



The Wardrobe
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Introduction

The Border

Going from a place with a specific identity, to another, very different one - they are right next to each other. Like going through a secret door, or the wardrobe in Narnia. This is a vague description of something i have been interested in working with in this project. To more clearly express what i find interesting with this narrative, here are my thoughts:

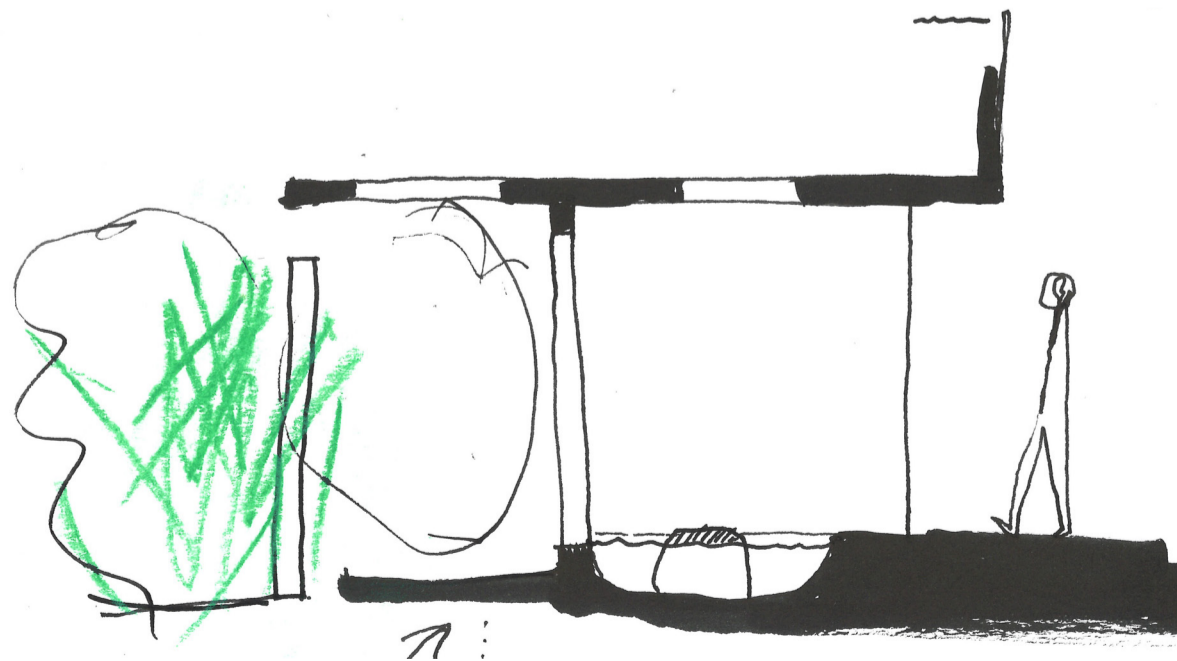
It is not so much the movement from one place to another, as being in the second place and feeling like you discovered something hidden, and that you yourself is hiding. Going from an urban setting to a more nature-like one. You experience the city and the unbuilt nature as two environments that differ in color, light, material, sounds and form.

Finding peace and calm in nature is valuable to many. Some like to camp out in the forest for days. For others, getting back to the city is the best part of the experience. Either way, taking a break from one or the other, can inspire, bring new perspectives and thoughts.

The Detail - a personal experience of nature

In nature, some motifs especially stand out and fascinate me. Focusing our attention and thoughts on one object, atmosphere, smell etc., can be a form of meditation. A challenge in the work with this project, will be finding the qualities of the site, and using them to enable this feeling of calmness for the user of the atelier.

When working on a site on the border in a way - located in the city, but reclaimed by nature - both natural and human made motifs can be found and utilised in this way.



The Site

Many artists in Oslo can't afford to rent an atelier in the city. The municipality-owned ateliers are not as expensive as the privately owned ones, but there are fewer of them, and often there is a limit to the number of years one person can rent it before having to move on. Some real estate companies let artists rent spaces in buildings that can't be used for living, and that are waiting to be demolished and replaced by new apartment buildings. But even if these rooms sometimes provide good qualities like high ceilings, good lighting, and lots of space, or if not, at least they aren't too pricey - they are temporary. By choosing small «leftover» sites, the threat of the atelier being replaced by an apartment building, is eliminated.

The atelier will be situated in a small space between two older buildings in Platous gate, Grønland. At the moment, the site is fenced off towards the street and the park behind it. By creating a more direct passage from Platous gate to the park, the quick transition between two spaces of very different character is offered, not only to the artist using the atelier, but to the public in general.

