

Galtabäck artist residence

Spaces for withdrawal and unconditional creation

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Examiner: Björn Gross
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Acknowledgements

A Special Thanks to:

Mikael & Björn for their guidance.

Friends & family for inspiration and support.



2022
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Student background

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	<i>ARK641 Masters thesis preparation course part 2</i>
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	<i>ARK137 Future housing inventions</i>
	<i>ARK605 History, theory & method 4</i>
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Physical models

1:400, 1:100 & 1:20

Abstract

Artists, writers and various creative practitioners can apply for allowances, grants and stays at residencies in different lengths. These accommodations provides opportunities for short term cultural exchange between participants, host and their culture, while providing possibilities for individual creative development and networking.

Contemporary residencies are diverse and unique in their setting, profile and prescribed outcome. We see tendencies of various forms of residencies providing dwelling and studio space having been allocated in peripheral areas since the early art colonies to this day, where contemporary residencies witness of a potential greater public interest in escaping modern commodification. There are no artist residencies in Halland today, although the characteristic lowland along the coastal line of Halland demonstrates peripheral peculiarities with much desirable qualities for established and emerging artists seeking for change of scenery, cultural exchange or temporary withdrawal.

But in peripheral regions where natural phenomenas constitute the greater part of the immediate surroundings, human activities are easily overlooked. The thesis aims to explore how a residence providing temporary withdrawal and cultural exchange between parts can materialise in a peripheral context, without undermining a place identity that individuals and groups orient themselves towards and in relation to.

The thesis includes a design proposal driven by a research by design methodology that explores how a peripheral artist residence in the light of increasing diversification of residency models can take expression and benefit from the cultural exchange in the specific peripheral context of Galtabäcks hamn, situated south of Varberg.

Keywords: Artist residence, periphery, place, identity

Table of content

	Title page		1
Foreword	Acknowledgements		2
	Student background		3
	Abstract		5
Part I	Introduction	Academic framework	9
		Built references	17
Part II	The site	Site analysis	25
Part III	Proposal	Project description	35
		Overview	38
		Program	44
		Models	46
		Drawings & visualisations	48
		Details	66
Part IV	Conclusion	Discussion	89
		Bibliography	92
		Images sources	93

Part I

Purpose & Aim

The intention with this thesis is to discuss how a building proposal of an artist residence aiming for cultural exchange between participants, host and their culture, can provide unconditional opportunities for individual creative development. The thesis further aims to explore how a residence of this kind can materialise in a peripheral context, without undermining a place identity that individuals and groups orient themselves towards and in relation to.

Research questions

How can spaces for unconditional artistic exploration, withdrawal and cultural exchange be incorporated in a residency for multiple partitioners?

How can an artist residence materialise in a peripheral context sensitive to change?

Methodology

This master thesis is driven by a research by design approach. The thesis is divided into three main phases. First (I) introducing a theoretical body of knowledge through literature reviews, secondary research, theory, problem statement and analysis of built references. The second (II) phase describes the context of the design research in the form of a site analysis. The third (III) phase is a design proposal anchored in the previous phases, explored using physical models, drawings and complementary digital modelling in repeating synthesising and evaluation loops. The fourth (IV) and last phase are concluding words.

Phenomenology has been used as a tool to address site specificity from the perspective of place as a diverse and subjective experience. With this understanding, the design process came to be about atmosphere and the spatial experience of a proposed building and the context in which it belongs.

Delimitations

The theory focus on identity and place theory. The thesis does not strive to dictate how a building should relate to places from a general point of view, instead directing the focus to the particular context of the design proposal with suggested program. The site complies an exemplary test ground for the purpose of the research field and was chosen on that ground.

Background

Today, both national and international artists can apply for grants covering a studio, residence and additional subsistence costs for varying length through the Swedish Arts Grants Committee (Konstnärsnämnden, 2021). Additionally, multiple foundations and organisations offer residence scholarships for various artistic disciplines throughout the nation. Some focus on location specific work while others give the opportunity to develop working methods and forms of artistic expression, from a time span of a week to a full year (Konstnärsnämnden, 2014). It's not unusual that artists after higher education see residencies as first steps in building up an artist career. At the same time, more established artists take time out mid-career to visit residencies.

The opportunities are twofold, firstly residencies are an invaluable source for short term cultural exchange with their host and their cultures, while simultaneously providing insights to the background of each participant. Each residency program are unique in setting, accommodation and prescribed outcome. Generally there are six types of residencies where the profile set the basis for their program. (1) 'The classic residency model' is governmental founded residencies centered on the development of the artist and art work. (2) 'Residencies connects with institutions and festivals' are extensions of the well established institutions that profit from closeness to an active art environment with its professional management. (3) 'Artist led residencies' are based on the priorities of the founder and are often centered on a specific art network or field of work. (4) 'Research based residencies' use the process of research to create the experience of a residency. Solutions and issues are created from the established research field. (5) 'Thematic residencies' are united by being beyond artist development alone. Instead the participants are asked to contribute to a specific theme. (6) 'Production based residencies' gives the practical material, infrastructure and competence for realising a specific project. Many of the discipline specific residencies are in this category. Contemporary trends points towards a diversification of partners, stakeholder and pluralistic residency models. (European agenda for culture, 2014)

The first wave of artist residencies as we know them today arose late 19th century. In the same period artists collectively settled in the peripheral countryside in order to realise artistic ideas (Transartis, 2021). We see tendencies of various contemporary retreats and artist residencies still being situated in peripheral yet easily reachable areas, not seldom with sustainability profile and without request of specific profession. This is potentially a result of a greater public trend in escaping the modern commodification and rhythm of the city together with an increased environmental awareness.

The role of the studio is also discussed as being twofold, it is a space for reflection, study and solitude where the learned artist can withdraw, while simultaneously being a space where the artist is invited into exploration. One can say that there is an intimate reciprocal relationship between creation of art and the flexible production of their work environment (Sjöholm, 2013). The potential with an artist residency is to encourage individual creative development by combining spaces for retreat/contemplation with

discovery/production. But, to host several participants and encourage habitual social interplay, opportunities for knowledge exchange and networking must not complicate the individual creative process. With this background, the site for the design proposal was decided upon.

There are currently no residencies for artists situated in Halland, although the region has peripheral peculiarities with much desirable qualities for established or emerging artist or creatives seeking for environmental change, exchange or temporary withdrawal. In addition, the region have already had financial support for emerging artist to travel abroad.

Theory

Christian Norberg-Schulz's theoretical works since the 1970s appear as the most comprehensive attempt to apply a phenomenological perspective into architecture. A discipline known for critically examining experiences and the significance things have in our experience of the life-world (Dehs, 2011). Among an extensive amount of work, his writings concerning place and identity are of particular interest. His work is heavily based on the writings of Heidegger, who implies that there is a close relationship between place and people. From the expression 'takes place' we understand that place and life is a unity. 'Life does not occur in a void, it is enacted in a locality. All these locations are places that we orient ourselves towards and in relation to and therefore needs to have an identity' (Norberg-Schulz, 1994). Further, 'Human identity presupposes identity of place, and becomes moreover the basis for belonging' (Norberg-Schulz, 1980). From a phenomenological perspective, places can therefore equally be understood as social constructions, where a locality can have different significance for each individual depending on lived experience.

In 'Perspectives on Landscape Identity: A Conceptual Challenge' (2011) the authors discuss place identity assigned to landscapes departing from the differentiation between existential, spatial, personal and cultural identity. The uniqueness ascribed with a place can range from being seen as the presence of cultural and religious features, reasons to personal belonging such as biography linked to a place, to ascribed spatial character that enables orientation, ordination and sense of distance. Clearly, not only physical objects are of issue but also social aspects, past events and memories attached to the physical landscape. Each of these identities confirms the 'I' and 'we' feeling of individuals and groups (Stobbelaar, Pedrolí, 2011).

The writings of Gion A. Caminada can further nuance the significance of place identity. In 'On the path to building' (2018) he is confronted by the duality of local traditions and universalisation. He describes how a lot has changed with modern utilities as life has become easier. 'The new world is extremely important because otherwise we would have remained back still, but at the same time, the presence of the old world teaches us how to react' (Caminada, 2018, p. 61).

Problem statement

Wherever people have grown up and past events have taken place, locations witness of personal and collective identities that individuals and groups orient themselves towards. Clearly, in peripheral regions where existing human activity is easily overlooked, human interventions bearing new initiatives and ideas will eventually be developing the place identity. But if the qualities of the place are considered important for the present and future, new initiatives should arguably be taking in the preconditions of the site departing from the diverse understandings of a place identity.

Built references

Werner Neuwirth, Atelierhaus, Vienna (2021)

Atelierhaus C21 is a mixed use residential building located in Vienna, Austria. The building host studio spaces ranging from 40 to 120 sqm. Each of the units have a main area with double ceiling height designated for creative work, a sanitary module with connections for kitchen and an additional dwelling zone that spatially separates work from withdrawal. The general layout favours multiple disciplines.

Peter Zumthor, Atelier Zumthor, Haldenstein (1985)

The Atelier Zumthor is situated in the centre of the village Haldenstein in Switzerland. It is built in conventional timber construction clad in a cabinetry-like layer of vertical larch-wood battens. The scale and proportion of the building blends well into the surrounding, while simultaneously having its own identity of simplicity and repose. The closed expression with a subtle yet defined entrance on the long facade disclose the nature of the facility. A space for material exploration in solitude.

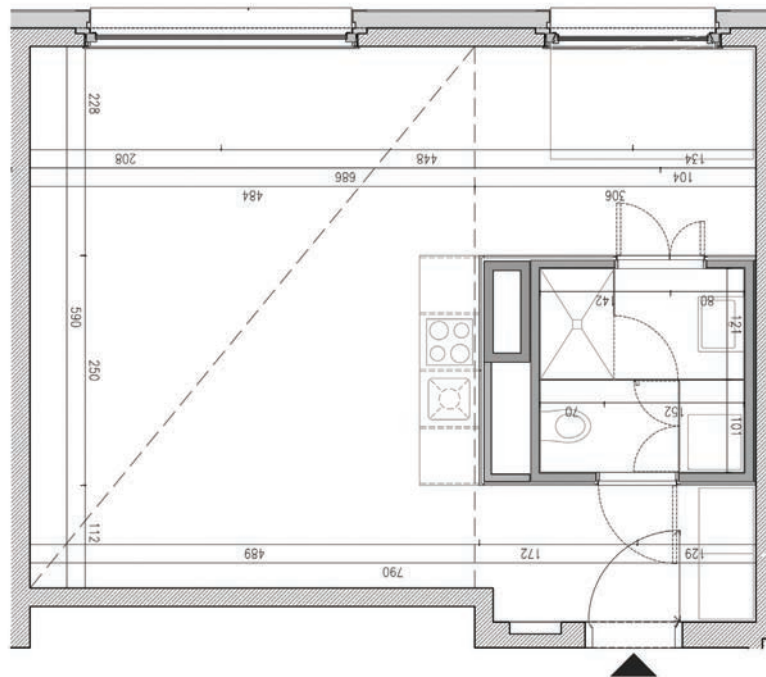
Jan Gezelius, Flyttfågelmuseum, Ottenby (1961)

The museum for migratory birds at the outer post of Öland placed just by the peripheral natural reserve of Ottenby. Jan Gezelius was very committed to buildings and the landscape around them. Often proposing small interventions with a great understanding of the place. The building witness of the special character of the particular site. Strong winds and ever changing weather. The protruding roof challenge the physics like a kite anchored to the ground. The building stimulates ontological thoughts about things in the world by not only figuring out a relationship, instead engaging imagination and conceptualisation back and forth in concrete experiences of space. The building was described by the architect as if it had happened to land there just like one of the migratory birds.

Conclusion

The built references responds to the research questions in diverse ways. Atelierhaus demonstrates a studio principle with balanced relationship between dwelling and work space. The other references address site specificity from the perspective of place as a locality of life, past lives and as direct experience of the life-world, and succeeds in channelising the unique place identity of their respective site. They are moreover executed with strong sense of integrity.

