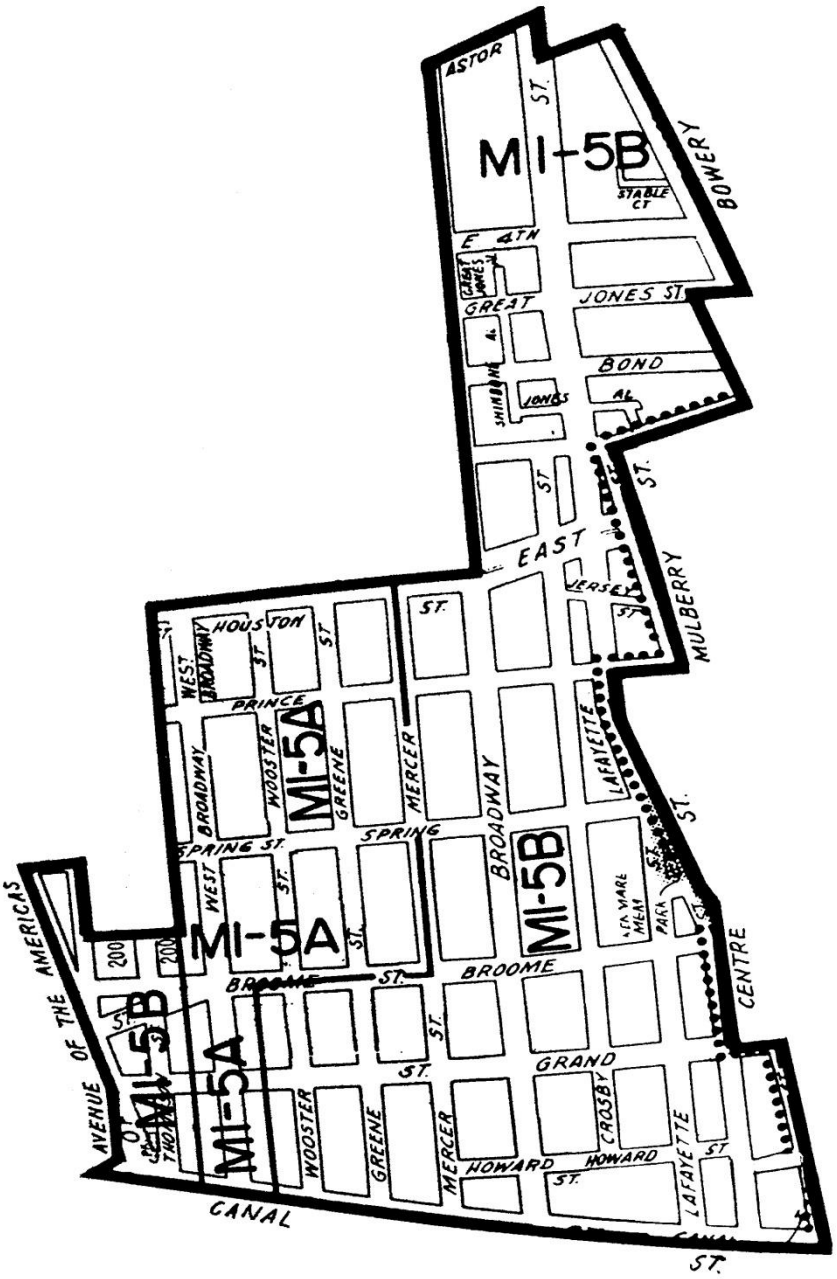
SOUTHEAST CHELSEA
(MIXED USE DISTRICT)

Appendix A 6 Garment Center East (Mixed Use District)



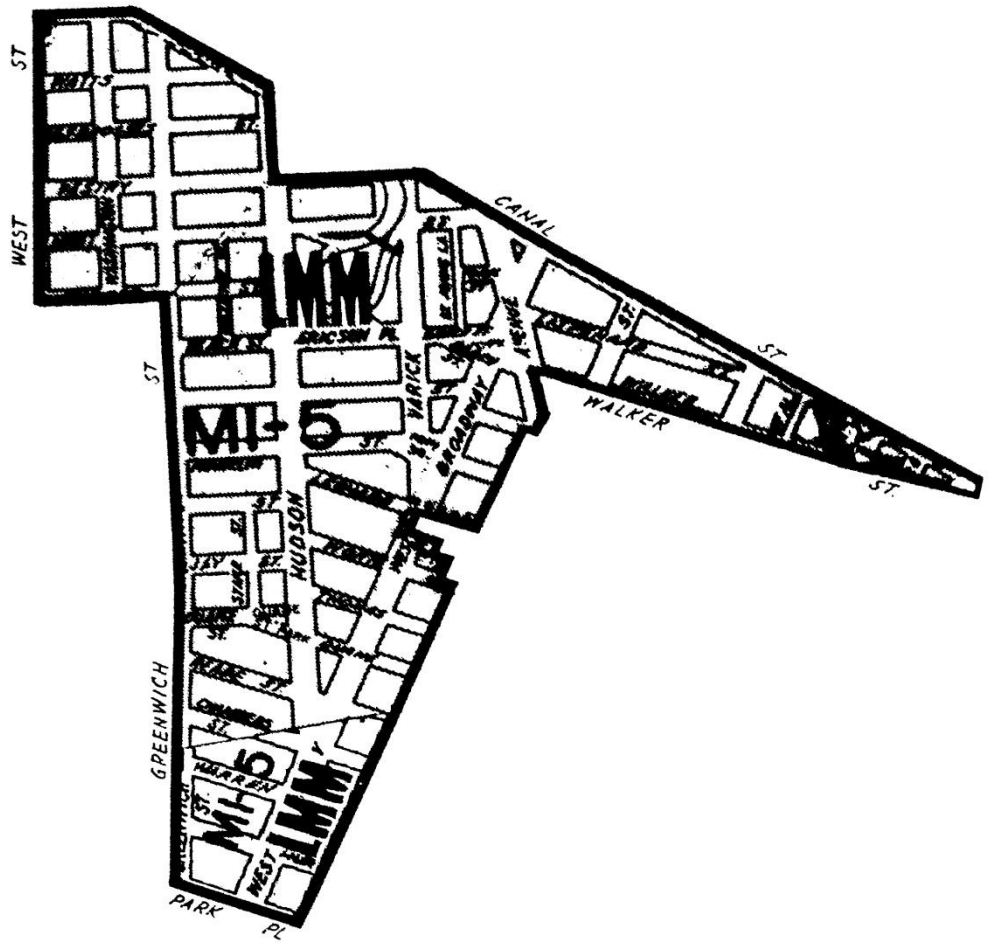
GARMENT CENTER EAST
(MIXED USE DISTRICT)

Appendix A 7 SoHo / NoHo (Mixed Use District)



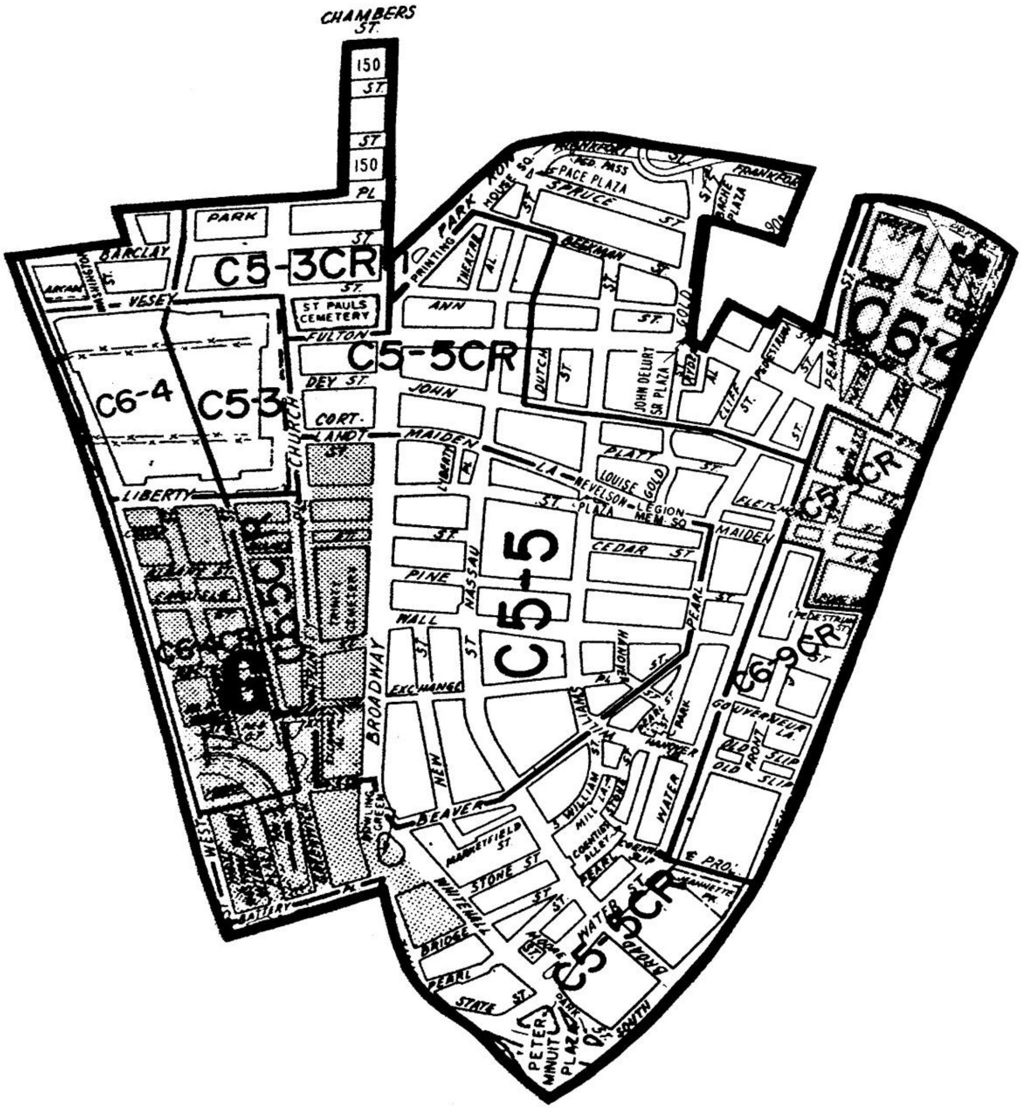
SOHO / NOHO
(MIXED USE DISTRICT)

Appendix A 8 Washington Market / Tribeca (Mixed Use District)



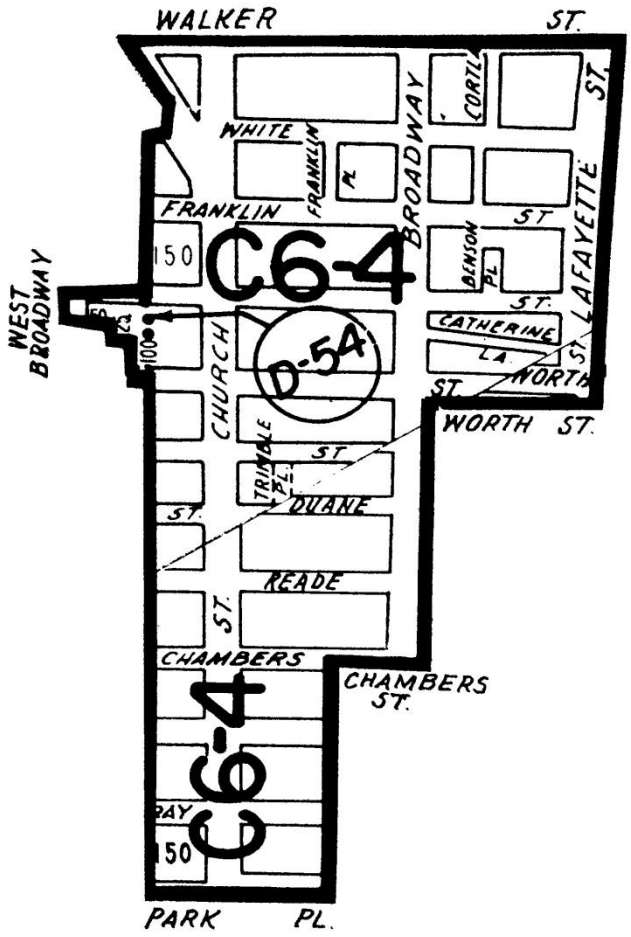
WASHINGTON MARKET / TRIBECA
(MIXED USE DISTRICT)

Appendix A 9 Lower Manhattan CBD (Commercial District)



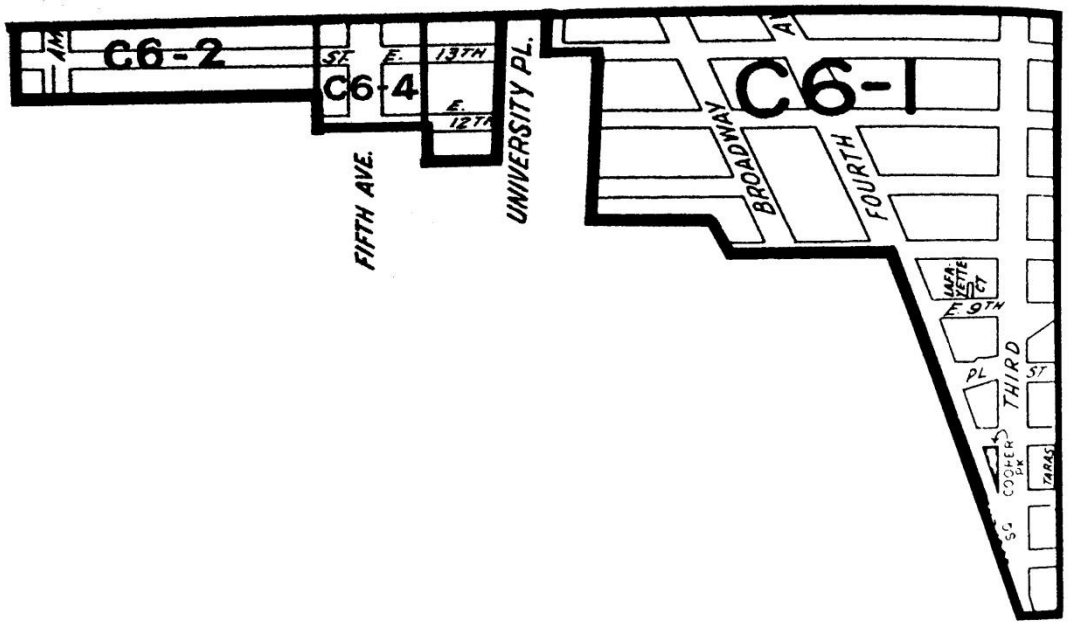
LOWER MANHATTAN CBD
(COMMERCIAL DISTRICT)

Appendix A 10 Washington Market / Tribeca (Commercial District)



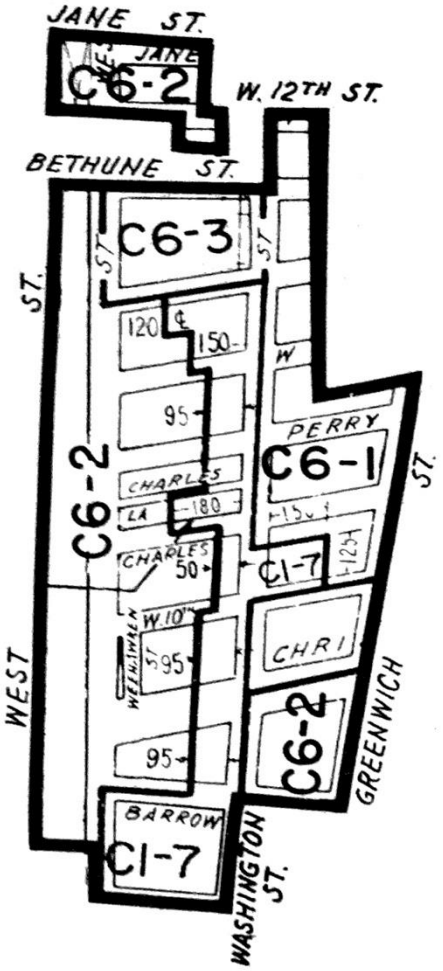
WASHINGTON MARKET / TRIBECA
(COMMERCIAL DISTRICT)

