



Arkitektur- og designhøgskolen i Oslo
The Oslo School of Architecture and Design

DIPLOMA PROGRAM FALL 2017

Diploma candidate: Vilde Viik Vesterlid

Institute: Architecture

Main supervisor: Lisbeth Funck

Second supervisor:

External supervisor:

Company cooperation:

Title of project:



Introduction

* The Atelier

I started with an interest, and probably a quite romantic idea, of the artist's workspace. I read about the lack of good, affordable ateliers in Oslo, and wanted to propose a solution to this problem. Saving the world etc. A meeting with an enthusiastic ornithologist, made me want to use my own interest in nature to inform the project as well.

* 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 closet 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. I think the transition from the urban surroundings to nature, can be

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 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 site is located along Maridalsveien, between Vulkan and Oslo's oldest allotment garden, Egebergløkka (1917).

Its position between the new, urban Vulkan area and the garden, provides the possibility to explore The Border.

I mainly wish to work with the long plot in the middle, but I am also considering working with one of the others as well, to be able to create two ateliers focusing on different qualities.





Program

A photographer working with digital photo, needs less space than a sculptor.

One atelier (or two for two different scale artists), with space for working, sleeping and eating.

Given the limited size of the site, and some restrictions like sight lines from the garden towards the river, there are limits to the size of the atelier on the part of the site i am most interested in working on. However, there are places within the boundaries of the site that have possibilities for bigger spaces.

I would like to work with two volumes, to show the possibilities of the leftover space.



Schedule

August

Week 33-35

Programming phase, gathering information.

Putting together findings from site analysis (during summer)

Interviewing artists that work in different scales.

Site model 1:200

September

Week 36

Presentation + evaluation of process so far

Week 37-41

Sketch project

Sketching, working out a concept

October

Week 42

Presentation + evaluation of process so far

Week 43-47

Detail phase

Realizing the project through construction, detailed drawings.

Presentation drawings

Week 48-50

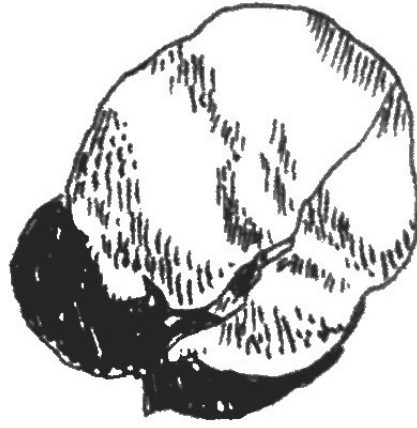
Presentation + evaluation of process so far

Producing final drawings and models.

Submitted material

Model 1:25	View of the atelier in detail
Model 1:200	Site model
Model photos	Model photos
Illustrations	Showing interiors and situations
Illustrations	Index of qualities at the site (plants, views, found objects)
Sections 1:50	Detailed section of the project
Section 1:10000	Showing the site's surroundings from Vår Frelser's gravlund to Akerselva.
Plan 1:50	Detailed plan of the project
Site Plan 1:200	Showing the project on the site
Site Plan 1:10000	Showing the site's surroundings, in relation to the 1:10000 section - showing positions of similar, "leftover" sites in the area.
Text	Project description
Process	Sketch books, illustrations

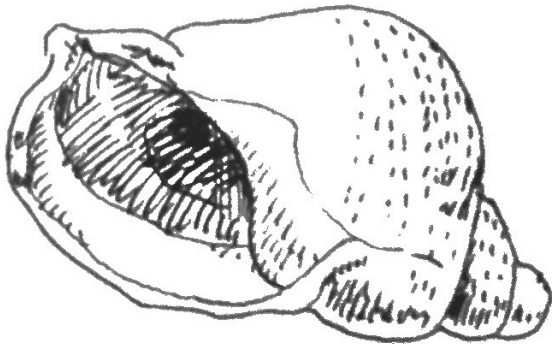
for example like this:



KASTANJE



SKJELL

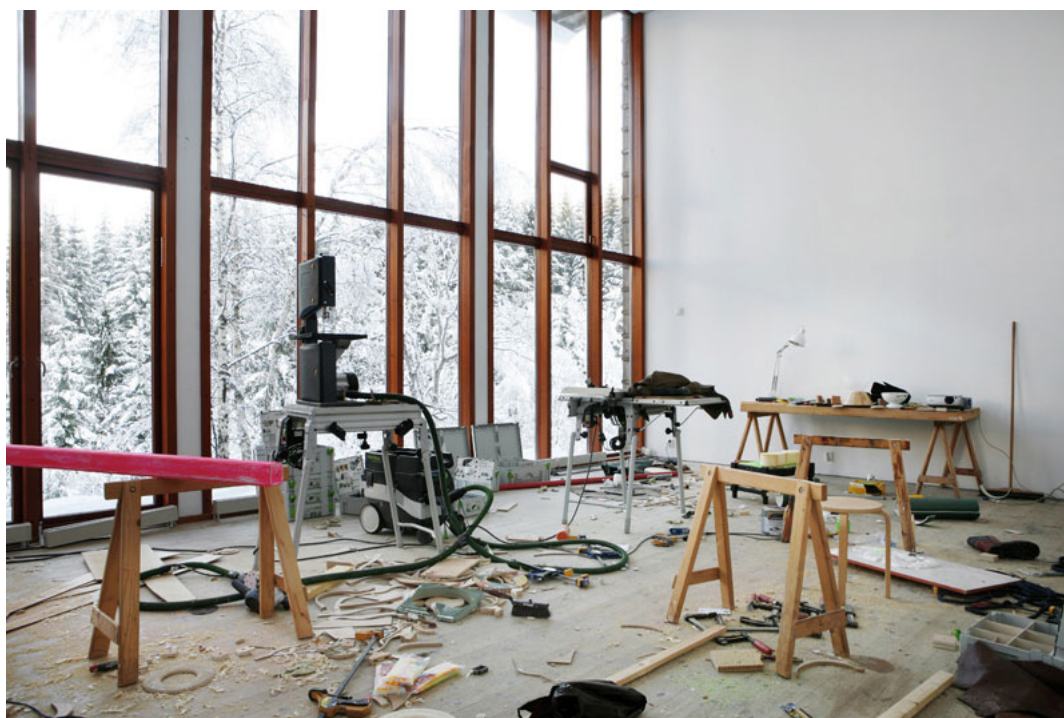


OVSA ET SKJELL

References



Nordiska akvarellmuseet, guest studios -
Niels Bruun, Henrik Corfitsen



Nordic Artist's Centre, Dale - Haga & Grov, Hjeltnes, Egge, 1992



Summer House Storfjord - Jensen og Skodvin, 2013



Stork House - Terunobu Fujimori, 2015



Holmsbu billedgalleri - Bjart Mohr, 1973

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

Go Hasegawa - house in a forest?

ett eller to eksampler på overgang by -
natur? park i roma eller noe??

Put t
draw

Inter
spac
Build
Use
sketch

Volun

Deve

Use
sketch

Com

Schedule



**AUG
UST** W33-35

together site studies done during spring/ summer to text/
ings.

**SEP
TEM
BER** W36

**NOV
EM
BER** W44

view artists that work in different scale / need different kinds of
e. Assemble findings in text, sketches, photos of their ateliers.

W37-41

W45

l site model .200

**OCT
BER** W40-43

information gathered to start work with volume studies,
ches

W46

me studies the ateliers relation to each other.

**NOV
EM
BER** W44-48

W47

velop concept,

**DEC
EM
BER** W49-50

W48

**DEC
EM
BER** W49

W50

information gathered to experiment in volume studies,
ching

struction studies

W44 W33 Interview artists that work in different scale / need different space. Assemble findings in text, sketches, photos of the site.
Build site model 1:200

W45 W34

W46 W35

W47 W36 Producing final drawings and models for presentation

W48 W37 Producing final drawings and models for presentation
Put together site studies done during spring/ summer to text/drawings.

W49

W38

W50

W39

Use information gathered to start work with volume studies, sketches



W40

Volume studies - the ateliers relation to each other.

W41

Develop concept,

W42

W43

Use information gathered to experiment in volume studies, sketching