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Commemorating the a(s)telier

A project on the topic of living and working.

EMELIE AHLQVIST

'commemorating the a(s)telier'

a project

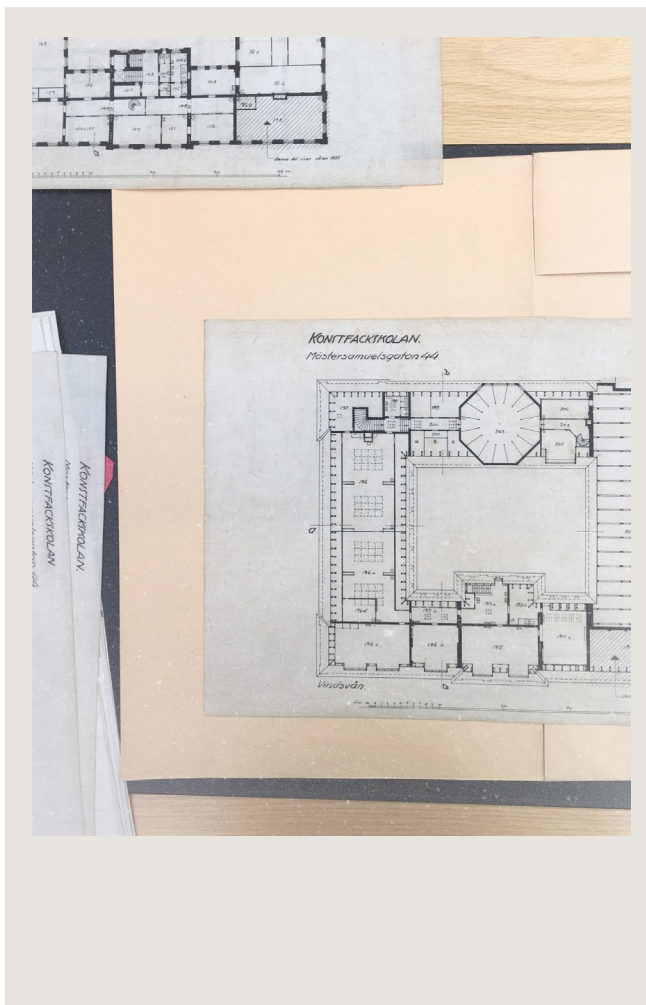
researching the atelier typology in stockholm.

a way of speculating

on future spaces and new typologies for living and working

by reconstructing

fragments from the past



The scope of this thesis is both a research, and a project based on my research / To the right, a photograph from a search at the Riksarkivet looking for drawings of the atelier room of the former Konstfack school / To the left, a photograph while modelmaking during the quarantine.



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I

a short



The interface between dwelling and production in the history of cultural labour / Photographs from the one bedroom flat of my aunt in Fredhäll in the central parts of Stockholm, where she had her kitchen transformed into a casting workshop



;prologue

The title of my project is 'Commemorating the a(s)telier'; and it consists of two parts. The first is a research thesis on spaces for cultural and artistic production in Stockholm, analyzing the development of the atelier typology from the 1860s until today. The second part is a proposal for a new architectural typology, that combines spaces for dwelling with those of production and labor. The project is set in Stockholm.

On the previous page two photographs are found. They are of my aunt. She is a sculptor. Here, her and her partner are performing a casting in her re-configured kitchen in her small flat in Fredhäll. To me, these photographs portray an intense relationship between dwelling and production, two spheres that used to be more intertwined than they are today. Evidence of this found in both language, paintings, projects, and photography suggest that the home has, particularly for cultural labor, played an important role.

The understanding of the word atelier has changed over the years. While it today simply means the workspace of the artist, the word derives from the French word for workshop, atelier, indicating an origin of craftsmanship, local maintenance, and apprenticeship. The word dwelling on the other hand, from old English dwellan, suggest that the home and the very act of living is a passive activity, unrelated to any type of production. Both my case studies and my project challenge this idea of the home as a passive place, separate from production and labour.

My research consists of two parts; a photographic archive and six case studies. I started with collecting archive photographs of atelier spaces. By doing so I was able to identify, categorize and organize them; establishing what essentially became a Stockholm archive series. In the first and second part of my archive, the task of designing these productive spaces was one for architects. They share an awareness of the specificity of program and often included attentive functions. Furthermore, this was a time before galleries and culture centers; when the place to exhibit work was commonly in the atelier. In the late 50s a new housing typology "The artist flat/ Konstnärsbostaden" is introduced. A modern apartment that incorporated itself into a variety of housing schemes in new peripheral areas to Stockholm. Meanwhile, exhibitions began to be constructed on-site and the democratic access manifests in "House of Culture/Kulturhuset" 1974. Finally, independent initiatives and industrial requirements became predominant in the coming development and are still today.

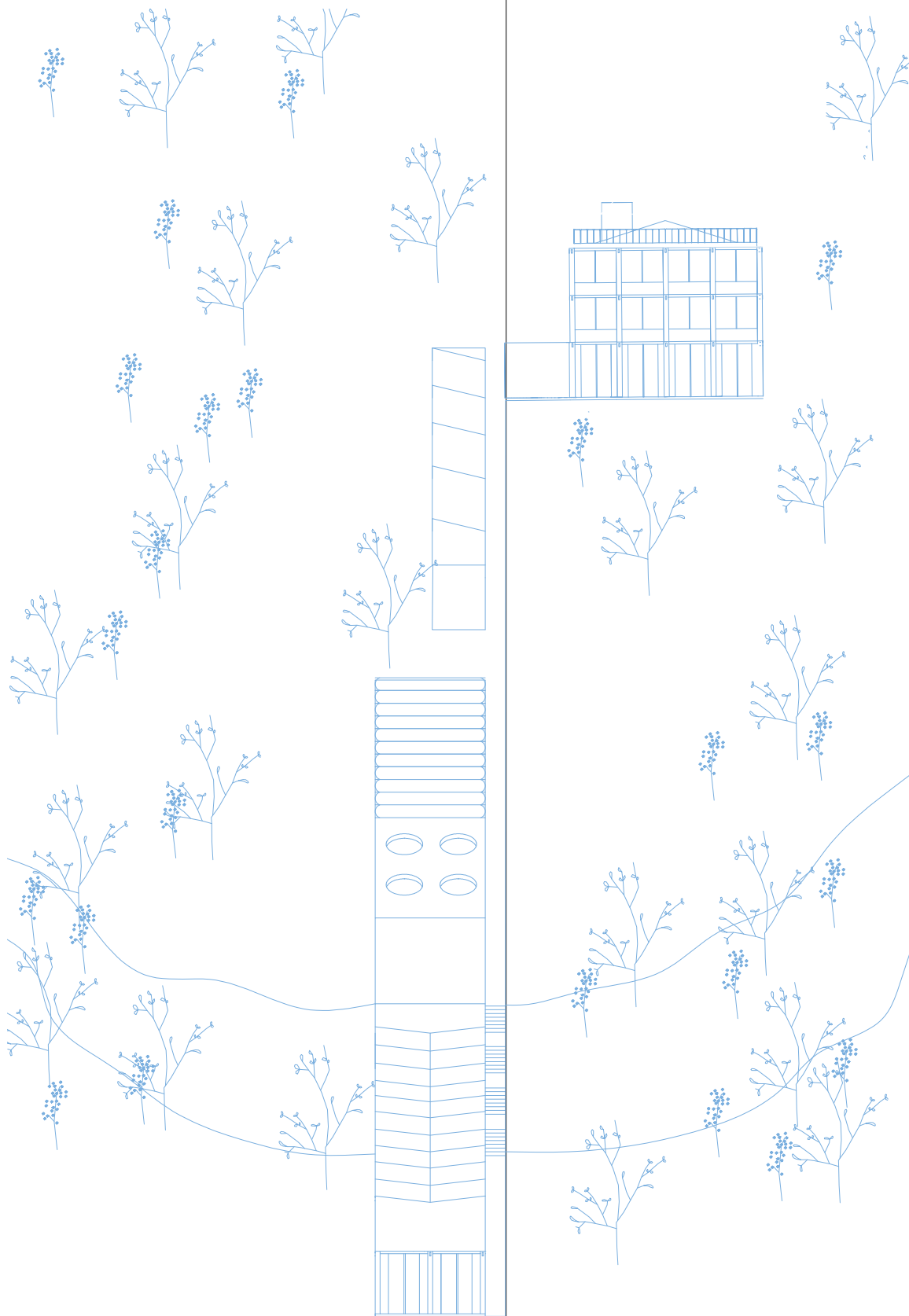
From my archive I have chosen six case studies that represent a variety in types and spatial organisation; from more home-dominated to work-dominated, or with equal status of the two. The focus of the case studies is the interface of domesticity and productivity, an interface I have tried to highlight through line drawings that more clearly focus the view on these domestic scenes of production

Above is an abbreviated analysis of a history with many more nuances to discuss, regardless, the result is a gradual loss of the concept of the atelier as a combined/multifaceted typology. Throughout the course of these years, the place to produce in has gradually separated itself from both the space of dwelling and the place of consumption. My interest lies in speculating on bringing them together again, in my proposal for a new architectural typology; the 'super villa garage'.



51. LADY WEIGHING PEARLS. About 1665. Washington, National Gallery of Art (Widener Collection)

Throughout history the dwelling has served as a productive place to perform labour and tasks / Painting "Lady weighing pearls" by Johannes Vermeer in 1661



Slightly smaller than a long block and larger than a villa; a dwelling and a place to produce and maintain our physical world. / Proposing a new architectural typology; the 'super villa garage'

;thesis question



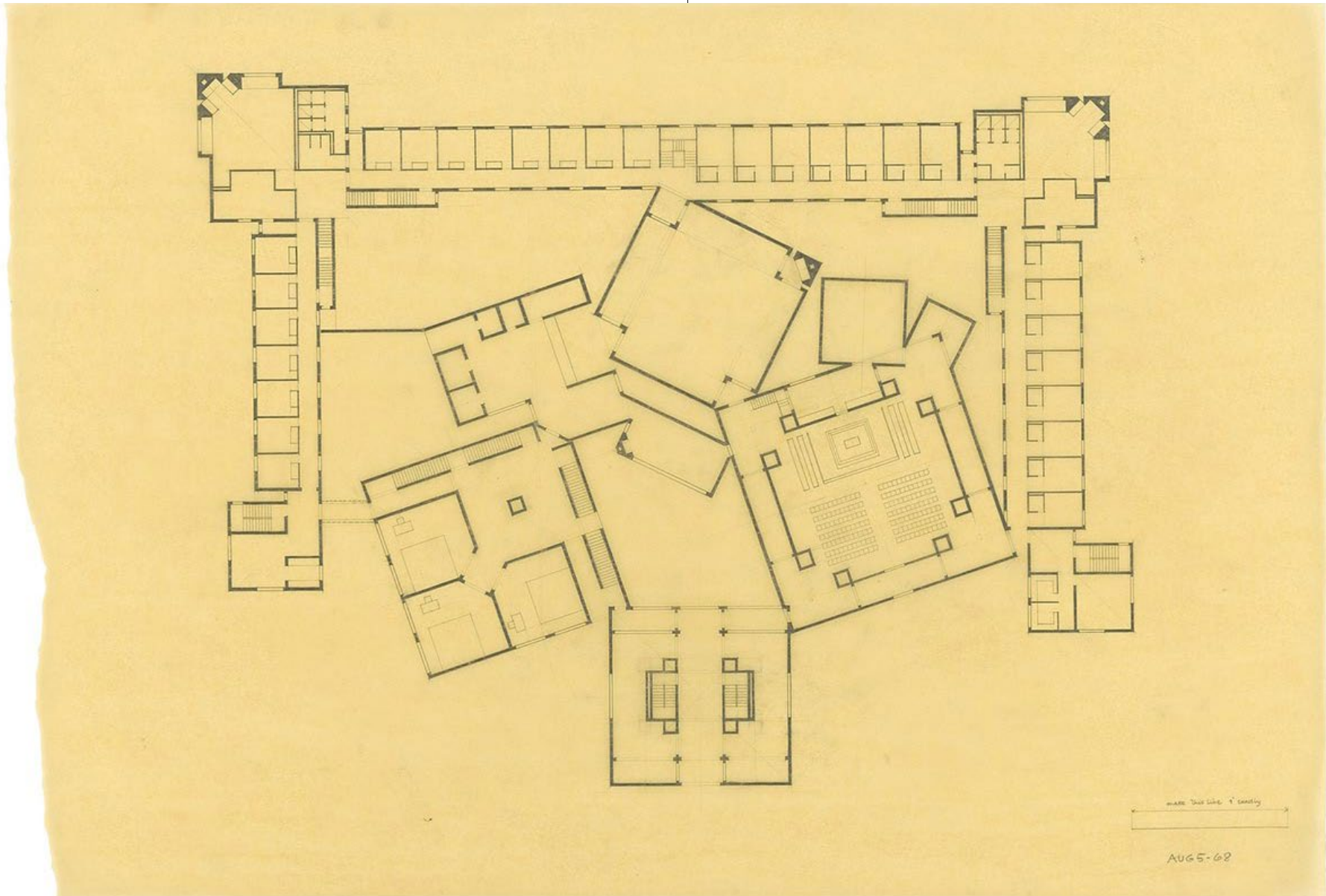
The interface between dwelling and production in the history of cultural labour / The home and atelier of Donald Judd on Spring street 101, New York.

What ? This is a two-part project. The first is a research thesis analyzing the development of the atelier typology from the 1860s until today. The second part is a proposal for a new architectural typology, that combines spaces for dwelling with those of production and labor; the "super villa garage"

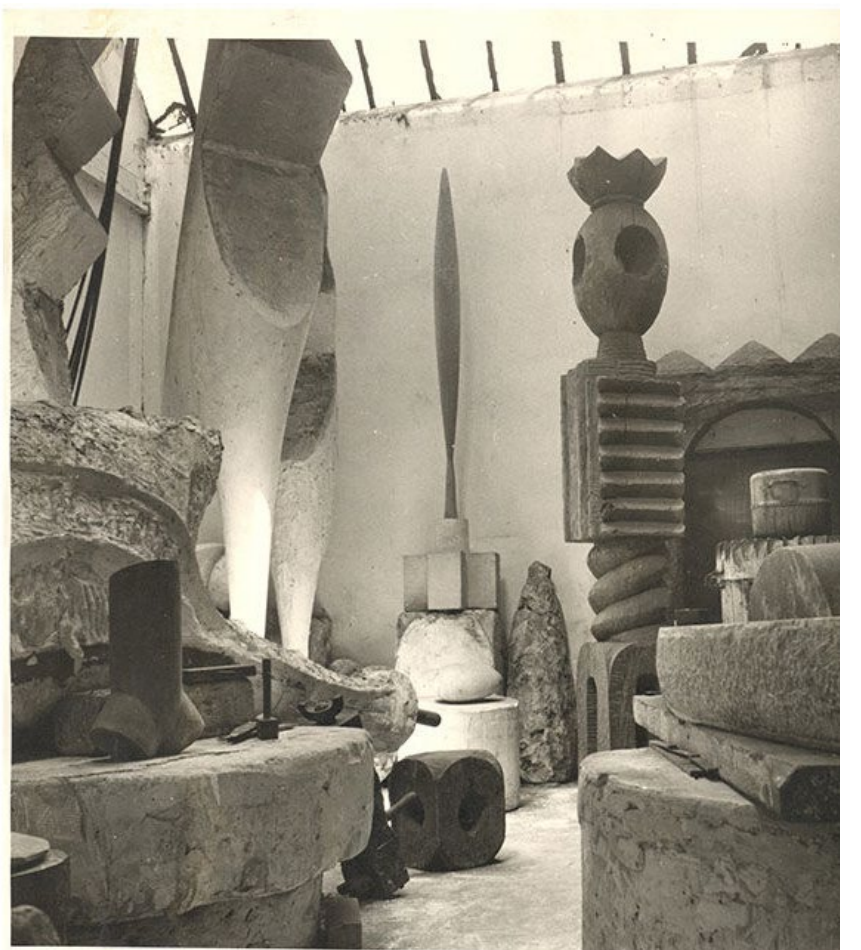
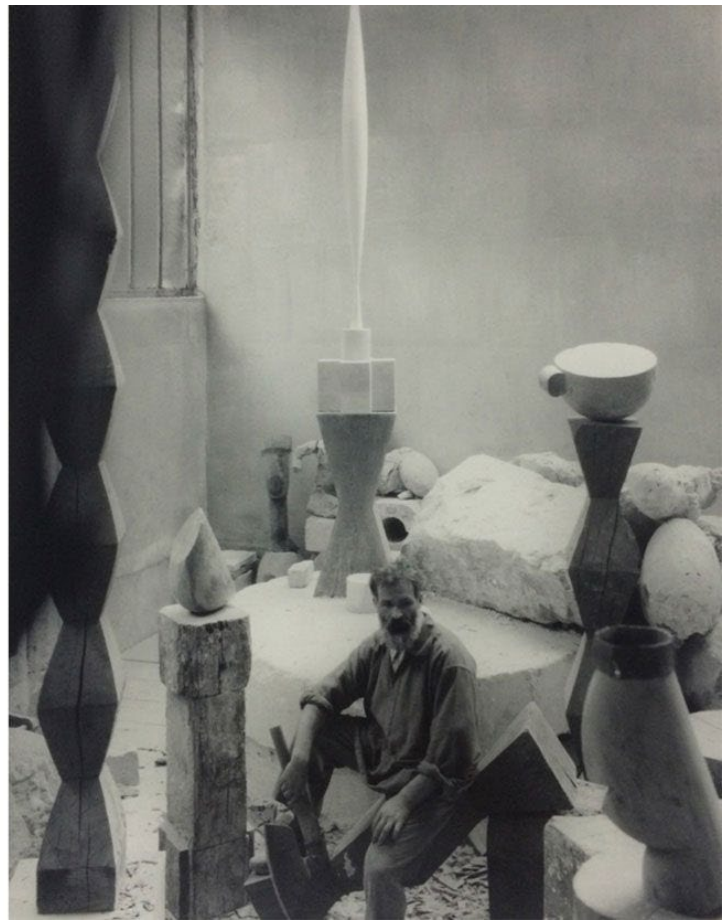
Why ? Within the properties of the atelier lies an inherent convergence between production and domestic life. As a typology that shifts the boundaries between the private, the communal, and the public I believe that it has the potential to generate new ways of living and working, as well as give new possibilities for interaction and integration with local contexts.



The space to produce in becomes the actual art itself / One of Vilhelm Hammershøi's famous interior painting series from his apartment and atelier at Strandgade 30 in Copenhagen.



*Interfaces of dwelling, labour
and publicness / The Dominican
Motherhouse, by Louis Kahn 1965-1968*



The atelier as the physical representation of labour / Specific spatial qualities in atelier Brancusi in 1932. Later reconstructed by architect Renzo Piano within Centre Pompidou 1997.

;method

As my project speculates on futures interfaces and new typologies for living/working by reconstructing fragments from the past; the method of "the archive" is essential. In my archival study and through my case studies I find inspiration, clues and ultimately a starting point for discussion.

Step by step /

- 1. Collect; Photographic archive; "Stockholm archive series"
- 2. Analyze; 6 case studies; "Re-constructing (old) domestic scenes of production"
- 3. Translate; Proposal; "Constructing (new) domestic scenes of production"

;etymology

dwelling (n.)
"place of residence, habitation, abode," mid-14c., verbal noun from dwell (v.). Earlier it meant "a stupor" (early 14c.); "delay, procrastination; a staying in a place" (c. 1300) dwell, . intransitive verb. 1 : to remain for a time. 2a : to live as a resident. b : exist, to live

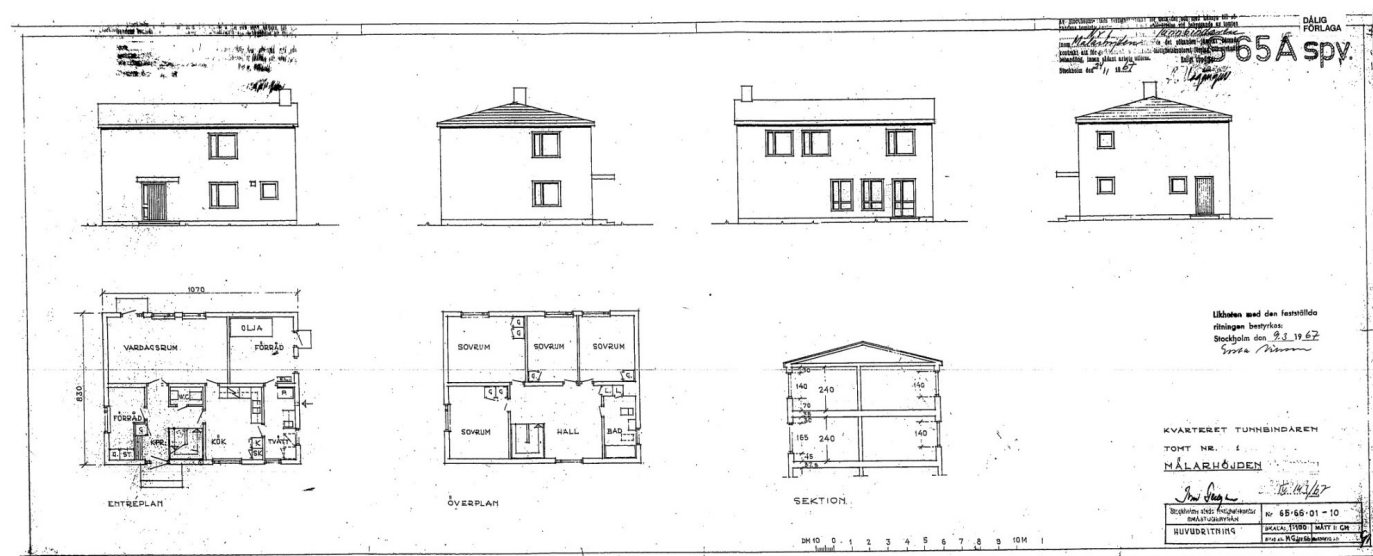
atelier (n.)
"workshop," especially the workroom or studio of a sculptor or painter, 1840, from French atelier "workshop," from Old French astelier "(carpenter's) workshop, woodpile" (14c.), from astele "piece of wood, a shaving, splinter," which is probably from Late Latin hastella "a thin stick," diminutive of hasta "spear, shaft"

villa (n.)
1610s, "country mansion of the ancient Romans," from Italian villa "country house, villa, farm," from Latin villa "country house, farm," related to vicus "village, group of houses," from PIE *weik-sla-, suffixed form of root *weik- (1) "clan." Of modern structures from 1711.

