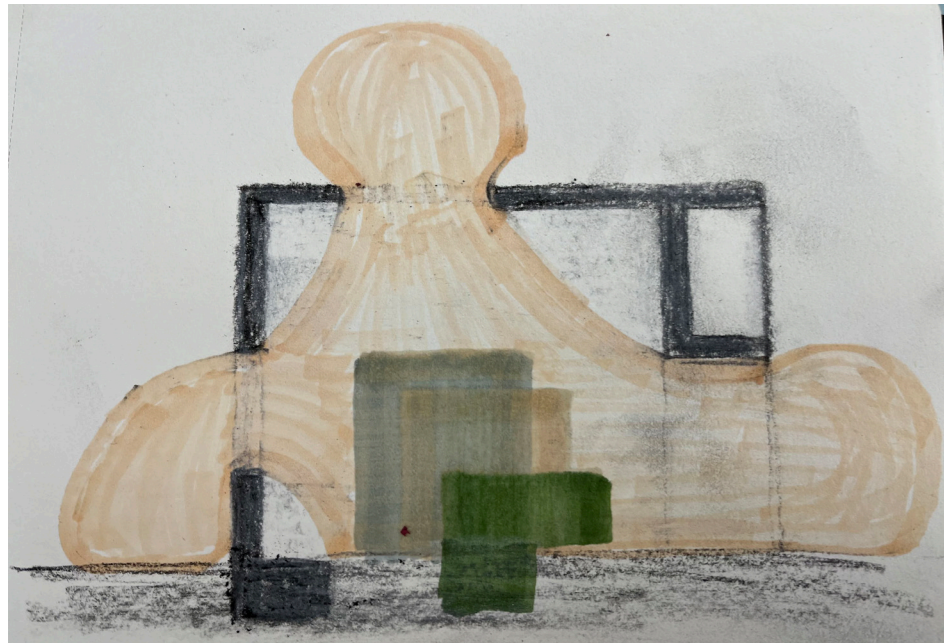
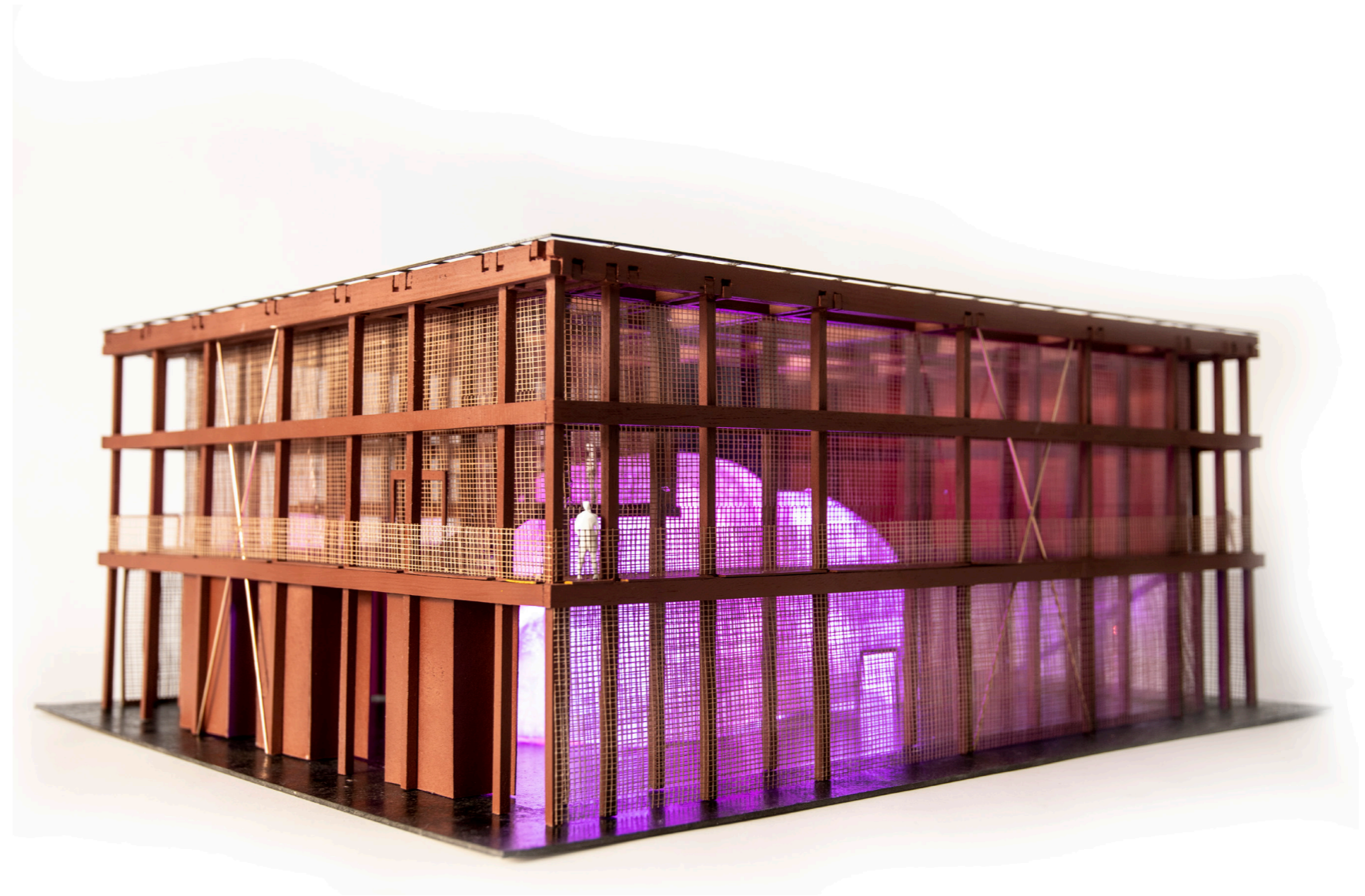


BINDER 1
SIMEN GLOPPEN
DIPLOMA FALL 2023
(IF PRINTED: A3)
FINAL PROJECT: *MOLLY HOUSE*



FIRST SKETCH AUGUST 2023



FINAL MODEL DECEMBER 2023

BINDER 1
 SIMEN GLOPPEN
 DIPLOMA FALL 2023
 (IF PRINTED: A3)
 FINAL PROJECT: *MOLLY HOUSE*

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DIVERSITY IN ARCHITECTURE - STATEMENT

The city of Oslo appears today with a certain story. A certain narrative. Our society is slowing getting more and more diverse, but does the story the architecture tells follow the diverse development in humans?

NEW STORIES INTO THE LIGHT

If we want to create a city we can feel we belong in, feel ownership to and feel a part of, the solution might not be to create spaces for "everyone". Will we end up feeling more connected to the surrounding architecture, if we instead make spaces specific for someone? And will these spaces in the end be for everyone after all?

Hidden stories should be brought into the light, and they should affect us when we walk down a road, or when we enter a building.

If we revealed some of the diversity that has already existed in Oslo during its time as a place for humans, will the diverse humans of Oslo connect more to the architecture? ^ϕTW2

THE DIG

I will try to dig into our own history and bring hidden voices from the past up into our awareness. And let *one hidden voice* inspire my diploma.

MY DIPLOMA

In my work with this diploma I started out studying hidden voices, and which voices that might have been forgotten through the years.

As I personally has a great interest in queer art and social life, I was curious to find out who Norway's first drag performer was. I was quite sure that he was still alive, and my hopes was to interview this person. To my surprise, he was not a live at all. In fact he was born in 1792 and his name was Peter Much Wang.

Why hadn't I heard of him?

I started my research about him and found old journals and old recensions from plays he participated in.

In addition to being Norway's first drag performer, he also was a part of founding Norway Student Organization.

Why isn't this a man I have heard of?

ABSTRACT AND BACKGROUND

According to old diaries he had four main interest: He was an expert on hosting tea parties, an activity which was called female in his time. He was eager to get new literature into the studies. He was also a well known actor in female clothes, and loved it.

He also carried a secret, he was most likely homosexual. He was thrown out of the boys dorm in Christiania after accusations of sodomy. He was forced back to his farm three hours away from Oslo. Here he continued hosting festivities, mostly weddings. He drank the alcohol that was left behind after his arrangements, and he died 49 years old, probably from depression and drinking.

In the church book he is titled "student".

WORKING METHOD

I let my main man, Peter Munch Wang decide my program:

DRAG CLUB - TEA HOUSE - LIBRARY - SECRETS

It became a queer culture house, with these four programmes in mind.

I have mainly worked in models. During my investigation in models I asked myself these questions:

- Like a person with secrets, how can architecture do this?
- How can architecture keep a secret?
- How can a building awake curiousness?
- How can architecture be safe, but not exposed?
- How to keep the queer society exposed - yet still safe?

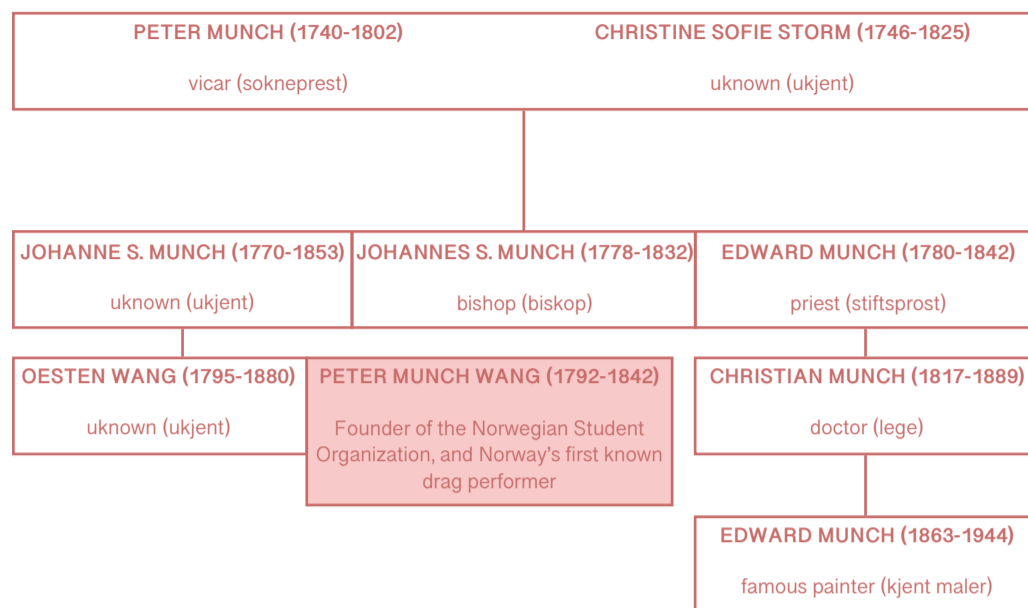
VOCABULARY

I reflected on the queer community today, and how this part of society is growing quickly. It's easy to observe queer humans when you walk in the streets of Oslo, but not that easy to see in our surrounding architecture.

I created a vocabulary I wanted to work with which both could be terms in architecture and in a queer life:

- Observe
- Learn
- Contemplate
- Curiosity
- Meet
- Hide
- Explore

WHO WAS PETER MUNCH WANG?



source: andreamunch.blogspot.no / osioslekt.no

WHO ARE YOU, PETER?

Hello, my name is Peter Munch Wang. I was born in 1792, and my family settled down in Vaagaa in Gudbrandsalen in 1803 when I was 11 years old. I travelled to Christiania to study at the cathedral school, and here i met my good friend Conrad Nicolai Schwach. He wrote about me:

"Han tegnede sig paa Skolen til at blive et Lys. Men dessverre blev det ikke saa". (*"In school he appeared to become a Light, but this unfortunately didn't happen".*)

People seemed to like me at the university, and I was actually a part of starting the Norwegian Student Organization in 1813. I am titulated in the jubilee books as second foreman, but I was actually the first.

A lot of people complimented me during my years as a student on my abilities to host gatherings, and my speciality was serving tea. One of my fellow students wrote:

"Jeg troer de Fleste ansaae det for et lykkeligt Tilfaelde og fandt seg vel tilfreds med, at Student Peter Wang, der besat en saeregen Lyst og Gave til at gjoere Inkjoeb, skjenke The og soerge for den hele ydre Tilstelning, paatog sig at bringe det Fornoedne istand og at faa Opvartning til at Gaae". (*I think most people appreciated that Student Peter Wang, which had a special gift at hosting, serve tea and create parties, did the effort of creating these happenings".*)

They called this a female core, and by that I think that what I was doing was mainly work for women. I liked it, and I was good at it, so I didn't care. In the first years of leading the Student Organization, we were mainly hosting clubs for arts and literature. There was no room for additional literature in our studies, so we needed a space for this.

Like my realitve, the famous painter Edward Munch, I also had an artistic side. I wrote this little poem:

"Barndoms Fryd flyer bort som lette Vind,
Rosen visner brat paa favre Kind;
Dog naar Ungdoms Krands ei meer er groen
Straaler Vendskabs-Stjerne evig skjoen."

*"Childhood's joy flies away like the wind,
The rose wither on beautiful cheeks;
When the branch of youth not longer is green
the friendship-star sparkels for ever."*

Me and my friend Schwach was during studies involved in the private theatre stage in Christiania. In 1816, 24 years old, I participated in a play and I got amazing reviews.

During my stay in Christiania i lived in a student housing in Groenland. Here I was charged for pederasty, a word used in ancient Greek for a relationship between two of the same sex. "Sodomites" has also been used as a description for this. In Britain, people like us had their own houses, called Molly houses. I like that name.

200 years before I was born, Christian the 5th established a law which said:

"Omgaengelse, som er imod Naturen, straffis med Baal og Brand".

"Circumvention, which is against nature, is punished with bonfire."

I was against nature. In 1816, our student house was given a note from the university to stop our gatherings and parties. We all signed and reply that we would do so. A year later, my fellow room-mates wrote a letter asking the university if they had been better, praying to not be kicked out. At the same time they kicked me out of the dorm. They were afraid my behaviour would affect the university's decision.

I moved home to my mom i Gudbrandsdalen. Some years later she ended up in a struggle about who was gonna inharit our farm, since my dad died. My mom moved to Christiania, and I joined her. Thrilled to be back!

I started "studying" again, and got accepted at Stroemberg's teater (later called Christiania Theater - later called The National Theatre.) I got great reviews again. I was best at female parts, so I did a lot of them, and they even wrote about me in the paper!

"Hr. Wang var, som Gjaestgiverkone, naturligvis, noget unaturlig, men han var sikker i sin Rolle, og at hans Organ (stemme) ikke passede for Rollen kan man ikke laste han for. Oenskeligt var det, at saadanne Forvexlinger kunde undgaaes".

("Mr. Wang was, as The Wife of the Inn, naturally a bit un-natural, but he was secure in the part, and he can not be blamed that his organ (voice) didn't fit the part. These kinds of confusions could be avoided".)

FICTIONAL POST MORTEM INTERVIEW WITH NORWAY'S FIRST KNOWN DRAG PERFORMER
INTERVIEWER: ME / OBJECT OF INTERVIEW: PETER MUNCH WANG

I didn't understand. From the ancient times no one would question a male playing a female. From the 17th century more women became actresses, and that's when people started making fun of men dressed up as women. Drag went from being necessary and natural, to stupid, entertaining, weird and un-serious. But I was dead serious.

A critic wrote this poem about me:

"Halvdelen Qvinde, Halvdelen Mand,
Vi nu til Slutning skuer.
Vadsket med Sminke, ikke med Vand
Skroget med Kantring truer.
(2x) Thi Wang studerer saa det gaaer rundt".

*"Half female, half male.
We watch him at last.
Washed with make-up, not with water
The hull is starting to capsize.
(2x) Because Wang is studying and is about to fall".*

He implies that I'm a struggling drag queen. Which I was at this time, but I didn't want that to stand in the papers.

I used my studies in Christiania as a reason to stay at the theatre. I loved dragging. And I was good. In 1828 the theatre had to close. We were all fired. I had to travel back to Gudbrandsdalen. I was sad, but luckily my grandmother had left behind her cooking book, which I remembered from I was little. I loved that book. I decided to finish her book for her. And I started what I had done in the beginning in Christiania. I hosted events.

Hosting events was a weird thing for men to do, but I didn't understand why. They called me "the cook with pants", which I guess was a weird thing.

The sad thing about hosting these events, was that they all contained a lot of alcohol. Not all the alcohol was consumed afterwards, and after a hard and long day of work, which also contained bullying of myself for what I did, I found comfort in getting drunk. And it got worse and worse. In 1839, 48 years old, I remember being broken down and alcoholized.

I died one and a half year later.

I was signed in the church book as "the Student", Peter Munch Wang.

DO YOU WANT TO BE REMEMBERED?

I am sad that no one really remembers me, although it's not important to me. I was the first known professional drag performer in Norway. I was the first foreman of the Norwegian Student Organization, and I was most likely homosexual. I think the diverse people of Oslo could be inspired by me if they knew who I was. I've seen statues raised all over Christiania of other persons. Why not me? History might have forgotten me. Well, at least I had some amazing years in Christiania.

source: Askjer, Henrik. Magasinet Byminner, nr. 3, 2019, s. 20-26



FICTIONAL INTERVIEW WITH NORWAY'S FIRST DRAG PERFORMER
INTERVIEWER: ME / OBJECT OF INTERVIEW: PETER MUNCH WANG



Gunnar Asplund, Stockholm Stadsbibliotek



Yamazaki Kentaro Design Workshop, Tea House

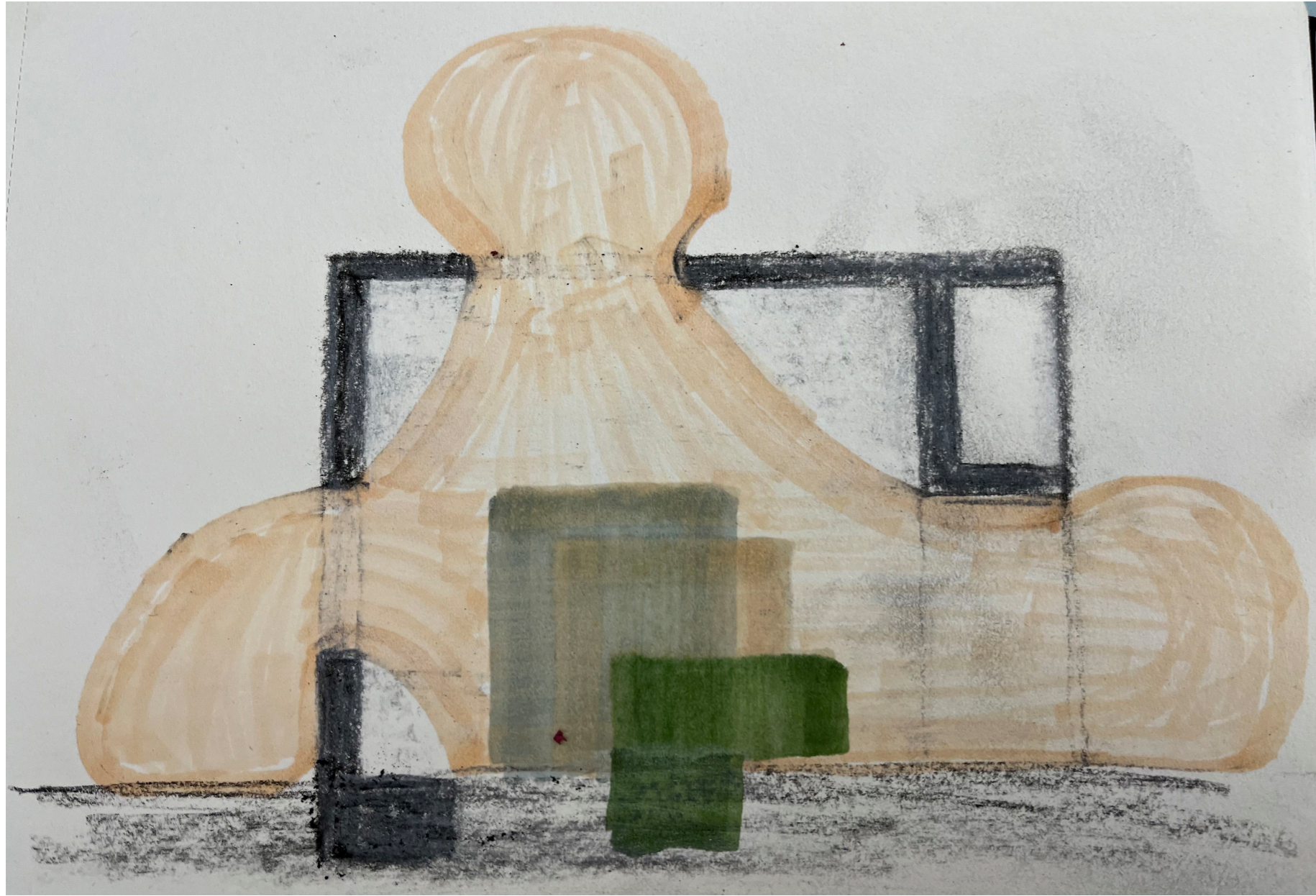


Ballroom scene, Harlem New York



Tom Burr, Unearthing the public restrooms, 1994. Courtesy the artist and Bortolami Gallery.

