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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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.
The title of my project is ‘Commemorating the atelier’ 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 specificness 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’.
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’
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 analysing 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.

?thesis question
The space to produce in becomes the actual art itself. One of Vilhelm Hammershøi’s famous interior painting series from his apartment and studio 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 1993.
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"

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

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

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

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

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- "clan." Of modern structures from 1711.

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 garer "take care of, protect, save, spare, rescue," from Frankish waran "to guard" or some other Germanic source (compare Old High German waran "take care"), from Proto-Germanic *weran "to protect, guard," from PIE root *wer- (3) "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, kvartet Tunnbindaren from 1965.
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
In the 2015 project by Dogma "Communal Villa: Production and Reproduction in Artists’ 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.
Imagining new ways to live / Exhibition and seminar “Wohnungsfraue” held by Haus der Kulturen der Welt in 2015

References and literature

Audio /
Lectures from the seminar “Wohnungsfraue” (2015) on the theme of housing, held by Haus der Kulturen der Welt

Books /
A History of Collective Living
Models of Shared Living: ETH Wohnforum (2019)
“KKV - Konstnärernas kollevtiv 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 /
“Robust - Reflections on Resilient Architecture” by KADK (2017)
“Type and pattern in the design of collective housing; comparing ideas on the design of small-scale collective housing by Oswald Mathias Ungers and Christopher Alexander in the mid 1970’s” by Johannes Marttina and Philip Shelley (2019)

Archive sources /
Stockholmskällan, digital archive
Ark Des, digital archive
Stockholms stadsmuseum, digital archive
KTH-, Stockholm City- and Ark Des library
Stadsbyggnadskontoret (The planning office), “Bygg- och projektämnen”
Riksarkivet

Legislatory strategy documents /
Kulturförvaltningen’s “Ateljéstrategin 2017-2020”
Plan program and structure plan Lövholmen (2017 / 2018)
Transit Kulturinkubator, “Förstudie av infrastruktur för konstproduktion i Stockholmsregionen” 2017
Robert Stasinski for Stockholms Stads Kulturförvaltning, “Bland ramverk, huljen och gränser - Översyn av Stockholms Stads ateljéstöd”, 2018

Discourse
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 of 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.
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.

In the wake of Normalinstreglingen, 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, Skärholmsområdet, Värnamn, Hörnsberg, 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 1960s-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 sculptor Christian Eriksson
1905–1911
Still in use
III...

atelier; then operating both on a private, sometimes shared, and public level. The opportunity to share whilst maintaining a personal space or they made it possible to balance living and working. The atelier types from this time period share an attention to the specificness of the program later Konstfack. The atelier spaces for the Academy and as a means to solve the housing crisis and a result of a ideology of partly self-building (“egnahemsrörelsen) promoted by Hawerman, designs the school of Konstfack, the University of Arts, Craft and Design (previously Tekniska Skolan), included the education for architecture, crafts, sculpture, art, etc. Situated in the block of Beri-kvarteret, the Salomon August Croix, the saloons of “De la Croix hotel” was a node for cultural activi-

ties in Stockholm at the time. The building was in the late 1930s demolished in the “Norrmalmshöjden” and replaced with Sverigehuset (now commercial spaces for the store Uniqlo).

The architects Axel Anderberg designs the atelier (and later also home) for sculptor Carl Eldh. In 1967 the atelier residence is converted and conserved as a museum.

The architects Axel Grané and Ernst Hirsch designs the conversion of an old church for the poor from the 1800s in Kvarteret Överkikaren on Södermalm, into an atelier space. The architect Albin Brag designs the residence, home, and atelier for the artist couple Sigurd Hjertén and Isaac Grünewald moves into the top floor apartment and will come to use the attic room as their atelier work-

pace. Many of their famous paintings are produced here, with motifs of both their exterior environment as well as the view over Söderbygden and Södra.

The architect Ragnar Östberg design the atelier (and later also home) for sculptor Carl Eldh. In 1967 the atelier residence is converted and conserved as a museum.

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The artists in the 1950’s demolished in the Norrmalmsregleringen; Mäster Samuelsgatan 41 (painter Gunnar Johnsson’s atelier, in a former church room). The church room has been the workspace for artists Egon Möller-Nielsen and Hodge Forsman. Since the 90’s artist union “Fjällgatan” has used the spaces in the block for art production purposes. The church room is now a scholarship atelier (stipendieateljé), a collaboration between Konstföreningen’s hus for Järnväg AB’s count on Stadsgårdskajen, Södermalm. The artist couple Sigurd Hjertén and Isaac Grünewald moves into the top floor apartment and will come to use the attic room as their atelier work-

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Pl. 2.