Program

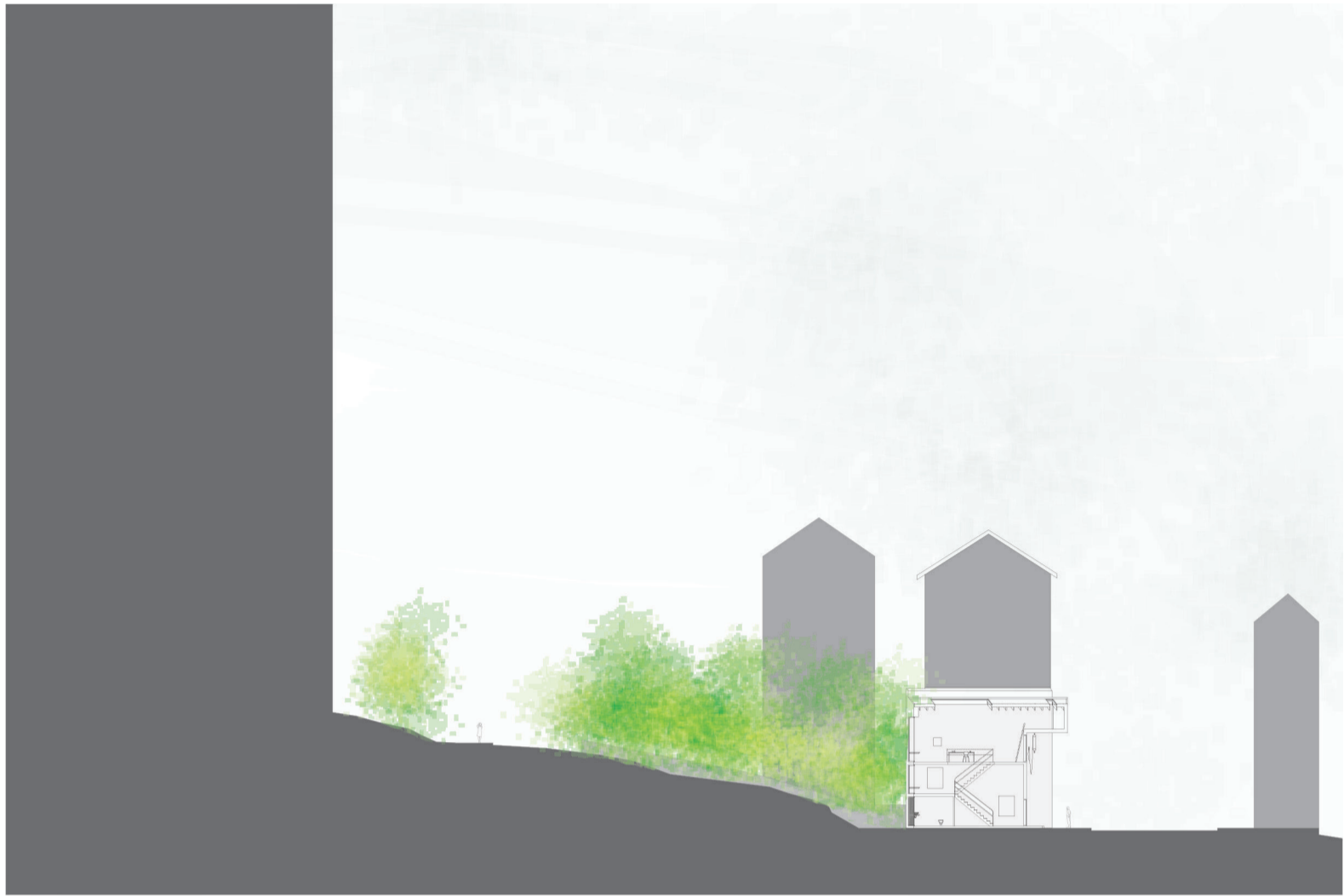
One atelier, with enough room for 1-2 artists working in a small to medium scale - illustrators, painters or photographers, due to the size of the site.

The atelier will offer an area for working, area for taking a break, area for reflection, and necessary facilities like storage, cleaning, small kitchen and toilet

