



BUILDING ■ DSDHA: studio for Edmund de Waal

Ros Diamond enjoys a spatial description of the artist's working process created within a generic light industrial building.
Photos: Hélène Binet.

When a work of art is viewed, the place where it was made is rarely considered. Studios are usually private: the means of production are irrelevant to the intended experience of the work, and exposure might reveal the alchemy. For the artist it can be different; the meaning of a work may be dependent on sitting, but the process and environment of its making can be equally significant.

In the work of the ceramic artist Edmund de Waal, making porcelain pots and writing play complementary parts. He has worked for nearly ten years in south London, in purpose-made studios created within generic, light-industrial buildings on indistinct trading

estates of a sort rarely associated with architecture or fine craftsmanship.

The first of his two studios was made in 2005 in a small two-storey factory, which he outgrew as his work developed into 'cargos' of pieces in larger vitrines. Its successor, recently made in a 1960s munitions warehouse, is three times the size, a jump from domestic to semi-industrial-scaled space.

Like its predecessor, the new studio contains workshops, writing space and offices. This time, however, a vast warehouse hall

Above: Edmund de Waal's studio in West Norwood, south London.
Right: The first studio designed by DSDHA for Edmund de Waal; location plan; detail of existing warehouse building.

