



ARTIST COMMUNITY KABELVÅG

PROCESS BOOKLET

URBAN DESIGN COURSE FALL 2019

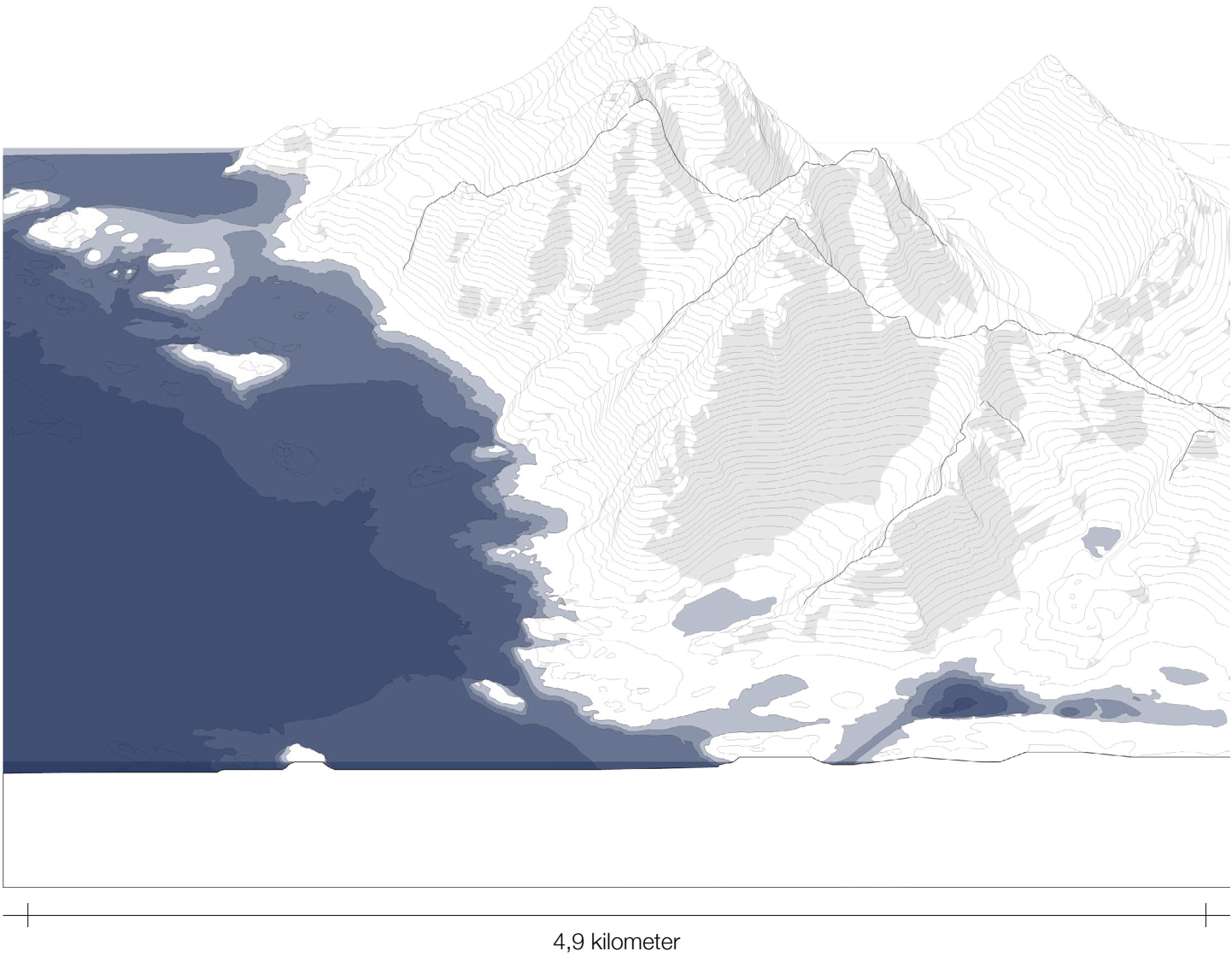
STUDIO LOFOTEN

NTNU CHAIR OF ARCHITECTURE & URBAN DESIGN

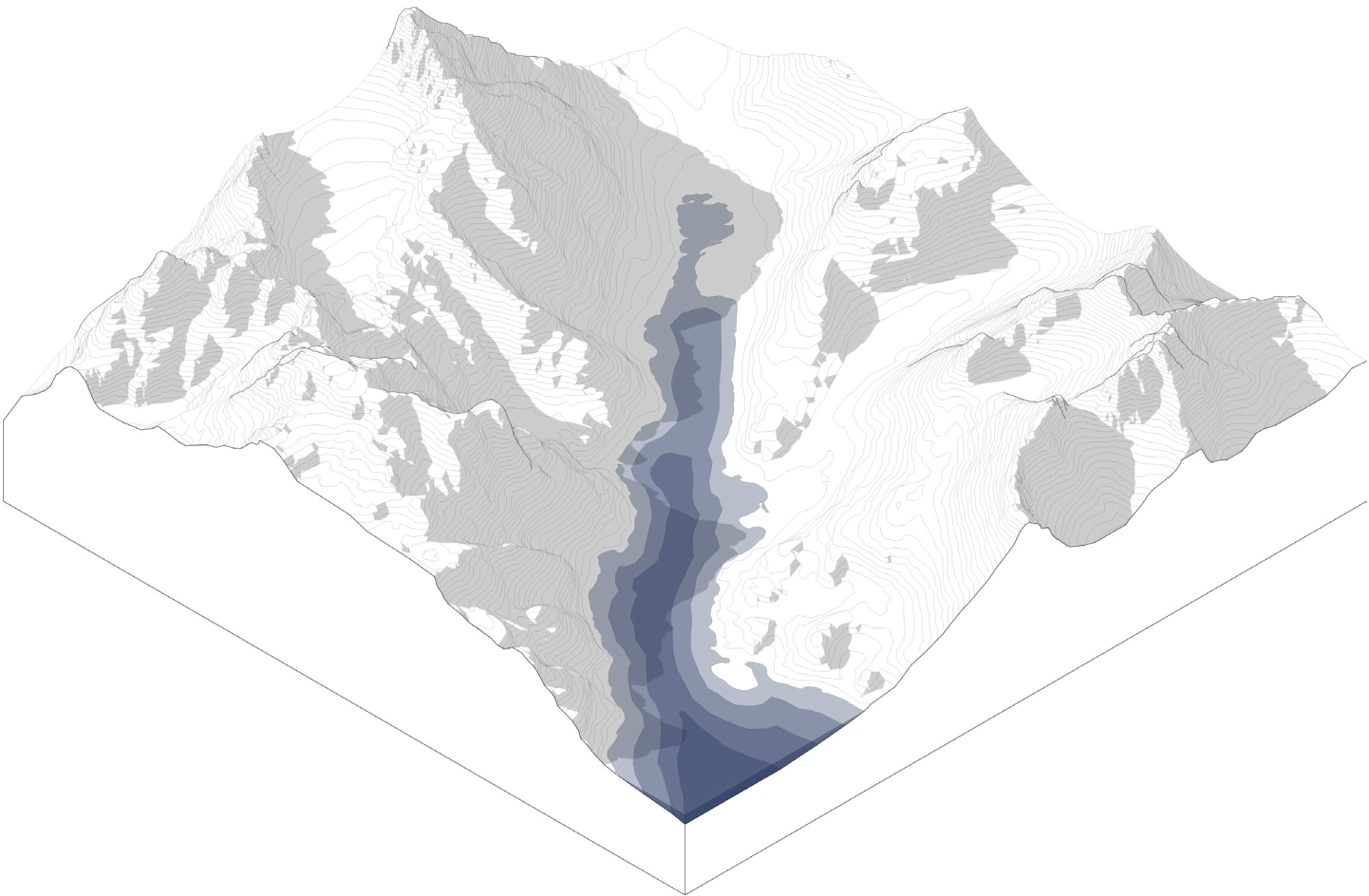
PROF. KERSTIN HÖGER

STUDENT

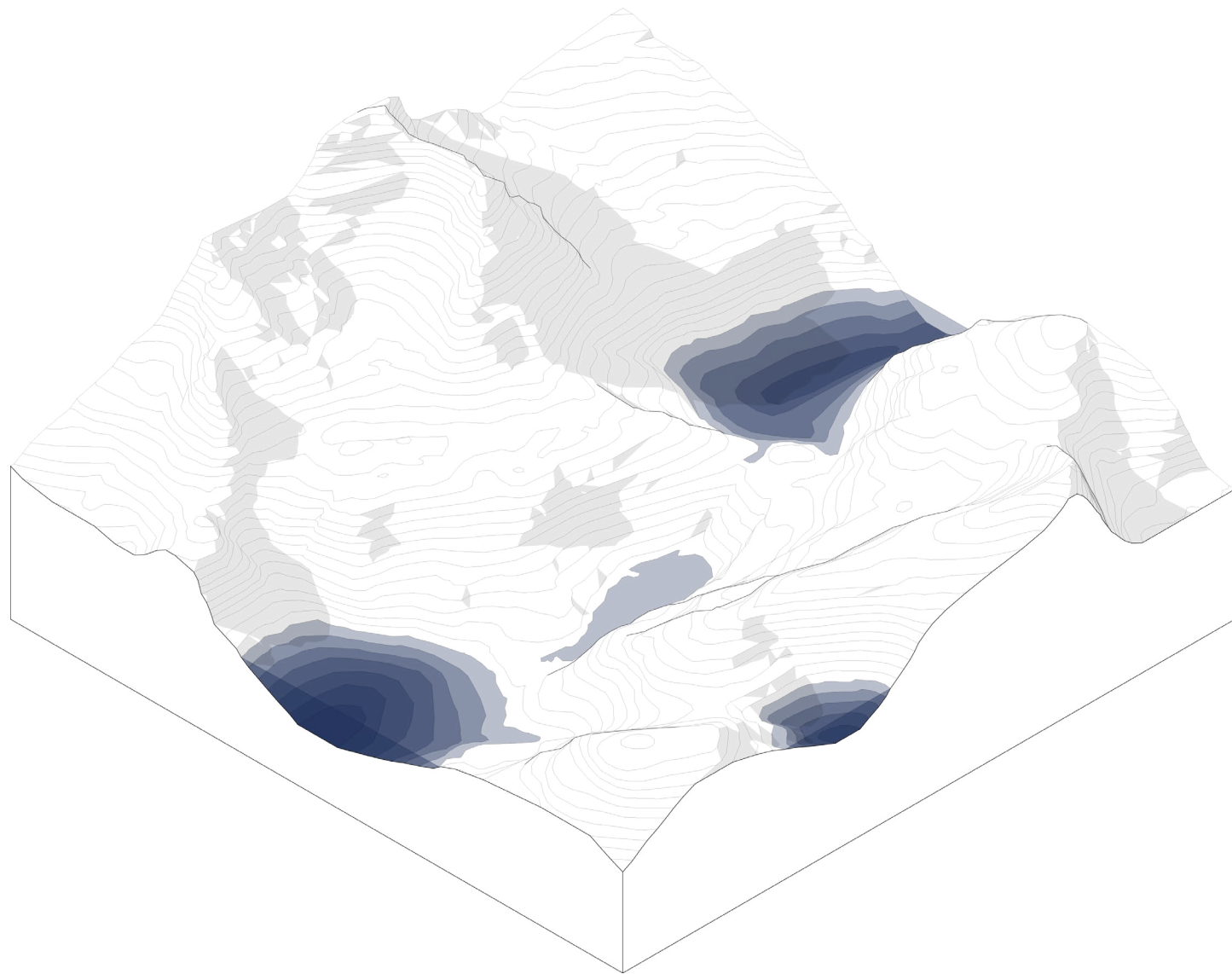
ELISE R. NORDHAGEN



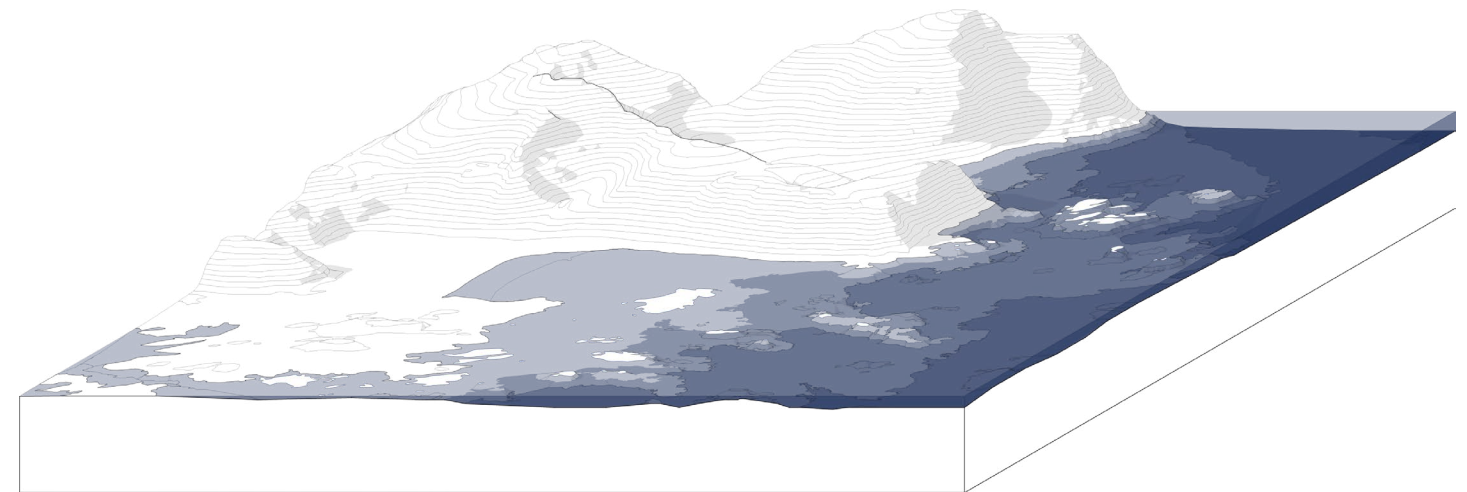
Through the last 2,5 million years there has been almost as many as 40 different periods with ice covering the north of Europe. As Vestfjorden separates Lofoten from the main inland, the glaciation, covering the majority of Norway, didn't reach the islands. And because of morphologic reasons, both on and off-shore, the ice caps covering Lofoten was prevented from growing large. Instead many smaller, local glaciers were formed leaving the mountains as nunataks. The weaker parts of the mountains were cleared away with the glacier while the peaks were left alone. Which is why many of the mountains have their characteristic pointy top.



Each small glacier has formed its own fjord or valley. The glaciers picked up small stones in the ice and have scrubbed and grinded the surfaces over thousands of years. The valleys therefore typically have steep slopes with relatively broad U-shaped bottoms.



The depressions carved by the glaciers often have water in the bottom. They are quite deep, sometimes far below today's sea level. Many of the lakes located at among others Lofotodden, at the outer part of Lofoten, are examples of this.