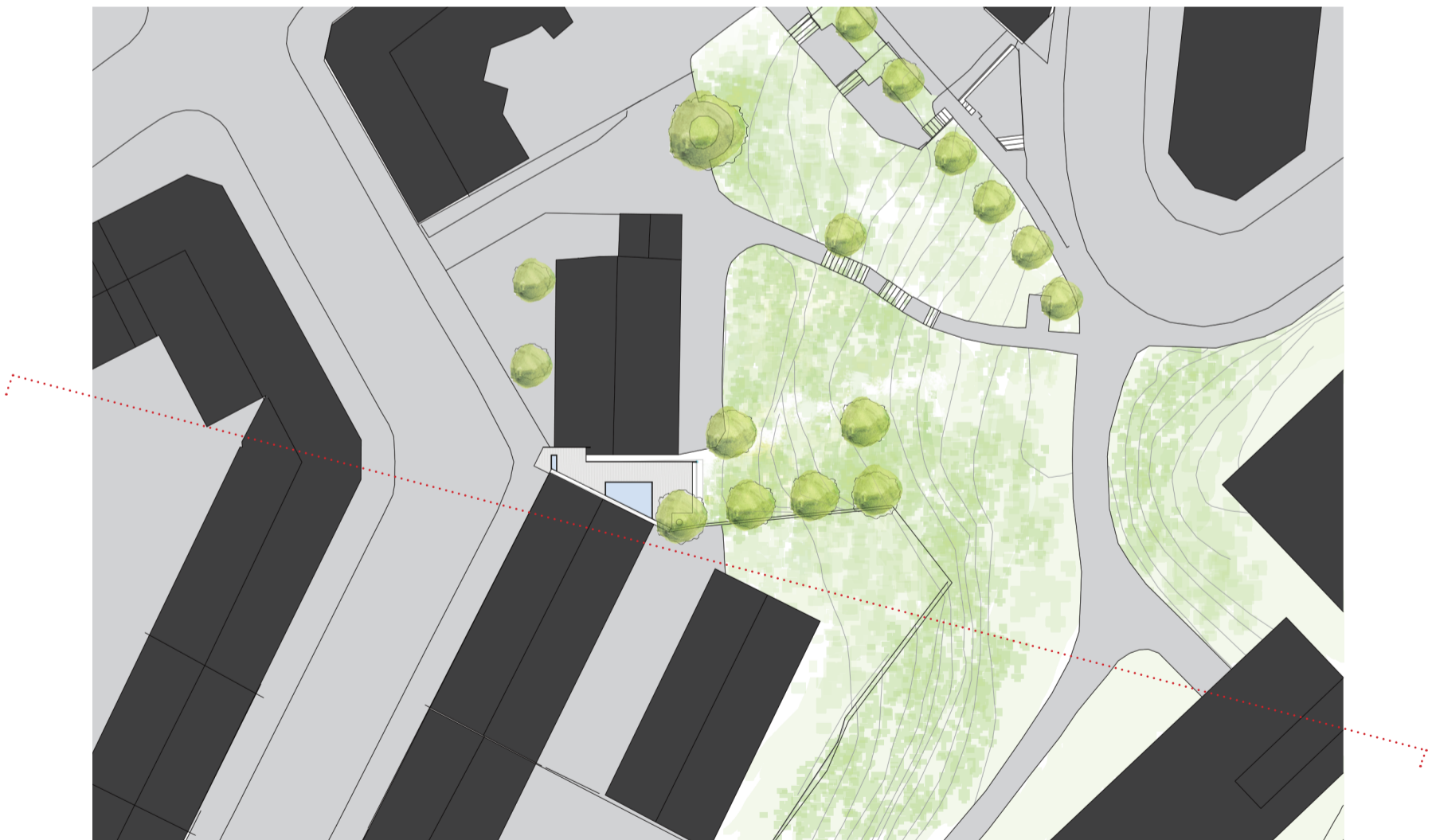








1:500



1:500

The site

The small site of 36 sqm is located in Grønland, on the east side of Oslo. Like a wedge, it lies between two older buildings four and two storeys high. The space between the buildings towards the street, narrows down to 1,4 m and is closed by a fence, which makes the gap easy to miss when walking by. On the east side of the site, towards east, the site widens towards the little used Gartnerløkka Park, and a big chestnut tree stands in the southeast corner.

Exterior

Entering from the street, a narrow alley leads past the exhibition space and to the park.

The glass facade lets light from the gallery light up the alley at nighttime, and offers a glimpse of the trees in daytime.

The

Interior

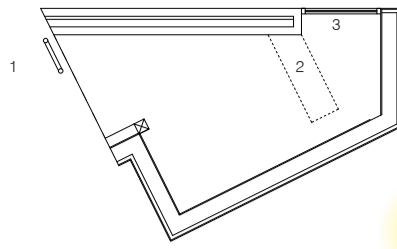
The first floor of the building can be used as a gallery for the artist, or as a second workspace if there is need for more room.

Doors on the east facade can be opened towards the park. One flight of stairs up is a mezzanine with a small kitchen and dining area. There is also a built in bench next to the window that frames the middle part of the chestnut tree.

The next flight of stairs leads up to the atelier, the most private area of the building. It holds one workspace, a sink and storage. A door opens up to a pulley attached to the loft, to lower finished pieces down to the gallery or into transportation on street level.

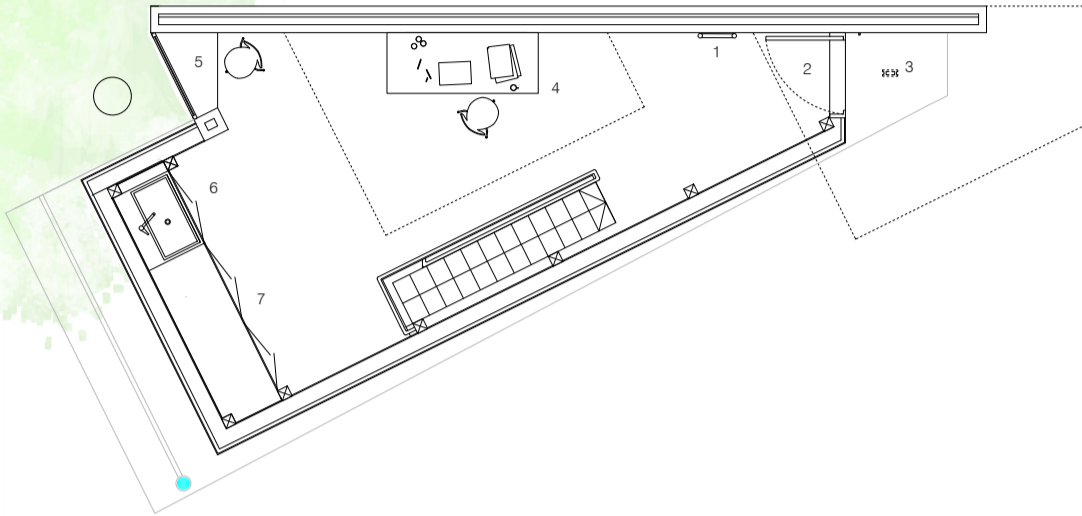
There is a northfaced skylight letting in daylight, and the row of windows following the tree upwards, lets in light filtered through the foliage of the tree crown. A skylight in the small loft towards west will take in the light from a streetlamp outside, which will light up the loft and parts of the room at nighttime.

Climbing the ladder up to the loft, the artist can take a break from work, and observe life on the street from the southfaced window.