Appendix A 11 Northeast Village (Commercial District)



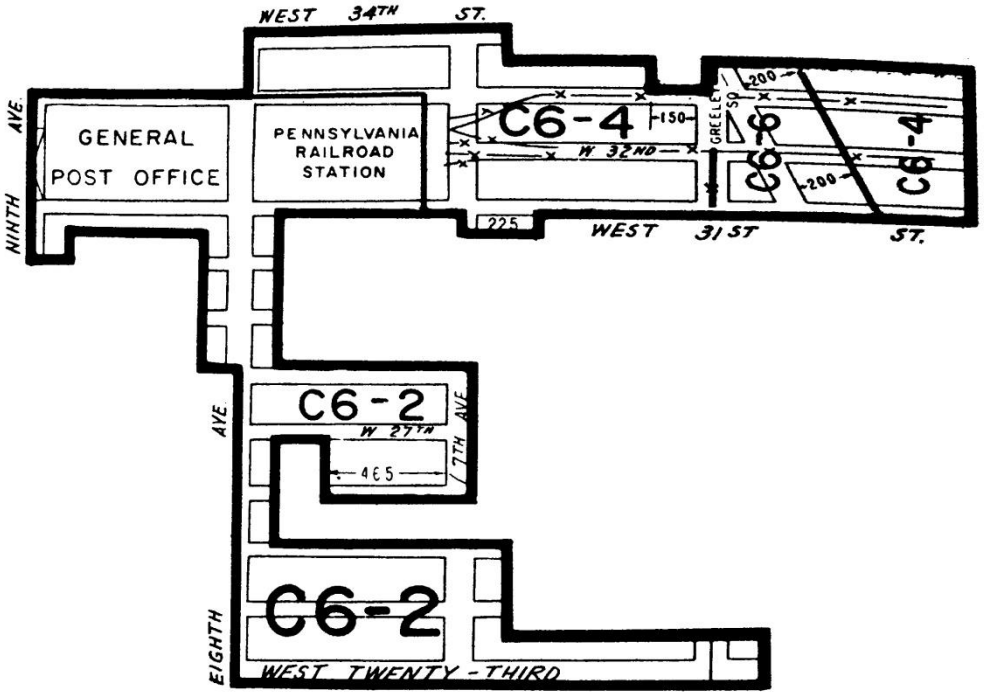
NORTHEAST VILLAGE
(COMMERCIAL DISTRICT)

Appendix A 12 West Village (Commercial District)



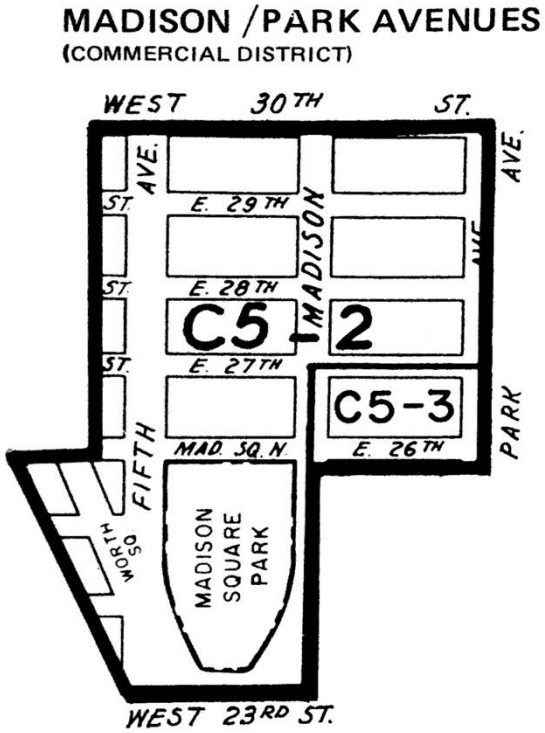
WEST VILLAGE
(COMMERCIAL DISTRICT)

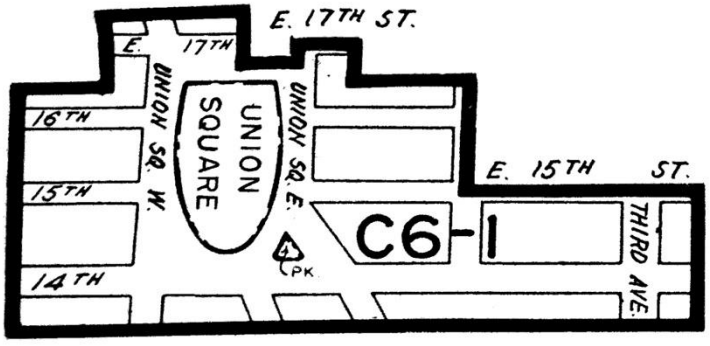
Appendix A 13 Northeast Chelsea (Commercial District)



NORTHEAST CHELSEA
(COMMERCIAL DISTRICT)

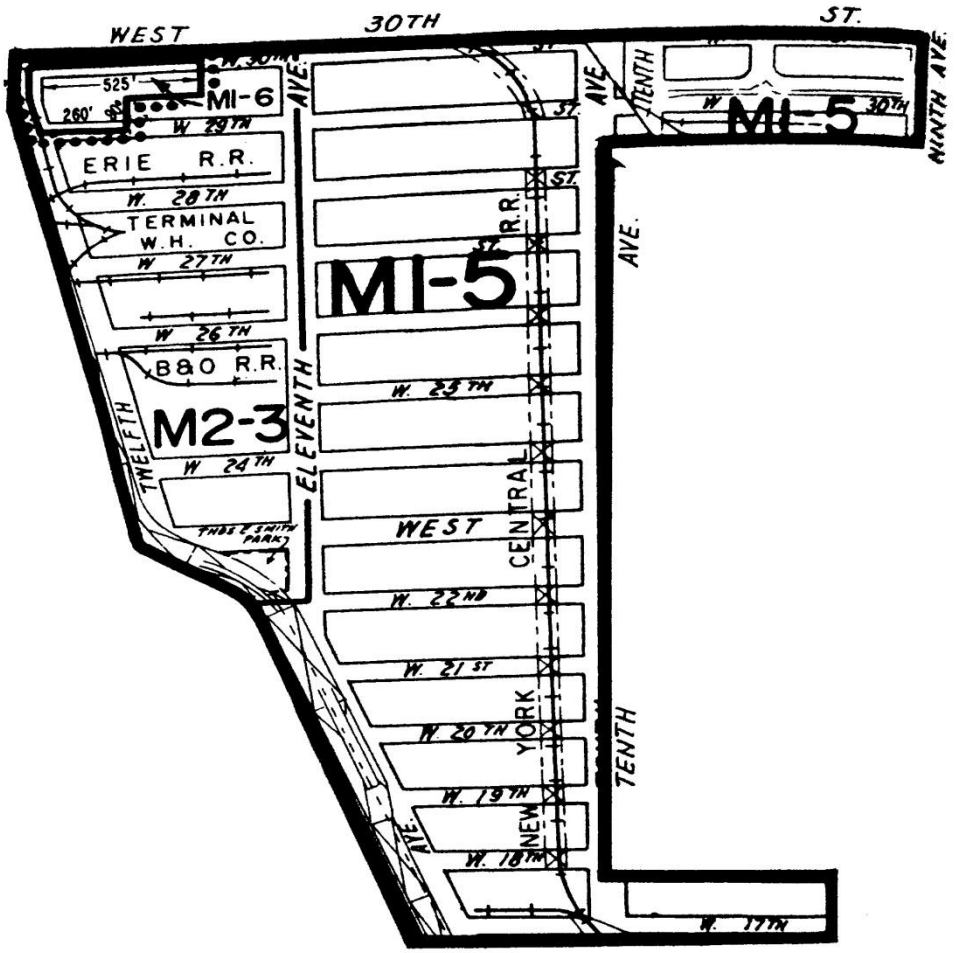
Appendix A 14 Madison / Park Avenues (Commercial District)
Union Square (Commercial District)





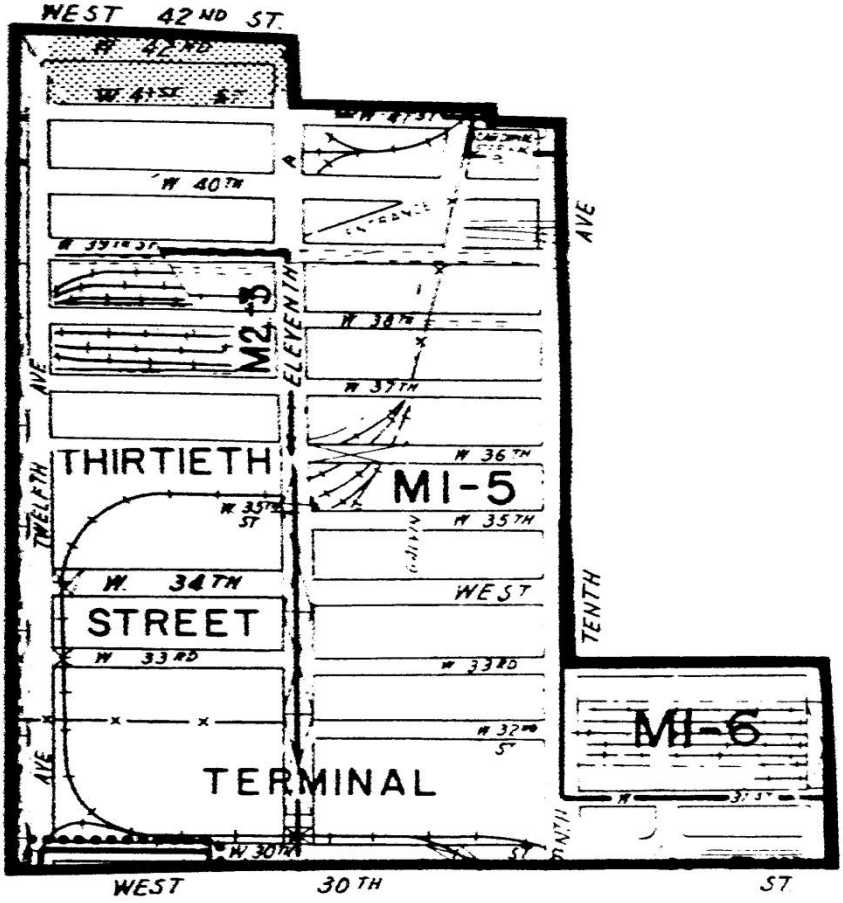
UNION SQUARE
(COMMERCIAL DISTRICT)

Appendix A 15 West Chelsea / Clinton (Manufacturing for Further Study)



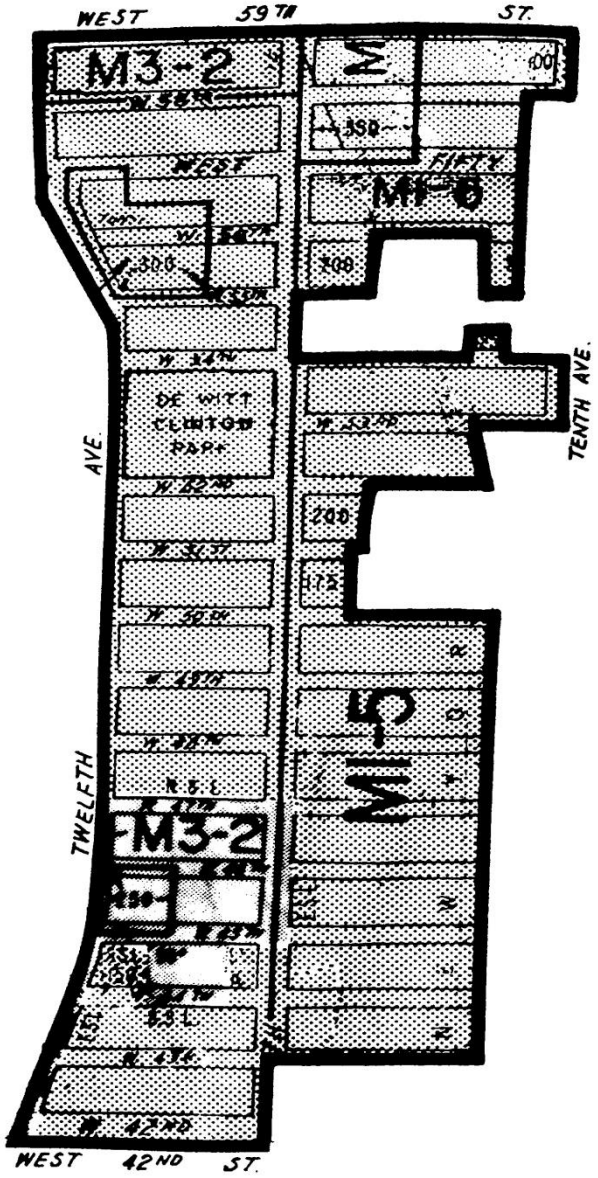
WEST CHELSEA / CLINTON
(MANUFACTURING FOR FURTHER STUDY)

Appendix A 16 West Chelsea / Clinton (Manufacturing for Further Study) (Convention Study Area)



WEST CHELSEA / CLINTON
(MANUFACTURING FOR FURTHER STUDY)
(CONVENTION STUDY AREA)

Appendix A 17 West Chelsea / Clinton (Manufacturing for Further Study)



WEST CHELSEA / CLINTON
(MANUFACTURING FOR FURTHER STUDY)

Appendix B: Questionnaire

ANKET

Beğendiğiniz, Tercih Ettiğiniz Görseli Seçiniz.

1. Aşağıdaki plan tiplerinden hangisinde yaşamak istersiniz?

   Yalnızca bir şıkkı işaretleyin.

A

B

2. Aşağıdaki görsellerden hangisini tercih edersiniz?

   Yalnızca bir şıkkı işaretleyin.

A

B

1/4

3. Aşağıdaki görsellerden hangisini tercih edersiniz?

Yalnızca bir şıkkı işaretleyin.

A

B

4. Aşağıdaki görsellerden hangisini tercih edersiniz?

Yalnızca bir şıkkı işaretleyin.