A discontinuous rock platform at plus minus 40 meters around the present sea level, is well developed around Røst and Værøy and on the outside of the main Lofoten islands.

The very distinct morphologic evidence, of the processes forming the strandflat, is unique in the area around Mosknesøy, Værøy and Røst and well expressed by the near-shore bathymetry. The morphology of the island is mountainous and has local deep inlets and depressions. A similar morphology is present at the sea floor. The modification and partial removal of the glacially carved cirques at sea-level, around the Lofoten islands, occurred mainly through frost activity and marine abrasion during ice free periods, leaving the distinct Lofoten landscape as it is, with the steep mountain slopes rising from the strandflat.

LOFOTENS ARTIST TRADITION

HISTORY



Illu.: *Carte Marina* (1539), archbishop Olaus Magnus

Source: https://kulturognaturreise.files.wordpress.com/2013/10/carta_marina_utsnitt.jpg

Carte Marina, given out by the Swedish archbishop Olaus Magnus, reflects the middle ages' superstition. Both on land and in the ocean, people believed that there lived grotesque creatures with huge, sharp teeth and big eyes. Especially outside *Moskenesstrømmen*, it was said to be the home of gigantic sea serpents and other vermins that could gobble big ships.

In Lofoten, as in Norway in general, it is the natural phenomena that has been given the most attention through history. From the middle ages and within the next 300 years, the illustrations of Lofoten are restrained to some maps and book illustrations, often with the feared *Moskenesstrømmen* as motif.