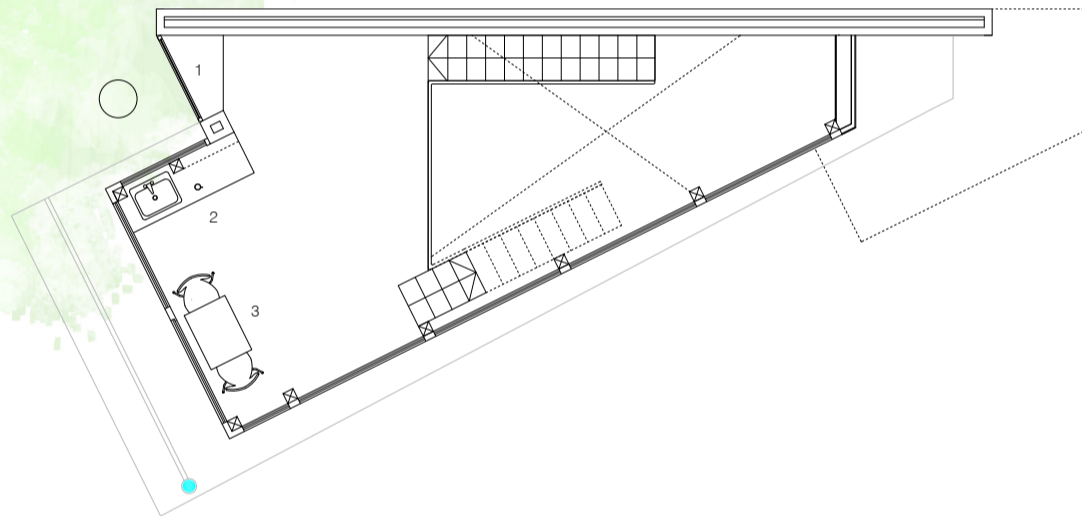
Loft
C+ 12750

- 1 Moveable ladder from atelier
- 2 Window that lets in streetlight
- 3 Window for observing life outside



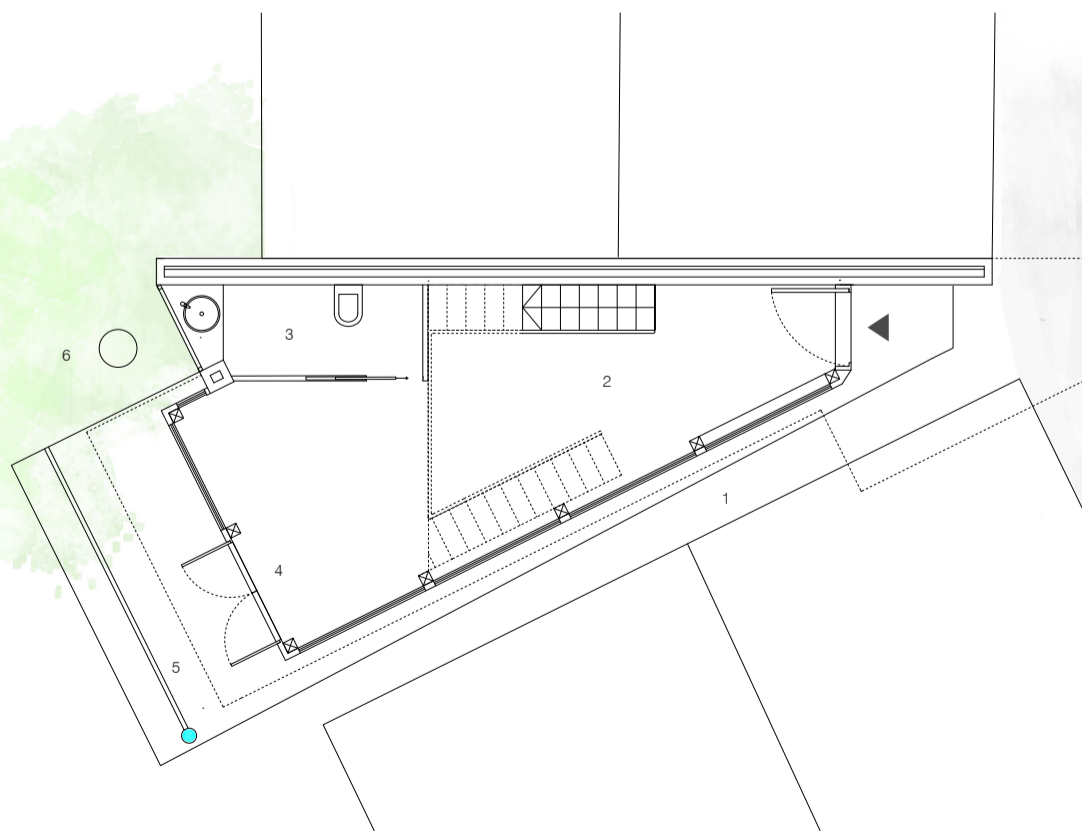
Atelier
C+ 10200

- 1 Ladder leading up to loft
- 2 Door opens out to pulley
- 3 Pulley for moving artwork into gallery or onto transportation
- 4 Workspace under northfaced skylight
- 5 Bench/ workspace
- 6 Sink
- 7 Storage