A

B

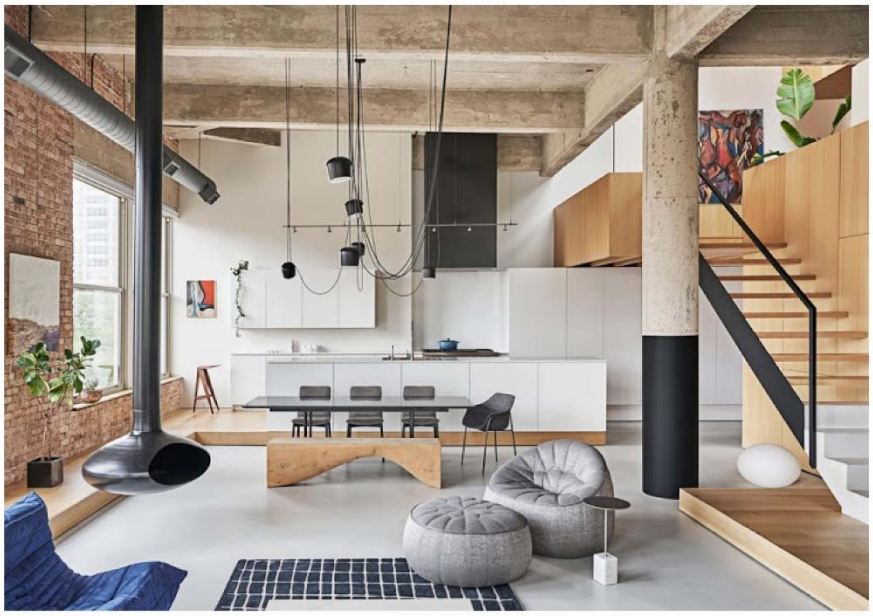
5. Aşağıdaki görsellerden hangisini tercih edersiniz?

Yalnızca bir şıkkı işaretleyin.

A

B

6. Bu yapı şehir merkezinde olsa tercih eder miydiniz?



Yalnızca bir şıkkı işaretleyin.