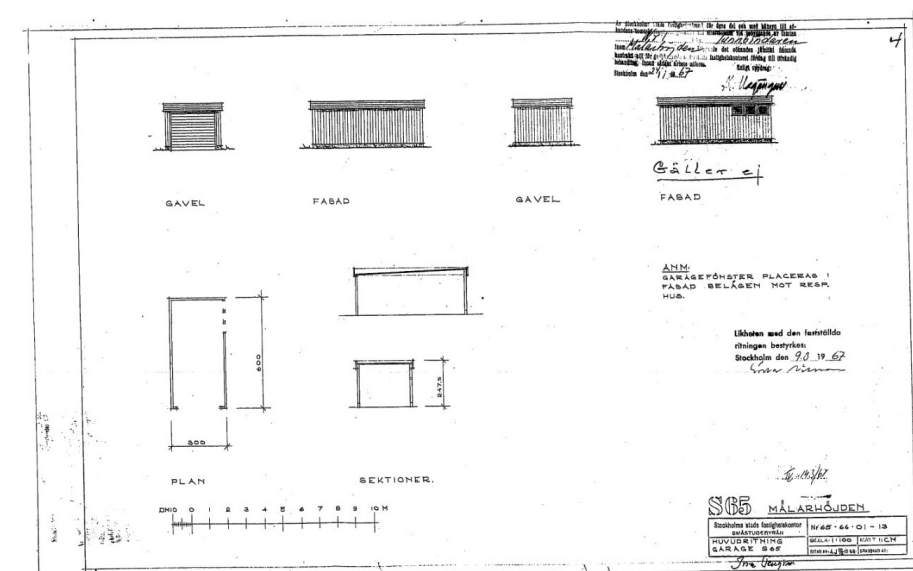
production (n.)
c. 1400, "a coming into being," from Old French production "production, exhibition" (13c.) and directly from Medieval Latin productionem (nominative productio), from past participle stem of Latin producere "bring forth" (see produce (v.)). Meaning "that which is produced" is mid-15c. Colloquial sense of "fuss, commotion" is from 1941, transferred from meaning "theatrical performance" (1894).

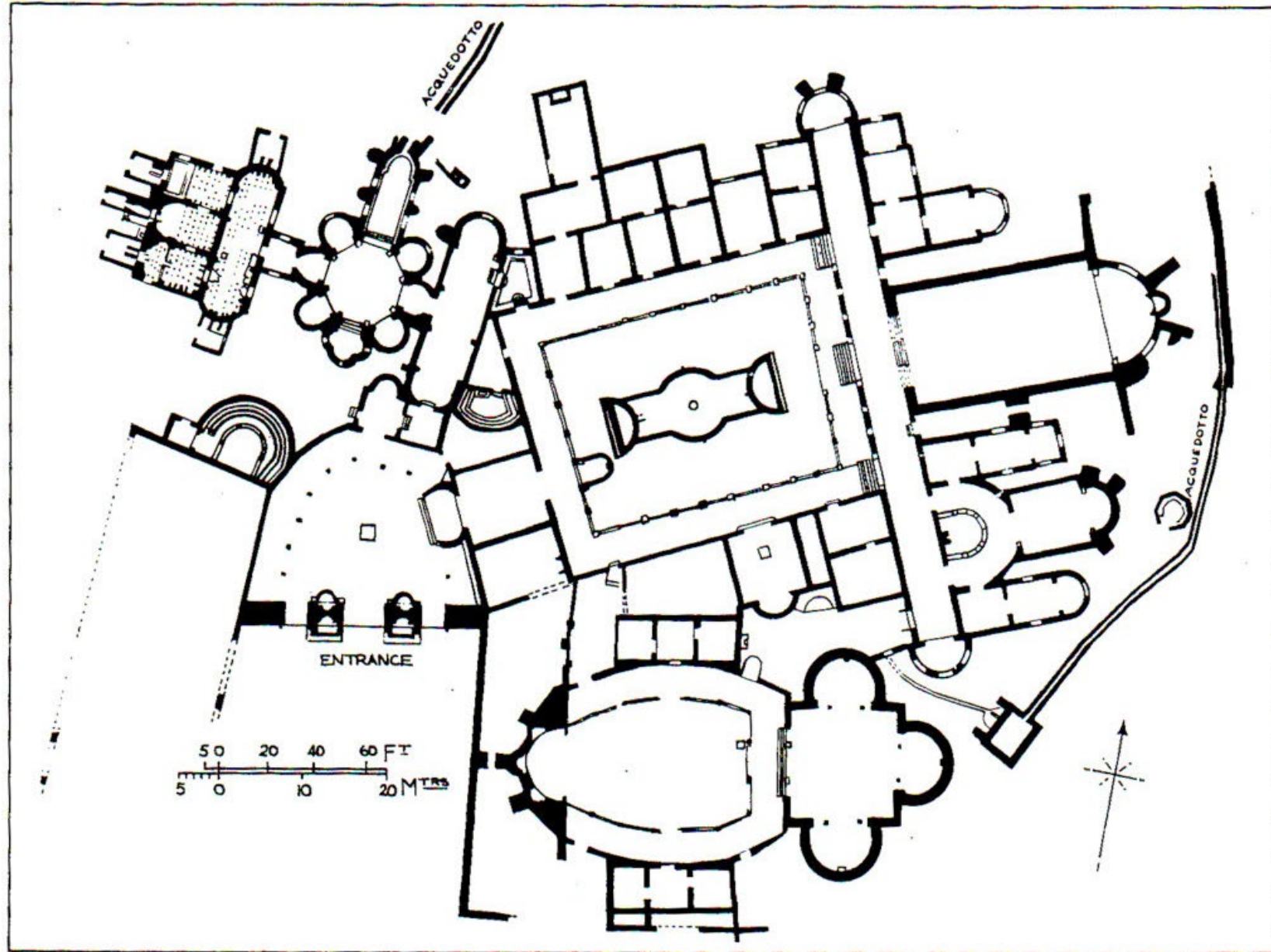
astelier; workshop (n.)
1580s, from work (n.) + shop (n.). Meaning "gathering for study, etc.," is from 1937.

garage (n.)
1902, from French garage "shelter for a vehicle," a specific use of a word meaning generally "place for storing something," from verb garer "to shelter," also "to dock ships," from Old French garir "take care of, protect; save, spare, rescue," from Frankish *waron "to guard" or some other Germanic source (compare Old High German waron "take care"), from Proto-Germanic *war- "to protect, guard," from PIE root *wer- (4) "to cover."



The traditional typology of the villa and the garage is here used as a starting point for imagining a new typology for dwelling and production / Original drawings from a villa and garage on my site, kvarteret Tunnbindaren from 1967.



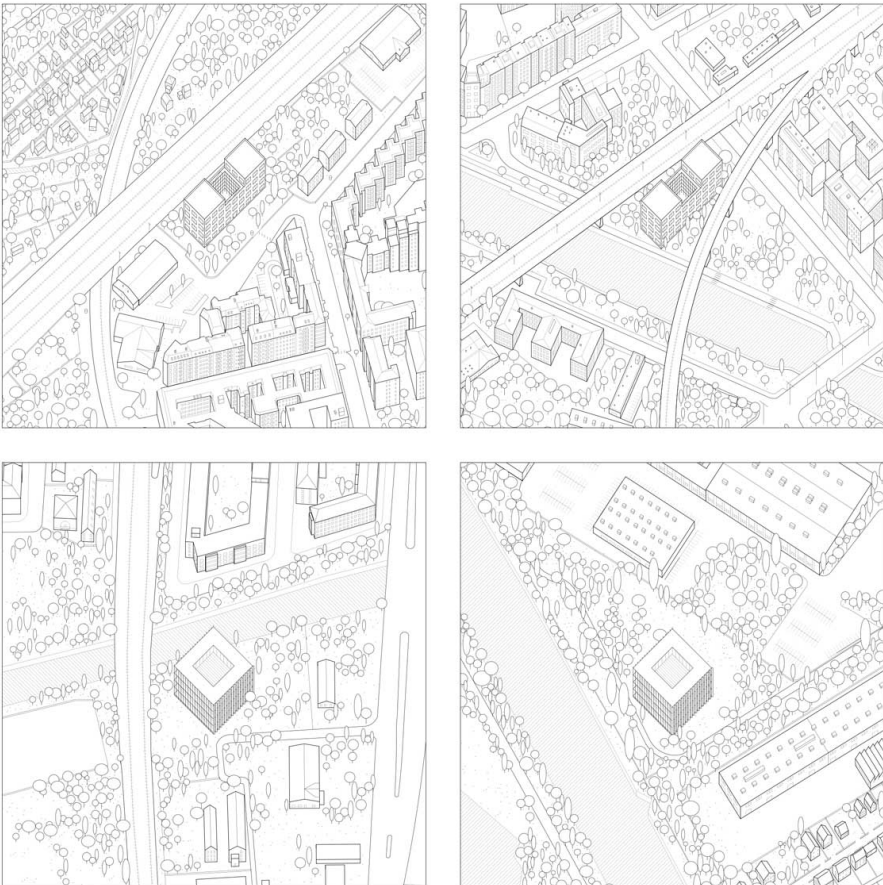


A dwelling, a production, a public space. A small city on its own, acting as a node for its local community / Villa Romana del Casale / Piazza Armerina, Sicily, 3rd century

;reference

In the 2015 project by Dogma "Communal Villa; Production and Reproduction in Artist's housing" they state that 'labor as we know it has lost its normality, and work in our Post-Fordist society has no longer a clear physical representation - previously manifested as "the office" '.They bring back the original concept of the Villa", a Roman typology that served as both dwelling, productive unit and public place.

This idea has influenced my project as the context of my site is characterized by villas with garages; a passive and private typology, with the garage as a remain of something productive. I seek to re-define the properties of this traditional typology, as I introduce my proposal 'the super villa garage' a more public and communal version; again, as the Roman villa served as a local node for its community.



Labour as we know it has lost its normality, and work in our Post-Fordist society has no longer a clear physical representation / Dogma + Realism Working Group: "Communal Villa: Production and Reproduction in Artists' Housing". For exhibition and seminar "Wohnungsfrage" held by Haus der Kulturen der Welt in 2015

;discourse

References and literature

Audio /

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Pages /

The London Met’s research unit; The “workhome”

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A History of Collective Living
Models of Shared Living. ETH Wohnforum (2019)

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“KKV - Konstnärernas kollektiv verkstad. En svensk kulturhistoria” by Erik Wennerstrand, Renée Lord and Anne Deval (2018)

“The fragile monument, on conservation and modernity” by Thordis Arrhenius 2011

Publications /

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“Type and pattern in the design of collective housing; comparing ideas on the design of small-scale collective housing by Oswald Mathias Ungers and Chrisopher Alexander in the mid 1970’s” by Johannes Müntinga and Philip Shelley (2019)

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Ark Des, digital archive

Stockholms stadsmuseum, digital archive

KTH-, Stockholm City- and Ark Des library

Stadsbyggnadskontoret (The planning office), “Bygg- och plantjänsten”

Riksarkivet

Legislatory strategy documents /

Kulturförvaltningen’s “Ateljéstrategin 2017-2020”

Report by Region Stockholm “Förutsättningar för konstnärliga produktionsplatser i Stockholmsregionen” (2019)

Plan program and structure plan Lövholmen (2017 / 2018)

London’s atelier document; “Creating artists workspace”, Mayor of London 2014

Transit Kulturinkubator, “Förstudie av infrastruktur för konstproduktion i Stockholmsregionen” 2017

Robert Stasinski for Stockholms Stads Kulturförvaltning, “Bland ramar, höljen och gränser - Översyn av Stockholms Stads ateljéstöd”, 2016

Konstnärernas Riksorganisation (KRO) Robert Stasinski and Lisa Wallert report “ Hur kan konstnärlig produktion säkras i Sverige? - Case: G-Studio, Gustavsberg”, 2018



Imagining new ways to live / Exhibition and seminar “Wohnungsfrage” held by Haus der Kulturen der Welt in 2015

;the development of (the production of) art in stockholm

In 1735 The Royal academy of Fine Art is founded, in the building of Sparreska palace on Fredsgatan 12. Their name until 1810 was The Painter- and Sculptor academy. Together with Konstfack (earlier Technical School) they played a significant role in the development of art and architecture in Stockholm being historically both responsible for education in craftsmanship, architecture and decorative arts (sculpting, ornamentation, and painting) as well as holding atelier spaces in their management. The production mostly occurred in the atelier or the workshop, and it was commonly a space to exhibit work; then operating both on a private, sometimes shared, and public level.

In 1936 the minister for culture and education, Arthur Engberg presents a report that will have a great impact on culture-politics and urban planning in Sweden. The report introduces the "one percent rule", a springboard for the development of the public art form, and ultimately its industrialization. When the report was written merely two kinds of public arts were distinguished - paintings and sculptures. Today the concept is much wider than that. The arguments for democratization and publicness are related to the ideals at the time, with art considered educative. The concept is further politicized during most of the 20th century.

Independent and collective initiatives became important for the development to come. The founding of KKV, "The artist's communal workshop" in 1969, grew eventually into the largest productive space for local art and played a significant part in enabling the vast amount of public art commissions in that time. They operated from a closed factory on the perimeter to the city center, a space that indicated the industrial, specific, collaborative, and monumental requirements for the work. A situation still predominant today.



Local craftsmanship and production in the "astelier" / Photograph of "Jacopucci" plaster casting workshop, operating until 1968 in Södermalm, kvarteret Lappsön .



Publicness in consumption, not in production. / The artist Erland Melanton in front of his glass mosaic wall mural of the metro station T-Centralen, 1958.



Community through production, a break in the KKV workshop / Photograph by Rolf Stenberg for the book "KKV - Konstnärernas kollektiv verkstad. En svensk kulturhistoria" by Erik Wennerstrand, Renée Lord and Anne Deval (2018)



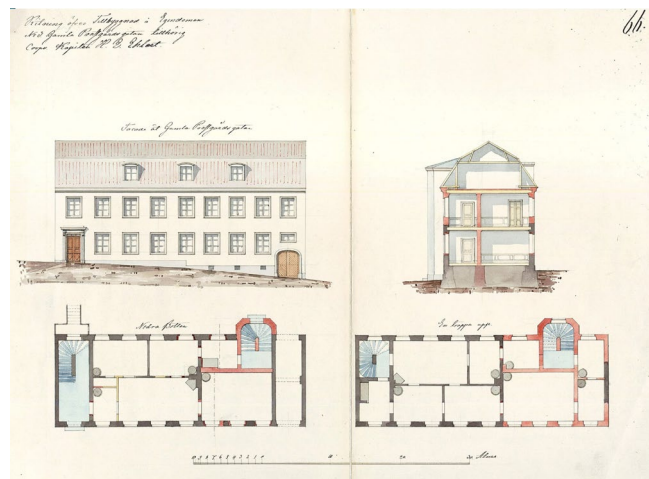
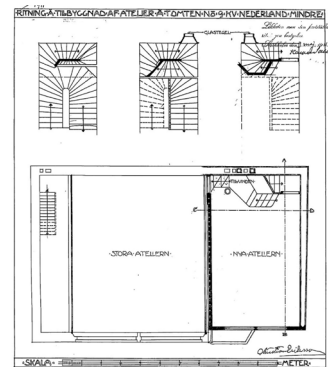
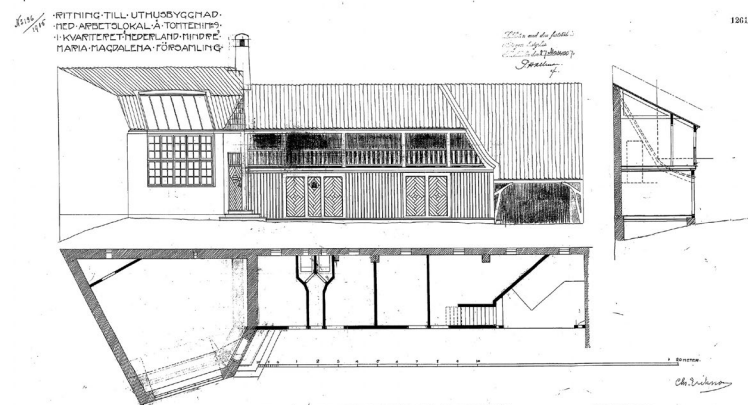
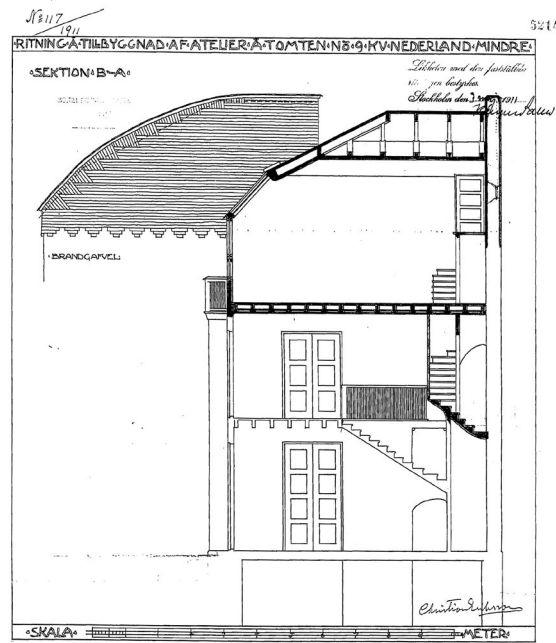
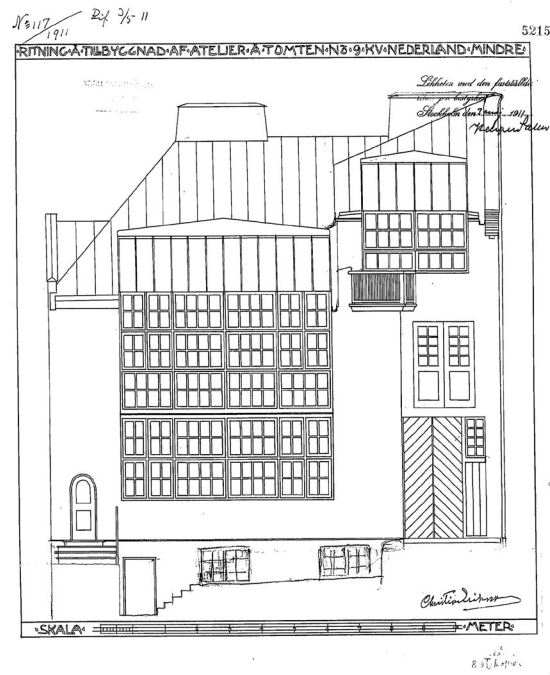
An image of the modernization "the office building" in the back and "the atelier building" in the front / Former Konstfack, education facilities with workshops and ateliers. By Carl Stål and Johan Adolf Hawerman 1868. Photograph from the late 1950s

;shifts in the understanding of cultural heritage in stockholm

In the wake of Norrmalmsregleringen, a city renewal project for Stockholm that came to a halt in the early 1970s, the understanding of cultural heritage was challenged. After the extensive demolitions of central parts of Stockholm, Stadsmuseet initiated their inventory and classification of the entity of the inner city buildings, which was executed during the 1970s and 1980s. In the demolition many centrally and locally located ateliers and workshops disappeared.

As the concept of value constantly changes, the spaces for production has come to change with it. A development largely dependent on economy, politics, and urban development strategies. In Stockholm artistic- and cultural production activities are currently (and has been during the past 10 years) threatened by plans for urban development in areas of i.a. Lövholmen Liljeholmen, Gustavsberg, Årstaberg, Västberga, Slakthusområdet, Värtahamnen, Hornsberg, Södermalm, and Telefonplan. The municipality of Stockholm is in the process of researching the possibilities for these productive spaces in the future. It is addressed through various written reports.

Peripheral areas are again considered for the relocation of production (i.e. Vällingby, Telestaden Farsta, Sundby) and unlike the process 1980s-1990s when inhabiting discontinued industry, now abandoned office buildings or centrum infrastructure from the 1970s-1990s are targets for the re-establishments (i.e. atelier house Vällingby, KKV communal workshop Farsta, atelier house Sundby, atelier house Östberga).



Ateljéhus söder
 Atelier collective
 By Ragnar Östberg for sculptore Christian Eriksson
 1905-1911
 Still in use



;1860-1940 / art and beauty and space / beautiful space becomes art

Long before my aunts’ time, in the first part of my archive, I find that the task of designing these productive spaces was one for architects. Architects were educated alongside artists in Konstakademin, Tekniska Skolan later Konstfack. The atelier types from this time period share an attention to the specificness of the program requirements and complexity in its ability to combine both domestic and productive programs.

They often included varied supporting functions such as drying space, small niches to inhabit, storage, a place to withdraw while working, loading ports, drains for coarse waste and so forth. Many are planned with the opportunity to share whilst maintaining a personal space or they made it possible to balance living and working by simply not programming at all. A well sought balance of genericness and specificness. Furthermore, this was a time before large galleries and culture centers and when the place to exhibit one’s work was commonly in the atelier; then operating both on a private, sometimes shared, and public level.

The list

1735 / Founding of Kungl. Akademin för de Fria Konsterna (Konstakademin), before 1810 known as Målare- och Bildhuggarakademin. The palace of Sparreska on Fredsgatan 12 is donated to the academy in 1780 and the building is reconstructed in 1842-1846 by architect Fredrik Blom and in 1893-1896 by architect Eric Lallerstedt, to perfectly suit the needs of the Royal Academy of Arts. Until 1978 the Academy was responsible for the education of the Kungl. Konsthögskolan and the education took place at Fredsgatan 12. Currently Kungl. Konsthögskolan operates on Skeppsholmen and the Academy is responsible for exhibitions, lectures, scholarships and to run a library.

1866 / The architect Albert Törnqvist designs Konstföreningens hus/ Ateljéboloagets hus by Kungsträdgården. The house was the spaces for Konstföreningens Stockholm and could be understood as a, at the time, a contemporary culture center with the Blanch café and salon on the ground floor level. The building held atelier spaces for the Academy and rooms to exhibit and sell art, with Himla af Klint as one of the artists residing in the building. The initiative for a house for the art union came from Fritz Von Dardel, the main curator for the Konstakademin and member of the board of Konstföreningen. The union building for artists was built in 1900 “Konstnärshuset” at Stureplan) and these developments solidated the artist’s independence as a profession and group from the Academy. The Konstföreningens hus was in the late 1950s demolished in the “Normalsregleringen” and replaced with Sveingethuset (now commercial spaces for the store Uniqlo).

1868 /The architect Carl Stål, with the supervision of Johan Adolf Hawerman, designs the school of Konstfack, the University of Arts, Craft and Design (previously Tekniska Skolan, included the education for architecture, craft, sculptor, art, etc). Situated in the block of Beridarebanan at Mäster Samuelsgatan 44 in the city center the school was in the late 1950s demolished in the “Normalsregleringen”. Konstfack later moved to Gärdet and after that to Telefonplan where it currently operates.

1869 / The architect Fredrik Blom design the entertainment building on Brunkebergs torg 15 in 1841 for the German baker Ferdinand de la Croix, the saloons of “De la Croix hotel” was a node for cultural activities in Stockholm at the time. The building was in 1869 purchased by the Stockholm union for handicraft, Handarbetets vänner. The building was demolished in the Normalsregleringen in the late 1950s after having served as spaces for hotel Gillet.

1904 /The architect Albin Brag designs the residence, home, and atelier for the artist couple Georg Pauli and Hanna Hirsch-Pauli in the new villa suburb of Storängen in Stockholm. Part of the garden city ideology of partly self-building (“egnahemsrörelsen) promoted by the state and made possible through regulations and profitable loan agreements; as a means to solve the housing crisis and a result of a polluted inner city. Now houses Nacka Värmdö’s post office for editors.