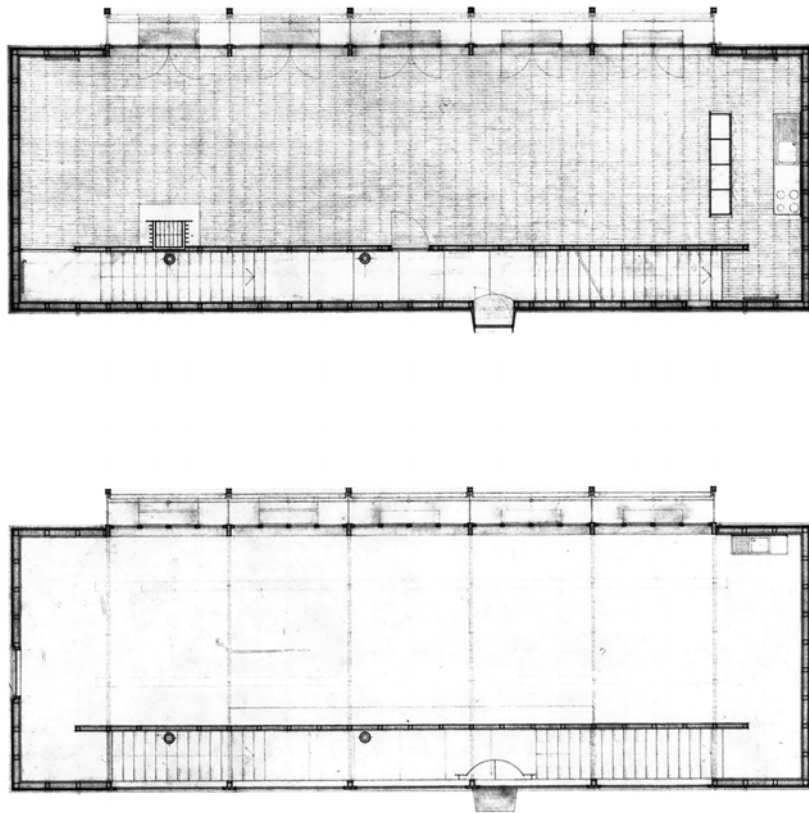


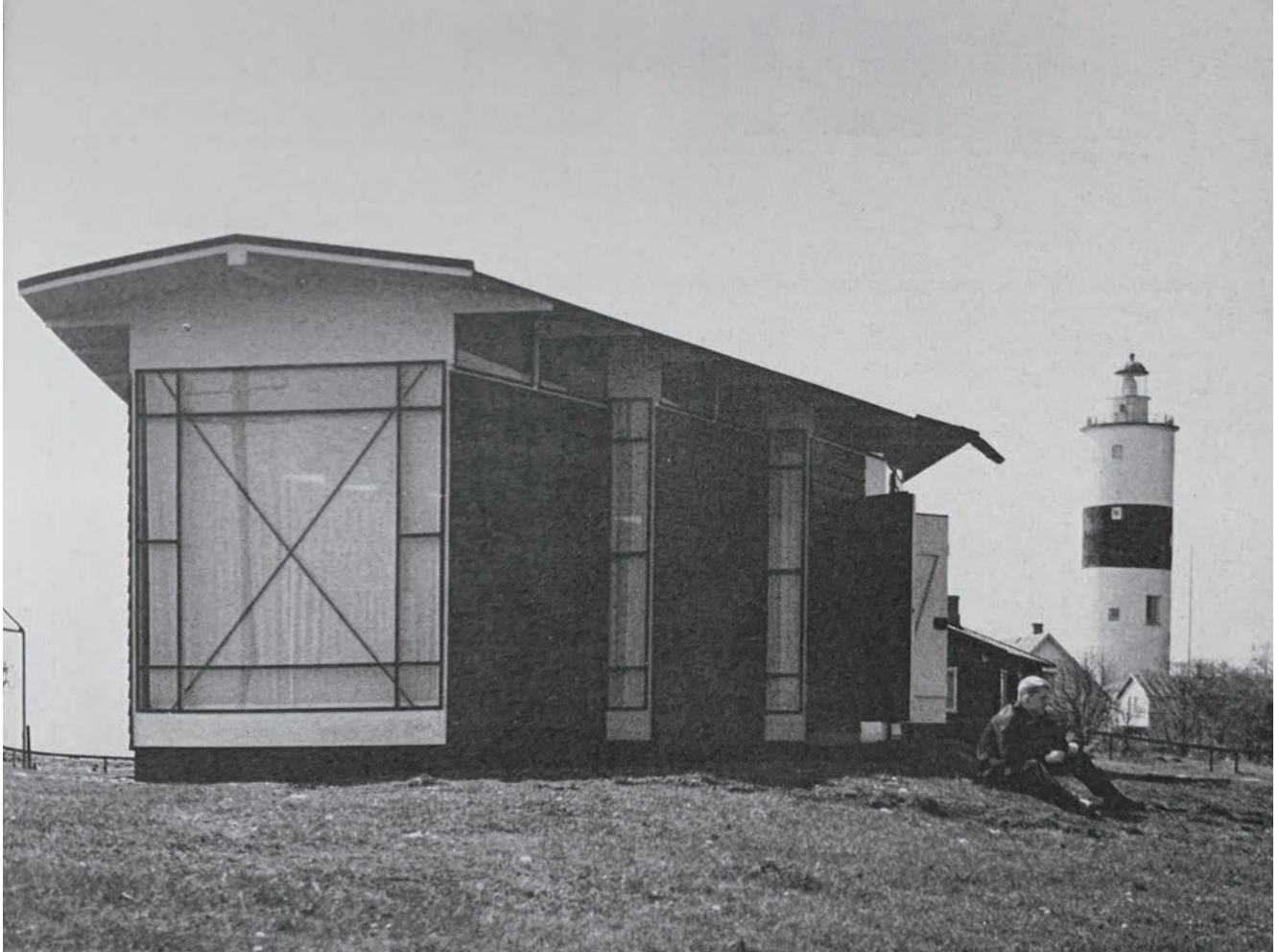




Peter Zumthor, Studio in Haldenstein

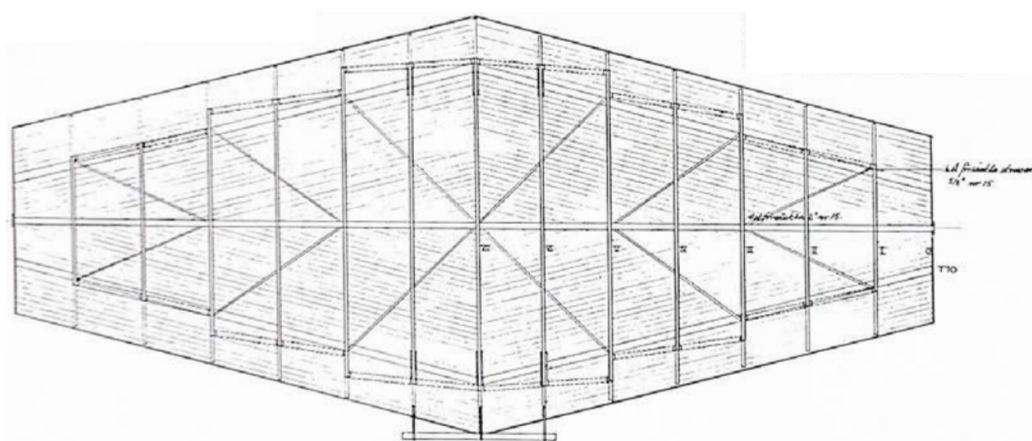
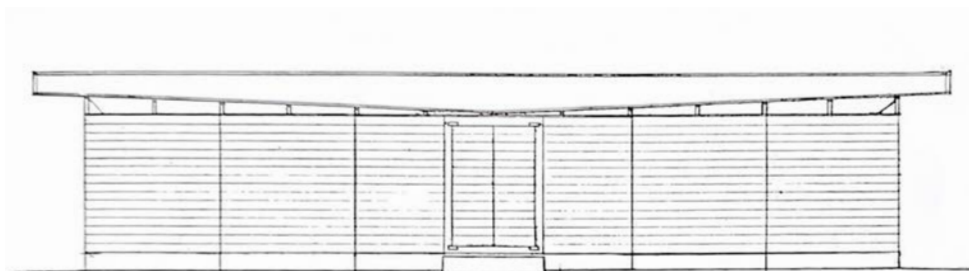
1985





Jan Gezelius, Flyttfågelmuseum, Ottenby

1961



Part II



The outer pier.

The site

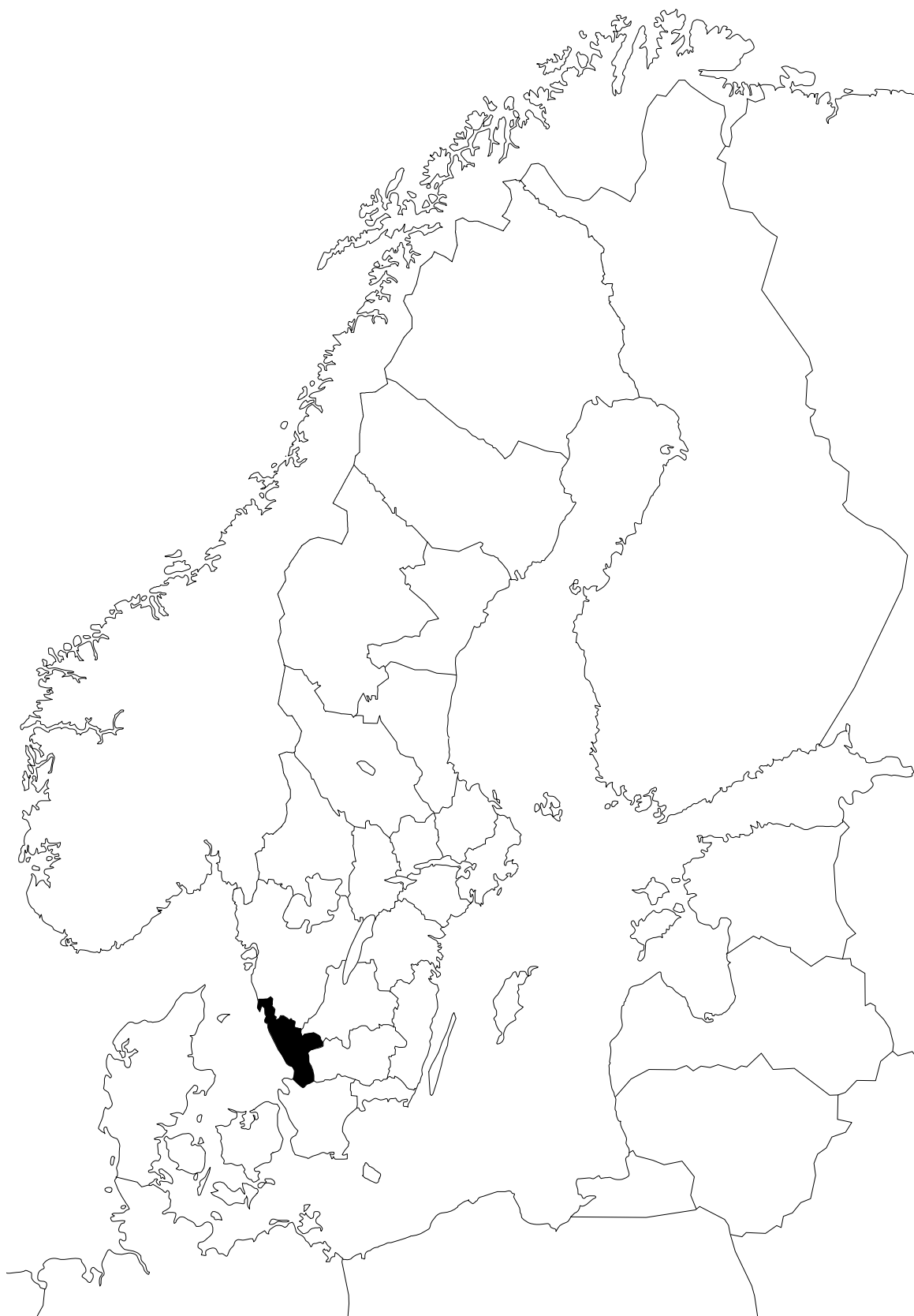
Galtabäck is one of few authentic fishing harbours along the coast of Halland. The region is characterised with grazed meadows meeting the shoreline and heaths with scattered rocks and windswept vegetation. Due to the low land and exposure from the western Kattegat winds the weather can be harsh and ever-changing. The coastline around Galtabäck has a rich wild life and is a protected nature reserve that attracts national bird enthusiasts. Settlements are modest and mostly of traditional vernacular farmhouses and fishing origin (Kulturmiljö Halland, 2017). Due to the low land, the ocean and the spatial configuration of scattered man-made enclosures, the vastness in the landscape is remarkable.

Fishing has been taking place in Galtabäck since the beginning of 17th century. But mostly leisure boats can be found in the harbour these days. The last trawler left in 1966 which marked the end of commercial fishing, yet some local fishing boats still exists and operate seasonally on a local initiative. The first wharf and jetties were established in 1885 and has been continuously reinforced and dredged until 1985 (Mörnbäck, 2016).

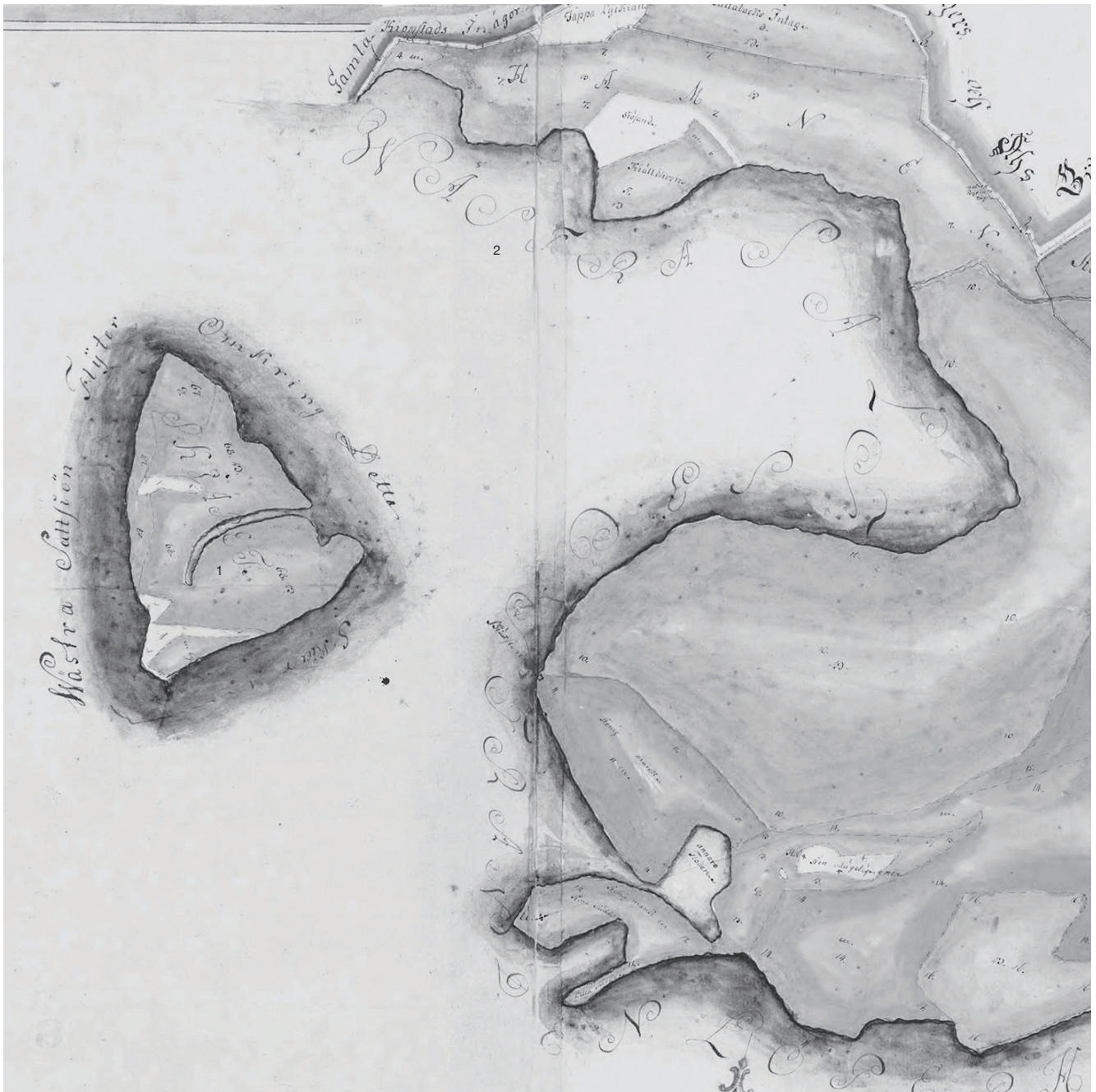
Based on cartography and archive material Galtabäck appears to have had similar character since the 18th century with relative little development in modern times. The place is popularly remembered having always been the same and associated with no more than the activities of fishing and agriculture tied to this particular place. In 1928 two ships were accidentally found in the meadows surrounding the lagoon. Archeological excavations dated them to be from 13th century. Along with additional evidences there are theories supporting that a prominent medieval trading village predecessor to the city of Varberg once existed in the region. During that time the waterline was 1.5m higher (Gerdin, Zedig, 2005). The remnants of one of the medieval ships can be found in the local boat museum while the second ship was reburied after excavation.

The harbour is a isolated enclosure consisting of sheds dating from as early as 1876. Initially they supplied storage for export of fish and grain that was distributed along the west coast. The spatial configuration witness of vernacular development subordinate to the interest of functional export with relative little development after commercial fishing was moved to Träslövsläge.

The sheds are oriented with the longitudinal side towards the harbour and are sealed off by agricultural fields on the other side. At the centre stands the former lifeboat house from 1938 that was converted into a boat museum in 2008. The lifeboat needed weather protection, storage and to have the best possible access to the shoreline. This resulted in an initially barn like structure with the gable opening facing the harbour and was later replaced with a stone building with a integrated concrete ramp that made launching dependant on gravity instead of horses and manpower.







1. 'The skerry'
2. 'The harbour'



- | | |
|--------------------------|------------|
| 1. Galtabäcksskär | 3. Lerjan |
| Protected nature reserve | The lagoon |
| 2. Galtabäcks hamn | |
| The harbour | |

Site map 1:10000



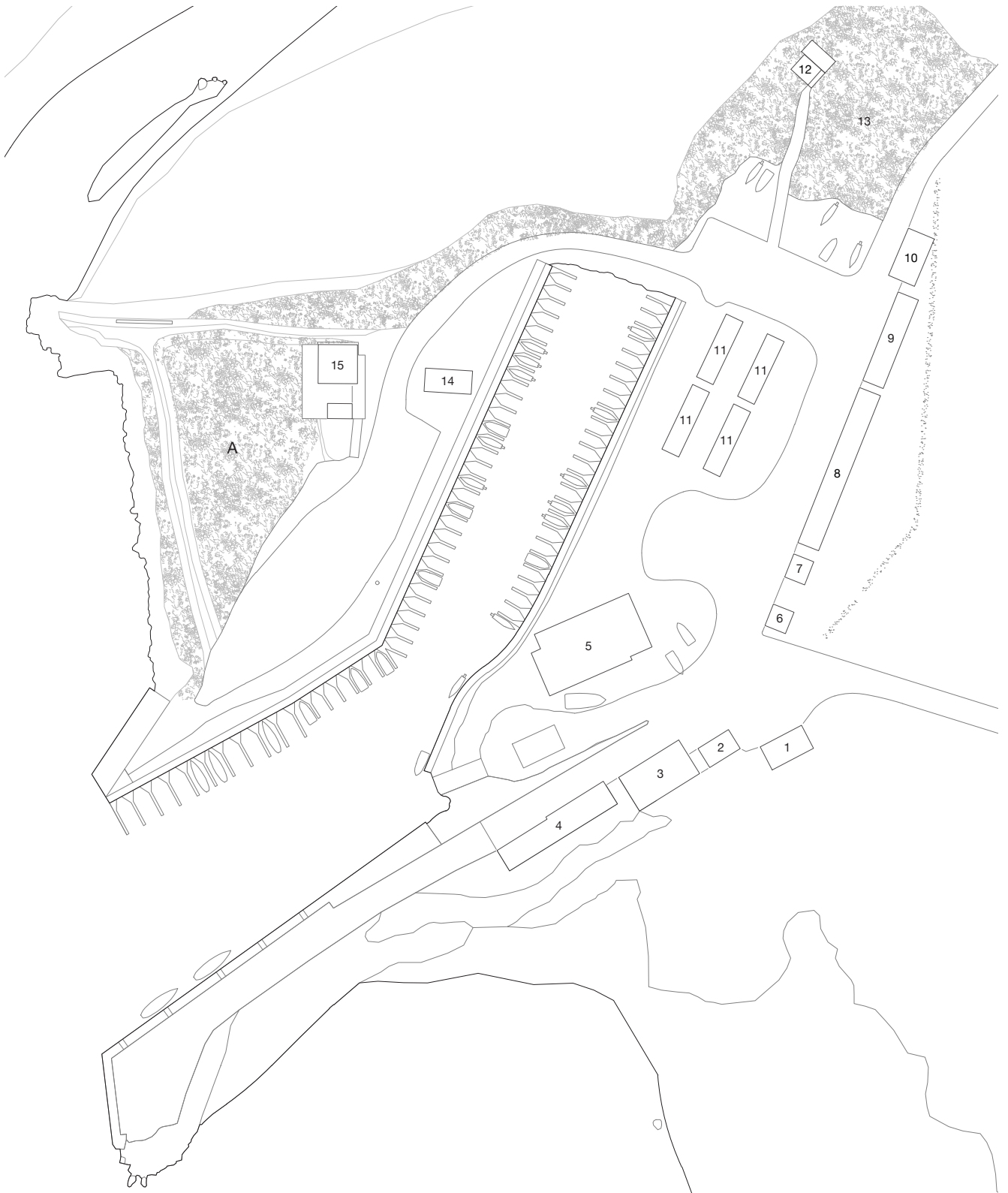
Situation

Figure 8



The new lifeboat house with the lifeboat 'Galtabäck'
visible at the outer part of the pier.