Evet

Hayır

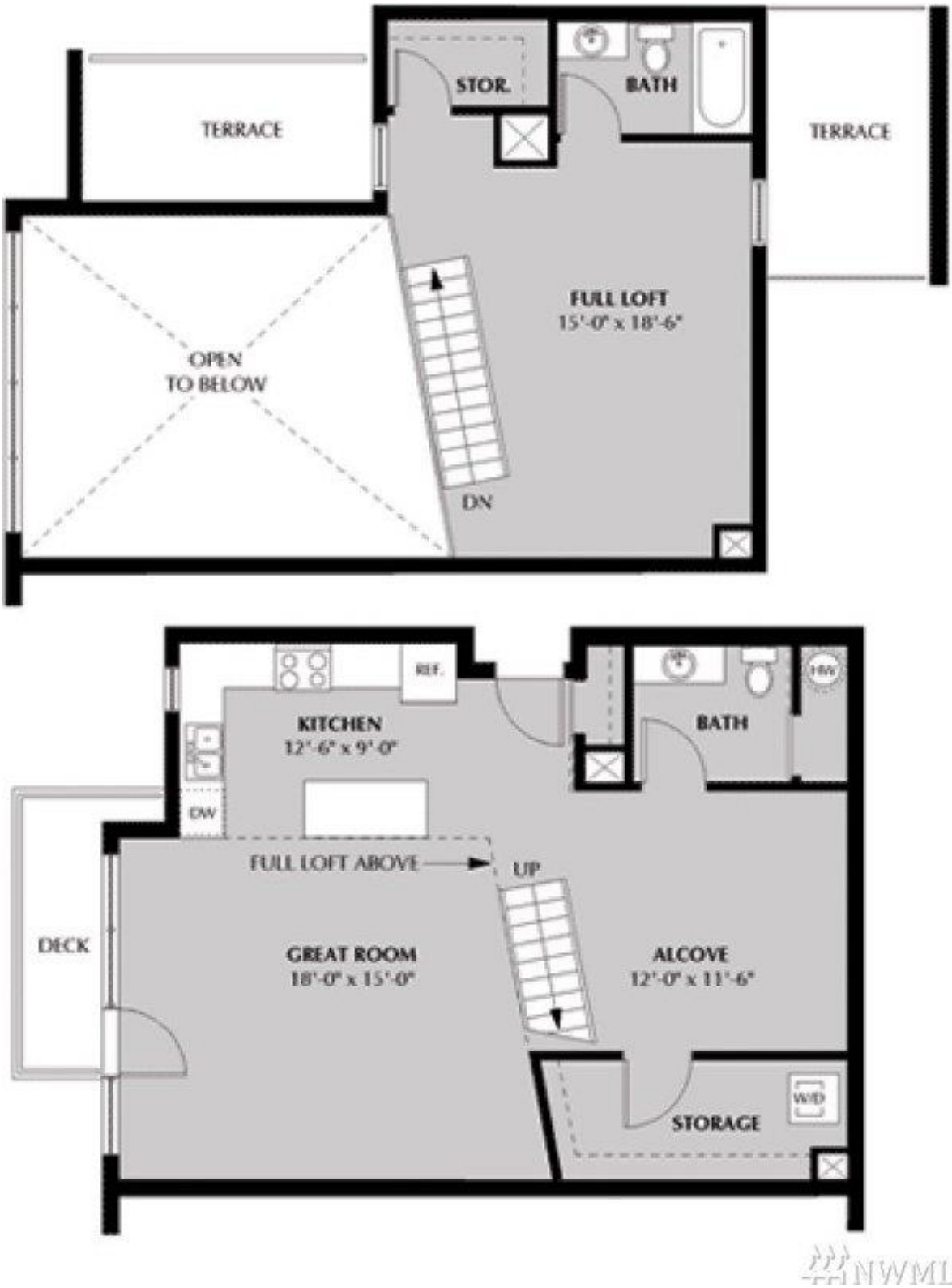
3/4

7. Eğer yukarıdaki gibi bir yapıda yaşamayı tercih ederseniz sebeplerini paylaşır mısınız?

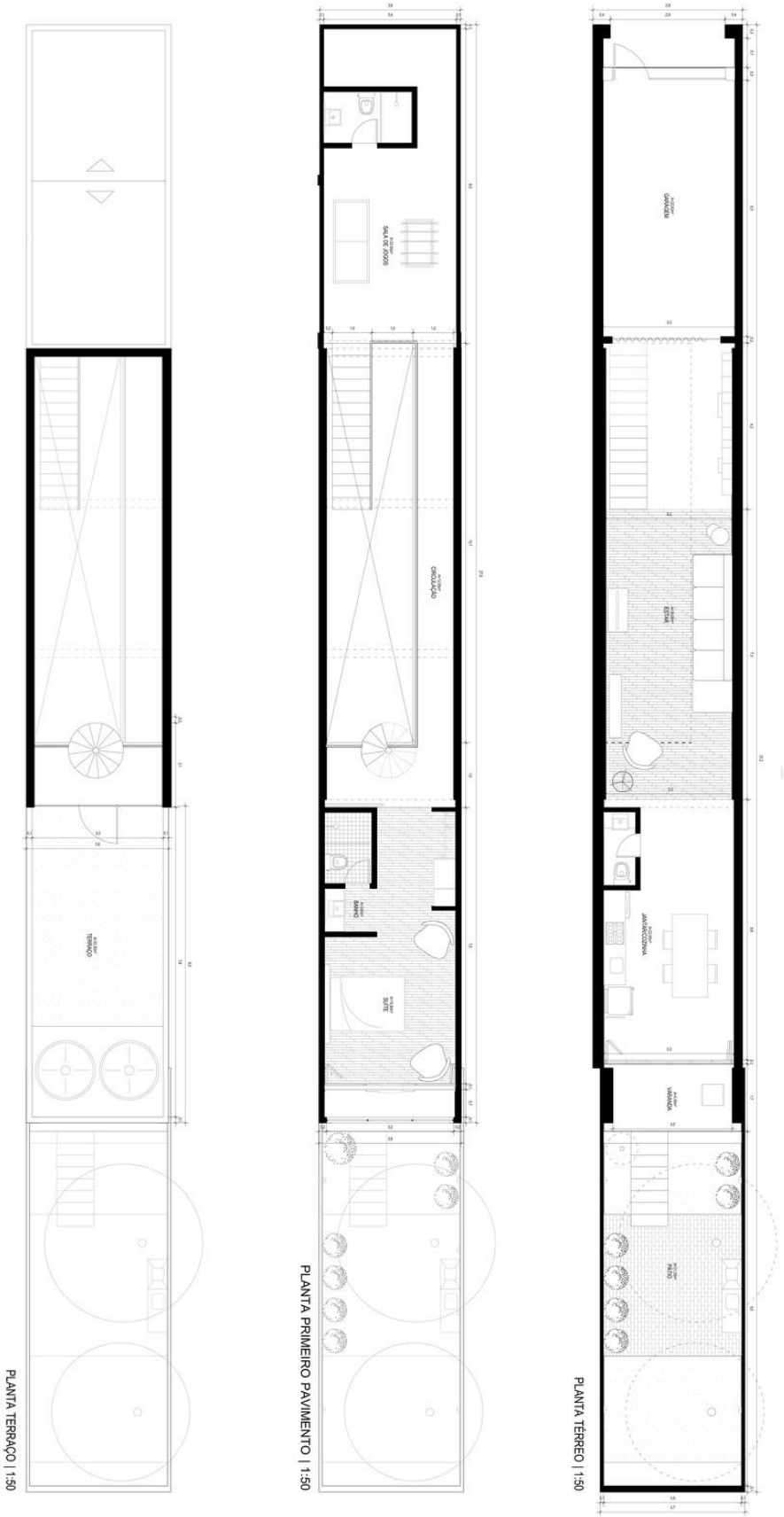
_____

Appendix C: Miscellaneous Loft plans from the world

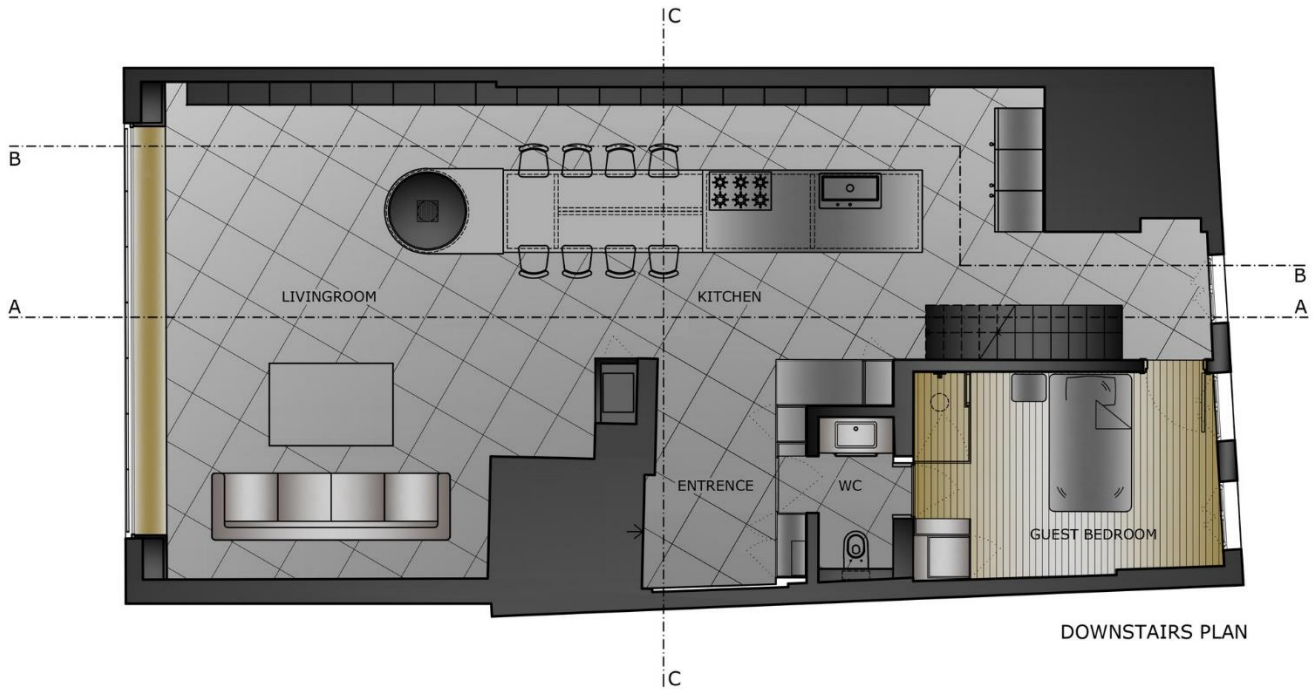
Appendix C 1

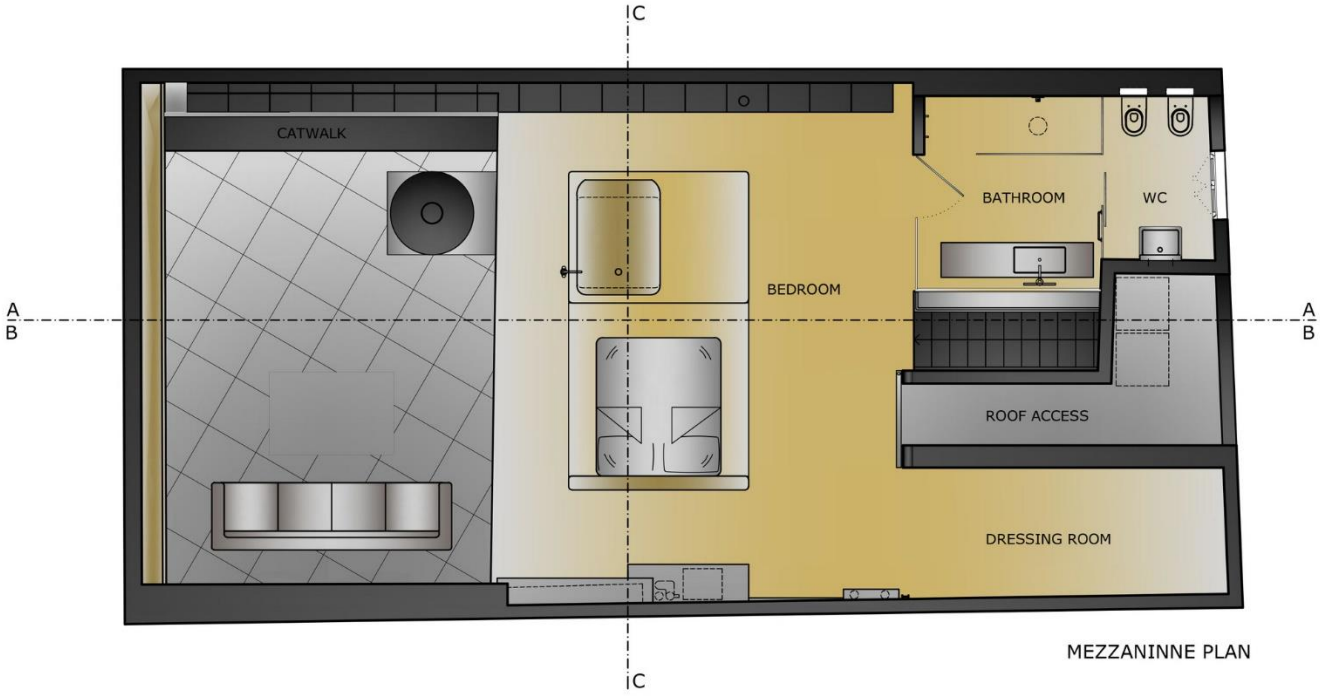


Appendix C 2

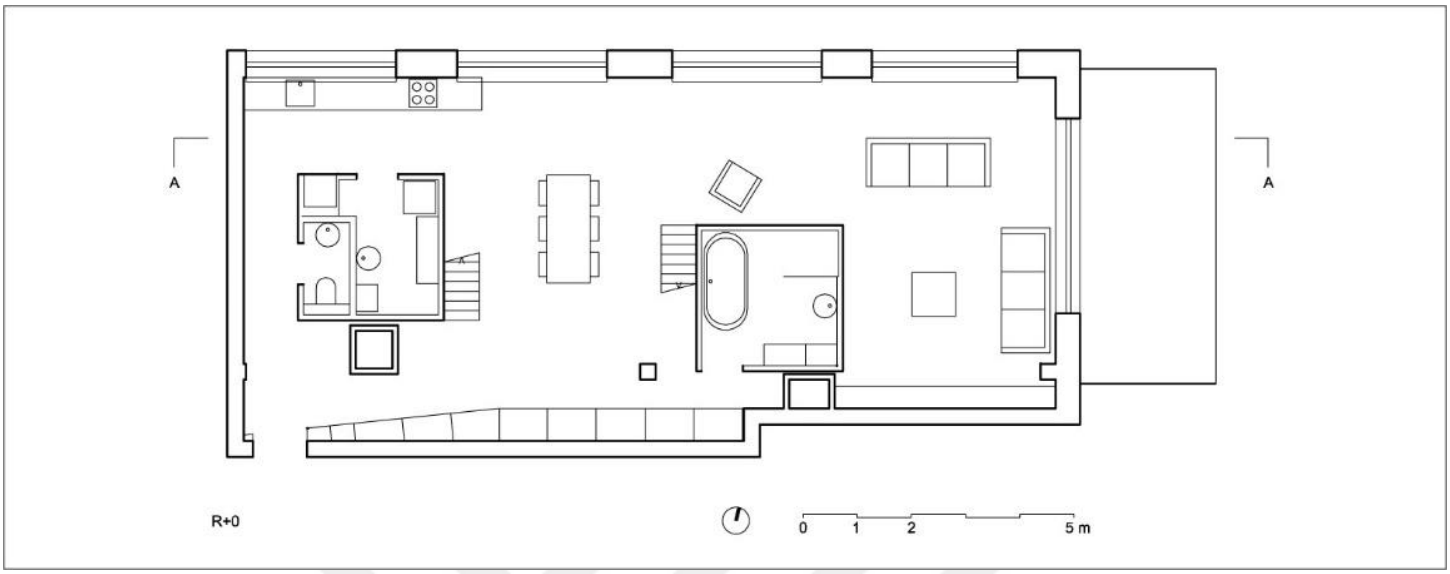

PLANTA TERRAÇO | 1:50
PLANTA PRIMEIRO PAVIMENTO | 1:50
PLANTA TERREO | 1:50

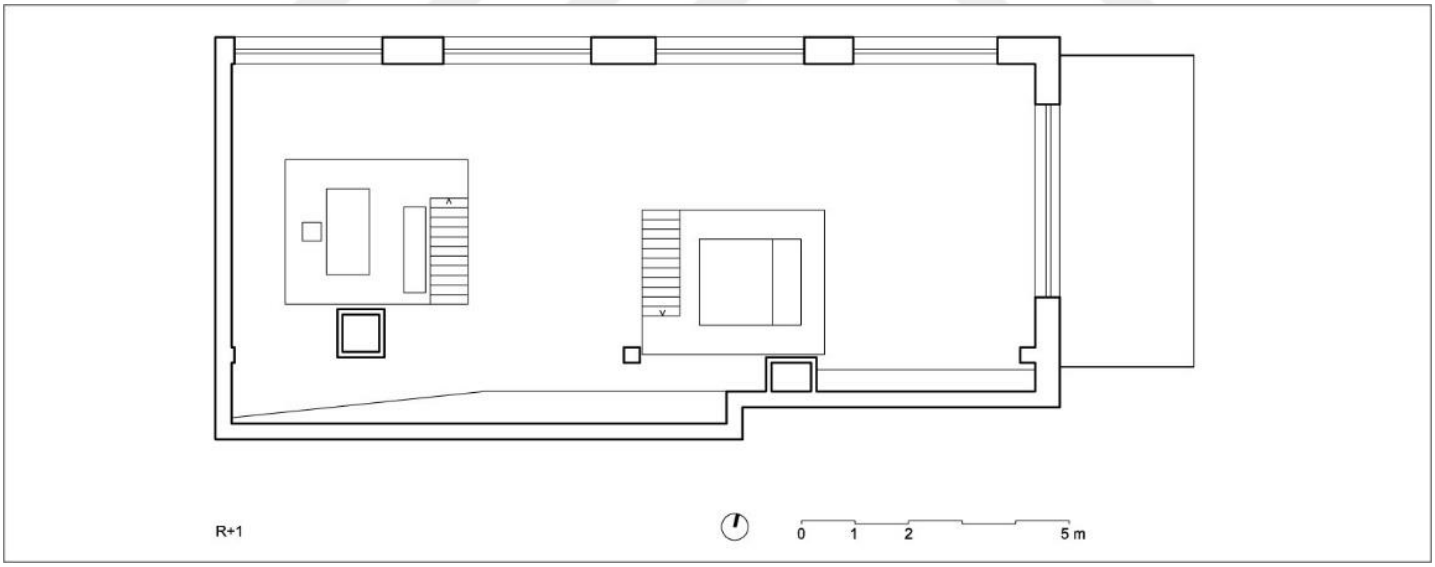
Appendix C 3


C
B
A
LIVINGROOM
KITCHEN
ENTRENCE
WC
GUEST BEDROOM
DOWNSTAIRS PLAN

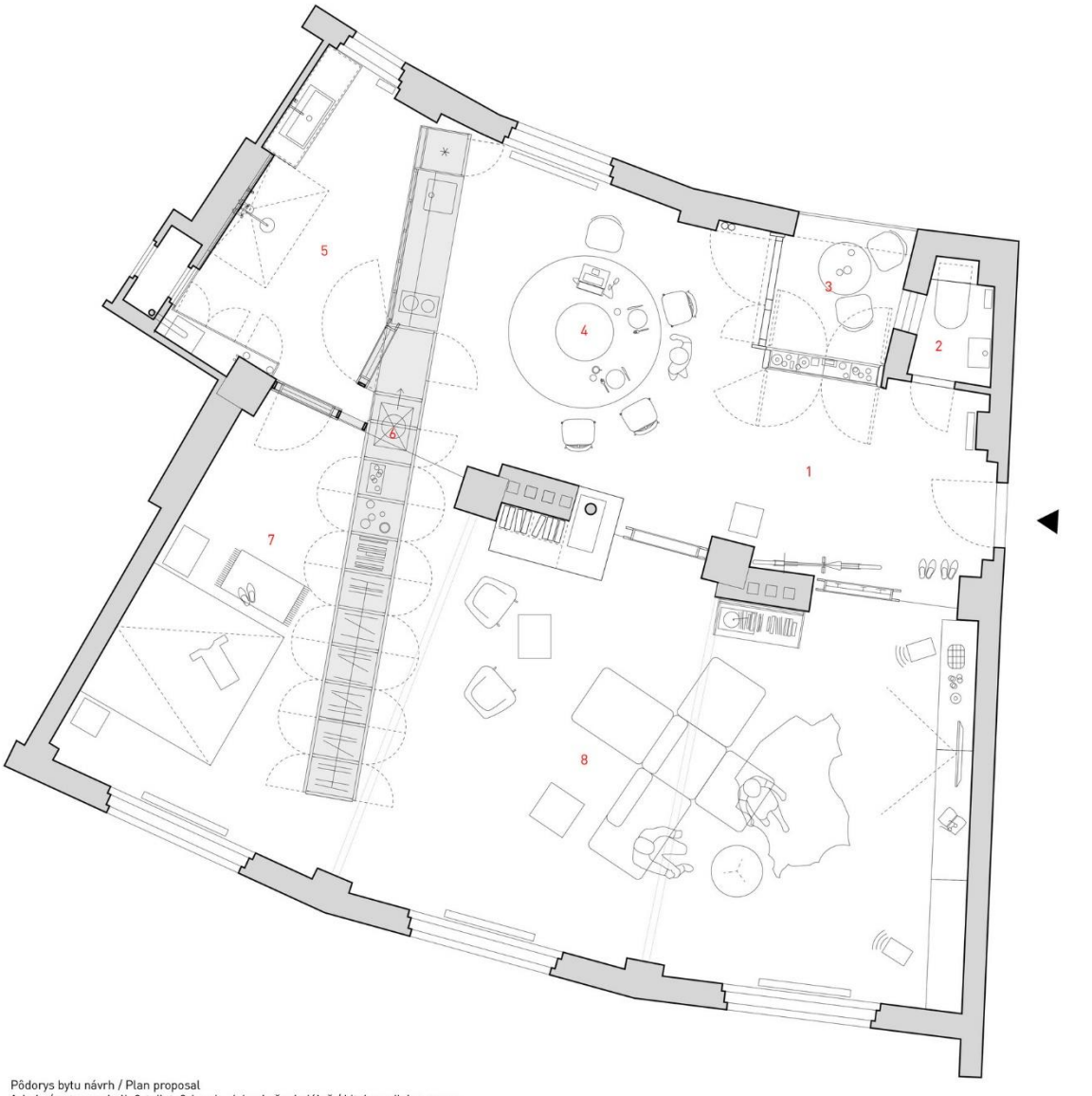

C
A
B
CATWALK
BEDROOM
BATHROOM
WC
ROOF ACCESS
DRESSING ROOM
MEZZANINNE PLAN

Appendix C 4



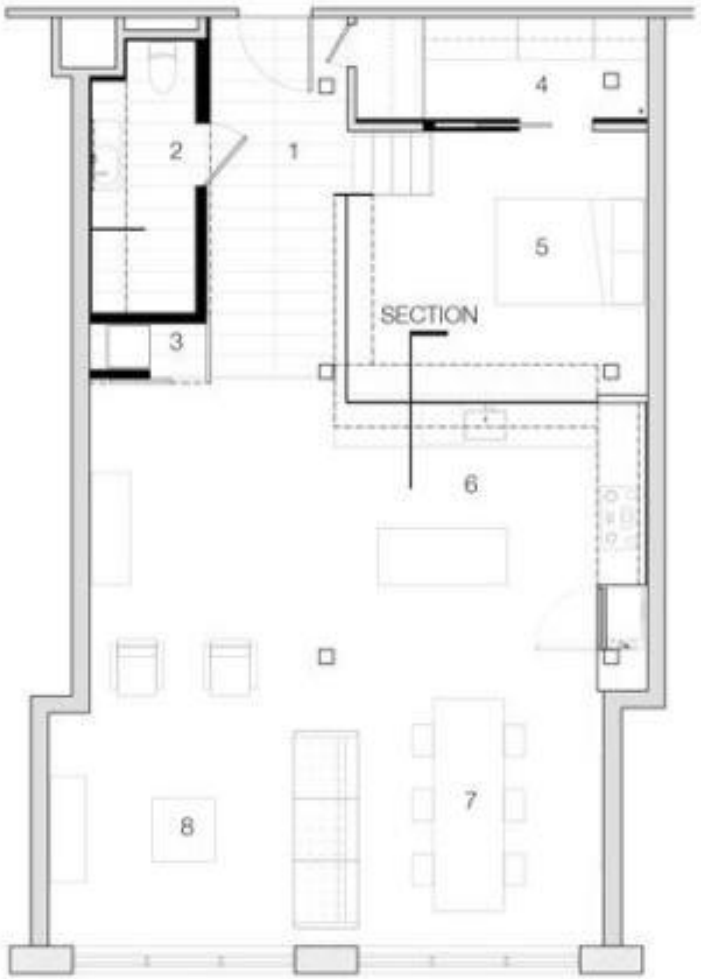


Appendix C 5



Pôdorys bytu návrh / Plan proposal
1-hala / entrance hall, 2-toilet, 3-loggia, 4-kuchyňa+jedáleň / kitchen+dining room,
5-kúpeľňa / bathroom, 6-práčovňa / laundry, 7-spálňa / bedroom, 8-obývacia izba / living space