PROGRAM



INVESTIGATING

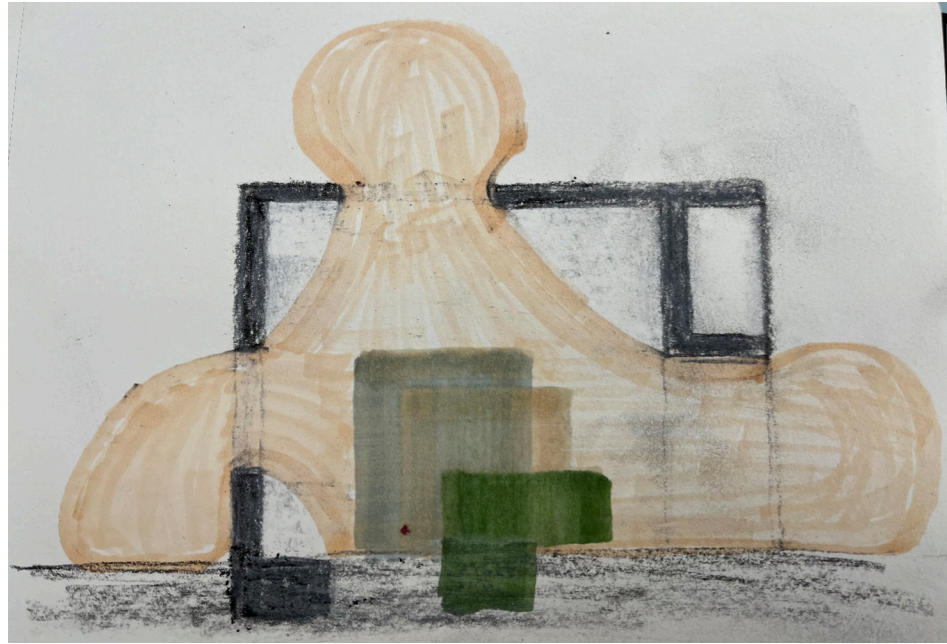
It started out with a quick drawing.

I had an idea about a space where the inside pushed out through the facade. The different programs were hidden in layers.

In the deepest layer a secret was kept.

The exploration included how to observe a space on a distance.

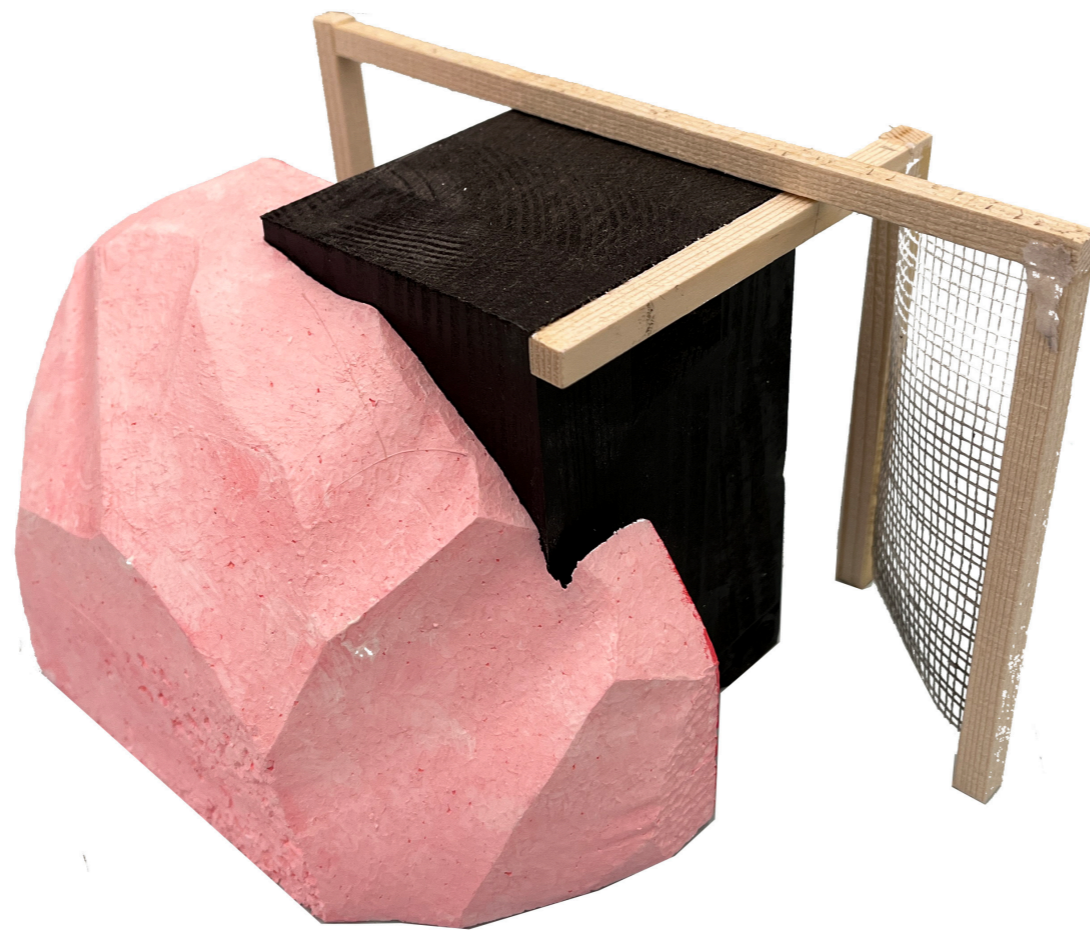
The programs overlapped into each other which could make you curious to move on or back off.

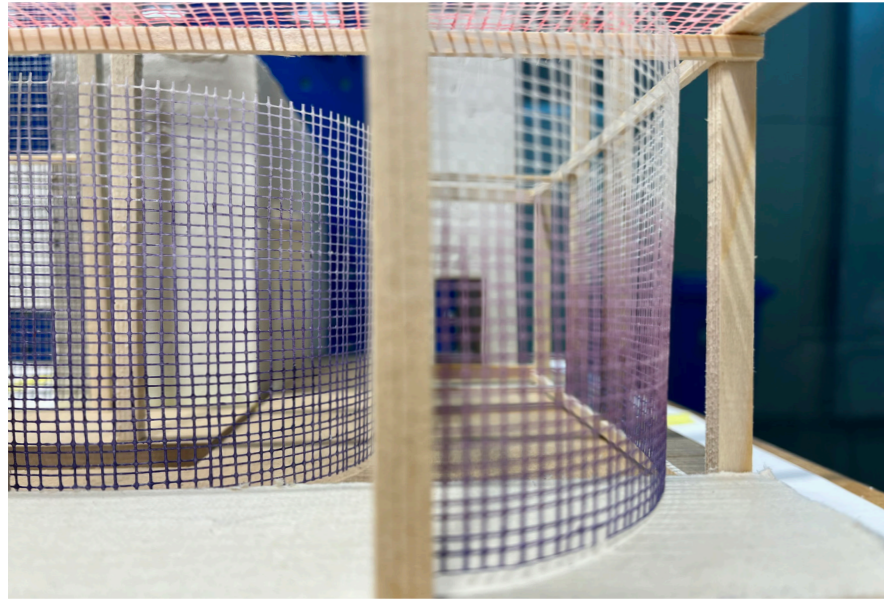


INVESTIGATING

The drawing turned into a quick volume model. Here four materials was joined: the net, natural wood, painted wood and painted polystyrene. The net was introduced as a material that allows you to see through a wall, but also give the feeling of a boundary.

The hierarchy of the materials was discussed. Which materials would obey the other? And how could they work together.



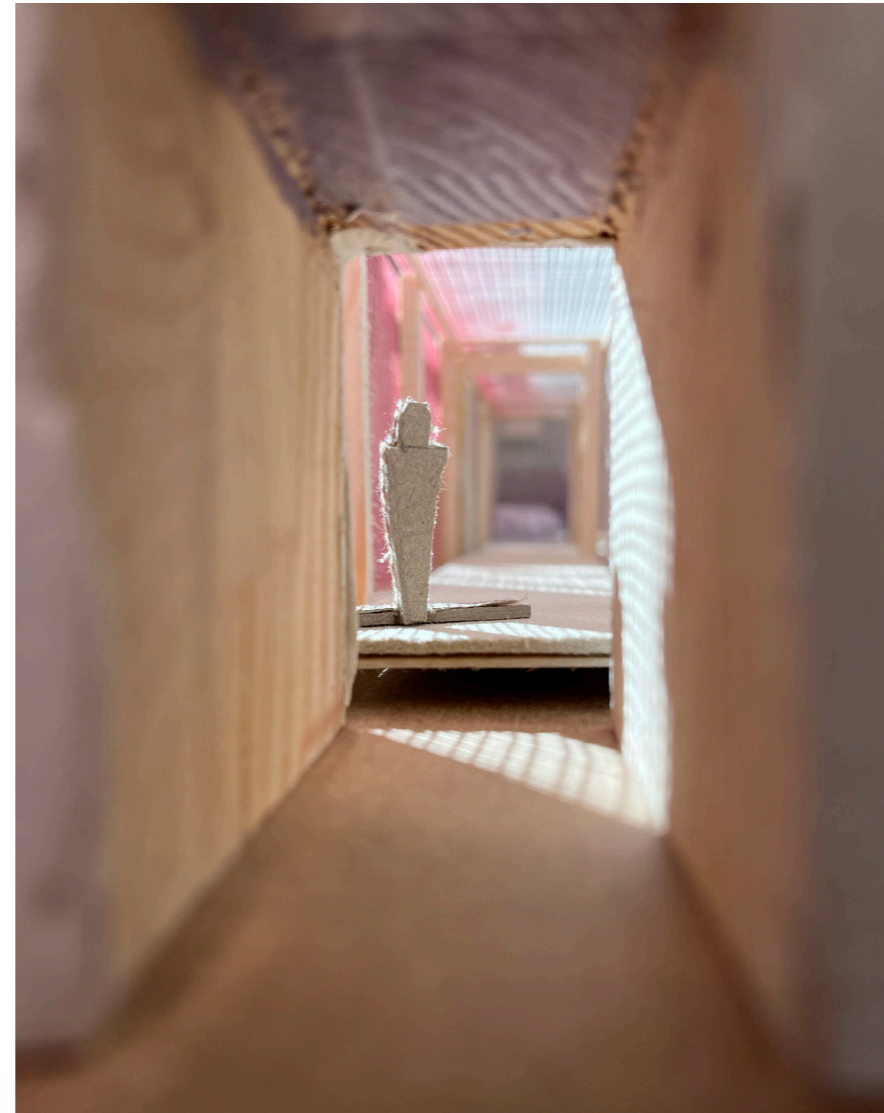


INVESTIGATING

It continued into a bigger sketch model where I found materials that could fit the idea about a layered building.

The layers would represent Peter Munch Wang and his layers as a person. As you would walk further into the building you would get more information about him.

The materials in this investigation was a net I found in the workshop, some colors I had from last semester, gypsum and wood all together.



I wanted to investigate how a space could be hidden behind another, how the materiality could influence the curiosity to the building, and how the light would play with this theme.



PHASE 1
INVESTIGATING IN MODELS



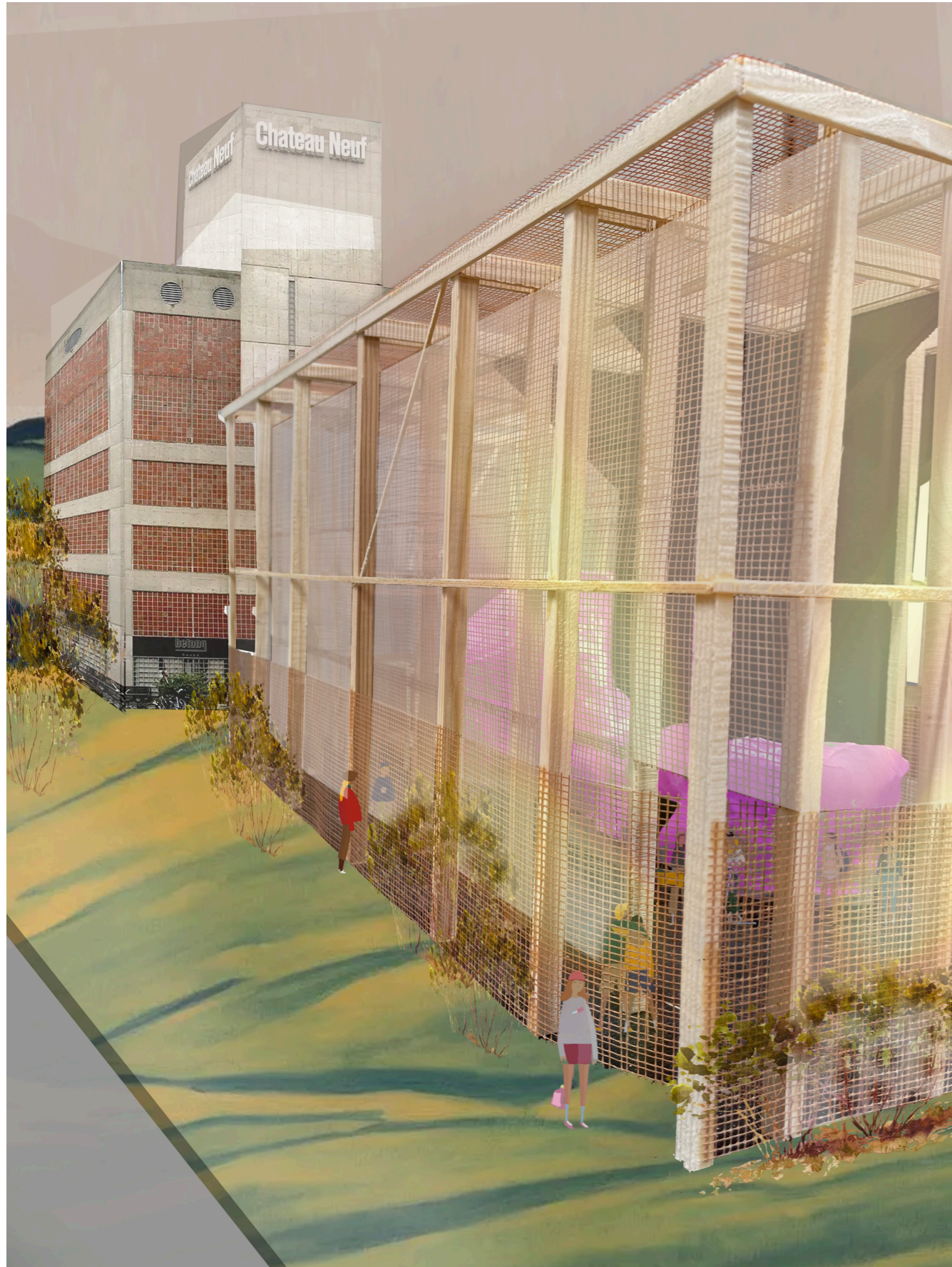
INVESTIGATING

The sketch model was photographed and brought into photoshop where life was added.

Quickly these layers became visual and tactile barriers both inviting in and keeping out.

The feeling of seeing hints of a personality, but not seeing it all at once.





PHASE 2
INVESTIGATING IN MODELS AND PHOTOSHOP

INVESTIGATING

The sketch model became bigger, photographed and brought into photoshop again.

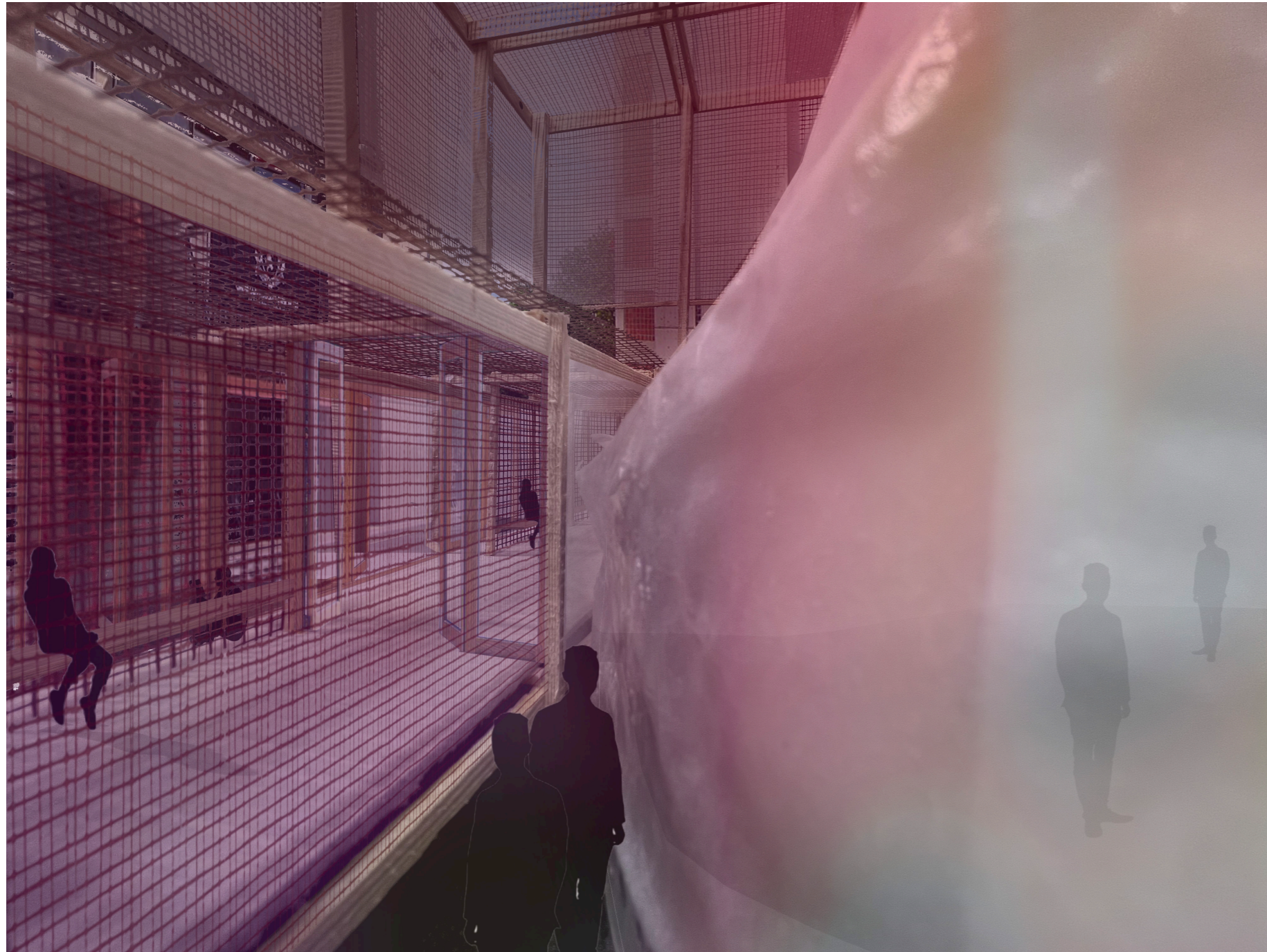
The surroundings was explored.
Bricks and concrete in repetitive grids surrounded the site.