(1) Fishing shed and storage, 1940-60. (2) Fishing shed and storage, 1975-2021. (3) Fishing shed and grain storage, 1876.
(4) Fishing shed and storage, 1940-60. (5) Lifeboat house, 1938, Boat museum since, 2008. (6) Fishing shed and storage, 1900.
(7) Fishing shed and storage, 1920-60. (8) Fishing shed and storage, 1900. (9) Fishing shed and storage, 1975-2021. (10) Fishing
shed and storage, 1900. (11) Fishing shed and storage, 1985-2021. (12) Bird watching tower (13) The first lifeguard boat house,
1900, demolished, 1940-1960. (14) Fishing shed and storage, 1940-60. (15) Boat club house, 1985-2021.



A. Project site

Site plan 1:1000



Situation

Part III



View from Lerjans väg

Dusk

Project description

On the outer pier in the harbour of Galtabäck we find a new gesture in the landscape. Different from the traditional sheds that enclose the harbour. Devoted to the landscape, the new building is an initiative offering space for contemplation and unconditional artistic work. The site is unrelated to any organisation or institutions. Instead, the profile of the residency departs from the absence of domestic and urban character and articulates the qualities of the peripheral and site specific peculiarities. It should therefore not be perceived as an institution, but rather an inclusive dwelling that enable stays in varying length. The participant is offered time and space for creativity and are encouraged to be self-sufficient.

The building pervasively engages in a direct dialog in which it is placed. At first impression, a simply black box with symmetrical roof structure appears. On the other side of the harbour in solitude. Large cantilevering eaves cast a horizontal shadow that extends the horizon and challenge the physics of the ever changing winds of the lowland. Three monitors divide the ridge. The monitors allows daylight to enter, while in dusk light up from the inside. The building is carefully placed on cylindrical concrete plinths wedged in-between the existing interest of the harbour. Barely touching the ground. One enters the building by beginning the journey on a slender bridge crafted by simple materials seemingly found on site, met by a protruding welcoming gesture.

The plan is based on a clear division of private and social areas, where the private studios offer space in solitude with closeness to the untamed nature reserve. The social areas are diverse and offer intimate micro-spaces in direction to the closeness of the harbour. Much like a house, the living room, kitchen with dining area and separate additional rooms have individually unique spatial attribute and view.

The corridor that separates the private studios from the recreational areas, are reached by daylight from the skylights. Daylight reflects its way into the studios throughout the day. The size and configuration of the identical studios are general and allows multiple of artistic disciplines to facilitate. Every studio is moreover equipped with a sleeping alcove, private bathroom, storage and desk directed towards the nature reserve. In addition, the deep window sills with possibility to climb out on a private doorstep can be used as a sitting niches.

Focus has been made to ensure each room has a suitable view, closeness and access to nature in relation to its purpose. Special attention has been put on the treshold of inside and outside. Both exterior and interior are completely clad in wood panelling. The exterior in black painted wood contrasts the building from the surrounding, while the interior in raw unfinished pine wood witness of an interior in contrast to its exterior - warm and inclusive. Window sills are treated as furnitures and should be used accordingly.

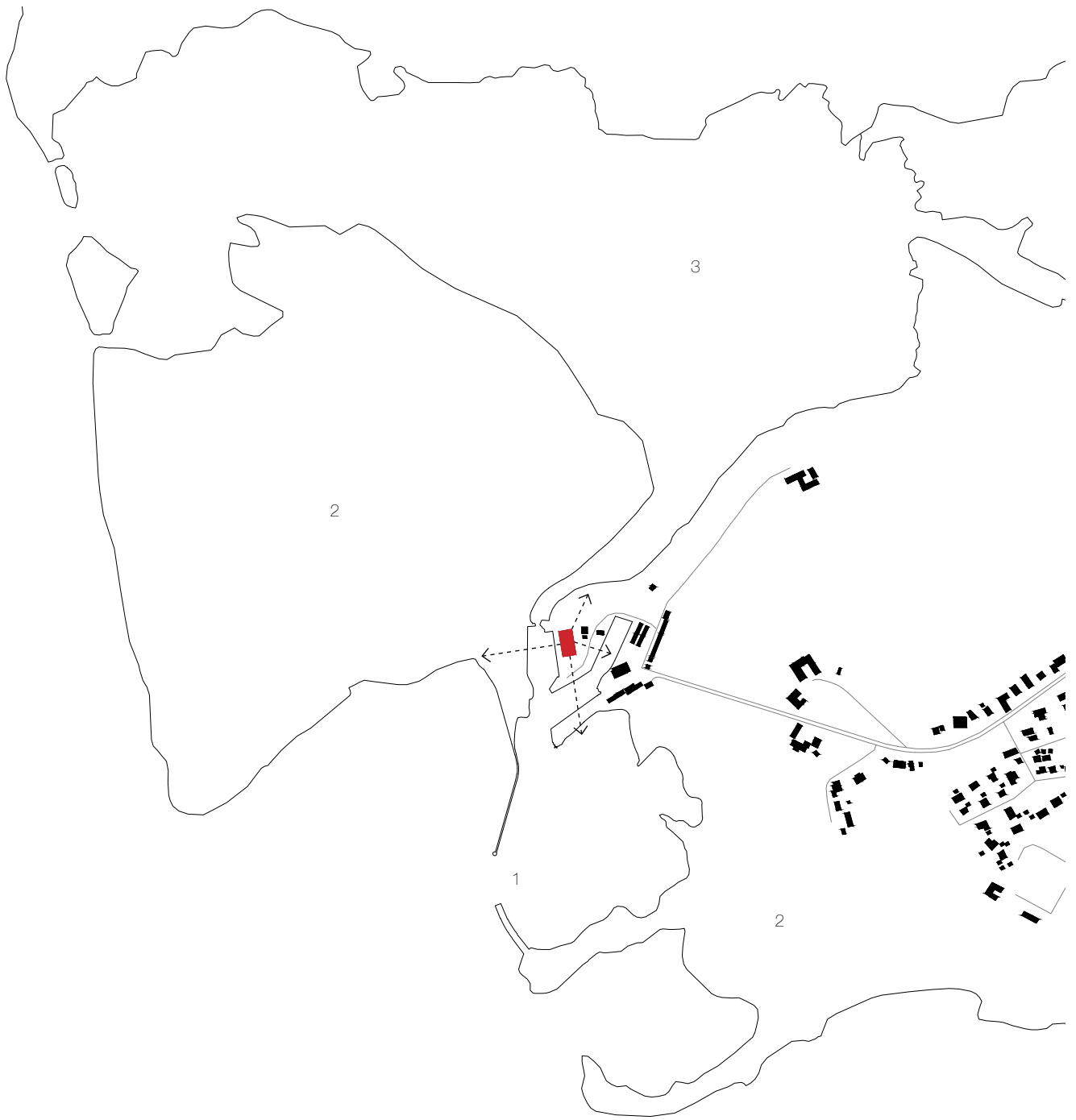


1. View from Ramsåsvägen
2. View from Lerjans väg
3. View from Galtabäck
4. View from Galtabäcksvägen

Site plan 1:15000



Views



- 1. Harbour entrance
- 2. Protected nature reserve
- 3. The lagoon

Site plan 1:75000



Views



(1) View from Ramsåsvägen

February



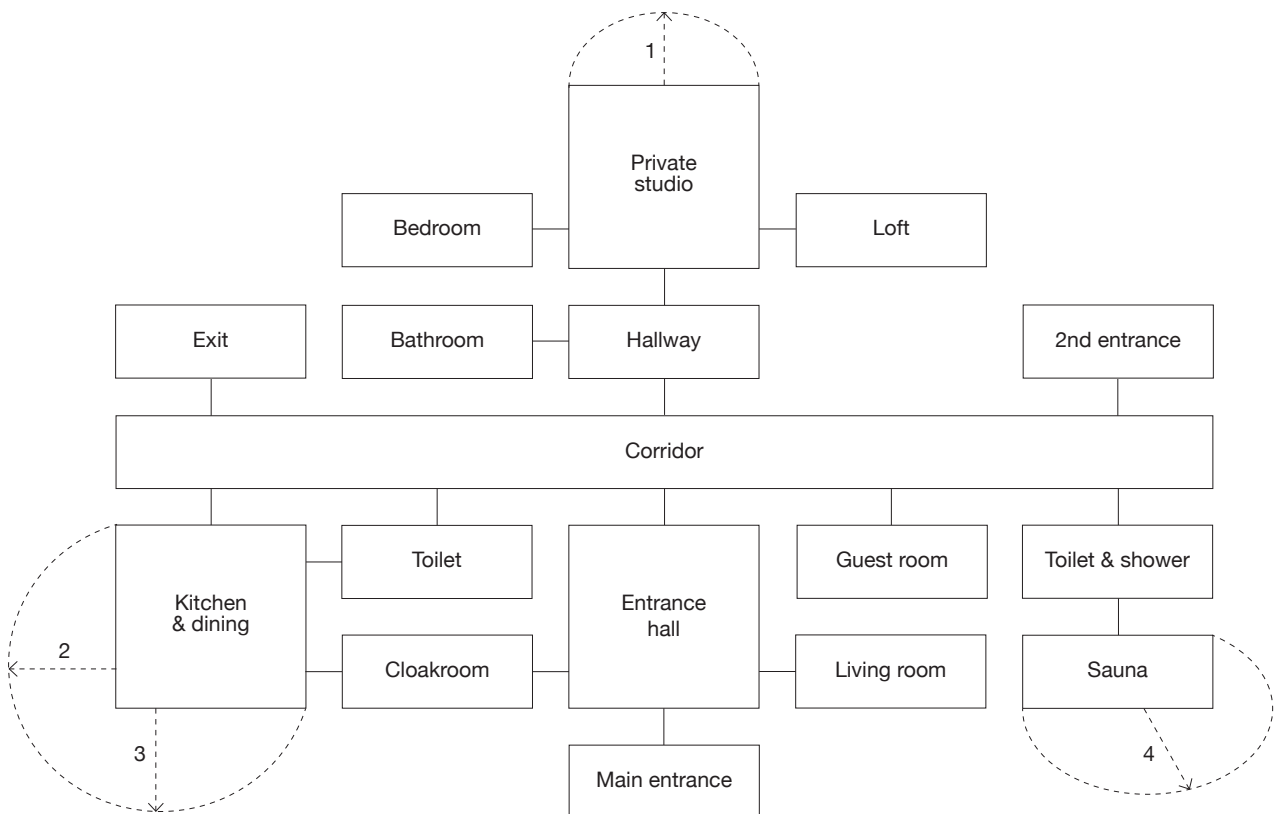




(4) View from Galtabäcksvägen

April

Space program



Connection —
 Field of view ----
 Direction ---->

- 1. The nature reserve
- 2. The harbour entrance
- 3. The harbour
- 4. The lagoon

Program specification

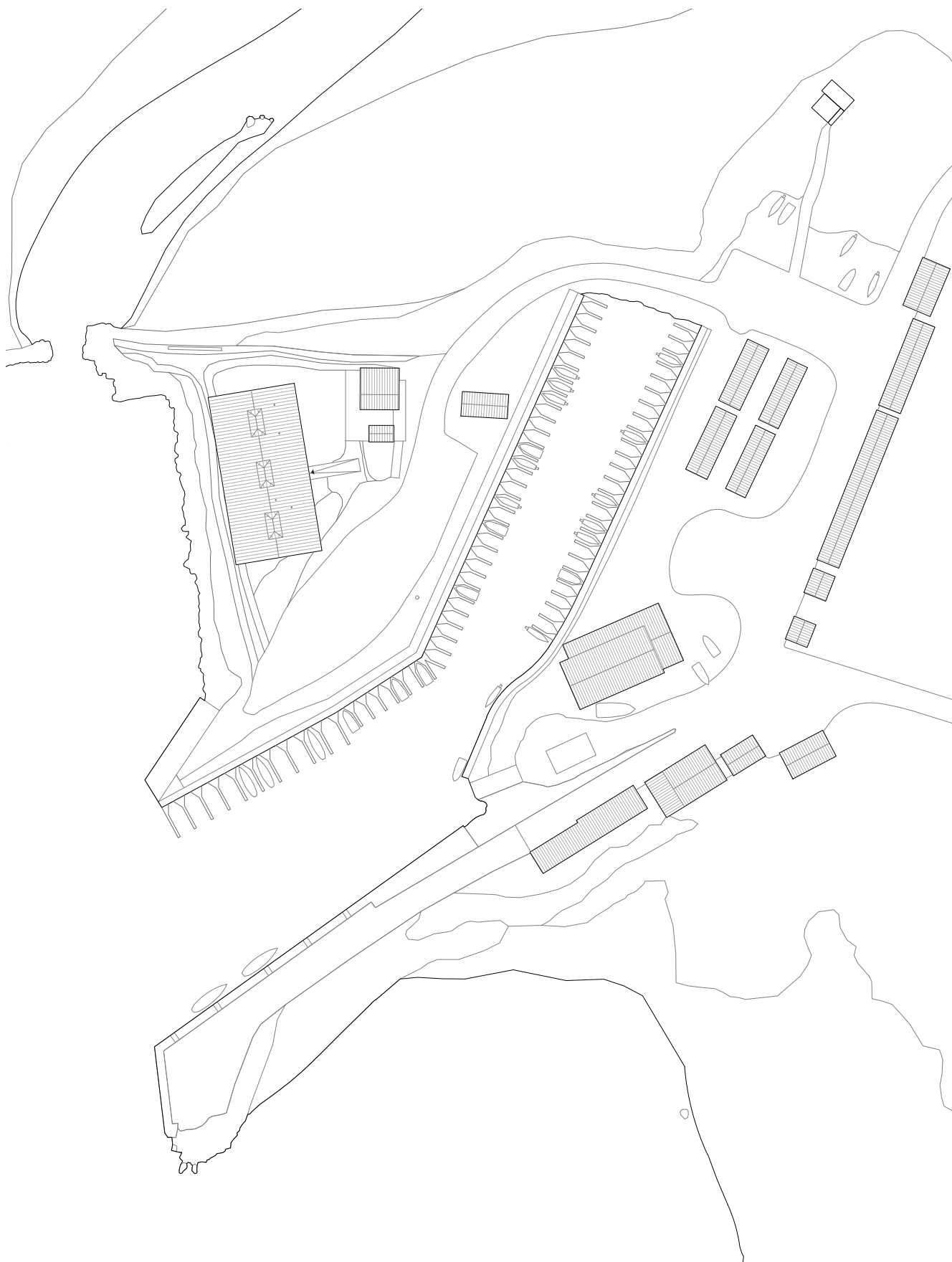
Assigned areas	Use	Notes	Area
Main entrance	Cloakroom	Shoe division, coats, key storage, log book, house rules,	3,5 m ²
Second entrance	Cloakroom	Shoe division, storage, equipment	3 m ²
Entrance hall & cloakroom	Hallway, storage	Good visibility, wardrobes, sitting bench	10 m ²
Kitchen	Cooking, socialising	Spacious, well equipped	7,5 m ²
Dining area	Eating, socialising	Inclusive, intimate, host guests, diverse, possibility to go out	37 m ²
Living room	Socialising, change of environment, relaxation	Domestic atmosphere, diverse, inclusive, fireplace	22 m ²
Sauna	Socialising, meditative	Inclusive, practical, wc, shower	7 m ²
Guest room	Host guests	Bunk bed, storage	7 m ²
Private studio	Privacy, sleeping and hygiene, flexible work	Single bed or bunkbed solution, own bathroom, suitable for standing and sitting work process, with view, controlled light, storage	30 m ²
Corridor	Seperating private from social areas	Clear borders, spacious, top lit, domestic character, storage	