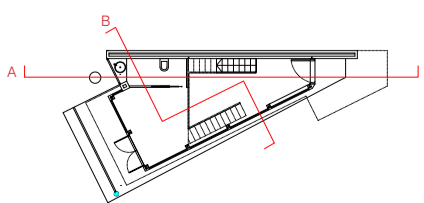
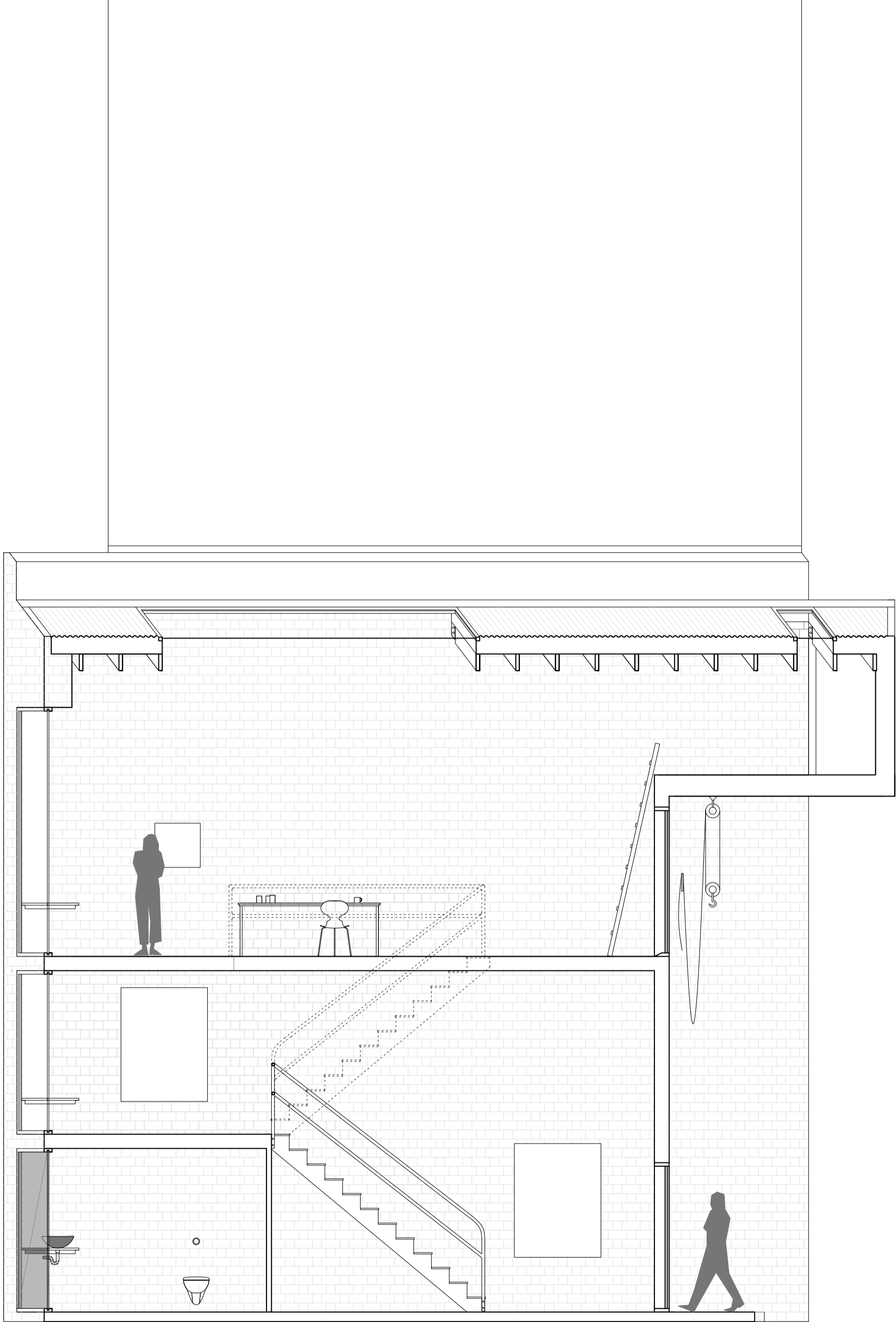
Mezzanine
C+ 7700