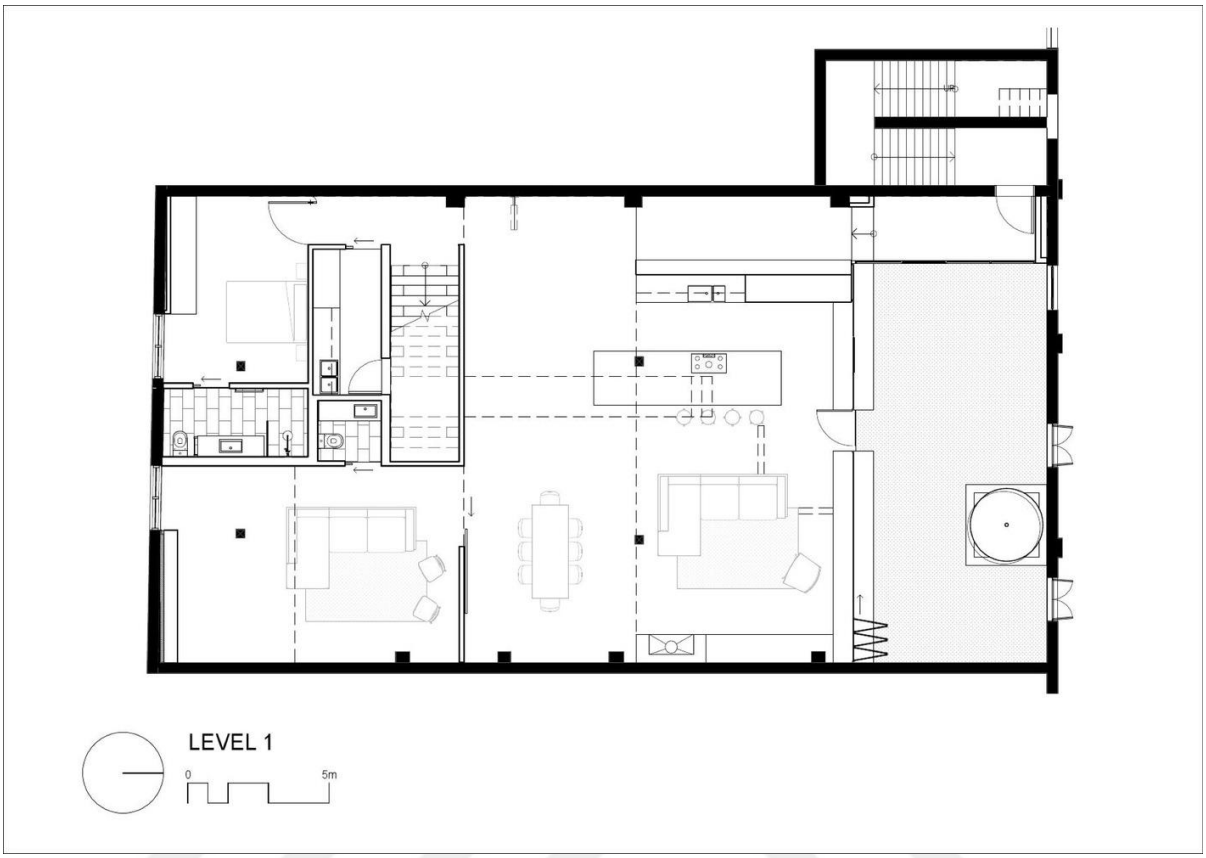
Appendix C 6

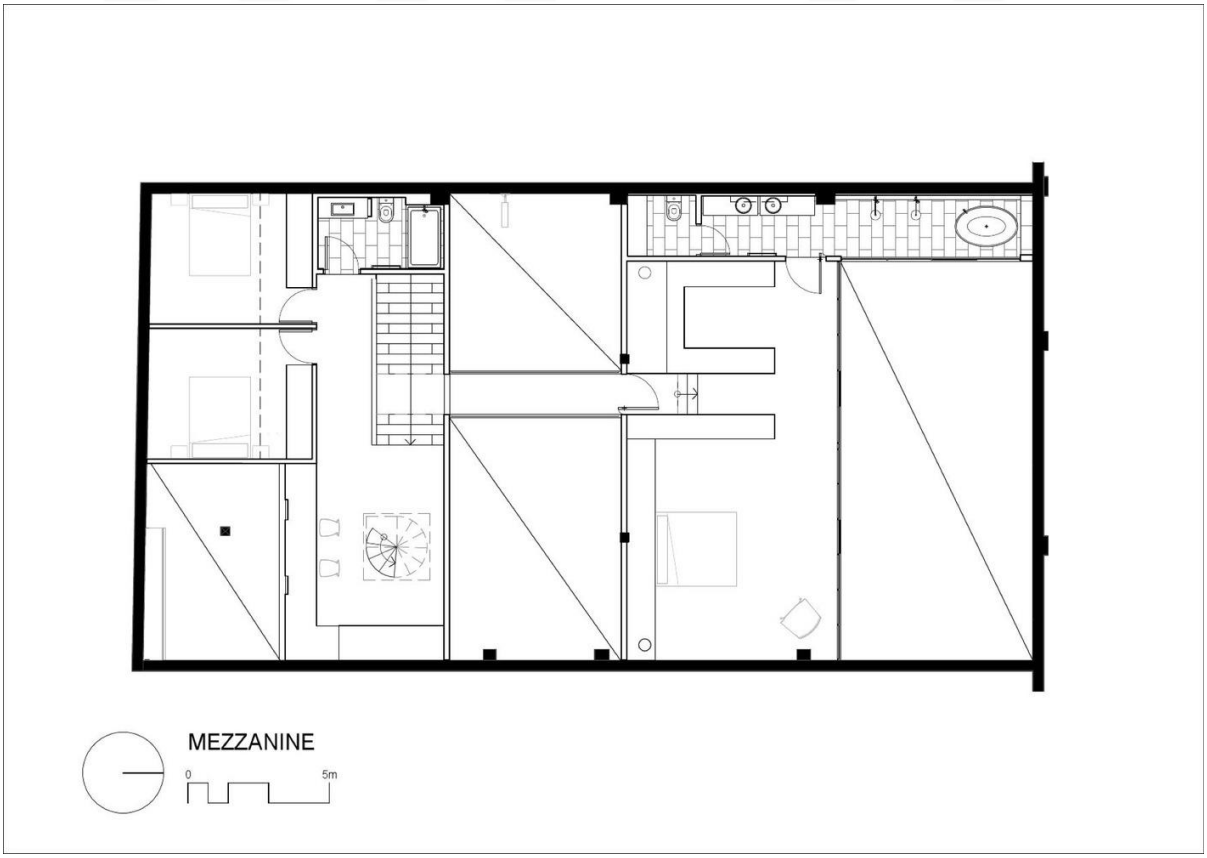


PLAN

1. ENTRY
2. BATH
3. LAUNDRY
4. CLOSET
5. SLEEPING LOFT
6. KITCHEN
7. DINING
8. LIVING

Appendix C 7



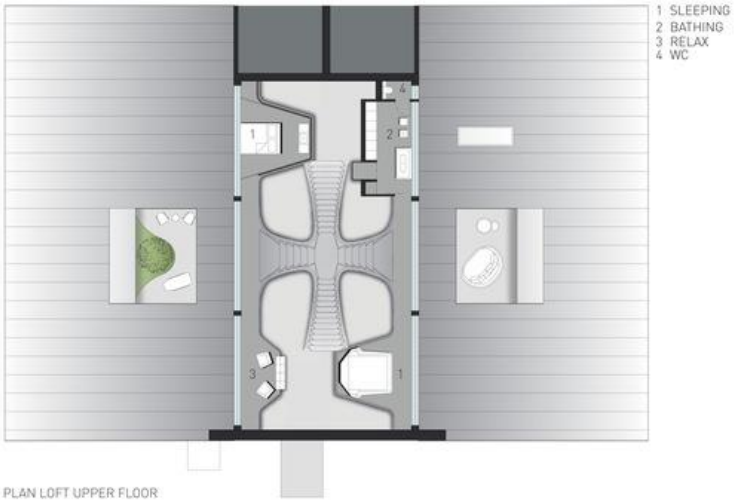


Appendix C 8

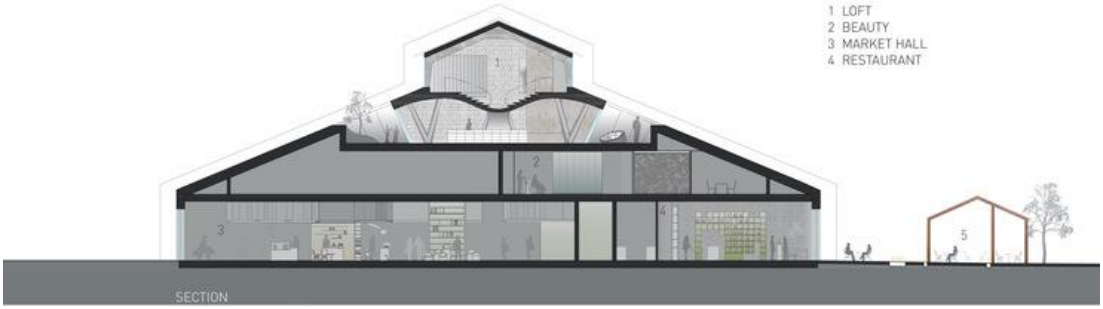
Floor plan
Scale 1:50

Appendix C 9

PLAN LOFT GROUND FLOOR



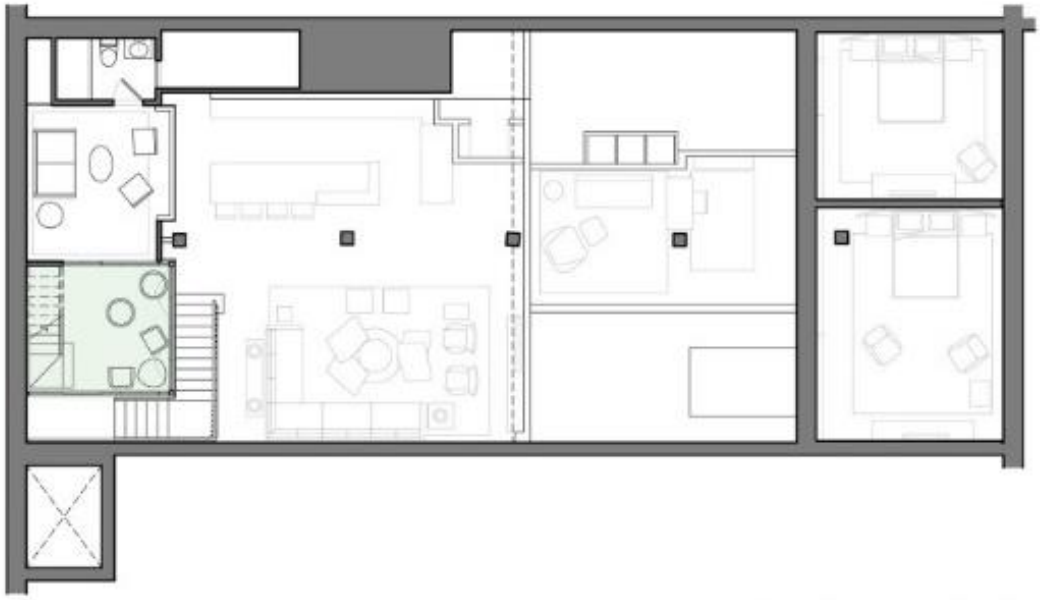
PLAN LOFT UPPER FLOOR



SECTION

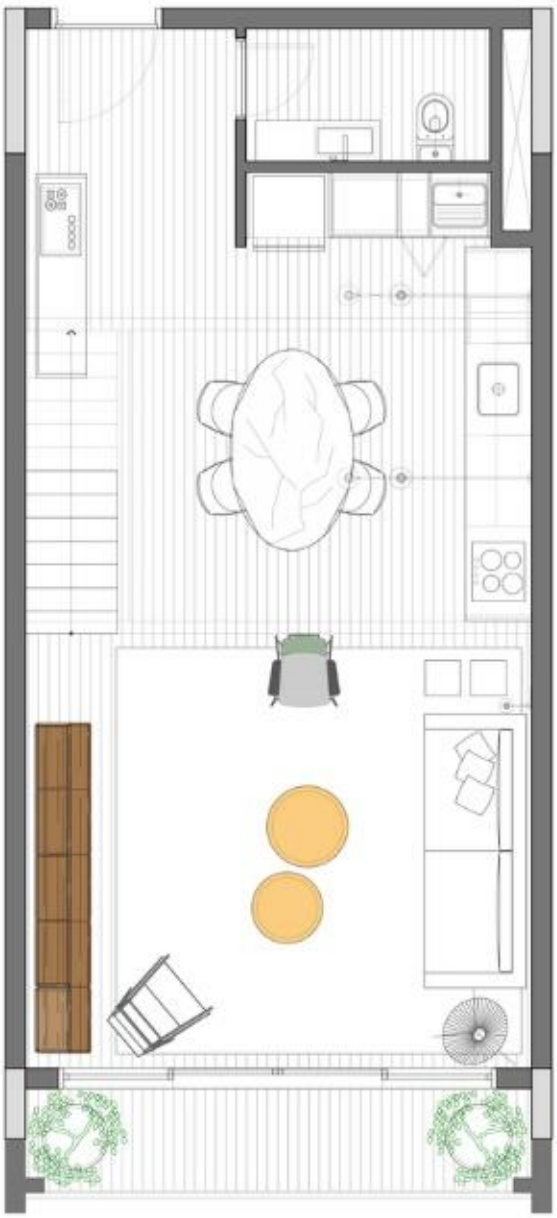
Appendix C 10

Lower Level Floor Plan



Mezzanine Level Floor Plan

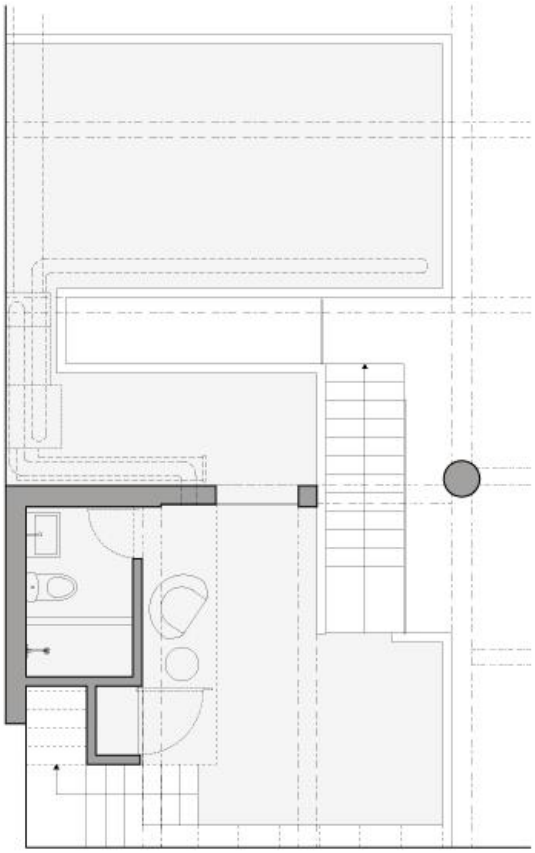
Appendix C 11



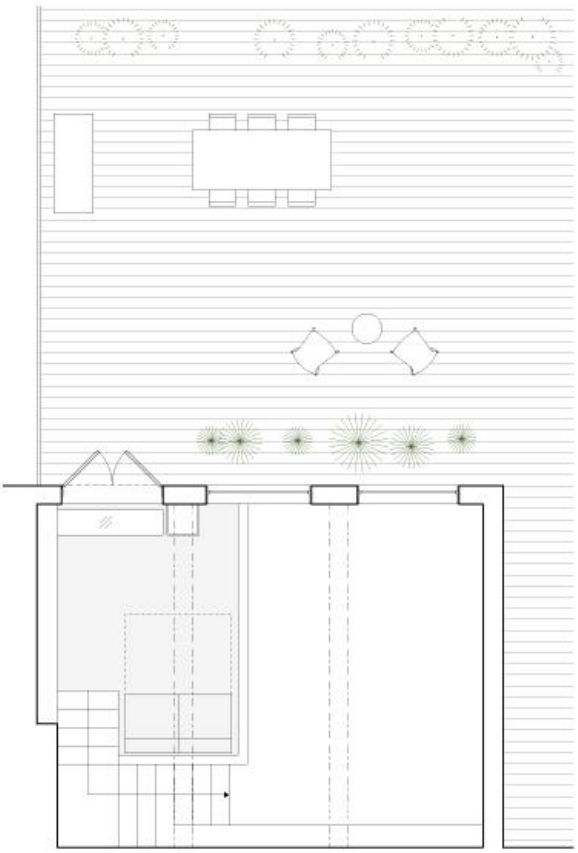
Appendix C 12

Appendix C 13

Appendix C 14

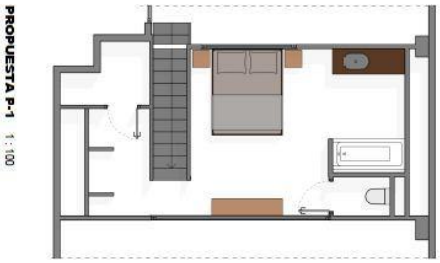


MEZZANINE



LOFT

Appendix C 15



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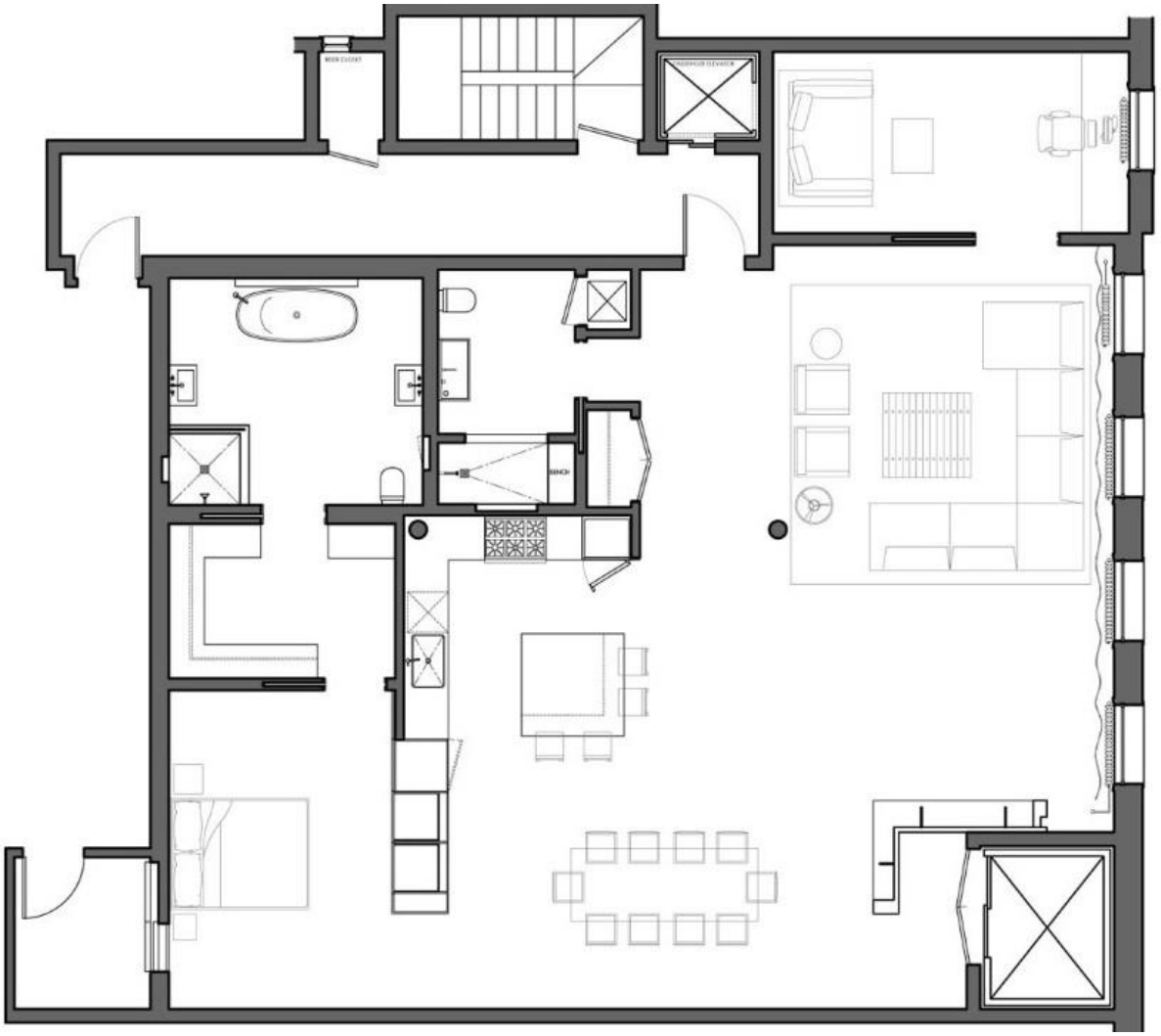