1905 - 1911 / The architect Ragnar Östberg and sculptor Christian Eriksson design the atelier house for Eriksson himself, in connection to his dwelling. Over time many famous artists have held an atelier in the collective and the house is still in use similarly today, such as sculptor Eva Lange in residence.

1908 / The architect Karl M. Bengtson designs the home and atelier for the sculptor (and friends since their time both studying at Tekniska skolan) Carl Milles. Around 1931 “Carl Milles ateljé” is converted and conserved as a museum.

1913 / The architects Sigurd Westholm and Johan Albin Bagger design the conversion of the top floor in the residential building Kvarteret Överkikaren (from the 1640s) on Södermalms torg 4 into an atelier and home for painter Anders Zorn. The apartment in Johan Skyttes hus is still used with the same program, now housing the artist Hans Billgren.

1913 / The architect Axel Anderberg designs the Sjömansinstitutets hus for Järnväg AB’s count on Stadsgårdskajen, Södermalm. The artist couple Sigrd Hjertén and Isaac Grünewald moves into the top floor apartment and will come to use the attic room as their atelier workspace. Many of their famous paintings are produced here, with motifs of both their interior environment as well as the view over Stadsgården and Slussen.

1918 - 1919 / The architect Ragnar Östberg design the atelier (and later also home) for sculptor Carl Eldh. In 1963 the atelier residence is converted and conserved as a museum.

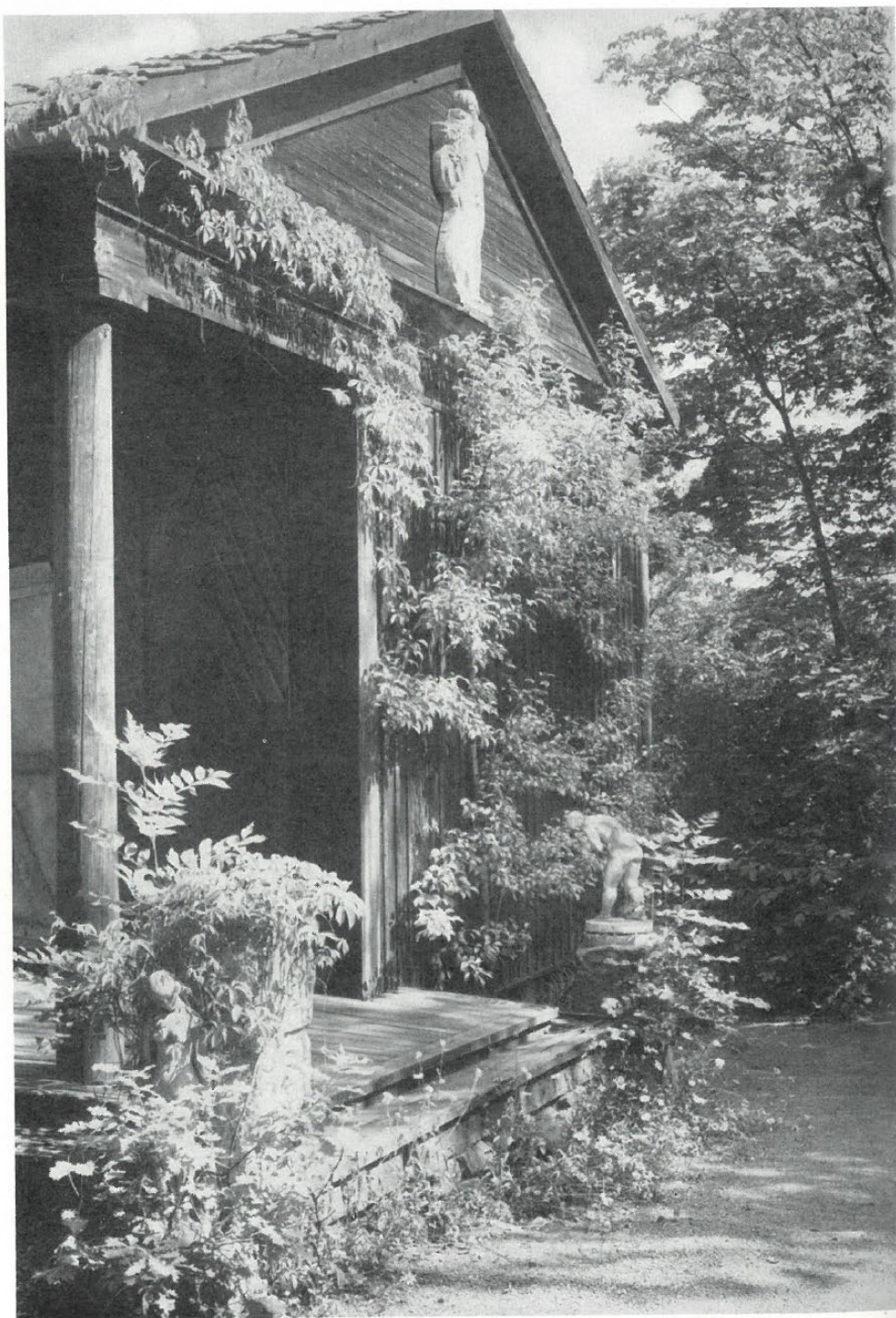
1920’s /The old malmgård of Heleneborg on Södermälstrand 111 from the 1670s is partially converted into an atelier for sculptor Ivar Johnsson.

1940’s / The architects Axel Grönwall and Ernst Hirsch designs the conversion of an old church for the poor from the 1800s in Kvarteret Dohlströms at Glasbruksgatan 25, Södermalm, into an atelier space. The atelier has been the workspace for artists Egon Möller-Nielsen and Helge Franzen. Since the 1970’s atelier union “Fjällgatan” has used the spaces in the block for art production purposes. The church room is now a scholarship atelier (stipendiateljé), a collaboration between Stockholms stad and Konstnärsnämnden.

1940’s / The artist Sven-Olof Rosén resides in both home and atelier in Kvarteret Överkikaren on Pustegränd 1. Roséns painting “Motiv från ateljén” is painted with the apartment on Pustegränd as its motif.

1800’s - 1950’s / The Klarakvarterens stock of atelier spaces, which are in the 1950’s demolished in the Normalsregleringen; Mäster Samuelsgatan 41 (painter Gunnar Johnsson’s atelier, in a former photography atelier), Mäster Samuelsgatan 37, Hamngatan 38 (photographer Frans G. Klemming’s photography atelier) and Drottninggatan 27 (sculptor David Wretling’s atelier).

Pl. 2.

*Ateljéns gavel.*

I röstet Maj och Juni ur årstidsreliefen i Skandinaviska Bankens hall.

Pl. 3.

*Från förvaringsateljén.*

T. v. John Josephsons byst, Gunnar Wennerberg, på golvet Frideborg. I fonden Venus och Engelbrekt, t. h. Prins Gustaf, Kronprins Gustaf Adolf, Karl Marcus.

Carl Els ateljé
Atelier, and later also home
By Ragnar Östberg
1918-1919
A museum since 1963



Johan Skyttes hus / Anders Zorn's atelier
 Atelier and home
 Södermalms torg 4
 By Sigurd Westholm and Johan Alban Bagger
 1640's, reconstructed with atelier and dwelling in 1913
 Still in use



Former school of Konstfack
 Education, workshop and atelier
 Kvarteret Beridarebanan, Mäster Samuelsgatan 44
 By Carl Stål and Johan Adolf Hawerman
 1868

Demolished in the "Norrmalsregleringen" in the late 1950's



Egon Möller-Nielsen's / Helge Franzen atelier / former church room for the poor
 Kvarteret Dohlströms, Glasbruksgatan 25
 1800's, renovated in 1940's
 By Axel Grönwall och Ernst Hirsch.
 Now a hosting ateljeföreningen Fjällgatan since the 1970's and a artist residence, a
 collaboration between Stockholm stad and Konstnärsnämnden

Much happens in the late 50s and during the 60s. A development largely dependent on economy, politics, and urban development strategies; and here I am attempting to speak from a spatial viewpoint.

10 years before my aunt was born in 1957 most of a then new housing typology; "The artist flat"/"Konstärsbostaden" had been completed by the public building companies as part of the construction of the welfare state. The "Konstärsbostaden" was incorporated into the new modern peripheral areas to Stockholm. It had a home-dominated program, that as a modern apartment it incorporated itself into a variety of housing schemes of long blocks, tower blocks, row houses and detached houses. The family living room commonly negotiated as a productive workspace. Which were perhaps its biggest flaw, that they were unsuitable for rough work.

Meanwhile, exhibitions began to be constructed on-site within the museums themselves and the democratic access manifests in "House of Culture/Kulturhuset" 1974 as "a place with the spirit of the street, with the opportunities of a workshop".

Finally, independent initiatives became important for the following development. The founding of KKV, "The artist's communal workshop" in 1969, grew eventually into the largest productive space for local art and played a significant part in enabling the vast amount of public art commissions in that time. They operated from a closed factory on the perimeter to the city center, a space that indicated the industrial, specific, collaborative, and monumental requirements for the work.

The list

1950s - 1960s /The communal state housing corporations of Svenska Bostäder, Familjebostäder, and HSB invest in the new urban developments and plans of Stockholm. In the wake of the demolitions in Norrmalmsregleringen much of the atelier stock was obliterated. The concept of ABC-staden (work, live, center) implements in the new suburban schemes of i.a. Hässelby, Björkhagen, Högdalen and Hökarängen and a new typology of the atelier residence arises (konstnärsbostaden). This to respond to the new state of insufficiency in art production space.

1948 / On behalf of KRO and Stockholms stad, architect Bengt Hidemark designs a residential block including atelier residences in Kvarteret Regnbågen in Björkhagen and rent-regulated apartments. In the ground floor level, sculptor ateliers are placed, tilted windows allow for appropriate light conditions. Some of the atelier apartments are still in use but the light qualities are now threatened by development on the adjacent lot.

1951 / Stockholms Stads Småstugebyrå erects atelier residences in Åkeshov on Snömakarvägen. The residences are villas, incorporated with one atelier space. A journalfilm (documentary society information, documentation or propaganda) advertises the event in 1951. Now the villas are no longer programmed for artists and the production of art but merely used for residential purposes.

1952 / The Maschine house by Kina Slott on Drottningholm from the 1900s, used to generate power with a steam-engine to the castle, is abandoned due to the transition to alternating current electricity in the 1950s. They grant the building as the atelier to artist Evert Lundqvist, that resides there until his death in 1992. The building is part of the legacy of an industrial building in Swedish Jugend from the 1900s with its vaulted gable windows. Evert Lundqvist donates the atelier to the state in 1987, why the atelier is now restored as a museum and foundation.

1956 - 1960 / On behalf of Familjebostäder, architect Curt Strehlenert designs the residential building with rent-regulated apartments "Tupphuset" in Högdalen center. On the top floor, atelier residences are being incorporated. Artist Jockum Nordström later establishes himself in one of the ateliers.

1955 - 1957 / On behalf of Svenska Bostäder, architect Jöran Curman designs the residential building with rent-regulated apartments on Strandliden in Hässelby strand. The buildings sit in a split level and on the ground floor towards the water the block includes atelier duplex residences with adjacent gardens. The residential building was later transformed into a condominium and the program of atelier and art production was lost, now it is merely used for residential purposes.

1955 - 1957 / On behalf of Svenska Bostäder, architect Hjalmar Klemming designs the residential building of Hässelby ungdomshotell (youth hotel) in Hässelby gård. The building houses rent-regulated apartments and includes youth housing, retirement living, atelier residences, garage, and daycare. The atelier apartments were located in the top floor levels. Currently, the building only operates with residential purposes.

1956 / On behalf of Svenska Bostäder, architect Georg Valhelyi designs the residential building of Duggregnet 5 in Björkhagen. The building includes atelier flats for painters on the top floor. 1960's / The founding of communal atelier houses (ateljéhus). In communal

management, 21 atelier collectives are established, with the sum of 300 atelier spaces that are granted through a communal queue. The atelier houses currently operate similarly, however, the studio places are scarce and highly demanded and the established artists have had their placement for many years; i.e. the influx of young artists is minimal. Atelier houses i.a.; Malongen, Bruna Huset, Enkehuset, Norrtull, Enskede Gård, Farsta Strand, Fjällgatan, Glasbruksgatan, Norrtull, Långholmen, Grafikernas ateljéförening, Björken, Skarpnäck, Vinterviken, Årsta Gamla Skola, and Vällingby ateljéhus Studio ABC

1966 / Moderna Museet, The Modern Museum of Art from 1958 at Skeppsholmen exhibits the artwork "Hon - en katedral". The exhibition is a collaboration between Niki de Saint Phalle, Jean Tinguely, P.O. Ultvedt och museum director Pontus Hultén. The exhibition is constructed on-site, thus transforming the art gallery into an atelier. The threshold between the production and consumption of art are diffused.

1969 / 1984 / 2019 / Konstnärernas kollektivverkstad (The collective workshop of the artists), KKV, is founded in 1969. The organization establishes itself in a demolition contract at Rosenlundsgatan 28-30 where they reside until 1984 when they are forced to leave the building. They move their operation to Planiovägen in Sickla to the abandoned industry building for Svenska Precisionsverktyg, a building designed by architects Backström och Reinus in 1955. KKV offers space to work on large scales (monumental ateliers and project ateliers) and holds large and expensive machinery in workshops for different kinds of artistic production (i.a print, sculptor, monumental scales, metal, concrete, wood, ceramics, photography. They have played a crucial role in the production of art in Stockholm, especially monumental art for urban environments. Now they have been forced to move again and the building by Backström and Reinus was demolished in 2018 and replaced by housing. KKV will from 2019 operate in Farsta, in Televerkets old office spaces "Telestaden" together with SITE.

1974 /The inauguration of Kulturhuset takes place. Designed as the last puzzle piece in the demolition process of Norrmalmsregleringen, the architect Peter Celcing is commissioned to design The house of Culture, as a counterweight to the growing commercial forces of the city, and a response to the lost spaces for the production of art in the city. Kulturhuset is thought to act as the institution for culture in Stockholm, with the spirit of the street and the possibilities of the workshop.

1976 /The abandoned industry building for Svenska Kapsyl fabriken on Tjärhovsgatan, Södermalm, is purchased by the culture collective, Kapsylen after their exhibition "Ararat" on Moderna Museet. 70 culture workers are now active in the building. However, their future is threatened by nearby urban developments.



"The artist flat" duplex groundfloor apartment in a long block
Strandliden, Hässelby
By Svenska Bostäder and Jöran Curman
1955-1957
Now residential

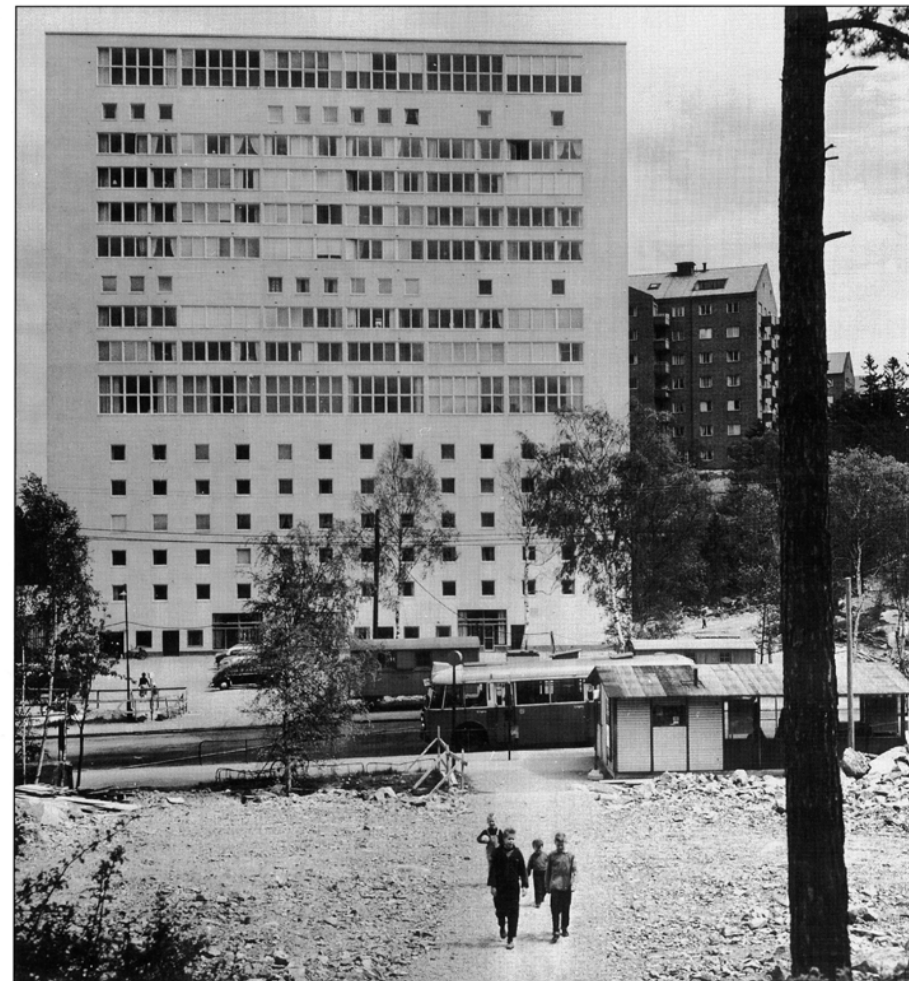


"The artist flat" top floor apartment in tower block / Jockum Nordstöms atelier
 Tupphuset, Högdalen
 By Familjebostäder and Curt Strehlenert
 1956-1960
 Now residential



"The artist flat" detached house
Snömakarvägen, Åkeshov
By Stockholms stad småstugebyrå
Journalfilm from 1951
Now residential

Björkhagen



Höghusets speciella fönstersättning är en viktig del av den karakteristiska arkitekturen. Foto Lennart af Petersens, 1950-talet Stockholms stadsmuseum.

I Björkhagen reser sig höghuset i centrum med kraft mot himlen, synligt på långt håll för att annonsera stadsdelens centrum. Huset, 15 våningar högt med en anslående utformning, ritades av arkitekten Georg Varhelyi 1954 för AB Svenska Bostäder och var då Stockholms högsta hus. Det byggdes som ungdomshotell, bostäder med ateljéer, daghem och medborgarhus.

Centrum har senare kompletterats med flera byggnader för kommersiell och social service. Tunnelbanan når man idag via en betongbro över Malmövägen, likt många berömda släktingar kantad av små butiker.

I kontrast till höghusets ljusa strävan mot höjden ligger Markuskyrkan i Björkhagen, som gett stadsdelen dess namn. Detta arkitektoniska mästerverk av arkitekten Sigurd Lewerentz utstrålar en stark andlighet som sprungen ur jorden själv. Arkitektens mening var inte, som traditionellt, att kyrkan skulle behärska omgivningen- också en omöjlighet med höghuset som grannet utan passas in i naturen.

Kyrkan byggdes med stor omsorg och hantverksmässighet, varje dag övervakad av arkitekten själv. Markuskyrkan invigdes 1960 och är Skarpnäcks församlingskyrka. Församlingen bildades 1957 som en följd av alla nya stadsdelar med nya invånare som tillkommit under 1930-40- och 50-talen.

Björkhagen var en i raden av tunnelbaneförstäder som planerades som en bostadsförort, ett komplement till innerstaden. Planen fastställdes 1945 och bostadsbebyggelsen med lamellhus, punkthus och radhus växte upp åren där efter. Området kring Finn Malmgrens Väg hade redan bebyggt med smalhus vid 1940-talets början. Centrumbebyggelsen liksom tunnelbanan lät dock vänta på sig några år.

Terrängen i Björkhagen är kuiperad vilket understryks av bebyggelsen där punkthusen placerats på höj-

derna och de lägsta husen i de låga partierna. Åren kring 1950 byggdes ett par mindre radhusområden i småstugebyråns regi. Nu började radhuset bli populärt som boendeform.

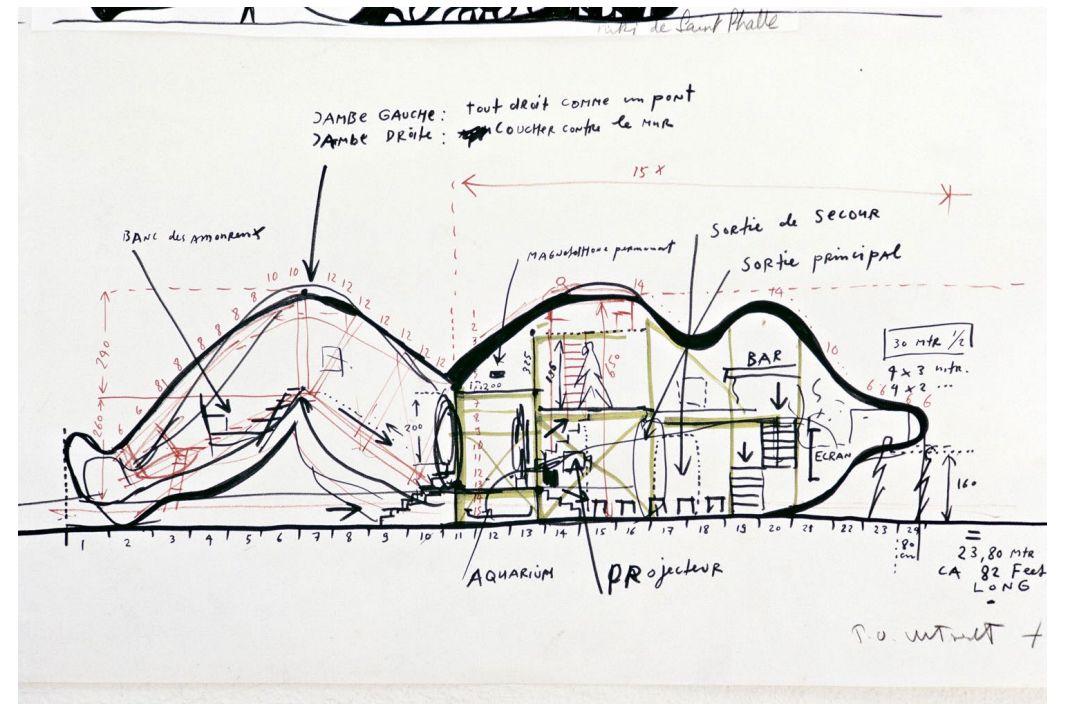
Bebyggelsen i Björkhagen håller en hög kvalitet med omsorgsfullt utformade detaljer, grönskande gårdar och är vackert placerade i terrängen – något som utmärker det mesta av efterkrigstidens förortsbebyggelse i Stockholm.

Tunnelbanestation Björkhagen invigdes 1958.