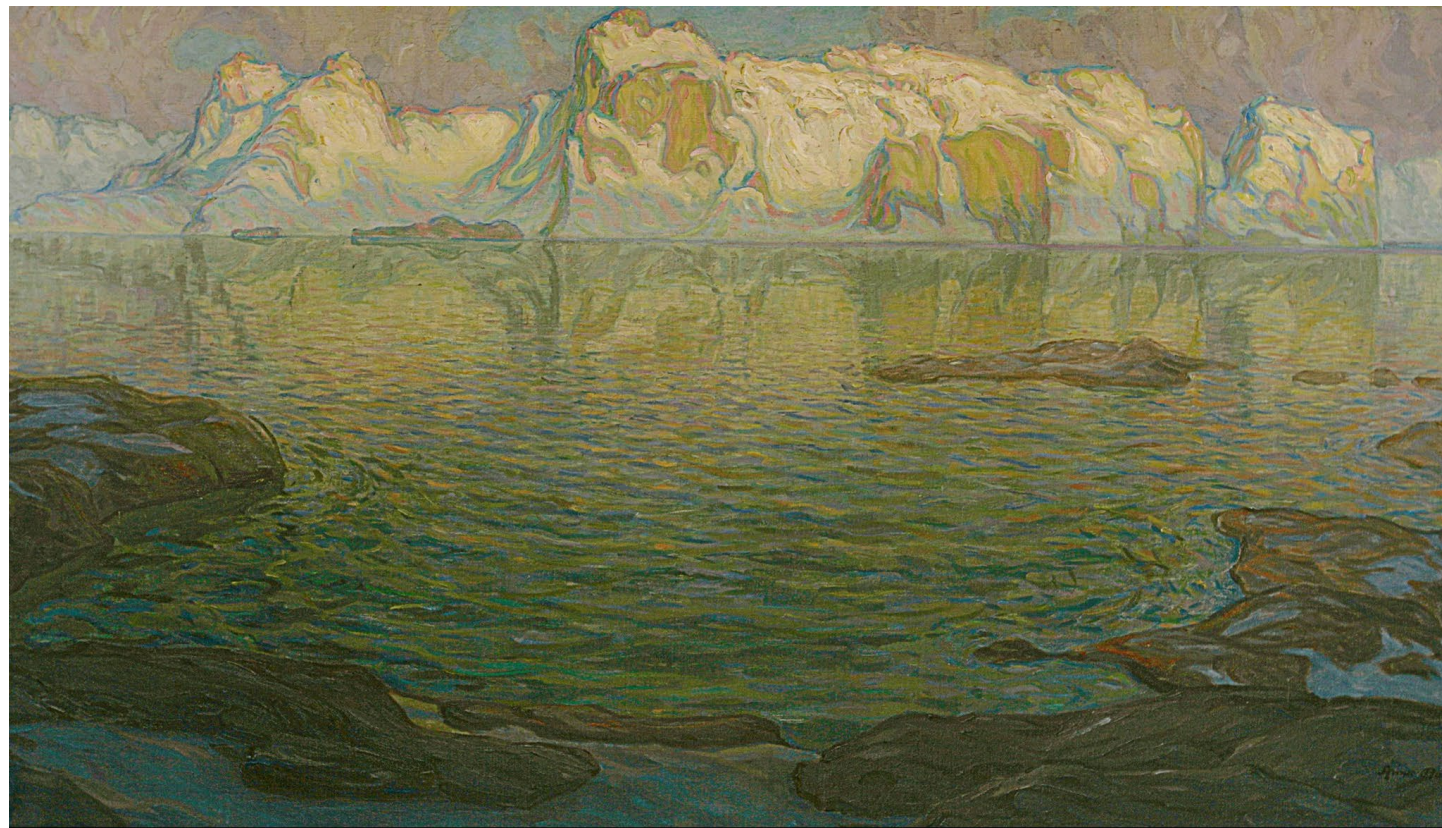


Illu.: *Vintermorgen i Svolvær* (1887), Gunnar Berg (1863-1893)

Source: <https://www.nrk.no/nordland/selger-nord-norges-dyreste-maleri-1.7886479>

In the mid 1800s, the Romanticism blossomed in Norway, and Lofoten was discovered as a motif in the visual art. With the expansion of the steamboat routes, Northern Norway became more passable. Several known artists traveled to Lofoten to experience and be inspired by Lofoten's unique nature and landscape.

Lofotmalerne is the title of a group of painters both traveling to and descendant from Lofoten, among them was Bjørnstjerne Bjørnson, Anna Boberg, Adelsten Normann, Gunnar Berg and Theodor Kittelsen.



Illu.: *Silent Evening: Scene from Lofoten* (1910-14), Anna Boberg
Source: https://en.wikipedia.org/wiki/Anna_Boberg

The Swedish painter Anna Boberg came to Svolvær for the first time, in the beginning of the 20th century. She was fascinated with the magnificent nature and returned more the 30 times over the next 30 years.

On *Kjeøya*, today's *Kuba*, she build an atelier that became an agora for Swedish artists traveling to Lofoten.



Illu.: *Nykene sett fra Skomvær* (1888), Theodor Kittelsen
Source: http://samling.nasjonalmuseet.no/no/object/NG.K_H.B.00711



Illu.: *Painting of Adelsteen Normann* (1848-1918)
Source: <https://www.galleri-lofoten.no/nb/alle-kunstnere/adelsteen-normann>

REFERENCES

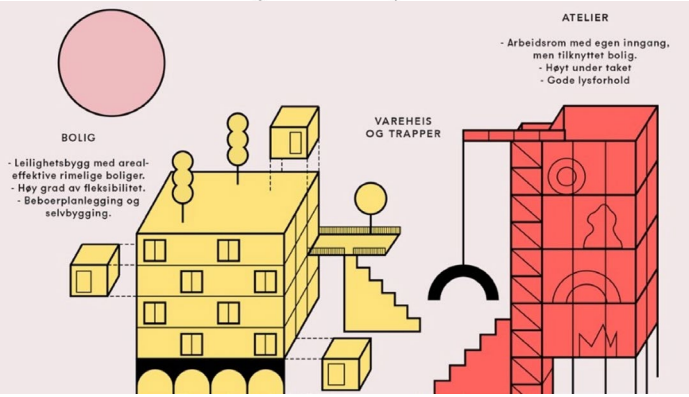
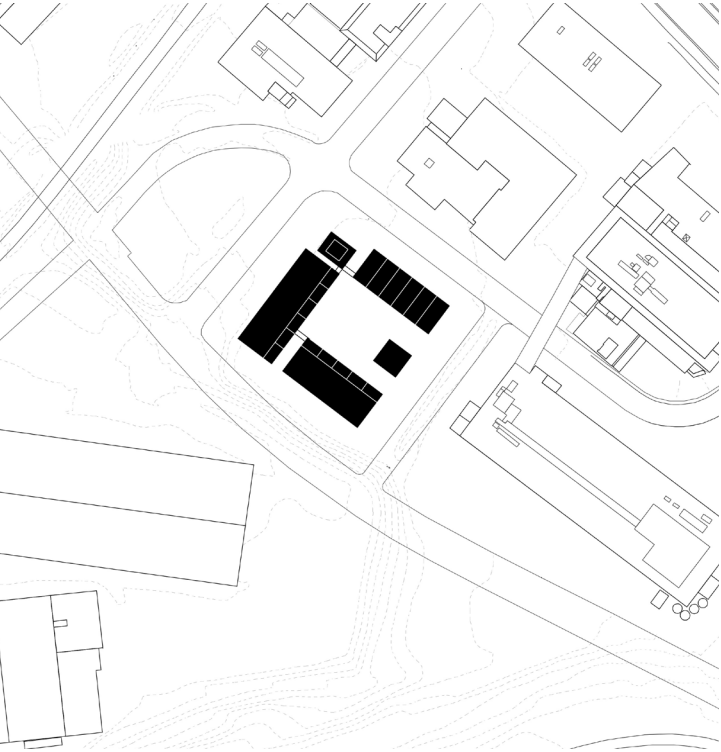
Working and living community, *Cité Montmartre aux Artistes*, Paris



At the heart of the 18th arrondissement in Paris, there’s a space dedicated to artistic creation: “La Cité Montmartre aux Artistes”. Located on the rue Ordener, this “cité” is comprised of three art deco styled buildings from the 1930s, which together house 180 workshops. Painters, sculptors, filmmakers, photographers, musicians, writers, graphic artists ... live and work here. Each year, this wide range of creators open the doors of their workshops to the public: a pleasant visit allows those interested in contemporary art to fully admire their work and working world, and to talk to resident or invited artists.



Artist housing, Hovinbyen
Fragment



Working and living community
WoonWerkPand Tetterode, Amsterdam



Illu.: WoonWerkPand Tetterode, Amsterdam
Source: https://www.google.com/search?q=woon+werkpand+tetterode+amsterdam&sxsrf=ACYBGNQ7yYKLPHj6c0T-V-PYdzQO9OiTbA:1570284048245&source=lnms&tbm=isch&sa=X&ved=0ahUKEwjnj5H3o4XIAhUJAxAIHTzrADsQ_AUIEigC&biw=1413&bih=718#imgrc=wTslWWvNXIn99M:



Use: Atelier apartments, dwellings, ateliers, offices, cafés and restaurants, theatre rehearsal and commercial spaces.
Typology: transformation of factory building
Total number of workhomes: 169
Communal facilities: entrance lobby, presentation rooms, production hall, exchange atelier, courtyard, garden, ship-with-kitchen, roof terrace

The transformation of the former factory building is designed by various architects where Holslag van Nek van Hoek Architecten renovated the complex and performed a number of interventions to ensure that the building was safe to use.

It is a living and working community where the users have had a gross impact on the transformation. Action were taken to reside and appropriation lead to a strong identity.

- | | | |
|-------------------------------------|----------------------|----------------------------------|
| 1 Printing works | 7 Massage room | 14 Artist collective "De Crèche" |
| 2 Atelier | 8 Timber workshop | 15 Discotheque "De Trut" |
| 3 Shoemaker | 9 Ceramic workshop | 16 Hairdresser |
| 4 transformer room | 10 Office | 17 Gallery |
| 5 Theatre rehearsal room and lounge | 11 Computer workshop | 18 Second-hand clothing store |
| 6 Violin maker | 12 Metal workshop | 19 Plant store |
| | 13 atelier | |





Marfa, Texas

LOFOTENS ARTIST TRADITION

TODAY

KABELVÅG, Vågan

Espolin Gallery
Littel Kabelvåg Art Gallery

HENNINGSVÆR, Vågan

Gallery Lofoten
Kaviar Factory

SVOLVÆR, Vågan

Gallery Dagfinn Bakke
The Artist House Lofoten
Northern Norway Artistsenter
Gallery Stig Tobiassen