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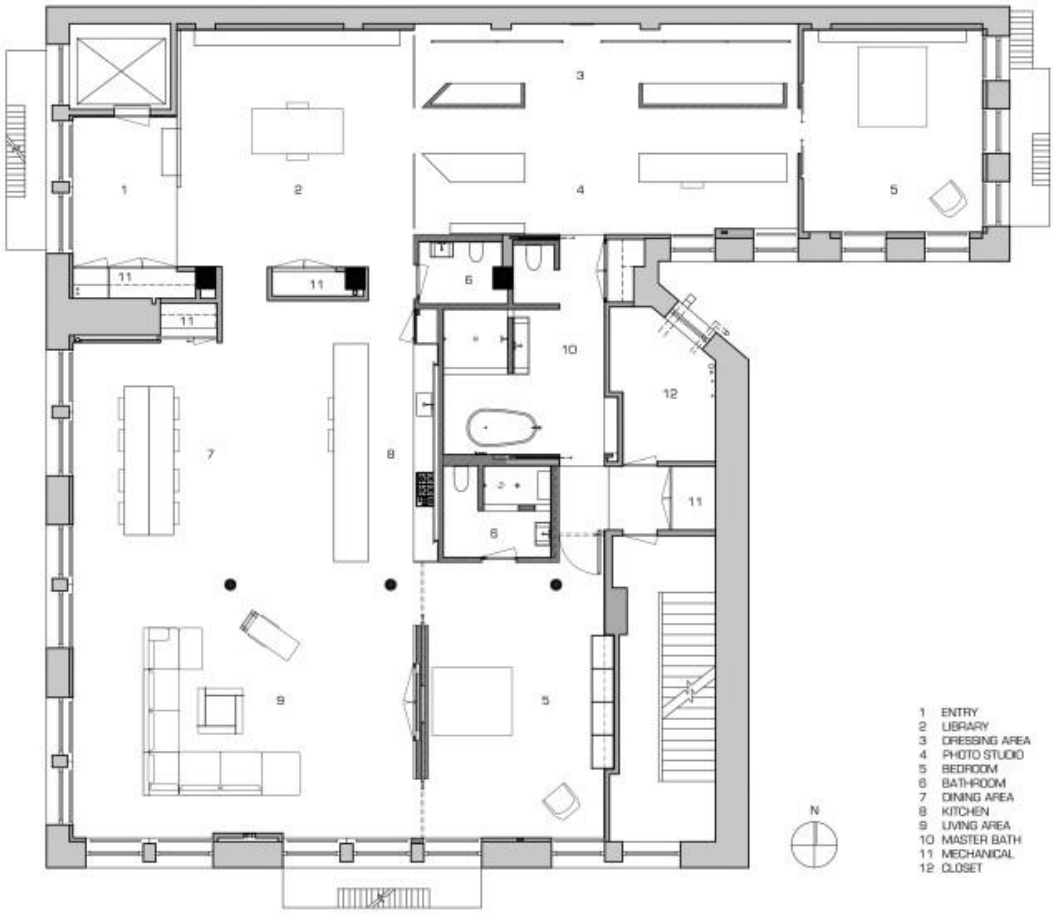

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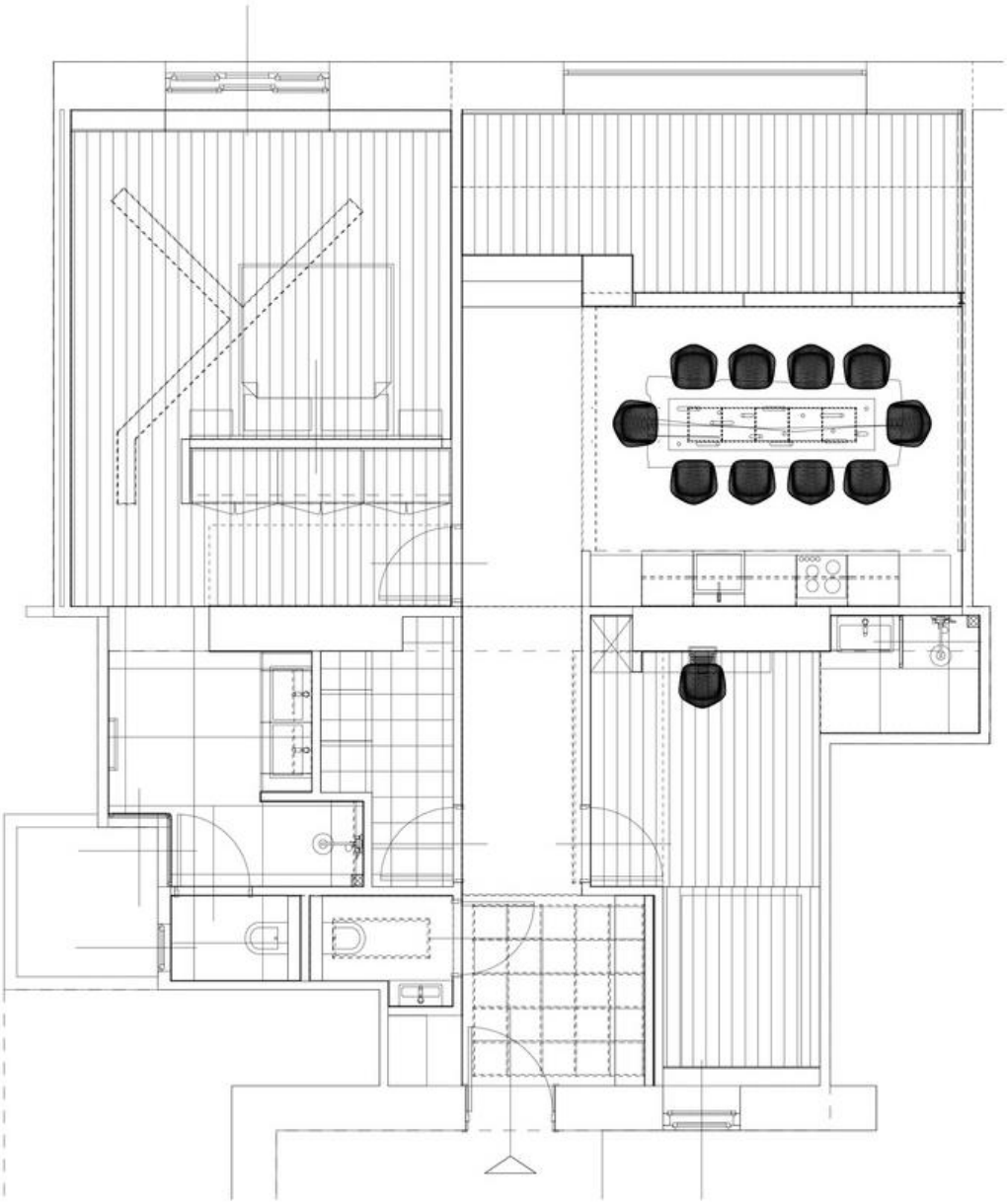

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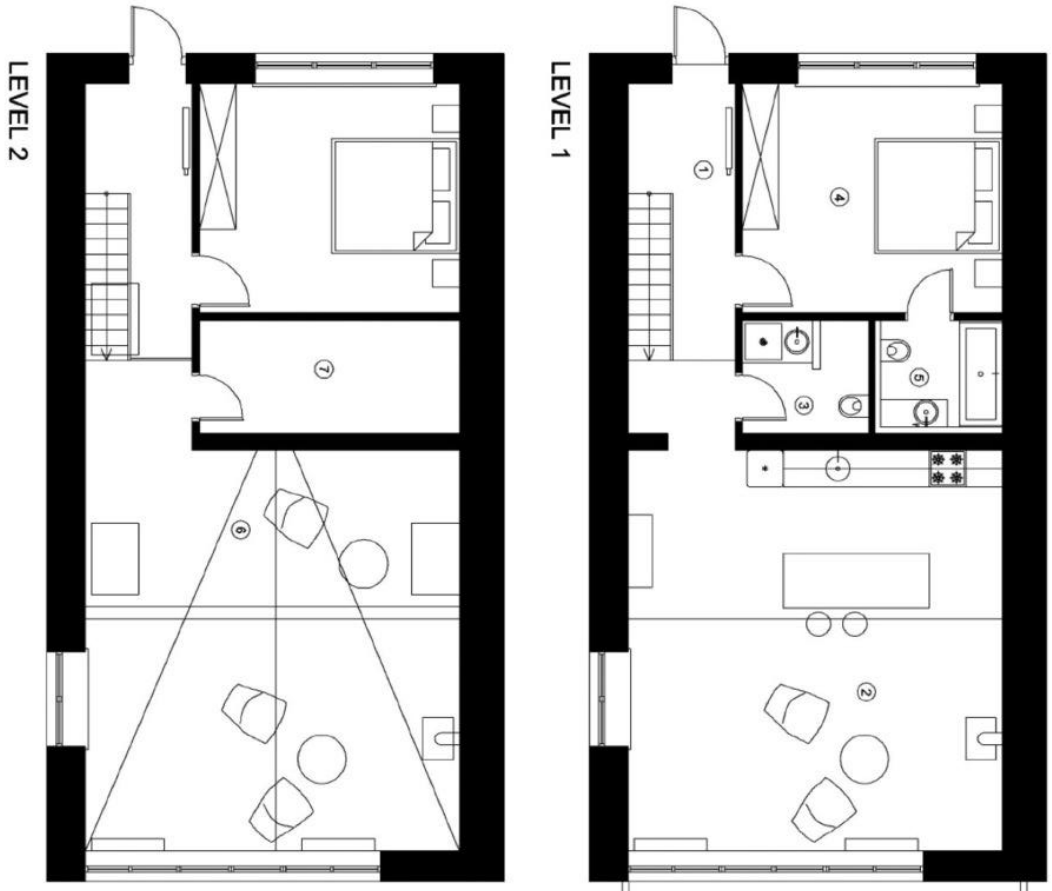
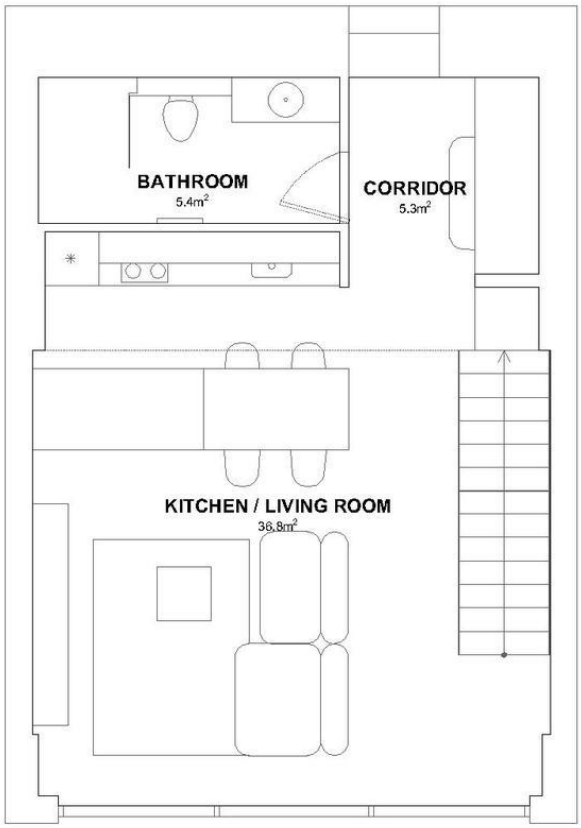
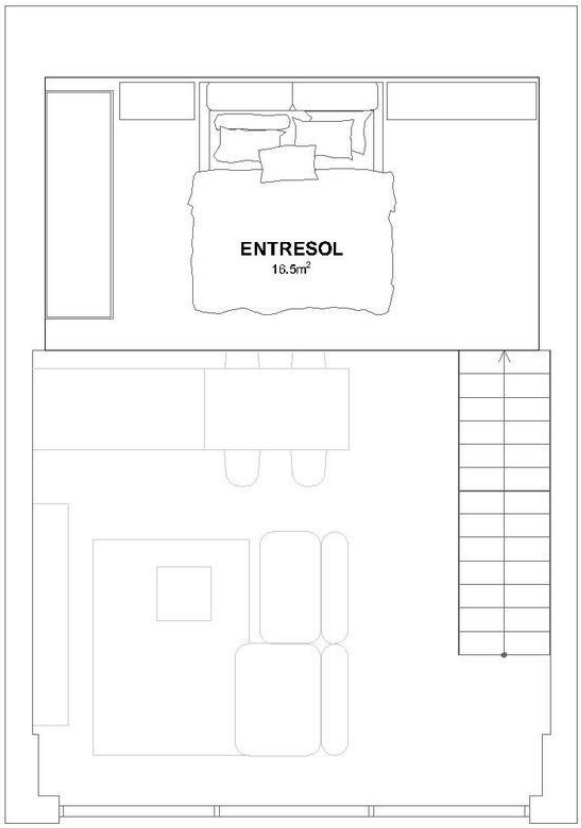


1. hall	10.14 m²
2. living room/ kitchen	40.66 m²
3. shower room	3.87 m²
4. bedroom	16.18 m²
5. bathroom	3.91 m²
6. entresol	19.73 m²
7. walk in closet	7.96 m²
total	102.45 m²