Site model

1:400





Site plan 1:1000



Situation



Site plan 1:400



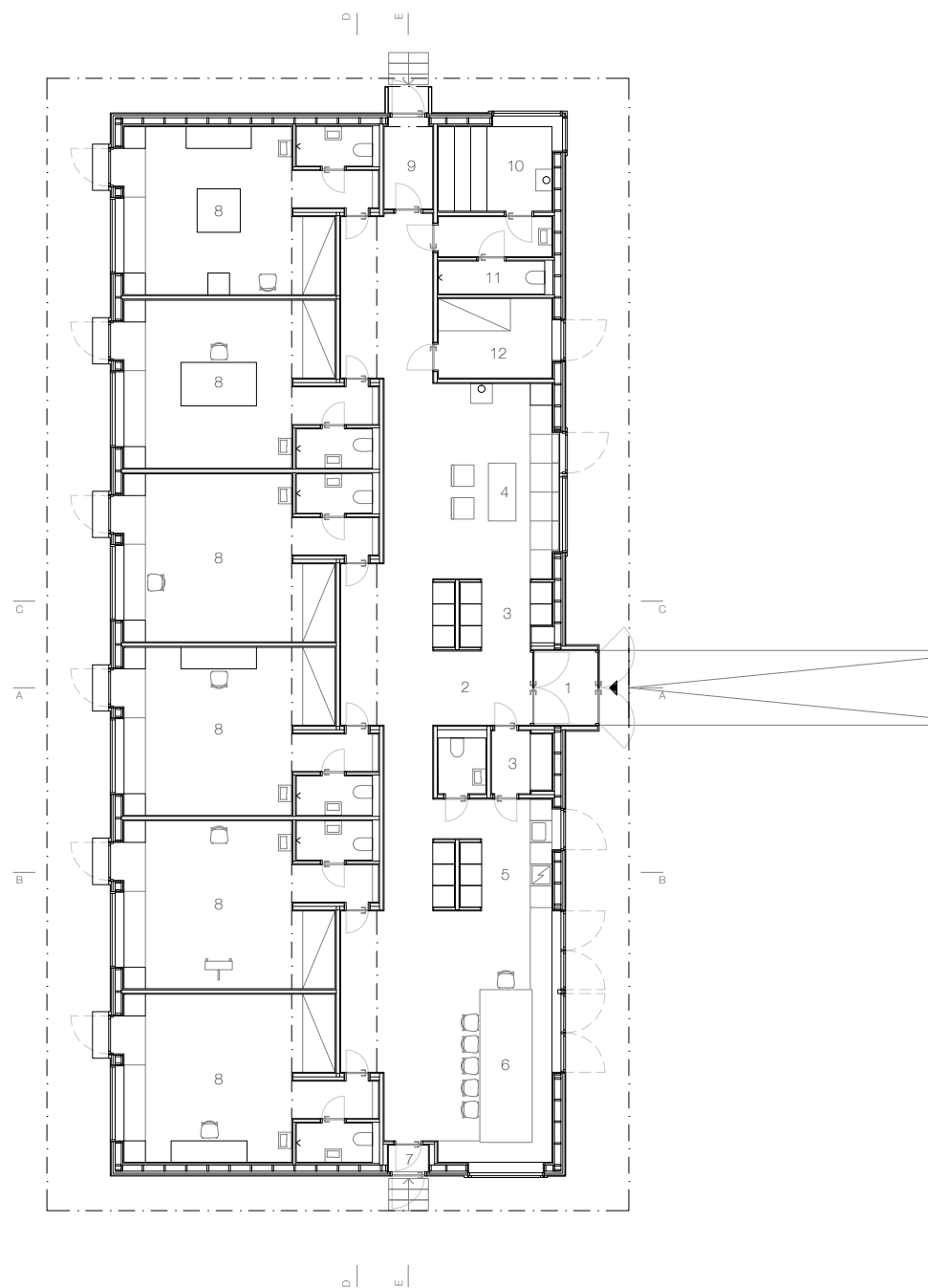
Situation



View upon arrival



April



- 1. Main entrance
- 2. Entrance hall
- 3. Cloakroom
- 4. Living room

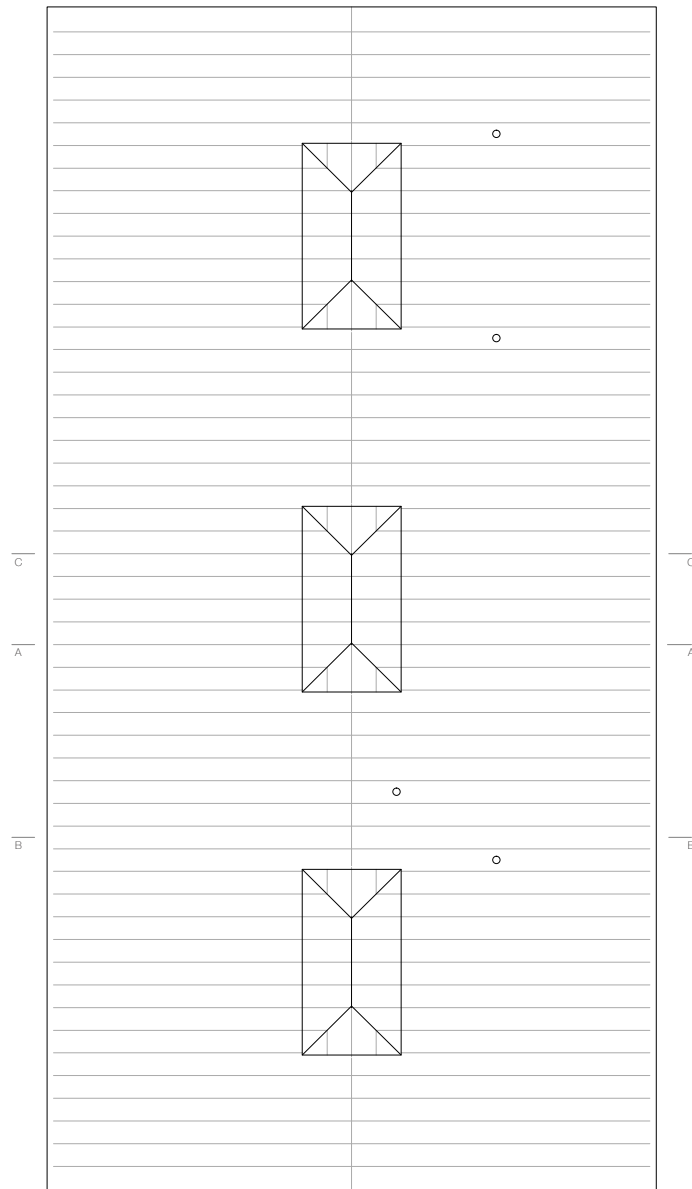
- 5. Kitchen
- 6. Dining area
- 7. Kitchen entrance
- 8. Studio

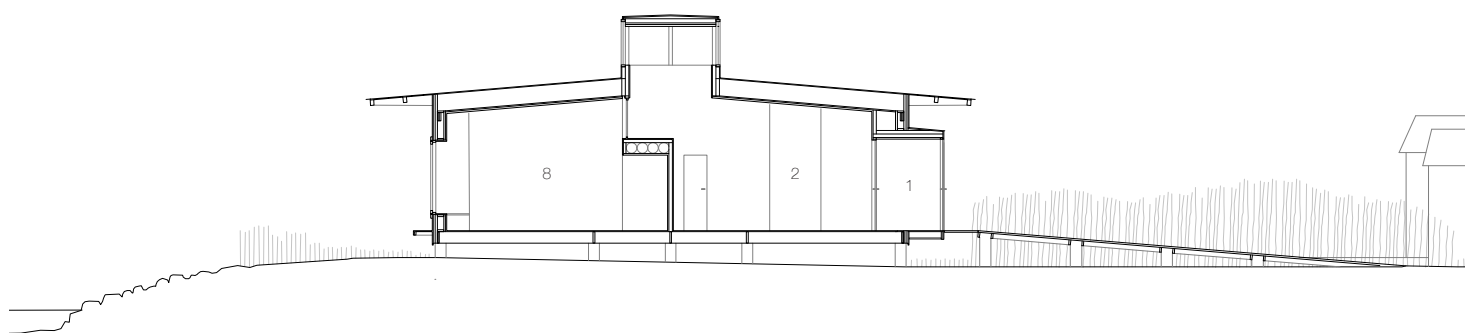
- 9. Secondary entrance
- 10. Sauna
- 11. Shower
- 12. Guest bedroom

Plan 1:200



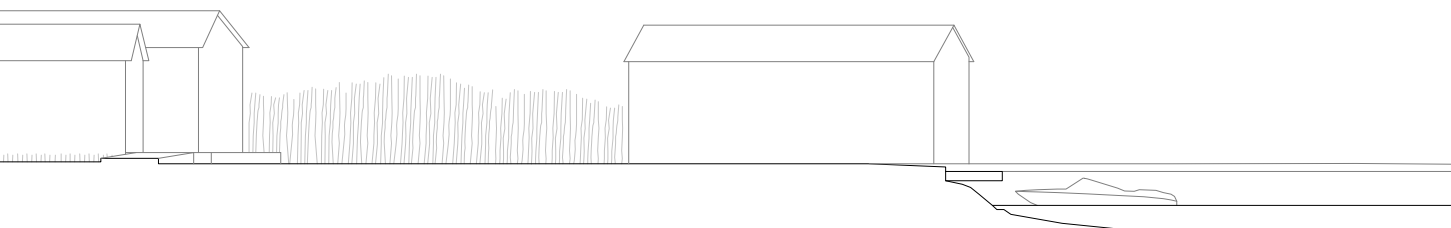
Ground floor



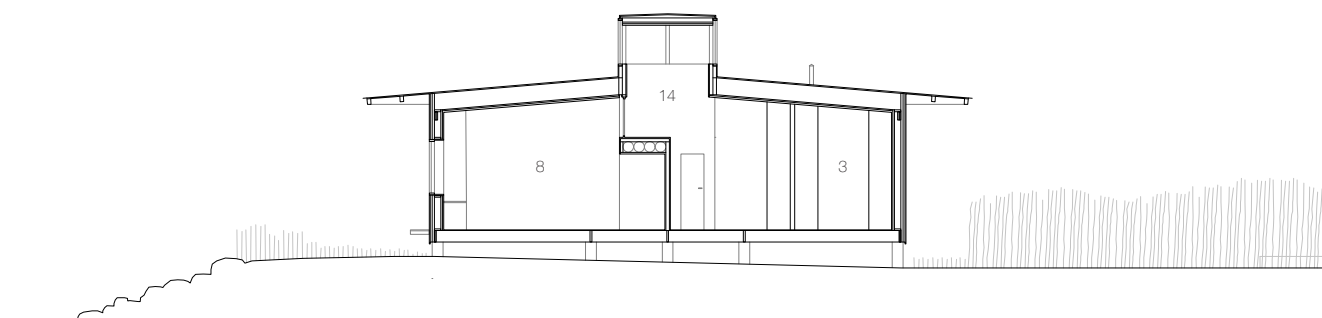
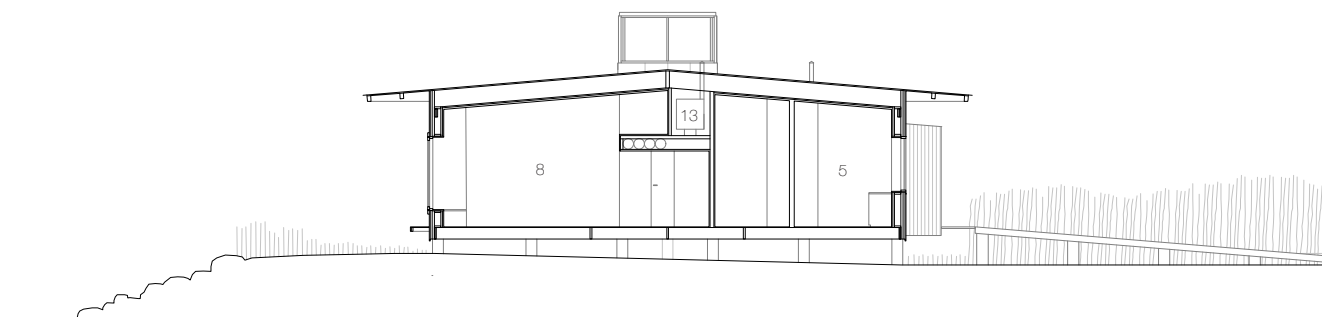


- 1. Main entrance
- 2. Entrance hall
- 8. Studio

Section 1:200



A - A

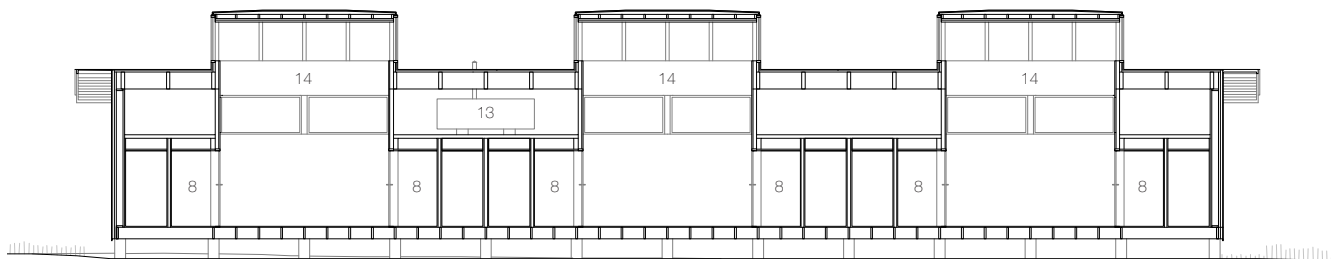
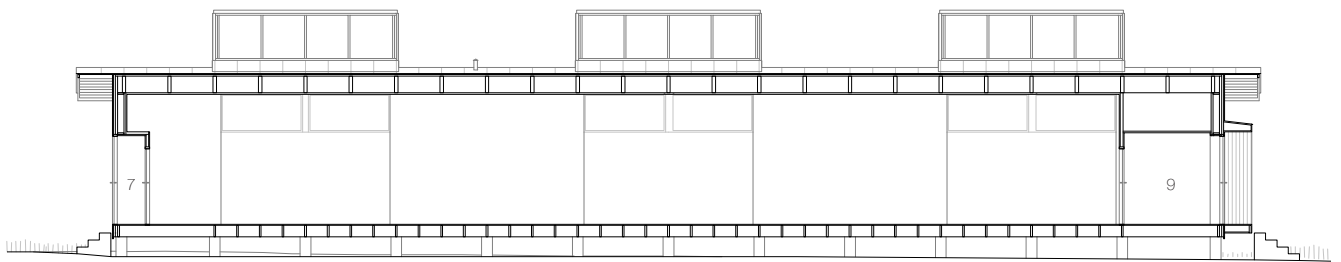


3. Cloakroom
5. Kitchen
8. Studio
13. Ventilation

14. Skylight

Sections 1:200

B - B & C - C



7. Kitchen entrance
8. Studio
9. Second entrance
13. Ventilation

14. Skylight

Sections 1:200

D - D & E - E



Studio



View towards nature reserve



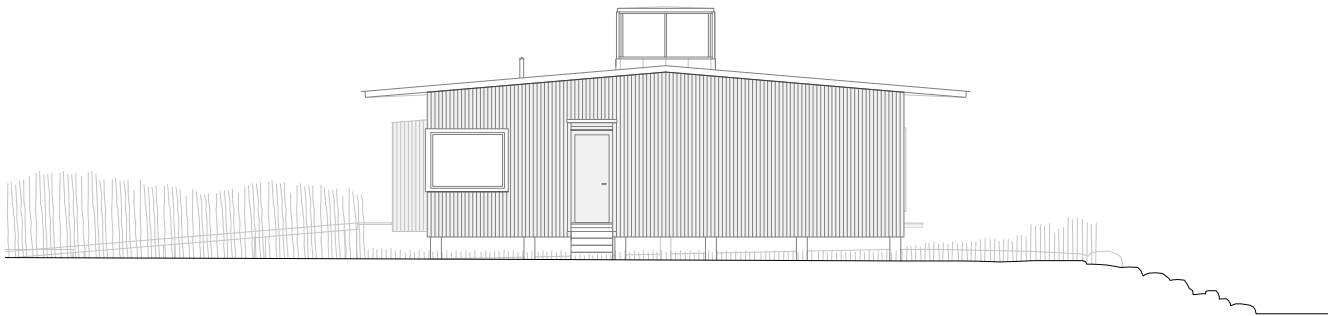
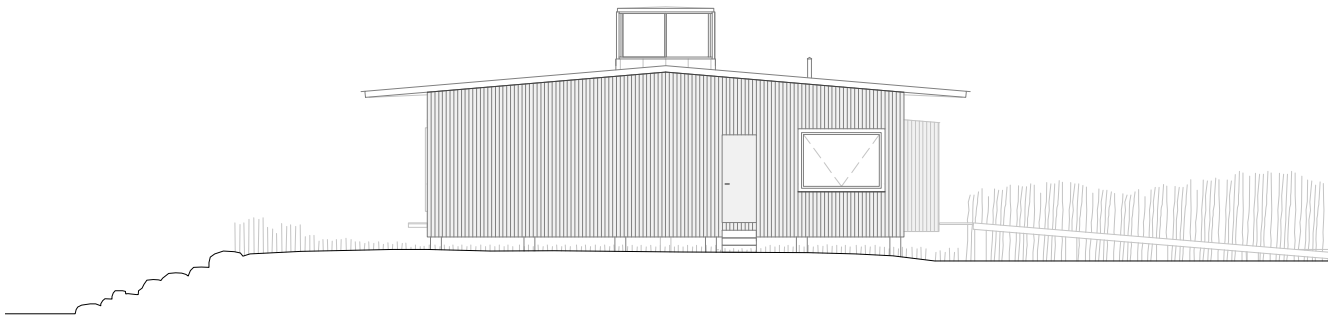
Dining area