Peter Munch Wang wanted to fit in, but was also different.
How could this project take inspiration from that aspect?

The grid became queer. With different dimensions between each column. The net i found at the workshop became a net sized as a brick.

On a distance it might look normal. If you look closer it might not be what you first thought.





INVESTIGATING

Once you had entered the building, the filters between the different programs would awake curiosity and excitement. Maybe fright? You might see someone in another program, a shadow. And you continue to explore.

To see more about these phases please have a look in Binder 2.



FINAL PROJECT

What is a Molly House? "Molly houses" were locations in Britain where, in the 18th and early 19th centuries, mollies, or Queer men, met for companionship.

This project is architecture based on a hidden voice, in this case Peter Munch Wang. His interests, personality and history has inspired this project.

PROGRAM

His four main interests: Tea, Literature, Drag and Secrets.

MATERIALITY

Everything is not always what you first think, like Peter Munch Wang.

Examples: Painted wood in terracotta to melt in with the brick surroundings. The dimensions can remind of concrete.

A painted net sized as bricks.

THEME

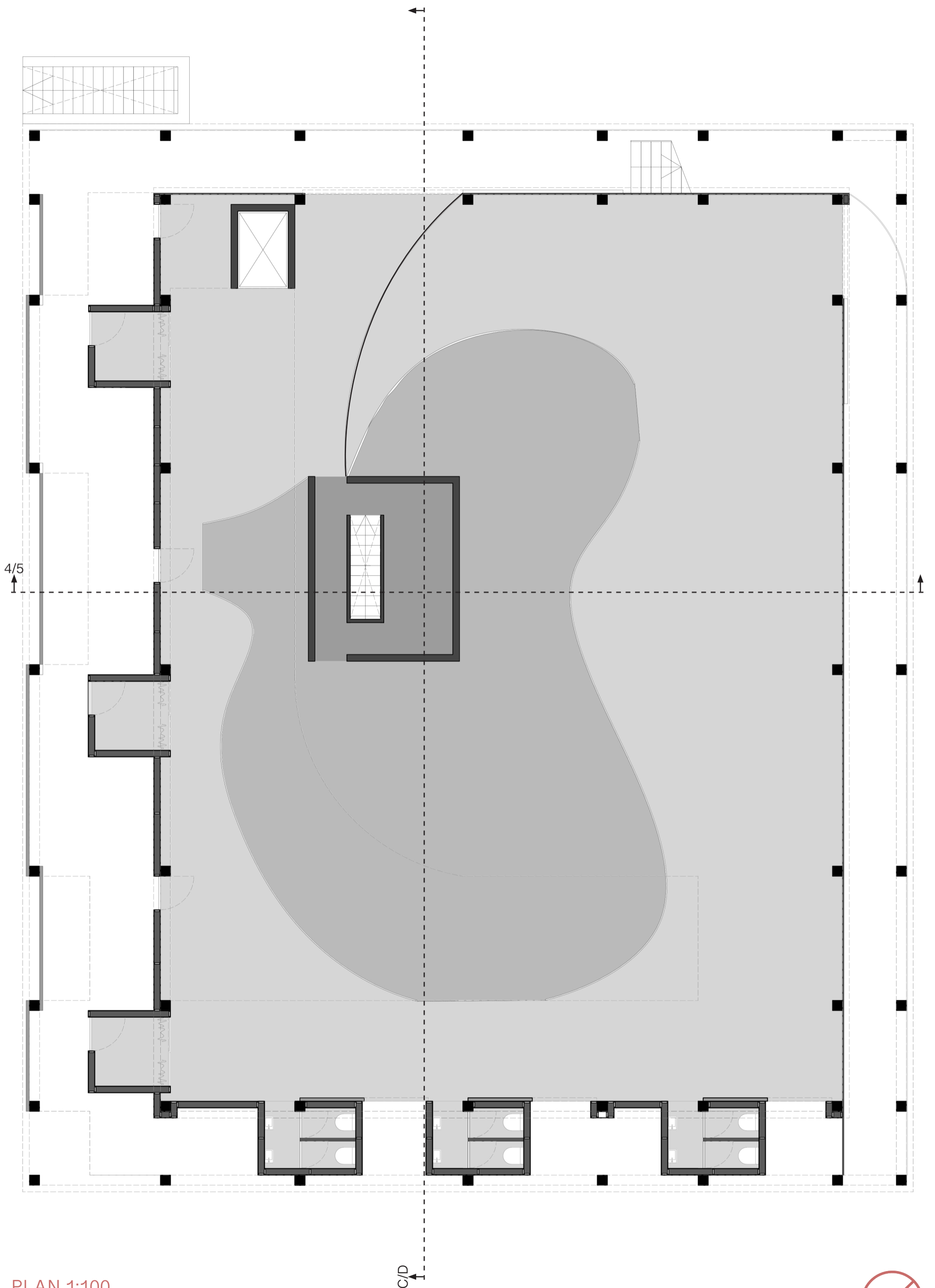
Filtering in to the darkest secrets.

METHOD:

Base the process, program, spaces, barriers, light, construction, materials and tactility on a hidden voice from the past, and the surroundings in the present. Like the hidden voice adjusts the future, the project is open for change, a new point of view, a new use, which we don't know. In the future, the big space in the structure might be filled with rooms, and the facades filled with climbing ivy. But the structure will always remind us of the hidden voice.

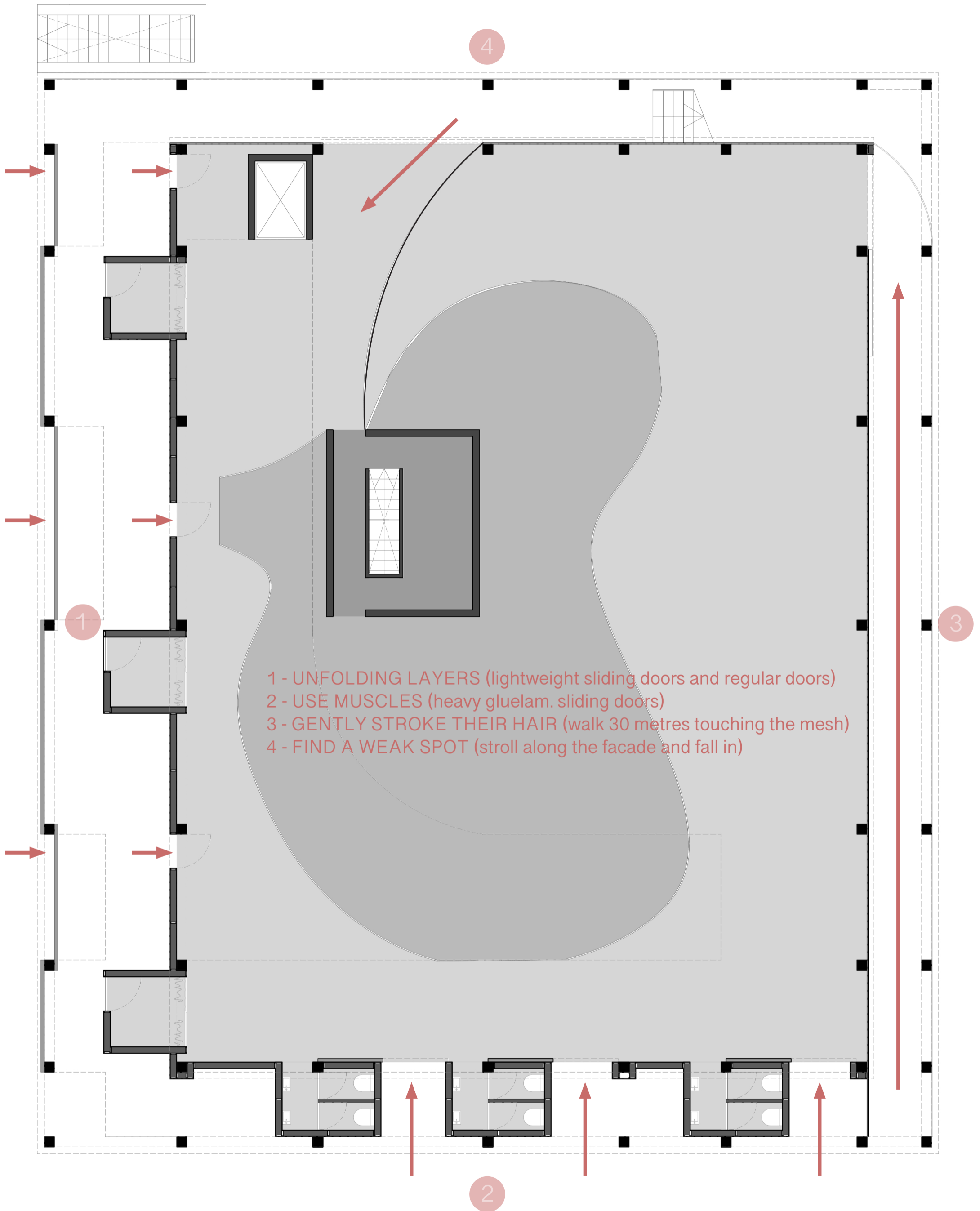


MODEL PHOTO



PLAN 1:100
 GROUND FLOOR / PROGRAM: DRAG STAGE / SECRET / LECTURES / TOILETS /
 PRIVATE MEETINGS

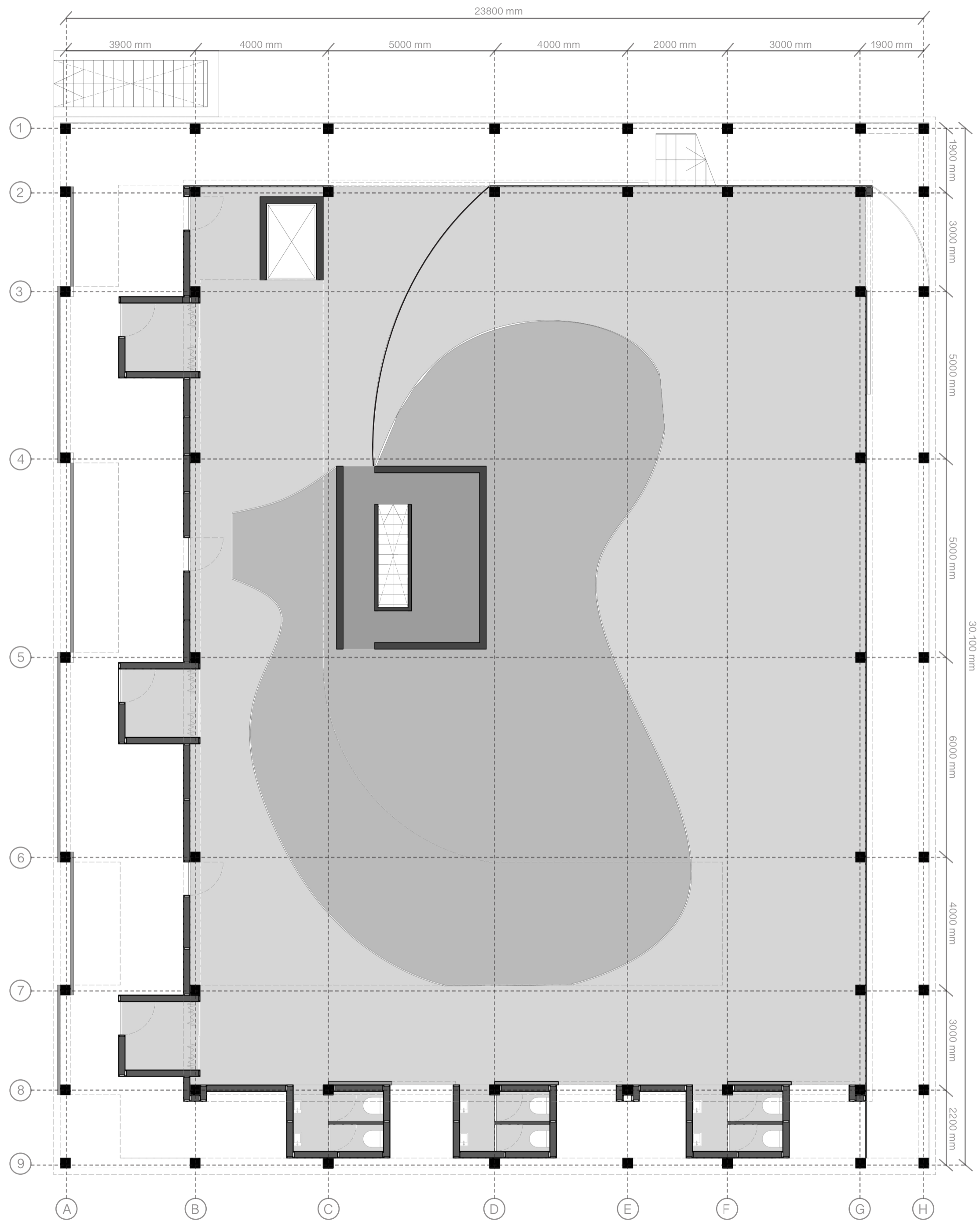




PLAN 1:100

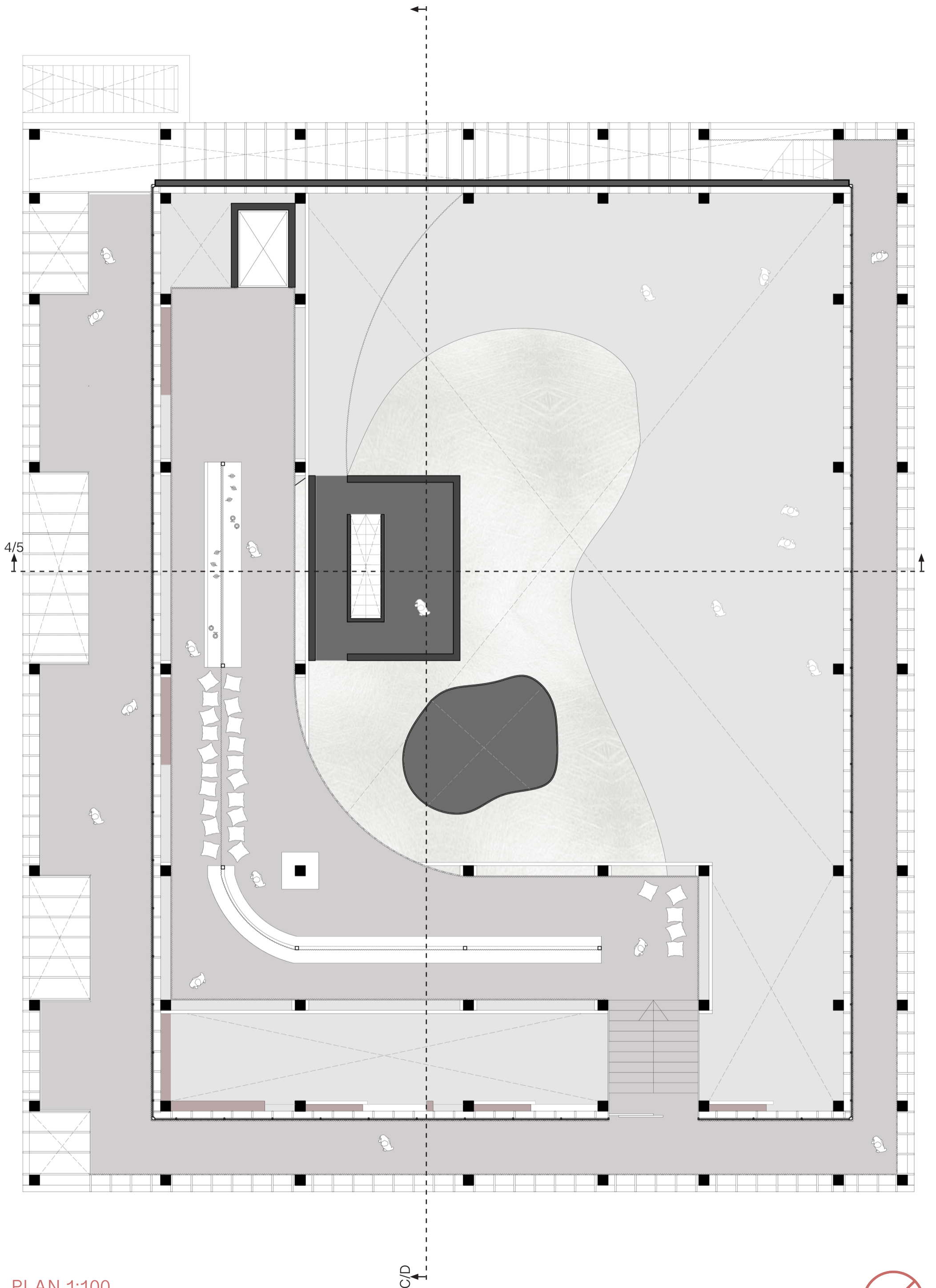
4 WAYS TO ENTER A BUILDING / 4 WAYS OF GETTING TO KNOW A PERSONS SECRETS





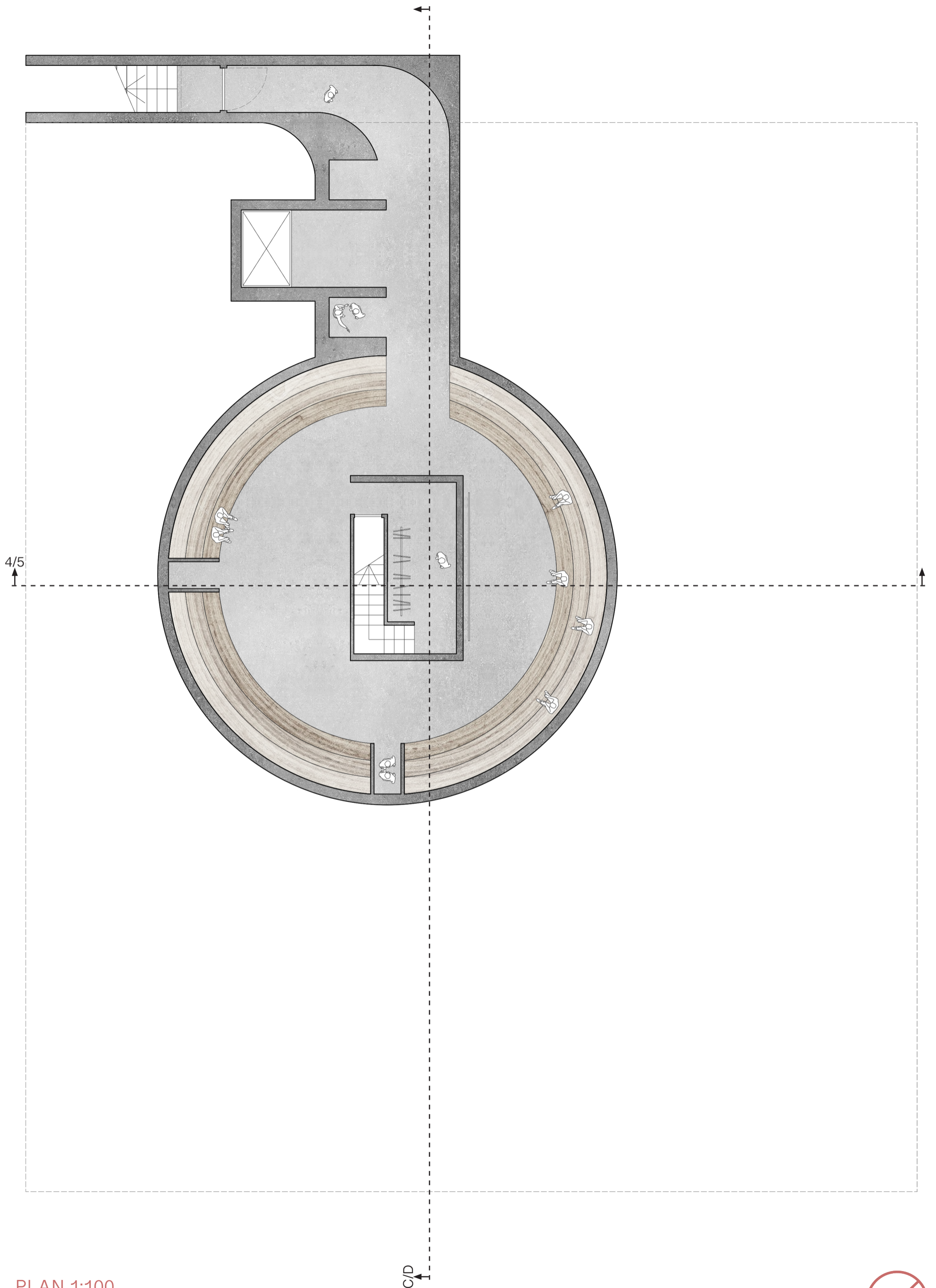
PLAN 1:100 - WITH MEASURES
 GROUND FLOOR / PROGRAM: DRAG STAGE / SECRET / LECTURES / TOILETS /
 PRIVATE MEETINGS