SKROVA, Vågan

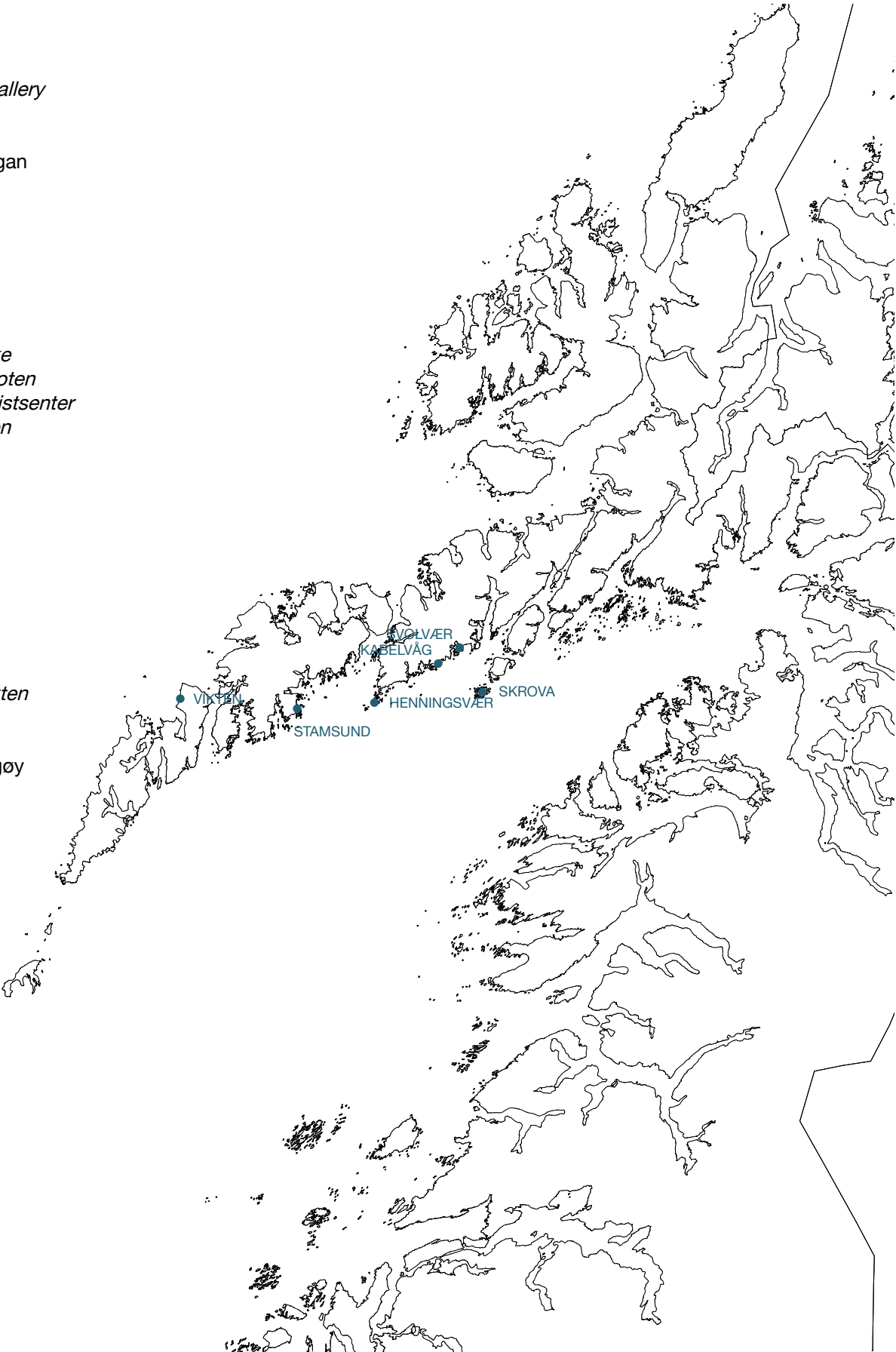
Gallery Skrova
Fotobrygga

VIKTEN, Flakstad

The Glass Hut on Vikten

STAMSUND, Vestvågøy

Gallery 2



SVOLVÆR

North Norwegian Visual Artists - NNBK

is a regional organization for professional visual artists in Northern Norway. NNBKs long-term commitment is to promote and secure the professional, social, economic and non-profit interest of the visual artist from the three northernmost counties Nordland, Troms and Finnmark.

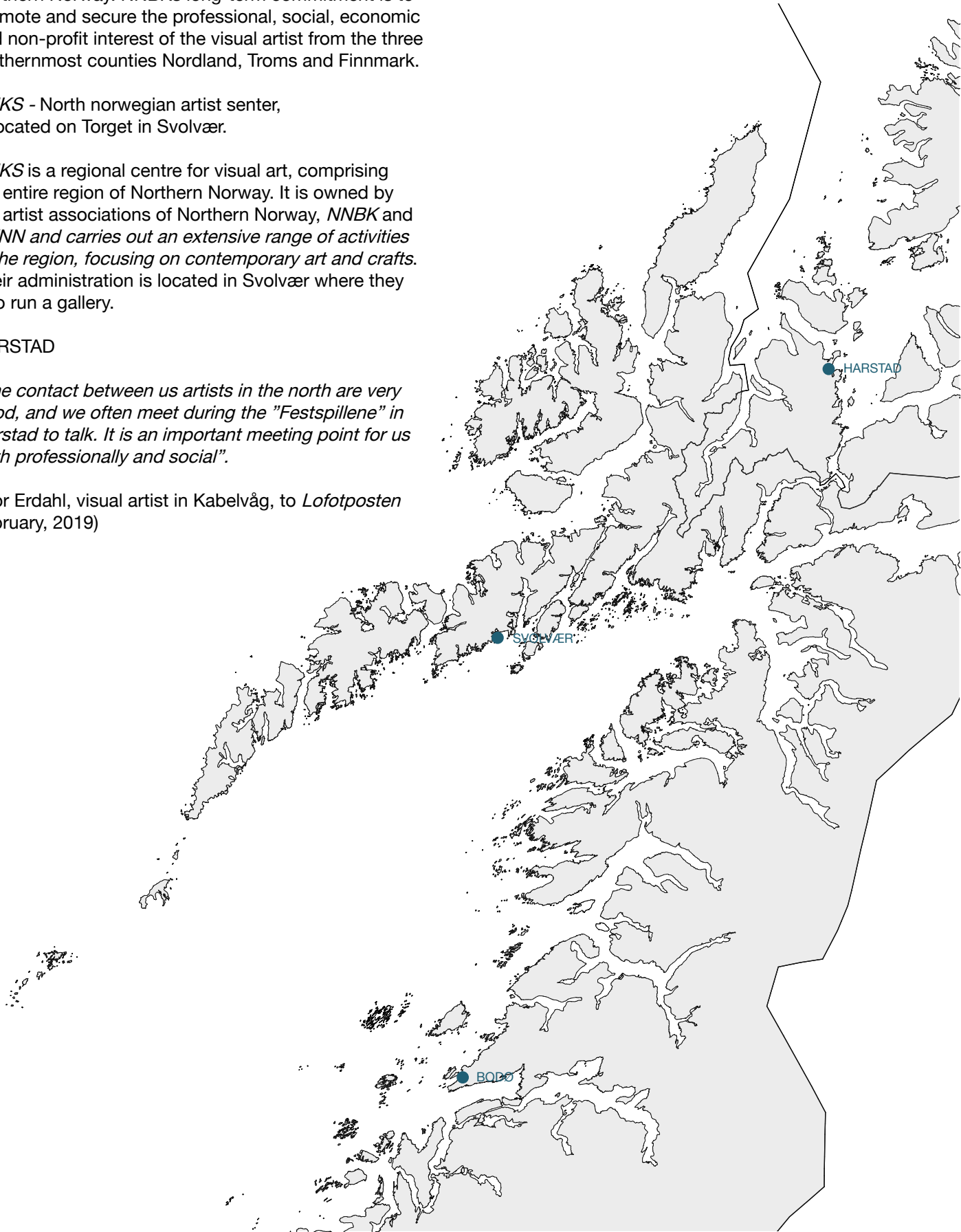
NNKS - North norwegian artist senter, is located on Torget in Svolvær.

NNKS is a regional centre for visual art, comprising the entire region of Northern Norway. It is owned by the artist associations of Northern Norway, *NNBK* and *NKNN* and carries out an extensive range of activities in the region, focusing on contemporary art and crafts. Their administration is located in Svolvær where they also run a gallery.

HARSTAD

"The contact between us artists in the north are very good, and we often meet during the "Festspillene" in Harstad to talk. It is an important meeting point for us both professionally and social".

Thor Erdahl, visual artist in Kabelvåg, to *Lofotposten* (february, 2019)



LOFOTENS ARTIST TRADITION

TODAY



KUNSTNERHUSET LOFOTEN,
on Svinøya, Svolvær.

Here artists have stayed and worked since the beginning of the 1950s. Through the years, artists have stayed here for both shorter and longer amounts of time. The rooms are rented out on a weekly or monthly basis. The house has 9 smaller bedrooms, a common living room and kitchen and four ateliers for renting.



*KUNSTKVARTERET LOFOTEN /
THE ART QUARTER,*
in Hagskaret between Stamsund and Leknes, Vestvågøy.

Kunstkvarteret is a privat foundation. Here four local artists have permanent studios and guest artists visit periodically. They run an Artists in Residence program and offer accomodation and ateliers for renting.



VILLA LOFOTEN,
in Kvalnes, Vestvågøy.