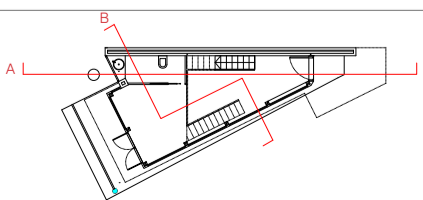
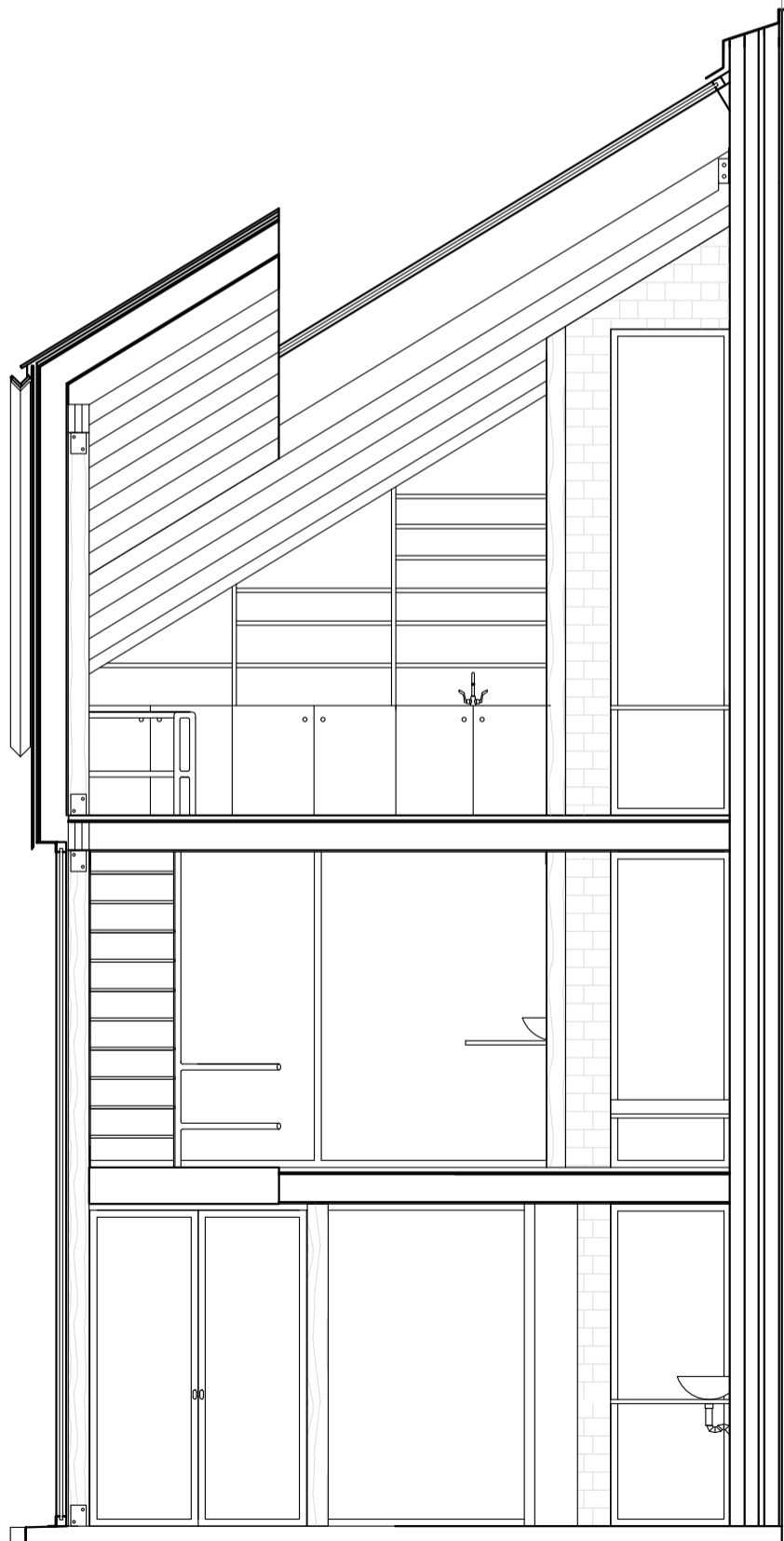
- 1 Reading corner
- 2 Kitchenette
- 3 Eating area



Gallery
C+ 5200

- 1 Alley
- 2 Exhibition space
- 3 Bathroom
- 4 Doors leading out to park
- 5 Grove in concrete floor to catch rainwater
- 6 Chestnut tree