Ateljéns gavel.
I röstet Maj och Juni ur årsidarekolven i Skandinaviska Banans hall.

Pl. 3.

Från föreningarställen.
Johan Skyttes hus / Anders Zorn’s atelier
Atelier and home
Södermalm’s 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, Master Samnelsgatan 44
By: Carl Stål and Johan Adolf Hawerman
1868
Demolished in the “Norrmalmstorg” in the late 1950’s.
Egon Möller-Nielsen's / Helge Franzen atelier / former church room for the poor
Kvarteret Dihlström, 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
1950-1980 / art and institution and democracy / democracy is the institution of art

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.

so years before my aunt was born in 1953 most of a then new housing typology; “The artist flat” Konstnärsbostaden had been completed by the public building companies as part of the construction of the welfare state. The Konstnärsbostaden 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 is designed the residential building includes atelier residences with adjacent gardens. The residential building was later transformed into a condominium and the program of artist and art production was lost, now it is merely used for residential purposes.

1955 - 1957 / 1974 / 2019 / The communal state housing corporations of Sveriges Bostäder, Familjebostäder, and SIB 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-studion (work, live, center) implements the new suburban schemes of; i.e. Hisingen, Björkäger, Hagalund and Högskog and a new typology of the atelier residence arises (konstnärsbostaden). This is in response to the new state of insufficiency in art production space.

On behalf of KRO and Stockholm stad, architect Bengt Hidemark designs a residential block including atelier residences in Västertågsleden in Björkäger and rent-regulated apartments. In the ground floor level, sculptor ateliers are placed, titled 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.

Stockholms Stad Sällskapsbyggnads verket atelier residences in Modernen str. Stockholm. The residences are villas, incorporated with one atelier space. A journal film/documentary society information, documentation or propaganda advertises the event in 1955. Now the villas are no longer programmed for artists and the production of art but merely used for residential purposes.

1955 / 2016 / 350 The Machiavelli house by Kina Söll at Strandvägen in Stockholm. The building is designed by architect Peter Celcing is commissioned to design The house of culture workers are now active in the building. However, their future is uncertain. The building is a collaboration between Niklès Ståhl Phd, Jean Trumm, PGU Utvand arch museum director Pontus Hublin. The exhibition is constructed on site, thus transforming the art gallery into an atelier. The threshold between the production and consumption of art is diffused.

1955 / 1969 / 1984 / 2019 / Konstnärsens kollektivverksamhet (The collective production of the arts) KKV is founded in 1969. The organization establishes itself as a demotic concert at Rosenkvarteret 28-30 where they reside until 1974, where they are forced to leave the building. They move their operation to Planavägen in Sollentuna to the abandoned industry building for Svenska Precitionsverktyg, a building designed by architects Backström och Reinus in 1955. KKV offers space to work on large scale art (monumental ateliers and project ateliers) and holds large and expensive machinery in workshops for different levels of artistic production (a print, sculpture, 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 2019 and replaced by housing. KKV will from 2023 operate in Fanö, in Tekniska e office spaces “Teknstad” together with SITE.

1956 / 1974 / 1995 / 2019 / The inauguration of Kulturhuset takes place. Designed as the public space in the demolition process of Norrmalmsregleringen, the architect Peter Celsing is commissioned to design The house of culture, as a counterweight to the growing commercial forces of the city, and a response to the last spaces for the production of art in the city. Kulturhus is thought to act as the institution for culture in Stockholm, with the spirit of the street and the possibilities of the workshop.

1955 / 1956 / 1969 / The abandoned industry building for Svenska Kapskyddens fabriken in Vårbyhamnen, Södermalm, is purchased by the culture collective, Kapskydd after their exhibition "Arteri" at Moderna Museet. 30 culture workers are now active in the building. However, their future is threatened by nearby urban developments.

The list:

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Finally, independent initiatives became important for the following development. The founding of KKV, “The artists 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 outskirts to the city center, a space that indicated the industrial, specific, collaborative, and monumental requirements for the work.
"The artist flat" duplex groundfloor apartment in a long block
Strandiden, Hässelby
By Svenska Bostäder and Jöran Curman
1955-1957
Now residential
"The artist flat" top floor apartment in tower block / Jōckum Nordströms ateljé
Tupphuset, Högdalen
By Familjebostäder and Curt Strehlenert
1956-1960
Now residential
"The artist flat" detached house
Snömakarvägen, Åkeshov
By Stockholms stad småstugbyrå
Journalfilm from 1951
Now residential
Björkhagen

Inom hörnet till höghusets lågare strå-
vun mot båtiden ligger Markus-
kyrkan. Björkhagen, som gick stads-
delen dessa namn. Detta arkitekts-
niska musterwerk av arkitekten Sti-
gand Lewerentz utmärker en snickar-
lighet som sprängte ut jorden själv.
Arkitektens mening var, inte som
traditionalist, att kyrkan skulle be-
hålla omgivningens och motorti-
lighet med höghuset som grannen-
arnas passos in i naturen.