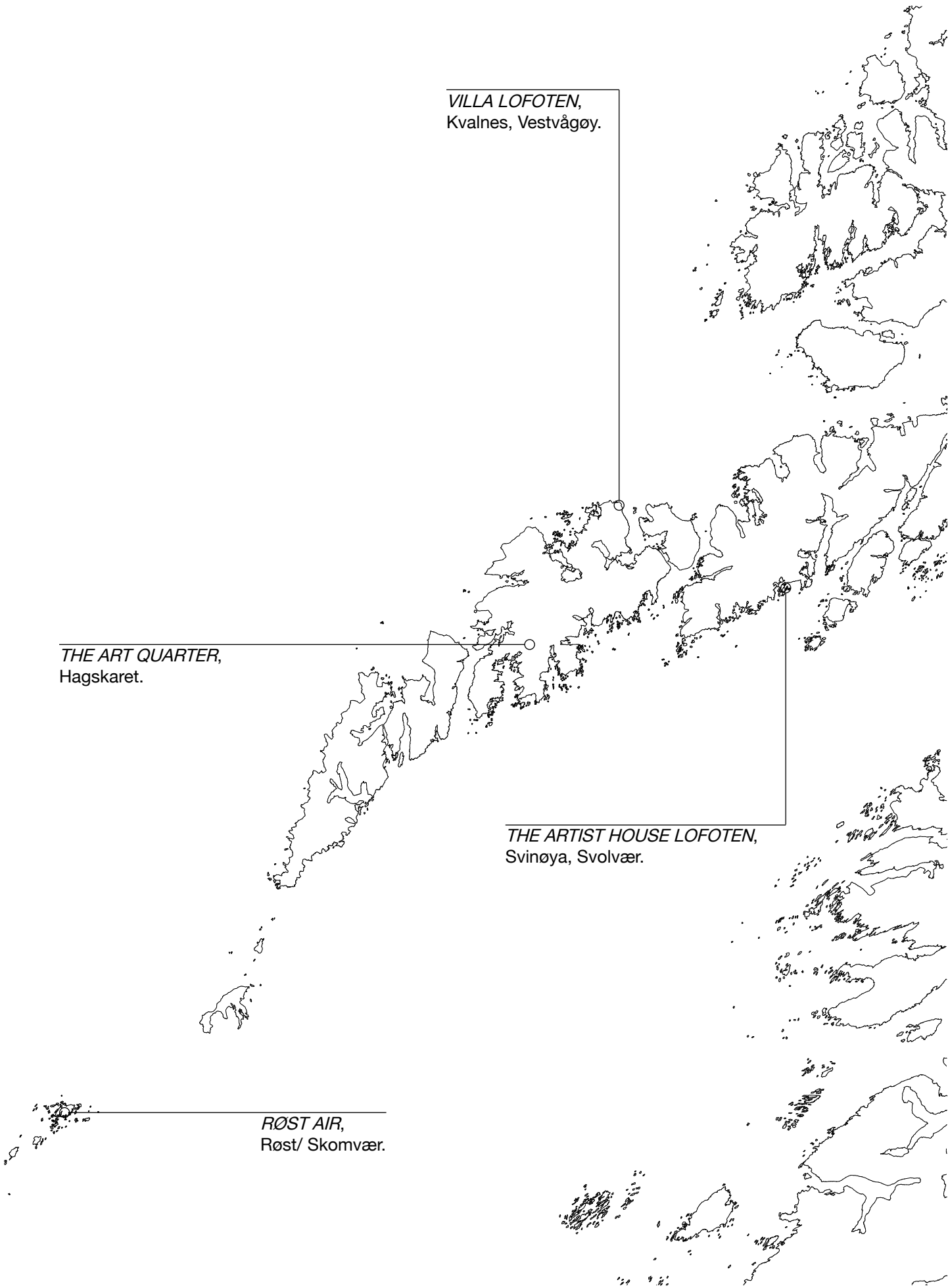
Villa Lofoten runs an Artists in Residence, a residency program for artists around the world. In addition they produce and sell films and conduct workshops and other events through Villa Lofoten Film. The accomodation is located in a historical farm and in listed harbour buildings.



RØST AIR,
on Røst/ Skomvær.

Røst AiR is a non-profit, artist-in-residence and artist-run association. The association is greatly dependent on voluenteer effort both from interns and visiting artists.

They organise and host workshops, seminars and events. The residency includes a combined living and working space.



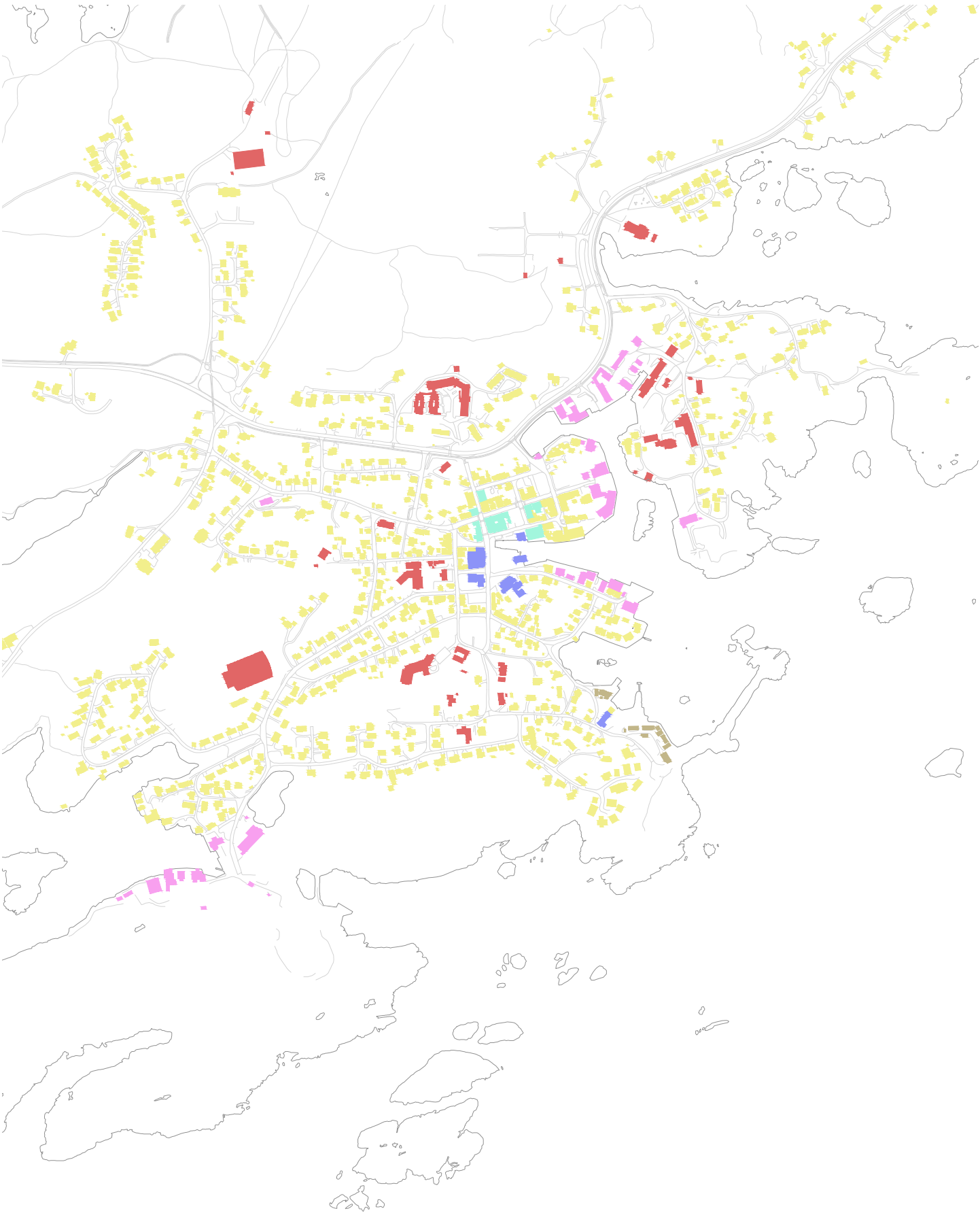
SITE ANALYSIS

PARKING LOTS



Public parking lots Semi-private parking lots Empty / potential plots

FUNCTIONS



- HOUSING
- PUBLIC BUILDINGS
- SERVICES, SHOPS, GALLERIES
- MIXED USE (SERVICES AND HOUSING)
- INDUSTRY
- TOURIST ATTRACTIONS
- TOURIST ACCOMODATION