Facade North

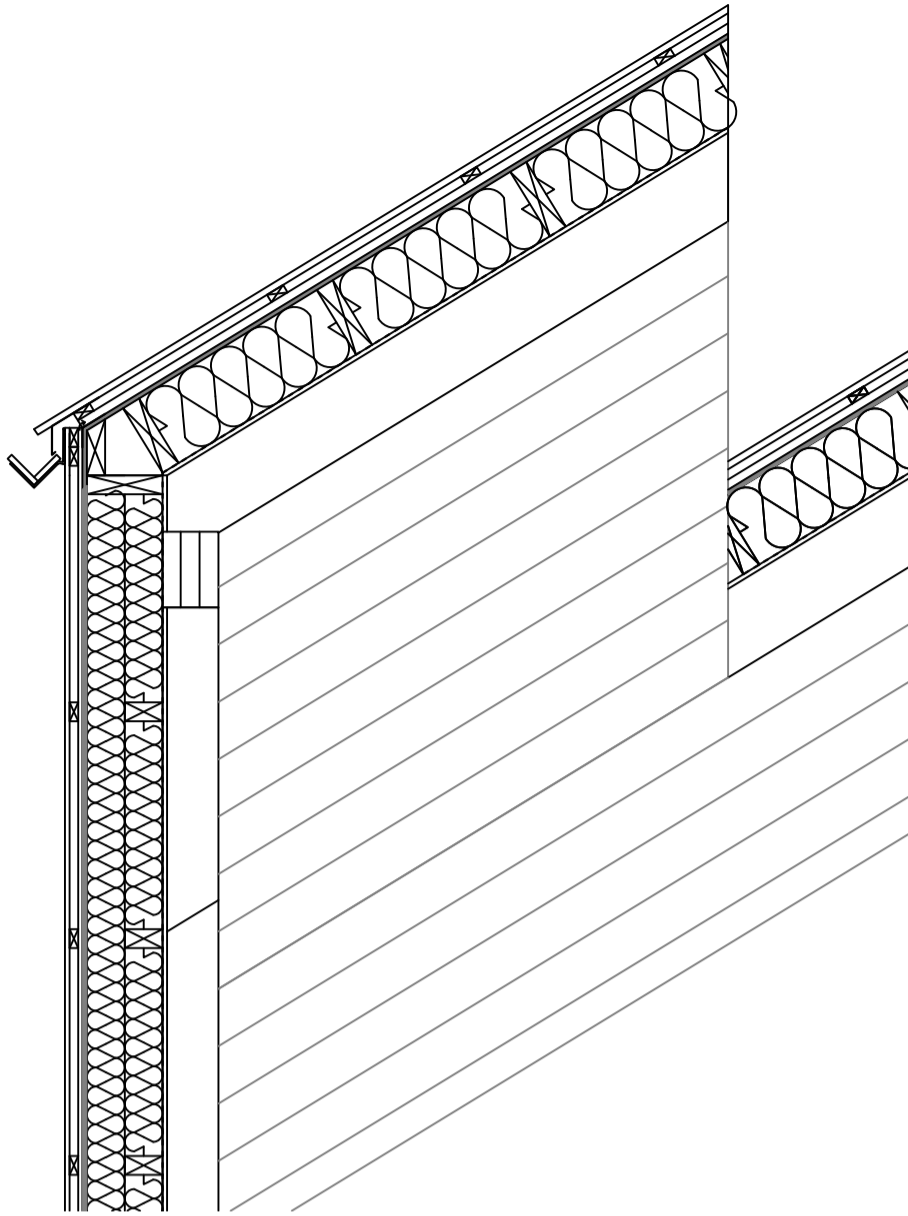
1:100



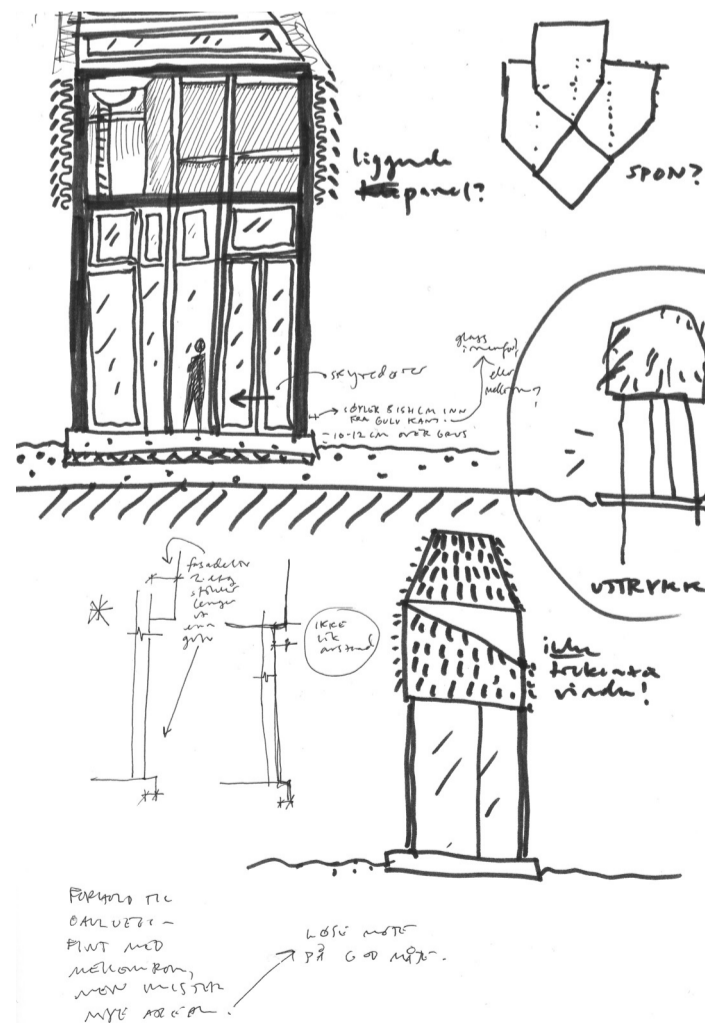
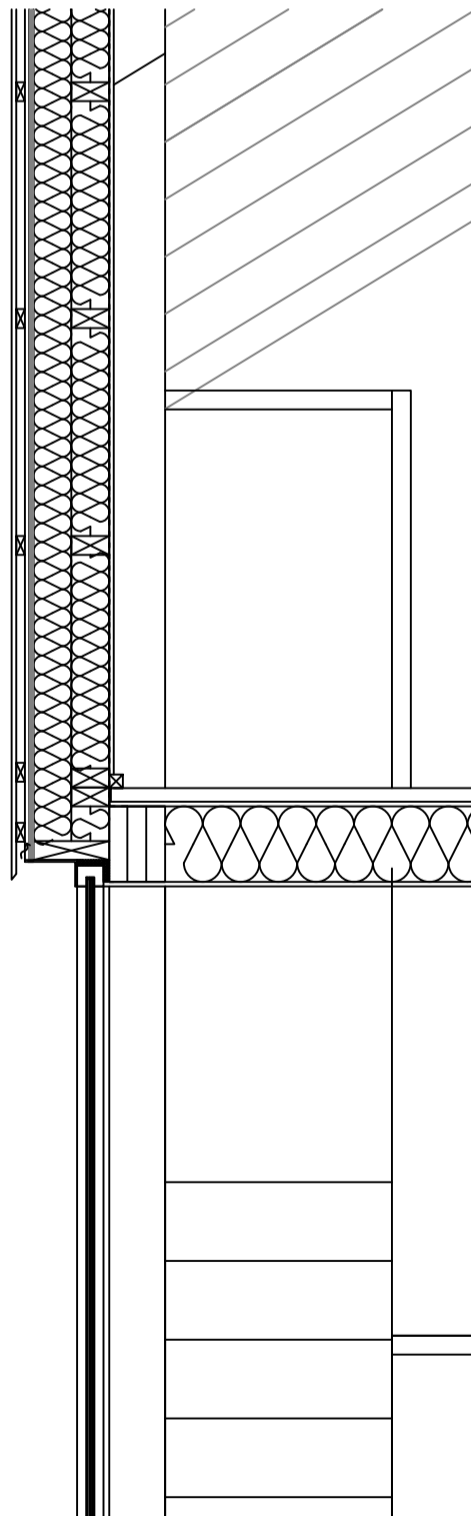
Facade East