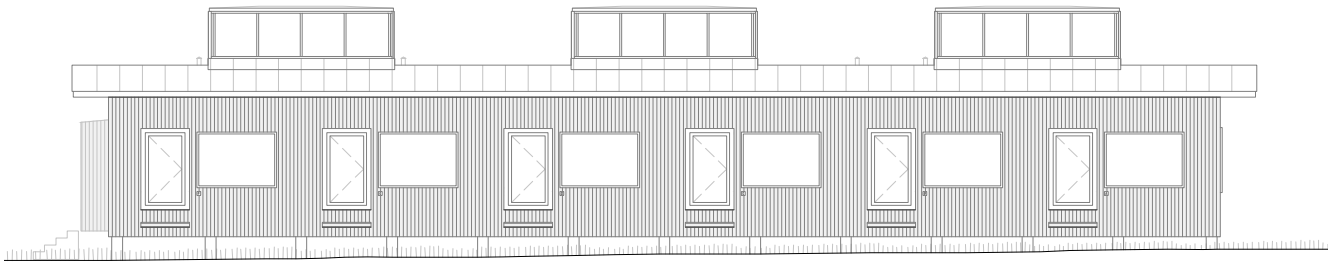
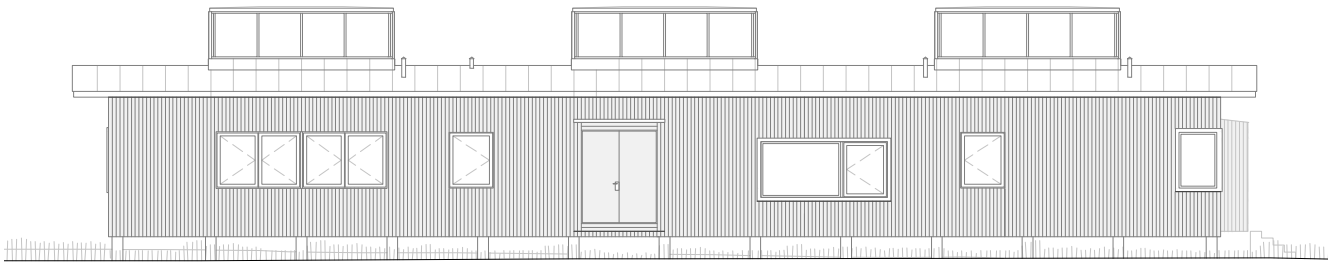
View from kitchen



Studio

View facing entrance

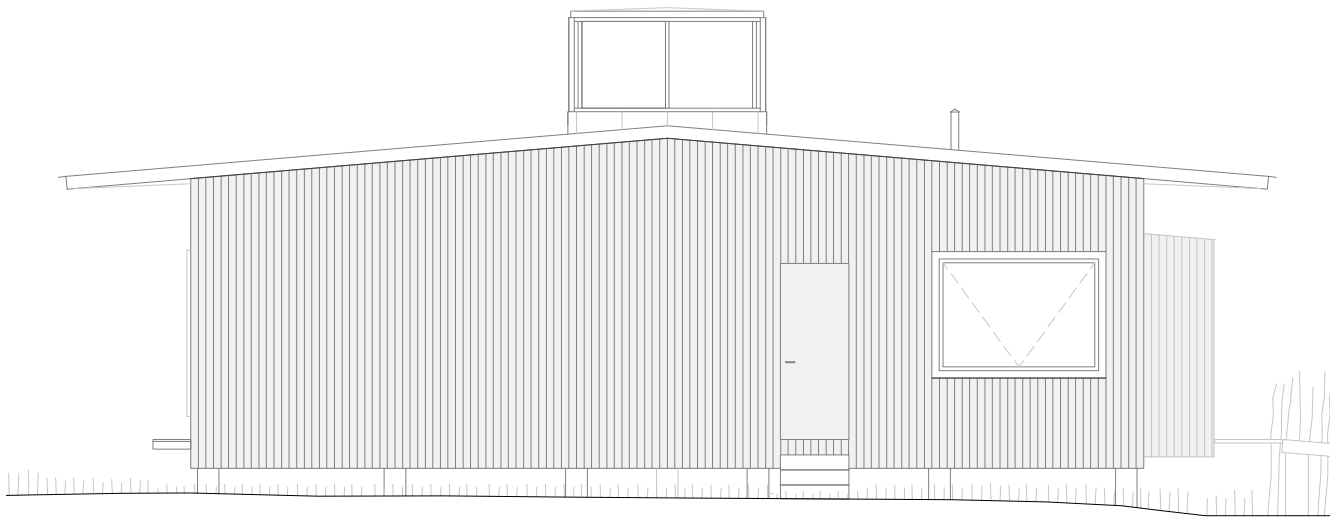






View from outer pier

South gable



Elevation 1:100

South

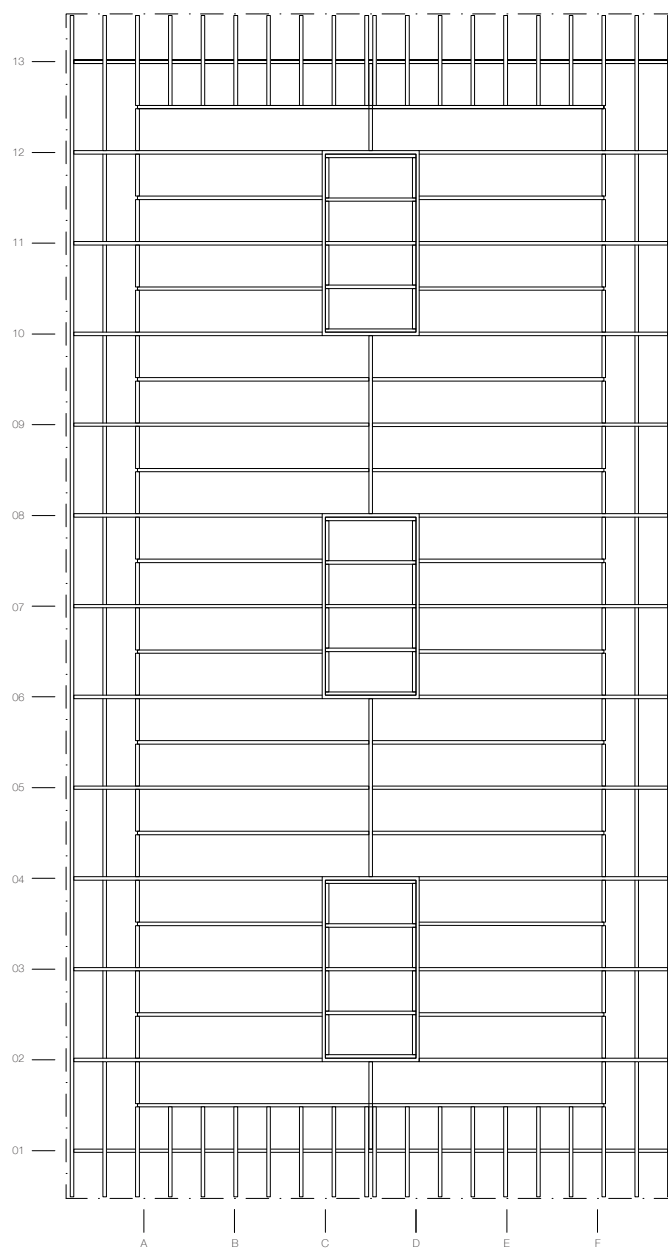


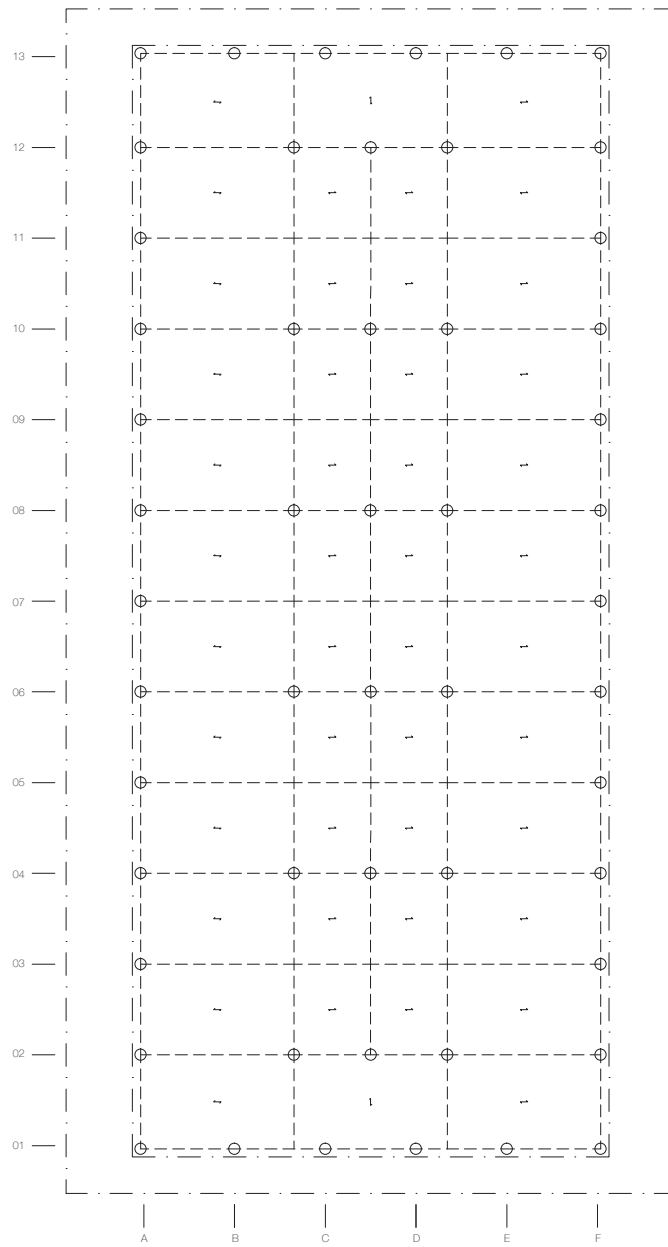
Structural model

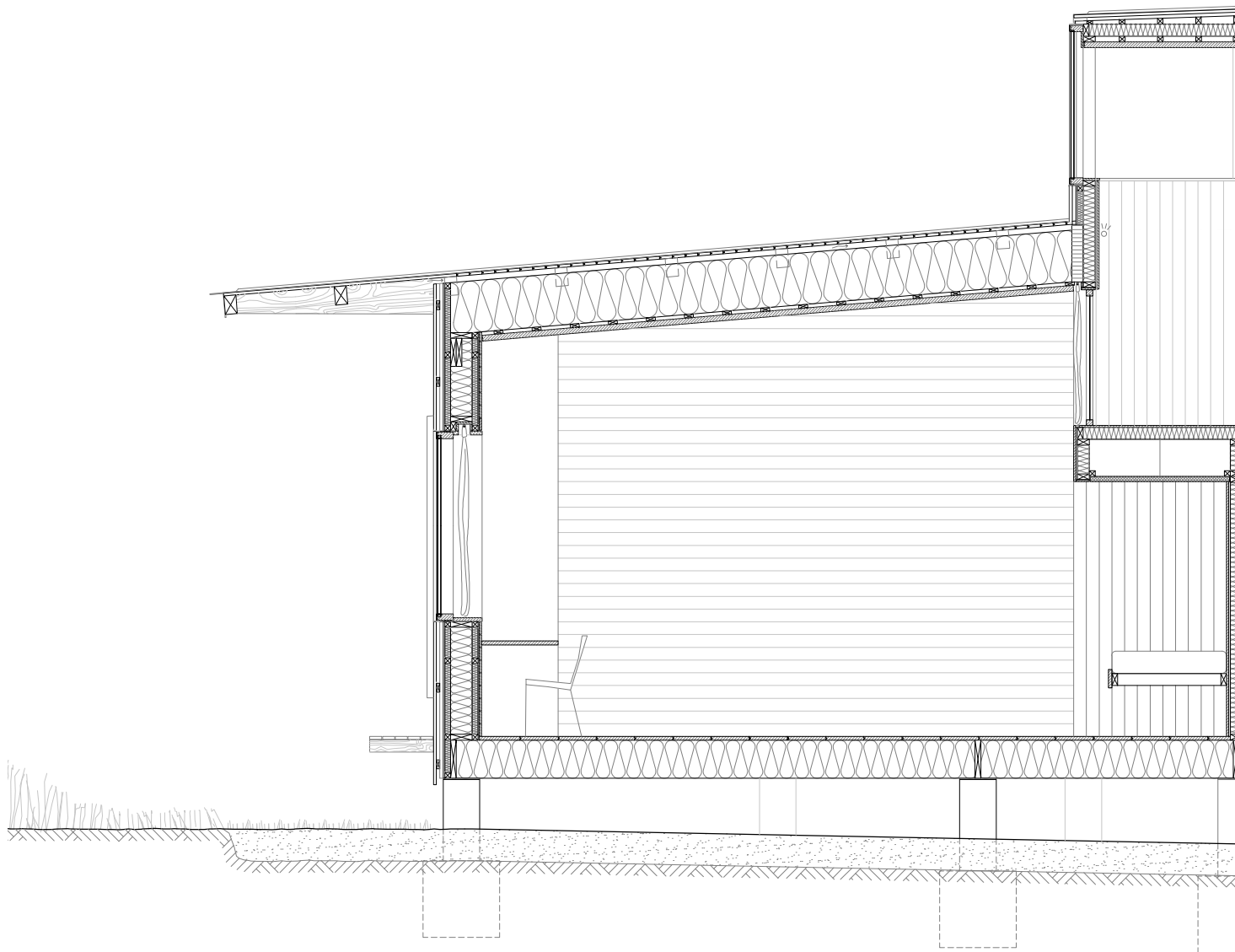
1:20

Construction principle

The building is constructed entirely of wood, combining glulam elements with simple solid timber for optimal span and dimension. Rafters of glulam with an 1.2 m offset spans 6 m from a symmetrical ridge to the exterior walls erected using platform frame construction. The ridge is divided into segments, elevated on glulam pillars and supported by interior lightweight walls. Light shafts are made possible through a load distribution between every second ridge segment. A systematical grid of buildable dimensions of 0.6 m compose the structure. The overall modularity and simplicity of the plinth foundation amplify a certain lightness that is found in the thin protruding eaves draped in sheet metal. Exterior are clad in black painted vertical planks, while the interior are entirely in wood. Solid and robust pine planks as floor, rough sawn unfinished pine in varying vertical and horizontal direction on the walls and window sills in solid planed pine.