POSSIBILITIES FOR DENSIFICATION



1:5000
Map showing vacant plots and buildings

- Green areas
- Vacant plots
- Vacan buildings



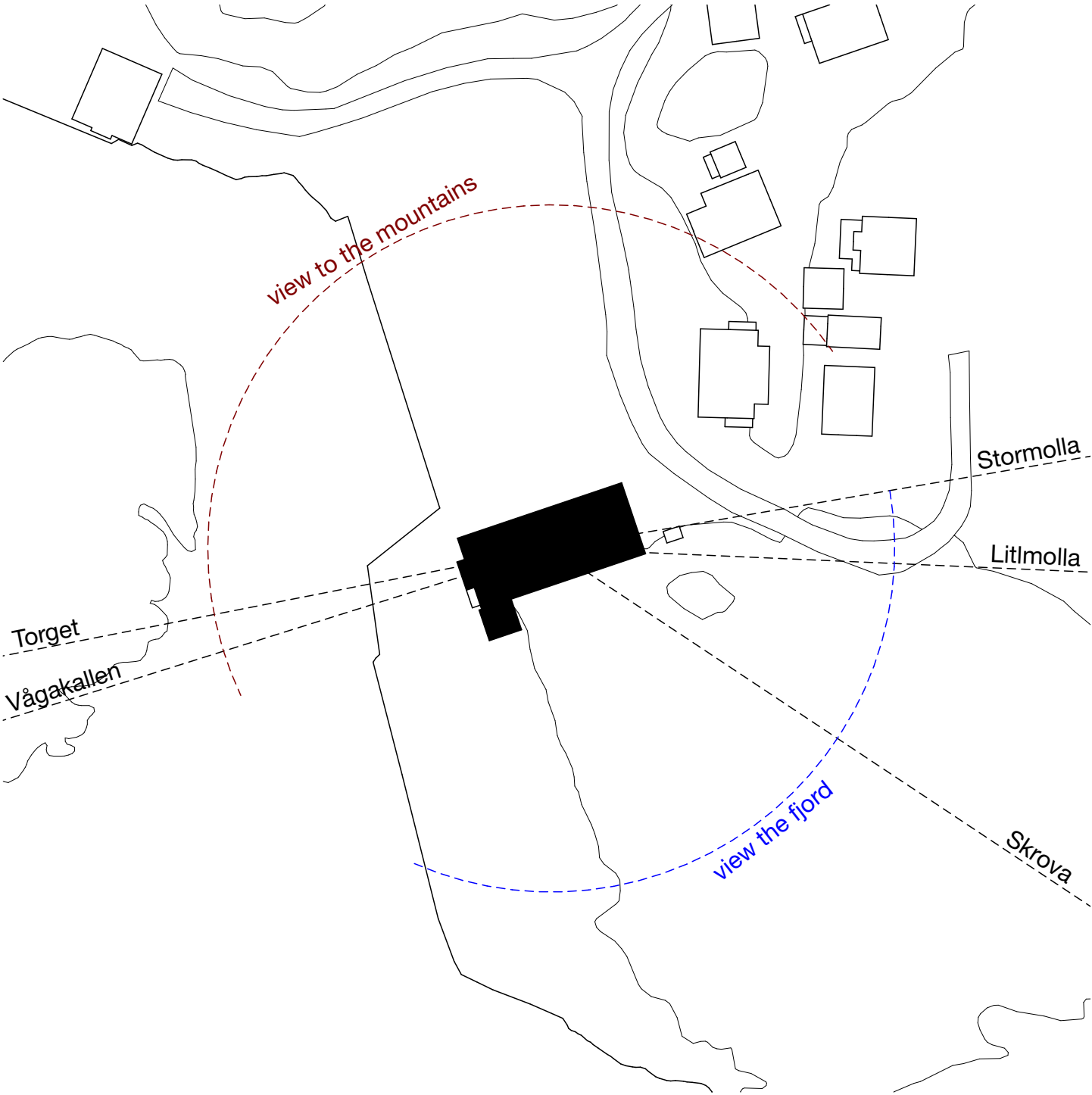
1:5000
Map showing todays functions

- 1 *Nordland art- and filmschool*
- 2 Housing for the teachers at NKFS, *Sorenskrivegården*
- 3 Housing for the students at NKFS, *Statsbuene*
- 4 Privat home and atelier, *Thor Erdhal and Inger Anne Nyaas*
- 5 Workshop, gallery and privat home, *Lofoten glass*
- 6 Private home, *Sylvi Henriksen and Bjørn Tore Stavang*
- 7 *Gallery Lille Kabelvåg*
- 8 Informel performance arena, *Arbeidern*
- 9 *Præstengbrygga*
- 10 *Rundt og rundt redesign*
- 11 *Lofoten folkhighschool*
- 12 Private home and atelier, *Åsne Wold*



Kabelvåg in the landscape

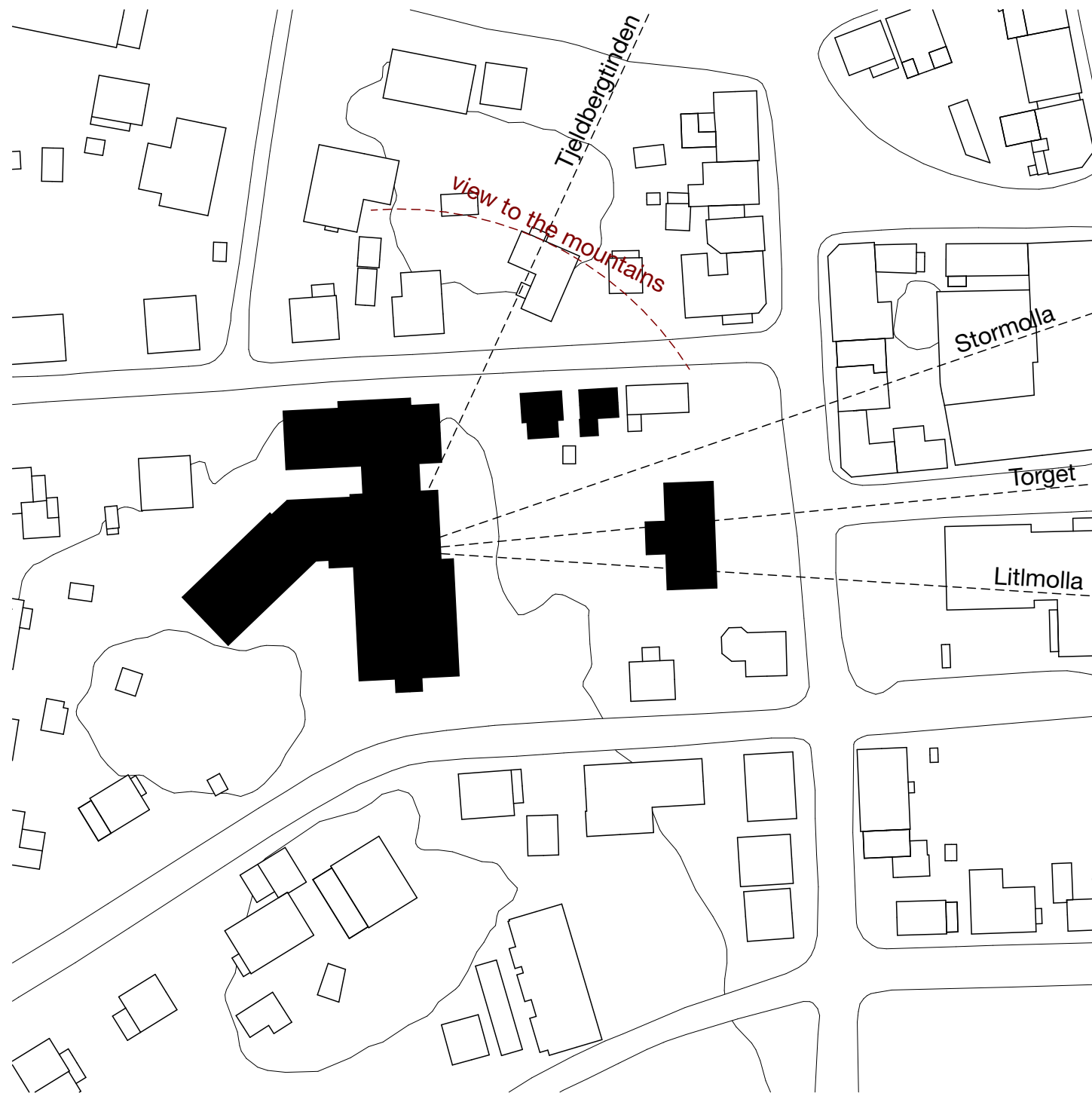
ANALYSIS VACANT BUILDINGS AND POINTS OF INTEREST



1:1000
View lines and visual connections, Tønnefabrikken



- approx.: 1360 m2
- big surrounding outdoor area
- proposed program: flexible space for exhibition, workshops, AiR exhibitions