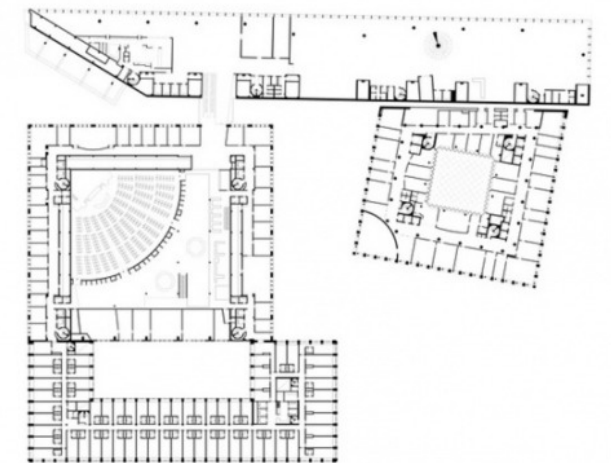
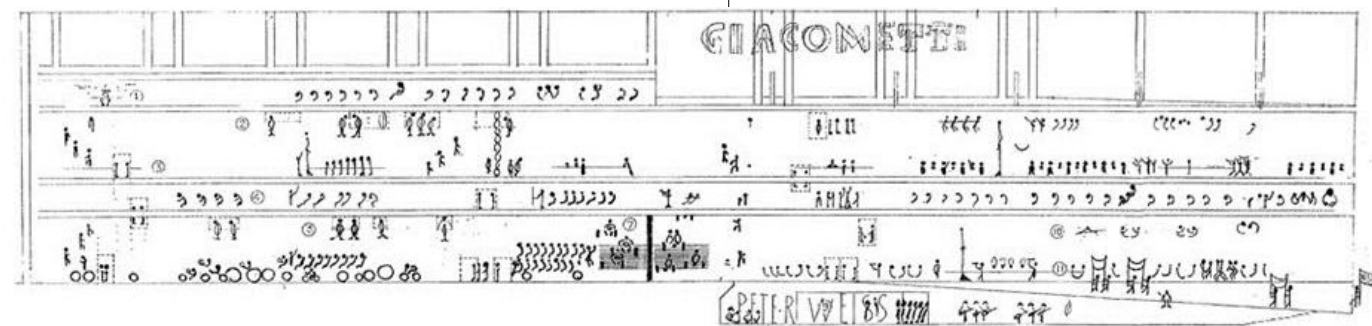
Stockholms Spår är ett samarbetsprojekt mellan



*"The artist flat" top floor apartment in a long tower block
Duggregnet 5
Björkhagen
By Svenska Bostäder and Georg Valhelyi
1956
Now residential*



*The art gallery becomes the atelier
/ "Hon - en katedral" - A collaboration
between Niki de Saint Phalle, Jean
Tinguely, P.O. Ultvedt and head Pontus
Hultén. An exhibition for The Modern
Museum of Art, Stockholm. 1966*



Centralized culture production in a cultural institution and community house "with the spirit of the street and the possibilities of the workshop"
Kulturhuset in Stockholm, By Peter Celsing
1974

;1990 - 2019 / art and the periphery and the city center / art can transform the periphery

The period of 1990-2019 can be understood as a time where production is, perhaps one can say, totally separated from the space of dwelling and the place of consumption, as per our times of individualization, privatization, and globalization. High property- and land value, along with increased market rents, controls the development in the most powerful way.

Together, all the aforementioned details will significantly impact the atelier as space. The atelier typology is today upheld as a strong symbol. Though, as a typology it has lost the original architectural complexity and is no longer a obvious, and special, interface of domesticity and productivity.

Regional efforts focuses its attention to the periphery in the construction of for example local art- and culture venues. Meanwhile independent initiatives establish productive platforms, commonly, in discontinued industry buildings or empty office spaces. Production is influenced by tools of digitalization and the possibilities of globalization, as such physical space and locality recieves new meaning.

The list

1995 / Färgfabriken, center for contemporary art and architecture, is inaugurated in one of the abandoned industrial buildings of Beckers colour factory (the Palmcrantz building from 1916 by AB Industribyrpn Krüger & Toll) on Lövholmsgränd 12 in the Lövholmen area west of Liljeholmen. The block surrounding Färgfabriken houses many cultural activities and acts as a platform for art with studio collectives networks, event spaces, exhibition spaces, and restaurants. Other organizations in the area are, to name a few; Platform Stockholm, Ateljéföreningen Plan 4 and Toppen. 300 culture workers are currently active in the area and their activities are now threatened by plans for urban development of Lövholmen.

1990's / The ateljéföreningen (atelier association) G-studion is formed in the abandoned industrial buildings of Gustavsbergs porcelain factory in Gustavsberg east of Stockholm city center from 1825, and 1940's by KF-architect Olof Thunström. In 1942 Wilhelm Kåge started the experiment workshop for the factory (Kågehuset), here potters and artists work closely with the industry. The atelier association G-studion currently houses many active artists in the field of ceramics. 98 culture workers are currently active in the buildings and their activities are now threatened by the development of the industrial area of Gustavsberg.

2004 / Konsthall C, a public art project, a city renewal project, and an art institution, is inaugurated in the closed central laundry building designed by David Helldén for Tobaksområdet in Hökarängen. Originally it was thought to act as a social meeting place for the area and was called "The blue roof". Now the laundry building houses Konsthall C's exhibition, free exhibition space, ateliers, archive, artistic program, art for schools and research unit.

2004 / Konstfack, the University of Arts, Crafts and Design, moves to L M Ericsson discontinued telephone factory in Telefonplan, Hägersten. Transit kulturinkubator

2006 / The ateljéföreningen (atelier association) wip:sthlm is formed in the abandoned office and industrial buildings of the block Packrummet 12 in Årstaberg, Liljeholmen, constructed in 1961-1970 by architect Henry Lettholm. In the yellow-classified building wip:sthlm offers exhibition space and atelier spaces in their collective. 90 culture workers are currently active in the building and their activities are now threatened by the urban development of Årstaberg.

2009 / A studio collective with atelier space for photography establishes in the discontinued buildings for SL bus depot and head office in Hornsberg. Architect Eskil Sundahl designs the buildings for Kooperativa Förbundets Arkitekt- och Ingenjörbyrå (KFAI) in 1931 and 1938. In 1998 the space is rebuilt for studio purposes. Between 2009 and 2011 the atelier activities are evicted and the buildings are ultimately demolished, this due to the plans for urban development of Hornsberg
2010 / The atelier association Slakthusateljérna (The Slaughterhouse Studios) is formed in the abandoned industrial buildings of Slakthusområdet on Boldidenvägen 22 in Globen, south of Stockholm city center. It is a non-profit organization that houses artists in their studio spaces. The space consists of the members' studios, a project

space for public activities, a basic wood workshop, a library/study space and a connecting outdoor space. The project room is a space for artistic production and public events. 20 culture workers are currently active in the building and their activities are now threatened by the urban development of Slakthusområdet.

2013 / Inauguration of independent Cyklopen culture center (2.0) in the southern periphery of Stockholm, Högdalen. The atelier association of Cyklopen opens up the house for artists that wish to work on their projects alone or in a group. No permanent spots are offered.

2014 / Culture collective Studio Mossutställningar are granted space in the SVT's Fiktionshuset/Dramahuset from 1998, in the block of Kvarteret Rotterdam 1 on Hangövägen 18-20 in Värtahamnen, after their activities moved elsewhere. One of Stockholms largest atelier collectives with 92 culture workers and about 20 associations were evicted in 2018, and the activities of Studio Mossutställningar were discontinued.

2019 / As part of the communal strategy for "Framtidens ateljéer", the private initiative for an atelier association, ateljéföreningen Studio ABC is inaugurated in the industry building on Jämtlandsgatan 161 in Vällingby. They offer spaces for artists in the cultural field of graphics, film, text, and music.

1990's / 2019 / Botkyrka Konsthall, a space for contemporary art receives a new location in Fittjahöjden. The art center in the southern periphery of Stockholm has been active since the 1990s. Part of a 6 story residential building, the art center, library, and ateliers shares the ground floor level as considered agents in the development of Fittja Centrum. The Botkyrka residence program grants artists a place in their apartment nearby in Fittja.

2019 / Konstnärernas kollektivverkstad (The collective workshop of the artists), KKV, moves from Sicka into the block of Kvarteret Vitsand and Mårbacka in Farsta. KKV together with performing arts organization SITE, will form the new network "Konstverket". They are granted space in the discontinued office spaces for the headquarter of Televerket, and the block is named Telestaden. Telia relocates their head office to Solna in 2016. Telestaden was built between 1966-1969 by architects Bengt Hidemark and Gösta Danielson and the building received the Kasper Salin Award the same year. The activities are initiated during 2019.



Huset på Planavägen 28-30 i Nacka.
Kollektivverkstadens andra adress.
Fotograf: Rolf Steinberg

Konstnärernas kollektivverkstad KKV (est. 1969)

Atelier workshop and collective
Planavägen, Sicka, 1984
By Backström och Reinus for Svenska
precisionsverktyg, 1955
Now demolished for housing (2018)



Konstnärernas kollektivverkstad KKV (est. 1969) /
The largest productive space for public art shows
on the importance of industrial possibilities; with
machinery, tools and space

6 case studies

From the archive series I have selected six case studies that represent both a interval and a variety in types. The types are analysed and categorized into their respective spatial organization. The focus lies with the interface of domesticity and productivity, framed in the case studies through a line drawing that focus the view on the domestic scene of production

1. The first "Atelier house Söder", is organized as a collective and has an equal-status in spatial organization. It was designed by Ragnar Östberg together with the user 1905-11. It operates within a courtyard block and included a residential building and two atelier buildings as well as a drying room, storage, small niches and a loading port. Because of its physical separation of the different programs it allow for variety in tenants and workers.

2. The second, has a work-dominated organization and is Carl Eldh's atelier, a private atelier and home. Also designed by Östberg, in 1918-19. It consists of a independent atelier with a home extension. With an equal space to store as to produce, it allows for exhibiting work. The materials used go well with its productive character. A place to withdraw to rest while working and separate entrances are subtle thresholds which separates production with domestic life.

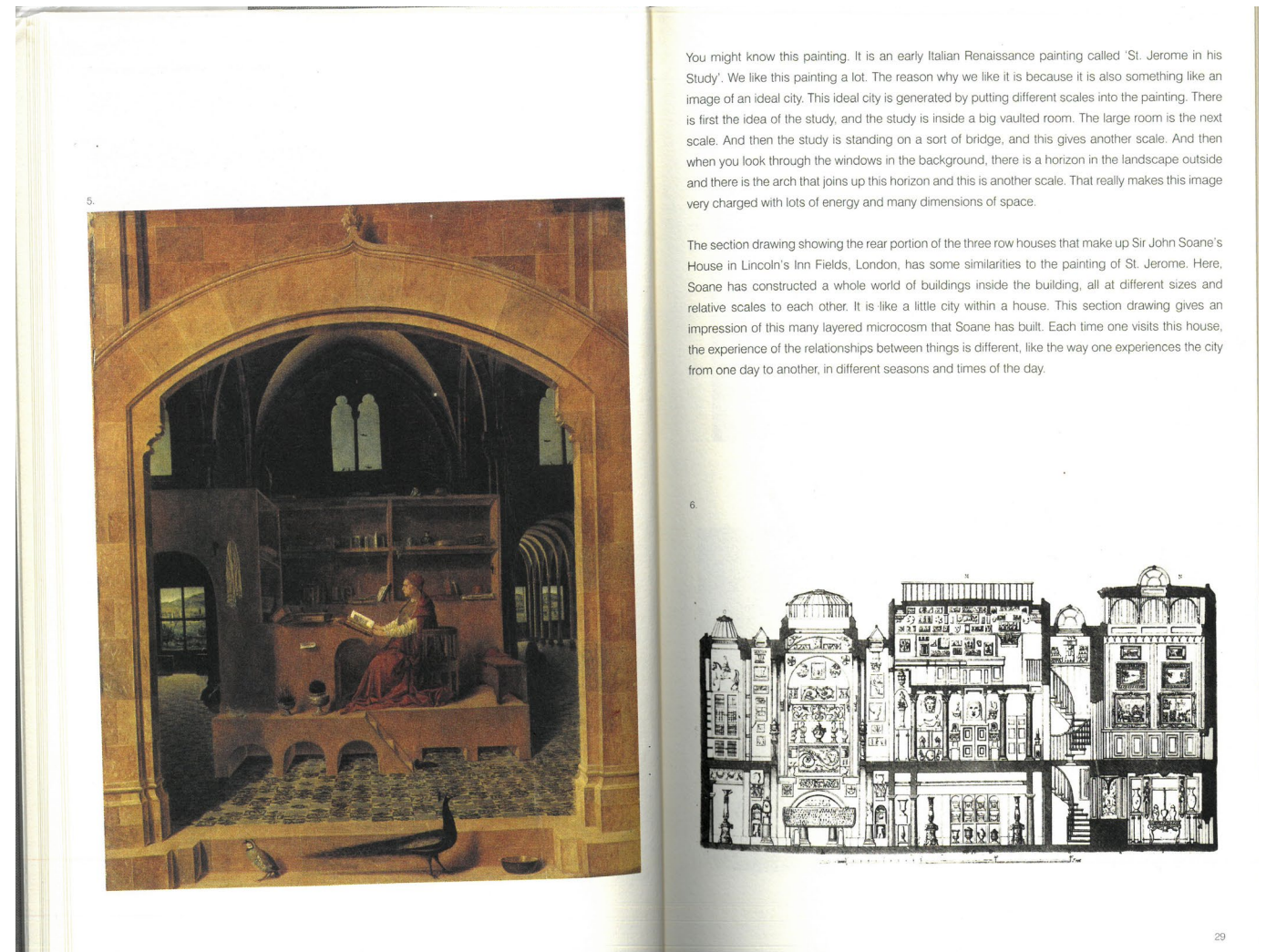
3. "Artist flat Tupphuset", show a home-dominated "konstnärsbostad" in Högdalen. Built by Familjebostäder with Curt Strehlenert in 1956-60 it is found on the top-floor in the tall residential centrum building. The family living room negotiated as a productive workspace and the emphasis lies with work performed by the desk as its refined material palette does not support rough activities. The possibilities to subtly separate work and living are not present as the idea of the apartment-plan focuses foremost on dwelling.

4. The fourth, pustegränd 1 was the atelier and home of Sven-Olof Rosén. It is a residential building from 1760 and even though its home-dominated organization it offered rather good possibilities to tell work apart from living because of its non-hierarchical structure of its rooms. Where its enfilade sequence made extends the space.

5. The KKV communal workshop was founded 1969, a work-dominated organization operating in a closed factory building by Backström and Reinius from 1955. It grew to become the largest productive space for local art and enabled for large scale public art commissions. It included many different highly equipped workshop spaces which were shared and its character indicated the industrial, specific, collaborative, and monumental requirements for the work.

6. The sixth and last, the former Konstfack school, an educational building for the Academy of Arts by Carl Stål and Johan Adolf Hawerman in 1868. Here is a scene from the shared roof top atelier. A work-dominated space that in its larger whole allowed for smaller units to be inhabited more domestic

The multifaceted atelier typology is conclusively dissolved during the course of the years studied, as it is gradually seperated from both the space of dwelling and the place of consumption. The typology is reduced to a mere symbolic token.

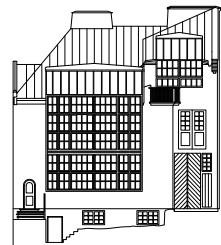
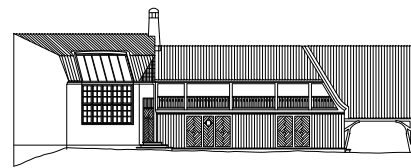
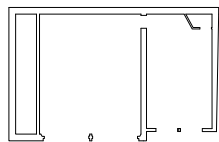
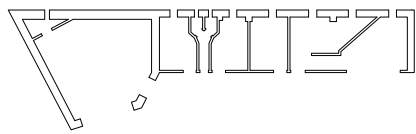


A single space that operates on multiple levels at the same time; it draws relations between the urban the shared, the private, and the landscape. / Paiting "St Jerome in his study", Antonello da Messina, 1474–1475, scanned from book "Baukunst - Florian Beigel and Philip Christou: Volume 1. The Idea of City" (2013)



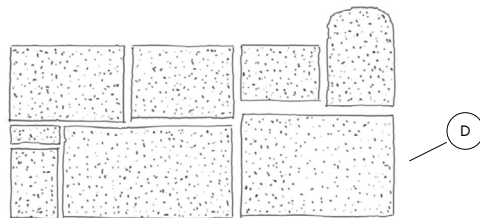
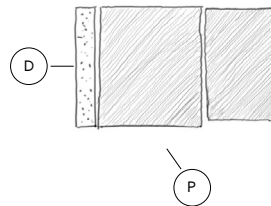
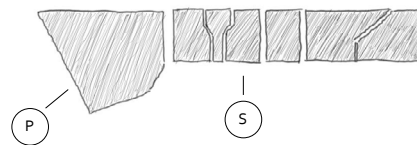
Interface of domesticity and
productivity /
View from bedroom niche
towards workspace

;atelier house söder



Plan / 1:500

Elevations / 1:500



Relations / 1:500

Organization? Atelier collective

By? Ragnar Östberg with Christian Eriksson

Year? 1905 - 1911

Where? Maria Prästgårdsgata, kv. Nederland mindre 9, Södermalm

Now? Still in use

Type? Residential building and atelier building

Spatial strategy? Live-adjacent

Dominant function? Equal-status

Main themes? Variety within a courtyard-block, specificity in spaces for production, collectivity, private spheres + shared spheres, inhabiting niches, internal sub-communication, good possibilities to separate work and dwelling

D Dwelling

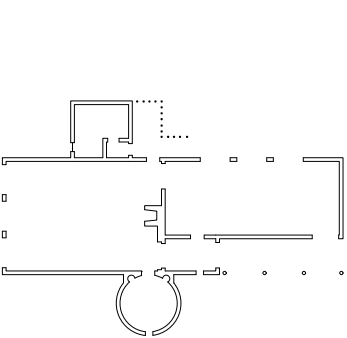
P Production

S Storage



*Interface of domesticity and
productivity /
View from circular "oasis", the
room to rest in, looking into the
workspace*

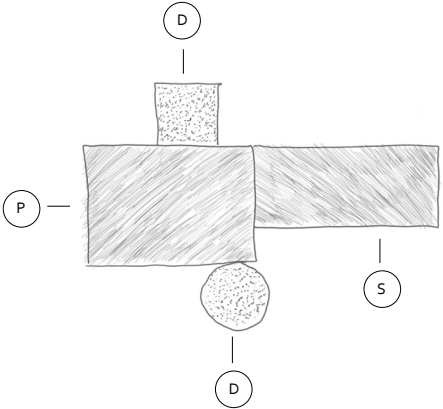
;carl eldhs atelier



Plan / 1:500



Elevations / 1:500



Relations / 1:500

Organization? Private atelier and home

By? Ragnar Östberg

Year? 1918 - 1919

Where? Lögebodavägen, kv Vasastaden 1:64, Bellevueparken Vasastaden

Now? A museum since 1963

Type? Independent atelier building with home extension

Spatial strategy? Live-with

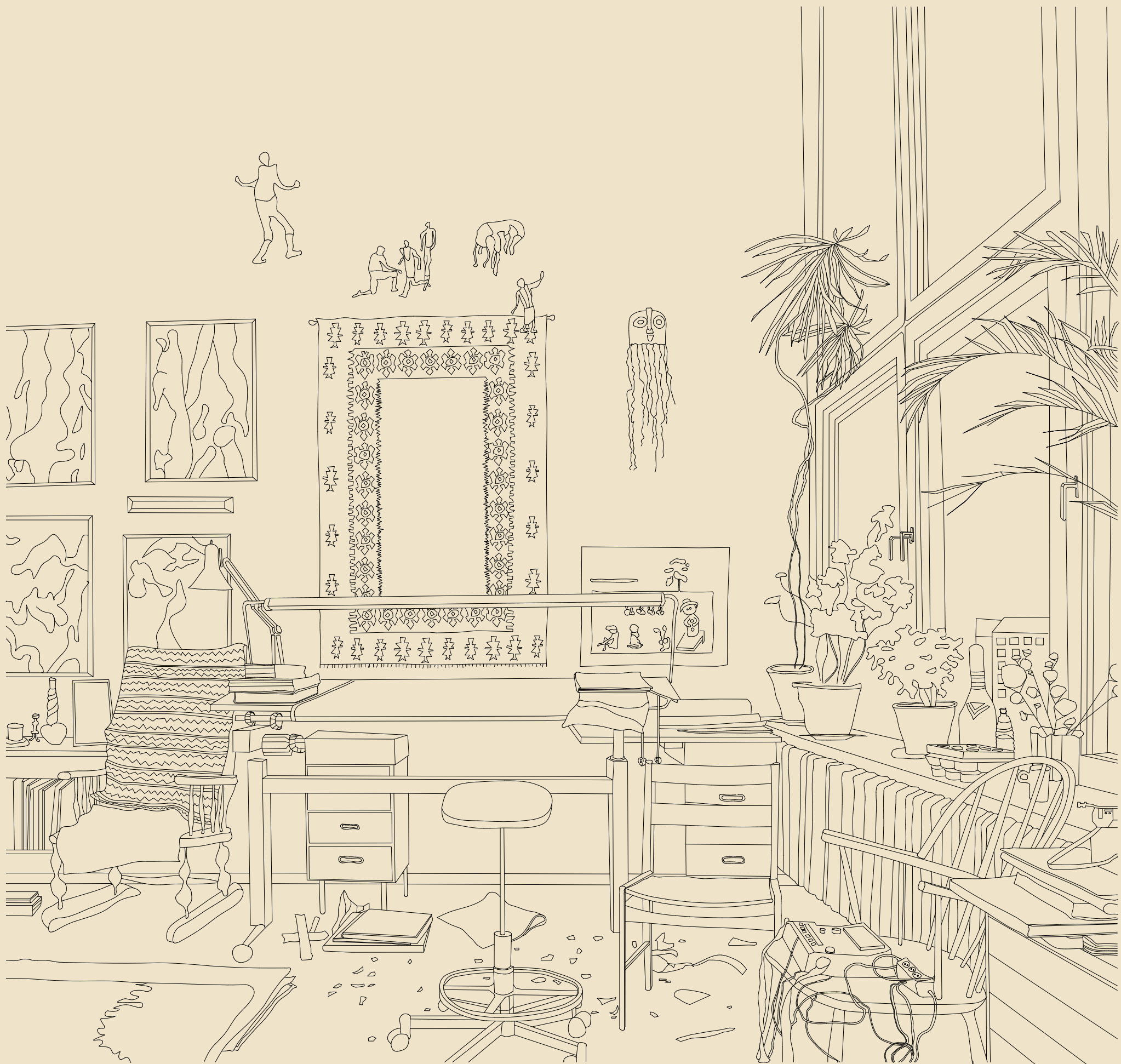
Dominent function? Work-dominated

Main themes? Main focus of specificity in productive space, incorporated storage, place to rest while working, separate entrances, the building takes the shape of its functions, coarse materials, good possibilities to separate work from dwelling

D Dwelling

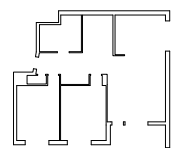
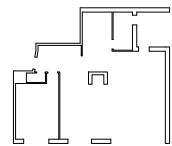
P Production