LOFT APARTMENT IN TRAKAI

Appendix C 20





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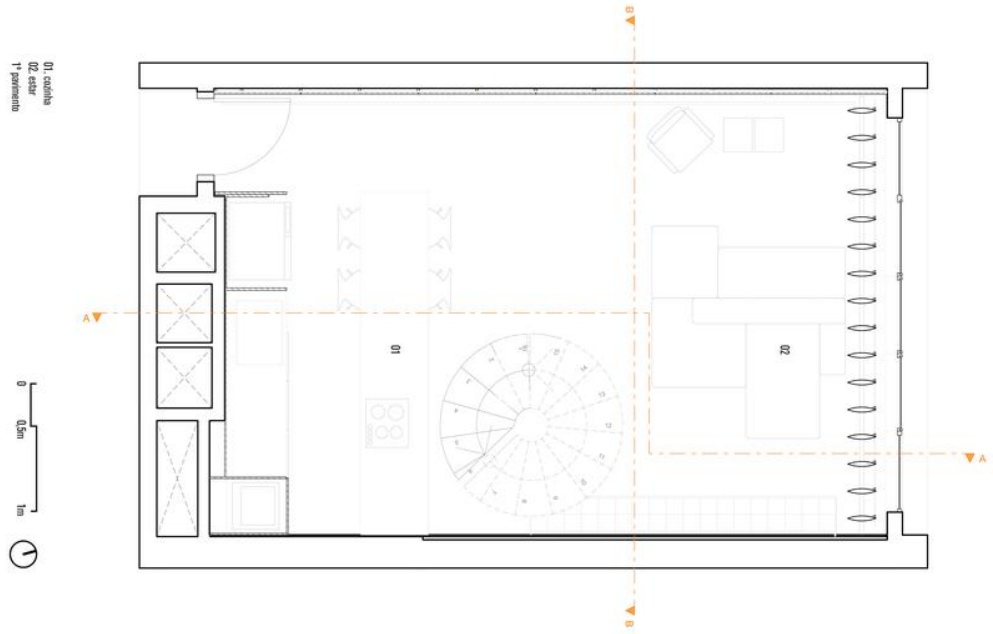

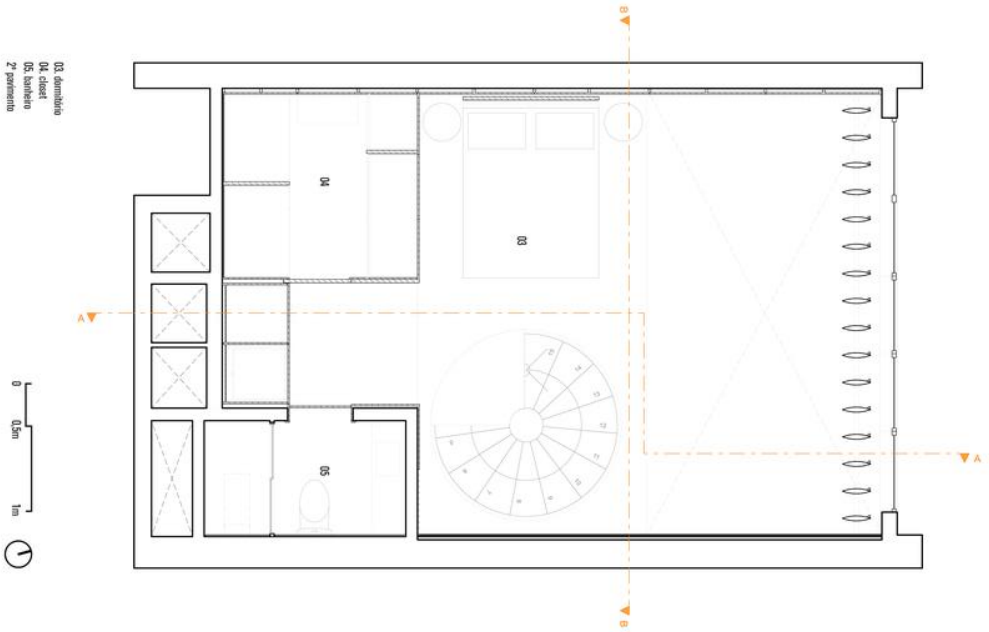

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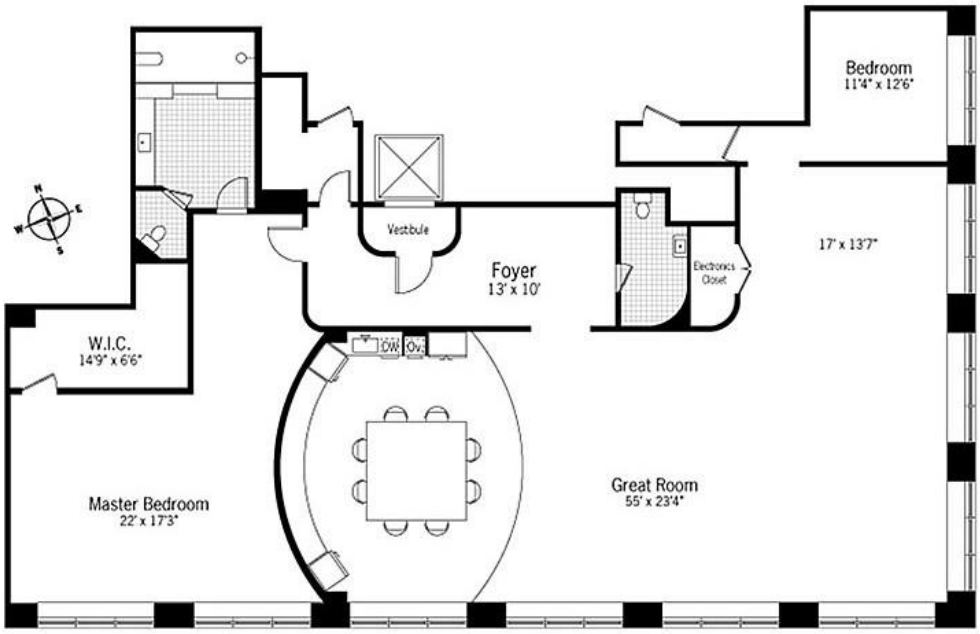

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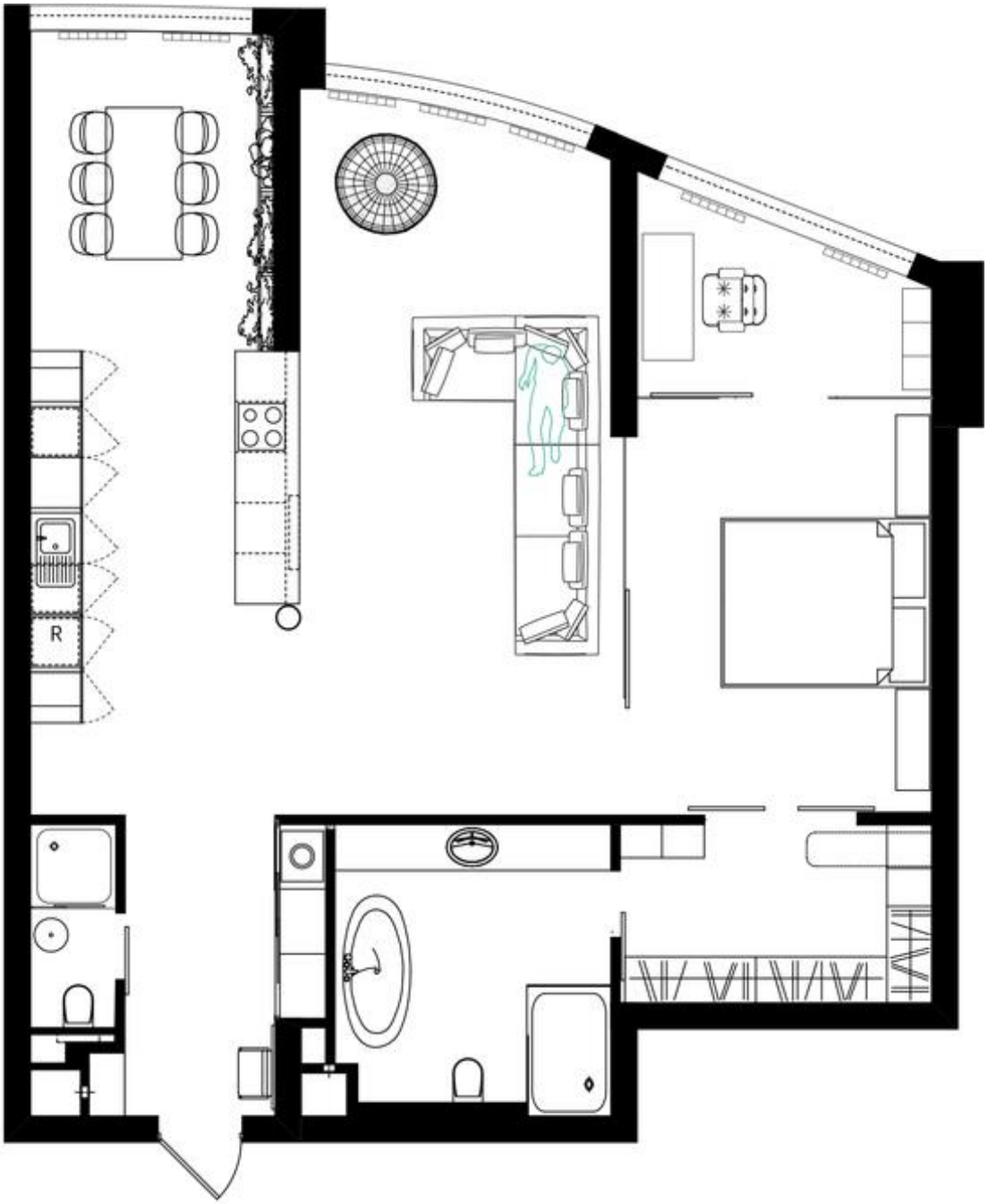

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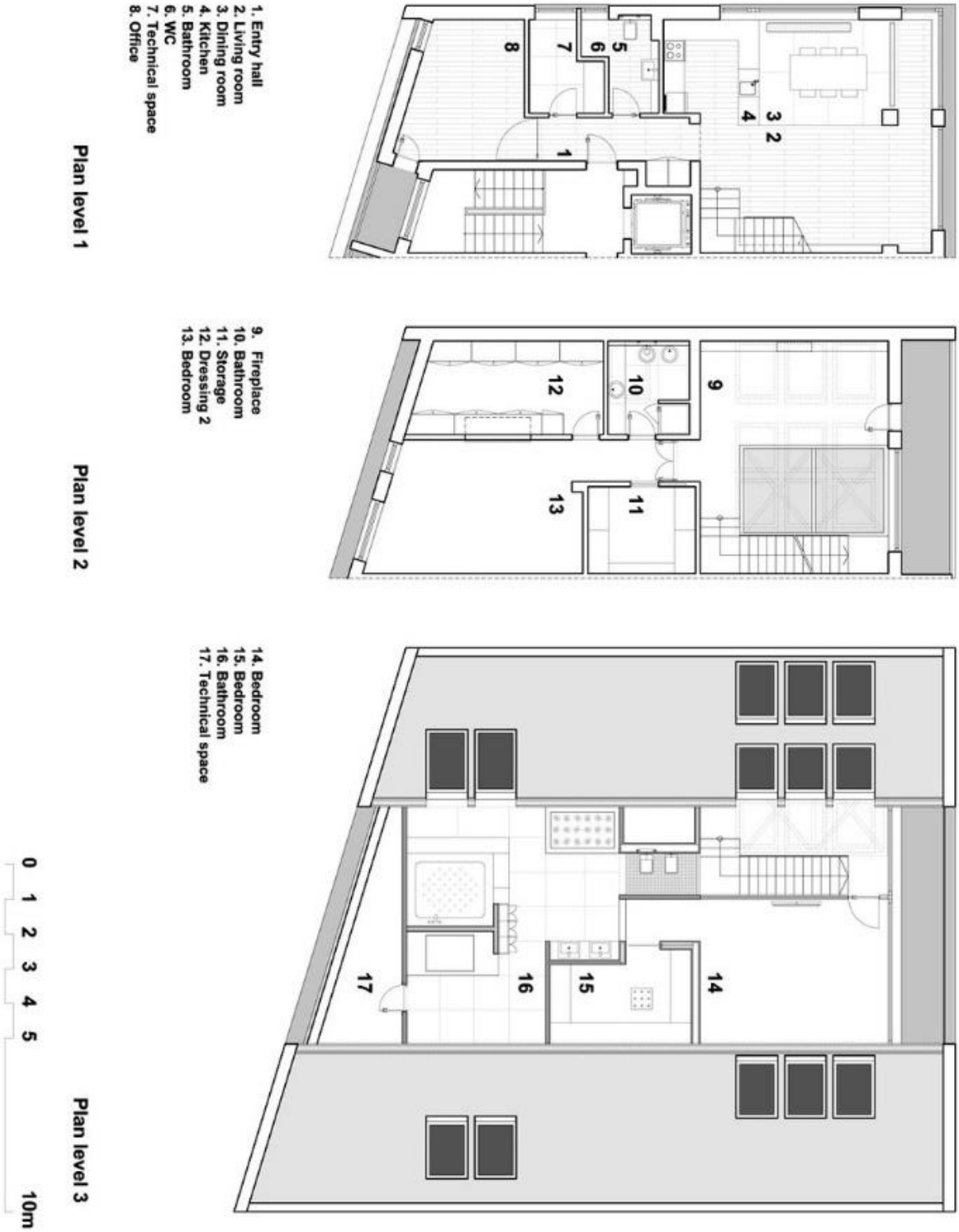