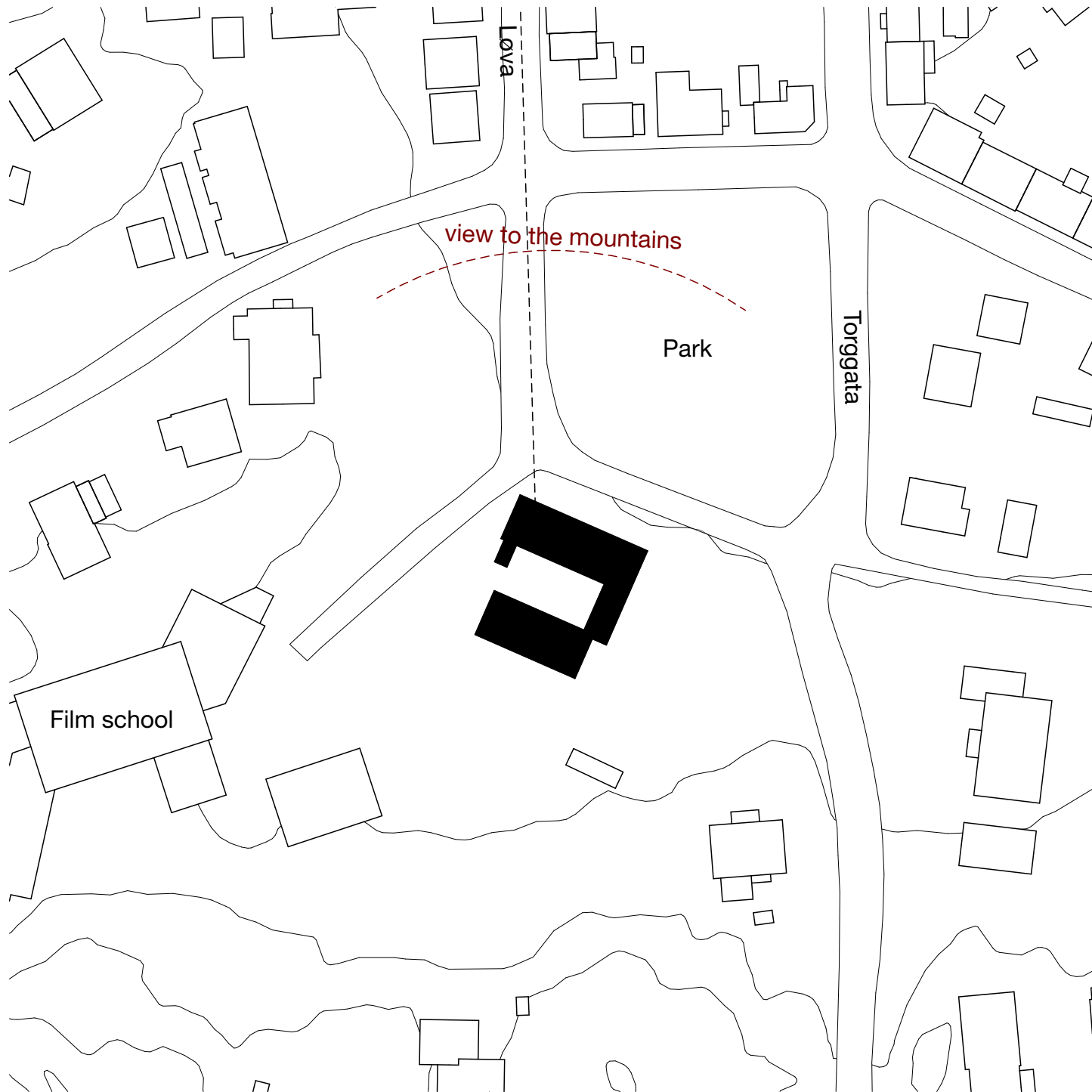



1:1000

View lines and visual connections, the old school



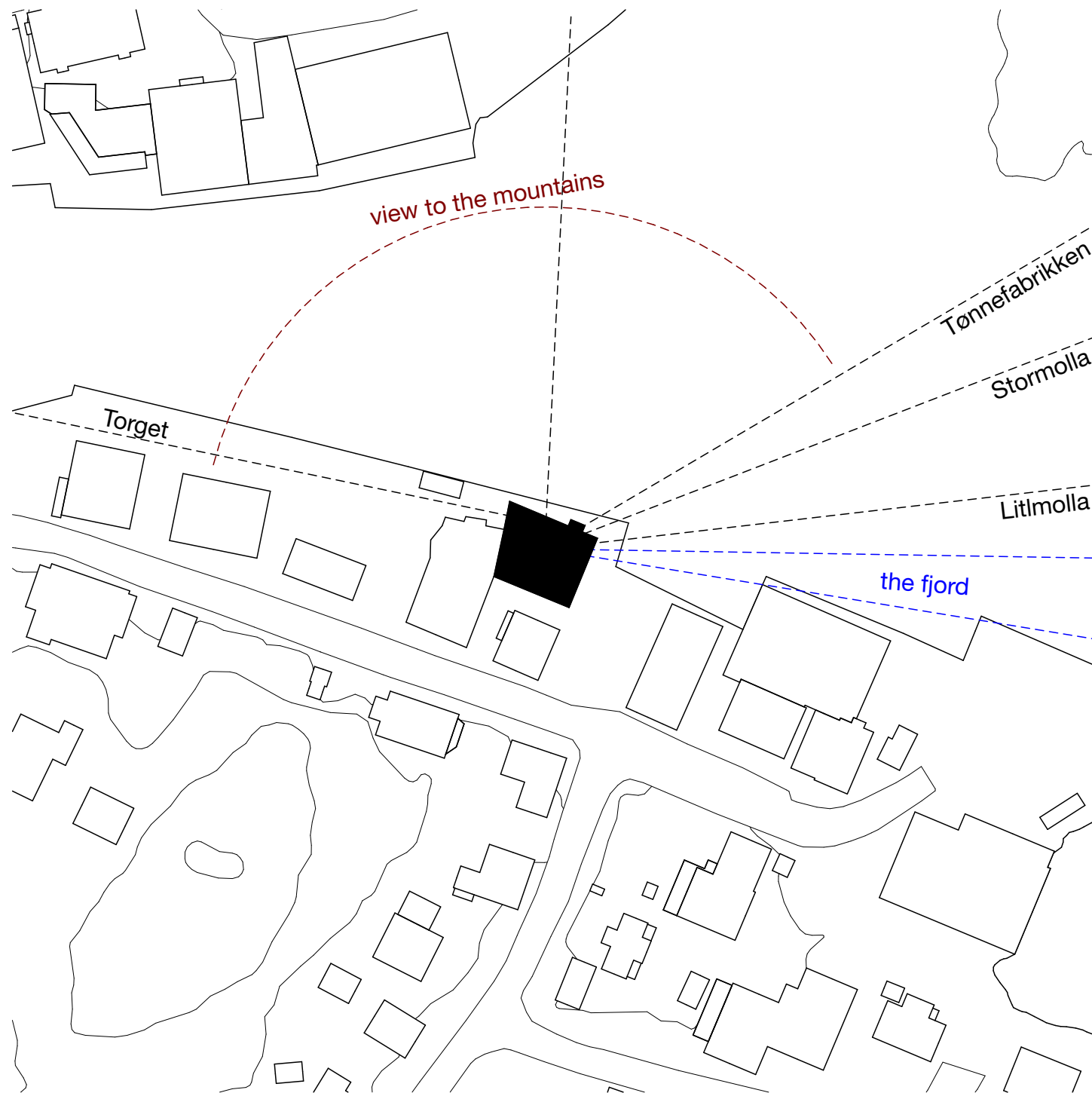
- approx.: 2190 m²
- proposed program: collective artist housing, mix of short and long term, shared workspaces



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 View lines and visual connections, the old prison



- approx.: 736 m2
- proposed program: ateliers and gallery

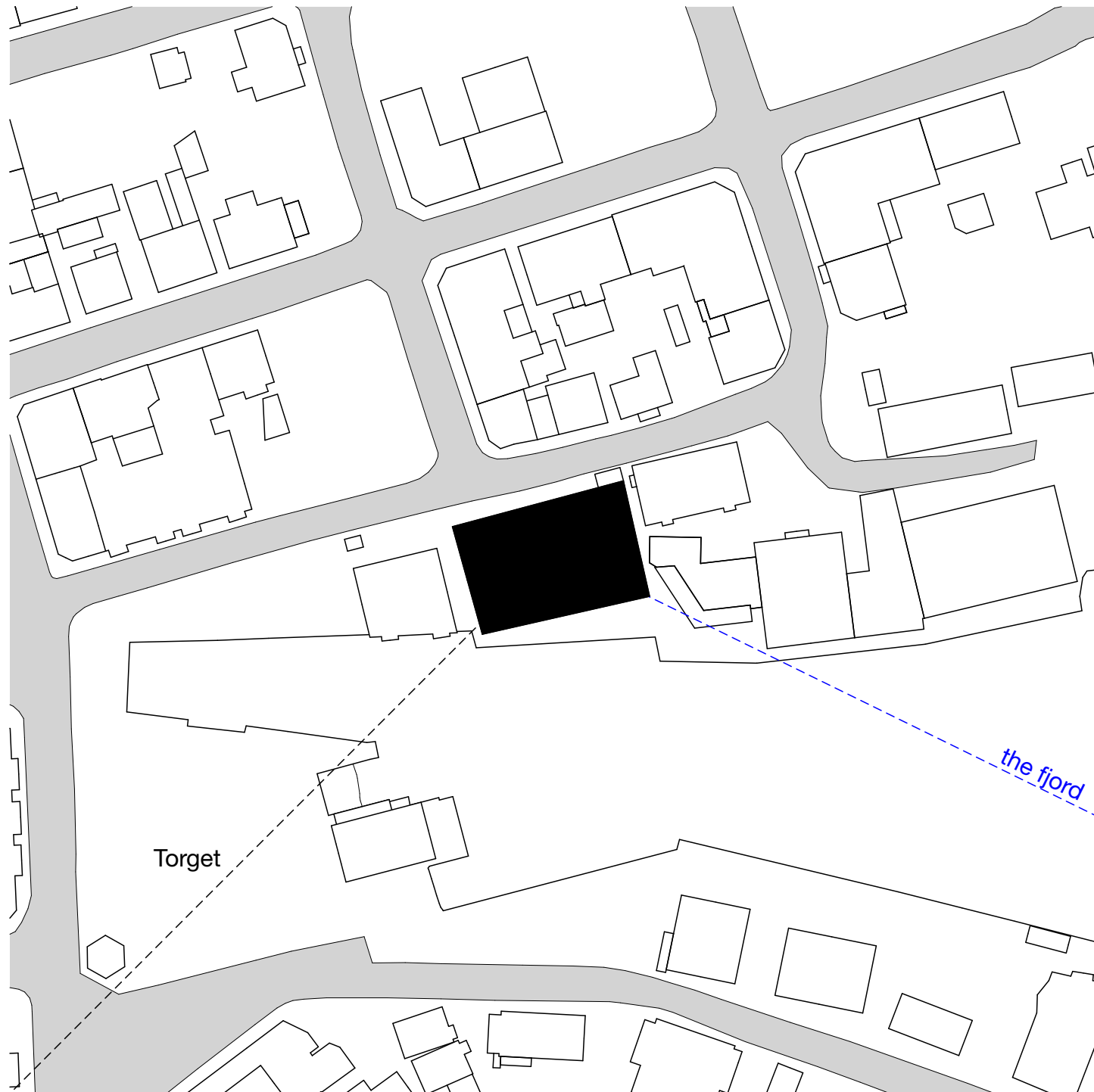


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View lines and visual connections, Kaiveien 19