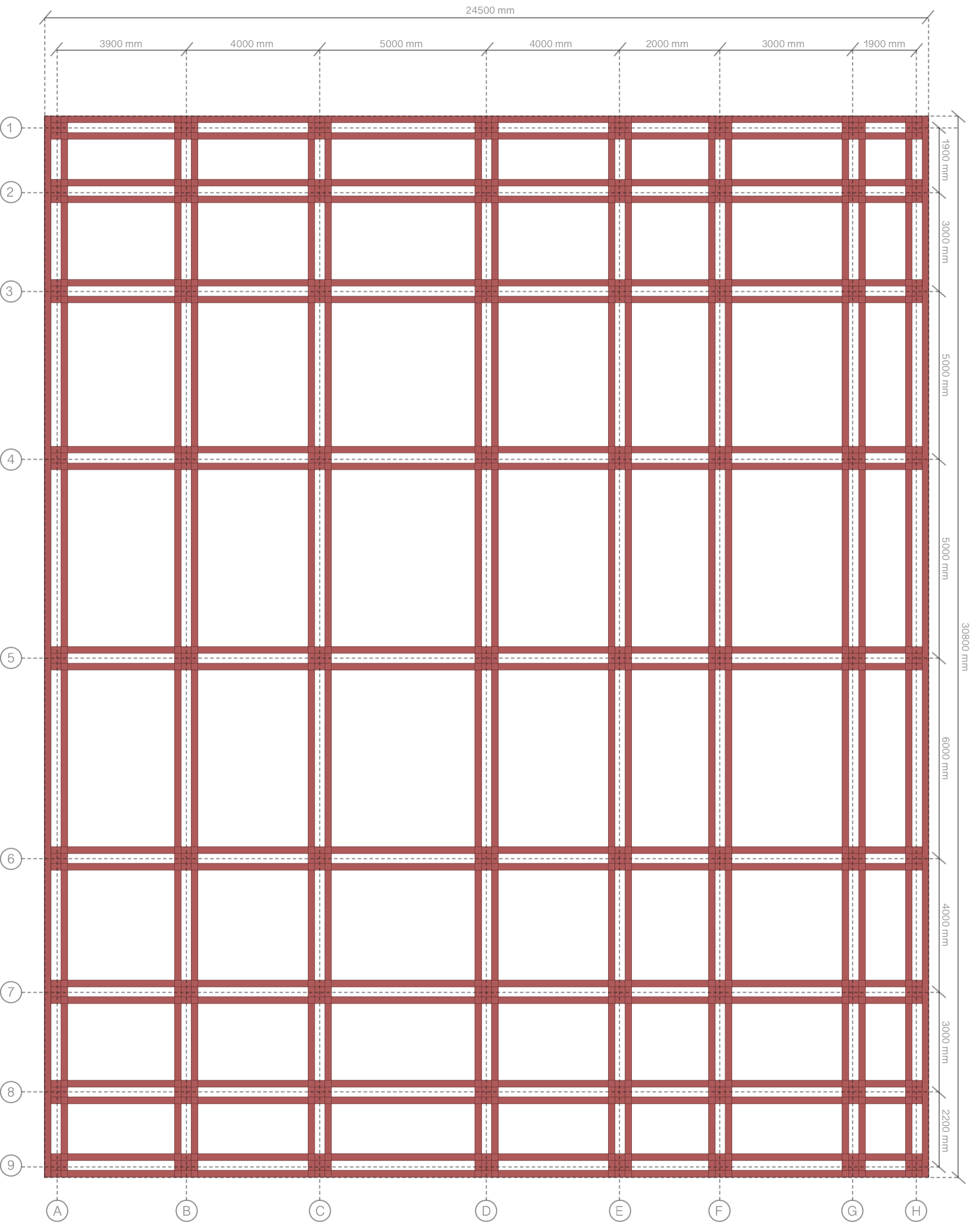
PLAN 1:100
 FIRST FLOOR AND MEZZANINE / PROGRAM: TEA / LITERATURE / CRUISING / MEETINGS