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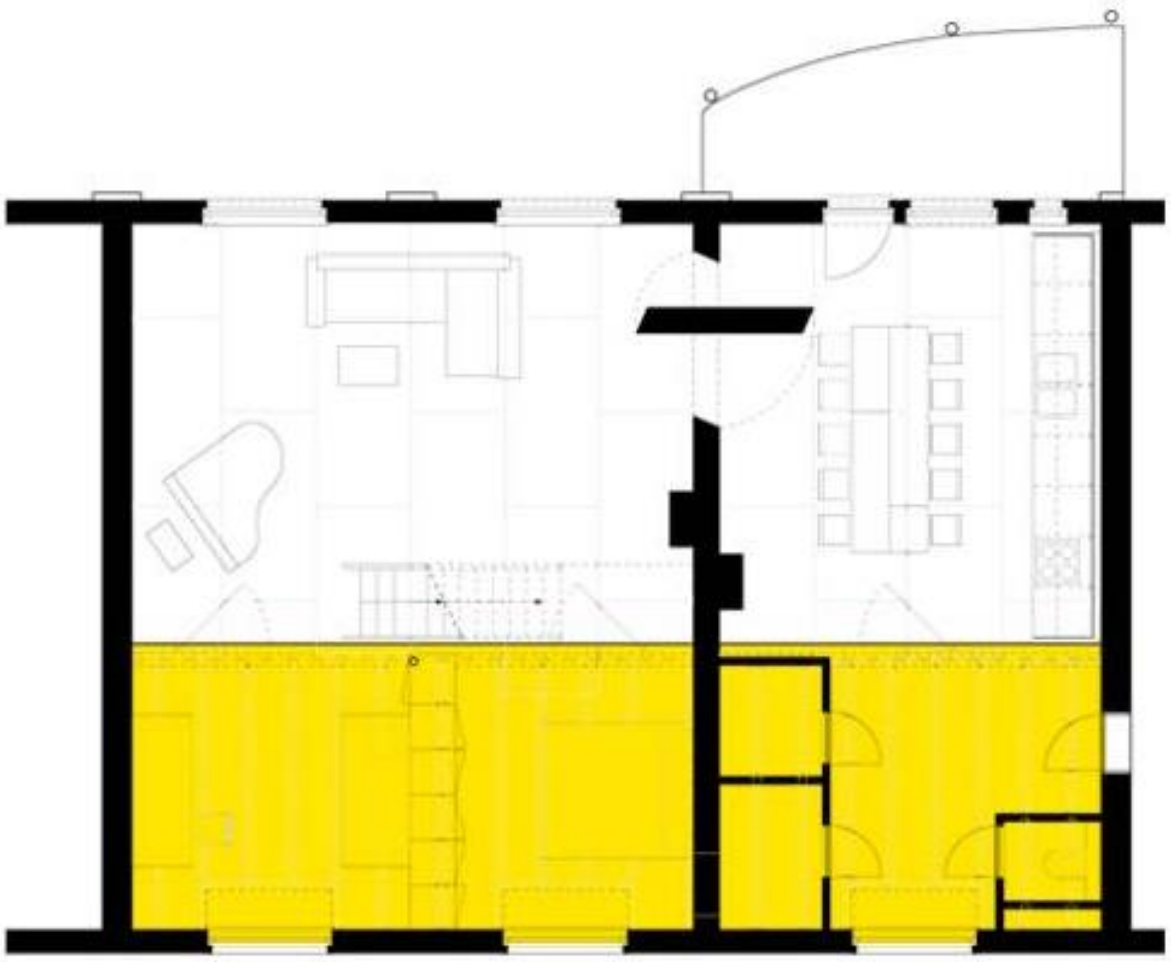
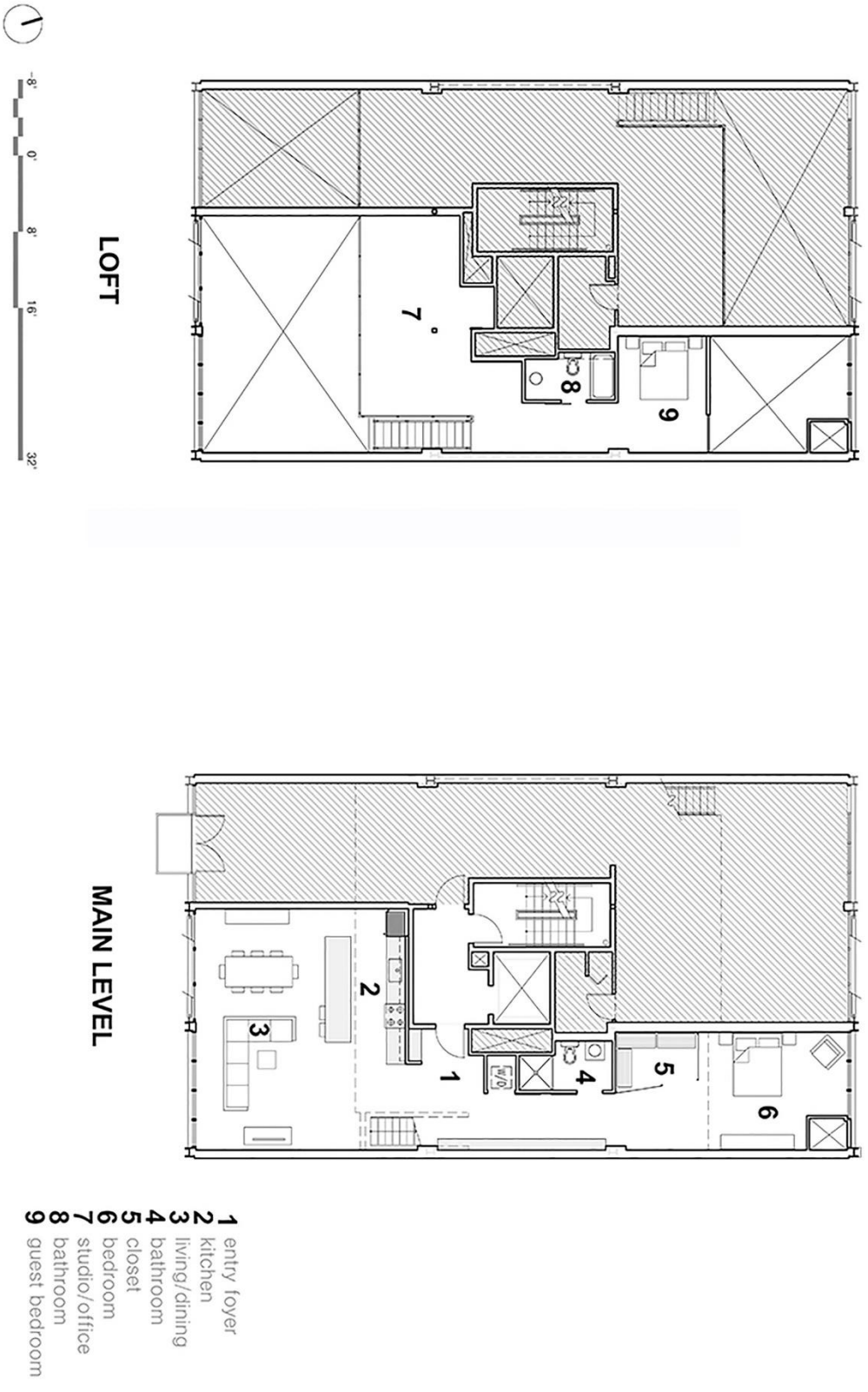


plan gelijkvloers

Appendix C 26



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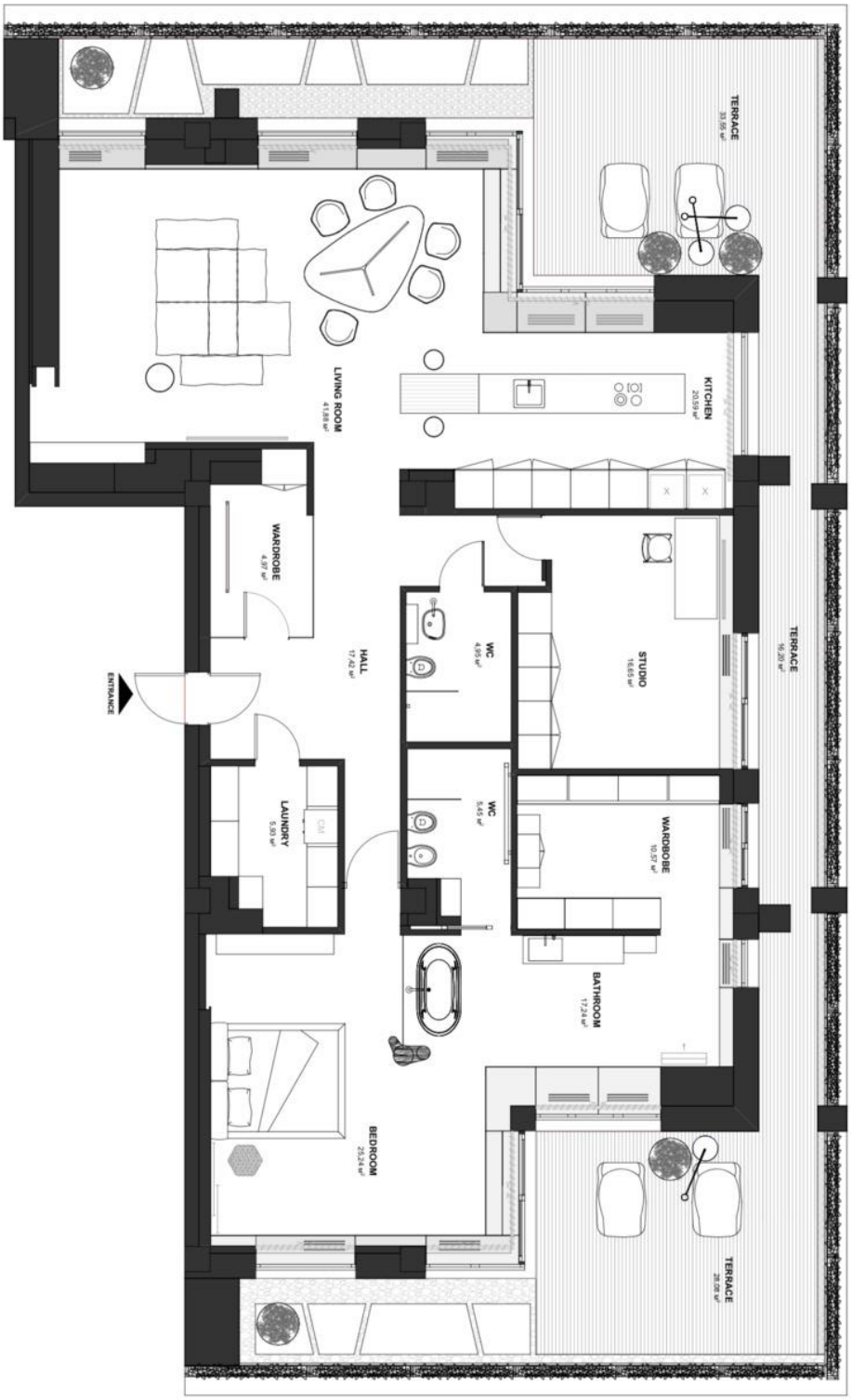

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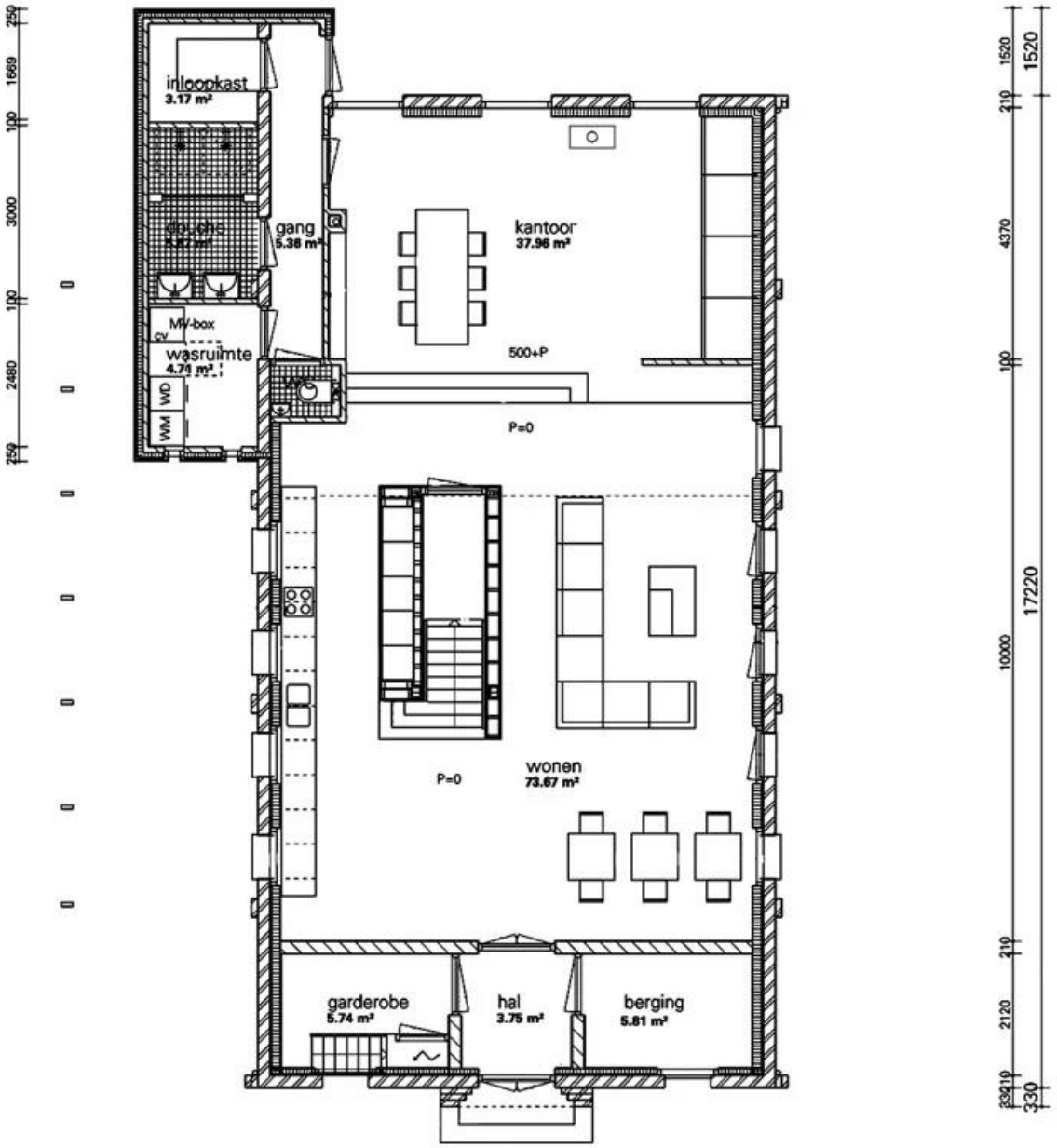

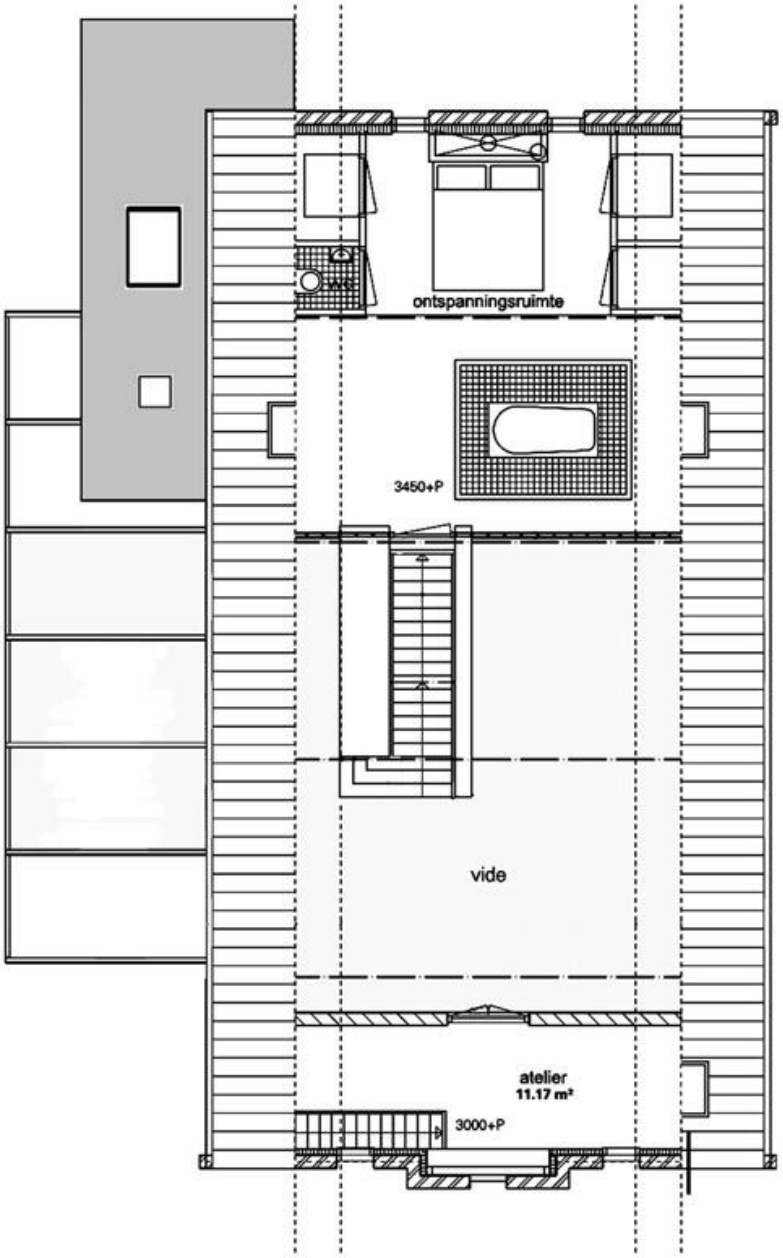
ontspanningsruimte
3450+P
vide
atelier
11.17 m²
3000+P