Exterior walls

22 Vertical planks
22x95 mm pine
black finished pine
27 Horizontal battens
27 Vertical battens
Ventilated cavity

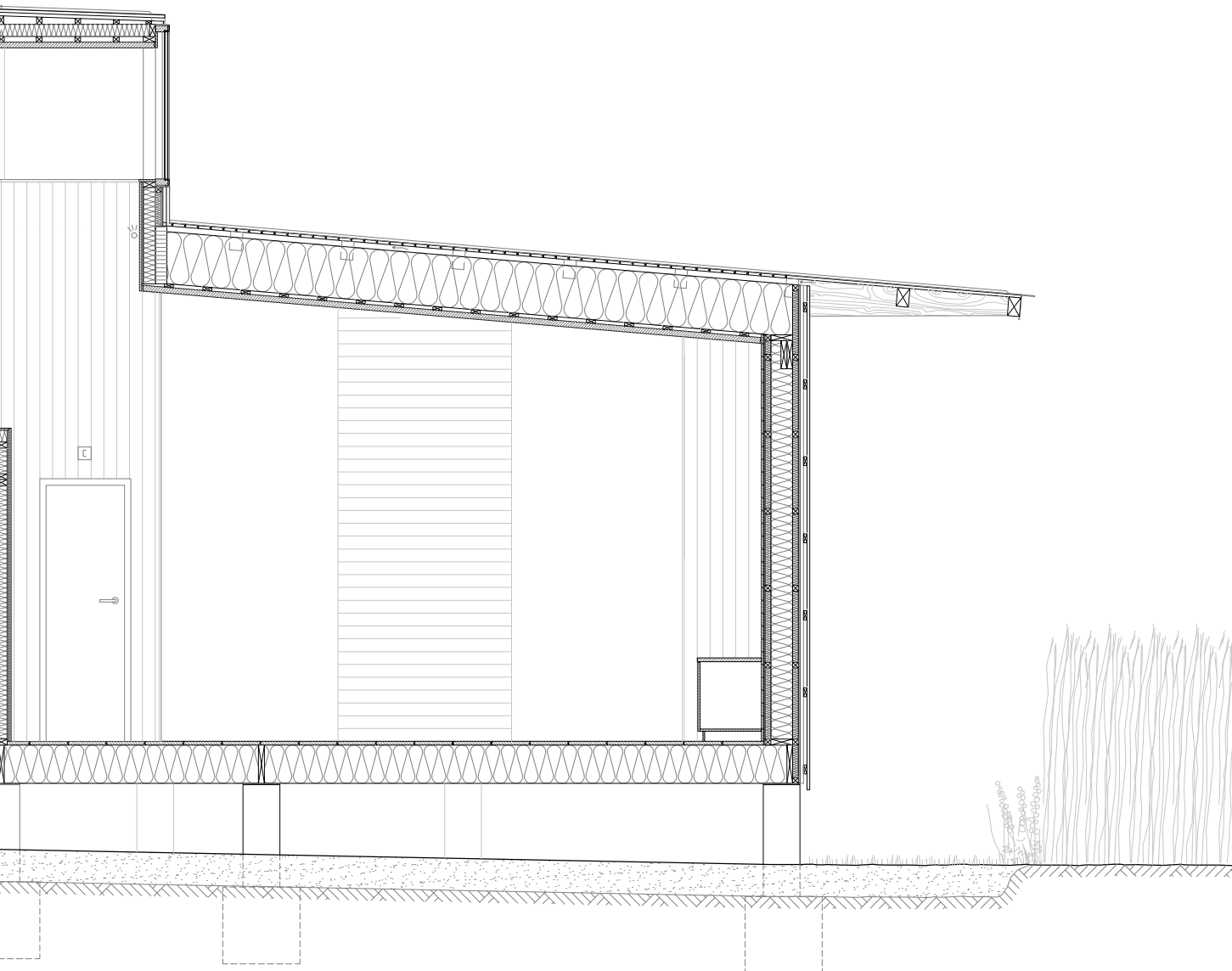
13 Wind board
45 Horizontal studs
Insulation
170 Vertical studs
Insulation
0.2 Vapour barrier
45 Vertical studs
Insulation

13 OSB
16 Wood panelling
Varying horizontal &
vertical
Raw unfinished pine

Interior walls

16 Wood panelling
Varying horizontal &
vertical
Raw unfinished pine
12.5 OSB
95 Vertical studs

Section 1:50



Glulam pillars
 Insulation
 12.5 OSB
 16 Wood panelling
 Varying horisontal &
 vertical
 Raw unfinished pine

Roof
 3 Sheet metal
 20 mm seem
 23 Roof decking
 45 Battens
 45 Ventilated cavity
 450 Glulam rafters

cc 1200
 400 Insulation
 0.2 Vapour barrier
 28 Battens
 cc 300
 45 Battens
 Raw unfinished pine

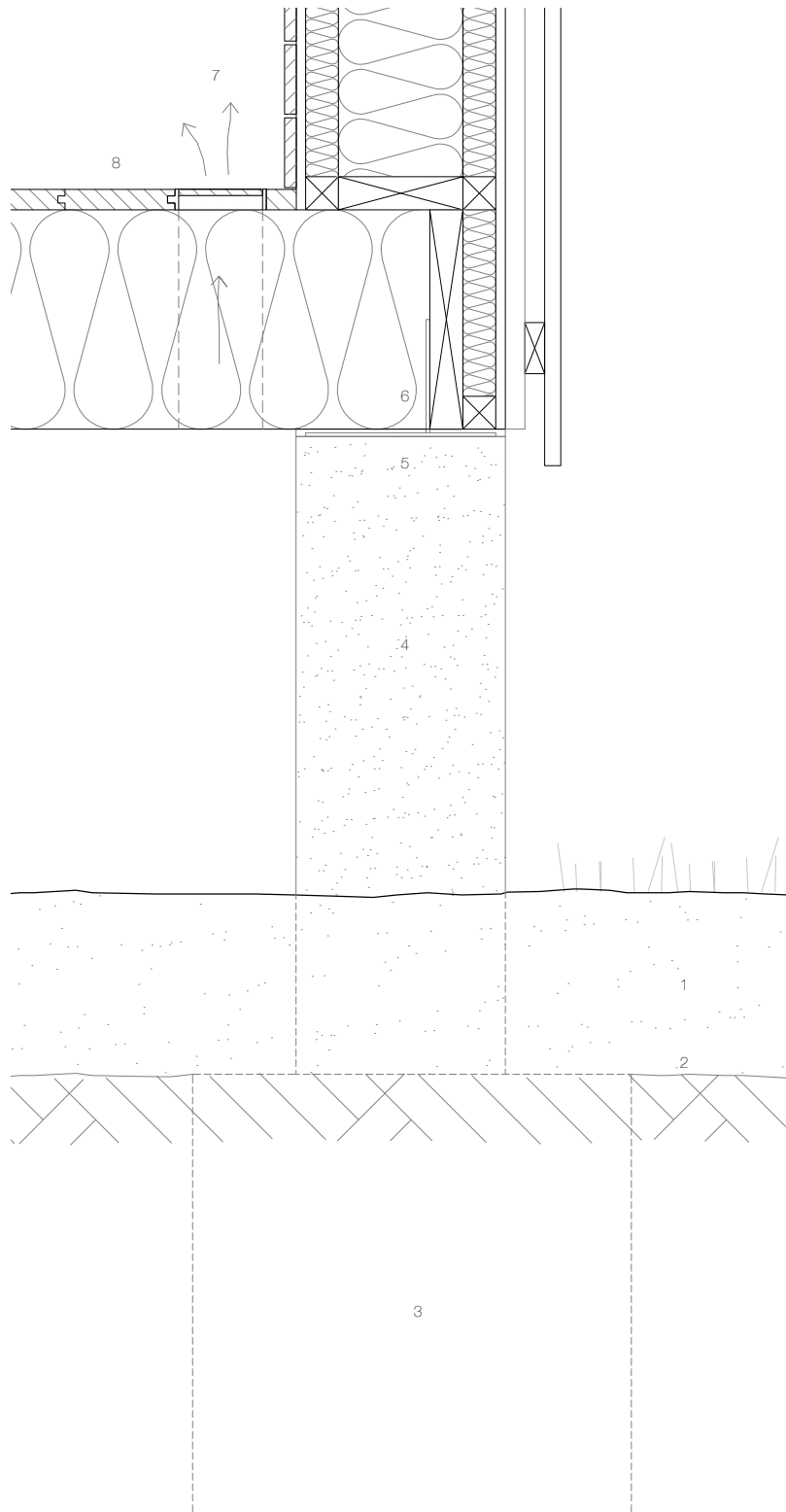
Joists
 28 Solid pine planks
 300 m
 300 Beams
 300 Insulation

C - C



View towards nature reserve

North gable



1. Gravel
250 mm
2. Geotextile

3. Concrete foundation
4. In-situ concrete plinth
Ø 300 mm

5. Tar-paper
6. Metal fitting
7. Underfloor air inlet

8. Solid pine planks
300 mm

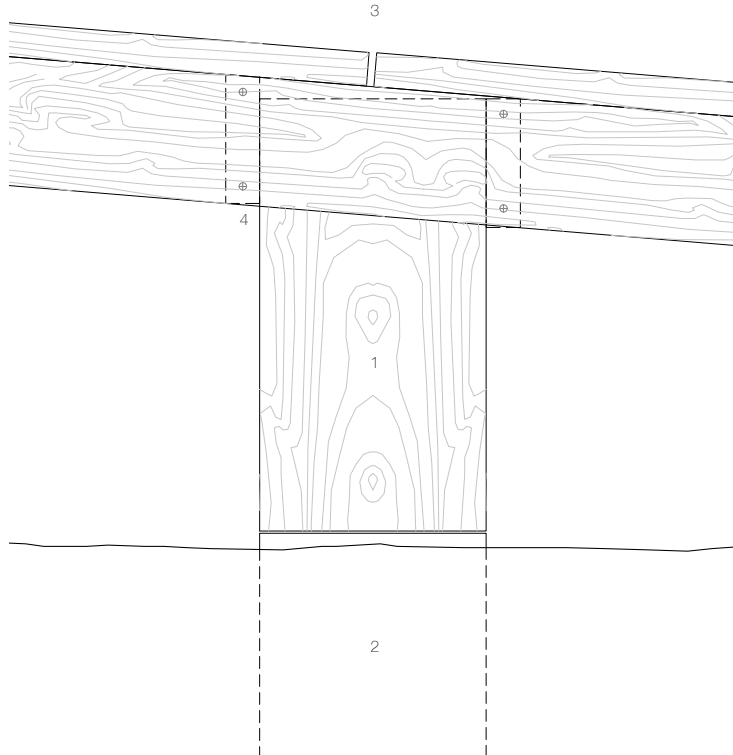
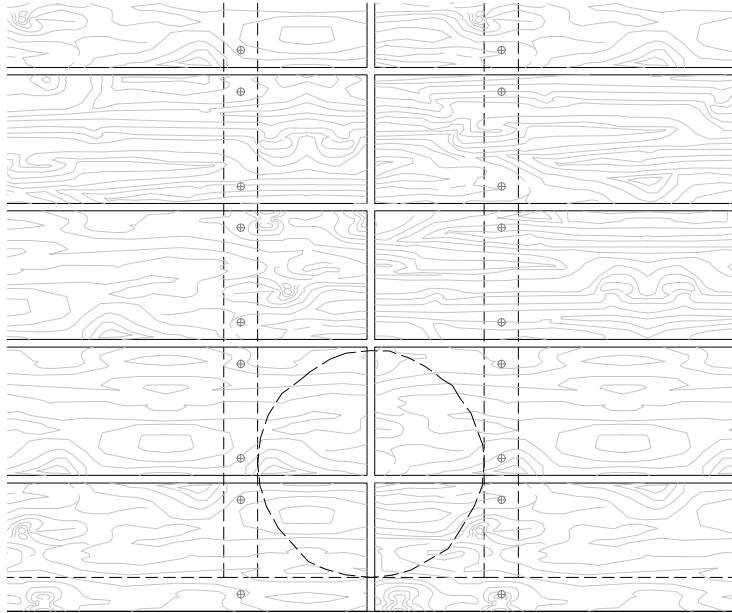
Section 1:10