1:100

Taktekking sinus 18-plater
 Lekter 36x48 mm
 Sløyfer 11x23 mm
 Vindtett undertak 18 mm,
 teipes til vindtett vegg
 Trefiberisolasjon 200 mm
 Dampsperre
 Innvendig kledning, kryssfiner 12 mm



Stående kledning 21 mm,
 furu kjerneved behandlet med jernvitriol
 Lekt 36x48 mm
 Sløyfer 11x23 mm
 Vindtett asfaltplate e.l. 12 mm
 Trefiberisolasjon 2x100 mm
 Dampsperre
 Innvendig kledning, kryssfiner 12 mm



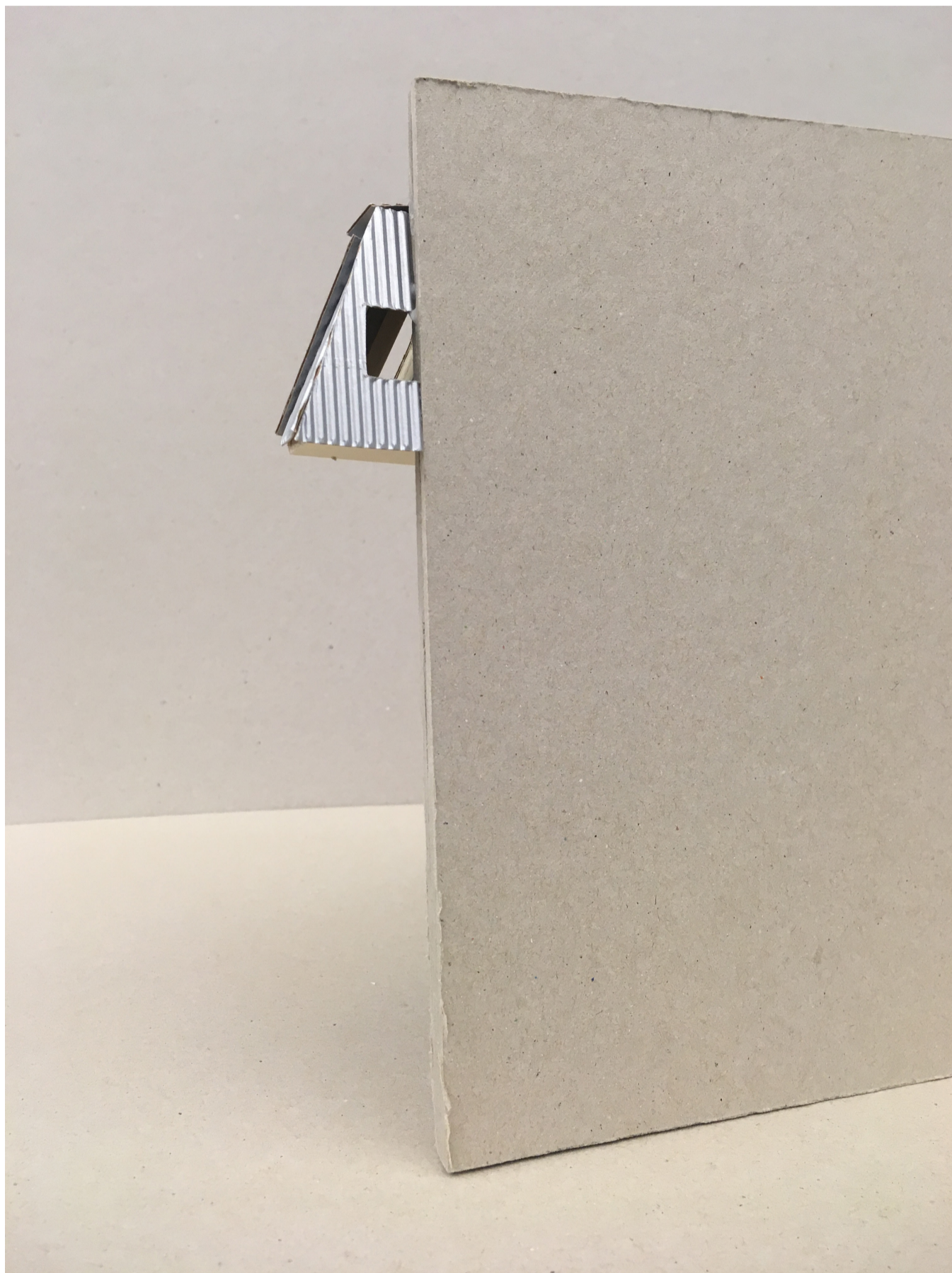
The construction consists of 148x148 mm timber columns, supporting 200mm thick massive wood slabs on the mezzanine and second floor, as well as the loft.

Originally, the intention was for the construction to be a relatively simple timber framework that would be raised on site, based on the idea of the building made in the same tactile nature as the art that later would be created in it.

After discussions with an engineer, I made the decision to use massive wood for the loft to avoid visible reinforcement in the brick wall, and to achieve a lightness in the expression of the loft.











Literature

Atelierundersøkelsen
Åsne Dahl Haugsevje, Bård Kleppe og
Mari Torvik Heian.
Telemarksforskning, 2014

The Function of the Studio
Daniel Buren
MIT Press, 1979

Borgen. A Place for Culture Production
Ingrid Lønningdal
Teknisk Industri AS, 2015