S Storage

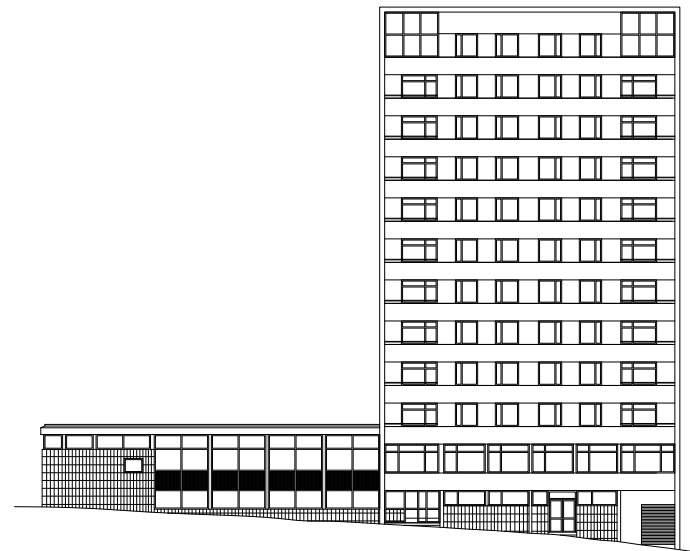


Interface of domesticity and
productivity /
View in the livingroom toward
the workspace, the desk

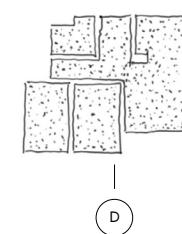
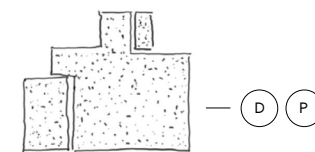
;artist flat tupphuset



Plan / 1:500



Elevations / 1:500



Relations / 1:500

Organization? Communal residential apartment

By? Familjebostäder and Curt Strehlenert

Year? 1956-1960

Where? Harpsundsvägen, kv perspektivet 3-4, Högdalen

Now? Operating only for residential purposes

Type? Residential building including specific artist residence "konstnärsbostad"

Spatial strategy? Live-with

Dominant function? Home-dominated

Main themes? The plan of the nuclear family dwelling, the productive space is essentially the living room, emphasis on "the desk" as the work space, double height creating a good apartment (now converted to bostadsrätt, domestic materials such as parkett-flooring does not support rough activities such as i.e casting, poor possibilities to separate work from dwelling

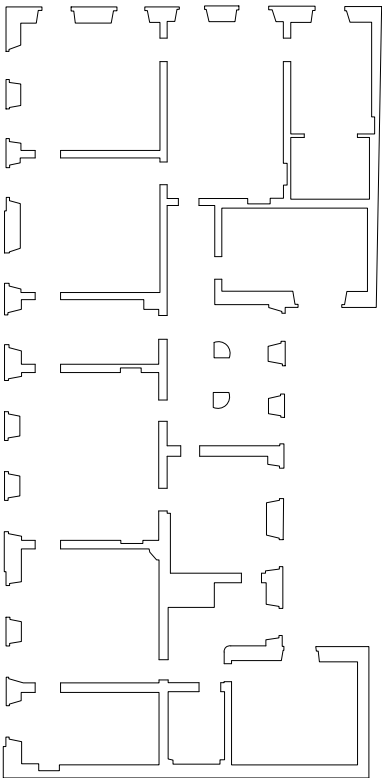
(D) Dwelling

(P) Production



Interface of domesticity and productivity /
View through apartment
sequence of small rooms to
explore in

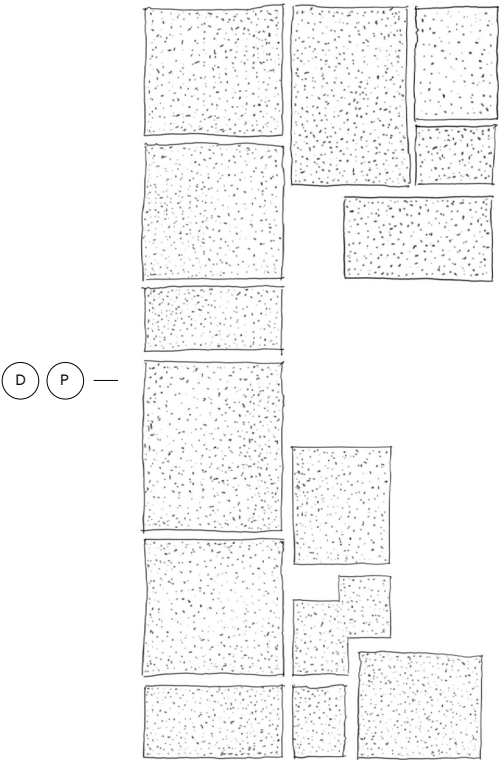
;pustegränd 1



Plan / 1:500



Elevations / 1:500



Relations / 1:500

Organization? Private residential apartment

By? Elias Kessler

Year? 1760

Where? Pustegränd, kv Överkikaren 31 (presumed), Södermalm

Now? Demolished and now offices

Type: Shared residential building

Spatial strategy: Live-with

Dominent function: Home-dominated

Main themes: Equal hierarchy between rooms, enfilade, shared domestic functions, using threshold spaces to extend space and make smaller rooms appear larger, relatively good possibilities to separate work and dwelling

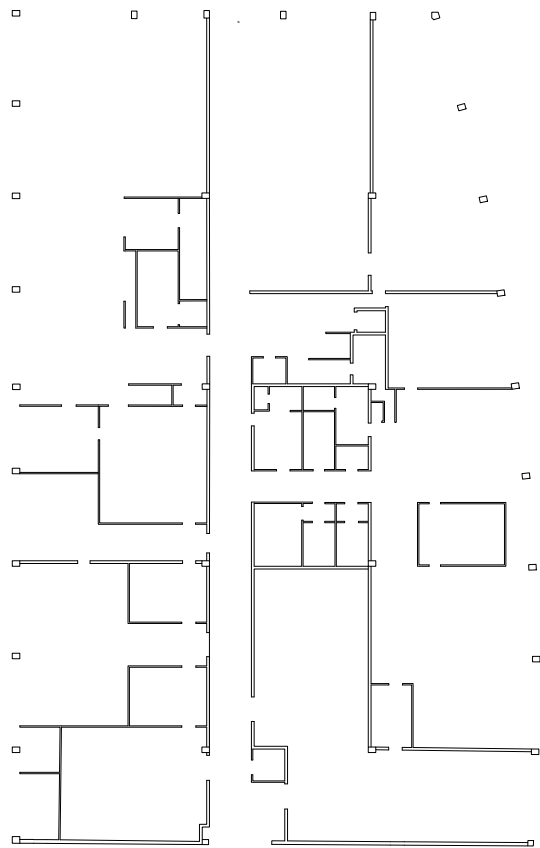
D Dwelling

P Production

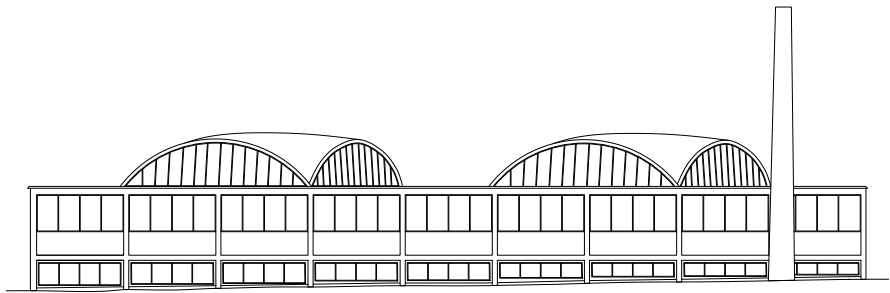


*Interface of domesticity and
productivity /*
View from the monumental
workshop toward the door to
the shared spaces

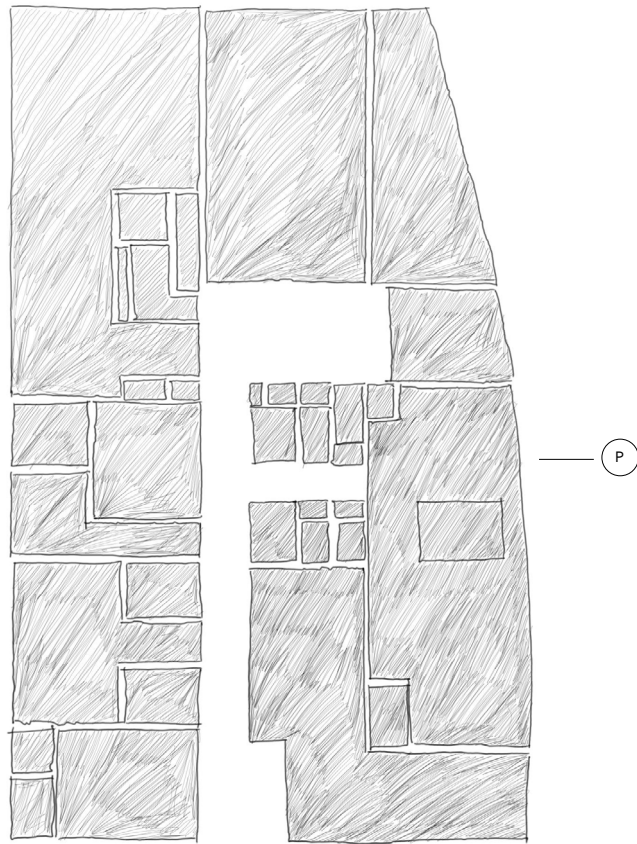
;KKV communal workshop



Plan / 1:500



Elevations / 1:500



Relations / 1:500

Organization? Independent communal workshop for professional artists

By? Backström och Reinus

Year? 1955

Where? Planiavägen, kv diplommet, Sickla

Now? Demolished for housing, activities of KKV moves to Farsta 2019

Type: Conversion of former a industrial building (for SPV Svenska precisionsverktyg) into a workshop in 1985

Spatial strategy: Live-nearby

Dominent function: Work-dominated

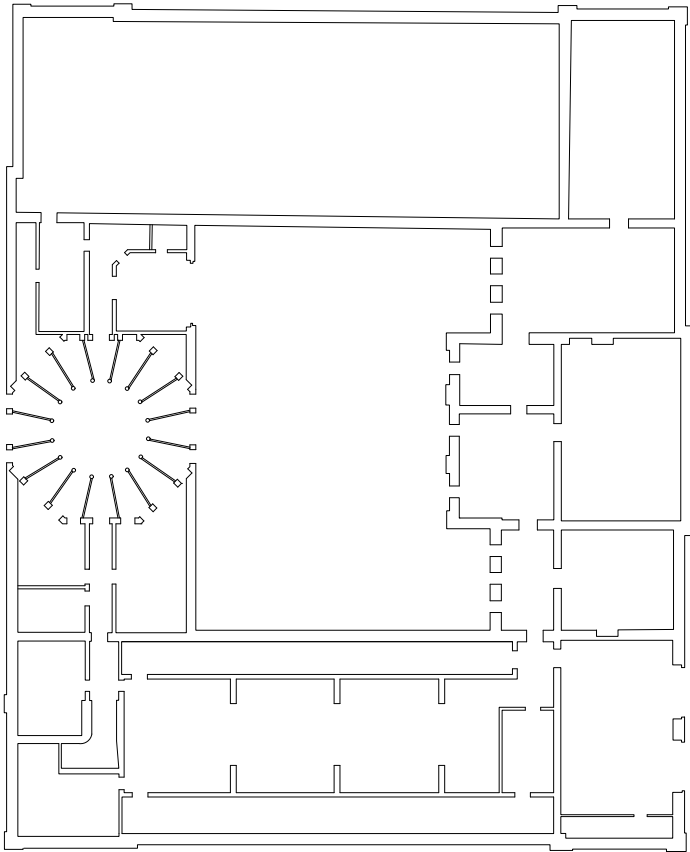
Main themes: Shared collectivity of machinery and special equipment, monumental spaces, room for mess, precise qualities suitable for production, fitting to flexible schedules through booking system, not good possibilities to leave stuff behind

P Production

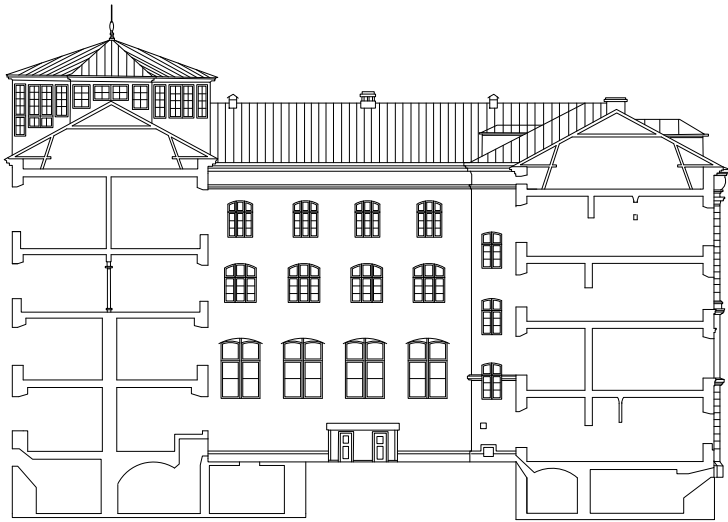


Interface of domesticity and productivity /
View from individual (more domestic) workspace into the shared common workspace in the middle

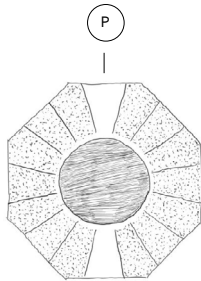
;(former) konstfack school



Plan / 1:500



Elevations / 1:500



Relations / 1:500

Organization? Educational and productive facilities for the Academy of Arts

By? Carl Stål and Johan Adolf Hawerman

Year? 1868

Where? Mäster Samuelsgatan 44, kv beridarebanan, Norrmalm

Now? Demolished in the "Normalmsregleringen" in the late 1950's

Type? School building and roof top atelier workspace

Spatial strategy? Live-nearby

Dominent function? Work-dominated

Main themes? Shared collectivity of large and special rooms, possibility to inhabit smaller units connecting to a larger whole, shared equipment tools and knowledge, good possibility to leave stuff behind for limited time periods

P

Production

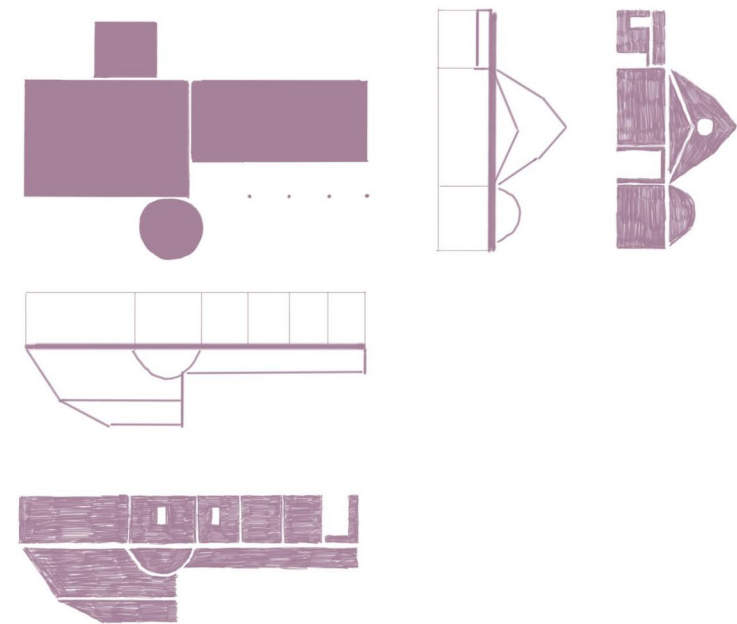
;tools and principles

Generic / Specific

Within the generic there is the subtle deviation,
creating specifics of space

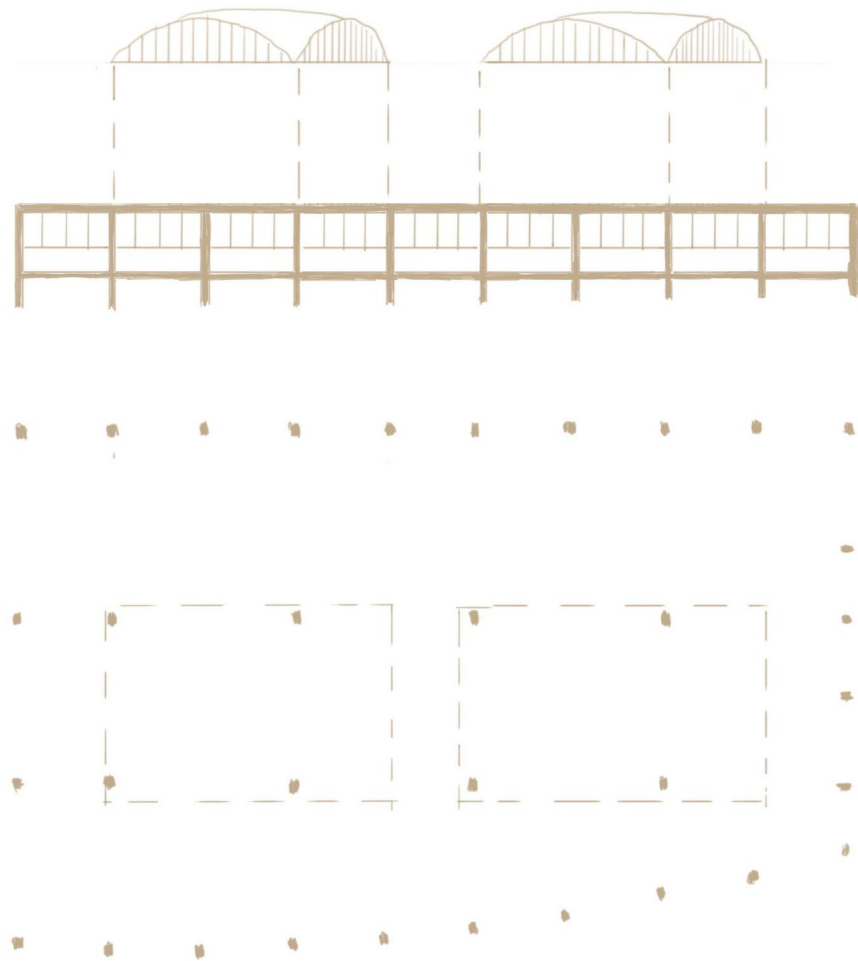
The idea of roof that bring about
change in atmosphere

To either; enhance the dissimilarities,
or design with the intent to create a
unity of the different parts



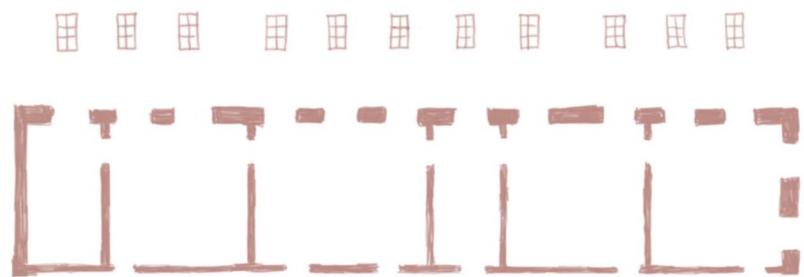
Different geometries, different programs / One figure, one roof-line, one material

Carl Eldh's atelier / This projects has influeced mine with how it handles different geometries and program. Furthermore my project too works with combining space in ways that generates interesting thresholds.



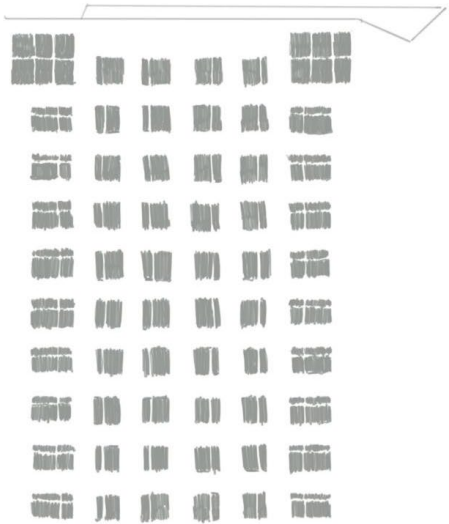
One pragmatic structure , two specific interior spaces

KKV communal workshop / From this project I invert its concept. While having the productive spaces hidden in the core of the building, my project instead, fronts these spaces.



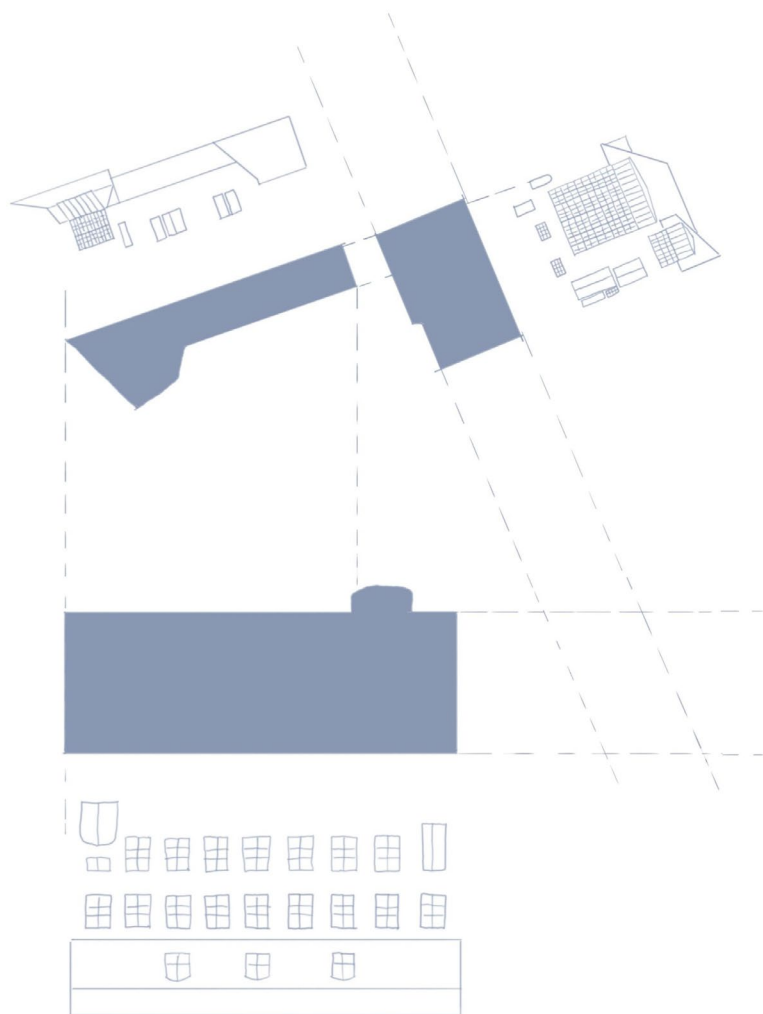
Non-hierarchy rooms

Pustegränd 1 / In my project I too adopt the concept of non-hierarchy rooms when working generally with the plans. In the layout for the dwelling units it is most evident.