Plinth foundation



View from bridge

Entrance situation

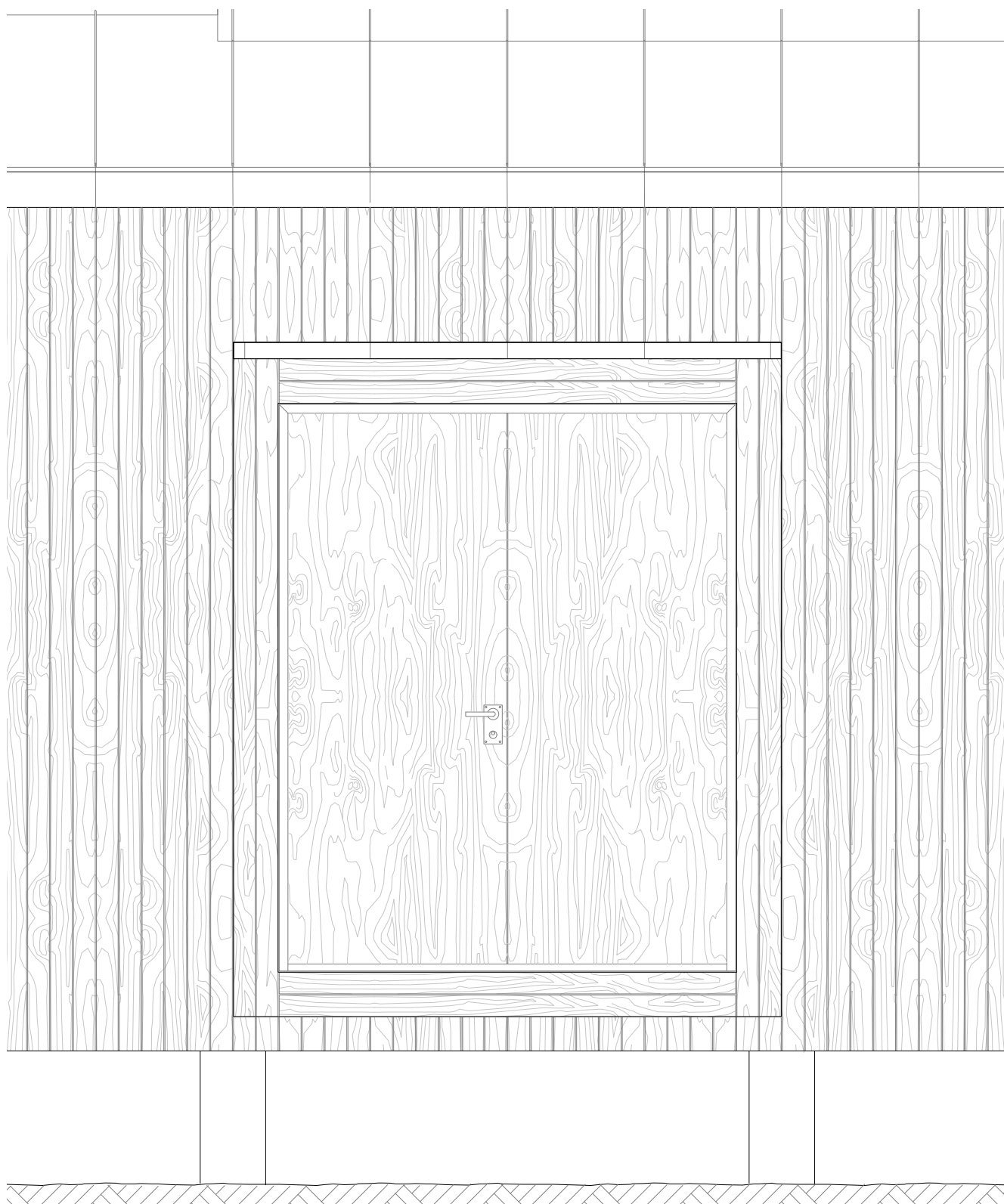


1. Solid wooden plinth
2. Concrete foundation
3. Structural timber

45x170
4. M8 screws

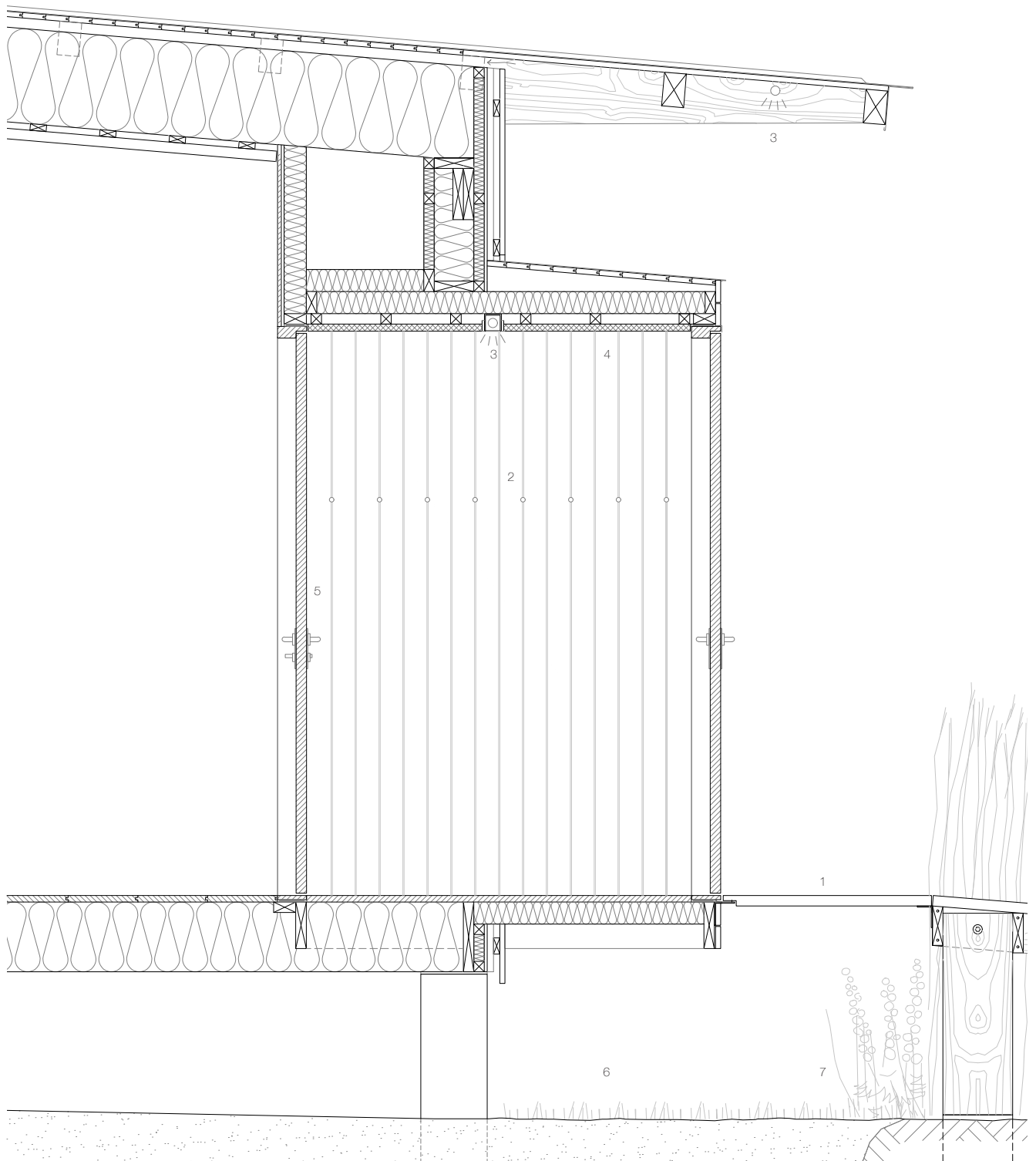
Plan & elevation 1:10

Bridge



Elevation 1:25

Main entrance



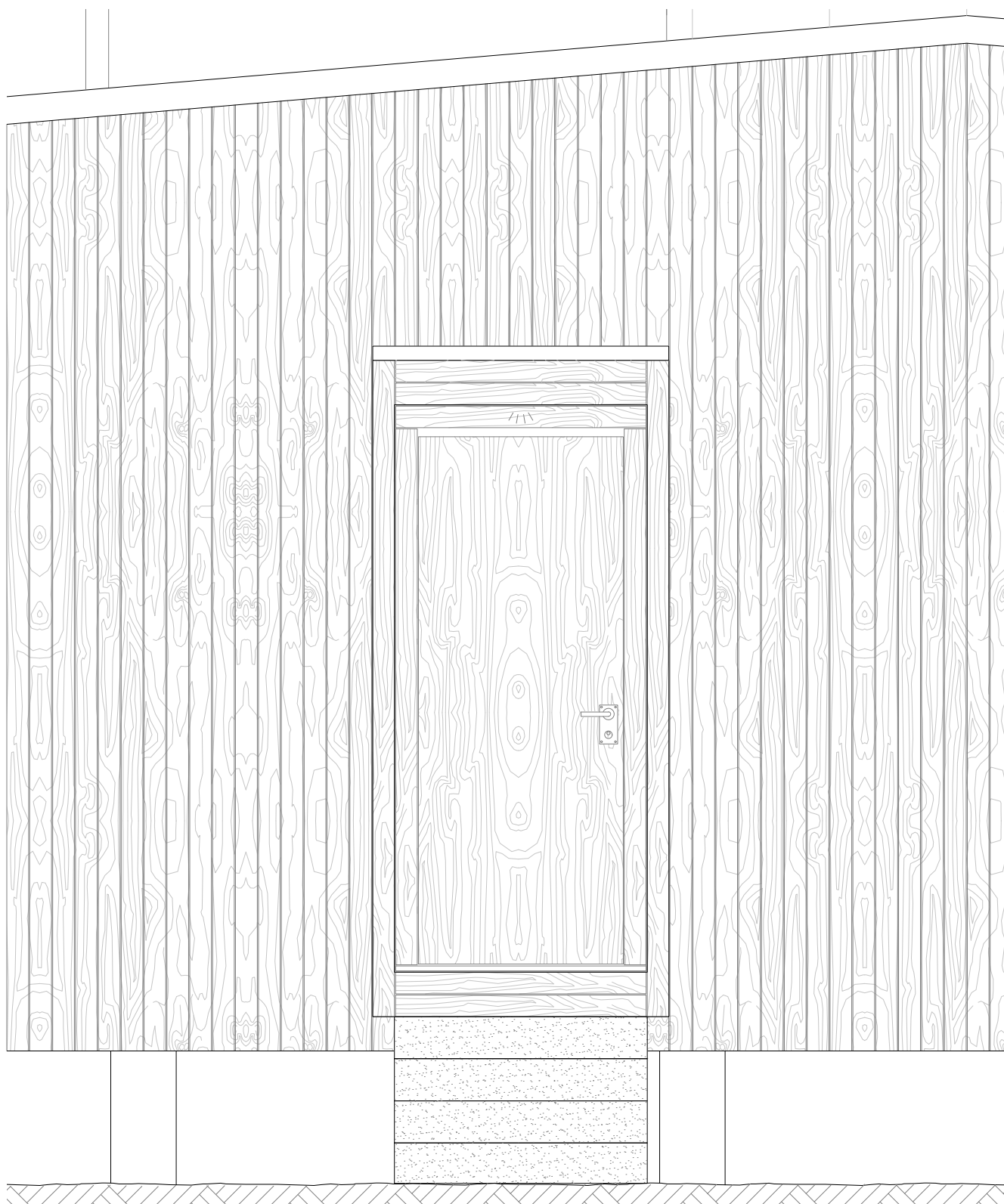
- 1. Slender bridge
45x170 structural timber
- 2. Cloakroom with hooks

- 3. Light fixture
40 mm wood wool

- 5. Entrance door
- 6. Gravel
- 7. Meadow

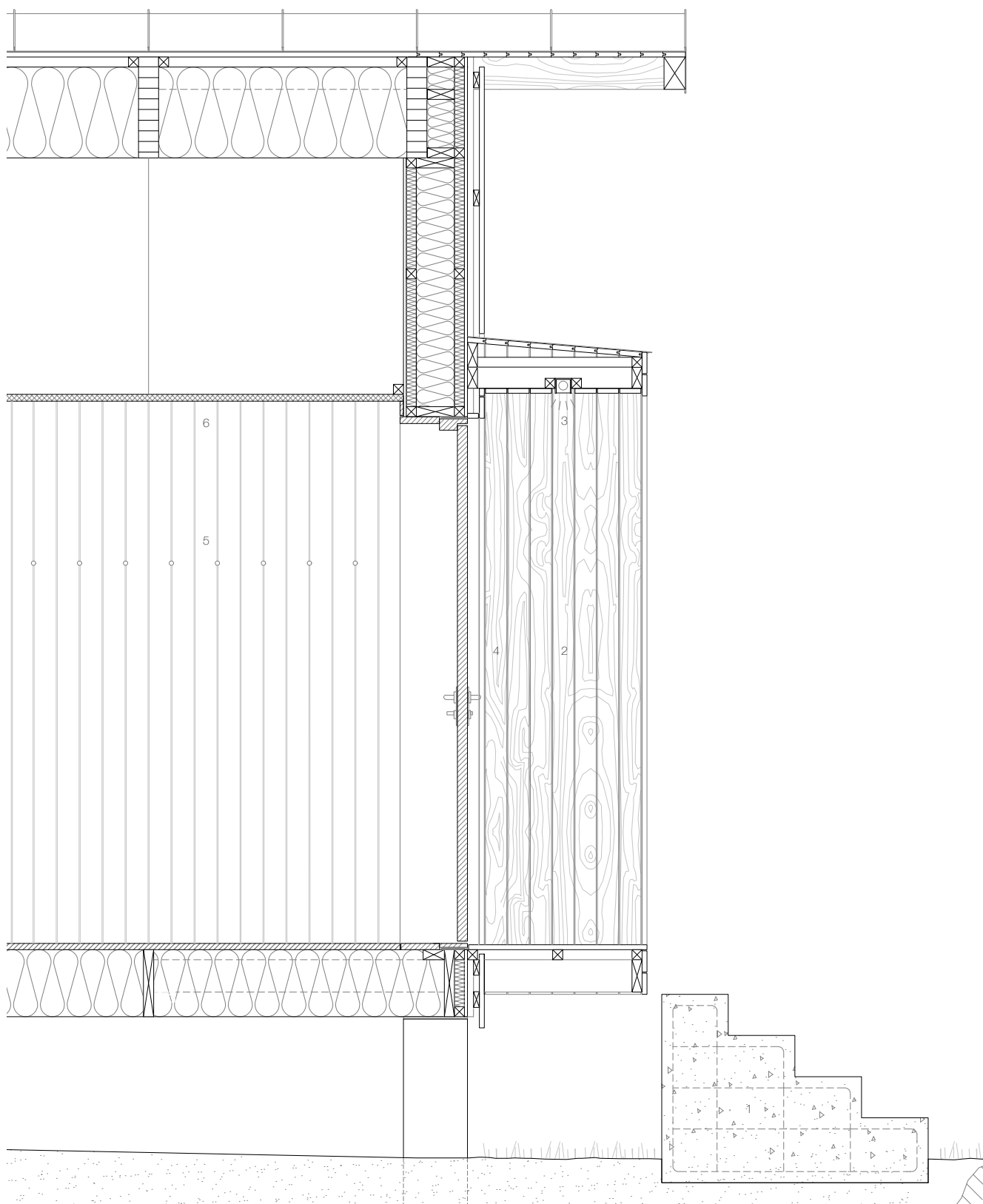
Section 1:25

Main entrance



Elevation 1:25

Second entrance



- 1. Concrete stair
In-situ
- 2. Weather protection

- 3. Light fixture
- 4. Entrance door
- 5. Cloakroom with hooks

- 6. Suspended ceiling
40 mm Wood wool

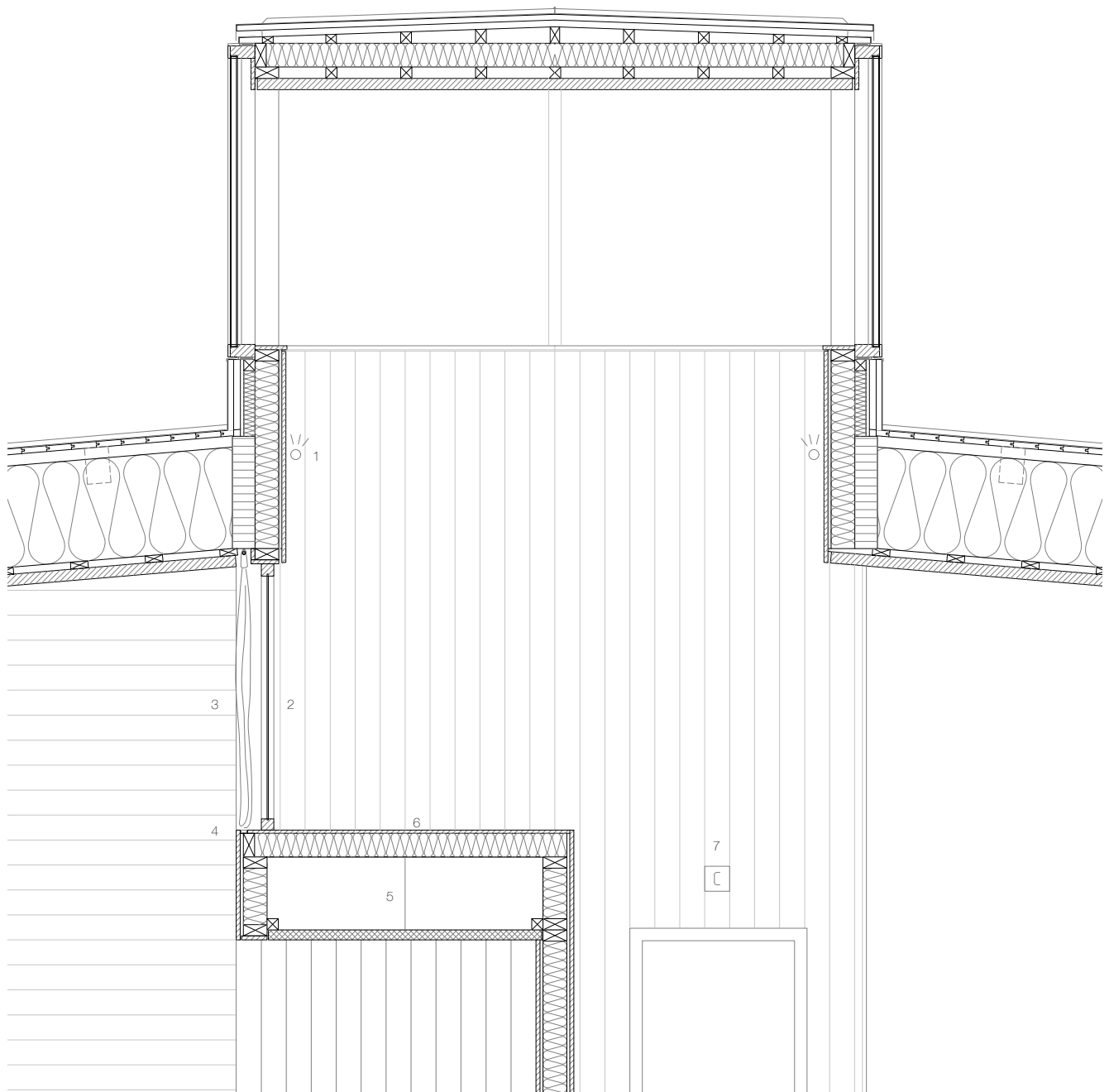
Section 1:25

Second entrance



Corridor

Ambient skylight



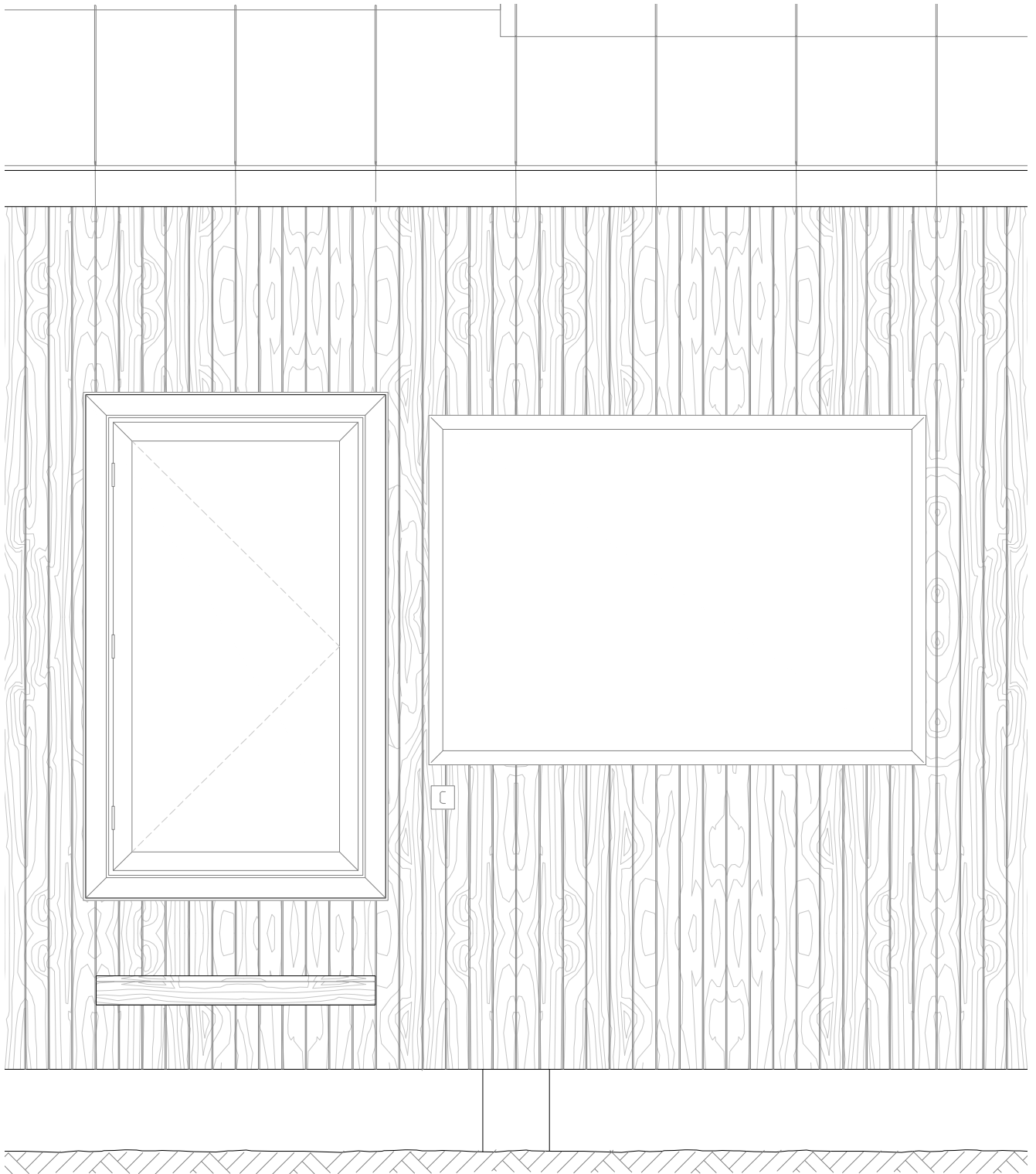
- 1. Light fixtures
- 2. Window
- 3. Blackout curtain
- 4. Railing for ladder