- approx.: 500 m²
- north facade facing the fjord/ kanal
- proposed program: collective ateliers

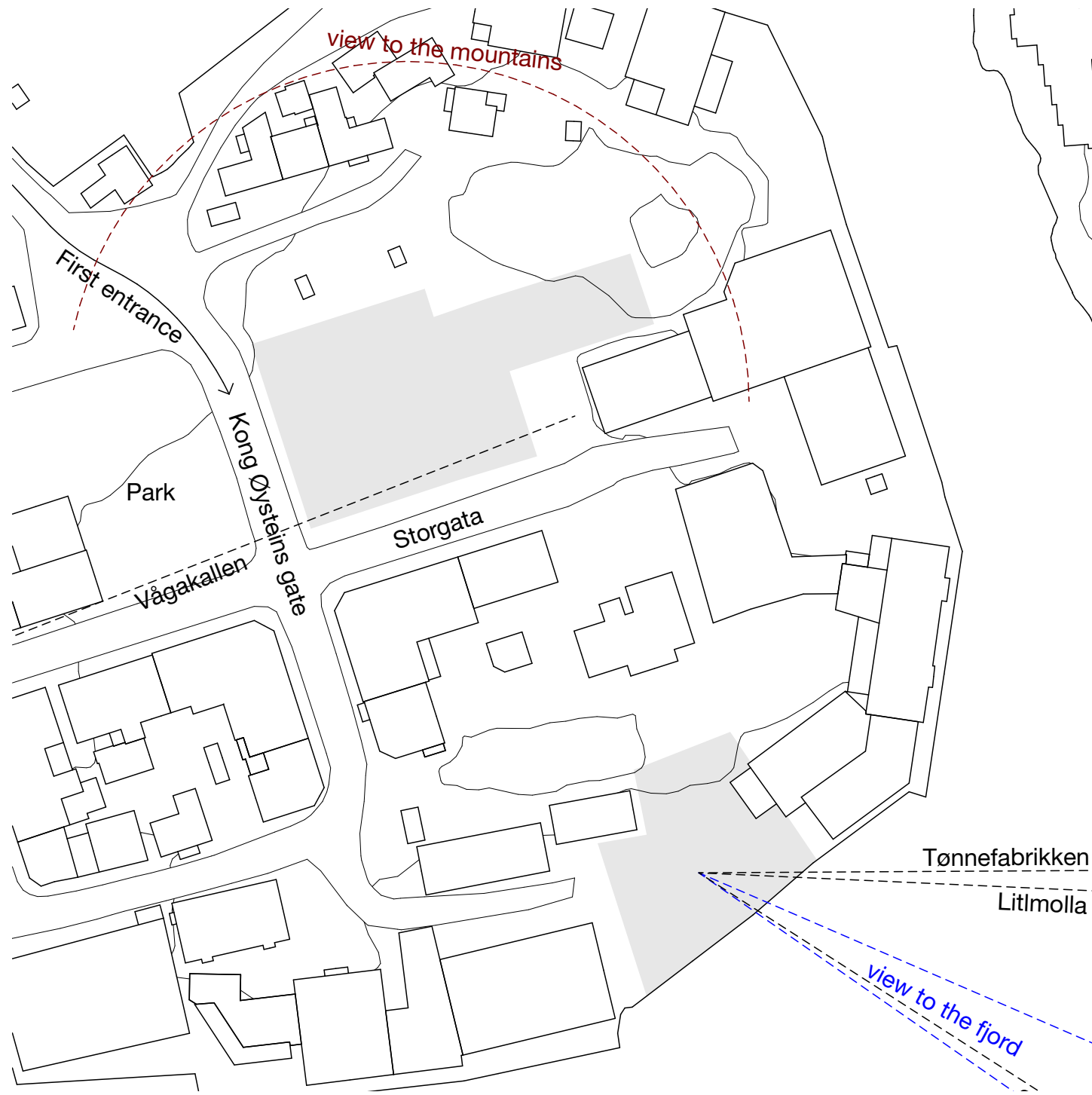


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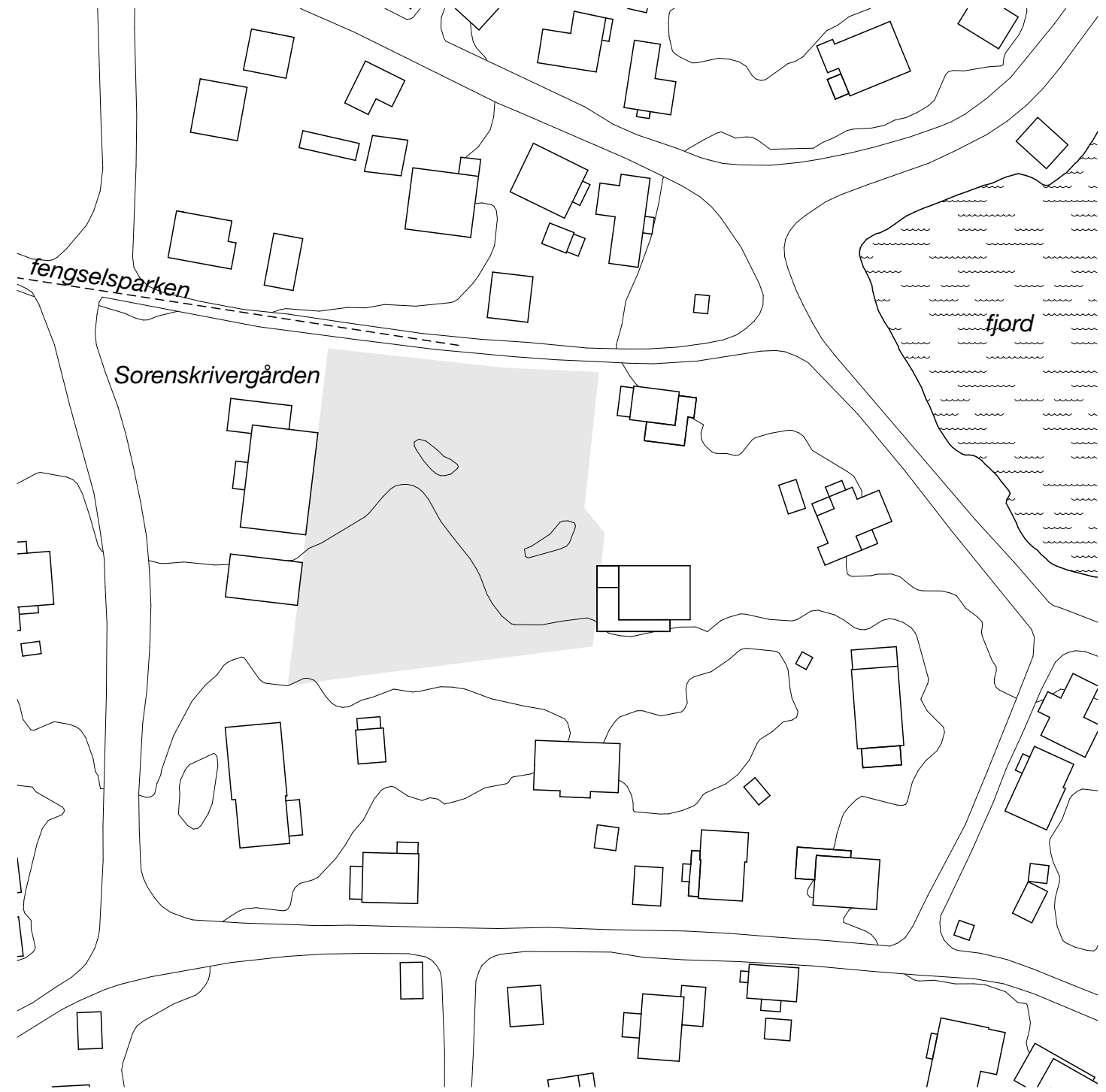
View lines and visual connections, Verkstedhallen



- approx.: 1148 m²
- close connection/ a part of Torget
- proposed program: collective workshop



1:1000
 Situation, *Production node*



1:1000
 Situation, *Sorenskrivergården*



1:1000

Situation, *Storgata*