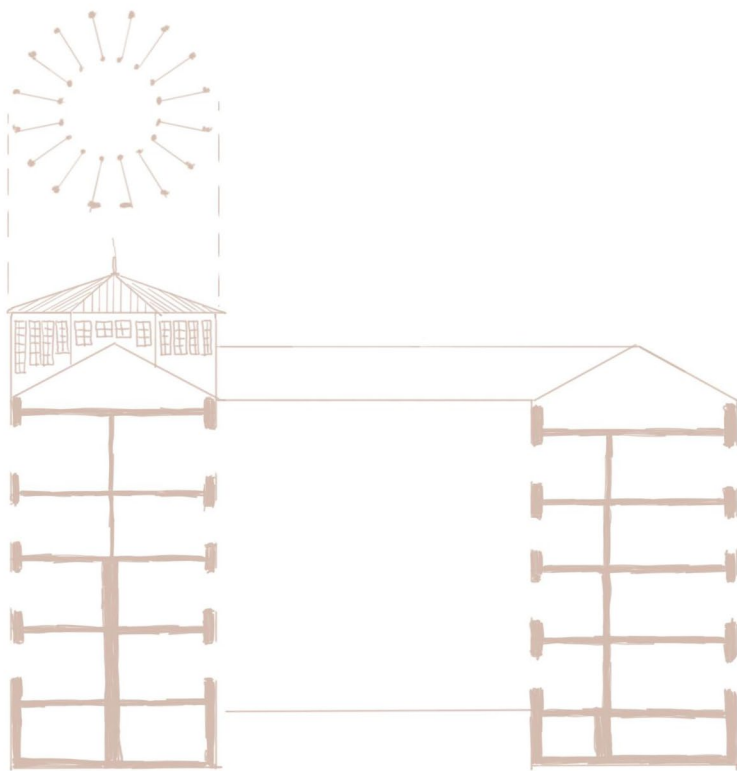
The presence of (the un-specific / specific) window

Artist flat tupphuset / Instead of placing the productive space, un-accessible, on the top floor level, my project place them on the ground floor.



Separated programs, in relation to eachother

Atelier house söder / This project I have used as a reference for how to spatially organize both a productive- and residential program.



One special room to share

(Former) Konstfack school / In this project a large productive space is subtly divided into open units. This allow for better possibilities to share, which is something I too consider in my project.

V

the (long) figure in the landscape

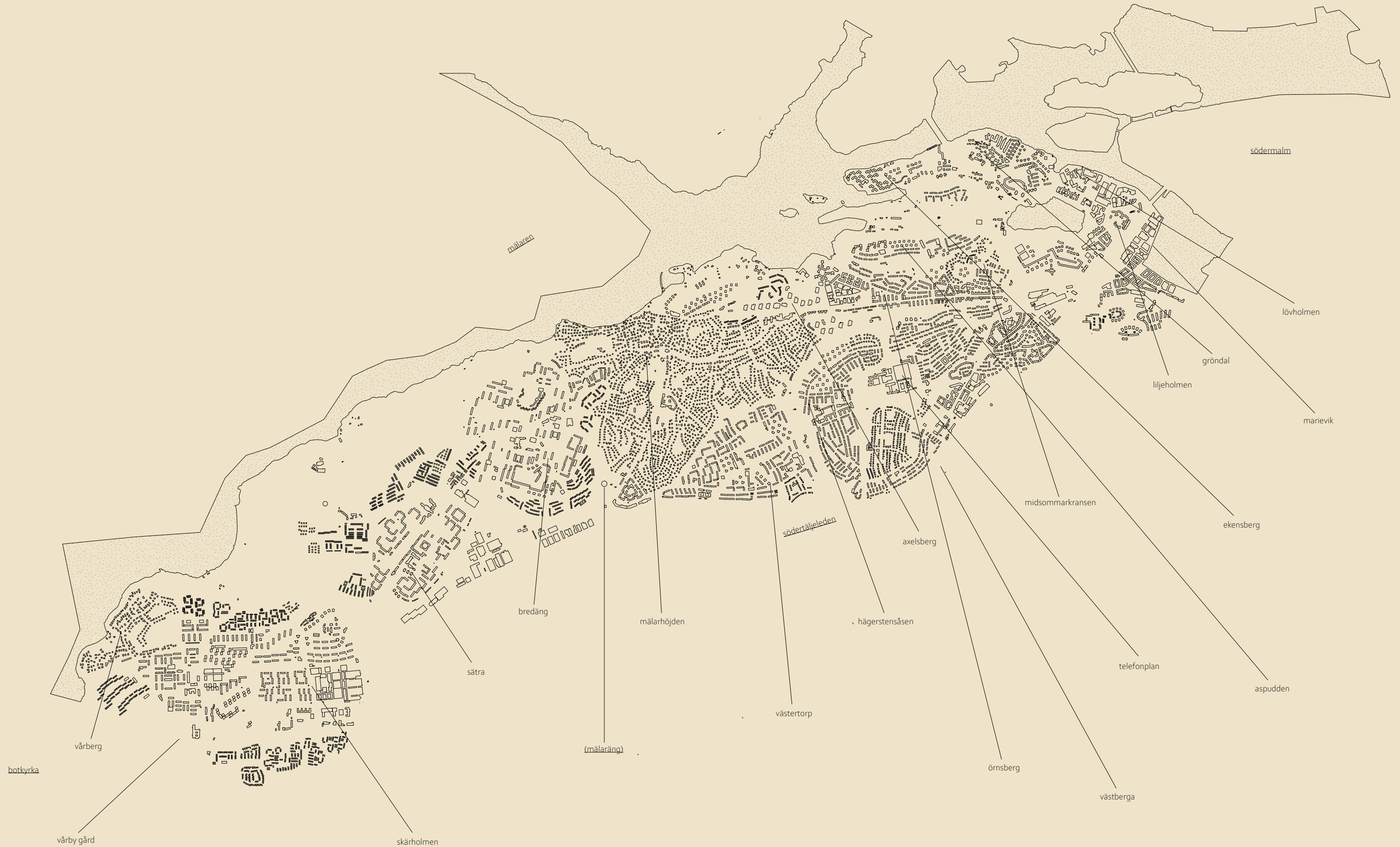
;villa garage

The site for my project sits in between the neighborhoods of Bredäng and Mälarhöjden in a planned for new area called Mälaräng; an urban infill project part of Focus Skärholmen with the aim of bridging the two areas. The site is reached by the red metro line and coming from the inner city we leave our commercial center, pass through the garden cities and build-your-own-home areas, and move towards neighborhoods built during the Million-Programme. Common denominators are the lack of productive spaces in these residential predominant areas, as well as a clear imbalance regarding socioeconomic status. The development of Hägersten moves dynamically along lake Mälaren and its form is directly influenced by the presence of landscape. The settlements stands, in different ways, as figures in this landscape. Mälarhöjden with their villas, and Bredäng with their scattered long blocks and row houses.

In the proposal for Mälaräng they aim to redefine the traffic node and develop the hill and in by doing so, activate the street of Bredängsvägen. Here they suggest a pilot project for a "Joint Building Venture" and to that my project docks on.



The presence of landscape / Hägersten 1817



The unfolding of the urban city, to the garden city, to the ABC city and to the Million-Programme. A lack of spaces for production as a common denominator / Stockholm from South-West, from Södermalm to Skärholmen.



Figures in the landscape /
Mälarhöjden
1965



Figures in the landscape /
Bredäng
1965



The figure and the (private) landscape /
Mälärhöjden's "Build-Your-Own-Home
movement"
1935



The figure and the (civic) landscape /
Bredäng's "Million-Programme" housing
complexes
1965



Overview / Sketch over aerial photo



Overview / Sketch over aerial photo



The garage as a productive reminiscence/
Photograph from site, Mälarhöjden,
February 2020



The passive and private villa typology/
Photograph from site, Bredäng, February
2020



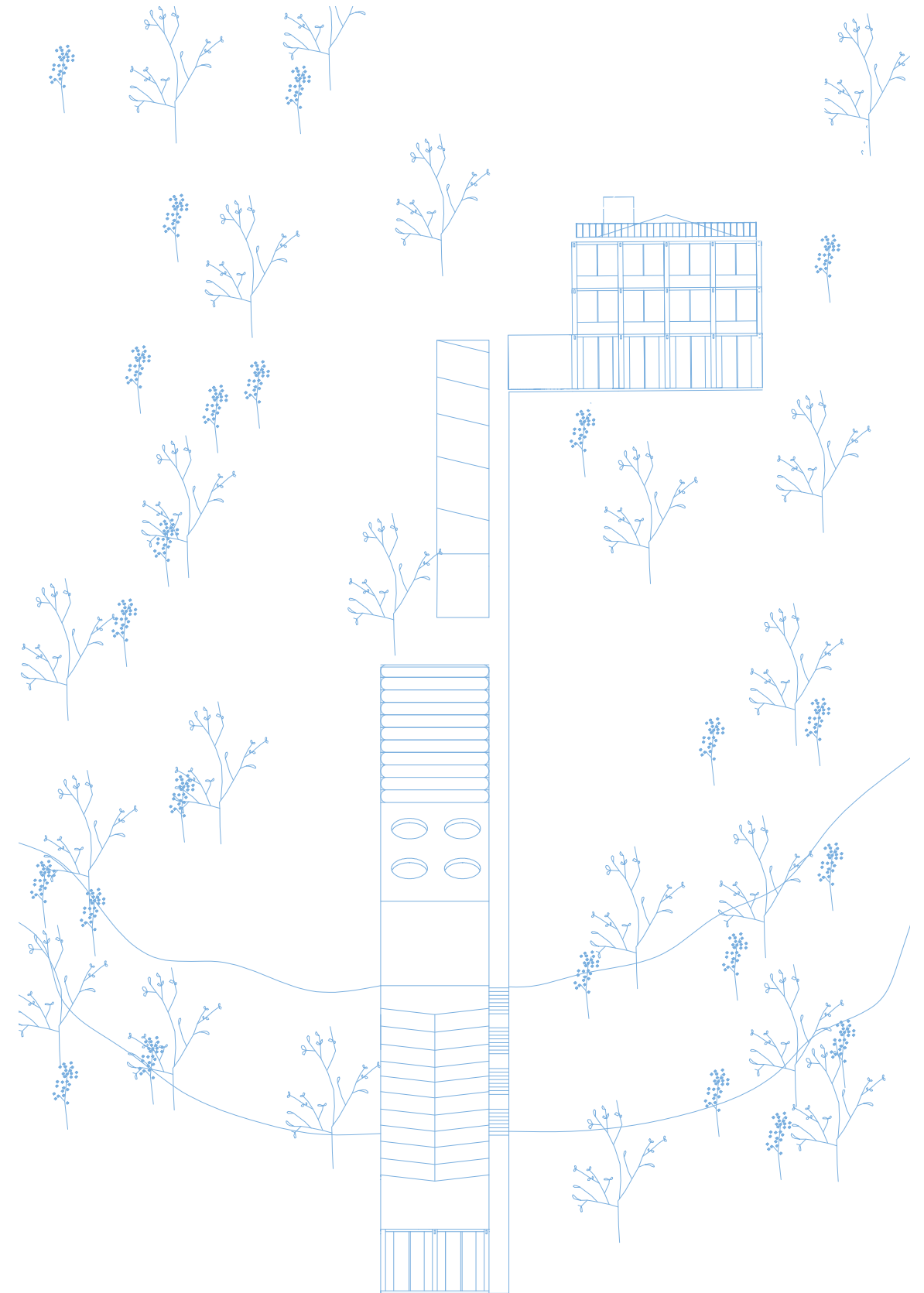
Model photo / Cardboard, wood, paint / Scale 1:500

;super villa garage

The site, marked by its topography, demands of me too, to consider landscape and figure. My proposal, four long figures are understood as a mirroring of the orientation of the row houses on the other side of the street as well as a continuation of the villa-street to the East. They position themselves as slightly smaller than a long block, and slightly larger than a villa; and a more public and communal version than both of them.

The concept of a combined form I bring with me from the study of Carl Edh's atelier. The variety is tied together by a single figure, a balanced roofline, and one exterior material. My project relates to the surrounding soft-coloured, houses; distinguishing itself with its wooden structure and facade stained in a silver-blue tone.

In regard to the program, important are opportunities for both private life, a social working context, and a neighborhood participation. For this, I have revised the Atelier house söder, where a physical separation, in relation to each other, enables that. The program is organized with its more semi-public productive functions at the street level - like a garage - and the further up you go, the more private it gets, as lastly the dwelling sits on top of the arid landscape.



Flat perspective line- drawing /



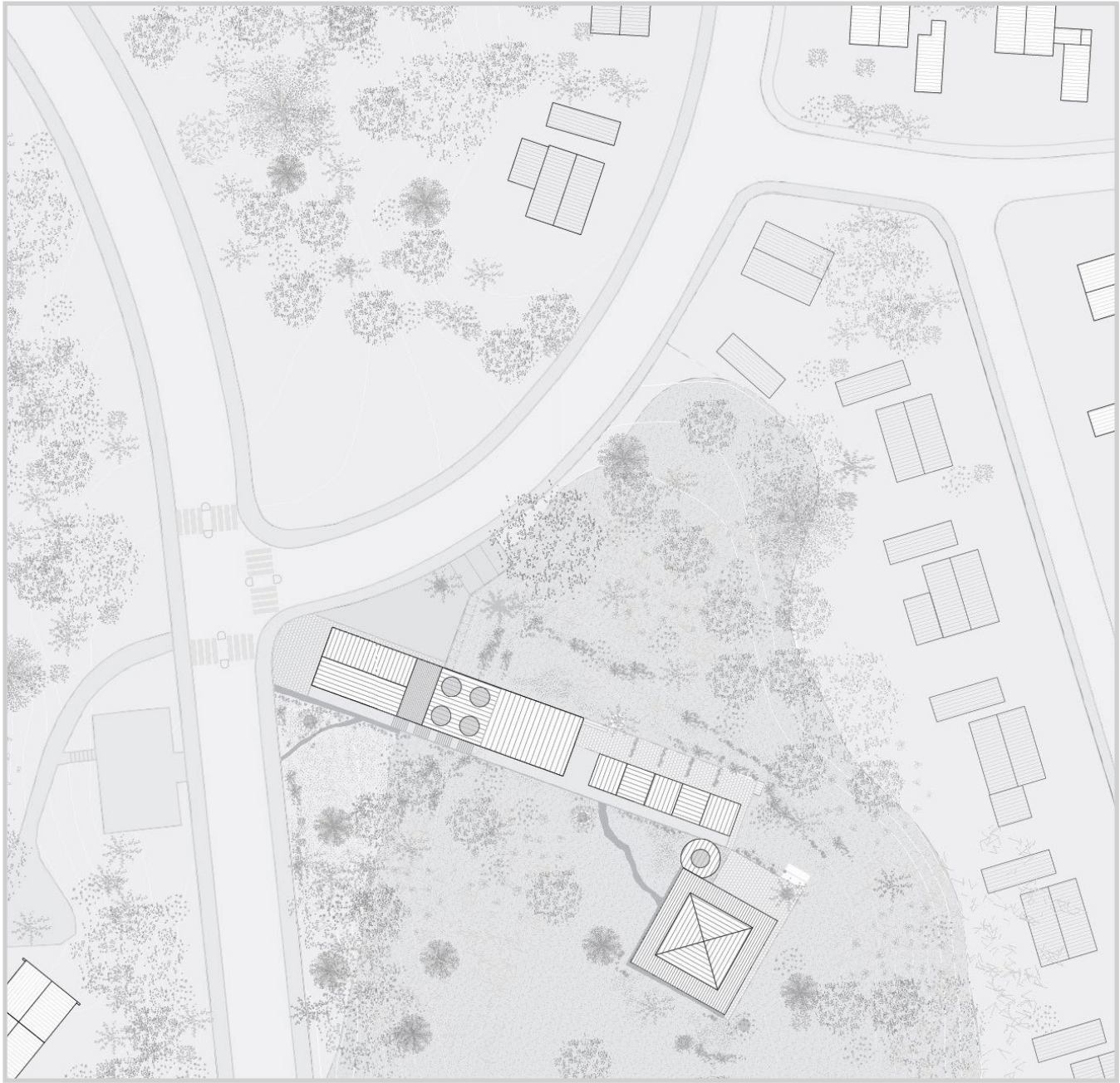
Site plan /



Model photo collage / A mirroring of the orientation of the row houses and the continuation of the villa street



Model photo / Cardboard, wood, paint / Scale 1:500



Site plan /



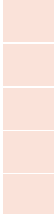
Program Level 2, 3, 4

- 20 rooms for dwelling
- Wintergarden studio
- Light studio
- Tiny kitchen
- Roof top garden



Program Level 1

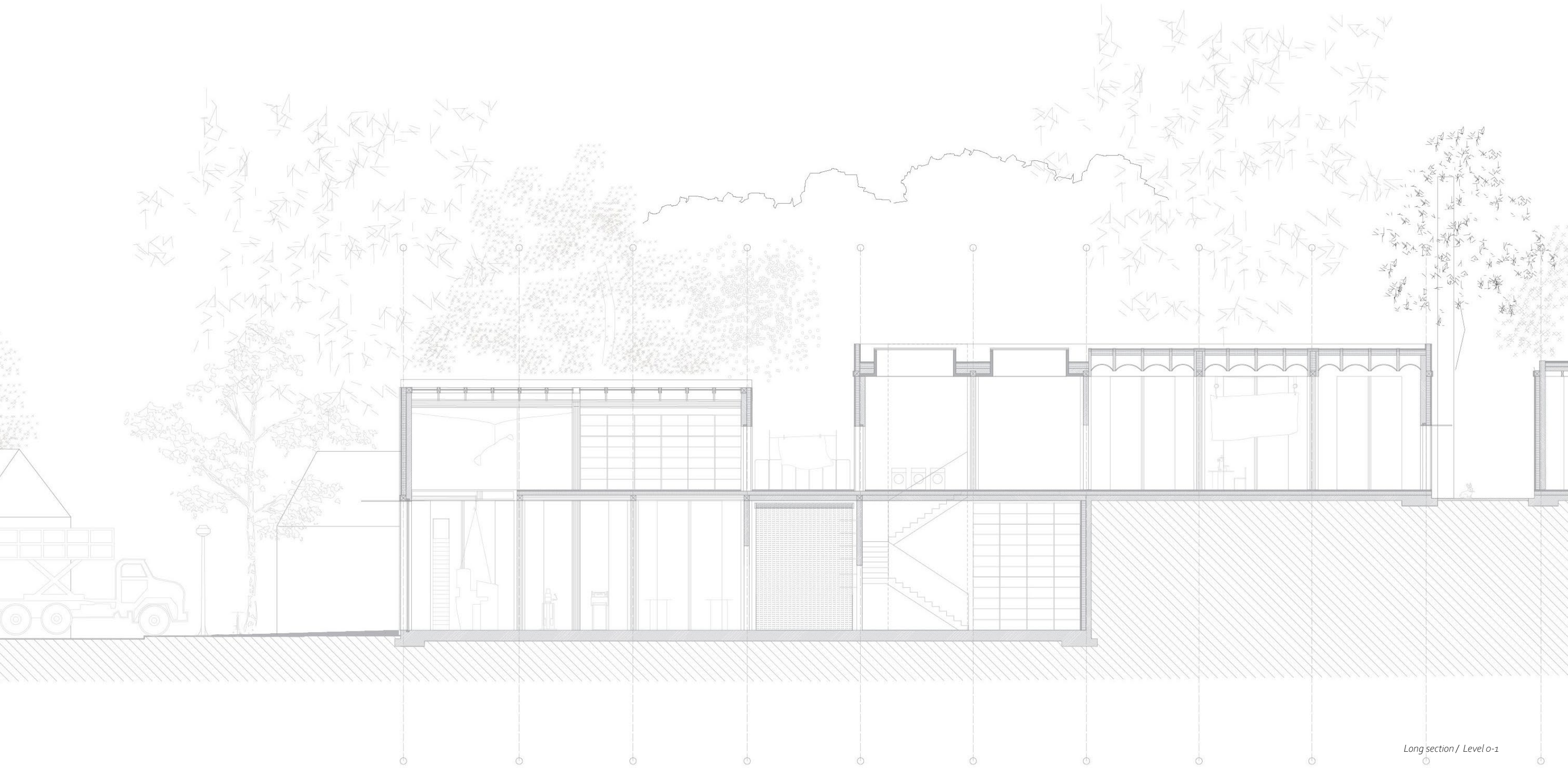
- Exhibition space
- Light machine workshop
- Shared studio
- 5 private studios
- Laundry
- Shared kithen
- Workshop space
- Library
- Quiet study
- Veranda and gardens
- WC