- 5. Suspended ceiling
40 mm wood wool
Ventilation
- 6. White painted surface

- 7. Entrance to studio

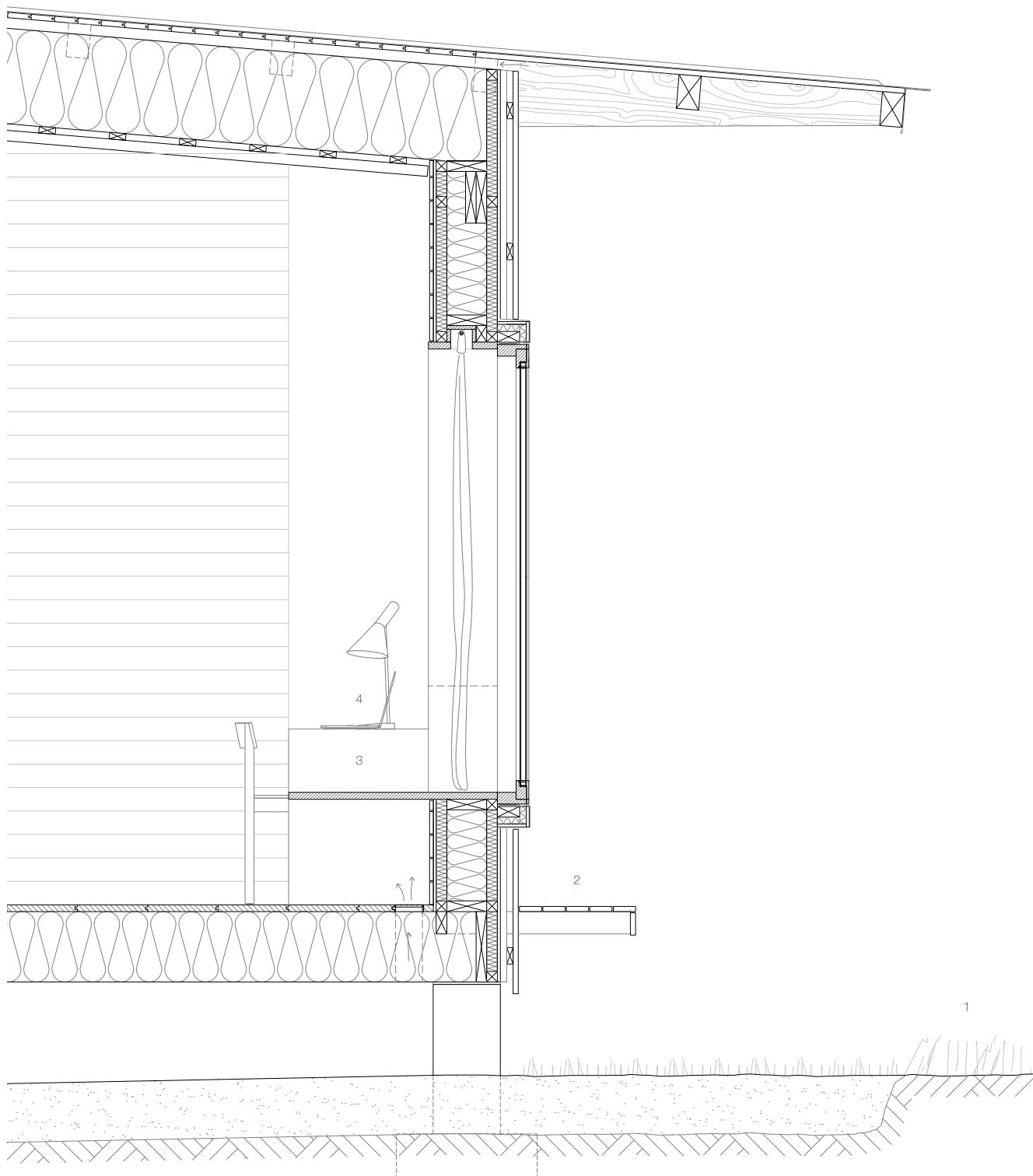
Section 1:25

Monitor with skylight



Elevation 1:25

Studio



- 1. Common path
- 2. Private stair
- 3. Sitting nich
- 4. Desk

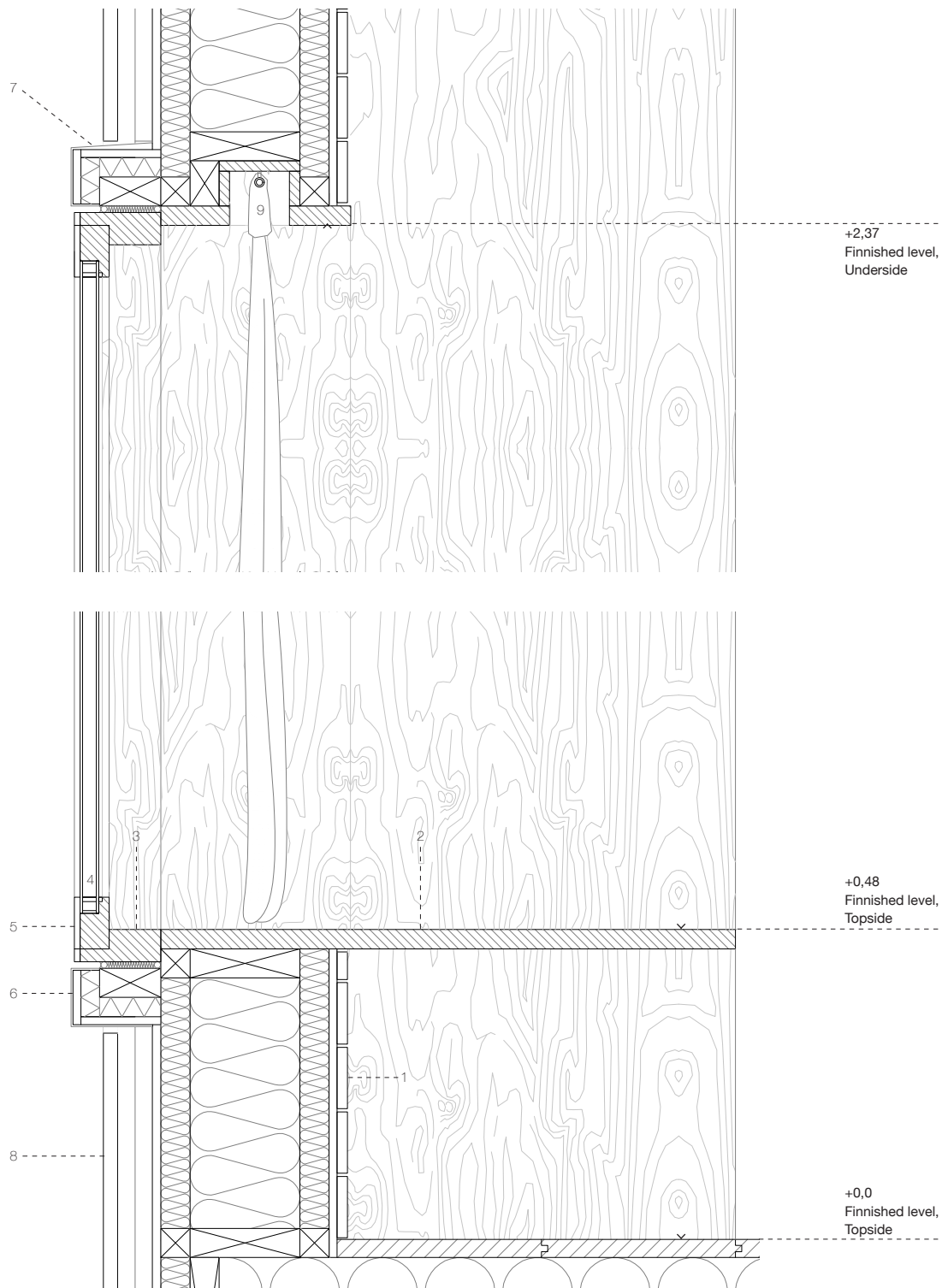
Section 1:25

Studio



View from common path

Private benches



- 1. Wood panelling
16x95 mm pine
- 2. Window sill
Solid pine

- 3. Window frame (Openable)
Solid pine
- 4. Double glazing
- 5. Alluminum cladding

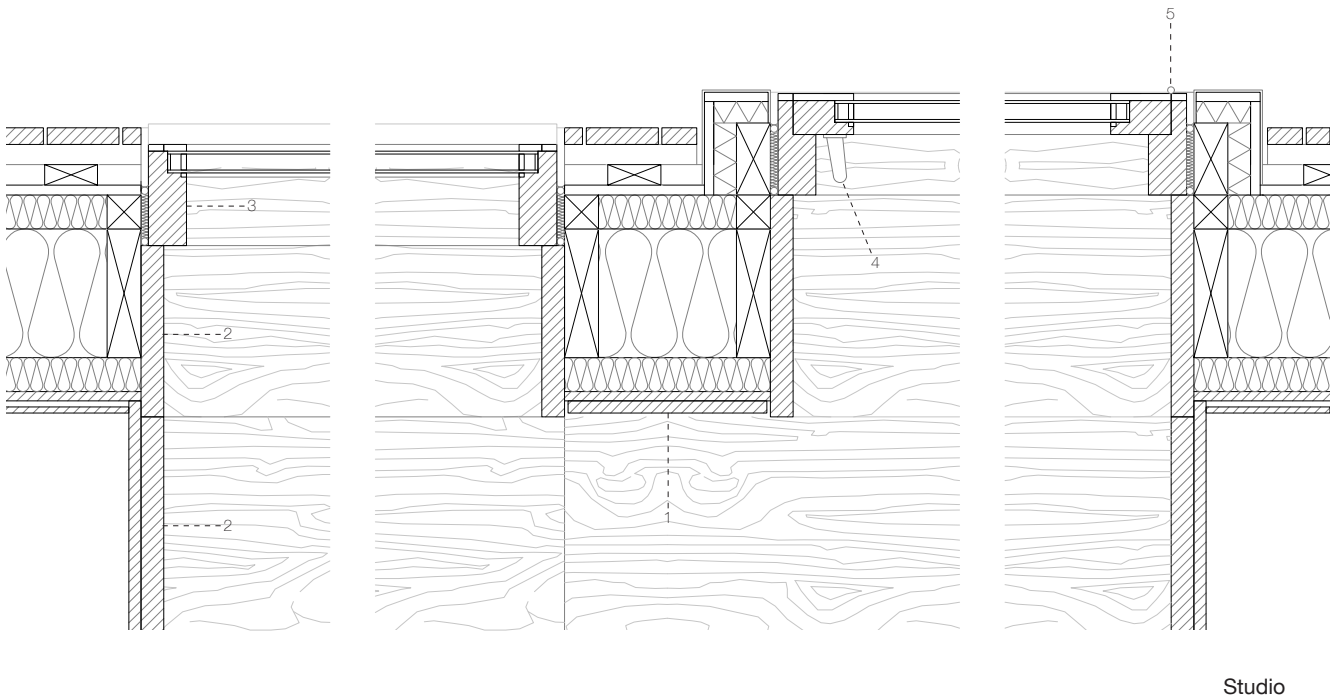
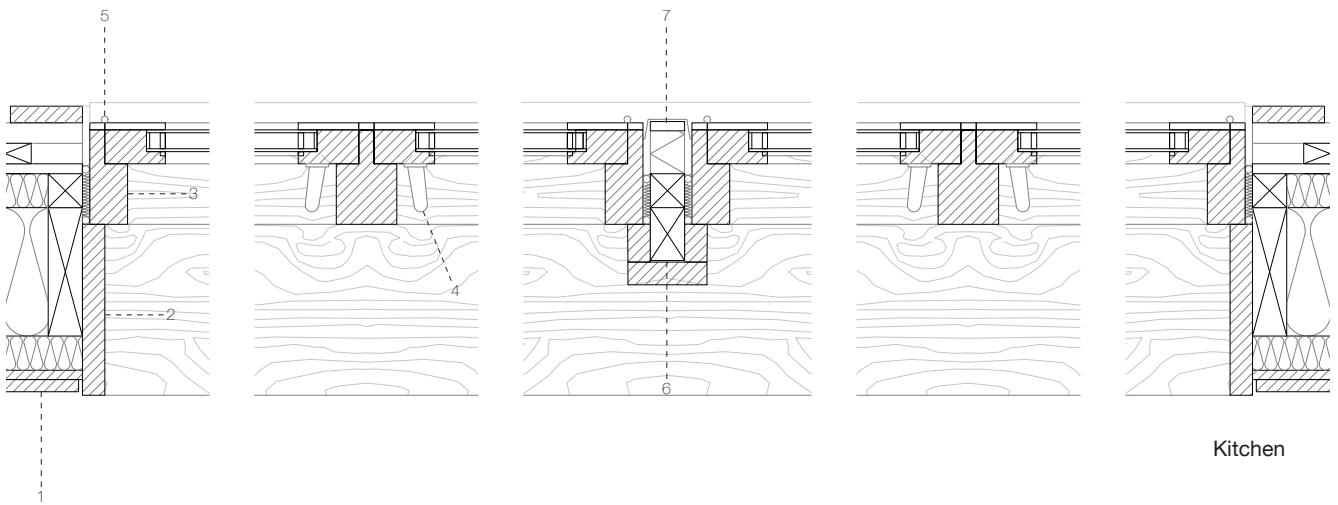
- 6. Sheet metal cladding
30 mm insulating layer
- 7. Vertical planks
22x95 mm black finish

- 8. Sheet metal
- 9. Recessed curtain rod



Desk situation

Field of view



1. Wood panelling
16x95 mm pine
2. Window sill
Solid pine

3. Window frame (Fixed)
Solid pine
4. Operating handle
Chrome

5. Hinge
6. Vertical studs
Solid pine cladding
7. Sheet metal cladding

Horizontal sections 1:10

Window details

Part IV



View from Lerjans väg

Dusk

Discussion

During the thesis period three site visits in different seasons and stages of the design proposal has served as evaluation loops, where the proposed design in varied development has been contextualised. Demanding repeated conceptualisation in relation to the aim and purpose of the thesis. This methodology has evidently demanded a systematic method of working, resulting in numerous trajectories throughout the semester. On-site documentation has been highly valuable in searching to understand how the proposed building would interact with the immediate surrounding.

The thesis focuses on how a building can materialise in a peripheral context sensitive to change, by studying the specific program of an artist residence. Given that new initiatives should run parallel to the existing interest and considering the cultural, personal, spatial and existential layers of the site departing from the understanding of a place identity as a diverse and subjective experience. A broad research question unfolding multiple possible directions for a design proposal. Therefore, a second research question was added that revolves around how a specific program could benefit from this particular setting while simultaneously contributing to regional, national and international cultural exchange. I hope to have addressed enough that site specificity is a diverse and subjective experience. The uniqueness ascribed with a place range from individual and groups. With this thesis, the aims has been to unfold a discussion about how this particular local context could be developed through those lenses. Through an architectural strategy that allows a dialog about concrete experience of space.

In the beautiful context of the design proposal it became clear that one of the most evident and remarkable particularities is the ever-changing character of the landscape. Every visit I was struck by different features such as water level, activity, weather, light and colours. As my visits were in autumn, winter and spring time, seasons that the program in fact could help contribute to a year round activity, one cannot help but wonder if the result would have had another trajectory if the thesis and initial site analysis had began in the summer.

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