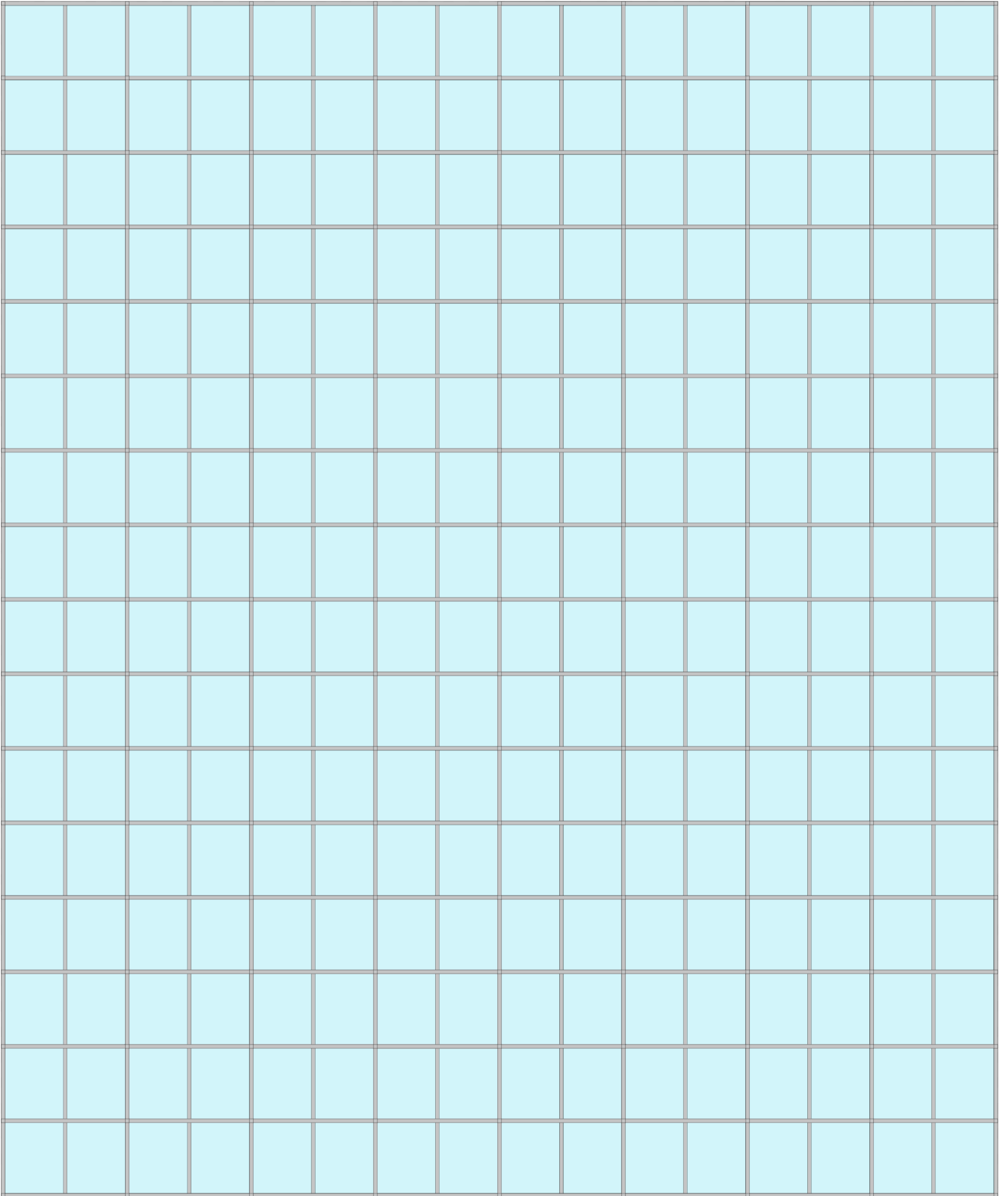


PLAN 1:100
BASEMENT / PROGRAM: HOOK UP / HIDE / EXPLORE / MOVIES / CONVERSATION /
UNDRESSING



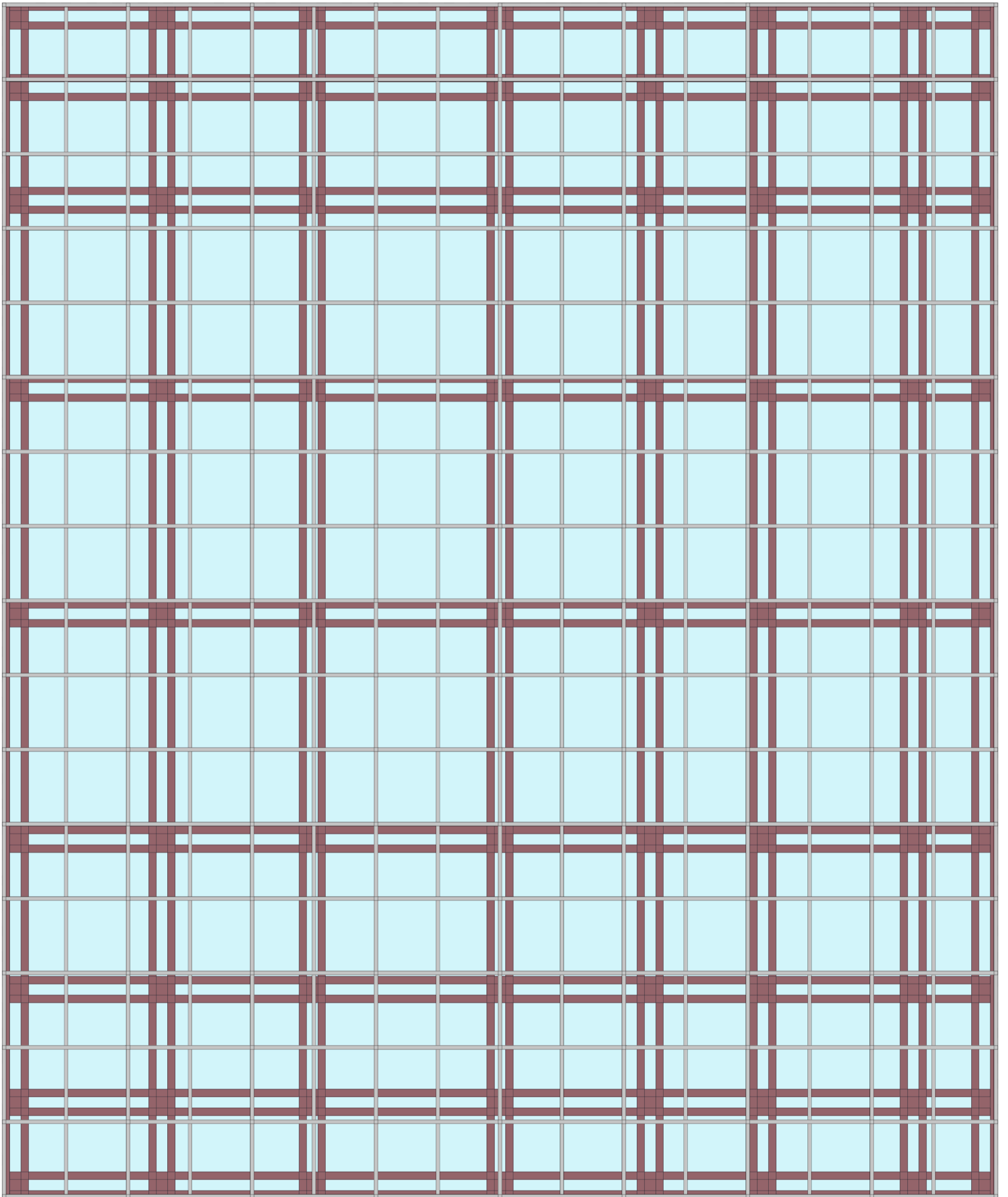


SIZE EACH GLASS:
1880 mm X 1550 mm



PLAN 1:100
ROOF GLASS CONSTRUCTION / STRAIGHT GRID

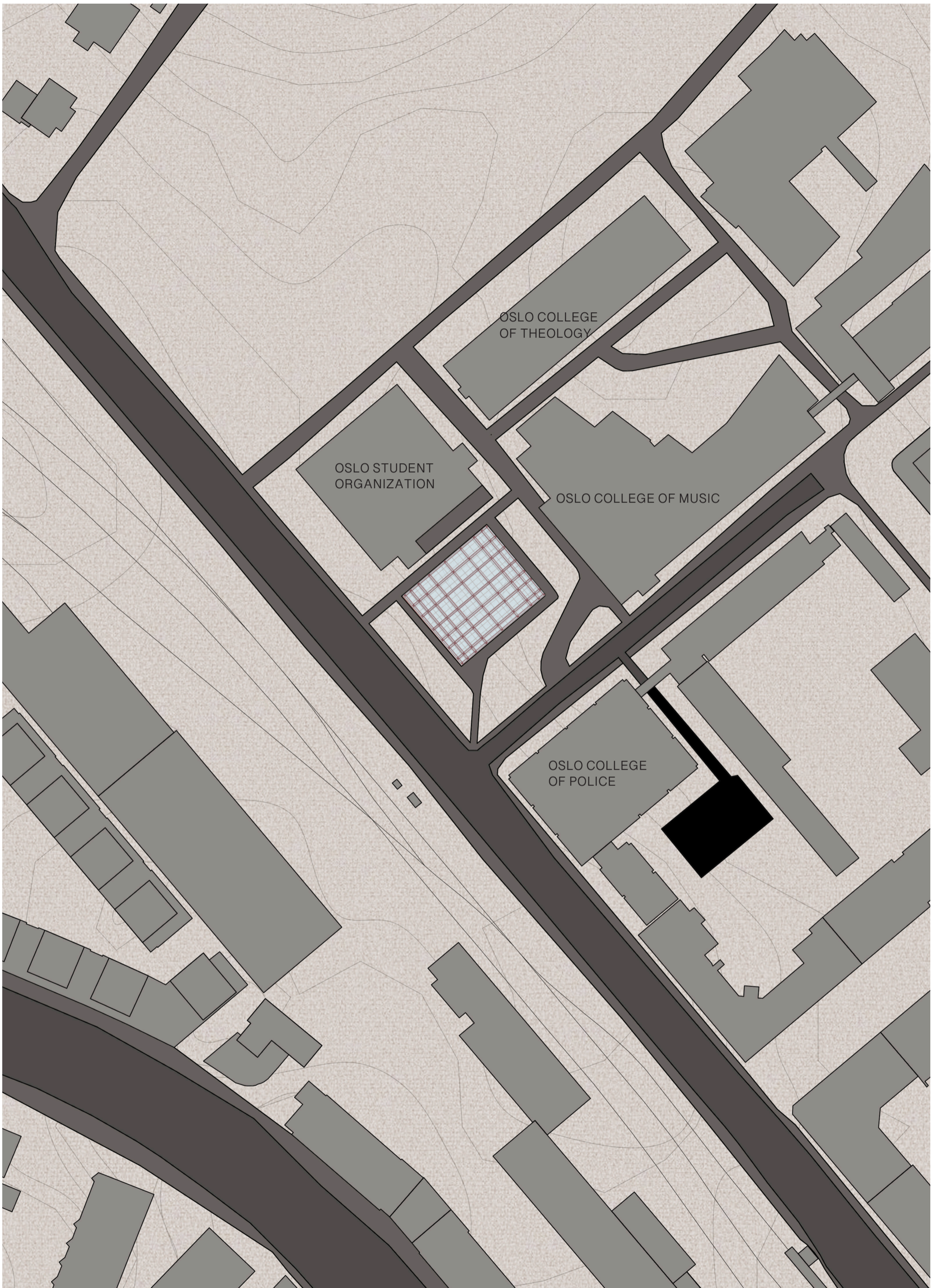




PLAN 1:100

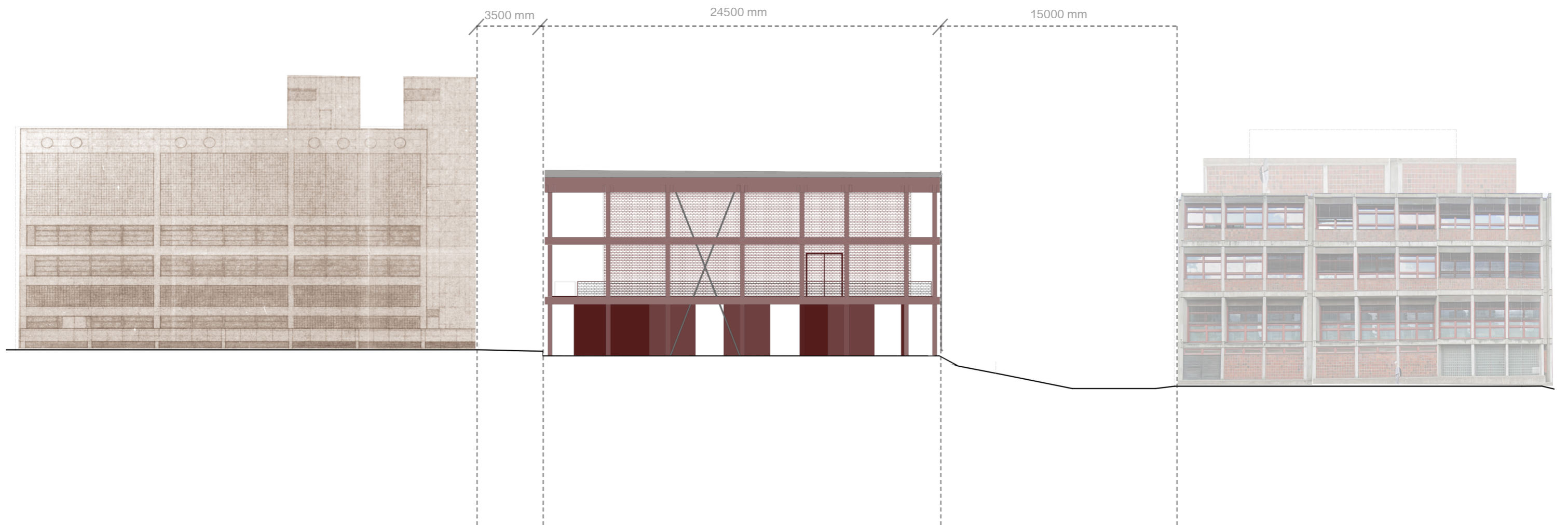
COMBINE THE QUEER AND THE STRAIGHT AND GET 256 DIFFRENT POLES OF TOP LIGHT



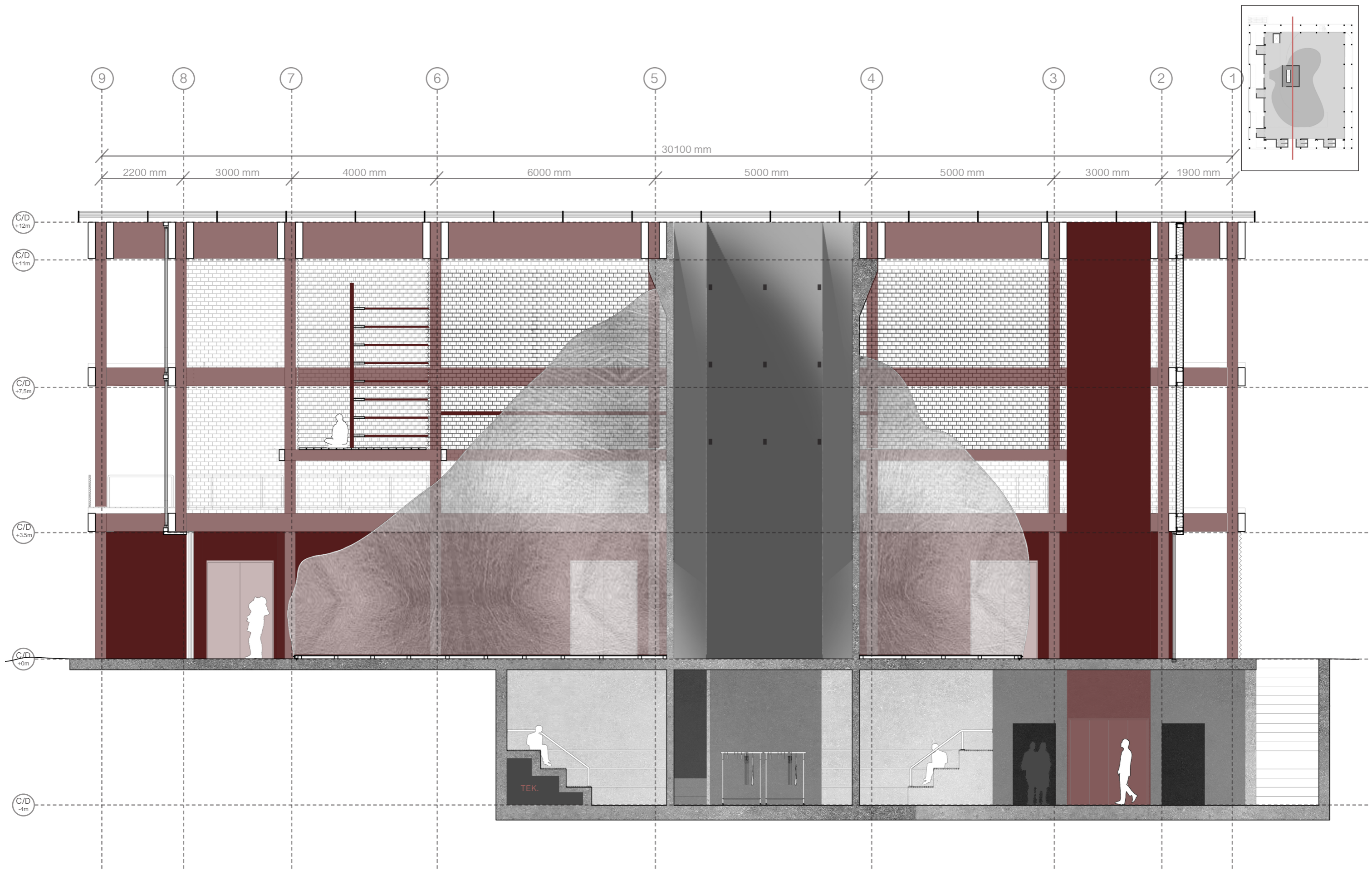


SITUATION PLAN 1:1000 - SURROUNDED BY THE PAST
STUDENTS AND COLLEGES

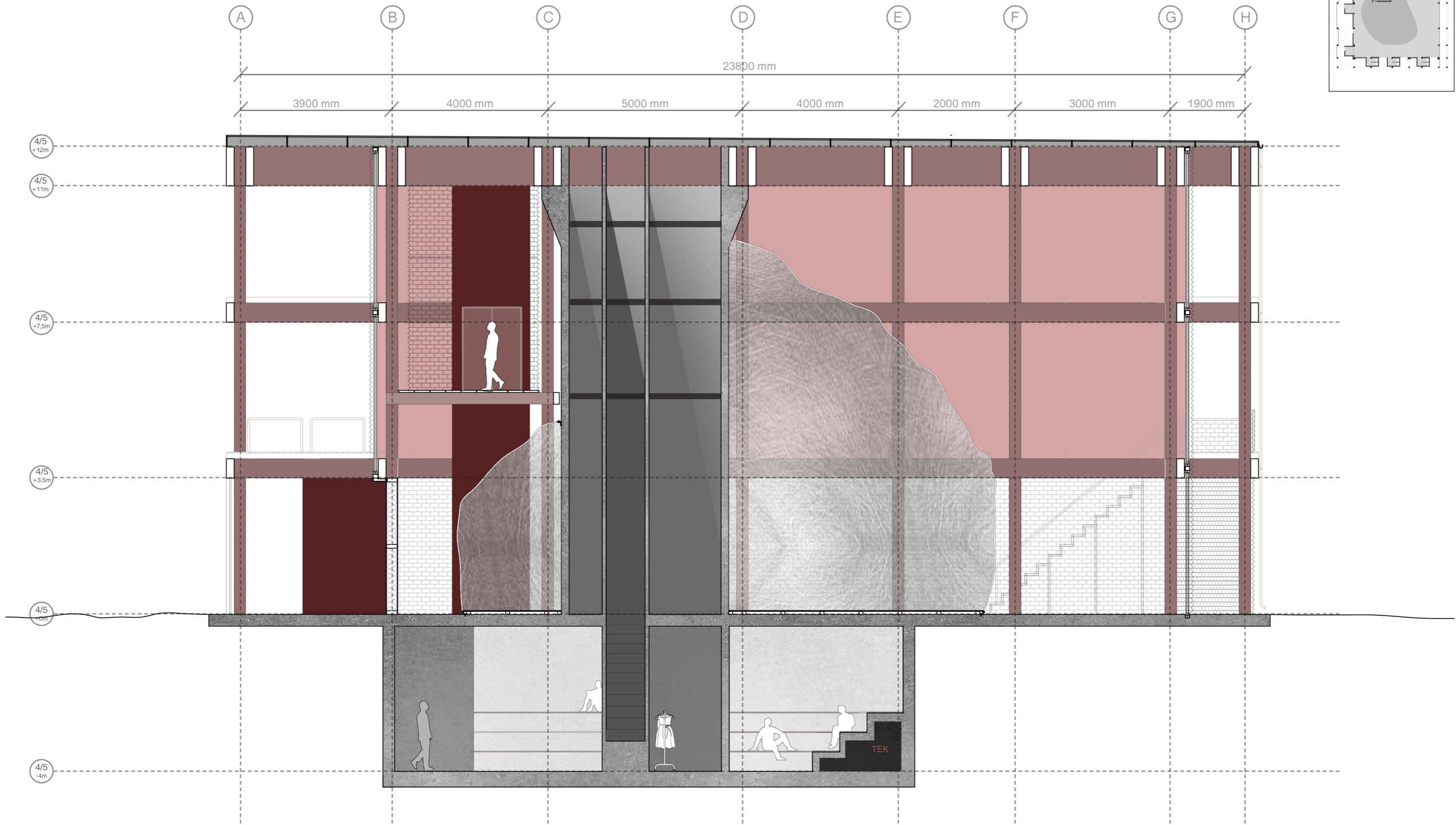
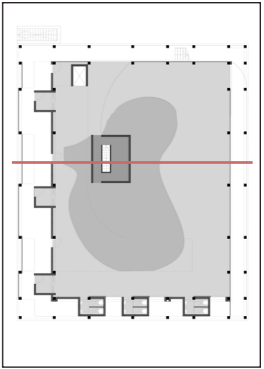


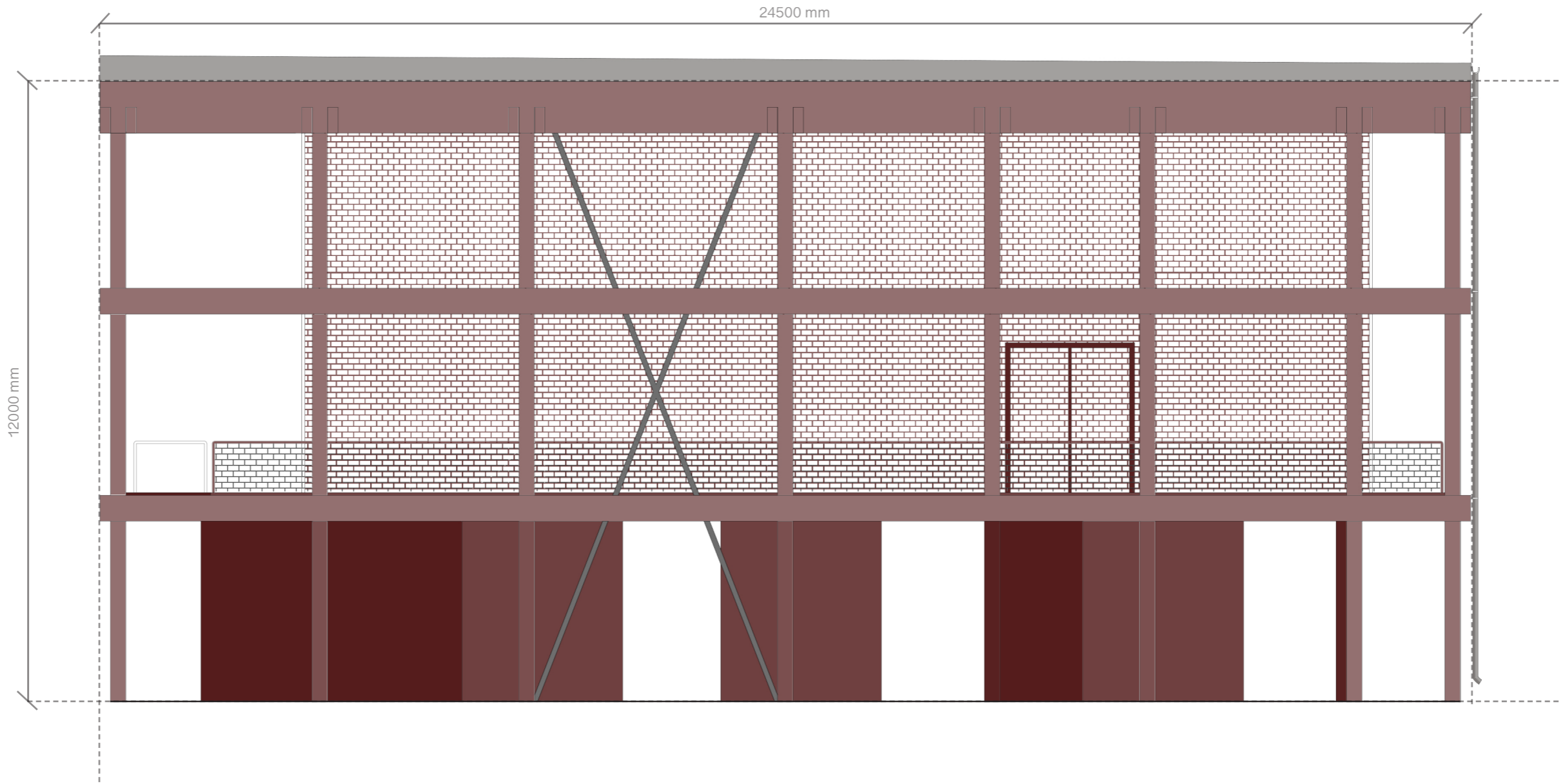
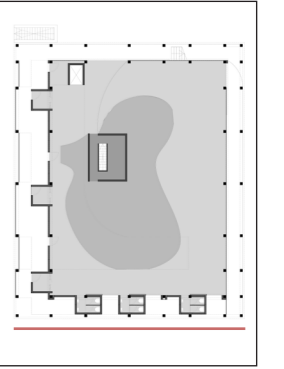


ELEVATION S/W - STRAIGHT GRID MEETS QUEER - REAL BRICKS MEETS FAKE
NO SCALE

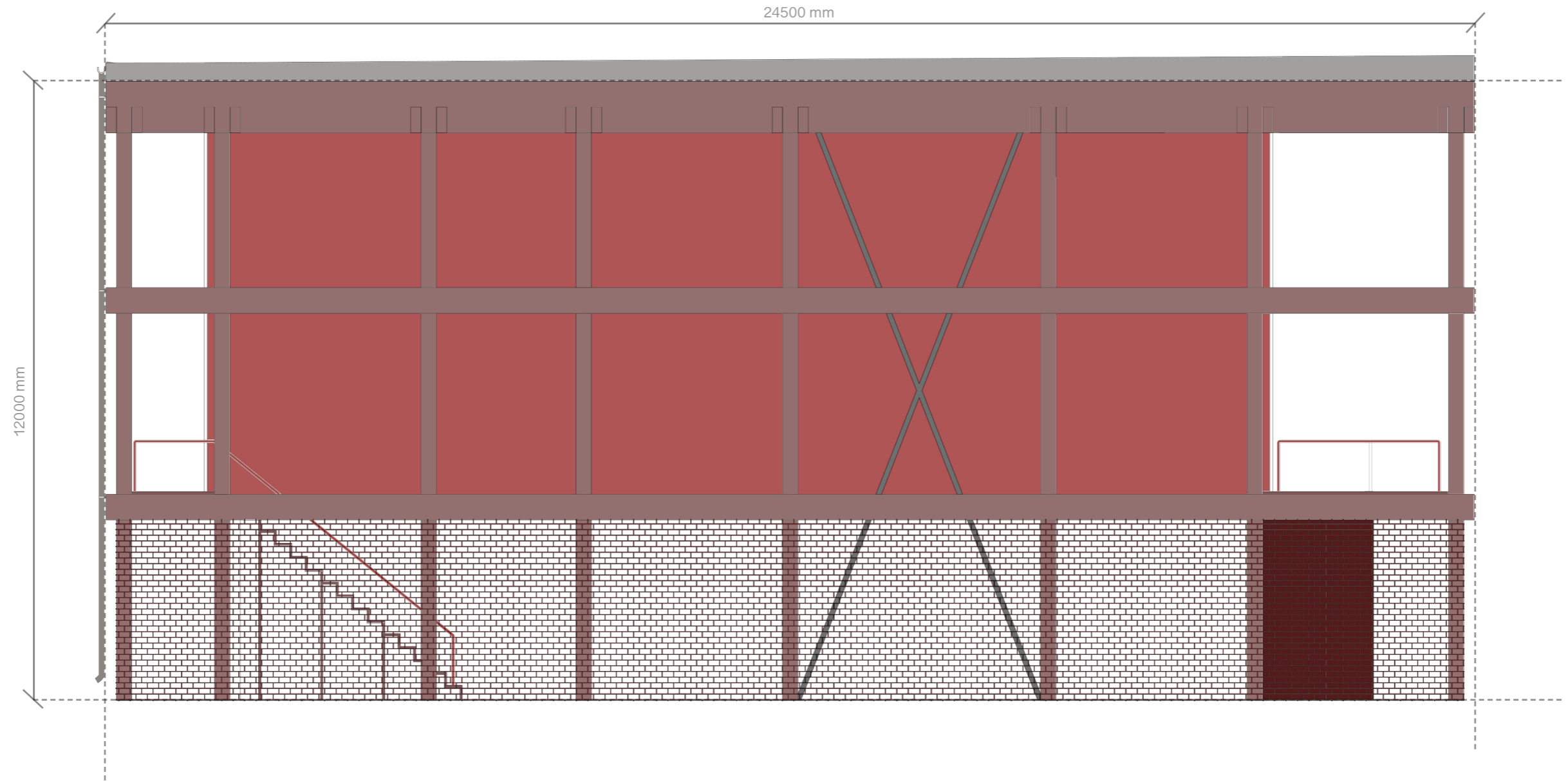
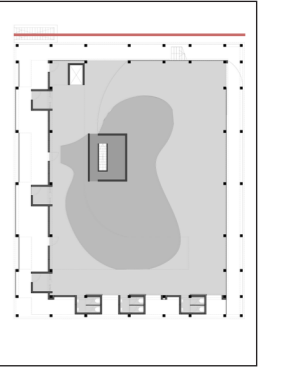


SECTION C/D
1:100 (A3 HORIZONTAL)