Kyrkan byggdes med stor om-
sorg och hastverksmässighet. Varje
dag övervakat av arkitekten själv.
Markuskyrkan invigdes 1960 och är
Sharpmucks församlingskyrka.


Björkhagen

Björkhagen reser sig höghuset i centrum med kraft mot himlen. 
Läget på långt håll för att annonsera stadsdelens centrum.
Huset, 15 våningar högt med en antiktad utformning, stades
av arkitekten Georg Varhelyi 1954 för AB Svenska Bostäder och
var då Stockholms högsta hus. Det byggdes som ungdomsho-
tell, bostäder med smalhus, daghem och medborgarhus.
Centrum har senare kompletterats med flera byggnader för
kommersiell och social service. Tunnelbanan når man idag via en
benigohet över Mälsmästaren, blivit många bestämda ställningar
kantad av små butiker.

THE STOCKHOLM ARCHIVES

The artist flat top floor apartment in a long tower block
Duggreget 5
Björkhagen
By Svenska Bostäder and Georg Varhelyi
1956
New residential

Stockholms Spår är ett samarbetsprojekt mellan

1958.

Tunnmellan clearence Björkhagen invigdes 1958.
The art gallery becomes the atelier

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
The period of 1990-2003 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 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 an 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 networks, event spaces, exhibition spaces, and restaurants. Other organizations in the area are to name a few; Platform Stockholm, Arkitektföreningen Plan q, and Iappen. 30 culture workers are currently active in the area and their activities are now threatened by plans for urban development of Liljeholmen.

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The atelier

1990 / Fångstfabriken, center for contemporary art and architecture, is inaugurated in one of the abandoned industrial buildings of Beckers color factory (the Palmesväska building) from 1951 by AB Industribyggen Kröger & Tolf at Lövholmsgränd 22 in the Liljeholmen area west of Stockholm. The block surrounding Fångstfabriken 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, Arkitektföreningen Plan q, and Iappen. 30 culture workers are currently active in the area and their activities are now threatened by plans for urban development of Liljeholmen.

1990 / The ateljeföreningen (atelier association) G-studion is formed in the abandoned industrial buildings of Gustavbergs pension factory in Gustavbergs parish west of Stockholm city center from 1825, and 1935’s by KF-architect Olof Thunström. In 1992 Wilhelm Kåge started the experiment workshop for the factory (Bygglekhuset), here partners and artists work closely with the industry. The atelier association G-studion currently houses many active artists in the field of ceramics. 90 culture workers are currently active in the buildings and their activities are now threatened by the development of the industrial area of Gustavberg.

1990 / 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 stuff.” Now the laundry building houses Konsthall C’s exhibitions, free exhibition space, ateliers, archive, artistic program, art for schools and research unit.

1990 / Konsthall C, the University of Arts, Crafts and Design, moves to Lilla Frösunda. The discontinuation of the telegraph factory in Telefonplan, Högbergens Transit tusksomkubat

2000 / The ateljeföreningen (atelier association) wgp slöjan is formed in the abandoned office and industrial buildings of the block Palmesväska 22 in Årstaberg. A typology, constructed in 1935-1939 by architect Henry Letholm. In the yellow-classified building wgp slöjan 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.

2000 / A studio collective with atelier space for photography established in the discontinued buildings for SIU, bus depot and head office in Hammarby. Architect Esa Sundahl designs the buildings for Konstnärernas kollektivverkstad (KKV) together with performing arts organization SFK, who form the new network “Konstnärr”! They are granted space in the discontinued office spaces for the Headquarter of Televerket, and the building is named Telesten. Today moves their head office to Saltsjö in 2016. Telesten was built between 1966-1969 by architects Bengt Holmark and Gösta Danielsson and the building received the Kasper Salin Award the same year. The activities are initiated during 1990.