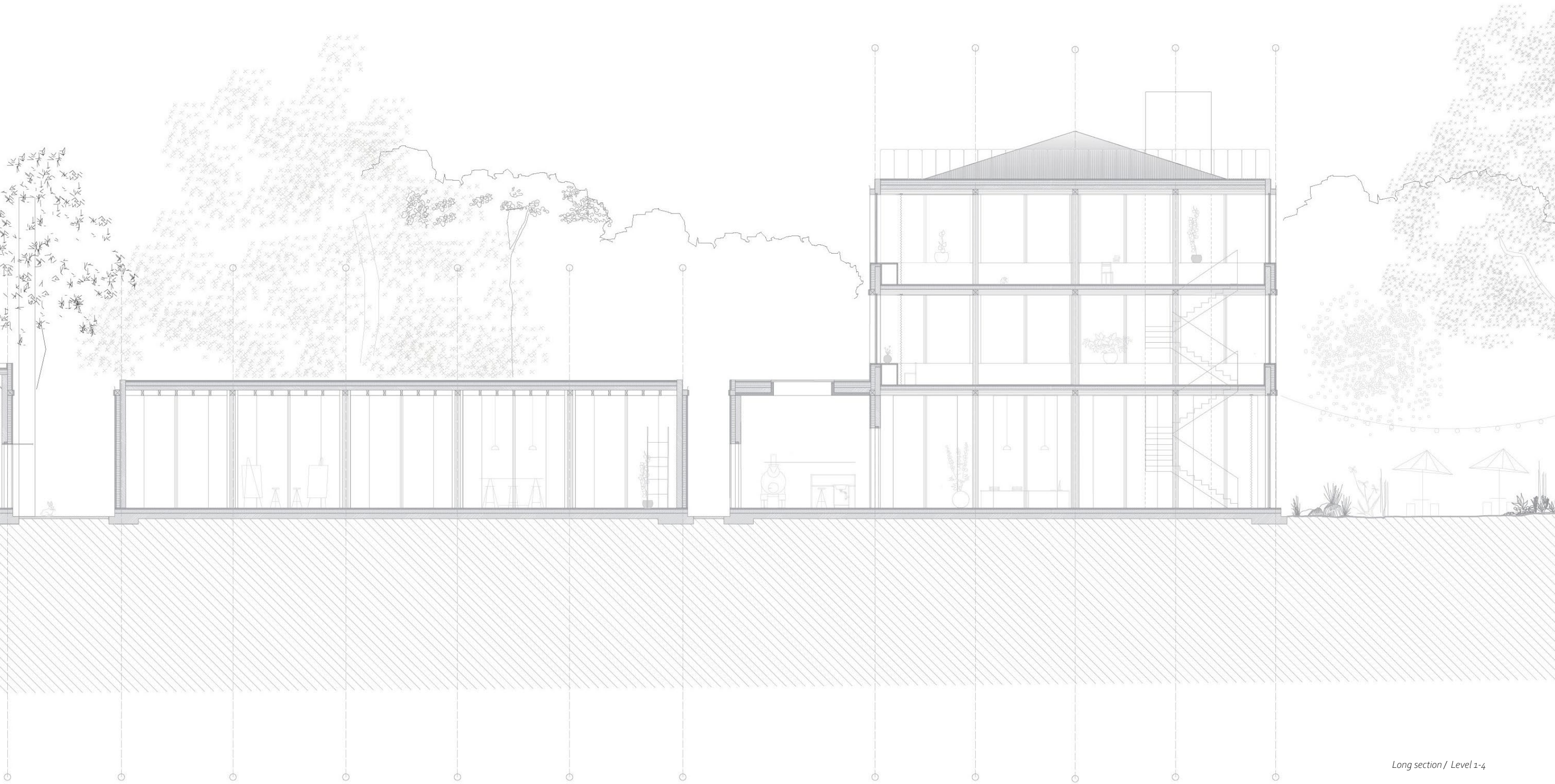


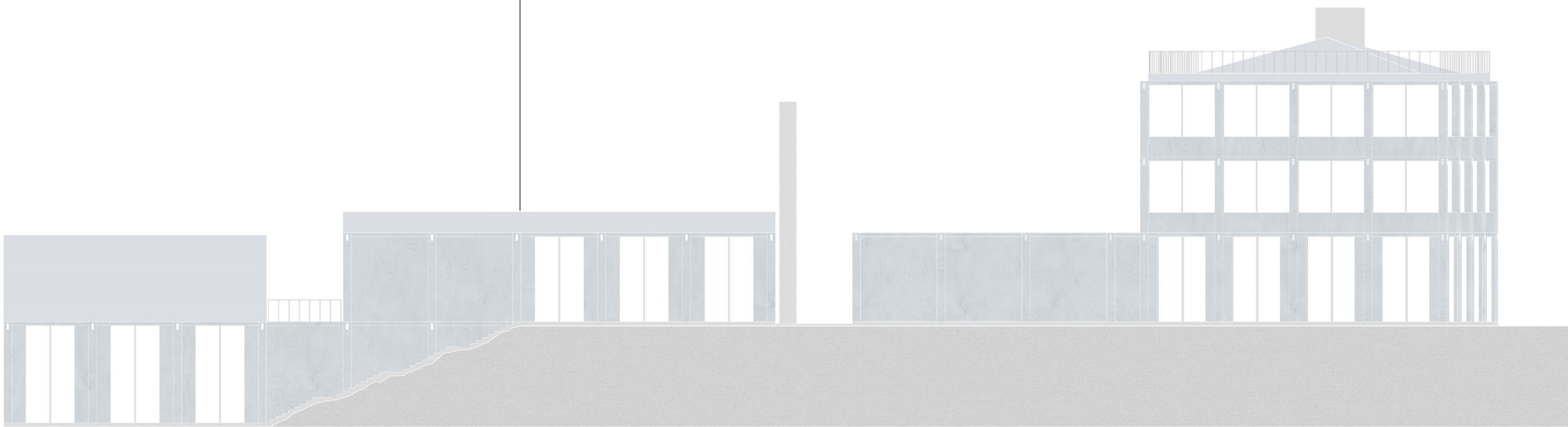
Program Level 0

- Heavy maschine workshop
- Heavy mounting / exhibition space
- Workdesk
- Loading dock
- Storage
- WC









Above / Collage elevation / East
Left / Collage elevation / North



Model photos / Paper-cut model / Scale 1:100



;the in between

Again, finding inspiration in paintings, as in "St. Jerome in his study" but also in Giorgio Morandi's "Still life"; I too wanted my representations to manifest a transition, an in-between. I tie a red thread back to the " (old) domestic scenes of production" of my archive as I here illustrates my suggestions for "(new) domestic scenes of production.

In the following pages I take you through the building. The scale zoom in and zoom out as short narratives paints my imagined scenarios.

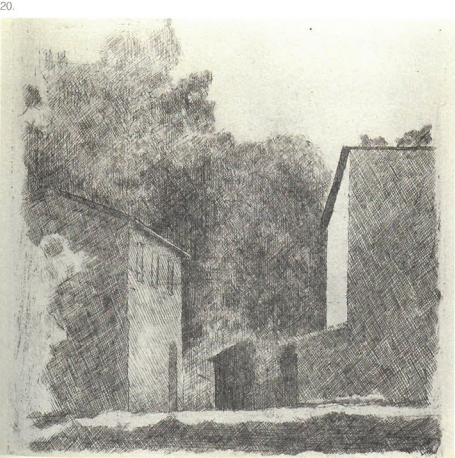
This is one of our favourite subjects - the void. The painting, etching and drawing (fig 19, 20, 21) are by Giorgio Morandi. Some of you surely know of him, he was a painter working from the early 20th Century until the early 1960's in Bologna in Italy. Many people have considered his works to be representations of the city of Bologna. In almost every painting he's putting a little city of vases and bottles and tea caddies on the table. Every day this is done with a different light and during a different time of day. He makes these works by drawing the space in-between. I think these drawings of the space in-between make the object stronger and gives it more its own particular meaning and power. And so I've been thinking about this, by drawing the shape of the space in-between, you give strength to the positive things.

You can see in the painting (fig.19) the edge of the table, which is the horizon. There are some rectangular things on the table, and there are also more complicated things on the table. So this is kind of a family of forms which is also interesting. And there are these gaps. And the colours are very soft and very gentle and I think I really like this.



So in this way it's of course very architectural, the work of Morandi, because it's about the relationships between figures or between things. It's the space between them. It's about relationships. Each of the objects in the painting has a different character. These two are slightly similar to each other and the ones next to them are completely different, and here is a special one. This one is a little bit special but it is in the background and this one on the side and these three on the front are like brothers and sisters, but not quite the same. It's a family of relationships between figures.

Sometimes Morandi drew actual buildings and the space between buildings, so I think he was also thinking – as many people have said – that he was referring to the city of Bologna when he made his paintings.

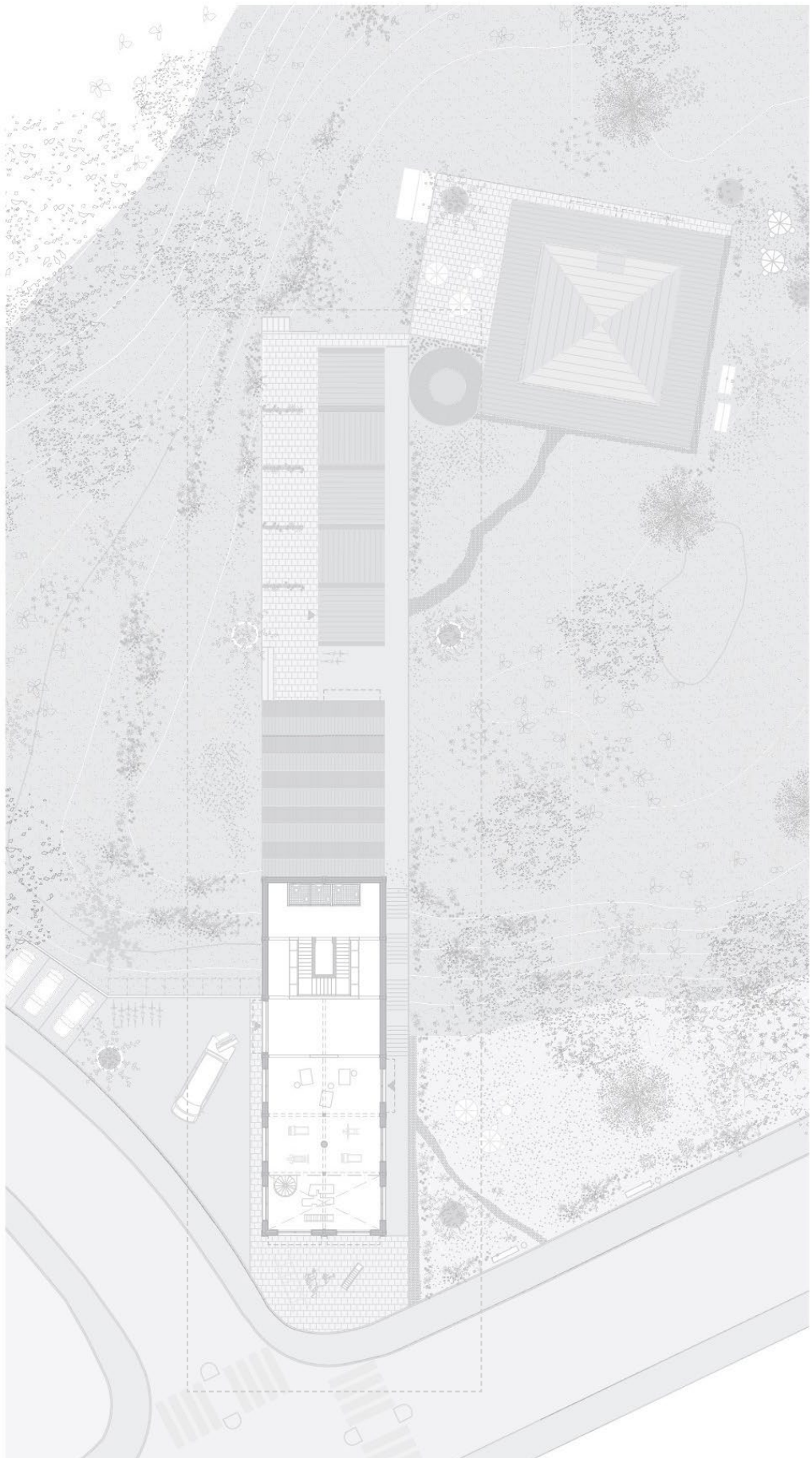


To manifest the inbetween / Inspiration for my representations is the painting "Still Life" by Giorgio Morandi, 1956, scanned from book "Baukunst - Florian Beigel and Philip Christou: Volume 1. The Idea of City" (2013)



; the urban and the semi-public

Unlike the KKV workshop, where the place of production was hidden in the core of the building, here the productive space is what one first encounters when walking the street. A wooden workshop is placed, with a double-height space for mounting at the very front. A flexible space that could hold exhibitions, expanding to the upper level. French doors allow for transparency and permeability. A gate with a loading dock enables easy transports and access to the storage. Moving further up one finds a workshop space for lighter machinery. A shared working studio followed by 5 individual project rooms allow various working conditions. This is a sphere where local kids can join a scheduled workshop, a recent graduate can explore ideas, or where a retired carpenter can mend a broken chair.



Plan / Level 0 / The street



Program Level o /

Heavy machine workshop
Heavy mounting / exhibition space
Workdesk
Loading dock
Storage
WC

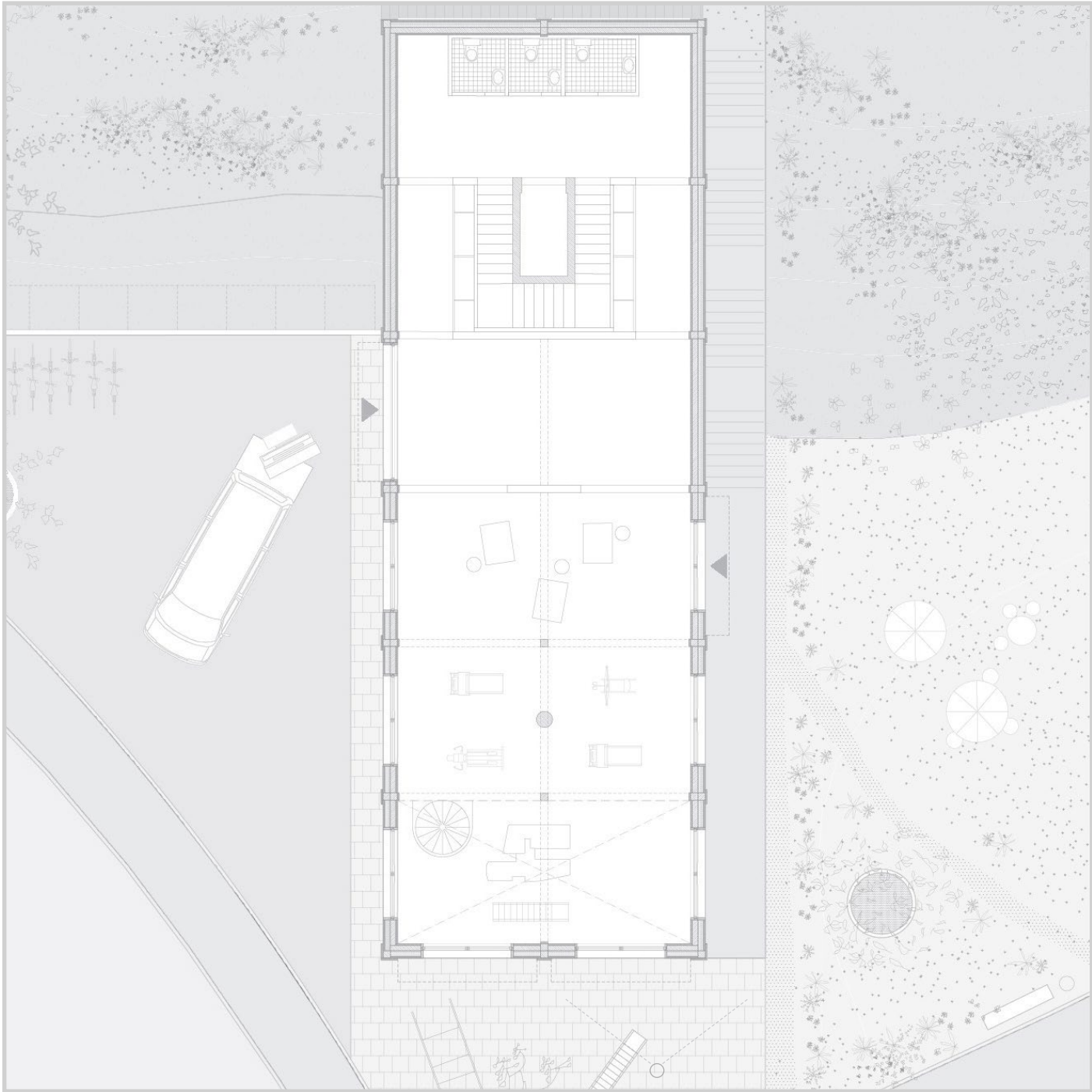
Above /

View from when coming on
the street looking into the
workshop and up toward the
villa

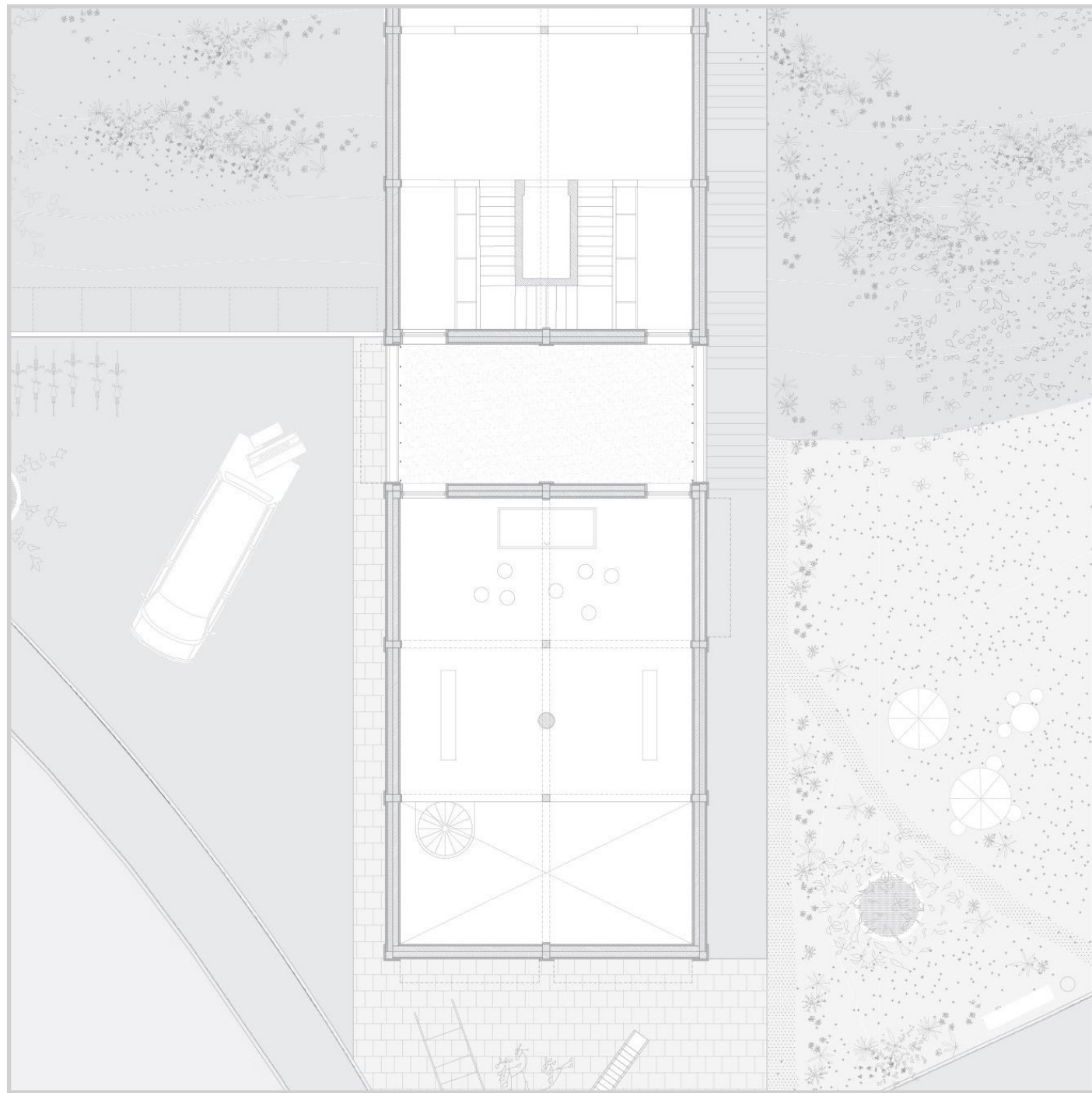
Left /

Plan / Level o
Long section / Program color

- 157 -



- 156 -



Program Level 1 /

Exhibition space
Light machine workshop
Shared studio
5 private studios
Laundry
Shared kitchen

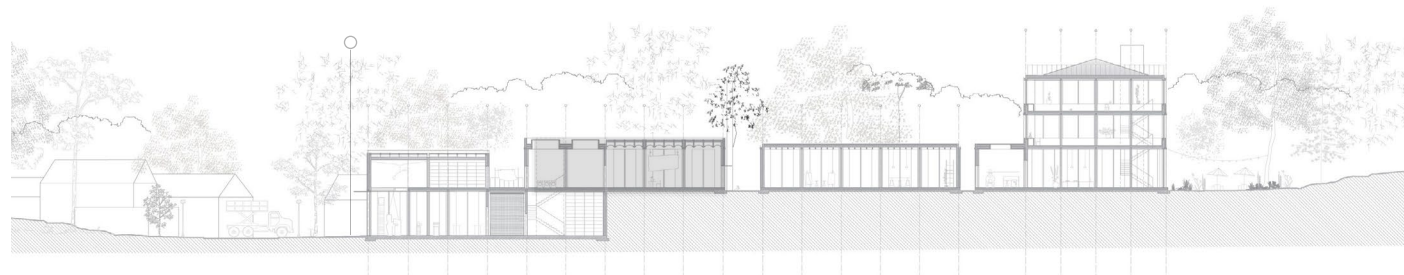
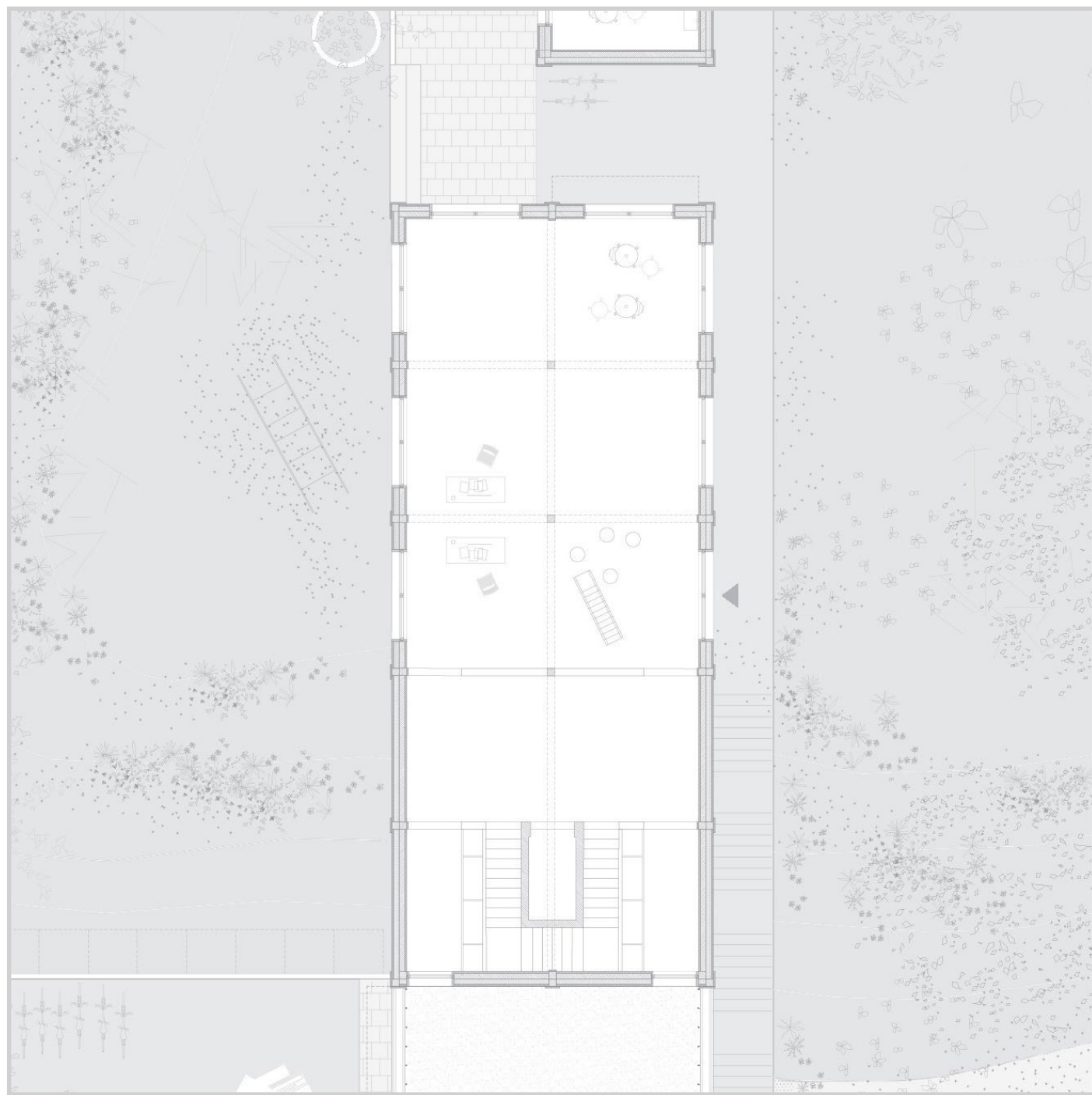
Workshop space
Library
Quiet study
Veranda and gardens
WC