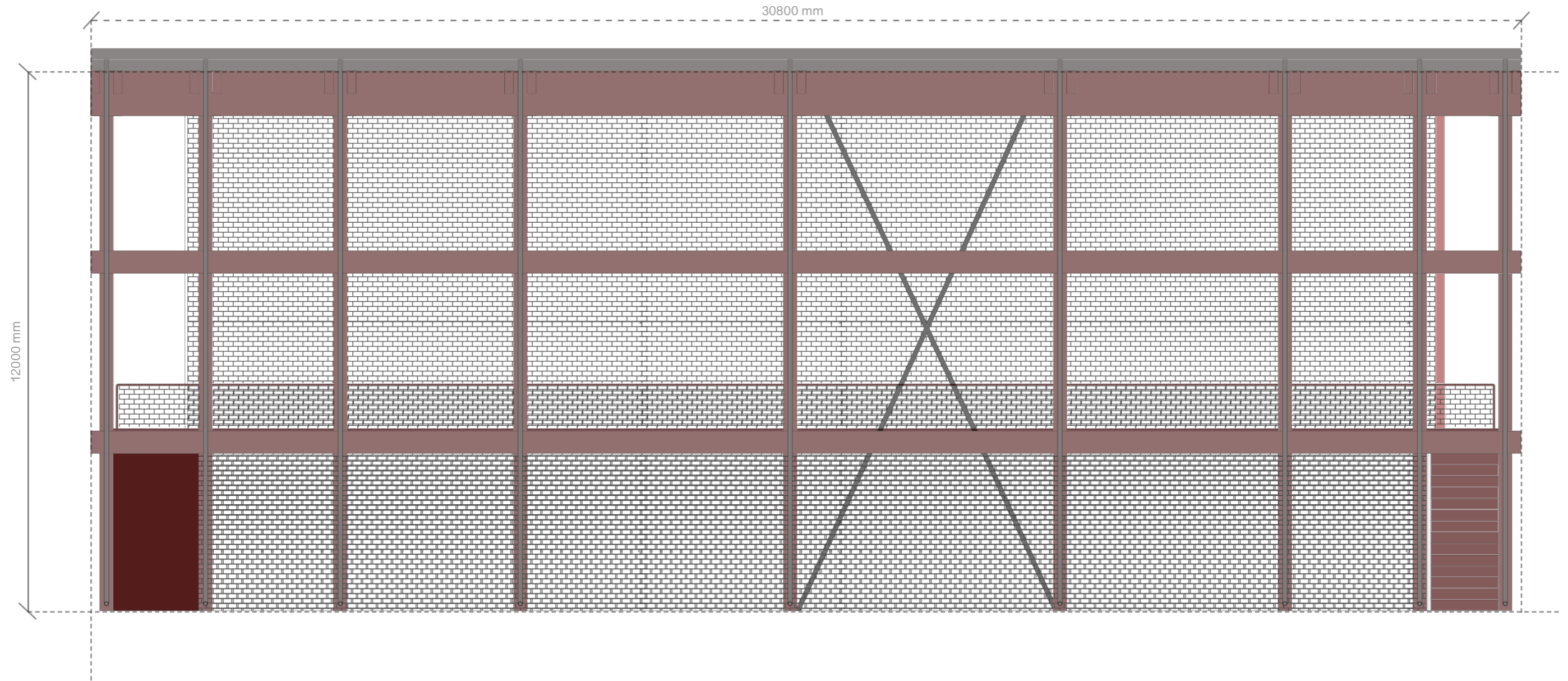
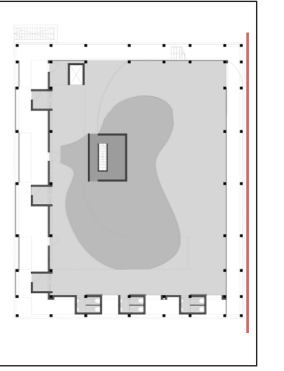




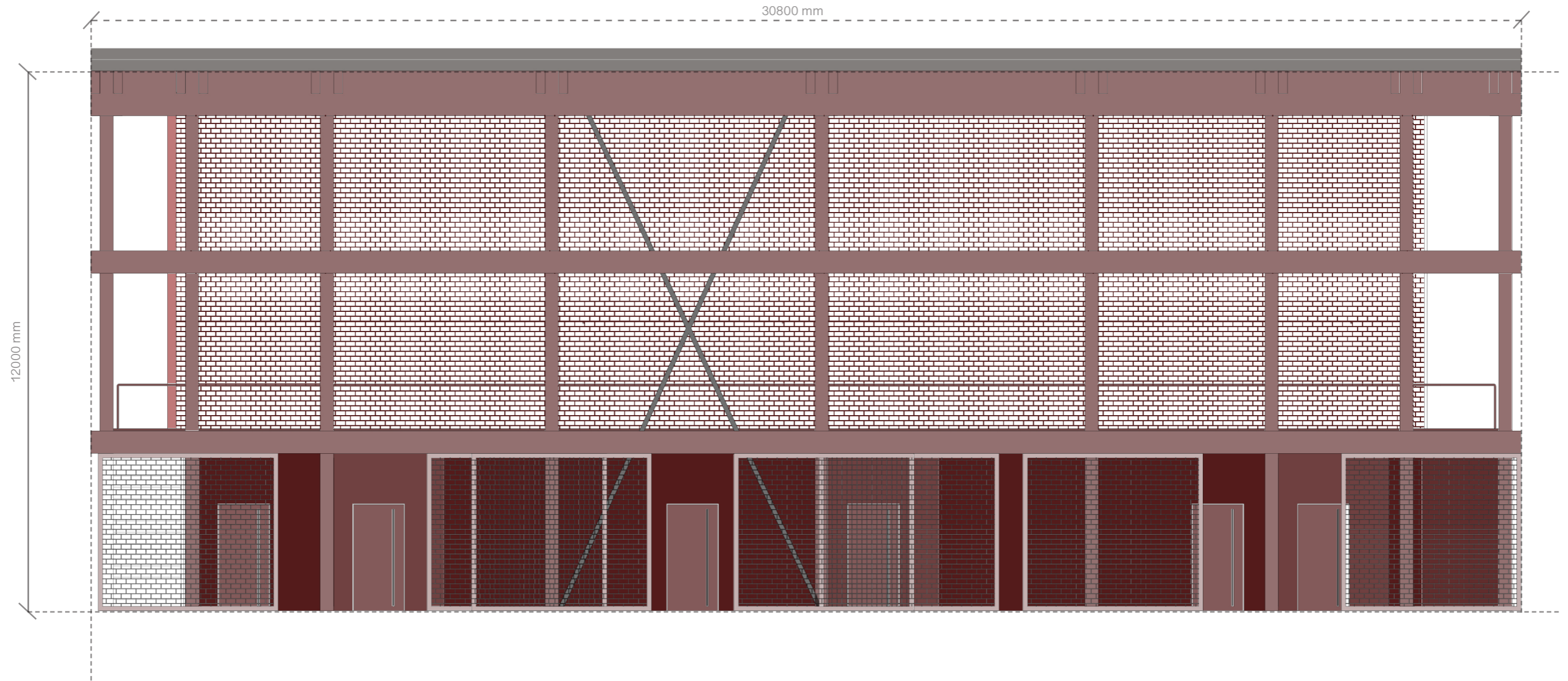
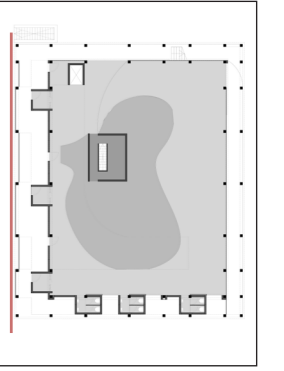
FACADE S/W
1:100 (A3 HORIZONTAL)



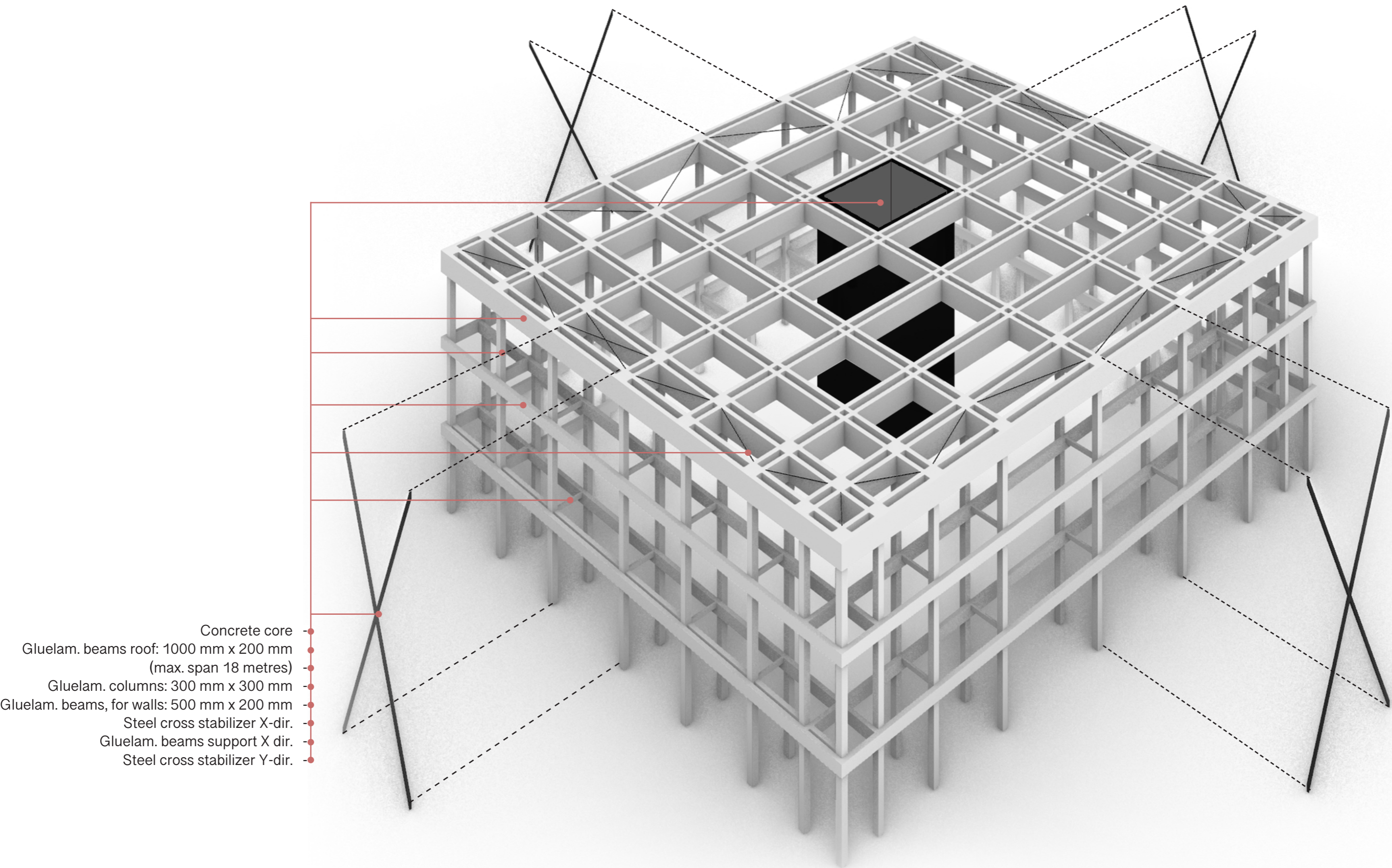
FACADE N/E
1:100 (A3 HORIZONTAL)



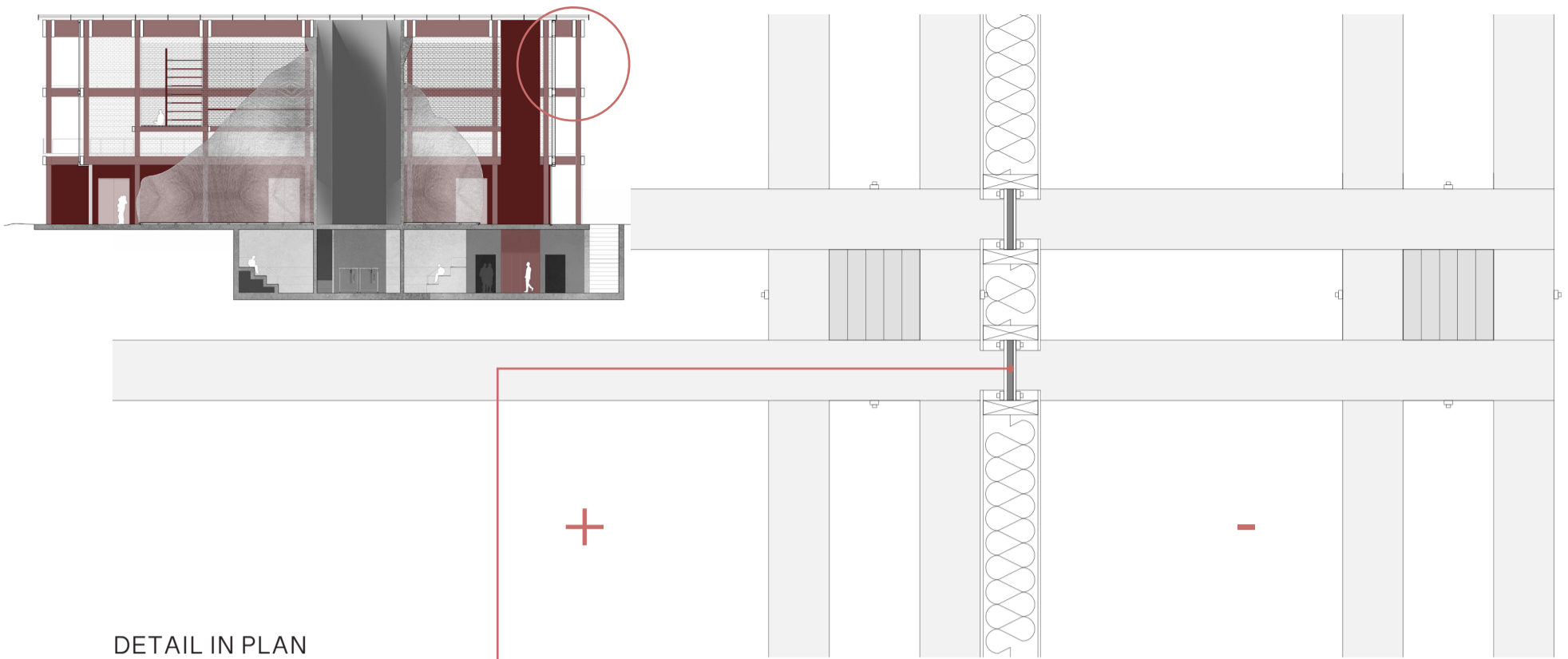
FACADE S/E
1:100 (A3 HORIZONTAL)



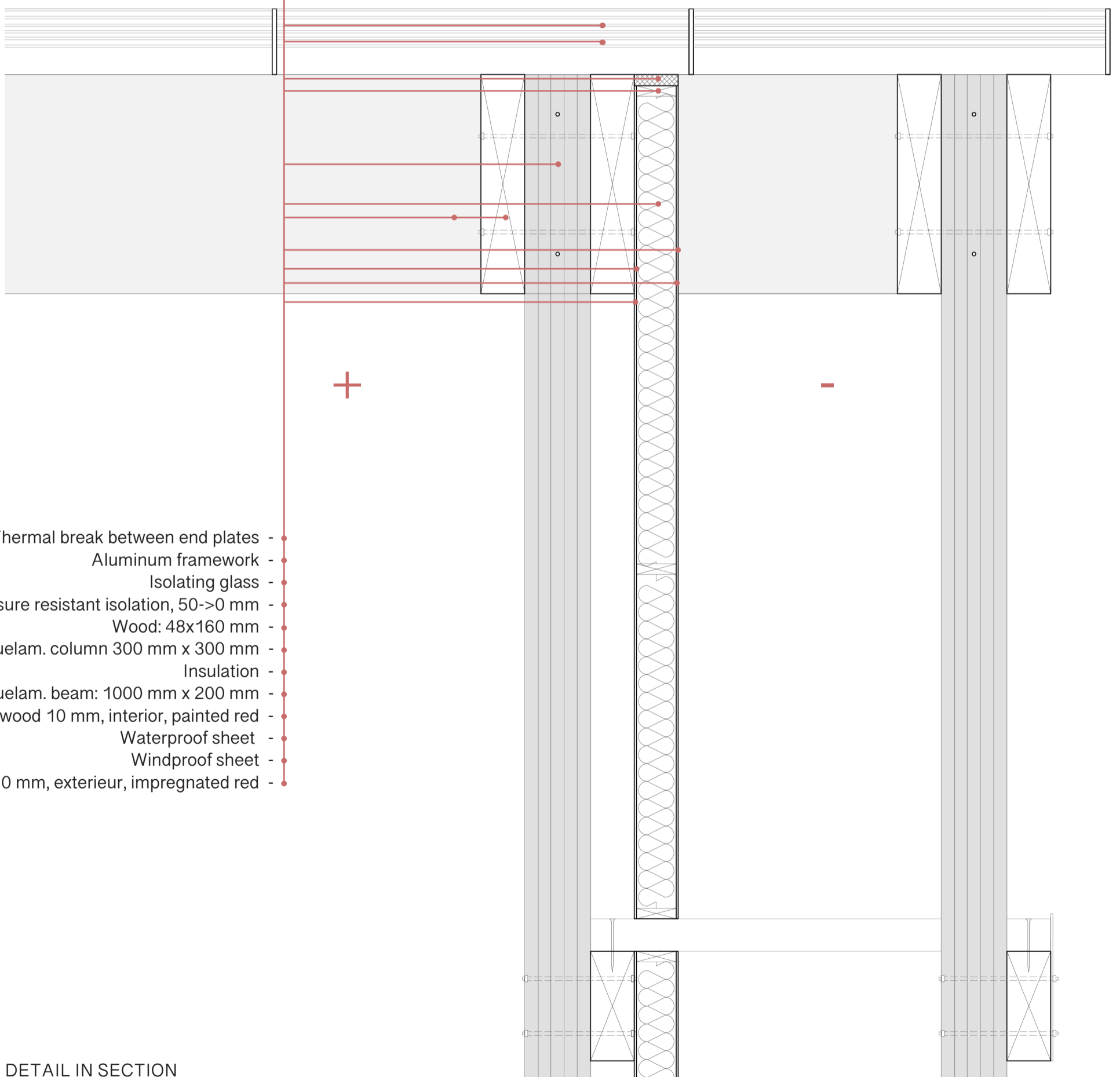
FACADE N/W
1:100 (A3 HORIZONTAL)