1990 - 2019 / art and the periphery and the city center / art can transform the periphery
Konstnärernas kollektivverkstad KKV (est. 1969)
Atelier workshop and collective
Planiavägen, Sicka, 1984
By Backström och Reinus for Svenska precitionsverktyg 1955
Now demolished for housing (2018)
Konstnärens kollektiverkstad KKV (est. 1969) / The largest productive space for public art shows on the importance of industrial possibilities, with machinery, tools and space.
re-constructing (old) domestic scenes of production
6 case studies

From the archive series I have selected six case studies that represent both an 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 focuses 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 1908-19. It consists of an 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", shows a home-dominated "konstnärsbostad" in Högadalen. 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 Hewerman 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 separated from both the space of dwelling and the place of consumption. The typology is reduced to a mere symbolic token.
interface of domesticity and productivity

View from bedroom niche towards workspace

(OLD DOMESTIC SCENES OF PRODUCTION)
atelier house söder

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

Dwelling
Production
Storage
Interface of domesticity and productivity / View from circular "oasis", the room to rest in, looking into the workspace
Carl Eldhs Atelier

Organization: Private atelier and home
By: Ragnar Östberg
Year: 1918 - 1919
Where: Lögebodavägen, Vasastaden S 64, Bellevueparken Vasastaden
Now: A museum since 1963
Type: Independent atelier building with home extension
Spatial strategy: Live-with
Dominant 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

Plan 1:500
Elevation 1:500

1. Dwelling
2. Production
3. Storage
Interface of domesticity and productivity

View in the livingroom toward the workspace, the desk
Organisation: 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 theme: 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 parquet flooring does not support rough activities such as casting, poor possibilities to separate work from dwelling).
Interface of domesticity and productivity / View through apartment sequence of small rooms to explore in
Organization: Private residential apartment
By: Elias Kessler
Year: 1760
Where: Pustegränd, kv Överkikaren 3a (presumed), Södermalm
Now: Demolished and now offices
Type: Shared residential building
Spatial strategy: Live-with
Dominant 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.
Interface of domesticity and productivity / View from the monumental workshop toward the door to the shared spaces
Independent communal workshop for professional artists

Year: 1955

Where: Planiavägen, kv diplomet, Sickla

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

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

Spatial strategy: Live-nearby

Dominant 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
Interface of domesticity and productivity / View from individual (more domestic) workspace into the shared common workspace in the middle
Plan 1:500

(former) konstfack school

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 "Norrmalmsregleringen" in the late 1950’s
Type? School building and roof top atelier workspace
Spatial strategy? Live-nearby
Dominant 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.
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
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.

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

Carl Eldh’s atelier: This project has influenced mine with how it handles different geometries and program. Furthermore, my project too works with combining space in ways that generates interesting thresholds.
Non-hierarchy rooms

Pustegränd s / 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 each other
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.
the (long) figure in the landscape
The site for my project sits in between the neighborhoods of Bredäng and Mälarparken in a planned for new area called Mäläräng, 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. Mälarparken with their villas, and Bredäng with their scattered long blocks and row houses.

In the proposal for Mäläräng they aim to redefine the traffic node and develop the hill and in 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 1882
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 / Mälarhöjden’s “Build-Your-Own-Home movement” 1935

The figure and the (civic) landscape / Bredäng’s “Million-Programme” housing complexes 1965
THE (LONG) FIGURE IN THE LANDSCAPE

Overview / Sketch over aerial photo
The passive and private villa typology/
Photograph from site, Bredäng, February 2020

The garage as a productive reminiscence/
Photograph from site, Mälarhöjden, February 2020
THE LONG FIGURE IN THE LANDSCAPE

Model photo/cardboard, wood, paint / Scale 1:500
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 soder, 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.
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

THE LONG FIGURE IN THE LANDSCAPE
Program Level 0
- Heavy machine workshop
- Heavy mounting / exhibition space
- Workdesk
- Loading dock
- Storage
- WC

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

Program Level 2, 3, 4
- 20 rooms for dwelling
- Wintergarden studio
- Light studio
- Tiny kitchen
- Roof top garden
constructing (new) domestic scenes of production
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 tied 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.

To manifest the in between, 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).
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.
Above / View from when coming on the street looking into the workshop and up toward the villa

Left / Plan / Level 0

- Heavy machine workshop
- Heavy mounting / exhibition space
- Workshop
- Loading dock
- Storage
- WC
Program Level 1 / Exhibition space
Light machine workshop
Shared studio
5 private studios
Laundry
Shared kitchen
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
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, while during dinner tenants inhabit 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.
Above / View from casting workshop to the shared kitchen and to the workshop room into the landscape.

Left / Plan / Level 1

Program Level 1 / 
- Exhibition space
- Light machine workshop
- Shared studio
- 5 private studios
- Laundry
- Shared kitchen

Workshop space
- Library
- Guest study
- Veranda and gardens
- WC
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.
Above / View through the rooms for dwelling, extending into the wintergarden and the tree tops.

Left / Plan / Level 2, 3
Long section / Program color

Program Level 2, 3, 4 /
- 20 rooms for dwelling
- Wintergarden studio
- Light studio
- Tiny kitchen
- Roof top garden
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.