Above /

View from when coming on
the street looking into the
workshop and up toward the
villa

Left /

Plan / Level 0
Long section / Program color



Program Level 1 /

Exhibition space
Light machine workshop
Shared studio
5 private studios
Laundry
Shared kitchen

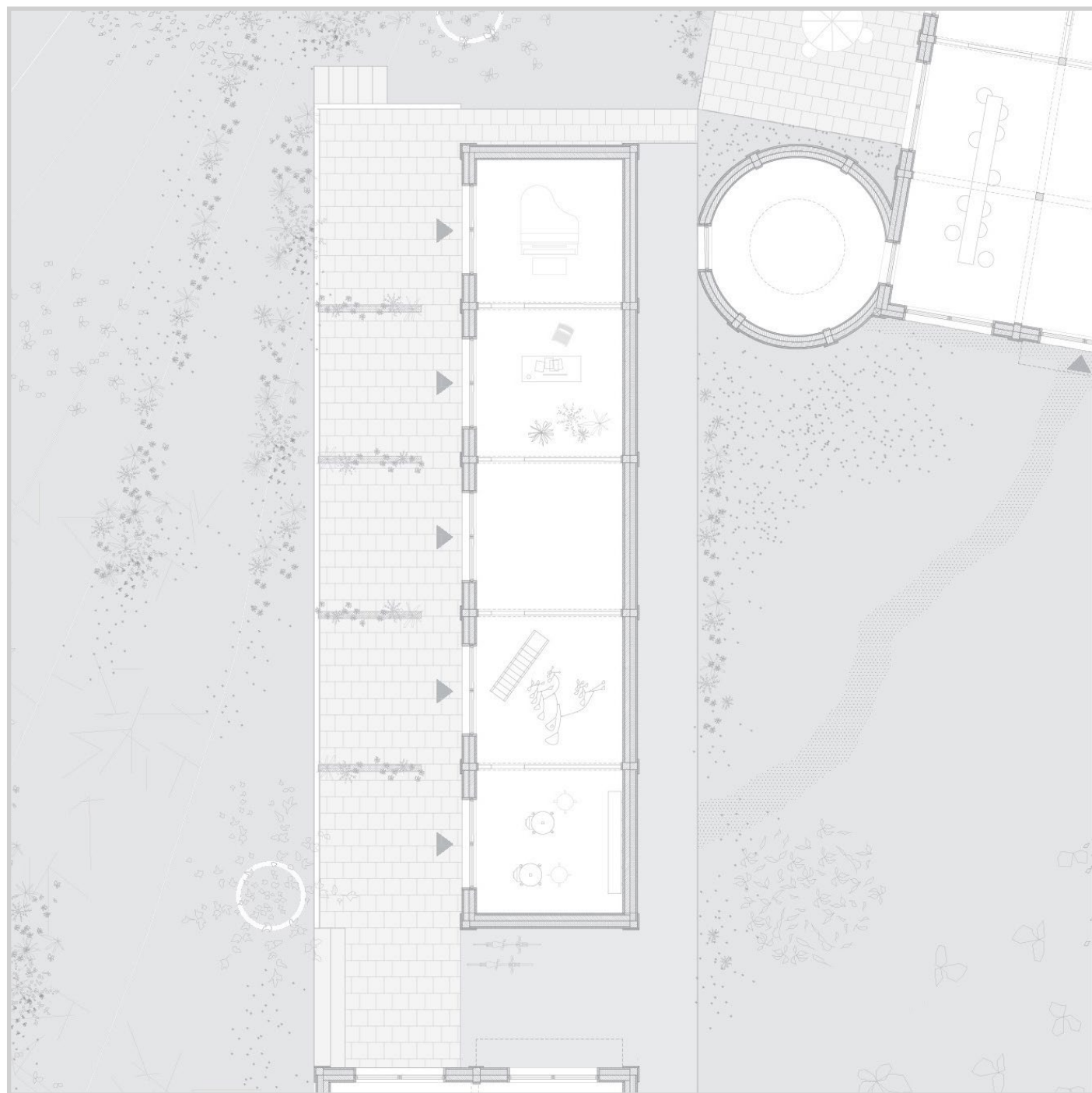
Workshop space
Library
Quiet study
Veranda and gardens
WC

Above /

View from when coming on
the street looking into the
workshop and up toward the
villa

Left /

Plan / Level 0
Long section / Program color



Program Level 1 /

Exhibition space
Light machine workshop
Shared studio
5 private studios
Laundry
Shared kitchen

Workshop space
Library
Quiet study
Veranda and gardens
WC

Above /

View from when coming on
the street looking into the
workshop and up toward the
villa

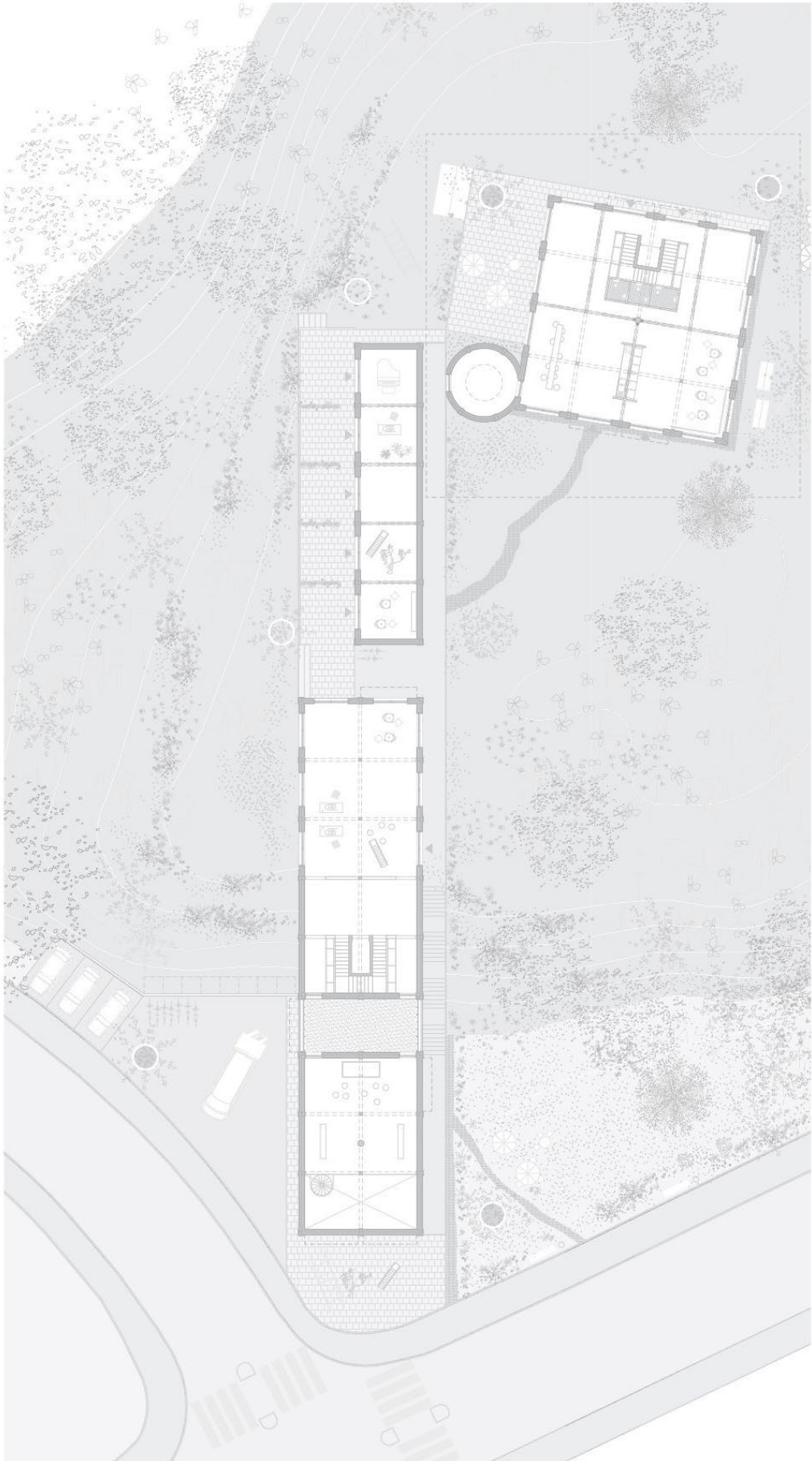
Left /

Plan / Level 0
Long section / Program color



; the semi-public and the shared

As in the studio of Carl Eldh, where a small domestic space for rest looks onto the productive room, I here do the reverse, connecting the "garage" and the "villa" with a space for casting looking onto the shared kitchen, and finally the co-working space. Furthermore, at the entrance level of the villa one finds a library and a living room. This is a sphere where colleagues meet over lunch, whilst during dinner tenants inhabits the space with friends, where an afternoon casting class is held or, a place where one can sit and work together with the door slightly open listening to the landscape outside.



Plan / Level 1 / The hill



Program Level 1 /

Exhibition space
Light machine workshop
Shared studio
5 private studios
Laundry
Shared kitchen

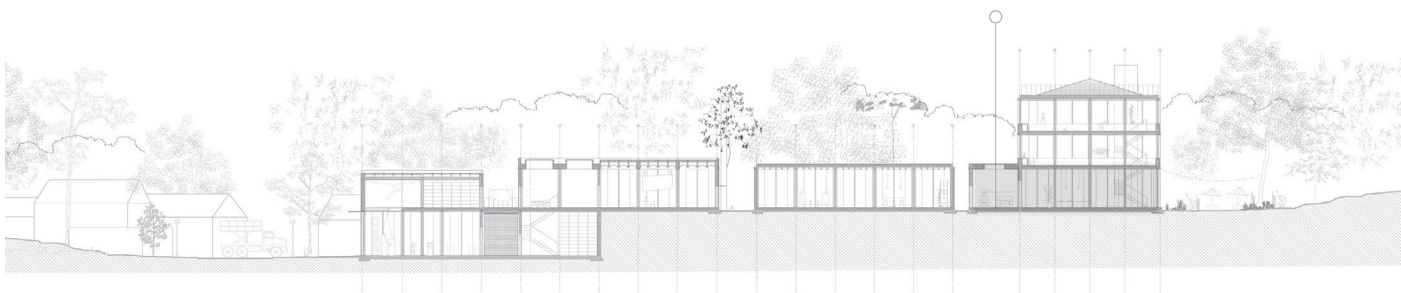
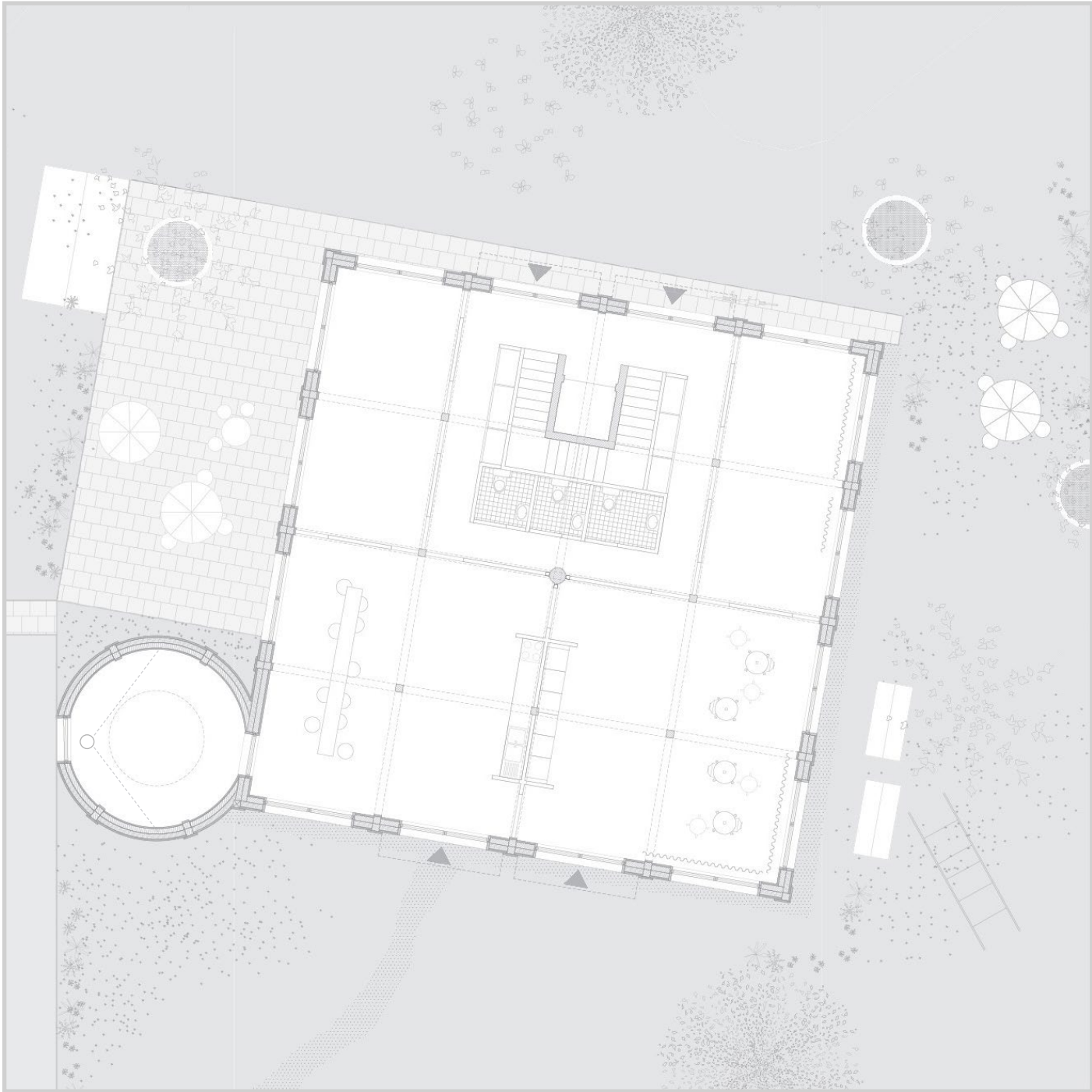
Workshop space
Library
Quiet study
Veranda and gardens
WC

Above /

View from casting workshop
to the shared kitchen and to
the workshop-room into the
landscape

Left /

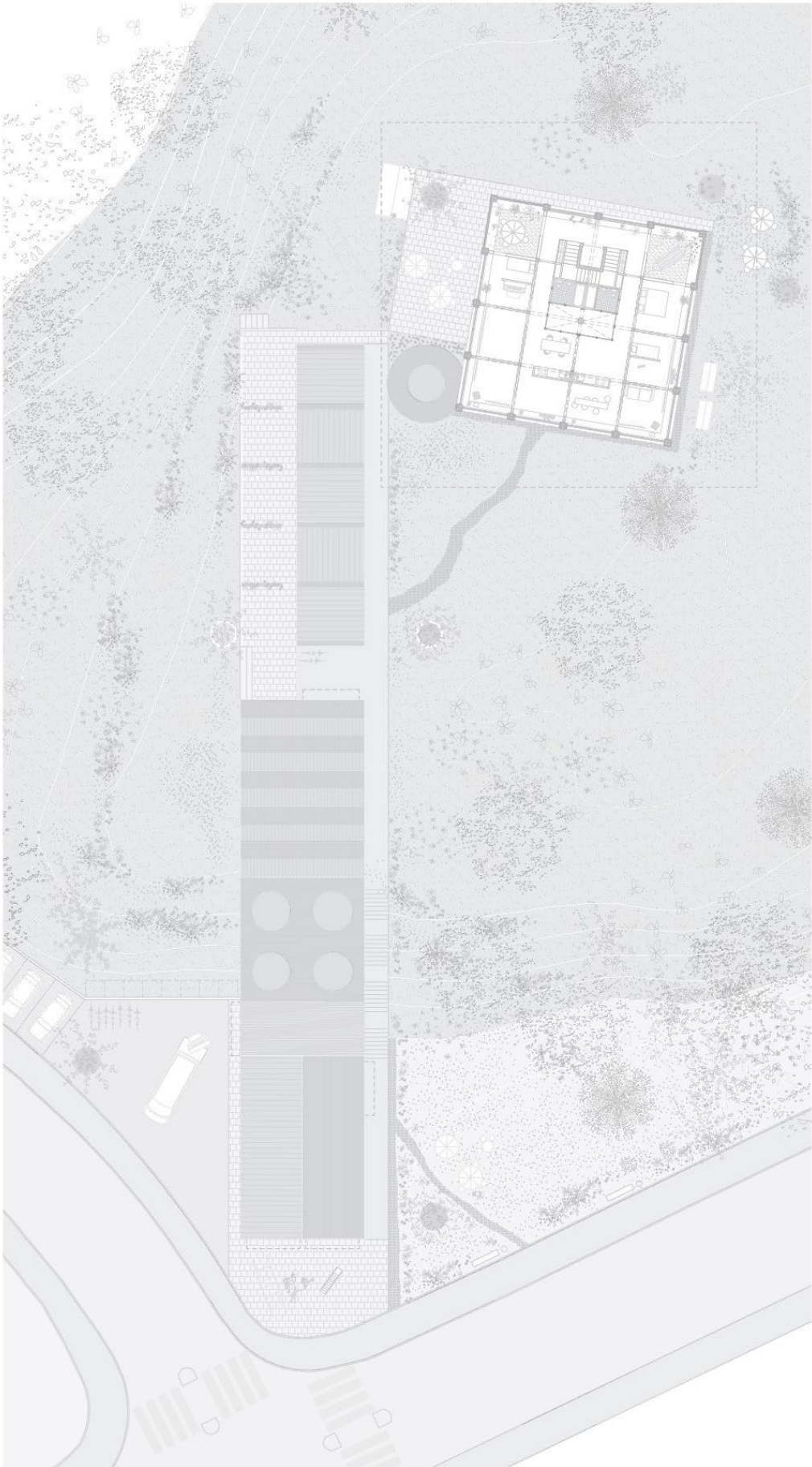
Plan / Level 1
Long section / Program color





; the shared the private and the landscape

Moving further up the spaces for dwelling are organized, as inspired by the apartment on Pustegränd, with the concept of non-hierarchy rooms. They stay connected by a hallway, spacious winter gardens facing the south, and a flexible pantry space. The main idea is that the dwelling could be arranged in many ways, as large flat-shares, as more private units or as an entirely communal villa. This is a sphere for catching up on some reading in your neighbour's plant-jungle in the winter garden, for pinning up work on the wall, or simply sit and chat while waiting for the coffee to brew



Plan / Level 2 - 3 / The house



Program Level 2, 3, 4 /

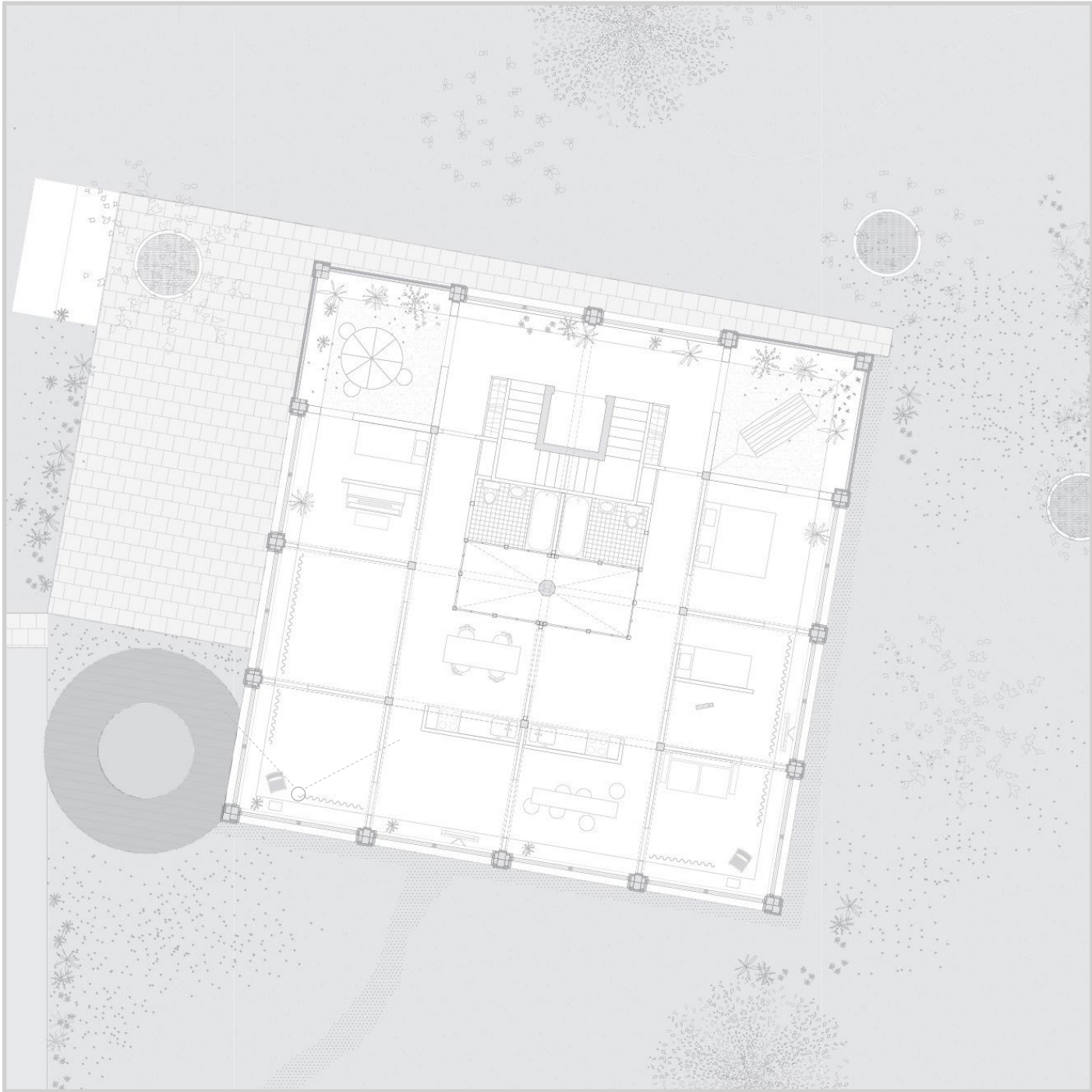
20 rooms for dwelling
Wintergarden studio
Light studio
Tiny kitchen
Roof top garden

Above /

View through the rooms for dwelling, extending into the wintergarden and the tree tops

Left /

Plan / Level 2, 3
Long section / Program color



;epilogue

To briefly conclude; here I have identified the atelier as a place of convergence between cultural production and domestic life. A space that blurs the line between the two spheres. Ultimately what I do find interesting is that it is a typology that challenges the division of dwelling and labor, potentially rather successfully.

In a more profound way, the atelier is here imagined in a future scenario when labour and production hold a different meaning than it does today; production not equivalent to the newness of things, but to the care and maintenance of our physical world. As a typology that shifts the boundaries between the private, the communal, and the public I believe that it has the potential to generate new ways of living and working, as well as give new possibilities for interaction and integration with local contexts.

Thank you.



The non-passive home / Photograph of my diploma home-office in the corner of my bedroom during the quarantine.

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