CONSTRUCTION PRINCIPLES AND MATERIALS
AXO



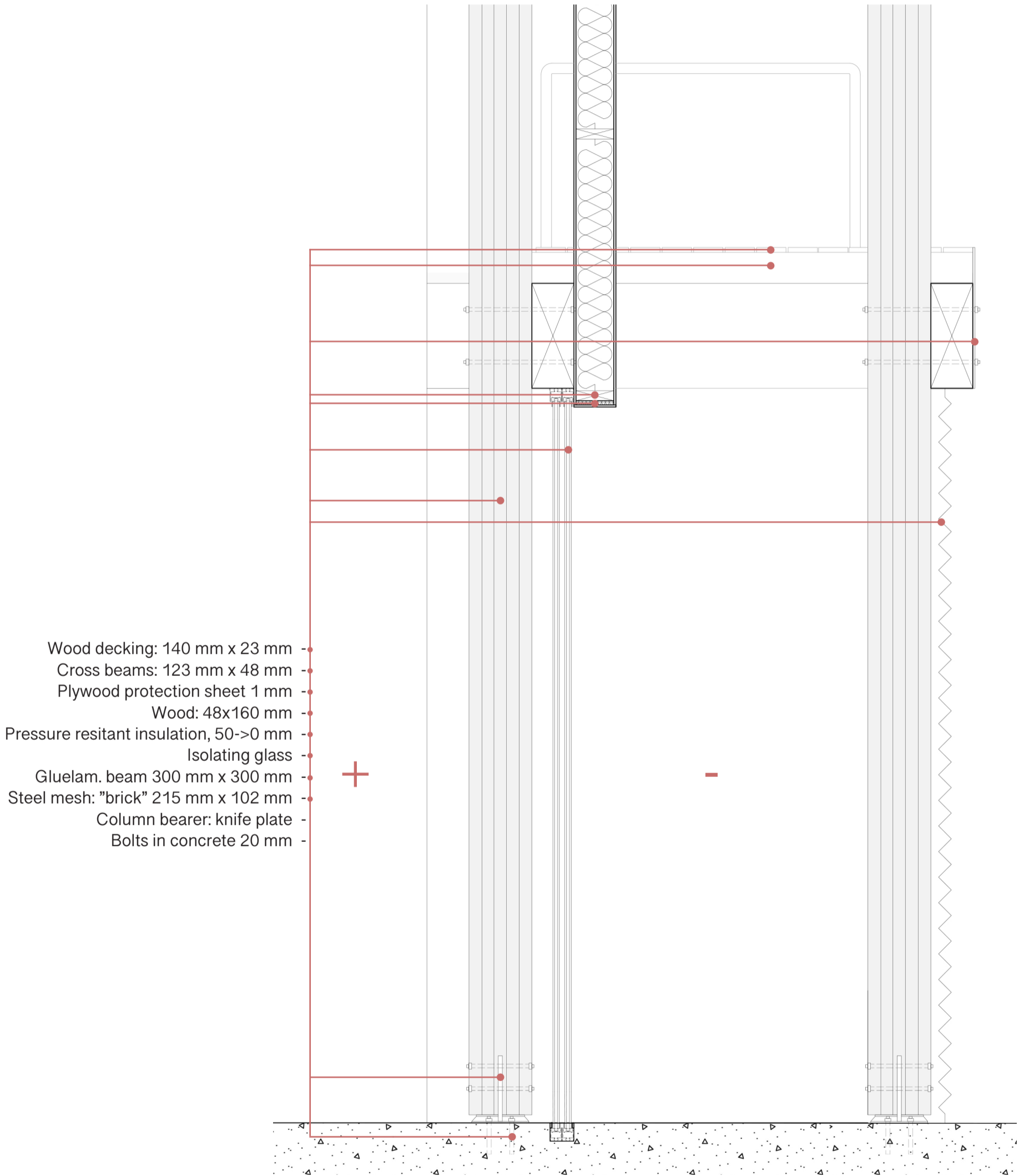
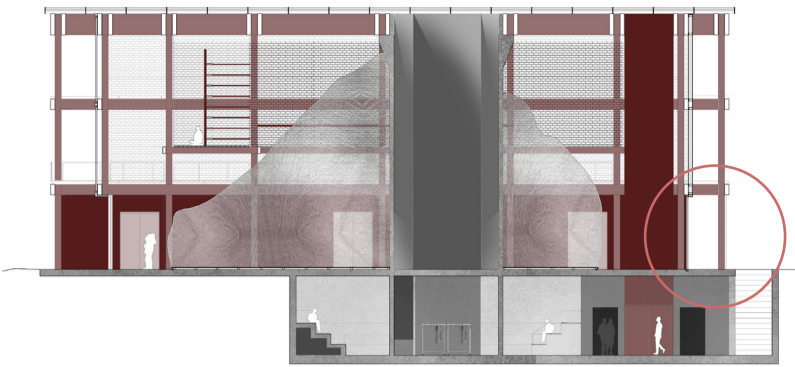
DETAIL IN PLAN



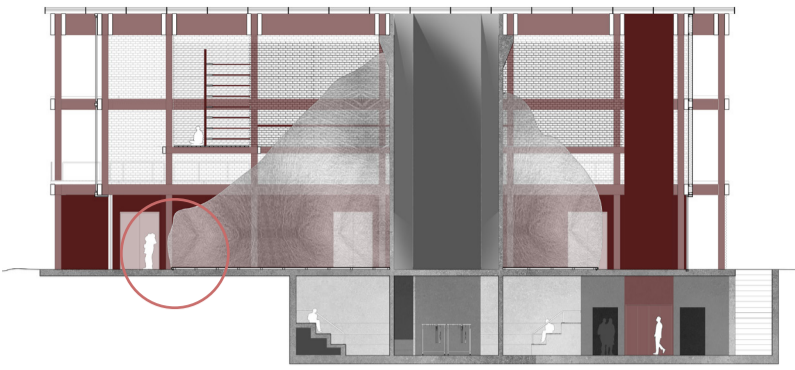
- Thermal break between end plates - ●
- Aluminum framework - ●
- Isolating glass - ●
- Pressure resistant isolation, 50->0 mm - ●
- Wood: 48x160 mm - ●
- Gluelam. column 300 mm x 300 mm - ●
- Insulation - ●
- Gluelam. beam: 1000 mm x 200 mm - ●
- Plywood 10 mm, interior, painted red - ●
- Waterproof sheet - ●
- Windproof sheet - ●
- Plywood 10 mm, exterieur, impregnated red - ●

DETAIL IN SECTION

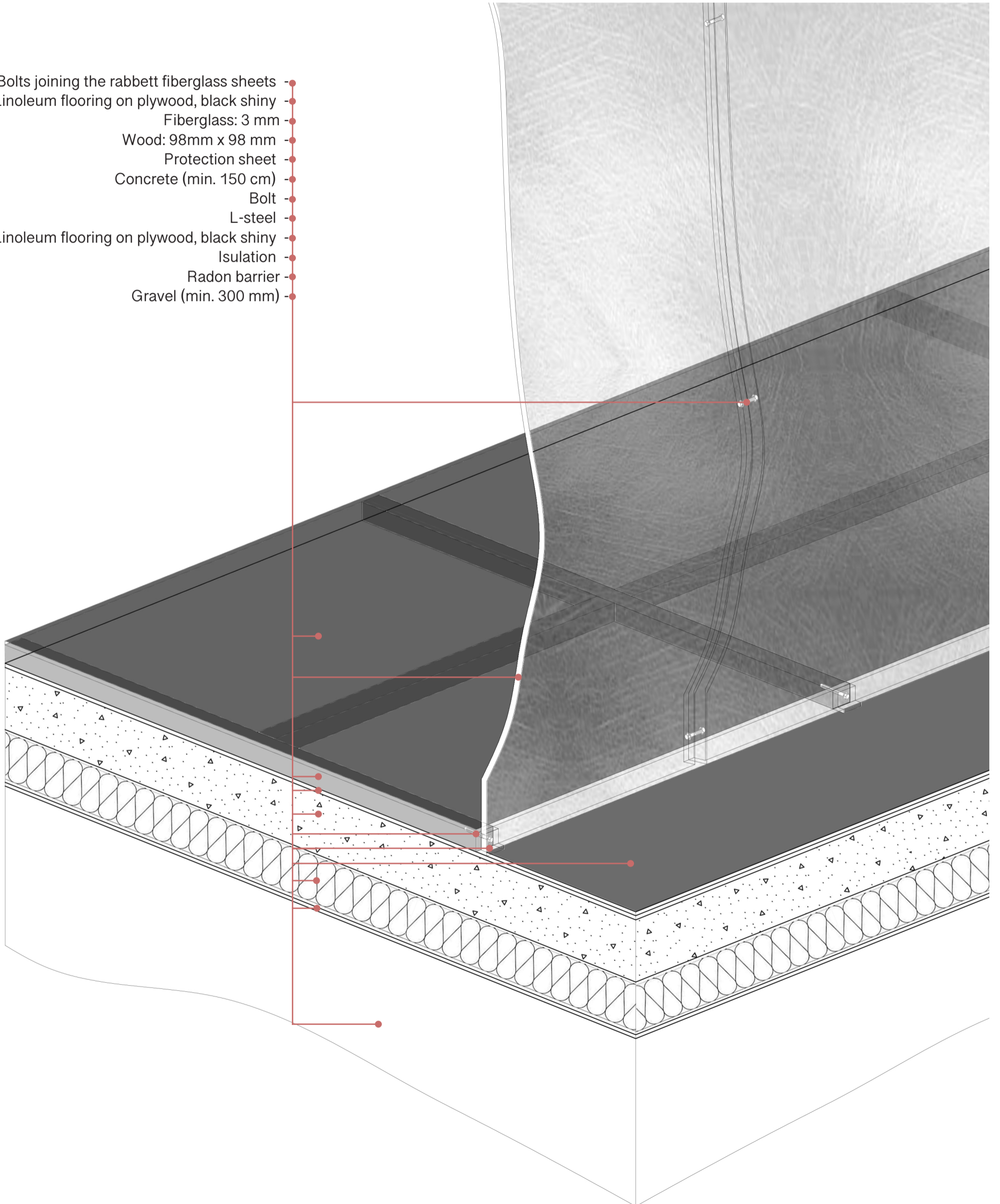
DETAIL PLAN+SECTION 1-3/C-D TOP
 1:20 (A3 VERTICAL) HALF-TIMBER WALL MEETS THE MAIN CONSTRUCTION



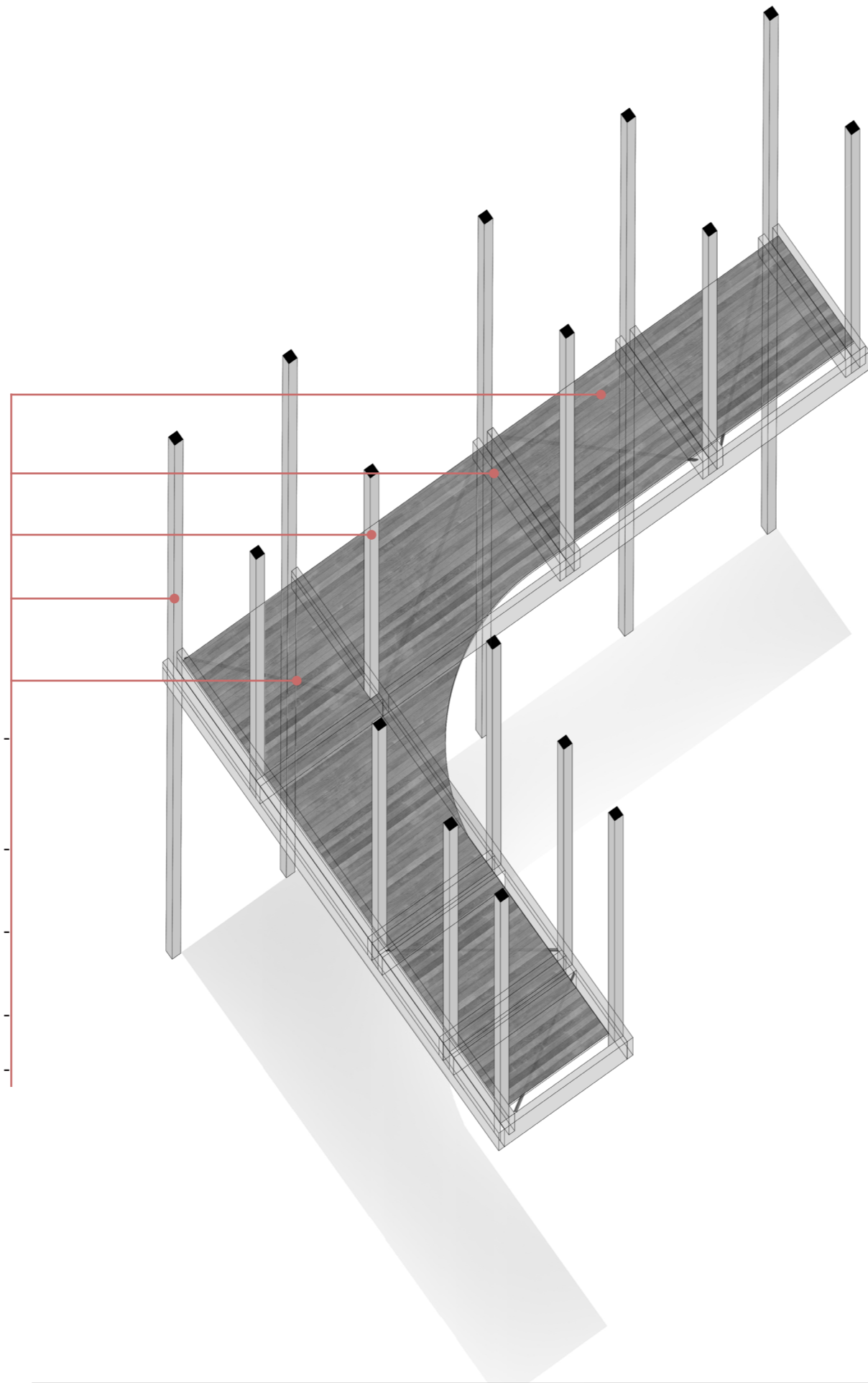
DETAIL SECTION 1-3/C BOTTOM
1:20 (A3 VERTICAL)



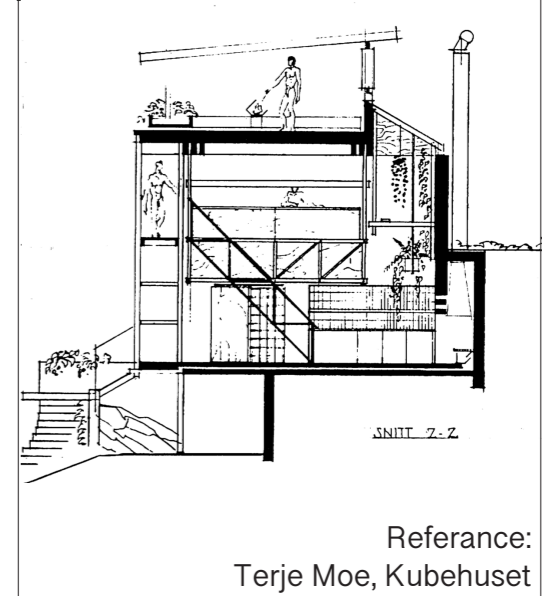
- Bolts joining the rabbett fiberglass sheets
- Linoleum flooring on plywood, black shiny
- Fiberglass: 3 mm
- Wood: 98mm x 98 mm
- Protection sheet
- Concrete (min. 150 cm)
- Bolt
- L-steel
- Linoleum flooring on plywood, black shiny
- Isulation
- Radon barrier
- Gravel (min. 300 mm)



DETAIL 6-7/E-F FROM THE GRAVEL TO THE FIBERGLAS
1:20 (A3 VERTICAL)



- Floor covering, wood: 48 mm x 196 mm
- Beam: 500 mm x 200 mm connecting to the main construction and to the hanging columns
- Columns: 300 mm x 300 mm, hanging from the roof structure
- Columns: 300 mm x 300 mm, a part of the main construction
- Steel cross stabilizer, pipe: D: 50 mm



DETAIL 1:20 FIRST FLOOR
CONSTRUCTION PRINCIPLE (A3 HORIZONTAL)

FIT IN

I started my work with a chosen site. This site was surrounded by Norwegian modernistic post war architecture which embraced a straight grid in concrete supplied with elements of bricks. I took the construction principle and the use of bricks with me, and left the site.

This project wants to fit in, but is also different, like Peter Munch Wang. This is an attempt to queerify the materiality and construction in the building.

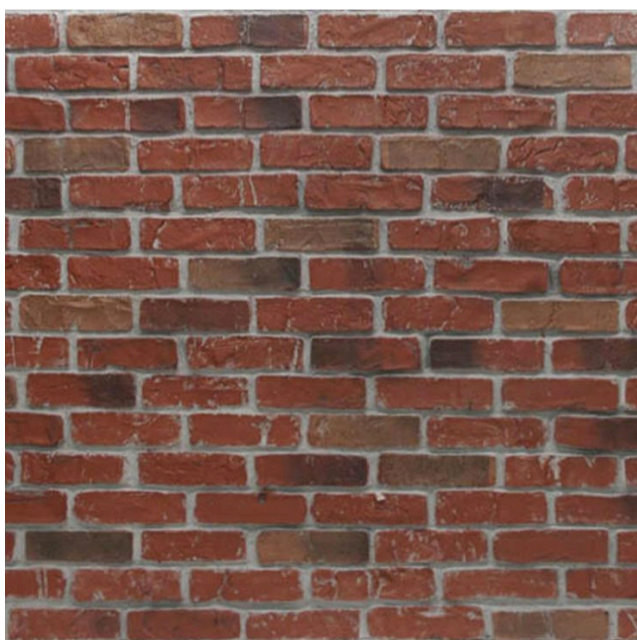
SURROUNDING



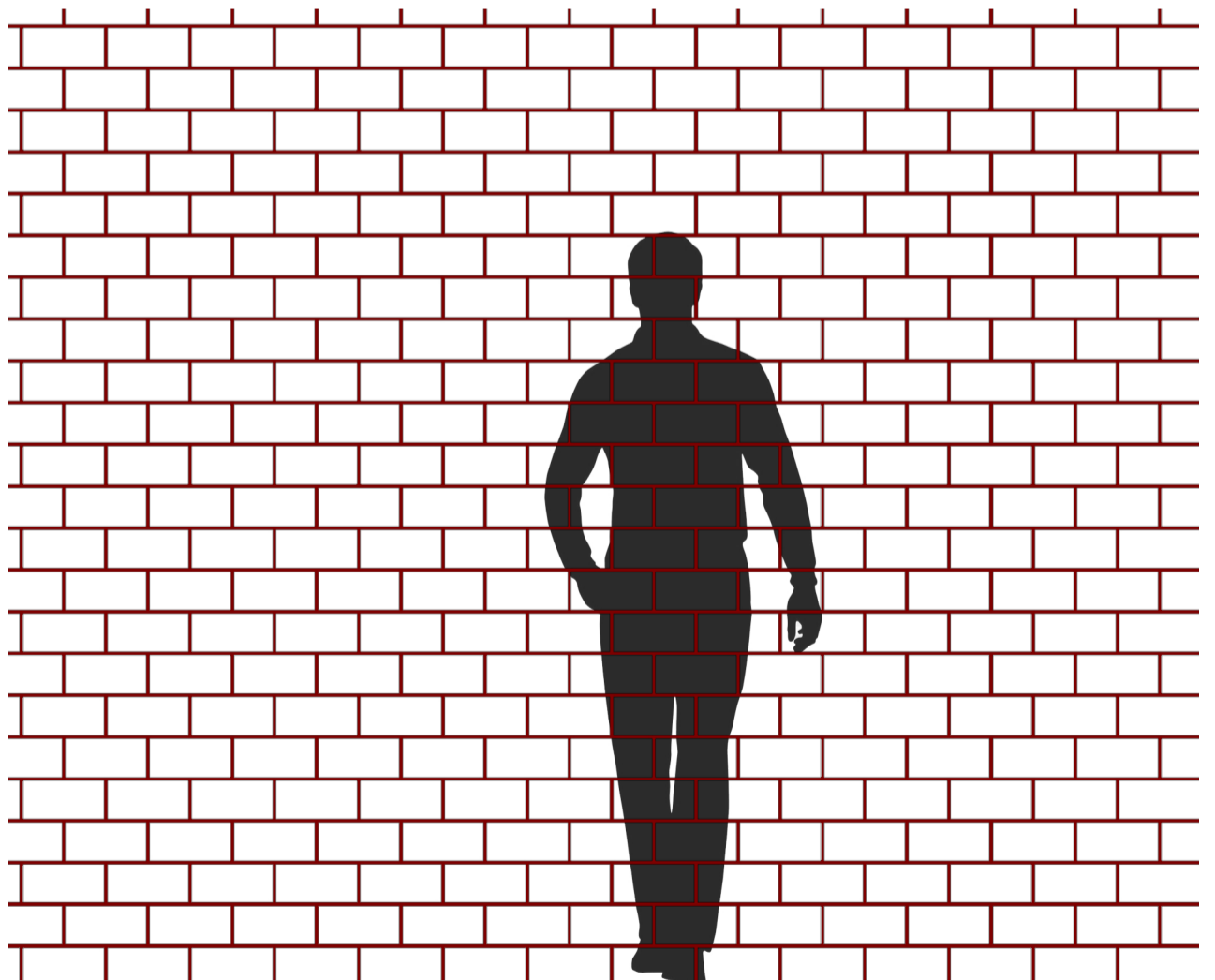
MOLLY HOUSE



The straight concrete grid is reimagined in wood painted in "brick-like" color. The distance between the grid is not straight, but varies.



In a CAD-drawing, the brick mesh can be mixed up with real bricks, but in reality its just a mesh.



1:20 (A3): The bricks has been transformed into a painted "brick-like" metal mesh. You can touch another human through the brick.

MATERIALITY QUEER TAKE ON MATERIALITY AND CONSTRUCTION

THE TOILETS

The three small structures to the left can seem unnecessary, but you do need toilets. The toilets also has historically been well known meeting points for homosexuals. Here they mainly function as a different kind of filter, a thicker one, into the big common floor, but if someone asks why the toilets are pushed out in the facade, that's the answer.



MODEL PHOTO - FIBERGLAS HALL
THE FIBERGLAS ABSORBS LIGHT - AND MAKES THE OBSERVER CURIOUS



MODEL PHOTO - CONCEPT
THE FILTERING CONCEPT - THROUGH LAYERS YOU FIND THE SECRET - YOU ARE FREE TO STAND OUTSIDE AND OBSERVE



MODEL PHOTO - CONCEPT
THE FILTERING CONCEPT - TOILETS POPPING OUT IN THE FACADE REVEALING SMALL HINTS OF THE SECRET

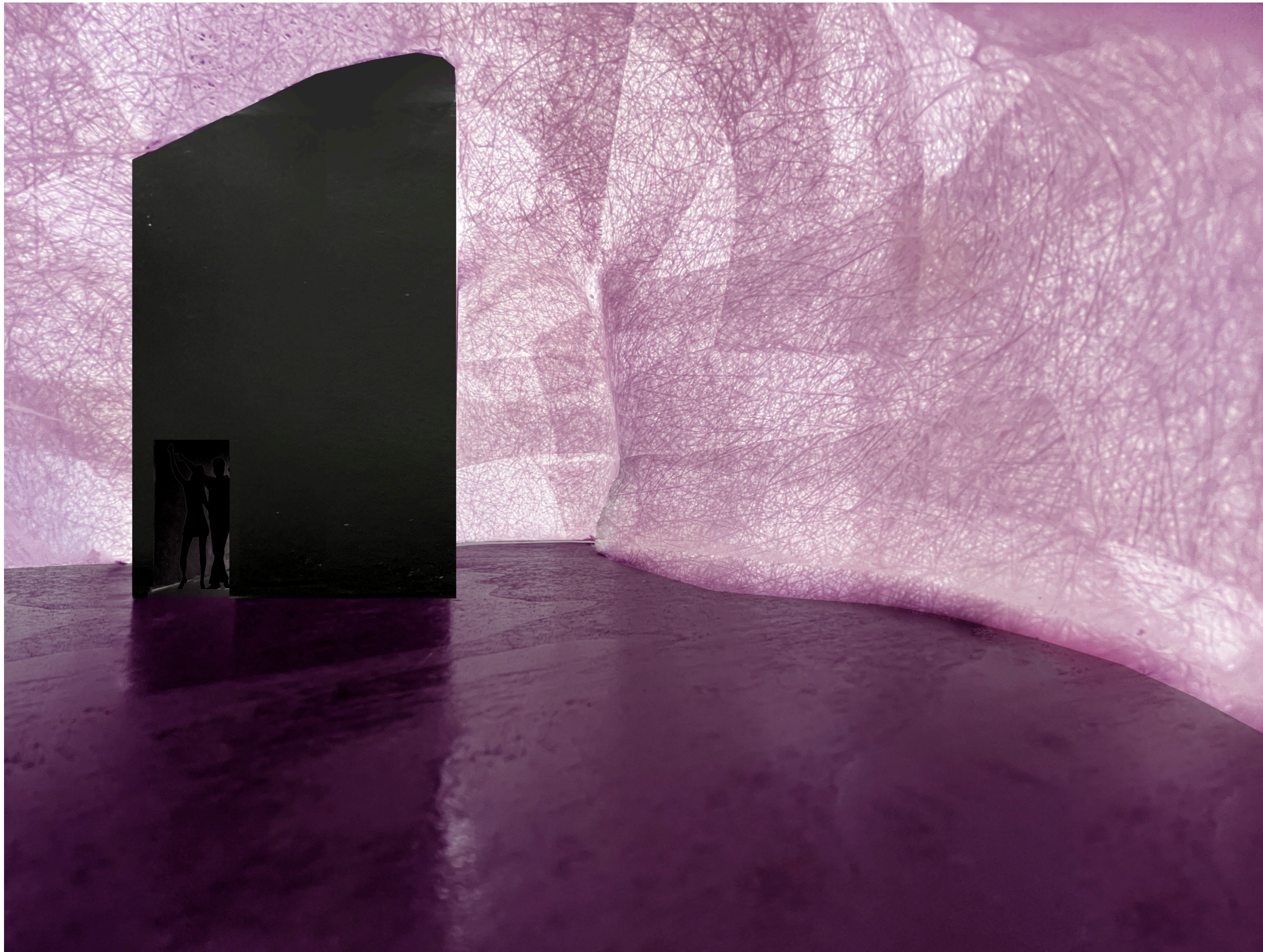


The lights and sounds from within the fibreglas hall might intrigue you to enter.

The fibreglas material absorbs light in a way so the whole hall changes colour with the lumen of the bulb.

If your curiosity is awakened, please enter and enjoy.

MODEL PHOTO - FIBERGLAS HALL
THE FIBERGLAS ABSORBS LIGHT - BRINGS CURIOSITY TO THE SPACE AROUND AND PROTECTS THE SECRETS



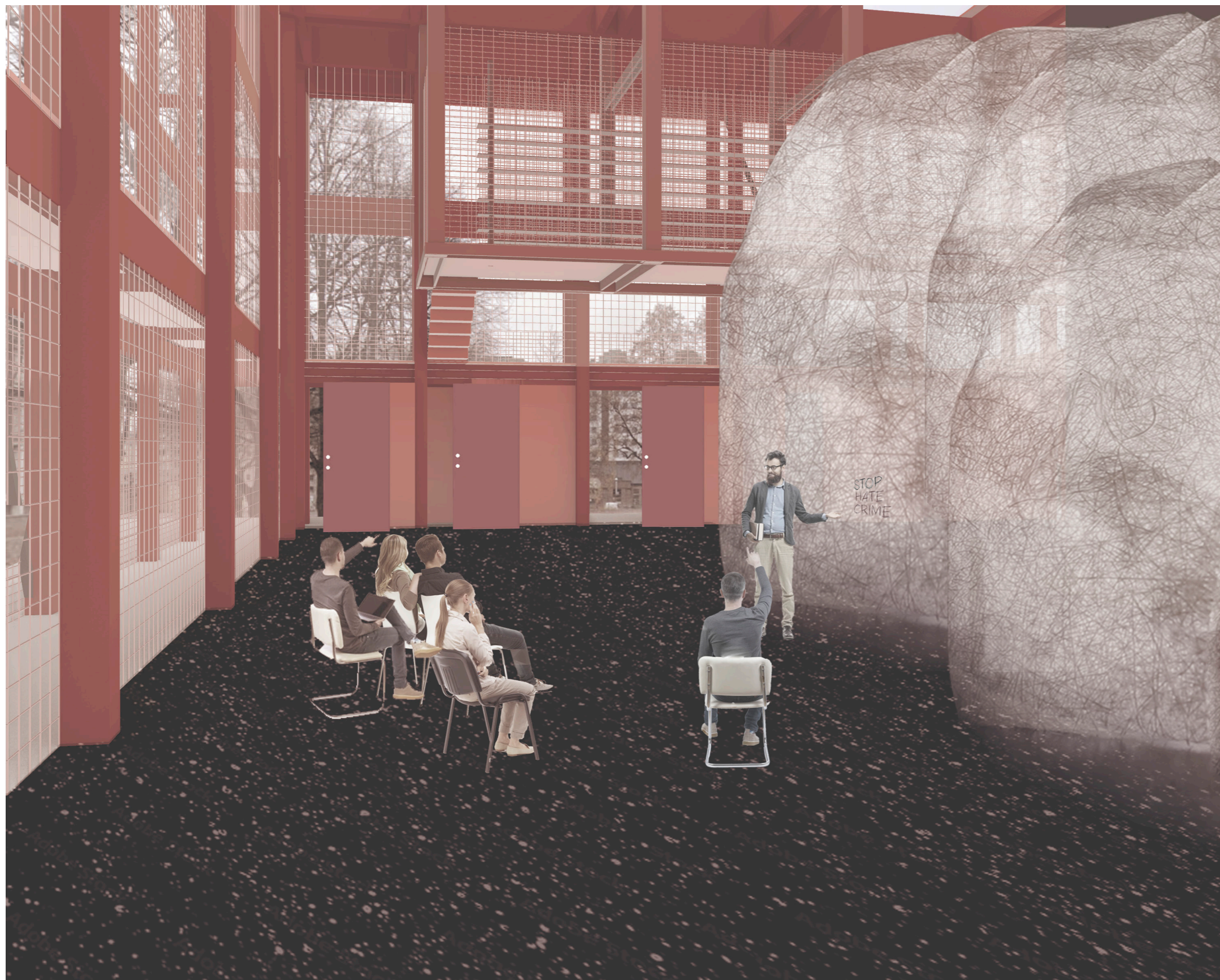
The fibreglas hall is a space for dragshows, dancing and big choices.

Once your curiosity has taken you here, you see a small opening into a black space.

You can choose to stay, og continue. You might end up revealing a side you thought you didn't have.

And meet others who are just like you. And your are free to hide, to keep your secret.

MODEL PHOTO - INTERIOR
INSIDE THE FIBERGLAS HALL - SUDDENLY A ROOM APPEARS. YOU CAN MEET, HIDE, EXPLORE



Although Peter Munch Wang was prohibited to live his life due to the past laws, times have changed.

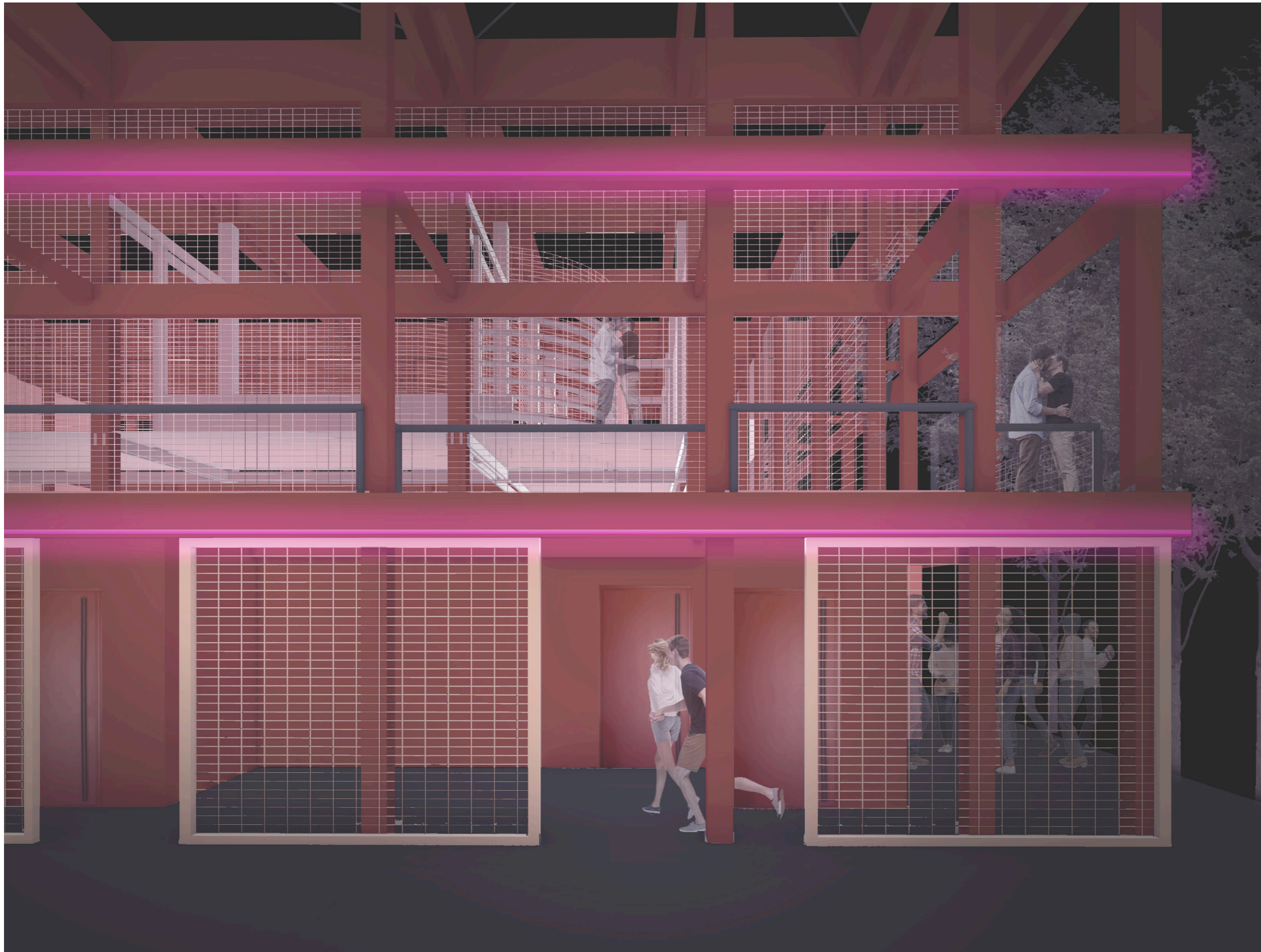
The Molly House is a free space during daytime.

The neighbours:
The Oslo College of Music
The Oslo Police College
The Oslo College of Theology

...are free to use the space.

Could the architecture contribute to a deeper and more meaningful lecture, concert og mass?

3D MODEL AND PHOTOSHOP: INTERIOR
DAYTIME: LECTURES WITH THE POLICE COLLEGE



In the evening this space could be filled up with curious, happy, social party people.

The balcony is a needed lifted outdoor space, and can function as cruising spot, which was a normal hook up spot in subways or train stations. In this building you have view both down to the couple just arriving, and up to the couple who found each other in the hanging construction where tea and literature is situated.

If we jump one hour back they might have met at the balcony.

3D MODEL AND PHOTOSHOP: EXTERIOR
THEY MEET IN THE LIBRARY AND ENDS UP ON THE CRUISING AREA - ANOTHER COUPLE HAS JUST ARRIVED



In the library section a drag queen is reading stories for kids, a phenomenon called Drag Queen Story Hour, introduced by Michelle Tea in San Francisco in 2015.

The kids might learn something more important than the just how the fairytale ends.

And if one kid asks why the book shelf turns into a tea station, or why the grid in the ceiling is uneven, the drag queen might tell the story of Peter Munch Wang.

3D MODEL AND PHOTOSHOP: INTERIOR
FIRST FLOOR / LIBRARY: DRAG QUEEN STORY HOUR



The basement is Peter Munch Wang's darkest secrets. It's dark, perfect for hook ups and culture.

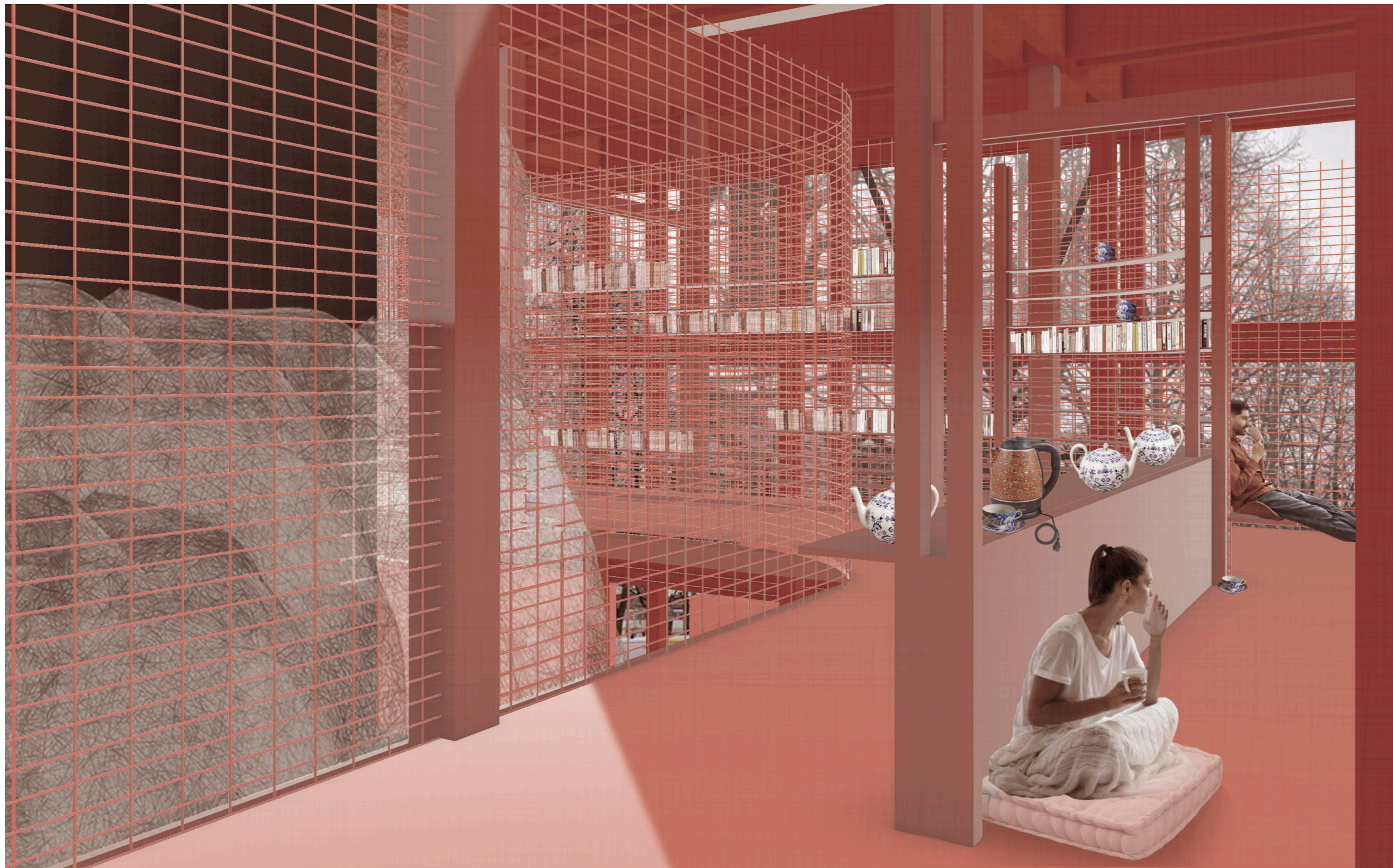
The sauna typology is present with 500 mm. tall wooden benches, as a reference to a typical meeting spot for homosexuals who would like to keep their secret to themselves.

If you want to go further into the darkness small niches are molded into the concrete for privat hide-out's.

This basement has a seperate exit/entrance if you want to be descreet.

The elevator takes you down if you need that. Oslo's only fetish club had to close it's doors, as it was not suitable for disabled.

3D MODEL AND PHOTOSHOP: INTERIOR
BASEMENT: TYPOLOGY: SAUNA - USE: SECRETS, MOVIES, MEETINGS, HIDE, EXPLORE



The final image is the day after.

A lifted space above yesterdays noise. If you want to contemplate about last night.

Or if you don't like late nights and prefer early mornings.

The daylight pours in through the glas and mesh, but the big, dark secret is still present.

3D MODEL AND PHOTOSHOP: INTERIOR
FIRST FLOOR: TEA AND LITERATURE - CONTEMPLATE / DRINK / READ